



# Das Heimchen am Herd.



Oper in 3 Abtheilungen

von

## CARL GOLDMARK.



Text von A.M. Willner

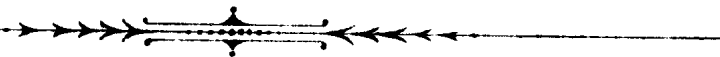
(frei nach Dickens' gleichnamiger Erzählung).



Vollständiger Klavierauszug mit Text M.18<sup>—</sup>.

„ „ 2/ms M.9<sup>—</sup>.

Feuerungszuschlag 50%



Eigenthum der Verleger

### Emil Berté & Cie

LEIPZIG  
Nürnbergstr. 36. 38.

PARIS  
Boulevard des Italiens 12.

WIEN  
I Kärntnering 6 und  
I Lothringerstrasse 3.





# Das Heimchen am Herd.

# The Cricket on the Hearth.

Oper in drei Abtheilungen  
von

Carl Goldmark.

Text von A. M. Willner  
(frei nach Dickens' gleichnamiger Erzählung).

An Opera in three Acts  
by

Carl Goldmark.

German Book by A.M. Willner  
(freely adapted from Dickens).  
English Words by Charles Henry Meltzer.

## Vorspiel.

## Prelude.

Allegro moderato.

The musical score is a piano introduction in G major, 3/4 time, marked 'Allegro moderato'. It consists of 16 measures. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp*. The fourth measure is marked *pp*. The fifth measure is marked *pp*. The sixth measure is marked *pp*. The seventh measure is marked *pp*. The eighth measure is marked *pp*. The ninth measure is marked *pp*. The tenth measure is marked *pp*. The eleventh measure is marked *pp*. The twelfth measure is marked *pp*. The thirteenth measure is marked *pp*. The fourteenth measure is marked *pp*. The fifteenth measure is marked *pp*. The sixteenth measure is marked *pp*. The score includes performance instructions such as 'Red.' and asterisks. The score is written for piano with treble and bass staves.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system includes dynamic markings 'Red.' and a decorative asterisk.

Second system of the piano score. The right hand continues the melodic development. A 'dolce' marking is placed above the right hand, and a 'p' (piano) marking is placed above the left hand. The system includes multiple 'Red.' markings.

Third system of the piano score. The right hand has a more complex texture with chords and moving lines. A 'dolce' marking is above the right hand, and an 'mf' (mezzo-forte) marking is above the left hand. The system includes 'Red.' markings.

Fourth system of the piano score. The right hand features a series of chords and melodic fragments. The left hand has a rhythmic accompaniment. The system includes 'Red.' markings.

Fifth system of the piano score. The right hand continues with chords and melodic lines. The left hand has a steady accompaniment. The system includes 'Red.' markings.

Sixth system of the piano score. The right hand has a dense texture of chords. The left hand has a melodic line. The system includes 'Red.' markings, a 'p' (piano) marking, and a decorative asterisk.

5 4 5 4 5 4  
 1 1 1 1 2 1  
 2 3 1 2  
 Ped. \* Ped.

8  
 4 5  
 p  
 0 0 0  
 Glocke.

3 4 2 3  
 \* Ped. \* \* Ped. \*

8  
 2 3 1 3  
 Ped. \*

8  
 Ped. \*

8  
 Ped. p

First system of musical notation. The upper staff contains a treble clef with a key signature of one sharp (F#) and a complex melodic line. The lower staff contains a bass clef with a key signature of one sharp (F#) and a bass line. The system is divided into four measures. The first measure has a 'Ped.' marking below the bass staff. The second measure has a 'Ped.' marking below the bass staff and a '\*' symbol above the treble staff. The third measure has a 'Ped.' marking below the bass staff and a '\*' symbol above the treble staff. The fourth measure has a '\*' symbol above the treble staff.

Second system of musical notation. The upper staff contains a treble clef with a key signature of one sharp (F#) and a complex melodic line. The lower staff contains a bass clef with a key signature of one sharp (F#) and a bass line. The system is divided into four measures. The second measure has a 'pp' dynamic marking above the treble staff and a 'Ped.' marking below the bass staff. The fourth measure has a 'Ped.' marking below the bass staff.

Third system of musical notation. The upper staff contains a treble clef with a key signature of one sharp (F#) and a complex melodic line. The lower staff contains a bass clef with a key signature of one sharp (F#) and a bass line. The system is divided into three measures, each with a 'Ped.' marking below the bass staff.

Fourth system of musical notation. The upper staff contains a treble clef with a key signature of one sharp (F#) and a complex melodic line. The lower staff contains a bass clef with a key signature of one sharp (F#) and a bass line. The system is divided into three measures, each with a 'Ped.' marking below the bass staff.

Fifth system of musical notation. The upper staff contains a treble clef with a key signature of one sharp (F#) and a complex melodic line. The lower staff contains a bass clef with a key signature of one sharp (F#) and a bass line. The system is divided into six measures. The first measure has a 'Ped.' marking below the bass staff. The second measure has a '\*' symbol above the treble staff. The third measure has a 'Ped.' marking below the bass staff. The fourth measure has a 'Ped.' marking below the bass staff. The fifth measure has a 'Ped.' marking below the bass staff and a '\*' symbol above the treble staff. The sixth measure has a 'Ped.' marking below the bass staff.

First system of musical notation. Treble staff contains a melodic line with slurs and fingerings (4, 2, 1, 3, 5, 4). Bass staff contains a harmonic accompaniment. Pedal markings are present below the bass staff.

Ped. \* Ped. Ped. Ped.

Second system of musical notation. Treble staff continues the melodic line. Bass staff features a section with a *f* dynamic marking and a section with a *p* dynamic marking. Pedal markings are present.

Ped. dolce Ped. Ped.

Third system of musical notation. Treble staff continues the melodic line. Bass staff features a section with a *p* dynamic marking. Pedal markings are present.

Ped. dolce \* Ped. \*

Fourth system of musical notation. Treble staff continues the melodic line. Bass staff features a section with a *p* dynamic marking. Pedal markings are present.

Ped. Ped.

Fifth system of musical notation. Treble staff continues the melodic line. Bass staff features a section with a *f* dynamic marking and accents. Pedal markings are present.

Ped. \* Ped. \*

Sixth system of musical notation. Treble staff continues the melodic line with fingerings (1, 4, 1, 4, 1, 4, 2, 1). Bass staff features a section with a *f* dynamic marking and a section with a *pp dolce* dynamic marking. Pedal markings are present.

Ped. Ped. Ped. Ped.

First system of a piano score. The right hand features a complex, rapid melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with chords and single notes. The word "Ped." is written below the left hand staff in three locations.

Second system of the piano score. The right hand continues with a melodic line, marked with the word "dolce" above it. The left hand accompaniment includes slurs and accents. The word "Ped." is written below the left hand staff in three locations.

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand features a more active accompaniment with slurs and accents, marked with "p dolce" and "marc." above it. The word "Ped." is written below the left hand staff in three locations.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is marked with "p cantabile" above it. The word "Ped." is written below the left hand staff in three locations.

Fifth system of the piano score. The right hand features a complex, rapid melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with chords and single notes. The word "Ped." is written below the left hand staff in three locations.



First system of musical notation. The right hand (RH) features a melodic line with slurs and accents, marked with dynamics *f* and *sf*. The left hand (LH) provides harmonic support with chords and a bass line, marked with *f* and *l. H.*. Pedal points are indicated by *Ped.* markings.

Second system of musical notation. The RH begins with a rapid sixteenth-note passage, followed by a melodic line marked *dolce*. The LH has a bass line with some chords. Pedal points are marked with *Ped.* and asterisks (\*).

Third system of musical notation. The RH continues the melodic line with slurs and accents. The LH has a bass line with chords. Pedal points are marked with *Ped.* and asterisks (\*).

Fourth system of musical notation. The RH features a melodic line with slurs and accents, marked with *sf*. The LH has a bass line with chords. Pedal points are marked with *Ped.*.

Fifth system of musical notation. The RH features a melodic line with slurs and accents, marked with *f*. The LH has a bass line with chords. Pedal points are marked with *Ped.*.

First system of musical notation, featuring a treble and bass clef with complex chordal textures and melodic lines.

Second system of musical notation, including a *Ped.* marking in the bass line.

Third system of musical notation, including a *col 8va ad lib.* marking.

Fourth system of musical notation, including *ff con anima* and *sf* markings.

Fifth system of musical notation, including *col 8va ad lib.* and *Ped.* markings.

Sixth system of musical notation, including an *8* marking and a *ff* marking.

First system of musical notation. The right hand features dense chordal textures with some grace notes. The left hand has a melodic line with a 'Ped.' marking at the beginning. Dynamics include *sf* (sforzando) and accents.

Second system of musical notation. The right hand continues with chordal patterns. The left hand has a more active melodic line. Dynamics include *sf* and 'Ped.' markings.

Third system of musical notation. The right hand has complex chordal textures. The left hand has a melodic line with 'Ped.' markings. Dynamics include *sf* and accents.

Fourth system of musical notation. The right hand features dense chordal textures. The left hand has a melodic line with 'Ped.' markings. Dynamics include *sf* and accents.

Fifth system of musical notation. The right hand has complex chordal textures. The left hand has a melodic line with 'Ped.' markings and asterisks. Dynamics include *sf* and accents.

Sixth system of musical notation. The right hand features dense chordal textures. The left hand has a melodic line with 'Ped.' markings and a dynamic marking of *f* (forte).

Two staves of music. The upper staff contains complex chordal textures with many accidentals. The lower staff features a bass line with several 'Ped.' (pedal) markings. Dynamics include *ff* and *pp*.

*Largo assai.  
pathetisch*

Two staves of music. The upper staff has a melodic line with slurs and dynamics like *ff*, *dim.*, *p*, and *pp*. The lower staff has a bass line with *Ped.* markings.

*Sehr ruhig.*

Two staves of music. The upper staff features a melodic line with a *p* dynamic. The lower staff has a bass line with *pp* dynamic.

Two staves of music. The upper staff has a melodic line with dynamics *dim.*, *pp*, *mf*, *f*, and *dim.*. The lower staff has a bass line with *pp* dynamic.

Two staves of music. The upper staff has a melodic line with dynamics *f*, *dim.*, *p*, *f*, *p*, *dim.*, and *pp*. The lower staff has a bass line with *pp* dynamic.

I. Abtheilung. Act I.

Moderato.

*pp sempre*

tempo

*p dolce r. H.*

*p r. H.*

*pp*

*pp*

Red. l.H.

Red. l.H.

Red.

Red.

Red.

Red.

Vorhang. (Wolkendecoration)  
Curtain rises (Cloud Scene)

Red.

Red.

Red.

*p dolce*

*sempre pp*

Red.

Red.

*sempre pp*

Ped. Ped. Ped. Ped. Ped.

**Unsichtbarer Elfenchor** (hinter der Scene).  
*Invisible Chorus of Elves* (Behind the Scenes).

*Andante assai.* (♩ = ♩)

Sopran.  
 A - bend - son - nenschein, lieb - lich bun - te Pracht, A - bendsonnenschein,  
 Love - ly eve - ning light, Ro - sy sun - set rays, Love - ly evening light,

Alt.  
 A - bend - son - nenschein, lieb - lich bun - te Pracht, A - bendsonnenschein,  
 Love - ly eve - ning light, Ro - sy sun - set rays, Love - ly evening light,

*Andante assai.* (♩ = ♩)

Ped.

lieb - lich bun - te Pracht liegt auf Flur und Hain, führt zur stil - len Nacht.  
 Ro - sy sun - set rays, Show the way to night, Warm the woods and braes.

lieb - lich bun - te Pracht liegt auf Flur und Hain, führt zur stil - len Nacht.  
 Ro - sy sun - set rays, Show the way to night, Warm the woods and braes.

Ped. Ped. Ped.

El - fen ah - nen leis' schon des Mondes Nah'n, heim - lich harrt der Kreis  
 Now the fai - ry ring, Knows the moon is nigh, Se - cret - ly we sing,

El - fen ah - nen leis' schon des Mondes Nah'n, heim - lich harrt der Kreis  
 Now the fai - ry ring, Knows the moon is nigh, Se - cret - ly we sing,

*l. H.*

*Ped.* *Ped.* *Ped.* *Ped.*

frei - er Geister - bahn! Klei - ner El - fen Mühl'n, un - ser zar - tes Schal - ten  
 Wait for day to die! Ti - ny though we be, Still our fee - ble voi - cing

frei - er Geister - bahn! Klei - ner El - fen Mühl'n, un - ser zar - tes Schal - ten  
 Wait for day to die! Ti - ny though we be, Still our fee - ble voi - cing

*Ped.* \* *Ped.* \*

*cresc.* *f*  
 macht das Glück er - blüh'n, bändigt Sturmge - wal - ten. An des Hau - ses Schwel - le  
 Makes mis - for - tune flee, Sets the world re - joi - cing. None need fear the mor - row,

*cresc.* *f*  
 macht das Glück er - blüh'n, bändigt Sturmge - wal - ten. An des Hau - ses Schwel - le  
 Makes mis - for - tune flee, Sets the world re - joi - cing. None need fear the mor - row,

*sf* bricht die Schicksals - wel - le, *p* wenn ein Heimchen klein  
*Dread the waves of* sor - row, *When the Crick - ets roam,*

bricht die Schicksals - wel - le, wenn ein Heim - chen  
*Dread the waves of* sor - row, *When the Crick - ets*

*sf* *p* *pp* *pp*

*Red.* *Red.* *Red.* *Red.* \* *Red.* \*

schützt Hof und Heim, — wenn ein Heimchen klein schützt, schützt Hof — und  
*Guarding hearth and home — When the Crick - ets roam, Guarding, guarding hearth and*

schützt Hof und Heim, — wenn ein Heimchen klein schü - tzet Hof und  
*Guard the hearth and home — When the Crick - ets roam, Guard - ing hearth and*

*Red.* *Red.*

**Allegro. (Tempo I.)**

Heim. (Die Wolken theilen sich. Grosse, ländlich einfache Stube in John's Hause. Durch ein Fenster fällt der goldige  
*home! (The clouds open, disclosing a large simple room in John's cottage. The golden rays of the setting sun fall on the hearth.)*

Heim.  
home!

**Allegro. (Tempo I.)**

*Red.* \* *Red.* \*



8.....

Red. \*

8.....

Red. \*

8.....

Red. Red. p

Andante.

Heimchen (schlüpft hinter dem Herd hervor).  
*The Cricket (creeping out from behind the hearth).*

Ich bin das Heimchen hier am Herd und woh'n bei gu - ten Leu - ten;  
 I am the Crick - et on the hearth, Good peo - ple live be - side me;

Harfe pp

Red. Red. Red. Red.

H.

im Bun - de seh' ich Lieb' und Treu', das will gar viel be - deu - ten!  
 We're bound by man'y a lov - ing tie, But bad folk can't a - bide me!

Red. Red. Red. \* Red.

H. 

Herr John und Dot sein jun-ges Weib, wie lie-ben sich die Bei-den!  
*Good John and Dot his dain-ty wife, Are lov-ing-ly u-ni-ted!*

*Red.* *Red.* \* *Red.* *Red.*

H. 

Graut auch dem Gat-ten schon das Haupt, ihr Glück kann's nicht ver-lei-den!  
*And though the husband's hair is grey, Their joy shall not be bligh-ted!*

*pp* *Red.* *Red.* \*

H. 

Zum vol-len Glü-cke feh-let nur ein theu-res Pfand, die schön-ste Spur  
*To make their hap-pi-ness com-plete, They on-ly need a to-ken-sweet,*

*pp* *Red.* *Red.* *Red.* *Red.*

H. 

für Al-le, die ver-ei-nigt sind zum trauten Bund: ein Kind, — ein Kind!  
*To crown the hope of wedded bliss, A lit-tle child is all — they miss!*

*pp sempre* *dim.* *ppp* *ppp*

*Red.* *Red.* *Red.* *Red.* *Red.* \*

H. *Do*ch bald, ich sag's, das kluge Heimchen, beglückt kleine Kin-der-schaar  
*But soon, I vow, as I'm a fai-ry, Our loving pair content shall be -*

H. auch hier das zärt-lich lie-ben-de Paar. Mein lie-bes Frauchen hör' ich nah'n,  
*A bu-by's cra-dle here we shall see. My pret-ty hos-tess comes this way,*

*dim.* *p* *pp*

*Red.*

*Red.*

*Red.*

H. des Ta-ges Ar-beit ist ge-than! Mit sü-ssem Blick und Wangen-roth  
*Her work is o-ver for to day! With lov-ing look, and blushing red,*

*pp* *sempre pp*

*Red.*

*Red.*

\*

H. würzt sie des Gat-ten A-bendbrot! Ich sag' es Euch nach mei-ner Weis',  
*She lis-tens for her husband's tread! A song I'll sing her heart to cheer;*

*Red.*

H. *es klingt so süß, es klingt so leis', ein lauschig Lied mit Reimchen!*  
*A chir-py song that charms the ear, So soft it sounds and pret-ty!*

*p* *pp*

*Red.* *Red.* *Red.* \*

**Moderato.**

*(verschwindet hinter dem Herd.)*  
*(vanishes behind the hearth.)*

H. *ge-dich-tet hat's das Heimchen.*  
*The crick-et made the dit-ty!*

*p*

*p* *r.H.* *pp*

*Red.* *pp* \* *Red.*

8.....

\* *Red.* \* *Red.* *Red.*

8.....

*Red.* *Red.* *Red.*

Dot (In leichter Sprechweise)  
 (lightly and in a conversational tone)

Gelt, jetzt verstummst du, Heimechen? Du schämst dich vor mir, du kleine Müssiggange-  
 Well? Are you dumb, my dea-rie? O fie and for shame, you lit-tle, la-zy, lone-ly

rin!  
 thing!

Nimm dir ein Beispiel an mir, den gan-zen lie-ben Tag  
 Take a good less-on from me; I'm bu-sy all the day,

gibt es zu thun in der Wirthschaft. Nicht dass mir die Ar-beit zu viel wär', i be-  
 wor-king a-way till I'm wea-ry. Not that be-ing bu-sy does one harm! Dont be-

wah-re! Die Nachba-rin drüben im Krä-mer-la-den hat nöch mehr zu thun,  
 lieve it! The dress ma-ker down in the vil-lage yon-der has much more to do;

(warm)

D. *und da-bei hängen ihr die Kinder alle Augenblick am Hals! Ach ja, -*  
*And, besides, day and night her children hang a-bout her neck and cry! Ah, me!*

D. *die hat Kinder! - Gu-ter, lie-ber John, du sollst dich nicht länger grämen -*  
*She has children! - John, my dear good John, you won't have to fret much longer!*

**Moderato.**

D. *Neugierig bist du auch, Would you not love to know,*

D. *Heimchen? Nun rath' einmal! dear-ie? Then you must guess!*

©

\*

(Dot steht eine Weile mit verschlungenen Händen in tiefem Sinnen. Ihr Blick fällt auf ihren Ehering, sie küsst denselben, dann legt sie mit dem Ausdrücke hohen Glückes beide Hände aufs Herz, setzt sich auf den Stuhl beim Tisch.)

(Dot remains for a time, with her hands folded, busied in thought. Her look falls on her wedding ring, which she kisses. Then with a happy look on her face, she presses her hands to her heart, and seats herself at the table.)

Sehr langsam.

*pp sempre*  
*p* *legatissimo* *cresc.* *p*  
 Ped. \*

Sehr zart und ruhig.

D.  
 Ein Geheimnis wunder-süss, ein Geheimnis wunder-süss  
 There's a se-cret wondrousweet, There's a se-cret wondrous sweet  
*dim.* *pp*

D.  
 wohnt in mei-ner Brust, ahn' es sel-ber lei - se nur, bin mir's kaum be -  
 locked with in my breast, Scarce - ly to my soul have I yet my hope con -  
*dolce*  
 Ped. \*

D.  
 wusst! ahn' es sel-ber lei - se nur, bin mir's kaum be - wusst!  
 fessed! Scarce - ly to my soul have I yet my hope con - fessed  
*dot.* *cresc.* *dim.* *rit.*

(sie erhebt sich)  
(She rises)

D. *pp*

Hol - den Rät\_h - sels bun - ter Schein hül - let mein Ge - heim\_nis ein.  
Mys - ter - y and mar - vels, too, Keep my se - cret safe from you; 8.....

Red. \* Red. \*

D. *p*

Heimchen rath', was mag das sein? Wenn ein Quellchen flink aus dem Fels entspringt  
Guess, o guess, and tell me true - When the brooks in spring All at once do sing -

Red. \* Red. \* Red. \* Red. \*

D. *p*

und in dunk - ler Nacht dir ein Sternlein lacht? wenn am Ro - senstrauch  
When, from out the night, shines a star - let bright - When the bud in May

Red. Red.

D. *p*

zar - te Knos - pen blüh'n und im Frühlings - hauch sprosst das jun - ge Grün?  
blooms in to the rose; And the ten - der spray green and green - er grows -



(mit komischem Pathos)  
(with comic pathos)

D. *3* *3* *3* *3* *3* *3*

wenn im Schwal - bennest klei - ne Schnä - bel schreih? und der Storch am Dach  
 When from swal - lows' nests ti - ny twit - t'ings rise - When the stork is seen

*p dolce*

Red. \*

D. *3* *3* *3* *3* *3* *3*

steht auf Ei - nem Bein? Heimchen, Heimchen rath', was mag das wohl sein?  
 Spee - ding from the skies - Can't you re - al - ize what these things must mean?

D. (imitirend)

Zirp, zirp, zirp, zirp, hast's er -  
 Chirp! chirp, chirp, chirp! Guess a -

*p* *f*

Red. \*

D.

ra - then, klu - ges Heimchen! Sin - gen magst du im - mer, doch des Räthsels  
 gain, then, crick - et chee - ry! Sing you may for ev - er, But my se - cret

(weich)  
(softly)

Sehr ruhig.

D. Lösung darfst du ver-ra-then nimmer, nimmer!  
 You shall drag from me nev-er, nev-er, nev-er!

Sehr zart.

D. Denn mein ist das Ge-heim-nis wun-der-süss,  
 For sacred is the se-cret won-drous sweet

*p dim. (sehr zart) pp*

D. es wohnt in meiner Brust, ahn' es sel-ber lei-se nur, bin mir's kaum be-  
 that's locked with-in my breast; scarce-ly to my soul have I yet my hope con-

D. wusst! Ahn' es sel-ber lei-se nur, bin mir's kaum be-wusst!  
 fessed! Scarce-ly to my soul have I yet my hope con-fessed!

*cresc. poco dim. p dim. rit. pp*

Die Uhr schlägt 6.  
 The clock strikes 6.

Ed. \* \* \*

*Leicht parlando*

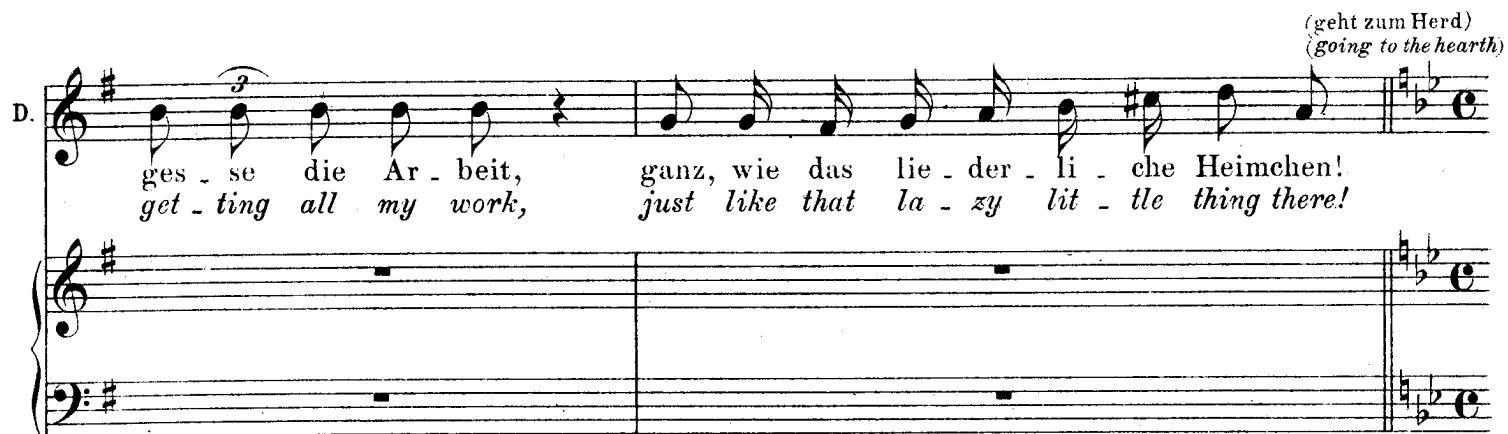
D. 

Sechs Uhr! Jetzt solit' er ei - gent - lich schon  
 So late! At six o - clock he's al - ways

*Allegro moderato.*

D. 

hier sein! A - ber da plau - dre ich und schwä - tze, und ver -  
 due here! Ah, but I'm was - ting time and chat - t'ring, and for -

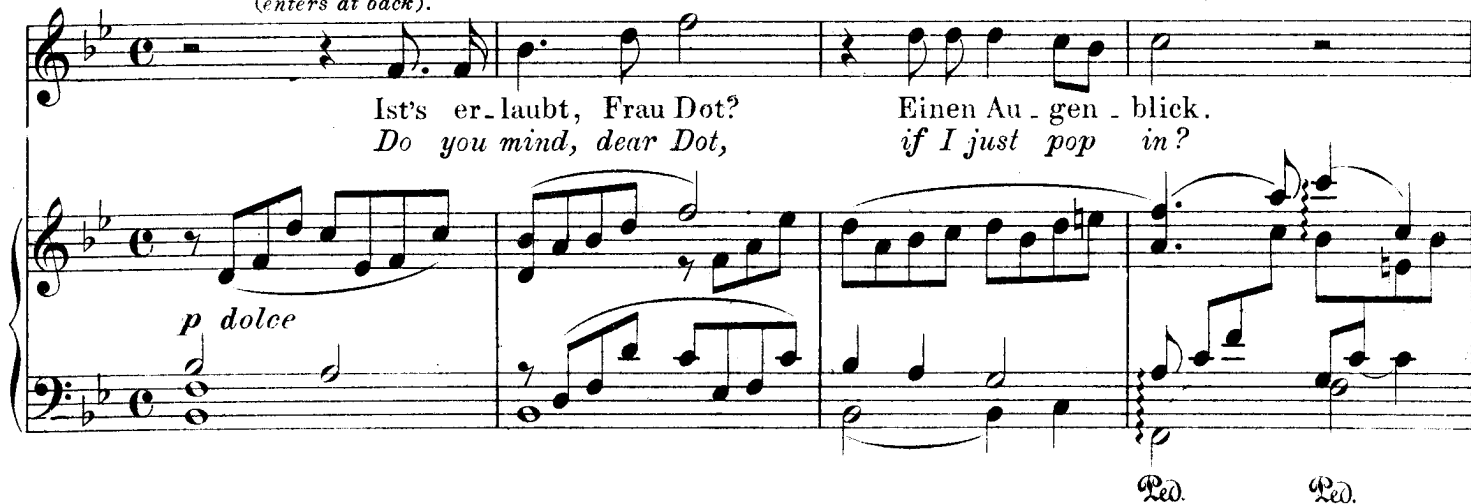
D. 

ges - se die Ar - beit, ganz, wie das lie - der - li - che Heimchen!  
 get - ting all my work, just like that la - zy lit - tle thing there!

(geht zum Herd)  
 (going to the hearth)

*Allegro moderato.*

May (in der Mittelthür).  
 (enters at back).



Ist's er - laubt, Frau Dot? Einen Au - gen - blick.  
 Do you mind, dear Dot, if I just pop in?

*p dolce*

Red. Red.

Dot (einen Kochlöffel in der Hand).  
(with a large spoon in her hand).

M.

Mir ist gar so schwer um's Herz!  
My heart is so sore and sad!

Komm nur, armes Kind,  
Come and welcome, child.

deine  
Why, you're

May.

D.

Au - gen sind heut' wie - der roth.  
eyes are quite wet with your tears! -

Ach ja, mor - gen soll die Hoch - zeit  
Ah, me! Married I'll to mor - row

Dot.

M.

Greif zu, sag' ich dir!  
Cheer up, oh my dear!

Schön ist der al - te Tackle - ton freilich  
Tru - ly your bridegroom, Tackleton's none too

sein!  
be!

D.

nicht, hat Schrullen wie ein Maul - wurf!  
nice; he's too much like a wea - sel!

A - ber für dei - nen al - ten blinden Pflege -  
But he is well to do and, once you've wed your

D. *va - ter wird er sor - gen! und darum thust du's ja auch, gelt? Bist du erst sei - ne Frau, so ha - ben*  
*step fa - ther won't plague you! And that's what made you take him, eh? Once you be - come his wife, there'll be an*

D. *Noth und E - lend ihr En - de. Armes Kind, nähst dir an den Puppen die Finger wund. Wenn nur mein*  
*end of woe and of wor - ry. Dea - ry me, soon from your old sla - ver - y you'll be free! - Had but my*

May.

M. *Edward wieder kü - me! Das ist mir der Richti - ge! Da*  
*Edward come to claim me! O, yes, he's a par - a - gon! For*

**Langsamer.**

*mf espressivo* *p*

**Dot (streng). (harshly).**

D. *lässt man vol - le sie - ben Jah - re nichts von sich hö - ren ...*  
*sev'n long years he's not so much as sent you a let - ter!*

*dim.*

May. Dot.

Ihr thut mir weh, Frau Dot! Na Musst nicht gleich wieder heulen!  
 O, how you hurt me, Dot! Oh Don't you mind me, my dea-rie!

*espress.* *dim.* *pp*

*p*

*zart ruhig.*

Es war so bö's nicht ge-meint! A-ber was nützt's, musst e-ben den Edward vergessen.  
 'Twas not so cru-el-ly meant! But what's the use? Yon Edward must now be for-got-ten,

*pp ruhig*

(Geht zum Herd, macht sich dort zu schaffen)  
 (Goes to the fireplace and bustles about)

wie er dich ver-ges-sen hat der kommt ja doch nicht mehr zu-rück!  
 as he has for-got-ten you He's gone and won't come back a-gain!

*espress.*

May.

Ich werd' ihn nie ver-ges-sen!  
 I nev-er can for-get him!

*f* *p*

Red. \* Red. \*

(Sie weint abgewendet in ihr Tuch)  
(she turn away and weeps)

M.

*pp* *cresc.* *dim.*

Mässig. (Im Volkston, einfach)

May.

(Simply)

Einst war's so schön auf die-ser Er - den, die Lie - be stand in  
 I dreamt that love would last for ev - er, The joy of life had

*p*

Blü - then-pracht, als wollt' ein ew' - ger Früh - ling wer - den, ein  
 warmed my heart, The world seemed ver - y - fair, Ah, nev - er my

M.

hol - des Fest durch Tag und Nacht, — durch Tag und Nacht! Ach! —  
 love and I should need to part, — should need to part! Ah! —

M.

*cresc.* *rit.* *cresc.* *sf* *p* *rit.*

Red. \*

a tempo, (nicht schleppend)

M.

ra la la — ra la la — ra la la  
 Tra - la - la, tra - la - la, tra - la - la,  
 tempo

*p*

M.

— la la — ra la la — ra la la —  
 — la - la — la, tra - la - la, tra - la - la,  
*f*

*f* *pp*

Red. Red. \*

M.

ra la la — la ra la — la — la Ein  
 tra - la - la, la tra - la — la, la! A  
*f* *f* *rit.*

*fp* *rit.*

M.

*Ruhig.*

Pa - ra - dies war je - de Stund', die Welt ein -  
 Par - a - dise on Earth we found; the world was -  
*dolce*



*Sehr ruhig.*

M. *Feen-land, — ein Fe-enland! die Unschuld zier - te un - sern Bund,  
 Fairy-land, — all Fai-ryland! By pas-sion pure — our souls — were bound,*

*p* *sehr zart.*

M. *wir gin-gen Hand in Hand! Sein Sinn war hoch, stolz sei - ne Art, zu  
 we wandered hand in hand! His hope was high, his heart was bold, Too*

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

*rit.* *p*

*Red.* *Red.*

M. *arm war ihm das stil - le Glück, er zog auf wei - te, wei - te Fahrt, er  
 soon my tale of bliss was told; No more I'll see him by my side; He's*

M. *kehrt nicht mehr, er kehrt nicht mehr zu-rück! Ach!  
 gone from me, — who might have been his bride! Ah!*

*cresc.* *rit.* *cresc.* *fp* *p*

*Red.* \*

Dot (immer am Herd beschäftigt).  
(still busy at the fireplace)

May. *p*  
 ra - la ra - la ra - la ra - la la  
 Tra - la, tra - la, tra - la, tra - la - la,

D. la la ra - la la la la la la la  
 la, la, tra - la - la, la, la, la, la,  
 M. *f* la la ra - la la ra - la la la la  
 la, la, tra - la - la, tra - la - la, la, la,  
 Ped. Ped. \*

(tritt zu May, sie liebkosend)  
(moves to May, and caresses her)

(für sich)  
(aside)

D. *f* ra - la ra - la ra - la la!  
 tra - la, tra - la, tra - la - la!  
 M. *f* ra - la ra - la ra - la!  
 tra - la, tra - la, tra - la!  
 rit. *pp*  
*pp*  
*pp*  
 Ped. \*

(füllt einen Topf mit Suppe)  
(Takes some flowers from a vase and gives them to May)

D. Kind! mir selbst drückt es das Herz ab, wenn ich sie so seh! Da,  
child! me it makes sick at heart, too, when her tears I see!

(laut)  
(aloud)

(leicht)  
(softly)

D. nehmt May, für eu - ren al - ten Pfle - ge - va - ter.  
There; May! You'll find them use - ful at the wed - ding!

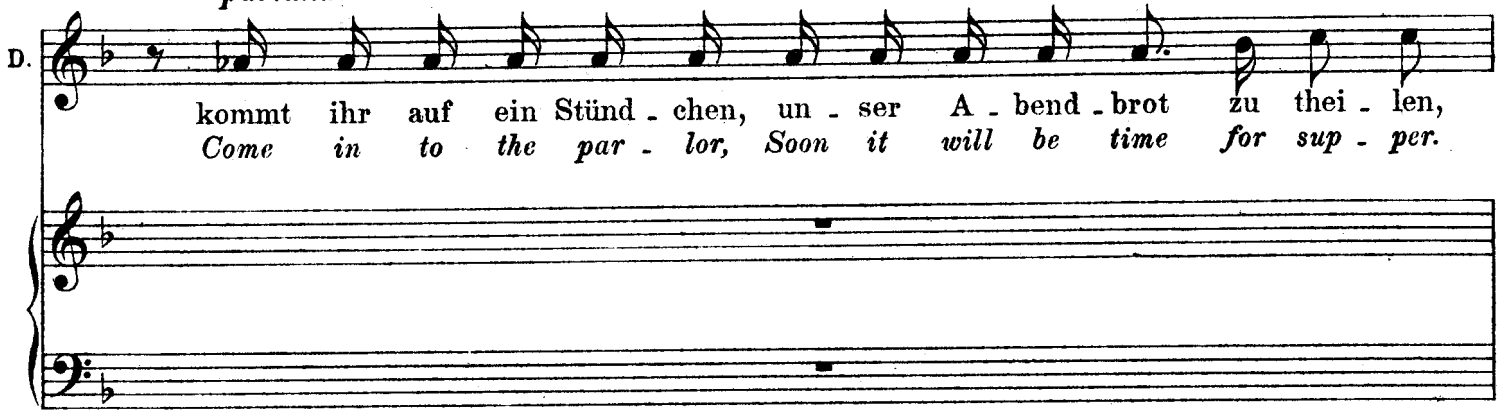
D. Ein war - mer Löffel Sup - pe wird ihm wohl thu'n!  
A flower or two will brighten many a dark day

May. Dot.

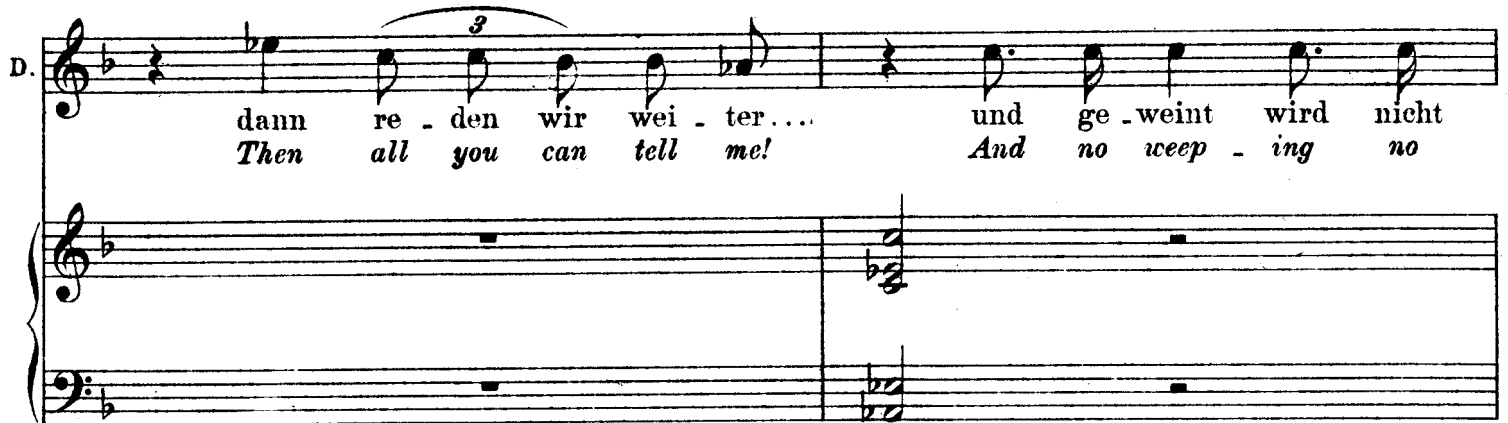
Tau - send Dank! Doch bis ihr ihn zu Bet - te ge - bracht,  
Thanks, o thanks! But as we have you here for to night,

Ed. \*

*parlando*

D. 

kommt ihr auf ein Stünd - chen, un - ser A - bend - brot zu thei - len,  
 Come in to the par - lor, Soon it will be time for sup - per.

D. 

dann re - den wir wei - ter... und ge - weint wird nicht  
 Then all you can tell me! And no weep - ing no

(May umarmt Dot zärtlich, die ihr beide Hände drückt, dann durch  
 (May and Dot go off together at back.)

D. 

mehr... ver - standen?  
 tears! Re - member!

Trompete auf dem Theater hinter der Scene.  
 Trumpet heard behind the scenes.

die Mitte ab.)



(Man hört immer vernehmlicher das Geräusch eines herannahenden Wagens. Dot ist freudig zur Thür geeilt und blickt ungeduldig hinaus.)  
 (Sound heard as of an approaching wagon. Dot has hurried joyously to the door and is impatiently looking out.)

**Allegro moderato.**

1 2 3 1 1 3 1 2 3 1  
*p* *cresc.*

duldig hinaus.)

1 2 1 4 1 4 1

*p* *cresc.* *f* Trompete.  
 \* Red \*

*f*

(Ein grosses Packet auf dem Rücken, das er gleich bei der Thüre abwirft.)  
 (John enters with a large parcel on his back. He throws it down near the door.)

John.

Der Him-mel grüsse dich, mein Weib!— Da bin ich!  
 God bless you, lit-tle Dot, my dear!— Come, Kiss me!

*sf* *p* *p*

Dot (ihn umarmend).  
(embracing him)

Mein lie - ber, lie - ber John! Bist müd' und matt, mein Be - ster?  
My dea - rest, dea - rest John! You're quite worn out, my dar - ling!

Tempo I.

John.

Was müd' und matt? Bin froh und frisch! halt' ich nur dich um -  
Worn out, in - deed? I'm fresh as fresh, when I have you be -

J.

fan - gen, halt' ich nur dich um - fan - gen! Nicht  
side me, when I have you be - side me! Nought

J.

Trank und Speis; nur Lie - be ist mein ein - ziges Ver - lan -  
else I need, while love is mine, no harm can e'er be - tide

rit. p

J. *gen! Froh klingt mein Horn, wenn's heimwärts geht*  
*me! As home I go, my horn I blow,*

J. *und seh' ich dort vom Hü - gel das klei - ne Dorf, mein friedlich*  
*And when, be - yond the fer - ry, my pret - ty vil - lage cot I*

J. *Dach, so spann' ich an die*  
*see, My heart grows light and*

J. *Zü - gel, die Zü - - - gel, so spann' ich an die Zü - gel, die*  
*mer - ry, so mer - - - ry, my heart is light and mer - ry, so*

Hb. *8*

J. *Zü - - - gell!* *mer - - - ry!* *Mein* *My*

*f* *ff ff*

J. junges Weib er - war - tet mich, treu wieder Son - ne Gold! Was küm - mert  
lit - tle wife is wait - ing there, Steel's not so true as she! What care I -

*p*

J. mich der schma - le Lohn, was küm - mert mich - - - der schma - le Lohn, hab'  
though my pay be poor, what care I though - - - my pay be poor! While

*p*

Red. \*

J. ich - nur an - dern Sold! hol - lah, mein Röss - lein grei - fe aus! - - -  
Dot is true to me! Gee - up! And off a - gain we go! - - -

*f* *p* *f*

Red. Red.



J. 

Ich lass die Peitsche knallen und stoss in's Horn, und stoss in's  
 And now my whip is swinging! My horn I blow, my horn I

J. 

Horn, blow, <sup>2 3</sup> dass weit hinaus die hel-len  
 till round and round with sound the

*f* *p*

Red.

J. 

Lie - der schallen, die hel-len Lie - der schal - len, weit - hin - aus!  
 hills are rin - ging with sound the hills are ring - ing, as we go!

*p* *f*



*p*



*f*

## Allegro moderato.

John.

Doch heu - te kam ich nicht al - lein, bring' ei - nen Gast im  
To - night I do not come a - lone, I've brought a stran - ger

(zur Thür hinausrufend.)  
(Calling from the door way.)

Wa - gen. He! Al - ter! Kommt nur her - ein und lasst Euch's wohl be -  
with me. Hey' You there! Won't you come in and make your - self at

(zu Dot)  
(to Dot)

ha - gen. Ein See - mann ist's, ein bra - ver Kerl, vom Ha - fen just ge -  
home here? A sai - lor, he; grown old at sea, just lan - ded at the

kom - men. Nun komm' ge - schwind. Ist das ein  
har - bor. Oh, do make haste! You dus - ty

Ped.

(schüttelt seinen Mantel.)  
(Shaking his cloak.)

D. Staub! thing! Brrrrrrrrr! Brrrrrrrrr!

D. Nun lass dich tüch-tig klopfen. Und bist du sau-ber,  
I'll brush you, if you're wil-ling. And, when you're clea-ner,

John.

D. will ich dir gar gern das Pfeif-chen sto-pfen. Ein Küß-chen noch!  
why I'll help you when your pipe you're fil-ling. A Kiss for luck!

Red.

Dot (drängt ihn gegen die Seitenthür links, zieht ihn in die Nebenstube. John nimmt das Packet mit.)  
(pushes him against the side door on the left, and drags him into the next room. John takes his parcel with him.)

(Beide ab.)  
(Both go off.)

Nein, nein, erst dann, komm nur, du stau-bi-ger Kum-pan!  
No, no, Not now. Come on, you dear old dus-ty John.

## Allegro.

Edward in der Tracht eines graubärtigen Seemannes ist schon früher unbemerkt in der Mittelthür erschienen, hat stille den Scherzen der Hausleute zugesehen und tritt jetzt vor in lebhafter Bewegung.

Meanwhile Edward, disguised as a greybearded sailor has entered by centre door, unnoticed and after watching Dot and John as they have joked together, has entered. He seems moved

(Query: when Dot and John exeunt, Edward removes his beard for a moment, to reveal his identity to the audience.)

## Langsam.

Ach Hei - mat, theu - re Hei - mat  
O - Eng - land, mo - ther Eng - land

*rit.* *dolce* *p*

Ped. Ped. Ped.

mein, — dir schlägt mein Herz ent - ge - gen! Du  
mine, — My heart — goes out to greet thee! What

Zau - ber - bild — im A - bendschein, voll Reiz auf al - len Wegen!  
land — in all — the wide, wide world could ev - er hope to beat thee!

*pp* *pp*

E. *3 2 3 3 3 3 3 3*

Den al - ten Va - ter, die theu - re Braut, das Dach dort birgt sie un - ter den  
 My good old fa - ther my prom - ised mate, once dwelt be - neath the cher - ry trees

E. *3 3*

Lin - den! Ich hab mich dem Zu - fall an - ver - traut, wie  
 you - der! I've trus - ted my fu - ture all to fate! Ah,

*dolce*

*Red.* *Red.* *Red.*

E. *3 3*

werd' ich die Lieb - - - sten fin - den?  
 where is my love, I won - der?

*Red.*

E. *3 3 3 3*

Wie werd' ich die Lieb - sten wie - - der - fin - den? Zu  
 Ah, where is my own dear love, I won - der? To

*espress. f* *espress. molto*

*Red.* *Red.*

*Etwas belebter.*

E. *ha-schen den günsti - gen Au-genblick, ver - liess ich frevelnd mein stil - les Glück! Ver -  
has - ten the com - ing of hap - pi - ness, I left my love to her lone li - ness! To*

E. *mummt in fei - gem Mas - kenscherz er - wart' ich des Schick - sals Stun - de!  
win her now a part I play and wait for what fate shall send me!*

E. *Es pocht und zit - tert mein ar - mes Herz,  
My heart is hea - vy and dark to - day,*

E. *es pocht und zit - tert mein ar - mes Herz, mir  
my heart is hea - vy and dark to - day, I*

*f rit.* *Langsam.*

E. *f rit.* *pp* *pesante* *espress.* *rit. molto* *Ach O,*

bangt, mir bangt vor schlimmer Kun - de!  
 dread, I dread what fate may send me!

*Tempo.*

E. *p* *espress.* *p*

Hei - mat, theu - re Hei - mat mein, will  
 Eng - land, mo - ther Eng - land mine, how

E. *p*

dich in's Her - ze fas - sen, du Zau - ber - bild im  
 glad am I to greet thee! What land in all the

E.

A - bendschein, hätt' ich dich nie ver - las - sen,  
 wide, wide world, Could ev - er hope to beat thee?

E. *hätt' ich dich nie ver - las - sen, du — Zau - ber - bild im A - bend*  
*How glad am I to greet thee, thou love - liest land in all — the*

E. *schein!*  
*world!*

*pp*

*p dolce*

E. *Du Zau - ber - bild im A - bend - schein, —*  
*Thou love - liest land in all — the world —*

*p* *pp*

E. *hätt' ich dich nie, — o hätt' ich dich nie — ver - las - sen!*  
*glad am I now, — o, glad am I — now — to greet thee!*

*f* *p* *pp*

(Hearing steps, Edward puts his beard on again.)



## Moderato.

John und Dot (kehren zurück).  
*John and Dot (return).*

## John.

Hier ist der Frem-de, un-ser Gast, von dem ich dir er-zähl-te.  
*Here is our friend, the sai-lor man, of whom we two were tal-king.*

## Dot.

Will-kommen Herr in un-serm Haus, 'sist ein-fach nur, doch rein und nett.  
*You're wel-come, Sir, Our house is plain, it's sim-ple, but it's bright and clean.*

## Edward.

Schön Dank! Ich folg' Euch gern! Ein Seemann fragt nicht viel nach al-ler-hand Be-quem-lich.  
*My thanks! My friends, lead on! A sai-lor does not fret or fume a-bout his food and*



Chorus of Villagers.  
Chor der Dorfleute.  
Sopran.

Hur - rah! — Hur - rah! — Hur - rah! Hur - rah, die  
Hur - rah! — Hur - rah! — Hur - rah! Hur - rah! The

Alt.

Hur - rah! — Hur - rah! — Hur - rah! Hur - rah, die  
Hur - rah! — Hur - rah! — Hur - rah! Hur - rah! The

Tenor.

Hur - rah! — Hur - rah! — Hur - rah! Hur - rah, die  
Hur - rah! — Hur - rah! — Hur - rah! Hur - rah! The

Bass.

Hur - rah! — Hur - rah! — Hur - rah! Hur - rah, die  
Hur - rah! — Hur - rah! — Hur - rah! Hur - rah! The

Post, die Post ist da!      War - ten schon lan - ge!  
post has come, hur - rah!      Why won't they hur - ry!

Post, die Post ist da!      War - ten schon lan - ge!  
post has come, hur - rah!      Why won't they hur - ry!

Post, die Post ist da!      Ei - nem macht's  
post has come, hur - rah!      Some will be

Post, die Post ist da!      Ei - nem macht's  
post has come, hur - rah!      Some will be

An - dern macht's bange! Hur - rah! Die  
*O thers will worry!* Hur - rah! The

Herzens - freud', Hur - rah! Die  
*glad to night,* Hur - rah! The

Herzens - freud', Hur - rah! Die  
*glad to night,* Hur - rah! The

*f*

*f*  
 Post! die - sem bringt's Geld und Glück, je - nem Ge - fah - ren!  
 post! Joy it may bring to some, Some may be sor - ry!

*f*  
 Post! die - sem bringt's Geld und Glück, je - nem Ge - fah - ren!  
 post! Joy it may bring to some, Some may be sor - ry!

*f*  
 Post! die - sem bringt's Geld und Glück, je - nem Ge - fah - ren! In  
 post! Joy it may bring to some, Some may be sor - ry! So

*f*  
 Post! die - sem bringt's Geld und Glück, je - nem Ge - fah - ren! In  
 post! Joy it may bring to some, Some may be sor - ry! So

Ten.  
 ei - nem Au - gen - blick wird man's er - fah - ren!  
 now that John has come, he's caused a flur - ry!

Bass.  
 ei - nem Au - gen - blick wird man's er - fah - ren!  
 now that John has come, he's caused a flur - ry!

First Voice 1<sup>st</sup> Sopr.  
 Eine Stimme. Sopr. I.

An other. 1<sup>st</sup> Sopr.  
 Eine andere. Sopr. I.

Ist denn für mich nichts da?  
 Is there no mail for me?

heisse An - net - te! Ich war schon frü - her  
 I'm An - ge - li - na! I'm sure you've some for

A third. Alto.  
 Eine dritte. Alt.

da. heisse Geor - get - te! Habt Ihr die Spitzen fein?  
 me. Yes, I'm Geor - gi - na! Where is that hat of mine?\_

A Voice.  
 Eine Stimme.

Ten.  
 Für mich ein Fäss - chen  
 I want my cask of

Die alte Anne (komisch).  
Old Anne (comically).

Ach wenn's vom Lieb-sten wär! hat mich ver-las-sen, thut jetzt sein Hab und  
If on-ly Jack would write! But I'm for-sa-ken! Sure-ly an-oth-er

Wein!  
wine!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with a piano (p) dynamic marking at the end.

Gut schändlich ver-prassen!  
wife now he has ta-ken!

Ten. I.

Habt ihr was aus der Stadt? möcht' mich ver-  
What is the news from town? Wish I could

The second system continues the musical score. The vocal line starts with a quarter rest, followed by notes. The piano accompaniment features a more active bass line with eighth notes and chords. A Tenor I (Ten. I.) marking is present. The system concludes with a dynamic marking of piano (p).

dingen! Hier giebt's nur tro-cken Brod, dort wird's ge-lingen!  
go there! Here we're as dull as lead- Life is n't slow there!

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a quarter rest followed by notes. The piano accompaniment includes a forte (f) dynamic marking. The system ends with a fermata over the final notes.

1<sup>st</sup> Sopr.  
Sopran I.

(John theilt die Briefe aus)  
(As John distributes the letters.)

Drängt nicht!  
Dont push!

Ich bit\_te!  
O, hur\_ry!

2<sup>nd</sup> Sopr.  
Sopran II.

Ich war schon da!  
I want my mail!

Ich bit\_te!  
O, hur\_ry!

Mir erst!  
Me first!

Alto.  
Alt.

Mir erst!  
Me first!

Mir John!  
Me, John!

Ich war schon da!  
I want my mail!

*f p.*

*p.*

Mir erst!  
Me first!

Ich bit\_te!  
O hur\_ry!

Seht nur die al - te  
Just look at that old

Ich bit\_te!  
O hur\_ry!

Ich bit\_te!  
O hur\_ry!

Seht nur die al - te  
Just look at that old

Tenor.

Mir John!  
Me, John!

Seht nur die al - te Ann',  
Just look at that old Anne!

Bass.

Seht nur die al - te Ann',  
Just look at that old Anne!

*p.*

Ann' sucht brief - lich ei - nen Mann! Wenn dich die Frei - er seh'n,  
*Anne!* *She hopes to hook a man! Should an - y come to woo,*

Wenn dich die Frei - er seh'n,  
*Should an - y come to woo,*

sucht brief - lich ei - nen Mann! Wenn dich die Frei - er seh'n,  
*She hopes to hook a man! Should an - y come to woo,*

sucht brief - lich ei - nen Mann! Wenn dich die Frei - er seh'n,  
*She hopes to hook a man! Should an - y come to woo,*

wird's ih - nen schon vergeh'n! ha ha ha ha ha ha ha ha ha ha!  
*his fol - ly soon he'd rue! Ha ha ha ha ha ha ha ha ha ha!*

wird's ih - nen schon vergeh'n! ha ha ha ha ha ha ha ha ha ha!  
*his fol - ly soon he'd rue! Ha ha ha ha ha ha ha ha ha ha!*

wird's ih - nen schon vergeh'n! ha ha ha ha ha ha ha ha ha ha!  
*his fol - ly soon he'd rue! Ha ha ha ha ha ha ha ha ha ha!*

wird's ih - nen schon vergeh'n! ha ha ha ha ha ha ha ha ha ha!  
*his fol - ly soon he'd rue! Ha ha ha ha ha ha ha ha ha ha!*



Mir erst!  
Me first!

Mir erst, ich  
Me first, oh,

Ich war schon  
I want my

Mir erst, ich bit - te!  
Me first, oh, hur - ry!

*f* *dim.* *p*

Ich war schon da! Drängt nicht, ich bit - te! Mir erst,  
I want my mail! Don't push, do hur - ry! Me first,

bit - te, ich war schon da, ich war schon  
hur - ry! I called be - fore, I called be -

da! Mir erst, ich bit - te, ich war schon da! Drängt nicht, ich  
mail! Me first, oh, hur - ry, I want my mail! Don't push, do

Ich war schon da! Mir erst, mir erst, drängt nicht, ich bit - te!  
I want my mail! Me first, me first, don't push, do hur - ry!

Sopran I. 1<sup>st</sup> Sopr.

ich war schon da,                    mir erst, ich bit - te,                    ich war schon da!  
*I want it now!                    Me first, oh, hur - ry!                    I want it now!*

Sopran II. 2<sup>nd</sup> Sopr.

ich war schon da!                    Mir erst, ich bit - te,                    ich war schon  
*I want it now!                    Me first, oh, hur - ry!                    I want it*

Alt I. 1<sup>st</sup> Alto.

da!                    Drängt nicht!                    Mir erst, ich bit - te,                    ich war schon da!  
*fore!                    Don't push!                    Me first, oh, hur - ry!                    I called be - fore!*

Alt II. 2<sup>nd</sup> Alto.

da!                    Drängt nicht!                    Mir erst, ich bit - te,                    ich war schon  
*fore!                    Don't push!                    Me first, oh, hur - ry!                    I called be -*

Tenor I. 1<sup>st</sup> Ten.

bit - te,                    bit - te,                    ich war schon da!  
*hur - ry,                    hur - ry,                    I want my mail!*

Tenor II. 2<sup>nd</sup> Ten.

bit - te,                    bit - te,                    ich bit - te, ich  
*hur - ry,                    hur - ry,                    do hur - ry, do*

Bass I. 1<sup>st</sup> Bass.

Drängt nicht, drängt nicht,                    mir erst, ich bit - te,                    mir erst!  
*Don't push, don't push!                    Me first, oh, hur - ry,                    me first!*

Bass II. 2<sup>nd</sup> Bass.

Drängt nicht! Drängt nicht!                    Mir erst, ich bit - te!  
*Don't push! Don't push!                    Me first, oh, hur - ry!*

ich war schon da,                      drängt nicht, ich bit - te,                      ich war schon da!  
*I want it now,*                      *Don't push, do hur - ry!*                      *I want it now!*

da,                      ich war schon da!                      Drängt nicht, ich bit - te,                      ich war schon  
*now,*                      *I want it now!*                      *Don't push, do hur - ry!*                      *I want it*

ich war schon da,                      drängt nicht, ich bit - te,                      ich war schon da!  
*I called be - fore,*                      *Don't push, do hur - ry!*                      *I called be fore!*

da,                      ich war schon da!                      Drängt nicht, ich bit - te,                      ich war schon  
*fore!*                      *I called be - fore!*                      *Don't push, do hur - ry!*                      *I called be -*

ich war schon da!                      Drängt nicht, ich bit - te,                      ich war schon da!  
*I want it now!*                      *Don't push, do hur - ry!*                      *I want it now!*

bit - te,                      ich war schon da!                      Drängt nicht, ich bit - te,                      ich war schon  
*hur - ry!*                      *I want it now!*                      *Don't push, do hur - ry!*                      *I want it*

ich war schon da!                      Drängt nicht, ich bit - te,                      ich war schon da!  
*I want it now!*                      *Don't push, do hur - ry!*                      *I want it now!*

ich war schon da!                      Drängt nicht, ich bit - te,                      ich war schon  
*I want it now!*                      *Don't push, do hur - ry!*                      *I want it*

Drängt nicht, ich bit-te!    Mir John!    Nein, da!    Mir John!    John!  
*Don't push, do hur-ry!*    *Me, John!*    *No, ma'am!*    *Me, John!*    *John!*

da!    Mir John!    Nein, da!    Mir John!    John!  
*now!*    *Me, John!*    *No, ma'am!*    *Me, John!*    *John!*

Drängt nicht, ich bit-te!    Mir John!    Nein, da!    Mir John!    John!  
*Don't push, do hur-ry!*    *Me, John!*    *No, ma'am!*    *Me, John!*    *John!*

da!    Mir John!    Nein, da!    Mir John!    John!  
*fore!*    *Me, John!*    *No, ma'am!*    *Me, John!*    *John!*

Drängt nicht, ich bit-te!    Mir John!    Nein, da!    John!    John!  
*Don't push, do hur-ry!*    *Me, John!*    *Come, man!*    *John!*    *John!*

da!    Mir John!    Nein, da!    John!    John!  
*now!*    *Me, John!*    *Come, man!*    *John!*    *John!*

Drängt nicht, ich bit-te!    Mir John!    Nein, da!    John!    John!  
*Don't push, do hur-ry!*    *Me, John!*    *Come, man!*    *John!*    *John!*

da!    Mir John!    Nein, da!    John!    John!  
*now!*    *Me, John!*    *Come, man!*    *John!*    *John!*

*cresc.*    *f*

*ped.*

(Sie umdrängen ihn.)  
(They surround him.)

Sopran.

Hier, ich bit-te! Hier, John! John! Hier, ich  
Here, oh, hur-ry! Here, John! John! Here, oh,

Alt.

Hier, ich bit-te! Hier, John! John! Hier, ich  
Here, oh, hur-ry! Here, John! John! Here, oh,

Tenor.

Hier! Ich bit-te! Hier, John! John! John!  
Here! Oh, hur-ry! Here, John! John! John!

Bass.

Hier! Ich bit-te! Hier, John! John! John!  
Here! Oh, hur-ry! Here, John! John! John!

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line with chords. The right hand has a 'cresc.' marking. The left hand has 'Ped.' markings under several chords.

bit-te! Hier, John! John! John!  
hur-ry! Here, John! John! John!

bit-te! Hier, John! John! John!  
hur-ry! Here, John! John! John!

Ich bit-te! Hier, John! John! John!  
Oh, hur-ry! Here, John! John! John!

Ich bit-te! Hier, John! John! John!  
Oh, hur-ry! Here, John! John! John!

Piano accompaniment for the second system, continuing the right-hand melody and left-hand bass line. It includes a 'f' dynamic marking and 'Ped.' markings.

John ich bit-te! John! Hier! Nein, da! Hier!  
 John, do hur-ry! John! Here! No, ma'am! Here!

John ich bit-te! John! Hier! Nein, da! Hier!  
 John, do hur-ry! John! Here! No, ma'am! Here!

John ich bit-te! John! Nein, da! Hier, John!  
 John, do hur-ry! John! Come, man! Here, John!

John ich bit-te! John! Nein, da! Hier, John!  
 John, do hur-ry! John! Come, man! Here, John!

*ff*  
*Red.*  
*f*

John, ich bit-te, hier John! John!  
 John, do hur-ry! Here, John! John!

John, ich bit-te, hier John! John!  
 John, do hur-ry! Here, John! John!

John, ich bit-te, hier John! Da! John!  
 John, do hur-ry! Here, John! Ho! John!

John, ich bit-te, hier John! Da! John!  
 John, do hur-ry! Here, John! Ho! John!

*ff*  
*Red.*

John (sich mühsam losmachend).  
(breaking loose from them with difficulty).

(Dot erscheint lachend  
(appears laughing,

Ru - he, ihr Drän - ger! Wer - fe euch Al - le hin - aus,  
*Peace, peace, don't push so! Stop or I'll turn you all out.*

*f*

in der Thüre links).  
(in doorway left).

J. lärm - t ihr noch länger! Je - der kommt an die Reih! Hab' nicht der  
*Wait - ing wortharm you! While I work with a will, Wait your turn*

*f*

J. Hän - de drei! Herr Gott, so hilf doch, Dot! Folgt mir, da  
*and keep still! Oh, Lord, do help me, Dot! Can't you be*

*f*

J. drinnen soll es be - ginnen!  
*qui - et, not make a ri - ot!*

*p*

(John und Dot (in der Thüre noch Briefe austheilend) nach links durch die Thüre ab. Die Leute drängen ungestüm nach. Einige (Statisten) folgen ihnen. Der Chor staut sich vor der Thüre.)  
(John and Dot, distributing letters as they are in the doorway, exeunt left. The villagers follow them. Some exeunt. The Chorus halts at the door.)

*Ad.*

*cresc.*

*f*

**Sopran.** *ff*

**Alt.** *ff*

**Tenor.** *ff*

**Bass.** *ff*

Hur - rah! Hur - rah! Hur - rah! Hur - rah! Die  
 Hur - rah! Hur - rah! Hur - rah! Hur - rah! The

*ff* *sf*

*Red.* *Red.*



Post, die Post ist da! Brie - fe, Pa - cke - te!  
 post has come, hur - rah! Par - cels and pa - pers!

Post die Post ist da! Brie - fe, Pa - cke - te!  
 post hus come, hur - rah! Par - cels and pa - pers!

Post, die Post ist da! Brie - fe, Pa -  
 post has come, hur - rah! Par - cels and

Post, die Post ist da! Brie - fe, Pa -  
 post has come, hur - rah! Par - cels and

*Red.*

Hur - rah! — die  
 Hur - rah! — The

Hur - rah! — die  
 Hur - rah! — The

cke - te!  
 pa - pers! Hur - rah! — die  
 Hur - rah! — The

cke - te!  
 pa - pers! Hur - rah! — die  
 Hur - rah! — The

*Red.* *f* *Red.* *sf* *Red.*

Post!— Wir war - ten schon lan - ge! Ei - nem machts Herzensfreud',  
*post!— Oh, why won't they hur - ry! Some will be glad to - night,*

Post!— Wir war - ten schon lan - ge! Ei - nem machts Herzensfreud',  
*post!— Oh, why won't they hur - ry! Some will be glad to - night,*

Post!— Wir war - ten schon lan - ge! Ei - nem machts Herzensfreud',  
*post!— Oh, why won't they hur - ry! Some will be glad to - night,*

Post!— Wir war - ten schon lan - ge! Ei - nem machts Herzensfreud'.  
*post!— Oh, why won't they hur - ry! Some will be glad to - night,*

*sf*

An - drem machts Kum - mer; die - sem bringt es Geld und Glück, je - nem Ge -  
*some will be sad - der; hap - pi - ness it brings to some, some it makes*

An - drem machts Kum - mer; die - sem bringt es Geld und Glück, je - nem Ge -  
*some will be sad - der; hap - pi - ness it brings to some, some it makes*

An - drem machts Kum - mer; die - sem bringt es Geld und Glück, je - nem Ge -  
*some will be sad - der; hap - pi - ness it brings to some, some it makes*

An - drem machts Kum - mer; die - sem bringt es Geld und Glück, je - nem Ge -  
*some will be sad - der; hap - pi - ness it brings to some, some it makes.*

fah - ren, in ei - nem Au - genblick wird man's er - fah - ren!  
 sor - ry, So now that John has come, he's caused a flur - ry!

fah - ren, in ei - nem Au - genblick wird man's er - fah - ren!  
 sor - ry, So now that John has come, he's caused a flur - ry!

fah - ren, in ei - nem Au - genblick wird man's er - fah - ren!  
 sor - ry, So now that John has come, he's caused a flur - ry!

fah - ren, in ei - nem Au - genblick wird man's er - fah - ren!  
 sor - ry, So now that John has come, he's caused a flur - ry!

*dim.* *f*

(A few parcels drop here and there, and are passed from hand to hand till they reach their right owners, who then exeunt.)  
 (Es fliegen einzelne Postpakete heraus, wandern eine Zeitlang von Hand zu Hand, die richtigen Empfänger entfernen sich dann damit.)

1<sup>st</sup> Packet. 2<sup>d</sup> 3<sup>d</sup>

4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup>

7<sup>th</sup> 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup>

*sf* *f* *sf* *sf* *sf* *sf*

ossia

ossia

(Sie balgen sich um die Poststücke.  
(The Villagers scuffle for the parcels.)

cresc.

Red. Red. Red. Red.

f

ff sf Red. Red. Red. Red. Red. Red.

f dim. p

Red. Red. Red. \*

(Alle haben sich einzeln oder in Gruppen entfernt. Ein alter Bauer, der nichts erhalten hat, will nicht weichen.)  
(All have now gone out, singly or in groups, with the except of one old Villager, who has had no letters and refuses to budge.)

(Bauer folgt John aus der Thüre.)  
 (The old Villager follows John through the doorway.)

pp

p

pp

Villager.  
 Bauer.

Und nichts für mich?      Seht nochmals nach —  
 And nout for me?      Lord, be you sure?

pp

sempre pp

John.

vom Ad - vo - ca - ten?      Nein, nichts,      gar nichts!  
 No law - yer's let - ter?      Nout, nout!      Clear out!

dim.

Villager.  
 Bauer.

Macht fort,      soll ich euch rathen!      Ihr irrt euch, Fuhrmann,  
 Be off!      Yes, you had bet-ter!      You're sure you have n't

(Er wirft ihn zur Mittelthüre hinaus und geht dann nach links ab.)  
(He pushes out the Villager through door, centre and himself goes out left.)

John.

B.

oh - ne Zweifel! Nun ist's ge - nug! Nun hab' ich's satt! Hol' euch der Teu - fel!  
made a blun - der? Oh, that will do! Now that's e - nough! Clear out, by thunder!

Heimchen (schlüpft hervor).  
The Cricket (creeping out).

Ist das ein Lärm! O Graus! Es treibt mich aus des Herdes Ecke. Der Abend  
Oh, these a - larms! This noise! They keep me hopping, hel - ter, skel - ter! The twilight

(durch die Mitte ab)  
(Exit centre.)

H.

winkt, drum rasch hin - aus in mei - ne lie - be Rosen - hecke.  
calls to o - ther joys! Beneath the ro - ses I'll seek shelter!

*f*  
*ped.*  
*p.*

Vorhang.  
Curtain.

*f*

## II. Abtheilung.

## Act II.

(Garten vor dem Hause John's. Links die Front des Hauses. Rechts gegen vorne ein gedeckter Tisch mit Stühlen. Der Garten ist zierlich gehalten und zeigt rechts im Hintergrunde eine kleine hölzerne Gitterthüre nach der Strasse zu. Blühende Sträucher, darunter besonders ein Rosenstrauch bemerkbar, der einige Schritte vom Tische entfernt ist.)

(Garden in front of John's Cottage. On the left the house is seen. On the right, well down the stage, are a table-laid, and chairs. The garden is kept neatly, and on the right is a small wooden rustic gate giving access to the road. Shrubs and flowers, among them, prominently shown a rose bush in bloom, only a few steps distant from the table.)

Moderato.

Vorhang.  
Curtain.

(John sitzt behaglich ausgestreckt beim Tische, eine kurze Pfeife (kalt) im Munde, während Dot eben aus der Thüre tritt, Tisch-tuch, Teller etc. tragend.)

(John sits at the table with his legs comfortably outstretched. In his mouth is a short pipe, which has gone out. Dot enters through the door, carrying a table cloth, plates etc.)

Dot.

So recht, mein John, ruh' dich nur aus! Ich  
That's right, dear John, rest while you can! The

(Sie deckt den Tisch.)  
(She lays the cloth.)

D.

deck' in - dess den Tisch mit mei - nen Lin - nen weiss und frisch.  
ta - ble now I'll spread with lin - en fair and cut the bread.

John (beim Tische sitzend).  
(sitting at table)

So ist's be - hag - lich, sü - sse Ruh,  
I'm snug and hap - py, here with you,

*dim.* *p* *Ped.*

J.

wie sch' ich dir so ger - ne zu! Am frü - hen Mor - gen schon  
I love you, Dot, I love you true! As soon as day has dawned,

*Fl. u. Ob.* *Viol. II.* *Dot.*

D.

beim er - sten Hahnen - schrei und Ler - chen - tril - ler,  
When first the cock doth crow, and larks - are tril - ling,

*tr* *tr* *tr*



D. wenn noch im tie-fen Schlum-mer ru-hn die Leu-te, da musst du fort, des Dienstes  
*my poor old drow-sy John a-way must lum-ber, while o-ther folks are wrapt in*

D. Beu-te! slumber! Wie glücklich ist die Nachbarin in ihrem Krä-mer -  
*Although you're such a darling dunce, it's nice to know you're*

D. la - den, die kann den ganzen langen Tag ihr lie-bes Män-nchen ha-ben! (etwas rauh)  
*near me, To - mor-row, tho', you'll leave me all a-lone a-gain, I fear-me! (roughly)*  
 John.

Ein  
An

J. treu-es Weib be-klagt sich nicht, ver-gleicht sich nicht mit An- -dern, mein  
*hon-est wife will be con-tent, al-though her man should wan- -der, and*

J. *3* *3* *3* *b.*

ehr - lich Brot ver - dien' ich mir, muss mei - nes We - ges wan - dern!  
*if - to earn her bread he roam, the thought should make her fon - der!*

**Dot** (kleine Pause; schelmisch).  
*(mockingly, after a short pause)*

**John** (lachend).  
*(laughing)*

Bist du nie eifer - süchtig, lieber Mann? Ich eifer - süchtig? Nein, fürwahr!  
*But are you never jea - lous, dear old John? I jealous? Never! No, not I!*

Ob.  
*dolce*

J. *3*

Hab' nie da - ran gedacht! Spricht Einer was von Ei - fer - sucht, so hab' ich stets gelacht!  
*No, no - 'tis not worth while! So where the, talk of jea - lou - sy, I shake my head and smile.*

**Dot.**

Ei, bin ich nicht ein hübsches Weib - chen, ein zierlich Ding, ein süßes  
*And don't you know your wife is pret - ty? A dain - ty dear? Then more's the*

D. *John.*

Täub - chen? Im Taubenschlag des Dorfes gibt's kein schönres Täub - chen  
 pit - y! There's not an - oth - er like you, Dot, in all the Vill - lage.

*dim.*

(galant)  
(with callantry)

J. *Dot.*

si - - - cher - lich! Schön Dank, was Dir ge - fällt, mag  
 Sure - - - ly not! Oh, thanks! What plea - ses you may

*f* *p*

D.

An - dern auch be - ha - - gen! Sind Dir, ge - steh's mein gu - ter  
 al - so please an - oth - - er! Have you not no - ticed, John, my

*p sempre*

D. (für sich)  
(aside)

John, nie uns're Bur - sche ein - ge - fal - len? Was gilt's, ich mach' ihn  
 dear, that two or three young men ad - mire me? No use! I can - not

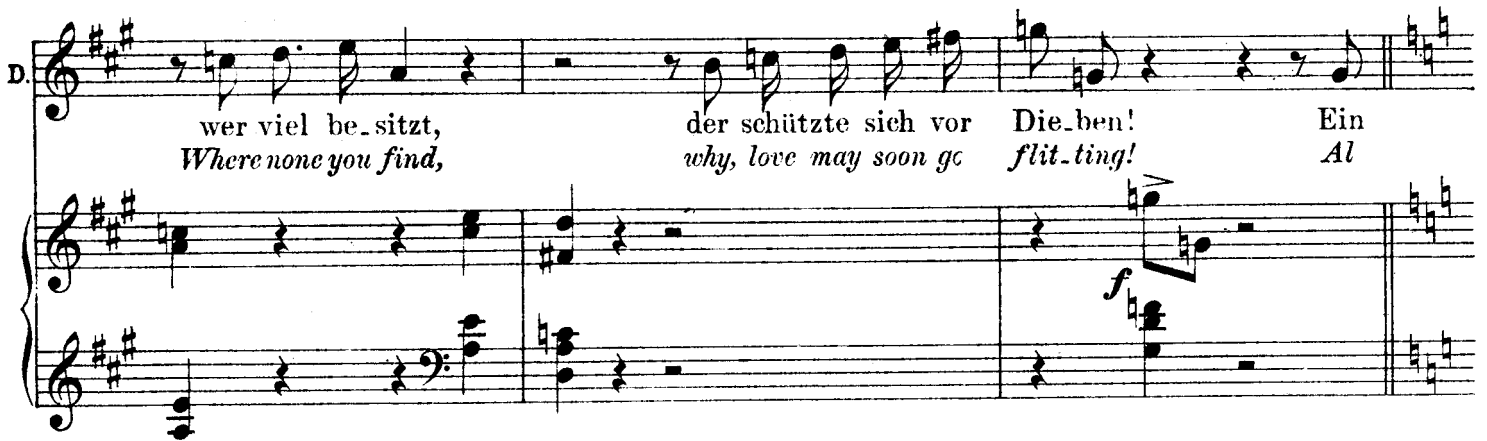
*3*

D. 

ei - fer - süch - tig und treib' ihn in die En - ge tüch - tig -  
*make him jea - lous. These husbands really are too cal - lous!*

D. 

(laut)  
 (aloud)  
 Ein Bis - chen Ei - fer - sucht ge - hört zum Lie - ben,  
*A lit - tle jea - lou - sy in love seems fit - ting*

D. 

wer viel be - sitzt, der schützt sich vor Die - ben! Ein  
*Where none you find, why, love may soon go flit - ting! Al*

**Allegro ma non troppo.**

D. 

jun - ges Weib will Zeit - ver - treib, der Mann ist fern, man plau - dert gern mit  
*though a - dored we may be bored; the cat's a - way, young mice will play! And*

D

An - dern wohl ein Stünd - chen, und bie - tet, ist's ein hübscher Bursch, zum  
 then you know, there's dan - - ger! Some day a sui - tor co - mes their way and

John (halb ärgerlich auf den Tisch schlagend).  
 (half angered, and banging his hand on the table)

D

Schlus - se gar das Mündchen! Potz - tausend, Dot, bei Gott! das soll nur Ei - ner wa - gen!  
 love goes - - to the stranger! Deuce take it, Dot, God wot, I'd like to see one try it!

Dot (imitierend auf den Tisch schlagend).  
 (imitating him)

Potz - tausend, John, Kreuz - schock = Mil - lion! Man muss es ja nicht sa - gen!  
 Deuce take it, John, you're gett - ing on! You're fu - rious, don't de - ny it!

John (etwas betroffen).  
 (perplexed)

Ein jun - ger Bursch - mein Haar er - graut -  
 They like them young - my hair is gray -

Dot (spöttisch).  
(mockingly)

J.

hab immer fest auf Dich ver - traut! Zu viel Ver-trau'n ist gar nicht schmeichel.  
*But, ah, you're hon est as the day! I would not trust too much if I were*

(mit komischem Pathos)  
(with mock-pathos)(übertrieben carrikirt)  
(exaggerating)(ab ins Haus)  
(Exit into house)

D.

haft! Wer wirk-lich liebt, der liebt mit Lei - den - schaft!  
*you! Who tru - ly loves must love with pas - sion, too!*

oder

der liebt mit Lei - den - schaft!  
*must love with pas - sion, too!*

(May mit dem Arbeitskorbe, erscheint in der Mittelthüre. Dot trägt die Suppe auf.)  
 (May appears in the doorway, with a workbasket. Dot brings in the soup.)

John.

Nur wei-ter, May, Ihr seid will-  
*Draw nea- rer, May, you're quite at*

J.

kommen, doch scheint Ihr heute so be-klommen -  
*home here, What gives your face that worried look, dear?*

Dot.

Der lä - sti - ge Tackle - ton setzt hart ihr zu, will  
That hor - ri - ble Tackle - ton has pressed her hard. To -

Langsam.

morgenschon sie an den Al - tar füh - ren! Das jun - ge Blut,  
*mor - row. She will have to be wed, sure - ly!* When budding spring

der al - te Wicht, das taugt fürwahr zu - sammen nicht, auch kann sie ih - ren  
*and win - ter mate, What joy can ei - ther hope of Fate? Be - sides, her ear - ly*

(Zu May, die sich schweigend niedergelassen und eben eine Puppe vornimmt, schelmisch mit einem Seitenblick auf John.)  
(To May, who has silently seated herself and begun to sew — and with a meaning look at John.)

Ed - ward nicht ver - ges - sen! Indess, was that's? Sieh' meinen John und  
*love is not for - got - ten! Yet what, the use? Be - hold my John and*

John. (zu May)

D. mich! Du Schelmin, Du! Nun werd'ich ihr zu alt! Greif'zu mein Kind, die Suppe wird schon kalt!  
me! You ras - cal, you! So now I've grown too old! Fall to, my child, the Soup is gett - ing cold!

(May hat eben eine Puppe fertig und betrachtet dieselbe prüfend. John und Dot blicken unwillkürlich hin.)

J. (seufzt)

Geht doch mit Eu - ren Pup - pen, May! Wär's doch für uns, mein

(Sie essen wacker.)

J. Dotchen, ei?

(Tackleton tritt ein, geziert, süsslich.)



## Tackleton.

Gu - ten A - bend al - lerseits, gu - ten A - bend  
 al - lerseits! Ver - gebung, wenn ich stö - re, und den behag - li - chen Ver - ein durch  
 meinen Eintritt meh - re! Mein holdes Bräutchen weiss ich hier, bin ja auf Frei - ers -  
 füßen und möch - te mir das A - bendbrot durch ei - nen Kuss ver - sü - ssen! *rit.*

(Er will May küssen, die sich entschieden abwendet.)

T.

Na, na, thut nicht so

*tempo*

*ff* *ff* *ff* *ff* *pp* *p*

T.

schüchtern, zim-per - lich. Ich mein's Euch, Jungfer, gut, ganz si - cher-lich,

*pp*

T.

und morgen seid ihr mir ver-mählt, hab' schon den E-hering gewählt.

*f*

May.

Zu viel der Eh - re, Herr! Lasst mich in  
'Tis too much hon - or, Sir!

*sf* *f*

M. Frie-den!

John. Ihr Your

**Allegro moderato.**

(spöttisch)  
(sneeringly)

J. frei-et spät, Herr Tackle - ton, im Al - ter ist der Lie - be Lohn gar spär - lich.  
woing's tar - dy, Tackle - ton, when old we grow we make but laggard lov - ers.

**Tackleton** (John mit boshaftem Blicke von unten hinauf messend).  
(observing John malevolently)

Ei seht doch John, wie sprecht Ihr wahr, seid äl - ter selbst so  
Why, look you, John, that's ver - y true, you're ol - der than your

John (rauh).  
(roughly).

Tackleton.

*rit.* (lachend)  
(laughingly)

T. manches Jahr, als Eu-er junges Frauchen! ich dächt... Ihr denkt? Nun nichts, ich  
*charming wife by many a year, re - member! Me thinks - You think? Oh well, I*

T. mein-te nur... ich will mein jun-ges Weib be - wah - ren! Be -  
*on - ly meant - these ver - y youthful wives need wat - ching! And*

(Edward immer als alter Seemann verkleidet, erscheint unbemerkt in der Thüre rechts. Leidenschaftlich stummes Spiel.)  
(Edward still dressed as an old sailor, appears in doorway R., unnoticedly the others. His gesture and face express passionate emotion.)

**Poco più.**

T. denkt Euch, Jung-fer May, Ihr habt ja nichts zu beissen, will  
*as for you, my sweet, You need not be so snappy, you'll*

T. Euch ver - sor-gen, wenn Ihr Wittib werdet, und Gna - den - brot dem  
*get my mon - ey when you're once a widow, and then, you know, you'll*

T  
al - ten Ca - leb ge - ben, will Euch ver - sor - gen, wenn Ihr Wit - tib  
be as free as fan - cy, you'll get my mon - ey, when you're once a

T  
wer - det! be - denkt Hab' al - les weis - lich vor - be -  
wid - ow! Ay, ay! You'll find it all ar - ranged and

T  
rei - tet, zum Hochzeitsfest für morgen früh, hab' al - les weislich vor - be -  
set - tled, to mor - row when to church we go, You'll find it all ar - ranged and

T  
rei - tet, will Euch ver - sorgen, wenn Ihr Wittib wer - det!  
set - tled, you'll get my money when you're once a wid - ow!

(für sich)  
(aside)

T. 

Gott geb's, ich werd' Euch al-le ü-ber-  
Please God, I shall out-live you all, my

*dimin.* *dimin.*

(laut)  
(aloud)

T. 

le-ben! Hab' al-les weislich vor-be-rei-tet, zum Hochzeits-  
beau-ties! You'll find it all ar-ranged and set-tled, to mor-row

*p*

T. 

fest für mor-gen früh, schlagt ein, 'sist Eu-er Glück! und glaubt mir,  
when to church we go, so there now thank your fate, with me, my

Edward.

(für sich)  
(aside)

T. 

Mein Gott, was muss ich  
Great God, what am I

je-ner Ed-ward kehrt nimmermehr zu-rück!  
own and not with Ed-ward you'll sure ly mate!

*f*

(laut zu Tackleton.)  
(aloud to Tackleton.)

E. hören! Sie lässt von Jenem sich be- thören! Entschuldigt,  
learning! For that oldroguemy loveshe's spurning! Forgive me,

E. Herr, spracht Ihr nicht just von grau - em Haar und Ju - gendlust?  
Sir, I think you spoke just now of age and lus - ty youth?

(auf John weisend)  
(pointing to John)

(äusserst gering-  
(affecting a con-

E. da, die - ser Mann paar Jähr - chen mehr ver - tra - gen kann! Doch  
See! He's a tri - ple old to have a fair young wife! But

schätzend zu Tackleton)  
(temptuous tone)

E. Ihr? (geringschätzend unterbrechend)  
you? (breaking off scornfully)

Tackleton. (zu John) (leise)  
(to John) (softly)

Euch kenn' ich nicht! Wer ist's? Ver-  
And who are you? His name? A

John.

Mein Gast! das ist sein  
My guest! That is his

däch.tiges Ge.sicht!  
scamp he seems to me!

Langsam.  
ten.

Nam' Ich frug ihn nicht, wo.her er kam!  
name. I did not ask him whence he came!

(May blickt von der Arbeit auf)  
(May looks up from her work)

(zudringlich)  
(pointedly)

(spöttisch)  
(sneeringly)

Be.liebt es dem  
Oh, well, if it

Herrn sich zu er.klä.ren, möch.te gar gern Nä.heres hö.ren.  
suits you to be clear-er will it not please you to come nea-rer?

(Edward nach vorne tretend mit einem Blick auf May)  
(Edward advancing and glancing at May.)



Allegro moderato. Edward.

*lebhaft* Die Fer - ne winkt, die Fer - ne  
 When far a - way from hearth and

E. zieht, home, ich war nicht mehr zu hal - ten!  
 My for - tune bade me woo her,

E. Gar fröh - lich klingt das Rei - se - lied, nun  
 To win my way I had to roam, and

E. mag das Schick - sal wal - ten!  
 pa - tient - ly pur - sue her!

E.

Gar fröhlich klingt das Reiselied, o - ho, o - hi - o Nun  
 To win my way I had to roam, Yo - ho, yo - ho - hey! I

E.

mag das Schick - - sal wal - ten!  
 could not chose but woo her!

E.

Ho - lo - jo hi - jo gar fröh - - lich klingt - das  
 Ho - i - ho! Yo - ho! To win - - my way - - I

E.

Rei - - se - lied, - - nun mag - - das Schick - - sal  
 had - - to roam, - - and pa - - tient - - ly pur -

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

E. *wal - ten!  
sue - her!*

*rit.*  
*p*

**Langsamer.**

E. *(innig)  
(with feeling)*

*Auf der Mut - ter Grab ei - nen Kranz ge -  
On my mo - ther's grave then a cross I*

*pp*

E. *legt, den Va - ter noch zärtlich um - schlungen, dem 'Mädel ei - nen Abschieds.  
laid, And knelt as my fa - ther blessed me, I kissed fare-well to one dear*

*p*

E. *kuss, den Va - ter noch zärtlich umschlun - gen, dem Mä - del ei - nen Abschieds.  
maid, And knelt as my fa - ther blessed me, I kissed fare-well to one dear*

E. kuss, so hab' ich mich los-ge-run-gen, so hab' ich mich los-ge-  
 maid, and then the wideworld pos-sessed me, and then the wide world pos-

*Etwas schneller.*

E. run-gen! Die Zeit ver-rann, das Le-ben  
 sesssed me! The world rolled on, the years flew

E. rollt, sie ken-nen mich nicht wie-der!  
 by, They know-me now-no lon-ger!

E. die Zeit ver-rann, das Le-ben  
 The years flew by, the world rolled

E. *dim. p*

rollt, der Va - ter todt, das Mä - del fort, ver -  
 on, my fa - ther's dead, my sweet - heart gone, Ah

E. klun - gen Ju - gend - lie - der! Der  
 love may be strong life is stron - ger! My

*f cresc. molto*

E. *dim.*

Va - ter todt, das Mä - del fort, ver. klun - gen Ju - gend - lie - der! O  
 fa - ther's dead, my sweet - heart gone, tho' love may be strong life is stron - ger! O,

*p dimin. pp*

(zart und innig)  
 (tenderly and with feeling)

E. ei - tel Glück, o ei - tel Gold, da - hin sind Lieb' und Treu - e, ver -  
 what to me are goods and gold, if she, my love; be - tray, when  
 Langsam. (me)

*pp sehr zart*

May.

(May ergriffen, legt die Hand aufs Herz, auf die Augen.)  
 (May is affected by the song presses her hands to her heart and eyes.)

M. \_\_\_\_\_

E. lo - ren Treu und Lie - be hold, da - hin des Le - bens Mai! O  
 love and truth are bought and sold, And night has dimmed my day! O

pp

M. \_\_\_\_\_

E. ei - tel Glück, o ei - tel Gold, da - hin sind Lieb und Treu - e, ver -  
 what care I — for goods or gold, if she, my love, be - tray, (me) when

M. \_\_\_\_\_

(für sich) (frei)  
 (aside) (frankly)

Wie selt - sam  
 The stranger's

E. lo - ren Treu und Lie - be hold, da - hin des Le - bens Mai!  
 love and truth are bought and sold, And night has killed my day!

rit.

cresc. rit. p

(zu Edward.)  
(To Edward.)

M.

tönt des fremdenSang, es klingt so süß, es klingt so bang! Ihr-hat-tet ei-ne Braut?  
*song is sad and low, it fills my wea-ry heart with woe! You loved the maiden true?*

Edward.

Gar lieb' und traut!  
*I loved her true!*

*p sempre*

'Sist  
*Long,*

May (träumerisch).  
(dreamily)

E.

lan-ge her -  
*long a-go -*

s'ist lan-ge her!  
*'Twas, long a-go!*

Allegro moderato.

Tackleton.

Gar wohl-feil ist's, von Reich-thum nur zu schwätzen,  
*You talk of for-tune free-ly, 'tis your plea-sure!*

*f* *p*

Edward.

zieht einen Lederbeutel mit Kleinodien hervor.  
(Produces a leather bag, filled with jewels and shows

(höhnisch zu Edward)  
(Scoffingly to Edward.)

sehr gern!  
I will!

lasst doch was seh'n von Eu - ren Schätzen?  
But talk is cheap - pro - duce your trea - sure!

zeigt ihm erst Tackleton. Während May kaum einen flüchtigen Blick auf die Herrlichkeiten wirft, ist Dot ganz geblendet.)  
(them to Tackleton. May hardly glances at the gems, but Dot seems dazzled.)

da seht! und al - les echt! Nun ist's nicht wahr? Ihr Spöt - ter sprecht?  
You see! These gems be - hold! And cease to sneer! They're gold as gold!

Allegro.

Dot.

Ach, — das ist herr - lich,  
Ah, — they are love - ly,

*ff* *f* *p*

lasst mich se - hen, das sind Per - len, das E - del - ge - stein!  
let me see them, pre - cious ru - bies and pearls - of price I see!



D. Ei - - - nem die Au - gen ü - ber - geh'n von dem  
 Oh, - - - how the dain - ty, pearls do - gleam! But - - - the

D. Schim - mern und bun - ten Schein! darf ich's pro - bi - ren?  
 ru - bies so red for me! Could I - - - but try them on?

D. mich - - - schmücken zum Scherz, - - - zum Scherz?  
 On - - - ly for - - - fun, just to see, - - - to see?

D. wär Al - les mein, wär Al - les mein, mir zer -  
 Ah, were they mine, ah, were they mine, what a

D. spränge das Herz! mir zerspränge das Herz!  
*belle I should be!* *What a belle I should be!*

(legt den Schmuck an)  
 (She tries on the jewels.)

D. Seht, wie im Schlo - sse die Da - men sich  
*Yes, like a la - dy who rides in her*

*Etwas ruhiger*

D. tra - gen, hab' es neu - lich beim Fest - ge - se - hen; mit die - sem  
*car - riage, decked in this fi - ner - y, fair I should se - em; or, like a*

D. Schmuck, ja würd' ich es wa - gen, liess mich selbst vor dem Kö - nig seh'n  
*Queen (on) the morn of her mar - riage, I'd be, un - til I woke (from) my dream!*

Mässiges Walzertempo.

Dot.

Lich - ter - glanz wie hold, Schlep - pen von  
 Jew - els and joys un - told, Sa - tin and

Sü - - sse

la - - det

At - las und Gold. Sü - sse Mu - sik la - det zum Ball,  
 Sil - ver and gold, Mu - sic and light, Sure and in - vite.

*cresc. poco*

*dolce espress.*

das wär' mein Fall, - ja mein Fall. Zierlich na - hen sich  
 all in my hand - here I hold. Now the lords all draw  
 (nobles)

*dim.* *p dolce*

wie sie sich vornehm be - nahmen

Her - ren den Da - - men, den Da - - - men, neig - ten  
 near to their la - - dies, their la - - - dies, bow - ing so

D. *sich, lächel-ten kaum. schwebten dann leicht durch den Raum. (la - a)*  
*low - - - si-lent and slow, - - - glid-ing and dan - cing they go. La - a*

D. *la la - a la - la la - la*  
*la la - a la - la la - la.*

(tanzt)  
 (dancing)

*p dolce*

wie  
 I

D. (immer tanzend)  
 (still dancing)

*schön ist's zu tan-zen,*  
*dote up on dan-cing,*

*cresc.*

(ohne Tanz)  
(not dancing)

D. gar zu roth sind nur die Lippen, färben ab beim Becher - nip-pen, ach,  
 But my face is far-too rud-dy— no-ble cheeks are pale and mud-dy, Ah,

D. ach, ah, wie schön, sich im Saal zu dreh'n. Ach,  
 ah, ah, (how) I long for a dance and song! Ah,

*cresc.* *f* *p* *dim.* *p*

D. wär' der Schmuck nur mein, könnt' ich ge-wiss die Schön-ste sein la - a  
 were she gems but mine, yes, like a queen I'd sure-ly shine! La - a

*cresc.* *dim.* *p dolce*

*Langsam. rit.*

D. la la - a la. Ach, wär' der Schmuck nur mein, könnt' die Schön-ste sein.  
 la la - a la. Ah, were the gems but mine, queen - ly bright I'd shine!

*rit.*

Lebhafter.  
Dot.

(zart)  
(softly)

John.

Seht, so tra-gen's die Da - men fein - müchtest wohl  
That's the way that the gems should be worn - Do you re -

Ei - ne von ih - nen sein - und ge - fal - lenden vornehmen Herrn. Hast wohl den  
gret you are low - ly born? Then their Lordships world full at my feet! Am I too -

(Dot nimmt mit beschämten Blick auf John das Geschmeide ab und gibt es Edward zurück.)  
(Dot gives a shame faced look at John, takes off the gems, and returns them to Edward.)

Hab' dich auch oh - ne Ge - schmei - de gern,  
No, no, I love you, dear, poor and plain -

simplen John nicht mehr gern?  
plain to please you, my sweet?

(sich schelmisch vorstellend)  
(roguishly)

scheer'mich nicht um die vornehmen Herrn! mei - ne Schätze kommen von Gott - blei - be  
you a - lone are my cho - sen swain! All that I prize from Hea - ven I got - let - me

(auf den Ehering zeigend)  
(Showing her wedding ring.)

D. *3* *3* *3* *3*

lie-ber die kleine Frau Dot. Kann den kost-ba-ren Ring ver-schmerzen, trag' ich nur  
die, dear your own lit-tle (darling) Dot. Only one glit-ter-ing gaud I trea-sure on-ly this

D. *3* *3* *3* *3*

Den- mit- fro- hem Herzen, mei- ne Schätze kommen von Gott- blei- be  
ring- can- give me pleasure, All that I prize from Hea-ven I got- let- me

*p* *pp*

(knixt zierlich)  
(she curtsseys daintily)

Edward.

D. *3* *3* *3* *3*

lie-ber die kleine Frau Dot! Wenn Ihr's er-laubt, Herr Fuhrmann John, soll  
die, dear your own lit-tle (dar-ling) Dot! If you per-mit me, Car-rier John, your

*f*

(für sich)  
(aside)

E.

sie dies Kreuzchen tra- gen! Nun gilts,— Ge-fahr ist im Ver-zug, nun  
wife shall wear this neck-lace. And now— there's dan-ger in de-lay, to

(Lied von Dot, während er ihr das Kreuzchen an einer goldenen Kette umhängt.)  
*(in an undertone, while he puts a gold necklace round Dot's neck.)*

E.

muss ich Al-les wa-gen!      Frau Dot, ein Wort, Edward bin ich  
*win, I must be reck-less!      Friend Dot one word Ed-ward am I,*

Dot (halbunterdrückter Schrei).  
*(stifling a cry)*      Edward.      Dot.

ha!  
*ah!*  
 John.

Um Himmelswillen schweigt.  
*For pi-ty's sake be still.*

Nichts, nichts, die  
*Oh dear, that*

**Allegro moderato.**

Was ist dir, Dot?  
*What ails you, Dot?*

D.

Na-del da- ich stach mich in den Fin-ger,-      Und Ihr, mein schö-nes  
*nee-dle there- I stuck it in my fin-ger.-      And you, my pret-ty*

Edward (zu May).  
*(to May).*

Langsam.

E.

stil-les Kind,      wollt Ihr nicht et-was wäh-len?      Schön Dank, mein Herr, s'ist mei-ne  
*maid-en mute,      do not my gems al-lure you?      Oh, thanks, my bride that is to*

Tackleton (prahlerisch).



**Dot** (in Aufregung auf Tacklet weisend).  
(with emotion indicating Tackleton).

T. *3*  
Braut, wird ihr an Schmuck nicht feh-len! Glaubt ihm das nicht, der da- las heisst- wenn  
*be lacks no-thing, I as-sure you! Ah 'tis not true. Look, dear- that man- If*

(immer mit der Singstimme)

(immer mehr verwirrt, stotternd)  
(growing more and more confused, and stammering)

D. *3*  
zwei sich lie-ben- die Braut und auch der Bräuti-gam, und alt und jung- ich  
*you are lov-ers- the bride and, and, the bride groom, too.. one.. old one young- I*

(zögernd, gerührt)  
(confused and with emotion)

(innig)  
(intensely)

D. *ten.*  
mei-ne nur- so oh-ne Lie-be- siehst du John, wir Zwei, wir ha-  
*can.. oh well.. you're har-dly lo-vers- Look you, John, we two, were o-*

(in Thränen ausbrechend)  
(bursting into tears)

John (ärgerlich)  
(angrily).

D. *o*  
- ben-uns so lieb gehabt!- mein Gott!  
*- ver head and ears in love!- o God!* Was  
*What's*

(Dot lacht hell auf ha, ha, ha, ergreift May, welche sich teilnehmend genähert hat, bei beiden Händen und wirbelt mit ihr herum.)  
 (Dot laughs loudly as she does so, catches hold of May, who has drawn near to her by both hands and dances round with her.)

May.

Frau Dot, was ist Euch nur?  
 Why, Dot, what is it, dear?

hat sie nur, die-Närrin!  
 wrong with her, the silly thing?

*pp*

Schnell. (Allegro.)

Dot (schnippisch lachend zu Tackleton).  
 (laughing pertly and addressing Tackleton).

Da ist die Braut, Herr Bräutigam, ich gra-tu-li-re, ich gra-tu-li-re.  
 Your bride be-hold, she's ra-thercold! I wish you joy, sir, I wish you joy, sir.

*f*

Sehr langsam gemessen.

Tackleton (leise). (er zieht John beim Rock auf die Seite)  
 (sotto voce). (taking John aside)

Hört John, ein Wort—  
 Friend John, one word—

*pp*

(geheimnisvoll)  
(mysteriously)

T. *Da ist's nicht richtig; I smell some dan-ger!* *der Frem-de da There's some-thing queer*

T. *thut gar so wichtig! a-bout this stranger!* *was gilt's, ich nehm den Fall nur an! sup-pose I err may be, who knows?*

T. *es wär, that man—* *es wär, that man—* *es wär ein ver-should be a de-*

John.

(gereizt)  
(exasperated)

T. *Ihr seid ein Narr! Bah, you're a fool!*

T. *kleideter Ga-lan signing Don Ju-an!* *Und Ihr ein grösse- rer fürwahr, And you're a dunce-go back to school!*

T. 

Seht, wie sie glüht, sich neckisch um den Fremden müht! Glaubts  
 See how she smiles, how shyly she employs her wiles! B.

(John kämpft mit sich)

(John tries to conquer his emotion).

T. 

mir, Ihr seid nicht jung, nicht reich, die Weiber sind sich alle gleich! Lasst einen  
 ware, for you're not young or rich, so keep an eye on yonder witch! Should you but

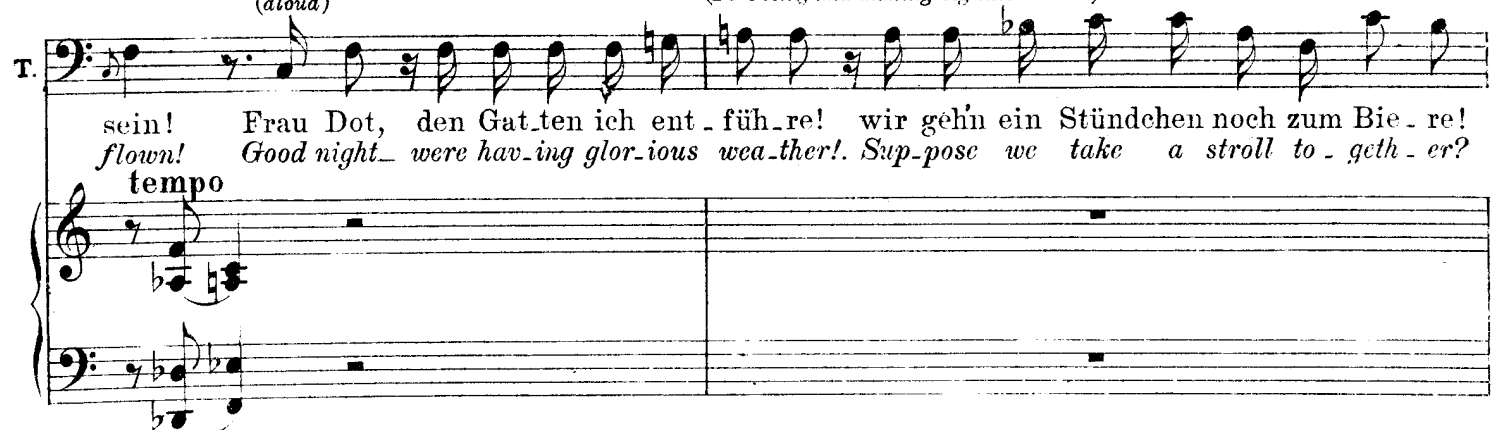
T. 

Augenblick die beiden nur allein, die werden rasch ein girrend Pärchen  
 leavethem here a little while alone, you'd find, I fear, your wife away had

*rit.*

(laut)  
 (aloud)

(zu John, macht dabei John heimliche Zeichen)  
 (To John, and making signals to him.)

T. 

sein! Frau Dot, den Gatten ich entführe! wir geh'n ein Stündchen noch zum Bierre!  
 flown! Good night— were having glorious weather! Suppose we take a stroll to gether!

*tempo*

Dot  
 Mein Herz er - bebt, ich will sie schützen,  
*My wo - man's heart is loud - ly bea - ting,*

May.

Edward.  
 Mir ist so bang, es droht der Mor - gen!  
*My heart is dad, I dread the mor - row!*

John.  
 Mein Herz er - bebt, was muss ich hö - ren!  
*My heart is full of dread and sor - row!*

Tackleton.  
 Ein Gift schleicht sich in mei - ne See - le,  
*Dis - trust has filled my soul with sor - row,*

Der Frem - de dort will uns be - trü - gen,  
*That sai - lor man may bring me sor - row,*

D  
 treu - e Lie - be eint das Paar! Nun gilt's geschickt  
*Long a - go love made them one! A friend they need,*

M  
 Theu - rer kehrest du nicht zurück! die Stun - de naht,  
*Dea - rest, are you lost for aye? The time drans near,*

E  
 wär' es mög - lich, treu - los sie? der al - te Schuft  
*Can my dear be false to me? The rogue would wed*

J  
 wär' es mög - lich, un - treu sie? der Schuft ist schuld  
*Can my wife so worth - less be: The rogue has made*

T  
 echt sein Gold. die Mie - ne nicht! Was hat er vor  
*False to me his face ap - pears! What mis - chief would*

D  
die Zeit zu nützen, Ret-tung fand sich wun-der-bar! Wo  
And time is flee-ting, some-thing quick-ly must be done! Tho'

M  
mit ihr die Sorgen, schwinden seh' ich all' mein Glück! O  
the time of sor-row, Hope is fa-ding fast a-way! O,

E  
will sie be-thö-ren, folgt sie ihm, ich trüg es nie!  
my May to-mor-row! What, with-out her, should I be?

J  
wenn ich mich quä-le, spricht er wahr, ich trüg es nie!  
me dread the mor-row, all the world seems dark to me!

T  
mit sei-nen Lü-gen? In mein Netz noch läuft der Wicht! Das  
he work to-mor-row, when my bride the al-tar nears? In

## Sehr mässig.

O  
höch-ste Not, da schwebt hernie-der Got-tes Trost und brin-get Ruh! Nur  
dark may seem our night of sor-row, (in) God we'll trust to Him we'll go! His

M  
dunk-le Nacht senk' dich hernie-der, gön-ne mei-nem Her-zen Ruh! Im  
Come, sweet night, and still my sor-row, dull my a- - ching pain and wo! From

E  
Ge-lieb-te May, wie sü-sser Flie-der we-het mir—dein  
My own my sweet, in joy or sor-row, all to you—my

J  
O dunk-le Nacht, senk' dich her-nie-der, brin-ge mei-nem  
O, come, black night, and still my sor-row, dull my a- - ching

T  
schö-ne Kind im schlan-ken Mieder, rau-bet mir des Al-ters Ruh!  
vain of love re-lief Pd bor-row, nought but mar-ry now I Know!

Sehr mässig.

D. sei - ne Hand ge - lei - tet wie - der Lie - be ih - rem  
 lov - ing Hand - may cheer our mor - row, Wipe - a - way - our

M. Schlummer nur - seh' ich ihn wie - der, Träu - me füh - ret  
 slum - ber hap - pi - ness I'll bor - row, dream of him for

E. A - them zu! Der treu - en Lie - be ged - en - ke wieder, gön - ne mei - ner  
 love - must go! For - get - ful - ness from my faith I'll bor - row, nought but love my

J. Her - zen Ruh! O Glau - be hold, ach keh - re wie - der! al - le Zwei - fel  
 pain and wo! I'll dream she's true till faith I bor - row, This - a - lone re -

T. Ich hal - te sie, er kehrt nicht wie - der, rasch ge - wagt, ich  
 I'll hold her tight, tho', till to - mor - row, Keef - her 's spite of

D. Zie - le zu! Mein Herz er - bebt, ich will sie schü - tzen, treu - e Lie - be  
 pain and wo! My wo - man's heart is loud - ly bea - ting, Long a go - love

M. ihn mir zu! Mir ist so bang, es droht der Mor - gen Theu - rer, kehrt du  
 whom I pray! My heart is sad, I dread the mor - row, Dea - rest, are - you

E. Sehnsucht Ruh! heart shall know! Wär' es möglich, dass  
 heart shall know! Can my dea - rest be

J. bannst nur du. Ein Gift schleicht sich in mei - ne See - le, wär' es mög - lich  
 lief I'll know! Dis - trust has filled my soul - with sor - row, Can my wife so

T. grei - fe zu! Der Frem - de dort will uns be - trü - gen, echt sein Gold, die  
 friend or foe! That sai - lor man may bring us sor - row, false - to me - his

*dim.* *rit.* *tempo*  
*p*

D. eint das Paar! Nun gilt's geschickt die Zeit zu nützen.  
*made them one! A friend they need and time is fleeting,*

M. nicht zu rück! Die Stan-de naht, mit ihr die Sor-gen,  
*lost for aye! The time draw near, the time of sor-row,*

E. treu-los sie? Der al-te Schuft will sie be-thö-ren,  
*false to me? The rogue would wed my May-to-mor-row,*

J. un-treu sie? Der Schuft ist schuld, wenn ich mich quä-le!  
*worth-less be? The rogue has made me dread the mor-row!*

T. Mie-ne nicht! was hat er vor, mit seinen Lü-gen?  
*face appears! what mischief would he work to mor-row,*

*rit.* *tempo*  
*dim.* *p*

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

D. Ret-tung fand sich wun-der-bar! wo höch-ste Not, da schwebt hernie-der  
*some-thing quick-ly must be done! Tho' dark may seem our night of sor-row,(in)*

M. schwin-den seh' ich all-mein Glück! O dunk-le Nacht, senk' dich hernieder,  
*Hope is fu-ning fast a-way! O come, sweet night, and still my sorrow,*

E. folgt sie ihm, ich trüg es nie! Ge-lieb-te May, wie sü-sser Flie-der  
*What with-out him should I be? My own, my sweet, in joy-or sor-row,*

J. spricht er wahr, ich trüg es nie! O dunk-le Nacht senk' dich hernie-der,  
*All the world seems dark to me! O come black Night and still my sor-row,*

T. in mein Netz noch läuft der Wicht! Das schö-ne Kind im schlanken Mie-der  
*when my bride the al-tar nears? In vain of love re-lief-I'd bor-row,*

*dim.* *p*  
*cresc.*



*cresc.* *dim.* *p*

D. Got - tes Trost und brin - get Ruh! Nur sei - ne Hand ge - lei - - tet wie - der  
 God we'll trust, to Him we'll go! His lov - ing Hand may cheer - the mor - row,

*cresc.* *dim.* *p*

M. gön - ne mei - nem Her - zen Ruh! Im Schlummer seh' ich ihn - - nur wie - der,  
 dull my a - ching pain and wo! From slum - ber hap - pi - ness - - I'll bor - row,

*cresc.* *dim.*

E. we - het mir dein A - them zu! wie sü - sser Flie - der, weht  
 all to you my love must go! In joy or sor - row, my

*cresc.* *dim.* *p*

J. brin - ge mei - nem Her - zen Ruh! O Glau - be hold, o keh - - re wieder,  
 dull my a - ching pain and wo! - I'll dream she's true, and faith - - I'll borrow,

*cresc.* *dim.* *p*

T. rau - bet mir des Al - ters Ruh! Ich hal - te sie, er kehrt nicht wie - - der.  
 nought but wor - ry now I know! I'll hold her tight, tho', till to - mor - - row,

*cresc.* *dim.* *p*

*cresc.* *f*

D. Lie - be, Lie - be ih - rem Zie - le zu! Nur sei - ne Hand, nur  
 tender - ly, tender - ly wike a - way our tears and wo! His lov - ing Hand, his

*cresc.* *f*

M. gön - ne mei - nem Her - zen Ruh! Im Traume seh' - - ful -  
 dull - - my a - ching pain and wo! From sleep for - get - - ful -

*cresc.* *f*

E. mir dein A - them zu, we - het mir dein A - them zu, der treu en Lieb' - - ge -  
 love to you must go, all - to you my love must go, For - get - ful - ness - - from

*cresc.* *f*

J. wie - der, al - le Zwei - fel bannst nur du. O Glaube hold, ach  
 bor - row, Thus a - lone re - lief I'll know. I'll dream she's true, till

*cresc.* *f*

T. Rasch ge - wagt! Ich halt', ich hal - te sie, ich hal - - te sie, - er  
 Mine she'll be, - yes, mine the girl shall be, - the girl - - shall be; - my

*espress.* *cresc.* *f*

*dim. p pp*  
 D. sei - ne Hand ge - lei - tet Lie - be ih - rem, ih - rem Zie - le zu.  
 lov - ing hand to - mor - row ten - der - ly may wipe a - way our woe!  
*dim. p pp*  
 M. — ich ihn nur wie - der. Träume füh - ret, füh - ret ihn — mir zu.  
 ness per - chance I'll bor - row, Dreams shall give me him for whom — I pray!  
*dim. p pp*  
 E. den - ke wie - der gön - ne mei - ner, mei - ner Seh - sucht Ruh.  
 faith I'll bor - row, Nought but love, but love, my heart shall know!  
*dim. p pp*  
 J. — keh - re wie - der, al - le Zweifel bannst nur, bannst nur — Du.  
 faith I bor - row, So a - lone, a - lone re - lief I'll know.  
*dim. p pp*  
 T. kehrt, er kehrt nicht wie - der, rasch ge - wagt, rasch gewagt, ich grei - fe zu.  
 bride she'll be to - mor - row! mine she shall be, mine, in spite of friend — or foe!  
 (or) (she'll be)

(John und Tackleton verlassen den Garten)  
 Allegro. (John and Tackleton leave the garden.)

Dot. (ihnen nachblickend)  
 (looking after them)

Der Geizhals Tackleton lädt meinen Mann zum  
 That nas - ty Tackleton so friendly with my

D

Bier? Das ist zum La-chen! auch sah ich wis-peln sie und Zeichen ma-chen;  
 John? I must be dreaming! I saw them whis per, too, what are they scheming?

(zu May, welche indessen ihren Korb eingeräumt und Frau Dot stumm zum Abschied die Hand drückt) (schelmisch)  
 (To May who has been arranging her work basket and now silently gives Dot her hand.) (playfully)

D

nun gu - te Nacht, mein schö - nes Kind! Und ei - nen  
 And now good night, my pret - ty dear! And may your

Langsamer. (Moderato.) zurückhaltend

D

süssen Traum! Mein Gott! Ihr  
 dreams be bright! GoodHeavens!'Tis  
 Edward. (abseits stehend) (aside)

Ein Traum? a tempo  
 Her dreams?

D

seid's! Doch dieser graue Bart? Ihr seid's, Ihr  
 you! And yet this aged beard? 'Tis you, 'tis

E

Ich bin's, Frau Dot, bin Ed - ward!  
 'Tis I, dear Dot, 'tis Ed - ward!

D.

kehrt zurück! Gott - lob! Ihr kommt im rechten Au - genblick! Will - kommen Ed - ward  
*you come back! Thank God! Too long you've left us on the rack! So wel - come, Ed - ward,*

D.

(gerührt) (with emotion) (sich vor ihm aufpflanzend, drollig, streng) (confronting him half earnestly, half humorously)

Mein Ju - gendfreund! Aus - rei - sser, Brau - se - wind  
*My child - hood's friend! Run - a - way, yad - a - bout,*  
*(school - day friend!)* *poco sostenuto*

D.

und Deserteur, so treibt Euch endlich doch die Lie - be her?  
*and good-for-nought! And so at last your lov - ing May you've sought?* **Allegro.**

Edward (Dot bei der Hand fassend).  
*(Taking Dot by the hand).*

Ihr helft mir Dot, nicht wahr, ver - ra - tet nichts und schweigt, bis  
*You'll help me, Dot, you'll help - your friend you'll not be - tray, till*

*rit.* (allmählich ruhiger) (calming gradually) *Dot.*

E. *sich in May\_ens Her\_ze die Wahr\_heit, die Wahr\_heit mir ge\_zeigt! Gut denn, es*  
*all the truth a\_bout her young heart is made clear and sure as day! Well then\_ I*

(lachend) (laughing)

D. *sei, ich ge\_be Ge\_ne\_ral pardon und helf Euch bei, und Dem da\_von!*  
*will! Your friend I've always been, and now I'll help you still. You'll win her yet!*

(John und Tackleton hinter einem Gebüsch.) (Die beiden bemerkend; für sich.)  
 (John and Tackleton are seen behind a bush.) (Dot, noticing them, and aside.)

D. *Für\_wahr, die Bei\_den spi\_o\_ni\_ren*  
*O\_ho! And so they hoped to catch me!*

*a tempo*

(absichtlich zärtlich laut, Edwards Hand ergreifend) (affecting tenderness and grasping Edward's hand)

D. *nun gilt's, sie tüchtig an\_zu\_führen! Mein theu\_rer*  
*No, no! They'll see they can not match me! My dear\_ est*

(wieder absichtlich laut)  
(raising her voice deliberately)

D.

Freund!  
*friend!* (sie gerührt umarmend) Ich hör' Geräusch, man kommt, gebt acht! erblickt man uns, gibts gleich Verdacht!  
*Edward.* (embracing her affectionately) *I hear a sound! They come! Take care! Can they suspect? We must beware!*

wie seid Ihr gut!

(Edward ab in's Haus. Dot am Haus vorbei.)  
(Edward re-enters the house. Dot walks by.)

Tackleton (tritt höhnisch hervor).  
(coming out of his hiding place).

Schnell. Allegro moderato.

Wer ist zum Narren jetzt gemacht,  
*We're put the pair of them to flight!*

(höhnisch)  
(mockingly)

(Tackleton ab.)  
(Tackleton exit.)

T.

Ihr o. der ich? Wünsch' gute Nacht!  
*Now who's the fool? Sleep well! Good night!*

John (folgt Tackleton aus dem Gebüsch).  
(issuing from the bushes)

Schnell.


Sanct Pa. trik hilf!  
*Great God! My wife!*

J. 

Ein höllisch Trugbild narret meinen Blick!      Es stockt mein Blut, das Herz will stille  
*Did my eyes trick me? Do I not dream?      My blood runs cold! My heart is filled with*

J. 

steh'n!      Mein Weib in jenes Fremden Arm!      Mit seinem Blut soll  
*pain!      My wife! And in a stranger's Arms!      But he shall pay for*

J. 

er die Schmach mir büßen! Mein Heim zerstört, und meine Ehre! Du Schuft! das  
*this—the rogue shall answer! My hearth and home— my Dot dis hon\_ored! The rogue! But*

(Er ergreift eine Holzhacke und stürzt gegen die Thüre . . . . .  
*(He picks up a wooden hoe and rushes to the door.)*)

J. 

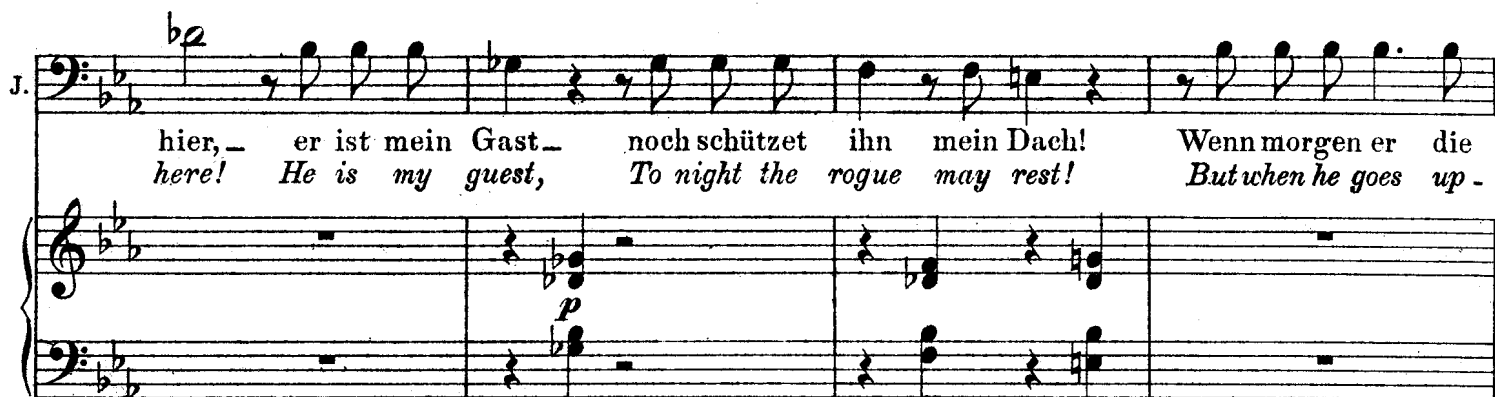
schuld' ich Dir!  
*he shall see!*

hält plötzlich inne.)  
(He checks himself.)

J. 

Nein, nein, nicht jetzt, nicht  
No, no, not now, not

*ff*

J. 

hier, — er ist mein Gast — noch schützt ihn mein Dach! Wenn morgen er die  
here! He is my guest, To night the rogue may rest! But when he goes up —

*p*

J. 

Schwele ü . ber.schrei . tet, dann treff' ich ihn! Mein Weib ver -  
on his way to mor - row, This deed he'll rue! My wife! She's

*fz*

J. 

(lässt die Haeke sinken)  
(drops the hoe)

führt durch schnö . des Gold! — es steigt mir siedend bis in's  
sold her - self for gold! My heart is sore, each thob's a

*fz*



(er sinkt gebrochen auf ei-  
(He sinks heavily on to a

J. Hirn-  
stab-

Mein Weib ist ei-ne Dirn!  
My wife-my Dot-a drab!

nen Stuhl beim Tisch nieder)  
chair beside the table.)

allmählich langsamer

sehr langsam

(Das Mondlicht kündigt sich an.)  
(Moonlight begins to lighten the scene.)

John.

Ich al-ter Thor, ich nahm ein jun-ges Weib! Treu-  
I was too old to wed so young a wife! And





J. *mein Weib, my love, fahr hin, fare - well, mein Glück! my peace!*

*fp*

J. *fahr hin, Fare - well, mein Glück! my peace! Und kommt das Morgen. And when the day dawns*

*cresc.* *f*

J. *roth, red, ich ru - fe dich nicht mehr zu - rück, the pain of love at last will cease, und wäh - le mir den her jail - er will be*

*f*

J. *Tod! dead! fahr hin! Fare - weil! und kommt das Mor - gen - And when the day dawns*

*f* *p*

J. *roth, ich ru - - fe dich nicht mehr zu - rück. O*  
*red, the pain of love will sure - - ly cease. O*

J. *Thor, der Weiber Treue glaubt, o Thor, mit grauem Haar! Die*  
*fool, to fancy she'd be true! O fool, how old I seem! Her*

J. *Lie - be ist ein Trug - bild, ist ein Trug - bild nur! Mein Weib! mein Weib! Die*  
*love was on - ly make be lieve, all make be lieve! My heart! My dear! Un -*

*rit. Tempo. rit. langsam*

J. *Treu - - e, die Treu . . . . . die Treu - e -*  
*true - - - to me, Un - true . . . . . Un - true.*

*(mit thranender Stimme) tearfully* *(schluchzend) (sobbing)*

(mit Thränen; sinkt schluchzend auf den Stuhl nieder, den Kopf vergrabend).  
 (Still sobbing, he sinks back on his chair and hides his face in his hands.)

J

ein Märchen war!  
 'Twas all a dream!

Sehr langsam.

sehr ruhig

pp

ppp

pp

Verschiebung.

p

dim.

pp

(hier erhebt John nochmals das Haupt mit Gebärden des Schmerzes gegen das Haus, sinkt dann heftig schluchzend auf die ver-  
 (At they point John lifts his head and gazes sadly in the direction of his cottage. They he buries his face in his arms.)

mf

f

f

dim.

p

f

p

dim.

schränkten Arme)

**Allegro moderato. (Tempo I.)**  
 (volles Mondlicht fällt auf die Scene)  
 (Moonlight floods the stage)

pp

dim.

ppp

*The Cricket.*  
*Heimchen.*

Langsam. (♩ = 60)

(Aus einem intensiv beleuchteten Rosenbusch schlüpft das Heimchen hervor.)  
(The Cricket steals out of a rose bush which is in full moonlight.)

Fuhrmann hör', du gu-ter lie-ber John! das Heim-chen  
Car-rier dear! ah, cease to sob and fear! The Crick-et

*ppp*

H.  
spricht zu dir, hörst du, glaub's nicht! und was du auch geseh'n- ich sag dir nur, nichts Üb-les  
brings good cheer. Trust on... don't doubt! No matter what you've seen, I tell you true, no harm to

H. *ist gescheh'n! Ich kenn' mein Dot-chen gut, sie liebt dich treu mit Herz und Blut!*  
*you they mean! Your Dot's as good as gold, her heart has not been bought or sold!*

H. *Bist alt nicht, Fuhrmann, bist nicht arm, bist rei-cher als der*  
*You are not old man, you're not poor! You're rich-er than the*

*pp*

H. *reichste Mann, kannst bau-en auf ihr Wort! Willst ster-ben John-*  
*rich-est man, be-lieve in her you can! To-night you'd die!..*

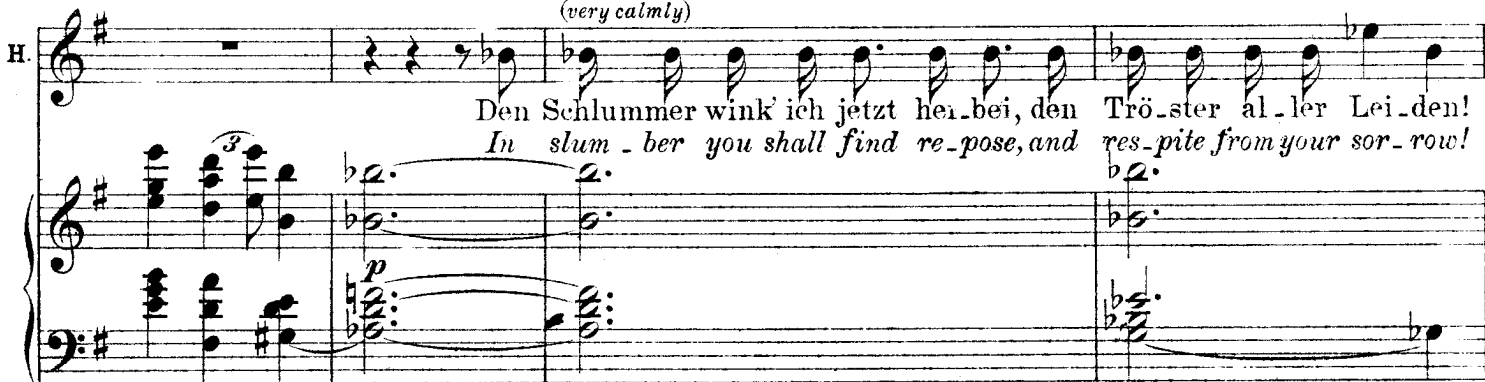
*(heraustretend, ganz leise. (stealing from the bushes))*

H. *wo heimlich e-ben sich regt ein zar-tes, jun-ges Le-ben! espress.*  
*When she you treasure may soon be-come a hap-py mo-ther!*

*ppp* *p*



(sehr ruhig)  
(very calmly)

H. 

H. 


**Chor der Heimchen und Elfen** (unsichtbar).

*Chorus of Crickets and Elves (invisible).*

(Während rechts vorne der Tisch mit dem auf einem Stuhl eingeschlummerten John.

**Schneller.** (Allegro moderato.) *(John sleeps on a chair by the table, at right of the stage, near the footlights, with the*

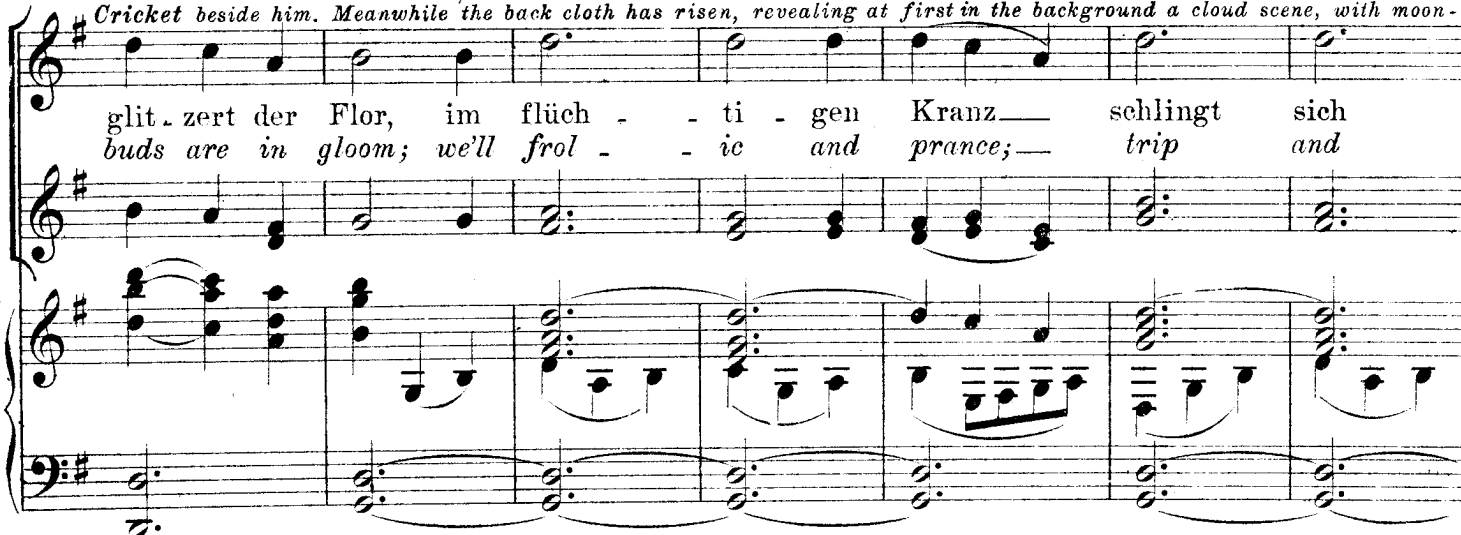
Sopr.



Alt.

**Schneller.** (Allegro moderato.) 

mit dem Heimchen an der Seite, auf der Bühne bleibt, hat sich der rückwärtige Prospect gehoben, und der verwandelte  
*Cricket beside him. Meanwhile the back cloth has risen, revealing at first in the background a cloud scene, with moon-*



Hintergrund zeigt zunächst ein mondbeleuchtetes Wolkengebilde, dann einen kleinen, von alten Bäumen eingeschlossenen Waldweher mit schilfigen Ufern und einen Ausblick in das monddurchflutete Waldinnere.) *light, which changes to another scene, showing woodland mere with reedy banks and beyond a glimpse of a deep wood, lighted by the moon.)*

der Chor zum lieb - - li - - chen Spiel!  
 turn tell his heart we en - trance!

*The Cricket.*  
 Heimchen.

Waldweher mit schilfigen Ufern und einen Ausblick in das monddurchflutete Waldinnere.) *by the moon.)* Zum Tanz!  
 Come, dance!

Zum  
 Come,

H. zum Tanz! Schwe - - stern her - bei,  
 We'll dance! Bright as the day,

Tanz! zum Tanz! Schwe - - stern her - bei,  
 dance! We'll dance! Bright as the day,

*f* *p* *l.H.*

H. *es schim - - - mert die Bahn, es*  
*and mer - - - ry are we, we'll*

*her - bei, es*  
*the day, and*

*Schwe - - - stern her - bei, es*  
*Bright as the day, and*

H. *cresc.*  
*schim - - - mert die Bahn hei - ter und frei!*  
*frol - - - ic and play, hap - py and free!*

*cresc.*  
*schim - - - mert die Bahn hei - ter und frei!*  
*mer - - - ry are we, hap - py and free!*

*cresc.*

Sopr.  
 Chor.  
 Chorus. Wir klet - - - tern em - per an.  
 Alt. A - loft on the moon - - lit

*P cantabile*

Mon - - - des - strahl, wir flat - - - tern ü - - - ber  
 air we sail, we flut - - - ter o - - - ver

Berg und Thal! Uns wiegt ein Lüft - - -  
 hill and dale! We're rocked in ro - - -

chen, uns hebt ein Düft - - - chen! Sind  
ses, we pillow on po - - - sies! The

Flüg - lein matt, trägt uns ein Blatt! zum lieb - - -  
bree - zes blow, a - way we go! to froh - - -

*p*

li - - chen Spiel, Schwestern her - bei! es schim - mert die  
ic - and dance Bright as the day, and mer - ry are

*f.*  
Bahn, heiter und frei!  
we, frolic and play!

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Bahn, heiter und frei!" and "we, frolic and play!". The middle staff is a vocal line in treble clef, likely for a second voice part, with the lyrics "frolic and play!". The bottom staff is a piano accompaniment in treble and bass clefs, starting with a forte (*f.*) dynamic. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

*p*

The second system of the score consists of two staves. The top staff is a piano accompaniment in treble clef, starting with a piano (*p*) dynamic. It features a complex texture with many beamed notes and chords. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The system ends with a fermata over the final notes.

*Red.*

The third system of the score consists of two staves. The top staff is a piano accompaniment in treble clef, featuring a complex texture with many beamed notes and chords. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The system includes a fermata over the final notes and a *Red.* (ritardando) marking.

*Red.*

The fourth system of the score consists of two staves. The top staff is a piano accompaniment in treble clef, featuring a complex texture with many beamed notes and chords. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The system includes a fermata over the final notes and a *Red.* (ritardando) marking.

8.....

Piano introduction for 'The Cricket' in G major, 2/4 time. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, both consisting of eighth and sixteenth notes.

*The Cricket.*  
Heimchen. *f*

Zum Tanz, zum Tanz, zum Tanz, zum lieblichen Spiel!  
Come, dance and dance and dance, his heart to en trance!

Sopran. *f*

Alt I. II. *f*

Vocal staves for Soprano and Alto I & II. Both parts sing the same lyrics with a melodic line of quarter and eighth notes.

*pp* *f* *fz* *ff*

Piano accompaniment for the vocal section. It features a steady bass line with chords in the right hand, marked with dynamics *pp*, *f*, *fz*, and *ff*.

H

Schwestern her - bei, es schimmert die Bahn, heiter und frei, es schimmert die  
Bright as the day, and mer - ry are we, frolic and play, we're hap - py and

Schwestern her - bei, es schimmert die Bahn, heiter und frei, es schimmert die  
Bright as the day, and mer - ry are we, frolic and play, we're hap - py and

Vocal staves for Soprano and Alto I & II, and piano accompaniment for the second section. The vocal parts have lyrics in German and English. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

H  
 Bahn, hei - ter und frei! Wir zei -  
*free, hap - py and free! In dreams*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of two staves, both with the lyrics 'Bahn, hei - ter und frei! Wir zei -' and 'free, hap - py and free! In dreams'. The piano accompaniment is written for the right and left hands, with a dynamic marking of *f* (forte) in the second measure.

H  
 gen dem Träumer die Zu - kunfts - bil - der, doch  
*we fore - shadow what 'waits the slee - per, The*

The second system continues the musical score. The vocal line has two staves with lyrics 'gen dem Träumer die Zu - kunfts - bil - der, doch' and 'we fore - shadow what 'waits the slee - per, The'. The piano accompaniment includes a triplet of eighth notes in the right hand in the final measure.

H  
 dür - fen wir nur den Gu -  
*good and gen - tle we love*

The third system concludes the musical score. The vocal line has two staves with lyrics 'dür - fen wir nur den Gu -' and 'good and gen - tle we love'. The piano accompaniment continues with the right and left hands.



H  
 ten na - - - hen. Ist rauh das  
 to gla - - - den. So cease to

The first system of music includes a vocal line (marked 'H') and a piano accompaniment. The vocal line has two staves with lyrics: 'ten na - - - hen. Ist rauh das' and 'to gla - - - den. So cease to'. The piano accompaniment consists of a treble and bass clef staff. The bass line features triplet patterns in the first three measures. Dynamics include 'f' and '8'.

H  
 Heu - - te, wird's mor - gen mil - - der! Wir  
 sor - - row, o wea - ry wee - - per! The

The second system of music includes a vocal line (marked 'H') and a piano accompaniment. The vocal line has two staves with lyrics: 'Heu - - te, wird's mor - gen mil - - der! Wir' and 'sor - - row, o wea - ry wee - - per! The'. The piano accompaniment consists of a treble and bass clef staff. Dynamics include 'f' and 'Red.'.

H  
 fa - chen im Her - zen die Hoff - - nung an!  
 day that is com - ing shall all be bright!

The third system of music includes a vocal line (marked 'H') and a piano accompaniment. The vocal line has two staves with lyrics: 'fa - chen im Her - zen die Hoff - - nung an!' and 'day that is com - ing shall all be bright!'. The piano accompaniment consists of a treble and bass clef staff. Dynamics include 'f'.

H

wir The fa - - - chen im Her - - -  
 The day that is com - - -

wir The fa - - - chen im Her - - -  
 The day that is com - - -

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

H

zen die Hoff - nung an. Ist rauh das  
 ing shall all - be bright. So cease from

zen die Hoff - nung an. Ist rauh das  
 ing shall all - be bright. So cease from

The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte) in the bass line.

H.

Heu - - - te, wird's mor - - - gen mil - - -  
 sor - - - row, o wea - - - ry wee - - -

Heu - - - te, wird's mor - - - gen mil - - -  
 sor - - - row, o wea - - - ry wee - - -

The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte) in the bass line.

*cresc.*

H. der; wir fa - - - chen im Her  
per; the day - - - that is com - - -

The first system of the score features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have lyrics: "der; wir fa - - - chen im Her" and "per; the day - - - that is com - - -". The piano accompaniment includes a *cresc.* marking and features a melodic line in the right hand and a more active bass line in the left hand.

H. zen die Hoff - - - nung an!  
ing shall all - - - be bright!

zen die Hoff - - - nung an!  
ing shall all - - - be bright!

*dim.*

The second system continues the vocal and piano parts. The vocal parts have lyrics: "zen die Hoff - - - nung an!" and "ing shall all - - - be bright!". The piano accompaniment includes a *dim.* marking and features a melodic line in the right hand and a more active bass line in the left hand.

**Chorus.**  
Chor. Sopr. u. Alt. *zart.* Langsam. (Moderato.)

Wir wissen von Al - - - len, die uns ge - fal - - - len,  
We do as we're bid - - - den, Nought shall be hid - - - den,

*pp*

The Chorus section begins with the vocal parts and piano accompaniment. The vocal parts have lyrics: "Wir wissen von Al - - - len, die uns ge - fal - - - len," and "We do as we're bid - - - den, Nought shall be hid - - - den,". The piano accompaniment includes a *pp* marking and features a melodic line in the right hand and a more active bass line in the left hand.

(Von Rechts und Links gruppieren sich Elfen am Weiher. Aus dem mondbeglänzten Weiher taucht langsam ein Strauch von rothen Rosenknospen herauf, der sich allmählich zu einem lieblichen Nest entfaltet. Die Elfengruppe theilt sich langsam in zwei gegendas Nest zulaufenden Diagonallinien. Die Elfen zeigen auf das Nest. Das Heimchen ist ganz nahe zu John getreten und weist gleichfalls graziös auf das Nest. In der Mitte erblickt man ein etwa dreijähriges Kind, ein Posthorn blasend, mit einem Fuhrmannskittel angethan, mit der andern Hand ein Holzwägelchen mit hölzernem Pferd nãchziehend (der künftige John junior). Eine Gruppe von Heimchen (Elfen) behütet zu den Füßen das Kind.)

(Fairies form groups to right and left of the mere, from the middle of which, in the moonlight there rises a bough of red rose-buds, which gradually form as it were a cosy nest. Slowly the Fairies dwide into two lines, meeting diagonally at the nest. The faries point to the nest. Meanwhile the Cricket has moved quite close to John, to whom she also shows the nest, in the centre of which is now seen a child about three years old, blowing a post-horn. In one hand the child (supposed to be the future John junior) has a toy horse and wagon. A group of Fairies (Crickets) keeps guard over the child near its feet.)

pp

Chor. Sopr. u. Alt.

Chorus. p

Wir neigen uns mild, wir zei-gen das Bild!  
 The joy we fore - told, the fu - ture be - hold!

pp

pp

(Hier entfaltet sich der Rosenstrauch langsam zum Neste.)  
(At this point the rose buds unfold and form a nest.)

(Das Kind wird nach und nach sichtbar.)  
(The child is gradually revealed.)

Chor. Sopr. u. Alt.

*pp*

Aus dem Ro - sen - strauch weht le - bend - ger Hauch! treu - er Lie - be Pfand spen - det  
 Rud - dy as the rose, to the ba - by grows! 'Tis the to - ken true, love has

*rit. Tempo*

Got - tes Hand! Träu - mer, schau, und glau - be!  
 sent to you! Drea - mer, doubt no lon - ger!

*Tempo*

(Das Kind hier vollsichtbar)  
(The child becomes plainly visible.)

*pp*

Sehr langsam.  
*f espress.*

Vorhang. Curtain.

*cresc. dim. pp f*

Vorspiel. Prelude.

Allegro moderato.

The first system of the musical score consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The right hand features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes and triplets.

The second system continues the piece with similar rhythmic patterns. The right hand has a more active melodic line with sixteenth notes and slurs. The left hand continues with eighth notes and triplets.

The third system shows further development of the musical themes. The right hand has a melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment with triplets.

The fourth system begins with a tempo change indicated by a quarter note equal to a half note ( $\text{♩} = \text{♩}$ ). The music is marked *p* (piano). The instruction *belebt* (revivifies) is placed above the first measure. The right hand has a melodic line with slurs and accents, and the instruction *stacc.* (staccato) is placed above a later measure. The left hand has a simple accompaniment with eighth notes.

The fifth system continues the melodic and accompanimental lines. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment with eighth notes.

(tr)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a variety of note values including eighth and sixteenth notes, as well as chords and rests.

The second system of musical notation continues the piece with two staves. The notation includes eighth notes, sixteenth notes, and chords. The bass staff shows some complex chordal textures.

The third system of musical notation features two staves. A dynamic marking of *f* (forte) is present in the right-hand staff. The music includes chords and melodic lines in both staves.

The fourth system of musical notation consists of two staves. The right-hand staff has a dense texture of chords, while the left-hand staff has a more rhythmic accompaniment.

The fifth system of musical notation is the final system on the page, consisting of two staves. It features a mix of chords and melodic fragments in both staves.



First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex, flowing melody in the upper staff with many accidentals, and a more rhythmic accompaniment in the lower staff.

Moderato molto.

Second system of the musical score, consisting of two staves. The upper staff is in bass clef and the lower in bass clef. The key signature remains two flats. The tempo is marked "Moderato molto". Dynamics include *pp* (pianissimo) and *p* (piano). The music features a complex, flowing melody in the upper staff and a rhythmic accompaniment in the lower staff.

Third system of the musical score, consisting of two staves. The upper staff is in bass clef and the lower in bass clef. The key signature remains two flats. The music features a complex, flowing melody in the upper staff and a rhythmic accompaniment in the lower staff.

Fourth system of the musical score, consisting of two staves. The upper staff is in bass clef and the lower in bass clef. The key signature remains two flats. The tempo is marked "a tempo". Dynamics include *f* (forte), *rit.* (ritardando), *dim.* (diminuendo), and *p* (piano). The music features a complex, flowing melody in the upper staff and a rhythmic accompaniment in the lower staff.

Fifth system of the musical score, consisting of two staves. The upper staff is in bass clef and the lower in bass clef. The key signature remains two flats. The music features a complex, flowing melody in the upper staff and a rhythmic accompaniment in the lower staff. The system concludes with a double bar line and a final chord.

First system of musical notation, consisting 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 3/4. The music features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns in both staves.

Third system of musical notation, ending with a fermata over a chord in the treble staff and a dynamic marking of *f* (forte).

*rit.* - - - *a tempo*

Fourth system of musical notation, featuring a *dim.* (diminuendo) marking in the treble staff and a *f* (forte) marking in the bass staff. A sixteenth-note triplet is indicated with a '6' above it.

Fifth system of musical notation, concluding the page with active rhythmic patterns in both staves.

First system of musical notation. The upper staff contains chords and melodic fragments, while the lower staff features a more active bass line. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation. It begins with an 8-measure rest in the upper staff, indicated by a dotted line and the number '8'. Dynamics include piano (*p*) and forte (*f*).

Third system of musical notation. The upper staff has a melodic line with slurs. Dynamics include piano dolce (*p dolce*) and piano (*p*).

Fourth system of musical notation. It features a series of chords and melodic lines. Dynamics include *rit.*, *rit. sempre*, and *cresc.*

Fifth system of musical notation. It starts with a tempo marking of *langsam*, followed by *rit.*, and then *Allegro assai.* The music is in 2/4 time. Dynamics include *ff*.

Poco meno.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a series of eighth-note chords and single notes. The bass staff provides a rhythmic accompaniment with eighth-note patterns.

The second system continues the musical piece, showing a mix of eighth and sixteenth notes in both staves, with some rests in the bass line.

The third system features a forte (*f*) dynamic marking. The treble staff has more complex rhythmic patterns, including some beamed sixteenth notes, while the bass staff continues with a steady eighth-note accompaniment.

The fourth system is marked piano (*p*). It shows a change in the treble staff's texture with more sustained chords and fewer moving lines, while the bass staff remains active with eighth notes.

The fifth system is marked forte (*f*) and introduces triplet markings (*3*) in both staves, indicating a change in the rhythmic feel.

The sixth system continues the triplet patterns established in the previous system, with both staves featuring groups of three notes beamed together.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic development with some grace notes. The bass staff features a more active accompaniment with frequent chords and eighth-note patterns.

Third system of musical notation. The treble staff shows a series of chords and moving lines. The bass staff continues with a steady accompaniment of chords and eighth notes.

Fourth system of musical notation. The treble staff includes some chromatic movement and accidentals. The bass staff maintains the accompaniment with chords and eighth-note figures.

Fifth system of musical notation. The treble staff features a more complex melodic line with many sixteenth notes. The bass staff has a rhythmic accompaniment with chords and eighth notes.

Sixth system of musical notation. The treble staff shows a melodic line with some slurs. The bass staff includes dynamic markings such as *f* (forte) and accents (>) over the notes.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth-note triplets, some marked with a '3' above them. The lower staff starts with a bass clef and a dynamic marking of *f* (forte). It contains a sequence of chords and single notes, with a *p* (piano) dynamic marking appearing in the second measure.

The second system continues the piece with two staves. The upper staff has a treble clef and shows a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The lower staff has a bass clef and contains a steady stream of chords. A *cresc.* (crescendo) marking is placed above the lower staff in the fifth measure.

The third system consists of two staves. The upper staff has a treble clef and features a melodic line with eighth and sixteenth notes. The lower staff has a bass clef and contains a series of chords. A *p* (piano) dynamic marking is present in the fourth measure.

The fourth system consists of two staves. The upper staff has a treble clef and contains a series of chords. The lower staff has a bass clef and features a sequence of chords. The system includes the markings *cresc.* (crescendo) and *sempre* (always) above the lower staff, and a *f* (forte) dynamic marking above the lower staff in the fifth measure.

The fifth system consists of two staves. The upper staff has a treble clef and contains a melodic line with eighth notes and some slurs. The lower staff has a bass clef and contains a series of chords. The marking *belebend immer* (revivifying always) is written above the upper staff in the fourth measure. A *f* (forte) dynamic marking is present above the lower staff in the second measure.

The sixth system consists of two staves. The upper staff has a treble clef and contains a series of chords. The lower staff has a bass clef and contains a series of chords. A *f* (forte) dynamic marking is present above the lower staff in the fourth measure.

First system of musical notation, consisting 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). The music features a complex, fast-moving melody in the treble staff with many beamed notes and slurs, and a supporting bass line in the bass staff.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system, with intricate melodic lines in both staves.

Third system of musical notation. The treble staff continues with rapid, beamed passages. The bass staff has a more rhythmic accompaniment. The instruction *immer schneller* is written above the treble staff in the third measure of this system.

Fourth system of musical notation. It begins with a fermata over a chord in the treble staff, followed by a series of chords. The instruction *ff* (fortissimo) is placed in the first measure of the bass staff. The system concludes with a series of chords in the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with some chromaticism. The bass staff continues with a rhythmic accompaniment, including some triplet markings.

Sixth system of musical notation, the final system on the page. It features a series of chords in the treble staff and a bass line in the bass staff. The instruction *ff* is placed in the final measure of the bass staff. The system ends with a fermata over a final chord.

## III. Abtheilung.

## Act III.

Sehr langsam.

(Wohnstube, wie in der ersten Abtheilung. Morgenzeit.)

(Dot will May, die im Brautkleide ist, eben den Myrthenkranz aufsetzen, May nimmt ihr den Kranz sanft aus der Hand.)

(Sittingroom as in the first Act. Morning.)

(Dot is about to put the bridal wreath on May's head. May who is in bridal dress, quietly takes the wreath out of her hand.)

Vorhang. Curtain.

Dot.

Nur nicht gar so trau-ri-g! Wirst ja die reichste Frau im Dorf,  
 Don't take on so, dea-rie! Why you're the rich-est girl we know,

und das ist auch et-was werth! Nimms von der leichten Sei-te, Kind!  
 And that should count for some thing! Look at the brighter side, my love!



May (den Kranz in Händen).  
(holding the wreath)

Die Stun - de naht, die Stun - de naht, —  
The hour is near, the hour is near, —

M. die Glo - cke tönt — von fer - - ne, wie trüg ich ach, — das  
The wed - ding bells — are ring - - ing. How glad - ly would - I

M. Kränz - lein — gern, wär es er - blüht — in Lie - bes - seh - nen! — O  
wear my — crown, if he, my love, — his tryst were kee - ping! — My

M. Myr - the, Myr - the, duf - te nicht, des Lieb - sten Hand dich nimmer bricht, wirst  
bri - dal wreath is nought to me, — By love it was not brought to me; — and

M.

wel-ken un-ter Thränen, wirst wel-ken un-ter Thränen!  
 oh, 'tis wet with weeping, and oh, 'tis wet with weeping!

*sf* *dim.* *pp*

(May sinkt von tiefer Bewegung ergriffen auf einen Stuhl und bedeckt ihr Antlitz mit beiden Händen. Dann verbirgt sie das Haupt schluchzend in die verschränkten Arme auf den Tisch und verbleibt so. May dreht somit der Thüre rechts den Rücken zu.)  
 May shaken by emotion, sinks on to a chair and hides her face with her hands. Then she bends her head over the table and buries her face in her arms. She sobs. Her back is non turned toward the door on the right.

(Dot setzt ihr inzwischen das Kränzchen auf.)  
 (Dot meanwhile puts the wreath on May's head.)

Edward.

(Hinter der Scene rechts.)  
 (Behind the scenes - at right.)

Allegro moderato.  
 frisch und kräftig

Hol-  
 Yo -

E.

lah!— Hollah, hollah! Es klingt ein See-manns-lied, ein  
 ho!— Yo-ho yo-ho! A sai-lor's life for me— a

E.

Lied von salziger Fluth! Die Se-gel auf! Es schiesst da-hin,  
 mer-ry life and free! The an-chor's up! A-way we go,

(Dot macht Edward durch die offene Thüre ein aufmunterndes Zeichen, dass nun der Augenblick gekommen sei.)

E.

mein Schiff so schnell und gut.  
A cross the bri - ny sea.

(Dot makes a encouragin gesture to Edward, through the open door, to show that the right time for him to act has come.)

*f* *sf*

Detailed description: This block contains the musical score for Edward (E.). It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'mein Schiff so schnell und gut.' and 'A cross the bri - ny sea.' The piano accompaniment includes dynamic markings *f* and *sf*, and a triplet of eighth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Dot (zu May, die in ihrer früheren Stellung verbleibt).  
(to May, who has not changed position)

(schelmisch)  
(mockingly)

Hör' nur, wie hübsch der fremde Seemann singt, so  
Oh my! just har - ken to the sai - lor's song! So

Detailed description: This block contains the musical score for Dot. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'Hör' nur, wie hübsch der fremde Seemann singt, so' and 'Oh my! just har - ken to the sai - lor's song! So'. The piano accompaniment consists of chords and rests. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

(für sich)  
(aside)

D.

alt er ist, doch frisch die Stimme klingt. Ich drücke mich, die brauchen keinen  
old he seems, and yet - his voice is strong! And now I'll go, for surely they won't

*p*

Detailed description: This block contains the musical score for Dot (D.). It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'alt er ist, doch frisch die Stimme klingt. Ich drücke mich, die brauchen keinen' and 'old he seems, and yet - his voice is strong! And now I'll go, for surely they won't'. The piano accompaniment includes a dynamic marking *p*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

(ab) (exit)

D.

Dritten, muss meinen John jetzt um Ver - zei - hung bit - ten!  
miss me. I'm longing for my own dear John to kiss me!

Detailed description: This block contains the musical score for Dot (D.). It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'Dritten, muss meinen John jetzt um Ver - zei - hung bit - ten!' and 'miss me. I'm longing for my own dear John to kiss me!'. The piano accompaniment includes a triplet of eighth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Langsamer. *rit.* Tempo I.

Edward (noch hinter der Scene). (heraustretend)  
(still behind the scenes) (appearing)

Hol - lah! hol - lah! Es klingt ein Seemannslied, ein  
Yo - ho! Yo - ho! A sai - lor's life for me!

E. Lied von salziger Flut! Die Se - gel auf, es schiesst dahin  
mer - ry life and free! The an - chor's up - a - way we go!

E. mein Schiff so schnell und gut! Mein  
A - cross the bri - ny sea! The

E. Lieb - - chen ist die blau - - e See,  
 flow - - ing wave my bride shall be,

*p dolce*

E. der hab' ich mich ver traut, wir  
 no love is half as true. Up -

E. ha - - ben uns ein leich - - tes Nest auf  
 on her hea - - ving heart I'll reet and

*p*

*cresc. poco*

E. schwan - - kem Grund ge - - baut! Sie  
 live my life a - - new! Full

*sf*

E. *weiss der Lie - der wun - der viel, hat*  
*man - y a won - drous song - she'll sing, when*

E. *Au - gen him - mel - blau, sie*  
*loud the storms do blow; Full*

E. *weiss der Lie - der wun - der viel, hat*  
*man - y a won - drous song she'll sing, when*

E. *Au - gen him - mel - blau; es flü - stert, rauscht und*  
*loud the storms do blow; she'll cheer me when my*

*string. poco*

E. schäumt am Kiel, es pfeift der Sturm im  
 soul op - prest, and on a - gain we'll

*string. poco*

*cresc.*

E. Tau!  
 go!

8

*ff*

8

*sf*

*f*

Edward.

Und muss ich ster - ben ei - nes  
*And when at last my course is*

E. Tag's, ist ein - sam nicht mein Grab,  
*run, no lone - ly night I'll dread;*

E. denn mich um - schlingt die treu - e  
*Be - neath the blue she'll wrap me*

E. See, ihr Arm zieht mich hin -  
*round Her breast shall be my*



E. ab! bed! Mein Liebchen ist die blaue See,  
The flow-ing wave my bride shall be,

*pp* *colla voce* *f*

(immer mit Beziehung auf May)  
(still referring to May)

E. ihr no hab' ich mich ver-traut,  
love is half as true, hab' lie - And should

*sf* *p*

E. - ber auf das Wel-lenspiel als auf ein Weib ge -  
- you trust a woman's word, Sure-ly your trust you'll

*ff* *sf* *sf*

(Wendet sich gegen den Ausgang, an der Thüre bleibt er jedoch lauschend stehen.)  
(Turns as if to go, but remains standing and listening in the doorway.)

E. baut!  
rue!  
tempo belebt

*f*

May

(Ergriffen.)  
(Much affected.)

Ein wunder-sa-mes  
How sad and bit-ter

rit.

dim.

*p*

dim.

M. Lied voll bit-te-rem Spott und tie-fem Weh!  
sounds the wanderer's song, how full of pain,  
Es füllt so ah-nungsvoll mein  
It fills my heart with sym - pa -

(In steigender Erregung.)  
(with growing agitation)

M. Herz und hebt mich him-mel - wärts!  
thy, It means so much to me!  
Ver - ra - then ihn, nein,  
Be - tray my love, ah,

(Reisst sich den Kranz vom Haupte, erhebt sich in höchster Ergriffenheit.)  
(She tears the bridal wreath from her head and rises in deep emotion)

M. nim-mermehr!  
nev - er - more!  
Hin-weg, du eit - ler Tand,  
No bri-dal blooms for me!  
ver-rathen ihn, nein,  
Be-tray my love, ah,

*f*

M. *cresc.*  
 nimmermehr! *nev - er more!*      Hinweg, du *No bri - dal*      eit - ler Tand! *blooms for me!*      Mich schreckt nicht Noth, *In spite of all*

M.      mich schreckt *my soul*      nicht Zwang, *is strong,*      will har - ren *I'll wait*      Dein *for thee,*

M.      mein Le - be - lang! *my whole life long!*      Dein *True*      bin ich, *will I*      E - duard, *be, my love,*      nur *to*

M.      Dein! *thee;*      Dein - bin ich, *Faith - ful for*      Edward, *ev - er*      nur *to*

(Edward, der ihren Worten mit leidenschaftlichem Spiele gefolgt ist, wirft Bart und Perrücke fort und bréitet die Arme aus.)

(Edward, who has been watching and listening eagerly removes his beard and wig and opens his arms to May.)

M.

Dein! Will kei-nes An-der-n Gat-tin sein!  
*thee!* To thee a-lone a bride I'll be!

Edward. May. (Schrei.) (A cry.) (gehaucht) (whispered) Edward.

Ge-lieb-te! Ha! E-duard, Du? Du? Ich bin von  
*Be-lov-ed! Ah! You Edward, You? You? Ah, not a*

E.

Gott gesendet zu rechter Zeit! An meine Brust, Du meine  
*day too early you see me here! Come to my heart, My May, my*

E.

Se-lig-keit! (Stürmische Umarmung.) (They embrace passionaty.)  
*own, my dear!*

con fuoco

8

**Schneller.**  
May.

O sprich, Ge - lieb - ter, o sprich, Ge - lieb - ter, lieb - st du  
O speak, be - lov - ed, be - lov - ed, speak and still my

Edward.

**Schneller.** O sprich, Ge - lieb - te, lieb - st du mich?  
O speak be - lov - ed, still my fear! o

M. mich? O sag' es im - mer, dies ei - ne Wort so in - nig - lich, o  
fear! O whis - per soft - ly, the one sweet word I long to hear. One

E. sprich, Ge - lieb - te, lieb - st du mich, dies ei - ne Wort so in - nig - lich, o  
speak, be - lov - ed, still my fear, with one sweet word I long to hear. One

M. *rit.*  
 sag' es im - mer, im - mer, sag' es im - - mer, dies  
 word my load would ligh - ten, sure - ly ligh - - ten, with

E. *rit.*  
 sag' es im - mer, im - mer, sag' es im - - mer  
 word my load would ligh - ten, sure - ly ligh - - ten,

*f dim.*

M. *a tempo*  
 ei - ne Wort so in - niglich sei uns' - res Le - - bens Schimmer!  
 one sweet word ah, still my fear, and both our lives - - - you'll brigh - ten!

E. *a tempo*  
 dies ei - - ne Wort so in - niglich sei  
 with one sweet word I long to hear, our

*a tempo*  
*p*

M. O Se - lig - keit des  
 our mis - er - y at

E. uns' - res Le - bens Schim - mer!  
 lone - ly lives you'll brigh - ten!

M. *Wie - der - se - hens, du schön - ste al - ler Stun - den,*  
*last is en - ded, In bliss we'll bur - y sor - row,*

E. *O Se - lig - keit des Wie - derseh'n's, du schön - ste*  
*our mis - er - y at last is done, In bliss we'll*

M. *wenn sich nach lan - ger Tren - nungsqual zwei Lie - ben -*  
*Ah, yes - ter - day the world was woe, But joy shall*

E. *al - ler Stun - den, wenn sich nach lan - ger Tren - nungs -*  
*bur - y sor - row, Ah, yes - ter - day the world was*

M. *de - ge - fun - den! O sprich, Ge - lieb - ter*  
*Come - to - mor - row! Ah, won't you whis - per*

E. *qual zwei Lie - ben - de - ge - fun - den! O sprich, Ge - lieb - te,*  
*woe, But joy shall come to - mor - row! Ah, won't you whis - per*

M. *liebst*  
*one*

E. *du mich?*  
*sweet word?*

*liebst*  
*one*

*ped.*

M. *liebst*  
*one*

E. *du sweet*  
*mich?*  
*sweet word?*

M. *mich?*  
*word?*

E. *O sag' es im - mer, im - mer,*  
*One word my load would ligh - ten,*

*O sag' es im - mer, im - mer,*  
*One word my life would brigh - ten,*

*dies ei - ne*  
*one lov - ing*

*cresc. sempre*



M. dies ei - ne Wort, so in - nig - lich, sei  
 our lov - ing word, I long to hear, Our

E. Wort, so in - nig - lich, sei  
 word, I long to hear, Our

M. uns' - - - res Le - bens Schim - mer! sei uns' res  
 lone - - - ly lives would brigh - ten! Our lone ly

E. uns' - - - res Le - bens Schim - mer! sei uns' res  
 lone - - - ly lives would brigh - ten! Our lone ly

M. *rit. molto* Lebens Schimmer, uns' res Lebens Schim - mer.  
 lives would brigh - ten, yes, our lives 'twould brigh - ten!

E. *rit. molto* Lebens Schimmer, uns' res Lebens Schim - mer!  
 lives would brigh - ten, yes, our lives 'twould brigh - ten!

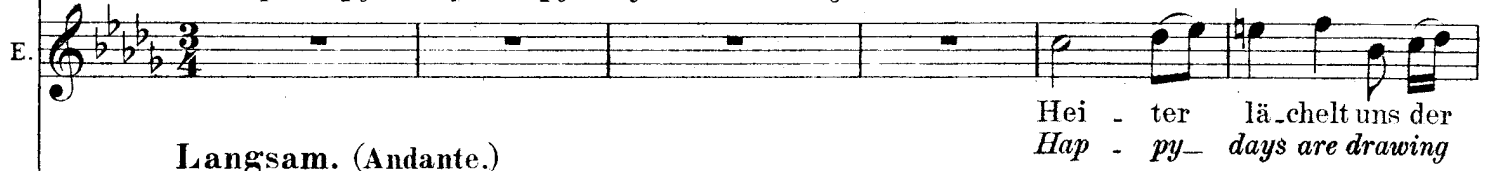
*sehr langsam*

*rit. molto* *ff* *p* *pp*

Langsam. (Andante.)

M. 

Hei - ter, hei - ter lä - chelt uns der Tag.  
Hap - py, hap - py days are draw - ing near.

E. 

Hei - ter lä - chelt uns der  
Hap - py - days are drawing

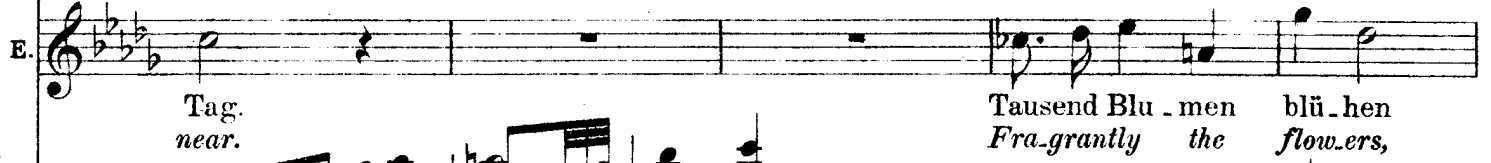
Langsam. (Andante.)



*p*  
*dolce*

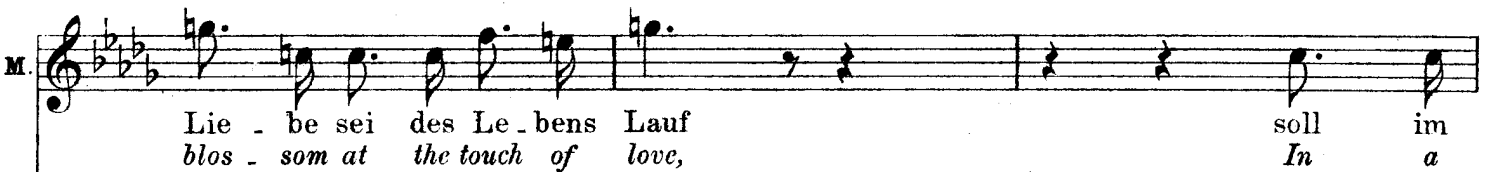
M. 

Tausend Blu - men blü - hen  
Fragrant - ly the flow - ers,

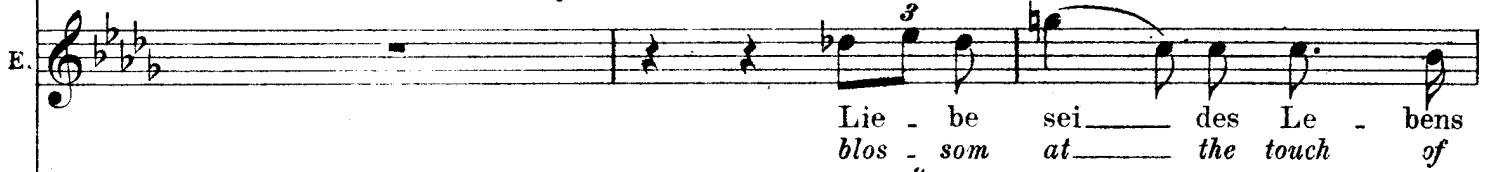
E. 

Tag.  
near. Tausend Blu - men blü - hen  
Fra - grantly the flow - ers,



M. 

Lie - be sei des Le - bens Lauf soll im  
blos - som at the touch of love, In a

E. 

Lie - be sei des Le - bens  
blos - som at the touch of



*cresc.*

M  
Her - zen glüh'n!  
thou - sand bowers!

E.  
Lauf.  
love,  
soll im Her - zen  
In a thou - sand

*espress.* *dim.*

E.  
glü - hen!  
bow - ers!

soll im Her - zen glüh'n!  
In a thou - sand bowers!

(erregt)

*dim.* *p* *cantab.*

May.  
O sprich Ge - lieb - ter  
O speak, be - lov - ed

M.  
liebst du mich?  
do but speak!

Edward.

O sprich Geliebte,  
O speak be-lov-ed,

liebst du mich? liebst du mich?  
do but speak! do but speak!

*cresc.*

May (in Extase) (extatically) (An seinem Halse.) (On his neck.)  
Achl mein theu- rer Ed-ward!  
O, my own dear Ed-ward!

*f* *dim.*

May. Edward.  
Hei-ter lä- chelt uns der Tag, hei- - ter  
Hap- py days are- drawing near, hap- - py  
Hei- ter, hei- ter lä- chelt uns- der Tag, - hei-ter lä- chelt  
Hap- py, hap- py days are draw- ing near, - hap- py days are

*p* *dolce*

M. lä - chelt uns der Tag,  
drays are draw-ing near,

E. uns der Tag,  
draw-ing near,

tau-send Blu - - men blü - - hen,  
Fra-grant - ly the flow - - ers,

M. tau-send Blu - men blü - hen,  
fra-grant-ly the flow-ers, Lie - be  
Blos-som

E. tau-send Blu - men blü - hen,  
Fra-grant-ly the flow-ers, Lie - be sei des Le - bens Lauf,  
Blos - som at the touch of love,

M. sei - des Le - bens Lauf,  
at - the touch of love, soll im Her - -  
In a thou - -

E. soll im Her - - zen - - glüh'n  
In a thou - sand - bowers.

*cresc.* *espress.*

*dim.*

M. *zen glü - hen, al - les Leid vor - bei, du bist mein.*  
*- sand bow - ers, Sor - row now is done, we are one!*

E. *Al - les Sor - row*

*dim.* *pp*

M. *Der Trennung Schmerz vor - über, du bist mein.*  
*The pain of part - ing's o - ver, We are one!*

E. *Leid - ist vorbei, du bist mein.*  
*now is all done, we are one!*

*pp*

*pp* *dim.*

M. *O blühe ew' - ge Lie - be!*  
*For e - ver love shall blos - som!*

E. *O blühe ew' - ge Lie - be!*  
*For e - ver love shall blos - som!*

*rit.* *pp* *pp* *pp*

Red.

Red.

## Allegro moderato.

M. 

Und Tackleton, der al-te Narr?  
*But Tackleton, ah, what of him?*

E. 

Dem spiel'ich ei-nen bö-sen Streich! so -  
*I'll play the rogue a nas-ty trick! Right*

*f*

E. 

gleich!  
*quick!*

Die Bur-schen hol' ich aus dem Ort, und  
*I'll call on all the lads I know, and*

*p*

E. 

kommt er dich zu ho-len,  
*when he comes to claim you,*

so las-sen sie ihn nicht mehr fort,  
*They'll hold the ras-cal tight, I trow,*

*f*

E.

bis  
and

ich die Braut  
see he does—

ge-stoh-len!  
not shame you!

*p* *f*

**Allegro molto.**

(Edward durch die Mittelthüre, May links ins Nebenzimmer ab.)

(Edward goes off through door at centre, while May goes into the adjoining room.)

*f*

*f* *sf* *sf*

*f* *p*

**Allmählich langsamer.**

(Tackleton tritt durch die Mittelthüre auf, einen mächtigen Blumenstrauss in der Hand.)

(Tackleton enters at back, through centre door, holding a huge nosegay in are hand.)



Tackleton.

Wenn  
When

*rit.*

*pp*

Sehr mässig.

T. Ei - ner geht auf Frei - ers Fuss und ist ein Bis - chen alt, er  
men like me a woo - ing go, and know they're past them prime, Un -

*p*

T. sich gar zier - lich zei - - gen muss, sonst bleibt das Weib - chen kalt. Der  
less they mind their p's and q's they'll have a dread - ful - time. The

*p*

(Zeigt eine Perlenschnur.)  
(Shows the pearls.)

T. sü - ssen Braut die Per - len - schnur, ist das nicht fürstlich, spricht, so  
bri - dal jew - els, how they gleam! A gal - lant show they make, But

T. 

ne - benbei er - wä'n ich nur, die Din - ger sind nicht echt, so  
 don't sup - pose they're what they seem, 'Twould be a sad mis - take, But

*p* *p* *pp* *p*

T. 

ne - benbei er - wä'n ich nur, die Din - ger sind nicht echt!  
 don't suppose they're what they seem, 'Twould be a sad mis - take!

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

T. 

Als Jung - ge - sell lebt ich, fürwahr! zu schwer fiel mir die  
 A bach - e - lor till now I've been, To choose a wife was

*dim.* *p*

T. 

Wahl! so ü - ber - legt ich man - ches Jahr, ver - mied der E - he  
 hard! The mai - dens on the vil <sup>3</sup> lage green, all found me on my

*p*

T. *Qual. guard!* Doch schmücken Kin - der mei - ne Flur, ach denkt von mir nicht  
*But soon or late a lone - ly man, with all his past will*

T. schlecht, so ne - benbei er - wähl'n ich nur, die Din - ger sind nicht  
*break - Some day he weds his May, or Ann, And makes a big mis -*

*dim.* *p* *p*

T. echt, so ne - benbei er - wähl'n ich nur, die Din - ger sind nicht  
*take! Some day he weds his May, or Ann, And makes a big mis -*

*p* *p* *pp*

T. echt, *take!* *f* *so*  
*Some*

(starrt vor sich hin, verwundert, als ob ihn das Gedächtnis  
(stares at vacancy, as if he has suddenly forgotten something)

T.

ne - ben bei er - wäh'n ich -  
day he weds his May, or -  
verlassen hätte)

*p* *cresc.* *f*

(Burschen von Edward geführt, kommen herein. Edward bleibt etwas im Hintergrunde.)  
(Enter village lads, ushered on by Edward, who remains in the back ground.)

*f* *l. H.* *dim.* *p* *rit.*

Sehr mässig.

(Mit Kratzfüßen.)  
(Bowling and scraping.)

Tenöre (treten auf).  
(come forward)

*rit.*

Gu - ten Mor - gen, Herr Tackleton, gu - ten Mor - gen, Herr  
Give you gree - ting, Mister Tackleton, give you gree - ting Mister

Te.

Tack - le - ton, habt uns ge - la - den, da sind wir schon! Gargern als Eu - re  
Tack - le - ton, as we're in - vi - ted, be - hold we come! We're here to do - you -

(andere Bursche [Bässe] treten auf)  
(More village lads [basses] step forward.)

Te. *f rit.*

Gä - ste zum heu - ti - gen Hochzeits - fe - ste, zum Hochzeits - fe -  
 hon - or, to buss the bride, when you've won her, yes, when you've won

Te. *dim. Tempo*

ste. Gu - ten Mor - gen, Herr Tack - leton, gu - ten Mor - gen, Herr  
 her! Give you gree - ting, Mister Tack - leton, give you gree - ting, Mister

Bässe.

Gu - ten Mor - gen, Herr Tack - leton, gu - ten Mor - gen, Herr  
 Give you gree - ting, Mister Tack - leton, give you gree - ting, Mister

*dim. Tempo*

Tackleton.

Te. Ich Euch ge -  
 You've been in -

Tack - leton, habt uns ge - la - den, da sind wir schon!  
 Tack - leton, as we're in - vi - ted, be - hold we come!

Bä. Tack - leton, habt uns ge - la - den, da sind wir schon!  
 Tack - leton, as we're in - vi - ted, be - hold we come!

(Mädchen treten auf, immer vor die Andern tretend.)  
 (Maidens step to the front.)

T. *la - den? Was fällt Euch ein, scheint mir Al - le be - trun - ken zu*  
*vi - ted? You must be mad! Too much li - quor you sure - ly have*

T. *sein. had. Sopran.*  
*Alt. Gu - ten Mor - gen, Herr Tack - le - ton, gu - ten Mor - gen, Herr*  
*Give you gree - ting, Mister Tack - le - ton, give you gree - ting, Mister*

*Gu - ten Mor - gen, Herr Tack - le - ton, gu - ten Mor - gen, Herr*  
*Give you gree - ting, Mister Tack - le - ton, give you gree - ting, Mister*

S. *Tack - le - ton, habt uns ge - la - den, da sind wir schon! Gargern als*  
*Tack - le - ton, as we're in - vi - ted, be - hold we come! We're here to*

A. *Tack - le - ton, habt uns ge - la - den, da sind wir schon! Gargern als*  
*Tack - le - ton, as we're in - vi - ted, be - hold we come! We're here to*

Sopran.

Eu - re Gä - ste zum heu - ti - gen Hochzeits - fe - ste. Habt uns ge -  
do - you hon - or, to buss the bride when you've won her. As we're in -

Alt.

Eu - re Gä - ste zum heu - ti - gen Hochzeits - fe - ste. Habt uns ge -  
do - you hon - or, to buss the bride when you've won her. As we're in -

Tenor.

Habt uns ge -  
As we're in -

Bass.

Habt uns ge -  
As we're in -

*cresc.*

la - den, da sind wir schon! Gar gern als Eu - re Gä - ste zum heu - ti -  
vi - ted, be - hold we come! We're here to do - you hon - or, to buss the

*cresc.*

la - den, da sind wir schon! Gar gern als Eu - re Gä - ste zum heu - ti -  
vi - ted, be - hold we come! We're here to do you hon - or, to buss the

*cresc.*

la - den, da sind wir schon! Gar gern als Eu - re Gä - ste zum heu - ti -  
vi - ted, be - hold we come! We're here to do you hon - or, to buss the

*cresc.*

la - den, da sind wir schon! Gar gern als Eu - re Gä - ste zum heu - ti -  
vi - ted, be - hold we come! We're here to do you hon - or, to buss the

*cresc.*

(mit Wärme) (with emphasis)

- a tempo

gen Hochzeits - fe - - - ste! Gu - ten Mor - gen, Herr Tack - le - ton, gu - ten  
 bride, when you've won - - - her! Give you gree - ting, Mister Tack - le - ton, give you

gen Hochzeits - fe - ste! Gu - ten Mor - gen, Herr Tack - le - ton, gu - ten  
 bride, when you've won her! Give you gree - ting, Mister Tack - le - ton, give you

gen Hochzeits - fe - - - ste! Gu - ten Mor - gen, Herr Tack - le - ton, gu - ten  
 bride, when you've won - - - her! Give you gree - ting, Mister Tack - le - ton, give you

gen Hochzeits - fe - - - ste! Gu - ten Mor - gen, Herr Tack - le - ton, gu - ten  
 bride, when you've won - - - her! Give you gree - ting, Mister Tack - le - ton, give you

Red.

Mor - gen, Herr Tack - le - ton, habt uns ge - la - den, da sind wir schon! Wie schön Ihr  
 gree - ting, neighbor Tack - le - ton, as we're in - vi - ted, be - hold we come! How nice it

Mor - gen, Herr Tack - le - ton, habt uns ge - la - den, da sind wir schon! Wie schön Ihr  
 gree - ting, neighbor Tack - le - ton, as we're in - vi - ted, be - hold we come! How nice it

Mor - gen, Herr Tack - le - ton, habt uns ge - la - den, da sind wir schon! Wie schön Ihr  
 gree - ting, neighbor Tack - le - ton, as we're in - vi - ted, be - hold we come! How nice it

Mor - gen, Herr Tack - le - ton, habt uns ge - la - den, da sind wir schon! Wie schön Ihr  
 gree - ting, neighbor Tack - le - ton, as we're in - vi - ted, be - hold we come! How nice it



seid und wie ma - nier - lich, das reiche Kleid lässt Euch so zier - lich! Fürwahr, das  
*seems to see you smi - ling, Your ways are real - ly most be - gui - ling! De - ny it,*

seid und wie ma - nier - lich, das reiche Kleid lässt Euch so zier - lich! Fürwahr, das  
*seems to see you smi - ling, Your ways are real - ly most be - gui - ling! De - ny it,*

seid und wie ma - nier - lich, das reiche Kleid lässt Euch so zier - lich! Fürwahr, das  
*seems to see you smi - ling, Your ways are real - ly most be - gui - ling! De - ny it,*

seid und wie ma - nier - lich, das reiche Kleid lässt Euch so zier - lich! Fürwahr, das  
*seems to see you smi - ling, Your ways are real - ly most be - gui - ling! De - ny it.*

ist ein Frei - ers - mann, — den man nicht täg - lich finden kann. Wie  
*neigh - bors, if you can, — this hus - band seems a proper man. How*

ist ein Frei - ers - mann, — den man nicht täg - lich finden kann. Wie  
*neigh - bors, if you can, — this hus - band seems a proper man. How*

ist ein Frei - ers - mann, — den man nicht täg - lich finden kann. Wie  
*neigh - bors, if you can, — this hus - band seems a proper man. How*

ist ein Frei - ers - mann, — den man nicht täg - lich finden kann. Wie  
*neigh - bors, if you can, — this hus - band seems a proper man. How*

schön Ihr seid, und wie ma - nier - lich, das rei - che Kleid lässt  
*nice you look when you are smi - ling, Your manners real - ly*

schön Ihr seid, und wie ma - nier - lich, das rei - che Kleid lässt  
*nice you look when you are smi - ling, Your manners real - ly*

schön Ihr seid, und wie ma - nier - lich, das rei - che Kleid lässt  
*nice you look when you are smi - ling, Your manners real - ly*

schön Ihr seid, und wie ma - nier - lich, das rei - che Kleid lässt  
*nice you look when you are smi - ling, Your manners real - ly*

*p dolce*

*p*

Euch so zier - lich, für wahr, das ist ein Frei - ers - mann, wie man nicht täg - lich finden  
*are be - gui - ling, De - ny it, neigh - bors, if you can, This hus - band seems a proper*

Euch so zier - lich, für wahr, das ist ein Frei - ers - mann, wie man nicht täg - lich finden  
*are be - gui - ling, De - ny it, neigh - bors, if you can, This hus - band seems a proper*

Euch so zier - lich, für wahr, das ist ein Frei - ers - mann, wie man nicht täg - lich finden  
*are be - gui - ling, De - ny it, neigh - bors, if you can, This hus - band seems a proper*

Euch so zier - lich, für wahr, das ist ein Frei - ers - mann, wie man nicht täg - lich finden  
*are be - gui - ling, De - ny it, neigh - bors, if you can, This hus - band seems a proper*

Cl.

*pp*

Fl.

Tackleton.

Ihr Ta-ge-die-be,  
You noisy wretches,

kann, nicht finden kann!  
man, a proper man!

Juch - he!  
Hoo - ray!

kann, nicht finden kann!  
man, a proper man!

Juch - he!  
Hoo - ray!

kann, nicht finden kann!  
man, a proper man!

Juch - he!  
Hoo - ray!

kann, nicht finden kann!  
man, a proper man!

Juch - he!  
Hoo - ray!

T. ihr fre - chen Laf - fen, hin - aus mit Euch! Das fre - che  
you sau - cy ras - cals, be off, I say. The grin - ning

T. *Gaffen! rascals!*  
Sopran.

(auf Edward zeigend)  
(pointing to Edward)

Alt. Nichts für un-gut, Eu-er Gnaden, der hat's uns gesagt,  
Do not blame us, We're not guil-ty; blame that fel-low there!

Tenor. Nichts für un-gut, Eu-er Gnaden, der hat's uns gesagt,  
Do not blame us, We're not guil-ty; blame that fel-low there!

Bass. Nichts für un-gut, Eu-er Gnaden, der hat's uns gesagt,  
Do not blame us, We're not guil-ty; blame that fel-low there!

*p*

(Mustert Edward)  
(Looks Edward up and down)

(für sich.)  
(aside)

Den da, ich kenn ihn nicht, doch  
To me the man's un-know. And

den müsst Ihr fra-gen.  
He did it all, Sir.

den müsst Ihr fra-gen.  
He did it all, Sir.

den müsst Ihr fra-gen.  
He did it all, Sir.

den müsst Ihr fra-gen.  
He did it all, Sir.

(zu Edward)  
(To Edward)

T. *s*  
scheint mir be-kannt sein An- gesicht!  
*yet, I de-clare, less strange he's grown!*

Du Erzlump,  
*You boo-by,*

*p* *f* *f* *p*

T. *s*  
Narr, du fre-cher Ge-sel-le!  
*fool, you im-pu-dent fel-low!*

Sieh' zu, ich  
*I'd like to*

(Erhebt die Hand während Edward ruhig die Arme kreuzt)  
(He threaten'd Edward, who quietly folds his arms.)

T. *s*  
prüg - le Dich auf der Stel-le!  
*beat you un - til you bel-low!*

Sopran.  
Doch ge-bet Acht,  
*You'd best be-ware!*

Alt.  
Doch ge-bet Acht,  
*You'd best be-ware!*

Tenor.  
Doch ge-bet Acht,  
*You'd best be-ware!*

Bass.  
Doch ge-bet Acht,  
*You'd best be-ware!*

das macht Euch Kummer, for this new-co-mer, der schwache Bursch, whom you de-spire, heisst: E-du-ard is Ed-ward

das macht Euch Kummer, for this new-co-mer, der schwache Bursch, whom you de-spire, heisst: E-du-ard is Ed-ward

das macht Euch Kummer, for this new-co-mer, der schwache Bursch, whom you de-spire, heisst: E-du-ard is Ed-ward

das macht Euch Kummer, for this new-co-mer, der schwache Bursch, whom you de-spire, heisst: E-du-ard is Ed-ward

Tacklétou.

(für sich)  
(aside)

Der Ha-be-nichts und Schwadronneur! Den bringt der Teu-fel just da-her! Was  
The good for nought, the buc-ca-neer! The Dev-il must have sent him here! But

Plummer.  
Plummer.

Plummer.  
Plummer.

Plummer.  
Plummer.

Plummer.  
Plummer.

T. *that's, mir kann's nicht schaden, hab' vor der Thüre schon den  
bah! he shan't a-larm me; the coach is wait-ing, he can't*

(May tritt bräutlich geschmückt, von (Kranz-) Brautjungfern gefolgt, aus der Thüre links.)  
(*May, in bridal dress, enters from door left, followed by her brides maids*)

**Etwas mässiger.**

T. *Wa-gen! Ach, Jungfer May, mein sü-sSES Bräutchen, kommt rasch zur Kir-che,  
harm me! My pret-ty May, my win-some wi-fie! the wed-ding bells will*

(er breitet die Arme aus. May lacht und schlüpft unter seinen Arm durch zu Edward)  
(*He opens his arms to May who laughs and evades him, slipping under his arms and joining Edward.*)

**Allegro.**  $\text{♩} = \text{♩}$

T. *schönes Täubchen! Halt mich nur, Herr Bräutigam, wer mich fasst, der wird mein  
soon be ring-ing! Catch me if you can, for he who can hold me mar-ries*

**Edward** (seinen Arm um May schlingend).  
(*putting his arm around May*).

M. *Mann! Schön Dank, Herr Bräu-ti-gam, für Eu-ren Wa-gen,  
me! My thanks, 'twas real-ly kind to send your car-riage,*

(Läuft mit May ab.)  
(Runs off with May.)

E.

der soll uns schnell zur Kir - che tra - - gen!  
we won't for - get you at the mar - - riage!

1 2 *f*

(Tackleton will ihnen nach. Die Bursche umringen ihn. Einige halten ihn fest.)  
(Tackleton tries to follow. The villagers surround him. Some hold him tight.)

**Allegro non troppo.**

*f*

**Kräftig.**

**Sopran.**

*f*

Hur - rah, Herr Bräu - ti - gam, seid doch ein Eh - renmann, kennt doch die Sit - ten,  
Here's to you, Tack - le - ton, for you're a gen - tle - man, Though it may pain you

**Alt.**

*f*

Hur - rah, Herr Bräu - ti - gam, seid doch ein Eh - renmann, kennt doch die Sit - ten,  
Here's to you, Tack - le - ton, for you're a gen - tle - man, Though it may pain you

**Tenor.**

*f*

Hur - rah, Herr Bräu - ti - gam, seid doch ein Eh - renmann, kennt doch die Sit - ten,  
Here's to you, Tack - le - ton, for you're a gen - tle - man, Though it may pain you

**Bass.**

*f*

Hur - rah, Herr Bräu - ti - gam, seid doch ein Eh - renmann, kennt doch die Sit - ten,  
Here's to you, Tack - le - ton, for you're a gen - tle - man, Though it may pain you

**Kräftig.**

*f*



ach, lasst Euch bit - ten, zahlt erst ein Fässchen Wein gleich auf der Stel - le,  
*we must de - tain you when you have not till you've trea - ted us all too a flag - on,*

ach, lasst Euch bit - ten, zahlt erst ein Fässchen Wein gleich auf der Stel - le,  
*we must de - tain you when you have trea - ted us all too a flag - on,*

ach, lasst Euch bit - ten, zahlt erst ein Fässchen Wein gleich auf der Stel - le,  
*we must de - tain you when you have trea - ted us all too a flag - on,*

ach, lasst Euch bit - ten, zahlt erst ein Fässchen Wein gleich auf der Stel - le,  
*we must de - tain you when you have not till you've trea - ted us all too a flag - on,*

dann soll Euch of - fen steh'n Thür und Schwelle! Hei - sa - sa, hei - sa!  
*then we'll al - low you to hitch up your wag - on! Hip, hip, hoo - ray, boys!*  
can we play the drag - on!

dann soll Euch of - fen steh'n Thür und Schwelle! Hei - sa - sa, hei - sa!  
*then we'll al - low you to hitch up your wag - on! Hip, hip, hoo - ray, boys!*

dann soll Euch of - fen steh'n Thür und Schwelle! Hei - sa - sa, hei - sa!  
*then we'll al - low you to hitch up your wag - on! Hip, hip, hoo - ray, boys!*

dann soll Euch of - fen steh'n Thür und Schwelle! Hei - sa - sa, hei - sa!  
*then we'll al - low you to hitch up your wag - on! Hip, hip, hoo - ray, boys!*  
can we play the drag - on!

*più sf*

Hei - sa, hei - sa - sa! Lu - stig ge - sprun - gen! Hei - sa,  
 Hip, hip, hip, hip, hoo - ray! Let us be mer - ry! Hip, hip,

Lu - stig ge - sprun - gen! Hei - sa,  
 Let us be mer - ry! Hip, hip,

Hei - sa - sa! Hei - sa - sa! Lu - stig ge - sprun - gen! Hei - sa!  
 Hip, hip, hip, hip, hoo - ray! Let us be mer - ry! Hip, hip,

Hei - sa - sa! Hei - sa - sa! Lu - stig ge - sprun - gen! Hei - sa!  
 Hip, hip, hip, hip, hoo - ray! Let us be mer - ry! Hip, hip,

*f f*

hei - sa - sa, hei - sa - sa! Lu - stig ge - sprun - gen, hei - sa! Erst wird der  
 hip, hoo - ray, hip, hoo - ray! Let us be mer - ry, hoo - ray! Now we have

hei - sa - sa, hei - sa - sa! Lu - stig ge - sprun - gen, hei - sa! Erst wird der  
 hip, hoo - ray, hip, hoo - ray! Let us be mer - ry, hoo - ray! Now we have

Hei - sa! hei - sa - sa! Lu - stig ge - sprun - gen, hei - sa! Erst wird der  
 hip, hoo - ray, hip, hoo - ray! Let us be mer - ry, hoo - ray! Now we have

Hei - sa! Lu - stig ge - sprun - gen, hei - sa! Erst wird der  
 Hip, hoo - ray! Let us be mer - ry, hoo - ray! Now we have

Fuchs ge - prellt hei - sa - sa - sa! dann wird ge - sun - gen, hei - sa - sa,  
 Caught our man, hip, hip, hoo - ray! Let us be mer - ry, hip, hip, hoo -

Fuchs ge - prellt hei - sa - sa - sa! dann wird ge - sun - gen, hei - sa - sa,  
 Caught our man, hip, hip, hoo - ray! Let us be mer - ry, hip, hip, hoo -

Fuchs ge - prellt hei - sa - sa - sa! dann wird ge - sun - gen, hei - sa - sa,  
 Caught our man, hip, hip, hoo - ray! Let us be mer - ry, hip, hip, hoo -

Fuchs ge - prellt hei - sa - sa - sa! dann wird ge - sun - gen, hei - sa - sa,  
 Caught our man, hip, hip, hoo - ray! Let us be mer - ry, hip, hip, hoo -

hei - sa! Hei - sa, Herr Tack - le - ton, hei - sa - sa - sa! seht, das ist  
 ray! — Here's to you, Tack - le - ton, hip, hip, hoo - ray! See what your

hei - sa! Hei - sa, Herr Tack - le - ton, hei - sa - sa - sa! seht, das ist  
 ray! — Here's to you, Tack - le - ton, hip, hip, hoo - ray! See what your

hei - sa! Hei - sa, Herr Tack - le - ton, hei - sa - sa - sa! seht, das ist  
 ray! — Here's to you, Tack - le - ton, hip, hip, hoo - ray! See what your

hei - sa! Hei - sa, Herr Tack - le - ton, hei - sa - sa - sa! seht, das ist  
 ray! — Here's to you, Tack - le - ton, hip, hip, hoo - ray! See what your

Lie - bes - lohn, hei - sa - sa - sa! Hei - sa, hei - sa, hei - sa - sa - sa -  
 love has done, hip, hip, hoo - ray! Huz - za! Huz - za! Hip, hip, hip, hoo -

Lie - bes - lohn, hei - sa - sa - sa! Hei - sa, hei - sa, hei - sa - sa - sa -  
 love has done, hip, hip, hoo - ray! Huz - za! Huz - za! Hip, hip, hip, hoo -

Lie - bes - lohn, hei - sa - sa - sa! Hei - sa, hei - sa, hei - sa - sa - sa -  
 love has done, hip, hip, hoo - ray! Huz - za! Huz - za! Hip, hip, hip, hoo -

Lie - bes - lohn, hei - sa - sa - sa! Hei - sa, hei - sa, hei - sa - sa - sa -  
 love has done, hip, hip, hoo - ray! Huz - za! Huz - za! Hip, hip, hip, hoo -

Tackleton.

Allegro assai.

Gebt Raum, macht Platz, zum Teu.fel!  
 Make way there! Dev - il take you!

sa!  
 ray!

sa!  
 ray!

sa!  
 ray!

sa!  
 ray!

Allegro assai.

(Sie bilden tanzend, abwechselnd Kreise um Tackleton.)  
 (They dance in and out round Tackleton.)

**Poco meno.**

Laufte nur, laufte nur, laufte nur laufte, laufte nur laufte, Ihr  
 Run a - way, oh run a - way, run a - way, and

Laufte nur, laufte nur, laufte nur laufte, laufte nur laufte, Ihr  
 Run a - way, oh run a - way, run a - way, and

Laufte nur, laufte nur, laufte nur laufte, laufte nur laufte, Ihr  
 Run a - way, oh run a - way, run a - way, and

Laufte nur, laufte nur, laufte nur laufte, laufte nur laufte, Ihr  
 Run a - way, oh run a - way, run a - way, and

**Poco meno.**

*p*

holt sie ein, laufte nur hin - ter'm Wa - gen drein!  
 don't de - lay, for it is your wed - ding day!

holt sie ein, laufte nur hin - ter'm Wa - gen drein!  
 don't de - lay, for it is your wed - ding day!

holt sie ein, laufte nur hin - ter'm Wa - gen drein!  
 don't de - lay, for it is your wed - ding day!

holt sie ein, laufte nur hin - ter'm Wa - gen drein!  
 don't de - lay, for it is your wed - ding day!



laufft nur hin - ter'm Wa - gen drein! Wird's zu spät, so tröstet Euch,  
 long, it is your wed - ding day! Should you chance too late to be,

laufft nur hin - ter'm Wa - gen drein! Wird's zu spät, so tröstet Euch,  
 long, it is your wed - ding day! Should you chance too late to be,

Wird's zu spät, so tröstet Euch,  
 Should you chance too late to be,

Wird's zu spät, so tröstet Euch,  
 Should you chance too late to be,

fin-det ei - ne An-dre gleich. Nehmt Euch doch die al - te  
 there's a bet-ter bride for thee, yes Ad Ann shall be thy

fin-det ei - ne An-dre gleich. Nehmt Euch doch die al - te  
 there's a bet-ter bride for thee, yes Ad Ann shall be thy

fin-det ei - ne An-dre gleich. Nehmt Euch doch die al - te  
 there's a bet-ter bride for thee, yes Ad Ann shall be thy

fin-det ei - ne An-dre gleich. Nehmt Euch doch die al - te  
 there's a bet-ter bride for thee, yes Ad Ann shall be thy

Ann', seht da passt die Frau zum Mann!  
*wife! She will be a joy for life!*

Ann', seht da passt die Frau zum Mann!  
*wife! She will be a joy for life!*

Ann', seht da passt die Frau zum Mann!  
*wife! She will be a joy for life!*

Ann', seht da passt die Frau zum Mann!  
*wife! She will be a joy for life!*

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a melodic line with triplet markings over the first four measures. The bass staff provides a harmonic accompaniment with chords and single notes.

Laufft nur, laufft, Ihr holt sie ein, laufft nur hin-ter'm Wa-gen drein, wird's zu  
*Run, oh reen and don't de-lay, for it is your wed-ding day. Should you*

Laufft nur, laufft, Ihr holt sie ein, laufft nur hin-ter'm Wa-gen drein, wird's zu  
*Run, oh reen and don't de-lay, for it is your wed-ding day. Should you*

Laufft nur, laufft, Ihr holt sie ein, laufft nur hin-ter'm Wa-gen drein, wird's zu  
*Run, oh reen and don't de-lay, for it is your wed-ding day. Should you*

Laufft nur, laufft, Ihr holt sie ein, laufft nur hin-ter'm Wa-gen drein, wird's zu  
*Run, oh reen and don't de-lay, for it is your wed-ding day. Should you*

The piano accompaniment continues with a treble and bass clef staff. The treble staff has a melodic line with dynamic markings *sf* and *f* in the final measures. The bass staff continues with a steady accompaniment.



spät, so trö - stet Euch, fin - det ei - ne An - d're gleich!  
*chance too late to be, there's a bet - ter bride for thee!*

spät, so trö - stet Euch, fin - det ei - ne An - d're gleich!  
*chance too late to be, there's a bet - ter bride for thee!*

spät, so trö - stet Euch, fin - det ei - ne An - d're gleich!  
*chance too late to be, there's a bet - ter bride for thee!*

spät, so trö - stet Euch, fin - det ei - ne An - d're gleich!  
*chance too late to be, there's a bet - ter bride for thee!*

Wird's zu spät, so trö - stet Euch, fin - det ei - ne Andre gleich. Nehmt Euch doch die  
*Should you chance too late to be, there's a bet - ter bride for thee, Yes, old Ann shall*

Wird's zu spät, so trö - stet Euch, fin - det ei - ne Andre gleich. Nehmt Euch doch die  
*Should you chance too late to be, there's a bet - ter bride for thee, Yes, old Ann shall*

Wird's zu spät, so trö - stet Euch, fin - det ei - ne Andre gleich. Nehmt Euch doch die  
*Should you chance too late to be, there's a bet - ter bride for thee, Yes, old Ann shall*

Wird's zu spät, so trö - stet Euch, fin - det ei - ne Andre gleich. Nehmt Euch doch die  
*Should you chance too late to be, there's a bet - ter bride for thee, Yes, old Ann shall*

al - te Ann', seht, da passt die Frau zum Mann, nehmt Euch doch die al - te Ann',  
*be your wife, She will be a joy for life, Ay, old Ann the bride shall be,*

al - te Ann', seht, da passt die Frau zum Mann, nehmt Euch doch die al - te Ann',  
*be your wife, She will be a joy for life, Ay, old Ann the bride shall be,*

al - te Ann', seht, da passt die Frau zum Mann, nehmt Euch doch die al - te Ann',  
*be your wife, She will be a joy for life, Ay, old Ann the bride shall be,*

al - te Ann', seht, da passt die Frau zum Mann, nehmt Euch doch die al - te Ann',  
*be your wife, She will be a joy for life, Ay, old Ann the bride shall be,*

(Immer mehr gegen Tackleton geschlossen heranrückend)  
 (They hem Tackleton in more and more closely.)

ja, da passt die Frau zum Mann!  
*she's the ve - ry mate for thee!*

ja, da passt die Frau zum Mann!  
*she's the ve - ry mate for thee!*

ja, da passt die Frau zum Mann!  
*she's the ve - ry mate for thee!*

ja, da passt die Frau zum Mann!  
*she's the ve - ry mate for thee!*

(So nahe wie möglich, zu Tackleton)  
(They are now, quite close to Tackleton.)

(Blöckend)  
(Bleating.)

*f* Bäh! Bah! Bäh! Bah! Bäh! Bah! Bäh! Bah!

*f* Bäh! Bah! Bäh! Bah! Bäh! Bah! Bäh! Bah!

*f* Bäh! Bah! Bäh! Bah! Bäh! Bah! Bäh! Bah!

*f* Bäh! Bah! Bäh! Bah! Bäh! Bah! Bäh! Bah!

*f* Bäh! Bah! Bäh! Bah! Bäh! Bah! Bäh! Bah!

Nehmt Euch doch die al - te Ann', seht, da passt die  
Yes, old Ann the bride shall be, She's the ver - y

Nehmt Euch doch die al - te Ann, seht, da passt die  
Yes, old Ann the bride shall be, She's the ver - y

Nehmt Euch doch die al - te Ann', seht, da passt die  
Yes, old Ann the bride shall be, She's the ver - y

Nehmt Euch doch die al - te Ann', seht, da passt die  
Yes, old Ann the bride shall be, She's the ver - y

*p*

Frau zum Mann! Lauft nur! Lauft nur! Lauft nur!  
 mate for thee! Hur - ry! Hur - ry! Hur - ry!

Frau zum Mann! Lauft nur! Lauft nur! Lauft nur!  
 mate for thee! Hur - ry! Hur - ry! Hur - ry!

Frau zum Mann! Lauft nur! Lauft nur!  
 mate for thee! Hur - ry! Hur - ry!

Frau zum Mann! Lauft nur! Lauft nur!  
 mate for thee! Hur - ry! Hur - ry!

*3*

*cresc.*

Lauft! Lauft nur, Ihr holt sie ein!  
 Run! Run, run, and don't de.lay!

Lauft! Lauft nur, Ihr holt sie ein!  
 Run! Run, run, and don't de.lay!

Lauft nur! Lauft! Lauft nur, Ihr  
 Hur - ry! Run! Run, run, and

Lauft nur! Lauft! Lauft nur, Ihr  
 Hur - ry! Run! Run, run, and

*p*

Lauft nur hin - ter'm Wa - gen d'rein! lauft!  
 For it is your wed ding day! Run!

holt sie ein! Lauft nur hin - ter'm Wa - gen d'rein! lauft!  
 don't de - lay! For it is your wed ding day! Run!

*cresc. sempre f*

(Burschen und Mäd'el haben sich die Hände gereicht und bilden tanzend einen grossen Kreis um Tackleton.)  
 (Villagers of both sexes have now joined hands and dance round Tackleton.)

Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la!

Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la!

Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la!

Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la!

*Belebend.*

Lauft nur hin - ter'm Wa - gen d'rein! Ra la la la la la la!  
 Run, it is your wed - ding day! La la la la la la la!

Lauft nur hin - ter'm Wa - gen d'rein! Ra la la la la la la la!  
 Run, it is your wed - ding day! La la la la la la la!

Lauft nur hin - ter'm Wa - gen d'rein! Ra la la la la la la la!  
 Run, it is your wed - ding day! La la la la la la la!

Lauft nur hin - ter'm Wa - gen d'rein! Ra la la la la la la la!  
 Run, it is your wed - ding day! La la la la la la la!

Ra la la la la la la! Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la! La la la la la la la!

Ra la la la la la la! Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la! La la la la la la la!

Ra la la la la la la! Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la! La la la la la la la!

Ra la la la la la la! Ra la la la la la la! Ra la la la la la la!  
 La la la la la la la! La la la la la la la! La la la la la la la!

Ra la la la la la la la la la la la la la! Ra la la la  
 La la la la la la la la la la la la la la! La la la la

Ra la la la la la la la la la la la la la! Ra la la la  
 La la la la la la la la la la la la la la! La la la la

Ra la la la la la la la la la la la la la! Ra la la la  
 La la la la la la la la la la la la la la! La la la la

Ra la la la la la la la la la la la la la! Ra la la la  
 La la la la la la la la la la la la la la! La la la la

la la la la la la la la la, juch - he!  
 la la la la la la la la la, hoo - ray!

la la la la la la la la la, juch - he!  
 la la la la la la la la la, hoo - ray!

la la la la la la la la la, juch - he!  
 la la la la la la la la la, hoo - ray!

la la la la la la la la la, juch - he!  
 la la la la la la la la la, hoo - ray!

**Immer schneller.**

(Allgemeines Gelächter. Sie bilden Spalier und lassen den wüthenden Tackleton hinaus. Alle rasch ab.)  
 (General laughter. The Villagers form an avenue and allow Tackleton to escape. All go off quickly.)

8 .....

*f*

8 .....

*f*

Sehr langsam. (Die Bühne bleibt leer.)  
 (The stage is empty.)

*fp*

(John und Dot treten durch die Mittelthüre auf. John noch etwas verdriesslich.)  
 (John and Dot enter by door C John still seems rather crusty.)

*pp*

*p*

*espress.*

*pp*

*pp*

3/4 (9/8)



*(♩ = ♩)* Dot.

Nein, John, das war nicht schön von dir,  
No, John, it was - 'nt nice of you,

D.

das war nicht schön von Dir, dein Dot - chen für so schlecht zu hal - ten!  
it was - 'nt nice of you, to think you Dot would wish to leave you!

(John mit dem Ellbogen stossend)  
(Nudging John.)

D.

Schön Dank! Ist das Vertrau'n zu mir? Und noch da - zu  
Much thanks I get for be - ing true! With one so old

John.

D.

mit ei - nem Al - ten!  
could I de - ceive you?

Nein Dot, das war nicht schön gemacht, man  
No Dot, I know it was not right, with

*Red.*



D.

fah-ren, mit fei - nem Sinn er - spä'n die rech - te Stund'.  
 dan-ger, one could not well, of course, be too dis-creet!

*pp*

D.

Ed-ward hat sei - nen Schatz ge - funden, zwei treue  
 Ed-ward has come to claim his darling, and now two

*zart*

*p*

D.

Her-zen sind vereint! Herr Tack-le-ton mag nun be-greifen,  
 lov-ing hearts are one! And Tack-le-ton has learnt the les-son,

*r. H*

*p*

D.

dass Jung und Alt sich nim-mer eint.  
 that mai-dens men who're old will shun!

*3*

John (ärgerlich).  
(angrily).

Und immer Alt und Jung und Jung und Alt, und  
*This ev - er las - ting talk of young and old, and this*

im - mer Alt und Jung und Jung und Alt und Alt und Jung. Nun hab' ich's satt das  
*ev - er las - ting talk of old and young and young and old! I'm sick and tired of*

e - wi - ge Ver - glei - chen, nun hab' ich's satt das e - wi - ge Ver -  
*hea - ring you com - pare them, I'm sick and tired of hea - ring you com -*

gleichen, die hal - ben Re - den und ge - hei - men Zei - chen. Das Zwicken, Ni - cken,  
*pare them. Your hints have gone too far, it's hard to bear them! You nod and nudge, give*

J. *höhnisch bli-cken, wenn man von dem und Je-nem spricht! Das heim-lich Seufzen*  
*mocking glances, in talk-ing of this pair or that! You sigh and say that*

J. *von dem Al-ters - un-terschied, das Ni-cken, Zwicken, höhnisch bli-cken,*  
*young and old should nev-er mate! You nod and nudge, give mocking glances,*

J. *wenn man von dem und Je-nem spricht, das heimlich Seufzen von dem Al-ters.*  
*in talk-ing of this pair or that! You sigh and say that young and old should*

(Er geht brummig auf und ab.)  
 (He walks up and down fretfully.)

J. *un-ter-schied. Und im-mer Alt und*  
*nev-er mate! This ev-er las-ting*

J.  *tr*

Jung, und Jung und Alt, und im mer Alt und Jung und Jung und  
*talk of old and young! This ev - er las - ting talk of young and*

J.  *f* *l.H.*

Alt, und Alt und Jung! Nun hab' ich's satt, das e - wi - ge Ver - gleichen,  
*old and old and young! I'm sick and tired of hav - ing you com - pare them*

J.  *(polternd)*  
*(blustering)*

wenn man von dem und Je - nem spricht, das heimlich Seufzen von dem Al - ters - un - ter -  
*in talk - ing of this pair of that! You sigh and say that young and old should nev - er*

J. 

schied und von der Nach - ba - rin das al - te Lied: „Ja, die hat's  
*mate, a - bout our neigh - bor, too, you love to parte: "Ah, she's in*

J. 

gut, der rei - che Kin - der - se - gen, der Jahr für Jahr sich  
lock! be - cause she's lots of chil - dren! A ba - by comes to

**Poco sostenuto.**

J. 

(mit ironischer Gebärde)  
(ironically)

schier un - end - lich mehrt - und wir?... Der Teu - fel ho - le  
her with ev' - ry year? We've none! The Dev - il take this

J. 

die - se Re - den, so wird das Glück in Missmuth mir ver -  
i - dle bab - bling! It turns my trust in you to doubt and

Dot. 

Seht doch den bö - sen Mann, jetzt fängt er gar zu flu - chen an,  
O what a wick - ed John! O my, o me, what go - ings on!

kehrt.  
fear!

(zurückhaltend)  
(stopping short) *rit.*

D. *und Dir zum Trotz, ich es sag; dass ich*  
*Well, just to tease you, let me tell— You this!*

*3* *3*  
noch ein Ge - heim - nis hab, noch ein Ge - heim - nis hab!  
*here in my heart is hid, here is a se - cret hid!*

*rit. molto* *Tempo*

**John.** (zornig)  
(wrathfully)

Und hun - dert noch da - zu! Doch lass' mich hübsch da - mit in  
*A hun - dred more or less! Now leave me to my lone - li -*

(John wirft alles, Puppen und Strauss von Tackleton, zornig weg von Stuhl und Tisch und setzt sich.)  
(John sweeps everything off the table and sits.)

J. *Ruh'!*  
*ness!*



## Langsam.

Piano introduction for 'Langsam.' in 9/8 time. The right hand features a series of sixteenth-note chords, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The left hand provides a simple bass line.

## Tempo I. ♩ = ♩

Dot.

Vocal and piano accompaniment for the first system. The vocal line is in 9/8 time with a dotted note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Wenn ein Quell-chen flink aus dem Fels entspringt und in dunk-ler Nacht  
 When the brooks in spring All at once do sing- When, from out the night,

Vocal and piano accompaniment for the second system. The key signature changes to one sharp (F#). The vocal line continues with a dotted note. The piano accompaniment features chords and a bass line.

Dir ein Stern-lein laecht, wenn am Ro-sen-strauch zar-te Knos-pen steh'n  
 shines a star-let bright- When the bud in May blooms in to the rose;

Vocal and piano accompaniment for the third system. The key signature changes to two sharps (F# and C#). The vocal line continues with a dotted note. The piano accompaniment features chords and a bass line.

und im Früh-lingshauch sprosst das jun-ge Grün, wenn im Schwal-ben-nest  
 And the ten-der spray green and green-er grows, When from swal-lows' nests

D. klei - - ne Schnä - - bel schreiß und der Storch am Dach  
 ti - ny twit - - trings rise - When the stork is seen

D. steht auf ei - nem Bein, Männ - chen, Männchen, rath, was mag das wohl  
 Spee - ding from the skies - Con't you re - al - ize what these things must

(John, indem es zu dämmern beginnt, verräth seine Bewegung, doch nicht zu heftig. Dot. während dieses Zwischenspiels, etwas abgewendet von John, wirft zeitweilig schelmische oder verschämte Blicke auf ihn)  
 (Day begins to dawn. John gradually shows emotion. Meanwhile Dot, who has turned away from him a little, glances at him now and then, mockingly and coyly.)

D. sein?  
 mean?

(Nahe zu John tretend, sehr zart und ruhig)  
 (She draws near John, quietly and tenderly.)

D. Ein Ge - heimnis wunder - süß, ein Ge - heim - nis  
 There's a se - cret wondrous sweet, There's a se - cret

D. wunder-süss wohnt in mei-ner Brust, ahn' es sel-ber lei - se nur,  
wondrous sweet locked with in my breast, Scarce - ly to my soul - have I

D. bin mir's kaum be - wusst, ahn' es sel-ber lei - se nur, bin mir's kaum be -  
yet my hope con-fessed! Scarce - ly to my soul have I yet my hope con -

(mit Thränen)  
(tearfully) rit.

(Von Glücksempfindung überströmt, bricht sie in Thränen aus, und bedeckt ihre Augen.)  
(Her happiness overwhelms her. She weep and hides her face.)

**Schnell.**

D. wusst!  
fessed!  
John.

(Umarmt sie stürmisch.)  
(He embraces her passionately)

Mein süßes Weib!  
My dearest Dot!

**Schnell.**

*sf con fuoco*

John. Dot.

Wie bin ich hoch, hoch be-glückt! O mein John, mein lieber guter Mann!  
 My heart is full of love and joy! O my own, my dear old darling John!

*f* *p* *pp*

Moderato (Tempo I.)

John. (Er hält sie umschlungen.)  
(He presses her to his heart.)

Da singt es wie-der! Why, there's the crick-et!

*pp sempre*

Heu-te Nacht hat es All night long it has

*r. H.* *l. H.* *Red.* *Red.* *Red.*

J. Al - les mir hin - ter - bracht! Nun blei - ben  
cheered my soul with its song! So now be -

J. wir in un - srem Stüb - chen und lau - sehen sei - nem klei - nen  
side the hearth we'll stay, — and lis - ten to his lit - tle

(John zieht Dot sanft zur Bank (links) und lässt sich mit ihr nieder, sie an seine Brust gelchnt.)  
(John leads Dot tenderly to the bench left, and sits with her, as she lays her head on his breast.)

J. Lied - chen!  
lay! —

*pp sempre*

(Das Heimchen schlüpft hinter dem Herde hervor in den Vordergrund.)  
 (The Cricket steals out from behind the hearth.)

Sehr langsam. (♩ = ♩.)

The Cricket.  
 Heimchen.

Der gold'ne Mit-tags-sonnenschein ist glühend aus-ge-  
 The summer sun a - gain doth glow, a-round us it is

*pp*  
*dim.*

breitet!  
 shining!  
 Ein heisses Zittern füllt den Hain, zur Ruh' der Schatten lei-tet!  
 Its bea-ming brightens all be-low a truce to all re - pi-ning!

(Gegen John und Dot gewendet)  
 (Addressing John and Dot.)

s'ist Sonntagsruh! Da giebt's nichts zu ver - säu - men! Ihr dür-fet  
 'Tis Sun-day morn! Your day you'll now be was-ting, As thank-ful -

*pp*

traulich Arm in Arm ein Stündchen wohl ver-träumen!  
 ly, and hand in hand, true hap - pi - ness you're tas-ting!

*pp* *8...* *pp* *pp*

(Das Heimchen tritt etwas zur Seite rechts im Vordergrund.)  
(The Cricket moves down towards the footlights and a little to the right.)  
Dot.

Wie seltsam John, der lei - se Ton umfängt mich im - mer en - ger ...  
My dea - rest John, the crick - et's song seems swee - ter now than Ev - er ...

Wie seltsam Dot, der lei - se Ton umfängt mich im - mer en - ger ...  
My own dear Dot, the crick - et's song seems swee - ter now than Ev - er ...

8.....

D. An Dei - ner Brust, gelieb - ter  
So heart to heart we'll live and

J. An  
So

*cresc. espress.*

*pp* *dim.* *pp*

D. Mann, lass ru - hen mich in Frieden! An Dei - ner Brust, ge - lieb - ter  
die, true lov - ers none can sev - er! Yes, heart to heart we'll live and

J. Dei - ner Brust, gelieb - tes Weib, lass ru - hen mich in Frieden! An  
heart to heart we'll live and die, true lov - ers none can sev - er! Ah,

D. *p*  
 Mann, an Dei - ner Brust, ge - lieb - ter Mann, lass ru - hen mich in  
 die, yes, heart to heart we'll live and die, true lov - ers none can

J.  
 Dei - ner Brust, ge - lieb - tes Weib, lass ruh'n, lass ru - hen mich in  
 heart to heart, we'll live, we'll live and die, like lov - ers none can

*cresc.* *pp*

D. *3*  
 Frie - den, ein süß' - res Plätzchen gibt es nicht auf die - ser Welt hie -  
 sev - er! No swee - ter place than this I know, I'll love thee, dear for

J.  
 Frie - den!  
 sev - er!

*zart*

D. *3*  
 nie - den! Ein süß' - res Plätzchen gibt es nicht, auf die - ser Welt hie -  
 ev - er! No swee - ter place than this I know, I'll love thee, dear, for

J.  
 Ein süß' - res Plätzchen gibt es nicht, auf die - ser Welt hie -  
 No swee - ter place than this I know, I'll love thee, dear, for



(Allmählich sich verdichtende dunkle Schleier, die später im hellsten Sonnengold leuchten, verhüllen die Scene bis in die erste Coulisse, so dass am Schlusse des Chores auch die Gestalten des John und Dot dem Zuschauer vollständig entrückt sind.)

(Gradually a dark veil which later on is brightly illuminated hides the scene, as far as the front wings, so that when the Chorus ends, the figures of John and Dot have been completely hidden.)

D.  
nie-den!  
ev-er!

J.  
nie-den!  
ev-er!

**Elfenchor** (hinter der Scene).  
*Chorus of Elves* (Behind the scenes).  
Sopran.

Die Son - ne brennt, schwül wird der Tag, der Mit - tagszau - ber  
*The glow - ing sun of sum - mer noon hath hush'd the world to*

Alt.

Die Son - ne brennt, schwül wird der Tag, der Mi - tagszau - ber  
*The glow - ing sun of sum - mer noon hath hush'd the world to*

wirkt!  
sleep!

Es schweigen Wald und Wie-sen-hag,  
*But tho' all na - ture seems to swoon,*

wirkt!  
sleep!

Es schweigen Wald und Wie-sen-hag,  
*But tho' all na - ture seems to swoon,*

und nur das Heim - chen zirpt!  
 the Crick - et watch doth Keep!

und nur das Heim - chen zirpt!  
 the Crick - et watch doth Keep!

*pp*

**Heimchen** (ganz vorne, gegen das Publikum gewendet).  
*The Cricket* (Near the footlights and addressing the audience).

Mein Lied ist aus! Der letz - te Ton ver - eint in  
 My Song is sung! 'Tis clear as day, Our lov - ers

*pp*

ei - nem Bil - de zart, Frau Dot und ih - ren bra - ven John, Jung -  
 all are free from pain, for Dot has got her John a - gain, And

*p*

May und Ed - ward, Ein Mär - chen  
 Ed - ward's won his May! 'Twas all a

*p* *pp*

H. *war das Ganze!*  
*fairy stor-y!* *Im Mondenschein*  
*An ai - ry dream* *ward es gewebt,*  
*that fades a - way*

H. *verfliegt im Morgenglanze!*  
*be-fore the morningglory!* *Ein Mär - chen war's von Menschen - glück,*  
*an ai - ry, fai - ry tale that's told,*

H. *von Treu - e und junger Lie - be!*  
*of true and of trusting lov - ers!*

(Hier beginnen die sonnendurchglühten Schleier sich allmählich langsam zu heben; der Hintergrund hat sich völlig entwölkt und zeigt in einem von dem Heimchen gehaltenen Feldblumenrahmen eine stumme Gruppe.)

(At this point the sun-shot veil begins to rise gradually, the background has grown dark and clouded, and a silent group or Picture is revealed inside a frame of flowers held by the Cricket.)

John und Dot, an seine Brust gelehnt, in traulichem Vereine auf einer Bank vor ihrem Hause sitzend. May, mit dankbarem Blicke mit beiden Händen Dot die Hand drückend. Edward mit der rechten May leicht umhalsend.

*John and Dot, whose head rests on John's breast, are seen sitting together happily united, in front of their house. May, glancing gratefully at Dot, presses Dot's hand with both her hands. Edward's right arm encircles May.*

(♩ = ♩)

**Elfenchor** wie aus der Ferne).  
Chorus of Elves (heard in the distance).

(Hier wird das Bild voll sichtbar.)  
(The picture at this point becomes clearly visible.)

Sopran.  
Ein Märchen war's von Menschen - glück!  
*An ai - rg, fai - ry tale that's told!*

Alt.  
Ein Märchen war's von Menschen - glück!  
*An ai - rg, fai - ry tale that's told!*

*f cresc. mit Wärme*

von Treu - e und jun - ger Lie - be!  
*of true and of trust - ing lov - ers!* Vorhang langsam.  
*Slow Curtain.*

von Treu - e und jun - ger Lie - be!  
*of true and sehr ruhig of trust - ing lov - ers!*

*dim. p dim. pp*

Ende.