



CARNEGIE COLLECTION
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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

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CHARACTERS.

THE PRINCESS.	<i>Soprano.</i>
TWO PEASANT GIRLS.	...	<i>Soprano & Mezzo Soprano.</i>	
JOHN.	...	...	<i>Tenor.</i>
THE TRAVELLING COMPANION.	...	...	<i>Baritone.</i>
THE KING.	...		<i>Bass Baritone.</i>
THE WIZARD.	...	...	<i>Bass.</i>
THE HERALD.	...	...	<i>Baritone.</i>
TWO RUFFIANS.	...	...	<i>Baritone & Bass.</i>
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.

Adagio molto.

PIANO.

mp pesante

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking 'Adagio molto' and the dynamic 'mp pesante'. The second system is marked 'p' and 'il thema marcato'. The third system is marked 'mf'. The fourth system is marked 'cresc. poco a poco'. The fifth system ends with a 2/4 time signature.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 2/4 time. The music features a series of chords and eighth-note patterns. A forte (*f*) dynamic marking is present in the second measure.

The second system continues the piece. It includes a section labeled 'A' in a box. The dynamics are marked *ff* (fortissimo) and *largamente* (ad libitum). The notation shows a transition to a more spacious feel with longer note values.

The third system features eighth-note patterns in both staves. It includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking. There are also some eighth-note rests indicated by a '7'.

The fourth system shows a change in tempo, indicated by the marking $(\text{♩} = \text{♩})$. The music continues with eighth-note patterns and some longer notes.

The fifth system concludes with a double bar line and a 'C' time signature, indicating the end of the piece or a section. The notation is dense with eighth-note patterns.

The sixth system includes a section labeled 'B' in a box. It features $(\text{♩} = \text{♩})$ markings and a *p* (piano) dynamic marking. The notation continues with eighth-note patterns.

(♩ = ♩)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and dynamic markings of *cresc.* and *f*. The lower staff is in bass clef and features a rhythmic accompaniment with slurs and dynamic markings of *cresc.* and *f*. A common time signature 'C' is present at the end of the system.

The second system continues with two staves. The upper staff has a melodic line with slurs and dynamic markings of *cresc.* and *mf*. The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *cresc.* and *mf*. A common time signature 'C' is at the end of the system, and a 2/4 time signature appears at the beginning of the next system.

The third system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *mf* and *cresc.*. The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *mf* and *cresc.*. A section marker 'C' is placed above the first measure of the upper staff, and a common time signature 'C' is at the end of the system.

The fourth system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *cresc.* and *ff*. The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *f* and *ff*. A common time signature 'C' is at the end of the system, and a 2/4 time signature appears at the beginning of the next system.

The fifth system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *f* and *ff*. The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *f* and *ff*. A common time signature 'C' is at the end of the system, and a 2/4 time signature appears at the beginning of the next system.

The sixth system consists of two staves. The upper staff has a melodic line with slurs and dynamic markings of *f* and *ff*. The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *f* and *ff*. A section marker 'D' is placed above the first measure of the upper staff, and a common time signature 'C' is at the end of the system.

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the bass staff. The notation features complex rhythmic patterns and slurs.

Third system of musical notation, showing further development of the musical themes. The bass staff continues with dense rhythmic accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *dim.* (diminuendo) in the bass staff. The music transitions into a more melodic and less rhythmically dense section.

Fifth system of musical notation, concluding the page. It includes dynamic markings of *sf* (sforzando) and *pp* (pianissimo). The system ends with a double bar line and a fermata over the final notes.

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.*

Allegro moderato.

The musical score is written for piano and consists of five systems of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked *Allegro moderato*.

- System 1:** Begins with a *mf* dynamic. The right hand features a melodic line with a *p* dynamic marking. The left hand provides a steady accompaniment.
- System 2:** Continues the melodic development in the right hand, with a *p* dynamic. The left hand accompaniment remains consistent.
- System 3:** Features a first ending bracket labeled '1' over a series of sixteenth-note runs in the right hand. The dynamic increases to *f*. The left hand continues with a rhythmic accompaniment.
- System 4:** Shows further melodic and harmonic progression in both hands, maintaining the *f* dynamic.
- System 5:** The piece concludes with a *mf* dynamic, followed by a *dim.* (diminuendo) section, and finally a *pp* (pianissimo) ending. The left hand has several chords marked with a double bar line and a repeat sign.

2

Musical notation for the first system, measures 1-4. The piece is in G minor (one flat) and 3/4 time. The first measure has a piano (*p*) dynamic. The second measure has a fermata over the bass staff. The third measure has a piano (*p*) dynamic. The fourth measure is the start of a new phrase.

Musical notation for the second system, measures 5-8. The melody in the right hand features eighth-note patterns with grace notes. The bass line has a triplet of eighth notes in measure 6. Measure 8 is the end of the system.

8

Musical notation for the third system, measures 9-12. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Measure 9 has a piano (*p*) dynamic. Measure 12 is the end of the system.

3

Musical notation for the fourth system, measures 13-16. The right hand has a complex melodic line with sixteenth-note runs. The left hand has a bass line with slurs and accents. Measure 13 has a forte (*f*) dynamic. Measure 16 is the end of the system.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Measure 20 is the end of the system.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). Bass clef, key signature of two flats (B-flat, E-flat). Dynamics include *p* (piano). Includes a key signature change to one flat (F major) in the bass line.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (F major). Bass clef, key signature of one flat (F major). Dynamics include *p* (piano).

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (F major). Bass clef, key signature of one flat (F major). Dynamics include *p* (piano). A measure rest of 4 measures is indicated in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (F major). Bass clef, key signature of one flat (F major). Dynamics include *cresc.* (crescendo).

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (F major). Bass clef, key signature of one flat (F major). Dynamics include *f* (forte). Includes the instruction *(The Curtain rises.)* above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (F major). Bass clef, key signature of one flat (F major). Dynamics include *f* (forte). Includes the instruction *(lightning)* above the treble staff. Ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

5 (John enters by door R.)

Piano introduction for measure 5, featuring a treble and bass staff with a dynamic marking of *p*.

JOHN. *poco rall.*

Ah! what a storm! What a storm! My luck goes all one

colla parte

Vocal line and piano accompaniment for the first line of lyrics, including dynamic markings *f* and *colla parte*.

JOHN. *a tempo*

way. Storm and dis-as-ter - What a life's be-

Vocal line and piano accompaniment for the second line of lyrics, including dynamic markings *p* and *a tempo*.

JOHN. *f*

-gin-ning! My fa-ther, my fa-ther

mp *cresc.* *f*

Vocal line and piano accompaniment for the third line of lyrics, including dynamic markings *f*, *mp*, *cresc.*, and *f*.

6

JOHN. *mp*

dead dead, dead! The lit-tle home that nursed me

f *p*

Vocal line and piano accompaniment for the fourth line of lyrics, including dynamic markings *mp*, *f*, and *p*.

(sharp lightning)

JOHN.

Shat-ter'd as if by

JOHN.

light-ning.

JOHN.

JOHN.

And to-day, when I creep out to build the world a - new,

JOHN.

The ve-ry skies are black: My on - ly shel - ter

JOHN. a vil-lage church, My on - ly

pp

JOHN. friend - My fa - ther, my fa - ther, my fa - ther,

f con passione

dim.

JOHN. gone, gone, gone! I have no

mf

JOHN. friend.

p

8

(He throws himself on a bench. The thunder becomes more distant.)

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:

JOHN.

Meno mosso.(quasi Andante.)

Moon - light re - turns, like

ppp

col. Fed.

(the moonlight shines on the bier)

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 - drer 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! —

JOHN. 11 (He goes slowly behind the pillar L.)

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. *mf*

I'll not go before I find him. 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 shadows.

1st R. Curse your sil - ly trem - bling tongue!

(peering)

1st R. What's that yon-der? 'Tis a

2ND RUFFIAN. *p*.

2nd R. *1st RUFFIAN.*
mf
 bier. Ay! a bier, and what's up-on it?

(He goes up to look at the face)

1st R.
p
cresc.

1st R. **14** *(at the bier)* *f*
 Come, man? Come, man! Come, man! Come!

(John comes from behind the pillar.)

1st R. *f*
 He's ours at last! *JOHN.* 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.

The first system of music includes three vocal staves and a piano accompaniment. The top staff is for JOHN, with the lyrics 'af - ter?'. The middle staff is for the 1ST RUFFIAN, with the lyrics 'No work of yours— Be-gone, and leave us'. The bottom staff is for the 2ND RUFFIAN, which is currently silent. The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes.

JOHN.
What! here for steal-ing? This poor worn-out

1st R.
to it!

2nd R.
Be-gone!

The second system of music includes three vocal staves and a piano accompaniment. The top staff is for JOHN, with the lyrics 'What! here for steal-ing? This poor worn-out'. The middle staff is for the 1st RUFFIAN, with the lyrics 'to it!'. The bottom staff is for the 2nd RUFFIAN, with the lyrics 'Be-gone!'. The piano accompaniment continues with a similar rhythmic pattern.

JOHN.
gar-ment Cast by a soul that's gone be-yond your

1st R.

2nd R.

piu agitato.

The third system of music includes three vocal staves and a piano accompaniment. The top staff is for JOHN, with the lyrics 'gar-ment Cast by a soul that's gone be-yond your'. The middle and bottom staves are for the 1st and 2nd RUFFIANS, which are currently silent. The piano accompaniment features a more complex rhythmic pattern and includes the instruction '*piu agitato.*'.

JOHN. reach!

1st R. *mf* This man de-ceivd us— died be-fore he

2nd R. *mf* This man de-ceivd us— died be-fore he paid,

JOHN.

1st R. *cresc.* paid, *cresc.* died be-fore he paid; we are but

2nd R. *cresc.* 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. This way or that, he'll

2nd R. 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.

2nd R. *Rich men go*

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. I say you shall not touch him—

1st R. We'll take in pawn.

2nd R. We'll take in pawn.

JOHN. I'll be his ran-som!

1st R. Why! he's

2nd R. Why! he's

JOHN. *rall.* I am his friend, and I am

1st R. none of yours?

2nd R. none of yours?

JOHN. *a tempo*
friend - less too!

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?

JOHN. *mf* *(Draws a purse from his wallet and gives it to them.)* *dim.*
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*
8^{ves}..... coi 8^{va}
them, and ring them.)

8^{ves}..... coi 8^{va}

18

1st R.
 2nd R. *mf*
 Twen - ty, thir - ty, see them leap, gold - en beau-ties,
col 8^{va} *mf* *p* *sonda 8^{va}*

1st R. *mf*
 Thir - ty, for - ty, here's a heap,
 2nd R. clean and clink-ing,
mf *p*

1st R. *f* good for more than one day's drink-ing, Good for more than one day's drink-ing!

2nd R. *f* Good for more than one day's drink-ing!

19

(To the dead man.)

1st R. You that used to be so great, See us

2nd R.

f *p*
col 8va

1st R. pock-et up the gold, you!

2nd R. Long e-nough you made us wait,

mf
col 8va

1st R. Now at last, at last we've bought and sold you,

2nd R. 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 bicr.)

1st R. sold you! There's your bar-gain, We'll o -

2nd R. sold you!

1st R. -bey you- Ay! and wel-come:

2nd R. 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!

1st R. some day he'll re - pay you, Some day

2nd R. May - be some day he'll re - pay you,

1st R. some day, some day, some day, When you find the
 2nd R. Some day, some day, some day, When you find the

21 (They go to the door R.)
 1st R. way to wake him!
 2nd R. way to wake him!

(The door clangs)
 1st R. 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.

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-

JOHN. *mf*
-day no ea - sy for - tune, no con-tin - uing

JOHN. *mf*
ci - ty: I am young and strong,

JOHN. *p*
I choose the wand'ring way, I kneel not yet _____ for pi - ty:

JOHN. *mp*
On - ly I pray, _____ wheth - er I halt or

JOHN. speed, to tread the road of life with - out an

Andante maestoso. (non troppo lento.)

JOHN. end: to help the help - less, and to

JOHN. find at need some

25

JOHN. stron - - ger soul, some stron - - ger soul for

(The moonlight falls strongly on the crucifix.)

JOHN. friend!

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

largamente

Musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The music is in a minor key and includes various chordal textures and melodic lines.

27

Musical score for the second system, starting with a measure number 27. It includes a "dim." (diminuendo) marking and continues with piano accompaniment.

Musical score for the third system, featuring a piano accompaniment with a treble and bass clef. It includes a "pp" (pianissimo) marking.

Allegretto con moto.

Musical score for the fourth system, featuring a piano accompaniment with a treble and bass clef. It includes "mf" (mezzo-forte) and "p" (piano) markings.

Musical score for the fifth system, featuring a piano accompaniment with a treble and bass clef. It includes "mf" (mezzo-forte), "p" (piano), and "pp" (pianissimo) markings.

28

First system of musical notation for measure 28. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The upper staff begins with a whole rest, followed by a melodic line starting on a half note. The lower staff starts with a half note chord marked *mf*, followed by a melodic line starting on a half note marked *p*.

Second system of musical notation for measure 28. The upper staff continues the melodic line with eighth notes and a quarter note. The lower staff features a half note chord marked *mf* and a melodic line with eighth notes.

Third system of musical notation for measure 28. The upper staff has a melodic line with eighth notes. The lower staff has a half note chord marked *p* and a melodic line with eighth notes.

Fourth system of musical notation for measure 28. The upper staff continues the melodic line with eighth notes. The lower staff has a half note chord marked *p* and a melodic line with eighth notes. A dotted line above the staff indicates a first ending.

29

First system of musical notation for measure 29. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The upper staff begins with a half note chord marked *mf*, followed by a melodic line starting on a half note marked *mf*. The lower staff has a half note chord marked *mf* and a melodic line starting on a half note. A first ending bracket is shown above the upper staff.

Second system of musical notation for measure 29. The upper staff has a half note chord marked *mf* and a melodic line starting on a half note. The lower staff has a half note chord marked *mf* and a melodic line starting on a half note. A first ending bracket is shown above the upper staff. The system concludes with a melodic line marked *mp*.

(When the darkness passes

8
mf

away, the scene is changed to a winding road, with a church at back; John is sleeping on the steps.)

mf

p

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,

SOP. *(The chorus enter by the road)*

Who's for a Queen? —

ALTO. Who's for a Queen? And that's a ve-ry old sto-ry!

31

SOP. *mf*

All in a morn-ing

ALTO. *(All laugh)*

SOP. glo - ry! All in a morn-ing

ALTO. *mf* All in a morn-ing glo - ry!

poco a poco cresc.

SOP. glo - - - - ry!

ALTO. la, la, la, la, la, la, la, la, la, la, la, la,

(John springs to his feet.)

32

JOHN (JOHN) Oh tell me, tell me,

SOP. *f* la, la, la, la, la, la, la,

ALTO. la, la, la, la, la, la, la,

JOHN. *(1st Girl) mf*
 what was the song you sang? Stay, here's a young one Shall we

SOP.

ALTO.

1st G.
 try him, girls?

SOP. *f*
 Yes! yes! give him a chance! give him a chance! Give him a

ALTO. *f*
 Yes! yes! give him a chance! give him a chance! Give him a chance.

SOP. *(The girls gather in a group.)*
 chance!

ALTO.

33 Molto più moderato.

1st G. Who's for a king-dom, who's for a Queen?

SOP. All in a morn-ing glo - ry,

ALTO.

pp *colla parte*

Più lento.

1st G. Face more beau-ti - ful nev-er was seen,

SOP.

ALTO. *mf* All in a morn-ing glo - ry,

mf

f *a tempo*

1st G. Heart more mas-ter-ful nev-er has been, And that's a ve-ry old

SO.: And that's a ve-ry old sto - ry,

ALTO.

stacc. *p*

1st G. *sto - ry*

SOP. *f* That's a ve - ry old sto - ry!

ALTO. *f* That's a ve - ry old sto - ry!

sf *p*

1st G. **4** *Più lento* Ma - ny a gay lad comes to town, *a tempo* All in a morn - ing glo - ry

SOP. All in a morn - ing

ALTO.

pp *p*

1st G. *Più lento.* His heart goes up, and his heart goes down, And the *f*

SOP. glo - ry

ALTO. 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 *p.*

1st G. sto - ry! But

SOP. *f.* and that's the same old sto - ry!

ALTO. That's the same, the same, the same old sto - ry!

f.

Più lento. *a tempo*

1st G. some fine day, as I've heard said, —

SOP.

ALTO.

p.

1st G. *mf* The

SOP. *mf* All in a morn-ing glo - ry

ALTO *mf* All in a morn-ing glo - ry

All in a morn-ing glo - ry

1st G. *più lento* *accel.*

lov-er will come that keeps his head, And Ma-dam will lose her own in - stead,

SOP.

ALTO

36

1st G. And that's the end of the sto-ry.

SOP. And that's the end of the sto-ry! *(they laugh)*

ALTO. 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.

1st G. us and try your luck? Yes, come a-long, Come a-long!

SOP. Come a-long!

ALTO. Come a-long!

2nd G. you may be want - ed yon - der You neck-or - no-thing lads

SOP. you're want - ed!

ALTO. you're want - ed!

1st G. *I'll* prom-ise you the game is worth the
 2nd G. are get - ting scarce.
 SOP.
 ALTO.

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

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

38

1st G.

2nd G.

SOP. gar - - - - - den!

ALTO. gar - - - - - den! Hung all

1st G. Hung all round a-bout with skeletons,

2nd G. round a-bout with skeletons, with skeletons,

SOP. Hung all round a-bout with skeletons,

ALTO. round a-bout with skeletons, with skeletons,

cresc.

39

1st G. *piu f* Skel - e - tons! Skel - e - tons! e - nough to make you

2nd G. *piu f* Skel - e - tons! *ff* Skel - e - tons! e - nough to make you

SOP. *piu f* Skel - e - tons! *ff* Skel - e - tons! e - nough to make you

ALTO. *piu f* Skel - e - tons! *ff* Skel - e - tons! e - nough to make you

1st G. shi-ver. And ev - 'ry

2nd G. shi-ver.

SOP. shi-ver. shi-ver.

ALTO. shi-ver. e - nough to make you shiver.

mf

1st G. one of them was once a man that died for

2nd G.

SOP.

ALTO.

pp

40

1st G. love of her

2nd G. and glad to do it!

SOP. and glad to do it!

ALTO. and glad to do it!

f

1st G. And

SOP. That's a right sort for me!

ALTO. That's a right sort for me!

1st G. some - day soon there'll come a lad that's the

1st G. 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? 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

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!

ALTC. must be true, True for the one who wins!

43

(The Girls begin to go off over the road.)

SOP. All in a morn-ing glo - ry!

ALTC. All in a morn-ing glo - ry!

SOP.

ALTC.

Poco meno mosso,

SOP.  But some fine day, as

ALTO  But some fine day, as



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. C
that's the end, the end of the sto - - ry.

(The Travelling Companion has appeared

unnoticed, and stands behind John.)

(Looking after the crowd.)
Piu lento.

45

JOHN.
What do they mean? What shall I answer?

(startled)

JOHN. *p ma marcato* Good Sir, for-

T.C. No need to ans - wer, John!

p *mf* *p* *colla parte*

(peering at him) *p*

JOHN. -give me- you call me by my name- I think I know you- But I'm a

T.C.

46 *pp*

JOHN. wanderer now I have for-got-ten -

T.C. *mf* *pp* 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.*


JOHN. 

T.C. 

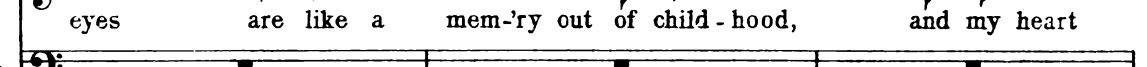
It must be so- and you- you are not strange, Your

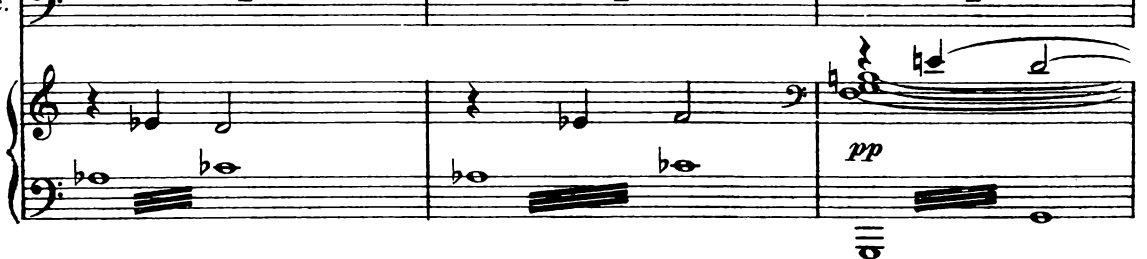
moment.



JOHN. 

eyes are like a mem'-ry out of child-hood, and my heart

T.C. 



48 *(suddenly)*

JOHN. 

T.C. 

echoes when I hear you speak - You knew my name?

Ay,

poco cresc.



T.C. That was ea - sy guessing! John is a pilgrim's name, and you're a pil - grim.

Allegro vivace.

JOHN. *mf* No, no, a pil - grim journeys to a shrine, and, when he

JOHN. *poco rall.* *a tempo* finds it, turns a - gain for home. I have no

JOHN. **49** *f* home, no shrine, and no re - turn - ing, no

JOHN. *piu f* life, no life, but what I find by the

JOHN. *T.C.*

road - side. By the road - side are homes to sell in

T.C.

plen - ty: Have you no gold? No small in - her - i - tance?

JOHN. **50** (*confused*)

I had a purse - Why should I tell you this?

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

T.C.

dream - - ing, last night in a deep sleep

T.C.

JOHN.

I dream'd of you. Last night I too was

JOHN.

animato *mf* *cresc.* *f*

dream - ing- That is past- To - day I tramp it. I must find my

(The men come along the road from R.)

JOHN. for - tune.

T.C. for - tune?

CHO. SOP. (in the distance) la, la, la, la, la, la, la,

JOHN.

T.C. *f*

SOP. For - - - tune, or fate,

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. *sto - ry!"*

TEN. PEASANTS.

BASS. *(a few) mf*
So 'tis! so 'tis! Ay, that's the

JOHN.

TEN. *(a few) mf*
Not yet a-while, I hope!

BASS. *mf*
end of the sto-ry! Well, you're a hard one!

53

(starting forward)

JOHN. What do they mean?

TEN. *mf*
And you're a soft, to want your sto - ry end-ed.

BASS.

(To the Chorus)

JOHN. *Tell me the truth of the sto-ry!*

TEN.

BASS. (ALL.) *I say that he's a hard one!*

JOHN.

TEN. (ALL.) *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. *f* Those good lads- He hears their bare bones chattering, and he likes it.

BASS. *f* Those good lads- Ay! that I

JOHN. _____

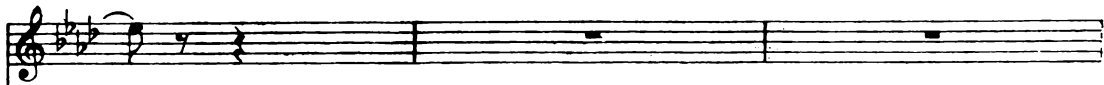
TEN. _____

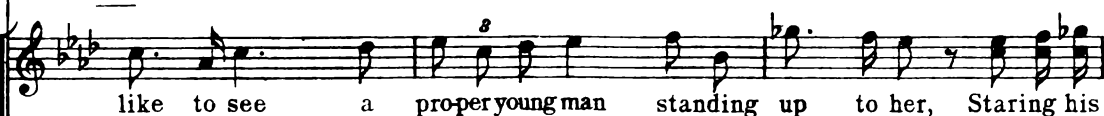
BASS. do, I'm not a-shamed to say so. *f* I like to see a

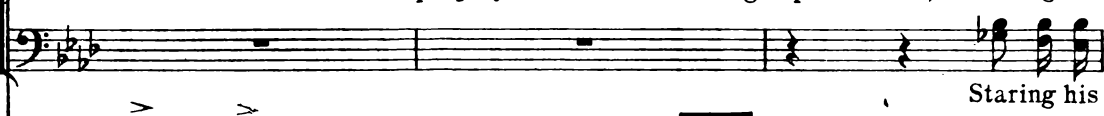
JOHN. _____ *mf* What do they mean?—


TEN. _____ *f* I

BASS. pro-per fine young woman holding her own a bit—

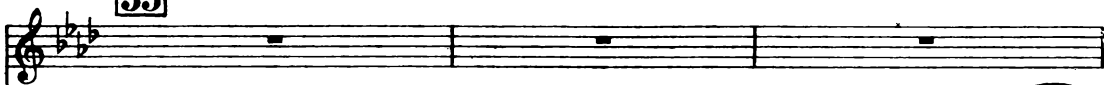
JOHN. 


TEN.  like to see a proper young man standing up to her, Staring his


BASS.  Staring his




55

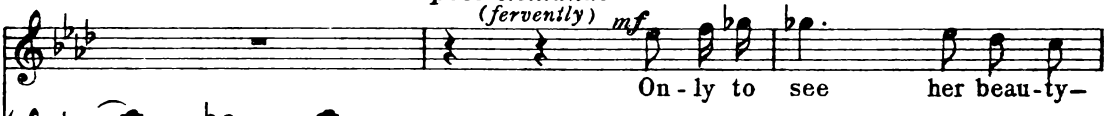
JOHN. 

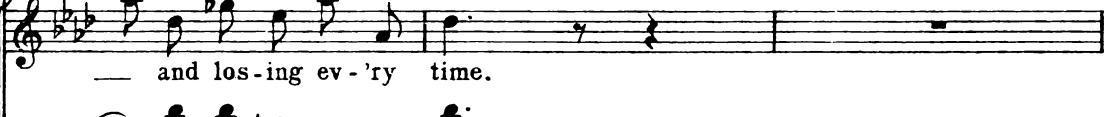
TEN.  eyes out just to see her beau-ty, Staking his life


BASS.  eyes out just to see her beau-ty, Staking his life

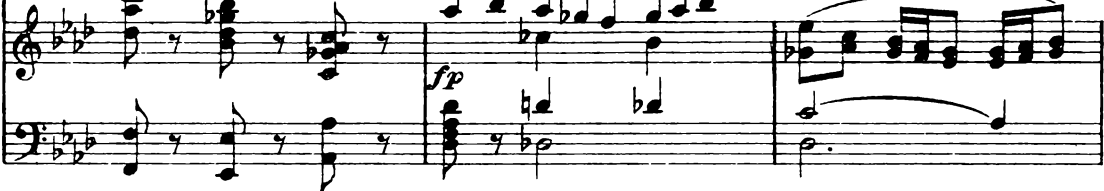


poco slentando
(fervently) *mf*

JOHN.  On-ly to see her beau-ty-

TEN.  — and los-ing ev-'ry time.

BASS.  — and los-ing ev-'ry time.



JOHN. Sta-king his life!

TEN. Ay! that's the

BASS. Ay! that's the joke!

JOHN. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

TEN. I. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

TEN. II. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

BASS I. Nothing to it! 'Tis life or

BASS II. Play - act - ing's nothing to it! 'Tis life or

(The T. C. who has been watching John, takes him by the arm and leads him aside.)

TEN. I. death! Mind you, mind you, he has his

TEN. II. death! Mind you, mind you, he has his

BASS I. death! Mind you, he has his chance! he has his

BASS II. 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!

JOHN. What shall I an - swer?

T.C. No need to

JOHN. Ah! but the Princess -

T.C. answer, John. She is a mortal

T. C. *f* dan - ger. They want a show to gape at: let them go.

TEN.

BASS.

58

TEN. *f* Ay! let us go! Ay! let us go! let us go! —

BASS. *f* Ay! let us go! Ay! let us go! let us go! —

TEN. (to John) Stay with the old man, you!

BASS. Stay with the old man, you! Good bye, Faint -

JOHN. *mf* How could they sing of her,

TEN. Good - bye, Faint - heart, Stay with the

CHO. - heart, Stay with the old man,

BASS. Stay with the old man,

cresc.

JOHN. (♩ = ♩) if she were on - ly a beau - ti - ful tale?

TEN. old man, stay with the old man, You! You'll

CHO. stay with the old man, You! You'll

BASS. stay with the old man, You! You'll

59

JOHN. nev - er win fair la - - dy!

TEN. nev - er win fair la - - dy!

CHO. nev - er win fair la - - dy!

BASS. nev - er win fair la - - dy!

59

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.)

TEN. ha! You've had your chance!

CHO. ha! You've had your chance!

BASS. ha! You've had your chance!

dim.

JOHN. *p (ad lib.)*

I have my

pp *colla parte*

60

Andante quasi larghetto.

(Looking after the peasants.)

JOHN. chance? *mf*
A Prin - cess,

JOHN. and a king - dom!

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

61

T.C.

word! *f*
I must take my chance! Think twice of it -

T.C. *JOHN.*
 The world has ma-ny king - doms, ma-ny Prin-cess - es! I must take my

JOHN. *T.C.* *mezza voce*
 chance! Think yet a-gain— This chance is life or death.

JOHN. *f animato*
 The best— of all good rea-sons—

JOHN. *f allargando* *ff*
 My Prin-cess — must be my life — or

62

Allegro moderato.

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

JOHN.

death

Good-bye! Good-bye!

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 guidel No swing-ing steel,

T.C. *pp*

On - ly a dream and a song to win the world!

64

T.C. *f*

Go forth! Go forth!

T.C. *8*

O gal - lant heart! O heart of youth that

T.C. *sf*

will not count the cost! A flash of

65

T.C. *sf* *p*

morn - ing sun light, a call of the wan - d'ring wind, and a -

T.C. *cresc.*
 - lone, a - lone,

T.C. *f* *be.*
 a - lone thou art gone, a - lone thou art

66 *p.*
 T.C. gone to dare the death! No! not a -

T.C. *p.* (Turning towards L.)
 - lone! Dare what you will,

T.C. *f* (Turning full face.)
 dare what you will, You

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.

f

dim.

(Slow Curtain.)

pp

ACT II.

Allegro.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic and a staccato (*stacc.*) articulation. The fourth system starts with a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system features a crescendo (*cresc.*) dynamic. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

I

mp *p*

mp

cresc.

2 (The curtain rises. The Palace Square.)

(Enter the Princess on the Ter-

-race L.)

Recit. PRINCESS.

Howshall I un - der -

PRIN. -stand? How shall a maid un - wind with her own

PRIN. trem-bling hand the tan - gled thread of her mind?

PRIN. There was a song I laugh'd at long a -

PRIN. -go I heard my old nurse sing it, long a - go, long a -

Allegretto. *p* *pp*

PRIN. -go. "What

PRIN. makes your eyes so proud, daugh-ter, my daugh-ter? What makes your eyes so

PRIN. proud, your heart so brave? Lit-tle you care, — daugh-ter, If

PRIN. those who dare, daugh-ter, go to their grave." So

Animato.
Quasi Recit. *mf*

PRIN. brave was I and proud? Ah, long a - go, long a - go.

p poco meno

PRIN.

Poco più mosso.

PRIN. "Tru - ly I can - not tell, moth-er, my moth-er,

PRIN. *cresc.* Tru - ly I can - not tell, *f* So was I born.

PRIN. While life's a game, moth-er, and love's a name,

PRIN. moth-er, *f* All men — I scorn."

4 *Quasi Recit:*

RIN. *p* That too was long a - go, long a - go! All's tangled now,

PRIN. *tan - gled.*

pp

PRIN. *A tempo con moto.*
mf
"Some day when love — comes, daugh-ter, my daugh-ter,

p

PRIN. *cresc.*
Some day when love — comes, Scorn shall be dumb.

cresc.

PRIN. With a man's right, — daugh-ter, with a man's right. —

PRIN. *(Enter the King.)*
daugh-ter, with a man's might, — daugh-ter,

PRIN. *(imitando)*
 The man— will come!" Pray Heav'n the man— will

senza tempo
 KING. PRINCESS. KING.
 come! My Fath-er! Are you then so wea-ry of me? No, no. I am not

5 *a tempo (alla Recit.)* 3 PRINCESS.
 KING. wea-ry, I am per-plex! I am per-plex! Oh, what per-plexes

PRIN. *a tempo* KING.
 you? The heart of wo-man is past find-ing out— too

KING.
 deep, too full of hard and crook-ed ways, too dark to see through—

PRINCESS. KING.

PRIN. *p* 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! Foi-ly of youth- wooing a phantom Princess-

KING. Fol-ly of wo-man— hold-inger-self toohigh— Fol-ly of age,Fol-ly of

KING. age— trying to rule the wild What does it

KING. mean? Whatshall I say? Whatshall I do? I am per-plex, I am per-

KING. -plex, I am per - plect!

PRIN. *f*

Spi - rit of Youth - woo - ing he knows not

PRIN.

what - Spi - rit of wo - man,

PRIN.

hold - ing the truth so high -

PRIN. 8

Spi - rit of Love com - ing to

f *mf*

PRIN. rule his own — What does it mean? what does it mean?

PRIN. Pe-ri-l of loss, pe-ri-l of gain, When is the hour? How should I

cresc. *poco stentando*

PRIN. tell?

KING. Now is the hour!

a tempo *f*

PRIN. If but the man would come! Ma - ny have come for a

KING. Many have come, many have come.

mf *(Bitterly.)*

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

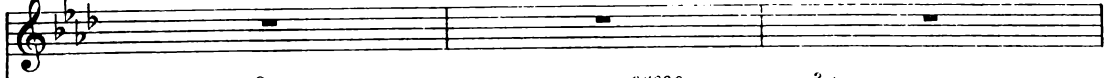
KING. How could they know? How could they know?

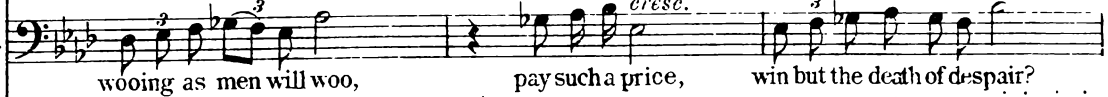
PRIN. ways! Love when he comes, when he

KING.


PRIN. comes, Love guess-es all!

KING. Why should a man,

PRIN. 

KING. 

wooing as men will woo, pay such a price, win but the death of despair? *cresc.*



PRIN. 

That is the law, That is the law, Life is the stake for us *poco rit.*

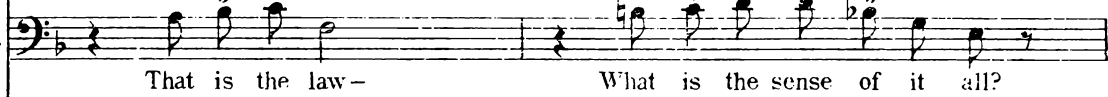
KING. 

 *colla parte*

10 *a tempo*

PRIN. 

both! Life is the stake. Life is the

KING. 

That is the law - What is the sense of it all?



PRIN. 

stake! Pe-ri! of loss- pe-ri! of gain- *cresc.*

KING. 

What does it mean? Woman's a witch, Woman's a *cresc.*

 *cresc.*

PRIN. *f* Love when he comes

KING. *f* witch! Man is a fool! *f* Man is a fool!

PRIN. *(Exit R.)* re - con-ciles all.

KING. *mf* 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

BELL. PRIN. KING.

PRIN. KING.

Poco piu lento.

SOP. *mf*

ALTO. *mf*

TEN. *mf*

BASS. *mf*

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

SOP. *mf*

ALTO. *mf*

TEN. *mf*

BASS. *mf*

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

simili

SOP. *f*

ALTO. *f*

TEN. *f*

BASS. *f*

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

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!

JOHN. 13 *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.

(Wood Wind.)

A stir in the crowd.

JOHN. I won - der who comes now,

poco a poco cresc.

JOHN. who pass - es yon - der, to - ward the Pa - lace

JOHN. steps,

14 *f*

(She turns and waves her hand to the people.
John sees her face.)

JOHN. la - dy - Ah! What is this?

p

JOHN. The world is changed,

JOHN. *cresc.*

The dawn has a - ris - en, The shadows are fleeing a - way, —

JOHN. **15**

All is a morn - ing

p
col Red.

JOHN.

glo - ry, —

(The King and Princess go into the Palace.)

JOHN.

dim. *p*

agitato *cresc.* *f*

JOHN. Oh! can it be— Oh! can it be the Prin-cess?

animato

JOHN. What care I? Peasant or Prin-cess,

JOHN. There's my share of the sun - - - light,

16

JOHN. Heart of me, Life of me, Death of me, What care

Allegro. (The crowd turn upon him.)

JOHN. I? _____

TEN.

BASS. *mf* Young

Allegro. *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

JOHN. (To the nearest man.)

TEN. *cresc.* make a deal of noise too- What's your trouble?

BASS. *cresc.* make a deal of noise too- What's your trouble?

p

17

*(The girls recognise John.)
cresc.*

JOHN. *mf*
Sir, if you will be kind, I pray you tell me—

SOP. *f*
See! see! see! Look at him!

ALTO. *f*
See! see! see!

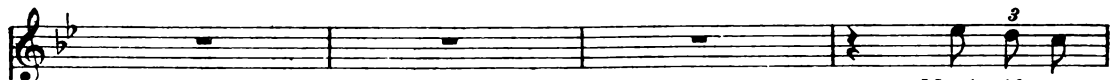
18


SOP. *f*
Look at him! Look at him! Here's the fel - low that

ALTO. *f*
Look at him! Look at him! Here's the fel - low that

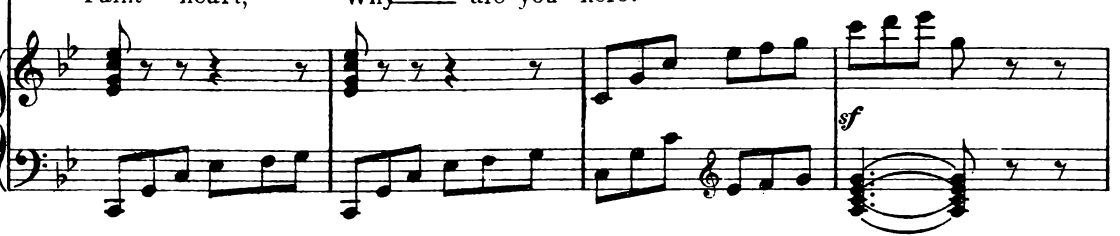
SOP. *f*
heard our song, heard our song and could not fol - low. Faint heart,


ALTO. *f*
heard our song, heard our song and could not fol - low. Faint heart,

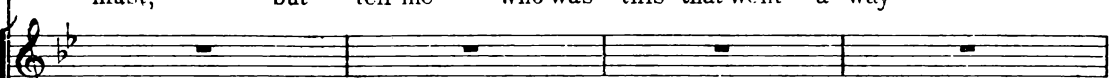
JOHN.  Mock if you

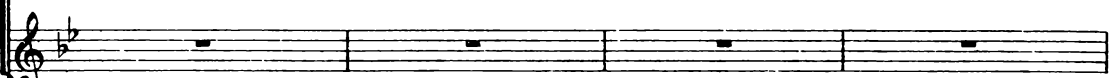
SOP.  Faint heart, Why are you here?


ALTO.  Faint heart, Why are you here?



JOHN.  must, but tell me who was this that went a-way-

SOP. 

ALTO. 



JOHN.  The la - dy pass - ing yon - - - der? Hear

SOP.  Hear

ALTO.  Hear



SOPI. Hear him! Hear him! Hear his ques - tion!

ALTO. — him! Hear him! Hear his ques - tion!

SOPI. All our sing - ing, all we told him, all's for - got - ten, ev - 'ry

SOPH. 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 - gotten, All I have

SOPI. word!

SOPH. word!

ALTO. word!

cresc. *f* *pp*

JOHN. thought or hoped or seen un-til this hour- un - til I saw her eyes! _____

SOP. I. _____

SOP. II. _____ *f* Ha! ha!

ALT. I. _____

ALT. II. _____

JOHN. _____

SOP. I. *f* Un - til he saw her eyes! _____ *pp* 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,

ALT. II. *f* 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!



JOHN. Will she re - turn?

SOP. Present-ly, presently she'll re-turn,

ALTO. Present-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!

JOHN. *(Indignantly.)* 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. An - y good lad whose heart is high -

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!

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.

SOPRANO. Bones!

ALTO. Bones!

TEN.

BASS.

Lento. Allegro.

p

2nd G.

JOHN.

SOPRANO. *(Pointing at the skeletons.)*
Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

ALTO. Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

TEN.

BASS. *(The men come forward.)*

SOP. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!

ALTO. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!

TEN. Bones, bones, bones! Look at them danc-ing there!

BASS. Bones, bones, bones! Look at them danc-ing there!

SOP. *mf* Once they were jol-ly young gen-tle-men.

ALTO. *mf* Once they were jol-ly young gen-tle-men,

TEN. *mf* Once they were jol-ly young gen-tle-men,

BASS. *mf* Once they were jol-ly young gen-tle-men,

SOP. *f* Once they were jol-ly young gen-tle-men. *ff* Now they are ske-le-tons,

ALTO. *f* Once they were jol-ly young gen-tle-men. *ff* Now they are ske-le-tons,

TEN. *f* Once they were jol-ly young gen-tle-men, *ff* Now they are ske-le-tons,

BASS. *f* Once they were jol-ly young gen-tle-men, *ff* 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. ^{JOHN.} Ske-le-tons! Ske-le-tons! But they had their chance!

TEN.

BASS.

JOHN. They lost! but they had their

TEN.

BASS.

JOHN. chance!

TEN. *f* Let him a - lone - He's caught! *(Moving to the gate.)*

BASS. Let him a - lone - He's caught!

TEN. *(♩ = ♩)* But who comes next?

BASS. *mf* But who comes next? *2nd BASS.* Who's that upon the road?

25

SOP.

ALTO.

TEN. *mf* TENCOR. He's here in no time!

B.I. *1st BASS.* How fast he tra-vels! What a pair of legs!

B.II.

SOP. *mf* Where can he come from?

ALTO. *mf* Where can he come from?

TEN. And what a head-piece!

B.I. BASS I. Out of the Seven Sleepers

B.II. BASS II. Out of the Seven Sleepers'

SOP. *f* No, no, I tell you, he's

ALTO. *f* No, no, I tell you, he's

TEN. Or off a mon-u-ment!

B.I. den, may be!

B.II. den, may - be!

JOHN. **26**

Shame! Shame! you go beyond a
 just got up out of a good green grave!

SOP.

ALTO

TEN.

BASS.

26 *cresc.*

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

JOHN. jest! The man's my
 What's that to trouble you?

SOP.

ALTO

TEN.

BASS.

p

(To the T.C.)

JOHN. friend. Say it is true, Tell them we two are

(looking round at the crowd.) *mf* T.C. (holding John's hand.)

JOHN. friends, and who tries one — tries both! Yes!

T.C. We are friends, and who tries one — tries

Moderato.

(All turn to the Palace.)

T.C. both!

(The King, Princess and Attendants enter on Terrace, preceded by a Herald with Trumpeters.)

SOP. The Princess!

ALTO. The Princess! The Princess!

TEN. *mf* The Princess! The Princess! The Princess!

BASS. The Princess! The Princess! The Princess!

poco a poco cresc.

27

Piano accompaniment for measures 27-28. The right hand features chords and arpeggiated figures, while the left hand plays a rhythmic bass line with triplets and eighth notes. Dynamics include *f* and *cresc sempre*.

Trpt

Trumpet and piano accompaniment for measures 27-28. The trumpet part has a melodic line with an *8* (octave) marking. The piano accompaniment continues with a rhythmic bass line. Dynamics include *ff*.

28

Piano accompaniment for measure 28. The right hand has a melodic line with an *8* (octave) marking. The left hand continues with a rhythmic bass line.

(The Herald steps forward with his Trumpeters.)

Piano accompaniment for the Herald's entrance. The right hand has a melodic line with an *8* (octave) marking. The left hand continues with a rhythmic bass line.

HER.


HERALD.

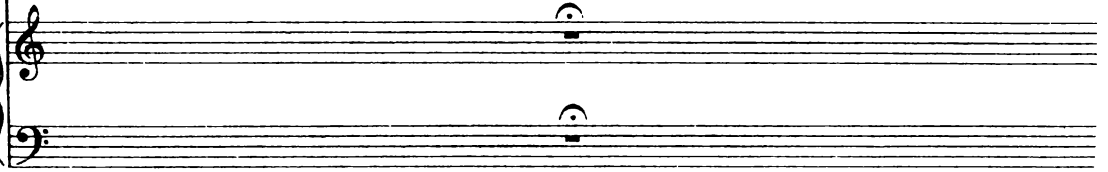
f ad lib.

O-yez! O-yez!


Herald's vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "O-yez! O-yez!". The piano accompaniment features a rhythmic bass line with chords. Dynamics include *p*.

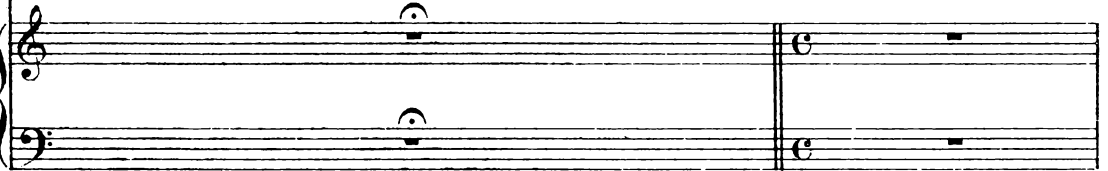
senza tempo

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. 
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!

ALTO. 
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!

TEN. 
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!

BASS. 
 Hur - rah! Hurrah! Hur - rah! Hol - i - days! hol - i - days!



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

(The crowd has made a wide
circle before the steps.)

HERALD.

Let him stand

SOP. Suit-ors? Suitors? Suitors, an-y merry suitors?

ALTO. Suit-ors? Suitors? Suitors, an-y merry suitors?

TEN. Suit-ors? Suitors? Suitors, an-y merry suitors?

BASS. Suit-ors? Suitors? Suitors, an-y merry suitors?

(John steps forward into the middle.)

HER. *forth!*

SOP. *più f*
 Suit-ors? Suit-ors? Suitors, an-y merry suiters? Suit-ors?

ALTO. *più f*
 Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

TEN. *più f*
 Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

BASS. *più f*
 Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

SOP. *ff* **30**
 Hur - rah! here's one! Hur - rah! Here's one!

ALTO. *ff*
 Hur - rah! here's one! Hur - rah! Here's one!

TEN. *ff*
 Hur - rah! here's one! Hur - rah! Here's one! Oh what a

BASS. *ff*
 Hur - rah! here's one! Hur - rah! Here's one!

30

SOP. *mp* Oh what a

ALTO *p* What a coat for a King! Poor Johnny Scarecrow!

TEN. scare-crow!

BASS. *p* Oh what a coat for a King!

SOP. *cresc.* coat for a King! *f* Jack o' the

ALTO *f* Jack o' the Green!

TEN. *mp* *cresc.* Poor Johnny Scarecrow! *f* Jack o' the Green!

BASS. *mf* Jack o' the Green!

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!

p *f* *ff*

(All laugh loudly)

KING. *mp* 3 He is too young, too young for this;

SOP. —

ALTO. (Ironic) Too senti-

TEN. *p* 3 He is too young!

BASS. —

p

(To the Princess.)

KING. *Send him a-way with a laugh and a*

SOP. *Send him a - way!*

ALTO. *-men-tal!*

TEN.

BASS. *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
 ten years time!
 - turn in ten years time!
 - turn in ten years time!
 Bid him re-turn in ten years time!

Più lento. (*quasi Larghetto*)

light; I'll keep my courage, and trust my friend My
 (to himself *sotto voce*)
 I am perplex'd!
 Too sen - ti - men - tal!
 Too sublime!

(He holds out his hand to the)

T.C. but always looks at the Princess.)

JOHN. eyes are fill'd with heart's de - light; — I
(to the Princess) sotto voce
 KING. Send him a-way!
 SOP. *sotto voce p* He is too

32
 JOHN. love, — and I fore-see — the
 KING. Send him a-way with a laugh and a kiss,
 SOP. young for this!

32

PRIN. *mf* Of

JOHN. end.

T. C.

KING. *mf* Bid him re - turn in ten years'

SOP. *mf* Send him a-way with a laugh and a

ALTO. Bid him re - turn in ten years'

TEN. Bid him re - turn, re - turn in ten years'

BASS. Bid him re - turn in ten years'

PRIN. kings and crowds he makes but light; He keeps his

JOHN. *mf* I'll keep my courage,

T. C. *mf* She scorns, — but she ad -

KING. time.

SOP. kiss.

ALTO. time.

TEN. time.

BASS. 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 - plect, I am per - plect,

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. *p* *s* Send him a - way!

TEN. *p* Too sublime!

BASS. *p* Too sen - ti - men - tal!

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. Too sub -

PRIN. and I fore - bode the end, He loves

JOHN. love, and I fore - see the end, I love,

T. C. - - - nér, 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. *p* 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. *p* I forebode the end.

JOHN.

T. C.

KING. (*parlando*) *3* I am perplex!

SOP. *ppp 3* Send him a - way!

ALTO. *ppp 3* Send him a - way!

TEN. *ppp 3* Send him a - way!

BASS. *ppp 3* Send him a - way!

Moderato con espress.

(The Herald steps forward.)

HERALD.

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

HER. terms. If you ac-cept them, well; But

HER. if there be one ar - ti - cle a - mong them, where - of you do re -

a tempo

HER. *3*

-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

HER. rid-dle. To-mor-row, at this selfsame hour you answer ac-cord-ing to your

p. (John does not move)

HER. skill. Answer 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.)
Più lento.

36 (John does not move.)

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)

die. Yet, Madam, not so young as you that sentence me. I do not

37 JOHN. *mf accel.*

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 s*

Go, I entreat 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?



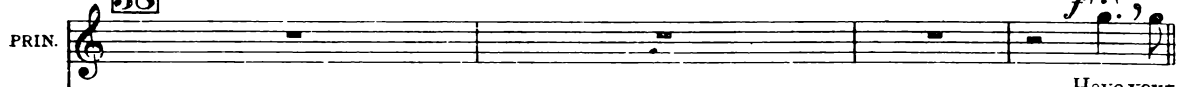
Sempre più agitato.


PRIN.  Why will you not obey me?

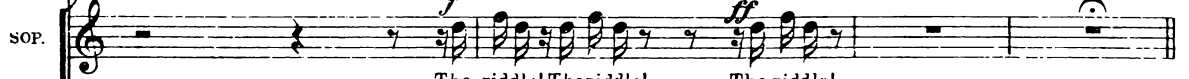
JOHN.  The riddle, Madam! The riddle, Madam!





38


PRIN.  Have your

JOHN.  The riddle!

SOP.  The riddle! The riddle! The riddle!

ALTO.  The riddle! The riddle! The riddle! The riddle!

TEN.  The riddle! The riddle! The riddle! The riddle! The riddle!

BASS.  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 -

PRIN. Tell me my thought! Look deeply and de - clare what's hidden

PRIN. there - Tell me my thought! If you have true love's

39 *più marcato.*

PRIN. sight, Read me a - right, Tell me my thought!

Allegro.

SOP. Rid-dle-me, Riddle-me-ree! Ridd-le-me, Riddle-me-ree! So

ALTO. Rid-dle-me, Riddle-me-ree! Riddle-me, Riddle-me-ree! So

TEN. Riddle-me, Riddle-me-ree!

BASS. Riddle-me, Riddle-me-ree!

ppp

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!

SOI. 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.

40 (The Herald comes forward again.) Moderato.

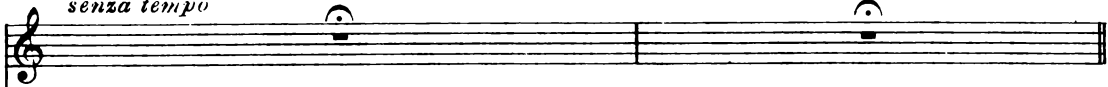
SOP. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

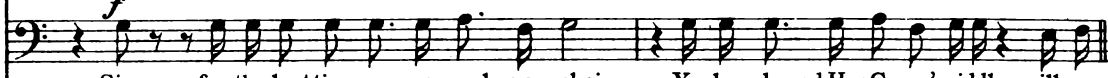
ALTO. Blind - man! Blind - man! Catch her if you can! Catch her if you can!


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!

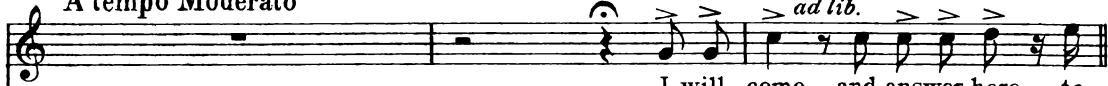
senza tempo


JOHN. 

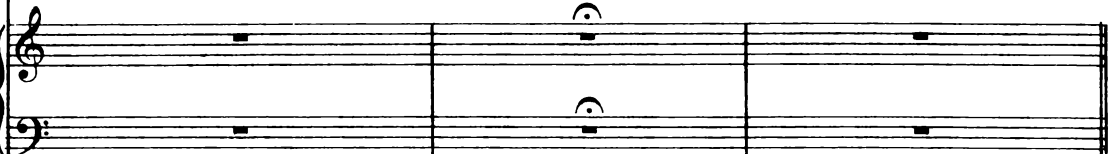
HER. 
 Sir, for the last time now you make your choice You have heard Her Grace's riddle, will you

pp colla parte 

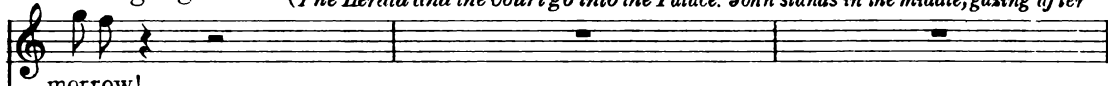
A tempo Moderato

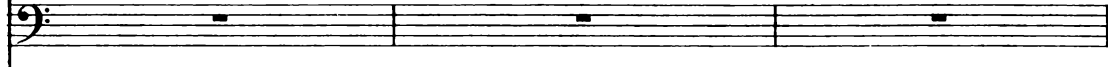
JOHN. 
 I will come and answer here to -


HER. 
 come and answer here to - mor-row?

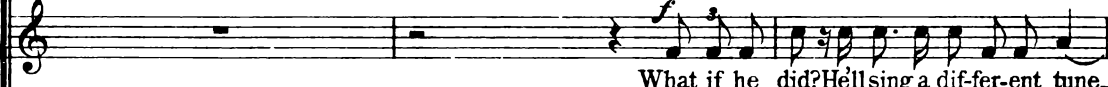


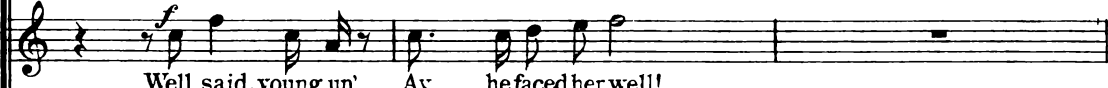
41 *Allegro giusto.* (*The Herald and the Court go into the Palace. John stands in the middle, gazing after them.*)


JOHN. 
 -morrow!

HER. 


SOP. 
 He'll sing a dif-fer-ent tune.

ALTO. 
 What if he did? He'll sing a dif-fer-ent tune.

TEN. 
 Well said, young un' Ay he faced her well!

BASS. 
 Well said, young un' I like his courage!

41 *Allegro giusto.*



SOP. — this time to-mor-row!

ALTO. — this time to-mor-row!

TEN. To-mor-row, to-mor-row! a guess for to-

BASS. To-mor-row, to-mor-row! a guess for to-

(♩ = ♩) (The Girls form a ring round John.)

SOP. I hope it's a wedding! Bones!

ALTO. I hope it's a wedding! Bones!

TEN. -morrow! I fear it's a fu- ne-ral!

BASS. -morrow! I fear it's a fu- ne-ral!

SOP. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

ALTO. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

TEN.

BASS.

42

SOP. *f* Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

ALTO *f* Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

TEN. *f* (The men join the ring) Bones, bones, bones, look at them dancing there!

BASS *f* Bones, bones, bones, look at them dancing there!

42

SOP. *mf* Once they were jol-ly young gen-tle-men,

ALTO *mf* Once they were jol-ly young gen-tle-men,

TEN. *mf* *cresc.* Once they were jol-ly young gen-tle-men,

BASS *mf* *cresc.* Once they were jol-ly young gen-tle-men,

SOP. *f* *cresc.* Once they were jolly young gentlemen. Now they are skeletons, skeletons, skeletons,

ALTO *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

TEN. *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

BASS *f* *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. skeletons, skeletons bare! *ff*

ALTO skeletons, skeletons bare! *ff*

TEN. skeletons, skeletons bare! *ff*

BASS. skeletons, skeletons bare! *ff*

43 *ff*

still gazes at the Castle.)

mf

ff

44 *cresc.*

(The Curtain falls quickly.)

f *ffp* *f*

ACT III.

Adagio non troppo.

Musical score for the first system, featuring piano accompaniment in G minor. The score consists of two systems of music. The first system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano). A triplet of eighth notes is marked with a '3' above it.

The curtain rises. The Palace Square. Night. John and the

Musical score for the second system, continuing the piano accompaniment. It includes a treble clef staff and a bass clef staff. Dynamics include *poco cresc.* (poco crescendo), *pp* (pianissimo), and *cresc.* (crescendo).

1 *T. C. are at the Inn R. They watch while the lights go out one by one. At last only the*

Musical score for the third system, continuing the piano accompaniment. It includes a treble clef staff and a bass clef staff. The dynamic is *pp* (pianissimo).

centre window—the Princess's— remains lighted.

Musical score for the fourth system, continuing the piano accompaniment. It includes a treble clef staff and a bass clef staff. The dynamic is *ppp* (pianississimo).

JOHN. *p*
'Tis a still night.

T. C. *p*
Ay, if the still - ness

JOHN. 2
I think it will not— Ev - en as you speak I feel a change, a

T. C.
last.

JOHN.
warn-ing: now the air is tense and full of fear— what have I

T. C.

JOHN. done! I have giv'n my word to answer her— to guess

T. C. What have you done, John?

JOHN. 3 a woman's thought— that is to find my way in dark - est night a -

T. C.

Allegro moderato.

JOHN. - cross an unknown country— No, not unknown, not unknown: half of her

T. C.

mf *cresc.*

ppp *mf* *pp*

Adagio.

JOHN. heart is mine—

T. C. So then to sleep.

4 Allegro moderato.

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

T. C.

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

T. C.

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

T. C.

My friend,

JOHN. *Adagio.* *Allegro moderato.* *mf*
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 Fed.

JOHN.

T. C. *p* pan - ion - Sleep, my friend, go sleep,

6 Animato.

mf

JOHN. I can-not sleep tonight—

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

cresc.

JOHN.

T. C. -mor - row we must part— You to your king - dom—

poco cresc.

JOHN. *f*
No! If I win my king - dom -

T. C. *p*
Sleep in

7

JOHN.

T. C. *pp*
peacel Dream of the wo-man, leav- the rid-dle to

JOHN. *sotto voce*
I dare not, I dare not.

T. C. *(Commanding.) f*
me. Take my

T. C. *f*
hand. you dare all that I dare for you.

T. C. *Look in my eyes. All that I seek, all that I*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Look in my eyes. All that I seek, all that I". The piano accompaniment features a treble and bass clef with a key signature of two flats. The bass line has a steady eighth-note accompaniment. The piano part includes dynamic markings like *mf* and *f*.

T. C. *find is yours to - mor - row.*

The second system continues the vocal line and piano accompaniment. The lyrics are "find is yours to - mor - row.". The vocal line has a long note on "find" and a crescendo leading to "yours". The piano accompaniment continues with the eighth-note bass line and includes dynamic markings like *f* and *pp*.

T. C. *Now to sleep!*

The third system shows the vocal line and piano accompaniment. The lyrics are "Now to sleep!". A square box containing the number "8" is positioned above the vocal line. The piano accompaniment features a *p* dynamic marking and a *pp* marking at the end. The bass line has a steady accompaniment.

JOHN. *Yes, now to*

T. C.

The fourth system includes a vocal line for "JOHN." and a piano accompaniment. The lyrics are "Yes, now to". The piano accompaniment features a treble and bass clef with a key signature of two flats. The piano part includes dynamic markings like *f* and *pp*.

Andante lento.

(He goes in.)

JOHN.

sleep!

(The T. C. moves L. and stands under the shadow of the balcony. The

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

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.

PRIN. **10** 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. se - cret pow'r, joy in the wings that save me from the

PRIN. bonds of ma.i. To-mor-row I shall be sad, but I shall still be

PRIN. free. Once

T. C. To-mor-row I shall be glad, but I shall not be free.

PRIN. **II** *agitato* more that mocking e-cho, like a doubt far down with-in me.

PRIN. *Più mosso. (Molto allegro.)* I will not hear it, I will not hear it. *(She makes gestures of incantation.)*

12

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

PRIN. see me! _____ T.C. Blind the watch-ing earth! _____ Let no eye

ppp

(distant lightning)

PRIN. *f* There's the voice a-gain mocking me. I'll not hear it,
 T.C. see me!

Alla breve. (*o più mosso*)

PRIN. I'll not hear it! Wind of the night!

(distant thunder)

PRIN. Summon the storm, Whistle thy hurri-cane shrill,

14

PRIN. Clash with thy cymbals, Beat thy rolling

(lightning)

PRIN. drums, Con-found all hu-man sense, con-found all

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 -

(lightning)

PRIN. - cape him yet!

16

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

PRIN. *(lightning)*
 will!

PRIN. *Allegro moderato. (♩ = ♩)*

PRIN. **17**

PRIN. *(lightning)*

PRIN. *f* Bear me a-way!

T.C. Bear me a-way!

p

18

PRIN.

T.C.

p

PRIN.

T.C.

(sharp lightning)

p

PRIN. Bear me a-way, a - way!

T.C. Bear me a-way, a -

19

PRIN. *High a-bove all the lit-tle homes of men,*

T.C. *- way!*

PRIN. *Whither thou on - ly knowest,*

T.C. *Whither thou on - ly*

PRIN. *A-way! a - way!*

T.C. *knowest, A-way!*

cresc.

8

(lightning)

This system shows the beginning of a musical piece. The right hand plays a melody with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* is present. A bracket with the number 8 spans the first few measures. The word "(lightning)" is written above the right hand in the second measure.

(In a great gust of wind, she rides away in the air, followed by the T.C.)
lunga Più lento.

f *ff* *f*

This system contains descriptive text and dynamic markings. The text "(In a great gust of wind, she rides away in the air, followed by the T.C.)" is written above the staff. Below it, the tempo markings "lunga" and "Più lento." are indicated. Dynamic markings *f*, *ff*, and *f* are placed below the staff. A bracket with the number 8 is above the first measure.

(The stage darkens completely.)
Allegro moderato.

mf

This system continues the musical score. The right hand features a more active melody with slurs and a triplet of eighth notes. The left hand continues with a steady accompaniment. A dynamic marking of *mf* is shown.

This system shows further development of the musical themes. The right hand has sustained chords and moving lines, while the left hand maintains a consistent rhythmic pattern.

3

This system includes a triplet of eighth notes in the right hand, marked with a bracket and the number 3. The overall texture remains consistent with the previous systems.

This is the final system on the page, showing the continuation of the musical piece with similar melodic and harmonic elements.

21

Musical notation for measures 21-22. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 21 features a treble clef with a series of chords and a bass clef with a melodic line. Measure 22 continues with similar textures, including a dynamic marking of *pp* (pianissimo) in the treble staff.

Musical notation for measures 23-24. The treble staff contains chords and melodic fragments, while the bass staff has a steady eighth-note accompaniment. Measure 24 includes a dynamic marking of *pp*.

Musical notation for measures 25-26. Measure 25 features a treble staff with triplets and a bass staff with eighth notes. Measure 26 continues with similar textures and includes a dynamic marking of *pp*.

Musical notation for measures 27-28. Measure 27 has a treble staff with sixteenth-note runs and a bass staff with chords. Measure 28 continues with similar textures and includes a dynamic marking of *pp*.

22

Musical notation for measures 29-30. Measure 29 features a treble staff with sixteenth-note runs and a bass staff with chords. Measure 30 continues with similar textures and includes a dynamic marking of *pp*.

Musical notation for measures 31-32. Measure 31 features a treble staff with sixteenth-note runs and a bass staff with chords. Measure 32 continues with similar textures and includes a dynamic marking of *cresc.* (crescendo).

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with an 8-measure rest, followed by a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the second measure.

The second system continues the piece. The upper staff features a melodic line with eighth notes and some slurs. The lower staff has a bass line with chords and eighth notes. A dynamic marking of *f* is also present.

The third system contains measures 5 and 6. A measure number box containing the number 23 is positioned above the second measure of the upper staff. The music continues with melodic and harmonic development in both staves.

The fourth system contains measures 7 and 8. The upper staff has a melodic line with some slurs. The lower staff features a bass line with chords. A dynamic marking of *stacc.* (staccato) is placed above the second measure of the upper staff.

The fifth system contains measures 9 and 10. Both staves feature triplet markings (the number 3) over groups of three notes, indicating a triplet rhythm.

The sixth system contains measures 11 and 12. It continues with triplet markings in both staves. The piece concludes with a final chord in the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music features a complex, dense texture with many accidentals and dynamic markings.

The second system begins with a boxed measure number '24'. It continues the complex texture from the first system, with similar chordal density and melodic movement.

The third system includes the instruction *cresc.* above the first staff. The music continues with a similar texture, showing some changes in chord voicings and dynamics.

The fourth system features a more prominent melodic line in the upper staff, characterized by long slurs and a steady eighth-note rhythm. The lower staff continues with a similar rhythmic accompaniment.

The fifth system includes an 8-measure rest in the upper staff, indicated by a large '8' and a dotted line. The lower staff continues with a rhythmic accompaniment of eighth notes.

The sixth system also includes an 8-measure rest in the upper staff, marked with a large '8' and a dotted line. The lower staff continues with a rhythmic accompaniment.

8

8

25

8

cresc.

8

8

8

dim

in u - en -

8

do.

Musical notation for the first system, measures 1-5. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked with a quarter note equal to a half note (♩ = ½). The first measure is marked with a piano (*p*) dynamic. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

Musical notation for the second system, measures 6-10. Measure 6 is marked with a mezzo-forte (*mf*) dynamic. Measure 7 contains a measure rest for two measures, indicated by a '2' above the staff. Measure 8 is marked with a piano (*p*) dynamic. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

Musical notation for the third system, measures 11-15. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

Musical notation for the fourth system, measures 16-20. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

Musical notation for the fifth system, measures 21-25. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

Musical notation for the sixth system, measures 26-30. Measure 26 is marked with a mezzo-forte (*mf*) dynamic. Measure 27 contains a measure rest for two measures, indicated by a '2' above the staff. The instruction *poco a poco cresce.* is written below the staff. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

The first system of music shows a piano accompaniment in G major. The right hand features a melodic line with eighth notes and a final eighth-note triplet. The left hand provides a rhythmic accompaniment with eighth notes and chords.

The Scene opens. The wizard's cave, empty save for one or two goblin guards at back. A flight

The second system continues the piano accompaniment. The right hand has a more active melodic line with sixteenth notes. The left hand maintains a steady eighth-note accompaniment.

of rough steps leads to an entrance at back. (L)

The third system includes a first ending bracket marked with an '8' above it, spanning the final two measures of the system. The piano accompaniment continues with similar rhythmic patterns.

The fourth system features a forte (*ff*) dynamic marking. The piano accompaniment becomes more intense, with a driving eighth-note pattern in both hands.

The fifth system continues the piano accompaniment with a consistent eighth-note rhythm and melodic development in the right hand.

The sixth system begins at measure 28, indicated by a boxed number '28' above the staff. It features dynamic markings of *f* (forte) and *p* (piano). The piano accompaniment continues with a steady eighth-note accompaniment.

A procession of goblins enters.

First system of musical notation, featuring a treble and bass clef staff with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some notes beamed together. There are slurs over the right-hand staff and a fermata over the final chord.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the bass staff. The notation features a mix of eighth and sixteenth notes with various articulations.

Third system of musical notation, showing further development of the musical theme. It includes a dynamic marking of *f* (forte) in the bass staff. The right-hand staff has a fermata over the final measure.

Fourth system of musical notation, starting with a measure number of 29 in a box. It features a fermata over the first measure of the right-hand staff and a dynamic marking of *f* in the bass staff.

Fifth system of musical notation, continuing the piece. It includes a fermata over the first measure of the right-hand staff. The notation is dense with sixteenth notes in both hands.

Sixth system of musical notation, the final system on the page. It features a fermata over the first measure of the right-hand staff. The piece concludes with a final chord in the right hand.

30

The first system of music consists of three measures. The treble clef part begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef part features a steady eighth-note accompaniment. A dynamic marking of *f* is placed above the second measure.

The second system contains three measures. The treble clef part has a more active eighth-note melody. The bass clef part continues with a consistent eighth-note accompaniment.

The third system covers three measures. A dynamic marking of *ff* is present at the start. The treble clef part shows a melodic line with some chromaticism. The bass clef part maintains the eighth-note accompaniment.

The fourth system consists of three measures. The treble clef part features a complex, fast-moving eighth-note melody. The bass clef part continues with the eighth-note accompaniment.

The fifth system contains three measures. The treble clef part has a melodic line with some rests. The bass clef part continues with the eighth-note accompaniment.

The sixth system covers three measures. The treble clef part has a melodic line with some rests. The bass clef part continues with the eighth-note accompaniment.

31

6/8

The wizard enters.
Maestoso.

ff *rit.*

(He takes his seat.)

32

(He makes a signal for the dance to begin.)

mf *dim.*

p *rit.*

Allegretto vivace.

(A second

sf (One dancer begins.) *sempre stacc.*

sf *cresc.*

33 (A third joins.) *sf* *p*

(A fourth joins.) *p*

cresc. (The four soloists cease.)
(Half the dancers begin.)

34 (The other half join.) *p*

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Second system of musical notation, measures 5-8. The right hand continues with intricate rhythmic patterns, including some sixteenth-note runs. The left hand maintains a consistent accompaniment.

Third system of musical notation, measures 9-12. Measure 9 is marked with a boxed number **35**. The right hand has a *cresc.* marking above it. The left hand continues with its accompaniment.

Fourth system of musical notation, measures 13-16. The right hand has dynamic markings of *f* and *mf*. The left hand continues with its accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a *cresc.* marking above it. The left hand has a *ff* marking. The instruction "(The dancers" is written above the right hand.

Sixth system of musical notation, measures 21-24. Measure 21 is marked with a boxed number **36**. The right hand has a *cresc.* marking above it. The left hand has a *ff* marking. The instruction "retire slightly and cease.)" is written above the right hand.

(The first two dancers recommence.)

sf

(The third and fourth join them.)

37

(The whole of the dancers gradually join.)

cresc.

sf

stacc.

(General dance.)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand.

The second system continues the piece with similar rhythmic patterns. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment.

38

The third system begins with a measure number '38' in a box. The music continues with a consistent rhythmic feel, showing a clear melodic development in the right hand.

The fourth system shows further melodic and harmonic progression. The right hand features a series of eighth-note runs, and the left hand has a more complex accompaniment with some rests.

The fifth system continues the piece with a similar rhythmic pattern. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment.

The sixth system concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand. The piece ends with a double bar line.

(♩. = ♩)

First system of musical notation, measures 37-38. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present at the beginning of the first measure.

39

Second system of musical notation, measures 39-40. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with eighth notes. A slur is placed over the right hand's notes in measure 39.

Third system of musical notation, measures 41-42. The right hand has a melodic line with slurs, and the left hand continues with a steady accompaniment of chords.

poco a poco accel. e crescendo

Fourth system of musical notation, measures 43-44. The right hand features a melodic line with a slur, and the left hand has a rhythmic accompaniment. The tempo and dynamics markings from the previous system apply.

Fifth system of musical notation, measures 45-46. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is present in the right hand.

40

Sixth system of musical notation, measures 47-48. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The music concludes with a final chord in the right hand.

Allegro molto quasi Presto.

THE WIZARD.

Stay your danc - ing, Gob - lins,

(The dancing suddenly stops.)

Allegro moderato.

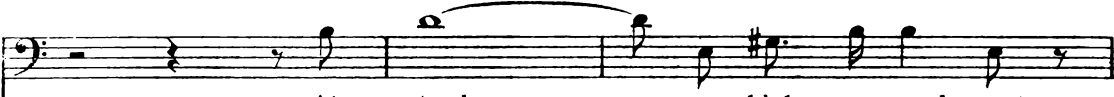
WIZ.


stay your danc - ing!

41

WIZ.  Gath-er round-

mf 

WIZ.  At - tend _____ my high com-mand-ment.



(They gather round the Wizard.)

WIZ. 

SCP. 

ALTO 

TEN. 

BASS 



WIZ.

SOP. Mas - ter!

ALTO Mas - ter!

TEN. Mas - ter!

BASS Mas - ter!

cresc. -

(The wind begins to howl without.)

WIZ.

SOP. we at - tend your high com - mand - - ment!

ALTO we at - tend your high com - mand - - ment!

TEN. we at - tend your high com - mand - - ment!

BASS we at - tend your high com - mand - - ment!

ff

wiz. $\text{♩} = \text{♩}$

p Hearken! Hearken! Hear ye not the storm - wind

wiz. **42**

Howl - ing loud a - bove our gob - lin moun - tain? How it

mf

Sua 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. Tri - umphing in wanton wild de-

ALTO. Tri - umphing in wanton wild de-

TEN. Tri - umphing in wanton wild de-

BASS. Tri - umphing in wanton wild de-

WIZ. Hearken!

SOP. - fi - ance!

ALTO. - fi - ance!

TEN. - fi - ance!

BASS. - fi - ance!

Moderato e pesante.

wiz. *mf*

Now by wiz-ard sight and wiz-ard hearing I per-ceive my

p

wiz. *cresc.*

fos - ter-child, my Prin-cess, Leap-ing bold-ly from her childhood's chamber,

wiz. *f*

Mount-ing high a-bove her fa-ther's pa-lace, Wild and wil-ful,

mf

wiz. *p*

strong and stor-my-heart-ed, Hi-ther on the wind

mf

wiz. **44**

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. *p* Now to greet her,

WIZ. *cresc.* now to do her hon - our! Haste, Haste to give her

WIZ. *f* en - trance to our moun - tain! 45

SOP. *f* Haste, haste to give her en -

ALTO. *f* Haste, haste to give her en -

TEN. *f* Haste, haste to give her en -

BASS. *f* 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.

She is followed by the Travelling Companion, who remains above

hidden by a rock. The wizard advances to meet her.

WIZ. Wel - come, daugh - ter, wel - come! Joy be with you! Joy of free - dom,

WIZ. mas - ter - less and timeless, Joy of re - - - vel, joy of

46

WIZ. pride and passion!

SOP. Wel - come, gob - lin, wel - come! joy be with you!

ALTO. Wel - come, gob - lin, wel - come! joy be with you!

TEN. Wel - come, gob - lin, wel - come! joy be with you!

BASS. Wel - come! joy be with you!

SOP. Joy of free - dom, mas - ter-less and time - less, Joy

ALTO. Joy of free - dom, mas - ter-less and time - less, Joy

TEN. Joy of free - dom, mas - ter-less and time - less, Joy

BASS. Joy of free - dom, mas - ter-less and time - less, Joy

SOP. be with all wild and

ALTO. be with all wild and

TEN. be with all wild and

BASS. be with all wild and

SOP. wil - ful, wil - ful gob-lins!

ALTO. wil - ful, wil ful gob-lins!

TEN. wil - ful, wil ful gob-lins!

BASS. wil - ful, wil ful gob-lins!

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

The princess descends the steps slowly.

PR.

PR.

48

Tempo I.

Più lento.

PRIN. *mf* I can-not tell;

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

p

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

WIZ.

p

agitato.

PRIN. lashed me.

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

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*

49 *cresc.* *f*

Moderato.

PRIN. night my tongue can hard-ly speak your lan - guage, your gob - lin

WIZ.

Moderato.

PRIN. lan - guage.

WIZ. Now — I know your secret!

PRIN. No! not love, not love, not

WIZ. Mor - tal love has claimed you!

PRIN. love - on - ly a lov - er, a lov - er, one more, like the

WIZ.

50 Più allegro.

PRIN. rest.

WIZ. Like the rest? the rest you mock'd and flout-ed! Why then

mf

pp

PRIN. *cresc.* This one hath a ma - - - gic -

WIZ. fear him?

f

col. Red.

PRIN. he is ter - - - ri-ble -

WIZ.

f

col. Red.

PRIN. he has no fear of me!

WIZ.

f

PRIN. 

WIZ. *mf* Ma - gic? can his ma - gic read your

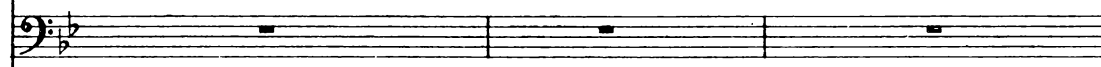



PRIN.  51 *f* I am my - self the

WIZ. rid - dles?



PRIN. *mf* rid - dle - when he gazed I felt him

WIZ. 



PRIN. search - search

WIZ. 



PRIN. my in - most heart—

WIZ.

PRIN. my in - most heart.

WIZ.

PRIN. *p (faintly)*
You on - ly can teach me

WIZ.

PRIN. how to hide my thought from him.

WIZ.

Tempo come sopra.

WIZ. *mf* *rit.*

Cou-rage, daugh-ter, cou-rage! I will give you thoughts be-yond the

WIZ. *p* *rit.* *(leaning to her)* *p*

reach of all men liv-ing, One dark

WIZ. *Moderato.* *f animato*

thought that you a-lone could summon. Now for-

WIZ. *f*

-get and join our gob-lin rev-el!

WIZ.

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

Andante moderato e grazioso.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a series of chords in the bass and a melodic line in the treble. The first measure contains a whole note chord in the bass and a half note in the treble. The second measure has a half note in the bass and a quarter note in the treble. The third measure features a quarter note in the bass and a half note in the treble. The fourth measure has a quarter note in the bass and a half note in the treble.

The second system of music continues from the first. It consists of two staves. The upper staff has a melodic line with eighth notes and a triplet of eighth notes in the final measure. The lower staff provides harmonic support with chords and single notes. The music is characterized by its flowing, lyrical quality.

53

(A second dancer joins.)

The third system of music, starting at measure 53, consists of two staves. The upper staff features a more active melodic line with eighth notes and a triplet. The lower staff continues with a steady accompaniment. The tempo and mood remain consistent with the previous sections.

The fourth system of music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff provides a consistent accompaniment. The music flows smoothly from the previous system.

The fifth system of music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff provides a consistent accompaniment. The music flows smoothly from the previous system.

The sixth system of music consists of two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff provides a consistent accompaniment. The music flows smoothly from the previous system.

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

Andante molto tranquillo.

pp

54

mf

p

mf

p

poco rall.

55

First system of musical notation, measures 55-58. The piece is in 2/4 time with a key signature of one flat. The first measure includes a *gr* marking and a *a tempo* instruction. The melody in the right hand features a series of eighth notes with slurs, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 59-62. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A *cresc.* (crescendo) marking is present in the second measure.

Third system of musical notation, measures 63-66. The right hand features a series of chords and dyads. The left hand continues with eighth notes. Dynamic markings include *f* (forte) in the third measure and *p* (piano) in the fourth measure.

Fourth system of musical notation, measures 67-70. The right hand consists of sustained chords, and the left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 71-74. The right hand continues with chords, and the left hand has eighth notes. A *pp* (pianissimo) marking is present in the fourth measure.

56

Sixth system of musical notation, measures 75-78. The right hand features a long, sustained chord in the first measure, followed by a melodic line. The left hand continues with eighth-note accompaniment. A *gr* marking is present in the third measure.

Allegro. (♩ quasi = ♩)

p stacc.

8

57

8

(The Princess returns to her throne.)

pp

PRINCESS. *p*

WIZARD.

I can-not dance to-night; I can-not make my

8

(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

PRIN. go! No! not without your

WIZ. Go then, go! But not without my counsel!

58 a tempo

PRIN. coun-sel! That dark thought that I a-lone can summon.

WIZ. Come a-way then.

PRIN.

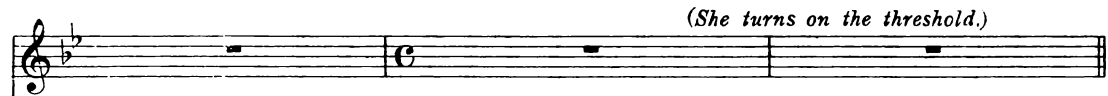
WIZ. None must o-ver-hear it, Man nor gob-lin!

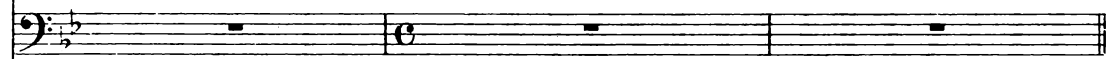
Molto moderato.


PRIN.  *and leads her up the steps to the entrance.*

WIZ. 

 *p*


PRIN.  *(She turns on the threshold.)*

WIZ. 

 *cresc. accel.* *(The wind begins to whistle.)*

PRIN. *Allegro. f* *(She looks out of the entrance. The lightning flashes in her face.)*
Here then. 

WIZ. 

 *sf p*

PRIN. 59 *f*
Oh, the storm! 

WIZ. 



PRIN. *mf* Here then we part- *p* we are a-lone, tell me that

WIZ.

PRIN. *Andante maestoso.* one dark thought!

WIZ. *p* Lis-ten! *mf marcato* When your lov-er comes to

PRIN.

WIZ. judg-ment, When he stands there ea-ger to di-vine you, Think of

PRIN. **60** (*eagerly*) *senza tempo e rapidamente* Tell me! That which baffles all his in-sight?

WIZ. that which baffles all his in-sight-

a tempo *senza tempo*

PRIN. *senza tempo*

WIZ. *cresc.* That which mor-tal wit may not im-ag-ine?

That which mor-tal wit may not im - ag-ine-

WIZ. *rall.* *f* *ff* *2*

Think of ME!

molto cresc.

rall.

(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.)

T. C.

T. C.

God save us all from

(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.)

T. C.

gob-lins!

Lento solenne.

(The Curtain falls quickly.)

T. C.

ACT IV.

Allegretto.

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The first system is marked *f* and includes a section of eight measures indicated by a dashed line and the number '8'. The second system is marked *mf* and *dim. p*. The third system features a *mf* marking in the bass staff. The fourth system is marked *f*. The fifth system concludes with a 2/4 time signature change and a final *f* marking. The music is in a minor key and a 3/4 time signature.

First system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a rhythmic accompaniment with eighth notes and chords.

Second system of the musical score. It begins with a first ending bracket labeled '1'. The dynamics shift to forte (*f*). The top staff continues the melodic line, and the bottom staff features a more active accompaniment with eighth notes and rests.

Third system of the musical score. The dynamics are piano (*p*). The top staff has a melodic line with some chromatic movement, and the bottom staff continues with eighth-note accompaniment.

Fourth system of the musical score. It starts with a piano (*p*) dynamic. The top staff has a melodic line with a fermata over a measure. The bottom staff features a more complex accompaniment with chords and eighth notes.

Fifth system of the musical score. The top staff has a melodic line with a fermata. The bottom staff continues with eighth-note accompaniment.

Sixth system of the musical score. The dynamics are mezzo-forte (*mf*). The top staff has a melodic line with a fermata. The bottom staff continues with eighth-note accompaniment.

2 (The curtain rises. The Scene and Palace as before, in broad daylight. The Princess is on her balcony. The T.C. below with wizard's head wrapped in his cloak. The Princess does not see him.)

PRIN. *f* 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

3 dared! I think I al-ways fear'd some sudden ov - er-throw, some chance dis-

PRIN. *- as - ter. O fair fresh light of day, I have es-caped*

PRIN. *for the last time!* *mf*

T.C. *All.*

PRIN. *p* *What voice is that? The voice of someone singing a snatch of the*

T.C. *all in a morning glory!*

4

PRIN. *old song they made to mock me. Well, they may sing - I am not masterd yet!*

T.C. *But one fine day, as*

PRIN. 

T.C. 
 I've heard said, all in a morn-ing glo-ry!



PRIN. 
 I too have heard that say-ing, but the day is long in com-ing; No!

T.C. 



5 *sotto voce.*

PRIN. 
 He will not guess it he can-not guess that one dark thought of mine!

T.C. 



mf

PRIN. 

T.C. 
 But one fine day, as I've heard said,



PRIN.

T.C. *rall.*

PRIN. *a tempo.*

T.C. *f*

PRIN. *p*

T.C. **6**

PRIN. *pp* *f*

T.C.

PRIN. *(She goes into the Palace.)*
 I hate that song!—

T.C. *f* *Allegro vivace.* *(He crosses over to the Inn,*
 And that's the end of the sto-ry.

T.C. *(The Bell of the Castle strikes twelve,*
carrying the head in his cloak. A crowd begins to gather.)

T.C. *stacc.*

PRIN.
 T.C. *rit.*

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?
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?
cr/sc.

7
f
Where's the mer-ry suit - or a - bid - ding for a bride? A
Where's the mer-ry suit - or a - bid - ding for a bride? A
Where's the mer-ry suit - or a - bid - ding for a bride? A
Where's the mer-ry suit - or a - bid - ding for a bride? A
8

king-dom if he kiss-es her, A halt - er if he miss-es her, The
 king-dom if he kisses 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. *mp*
 nev-er stand a - side. *p* The
 nev-er stand a - side. The Princ-ess! The Princ-ess!
 nev-er stand a - side. *dim.* The Princ-ess!
p

mp
 Is the Princess com-ing?
 Princ-ess! Is she com-ing? *mp* I wonder what she'll say,
 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, *cresc.* I won-der what she'll
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? 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,

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 -

and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,

(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! _____

The first system of the score features a vocal quartet (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a minor key and feature triplet rhythms. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand. The lyrics for all vocal parts are "skeletons, skeletons all in a row!".

HER.
Si - lence! Si - lence! His Ma-jes-ty the King!-

SOP.
(General talking which subsides at the word 'King!')

ALTO.

TEN.

BASS.

The second system begins with the Herald's call for silence. The Herald's part is in a bass clef and includes the lyrics "Si - lence! Si - lence! His Ma-jes-ty the King!". The vocal quartet parts (Soprano, Alto, Tenor, Bass) are shown as rests, indicating they are talking. The piano accompaniment continues with a similar rhythmic pattern. The lyrics for the Herald are "Si - lence! Si - lence! His Ma-jes-ty the King!".

HER. _____

SOP. _____

ALTO. _____

TEN. _____

BASS. _____

Sh! _____

Sh! _____

Sh! _____

Sh! _____

p *dim.*

10

1st GIRL. _____

Where is John?

SOP. _____

(dead silence) (loud laughter)

ALTO. _____

O where?

TEN. _____

O where?

BASS. _____

O where?

pp *ff* *mf*

Tempo molto moderato ma con vivacità.

1st G.
O where? O where and O where is lit-tle John the Great,

SOP.
O where? O where and O where is lit-tle John the Great,

ALTO.
O where? O where and O where is lit-tle John the Great,

TEN.
O where? O where and O where is lit-tle John the Great,

BASS.
O where? O where and O where is lit-tle John the Great,

Tempo molto moderato ma con vivacità.

1st G.
lit - tle John the bold and bon-ny? The King is come in state and we

SOP.
lit - tle John the bold and bon-ny? The King is come in state and we

ALTO.
lit - tle John the bold and bon-ny? The King is come in state and we

TEN.
lit - tle John the bold and bon-ny? The King is come in state and we

BASS.
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. *f* Si - lence! Si - lence!

SOP.

ALTO.

TEN.

BASS.

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. *f* *senza tempo*

John! by permission of our Lord the King, and by your own act a suit-or

HER. *b* $\frac{3}{4}$ bound to read her Gra-ce's rid-dle and a-bide the e-vent- ap-pear and

Allegro moderato.

PRIN. $\frac{3}{4}$

(John steps forward.)

JOHN. $\frac{3}{4}$ I am

HER. $\frac{3}{4}$ answer!

Allegro moderato.

(hurriedly)

PRIN. $\frac{2}{4}$ My fa-ther! my fa-ther! let me be heard a mo-ment!

JOHN. $\frac{2}{4}$ here!

sfp

colla parte

Allegro agitato (ma non troppo mosso e rubato.)

PRIN. $\frac{2}{4}$ I have seen _____ too ma-ny suit - ors by their

PRIN. rash - ness bound to an - swer me, I have seen

PRIN. too ma - ny pay their for - tune

PRIN. with their lives; my mood is

PRIN. changed: I have grown to hate this pa - - geant-

PRIN. I am wea - - - - - ry of

PRIN. *jest-ing with the dreams_____ of gal-lant men.*

KING. *What is your*

14 *largamente ad lib.*

PRIN. *I en-treat you, take back your word, or -*

KING. *wish, my daughter?*

PRIN. *- dain for him who fails some slight - er*

KING.

Allegretto. (♩ quasi = ♩)

PRIN. *pen-al-ty.* (*pomposo*)

KING. *We are glad to hear you pleading so good a*

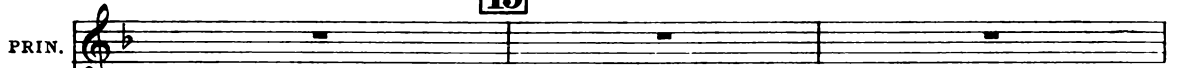
Allegretto. (♩ quasi = ♩)

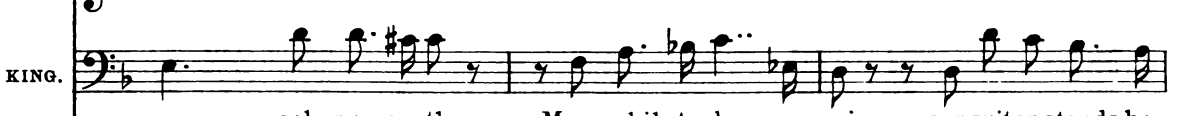
PRIN. 

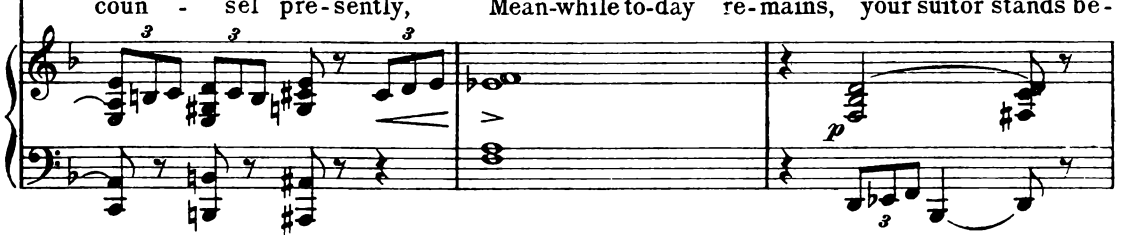
KING.  cause- We will con - sid - er- We will take



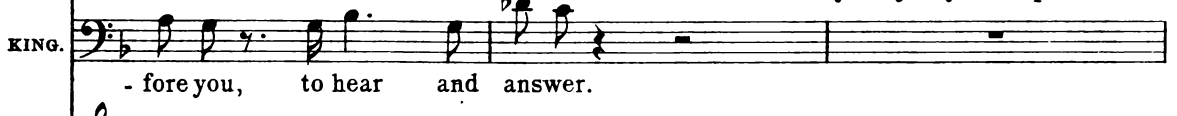
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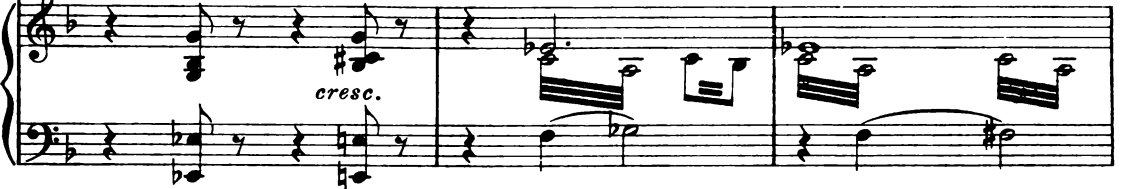
PRIN. 

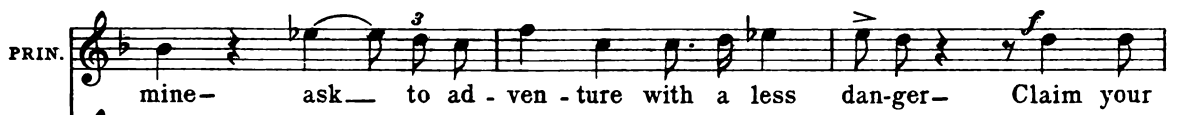
KING.  coun - sel pre - sently, Mean-while to-day re - mains, your suitor stands be-

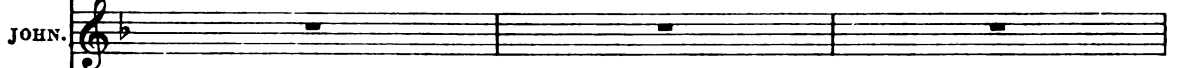



PRIN.  *Agitato. (to John) cresc.* Oh Sir! will not you join your request to

KING.  - fore you, to hear and answer.



PRIN.  mine- ask- to ad - ven - ture with a less dan-ger- Claim your

JOHN. 



PRIN. right!

JOHN. Ah! la-dy,

16

JOHN. What is my right? I know, by lov - ers' law

JOHN. fail - - ure is always death. You are my

cresc.

cresc. *mf*

JOHN. dan-ger- I claim — to dare my dan - - ger, not to

ad lib.

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. *f* How then if I will not ask it?

SOP. rid-dle! *piu f* The

ALTO. rid-dle! *piu f* The riddle! the

TEN. rid-dle! *piu f* The riddle! the riddle! the

BASS. rid-dle! *piu f* The riddle! the riddle! the riddle! the

Con spirito.

JOHN. *f* Then you wrong me. *cresc.* 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.

18

PRINCESS.

Now I am most un -

PRIN. -hap-py- Now I come to the cross-part-ing of two hate-ful

The first system of music consists of a vocal line (PRIN.) and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "-hap-py-". The piano accompaniment features a complex texture with multiple voices in both hands, including some triplets and sustained chords.

PRIN. ways:- Hate-ful it is that I should lose my freedom-

The second system continues the vocal line with the lyrics "ways:- Hate-ful it is that I should lose my freedom-". The piano accompaniment continues with similar complex textures, including sustained chords and moving lines.

PRIN. *Adagio.* *(See shoulders.) (To John, earnestly.)*
That he ___ should lose his life! O you, my lov-er,

The third system is marked *Adagio.* and includes performance directions *(See shoulders.)* and *(To John, earnestly.)*. The vocal line has the lyrics "That he ___ should lose his life! O you, my lov-er,". The piano accompaniment includes dynamic markings *ppp* and *pp*.

PRIN. You with clear eyes and un-di-vi-ded will, Can you not save me?

The fourth system continues the vocal line with the lyrics "You with clear eyes and un-di-vi-ded will, Can you not save me?". The piano accompaniment features a mix of sustained chords and moving lines.

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.)

PRIN. -right, Tell — me my thought! Your se-cret thought is

JOHN.

lunga

pp

JOHN. puts his hand to the cloak, takes out the head, and throws it on the steps at the Princess' feet.)

dead, it died last night. Bid it fare - well!

Allegro moderato.

(The Princess comes slowly down, looking at the head with horror.)

SOP. Ah!

ALTO. Ah!

TEN. Ah!

BASS. Ah!

(They all talk loudly together, gradually getting softer.)

PRIN. *mf* O mon - strous! hor - - ri - ble!

PRIN. *p* Co - ver my eyes!

She falls into John's arms.

p cresc. molto

KING. *p* Thank heav'n! The

T.C.

f

col. *2^{do}*

KING. man has come!

T.C. *f* The man has

f

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!*

SOP. *ff* (1st girl col. Sop. I.)
The man has come that

ALTO. *ff*
The man has come! The man has come that

TEN. *ff*
come! The man has come that

BASS. *ff*
come! The man has come that

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

Allegro moderato.

SOP. And that's the end of the sto - ry!

ALTO. And that's the end of the sto - ry!
(disappointed.)

TEN. (disappointed.) And

BASS. (disappointed.) And

SOP. A wed-ding! A wed-ding! A

ALTO. A wed-ding! A wed-ding! A

TEN. that's the end of the sto - ry! A wed-ding! a wed-ding!

BASS. that's the end of the sto - ry! A wed-ding! a wed-ding!

22

SOP. wed-ding! Hur-rah! Hur - rah!

ALTO. wed-ding! Hur-rah! Hur - rah!

TEN. Hur-rah! Hur-rah! Hur-rah!

BASS. Hur-rah! Hur-rah! Hur-rah!

SOP. _____

ALTO. _____

TEN. _____

BASS. _____

(The skeletons fall with a rattling noise.)

mf 3

Look at the

SOP. _____

ALTO. _____

TEN. _____

BASS. _____

mf 3 Look at the bones!

Look at the bones!

f 3 Look at the bones!

A number of gaily dressed young men come running from the garden (L) and dance with the chorus.

crese.

SOP. _____

ALTO. _____

TEN. _____

BASS. _____

f Bones!

SOP. *f* Bones! Bones, bones, bones,

ALTO. Bones, bones, bones,

TEN.

BASS.

SOP. Look at themdanc - ing there, Now they are jol - ly young gen - tle - men

ALTO. Look at themdanc - ing there, Now they are jol - ly young gen - tle - men

TEN.

BASS.

SOP. *f* Once they were skel - e - tons bare. Bones, bones, bones. Look at themdanc - ing there.

ALTO. Once they were skel - e - tons bare. Bones, bones, bones. Look at themdanc - ing there.

TEN. Bones, bones, bones. Look at themdanc - ing there.

BASS. Bones, bones, bones. Look at themdanc - ing there.

SOP. Now they are jol - ly young gen - tle - men,

ALTO. Now they are jol - ly young gen - tle - men,

TEN. Now they are jol - ly young gen - tle - men,

BASS. Now they are jol - ly young gen - tle - men,

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

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

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

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

SOP. skel - e - tons, skel - e - tons, skel - e - tons, skel - e - tons

ALTO. skel - e - tons, skel - e - tons, skel - e - tons, skel - e - tons

TEN. skel - e - tons, skel - e - tons, skel - e - tons, skel - e - tons

BASS. 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.

RASS. bare.

24

HERALD. *f* *b.* (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. A wedding! Hur-rah! Hur-

ALTO. Hurrah! Hur-rah! Hur-

TEN. A wedding! Hurrah! Hur-rah! Hur-

BASS. Hurrah! Hur-rah! Hur-

Allegro moderato.

cresc.

6

(The crowd pass slowly into the Castle past John and the Princess.)

SOP. -rah!

ALTO. -rah!

TEN. -rah!

BASS. -rah!

mp

stacc

Glockenspiel.

25

Musical notation for measures 1-3 of piece 25. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The top staff features a Glockenspiel melody with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line with eighth notes in the left hand. A *cresc.* marking is present above the right hand in the third measure.

Musical notation for measures 4-6 of piece 25. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A *mf* marking is placed above the right hand in the fourth measure.

Musical notation for measures 7-9 of piece 25. The piano accompaniment continues with eighth-note patterns in both hands.

Musical notation for measures 10-12 of piece 25. The piano accompaniment continues with eighth-note patterns in both hands. A *cresc.* marking is placed above the right hand in the tenth measure.

26

Musical notation for measures 13-15 of piece 25. The piano accompaniment continues with eighth-note patterns in both hands. A *stacc.* marking is placed above the right hand in the thirteenth measure, and a *f* marking is placed above the right hand in the fourteenth measure. A *col Ped.* marking is placed below the left hand in the fourteenth measure.

Musical notation for measures 16-18 of piece 25. The piano accompaniment continues with eighth-note patterns in both hands. A *dim.* marking is placed above the right hand in the sixteenth measure.

p *pp*

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

rall.

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

Oh

rall.

Piu lento.

SOP. _____

ALTO. _____

TEN. where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

BASS. where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

Piu 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. *JOHN.* Oh come! This feast, This

SOP. Johnny!

ALTO. Johnny!

TEN. Johnny! Johnny!

BASS. Johnny! Johnny!

28 *Più mosso.*

JOHN. *mf*
 pal-ace, All this king-dom is yours no less than mine.

JOHN. *Adagio. (♩ = ♩) con molto espressione*
 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. *p*
 I can-not come!

JOHN. *can-not?*

T. C. *I must leave you!*

colla parte *p*

This block contains the first system of music. It features three staves: a vocal line for John, a vocal line for T.C., and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The piano part includes dynamic markings *colla parte* and *p*.

Poco piu mosso. Tempo del Atto I.

PRINCESS. (*clinging to John.*)

PRIN. *pp* *Oh his voice is strange — with hid-den mean-ing!*

T. C.

This block contains the second system of music. It features three staves: a vocal line for the Princess, a vocal line for T.C., and a piano accompaniment. The key signature remains three flats. The piano part features a rhythmic accompaniment with chords and eighth notes.

29

PRIN.

T. C. *Whence I came Thith-er I must re - turn.*

29

This block contains the third system of music, starting at measure 29. It features three staves: a vocal line for the Princess, a vocal line for T.C., and a piano accompaniment. The piano part continues with a rhythmic accompaniment.

JOHN.

Re-turn? Oh! whith-er?

The first system of music consists of three staves. The top staff is a vocal line for John, with lyrics "Re-turn?" and "Oh! whith-er?". The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines.

(The T. C. looks lovingly

The second system of music consists of three staves. The top two staves are empty. The bottom staff is a piano accompaniment with a treble and bass clef, showing a melodic line with a slur and a bass line with chords.

30
at them, turns away and goes slowly through the gate into the distance. The stage darkens somewhat,

30

pp *p*

The third system of music consists of three staves. The top two staves are empty. The bottom staff is a piano accompaniment with a treble and bass clef, showing a melodic line with a slur and a bass line with chords. Dynamic markings *pp* and *p* are present.

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

First system of musical notation, featuring treble and bass staves. The music includes chords and melodic lines. Performance markings include *poco*, *a poco*, and *dim.*

Second system of musical notation. Includes the instruction *lying on it.)* above the treble staff and *pp* below the bass staff. A tempo change is indicated by a double bar line and a new note value.

Third system of musical notation, continuing the piano accompaniment with intricate textures in both hands.

Fourth system of musical notation, starting with a boxed measure number **31**. The music features a mix of rhythmic patterns and sustained chords.

Fifth system of musical notation. Includes the instruction *(un poco più lento che)* above the treble staff and *Distant Bells* above the bass staff. The music is characterized by long, sustained notes and a slower tempo.

Sixth system of musical notation, concluding the page with a *pp* marking and a final cadence.

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