

TO CHRISTINA.



# THE IMMORTAL HOUR

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Music-Drama

by

RUTLAND BOUGHTON,

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The Libretto being Adapted  
FROM  
THE PLAY AND POEMS  
of  
FIONA MACLEOD

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*By Permission of Mrs William Sharp.*

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The Immortal Hour was first performed on Aug. 26, 1914, during the Summer Festival of the Glastonbury Festival School, with the following cast:-

DALUA	...	...	...	...	RUTLAND BOUGHTON
ETAIN	...	...	...	...	IPENE LEMON
FOCHAIDH	...	...	...	...	FREDERIC AUSTIN
SPIRIT VOICE	...	...	...	...	MURIEL BOUGHTON
MANUS	...	...	...	...	NEVILLE STRUTT
MAIVE	...	...	...	...	AGNES THOMAS
OLD BARD	...	...	...	...	ARTHUR TROWBRIDGE
MIDIR	...	...	...	...	ARTHUR JORDAN
CHORUS OF DRUIDS AND WARRIORS	...	...	...	...	THE WOOKEY HOLE MALE VOICE CHOIR

Conductor: CHARLES KENNEDY SCOTT

Costumes: CHRISTINA WALSH.

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69, Newman Street,  
London. W. 1.

# THE IMMORTAL HOUR.

MUSIC DRAMA.

BY

RUTLAND BOUGHTON.

POEM ADAPTED FROM THE DRAMA AND POEMS OF FIONA MACLEOD.  
(By Permission of MRS. WILLIAM SHARP.)

*Scene — A forest. A pool in the background. During the first part of the scene (as far as page 38) there is a continuous ballet of tree-spirits.*

Slow. Clar.

*always pp* Strings.

1

*Dalua is seen — weary and painful, a strange creature of faery — The Lord of Shadow.*

*mf* *p* *p* *dim.*

Solo Fl.

2

DAL.

DALUA.

By dim moon-glimmering coasts and sad seawastes of

*dim. ppp rit.*

DAL.

thistle-gathered shingle, and sea-murmuring woods, Trod once, but now

3

DAL.

un-trod Un-der grey skies that have the grey wave

*ppp*

DAL.

sigh-ing in their sails, And in their droop-ing sails the grey sea -



DAL. - ebb And with the grey wind wail - ing

DAL. ev - er - more Blow - ing the dun - leaf from the

DAL. black - en - ing trees I have tra - velled from

**4**  
DAL. one darkness to an - oth - er. Fl. with chorus far off.

## CHORUS OF UNSEEN SPIRITS.


SOP.  Though you have tra - velled from one dark - ness


ALTO.  Though you have tra - velled from one dark - ness

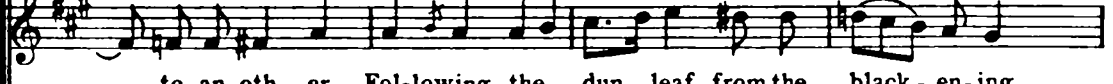
TEN.  Though you have tra - velled from one dark - ness

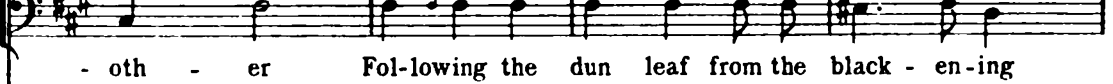
BASS.  Though you have tra - velled from one darkness to an -




SOP.  — to an-oth - er Fol - lowing the dun\_ leaf from the black - en - ing

ALTO.  — to an-oth - er Fol - lowing the dun\_ leaf from the black - en - ing

TEN.  — to an-oth - er Fol - lowing the dun\_ leaf from the black - en - ing

BASS.  - oth - er Fol - lowing the dun leaf from the black - en - ing



5

SOP  
trees\_ that the dun\_ wind\_ har - ries And have

ALTO  
trees that the dun\_ wind\_ har - ries And have

TEN.  
trees\_ that the dun\_ wind\_ har - ries And have

BASS  
trees that the dun\_ wind\_ har - ries And have

SOP  
trod-den the woods where the grey hood-ed crows, that once were

ALTO  
trod-den the woods where the grey hood-ed crows, that once were

TEN  
trod-den the woods where the grey hood-ed crows, that once were

BASS  
trod-den the woods where the grey hood-ed crows, that once were

SOP. men, ga-ther in mul-ti-tude from the long grey wastes of

ALTO men, ga-ther in mul-ti-tude from the long grey wastes of

TEN. men, ga-ther in mul-ti-tude from the long grey wastes of

BASS men, ga-ther in mul-ti-tude from the long grey wastes of

6

SOP. this-tled shingle, By sea - murmurous coasts Yet you have

ALTO this-tled shingle, By sea - murmurous coasts Yet you have

TEN. this-tled shingle, By sea - murmurous coasts Yet you have

BASS this-tled shingle, By sea - murmurous coasts Yet you have

SOP. come no fur - ther than a rood A *p*

ALTO come no fur - ther than a rood A *p*

TEN. come no fur - ther than a rood A *p*

BASS come no fur - ther than a rood A *p*

The piano accompaniment consists of three measures of music in the right hand, each featuring a triplet of eighth notes, with the left hand playing a simple bass line.

SOP. lit - tle rood of ground in a cir - cle wov - en

ALTO lit - tle rood of ground in a cir - cle wov - en

TEN. lit - tle rood of ground in a cir - cle wov - en

BASS lit - tle rood of ground in a cir - cle wov - en

The piano accompaniment consists of three measures of music in the right hand, each featuring a triplet of eighth notes, with the left hand playing a simple bass line.

DALUA. 7

DAL To the world's end have I come to the

*pp* *mf*

DAL world's end

CHO. SPIRITS. You have come but a

Fl. *f* *p* *pp*

CHO. lit - tle way who think so far the

8

CHO. long un - count - ed leagues to the world's

This system contains the first two staves of music. The top staff is for the choir (CHO.) with lyrics 'long un - count - ed leagues to the world's'. The bottom staff is for the piano accompaniment, featuring a complex melodic line with many sixteenth notes and slurs.

CHO. end. And now you are mazed be - cause you stand

This system contains the next two staves of music. The top staff is for the choir (CHO.) with lyrics 'end. And now you are mazed be - cause you stand'. The piano accompaniment continues with similar rhythmic patterns and slurs.

CHO. at the edge where the last tan - gled slope

where the last

This system contains the next two staves of music. The top staff is for the choir (CHO.) with lyrics 'at the edge where the last tan - gled slope' and 'where the last'. The piano accompaniment features a melodic line with slurs and rests.

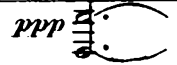
9

CHO. leans o - ver the a - byss. (ss)\*

slope leans o'er

This system contains the final two staves of music. The top staff is for the choir (CHO.) with lyrics 'leans o - ver the a - byss. (ss)\*' and 'slope leans o'er'. The piano accompaniment concludes with a melodic line and a final chord.

\* prolonged hiss.



DALUA.

DAL. *pp* *fpp* *fpp* *pp*

Yeknownotwholam Sombreadandancientvoices

DAL. *ppp*

And if I tread the long continuousway with-in a narrowround, Not

(pizz)

10

DAL.

thinking it long And fare a sin-gle hour, - think-ing it -

DAL. *rit.* *allargando*

ma - ny days, I am not first or last of the Immortal clan For  
*broaden*



11

DAL. whom the long ways of the world are brief, and the short ways hea- vy with

DAL. un - i - mag - ined time.

CHO. There is no first or last or

SPIRITS. *mf*

CHO. a - ny end.

12

*pp*

Quick

*pp*

DALUA.

I have come hith-er, led by dreams and vis-ions And know not

13

DAL. why I come and to what end And

Quicker.

DAL. where - fore 'mid the noise of chariot wheels - Where the

DAL. swung world roars down the star - ry

14

Broad.

DAL. *ways The voice I knew and*

*cresc. mf marcato f dim.*

DAL. *dread was one with me as the up - lift - ed*

*p loco dim.*

DAL. *grain and wind are*

*pp accel.*

15

Quick.

DAL. *one.*

*mf sf*

**SPIRITS.**

CHO. A - bove you is the light of a wan - d'ring

16

star

cllo

CHO. O Son of the wan - d'ring star, we know you

CHO

now.

DAL.

**17** DALUA.

Like great black birds the

DAL.

de - mons haunt the woods

DAL.

*ff* *tense*

Hail ye un - known who know me

18

A VOICE. (*unexpectedly near*)

Hail, — Son of Sha - dow.

*fpp*

*ppp*

19

Flute.

SPIRITS.

SOP. Hail — Bro - ther of the strong - im - mor - tal

ALTO Hail — Bro - ther of the strong im - mor - tal

TEN. Hail — Bro - ther of the strong im - mor - tal

BASS Hail — Bro - ther of the strong im - mor - tal

20

SOP. *dim.*  
gods \_\_\_\_\_ And of the gods \_\_\_\_\_ who have

ALTO. *dim.*  
gods \_\_\_\_\_ And of the gods \_\_\_\_\_ who have

TEN. *dim.*  
gods \_\_\_\_\_ And of the gods \_\_\_\_\_ who have

BASS. *dim.*  
gods \_\_\_\_\_ And of the gods \_\_\_\_\_ who have

SOP. *p*  
passed \_\_\_\_\_ in - to sleep \_\_\_\_\_

ALTO. *p*  
passed \_\_\_\_\_ in - to sleep \_\_\_\_\_ In

TEN. *p*  
passed \_\_\_\_\_ in - to sleep \_\_\_\_\_ In

BASS. *p*  
passed \_\_\_\_\_ in - to sleep \_\_\_\_\_ In

SOP.

ALTO

TEN.

BASS.

sound - less hol - lows of for - got - ten hills

sound - less hol - lows of for - got - ten hills

sound - less hol - lows of for - got - ten hills

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

**21**

SOP.

ALTO

TEN.

BASS.

And of the home - less sad be - wil - der'd gods, who as

And of the home - less sad be - wil - der'd gods, who as

And of the home - less sad be - wil - der'd gods, who as

And of the home - less sad be - wil - der'd gods, who as

*p* *pp*

*p* *mf*

*p* *mf*

*p* *mf*



SOP. grey \_\_\_\_\_ mist \_\_\_\_\_ as grey \_\_\_\_\_

ALTO. grey wan - d'ring mist lick't up of the

TEN. grey wan - d'ring mist lick't up of the

BASS. grey wan - d'ring mist lick't up of the

**22**

SOP. *dim.* mist pass \_\_\_\_\_ slow - ly

ALTO. *dim.* wind pass \_\_\_\_\_ slow - ly in the

TEN. *dim.* wind pass \_\_\_\_\_ slow - ly in the

BASS. *dim.* wind pass \_\_\_\_\_ slow - ly

SOP. *p dim.*  
of the  
*p dim.*

V. TO.  
dull un - friend - ly light of the

TEN.  
dull un - friend - ly light

BASS  
m

SOP. *pp*  
cold cur - ious gaze of en - vious men.

ALTO. *pp*  
cold cur - ious gaze of en - vious men.

TEN.  
m

BASS

**23** Slow.  
DALUA.

I am old — more old, more an - cient — than the Gods For

*Slower.*  
DAL. I am the Son of Sha - dow\_ eld - est god who dreamed the passionate and

**24**

DAL. ter - ri - ble dreams we call Fire and Light Wa - ter and Wind,

DAL. Air Dark - ness Death — change and De - cay\_ and Birth and

*broad*

DAL. all the in-fi-nite bit-ter range that is

*accel.*

25

THE NEAR VOICE.

Bro-ther and kin to all the twi - lit gods Liv-ing for- got long

*ppp*

26

dead.

*ppp* *cresc.* *e* *accel.* *molto*

Sad sha-dow of pale hopes, for - got - ten dreams, and

*pp*

27

mad - ness\_ of men's minds

*accel. molto*

*mf*

Out-cast among the gods, and called the Fool

*mf* *rit.* *accel.*

28

Yet dread - ed even by those im - mor - tal

*pp*

eyes, because thy fateful touch can wreck the mind

*f*

29

Or lay a frost of si - lence

*p*

on the heart Da - lu - a hail.

*f*

**30** *(from another direction)*

CHO. CHORUS OF VOICES. *(from one direction)* Da - lu - a,

Da - lu - a, hail!

**31** *(at a great distance)*

CHO. hail Hail! Hail!

*(afar)* Hail! Hail!

CHORUS OF SPIRITS.

SOP.

ALTO

TEN.

BASS. *in time* Ha, ha, ha, ha

*rit.* *a tempo*

SOP. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ALTO Ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha,

TEN. Ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

*staccato*

*staccato*

32

SOP. — ha, — ha, — ha, — ha, ha, ha, — ha, — ha, — ha, —

ALTO — ha, — ha, — ha, — ha, ha, ha, — ha, — ha, — ha, —

TEN. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, — ha, —

BASS. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, — ha, —

*portamento, succring*



SOP. — ha, — ha, — ha, — ha, — ha, — ha, — ha, ha, ha, —

ALTO — ha, — ha, — ha, — ha, — ha, — ha, — ha, ha, ha, —

TEN. ha, — ha, — ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS. ha, — ha, — ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

SOP. — ha, ha, ha, ha, ha, ha, ha, ha, ha, ah, —

ALTO — ha, ha, ha, ha, ha, ha, ha, ha, ha, ah, —

TEN. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The first system shows vocal entries with 'ha, ah' lyrics and a piano accompaniment. A rehearsal mark is present above the Soprano staff.

SOP.  
ha, ah, \_\_\_\_\_ ha, ah, \_\_\_\_\_ ha, ah, \_\_\_\_\_

ALTO.  
ha, ah, \_\_\_\_\_ ha, ah, \_\_\_\_\_ ha, ah, \_\_\_\_\_

TEN.  
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS.  
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The second system continues the vocal entries with 'ha, ah' lyrics and a piano accompaniment.

SOP.  
\_\_\_\_\_ ha, ah, \_\_\_\_\_ ha, ah, \_\_\_\_\_

ALTO.  
\_\_\_\_\_ ha, ah, \_\_\_\_\_ ha, ah, \_\_\_\_\_

TEN.  
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS.  
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

SOP. ha, ah, ha, ha, ha, ha, ha, ha, ha,

ALTO. ha, ah, ha, ha, ha, ha, ha, ha,

TEN. ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS. ha, ha, ha, ha, ha, ha, ha, ha, ha,

SOP. ah, ha, ha, ha, ah, ha,

ALTO. ah, ha, ha, ha, ah, ha

TEN. ha, ha, ha, ha, ha, ha, ha, ah,

BASS. ha, ha, ha, ha, ha, ha, ha, ha,

**34**

SOP. ah, \_\_\_\_\_ ha, ha, ha, — ha, — ha, — ha, — ha, — ha, *sf* *ff*

ALTO. ah, \_\_\_\_\_ ha, ha, ha, — ha, — ha, — ha, — ha, — ha, *sf* *ff*

TEN. — ha, — ha, — ha, — ha, — ha, — ha, ha, *ff*

BASS. ha, \_\_\_\_\_ ha, ha, ha, ha, — ha, ha, ha, *sf* *ff*

SOP. ha, ha, — ha, — ha, — ha, ha, ha, ha, *loco*

ALTO. ha, ha, — ha, — ha, — ha, ha, ha, ha, —

TEN. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, —

BASS. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, *tr*

SOP. *diminuendo*  
 — ha, — ha, — ha, — ha, ha, ha, — ha, — ha, — ha, —

ALTO. *diminuendo*  
 — ha, — ha, — ha, — ha, ha, ha, — ha, — ha, — ha, —

TEN. *diminuendo*  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, — ha, —

BASS. *diminuendo*  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, — ha, —

35

SOP.  
 ha, — ha, — ha, — ha, — ha, — ha, — ha, ha, ha, —

ALTO.  
 ha, — ha, — ha, — ha, — ha, — ha, — ha, ha, ha, —

TEN.  
 ha, — ha, — ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS.  
 ha, — ha, — ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

DALCA.

DAL. *Laugh not ye*

SOP.

ALTO *ha, ha, ha*

TEN. *ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha*

BASS. *ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,*

*Very slow.*

DAL. *out - casts of the in - vis - i - ble world For*

SOP.

ALTO

TEN.

BASS. *ha, ha, ha*

36

*Very slow.*

DAL. Lu and Æn - gus laugh not Nor the gods safe set a -

*Very slow.*

DAL. -bove the per-ish-a-ble stars — They laugh not, nor

*pp very smooth*

DAL. a - ny in the high ce - les - tial house.

*loco*

37

DAL. Their

DAL. *p* proud im - mor - tal eyes grow dim and cloud - ed *dim.*

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has the lyrics "proud im - mor - tal eyes grow dim and cloud - ed". The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include piano (*p*) and decrescendo (*dim.*).

DAL. When as a morn - ing sha - dow I am gath - er'd in - to their

The second system continues the vocal line with the lyrics "When as a morn - ing sha - dow I am gath - er'd in - to their". The piano accompaniment maintains the sixteenth-note texture. The system concludes with a fermata over the final notes of both parts.

38  
DAL. ho - ly light For well they know the dread - ful fin - ger of the

The third system begins with a boxed measure number "38". The vocal line has the lyrics "ho - ly light For well they know the dread - ful fin - ger of the". The piano accompaniment continues with the sixteenth-note pattern. Dynamics include mezzo-forte (*mf*) and decrescendo (*dim.*).

DAL. name - less one, that moves as a sha - dow falls For

The fourth system continues the vocal line with the lyrics "name - less one, that moves as a sha - dow falls For". The piano accompaniment features a more sustained texture with longer note values in the right hand. Dynamics include pianissimo (*pp*).



DAL. I, Dal-u-a, am yet the blown leaf of the un - known

*poco cresc. e accel. molto cresc. e accel.*

**30** Quick.

DAL. pow'r's

SOP. We — too are the blown — leaves — of the un - seen

ALTO We — too are the blown — leaves of the un - seen —

TEN We — too are the blown — leaves — of the un - seen —

BASS We — too are the blown leaves of the un - seen

SOP. *dim.*  
Pow'rs, \_\_\_\_\_

ALTO *dim.* *pp*  
Pow'rs, the blown \_\_\_\_\_ leaves \_\_\_\_\_

TEN. *dim.* *pp*  
Pow'rs, the blown \_\_\_\_\_ leaves \_\_\_\_\_

BASS *dim.*  
Pow'rs, \_\_\_\_\_



40 *DALCA.*

DAL. *3*  
Voi-ces of sha-dow-y things, be



(listening intently)

DAL. *still.*



DAL. *I hear the*

Oboe. *ppp*

41

DAL. *voice of one who wan - ders thro' the wood.*

Fl. *8<sup>va</sup>* *accel.*

*(Chorus dances away until inaudible.)*

SOP. *Ha, ha, — ha, — ha, — ha, ha, ha, ha, ha, — ha, — ha, —*

ALTO. *Ha, ha, — ha, — ha, — ha, ha, ha, ha, ha, — ha, — ha, —*  
*stacc.*

TEN. *Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,*  
*stacc.*

BASS. *Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,*

SOP. — ha, ha, ha, ha, ha, ha, ha, ha, — ha, — ha, — ha, —

ALTO — ha, ha, ha, ha, ha, — ha, — ha, — ha, — ha, — ha, —

TEN. ha, ha, ha, ha, ha, ha, ha ha, ha, — ha, — ha, — ha, — ha,

BASS. ha, ha, ha, ha, ha, ha, ha, ha, ha, — ha, — ha, — ha, — ha,

*The Chorus are to repeat this bar until they are out of hearing.*

SOP. — ha, — ha, — ha, — ha, ha, ha, — ha, ha, ha, —

ALTO — ha, — ha, — ha, — ha, ha, ha, — ha, ha, ha, —

TEN. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha ha, ha ha, ha, ha,

BASS. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

(Dulna has watched the disappearance of the Spirits— then stands hidden by a tree.)

**42** (Enter Etain. She comes slowly forward.)

Slow

pp

The first system of music consists of three measures. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Slow' and the dynamics are 'pp'.

and stands silent, looking at the moonshine in the water

The second system contains two measures. The right hand continues the melodic line, and the left hand features a more active accompaniment with sixteenth-note patterns. The music is still in the same key and tempo.

The third system contains two measures. The right hand has a more complex melodic line with some grace notes, and the left hand continues with a steady accompaniment. The overall mood is contemplative.

She moves down stage dreamily

The fourth system contains three measures. The right hand plays a melodic line that suggests a dreamlike state, with some notes marked with a '7' (fingerings). The left hand accompaniment is consistent with the previous systems.

**43**

The fifth system contains three measures. The right hand continues the melodic line, and the left hand accompaniment remains steady. The system concludes with a double bar line and a key signature change to one sharp (F#).

ETAÏN.

ET. Fair is the moon-light, And fair— the wood— But not so fair— as the

*pp* Ob.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line for 'ETAÏN.' with lyrics 'Fair is the moon-light, And fair— the wood— But not so fair— as the'. The bottom staff is the piano accompaniment, starting with a piano (*pp*) dynamic. An 'Ob.' (Oboe) part is indicated above the piano staff. The key signature has two sharps (F# and C#), and the time signature is 4/4.

ET. place— I— come from, Why— did— I— leave— it, the

Detailed description: This system contains the third and fourth lines of music. The top staff continues the vocal line with lyrics 'place— I— come from, Why— did— I— leave— it, the'. The piano accompaniment continues with a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

ET. beau - ti - ful coun - try Where Death is on - ly a drift - ing sha - dow

44

Detailed description: This system contains the fifth and sixth lines of music. The top staff continues the vocal line with lyrics 'beau - ti - ful coun - try Where Death is on - ly a drift - ing sha - dow'. A measure rest of 44 measures is indicated above the staff. The piano accompaniment continues with the same rhythmic pattern.

ET. O, — face of Love, of Dream— and Long - ing There is sorrow upon me—

*mf* *pp*

Detailed description: This system contains the seventh and eighth lines of music. The top staff continues the vocal line with lyrics 'O, — face of Love, of Dream— and Long - ing There is sorrow upon me—'. The piano accompaniment concludes with a *mf* (mezzo-forte) dynamic in the middle and a *pp* (pianissimo) dynamic towards the end.

ET. *- that I am here*

ET. *(with more decision - and moving back to where she entered)*  
 I will go back to the coun - try\_ of the Young

ET. *happily* 45  
 And see a - gain the lan - ces of the Shee —

ET. As they keep their host - ing with laugh - ing cries —

ET. *In\_ pale\_ pla - ces un - der the moon.*

ET.

(As she is about to disappear a curious eerie cry is heard from the wood.)

ET.

*ppp accel.*

**46** (Etain turns, startled.) *p*

ET. *None made that cry who has not known the Shee.*

*fz pp pp*



(Dalua steps forward with a courtly bow, faintly touched with mockery.)

DAL.

Cl.

*pp* *mf* *p*

DALUA.

47

Hail Daughter of Kings

DAL.

And Star a-mong the dreams which are the lives and

DAL.

*rit.* **ETAIN.**

souls of whom have won the Coun-try of the Young. I know you

Ob.

*pp* *p*

48

ET. *not in time* **DALUA** *rit.*  
 I have come far, led here by dreams\_ and

DAL. **ETAIN.**  
 visions By dreams and visions led I too have come

49

ET.  
 But know not whence or by what de - vious way Nor to what

ET.  
 end I am come thro' these dim woods to this grey lone - ly

DALCA. (touching her lightly with the shadow of his hand)

ET. loch Have you for-

*p* *mf* *p dim.*

DAL. -got the del-i-cate smiling land Be-neath the arcs— which day and night and

*pp*

50

DAL. mo-ment-ly are wove Be-tween its peace-ful shores and the

DAL. vast gulf of dread-ful si-lence and the un-path-way'd dark?

*ppp*

ETAIN.

ET. I have for-got - ten all I can re-mem-ber no-thing- No, not

51

ET. this the lit - tle song - I sang even now or what sweet

ET. thought, what ache of long-ing lay be - hind the song. All is for -

52

ET. -got I know nomore than this:- That

*pp dreamy*

ST. *I am E-tain White o' the Wave E-tain come hith-er from the*

*ppp*

ST. *love - ly land Where the Im-mor-tal Shes — fill up their lives as*

*gradually gathering speed*

ST. **53** *flow'rs — with ho - ney Brew'd of Sum - mer airs —*

ST. *Flame of the Sun, dawn rains, and eve - ning*

*dim.* *poco rit.*

ET. *dews.*

*ppp a tempo* *ppp lingering* *f Quick loco*

**54** DALIA. *accel.* *rit.*

We are sheep — led by an un-known

*accel.* *f rit.*

DAL. *accel. molto*

shep-herd we, who are the Shee For all we

*dim.* *p accel. molto*

DAL. *rit.*

dream we are as Gods, and far un-gath-er'd from the lit-tle woes of men

*f rit.* *mf dim.*

ETAIR. 55

ET. Then why this meet-ing here

ET. Here in this old wood By moon - light By this me-lan-cho-ly

DALUA. 56

ET. wa - ter? I knew not, Now I

DAL. know. A King of Men — has wooed the

*Slow, but decided rhythm.*

DAL. Im - mor - tal Hour He seeks to know the

*ppp*

57

DAL. joy that is more great than joy the beau-ty of the old green earth can

DAL. give He has known dreams, and because bitter dreams have sweeter been than

DAL. ho - ney He has sought the open road that lies mid shadowy things



DAL. He hath sought and found and called upon the Shee — to lead his love to

*foco accel.*

DAL. One more beau-ti-ful than a - ny mor - tal maid

*Slightly quicker.*

DAL. So fair that he shall know a joy be -

*ppp (Cl.)*

DAL. -yond all mor-tal joy and stand si - lent and

*foco rit.*

*foco rit.*

DAL. *rapt* \_\_\_\_\_ be - side the gate, The

*cresc.* *slightly increasing the speed.*

59

DAL. rain - bow gate of her whom none may find.

DAL. *rit. e dim.* *pp*  
The Beau - ty \_\_\_\_\_ of all \_\_\_\_\_ Beau - ty,

*rit. e dim.* *pp*

ETA. **ETAÏN.**  
Can this be?

*pp quicher* *p* *sustained.* *f* *dim.*

60

DALUA.

DAL. Nay, but he doth not know the end There is but

*quicker*

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

DAL. one way to that gate It is not Love a - flame with all De -

*agitated*

*mf* *pp*

*Dalua here makes a significant gesture, which he repeats over the body of Eochaidh at the end of the work.*

61

DAL. - sire, but Love at Peace.

*Calm.*

*rit.* *dim.* *pp*

ETAIN.

DAL. Who is this po - et, this King?

*mf* *quicker*

DALDA.

ETA. 

Led here by dreams, by dreams and

62

DAL. 

vi-sions led, as you and I, his feet are near-ing us.

Muted Cello.

*Rather slower.  
Delicate.*

DAL. 

When you are won by love and ad-o - ra-tion

*pp*

DAL. 

Star of Dreams And take sweet

*pp*

63

DAL. mor - tal clay And have for-got that love-sweet whis-per of the

DAL. King of the Shee And, ev'n as now, hear

DAL. Mi-dir's name un - moved. The way - ward this-tle down of

64

DAL. Fate shall blow on the same i - dle wind The

*Rather quicker.*

DAL. 

doom of him who blind - fold seeks you.

**ETAIN.**

DAL. 

*Quick* But may he not

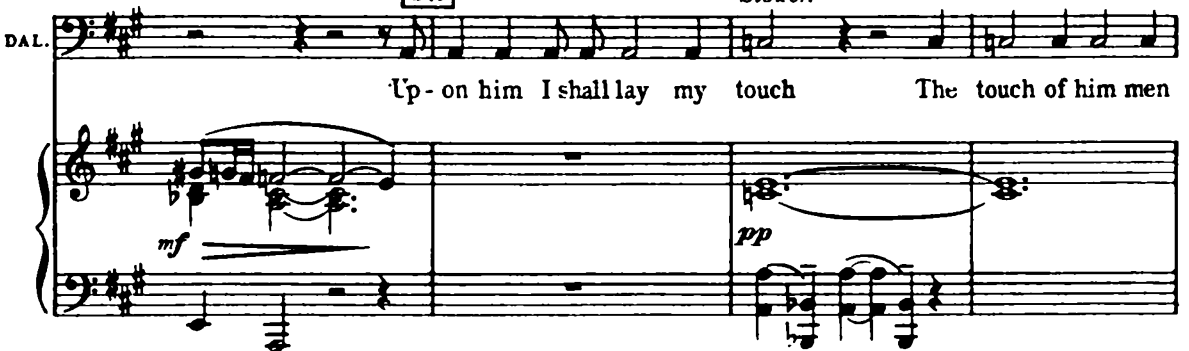
**DALUA.**

ETA. 

love? Yes, he shall love.

**65**

*Slower.*

DAL. 

Up - on him I shall lay my touch The touch of him men

*Slow and grim. f*

DAL. dread, and call the A-ma-dan Dhu, \_\_\_\_\_ the Dark one

DAL. Faer - y Fool He shall have mad-ness ev-en as he wills

**66**

DAL. And think it wis - dom I shall be his thought a

DAL. dream — with-in a dream, The flame where-in the white moths of his

*The blast of a Horn is heard.*

DAL. *thought shall rise and die.*

*p a tempo*

**67**

*Touching her lightly with the shadow of his hand, and whispering in her ear.*

DAL. *Now go I have told all that need be told, and givn be-wil-derment and*

*pp*

DAL. *dreams But dreams that are the fruit of that sweet clay of which I spake*

Ob. *pp*

*(Etain slowly goes, putting her hand to her head, bewilderedly.)*

DAL.

*a tempo*

*p* *p* *p* *pp*



ETAÍN. (as she goes out.) *Dalua stands motionless, following her with his eyes.*

ETA. I will go back to the coun-try of the young And see a-gain the

*pp*

68

ETA. lan - ces of the Shee — As they keep their host - ing with

ETA. laugh - - ing cries — In pale pla - ces .

(Horn heard nearer— *Dalua stands in the shadow, waiting the coming of Eochaidh the King.*)

ETA. un - der the moon. —

*mf*

69

Eochaidh enters in a leathern

(Horn quite close.)

*f* *p*

hunting dress.

*mf* *pp rit.* *mf a tempo*

*prit.* *mf a tempo* *pp rit.* *fz p* *a tempo*

70 EOCHAI DH. (abruptly on suddenly seeing Dalua.)

roc. Sir! I am glad, I had not thought to see one here

## DALUA.

DAL. *Rather slow.*

The King is wel - - come

## ROCHAIDE.

ROCH. And who is he —

Horn.

*mf* *pp*

71

ROCH. — who knows the King Here in this dim, re- mote — for- got- ten

ROCH. wood Where, led by dreams and vis-ions I have come.

*pp cresc.*

72

DALUA.

DAL. Those led by dreams shall be mis - led, O

King.

EOCHAI DH.

73

EOCH. You are no dru - id, no knight in arms — none whom I have seen

DALUA.

DALUA. I am called Da - lu - a

EOCHADH.

I have not heard that name

*mf* *rit. e dim.* *pp a tempo*

Violas.

OCII. And yet in dreams — I have known one who

EOCH. 75

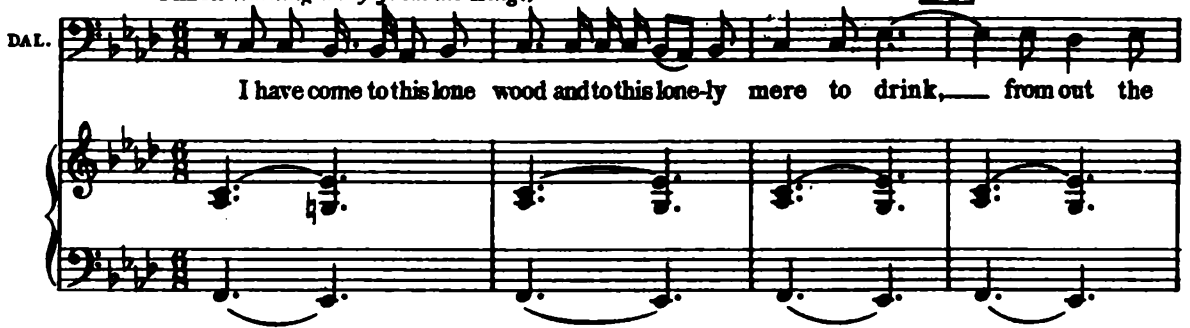
waved — a sha-dow-y plume — And smil - ing said,

*mf* *pp*

EOCH. I am Da - lu - a Are you that same Da - lu - a?

DALUA. (*turning away from the King.*)

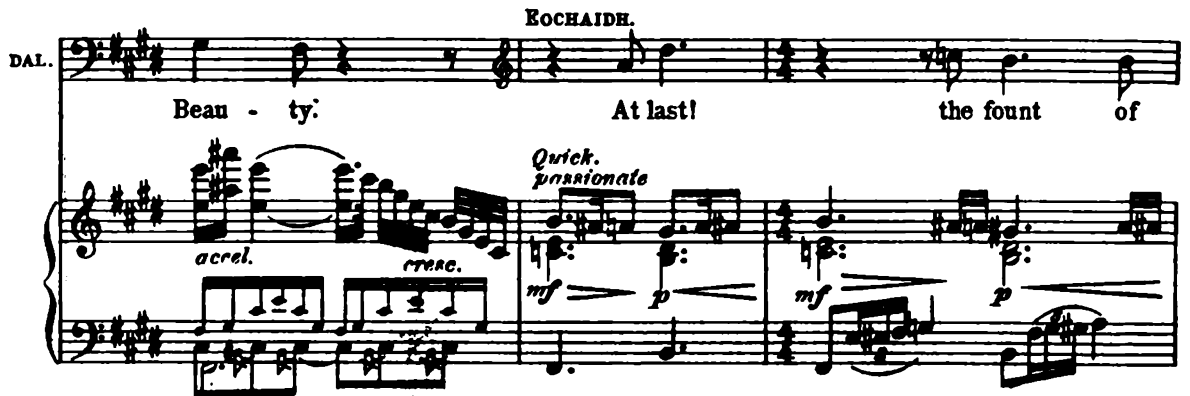
76

DAL. 

I have come to this lone wood and to this lone-ly mere to drink, — from out the

DAL. 

Foun - tain — of all Dreams, — the sha - dowy fount of

DAL. 

Beau - ty. At last! the fount of

*Quick. passionate*

*acrel. cresc. mf p mf p*

ECH. 

Beau - ty Foun - tain of all Dreams.

*mf cresc. rall.*

**77**

EOCH.

*Strong rhythm.*

Now am I come—up on my

EOCH.

long desire The days have trampled me like

*cresc. rall.*

EOCH.

arm - ed men Thrust - ing their spears as ev - er on they go And

**78** (*Dalua passes behind him and lift his hands over him like a great shadow.*)

EOCH.

*rit.*

I am wea - ry of all things, Save the stars, the wind,

*rit. e dim. p pp*

*(Suddenly a fountain rises high in the mere, the spray shines brightly in the moon-rays.)*

SOCH.

sha-dow and moon-rise and strange dreams

DALUA. *(touching him lightly.)*

DAL.

Look O King.

79 Eochaidh.

Eoch.

I see a foun - tain

EOCH.

And within its sha - dow a great fish



EOCH.

swims, And on its quiv - 'ring wave

EOCH.

The scar - let berries float

80

EOCH.

Dim 'mid its depths the face of

*pp marcato*

EOCH.

One I see most

EOCII. *calm and great, Au - gust, with*

81

OCII. *mourn - ful eyes.*

DALUA.

DAL. *Ask what you will*

*(During the following Dalua goes out.)*

EOCII.

EOCII. *The*

82

EOCH.

word of wis - dom, O thou

EOCH.

hid - den God!

voI.

A VOICE.

Re - turn

voI.

O Eoch - aihd Ai - remdh

**83**

VOI. wan - - d'ring King

ЕОСН. That shall not be, no backward way is mine

*mf* *dim.*

ЕОСН. If I in-deed be King, then King - ly I shall cleave my -

*p* *cresc.*

**84**

ЕОСН. way Through sha - dows as through men Re -

A VOICE.

*cresc.*

VOI. - turn

pp

Eoch. Eoch.

Nay by the sun and moon I swear

p mf

85

Eoch. rit. a tempo

I will not turn my feet

dim. rit. rifa tempo pp

VOI. A VOICE.

Re -

(more faintly.) (The fountain falls away) *dim.*

VIO. - turn, re - turn

*rit. e dim.*

**86** Eoch.

There is no back-ward way — for such as

*ppp*

*Hesitatingly turns to speak to Dalsa)*

EOCII. I

*p accel.* 1

**87**

EOCII. How - be - it for I am sha-ken with old

Eng. Horn. *pp fp pp*

EOCH.

dreams, and as an i - dle wave toss'd to and

EOCH.

fro I will go hence

*mf marcato* *heavy* *p* *pp*

EOCI.

88

I will go back to where the qui - et moon - light spills a - bove the

EOCII.

hills where men hail me King

*cresc.*

(Dalua's laughter heard from the wood.)

DALUA'S VOICE.

DAL.

*Quick.*

Fol - low, — O fol - low, King of Dreams and

*pizz.*

*fpp*

89

DAL.

Sha - dows

*fpp*

Horn.

ROCHAIDH.

Exit Rochaidh.

EOCH.

I fol - low

etc.

90

*accel. molto e dim.*



THE VOICE OF DALUA. (on ahead)

DAL.

Fol - low, \_ O fol - low, \_

*pp*

THE VOICE OF EOCHAIDH.

DAL.

King of Dreams and Sha - dows I

91

EOCH.

fol - low \_

DALUA. (still further on)

DAL.

Fol - low \_

## EOCHAIDH.

Slow. (unaccompanied)



92



93

DALUA. *deliberate* (in another part of the wood.)

## Scene 2.

*At the hut of Manus and Maive.— Manus sits before the pine-log fire. His wife stands at the back, plucking feathers from a dead cockerel. In a sheltered recess sits Etain.*

**95** *Steady time: rather rough tone.*

**96**

**97**

**98**

MANUS.

MAN. I've seen that man be-fore who came to-night, I say I've seen that man be-fore

MAIVE.

MAI. Hush, Ma-nus, be-ware of what you say How can we tell who comes, who goes

99

MAI. And too, good man, you've had three gold-en piec-es

*ppp quick*

MANUS.

MAN. Ay, they are put by, that com-forts me, for gold is ev-er gold

*p*

MAIVE. (curtseys to Elaine.)

MAI. One is for her who stays to night, And shares our scan-ty fare

MAI. Right wel-come too! The oth-er for a - ny who might come, asking for bite or sup

(Manus interrupts her with a gesture) MANUS.

MAI. The third- Yes, wo-man, yes, I know, for

100

MAN. si - lence Hush, there comes the rain

*Etain rises, goes to doorway, and pulls back*

Solo Violin.

The first system of music consists of two staves. The upper staff is for the Solo Violin, showing a melodic line with a series of eighth notes and slurs. The lower staff is for the piano accompaniment, featuring a dense texture of sixteenth notes in the left hand and a more sparse right hand. A *ppp* dynamic marking is present in the piano part.

*the hide. Shuddering, she thrusts it crosswise, and returns.*

The second system continues the musical narrative. The violin part maintains its melodic flow. The piano accompaniment features a *pp* dynamic marking and includes some chordal textures and moving lines in both hands.

The third system shows the continuation of the musical themes. The violin part is highly active with many slurs. The piano accompaniment provides a rhythmic and harmonic foundation with various textures.

101

The fourth system begins with a measure marked with a box containing the number 101. The violin part continues with its melodic line. The piano accompaniment includes a *dim.* (diminuendo) dynamic marking, indicating a gradual decrease in volume.

ETAIN.

ET. It was so beau - ti - ful with not a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "It was so beau - ti - ful with not a". The piano accompaniment is in G major and includes a piano (pp) dynamic marking. The music is in 4/4 time.

102

ET. breath of wind

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "breath of wind". The piano accompaniment is in G major and continues the accompaniment from the first system.

ET. And now the hill wind moans

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "And now the hill wind moans". The piano accompaniment is in G major and continues the accompaniment.

ET. The night is

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "The night is". The piano accompaniment is in G major and continues the accompaniment.

ET. filled with tears of bit - ter etc.

ET. rain

*dim.*

ET. Good

ET. peo - ple, Have you



104

ET.  **seen such quiet eyes**

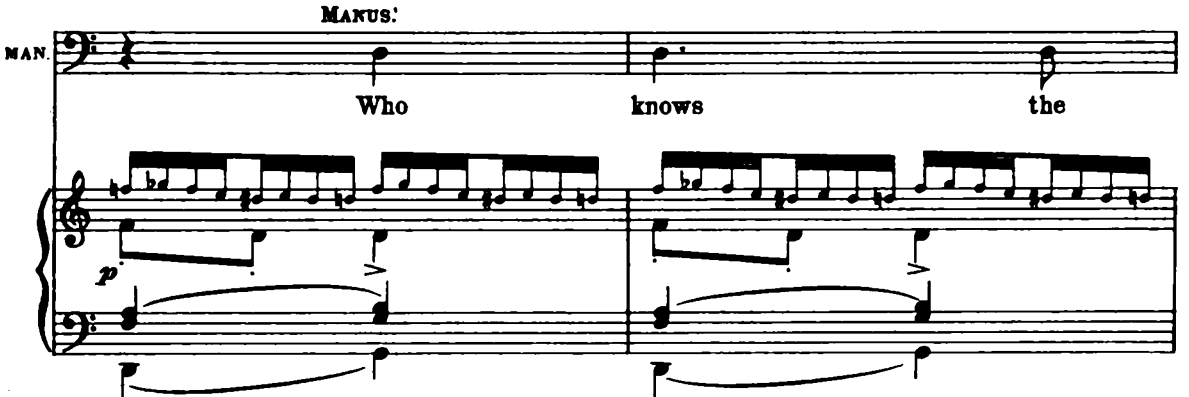
The first system of music includes a vocal line (ET.) and piano accompaniment. The vocal line has the lyrics "seen such quiet eyes". The piano accompaniment consists of a treble and bass clef with various notes and rests.

ET.  **Fall in - to storm - y nights be -**

The second system of music includes a vocal line (ET.) and piano accompaniment. The vocal line has the lyrics "Fall in - to storm - y nights be -". The piano accompaniment continues with similar rhythmic patterns.

ET.  **- fore**

The third system of music includes a vocal line (ET.) and piano accompaniment. The vocal line has the lyrics "- fore". The piano accompaniment continues with similar rhythmic patterns.

MANUS:  **Who knows the**

The fourth system of music includes a vocal line (MANUS:) and piano accompaniment. The vocal line has the lyrics "Who knows the". The piano accompaniment features a *p* (piano) dynamic marking and includes a *MANUS:* marking above the staff.

MAN. wild way of the wind The

Musical score for MAN. Part 1. The vocal line is in bass clef with lyrics "wild way of the wind The". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand accompaniment in bass clef.

MAN. wild way of the rain

Musical score for MAN. Part 2. The vocal line is in bass clef with lyrics "wild way of the rain". The piano accompaniment continues with a right-hand melody in treble clef and a left-hand accompaniment in bass clef.

MAIVE.  
MAI. They are more great than we, They are so old, the wind and rain, So old

Musical score for MAIVE. Part 1. The vocal line is in treble clef with lyrics "They are more great than we, They are so old, the wind and rain, So old". The piano accompaniment features a right-hand melody in treble clef and a left-hand accompaniment in bass clef.

Slower.

MAI. they know all things grey feath-ers and blind eyes

Musical score for MAI. Part 1. The vocal line is in treble clef with lyrics "they know all things grey feath-ers and blind eyes". The piano accompaniment includes a right-hand melody in treble clef and a left-hand accompaniment in bass clef, marked with a piano (*pp*) dynamic.

ETAIN. MANUS.

MAI. Who? Who? The wo-man speaks of wind and rain Blind

107

MAN. Eyes, The dread-ful one whom none has seen, Whose voice we

MAN. hear Grey Feath-ers, his pale

108

MAN. love Who flies be-fore or fol - lows

ETAIN.

MAN

But — some-times — some-times — tell me have you heard

*ppp*

ET.

By dusk or moon - set have you nev - er heard

109

ET.

Sweet Voi - ces, de - li - cate mu - sic, nev - er

ET.

seen the pass - age of the lord - - - ly

110

ET. beau - ti - ful ones men call the

*MANUS rises abruptly.)*

ET. Shee? We do not speak of them

111

*Horn heard off.*

MAIVE.

Hark!

MAN.

MAI.

A

MAI.  
se - cond time \_\_\_\_\_ I've heard a

MAI.  
cry

EOCIADH(outside.)  
O - pen, good folk

*fpp*

MANUS (taking spear and poising it at the door.)  
There is no door to ope, Thrust back the skin from off the post

FON. Eoch.

Good

**113**

EOC. (He sees Etain.)

folkl I give you greet - ing,

*He bows to Etain, steps nearer, and from this moment keeps his eyes on her.*

ET. La - dy

**114** ETAIN.

ET. p

Sir! I pray you, draw near the fire

ET. *He passes on,*  
 This bit-ter wind and rain must sure have chilled you.

115

*keeping his eyes fixed on Elaine.- Manus furtively touches him as he passes.*

MANUS. (TO MAIVE)  
 He is not wet; the dri-ving rains have left no sin-gle drop.

*Quicker.*

MAIVE. MANUS.  
 Good sir! Bravelord! Have pi-ty on us Good sirl! you are most



116

MAN. wel-come. I am Ma-nus and this poor wo-man is Maive my child-less

The first system of music for Man. The vocal line is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "wel-come. I am Ma-nus and this poor wo-man is Maive my child-less". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and a simple bass line.

MAN. wife And this is a great la-dy of the land who shel-ters here to-

The second system of music for Man. The vocal line continues with the lyrics "wife And this is a great la-dy of the land who shel-ters here to-". The piano accompaniment continues with similar harmonic support.

MAN. night Her name is E-tain.

The third system of music for Man. The vocal line concludes with the lyrics "night Her name is E-tain.". The piano accompaniment includes a *cresc.* (crescendo) marking in the final measure.

117

MAIVE.

Sir! if you are of the name-less ones, the no-ble name-less ones

The fourth system of music, starting with Maive's line. The vocal line is in treble clef with the same key signature and time signature as the previous systems. The lyrics are "Sir! if you are of the name-less ones, the no-ble name-less ones". The piano accompaniment begins with a *sf* (sforzando) marking.

MAI. *Slower.* FOCI. *pp*

do us no ill. Good folk, I mean no

FOCI. *mf* *quicker* *p*

ill Nor am I made of other clay than

118 FOCI. *p*

yours, I am a man. Let me have shelter here to-

FOCI. *p*

-night, To-mor-row I will go hence.

119

MANUS.

You are most welcome, Sir.

BOCH.

And you, E-tain.

Is it with your will that I be sheltered from the wind and

120

ETAIN.

rain. How could I grudge you that un-grudged to me?

*Manus and Maive withdraw into the shadow.- The l'igs give l'is f'ame.  
Slow and tender.*

CELO.  
*pp smooth.*

BRASS.

EOCH.

At last I know why

*p < mf dim. pp < f p < pp*

**121**

EOCH

dreams have led me hi-ther. All these yearsthes-

EOCH

eyes like stars have led me. All these years This

*pp*

EOCH

love that dwells like moon-light in your face Has been the wind that moved my

**122**

EOCH II

id - le wave. For-

*Animato.*

*accel.* *mf* *pp rit.*

EOCH II

-give pre-sump-tuous words I mean no ill.

*Tempo* *mf dim.*

EOCH II

I am a King, and King - ly Ard Ree I am

*mf*

123

Ard Righ of Ei - ré. ETAİN.  
And your name, fair lord?

Eoch. ETAİN.  
Eochaidh Air-emh. And I am E-tain called, Daughter of lord - ly ones,

124

ET. of prince - ly line. But more I can-not say, for on my

ET. mind a strange for - get - ful cloud be - wild - ers me

ET. *And I have mem - ry on - ly of those things — of which I*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are "And I have mem - ry on - ly of those things — of which I". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a steady bass line and chords in the right hand.

ET. *Slow and solemn.*  
*can - not speak, Be - ing un - der bond to keep the si - lence of my*

The second system of music continues the vocal line and piano accompaniment. The tempo/mood is marked "Slow and solemn." The lyrics are "can - not speak, Be - ing un - der bond to keep the si - lence of my". The piano accompaniment features a long, sweeping melodic line in the right hand that spans across the system.

**125** ET. *Time as before*  
*lord - ly folk. How I came here, or to what end,*

The third system of music is marked with a box containing the number "125". The tempo/mood is marked "Time as before". The lyrics are "lord - ly folk. How I came here, or to what end,". The piano accompaniment features a long, sweeping melodic line in the right hand that spans across the system.

ET. *or why I am left here, I know not.*

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "or why I am left here, I know not." The piano accompaniment features a long, sweeping melodic line in the right hand that spans across the system. Performance markings "cresc." and "accel." are present in the piano part.

126

ET.

*quicken and strengthen*

ET.

Еочн.

True - ly I

ЕОСН

now know full well!

126

ЕОСН

*A steady time*

E-tain, dear love, my dreams come true. I have




ET.  *seen this dim pale face in dreams for days and months and*

ET.  *years, Till at the last Too great a spell of beau-ty*

**128** *Rather quicker*

ET.  *held my hours. My king-dom was no more to me than sand,*

ET.  *or a green pa-lace built of Au-gust leaves al-rea-dy*

SOC. I. *pp*

yel- lowing wait- ing for the wind\_ to scat- ter them to North and\_

SOC. II. *Quicker*

South and East, I have for- got- ten all that men hold dear,

*p*

**129**

SOC. I. *p*

And given my king- dom to the wheel- ing crows, the

SOC. II. *p*

tramp- ling des- ert hinds, the snarl- ing fox

*poco accel.*

EOCH.

I have no thought no

*p poco rit.* *pp* *Tempo*

EOCH.

dream, no hope but this To call you mine, to

130 *ff* *cresc.* *ff*

EOCH.

take you hence, my Queen!

*rit.* *f*

ETAIN.

*soft but agitated*

I too am lift-ed with the breath of a tu-mul-tuous wind

*pp* *pp* *pp* *pp*

*pp always soft*

ET. My Lord and King

**131**

ET. I too am lit with fire which fills my heart, And

ET. lifts it like a flame to burn in

ET. thine, To pass and be at

ET. *one and flame in thine.*

*f* *rit.* *allarg. 3*

ET. **132**

*ff*

ETAIN & EOCH. *The years, the*

*8*

ET. & EOCH. *bitter years of all the world are now no more.* *EOCH. only* *Who*

*mf allargando* *mf* *f* *pp*

133

FOCU

laughed?  
MANUS.

(sullenly)

What means that laugh-ter?

No-one laughed,

ETAINE.

None laughed, It was the hooting of an

MAIVE.

Grey Feathers and Blind Eyes!

134

ET.

owl.

Dear

getting slower

rit.

p

ET.

Lord, sit here. I am wea - ry

(Eoch: bends on one knee.)  
(The peasants are asleep)

(It is dark and very still)  
Slow and quiet

dim. pp ppp

135

p pp dim.

(A strange, far-away look comes  
into Elna's eyes)

ppp

Eoch. (half whispering, anxiously)

136

(Elna strains into the darkness  
as though to hear a far sound.)

E-tain, dear love!

slower f Piccolo (afar off)

*Small chorus in the distance not more than 5 or 6 Sopranos, 4 Ten., 4 Ten., and 6 Bass.*

SOP.  How beau-ti-ful they are, — The lord-ly ones —

ALTO  la la la la la la la la la la la la la la la la la la la

TEN.  la la la la la la la la la la la la la la la la la la la


BASS  la la la la la la la la la la la la




**137**

SOP.  — Who dwell in the hills, — In the hol-low hills — They have

ALTO  la la la la la la la la la la la la la la la la la la la

TEN.  la la la la la la la la la la la la la la la la la la la

BASS  la la la la la la la la la la la la





SOP. fa - ces like flowers. And their breath is a wind — That blows o - ver

ALTO la la la la la la la la la la la la la la la la la la

TEN. la la la la la la la la la la la la la la la la la la

BASS la la la la la la la la la la

138

SOP. sum-mer mea-dows Filled with dew'y clo - ver —

ALTO la la la la la la la la la la la

TEN. la la la la la la la la la la la

BASS la la la la la la —

*Harp fur off. pp*

SOP  Their limbs are more\_

ALTO  la la la la la la la la la la la la la

TEN.  la la la la la la la la la la la la la

BASS  la la la la la la



SOP  white than shafts of moon-shine They are more

ALTO  la la la la la la la la la la la la la

TEN.  la la la la la la la la la la la la la

BASS  la la la la la la la la



SOP. fleet — than the March wind — They laugh — and are *cresc.*

ALTO. la la la la la la la la la la la la la la *cresc.*

TEN. la la la la la la la la la la la la la la *cresc.*

BASS. la la la la la la *cresc.*

SOP. glad — And are ter-ri-ble — When their lanc-es

ALTO. la la la la la la la la la la la la la la

TEN. la la la la la la la la la la la la la la

BASS. la la la la la la la la

SOP. shake and glit-ter Eve-ry green reed qui - vers

ALTO la la la la la la la la la la la

TEN. la la la la la la la la la la la

BASS. la la la la la la

*getting further and further away.*

SOP. *p* How beau-ti-ful they

ALTO *p* la la la la la la la la

TEN. *p* la la la la la la la la

BASS. *p* la la la la

*dim.*

SOP. are. — How beau-ti-ful — The lord - ly ones — In the

ALTO la la la la la la la la la la la la la la la la la la

TEN. la la la la la la la la la la la la la la la la la la

BASS la la la la la la la la la la

SOP. hol - low hills.

ALTO la la la la la la la la la la la la la la la la la

TEN. la la la la la la la la la la la la la la la la la

BASS la la la la la la la la la la

*ppp* *pppp*

*ppp* *pppp*

*ppp* *pppp*

END OF ACT I.

## ACT II.

*Hall of the Dun of Kochaidh the King. Processional Entrance of Druids.*

*Slow.*

TENORS. *p* By the voice in the cor-ries where the Pole-star danc-eth,

BASSES. *p*

CHO. By the Voice on the Sum-mits The Dead feet know,

CHO. By the soft wet cry where the Heat - star trou - bleth,

CHO. By the plain-ing and moan-ing of the sigh of rain - bows,  
By the sigh of rain - bows.

*cresc.* *f*

CHO. By the four white winds of the world Whose fa-ther the gold-en sun is, whose

CHO. mo-ther the wheel-ing moon is, The North and the South and the

CHO. East and the West, By the four good winds of the world That

**1** *dim.* *p*

CHO. Man know-eth, that One dread-eth,— that Lu bless-eth,

CHO. Be all well on moun-tain moor-land and lea, On

CHO. loch face and loch-lan and riv-er, On shore and shallow and sea.

CHO. By the Voice of the Hol-low where the worm dwell-eth,

CHO. By the Voice of the Hol-low where the sea wave stirs not,

CHO. By the Voice of the Hol-low that Sun hath not seen yet,

CHO. 2 By the three dark winds of the world, The chill dull breath of the grave, The

*mf* *pp*

CHO. breath from the depth of the sea, The breath of To-mor-row,

CHO. By the white and dark winds of the world—The four and the three that are seven, That



CHO. *dim.* man knoweth, that *p* One dreadeth, That Lu blesseth— Be all well on

CHO. **3** moun-tain, moor-land and lea, On loch face and loch-an and riv - er, On

CHO. shore and shallow and sea. *The Druids are assembled.* *Ritual.* Sky-set Lu, who

*ppp cresc.* **17**

CHO. *dim.* leads the host of stars, and Da - na, an-cient mo - ther of the mo - ther of the

*mf mf p*

CHO. Gods. Dag - da, lord of Thun-der and Si - lence,

18

*ppp*

CHO. Moon-crown'd Brigid of un-dy-ing flame Man - a-nan of th'in-numer-a-ble wa-ters

4

*pp* *mf*

CHO. Mi-dir of the Dew and the Eve-ning Star Flame-haired Oen-gus, Lord of Love and Death,

*pp*

*Dance of Women.*

CHORUS OF WOMEN.

SOPRANOS. *f*

CONTRALTOS. *f*

The Bells of Youth are

CHO.

*p dim. pp*

Sha-dow-y Dal-u-a of the Hid-den Way.

5

ring-ing in the gate-ways of the South,— The ban-ner-ets of green are now un-

6

-furl'd Spring has ris-en with a laugh, And a wild\_ rose

6

— in her mouth, And is ring-ing ring-ing ring-ing thro' the world. The

thro' the world.

CHO. Bells of Youth are ring - ing in all the si - lent pla - ces, The  
are

CHO. prim - rose and the ce - lan - dinc are out.

7  
CHO. Chil - dren run a - laugh - ing with joy up - on their fa - ces, And the

CHO. West wind fol - lows af - ter with a shout. The  
af - ter with a shout, with a shout.

8  
CHO. Bells of Youth are ring - ing from the for - ests to the moun - tains, From the

mea - dows to the moor-lands hark their ring - ing Ten

ring - - ing Ten

CHORUS.

thou - sand thou - sand splash - ing rills and fern - dap - pled foun - tains are

9

CHORUS.

fling - ing wide the Song of Youth and on - ward flow - ing sing - ing.

SOPRANOS.

CONTRALTOS.

*The Queen appears.*

*She bows.*

The

DRUIDS.

Hail E-tain! E-tain the Beau-ti-ful, Hail!

*p* *mf rit.* *p*

10

*The Queen passes to her throne.*

s. Bells of Youth are ring-ing in the gate-ways of the South The ban - ner - ets of

c.

DRU. DRUIDS. Hail E-tain!

s. green are now un - furled \_\_\_\_\_ Spring has ris - en

c. Spring — has ris - en with a

DRU. E - tain, the Beau - ti - ful, Hail!

11

s. — with a laugh And a wild — rose — in her month, And is

c. laugh

S.  
CHO. ring - ing, ring - ing, ring - ing, thro' the world

C.

DRU. E - tain the Beau - ti - ful Hail!

Horns.

*Quick and Strong.* TENORS. *Entry of warriors.*

T. Put this was in the old, old,

CHO. BASSES.

B.

**12**

T. far - off days, But this was in the old, old far - off days:

CHO. B.


T. 

CHO. They rode be-neath the an-cient boughs, And


B. 

They rode be - neath the\_ an-cient boughs, And

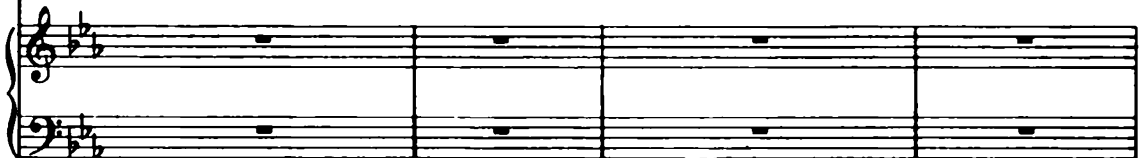


T. 

CHO. as they rode she sang; But at the last both si - lent were,

B. 

as they rode\_ she\_ sang\_



**13**

T. 

CHO. On - ly the horse-hoofs rang.

B. 





cho. Guen took up the sword And she felt its shin-ing blade, And she  
 Guen took up the sword — And she felt its shin-ing blade —

14  
 cho. laughed and vowed it fit-ted ill For the hand-ling of a maid.

cho. He looked at her and dark-ly smiled, And  
 He looked at her and dark-ly smiled, And

CHO. said she was a Queen, For she could swing the white sword high And

CUO. **15** love its daz-zling sheen.

HO. She lif - ted up the great white sword, And swung it o'er his  
She lif - ted up the

16

*poco rit.*

CHO. head; Ah, you may smile— now, my lord, Now you may smile, she

*a tempo*

CHO. said. But this was in the old, old far - off days, But

*The King appears.*

CHO. this was in the old, old far - off days.

*rit.*

17

ALL.

S.  
C.  
CHO.  
T.  
B.

Hail Eoch-aidh High King of Ei-ré Hail!

Slow.

CHO.

Glo - ry of years O King! glo - ry of

Slow.

18

Quick.

CHO.

years -

Quick.

allargando

**Eochaidh (rising)**

EOCH. Drink from the great shell and horns, for I am

dim. p f p

Detailed description: This block contains the first system of a musical score. It features a vocal line for 'EOCH.' and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'Drink from the great shell and horns, for I am'. The piano accompaniment includes dynamic markings: 'dim.' (diminuendo), 'p' (piano), 'f' (forte), and 'p' (piano). There are also slurs and a triplet of eighth notes in the piano part.

EOCH. glad that on this night which rounds my year of joy we feast to - geth - er

mf p

Detailed description: This block contains the second system of the musical score. It continues the vocal line for 'EOCH.' with the lyrics 'glad that on this night which rounds my year of joy we feast to - geth - er'. The piano accompaniment includes dynamic markings 'mf' (mezzo-forte) and 'p' (piano). There are slurs and a triplet of eighth notes in the piano part.

ALL.

19

S. Hail Eochaidh, High King of Ei - ré

C. Hail Eoch-aidh, High King of Ei - ré

T. Hail Eoch-aidh, High King of Ei - ré

B. Hail Eoch-aidh, High King of Ei - ré

p f

Detailed description: This block contains the third system of the musical score, featuring four vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). Each part has the lyrics 'Hail Eochaidh, High King of Ei - ré'. Below the vocal parts is a piano accompaniment with dynamic markings 'p' (piano) and 'f' (forte). The piano part includes slurs and a triplet of eighth notes.

*Quick.*

SOP. Hail. *rit.* E-tain the Beau-ti-ful,

ALTO. Hail. *rit.* E-tain the Beau-ti-ful,

TEN. Hail. *rit.* E-tain the Beau-ti-ful,

BASS. Hail. *rit.* E-tain the Beau-ti-ful,

*Quick.*

*allargando*

*Groups of women and warriors sing snatches*

*a tempo*

SOP. Hail! The ban-ner-ets— of

ALTO. *a tempo* Hail! The Bells of youth are ring-ing in the

TEN. Hail! Now you may smile she

BASS. *a tempo* Hail!

*Quick.*

*of their songs as they make merry.*

SOP. green are now—un-furled

ALTO. gate-ways of—the South

TEN. said She lif - ted up the great white sword And

BASS. But this was in the old old

**20**

SOP. The Bells of youth are ring-ing in the

ALTO. The Bells of youth are ring-ing in the

TEN. swung it o'er his head Ah, you may smile—  
But this was in the old old

BASS. far off days This was in the old old far off days

SOP. gateways of the South, The ban-ner-ets of green are now un - furled...

ALTO gateways of the South, The ban-ner-ets of green are now un - furled...

TEN. now, my lord, Now you may smile, she said  
far off days

BASS This was in the old old

SOP. Spring has ri - sen with a laugh and a wild rose in her mouth, and is

ALTO Spring has ri-sen with a laugh and a wild rose in her mouth, and is

TEN.

BASS far off days, This was in the old old



SOP. sing - ing, sing - ing, sing - ing thro' the world. —

ALTO sing - ing, sing - ing, sing - ing thro' the world. —

TEN.

BASS far off days.

*slower*

SOP. Green fire of Joy green fire of Life

ALTO Green fire of Joy green fire of Life

TEN. Green fire of Joy green fire of Life

BASS Green fire of Joy green fire of Life

*Broad.*

*rit. molto*

SOP. Be with you thro' the stress and strife — Be with you thro' the

ALTO Be with you thro' the stress — and strife Be with you — thro' the

TEN. Be with you thro' the stress — and strife — Be with you thro' the

BASS Be with you thro' the stress — and strife — Be — with you thro' the

SOP. sha-dow and shine — The im - mor - tal I - chor — the

ALTO sha - dow and shine — The im - mor - tal I - chor — the

TEN. sha - dow and shine — The im - mor - tal I - chor — the

BASS sha - dow and shine — The im - mor - tal I - chor the

22

SOP. im - mor-tal wine

ALTO im - mor-tal wine

TEN. im - mor-tal wine

BASS im - mor-tal wine

SOP. Drink deep of the

ALTO Drink deep of the

TEN. Drink deep of the

BASS Drink deep — of the

SOP. im - mor - tal wine. It gives the laugh-ter to the

ALTO im - mor - tal wine. It gives the laugh-ter to the

TEN. im - mor - tal wine. It gives the laugh-ter to the

BASS im - mor - tal wine. It gives the laugh-ter to the

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "im - mor - tal wine. It gives the laugh-ter to the".

SOP. strife Drink deep and thro' the

ALTO strife Drink deep and thro' the

TEN. strife Drink deep and thro' the

BASS strife Drink deep and thro' the

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts sing the lyrics: "strife Drink deep and thro' the". The piano accompaniment continues with the same rhythmic pattern as the first system. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "strife Drink deep and thro' the".

SOP. sha-dow and shine *ff* Re-joyce in the

ALTO sha-dow and shine Re-joyce in the

TEN. sha-dow and shine *ff* Re-joyce in the

BASS sha-dow and shine Re-joyce in the

23

SOP. green fire of Life.

ALTO green fire of Life.

TEN. green fire of Life.

BASS green fire of Life.

*poco rit. e dim.*

*They all look expectantly toward Etain.*

*dim.* *p*

*Eoch.*

E-tain! speak, my Queen

*> pp*

**24**

*She puts her hand to her brow as if trying to remember something.*

*(Etain rises abstractedly.)*

*Eoch*

*mf* *dim.*

ETAIN. Slow.

ET. *War-riors and Druids, bards, harpers, friends of high and low degree I who am*

ET. *She bows.*

ET. *queendoal-so thank you But I am wea-ry now, with*

25

ET. *strange per-plex-ing dreams And so I bid you all fare-*

ET. *-well*

ET.

To you my lord and King, I too will bid fare - well

Quicker.

*p* Eoch.

ET.

— to-night. No, no, my Queen, this night I pray

Eoch.

this night Leave me not here a - lone, for un - der all this

Eoch.

out-er tide of joy I am sore wrought by dreams and pre-mo-ni-tions



27

rit.

EOCH II

For threenights— I have heard sud-den laugh-ter in the dark where

EOCH

noth-ing was and in the first false

Con moto.

EOCH

dawn have seen phan - - tas-mal shapes, and on the grass a host of

28

EOCH

sha-dows march-ing bent one way as when green leagues of reed be-come

8

*in octaves*

*pp*

EOCII.

one reed blown slant-wise by the wind

EOCII.

*As seems to lose himself*

EOCII.

Where the water whispers 'mid the shadowy row-an trees I have

29

EOCII.

heard the Hidden People like the hum of swarming bees, And

EOCH.

when the moon has ris - en and the brown burn glis - ters grey I have

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are: "when the moon has ris - en and the brown burn glis - ters grey I have". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

EOCH.

seen the Green Host marching in laugh - ing dis - ar - ray

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "seen the Green Host marching in laugh - ing dis - ar - ray". The piano accompaniment includes some arpeggiated figures in the right hand.

EOCH.

Da - lu - a then must sure have blown a ma - gic air, Or with the  
muted Trumpet

*pp*

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "Da - lu - a then must sure have blown a ma - gic air, Or with the muted Trumpet". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and features some block chords in the right hand.

**30**

EOCH.

mys - tic dew have sealed my eyes from see - ing fair, For the

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "mys - tic dew have sealed my eyes from see - ing fair, For the". The piano accompaniment features block chords in the right hand and a steady bass line.

EOCH. *pp* *fp* *pp*  
 great lords of Sha-dow who tread the deeps of night are no frail pu-ny folk who

EOCH. *pp* *f* *p*  
 move in dread of mor-tal sight For

EOCH. *pp* *mf* *mf*  
 sure Dal-u - a laughed a - low, Dal-u - a the fae - ry fool.

**31** *Hurry.* *f*  
 When with his wild fire eyes he saw me \_\_\_\_\_ neath the ro-wan sha-dowed pool - His

BOCH. *cresc.*

touch can make the chords of life a bit - ter jang - ling tune, The

BOCH. *cresc.*

false grows true, the true grows false, be - neath his moon-tide rune

BOCH. *pp accel. e cresc.*

The

32

BOCH. *pp*

laugh-ter of the Hid-den Host is ter - ri-ble to hear The

EOCII.

Hounds of Death would harry me at lift - ing of a spear.

EOCII.

May-hap Dal-u-a made for me the hum of swarm-ing bees And

EOCII.

sealed my eyes with dew be-neath the sha-dowy ro-wan trees.

8 *loco*

*ppp fppp fppp f accel.*

*dim. e rit.*

ET. *STAIN. p*

I too have heard strange de-licate mu-sic

*pp*

ET. 34

Sub-tle mur-mur-ings <sup>A</sup>

ET.

lit-tle love-ly noise of myriad leaves <sup>As</sup>

*pp*

ET.

though the green-ness of the wind o'the South came travel-ling to bare

3

ET. *pp*  
 woods on one still night.

*riten.*

**35**  
 ET. But I am wea - ry now

*slower.* *mf dim.*

ET. Dear King, sweet sleep, And sweet-er dreams.

*pp*

**36**  
 ET. *She gives him her hand - He kisses it tenderly but looks over his shoulder as if startled by some unseen phantom. Elin repeats her*

*pp* *fp - pp* *f - pp rit.*



gesture of weariness and bewilderment.

She rises —

Piano accompaniment for the first section. The score consists of four staves: three treble clefs and one bass clef. The music is in a minor key with a 3/4 time signature. It features a melodic line in the upper treble and a more rhythmic bass line. Performance markings include a triplet of eighth notes, *accel.*, *rit.*, and *rit. molto*.

and steps down from the throne.

*Broad.*

CHORUS.

SOP. The Queen! Glo-ry of years, O Queen, Glo-ry of years!

ALTO. The Queen! Glo-ry of years, O Queen, Glo-ry of years!

TEN. The Queen! Glo-ry of years, O Queen, Glo-ry of years!

BASS. The Queen! Glo-ry of years, O Queen, Glo-ry of years!

*Broad.*

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) are arranged in four staves. The piano accompaniment is in two staves (treble and bass clefs). The music is in a major key with a 3/4 time signature. Performance markings include *mf*, *f*, *rit.*, and *p*.

37

*She bows to the Assembly, and moves to the doorway.*

SOP.

ALTO.

TEN.

BASS.

Very slow.

*mf*

*f*

*dim.*

SOP.

ALTO.

TEN.

BASS.

Green Fire of Life, Be with you, thro' the

Green Fire of Life, Be with you, thro' the

Green Fire of Joy, Green Fire of Life, Be with you, thro' the

Green Fire of Joy, Green Fire of Life, Be with you, thro' the

*p*

*cresc.*

SOP. stress and strife — Be with you thro' the shadow and shine — The

ALTO stress and strife — Be with you thro' the sha - dow and shine — The

TEN. stress and strife — Be with you thro' the shadow and shine — The

BASS. stress — and strife — Be — with you thro' the sha - dow and shine — The

38

SOP. im - mor - tal I - chor, — the im - mor - tal wine.

ALTO im - mor - tal I - chor, — the im - mor - tal wine.

TEN. im - mor - tal I - chor, — the im - mor - tal wine.

BASS. im - mor - tal I - chor, — the im - mor - tal wine.

When she reaches the door, the Queen turns and faces the assembly.

She passes out, the

CHORUS.

TEN. Hail!

BASS. Hail!

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

King looking after her with troubled longing.

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

39

The King raises his hand.

*accel.* *fp*

BOSCHIAIDI.

The warriors go

Now go in peace, to one and all, good-night.

Possible cut.

out in a hushed manner, humming their song under their breath.

*mf* *p*

40

dim. pp

CHO.

*The Bards and Druids go out, saying*

Sky - set Lu, who

Sky - set Lu, who

ppp

*End of cut.*

41

*one old man, and a boy.*

CHO.

leads the host of stars, and Da - na an - cient Mo - ther of the

leads the host of stars, and Da - na an - cient Mo - ther of the

CHO.

Gods

Dag-da, Lord of Thunder and silence

Gods

Dag-da, Lord of Thunder and silence

ppp mf



42

CHO. moon-crown'd Bri-gid of un - dy - ing flame, Ma - na-naan of thin -  
 moon-crown'd Bri-gid of un - dy - ing flame, Ma - na-naan of thin -

*pp*

*A stir is heard without*

CHO. -num-er-a-ble wa - ters, Mid - ir of the Dew and the Eve - ning Star.  
 -num-er-a-ble wa - ters, Mid - ir of the Dew and the Eve - ning Star.

*pp* *cresc.*

*The exit of the Druids is arrested*

*They stand uncertain as a young stranger*

*p accel. e cresc.* *mf* *pp Tpt.*

43) *passes through their midst, and confronts the King.*

*mf* *cresc.*

*mf*

44

MIDIR.

Hail, Eochaidh King of Ei-ré

MIDIR. with light grace.

Sor-row up-on me That I am so late for this great

Eoch. looked fixedly at Midir.

Hail, fair Sir!

MID.

feast - ing But I come from far, ——— And

45

MID.

wind and rain - de - layed me Yet

MID.

full glad — am I to stand be-fore the King — to - night —

MID.

— and claim — a boon.

46

EOCII.

Here in my Dun no stran - ger claims a boon in vain

*f p* *mf* *p rit. mf al tempo*

EOCII.

If that boon be such as I may grant without a loss of fame,

*p rit.* *pp* *p*



47

FOCH.  
 honour or com-mon-weal But first, fair sir I ask the

FOCH.  
 name and rank of him who craves

Slow.

MIDIR.

I am a King's first son

48 Slower still.

MID.  
 My King - dom lies be - yond your lord - ly realms, O King

MID.

full glad — am I to stand be-fore the King — to - night —

MID.

**46**

— and claim — a boon.

EOCH.

Here in my Dun no stran - ger claims a boon in vain

*f p* *mf* *rit. mf* *allegro*

EOCH.

If that boon be such as I may grant without a loss of fame,

*p rit.* *pp* *p*

47

SOLO. *pp* *mf* *p*

honour or com-mon-weal But first, fair sir I ask the

SOLO. *p* *pp* *pp* *rit.*

name and rank of him who craves

Slow. *MIDIR.* *p* *dim.*

I am a King's first son

48 Slower still.

*MID.* *pp* *p*

My King - dom lies be - yond your lord - ly realms, O King

MID. 
 And yet up-on its mist-white shores — The

MID. 
 three great waves of Ei - ré rise in foam

49

MID. 
 But I am un - der sa - cred bond to tell no one,
 *pp rigidly.*

MID. 
 not even the King, my name and lin-eage.
 *Each looks at Midir with doubt.*
*pp* *fpp* *fpp*

(calmly.) 50

MID. King, I wish you well Lord-ship and peace and

MID. all your heart's de-sire *Each makes an involuntary gesture of eager inquiry—but checks*

*accel e cresc.*

*himself— turns to the waiting bards and druids and signs to them to go.*

*decidedly.*

*ff rit. p mf*

51

*The Bards take up their song again as they go.*

Dag-da, Lord of Thun-der and Si-lence

Dag-da Lord of Thun-der and Si-lence

Moon-crowned Brig-id of un - dy - ing flame Man - a-naan of th'in-

Moon-crowned Brig-id of un - dy - ing flame Man - a-naan of th'in-

*p*

- nu - mer - a - ble wat - ers Mid - ir of the Dew — and the

- nu - mer - a - ble wat - ers Mid - ir of the Dew — and the

*Midir turns to watch the disappearing procession. He seems full of silent laughter.*

Eve - ning star Flame - haired Cen - gus, Lord of Love and Death

Eve - ning star Flame - haired Cen - gus, Lord of Love and Death

*Tpt.*

*p* *fp* *p*

52

*Eoch looks upon him doubtfully.*

Shad-ow-y Dal-u - a of the hid - den way.

Shad-ow-y Dal-u - a of the hid - den way.

*rall.* *pp*

*With scarcely restrained eagerness Eochaidh turns again to Midir.*

*cresc.* *poco accel.* *f* *mf* *fz*

50CII. Fair Lord, My thanks I give Lord-ship I have

*f* *p* *fz*

53

50CII. And peace a lit-tle while

*pp* *f*

EOCII.

Tho' one brief year has seen its birth and life My heart's de-

EOCII.

- sire Ah! unknown lord give me my heart's de-sire

MIDIR. 54 EOCII.

And that, O King It is to know there is no

EOCII.

twi- light hour up-on my joy no star- less night where-in my



E.OCH.

swimming love may reach in vain for a - ny shore      Wherein

Slow. 55

E.OCH.

great love shall drown.      and be a life - less weed.

MIDR.

Have not great po-ets sung great love

MID.

— sur - vives the night — and climbs — the stars, and lives the

56

Slow.

MID. im - mor - tal hour a long the brows of that in-

Quicker.

MID. -fini-tude called youth whom men name Æn - - gus,

MID. Sun - rise Sir

Slow.

57

OCC. Midir flings off his green cloak and stands revealed in a glittering tunic of ruddy gold.

I too have been a poet.

accel.

cresc. molto!

## Bold and Quick.

MIDIR.

MID.

In the

58

MID.

days of the great fires when the hills were a - flame

MID.

Aedh the shin-ing god lay by a foam - white moun-tain the

MID.

white thigh of moon - crown'd Da - na bean-ti - ful moth - er

*allarg.*

59

MID. *And the wind fretted the blue with the toss'd curl - ing*

MID. *clouds of her tan-gled hair And like two flam-ing stars were her*

60

MID. *eyes Tor - ches of sun - fire and moon - fire*

MID. *And her vast breasts*

MID. heav'd as the sea heaves in the great

*p* *riten. dim.*

MID. calms and the wind of her sighs were as the

*a tempo*

**61**

MID. winds of sun - rise soar - ing the peaks of the

MID. ea - gles Da - na, Mo-ther of gods,

*p* *mf allarg.*

62

MID.

moon-crown'd sea-shod wonder-ful

MID.

MID.

Fire of my love, she cried

63

MID.

Aed of the Sun-light and sha - dow

MID.

laughed And he rose till he

MID.

grew more vast than Da - na The

64

MID.

sun was his trampling foot, And he wore the white

MID.

moon as a feath-er And he

Allarg.

*Allargando*

MD. lay by Da - - na

*ff* *ff a tempo*

Detailed description: This system contains the first line of music. It features a vocal line on a single staff with the lyrics "lay by Da - - na". Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part begins with a forte (*ff*) dynamic and includes a tempo change to *ff a tempo* later in the system. The music is in a minor key and 3/4 time.

65

And the world \_\_\_\_\_ swayed, And the

*ff*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "And the world \_\_\_\_\_ swayed, And the". The piano accompaniment continues with a forte (*ff*) dynamic. The piano part features a complex texture with many sixteenth notes in the bass line and sustained chords in the treble line.

stars \_\_\_\_\_ swung,

*ff*

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "stars \_\_\_\_\_ swung,". The piano accompaniment continues with a forte (*ff*) dynamic. The piano part features a complex texture with many sixteenth notes in the bass line and sustained chords in the treble line.

Detailed description: This system contains the fourth line of music, which is purely instrumental piano accompaniment. It consists of two staves (treble and bass clef) and continues the complex texture established in the previous systems.



66

MD. Thus was OEn - gus born,

Lord of Love, Sun of wis - dom and

Death

**67** *Quick and passionate.*  
EOCHAIDH.

EOCH. Hear us, OEn - gus, Beau - ti - ful, Ter - ri - ble

SOCH.

Sun - lord and Death - lord, Give us the white flame of

68

SOCH.

love born of Aed and of Da - na: Hark-en, Thou

SOCH.

pulse of hearts And let the white doves from thy

SOCH.

lips co-ver with pas-sion-ate wings the si - lence be-

69

*with assumed confidence.*

EGCH

- tween us Where a white faun leaps and

*half defiantly - almost as if sung to Midir.*

EOCH

on - ly E - tain and I be - hold it

70

*Midir regards him lightly.**The look of fear comes into the*

EOCH

*In time.* *fp* *pp* *f* *fp* *fp*

*eyes of Eochaidh. He half ashamedly tries to cover it.*

EOCH

Dreams, dreams, dreams,

ROCH.

But now, fair lord, Tell me the boon you

ROCH.

crave O King, it is a

MIDIR.

MID.

lit-tle\_ thing All that I ask is this, That

MID.

I may touch with my own lips— The white hand of the queen—

72

MID.

And that sweet E-tain whom you love so well should listen to a

MID.

lit - tle echoing song — that I have made Down by the foam — on —

73

MID.

sea - drowned shores

*pp* *fpp* *fpp* *f* *fs*

ROCHAIDE.

EOCH

Sir I would that boon were other than it is

*p*

74

EOCH

for the Queen sleeps — grown sad with wea - ri-ness and man - y dreams

EOCII

But as you have my king - ly word So be it

EOCII

*The king sinks wearily on*

Go, boy, to where the women sleep and call the Queen

EOCH

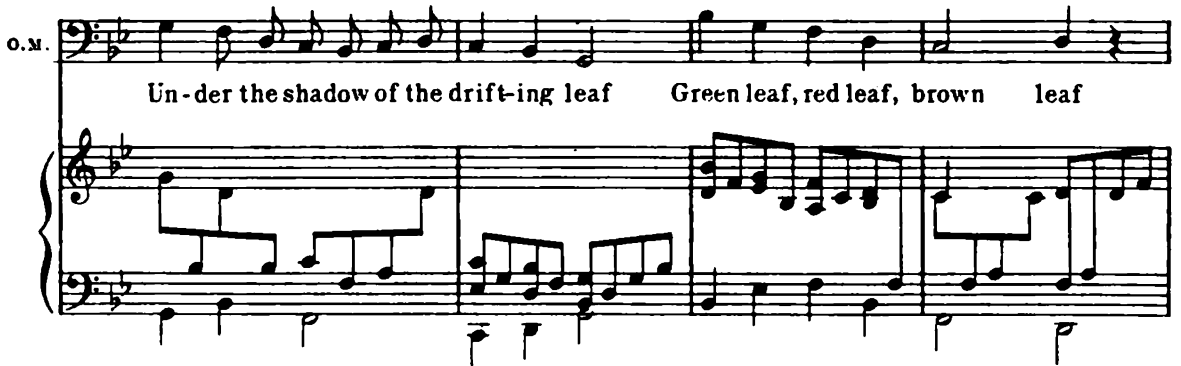
*his seat more and more lost in gloom.* *The old harper quietly takes up a*

*harp and sings.*

OLD MINSTREL.

O.M.  *I have seen all things pass and all things go*

*p* *pp* *smooth*

O.M.  *Un-der the shadow of the drift-ing leaf Green leaf, red leaf, brown leaf*

76

O.M.  *Grey leaf blown to and fro Blown to and fro.*

O.M.  *I have seen hap - pydreams rise up and pass*

O.M. *si - lent and swift as shadows on the grass\_ Grey\_ shadows of*

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has lyrics: "si - lent and swift as shadows on the grass\_ Grey\_ shadows of". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

77

O.M. *old dreams Grey\_ beau-ty of old\_ dreams grey shadows on the*

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "old dreams Grey\_ beau-ty of old\_ dreams grey shadows on the". The piano accompaniment maintains the same rhythmic texture as the first system.

O.M. *The old man rises with-*  
*grass*

The third system of music shows the vocal line with lyrics: "The old man rises with- grass". The piano accompaniment continues with the same rhythmic pattern.

*out looking at the others and goes out.*

*Silence.*

The fourth system of music shows the vocal line with lyrics: "out looking at the others and goes out." followed by "Silence." The piano accompaniment concludes with a final chord and a fermata over the final notes.



*Etain is seen standing at the doorway, clad as in Act I. She comes dreamily forward, as*

pp

*tho' seeing nothing.*

mf p

79

ROCHAIDH.

EOCH

Welcome, my Queen

dim. pp pp

EOCH

But E-tain Why do you come thus clad in green with hair en -

ECHO

-tan-gled with the mystic mis-tle-toe as when I saw you first

ET.

RETAIN. 80

I could not sleep My dreams came close and

*pp rit.*

ET.

*A little quicker.*

whis-per'd in my ear And

ET.

some-one played a vague per-plex-ing air with-out my room

81

*Her eyes wander toward Midir.*

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking.

*A look of half-recognition leaps to her eyes.*

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes *cresc.* and *dim.* dynamic markings.

82

*Eochaid's eyes are clouded with anxiety.*

EOCH.

EOCH.

This nameless lord has ask'd a boon from me

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes *p* and *mf* dynamic markings.

EOCH.

It is to touch the whiteness of this hand with his hot lips, For he is

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

SOCH. fe - vert with a se-cret trou-ble

*mf* *pp* *poco accel.*

SOCH. And he would sing a song that he has made Dreaming a

*Quick.* *rit. molto* *pp* *mf* *p*

SOCH. **83** fool-ish i - dle dream- an i - dle dream

*Elain looking long and lingeringly at Midir, slowly gives him her hand.*

*dim.*

*When he has raised it to his lips, bowing, and let it go,*

*tender* *accel.*

she starts- as if remembering something

Quicker.

*f* *p*

This system contains a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line and a more melodic line in the treble. Dynamics range from *f* to *p*.

84

puts her hand to her brow bewilderedly.

again looking at Midir.

*mf* *p* *ppp*

This system continues the musical score. The piano accompaniment includes a crescendo from *mf* to *p*, followed by a section marked *ppp*. The vocal line has rests corresponding to the stage directions.

STAIN.

ST. Fair nameless lord I pray you sing that song

This system features a vocal line with the lyrics "Fair nameless lord I pray you sing that song". The piano accompaniment consists of chords and a bass line. The key signature changes to one flat.

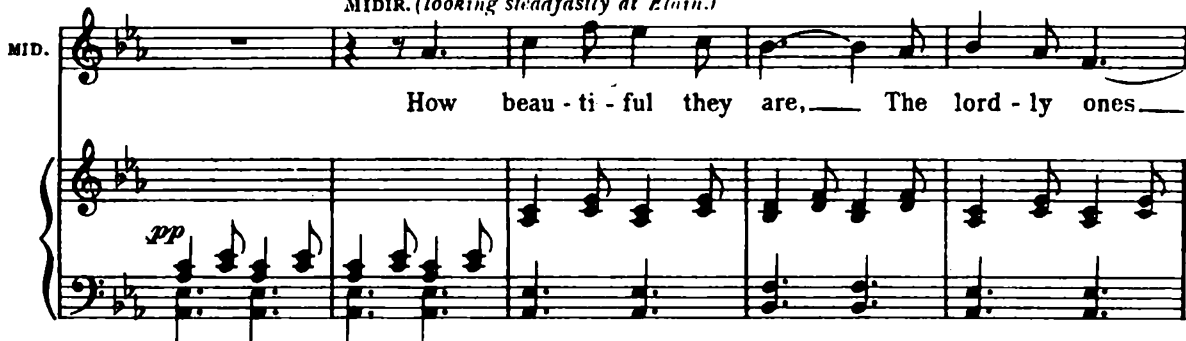
85

Midir takes up the harp that stands by the old minstrel's seat.

ST.

This system shows the piano accompaniment for the final system. The vocal line has a rest. The piano part features a complex harmonic structure with many chords and a melodic line in the treble.

MIDIR. (*looking steadfastly at Etnin.*)

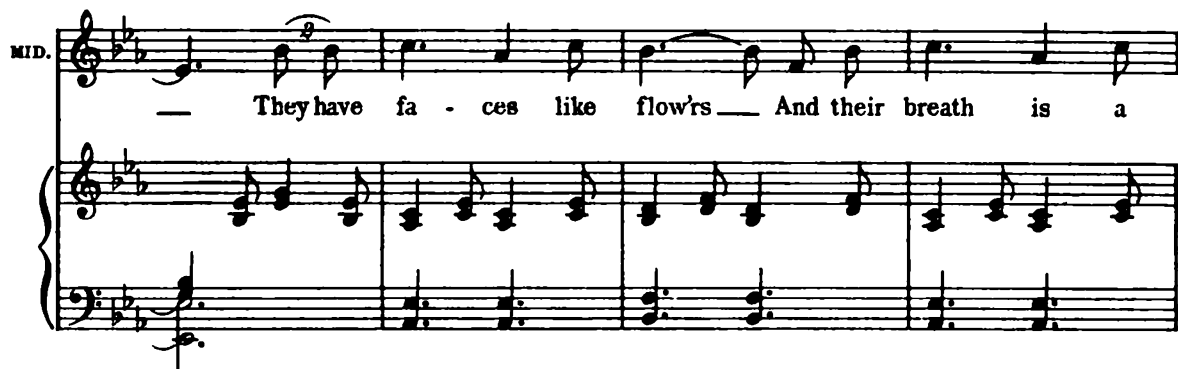
MID.  *pp*

How beau - ti - ful they are, — The lord - ly ones —

86

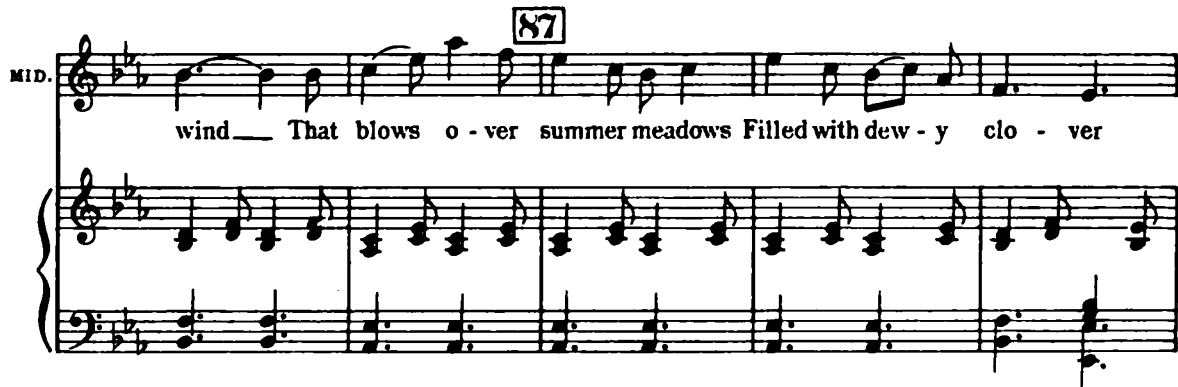
MID. 

— Who dwell in the hills, — In the hol - low hills —

MID. 

— They have fa - ces like flow'rs — And their breath is a

87

MID. 

wind — That blows o - ver summer meadows Filled with dew - y clo - ver

*ppp*

MID. 88

Their limbs are more — white than shafts of moon - shine —

MID. *poco cresc.*

— They are more fleet — than the March wind

MID.

They laugh — and are glad — and are ter - ri - ble

*cresc.*

MID. 89

When their lan - ces shake and glit - ter Ev - 'ry green reed qui - vers

*mf* *dim.*

MID. 90

How beau - ti - ful they are — How beau - ti - ful — The

MID. *dying away*

lord - ly ones — in the hol - low hills. —

*Slow.*  
*Again again puts her hand to*

91

*ppp* *dim.* *Silence.* *pp*

*her head bewilderedly.*

*rit.* *pp*



*Eochaidh makes a half gesture as though to break the spell.*

*Etain turns from Eochaidh.*

*m accel.* *p* *rit. e dim.* *pp*

ETAIN. *pp*

92

I have heard, I have dream'd that song

*pp*

ET. lord - ly ones — that dwell in se - cret pla - ces of the hol - low hills

*poco accel.*

93

ET. Who have put moon - lit dreams in - to my mind — And

ET. *mf*  
filled my noons with vi - sions I hear sweet dew - fall voi - ces

ET. and the clink, the del - i - cate sil - very spring and clink of fae - ry lan - ces

94  
ET. un - der - neath the moon.

*broaden.*  
*cresc.*

Eochaidh looks at Midir half in dread—

Then takes a step to Etain,  
who gently repulses him as if scarcely

pp *f* pp *f*

pp *fpp* *fpp*

unaware of him.

95

p *f*

Midir again takes up the harp.

MIDIR. (more joyously.)

*f accel.* *f poco rit.* p

I am a

MID. song in the land of the young, A sweet song

96

MID. I am Love,

MID. *with growing elation.* I am a bird, a

MID. bird with white wings, and a breast of flame,

97

MID. *Rather quicker.* sing - ing, singing. The

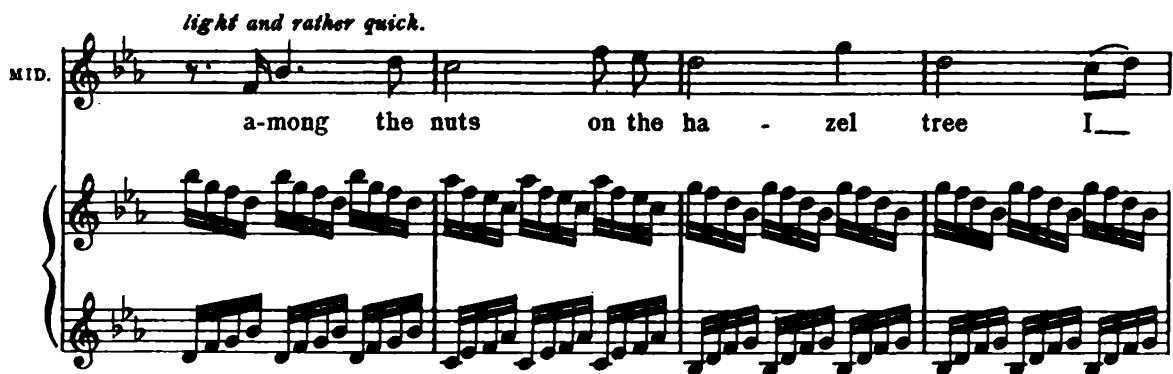
MID. 

wind sways me on the quicken bough

MID. 

Hark! Hark I hear laughter

*pp*

MID. 

*light and rather quick.*

a-mong the nuts on the hazel tree I

MID. 

sing to the salmon in the fairy

99

MID. pool What is the dream\_ the Sal - mon dream

MID. — In the Pool of Conn - la un - der the

MID. ha - zels? It is: There is no

*rit.* *Broader.*

*cresc.* *rit.* *mf*

100

MID. death, Mi - dir, with thee, In the hon - ey-sweet

*dim.*

MID. Land of Heart's De - sire

MID. *Quicker.* It is a name won - - - der -

MID. **101** -ful It was born on the lips of

MID. OEn - - gus Og  
(Awk)

*broader.*

MID. go, look for it, Lost name,

102

MID. Beau - - ti - ful, strayed from the hon - - ey-sweet

MID. Land of Youth

MID. I am Mi-dir,



103

MID. *p*  
 Level But where is my se - cret name in the

*f* *dim.* *p* *pp*

MID. Land of Heart's De - sire?

*mf* *pp*

104

MID. *pp*  
 I am a bird, a bird with white wings And a

*ppp*

MID. *p* *dim.*  
 breast of flame Sing - ing, sing - ing

*p* *dim.*

*Etain moves a little nearer to Midir— she stops,— puts her hands to her eyes.*

Musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes dynamic markings *p*, *fp*, and *slower*. The key signature has two flats and the time signature is 4/4.

**105**

Musical score for the second system, featuring piano accompaniment (grand staff). It includes dynamic markings *mf* and *p*. The key signature has two flats and the time signature is 4/4.

*takes them away.*      **ETAIN.**

Musical score for the third system. It features a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line includes the lyrics "I am a small green leaf in a great". Dynamic markings *f* and *pp* are present in the piano part. The key signature has two flats and the time signature is 4/4.

**106**

*to Midir.*

Musical score for the fourth system. It features a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line includes the lyrics "wood. And you are the". Dynamic marking *criso.* is present in the piano part. The key signature has two flats and the time signature is 4/4.

*Eochaidh makes two threatening steps toward Midir, who*

ETAIN.

wind \_\_\_\_\_ o' the South

*f accel.* Tpt.

*with a gesture prevents him.*

*ff rit. dim.*

107

*Eochaidh shrinks and covers his eyes.*

*p*

*EOCH. (in a strained voice.)*

EOCH.

I cannot come I can-not reach to you

*relaxing his efforts*

EOCH.

What are these songs the harp-er sings?

108

ETAIN. (*as in a dream*)

ETAIN.

I can not hear your voice so far a - way

EOCH. *gasping*

EOCH.

Come back come back it is a dream that calls

ETAIN.

I cannot hear your strange forgotten words I go

109

MIDIR. (to ETAIN.)

ETA.

from dark to light from dark to light

*pp*

EOCH. *weaker*

EOCH.

O do not leave me, star of my de sire

*f p pp*

EOCH.

for now I know that you are part of me and I the clay

*always weaker*

EOCH.

the mor-tal clay that longed to gain and keep the star-ry Da-naan fire

*(hoarse)*

EOCH.

the lit-tle spark that lives and does not die

6

*Rather Quicker*  
MIDIR.

110

MID.

Hast - en lost love, found

MID.

love Come, E - tain come

Solo Violin

*Chorus in the far distance*

SOP. How beau-ti - ful they are — the

ALTO. La la la la la la la la la la la la la la la

TEN. La la la la la la la la la la la la la la la

BASS. La la la la la la la la

Flute with Chorus in the distance.

ETAIN.

ETA. What are those

SOP. lord-ly ones \_\_\_\_\_ Who dwell in the hills \_\_\_\_\_ in the hollow hills, \_\_\_\_\_

ALTO. la

TEN. la

BASS. la la la la la la la la la la la

FLUTE.

MIDIK. *slowly moving backwards*

ETA. sounds I hear Come E-tain come a far the hill side maids are

SOP. — They have fa - ces like flow - ers And their breath is a wind — That

ALTO. la

TEN. la

BASS. la la la la la la la la la la

FLUTE.

112

MID. milk - ing the wild deer The elf - horns blow

SOP. blows — o - ver summer meadows Filled with dew - y clo - ver

ALTO. la la la la la la la la la la la la la la la

TEN. la la la la la la la la la la la la la la la

BASS. la la la la la la la la

FLUTE.

MID. green harpers on the shores Play a wild mu - - sic

SOP. — — — — —

ALTO. la

TEN. la

BASS. — — — — —

FLUTE.

HARP.



113

MID. out across the foam Rose flusht on one long wave's pale

SOP. Their limbs are more white than shafts of moon - shine

ALTO. *neater*  
la la la la la la la la la la la la la la la la la la

TEN. la la la la la la la la la la la la la la la la la la la

BASS. la la la la la la la la la la la

FLUTE.

HARP.

MID. front The moon of

SOP. They are more fleet than the March wind

ALTO. la la la la la la la la la la la la la la la

TEN. la la la la la la la la la la la la la la la

BASS. la la la la la la la la

FLUTE.

MID. *fae - ry hangs low on that wave*

*They laugh — and are glad — and are ter - ri - ble —*

CHO. *la la la la la la la la la la la la la la la la la*

*la la la la la la la la la la la la la la la la la*

*la la la la la la*

FL.

114

*(The voices are drawing very near)*

MID. *When their lan - ces shake and glit - ter Ev - 'ry green reed qui - vers*

CHO. *la la*

*la la*

*la la la la la la la la la la la la la la la la la*

FL.

*p* *cresc.*

MID. Come

CHOR. la

la

*cresc. molto ed allargando*

HARP

115

*(The voices are now quite close, but the singers unseen)*

MID.

CHOR.

In — the Land — of Youth there are

In — the Land — of Youth there are

In — the Land — of Youth there are

In — the Land — of Youth there are

*Broader.*

*mf*

ORCH.

MID. *Come*

plea - sant pla - ces\_ green joy - ful woods and fields swift grey blue

CHO. plea - sant pla - ces green joy - ful woods and fields swift grey blue

plea - sant pla - ces green joy - ful woods and fields swift grey blue

plea - sant pla - ces green joy - ful woods and fields swift grey blue

116

*Midir slowly goes out, moving backwards with arms inviting Etain, who follows in a tranced ecstacy.*

MID. — There is no age there, nor a - ny sor - row

wa - ters\_ There is no age there, nor a - ny sor - row

CHO. wa - ters\_ There is no age there, nor a - ny sor - row

wa - ters\_ There is no age there, nor a - ny sor - row

wa - ters\_ There is no age there, nor a - ny sor - row

wa - ters\_ There is no age there, nor a - ny sor - row

MID. As the stars in heav'n — are the cat-tle in the val - leys

As the stars in heav'n are the cat-tle in the val - leys

CHO. As the stars in heav'n are the cat-tle in the val - leys

As the stars in heav'n are the cat-tle in the val - leys

As the stars in heav'n are the cat-tle in the val - leys

*They pass out, and the sound of the voices is gradually lost in the distance. When they have gone the stage is dark, but a bright light shines in the distance against which the appealing figure of Bocharidh is silhouetted.*

117

MID. Great riv - ers wan - der through flow - ry plains streams of milk and  
streams of milk and

CHO. Great riv - ers wan - der through flow - ry plains — streams of milk and

Great riv - ers wan - der through flow - ry plains

Great riv - ers wan - der through flow - ry plains

When Midir has left the hall, a sudden darkness falls. **ETAIN (Outside)**

MID.

mead streams of strong ale There is no

mead\_ There is no hun - ger

CHO

mead\_ There is no hun - ger

streams of strong ale no

streams of strong ale There is no hun - ger and

ETAIN. **118**  
(Outside)  
thirst in the hol - low land, the

ET.

hun - ger and no\_ MID. Come\_

and no\_ thirst in the hol - low\_ land\_ The Land\_ of

CHO

and no\_ thirst in the hol - low\_ land\_ The Land\_ of

hun - ger and no\_ thirst in the hol - low\_ land\_ The Land\_ of

no\_ thirst in the hol - low\_ land\_

ETA. & MID.

land of Youth

YOUTH — How beau-ti-ful they are, — The lord-ly ones —

CNO

YOUTH La la la la la la la la la la la la la la la la la la

YOUTH La la la la la la la la la la la la la la la la la la

FLUTE. *in the distance*

La la la la la la

119

— who dwell in the hills, — the hol-low-hills — They

CNO

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la

play — with lan-ces and are proud — and ter-ri-ble — March-ing in the

CHO. la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la

*pp*

Picc. *8*

Detailed description: This system contains five staves. The top staff is the vocal line with lyrics. The second and third staves are vocal lines with 'la' syllables. The fourth staff is a bass line with 'la' syllables. The fifth staff is the piano accompaniment, starting with a *pp* dynamic and a Piccolo (Picc.) part marked with an *8* and a trill-like ornament.

*Dalua moves in rapidly to Eochaidh.*

moon - light with fierce blue eyes —

CHO. la la la la la la la la la la

la la la la la la la la la la

la la la la la la

*8*

*loco*

*pp*

*accel.* *e*

Detailed description: This system contains five staves. The top staff is the vocal line with lyrics. The second and third staves are vocal lines with 'la' syllables. The fourth staff is a bass line with 'la' syllables. The fifth staff is the piano accompaniment, featuring a *loco* section with *pp* dynamics and an *accel.* section with an *e* marking. A *8* marking is also present above the piano part.



ROCHAIDH.

My dreams my

*Dalua touches Eochaidh—who stands stiff and erect—*

*poco cresc.* *pp* *p* *mf*

SOCH. dreams give me my dreams then falls

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

*Dalua draws himself up to his full height, and makes the gesture he made on page 53.*

CHORUS. *very far away Quick and gay.*

They play with lan-ces and are

La la la la la la la la

La la la la la la la la

CHO. They play with lan-ces and are

La la la la la la la la

La la la la la la la la

Slow. *p. cresc. molto* *pp*

proud — and ter-ri-ble — March-ing in the moon - light with

la la la la la la la la la la la la la la la

la la la la la la la la la la la la

The first system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with 'la' syllables. The fourth staff is a piano accompaniment line with a bass clef and a key signature of two flats.

*A pause, then  
a slow curtain.*

fierce blue eyes.

la la la la la la la la la la

*Piccolo. (at a great distance.)*

The second system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with 'la' syllables. The fourth staff is a piano accompaniment line with a bass clef and a key signature of two flats. A piccolo part is indicated by a dotted line and a circled '8' above the piano staff.

GRAYSHOTT and YARDLEY, 1913.

# COMPOSITIONS BY RUTLAND BOUGHTON.

CARNEGIE COLLECTION OF BRITISH MUSIC.

## THE IMMORTAL HOUR.

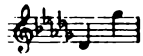
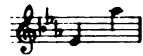


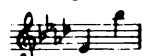


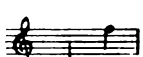



MUSIC DRAMA.

Words by FIONA MACLEOD.

(By permission of Mrs William Sharp.)

FULL SCORE	...	...	...
FULL ORCHESTRA	...	...	...
SMALL	..	...	...
EXTRA PARTS	...	...	...
VOCAL SCORE	...	...	...
CHORUSES (Complete)	...	...	...
LIBRETTO	...	...	...

### SONGS:

	No 1.	No 2.		
FAERY SONG			...	...
THE COUNTRY OF THE YOUNG			...	...
THE SONG OF CREATION			...	...
THE OLD BARD'S SONG			...	...
THE LURING SONG			...	...
THE GREAT LORDS OF SHADOW			...	...

### CHORUSES:

FAERY CHORUS	...	...	...	S. A. T. B.	...	...	...
DRUID'S CHORUS	...	...	...	T. T. B. B.	...	...	...
BELLS OF YOUTH	...	...	...	S. S. C. C.	...	...	...
WARRIOR'S CHORUS	...	...	...	T. T. B. B.	...	...	...
GREEN FIRE	...	...	...	S. A. T. B.	...	...	...

### PIANOFORTE SOLOS:

THE LOVE-DUET	...	...	...	...	...	...	...
THE LURING SCENE	...	...	...	...	...	...	...

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THE CITY MOTET (for unaccompanied Chorus)	...	...	...	...	{Staff {Sol-fa
SONG OF OUR FATHERS (John Drinkwater)	...	S. A. T. B.	...	...	
SONG OF SUMMER	..	"	...	...	
SONG OF EVENING	..	"	...	...	
SONG OF A PEOPLE	..	"	...	...	

### VIOLIN and PIANO:

VARIATIONS ON PURCELL'S "GROUND"	...	...	...	...	...
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