

SCENE III.

*Andante.* ♩. = 60.

The piano accompaniment consists of four systems of music. The first system includes dynamic markings *p* and *pp dolce*, and the instruction *una corda*. The second system features a *cresc.* marking. The third system is marked *mf*. The fourth system includes first and second endings, indicated by '1' and '2' above the notes.

**CHORUS.**

Soprano. *p dolce*

Alto. *p dolce*

Tenor. *p dolce*

Bass. *p dolce*

Her tears of grief were tears, were tears of

*dim.*

The vocal staves for the chorus (Soprano, Alto, Tenor, Bass) are shown with the lyrics: "Her tears of grief were tears, were tears of". The piano accompaniment for the fifth system is shown below the vocal staves, starting with a *dim.* marking.

joy, As, fold - ed in his strong em - brace, She

joy, As, fold - ed in his strong em - brace, She

joy, As, fold - ed in his strong em - brace, She

joy, As, fold - ed in his strong em - brace, She

*mp dolce*

*ritard.* looked, she looked in E-sek Harden's face.\_\_\_\_\_

looked, she looked in E-sek Harden's face.\_\_\_\_\_

*ritard.* looked, she looked in E-sek Harden's face.\_\_\_\_\_

looked, she looked in E-sek Harden's face.\_\_\_\_\_

*ritard.* *dolce*

*Allegretto (pastorale.)* ♩ = 69.

2

*p parlando*

He led her through his dewy

*p parlando*

He led her through his dewy fields, \_\_\_\_\_

fields, \_\_\_\_\_

Her tears of grief were tears, were tears of joy, were

*Ped.*

*mp*  
To where the swing - ing lanterns glowed, —

*p*  
To where the swinging lanterns glowed, — to where the lan - - terns glowed.  
tears of joy, —

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

*mp espress.*  
Her tears of \_ grief were tears, were tears of joy, her

*p*  
Her tears of \_ grief \_ \_ \_ were tears, were tears of

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

3 *mp* And through the doors— the  
*mp* tears of grief— were tears of  
*mp* And through the doors the huskers showed,  
*mp* joy, her tears of grief were

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

huskers showed, the huskers showed. Her tears of  
*mf* joy, her tears of grief were tears, were tears of  
*mf* and through the doors the huskers showed. Her tears of  
*mf* tears of joy, her tears of grief were tears, were tears of

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

*f dolce*

grief were tears, were tears of joy, tears of joy.

joy, her tears of grief were tears of joy, were tears of joy, tears of joy.

grief were tears, were tears of joy, tears of joy.

joy, were tears of joy, of joy.

*Allegretto, alla Danza.*

*Allegretto, alla Danza. ♩. = 66.*

4 *Tranquillo*

*ben marcato*

The first system of exercise 4 consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Tranquillo* and the articulation is *ben marcato*.

*f*

The second system continues the exercise. The right hand features more complex chordal textures and melodic lines. The dynamic marking *f* (forte) is introduced in the final measure of the system.

5

*mf ben marcato*

The first system of exercise 5 begins with a dynamic marking of *mf* (mezzo-forte) and *ben marcato*. The right hand plays chords and eighth-note patterns, and the left hand provides a rhythmic accompaniment.

*sempre staccato*

The second system of exercise 5 is marked *sempre staccato* (always staccato). The right hand plays chords with a clear staccato articulation, while the left hand continues with eighth notes.

*cresc.* *f*

The third system of exercise 5 includes a *cresc.* (crescendo) marking and a dynamic marking of *f* (forte). The right hand features a more active melodic line with chords, and the left hand has a more varied accompaniment.

6

The fourth system of exercise 5 concludes with a dynamic marking of *f* and a final measure marked with a circled '6'. The right hand plays a complex chordal texture, and the left hand has a steady accompaniment.

First system of musical notation, consisting of a treble and bass clef. The music includes various note values, rests, and dynamic markings such as accents and slurs.

Second system of musical notation, including a fermata over a measure and the instruction *(poco meno mosso.)*. It also features the dynamic marking *p tranquillo*.

Third system of musical notation, showing a continuation of the piece with various rhythmic patterns and note values.

Fourth system of musical notation, featuring triplets and the instruction *mp*.

Fifth system of musical notation, including the instruction *poco stringendo* and *cresc.*.

Sixth system of musical notation, starting with the instruction *Poco più mosso.* and *f ben marcato sempre*. It includes a measure number '8' at the beginning.



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

Piano accompaniment for the second system of music, including dynamic markings such as *cresc.* and *ff*, and the instruction *stringendo*.

9 Baritone Solo.

RECIT.

*f* *a tempo*

Vocal line for the first baritone solo, starting with a rest followed by a few notes.

Good friends and—

Piano accompaniment for the first baritone solo, including dynamic markings like *f* and *a tempo*.

RECIT.

*fb* *a tempo*

Vocal line for the second baritone solo, starting with a rest followed by a few notes.

Good friends and neighbours!

Piano accompaniment for the second baritone solo, including dynamic markings like *f* and *a tempo*, and ending with a double bar line and repeat sign.

*Allegro.* ♩ = 112.

10

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

*quasi trillo*

*cresc.* *f* *mf*

*stringendo*

*Moderato.*  
Baritone Solo. 11 (*quasi Recit.*)

I'm wear - - y of this lone-ly life: \_\_\_\_\_

*Moderato.* ♩ = 100.

*mf* *f*

*mf* *dolce* *tranquillo*  
In Ma-bel see — my chos - en wife! \_\_\_\_\_

*espress.*

*mp dolce* *espress.*

*mp* 12  
She greets you kindly, one and all: \_\_\_\_\_

*mf* *p*

*Meno mosso.*

*mf*

*espress.*

The past is past, and all of -

*Meno mosso.*

*f*

*fp p espress.*

*p*

*allargando*

*poco ritard.*

- fence. Falls harmless from her in - no - cence. —

*colla voce*

*p*

*espress.*

*poco ritard.*

**13**

*Allegro.*

RECIT.

*a tempo*

Henceforth she stands no more a - lone: —

*Allegro.*

*f*

*a tempo*

*f*

**14**

You know what Esek Harden is: — He brooks no

*mf*

*mp sonore*

*mf*

wrong to him or his.

*Allegro giojoso.* ♩ = 88.

*f*

**CHORUS.**

**Soprano.** 15 *f*  
Now let the mer-ri-est tales be told, now

**Alto.**  
Now let the mer-ri-est

**Tenor.**  
Now let the mer-ri-est tales be told, now

**Bass.**  
Now let the mer-ri-est

15

*f*

let the merriest tales \_\_\_\_\_ be told, \_\_\_\_\_ And let the sweet-est songs be  
tales, the merriest tales \_\_\_\_\_ be told, \_\_\_\_\_  
let the merriest tales \_\_\_\_\_ be told, \_\_\_\_\_ And  
tales, the merriest tales \_\_\_\_\_ be told, \_\_\_\_\_

*mp*

*mp*

*mp*

*mp*

sung, \_\_\_\_\_ and let the sweetest songs be sung, \_\_\_\_\_ And  
And  
let the sweetest songs be sung, \_\_\_\_\_ and let the sweetest songs be

*mf*

*mf*

*mf*

*mf*

16

let the sweet- - est songs, the mer- - riest tales —

let the sweet- - est, sweet- - est songs be sung, and let the mer-ri-est

sung, — the sweet - - est songs be sung, and let the mer-ri-est

the sweet - - est songs be sung, and let the mer-ri-est

16

— be told, — That e - - - ver made — the

tales be told, — That e - - - ver made — the

tales be told, — That e - - - ver made — the

tales be told, — That e - - - ver made — the

old heart young! young! young! For

*mf*

*f*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of two flats. The lyrics are 'old heart young!' repeated three times, followed by 'For'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in the middle.

17

now the lost has found a

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of two flats. The lyrics are 'now the lost has found a'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) in the middle.

17

*mf*

This system shows the piano accompaniment for the second system, featuring a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte).

For now the lost has found a  
 For now the lost has found a  
 For now the lost has found a  
 home, for now the lost has found a

*f*

home, —  
 home, — for now the  
 home, —  
 home, —

*mf*



for  
lost — has found a home, — for  
for

18

now the — lost — has found — a home:  
now the — lost — has found — a home: A lone —  
And a lone — hearth shall  
now the — lost — has found — a home:

18

*f* *mf*

*mf*  
A lone hearth shall bright - - er,  
hearth shall bright - er burn, a lone hearth shall  
bright - er burn, a lone  
*mf*  
And a lone hearth shall bright - - er burn, a

bright - - er burn, As all the house -  
bright - er, bright - er burn, As all the house -  
hearth shall bright - er burn, As all, as  
lone hearth shall bright - er burn, As all

- hold joys re - turn, as all the

- hold joys re - turn, as all the

all the house - hold joys, as

the joys re - turn, as all

19

joys re - turn, A hearth shall bright-er burn, As

house - - hold joys re - turn, A lone hearth shall bright-er burn, As

all the household joys re - turn, A hearth shall bright-er burn, As

the joys re - turn, A lone hearth shall bright-er burn, As

19

all the house - - hold joys re -

all the house - - hold joys re -

all the house - - hold joys re -

all the house - - hold joys re -

The first system consists of four vocal staves and a piano accompaniment. The lyrics are "all the house - - hold joys re -". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

- turn!

- turn!

- turn!

- turn!

The second system consists of four vocal staves and a piano accompaniment. The lyrics are "- turn!". The piano part continues with a similar rhythmic accompaniment. The system concludes with a double bar line and a key signature change to B-flat major.

*attacca subito*

CORN SONG.

*Allegro moderato.  $\text{♩} = 72.$*

*f ben marcato*

20  
*mp* (tr)

*cresc.* *f*

Baritone Solo.

21

*mf ben marcato*

Heap high the farm-er's wintry

*ff* *p stacc.*

hoard! Heap high the golden corn!

No rich-er gift has autumn poured From out her lav-ish

22 *a tempo*

horn! Let o-ther lands, ex-ult-ing, glean The

*cresc.*

ap-ple from the pine,

*mf*

The o-range from its glos-sy green, the o - range

*mp*

23 *allargando* *poco ritard.*

from its glos-sy green, The clus - - - - - ter from the vine, the clus -

*f pesante*

*allargando* *poco ritard.*

*a tempo* 24 *più animato*

- ter from the vine!

**CHORUS.**

Soprano. *f* *ben marcato*

We better love, we bet-ter

Alto. *f* *ben marcato*

Tenor. *a tempo* *più animato* *f* *ben marcato*

We better, bet-ter

Bass. *f* *ben marcato*

We better

*a tempo* *più animato* 24

*f* *ff* *mf*

love the hard-y gift Our rug - - - ged vales be - stow, To

love the hard-y gift Our rugged, rug-ged vales be - stow,

love the hard-y gift Our rugged, rug-ged vales be - stow,

love the hard-y gift Our rugged vales be - stow, To

*mp*

*p*

cheer us, to cheer us, to cheer us when the storm shall

To cheer us, to cheer us, to cheer us when the storm, the

To cheer us, to cheer us, to cheer us when the storm, to

cheer us, to cheer us, to cheer us when the

*mf*

*mp*

*mf*

*mf*

*mf*



25

drift, the storm, \_\_\_\_\_ the storm shall drift Our  
 storm shall drift, the storm shall drift Our har - vest - fields with  
 cheer us when the storm, the storm shall drift Our har - vest -  
 storm \_\_\_\_\_ shall drift, the storm shall drift

25

har - vest-fields, \_\_\_\_\_ our fields, our har-vest-fields with snow. \_\_\_\_\_ And  
 snow, our har - vest - fields, our fields, our har-vest-fields with snow. \_\_\_\_\_ And  
 fields with snow, our fields, \_\_\_\_\_ our har-vest-fields with snow. \_\_\_\_\_ And  
 Our har - vest - fields, \_\_\_\_\_ our har-vest-fields with snow. \_\_\_\_\_ And

26

let the good old crop a-dorn The hills our fa - thers trod: \_\_\_\_\_

let the good old crop a - dorn The hills our fa - thers trod, a - dorn the

let the good old crop a - dorn The hills our fa - thers trod, a - dorn the

let the good old crop a - dorn The hills our fa - thers trod: \_\_\_\_\_

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

26

*mf* *f*

Still let us, for his gold-en

hills our fa - thers trod: Still let us, for his gold-en

hills our fa - thers trod: Still let us, for his gold - en

Still let us, for his gold-en

*mf* *mf* *mf* *mf*

*mf*

*pesante*

corn, Send up our thanks to God, send up our

corn, Send up our thanks, send up our

*pesante*

corn, Send up our thanks to God, send up our

corn, Send up our thanks, send up our

*pesante*

**27** *A tempo I<sup>o</sup>*

thanks to God, to God!

thanks to God, our thanks to God!

thanks to God, our thanks to God!

thanks to God, to God!

**27** *A tempo I<sup>o</sup>*

*f*

*ff*

Four staves of musical notation, likely vocal or instrumental parts, showing rests and some initial notes.

Piano accompaniment for measures 25-27, featuring arpeggiated chords and flowing lines in both hands.

28 *mp* *cresc.* (tr)

Piano accompaniment for measures 28-31, marked *mp* and *cresc.*, with trills indicated by (tr).

*f*

Piano accompaniment for measures 32-35, marked *f*, with a strong rhythmic accompaniment.

29

Piano accompaniment for measures 36-39, including triplets and a trill.

Baritone Solo.

*mf*

And now, with autumn's moonlit eyes, Its har-

Baritone solo and piano accompaniment for the final section, marked *mf*.

- vest-time has come, We pluck a -

*f*

*f* *ff* *mf*

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs). The piano part begins with a *f* dynamic and includes a trill in the right hand. Dynamics change to *ff* and then *mf*.

- way the frosted leaves, And bear the treasure home.

*allargandosi* *30* *f* *a tempo*

*allargandosi* *a tempo*

*f*

This system contains the third and fourth staves of music. The vocal line continues with a *f* dynamic. The piano accompaniment features a *30* tempo marking and a *f* dynamic. The tempo is marked *a tempo*. The piano part includes *allargandosi* markings above the staff.

Wher - e'er the wide old kit - - chen hearth Sends

*mp* *p*

*mp* *p*

This system contains the fifth and sixth staves of music. The vocal line starts with a *mp* dynamic. The piano accompaniment begins with a *p* dynamic. The piano part features a *mp* dynamic marking above the staff.

up\_ its smok-y curls,

*f* *f*

*f* *f*

This system contains the seventh and eighth staves of music. The vocal line continues with a *f* dynamic. The piano accompaniment also features a *f* dynamic. The piano part includes a *f* dynamic marking above the staff.