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The Travelling Companion

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THE
TRAVELLING COMPANION

Opera in 4 acts

(After the tale of Hans Andersen)

Written by

HENRY NEWBOLT

Composed

by

Charles Villiers Stanford.

Op. 146.

Price 8/- net cash

London,
STAINER & BELL, LTD
58 Berners Street,
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CHARACTERS.

THE PRINCESS.	*Soprano.*
TWO PEASANT GIRLS. ...	*Soprano & Mezzo Soprano.*
JOHN.	*Tenor.*
THE TRAVELLING COMPANION.	*Baritone.*
THE KING. ...	*Bass Baritone.*
THE WIZARD.	*Bass.*
THE HERALD.	*Baritone.*
TWO RUFFIANS.	*Baritone & Bass.*
CHORUS OF PEASANTS, GOBLINS &C:	

TIME.

About the 15th Century.

SCENES.

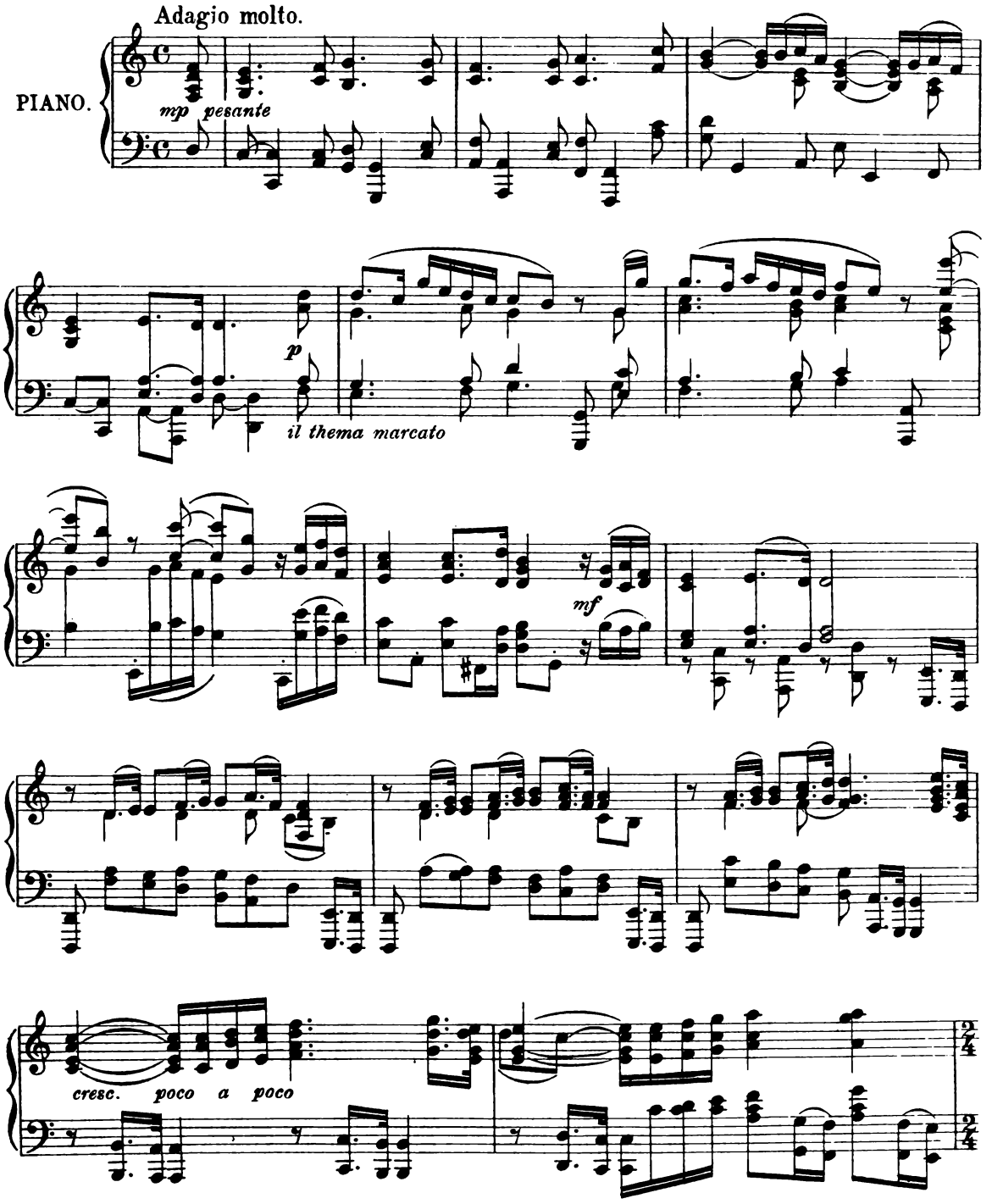
ACT I. SCENE I.	A Church.
SCENE II.	A Country Road.
ACT II.	The Palace Square.
ACT III. SCENE I.	The Palace Square.
SCENE II.	The Wizard's Cave.
ACT IV.	The Palace Square.

THE TRAVELLING COMPANION.

Henry Newbolt. Charles Villiers Stanford.

Op. 146.

PRELUDE.



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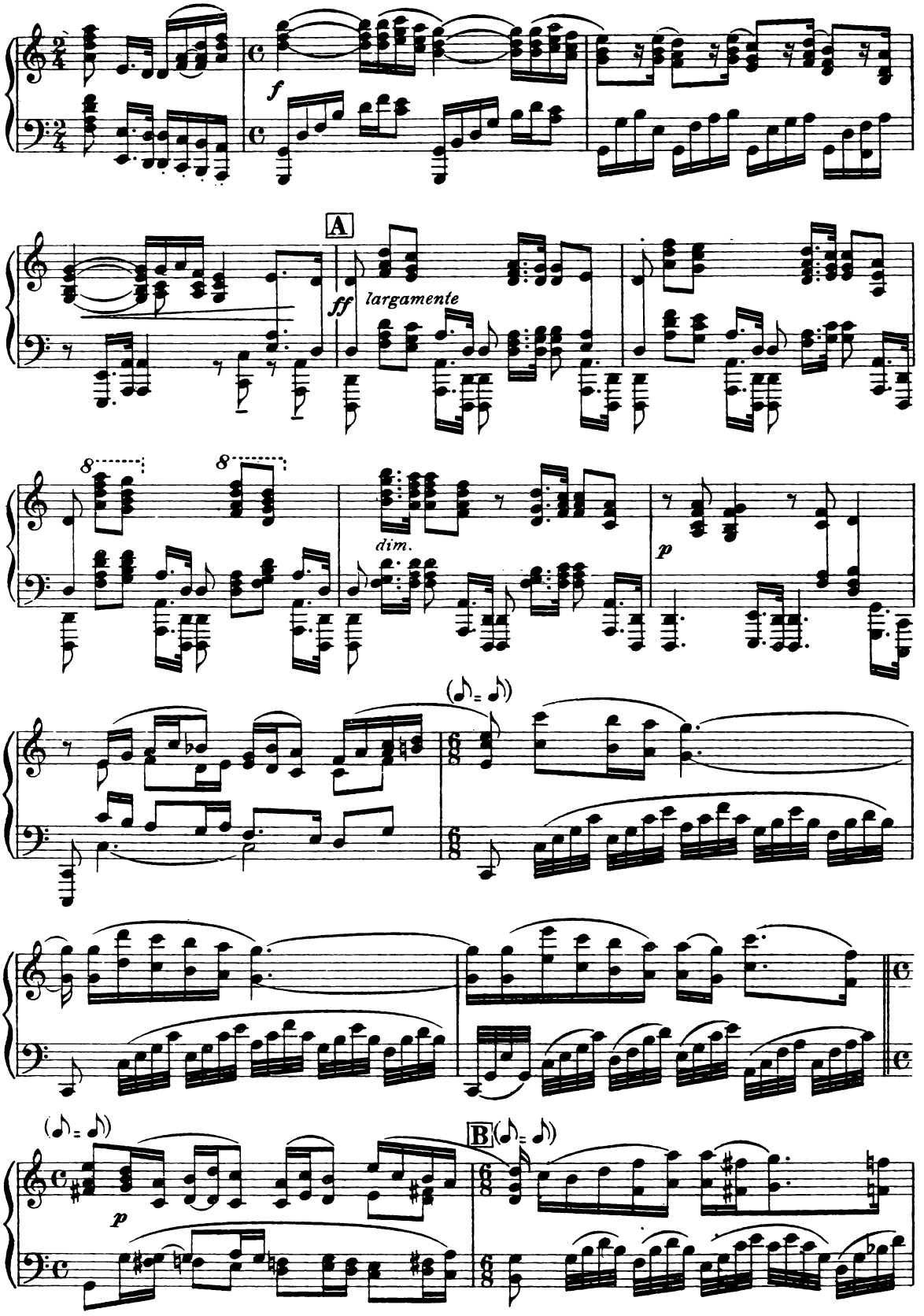
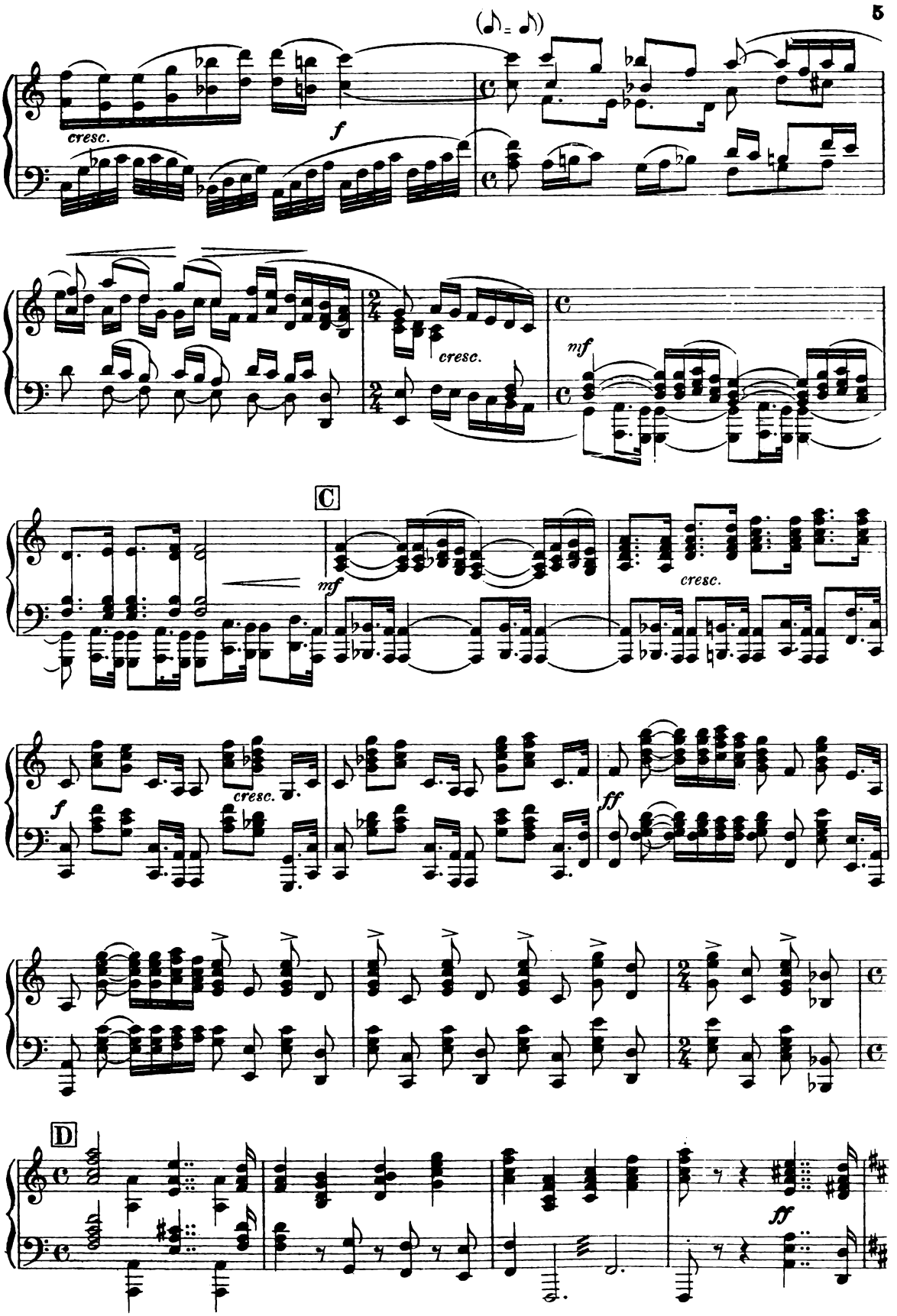
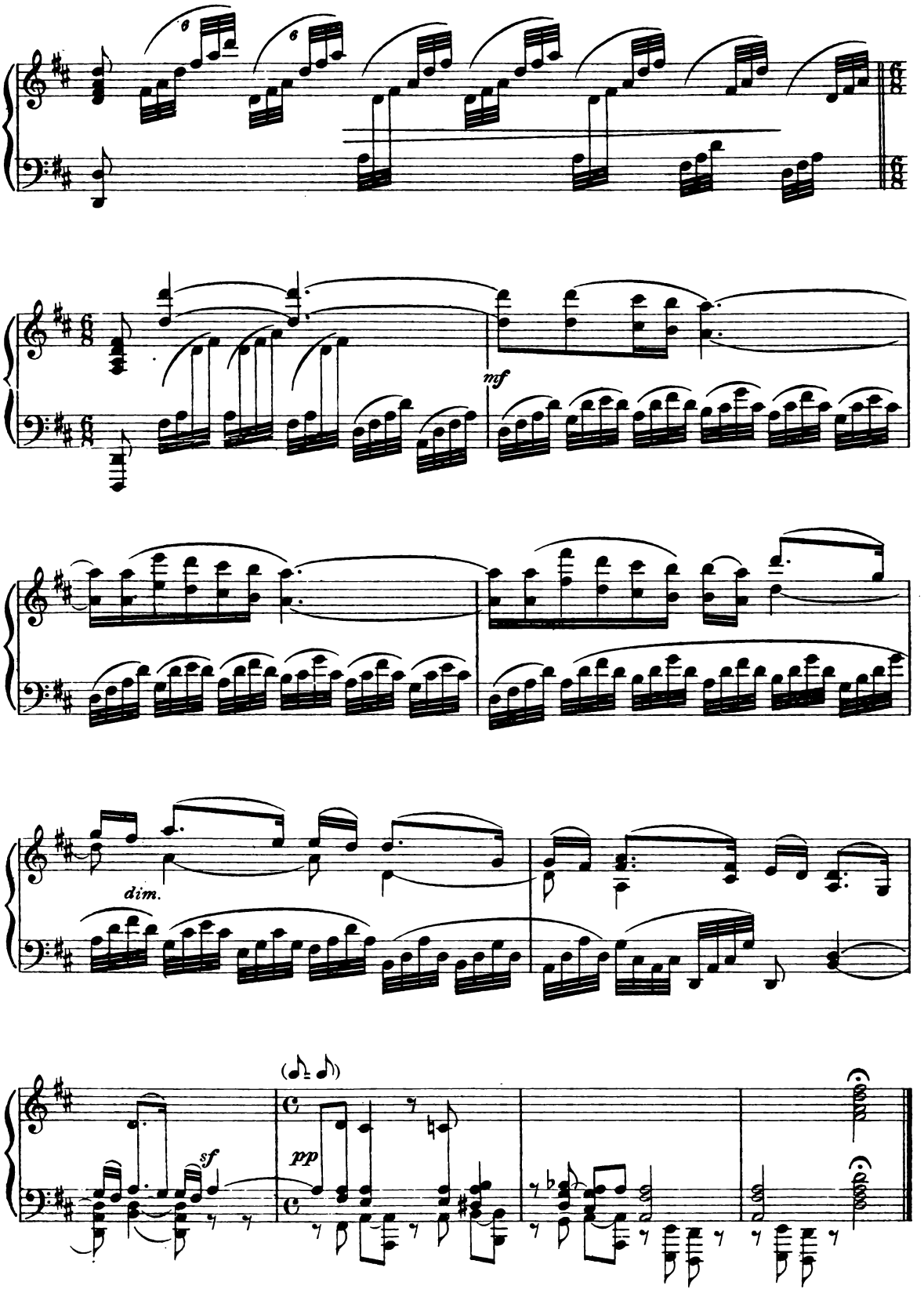
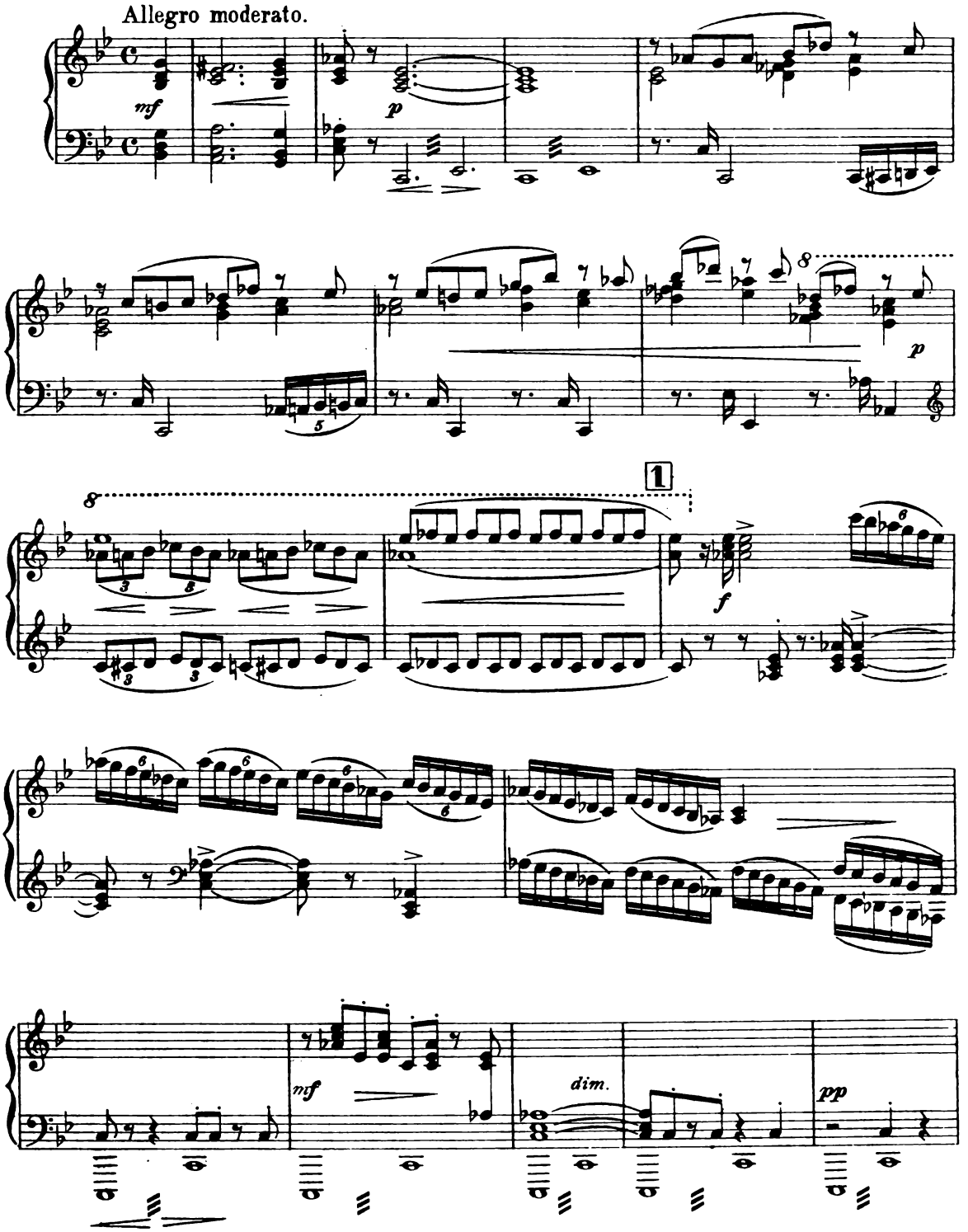

f
A
ff
largamente
8
8
dim.
p
p
B

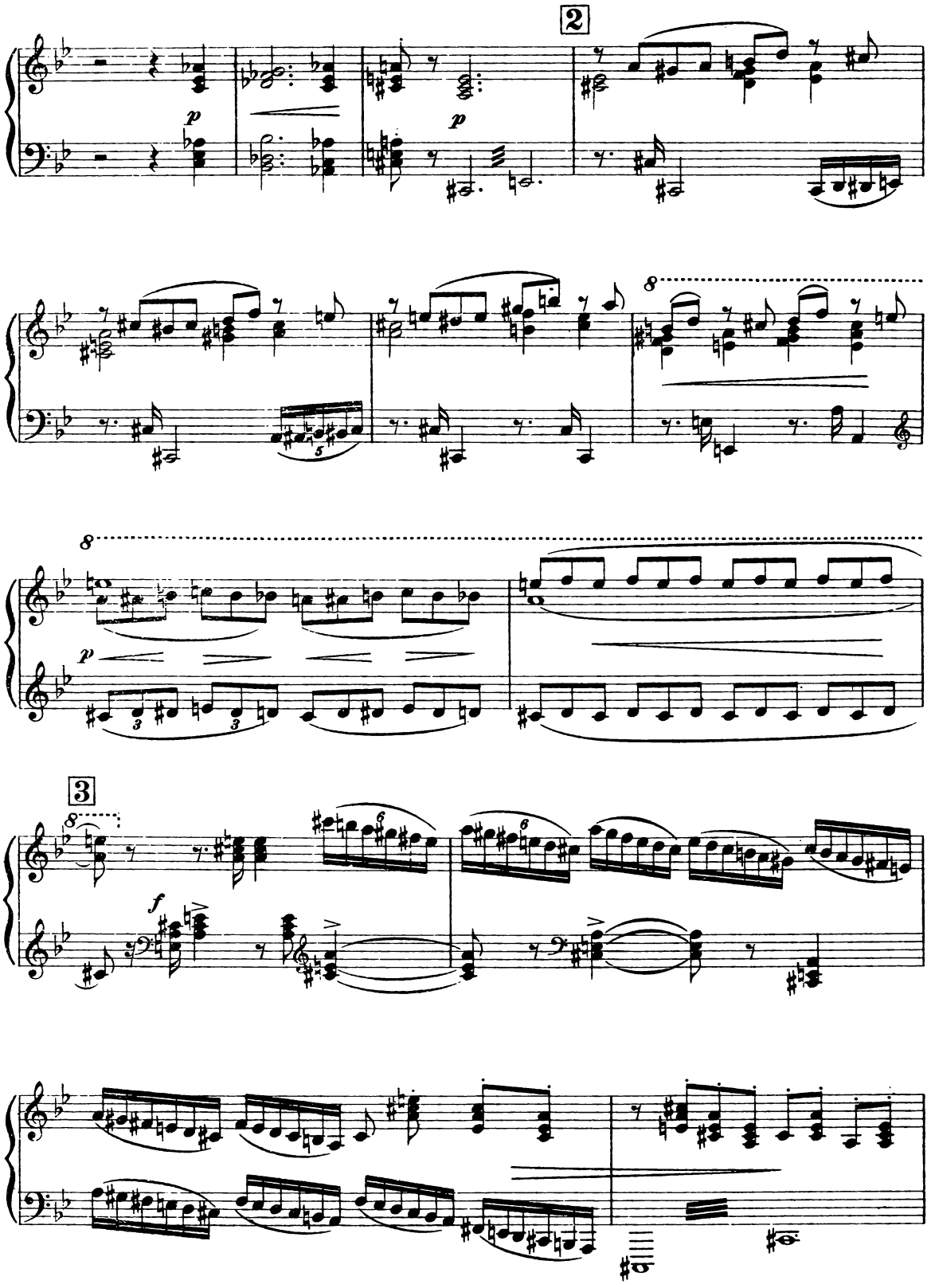

(♩. = ♩)
cresc.
f
cresc.
mf
C
mf
cresc.
cresc.
f
ff
D
ff


mf
dim.
sf
pp

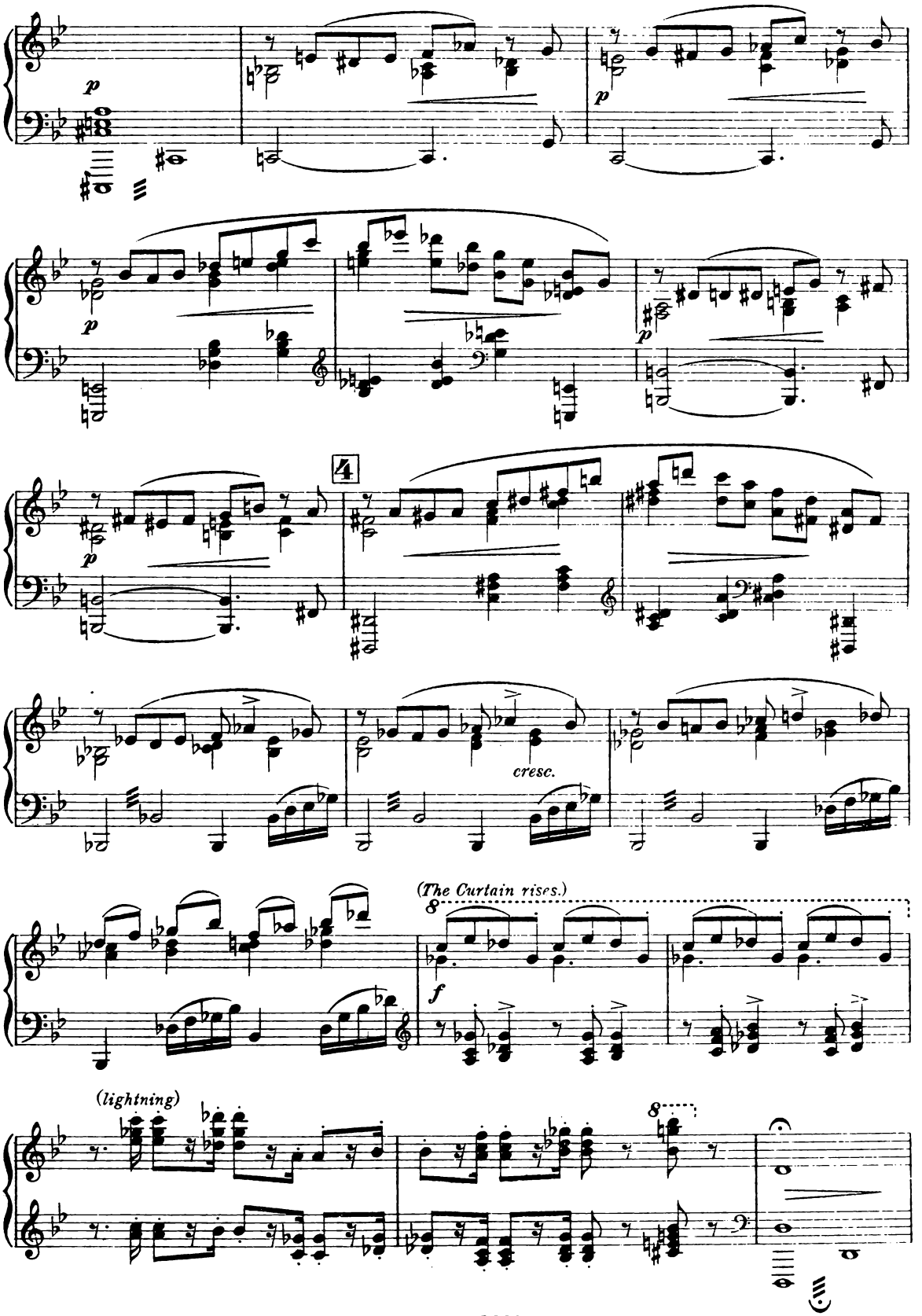
ACT I.

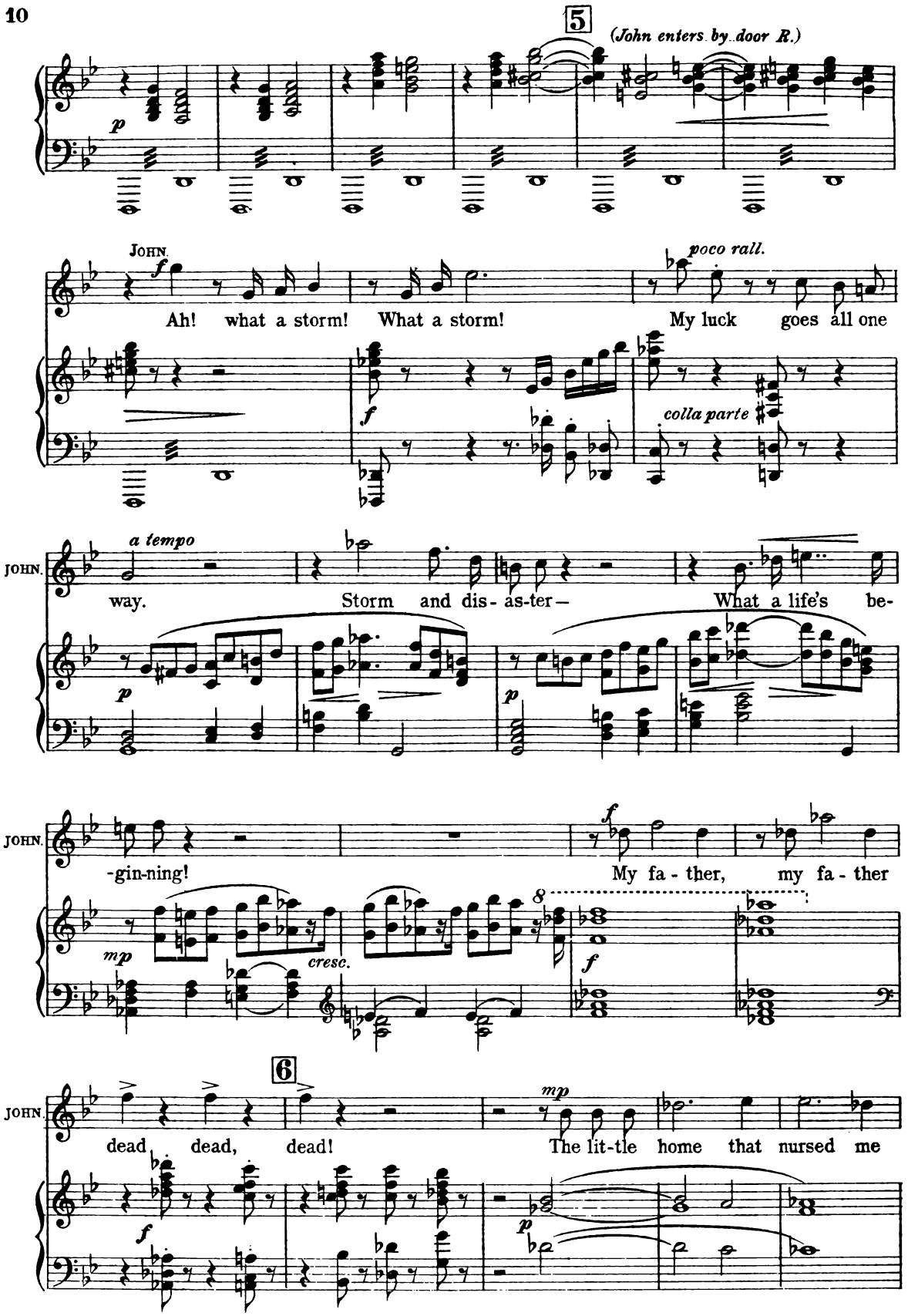
Scene 1. *The interior of a church at night, very dimly lighted: before an altar (L) a dead man, lying on a bier, awaiting burial. A storm is raging outside.*

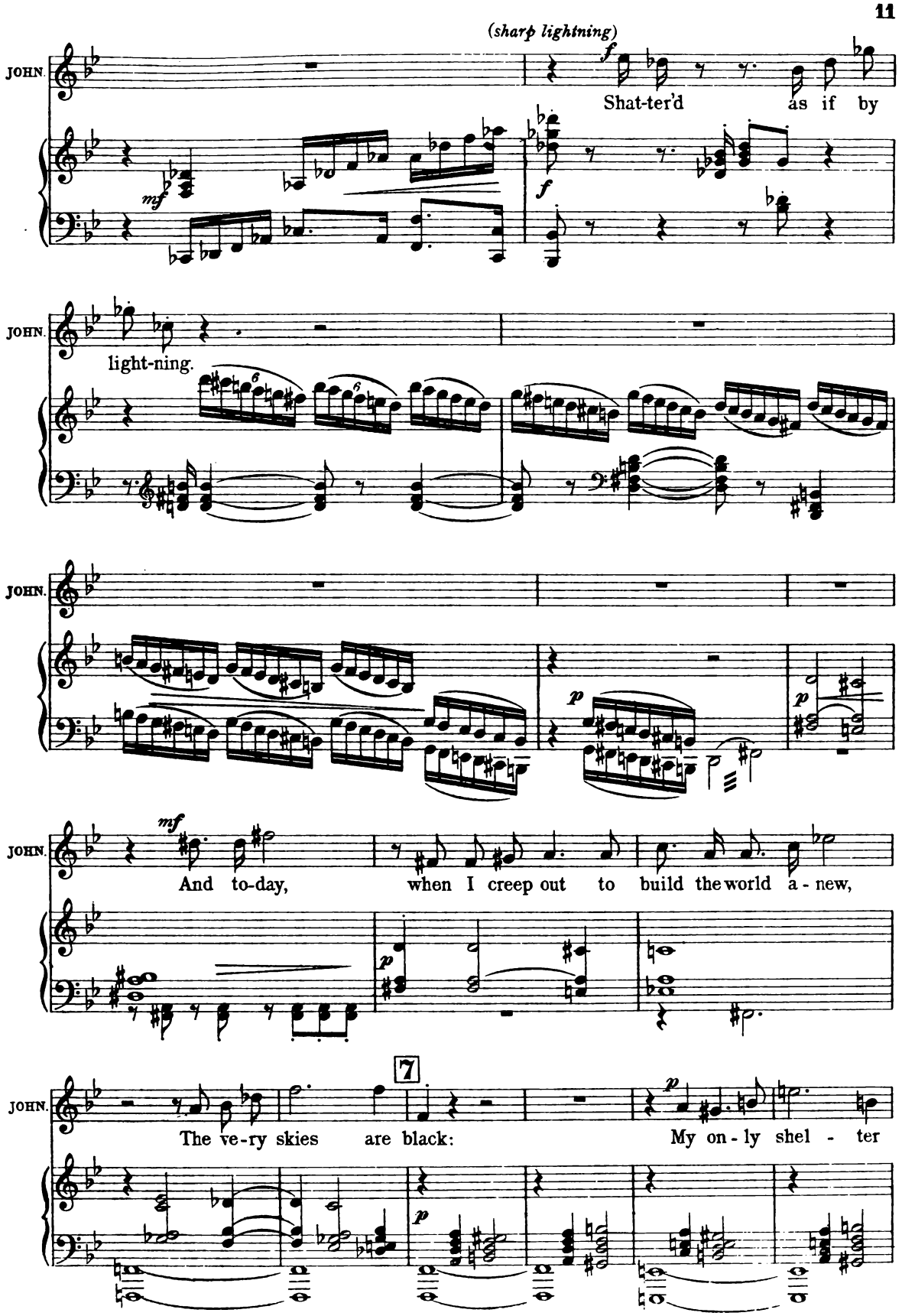


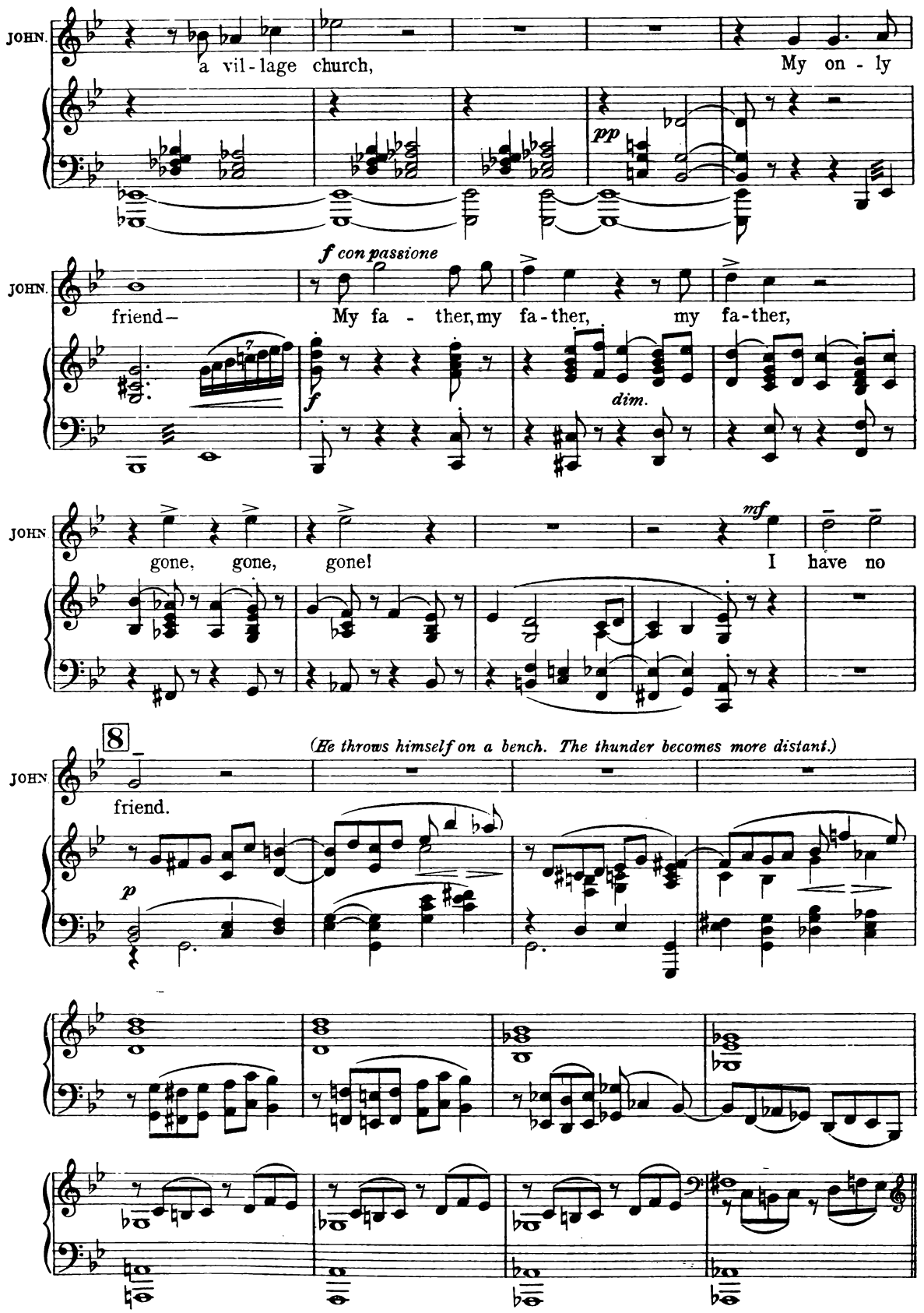


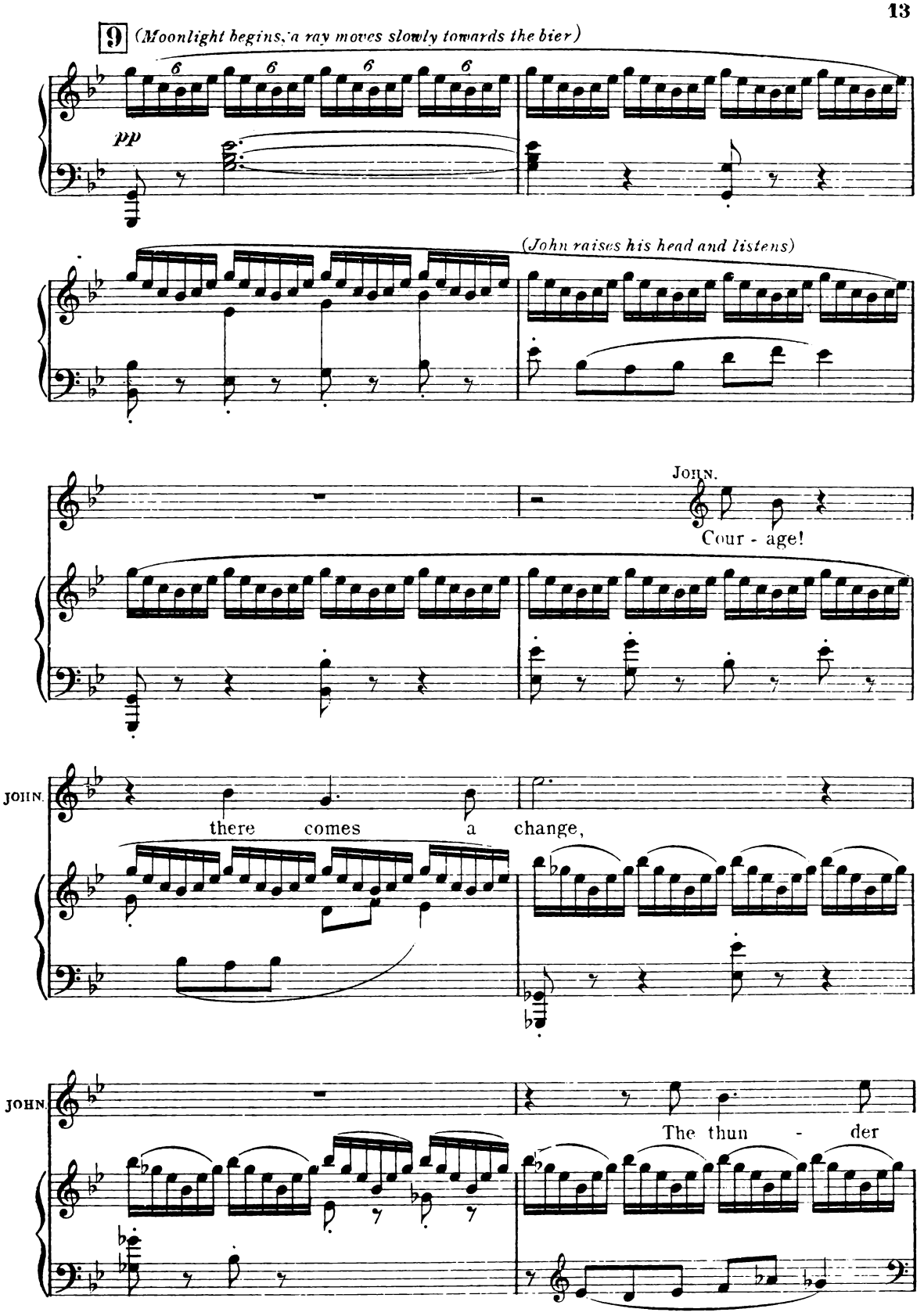
S. & B. 2002.

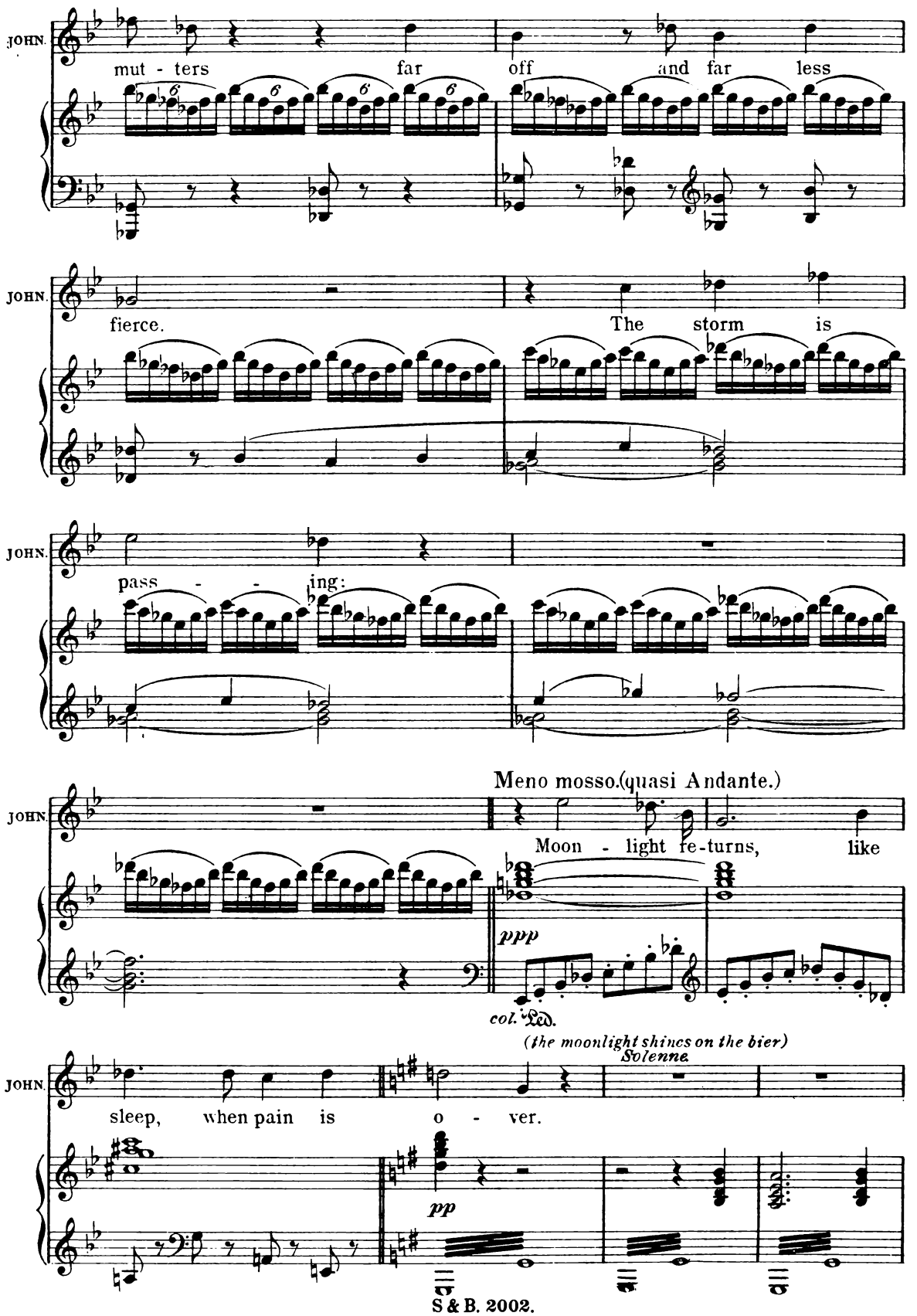

p
p
p
p
4
cresc.
(The Curtain rises.)
8
f
(lightning)
8

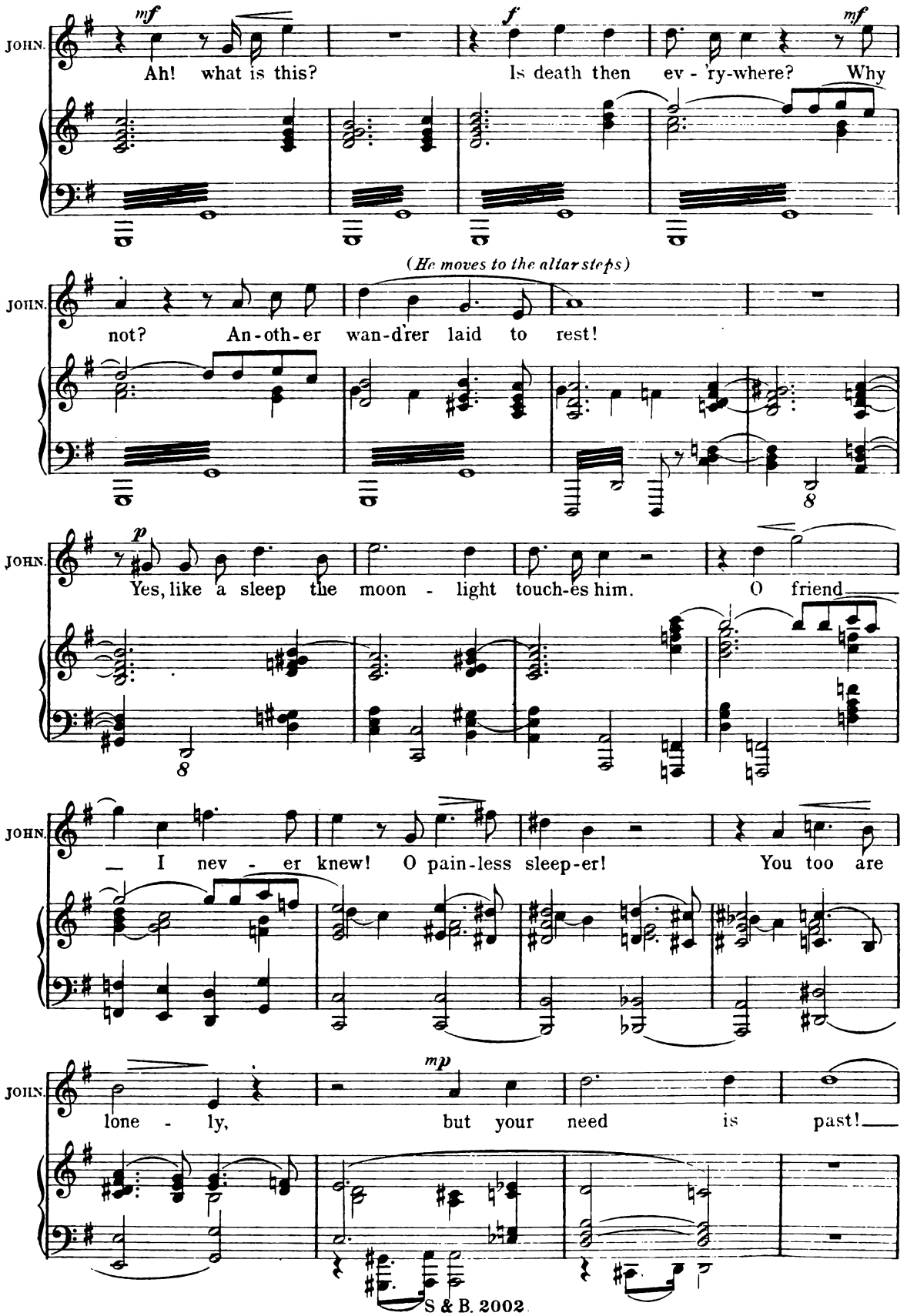

5
(John enters by door R.)
p
JOHN.
f
Ah! what a storm! What a storm!
poco rall.
My luck goes all one
f
colla parte
JOHN.
a tempo
way.
Storm and dis- as-ter—
What a life's be-
p
p
JOHN.
-gin-ning!
f
My fa - ther, my fa - ther
mp
cresc.
8
f
6
JOHN.
dead, dead, dead!
mp
The lit-tle home that nursed me
f
p

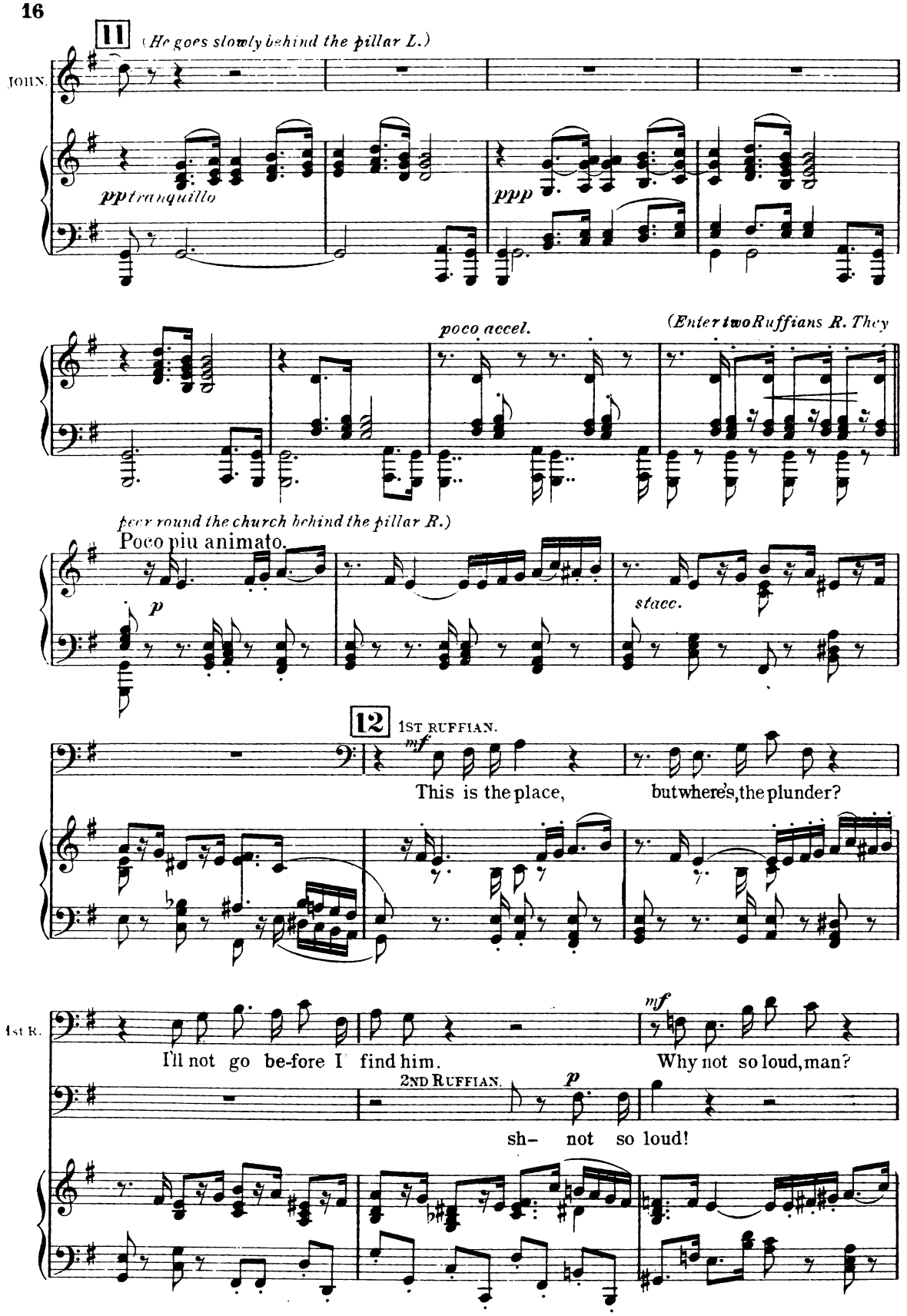

(sharp lightning)
JOHN.
Shat-ter'd as if by
light-ning.
And to-day, when I creep out to build the world a - new,
7
The ve-ry skies are black:
My on - ly shel - ter

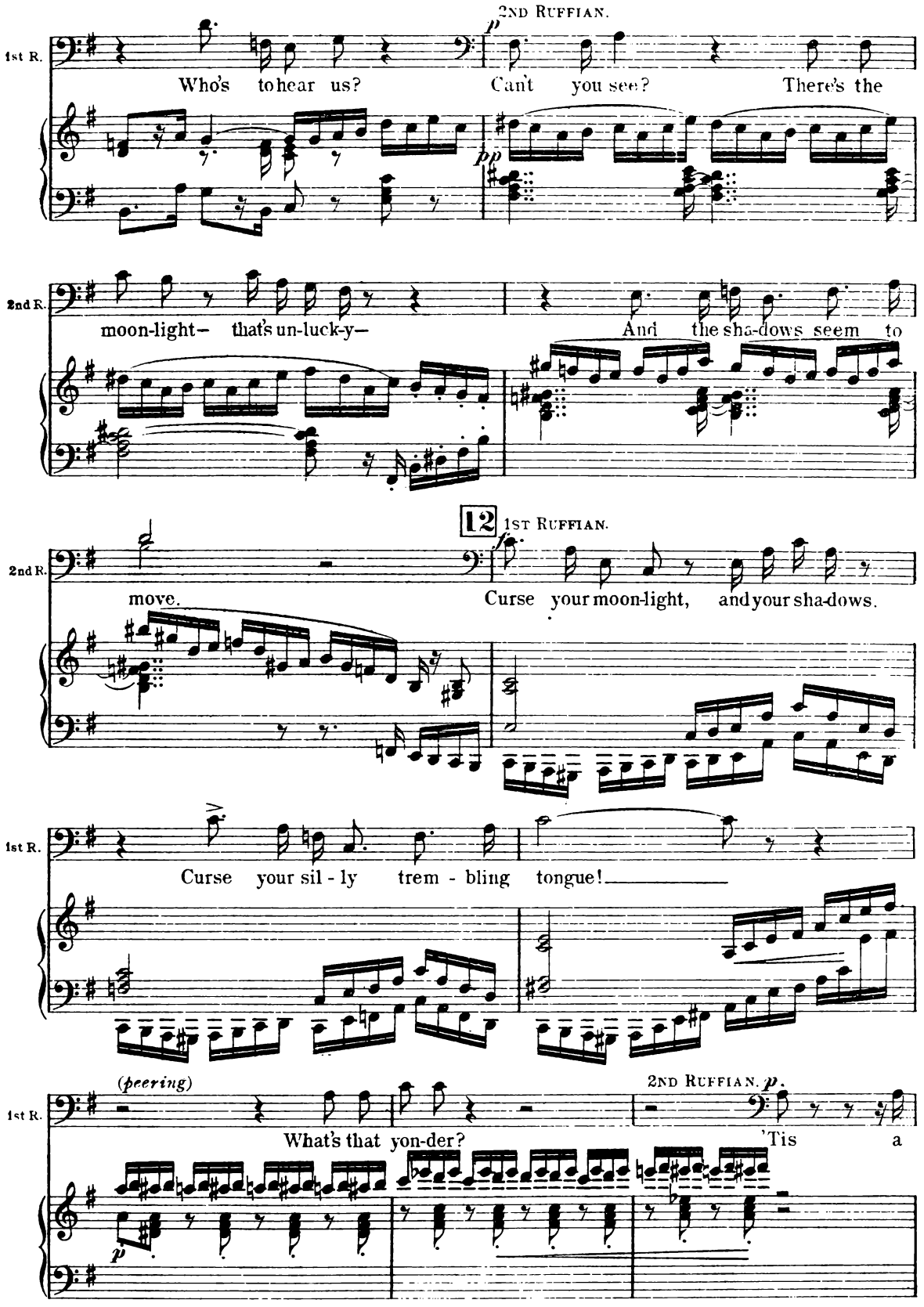

JOHN.
a vil - lage church,
My on - ly
pp
f con passione
JOHN.
friend–
My fa - ther, my fa - ther,
my fa - ther,
f
dim.
JOHN
gone, gone, gone!
mf
I have no
8
(He throws himself on a bench. The thunder becomes more distant.)
JOHN
friend.
p

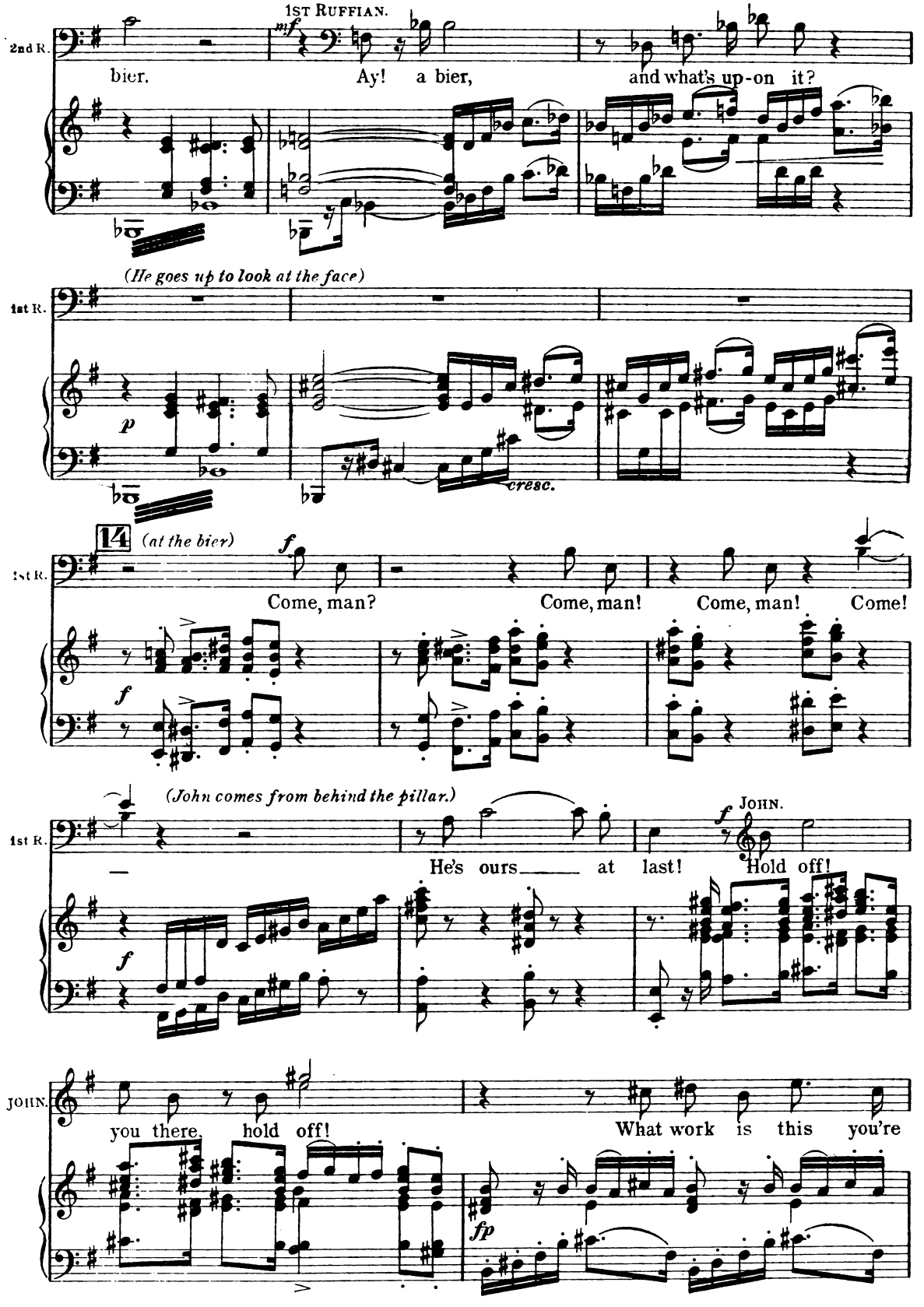

9
(Moonlight begins, a ray moves slowly towards the bier)
pp
(John raises his head and listens)
JOHN.
Cour - age!
JOHN.
there comes a change,
JOHN.
The thun - der

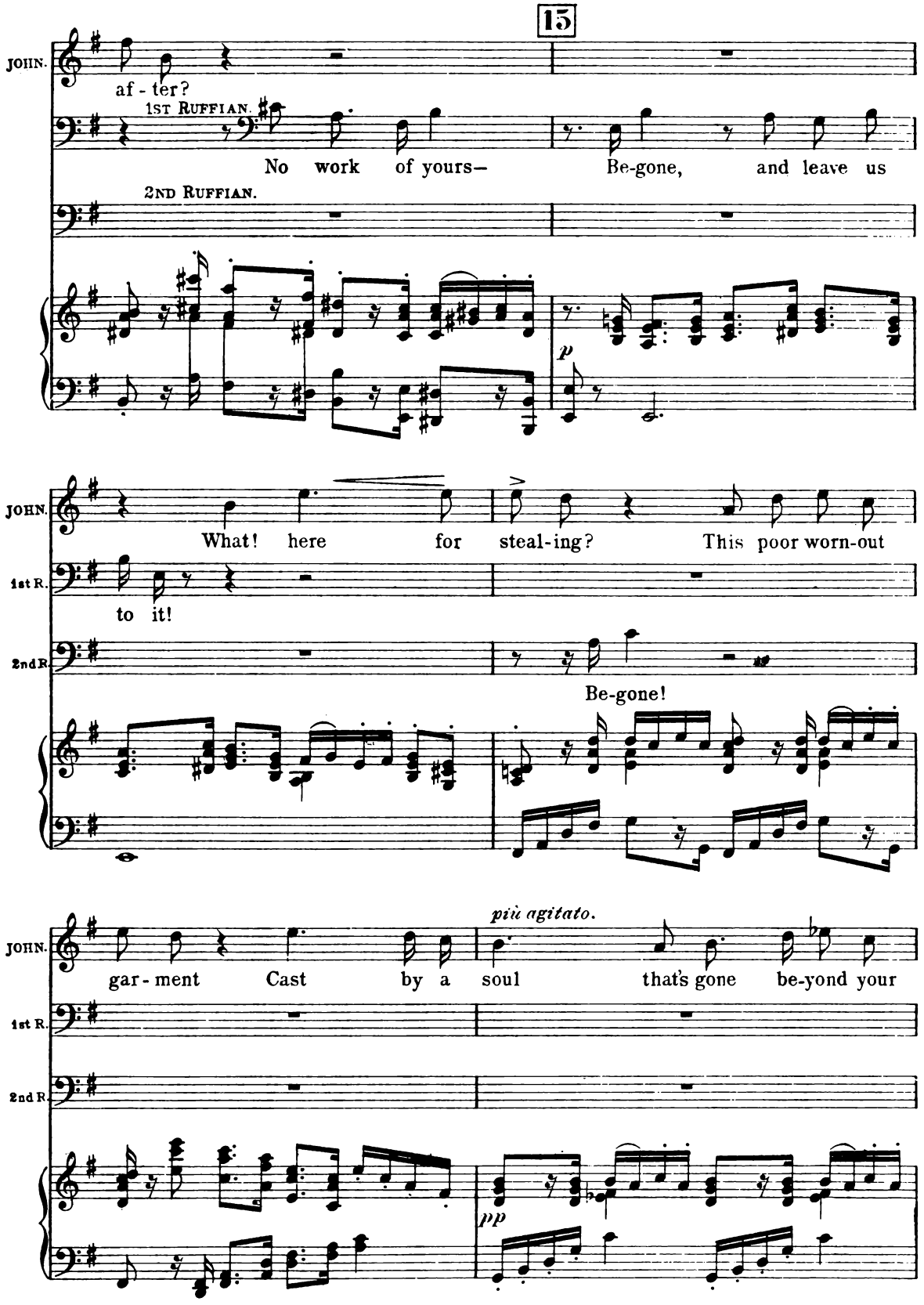

JOHN.
mut - ters far off and far less
JOHN.
fierce. The storm is
JOHN.
pass - - ing:
Meno mosso.(quasi Andante.)
JOHN.
Moon - light re-turns, like
ppp
col. Ped.
(the moonlight shines on the bier)
Solenne.
JOHN.
sleep, when pain is o - ver.
pp

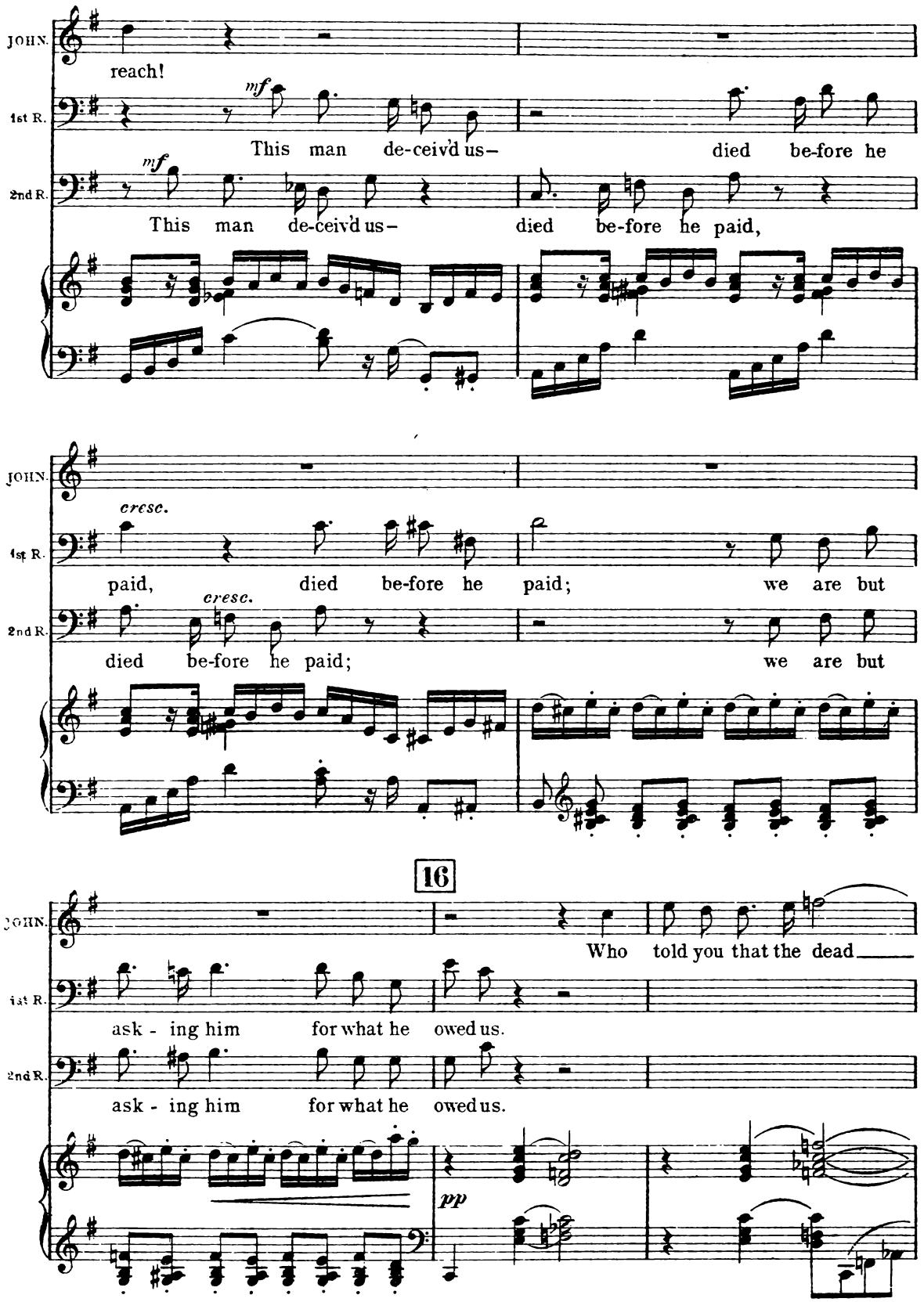

JOHN.
mf
Ah! what is this?
f
Is death then ev - 'ry-where?
mf
Why
(He moves to the altar steps)
JOHN.
not? An-oth-er wan-d'rer laid to rest!
JOHN.
p
Yes, like a sleep the moon - light touch-es him.
O friend
JOHN.
— I nev - er knew! O pain-less sleep-er!
You too are
JOHN.
mp
lone - ly,
but your need is past!

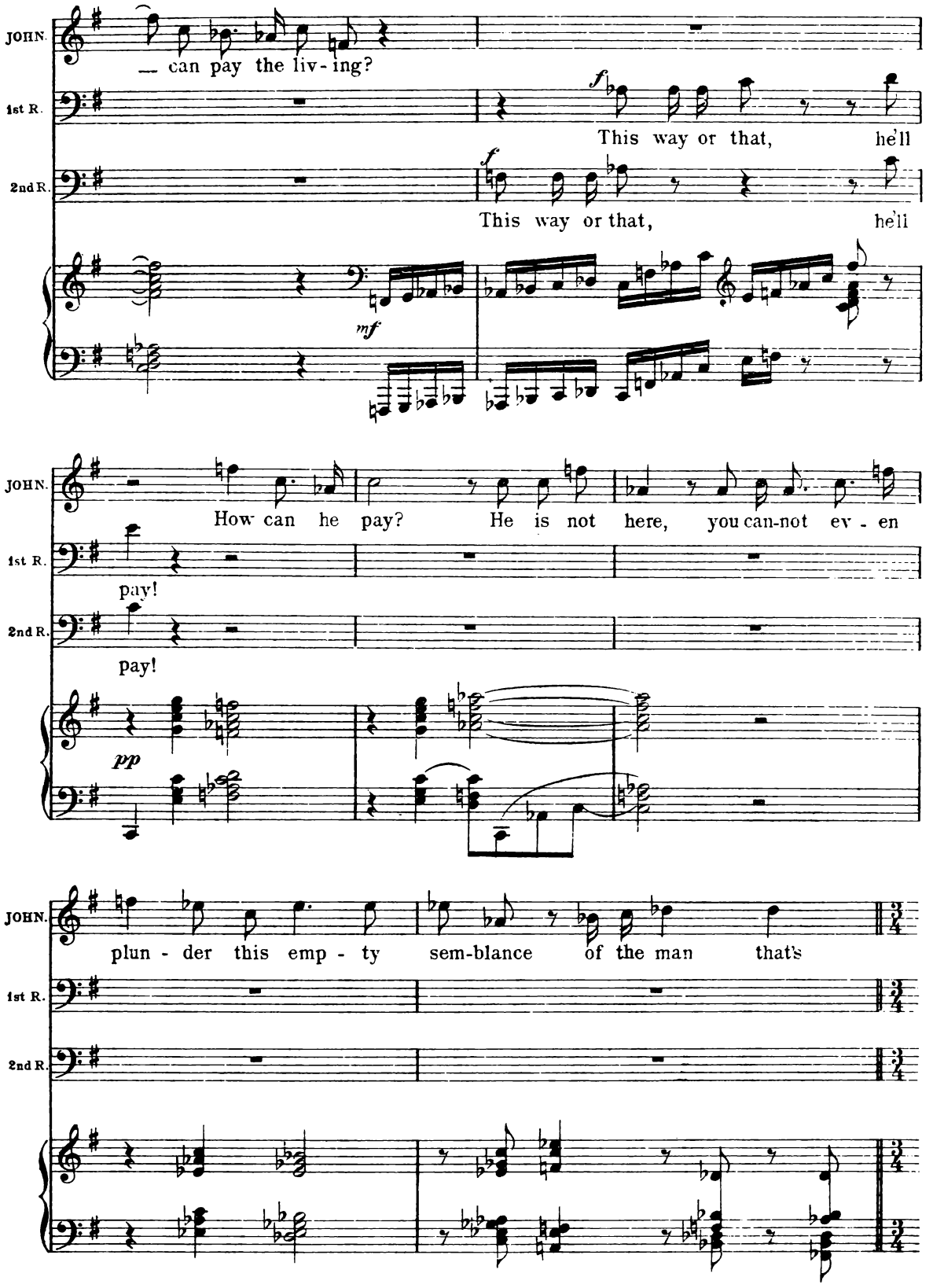

11
(He goes slowly behind the pillar L.)
JOHN.
pp tranquillo
ppp
poco accel.
(Enter two Ruffians R. They
peer round the church behind the pillar R.)
Poco piu animato.
p
stacc.
12
1ST RUFFIAN.
mf
This is the place,
but where's the plunder?
1st R.
I'll not go be-fore I find him.
mf
Why not so loud, man?
2ND RUFFIAN.
p
sh- not so loud!

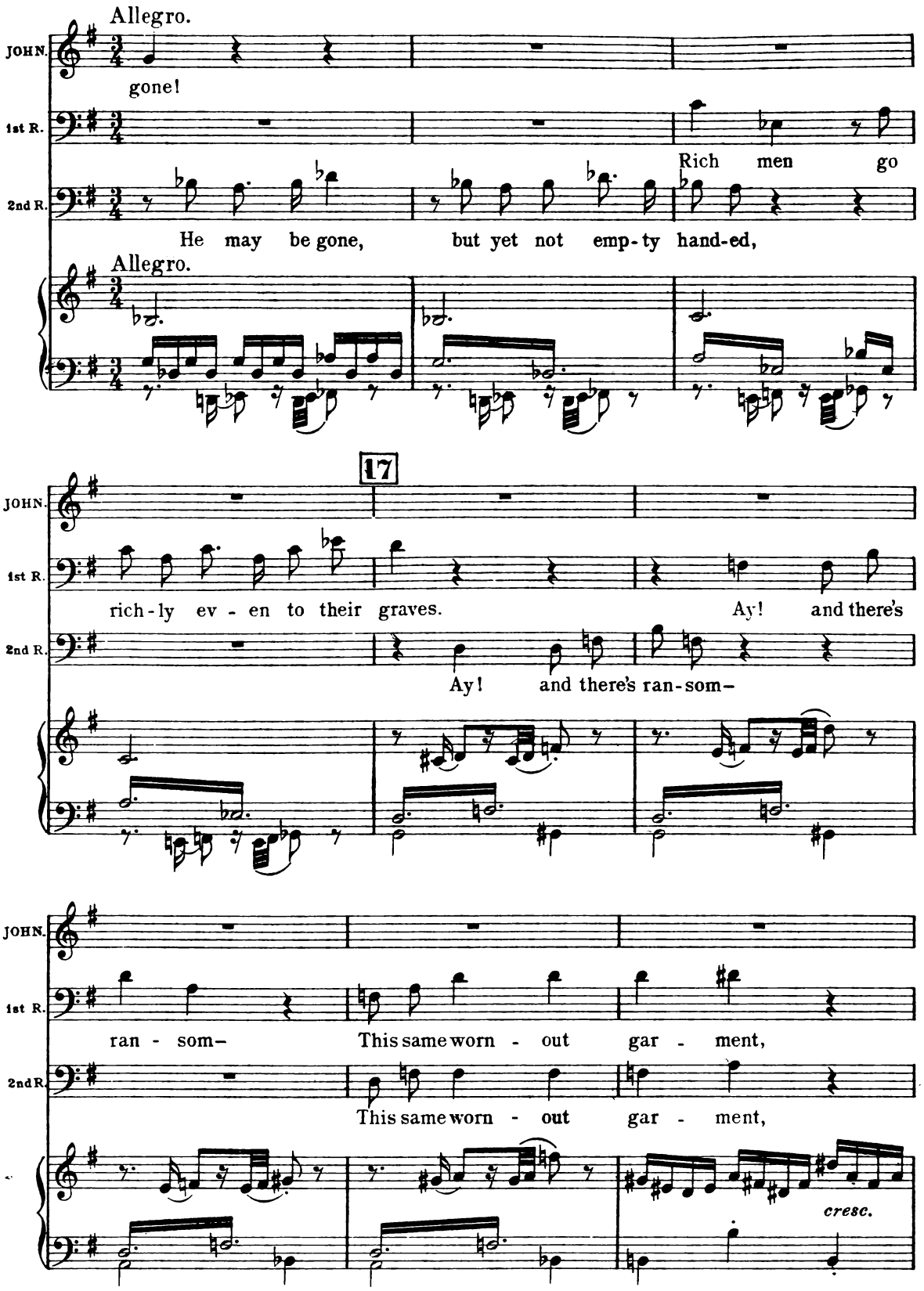

2ND RUFFIAN.
1st R.
Who's to hear us?
Can't you see?
There's the
2nd R.
moon-light— that's un-luck-y—
And the sha-dows seem to
12
1ST RUFFIAN.
2nd R.
move.
Curse your moon-light, and your sha-dows.
1st R.
Curse your sil - ly trem - bling tongue!
(peering)
2ND RUFFIAN.
1st R.
What's that yon-der?
'Tis a

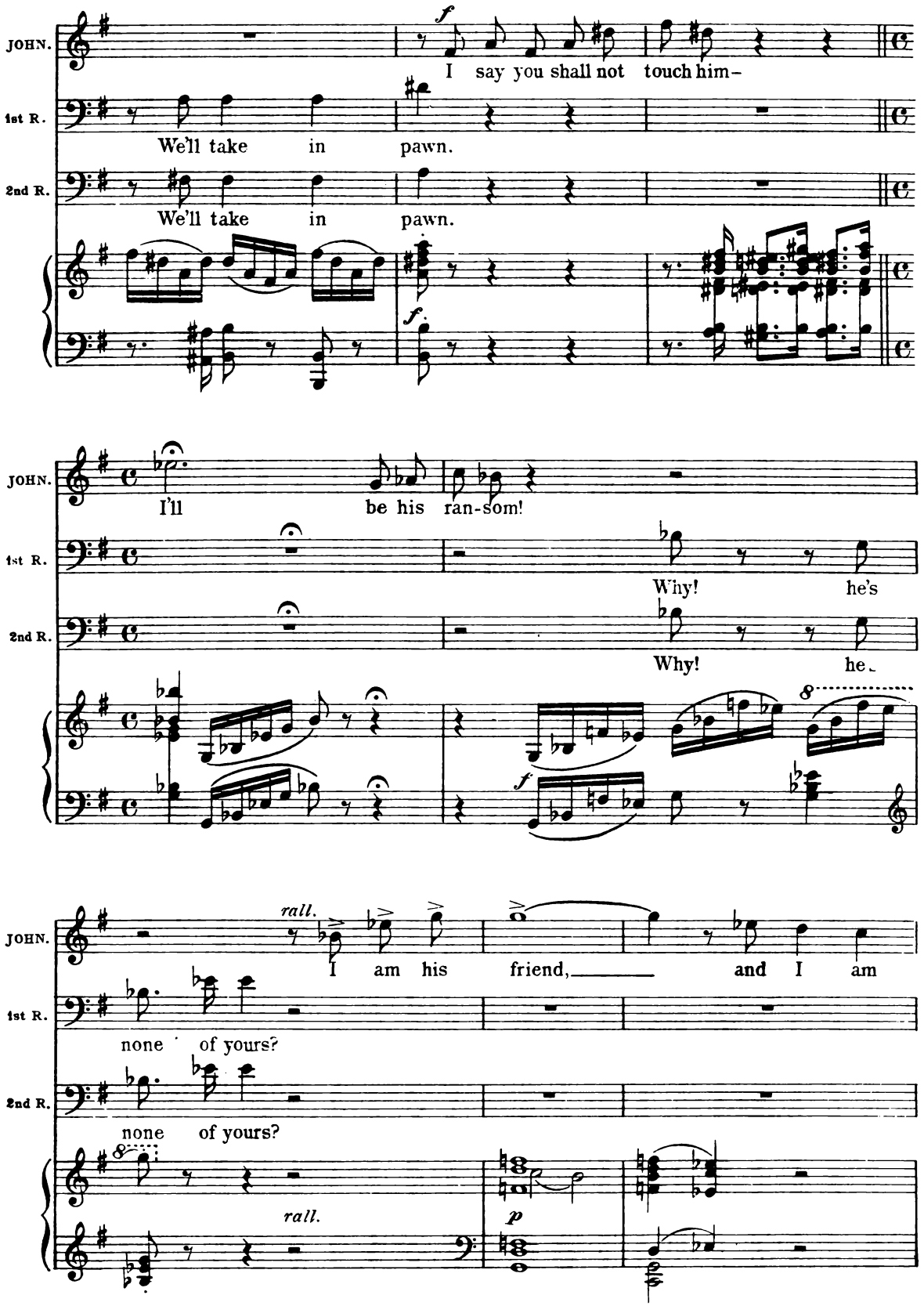

1ST RUFFIAN.
2nd R.
bier.
Ay! a bier,
and what's up-on it?
(He goes up to look at the face)
1st R.
cresc.
14
(at the bier)
1st R.
Come, man?
Come, man!
Come, man!
Come!
(John comes from behind the pillar.)
JOHN.
1st R.
He's ours
at last!
Hold off!
JOHN.
you there, hold off!
What work is this you're

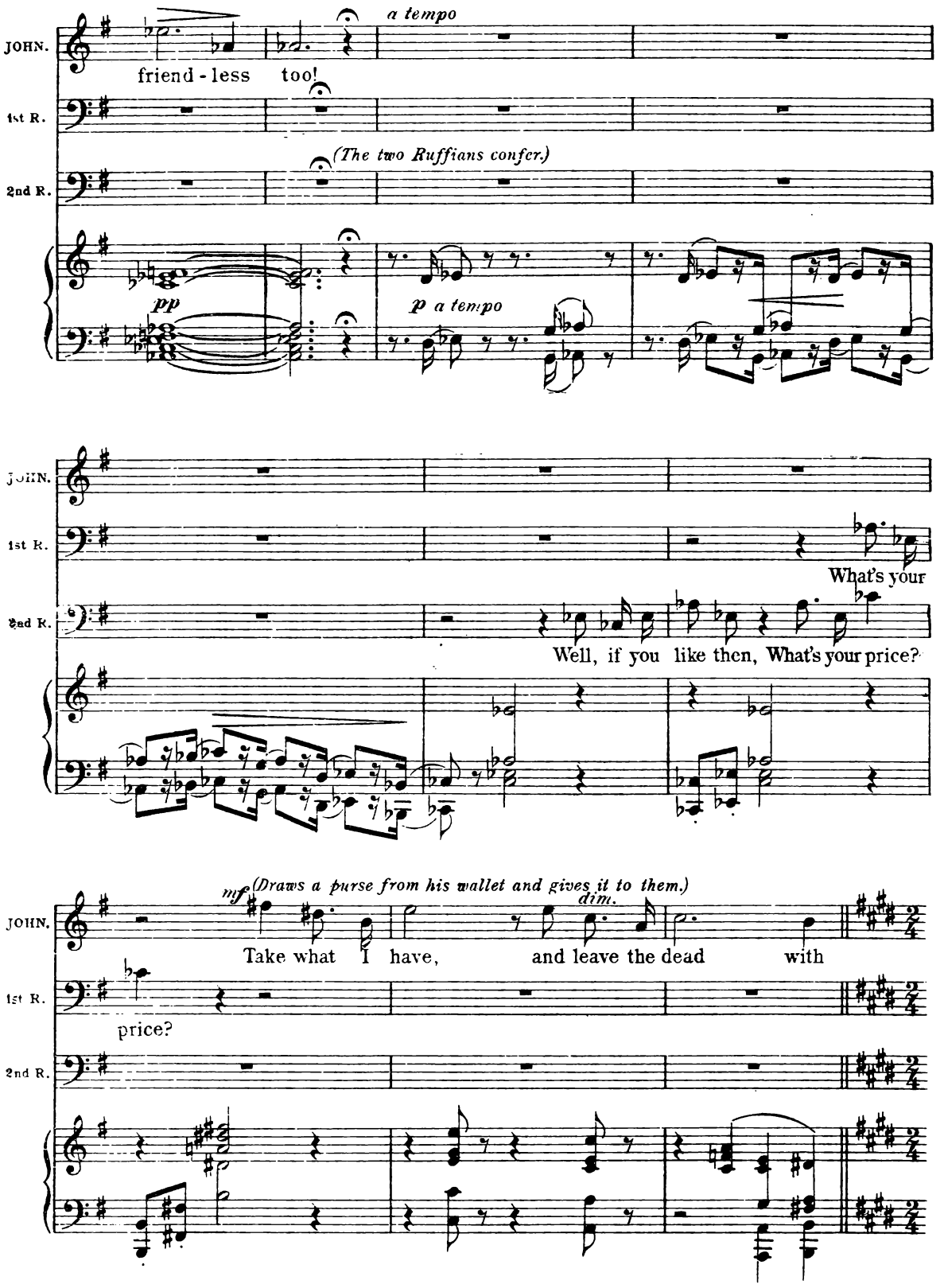

15
JOHN.
af - ter?
1ST RUFFIAN.
No work of yours—
Be-gone, and leave us
2ND RUFFIAN.
p
JOHN.
What! here for steal-ing?
This poor worn-out
1st R.
to it!
2nd R.
Be-gone!
più agitato.
JOHN.
gar - ment Cast by a soul
that's gone be-yond your
1st R.
2nd R.
pp

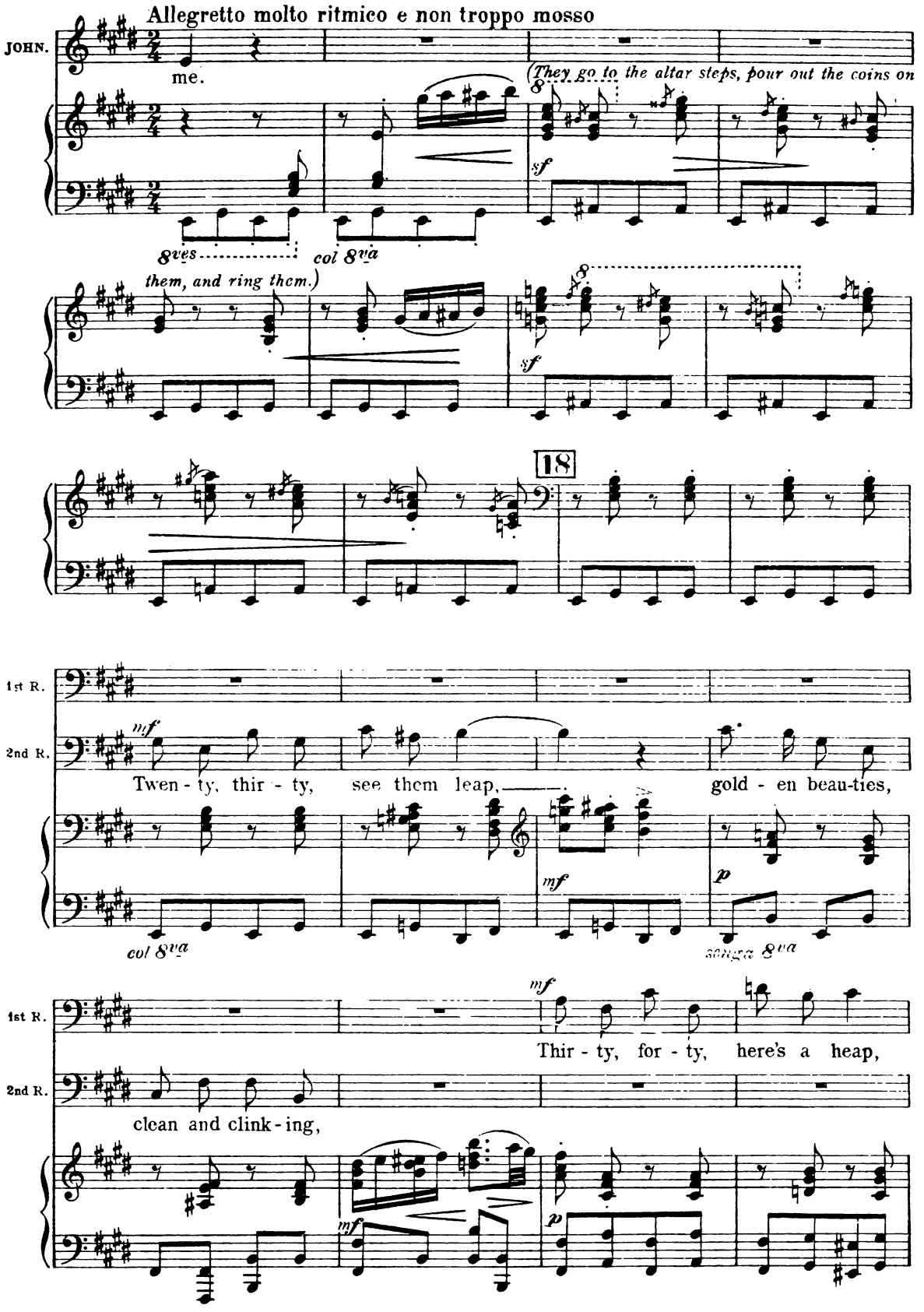

JOHN.
reach!
1st R.
mf
This man de-ceiv'd us–
died be-fore he
2nd R.
mf
This man de-ceiv'd us–
died be-fore he paid,
JOHN.
cresc.
1st R.
paid, died be-fore he paid; we are but
cresc.
2nd R.
died be-fore he paid; we are but
16
JOHN.
Who told you that the dead
1st R.
ask - ing him for what he owed us.
2nd R.
ask - ing him for what he owed us.
pp

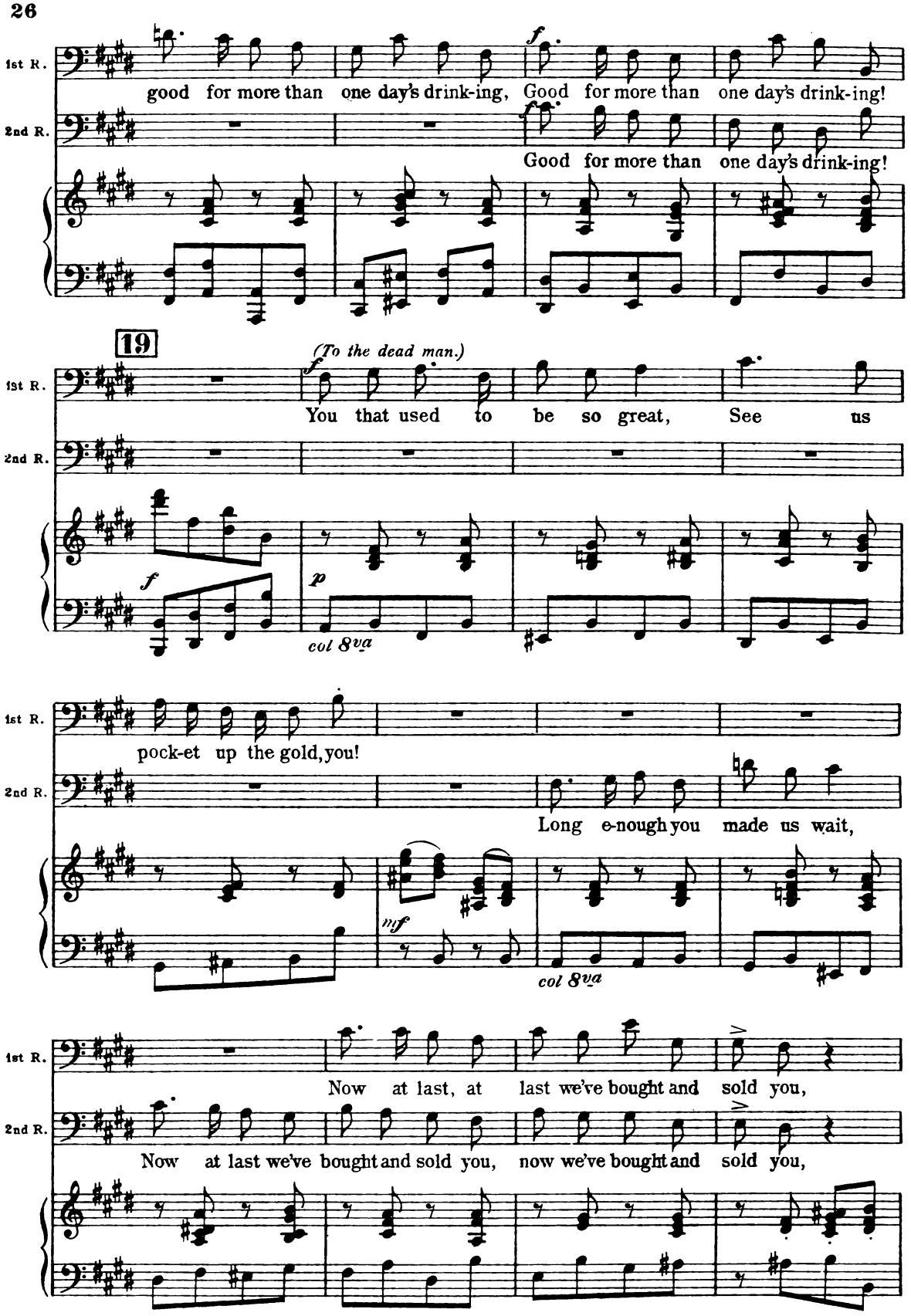

JOHN.
— can pay the liv - ing?
1st R.
f
This way or that, he'll
2nd R.
f
This way or that, he'll
mf
JOHN.
How can he pay? He is not here, you can-not ev - en
1st R.
pay!
2nd R.
pay!
pp
JOHN.
plun - der this emp - ty sem-blance of the man that's
1st R.
2nd R.

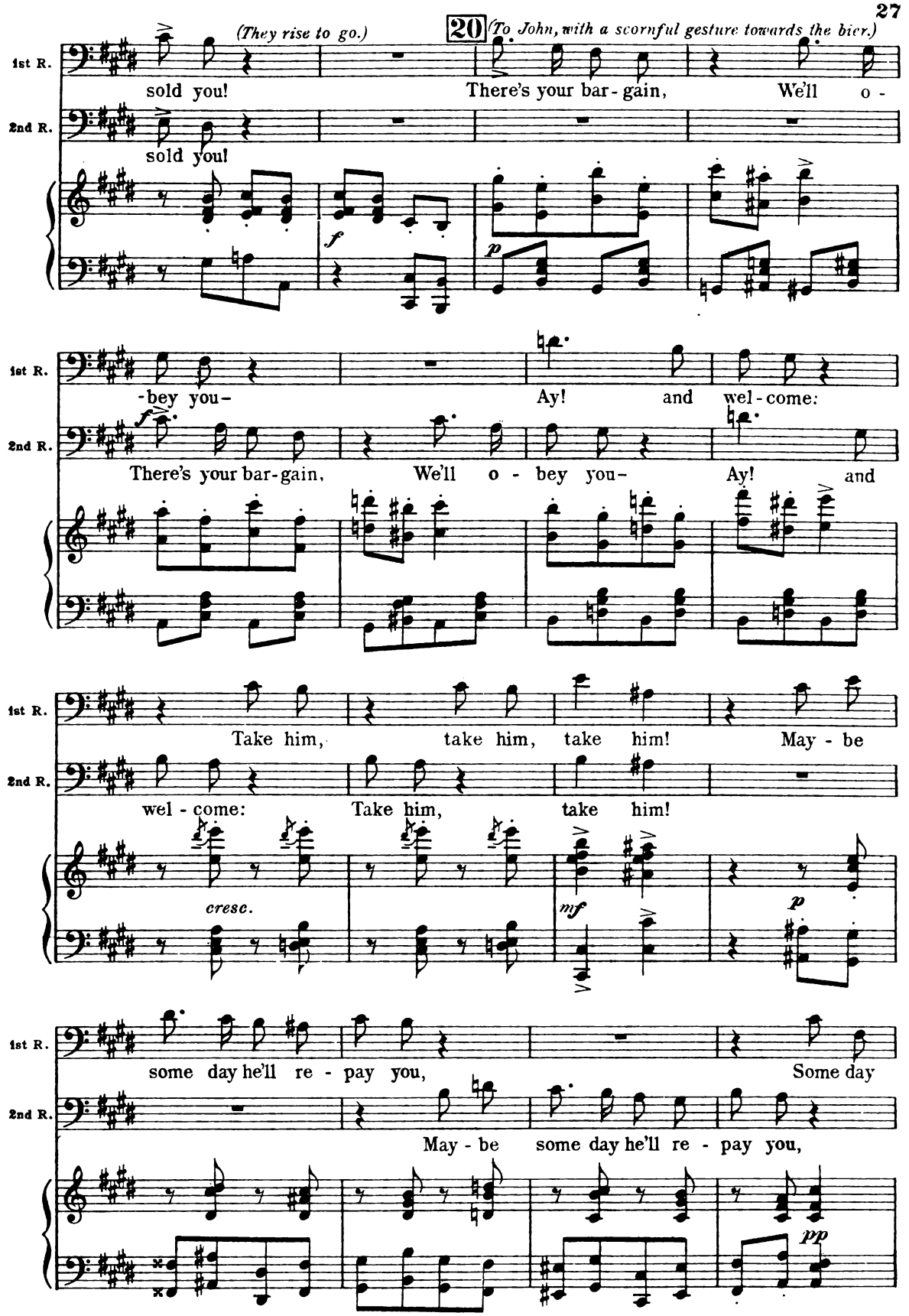

Allegro.
JOHN.
gone!
1st R.
Rich men go
2nd R.
He may be gone, but yet not emp-ty hand-ed,
Allegro.
17
JOHN.
1st R.
rich-ly ev - en to their graves. Ay! and there's
2nd R.
Ay! and there's ran-som-
JOHN.
1st R.
ran - som- This same worn - out gar - ment,
2nd R.
This same worn - out gar - ment,
cresc.

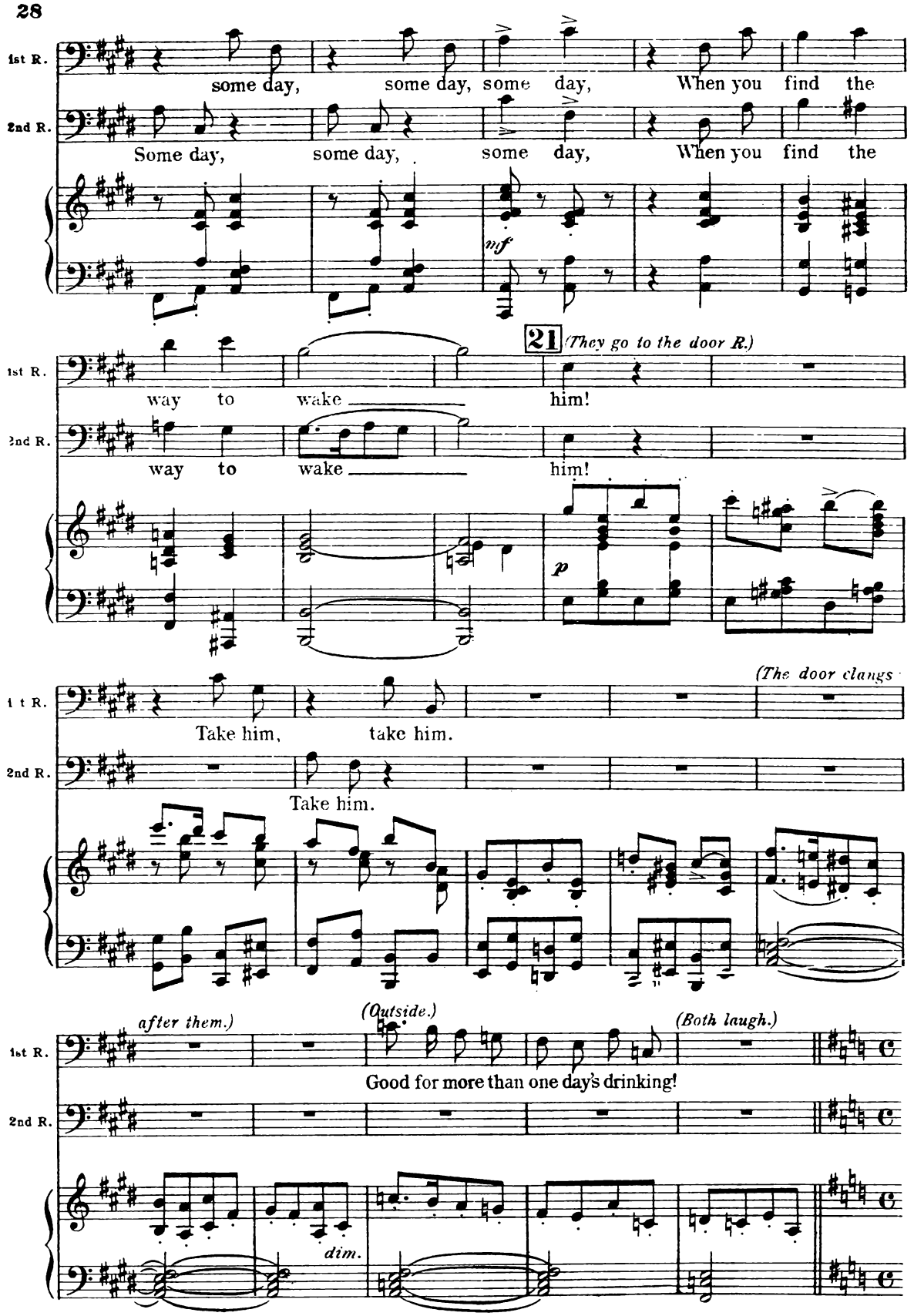

JOHN.
1st R.
2nd R.
I say you shall not touch him–
We'll take in pawn.
We'll take in pawn.
I'll be his ran-som!
Why! he's
Why! he
rall.
I am his friend, and I am
none of yours?
none of yours?
rall.

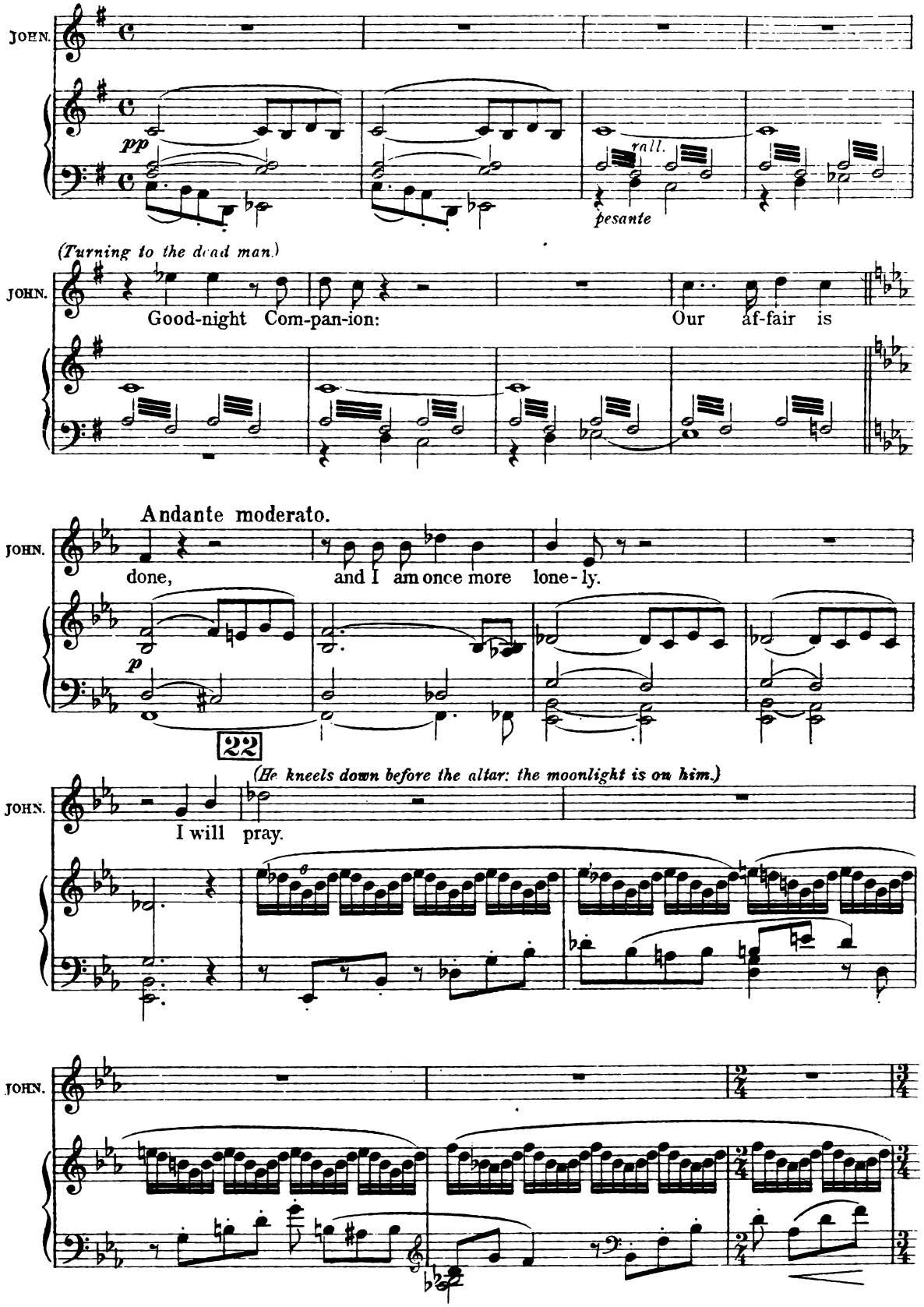

JOHN.
friend - less too!
a tempo
1st R.
2nd R.
(The two Ruffians confer.)
pp
p a tempo
JOHN.
1st R.
What's your
2nd R.
Well, if you like then, What's your price?
mf (Draws a purse from his wallet and gives it to them.)
dim.
JOHN.
Take what I have, and leave the dead with
1st R.
price?
2nd R.

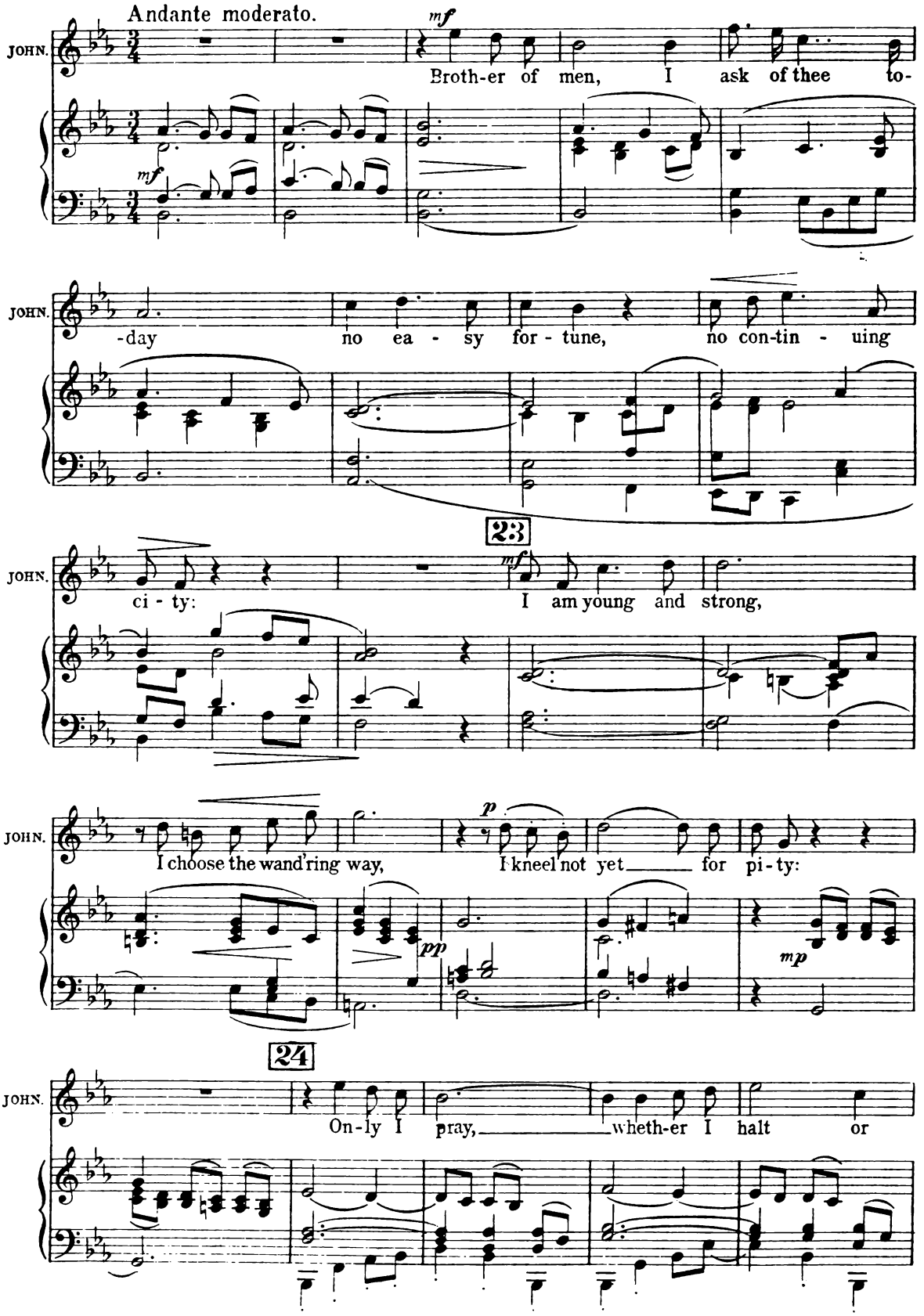

Allegretto molto ritmico e non troppo mosso
JOHN.
me.
(They go to the altar steps, pour out the coins on
8ves
col 8va
them, and ring them.)
18
1st R.
2nd R.
mf
Twen - ty, thir - ty, see them leap,
gold - en beau-ties,
col 8va
mf
p
senza 8va
1st R.
2nd R.
mf
Thir - ty, for - ty, here's a heap,
clean and clink - ing,
mf
p

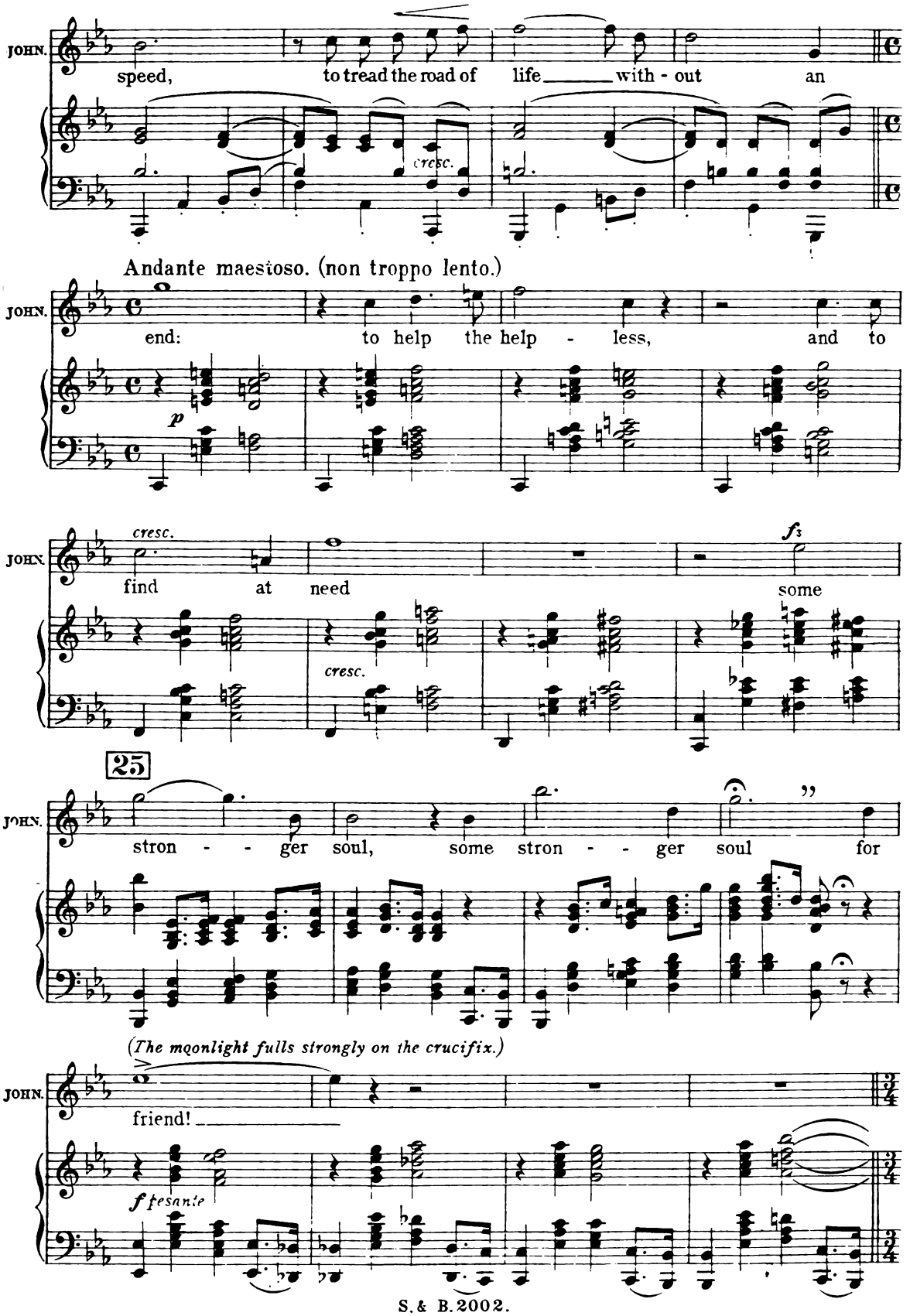

1st R.
2nd R.
good for more than one day's drink-ing,
Good for more than one day's drink-ing!
Good for more than one day's drink-ing!
19
(To the dead man.)
You that used to be so great,
See us
col 8va
pock-et up the gold, you!
Long e-nough you made us wait,
col 8va
Now at last, at last we've bought and sold you,
Now at last we've bought and sold you, now we've bought and sold you,

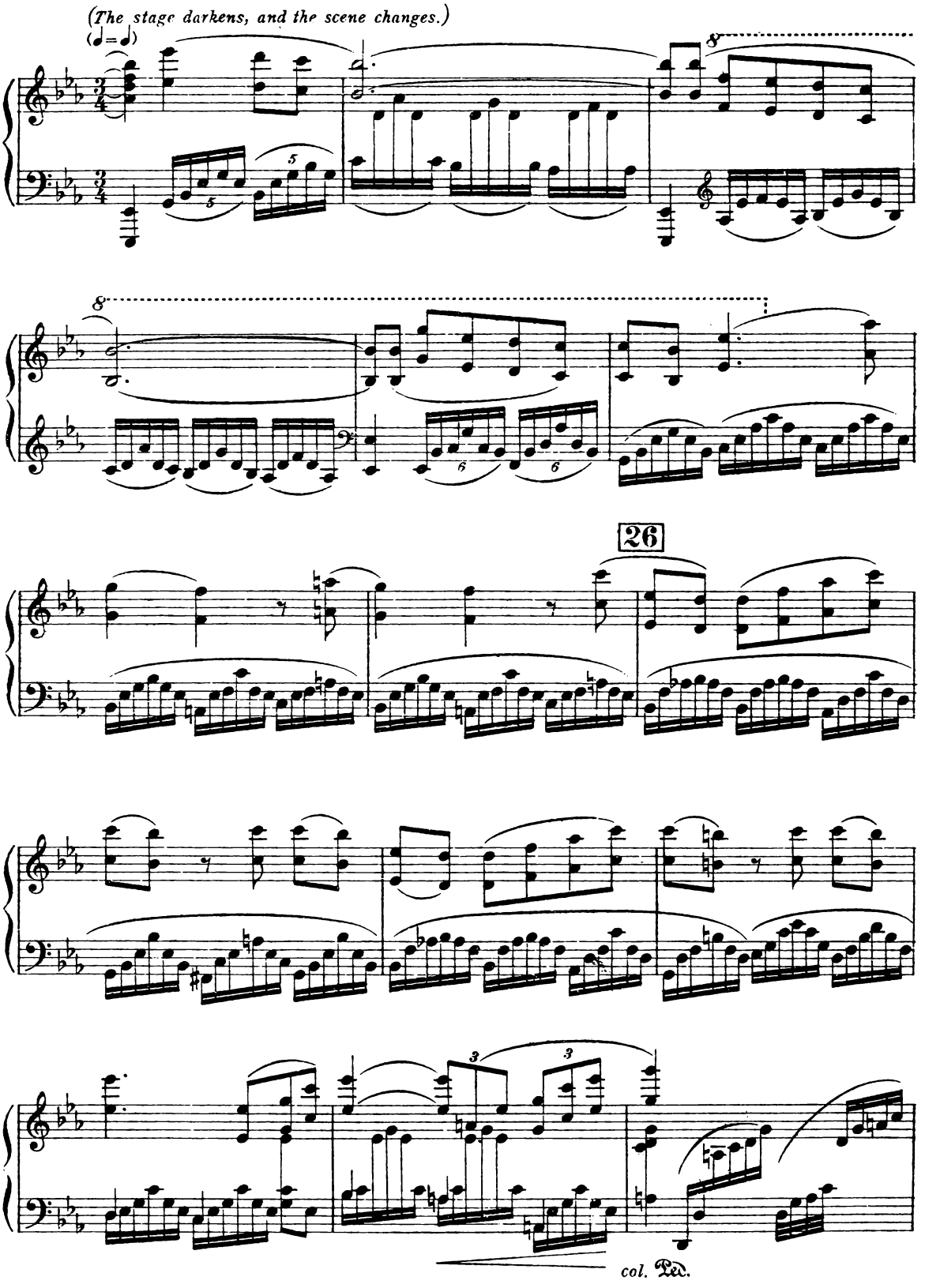

(They rise to go.)
20
(To John, with a scornful gesture towards the bier.)
1st R.
sold you!
There's your bar-gain,
We'll o-
2nd R.
sold you!
f
p
1st R.
-bey you-
Ay!
and
wel-come:
2nd R.
f
There's your bar-gain,
We'll o-bey you-
Ay!
and
1st R.
Take him,
take him,
take him!
May-be
2nd R.
wel-come:
Take him,
take him!
cresc.
mf
p
1st R.
some day he'll re-pay you,
Some day
2nd R.
May-be
some day he'll re-pay you,
pp

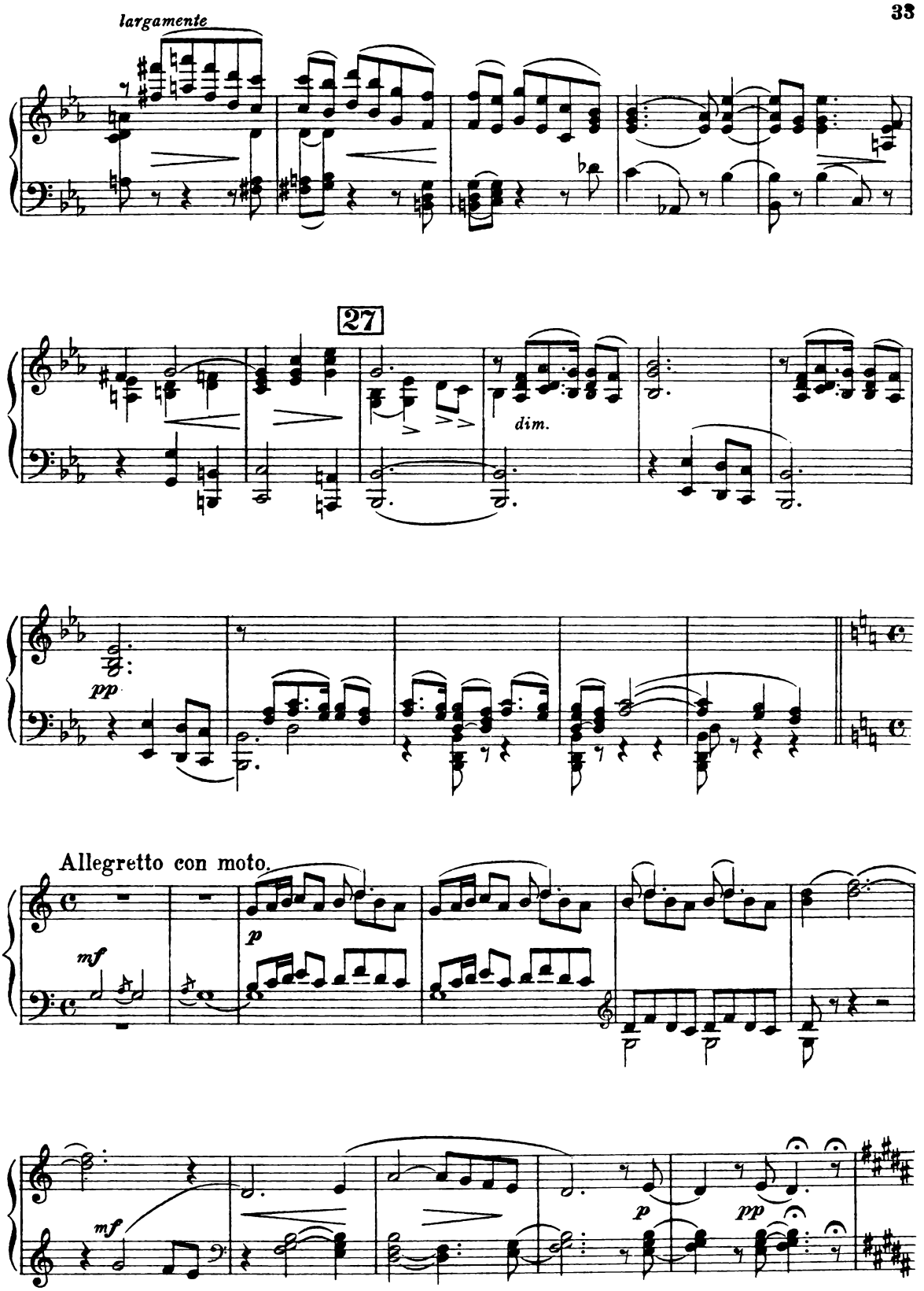

1st R.
some day, some day, some day, When you find the
2nd R.
Some day, some day, some day, When you find the
mf
21
(They go to the door R.)
1st R.
way to wake him!
2nd R.
way to wake him!
p
1st R.
(The door clangs
Take him, take him.
2nd R.
Take him.
after them.)
(Outside.)
(Both laugh.)
1st R.
Good for more than one day's drinking!
2nd R.
dim.

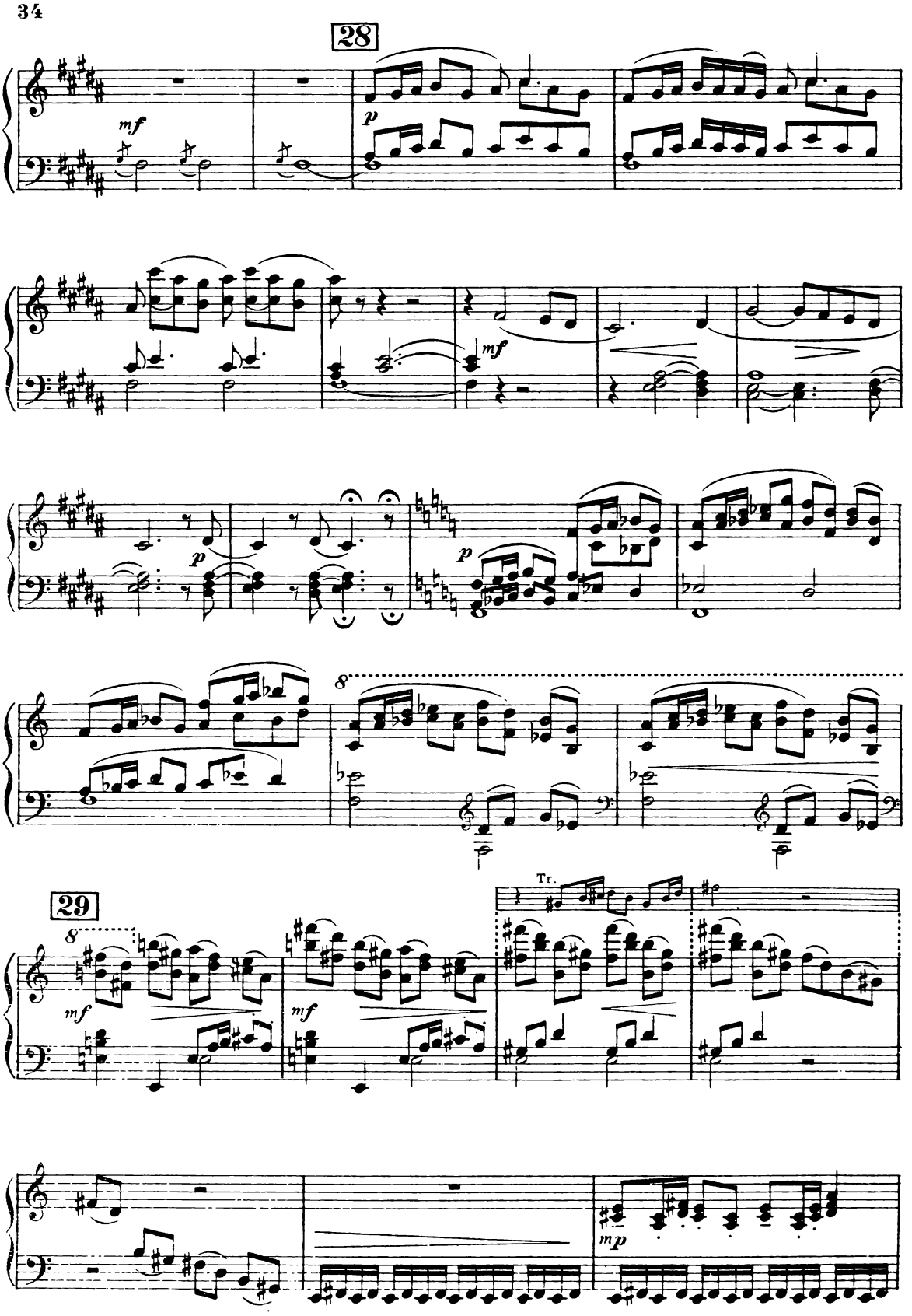

JOHN.
pp
rall.
pesante
(Turning to the dead man.)
JOHN.
Good-night Com-pan-ion:
Our af-fair is
Andante moderato.
JOHN.
done,
and I am once more lone-ly.
p
22
(He kneels down before the altar: the moonlight is on him.)
JOHN.
I will pray.
JOHN.

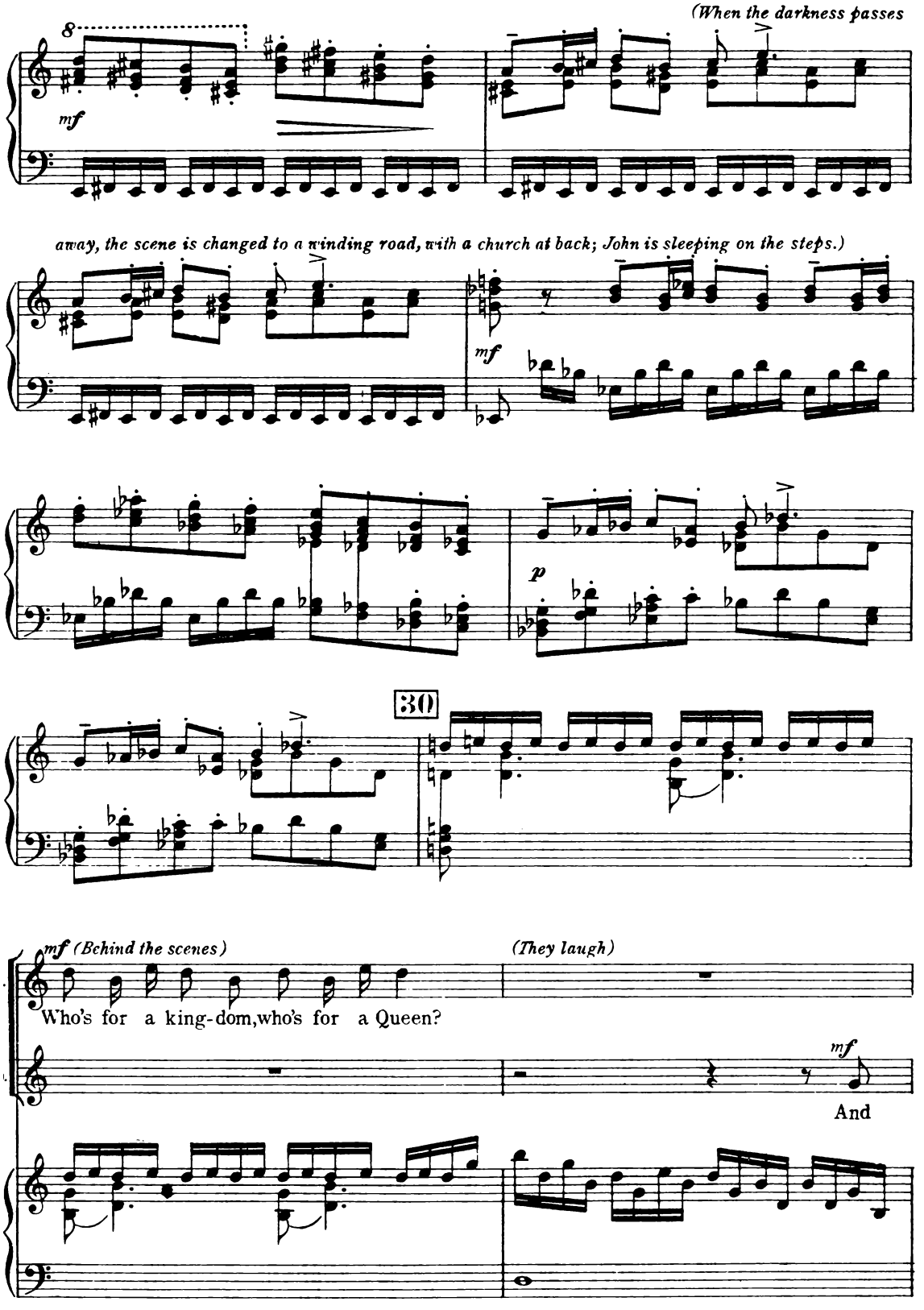

Andante moderato.
JOHN.
mf
Broth-er of men, I ask of thee to-
-day no ea - sy for - tune, no con-tin - uing
ci - ty:
I am young and strong,
I choose the wand'ring way,
I kneel not yet for pi-ty:
On-ly I pray, wheth-er I halt or

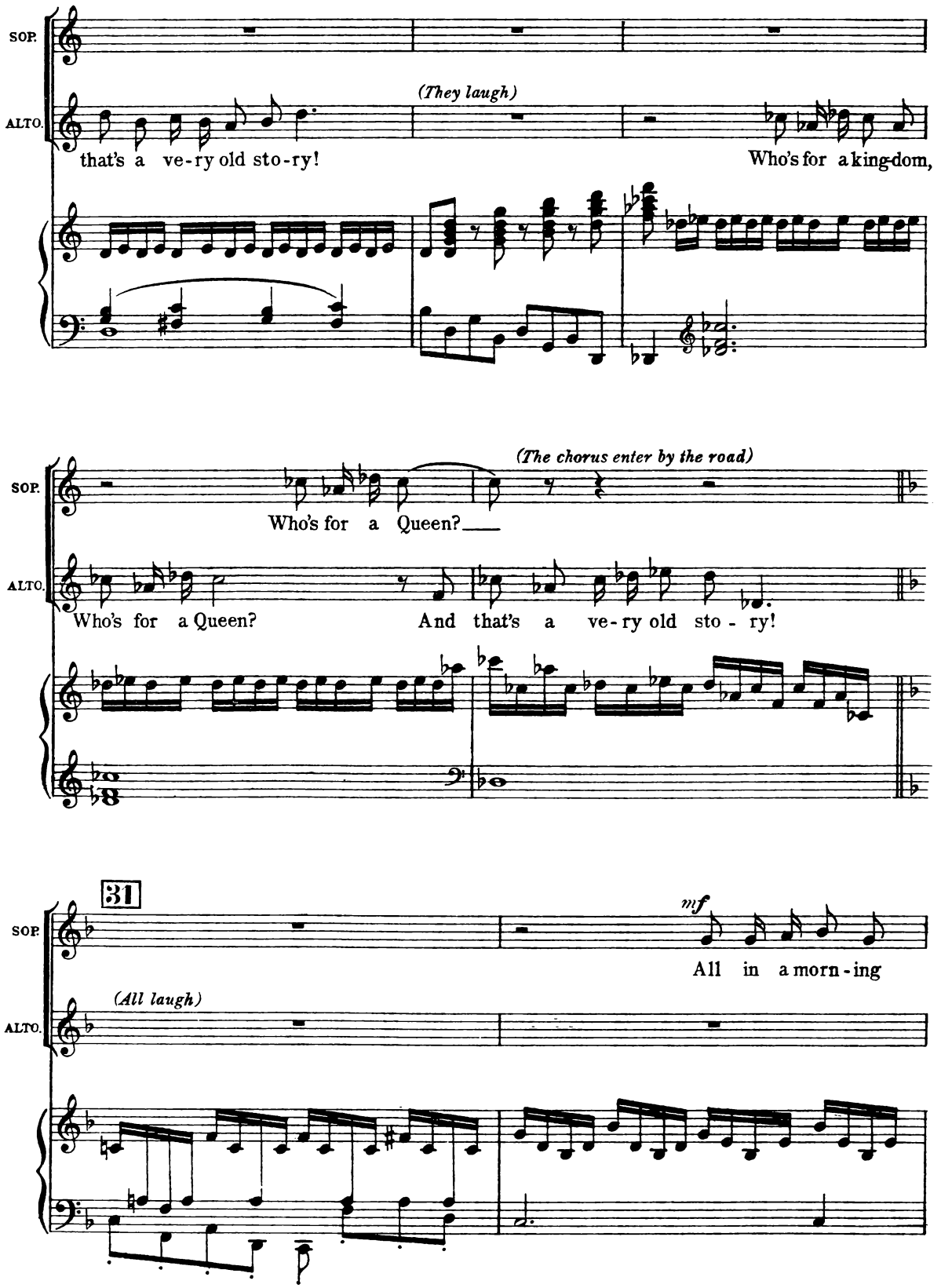

JOHN.
speed, to tread the road of life with - out an
cresc.
Andante maestoso. (non troppo lento.)
JOHN.
end: to help the help - less, and to
p
JOHN.
cresc.
find at need
cresc.
f3
some
25
JOHN.
stron - - ger soul, some stron - - ger soul for
(The moonlight falls strongly on the crucifix.)
JOHN.
friend!
f pesante

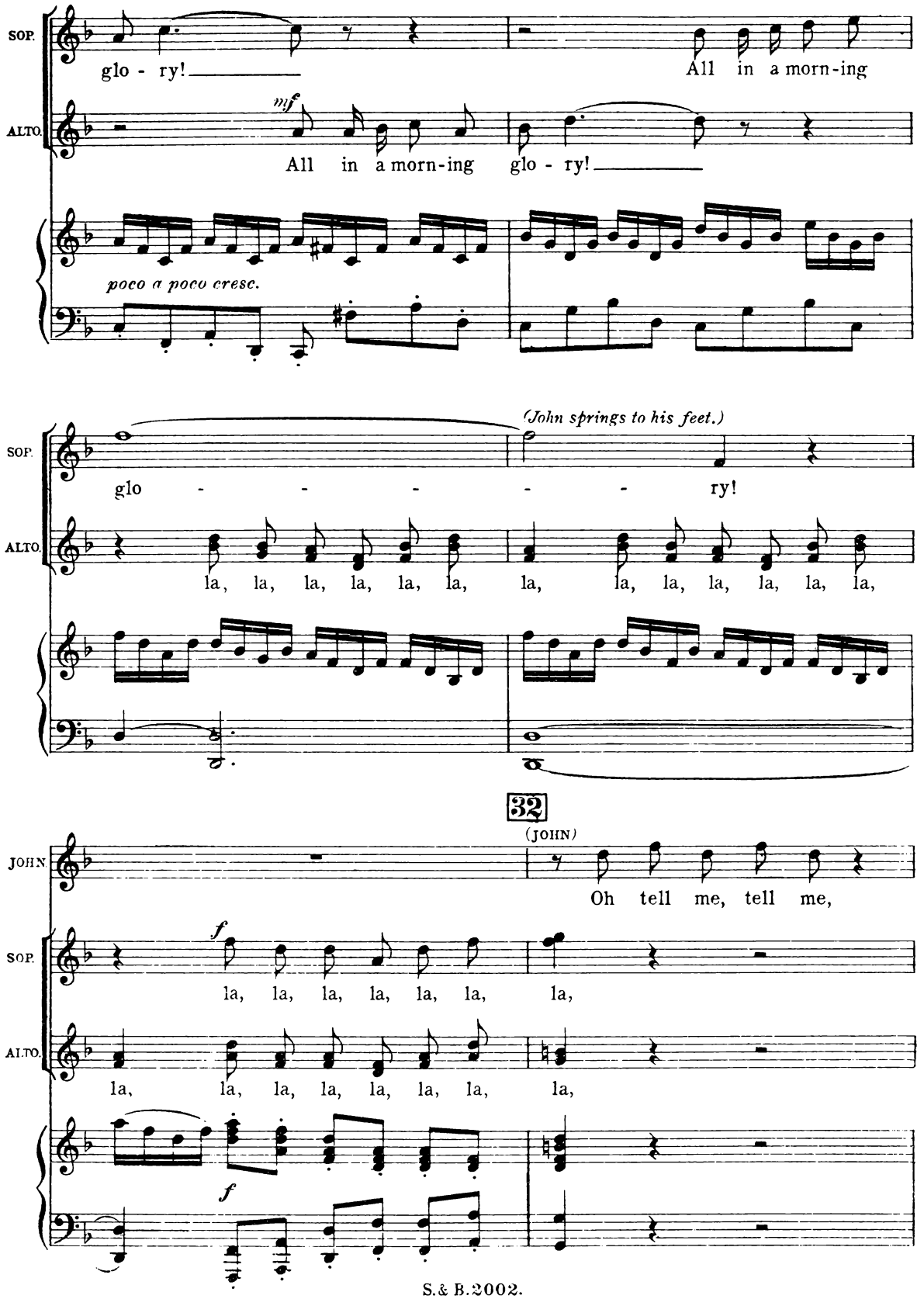

(The stage darkens, and the scene changes.)
(♩=♩)
8
8
26
col. Ped.

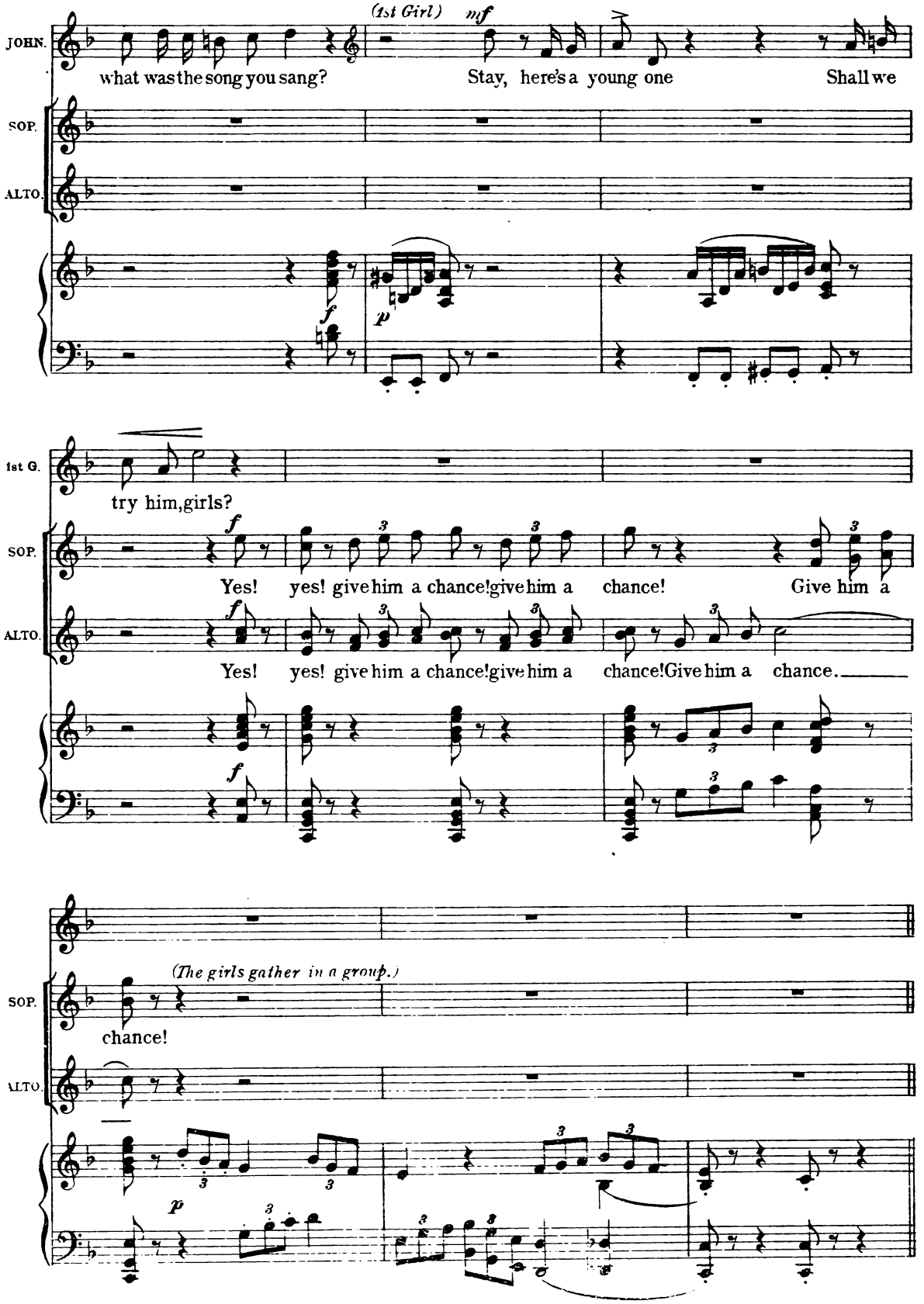

largamente
27
dim.
pp
Allegretto con moto.
mf
p
mf
p
pp

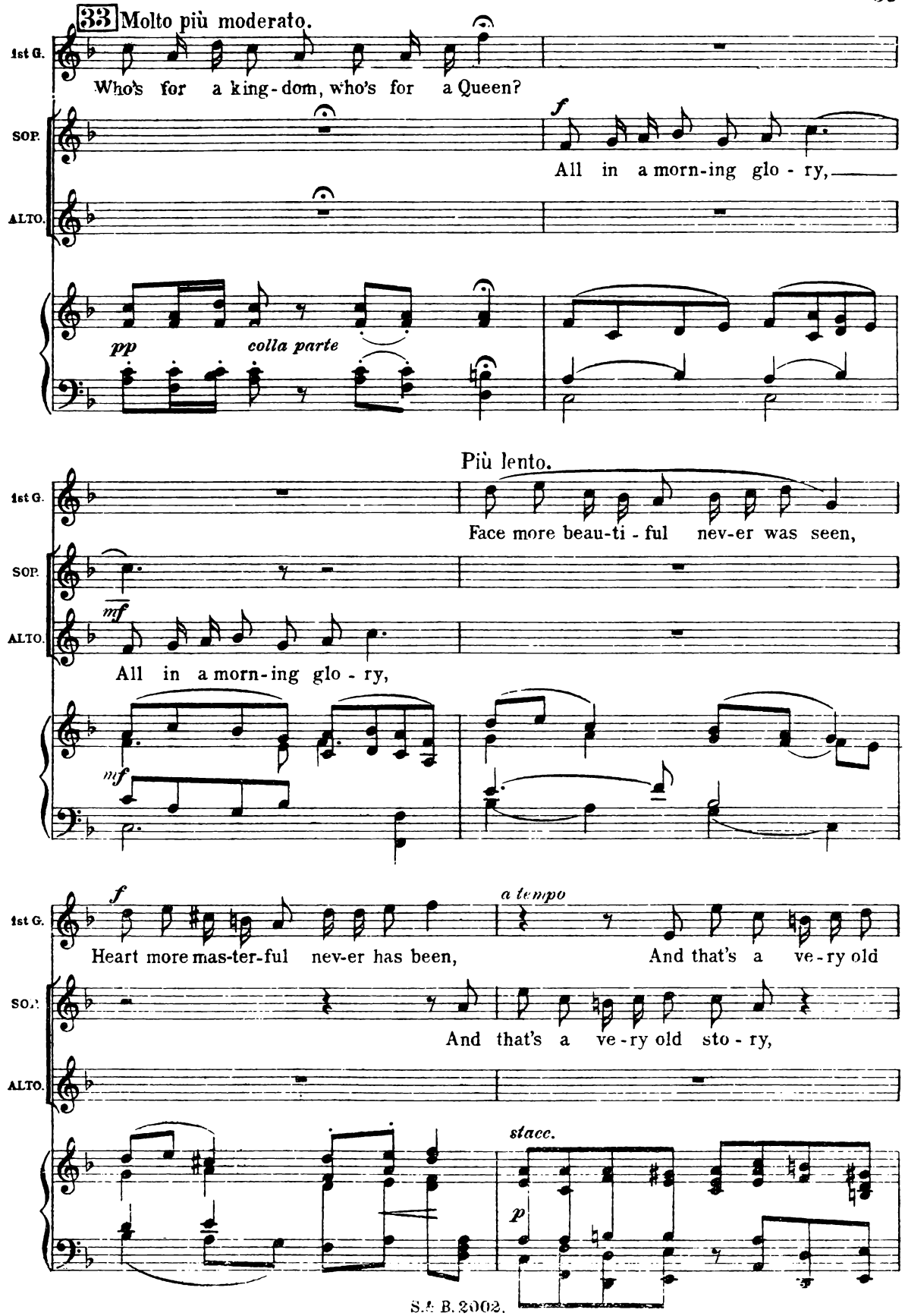

28
mf
p
mf
p
p
8
29
8
mf
mf
Tr.
mp

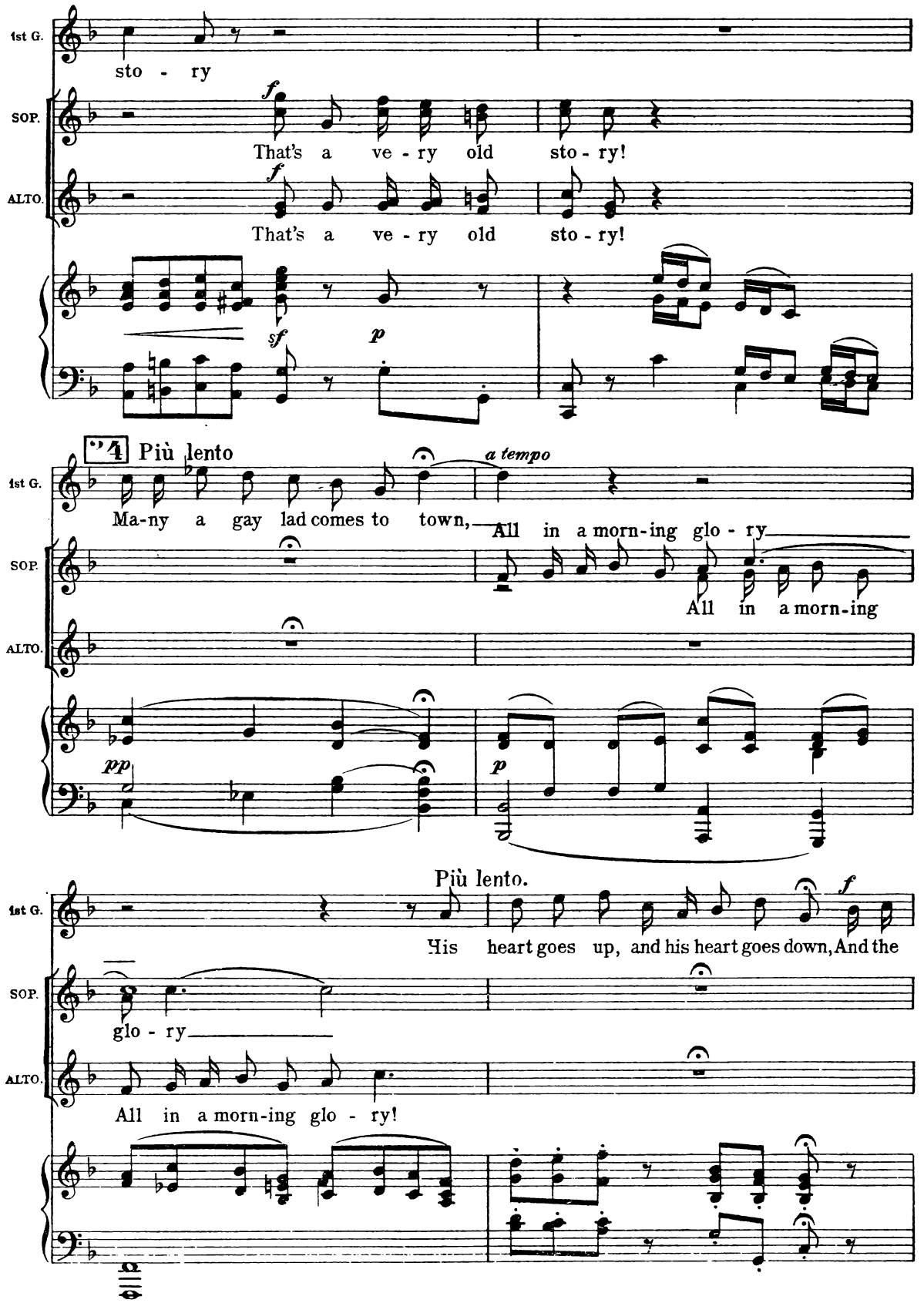

(When the darkness passes
away, the scene is changed to a winding road, with a church at back; John is sleeping on the steps.)
30
mf (Behind the scenes)
(They laugh)
Who's for a king-dom, who's for a Queen?
mf
And

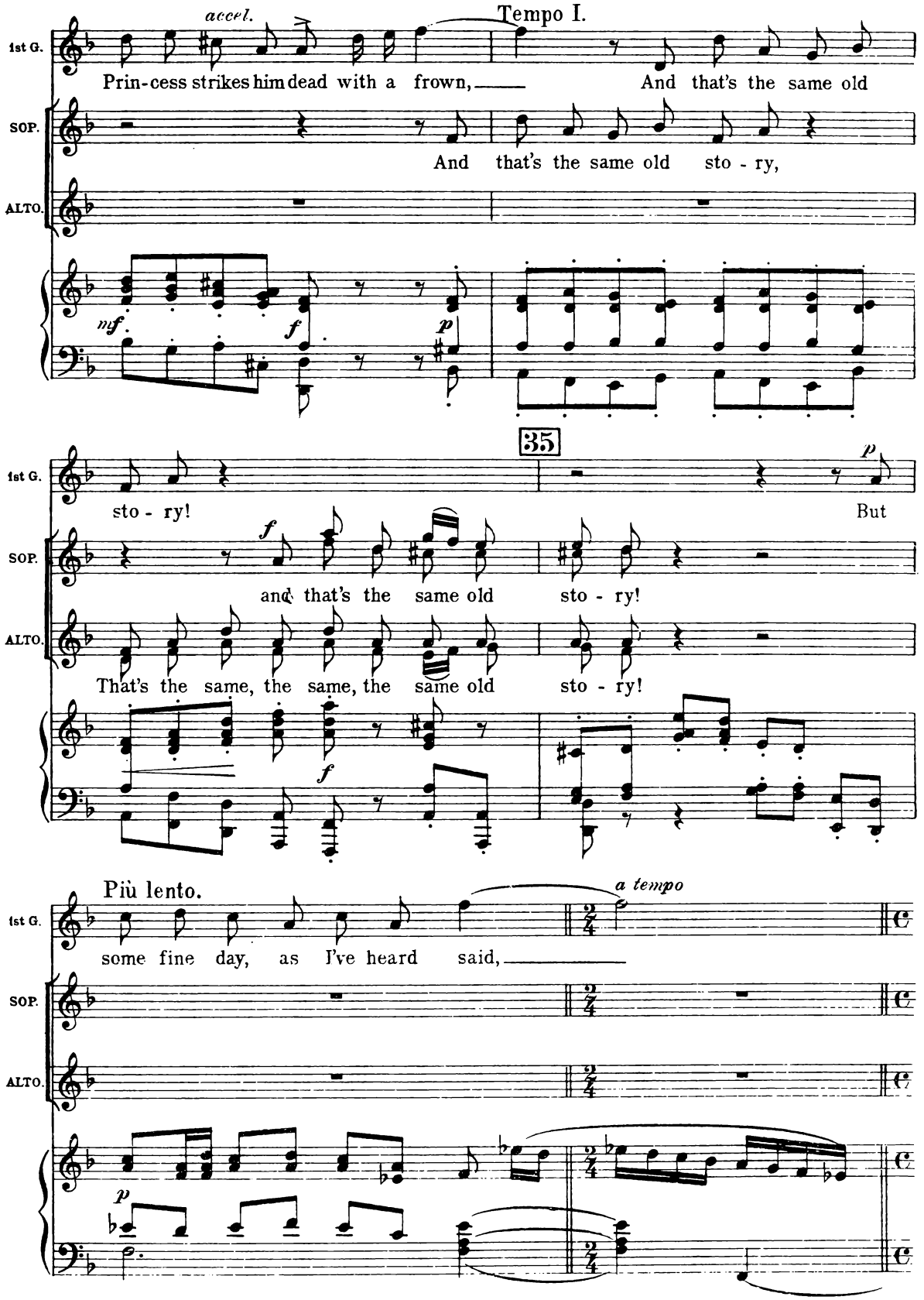

SOP.
ALTO.
(They laugh)
that's a ve-ry old sto-ry!
Who's for a king-dom,
(The chorus enter by the road)
Who's for a Queen?
Who's for a Queen?
And that's a ve-ry old sto - ry!
31
mf
All in a morn-ing
(All laugh)

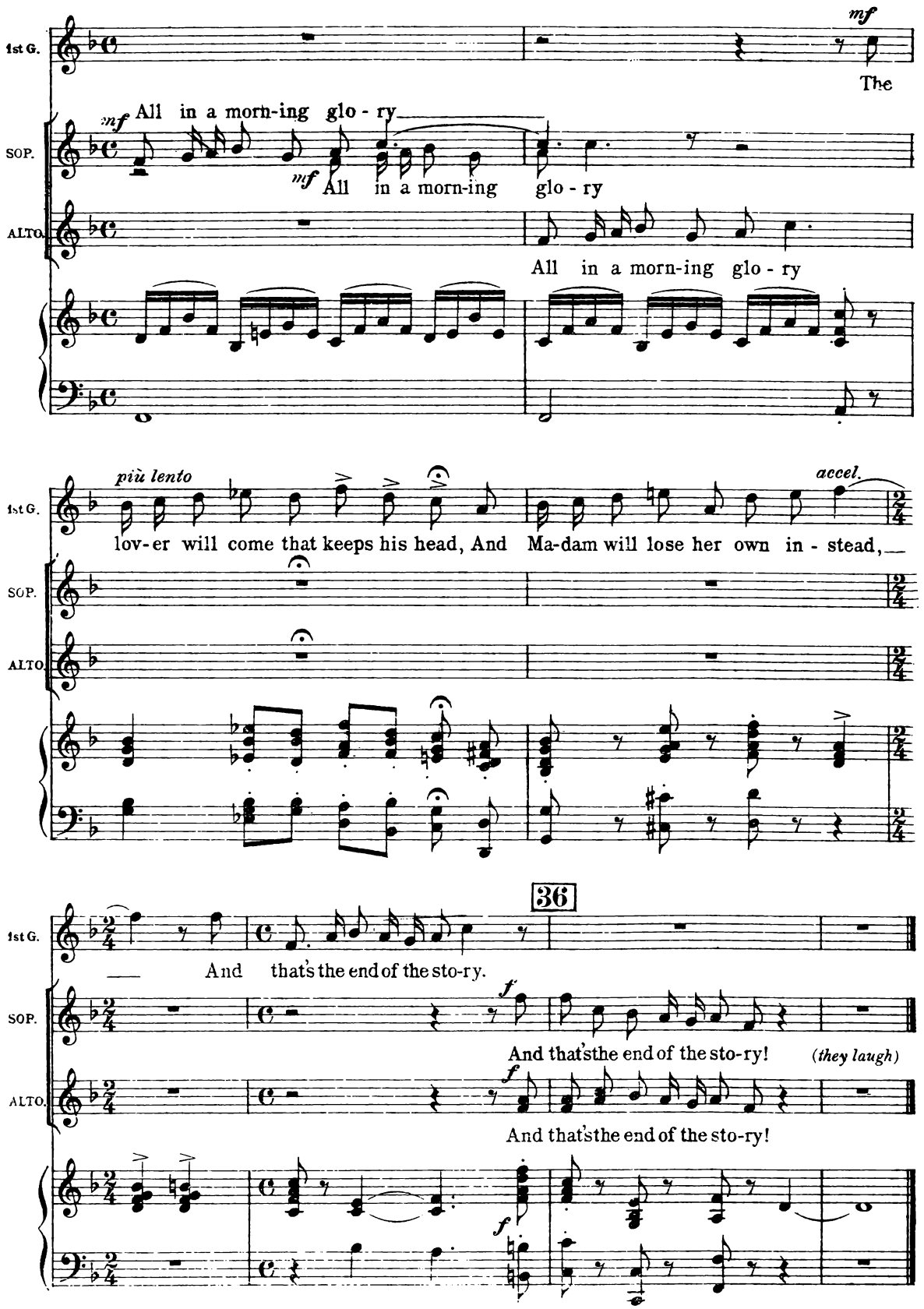

SOP.
glo - ry!
All in a morn-ing
ALTO.
mf
All in a morn-ing glo - ry!
poco a poco cresc.
(John springs to his feet.)
glo - - - - - ry!
la, la, la, la, la, la, la, la, la, la, la, la, la,
32
(JOHN)
JOHN
Oh tell me, tell me,
f
la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la,
f

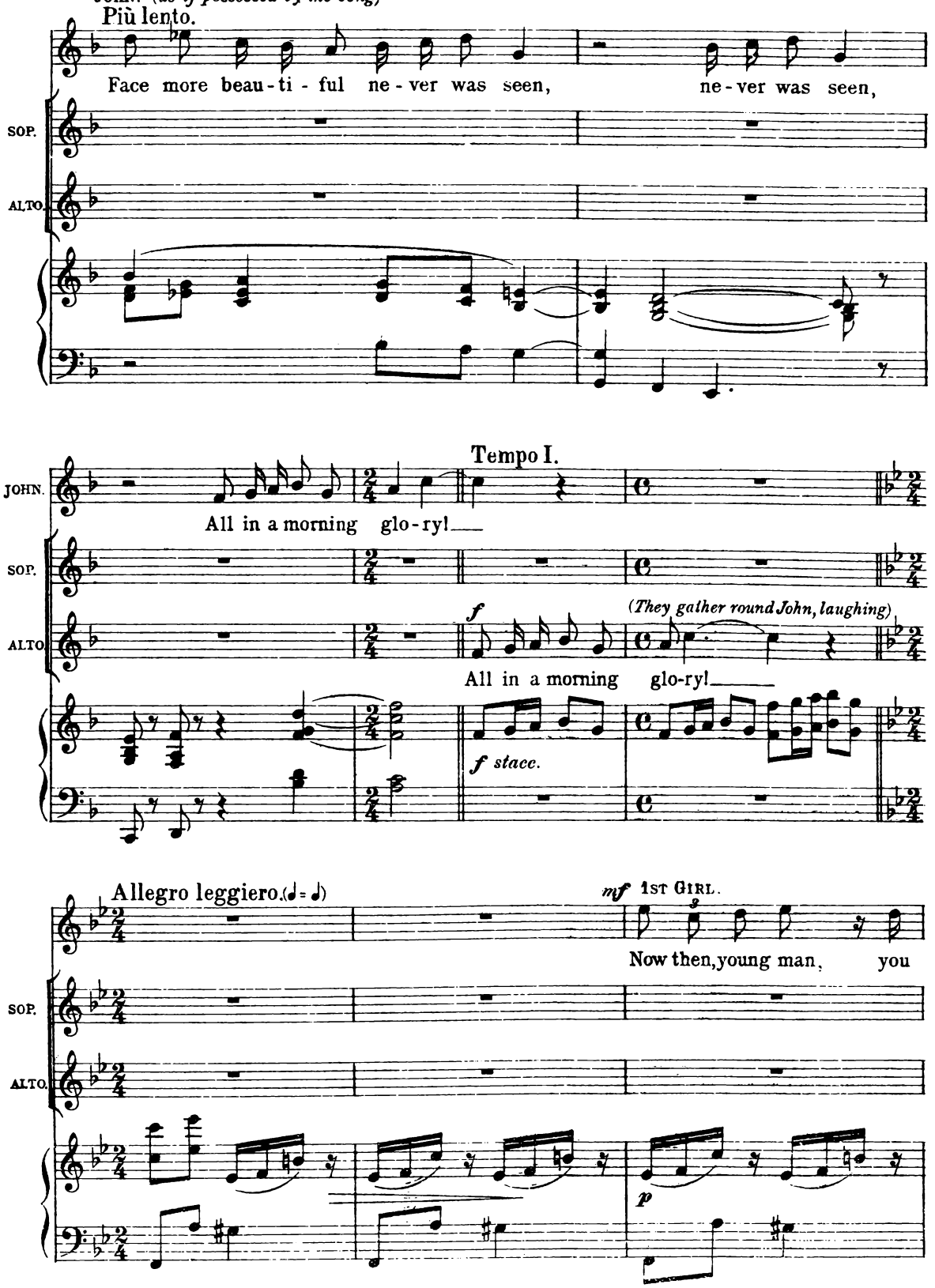

(1st Girl)
mf
JOHN.
what was the song you sang?
Stay, here's a young one
Shall we
SOP.
ALTO.
f
p
1st G.
try him, girls?
f
SOP.
Yes! yes! give him a chance! give him a chance!
Give him a
ALTO.
Yes! yes! give him a chance! give him a chance! Give him a chance.
f
(The girls gather in a group.)
SOP.
chance!
ALTO.
p

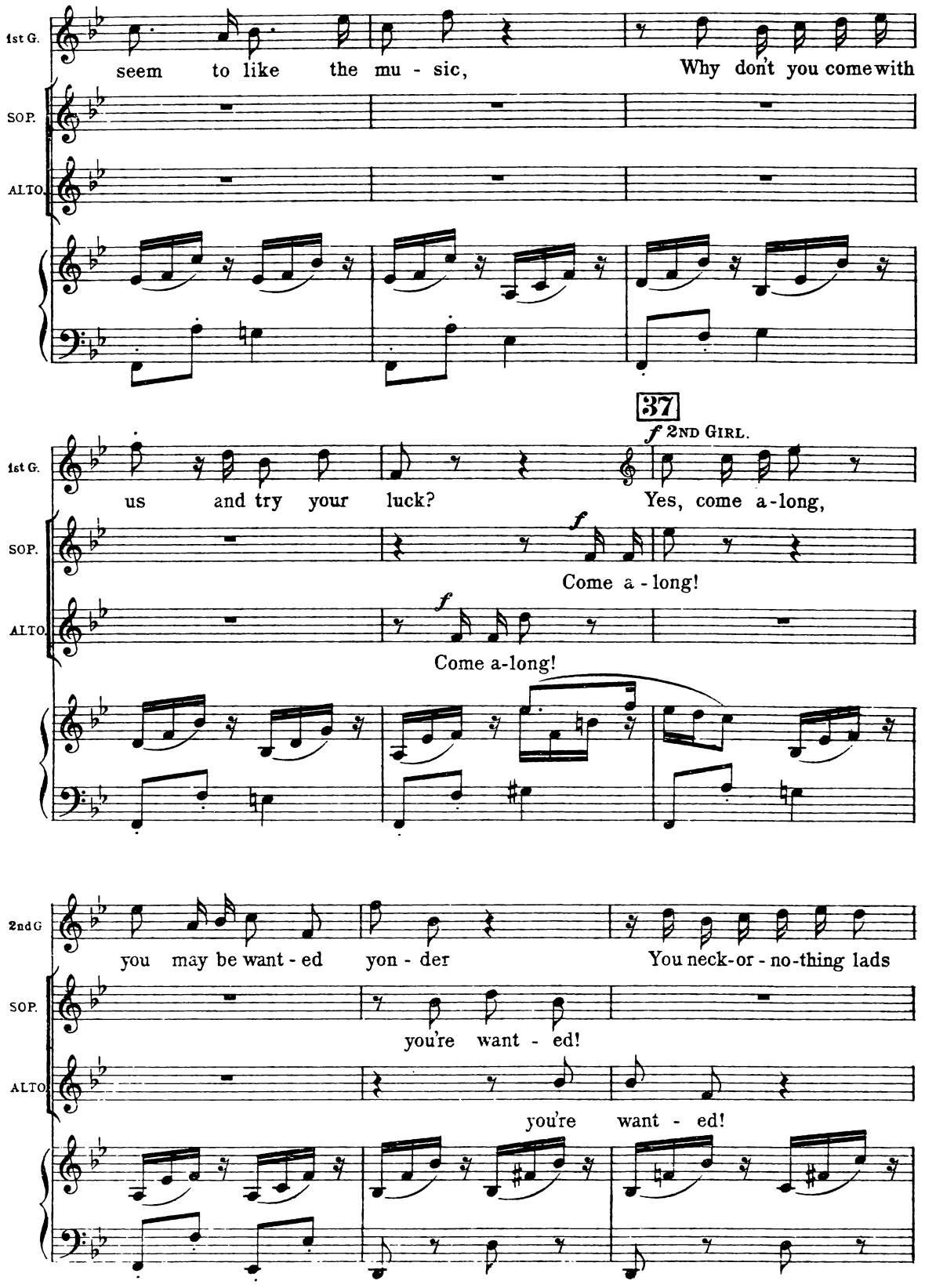

33 Molto più moderato.
1st G.
Who's for a king-dom, who's for a Queen?
SOP.
ALTO.
f
All in a morn-ing glo - ry,
pp
colla parte
Più lento.
Face more beau-ti - ful nev-er was seen,
mf
All in a morn-ing glo - ry,
f
Heart more mas-ter-ful nev-er has been,
a tempo
And that's a ve-ry old
And that's a ve-ry old sto - ry,
stacc.
p

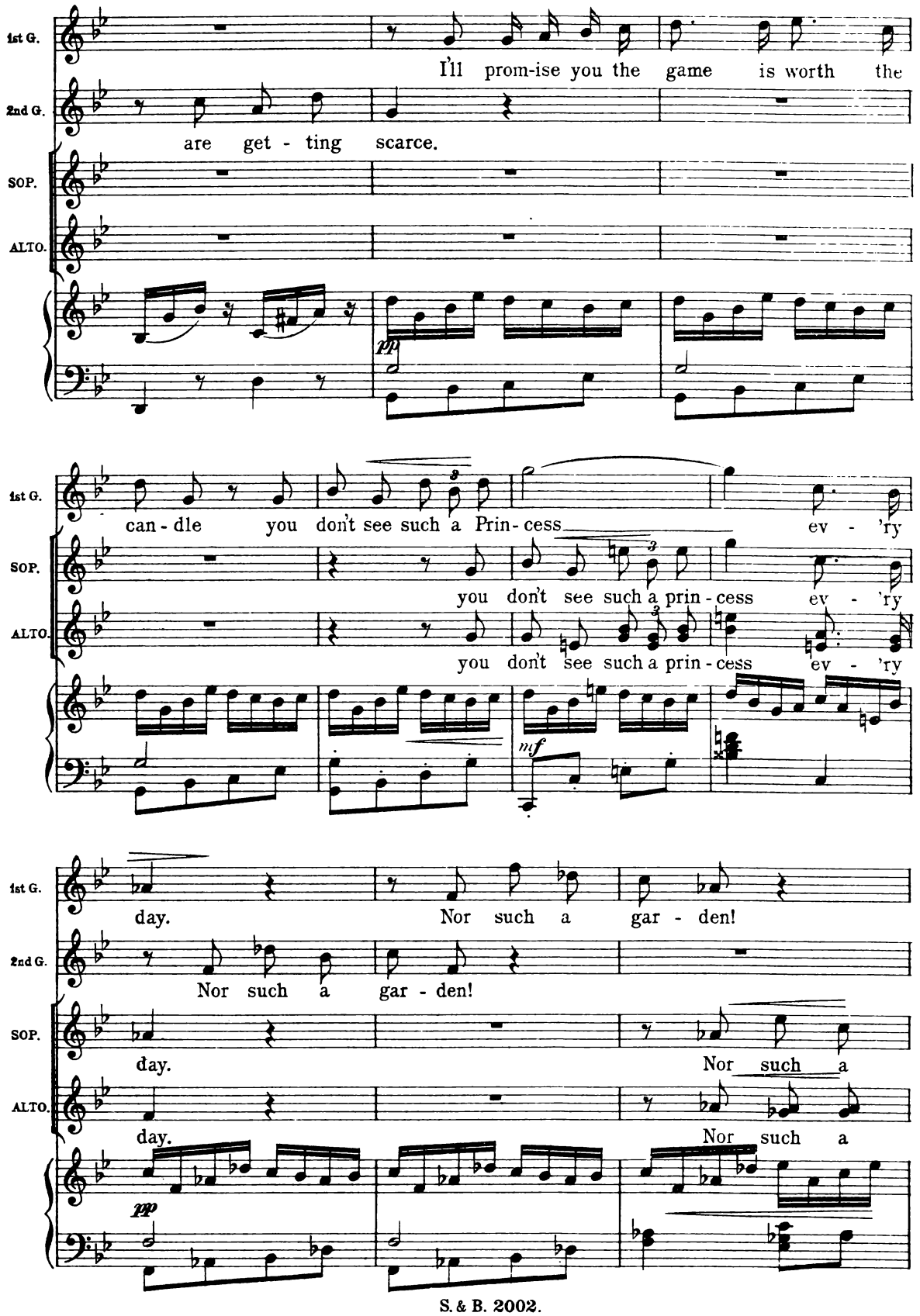

1st G.
sto - ry
SOP.
ALTO.
That's a ve - ry old sto - ry!
That's a ve - ry old sto - ry!
f
sf
p
24 Più lento
a tempo
Ma-ny a gay lad comes to town,
All in a morn-ing glo - ry
All in a morn-ing
pp
p
Più lento.
His heart goes up, and his heart goes down, And the
glo - ry
All in a morn-ing glo - ry!

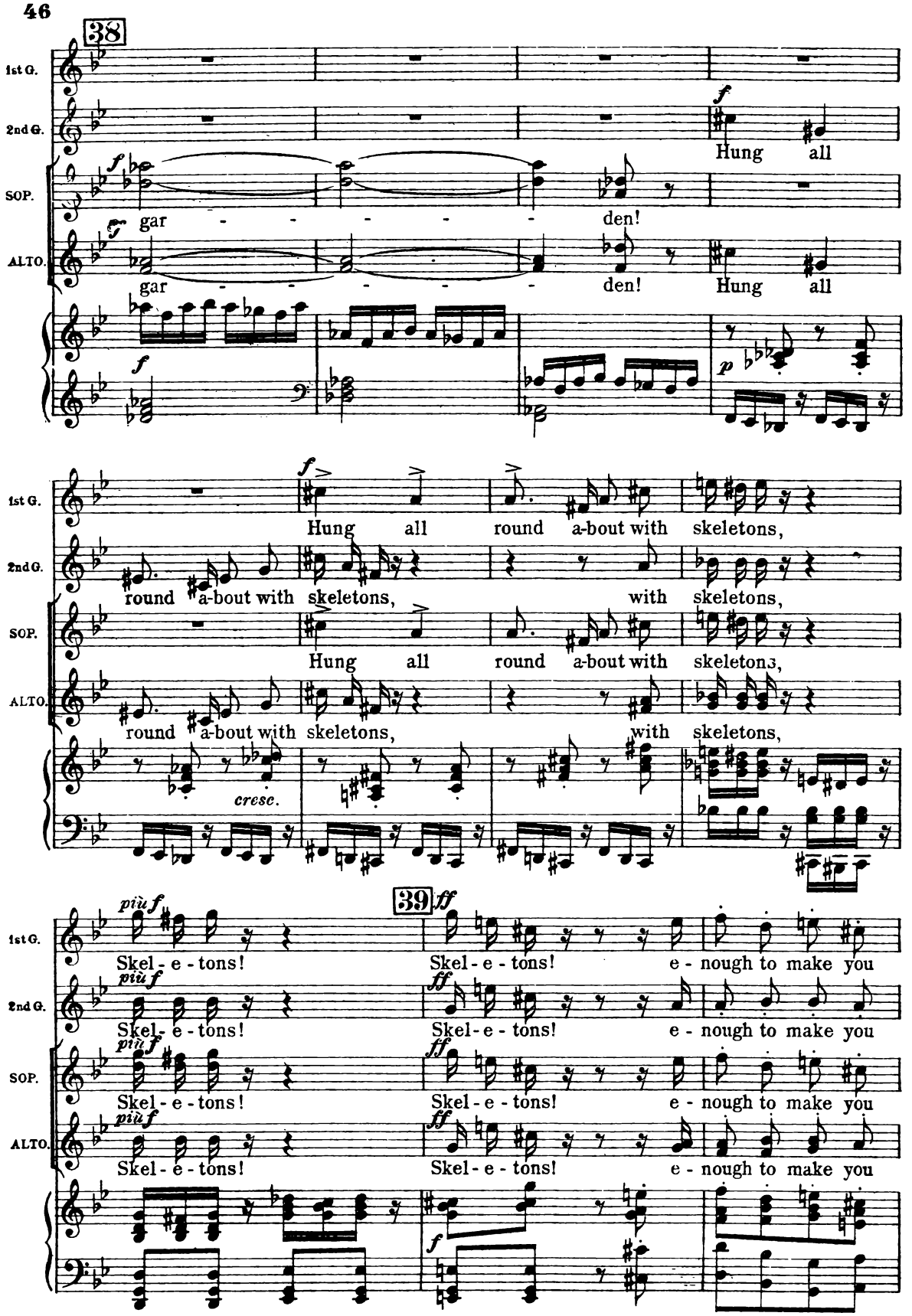

accel.
Tempo I.
1st G.
Prin-cess strikes him dead with a frown, And that's the same old
SOP.
And that's the same old sto - ry,
ALTO.
mf
f
p
35
sto - ry!
But
and that's the same old sto - ry!
That's the same, the same, the same old sto - ry!
Più lento.
a tempo
some fine day, as I've heard said,

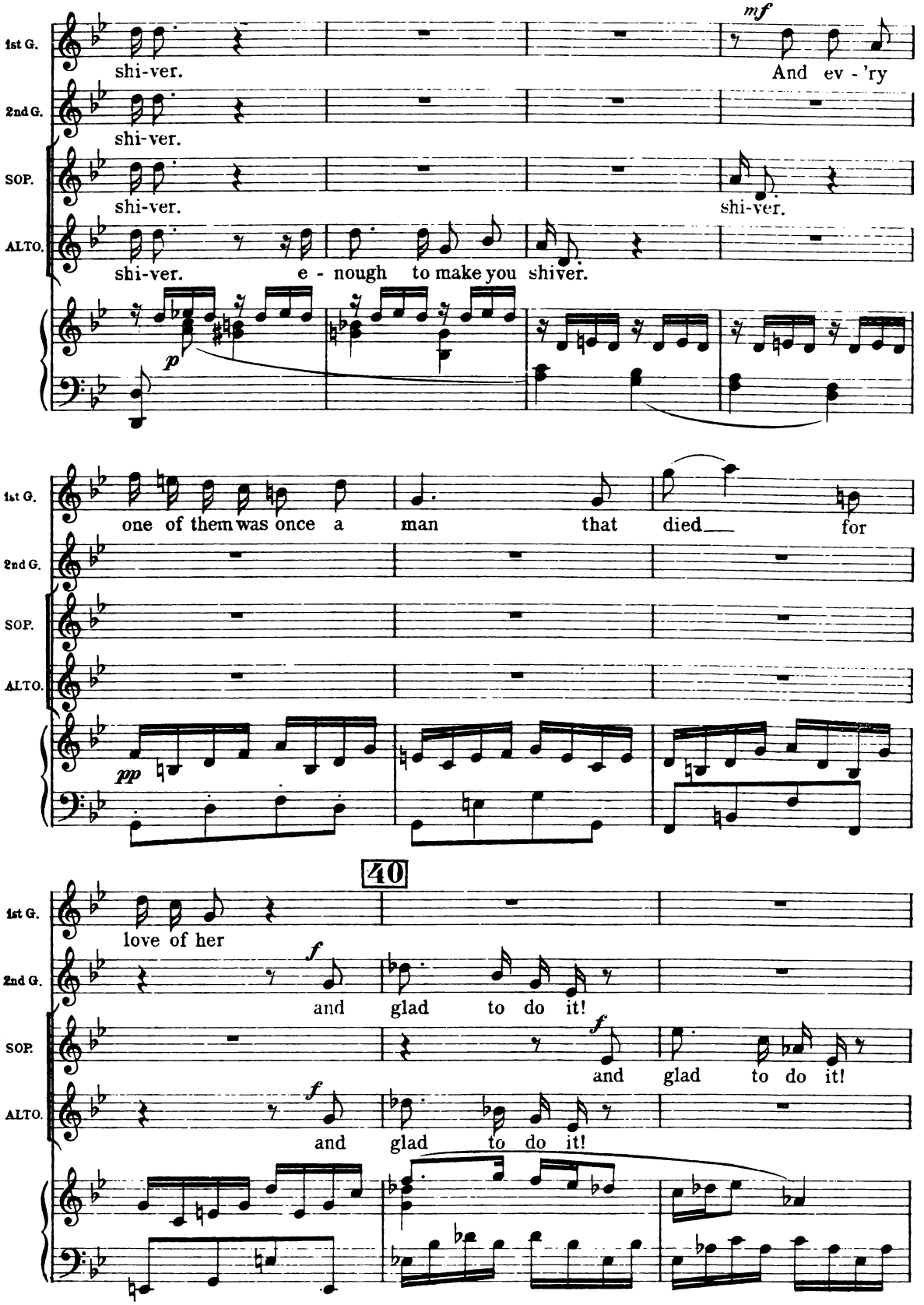

1st G.
mf
The
SOP.
ALTO.
nf All in a morn-ing glo - ry
mf All in a morn-ing glo - ry
All in a morn-ing glo - ry
più lento
accel.
lov-er will come that keeps his head, And Ma-dam will lose her own in - stead,
36
And that's the end of the sto-ry.
f
And that's the end of the sto-ry! (they laugh)
And that's the end of the sto-ry!

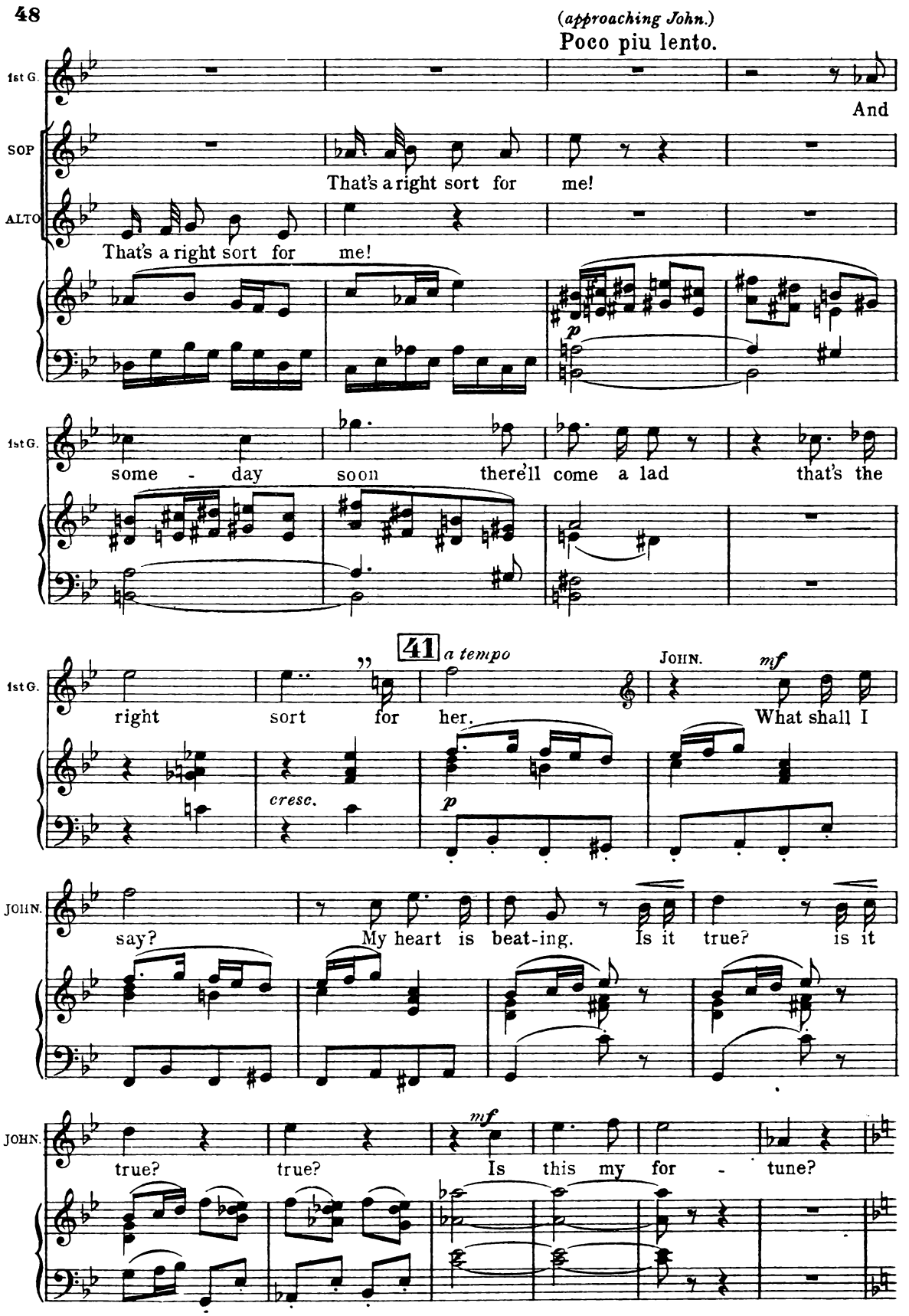

JOHN. (as if possessed by the song)
Più lento.
Face more beau-ti-ful ne-ver was seen, ne-ver was seen,
SOP.
ALTO.
Tempo I.
JOHN.
All in a morning glo-ry!
SOP.
ALTO.
f
(They gather round John, laughing)
All in a morning glo-ry!
f stacc.
Allegro leggiero. (♩ = ♩)
mf 1ST GIRL.
Now then, young man, you
SOP.
ALTO.
p

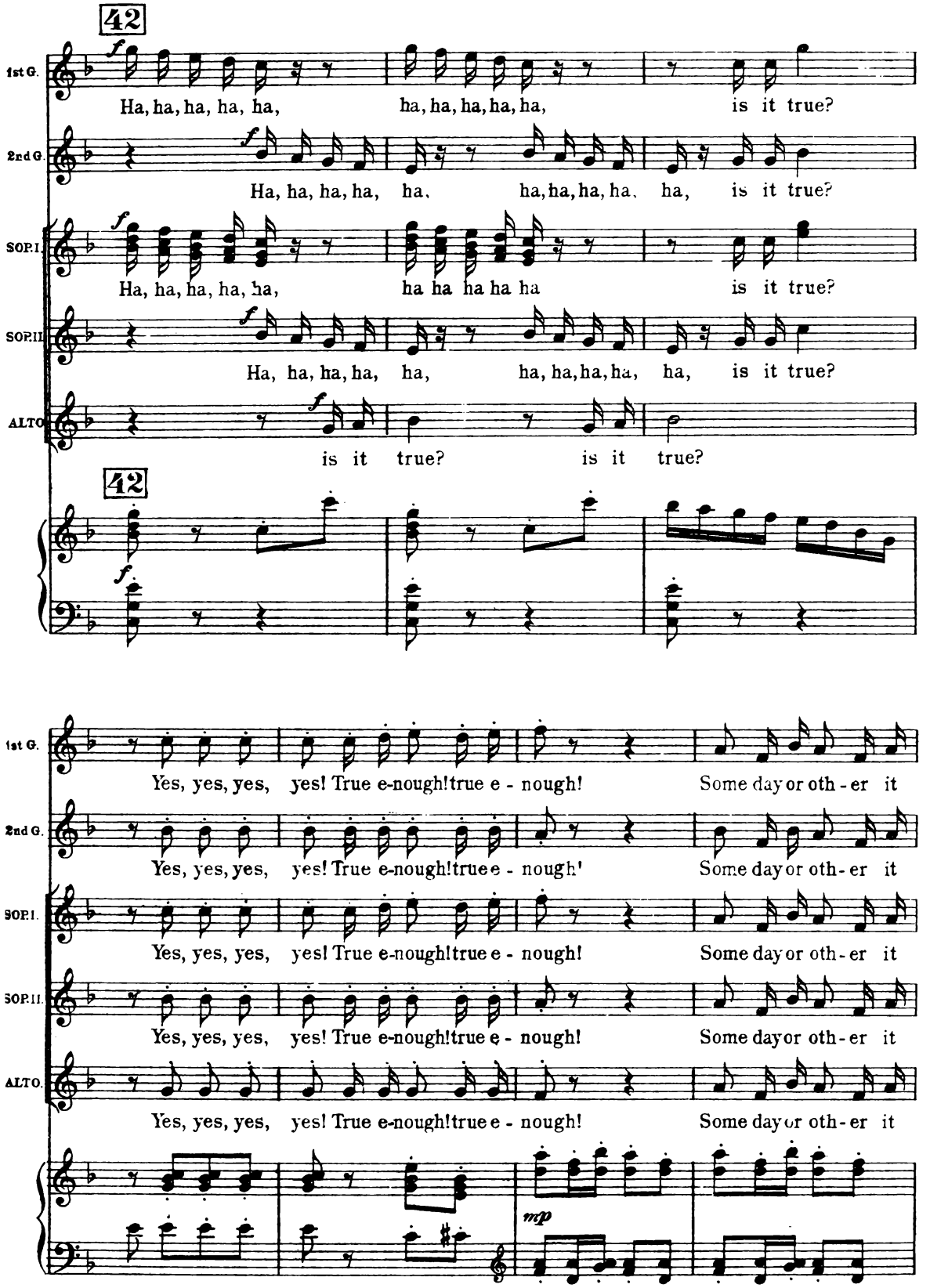

1st G.
seem to like the mu - sic,
Why don't you come with
SOP.
ALTO.
37
f 2ND GIRL.
us and try your luck?
Yes, come a-long,
f
Come a - long!
f
Come a-long!
2nd G
you may be want - ed yon - der
You neck-or - no-thing lads
you're want - ed!
you're want - ed!

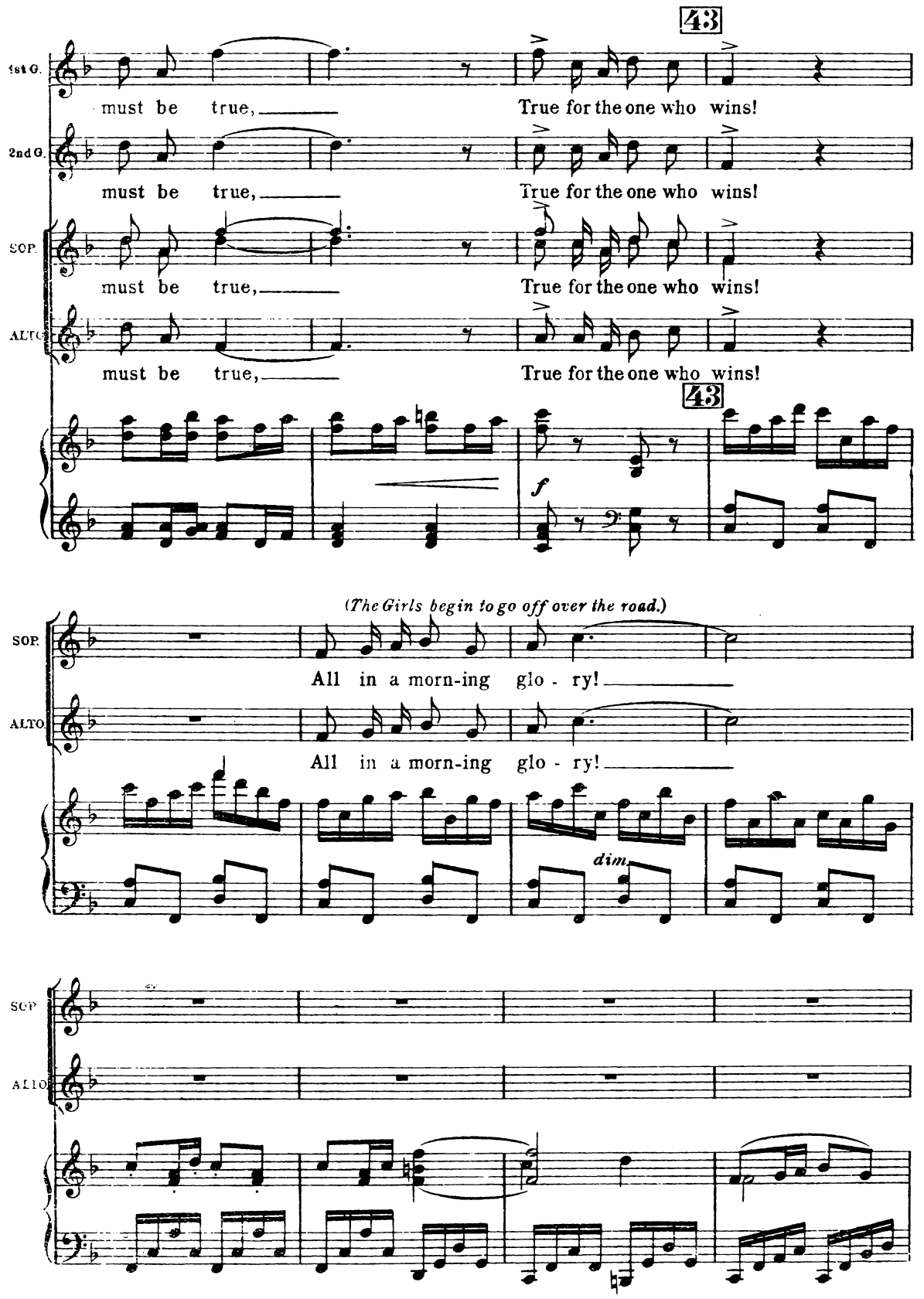

1st G.
I'll prom-ise you the game is worth the
2nd G.
are get - ting scarce.
SOP.
ALTO.
pp
1st G.
can - dle you don't see such a Prin - cess ev - 'ry
SOP.
you don't see such a prin - cess ev - 'ry
ALTO.
you don't see such a prin - cess ev - 'ry
mf
1st G.
day. Nor such a gar - den!
2nd G.
Nor such a gar - den!
SOP.
day. Nor such a
ALTO.
day. Nor such a
pp

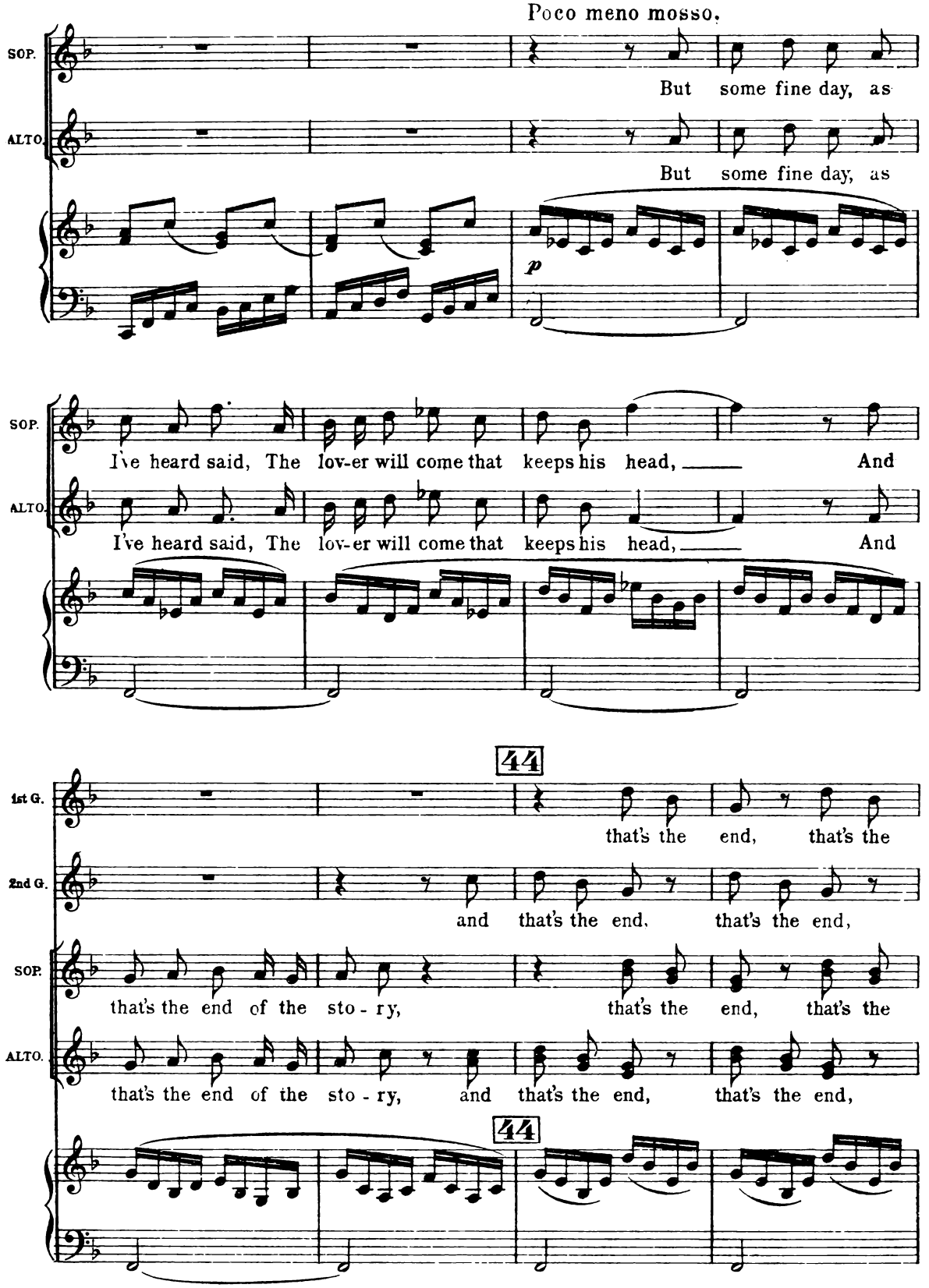

38
1st G.
2nd G.
SOP.
ALTO.
f
Hung all
gar - - - - - den!
gar - - - - - den! Hung all
p
Hung all round a-bout with skeletons,
round a-bout with skeletons, with skeletons,
cresc.
39
ff
più f
Skel - e - tons!
e - nough to make you

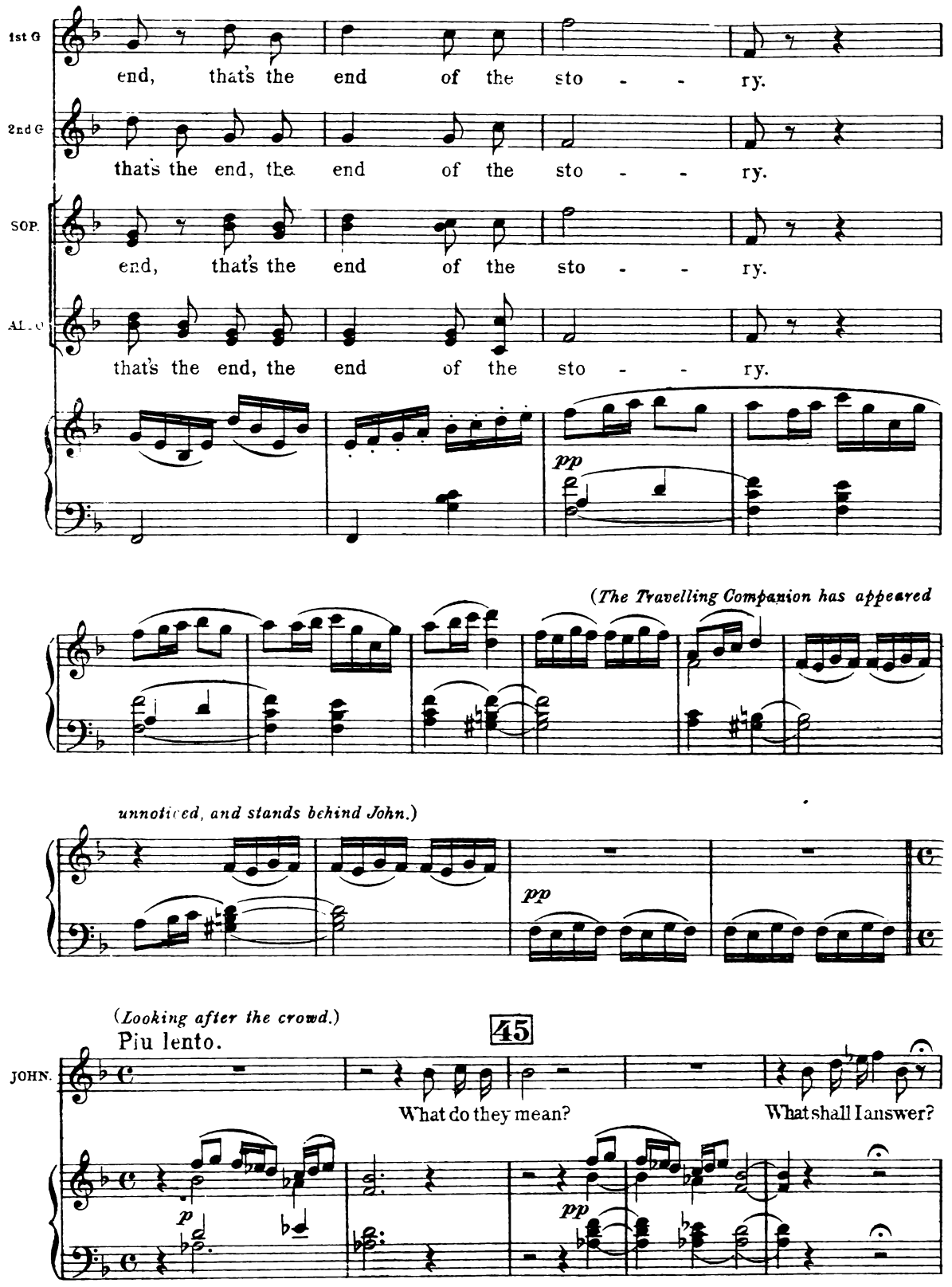

1st G.
2nd G.
SOP.
ALTO.
mf
shi-ver.
shi-ver.
shi-ver.
shi-ver.
And ev - 'ry
shi-ver.
e - nough to make you shiver.
p
one of them was once a man that died for
pp
40
love of her
f
and glad to do it!
and glad to do it!
and glad to do it!

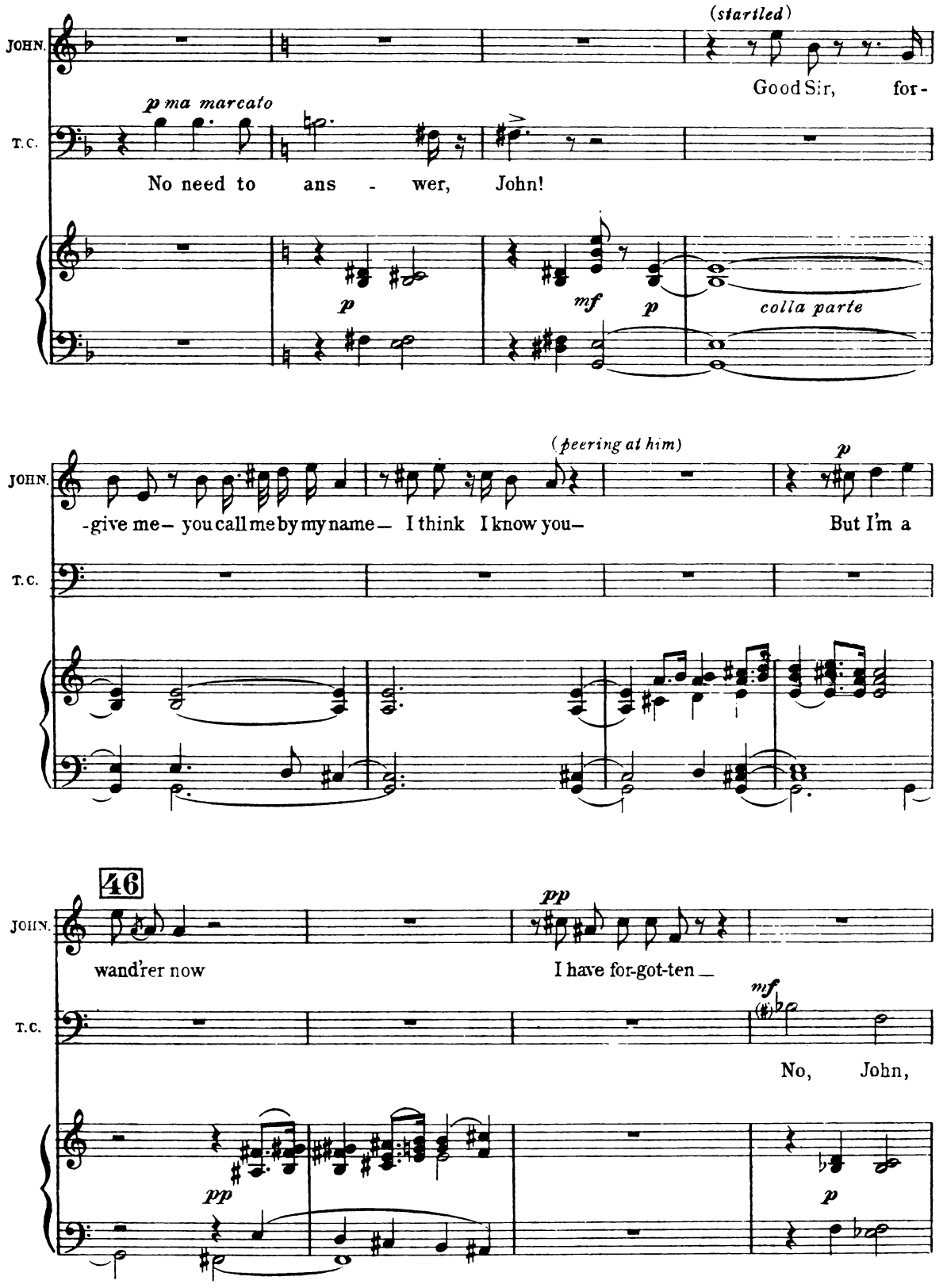

(approaching John.)
Poco piu lento.
1st G.
And
SOP
That's a right sort for me!
ALTO
That's a right sort for me!
p
some - day soon there'll come a lad that's the
41
a tempo
JOHN.
mf
right sort for her.
What shall I
cresc.
p
JOHN.
say?
My heart is beat-ing.
Is it true?
is it
JOHN.
true?
true?
mf
Is this my for - tune?

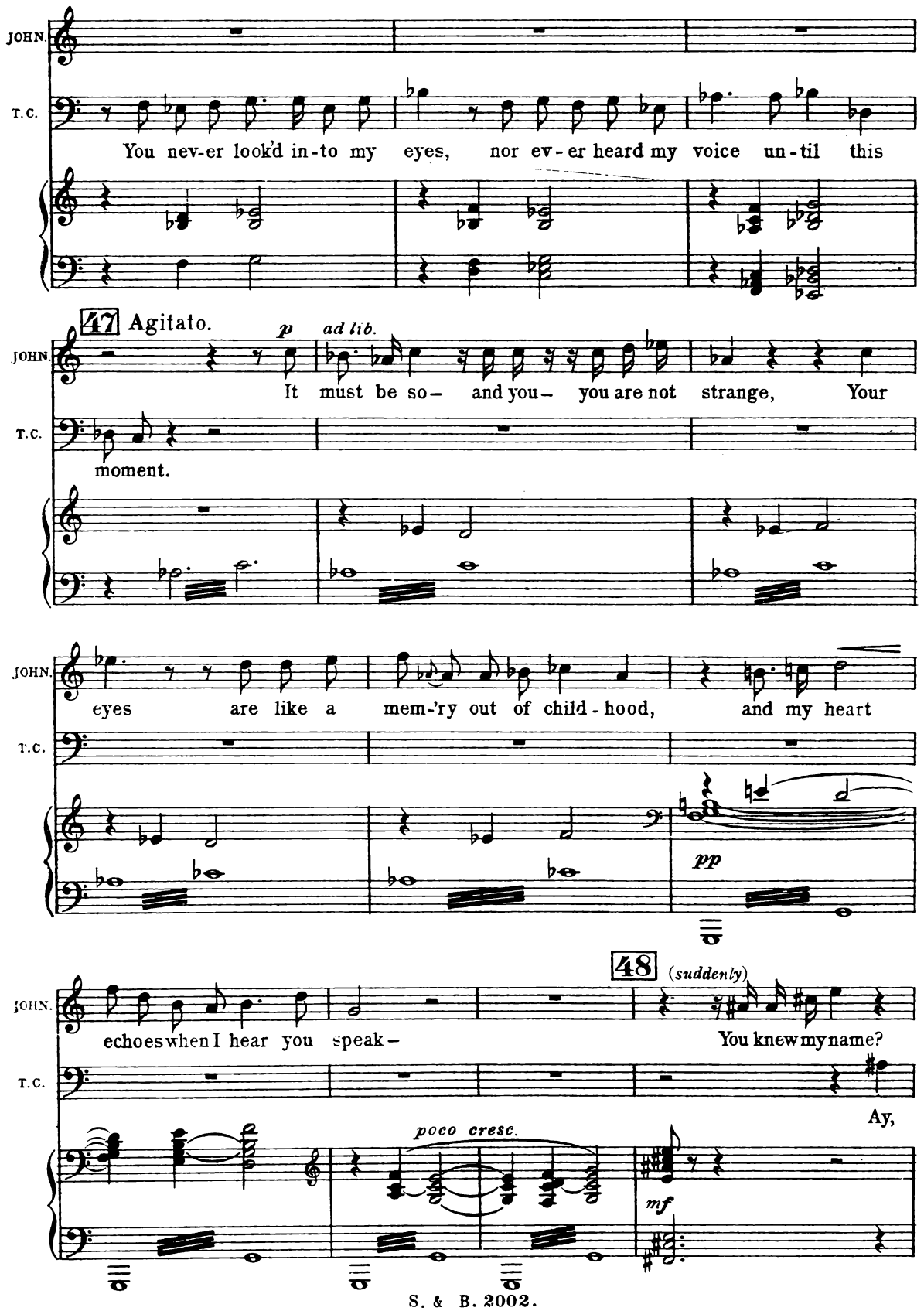

42
1st G.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?
2nd G.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?
SOP.I.
Ha, ha, ha, ha, ha, ha ha ha ha ha is it true?
SOP.II.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?
ALTO.
is it true? is it true?
42
1st G.
Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it
2nd G.
Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it
SOP.I.
Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it
SOP.II.
Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it
ALTO.
Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it
mp

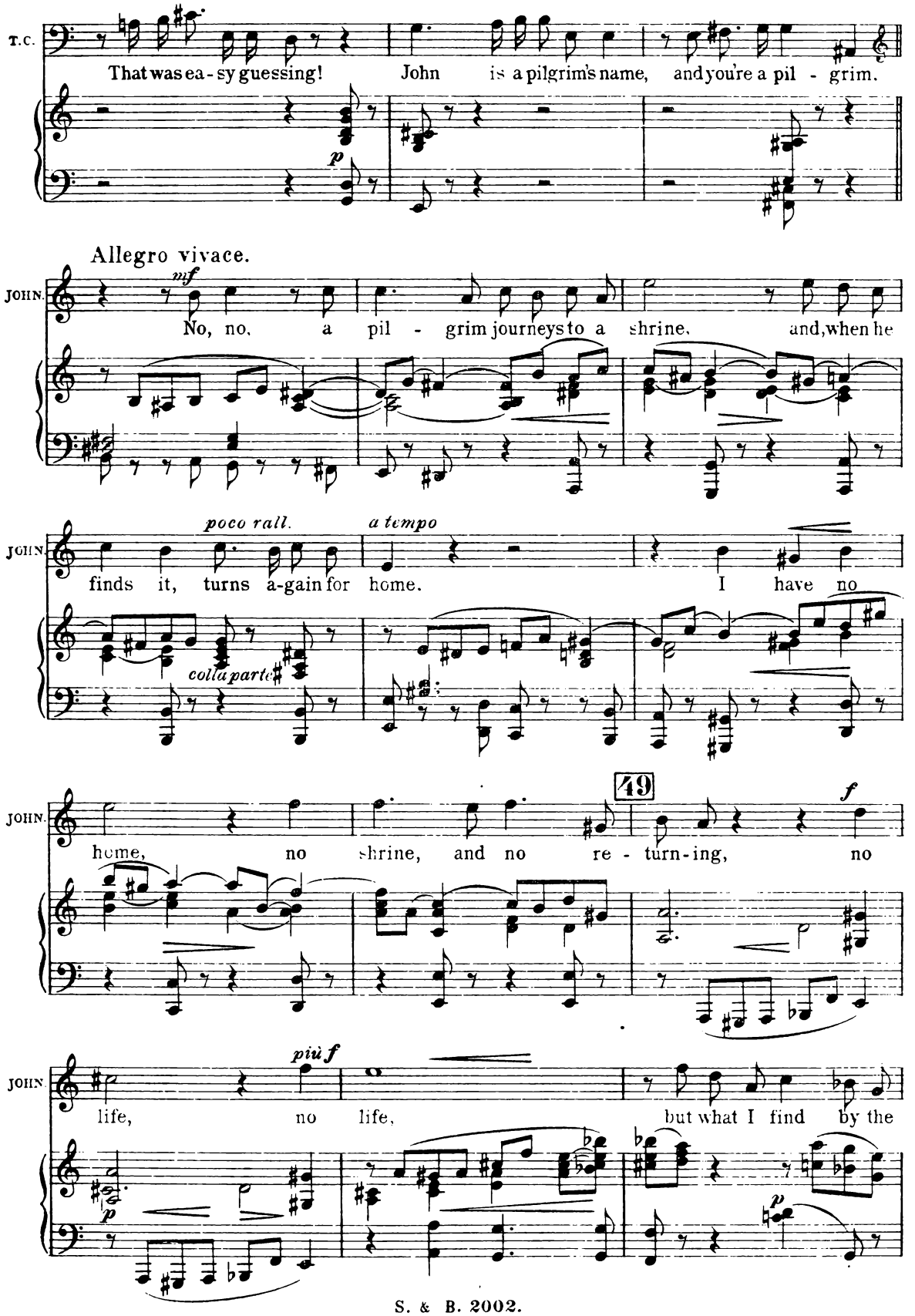

43
1st G.
must be true,
True for the one who wins!
2nd G.
must be true,
True for the one who wins!
SOP.
must be true,
True for the one who wins!
ALTO
must be true,
True for the one who wins!
43
f
(The Girls begin to go off over the road.)
SOP.
All in a morn-ing glo - ry!
ALTO
All in a morn-ing glo - ry!
dim.
SOP
ALTO

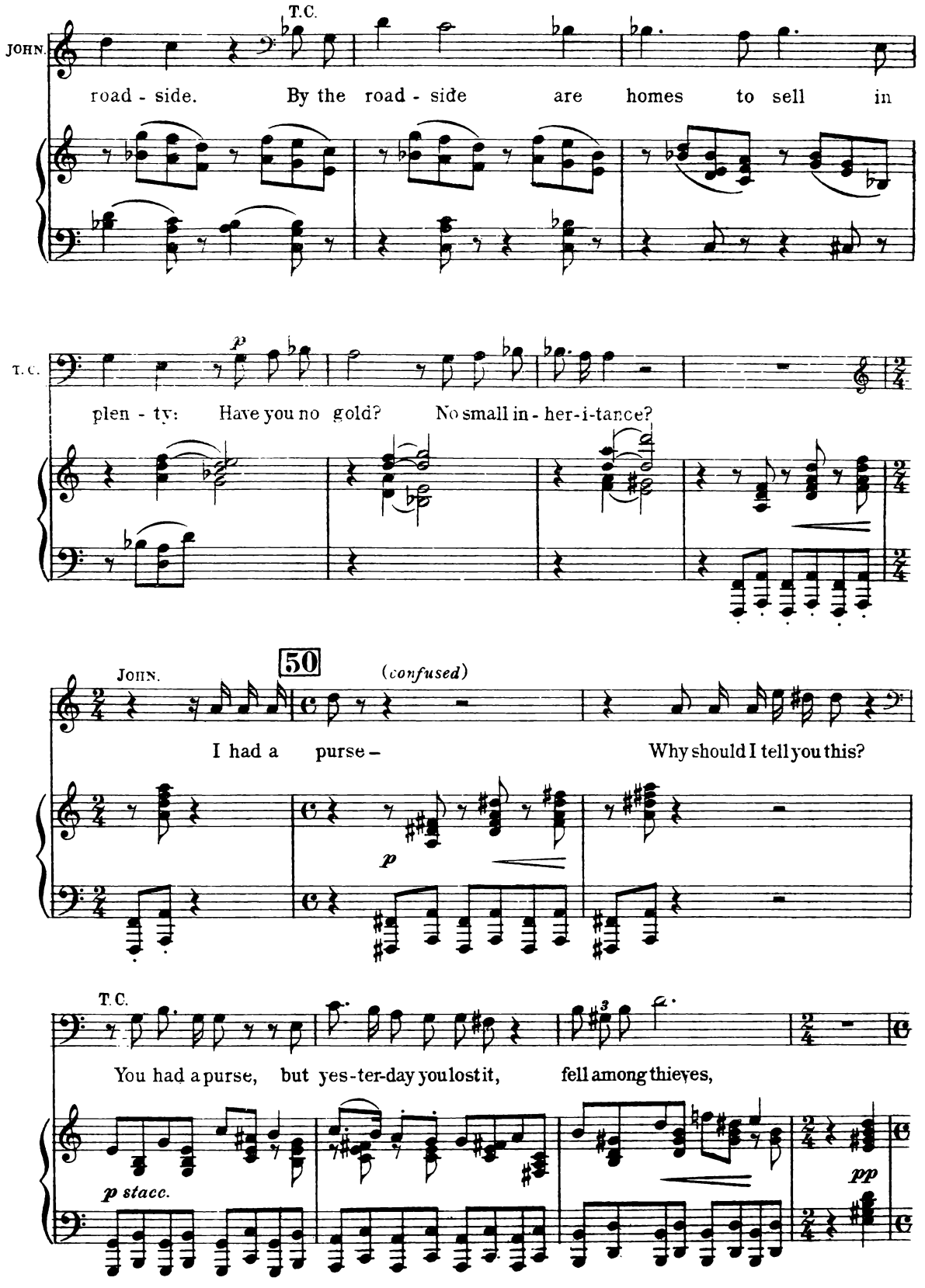

Poco meno mosso.
SOP.
But some fine day, as
ALTO.
But some fine day, as
p
SOP.
I've heard said, The lov-er will come that keeps his head, And
ALTO.
I've heard said, The lov-er will come that keeps his head, And
44
1st G.
that's the end, that's the
2nd G.
and that's the end, that's the end,
SOP.
that's the end of the sto - ry, that's the end, that's the
ALTO.
that's the end of the sto - ry, and that's the end, that's the end,
44

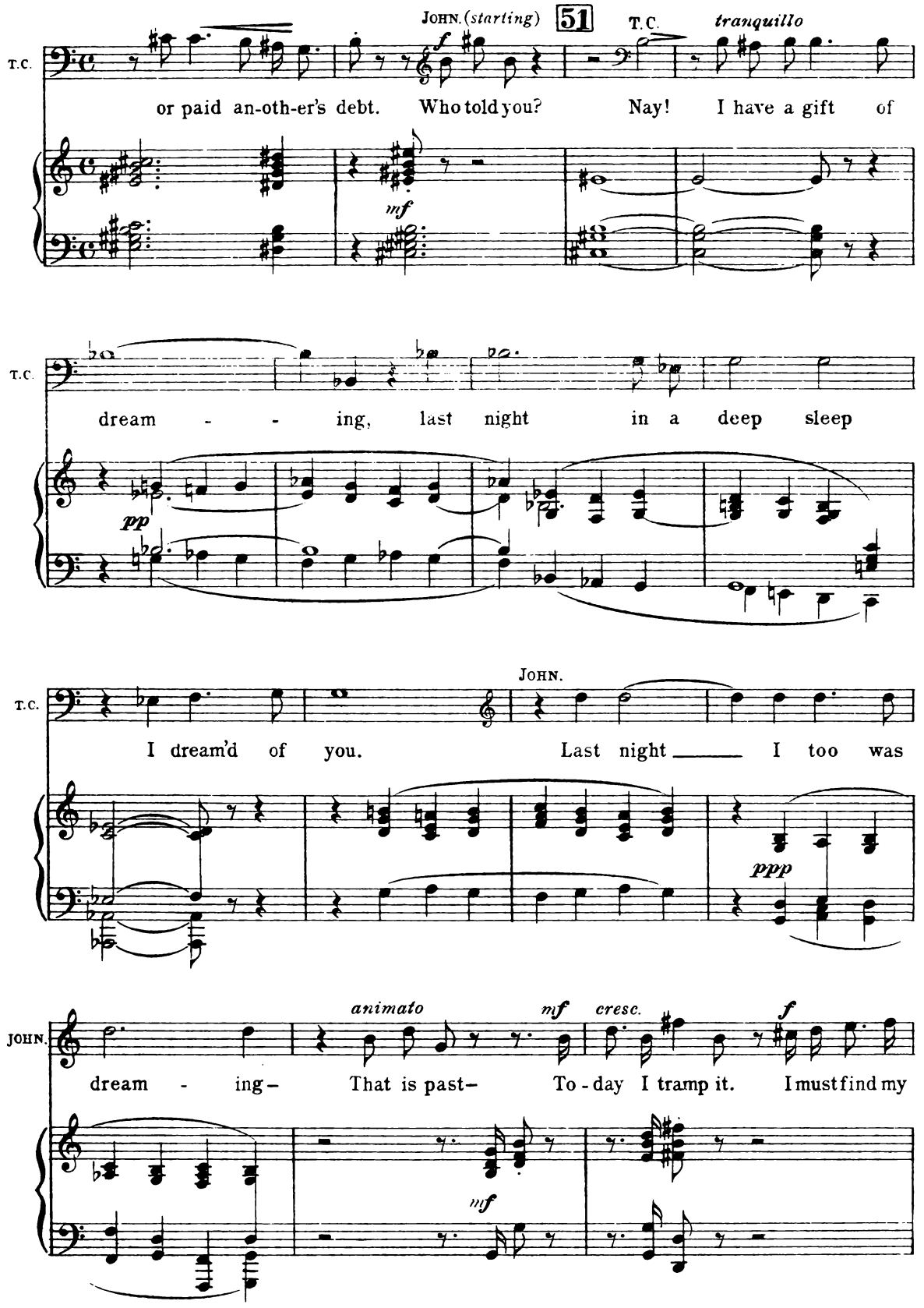

1st G
end, that's the end of the sto - - ry.
2nd G
that's the end, the end of the sto - - ry.
SOP.
end, that's the end of the sto - - ry.
AL.
that's the end, the end of the sto - - ry.
pp
(The Travelling Companion has appeared
unnoticed, and stands behind John.)
pp
(Looking after the crowd.)
Piu lento.
45
JOHN.
What do they mean?
What shall I answer?
p
pp

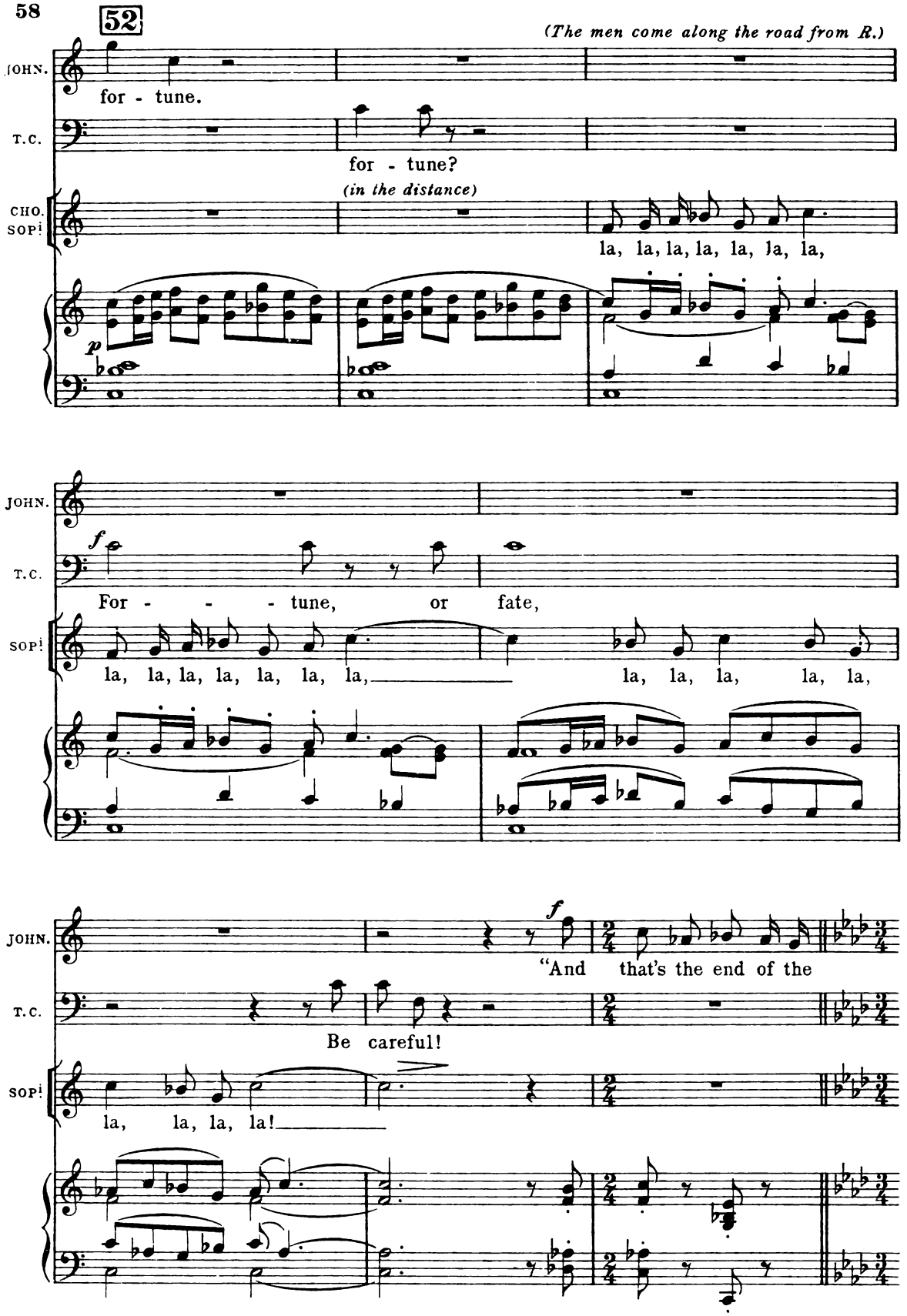

JOHN.
(startled)
Good Sir, for-
T.C.
p ma marcato
No need to ans - wer, John!
p
mf
p
colla parte
JOHN.
(peering at him)
p
-give me— you call me by my name— I think I know you—
But I'm a
T.C.
46
JOHN.
pp
wand'rer now
I have for-got-ten _
T.C.
mf
No, John,
pp
p

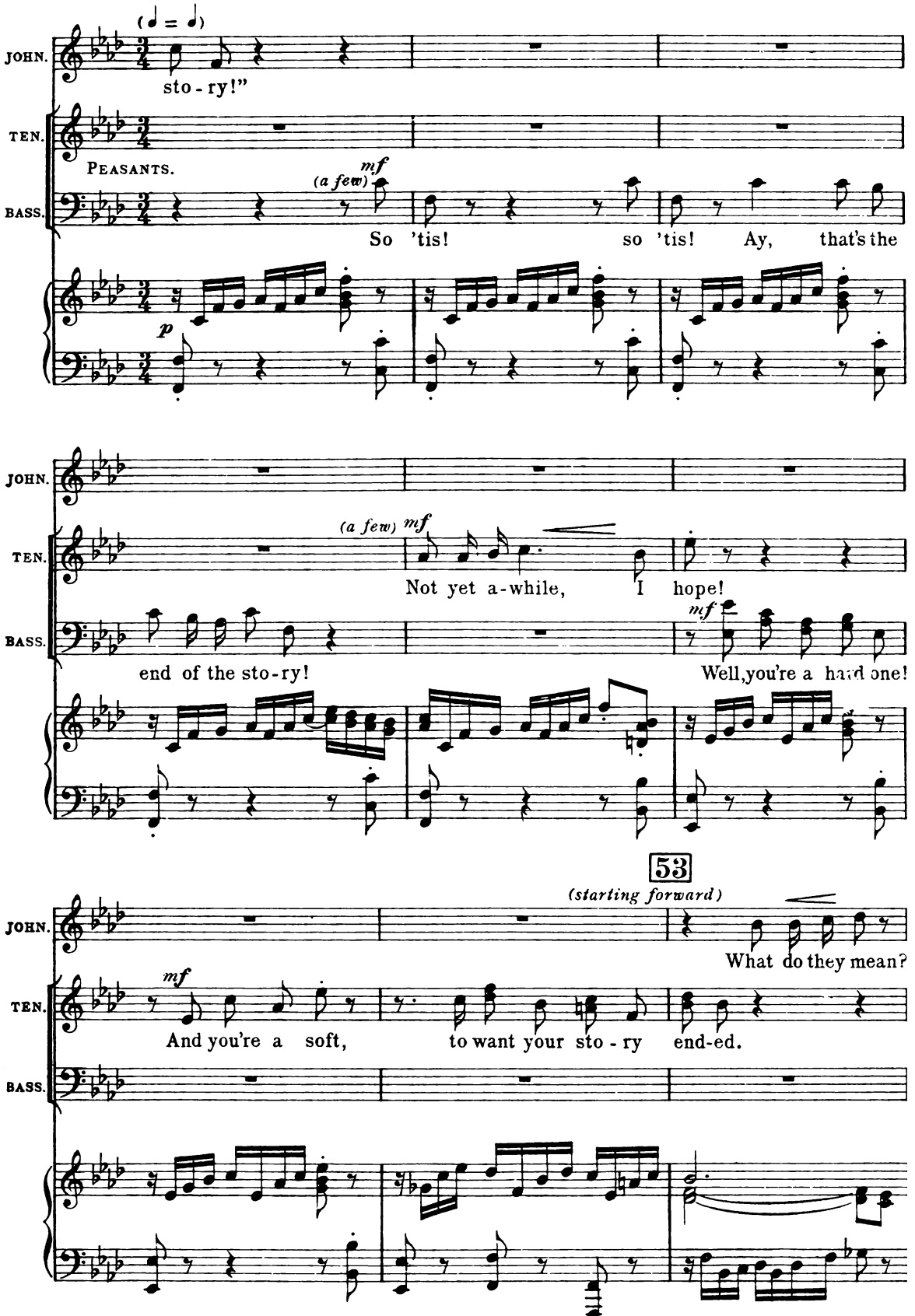

JOHN.
T.C.
You nev-er look'd in-to my eyes, nor ev-er heard my voice un-til this
47 Agitato.
p
ad lib.
It must be so– and you– you are not strange, Your
moment.
eyes are like a mem-'ry out of child-hood, and my heart
pp
48
(suddenly)
echoes when I hear you speak–
You knew my name?
Ay,
poco cresc.
mf

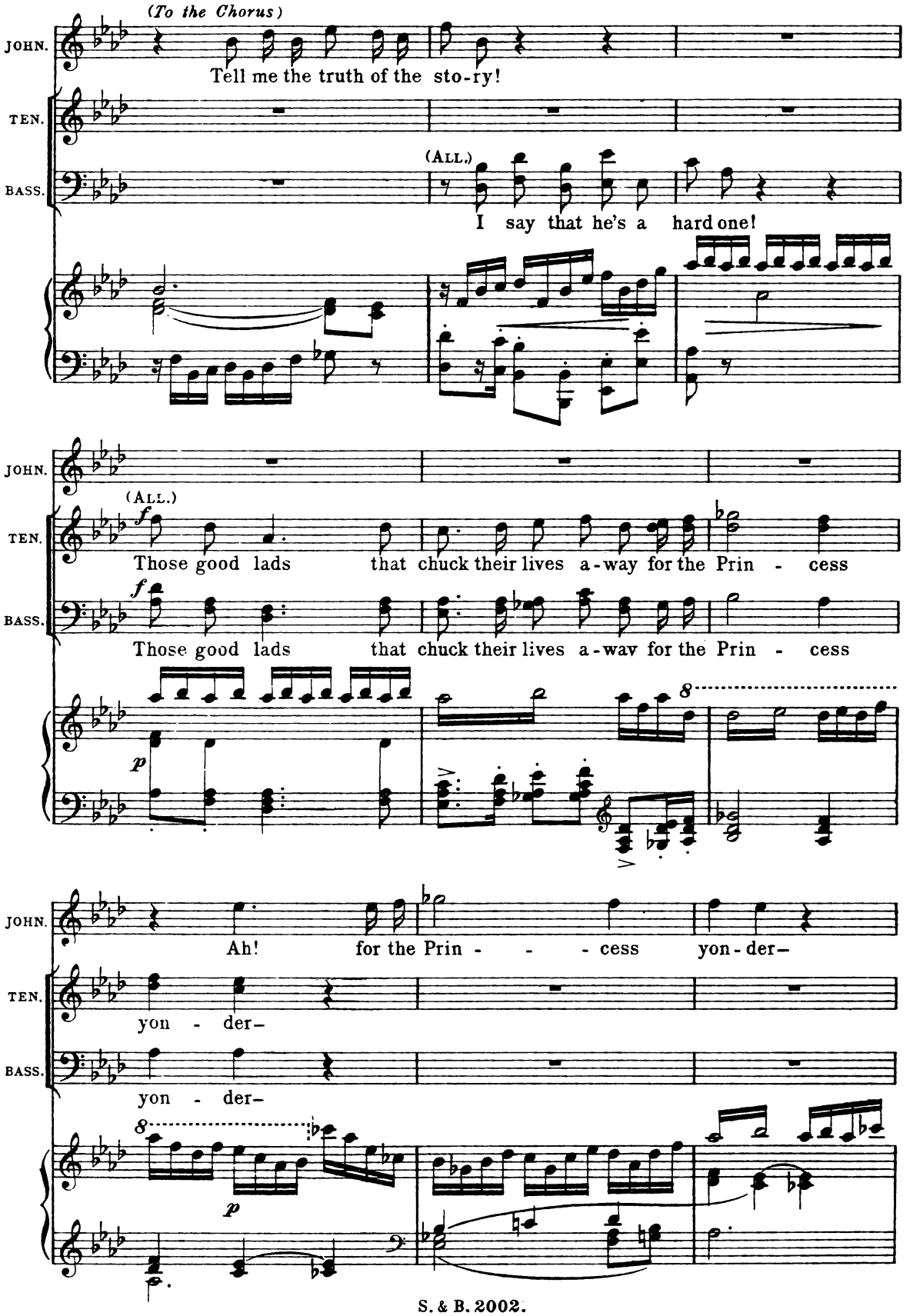

T.C.
That was ea - sy guessing!
John is a pilgrim's name, and you're a pil - grim.
p
Allegro vivace.
JOHN.
mf
No, no, a pil - grim journeys to a shrine, and, when he
poco rall.
a tempo
finds it, turns a-gain for home.
I have no
colla parte
49
f
home, no shrine, and no re - turn-ing, no
più f
life, no life,
but what I find by the
p

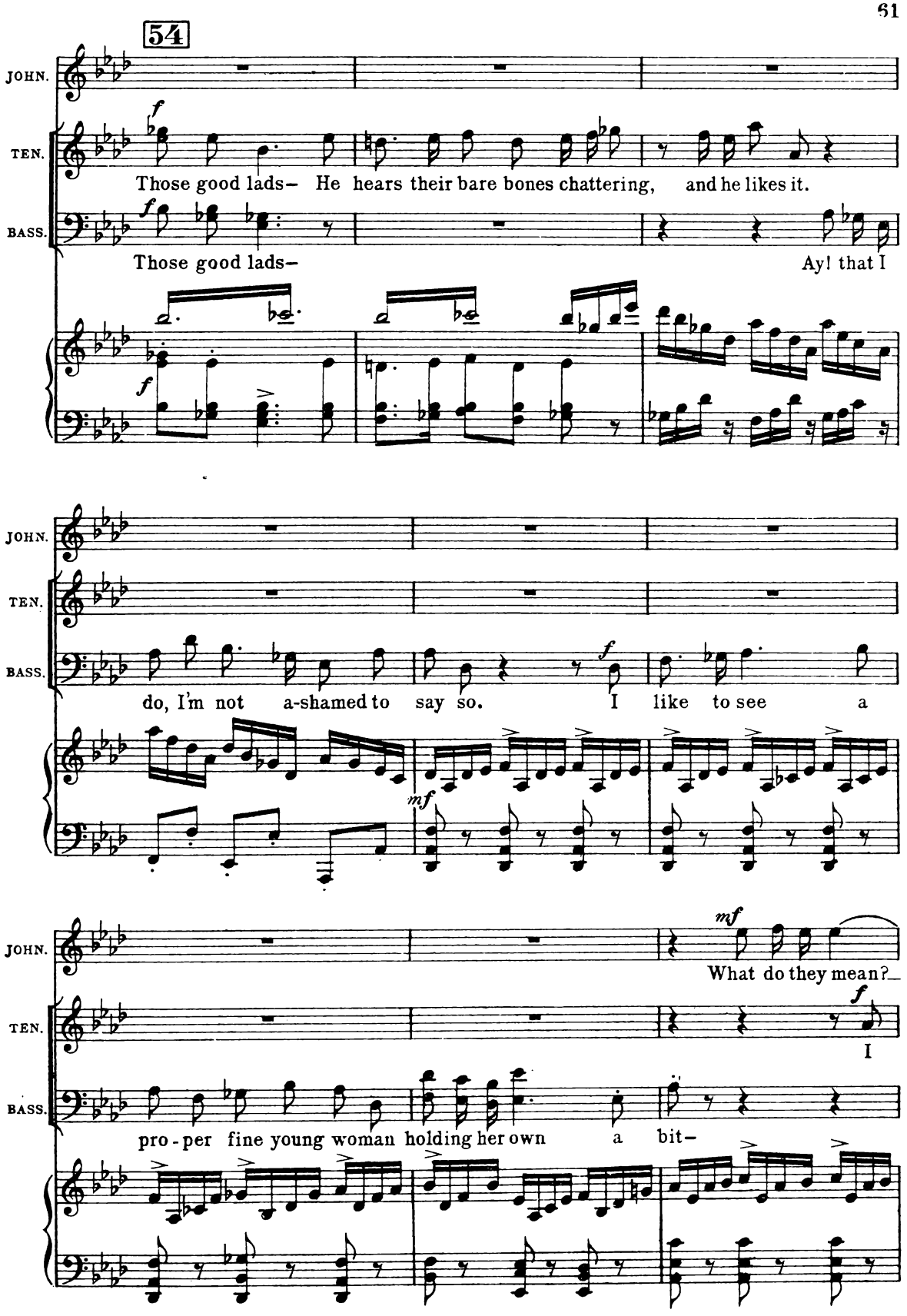

T.C.
JOHN.
road - side. By the road - side are homes to sell in
T.C.
p
plen - ty: Have you no gold? No small in - her-i-tance?
50
JOHN.
(confused)
I had a purse – Why should I tell you this?
p
T.C.
You had a purse, but yes-ter-day you lost it, fell among thieves,
p stacc.
pp

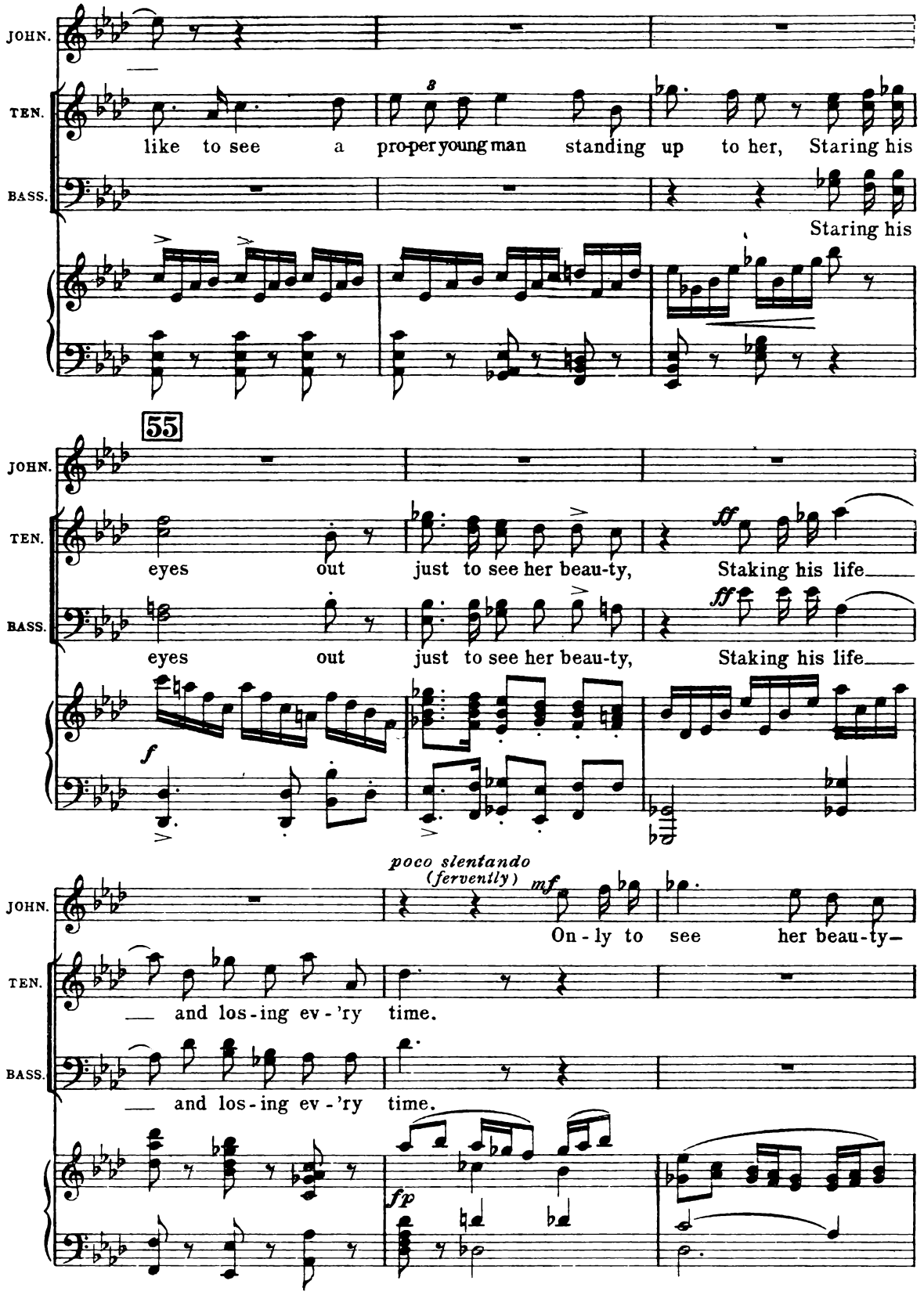

JOHN. (starting)
51
T.C.
tranquillo
T.C.
or paid an-oth-er's debt. Who told you? Nay! I have a gift of
mf
T.C.
dream - - ing, last night in a deep sleep
pp
JOHN.
T.C.
I dream'd of you. Last night ___ I too was
ppp
animato
mf
cresc.
f
JOHN.
dream - ing - That is past - To-day I tramp it. I must find my
mf

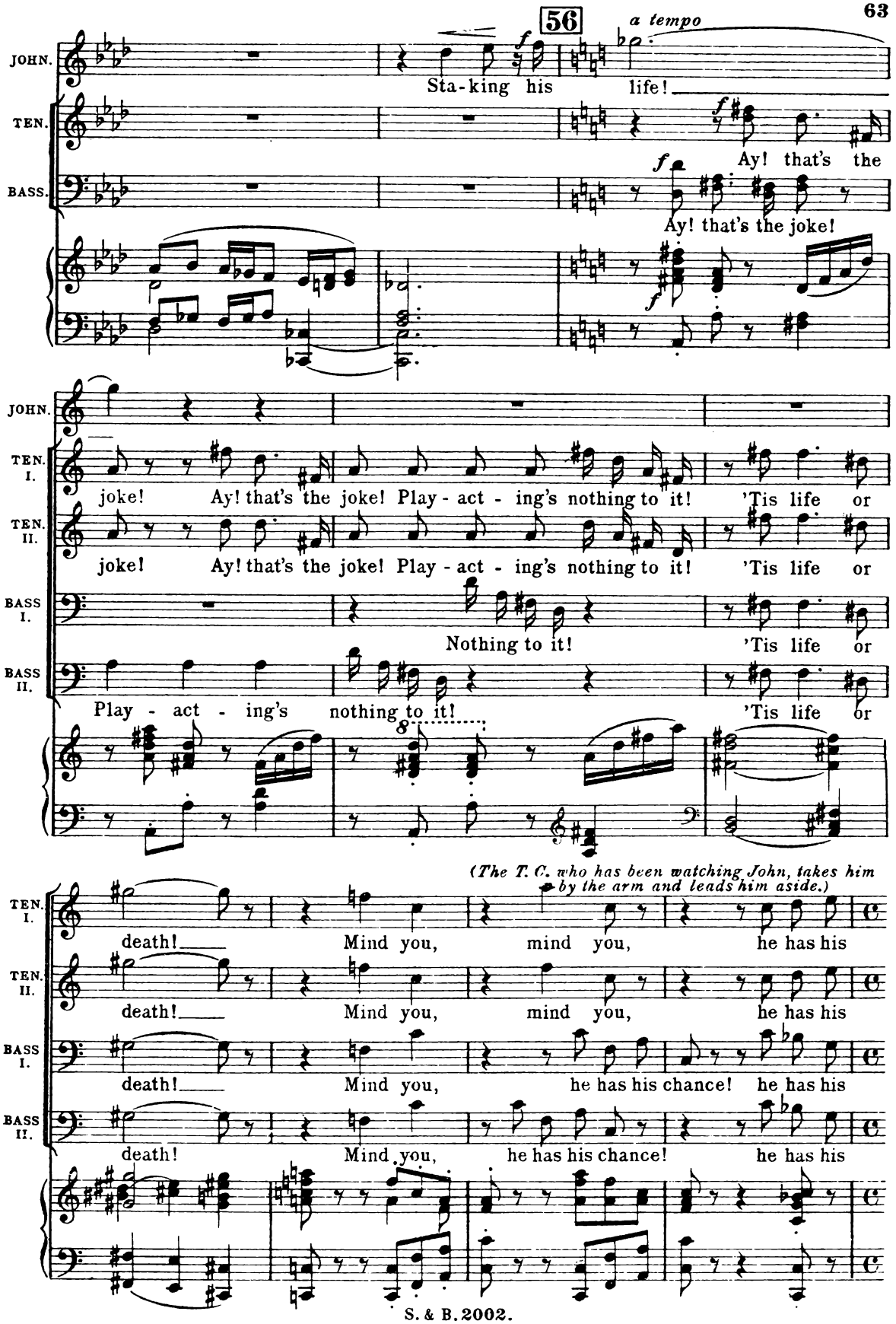

52
(The men come along the road from R.)
JOHN.
for - tune.
T.C.
for - tune?
(in the distance)
CHO. SOP.
la, la, la, la, la, la, la,
p
JOHN.
f
T.C.
For - - - tune, or fate,
SOP.
la, la, la, la, la, la, la, la, la, la, la, la,
JOHN.
f
"And that's the end of the
T.C.
Be careful!
SOP.
la, la, la, la!

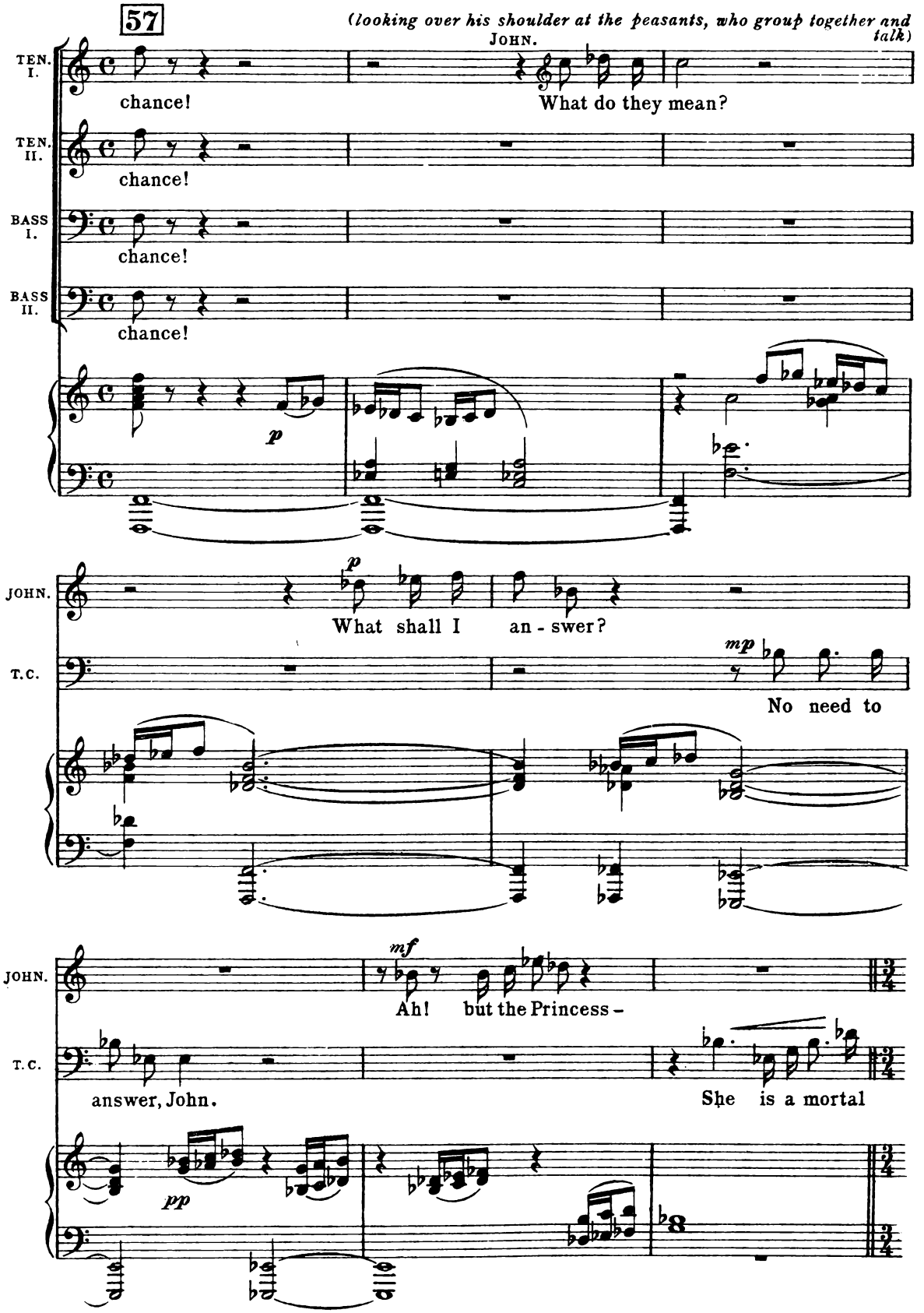

JOHN.
TEN.
BASS.
sto - ry!"
PEASANTS.
(a few)
mf
So 'tis! so 'tis! Ay, that's the
p
(a few)
mf
Not yet a-while, I hope!
end of the sto-ry!
mf
Well, you're a hard one!
53
(starting forward)
What do they mean?
mf
And you're a soft, to want your sto - ry end-ed.

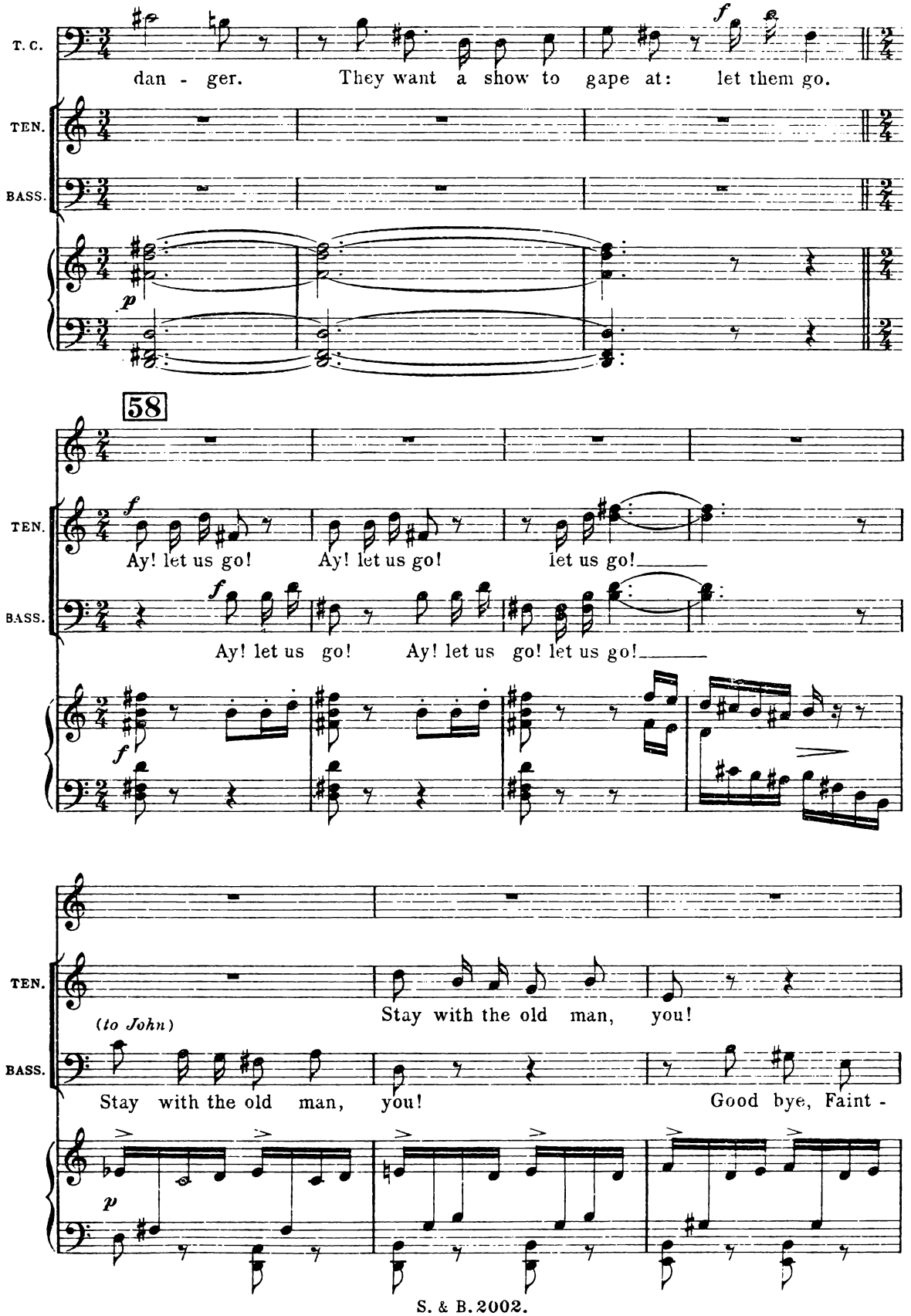

(To the Chorus)
JOHN.
Tell me the truth of the sto-ry!
TEN.
BASS.
(ALL.)
I say that he's a hard one!
JOHN.
(ALL.)
TEN.
Those good lads that chuck their lives a-way for the Prin - cess
BASS.
Those good lads that chuck their lives a-way for the Prin - cess
JOHN.
Ah! for the Prin - - - cess yon-der-
TEN.
yon - der-
BASS.
yon - der-

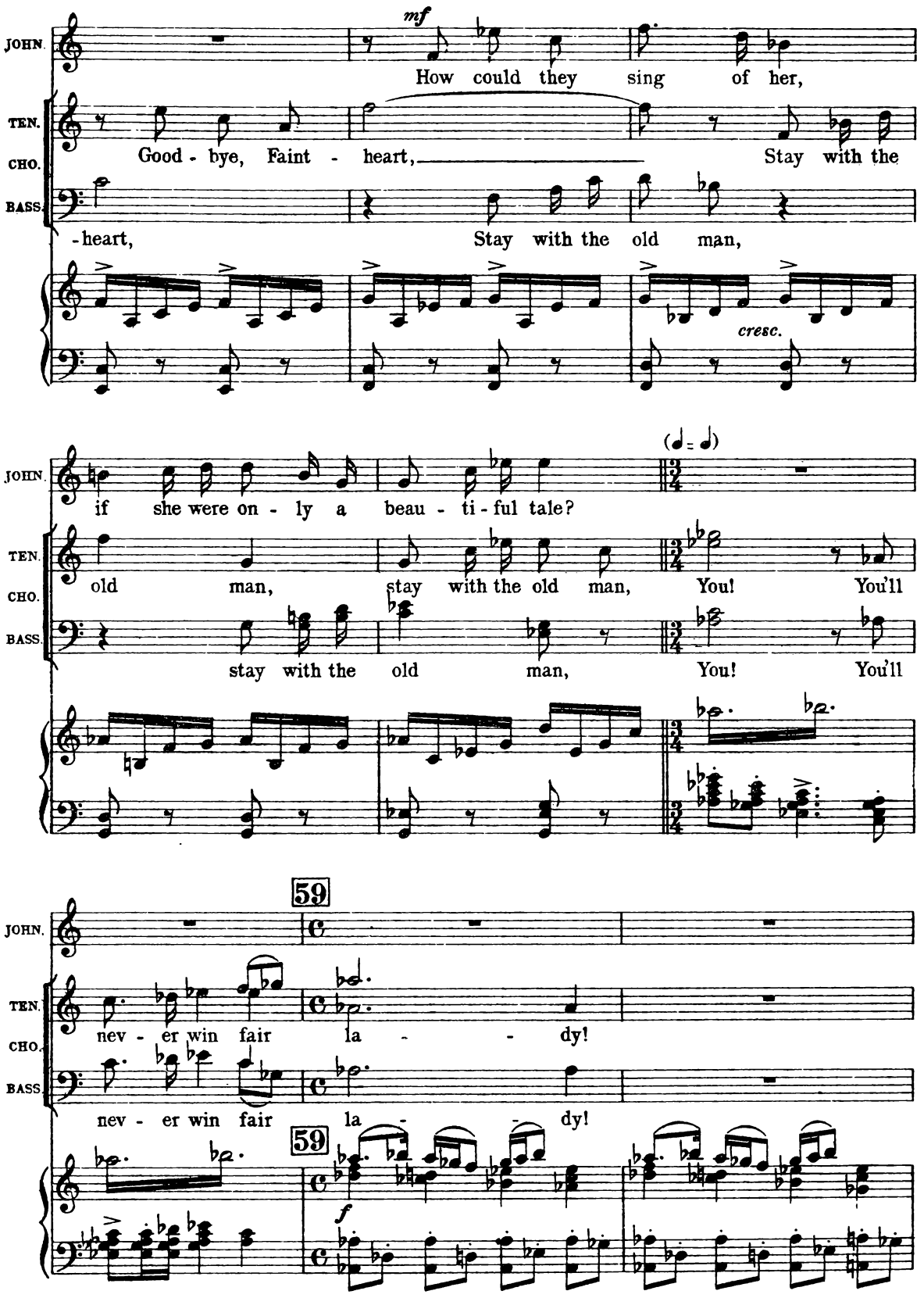

54
JOHN.
TEN.
BASS.
Those good lads– He hears their bare bones chattering, and he likes it.
Those good lads–
Ay! that I
do, I'm not a-shamed to say so. I like to see a
What do they mean?–
I
pro-per fine young woman holding her own a bit–

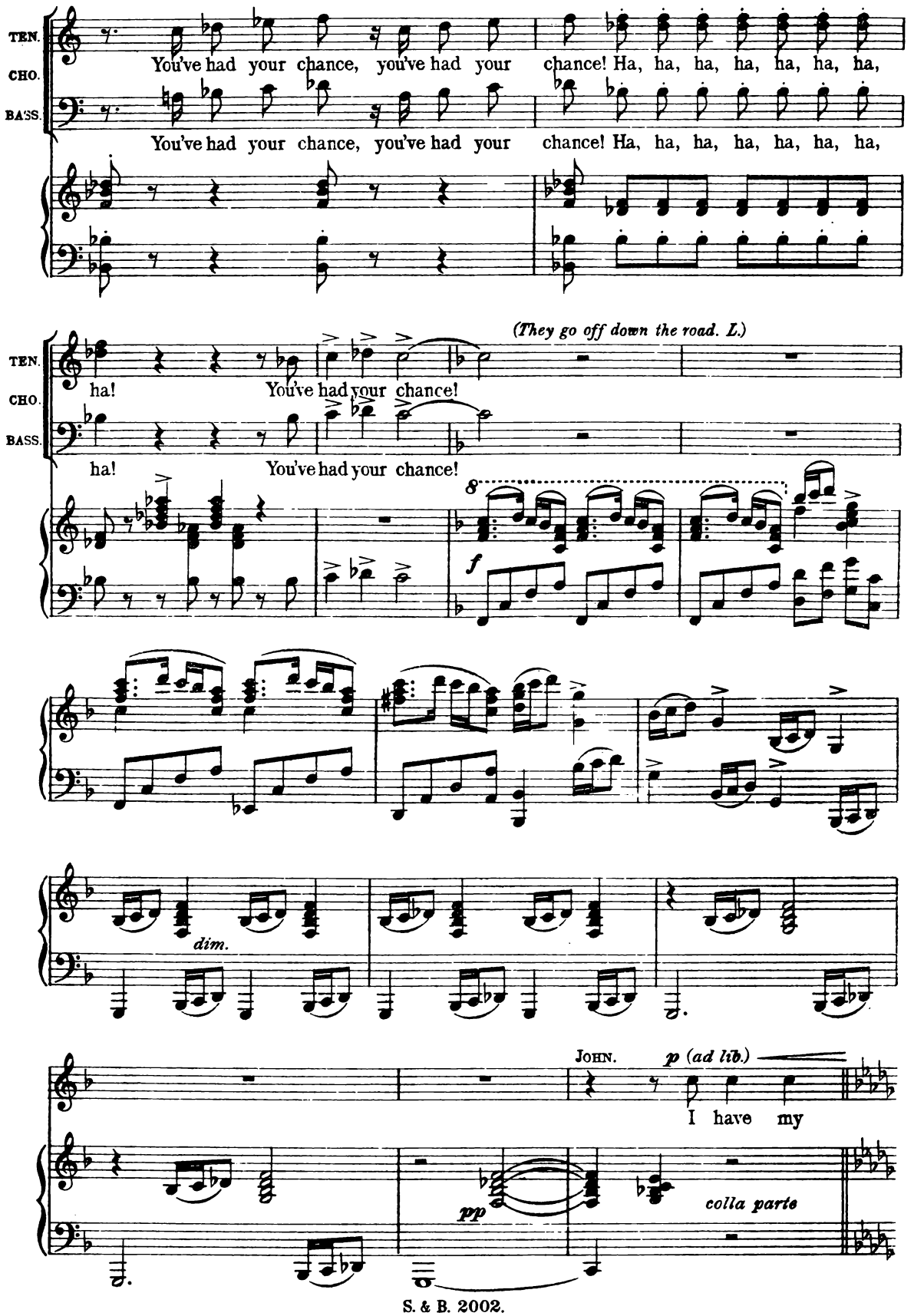

JOHN.
TEN.
like to see a pro-per young man standing up to her, Staring his
BASS.
Staring his
55
JOHN.
TEN.
eyes out just to see her beau-ty, Staking his life
ff
BASS.
eyes out just to see her beau-ty, Staking his life
ff
f
poco slentando
(fervently)
mf
JOHN.
On-ly to see her beau-ty-
TEN.
and los-ing ev-'ry time.
BASS.
and los-ing ev-'ry time.
fp


56
a tempo
JOHN.
TEN.
BASS.
Sta-king his life!
Ay! that's the
Ay! that's the joke!
TEN. I.
TEN. II.
BASS I.
BASS II.
joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or
Nothing to it!
Play - act - ing's nothing to it!
(The T. C. who has been watching John, takes him by the arm and leads him aside.)
death! Mind you, mind you, he has his
death! Mind you, he has his chance! he has his
death! Mind you, he has his chance! he has his


57
(looking over his shoulder at the peasants, who group together and talk)
JOHN.
TEN. I.
chance!
What do they mean?
TEN. II.
chance!
BASS I.
chance!
BASS II.
chance!
p
JOHN.
What shall I an - swer?
T.C.
mp
No need to
JOHN.
mf
Ah! but the Princess -
T.C.
answer, John.
She is a mortal
pp


T. C.
dan - ger. They want a show to gape at: let them go.
TEN.
BASS.
58
Ay! let us go! Ay! let us go! let us go!
Ay! let us go! Ay! let us go! let us go!
(to John)
Stay with the old man, you!
Stay with the old man, you! Good bye, Faint -


JOHN.
TEN.
CHO.
BASS.
mf
How could they sing of her,
Good - bye, Faint - heart,
Stay with the
-heart,
Stay with the old man,
cresc.
(♩ = ♩)
if she were on - ly a beau - ti - ful tale?
old man, stay with the old man, You! You'll
stay with the old man, You! You'll
59
nev - er win fair la - - dy!
nev - er win fair la - - dy!
f


TEN.
CHO.
BASS.
You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,
You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,
(They go off down the road. L.)
ha! You've had your chance!
ha! You've had your chance!
8
f
dim.
JOHN.
p (ad lib.)
I have my
pp
colla parte

60

Andante quasi larghetto.

(Looking after the peasants.)

JOHN.

chance? A Prin - cess,

mf *p* *f* *sf* *p*

JOHN.

and a king - dom!

p

col Ped.

JOHN.

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

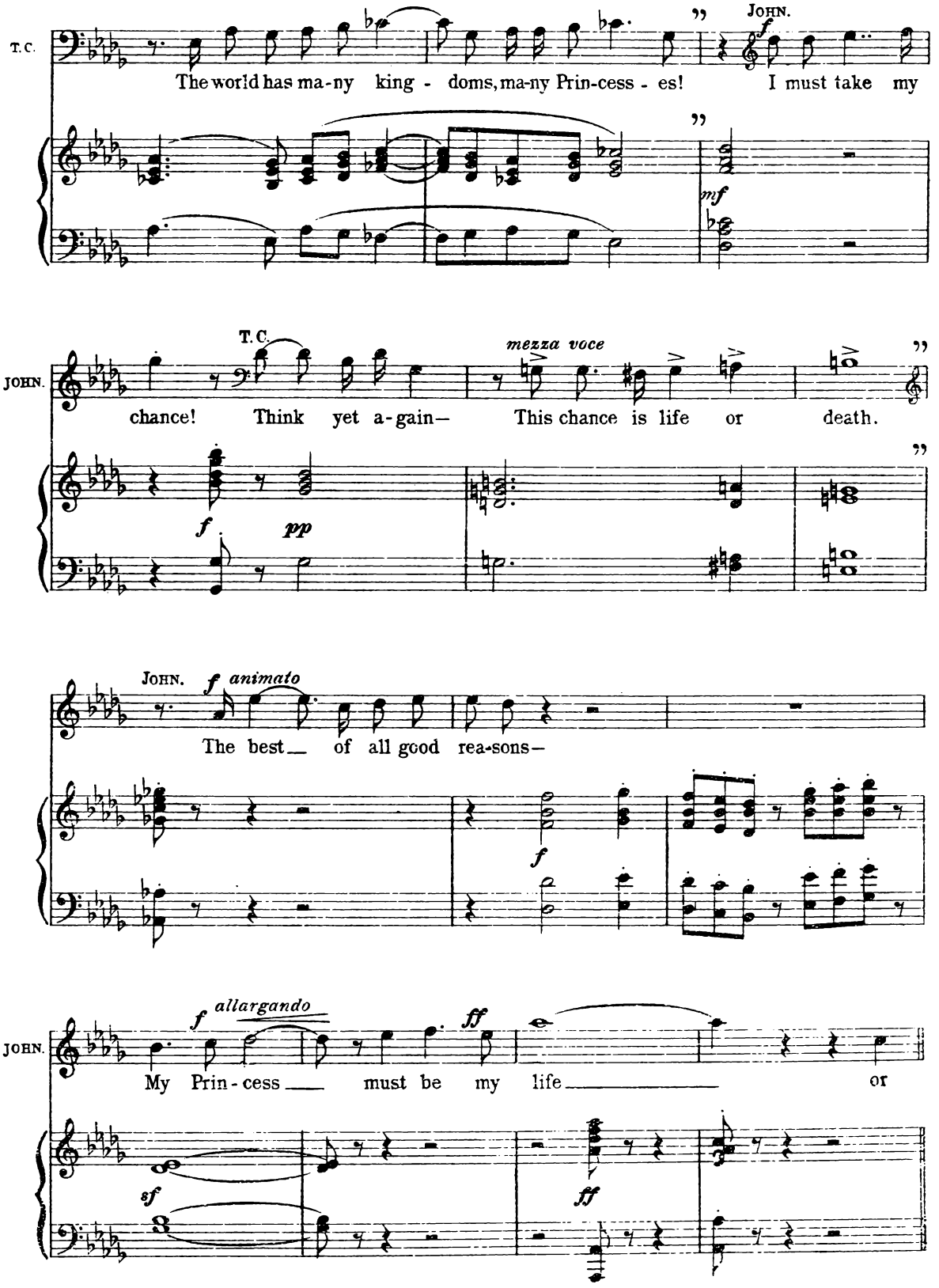
f

61

T. C.

word! I must take my chance! Think twice of it—

f *pp*


T.C.
The world has ma-ny king - doms, ma-ny Prin-cess - es!
JOHN.
I must take my
JOHN.
chance! Think yet a-gain— This chance is life or death.
T.C.
mezza voce
JOHN.
The best of all good rea-sons—
animato
JOHN.
My Prin - cess must be my life or
allargando

62 Allegro moderato.

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

JOHN. death

Good-bye! Good-bye!

f *p*

JOHN. Good-bye!

(The T. C. looks gravely after him as he goes.)

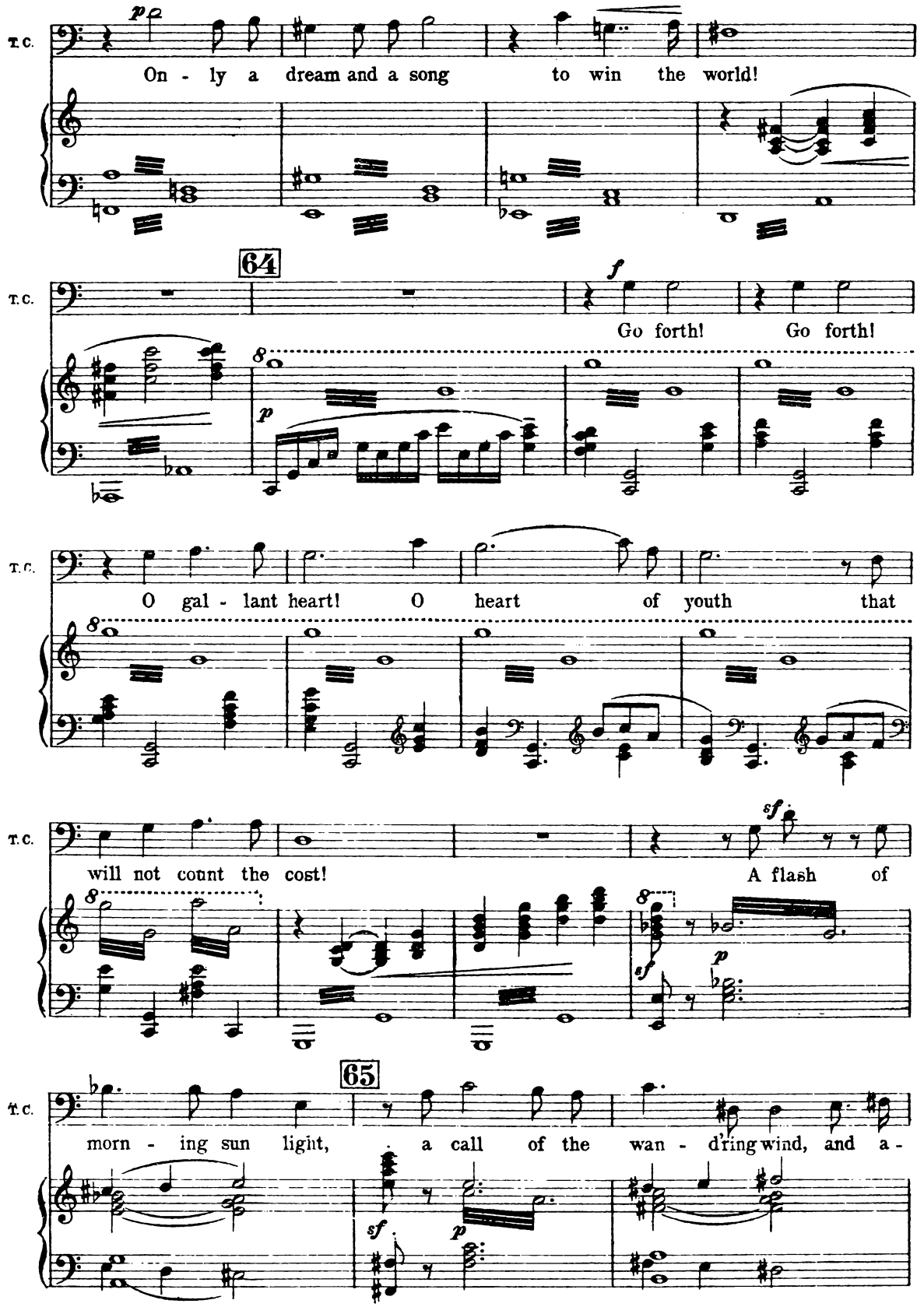
dim.

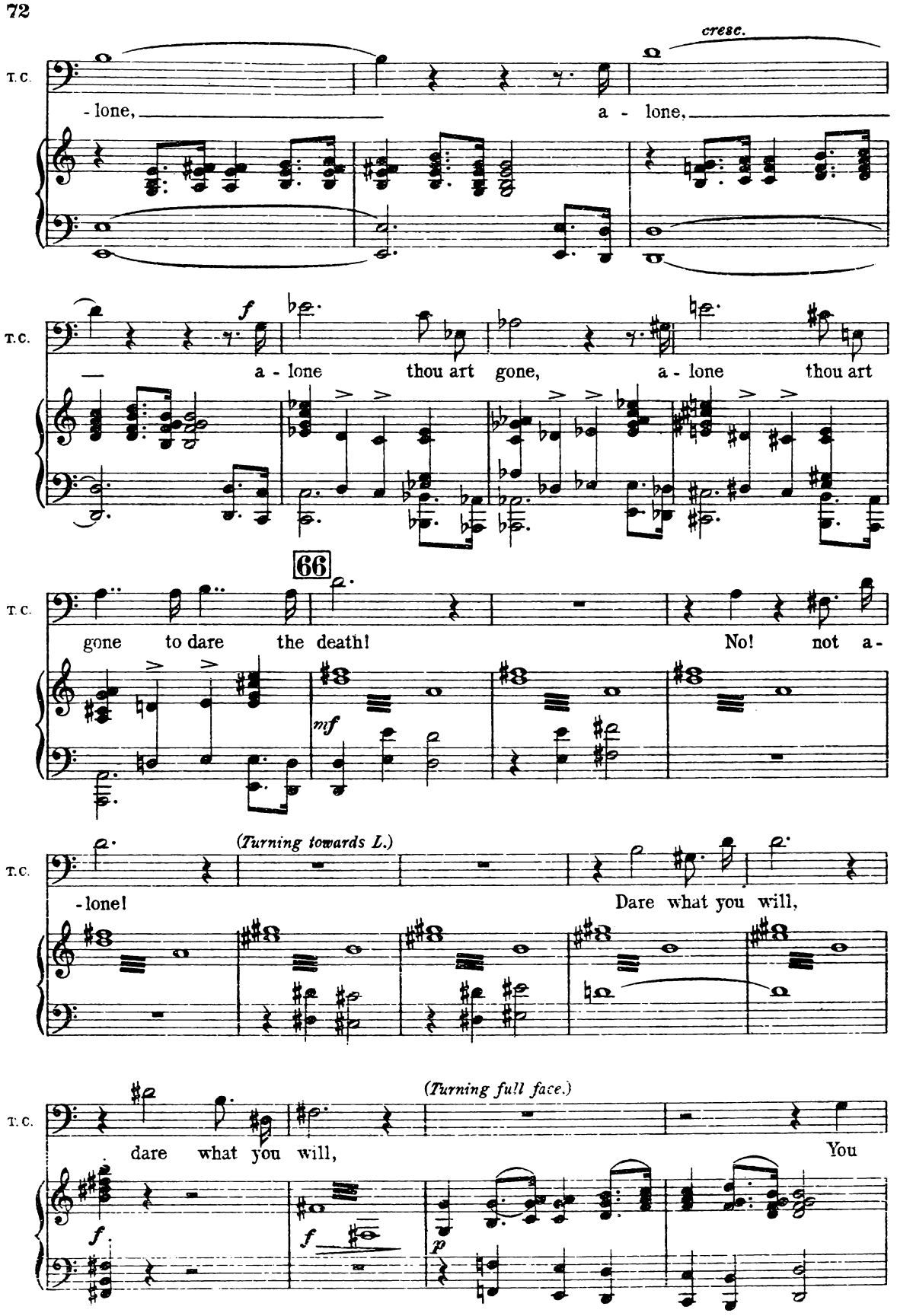
pp

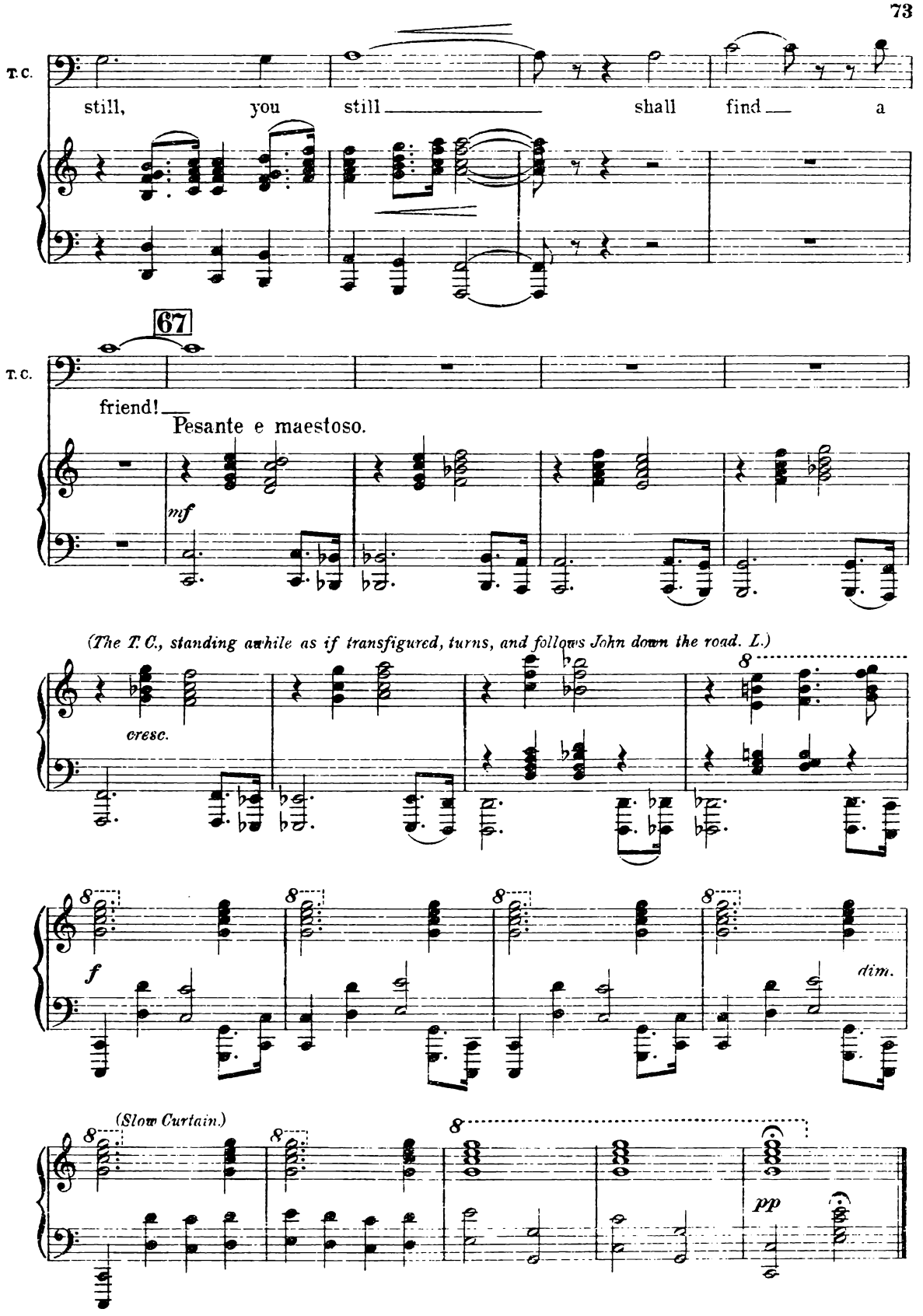
63 Andante molto solenne e tranquillo.

T. C. *mp*

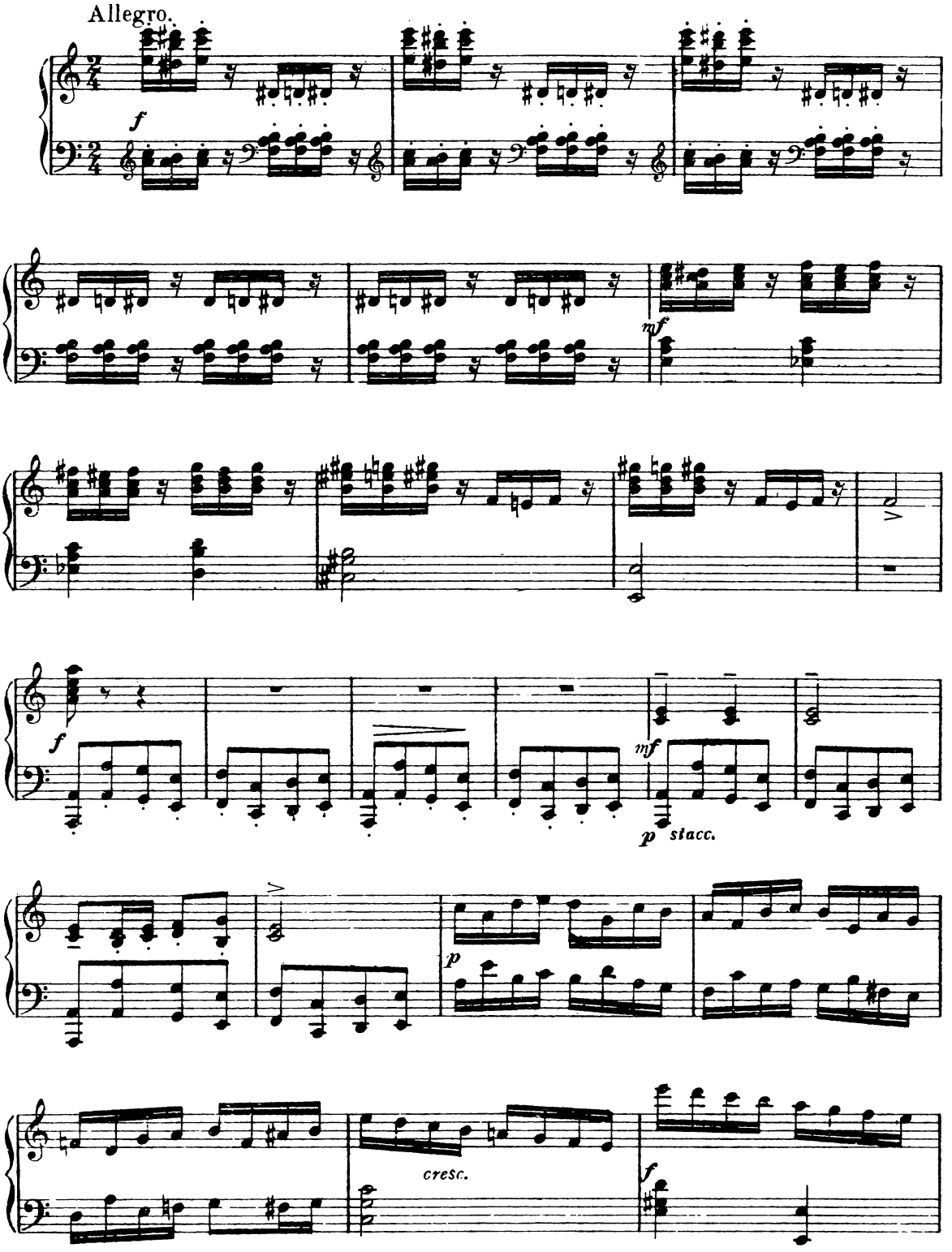
No gold! No guide! No swing-ing steel,

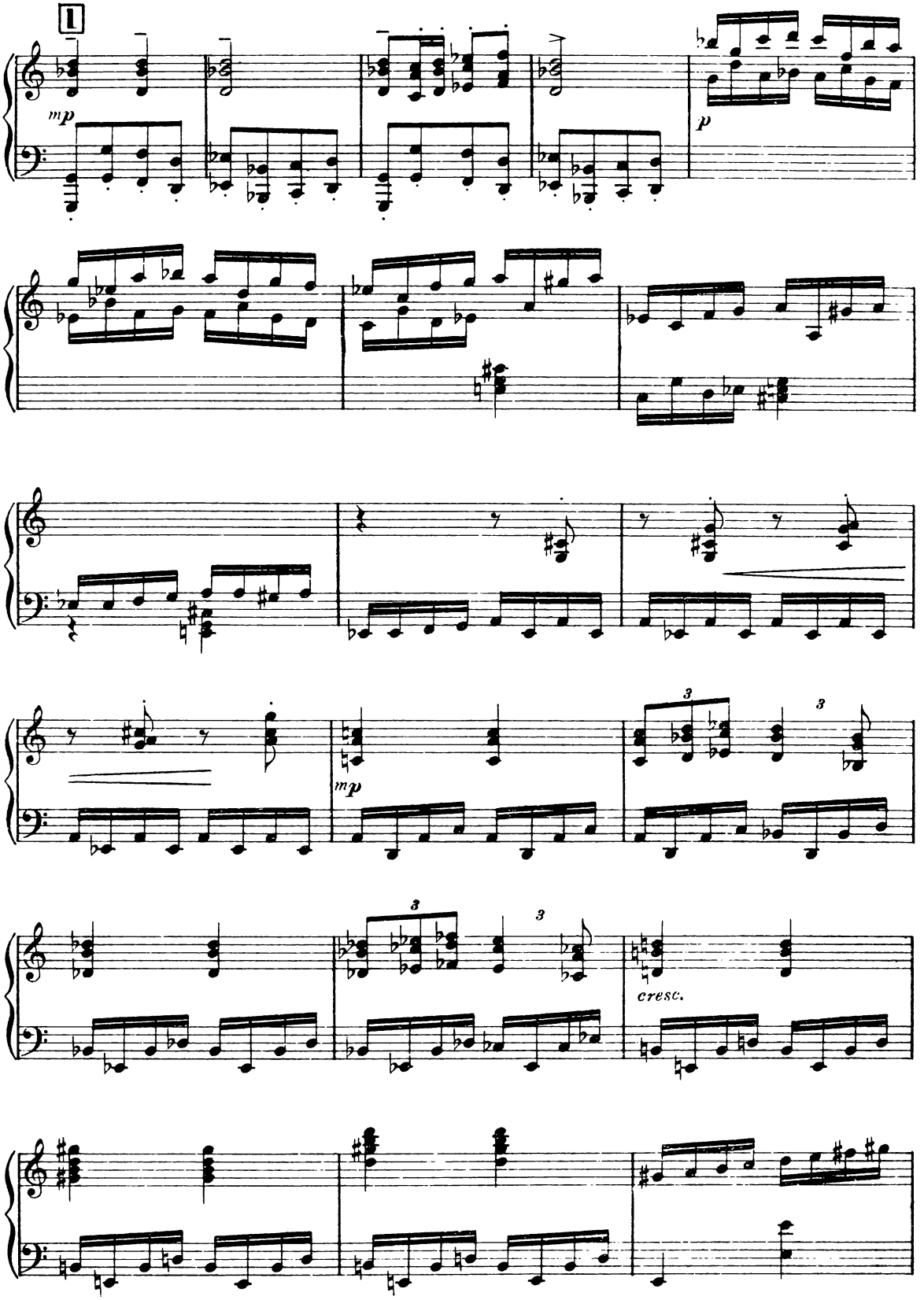

T.C.
p
On - ly a dream and a song to win the world!
64
f
Go forth! Go forth!
p
O gal - lant heart! O heart of youth that
will not count the cost!
sf
A flash of
sf
p
65
morn - ing sun light, a call of the wan - d'ring wind, and a -
sf
p

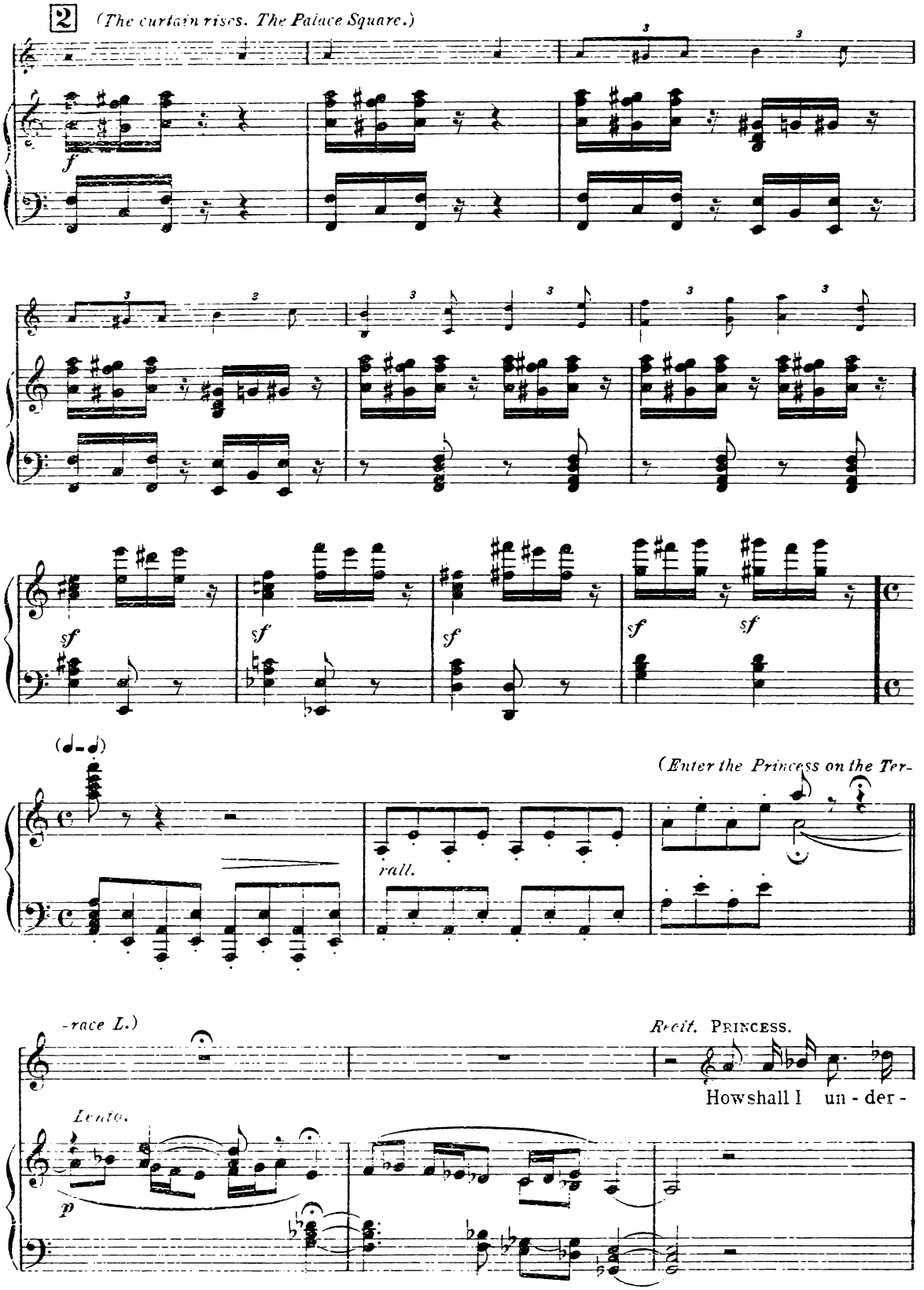

cresc.
T.C.
- lone,
a - lone,
f
a - lone thou art gone,
a - lone thou art
66
gone to dare the death!
No! not a-
mf
(Turning towards L.)
-lone!
Dare what you will,
(Turning full face.)
dare what you will,
You
f
f
p

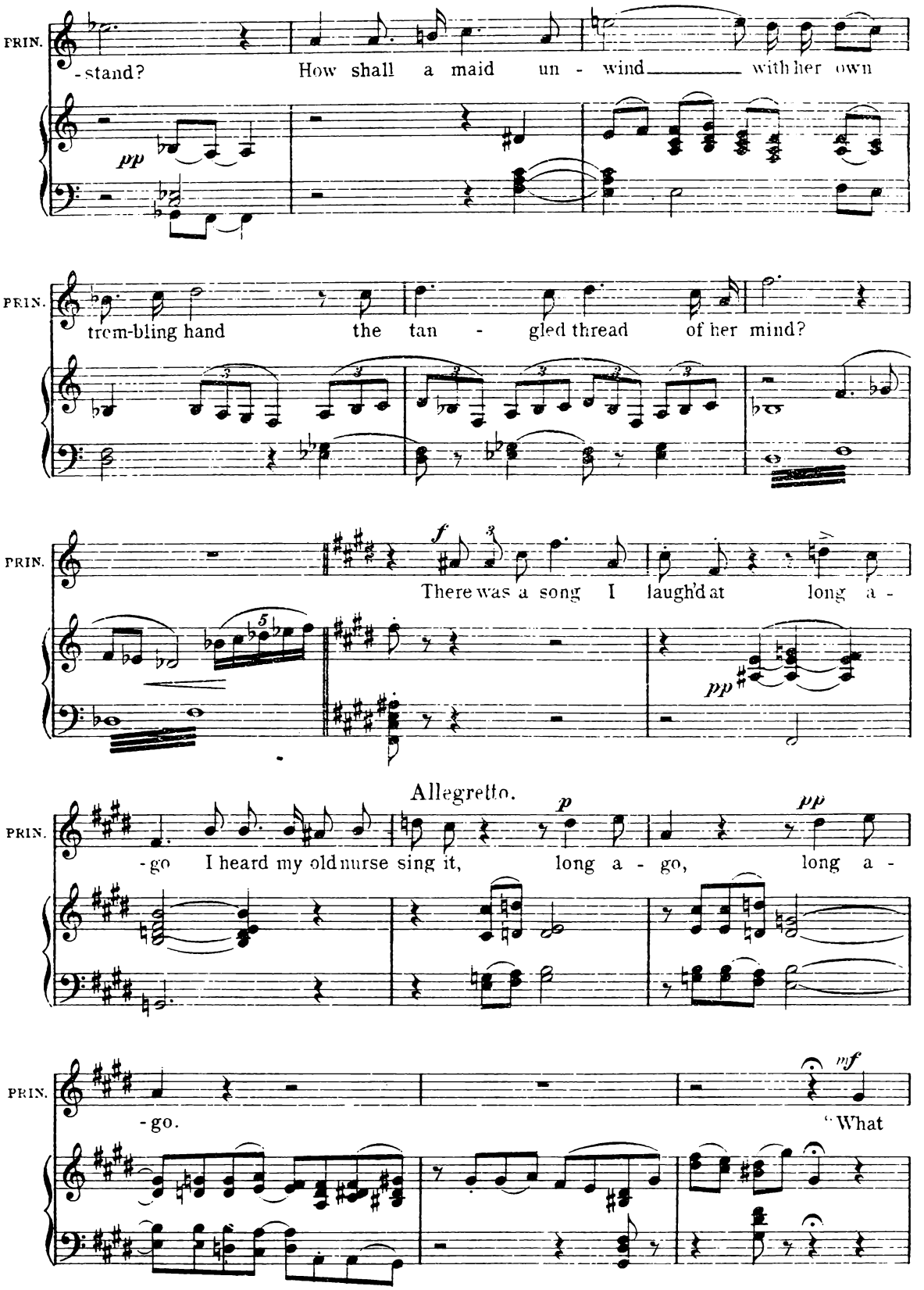

T.C.
still, you still shall find a
67
T.C.
friend!
Pesante e maestoso.
mf
(The T. C., standing awhile as if transfigured, turns, and follows John down the road. L.)
cresc.
8
f
dim.
(Slow Curtain.)
pp

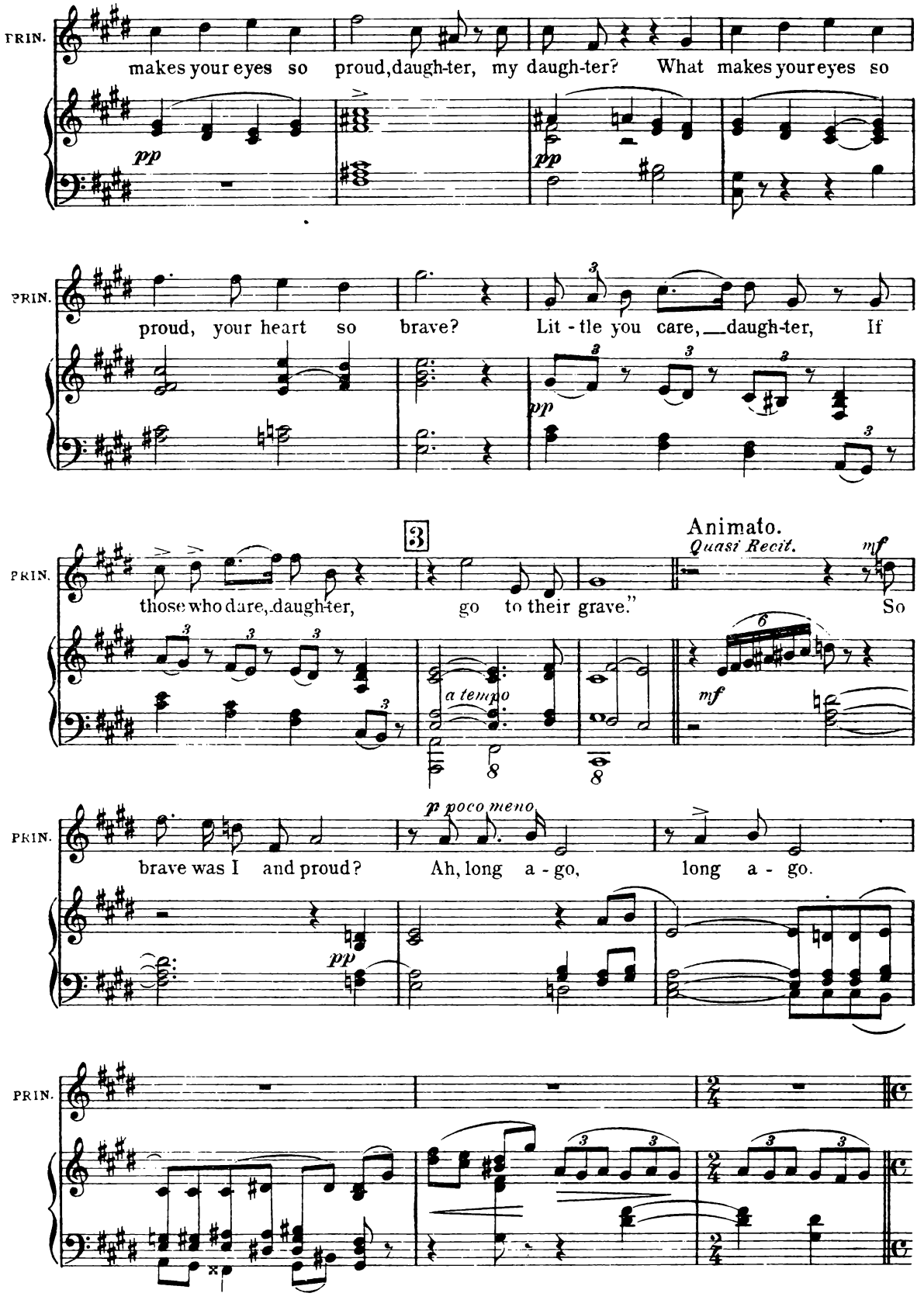
ACT II.

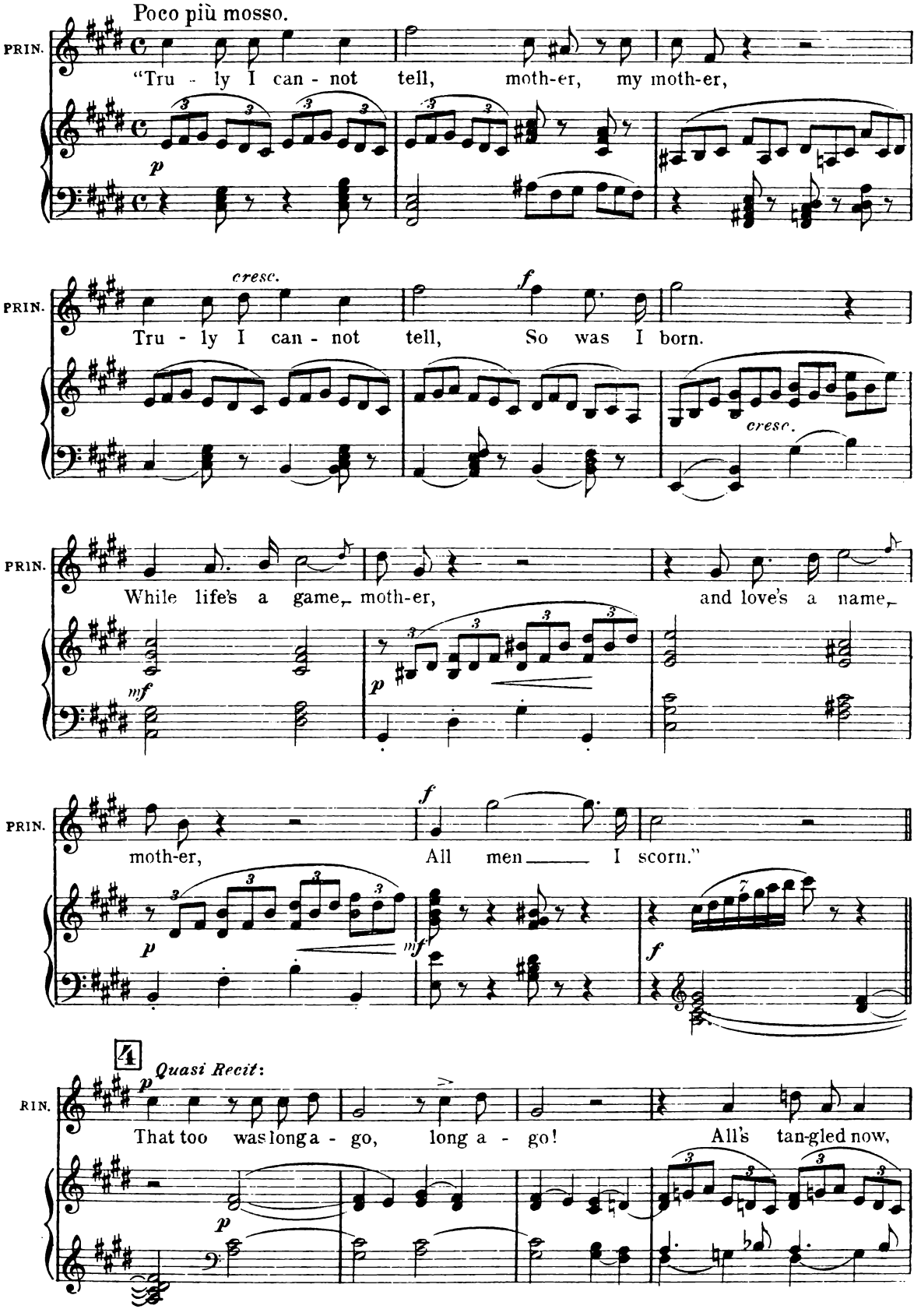


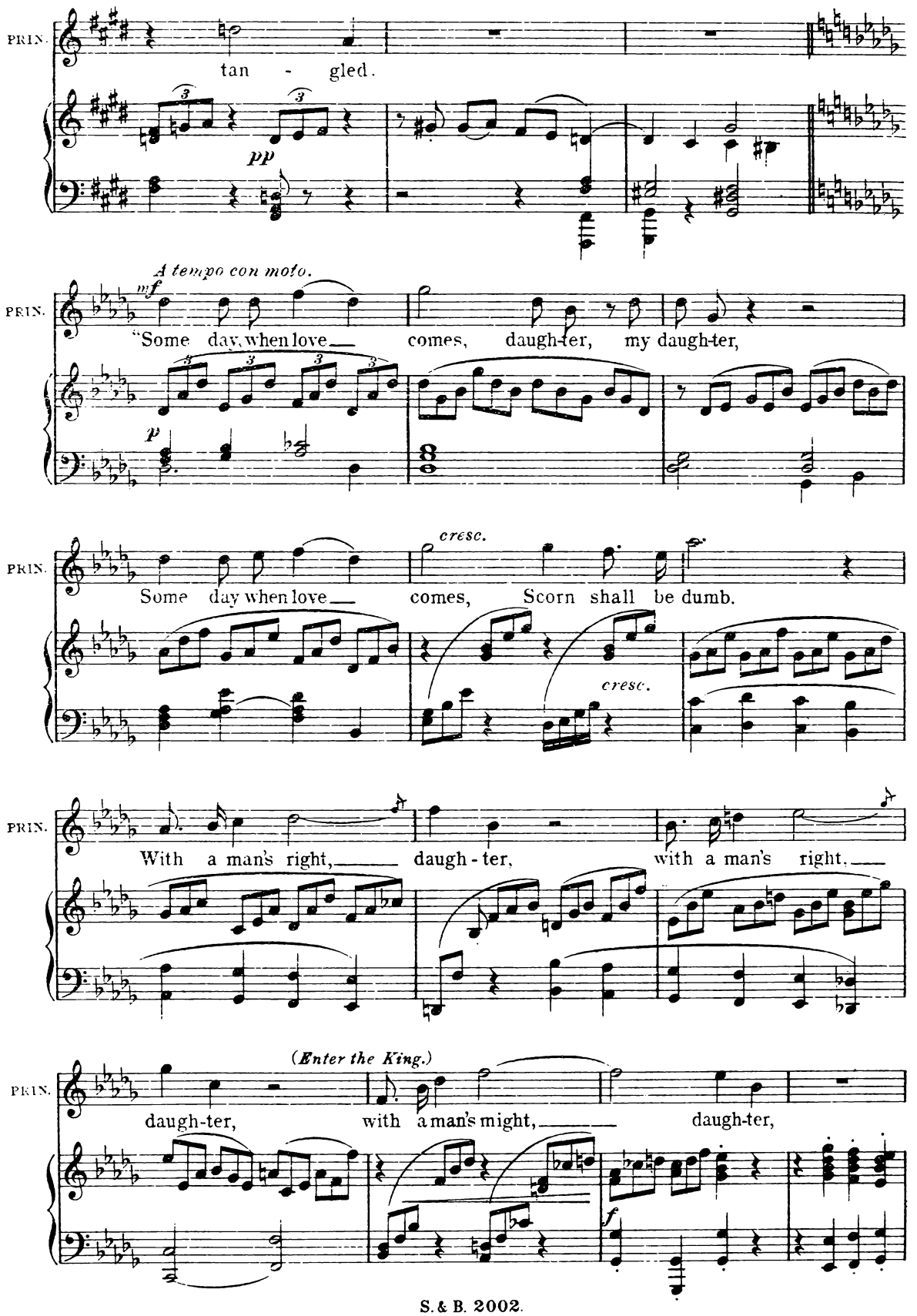

I
mp
p
mp
cresc.

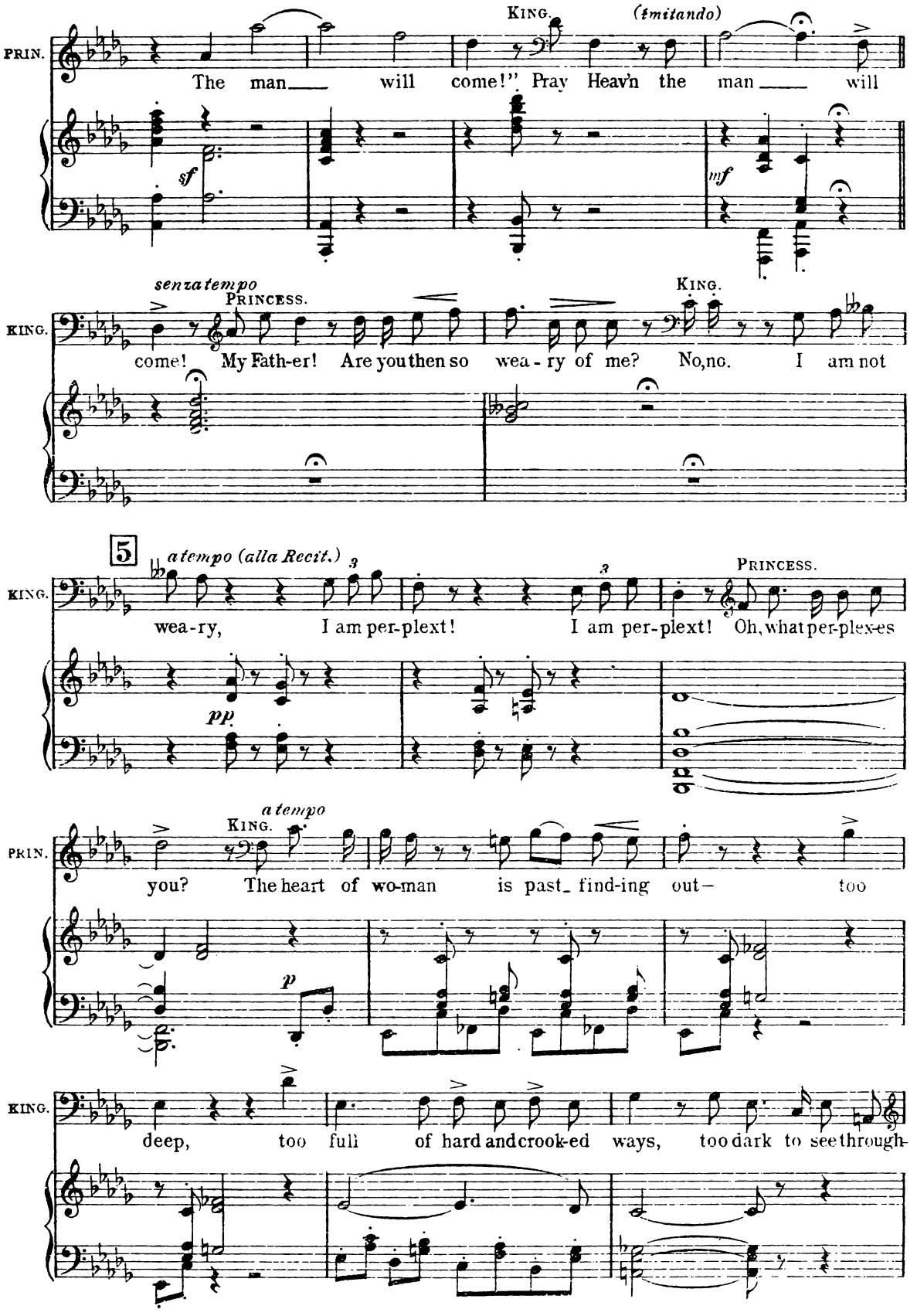

2
(The curtain rises. The Palace Square.)
f
sf
sf
sf
sf
sf
(d - d)
(Enter the Princess on the Ter-
rall.
-race L.)
Recit. PRINCESS.
How shall I un - der -
Lento.
p

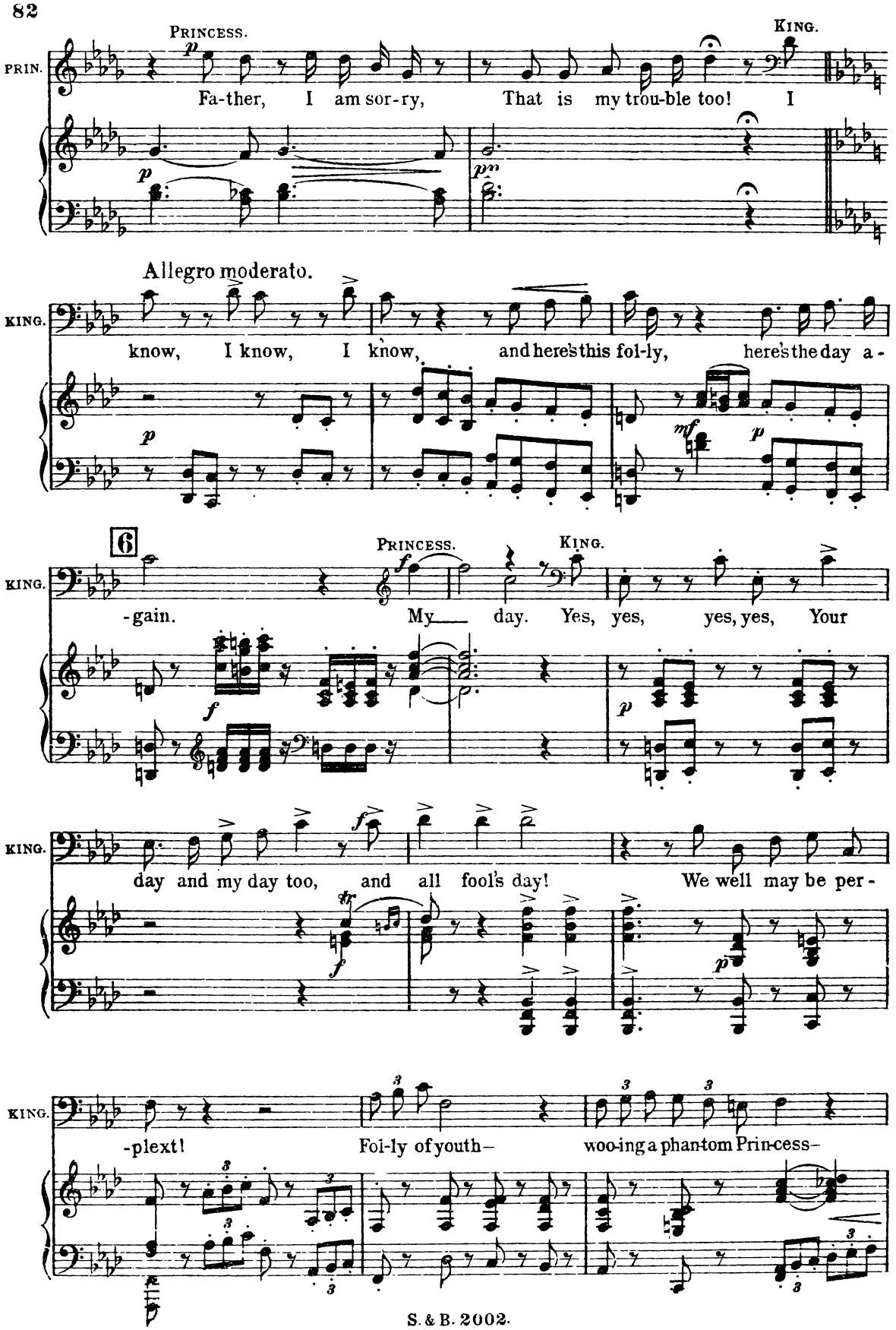

PRIN.
-stand? How shall a maid un - wind with her own
pp
PRIN.
trem-bling hand the tan - gled thread of her mind?
PRIN.
f
There was a song I laugh'd at long a -
pp
Allegretto.
PRIN.
p
pp
-go I heard my old nurse sing it, long a - go, long a -
PRIN.
mf
-go. "What

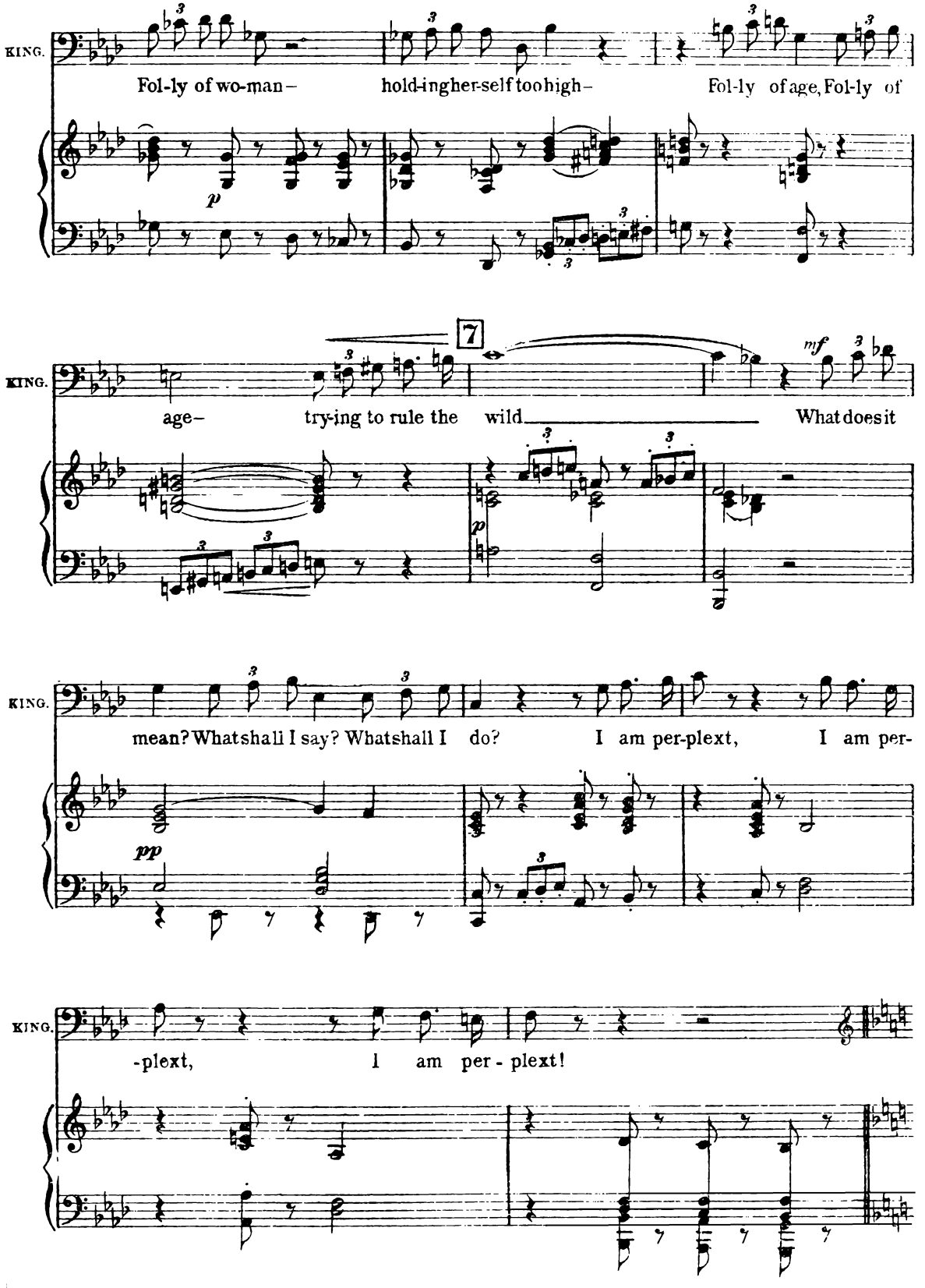

PRIN.
makes your eyes so proud, daugh-ter, my daugh-ter? What makes your eyes so
pp
pp
PRIN.
proud, your heart so brave? Lit - tle you care, daugh-ter, If
pp
PRIN.
those who dare, daugh-ter, go to their grave." So
3
Animato.
Quasi Recit.
mf
a tempo
mf
PRIN.
brave was I and proud? Ah, long a - go, long a - go.
p poco meno
pp
PRIN.

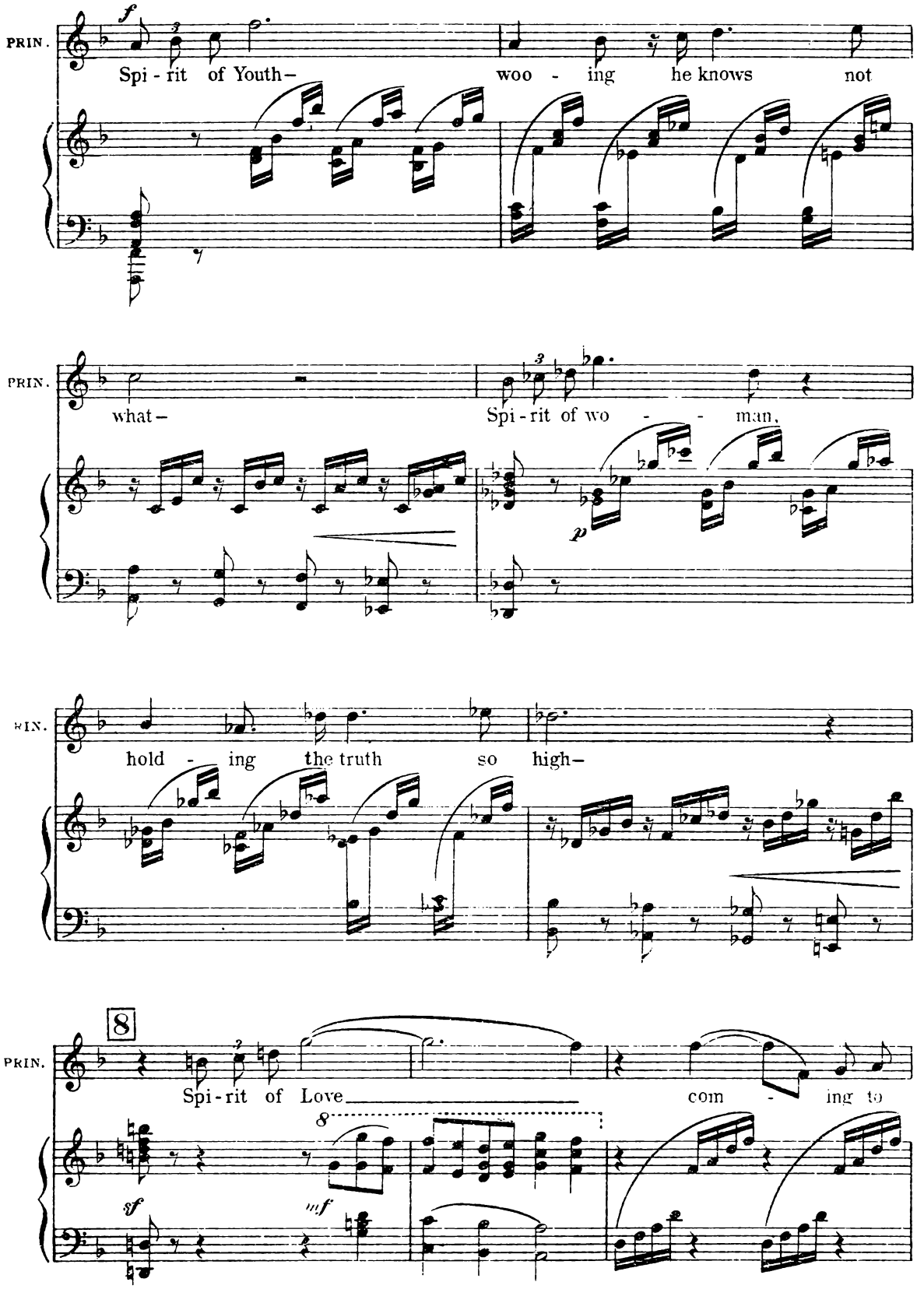

Poco più mosso.
PRIN.
"Tru - ly I can - not tell, moth-er, my moth-er,
p
cresc.
f
Tru - ly I can - not tell, So was I born.
cresc.
While life's a game, moth-er, and love's a name,
mf
p
moth-er, All men I scorn."
f
mf
4
Quasi Recit:
That too was long a - go, long a - go! All's tan-gled now,

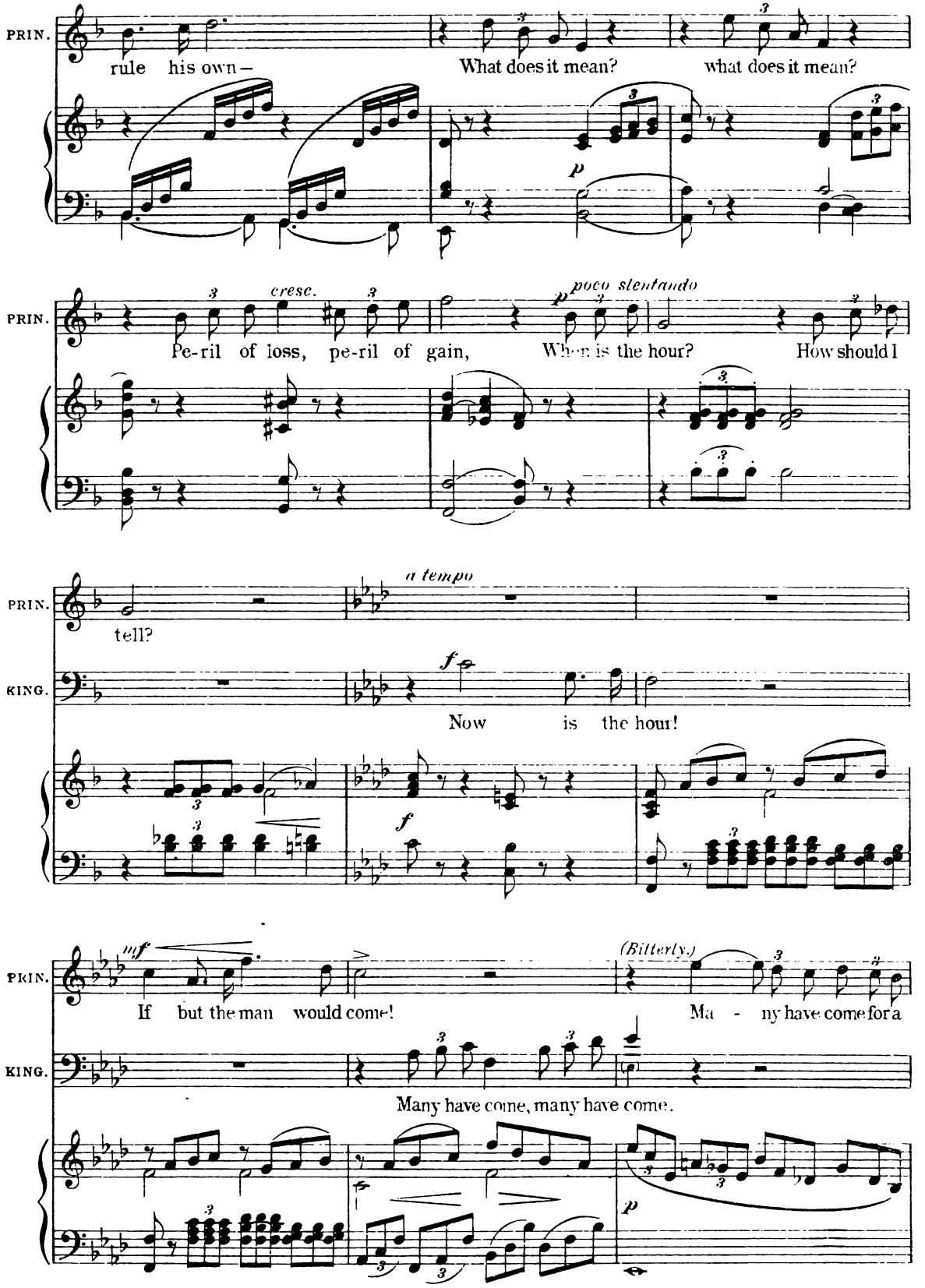

PRIN.
tan - gled.
pp
A tempo con moto.
mf
PRIN.
"Some day, when love comes, daugh-ter, my daugh-ter,
p
PRIN.
Some day when love comes, Scorn shall be dumb.
cresc.
cresc.
PRIN.
With a man's right, daugh - ter, with a man's right,
(Enter the King.)
PRIN.
daugh-ter, with a man's might, daugh-ter,
f

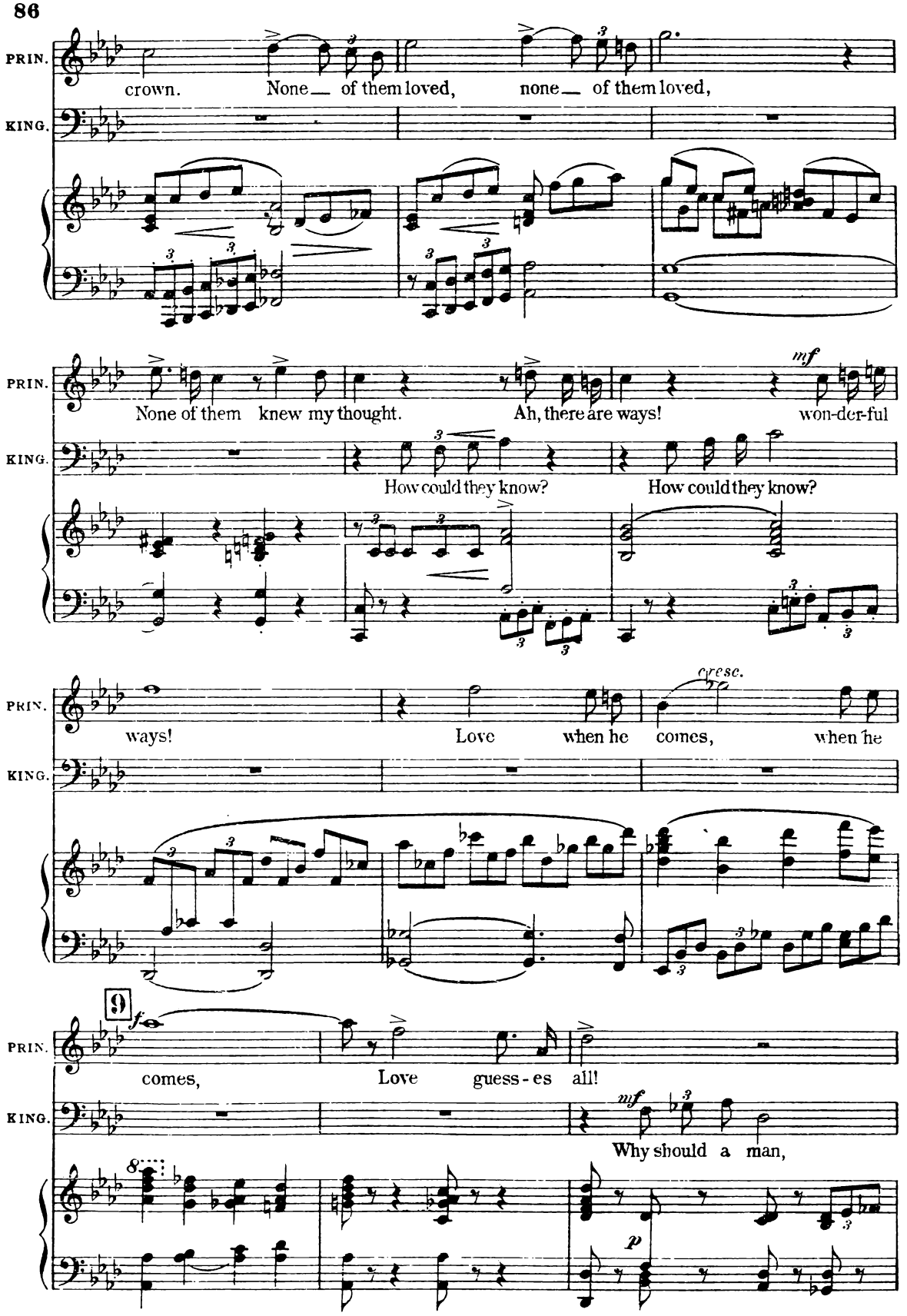

PRIN.
KING.
(tmitando)
The man will come!" Pray Heav'n the man will
sf
mf
senza tempo
PRINCESS.
KING.
KING.
come! My Fath-er! Are you then so wea-ry of me? No, no. I am not
5
a tempo (alla Recit.)
KING.
PRINCESS.
wea-ry, I am per-plext! I am per-plext! Oh, what per-plex-es
pp
a tempo
KING.
PRIN.
you? The heart of wo-man is past_ find-ing out— too
p
KING.
deep, too full of hard and crook-ed ways, too dark to see through

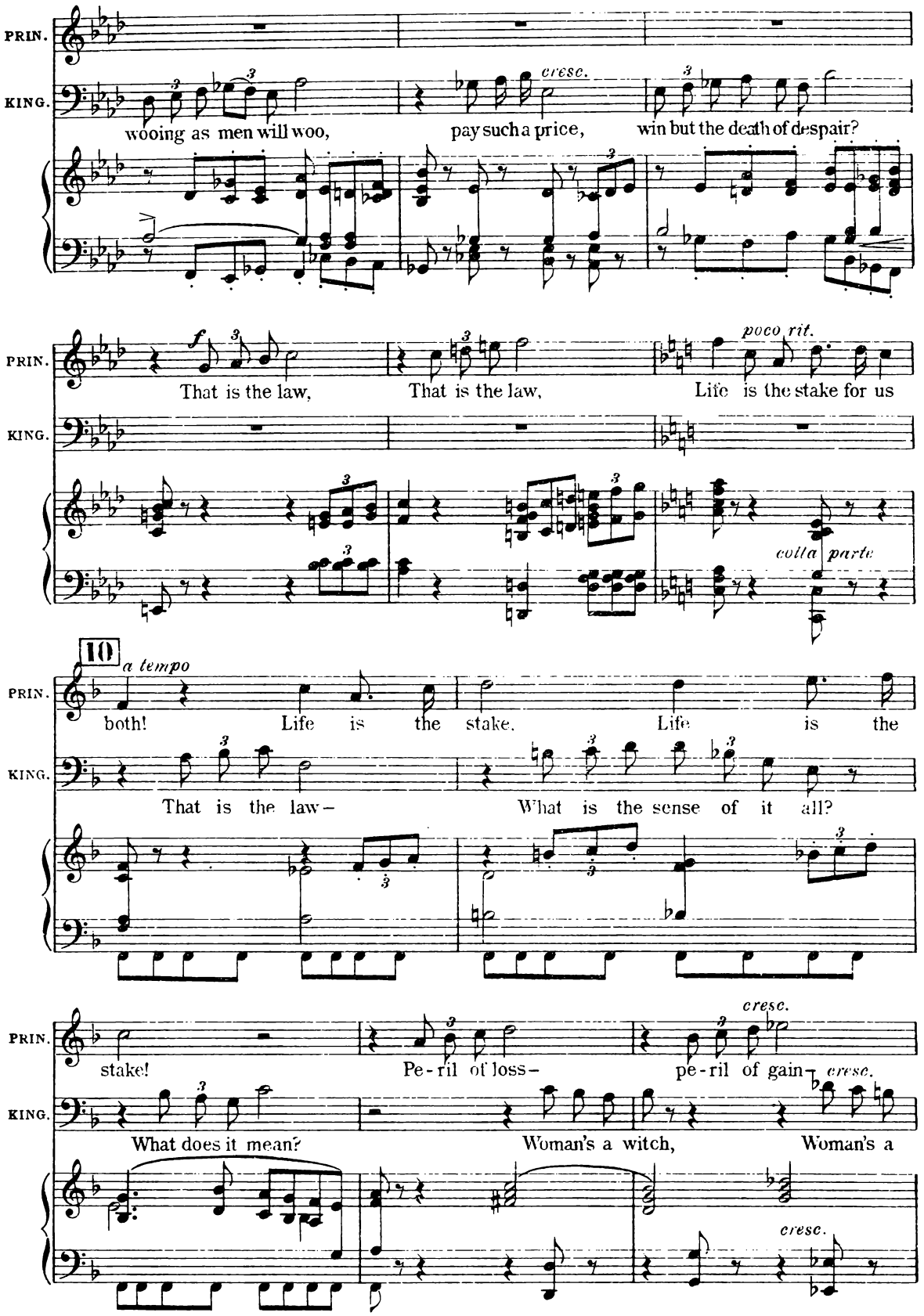

PRINCESS.
KING.
PRIN.
Fa-ther, I am sor-ry, That is my trou-ble too! I
Allegro moderato.
KING.
know, I know, I know, and here's this fol-ly, here's the day a-
6
PRINCESS.
KING.
KING.
-gain. My day. Yes, yes, yes, yes, Your
KING.
day and my day too, and all fool's day! We well may be per-
KING.
-plext! Fol-ly of youth— woo-ing a phan-tom Prin-cess-


KING.
Fol-ly of wo-man – hold-ing her-self too high – Fol-ly of age, Fol-ly of
p
KING.
age – try-ing to rule the wild What does it
7
mf
KING.
mean? What shall I say? What shall I do? I am per-plext, I am per-
pp
KING.
-plext, I am per - plext!

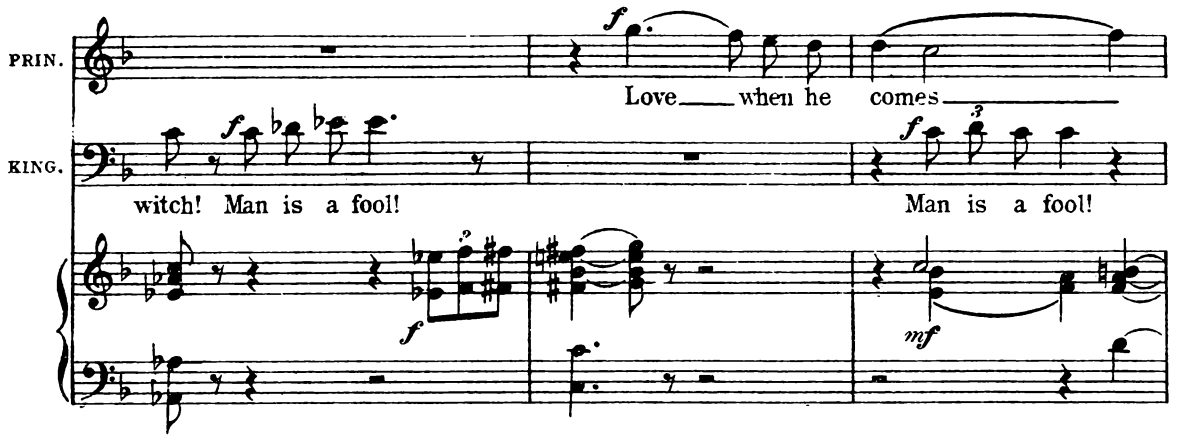

PRIN.
f
Spi - rit of Youth—
woo - ing he knows not
PRIN.
what—
Spi - rit of wo - - man,
p
PRIN.
hold - ing the truth so high—
8
PRIN.
Spi - rit of Love
com - ing to
8
sf
mf

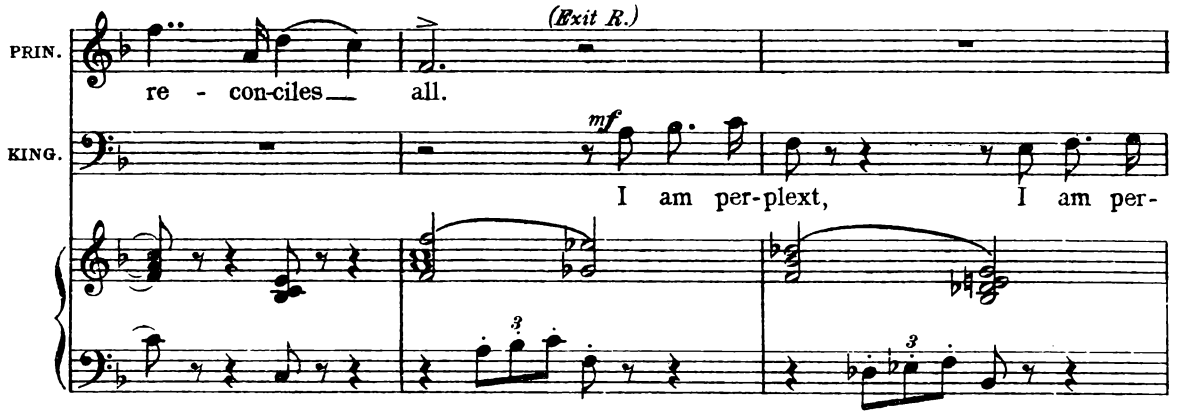

PRIN.
rule his own—
What does it mean?
what does it mean?
p
PRIN.
cresc.
poco stentando
Pe-ril of loss, pe-ril of gain,
When is the hour?
How should I
PRIN.
a tempo
tell?
KING.
f
Now is the hour!
f
PRIN.
mf
If but the man would come!
(Bitterly.)
Ma - ny have come for a
KING.
Many have come, many have come.
p

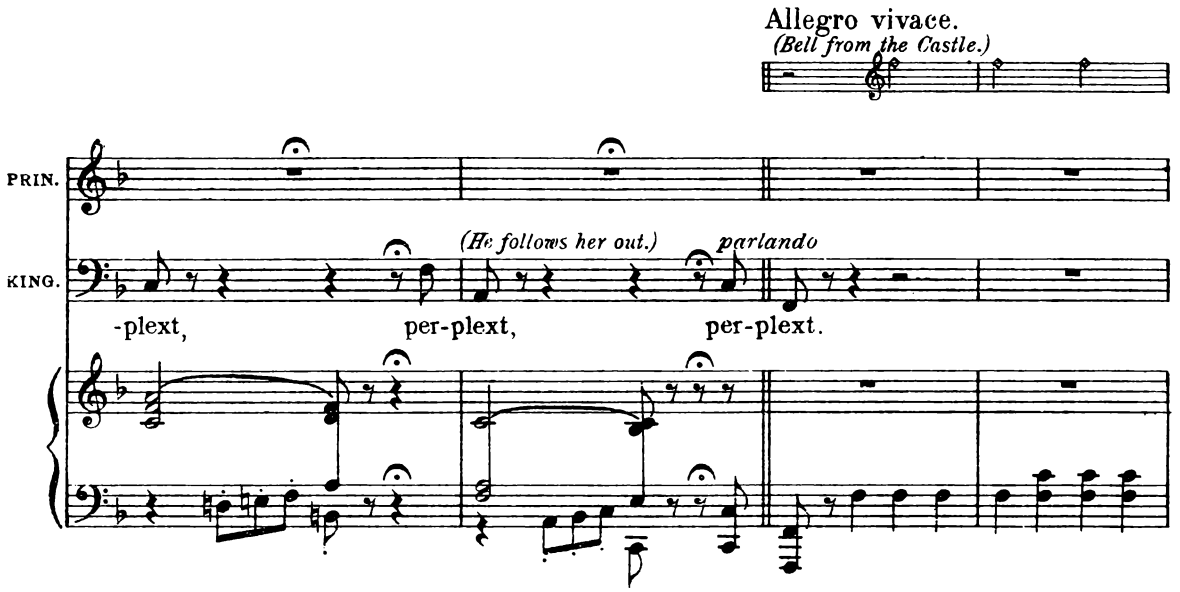

PRIN.
crown. None of them loved, none of them loved,
KING.
PRIN.
None of them knew my thought. Ah, there are ways! won-der-ful
mf
KING.
How could they know? How could they know?
PRIN.
ways! Love when he comes, when he
cresc.
KING.
9
PRIN.
comes, Love guess-es all!
f
KING.
Why should a man,
mf
p

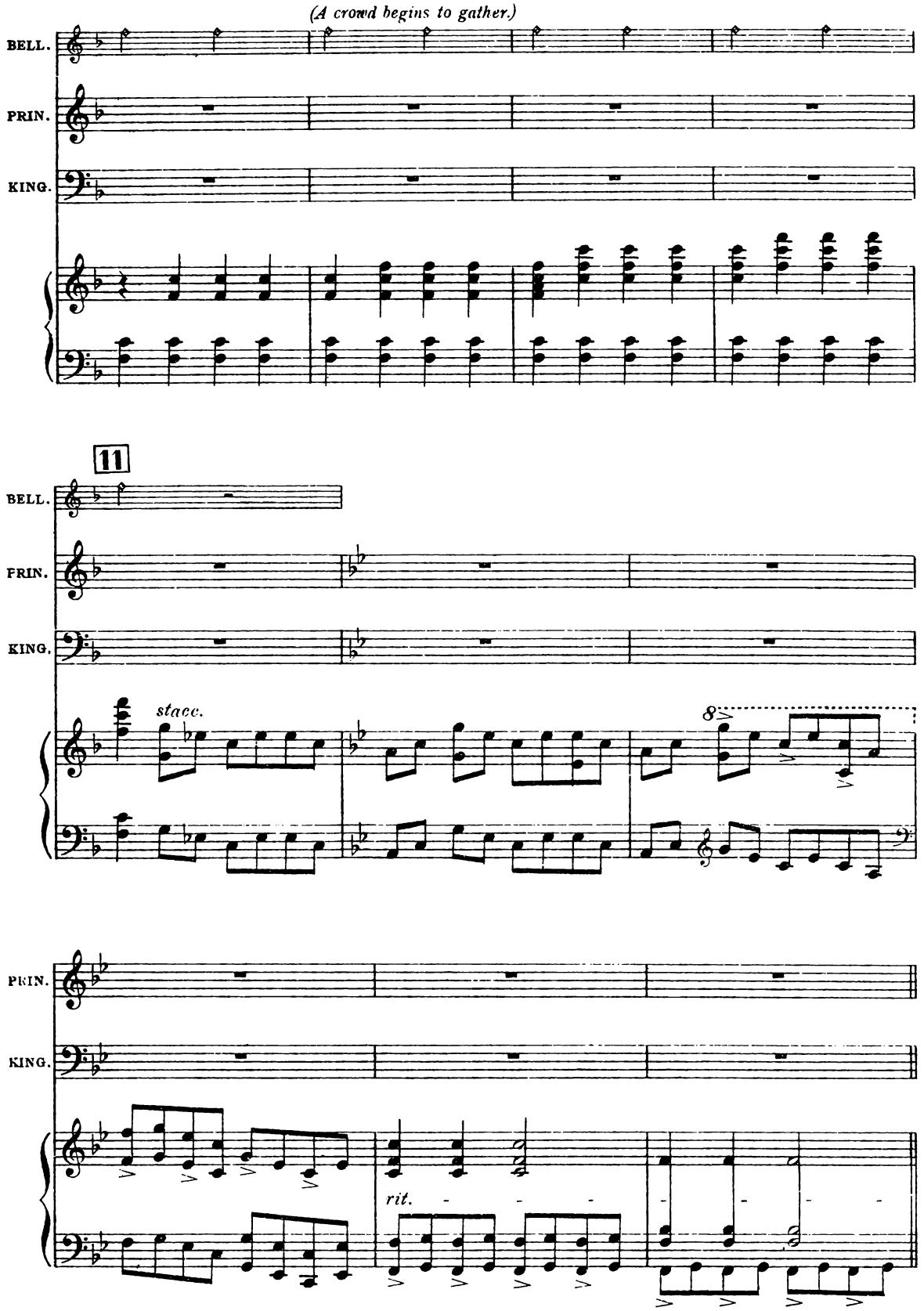

PRIN.
KING.
wooing as men will woo,
cresc.
pay such a price,
win but the death of despair?
f
That is the law,
That is the law,
poco rit.
Life is the stake for us
colla parte
10
a tempo
both!
Life is the stake.
Life is the
That is the law –
What is the sense of it all?
stake!
Pe-ril of loss –
cresc.
pe-ril of gain –
cresc.
What does it mean?
Woman's a witch,
Woman's a
cresc.

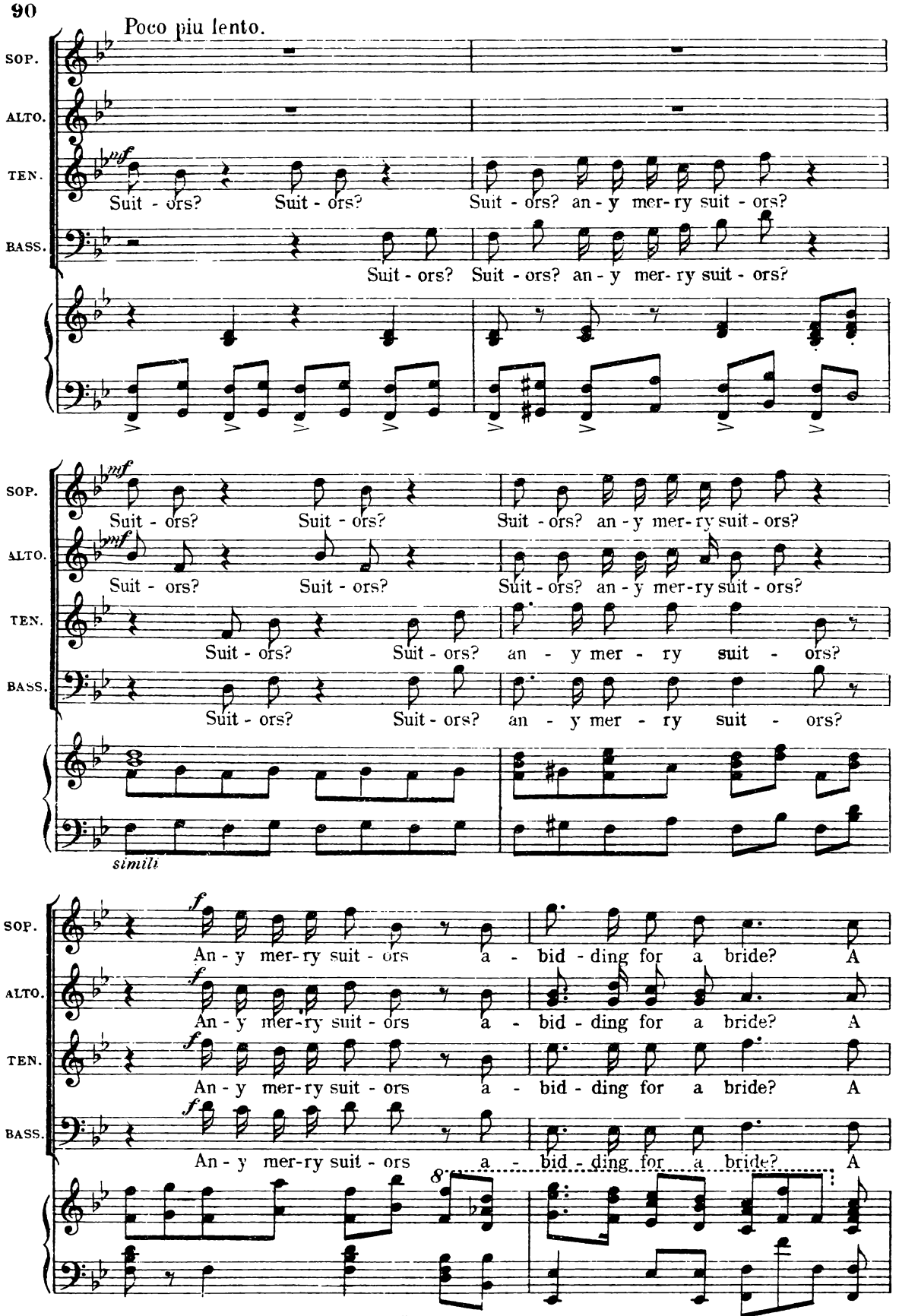
C. & B. 2002.

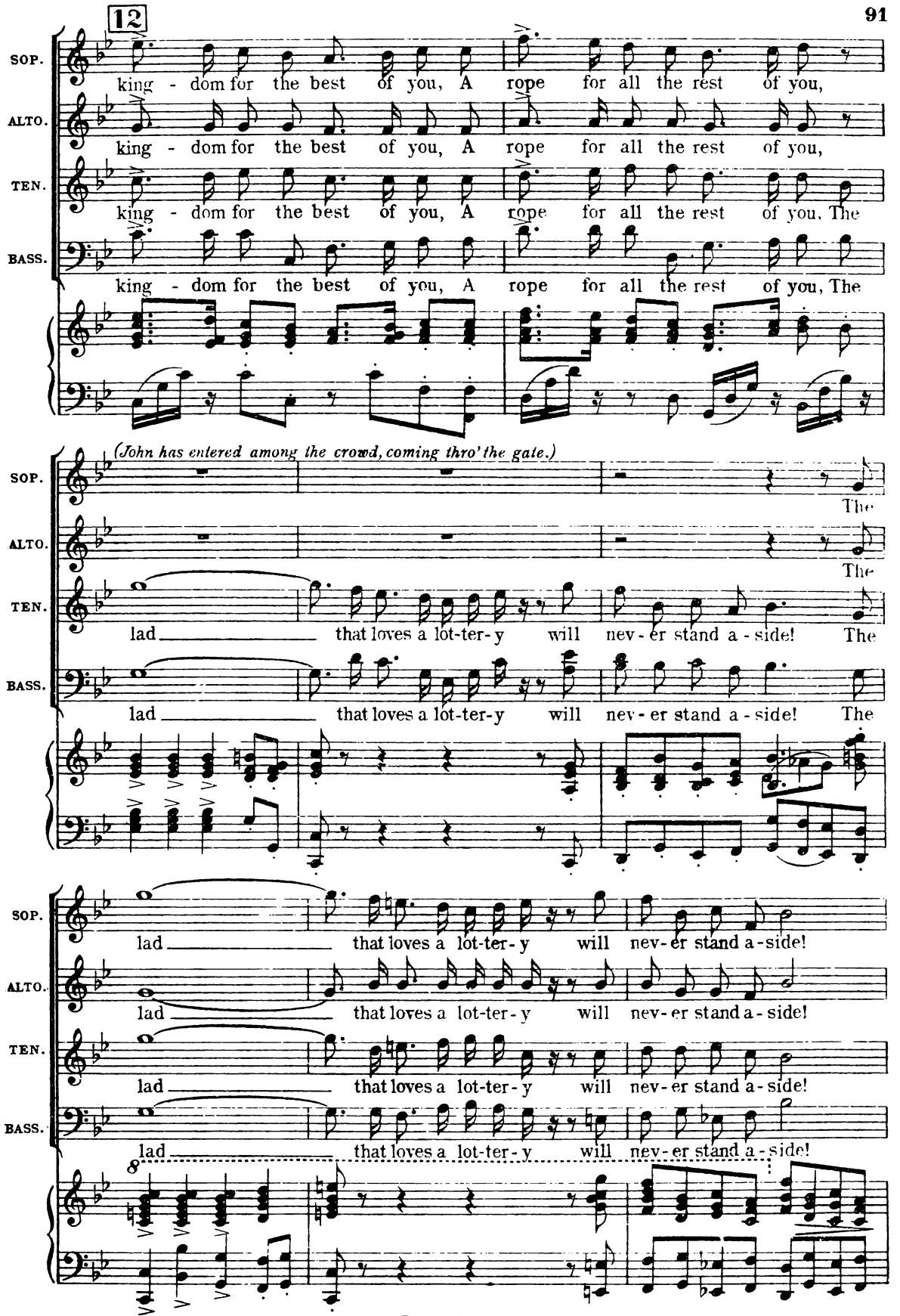

PRIN.
KING.
Love when he comes
witch! Man is a fool!
Man is a fool!

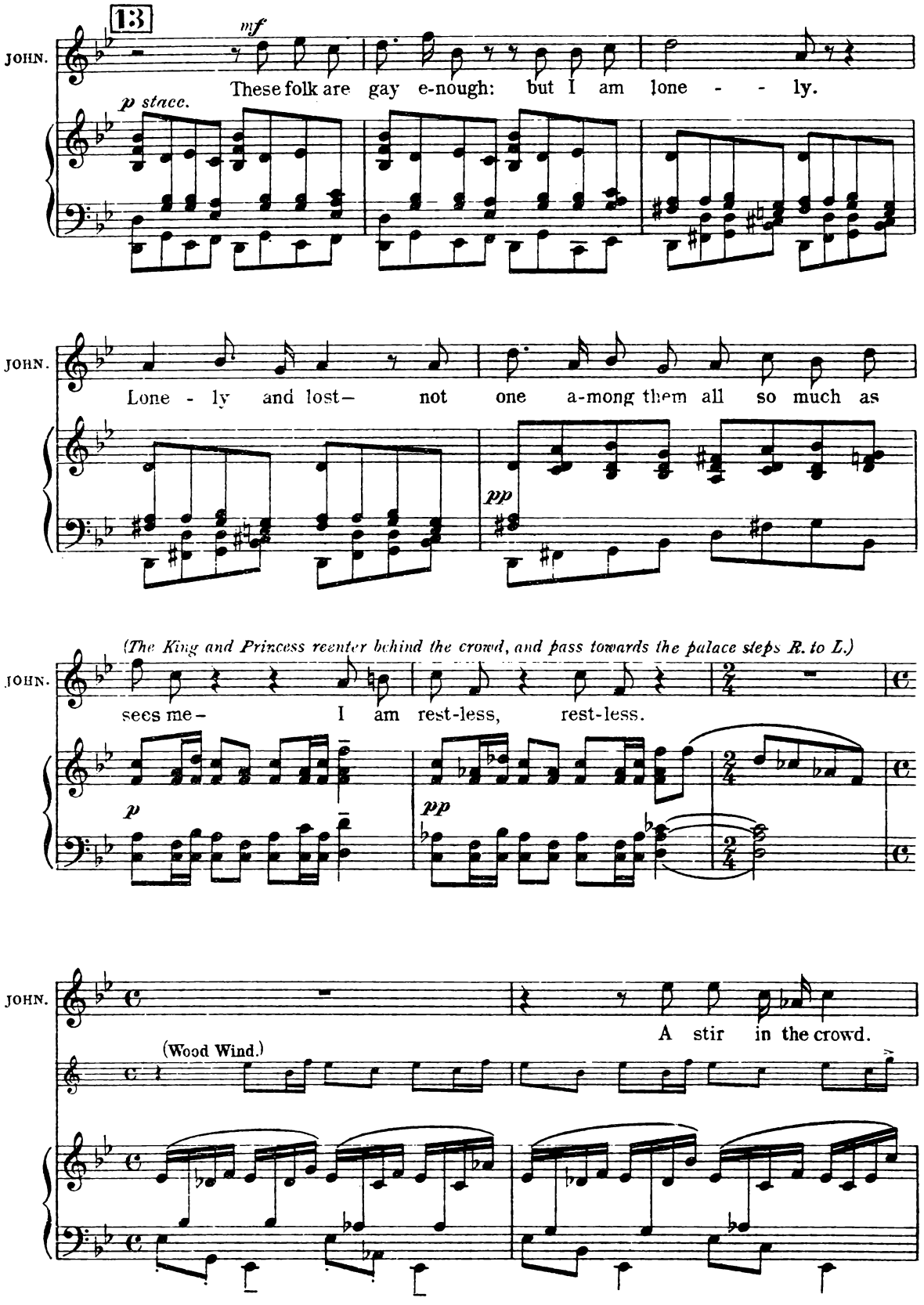

PRIN.
KING.
(Exit R.)
re - con-ciles all.
I am per-plext, I am per-

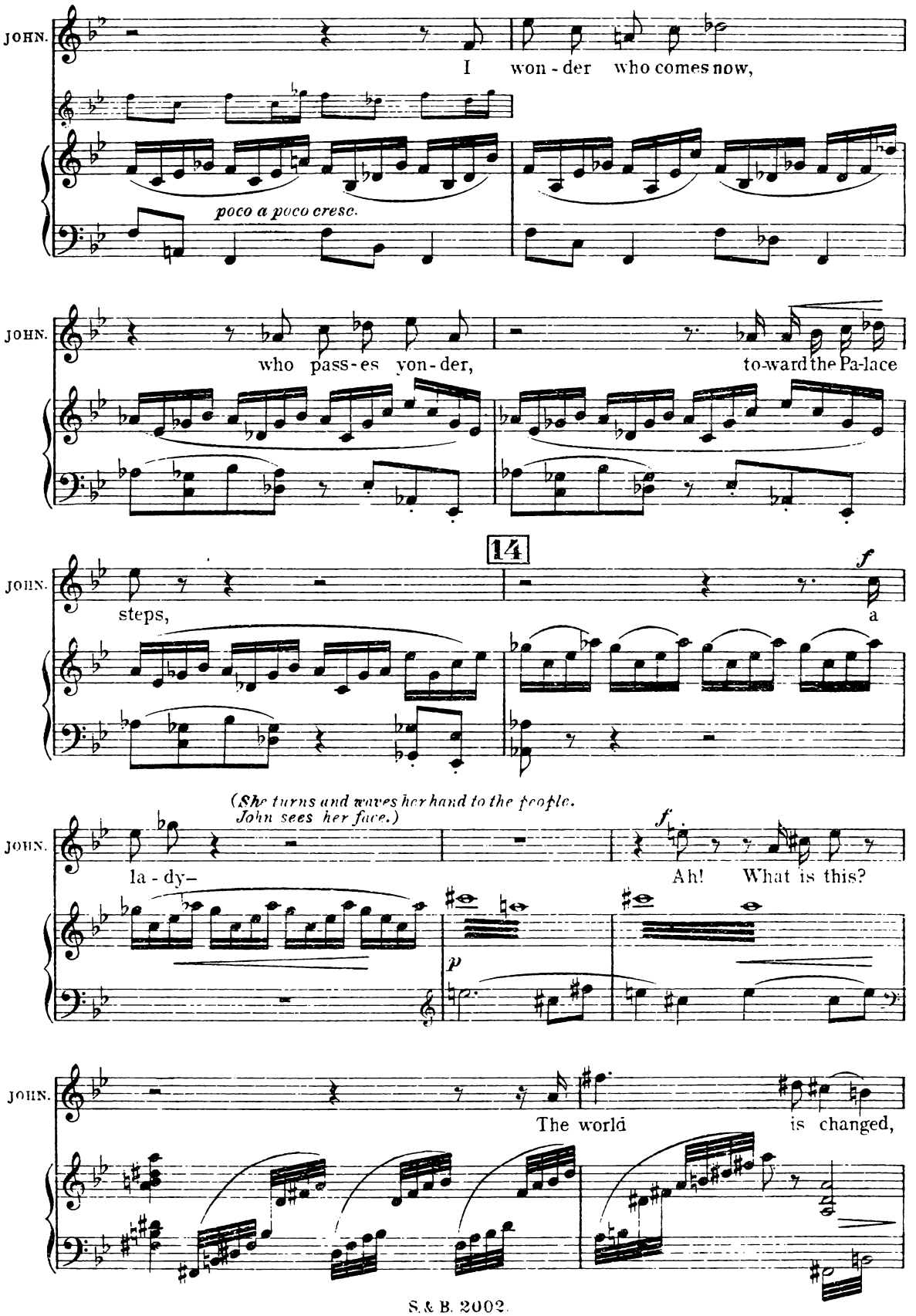

Allegro vivace.
(Bell from the Castle.)
PRIN.
KING.
(He follows her out.)
parlando
-plext, per-plext, per-plext.

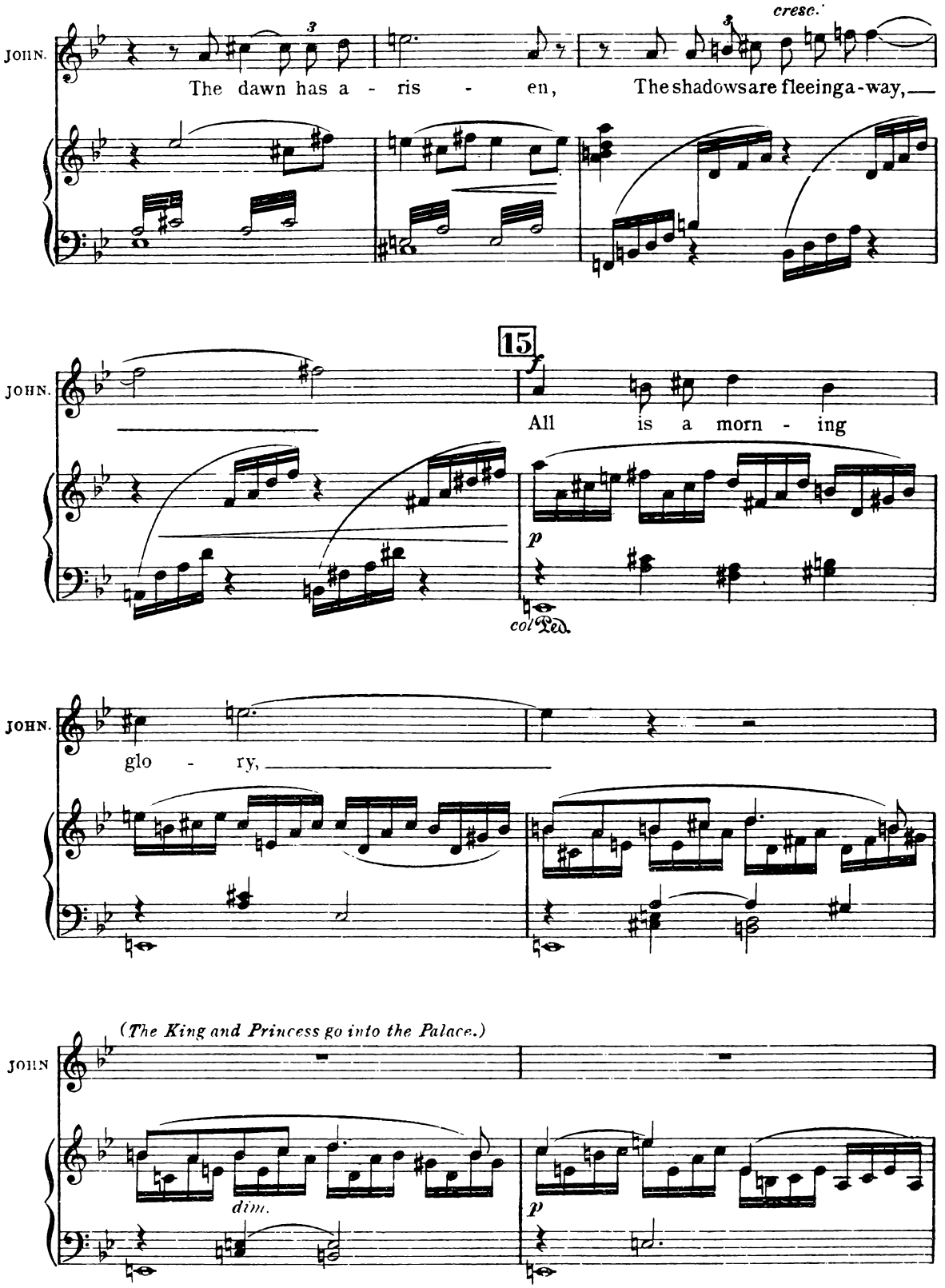

(A crowd begins to gather.)
BELL.
PRIN.
KING.
11
stacc.
8
rit.

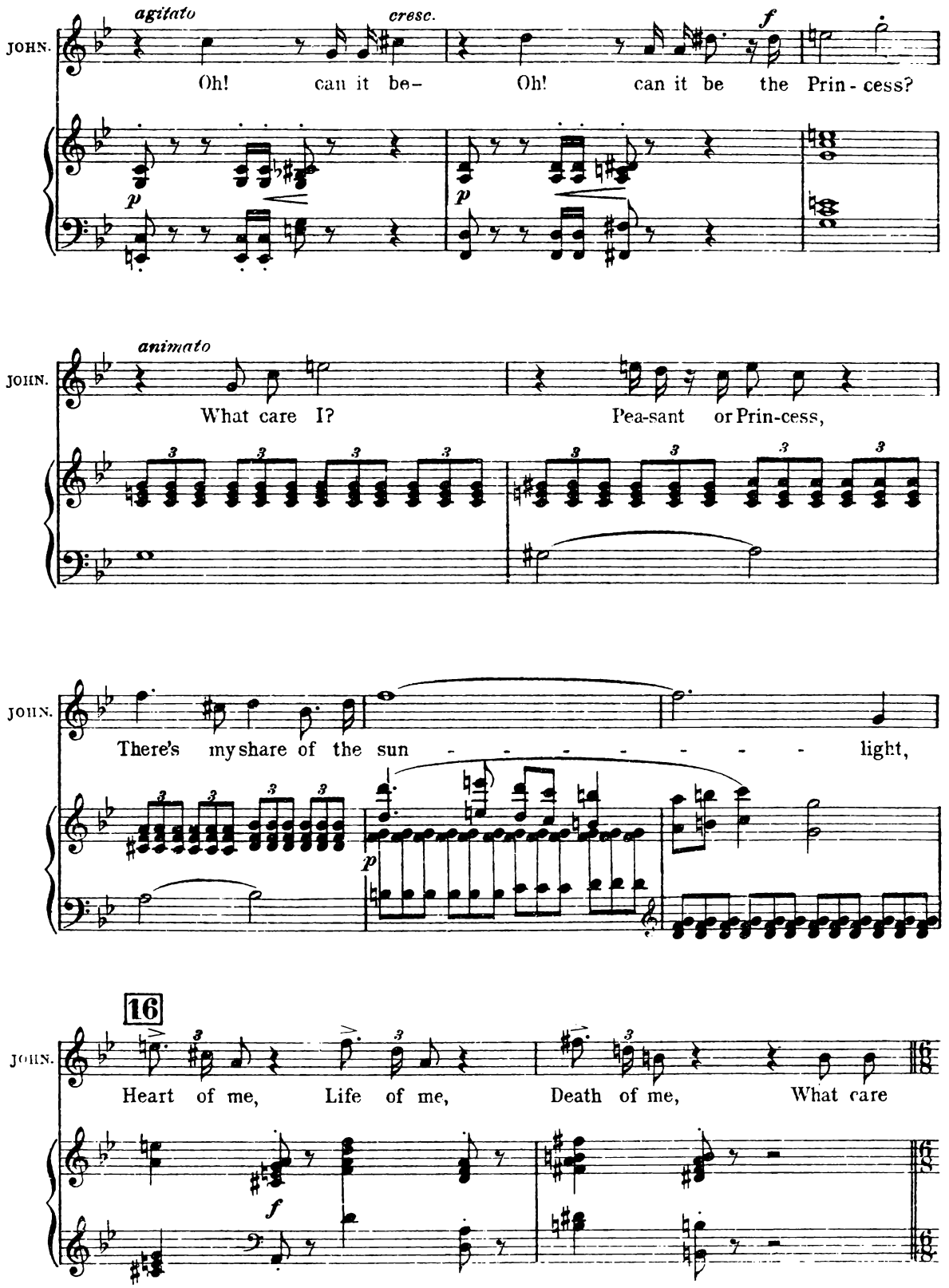

Poco piu lento.
SOP.
ALTO.
TEN.
BASS.
mf
Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?
Suit - ors? Suit - ors? an - y mer - ry suit - ors?
simili
f
An - y mer - ry suit - ors a - bid - ding for a bride? A

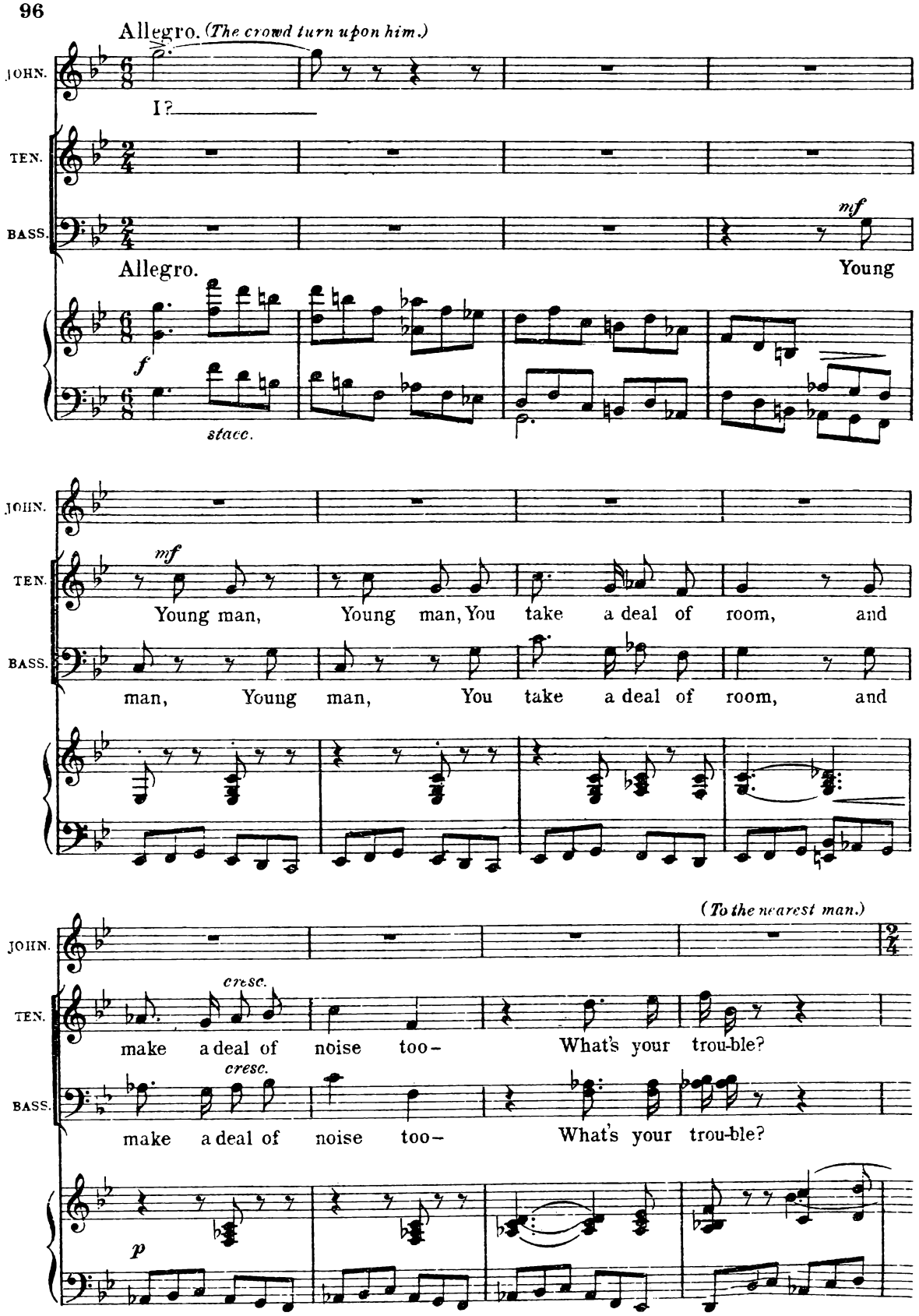

12
SOP.
king - dom for the best of you, A rope for all the rest of you,
ALTO.
king - dom for the best of you, A rope for all the rest of you,
TEN.
king - dom for the best of you, A rope for all the rest of you, The
BASS.
king - dom for the best of you, A rope for all the rest of you, The
(John has entered among the crowd, coming thro' the gate.)
SOP.
The
ALTO.
The
TEN.
lad that loves a lot-ter-y will nev-er stand a-side! The
BASS.
lad that loves a lot-ter-y will nev-er stand a-side! The
SOP.
lad that loves a lot-ter-y will nev-er stand a-side!
ALTO.
lad that loves a lot-ter-y will nev-er stand a-side!
TEN.
lad that loves a lot-ter-y will nev-er stand a-side!
BASS.
lad that loves a lot-ter-y will nev-er stand a-side!

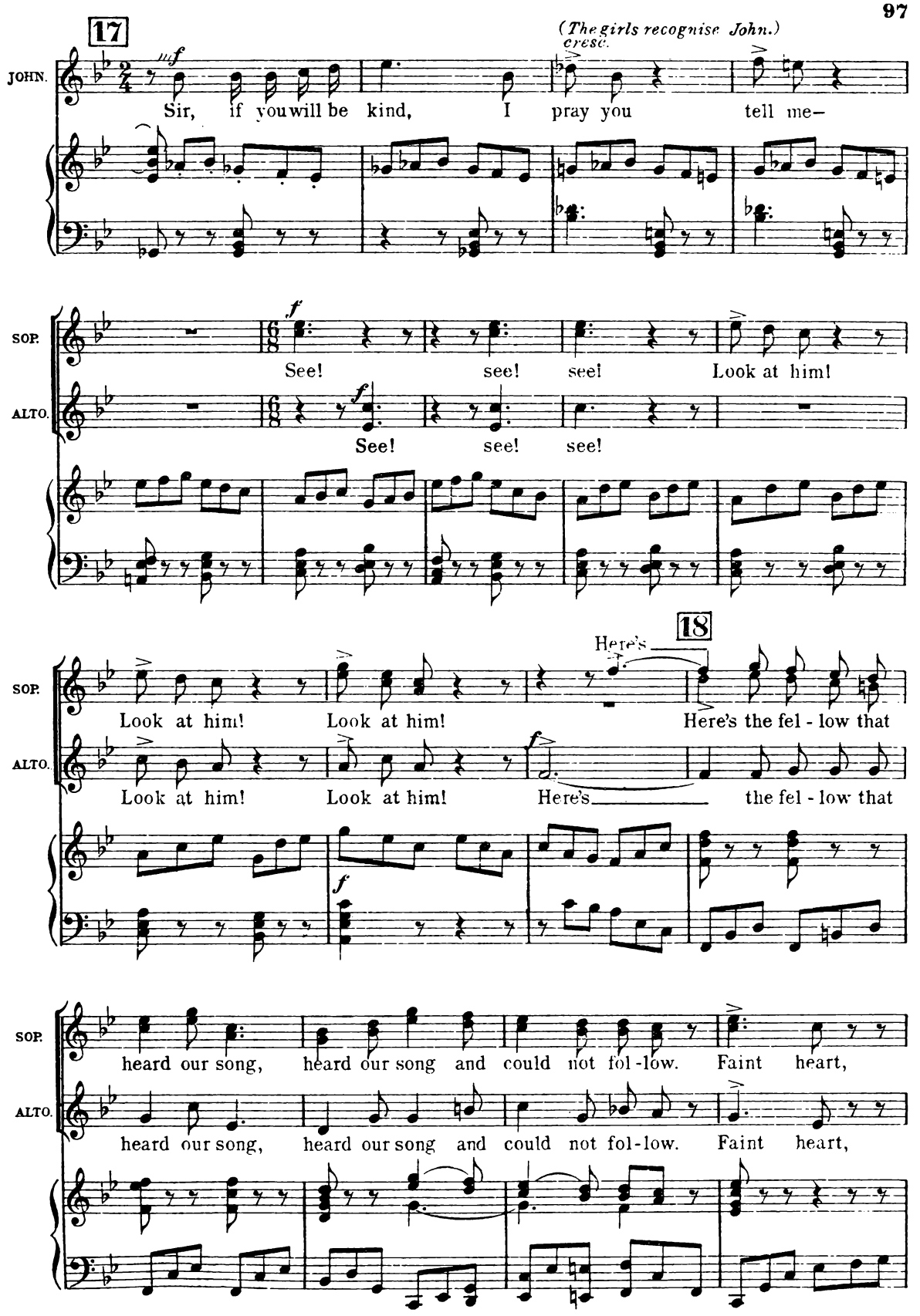

13
JOHN.
mf
These folk are gay e-nough: but I am lone - - ly.
p stacc.
JOHN.
Lone - ly and lost— not one a-mong them all so much as
pp
(The King and Princess reenter behind the crowd, and pass towards the palace steps R. to L.)
JOHN.
sees me— I am rest-less, rest-less.
p
pp
JOHN.
A stir in the crowd.
(Wood Wind.)

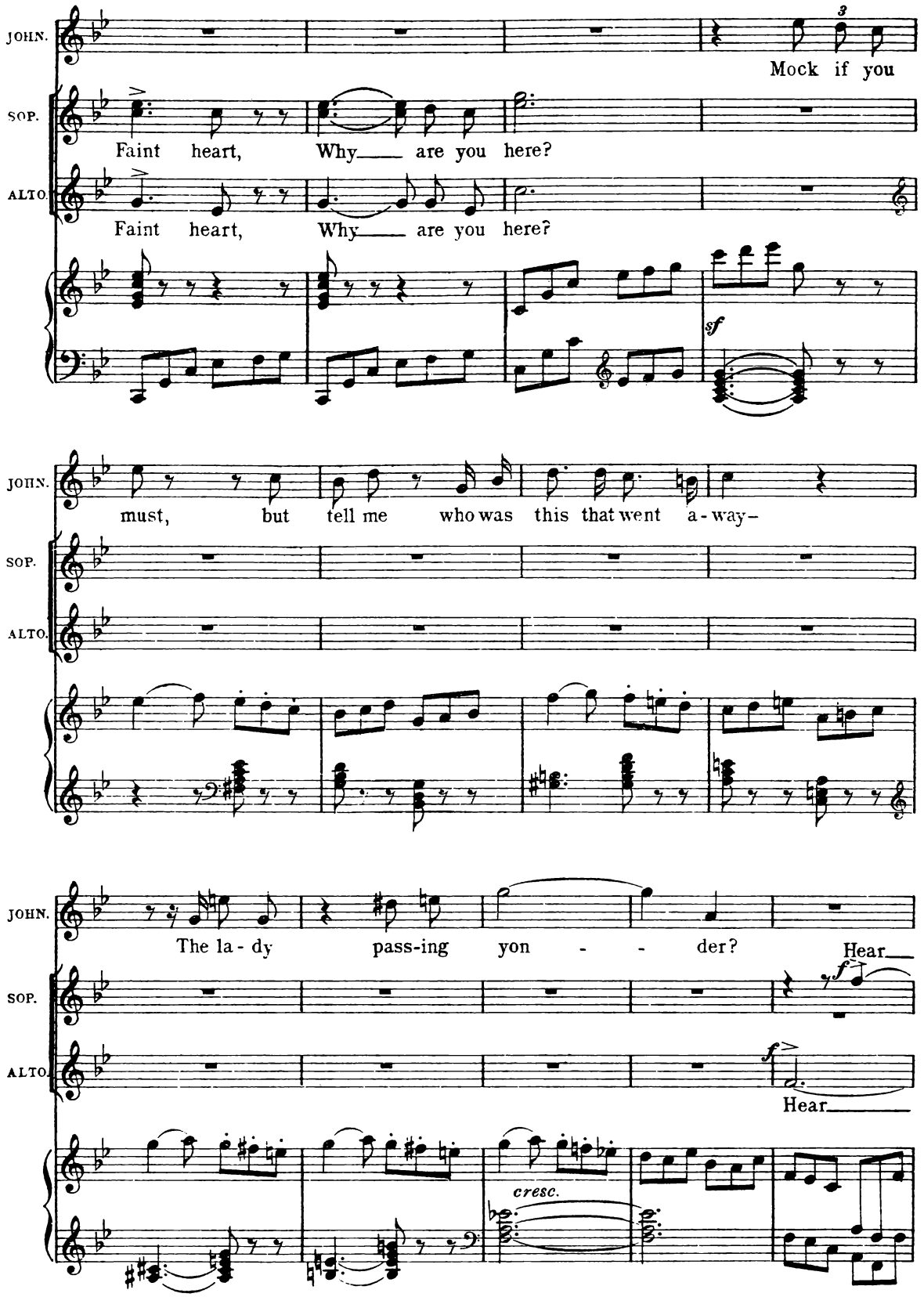

JOHN.
I won - der who comes now,
poco a poco cresc.
JOHN.
who pass-es yon-der,
to-ward the Pa-lace
14
JOHN.
steps,
f
a
(She turns and waves her hand to the people. John sees her face.)
JOHN.
la - dy–
f
Ah! What is this?
p
JOHN.
The world
is changed,

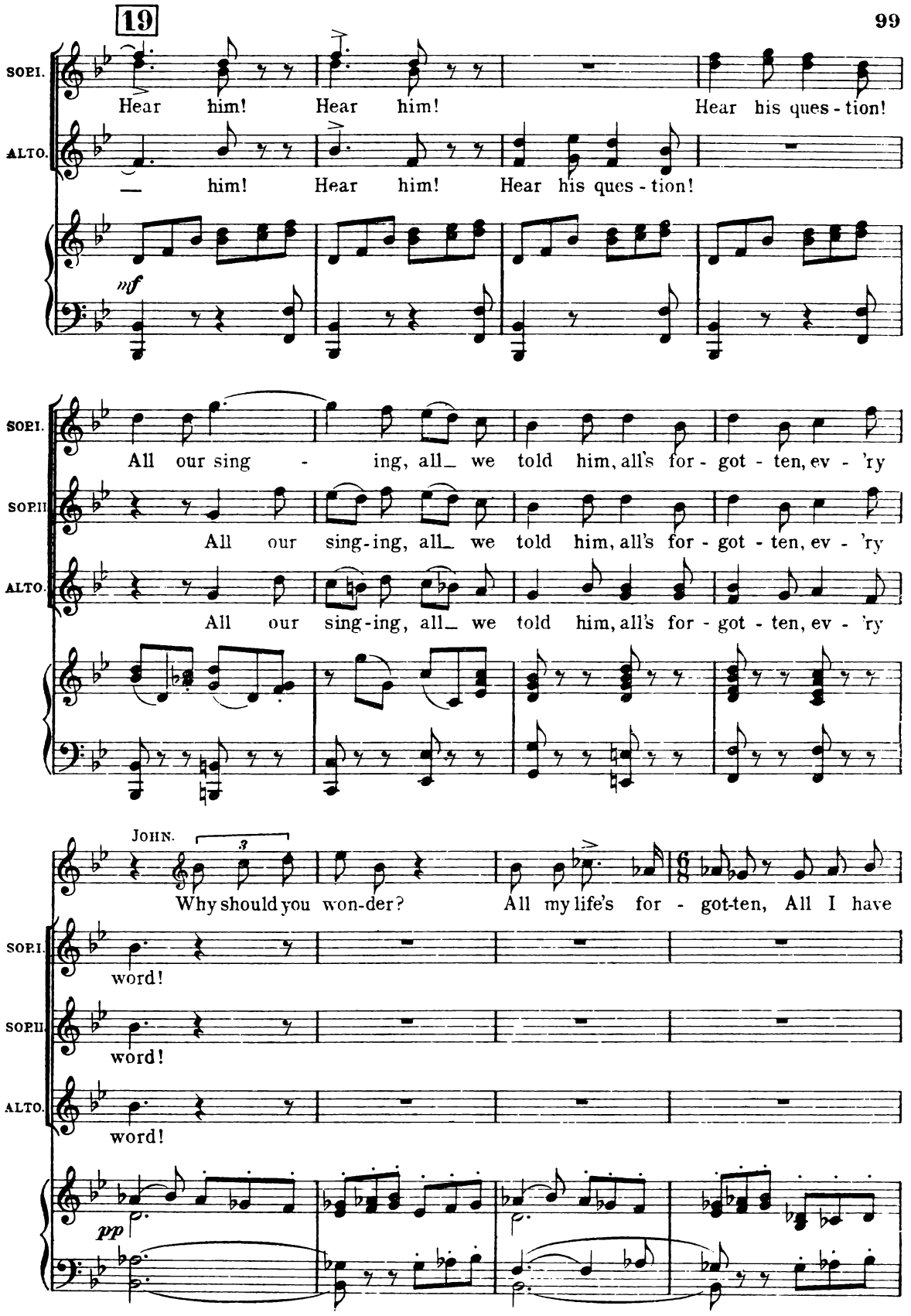

JOHN.
The dawn has a - ris - en,
cresc.
The shadows are flee in ga - way,
15
f
All is a morn - ing
p
col Ped.
JOHN.
glo - ry,
JOHN
(The King and Princess go into the Palace.)
dim.
p

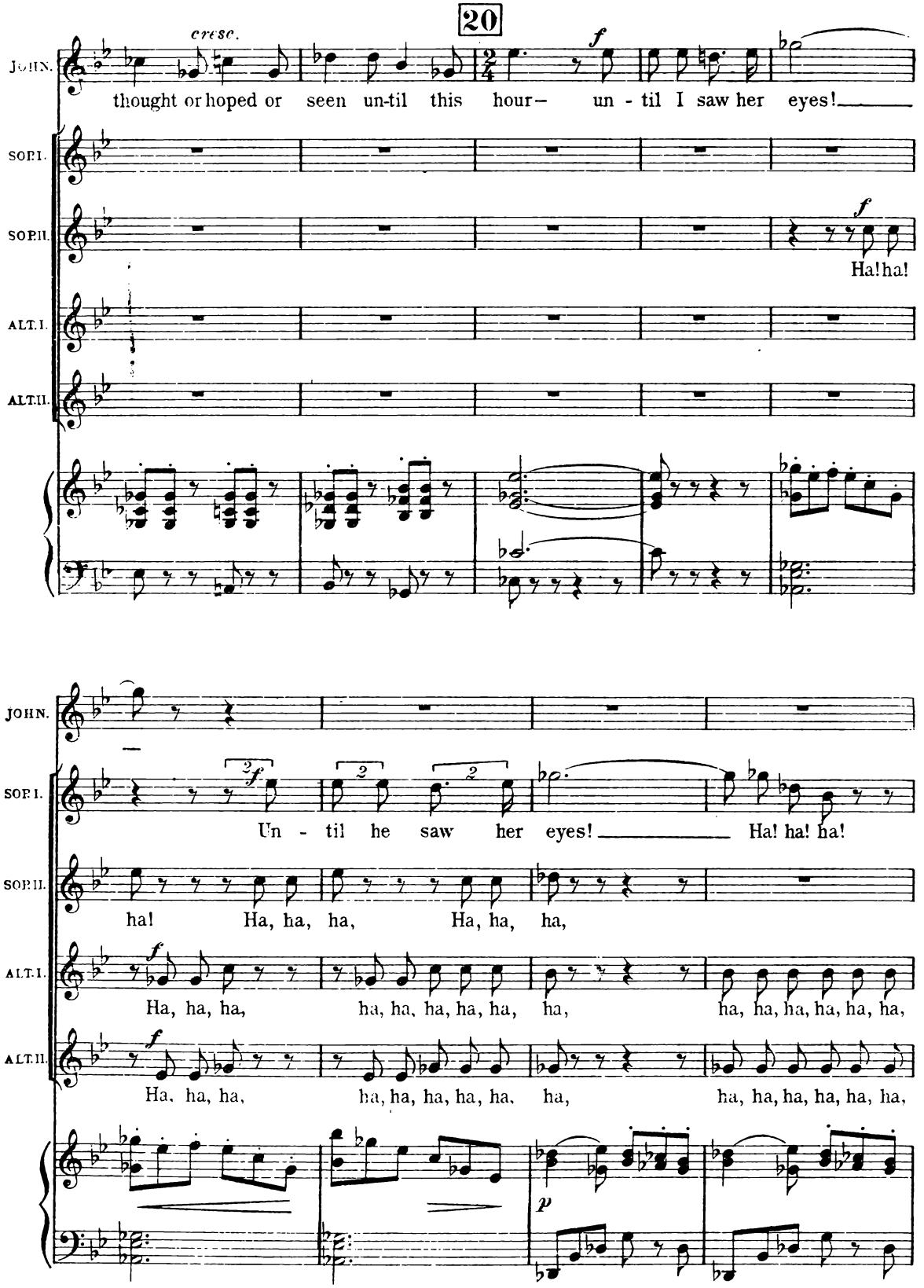

agitato
cresc.
f
JOHN.
Oh! can it be- Oh! can it be the Prin - cess?
p
p
animato
JOHN.
What care I? Pea-sant or Prin-cess,
JOHN.
There's my share of the sun - - - - - - - - light,
p
16
JOHN.
Heart of me, Life of me, Death of me, What care
f

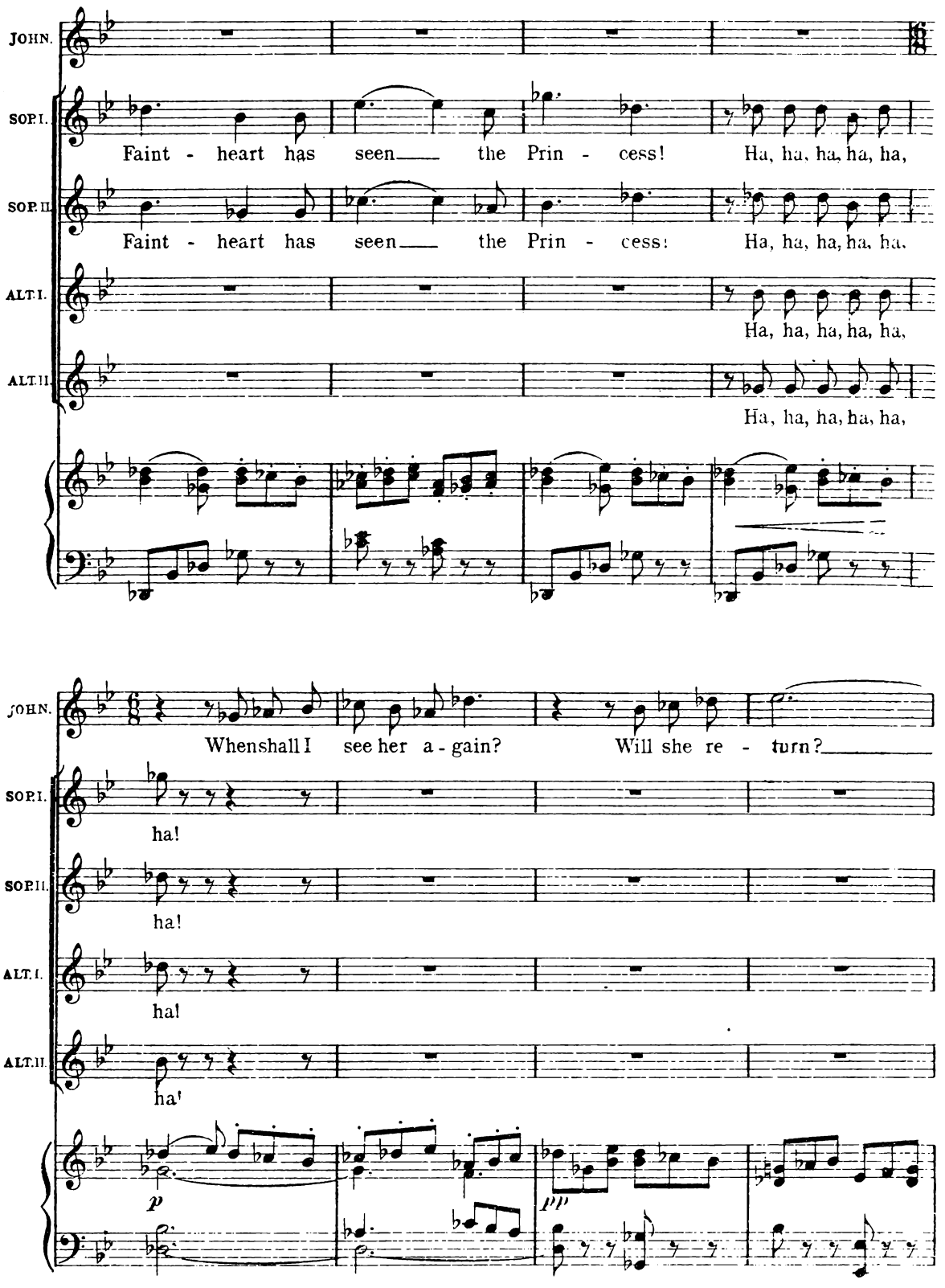

Allegro. (The crowd turn upon him.)
JOHN.
I?
TEN.
BASS.
mf
Allegro.
Young
f
stacc.
JOHN.
TEN.
mf
Young man, Young man, You take a deal of room, and
BASS.
man, Young man, You take a deal of room, and
(To the nearest man.)
JOHN.
TEN.
cresc.
make a deal of noise too- What's your trou-ble?
BASS.
cresc.
make a deal of noise too- What's your trou-ble?
p

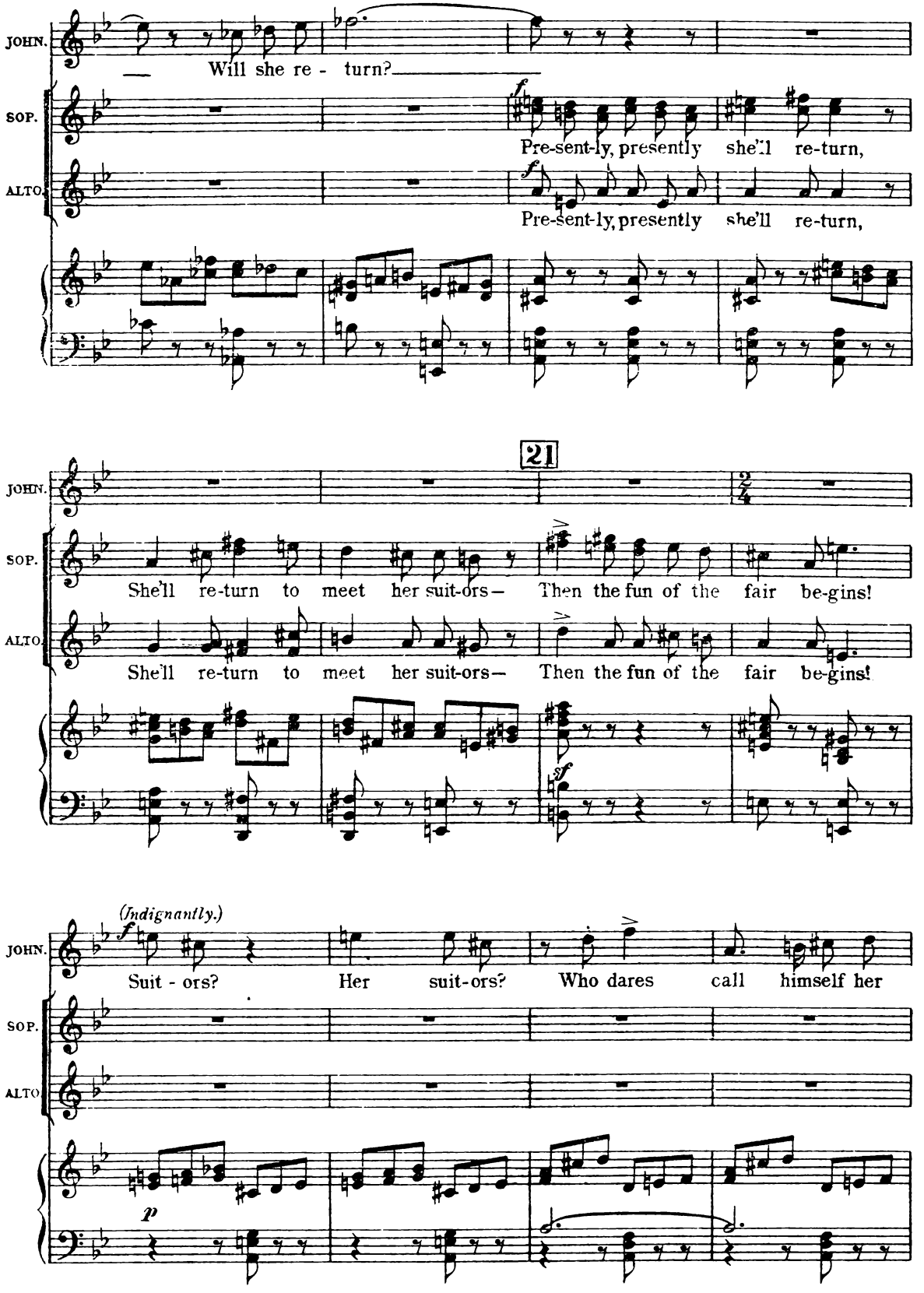

17
(The girls recognise John.)
cresc.
JOHN.
mf
Sir, if you will be kind, I pray you tell me—
SOP.
ALTO.
f
See! see! see! Look at him!
See! see! see!
18
Here's
Look at him! Look at him! Here's the fel - low that
Look at him! Look at him! Here's the fel - low that
heard our song, heard our song and could not fol - low. Faint heart,
heard our song, heard our song and could not fol - low. Faint heart,

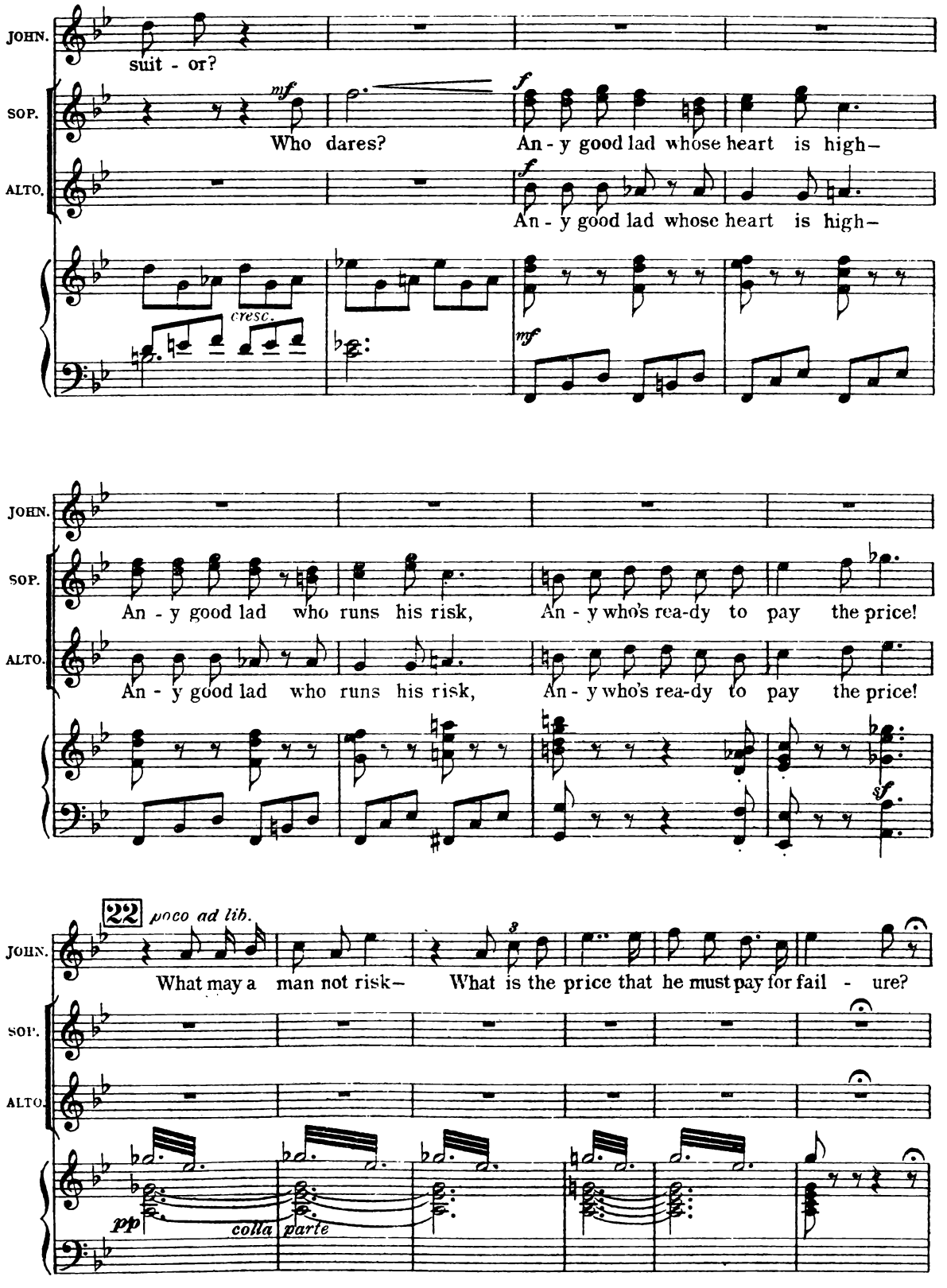

JOHN.
Mock if you
SOP.
Faint heart, Why___ are you here?
ALTO.
Faint heart, Why___ are you here?
sf
JOHN.
must, but tell me who was this that went a-way-
SOP.
ALTO.
JOHN.
The la-dy pass-ing yon - - der?
Hear___
SOP.
f
ALTO.
f
Hear___
cresc.

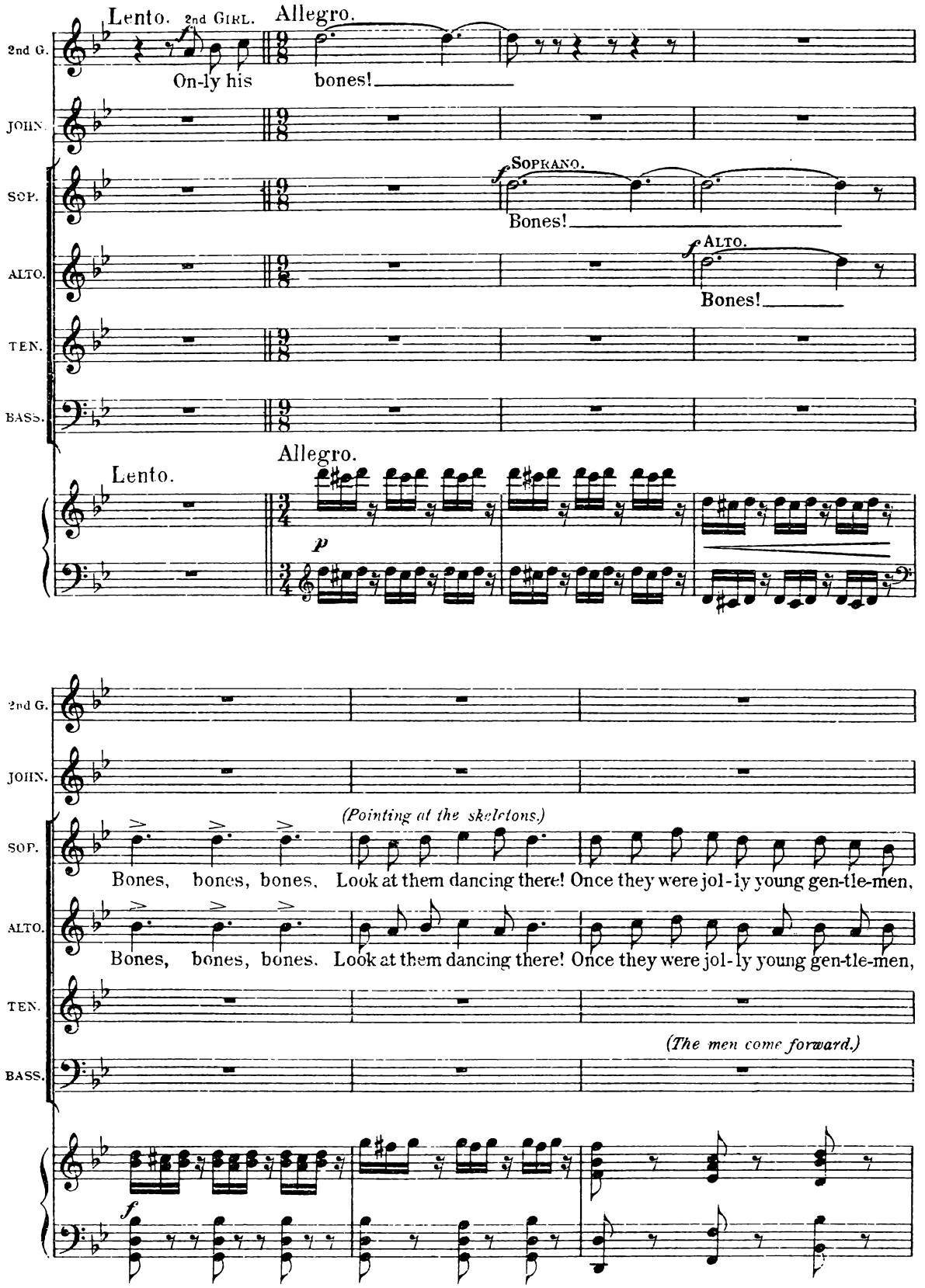

19
SOP.I.
Hear him! Hear him! Hear his ques - tion!
ALTO.
— him! Hear him! Hear his ques - tion!
mf
SOP.I.
All our sing - ing, all we told him, all's for - got - ten, ev - 'ry
SOP.II.
All our sing-ing, all we told him, all's for - got - ten, ev - 'ry
ALTO.
All our sing-ing, all we told him, all's for - got - ten, ev - 'ry
JOHN.
Why should you won-der? All my life's for - got-ten, All I have
SOP.I.
word!
SOP.II.
word!
ALTO.
word!
pp

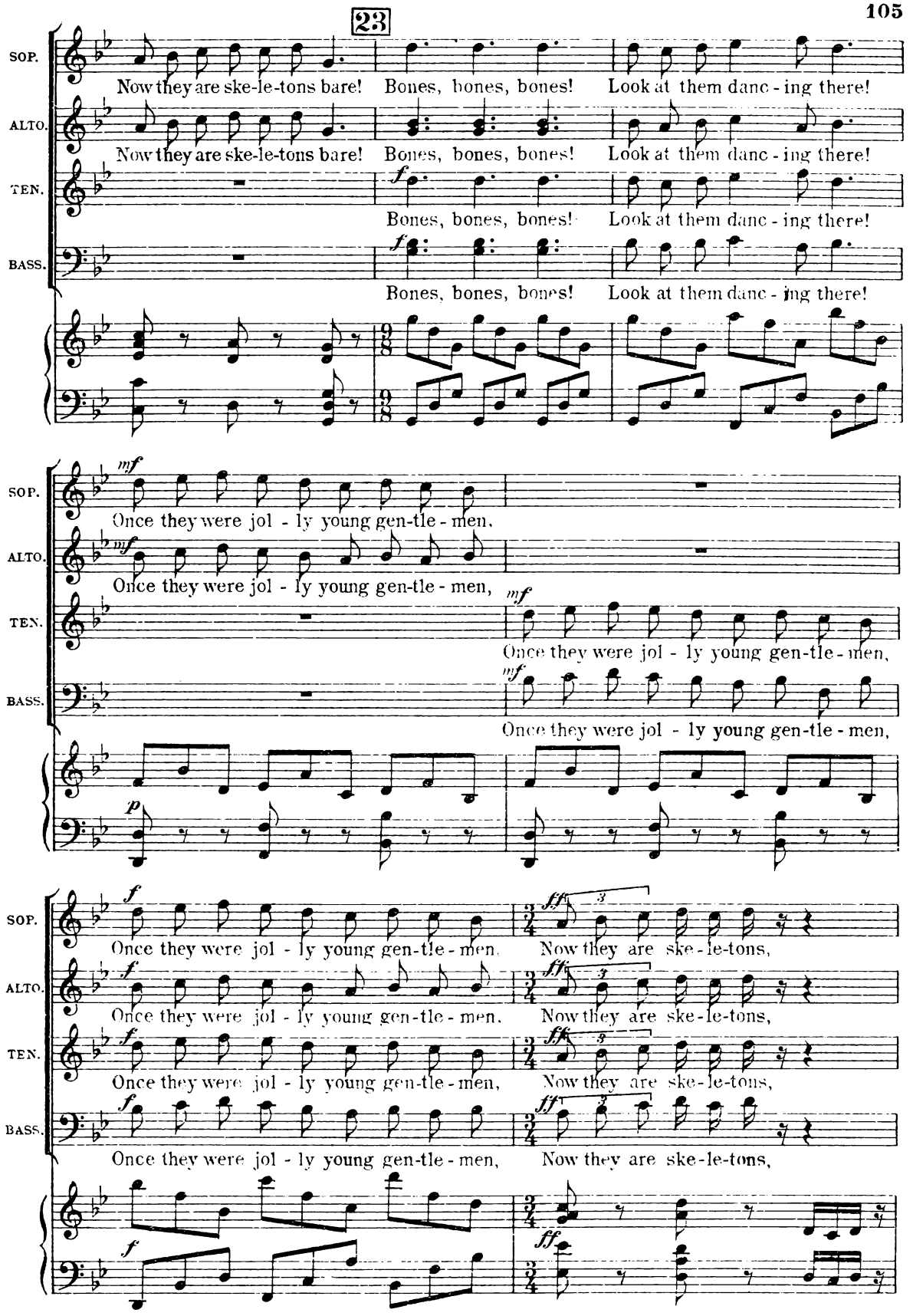

20
cresc.
f
JOHN.
thought or hoped or seen un-til this hour— un - til I saw her eyes!
SOP. I.
SOP. II.
Ha! ha!
ALT. I.
ALT. II.
JOHN.
SOP. I.
Un - til he saw her eyes! Ha! ha! ha!
SOP. II.
ha! Ha, ha, ha, Ha, ha, ha,
ALT. I.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
ALT. II.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
p

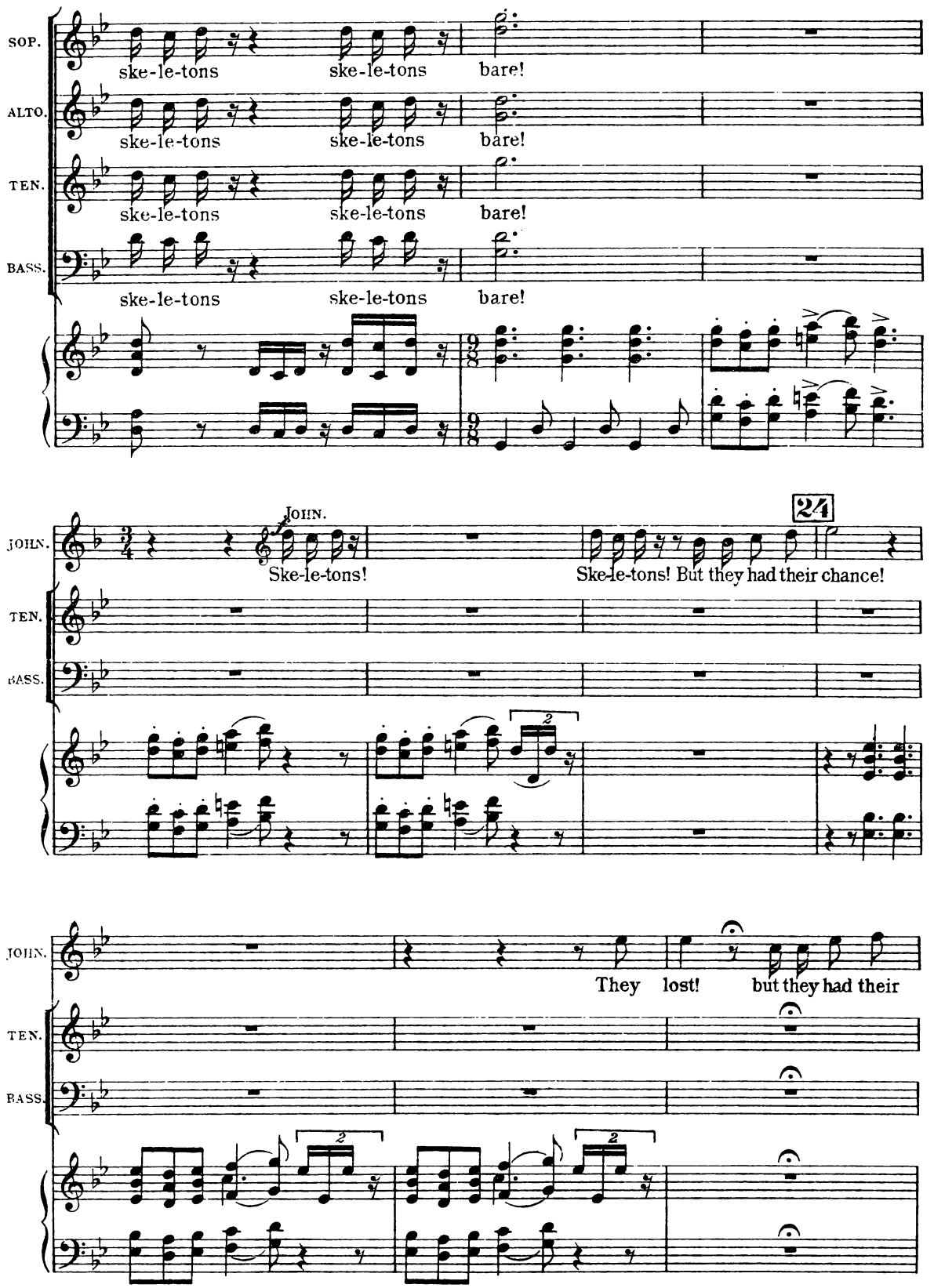

JOHN.
SOP. I.
Faint - heart has seen the Prin - cess! Ha, ha, ha, ha, ha,
SOP. II.
Faint - heart has seen the Prin - cess! Ha, ha, ha, ha, ha,
ALT. I.
Ha, ha, ha, ha, ha,
ALT. II.
Ha, ha, ha, ha, ha,
JOHN.
Whenshall I see her a - gain? Will she re - turn?
SOP. I.
ha!
SOP. II.
ha!
ALT. I.
ha!
ALT. II.
ha!
p
pp

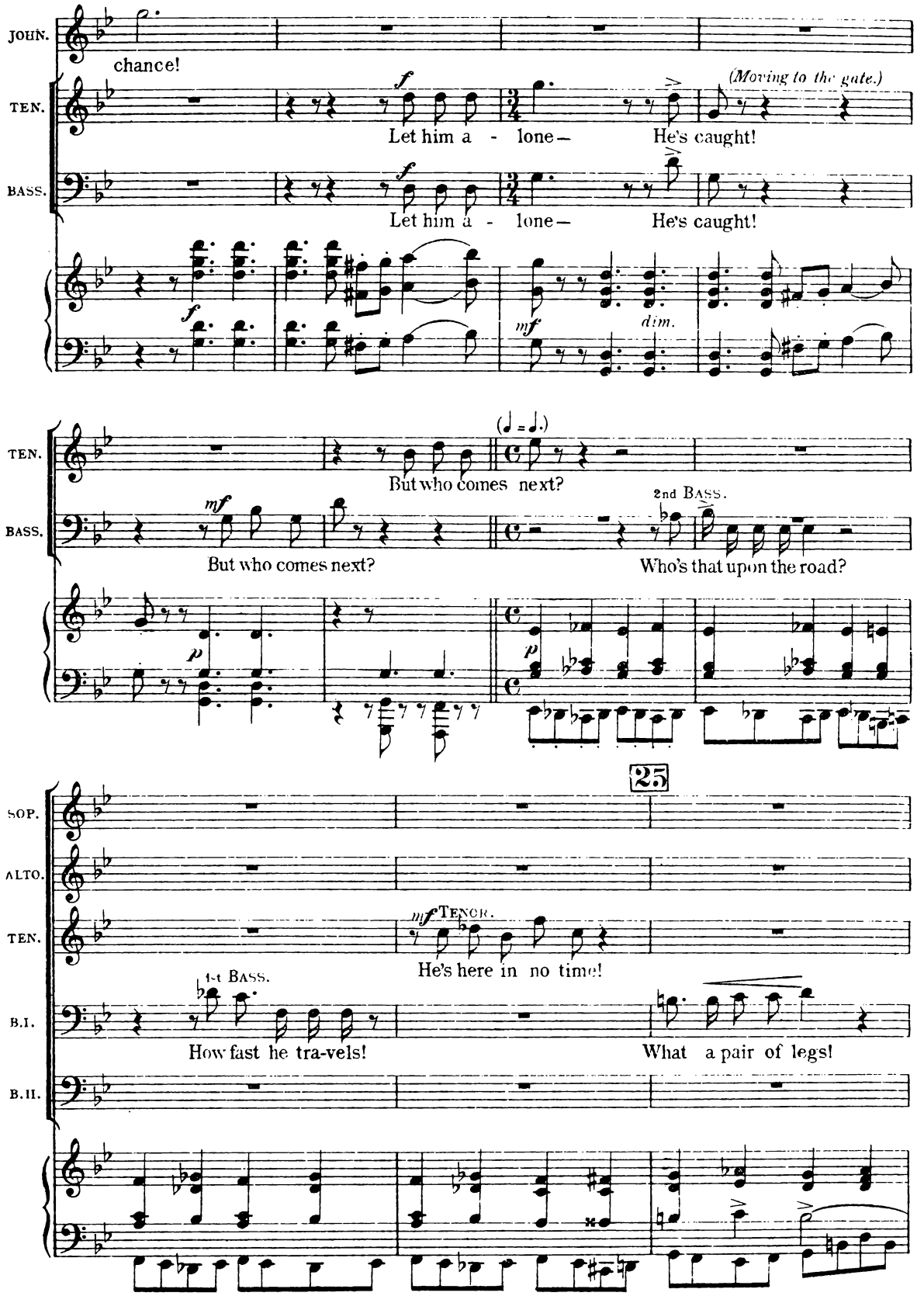

JOHN.
Will she re - turn?
SOP.
Pre-sent-ly, presently she'll re-turn,
ALTO.
Pre-sent-ly, presently she'll re-turn,
21
JOHN.
SOP.
She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!
ALTO.
She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!
(Indignantly.)
JOHN.
Suit - ors? Her suit-ors? Who dares call himself her
SOP.
ALTO.

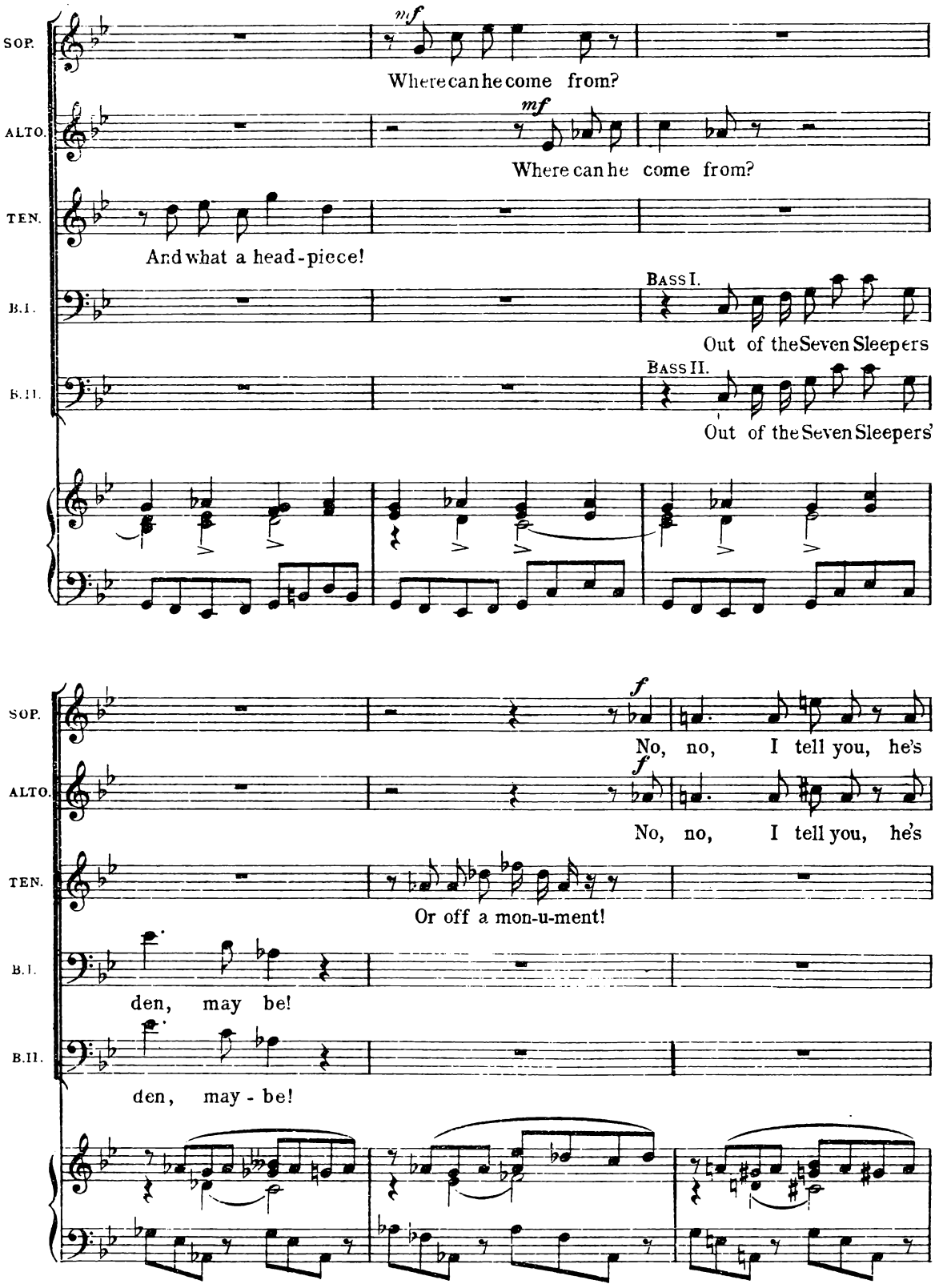

JOHN.
suit - or?
SOP.
mf
Who dares?
f
An - y good lad whose heart is high–
ALTO.
f
An - y good lad whose heart is high–
cresc.
mf
JOHN.
SOP.
An - y good lad who runs his risk,
An - y who's rea-dy to pay the price!
ALTO.
An - y good lad who runs his risk,
An - y who's rea-dy to pay the price!
sf
22
poco ad lib.
JOHN.
What may a man not risk–
What is the price that he must pay for fail - ure?
SOP.
ALTO.
pp
colla parte

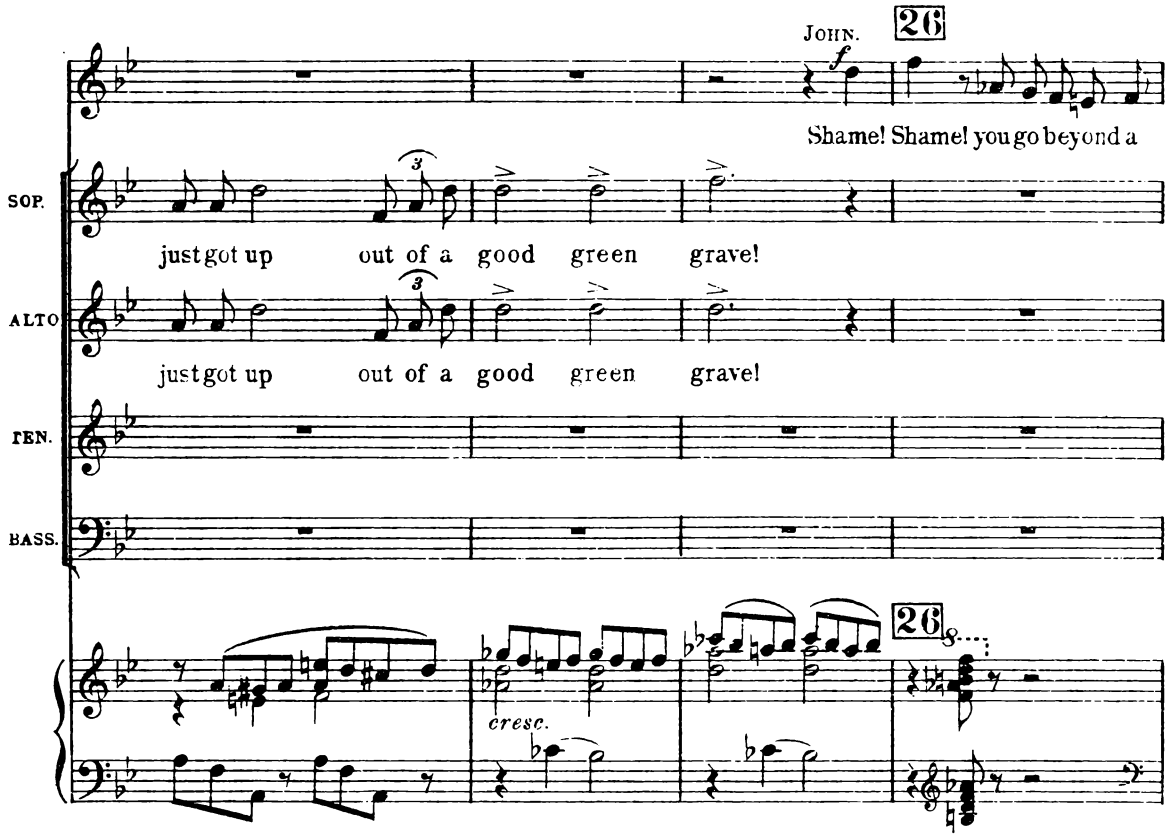

Lento.
2nd GIRL.
Allegro.
2nd G.
On-ly his
bones!
JOHN.
SOP.
SOPRANO.
Bones!
ALTO.
Bones!
TEN.
BASS.
Allegro.
Lento.
p
(Pointing at the skeletons.)
Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,
Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,
(The men come forward.)
f


23
SOP.
ALTO.
TEN.
BASS.
Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!
Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!
Bones, bones, bones! Look at them danc-ing there!
Bones, bones, bones! Look at them danc-ing there!
Once they were jol-ly young gen-tle-men,
Once they were jol-ly young gen-tle-men,
Once they were jol-ly young gen-tle-men,
Once they were jol-ly young gen-tle-men,
Once they were jol-ly young gen-tle-men, Now they are ske-le-tons,
Once they were jol-ly young gen-tle-men, Now they are ske-le-tons,
Once they were jol-ly young gen-tle-men, Now they are ske-le-tons,
Once they were jol-ly young gen-tle-men, Now they are ske-le-tons,

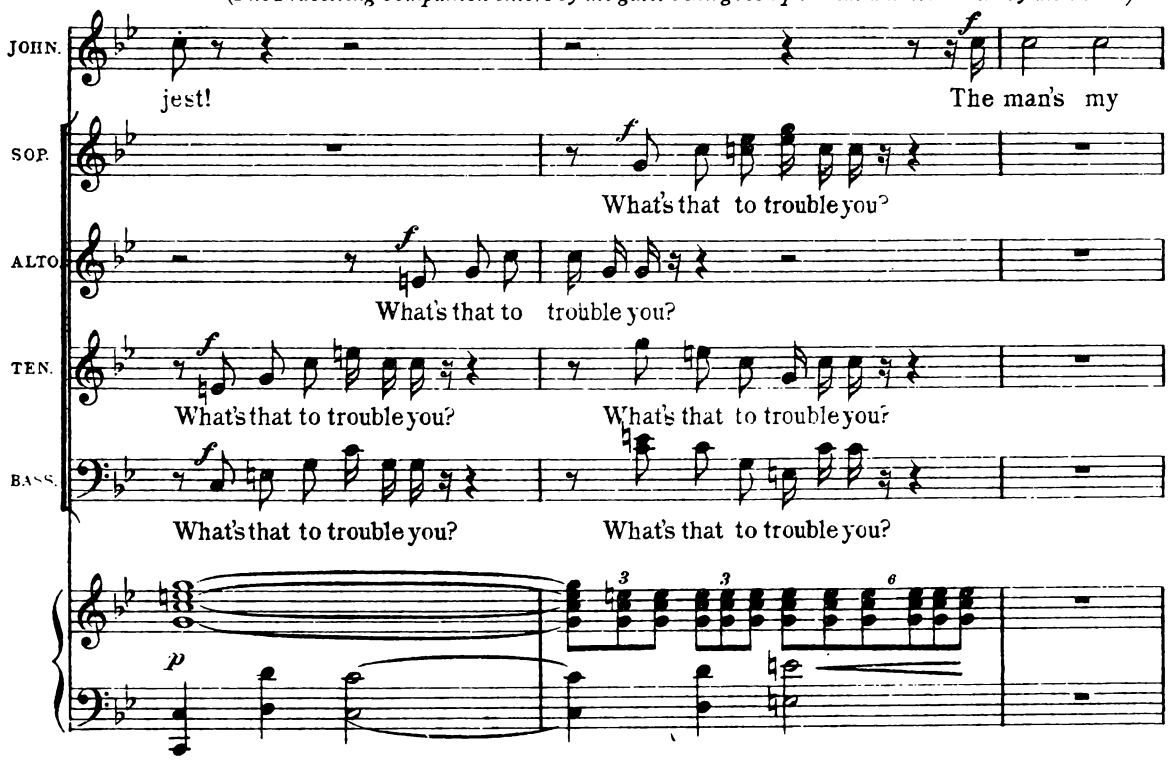

SOP.
ske-le-tons ske-le-tons bare!
ALTO.
ske-le-tons ske-le-tons bare!
TEN.
ske-le-tons ske-le-tons bare!
BASS.
ske-le-tons ske-le-tons bare!
JOHN.
Ske-le-tons!
24
Ske-le-tons! But they had their chance!
TEN.
BASS.
JOHN.
They lost! but they had their
TEN.
BASS.

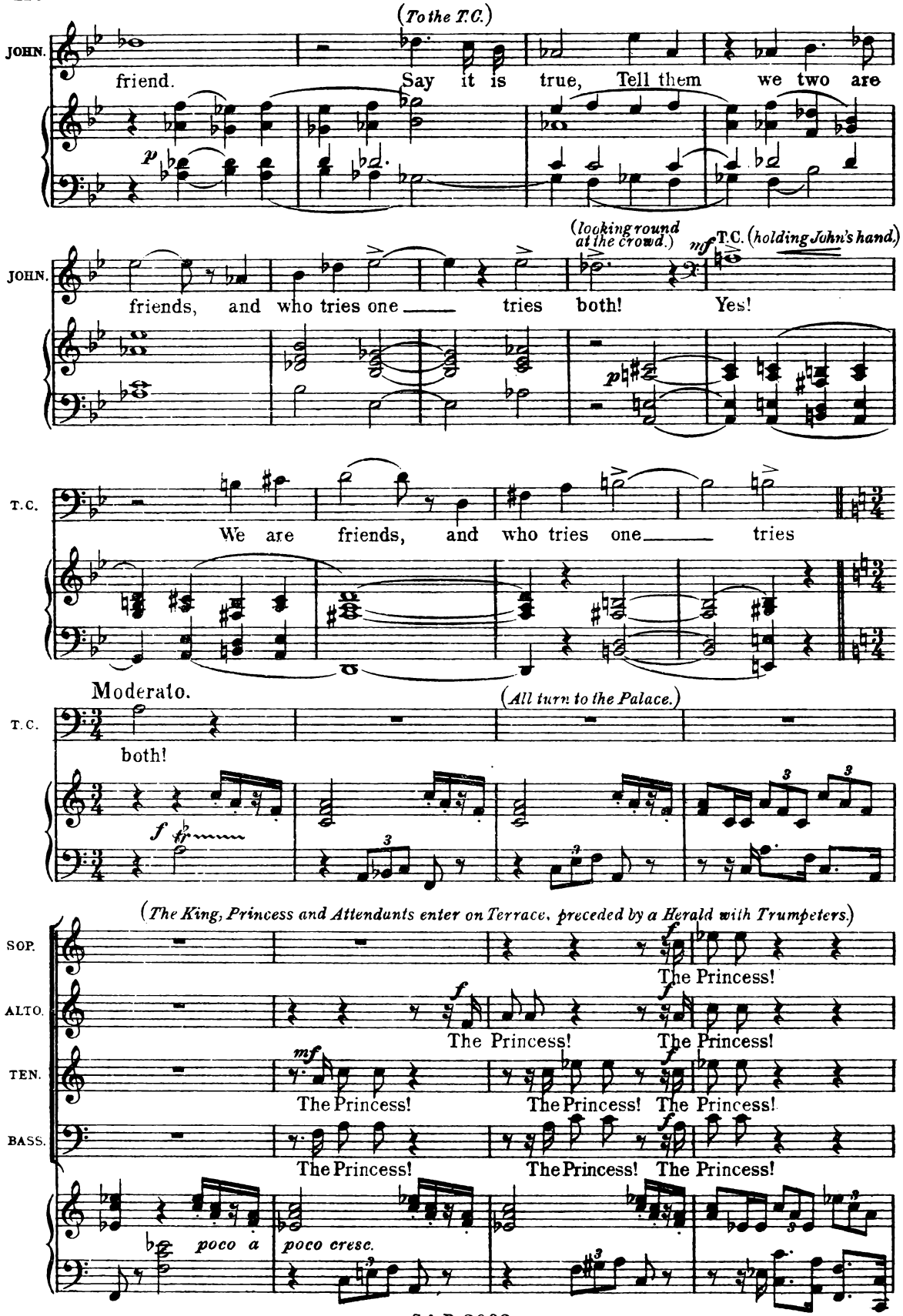

JOHN.
chance!
TEN.
Let him a - lone—
(Moving to the gate.)
He's caught!
BASS.
Let him a - lone—
He's caught!
dim.
(♩ = ♩.)
But who comes next?
2nd BASS.
But who comes next?
Who's that upon the road?
25
SOP.
ALTO.
TEN.
TENOR.
He's here in no time!
1st BASS.
How fast he tra-vels!
What a pair of legs!
B.I.
B.II.

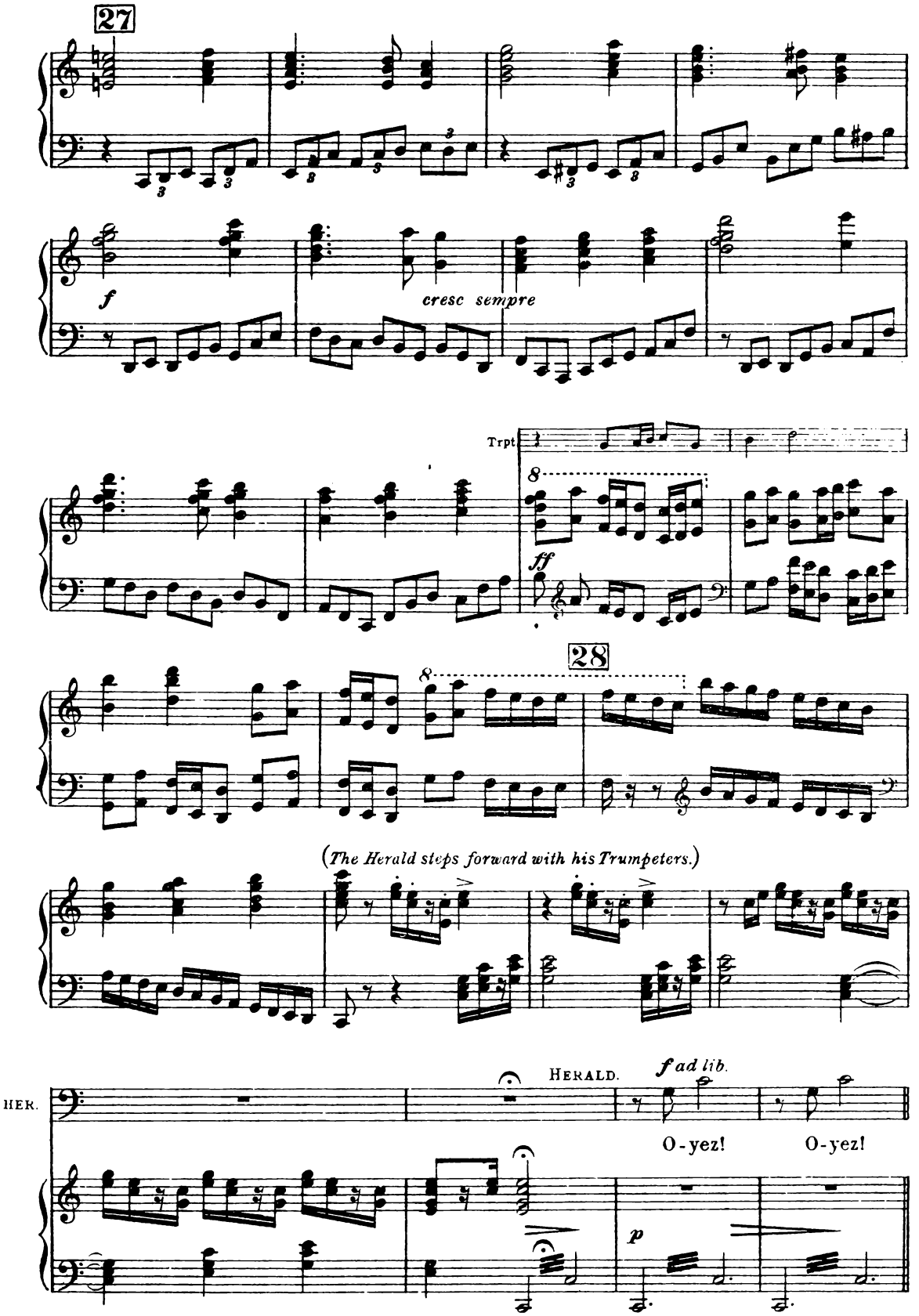

SOP.
ALTO.
TEN.
B.I.
B.II.
mf
Where can he come from?
mf
Where can he come from?
And what a head-piece!
Bass I.
Out of the Seven Sleepers
Bass II.
Out of the Seven Sleepers'
f
No, no, I tell you, he's
f
No, no, I tell you, he's
Or off a mon-u-ment!
den, may be!
den, may - be!

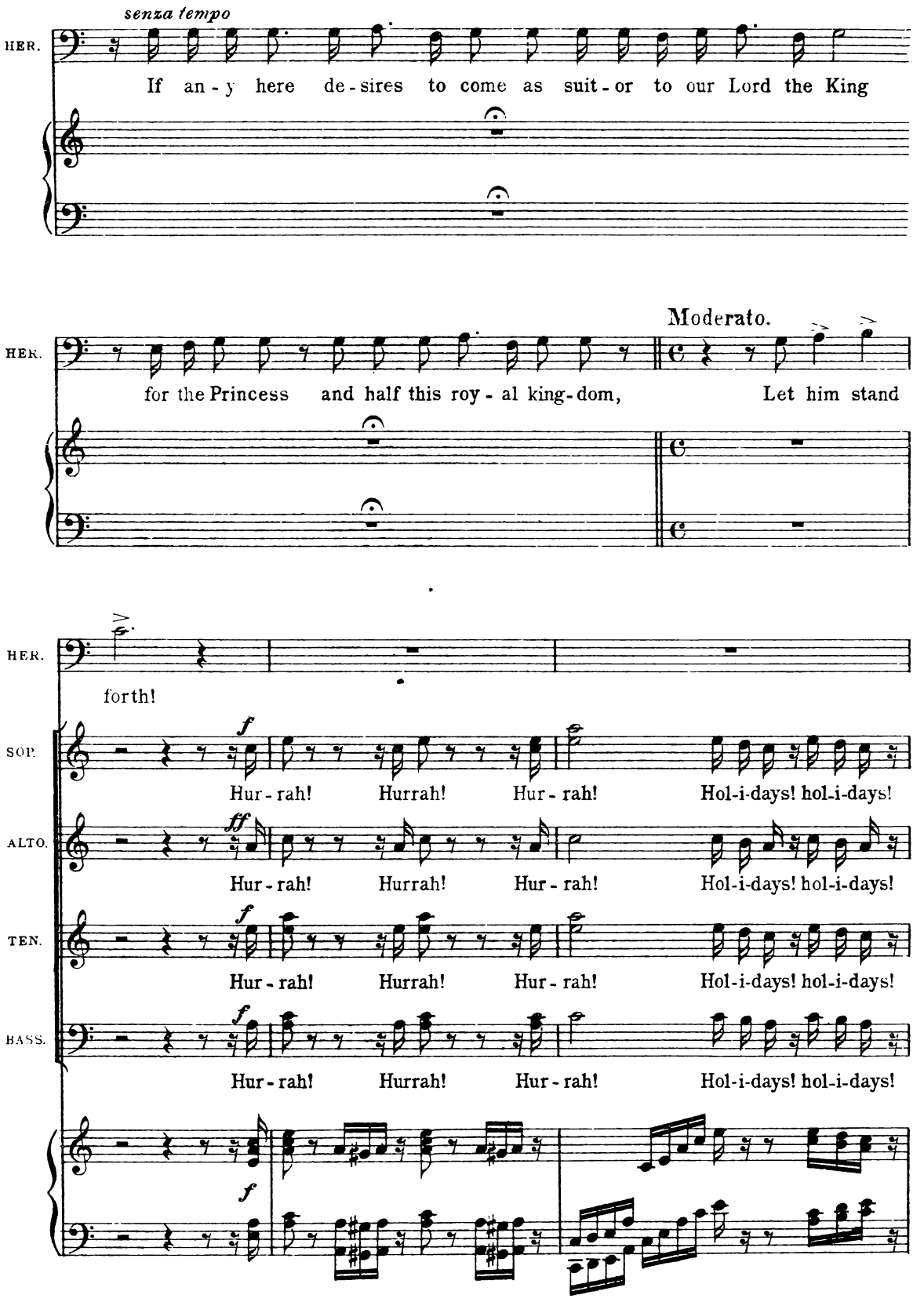


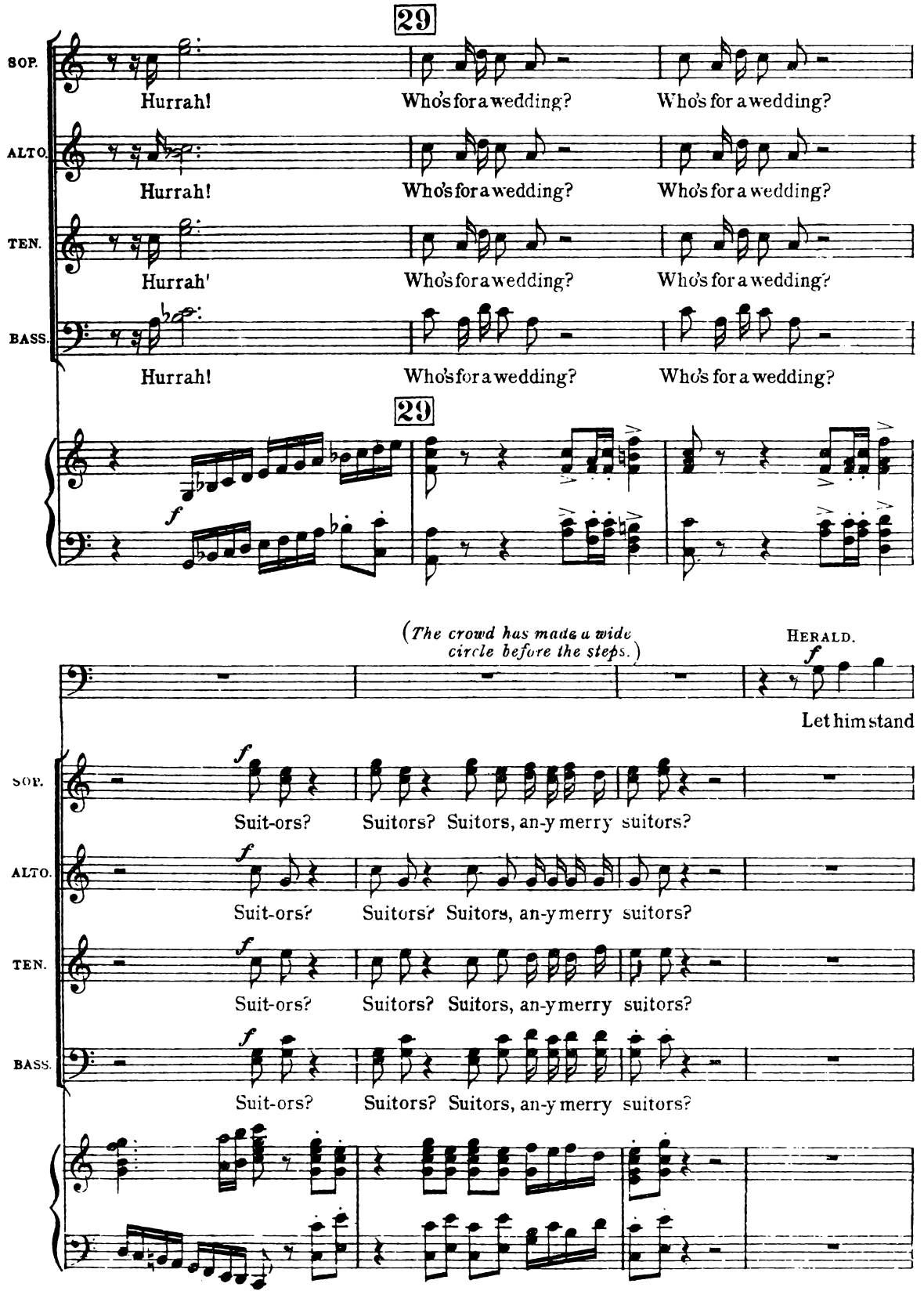
(The Travelling Companion enters by the gate. John goes up to him and takes him by the hand.)

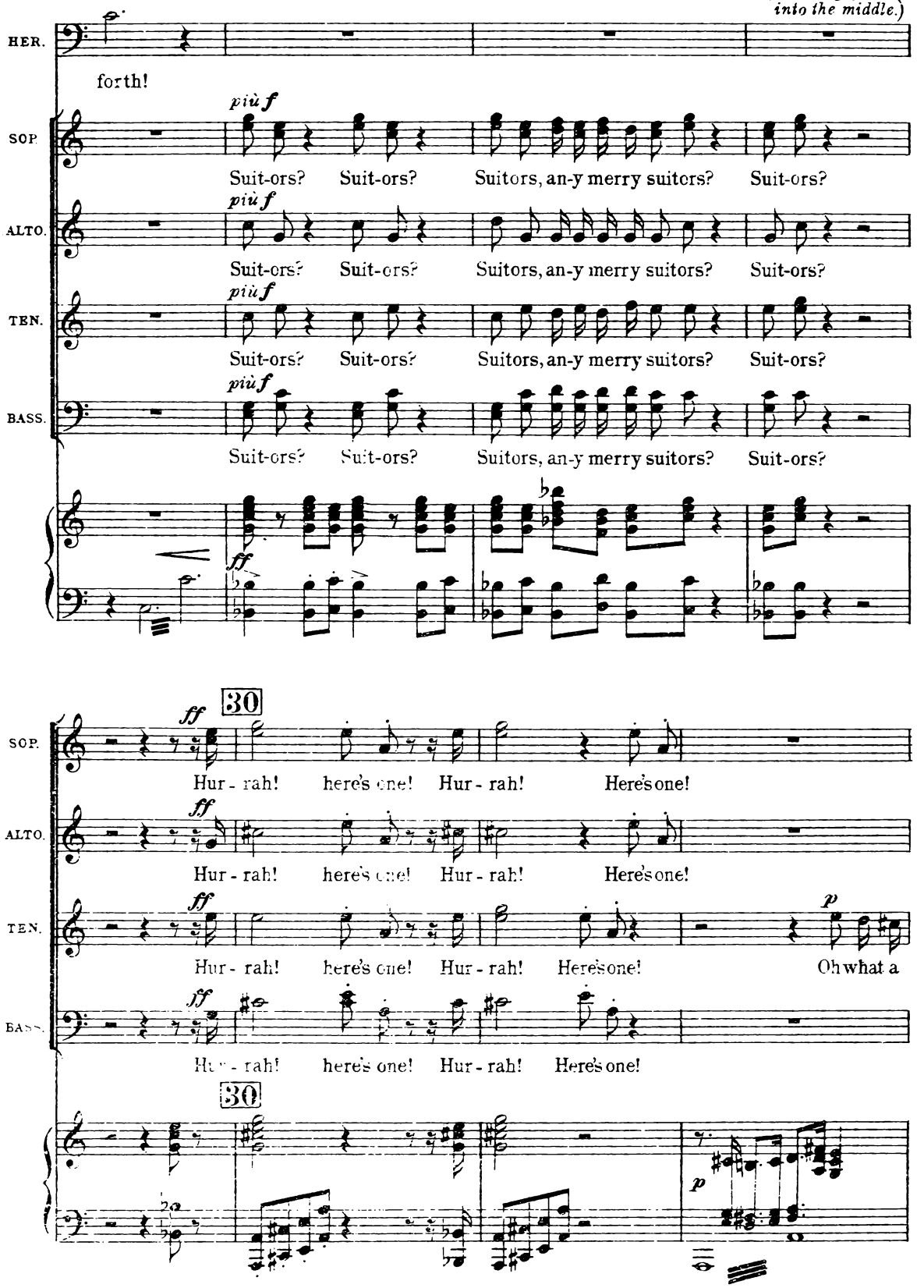


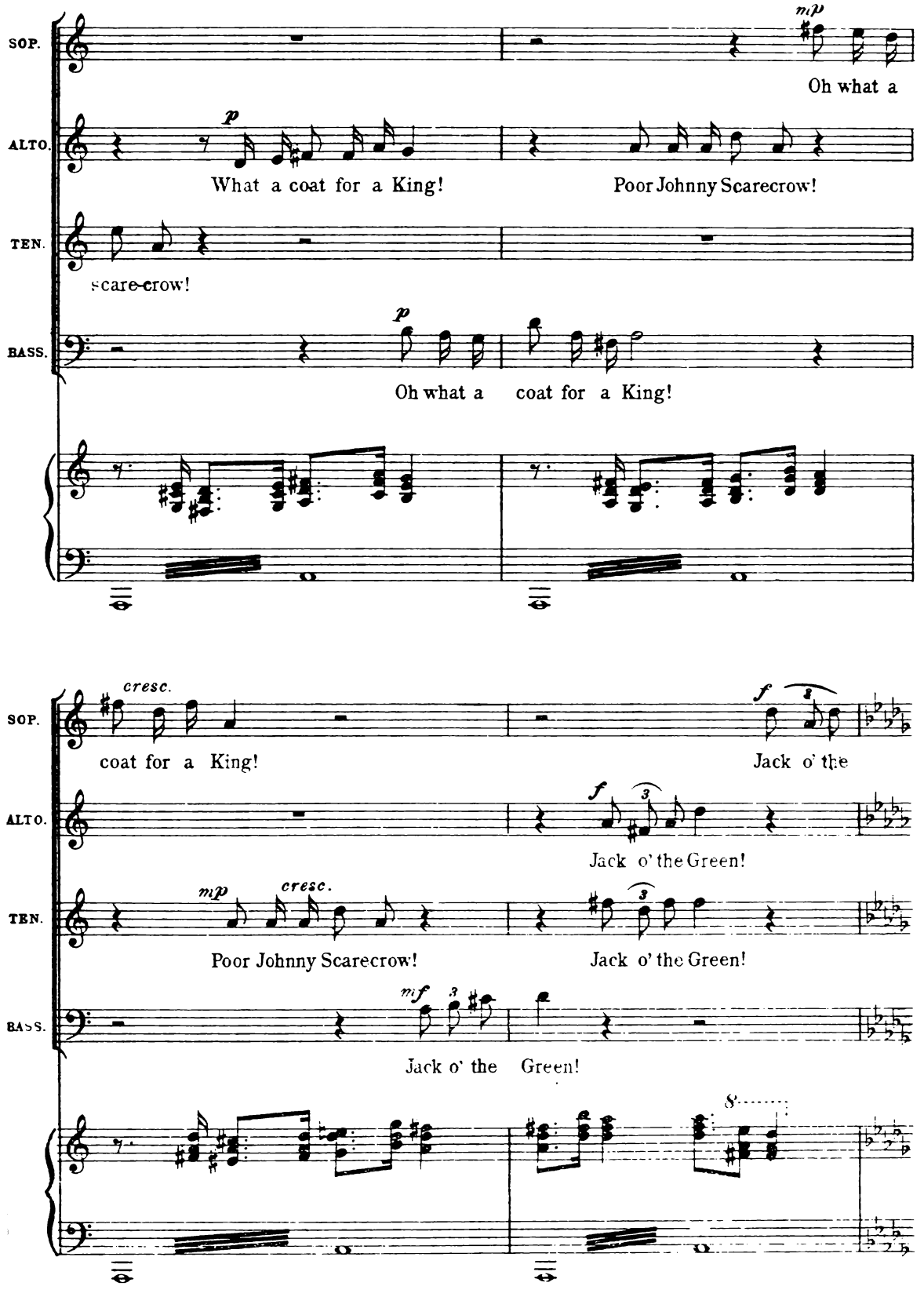

(To the T.C.)
JOHN.
friend. Say it is true, Tell them we two are
p
(looking round at the crowd.)
mf
T.C. (holding John's hand.)
JOHN.
friends, and who tries one tries both! Yes!
p
T.C.
We are friends, and who tries one tries
Moderato.
(All turn to the Palace.)
T.C.
both!
f
(The King, Princess and Attendants enter on Terrace, preceded by a Herald with Trumpeters.)
SOP.
ALTO.
TEN.
BASS.
The Princess!
The Princess!
The Princess!
The Princess!
The Princess!
The Princess!
The Princess!
The Princess!
poco a
poco cresc.

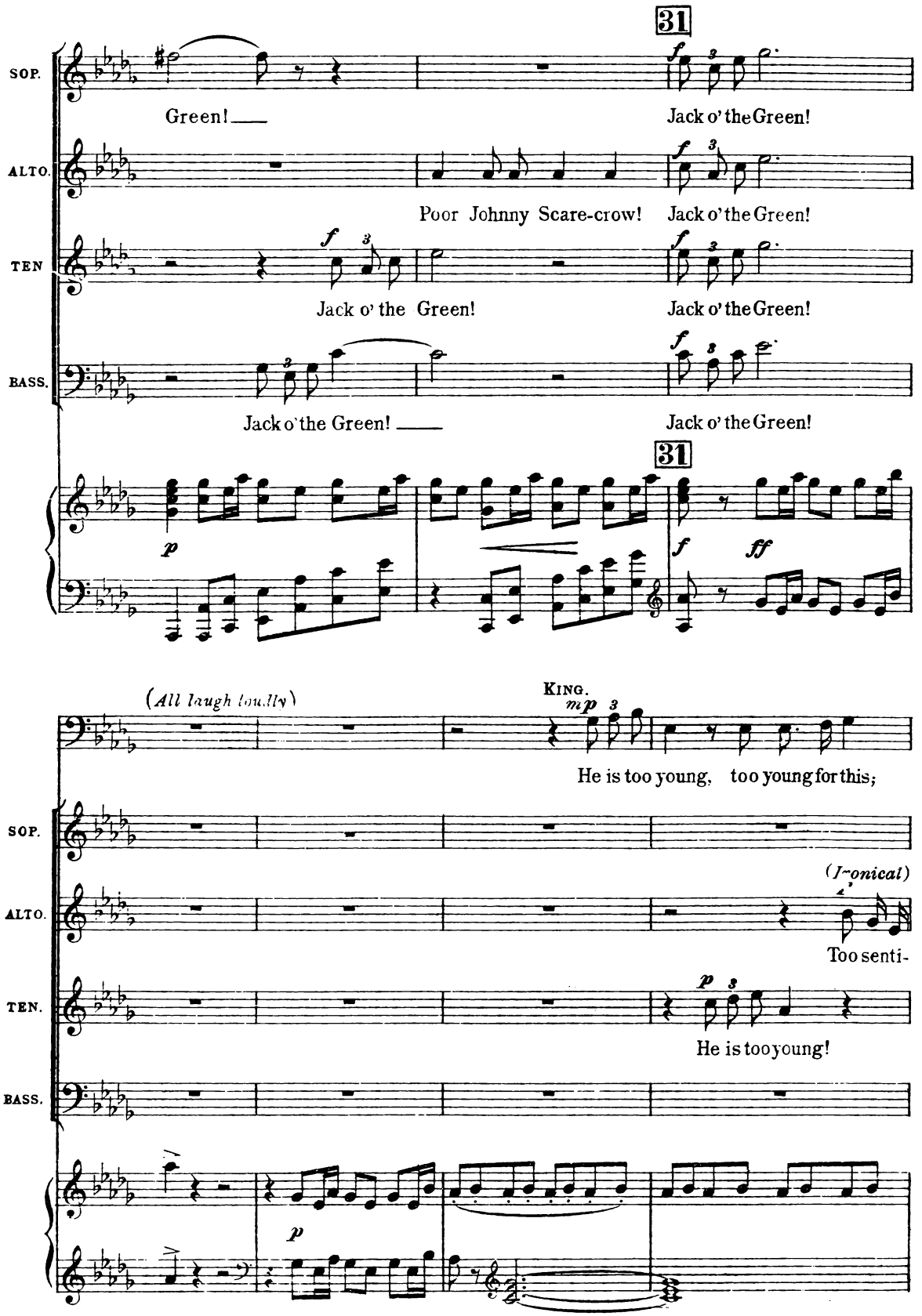

27
f
cresc sempre
Trpt
ff
28
(The Herald steps forward with his Trumpeters.)
HER.
HERALD.
f ad lib.
O-yez!
O-yez!
p

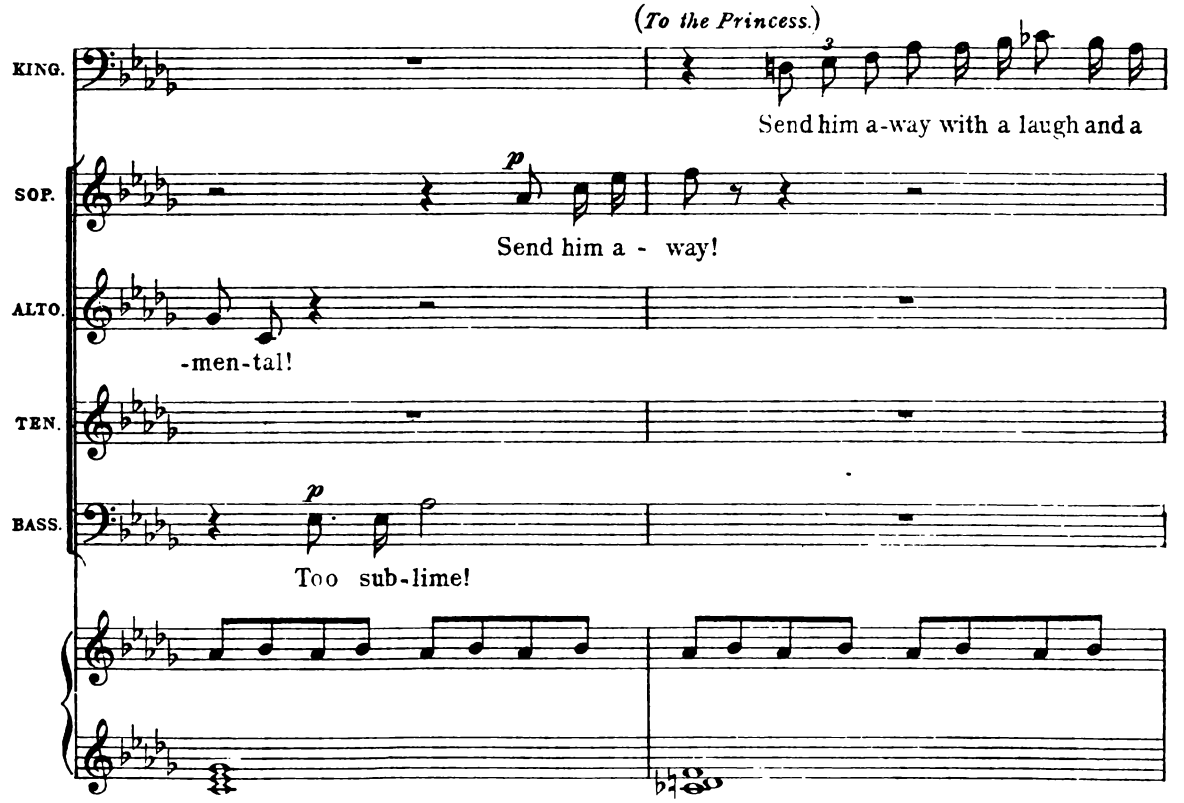

senza tempo
HER.
If an - y here de - sires to come as suit - or to our Lord the King
Moderato.
HER.
for the Princess and half this roy - al king - dom, Let him stand
HER.
forth!
SOP.
f
Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!
ALTO.
ff
Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!
TEN.
f
Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!
BASS.
f
Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!
f

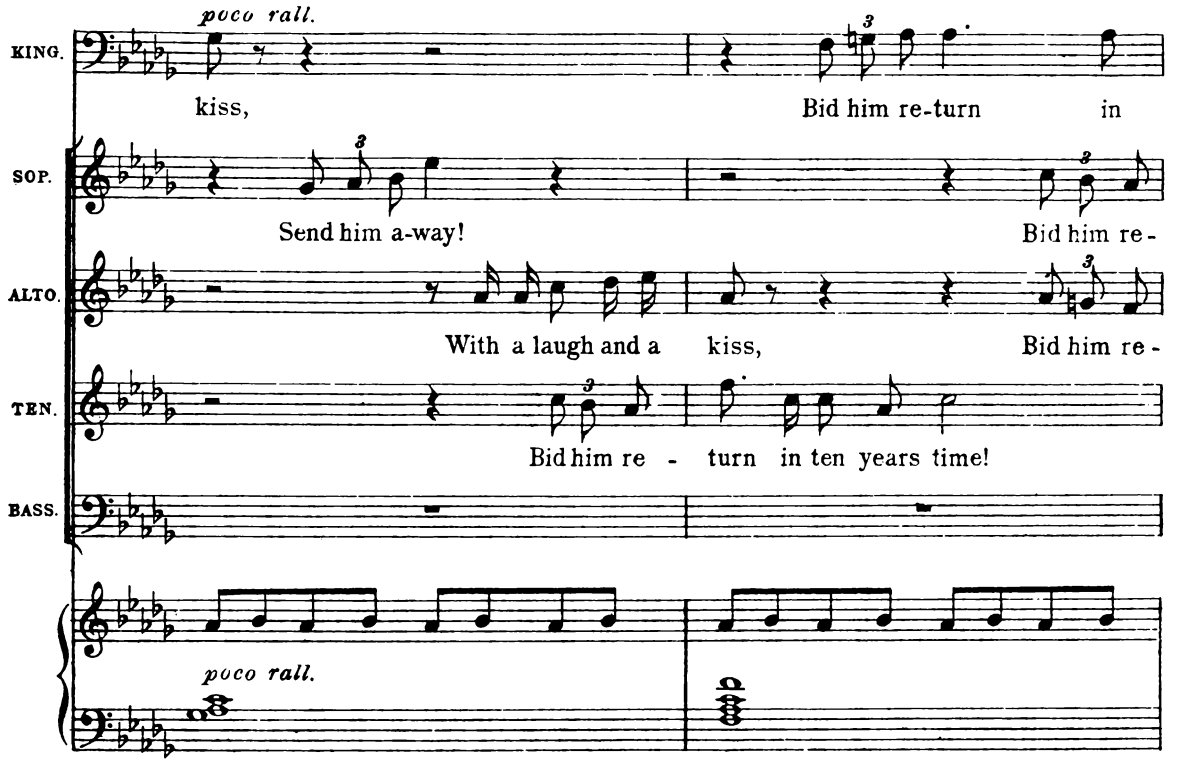

29
SOP.
Hurrah!
Who's for a wedding?
Who's for a wedding?
ALTO.
Hurrah!
Who's for a wedding?
Who's for a wedding?
TEN.
Hurrah!
Who's for a wedding?
Who's for a wedding?
BASS.
Hurrah!
Who's for a wedding?
Who's for a wedding?
29
f
(The crowd has made a wide circle before the steps.)
HERALD.
f
Let him stand
SOP.
f
Suit-ors?
Suitors? Suitors, an-y merry suitors?
ALTO.
f
Suit-ors?
Suitors? Suitors, an-y merry suitors?
TEN.
f
Suit-ors?
Suitors? Suitors, an-y merry suitors?
BASS.
f
Suit-ors?
Suitors? Suitors, an-y merry suitors?

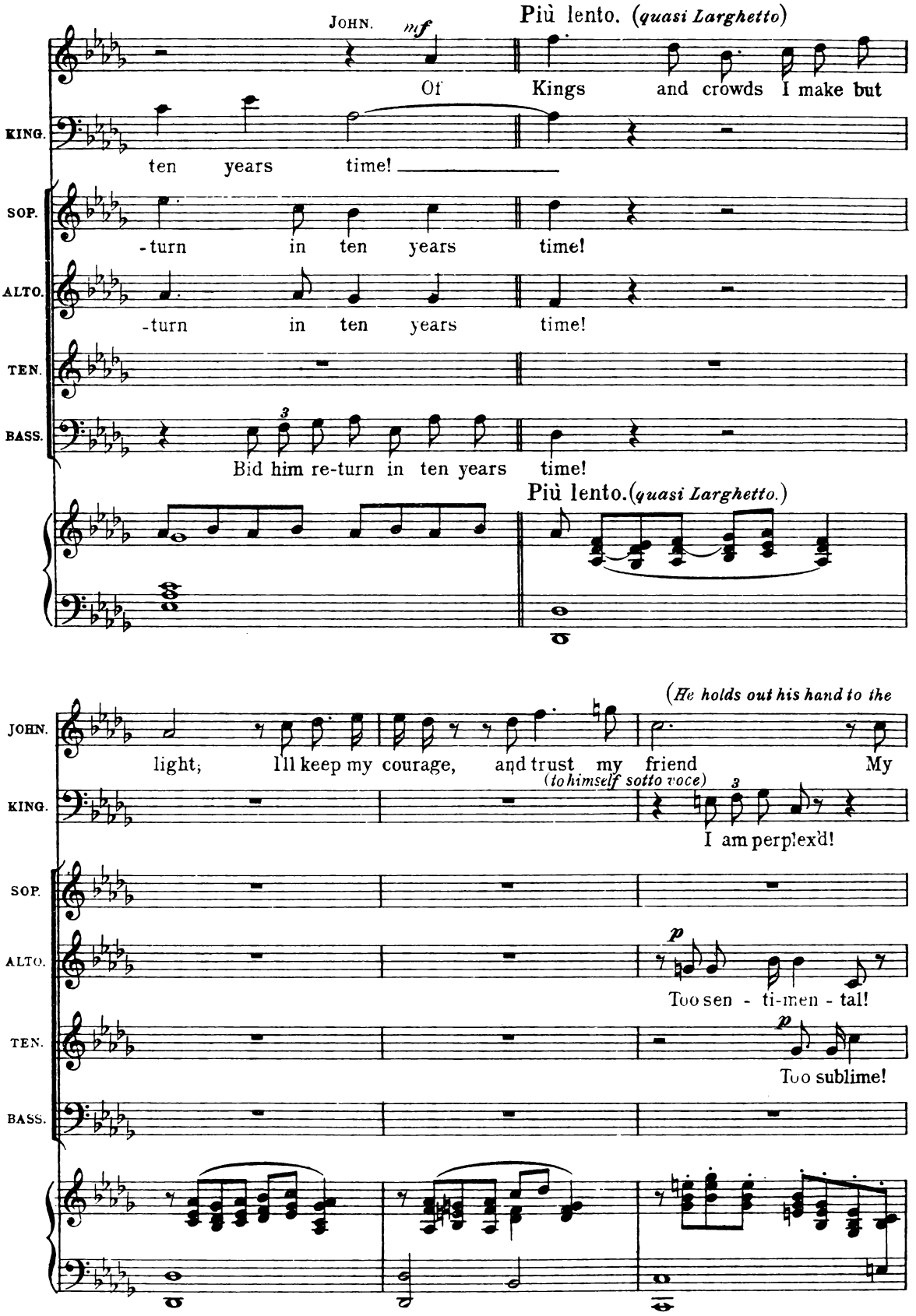

(John steps forward into the middle.)
HER.
forth!
SOP.
ALTO.
TEN.
BASS.
più f
Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?
ff
30
Hur - rah! here's one! Hur - rah! Here's one!
p
Oh what a

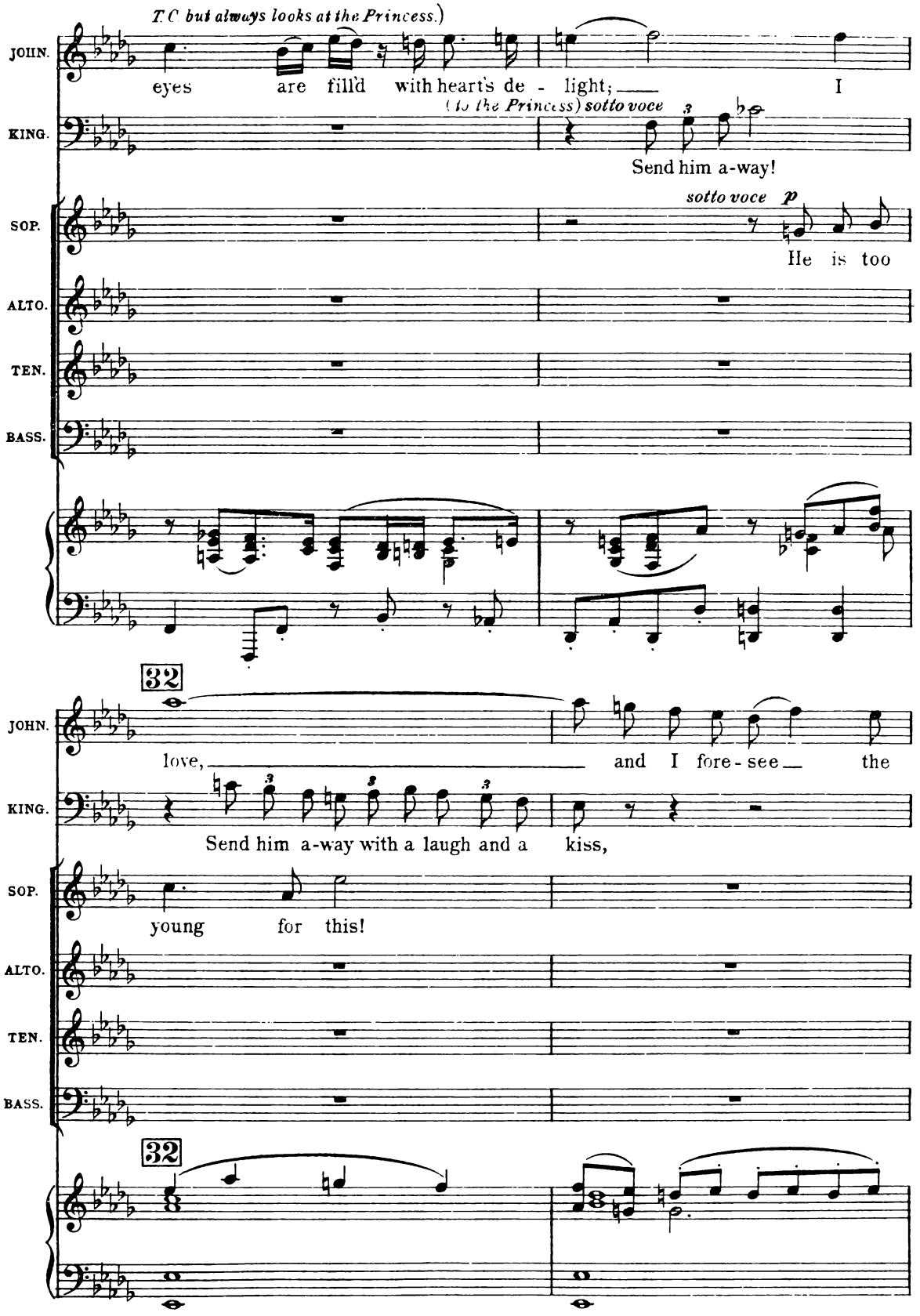

SOP.
ALTO.
TEN.
BASS.
mp
Oh what a
p
What a coat for a King!
Poor Johnny Scarecrow!
scare-crow!
p
Oh what a coat for a King!
cresc.
coat for a King!
f
Jack o' the
f
Jack o' the Green!
mp
cresc.
Poor Johnny Scarecrow!
Jack o' the Green!
mf
Jack o' the Green!
8

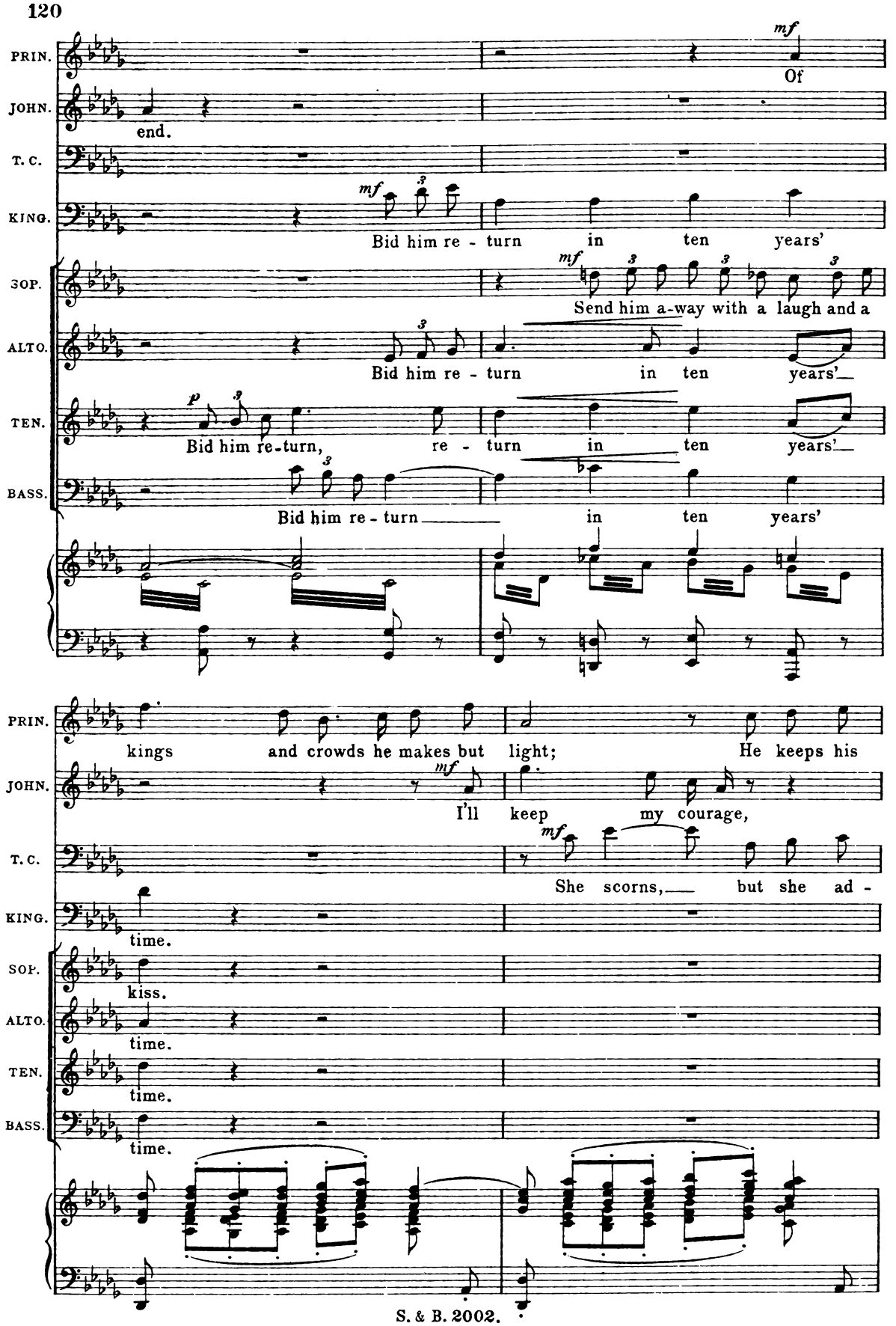

31
SOP.
Green!
Jack o' the Green!
ALTO.
Poor Johnny Scare-crow!
Jack o' the Green!
TEN
Jack o' the Green!
Jack o' the Green!
BASS.
Jack o' the Green!
Jack o' the Green!
31
(All laugh loudly)
KING.
He is too young, too young for this;
SOP.
(Ironical)
ALTO.
Too senti-
TEN.
He is too young!
BASS.

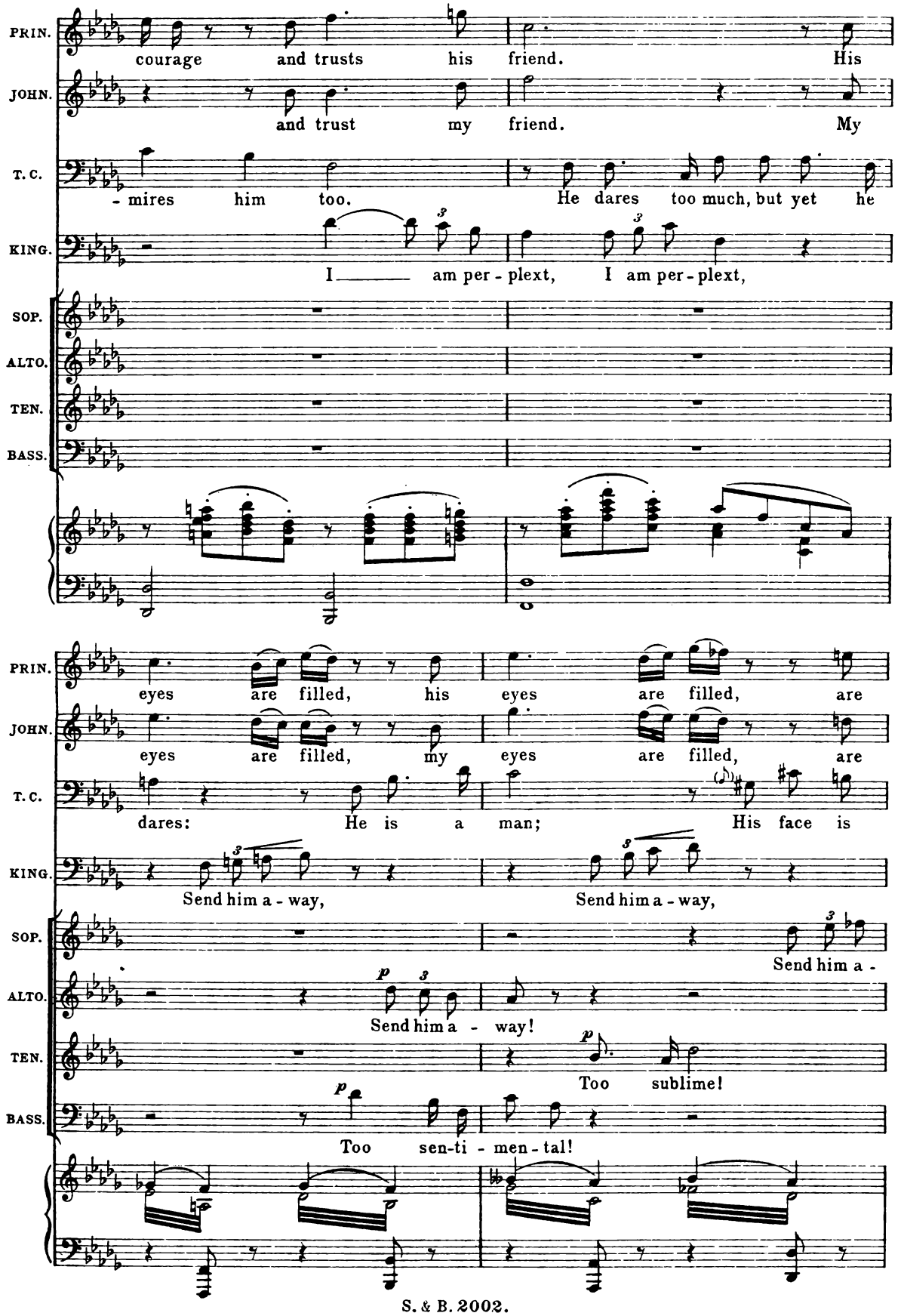

(To the Princess.)
KING.
Send him a-way with a laugh and a
SOP.
p
Send him a - way!
ALTO.
-men-tal!
TEN.
BASS.
p
Too sub-lime!

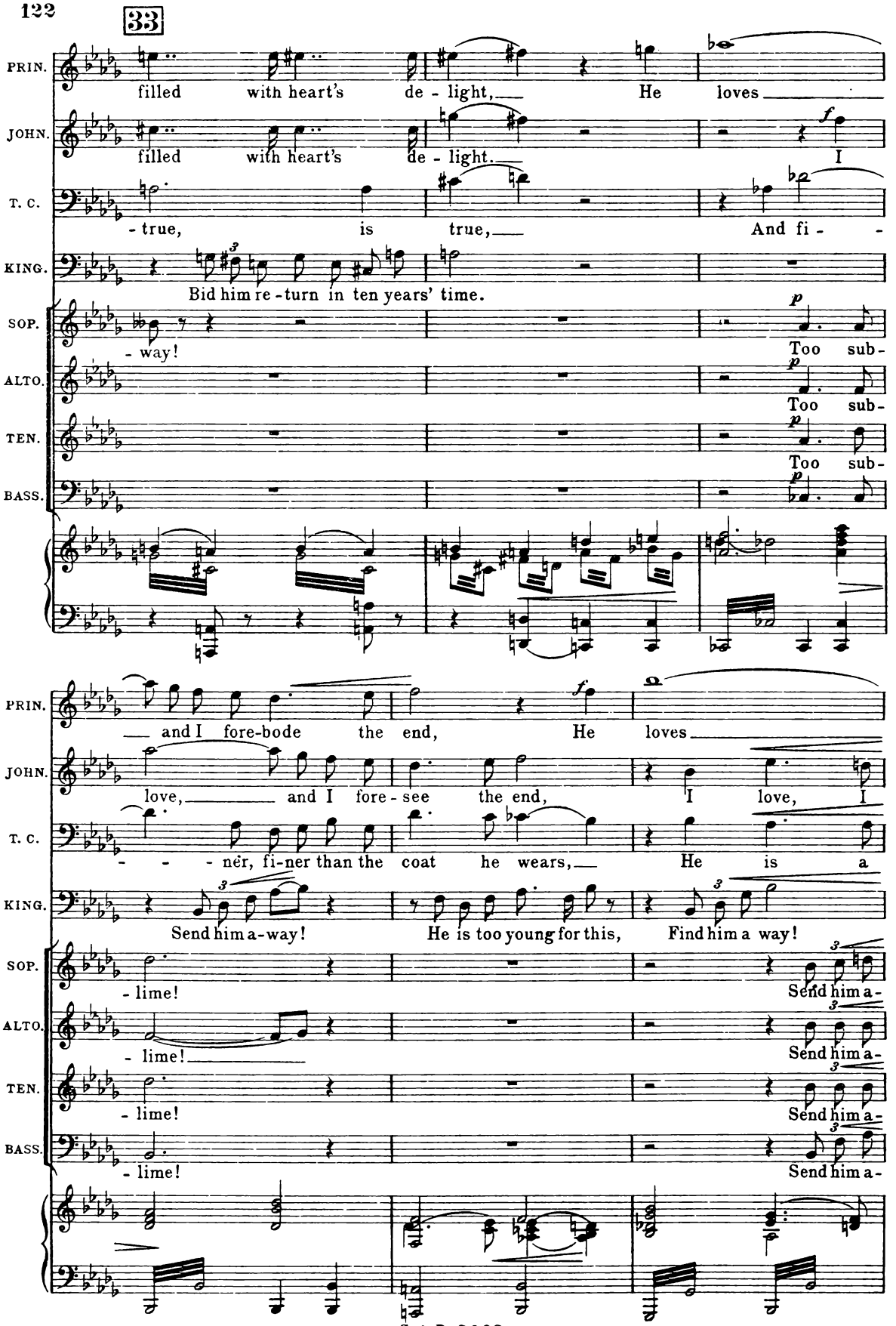

poco rall.
KING.
kiss,
Bid him re-turn in
SOP.
Send him a-way!
Bid him re -
ALTO.
With a laugh and a kiss,
Bid him re -
TEN.
Bid him re - turn in ten years time!
BASS.
poco rall.

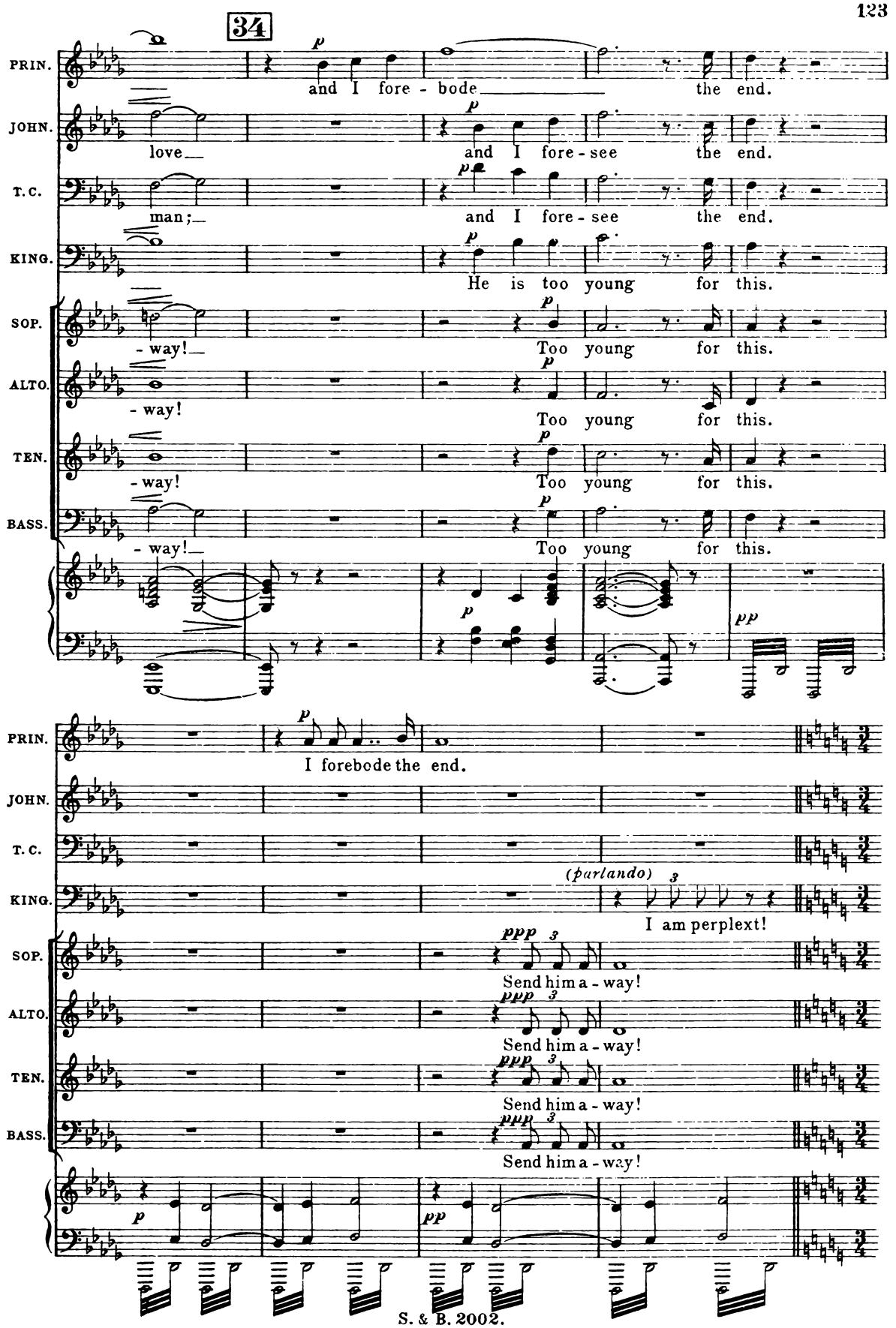

JOHN.
mf
Più lento. (quasi Larghetto)
Of Kings and crowds I make but
KING.
ten years time!
SOP.
-turn in ten years time!
ALTO.
-turn in ten years time!
TEN.
BASS.
Bid him re-turn in ten years time!
Più lento. (quasi Larghetto.)
(He holds out his hand to the
JOHN.
light; I'll keep my courage, and trust my friend My
(to himself sotto voce)
KING.
I am perplex'd!
SOP.
ALTO.
p
Too sen - ti-men - tal!
TEN.
p
Too sublime!
BASS.

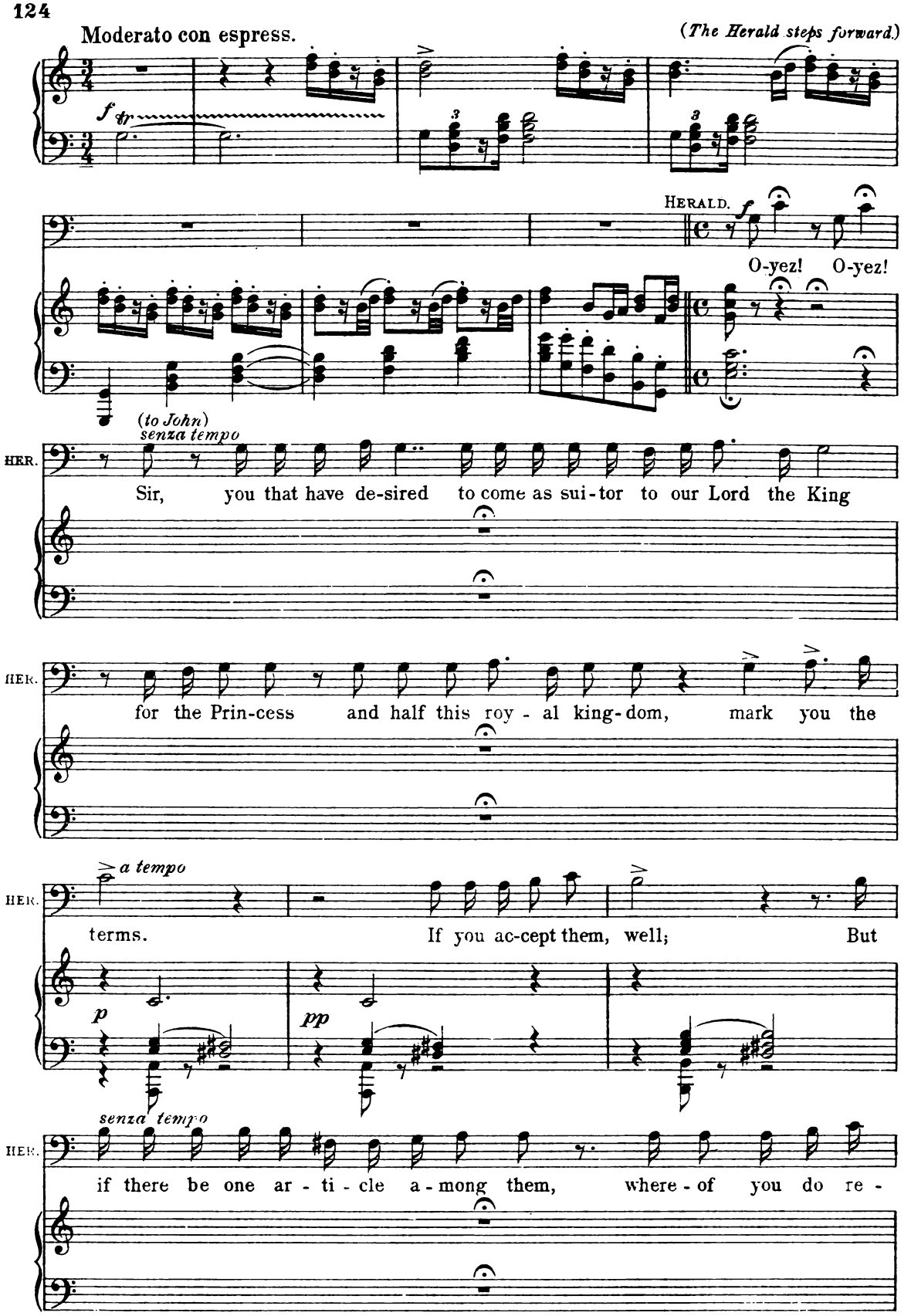

(T.C but always looks at the Princess.)
JOHN.
eyes are fill'd with heart's de - light; I
KING.
(to the Princess) sotto voce
Send him a-way!
SOP.
sotto voce p
He is too
ALTO.
TEN.
BASS.
32
JOHN.
love, and I fore - see the
KING.
Send him a-way with a laugh and a kiss,
SOP.
young for this!
ALTO.
TEN.
BASS.
32

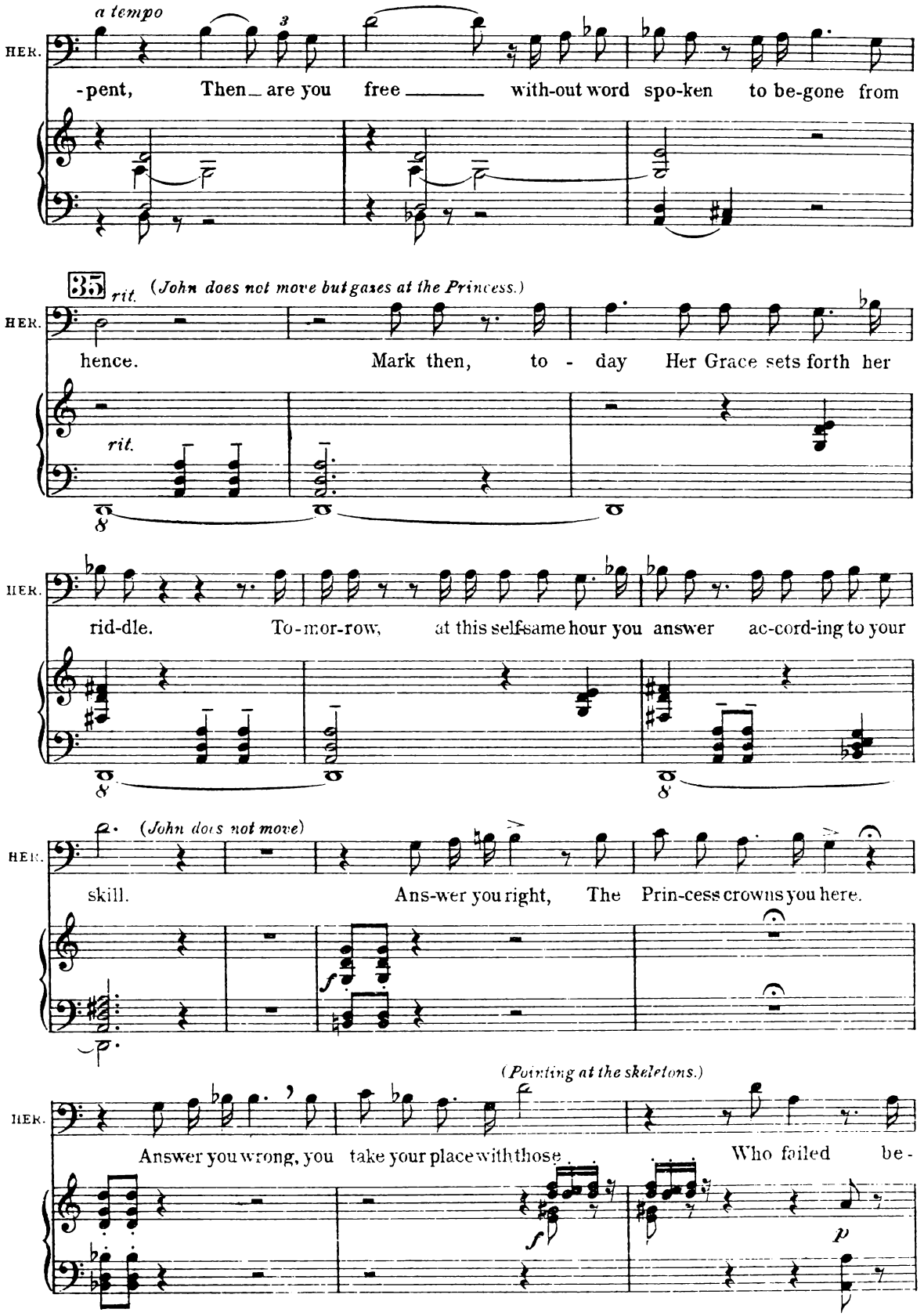

PRIN.
JOHN.
T. C.
KING.
SOP.
ALTO.
TEN.
BASS.
mf
Of
end.
Bid him re - turn in ten years'
Send him a-way with a laugh and a
Bid him re - turn in ten years'
p
Bid him re-turn, re - turn in ten years'
Bid him re - turn in ten years'
kings and crowds he makes but light; He keeps his
I'll keep my courage,
She scorns, but she ad -
time.
kiss.
time.
time.
time.

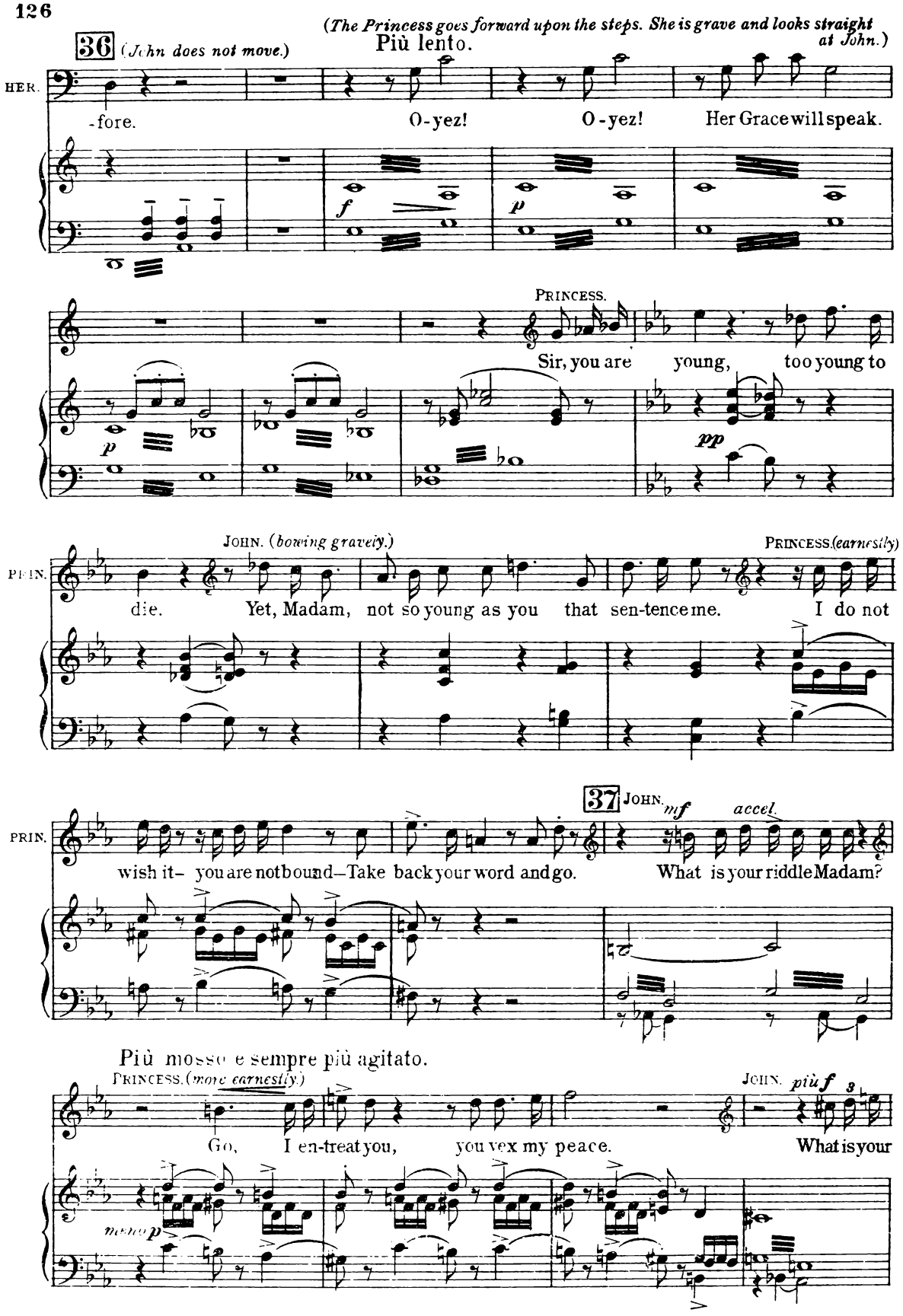

PRIN.
courage and trusts his friend. His
JOHN.
and trust my friend. My
T. C.
- mires him too. He dares too much, but yet he
KING.
I ___ am per - plext, I am per - plext,
SOP.
ALTO.
TEN.
BASS.
PRIN.
eyes are filled, his eyes are filled, are
JOHN.
eyes are filled, my eyes are filled, are
T. C.
dares: He is a man; His face is
KING.
Send him a - way, Send him a - way,
SOP.
Send him a -
ALTO.
Send him a - way!
TEN.
Too sublime!
BASS.
Too sen-ti - men - tal!

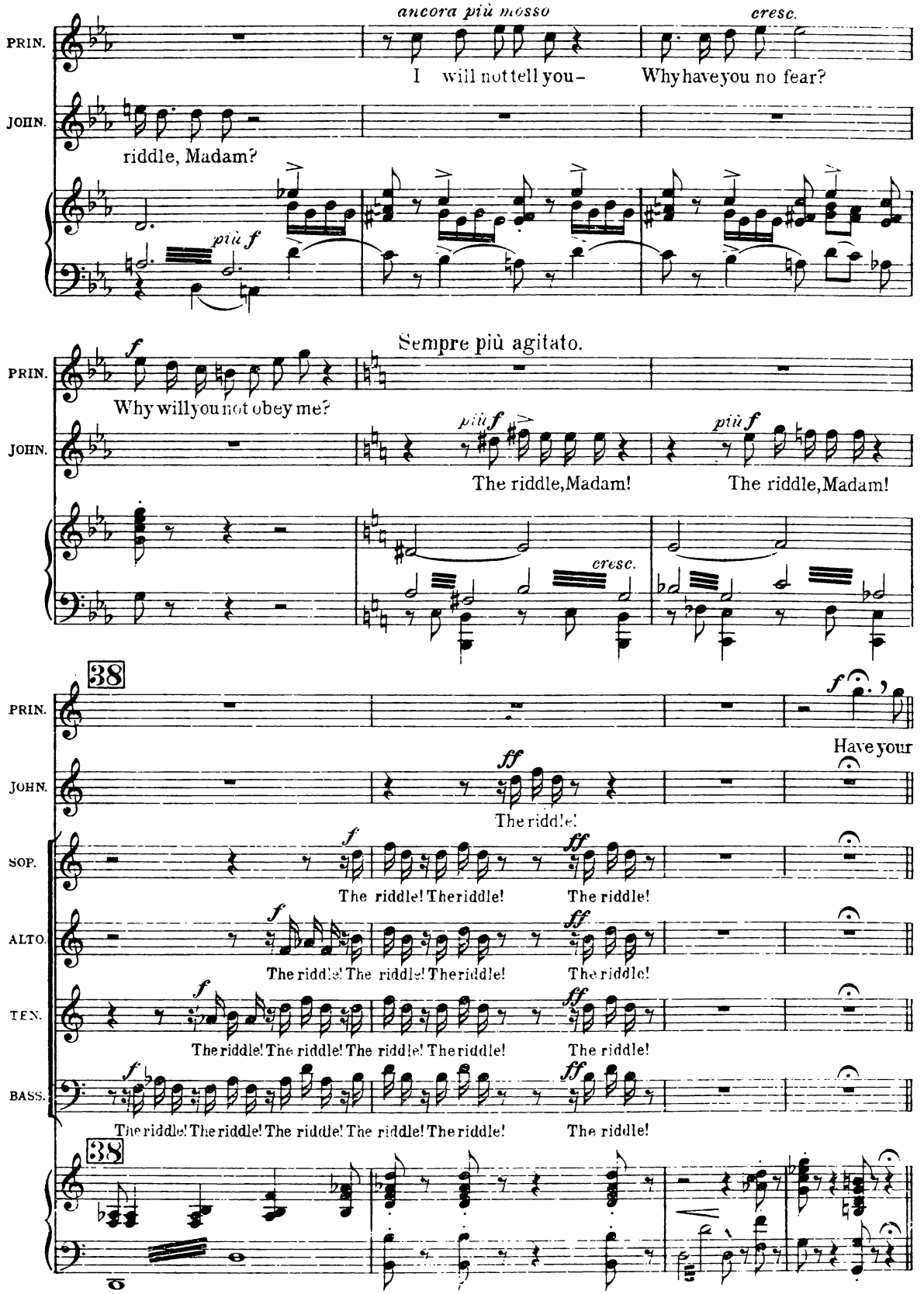

33
PRIN.
filled with heart's de - light, He loves
JOHN.
filled with heart's de - light. I
T. C.
- true, is true, And fi - -
KING.
Bid him re - turn in ten years' time.
SOP.
- way! Too sub-
ALTO.
Too sub-
TEN.
Too sub-
BASS.
PRIN.
and I fore-bode the end, He loves
JOHN.
love, and I fore - see the end, I love, I
T. C.
- - - ner, fi-ner than the coat he wears, He is a
KING.
Send him a-way! He is too young for this, Find him a way!
SOP.
- lime! Send him a-
ALTO.
- lime! Send him a-
TEN.
- lime! Send him a-
BASS.
- lime! Send him a-

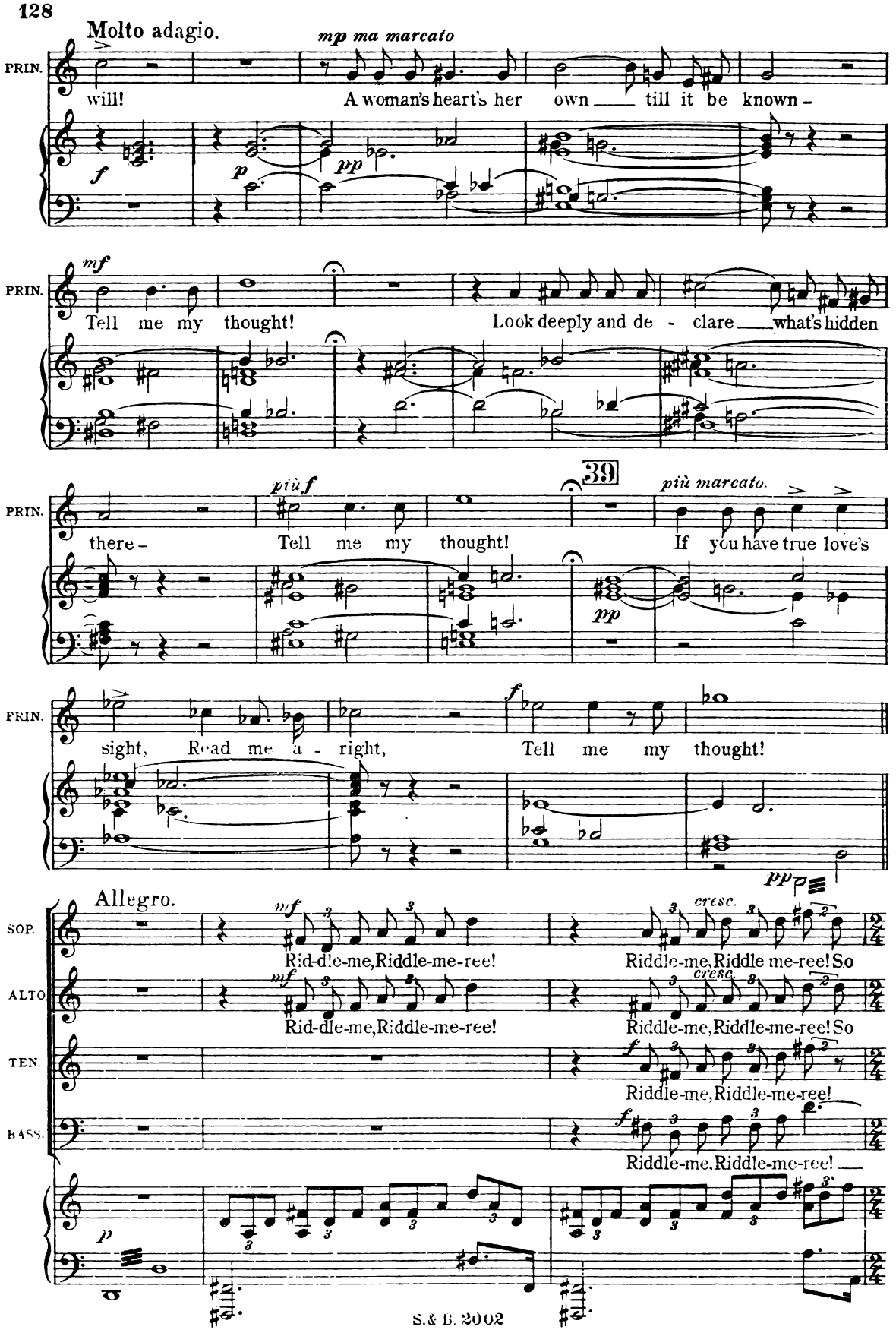

34
PRIN.
and I fore - bode the end.
JOHN.
love and I fore - see the end.
T. C.
man; and I fore - see the end.
KING.
He is too young for this.
SOP.
- way! Too young for this.
ALTO.
- way! Too young for this.
TEN.
- way! Too young for this.
BASS.
- way! Too young for this.
PRIN.
I forebode the end.
JOHN.
T. C.
KING.
(parlando)
I am perplext!
SOP.
Send him a - way!
ALTO.
Send him a - way!
TEN.
Send him a - way!
BASS.
Send him a - way!

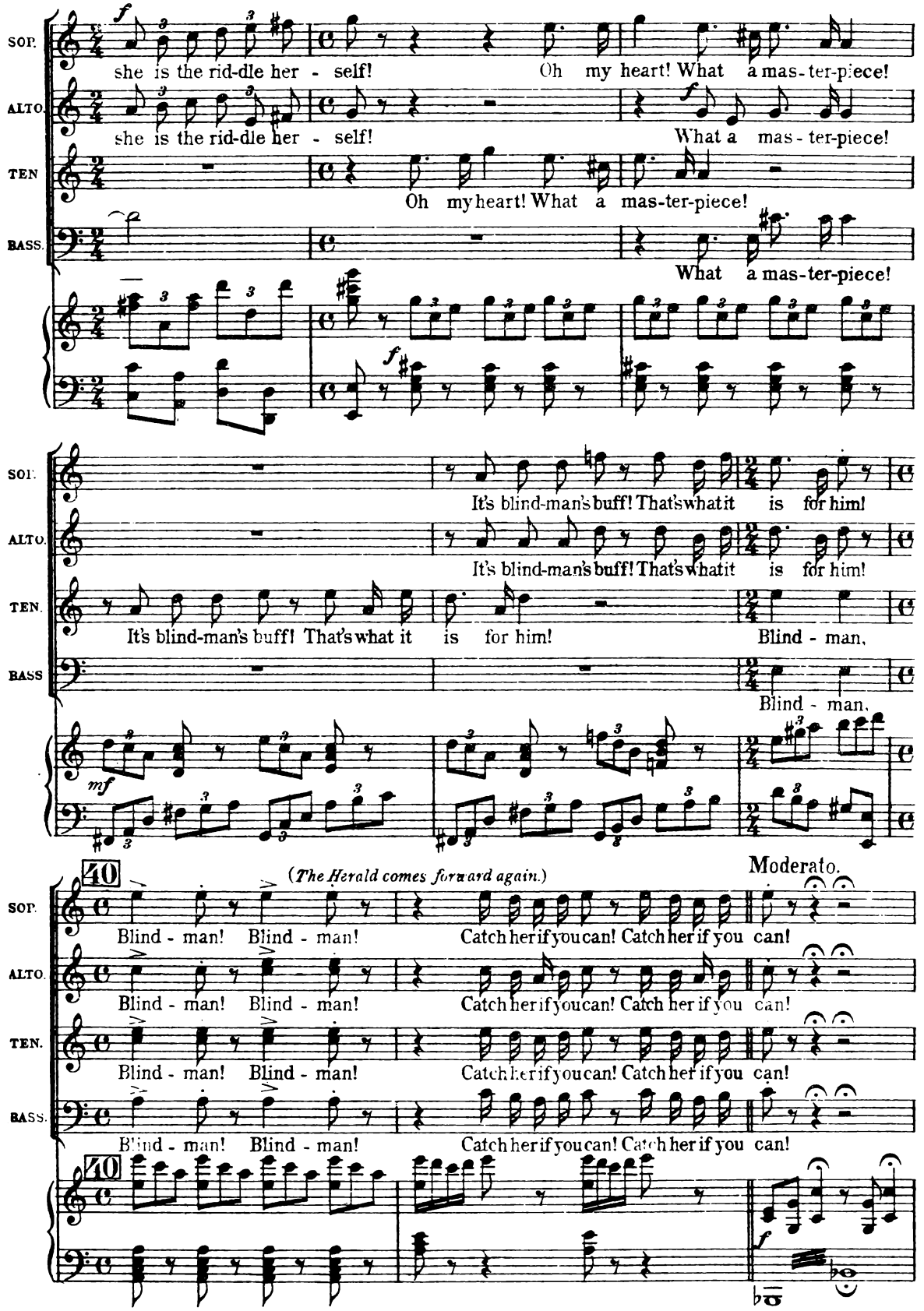

Moderato con espress.
(The Herald steps forward.)
f tr
HERALD.
f
O-yez! O-yez!
(to John)
senza tempo
HER.
Sir, you that have de-sired to come as sui-tor to our Lord the King
HER.
for the Prin-cess and half this roy - al king-dom, mark you the
a tempo
HER.
terms. If you ac-cept them, well; But
p
pp
senza tempo
HER.
if there be one ar - ti - cle a - mong them, where - of you do re -

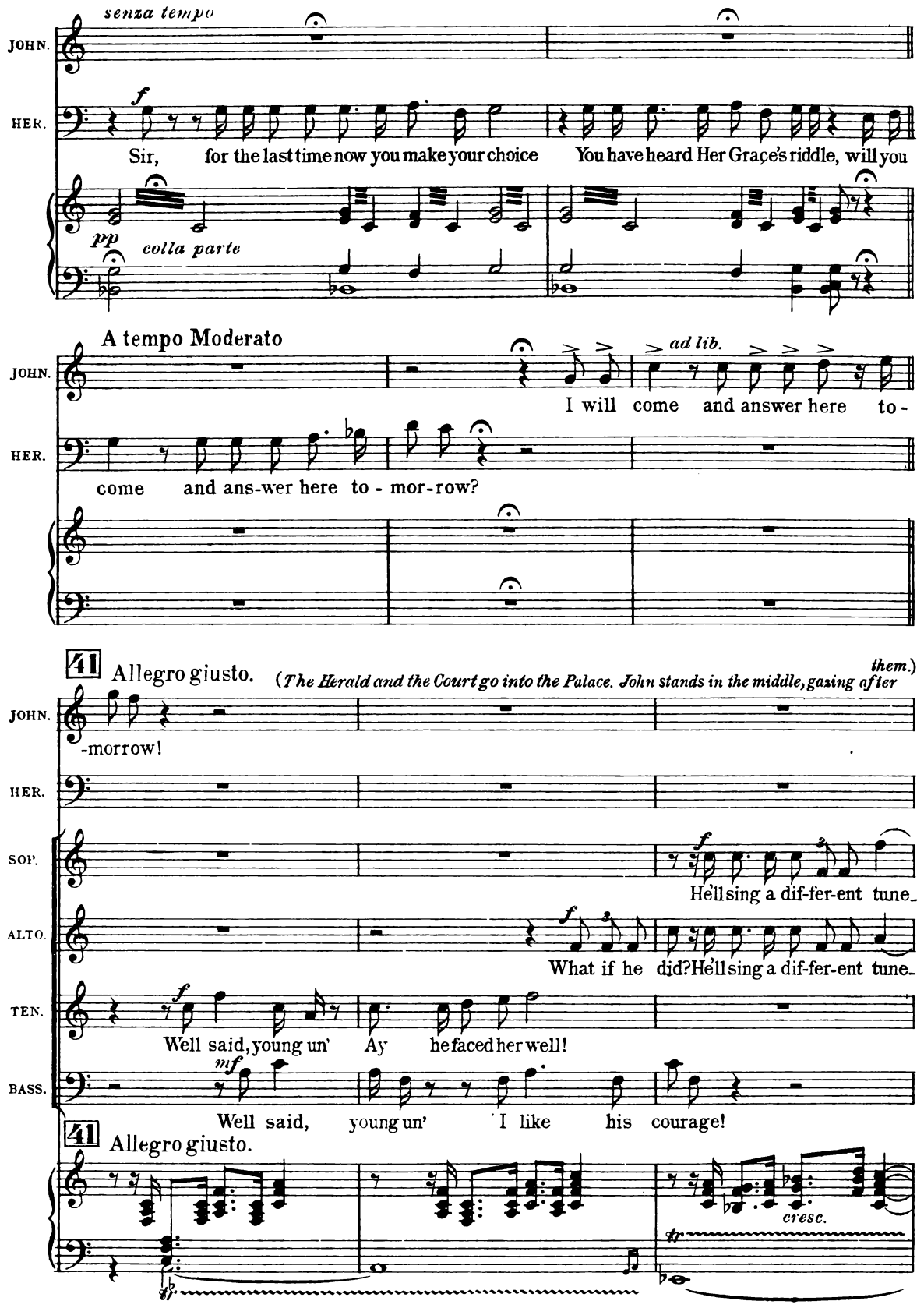

a tempo
HER.
-pent, Then are you free with-out word spo-ken to be-gone from
35
rit.
(John does not move but gazes at the Princess.)
HER.
hence. Mark then, to - day Her Grace sets forth her
rit.
HER.
rid-dle. To-mor-row, at this self-same hour you answer ac-cord-ing to your
(John does not move)
HER.
skill. Ans-wer you right, The Prin-cess crowns you here.
(Pointing at the skeletons.)
HER.
Answer you wrong, you take your place with those Who failed be-

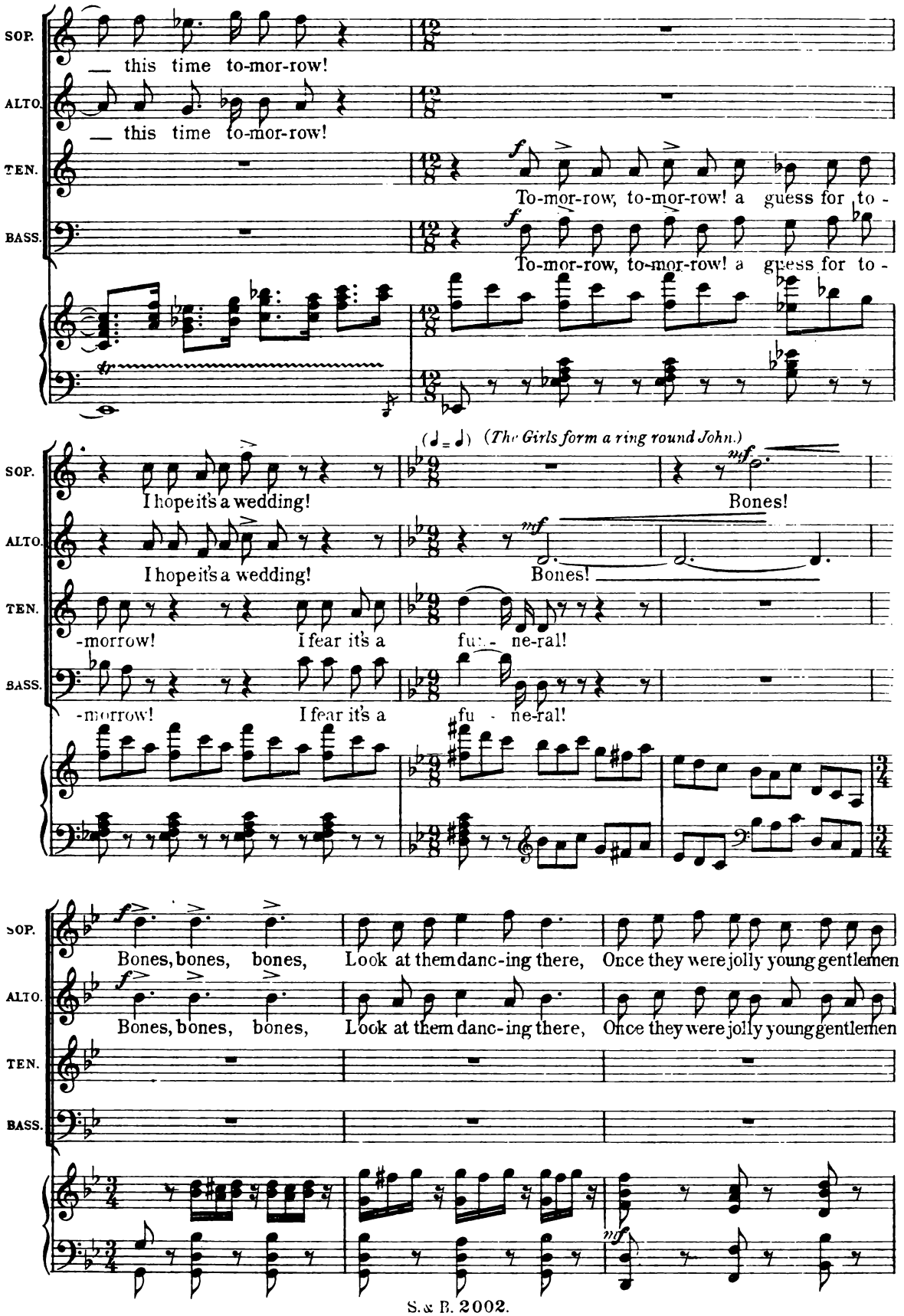

(The Princess goes forward upon the steps. She is grave and looks straight at John.)
36 (John does not move.)
Più lento.
HER.
-fore.
O-yez!
O-yez!
Her Grace will speak.
f
p
PRINCESS.
Sir, you are young, too young to
p
pp
JOHN. (bowing gravely.)
PRINCESS. (earnestly)
PRIN.
die. Yet, Madam, not so young as you that sen-tence me. I do not
37 JOHN. mf accel.
PRIN.
wish it- you are not bound—Take back your word and go. What is your riddle Madam?
Più mosso e sempre più agitato.
PRINCESS. (more earnestly.)
JOHN. più f
Go, I en-treat you, you vex my peace. What is your
meno p

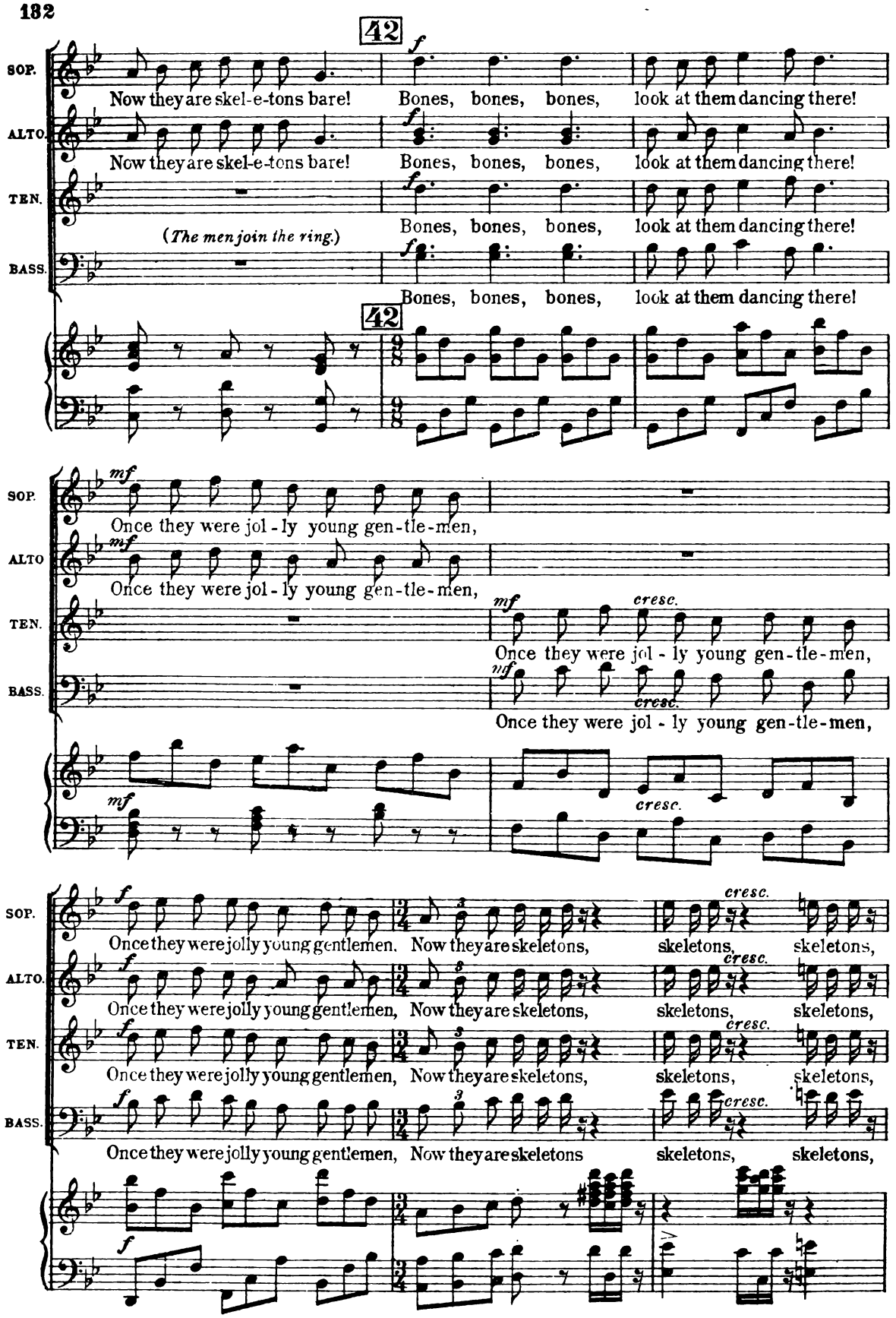

ancora più mosso
cresc.
PRIN.
I will not tell you-
Why have you no fear?
JOHN.
riddle, Madam?
più f
Sempre più agitato.
f
Why will you not obey me?
più f
The riddle, Madam!
più f
The riddle, Madam!
cresc.
38
f
Have your
ff
The riddle!
SOP.
ALTO.
TEN.
BASS.
The riddle! The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
The riddle!
38

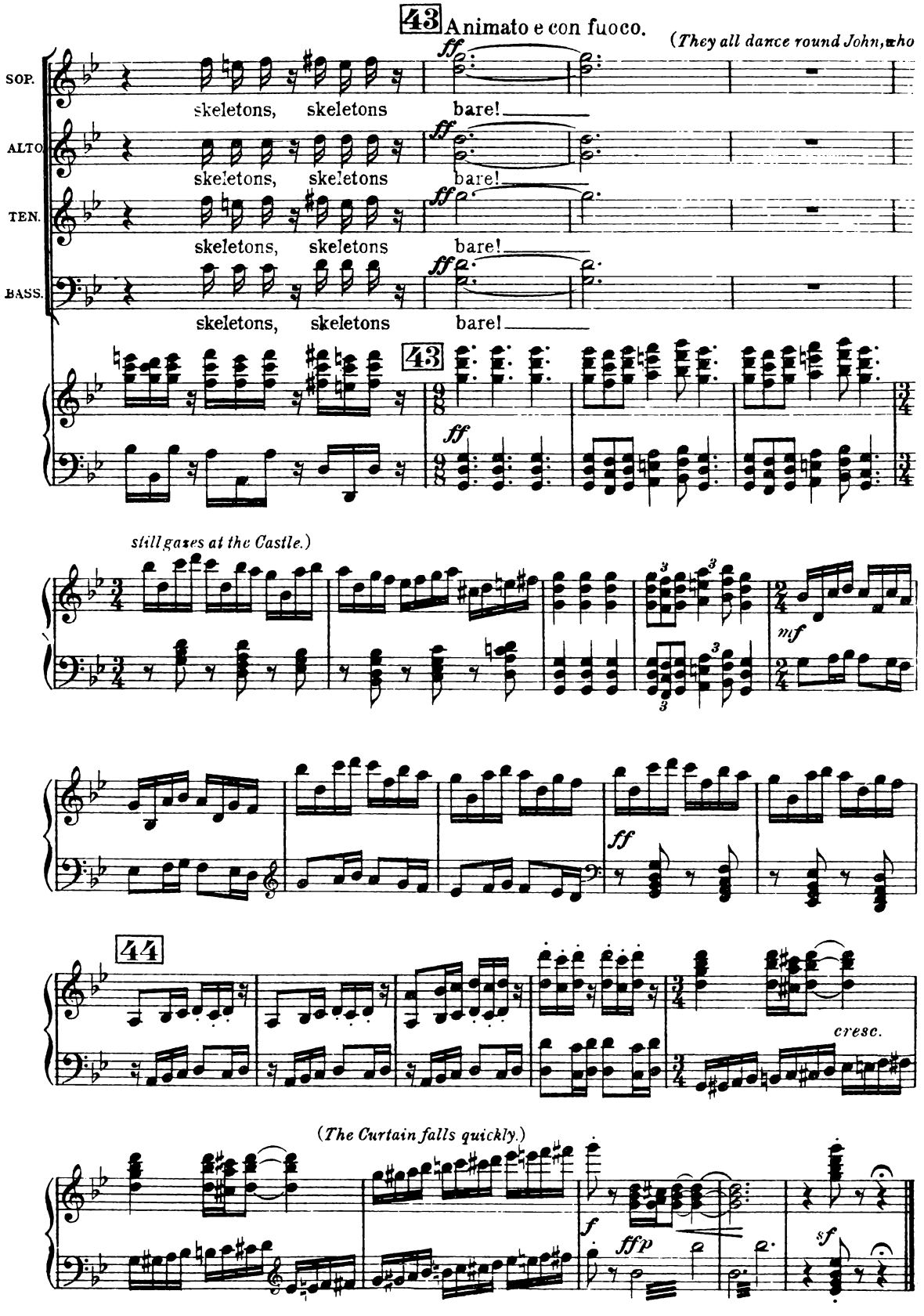

Molto adagio.
mp ma marcato
PRIN.
will!
A woman's heart's her own till it be known -
mf
Tell me my thought!
Look deeply and de - clare what's hidden
più f
39
più marcato.
there -
Tell me my thought!
If you have true love's
sight, Read me a - right,
Tell me my thought!
pp
Allegro.
SOP.
ALTO
TEN.
BASS.
Rid-dle-me, Riddle-me-ree!
Riddle-me, Riddle me-ree! So
cresc.
Riddle-me, Riddle-me-ree!
S.& B. 2002


SOP.
she is the rid-dle her - self!
Oh my heart! What a mas-ter-piece!
ALTO.
she is the rid-dle her - self!
What a mas - ter-piece!
TEN
Oh my heart! What a mas-ter-piece!
BASS.
What a mas-ter-piece!
SOP.
It's blind-man's buff! That's what it is for him!
ALTO.
It's blind-man's buff! That's what it is for him!
TEN.
It's blind-man's buff! That's what it is for him!
Blind - man,
BASS
Blind - man,
(The Herald comes forward again.)
Moderato.
40
SOP.
Blind - man! Blind - man!
Catch her if you can! Catch her if you can!
ALTO.
Blind - man! Blind - man!
Catch her if you can! Catch her if you can!
TEN.
Blind - man! Blind - man!
Catch her if you can! Catch her if you can!
BASS.
Blind - man! Blind - man!
Catch her if you can! Catch her if you can!
40

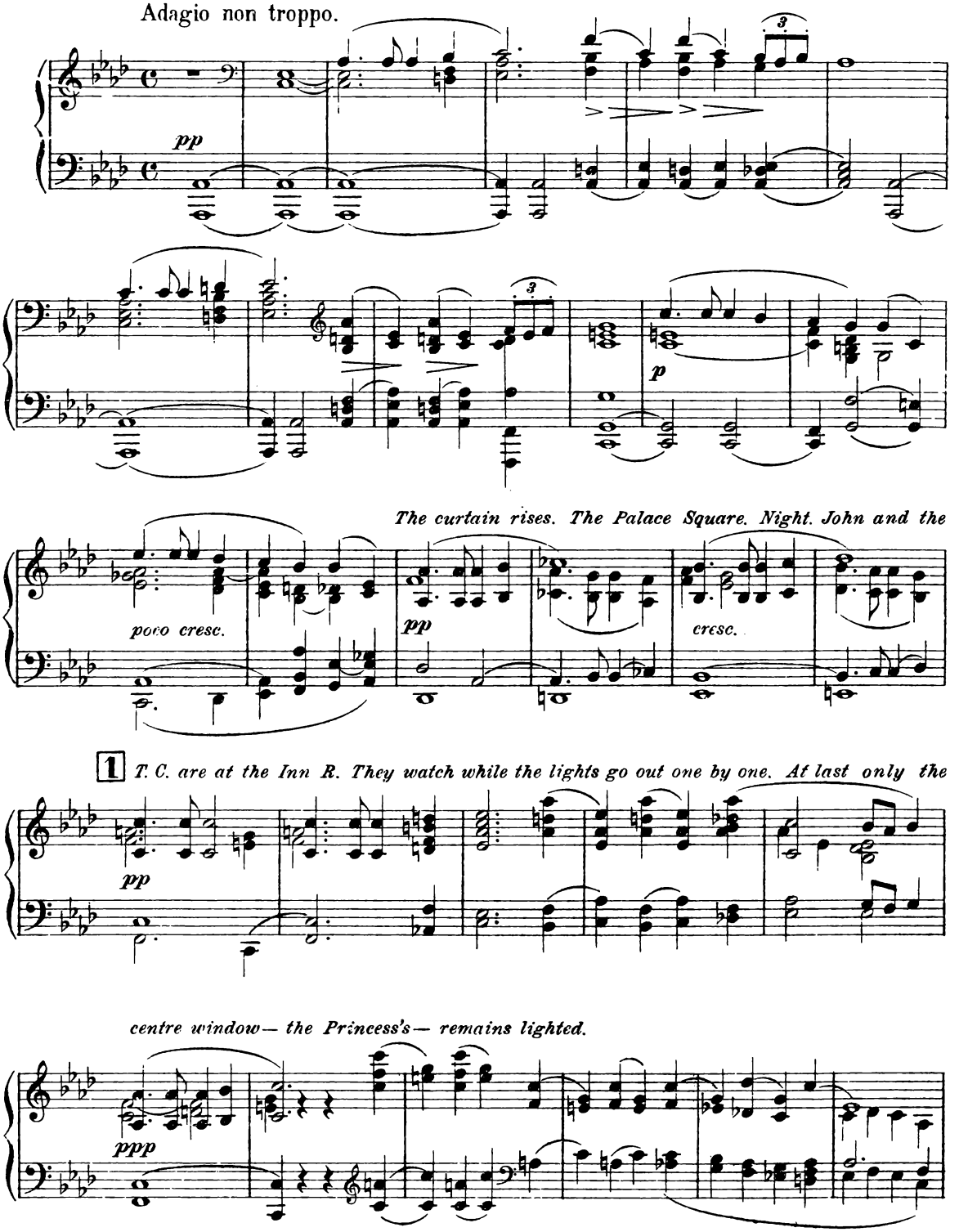

senza tempo
JOHN.
HER.
f
Sir, for the last time now you make your choice You have heard Her Grace's riddle, will you
pp
colla parte
A tempo Moderato
JOHN.
ad lib.
I will come and answer here to-
HER.
come and ans-wer here to - mor-row?
41
Allegro giusto.
(The Herald and the Court go into the Palace. John stands in the middle, gazing after them.)
JOHN.
-morrow!
HER.
SOP.
f
He'll sing a dif-fer-ent tune_
ALTO.
f
What if he did? He'll sing a dif-fer-ent tune_
TEN.
f
Well said, young un' Ay he faced her well!
BASS.
mf
Well said, young un' I like his courage!
41
Allegro giusto.
cresc.
tr

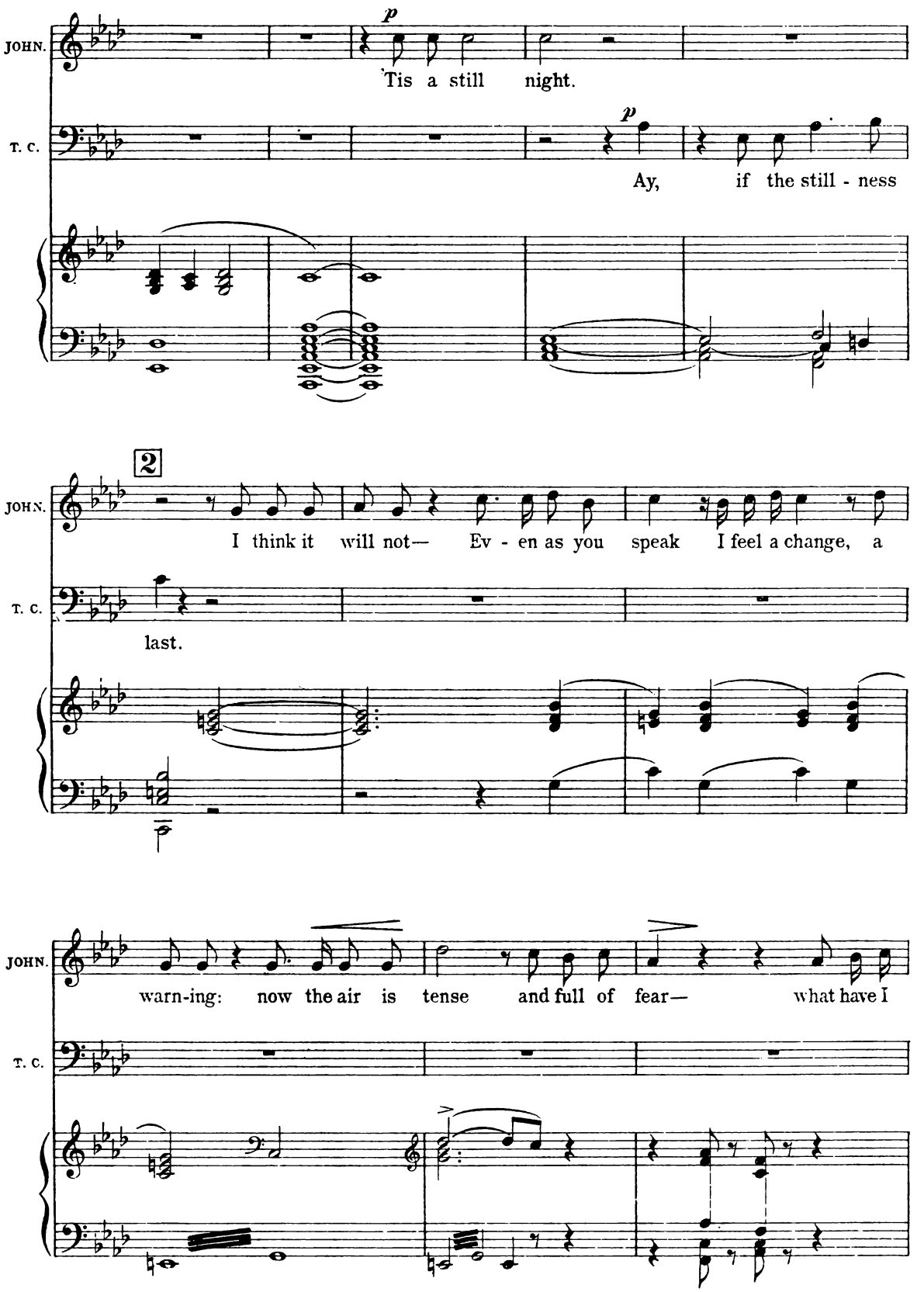

SOP.
ALTO.
TEN.
BASS.
— this time to-mor-row!
— this time to-mor-row!
To-mor-row, to-mor-row! a guess for to -
To-mor-row, to-mor-row! a guess for to -
(♩ = ♩) (The Girls form a ring round John.)
I hope it's a wedding!
I hope it's a wedding!
Bones!
Bones!
-morrow! I fear it's a fu - ne-ral!
-morrow! I fear it's a fu - ne-ral!
Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen
Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

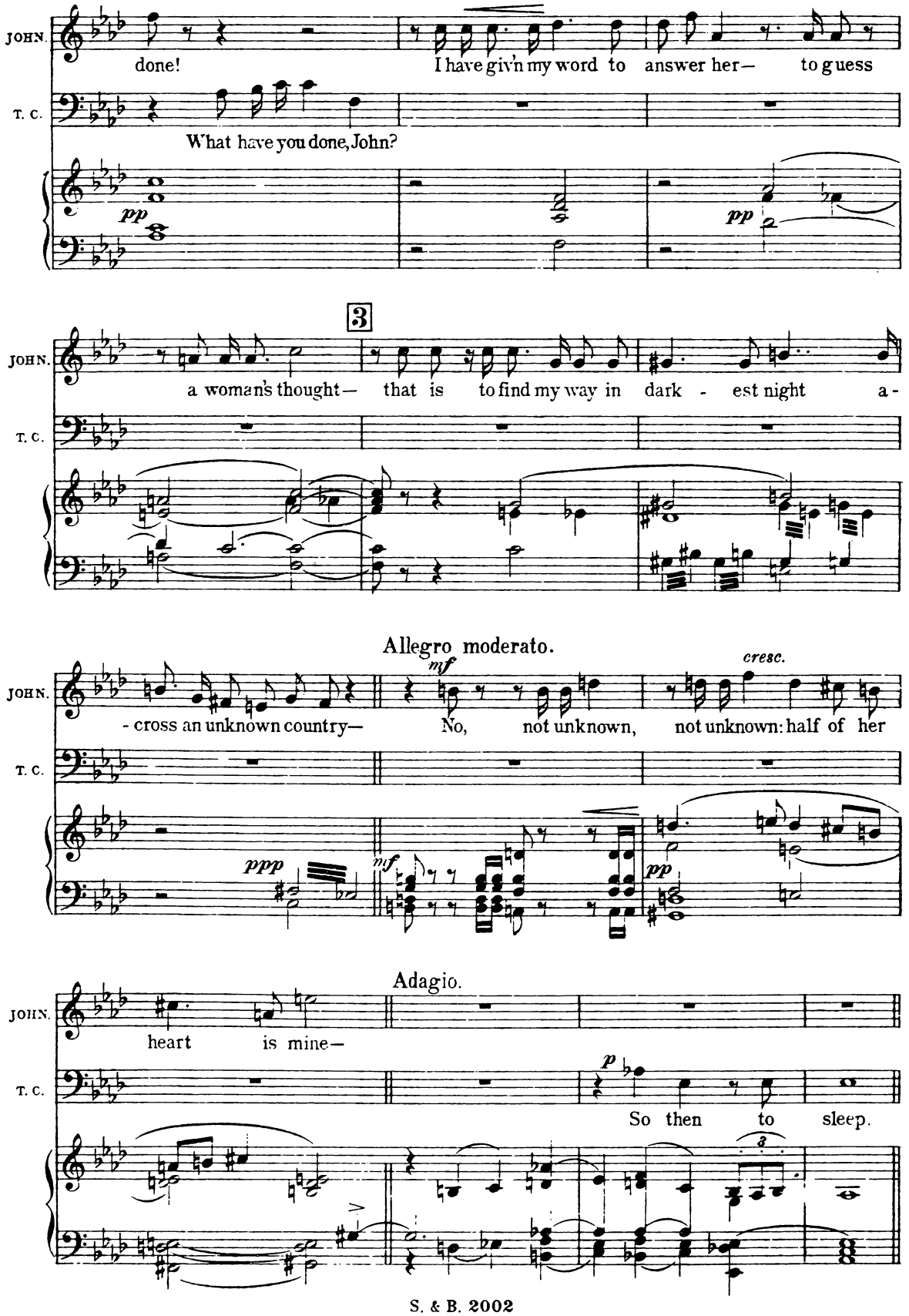

42
SOP.
ALTO.
TEN.
BASS.
Now they are skel-e-tons bare!
Bones, bones, bones, look at them dancing there!
(The men join the ring.)
Once they were jol-ly young gen-tle-men,
cresc.
Once they were jolly young gentlemen, Now they are skeletons,
skeletons, skeletons,


43
Animato e con fuoco.
(They all dance round John, who
SOP.
ALTO
TEN.
BASS.
skeletons, skeletons bare!
ff
still gazes at the Castle.)
mf
cresc.
(The Curtain falls quickly.)
f
ffp
sf
44

ACT III.


Adagio non troppo.
pp
p
The curtain rises. The Palace Square. Night. John and the
poco cresc.
pp
cresc.
1 T. C. are at the Inn R. They watch while the lights go out one by one. At last only the
pp
centre window— the Princess's— remains lighted.
ppp


JOHN.
T. C.
p
'Tis a still night.
p
Ay, if the still - ness
2
I think it will not— Ev - en as you speak I feel a change, a
last.
warn-ing: now the air is tense and full of fear— what have I


JOHN.
done!
I have giv'n my word to answer her— to guess
T. C.
What have you done, John?
pp
pp
3
JOHN.
a woman's thought— that is to find my way in dark - est night a-
T. C.
Allegro moderato.
JOHN.
- cross an unknown country—
mf
No, not unknown, not unknown: half of her
cresc.
T. C.
ppp
mf
pp
Adagio.
JOHN.
heart is mine—
T. C.
p
So then to sleep.

4 Allegro moderato.

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

T. C. *p* *p*

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

T. C.

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

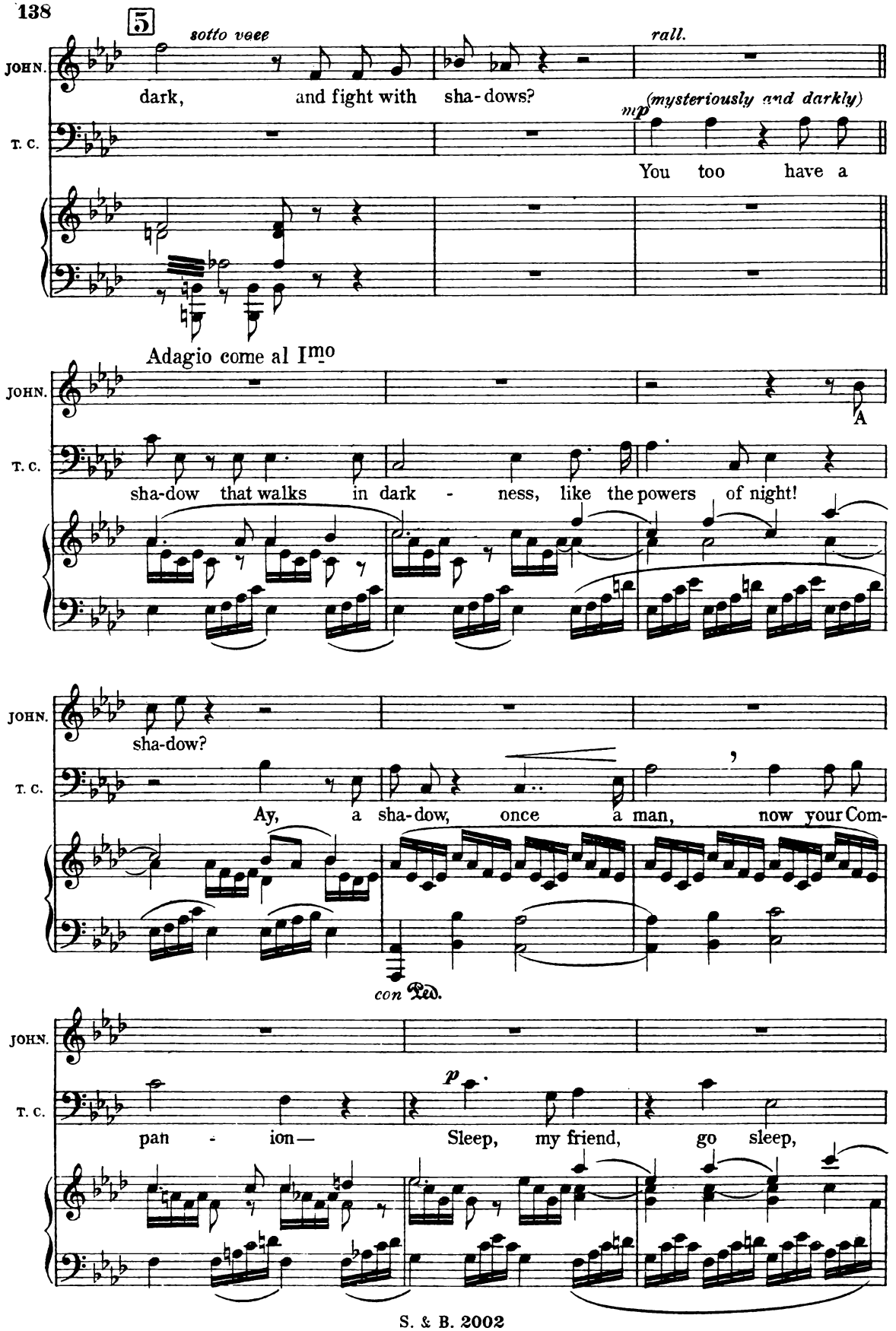
T. C. *rall.* My friend, —

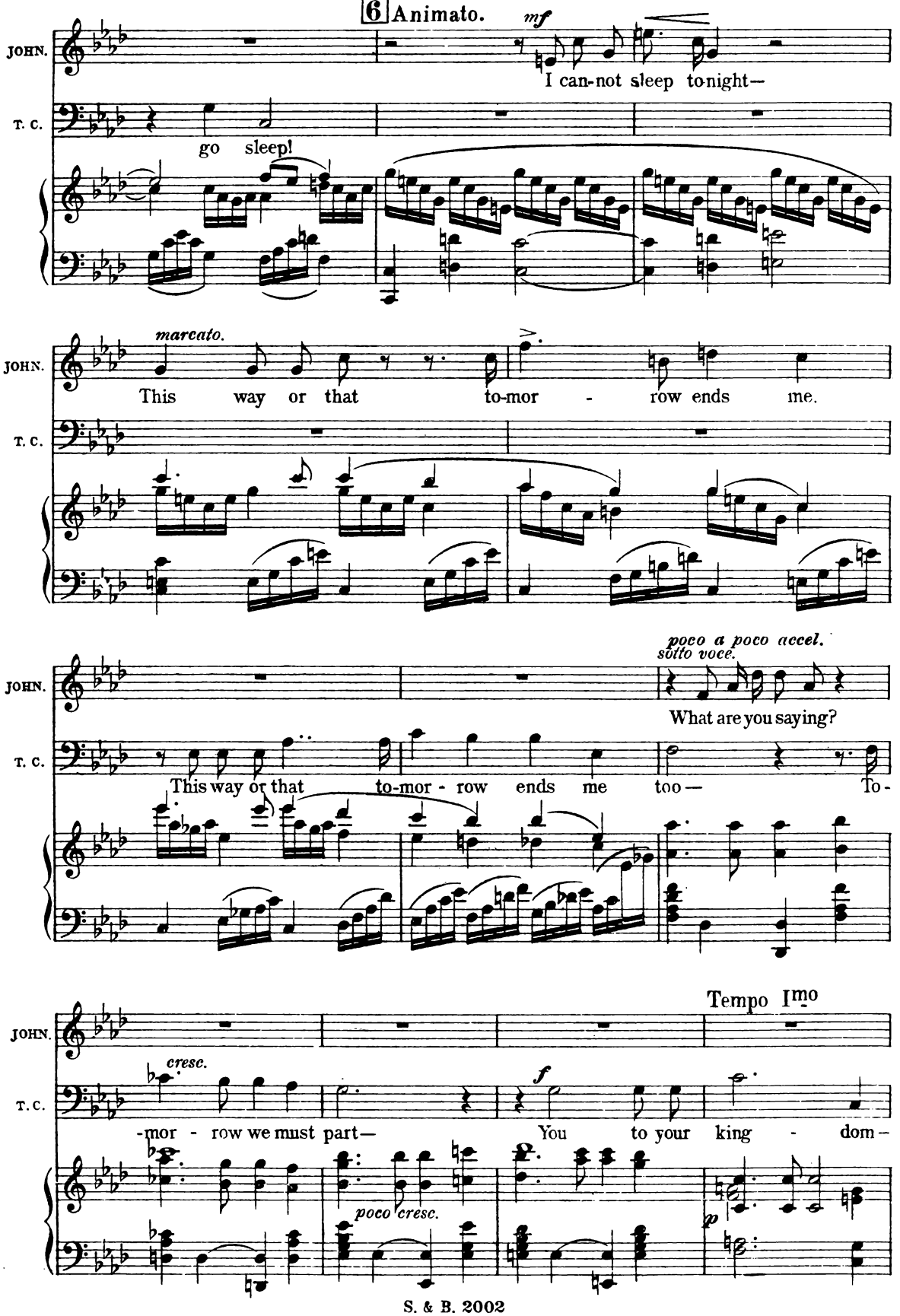
sfp *rall.* *pp*

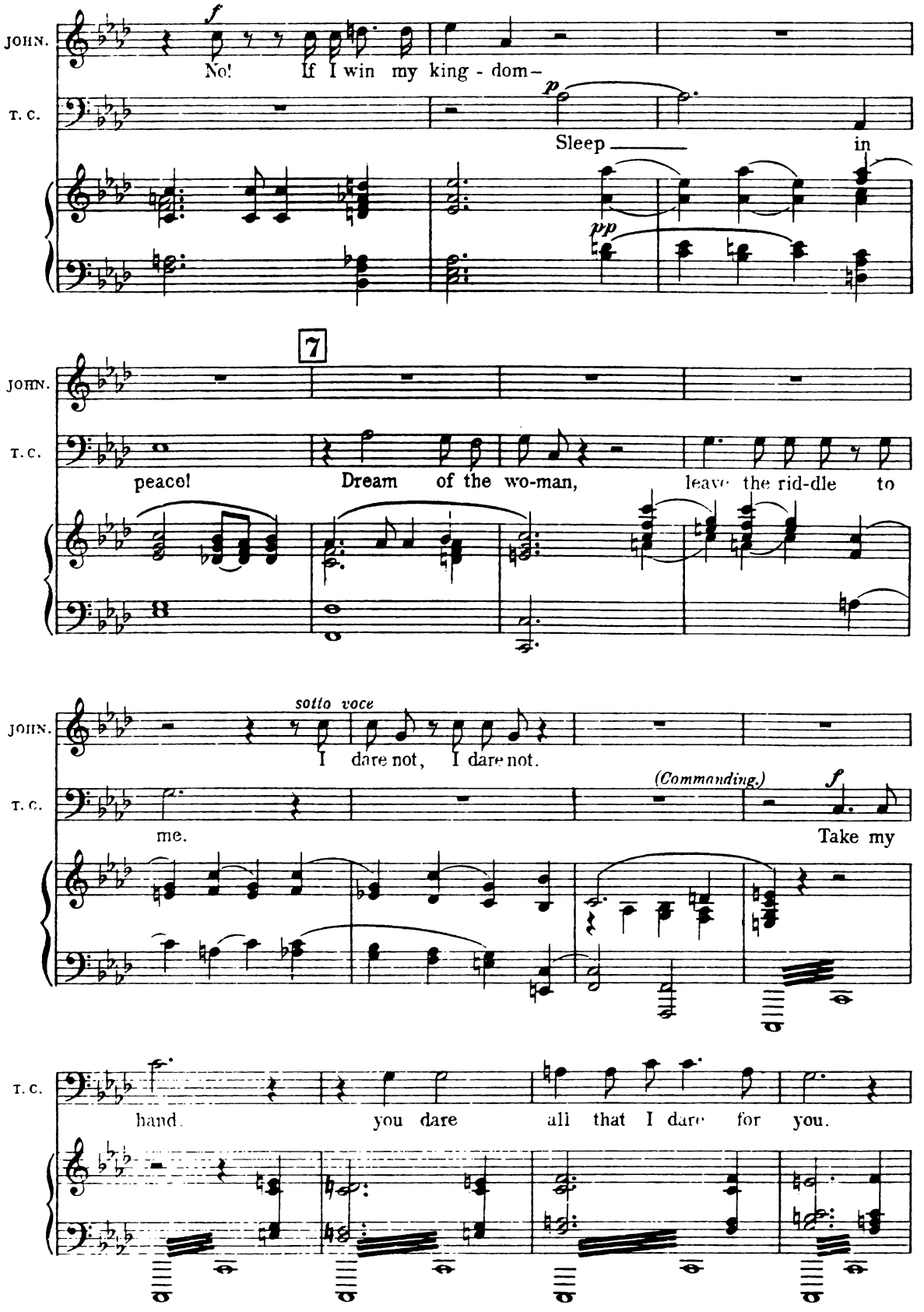
Adagio. Allegro moderato. *mf*

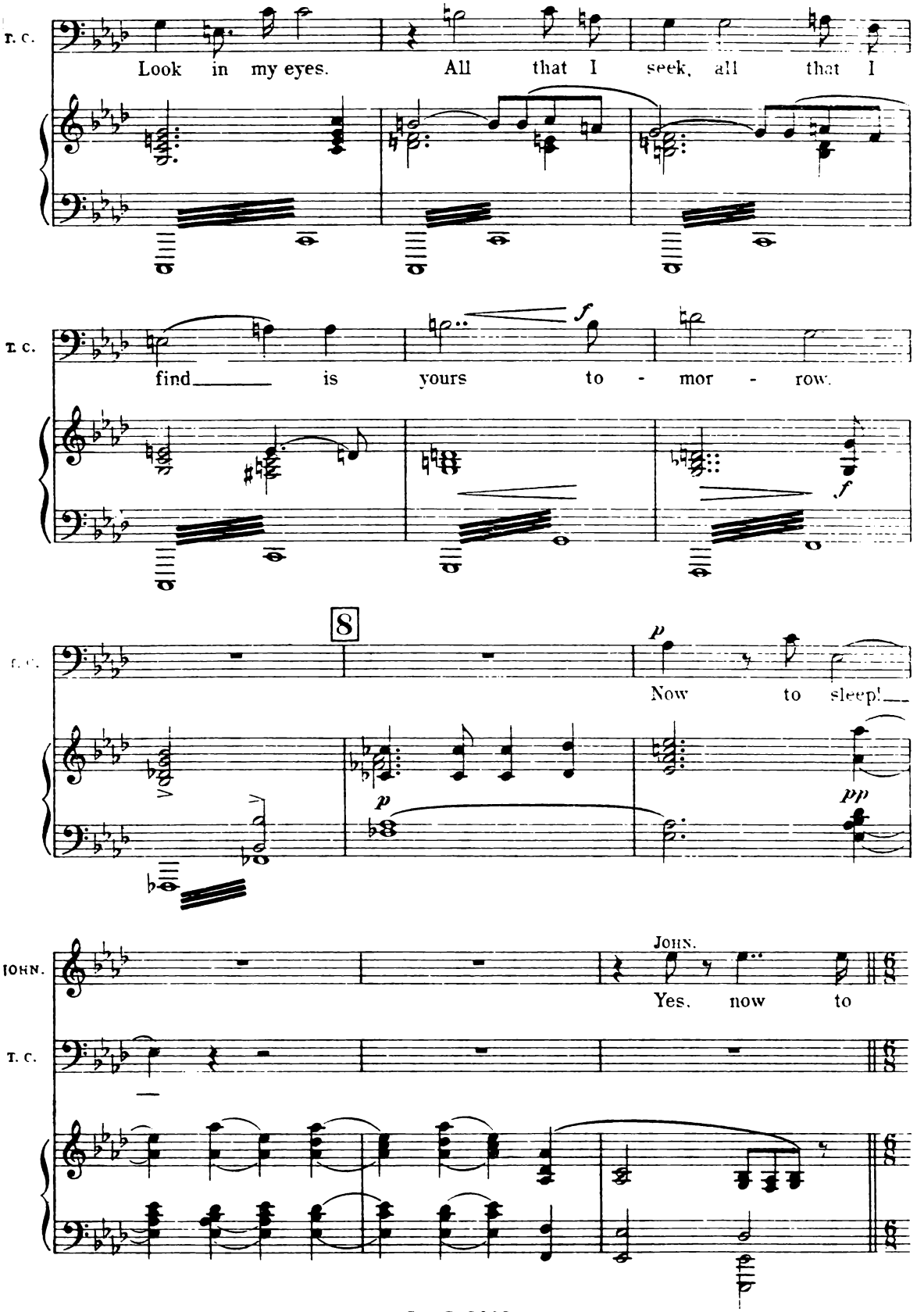
JOHN. I can-not sleep! How can I pierce the

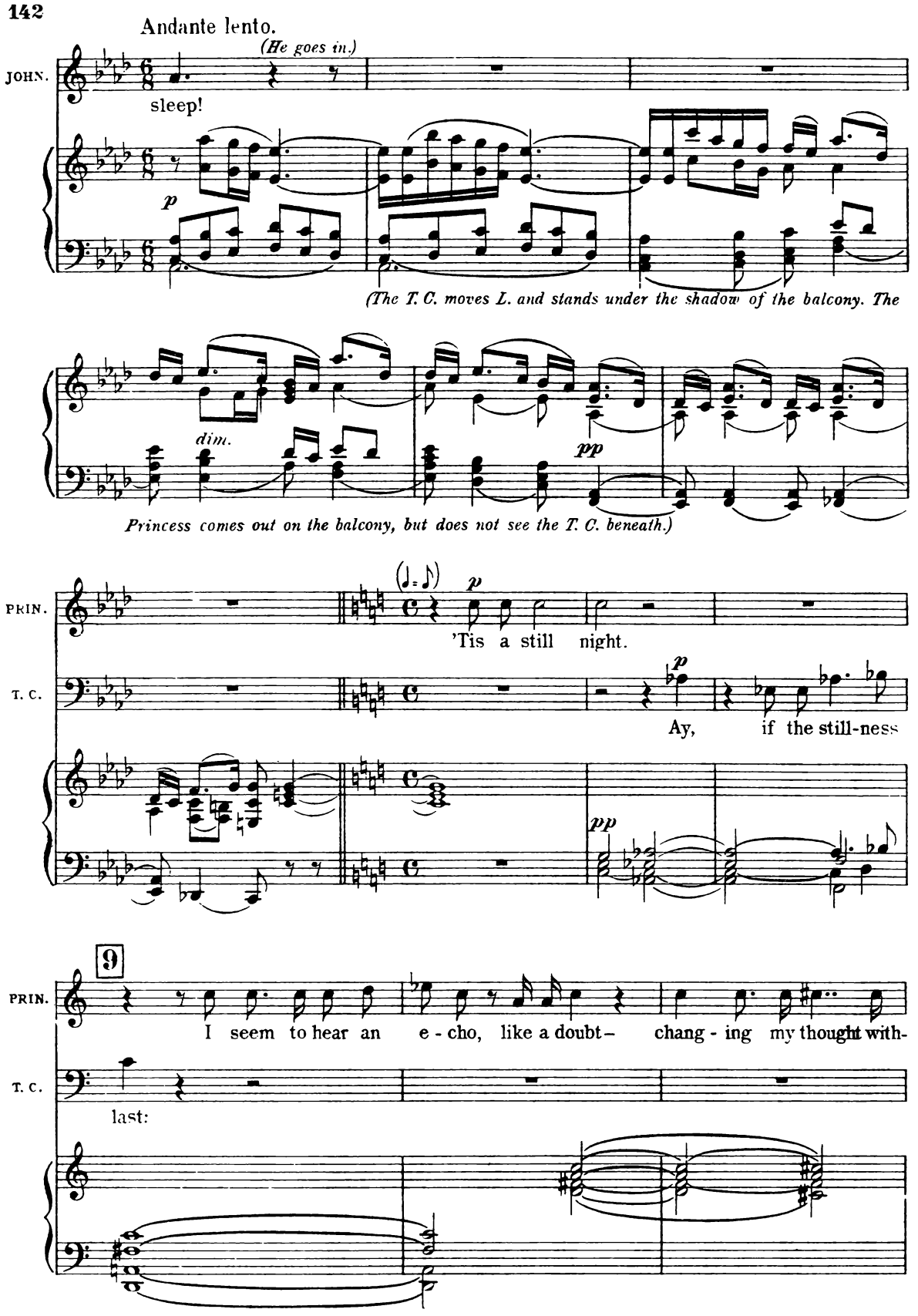
T. C. — go sleep!

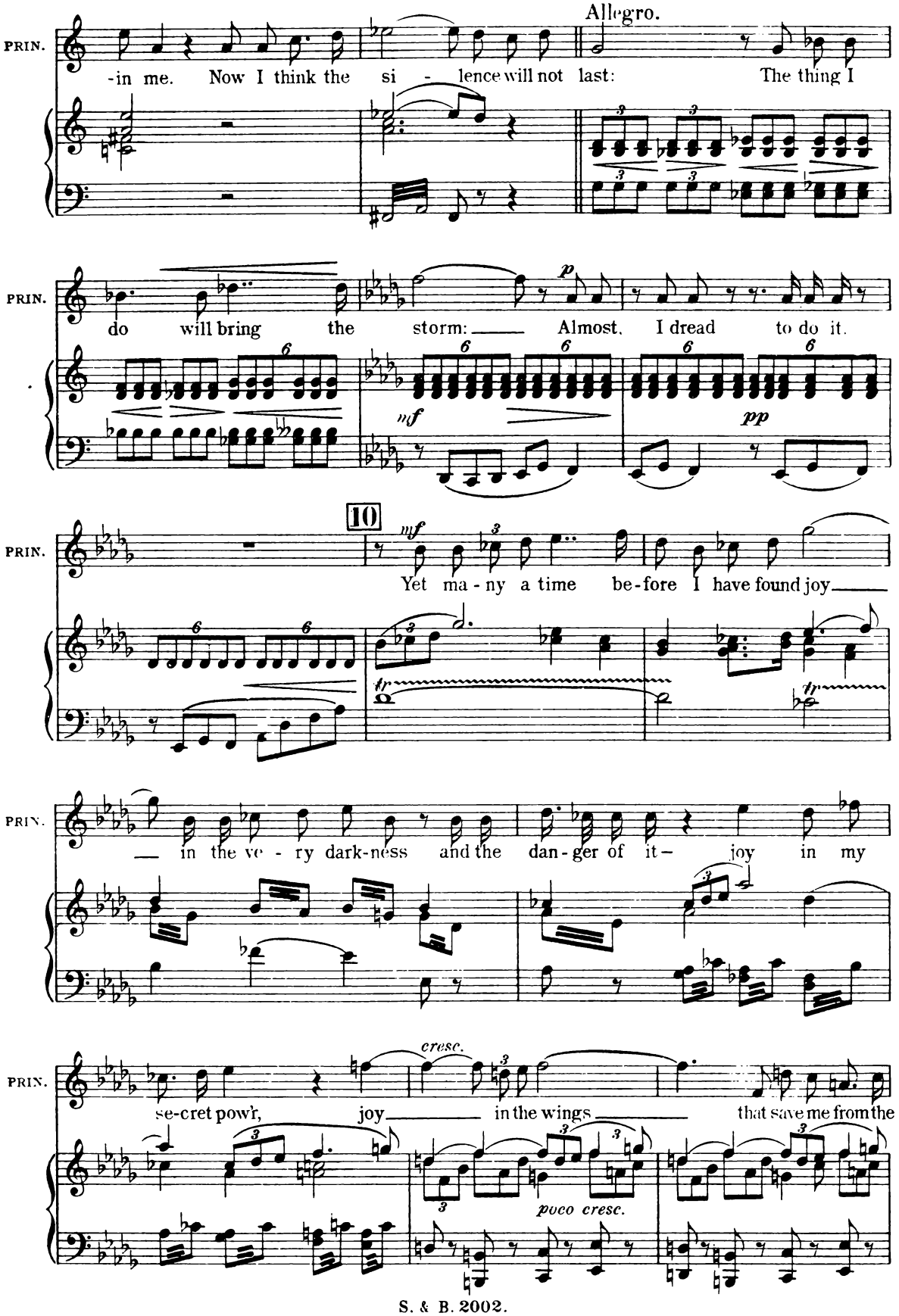

5
sotto voce
rall.
JOHN.
dark, and fight with sha-dows?
T. C.
mp (mysteriously and darkly)
You too have a
Adagio come al Imo
JOHN.
A
T. C.
sha-dow that walks in dark - ness, like the powers of night!
JOHN.
sha-dow?
T. C.
Ay, a sha-dow, once a man, now your Com-
con Ped.
JOHN.
T. C.
p
pan - ion— Sleep, my friend, go sleep,

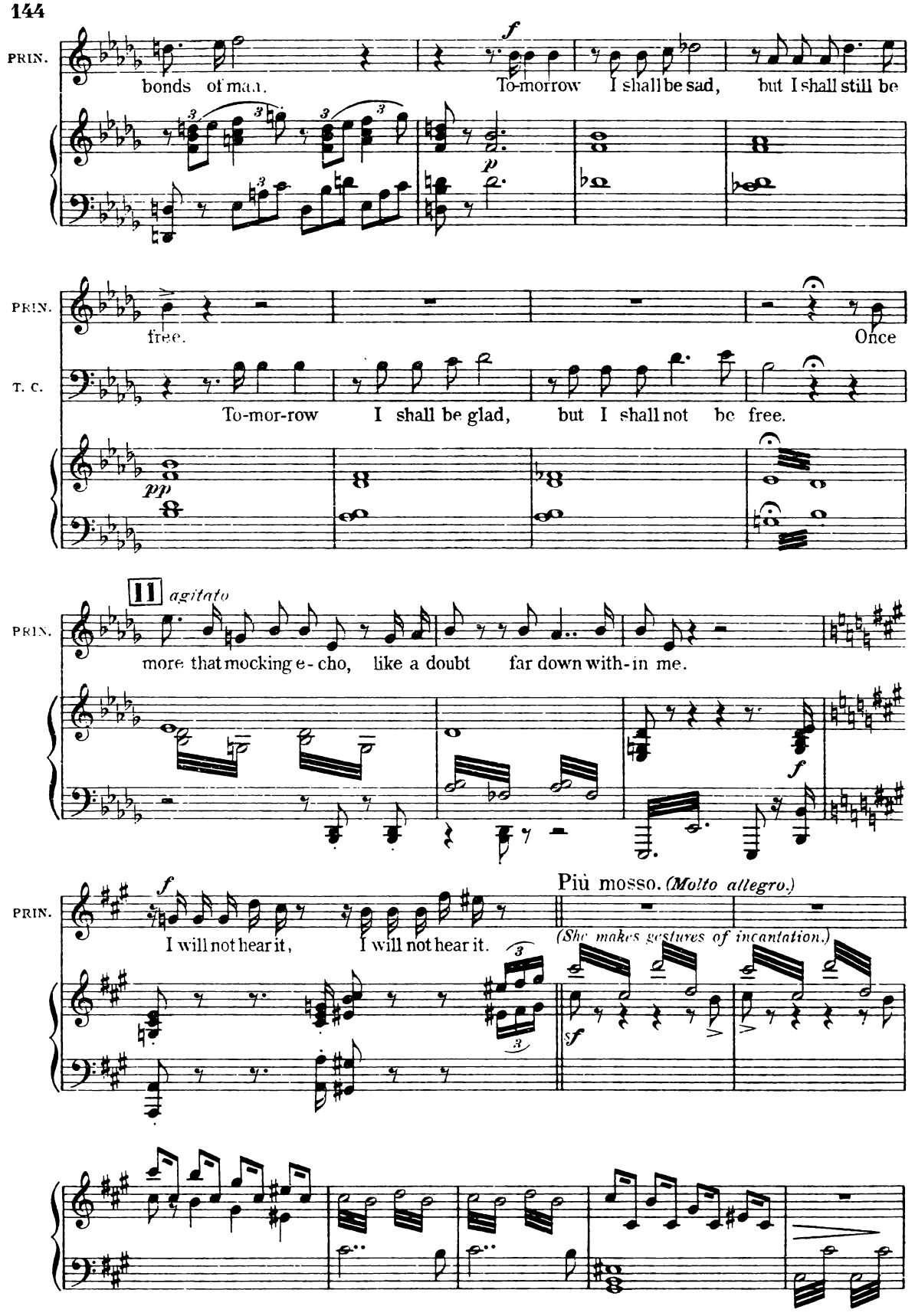

6 Animato.
mf
JOHN.
I can-not sleep to-night—
T. C.
go sleep!
marcato.
JOHN.
This way or that to-mor - row ends me.
T. C.
poco a poco accel.
sotto voce.
JOHN.
What are you saying?
T. C.
This way or that to-mor - row ends me too— To-
Tempo Imo
JOHN.
cresc.
T. C.
-mor - row we must part—
f
You to your king - dom—
poco cresc.
p

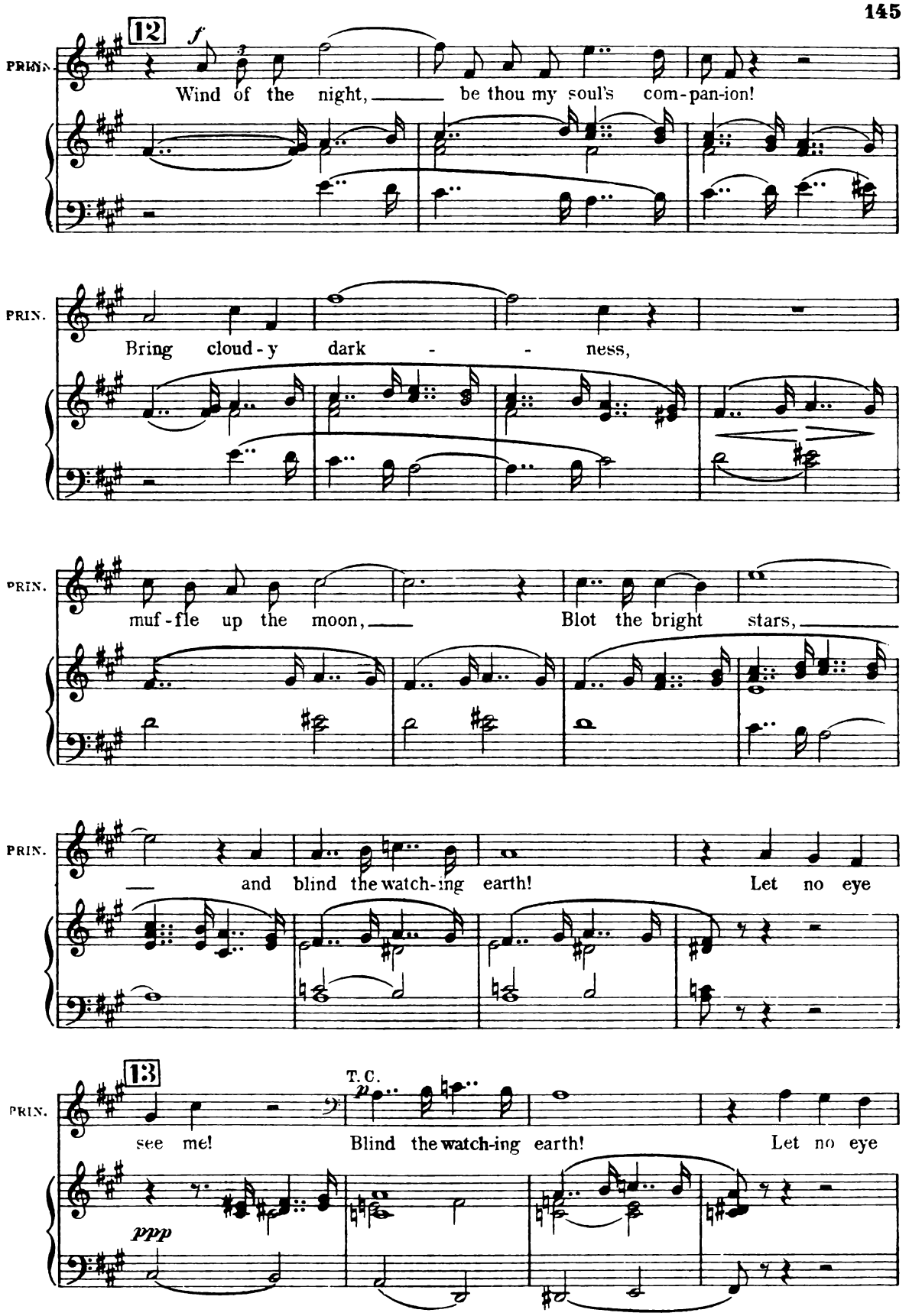

JOHN.
T. C.
f
No! If I win my king - dom—
p
Sleep in
pp
7
peace! Dream of the wo-man, leave the rid-dle to
sotto voce
I dare not, I dare not.
(Commanding.)
f
me. Take my
hand. you dare all that I dare for you.

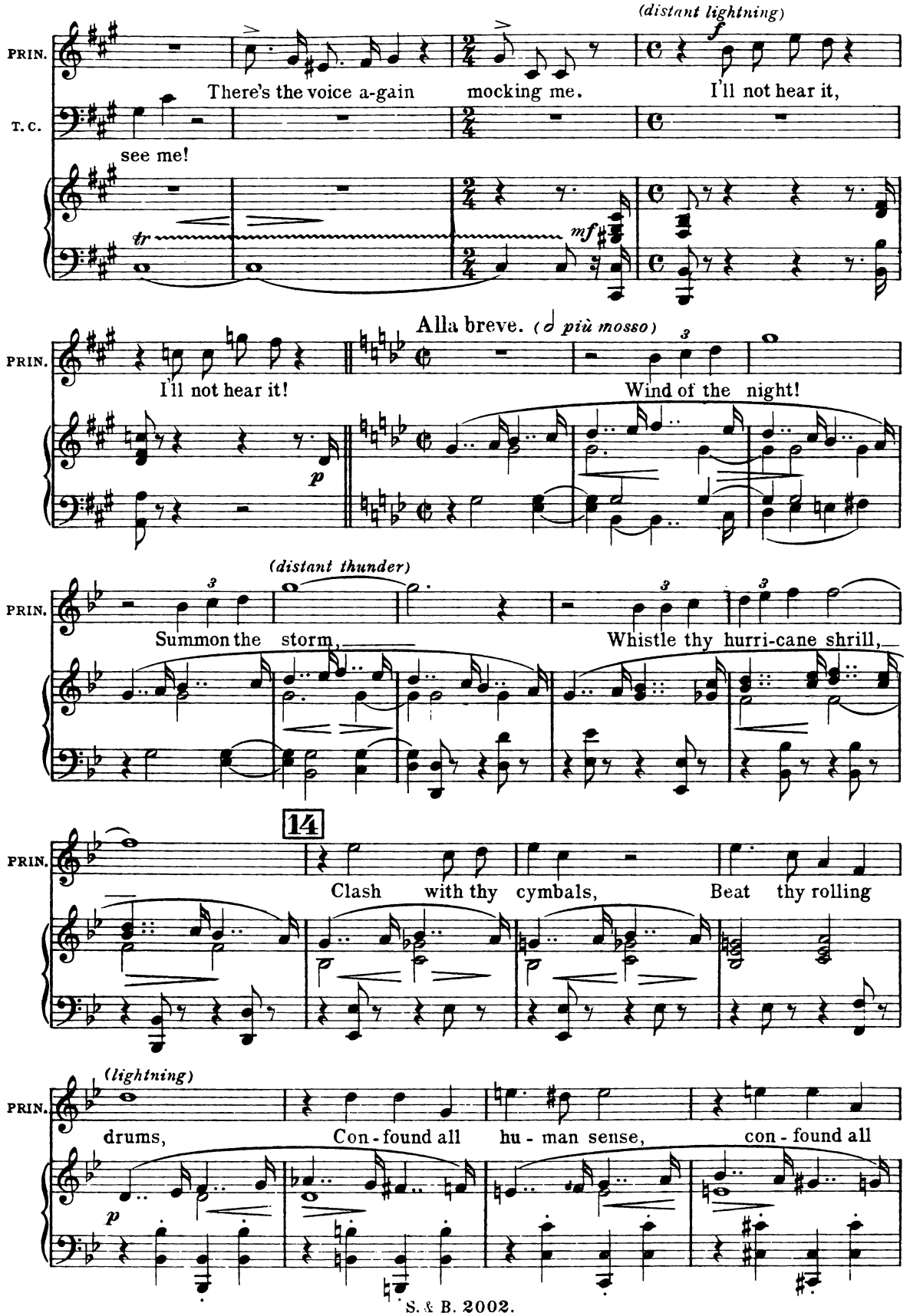

T. C.
Look in my eyes. All that I seek, all that I
T. C.
find is yours to - mor - row.
f
f
T. C.
8
p
Now to sleep!
p
pp
JOHN.
JOHN.
Yes, now to
T. C.

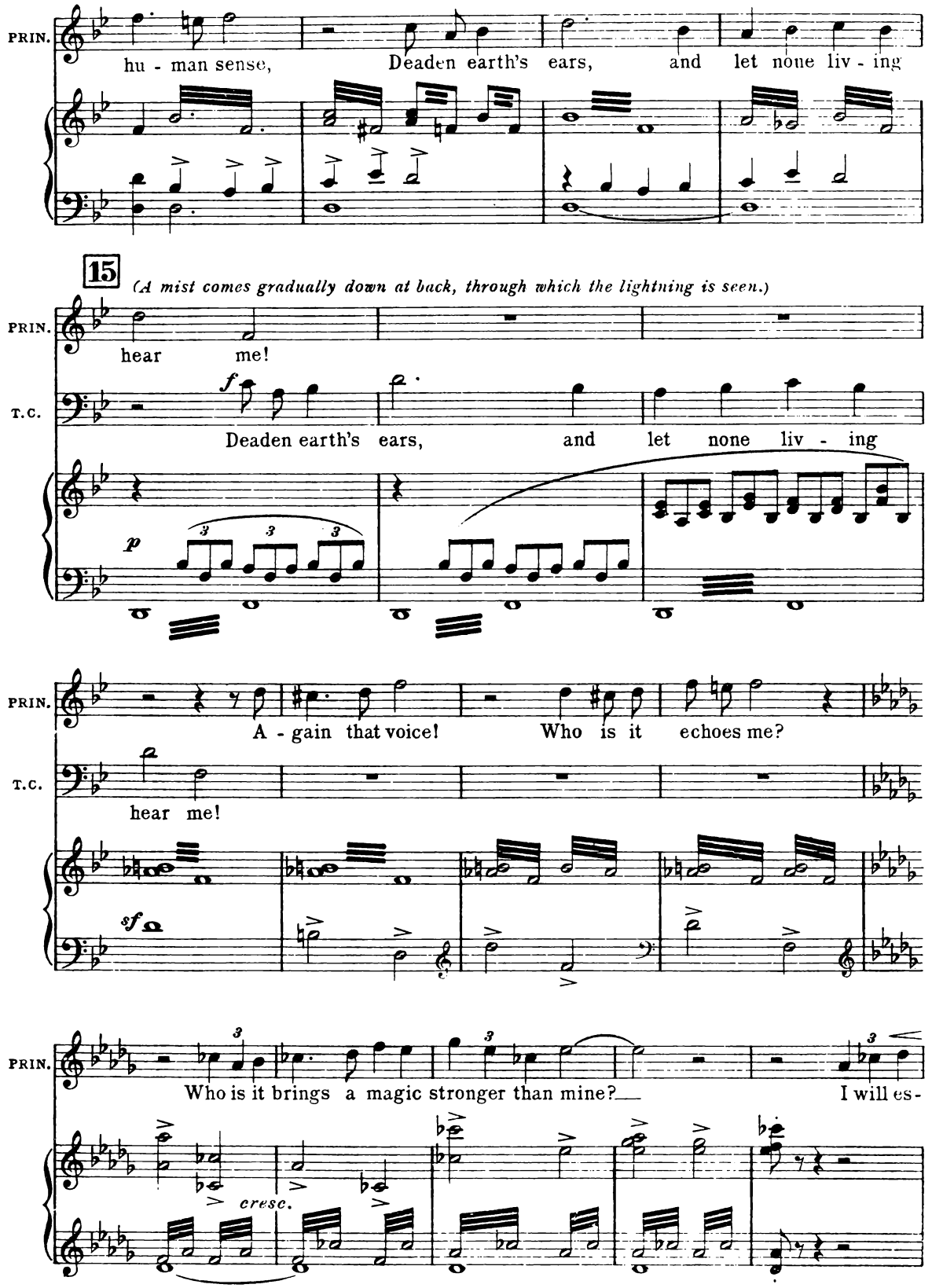

Andante lento.
(He goes in.)
JOHN.
sleep!
p
(The T. C. moves L. and stands under the shadow of the balcony. The
dim.
pp
Princess comes out on the balcony, but does not see the T. C. beneath.)
PRIN.
'Tis a still night.
T. C.
Ay, if the still-ness
pp
9
PRIN.
I seem to hear an e - cho, like a doubt – chang - ing my thought with-
T. C.
last:

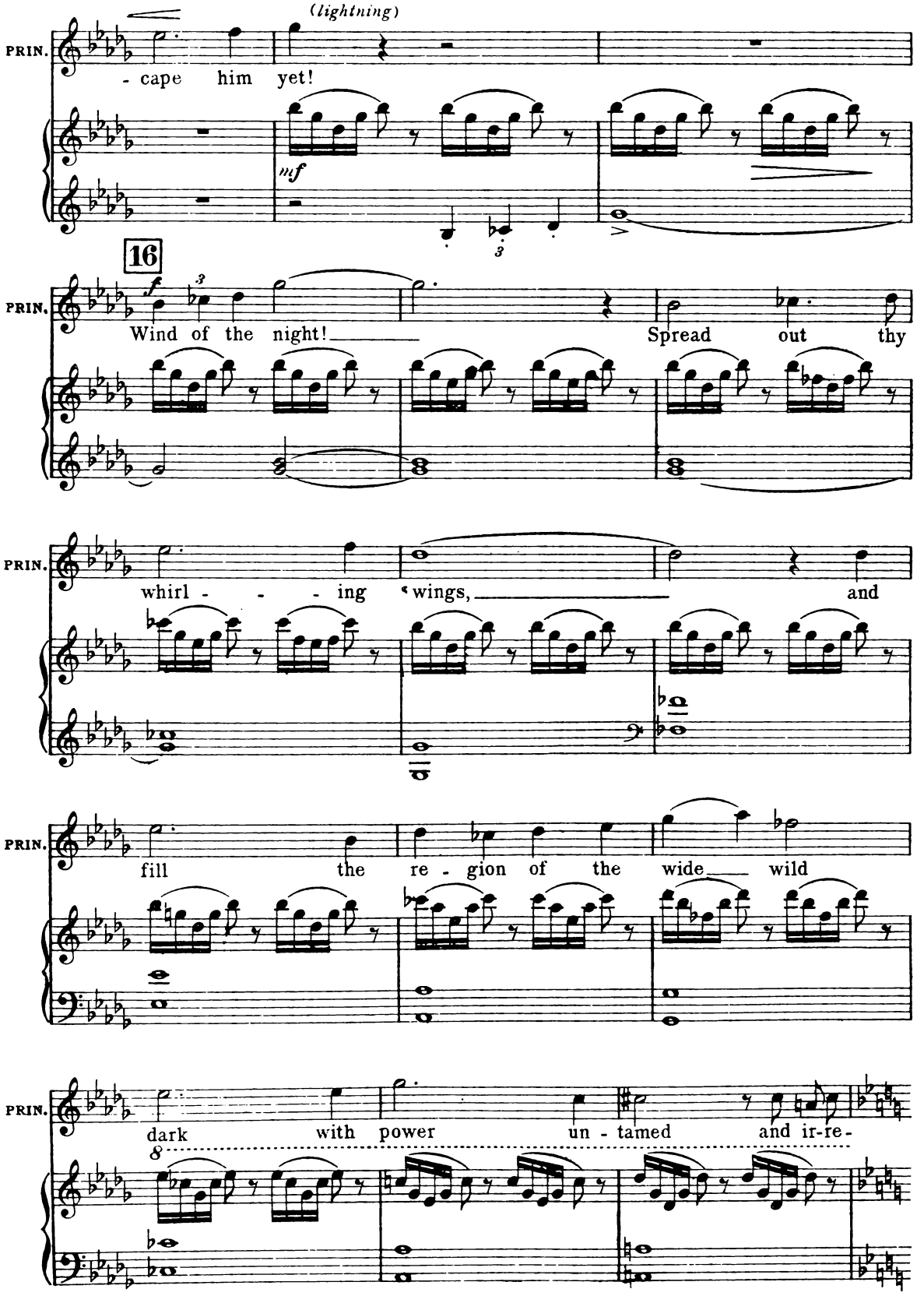

Allegro.
PRIN.
-in me. Now I think the si - lence will not last: The thing I
PRIN.
do will bring the storm: Almost, I dread to do it.
mf
pp
10
PRIN.
Yet ma - ny a time be-fore I have found joy
PRIN.
in the ve - ry dark-ness and the dan-ger of it — joy in my
PRIN.
cresc.
se-cret powr, joy in the wings that save me from the
poco cresc.

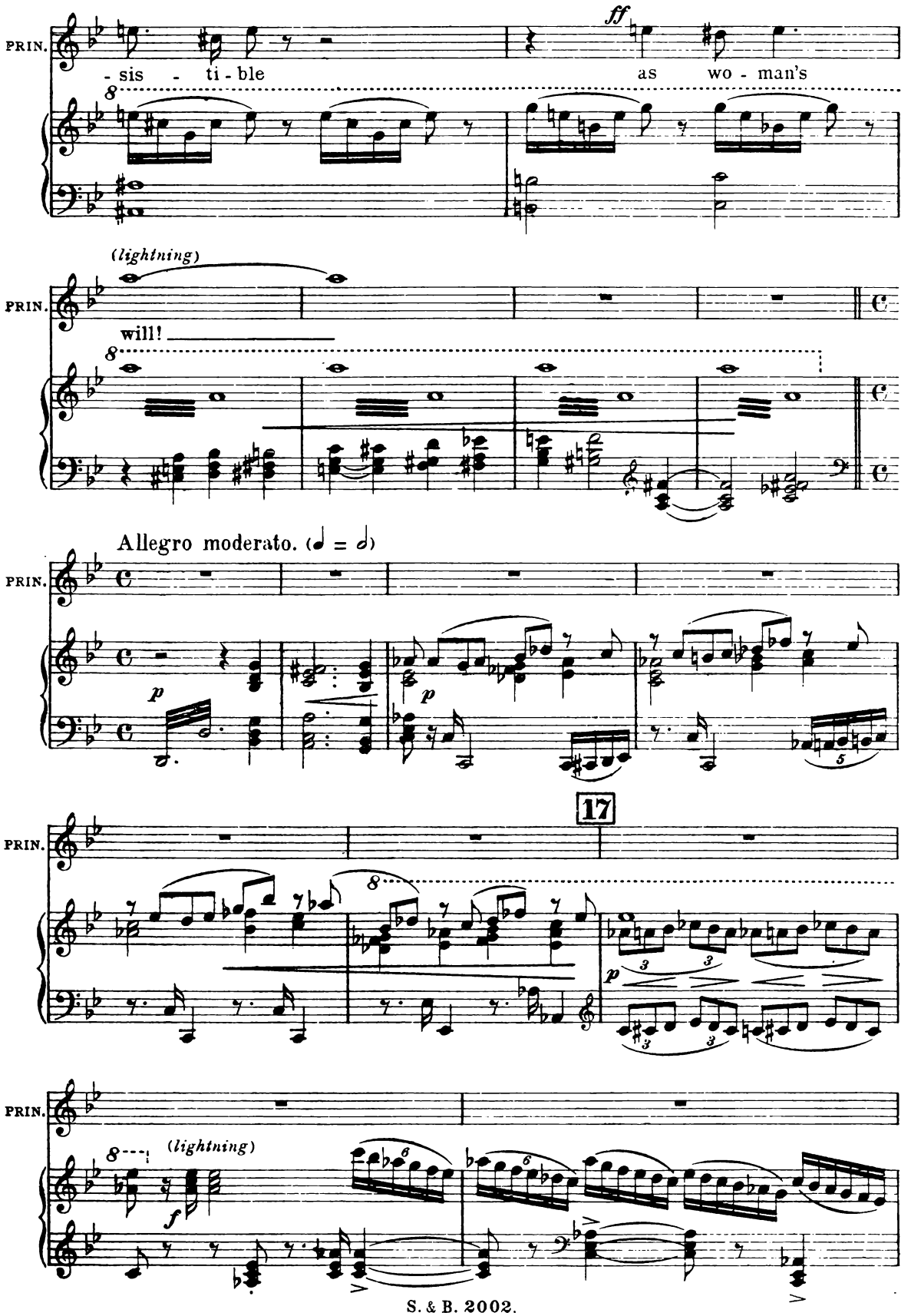

PRIN.
bonds of man.
To-morrow I shall be sad, but I shall still be
free.
Once
T. C.
To-mor-row I shall be glad, but I shall not be free.
11 agitato
more that mocking e-cho, like a doubt far down with-in me.
I will not hear it, I will not hear it.
Più mosso. (Molto allegro.)
(She makes gestures of incantation.)

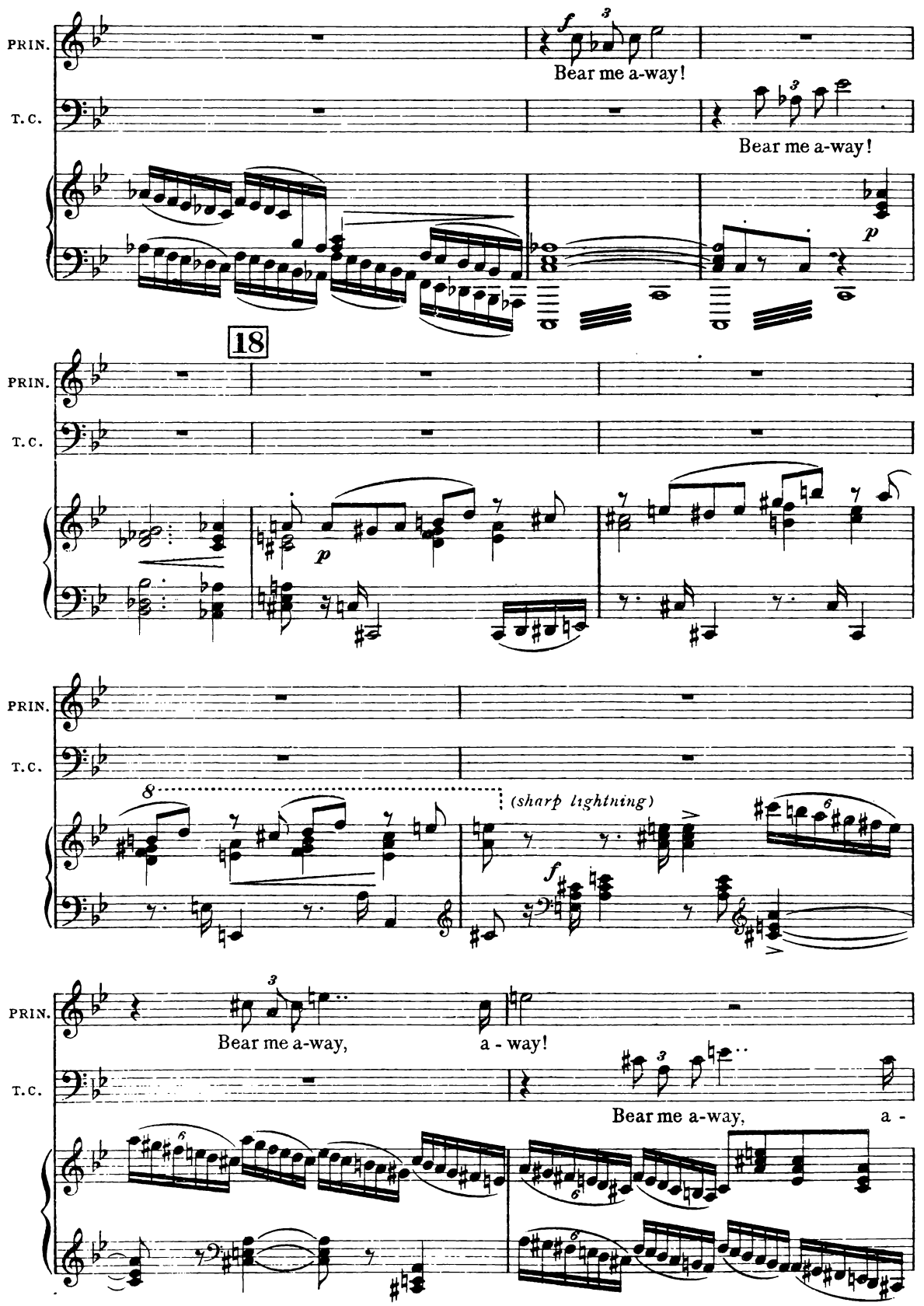

12
f
PRIN.
Wind of the night, be thou my soul's com-pan-ion!
PRIN.
Bring cloud-y dark - - ness,
PRIN.
muf-fle up the moon, Blot the bright stars,
PRIN.
and blind the watch-ing earth! Let no eye
13
T.C.
p
PRIN.
see me! Blind the watch-ing earth! Let no eye
ppp

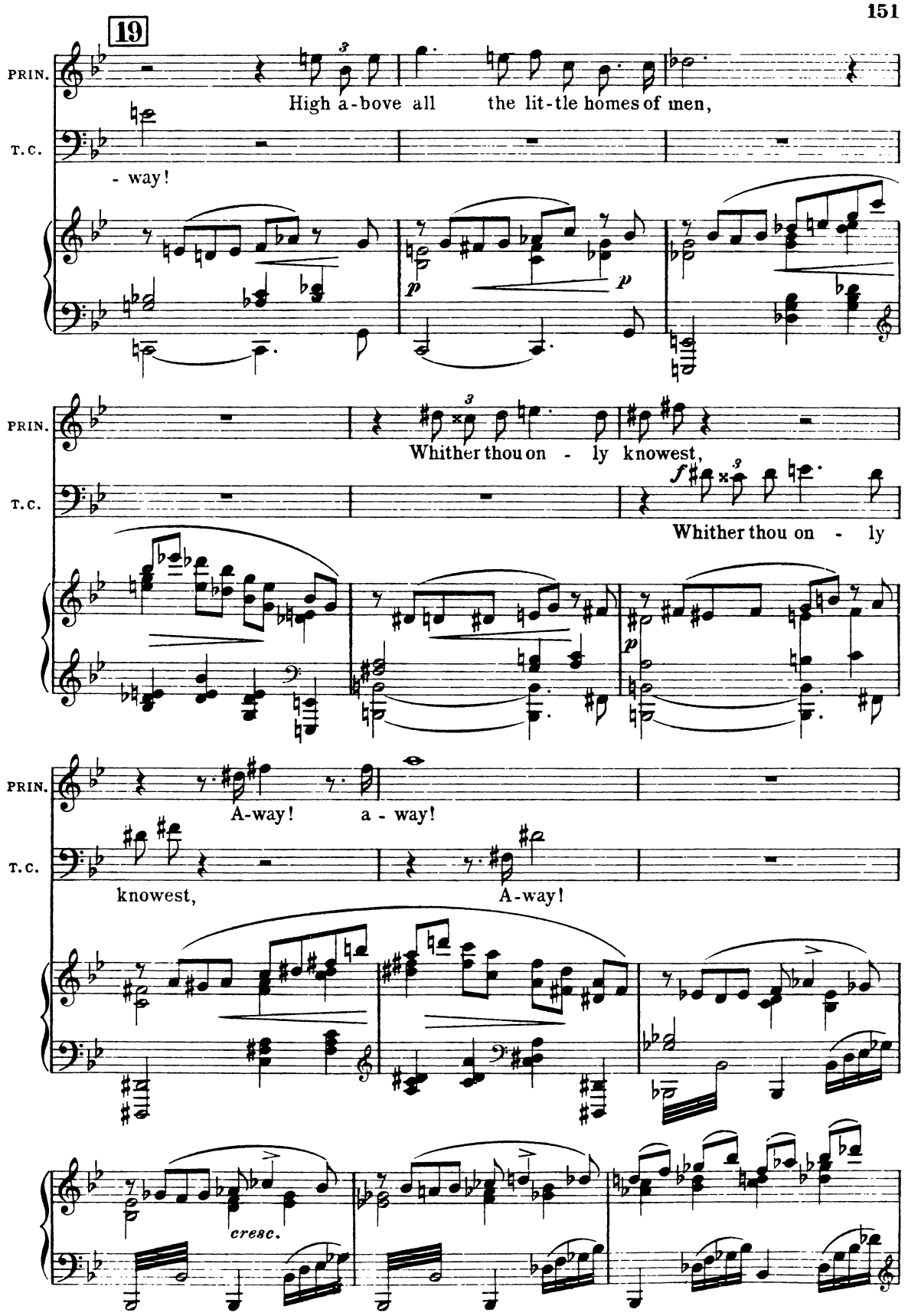

(distant lightning)
PRIN.
T. C.
There's the voice a-gain mocking me. I'll not hear it,
see me!
tr
mf
Alla breve. (𝅗𝅥 più mosso)
I'll not hear it!
Wind of the night!
p
(distant thunder)
Summon the storm,
Whistle thy hurri-cane shrill,
14
Clash with thy cymbals, Beat thy rolling
(lightning)
drums, Con-found all hu-man sense, con-found all
p

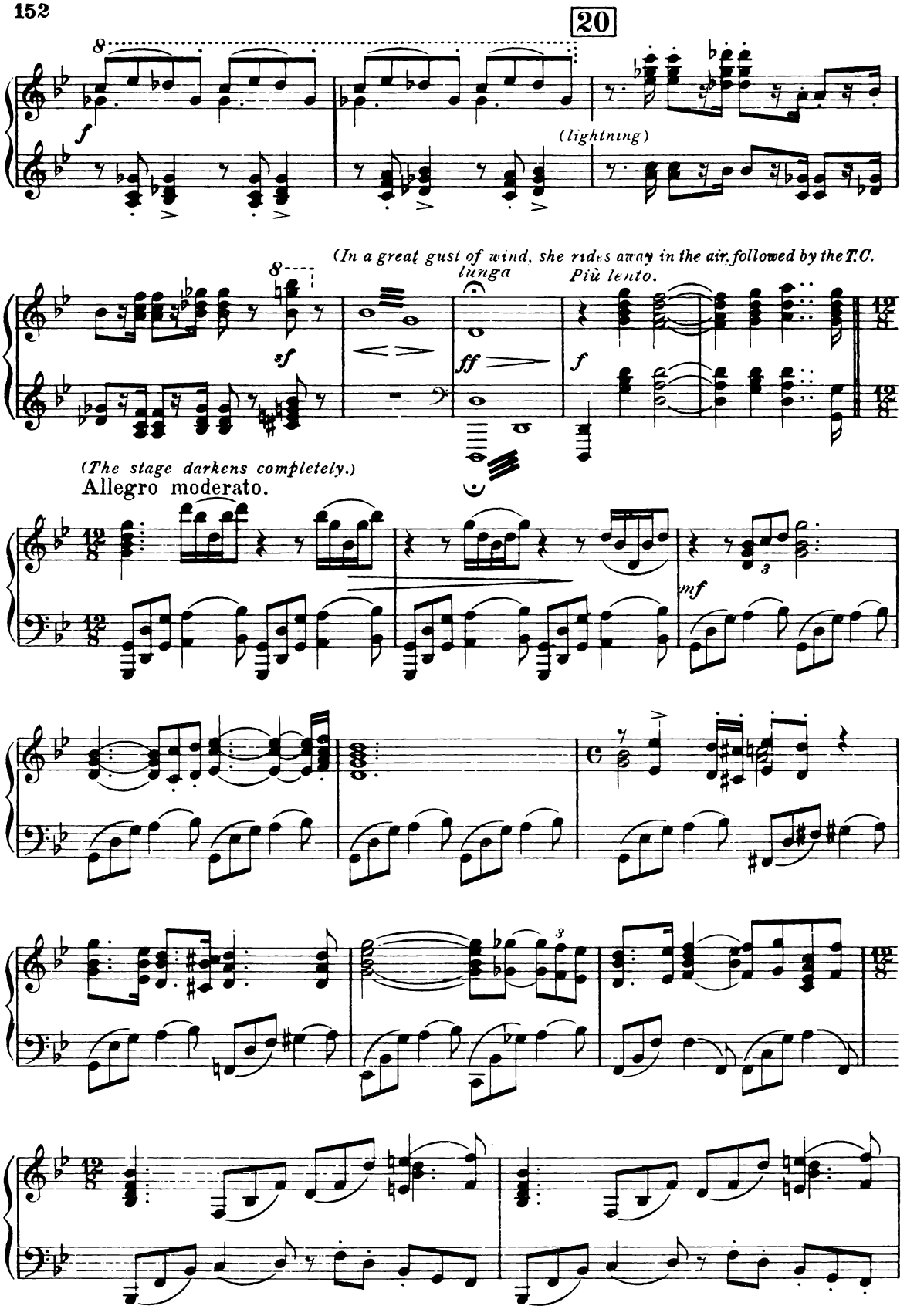

PRIN.
hu - man sense, Deaden earth's ears, and let none liv - ing
15
(A mist comes gradually down at back, through which the lightning is seen.)
PRIN.
hear me!
T.C.
Deaden earth's ears, and let none liv - ing
PRIN.
A - gain that voice! Who is it echoes me?
T.C.
hear me!
PRIN.
Who is it brings a magic stronger than mine? I will es-
cresc.

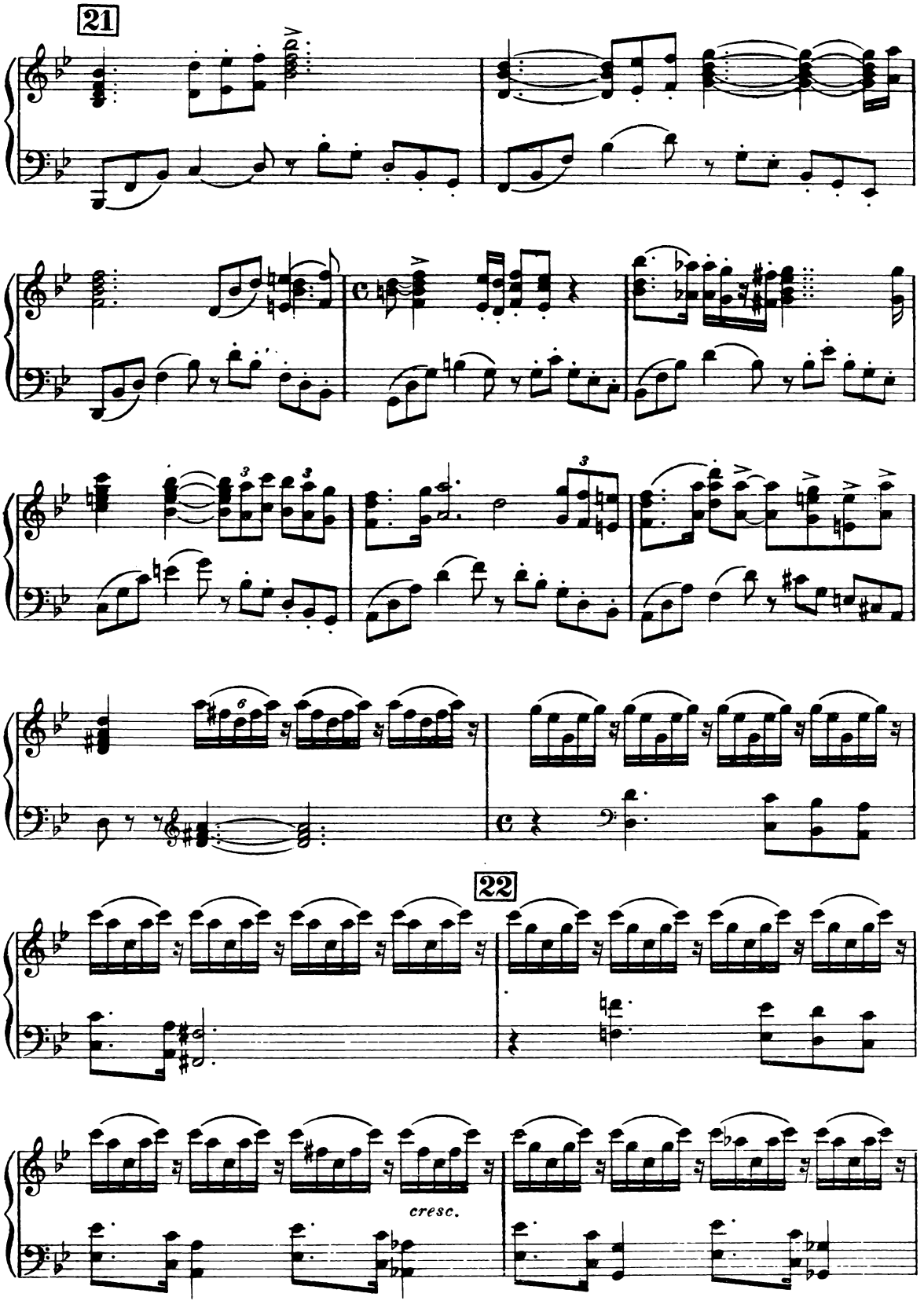

(lightning)
PRIN.
- cape him yet!
mf
16
f
PRIN.
Wind of the night!
Spread out thy
PRIN.
whirl - - - ing wings,
and
PRIN.
fill the re - gion of the wide
wild
PRIN.
dark with power un - tamed and ir-re-

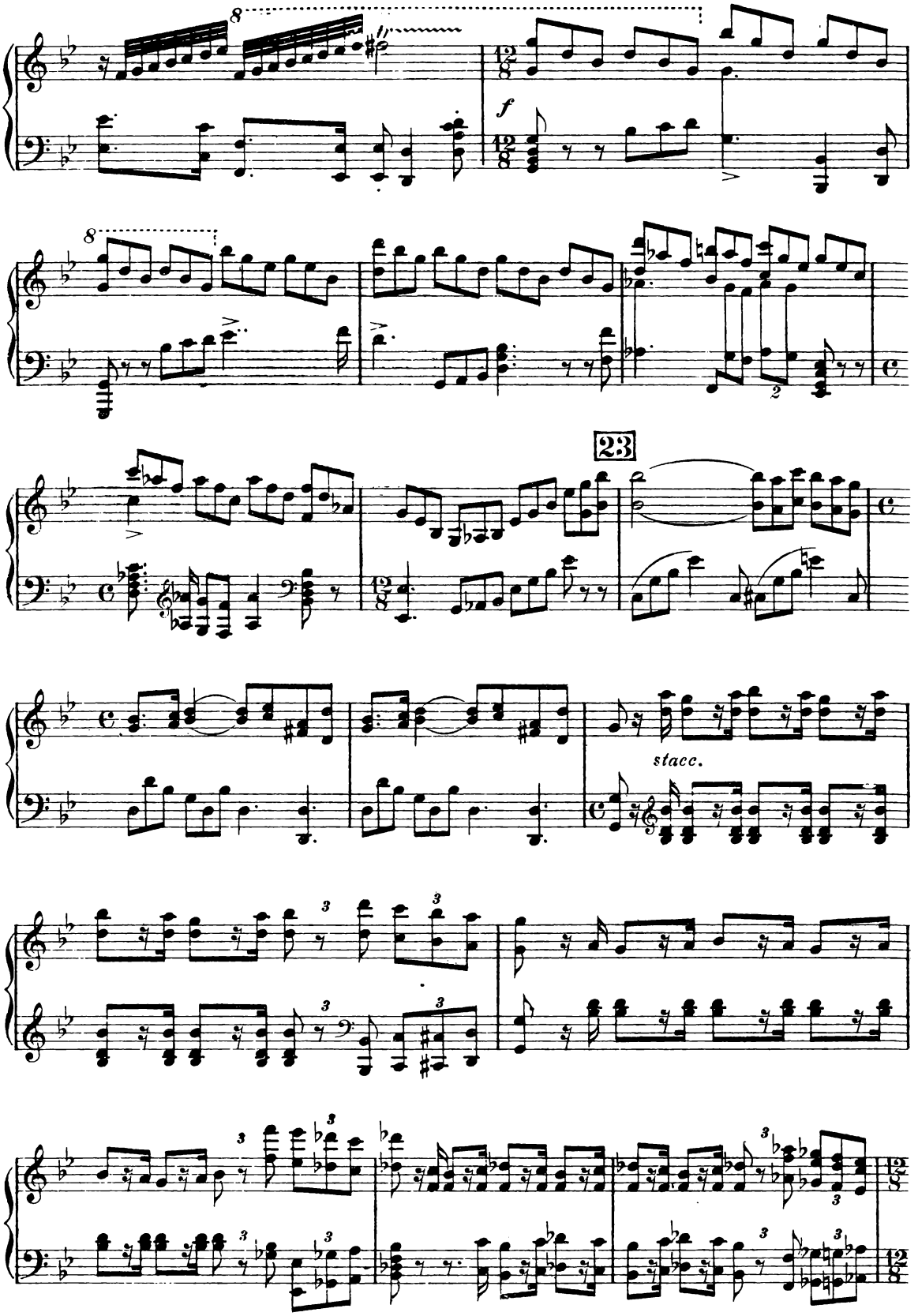

PRIN.
ff
- sis - ti - ble
as wo - man's
(lightning)
will!
Allegro moderato. (♩ = ♩)
p
17
(lightning)
f
S. & B. 2002.

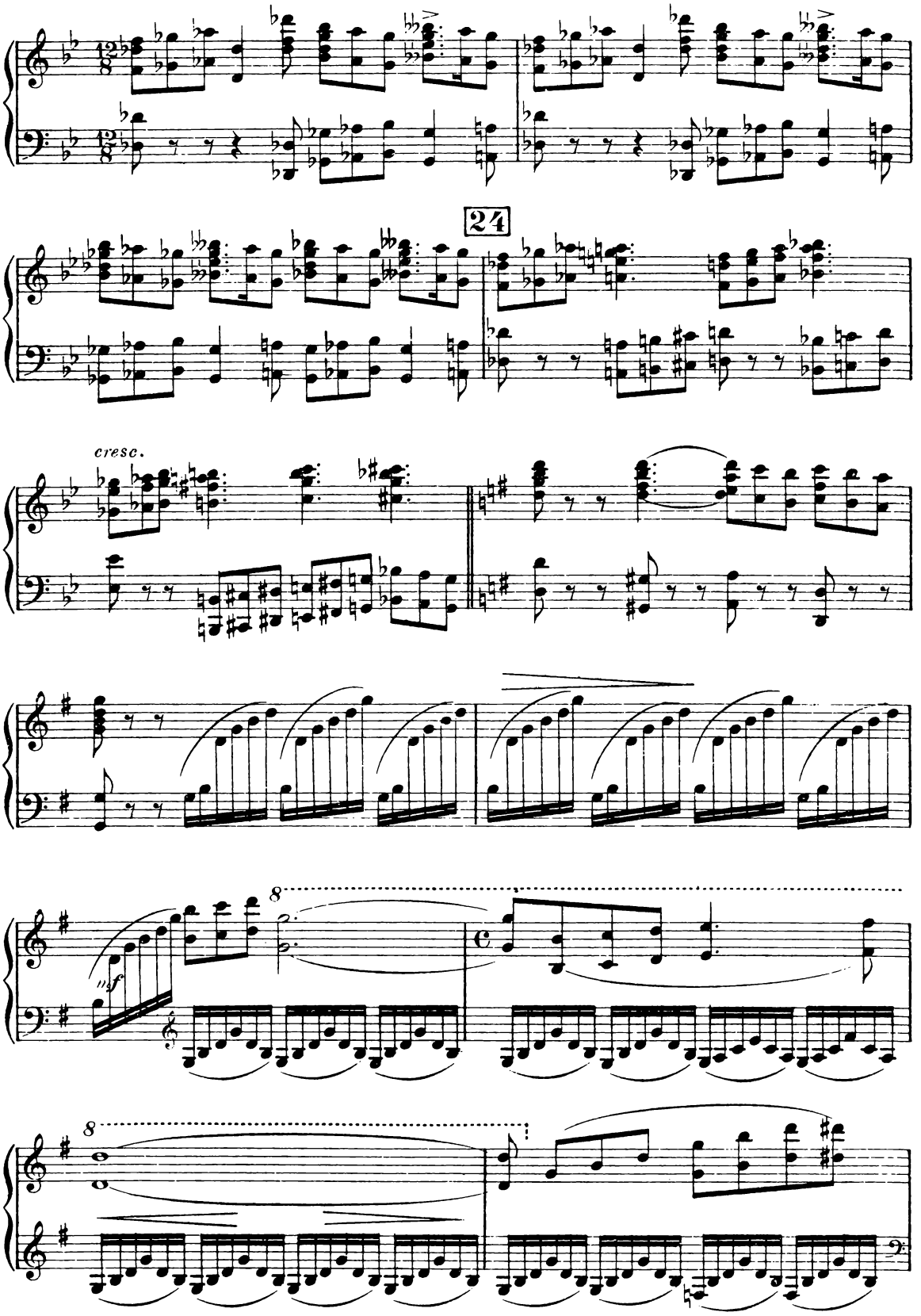

PRIN.
T.C.
f
Bear me a-way!
Bear me a-way!
p
18
PRIN.
T.C.
p
PRIN.
T.C.
8
(sharp lightning)
f
PRIN.
Bear me a-way,
a - way!
T.C.
Bear me a-way,
a -

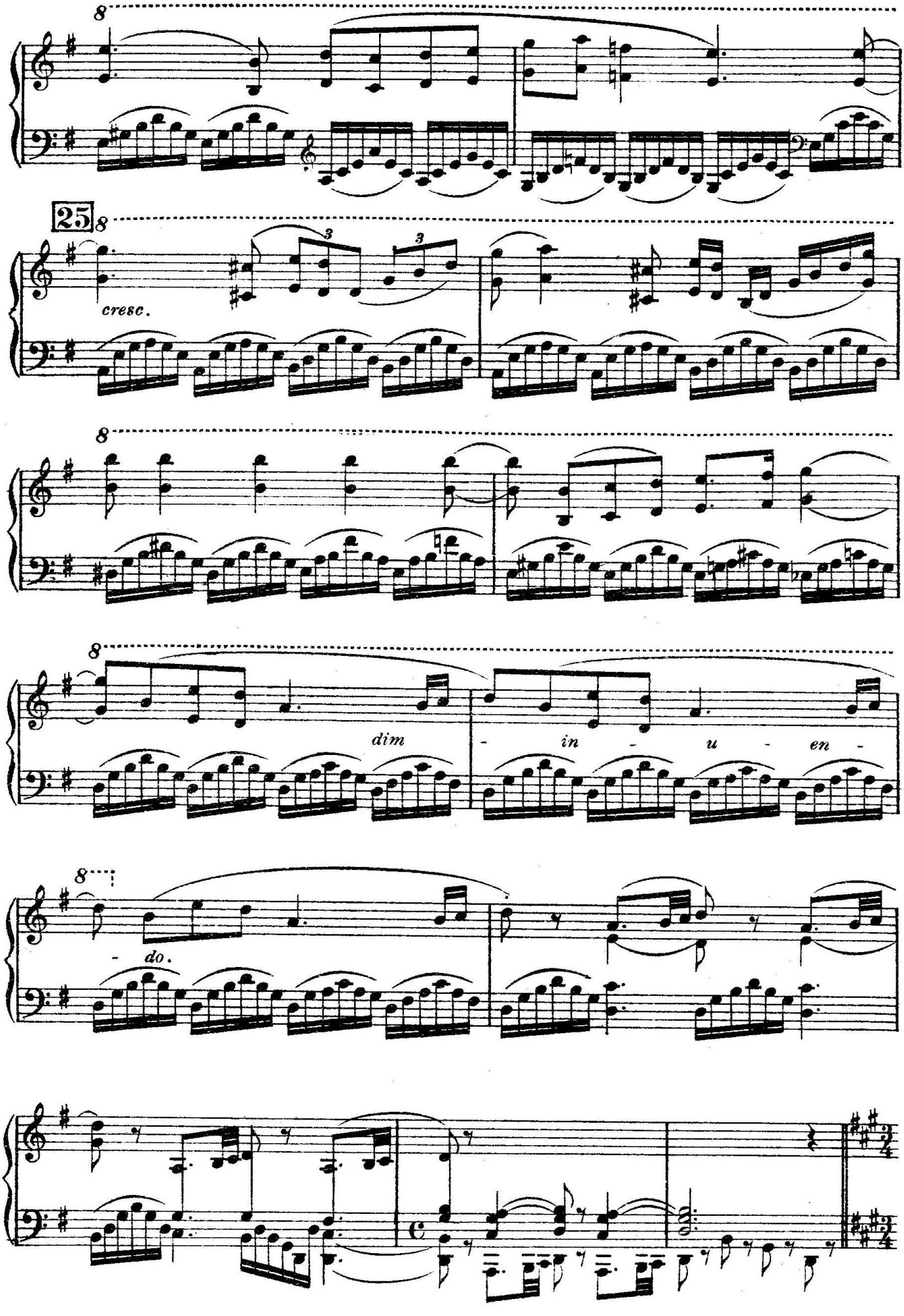

19
PRIN.
T.C.
High a-bove all the lit-tle homes of men,
- way!
Whither thou on - ly knowest,
Whither thou on - ly
A-way! a - way!
knowest,
A-way!
cresc.

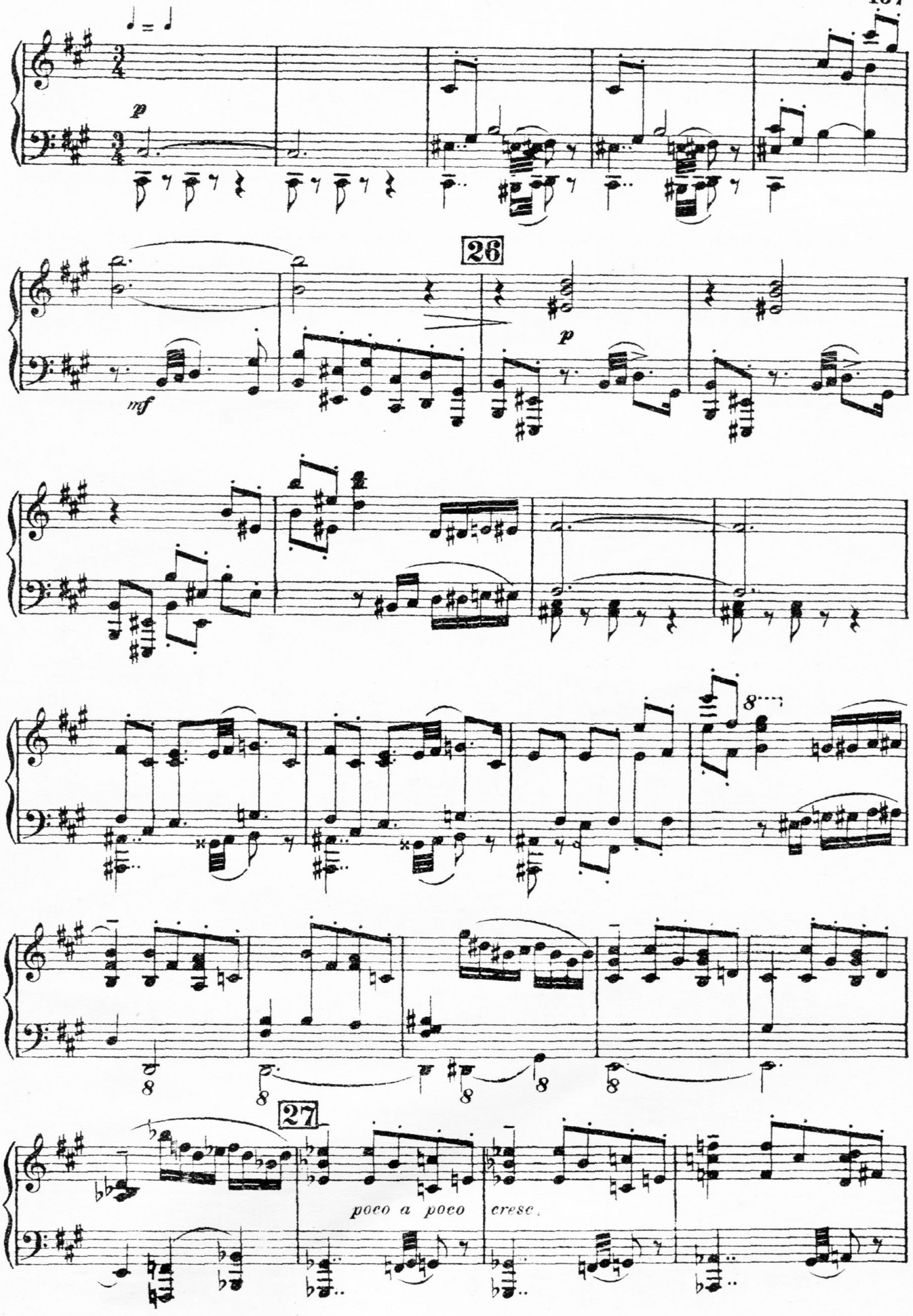

20
(lightning)
(In a great gust of wind, she rides away in the air, followed by the T.C.
lunga
Più lento.
(The stage darkens completely.)
Allegro moderato.

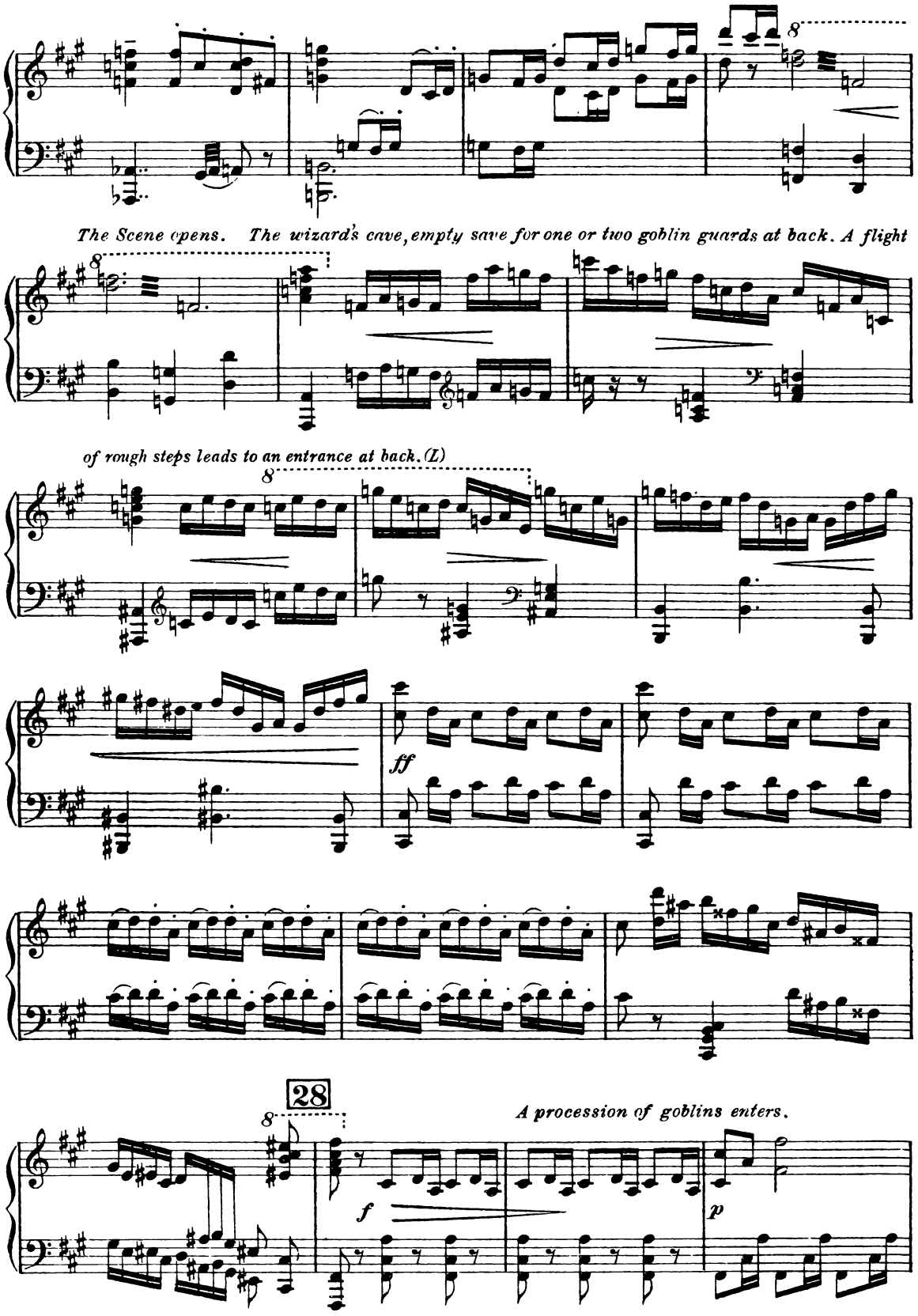

21
22
cresc.


8
f
8
23
stacc.

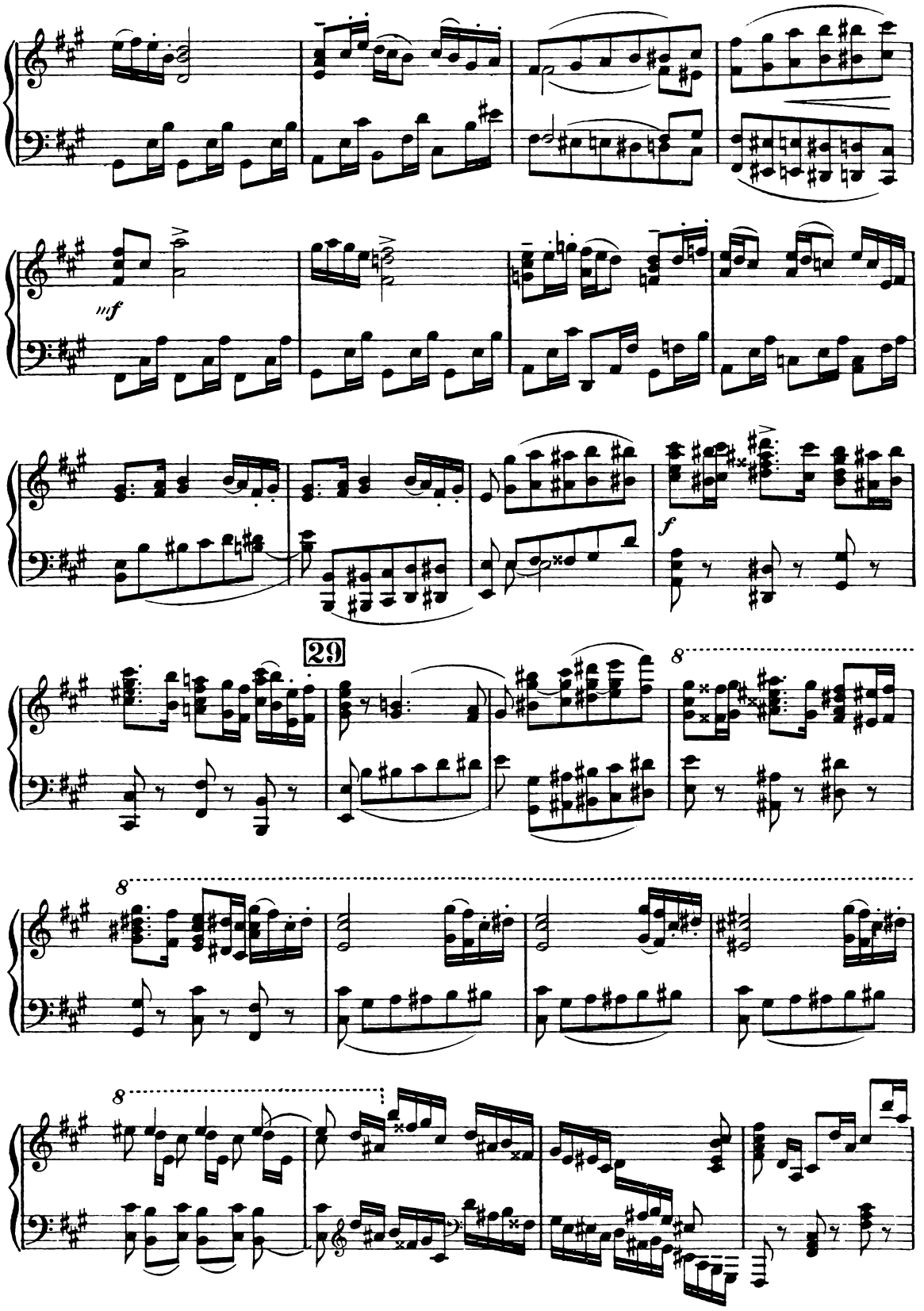

24
cresc.
8
nsf
8

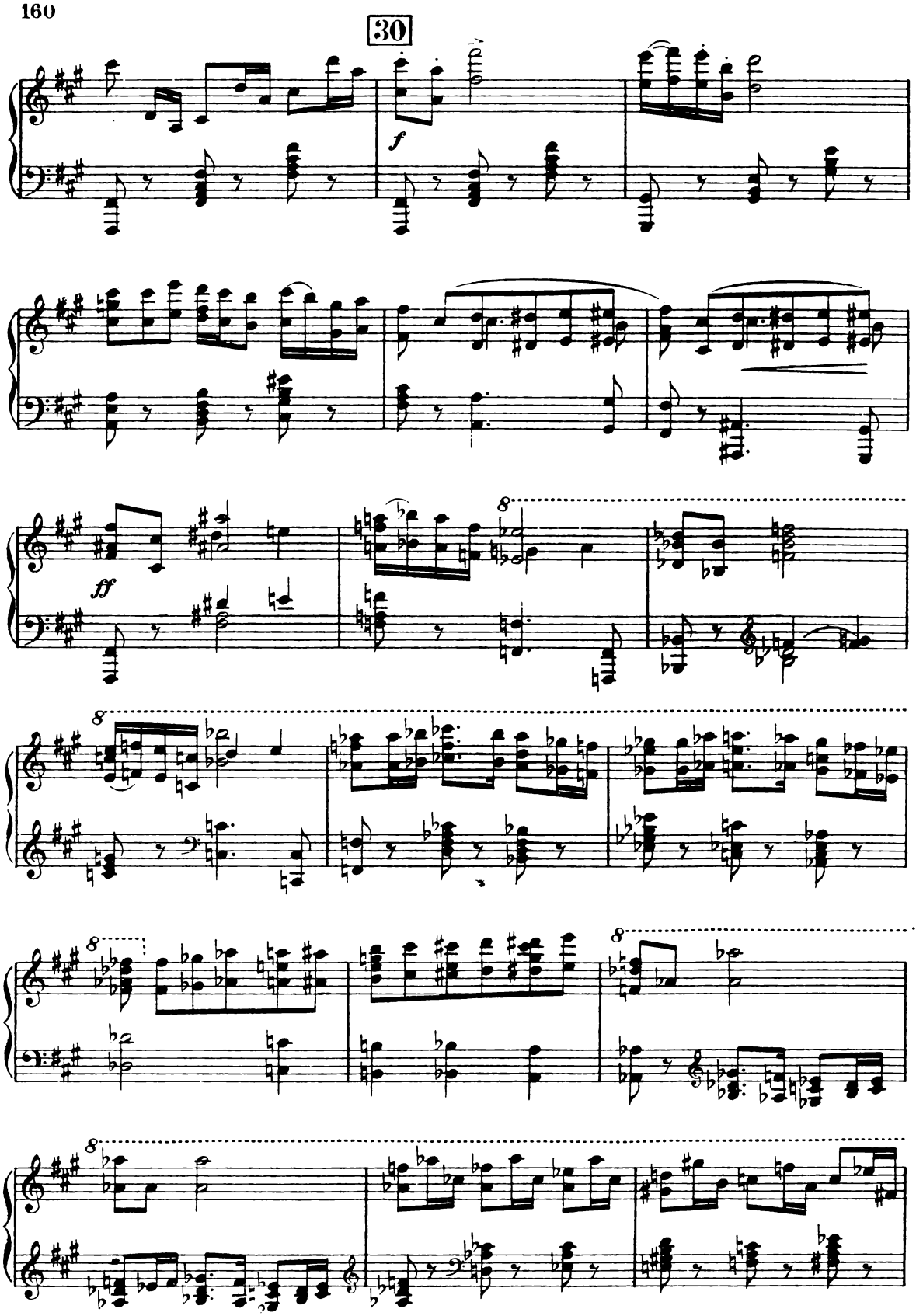

8
25
cresc.
dim
- in - u - en -
- do.

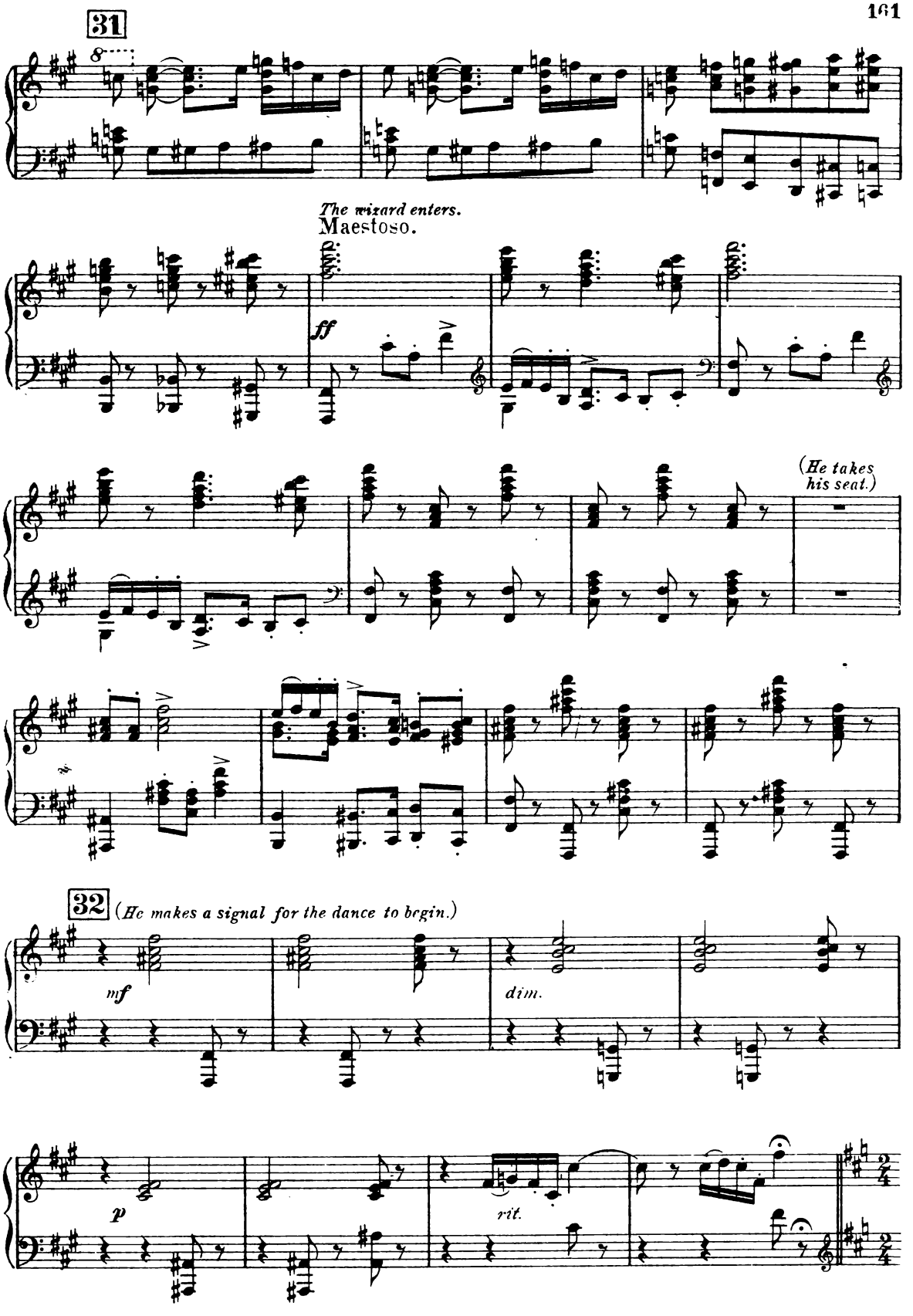

26
27
poco a poco cresc.

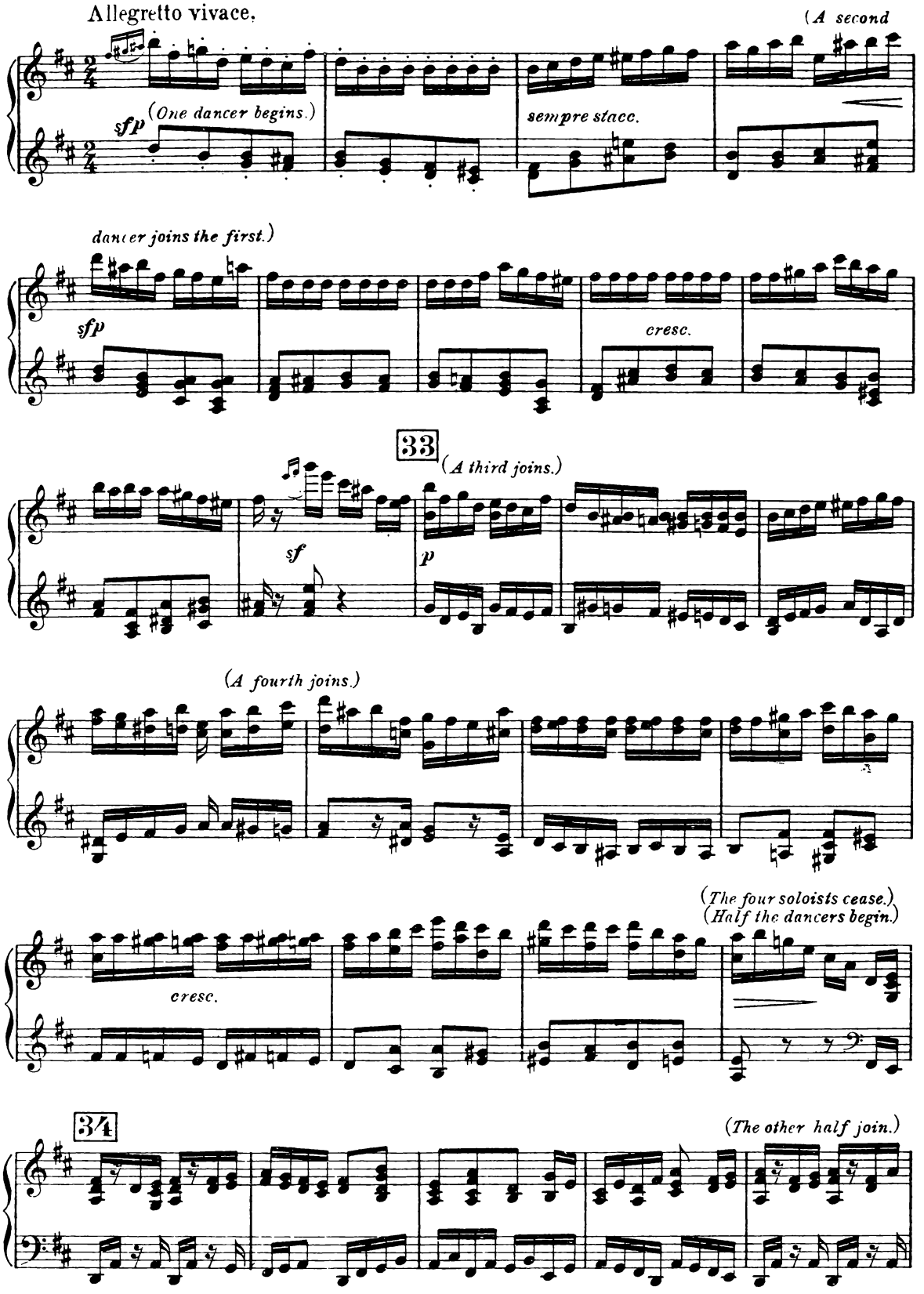

The Scene opens. The wizard's cave, empty save for one or two goblin guards at back. A flight
of rough steps leads to an entrance at back. (L)

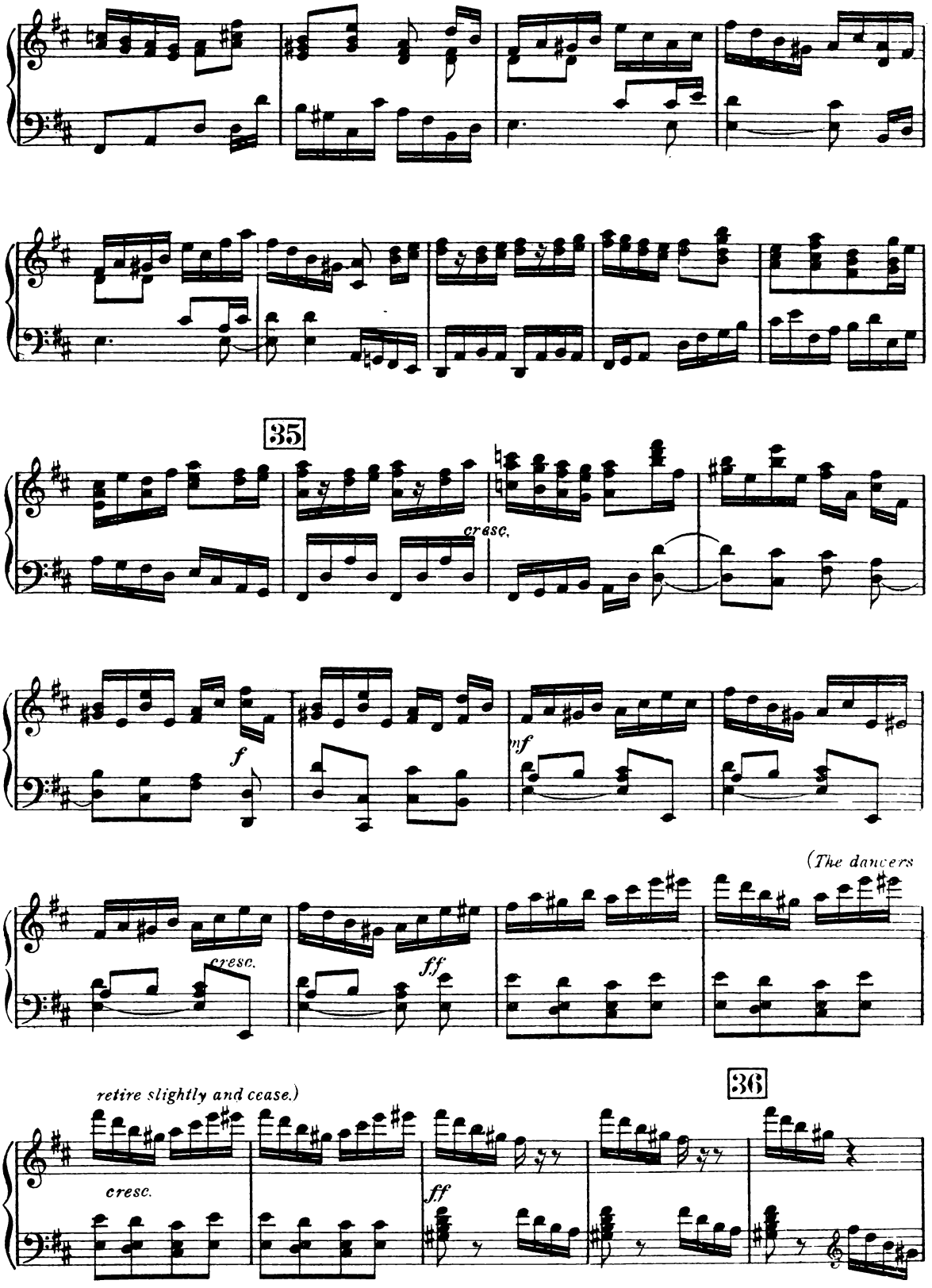
A procession of goblins enters.

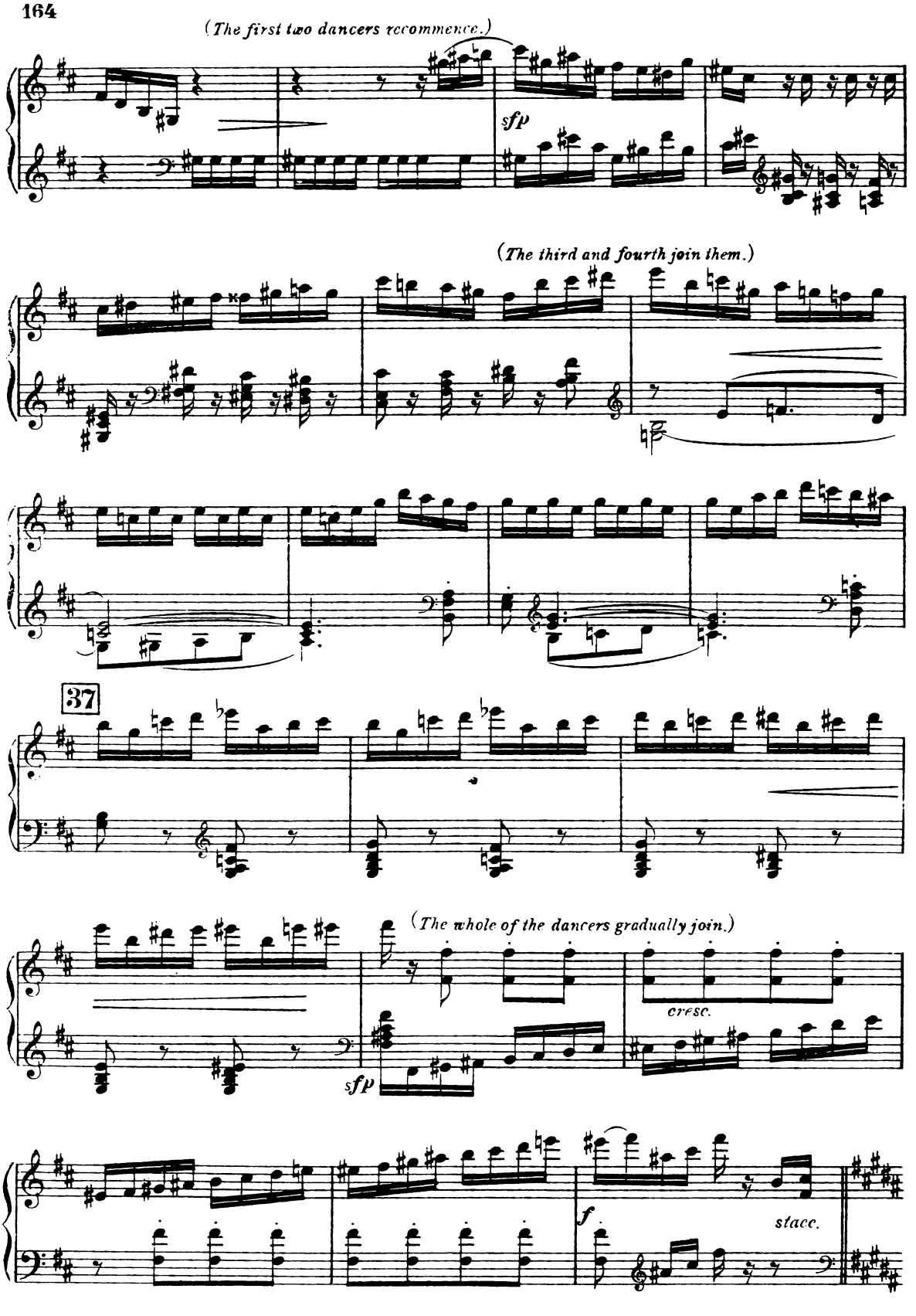

mf
f
29
8
8
8

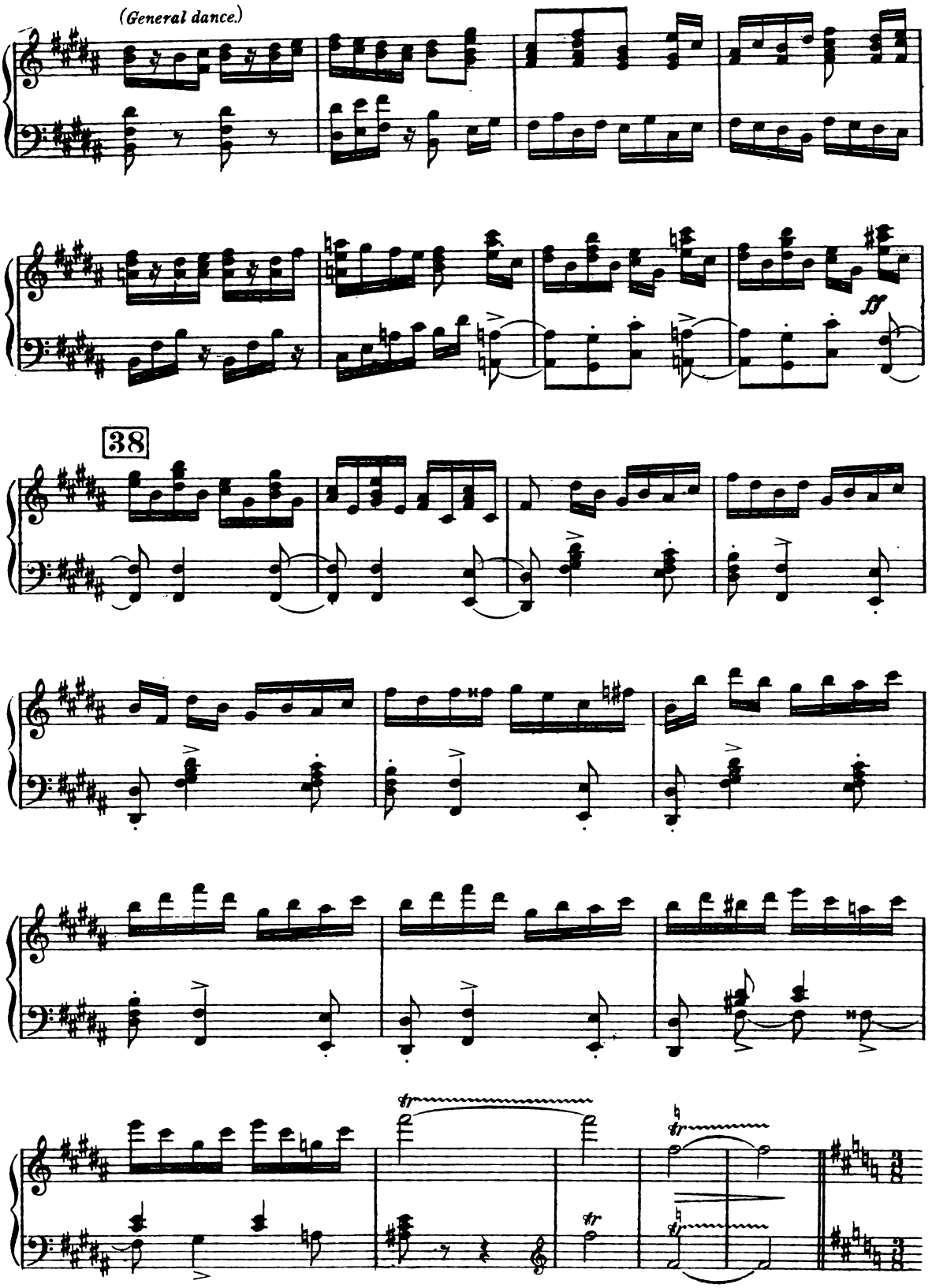

30
f
ff
8

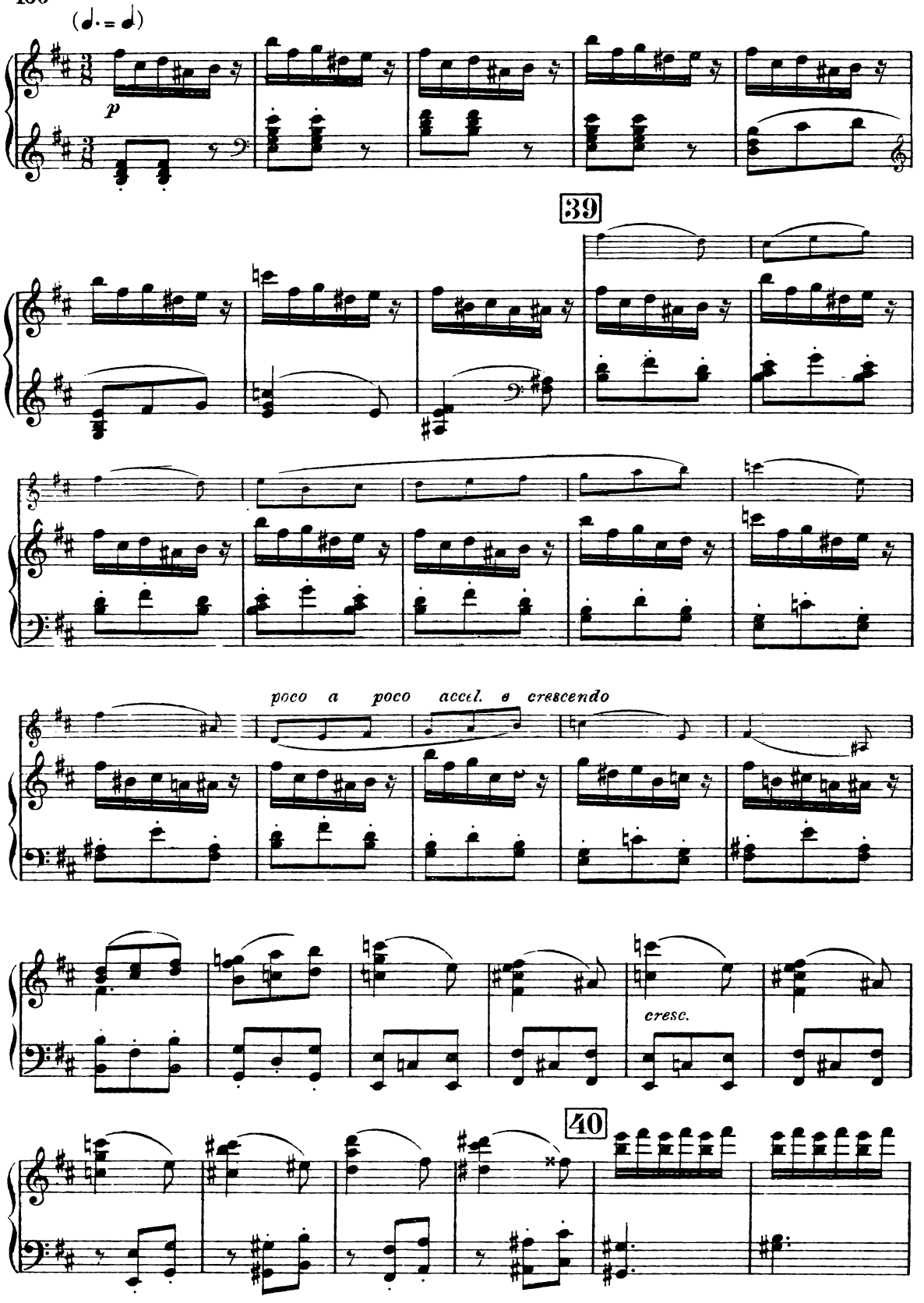

31
The wizard enters.
Maestoso.
ff
(He takes his seat.)
32
(He makes a signal for the dance to begin.)
mf
dim.
p
rit.

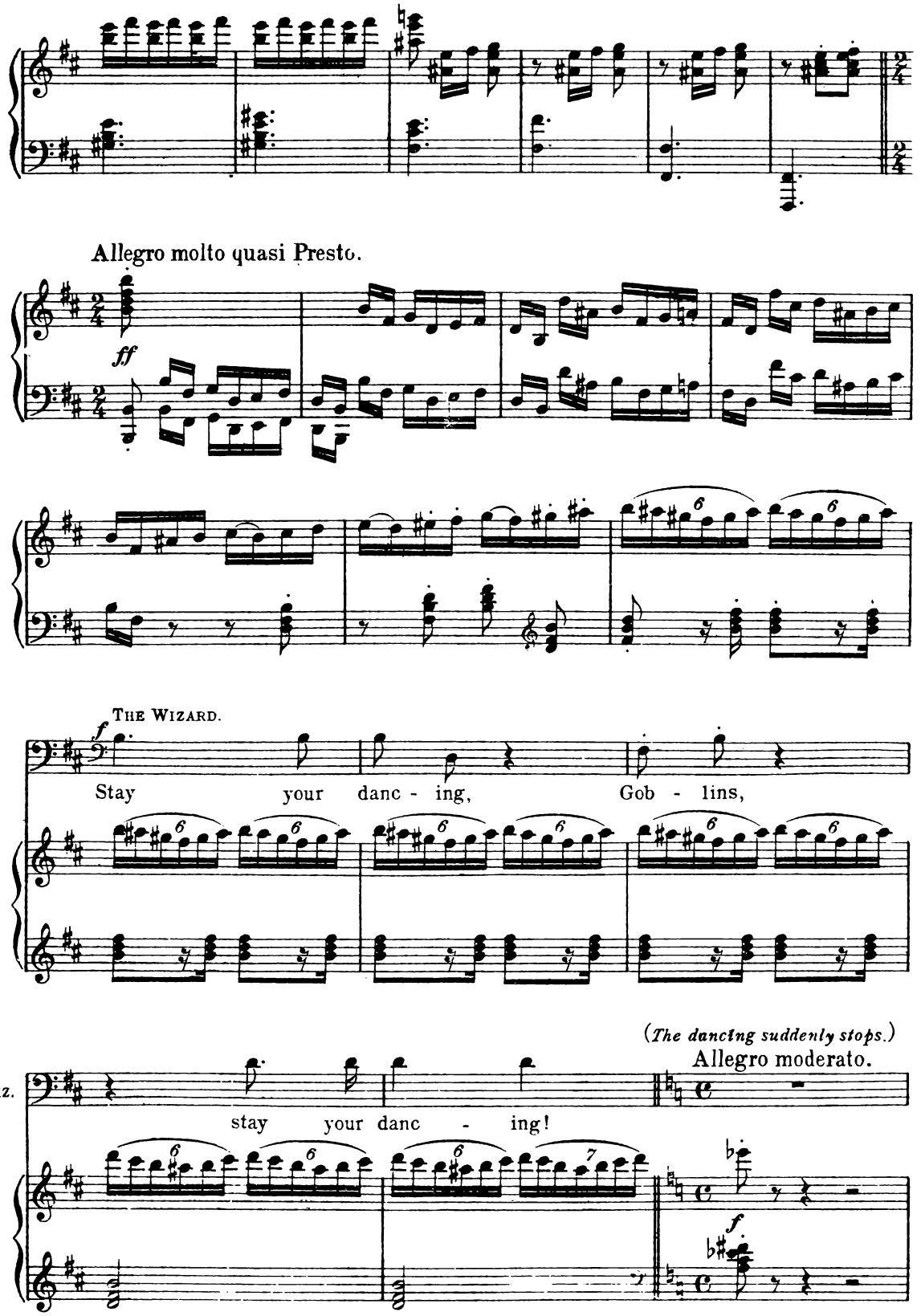

Allegretto vivace.
(A second
sfp
(One dancer begins.)
sempre stacc.
dancer joins the first.)
sfp
cresc.
33
(A third joins.)
sf
p
(A fourth joins.)
(The four soloists cease.)
(Half the dancers begin.)
cresc.
34
(The other half join.)

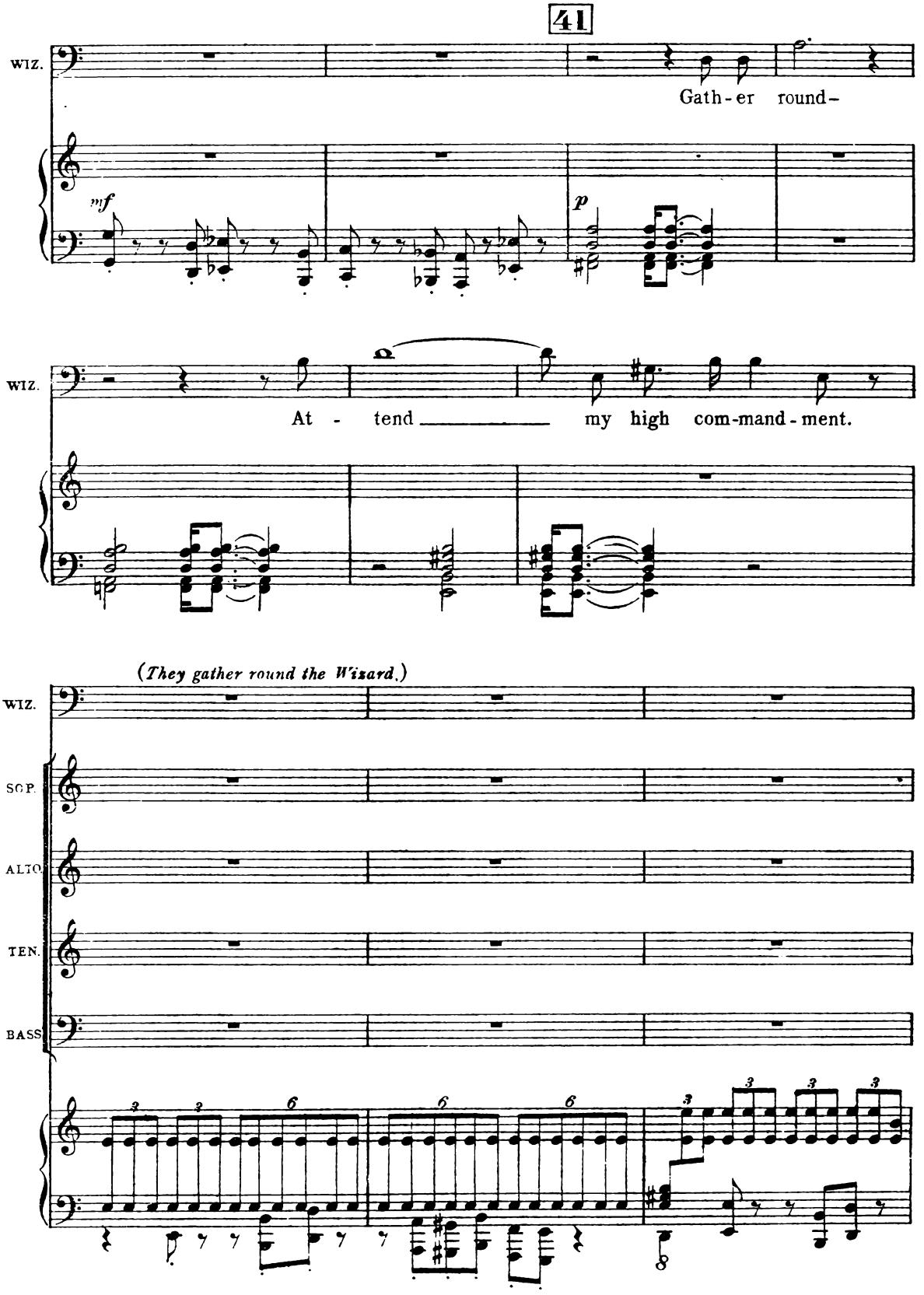

35
cresc.
f
mf
(The dancers
cresc.
ff
retire slightly and cease.)
36
cresc.
ff

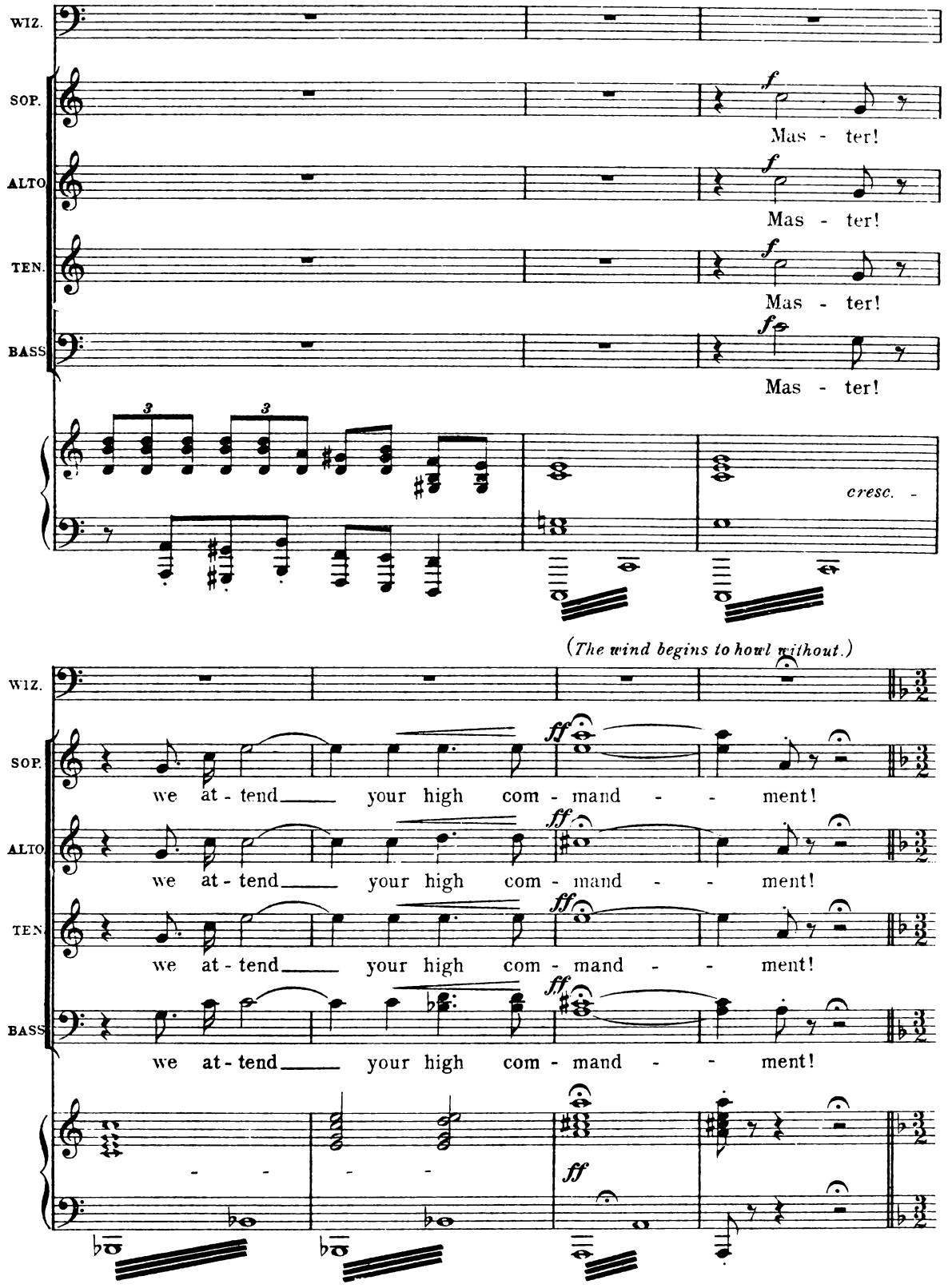

(The first two dancers recommence.)
sfp
(The third and fourth join them.)
37
(The whole of the dancers gradually join.)
cresc.
sfp
f
stacc.

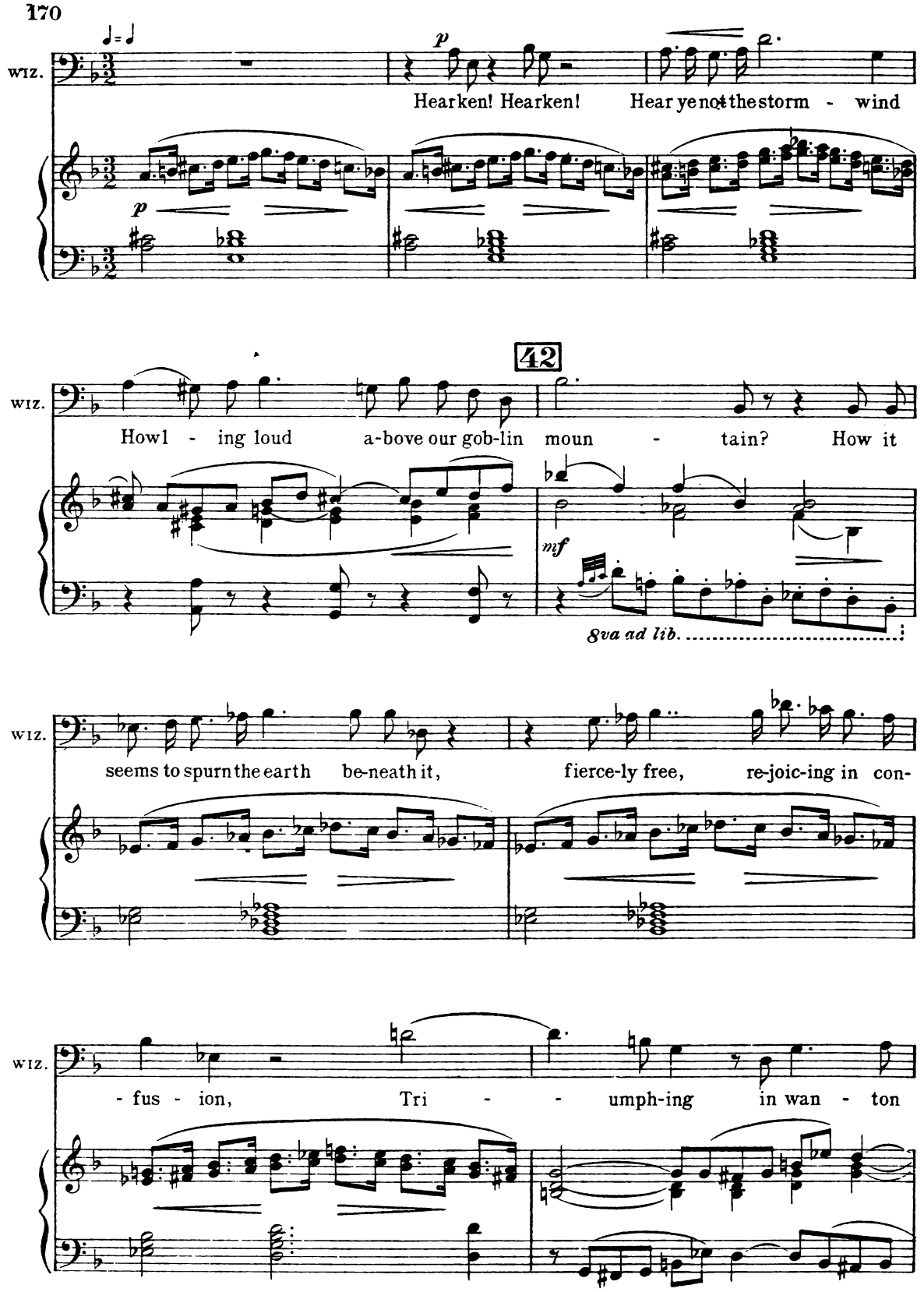

(General dance.)
ff
38
tr
tr
tr
tr

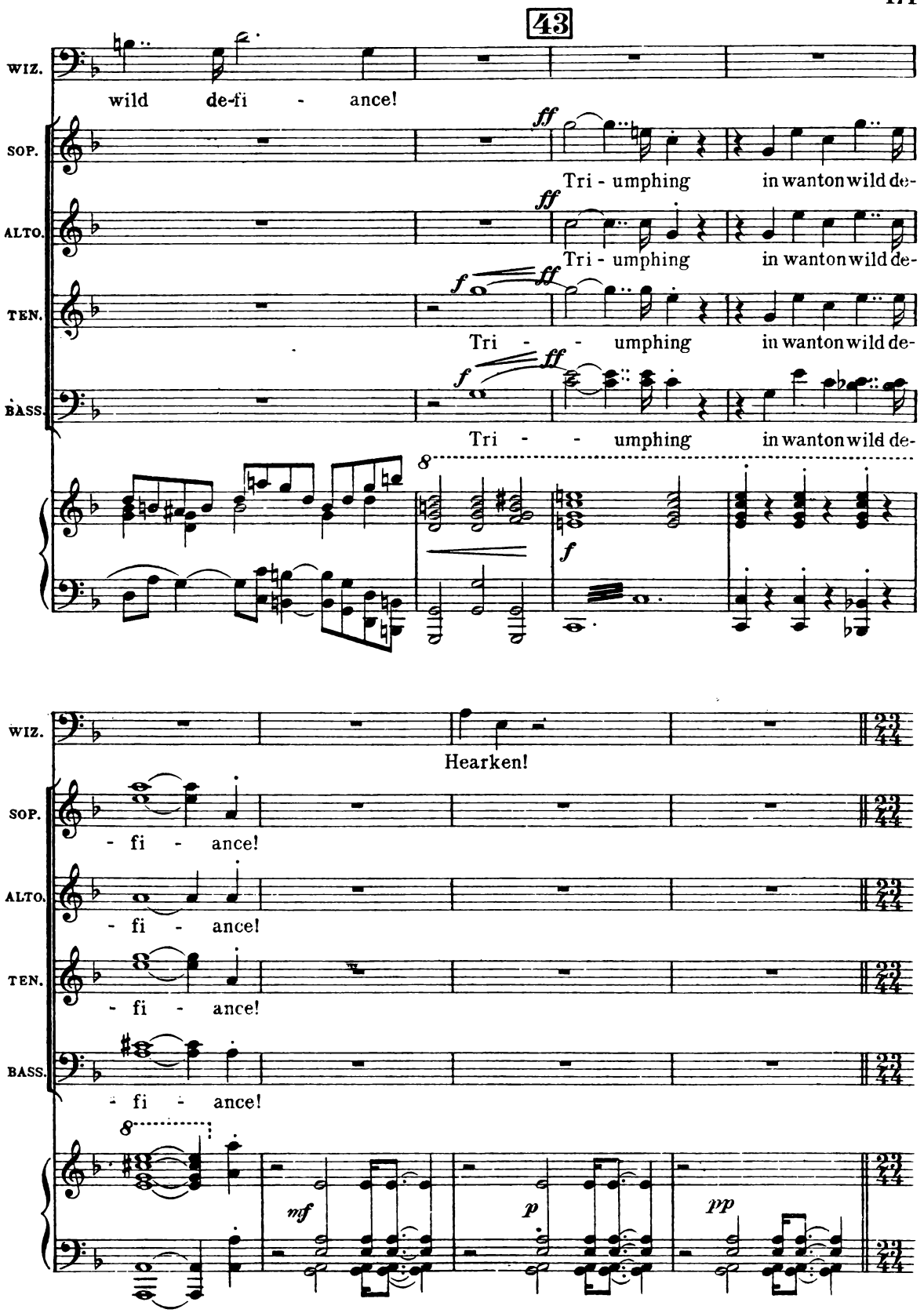

(♩. = ♩)
p
39
poco a poco accel. e crescendo
cresc.
40

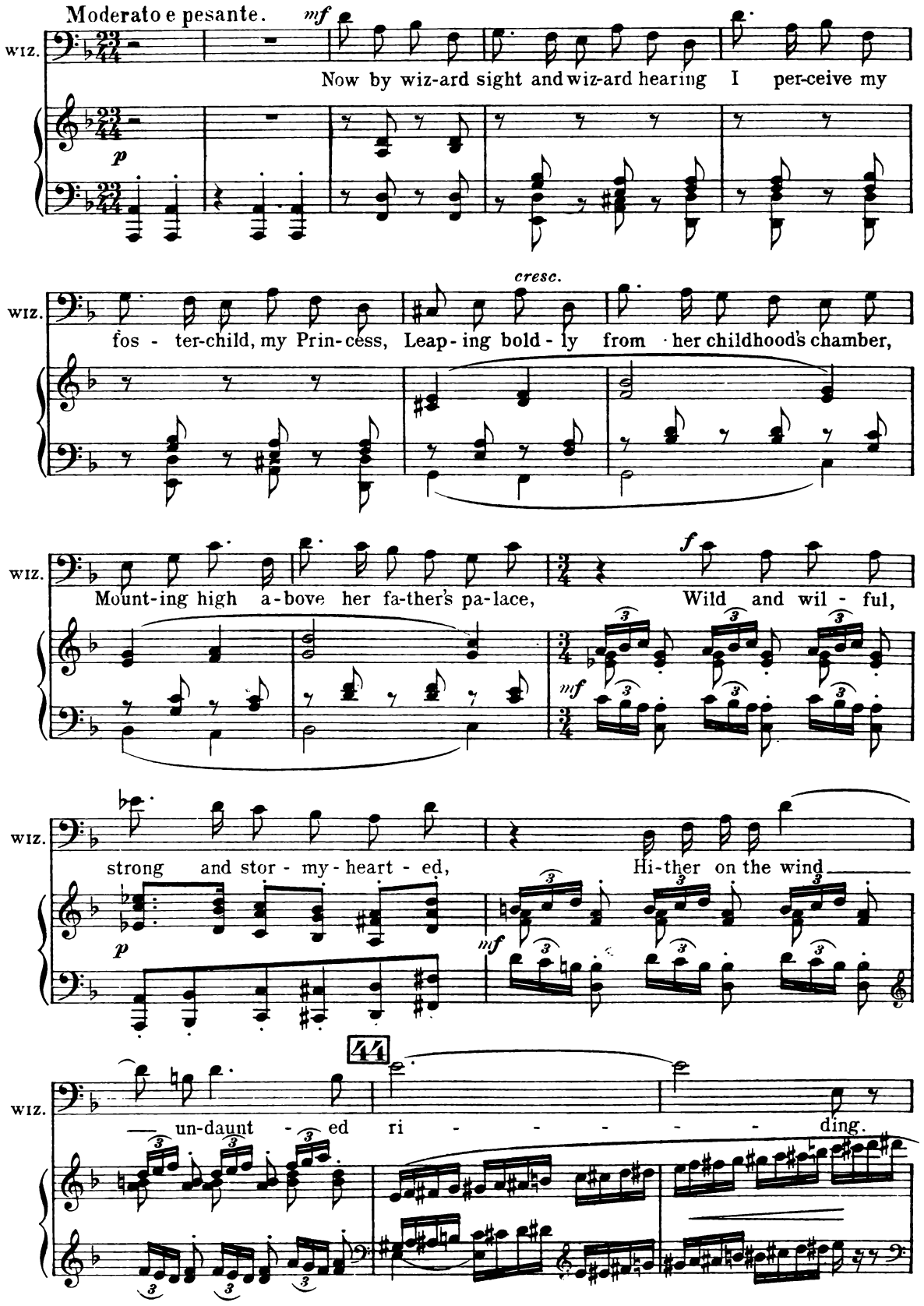

Allegro molto quasi Presto.
ff
THE WIZARD.
f
Stay your danc - ing, Gob - lins,
(The dancing suddenly stops.)
Allegro moderato.
WIZ.
stay your danc - ing!
f

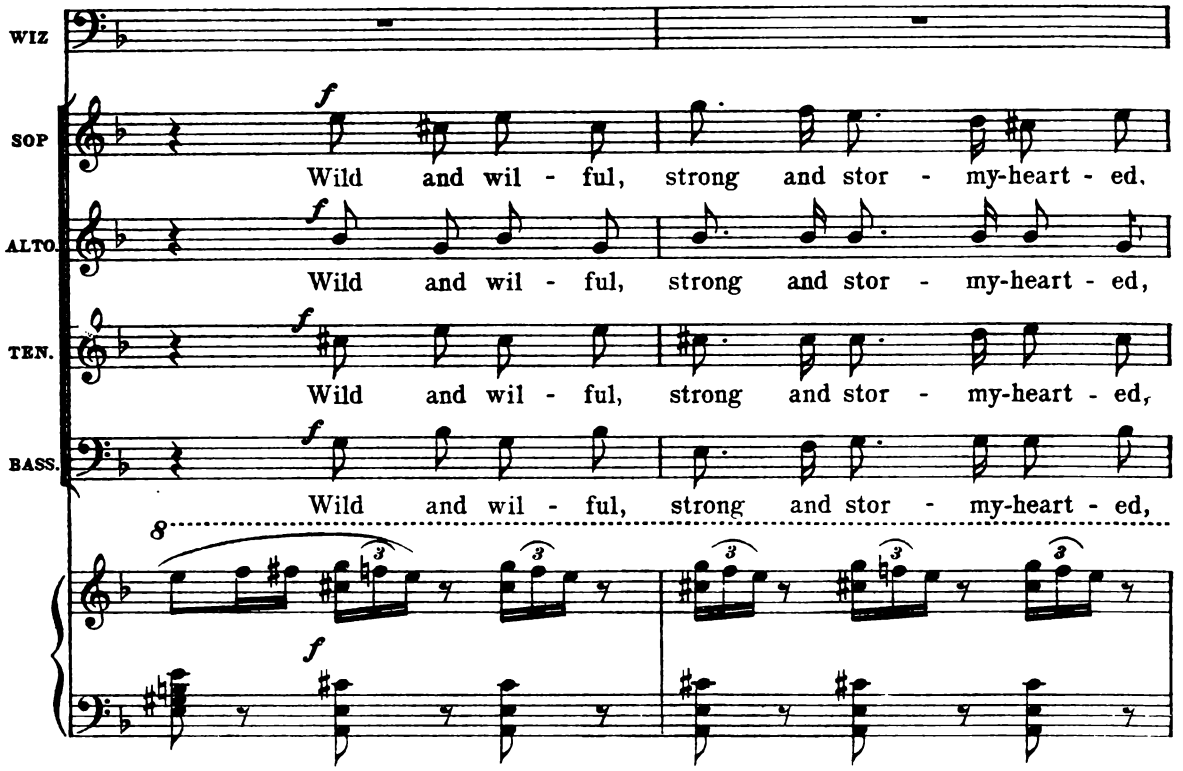

41
WIZ.
Gath-er round-
mf
p
WIZ.
At - tend my high com-mand-ment.
(They gather round the Wizard.)
WIZ.
SOP.
ALTO
TEN.
BASS

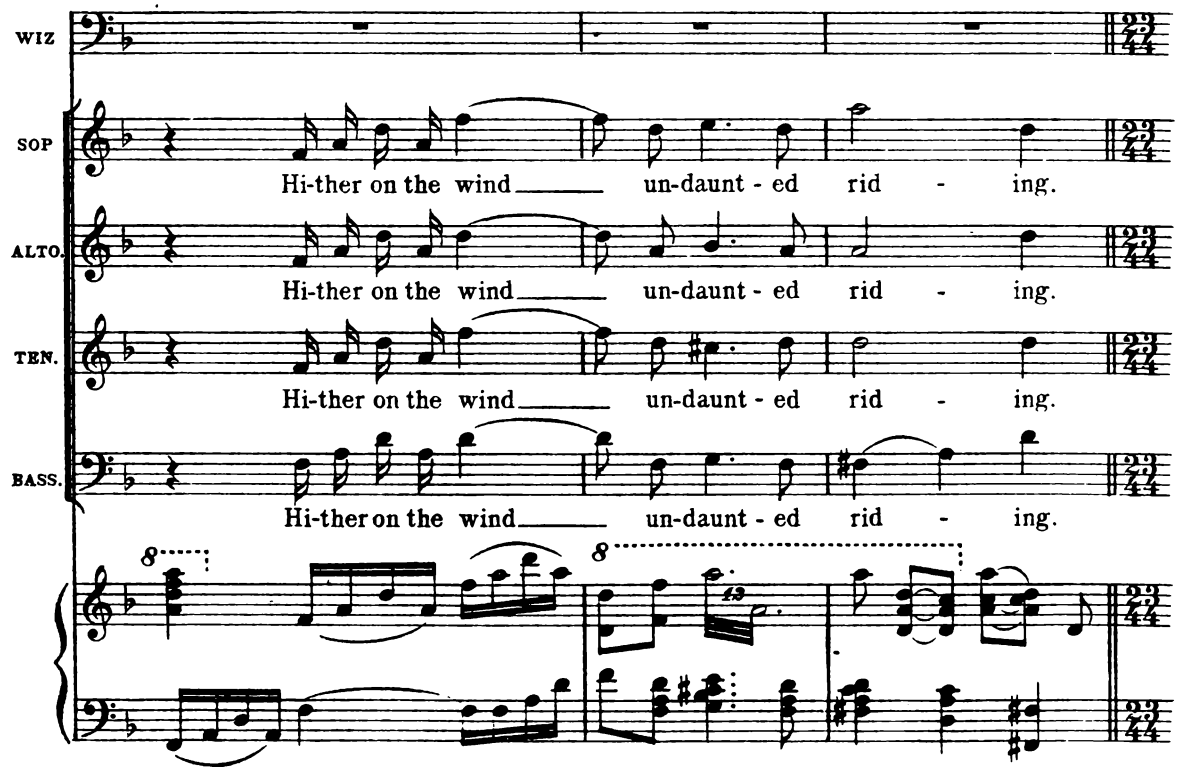

WIZ.
SOP.
ALTO
TEN.
BASS
f
Mas - ter!
fp
cresc. -
(The wind begins to howl without.)
ff
we at - tend your high com - mand - ment!

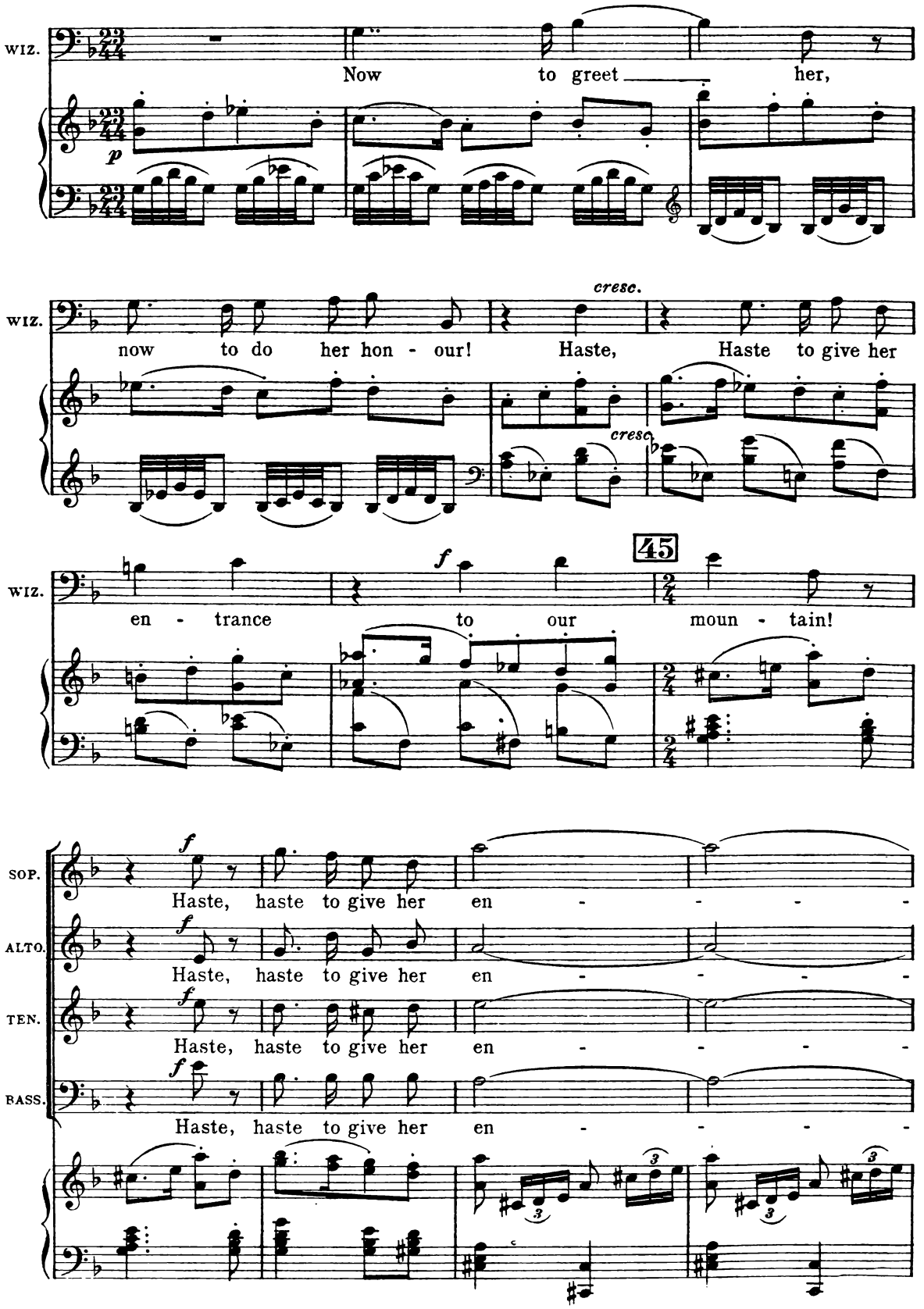

WIZ.
Hearken! Hearken! Hear ye not the storm - wind
42
WIZ.
How1 - ing loud a-bove our gob-lin moun - tain? How it
8va ad lib.
WIZ.
seems to spurn the earth be-neath it, fierce-ly free, re-joic-ing in con-
WIZ.
- fus - ion, Tri - - umph-ing in wan - ton

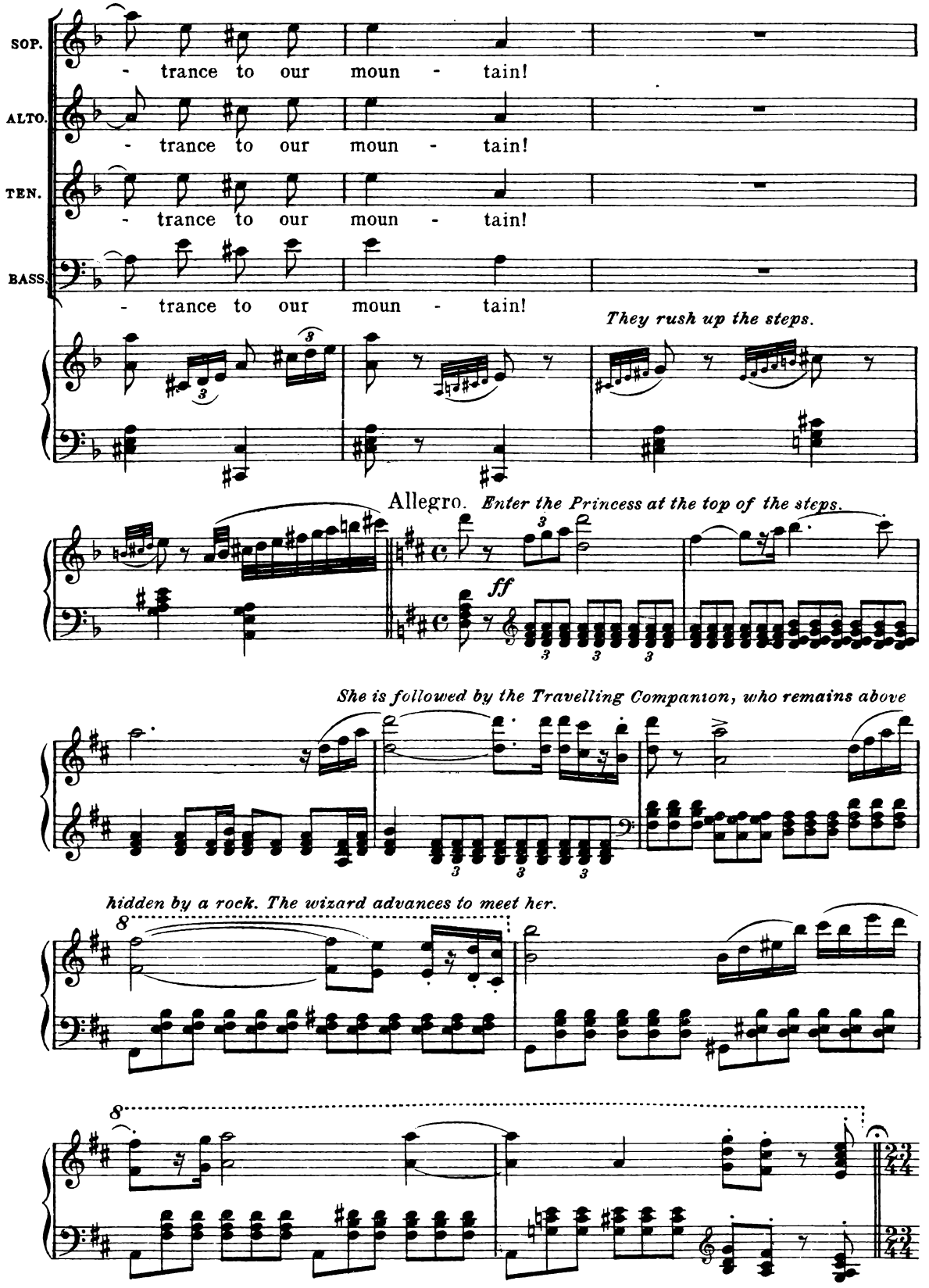

43
WIZ.
wild de-fi - ance!
SOP.
ff
Tri - umphing in wanton wild de-
ALTO.
ff
Tri - umphing in wanton wild de-
TEN.
f ff
Tri - - umphing in wanton wild de-
BASS.
f ff
Tri - - umphing in wanton wild de-
8
f
WIZ.
Hearken!
SOP.
- fi - ance!
ALTO.
- fi - ance!
TEN.
- fi - ance!
BASS.
- fi - ance!
8
mf
p
pp

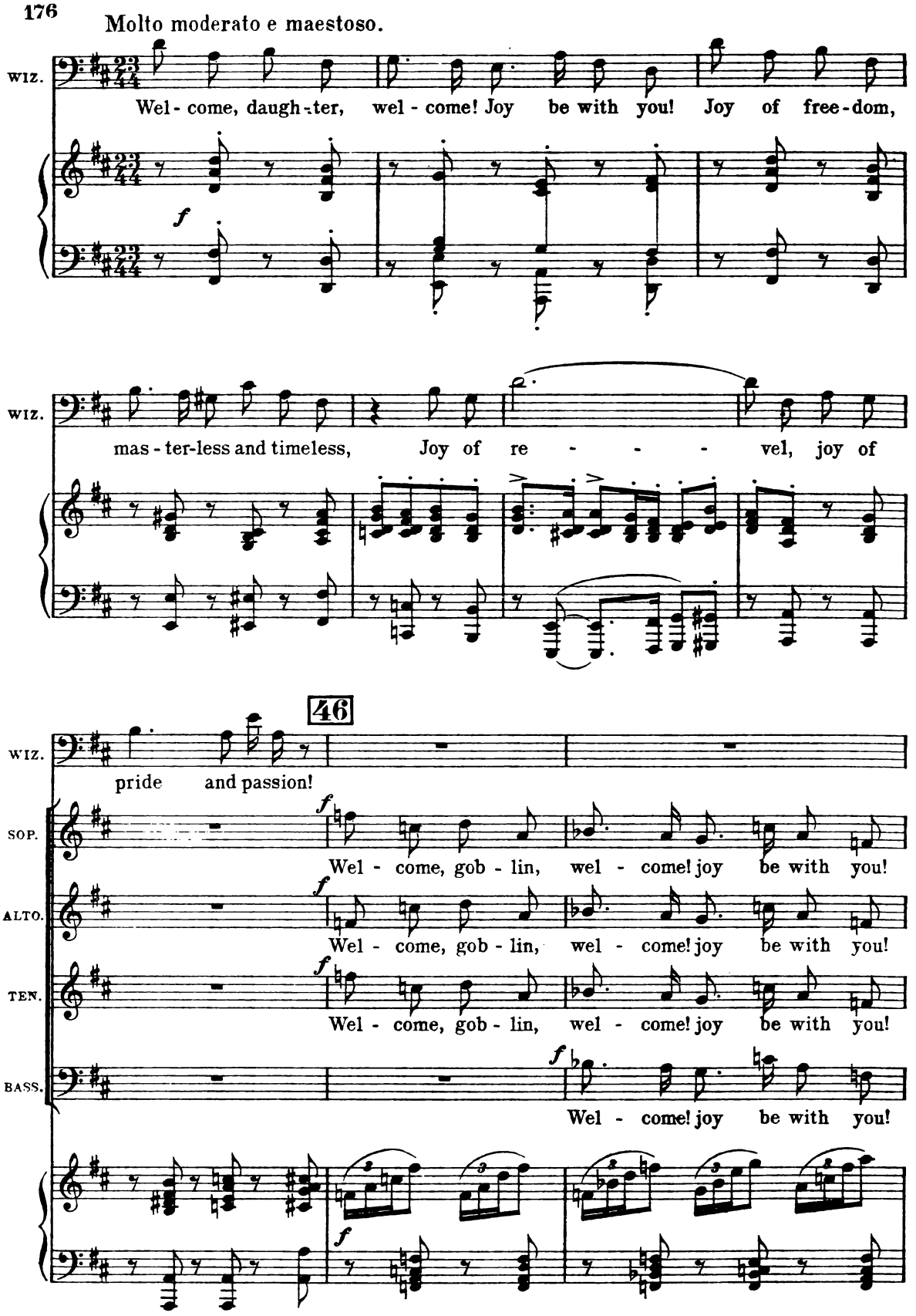

Moderato e pesante.
mf
WIZ.
Now by wiz-ard sight and wiz-ard hearing I per-ceive my
p
cresc.
WIZ.
fos - ter-child, my Prin-cess, Leap-ing bold-ly from her childhood's chamber,
WIZ.
Mount-ing high a-bove her fa-ther's pa-lace,
f
Wild and wil - ful,
mf
WIZ.
strong and stor - my - heart - ed,
Hi-ther on the wind
p
mf
WIZ.
un-daunt - ed ri - - - - - ding.

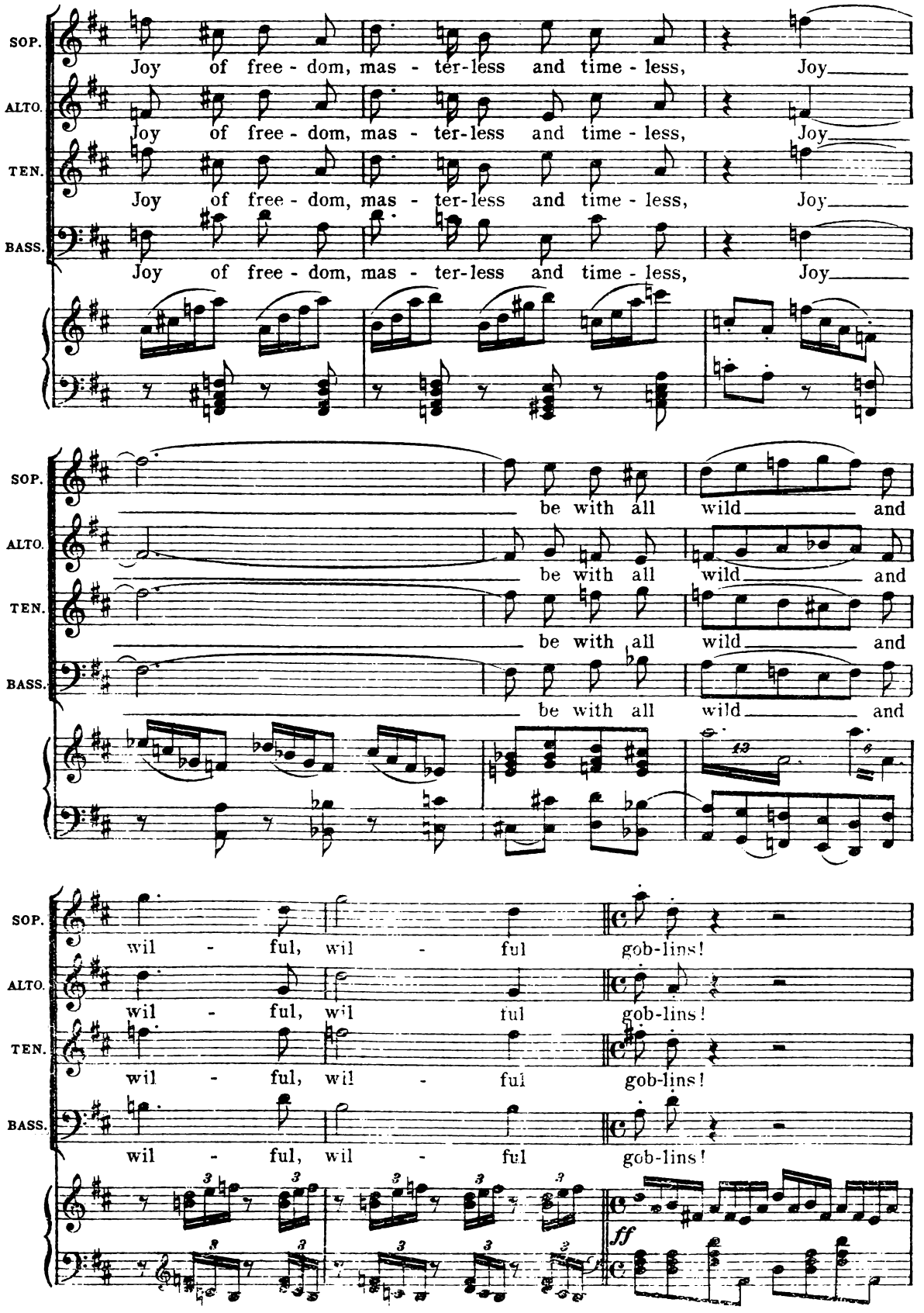

WIZ
SOP
Wild and wil - ful, strong and stor - my-heart - ed,
ALTO.
Wild and wil - ful, strong and stor - my-heart - ed,
TEN.
Wild and wil - ful, strong and stor - my-heart - ed,
BASS.
Wild and wil - ful, strong and stor - my-heart - ed,


WIZ
SOP
Hi-ther on the wind un-daunt - ed rid - ing.
ALTO.
Hi-ther on the wind un-daunt - ed rid - ing.
TEN.
Hi-ther on the wind un-daunt - ed rid - ing.
BASS.
Hi-ther on the wind un-daunt - ed rid - ing.


WIZ.
Now to greet her,
p
WIZ.
now to do her hon - our! Haste, Haste to give her
cresc.
cresc.
WIZ.
en - trance to our moun - tain!
f
45
SOP.
Haste, haste to give her en -
f
ALTO.
Haste, haste to give her en -
f
TEN.
Haste, haste to give her en -
f
BASS.
Haste, haste to give her en -


SOP.
- trance to our moun - tain!
ALTO.
- trance to our moun - tain!
TEN.
- trance to our moun - tain!
BASS.
- trance to our moun - tain!
They rush up the steps.
Allegro.
Enter the Princess at the top of the steps.
ff
She is followed by the Travelling Companion, who remains above
hidden by a rock. The wizard advances to meet her.
8
8
23/4
23/4


Molto moderato e maestoso.
WIZ.
Wel - come, daugh - ter, wel - come! Joy be with you! Joy of free - dom,
f
WIZ.
mas - ter-less and timeless, Joy of re - - - - vel, joy of
46
WIZ.
pride and passion!
SOP.
f
Wel - come, gob - lin, wel - come! joy be with you!
ALTO.
f
Wel - come, gob - lin, wel - come! joy be with you!
TEN.
f
Wel - come, gob - lin, wel - come! joy be with you!
BASS.
f
Wel - come! joy be with you!
f


SOP.
ALTO.
TEN.
BASS.
Joy of free - dom, mas - ter-less and time - less, Joy
be with all wild and
wil - ful, wil - ful gob-lins!
ff

The goblins rush down, leaving a few to escort the princess.

8

The princess descends the steps slowly.

♩ = ♩

p espressivo

47

dim.

PR.

p

I pray you let me rest,

pp

PR.

I cannot revel, my heart is sad, my feet are faint and wea - ry.

48 Tempo I. Più lento.

PRIN. I can-not tell;

WIZ. *mf* Tell me, daugh-ter, what has made you wea - ry?

p

agitato. ♩=♩

PRIN. *mf* The stormwind broke my spirit, The hail was sharp— like ma-ny rods it

WIZ. *p*

PRIN. lashed me.

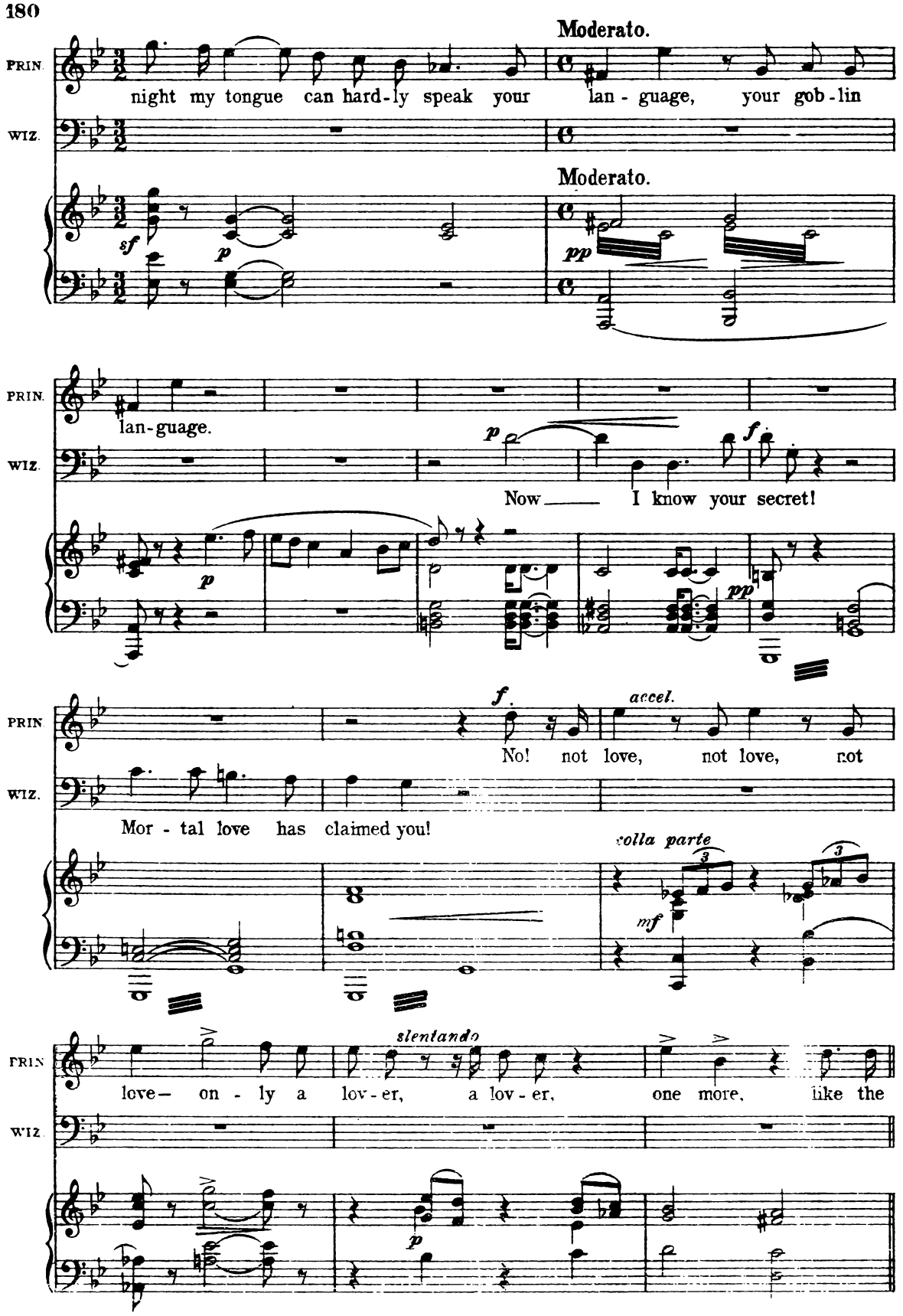
WIZ. What are wind and hail to you, my daughter? Something yet more sharp has

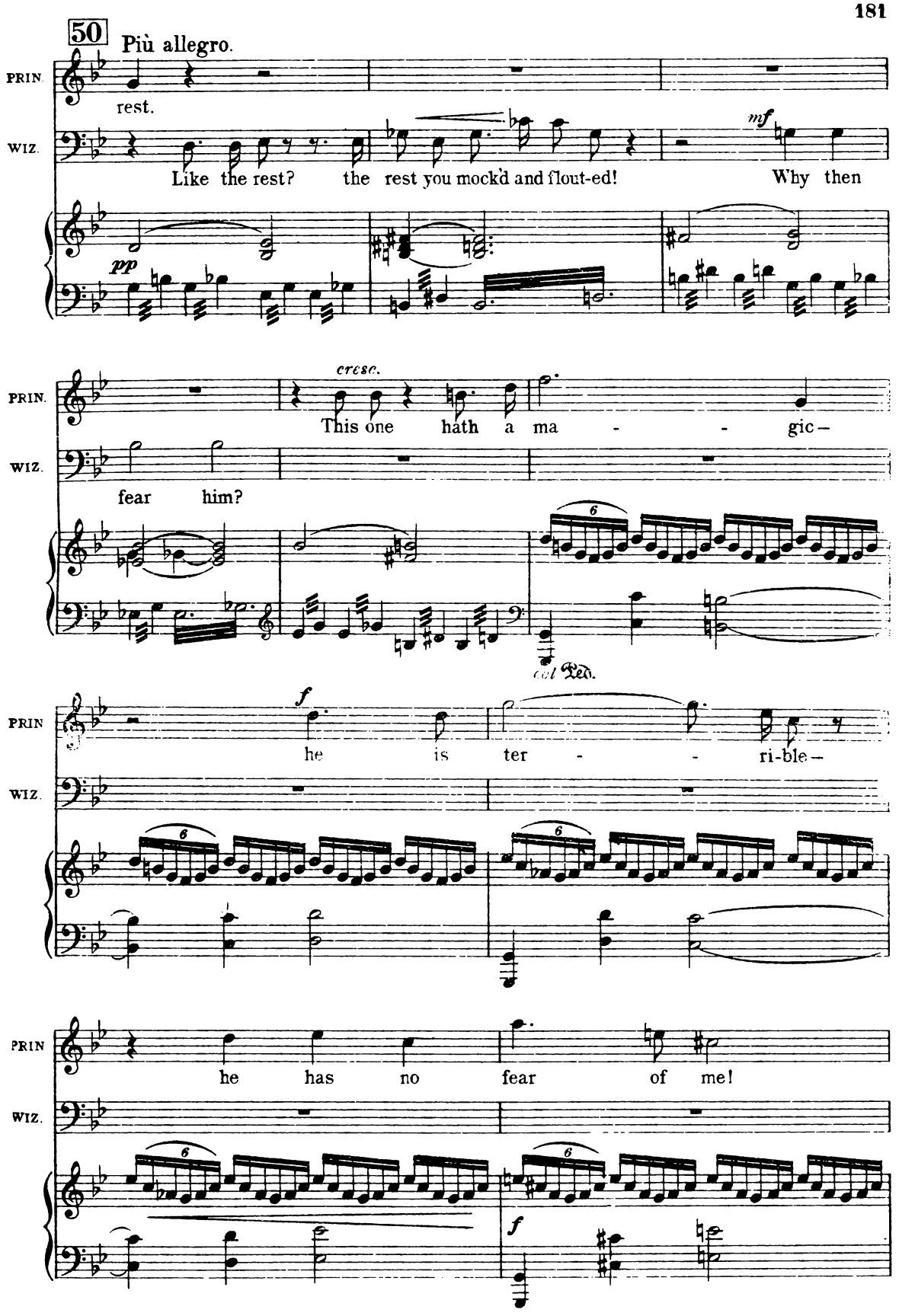
49 *cresc.* *f*

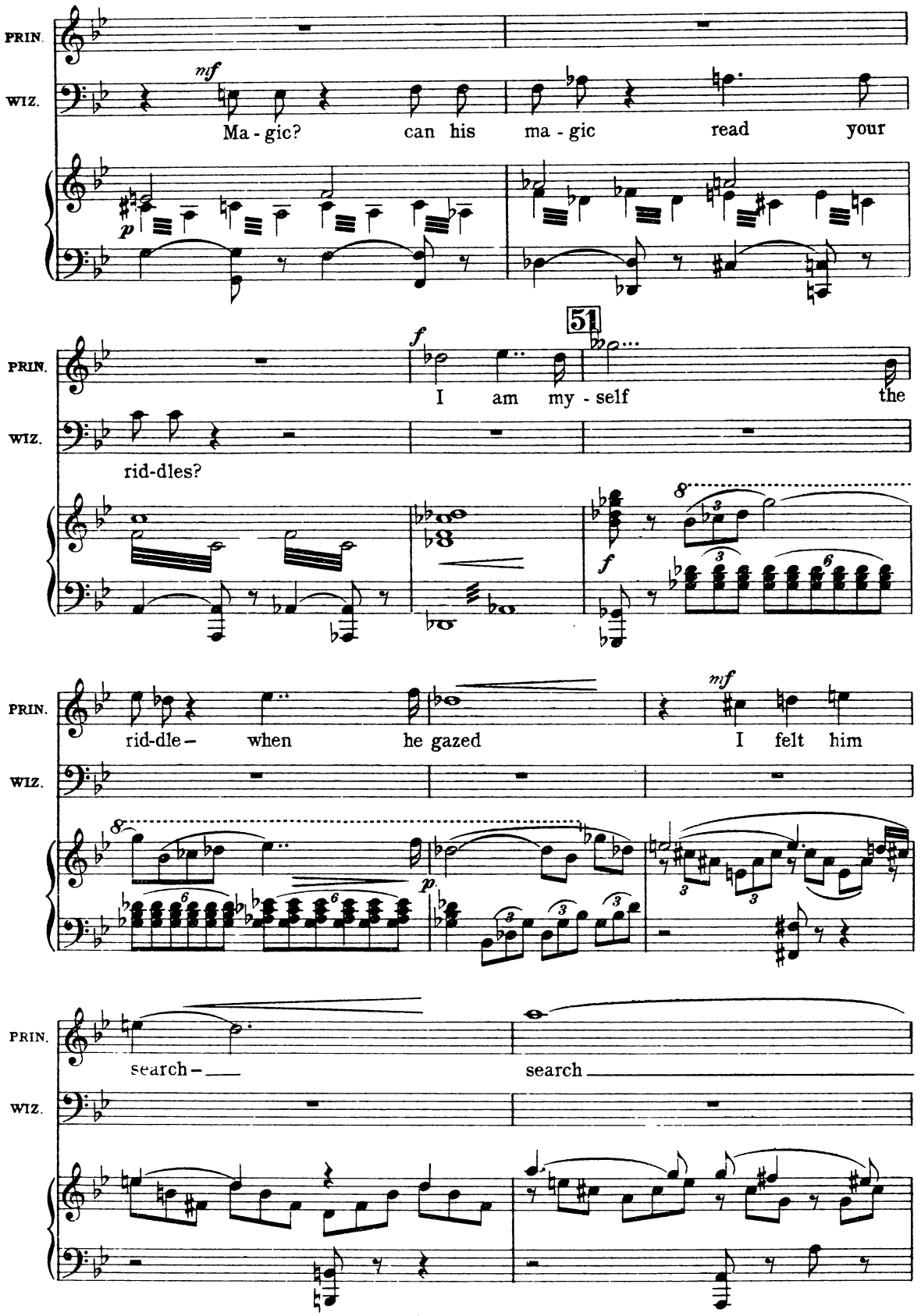
PRIN. *p* I cannot Oh! I cannot, I cannot, to-

WIZ. *mf* touched your spirit. Tell me! *più f* Tell me!

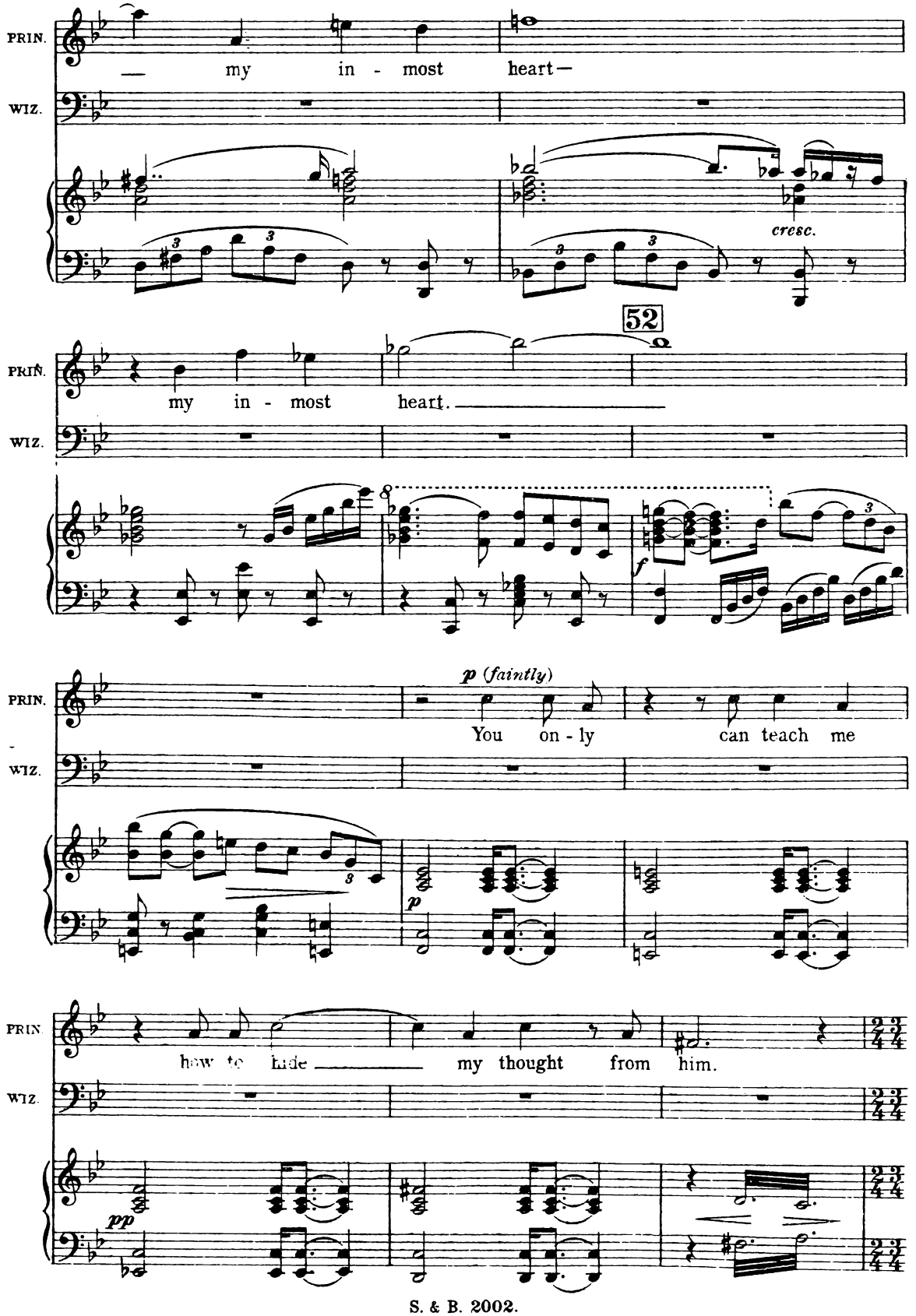
p *cresc.* *p* *cresc.* *mf* *f*


Moderato.
PRIN.
WIZ.
night my tongue can hard-ly speak your lan - guage, your gob-lin
Moderato.
sf
p
pp
PRIN.
WIZ.
lan-guage.
p
f
Now I know your secret!
p
pp
PRIN
WIZ.
f.
accel.
No! not love, not love, not
Mor - tal love has claimed you!
colla parte
mf
PRIN
WIZ.
slentando
love— on - ly a lov - er, a lov - er, one more, like the
p

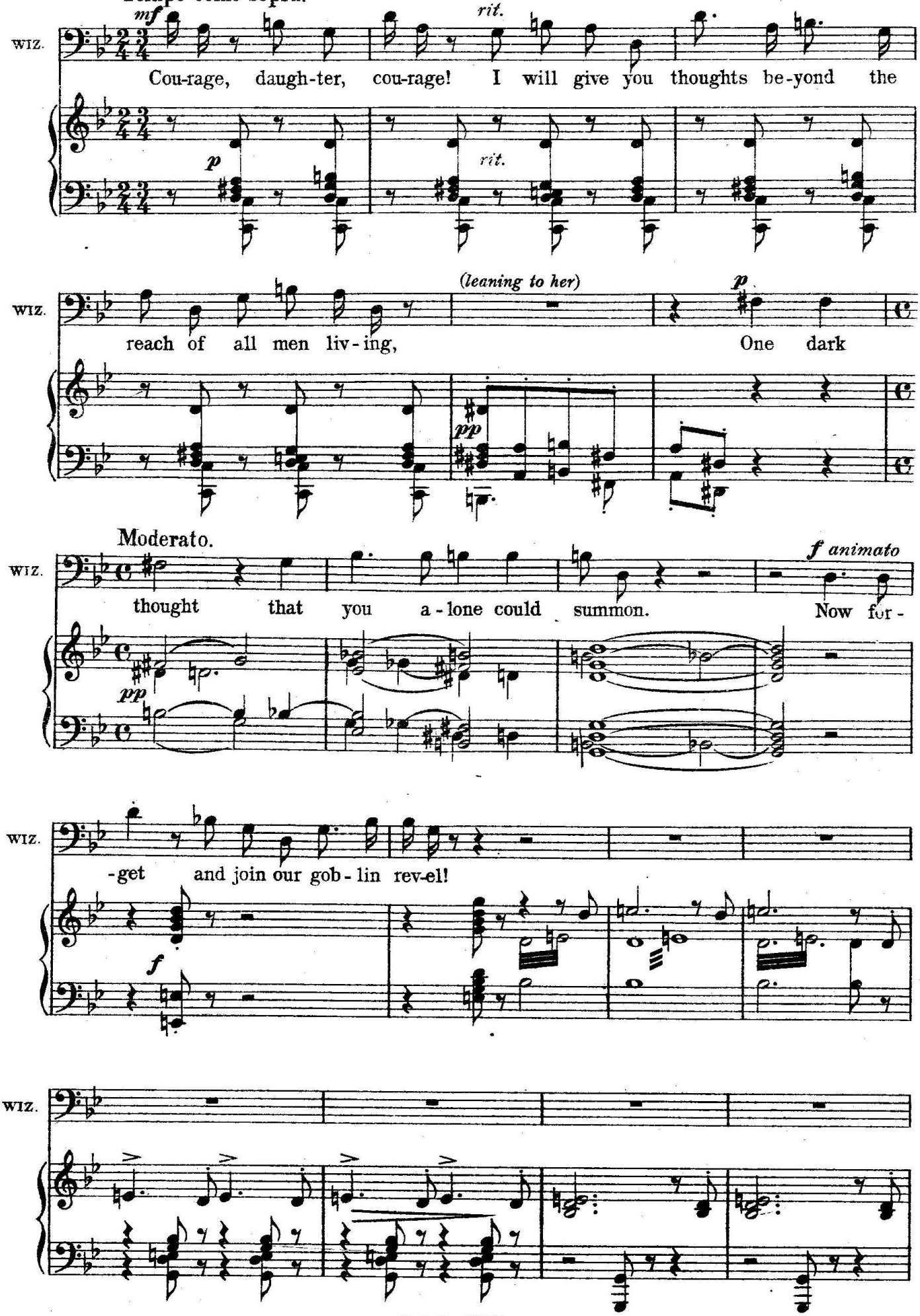

50
Più allegro.
PRIN.
rest.
WIZ.
Like the rest? the rest you mock'd and flout-ed!
mf
Why then
pp
cresc.
This one hath a ma - - gic -
fear him?
col Ped.
f
he is ter - - ri-ble -
he has no fear of me!


PRIN.
WIZ.
mf
Ma - gic? can his ma - gic read your
p
51
f
I am my - self the
rid-dles?
f
PRIN.
WIZ.
rid-dle – when he gazed
mf
I felt him
p
PRIN.
WIZ.
search –
search

S. & B. 2002.


PRIN.
WIZ.
— my in - most heart —
cresc.
52
my in - most heart. —
f
p (faintly)
You on - ly can teach me
p
how to hide — my thought from him.
pp

Tempo come sopra.



(One dancer comes to the Princess, and draws her into the centre.)

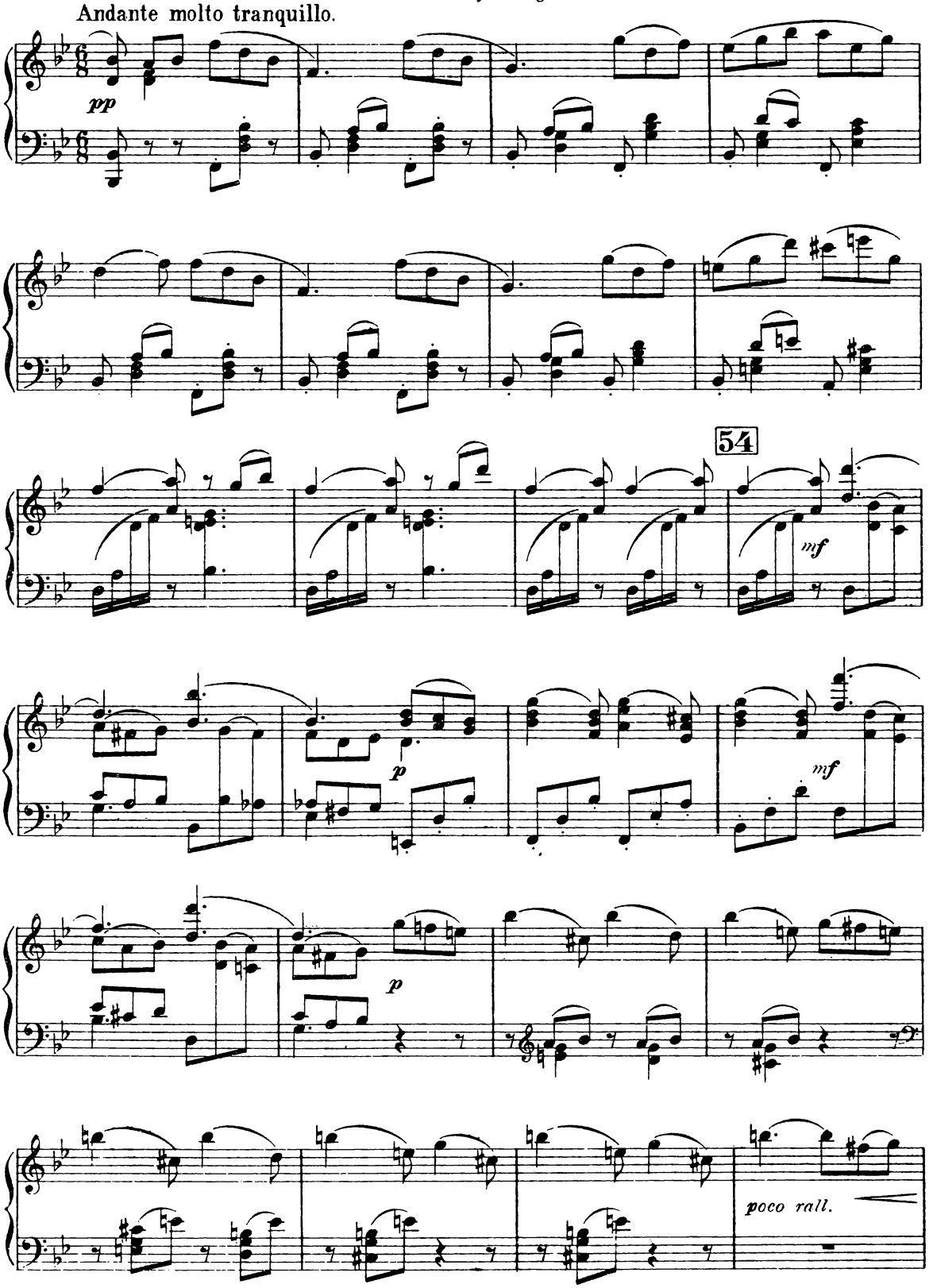
Andante moderato e grazioso.

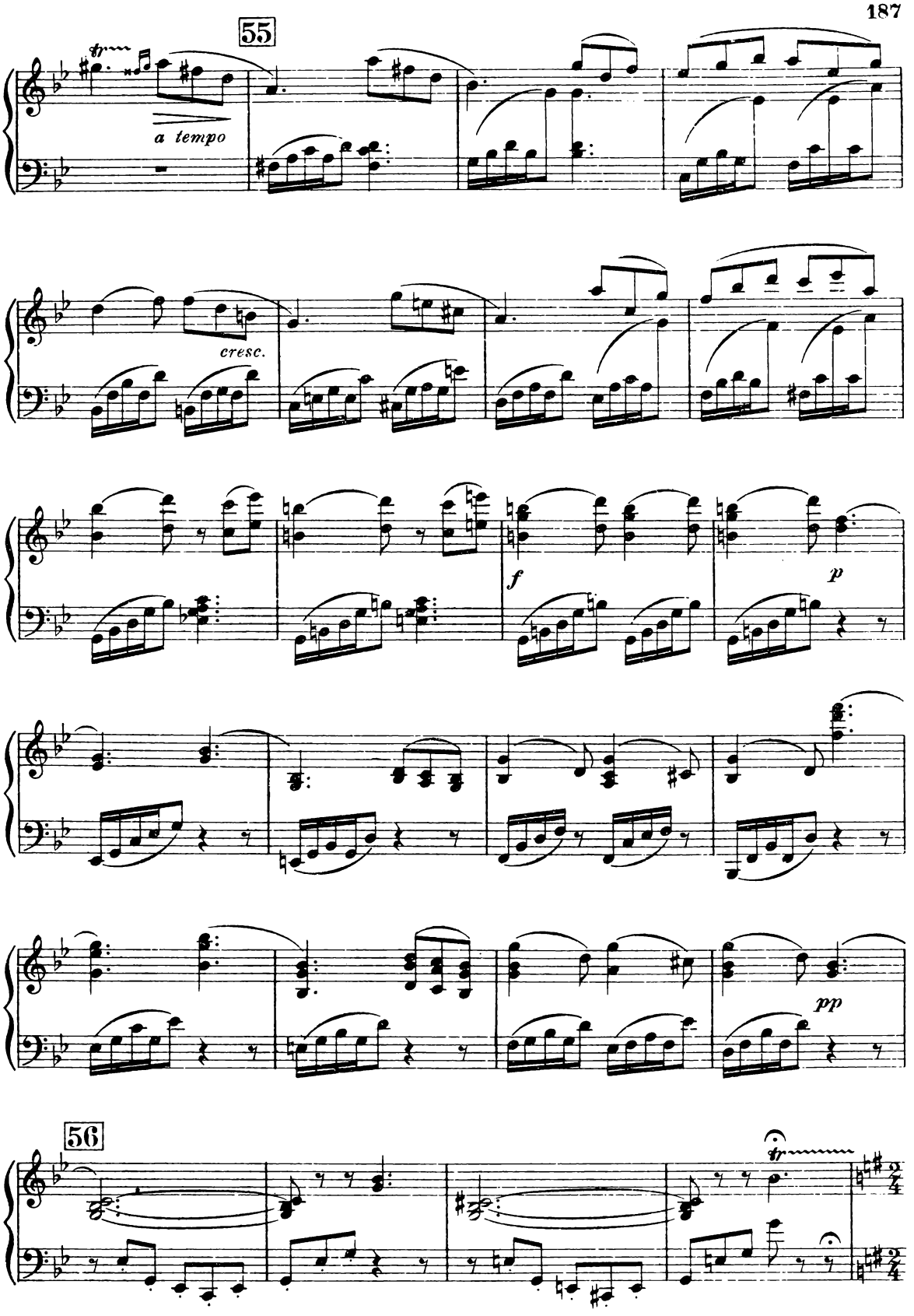
53

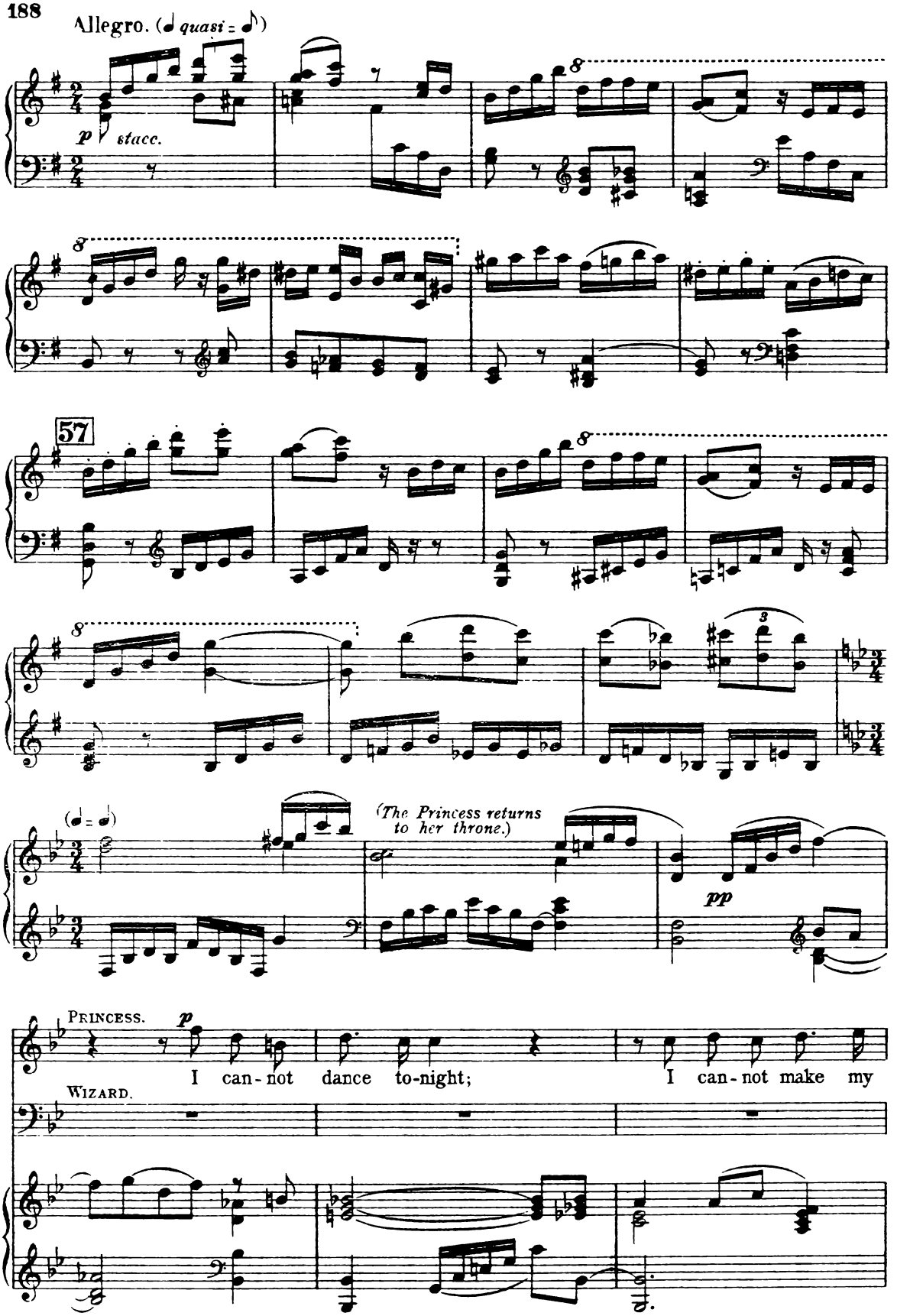
(A second dancer joins.)

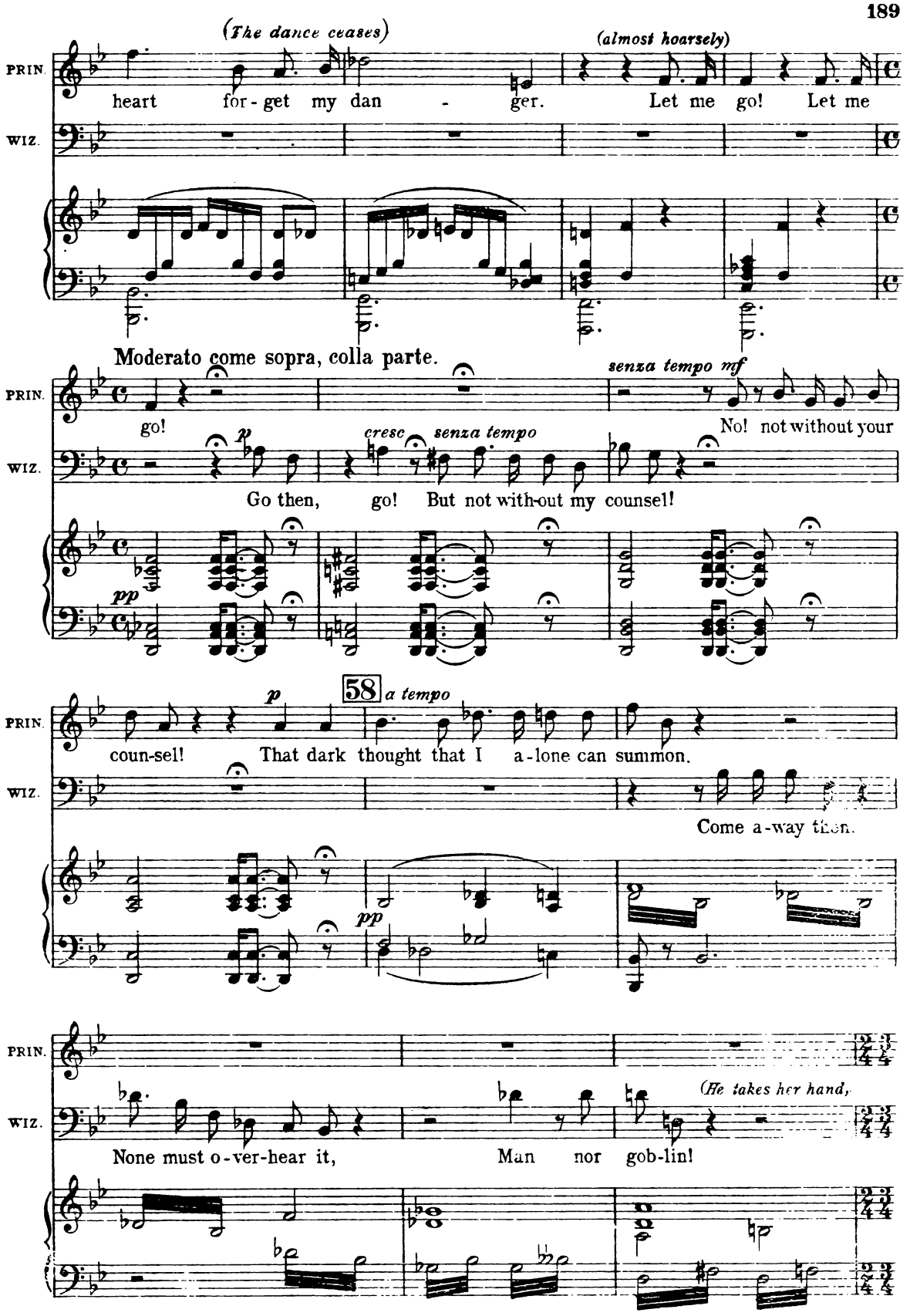
(General slow dance. The Princess wanders wearily among the dancers.)

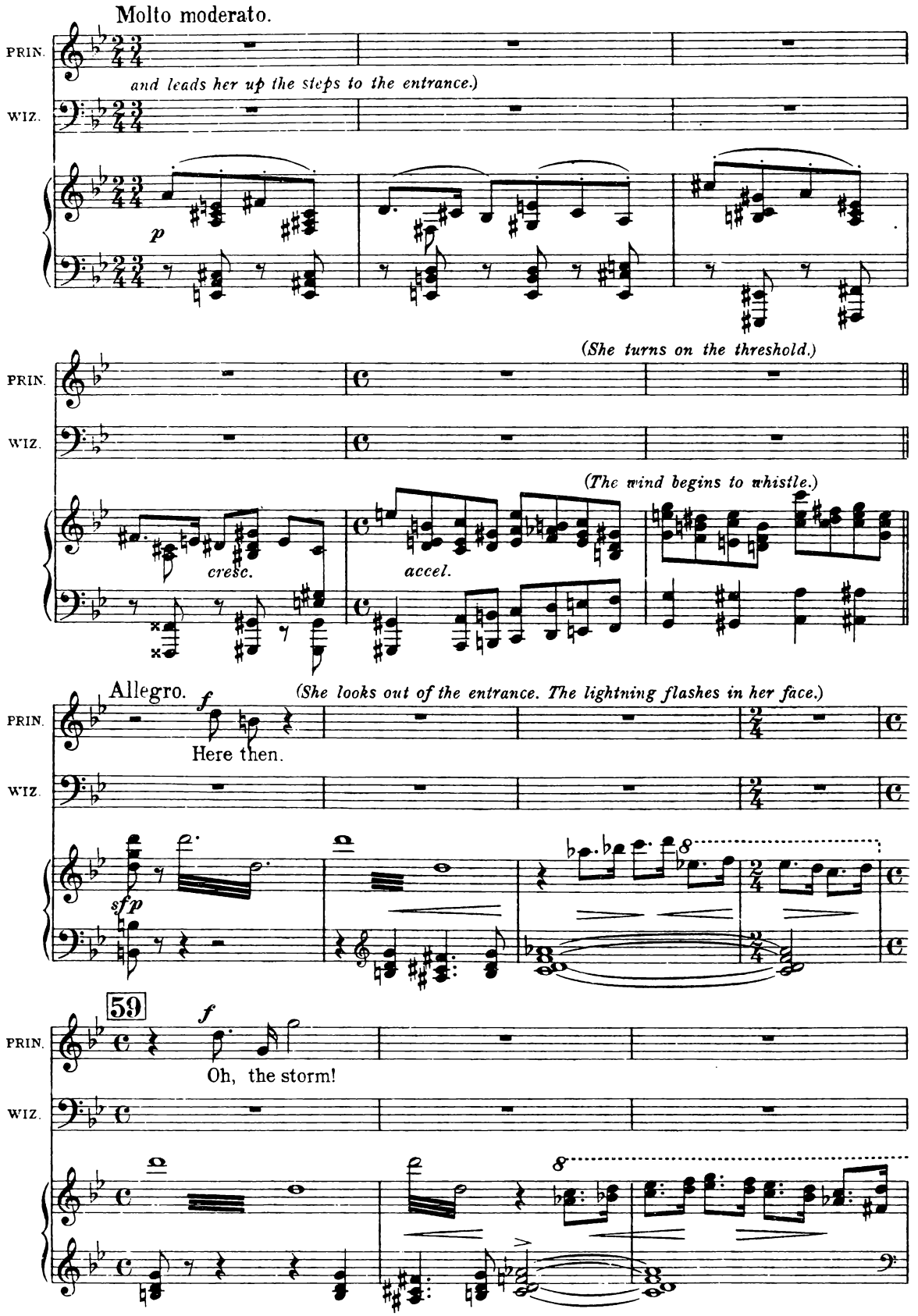
Andante molto tranquillo.

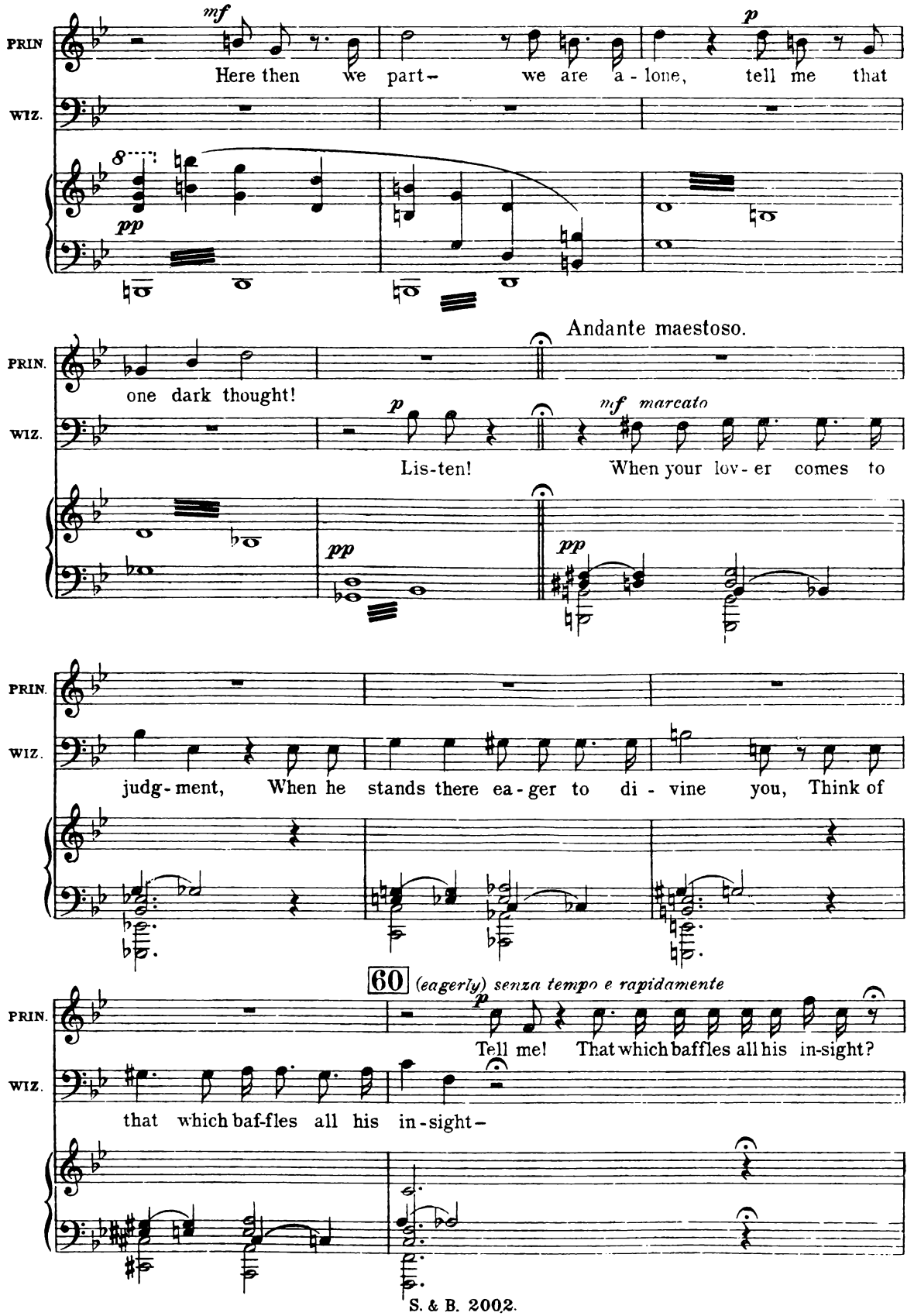


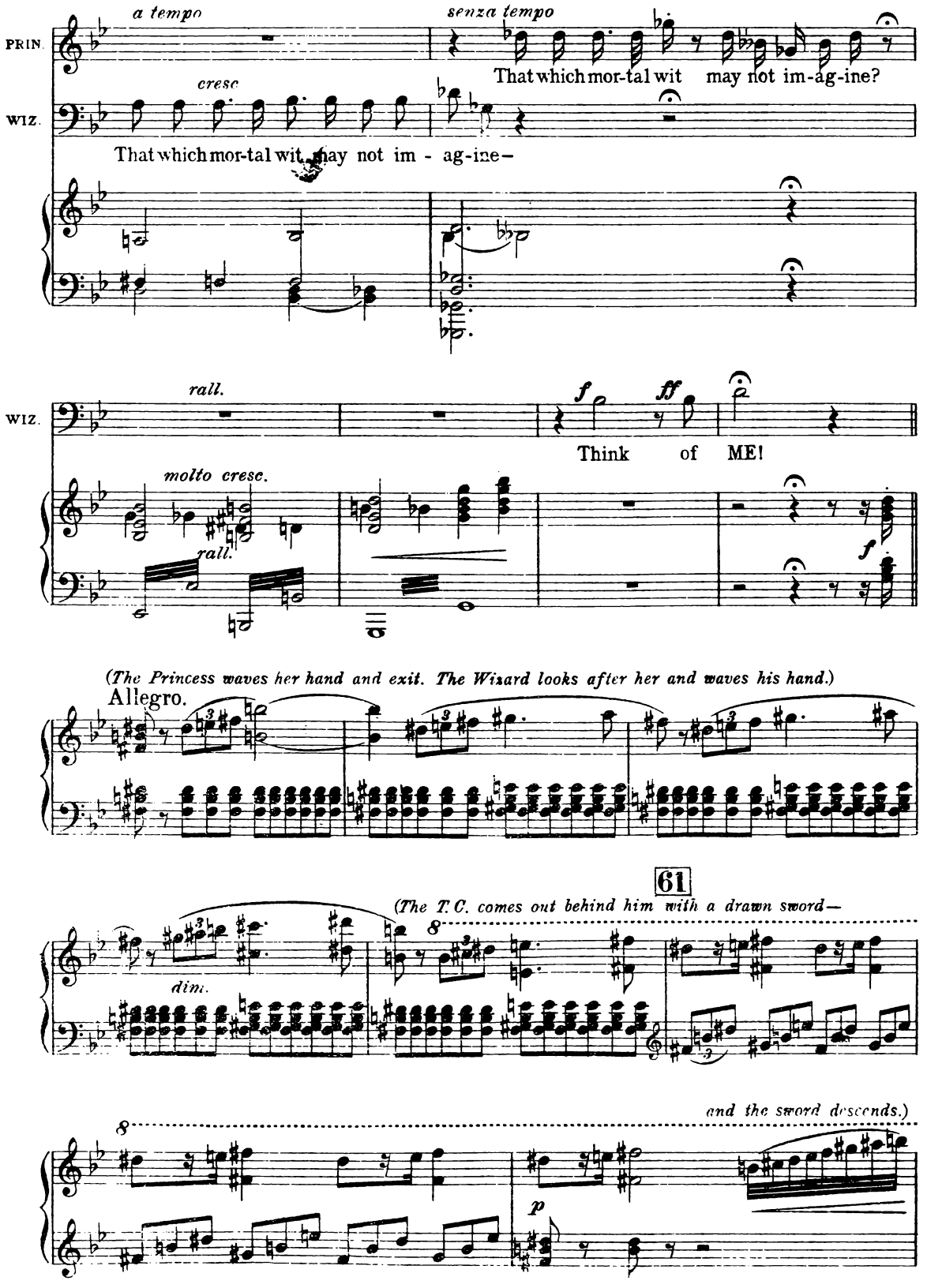

55
tr
a tempo
cresc.
f
p
pp
56
tr


Allegro. (♩ quasi = 𝅗𝅥)
p stacc.
8
57
3
(♩ = 𝅗𝅥)
(The Princess returns to her throne.)
pp
PRINCESS.
p
I can-not dance to-night;
I can-not make my
WIZARD.

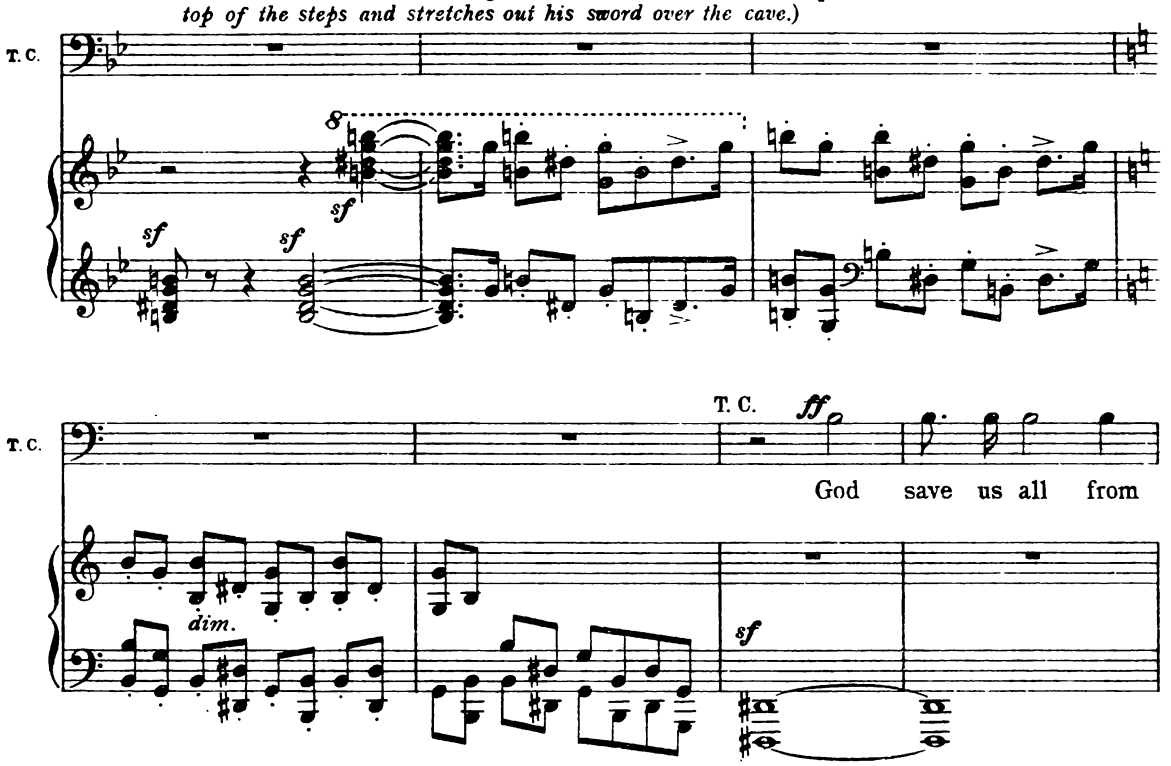

(The dance ceases)
(almost hoarsely)
PRIN.
heart for-get my dan - ger. Let me go! Let me
WIZ.
Moderato come sopra, colla parte.
senza tempo mf
go!
No! not without your
p
cresc
senza tempo
Go then, go! But not with-out my counsel!
pp
58
a tempo
coun-sel! That dark thought that I a-lone can summon.
Come a-way then.
pp
(He takes her hand,
None must o-ver-hear it, Man nor gob-lin!


Molto moderato.
PRIN.
WIZ.
and leads her up the steps to the entrance.)
p
(She turns on the threshold.)
cresc.
accel.
(The wind begins to whistle.)
Allegro.
f
(She looks out of the entrance. The lightning flashes in her face.)
Here then.
sfp
59
f
Oh, the storm!

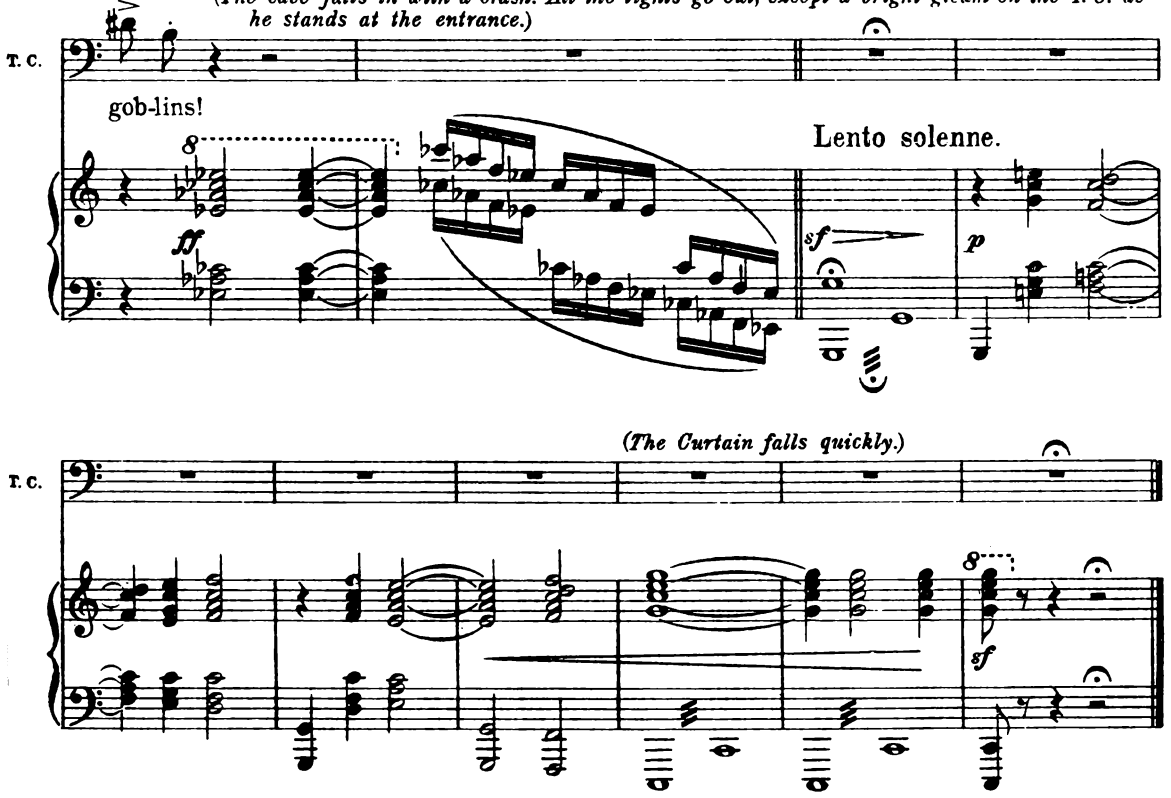

PRIN.
WIZ.
mf
p
Here then we part– we are a-lone, tell me that
pp
Andante maestoso.
one dark thought!
p
mf marcato
Lis-ten! When your lov-er comes to
pp
pp
judg-ment, When he stands there ea-ger to di-vine you, Think of
60
(eagerly) senza tempo e rapidamente
p
Tell me! That which baffles all his in-sight?
that which baf-fles all his in-sight–


a tempo
senza tempo
PRIN.
That which mor-tal wit may not im-ag-ine?
cresc
WIZ.
That which mor-tal wit may not im - ag-ine—
rall.
WIZ.
f
ff
Think of ME!
molto cresc.
rall.
f
(The Princess waves her hand and exit. The Wizard looks after her and waves his hand.)
Allegro.
61
(The T. C. comes out behind him with a drawn sword—
dim.
and the sword descends.)
p

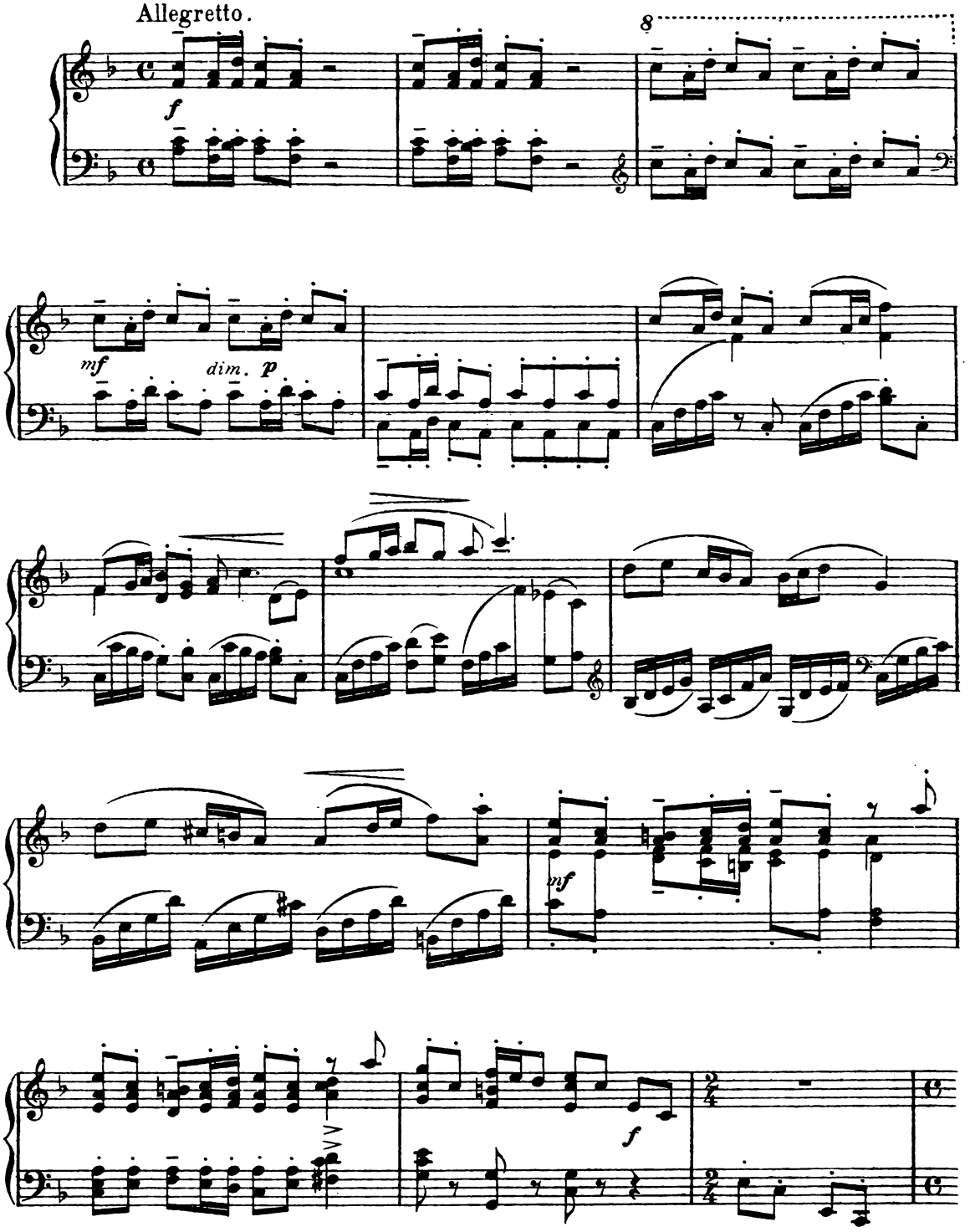
(The Wizard's head rolls on the ground. The T. C. seizes it, wraps it in his cloak, comes to the top of the steps and stretches out his sword over the cave.)

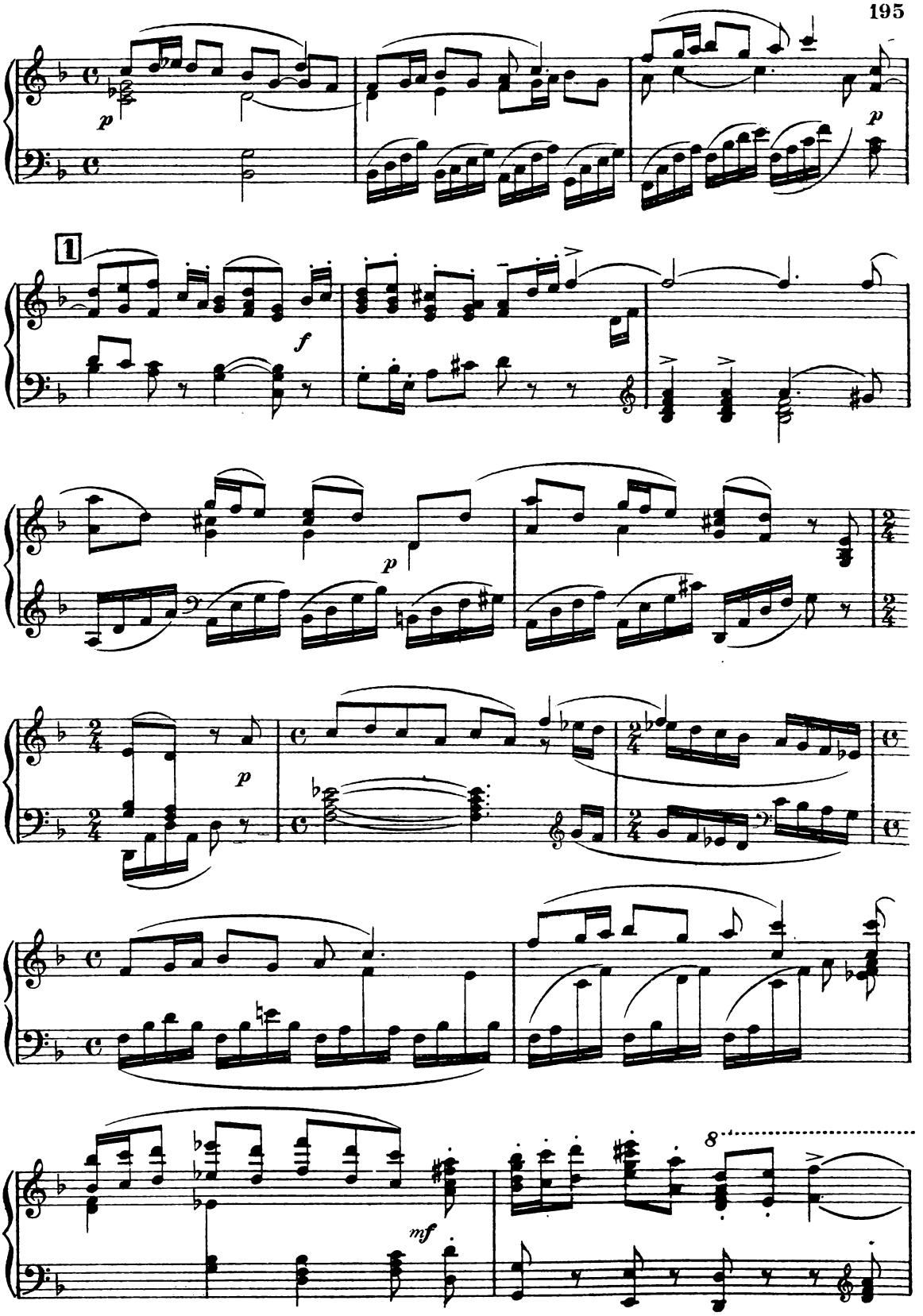


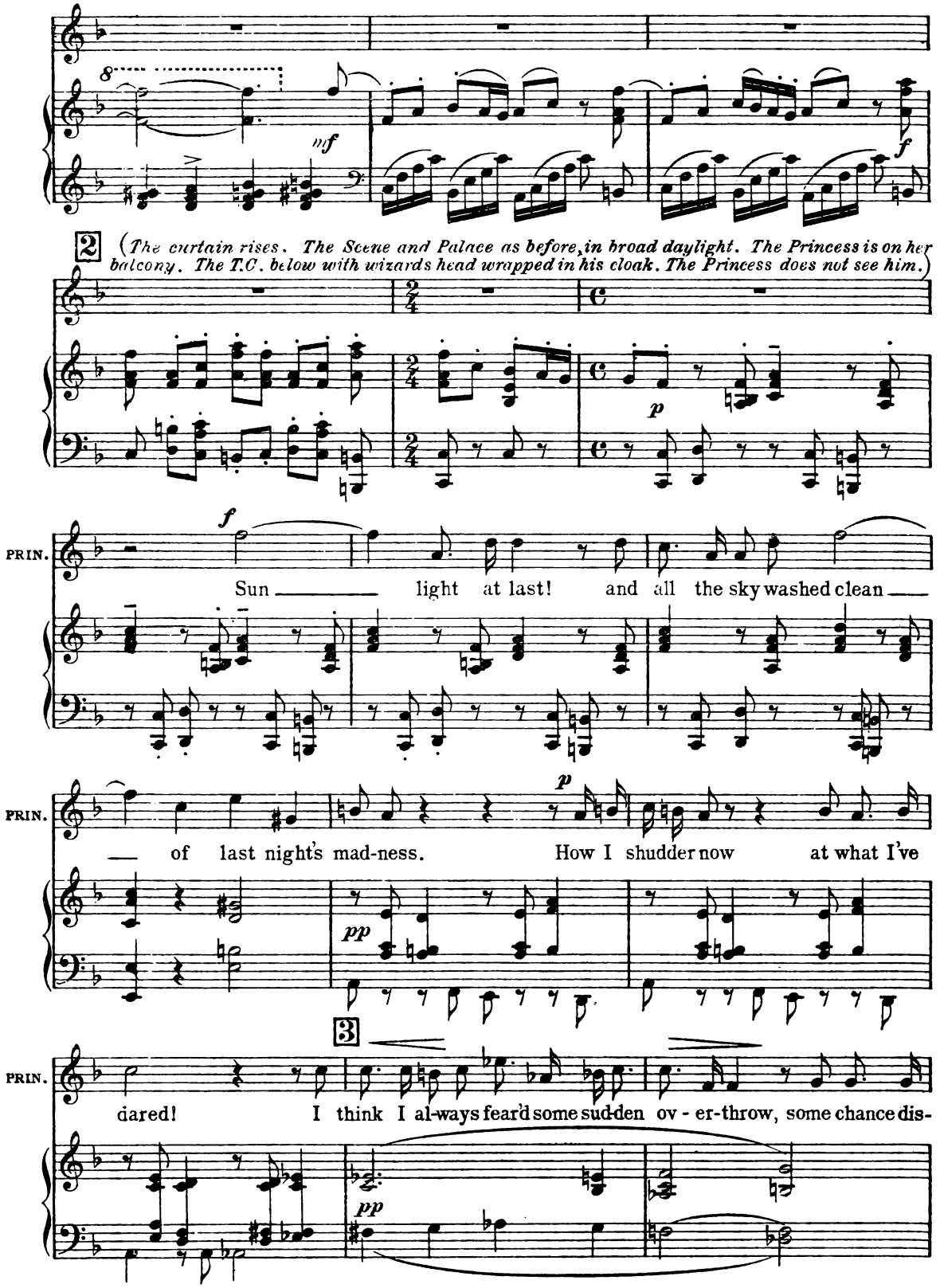
(The cave falls in with a crash. All the lights go out, except a bright gleam on the T. C. as he stands at the entrance.)

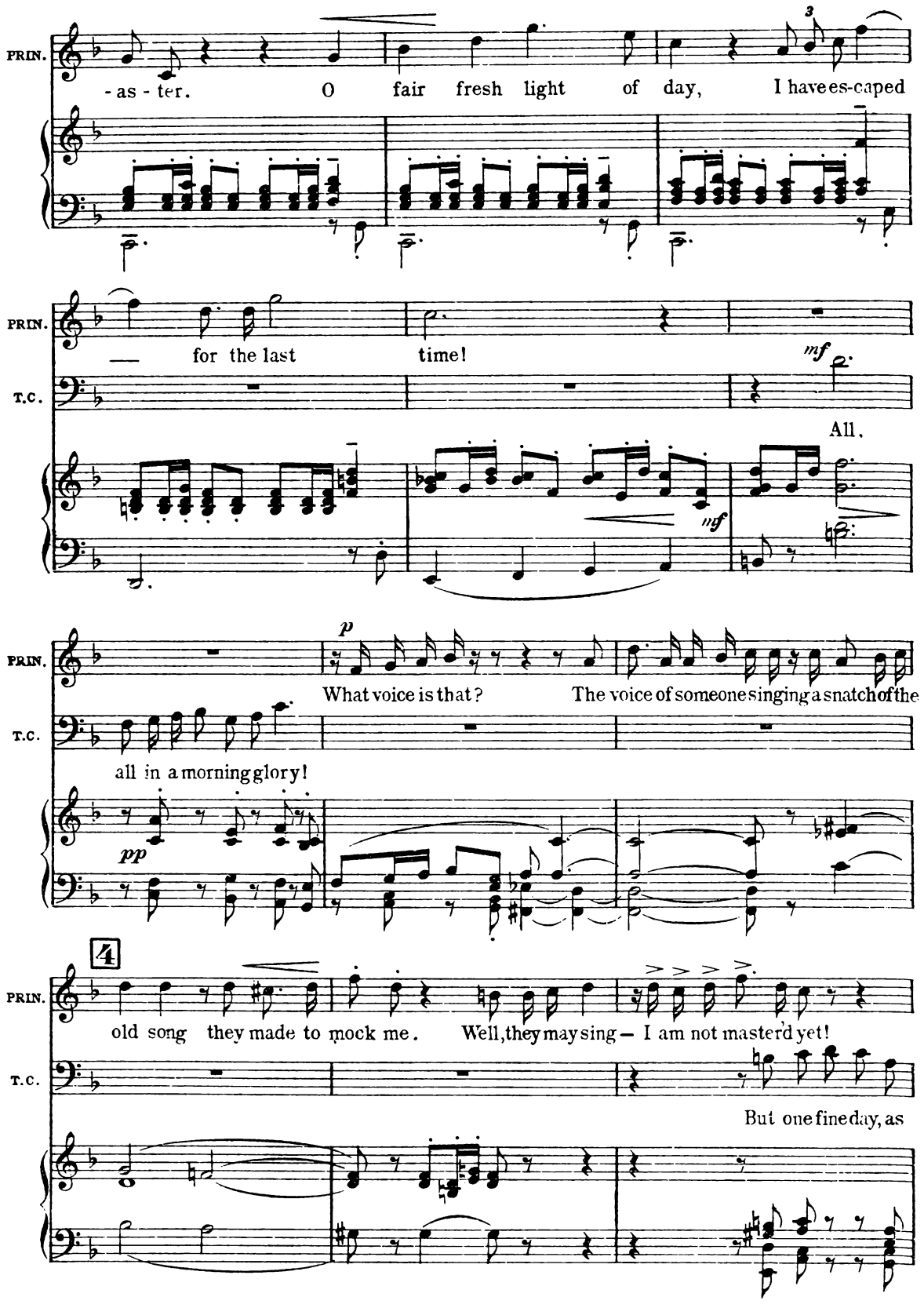


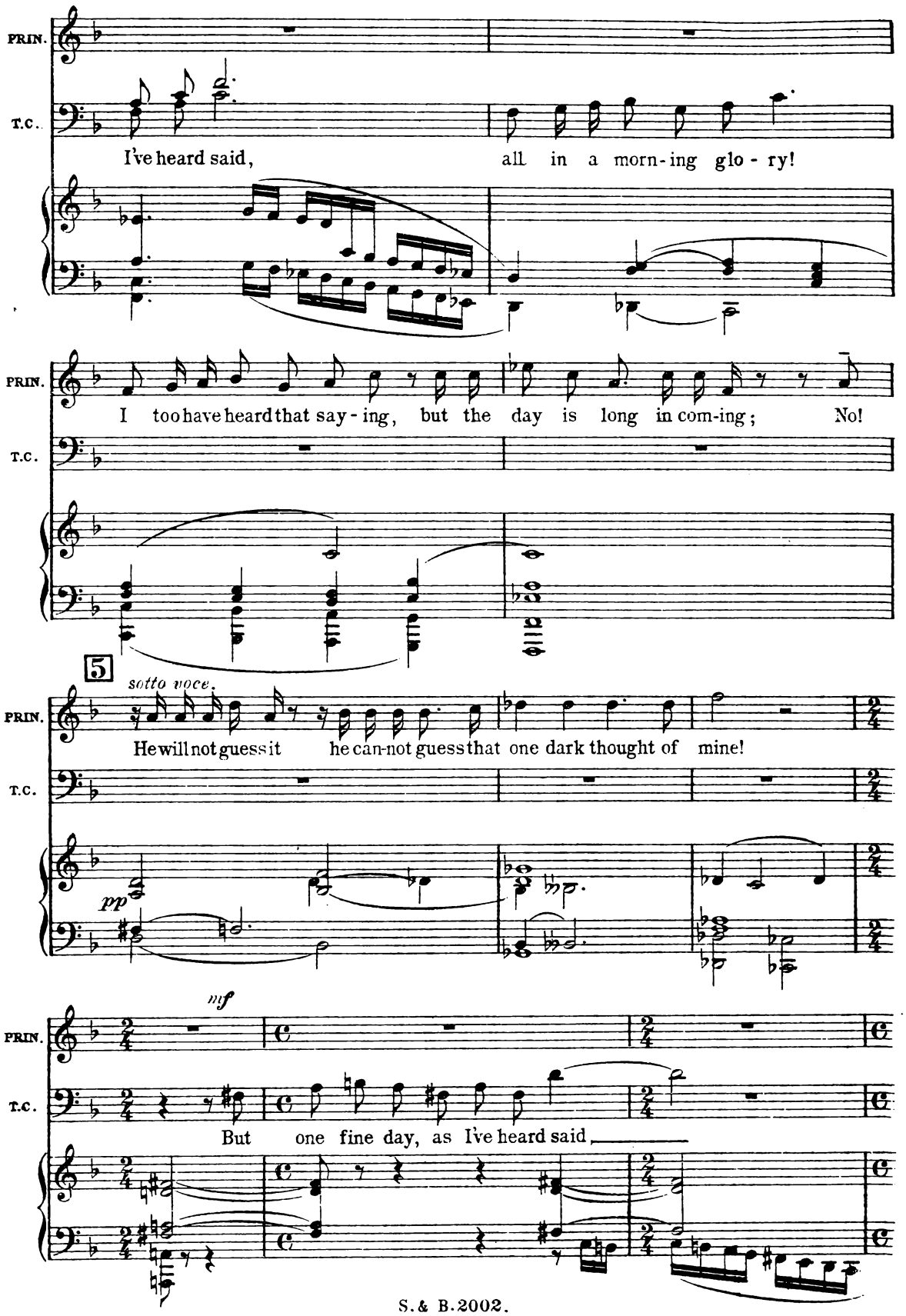
ACT IV.

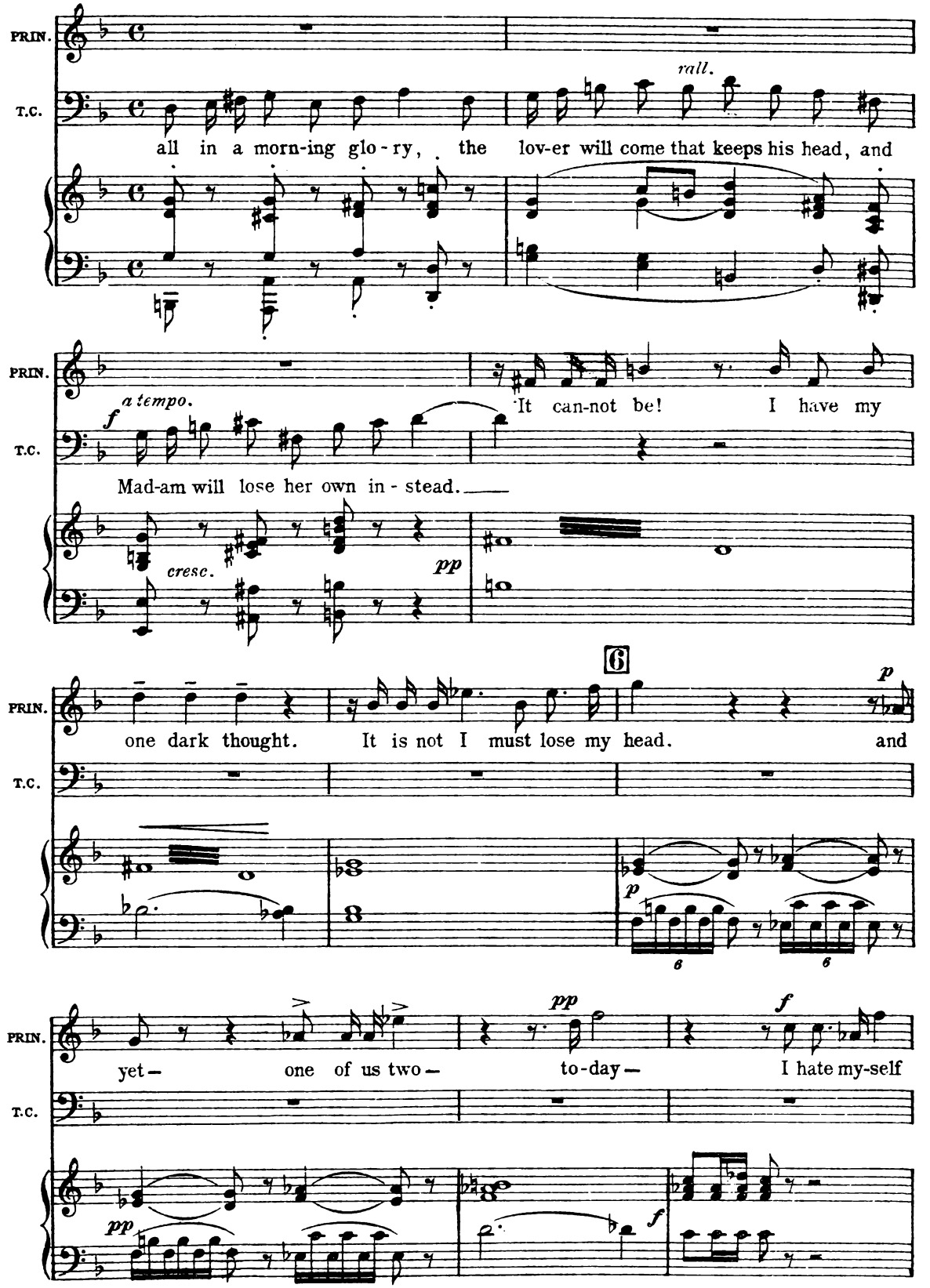


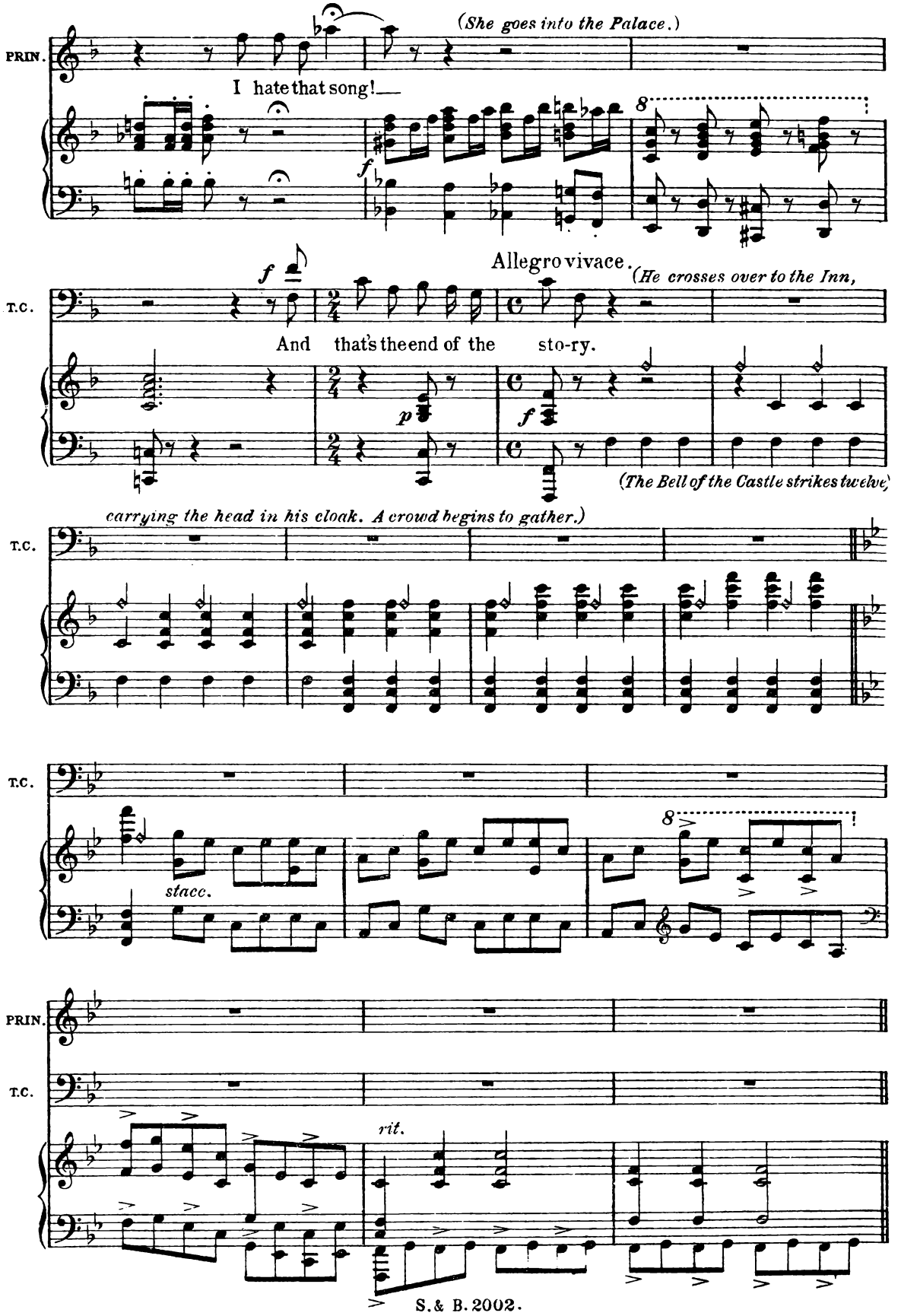

p
p
1
f
p
p
mf
8

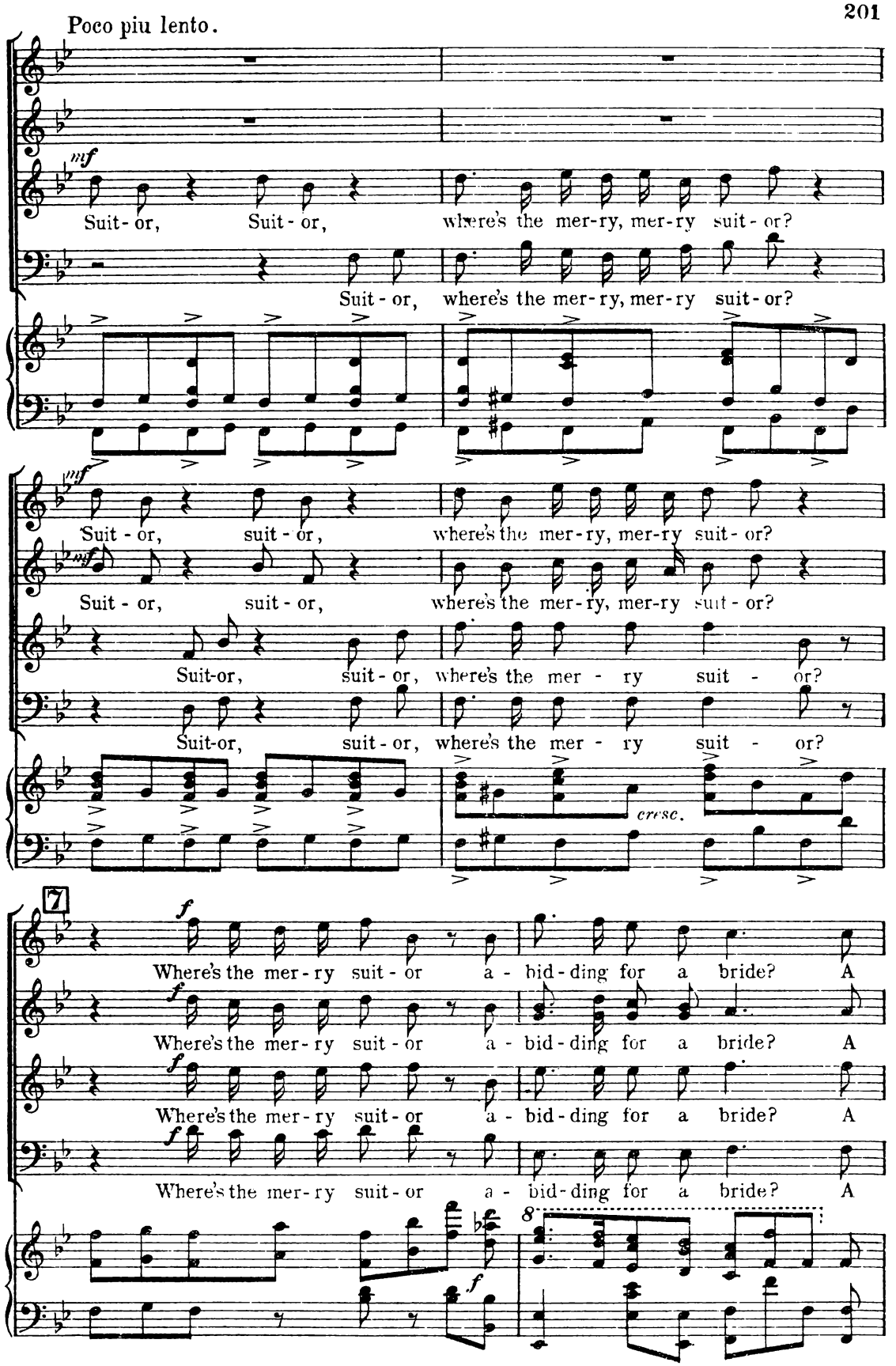

mf
f
2
(The curtain rises. The Scene and Palace as before, in broad daylight. The Princess is on her balcony. The T.C. below with wizards head wrapped in his cloak. The Princess does not see him.)
p
f
PRIN.
Sun light at last! and all the sky washed clean
PRIN.
of last night's mad-ness. How I shudder now at what I've
pp
3
PRIN.
dared! I think I al-ways fear'd some sud-den ov - er-throw, some chance dis-
pp

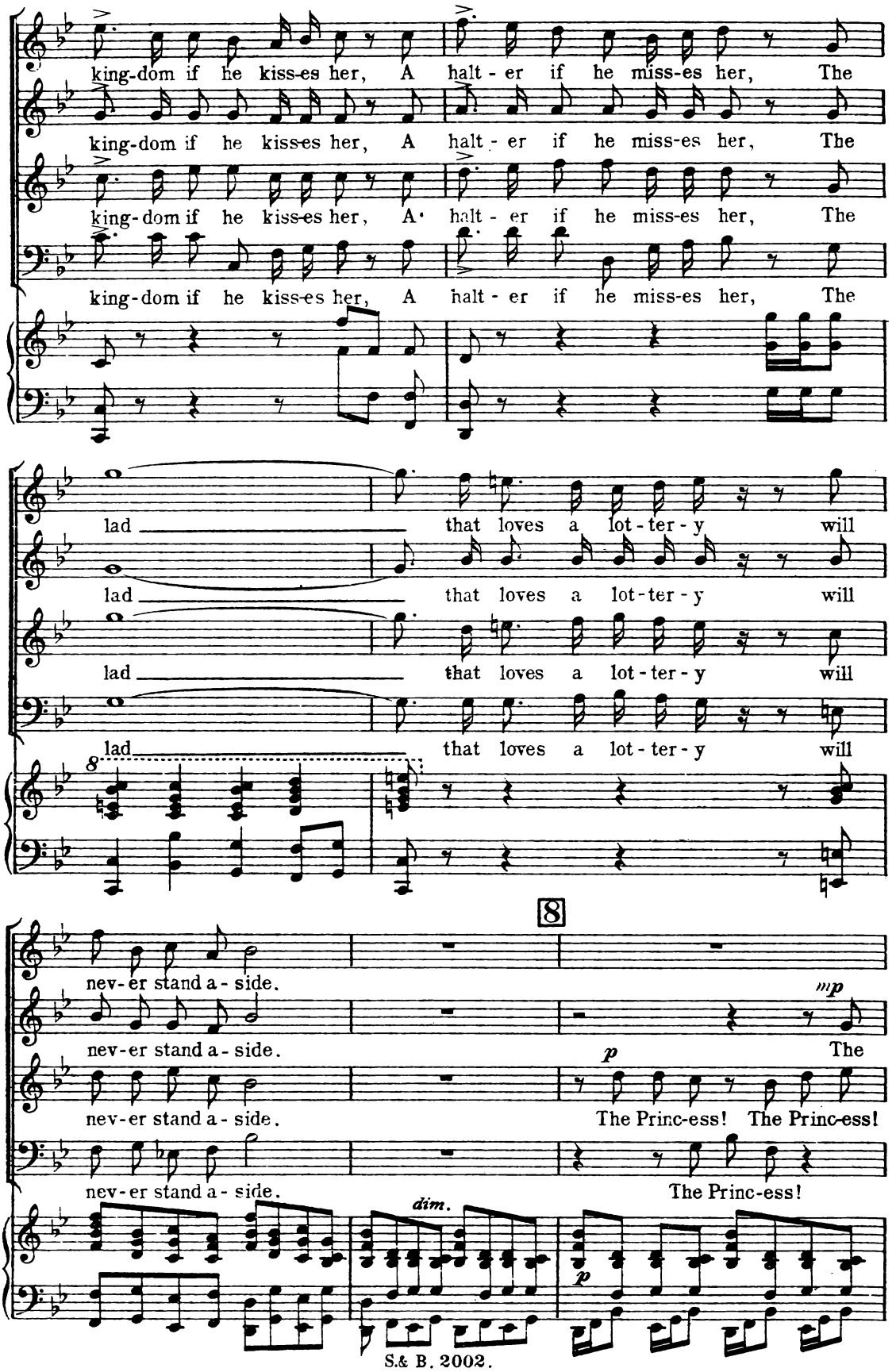

PRIN.
-as-ter. O fair fresh light of day, I have es-caped
PRIN.
T.C.
— for the last time!
mf
All.
mf
PRIN.
T.C.
p
What voice is that? The voice of someone singing a snatch of the
all in a morning glory!
pp
4
PRIN.
T.C.
old song they made to mock me. Well, they may sing — I am not master'd yet!
But one fine day, as

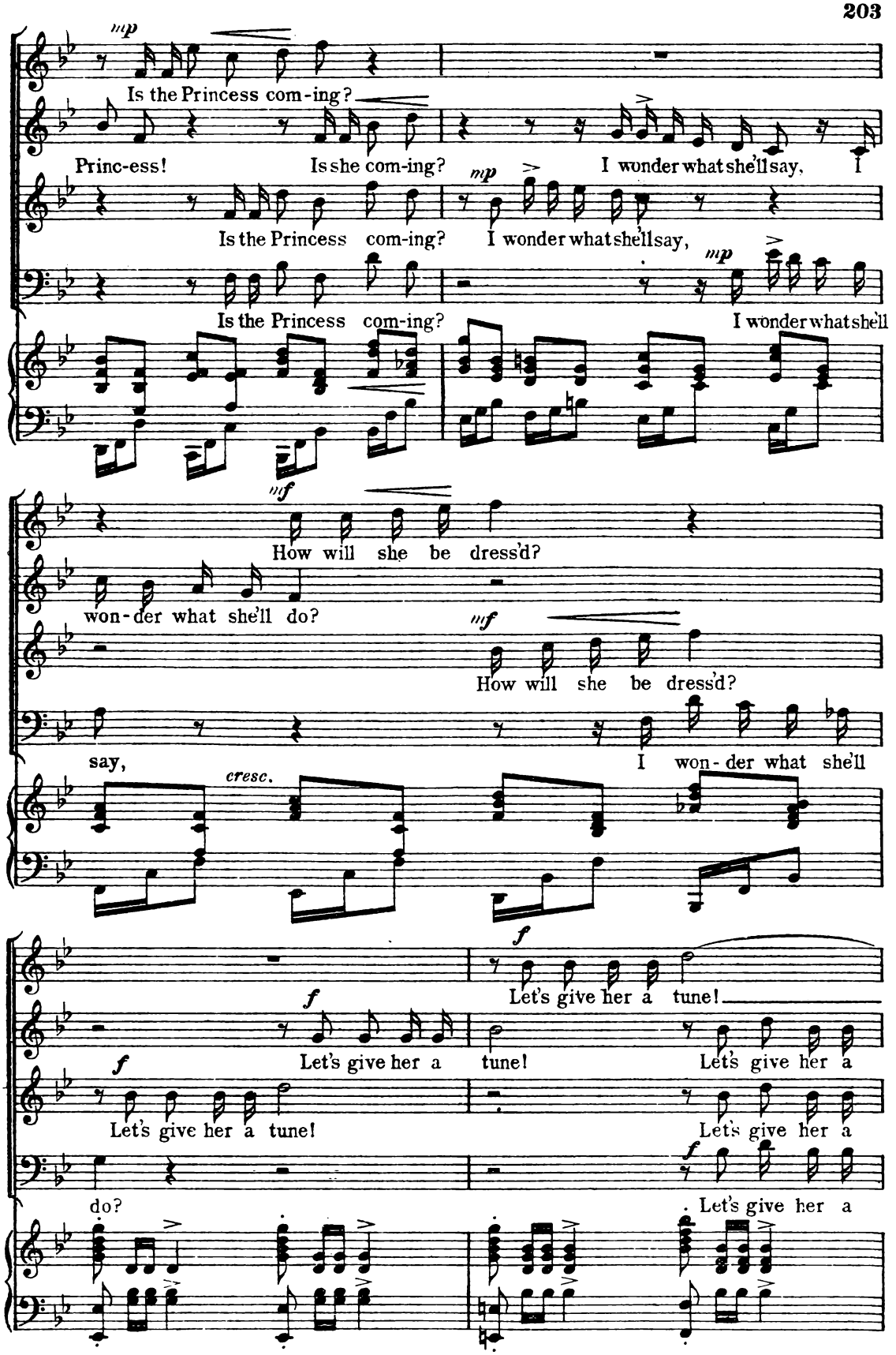

PRIN.
T.C.
I've heard said, all in a morn-ing glo - ry!
PRIN.
T.C.
I too have heard that say - ing, but the day is long in com-ing; No!
5
sotto voce.
PRIN.
T.C.
He will not guess it he can-not guess that one dark thought of mine!
pp
mf
PRIN.
T.C.
But one fine day, as I've heard said,

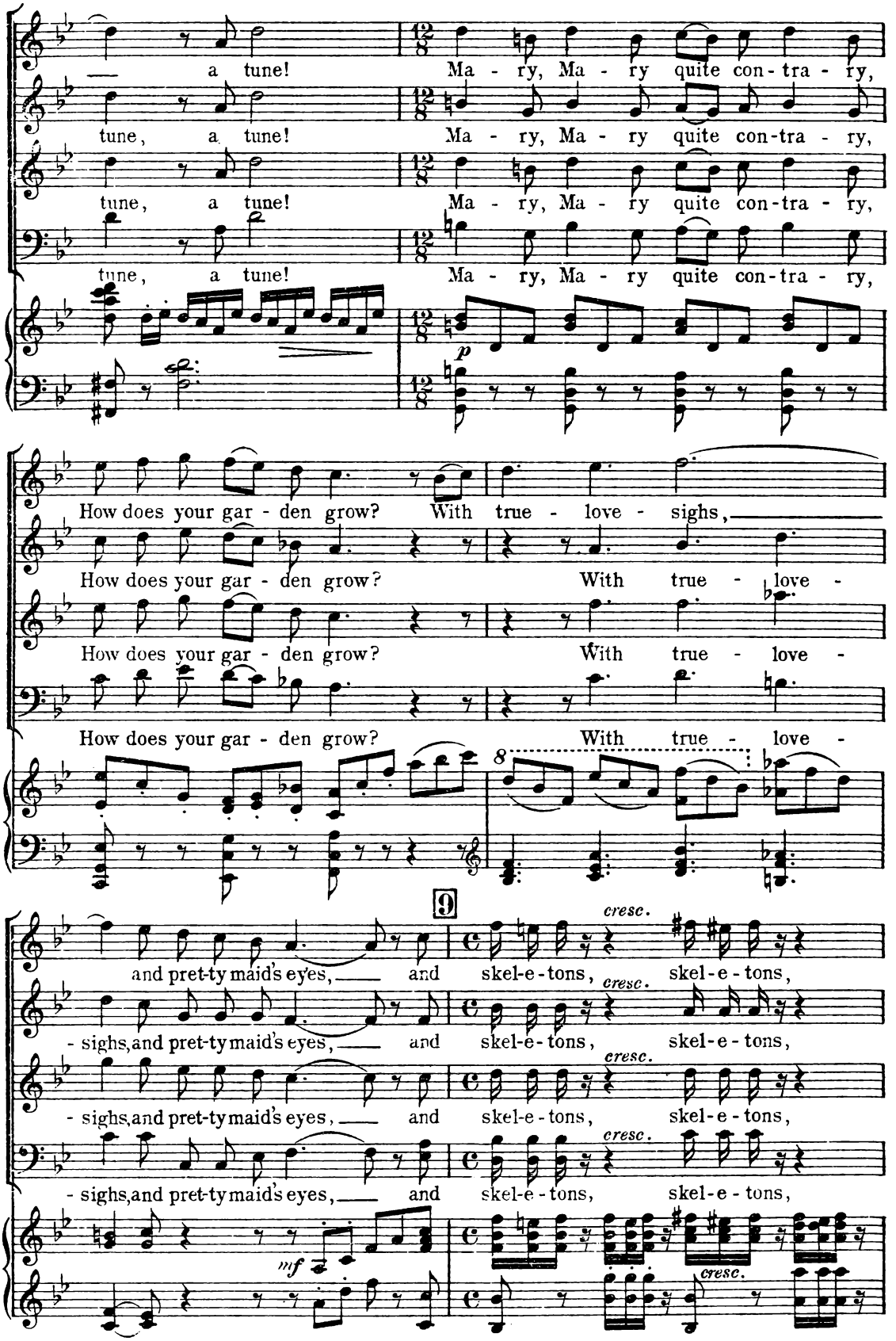

PRIN.
T.C.
rall.
all in a morn-ing glo-ry, the lov-er will come that keeps his head, and
a tempo.
f
It can-not be! I have my
Mad-am will lose her own in-stead.
cresc.
pp
6
p
one dark thought. It is not I must lose my head. and
pp
f
yet— one of us two— to-day— I hate my-self

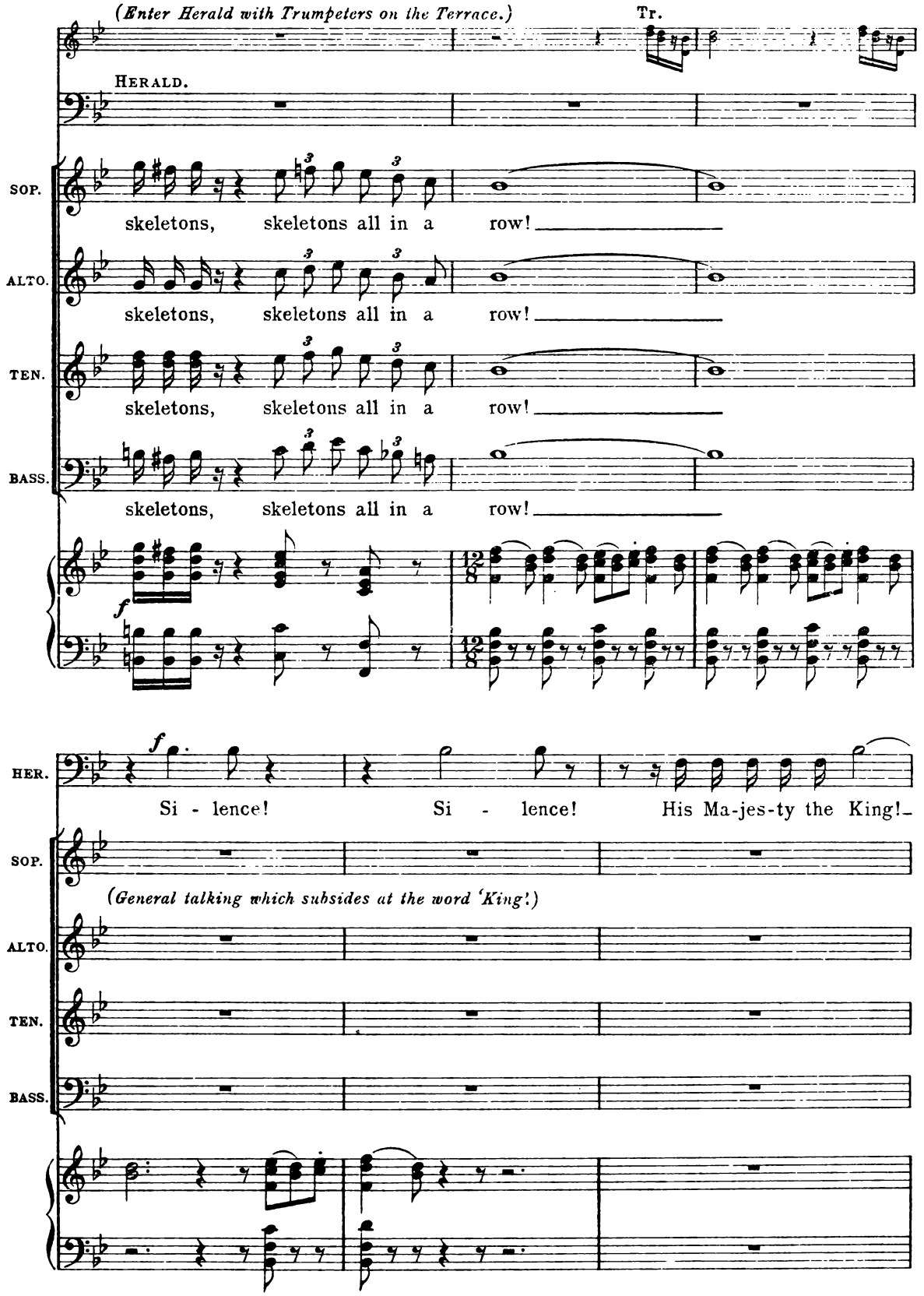

PRIN.
(She goes into the Palace.)
I hate that song!
8
f
T.C.
f
Allegro vivace.
(He crosses over to the Inn,
And that's the end of the sto-ry.
p
f
(The Bell of the Castle strikes twelve)
carrying the head in his cloak. A crowd begins to gather.)
T.C.
T.C.
stacc.
8
PRIN.
T.C.
rit.

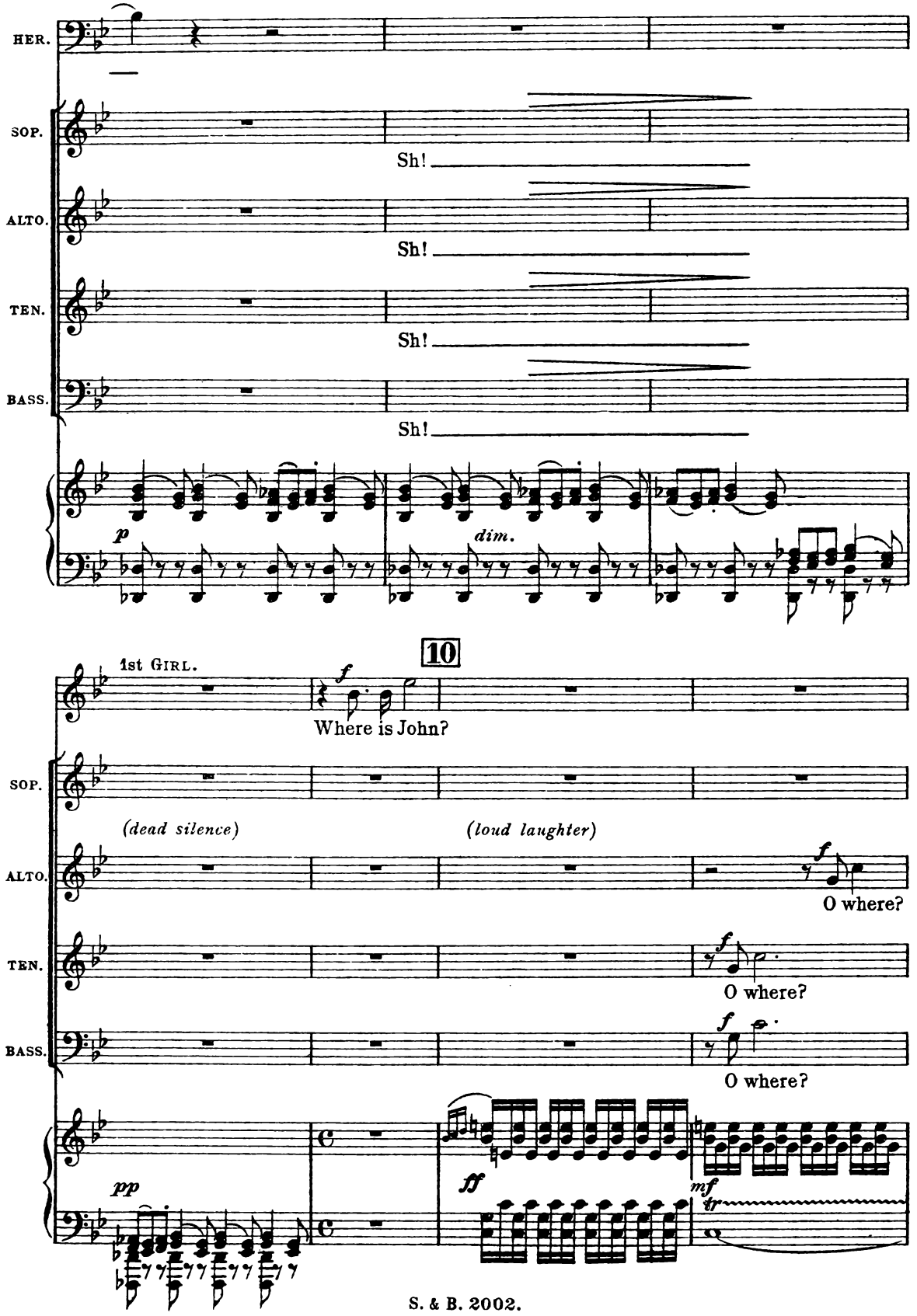

Poco piu lento.
mf
Suit - or, Suit - or, where's the mer-ry, mer-ry suit - or?
Suit - or, where's the mer-ry, mer-ry suit - or?
mf
Suit - or, suit - or, where's the mer-ry, mer-ry suit - or?
mf
Suit - or, suit - or, where's the mer-ry, mer-ry suit - or?
Suit-or, suit - or, where's the mer - ry suit - or?
Suit-or, suit - or, where's the mer - ry suit - or?
cresc.
7
f
Where's the mer - ry suit - or a - bid - ding for a bride? A
f
Where's the mer - ry suit - or a - bid - ding for a bride? A
f
Where's the mer - ry suit - or a - bid - ding for a bride? A
f
Where's the mer - ry suit - or a - bid - ding for a bride? A
8
f

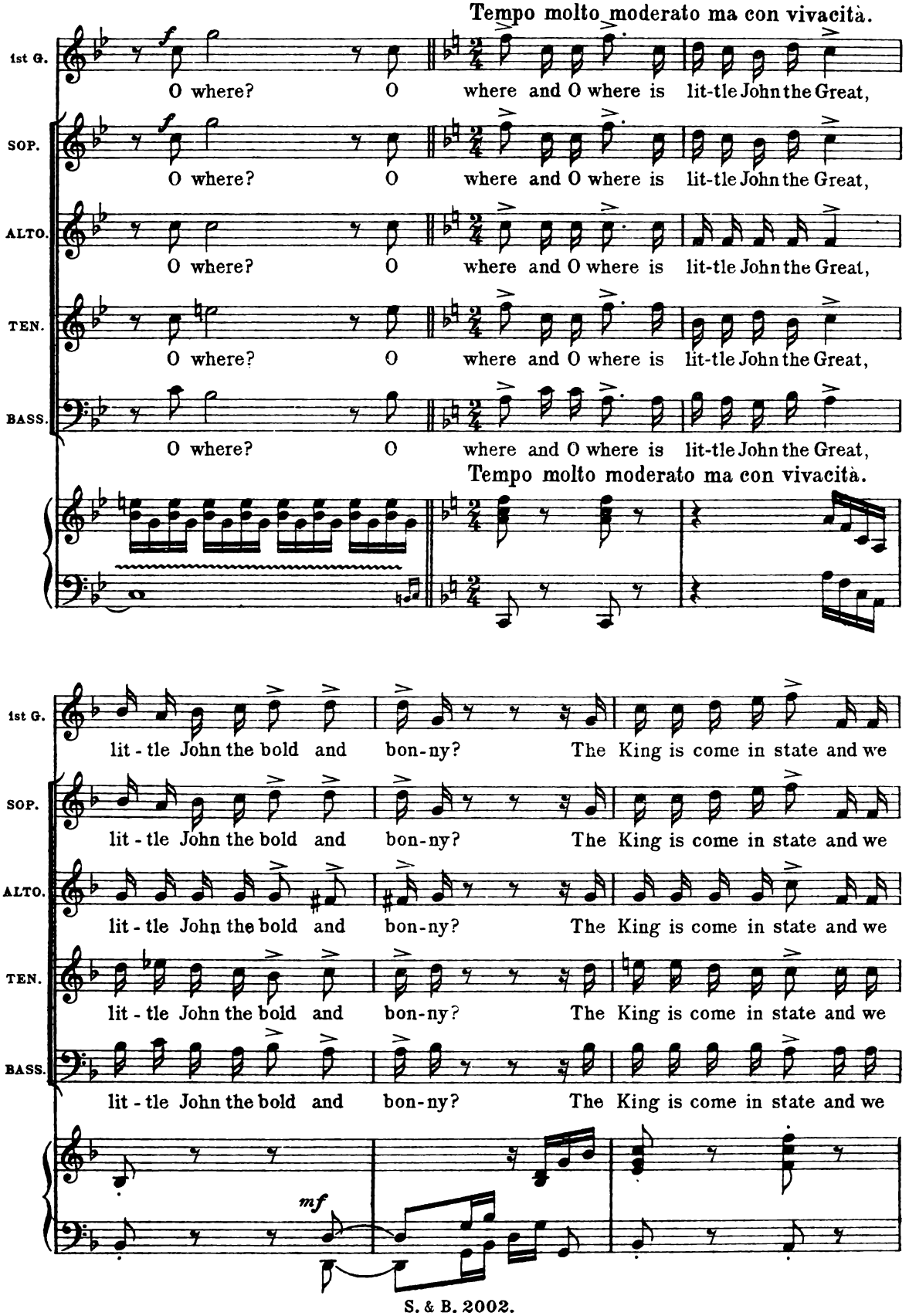

king-dom if he kiss-es her, A halt - er if he miss-es her, The
king-dom if he kiss-es her, A halt - er if he miss-es her, The
king-dom if he kiss-es her, A halt - er if he miss-es her, The
king-dom if he kiss-es her, A halt - er if he miss-es her, The
lad that loves a lot - ter - y will
lad that loves a lot - ter - y will
lad that loves a lot - ter - y will
lad that loves a lot - ter - y will
8
nev-er stand a - side.
nev-er stand a - side.
nev-er stand a - side.
nev-er stand a - side.
mp
The
p
The Princ-ess! The Princ-ess!
The Princ-ess!
dim.
p

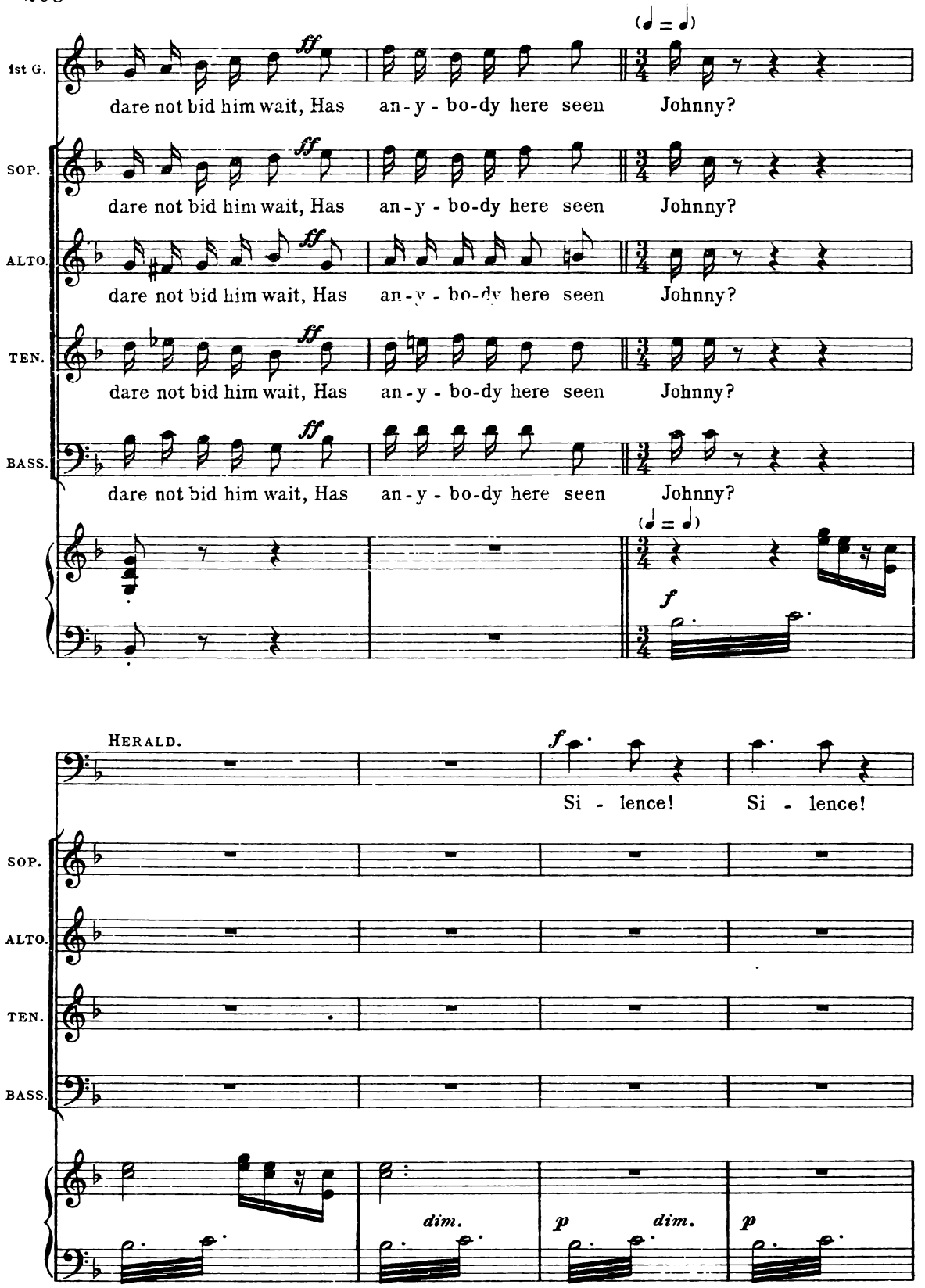

mp
Is the Princess com-ing?
Princ-ess! Is she com-ing?
mp
I wonder what she'll say, I
Is the Princess com-ing? I wonder what she'll say,
mp
Is the Princess com-ing?
I wonder what she'll
mf
How will she be dress'd?
won-der what she'll do?
mf
How will she be dress'd?
say,
I won-der what she'll
cresc.
f
Let's give her a tune!
f
Let's give her a tune!
f
Let's give her a tune!
Let's give her a
Let's give her a tune!
Let's give her a
do?
f
Let's give her a


— a tune!
Ma - ry, Ma - ry quite con-tra - ry,
tune, a tune!
Ma - ry, Ma - ry quite con-tra - ry,
tune, a tune!
Ma - ry, Ma - ry quite con-tra - ry,
tune, a tune!
Ma - ry, Ma - ry quite con-tra - ry,
p
How does your gar - den grow? With true - love - sighs,
How does your gar - den grow? With true - love -
How does your gar - den grow? With true - love -
How does your gar - den grow? With true - love -
8
9
and pret-ty maid's eyes, — and skel-e-tons, skel-e-tons,
cresc.
- sighs, and pret-ty maid's eyes, — and skel-e-tons, skel-e-tons,
cresc.
- sighs, and pret-ty maid's eyes, — and skel-e-tons, skel-e-tons,
cresc.
- sighs, and pret-ty maid's eyes, — and skel-e-tons, skel-e-tons,
cresc.
mf
cresc.


(Enter Herald with Trumpeters on the Terrace.)
Tr.
HERALD.
SOP.
skeletons, skeletons all in a row!
ALTO.
skeletons, skeletons all in a row!
TEN.
skeletons, skeletons all in a row!
BASS.
skeletons, skeletons all in a row!
f
HER.
Si - lence! Si - lence! His Ma-jes-ty the King!
SOP.
(General talking which subsides at the word 'King'.)
ALTO.
TEN.
BASS.

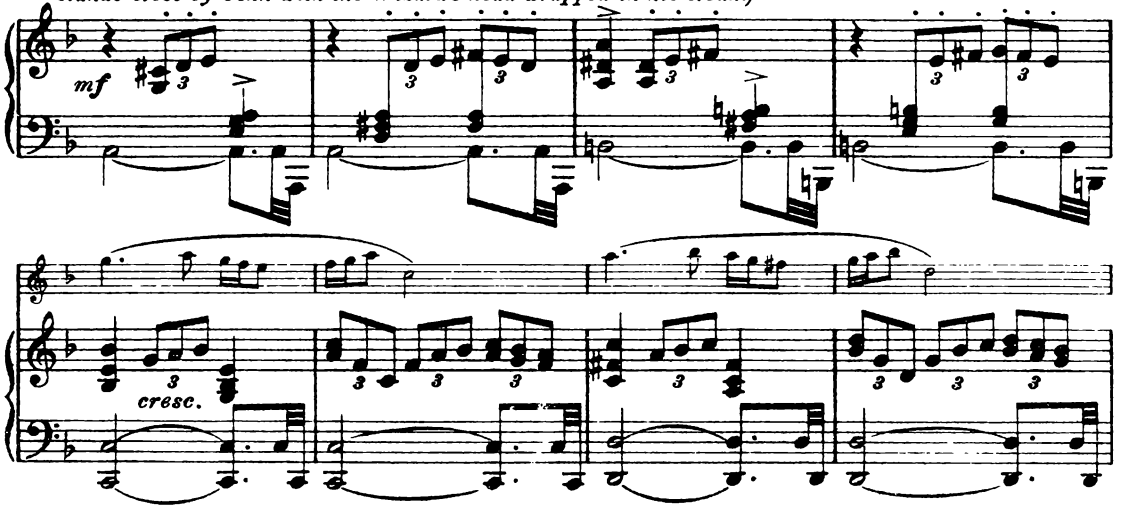

HER.
SOP.
Sh!
ALTO.
Sh!
TEN.
Sh!
BASS.
Sh!
p
dim.
10
1st GIRL.
f
Where is John?
SOP.
(dead silence)
(loud laughter)
ALTO.
f
O where?
TEN.
f
O where?
BASS.
f
O where?
pp
ff
mf
tr


Tempo molto moderato ma con vivacità.
1st G.
SOP.
ALTO.
TEN.
BASS.
O where? O where and O where is lit-tle John the Great,
Tempo molto moderato ma con vivacità.
lit - tle John the bold and bon-ny? The King is come in state and we
mf

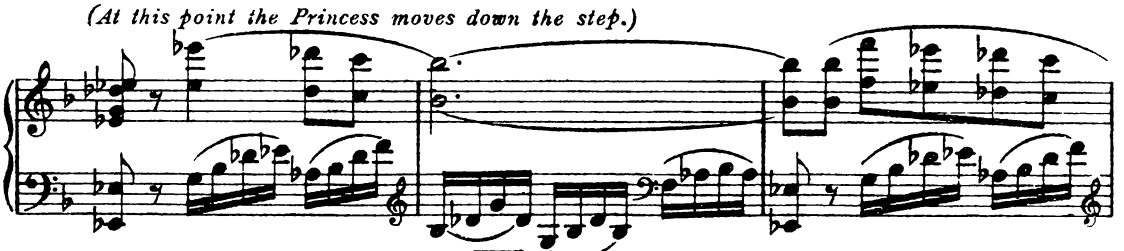

1st G.
dare not bid him wait, Has an-y-bo-dy here seen Johnny?
SOP.
dare not bid him wait, Has an-y-bo-dy here seen Johnny?
ALTO.
dare not bid him wait, Has an-y-bo-dy here seen Johnny?
TEN.
dare not bid him wait, Has an-y-bo-dy here seen Johnny?
BASS.
dare not bid him wait, Has an-y-bo-dy here seen Johnny?
HERALD.
Si-lence! Si-lence!
SOP.
ALTO.
TEN.
BASS.
dim.
dim.

11

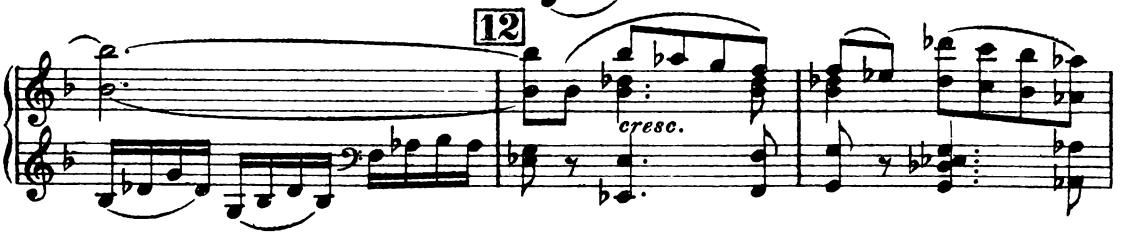
(Enter the King, Princess and Court on the Terrace. At the same moment John and the T. C. cross the square from the inn and pass through the crowd to the bottom of the steps. The Princess and John look at each other at no one else: she moves down one step as if to meet him unconsciously. The T. C. stands close by John with the Wizard's head wrapped in his cloak.)

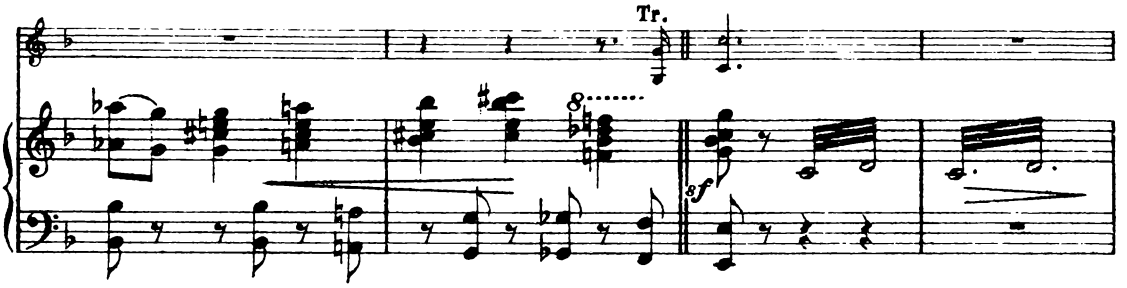


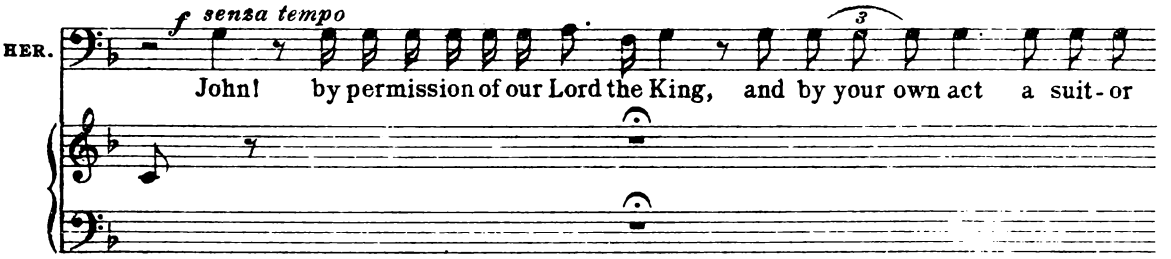
(At this point the Princess moves down the step.)

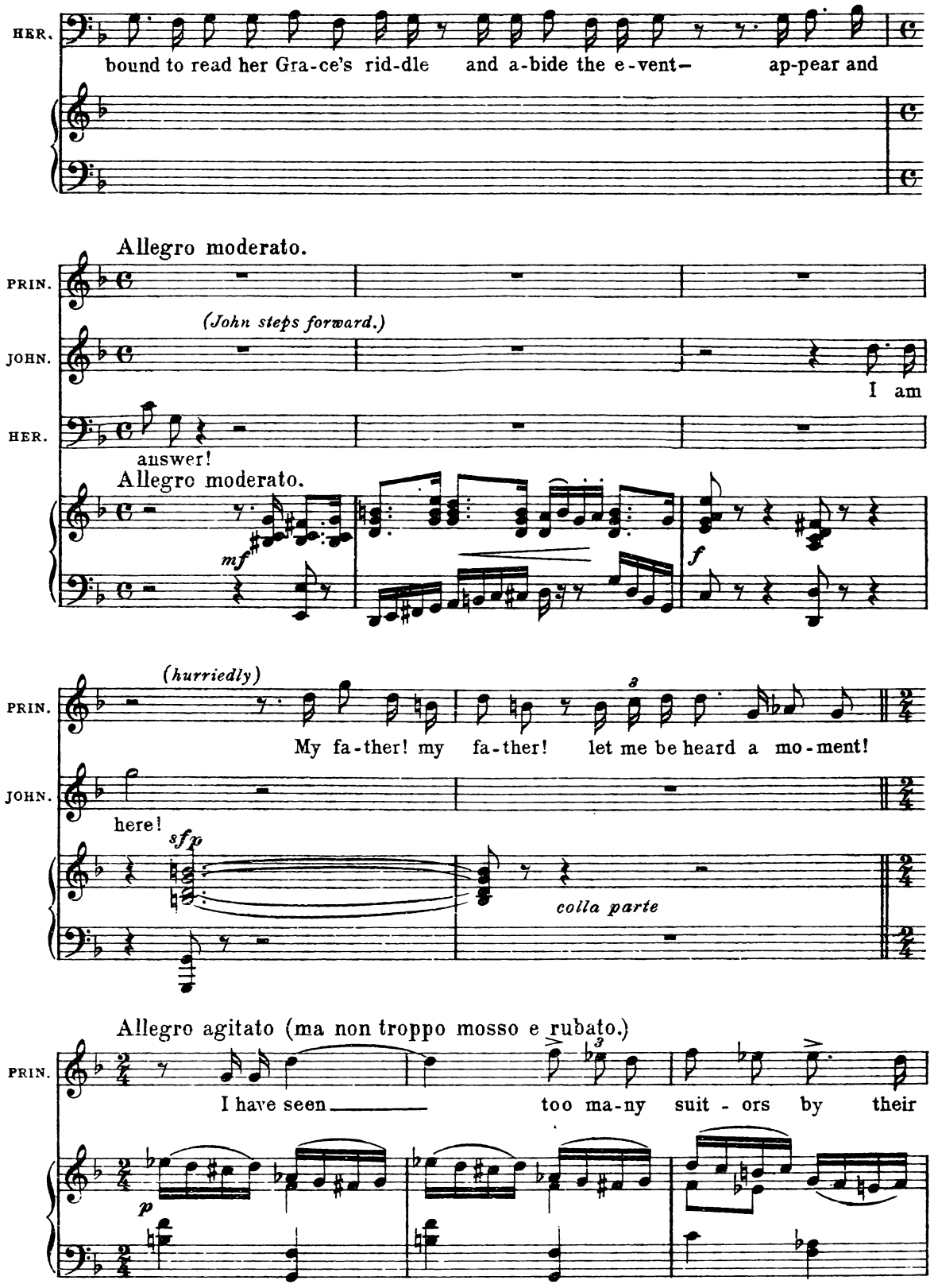


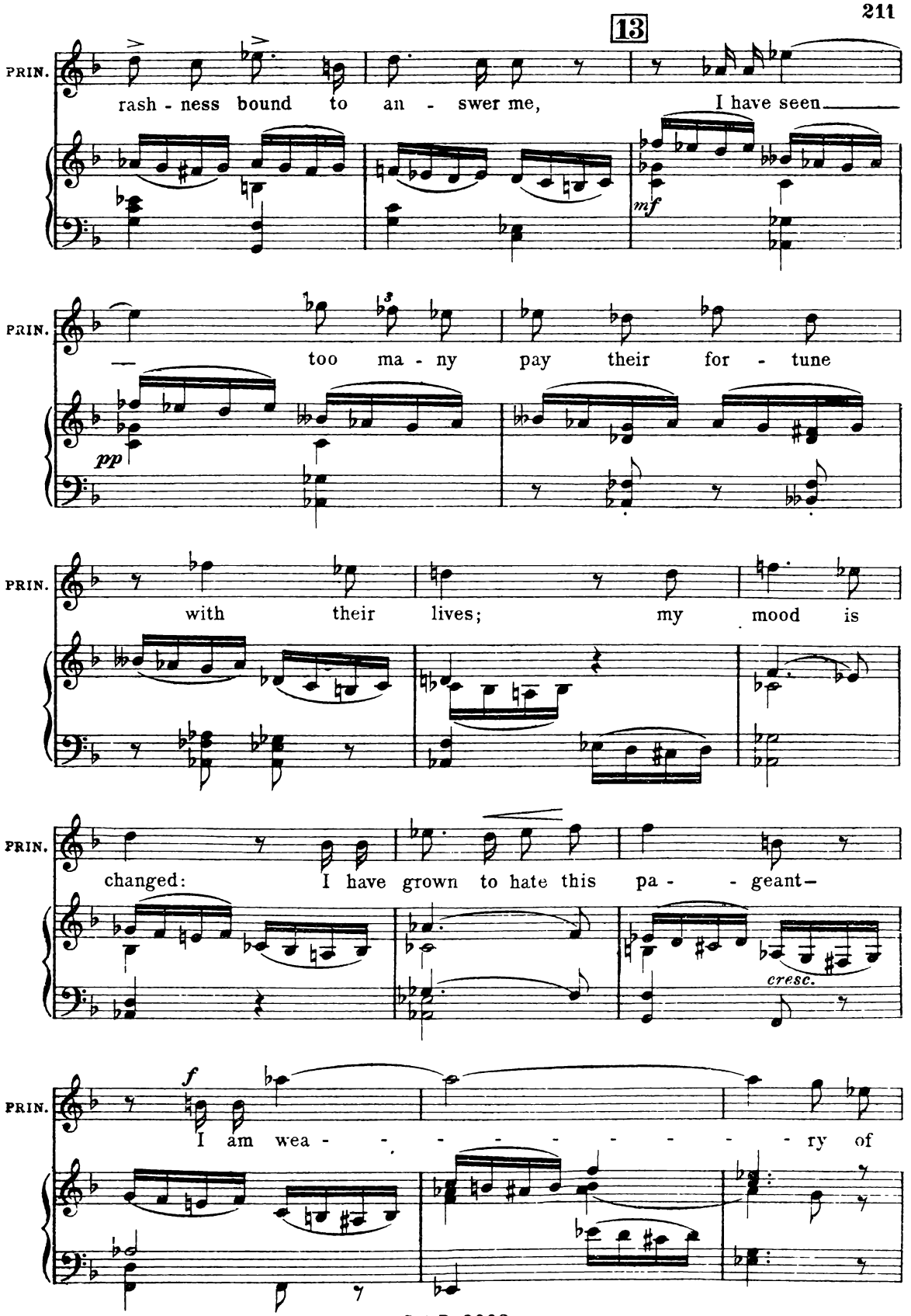
12

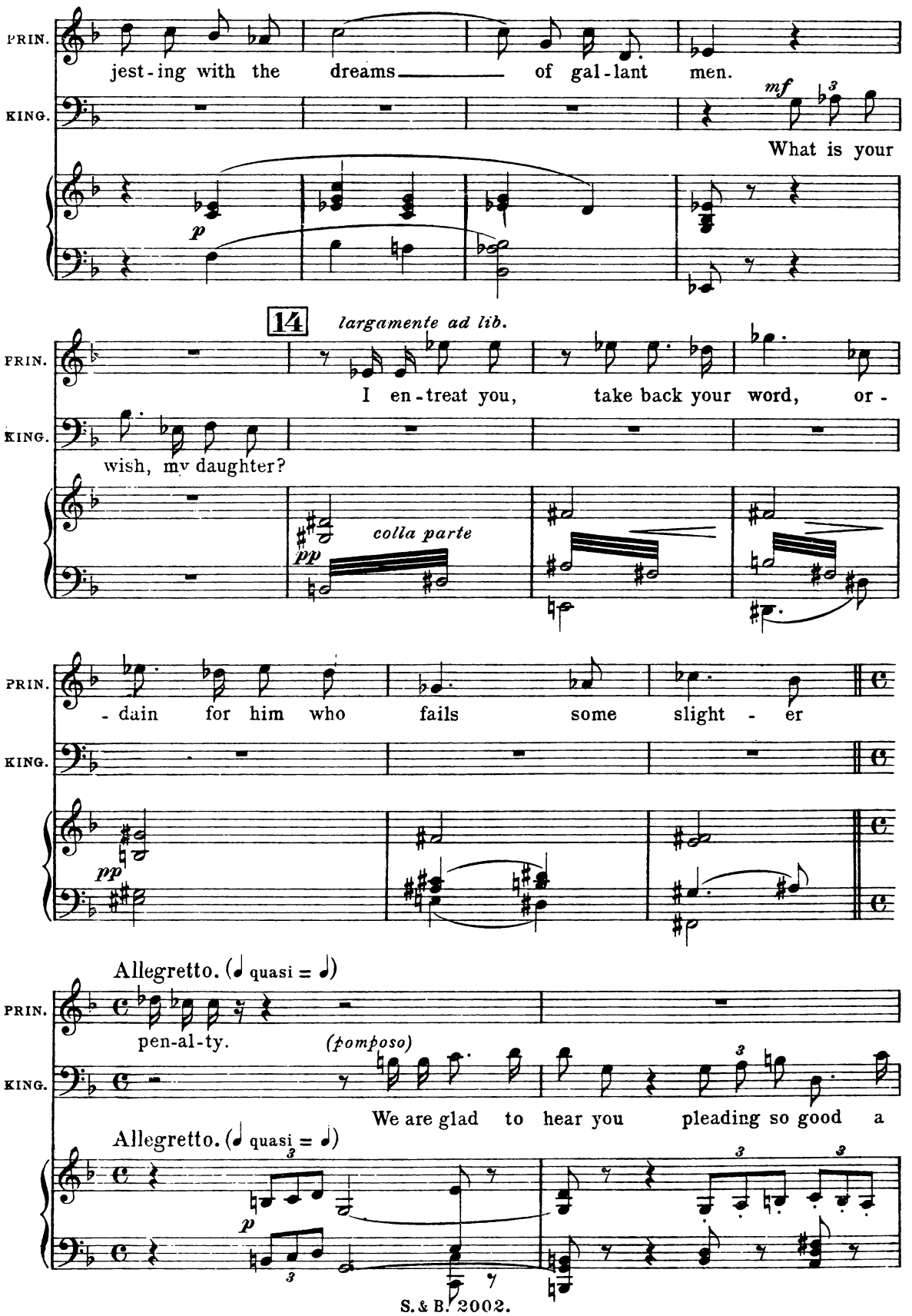


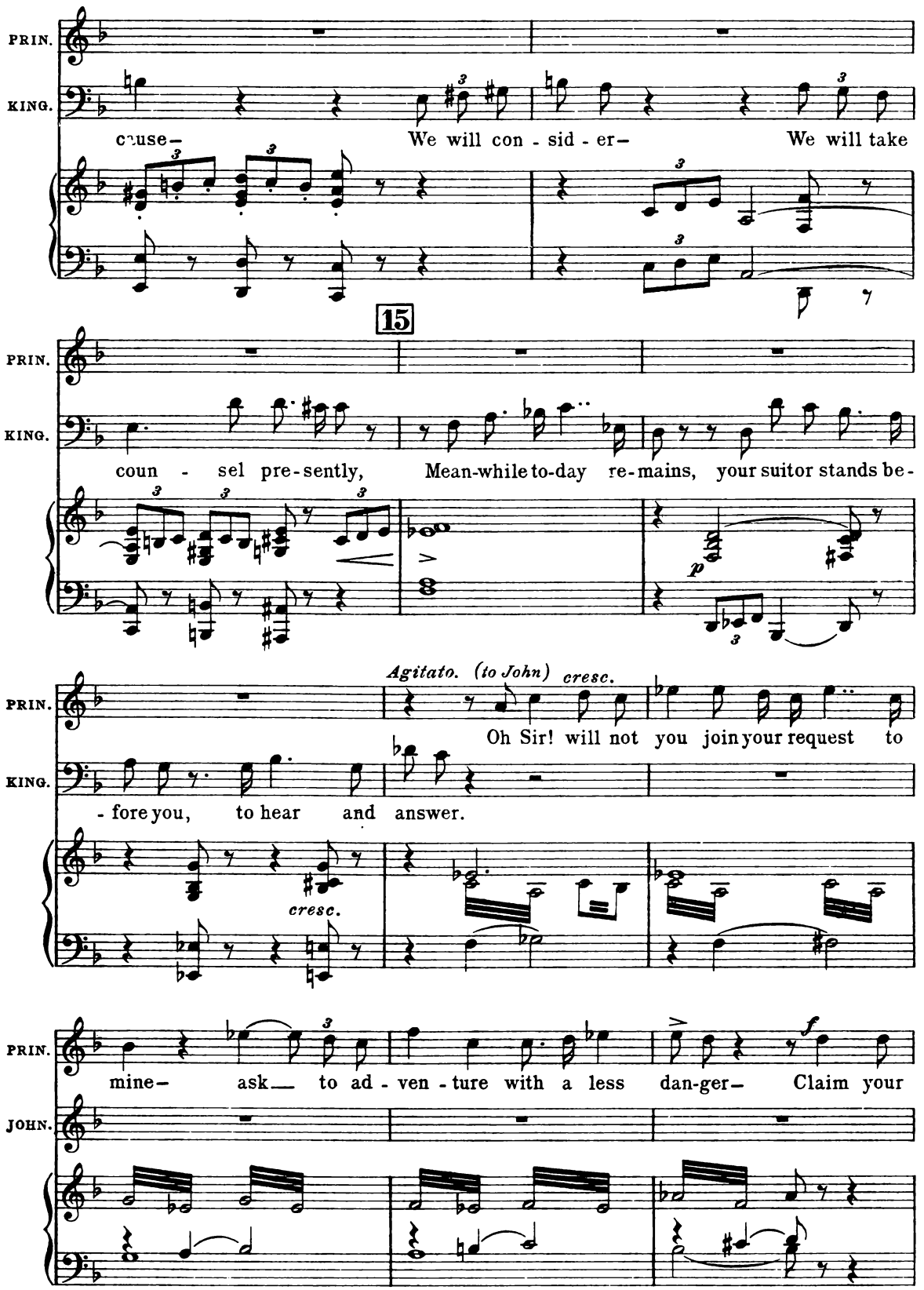


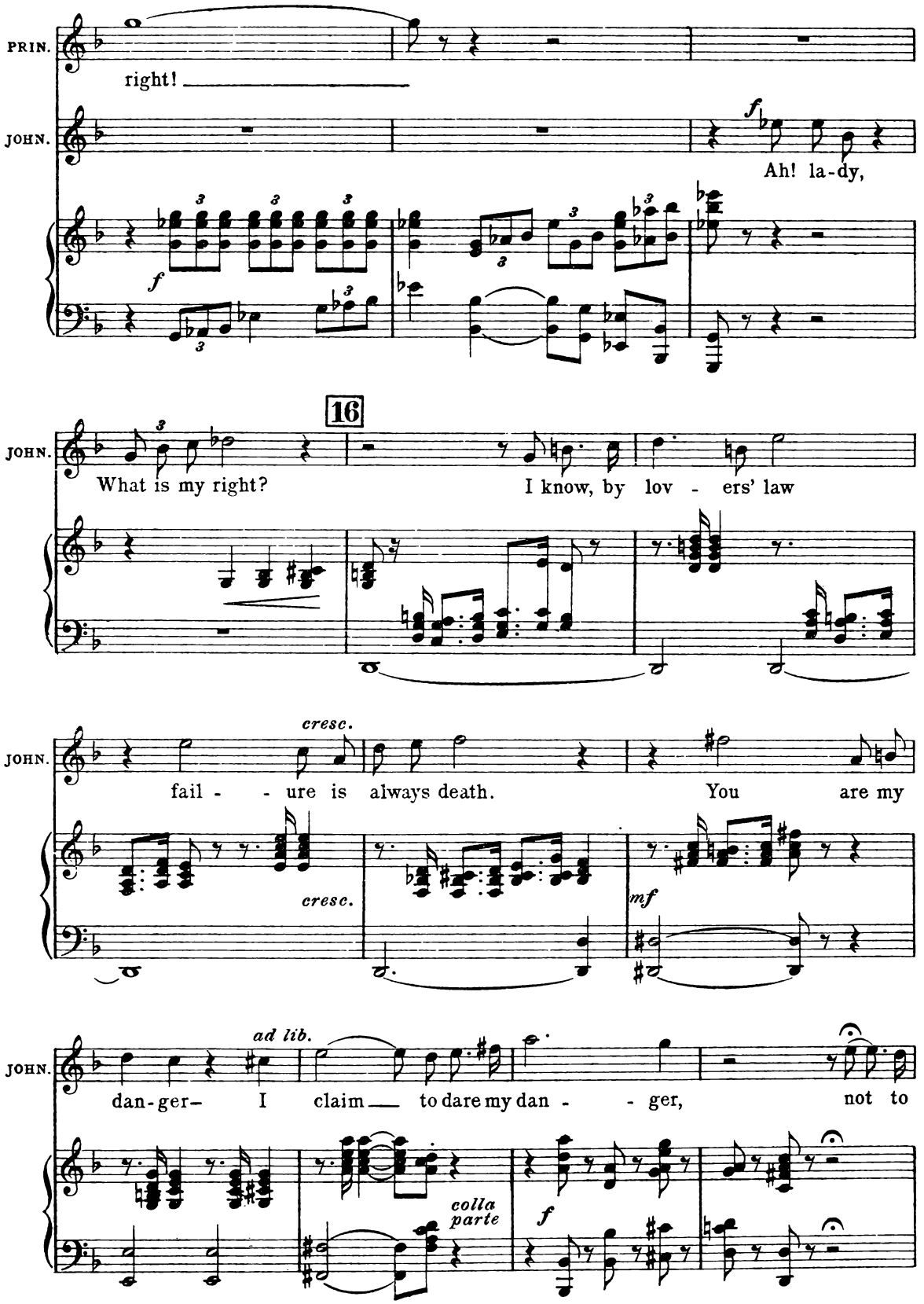


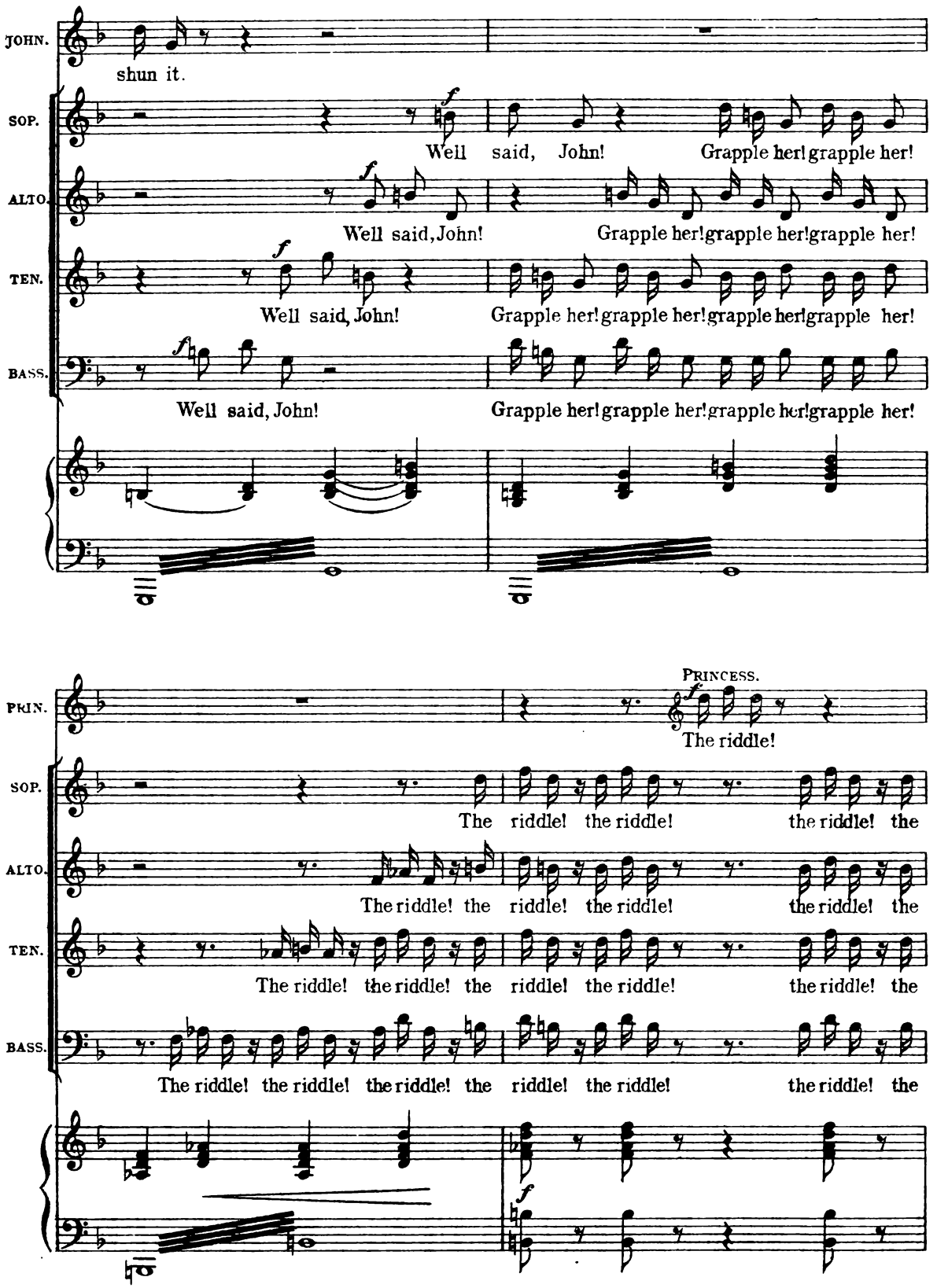

HER.
bound to read her Gra-ce's rid-dle and a-bide the e-vent— ap-pear and
Allegro moderato.
PRIN.
(John steps forward.)
JOHN.
I am
HER.
answer!
Allegro moderato.
mf
f
PRIN.
(hurriedly)
My fa-ther! my fa-ther! let me be heard a mo-ment!
JOHN.
here!
sfp
colla parte
Allegro agitato (ma non troppo mosso e rubato.)
PRIN.
I have seen too ma-ny suit - ors by their
p

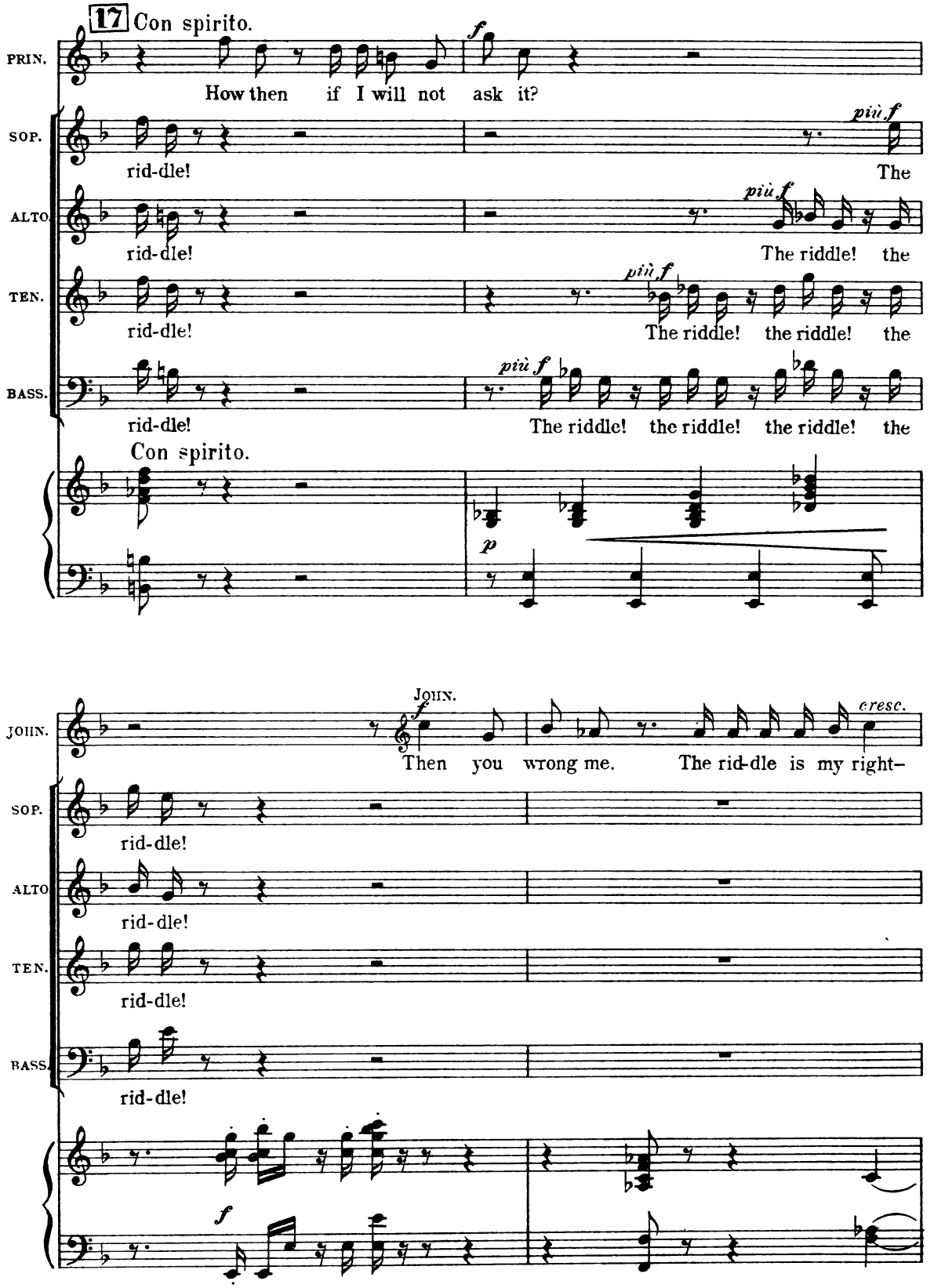

13
PRIN.
rash - ness bound to an - swer me, I have seen
mf
PRIN.
too ma - ny pay their for - tune
pp
PRIN.
with their lives; my mood is
PRIN.
changed: I have grown to hate this pa - - geant-
cresc.
PRIN.
f
I am wea - - - - - - - - ry of

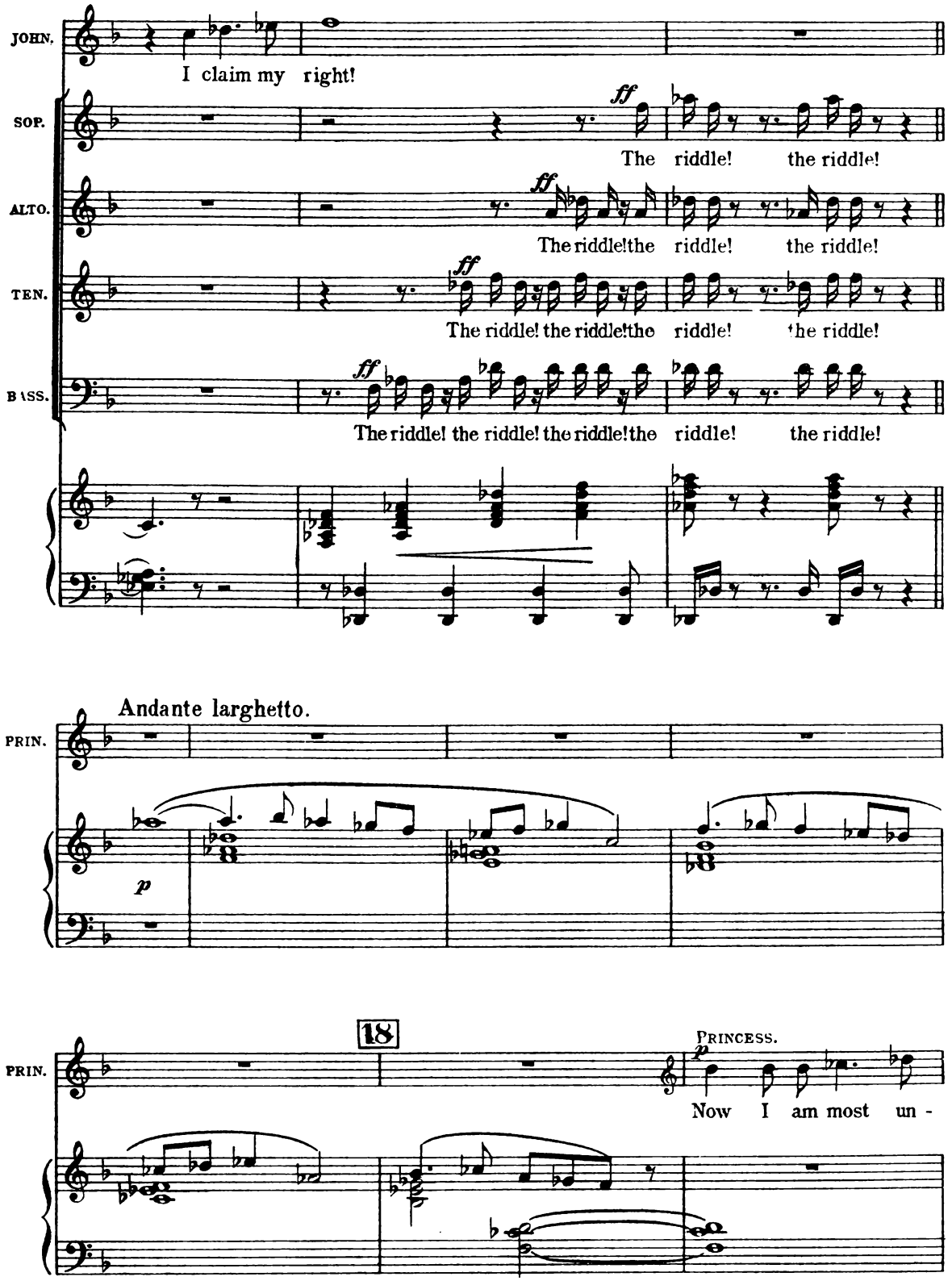

PRIN.
jest-ing with the dreams of gal-lant men.
KING.
mf
What is your
p
14
largamente ad lib.
PRIN.
I en-treat you, take back your word, or-
KING.
wish, my daughter?
colla parte
pp
PRIN.
-dain for him who fails some slight-er
KING.
pp
Allegretto. (♩ quasi = ♩)
PRIN.
pen-al-ty.
(pomposo)
KING.
We are glad to hear you pleading so good a
Allegretto. (♩ quasi = ♩)
p

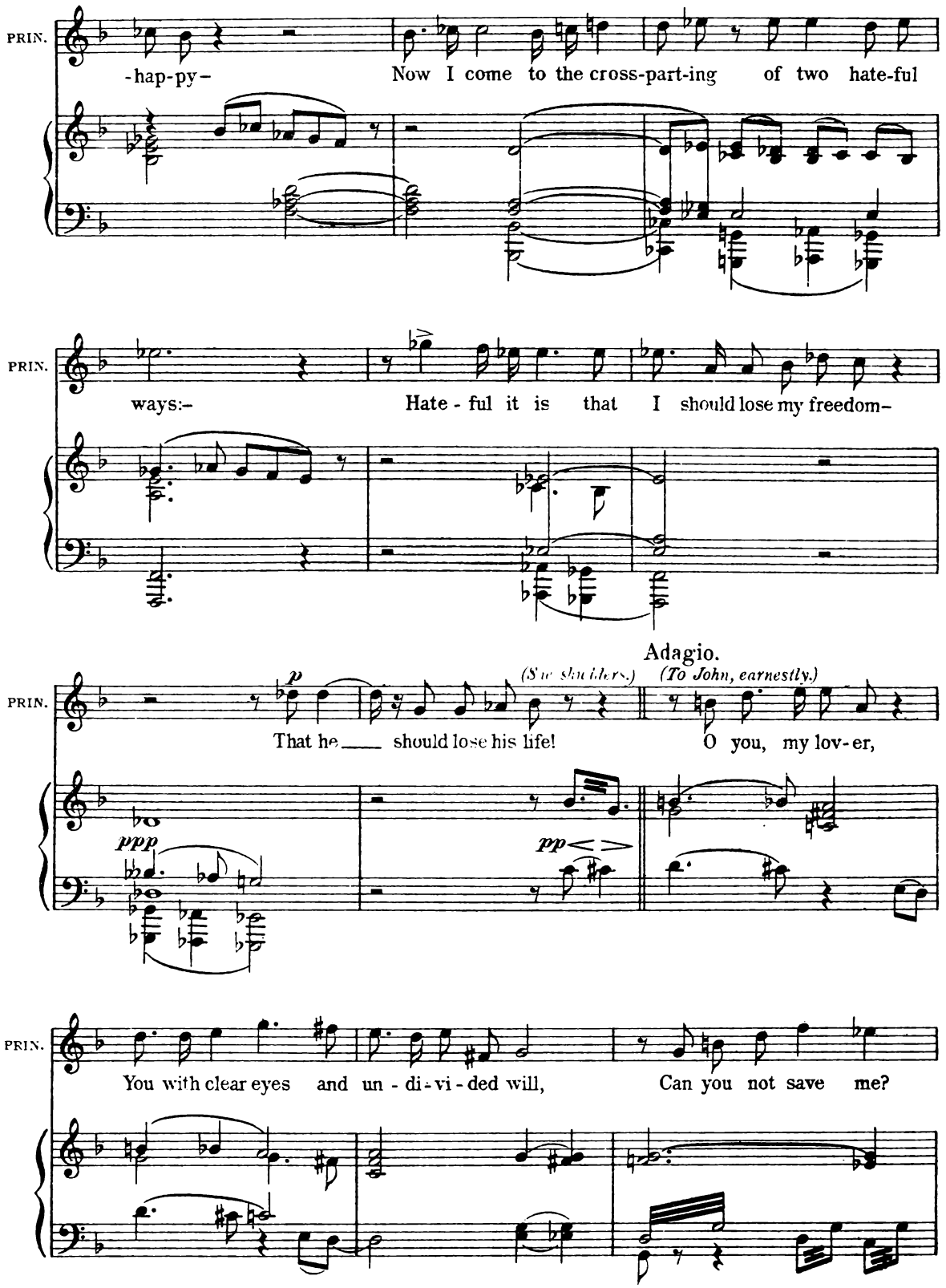

PRIN.
KING.
cause—
We will con - sid - er—
We will take
15
PRIN.
KING.
coun - sel pre-sently,
Mean-while to-day re-mains, your suitor stands be-
Agitato. (to John) cresc.
PRIN.
Oh Sir! will not you join your request to
KING.
- fore you, to hear and answer.
cresc.
PRIN.
mine— ask— to ad - ven - ture with a less dan-ger— Claim your
JOHN.

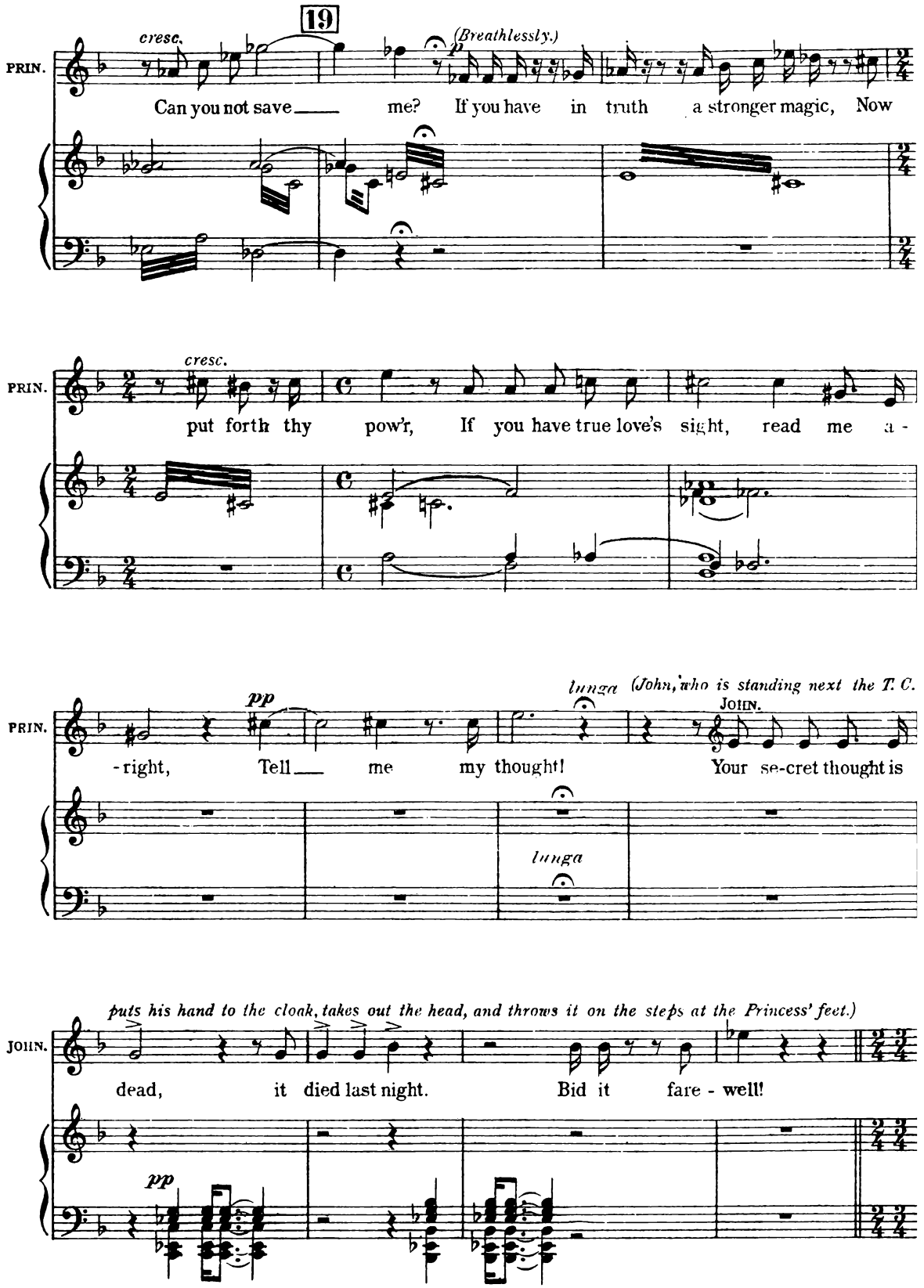

PRIN.
right!
JOHN.
f
Ah! la-dy,
16
JOHN.
What is my right?
I know, by lov - ers' law
JOHN.
cresc.
fail - - ure is always death.
You are my
cresc.
mf
JOHN.
ad lib.
dan-ger– I claim to dare my dan - - ger, not to
colla parte
f

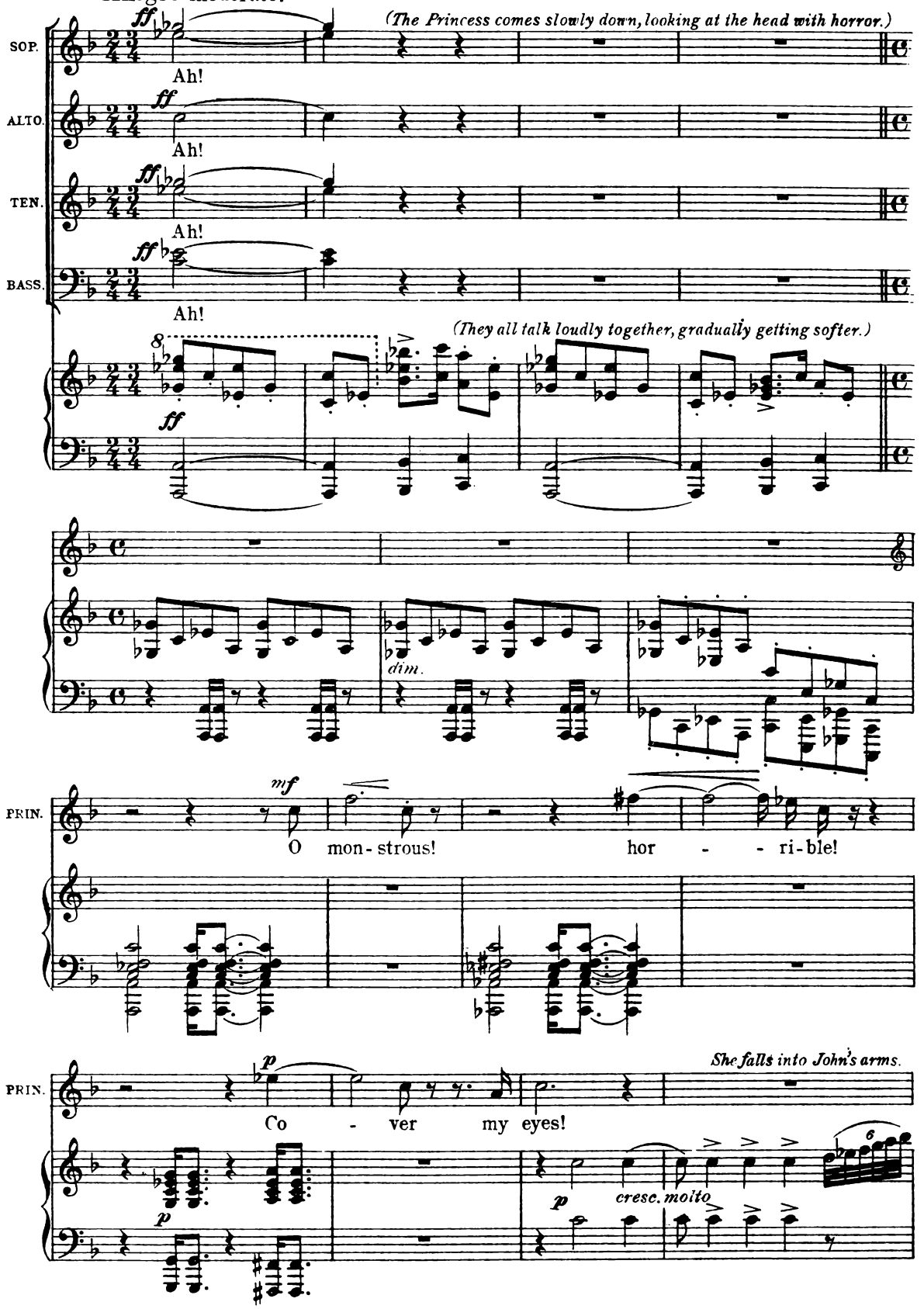

JOHN.
shun it.
SOP.
Well said, John! Grapple her! grapple her!
ALTO.
Well said, John! Grapple her! grapple her! grapple her!
TEN.
Well said, John! Grapple her! grapple her! grapple her! grapple her!
BASS.
Well said, John! Grapple her! grapple her! grapple her! grapple her!
PRIN.
PRINCESS.
The riddle!
SOP.
The riddle! the riddle! the riddle! the
ALTO.
The riddle! the riddle! the riddle! the riddle! the
TEN.
The riddle! the riddle! the riddle! the riddle! the riddle! the
BASS.
The riddle! the riddle! the riddle! the riddle! the riddle! the riddle! the

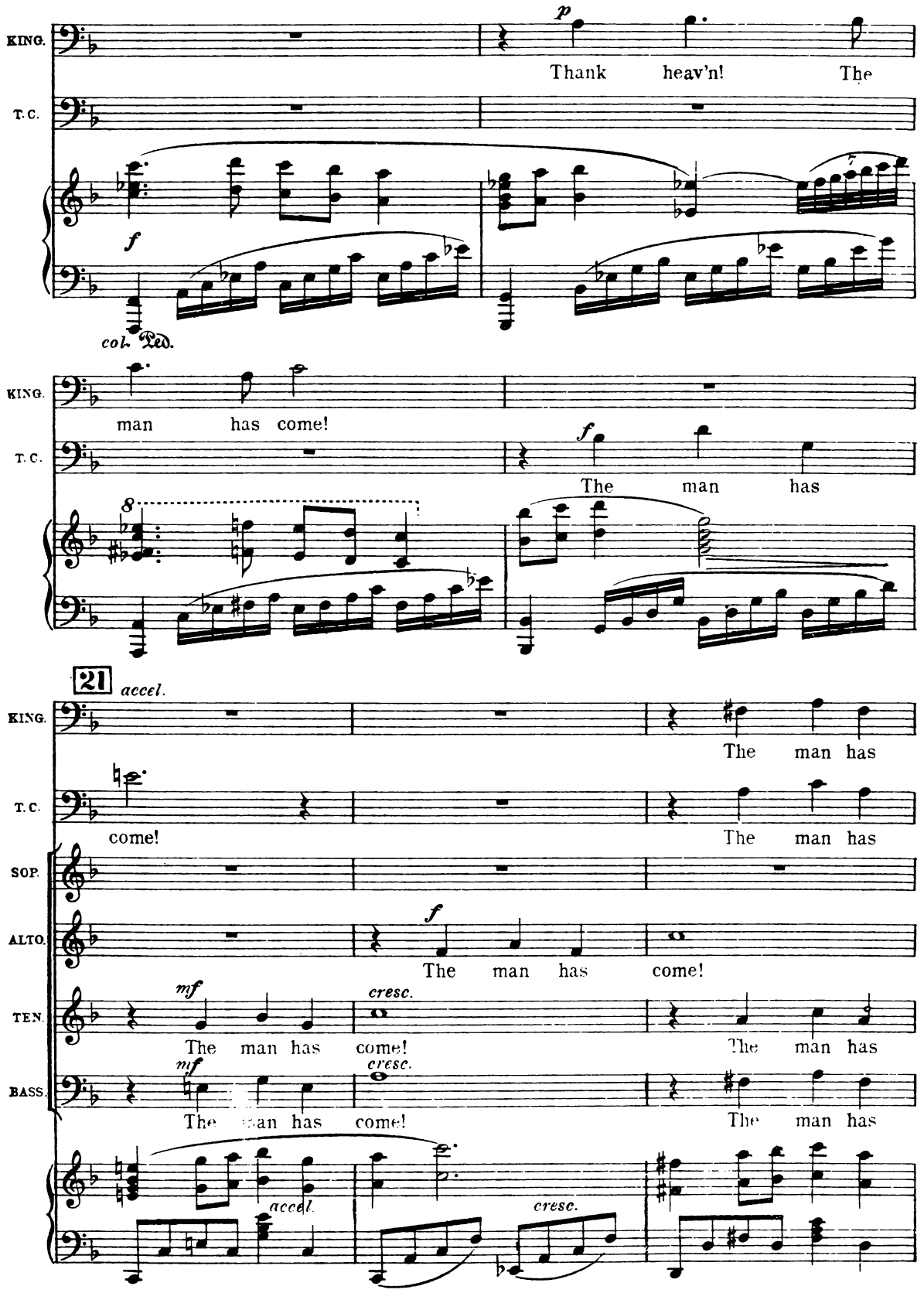

17 Con spirito.
PRIN.
How then if I will not ask it?
SOP.
rid-dle!
The
ALTO.
rid-dle!
The riddle! the
TEN.
rid-dle!
The riddle! the riddle! the
BASS.
rid-dle!
The riddle! the riddle! the riddle! the
Con spirito.
JOHN.
Then you wrong me. The rid-dle is my right–
SOP.
rid-dle!
ALTO.
rid-dle!
TEN.
rid-dle!
BASS.
rid-dle!

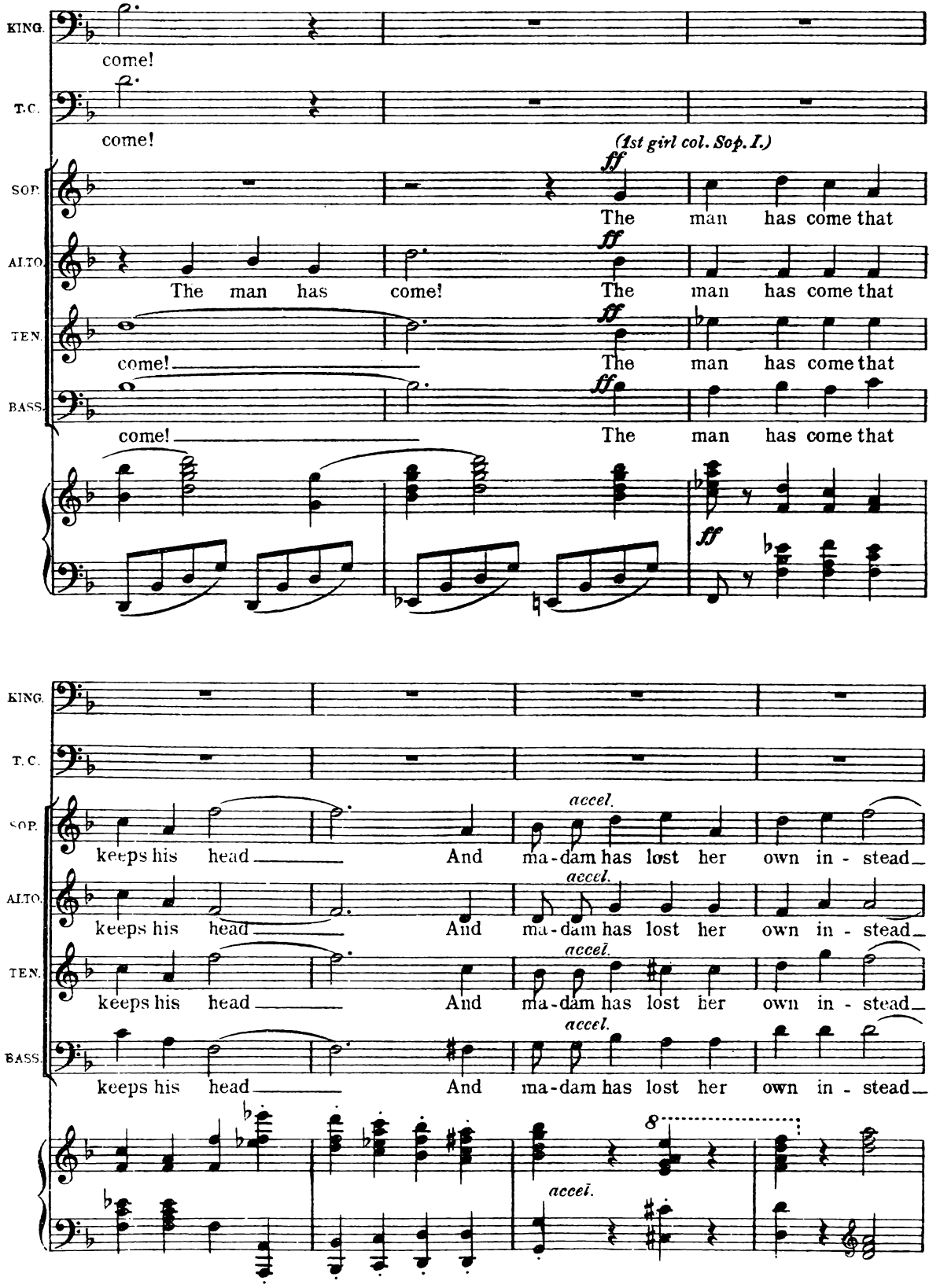

JOHN.
I claim my right!
SOP.
ff
The riddle! the riddle!
ALTO.
ff
The riddle! the riddle! the riddle!
TEN.
ff
The riddle! the riddle! the riddle! the riddle!
BASS.
ff
The riddle! the riddle! the riddle! the riddle! the riddle!
Andante larghetto.
PRIN.
p
18
PRIN.
PRINCESS.
p
Now I am most un -

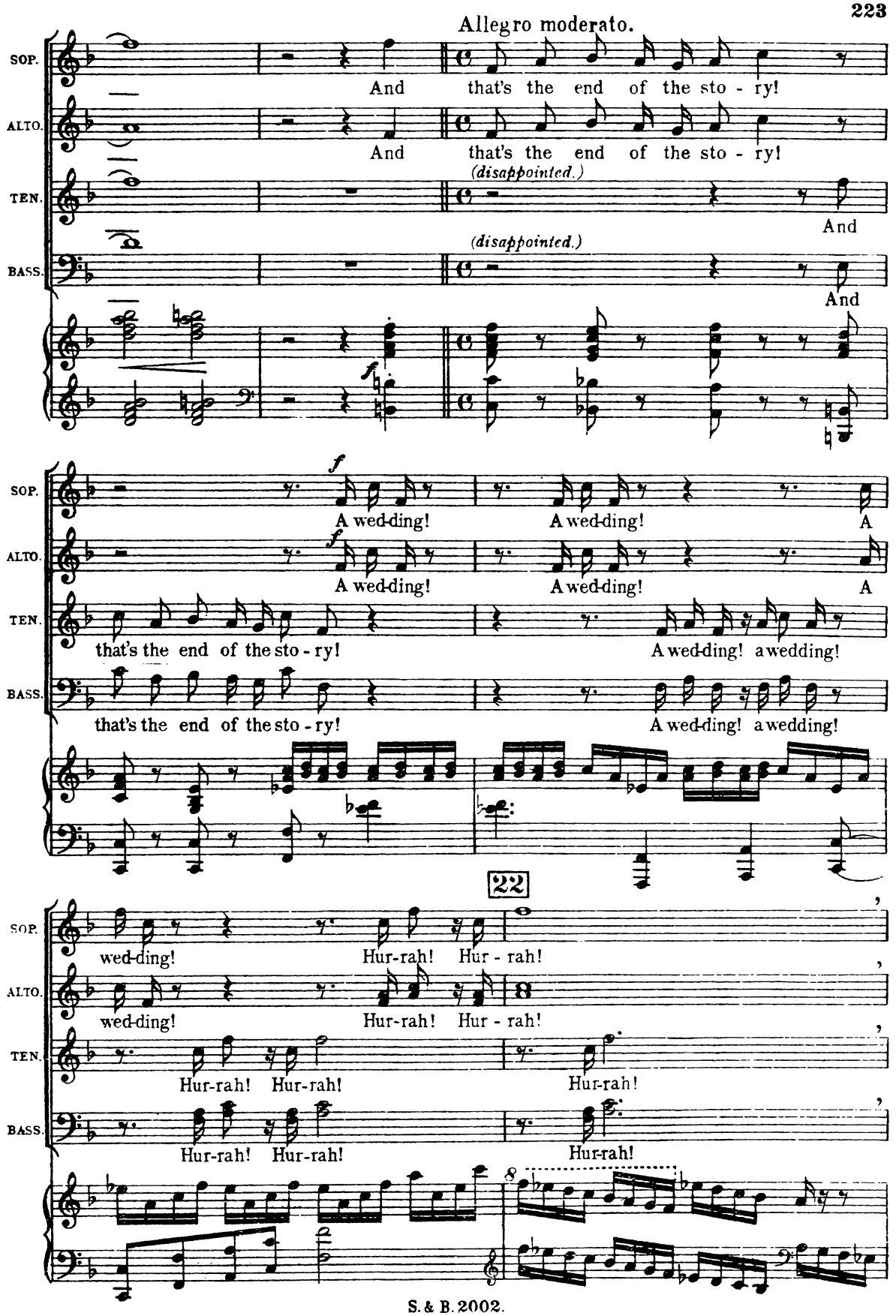

PRIN.
-hap-py-
Now I come to the cross-part-ing of two hate-ful
PRIN.
ways:-
Hate - ful it is that I should lose my freedom-
Adagio.
PRIN.
p
(She shudders.)
(To John, earnestly.)
That he___ should lose his life!
O you, my lov-er,
ppp
pp
PRIN.
You with clear eyes and un - di - vi - ded will,
Can you not save me?

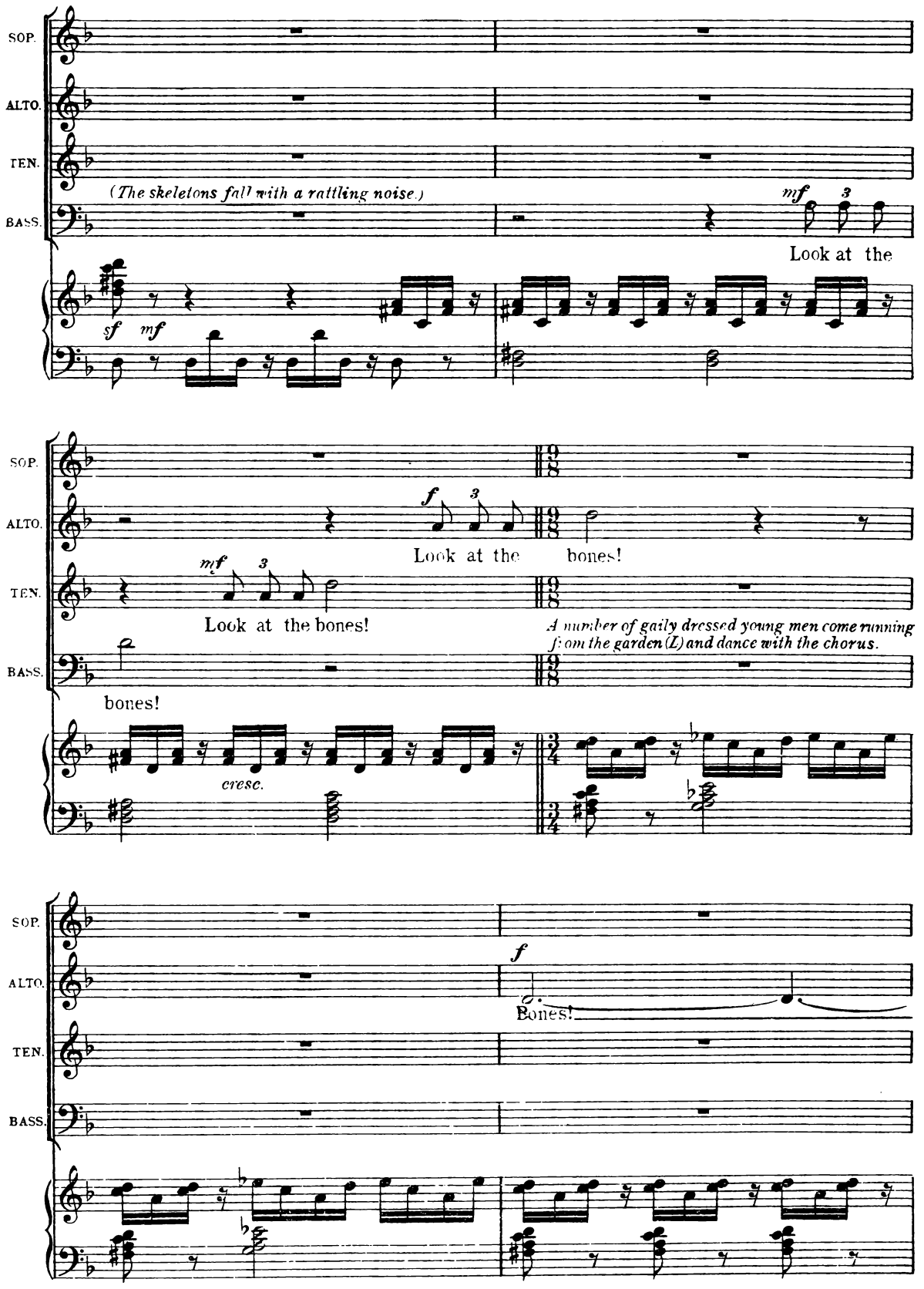

19
cresc.
(Breathlessly.)
PRIN.
Can you not save me? If you have in truth a stronger magic, Now
cresc.
PRIN.
put forth thy pow'r, If you have true love's sight, read me a -
pp
lunga
(John, who is standing next the T. C.
JOHN.
PRIN.
-right, Tell me my thought! Your se-cret thought is
lunga
(puts his hand to the cloak, takes out the head, and throws it on the steps at the Princess' feet.)
JOHN.
dead, it died last night. Bid it fare - well!
pp

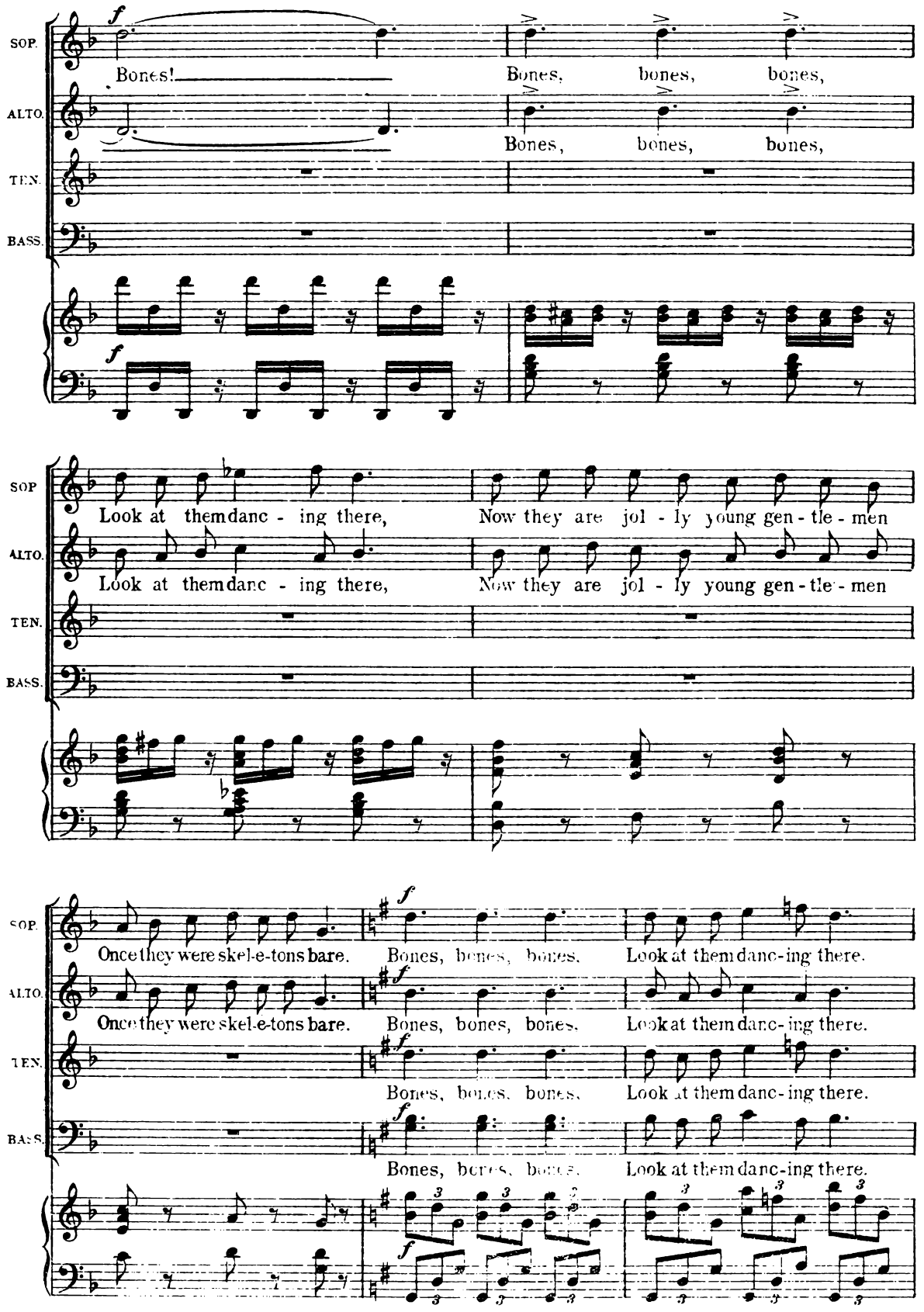

Allegro moderato.
SOP.
ALTO.
TEN.
BASS.
ff
Ah!
(The Princess comes slowly down, looking at the head with horror.)
(They all talk loudly together, gradually getting softer.)
dim.
PRIN.
mf
O mon-strous! hor - - ri-ble!
p
She falls into John's arms.
Co - ver my eyes!
cresc. molto

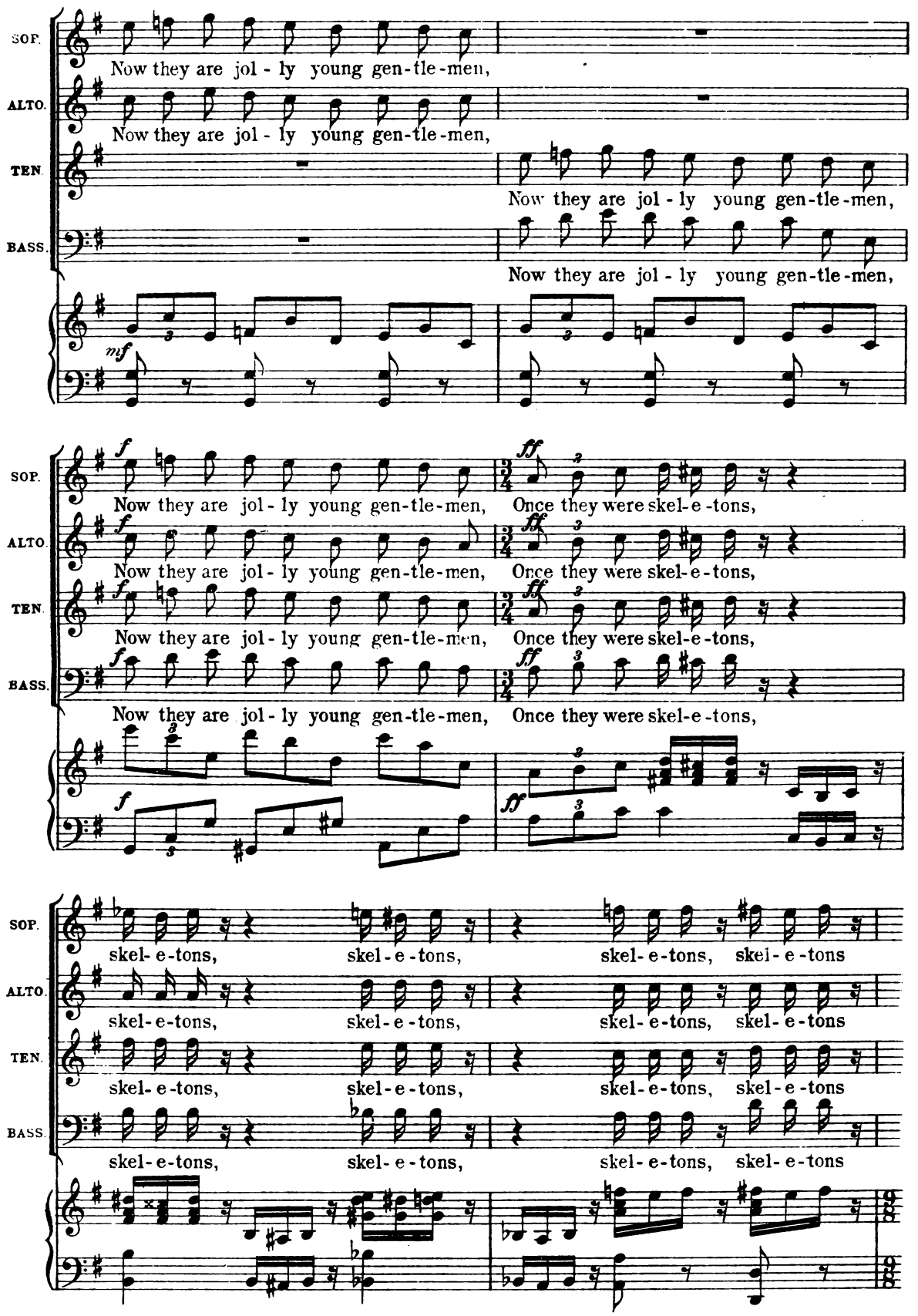

KING.
T.C.
p
Thank heav'n! The
f
col. Ped.
KING.
man has come!
T.C.
f
The man has
21
accel.
KING.
The man has
T.C.
come!
The man has
SOP.
ALTO.
f
The man has come!
TEN.
mf
cresc.
The man has come!
The man has
BASS.
mf
cresc.
The man has come!
The man has
accel.
cresc.

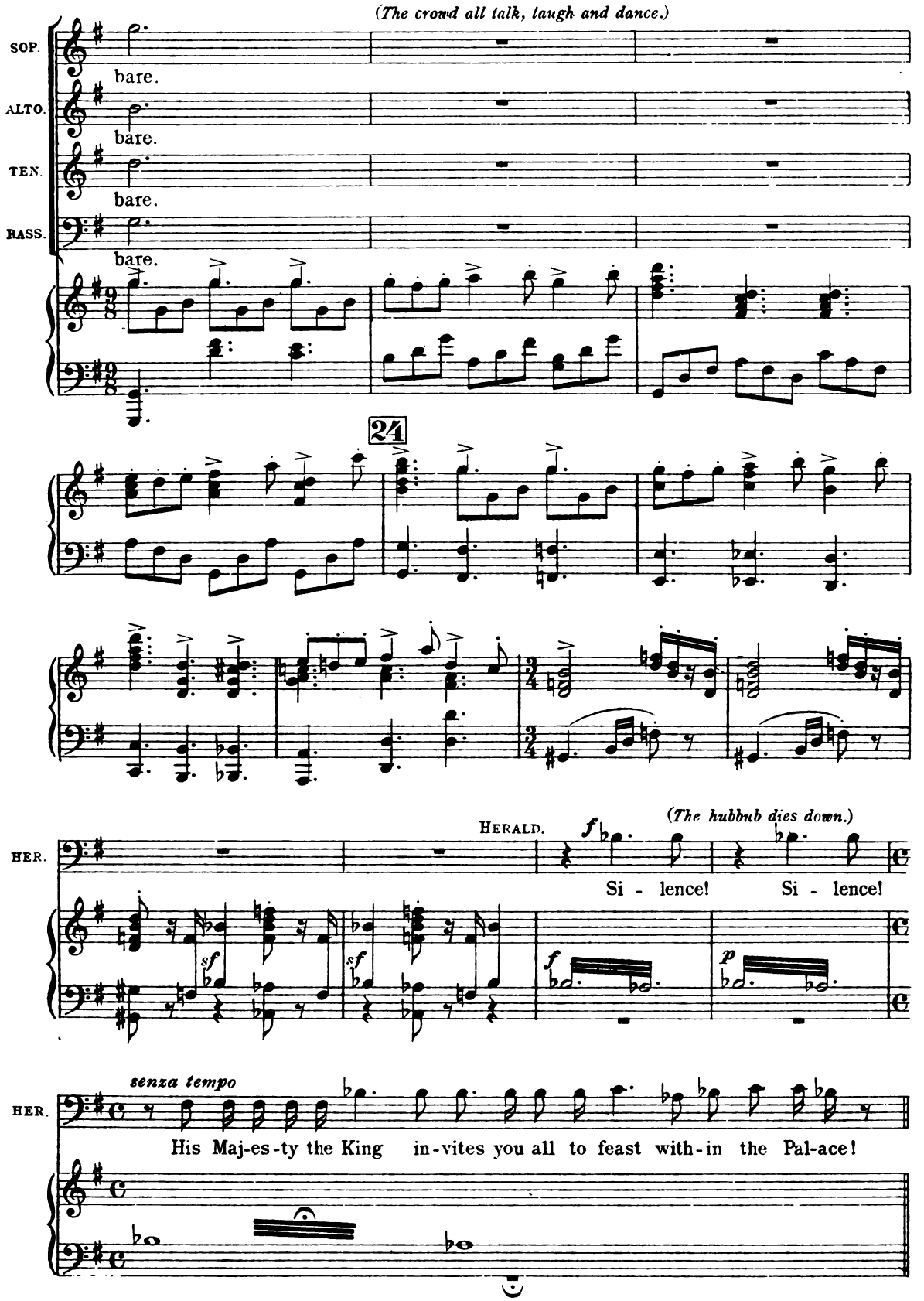

KING.
come!
T.C.
come!
(1st girl col. Sop. I.)
SOP.
ff
The man has come that
ALTO.
The man has come! The man has come that
TEN.
come! The man has come that
BASS.
come! The man has come that
ff
KING.
T.C.
SOP.
accel.
keeps his head And ma-dam has lost her own in-stead
ALTO.
accel.
keeps his head And ma-dam has lost her own in-stead
TEN.
accel.
keeps his head And ma-dam has lost her own in-stead
BASS.
accel.
keeps his head And ma-dam has lost her own in-stead
8
accel.

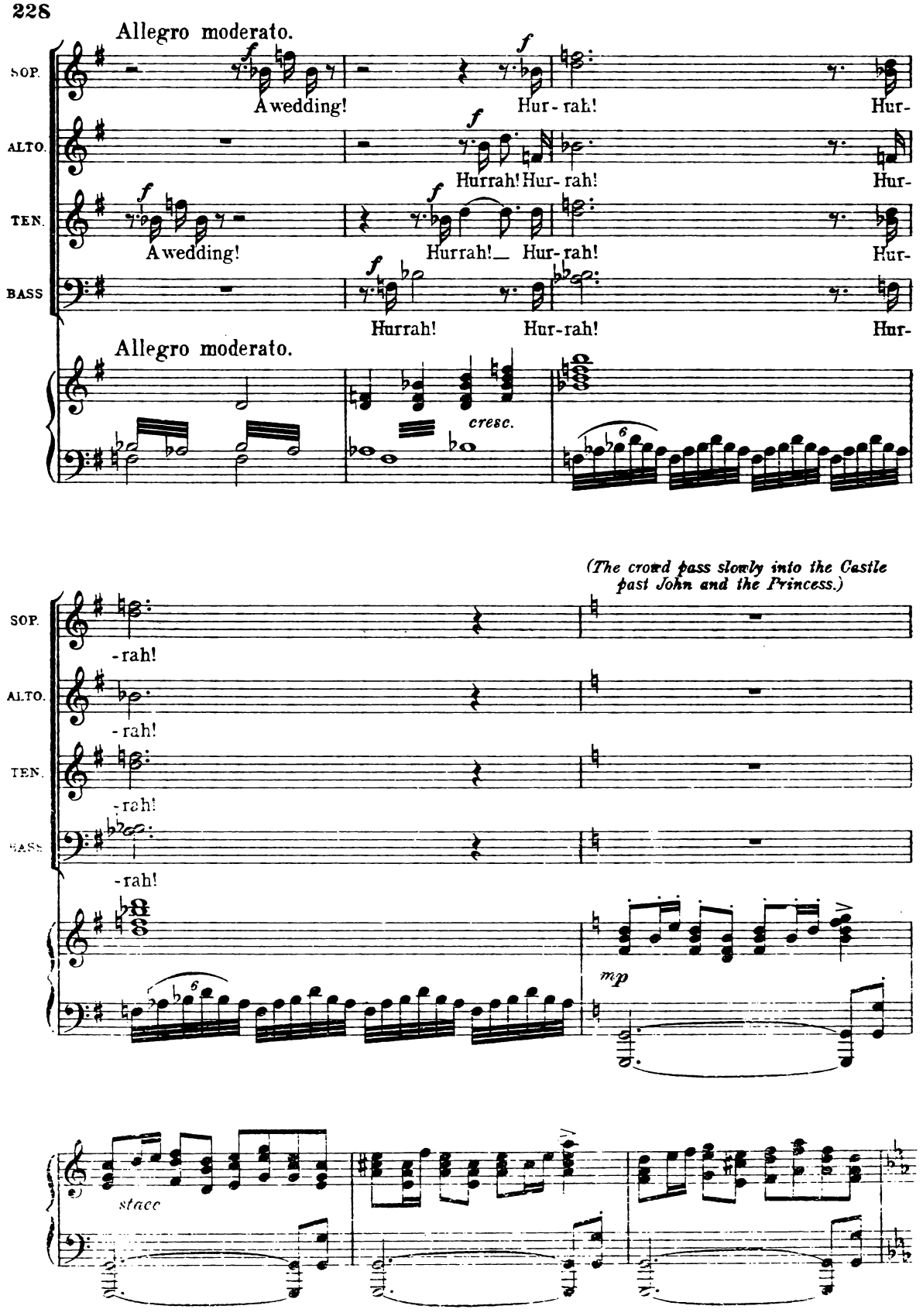

Allegro moderato.
SOP.
ALTO.
TEN.
BASS.
And that's the end of the sto - ry!
And that's the end of the sto - ry!
(disappointed.)
And
(disappointed.)
And
f
A wed-ding! A wed-ding! A
A wed-ding! A wed-ding! A
that's the end of the sto - ry! A wed-ding! a wedding!
that's the end of the sto - ry! A wed-ding! a wedding!
22
wed-ding! Hur-rah! Hur - rah!
wed-ding! Hur-rah! Hur - rah!
Hur-rah! Hur-rah! Hur-rah!
Hur-rah! Hur-rah! Hur-rah!

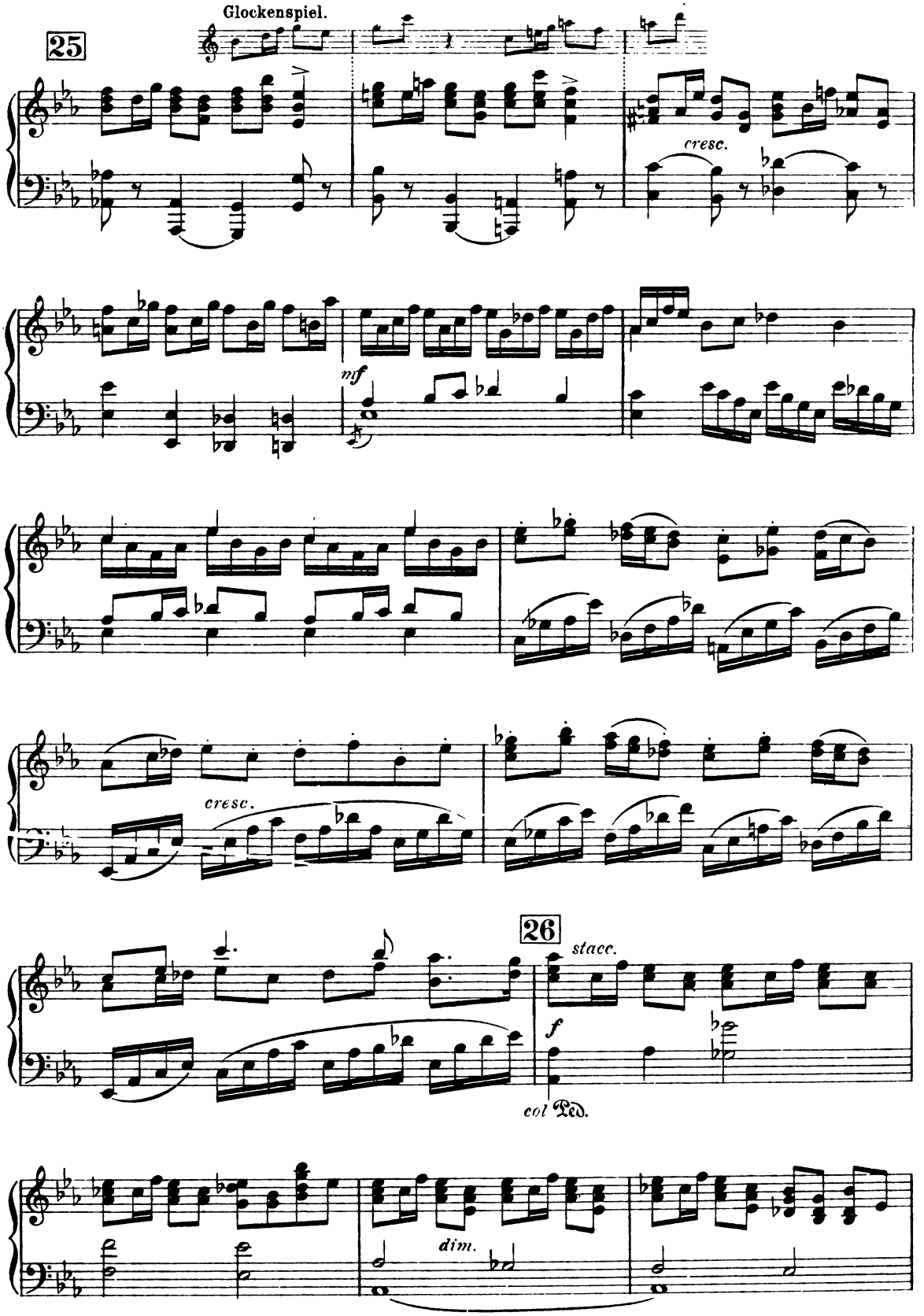

SOP.
ALTO.
TEN.
BASS.
(The skeletons fall with a rattling noise.)
mf
3
Look at the
sf
mf
SOP.
ALTO.
TEN.
BASS.
f
3
Look at the bones!
mf
3
Look at the bones!
A number of gaily dressed young men come running from the garden (L) and dance with the chorus.
bones!
cresc.
SOP.
ALTO.
TEN.
BASS.
f
Bones!

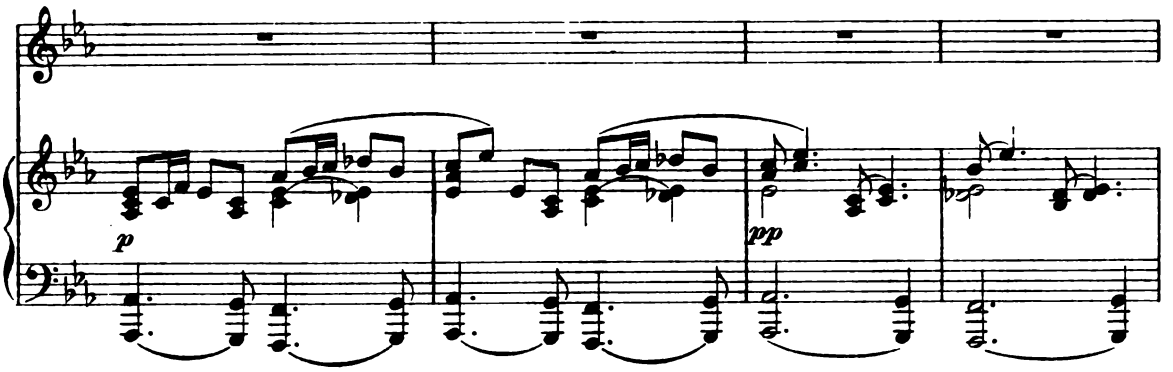

SOP.
ALTO.
TEN.
BASS.
Bones!
Bones, bones, bones,
Bones, bones, bones,
Look at them danc - ing there,
Now they are jol - ly young gen - tle - men
Look at them danc - ing there,
Now they are jol - ly young gen - tle - men
Once they were skel-e-tons bare.
Bones, bones, bones.
Look at them danc-ing there.
Once they were skel-e-tons bare.
Bones, bones, bones.
Look at them danc-ing there.
Bones, bones, bones.
Look at them danc-ing there.
Bones, bones, bones.
Look at them danc-ing there.


SOP.
ALTO.
TEN.
BASS.
Now they are jol - ly young gen-tle-men,
Now they are jol - ly young gen-tle-men,
Now they are jol - ly young gen-tle-men,
Now they are jol - ly young gen-tle-men,
mf
f
Now they are jol - ly young gen-tle-men,
Once they were skel-e-tons,
ff
skel- e-tons, skel-e-tons, skel-e-tons, skel-e-tons

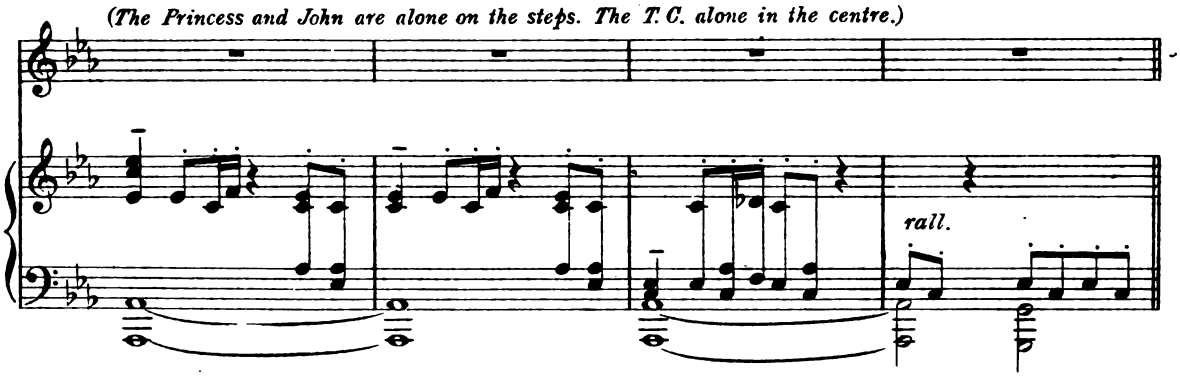

(The crowd all talk, laugh and dance.)
SOP.
bare.
ALTO.
bare.
TEN.
bare.
BASS.
bare.
24
HER.
HERALD.
(The hubbub dies down.)
Si - lence! Si - lence!
HER.
senza tempo
His Maj-es-ty the King in-vites you all to feast with-in the Pal-ace!


Allegro moderato.
SOP.
ALTO.
TEN.
BASS
A wedding!
Hur-rah!
Hur-
Hurrah!
Hur-rah!
Hurrah!
Allegro moderato.
cresc.
(The crowd pass slowly into the Castle past John and the Princess.)
-rah!
mp
stacc


Glockenspiel.
25
cresc.
mf
cresc.
26
stacc.
f
col Ped.
dim.



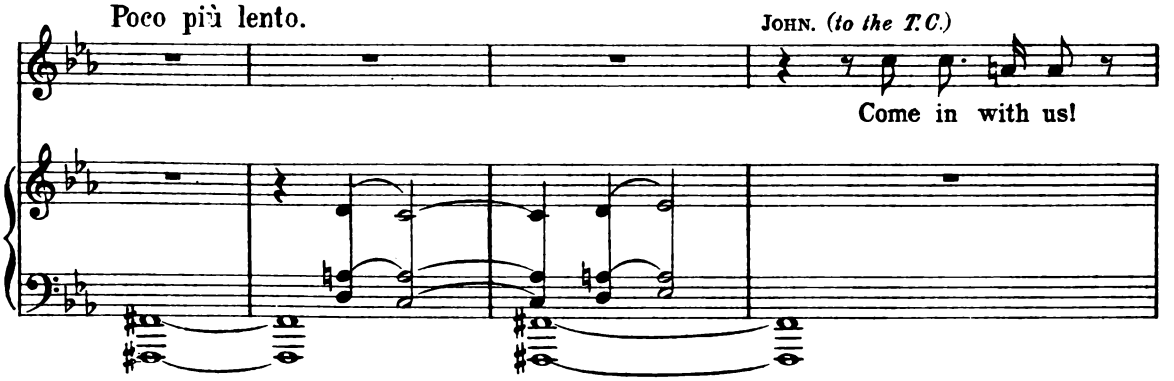
(The Princess and John are alone on the steps. The T. C. alone in the centre.)



Poco più lento.

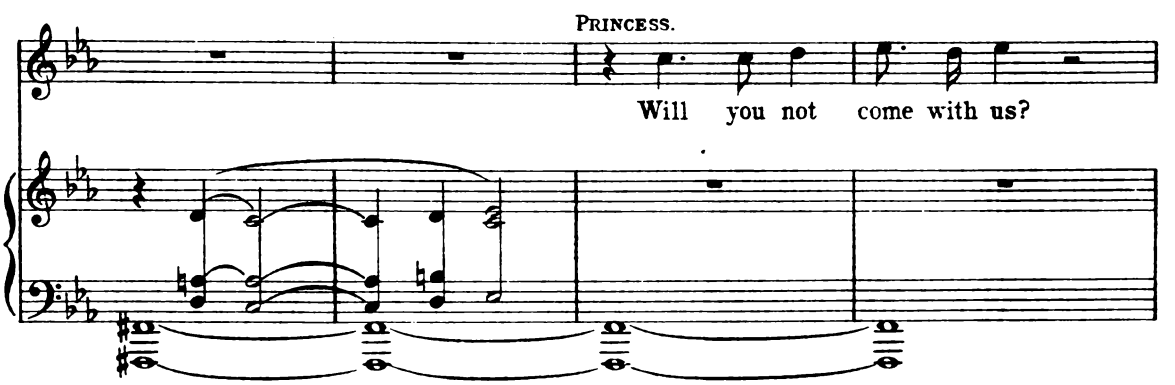
JOHN. *(to the T. C.)*

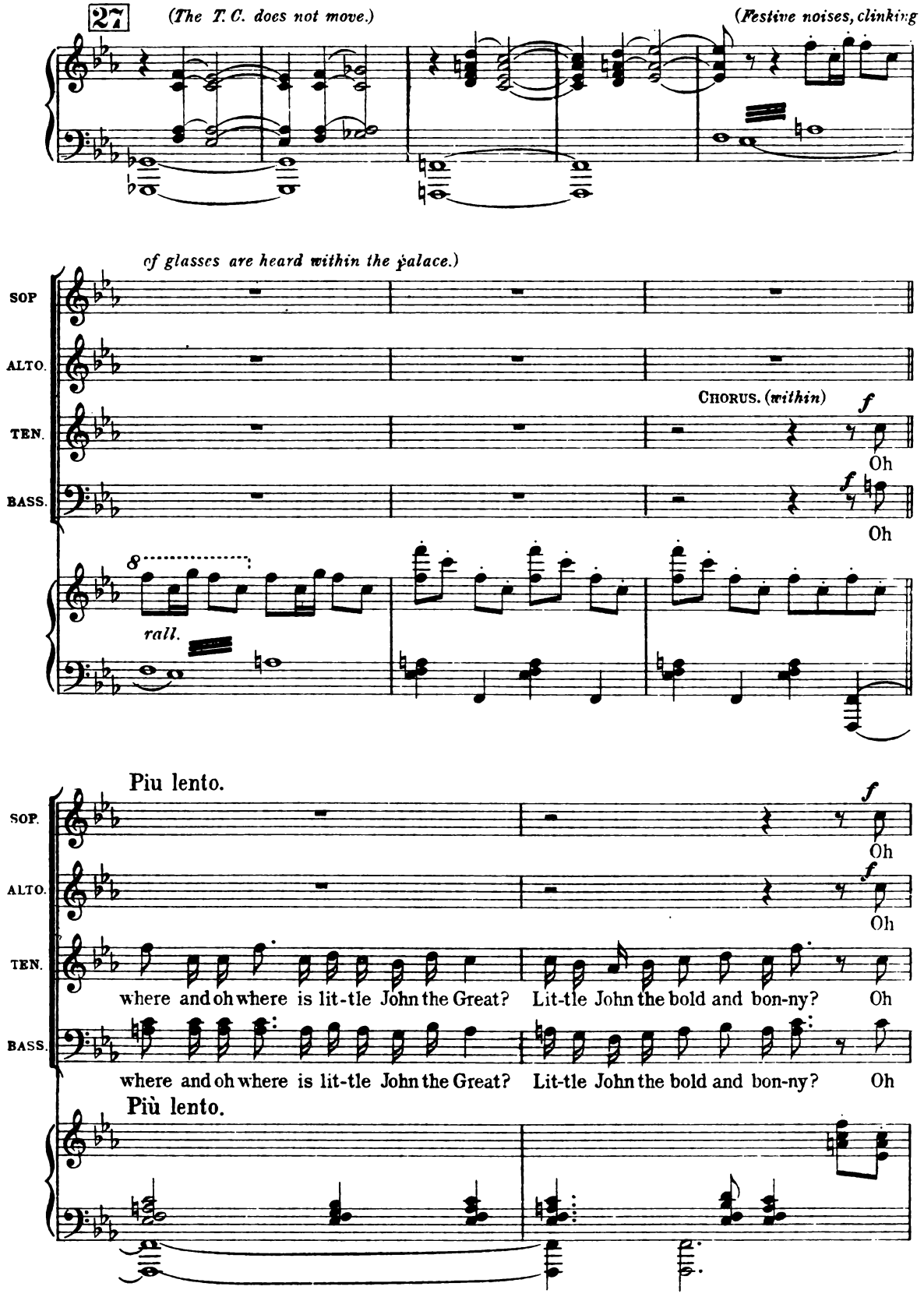
Come in with us!

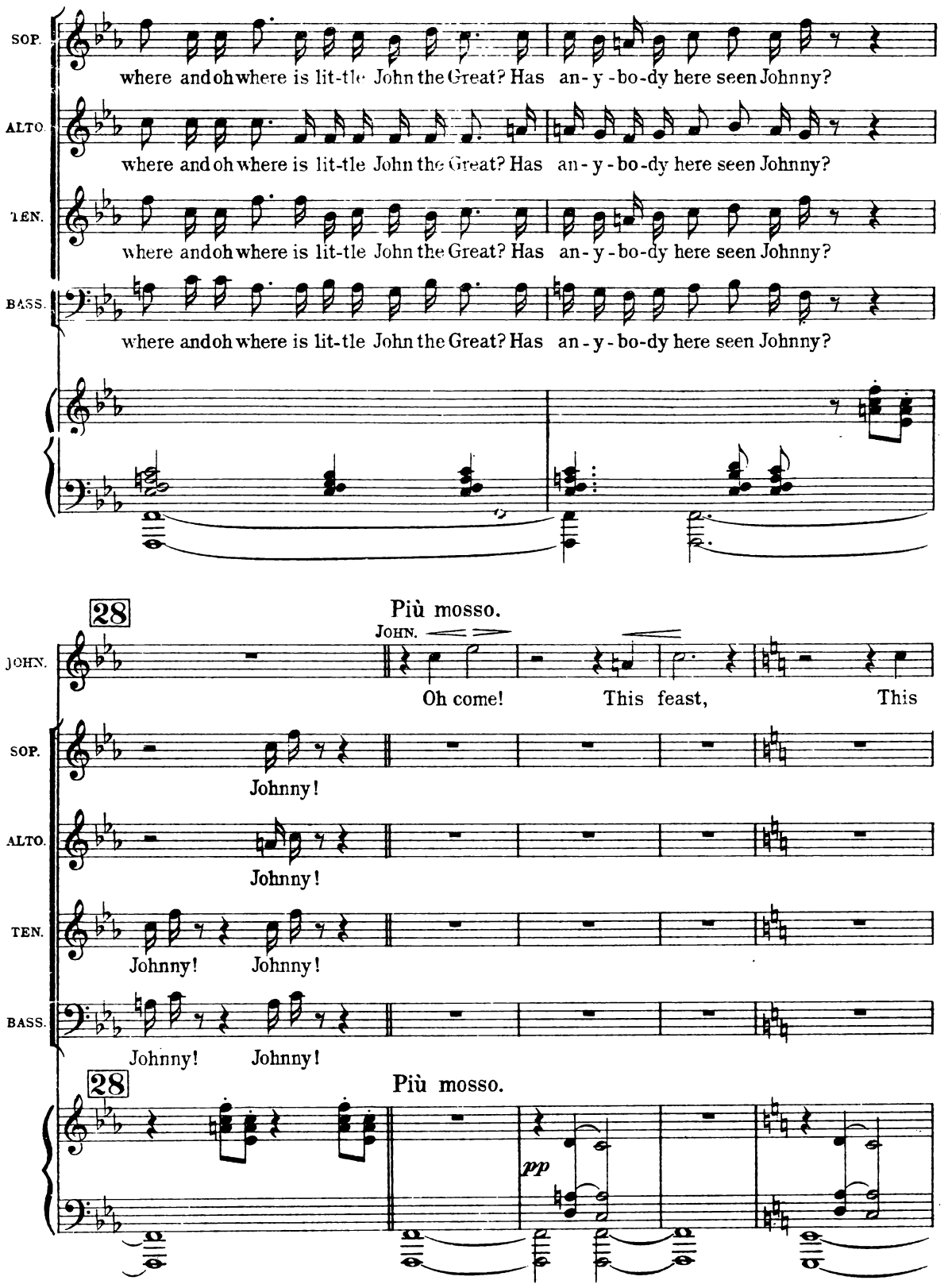


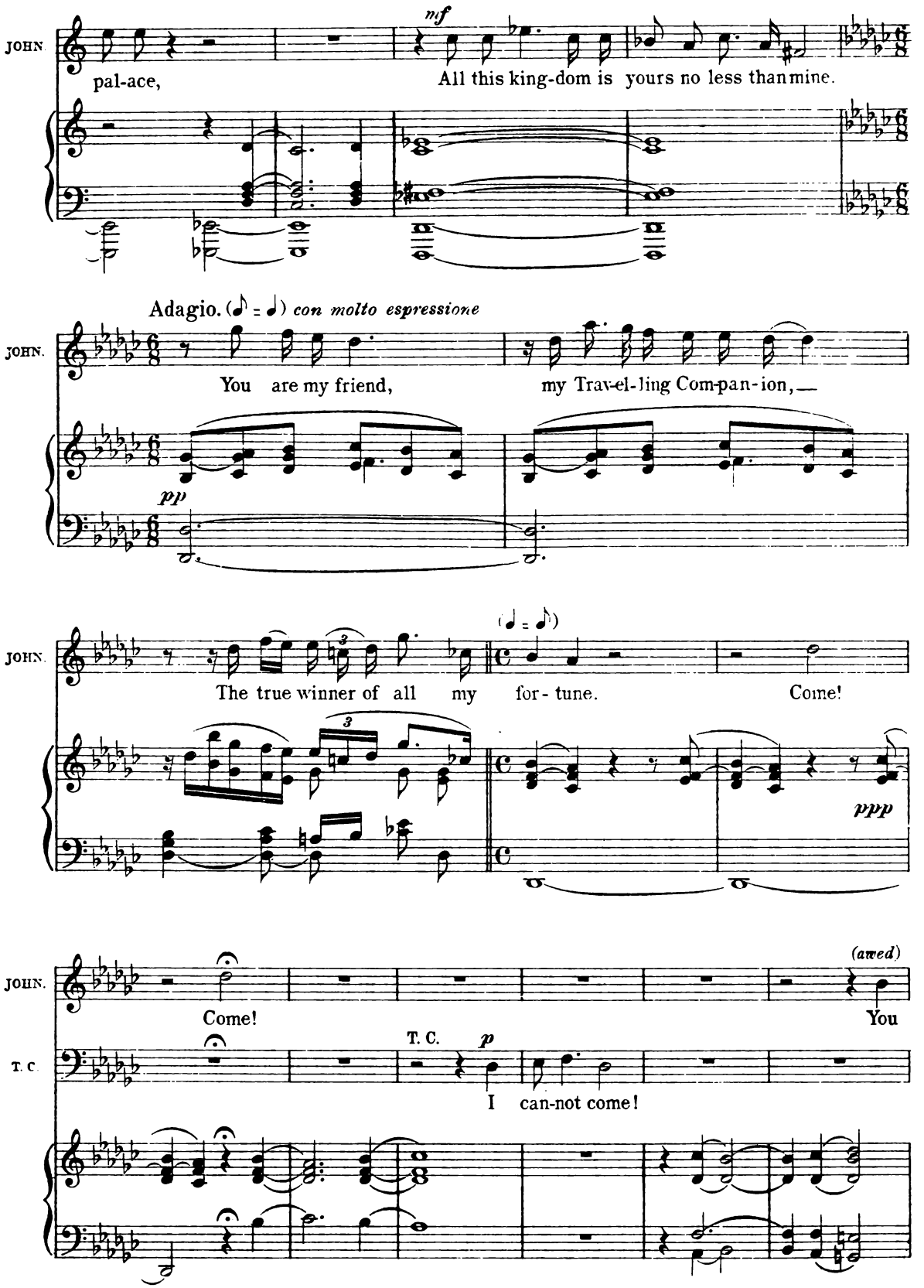
PRINCESS.

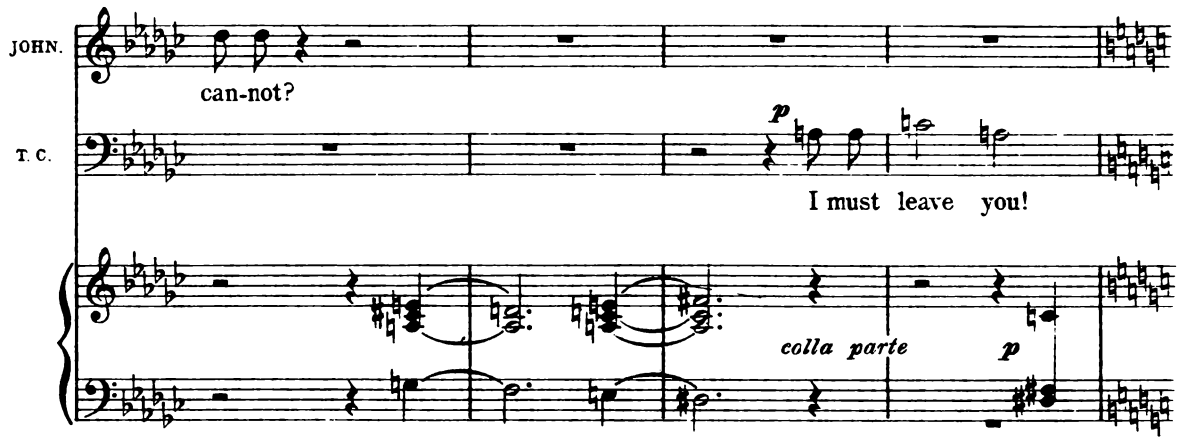
Will you not come with us?




27
(The T. C. does not move.)
(Festive noises, clinking
of glasses are heard within the palace.)
SOP.
ALTO.
TEN.
BASS.
CHORUS. (within)
f
Oh
rall.
Piu lento.
Oh
where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh
Più lento.

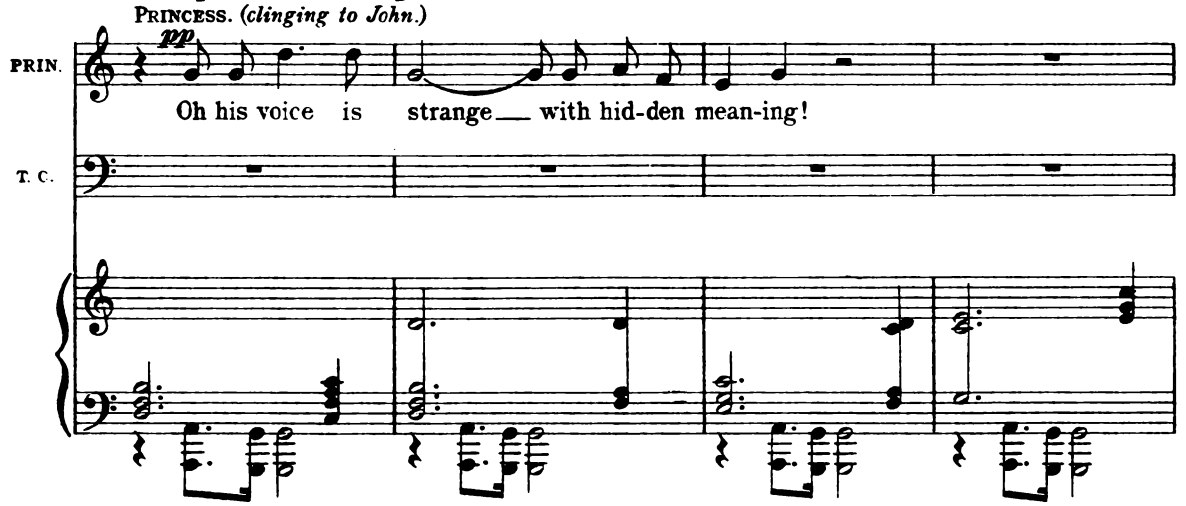

SOP.
where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?
ALTO.
where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?
TEN.
where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?
BASS.
where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?
28
Più mosso.
JOHN.
Oh come! This feast, This
SOP.
Johnny!
ALTO.
Johnny!
TEN.
Johnny! Johnny!
BASS.
Johnny! Johnny!
28
Più mosso.
pp

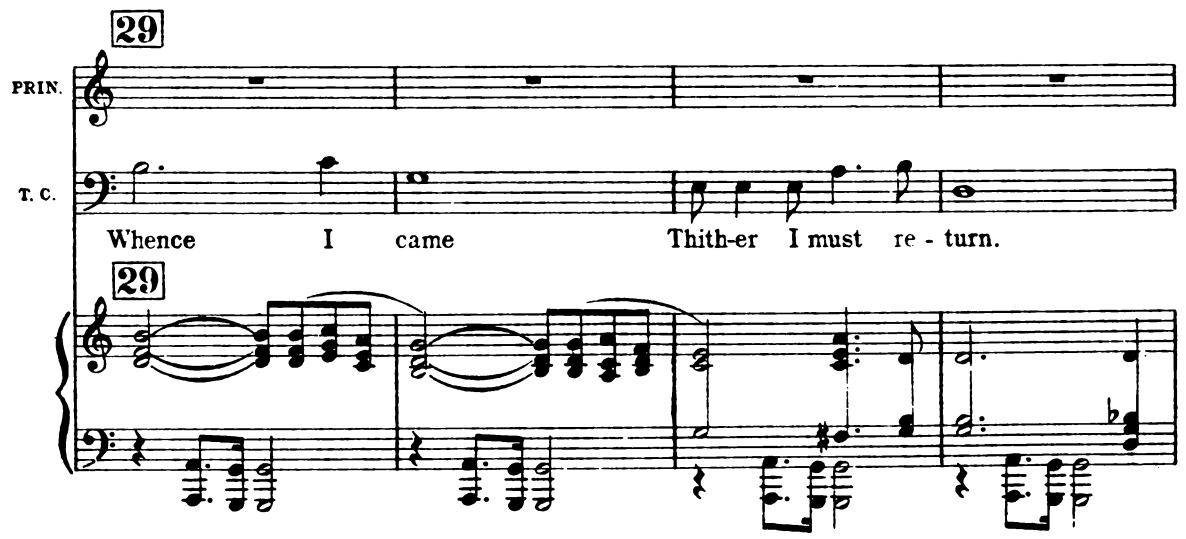

JOHN.
mf
pal-ace,
All this king-dom is yours no less than mine.
Adagio. (♪ = ♩) con molto espressione
JOHN.
You are my friend,
my Trav-el-ling Com-pan-ion,
pp
JOHN.
(♩ = ♪)
The true winner of all my for-tune.
Come!
ppp
JOHN.
(awed)
Come!
You
T. C.
T. C.
p
I can-not come!

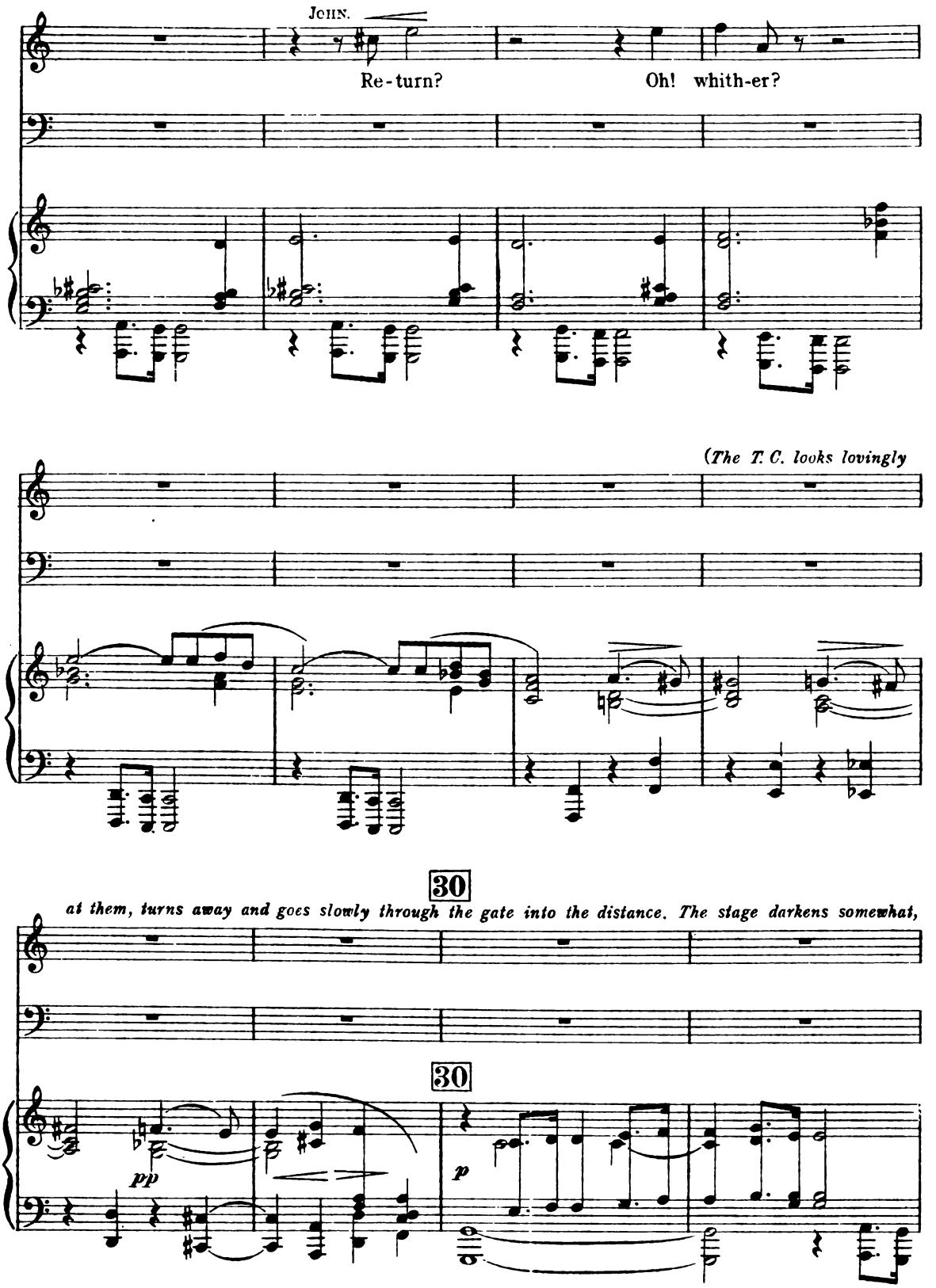


Poco piu mosso. Tempo del Atto I.

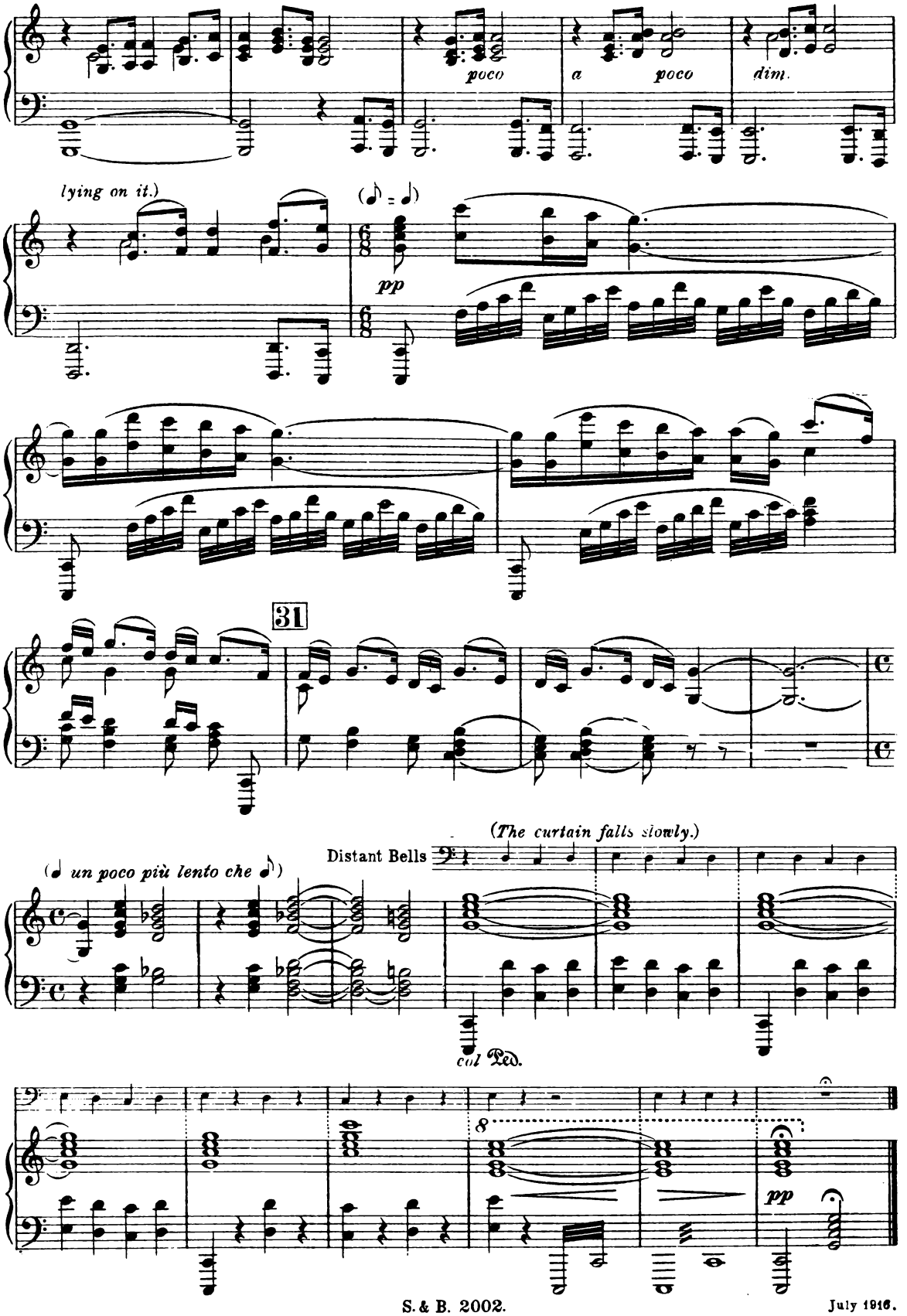
PRINCESS. *(clinging to John.)*






JOHN.
Re-turn?
Oh! whith-er?
(The T. C. looks lovingly
30
at them, turns away and goes slowly through the gate into the distance. The stage darkens somewhat,
30
pp
p

and the Church Scene, as in Act I. Scene I. becomes visible at the back, with the bier and the dead man



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