

dor. _____ Man nev-er heard and heav-en knows _____
 unis. _____
 dor. _____ Man nev-er heard and heav-en knows _____

The first system of the score features a vocal line in the treble clef and a piano accompaniment in the bass clef. 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 box around the number '174'. The lyrics 'Whith-er a-way his steps at - tend her.' are repeated. The piano accompaniment continues with similar harmonic and melodic patterns.

Abbey Bell

dim. *pp*

The third system shows the piano accompaniment for the 'Abbey Bell' section. It includes dynamic markings 'dim.' and 'pp'. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand.

poco marc. _____ Bell _____

The fourth system continues the piano accompaniment. It starts with the tempo marking 'poco marc.' and includes the word 'Bell'. The piano part continues with its characteristic melodic and harmonic textures.

pp *molto p*

175

marc.

sempre p *marc.*

M. *Myriel (to the guard)*

It is I. *riten.*

p

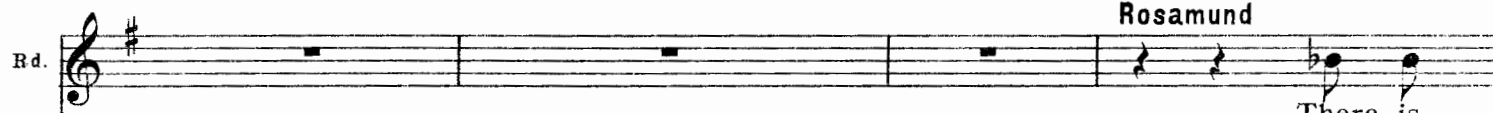
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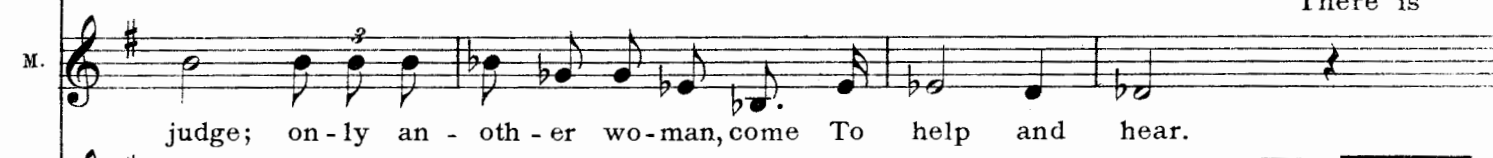
Poco lento (to Rosamund, who moves her eyes only)

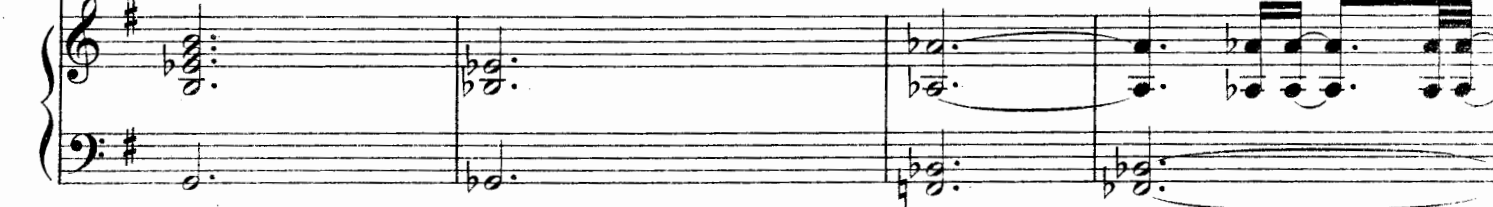
M. Daughter, it is I. No more Thy

p *pp*

Rosamund

Rd.  There is

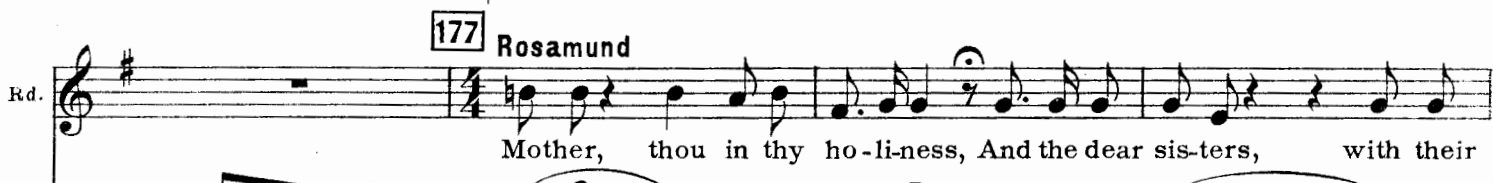
M.  judge; on-ly an - oth - er wo-man, come To help and hear.




Rd.  no help. *(quietly)* I have thought of man-y things This night.

M.  Dost thou So hate me?



177 Rosamund  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 *sfz*

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

A.

man. No mat-ter. I have grown old in the dark And lost the dawn.

Rosamund (smiling) 194
 R.d.

And thy queen?
 I am here At thy feet.
p dolce
pp

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

Measure 203 piano introduction. The treble clef part features a triplet of eighth notes. The bass clef part has a simple accompaniment. The dynamic marking *pp* is present.

Piano introduction for measures 204-205. The treble clef part continues with a melodic line of eighth notes. The bass clef part has a simple accompaniment.

204

A. Auburn *f*

Rb. Robin *mf con moto* Hold

So we who bear her bur - - den -

Vocal and piano accompaniment for measures 204-205. The vocal parts (A. and Rb.) enter. The piano accompaniment continues with a melodic line in the treble and a simple accompaniment in the bass. The dynamic marking *f* is present.

A. you there, good fel-low!

Rb. Who calls me Good-fel-low?

f pizz. *p*

Vocal and piano accompaniment for measures 206-207. The vocal parts continue. The piano accompaniment features a melodic line in the treble and a simple accompaniment in the bass. The dynamic markings *f* and *pizz.* are present.

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.

Rb. Robin Andantino
And the Rose? And the Song?

pp

Rd. Rosamund *poco rit.* [207] Allegro
Dreams!

Rb. It may be,

poco rit. *pp* **Allegro**

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,*

pp

(Auburn is chained beside Rosamund)

Myriel

M. *Daughter, be-lieve, There is not an - y*

C. *I mine. Solenne*

p

216

M. *anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive*

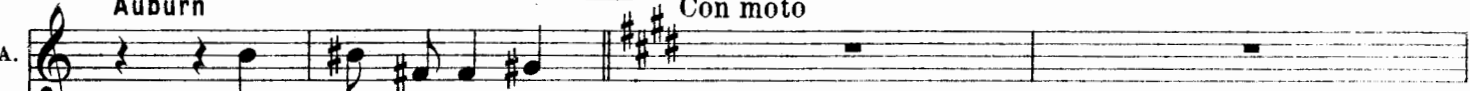
p

M. *par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn*

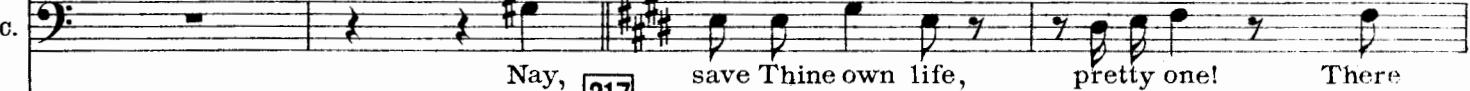
M. *Down to thee. Put a - way thy bit-ter joy, And save him.*

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*

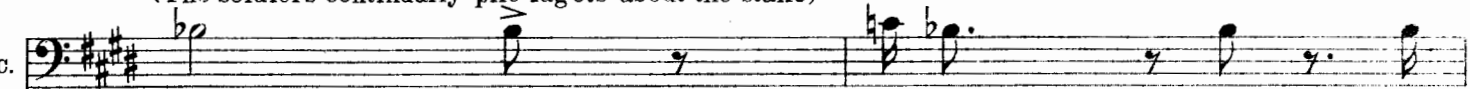


C. 


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-

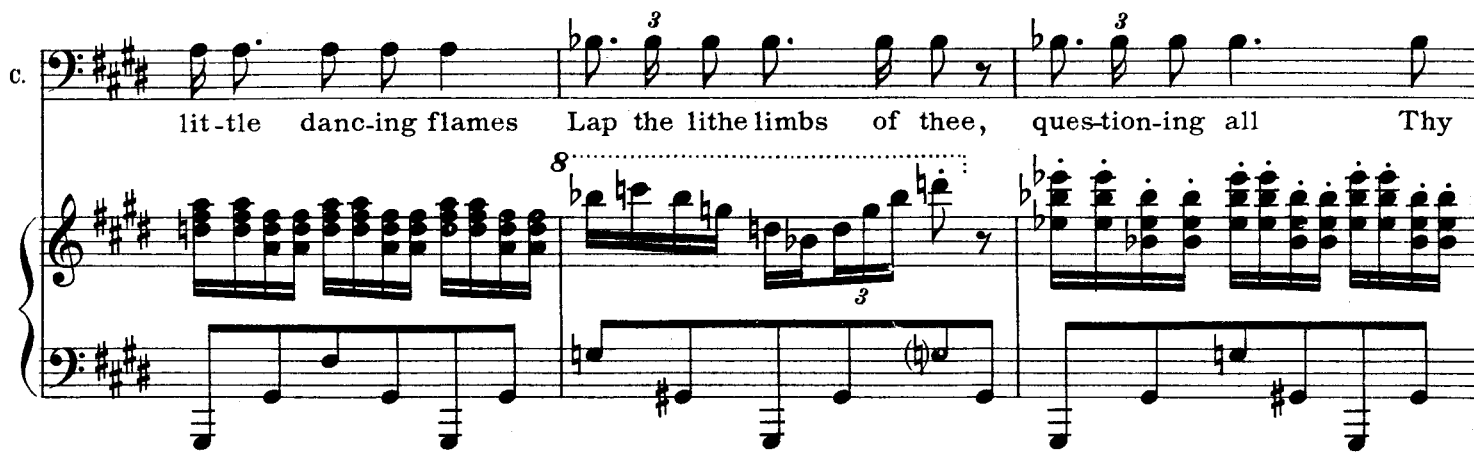


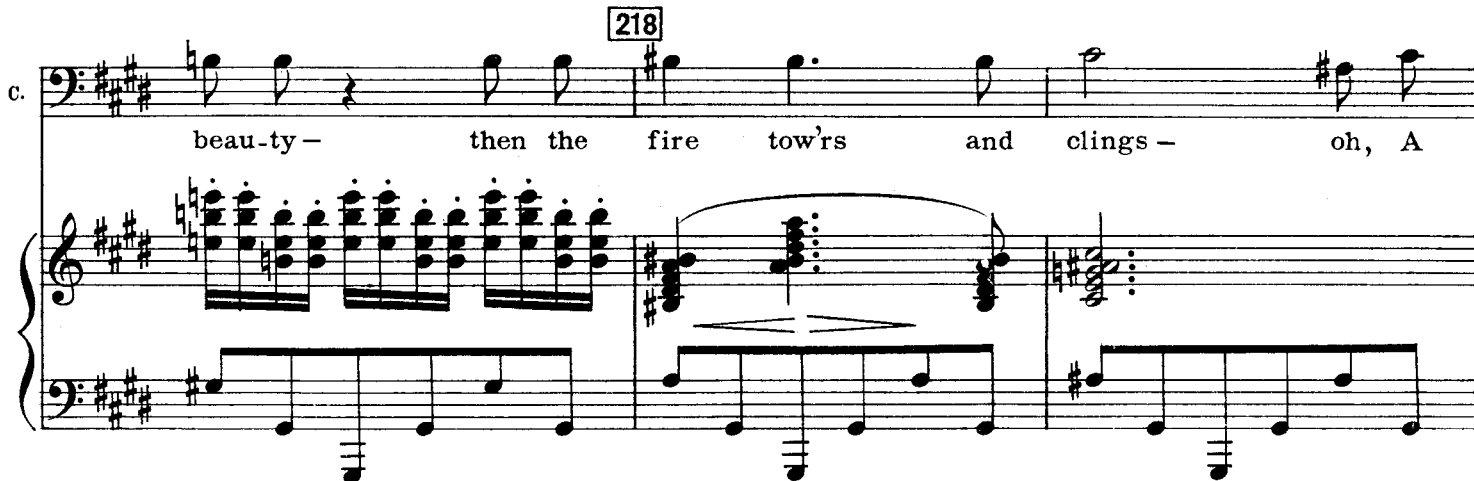
C. 

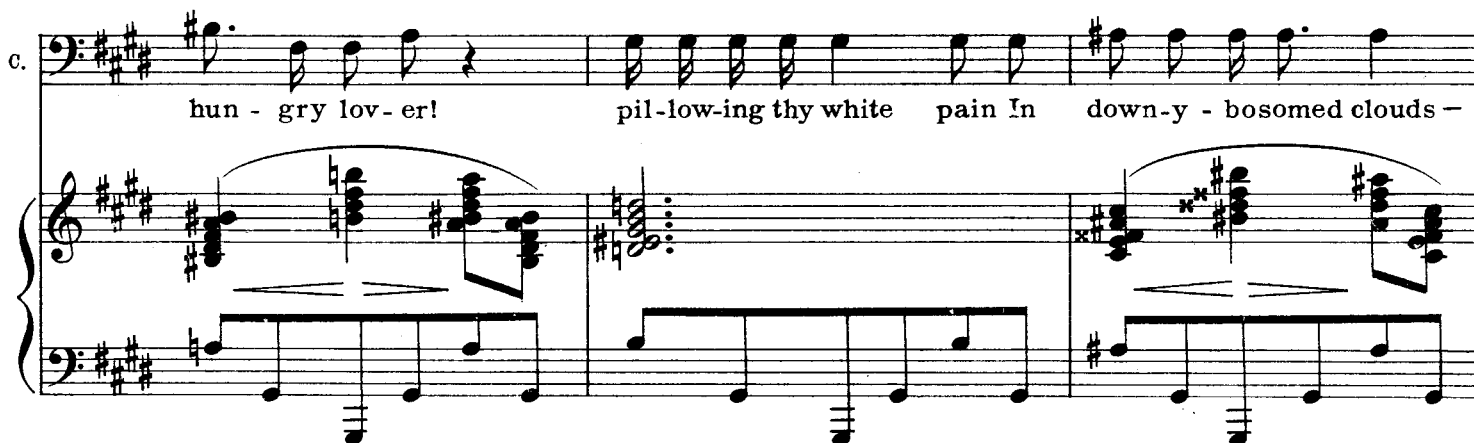
willing? Present-ly The sparks crack and the

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. *pp*
 In the red heart of a great rose.

219 **Rosamund** (quite unshaken)
 Au-burn, I will tell thee a se-cret: he is a fool, this king -

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:

f *pp*

A. (Another howl from the tavern. Myriel makes the gesture of invocation)
 She thinks we need heav'n.

f *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 Lords of birth, lads of beg-gar - y, lords of
BASSES 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 single notes, including a prominent B-flat in the bass line. The music is characterized by a steady, rhythmic accompaniment.

The second system of music begins with the tempo marking "Presto" and a measure number of 227. The treble clef staff shows a more active melodic line with eighth and sixteenth notes. The bass clef staff features a series of sustained chords, with a dynamic marking of *fff* (fortississimo) indicating a very loud volume.

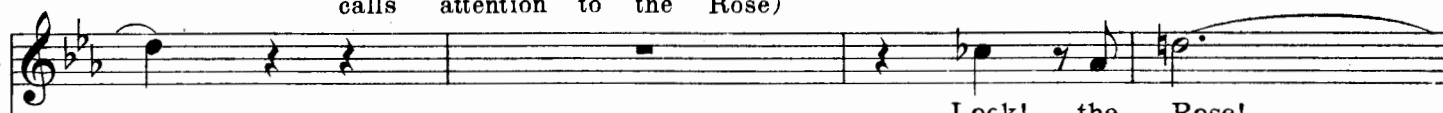
The third system of music continues the piano accompaniment. It includes the instruction "dimin. molto e riten." (diminuendo molto e ritenuto), which suggests a gradual decrease in volume and a slight slowing of the tempo. The treble clef staff has a melodic line with some grace notes, while the bass clef staff has sustained chords.

The fourth system of music shows a change in dynamics. The treble clef staff has a melodic line with some grace notes. The bass clef staff features a series of sustained chords, with dynamic markings of *sfz* (sforzando) and *p* (piano) indicating a transition from a loud to a soft volume.

(The lights change as in Act I, when Rosamund....)

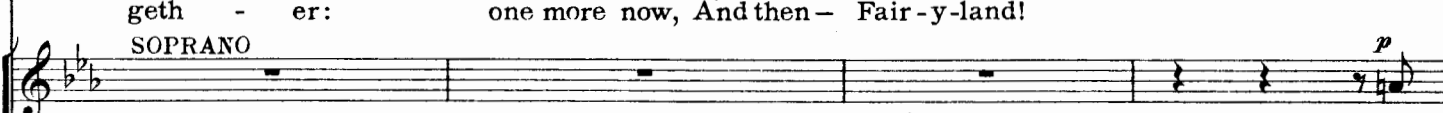
This section contains the vocal parts and piano accompaniment for a scene. It starts with the character "Rosamund" and the dynamic marking *p*. The vocal line for Rosamund is on a treble clef staff. Below it, the character "Auburn" is introduced with the dynamic marking *p*. The lyrics for Auburn are: "Heark - en: the song! Be - lov - ed, we have drunk one Cup of red wine to -". The piano accompaniment is on a grand staff (treble and bass clefs) and includes the instruction "espress." (espressivo). The music is in a 3/4 time signature and a key signature of two flats.

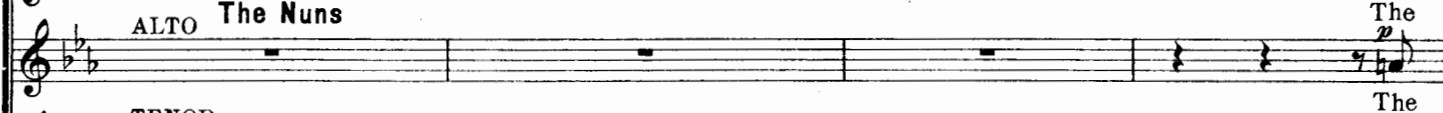
calls attention to the Rose)

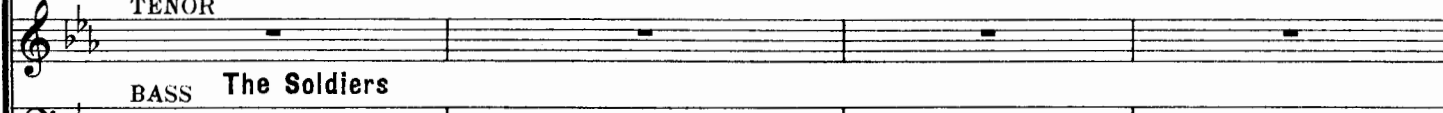
Rd. 

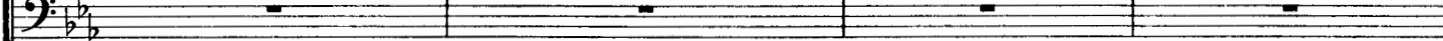
A. 

geth - er: one more now, And then - Fair - y - land!

SOPRANO 

ALTO **The Nuns** 

TENOR 

BASS **The Soldiers** 



p.

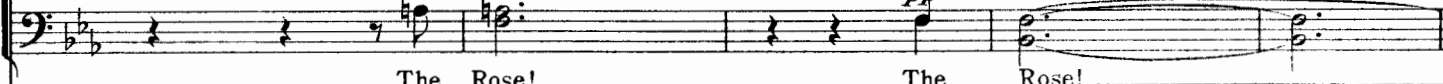
Rd. 

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 music features a vocal line (Rd.) with lyrics and three piano accompaniment staves. The vocal line includes triplet markings (3) over certain notes. The piano accompaniment consists of three staves, with the bottom two staves showing chords and a bass line. The key signature has two flats, and the time signature is 4/4.

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!

The second system of music continues the vocal line (Rd.) with lyrics and piano accompaniment. It includes a measure number '230' in a box above the vocal line. The piano accompaniment consists of three staves, with the bottom two staves showing chords and a bass line. The key signature has two flats, and the time signature is 4/4. The piano part includes a 'pp' (pianissimo) dynamic marking.

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 music features a vocal line for the Soprano (Rd.) and a piano accompaniment. The vocal line consists of five staves with lyrics. The piano accompaniment consists of two staves with chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. 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!"

Rd. *ten.* *3* *3* *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 music features a vocal line for the Soprano (Rd.) and a piano accompaniment. The vocal line consists of five staves with lyrics. The piano accompaniment consists of two staves with chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. 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 includes dynamic markings like *pp* and *ppp*.

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 - -

233 Poco meno mosso

Rd. y, their joys are as one. Ev-er an earth more un -

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^o(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*
 Dreams in the heart of the man, in the *pp*

234 Tempo I^o(moderato)

pp

R.d.

hope, one beau-ty, one joy! _____
 wo-man great joy! _____
 wo-man great joy! _____
 wo-man great joy! _____
 wo-man great joy! _____

pp

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 accompaniment features a strong *ff* dynamic. The key signature has two flats and the time signature is 12/8.

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 accompaniment starts with a *ff* dynamic and then changes to *p*. The key signature has two flats and the time signature is 3/4.

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?

cresc.
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an
cresc.
 Nev-er an ear too dull to hear the call of the elf - - in horn; Nor an
cresc.
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an
cresc.
 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!
 eye so blind but it shall find the way to Fair - y - land!
 eye so blind but it shall find the way to Fair - y - land!
 eye so blind but it shall find the way to Fair - y - land!

237
ff
 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. - - 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

fire, Glo - ry and gloom in - ter - wo - ven, a

fire, Glo - ry and gloom in - ter - wo - ven, a

dust and fire, 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. $\frac{18}{8}$ with the light of heav - - en, $\frac{12}{8}$ $\frac{3}{4}$

A. $\frac{18}{8}$ with the light of heav - - en, $\frac{12}{8}$ $\frac{3}{4}$

Rn. $\frac{18}{8}$ with the light of heav - - en, $\frac{12}{8}$ $\frac{3}{4}$

p sleep - - ing in heav'n and dream - - ing, $\frac{12}{8}$ $\frac{3}{4}$

p sleep - - ing in heav'n dream - - ing, $\frac{12}{8}$ $\frac{3}{4}$

p sleep - - ing in heav'n and dream - ing, $\frac{12}{8}$ $\frac{3}{4}$

p sleep - - ing in heav'n and dream - - ing, $\frac{12}{8}$ $\frac{3}{4}$

p $\frac{18}{8}$ $\frac{12}{8}$ $\frac{3}{4}$

Rd. *cresc.* $\frac{3}{4}$ crowned with the light of the *ff* $\frac{4}{4}$

A. *cresc.* $\frac{3}{4}$ crowned, *ff* and crowned with the light of the $\frac{4}{4}$

Rn. *cresc.* $\frac{3}{4}$ crowned with the light, *ff* crowned with the light of the $\frac{4}{4}$

cresc. $\frac{3}{4}$ dream - - ing in Fair - - y - *ff* $\frac{4}{4}$

cresc. $\frac{3}{4}$ dream - - ing in Fair - - y - *ff* $\frac{4}{4}$

cresc. $\frac{3}{4}$ dream - - ing, and *ff* dream - ing in Fair - - y - $\frac{4}{4}$

cresc. $\frac{3}{4}$ dream - - ing, and *ff* dream - ing in Fair - - y - $\frac{4}{4}$

cresc. $\frac{3}{4}$ *ff* $\frac{4}{4}$

240

Rd. *Rose!*

A. *Rose!*

Rn. *Rose!*

land!

land!

land!

land!

240

8 *Curtain*

allegro