

THE TWO SISTERS

AN OPERA IN THREE ACTS

FOUNDED ON THE BALLAD

“THE TWA SISTERS O’ BINNORIE”

TEXT BY

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MUSIC BY

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LONDON

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The Two Sisters.

Opera in three Acts.

Libretto by
Marjory Fausset.

Music by
Cyril Bradley Rootham.

Act I.

In place of an overture, six verses of the Ballad — "The Twa Sisters o' Binnorie" — will be sung by a (male) singer standing in the orchestra, immediately after the lights have been extinguished in the theatre. The Ballad will be sung without accompaniment.

Ballad.*)

Andante.



1. There were twa sis - ters sat in a bow'r, (E - din - bro'! E - din -



bro'!) There were twa sis - ters sat in a bow'r, (Stir - - ling for



aye!) There were twa sis - ters sat in a bow'r, There cam' a knight to be their



woo - er. (Bon - ny Saint John - ston - - stands - - - on Tay.)

2. He courted the eldest wi' glove and ring;
(Edinbro'! Edinbro'!)

But he lo'ed the youngest aboon a thing.
(Stirling for aye!)

The eldest she was vexed sair,
And sair envied her sister dear.
(Bonnie St. Johnston stands on Tay.)

3. She's ta'en her sister by the hand
(Edinbro'! Edinbro'!)

And down they went to the river strand;
(Stirling for aye!)

The youngest stood upon a stane,
The eldest cam' and push'd her in
(Bonnie St. Johnston stands on Tay.)

4. And by there cam' a harper fine,
(Edinbro'! Edinbro'!)

Harp'd to nobles when they dine
(Stirling for aye!)

He's ta'en three locks of her yellow hair
And with them strung his harp sae fair.
(Bonnie St. Johnston stands on Tay.)

5. He wento into her father's ha'
(Edinbro'! Edinbro'!)

And played his harp before them a';
(Stirling for aye!)

And soon the harp sang loud and clear
"Farewell, my father and mother dear!"
(Bonnie St. Johnston stands on Tay.)

6. And next when the harp began to sing,
(Edinbro'! Edinbro'!)

Tw'as, "Farewell, sweetheart" sang the string
(Stirling for aye!)

And then as plain a plain could be
"There sits my sister who drowned me"
(Bonnie St. Johnston stands on Tay.)

* This version is used by permission of J. A. Fuller Maitland, Esq. and Miss Lucy Broadwood.

Early spring evening, the courtyard of a castle. When the curtain rises, a shepherd or man at the gate is playing his hautboy. The girls of the castle are heard singing outside.

Hautboy.

Allegretto.

Curtain.

Musical notation for Hautboy, Allegretto, Curtain. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of a series of eighth notes with triplet markings, followed by a few quarter notes.

(To be sung freely and smoothly to the vowel U as in "but".)

Musical notation for vocal parts and Hautboy. It includes staves for 1st Soprano, 2nd Soprano (Girls singing behind.), Contralto, and 1st Semichorus. The Hautboy part is also present. The key signature is one sharp (F#) and the time signature is 6/8. The vocal parts are marked with a piano (p) dynamic. Section A is indicated.

(Shepherd discovered by the gate)

Musical notation for vocal parts and Hautboy, Section B. It continues the vocal parts and Hautboy from the previous section. The key signature is one sharp (F#) and the time signature is 6/8. Section B is indicated.

Musical notation for vocal parts and Hautboy, Section C. It continues the vocal parts and Hautboy from the previous section. The key signature is one sharp (F#) and the time signature is 6/8. Section C is indicated.

D

E

2nd Semichorus.

F

1st Semi.

2nd Semich. 1st Semich.

chorus 2nd Semich.

All

All

All

G

Musical score for system G, measures 1-4. The system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 4/4. The system is marked with a 'G' above the first measure. The piano accompaniment includes a triplet in the bass line in the fourth measure.

Musical score for system H, measures 5-8. The system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 4/4. The system is marked with an 'H' above the first measure.

H

dim.

Musical score for system H, measures 9-12. The system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 4/4. The system is marked with an 'H' above the first measure. The piano accompaniment includes a 'dim.' marking in the third measure.

Contralto.

I Enter Ellen

Piano. *p*

Musical score for system I, measures 13-16. The system consists of four staves. The top staff is the vocal line for 'Contralto.', and the bottom three staves are the piano accompaniment for 'Enter Ellen'. The key signature has two sharps (F# and C#). The time signature is 4/4. The system is marked with 'Contralto.' above the first measure, 'I Enter Ellen' above the second measure, and 'Piano. *p*' below the first measure.

Moderato.

Ellen.

f
All day I have been lost in pride, The

E. cold stor - my day long:

E. *p* These empty years I've wan - - - dered lost,

E. *f* But now I *ad lib.* shake with

colla voce

a tempo *dolce*

E. Song. This day's end is coloured green With hope and

E. won - - der to be seen _____

E. A glimpse of ea - ger growth, A door that o - pens past my home. _____

E. **3** *dolce*

The time or - dained is at hand When I shall wed the young knight;

Risoluto. **Risoluto.**

E. My dead fa - ther had his troth! Then. then to take —

f *a tempo* *f*

E. fast hold of life, That know-ledge may be mine! All day I have been

4

E. lost_ in pride, As I paced the for - est side With an eye — up - on my

trill

E. fate Far — be_yond the tree's out - line: The old_ power of the

allargando *molto rit.* *5^a tempo*

E. wed - ded state where in I'll rise — and shine.

ff

8ves

dim.

A

Enter Ellen's women
(♩. = ♩)

B

C Women's Chorus.
2nd Soprano.

D *f*

How

1st Soprano.

2nd Soprano.

Contralto.

f How stor - - -

stor - - - my is the spring; How stor - - -

How stor - - -

dim. - my is the spring; The leaves are

dim. - my is the spring; The leaves are

dim. - my is the spring; The leaves are

dim.

mf born in thun - der: They

mf born in thun - der: They

mf born in thun - der: They

mf

7
 can - not see the sky For the clouds fly - - - -
 can - not see the sky For the clouds fly - - - -
 can - not see the sky For the clouds fly - - - -

mf

- - - - ing un - - - - der;
 - - - - ing un - - - - der;
 - - - - ing un - - - - der;

tr

pp They wake to cold won - - - - der.
pp They wake to cold won - - - - der.
 They wake to cold won - - - - der.

pp subito

tr

8 (Annot enters with an armful of green boughs) Ellen (going to Annot) *mf* *cresc.*

Well, sis - ter An - not, car - ry - ing prom - is - es,

(Ellen takes boughs from Annot.)

I'll use this for - est bra - ver - y as mine: I'll

deck my hall with young

1st Soprano. *f* How stor - - - - my is the spring;

2nd Soprano. *f* How stor - - - - my is the

Contralto. *f* How stor - - - - my is the

E. green; That is my wish_ and my de -

The leaves _____ are born _____ in

spring _____ The leaves _____ are born _____ in

spring _____ The leaves _____ are born _____ in

9

E. sign: _____ O - verthe la - boured

thun - der. They can - not see the

thun - der. They can - not see the

thun - der. They can - not see the

9

E. wo - ven stuff I'll hang _____ the walls _____ with
 sky For the clouds _____ Fly - - - - - ing
 sky For the clouds _____ Fly - - - - - ing
 sky For the clouds Fly - - - - - ing

E. pale _____ ear - - ly flowers, Scarce a - live, _____
 un - - der:
 un - - der:
 un - - der:

tr *pp* *tr* *tr* *tr* *tr*

mezza voce
pp

pale, — ear - ly flowers, Scarce — a -

pp
They wake — to cold — won -

pp
They wake — to cold — won -

They wake — to cold — won -

10 (Ellen goes into the castle.)

live. —

- - der. The proud La - dy

- - der. The proud La - dy

- - der. The proud La - dy

10

p *pp*

poco rit.

El-len seeks for new life, And none shall hin-der But help

El-len seeks for new life, And none shall hin-der But help

El-len seeks for new life, And none shall hin-der But help

p *poco rit.*

ff *pp*

in the strife.

in the strife.

in the strife.

in the strife.

f *pp*

11 *mp*

Contralto.

Who is this, slow of pace,

p *mp*

1st Soprano. *f joyfully*

2nd Soprano. *f*

Contralto. *f*

Jour - neying with bent face? The old har - per brings a

The old har - per brings a

(2 or 3 Girls run to meet Harper) Enter Harper

song. ———

song. ———

song. ———

12

Harper (is led in by the girls)

p

Night is near, And I have toiled up-on the way. There is noneworthy to hear What I

(♩ = about 60)

p

H. sing and say. I can on-ly hear Old age de-vouring me, My bones that

cresc.

H. grind together pain-fully. **Allegretto e leggiero.**

dim.

1st Soprano. *f* Old man, re-nowned old man, Make us

p

1st Soprano. gay if you can.
2nd Soprano. Last time you came We played a sing-ing game.

1st Soprano.
Cease not to praise—Spring With your fin - ger fro - - -

1st Soprano. 14
- zen to the string.

Contralto. 14
If you sing with mer - ry

Contralto.
wit, You shall have a warm cloak With a flee - cy feel _____ to it,

1st Soprano.
And your chin shall soak _____ In a hot and spi - céd drink;

2nd Soprano.
And your chin shall soak _____ In a hot and spi - céd drink;

Contralto.
And your chin shall soak _____ In a hot and spi - céd drink;

rit. *p* *pp* *p*

On - ly think, How it tri-ckles in your beard like

On - ly think, How it tri-ckles in your beard like

On - ly think, How it tri-ckles in your beard like

15 *a tempo* *ff* *Adagio.*

flame!

flame!

flame!

15 *a tempo* *f* *Adagio.*

pp

Harper. *pp*

I sing not what I will In this moment so clear.

(ad lib.) (Girls draw closer to him.)

H. Draw near. I have heard the riv - er fill (I

a tempo *cresc.*

H. sing if you will hear) The riv - - er roar - - ing to the

H. sea Loud enough it calls to me, Call - ing for a

dim. *pp* *molto cresc.*

H. hu - man life, One that's nei - ther child nor wife, But a maid - en free. Hear the

dim. *pp* *cresc.*

H. riv - er in its need; Let a soul go free, free To the floods that breed. Slight Pause.

Allegro.

Girls get up. (after having listened intently, shake him and pull his cloak away)

16

Slight Pause. 1st Soprano.

Chorus. Ah, knave, we shiv-er: Go! You and your

2nd Soprano. Ah, knave, we shiv-er: Go! You and your

Contralto. Ah, knave, we shiv-er: Go! You and your

16 Allegro.

rit.

Harper (following them). *mf*

My

rit. p

p riv-er: We are sad-der than ev-er.

p riv-er: We are sad-der than ev-er.

p riv-er: We are sad-der than ev-er.

rit. p riv-er: We are sad-der than ev-er.

a tempo

H. cloak and my wine.

17 1st Soprano. *f*
 A - ha, your cloak is blown a - way In the wind — so strong; A -

2nd Soprano.
 A - ha, your cloak is

17 *f* *mf*

ha, — A - ha, Your wine — shall be

blown a - way In the wind — so strong — Your wine —

served on Christ - mas day, Christ - mas day, When the feast — is

— shall be served on Christ - mas day, Christ - mas day, When the

A (Girls dance away)

long, on Christ-mas day, on Christ-mas
 feast is long, on Christ-mas day, When the

This section contains two vocal staves and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. The vocal lines are in a minor key and include lyrics about Christmas and a feast.

18 B ff

day, When the feast is long.
 feast is long.

This section continues the vocal melody with lyrics. It includes a piano accompaniment with a bass line and chords. The tempo and dynamics are marked as 'ff' (fortissimo).

Harper.

dim. (Exeunt Girls.) If I could touch

p

This section is for a character named Harper. It includes a vocal line with lyrics and a piano accompaniment. The piano part starts with a piano (*p*) dynamic and features a bass line with chords. The tempo is marked as 'dim.' (diminuendo).

H. one warm side Will not be young - est

The first system of music shows a vocal line (H.) with lyrics "one warm side Will not be young - est". The piano accompaniment consists of a right hand with chords and a left hand with a melodic line. The key signature has one flat (B-flat) and the time signature is 3/4.

H. come to me Know - ing I can - not

19

The second system of music shows a vocal line (H.) with lyrics "come to me Know - ing I can - not". The piano accompaniment continues with similar textures. A measure number "19" is placed above the vocal line. The key signature and time signature remain the same.

H. run? Oh, they are young and light and strong;

cresc.

The third system of music shows a vocal line (H.) with lyrics "run? Oh, they are young and light and strong;". The piano accompaniment features a *cresc.* (crescendo) marking. The key signature and time signature remain the same.

H. They will ne - - - ver list - en long.

dim.

The fourth system of music shows a vocal line (H.) with lyrics "They will ne - - - ver list - en long.". The piano accompaniment features a *dim.* (diminuendo) marking. The key signature and time signature remain the same.

(Harper exit)

rit. *espress.*

The fifth system of music shows the piano accompaniment concluding the piece. It includes markings for *rit.* (ritardando) and *espress.* (espressivo). The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 3/4. The system ends with a double bar line and repeat signs.

20 Andante quasi Lento.

Annot.

Strange was the song! Nei ther child nor wife! My sis ter soon to be a wife_ I am

A. **A** Andante.

full of doubt. What is the drag-ging of my feet, too

A. **B** a tempo

slow Ev-er to tread a wed-ding dance? She will have a great lord in her hall,

(semplice) *p* *rit.* **21** poco cresc. a tempo

And I shall look up - on it all. He looks at me, the war-ri-or, With a

A. *cresc.*

dark and gen-tle look: For I have grown by her side, And I

A. *f* *rit.*
 fon - - dle horse and hound: But the whole world in its stride

A. *p rit.* **22** *a tempo*
 Paus.es, un.der his eyes. I am not sure, I am not wise, I must gaze—
colla voce

A. up - on the ground As a leaf that o - pens in the cold And sees the

A. black and blind - - ing winds - go past Where long -

A. *poco rit.* (Women cross the stage)
 should be the view . and clear. **Allegretto.**

23 (Harper enters after them. He appeals to Annot.)

Annot (offers her clock). *mf*

A.

Here, take

mf *rit. e dim.* *p*

A.

my cloak, strange singer. Go in and be my guest.

p *p* *rit.*

(Rainald enters. Harper starts on seeing Rainald, looks fearfully from him to Annot and shrinks away. Annot starts: She and Rainald greet each other distantly.)

Rainald.

I thought to meet with Ellen

f *p* *rit.*

Meno mosso.

R.

Who is this bending in gracious honour to the old? The

pp *p*

Tempo primo.

R. *rit.* *cresc.* *a tempo* *rit.*

stature is of Annot, but the grace Is morethan mor - tal...

23^a

Più mosso.

Harper (mutters aside).

Al - rea.dy he is here, the young

poco cresc.

Lento.

dolce

molto rit.

H. lord, The la-dy Ellen's woo-er. Never yet Looked he so woo - ing-ly...

a tempo
sotto voce

(Rainald takes Annots cloak from Harper and gives him his own.)

H. and she not by.

(to Rainald and Annot)

mf

H. kind sir, Kind la-dy, may you see great_ days. May you keep warm for this._

Adagio e espressivo.

(to Rainald) **24** (Annot goes to the courtyard gate and beckons: a woman appears: Annot tells her in a whis-

H. It_ falls_ up_on a rest_ - less day

per to take Harper in.)

H. Some shall sit_ and_ dream. Others go_ and seek_ for

H. joy To pour_ themselves into the stream.

♩ = about 80
Allegro risoluto.

(Harper exit with woman.)

Annot.

p She whom you seek passed this way; (Rainald turns away rather harshly.)

Musical score for the first system, featuring vocal lines for Annot and Rainald, and piano accompaniment. The piano part includes dynamic markings *pp* and *f*.

25

Rainald.

Allegro e risoluto.

f I'll go no fur-ther. I walk in-mocker-y.

Musical score for the second system, featuring Rainald's vocal line and piano accompaniment. The piano part includes the marking *sfp marcato*.

R.

This maiden ca-stle in a strong place Stands proud-ly by

Musical score for the third system, featuring Rainald's vocal line and piano accompaniment.

(Turns and looks at Annot.)

rit.

a tempo

dolce

a-wait-ing me.

You hide from me your face.

Musical score for the fourth system, featuring Rainald's vocal line and piano accompaniment. The piano part includes dynamic markings *rit.*, *a tempo*, and *dolce*.

(♩ = ♪)

Annot.

No mocking of a brave knight, No hiding, no fear Shall hin - der my sight,


Stand - ing near. I know you enough To take your hand in play: —

So little I know you I must fain turn a - way. *espress.*

26 Allegro.
Rainald.

Is this the mere child Youngest of Ellen's house? When the

poco meno mosso

R.  *p* *sf* *p*

old dy-ing man, your fa-ther, Gave El-len's hand to me.

Tempo primo.

R.  *sfp* *dim.*

I saw then two rov-ing children With these lands for mother, Your

Annot. *rit.* *a tempo mf* *rit.*

And you came here To work my fa-ther's will?

espress.

R. own mother dead.

rit. *a tempo* *rit.*

dim. *pp* *p* *pp colla voce*

Rainald (Mysteriously fatefully).

27

a tempo

mf  *fp* *fp* *fp*

I come in my own will, in my own time: No

bonds-man I pass from change to change.

fp

(Turns and looks at her intently.)

meno mosso

cresc.

R. Why have I nev - er looked at you be - fore? What quickens in my

pp

cresc.

R. sight? O, sight is more than mem - o - ry; its sud - den stroke

p

p

poco a poco accel.

Reaches to vis-ion.... Can I fol-low such a flight?

28

R.

Allegro.

Annot.

mf

dim.

I have seen you, I have seen you, You have

rit.

a tempo

stood before like a still tower.

Never so breathless-ly.

Rainald.

f

dim.

But must I lose belief In all my groping past? My

Molto allarg.

R. eyes have paused, — Wrapped in the time before a storm, un . til

p

29 *a tempo*
 R. You flashed to view, in — strang-est clar - i - ty. Can El-len's sis-ter be a

pp *pp*

R. fai - ry's child Cunning to hide, — then won - der-ful - ly

pp

R. clear — And, for a space fear - ful to know? *accel.*

tr

Allegretto (♩ = about 80)

Annot.

mf

No fai - ry's child,

fp (*non legato*)

A. Here in this hold - ing of the woods and streams I — have been long a -

ad lib. semplice

A. stray: I can not dis - ap - pear.

Adagio.

Rainald.

Appassionato.

molto allargando

O can you ev - er - more ap - pear as now? He who takes

p

30

R. *3*
One sud - den vis - ion for his ut - most faith. Stands mo - tion - less in -

R. *cresc.*
Time, in life - dead, - - - If he be strong e - nough to see. - - -

Più mosso. f
R. But who is strong e - nough to bear such sight, To bear it

poco rit. *a tempo*
R. mo - tionless? Too quick for un - der - stand - ing is this

R. *p* won - - - der. The new sight flour - ish - es up - on the old,

This system contains the first two measures of the piece. The vocal line (bass clef) begins with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

R. *cresc.* Quickly con - sum - ing ev - er - y thread of doubt. 31 Within the burn - ing head, Ex - cept

This system contains measures 3 through 6. The vocal line continues with a crescendo (*cresc.*) dynamic. Measure 31 is marked with a fermata. The piano accompaniment includes triplets in the right hand and a consistent bass line.

R. *ff* life's thread. — *dim.* *rit.*

This system contains measures 7 through 11. The vocal line is marked with fortissimo (*ff*) and ends with a fermata. The piano accompaniment features a descending melodic line in the right hand and a rhythmic bass line, with dynamics of *dim.* and *rit.*

Annot (touching Rainald timidly). *p* Tell me if you are cold, With your cloak away? (holding her hand) *p* No, for I keep your

This system contains measures 12 through 15. It includes a character name 'Annot' and a stage direction '(touching Rainald timidly)'. The vocal line is marked piano (*p*). The piano accompaniment is marked pianissimo (*pp*) and features a delicate, flowing texture.

R. *p* touch. Say nothing; Speak no word, But look in my eyes.

32 *pp subito* Sudden meaning stirs in... Win-ter earth; *cresc.* The cold torch is suddenly a flame (Sun begins to set.)

R. *p* O merry shade of Ev - 'ning in the skies, Hold back your dark hur - - rying;

Annot. *mf* Here _____ is no day or _____ night In your
R. Stay that I may see: Go from between our eyes;

A. eyes' light No night or day;

R. It is not the shap - - - ing of a face That seems

The first system of the musical score features three staves. The top staff is for the Alto (A) voice, with lyrics "eyes' light No night or day;". The middle staff is for the Tenor (R) voice, with lyrics "It is not the shap - - - ing of a face That seems". The bottom two staves are for the piano accompaniment, showing a complex texture with arpeggiated chords and moving lines in both hands.

A. *cresc.* *poco rit.* *a tempo*
All wind-y thoughts blow one way; The bright beat-ing rush of

R. new and glad; It is the power of my

poco rit. *a tempo*

The second system continues the musical score. The Alto (A) staff has lyrics "All wind-y thoughts blow one way; The bright beat-ing rush of". The Tenor (R) staff has lyrics "new and glad; It is the power of my". The piano accompaniment includes performance directions: *cresc.*, *poco rit.*, and *a tempo*. A *Red.* (Reduction) marking is present at the bottom of the piano part.

A. *f.* *cresc.* *ff.* *accel.* Enter Ellen.
flight Keeps me where I stay.

R. *f.* *cresc.* *ff.*
sight, the power of my sight.

f. *accel.*

The third system concludes the musical score. The Alto (A) staff has lyrics "flight Keeps me where I stay." and includes dynamic markings *f.*, *cresc.*, *ff.*, and *accel.*, along with the instruction "Enter Ellen.". The Tenor (R) staff has lyrics "sight, the power of my sight." and includes dynamic markings *f.*, *cresc.*, and *ff.*. The piano accompaniment features a *f.* dynamic and an *accel.* marking, with a 4/4 time signature at the end of the system.

(Ellen advances in a fury.)

33^o Allegro.

Ellen.

(bitterly)

Do you seek me together, You and your shadow,

Musical score for Ellen's first vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a rest followed by a triplet of eighth notes. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff* and *f*. A *Ped.* (pedal) marking is present at the beginning of the piano part.

Musical score for Ellen's second vocal line and piano accompaniment. The vocal line continues with lyrics: "stop ping child like to love it Be cause it fol lows?". Dynamics include *dim.* and *rit. (scornfully)*. The piano accompaniment has a more sustained texture with *pp* dynamics.

a tempo: risoluto
Rainald.

Musical score for Rainald's vocal line and piano accompaniment. The vocal line is in 4/4 time with lyrics: "El len, I am no child. You strike with your proud tongue, Break". Dynamics include *f* and *rit. e dim.*. The piano accompaniment is more rhythmic and active.

Ellen.

molto rit.

Allegro.

Dream! Va - pour!

Musical score for Ellen's third vocal line and piano accompaniment. The vocal line has lyrics: "ing the dream." followed by a section marked **Allegro.** with lyrics "Dream! Va - pour!". Dynamics include *p* and *f*. The piano accompaniment features a change in tempo and dynamics.

(Rainald moves toward Annot protectingly)

E. *rit.*
 chilly void! Sleep and no wak-en-ing! That is too ma-ny dreams.

34 (recovers herself somewhat, and waves off Rainald imperiously)
a tempo

E. *p*
 Leave us! we are of-ten late a-broad. My young

(to Annot)

E. sis-ter comes with me. A-long the riv-er path We sis-ters go:

(*tacet*) (Annot shrinks from Ellen.)

E. I'll speak To make an end of strife.

quasi Recit.

Annot.

(agitato)

35

Is it a safe way? The riv-er is in flood: They say it calls for

A. blood. It is no long - er day. (Exit Ellen with Annot.)

rit. rit. pp a tempo

dim. e rit. a tempo f e marcato

Rainald.

Would I were rid-ing a - way - From this dark do - main and dark - - er

R. troth! The for-est awes me - and the hid-den riv-er;

dim.

R. *f* *3* I will sub - due and make them mine *ff* for

R. e - - - ver - 36 (Hesitates, then stops.)

rit. , *a tempo*

f espress.

R. *molto espress.* *p* But she whom first I saw Clear - ly, a -

p *pp*

R. lone, Who is the en - chant - - ment of this - strange place,

Meno mosso.

p molto espressivo

Più mosso.

cresc.

R. *pp* *cresc.*

Where is she now? She is with El-len, un-der

R. *allarg.*

El-len's frown: I can-not see their strife But I must

37 *a tempo*

R. *f*

know! In her de-fence I

R. (He rushes off.)

go. (Curtain.) *ff*

Act II.

Introduction.

Curtain goes up immediately before the Introduction begins.
The same night: a forest clearing with river at the back. Forest folk among the trees.

A Lento. (♩=100)

B

poco rit.

pp

p

mf

1 a tempo

Harper enters.

Harper. *p*

The

molto legato

pp

legato (Sits on tree trunk.)

H. forms of for - est - trees well known Are ranked a - round, and like a

H. throne This fall - en one re - ceives me. Now I can be as

H. si - lent as a bough. Man has a right to be a

f

mf

poco rit. **2** *a tempo*

H. lone. I see the love - ly hosts of trees

H. *poco cresc.*

Faintly limned from head to knees, So many and so crowdings sweet, With ferns uncurl

H. *cresc.*

ing at their feet The moon shall show me

H. *rit.* **3** (♩ = ♩) (He does not see the forest folk yet, but grows nervous.)

nought but these.

a tempo

pp *pp*

H. *p*

Alas, I needs must rest, for I am old. My journey's all unfinished,

p

H. *p*
 Night has rolled _____ The swarming sub-tle o - pening of

(Forest Folk come from behind the trees gradually.)
 H. *p cresc.* **4** *rit.*
 dark - ness nigh. If I fear, why shall I cry — Up-on God's saint - ly

H. *ad lib. (sotto voce)* *pp* (Gets up.)
 blind - ness? I can bear these things. But it is ve - ry cold.

(Sees the Forest Folk: he is in terror.)
Più allegro. (♩ = about 96) *ff* *accel.* *molto rit.*
 H. Ah, — heavenly an - gels! I am old, I am all a -

a tempo *pp* *sf* *pp*

portamento
 lone... I am benighted: let me
 Chorus (One of the Forest Folk). *dolce*
 Wither travel. ling so late?
pp *accel.*

go my way. Let me go make a song of you. Mas-ters, there's no
 5 *molto rit.*
pp

mov.ing in my knees!
 Chorus or Solo (One of the Chorus). *p*
 Moderato. (♩=about 72) *a tempo*
 O ye men, your
pp

cresc.
 hopes and fears. How ye trouble the night? This old shuddering wight, If he
p

Chorus. (They make way for Harper.)

Tenors. *mf* But with - out - groans - and tears.

Basses. *mf* wish - es may go, But with - out - groans - and tears.

L'istesso tempo.

Harper. *p* Great be - ings, I am wea - ry: The night - is for our sleep. *cresc.*

H. Would I knew a for - es - ter In - to his hut to creep.

sf *p* *dim.* *pp*

(Harper exit).

Chorus. Tenors. *p* Some of our peo - ple sleep, some wake:

Basses. *p* Some of our peo - ple sleep, some wake:

Poco più lento. (♩ = about 60)

pp

p With move-ment large and slow, *cresc.* Con-tin-u-al-ly we grow.

p With move-ment large and slow, *cresc.* Con-tin-u-al-ly we grow.

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment features a complex texture with many chords and moving lines in both hands. Dynamics include piano (*p*) and crescendo (*cresc.*).

p And no small crea-ture's flight, howev-er sha-dow-y

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes in the final measure. The piano accompaniment continues with dense harmonic support. Dynamics include piano (*p*).

But binds the up-ward life of ev-er-y tree, Threading the for-est

But binds the up-ward life of ev-er-y tree, Threading the for-est

The third system concludes the vocal and piano parts. The vocal line features a triplet of eighth notes. The piano accompaniment provides a steady harmonic foundation. Dynamics include piano (*p*).

faithfully and free. *mf* Thus are we loth To suffer steps that

faithfully and free. *mf* Thus are we loth To suffer steps that

quake; *f* No one shall break The

quake; *f* No one shall break The

straight green growing life, *dim.* the dark night's

straight green growing life, *dim.* the dark night's

(Enter Ellen and Annot.)

growth. growth.

dim.

Lento. (♩ = about 60)

p

Poco più mosso.

Annot. *p*

Sore words of scolding: No thing have I done. What do we ev-er do but look for joy?

A. *p* **8 cresc. ed appassionato**

Joy through a win-dow, in a flower, In the dawn, here at my feet. And

allarg. **Più mosso.**

e - ven in my breath.

Ellen.

allarg. **Più mosso.** *f*

O, I am fie - ry hot:

E. An - ger wraps me to the fin - ger ends! That I who walk the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "An - ger wraps me to the fin - ger ends! That I who walk the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

E. gloo..my woods Have nev - er known bright joy!

The second system continues the vocal line and piano accompaniment. The lyrics are: "gloo..my woods Have nev - er known bright joy!". The piano accompaniment maintains its rhythmic texture, with some changes in chord voicings and dynamics.

E. *f* Sor..row it shall be, bit..ter..ness for both. 9 Come, we will have it all in

The third system includes a measure number '9' above the vocal line. The lyrics are: "Sor..row it shall be, bit..ter..ness for both. 9 Come, we will have it all in". The piano accompaniment features a dynamic marking of *f* (forte) at the beginning and *sp* (sforzando) later in the system.

E. com - mon speech: *molto rit.* Speak plain..ly, with no dream - y play;

The fourth system begins with a dynamic marking of *molto rit.* (molto ritardando). The lyrics are: "com - mon speech: *molto rit.* Speak plain..ly, with no dream - y play;". The piano accompaniment features a dynamic marking of *sp* (sforzando) and a more complex rhythmic pattern.

a tempo *f* *p ma feroce*

E. My scorn shall burn your pale clay Like no lov-er

Annot (*senza tempo*).

Sis-ter, you point the fin-ger At Some i-ma-gined wrong stand-ing be-tween us.

Ellen. *f* *a tempo*

At you! new-ly met with Rai-nald there. How can the

E. *rall.*

sud-den growth, the changed look, Des-troy years of faith?

rall.

10 *Meno mosso.*

Annot (fatefully).

molto espressivo

When I saw Rainald, then _____ this mov-ing world Broke,

The first system of music features a vocal line in 3/4 time with a key signature of two flats. The lyrics are "When I saw Rainald, then _____ this mov-ing world Broke,". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *p* and *pp*. There are trills and triplets in the piano part.

A and was gone from us --- No.thing be.hind or af - ter.

The second system continues the vocal line with the lyrics "and was gone from us --- No.thing be.hind or af - ter." The piano accompaniment continues with similar textures. Dynamics include *colla voce*. The system ends with a double bar line and a repeat sign.

A *Poco più mosso.* I had strayed far, and yet I can not tell Why an-ger ur-ges you to chide so

The third system begins with a tempo change to *Poco più mosso.* The vocal line has the lyrics "I had strayed far, and yet I can not tell Why an-ger ur-ges you to chide so". The piano accompaniment is in 2/4 time. Dynamics include *p* and *poco accel. e cresc.*

A fast, When there is no-thing new, But needs a pa-tient pon-der-ing

The fourth system continues with the lyrics "fast, When there is no-thing new, But needs a pa-tient pon-der-ing". The tempo is marked *u tempo* and *rit.* The piano accompaniment features a more active bass line. Dynamics include *rit.*

11 *a tempo*

p

rit.

A. I hear your voice make trouble in the night When I would

pp

Lento. *Allegro. Ellen. f*

What, have I not nights and

lis-ten to the day — gone by.

Lento. *Allegro.*

mf *f*

dim. rit.

E. days to face? Must I not labour for them, while you sit and

pp

cresc. a tempo *rit.*

E. dream, A sleep, and yet a wake enough To breathe a dead-ly sigh up-on my

p *pp (colla voce)*

12 *f* *a tempo* *ff* *dim.*

E. fate? Shall Rainald's eyes be thus ob - scured from me? A wor - thy sis - ter and a

E. cunning one!

Annot. *f* (*ad lib.*)

O all that's slight and doubt - ful, leave me

A. *a tempo* *rit.*

now! Your an - ger o - ver - reaches, when you say That I have sought his eyes.

A. *dim.*

It is I shut my own In deep be - wil - der - ment.

Ellen.

a tempo

Più mosso.

But you af-fect to be out-side of life! You know that he is mine?

E. *f* *Allegro.*

Annot. *p* What more? *p rit.* *cresc.*

I spoke of you.. I do not know: He has a *Allegro.*

E. *Molto allargando* (♩ = 60) *Maestoso e feroce.* (*f*) (♩ = about 60)

A. *Molto allargando* (♩ = 60) *Maestoso e feroce.* (*fff*) (♩ = about 60)

man's will. Be - hold:—

E. she who must have joy To medi-ta-te .to feed on in-ward-ly!

E. Joy — that in meat and drink, in touch and breath Is my sworn

Piano e lento, ma feroce.

F. 14 *p* en - e - my. Come, you shall en - ter in - to deep con - tent: I'll *cresc.*

Allegro.

E. teach you, how to - bear with your de - sires. — *(tacet) (Exeunt to river)*

15 *rit. e dim.* *rit. e dim.* *molto rit.*

Adagio (♩ = about 52)

(Solo: one of the Forest Chorus)

Tenor. *pp*

I thought I heard in dream The wood-peck-er with ti-ny

din, That might be ax-es sounding thin -- So deep the wood did seem. How

Chorus.
Tenor.

16 (♩ = ♩)

fast the blows are driv-en in!

Basses.

Death, death, de-struction in the

16 (♩ = ♩)

Full Chorus.

Tenors.
The hur - ry of the hack - ing noise. Con - fused and me - lan - cho - ly hearts Of

Basses.
sound, The hur ry of the hack - ing noise. Con - fused and me - lan - cho - ly hearts Of

them that have no root in ground With qua - rel - ling and an - xious - ness Are

them that have no root in ground With qua - rel - ling and an - xious - ness Are

strain - ing till the life de - parts. *rit.*

strain - ing till the life de - parts. *rit.*

pp *espress. e marcato*

Enter Ellen from the river path. She looks back wildly at the river - but does not see Forest Folk.

17 Adagio.

She tries to calm herself, - then goes out slowly and calmly.

Chorus. Tenors. 18

If men were stand - - - ing in the earth, Think you then their

Basses. *p*

18

If men were standing in the earth, -

strife — could cease? No, there nev - - -

Think you then their strife — could cease? No, — there nev - - -

cresc.

cresc.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "strife — could cease? No, there nev - - -" for the upper voice and "Think you then their strife — could cease? No, — there nev - - -" for the lower voice. The piano accompaniment features a melodic line in the right hand with triplets and a more rhythmic bass line in the left hand. Dynamic markings include *cresc.* (crescendo) above the vocal lines.

- er will be dearth Of wild de - sire for re - lease,

- er will be dearth Of wild de - sire for re - lease,

f

f

The second system of the musical score continues the vocal and piano parts. The lyrics are: "- er will be dearth Of wild de - sire for re - lease," for both voices. The piano accompaniment continues with triplets and a steady bass line. Dynamic markings include *f* (forte) above the vocal lines.

For sa - - - tis - faction be - yond peace.

For sa - - - tis - faction be - yond peace.

dim.

dim.

rit. *pp*

pp

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "For sa - - - tis - faction be - yond peace." for both voices. The piano accompaniment features a melodic line in the right hand with triplets and a bass line in the left hand. Dynamic markings include *dim.* (diminuendo) above the vocal lines, *rit.* (ritardando) above the piano line, and *pp* (pianissimo) in both places.

Female River Chorus.

Allegro.

19 Sopranos.

(Enter the river folk from river path.)
First eight.
Contraltos.

Second eight (Say 24 voices in 8+8+8).

Allegro.

19

f *ff*

Third eight 8 voices 2 Parts.

16 voices 2 parts.

Hail! Hail, voi - ces of the for-est,

p

24 voices, 3 parts.

Hail, beau - ty, spring - - - - ing from a
Hail, beau - ty, spring - - - - ing from a

f *pp*

seed. Root - - - ed sway - - - ing of the

seed. Root - - - ed sway - - - ing of the

p

great trees, Spi - rits of still - ness,

great trees, Spi - rits of still - ness,

p

pp

pp

20 *f* hail! Here we fling a flood. *poco allargando* *a tempo*

20 *f* hail! Here we fling a flood. *a tempo*

Forest Chorus.

f
Tenors. *f*
Hail! you mad rush of folk! Think you the

f
Basses. *f*
Hail! you mad rush of folk! Think you the

mf

an - - cient earth is lost In swirl of wa - ter and

an - - cient earth is lost In swirl of wa - ter and

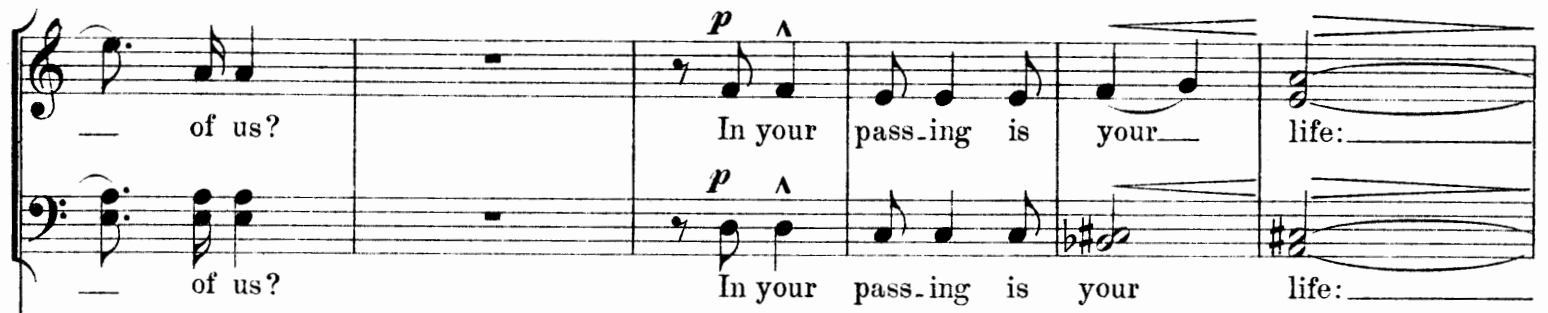
21 *p*
grip of ice, Cold touch at the rinds

grip of ice, Cold touch at the rinds

21 *pp*

of us? In your pass-ing is your life:

of us? In your pass-ing is your life:



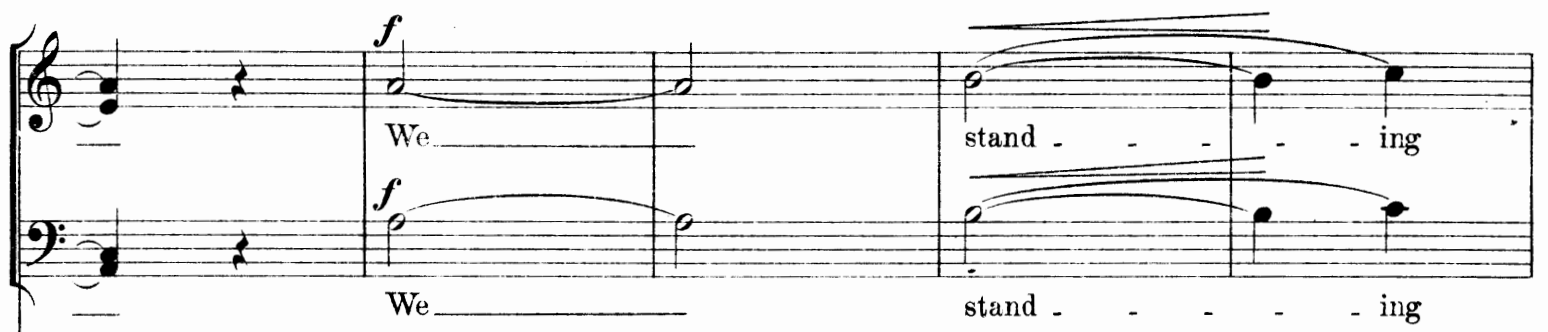
The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The lyrics are "of us?" followed by "In your pass-ing is your life:". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *Λ*.



The piano accompaniment for the first system, showing the right and left hand parts. It features a steady rhythmic pattern with chords and moving lines.

We stand - - - - ing

We stand - - - - ing



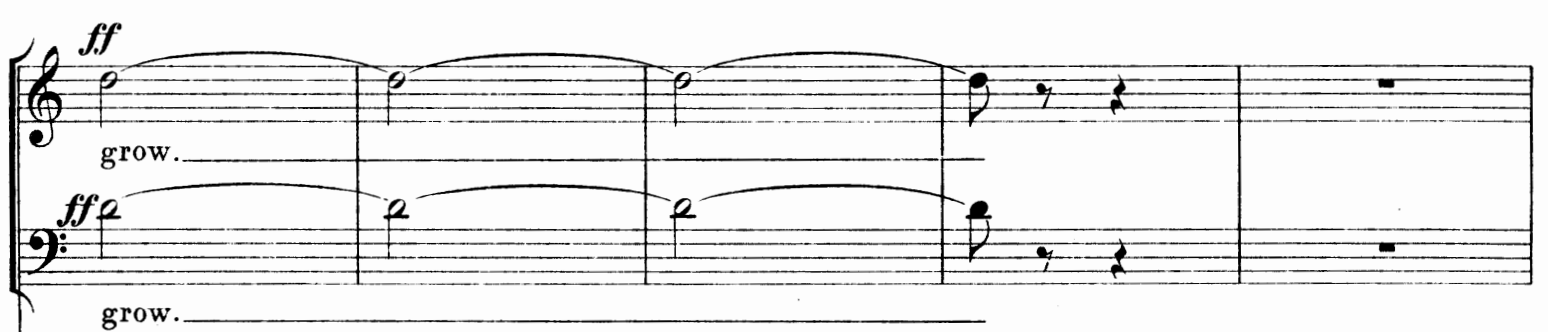
The second system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The lyrics are "We stand - - - - ing". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f*.



The piano accompaniment for the second system, showing the right and left hand parts. It features a steady rhythmic pattern with chords and moving lines.

grow.

grow.



The third system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The lyrics are "grow.". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *ff*.



The piano accompaniment for the third system, showing the right and left hand parts. It features a steady rhythmic pattern with chords and moving lines.

River Chorus (moving in and out among Forest Folk).

22 Sopranos. *f* Hear us, you folk that

Contraltos. *f* Hear us, you folk that

22

This block contains the first system of the musical score. It features two vocal staves for Sopranos and Contraltos, and a piano accompaniment. The vocal parts begin with a rest, followed by the lyrics "Hear us, you folk that". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is 6/8. The piano part starts with a forte (*f*) dynamic.

stand and dream. *mf* We sought for an

stand and dream. *mf* We sought for an

This block contains the second system of the musical score. The vocal parts continue with the lyrics "stand and dream." and "We sought for an". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The piano part starts with a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#), and the time signature is 6/8.

earth - maid - en's soul of flame. To join our

earth - maid - en's soul of flame. To join our

This block contains the third system of the musical score. The vocal parts continue with the lyrics "earth - maid - en's soul of flame. To join our". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The piano part starts with a forte (*f*) dynamic. The key signature has one sharp (F#), and the time signature is 6/8.

23 *p poco meno mosso*

for - ces: one there came Cast by a sis - ter's hand,

for - ces: Cast by a sis - ter's hand,

23 *p poco meno mosso*

Detailed description: This system contains the first two systems of music. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'p poco meno mosso'. The key signature has one sharp (F#). The time signature is 2/4. The first system ends with a double bar line. The second system begins with a measure rest, followed by the lyrics 'one there came Cast by a sis - ter's hand,'. The piano accompaniment features a triplet of eighth notes in the right hand.

Un - will - ing, lost for

Un - will - ing, lost for

pp *f* *dim.*

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The tempo remains 'p poco meno mosso'. The key signature changes to two flats (Bb, Eb). The time signature is 2/4. The third system begins with a measure rest, followed by the lyrics 'Un - will - ing, lost for'. The piano accompaniment features a triplet of eighth notes in the right hand. The fourth system begins with a measure rest, followed by the lyrics 'Un - will - ing, lost for'. The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a double bar line.

rit. *p* *a tempo*

ev - er to the stream.

p *a tempo*

ev - er to the stream.

rit. *a tempo*

p *lunga*

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'rit.' (ritardando) and 'a tempo'. The key signature has two flats (Bb, Eb). The time signature is 2/4. The fifth system begins with a measure rest, followed by the lyrics 'ev - er to the stream.'. The piano accompaniment features a triplet of eighth notes in the right hand. The sixth system begins with a measure rest, followed by the lyrics 'ev - er to the stream.'. The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a double bar line.

Full Chorus.
allargando

Sopr. *ff* *a tempo*
We are all torn with dis-cord:

Cont. *ff* *f*
We are all torn with dis-cord: The has - ty strides of hate Weave

Tenori. *ff*
We are all torn with dis-cord:

Bassi. *ff*
We are all torn with dis-cord: The has - ty strides of

a tempo
p

f
The has - ty strides of hate Weave

ff
a-mong us war.

f
The has - ty strides of hate Weave a-mong us

ff
hate Weave a-mong us war.

f

24

ff
a-mong us war.

f
Men are they who find e-ne-mies un-end - ing.

f
Men find e - ne-mies un - end-ing.

ff
war.

f
Men are they who find e - ne-mies un - end-ing.

f
Men are they who find e-ne-mies un-end - ing.

24

f
Men are they who find e-ne-mies un-end - ing.

f
Men are they who find e-ne-mies un-end - ing.

Back and forth they urge, Till the high sound

Back and forth they urge, Back and forth they urge, Till the high

Back and forth they urge, Till the high sound of hu-man strife

Back and forth, Back and forth they

— of hu - man strife Goes a - bove all — mea - - sure of an end - ing.

sound of hu - man strife Goes a - bove all — mea - - sure of an end - ing.

Goes a - bove all mea - - - - - sure of an end - ing.

urge. —

E - ne - mies for —

E - ne - mies for — ev - er — fill — the earth

E - ne - mies for — ev - - er —

E - ne - mies for ev - - er fill — the earth.

ev - er fill the earth. We who move, We who grow, Hear the

fill the earth. We who move, We who grow, Hear the

We who move, We who grow, Hear the

p *cresc.*

p

25 (♩ = ♩)

dis - cord dread and grin - - ing. Know men's

dis - cord dread and grin - - ing. Know men's

dis - cord dread and grin - - ing, Feel the powers lost in air, Know men's

dis - cord dread and grin - - ing. Know men's

f

25 (♩ = ♩)

Meno mosso.

p *3*
O hearts un - clothed with leaf or -

p *3*
O hearts un - clothed with leaf or -

cresc. *ff*
age - less fu - - - ry.

cresc. *ff*
age - less fu - - - ry.

Meno mosso.

ff *pp*

poco cresc. *mf* *3*
ware Ye go a - mong us in the spring Full of your an - ger

poco cresc. *mf* *3*
ware Ye go a - mong us in the spring Full of your an - ger

mf *3*
Full of your an - ger

mf *3*
Full of your an - ger

Full of your an - ger

poco cresc. *mf*

and your fear, In our green breath.

and your fear, In our green breath.

and your fear, In our green breath.

and your fear, In our green breath.

26 *f* Year af-ter year — Ye hunt — each oth-er to the grave: *allargando ff* We

Year — af-ter year — Ye hunt each oth-er to the grave: *ff* We

Year af-ter year — Ye hunt — each oth-er to the grave: *ff* We

Year — af-ter year — Ye hunt — each oth-er to the grave: *ff* We

26 *ff*

fff *rit.* (Chorus retire.)

see your hates go hur - - - ry-ing.

see your hates go hur - - - ry-ing.

see your hates go hur - - - ry-ing.

see your hates go hur - - - ry-ing.

ff *rit.* *ff* *dim.*

Lento. (Rainald enters.) Reinald. *mf*

I can not

acceler. *a tempo* 27

R. find her: and her sis.ters haste Out - wits me.

p *dim.* *mf* *pp*

R. *espr.*

Why fare we all forth Rest - - - less-ly in-to the void? O lit-tle

p

R. *cresc.* *p*

An-not, why did I let go Of your cold__ hands. Too dark__ a way you went.

mf *p*

R. *mf* *f* *p*

No-thing is plain to me, nor o - pened wide; My grasp is emp-ty, and my mind un -

p *f* *p*

28 Allegro.

R. *cresc.*

done. Yet sud-den-ly ap-pears your

sf

R.  *sfp* *sfp* *sfp*

sis - - ter's face, Pride wound - ed, fe - - ver in the

R.  *sfp* *pp* *cresc. sempre*

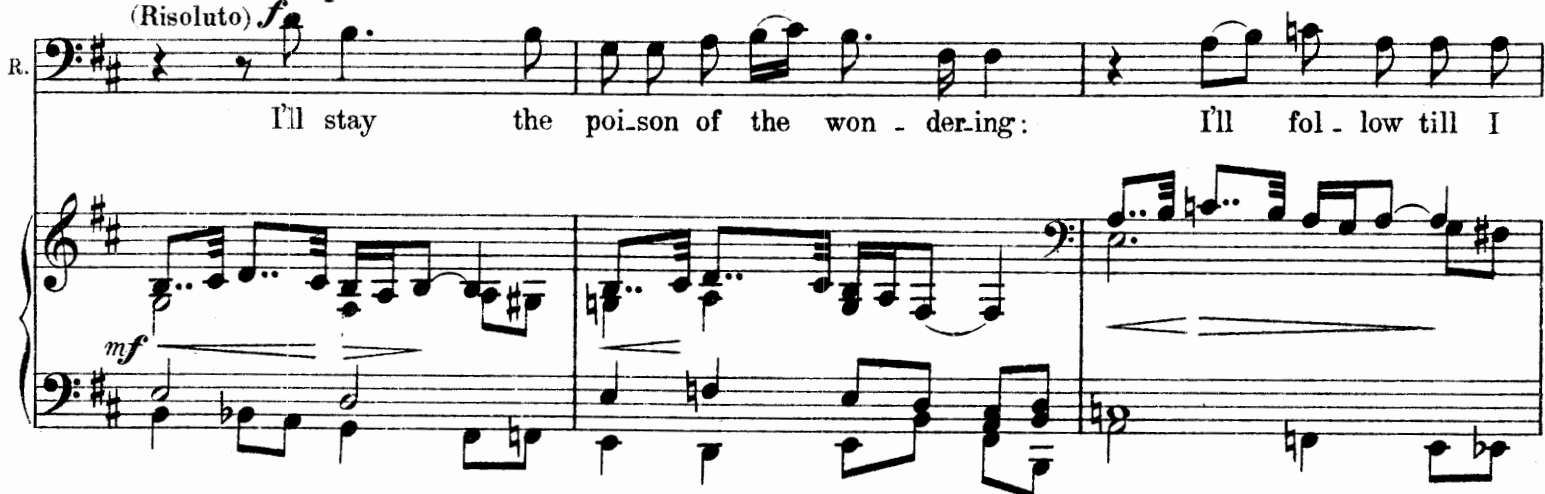
wound, Burn - ing to bit - ter ha - tred. There I see The face that leads you on, a -

R.  *ff* *pp*

way from me. The jeal - ous, ruth - less look - - - the lone - - - ly wood. -

L'istesso tempo.

(Risoluto) *f*

R.  *mf*

I'll stay the poi - son of the won - der - ing: I'll fol - low till I

R. find the sis-ters both, And bear — off one, and break the out-worn troth.

29 (♩ = ♩) *a tempo* *f* Ah, — in the seas — of change day spreads a —

R. *ff* broad I'll swim — or drown. *rit.* *a tempo*

(Rainald stops, startled, as Harper enters stumblingly, tonching the strings of his harp.)

R.

30 Lento.

Annots voice off the stage.

p
(to be sung to 'ah')

ppp

pp

Detailed description: This block contains the musical score for Annots voice and piano accompaniment. The voice part is on a single staff with a treble clef, starting with a rest followed by a melodic line with a triplet of eighth notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic movement. Dynamics include *p*, *ppp*, and *pp*.

Harper. *p*

cresc.

Rainald (in a breathless undertone).

No voice yet. I a - wait the voice.

What voice is that?

p

pp

molto allargando

Detailed description: This block contains the musical score for Harper and Rainald with piano accompaniment. Harper's part is on a single staff with a treble clef, starting with a rest followed by a melodic line. Rainald's part is on a single staff with a bass clef, starting with a rest followed by a melodic line. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic movement. Dynamics include *p*, *pp*, and *molto allargando*.

31 *a tempo*

ff

With all the strength I have I hold my-self To hear

f

ff

sf

pp

rit.

Detailed description: This block contains the first part of the musical score for section 31. It features a vocal line on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The piano part has a rhythmic accompaniment. Dynamics include *f*, *ff*, *sf*, and *pp*. The tempo is marked *a tempo*.

What are these fai - ry folk That they should thus con - fuse an old man?

p

rit.

Detailed description: This block contains the second part of the musical score for section 31. It features a vocal line on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The piano part has a rhythmic accompaniment. Dynamics include *p* and *rit.*. The tempo is marked *a tempo*.

Più mosso. (♩ = about 88)

f a tempo

H. Young, I strode the woods,

The first system of the musical score. The vocal line (H.) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "Young, I strode the woods,". The piano accompaniment (piano) is in the same key and time signature, starting with a mezzo-forte (*mf*) dynamic. The piano part features a complex texture with many beamed sixteenth notes and some triplets.

32

Poco meno mosso.

H. leaped in the riv - er; But now they

The second system of the musical score. The vocal line (H.) continues with the lyrics "leaped in the riv - er; But now they". The piano accompaniment (piano) continues with a piano (*p*) dynamic. The tempo is marked "Poco meno mosso". The piano part includes triplets and a gradual decrease in volume towards the end of the system.

H. tan - - gle me with stream - - ing cares:

The third system of the musical score. The vocal line (H.) has the lyrics "tan - - gle me with stream - - ing cares:". The piano accompaniment (piano) features a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The tempo is marked "a tempo". The piano part has a steady rhythmic accompaniment.

H. I am sore sha - ken; You must shake with - al!

The fourth system of the musical score. The vocal line (H.) has the lyrics "I am sore sha - ken; You must shake with - al!". The piano accompaniment (piano) features a *f rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The tempo is marked "a tempo". The piano part includes a *cresc. rit.* (crescendo ritardando) marking.

a tempo risoluto (♩=about 108)

Rainald (Seizing Harper impatiently).

f

Speak clear - - ly! Come back — from the dead.

R. *mf*

I live! Do you hear the ur - - gent blood?

R. *mf*

You prate of fair - ies in the for - est Give me one cleav - ing word, is

33 *f* **Meno mosso.** *dim.*

Tempo I.

R. *f*

An-not there? Speak! What have you heard?

Tempo I.

Harper. *p*

How have I spo-ken of those

pp *pp subito* *pp*

H. *cresc.*
 pow-er-ful ones? Tru-ly, I knew be-wil-der-ment and fear; But that is past.

H. *f allargando* *p*
 Honoured the old man stands they took a-side And strange-ly bur-dened!

H. *f* **Tempo risoluto.** **34**
 No young and faith-less sin-ger. *f* Rainald.
 Leave your age! What learnt you? **34 Lento.**

Tempo risoluto.

R. *pp* *p* *poco a*
 They are real, — they are great! The mo-tions of fate — Are clear in their speech Ev'-ry

poco cresc.

H. oak— ev'-ry beech, And the flood noi-ses, each Ex - press-es the cry Of a

poco cresc.

rit. *ff* *p a tempo*

H. maid - en drowned!— What pass - - ing cry.— That work - - ing of

ff *pp*

35 *cresc.*

H. hate,— Is— fear - ful-ly found To grow— and di - late— Till the

cresc.

rit.

H. trouble reach To jus - tice gate.— Rainald (breathlessly).

pp *rit.* *3*

Drowned? Her— cry!

rit. *sf pp* *rit.*

(♩ = ♩) *a tempo*

Harper. *p*

They who are great Took my harp — from me, twist-ed here — Drowned

pp

molto espressivo

p

— maid-ens hair — for strings: I wait — to hear it sing.

pp *colla voce*

36 Rainald (overcome).

This do - tard speaks as one as - sured O strange stop-ping of my thoughts!

p *pp*

pp *sf*

molto espressivo

f

molto rit.

An-not is gone, — Lost — in the stream!

colla voce *p* *mf* *pp*

a tempo *p*

R. I feared, a vail - - - ing

R. no - thing. No.thing do I hold, Emp.tied, con.

portamento *f*

R. found - - - ed.---

(Sinks on the tree)

R.

p

molto allarg.

37 *p* *ff*

R. Choked in wa-ter-y death! O nev-er to be seen a

pp subito sf pp f p

(Covers his face)

R. gain!

ff sf pp

a tempo
Harper.

mf f

Fol-low my harp: Per-haps a sound of joy, A

p cresc.

allarg. *ff*

H. sword of light, A rush-ing breath, Shall shat-ter and re-build us.

38 *a tempo* Rainald. *p*

Let me see the hair: — How fol-low till I un - - der-

The piano accompaniment for Rainald consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. The music is in 4/4 time and the key signature has two sharps (F# and C#).

(Touching harp) *Lento. p*

stand? In - - deed this cru-el harp is strung with hair,

molto rit. -

The piano accompaniment continues with a more expressive and slower feel. The right hand features a melodic line with some grace notes, and the left hand has a bass line with triplets. The tempo is marked 'Lento' and the dynamics are 'p' and 'pp'. The key signature changes to one sharp (F#).

Harper. *p*

She lies deep:

Strands of straight gold... You saw her life-less?

The piano accompaniment continues with a focus on the right hand's melodic line. The left hand provides harmonic support with chords and bass notes. The dynamics are 'p' and 'pp'. The key signature remains one sharp (F#).

cresc. sempre

But all shall see, All — shud-der for that riv - - er death —

ff

cresc. sempre

The piano accompaniment reaches a climactic point with a 'cresc. sempre' instruction. The right hand has a powerful melodic line, and the left hand has a strong bass line. The dynamics are 'f' and 'ff'. The key signature changes to one flat (Bb).

39

Allegro.

Rainald. *p*

molto allarg. ff

She lies deep.

O never to be seen a - gain!

But that dark sis - ter ---

Musical score for Rainald's first vocal line and piano accompaniment. The vocal line is in bass clef, 4/4 time, with lyrics: "She lies deep. O never to be seen a - gain! But that dark sis - ter ---". The piano accompaniment is in treble and bass clefs, 4/4 time, with dynamics *ff*, *pp*, *pp*, *sf p*, and *sf*. The tempo is marked *molto allarg.* and *Allegro.*

Harper.

Fol - low my harp.

I can not: strength is left to me,

But hor - ror

Musical score for Harper's first vocal line and piano accompaniment. The vocal line is in treble clef, 2/4 time, with lyrics: "Fol - low my harp. I can not: strength is left to me, But hor - ror". The piano accompaniment is in treble and bass clefs, 2/4 time, with dynamics *f*, *mf*, *p*, and *f*. The tempo is marked *Allegro.*

blinds me, burn - ing on the blank One im - age ---

I see a struggle on the

Musical score for Harper's second vocal line and piano accompaniment. The vocal line is in bass clef, 3/4 time, with lyrics: "blinds me, burn - ing on the blank One im - age --- I see a struggle on the". The piano accompaniment is in treble and bass clefs, 3/4 time, with dynamics *p*, *f*, *p*, and *p*. The tempo is marked *Allegro.*

40 *Listesso tempo.*

Harper (detains him).

Take me be - fore her; Let the

riv - er bank ---

I go to El - len

40 *Listesso tempo.*

Musical score for Harper's third vocal line and piano accompaniment. The vocal line is in bass clef, 2/4 time, with lyrics: "Take me be - fore her; Let the riv - er bank --- I go to El - len". The piano accompaniment is in treble and bass clefs, 2/4 time, with dynamics *mf*, *mf*, and *mf*. The tempo is marked *Listesso tempo.*

H. *p*
sis-ter view This harp so preg - - - nant that it moves with mean - ing -

H. *cresc.* *allarg. ff*
I fol-low my harp and you shall fol-low me: Vi - sit the feast with

H. ju - - - tice!
Rainald. mf
What can a harp a-vail? That - - - feast is

R. *f* **41**
mine: That dread-ful bride Must an-swer me.

Harper. *allargando*

Come, fol-low my— harp: It is a - ware of her.

p *cresc. -*

Female River Chorus.
Moderato ♩ = about 66
 Soprano.

Contralto. *p*

Har - - per, Har - - per, get you gone:

Moderato ♩ = about 66

Harper. f

I — fol - low my —

get you gone:

See, we have bound you a harp

H. harp and you shall follow me

poco cresc.

There is

There is hair that shone

42

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'harp and you shall follow me' and then continues with 'There is' and 'There is hair that shone'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A 'poco cresc.' marking is present above the piano part. A measure number '42' is written above the piano part.

H. Let the sister view this

hair that shone

Drowned maid's hair for string,

3

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Let the sister view this' and 'hair that shone'. The piano accompaniment continues with its characteristic eighth-note texture. A triplet of eighth notes is marked with a '3' above it. The piano part concludes with a fermata over the final notes.

H. harp. So pregnant that it moves with

Take it, let it sing. *cresc.*

Take it, let it sing. Fol . .

3

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line includes the lyrics 'harp. So pregnant that it moves with' and 'Take it, let it sing. Fol . .'. The piano accompaniment continues with the eighth-note pattern. A triplet of eighth notes is marked with a '3' above it. The piano part concludes with a fermata over the final notes.

H. mean - ing.

cresc.

Fol - low it pon - der - ing: Take the a -

- low it pon - der - ing:

H. Vi - sit the feast with

veng - ing harp.

Take the a - veng - ing

f *rit.* *a tempo*

f *rit.* *a tempo*

f *rit.* *a tempo*

H. jus - tice.

43

harp.

43

ff

a tempo

Rainald. *mf*

I am com - pelled — and let

p Har - - per,

a tempo Har - - per, get you gone:

R.

By hope I thought — dead —

get you gone: — See, we have bound you a

See, we have bound you a harp —

R.

Pass on —

harp — There is hair that shone.

There is hair — that shone. Drowned maid's hair —

44

f

R.

I fol - - - - -
cresc.
 Drowned maid's hair for string. Take it,
cresc.
 for string. Take it,

44

(Exit Harper followed by Rainald)

R.

- - - low.
 Let it sing. Fol - - -
 Let it sing. Fol - - -

- low it pon - - - - - der.ing:
 - low it pon - - - - - der.ing:

f Take the a - veng - - - - - ing
f Take the a - veng - - - - - ing
rit.

45

harp. ————
harp. ————
45
ff

molto rit. Curtain.
fff

Act III.

The Castle courtyard.

Allegro moderato. (♩ = about 96)

p

Curtain rises.

(First Forester lies asleep.)

p *pp*

(Ellen enters, in the same clothes as

pp

in Act II crosses the stage furtively, and enters the castle. First Forester wakes as she passes and

pp

sees her disappear.)

sfpp *sfpp* *pp*

(Chorus enters, loaded with logs and faggots of wood.)

1 Tenors. *mf* *cresc.*
 Chorus of Foresters. Wood for kin - dling! Here's more fire For the
 Bases. *mf* *cresc.*

f
 Feast in the hall. Here comes fire; Wedding guests and all.
f *p*

(As they get near the courtyard gate they summon First Forester to join them in carrying the wood into the castle. He dissents. They stop astonished.)

p *f*

2 2nd Forester (tenor). *mf*
 Why? The
più lento
 1st Forester.
 I'll go no near - er, no step near - er. 2 *pr*

2nd F.
proud la-dy El-len she bids us all To the wed-ding hall, To car-ry the wood, and

(They all gather round the 1st Forester laughing.)
2nd F.
join _____ in the feast.
To car-ry the wood and join _____ in the feast. _____
To car-ry the wood and join _____ in the feast.

1st Forester.
f I go not near. (♩ = ♩) 3

3rd Forester (mocking).
p He hears a groan-ing in some a-géd tree!

4th Forester.
He'll go un-der (♩ = ♩) 3

1st Forester. *f*

I'll go un-der no__ roof!

I've been a - lone _____ and free.

4th F.

no roof!

2nd Forester. *p*

It is his wife

a - waits__ him there__

To pluck him from the sticks

of

2nd F.

wood.

3rd Forester. *mf*

Ah yes,

for year's he's ranged the for - est,

And

3rd F.

she hastied the La - dy El - len's hair.

Are you too hard and

f
stacc.

3rd F. *stiff* For go-ing through the door?

4th Forester (*parlando*).
Wo-men keep quar-rels in the

1st Forester (*becomes blustering*).
(*feroce*) *f*

Let him who knows my wed-ding guard his tongue!

4th F. *shal-lowest heart.*

1st F. *p* *sf*

I'll go un-der no— roof: In-door works are nought!

Meno mosso. *p* *sf*

1st F. *Lento, quasi parlante.*

Hea-vy fate sits on the house: The walls stand

5 Tempo primo.

1st F. wait - ing stu - pid - ly. (Boys hold branches over 1st Forester - who waves them off.)

Boys. Un - der no - - roof! un - der
Un - der no - - roof! un - der

5 Tempo primo.

no - - roof! un - der no - - roof! un - der no - - roof!

no - - roof! un - der no - - roof! un - der no - - roof!

1st Forester. *ff*
I'll go no near - er.

no - - roof! no - - roof! (They all laugh.)

no - - roof! no - - roof!

ff

(Ellen's women enter from courtyard, among them 1st Forester's wife.) **4th Forester** (*parlando*). *p*

Something un-wil-ling:

4th F. *cresc.* *p* **6**

One of our tough old oaks: The breath - ing of a

4th F. name may blast — him yet; The wind

4th F. — of a swing - ing door may lay him flat. (1st Forester's wife advancing.)

1st Forester's wife (sarcastically).

What! that madman comes with them, He who loves all the outside world And shames his wife!

1st F. W.

I think he said: "The round moon looks in - to me Through no - win-dow:

1st F. W.

Nor shall the cold prow-ling night Snuff-round my walls." He is the houseless one.

7 (They all laugh.) Trebles.

Chorus (Boys). Tenors and Basses.

He is the house-less one! He is the house-less one!
He is the houseless one! He is the house-less one!

7

p leggiero

1st Forester's wife.

Meno mosso.

p And then he said: "There is no-thing done un-der a roof That is of real-ly im-port,

pp

(They all laugh.)

Allegro. (Boys run forward indignantly.)

1st F. W. Indoor works are nought!"

sf *f* *rit.*

Boys.

a tempo

What, is it nought That we have prac-tised so our dance?

sf *p* *leggiero* 8

Shall not the in-most hall re-sound to us?

And is it nought — to make the wed-ding glad With feet that think and

count? — You shall see our work: It shall be the

9
best danc-ing that Ev-er en-tered a house,

rit. *f* *f* *f* (The Forester's etc. encourage the Boys to show them their dances. The dancers take up their positions for dancing.)

rit. And is that nought? *molto rit.* *a tempo*

The dancers begin to dance.

10 *L'istesso tempo.*

(Different sets succeed each other.)

First system of musical notation for piece 10, measures 1-8. It consists of two staves in bass clef with a key signature of two flats. The music is marked with a piano (*p*) dynamic. The right hand features a steady eighth-note accompaniment, while the left hand plays a rhythmic pattern of eighth notes and rests.

Second system of musical notation for piece 10, measures 9-16. It continues the two-staff bass clef arrangement. The right hand has a more active eighth-note melody, and the left hand maintains a rhythmic accompaniment. The piece concludes with a treble clef staff in the final measure.

First system of musical notation for piece 11, measures 1-8. It features a two-staff arrangement with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats. The music is characterized by block chords and a steady eighth-note accompaniment in the bass.

Second system of musical notation for piece 11, measures 9-16. The two-staff arrangement continues with a treble clef on top and a bass clef on the bottom. The music is marked with a forte (*f*) dynamic and features a more complex rhythmic texture with sixteenth notes in the bass.

First system of musical notation for piece 12, measures 1-8. It consists of two staves in bass clef with a key signature of two flats. The music is marked with a fortissimo (*ff*) dynamic. The right hand plays a series of chords, and the left hand has a rhythmic accompaniment.

Second system of musical notation for piece 12, measures 9-16. It continues the two-staff bass clef arrangement. The music is marked with a mezzo-forte (*mf*) and piano (*p*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment.

13 $(\text{♩} = \text{♩})$

p

This system contains measures 13 through 16. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo marking is $(\text{♩} = \text{♩})$. The music features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *p* is present. There are also some hairpins and accents in the right hand.

This system contains measures 17 through 20. The musical texture continues with similar rhythmic patterns. A dynamic marking of *cresc.* is present. There are also some hairpins and accents in the right hand.

This system contains measures 21 through 24. The music features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *f* is present.

14

This system contains measures 25 through 28. The music features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *f* is present.

This system contains measures 29 through 32. The music features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *p* is present.

This system contains measures 33 through 36. The music features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *f* is present.

15

First system of musical notation, measures 15-16. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. Measure 15 starts with a piano (*p*) dynamic. Measure 16 starts with a piano (*p*) dynamic. The music features eighth and sixteenth notes in the treble and bass lines.

Second system of musical notation, measures 17-18. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. Measure 17 starts with a forte (*f*) dynamic. Measure 18 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes in the treble and bass lines.

16

Third system of musical notation, measures 19-20. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. Measure 19 starts with a forte (*f*) dynamic. Measure 20 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes in the treble and bass lines.

Fourth system of musical notation, measures 21-22. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. Measure 21 starts with a piano (*p*) dynamic. Measure 22 starts with a piano (*p*) dynamic. The music features eighth and sixteenth notes in the treble and bass lines.

Fifth system of musical notation, measures 23-24. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. Measure 23 starts with a forte (*f*) dynamic. Measure 24 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes in the treble and bass lines.

17 (♩. = ♩)

Sixth system of musical notation, measures 25-26. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps (F# and C#). Time signature: 6/8. Measure 25 starts with a piano (*p*) dynamic. Measure 26 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes in the treble and bass lines.

Musical score for measures 15-17. The piece is in D major (one sharp) and 3/4 time. Measure 15 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 16 begins with a dynamic marking of *p leggiero* and includes a triplet of eighth notes in the bass. Measure 17 continues the melodic and accompanimental patterns.

Musical score for measures 18-19. Measure 18 starts with a dynamic marking of *pp* and features a dense texture of chords in the treble. Measure 19 continues this texture with a melodic line in the bass.

Musical score for measures 20-21. Measure 20 shows a treble clef with chords and a bass clef with a simple accompaniment. Measure 21 features a dynamic marking of *pp* and includes a triplet of eighth notes in the bass.

Musical score for measures 22-25. Measure 22 begins with a dynamic marking of *f* and includes a triplet of eighth notes in the bass. Measures 23-25 continue with a melodic line in the treble and a bass line with dotted rhythms.

Musical score for measures 26-29. Measure 26 features a dynamic marking of *p* and includes a triplet of eighth notes in the bass. Measures 27-29 continue with a melodic line in the treble and a bass line with dotted rhythms.

Musical score for measures 30-33. Measure 30 features a dynamic marking of *f* and includes a triplet of eighth notes in the bass. Measures 31-33 continue with a melodic line in the treble and a bass line with dotted rhythms.

legato **20**

pp *p*

This system contains measures 18 and 19. The music is in a 2/4 time signature with a key signature of one sharp (F#). The upper staff features a melodic line with slurs and ties, marked *legato*. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *pp* (pianissimo) and *p* (piano).

mf *f*

This system contains measures 20 and 21. The music continues in the same key and time signature. The upper staff has a melodic line with slurs and ties. The lower staff has a more active bass line. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

f

This system contains measures 22 and 23. The music continues in the same key and time signature. The upper staff has a melodic line with slurs and ties. The lower staff has a more active bass line. A dynamic marking of *f* (forte) is present.

21

This system contains measures 24 and 25. The music continues in the same key and time signature. The upper staff has a melodic line with slurs and ties. The lower staff has a more active bass line. A dynamic marking of *f* (forte) is present.

dim. *cresc.*

This system contains measures 26 and 27. The music continues in the same key and time signature. The upper staff has a melodic line with slurs and ties. The lower staff has a more active bass line. Dynamic markings include *dim.* (diminuendo) and *cresc.* (crescendo).

22 (♩ = ♩.)

p subito *p*

This system contains measures 28 and 29. The music continues in the same key and time signature. The upper staff has a melodic line with slurs and ties. The lower staff has a more active bass line. Dynamic markings include *p subito* (piano subito) and *p* (piano).

cresc.

23

p *pp* *p cresc.* *cresc.*

f *ff* *p*

24

mf *p cresc.*

First system of musical notation, measures 1-4. The treble clef staff features a complex, flowing melodic line with many slurs and ties. The bass clef staff provides a steady accompaniment with eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, measures 5-8. Measure 5 is marked with the number 25. The treble clef staff continues with intricate melodic patterns. The bass clef staff has a more active role with eighth-note accompaniment. Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo).

Third system of musical notation, measures 9-12. The treble clef staff shows a melodic line with some rests. The bass clef staff features a rhythmic accompaniment of eighth notes with a consistent bass line.

Fourth system of musical notation, measures 13-16. The treble clef staff has a melodic line with some slurs. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. Measure 17 is marked with the number 26. The treble clef staff features a melodic line with some rests. The bass clef staff has a rhythmic accompaniment of eighth notes.

Sixth system of musical notation, measures 21-24. The treble clef staff features a complex melodic line with many slurs and ties. The bass clef staff provides a steady accompaniment with eighth notes.

8

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes, while the bass clef has a simpler accompaniment. A measure rest of 8 is indicated at the beginning.

8 27

Second system of musical notation. It includes a measure rest of 8 and a measure rest of 27. The treble clef has a melodic line with some slurs and accents, and the bass clef continues the accompaniment.

8 *L'istesso tempo.*

Third system of musical notation. It starts with a measure rest of 8. The tempo marking *L'istesso tempo.* is present. The treble clef has a melodic line with slurs, and the bass clef has an accompaniment. A dynamic marking *f* is shown. A stage direction in parentheses reads: *(They all applaud and crowd round the dancers.)*

cresc.

Fourth system of musical notation. It features a dynamic marking *cresc.* (crescendo). The treble clef has a melodic line with slurs, and the bass clef has an accompaniment.

Fifth system of musical notation. The treble clef has a melodic line with slurs, and the bass clef has an accompaniment.

28nd Woman (Authoritatively). *f* *(tacet)*

Come now, the Lady El-len must be served.

Sixth system of musical notation. It includes the text: *28nd Woman (Authoritatively).* followed by a dynamic marking *f* and *(tacet)*. The lyrics are: *Come now, the Lady El-len must be served.* The treble clef has a vocal line with lyrics, and the bass clef has an accompaniment. A dynamic marking *ff* is shown.

All immediately take up their faggots and logs and go through the gate. The boys try to drag 1st Forester in, but he breaks away and runs into the wood with his wife running after him. The others laugh.

Allegro moderato (♩ = about 96)

mf pesante

pesante

Tenors. (All disappear gradually into the castle.)
 Chorus. *mf* Wood for Kin - dling Here's more fire For the
 Basses. *mf*

p

feast in the hall. Here comes fire. Wedding guests and all _____
f *f*

p

Allegro vivace (♩ = 144).

29 (Ellen enters feverishly excited.)

Piano introduction for the first system, featuring a treble and bass staff with a forte (f) dynamic marking.

Ellen. *Andante molto* (♩ = 60).

Rai - nald, come back; you never will find her;

ff

Vocal line for Ellen with piano accompaniment. The tempo is marked *Andante molto* (♩ = 60). The lyrics are "Rai - nald, come back; you never will find her;". The piano part features a forte (*ff*) dynamic.

Più mosso.

Your haste to search for her shows more than bro - ther's love!

p *pp*

Vocal line for Ellen with piano accompaniment. The tempo is marked *Più mosso*. The lyrics are "Your haste to search for her shows more than bro - ther's love!". The piano part features piano (*p*) and pianissimo (*pp*) dynamics.

Più mosso.

I see the bed of stones, Her hands up - thrown,

sf pp

Vocal line for Ellen with piano accompaniment. The tempo is marked *Più mosso*. The lyrics are "I see the bed of stones, Her hands up - thrown,". The piano part features *sf pp* dynamics.

meno mosso 30 *rit.* *portamento* *ad lib.*

her spread - ing hair, Gone lost, fallen on the stones.

p *colla voce* *pp* *pp*

Vocal line for Ellen with piano accompaniment. The tempo is marked *meno mosso* with a measure rest of 30, followed by *rit.*, *portamento*, and *ad lib.*. The lyrics are "her spread - ing hair, Gone lost, fallen on the stones.". The piano part features piano (*p*), *colla voce*, and pianissimo (*pp*) dynamics.

Allegro (♩ = 92).

Woman (enters in haste).

f

O, La - dy, here I

w. run to you, they come Your hap - py - guests!

Ellen (calmly).

p

p

Al - ready I a - wait them here a -

31 **Tempo risoluto.**

(Exit Woman.)

(with fierce resolution)

E. lone. To win my own, I'll

E. cleave through all, Cast fear a side, e ven in to the stream.

E. The chok ing water shall not hold my face Dead white for a space,

dim.

p *pp*

E. But rush ing on shall sweep my way clear.

f *rit.* *a tempo*

32

ff

E.

dim. e rit.

Andante maestoso (♩ = ♩).

33 Exit Ellen.

Musical score for measures 33-34. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante maestoso. The score consists of two staves: a treble staff and a bass staff. The music is primarily chordal and features a piano (*p*) dynamic marking.

Black-out and Curtain

Musical score for measures 35-36. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante maestoso. The score consists of two staves: a treble staff and a bass staff. The music is primarily chordal and features a piano (*p*) dynamic marking, a crescendo (*cresc.*), and a mezzo-forte (*mf*) dynamic marking.

Musical score for measures 37-38. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante maestoso. The score consists of two staves: a treble staff and a bass staff. The music is primarily chordal and features a piano (*p*) dynamic marking.

Musical score for measures 39-40. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante maestoso. The score consists of two staves: a treble staff and a bass staff. The music is primarily chordal and features a piano (*p*) dynamic marking.

Musical score for measures 41-42. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante maestoso. The score consists of two staves: a treble staff and a bass staff. The music is primarily chordal and features a piano (*p*) dynamic marking.

Musical score for measures 43-44. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante maestoso. The score consists of two staves: a treble staff and a bass staff. The music is primarily chordal and features a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by *pp* (pianissimo) at the beginning, *p* (piano) in the third system, and *cresc.* (crescendo) in the sixth system. There are also several accents (*acc.*) placed over notes. A measure number '35' is located at the top right of the first system. The piece concludes with a double bar line at the end of the sixth system.

36

ff *dim.* *f*

This system contains the first three measures of the piece. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked *ff* (fortissimo) at the beginning, *dim.* (diminuendo) in the middle, and *f* (forte) at the end. The notation includes complex chords and melodic lines in both hands.

This system continues the musical notation from the first system, showing the continuation of the complex chords and melodic lines in both hands.

This system continues the musical notation from the first system, showing the continuation of the complex chords and melodic lines in both hands.

un poco rit. *a tempo*

p

This system contains measures 36-38. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked *un poco rit.* (un poco ritardando) at the beginning, *a tempo* (al tempo) in the middle, and *p* (piano) at the end. The notation includes complex chords and melodic lines in both hands.

37

cresc.

This system contains measures 36-38. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked *cresc.* (crescendo) at the end. The notation includes complex chords and melodic lines in both hands.

This system continues the musical notation from the fifth system, showing the continuation of the complex chords and melodic lines in both hands.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests. A fermata is placed over a note in the final measure of the system.

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

Third system of musical notation, featuring a dynamic marking of *p* (piano) and a fermata over a measure in the bass line. The number 38 is written above the staff.

Fourth system of musical notation, characterized by dense, rapid sixteenth-note passages in both hands.

Fifth system of musical notation, including a dynamic marking of *p* and a fermata over a measure in the bass line.

Sixth system of musical notation, featuring a dynamic marking of *s* (sforzando) and a fermata over a measure in the bass line.

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

Second system of musical notation, starting with measure 39. It includes a fermata over a measure in the treble clef.

Third system of musical notation, starting with measure 8. It includes dynamic markings *cresc.* and *rit.*

Fourth system of musical notation, starting with measure 8. It includes the instruction *a tempo* and the text **Curtain.** and **The castle hall: guests assembling.**

Fifth system of musical notation, continuing the piece with various chordal and melodic elements.

Sixth system of musical notation, starting with measure 40. It includes dynamic markings *dim.* and *p*.

Enter Harper, followed by the Retainers, Foresters and Boys.

Piano introduction for the first scene. The score is in G major and 3/4 time. It begins with a piano (*pp*) dynamic. The right hand features a melodic line with triplets and a trill, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece concludes with a *rit.* (ritardando) marking.

Soprano. (Retainers only) *a tempo*
 Contralts.
 Tenor.
 Bass.

Lord Rai.nald comes at a slow pace; Towards the

Lord Rai.nald comes at a slow pace; Towards the

Lord Rai.nald comes at a slow pace; Towards the

Lord Rai.nald comes at a slow pace; Towards the

a tempo

Piano accompaniment for the first vocal entry. It continues the musical texture from the introduction, with a *p* (piano) dynamic. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. The piece ends with a *p* dynamic marking.

(Enter Rainald.) Retainers and Giusto.

bride he sets his face. Strange his look,

bride he sets his face. and

bride he sets his face. Strange his look, and

bride he sets his face. Strange his look, and

Piano accompaniment for the second vocal entry. It continues the musical texture, with a *p* (piano) dynamic. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. The piece ends with a *p* dynamic marking.

41 *poco rit.*

As she trem - bles in her place.
 strange her grace, As she trem - bles in her place.
 strange her grace, As she trem - bles in her place.
 strange her grace, As she trem - bles in her place.

41 *poco rit.*

Ellen (going to Rainald eagerly). (deliberately)

Rainald! You come to take my hand. Here's my life in it,

Lento.

Cold in these cold fin - gers. Rainald (sternly).
 I come ask - ing you,

Ellen. 42 *Agitato* (♩ = 92).

f. No! nev_er speak of her! never de_ny That if is

Where is your sister?

42 *Agitato*.

p

Poco meno mosso.

dolce

I who bring you back To this for - sa - ken hall — *dolce* It is the

dolce *rit.*
bridal sis - ter stand ing here. Speak to me, hold my ears in thrall; —

Agitato (♩ = 92).

a tempo *f* For all my doubts have

E. thun - - - - - derd up Against the shut door of my mind,

43
E. And beat up - on it like a stream

E. Now surg - ing full too full

rit. e dim.

E. to sound.

a tempo *f appass.*

Rainald. *ff*

A.

E. turn to me! Here I stand strong, And move -
 R. way! Would I were rid - ing a - way From this strong - hold of

Soprano.
 Here they stand held a - sun - der By a slow
 Contralto.
 Here they stand held a - sun - der By a slow
 Tenor.
 Here they stand held a - sun - der By a slow
 Bass.
 Here they stand held a - sun - der By a slow

E. less in my strength a wait - ing him, Why - with wa - vering thought
 R. wo - men. Yet, if one rode be - hind

poco dim.
dolce

mov - ing won - der: All the
 mov - ing won - der: All the
 mov - ing won - der: All the
 mov - ing won - der: All the

44

E. call up on An - not in the deaf - world? He comes to

R. me, With us would go the great and quest - ioning thoughts - That

dark - pride on her face *poco cresc.* Can - not bid him to his place

dark pride on her face *poco cresc.* Can - not bid him to his place

dark pride on her face *poco cresc.* Can - not bid him to his place

dark pride on her face *poco cresc.* Can - not bid him to his place

dark pride on her face Can - not bid him to his place

44

E. me, even if ever - y - face - A - bout his path be passed so

R. seek an an - swer in - ever - y face they pass -

can - not bid - him to his place.

E. *rit.*
halt - ingly

R. *ad lib. with intensity to Ellen*
You that drove her forth, Tell me the way she

R. *p allarg.* went. I will fol - - - len and find her. *rit.* *a tempo*

colla voce *p* *pp* *f*

45

Allegro. (♩ = about 120)

Ellen.

No no, you are lost in

pp subito

E. *rit.*
wea - ry mire; You shall know all.

rit.

un poco meno mosso *p* *poco cresc.*

E. She is gone beyond recall. Gone to the forest of her

rit. *mf a tempo*

E. own. Tree will. She sets forth day or night, Nor

dim.

E. rests until she finds the forest hut Where an old nurse awaits her. The

46 *dolciss.*

E. woods are harmless: Now let her cease to be. Rainald (sternly) What have you done?

46 *pp*

R. I'll have no bride with such hard eyes. A bed of stones with

pp *sf pp* *sf pp*

47 Allegro molto.

Ellen.

You will not

R. in. Tell methewayshe went.

ff *f*

47 Allegro molto.

E. wed me? Hark - en

f *ff*

E. all! This plight-ed troth can not be flung a - side So

allarg.

E. care - less - ly; it breaks - dead -

E. *a tempo* flesh. *f* Our fa - thers, *dim.* dy - - - ing

E. clasped Your way and mine to - gether. *rit.*

Adagio.Rainald. *f* (sternly)

48

La - dy, you do with - hold, your an - swer, I my al - le - giance,

Maestoso.

R. *f* *cresc.*

where I find no truth. That truth I'll find that

The first system features a vocal line in bass clef with lyrics "where I find no truth. That truth I'll find that". The piano accompaniment is in treble and bass clefs, with dynamics *f* and *cresc.* indicated. The key signature has one sharp (F#) and the time signature is 3/4.

R. *ff*

an - swer I must have, Whether the search be end - less. Des -

The second system continues the vocal line with lyrics "an - swer I must have, Whether the search be end - less. Des -". The piano accompaniment includes a triplet of eighth notes and dynamics *pp* and *ff*. The time signature changes to 4/4.

R. *f*

pair and doubt were not our fa - thers' bond. Thus you de ceive and leave me. I am

The third system continues the vocal line with lyrics "pair and doubt were not our fa - thers' bond. Thus you de ceive and leave me. I am". The piano accompaniment features a melodic line in the right hand and chords in the left hand, with dynamics *mf* and *f*. The time signature is 4/4.

Allegro.

R. *f* *dim.* *mf* *f* *Lento.*

free, — As you are close and wa - ry. Ellen, fare - well. — Come, Harper.

The fourth system concludes the vocal line with lyrics "free, — As you are close and wa - ry. Ellen, fare - well. — Come, Harper." The piano accompaniment includes dynamics *f*, *dim.*, *mf*, and *f*, and ends with a *Lento.* marking. The time signature is 4/4.

49 (Rainald beckons Harper to follow him, but the old man shakes his head and looks at the harp like one in a dream.)

Ellen (turning to the people).

Lento.

pp *p* *pp* *f*

Now a - rise in

E. wrath, My friends and kins - folk all!

E. Let an - ger hold you high This trai - tor

E. to de - fy Shall Rai - nald

E. leave my hall?

50 (♩ = ♩)

f Soprano.
Bring forth your sis-ter; Let us see the face That turned a lov-er from his

f Contralto.
Bring forth your sis-ter; Let us see the face That turned a lov-er from his

f Tenor.
Bring forth your sis-ter; Let us see the face That turned a lov-er from his

f Bass.
Bring forth your sis-ter; Let us see the face That turned a lov-er from his

50 (♩ = ♩)

law - - ful path. *dim.* We'll set our prayers a - bout his steps And

law - - ful path. *dim.* We'll set our prayers a - bout his steps And

law - - ful path. *dim.* We'll set our prayers a - bout his steps And

law - - ful path. *dim.* We'll set our prayers a - bout his steps And

shut her out for ev - er. Far off, she is a strang-er to his world,

shut her out for ev - er. Far off, she is a strang-er to his world,

shut her out for ev - er. Far off, she is a strang-er to his world,

shut her out for ev - er. Far off, she is a strang-er to his world,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "shut her out for ev - er. Far off, she is a strang-er to his world,". The piano accompaniment features a steady bass line with chords in the right hand.

p Hid.den, de - sir - a - ble; **51** *ff* let her re - turn. —

p Hid.den, de - sir - a - ble; *ff* let her re - turn. —

p Hid.den, de - sir - a - ble; *ff* let her re - turn. —

p Hid.den, de - sir - a - ble; *ff* let her re - turn. —

p Hid.den, de - sir - a - ble; **51** *ff* let her re - turn. —

The second system continues with four vocal staves and piano accompaniment. It includes dynamic markings *p* (piano) and *ff* (fortissimo). A measure number **51** is indicated. The lyrics are: "Hid.den, de - sir - a - ble; let her re - turn. —". The piano accompaniment includes triplets and a section marked *allegro* with a tempo change.

Rainald.

f Bring forth your sis - ter, *dim.* Speak — of the dark jour - ney;

R. I will lis - ten then.

Soprano. *f* Bring her forth, bring her forth, bring her forth!

Contralto. *f* Bring her forth, bring her forth, bring her forth!

Tenor. *f* Bring her forth, bring her forth, bring her forth!

Bass. *f* Bring her forth, bring her forth, bring her forth!

Bring her forth, bring her forth, bring her forth!

Ellen.

molto allargando

(Ellen turns her back on the people.)

Nev - er! Nev - er! Would she were hid - den Deep - er in the world.

sf *sf* *colla voce* *pp*

(Harper steps forward here holding his harp expectantly.)

52 Più Allegro.

Rainald. *ff*

rit.

Bring her forth. _____

Soprano. *ff* Bring her forth, bring her forth, bring her forth.

Contralto *ff* Bring her forth, bring her forth, bring her forth.

Tenor. *ff* Bring her forth, bring her forth, bring her forth, bring her forth.

Bass. *ff* Bring her forth, bring her forth, bring her forth, bring her forth.

52 Più Allegro.

ff *rit.* *mf*

Annot's voice (deliberately).

Lento.

There my friends and kins-folk be:

ppp *p*

(very distinctly and slowly)

A. There stands my love that loved me ill; There stands my sis-ter who drowned me.

53 Molto Allegro.

Curtain falls.

ff