

(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!

The musical score consists of several systems. The first system includes vocal lines for 'The Old Man' (O.M.), 'The Joker' (J.), 'Soldiers' (4 Tenors), and '4 Basses', along with a piano accompaniment. The second system continues the vocal lines for O.M. and J., and introduces 'Bumpkin' and 'Forester'. The piano accompaniment continues throughout. Dynamics include *f* and *ff*. A tempo marking of $\text{♩} = 80$ is present. The score ends with a double bar line and a repeat sign.

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! *dim.* 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.

p.

p.

p.

p.

Corvain

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

cl.

pp

pp

(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.

(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!

mf

122

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 *sfz* *p*

acc.

Corvain

C.

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

f *risoluto*

124

C.

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

ff

C.

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

p *mf* *legg.*

c.

p

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

c.

Sure - - ly thou hast found thy

p ♩ = 104

c.

dream.

125

f

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

c.

ff

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
 (Corvain goes into the palace)

c. 126 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. *molto espress.*
 mel - o - dy down, and these vain stones Blaze in - to

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

pp (*p*) (*♩ = 88*)

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

129 Chorus (off stage) *pp*

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 *p* *pp*

(♩ = 84)

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 rest, 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', 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 rest, 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', a quarter note 'ty,'. The piano accompaniment continues with similar rhythmic 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 quarter note 'laugh', a quarter note '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', a quarter note 'and'. The piano accompaniment features a treble clef with chords and a bass clef with a simple accompaniment. Performance markings include '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 quarter 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!', a quarter note 'the'. The piano accompaniment features a treble clef with chords and a bass clef with a simple accompaniment. Performance markings include 'pp' (pianissimo) above the vocal line and 'colla voce' below the piano accompaniment.

a tempo

Rd. *Rose!*

pp a tempo

132 *Allegro* (Robin enters)

mf *f*

(Men's laughter)
A. *Auburn* (enters, looking back) (to those outside)

Peace! am I not your

Str. *f*

(Men's laughter) (More laughter, dying away)

A. King?

ff *sfz*

3

(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! *b.* Rouse the vil - lage, *b.* ga-ther my peo-ple here,

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

138

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

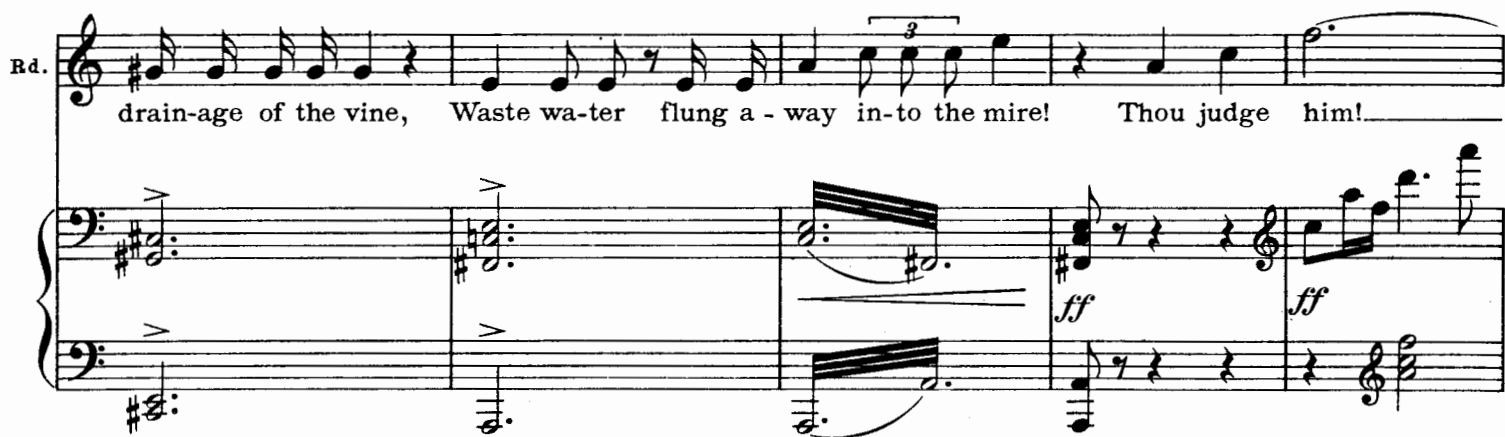
A. sing To crown their own!

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

Rosamund (very angry)
Allegro agitato

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

Rd.  **earth! Thou no-thing! Who art thou? Dross of the fur-row,**

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!**

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.*

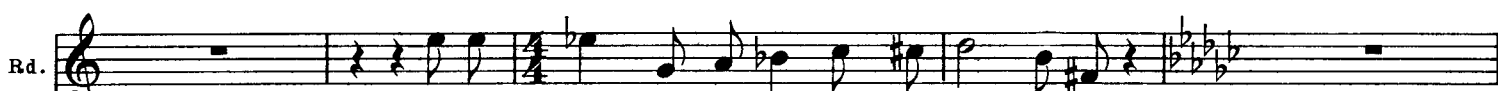


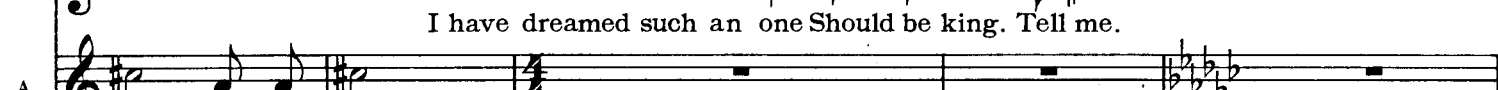
Più mosso

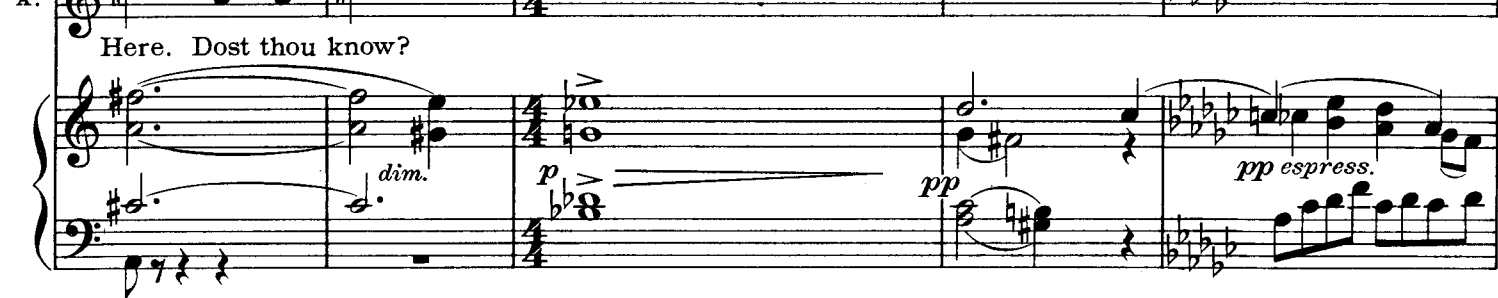
Rd.  Were we not crowned in Fair-y-land?

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.

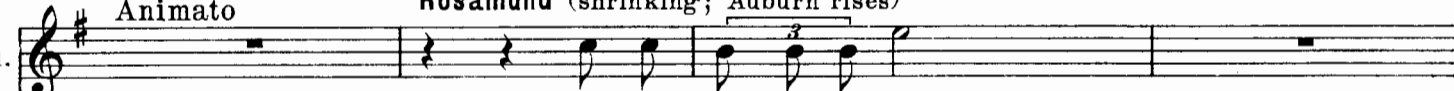
145 Rosamund (tenderly)

Rd. Dear, look on me— look well—

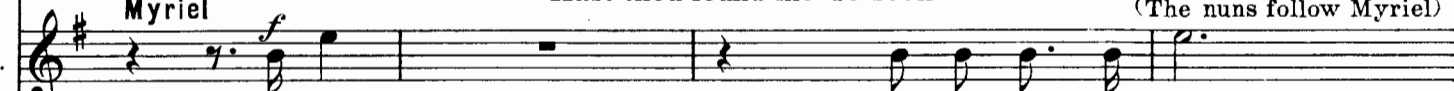
Auburn (Myriel enters suddenly)

A. Rose of the world!—


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

Rd. 

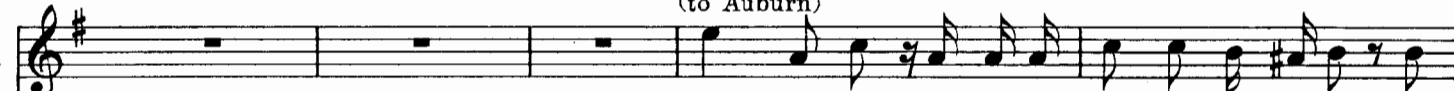
Myriel *f* Hast thou found me so soon? (The nuns follow Myriel)

M. 

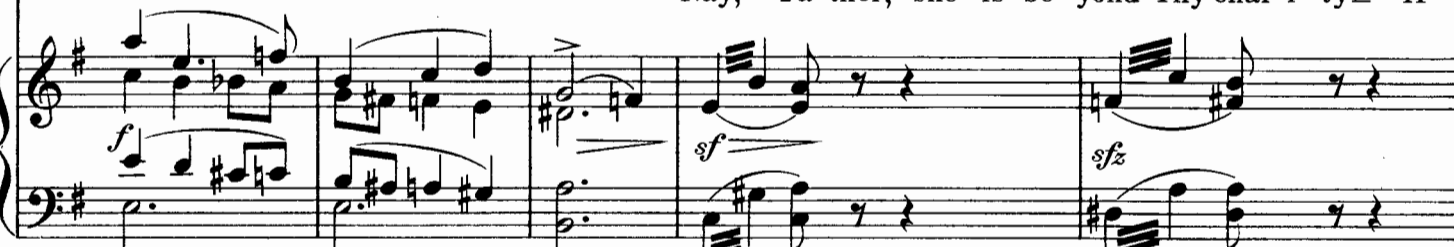
Animato For-bear! Let her not es-cape!



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.*

C. *Corvain (to the soldiers)*
Heav'n's an-gels come to help us! A-bide my sign;

C. 148 *(with an embracing gesture)*
We do not draw swords on a flock of doves, We spread a net a-round them.

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

C. *Corvain (caustically)*
Good Moth-er, This place is earth-ly—car-nal; and this hour Appoint-ed for

Myriel Moderato

M. 

C. 

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

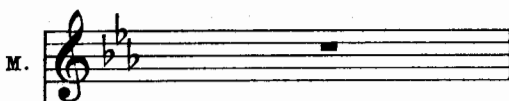



M. 

C. 

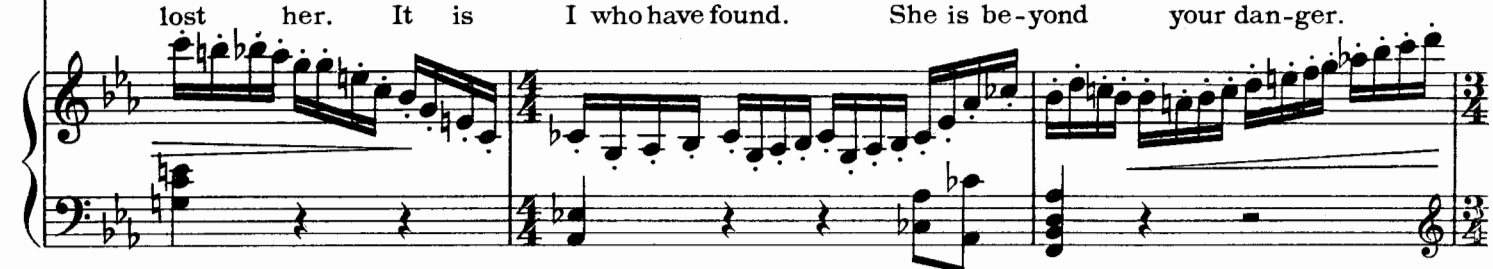
one Who fled from us. We have found her. Not so! Ye have

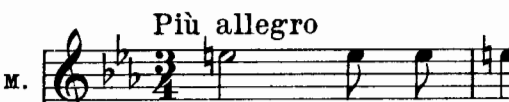


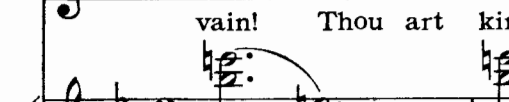
M. 

C. 


lost her. It is I who have found. She is be-yond your dan-ger.



M. 

C. 

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



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! Our King, re - -
 rush to the stand-ing grain! Our King, re - -
 rush to the stand-ing grain! Our King, re - -
 rush to the stand-ing grain! Our King, re - -

fff *tutta forza*
fff *tutta forza*
fff *tutta forza*
fff *tutta forza*

fff *tutta forza*
ff

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 -

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 pochetto 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!

Chorus

SOPRANO I *p*
 Au-burn! Au-burn! Au-burn! Au-burn! a

SOPRANO II *p*
 Au-burn! Au-burn! Au-burn! Au-burn! a

ALTO I *p*
 A spell! a song! a fire! a

ALTO II *p*
 A spell! a song! a fire! a

TENOR I
 A spell! a song! a spell! a

TENOR II
 A spell! a song! a spell! a

BASS I
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

BASS II
 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*

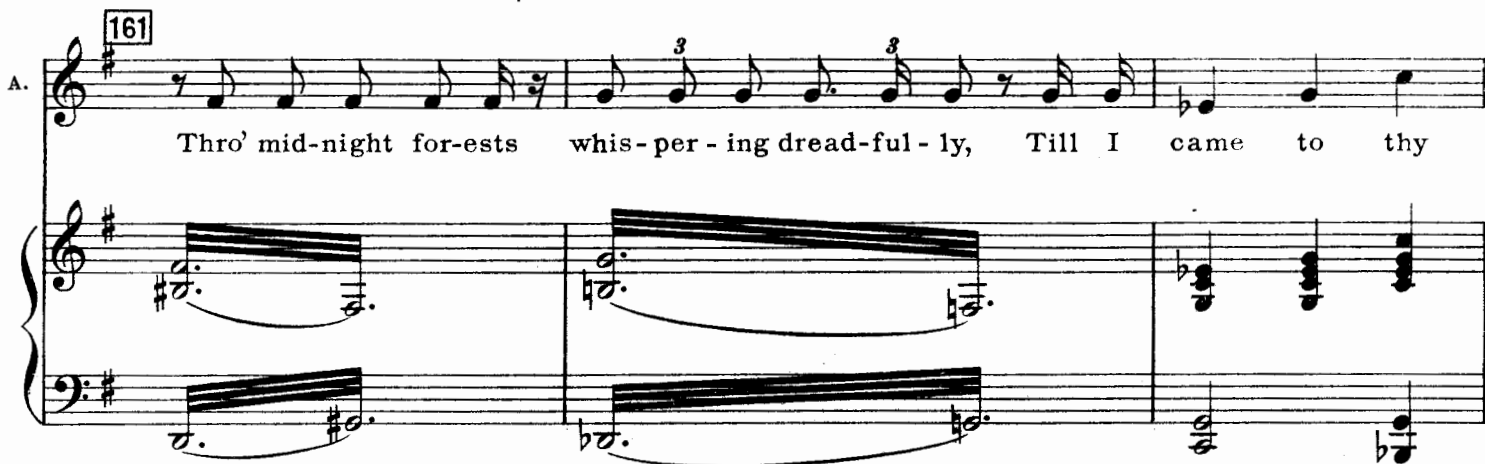
Rose of all the world, If ev-er from the world I fol - lowed

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

8

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 phrase 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 phrase 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 phrase 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 phrase 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 grand staff with treble and bass clefs and a key signature of two flats. The music includes dynamic markings such as *fz p*, *sfz*, and *sfz*.

(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! (Pointing, and going) Look at him!

F.  way! Cor - vain! Come a - way! Cor -

 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

c.

The first system of the score features a bass line with a few notes, a vocal line starting with "ho! Corvain", and a piano accompaniment with a dense, rhythmic texture in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* is present.

(Auburn is alone but for Corvain)

Corvain (to Auburn,
John-a - Dreams! —

c.

The second system shows the vocal line continuing with "Corvain (to Auburn, John-a - Dreams! —". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *pp*.

who looks at him vaguely)

What! Is the name of King So great a mat-ter?

c.

The third system contains the vocal line with the lyrics "What! Is the name of King So great a mat-ter?". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with *pp*.

So ho! So ho!

c.

The fourth system features the vocal line with the lyrics "So ho! So ho!". The piano accompaniment is highly rhythmic and complex, with 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#). The lower staff is in bass clef. 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. The lower staff is in bass clef. 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. The lower staff is in bass clef. 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. The lower staff is in bass clef. Measure 175 starts with a *pp r.h.* marking. Measure 176 includes a *pp* marking and a measure number box containing '170'.

Musical notation for measures 177-180. The system consists of two staves. The upper staff is in treble clef. The lower staff is in bass clef. The notation includes chords and melodic lines with slurs.

Musical notation for measures 181-184. The system consists of two staves. The upper staff is in treble clef. The lower staff is in bass clef. 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 -