

N.B.
See Changes in
vocal

RM

A Lovers' Knot

An Opera in One Act

The Book by
Cora Bennett-Stephenson

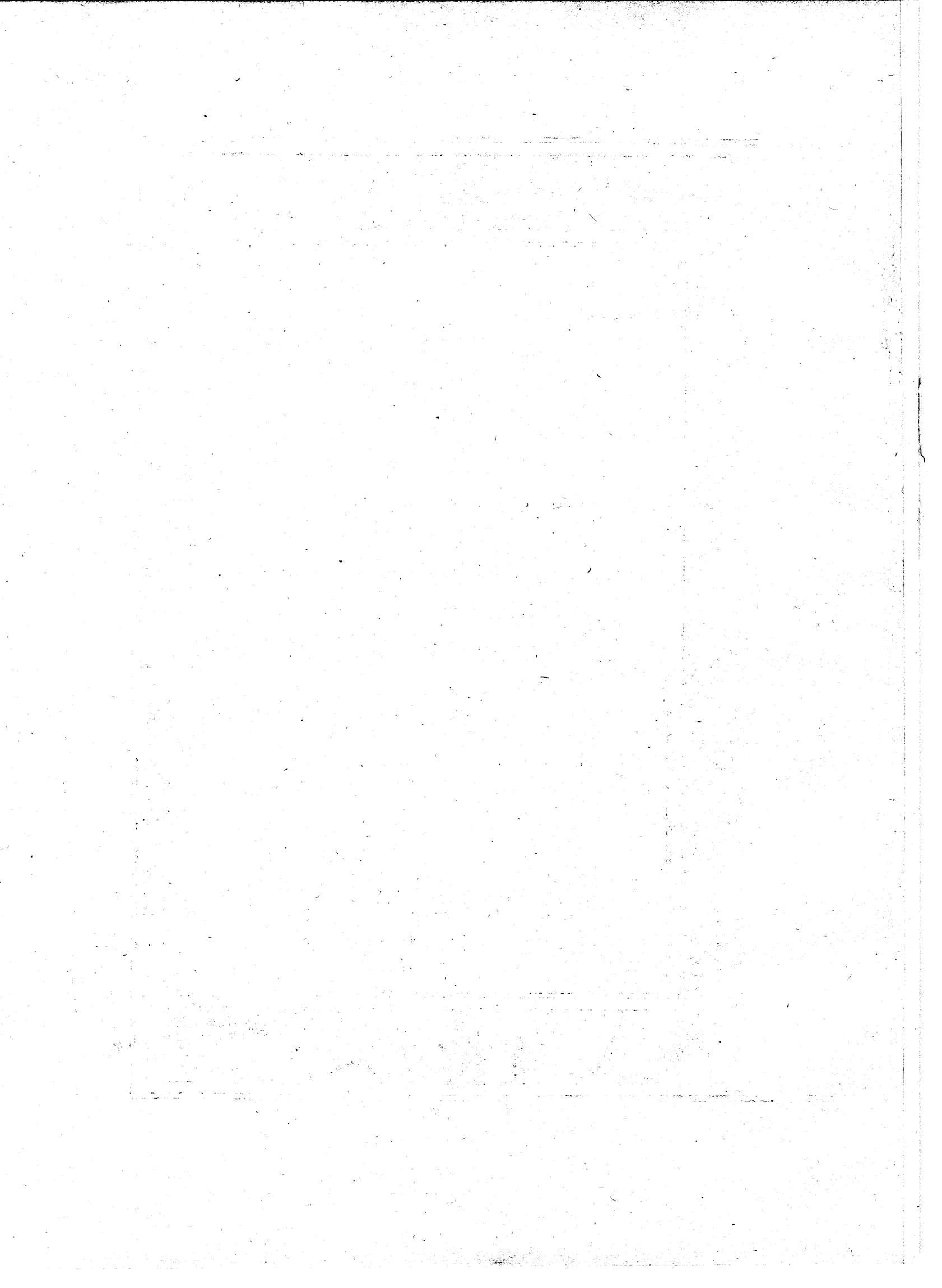
The Music by
Simon Buchhalter — *Bucheroff*



Price, \$2.50 net

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G. SCHIRMER

FIRST PERFORMANCE
AT THE
AUDITORIUM THEATER, CHICAGO
January 15, 1916



CAST OF CHARACTERS

Sylvia	Myrna Sharlow
Beatrice	Augusta Lenska
Walter	George Hamlin
Edward	Graham Marr

Conductor.....Marcel Charlier

Staged by Désiré Defrère

Scene: A Garden in front of Edward's house, Norfolk,
Virginia.

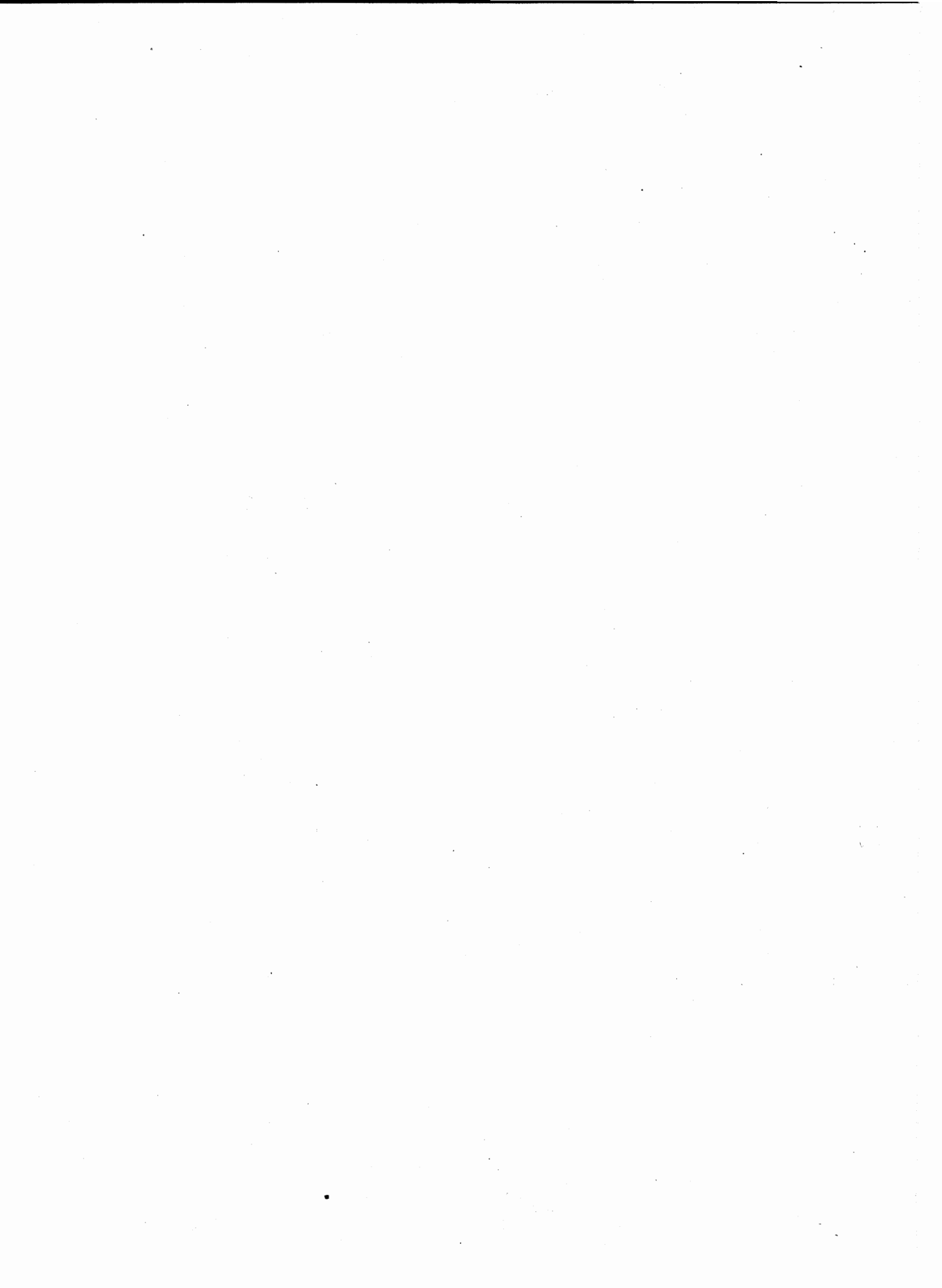
Time: About 1870.



Story of the Opera

Walter, a young Virginia gentleman, has traveled for a long time, vainly attempting to forget his love for Beatrice. He does not believe she loves him, but fears she would consent to marry him because his father, during the Civil War, rescued her father from the battlefield at the cost of his own life. At the time Walter returns from his travels, Beatrice is entertaining a Northern friend, Sylvia, who loves and is loved by Edward, Beatrice's brother and bosom friend of Walter. At the first meeting between Walter and Sylvia, both Beatrice and her brother mistake Walter's natural courtesy toward Sylvia for love, and whereas Edward decides to give Sylvia up to Walter, Beatrice cannot decide to give Walter up to Sylvia. Sylvia, suspecting what is wrong with Beatrice, confesses her love for Edward, whereupon Beatrice tells of her love for Walter.

Sylvia then disguises herself as a man and makes violent love to Beatrice, who is cleverly dressed so as to pass for either Sylvia or herself. This scene is enacted in sight of both Edward and Walter, each of whom believes the object of his affections duped by a vile adventurer; they interrupt the love-making, and thus discover the ruse, which ends as the plotters intended it should, Walter proposing to Beatrice and Edward claiming the object of his affection, Sylvia.



To Mr. Charles G. Dawes

A Lovers' Knot

Opera in One Act

Scene I

The Book by
Cora Bennett-Stephenson

The Music by
Simon Buchhalter

OVERTURE Moderato

Piano

The musical score for the Overture is written in G major and 4/4 time, marked Moderato. It features four systems of staves:

- System 1:** Piano. The right hand has a melodic line with dynamics *f*, *mf*, and *p*. The left hand has a bass line with a triplet of eighth notes and dynamics *f* and *mf*.
- System 2:** Trombones. The right hand has a melodic line with dynamics *p* and *pp*. The left hand has a bass line with dynamics *pp* and *p*.
- System 3:** Flute and Violins. The Flute part (top staff) has dynamics *p m.s.* and *pp*. The Violins part (middle staff) has a melodic line with dynamics *mf*. The Piano accompaniment continues in the bottom staff.
- System 4:** Trbn (Trumpets). The right hand has a melodic line with dynamics *mf*. The Piano accompaniment continues in the bottom staff.

Flute

m.s.
p *pp*

Violins

f

Hns. & Trp.

cresc. poco a poco

fff

Moderato

f

Flute *tr* *p* *pp*

f

This system contains the first two staves of music. The top staff is for the Flute, starting with a trill marked *p* and *pp*. The piano accompaniment is in the grand staff, beginning with a forte (*f*) dynamic.

pp *ppp* *pp* *ppp* *pp* *ppp*

attaca subito

This system contains the next two staves. The top staff continues the flute part with various dynamics including *pp*, *ppp*, and *pp*. The piano accompaniment features long, sustained chords. The system concludes with the instruction *attaca subito*.

Allegro vivace

mf *cresc.*

This system contains the first two staves of the *Allegro vivace* section. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking.

f Trb.

This system contains the final two staves. The piano accompaniment continues with a forte (*f*) dynamic. A Trumpet (Trb.) part is introduced in the top staff.

ff *cresc.*

mf *f* *mf*

a tempo, grazioso
rit. *mf* *p* *dolce*

Flutes

Oboes

p

8

f

mf

ff furioso

First system of musical notation. The upper staff contains chords and melodic fragments, while the lower staff features a bass line with chords and a melodic line. Dynamics include *ff* and *ff*. Accents and slurs are present throughout.

Second system of musical notation. The tempo marking *meno mosso* is present. The upper staff continues with chords and melodic lines. The lower staff features a bass line with chords and a melodic line. Dynamics include *ff*. Slurs and accents are used.

Third system of musical notation. The tempo marking *a tempo* is present. The upper staff contains chords and melodic lines. The lower staff features a bass line with chords and a melodic line. Dynamics include *fff*, *rit.*, and *f*. Slurs and accents are used.

Fourth system of musical notation. The upper staff contains chords and melodic lines. The lower staff features a bass line with chords and a melodic line. Dynamics include *cresc.* and *ff*. Slurs and accents are used.

Fifth system of musical notation. The upper staff contains chords and melodic lines. The lower staff features a bass line with chords and a melodic line. Dynamics include *p*. Slurs and accents are used.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *mf*.

Second system of a piano score. The right hand has a melodic line with a *cresc.* marking. The left hand continues with eighth notes. Dynamics include *ff*.

Third system of a piano score. The right hand features a complex texture with many beamed notes. The left hand has a rhythmic accompaniment. Dynamics include *ff*.

Fourth system of a piano score. The right hand has a complex texture with many beamed notes. The left hand has a rhythmic accompaniment. Dynamics include *ff*.

Fifth system of a piano score. The right hand has a complex texture with many beamed notes. The left hand has a rhythmic accompaniment. Dynamics include *fff* and *sfz*.

mf rit.

This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The tempo and dynamics are marked as *mf* (mezzo-forte) and *rit.* (ritardando). The piece features a mix of eighth and sixteenth notes, with some chords and rests.

Flutes
p

a tempo, grazioso Curtain I

Clar.

This system contains three parts: Flutes, Clarinet, and Piano. The Flutes part is on a single staff with a dynamic marking of *p* (piano). The Clarinet part is on a single staff. The Piano part is on two staves (treble and bass clef). The tempo is marked as *a tempo, grazioso* and the section is titled "Curtain I". The music is in the same key and time signature as the first system.

Bassoons

This system contains two parts: Bassoons and Piano. The Bassoons part is on a single staff. The Piano part is on two staves (treble and bass clef). The music continues in the same key and time signature.

This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef). The music continues in the same key and time signature.

The first system of music consists of two staves. The upper staff contains chords and melodic fragments, with an 8-measure rest indicated by a dashed line. The lower staff features a rhythmic accompaniment. The dynamic marking *mf* is present.

The second system continues the musical piece. The upper staff has an 8-measure rest. The lower staff has a *f* dynamic marking. The music includes various chordal textures and melodic lines.

The third system shows a progression in dynamics, with a *ff* marking. The upper staff has an 8-measure rest. The lower staff features a prominent bass line with some double bar lines.

The fourth system includes tempo and dynamic markings: *rit.*, *a tempo*, and *cresc.*. The upper staff has an 8-measure rest. The lower staff features a rhythmic pattern with accents and a *2* marking.

Curtain II Curtain goes up quickly

The fifth system begins with an *accel.* marking. The upper staff has a dense chordal texture. The lower staff has a *fff* dynamic marking. The system concludes with a key signature change to three sharps and a 2/4 time signature.

The scene is a beautiful informal flower-garden with two trees. Under the tree at left centre there are wicker chairs and a table, on which has been placed a shallow basket filled with spools of gay colored silk thread. There stands beside the table an embroidery frame over which is stretched a rose-colored web with a design of gold thread in lovers' knots, none of them completed. The other tree is at right up-stage. Around its first, low fork is built a crow's-nest with steps, rail and a seat of rustic woodwork. This crow's-nest gives prospect down an avenue apparently leading from the garden.

Beatrice is discovered working at the embroidery.

Beatrice (She jerks her stitches and the thread breaks. She frowns and draws away from embroidery frame)

Moderato

B.

pp

mf

Rather slow

B.

mf

I am tired

f

cresc. ed accel.

Faster

B.

f

of sit - ting still!

(Sylvia enters and sets a French basket full of flowers on the table, seating

S.

Faster

f

B. *The nee - die is not at fault - the*

S. *(opening her reticule)*
lend you mine.

B. *thread — is too fine!*

S. *(enthusiastically)*
The bor - der - scroll is

rit.

B. *a tempo (moderato)* *accel.*

S. *a tempo (moderato)* *accel.*
gor - geous!

a tempo (moderato)
ff p *cresc. ed accel.*

B. *a tempo* (moodily) *f*

S. *a tempo* *mf* *3* *3* (pointing to the half-formed lovers' knot) A lov-ers'

a tempo But what is this part-ly done?

f p mf

B. knot.

S. (engagingly) *f* How

passionato

cresc. *ff*

B. *rit.*

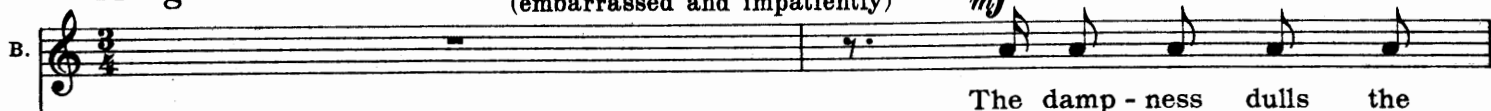
S. *rit.* love - ly! Ah, — let me help!

rit.

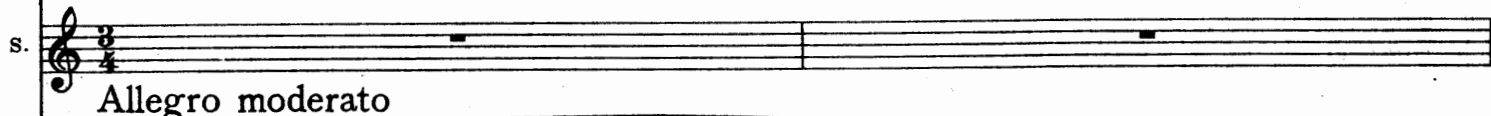
Allegro moderato

(embarrassed and impatiently)

mf

B. 

The damp - ness dulls the

S. 

Allegro moderato

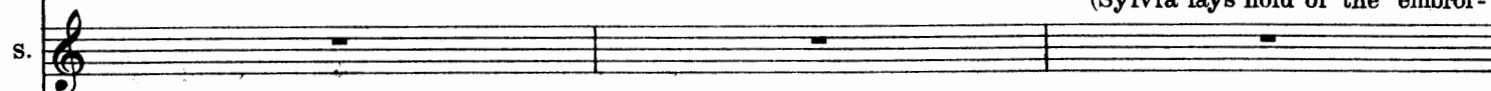
mf 

B. 

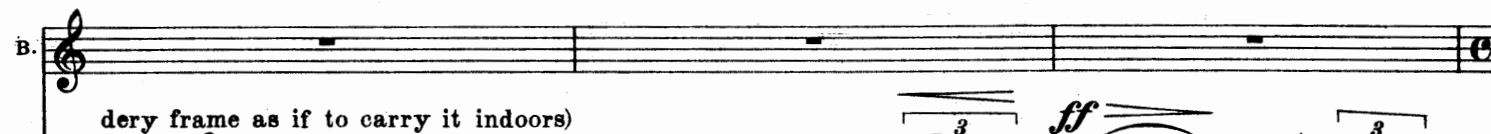
gold.

It looks like rain.


(Sylvia lays hold of the embroi-

S. 

marcato 

B. 

dery frame as if to carry it indoors)

S. 

Let's take it to the house!

I'd like to make a lov - ers'

ff 

Moderato (irritably) *mf*

B. I do not wish to sew — so there's the
(Sylvia drops the frame in consternation)

S. knot.

Moderato *mf* *f*

(Beatrice restlessly places and replaces the chairs, basket of truth!

B. truth!

S. (aside)
There's some-thing wrong with her! I think I know what ails our

p

flowers, etc.)

B. flowers, etc.)

S. Be-a-trice! (to Beatrice) *f* You

cresc.

Agitato

B.

S. *(with agitation)*
do not eat, you do not sleep! Your fore-head is hot! Your hands are cold! There's

Agitato

ffp

B.

S. *f* Why should I sew the
some-thing wrong, I know!

Allegro

accel. *ffp*

B.

S. live - long day? Why should I eat when I have no ap - pe-tite?

Allegro

B. *ff*
Why should my hands be cold, my fore-head warm? Why should I

S.

B. *rit.*
sleep a - way the beau - teous night?

S.

Allegro moderato

B. *rit.*

S.

Allegro moderato con passione

ff

B. (boldly) *f*
Pray tell me

S.

f

ff

Moderato (♩ = ♩)

B.

S. that!
 (Sylvia shakes her head with roguish knowingness) *mf*
 I'll tell you something bet - ter,

Moderato (♩ = ♩)

ffp Horns *mf* *accel.*

B.

S. I'll tell you something better, better

f appassionato *cresc.*

B.

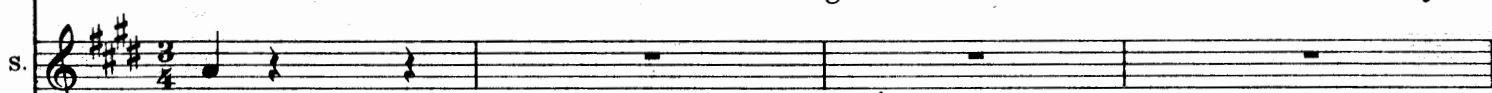
S. (Looks about to discover if she is being overheard, and draws Beatrice aside)
 far! You are in

ff

Agitato

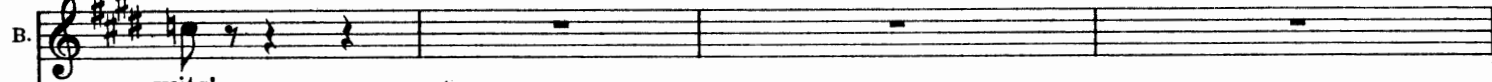
(pretending scorn) *mf*

B.  In love! You fool-ish girl! In love! You have lost your

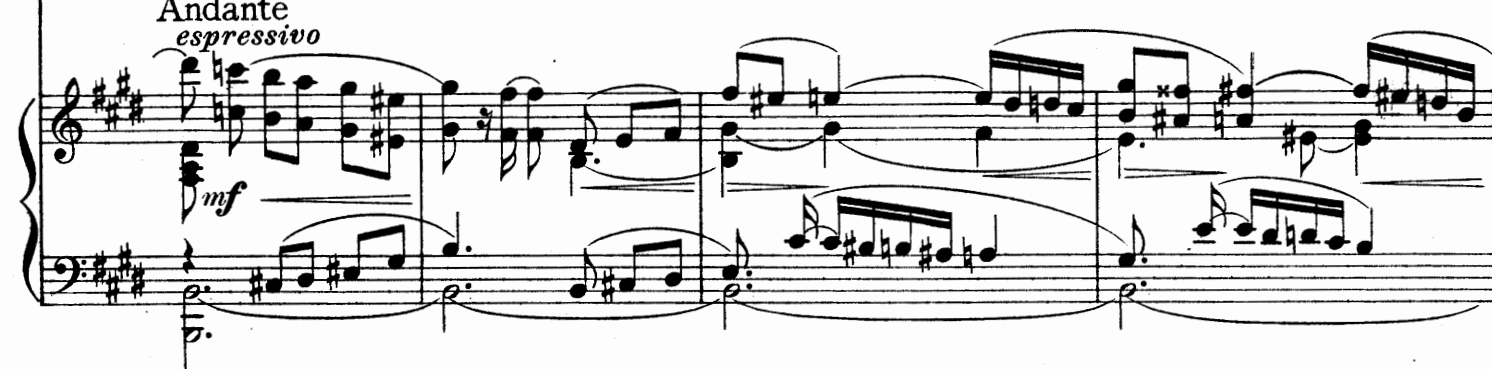
S.  love!

Agitato *m.s.* 

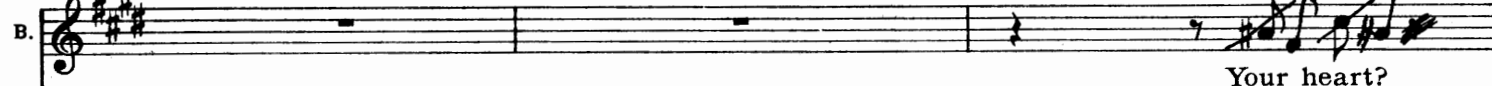
Andante


B.  wits!

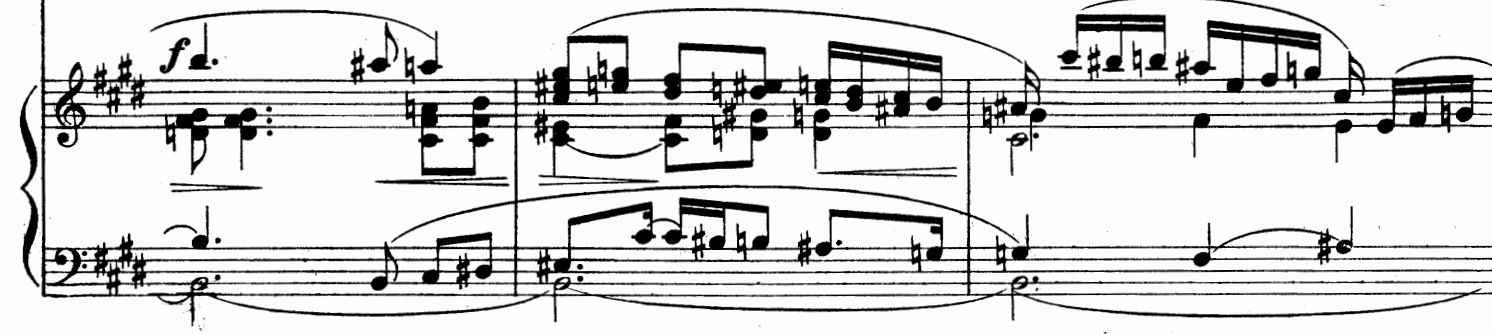
S.  (with feeling)
On-ly my heart, my Be - a - trice! My wits I

Andante *espressivo* *mf* 

(Beatrice drops her mask, obviously interested)

B.  Your heart?

S.  do re-tain. I've on - ly — lost my heart!

f 

B. *p* Are you in love? _____ *rit.*

S. _____ (Sylvia nods her head *rit.*)

B. *Allegro agitato*

S. affirmatively. She suddenly paces up and down restlessly, and stops)

Allegro agitato

ppp subito *f* *f*

B. *Allegro agitato*

S. (with agitation) *mf*

My fore-head burns like yours, my

Allegro agitato

cresc. *ff* *p*

B.

S. *ff*

Moderato

B.

S. *rit.*

rit. *f*

Moderato

Allegro
accel.

B.

S. *rit.* *accel.*

pp *rit.* *p accel.* *cresc.*

Allegro

f (excitedly)

B. Quick, quick, quick, quick! Tell me, who's the man!

S. [Empty vocal line]

Allegro

B. I al - ways hoped —

S. [Empty vocal line]

B. (Beatrice urges Sylvia to confide in her and tell her whom *rit.*)

S. (slyly) *f* Ah! *rit.*

she loves)

Andante espressivo

B.

S. (with sentiment)

p *pp* *ppp* *pp* **Andante espressivo**

You must trust me first!

B.

S. I guessed your se-cret, know-ing well the symp-toms of love's fe-ver.

B. (Beatrice at first wavers, but finally with decision) *rit.* I trust you, since you

S. (coaxingly) Tell me— trust your Syl-via!

rit.

Arioso

"There lived near us a neighbor's son"

Andante grazioso

Beatrice

love! _____ There lived near us a neigh - bor's

Clar. Ob. Clar. Horns

B. son With boy - ish laugh and bold, His step was light, his eye was

B. bright, His heart of pur - est gold! He was my child-hood's

B. glo-rious god, _____ My girl-hood's dream of knight-li - ness! _____

rit. *a tempo* *a tempo* *rit.*

B. *(brightly) mf*
 A wo-man grown — I craved his

B. love, His strength made sweet with ten-der - ness.

B. *(forlornly) p*
 A - las! A - las!

Horns *f* *pp* *p* *pp* *p*

Ob. *p*

Bass *p*

B. *(more and more agitated) mf*
 There came a day,

B. that dear, last day, As was his wont to vis-it mel The

(with ecstasy and pointing towards the blooming flowers)

B. gar - den breathed a spell; 'twas Spring, — like

B. this! The birds all sang of

ff Clar. *mf*

B. love, so full — of bliss.

ff

B. *mf* The flow'rs their per-fume shed_ for in-cense *rit.*

B. (as if lost in memory) *rit.* **Tempo I^o** (rousing herself) *p*
rare_ He

B. took my hand! I felt his love_ thrill through_ me, Then the

B. rash - est, fond-est words e'er said but trem-bled on his lips.

B. *f* When sud-den-ly there seemed to

mf appassionato

B. rise from out the depths of thought Some

B. vi - sion, some vi - sion sin -

ff

Moderato

B. - is - - ter! He paled - he

f

lunga (walks away, controlling a strong emotion)

B. turned—he left — me!

lunga **Allegro passionato**

lunga *cresc.*

Moderato

Sylvia (in a sympathetic manner) *mf*

S. The man a-dores you, yet some-thing seals his lips!

ff *f* *mf* *f*

Recit. ad lib.

Beatrice (shakes her head doubtfully)

B. But not a sin-gle line has he in-scribed to me!

(Sylvia smiles consolingly)

S. Men do not like to

Recit. ad lib.

f *m.d.*

Allegro vivace

B. *Slower* 2

If he would send a mes-sage,

S. writel

Allegro vivace

p *f* 3

Vivace

B. But a sin-gle word!

S.

Vivace

mf *ff* *p*

(Beatrice smiles hope-fully in response)

B.

S. (brightly) *mf* *f*

Who knows but that a let - ter is rush - ing swift — to bear good news!

f *ff*

B.

S. *mf*
Per-haps e-ven now thy lov-er turns towards

(Beatrice is seized with a rapture of sudden hope)

B. *f* *rit.* Presto
towards home and me, towards home and me!

S. *f* *rit.*
home!

B. *rit.*

(With enthusiasm Sylvia catches Beatrice by the hand, and they sing in a spirited manner)

S. *rit.*

Duet

"Love laughs at Fate's grim barriers"

With spirit
Allegretto grazioso

B. *mf* Love laughs at Fate's grim

S. *mf* Love laughs at Fate's grim bar - - - riers,

p

B. *f* bar - - - riers, for Love is

S. *f* for Love is king, *mf* for Love is

p

B. king, for Love is king, for Love is

S. king, for Love is king, for Love is

Presto

ff

B. king, for Love is king! _____

S. king, for Love is king! _____

Presto

B. _____

S. _____ *f* For Love is

p

B. _____

S. *ff* king! _____

ff

B. *f* For Love is king! *rit.*

S. *rit.*

cresc. *fff* *rit.*

B. *a tempo* *mf* Love to the

S. *a tempo* *mf* Love to the world his chal - lenge throws,

a tempo *dim.* *p* *p*

B. world his chal - lenge throws, *f* his ban -

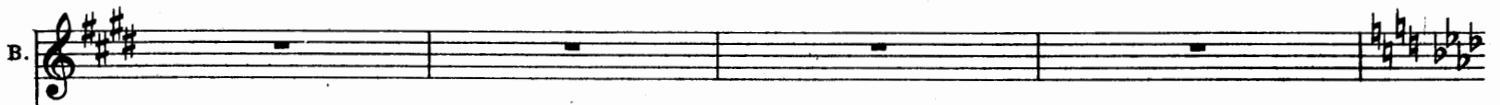
S. *f* *mf* his ban - - - ner flings, his


p *f* *f*

B. - ner flings, his ban - ner flings, his
S. ban - ner flings, his ban - ner flings, his


B. ban - - ner flings, his ban - ner *cresc.*
S. ban - - ner flings, his ban - ner *cresc.*

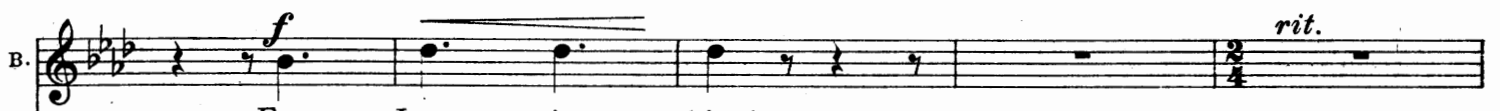
Presto
B. *ff* flings!
S. *ff* flings!
Presto
ff *p*

B. 

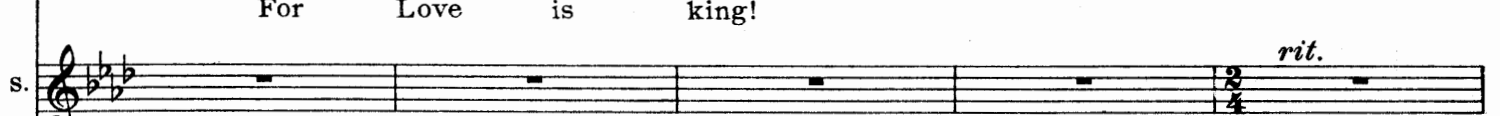
S. 

For Love is king!

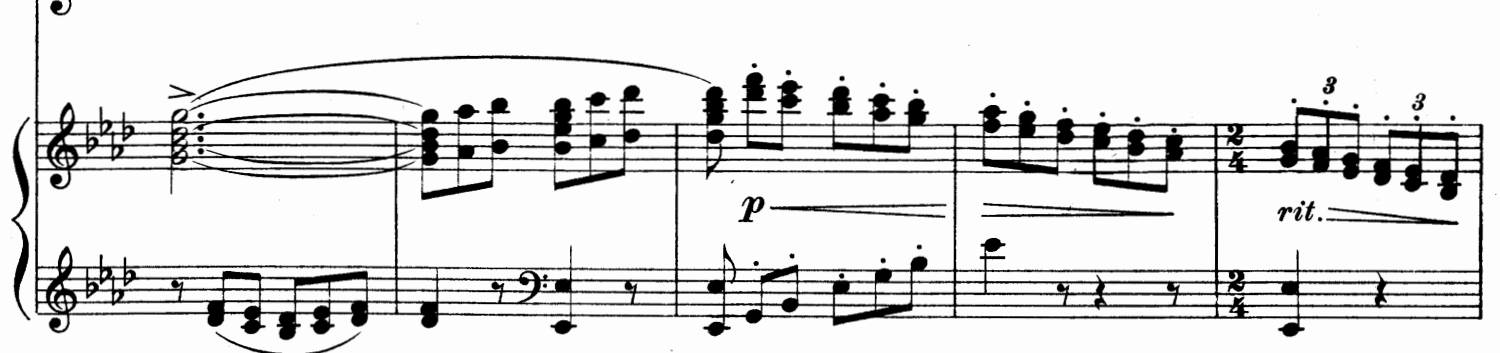


B. 


For Love is king! *rit.*

S. 

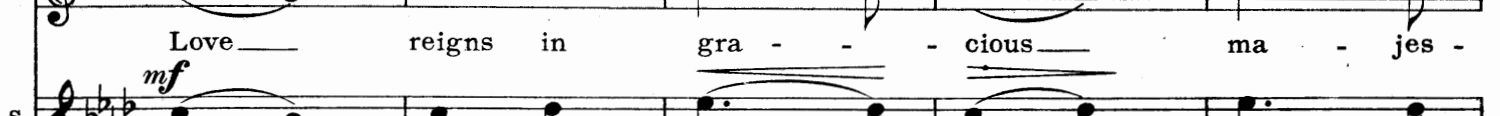
rit.



Moderato


B. 

Love reigns in gra - - - cious ma - jes -

S. 

Love reigns in gra - - - cious ma - jes -

Moderato



B. *mf*
ty till Death doth part; Love

S. *mf*
ty till Death doth part; Love

f *p* *f* *p*

Ped. *

B. from the hurt of Ty - rant Time

S. from the hurt of Ty - rant Time

p

B. shall keep the heart.

S. shall keep the heart.

p

accel. poco a poco

B.

(They rouse themselves, and with a lively dance - - - - -)

S.

accel. poco a poco

f tr (ad lib.)

B.

Ah! for

- - - they stop at centre of stage and sing)

S.

Ah! for

f

Allegro moderato

B.

Love yields to love, if love be love, and my

S.

Love yields to love, if love be love, and my

Allegro moderato

B. *ff* *rit.* *a tempo*
 love is love! For love yields to love, if

S. *ff* *rit.* *a tempo*
 love is love! For love yields to love, if

ff *rit.* *f*

B. *ff* *rit.*
 love be love, love be

S. *ff* *rit.*
 love be love, love be

cresc. *ff rit.*

B. *fff* *a tempo*
 love!

S. *fff* *a tempo*
 love!

fff *a tempo* *ffz*

B. _____

E. _____

Edward (enters, flourishing a letter)

I bring good news! We shortly enter-

B. _____

E. _____

tain — a welcome guest!

(emotionally)

mf *accel.*

A guest? Speak! Who?

f *accel.*

Our Wal - ter!

Moderato

(Thrusts letter into Beatrice's hands; she eagerly seizes it; but does not read it; she seems

E.

Read!

mf

fp *cantabile*

3 3 3 3

3

overcome with conflicting emotions)

3 3 3 3

3 3 3 3

m.s.

3 3 3 3

3 3 3 3

rit.

ff

rit.

3 3 3 3

3 3 3 3

Beatrice (aside, with feeling)

f a tempo

B. *a tempo*

Are my un - rest, my quick - ened need,

The first system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment consists of a right hand with a melody of eighth notes and a left hand with a bass line of quarter notes. The piano part includes several triplet markings over the right hand.

B. *cresc.*

are my un - rest, my quick - ened need, true pro - - phe -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note D5, followed by a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment features a more complex texture with triplets in both hands and a *cresc.* marking. The piano part includes several triplet markings over the right hand.

(Goes slowly off stage, holding letter to her heart. During this time Edward and Sylvia exchange

B. *ff*

cies?

The third system shows the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the beginning and end. The piano accompaniment is very dynamic, marked *ff*, and features a complex texture with triplets in both hands. The piano part includes several triplet markings over the right hand.

greetings and whisper while watching Beatrice leave the stage)

First system of musical notation. The upper staff features a melodic line with a trill and a slur. The lower staff contains a bass line with a triplet and a fermata. A measure rest is present in the upper staff.

Second system of musical notation. The upper staff continues the melodic line with a slur. The lower staff features a triplet and a fermata. A measure rest is present in the upper staff.

Third system of musical notation. The upper staff begins with a **fff** dynamic marking and contains a trill. The lower staff features a triplet and a fermata. A measure rest is present in the upper staff.

Fourth system of musical notation. The upper staff begins with a **pp** dynamic marking and contains a trill. The lower staff features a triplet and a fermata. A measure rest is present in the upper staff. The system concludes with the instruction *attacca subito*.

Scene: Sylvia and Edward

Sylvia seats herself before the embroidery frame with a coquettish glance at Edward, which he takes as permission to seat himself on the grass beside her. After waiting a little time he takes the end of her sash to fondle it. During all this time Sylvia stitches daintily.

Presto

p accel.

Moderato

Sylvia (with decision)

f

Who is Wal-ter, pray?
(Edward kisses the end of Sylvia's sash)

Moderato

fp

(Sylvia shrugs her shoulders and signifies by facial

Edward (buoyantly)

f

Wal-ter is wa-ter that quench-es_ thirst,

mf

expression that she accepts his mood and the charming evasion)

S. 

E.  *f*

Wal - ter is bread in the land of Fam - ine!

 *mf*

(Stimulated by a look of encouragement, Edward assumes a gay, enigmatical air)

S. 

E. 

 *mf*

rit. *a tempo*

S. 

E.  *rit.* *mf* *a tempo* *cresc.*

Of all my friends he shall al - ways be first, of

 *ff* *rit. e dim.* *mf* *cresc.*

S. *ff.*

E. *ff.*

all my friends he

S. *rit.* **Allegro vivace** (Sylvia resumes sewing) **Moderato**

E. *rit.*

shall al-ways be first! And what is my rank,

Allegro vivace **Moderato**

ffz rit. p mf

S. *rit.*

E. *rit.*

Sir? And what my de - gree, in the most no - ble peerage of friend -

rit.

f rit.

a tempo

S. *pp.* ship? *a tempo* (Edward laughs teasingly)

E.

a tempo

fp

Allegro moderato

S.

E.

Allegro moderato

accel.

(Sylvia makes a charming moue) *rit.* *a tempo*

S.

(boldly) *f* *rit.* *a tempo* *mf* (Edward suddenly becomes serious)

E. You have no rank at all, No place that I can see; For

mf *p* *ff* *rit.* *p* *ff* *a tempo*

(Sylvia, after a flash

S. *rit.*

E. *rit.*

friend-ship is sil - ver; you - you are gold-en!

m.s.

m.d.

rit. e dim.

of a happy smile, appears to be intent on her sewing to the exclusion of everything else)

Allegro vivace

S.

E.

Allegro vivace

accel.

fp

(Takes great pains with her stitches and draws back from her work with head poised sidewise to observe effect of her embroidery)

S. *f*

E.

And now -

f

mf

Moderato

S. *f* Will you tell me, what this Wal - ter is like?

E.

Moderato

S. I am cu - rious. *Allegro* (Sylvia, with a sidelong, *f* (The expression of Edward's face turns from

E. You, curious?

pp *p* *Allegro* *mf*

dim. *p* *mf*

S. coquettish glance, nods affirmation) *rit.* *a tempo*

E. incredulity to dissatisfaction and then to a look of mischief) *mf* *rit.* *a tempo*

Then lis - ten! *a tempo*

rit. *p*

Buffo Song

"I swear 'tis true"

(He ponders a moment, and then indicates by gesture that he will play a trick on Sylvia to punish her for her curiosity concerning a stranger.)

Allegro giocoso

E.

(with serious mien)

E. *f* *atempo* He is a com-ic dwarf, with the face of a

ff *p* *f* *p*

E. *mf* troll. He looks quite like a great round bowl.

f *mf* *cresc.*

E. *f* He speaks: You think A trum-pet blew Right in your

cresc. *ff* *f*

E. *f* ear! *f* I swear 'tis true!

E. *mf* I swear 'tis true! I swear 'tis

E. *f* *rit.* true! *ff* I swear 'tis true! I swear 'tis

E. *a tempo* true! *a tempo* *fff* *dim.* *p*

E. *f* He o - gles la-dies

pp *mf* *f* *sfz p*

E. *f* fair, But he's too shy to woo them! He's

pp *f* *p* *mp* *f*

E. *f* writ a book of po - ems, But no one can con-true

sfz p *pp* *f* *sfz p*

E. *ff* them! He dreads a mouse, fears

mp *f* *ff*

E. *f*
 eve-ning dew, Be - lieves in — dreams: _____

E. *f* *mf*
 I swear 'tis true! _____ I swear 'tis — true! I

E. *rit.*
 swear 'tis — true! I swear 'tis true! I swear 'tis

a tempo *Tempo I^o* *mf*
 true! *a tempo* He

E. *mf*
will not wear a sword, He swoons if he but see one; He rides — a—

p *f* *p* *f* *mf*

E. *ff* *f*
don - key small! He's not con - tent to

crese. *ff* *f* *mf* *f*

E. *poco rit.*
be — onel — And yet— I think he will in-te-rest

f *poco rit.*

E. *a tempo*
you In spite of this: —

a tempo *f* *cresc.*

E. *mf*

I swear 'tis true! ————— I swear 'tis true! I

E. *ff* *rit.*

swear 'tis true! I swear 'tis true! I

E. *fff* *a tempo*

swear 'tis true! ————— (Sylvia is astounded, but before she can

say anything Beatrice runs in)
Allegro vivace

E. *fp* *fp*

Moderato

Beatrice (excitedly)

(Edward goes off the stage repressing

B.

He comes!

He is at the

gate!

Sylvia

(Sylvia watches with a puzzled air the ecstatic be-

S.

Moderato

with difficulty a laugh at the joke he just played on Sylvia)

Allegro vivace

Moderato

B.

havior of Beatrice)
(aside)

(to Beatrice)

S.

Could this be the man that Bea-trice loves!

How will ~~you~~ give him wel.
you give him

Allegro vivace

Moderato

(in an exalted mood)

Could an-y wel-comesuf-fice?

(in a burst of confidence)

B.

welcome?
comes.

S.

Vivo
mf

B. You do not know the debt I owe to him I love! You do not know the

mf p

B. debt I owe to him I love! Our fa-ther fell, when the

(more and $\frac{3}{3}$)

more accelerated)

B. bat-tle was new, 'Mid mad, plung-ing hors-es and bul-lets that

(almost overcome by the remembrance) *poco rit.* (with pride) *f*

B. flew! Then

poco rit.

Mesto

B. Wal-ter's brave sire, at call for re-treat,

B. Bear - ing— Fa - ther to safe - ty, fell

poco rit.

B. dead at his feet!

molto rit. *ten.* *accel.*

B. (vigorously) Ed-ward and I have sworn e-ter-nal grat-i-tude,

ff *mf* *cresc.*

(Sylvia is beset with conflicting emotions: a desire to respect the man Beatrice loves and a dislike of the picture drawn by Edward)

ff Allegro

B. e-ter-nal grat-i - tude!

E. Edward (out of sight)

Here he is! It — is real-ly

f

cresc. e accel.

ff

Allegro giocoso

E. Wal-ter!

mf

cresc.

(Enter Edward with Walter, who is in every respect the opposite of the picture drawn by Edward. Edward, after a roguish look toward Sylvia, assists Walter in laying aside traveling cloak. Sylvia, after a first gasp of surprise, recognizes that a joke has been played on her, and signifies that she will have speedy revenge. Walter kisses Beatrice's hand with grave tenderness)

Pompously

E.

f

ff

mf

ff

Sylvia (saucily to Walter, who has

S. *f* His sis-ter's

(to Walter) *f* (finds himself embarrassed)

E. Greet Syl-vi-a, my-my-

S. (Smilingly, and sweeping the ground) *mf* Walter I am

guest, no more!

W. (Edward is distressed by this exchange of smiles between his friend and Sylvia, who takes up the basket of spools and drops it intentionally towards the rear of stage with the purpose of testing Walter's love for Beatrice)

with his hat, he bows)

charmed, I am sure!

(Beatrice goes quickly to front of stage, in order to hide her emotion, and is followed by Edward)

Moderato

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

Edward

(to Beatrice, rather gloomily)

mf *tempo*

Edward's vocal line, starting with the lyrics "(Spoken) Still so mysterious?".

(Spoken) Still so mys-te-ri-ous?

He

atempo

cresc.

Piano accompaniment for the first system, including triplets and a fermata.

Edward's vocal line, continuing with the lyrics "does not mention why he went a-way."

does not men-tion

why he went a - way.

Piano accompaniment for the second system, featuring triplets and eighth notes.

Beatrice

rit.

Piano accompaniment for the third system, including triplets and a ritardando marking.

mf *allegro*
 He seems so sad: Per -

a tempo
 haps he is in trou-ble, per-haps he is in trou-ble.

Allegro vivace

Edward (aside)

mf

If'twere not Wal - ter, I should say

Moderato

(to Beatrice)

Some gid - dy Miss his heart has caught. I'll

Faster (apprehensively) *mf*

Not now! Not now!

ask him! Of course not!

Faster

f *cresc.*

Allegro giocoso
(returns to centre down stage and calls)

mf

Wal - ter! He does not hear me. Wal -

ff *mf* *cresc.*

(Walter is apparently very deeply interested in a conversation with Sylvia, who is dropping the spools furtively as fast as he picks them up. She has assumed an air of gayety)

Beatrice (assuming a worshipful and disinterested air)

ter!

ff

B. *mf*
 See, when he smiles at her, Is he not a - dor - a -

(Walter and Sylvia attempt to seize the same spool but accidentally their hands are clasped for a single moment [at x])

B. ble? Ah! love!

Agitato
Edward (stricken with violent jealousy)

E. *mf*
 He does not hear, he sees but her, He is in

Beatrice (astounded at the suggestion)

B. *mf*
 He's known her but a

E. *ff*
 love - in love with Syl - vi - a!

(conflicting emotions choke)

B. mo-ment, It can - not be that love should grow so fast! Be - sides,

her utterance) *ff*

B. you love her, you told me so!

E. Edward (experiencing a passion of jealous anger) *f*

I told you so! You

E. knew! And yet you talk to her of

E. Wal-ter! I heard you! Dis - as-ter you have

Moderato

mf

wrought Through painting well, in col-ors strong, the

p

rit. *ff* (Walter and Sylvia struggle merrily with a skein of tangled silk) *rit. molto ff* (heroic)

vir-tues of my ri - val! And

ff *rit.* *f cresc. e accel.* *rit. molto 3*

a tempo

I have sworn to give my

a tempo 6

all, my all to him!

(with decision) *rit.* *ff*

E. I'll do it! I'll give him Syl - - vi -

a tempo (experiencing reaction) *f.*

E. Oh! cru - el

a! a tempo Tragico

E. oath! Oh! monstrous loy - al - ty!

(braces himself against weakness)

f rit.

E. I'll do it - He shall have Syl - vi -

rit. *ff*

Allegro agitato Beatrice (loses control of herself for a moment)

B. *But* *But-*

E.

a! *Allegro agitato* *m.d.*

m.s.

m.d. *3* *m.d.* *3*

B. *love- I love -* (throws out her hands beseechingly) *Oh!*

E. (*repulsing Beatrice*) *f* *My honor, girl!* *For -*

m.d. *m.s.* *m.d.* *tr*

m.d. *3* *m.d.* *3*

Tempo di Valse

E. *bear!*

f *3*

(Sylvia returns the orderly basket to the table and Walter falls into a mood of abstraction)

f

Walter (rousing himself with effort)

mf slower

W. I am trav-el - worn, and dust - y.

Beatrice (coming forward hospitably and pushing past Edward, who does not recover his composure so readily)

B. I hope you'll comfort find.

Edward (feigning composure)

Passionato con moto

E. Yes, come with me!

(Walter bows to Sylvia with a half-smile: gravely to Beatrice; Edward goes into the house, Walter lags behind)

while Sylvia and Beatrice go into garden out of sight)

The first system of music consists of three measures. The treble clef part begins with a triplet of eighth notes, followed by a quarter note, and then a half note. The bass clef part has a quarter rest, followed by a quarter note, and then a quarter rest. Dynamics include *m.s.* (mezzo-soprano) and *f* (forte). Fingerings are indicated with numbers 3 and 5.

The second system of music consists of three measures. The treble clef part features a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *f* (forte). Fingerings are indicated with numbers 5 and 7.

The third system of music consists of four measures. The treble clef part has a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *f* (forte). Fingerings are indicated with numbers 5 and 7.

The fourth system of music consists of four measures. The treble clef part has a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *ff* (fortissimo) and *furioso*. Fingerings are indicated with numbers 5 and 7.

The fifth system of music consists of four measures. The treble clef part has a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *dim.* (diminuendo) and *rit.* (ritardando). Fingerings are indicated with numbers 5 and 7.

Romanza

"To wander far away is vain"

Andante dolente

Oboe

p

6

6

6

w. *p dolente*

To wan - der far a -

dim.

6

w. way is vain To quench — the

w. flame of love's pure fire;

Oboe

Animato

w.

mf 3 3 3 *ff* 3 *dim.*

w.

mf animato *rall.*

When I once more her face be - hold, Up -

mf *m.s.* *m.d.* *rall.*

w.

leaps a - gain my hearts' de - sire. I

rit. *cresc. molto*

ff largamente

w.

long to claim her all my own,

ff largamente

Tempo I^o

mf

w. To wake her heart to love di - vine!

pp *p* *mf*

Un poco animato

accel. *f* *rall.* *ff*

w. To press love's kiss up-on her lips, To

accel. *f* *rall.*

largamente

w. clasp her close and call her mine: Wake,

largamente *pp*

ff

rit. (Exit)

w. heart, wake, heart, to love di - vine! —

p *rit.* *attaca subito*

Allegro passionato

S. 

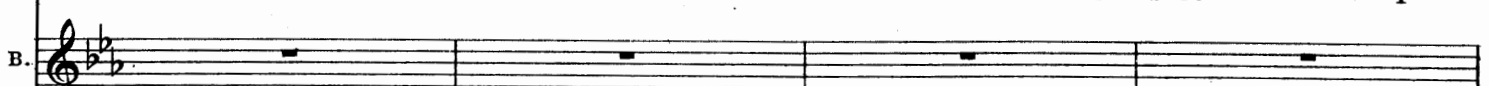
(Sylvia and Beatrice run in from garden to centre of stage)

B. 

Allegro passionato



S. **Sylvia** *mf*
I think I shall suc - ceed! I am sure I


B. 

fp marcato



S. shall!

B. **Beatrice (bitterly)**
Suc - ceed? In - deed! E - ven



S. *f*
Make no mis -

B.
now you have sto - len his heart a - way!

S.
take, make no mis - take! I al - most had the rea - - son

B.

S. *mf*
why he does not tell his love - his love for

B.
His love?

(laughs)

S. you!

f *ffp - mf*

(with feeling)

S. Dear heart, his love for you!

p *m.s.*


S. And now, to loose this lov - ers' knot, I will con -

(opens her arms to Beatrice) (they embrace)

S. fess, I love - your broth - er!

S. 

S. 

S. 

S. 

Allegro appassionato

s. *f* I tease, e - - - vade:

s. In turn he doubts, and

s. hopes, But ends by keep - ing still!

rit. **Allegro**

s. **Allegro moderato** *mf* But Walter's

s. still a mys-ter - y. There's something on his

s. mind! Could we but

s. find, could we but find

s. what scrup - le says

S. *Moderato*
him nay! (ponders)

S. *Allegro*
Ah! stay!

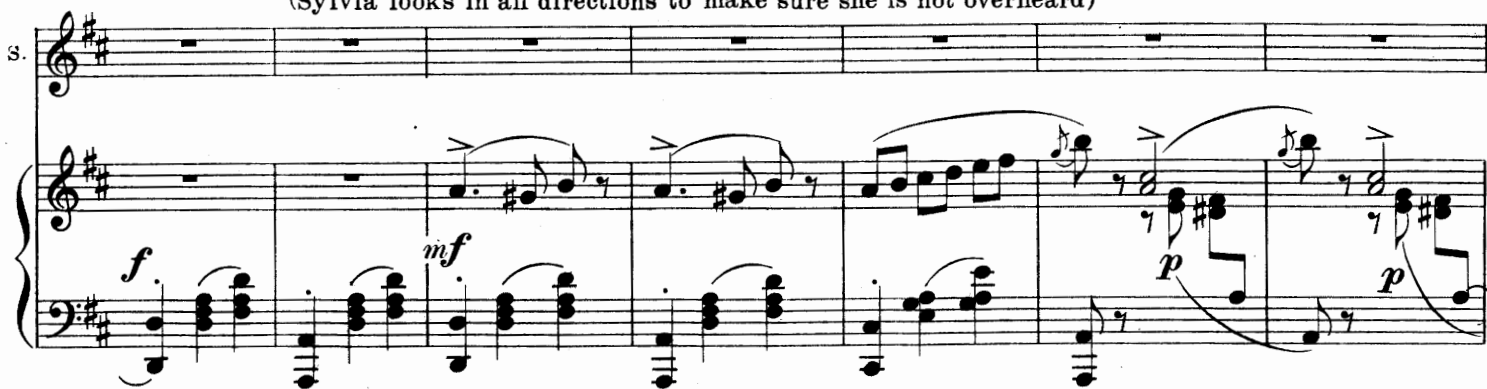
S. *ff*
I have a scheme to make those faint youths know that all save love

S. *mf* *ff*
is fol - - ly!

Sylvia's Scheme

Tempo di Valse

(Sylvia looks in all directions to make sure she is not overheard)

S.  This system shows the beginning of the piece. The vocal line is mostly rests, with a few notes appearing later. The piano accompaniment starts with a forte (f) dynamic, then moves to mezzo-forte (mf), and ends with piano (p) dynamics. The key signature has two sharps (F# and C#).

S.  This system contains the first vocal entry. The vocal line begins with the lyrics "We will play". The piano accompaniment features a piano (p) dynamic and includes a ritardando (rit.) marking. The tempo is marked "mf a tempo".

S.  This system continues the vocal line with the lyrics "a lit-tle farce, we will play a lov-ers' game." The piano accompaniment includes a piano (p) dynamic, a forte (f) dynamic, and a ritardando (rit.) marking. The tempo is marked "a tempo".

S.  This system contains the final vocal entry with the lyrics "I will be I will be the suit-or bold, with". The piano accompaniment features a forte (f) dynamic and a fortissimo (ff) dynamic. The tempo is marked "a tempo".

S. *p rit.* *a tempo* *mf*
 you the la - dy_ fair! You_ will wear my

a tempo 8

S. *mf*
 sky - - blue_ cloak A - top_ your

f *p*

S. *f*
 gray print gown. My feather - fan will

f *mf*

S. *p* *f*
 serve_ to mask_ your face and nut - brown hair!

rit. *a tempo*
mf

S. So

a tempo

rit. *p*

S. will each youth sur - mise, His sweet - heart is an -

f

p

rit. *a tempo* *f*

S. oth - ers! And thus per - haps he will

a tempo

rit. *f*

S. feel the sor-row-joy of lov - - - ers.

f *p* *f*

Meno mosso

(pensively) *p*

S. Love - -

S. pangs can be so sweet!

S. One hard - ly could be -

S. lieve that pas - sion doth con - sume the

(Sylvia shakes off her gloom and Beatrice appears interested)

s. faith-ful heart it breaks! _____

*A

f

p

B

s. I will mouth the pledg - es sweet That

Flute *pp*

mf *pp* *pp*

m.s. *m.s.* *m.s.*

s. Ed - ward owes to me!

m.s. *m.s.* *pp*

* For purposes of abbreviation the part A to B may be omitted.

mf

S. All is fair in love and war, and

pp

m. s.

pp

ppp

(Beatrice smiles in sympathy)

S. this is lov - - ing war!

m. s.

f

* *C* *a tempo*

f

ff

p

D

* For purposes of abbreviation the part C to D may be omitted.

f

S. And you must be en - - tranced as I would

mp *p* *p*

rit. *a tempo* *f*

S. sure - ly - be, If at my feet my dear

rit. *a tempo* *f* *f*

ff *p rit.*

S. one, my dear one had laid his heart! And you will acqui - esce!

ff *p rit.* *pp*

a tempo *f* (rapturously) *cresc.* *ff*

S. Ah! then I'll show you how I dream! I hope! I

a tempo *f* *cresc.*

S. know — my lov - - - er craves my love!

B.

ff

S. Ah! for

B. Ah! for

(Beatrice catches the enthusiasm of Sylvia)

f

fffz

mf

S. Love yields to love, if love be

B. Love yields to love, if love be

f

S. love, and my love is love! For love yields to

B. love, and my love is love! For love yields to

rit. *f* *a tempo*

rit. *f* *a tempo*

a tempo

rit. *f*

S. love if love be love, love

B. love if love be love, love

ff *rit.*

ff *rit.*

rit.

S. be love!

B. be love!

fff a tempo *fff a tempo*

fff a tempo *Presto* *ff*

fff a tempo

Curtain falls rapidly

Scene II
Prelude: "Love"

Allegro moderato

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of two staves each. The first system begins with a piano (*pp*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic and a first ending bracket labeled *m.s.* (musical sense). The third system continues the development. The fourth system features a forte (*f*) dynamic. The fifth system also features a forte (*f*) dynamic and includes a second ending bracket labeled *8*. The score is characterized by flowing eighth-note patterns in the right hand and sustained bass notes in the left hand, with various phrasing slurs and articulation marks.

8

cresc. *ff*

This system contains the first two measures of the piece. The right hand features a melodic line with a dotted eighth note followed by a sixteenth note, and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *ff*. A first ending bracket labeled '8' spans the first measure.

8

This system contains measures 3 and 4. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment remains consistent. A first ending bracket labeled '8' spans the second measure.

8

This system contains measures 5 and 6. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment continues. A first ending bracket labeled '8' spans the first measure.

This system contains measures 7 and 8. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment continues. A first ending bracket labeled '8' spans the first measure.

This system contains measures 9 and 10. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment continues. A first ending bracket labeled '8' spans the first measure.

First system of a piano score. The right hand (treble clef) features a dense, rapid sixteenth-note chordal texture. The left hand (bass clef) plays a series of accented chords. A dynamic marking of *fff* is present in the first measure. A fermata is placed over the final measure of the system.

Second system of the piano score. The right hand continues with the rapid sixteenth-note chordal texture. The left hand plays accented chords, with a fermata over the final measure. A dotted line with the number '8' above it indicates an octave transposition for the right hand.

Third system of the piano score. The right hand continues with the rapid sixteenth-note chordal texture. The left hand plays accented chords, with a fermata over the final measure. A dotted line with the number '8' above it indicates an octave transposition for the right hand.

8

First system of a musical score. It consists of three staves: a treble staff with a complex, rhythmic melody, a middle staff with sustained chords, and a bass staff with a simple bass line. A bracket on the left groups all three staves. A dotted line with the number '8' is positioned above the treble staff and below the bass staff, indicating a measure rest.

Second system of the musical score, continuing the three-staff arrangement from the first system. The treble staff features a dense, rhythmic texture, while the middle and bass staves provide harmonic support with sustained notes and chords.

p *m.s.*

Third system of the musical score. The treble staff contains a melodic line with a dynamic marking of *p* (piano). The middle staff has a dynamic marking of *m.s.* (mezzo-forte). The bass staff continues the harmonic accompaniment. The system is marked with a *2:* (second ending) at the end.

p 1

Fourth system of the musical score. It features a melodic line in the treble staff with a dynamic marking of *p*. The middle staff has a dynamic marking of *1*. The bass staff continues the accompaniment. The system concludes with a first ending bracket labeled *1*.

Scherzando

The first system of music consists of two staves. The treble staff begins with a *mf* dynamic marking and contains a series of chords and eighth notes. The bass staff features a steady eighth-note accompaniment. A *p* dynamic marking appears in the second measure of the treble staff. The system concludes with a measure in 9/8 time signature.

The second system continues the piece with similar rhythmic patterns. The treble staff includes several slurs and accents. The bass staff maintains its eighth-note accompaniment. A *tr* (trill) marking is present in the third measure of the treble staff. The system ends with a measure in 9/8 time signature.

The third system shows a change in dynamics, with a *f* (forte) marking in the final measure of the treble staff. The treble staff continues with slurred eighth notes and chords. The bass staff accompaniment remains consistent. The system concludes with a measure in 6/8 time signature.

The fourth system is characterized by a large slur encompassing the first three measures of the treble staff. The treble staff features chords and eighth notes. The bass staff accompaniment continues. The system concludes with a measure in 6/8 time signature.

The fifth system begins with a *dim.* (diminuendo) marking in the treble staff. The second measure includes a *rit.* (ritardando) marking. The treble staff features slurred eighth notes and chords. The bass staff accompaniment continues. The system concludes with a measure in 6/8 time signature.

atempo

pp

tr.

pp *rit.*

Tempo I^o

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the first measure. The lower staff has a bass clef and provides harmonic support with chords and moving lines. A dynamic marking of *mf* is placed between the staves in the second measure. A second ending bracket with a '2' is shown in the fourth measure.

The second system continues the piece with two staves. The key signature changes to one flat (B-flat) in the fifth measure. The melodic line in the upper staff continues with similar rhythmic patterns. The lower staff maintains the harmonic accompaniment. A second ending bracket with a '2' is present in the eighth measure.

The third system shows two staves. The key signature changes to one sharp (F-sharp) in the ninth measure. The melodic line in the upper staff features a series of eighth notes. The lower staff continues with a dense accompaniment. A second ending bracket with a '2' is located in the twelfth measure.

The fourth system consists of two staves. The key signature changes to two sharps (F-sharp and C-sharp) in the thirteenth measure. The upper staff has a melodic line with some notes marked with an 'x'. The lower staff has a very active accompaniment. A dynamic marking of *f* is placed in the thirteenth measure. A second ending bracket with a '2' is in the sixteenth measure.

The fifth system shows two staves. The key signature changes to two flats (B-flat and E-flat) in the seventeenth measure. The upper staff has a melodic line with a dynamic marking of *piu f* in the nineteenth measure. The lower staff continues with a complex accompaniment. A second ending bracket with a '2' is in the twentieth measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a fermata over the first measure and a '2' below the second measure. The bass staff contains a complex accompaniment with many beamed notes.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a fermata over the first measure and a 'ff' dynamic marking below the second measure. The bass staff contains a complex accompaniment with many beamed notes.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a complex accompaniment with many beamed notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a complex accompaniment with many beamed notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a complex accompaniment with many beamed notes. A '12' is written below the first measure of the bass staff.

First system of musical notation. The upper staff (treble clef) contains a melodic line with some notes marked with 'x'. The lower staff (bass clef) features a dense, rhythmic accompaniment. A dynamic marking of *fff* is present in the right-hand portion of the system.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more sparse accompaniment with some notes marked with accents. A dynamic marking of *fff* is present in the right-hand portion of the system.

Third system of musical notation. The upper staff features a complex, rhythmic texture. The lower staff has a sparse accompaniment with notes marked with accents. A dynamic marking of *fff* is present in the right-hand portion of the system.

Fourth system of musical notation. The upper staff features a complex, rhythmic texture. The lower staff has a sparse accompaniment with notes marked with accents. A dynamic marking of *fff* is present in the right-hand portion of the system.

First system of musical notation. The upper staff (treble clef) features a complex, rapid sixteenth-note passage. The lower staff (bass clef) has a few notes, including a triplet of eighth notes.

Second system of musical notation. The upper staff continues with the rapid sixteenth-note passage. The lower staff has a few notes, including a triplet of eighth notes. A dynamic marking *p* is present in the upper staff.

Third system of musical notation. The upper staff features a melodic line with dynamic markings *m.s.*, *m.d.*, and *pp*. The lower staff has a few notes, including a triplet of eighth notes.

Fourth system of musical notation. The upper staff features a melodic line with dynamic markings *ppp* and *m.d.*. The lower staff has a few notes, including a triplet of eighth notes. An 8-measure rest is indicated above the first measure.

Fifth system of musical notation. The upper staff features a melodic line with dynamic markings *loco* and *pp*. The lower staff has a few notes, including a triplet of eighth notes. An 8-measure rest is indicated above the first measure.

Allegro

f

cresc.

(Curtain rises; Stage set as in Scene I)

ff

rit.

(Enter Edward and Walter walking arm in arm. Walter has changed his traveling costume for a suit, cut according to the mode as given in Edward's costume; but the trousers and vest are white and the coat is plum-colored.

Moderato

Allegro

Moderato

f

p

Neither Walter nor Edward wears a hat.)

p

Edward
mf

E. If in our South-land lives the maid that won your heart's de - vo - tion,

(Walter's interruption is sudden and passionate, in sharp contrast to his previous restraint and gentle manner)

W. *Allegro* Walter *f*

E. *mf* Why did you wan-der far and long? *Allegro*

W. dare not stay be - side a hand I may not touch, sweet

fp

Edward (in a questioning manner)

lips I dare not kiss!

f

E. You dare not touch, not kiss?

Walter *ff*

Hon - or and pride for - bid!

ff

8:

3/4

(Sylvia, dressed as a charming youth and disguised by a blond wig, enters stealthily at rear. She is drawing along by the hand Beatrice, who wears the blue mantle belonging to Sylvia and who carries before her face, completely covering it, a large fan of black ostrich-feathers.)

(They slip up the step of the crow's-nest and take seats on the bench. After a few preliminary caresses, Sylvia drops on her knees and in pantomime plays the lover. All this time they are not observed by the two men. Walter meantime is carried back to the days of his happy dream with Beatrice. He grows tender and reminiscent.)

Tempo di Valse

mf

a tempo
p rit. mf p

f

rit.

Aria

"To take again the little hand in mine"

atempo

Walter rit. p *Andantino espressivo*

To take a-gain the lit-tle

hand in mine, To join a - gain in hap-py, prat-ling talk As a -

mongst her sis-ter - flow - ers — we found our way, we found our way.

w.

w.

mf

No thought of du-ty then! She gave her child's pure heart—

p *m.d.* *fp*

Clar.

w.

as free As per-fume,— as per-fume, breathes from out the rose,— as

Clar.

w.

rit. *atempo*

per - fume breathes from out _____ the rose.

rit. *f* *atempo*

Tempo I^o

w. Ah! to_ see a - gain the star-tled look,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ah! to_ see a - gain the star-tled look,". The piano accompaniment includes a *rit.* (ritardando) marking and dynamic markings of *p* (piano) and *pp* (pianissimo).

w. The maid-en blush, the down - - cast lids, As grow-ing years with sweet sur-

The second system continues the vocal line with the lyrics "The maid-en blush, the down - - cast lids, As grow-ing years with sweet sur-". The piano accompaniment features a *p* (piano) dynamic marking.

w. prise _____ did_ hint at love's em - pire!

The third system contains the lyrics "prise _____ did_ hint at love's em - pire!". The vocal line includes a *rit.* (ritardando) marking and a *tempo* change. The piano accompaniment includes a *mf a tempo* (mezzo-forte at tempo) marking and a *rit.* (ritardando) marking.

The fourth system shows the piano accompaniment for the final part of the page. It includes dynamic markings of *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo).

w. No chill-ing thought of re-com-pense, — no chill-ing thought of re-com - pense —

w. — laid blight up-on her soul!

w. *p* How blest the days of this com-mu - nion! How sweet the hope, the *cresc. molto*

w. hope — of some-thing dear - er still! —

(agitated, bitter and resentful)

w. Then came the fate - ful bat - tle

w. And that grim - debt she

w. thinks she owes to me!

w. do re - bel that

w. aught should lay up on a

w. *f.* soul so high and fine *rit.* The

Mesto
w. stern com - mand to give, when

w. *ff* Love's own self should speak, and

rit.
 w. Love's a - - lone!

rit. *fff*

(In throwing back his head, Walter discovers Sylvia and Beatrice making very convincing love in the crow's-nest)

w.

accelerando *dim.*

Agitato
 (to Edward) *f.*

w. Look! Look!

p. *f.* *p.* *f.* *p.*

Edward (looks, and staggers back as under a blow)

E.

ff.

Walter (stoically, as one accustomed to suffering)

W. *f* Ah! no, good friend,

E. *f*

It is Syl - vi - a, the man - tle blue!

mf *cresc.*

W. It is Be - a - trice the rose - strewn gown!

E. *f*

W. (with assumed indifference) Some

E. (angrily) But who is the man who dares!

W. stran - ger new - ly come!

E. *ff*

(violently)

E. Who would have dreamed that Syl - vi - a was a

ff *cresc.*

w. Walter *mf*
At

E. flirt, a vicious flirt?

f 10

w. least, she will not wed me, she

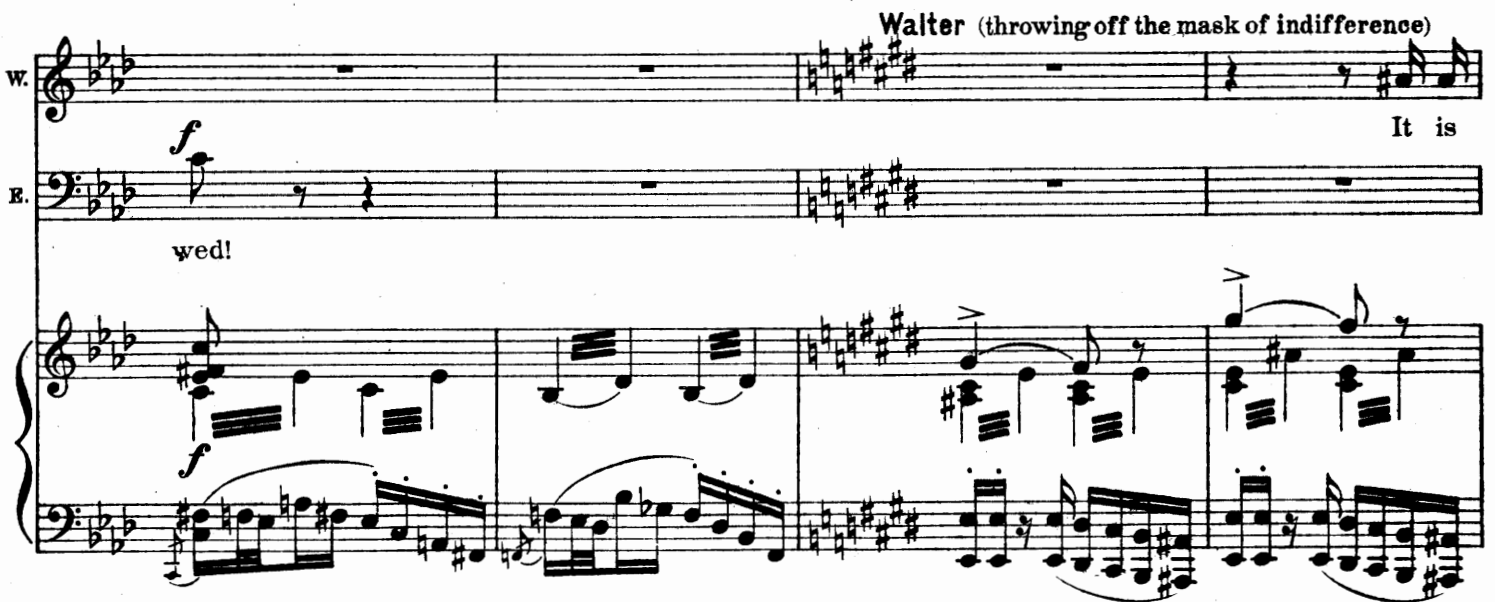
mf


w. will not wed me out of grat - i - tude!

mf

E.  **Wed? And does he wish to wed? A**

E.  **man comes bold to woo that — means to**

W.  **Walter (throwing off the mask of indifference) It is**

E.  **wed!**

W.  **true! Some Don Juan — pur-sues his wick-ed course!**

Edward

E. *E - ven though she's not mine,*

E. *I must pro - tect at least our guest, And that rude*

E. *churl, who - ev - er he be, shall an - swer to me!*

Walter *mf*

W. *The maid seems half a - fraid!*

Flute

W. *cresc.*
 Some oc-cult pow'r, some oc-cult pow'r may be at

W. (excitedly) *f*
 work! It is time that this should end! Let's have at

W. *ff rit.*
 him! Fair vir - tue we'll de -

E. *ff rit.*
 Edward Fair vir - tue we'll de -

(A sudden panic seizes Sylvia and Beatrice at the approach of Edward and Walter. They rise quickly, keeping their faces hidden, and run down the steps, only to be caught at the bottom. Edward seizes Sylvia roughly by the arm, Walter bars Beatrice's way.)

Allegro

W. fend!

E. fend!

Horns

Allegro
ff tumultuoso

(Sylvia tries to twist out of Edward's grasp, keeping her head well down)

cresc.

Edward (to Sylvia) *f*

Moderato appassionato

E. Rogue! Cow-ard! Take

cresc. sempre

E. care! We pun-ish a knave that hides be - hind_ a cloak!

(Sylvia stands still) **Waiter (to Beatrice) *drammatico***
a tempo ***f***
 Al - tho' you've scorned my_

E. Al - tho' you've scorned my_

a tempo
molto rit. ***mf***

W. ***ff*** love, I will not see you duped like

E. ***ff*** love, I will not see you duped like

p cresc. molto ***ff*** ***mf***

W. *ff*
 E. *ff*
 this!
 this!

p cresc. molto *ff* *mf cresc. ed accel.*

(Sylvia tears off her wig and Beatrice lowers her fan; they laugh merrily, while the men start back in

S. *rit. molto* *p* *Allegretto grazioso*
 Sylvia
 Who is duped?

rit. molto *fff* *p*

S. (surprise)

Oboe

S. *p* (in a conciliatory mood)
 It is but a play, a lov - ers'

S. mer - ry, tan - gled knot that I

f

S. en - - - meshed!

p

S. *mf* Blame me!

E. Edward (throws out his arms to Sylvia)
Blame me!

(with feeling)

E. *f*
 I almost let the gold of life run thro' my i - dle fin -

E. *mf*
 gers! Be mine! I love you, Syl - vi - a! I love you! None

simile

(Sylvia falls into his arms) *rit.* *a tempo* (Meantime Walter pleads to Beatrice)

E. will I wed but you!

rit. *a tempo* Oboe

for her love)

Agitato (one beat to each measure)

Walter (to Beatrice, recklessly)

w. I want your love, my Be - a - trice! I will not

w. have your grat - i - tude! I want your heart, I want your

w. heart, your love, your soul, your

w. self! I love you!

Moderato

Sylvia *mf*

S.

The mys - ter - y is solved!

Edward

E.

The mys - ter - y is

Moderato

S.

He _____ seeks her love _____

E.

solved!

He _____ seeks her

S.

with pas - sion's dow - - -

E.

love _____ with pas - sion's dow - - -

S. er! He will not have her grat - - i -

E. er! He will not have her

S. tude, her grat - - i - tude,

E. grat - - i - tude, he

S. her grat - - - i - -

E. will not have her grat - - - i - -

rit.

Beatrice (with quiet intensity)
a tempo

B. *mf* I have found you as the riv-ers find the sea, their home;

S. *a tempo* tude!

E. *a tempo* (Edward leads Sylvia towards the rose-bushes and picks some roses and hands them to her) tude!

a tempo

with endearing words)

B. I trust you as the babe its moth-er sweet, its

B. world! I give all my days, my

B. thoughts, my— dreams, my love— my lord! *ff*

Allegro (one beat to the measure)

B. *Walter* (rapturously) *f*

W. This is not grat - i - tude! this is not

Allegro

W. grat - i - tude! *ff* It is love, it is

Molto drammatico
a tempo (embraces Beatrice)

W. love, my Be-a - trice! *ff* *rit.* *a tempo*

cresc. molto *p rit.* *fff*

Quartet

"Fair youth wove a web of rose-color"

(They come together for Quartet)

Flutes *p* *pp* *ppp*

dim.

Moderato. Tempo di Mazurka

p *mf*

S. Sylvia *p*

B. Beatrice *p*

W. Walter *p*

E. Edward *p*

Fair youth wove a web of rose - col -

Fair youth wove a web of

Fair youth wove a web of rose - col -

S. or, rich - ened with threads of

B. rose - - col - or, rich - ened with threads of

W. rose - - col - or, rich - ened with threads of

E. or, rich - ened with threads of

S. gold, _____

B. gold, _____

W. gold, _____ And the fond de -

E. gold, _____ And the fond de - sign of the

cresc. *f* *mf cresc.* *f*

f

S. And the fond de - sign of the stitch - es, and the fond de -

B. And the fond de - sign of the stitch - es, and the

W. sign of the stitch - es fine, and the

E. stitch - es fine, and the fond de -

S. sign of the stitch - es, of the stitch - es fine Is as *cresc.*

B. fond de - sign of the stitch - es fine Is as *cresc.*

W. fond de - sign of the stitch - es fine Is as *cresc.*

E. sign of the stitch - es, of the stitch - es fine Is as *cresc.*

p.

cresc. *cresc.*

S. old as the heav - - ens, as the

B. old as the heav - - ens, as the

W. old as the heav - - ens, as the

E. old as the heav - - - - -

S. heav - ens are old! _____

B. heav - ens are old! _____

W. heav - ens are old! _____

E. ens are old! _____

(Here they part to opposite sides of the stage)

dim. molto **pp**

Sylvia (to Edward)

Mosso

S. *p* As — old as the

Beatrice (to Walter)

B. *p* As —

Mosso

mf *p*

S. cos - - mic fire - dust — When Love out of

B. old as the cos - - mic fire - dust — When

S. *f* cha - - os — drew — The Sun — and the

B. *f* Love out of cha - - os — drew — The

f

S. *cresc.* *ff.*
Stars and the fer - - tile worlds To give them

B. *cresc.* *ff.*
Sun and the Stars and the fer - - tile

S. life a - new!

B. worlds To give them life a - new!

S.

B.

Walter (to Beatrice) *mf*

Edward (to Sylvia) *mf*

As_ sweet as the scent of

As_ sweet as the scent of

W. jas - mine, As the night - ingale's am-orous call To his

E. jas - mine, As the night - ingale's am-orous call To his

W. mate,

E. mate, as the night - - in-gale's am - - o - rous

W. *f* that a - waits *ff* Love's prayer a -
K. call that awaits *ff* Love's prayer a -

W. throb in the tree - - top tall.
K. throb in the tree - - top tall.

W.
K.
(They come to centre of stage)

Meno mosso

S. Sylvia *rit.* *p* Oh! hov - er - ing

B. Beatrice *rit.* *p* Oh! hov - er - ing

W. (They raise their arms towards heaven) *rit.* *p* Oh! hov - er - ing

E. *rit.* *p* Oh! hov - er - ing

Meno mosso

S. night, come cov - er thy lov - ers with re - - - gal

B. night, come cov - er thy lov - ers with re - - - gal

W. night, come cov - er thy lov - ers with re - - - gal

E. night, come cov - er thy lov - ers with re - - - gal

S. can - o - py!

B. can - o - py!

W. can - o - py!

B. can - o - py!

Piano accompaniment with dynamic markings *f* and *tr*.

(as from a distance)

S. Oh! wing - ed winds, -

B. Oh! wing - ed winds,

W. Oh! wing - ed winds, -

B. Oh! wing - ed winds, -

Piano accompaniment with dynamic markings *pp* and *tr*.

S. waft to us the mu - - - sic of the

B. waft to us the mu - - - sic of the

W. waft to us the mu - - - sic of the

E. waft to us the mu - - - sic of the

trm trm trm

S. spheres, the

B. spheres, (They recede to interior of stage) the

W. spheres, the

E. spheres, the

trm trm trm

pp *p*

3. *ppp* mu - sic of the spheres!

3. *ppp* mu - sic of the spheres!

V. *ppp* mu - sic of the spheres!

E. *ppp* mu - sic of the spheres!

pp *perdendosi*

Curtain slowly

S.

B.

V.

E.

p