



CARNEGIE COLLECTION  
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THE  
TRAVELLING  
COMPANION

London: STAINER & BELL, Ltd.

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# THE TRAVELLING COMPANION

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Opera in 4 acts

(After the tale of Hans Andersen)

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Written by

HENRY NEWBOLT

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Composed

by

Charles Villiers Stanford.

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Op. 146.

Price 8/- NET CASH

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London,  
STAINER & BELL, LTD  
58 Berners Street,  
W. 1.

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## CHARACTERS.

THE PRINCESS.	...	...	<i>Soprano.</i>
TWO PEASANT GIRLS.	...	<i>Soprano &amp; Mezzo Soprano.</i>	
JOHN.	...	...	<i>Tenor.</i>
THE TRAVELLING COMPANION.	...	...	<i>Baritone.</i>
THE KING.	...		<i>Bass Baritone.</i>
THE WIZARD.	...	...	<i>Bass.</i>
THE HERALD.	...	...	<i>Baritone.</i>
TWO RUFFIANS.	...	...	<i>Baritone &amp; Bass.</i>
CHORUS OF PEASANTS, GOBLINS &C:			

## TIME.

*About the 15<sup>th</sup> Century.*

## SCENES.

ACT I. SCENE I.	...	...	A Church.
SCENE II.	...	...	A Country Road.
ACT II.	...	...	The Palace Square.
ACT III. SCENE I.	...	...	The Palace Square.
SCENE II.	...	...	The Wizard's Cave.
ACT IV.	...	...	The Palace Square.

# THE TRAVELLING COMPANION.

Henry Newbolt.

Charles Villiers Stanford.

Op. 146.

## PRELUDE.

Adagio molto.

PIANO.

*mp pesante*

*p*

*il thema marcato*

*mf*

*cresc. poco a poco*



First system of a piano score. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

Second system of the piano score. It begins with a section marked **A**. The dynamics are *ff* (fortissimo) and the tempo is *largamente* (very slow).

Third system of the piano score. It features eighth-note patterns in both hands, with dynamic markings of *dim.* (diminuendo) and *p* (piano).

Fourth system of the piano score. It includes a tempo change indicated by  $(\text{♩} = \text{♩})$  and features a mix of eighth and sixteenth notes.

Fifth system of the piano score. It consists of a continuous eighth-note accompaniment in the left hand and chords in the right hand.

Sixth system of the piano score. It begins with a section marked **B**. The dynamics are *p* (piano) and it includes a tempo change indicated by  $(\text{♩} = \text{♩})$ . The system concludes with a **C** section.

(♩ = ♩)

First system of musical notation. The piano part (left) begins with a *cresc.* marking and a *f* dynamic. The bass part (right) features a melodic line with a *f* dynamic. The system concludes with a common time signature 'C'.

Second system of musical notation. The piano part (left) includes a *cresc.* marking. The bass part (right) features a *mf* dynamic. The system concludes with a common time signature 'C'.

Third system of musical notation. A boxed 'C' is placed above the piano staff. The piano part (left) has a *mf* dynamic. The bass part (right) has a *cresc.* marking. The system concludes with a common time signature 'C'.

Fourth system of musical notation. The piano part (left) has a *f* dynamic and a *cresc.* marking. The bass part (right) has a *ff* dynamic. The system concludes with a common time signature 'C'.

Fifth system of musical notation. The piano part (left) features a complex rhythmic pattern with many beamed notes. The bass part (right) has a simpler rhythmic accompaniment. The system concludes with a common time signature 'C'.

Sixth system of musical notation. A boxed 'D' is placed above the piano staff. The piano part (left) has a *ff* dynamic. The bass part (right) has a *ff* dynamic. The system concludes with a common time signature 'C'.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note chords and slurs. The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a dense accompaniment of eighth notes. A dynamic marking of *mf* is present.

Third system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a dense accompaniment of eighth notes.

Fourth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a dense accompaniment of eighth notes. A dynamic marking of *dim.* is present.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a dense accompaniment of eighth notes. Dynamic markings include *sf* and *pp*. The system concludes with a double bar line and a fermata.

# ACT I.

Scene 1. *The interior of a church at night, very dimly lighted: before an altar (L) a dead man, lying on a bier, awaiting burial. A storm is raging outside.*

*Allegro moderato.*

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked *Allegro moderato*. The first system starts with a dynamic of *mf* and includes a *p* dynamic marking. The second system continues the piece and includes a *p* dynamic marking. The third system features a first ending bracket labeled '1' and a dynamic of *f*. The fourth system continues with various musical notations. The fifth system concludes the piece with dynamics of *mf*, *dim.*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

2

Musical notation for the first system, measures 1-4. The key signature has two flats. The first measure has a piano (*p*) dynamic marking. The second measure has a fermata over the bass staff. The third measure has a piano (*p*) dynamic marking. The fourth measure has a fermata over the bass staff.

Musical notation for the second system, measures 5-7. The key signature has two flats. The first measure has a fermata over the bass staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff.

8

Musical notation for the third system, measures 8-11. The key signature has two flats. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

3

Musical notation for the fourth system, measures 12-15. The key signature has two flats. The first measure has a fermata over the bass staff. The second measure has a forte (*f*) dynamic marking. The third measure has a forte (*f*) dynamic marking. The fourth measure has a forte (*f*) dynamic marking.

Musical notation for the fifth system, measures 16-19. The key signature has two flats. The first measure has a fermata over the bass staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff. The fourth measure has a fermata over the bass staff.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. Dynamics: *p* (piano). The system contains two measures of music.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Dynamics: *p*. The system contains two measures of music.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Dynamics: *p*. A box with the number "4" is placed above the first measure. The system contains two measures of music.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Dynamics: *cresc.* (crescendo). The system contains two measures of music.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Dynamics: *f* (forte). Text annotation: "(The Curtain rises.)" with a dotted line above the staff. The system contains two measures of music.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Dynamics: *f*. Text annotation: "(lightning)" above the first measure. The system contains two measures of music.

5 (John enters by door R.)

Piano introduction for measure 5, featuring a treble and bass staff with a piano (*p*) dynamic. The music consists of chords and arpeggiated figures.

JOHN. *poco rall.*

Ah! what a storm! What a storm! My luck goes all one

*colla parte*

Vocal line for the first line of lyrics, with piano accompaniment. The piano part includes a *colla parte* section.

JOHN. *a tempo*

way. Storm and dis-as-ter - What a life's be-

Vocal line for the second line of lyrics, with piano accompaniment. The piano part includes a piano (*p*) dynamic.

JOHN. *mp* *cresc.* *f*

-gin-ning! My fa-ther, my fa-ther

Vocal line for the third line of lyrics, with piano accompaniment. The piano part includes dynamics of *mp*, *cresc.*, and *f*.

6

JOHN. *mp* *p*

dead dead, dead! The lit-tle home that nursed me

Vocal line for the fourth line of lyrics, with piano accompaniment. The piano part includes dynamics of *mp* and *p*.

(sharp lightning)

JOHN.

Shat-ter'd as if by

JOHN.

light-ning.

JOHN.

JOHN.

And to-day, when I creep out to build the world a - new,

JOHN.

7

The ve-ry skies are black: My on - ly shel - ter



JOHN. a vil-lage church, My on - ly

*pp*

JOHN. friend - My fa - ther, my fa - ther, my fa - ther,

*f con passione*

*dim.*

JOHN. gone, gone, gone! I have no

*mf*

JOHN. friend.

*p*

(He throws himself on a bench. The thunder becomes more distant.)

9 (Moonlight begins, a ray moves slowly towards the bier)

pp

(John raises his head and listens)

JOHN.

Cour - age!

JOHN.

there comes a change,

JOHN.

The thun - der

JOHN.

mut - ters far off and far less

JOHN.

fierce. The storm is

JOHN.

pass - ing:

JOHN.

Meno mosso.(quasi Andante.)

Moon - light re - turns, like

*ppp*

*col. Fed.*

(the moonlight shines on the bier)

JOHN.

sleep, when pain is o - ver.

*pp*

*Solenne*

JOHN. *mf* Ah! what is this? *f* Is death then ev - ry - where? *mf* Why

(He moves to the altar steps)

JOHN. not? An - oth - er wan - drer laid to rest!

JOHN. *p* Yes, like a sleep the moon - light touch - es him. O friend

JOHN. I nev - er knew! O pain - less sleep - er! You too are

JOHN. *mp* lone - ly, but your need is past! —

JOHN. 11 (He goes slowly behind the pillar L.)

*poco accel.* (Enter two Ruffians R. They

peer round the church behind the pillar R.)  
*Poco piu animato.*

12 1ST RUFFIAN.  
*mf*

This is the place, but where's the plunder?

1ST R. *mf*

I'll not go before I find him. Why not so loud, man?

2ND RUFFIAN. *p*

sh- not so loud!

2ND RUFFIAN.

1st R. Who's to hear us? Can't you see? There's the

2nd R. moon-light- that's un-luck-y- And the sha-dows seem to

12 1ST RUFFIAN.

2nd R. move. Curse your moon-light, and your shadows.

1st R. Curse your sil - ly trem - bling tongue!

(peering)

1st R. What's that yon-der? 'Tis a

2ND RUFFIAN. *p*.

2nd R. *1st RUFFIAN.*  
*mf*  
 bier. Ay! a bier, and what's up-on it?

(He goes up to look at the face)

1st R.  
*p*  
*cresc.*

14 (at the bier) *f*  
 1st R. Come, man? Come, man! Come, man! Come!

(John comes from behind the pillar.)

1st R. JOHN.  
 He's ours at last! Hold off!

JOHN.  
 you there, hold off! What work is this you're

15

JOHN.  
af - ter?

1ST RUFFIAN.  
No work of yours— Be-gone, and leave us

2ND RUFFIAN.

JOHN.  
What! here for steal-ing? This poor worn-out

1st R.  
to it!

2nd R.  
Be-gone!

JOHN.  
gar-ment Cast by a soul that's gone be-yond your

1st R.

2nd R.

*piu agitato.*

*pp*



JOHN. reach!

1st R. *mf* This man de-ceivd us— died be-fore he

2nd R. *mf* This man de-ceivd us— died be-fore he paid,

JOHN.

1st R. *cresc.* paid, *cresc.* died be-fore he paid; we are but

2nd R. *cresc.* died be-fore he paid; we are but

16

JOHN. Who told you that the dead

1st R. ask - ing him for what he owed us.

2nd R. ask - ing him for what he owed us.

*pp*

JOHN. — can pay the liv - ing?

1st R. This way or that, he'll

2nd R. This way or that, he'll

*mf*

JOHN. How can he pay? He is not here, you can-not ev - en

1st R. pay!

2nd R. pay!

*pp*

JOHN. plun - der this emp - ty sem - blance of the man that's

1st R.

2nd R.

Allegro.

JOHN. *gone!*

1st R.

2nd R. *Rich men go*

He may be gone, but yet not emp-ty hand-ed,

Allegro.

17

JOHN.

1st R. *rich-ly ev - en to their graves. Ay! and there's*

2nd R. *Ay! and there's ran-som-*

JOHN.

1st R. *ran - som- This same worn - out gar - ment,*

2nd R. *This same worn - out gar - ment,*

*cresc.*

JOHN. I say you shall not touch him—

1st R. We'll take in pawn.

2nd R. We'll take in pawn.

JOHN. I'll be his ran-som!

1st R. Why! he's

2nd R. Why! he's

JOHN. *rall.* I am his friend, and I am

1st R. none of yours?

2nd R. none of yours?

*rall.* *p*

JOHN. *a tempo*  
friend - less too!

1st R.

2nd R. *(The two Ruffians confer.)*

*pp* *p a tempo*

JOHN.

1st R. What's your

2nd R. Well, if you like then, What's your price?

JOHN. *mf* *(Draws a purse from his wallet and gives it to them.)* *dim.*  
Take what I have, and leave the dead with

1st R. price?

2nd R.

Allegretto molto ritmico e non troppo mosso

JOHN. me. *(They go to the altar steps, pour out the coins on*  
*8<sup>ves</sup>..... coi 8<sup>va</sup>*  
*them, and ring them.)*

8<sup>ves</sup>..... coi 8<sup>va</sup>

18

1st R.  
 2nd R. *mf*  
 Twen - ty, thir - ty, see them leap, gold - en beau - ties,  
*col 8<sup>va</sup>* *mf* *p* *sonda 8<sup>va</sup>*

1st R. *mf*  
 Thir - ty, for - ty, here's a heap,  
 2nd R. clean and clink - ing,  
*mf* *p*

1st R. *f* good for more than one day's drink-ing, Good for more than one day's drink-ing!

2nd R. *f* Good for more than one day's drink-ing!

19

*(To the dead man.)*

1st R. You that used to be so great, See us

2nd R.

*f* *p*  
col 8va

1st R. pock-et up the gold, you!

2nd R. Long e-nough you made us wait,

*mf*  
col 8va

1st R. Now at last, at last we've bought and sold you,

2nd R. Now at last we've bought and sold you, now we've bought and sold you,

(They rise to go.)

20 (To John, with a scornful gesture towards the bicr.)

1st R. sold you! There's your bar-gain, We'll o -

2nd R. sold you!

1st R. -bey you- Ay! and wel-come:

2nd R. There's your bar-gain, We'll o - bey you- Ay! and

1st R. Take him, take him, take him! May - be

2nd R. wel - come: Take him, take him!

1st R. some day he'll re - pay you, Some day

2nd R. May - be some day he'll re - pay you,



1st R. some day, some day, some day, When you find the  
 2nd R. Some day, some day, some day, When you find the

21 (They go to the door R.)  
 1st R. way to wake him!  
 2nd R. way to wake him!

(The door clangs)  
 1st R. Take him, take him.  
 2nd R. Take him.

after them.) (Outside.) (Both laugh.)  
 1st R. Good for more than one day's drinking!  
 2nd R.

JOHN.

*pp*

*rall.*

*pesante*

*(Turning to the dead man.)*

JOHN.

Good-night Com-pan-ion: Our af-fair is

*Andante moderato.*

JOHN.

done, and I am once more lone-ly.

*p*

22

*(He kneels down before the altar: the moonlight is on him.)*

JOHN.

I will pray.

JOHN.

## Andante moderato.

JOHN. *mf*  
Broth-er of men, I ask of thee to-

JOHN. *mf*  
-day no ea - sy for - tune, no con-tin - uing

JOHN. *mf*  
ci - ty: I am young and strong,

JOHN. *p*  
I choose the wand'ring way, I kneel not yet \_\_\_\_\_ for pi - ty:

JOHN. *mp*  
On - ly I pray, \_\_\_\_\_ wheth - er I halt or

JOHN. speed, to tread the road of life with - out an

*cresc.*

Andante maestoso. (non troppo lento.)

JOHN. end: to help the help - less, and to

*p*

JOHN. find at need some

*cresc.* *f<sub>3</sub>*

25

JOHN. stron - - ger soul, some stron - - ger soul for

*p.*

(The moonlight falls strongly on the crucifix.)

JOHN. friend!

*f pesante*

(The stage darkens, and the scene changes.)

(♩ = ♩)

First system of musical notation. The right hand (treble clef) features a melodic line with a 3-measure rest at the beginning and a 3-measure triplet at the end. The left hand (bass clef) has a 5-measure triplet and a 5-measure triplet.

Second system of musical notation. The right hand has a 6-measure rest at the beginning. The left hand features a 6-measure triplet and a 6-measure triplet.

Third system of musical notation. A box containing the number "26" is positioned above the right-hand staff. The right hand has a 7-measure rest at the beginning. The left hand has a 7-measure triplet and a 7-measure triplet.

Fourth system of musical notation. The right hand has a 7-measure rest at the beginning. The left hand has a 7-measure triplet and a 7-measure triplet.

Fifth system of musical notation. The right hand has a 3-measure triplet and a 3-measure triplet. The left hand has a 3-measure triplet and a 3-measure triplet.

col. *Red.*

*largamente*

27

*Allegretto con moto.*

28

First system of musical notation for measures 28-31. The piece is in a key with three sharps (F#, C#, G#) and 3/4 time. The right hand (treble clef) begins with a rest in measure 28, then plays a melodic line starting in measure 29. The left hand (bass clef) plays a bass line starting in measure 28. Dynamics include *mf* and *p*.

Second system of musical notation for measures 32-35. The right hand continues its melodic line. The left hand features chords and a bass line. Dynamics include *mf*.

Third system of musical notation for measures 36-39. The right hand has a melodic line with some chromaticism. The left hand has a bass line with chords. Dynamics include *p*.

Fourth system of musical notation for measures 40-43. The right hand has a melodic line. The left hand has a bass line with chords. Dynamics include *p*.

29

Fifth system of musical notation for measures 44-47. The right hand has a melodic line. The left hand has a bass line with chords. Dynamics include *mf*. A trill (Tr.) is marked above the right hand in measure 47.

Sixth system of musical notation for measures 48-51. The right hand has a melodic line. The left hand has a bass line with chords. Dynamics include *mp*.

(When the darkness passes

8  
mf

away, the scene is changed to a winding road, with a church at back; John is sleeping on the steps.)

12  
mf

16  
p

20  
mf

24  
mf (Behind the scenes) (They laugh)  
Who's for a king-dom, who's for a Queen?  
mf  
And



SOP.

ALTO.

*(They laugh)*

that's a ve-ry old sto-ry! Who's for a king-dom,

SOP.

ALTO.

*(The chorus enter by the road)*

Who's for a Queen? —

Who's for a Queen? And that's a ve-ry old sto-ry!

31

SOP.

ALTO.

*(All laugh)*

*mf*

All in a morn-ing

SOP. glo - ry! All in a morn-ing

ALTO. *mf* All in a morn-ing glo - ry!

*poco a poco cresc.*

SOP. glo - - - - ry!

ALTO. la, la, la, la, la, la, la, la, la, la, la, la,

(John springs to his feet.)

32

JOHN (JOHN) Oh tell me, tell me,

SOP. *f* la, la, la, la, la, la, la,

ALTO. la, la, la, la, la, la, la,

JOHN. *(1st Girl) mf*  
 what was the song you sang? Stay, here's a young one Shall we

SOP.

ALTO.

1st G.  
 try him, girls?

SOP. *f*  
 Yes! yes! give him a chance! give him a chance! Give him a

ALTO. *f*  
 Yes! yes! give him a chance! give him a chance! Give him a chance.

SOP. *(The girls gather in a group.)*  
 chance!

ALTO.

**33** Molto più moderato.

1st G. Who's for a king-dom, who's for a Queen?

SOP. All in a morn-ing glo - ry,

ALTO.

*pp* *colla parte*

Più lento.

1st G. Face more beau-ti - ful nev-er was seen,

SOP.

ALTO. *mf* All in a morn-ing glo - ry,

*mf*

*f* *a tempo*

1st G. Heart more mas-ter-ful nev-er has been, And that's a ve-ry old

SO.: And that's a ve-ry old sto - ry,

ALTO.

*stacc.* *p*

1st G. *sto - ry*

SOP. *f* That's a ve - ry old sto - ry!

ALTO. *f* That's a ve - ry old sto - ry!

*sf* *p*

1st G. **4** *Più lento* Ma - ny a gay lad comes to town, *a tempo* All in a morn - ing glo - ry

SOP. All in a morn - ing

ALTO.

*pp* *p*

1st G. *Più lento.* His heart goes up, and his heart goes down, And the *f*

SOP. glo - ry

ALTO. All in a morn - ing glo - ry!

*accel.* **Tempo I.**

1st G. Prin-cess strikes him dead with a frown, — And that's the same old

SOP. And that's the same old sto - ry,

ALTO.

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

**35** *p.*

1st G. sto - ry! But

SOP. *f.* and that's the same old sto - ry!

ALTO. That's the same, the same, the same old sto - ry!

*f.*

**Più lento.** *a tempo*

1st G. some fine day, as I've heard said, —

SOP.

ALTO.

*p.*

1st G. *mf* The

SOP. *mf* All in a morn-ing glo-ry  
*mf* All in a morn-ing glo-ry

ALTO All in a morn-ing glo-ry

1st G. *più lento* *accel.*  
lov-er will come that keeps his head, And Ma-dam will lose her own in - stead,

SOP.

ALTO

36

1st G. And that's the end of the sto-ry.

SOP. And that's the end of the sto-ry! *(they laugh)*

ALTO And that's the end of the sto-ry!

JOHN. (as if possessed by the song)

*Più lento.*

Face more beau-ti - ful ne - ver was seen, ne - ver was seen,

SOP.

ALTO.

Tempo I.

JOHN. All in a morning glo-ry!—

SOP.

ALTO. *f* (They gather round John, laughing)  
All in a morning glo-ry!—

*f stacc.*

*Allegro leggiero.* (♩ = ♩)

*mf* 1ST GIRL.  
Now then, young man, you

SOP.

ALTO.

*p*



1st G. seem to like the mu - sic, Why don't you come with

SOP.

ALTO.

37

*f* 2ND GIRL.

1st G. us and try your luck? Yes, come a-long,

SOP. Come a-long!

ALTO. Come a-long!

2nd G. you may be want - ed yon - der You neck-or - no-thing lads

SOP. you're want - ed!

ALTO. you're want - ed!

1st G. *I'll* prom-ise you the game is worth the  
 2nd G. are get - ting scarce.  
 SOP.  
 ALTO.

1st G. can - dle you don't see such a Prin-cess ev - 'ry  
 SOP. you don't see such a prin-cess ev - 'ry  
 ALTO. you don't see such a prin-cess ev - 'ry

1st G. day. Nor such a gar - den!  
 2nd G. Nor such a gar - den!  
 SOP. day. Nor such a  
 ALTO. day. Nor such a

38

1st G.

2nd G.

SOP. gar - - - - - den!

ALTO. gar - - - - - den! Hung all

1st G. Hung all round a-bout with skeletons,

2nd G. round a-bout with skeletons, with skeletons,

SOP. Hung all round a-bout with skeletons,

ALTO. round a-bout with skeletons, with skeletons,

*cresc.*

39

1st G. *piu f* Skel - e - tons! *ff* Skel - e - tons! e - nough to make you

2nd G. *piu f* Skel - e - tons! *ff* Skel - e - tons! e - nough to make you

SOP. *piu f* Skel - e - tons! *ff* Skel - e - tons! e - nough to make you

ALTO. *piu f* Skel - e - tons! *ff* Skel - e - tons! e - nough to make you

1st G. shi-ver. *mf* And ev - 'ry

2nd G. shi-ver.

SOP. shi-ver. shi-ver.

ALTO. shi-ver. e - nough to make you shiver.

1st G. one of them was once a man that died for

2nd G.

SOP.

ALTO.

40

1st G. love of her

2nd G. and glad to do it!

SOP. and glad to do it!

ALTO. and glad to do it!

1st G. And

SOP. That's a right sort for me!

ALTO. That's a right sort for me!

1st G. some - day soon there'll come a lad that's the

41 *a tempo* JOHN. *mf*

1st G. right sort for her. What shall I

*cresc.* *p*

JOHN. say? My heart is beat-ing. Is it true? is it

JOHN. *mf*

true? true? Is this my for - tune?

42

1st G. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

2nd G. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

SOP. I. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

SOP. II. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

ALTO. is it true? is it true?

42

1st G. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

2nd G. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

SOP. I. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

SOP. II. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

ALTO. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

43

1st G. must be true, True for the one who wins!

2nd G. must be true, True for the one who wins!

SOP. must be true, True for the one who wins!

ALTC. must be true, True for the one who wins!

43

*(The Girls begin to go off over the road.)*

SOP. All in a morn-ing glo - ry!

ALTC. All in a morn-ing glo - ry!

SOP.

ALTC.

Poco meno mosso,

SOP.  But some fine day, as

ALTO  But some fine day, as



SOP.  I've heard said, The lov-er will come that keeps his head, — And

ALTO  I've heard said, The lov-er will come that keeps his head, — And



44

1st G.  that's the end, that's the

2nd G.  and that's the end, that's the end,

SOP.  that's the end of the sto - ry, that's the end, that's the

ALTO  that's the end of the sto - ry, and that's the end, that's the end,



44



1st G  
end, that's the end of the sto - - ry.

2nd G  
that's the end, the end of the sto - - ry.

SOP.  
end, that's the end of the sto - - ry.

AL. C  
that's the end, the end of the sto - - ry.

*(The Travelling Companion has appeared*

*unnoticed, and stands behind John.)*

*(Looking after the crowd.)*  
Piu lento.

**45**

JOHN.  
What do they mean? What shall I answer?

(startled)

JOHN. *p ma marcato* Good Sir, for-

T.C. No need to ans - wer, John!

*p* *mf* *p* *colla parte*

(peering at him) *p*

JOHN. -give me- you call me by my name- I think I know you- But I'm a

T.C.

**46** *pp*

JOHN. wandrer now I have for-got-ten -

T.C. *mf* *pp* No, John,

*pp* *p*

JOHN. 

T.C. 

You nev-er look'd in-to my eyes, nor ev-er heard my voice un-til this





47 *Agitato.* *p ad lib.*

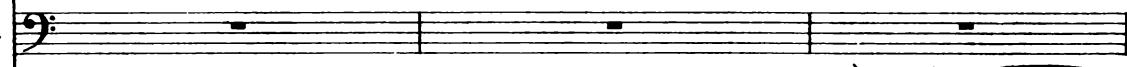
JOHN. 

T.C. 


It must be so- and you- you are not strange, Your  
moment.



JOHN. 

T.C. 

eyes are like a mem'-ry out of child-hood, and my heart



48 *(suddenly)*

JOHN. 

T.C. 

echoes when I hear you speak - You knew my name?  
Ay,

*poco cresc.* *mf*



T.C.

That was ea - sy guessing! John is a pilgrim's name, and you're a pil - grim.

*Allegro vivace.*

JOHN

*mf*

No, no, a pil - grim journeys to a shrine, and, when he

JOHN

*poco rall.* *a tempo*

finds it, turns a - gain for home. I have no

*colla parte*

JOHN

home, no shrine, and no re - turn - ing, no

49

*f*

JOHN

*più f*

life, no life, but what I find by the

JOHN. *T.C.*

road - side. By the road - side are homes to sell in

T.C.

plen - ty: Have you no gold? No small in - her - i - tance?

JOHN. **50** (*confused*)

I had a purse - Why should I tell you this?

T.C.

You had a purse, but yes - ter - day you lost it, fell among thieves,

*p stacc.* *pp*

JOHN. (starting) **51** T.C. *tranquillo*

T.C.  
 or paid an-oth-er's debt. Who told you? Nay! I have a gift of

T.C.  
 dream - - ing, last night in a deep sleep

JOHN.

T.C.  
 I dream'd of you. Last night — I too was

JOHN. *animato* *mf cresc.* *f*

dream - ing - That is past - To - day I tramp it. I must find my

(The men come along the road from R.)

JOHN. for - tune.

T.C.

CHOR.  
SOP. for - tune?  
(in the distance)

la, la, la, la, la, la, la,

JOHN.

T.C.

SOP. For - - - tune, or fate,

la, la, la, la, la, la, la, la, la, la, la, la,

JOHN. "And that's the end of the

T.C.

SOP. Be careful!

la, la, la, la!

(♩ = ♩)

JOHN. *sto - ry!"*

TEN. PEASANTS.

BASS. *(a few) mf*  
So 'tis! so 'tis! Ay, that's the

JOHN.

TEN. *(a few) mf*  
Not yet a-while, I hope!

BASS. *mf*  
end of the sto-ry! Well, you're a hard one!

53

(starting forward)

JOHN. What do they mean?

TEN. *mf*  
And you're a soft, to want your sto - ry end-ed.

BASS.



(To the Chorus)

JOHN. *Tell me the truth of the sto-ry!*

TEN.

BASS. *(ALL.)*  
*I say that he's a hard one!*

JOHN.

TEN. *(ALL.)*  
*Those good lads that chuck their lives a-way for the Prin - cess*

BASS. *f*  
*Those good lads that chuck their lives a-way for the Prin - cess*

JOHN. *Ah! for the Prin - - - cess yon - der-*

TEN. *yon - der-*

BASS. *yon - der-*

54

JOHN. \_\_\_\_\_

TEN. *f* Those good lads- He hears their bare bones chattering, and he likes it.

BASS. *f* Those good lads- Ay! that I

JOHN. \_\_\_\_\_

TEN. \_\_\_\_\_

BASS. do, I'm not a-shamed to say so. *f* I like to see a

JOHN. \_\_\_\_\_ *mf* What do they mean?-

TEN. \_\_\_\_\_ *f* I

BASS. pro-per fine young woman holding her own a bit-

JOHN.

TEN. like to see a proper young man standing up to her, Staring his

BASS. Staring his

55

JOHN.

TEN. eyes out just to see her beau-ty, Staking his life

BASS. eyes out just to see her beau-ty, Staking his life

*poco slentando*  
(fervently) *mf*

JOHN. On-ly to see her beau-ty-

TEN. — and los-ing ev-'ry time.

BASS. — and los-ing ev-'ry time.

JOHN. Sta-king his life!

TEN. Ay! that's the

BASS. Ay! that's the joke!

JOHN. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

TEN. I. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

TEN. II. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

BASS I. Nothing to it! 'Tis life or

BASS II. Play - act - ing's nothing to it! 'Tis life or

*(The T. C. who has been watching John, takes him by the arm and leads him aside.)*

TEN. I. death! Mind you, mind you, he has his

TEN. II. death! Mind you, mind you, he has his

BASS I. death! Mind you, he has his chance! he has his

BASS II. death! Mind you, he has his chance! he has his

57

*(looking over his shoulder at the peasants, who group together and talk)*

JOHN.

TEN. I. chance! What do they mean?

TEN. II. chance!

BASS I. chance!

BASS II. chance!

JOHN. What shall I an - swer?

T.C. No need to

JOHN. Ah! but the Princess -

T.C. answer, John. She is a mortal

T. C. *dan - ger. They want a show to gape at: let them go.*

TEN.

BASS.

58

TEN. *Ay! let us go! Ay! let us go! let us go!*

BASS. *Ay! let us go! Ay! let us go! let us go!*

TEN. *(to John) Stay with the old man, you!*

BASS. *Stay with the old man, you! Good bye, Faint -*

JOHN. *mf* How could they sing of her,

TEN. Good - bye, Faint - heart, Stay with the

CHO. - heart, Stay with the old man,

BASS. Stay with the old man,

*cresc.*

JOHN. (♩ = ♩) if she were on - ly a beau - ti - ful tale?

TEN. old man, stay with the old man, You! You'll

CHO. stay with the old man, You! You'll

BASS. stay with the old man, You! You'll

59

JOHN. nev - er win fair la - - dy!

TEN. nev - er win fair la - - dy!

CHO. nev - er win fair la - - dy!

BASS. nev - er win fair la - - dy!

59

*f*

TEN. CHO. BASS.

You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,

You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,

(They go off down the road. L.)

TEN. ha! You've had your chance!

CHO. ha! You've had your chance!

BASS. ha! You've had your chance!

JOHN. *p* (ad lib.)

I have my

*pp* *colla parte*



60

Andante quasi larghetto.

*(Looking after the peasants.)*

JOHN. chance? *mf*  
A Prin - cess,

JOHN. and a king - dom!

JOHN. That was no mock - er - y of fool - ish girls, That was a man's

61

T. C.

word! *f*  
I must take my chance! Think twice of it -

T.C. *JOHN.*  
 The world has ma-ny king - doms, ma-ny Prin-cess - es! I must take my

JOHN. *T.C.* *mezza voce*  
 chance! Think yet a-gain— This chance is life or death.

JOHN. *f animato*  
 The best— of all good rea-sons—

JOHN. *f allargando* *ff*  
 My Prin-cess — must be my life — or

62

Allegro moderato.

*(He breaks away, and follows the crowd down the road. L.)*

JOHN.

death

Good-bye! Good-bye!

JOHN.

Good-bye!

*(The T. C. looks gravely after*

*him as he goes.)*

*dim.*

*pp*

63

Andante molto solenne e tranquillo.

T. C. *mp*

No gold! No guidel No swing-ing steel,

T.C. *pp*  
 On - ly a dream and a song to win the world!

T.C. **64**  
 Go forth! Go forth!

T.C.  
 O gal - lant heart! O heart of youth that

T.C.  
 will not count the cost! A flash of

T.C. **65**  
 morn - ing sun light, a call of the wan - d'ring wind, and a -

T.C. *cresc.*  
 - lone, a - lone,

T.C. *f* *be.*  
 a - lone thou art gone, a - lone thou art

**66**  
 T.C. *p.*  
 gone to dare the death! No! not a -

T.C. *p.* *(Turning towards L.)*  
 - lone! Dare what you will,

T.C. *f* *(Turning full face.)*  
 dare what you will, You

T.C. still, you still shall find a

67

T.C. friend!

*Pesante e maestoso.*

*mf*

(The T.C., standing awhile as if transfigured, turns, and follows John down the road. *L.*)

*cresc.*

*f* *dim.*

(Slow Curtain)

*pp*

## ACT II.

Allegro.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The tempo is marked 'Allegro.' at the beginning. The first system starts with a forte (*f*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic and a staccato (*stacc.*) articulation. The fourth system begins with a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system features a crescendo (*cresc.*) dynamic. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

**I**

*mp* *p*

*mp*

*cresc.*



2 (The curtain rises. The Palace Square.)

(Enter the Princess on the Ter-

-race L.)

Recit. PRINCESS.

Howshall I un - der -

PRIN. -stand? How shall a maid un - wind with her own

The first system of music shows a vocal line starting with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment begins with a *pp* dynamic and features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line.

PRIN. trem-bling hand the tan - gled thread of her mind?

The second system continues the vocal line with a melodic phrase. The piano accompaniment features a consistent sixteenth-note accompaniment in the right hand, with the bass line providing harmonic support.

PRIN. There was a song I laugh'd at long a -

The third system shows a vocal line with a melodic phrase. The piano accompaniment includes a *f* dynamic marking and a five-measure rest in the right hand, followed by a *pp* dynamic marking.

PRIN. -go I heard my old nurse sing it, long a - go, long a -

Allegretto. *p* *pp*

The fourth system continues the vocal line. The piano accompaniment is marked *Allegretto* and includes *p* and *pp* dynamic markings. The right hand features a steady sixteenth-note accompaniment.

PRIN. -go. "What

The fifth system shows the vocal line with a melodic phrase. The piano accompaniment continues with a sixteenth-note accompaniment in the right hand and a bass line. A *mf* dynamic marking is present at the end of the system.

PRIN. makes your eyes so proud, daugh-ter, my daugh-ter? What makes your eyes so

PRIN. proud, your heart so brave? Lit-tle you care, — daugh-ter, If

PRIN. those who dare, daugh-ter, go to their grave." So

**Animato.**  
*Quasi Recit.* *mf*

PRIN. brave was I and proud? Ah, long a - go, long a - go.

*p poco meno*

PRIN.

## Poco più mosso.

PRIN. "Tru - ly I can - not tell, moth-er, my moth-er,

PRIN. *cresc.* Tru - ly I can - not tell, *f* So was I born.

PRIN. While life's a game, moth-er, and love's a name,

PRIN. moth-er, *f* All men — I scorn."

**4** *Quasi Recit:*

RIN. *p* That too was long a - go, long a - go! All's tangled now,

PRIN. *tan - gled.*

PRIN. *A tempo con moto.*  
*mf* "Some day, when love — comes, daugh-ter, my daugh-ter,

PRIN. *cresc.*  
 Some day when love — comes, Scorn shall be dumb.

PRIN. With a man's right, — daugh-ter, with a man's right. —

PRIN. *(Enter the King.)*  
 daugh-ter, with a man's might, — daugh-ter,

PRIN. *(imitando)*  
 The man— will come!" Pray Heav'n the man— will

*senza tempo*  
 KING. PRINCESS. KING.  
 come! My Fath-er! Are you then so wea-ry of me? No, no. I am not

**5** *a tempo (alla Recit.)*  $\text{3}$  PRINCESS.  
 KING. wea-ry, I am per-plex! I am per-plex! Oh, what per-plexes

*a tempo*  
 PRIN. KING.  
 you? The heart of wo-man is past find-ing out— too

KING.  
 deep, too full of hard and crook-ed ways, too dark to see through—

PRINCESS. KING.

PRIN. *p* Fa-ther, I am sor-ry, That is my trou-ble too! I

Allegro moderato.

KING. know, I know, I know, and here's this fol-ly, here's the day a-

6 PRINCESS. KING.

KING. -gain. My day. Yes, yes, yes, yes, Your

KING. day and my day too, and all fool's day! We well may be per-

KING. -plext! Foi-ly of youth- wooing a phantom Princess-

KING.

Fol-ly of wo-man— hold-inger-self too high— Fol-ly of age, Fol-ly of

KING.

age— trying to rule the wild What does it

7

*mf*

KING.

mean? What shall I say? What shall I do? I am per-plexed, I am per-

*pp*

KING.

-plexed, I am per-plexed!



PRIN. *f*

Spi - rit of Youth - woo - ing he knows not

PRIN.

what - Spi - rit of wo - man,

PRIN.

hold - ing the truth so high -

PRIN. 8

Spi - rit of Love com - ing to

*f* *mf*

PRIN. rule his own — What does it mean? what does it mean?

PRIN. Pe-ri-l of loss, pe-ri-l of gain, When is the hour? How should I

*cresc.* *poco stentando*

PRIN. tell?

KING. Now is the hour!

*a tempo* *f*

PRIN. If but the man would come! Ma - ny have come for a

KING. Many have come, many have come.

*mf* *(Bitterly.)*

PRIN. crown. None — of them loved, none — of them loved,

KING.

PRIN. None of them knew my thought. Ah, there are ways! *mf* won-der-ful

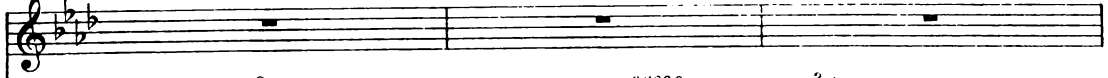
KING. How could they know? How could they know?

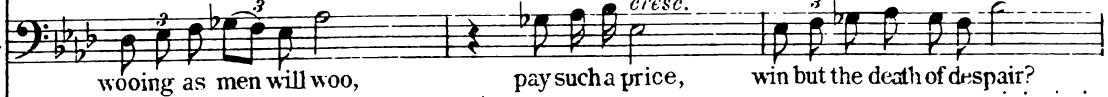
PRIN. ways! Love when he comes, *cresc.* when he


KING.

PRIN. **9** *f* comes, Love guess-es all!

KING. *mf* Why should a man, *p*

PRIN. 

KING. 
  
wooing as men will woo, pay such a price, win but the death of despair? *cresc.*



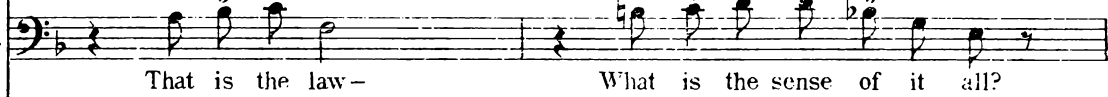
PRIN. 
  
That is the law, That is the law, Life is the stake for us *poco rit.*


KING. 

 *colla parte*

**10** *a tempo*

PRIN. 
  
both! Life is the stake. Life is the

KING. 
  
That is the law - What is the sense of it all?



PRIN. 
  
stake! Pe-ri! of loss- pe-ri! of gain- *cresc.*

KING. 
  
What does it mean? Woman's a witch, Woman's a *cresc.*

 *cresc.*

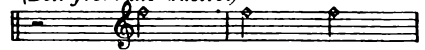
PRIN. *f* Love when he comes

KING. *f* witch! Man is a fool! Man is a fool!

PRIN. *(Exit R.)* re - conciles all.

KING. *mf* I am per-plexed, I am per-

**Allegro vivace.**  
*(Bell from the Castle.)*



PRIN.

KING. *(He follows her out.) parlando*  
-plexed, per-plexed, per-plexed.

(A crowd begins to gather.)

BELL. PRIN. KING.

11

BELL. PRIN. KING.

PRIN. KING.

## Poco piu lento.

SOP. *mf*

ALTO. *mf*

TEN. *mf*

BASS. *mf*

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

SOP. *mf*

ALTO. *mf*

TEN. *mf*

BASS. *mf*

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

*simili*

SOP. *f*

ALTO. *f*

TEN. *f*

BASS. *f*

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

SOP. king - dom for the best of you, A rope for all the rest of you,

ALTO. king - dom for the best of you, A rope for all the rest of you,

TEN. king - dom for the best of you, A rope for all the rest of you, The

BASS. king - dom for the best of you, A rope for all the rest of you, The

*(John has entered among the crowd, coming thro' the gate.)*

SOP. The

ALTO. The

TEN. lad that loves a lot-ter-y will nev-er stand a-side! The

BASS. lad that loves a lot-ter-y will nev-er stand a-side! The

SOP. lad that loves a lot-ter-y will nev-er stand a-side!

ALTO. lad that loves a lot-ter-y will nev-er stand a-side!

TEN. lad that loves a lot-ter-y will nev-er stand a-side!

BASS. lad that loves a lot-ter-y will nev-er stand a-side!



JOHN. 13 *mf*

These folk are gay e-nough: but I am lone - - ly.

*p stacc.*

JOHN.

Lone - ly and lost - not one a-mong them all so much as

*pp*

(The King and Princess reenter behind the crowd, and pass towards the palace steps R. to L.)

JOHN.

sees me - I am rest-less, rest-less.

*p* *pp*

JOHN.

(Wood Wind.)

A stir in the crowd.

JOHN. I won - der who comes now,

*poco a poco cresc.*

JOHN. who pass - es yon - der, to - ward the Pa - lace

JOHN. steps,

14

*f*  
*a*

(She turns and waves her hand to the people.  
John sees her face.)

JOHN. la - dy - Ah! What is this?

*p*

JOHN. The world is changed,

JOHN. *cresc.*

The dawn has a - ris - en, The shadows are fleeing a - way, —

JOHN. **15**

All is a morn - ing

*p*  
*col Red.*

JOHN.

glo - ry, —

(The King and Princess go into the Palace.)

JOHN.

*dim.* *p*

*agitato* *cresc.* *f*

JOHN. Oh! can it be— Oh! can it be the Prin-cess?

*animato*

JOHN. What care I? Pea-sant or Prin-cess,

JOHN. There's my share of the sun - - - - - light,

**16**

JOHN. Heart of me, Life of me, Death of me, What care

*Allegro. (The crowd turn upon him.)*

JOHN. I? \_\_\_\_\_

TEN.

BASS. *mf* Young

*f* *Allegro.* *stacc.*

JOHN.

TEN. *mf* Young man, Young man, You take a deal of room, and

BASS. man, Young man, You take a deal of room, and

JOHN. (To the nearest man.)

TEN. *cresc.* make a deal of noise too- What's your trouble?

BASS. *cresc.* make a deal of noise too- What's your trouble?

*p*

17

*(The girls recognise John.)  
cresc.*

JOHN. *mf*  
Sir, if you will be kind, I pray you tell me—

SOP. *f*  
See! see! see! Look at him!

ALTO. *f*  
See! see! see!

18


SOP. *f*  
Look at him! Look at him! Here's the fel - low that

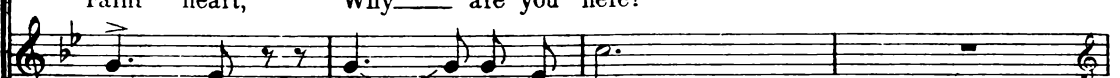
ALTO. *f*  
Look at him! Look at him! Here's the fel - low that

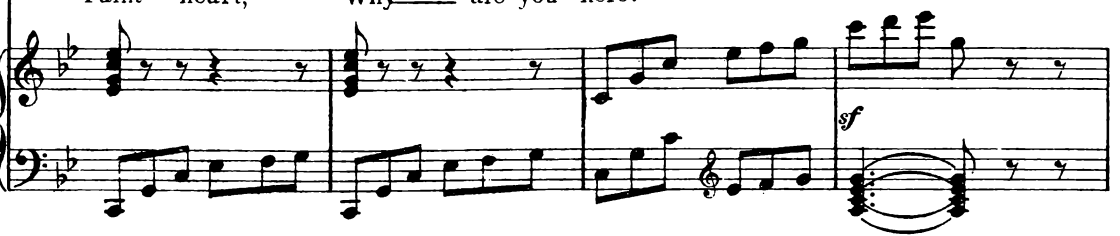
SOP. *f*  
heard our song, heard our song and could not fol - low. Faint heart,


ALTO. *f*  
heard our song, heard our song and could not fol - low. Faint heart,

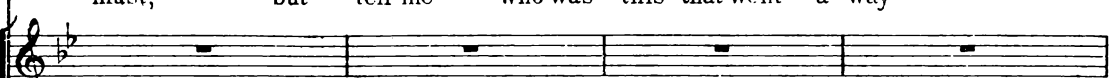
JOHN.  Mock if you

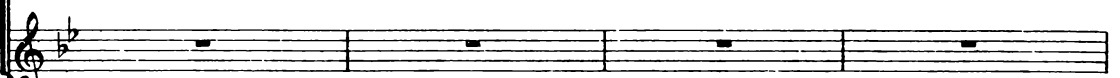
SOP.  Faint heart, Why— are you here?


ALTO.  Faint heart, Why— are you here?



JOHN.  must, but tell me who was this that went a-way—

SOP. 

ALTO. 



JOHN.  The la - dy pass-ing yon - - - der? Hear—

SOP.  Hear—

ALTO.  Hear—



SOPI. Hear him! Hear him! Hear his ques - tion!

ALTO. — him! Hear him! Hear his ques - tion!

SOPI. All our sing - ing, all we told him, all's for - got - ten, ev - 'ry

SOPII. All our sing - ing, all we told him, all's for - got - ten, ev - 'ry

ALTO. All our sing - ing, all we told him, all's for - got - ten, ev - 'ry

JOHN. Why should you won - der? All my life's for - gotten, All I have

SOPI. word!

SOPII. word!

ALTO. word!



*cresc.* *f* *pp*

JOHN. thought or hoped or seen un-til this hour— un - til I saw her eyes! \_\_\_\_\_

SOP. I. \_\_\_\_\_

SOP. II. \_\_\_\_\_ *f* Ha! ha!

ALT. I. \_\_\_\_\_

ALT. II. \_\_\_\_\_

JOHN. \_\_\_\_\_

SOP. I. *f* Un - til he saw her eyes! \_\_\_\_\_ *pp* Ha! ha! ha!

SOP. II. ha! Ha, ha, ha, Ha, ha, ha,

ALT. I. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ALT. II. *f* Ha. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

*p*

JOHN. 

SOP. I. Faint - heart has seen — the Prin - cess! Ha, ha, ha, ha, ha,

SOP. II. Faint - heart has seen — the Prin - cess! Ha, ha, ha, ha, ha.

ALT. I.  Ha, ha, ha, ha, ha,

ALT. II.  Ha, ha, ha, ha, ha,



JOHN.  Whenshall I see her a - gain? Will she re - turn?

SOP. I.  ha!

SOP. II.  ha!

ALT. I.  hal

ALT. II.  ha!



JOHN. Will she re - turn?

SOP. Present-ly, presently she'll re-turn,

ALTO. Present-ly, presently she'll re-turn,

21

JOHN. —

SOP. She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!

ALTO. She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!

JOHN. *(Indignantly.)* Suit - ors? Her suit-ors? Who dares call himself her

SOP. —

ALTO. —

*p*

JOHN. *suit - or?*

SOP. *mf* Who dares? *f* An - y good lad whose heart is high -

ALTO. An - y good lad whose heart is high -

*cresc.* *mf*

JOHN.

SOP. An - y good lad who runs his risk, An - y who's rea - dy to pay the price!

ALTO. An - y good lad who runs his risk, An - y who's rea - dy to pay the price!

22 *poco ad lib.*

JOHN. What may a man not risk - What is the price that he must pay for fail - ure?

SOP.

ALTO.

*pp* *colla parte*

Lento. 2nd GIRL. Allegro.

2nd G. On-ly his bones!

JOHN.

SOP. Bones!

ALTO. Bones!

TEN.

BASS.

Lento. Allegro.

*p*

2nd G.

JOHN.

SOP. *(Pointing at the skeletons.)*  
Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

ALTO. Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

TEN.

BASS. *(The men come forward.)*

*f*

SOP. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!

ALTO. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!

TEN. Bones, bones, bones! Look at them danc-ing there!

BASS. Bones, bones, bones! Look at them danc-ing there!

SOP. *mf* Once they were jol-ly young gen-tle-men.

ALTO. *mf* Once they were jol-ly young gen-tle-men,

TEN. *mf* Once they were jol-ly young gen-tle-men,

BASS. *mf* Once they were jol-ly young gen-tle-men,

SOP. *f* Once they were jol-ly young gen-tle-men. *ff* Now they are ske-le-tons,

ALTO. *f* Once they were jol-ly young gen-tle-men. *ff* Now they are ske-le-tons,

TEN. *f* Once they were jol-ly young gen-tle-men, *ff* Now they are ske-le-tons,

BASS. *f* Once they were jol-ly young gen-tle-men, *ff* Now they are ske-le-tons,

SOP. ske-le-tons ske-le-tons bare!

ALTO. ske-le-tons ske-le-tons bare!

TEN. ske-le-tons ske-le-tons bare!

BASS. ske-le-tons ske-le-tons bare!

JOHN. <sup>JOHN.</sup> Ske-le-tons! Ske-le-tons! But they had their chance!

TEN.

BASS.

JOHN. They lost! but they had their

TEN.

BASS.

JOHN. chance!

TEN. *f* Let him a - lone - He's caught! *(Moving to the gate.)*

BASS. Let him a - lone - He's caught!

TEN. *(♩ = ♩.)* But who comes next?

BASS. *mf* But who comes next? *2nd BASS.* Who's that upon the road?

25

SOP.

ALTO.

TEN. *mf* TENCOR. He's here in no time!

B.I. *1st BASS.* How fast he tra-vels! What a pair of legs!

B.II.



SOP. *mf* Where can he come from?

ALTO. *mf* Where can he come from?

TEN. And what a head-piece!

B.I. BASS I. Out of the Seven Sleepers

B.II. BASS II. Out of the Seven Sleepers'

SOP. *f* No, no, I tell you, he's

ALTO. *f* No, no, I tell you, he's

TEN. Or off a mon-u-ment!

B.I. den, may be!

B.II. den, may - be!

JOHN. **26**

Shame! Shame! you go beyond a  
 just got up out of a good green grave!

SOP.

ALTO

TEN.

BASS.

**26** *cresc.*

(The Travelling Companion enters by the gate. John goes up to him and takes him by the hand.)

JOHN. jest! The man's my  
 What's that to trouble you?

SOP.

ALTO

TEN.

BASS.

What's that to trouble you?

What's that to trouble you?

What's that to trouble you?

What's that to trouble you?

*p*

(To the T.C.)

JOHN. friend. Say it is true, Tell them we two are

JOHN. friends, and who tries one — tries both! Yes!

(looking round at the crowd.) *mf* T.C. (holding John's hand.)

T.C. We are friends, and who tries one — tries

Moderato.

(All turn to the Palace.)

T.C. both!

*f* *trium*

(The King, Princess and Attendants enter on Terrace, preceded by a Herald with Trumpeters.)

SOP. The Princess!

ALTO. The Princess! The Princess!

TEN. *mf* The Princess! The Princess! The Princess!

BASS. The Princess! The Princess! The Princess!

*poco a poco cresc.*

27

Piano accompaniment for measures 27-28. The right hand features chords and arpeggiated figures, while the left hand plays a rhythmic bass line with triplets and eighth notes. Dynamics include *f* and *cresc sempre*.

Trpt

Trumpet and piano accompaniment for measures 27-28. The trumpet part has a melodic line with an *8* (octave) marking. The piano accompaniment continues with a rhythmic bass line. Dynamics include *ff*.

28

Piano accompaniment for measure 28. The right hand has a melodic line with an *8* (octave) marking. The left hand continues the rhythmic bass line.

(The Herald steps forward with his Trumpeters.)

Piano accompaniment for the Herald's entrance. The right hand has a melodic line with an *8* (octave) marking. The left hand continues the rhythmic bass line.

HER.


HERALD.


*f ad lib.*

O-yez! O-yez!


Herald's vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "O-yez! O-yez!". The piano accompaniment features a rhythmic bass line with chords. Dynamics include *p*.

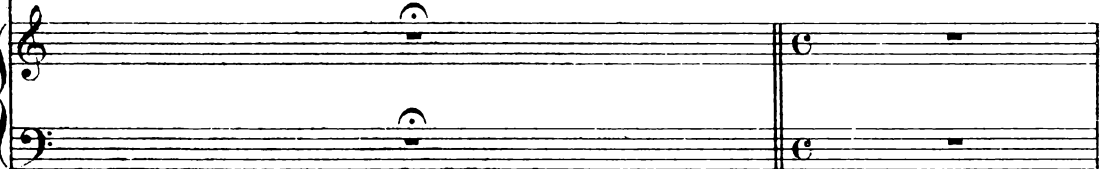
*senza tempo*

HER.    
 If an - y here de - sires to come as suit - or to our Lord the King



*Moderato.*

HER.    
 for the Princess and half this roy - al king - dom, Let him stand



HER.    
 forth!

SOP.    
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!

ALTO.    
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!

TEN.    
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!

BASS.    
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!



29

SOP. Hurrah! Who's for a wedding? Who's for a wedding?

ALTO. Hurrah! Who's for a wedding? Who's for a wedding?

TEN. Hurrah! Who's for a wedding? Who's for a wedding?

BASS. Hurrah! Who's for a wedding? Who's for a wedding?

29

(The crowd has made a wide  
circle before the steps.)

HERALD.

Let him stand

SOP. Suit-ors? Suitors? Suitors, an-y merry suitors?

ALTO. Suit-ors? Suitors? Suitors, an-y merry suitors?

TEN. Suit-ors? Suitors? Suitors, an-y merry suitors?

BASS. Suit-ors? Suitors? Suitors, an-y merry suitors?

(John steps forward into the middle.)

HER. *forth!*

SOP. *più f*  
 Suit-ors? Suit-ors? Suitors, an-y merry suiters? Suit-ors?

ALTO. *più f*  
 Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

TEN. *più f*  
 Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

BASS. *più f*  
 Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

SOP. *ff* **30**  
 Hur-rah! here's one! Hur-rah! Here's one!

ALTO. *ff*  
 Hur-rah! here's one! Hur-rah! Here's one!

TEN. *ff*  
 Hur-rah! here's one! Hur-rah! Here's one! Oh what a

BASS. *ff*  
 Hur-rah! here's one! Hur-rah! Here's one!

**30**

SOP. *mp* Oh what a

ALTO *p* What a coat for a King! Poor Johnny Scarecrow!

TEN. scare-crow!

BASS. *p* Oh what a coat for a King!

SOP. *cresc.* coat for a King! *f* Jack o' the

ALTO *f* Jack o' the Green!

TEN. *mp* *cresc.* Poor Johnny Scarecrow! Jack o' the Green!

BASS. *mf* Jack o' the Green!



**31**

SOP. Green! — Jack o' the Green!

ALTO. — Poor Johnny Scare-crow! Jack o' the Green!

TEN. Jack o' the Green! Jack o' the Green!

BASS. Jack o' the Green! — Jack o' the Green!

*p* *f* *ff*

(All laugh loudly)

KING. *mp* 3 He is too young, too young for this;

SOP. —

ALTO. (Ironic) Too senti-

TEN. He is too young!

BASS. —

*p*

(To the Princess.)

KING. *Send him a-way with a laugh and a*

SOP. *Send him a - way!*

ALTO. *-men-tal!*

TEN.

BASS. *Too sub-lime!*

*poco rall.*

KING. *kiss, Bid him re-turn in*

SOP. *Send him a-way! Bid him re-*

ALTO. *With a laugh and a kiss, Bid him re-*

TEN. *Bid him re - turn in ten years time!*

BASS.

*poco rall.*

JOHN. *mf* Più lento. (*quasi Larghetto*)

Of Kings and crowds I make but  
 ten years time!  
 - turn in ten years time!  
 - turn in ten years time!  
 Bid him re-turn in ten years time!

Più lento. (*quasi Larghetto*)

light; I'll keep my courage, and trust my friend My  
 (to himself *sotto voce*)  
 I am perplex'd!  
 Too sen - ti - men - tal!  
 Too sublime!

(He holds out his hand to the

*T.C. but always looks at the Princess.)*

JOHN. eyes are fill'd with heart's de - light; — I  
*(to the Princess) sotto voce*  
 KING. Send him a-way!  
 SOP. *sotto voce p* He is too

32  
 JOHN. love, — and I fore-see — the  
 KING. Send him a-way with a laugh and a kiss,  
 SOP. young for this!

PRIN. *mf* Of

JOHN. end.

T. C.

KING. *mf* Bid him re - turn in ten years'

SOP. *mf* Send him a-way with a laugh and a

ALTO. Bid him re - turn in ten years'

TEN. Bid him re - turn, re - turn in ten years'

BASS. Bid him re - turn in ten years'

PRIN. kings and crowds he makes but light; He keeps his

JOHN. *mf* I'll keep my courage,

T. C. *mf* She scorns, — but she ad -

KING. time.

SOP. kiss.

ALTO. time.

TEN. time.

BASS. time.

PRIN. courage and trusts his friend. His

JOHN. and trust my friend. My

T. C. - mires him too. He dares too much, but yet he

KING. I am per - plect, I am per - plect,

SOP.

ALTO.

TEN.

BASS.

PRIN. eyes are filled, his eyes are filled, are

JOHN. eyes are filled, my eyes are filled, are

T. C. dares: He is a man; His face is

KING. Send him a - way, Send him a - way,

SOP. Send him a -

ALTO. *p* *s* Send him a - way!

TEN. *p* Too sublime!

BASS. *p* Too sen - ti - men - tal!

PRIN. filled with heart's de - light, He loves

JOHN. filled with heart's de - light. I

T. C. - true, is true, And fi -

KING. Bid him re - turn in ten years' time.

SOP. - way! Too sub -

ALTO. Too sub -

TEN. Too sub -

BASS. Too sub -

PRIN. and I fore-bode the end, He loves

JOHN. love, and I fore-see the end, I love,

T. C. - - - nér, fi-ner than the coat he wears, He is a

KING. Send him a-way! He is too young for this, Find him a way!

SOP. - lime! Send him a -

ALTO. - lime! Send him a -

TEN. - lime! Send him a -

BASS. - lime! Send him a -

PRIN. *p* and I fore - bode the end.

JOHN. love and I fore - see the end.

T. C. man; - and I fore - see the end.

KING. He is too young for this.

SOP. - way! - Too young for this.

ALTO. - way! - Too young for this.

TEN. - way! - Too young for this.

BASS. - way! - Too young for this.

PRIN. *p* I forebode the end.

JOHN.

T. C.

KING. *(parlando)* *3* I am perplex!

SOP. *ppp 3* Send him a - way!

ALTO. *ppp 3* Send him a - way!

TEN. *ppp 3* Send him a - way!

BASS. *ppp 3* Send him a - way!



Moderato con espress.

(The Herald steps forward.)

HERALD.

O-yez! O-yez!

(to John)  
senza tempo

HER. Sir, you that have de-sired to come as sui-tor to our Lord the King

HER. for the Prin-cess and half this roy-al king-dom, mark you the

HER. terms. If you ac-cept them, well; But

HER. if there be one ar-ti-cle a-mong them, where-of you do re-

*a tempo*

HER. *3*

-pent, Then are you free with-out word spo-ken to be-gone from

**35** *rit.* (John does not move but gazes at the Princess.)

HER. hence. Mark then, to - day Her Grace sets forth her

*rit.*

HER. rid-dle. To-mor-row, at this selfsame hour you answer ac-cord-ing to your

*p.* (John does not move)

HER. skill. Answer you right, The Prin-cess crowns you here.

*p.*

(Pointing at the skeletons.)

HER. Answer you wrong, you take your place with those Who failed be-

*p*

(The Princess goes forward upon the steps. She is grave and looks straight at John.)  
*Più lento.*

**36** (John does not move.)

HER.

-fore. O-yez! O-yez! Her Grace will speak.

PRINCESS.

Sir, you are young, too young to

JOHN. (*bowing gravely*) PRINCESS (*earnestly*)

die. Yet, Madam, not so young as you that sentence me. I do not

**37** JOHN. *mf accel.*

wish it- you are not bound- Take back your word and go. What is your riddle Madam?

*Più mosso e sempre più agitato.*

PRINCESS. (*more earnestly*) JOHN. *più f s*

Go, I entreat you, you vex my peace. What is your

*ancora più mosso*

*cresc.*

PRIN. I will not tell you— Why have you no fear?

JOHN. riddle, Madam?

*Sempre più agitato.*

PRIN. Why will you not obey me?

JOHN. The riddle, Madam! The riddle, Madam!

38

PRIN. Have your

JOHN. The riddle!

SOP. The riddle! The riddle! The riddle!

ALTO. The riddle! The riddle! The riddle! The riddle!

TEN. The riddle! The riddle! The riddle! The riddle! The riddle!

BASS. The riddle! The riddle! The riddle! The riddle! The riddle!

38

Molto adagio.

*mp ma marcato*

PRIN. will! A woman's heart's her own till it be known -

PRIN. Tell me my thought! Look deeply and de - clare what's hidden

PRIN. there - Tell me my thought! If you have true love's

39 *più marcato.*

PRIN. sight, Read me a - right, Tell me my thought!

Allegro.

SOP. Rid - dle - me, Riddle - me - ree! Ridd - le - me, Riddle - me - ree! So

ALTO. Rid - dle - me, Riddle - me - ree! Riddle - me, Riddle - me - ree! So

TEN. Riddle - me, Riddle - me - ree!

BASS. Riddle - me, Riddle - me - ree!

*mf cresc. 3*

*ppp*

SOP. she is the rid-dle her - self! Oh my heart! What a mas-ter-piece!

ALTO. she is the rid-dle her - self! What a mas-ter-piece!

TEN. Oh my heart! What a mas-ter-piece!

BASS. What a mas-ter-piece!

SOI. It's blind-man's buff! That's what it is for him!

ALTO. It's blind-man's buff! That's what it is for him!

TEN. It's blind-man's buff! That's what it is for him! Blind - man.

BASS. Blind - man.

40 (The Herald comes forward again.) Moderato.

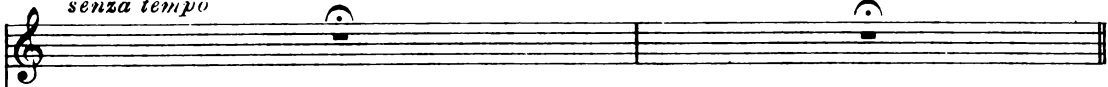
SOP. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

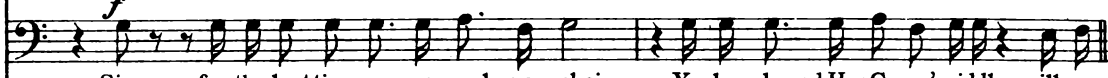
ALTO. Blind - man! Blind - man! Catch her if you can! Catch her if you can!


TEN. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

BASS. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

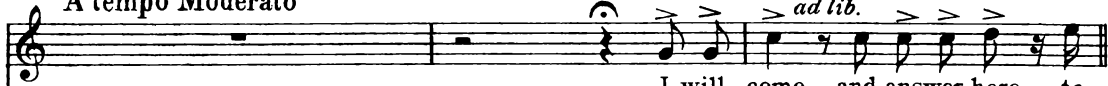
*senza tempo*


JOHN. 

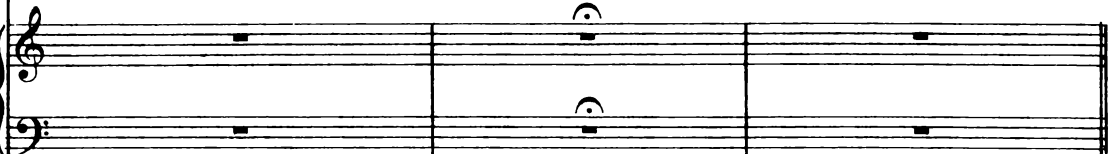
HER.  Sir, for the last time now you make your choice You have heard Her Grace's riddle, will you

*pp colla parte* 

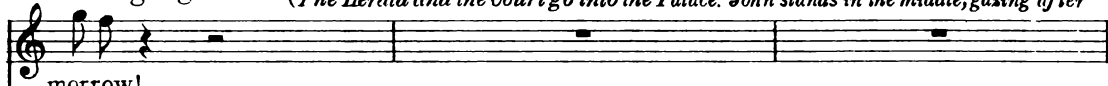
*A tempo Moderato*

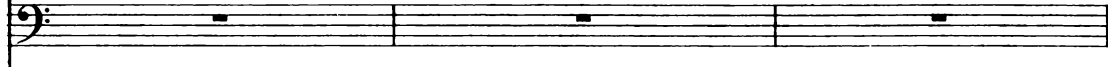
JOHN.  I will come and answer here to -


HER.  come and answer here to - mor-row?

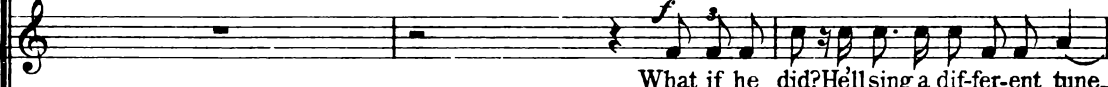


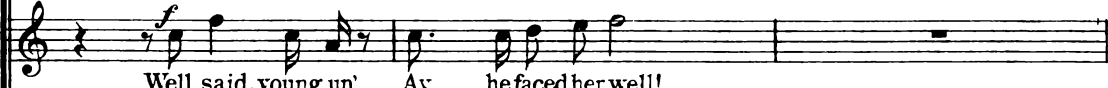
**41** *Allegro giusto.* (*The Herald and the Court go into the Palace. John stands in the middle, gazing after them.*)


JOHN.  -morrow!

HER. 


SOP.  Héllsing a dif-fer-ent tune.

ALTO.  What if he did? Héllsing a dif-fer-ent tune.

TEN.  Well said, young un' Ay he faced her well!

BASS.  Well said, young un' I like his courage!

**41** *Allegro giusto.*



SOP. — this time to-mor-row!

ALTO. — this time to-mor-row!

TEN. To-mor-row, to-mor-row! a guess for to-

BASS. To-mor-row, to-mor-row! a guess for to-

(♩ = ♩) (The Girls form a ring round John.)

SOP. I hope it's a wedding! Bones!

ALTO. I hope it's a wedding! Bones!

TEN. -morrow! I fear it's a fu- ne-ral!

BASS. -morrow! I fear it's a fu- ne-ral!

SOP. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

ALTO. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

TEN.

BASS.



42

SOP. *f* Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

ALTO *f* Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

TEN. *f* (The men join the ring) Bones, bones, bones, look at them dancing there!

BASS *f* Bones, bones, bones, look at them dancing there!

42

SOP. *mf* Once they were jol-ly young gen-tle-men,

ALTO *mf* Once they were jol-ly young gen-tle-men,

TEN. *mf* *cresc.* Once they were jol-ly young gen-tle-men,

BASS. *mf* *cresc.* Once they were jol-ly young gen-tle-men,

SOP. *f* *cresc.* Once they were jolly young gentlemen. Now they are skeletons, skeletons, skeletons,

ALTO *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

TEN. *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

BASS. *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons skeletons, skeletons,

**43** Animato e con fuoco. (They all dance round John, who

SOP. skeletons, skeletons bare! *ff*

ALTO skeletons, skeletons bare! *ff*

TEN. skeletons, skeletons bare! *ff*

BASS. skeletons, skeletons bare! *ff*

**43** *ff*

still gazes at the Castle.)

*mf*

*ff*

**44** *cresc.*

(The Curtain falls quickly.)

*f* *ffp* *f*

## ACT III.

Adagio non troppo.

pp

p

*The curtain rises. The Palace Square. Night. John and the*

*poco cresc.*

pp

*cresc.*

**1** *T. C. are at the Inn R. They watch while the lights go out one by one. At last only the*

pp

*centre window—the Princess's— remains lighted.*

ppp

JOHN. *p*  
'Tis a still night.

T. C. *p*  
Ay, if the still - ness

JOHN. 2  
I think it will not— Ev - en as you speak I feel a change, a

T. C.  
last.

JOHN.  
warn-ing: now the air is tense and full of fear— what have I

T. C.

JOHN. done! I have giv'n my word to answer her— to guess

T. C. What have you done, John?

JOHN. 3 a woman's thought— that is to find my way in dark - est night a -

T. C.

Allegro moderato.

JOHN. - cross an unknown country— No, not unknown, not unknown: half of her

T. C.

*mf* *cresc.*

Adagio.

JOHN. heart is mine—

T. C. So then to sleep.

JOHN. *mf*  
I cannot sleep — half of her heart is mine — and half else —

T. C.

JOHN. *f*  
where — Where then? That is the rid-dle, which I must solve or die

T. C.

JOHN. *rit.*  
That which she fol-lows That which has power on her!

T. C.

My friend,

JOHN. *Adagio.* *Allegro moderato.* *mf*  
I can-not sleep! How can I pierce the

T. C.

go sleep!

5

*sotto voce*

*rall.*

JOHN. dark, and fight with sha-dows?

T. C. *mp* (mysteriously and darkly) You too have a

*Adagio come al Imo*

JOHN. A

T. C. sha-dow that walks in dark - ness, like the powers of night!

JOHN. sha-dow?

T. C. Ay, a sha-dow, once a man, now your Com-

*con Fed.*

JOHN.

T. C. *p* pan - ion - Sleep, my friend, go sleep,

6 Animato.

*mf*

JOHN. I can-not sleep tonight—

T. C. go sleep!

*marcato.*

JOHN. This way or that to-mor - row ends me.

T. C.

*poco a poco accel.  
sotto voce.*

JOHN. What are you saying?

T. C. This way or that to-mor - row ends me too— To-

Tempo Imo

*cresc.*

JOHN.

T. C. -mor - row we must part— You to your king - dom—

*poco cresc.*



JOHN. *f*  
No! If I win my king - dom -

T. C. *p*  
Sleep in

7

JOHN.

T. C. *pp*  
peacel Dream of the wo-man, leav- the rid-dle to

JOHN. *sotto voce*  
I dare not, I dare not.

T. C. *(Commanding.) f*  
me. Take my

T. C.  
hand. you dare all that I dare for you.

T. C.

Look in my eyes. All that I seek, all that I

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Look in my eyes. All that I seek, all that I". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line with chords and some melodic movement in the right hand.

T. C.

find is yours to - mor - row.

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "find is yours to - mor - row.". The piano accompaniment continues with similar harmonic support, including some dynamic markings like *f* and *pp*.

T. C.

Now to sleep!

The third system of music shows the vocal line ending with "Now to sleep!". A square box containing the number "8" is positioned above the vocal staff. The piano accompaniment concludes with a final chord and a *pp* marking.

JOHN.

Yes, now to

T. C.

The fourth system of music features a vocal line for "JOHN." with the lyrics "Yes, now to". The piano accompaniment continues with a grand staff, providing harmonic support for the vocal line. The system ends with a double bar line.

Andante lento.

(He goes in.)

JOHN.

sleep!

(The T. C. moves L. and stands under the shadow of the balcony. The

Princess comes out on the balcony, but does not see the T. C. beneath.)

PRIN.

'Tis a still night.

T. C.

Ay, if the still-ness

9

PRIN.

I seem to hear an e - cho, like a doubt - chang - ing my thought with-

T. C.

last:

Allegro.

PRIN. -in me. Now I think the si - lence will not last: The thing I

PRIN. do will bring the storm: — Almost, I dread to do it.

PRIN. **10** Yet ma - ny a time be - fore I have found joy —

PRIN. — in the ve - ry dark - ness and the dan - ger of it - joy in my

PRIN. se - cret pow'r, joy in the wings that save me from the

PRIN. bonds of ma.i. To-morrow I shall be sad, but I shall still be

PRIN. free. Once

T. C. To-mor-row I shall be glad, but I shall not be free.

PRIN. **II** *agitato* more that mocking e-cho, like a doubt far down with-in me.

PRIN. *Più mosso. (Molto allegro.)* I will not hear it, I will not hear it. (She makes gestures of incantation.)

12

PRIN. Wind of the night, \_\_\_\_\_ be thou my soul's com-pan-ion!

PRIN. Bring cloud-y dark - - - ness,

PRIN. muf- fle up the moon, \_\_\_\_\_ Blot the bright stars, \_\_\_\_\_

PRIN. \_\_\_\_\_ and blind the watch-ing earth! Let no eye

13

PRIN. see me! T.C. Blind the watch-ing earth! Let no eye

*ppp*

(distant lightning)

PRIN. *f* There's the voice a-gain mocking me. I'll not hear it,  
 T.C. see me!

PRIN. *Alla breve. (p più mosso)* *p*  
 I'll not hear it! Wind of the night!

PRIN. *(distant thunder)* *p*  
 Summon the storm, Whistle thy hurri-cane shrill,

14

PRIN. Clash with thy cymbals, Beat thy rolling

PRIN. *(lightning)* *p*  
 drums, Con-found all hu-man sense, con-found all

PRIN. hu - man sense, Deaden earth's ears, and let none liv - ing

15

(A mist comes gradually down at back, through which the lightning is seen.)

PRIN. hear me!

T.C. Deaden earth's ears, and let none liv - ing

PRIN. A - gain that voice! Who is it echoes me?

T.C. hear me!

PRIN. Who is it brings a magic stronger than mine? I will es -



(lightning)

PRIN. - cape him yet!

16

PRIN. Wind of the night! Spread out thy

PRIN. whirl - - - ing 'wings, and

PRIN. fill the re - gion of the wide wild

PRIN. dark with power un - tamed and ir-re-

PRIN. *ff*  
 - sis - ti - ble as wo - man's

PRIN. *(lightning)*  
 will!

PRIN. *Allegro moderato. (♩ = ♩)*

PRIN. **17**

PRIN. *(lightning)*

PRIN. *f* Bear me a-way!

T.C. Bear me a-way!

18

PRIN.

T.C.

PRIN.

T.C.

8 (sharp lightning)

PRIN. Bear me a-way, a - way!

T.C. Bear me a-way, a -

19

PRIN. *High a-bove all the lit-tle homes of men,*

T.C. *- way!*

PRIN. *Whither thou on - ly knowest,*

T.C. *Whither thou on - ly*

PRIN. *A-way! a - way!*

T.C. *knowest, A-way!*

*cresc.*

*f* (lightning)

(In a great gust of wind, she rides away in the air, followed by the T.C.)  
*lunga Più lento.*

*f ff f*

(The stage darkens completely.)  
**Allegro moderato.**

*mf*

*mf*

*mf*

*mf*

21

Musical notation for measures 21-22. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 21 features a treble clef with a series of chords and a bass clef with a melodic line. Measure 22 continues with similar textures, including a dynamic marking of *pp* (pianissimo) in the treble.

Musical notation for measures 23-24. The treble clef part shows a sequence of chords and melodic fragments, while the bass clef continues with a steady rhythmic pattern. A dynamic marking of *pp* is present in the treble.

Musical notation for measures 25-26. Measure 25 includes a triplet of eighth notes in the treble. Measure 26 features a dynamic marking of *pp* in the treble.

Musical notation for measures 27-28. Measure 27 contains a sixteenth-note triplet in the treble. Measure 28 shows a change in the bass line with a dynamic marking of *pp* in the treble.

22

Musical notation for measures 29-30. Measure 29 features a continuous sixteenth-note pattern in the treble. Measure 30 continues this pattern with a dynamic marking of *pp* in the treble.

Musical notation for measures 31-32. Measure 31 includes a dynamic marking of *cresc.* (crescendo) in the treble. Measure 32 concludes the section with a dynamic marking of *pp* in the treble.

The image displays a musical score for piano, organized into six systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The first system begins with a treble staff featuring a sequence of eighth notes, marked with an '8' and a dotted line, and a bass staff with a similar rhythmic pattern. The second system continues this pattern, with a dynamic marking of 'f' (forte) in the bass staff. The third system is marked with a boxed measure number '23' above the treble staff. The fourth system features a 'stacc.' (staccato) marking above the treble staff. The fifth and sixth systems are characterized by the use of triplets, indicated by the number '3' above the notes in both staves. The score concludes with a final double bar line and a common time signature 'C'.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music consists of chords and eighth notes in both staves.

Second system of musical notation, featuring a treble and bass clef. The key signature has two flats. A box containing the number "24" is positioned above the treble staff. The music continues with chords and eighth notes.

Third system of musical notation, featuring a treble and bass clef. The key signature has two flats. The word "cresc." is written above the treble staff. The music includes chords and eighth notes.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F-sharp). The music features a melodic line in the treble staff with slurs and eighth notes in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. The key signature has one sharp. An "8" is written above the treble staff. The music includes a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

Sixth system of musical notation, featuring a treble and bass clef. The key signature has one sharp. An "8" is written above the treble staff. The music includes a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.



The first system of music shows a piano accompaniment in G major. The right hand features a melodic line with eighth notes and a final triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

*The Scene opens. The wizard's cave, empty save for one or two goblin guards at back. A flight*

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth notes. The left hand maintains a steady accompaniment.

*of rough steps leads to an entrance at back. (L)*

The third system features a triplet of eighth notes in the right hand, indicating a rhythmic change. The left hand continues with a consistent accompaniment.

The fourth system is marked with a forte (*ff*) dynamic. The right hand has a more rhythmic, eighth-note pattern. The left hand provides a strong harmonic support.

The fifth system continues the piano accompaniment with a consistent eighth-note pattern in the right hand and a steady accompaniment in the left hand.

28

*A procession of goblins enters.*

The sixth system begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes. The left hand provides a steady accompaniment.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with some grace notes. The left hand maintains the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs. The left hand accompaniment continues. A dynamic marking of *f* (forte) is present at the beginning of the system.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with a box containing the number 29. The right hand features a complex, rapid melodic passage with many beamed notes. The left hand accompaniment is simpler, with some rests.

Fifth system of musical notation, measures 17-20. The right hand continues with a complex melodic line. The left hand accompaniment consists of eighth notes. A first ending bracket with a repeat sign is shown above the right hand in measure 17.

Sixth system of musical notation, measures 21-24. The right hand has a complex melodic line with many beamed notes. The left hand accompaniment continues with eighth notes. A first ending bracket with a repeat sign is shown above the right hand in measure 21.

30

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a series of eighth notes: F#4, A4, B4, C5, B4, A4, F#4. The bass clef part starts with a whole rest, followed by a series of eighth notes: F#3, A3, B3, C4, B3, A3, F#3. The second measure continues the treble line with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with eighth notes: G3, A3, B3, C4, B3, A3, G3. The system ends with a fermata over the final notes of both staves.

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with eighth notes: G3, A3, B3, C4, B3, A3, G3. The second measure continues the treble line with eighth notes: F#4, G4, A4, B4, A4, G4, F#4. The bass line continues with eighth notes: F#3, G3, A3, B3, A3, G3, F#3. The system ends with a fermata over the final notes of both staves.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a series of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The bass line continues with eighth notes: E3, F#3, G3, A3, G3, F#3, E3. The second measure continues the treble line with eighth notes: D4, E4, F#4, G4, F#4, E4, D4. The bass line continues with eighth notes: D3, E3, F#3, G3, F#3, E3, D3. The system ends with a fermata over the final notes of both staves.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a series of eighth notes: C4, D4, E4, F#4, E4, D4, C4. The bass line continues with eighth notes: C3, D3, E3, F#3, E3, D3, C3. The second measure continues the treble line with eighth notes: B3, C4, D4, E4, D4, C4, B3. The bass line continues with eighth notes: B2, C3, D3, E3, D3, C3, B2. The system ends with a fermata over the final notes of both staves.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a series of eighth notes: A3, B3, C4, D4, C4, B3, A3. The bass line continues with eighth notes: A2, B2, C3, D3, C3, B2, A2. The second measure continues the treble line with eighth notes: G3, A3, B3, C4, B3, A3, G3. The bass line continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. The system ends with a fermata over the final notes of both staves.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a series of eighth notes: F#3, G3, A3, B3, A3, G3, F#3. The bass line continues with eighth notes: F#2, G2, A2, B2, A2, G2, F#2. The second measure continues the treble line with eighth notes: E3, F#3, G3, A3, G3, F#3, E3. The bass line continues with eighth notes: E2, F#2, G2, A2, G2, F#2, E2. The system ends with a fermata over the final notes of both staves.

31

8<sup>va</sup>

The wizard enters.  
Maestoso.

*ff* *rit.*

(He takes his seat.)

32

(He makes a signal for the dance to begin.)

*mf* *dim.*

*p* *rit.*

## Allegretto vivace.

(A second

*sf* (One dancer begins.) *sempre stacc.*

*sf* *cresc.*

**33** (A third joins.) *sf* *p*

(A fourth joins.) *p*

*cresc.* (The four soloists cease.) (Half the dancers begin.)

**34** (The other half join.) *p*

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Second system of musical notation, measures 5-8. The right hand continues with intricate rhythmic patterns, including some sixteenth-note runs. The left hand maintains a consistent accompaniment.

Third system of musical notation, measures 9-12. Measure 9 is marked with a boxed number **35**. The right hand has a *cresc.* marking above it. The left hand continues with its accompaniment.

Fourth system of musical notation, measures 13-16. The right hand has dynamic markings of *f* and *mf*. The left hand continues with its accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a *cresc.* marking above it and a *ff* marking below it. The left hand continues with its accompaniment. The text "(The dancers)" is written above the right hand.

Sixth system of musical notation, measures 21-24. Measure 21 is marked with a boxed number **36**. The right hand has a *cresc.* marking below it and a *ff* marking below it. The left hand continues with its accompaniment. The text "retire slightly and cease.)" is written above the right hand.

*(The first two dancers recommence.)*

*sf*

*(The third and fourth join them.)*

**37**

*(The whole of the dancers gradually join.)*

*sf* *cresc.*

*stacc.*

(General dance.)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand.

The second system continues the piece with similar rhythmic patterns. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment.

38

The third system begins with a measure containing the number 38 in a box. The music continues with a consistent rhythmic feel, showing a clear progression in the right hand's melody.

The fourth system features a more active right hand with sixteenth-note runs, while the left hand remains relatively simple with quarter notes.

The fifth system shows a continuation of the sixteenth-note patterns in the right hand, with some dynamic markings like accents.

The sixth system concludes the piece with a final cadence. It includes a fermata over a note in the right hand and a final chord in the left hand.



(♩. = ♩)

First system of musical notation, measures 37-38. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked *p* (piano). The right hand features a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and single notes.

39

Second system of musical notation, measures 39-40. The right hand continues with eighth-note patterns, and the left hand features a melodic line with some grace notes and rests.

Third system of musical notation, measures 41-42. The right hand continues with eighth-note patterns, and the left hand features a melodic line with some grace notes and rests.

*poco a poco accel. e crescendo*

Fourth system of musical notation, measures 43-44. The right hand continues with eighth-note patterns, and the left hand features a melodic line with some grace notes and rests.

Fifth system of musical notation, measures 45-46. The right hand continues with eighth-note patterns, and the left hand features a melodic line with some grace notes and rests. The tempo is marked *cresc.* (crescendo).

40

Sixth system of musical notation, measures 47-48. The right hand continues with eighth-note patterns, and the left hand features a melodic line with some grace notes and rests.

*Allegro molto quasi Presto.*

THE WIZARD.

Stay your danc - ing, Gob - lins,

*(The dancing suddenly stops.)*

*Allegro moderato.*

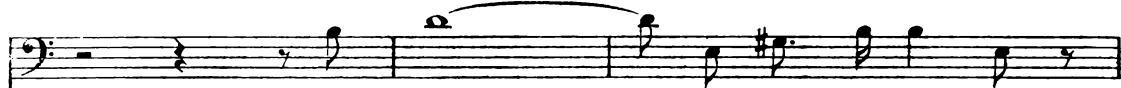
WIZ.


stay your danc - ing!

41

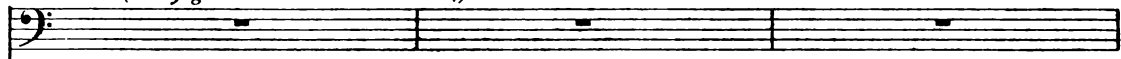
WIZ.  Gath-er round-

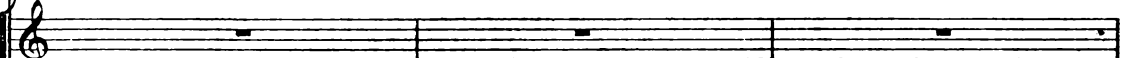
*mf*  *p*

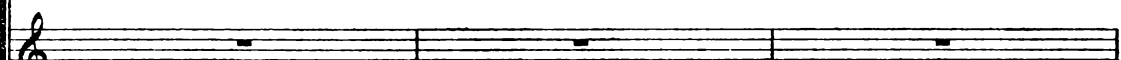
WIZ.  At - tend \_\_\_\_\_ my high com-mand-ment.




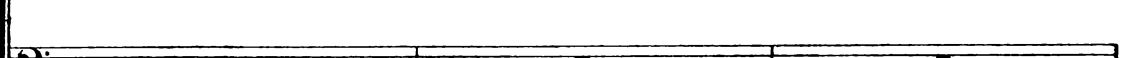
*(They gather round the Wizard.)*

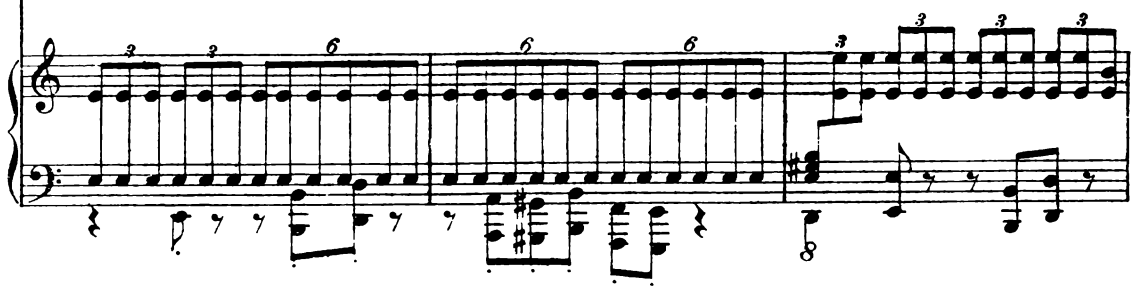
WIZ. 

SCP. 

ALTO. 

TEN. 

BASS. 



WIZ.

SOP.

ALTO

TEN.

BASS

(The wind begins to howl without.)

WIZ.

SOP.

ALTO

TEN.

BASS

wiz.  $\text{♩} = \text{♩}$

*p* Hearken! Hearken! Hear ye not the storm - wind

wiz. **42**

Howl - ing loud a - bove our gob - lin moun - tain? How it

*mf*

*Sua ad lib.*.....

wiz. seems to spurn the earth be - neath it, fierce - ly free, re - joic - ing in con -

wiz. - fus - ion, Tri - - umph - ing in wan - ton

43

WIZ. wild de-fi - ance!

SOP. Tri - umphing in wanton wild de-

ALTO. Tri - umphing in wanton wild de-

TEN. Tri - umphing in wanton wild de-

BASS. Tri - umphing in wanton wild de-

WIZ. Hearken!

SOP. - fi - ance!

ALTO. - fi - ance!

TEN. - fi - ance!

BASS. - fi - ance!

## Moderato e pesante.

wiz. *mf*

Now by wiz-ard sight and wiz-ard hearing I per-ceive my

*p*

wiz. *cresc.*

fos - ter-child, my Prin-cess, Leap-ing bold-ly from her childhood's chamber,

wiz. *f*

Mount-ing high a-bove her fa-ther's pa-lace, Wild and wil-ful,

*mf*

wiz. *p*

strong and stor-my-heart-ed, Hi-ther on the wind

*mf*

wiz. **44**

un-daunt-ed ri - - - ding.

WIZ

SOP  
Wild and wil - ful, strong and stor - my-heart - ed.

ALTO  
Wild and wil - ful, strong and stor - my-heart - ed,

TEN.  
Wild and wil - ful, strong and stor - my-heart - ed,

BASS.  
Wild and wil - ful, strong and stor - my-heart - ed,

WIZ

SOP  
Hi-ther on the wind \_\_\_\_\_ un-daunt - ed rid - ing.

ALTO  
Hi-ther on the wind \_\_\_\_\_ un-daunt - ed rid - ing.

TEN.  
Hi-ther on the wind \_\_\_\_\_ un-daunt - ed rid - ing.

BASS.  
Hi-ther on the wind \_\_\_\_\_ un-daunt - ed rid - ing.



WIZ. *p* Now to greet her,

WIZ. *cresc.* now to do her hon - our! Haste, Haste to give her

WIZ. *f* en - trance to our moun - tain! 45

SOP. *f* Haste, haste to give her en - - -

ALTO. *f* Haste, haste to give her en - - -

TEN. *f* Haste, haste to give her en - - -

BASS. *f* Haste, haste to give her en - - -

SOP. - trance to our moun - tain!

ALTO. - trance to our moun - tain!

TEN. - trance to our moun - tain!

BASS. - trance to our moun - tain!

*They rush up the steps.*

*Allegro. Enter the Princess at the top of the steps.*

*She is followed by the Travelling Companion, who remains above*

*hidden by a rock. The wizard advances to meet her.*

WIZ. Wel - come, daugh - ter, wel - come! Joy be with you! Joy of free - dom,

WIZ. mas - ter - less and timeless, Joy of re - - - vel, joy of

46

WIZ. pride and passion!

SOP. Wel - come, gob - lin, wel - come! joy be with you!

ALTO. Wel - come, gob - lin, wel - come! joy be with you!

TEN. Wel - come, gob - lin, wel - come! joy be with you!

BASS. Wel - come! joy be with you!

SOP. Joy of free - dom, mas - ter-less and time - less, Joy

ALTO. Joy of free - dom, mas - ter-less and time - less, Joy

TEN. Joy of free - dom, mas - ter-less and time - less, Joy

BASS. Joy of free - dom, mas - ter-less and time - less, Joy

SOP. be with all wild and

ALTO. be with all wild and

TEN. be with all wild and

BASS. be with all wild and

SOP. wil - ful, wil - ful gob-lins!

ALTO. wil - ful, wil ful gob-lins!

TEN. wil - ful, wil ful gob-lins!

BASS. wil - ful, wil ful gob-lins!

Moderato.

PRIN. night my tongue can hard-ly speak your lan - guage, your gob - lin

WIZ.

Moderato.

PRIN. lan - guage.

WIZ. Now — I know your secret!

PRIN. No! not love, not love, not

WIZ. Mor - tal love has claimed you!

PRIN. love - on - ly a lov - er, a lov - er, one more, like the

WIZ.

50 Più allegro.

PRIN. rest.

WIZ. Like the rest? the rest you mock'd and flout-ed! Why then

*mf*

*pp*

PRIN. *cresc.* This one hath a ma - - - gic -

WIZ. fear him?

*f*

*col. Red.*

PRIN. he is ter - - - ri-ble -

WIZ.

*f*

PRIN. he has no fear of me!

WIZ.

*f*

PRIN. 

WIZ. *mf* Ma - gic? can his ma - gic read your



PRIN.  51 *f* I am my - self the

WIZ. rid - dles?



PRIN. *mf* rid - dle - when he gazed I felt him

WIZ. 



PRIN. search - search

WIZ. 

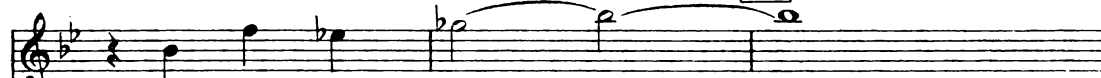


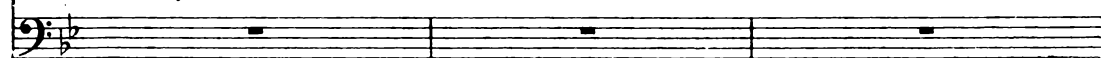
PRIN.  my in - most heart—

WIZ. 

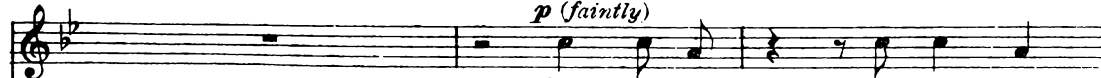
 *cresc.*

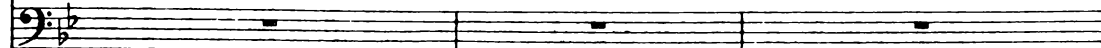
52

PRIN.  my in - most heart.

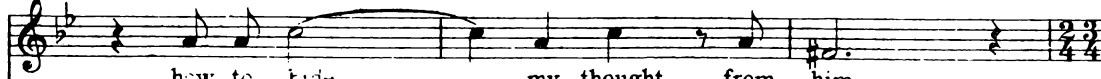
WIZ. 

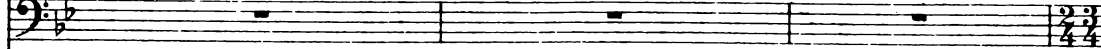


PRIN.  *p (faintly)* You on - ly can teach me

WIZ. 



PRIN.  how to hide my thought from him.

WIZ. 





(General slow dance. The Princess wanders wearily among the dancers.)

Andante molto tranquillo.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (*pp*) dynamic marking. The melody in the treble clef features a series of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the musical piece. The treble clef staff shows a melodic line with some chromaticism, and the bass clef staff continues with a consistent eighth-note accompaniment. The dynamics remain consistent with the first system.

The third system begins with a boxed measure number '54'. The treble clef staff features a more active melodic line with slurs and ties. The bass clef staff continues with eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the latter part of the system.

The fourth system shows the continuation of the melody and accompaniment. The treble clef staff has a melodic line with some chromatic movement. The bass clef staff maintains the eighth-note accompaniment. A piano (*p*) dynamic marking is used in the middle of the system, and a mezzo-forte (*mf*) marking appears at the end.

The fifth system continues the piece. The treble clef staff has a melodic line with some chromaticism. The bass clef staff continues with eighth-note accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The sixth and final system on the page. The treble clef staff has a melodic line with some chromaticism. The bass clef staff continues with eighth-note accompaniment. The system concludes with a *poco rall.* (poco rallentando) marking and a fermata symbol over the final notes.

55

First system of musical notation, measures 55-58. The piece is in 2/4 time with a key signature of one flat. The right hand features a melodic line with slurs and a *gr* (grace notes) marking at the start. The left hand provides a steady accompaniment. The tempo is marked *a tempo*.

Second system of musical notation, measures 59-62. The right hand continues the melodic line. The left hand accompaniment is consistent. A *cresc.* (crescendo) marking is present in the right hand.

Third system of musical notation, measures 63-66. The right hand has a more active melodic line. The left hand accompaniment continues. Dynamics are marked *f* (forte) and *p* (piano).

Fourth system of musical notation, measures 67-70. The right hand features a series of chords and a melodic line. The left hand accompaniment continues with a steady eighth-note pattern.

Fifth system of musical notation, measures 71-74. The right hand has a melodic line with slurs. The left hand accompaniment continues. The dynamic is marked *pp* (pianissimo).

56

Sixth system of musical notation, measures 75-78. The right hand has a melodic line with a *gr* marking. The left hand accompaniment continues. The key signature changes to two sharps (D major) and the time signature changes to 3/4.

Allegro. (♩ quasi = ♪)

*p stacc.*

57

(The Princess returns to her throne.)

*pp*

PRINCESS. *p*

I can-not dance to-night; I can-not make my

WIZARD.

(The dance ceases)

(almost hoarsely)

PRIN. heart for-get my dan - ger. Let me go! Let me

WIZ.

Moderato come sopra, colla parte.

senza tempo mf

PRIN. go! No! not without your

WIZ. Go then, go! But not without my counsel!

58 a tempo

PRIN. coun-sel! That dark thought that I a-lone can summon.

WIZ. Come a-way then.

PRIN.

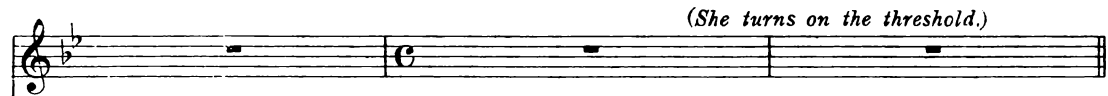
WIZ. None must o-ver-hear it, Man nor gob-lin!

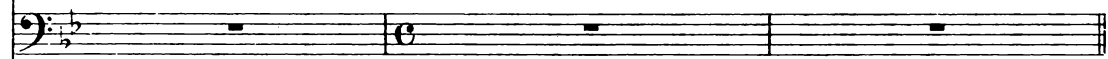
Molto moderato.


PRIN.  *and leads her up the steps to the entrance.*

WIZ. 

 *p*

PRIN.  *(She turns on the threshold.)*

WIZ. 

 *cresc. accel.* *(The wind begins to whistle.)*

PRIN. *Allegro. f* *(She looks out of the entrance. The lightning flashes in her face.)*  
Here then. 

WIZ. 

 *sf p*

PRIN. 59 *f*  
Oh, the storm! 

WIZ. 



PRIN. *mf* Here then we part- *p* we are a-lone, tell me that

WIZ.

PRIN. *Andante maestoso.* one dark thought!

WIZ. *p* Lis-ten! *mf marcato* When your lov-er comes to

PRIN.

WIZ. judg-ment, When he stands there ea-ger to di-vine you, Think of

PRIN. **60** (*eagerly*) *senza tempo e rapidamente* Tell me! That which baffles all his in-sight?

WIZ. that which baffles all his in-sight-

*a tempo* *senza tempo*

PRIN. *senza tempo*

WIZ. *cresc.* That which mor-tal wit may not im-ag-ine?

That which mor-tal wit may not im - ag-ine-

*rall.* *f* *ff* *2*

WIZ. Think of ME!

*molto cresc.* *rall.*

(The Princess waves her hand and exit. The Wizard looks after her and waves his hand.)

*Allegro.*

**61**

(The T. C. comes out behind him with a drawn sword—

*dim.* *8*

*8* *p*

and the sword descends.)

(The Wizard's head rolls on the ground. The T. C. seizes it, wraps it in his cloak, comes to the top of the steps and stretches out his sword over the cave.)

T. C.

T. C.

God save us all from

(The cave falls in with a crash. All the lights go out, except a bright gleam on the T. C. as he stands at the entrance.)

T. C.

gob-lins!

Lento solenne.

(The Curtain falls quickly.)

T. C.



## ACT IV.

Allegretto.

*f*

*mf* *dim. p*

*mf*

*f*

8

2/4

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented with slurs and a *p* dynamic. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and chords. The key signature has one flat, and the time signature is common time (C).

Second system of a piano score. It begins with a first ending bracket labeled '1'. The right hand has a melodic line with slurs and accents, marked with a *f* dynamic. The left hand has a rhythmic accompaniment with slurs and accents. The key signature has one flat, and the time signature is common time (C).

Third system of a piano score. The right hand has a melodic line with slurs and a *p* dynamic. The left hand has a rhythmic accompaniment with slurs and a *p* dynamic. The key signature has one flat, and the time signature is common time (C).

Fourth system of a piano score. The right hand has a melodic line with slurs and a *p* dynamic. The left hand has a rhythmic accompaniment with slurs and a *p* dynamic. The key signature has one flat, and the time signature is 2/4.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. The key signature has one flat, and the time signature is common time (C).

Sixth system of a piano score. The right hand has a melodic line with slurs and a *mf* dynamic. The left hand has a rhythmic accompaniment with slurs and a *mf* dynamic. The key signature has one flat, and the time signature is common time (C).

2 (The curtain rises. The Scene and Palace as before, in broad daylight. The Princess is on her balcony. The T.C. below with wizard's head wrapped in his cloak. The Princess does not see him.)

PRIN. *f* Sun ——— light at last! and all the sky washed clean —

PRIN. — of last night's mad-ness. How I shudder now at what I've

PRIN. dared! I think I al-ways fear'd some sudden ov - er-throw, some chance dis-

PRIN. *- as - ter. O fair fresh light of day, I have es-caped*

PRIN. *for the last time!*

T.C. *All,*

PRIN. *What voice is that? The voice of someone singing a snatch of the*

T.C. *all in a morning glory!*

4

PRIN. *old song they made to mock me. Well, they may sing - I am not masterd yet!*

T.C. *But one fine day, as*

PRIN. 

T.C.  I've heard said, all in a morn-ing glo-ry!



PRIN.  I too have heard that say-ing, but the day is long in com-ing; No!

T.C. 



**5** *sotto voce.*

PRIN.  He will not guess it he can-not guess that one dark thought of mine!

T.C. 

 *pp*

*mf*

PRIN. 

T.C.  But one fine day, as I've heard said,



PRIN. 

T.C.  *rall.*

all in a morn-ing glo-ry, the lov-er will come that keeps his head, and




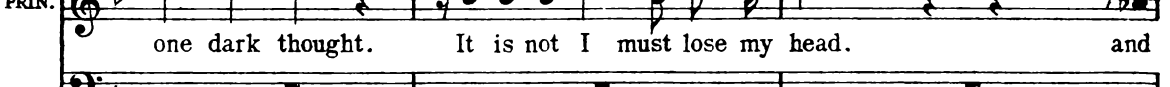
PRIN. 

T.C.  *a tempo.* *f*

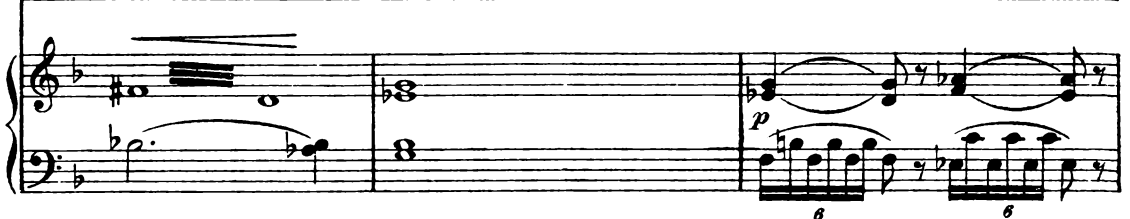
It can-not be! I have my  
Mad-am will lose her own in- stead. —



PRIN. 

T.C.  *p*

one dark thought. It is not I must lose my head. and



PRIN. 

T.C.  *pp* *f*

yet — one of us two — to-day — I hate my-self



PRIN. *(She goes into the Palace.)*  
 I hate that song!—

T.C. *Allegro vivace. (He crosses over to the Inn,*  
 And that's the end of the sto-ry.

T.C. *(The Bell of the Castle strikes twelve,*  
*carrying the head in his cloak. A crowd begins to gather.)*

T.C. *stacc.*

PRIN.  
 T.C. *rit.*

Suit - or, Suit - or, where's the mer - ry, mer - ry suit - or?

Suit - or, where's the mer - ry, mer - ry suit - or?

Suit - or, suit - or, where's the mer - ry, mer - ry suit - or?

Suit - or, suit - or, where's the mer - ry, mer - ry suit - or?

Suit - or, suit - or, where's the mer - ry suit - or?

Suit - or, suit - or, where's the mer - ry suit - or?

**7** Where's the mer - ry suit - or a - bid - ding for a bride? A

Where's the mer - ry suit - or a - bid - ding for a bride? A

Where's the mer - ry suit - or a - bid - ding for a bride? A

Where's the mer - ry suit - or a - bid - ding for a bride? A

**8**



king-dom if he kiss-es her, A halt - er if he miss-es her, The  
 king-dom if he kisses her, A halt - er if he miss-es her, The  
 king-dom if he kiss-es her, A halt - er if he miss-es her, The  
 king-dom if he kiss-es her, A halt - er if he miss-es her, The

lad that loves a lot-ter-y will  
 lad that loves a lot-ter-y will  
 lad that loves a lot-ter-y will  
 lad that loves a lot-ter-y will

8

nev-er stand a - side. *mp*  
 nev-er stand a - side. *p* The  
 nev-er stand a - side. The Princ-ess! The Princ-ess!  
 nev-er stand a - side. *dim.* The Princ-ess!  
*p*

*mp*  
 Is the Princess com-ing?  
 Princ-ess! Is she com-ing? *mp* I wonder what she'll say,  
 Is the Princess com-ing? I wonder what she'll say, *mp*  
 Is the Princess com-ing? I wonder what she'll

*mf*  
 How will she be dress'd?  
 won-der what she'll do? *mf*  
 How will she be dress'd?  
 say, *cresc.* I won-der what she'll

*f*  
 Let's give her a tune!  
 Let's give her a tune! Let's give her a  
 Let's give her a tune! Let's give her a  
 do? Let's give her a

a tune! Ma - ry, Ma - ry quite con - tra - ry,  
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,  
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,  
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,

How does your gar - den grow? With true - love - sighs,  
 How does your gar - den grow? With true - love -  
 How does your gar - den grow? With true - love -  
 How does your gar - den grow? With true - love -

and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,  
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,  
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,  
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,

(Enter Herald with Trumpeters on the Terrace.)

Tr.

HERALD.

SOP.

skeletons, skeletons all in a row! \_\_\_\_\_

ALTO.

skeletons, skeletons all in a row! \_\_\_\_\_

TEN.

skeletons, skeletons all in a row! \_\_\_\_\_

BASS.

skeletons, skeletons all in a row! \_\_\_\_\_

HER.

Si - lence! Si - lence! His Ma-jes-ty the King!-

SOP.

(General talking which subsides at the word 'King!')

ALTO.

TEN.

BASS.

HER. \_\_\_\_\_

SOP. \_\_\_\_\_

ALTO. \_\_\_\_\_

TEN. \_\_\_\_\_

BASS. \_\_\_\_\_

Sh! \_\_\_\_\_

Sh! \_\_\_\_\_

Sh! \_\_\_\_\_

Sh! \_\_\_\_\_

*p* *dim.*

**10**

1st GIRL. \_\_\_\_\_

Where is John?

SOP. \_\_\_\_\_

(dead silence) (loud laughter)

ALTO. \_\_\_\_\_

O where?

TEN. \_\_\_\_\_

O where?

BASS. \_\_\_\_\_

O where?

*pp* *ff* *mf*

## Tempo molto moderato ma con vivacità.

1st G.  
O where? O where and O where is lit-tle John the Great,

SOP.  
O where? O where and O where is lit-tle John the Great,

ALTO.  
O where? O where and O where is lit-tle John the Great,

TEN.  
O where? O where and O where is lit-tle John the Great,

BASS.  
O where? O where and O where is lit-tle John the Great,

Tempo molto moderato ma con vivacità.

1st G.  
lit - tle John the bold and bon-ny? The King is come in state and we

SOP.  
lit - tle John the bold and bon-ny? The King is come in state and we

ALTO.  
lit - tle John the bold and bon-ny? The King is come in state and we

TEN.  
lit - tle John the bold and bon-ny? The King is come in state and we

BASS.  
lit - tle John the bold and bon-ny? The King is come in state and we

*mf*

(♩ = ♩)

1st G. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

SOP. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

ALTO. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

TEN. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

BASS. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

HERALD. *f* Si - lence! Si - lence!

SOP.

ALTO.

TEN.

BASS.

11

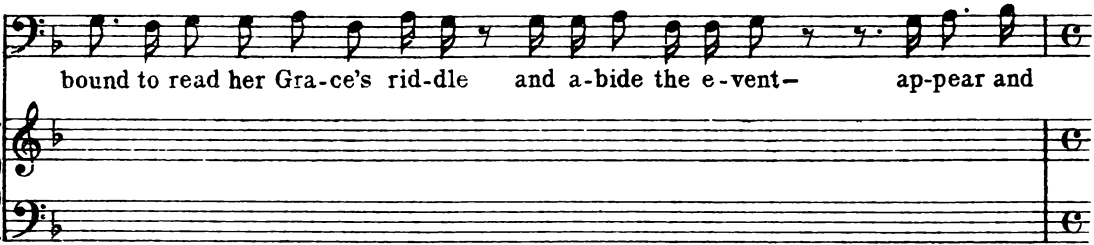
(Enter the King, Princess and Court on the Terrace. At the same moment John and the T. C. cross the square from the inn and pass through the crowd to the bottom of the steps. The Princess and John look at each other at no one else: she moves down one step as if to meet him unconsciously. The T. C. stands close by John with the Wizard's head wrapped in his cloak.)

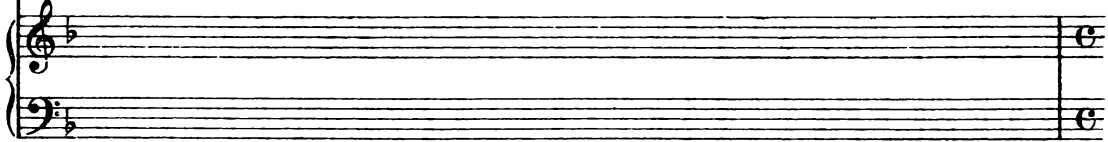
(At this point the Princess moves down the step.)

HER. *f* *senza tempo*

John! by permission of our Lord the King, and by your own act a suit-or



HER.  bound to read her Gra-ce's rid-dle and a-bide the e-vent- ap-pear and



*Allegro moderato.*

PRIN. 

(John steps forward.)

JOHN.  I am

HER.  answer!

*Allegro moderato.*



*(hurriedly)*

PRIN.  My fa-ther! my fa-ther! let me be heard a mo-ment!

JOHN.  here!

*sfpp*

 *colla parte*

*Allegro agitato (ma non troppo mosso e rubato.)*

PRIN.  I have seen \_\_\_\_\_ too ma-ny suit - ors by their



13

PRIN. rash - ness bound to an - swer me, I have seen

PRIN. too ma - ny pay their for - tune

PRIN. with their lives; my mood is

PRIN. changed: I have grown to hate this pa - - geant-

PRIN. I am wea - - - - - ry of

PRIN. *jest-ing with the dreams\_\_\_\_\_ of gal-lant men.*

KING. *What is your*

**14** *largamente ad lib.*

PRIN. *I en-treat you, take back your word, or -*

KING. *wish, my daughter?*

PRIN. *- dain for him who fails some slight - er*

KING.

*Allegretto. (♩ quasi = ♩)*

PRIN. *pen-al-ty.* *(pomposo)*

KING. *We are glad to hear you pleading so good a*

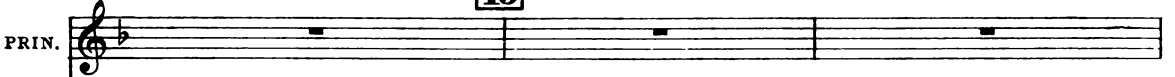
*Allegretto. (♩ quasi = ♩)*


PRIN. 

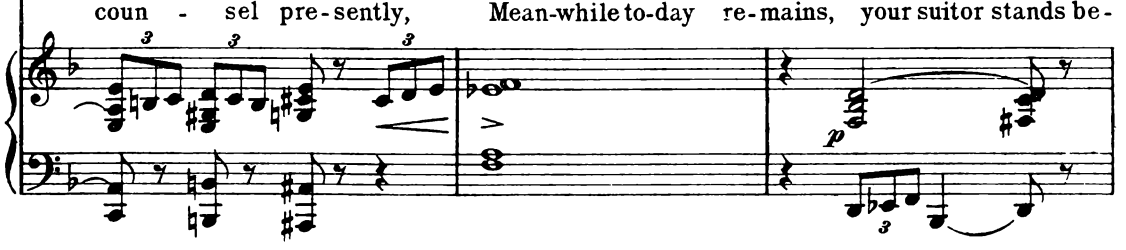
KING.  cause- We will con - sid - er- We will take

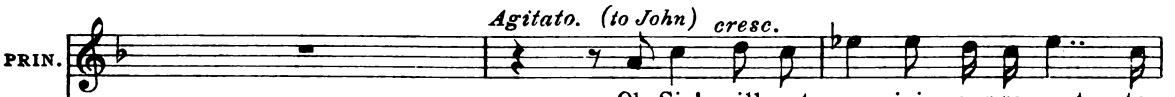



**15**

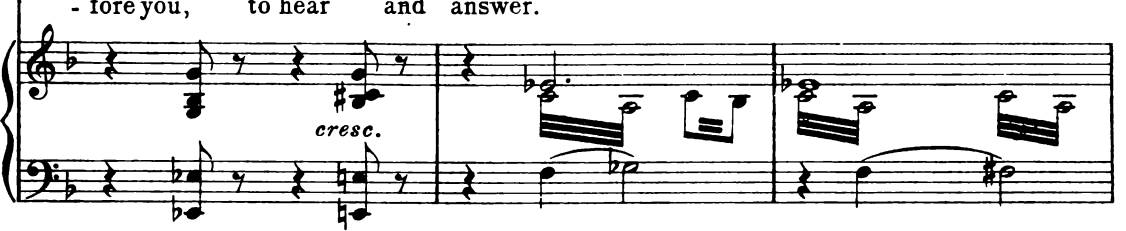
PRIN. 

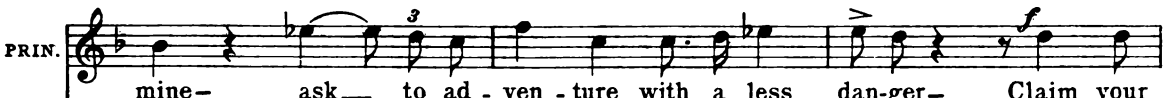
KING.  coun - sel pre - sently, Mean-while to - day re - mains, your suitor stands be -

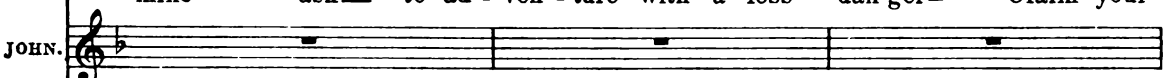



PRIN.  *Agitato. (to John) cresc.* Oh Sir! will not you join your request to

KING.  - fore you, to hear and answer.



PRIN.  mine- ask - to ad - ven - ture with a less dan - ger - Claim your

JOHN. 



PRIN. right!

JOHN. Ah! la-dy,

16

JOHN. What is my right? I know, by lov - ers' law

JOHN. fail - - ure is always death. You are my

*cresc.*

*cresc.* *mf*

JOHN. dan-ger- I claim — to dare my dan - - ger, not to

*ad lib.*

*colla parte* *f*

JOHN. shun it.

SOP. Well said, John! Grapple her!grapple her!

ALTO. Well said, John! Grapple her!grapple her!grapple her!

TEN. Well said, John! Grapple her!grapple her!grapple her!grapple her!

BASS. Well said, John! Grapple her!grapple her!grapple her!grapple her!

PRIN. PRINCESS. The riddle!

SOP. The riddle! the riddle! the riddle! the

ALTO. The riddle! the riddle! the riddle! the riddle! the

TEN. The riddle! the riddle! the riddle! the riddle! the riddle! the

BASS. The riddle! the riddle! the riddle! the riddle! the riddle! the riddle! the

**17** *Con spirito.*

PRIN. How then if I will not ask it? *f*

SOP. rid-dle! *piu. f* The

ALTO. rid-dle! *piu. f* The riddle! the

TEN. rid-dle! *piu. f* The riddle! the riddle! the

BASS. rid-dle! *piu. f* The riddle! the riddle! the riddle! the

*Con spirito.*

JOHN. *JOHN.* Then you wrong me. *cresc.* The rid-dle is my right-

SOP. rid-dle!

ALTO. rid-dle!

TEN. rid-dle!

BASS. rid-dle!

JOHN. I claim my right!

SOP. *ff* The riddle! the riddle!

ALTO. *ff* The riddle! the riddle! the riddle!

TEN. *ff* The riddle! the riddle! the riddle! the riddle!

BASS. *ff* The riddle! the riddle! the riddle! the riddle! the riddle!

Andante larghetto.

PRIN.

18

PRINCESS.

Now I am most un -



PRIN. -hap-py- Now I come to the cross-part-ing of two hate-ful

PRIN. ways:- Hate-ful it is that I should lose my freedom-

PRIN. *Adagio.* *(See shoulders.) (To John, earnestly.)*  
 That he \_\_\_ should lose his life! O you, my lov-er,

PRIN. You with clear eyes and un-di-vi-ded will, Can you not save me?

19

*cresc.* (Breathlessly.)

PRIN. Can you not save — me? If you have in truth a stronger magic, Now

*cresc.*

PRIN. put forth thy pow'r, If you have true love's sight, read me a -

*pp* *lunga* (John, who is standing next the T. C. JOHN.)

PRIN. -right, Tell — me my thought! Your se-cret thought is

*lunga*

*pp*

JOHN. puts his hand to the cloak, takes out the head, and throws it on the steps at the Princess' feet.)

dead, it died last night. Bid it fare - well!

## Allegro moderato.

(The Princess comes slowly down, looking at the head with horror.)

SOP. Ah!

ALTO. Ah!

TEN. Ah!

BASS. Ah!

(They all talk loudly together, gradually getting softer.)

PRIN. *mf* O mon - strous! hor - - ri - ble!

PRIN. *p* Co - ver my eyes!

*p* *cresc. molto*

She falls into John's arms.

KING. *p* Thank heav'n! The

T.C.

*f*

col. *2<sup>do</sup>*

KING. man has come!

T.C. *f* The man has

**21** *accel.*

KING. The man has

T.C. come! The man has

SOP.

ALTO. *f* The man has come!

TEN. *mf* The man has come! *cresc.* The man has

BASS. *mf* The man has come! *cresc.* The man has

*accel.* *cresc.*

Musical score for the first system, featuring vocal parts and piano accompaniment. The vocal parts include King, T.C., Soprano (SOP.), Alto (ALTO), Tenor (TEN.), and Bass (BASS). The lyrics are: "come! The man has come that". The piano part includes a dynamic marking of *ff*. A performance instruction *(1st girl col. Sop. I.)* is present above the Soprano part.

Musical score for the second system, featuring vocal parts and piano accompaniment. The vocal parts include King, T.C., Soprano (SOP.), Alto (ALTO), Tenor (TEN.), and Bass (BASS). The lyrics are: "keeps his head And ma-dam has lost her own in - stead". The piano part includes a dynamic marking of *accel.* and a fermata over a measure.

Allegro moderato.

SOP. And that's the end of the sto - ry!

ALTO. And that's the end of the sto - ry!  
(disappointed.)

TEN. (disappointed.) And

BASS. (disappointed.) And

SOP. A wed-ding! A wed-ding! A

ALTO. A wed-ding! A wed-ding! A

TEN. that's the end of the sto - ry! A wed-ding! a wed-ding!

BASS. that's the end of the sto - ry! A wed-ding! a wed-ding!

22

SOP. wed-ding! Hur-rah! Hur - rah!

ALTO. wed-ding! Hur-rah! Hur - rah!

TEN. Hur-rah! Hur-rah! Hur-rah!

BASS. Hur-rah! Hur-rah! Hur-rah!

SOP. \_\_\_\_\_

ALTO. \_\_\_\_\_


TEN. \_\_\_\_\_

BASS. \_\_\_\_\_

(The skeletons fall with a rattling noise.)

*mf* 3

Look at the



SOP. \_\_\_\_\_

ALTO. \_\_\_\_\_

TEN. \_\_\_\_\_

BASS. \_\_\_\_\_


*mf* 3 Look at the bones!

Look at the bones!

*f* 3 Look at the bones!

*A number of gaily dressed young men come running from the garden (L) and dance with the chorus.*

*crese.*



SOP. \_\_\_\_\_

ALTO. \_\_\_\_\_

TEN. \_\_\_\_\_

BASS. \_\_\_\_\_

*f* Bones!



SOP. *f* Bones! Bones, bones, bones,

ALTO. Bones, bones, bones,

TEN.

BASS.

SOP. Look at themdanc - ing there, Now they are jol - ly young gen - tle - men

ALTO. Look at themdanc - ing there, Now they are jol - ly young gen - tle - men

TEN.

BASS.

SOP. *f* Once they were skel - e - tons bare. Bones, bones, bones. Look at themdanc - ing there.

ALTO. Once they were skel - e - tons bare. Bones, bones, bones. Look at themdanc - ing there.

TEN. Bones, bones, bones. Look at themdanc - ing there.

BASS. Bones, bones, bones. Look at themdanc - ing there.



SOP. Now they are jol - ly young gen - tle - men,

ALTO. Now they are jol - ly young gen - tle - men,

TEN. Now they are jol - ly young gen - tle - men,

BASS. Now they are jol - ly young gen - tle - men,

SOP. *f* Now they are jol - ly young gen - tle - men, *ff* Once they were skel - e - tons,

ALTO. *f* Now they are jol - ly young gen - tle - men, *ff* Once they were skel - e - tons,

TEN. *f* Now they are jol - ly young gen - tle - men, *ff* Once they were skel - e - tons,

BASS. *f* Now they are jol - ly young gen - tle - men, *ff* Once they were skel - e - tons,

SOP. skel - e - tons, skel - e - tons, skel - e - tons, skel - e - tons

ALTO. skel - e - tons, skel - e - tons, skel - e - tons, skel - e - tons

TEN. skel - e - tons, skel - e - tons, skel - e - tons, skel - e - tons

BASS. skel - e - tons, skel - e - tons, skel - e - tons, skel - e - tons

(The crowd all talk, laugh and dance.)

SOP. bare.

ALTO. bare.

TEN. bare.

RASS. bare.

24

HERALD. *f* *b.* (The hubbub dies down.)

HER. Si - lence! Si - lence!

*senza tempo*

HER. His Maj-es-ty the King in-vites you all to feast with-in the Pal-ace!

Allegro moderato.

SOP. A wedding! Hur-rah! Hur-

ALTO. Hurrah! Hur-rah! Hur-

TEN. A wedding! Hurrah! Hur-rah! Hur-

BASS. Hurrah! Hur-rah! Hur-

Allegro moderato.

*cresc.*

6

(The crowd pass slowly into the Castle past John and the Princess.)

SOP. -rah!

ALTO. -rah!

TEN. -rah!

BASS. -rah!

*mp*

*stacc*

Glockenspiel.

25

Musical notation for measures 1-3 of piece 25. The score is in 3/4 time with a key signature of two flats. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a rhythmic accompaniment with chords and single notes. A *cresc.* marking is present in the third measure.

Musical notation for measures 4-6 of piece 25. The treble clef part continues with a melodic line, and the bass clef part features a more active accompaniment. A *mf* marking is present in the fourth measure.

Musical notation for measures 7-9 of piece 25. The treble clef part has a melodic line with some rests, and the bass clef part continues with a rhythmic accompaniment.

Musical notation for measures 10-12 of piece 25. The treble clef part has a melodic line, and the bass clef part features a rhythmic accompaniment. A *cresc.* marking is present in the tenth measure.

26

Musical notation for measures 13-15 of piece 26. The treble clef part has a melodic line, and the bass clef part features a rhythmic accompaniment. A *stacc.* marking is present in the thirteenth measure, and a *f* marking is present in the fifteenth measure. The instruction *col Ped.* is written below the bass clef part.

Musical notation for measures 16-18 of piece 26. The treble clef part has a melodic line, and the bass clef part features a rhythmic accompaniment. A *dim.* marking is present in the sixteenth measure.

*p* *pp*

(The Princess and John are alone on the steps. The T.C. alone in the centre.)

*rall.*

*Poco più lento.*

JOHN. (to the T.C.)

Come in with us!

PRINCESS.

Will you not come with us?

27

(The T. C. does not move.)

(Festive noises, clinking

of glasses are heard within the palace.)

SOP. \_\_\_\_\_

ALTO. \_\_\_\_\_

TEN. \_\_\_\_\_

BASS. \_\_\_\_\_

CHORUS. (within) *f*

Oh

Oh

*rall.*

Piu lento.

SOP. \_\_\_\_\_

ALTO. \_\_\_\_\_

TEN. where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

BASS. where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

Piu lento.

SOP. where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

ALTO where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

TEN. where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

BASS. where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

**28** *Più mosso.*  
JOHN. Oh come! This feast, This

SOP. Johnny!

ALTO. Johnny!

TEN. Johnny! Johnny!

BASS. Johnny! Johnny!

**28** *Più mosso.*  
*pp*

JOHN. *mf*  
 pal-ace, All this king-dom is yours no less than mine.

JOHN. *Adagio. (♩ = ♩) con molto espressione*  
 You are my friend, my Trav-el-ling Com-pan-ion,—

*pp*

JOHN. *(♩ = ♩)*  
 The true winner of all my for-tune. Come!

*ppp*

JOHN. *(awed)*  
 Come! You

T. C. *p*  
 I can-not come!



JOHN. *can-not?*

T. C. *I must leave you!*

*colla parte p*

Detailed description: This block contains the first system of music. It features three staves: a vocal line for John, a vocal line for T.C., and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor). The time signature is 4/4. John's line starts with a half note followed by a quarter rest, with the lyrics "can-not?". T.C.'s line has a long rest followed by a half note and a quarter note, with the lyrics "I must leave you!". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* and the instruction *colla parte*.

Poco piu mosso. Tempo del Atto I.

PRINCESS. (*clinging to John.*)

PRIN. *pp* *Oh his voice is strange — with hid-den mean-ing!*

T. C.

Detailed description: This block contains the second system of music. It features three staves: a vocal line for the Princess, a vocal line for T.C., and a piano accompaniment. The key signature remains four flats. The time signature is 4/4. The Princess's line begins with a *pp* dynamic marking and the lyrics "Oh his voice is strange — with hid-den mean-ing!". T.C.'s line is mostly a rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

29

PRIN.

T. C. *Whence I came Thith-er I must re - turn.*

29

Detailed description: This block contains the third system of music, starting at measure 29. It features three staves: a vocal line for the Princess, a vocal line for T.C., and a piano accompaniment. The key signature remains four flats. The time signature is 4/4. The Princess's line is a rest. T.C.'s line has the lyrics "Whence I came Thith-er I must re - turn.". The piano accompaniment continues with a similar rhythmic pattern to the previous system.

JOHN.

Re-turn? Oh! whith-er?

The first system of the musical score consists of three staves. The top staff is a vocal line for a character named John, with lyrics "Re-turn?" and "Oh! whith-er?". The middle staff is a bass line. The bottom staff is a piano accompaniment, showing chords and melodic lines in both hands.

*(The T. C. looks lovingly*

The second system of the musical score consists of three staves. The top two staves are empty, indicating a moment of silence or a specific stage direction. The bottom staff is a piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

**30**  
*at them, turns away and goes slowly through the gate into the distance. The stage darkens somewhat,*

**30**

*pp* *p*

The third system of the musical score consists of three staves. The top two staves are empty. The bottom staff is a piano accompaniment, starting with a *pp* (pianissimo) dynamic and moving to a *p* (piano) dynamic. It includes a **30** rehearsal mark and a *dim* (diminuendo) marking.

and the Church Scene, as in Act I. Scene I. becomes visible at the back, with the bier and the dead man

musical notation with dynamics: *poco a poco dim.*

lying on it.)

musical notation with dynamics: *pp*

31

(The curtain falls slowly.)

Distant Bells

(un poco più lento che)

col Red.

pp

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