

# FAIRYLAND

*An Opera in Three Acts*

THE BOOK BY  
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THE MUSIC BY  
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## ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain,

who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

## THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.



# Fairyland

## ACT I

### The Abbey

### Overture

Brian Hooker

Horatio Parker. Op. 77

Allegro moderato (♩ = 116)

Piano

*f* *ff* *mf*

*poco agitato*

*cresc.* *f*

*ff* *dim.* *f*

1

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First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes complex chordal textures and melodic lines with various articulations.

Second system of musical notation, continuing the piece. It features intricate chordal patterns and melodic passages in both hands.

Third system of musical notation, showing further development of the musical themes with complex harmonic structures.

Fourth system of musical notation, marked with a '2' in a box at the beginning. It includes dynamic markings such as *sfz* (sforzando) and *p* (piano).

Fifth system of musical notation, featuring dynamic markings *sf* (sforzando) and *p* (piano). The music is characterized by dense chordal textures.

Sixth system of musical notation, concluding the page with complex chordal and melodic passages.



3  
*mf*

*cresc.*  
*f*

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

Meno mosso  
*p espress.*

*p*

4

*pp* Solo Violin

Andantino (♩. = 63)

*rit.* *pp* *a tempo*

5

First system of a musical score, consisting of two staves. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures and melodic lines in both hands.

Second system of the musical score, continuing the two-staff arrangement with intricate harmonic and melodic development.

Third system of the musical score. It includes a tempo marking of  $6(\text{♩} = 80)$  and the instruction *cantando*. The system shows a change in the bass line's rhythmic pattern.

Fourth system of the musical score, featuring a variety of time signatures including 12/8, 6/8, 2/4, and 4/4. The music continues with complex textures.

Fifth system of the musical score, including the instruction *cresc. molto*. The system shows a transition in the bass line's rhythm and dynamics.

Sixth system of the musical score, starting with the instruction *ff poco mosso*. The system features sustained chords and melodic fragments.

First system of musical notation. 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 two sharps (F# and C#). The music features complex chordal textures and melodic lines. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). There are also some slurs and accents.

Second system of musical notation. It continues the grand staff from the first system. The tempo marking *agitato* (agitated) is present. The music is characterized by rapid, flowing passages in both hands.

Third system of musical notation. It continues the grand staff. The dynamic marking *ff* is present. The music features dense chordal textures and intricate melodic patterns.

Fourth system of musical notation. It continues the grand staff. A circled number '7' is placed above the treble staff. The dynamic marking *fff* (fortississimo) is present. The music is highly expressive and technically demanding.

Fifth system of musical notation. It continues the grand staff. The music features complex rhythmic patterns and dynamic contrasts. There are some slurs and accents.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The music includes complex rhythmic patterns, including triplets and sixteenth notes, with various articulations and dynamics.

Second system of musical notation, continuing the grand staff. The time signature changes to 4/4. The music features a prominent *ff* (fortissimo) dynamic marking and includes slurs and accents.

Third system of musical notation, continuing the grand staff. The music features intricate melodic lines in the treble clef and a steady accompaniment in the bass clef, with various articulations.

Fourth system of musical notation, continuing the grand staff. It includes dynamic markings such as *ff*, *mf*, *f dim.*, *p*, and *pp*. The system is annotated with "Curtain" and "Empty stage. A triangular *marcato* Cl." and includes trill markings (*8 tr*).

valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm

Fifth system of musical notation, continuing the grand staff. It includes dynamic markings such as *p*, *pp*, and *ppp*. The system is annotated with "espr." and "ob." and includes slurs and accents.

Chorus of Peasants (off stage)

8 Lo stesso tempo

SOPRANO

ALTO

TENOR

BASS

*p*

In low - ly and rude land Our

*p*

In low - ly and rude land Our

*p*

In low - ly and rude land Our

*p*

In low - ly and rude land Our

Lo stesso tempo (♩ = 100)

*p*

*ppp*

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low

folk are fain to dwell, By corn - land and wood - land Or fal - low

*dim.*

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

The Old Man

O. M.

Musical notation for the O. M. part of 'The Old Man', featuring a treble clef and a key signature of one flat. The melody begins with a whole rest followed by a series of eighth and quarter notes.

The Forester

I am not so swift as once I was.

F.

Musical notation for the F. part of 'The Old Man', featuring a bass clef and a key signature of one flat. It includes a triplet of eighth notes.

Stir thyself, Gaf-fer.

The rest are home by

Musical notation for the first vocal part of 'The Forester', featuring a treble clef and a key signature of one flat. The lyrics 'fair land, a good land, Whose peo-ple love her' are written below the staff.

Musical notation for the second vocal part of 'The Forester', featuring a treble clef and a key signature of one flat. The lyrics 'fair land, a good land, Whose peo-ple love her' are written below the staff.

Musical notation for the third vocal part of 'The Forester', featuring a treble clef and a key signature of one flat. The lyrics 'fair land, a good land, Whose peo-ple love her' are written below the staff.

Musical notation for the fourth vocal part of 'The Forester', featuring a bass clef and a key signature of one flat. The lyrics 'fair land, a good land, Whose peo-ple love her' are written below the staff.

Piano accompaniment for 'The Forester', featuring a grand staff with treble and bass clefs and a key signature of one flat. A piano (*p*) dynamic marking is present.

O. M.

Musical notation for the O. M. part of the second system, featuring a treble clef and a key signature of one flat. It consists of whole rests.

F.

Musical notation for the F. part of the second system, featuring a bass clef and a key signature of one flat. The lyrics 'now. Hark to them! Art thou grown too old to' are written below the staff.

Musical notation for the first vocal part of the second system, featuring a treble clef and a key signature of one flat. The lyrics 'well.' are written below the staff.

Musical notation for the second vocal part of the second system, featuring a treble clef and a key signature of one flat. The lyrics 'well.' are written below the staff.

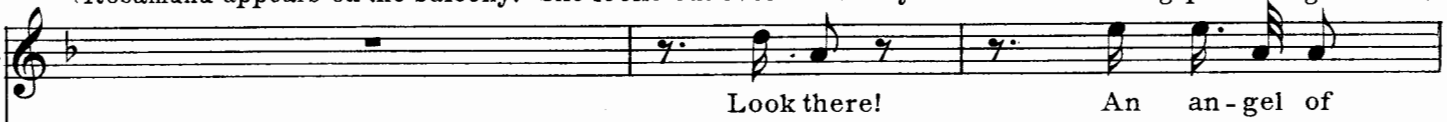
Musical notation for the third vocal part of the second system, featuring a treble clef and a key signature of one flat. The lyrics 'well.' are written below the staff.

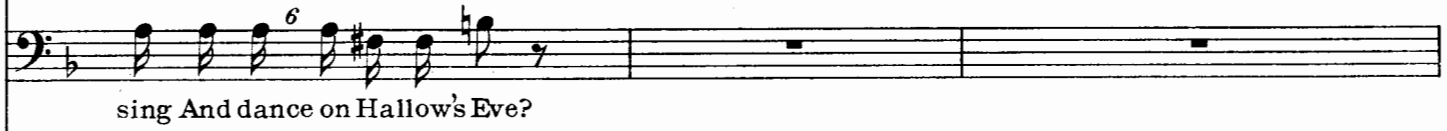
Musical notation for the fourth vocal part of the second system, featuring a bass clef and a key signature of one flat. The lyrics 'well.' are written below the staff.

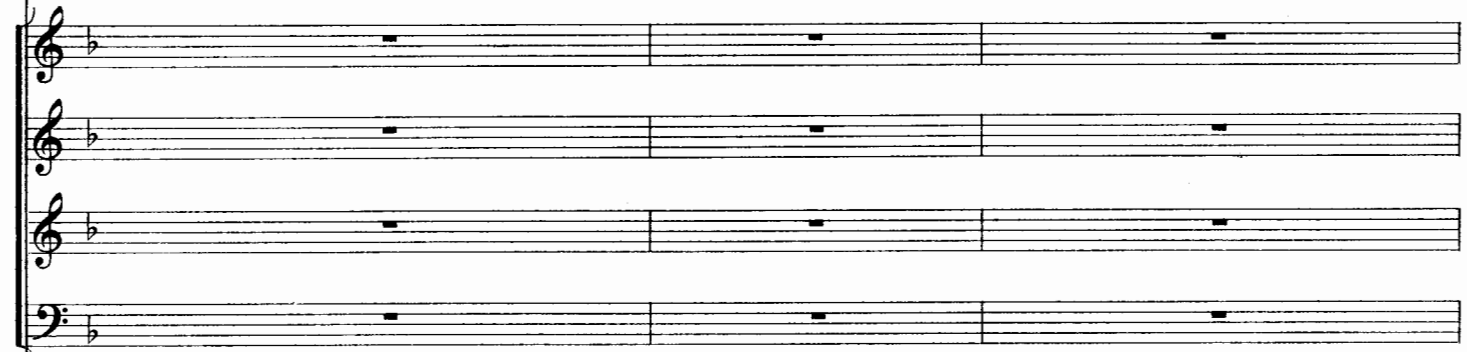
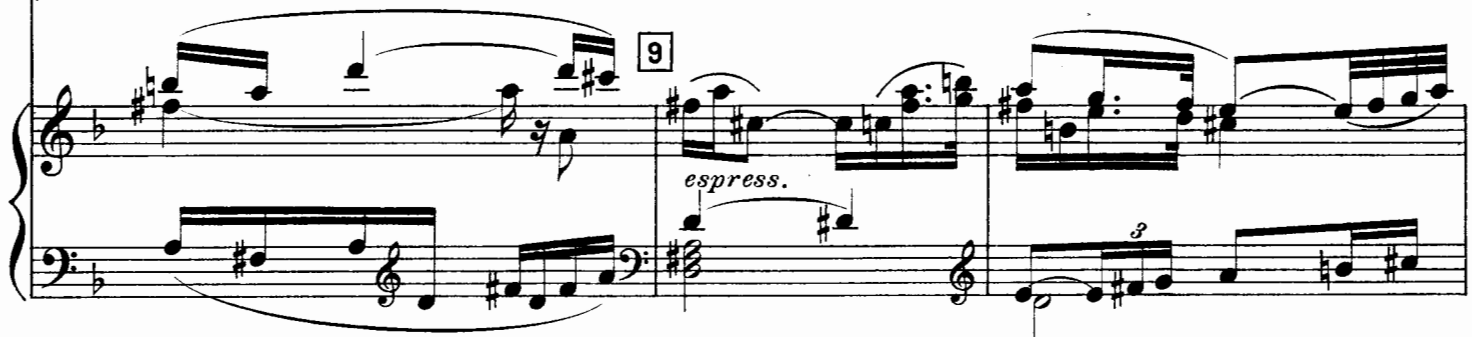
Musical notation for the fifth vocal part of the second system, featuring a bass clef and a key signature of one flat. The lyrics 'well.' are written below the staff.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs and a key signature of one flat. A key signature change to two sharps is indicated.

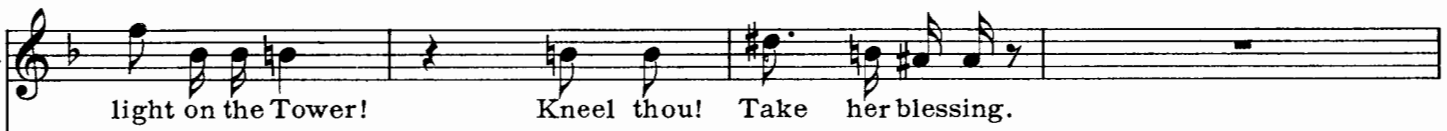
(Rosamund appears on the balcony. She looks out over the valley and listens. Passing peasants greet her)

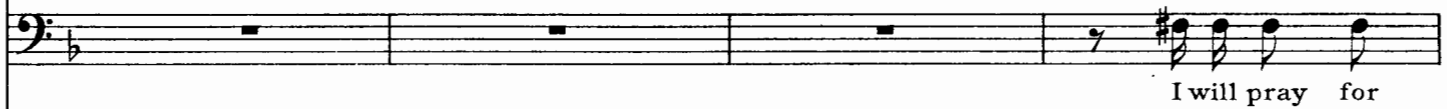
O. M.  Look there! An an-gel of

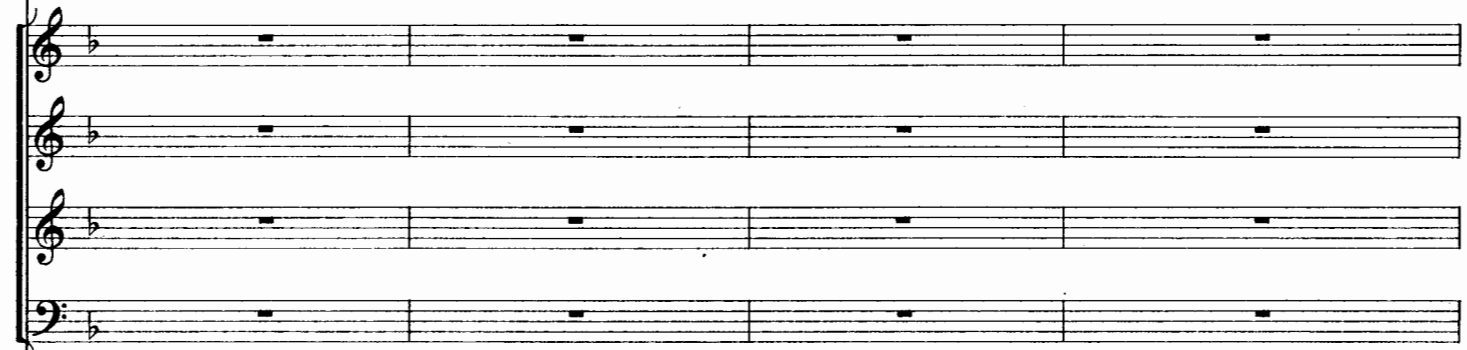
F.  sing And dance on Hallow's Eve?

*espress.*

O. M.  light on the Tower! Kneel thou! Take her blessing.

F.  I will pray for






O.M.

F.

her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O

*più f* By sun - - beam and

*più f* By sun - - beam and

*più f* By sun - - beam and

*più f* By sun - - beam and

By sun - - beam and

Detailed description: This system contains the first vocal entry. The O.M. part has a whole rest. The F. part begins with a melodic line. Below it are four vocal staves, each with a vocal line and the lyrics 'By sun - - beam and'. The piano accompaniment consists of a grand staff with a treble and bass clef, featuring a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

O.M.

F.

Saints of the blessed Aabey, pray for me, And bring a bless-ing on my soul.

Lord!

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

Detailed description: This system contains the second vocal entry. The O.M. part has a whole rest. The F. part begins with a melodic line. Below it are four vocal staves, each with a vocal line and the lyrics 'shad - ow Her trea - sur-y shall shine With gold of the'. The piano accompaniment consists of a grand staff with a treble and bass clef, featuring a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The system concludes with a fermata over the final notes.

(Third Peasant enters and listens)

O.M.  No need to spoil - a man's prayers.

F.  Ay, old ho-li-ness, We must be

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -



F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve



*poco f*

Third Peasant *p*

3. P. Look at the sun! Is this an-y sea - son for prayers? We shall be

F. souls.

and Cre - - do And kneel a - round her *dimin.*

and Cre - - do And kneel a - round her *dimin.*

and Cre - - do And kneel a - round her *dimin.*

and Cre - - do And kneel a - round her *dimin.*

*dimin.*

3. P. tak-en by the elves if we de - lay much longer. 10

F. Let us go!

shrine. *p*

shrine. *p*

shrine. *p*

shrine. *p*

shrine. *p*

*p* *pp*

10

musical score for the first system, featuring piano accompaniment with triplets and dynamic markings.

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

musical score for the second system, including piano accompaniment and dynamic markings like *ff* and *fff*.

who is not visible to the audience)

musical score for the third system, featuring piano accompaniment with dynamic markings like *poco più mosso* and *fff*.

musical score for the fourth system, including piano accompaniment and dynamic markings like *p*.

musical score for the fifth system, featuring piano accompaniment with dynamic markings like *dim.* and *pp*.

11 Chorus of Men

TENORS *p*  
 Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

BASSES *p*  
 Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

(♩ = 96)

*p* Bell of the Abbey

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

*pp*

(Rosamund disappears within the Abbey)

gain!

gain!

*pp*

*pp*

Ob.

Bells (Tubes)

12

(Robin enters after two or three peasants. They kneel, then rise and proceed)

Tubes

Organ *f*

Ped.

Abbey Bell

*poco rit.*

*f*

*poco rit.*

Robin (going)

Allegretto (♩=100)

(Corvain enters, across the bridge)

13

Rn. So we who bear her bur - den -

C. Corvain *f* Hold you there!

*p* *f* *poco agitato*

(bowing to Corvain)

Rn. Gramer-cy for thy  
Fel-low!

C. Fel-low!

11

*sfz*

*accel.*

Rn. fel-lowship, Good master! See how fast my honors fall: Poor

*mf*

*a tempo*

*accel.*

(♩ = 120)

Rn. Ro-bin is become the mate of lords, And fel-low to the brother of the

*p*

Rn. King! Corvain

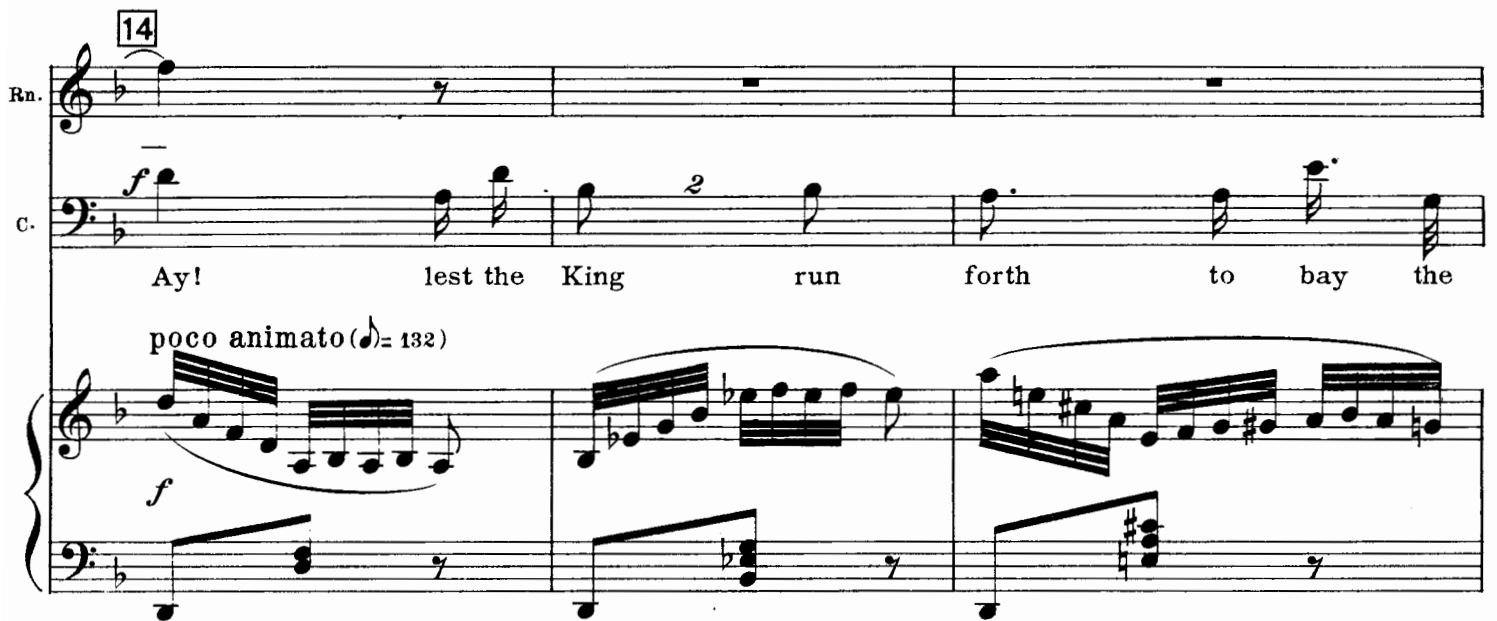
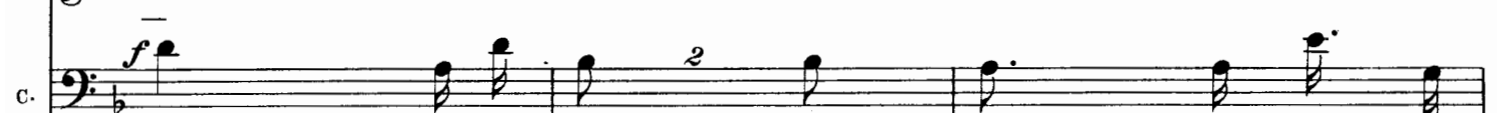
C. Be done, dog! Tell me, which way went the

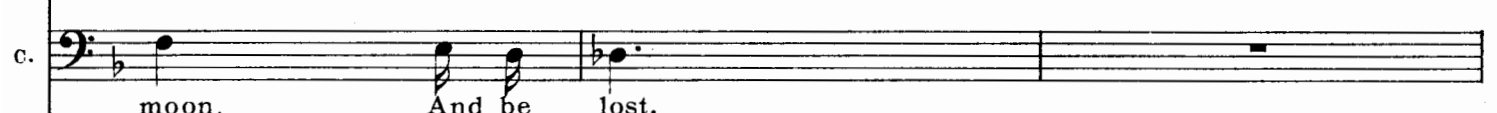
*f agitato*

*sfz p*

*sfz p*

Rn.  Shall a dog look what way a king should go?—  
C.  King?  
*sfz*

Rn.  14  
C.  *f* Ay! lest the King run forth to bay the  
*poco animato* (♩ = 132)  
*f*

Rn.  Sir,  
C.  moon, And be lost.  
*legg.*



Rn. which king?

C. My broth - er, oaf! Are there so

(seated on the edge of the gulf)

Rn. The good

C. man - y?

*dim.*

and counting on his fingers)

Rn. sis - - ters here, They say we have a King in heav'n.

*p*

Rn. The folk In the vil-lage yonder, they tell wonders too;

Rn. They say there is a king in Fair - y - land. —

*pp* *delicatiss. e tenuto*

Rn. Now of these three to lose one —

*p*

C. Corvain. An - swer me! Saw ye the King in the

*sfz p* *cresc.*

C. (angry) for - est?

*f*

Rn. Robin Sir, I have seen No man to - day more like a king than thee. —

*p* *Meno mosso*

16

Rn.

C. (Corvain moves angrily)

More like!

*leggiero scherzando*

*p*

(♩) = 132

*f strepitoso*

C. (Robin dodges)

What now? Come hither.

(Robin nods)

Ob.

*p poco rit.*

Rn. (nod) Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

*pp*

Rn. gulf between us.

*p*


(Robin picks up a pebble and tosses it into the gulf. The pebble drops)


Corvain

17 *more quietly*  
*più mosso*

c. 

Ob. 

c. 



Rn. 

c. 

*Più mosso*  


Rn. 



Rn. *us;* dry women, lone-ly men, And such-like. But a

Bssn.

[18] (♩ = 120)

Rn. king! Why, look ye now,

*f* *dim.* *p*

*sfz*

(♩ = 132)

Rn. 'Tis a-gainst na-ture! If we tell that tale, Men will but say that we have

*mysteriously pp* *poco rit.*

*p*

(♩ = 96)

Rn. murdered him For the sake of his crown.

C. *Corvain* *f* Dost thou say so, Vil-lain?

*Agitato*

*pp* *pp* *f*

**Robin**

Rn. The saints for - - bid! I on-ly say We dare not lose him.

*p tranquillo*

**Corvain**

19 *agitato*

C. Fel-low, must I be My brother's keep-er?

*f agitato*

*solenne p*

**Robin** *commodo*

Rn. Brother to a crown, And fel-low to a

*Allegretto* (♩ = 120)

*p*

(Robin makes two gestures of decapitation)

Rn. clown - Ay, noble Sir, Or -

*f*

*Bssn.*

*Cl.*

*ff*

20

Mosso (♩ = 63)

(Robin has an inspiration)

Rn. *A - ha! See now:-*

*sfzpp subito* *pp*

Rn. *This is Hal-lows' Eve, No night for prince or*

Rn. *Tempo di Valse*  
*pil - - grim wan - - d'ring, For*

*rit.* *a tempo p*

Rn. *who - so seeks the Ho - ly Land to - night*

21

Rn. May chance on Fair-y-land a - thwart his way.

*poco ten.* *pp* *ten.* *pp*

Rn. Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

(♩ = 138)

Rn. gob - lins have him, or the gnomes Took him

Rn. to be their king,

*poco f*



22

Rn. or he hath seen A Sing - ing Wo - man in the

*pp*

Rn. wood, and gone To slumber at her side for seven

*s*

Rn. years, And wake a mad - - man. —

23

Rn. *f* There now — is a tale *poco rit.* Folk will be - lieve! *a tempo*

Rn. Say I well?

Rn. Say I well? *Corvain f* Thy long tongue One day will

c. *f*

c. crop thy long ears. E- nough! Go, Rouse the village!

**24** poco animato Robin

Rn. On this night?

Rn. Ho - ly Saints! Hal - lows' Eve?

Rn. Nev-er a soul stirs from his door -

*poco animato*

**25**

Rn. There be too many a-broad who have no souls:

(Bell)

Rn. *ff* (Robin hears the nuns)  
Not for twenty kings!\_

C.

Chorus of Nuns (off stage)

*f*  
In sem - - pi - - ter - - na

The Abbey Bell

*ff*

Rn. (Robin goes)  
Marry, here be more Seekers af-ter lost crowns!

C. *f* Corvain  
Wait, thou!

sae - - cu - - la.

*p*

*dimin.* *p*

One Voice (Soprano, in the Abbey)

v. A - - men.

Rn. Not! It is not good to walk too near the throne. Give ye good

*sfzpp* *pp legg.*

v. In sem - pi - ter - na

Rn. e'en, Brother, and keep ye safe From them who walk in

*p*

26 (Robin goes out) *ad lib.*

v. sae-cula. A - ve Vir-go glo - - ri - o - sa!

Rn. dark - ness!

c. Corvain (growling)  
In-solent!

Chorus of Nuns (within)  
A - - men.  
A - - men.

26 (♩ = 92)

## Chorus of Nuns

Moderato

*a tempo**p* SOPRANO I

A - ve Vir - go glo - ri - o -

*p* SOPRANO II

A - ve Vir - go glo - ri - o -

*p* ALTO I

A - ve Vir - go glo - ri - o -

*p* ALTO II

A - ve Vir - go glo - ri - o -

Moderato ( $\text{♩} = 80$ )

Organ

*p a tempo*

Harp (off stage)

## Corvain (turning away down stage)

c.

O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

*mf* Organ

c.

tween me and my will, Whose dreams rise like smoke a-cross my way,  
 Con - so - la -

gra - ti - o - sa Con - - - - so - la - trix - ho - mi - num:  
 gra - ti - o - sa Con - - - - so - la - trix

gra - ti - o - sa Con - so - la - trix, con - so - la - - trix  
 gra - ti - o - sa Con - so - la - trix -

One Voice

v. In sem-pi-ter-na sae-cu-la, —

c. How long? I shall remember!

trix. A - - - men. A -  
 ho - mi - num. A - - - men.  
 ho - mi - num. A - - - men.  
 ho - mi - num. A - - - men.

27

- - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

*pp* A - ve Ma - ter, quae pri - mae - vae. Ma - tris ma - la — pel - lis E - vae

*pp* A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

*pp* A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

27

*pp*

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae. Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -



(The nuns appear at the Abbey door and are issuing forth....)

num!

num!

num!

num!

*pp* Orchestra

*dolce*

.... Myriel is at the head and Rosamund in white at the end of the procession)

*mf* 28

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

*mf*

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

*mf*

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

*mf*

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

*mf* 28

*cresc.*

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

*cresc.*

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

*cresc.*

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur-

*cresc.*

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur-

*cresc.*

*pp*

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

*pp*

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

*pp*

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

*pp*

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

*pp*

(The entire Chorus of nuns has now come forth)

29

Con - - di - tor in gre - mi - o! Re - gis

Con - - di - tor in gre - mi - o! Re - gis

Con - - di - tor in gre - mi - o! Nu -

Con - - di - tor in gre - mi - o! Nu -

29

*f poco più animato*

Rev. \*

nu - trix an - ge - lo - - - - - rum,

nu - trix an - ge - lo - - - - - rum,

- trix Re - gis an - - - ge - lo - - - - - rum,

- trix Re - gis an - - - ge - lo - - - - - rum,

Rev. \*

(The nuns hang garlands upon the shrine)

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*poco rit.* *pp* **30**

te - - ri - um; Va - ni - ta - te Fac de - vo - tam,

*poco rit.*

te - - ri - um; — Fac de - vo - tam,

*poco rit.* *pp*

te - - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

*poco rit.* *pp*

te - - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

**30**

*poco rit.* *pp*

*f*

Et va - len - tis per - fer - ven - tem - Quan -

Et va - len - tis per - fer - ven - tem - Quan -

Et va - len - tis per - fer - ven - tem Fo - - ve de - si - de - ri - - um.

Et va - len - tis per - fer - ven - tem Fo - - ve de - si - de - ri - - um.

*f*

*Ad.* \*

*più animato*

- do tan - dem, quan - do fo - - re, Ut lae - tan - ti cum tre -

*più animato*

- do tan - dem, quan - do fo - - re, Ut lae - tan - ti cum tre -

*f*

Quan - do tan - dem, quan - do fo - - re,

Quan - do tan - dem, quan - do

(♩ = 60)

*più animato*

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo - re Spon-sus mi - hi Pa - ret in - tra —

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? Quo ju-cun-do spes a -

*cresc.*  
Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

*cresc.*  
Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

*cresc.*  
ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

*cresc.*  
ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

*ff* a - - - vit a - ni - - mam. *p* 0

*ff* a - - - vit a - ni - - mam.

*ff* a - - - vit a - ni - - mam.

*ff* a - - - vit a - ni - - mam.

*ff* *p*

(The nuns move back into the Abbey)

(♩ = ♩)

32

*p*  
 a - ma - tor am - plec - ten - de, To - tam me in  
*p*  
 O a - ma - tor am - plec - ten - de, To - tam me in  
*p*  
 O a - ma - tor am - plec - ten - de, To - tam me in  
*p*  
 O a - ma - tor am - plec - ten - de, To - tam me in

32  
 (♩ = 84)

*p*  
 si - nu pren - de, Flo - ris glo - ri - ae os - ten - de  
*p*  
 si - nu pren - de, Flo - ris glo - ri - ae os - ten - de  
*p*  
 si - nu pren - de, Flo - ris glo - ri - ae os - ten - de  
*p*  
 si - nu pren - de, Flo - ris glo - ri - ae os - ten - de



I - ma pe - ne - tra - - li - a.

I - ma pe - ne - tra - - li - a.

I - - ma pe - ne - tra - li - a.

I - - ma pe - ne - tra - li - a.

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and moving lines.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis, -

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

The piano accompaniment consists of two staves. The right hand features a complex melodic line with many sixteenth notes and a triplet. The left hand provides a harmonic accompaniment with chords and moving lines.

mo - do re - i, In - - - - fer ca - ri - ta - tem

mo - do re - i, — In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

*pp*

**33** (Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i; in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

**33** (♩ = ♩)

*p*

**Myriel**

M. Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

*And.*

M. such joys as are not thine. What is thy will? **Corvain**

C. Little e-nough, good

Quae de - spernit a - li - a!

Quae de - spernit a - li - a!

de - spernit a - li - a!

Quae de - spernit a - li - a!

*poco più animato*

**34**

*f* *3*

c. mother. On-ly to seek your saint-ly king, Auburn.

*mf* A - - - men!

*mf* A - - - men!

*mf* A - - - men!

*mf* A - - - men!

**34**

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. A box with the number '34' is at the top left. A dynamic marking 'f' and a triplet '3' are above the first vocal staff. A dynamic marking 'mf' is above each of the four vocal staves. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

(with evil emphasis)

c. If he be long away my will May count for something more. Look to it.

(♩ = 100)

*sfz*

Detailed description: This system contains one vocal staff and a piano accompaniment. The vocal staff is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. A dynamic marking '(with evil emphasis)' is above the vocal staff. A dynamic marking 'sfz' is below the piano accompaniment. A tempo marking '(♩ = 100)' is above the piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

**Myriel**

m. Thou? Sure-ly, then we shall have a king in - deed!

c. Corvain

What,

*mf*

*8*

Detailed description: This system contains two vocal staves and a piano accompaniment. The first vocal staff is in treble clef with lyrics. The second vocal staff is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. A dynamic marking 'mf' is below the piano accompaniment. A triplet '3' is above the first vocal staff. An eighth-note triplet '8' is above the piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

c.  *sfz*

have ye no more news of him than I, His brother? Ye be

c.  **35**

women still - some one In this un-mann'd communion, brides of heav'n,

c.  *p*

Might so far sin as to have heard his voice Sing-ing, and

c.  *p*

caught the gleam — of his red hair A-cross the val-ley?

Myriel

(Myriel turns away contemptuously)

M. I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

Rosamund (advances timidly to Myriel)

Rd. Mother - Myriel

M. Rosamund - thou?

The king - Is he lost?

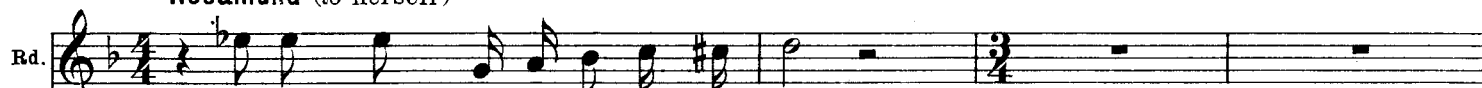
Corvain (roughly) *f*

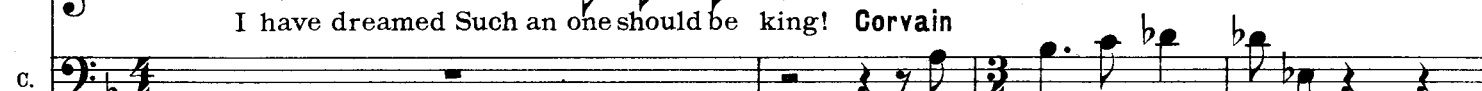
Ay,

C. or gone to kneel by tombs And feast his soul on saints' bones.


C. or gone to kneel by tombs And feast his soul on saints' bones.

## Rosamund (to herself)

Rd.  I have dreamed Such an one should be king! Corvain

C.  In Fair-y-land, maybe.

*ad lib.*  
*p*  
*animato*



## Moderato

C.  Ha! ha! ha! He is half minstrel, half Priest,



## Rosamund (quite unmindful of Corvain's coarseness)

Rd.  I never saw a man so

C.  al-to-gether fool. The rest is man.

(♩ = 66)

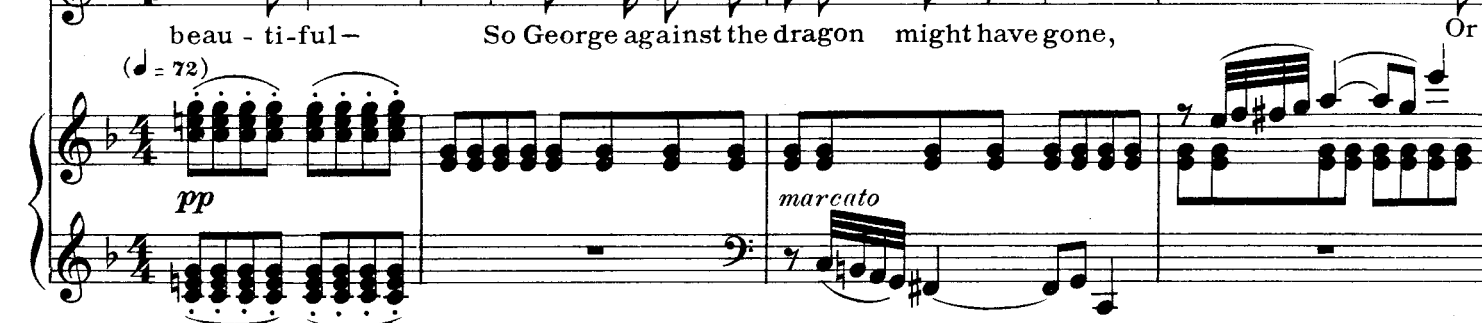
*p*



Rd.  beau-ti-ful- So George against the dragon might have gone, Or

(♩ = 72)

*pp*  
*marcato*



Myriel expresses silent disapproval

38 *poco mosso*

Rd. *mf* Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

*p* (♩ = 88) Ob.

*pp* Cl. *dim.* *pp*

39 Rosamund  
Lo stesso tempo (♩ = ♪)

Rd. *ppp* Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

Rd. world — Where the sun crowned the hills with gold, and all The



Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-weary folk

Rd. re-turn-ing home Blew down—the blos-som-y breeze thro' the

Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

Rd.

## Lo stesso tempo

Rd. I saw one rid - ing on a great red steed.

Rd. Glo - rious in gold - en ar - - - - -

Rd. - - mor, with his

**41** Più lento brow flung up - ward in the sun - beams, and his

Rd. hair ————— Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - - gel, ah! he

Rd. plunged down The mountain, o - ver the riv - er, thro' the vale In - to the

Rd. *for-est!*

*ff con fuoco*

3

C. *Corvain (trying to break into the scene)*  
*coarsely f*

So ho! Stole a-way!

*meno f*

*dim.*

M. *Myriel (quietly, rather meek)* **44** *Moderato*

Child, were thine eyes up-on thy beads, to see So

*p*

Rd. *Rosamund*

Therefore the world seems all

M. *fond-ly? There is a gulf between Thee and the world.*

C. *Corvain*

Bah!

*p*

*animato*

Rd. Won - der - ful as a dream of Fair - y - land. \_\_\_\_\_

C. \_\_\_\_\_

Corvain (derisively)

Fair - y - land!

*p*

M. Myriel

Have a care lest thou raise up The dust of carnal dreams against the light, And

*p*

Rd. \_\_\_\_\_

M. \_\_\_\_\_

Rosamund (with enthusiasm)

I do not love to look up-on the

gazing on bright clouds despise the sun! \_\_\_\_\_

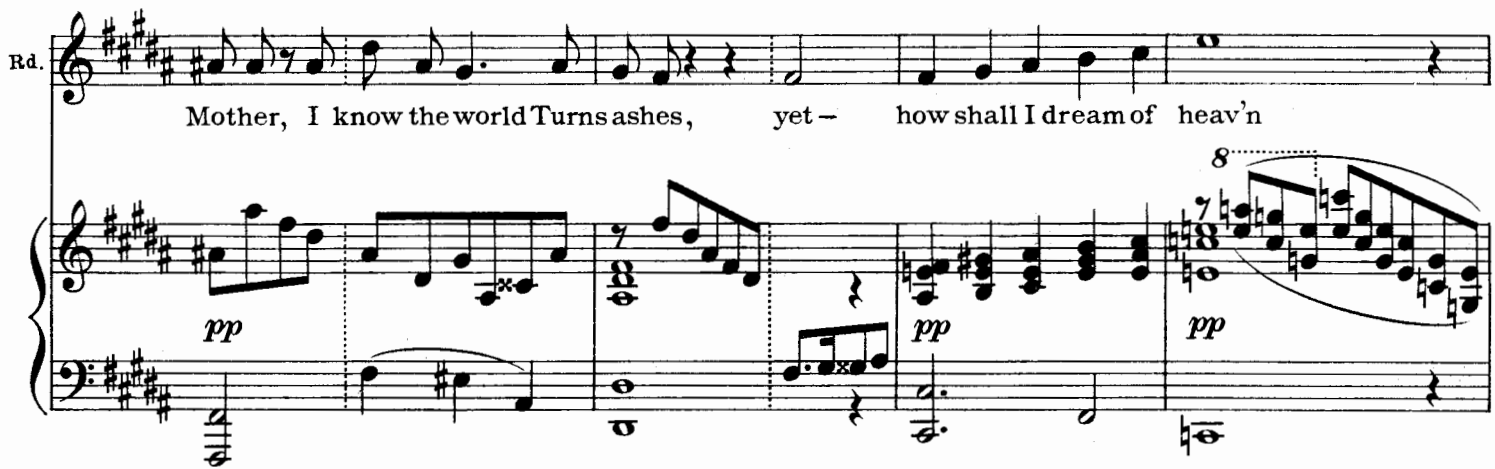
45

(♩ = 96)

*pp*

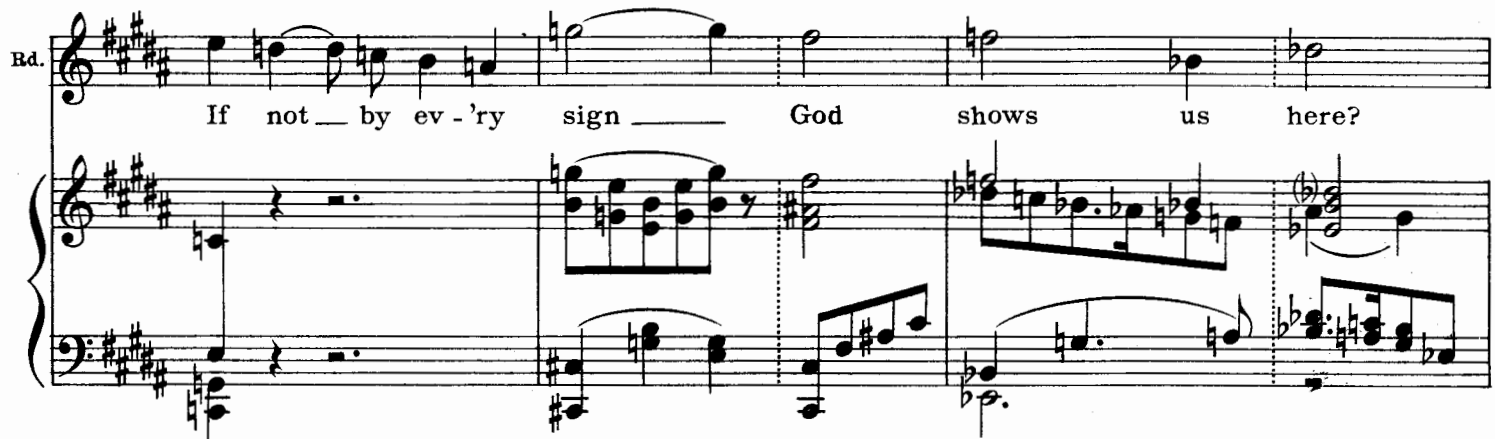
Rd. \_\_\_\_\_

sun— Only by his light to behold all else — And find it fair.

Rd.  Mother, I know the world Turns ashes, yet — how shall I dream of heav'n

*pp* *pp* *pp*

8

Rd.  If not — by ev - 'ry sign — God shows us here?

Rd.  46 The sweet songs and rich blossoms and kind

Rd.  eyes, — The glo - - - ry and the

*f* *f*

47 *pp*

Rd. gladness and the pow'r, Are these e - vil?

*espr.*

*pp*

*pp*

Corvain (maliciously delighted)

Allegro

Answered! Well answered! See The saint

*f* *accel.*

*ff accel.*

48

C. speechless! Pret-ty one, live,

(♩ = 60)

*p*

C. laugh, love To - day. To - mor - row -

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. *Ay, to - morrow! Child, Thou hast thine answer!*

Poco lento

Rosamund

49

Rd. *I have sinned -*

M. *This is he who loves earth!*

M. *Poco lento*

M. *espress.*

M. *49*

Myriel

M. *Go! seek for-give-ness. Pray the white saints wash the pure of earth, and*

Rosamund

*pp ad lib.*

Rd. *Where lies the road To*

M. *show Thy heart the way to heav'n.*

M. *pp*

M. *pp rit.*



*a tempo* **50 Allegro**

Rd. Fair-y-land? Corvain (pointing behind them) *f*

C. Lo, where he

*a tempo* **50 Allegro**

*pp* *f* *i. h.*

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rd. Rosamund *sempre più agitato*

M. Myriel *sempre più agitato*

C. *sempre più agitato*

I pray thee, let me wait to see his face, No - ble and

O-bey! There is a dev-il in thee! What, shall I Be

comes! Arch - an - - gel! Prince of dreams!

*p* *sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an-gel! Prince of dreams! See him!

Con moto moderato

Rd. \_\_\_\_\_ but now! \_\_\_\_\_

M. \_\_\_\_\_ (Myriel forces Rosamund out) (Auburn enters)

stub-born? What, un-will-ing? Go! \_\_\_\_\_

C. \_\_\_\_\_ (calling to Auburn)

Lo, \_\_\_\_\_ where he comes! \_\_\_\_\_ Ha! ha! ha! Late!

Con moto moderato

*ff*

*sfz* *p leggiero*

C. \_\_\_\_\_

too late! Here was a pret-ty la - dy, fain To fol-low thee to Fair - y - land! \_\_\_\_\_

Auburn 51 *ad lib.*

A. \_\_\_\_\_

I love A la - dy in the Ho - ly Land.

C. \_\_\_\_\_

*pp ten.* *teneramente*

(scornfully)  
*a tempo mosso*

C. 
  
Ho - ly Land, Fair - y - land, it is all one.

C. 
  
Mean-while, who shall be king here?

A. *Auburn* *Andante tranquillo*  
  
Is the name Of king so great a mat-ter?

C. *Corvain (to Auburn)* *Allegro* *Con moto moderato* (♩. = 76) (to Myriel)  
  
So they say. How think ye? Did the Lord mis-take, and

C. send The Saint in - to the world be - fore the King? Or

M. Myriel (shocked)  
We have

C. did the wo-men blun - der, and change the babes?

M. heard e-nough blas - phe-my! Auburn

A. Nay, — what harm In a word? We know him well for

A. (He turns to Corvain)  
one whose love Cov-ers her shame with laughter.

(with great dignity)

A. *ad lib.*

Take the crown, In God's name, broth-er; and with all my

*p* Brass *pp* *f*

M. **54** Myriel (interrupting violently) *agitato*

Not so! Hold!\_\_\_\_\_

A. (to Myriel, quietly)

heart Be thou\_ Shall I

*espress.* *f* *agitato* *ff* *p legg.*

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

*pp*

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

*pp* *pp poco ten.*

**Myriel (angrily)**

M. *agitato*  
Dost thou crown a dog with dreams?

A. These are dreams. I out-grow them.

*f*

**55** Moderato

A. *pesante*  
Or an ab-bess? Come, give up Thy toys to thy nurse, child—

C. *Moderato*  
*mf*

M. *agitato*  
*f*  
Nev-er to such a

A. *f* *p*  
Nay, To a broth-er, if he will.

C. thy dry nurse.

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

56 *Più mosso*

M. *broth-er!*

C. *Go and pray, wo - man! Leave men \_\_\_\_\_ To deal with*

*Più mosso*

*f*

Detailed description: This system contains the first two systems of music. The first system has a vocal line (M.) starting with 'broth-er!' and a bass line (C.) with the lyrics 'Go and pray, wo - man! Leave men \_\_\_\_\_ To deal with'. The tempo is 'Più mosso'. The piano accompaniment (piano) is marked 'f' and features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

*accel. poco a poco*

M. *A pic-ture-book of souls; A game of life and*

C. *men. \_\_\_\_\_ Go and pray! Leave men \_\_\_\_\_ to*

*accel. poco a poco*

Detailed description: This system contains the third and fourth systems of music. The vocal line (M.) continues with 'A pic-ture-book of souls; A game of life and'. The bass line (C.) has 'men. \_\_\_\_\_ Go and pray! Leave men \_\_\_\_\_ to'. The tempo is 'accel. poco a poco'. The piano accompaniment continues with similar rhythmic patterns, marked 'accel. poco a poco'.

M. *death; a toy \_\_\_\_\_ where-by,*

C. *deal with men! Here is that Where - fore,*

Detailed description: This system contains the fifth and sixth systems of music. The vocal line (M.) has 'death; a toy \_\_\_\_\_ where-by,'. The bass line (C.) has 'deal with men! Here is that Where - fore,'. The piano accompaniment features more complex harmonic textures, including some chromaticism and a more active bass line.

M. Since the be-gin-ning of the world, strong hell Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

M. heav'n... 57 *Allegro molto*

C. (Myriel and Corvain glower at each other savagely)

Shall I yield This to her?

*Allegro molto*

*ff*

M. Myriel (gesturing toward the shrine) *p* Not to me:

(The tension relaxes)



Molto moderato (♩ = ♩)

(Myriel smiles)

M. to one who was A wo-man, and now reigns throned o-ver all, Moth-er and

M. Maid and Queen.

A. Auburn 58 Let it be so!

A. And o-ver all our land.

A. shall blow the flow'rs Of E - - den!

*cresc.*

Con anima (♩ = 60)

A. Women shall bear, And men la - bor un - gov-erned.

*p*

A. There shall be No law but love, no

*cresc.*

A. crown save on whose brow Burns the Star of the

*p*

*ad lib.* 59 *espress.*

A. Sea, and in her heart The red Rose of the world!

*colla voce* *pp*

Corvain (dryly)

c. *poco pesante*  
 Ay, ay, she died Some years back.

The first system features a vocal line in bass clef with lyrics "Ay, ay, she died Some years back." and a piano accompaniment in treble and bass clefs. The tempo is marked "Allegro molto moderato" and the mood is "poco pesante". The key signature has one sharp (F#) and the time signature is 12/8.

c. Let be, there are crowns in

The second system continues the vocal line with lyrics "Let be, there are crowns in" and the piano accompaniment. The tempo and mood remain consistent with the first system.

c. heav'n Al - read - y. Al - so there are

The third system continues the vocal line with lyrics "heav'n Al - read - y. Al - so there are" and the piano accompaniment. The tempo and mood remain consistent.

c. *poco a poco più mosso*  
 maids a - live That may be

The fourth system continues the vocal line with lyrics "maids a - live That may be" and the piano accompaniment. The tempo is marked "poco a poco più mosso".

c. *poco a poco più mosso*  
 moth-ers. In the dev - il's name,

The fifth system concludes the vocal line with lyrics "moth-ers. In the dev - il's name," and the piano accompaniment. The tempo is marked "poco a poco più mosso".



C. *gob - lins!*

*sfz* *sfz* *sfz*

C. *(dangerously quiet)* *(♩ = 100)*

Fool, I would give life for this, Ay,— or

*sfz* *p* *poco sfz* *f*

M. **62** Myriel

A. Auburn *ff* Be thou ware—

C. Cor - vain! take life. Be - ware!

**62** *fff*

M.  Of fire from heav'n! A -

*ff*

M.  void! We have en-dured O-ver-long. Be-

63 M.  gone from us, ere that Pow'r Whose word I bear re -

M.  move thee from His sight For ev-er! Give back! (Corvain retreats)

*ff*

across the bridge) 64

M.   
 Hith-er! Thy sword, my son, Thy

A. **Auburn**   
 Let thy foes all per - ish! all per - ish!

M.   
 sword! Break down the bridge! <sup>(Blow)</sup>   
 (Auburn strikes the bridge with his sword)

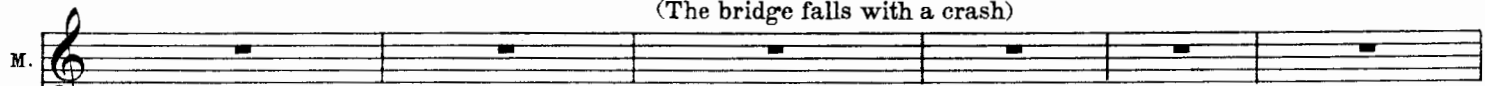
A.   
 Cor - vain! Per - ish!

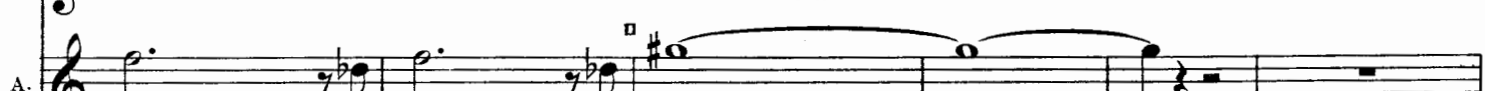
M.   
 Break the bridge down!


A.   
 Per - ish! Per - ish! Cor-


**Cymbals**   
 *molto pesante*

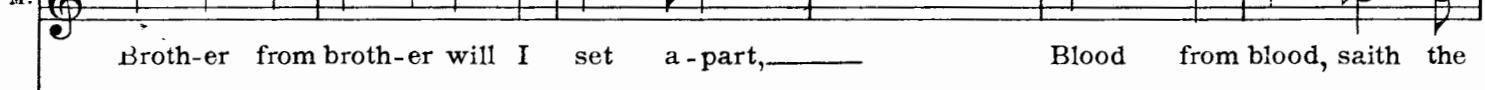
(The bridge falls with a crash)

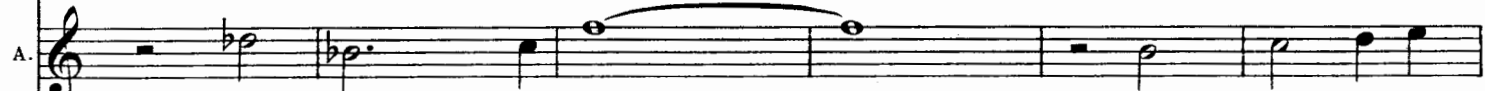
M. 

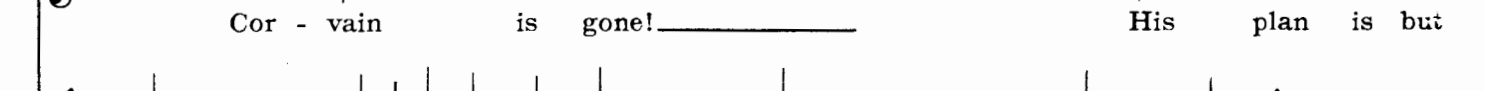
A. 


vain, Cor-vain is foiled! 

65 

Broth-er from broth-er will I set a-part, \_\_\_\_\_ Blood from blood, saith the 

A. 

Cor - vain is gone! \_\_\_\_\_ His plan is but 



M. 

Lord! \_\_\_\_\_ 

A. 

vain! \_\_\_\_\_ 





66 Presto

First system of musical notation for measures 66-67. The treble clef staff contains a rapid, ascending and then descending melodic line with many accidentals. The bass clef staff contains a simple accompaniment of quarter notes.

Second system of musical notation for measures 66-67. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff continues the accompaniment. A *dim.* marking is present in the final measure of this system.

First system of musical notation for measures 67-68. Measure 67 is marked with a box containing the number 67. The treble clef staff has a melodic line with a *p* dynamic marking. The bass clef staff has a rhythmic accompaniment with slurs.

Second system of musical notation for measures 67-68. The treble clef staff continues the melodic line with a *dim.* marking. The bass clef staff continues the accompaniment with slurs.

Third system of musical notation for measures 67-68. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment with a *pp* dynamic marking.

Fourth system of musical notation for measures 67-68. The treble clef staff continues the accompaniment with slurs. The bass clef staff continues the accompaniment with slurs.

(Auburn kneels and offers the crown to Myriel)

Moderato

Single voice (within)

V. In sem - pi - ter - na sae - cu - la.

M. Myriel

A. Auburn Not to me; to Her.

Moth - er, now thy bless - ing.

SOPRANO I A - - men.

SOPRANO II A - - men.

ALTO I A - - men.

ALTO II A - - men.

Chorus of Nuns (within)

68 Moderato

*f*

*mf*

*p*

V. A - ve Vir - go glo - - ri - o - sa!

A. Corvain (growling. . . . disappears in the darkness) Mother, far more than mother,

C. Holds the world such an - oth - er John - a - dreams?

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

*pp*

*pp*

A.

Thou whose eyes Out of all a-zure skies — look down on me, Whose  
 quae — pri - - mae - - - - - vae  
 quae pri - - mae - - - - - vae  
 quae pri - - mae - - - - - vae  
 quae pri - - mae - - - - - vae

The first system of music consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir setting, with each staff containing the same lyrics. The piano accompaniment is written for the right and left hands of the piano, providing harmonic support for the vocal lines. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

A.

69 hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by  
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -  
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -  
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -  
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

69

Organ

The second system of music consists of five vocal staves and an organ accompaniment. The vocal staves are arranged in a choir setting, with each staff containing the same lyrics. The organ accompaniment is written for the organ, providing harmonic support for the vocal lines. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The organ part is marked with a box containing the number 69.

A.

Where brooks laugh in the sun, whose robe flows green A-long the  
 la-ta sae-vae Gen-ti nos - - - trae Do-mi-num.  
 la-ta sae-vae Gen-ti nos - trae Do-mi-num.  
 la-ta sae-vae Gen-ti nos - trae Do-mi-num, Do - - mi-num.  
 la-ta sae-vae Gen-ti nos - trae Do-mi-num.

*p* *p*

A.

spring-time Lo, now e-ven I, A prince of dreams, lay my poor glo-ry down,  
 Quan-do tan-dem, quan-do fo-re  
 Quan-do tan-dem, quan-do fo-re  
 Quan-do tan-dem, quan-do fo-re  
 Quan-do tan-dem, quan-do fo-re

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

*pp* *pp* Brass

A. 
  
 —La-dy, be-fore the dark-ness of thy shrine While I go forth to find \_\_\_\_\_ thee, O  
 Ut lae - tan-ti cum tre-mo-re.\_\_\_\_  
 Ut \_\_\_\_\_ lae-tan-ti \_\_\_\_\_ cum tre - mo-re.\_\_\_\_  
 Ut lae - tan-ti cum tre-mo-re.\_\_\_\_  
 Ut lae-tan-ti cum tre-mo-re.\_\_\_\_

A. 
  
 let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the  
 legato  
 pp

A. 
  
 mean - ing of this dream \_\_\_\_\_ Where-in we toss, long-ing;  
 pp

A.

the har-mo-ny Where all earth's dis-so-nan-ces

SOPRANO I *pp*  
Spon - sus mi - hi in de - co - re Pa - ret in - tra

SOPRANO II *pp*  
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO I *pp*  
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO II *pp*  
Spon - sus mi - hi in de - co - re Pa - ret in - tra

Chorus of Nuns

A.

close and cling Sat-is-fied, full of sleep. Rose of the world!

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

72

*pp dolce*

**Animato**

A.  Lift up mine eyes from lov - ing dust,

*sfzp*

A.  And — let Thy glo - ry shine be - fore me as a star

A.  Guid - ing my hap - pi - ness to Beth - - - le - -

*cresc.* *f* *dim.*

**73** **Tempo come sopra**

A.  hem!

*p* *8*

A.  Musical score for the first system, including vocal lines and piano accompaniment. The vocal lines are for Soprano I, Soprano II, Alto I, and Alto II. The piano accompaniment is marked *pp*.

Lift up my heart, Rose of the World, and show Thy wonder opening as a

**SOPRANO I**  
O a - ma - tor am - plec - ten - de, To - tam me in

**SOPRANO II**  
O a - ma - tor am - plec - ten - de, To - tam me in

**ALTO I**  
O a - ma - tor am - plec - ten - de, To - tam me in

**ALTO II**  
O a - ma - tor am - plec - ten - de, To - tam me in

*pp*

A.  Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines are for Soprano I, Soprano II, Alto I, and Alto II. The piano accompaniment is marked *pp*.

rose un-fold-eth Her deep heart under the dawn. O Star of the Sea!

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

*pp*



74 *rit.* Tempo giusto

Rose of the world!

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

74 Tempo giusto (Lightning showing the figures of Auburn)

*pp rit.* *pp* *ff*

and Corvain) (Corvain strikes)

*fff*

*p*

75 Allegretto (♩ = 66)

*p*  
Fairy fires

8

Detailed description: This system contains measures 75 through 78. The music is in 3/8 time with a key signature of three flats. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with sustained chords. A dynamic marking of *p* is present. The phrase 'Fairy fires' is written below the right hand. A first ending bracket labeled '8' spans measures 75 and 76.

shining glowing

8

Detailed description: This system continues measures 75 through 78. The right hand has a more active eighth-note texture. The left hand continues with sustained chords. The dynamic marking *p* is maintained. The phrases 'shining' and 'glowing' are written below the right hand. A second first ending bracket labeled '8' spans measures 77 and 78.

*sfz*

8

Detailed description: This system continues measures 75 through 78. The right hand has a more active eighth-note texture. The left hand continues with sustained chords. The dynamic marking *sfz* is present. A first ending bracket labeled '8' spans measures 77 and 78.

76

8

Detailed description: This system continues measures 75 through 78. The right hand has a more active eighth-note texture. The left hand continues with sustained chords. A first ending bracket labeled '8' spans measures 77 and 78. The measure number '76' is written in a box above the right hand.

*ff* *dim.* *p* *f*

Detailed description: This system continues measures 75 through 78. The right hand has a more active eighth-note texture. The left hand continues with sustained chords. Dynamic markings *ff*, *dim.*, *p*, and *f* are present.

Twinkling of lights *pp* increasing in rapidity

8

Detailed description: This system continues measures 75 through 78. The right hand has a more active eighth-note texture. The left hand continues with sustained chords. The phrases 'Twinkling of lights' and 'increasing in rapidity' are written below the right hand. A dynamic marking of *pp* is present. A first ending bracket labeled '8' spans measures 77 and 78.

(Corvain runs away finally)

77 **TENOR** (off stage)  
*p a tempo*

**Fairies** When the sum - mer day — is done, And the saints in

**BASS** And the saints in

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

set - ting of the sun: \_\_\_\_\_ Wak - en, Lit - tle Folk, a -

set - ting of the sun: \_\_\_\_\_ Wak - en, Lit - tle Folk, a -

8.....

SOPRANO *p* Here \_\_\_\_\_ are

ALTO (off stage) *p* Here \_\_\_\_\_ are

wak - en!

wak - en!

78 fears\_ to be\_ for - sak - en, Trea - sure giv - en, plea - sure

fears\_ to be\_ for - sak - en, Trea - sure giv - en, plea - sure

78

*leggiero*

tak - en; Fol - low, fol - low,

*leggiero*

tak - en; Fol - low, *p leggiero* fol - low,

Fol - low, fol - low,

*p leggiero*

Fol - low, fol - low,

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is marked 'leggiero'. The lyrics are 'tak - en; Fol - low, fol - low,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Fol - - - - - low, fol - low

fol - low, fol - low, fol - low, fol - - - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - - - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - - - - - low,

fol - low, fol - - - - - low,

The second system of the musical score continues the vocal and piano parts. It features a series of repeated 'fol - low' phrases with varying melodic lines and rests. The piano accompaniment continues with its rhythmic pattern. A first ending bracket is present in the piano part, marked with an '8'.

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

*poco f*

79 (During the following the Fairies appear, dancing; at

'Cello

first two with brooms, sweeping away the mist; others with wands, lighting them

gradually, until the stage is quite filled and lighted)

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic. The right hand contains complex chords and melodic lines, while the left hand provides a rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.

Second system of musical notation. It begins with a piano (*p*) dynamic. A box containing the number 80 is located above the right hand. An 8-measure slur is indicated above the right hand, spanning from the beginning of the system to the end of the second measure.

Third system of musical notation. An 8-measure slur is indicated above the right hand, spanning from the beginning of the system to the end of the second measure.

Fourth system of musical notation. An 8-measure slur is indicated above the right hand, spanning from the beginning of the system to the end of the second measure. A triplet of eighth notes is marked with a '3' above it in the right hand.

Fifth system of musical notation. It features multiple triplet markings (marked with '3') in the right hand. An 8-measure slur is indicated above the right hand, spanning from the beginning of the system to the end of the second measure.

(All the Fairies have entered. The Chorus is still invisible)

*p*

When the breez - es breathe in tune, — And the light of

*p*

When the breez - es breathe in tune, — And the light of

*p*

When the breez - es breathe in tune, —

*p*

When the breez - es breathe in tune,

*a tempo*

*p*

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the



ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r And the

Fill and thrill them with the pow'r And the

82

Poco più mosso

pas - sion of the hour, That em - bo - som

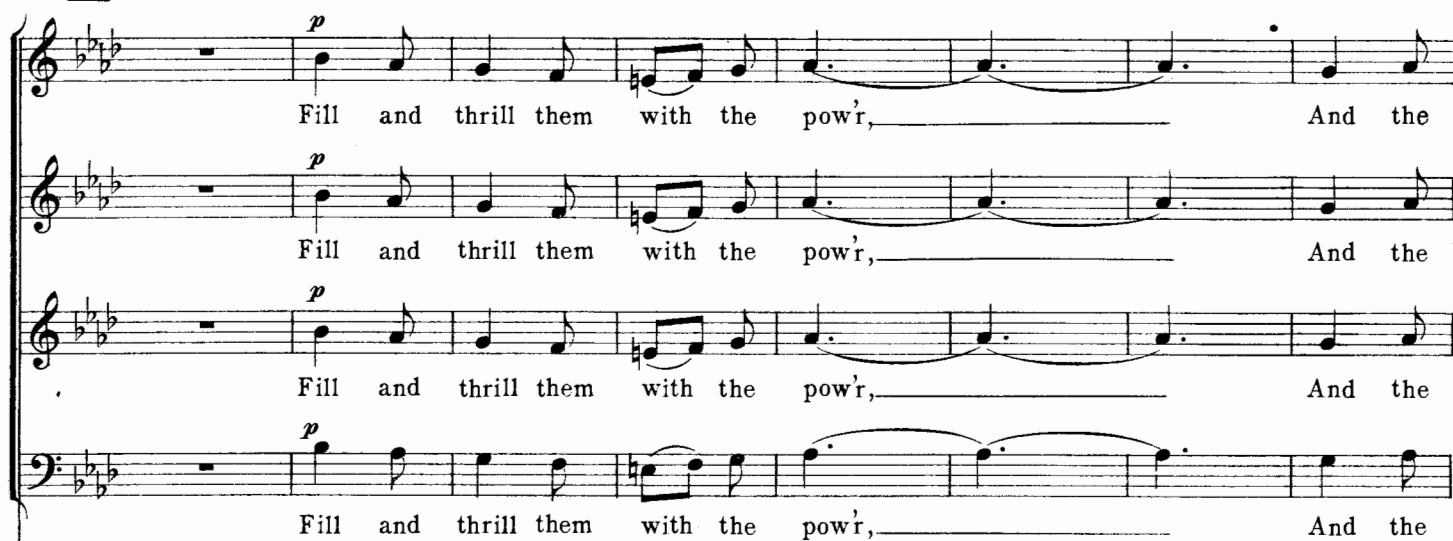
pas - sion of the hour, That em - bo - som

*cresc.* *f*

and em - bow'r All the mys-ter - y of June. That em - bow'r All the mys-ter - y of June.

and em - bow'r All the mys-ter - y of June. That em - bow'r All the mys-ter - y of June.

83



*p*  
 Fill and thrill them with the pow'r, \_\_\_\_\_ And the  
*p*  
 Fill and thrill them with the pow'r, \_\_\_\_\_ And the  
*p*  
 Fill and thrill them with the pow'r, \_\_\_\_\_ And the  
*p*  
 Fill and thrill them with the pow'r, \_\_\_\_\_ And the

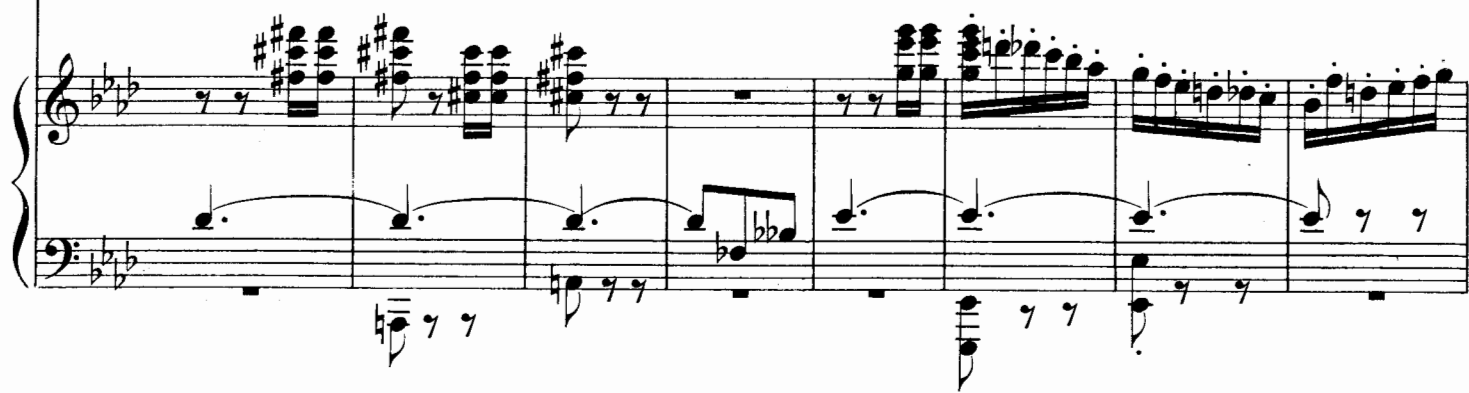
83



*p*



*pp*  
 pas - - sion, \_\_\_\_\_ and the mys - - - ter - y. When the  
*pp*  
 pas - - sion, \_\_\_\_\_ and the mys - - - ter - y. When the  
*pp*  
 pas - - sion, \_\_\_\_\_ and the mys - - - ter - y. When the  
*pp*  
 pas - - sion, \_\_\_\_\_ and the mys - - - ter - y. When the



veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

*pp*

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng — a - round them, where the gold - en Joy — hath drowned them,

Throng a - round them, where the gold - en Joy — hath drowned them,

Throng — a - round them, where the gold - en Joy — hath drowned them,

Throng — a - round them, where the gold - en Joy hath drowned them,

84

*p*

*tenuto*

*cresc. molto* *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

*cresc. molto* *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

*cresc. molto* *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

*cresc. molto* *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

*cresc. molto* *ff*

8<sup>va</sup>

*ff* In a Fair - y - land re -

*ff* In a Fair - y - land re -

*ff* In a Fair - y - land re -

*ff* In a Fair - y - land re -

**85** Robin  
Animato

Rn. *sf* Ye who are free of worlds be -

*f* born!

*f* born!

*f* born!

*f* born!

**85** Animato (♩ = 76)

*f*

*p*

Rn. yond the por - - - tal, Hon - - or with me the dream from

Rn. whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Rn. Health to our Queen — and King!

*ff* Our Queen — and King!

*ff* Our Queen — and King!

*ff* Our Queen — and King!

*ff* Our Queen — and King!

*ff* Our Queen — and King!

86 (Robin raises the cup and drinks)

ff

(He scatters the remaining drops

fff

over Auburn . . . . . Auburn rises slowly..looks about, . . . . . groping and confused . . .

dim. p pp

. . . . . puts his hand to his head . . . . . staggers)

pp Harp gliss. pp



Wood  
*p* *meno mosso*

*espress.*

(The light breaks forth in the shrine)

88  
*mf* *espress. e dolce* *p*

(Auburn and Rosamund admire each other)

*dim.* *sempre dim. ed espress.*

*pp* *delicatiss.*

Auburn

89 Molto moderato (♩ = 63)

A.   
 Lo, the one beau - ty, fair beyond all seeming, More than mine eyes may compass or re -

A.   
 ceive! Sure-ly of this my life was on-ly dreaming: And yet -

Rd.   
 Rosamund 90 *pp*   
 Lo, the one joy too dear for dis - o -

A.   
 I live!

Chorus   
 SOPRANO *pp* Fair - y - land! Fair - y - land!   
 ALTO *pp* Fair - y - land! Fair - y - land!   
 TENOR *pp* Fair - y - land!   
 BASS *pp* Fair - y - land!

90 *pp*

Rd.

beying, More than my heart may fathom, lest it break; Surely for this my dreams

Rd.

were on - ly pray - ing: And yet - I wake!

Rosamund

Rd.

Auburn

A.

Art thou not she that is crowned Queen in

*pp*

Fair - y - land! Fair - y - land! —

*pp*

Fair - y - land! Fair - y - land! —

*pp*

Fair - y - land! Fair - y - land!

*pp*

Fair - y - land! Fair - y - land!

*pp*

Fair - y - land! Fair - y - land!

*pp*

Fair - y - land! Fair - y - land!

91

*dolciss.*

Rd. I have no heav'n but thou art

A. heav'n?

*pp*

Rd. lord there - of, No crown, saving the rap - ture thou hast

A.

*pp*

*gliss.*

Rd. giv'n!

A. Auburn (kneeling before Rosamund)

O love,

*p*

(*d=d.*)

92

Rd. O love, my love!

A. O my love!

*pp* Fair - y - land! Fair - y - land! Fair - y - land!  
 Fair - y - land! Fair - y - land! Fair - y - land!  
 Fair - y - land! Fair - y - land! Fair - y - land!  
 Fair - y - land! Fair - y - land! Fair - y - land!

*pp* *ppp*

*pp* *Str.*  
*sfz*

*sempre dim.*

## 93 Robin (in the centre of the stage)

Rn. *Rose of the world, they are lost who would find thee, Star of the sea, they grow*

*Harps*  
*p*

Rn. *weary and weep, Run-ning be - fore crowned with thorns, and be - hind thee*

Rn. *Drowned in thy light on the deep; Yet they shall come thro' mis-*

*Str.*

Rn. *take and mis - nam - ing Where thou art ho - ly at last, being whole; Having a*

94 Rn. *rose for thy flesh, and a flaming Star*

Rn. for a soul.

*dim.* *p*

Rn. 95 *un poco mosso* Yea, thou shalt lead them

*p*

Rn. to won-der-ful plac - es Ere they dis-cov-er how laugh-ter re-deems

*cresc.*

Rn. Beauty, and shame, looking dream - ward, embraces Love,

*pp*

Rn. the un - - conquered of dreams.

96

*maestoso*

Tempo I<sup>o</sup>

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

Rn. mand of the glo - ry that grows Out of the dust,

97

Rn. understand-ing the hid-den

Rn. Fire in the



Più mosso  
a tempo (Rosamund and Auburn are seated together)

98

Rn. rose.

Chorus

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

Più mosso  
a tempo

98

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

(The Fairies crown them)

and scatter flowers before them)

*pp* *poco f*

99 Rosamund  
Moderato

Rd. *Auburn* Now it is done: as a song that songs re-

A. Now it is won: in the

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Moderato (♩ = 72)

99

Rd. mem - ber, Com - - - - -

A. hour of proud sur - ren - der, Leans my Queen from her

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - - - night,

dawn, Un - der the deeps of mid - night,

8

8

Rd. *eth my lord, com - eth my*

A. *throne thrice glo - ri-fied, leans my*

*yon - der on ev - ry hand, Whither-so-ev - er a soul shall*

*yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall*

*yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall*

*yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall*

Rd. *lord to his own, O-ver my heart, a*

A. *Queen from her throne thrice glo - ri -*

*fol - low The one star far with - drawn At the*

*fol - low The one star far with - drawn At the*

*fol - low The one star far with - drawn At the*

*fol - low The one star far with - drawn At the*

Rd. heart made pure for his bri - dal cham - ber,  
 A. fied, Down up-on mine, un-de - ny - ing, di-vine - ly ten - der,  
 end of the world, - is the way unfurled That leads to Fair - y - land.  
 end of the world, - is the way unfurled That leads to Fair - y - land.  
 end of the world, - is the way unfurled That leads to Fair - y - land.  
 end of the world, - is the way unfurled That leads to Fair - y - land.

100  
 Rd. Fold - ing the arms of a lov - er,  
 A. Bend - ing the eyes of a moth - er,  
 p

Rd. the arms of a man,  
 A. the eyes of a  
 cresc.

Rd. the arms of a king.

A. child, the eyes of a bride.

101 Un poco mosso

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

101 Un poco mosso

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

What - ev - er the chil - dren planned: Fol - - ly deep - er than

What - ev - er the chil - dren planned: Fol - - ly deep - er than

Fol - - ly deep - er than

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

Laughter and tears from all<sub>3</sub> the years In the light of Fair - - - y -

Laughter and tears from all<sub>3</sub> the years In the light<sub>2</sub> of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

*p.*

land!

land!

land!

land!

**102**

*ff*

*p.*

Rosamund

Rd. *ff* Now it is known: the king-dom of fan - cy, found - - -

A. *ff* Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* Now it is known: the king-dom of fan - cy, found - - -

**Chorus**

*ff* Who shall be king in Fair - y - land? He that will not for -

*ff* Who shall be king in Fair - y - land? He that will not, will

*ff* Who shall be king in Fair - y - land? He that will

*ff* Who shall be king in Fair - y - land? He that will not for -

*ff*

Rd. - - ed, Firm in the flesh that hun - gers,

A. - - ed, Firm in the flesh that hun - gers,

Rn. - - ed, Firm in the flesh that hun-gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a

*ff*



103

Rd. the soul that knows, Now it is known: the

A. the soul that knows, Now it is known: the

Rn. soul that knows, Now it is known: the

heart to un-der-stand. Who shall be king in

heart to un-der-stand.

heart to un-der-stand. Who shall be king in

heart to un-der-stand.

103

Rd. king - dom, Throned up - on clay, with

A. king - dom, Throned up - on clay, with

Rn. king - dom, Throned up - on clay, with

Fair - y - land? Who shall be, who shall be queen in

Fair - y - land? Who shall be queen in

Who shall be queen? Who shall be queen in

Rd. fire as a robe sur - round - ed, sur - round - ed,  
 A. fire as a robe sur - round - ed, sur - round - ed,  
 Rn. fire as a robe sur - round - ed, sur - round - ed,  
 Fair - y - land? A child and a wo - man.  
 Fair - y - land? Lo, a child and a  
 Fair - y - land? A child, a wo - - man;  
 Fair - y - land? A child, lo, a child and a

Rd. with fire as a  
 A. with fire as a  
 Rn. with fire as a  
 a child and a wo - man. Ver - i - ly, they shall  
 wo - - - man. Ver - i - ly, they shall  
 a child and a wo - man. Ver - i - ly, they shall  
 wo - man, a child and a wo - man. Ver - i - ly, they shall

104

Rd. robe sur - round - ed, *ff*

A. robe sur - round - ed, and crowned with the *ff*

Rn. robe sur - round - ed, crowned *ff*

know Heav'n in earth, and *ff*

know Heav'n in earth, and *ff*

know Heav'n in earth, and *ff*

know Heav'n in earth, and *ff*

Rd. and crowned with the *ff*

A. light, and crowned with light, *ff*

Rn. with the light of the rose, and crowned with the *ff*

earth in heav'n, and both, and *ff*

earth in heav'n, and both, and *ff*

earth in heav'n, and both in *ff*

earth in heav'n, and both in *ff*

Rd. light of a dream of

A. crowned with light, with the light of

Rn. light crowned with the light of the

both in Fair - y -

both in Fair - y -

Fair - y - land, and both in Fair - y -

Fair - y - land, and both in Fair - y -

105

Rd. heav'n!

A. heav'n!

Rn. heav'n!

land!

land!

land!

land!

105

*ff*

*dim.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A triplet of eighth notes is circled in the final measure of the system.

(The curtain falls slowly)

Second system of musical notation. The tempo and mood are indicated by the text "(The curtain falls slowly)". The music continues with a similar melodic and harmonic texture. The instruction "sempre dim." (sempre diminuendo) is written in the left hand, and "pp" (pianissimo) is written in the right hand. The system concludes with a double bar line.

Third system of musical notation. The music continues with a similar melodic and harmonic texture. The instruction "pp" (pianissimo) is written in the right hand. The system concludes with a double bar line.

Fourth system of musical notation, the final system on the page. The music concludes with a double bar line. The instruction "Ped." (pedal) is written at the bottom right, followed by an asterisk (\*).

# ACT II

## The Castle

Allegro moderato (♩ = 108)

*ff molto risoluto* *ff*

Curtain (Corvain is discovered with soldiers)

106

Corvain

Go bring them in: They shall be

Soldier

There-fore they pray, my lord—

*f*

(Corvain seats himself)

heard... sure-ly, they shall be heard. When last we met, we

*p*

c.

saw The val - ley yon-der from the Ab-bey-side. Now we are here.

*pp*

107

(The Soldier returns with Robin and some miserable peasants)  
The Forester first.

$\text{♩} = 88$

*mf pesante*

*f*

*ff*

13

The Old Man

*ff*

13

The Whining Woman

*p*

*cresc.*

Rn. Robin  
Jus-tice,

Rn. lord King!

C. Corvain  
How now\_ fel-low?

[108]

(rising, and indicating the people)

Rn. These folk, Thy people...

C. (spoken)  
Not my fel-lows? Ha! Lord, how light These

(Caricaturing Robin)

Rn. Oh, a

C. hon-ors fall! What seek my peo-ple?



(Beckons the whining woman...)

Rn. tri - fle! — This wo - man had no bread,

*f*

*p*

109 ...the old man...

Rn. Where - fore her babe died. That old dog, be - ing tired Of hon - est hun - ger,

*p* *p pesante*

Rn. stole. See, his gray hair Hides no ears.

*p* *f* *ff*

...the forester)

Rn. Yon - der ras - cal, hav - ing lost Roof, corn and cattle, shot the King's deer.

*p* *s*

110

Rn. Look! No more archery! Sir, we are broke

*p* *mf*

Rn. down With too much hon - or. One crown — is e - nough, We are too frail to bear the weight of

Rn. two.

C. Corvain

Well, I for - give them.

Rn. My lord, My - ri - el, Claiming our land for God's king - dom, de -

Rn. clares Her - self His trea - sur - er. — Good — thou art king — Must we pay

Rn. twice? Sir,

c. Corvain  
Nay, sure-ly. That were foul wrong. Once is e-nough. Pay me.

*f*

Rn. We have paid Her al-read-y.

c. So! What is that to me? Go to

mf *f*

112

Rn. To her? God help us! Wilt thou

c. her. Would ye have your king Kinder than God?

*p*

Rn. *press Wine out of dry grapes?*

C. *(yawning)*  
*I will e-ven try. Give ye good-den —*

*p* *pp leggero*

Rn. 113  
*Brother! Beware thine own brother!*

C. *Brother.* *(Corvain starts, but*

*f*

Rn. *settles back and yawns again)* *(To the soldiers, with sudden ill-temper)*

C. *These good folk wear-y me, Answer them.*

*p*

(The soldiers drive the peasants about)

**The Old Man** *f*

O.M. Tib-bal! Col-in! Tib-bal!

**The Joker** *f*

J. Col-in! Tib-bal!

**Soldiers** *f*

4 TENORS Out, ye beg-gars! Dogs, go hang! Dogs! Out, ye beg-gars!

**4 BASSES** *ff*

Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars!

*(♩ = 80)*

*f* *ff*

O.M. Col-in! Tib-bal! Bart-le - my!... Will ye turn on us?

J. Bart-le - my!... Col-in! Tib-bal! Bart-le-my! Will ye turn on us?...

**Bumpkin**

Will ye turn on us, who sprang

**Forester** *f*

Bart-le-my! Will ye turn on us?

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

W.W. *f* Are ye not our - selves?

O.M. Col-in! Tib-bal! Bart-le-my! Col-in! Tib-bal! Bart-le-my!

J. — who sprang from your own blood? Col-in! Tib-bal! Are ye not our-

B. from your own blood? Col-in! Tib-bal! Col-in! Tib-bal!

F. Col-in! Tib-bal!

We be dogs, Eh!

Ay! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

Ay! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

114

W.W. *piu mosso* Are ye not our-selves?

O.M. *piu mosso* Are ye not our-selves? Bart-le-my! Tib-bal!

J. selves? Are ye not our-selves? Tibbal! Bart-le-my!

B. *piu mosso* Col-in! Tib-bal! Bart-le-my! Col-in! Col-in! Tib-bal!

F. *piu mosso*

Beware of claw and fang! We be dogs, *dim.* eh?

no! Not by the length of this! *piu mosso* Out, ye beg-gars! Out, ye beg-gars!

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

*piu mosso*

*dim.*

W.W.

O.M. *dim.*  
Col-in! Tib-ball! *dim.* Are ye not our-selves? Are ye

J. *dim.*  
Col-in! Are ye not our-selves? Are ye

B. *dim.*  
Bart-le-my! Are ye not our-selves? Are ye

F. Be-ware of claw and fang! Be-ware of claw and  
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!  
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

W.W.

O.M. not our-selves?

J. not our-selves?

B. not our-selves?

F. fang!

Dogs, go hang! Dogs, go hang!  
Dogs, go hang! Dogs, go hang! Dogs, go hang!

*sempre dim.* *p*

115 (The peasants are all driven off. The soldiers have returned, and Rosamund is seen approaching in custody)

espress.

Corvain

c. Here be more seek-ers af-ter lost kings. Lo, my sweet

pp

pp

cl.

(The soldiers move as if to bind Rosamund)

c. saint Of the Ab-bey! Let her go! When angels fall, The bet-ter for the world.

pp

(The soldiers retire) Rosamund

Rd. (to the soldiers) My lord,

c. Leave us!

pp

pp

p.



116 *ad lib. dolce* *a tempo*

Rd. Where lies the road to Fair - y-land?

C. The road to\_

*Allegro*

C. Pret - ty one, so call\_ what - ev - er way Was thine

Rosamund

117 *Moderato*

Rd. Nay, — but I seek the king in

C. — to fol-low hith - er.

*Moderato*

Rd. Fair - y-land. *animato*

C. He is found. I — Am the king here - a - bout.

*animato*

Lento

Rd. *mf* Thou dost not know. *piangendo* Sir, I be - seech thee of thy

Rd. (hesitating) 118 *a tempo*  
 gen-tle-ness, Make no jest of me... I have\_ I have known The Prince of  
*a tempo allegretto*

Rd. faer - y in a wak - ing dream, And I will fol - low

Rd. him to Fair - y - land\_ And find him, and de - light him, or I

119

Rd. die.

C. Corvain

When the nuns find thee, thou shall sure-ly die.

*(♩ = 92) piangendo*

*sfp mf sf*

C. Più mosso

But for me\_ thou art safewith me.

*legg.*

C. 120

Nay, then, Beauti-ful child, look up-on me\_

*poco f dim.*

Rd. Rosamund

Sure - ly,

C. look well\_ Dost thou not re - mem - ber?

*pp*

Rd. Corvain, the king. Thou!

c. Thy king. Look a-gain!

*f* *sf* *p*

Rd. Like\_ yes, Strange-ly like\_ yet thou art not the same

*pp* *pp*

121 Rd. There is no won-der in thine eyes.

c. Corvain (gravely) Who knows His dream by

*pp espressivo* *p*

c. day - light? Who hath known in dreams An-y-thing un-re - membered?

*pp* *p*

## Allegretto

c.

Come then! Now I will

*p*

*pp*

c.

show thee all of Fair - y - land That is true. Thou hast found thy prince a King!

122

*mf*

Rosamund

Touch me—

c.

*f*

*sf*

*p*

(He draws her to him)

*molto agitato*

Rd.

No! no! it is all wrong, all wrong!

*p*

*sfz*

123 Lento

R. Thou dost not know!

*f* *sf* *pp* *accel.*

Corvain

I know this: My-ri-el Will burn thee, burn thee with fire!

*f* *risoluto*

124

Stand-ing so, The lash be-hind thee and the

*ff*

love be-fore, Choose be-tween that flame and

*p* *mf* *legg.*

c.

this! Sweet, am I not thy mas - - ter?

c.

Sure - - ly thou hast found thy

c.

dream.

125

(Rosamund turns to fly, but at a sign from Corvain the entrance fills with men-at-arms)

c.

c. *f* They who come here, a - bide here, sweet-heart. Wait thine

*dim.* *p* *p*

(Corvain sends back his soldiers)

c. own time: When the nuns find thee, thou shalt sure - ly die. But for

*pp*

126 (Corvain goes into the palace)

c. me— Thou art safe with me: Think well!

*pp* *pp*

Rd. Rosamund *ad lib. senza tempo*

O far a - way, beyond all human need, The

*sf* *p* *lunga* *pp*

Rd. *a tempo moderato*

songs and flow'rs and crowns of Fair - y - land! Why must the pain seem

*pp*



Rd. *3*  
 tru - er than the joy, Ev - er the wrong so brave, the hope so frail,

Rd. *3*  
 Ev - er the day so long, the dream so far! And yet, am I so

127 *ad lib.*

*pp*

Rd. *f* *a tempo*  
 faith - less? Heart of mine, have I not known? Sure - ly these hol - low tow'rs Will melt in

*a tempo* *sf* *p*

Rd. mel - o - dy down, and these vain stones Blaze in - to

*molto espress.*

Rd. *3* 128 *3*  
 bloom, and o - ver the dark of the world The dawn of Fair - y - land rise up like

*pp* ( $\text{♩} = 88$ )

Rd.

fire, Hearing what songs the Lit-tle Peo - ple sing!

129 Chorus (off stage)

Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

song!

song!

song!

song!

pp (♩ = 84) p pp

## Rosamund

Rd. In a gar-den glad and green Blooms a

Rd. rose, unknown, un-seen, Ru-by - bo-somed like a flame, Ho-ly, like a ho - ly

Rd. name; All the world hath part and right In the gar - den's rich de-light:

Rd. Each may ga-ther all he knows— I a-lone have known the Rose, — the Rose! I — a-lone!

Rd. In a world of waste and wrong — Flows a

Rd. ben - i - son of song, Pour - ing on the mul - ti - tude All their

The first system of music consists of a vocal line (Rd.) and a piano accompaniment. The vocal line begins with a half note 'ben', followed by a quarter note 'i', a quarter note 'son', a quarter note 'of', a quarter note 'song', a quarter note 'Pour', a quarter note 'ing', a quarter note 'on', a quarter note 'the', a quarter note 'mul', a quarter note 'ti', a quarter note 'tude', a quarter note 'All', and a quarter note 'their'. The piano accompaniment features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple harmonic accompaniment.

Rd. souls can bear of good; Bring - ing them who know and care Beau - ty,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'souls', a quarter note 'can', a quarter note 'bear', a quarter note 'of', a quarter note 'good;', a quarter note 'Bring', a quarter note 'ing', a quarter note 'them', a quarter note 'who', a quarter note 'know', a quarter note 'and', a quarter note 'care', a quarter note 'Beau', and a quarter note 'ty,'. The piano accompaniment continues with similar melodic and harmonic patterns.

Rd. laugh - ter, pain and prayer: Each his own re - al - i - ties: Mine - the sing - er's lips and

131

*ad lib.*

*colla voce*

The third system of music includes a measure number '131' in a box. The vocal line has a half note 'laugh - ter,', a quarter note 'pain', a quarter note 'and', a quarter note 'prayer:', a quarter note 'Each', a quarter note 'his', a quarter note 'own', a quarter note 're -', a quarter note 'al -', a quarter note 'i -', a quarter note 'ties:', a quarter note 'Mine -', a quarter note 'the', a quarter note 'sing -', a quarter note 'er's', a quarter note 'lips', and a quarter note 'and'. The piano accompaniment features a treble clef with a melody and a bass clef with a harmonic accompaniment. The system includes performance markings: 'ad lib.' above the vocal line and 'colla voce' below the piano accompaniment.

Rd. eyes! - And the Rose, ah, the Rose! Ah! the

*pp*

*ad lib.*

*pp*

*colla voce*

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'eyes!', a quarter note 'And', a quarter note 'the', a quarter note 'Rose,', a quarter note 'ah,', a quarter note 'the', a quarter note 'Rose!', a quarter note 'Ah!', and a quarter note 'the'. The piano accompaniment features a treble clef with a melody and a bass clef with a harmonic accompaniment. The system includes performance markings: 'pp' (pianissimo) above the vocal line and 'colla voce' below the piano accompaniment.

*a tempo*

Rd.

Rose!

*pp a tempo*

132

*Allegro* (Robin enters)

(Men's laughter)

Auburn (enters, looking back) (to those outside)

Peace! am I not your

Str.

*f*

(Men's laughter)

(More laughter, dying away)

King?

*ff*

*sfz*

(Auburn gestures toward the departing soldiers, turns, and comes slowly down)

133 Moderato

Rosamund

Fair - y-land!

Robin

That is not like The songs our moth-ers sang of Fair - y-land.

*p* *pp* *pp* *rit. ed espress. pp*

(Rosamund slowly recognizes Auburn, looking eagerly in his face)

Rd.

*ten.* Thou art come!

(Auburn stares at Rosamund quite blankly)

Auburn

La - dy most fair,

*pp* *p*

Rosamund (with growing agitation)

Rd.

Oh, my lord, thou... thou!

A.

Beau - ti - ful stran - ger\_

*p pizz.* *mf* *f*

134 *Lento* *accel.* *Allegro*

Rd. Thou dost not know! Auburn

A. Who is this? *Allegro*

*f* *f* *accel.* *pp*

Robin

Rn. One who knows Thee: a strange crea-ture... Now, if thou be

*mf legg.* *sfzp* *p*

A. Auburn

Your own king; Au - - burn.

Rn. king, Mar-ry, what king?

*f*

135 Rosamund

Rd. He is king in Fair - y-land! Robin

A. Who should I be? May-be.

*dim.* *con moto* *pp*

(tapping his forehead)

Rn. Not at home here— nor here. Good sir, We have all seen Au-burn!

*f pizz.* *dim.* *p*

Rosamund

Rd. Auburn (to Rosamund) No-thing now.

A. What dost thou know of Fair - y-land?

*p dolce* *mf* *5*

A. Ye shall know More, hav-ing seen what won-ders I have known... Chil-dren of earth,

*sfz p* *p dolce* *ppp* *molto p*

senza misura

136 *a tempo*

A. think ye this flow - er bloomed In an - y earth - ly gar - den?

Rn. Robin I have seen Such a

*pp* *mf*



Rn. *ad lib.* *a tempo*  
 rose grow-ing in a way-side hedge, Red-den-ing be-fore dim al-tars\_ ay,

Auburn (to Rosamund)  
 A. What dost thou say?  
 Rn. some-times E-ven in kings' crowns.

Rosamund *Meno mosso*  
 Rd. Not like the Rose of Fair-y-land.  
 Rn. See there, now!

137 Auburn *Allegro*  
 A. Go! Are your ears faith-less? Then be-lieve your

A. *pp.* eyes! Rouse the vil - lage, ga-ther my peo-ple here,

*f* *sfz* *f*

A. And ye shall see, deep in the heart of the Rose, The light of Fair - y - land

*pp* **138** *pp*

A. burst forth like fire, And hear what songs the Lit-tle Peo-ple

A. sing To crown their own!

Rn. *Robin poco tranquillo* I can-not call to mind That Au-burn wrought

*p* *sfz*

Rosamund (very angry)  
Allegro agitato

Rd.   
 Out! A - way! Thou  
 mir-a-cles...  
 Allegro agitato

Rd.   
 earth! Thou no-thing! Who art thou? Dross of the fur-row,  
 f 6 sfz p

Rd.   
 drain-age of the vine, Waste wa-ter flung a - way in-to the mire! Thou judge him!

Rd.   
 Be-gone! Do his bid-ding!  
 140  
 ff ff

**Robin**

Rn. Nay, Here is one who be-lieves! I go: Take heed, Broth-er!

*p pizz.*

Rn. Ros-es have thorns and so have crowns! It is not good to walk too near a

*ppp colla voce*

(Robin goes)

Rn. throne!

*pp legg. pp*

**Rosamund**

Rd. Dost thou not re-mem-ber? Auburn (seats him-

A. Am I so

*pp espress.*

A. self, Rosamund at his feet)

changed? Lo, since I woke in-to the world a-gain, None re-mem-ber! My peo-ple

*pp p*

Rosamund

Rd. Thou \_\_\_\_\_ and I\_

A. mock at me. No mat-ter. They shall know soon. *molto espress.*

Più mosso

Rd. Were we not crowned in Fair-y-land?

A. I have been king in Fair-y-land. Al-so I am king

Rd. I have dreamed such an one Should be king. Tell me.

A. Here. Dost thou know?

Auburn

A. While I prayed, — there fell Dark-ness, and out of dark - ness brake like flame A

143

A. glo - - - ry of strange joy, and all a -

*poco cresc.*

A. round Fair-ies, danc-ing, and a red rose that

Rosamund

Rd. Was there No queen?

A. burned With a star for the heart there-of\_ She sat a -

*p espress.*

(Myriel is seen at the entrance)

144

A. bove me, throned on flow'rs And crowned with stars, all heav'n in her eyes, And on her

*pp*

(half rousing himself) (resuming)

A. breast the rose of all the world.— Thou art here, at my feet. And there-up-on

A. Sud-den-ly clang-ed the Ab-bey bell. The fire In the heart of the rose fad-ed, and there came

A. Light-ning, and thun-der, and broke the vi-sion.

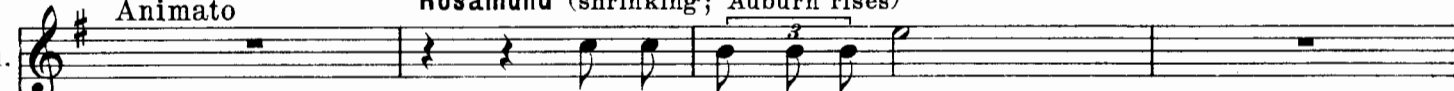
145 Rosamund (tenderly)

Rd. Dear, look on me— look well—

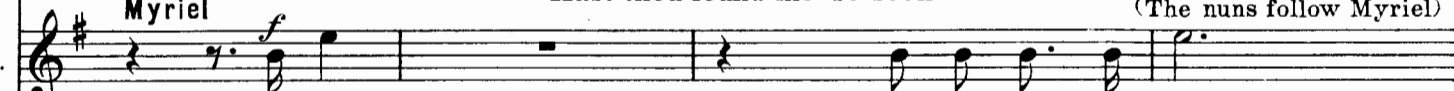
Auburn (Myriel enters suddenly)

A. Rose of the world!—

**Animato** **Rosamund** (shrinking; Auburn rises)

Rd. 

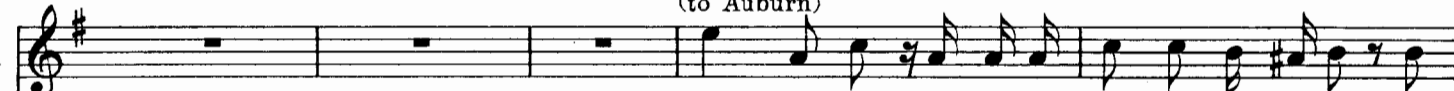
**Myriel** *f* Hast thou found me so soon? (The nuns follow Myriel)

M. 

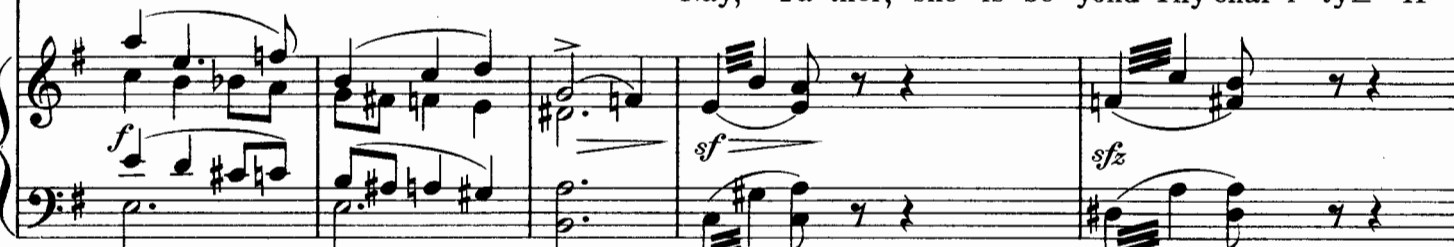
**Animato** For-bear! Let her not es-cape!



**146**  
(to Auburn)

M. 

Nay, Fa-ther, she is be-yond Thy char-i-ty— A



M. 

torn veil, a soul ru-ined, a lost nun: Waste not heav'n up-on her!



**Auburn**

A. 

My-ri-el, Dost thou know me?

**Myriel**

M. 

I know thee for a





M. *saint* Out of the Ho - ly Land, hav-ing be-held In a vi-sion the ver-y Moth-er,

Rd. **147** *Rosamund (half aside)* *Moderato*  
 Ah! but she does not know What we have known!

M. crowned A-mong an-gels. *Moderato (♩ = ♩)*

A. *Auburn*  
 Thou shalt know more of heav'n Soon, hav-ing seen Fair - - - y - land.\_

A. E-ven now The king comes.

(Corvain enters with his guard)

A. *Pres-ent-ly I shall be king.*

System A consists of a vocal line (A) and a piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. Dynamics include *p*, *sfz*, *ff*, and *cresc.*

C. *Corvain (to the soldiers)*

*Heav'n's an-gels come to help us! A-bide my sign;*

System C features a vocal line (C) and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment is more rhythmic. Dynamics include *f*.

C. *148 (with an embracing gesture)*

*We do not draw swords on a flock of doves, We spread a net a-round them.*

System C includes a vocal line (C) and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a prominent chordal texture. Dynamics include *mf*, *sfz*, *p*, and *f*.

*(Corvain goes slowly toward Myriel. Some of the soldiers leave)*

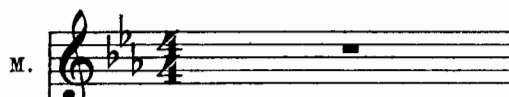
System C shows piano accompaniment for the scene. The texture is dense with many sixteenth and thirty-second notes. Dynamics include *sfz* and *f*.


C. *Corvain (caustically)*

*Good Moth-er, This place is earth-ly—car-nal; and this hour Appoint-ed for*

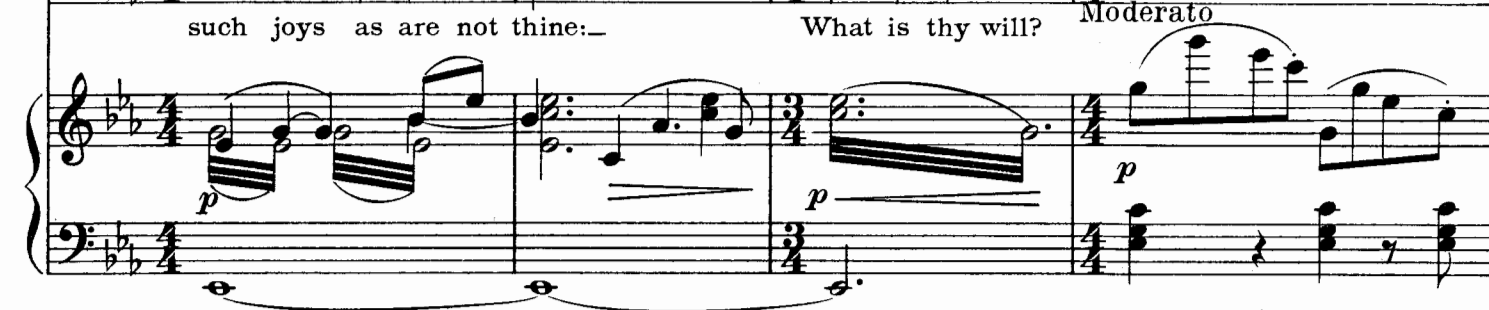
System C features a vocal line (C) and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a chordal texture. Dynamics include *ff* and *sfzp*.

Myriel Moderato

M. 

C. 

such joys as are not thine:— What is thy will? Moderato

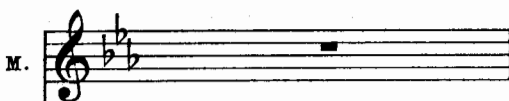



M. 

C. 

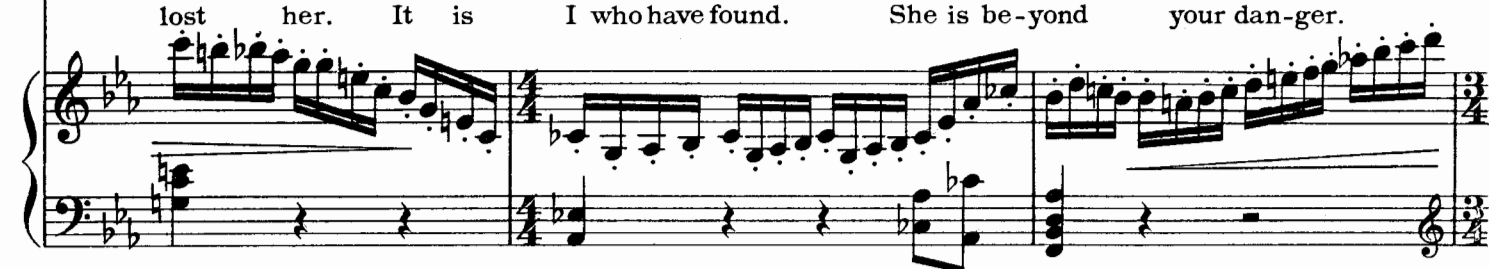
one Who fled from us. We have found her. Not so! Ye have

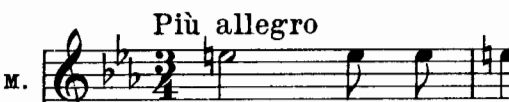


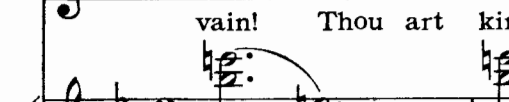
M. 

C. 


lost her. It is I who have found. She is beyond your danger. Cor-



M. 

C. 

vain! Thou art king While God waits. Be - ware! *ff*



M.

150 Corvain

Mean-while, the king reigns! Mean-while, I do my will! Ye have a

scourge There, Moth-er, not a sword\_a lash, to drive This pretty trem-ler to my arms,

a spur To prick her on to plea-sure. Look up-on her

*p espress.* *pp espress.*

Shrink-ing there\_ look up-on me, and rage to think Ye can-not work us

151 Allegro

c. harm. Clois-ter your-selves From the bloom of all for-gone joy, whose

c. grave Rank-les your con - se-crat-ed flesh! Toil, pray,

152 Più allegro

c. Dream, and close your eyes! I have o-pen-ed mine: I see how rich - ly we

c. may drink who dare, — What crowns long to be con-quer-ed; and I see On-ly a

*dim.* *pp*

153

c. fal - low drouth of wo-men here, Hat-ing and yearn - ing. —

*pp* *f*

Moderato Myriel

M. *Let us leave him now. Take her! Cor-vain!*

C. *Corvain (lifts his hand and the soldiers fill the en-trances)*

Moderato *Ay, take her!*

Auburn (coming between)

A. *A-bide my sign: It*

154

A. *is not yours to say what ye will do; I am the king! Corvain ff*

C. *To*

Myriel

M. *Cor - vain!*

A. *(The Chorus rushes in tumultuously) Be - hold! my peo-ple*

C. *me, men-at - arms! Ho, king's men! Ho!*

A.

fol-low me!

155

*ff* SOPRANO  
Flame shin-ing, blood flow-ing, And life plowed un - der

*ff* ALTO  
Flame shin-ing, blood flow-ing, And life plowed un - der

*ff* TENOR  
Flame shin-ing, blood flow-ing, And life plowed un - der

*ff* BASS  
Flame shin-ing, blood flow-ing, And life plowed un - der

Chorus

155 (♩ = 96)

*ff*

year by year\_ The seed of your sow - ing Hath ri - pened its load of

year by year\_ The seed of your sow - ing Hath ri - pened its load of

year by year\_ The seed of your sow - ing Hath ri - pened its load of

year by year\_ The seed of your sow - ing Hath ri - pened its load of

*ff*

pain; — The drudge of yoke and man - ger Ye goad - ed in - to  
 pain; The drudge of yoke and man - ger Ye goad - ed in - to  
 pain; — The drudge of yoke and man - ger Ye goad - ed in - to  
 pain; The drudge of yoke and man - ger Ye goad - ed in - to

dan - ger, A - roused, o - ver - throw - ing,  
 dan - ger, A - roused, o - ver - throw - ing,  
 dan - ger, A - roused, o - ver - throw - ing,  
 dan - ger, A - roused, o - ver - throw - ing,



156

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

156

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

*cresc.*

rush to the stand-ing grain! *fff* *tutta forza* Our King, re - -  
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re - -  
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re - -  
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re - -

The piano accompaniment consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. A dynamic marking of *ff* is present in the piano part.

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re -  
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re -  
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re -  
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re -

The piano accompaniment continues with two staves, maintaining the harmonic and rhythmic structure established in the first system.

157

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

157

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

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

**158** Molto moderato  
Auburn (assuredly, facing Corvain)

Broth-er, I will take my crown. Thou hast  
Corvain (spoken)

(roughly) Broth-er?! Crown? Look at him! Lis-ten to him!

Molto moderato  
*p pchetto cresc.*

A. not done well there-with.

C. *agitato*  
Ye redeless fools, Have ye ev-er seen Au-burn?

*agitato sfz*

A. Watch, and be still. There is no need for you to un-der-stand;

*p espress.* *pp*

A. It is e-nough that ye o-bey.

*pp*

My prince of dreams! at last! —  
 Fa-ther, a mir-a-cle! Pull down the strong man!

My prince of dreams! at last! — My  
 Fa-ther, — pull down — the strong man!  
 Au-burn! Au-burn! Au-burn! Au-burn! a  
 Au-burn! Au-burn! Au-burn! Au-burn! a  
 A spell! a song! a fire! a  
 A spell! a song! a fire! a  
 A spell! a song! a spell! a  
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-  
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

Rd. prince of dreams!

M. Fa - - ther!

song! a rose! a fire! *dim.*

song! a rose! a fire! *dim.*

rose! Cor - vain! a rose! a fire!

rose! Cor - vain! a rose! a fire!

fire! a rose! a rose! a fire!

fire! a rose! a rose! a fire!

vain! Cor - vain! Cor - - vain! Cor - - vain!

vain! Cor - vain! Cor - - vain! Cor - - vain!

160

Andantino

A. Auburn

Rose of mys - ter - y,

*espress.*

*dolce*

A.  *pp*

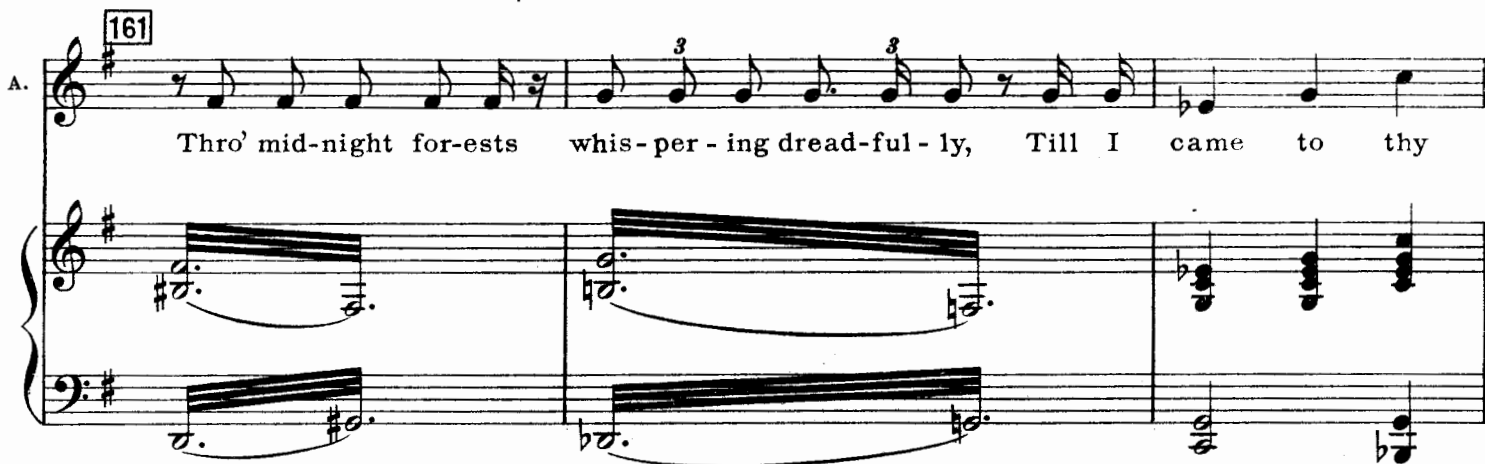
Rose of all the world, If ev-er from the world I fol - lowed

A. 

thee O - ver the hills of dawn, be-yond the plains Of sea and des - ert

A.  *pp* *ppp*

breath - less be-neath noon, —

A.  **161**

Thro' mid-night for-ests whis-per - ing dread-ful - ly, Till I came to thy

A. king - - - dom: bring thou me

pp

A. home now to mine!

A. Shine forth! So that they who de-

162

f p

A. ny Thee, Shall be - hold thy heart



A. burn-ing like fire,

*mf* *cresc.*

163

A. And hear what songs the

*f dim.* *pp*

A. el - fin peo - ple sing!

*glissando*

*pp*

(A pause—not quite long enough  
to suggest an accident to the lighting)

*pp*

164 Allegro moderato  
The Old Woman

Musical staff for 'The Old Woman' in 4/4 time, featuring a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains a whole rest.

The Scoffer (Old Man)

Musical staff for 'The Scoffer (Old Man)' in 4/4 time, featuring a treble clef and a key signature of two flats. The staff contains a whole rest.

The Joker

Musical staff for 'The Joker' in 4/4 time, featuring a treble clef and a key signature of two flats. The staff contains a whole rest.

The Bumpkin

Musical staff for 'The Bumpkin' in 4/4 time, featuring a treble clef and a key signature of two flats. The staff contains a whole rest.

The Coward

Musical staff for 'The Coward' in 4/4 time, featuring a bass clef and a key signature of two flats. The staff contains a whole rest.

Corvain (loudly, throwing back his head)

Musical staff for Corvain in 4/4 time, featuring a bass clef and a key signature of two flats. The staff contains a whole rest followed by a melodic line starting with a forte (*f*) dynamic.

Ha! ha! ha! ha! Ho! ho! ho!

SOPRANO

Musical staff for Soprano in 4/4 time, featuring a treble clef and a key signature of two flats. The staff contains a whole rest.

ALTO

Musical staff for Alto in 4/4 time, featuring a treble clef and a key signature of two flats. The staff contains a whole rest followed by a melodic line starting with a mezzo-forte (*mf*) dynamic. Lyrics: Ha! ha! ha! ha! Ha! ha! ha!

TENOR

Musical staff for Tenor in 4/4 time, featuring a treble clef and a key signature of two flats. The staff contains a whole rest followed by a melodic line starting with a forte (*f*) dynamic. Lyrics: Ha! ha! ha! ha! ha! ha! ha!

BASS

Musical staff for Bass in 4/4 time, featuring a bass clef and a key signature of two flats. The staff contains a whole rest followed by a melodic line starting with a forte (*f*) dynamic. Lyrics: Ha! ha! ha! ha! Ho! ho!

Chorus

164 Allegro moderato

Piano accompaniment in 4/4 time, featuring a bass clef and a key signature of two flats. The music starts with a forte (*fz*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*fz*) dynamic. The accompaniment consists of rhythmic patterns in both hands.

(Gradually everyone on the stage begins to move, mocking and threatening Auburn, who alone stands rigid)

O.W.

T.S.

J.

B.

T.C.

F.

Ah! I said so! I said so!

May the King for-ev - er reign! How now, wiz-ard?

Ha! ha! ha! ha! Ho! ho! ho! Look at him! —

ha! ha! ha! ha! ha! Ho! ho! ho! Look at him! Just

ha! Ho! ho! ho! Look at him!

ho! Ha! ha! ha! ha! Ho! ho! ho! Cor -

*sfz*

O.W.

T.S. I knew it from the first, I knew it from the first, I knew it from the

J.

B.

T.C. Do your worst! Do your worst! Do your worst!

F.

Look at him! Look at him! Look at him!

look at him! Just look at him! Just look at him! Look at him!

Look at him! Look at him! Look at him!

vain! Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Rosamund

Rd. Have done! Keep

O.W. Now just look at him! These

T.S. first!

J. (threatening Auburn, who alone stands rigid)  
Look at him! Look at him! Old wives'

B. Look at him! Look at

T.C. How now,

F. He'd be-

Old wives' tales have turned his brain!

Old wives' tales have turned his brain! Look at him!

Look at him now! Look at him!

hol Look at him!

Bd. si - lence, clowns! Have your dull dreams be-held Fair-y-land,  
 O.W. old wives' tales have turned, have turned him, have  
 T.S. Old wives' tales have turned him, have  
 J. tales have turned his brain! Old wives'  
 B. him! Look at him! Look at him! and know I said so! I  
 T.C. wiz - ard? Do your worst, your worst! How now,  
 F. witch us if he durst! He would be-witch us if he  
 We have heard his ma-gic strain, his ma-gic strain!  
 Ha! ha! ha! ha! Ho! ho! ho! ho!  
 Look at him! We have heard his ma-gic strain! Cor -  
 Look at him! Look at him! We have heard his ma-gic strain! Cor -

(A great wind. The petals are blown from the rose; Auburn holds up the bare stem)

Rd. that ye mock your King?

O.W. turned him, have turned his sor - ry brain!

T.S. turned him! Old wives' tales have turned his brain!

J. tales have turned his brain!

B. said so! I said so! I said so!

T.C. wiz - ard? Do your worst! Do your worst! Do your worst!

F. durst! May the King for - ev - er reign!

Cor - vain! Cor - vain! Cor - vain!

Cor - vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

165

Rd. *ff* Ah!

O.W. *ff* Old wives' tales have turned his brain! He'd be -

T.S. *ff* We have heard his strain! We have heard his ma-gic strain!

J. *ff* We have heard his ma-gic strain! We have heard his ma-gic

B. *ff* We have heard his strain! We have heard his ma-gic strain! We have heard his ma-gic

T.C. *ff* Wiz-ard, do your worst! How now, wiz - ard, do your worst! Old wives'

F. *ff* Look at him! Cor - vain! Look at him! Cor - vain!

*ff* Old wives' tales have turned his

*ff* Old wives' tales have turned his

*ff* Old wives' tales have turned his

*ff* Old wives' tales have turned his

165 *fff*



(Corvain opens his arms to Rosamund, who fears him suddenly and goes to Myriel. They leave)

Rd. Have done!

O.W. witch us if he durst!

T.S. Ancient tales have turned his sor-ry, sil-ly brain!

J. strain!

B. strain!

T.C. tales have turned, have turned his brain!

F. Old wives' tales have turned his brain! Come a-

brain! Ancient tales have turned his sor-ry, sil-ly brain!

brain! Ancient tales have turned his sor-ry, sil-ly brain!

brain! Ancient tales have turned his sor-ry, sil-ly brain!

brain! Ancient tales have turned his sor-ry, sil-ly brain!

*sfz* *mf*

(Auburn sits down hopelessly among the petals, while the crowd rushes out)

O.W.

T.S. Ay, let us go! We have heard his ma-gic strain! (going)

J. Ay, let us go! We have heard his ma-gic strain!

B. Cor - vain! (going) (off stage)

T.C. Look at him! Look at him! (Pointing, and going)

F. way! Cor - vain! Come a - way! Cor - (off stage)

Cor-vain!

Cor-vain!

Cor - vain!

Cor-vain!

O.W. We have seen how fair - y ros - es blow!

T.S. Seen how fair - - y ros - es blow!

J. vain!

B. vain!

T.C. vain!

F. vain!

Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor-vain! Cor-vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor-vain! Ha! ha! ha! ha! Ho! ho! ho! Ho! ho!

*p* *pp*

BASS

ho!  
Corvain

This system contains the first musical system. It features a bass line for the vocal part and a piano accompaniment. The bass line starts with a whole rest, followed by a half note 'ho!' and another whole rest. The piano accompaniment consists of a dense texture of sixteenth notes in the right hand and sustained chords in the left hand. A dynamic marking of *p* is present at the end of the system.

(Auburn is alone but for Corvain)

Corvain (to Auburn,  
John-a - Dreams!

This system contains the second musical system. The bass line has a whole rest, followed by a half note 'Corvain' and a quarter note 'John-a - Dreams!'. The piano accompaniment continues with a similar texture, featuring a dynamic marking of *pp*.

who looks at him vaguely)

What! Is the name of King So great a mat-ter?

This system contains the third musical system. The bass line has a whole rest, followed by a quarter note 'What!', a quarter note 'Is the name of King', and a quarter note 'So great a mat-ter?'. The piano accompaniment features a dynamic marking of *pp*.

So ho! So ho!

This system contains the fourth musical system. The bass line has a whole rest, followed by a quarter note 'So ho!' and another quarter note 'So ho!'. The piano accompaniment features a dynamic marking of *pp*.

167

C. *pp*

Give ye good-den, Broth-er!

(Corvain goes into the palace. The doors close)

C. *pp tenuto*

A. Auburn *ad lib.* Curtain

I have been King in Fair-y-land.

*pp colla voce*

A. *pp*

## Intermezzo

Andantino e rubato (♩ = 84)

*p* *p*

*espress.* *pp*

168

*poco rit.*

*mf* *poco più mosso*

Musical notation for measures 169-170. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/8 time signature. The lower staff is in bass clef with the same key signature and time signature. Measure 169 starts with a forte (*f*) dynamic. The notation includes chords and melodic lines with slurs. Measure 170 begins with a *dim. e rit.* marking, followed by a mezzo-forte (*mf*) dynamic.

Musical notation for measures 171-172. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The lower staff is in bass clef with the same key signature and time signature. Measure 171 starts with a forte (*f*) dynamic. Measure 172 includes an *espr. dim.* marking.

Musical notation for measures 173-174. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. Measure 173 starts with a piano (*p*) dynamic. Measure 174 includes a *dim.* marking.

Musical notation for measures 175-176. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. Measure 175 starts with a *pp r.h.* marking. Measure 176 includes a *pp* marking.

Musical notation for measures 177-180. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The notation features complex rhythmic patterns and slurs across multiple measures.

Musical notation for measures 181-184. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. Measure 184 includes an *r. h.* marking.

# ACT III

## The Village

Allegro moderato (♩ = 116)

Curtain

The Abbey Bell

(Rosamund is discovered, chained to a stake)

Soldiers (off stage)

TEN. I

171

Good Saint A - loys, one win - ter's\_ night, Walk - ing in ghost - ly

TEN. I. II

med - i - ta - - tion, \_\_\_\_\_ Came on a la - dy

brave and\_ bright, Strove to a - chieve her soul's sal - va - - tion;



(The soldiers enter)

TEN. I  
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

TEN. II  
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS I  
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS II  
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

*cresc.*

172 (Guard-mounging. One of the soldiers shows Rosa -

en -

en -

en -

en -

172

*espress.*

mund's face by the light of a lantern)

*ironical*

*espress.*

Soldiers

unis. *f*

Bade her be-ware of mor-tal\_ bliss, Turn and a-mend her

Bade her be-ware of mor-tal bliss, Turn and a-mend her

*f dim.* *mf*

and be shriv - en; "Fa - ther," quoth she, "be -

and be shriv - en; "Fa - ther," quoth she, "be -

173

cause of\_ this Be thou re-ward-ed and for - giv - en." *ff* Out

cause of this\_ Be thou re-ward-ed and for - giv - en." *ff* Out

unis. (The soldiers move off stage)

of her heart she plucks a\_ rose Light-ing the dark with ho - ly splen -

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

dor. \_\_\_\_\_ Man nev-er heard and heav-en knows \_\_\_\_\_  
 unis. \_\_\_\_\_  
 dor. \_\_\_\_\_ Man nev-er heard and heav-en knows \_\_\_\_\_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a long note on 'dor.' followed by the lyrics 'Man nev-er heard and heav-en knows'. The piano accompaniment consists of chords and moving lines in both hands.

\_\_\_\_\_ Whith-er a-way his steps at - tend her. \_\_\_\_\_  
 \_\_\_\_\_ Whith-er a-way his steps at - tend her. \_\_\_\_\_

174

The second system continues the vocal and piano parts. The vocal line has a long note on 'Whith-er a-way his steps at - tend her.' The piano accompaniment continues with harmonic support. A box containing the number '174' is located above the vocal line.

\_\_\_\_\_  
 \_\_\_\_\_

Abbey Bell

*dim.* *pp*

The third system shows the piano accompaniment for the 'Abbey Bell' section. The key signature changes to two sharps (F#, C#). The music is marked *dim.* (diminuendo) and *pp* (pianissimo). The piano part features a melodic line in the right hand and a more active bass line.

*poco marc.* Bell

The fourth system continues the piano accompaniment. It is marked *poco marc.* (poco marcato). The piano part features a melodic line in the right hand and a more active bass line. The word 'Bell' is written above the right-hand staff.

*pp* *molto p*

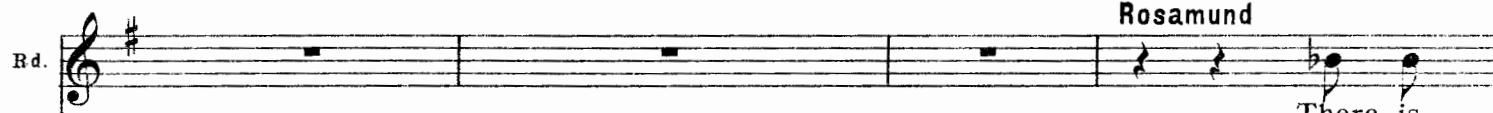
175 *marc.*

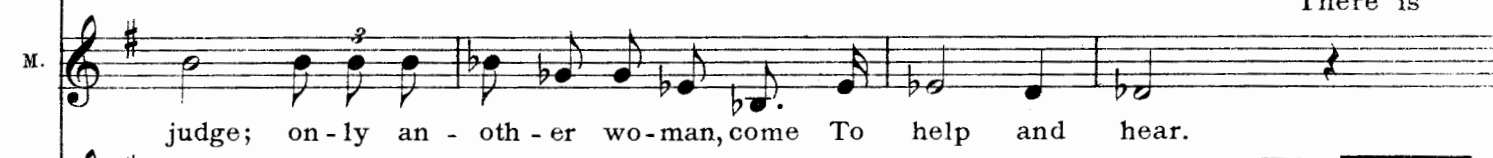
*sempre p marc.*

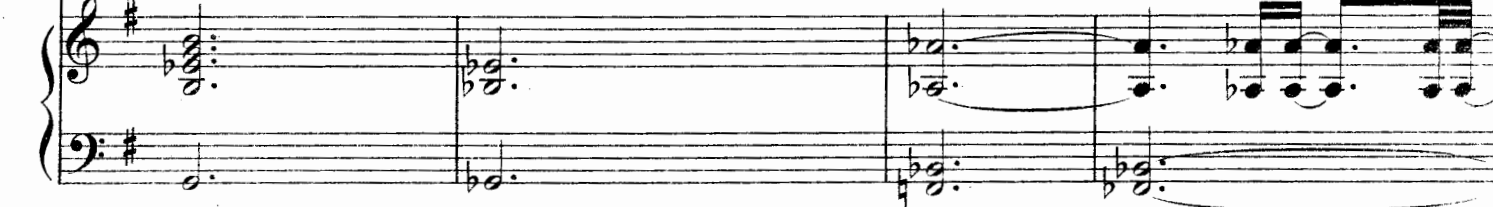
M. *Myriel (to the guard)*  
It is I. *riten.*  
*p*

176 *Poco lento (to Rosamund, who moves her eyes only)*  
M. Daughter, it is I. No more Thy  
*p* *pp*

## Rosamund

Rd.  There is

M.  judge; on-ly an - oth - er wo-man, come To help and hear.

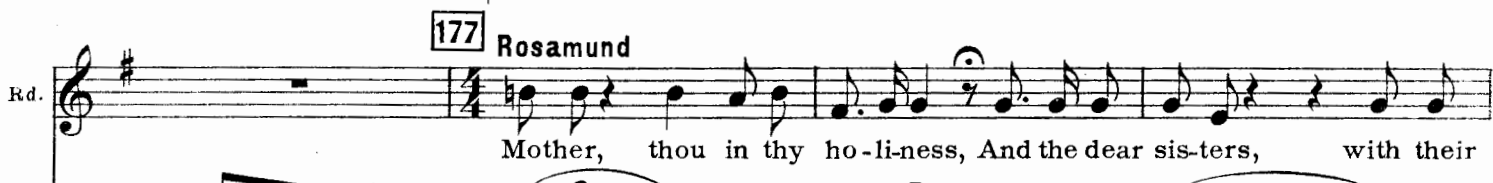



Rd.  no help. *(quietly)* I have thought of man-y things This night.

M.  Dost thou So hate me?



**177** Rosamund

Rd.  Mother, thou in thy ho-li-ness, And the dear sis-ters, with their



Rd.  qui - et eyes Reflect-ing heav'n - even the snow - y saints We



Rd. pray to - e-ven - Ah! but they never knew What

Rd. I have known! Other things, better things, 13

Rd. It may be I am not fit to choose heav'n. Be it so! I choose!

Rd. There-fore ye must now De - stroy: not hat - ing me - fear - ing my

Rd. dream. Myriel (angrily) **ff**

M. Fear-ing! fear - ing! Lento I have sinned -

## Allegro moderato (♩ = 120)

M. Daughter, be thy name Blessed a-mong wo-men! De-stroy thee?

M. Child, Thou art free and ho-ly. In my blind hour I

180

M. said thy dreams Came to thee out of hell. For -

M. give! I know now. God hath lift - ed

M. thee a-live in-to glo-ry:

M. thy — dreams have seen Heav'n: — on - ly,

181

Più mosso (♩. = 56)

M. thou hast held the love Ce - les - tial for the earth - ly love we

M. know, — And called thy Par - a - dise E - den.

Rosamund

Rd. Thou dost not know, Moth-er. It was not heav'n. —

M. — — — — — Am I so changed?



M. *(♩ = 120)*  
 I was a woman ere I was a nun. How should I not un - der-

M. stand? Oh, look well! See how it might be,  
*agitato*

M. thence how it hath been, And so, the truth!  
*cresc. ed agitato*

Tranquillo

Rosamund

Rd. It is true that I

Rd. love The prince of  
*dim.*

Allegretto

Rd. Fair - y - land! —

M. Myriel

Allegro

It shall not be! God will not

Allegretto

M. let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:

184

M. Burn thy wings in the star

M. of Beth - le-hem!

Solenne  
(very earnestly)

M. *Moderato*  
 Lit-tle sis - ter mine, thou art near\_ to death, \_

M. 185  
 Hov-er - ing between worlds. — I promise thee Life, ab - so-lu-tion,

Rosamund (dreamily)

R.d. All for me? I had  
 M. saint - hood.

R.d. ra - ther re - member.

## Myriel

M. As the lost Re - mem - ber! Fare - well.

M. (Myriel goes out)  
I can on - ly be thy judge.

187  
*dolce* (Rosamund's Vision)

188

*riten.* *più lento*

189

(Auburn appears...

...he enters quickly, runs to the stake

Auburn

A. *più agitato* *fp marc.* Ha!

and hews at it with his sword)

A. (blow) (blow) *cresc. molto*

(The sword breaks) 190

*sfz p* *dim.*

*dim.* *p*

Rosamund

Rd. Where-fore art thou come to me?

*p* *p*

191 Auburn Allegro molto agitato

A. *ad lib.*

No-thing. A jest for fools. Thou shalt not die

*p* *ff (allegro subito)*

A. *ad lib.*

While I live. It sounds

*sfz colla voce dim.*

Rosamund *tranquillo ad lib.*

Rd. *ad lib.*  
Dost thou know me?

A. brave-ly, does it not? No mat-ter.. The

192 *molto agitato*

A. one soul On earth be - liev - ing me; my

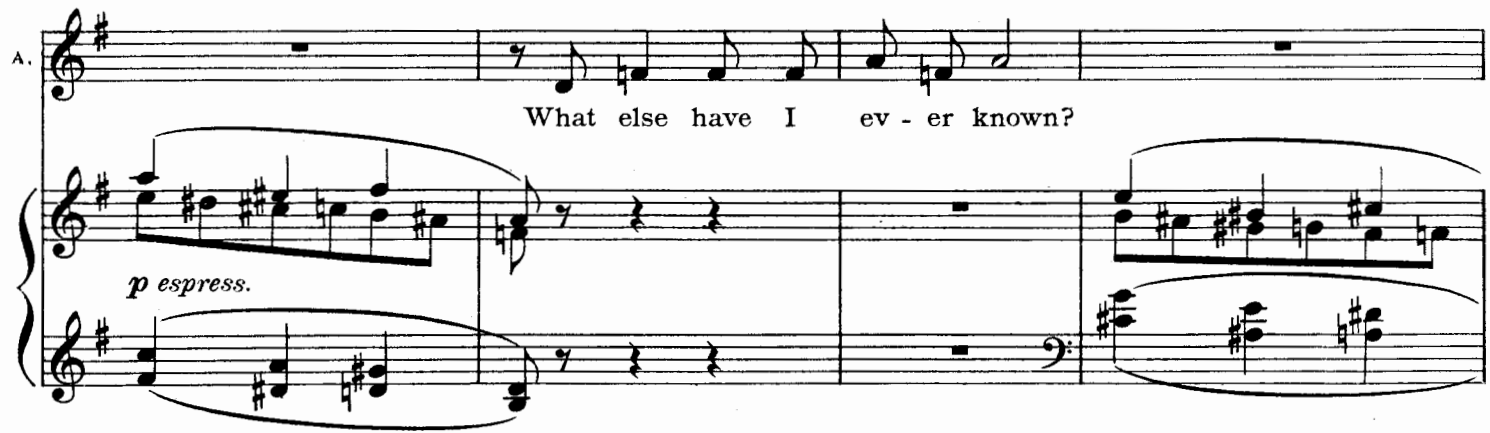
*f molto agitato* *sfz*

A. one friend here, Where all peo - ple mock at me, and my

*sfz*

A. one Love now, — when no - thing more re - mains of me Worth lov - ing.

*p*

A. 

What else have I ev - er known?

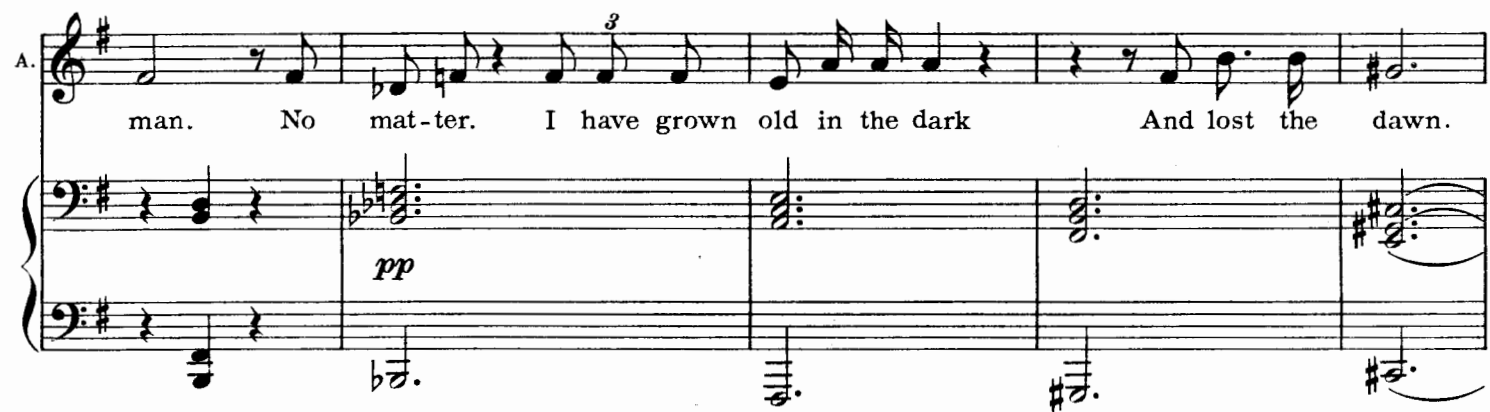
*p espress.*

193

A. 

I would have crowned thee, when I was a king- I would have saved thee, when I was a

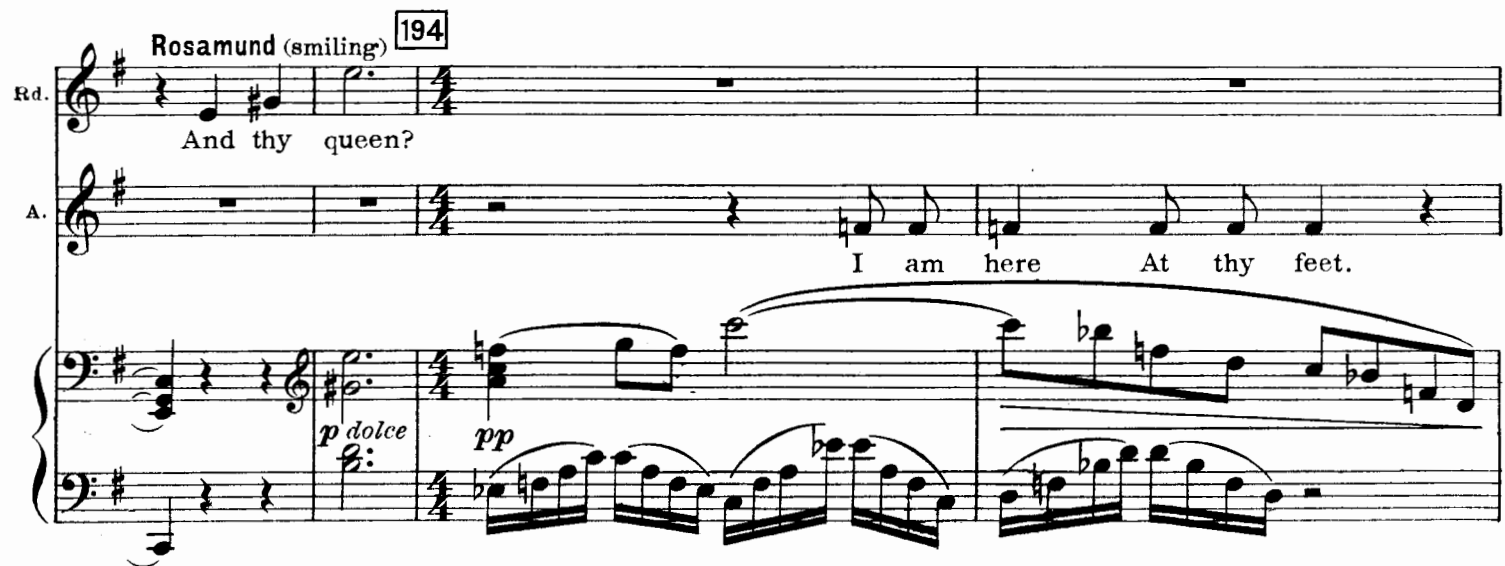
*pp*

A. 

man. No mat-ter. I have grown old in the dark And lost the dawn.

*pp*

Rosamund (smiling) 194

Rd. 

And thy queen?

A.



A. *f risoluto* (He kneels before her)

I re-mem-ber no more. Let the dream per-ish!

*pp*

*pp* *poco f* *sfz p* *espress.*

Rd. Rosamund (tenderly) [195]

Art thou so changed? My Lord, — I have yield-ed my har-vest;

*p* *pp*

Rd.

I have found my need. There is

*pp*

Rd.

no - thing more.

A. Auburn (raising his head)

Touch me.

*fz* *r. h.*

pp poco rit.

Molto tranquillo

196

pp

dim.

molto legato

ppp

(They recognize each other)

197 *Andante con moto* Rosamund

Rd. Do I not re -

A. Auburn  
Do I dream a - gain?

*Andante con moto*

Rd. mem - ber? Thou, Rid - ing in

A. Thou, Crowned with stars,

Rd. gold - en arms un - der the sun.

A. — throned a - mong ros - es — My queen of

Rd. Au - burn, — my king! Au - burn, — my

A. Fair - - y - land! My queen of ros - - - es!

Rd. love! ————— What ————— hath be -

A. ————— What ————— hath be -

198 *a tempo*

Rd. fall - en us? ————— We ————— have seen one

A. fall - en us? ————— We have seen one

*dim.* *poco rit.* *pp* *a tempo*

Rd. light, \_\_\_\_\_ where - of death is the

A. light, \_\_\_\_\_ where - of

Rd. shad - ow. Still the same,

A. death is the shad - ow. Still the same, \_\_\_\_\_

Rd. still the same, Sweet-er than the glo-ry of the strong in war.

A. Thou and I, love, are one! *pp* Thou art mine. \_\_\_\_\_

Un poco mosso

Rd. Lord of my joy, I have known thee in sor - row. Sun of my  
 A. Flow'r of my Spring, Have I seen thee in Au - tumn?

Un poco mosso

*ppp*

Rd. dawn, make me thine a - gain. And I mind no  
 A. Moon of my dream, Dost thou shine a - gain? I am

Rd. more the small pain that will make dark-ness of me.  
 A. on - ly a pil - - grim sav - ing my palm.

200

Rd. Still the same, Thou and I, And I

A. Still the same, Thou and I: Yet

Rd. mind no more the pain and dark - - - ness, Than songs of lit-tle

A. if it be thy will, look down, and so, Light-ing the

201 *molto rit.*

Rd. chil - dren far a - way, Sing-ing to call me home. —

A. win-dows of my heav'n for me, Bring thou the wan - d'rer home! —

*molto rit.*

(It is daylight, and villagers appear)

pp

202

Con moto

tr

cantando



Piano introduction for measures 201-202. The music is in G major and 2/4 time. It features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 201 contains three triplet markings over eighth notes.

(Robin enters)

203

*pp*

Piano introduction for measures 203-204. The music continues in G major and 2/4 time. The treble clef part features a melodic line with triplet markings. The bass clef part provides a steady accompaniment. Measure 203 contains six triplet markings.

Piano introduction for measures 205-206. The music continues in G major and 2/4 time. The treble clef part features a melodic line with triplet markings. The bass clef part provides a steady accompaniment. Measure 205 contains six triplet markings.

204

A. Auburn *f*

Rb. Robin *mf con moto* Hold

So we who bear her bur - - den -

Vocal and piano introduction for measures 204-206. The vocal parts (A. and Rb.) enter in measure 204. The piano accompaniment continues with a melodic line in the treble clef and a steady accompaniment in the bass clef. Measure 204 contains six triplet markings. Measure 205 contains six triplet markings. Measure 206 contains a 9-measure rest in the piano part.

A. you there, good fel-low!

Rb. Who calls me Good-fel-low?

*f pizz.*

Vocal and piano introduction for measures 207-210. The vocal parts (A. and Rb.) enter in measure 207. The piano accompaniment continues with a melodic line in the treble clef and a steady accompaniment in the bass clef. Measure 207 contains a *f pizz.* marking. Measure 208 contains a *p* marking. Measure 209 contains a *f* marking. Measure 210 contains a *f* marking.

## 205 Rosamund

Rd. *Auburn* Au - burn, the king!

A. One who hath need of thee. (to Rosamund)

Rb. Dost thou say so?

205 (♩ = 76) *pp*

(to Robin)

A. Say thou So, lest we all per - ish.

A. If it be true, Au - burn reigns; if — it be a lie, no

*pp*

206

A. less Cor-vain falls, and the peo - ple crown

*mf* *pp*

A. their king. **Robin Andantino**

Rb. And the Rose? And the Song?

*pp*

Rd. **Rosamund** *poco rit.* **207** **Allegro**

Dreams!

Rb. It may be,

*poco rit.* **Allegro**

*pp*

Rb. We have our dreams too. Shall a dog forge crowns Out of the

Rb. gold of the moon? Shall a blind mole Hon - or the

Rb. *2*  
 morn - ing star? See now, ye

Rb. *3*  
 trust Nei-ther your - selves, nor us, nor your dreams!

Rosamund  
 Rd. Art thou so bit-ter?  
 Auburn  
 A. Nay, it is not that; They live by dreams;

(to Robin) 209  
 A. we oth-ers die of them. Thy par-don. Robin (astonished)  
 Rb. Thou art strange-ly like a

Rosamund (to Robin)

Rd. Dost thou say so?

Rb. (recovering his usual manner; to Auburn) (They move toward the tavern,  
king! Not I. If my lord will—

*pp* *pp* *p*

but are stopped by Corvain)

Corvain (Myriel enters, followed by nuns)

Pa-tience a-while, good Brother!

*f* *ff* *pesante*  $\frac{3}{3}$

210

Rosamund *agitato*

Rd. He is the

Auburn (facing Corvain)

A. No-thing. A lit-tle longer, and my will Might have been more.

C. What is thy will?

210

*mf* *sfz*  $\frac{5}{5}$

## Allegro moderato

Rd. *king!*  
*portando*

C. So? I am still the king here-a-bout. Our moth-er keeps Her king in

Allegro moderato  
*p leggiero*

C. heav'n. May - hap it were as well Thy king should go and reign in Fair - y - land -

211

*pp*

## Myriel Allegro agitato

M. Well dost thou Know he is

C. Lest we faint un-der three crowns.

Allegro agitato

*f* *p*

## Moderato

M. not the king. What hast thou done With Au-burn? Out of con-se-crat-ed ground His

*pp* *p*

212 *agitato*

M. blood cries out up-on a brother! Man, Dost thou think I do not know?

M. Corvain

C. Too late now, Mother! Why not have cried murder be-

*f* *p* *pp legg.*

C. fore I caught out of thine hand this gold-en toy Where-fore kings have been slain?

(parodying Myriel)  
Allegro agitato

C. Well dost thou know Our Au-burn lies in con-se-crated ground!

*p*

(impressively)

c. *3* Who-so digs deep e-nough may find his bones Un-der your Ab-bey. Lord,

c. **213** *Allegro molto* — what a coil! Broth-er From broth-er set a -

c. *ff* part, a king dis-crowned, A

c. pret-ty la-dy burned for lov-ing - all For God's glo-ry! Well,

c. *ff* I will do my share: Take him!



214

(The soldiers move upon Auburn) Auburn (Auburn seizes Myriel's crozier and

A. First will I do mine.

strikes down Corvain)

SOPRANO *ff* Sac - ri - lege! Sac - ri - lege! *dim.* Sac - ri - lege!

ALTO *ff* Sac - ri - lege! Sac - ri - lege! *dim.* Sac - ri - lege!

TENOR *ff* Trea-son! Trea-son, ho! Trea-son!

BASS *ff* Trea-son! Trea-son, ho! Trea-son!

(Corvain rises with difficulty)

Sac - ri - lege!

Sac - ri - lege!

Ho!

Ho! Trea-son!

215 Corvain

(to Myriel)

C. *Bind him yon-der! E-nough! Thou hast thy vic-tim,*

(Auburn is chained beside Rosamund)

Myriel

M. *Daughter, be-lieve, There is not an - y*

C. *I mine. Solenne*

216

M. *anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive*

M. *par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn*

M. *Down to thee. Put a - way thy bit-ter joy, And save him.*

*tranquillo*

Auburn 217 Con moto

A.

Dear, would I live so?

Corvain (to Rosamund)

C.

Nay, 217 Con moto save Thine own life, pretty one! There

*p dolce* *p*

C.

is yet time De-spite all dreams, dry wo-men — and dead

(The soldiers continually pile fagots about the stake)

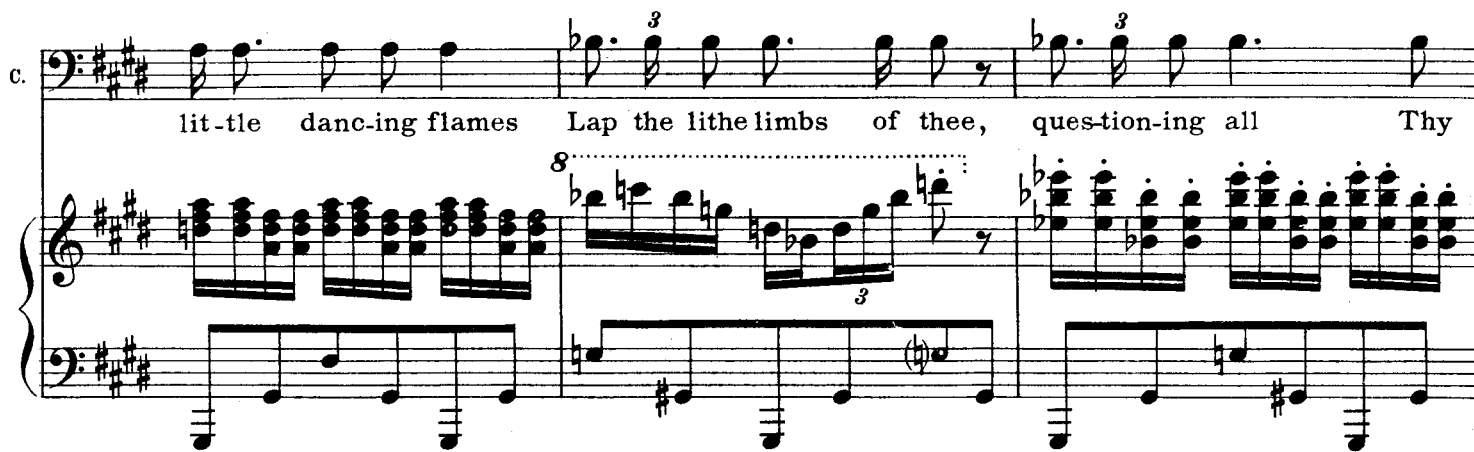
C.

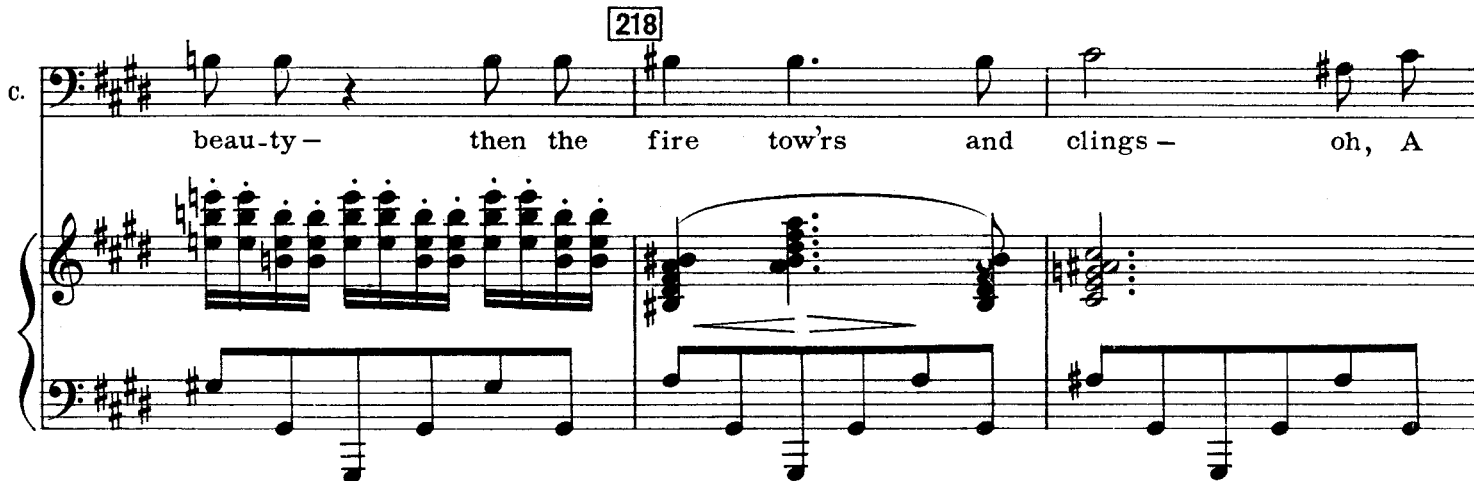
men. What, stubborn? What, un-

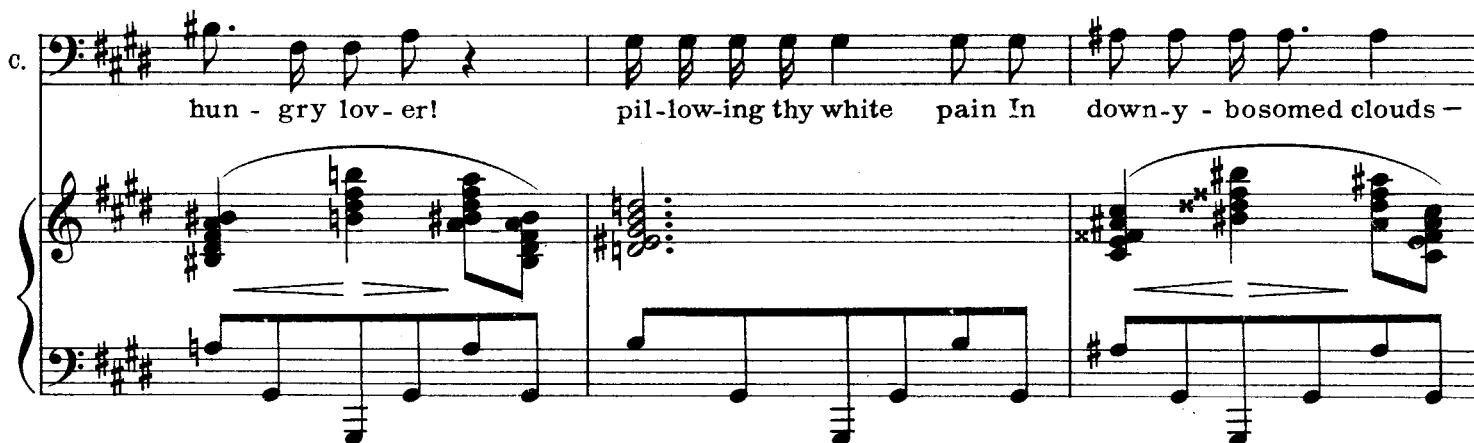
C.

willing? Present-ly The sparks crack and the

*p*

c.    
 lit-tle danc-ing flames Lap the lithelimbs of thee, question-ing all Thy

218    
 beau-ty - then the fire tow'rs and clings - oh, A

c.    
 hun - gry lov - er! pil-low-ing thy white pain In down-y - bosomed clouds -

c.    
 holding the last Wild leap of thee help-less, till thy life shines

C. In the red heart of a great rose.

*pp*

219 **Rosamund** (quite unshaken)

Rd. Au-burn, I will tell thee a se-cret: he is a fool, this king -

*p*

Rd. *3* (A shout of laughter comes from the tavern. Corvain turns away)

He thinks we are a - fraid. Auburn

A. And then our wise Mother:

*p* *f* *pp*

(Another howl from the tavern. Myriel makes the gesture of invocation)

A. She thinks we need heav'n.

*p*

220

Myriel

M. *f* A - ve Vir - go glo - - - ri -

SOPRANO I *f* A - - - - men.

SOPRANO II *f* A - - - - men.

ALTO I *f* A - - - - men.

ALTO II *f* A - - - - men.

220

M. o - - sa!

Do - - - mi - ne se - quen - do du - cem Cru - ci -

Do - mi - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

*f*

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

8

*f*

*loco*

3

3

3

221

(A soldier applies the torch to the pile of fagots)

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

221

*p*

*cresc.*  
 Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -  
*cresc.*  
 Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -  
*cresc.*  
 Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!  
*cresc.*  
 Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

Più mosso

re - re! mi - se - re - re! mi - se -  
 re - re! mi - se - re - re! mi - se -  
 mi - se - re - re! mi - se - re - re!  
 mi - se - re - re! mi - se - re - re!

TENORS (The flames flicker)

Soldiers  
BASSES

Lords of birth, lads of beg - gar - y, lords of  
 Lads of beg - gar - y, — lads of beg - gar - y, lords of

Più mosso



re - - re! mi - se - re - - - re!

re - - re! mi - se - re - - - re!

mi - se-re - - - re! mi - se-re - re!

mi - se-re - - - re! mi - se-re - re!

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

222

(The people in the tavern troop out, followed by Robin)

Allegro con fuoco

*ff* Mi - se - re - - - re!

*ff* Mi - se - re - - - re!

*ff* Mi - se - re - - - re!

*ff* Mi - se - re - - - re!

*ff* lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

*ff* lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

Allegro con fuoco

222

join the mirth of our moth - er Earth, And share her soul

join the mirth of our moth - er Earth, And share her soul

*ff* Round, round, and round a - gain, Time your trouble was drowned a - gain,

*ff* Round, round, and round a - gain, Time your trouble was drowned a - gain,

*ff* Mi - se - re -

*ff* Mi - se - re -

*ff* Mi - se - re -

*ff* Mi - se - re -

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

re!  
re!  
re!  
re!

Her fro - zen breast was a rose of spring Or ev - er your woes be -  
Her fro - zen breast was a rose of spring Or ev - er your woes be -

223

*mf* *ff*

gan; — So laugh your best, and be king by king, And man by  
gan; — So laugh your best, and be king by king, And man by

*mf* *ff*

man. Round, round, and round a - gain,  
man. (For time goes) Round, round, and round a - gain,

*ff*

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! \_\_\_\_\_

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! \_\_\_\_\_

*a 2*

*8*

224

*Poco meno mosso*

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, - Till

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, - Till

*Poco meno mosso*

flow'rs loom up in the bloom-ing cup, And stars bow down \_\_\_\_\_ (to the

flow'rs loom up in the bloom-ing cup, And stars bow down (to the ground, \_\_\_\_\_

225 *ff*

ground, \_\_\_\_\_ so) Round, round, round again, Time the Dev-il was  
 \_\_\_\_\_ to the ground, so) Round, round, round again, Time the Dev-il was

drowned again, Jol-li - ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With  
 drowned again, Jol-li - ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With

226 (The smoke and flames...  
 wine's own crown!  
 wine's own crown!

8 ... have risen

and spread.

There is much motion and tumult)

The first system of music is a piano accompaniment. It features a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bass clef staff contains a series of chords and moving lines. The music is characterized by a steady, rhythmic accompaniment with some melodic fragments in the right hand.

The second system of music begins with the tempo marking "Presto" and a measure number "227" in a box. The treble clef staff continues with melodic lines, while the bass clef staff features a prominent, sustained chordal texture. A dynamic marking of "fff" (fortississimo) is present in the bass line.

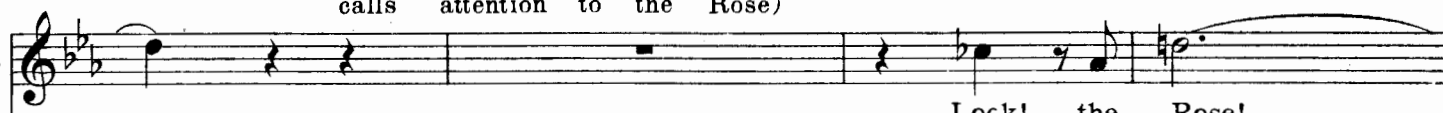
The third system of music continues the piano accompaniment. It includes the instruction "dimin. molto e riten." (diminuendo molto e ritenuto) in the bass line, indicating a gradual decrease in volume and a slight slowing of the tempo. The musical notation shows a continuation of the rhythmic and harmonic patterns.

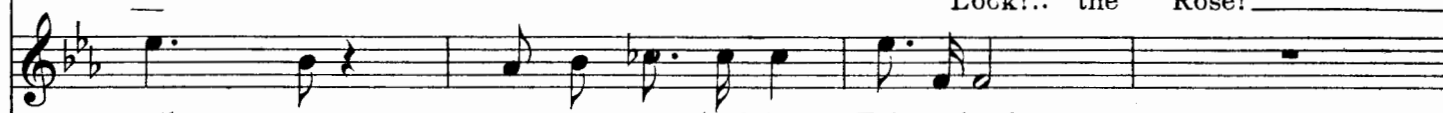
The fourth system of music shows further development of the piano accompaniment. Dynamic markings such as "sfz" (sforzando) and "p" (piano) are used to indicate changes in volume. The bass line continues with sustained chords and rhythmic patterns.

(The lights change as in Act I, when Rosamund....)

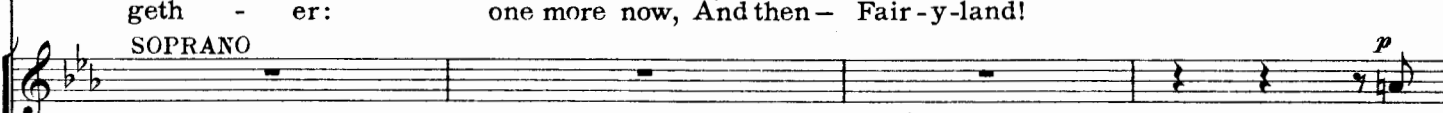
This section contains vocal lines and piano accompaniment. The vocal parts are for Rosamund (Rd.) and Auburn (A.), both in a key signature of two flats and 3/4 time. Rosamund's line begins with "Heark - en: the song!". Auburn's line begins with "Be - lov - ed, we have drunk one Cup of red wine to -". The piano accompaniment features a steady rhythmic pattern with dynamic markings like "p" and "espress." (espresso).

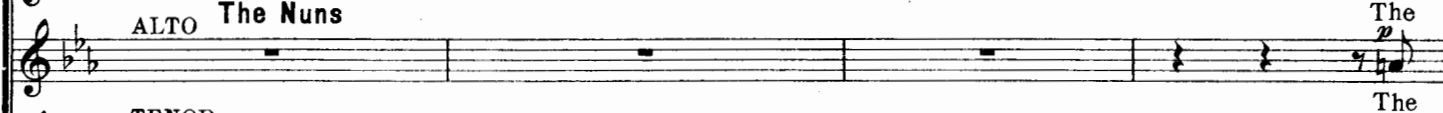
calls attention to the Rose)

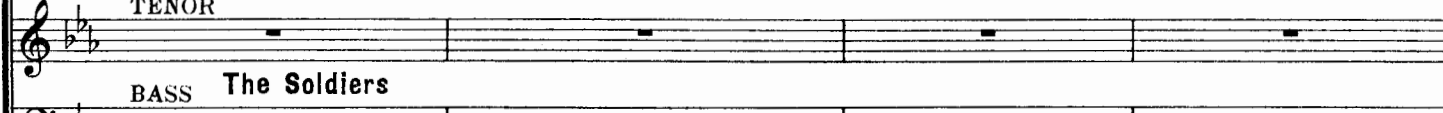
Rd. 

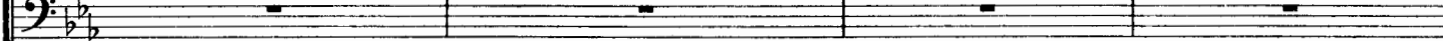
A. 

geth - er: one more now, And then - Fair - y - land!

SOPRANO 

ALTO **The Nuns** 


TENOR 


BASS **The Soldiers** 



*p.*

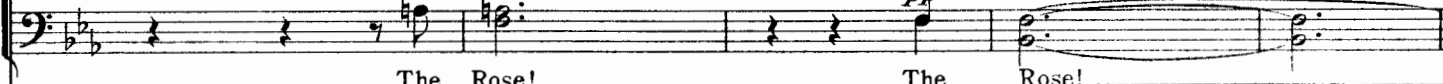
Rd. 

A. 


The Rose! 

Rose! 

Rose! 

The Rose! 

The Rose! 

The Rose! 

The Rose! 

The Rose! 



*pp*

*ppp*

(The change in lighting continues throughout)

229

Moderato

Rd. *p*

Rose of the world, thou art ev - 'ry-one's own:

*pp*

Rose of the world, thou art ev - 'ry-one's

*pp*

Rose of the world, thou art ev - 'ry-one's

*pp*

Thou art ev - 'ry-one's

*pp*

Thou art ev - 'ry-one's

229

Moderato

*pp*

*pp*

Rd. *3*

Who-so-ev-er Wan-ders the gar-den shall wear thee and bear thee a-long

own, \_\_\_\_\_ Rose of the

own, \_\_\_\_\_ Rose of the

own, \_\_\_\_\_ Rose of the

own, \_\_\_\_\_ Rose of the

*pp*



Rd.

Un-der the breast of de - light, on the crest of en-deav - or Blooming, a blush and a  
 world, thou art ev - ry - one's own, O Rose!— Rose of the  
 world, thou art ev - ry - one's own, O Rose! Rose of the  
 world, thou art ev - ry - one's own, O Rose!—  
 world, thou art ev - ry - one's own:

The first system of the score features five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth staff for a lower voice or bass line. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music includes triplet markings (3) and dynamic markings such as *pp* (pianissimo).

Rd.

230 mel - o - dy, blos - som and song; Still, when the kiss - es are done, when the  
 world! O Rose!  
 world! O Rose!  
 Rose of the world!  
 Rose of the world!

230

The second system of the score continues the vocal and piano parts. It features five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth staff for a lower voice or bass line. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music includes triplet markings (3) and dynamic markings such as *pp* (pianissimo).

Rd. bat-tle is o - ver, Burn-ing be-fore him, be - yond him, a - lone and a - far;  
 Burn-ing be - yond us a - far;  
 Burn-ing be - yond us, burn-ing be - yond us a - far;  
 O Rose! Burn-ing be - yond us a - far;  
 O Rose! Burn-ing a - far!

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass) and a Contralto part. The lyrics are: "bat-tle is o - ver, Burn-ing be-fore him, be - yond him, a - lone and a - far; Burn-ing be - yond us a - far; Burn-ing be - yond us, burn-ing be - yond us a - far; O Rose! Burn-ing be - yond us a - far; O Rose! Burn-ing a - far!". The piano accompaniment features a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

Rd. *ten.* 3 Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a  
 Light in the heart of the saint, In the *ppp*  
 Light in the heart of the saint, In the *ppp*  
 Light in the heart of the saint, In the *ppp*  
 Light in the heart of the saint, In the *ppp*

The second system of the score continues the vocal and piano parts. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass) and a Contralto part. The lyrics are: "Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a Light in the heart of the saint, In the ppp Light in the heart of the saint, In the ppp Light in the heart of the saint, In the ppp Light in the heart of the saint, In the ppp". The piano accompaniment features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. The dynamic marking *ppp* (pianissimo) is used throughout the system.

231

Rd. star. Star of the  
king's heart, a star.  
king's heart, a star.  
king's heart, a star.  
king's heart, a star.

231

*pp* *pp subito*

Rd. sea, thou art known: Of thy gold is our

8

Più mosso

Rd. trea - - sure. All men have sought for thee, fought for thee, un-der the

8

3

232

Rd. sun, Fear-ing strange gods, bear-ing old pain, o -

Rd. bey-ing new plea - - - sure, Sure-ly their sor-rows are man - -

Rd. y, their joys are as one. Ev-er an earth more un -

233 Poco meno mosso

Rd. earth-ly, a heav'n more hu-man, Bod-y and breath of de -

Rd. sire in im-mor-tal al-loy,

234 Tempo I<sup>o</sup>(moderato)

R.d.

Dreams in the heart of the man, in the soul of the wo-man One  
*pp* Dreams in the heart of the man, in the *pp*  
*pp* Dreams in the heart of the man, in the *pp*  
*pp* Dreams in the heart of the man, in the *pp*  
*pp* Dreams in the heart of the man, in the *pp*  
 Dreams in the heart of the man, in the

234 Tempo I<sup>o</sup>(moderato)

*pp* *pp*  
 a 2

R.d.

hope, one beau-ty, one joy! *13*  
 wo-man great joy! *8*  
 wo-man great joy! *13*  
 wo-man great joy! *8*  
 wo-man great joy! *13*  
 wo-man great joy! *8*

*pp* *13* *8*

235

Robin (drinks as in Act I; he casts the remaining drops upon the fire, which

*ff*

Rn. Health to the king and queen!

Our king and queen!

Our king and queen!

Our king and queen!

Our king and queen!

Our king and queen!

235

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are for a tenor (Rn.) and four voices. The lyrics are 'Health to the king and queen!' and 'Our king and queen!'. The piano part features a strong *ff* dynamic and a 12/8 time signature.

vanishes)

*Più mosso*

Rn. Ye whose blind pow'r is

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

*Più mosso*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are for a tenor (Rn.) and four voices. The lyrics are 'Ye whose blind pow'r is Crown them! Crown them!'. The tempo is marked *Più mosso*. The piano part features a *ff* dynamic in the first half and a *p* dynamic in the second half, with a 3/4 time signature.

Rn. melt - ed in - to mirth, Whose ho - liness is now a sin for - giv'n,  
 Crown them! Crown them! Crown them!  
 Crown them! Crown them!  
 Crown them! Crown them!  
 Crown them! Crown them!

*pp*

Rn. *ad lib.*  
 Know - ing not heav'n, what have ye known of earth?—

*pp*

Rn. Know - ing no earth, what can ye know of heav'n?—

*ppp*

## Rosamund

*tenuto ed espress.*236 *Con moto moderato*

Rd. *pp*  
Fair - y-land! Fair - y-land! Fair - y-land!

A. *pp*  
**Auburn**  
*tenuto ed espress.*  
Fair - y-land! Fair - y-land! Fair - y-land!

Rn. *tenuto ed espress.*  
Fair - y-land!

C. *pp*  
**Corvain**  
*tenuto ed espress.*  
Fair - y-land! Fair - y-land! Fair - y-land!

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

236 *Con moto moderato* (♩ = 80)

*pp tenuto ed espress.*

born: A mu - sic of God's mak - ing to the word of man's de - mand?

born: A mu - sic of God's mak - ing to the word of man's de - mand?

born: A mu - sic of God's mak - ing to the word of man's de - mand?

born: Mu - sic of God's mak - ing, word of man's de - mand?



Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 eye so blind but it shall find the way to Fair - y - land!  
 Nev-er an ear too dull to hear the call of the elf - - in horn; Nor an  
 eye so blind but it shall find the way to Fair - y - land!  
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 eye so blind but it shall find the way to Fair - y - land!  
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 eye so blind but it shall find the way to Fair - y - land!

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 eye so blind but it shall find the way to Fair - y - land!  
 Nev-er an ear too dull to hear the call of the elf - - in horn; Nor an  
 eye so blind but it shall find the way to Fair - y - land!  
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 eye so blind but it shall find the way to Fair - y - land!  
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 eye so blind but it shall find the way to Fair - y - land!

237

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 eye so blind but it shall find the way to Fair - y - land!

Rosamund

Rd. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

A. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

*ff* How shall we dwell in Fair - y - land? We who are dust and

*ff* How shall we dwell in Fair - y - land? We who are dust and

*ff* How shall we dwell in Fair - y - land? We who are

*ff* How shall we dwell in Fair - y - land? We who are dust and

Rd. *3* - - ed Firm in the flesh that hun - - gers,

A. *3* - - ed Firm in the flesh that hun - gers,

Rn. *3* - - ed Firm in the flesh that hun - gers, the

fire, *3* Glo - - ry and gloom in - ter - wo - - ven, a

fire, *3* Glo - ry and gloom in - ter - wo - ven, a

dust and fire, *3* Glo - - ry and gloom in - ter - wo - ven, a

fire, Glo - ry and gloom in - ter - wo - - ven, a

238

Rd. the soul that knows. Now it is known: the  
 A. the soul that knows. Now it is known: the  
 Rn. soul that knows. Now it is known: the  
 dark and a shin-ing strand: How shall we dwell in  
 dark and a shin-ing strand: How shall we dwell in  
 dark and a shin-ing strand: How shall we dwell in  
 dark and a shin-ing strand: How shall we dwell in

238

Rd. king - dom, Throned up - on clay, — with fire — as a robe sur -  
 A. king - dom, Throned up - on clay, — with fire — as a robe sur -  
 Rn. king - dom, Throned up - on clay, — with fire — as a robe sur -  
 Fair - y - land? How shall we, how shall we dwell in Fair - y - land?  
 Fair - y - land? How shall we, how shall we dwell in Fair - y - land?  
 Fair - y - land? How shall we, how shall we dwell in Fair - y - land?  
 How shall we dwell, how shall we dwell in Fair - y - land?



Rd. 18 8 with the light of heav - - - en, 12 8 3/4

A. 18 8 with the light of heav - - - en, 12 8 3/4

Rn. 18 8 with the light of heav - - - en, 12 8 3/4

*p* sleep - - - ing in heav'n and dream - - - ing, 12 8 3/4

*p* sleep - - - ing in heav'n dream - - - ing, 12 8 3/4

*p* sleep - - - ing in heav'n and dream - ing, 12 8 3/4

*p* sleep - - - ing in heav'n and dream - - - ing, 12 8 3/4

Rd. *cresc.* 3/4 crowned with the light of the *ff* 4/4

A. *cresc.* 3/4 crowned, *ff* 4/4 and crowned with the light of the

Rn. *cresc.* 3/4 crowned with the light, *ff* 4/4 crowned with the light of the

*cresc.* 3/4 dream - - - ing in Fair - - - y - *ff* 4/4

*cresc.* 3/4 dream - - - ing in Fair - - - y - *ff* 4/4

*cresc.* 3/4 dream - - - ing, and *ff* 4/4 dream - ing in Fair - - - y -

*cresc.* 3/4 dream - - - ing, and *ff* 4/4 dream - ing in Fair - - - y -

