

HELVELLYN,

An Opera in Four Acts.

WRITTEN BY

JOHN OXENFORD,

Composed & Dedicated

TO

Alfred Mellon,

BY

G. A. MACFARRREN.

Ent. Sta. Hall.

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HELVELLYN

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DRAMATIS PERSONÆ.



MABEL.....	(Widow and heiress of a wealthy 'Statesman or Landowner)	MAD PAREPA.
HANNAH.....	(An Orphan)	MAD L. SHERRINGTON.
LUKE	(The disinherited elder brother of the late 'Statesman).....	MR. A. LAWRENCE.
OLD STEENIE	(A very aged servant of the farm)	MR. H. CORRI.
MARTIN.....	(A foundling protected by Mabel).....	MR. H. HAIGH.

CHORUS — THE FARM SERVANTS AND DEPENDANTS.



SCENE — Mabels farm on the eastern ascent of Helvellyn and the neighbouring township.

PERIOD — Beginning of the 18th Century.



THE PIANOFORTE ARRANGEMENT OF THE OPERA BY EDWARD F. RIMBAULT.

HELVELLYN.

ILLUSTRATED OVERTURE.

G. A. MACFARREN.

ALLEGRO TRANQUILLO

pp *mf dolce.* *pp il basso.*

p *cres.* *f* *pp*

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 one flat (B-flat). The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamic markings include *mf*, *p*, and *dim.*. There are also some slurs and accents.

Second system of musical notation. It continues the piece with similar melodic and accompanimental lines. Dynamic markings include *mf* and *p*. There are accents and slurs throughout the system.

Third system of musical notation. This system includes a section marked 'A'. The music shows a transition in dynamics, with markings for *dim.*, *pp*, and *fff*. The key signature changes to two flats (B-flat and E-flat). There are slurs and accents.

Fourth system of musical notation. This system is characterized by a very dense and rhythmic accompaniment in the bass, with many slurs and accents. The dynamic marking is *sf ff*.

Fifth system of musical notation. The music continues with a focus on the bass line. Dynamic markings include *sf*. There are many slurs and accents.

Sixth system of musical notation. This system includes a section marked 'B'. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamic markings include *sf* and *ff*. There are slurs and accents.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *sf* (sforzando) in both staves.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development with slurs and accents. The lower staff has a more rhythmic accompaniment. Dynamic markings include *sf* in both staves.

Third system of musical notation, consisting of two staves. The upper staff has a very active melodic line with many slurs and accents. The lower staff has a steady accompaniment. Dynamic markings include *sf* in both staves.

Fourth system of musical notation, consisting of two staves. The upper staff features a dense texture of beamed notes. The lower staff has a rhythmic accompaniment. A *cres.* (crescendo) marking is present in the lower staff, with a hairpin symbol indicating the increase in volume.

Allegro.

Fifth system of musical notation, consisting of two staves. The tempo is marked *Allegro*. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. A *ff* (fortissimo) dynamic marking is present in the lower staff.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* in both staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *sf* and *f*, and accents (*>*) over notes in both staves.

C 8a

Second system of musical notation, starting with a section marker 'C' and '8a'. It includes a dynamic marking of *mf* and accents (*>*) over notes.

8a

Third system of musical notation, marked with '8a' at the beginning. It features a complex melodic line in the treble clef and a supporting bass line.

8a

Fourth system of musical notation, marked with '8a' at the beginning. It includes accents (*>*) and a dynamic marking of *f*.

8a

Fifth system of musical notation, marked with '8a' at the beginning. It features a dynamic marking of *f* and accents (*>*) over notes.

D

Sixth system of musical notation, starting with a section marker 'D'. It includes a dynamic marking of *dim.* (diminuendo) and accents (*>*) over notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *v* (accents) and *mf* (mezzo-forte).

Second system of musical notation, including a vocal line with lyrics "cre - - -" and piano accompaniment. Dynamic markings include *mf* and *cre*.

Third system of musical notation, including a vocal line with lyrics "scen - - - do." and piano accompaniment. Dynamic markings include *f* (forte).

Fourth system of musical notation, primarily piano accompaniment. Dynamic markings include *sf* (sforzando).

Fifth system of musical notation, including a vocal line with lyrics "piu cres." and piano accompaniment. Dynamic markings include *ff* (fortissimo) and a chord symbol **E**.

Sixth system of musical notation, primarily piano accompaniment.

pp

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns, while the bass clef provides a harmonic accompaniment. A dynamic marking of *pp* is present.

cres *poco* *a*

Second system of musical notation, continuing the melodic and harmonic development. Dynamic markings include *cres*, *poco*, and *a*.

poco. *f* *cre* *scen*

Third system of musical notation, showing a change in dynamics to *f* and the beginning of a new section marked *cre scen*.

do. *ff* **F** Curtain rises quickly.

Fourth system of musical notation, featuring a dynamic marking of *ff* and a section marked **F** with the instruction "Curtain rises quickly." A *do.* marking is also present.

sf

Fifth system of musical notation, with a dynamic marking of *sf*.

Sixth system of musical notation, concluding the page with a melodic flourish in the treble clef.

CHORUS behind the Scenes.
SOPRANI.

TENORE.
BASSO.

Curse..... on the head that the e.....vil plannd.....

Curse..... on the head that the e.....vil plannd.....

Curse..... on the head that the e.....vil plannd.....

.... Curse..... on the hand that car-ried the

.... Curse..... on the hand that car-ried the

.... Curse..... on the hand that car-ried the

brand..... Curse.....

brand..... Curse.....

brand..... Curse.....

sf *ff*

Detailed description: This system contains the first three staves of a musical score. The top three staves are vocal parts, each with the lyrics "brand....." and "Curse....." written below them. The piano accompaniment is on the bottom two staves, starting with a forte (*sf*) dynamic and reaching fortissimo (*ff*) in the second half of the system.

curse..... ah! ah! curse.....

curse..... ah! ah! curse.....

curse..... ah! ah! curse.....

sf *sf* *sf* *sf*

Detailed description: This system contains the next three staves. The vocal parts have lyrics "curse.....", "ah!", "ah!", and "curse.....". The piano accompaniment continues with a forte (*sf*) dynamic throughout the system.

..... on the hand that carried the

..... on the hand that carried the

..... on the hand that carried the

V

Detailed description: This system contains the final three staves. The vocal parts have lyrics "..... on the hand that carried the". The piano accompaniment concludes with a *V* (ritardando) marking.

G
ff Curtain falls.

brand.....
brand.....
brand.....

ff
Ped:

*p/p**

ff
p
ff

p

H

Musical notation system 1, consisting of a grand staff with treble and bass clefs. The key signature has two flats. The system contains five measures. The first measure has a fermata over the treble staff. The second measure has a forte (*f*) dynamic marking. The third measure has a *ff* dynamic marking. The fourth measure has a *f* dynamic marking. The fifth measure has a *ff* dynamic marking. The system ends with a repeat sign.

Musical notation system 2, consisting of a grand staff with treble and bass clefs. The system contains five measures. The first measure has a *ff* dynamic marking. The second measure has a *f* dynamic marking. The third measure has a *f* dynamic marking. The fourth measure has a *f* dynamic marking. The fifth measure has a *f* dynamic marking. The system ends with a repeat sign.

Musical notation system 3, consisting of a grand staff with treble and bass clefs. The system contains five measures. The first measure has a *ff* dynamic marking. The second measure has a *f* dynamic marking. The third measure has a *f* dynamic marking. The fourth measure has a *f* dynamic marking. The fifth measure has a *f* dynamic marking. The system ends with a repeat sign.

I

Musical notation system 4, consisting of a grand staff with treble and bass clefs. The system contains five measures. The first measure has a *f* dynamic marking. The second measure has a *f* dynamic marking. The third measure has a *f* dynamic marking. The fourth measure has a *f* dynamic marking. The fifth measure has a *f* dynamic marking. The system ends with a repeat sign.

dolce.

dim. *p*

Musical notation system 5, consisting of a grand staff with treble and bass clefs. The system contains five measures. The first measure has a *dim.* dynamic marking. The second measure has a *p* dynamic marking. The third measure has a *p* dynamic marking. The fourth measure has a *p* dynamic marking. The fifth measure has a *p* dynamic marking. The system ends with a repeat sign.

Musical notation system 6, consisting of a grand staff with treble and bass clefs. The system contains five measures. The first measure has a *p* dynamic marking. The second measure has a *p* dynamic marking. The third measure has a *p* dynamic marking. The fourth measure has a *p* dynamic marking. The fifth measure has a *p* dynamic marking. The system ends with a repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking of *f* is present in the right-hand part.

Second system of musical notation. It includes dynamic markings of *pp* and *cres.* (crescendo). A tempo or articulation marking of *J* is also visible.

Third system of musical notation. It features dynamic markings of *f* and *dim.* (diminuendo).

Fourth system of musical notation. It includes dynamic markings of *sf* (sforzando) and *cres.* (crescendo).

Fifth system of musical notation. It features a dynamic marking of *ff* (fortissimo).

Sixth system of musical notation. It includes a dynamic marking of *sf* (sforzando).

K

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a forte (*ff*) dynamic marking. The right hand plays a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a steady accompaniment.

Third system of musical notation. The right hand continues with intricate chordal patterns. The left hand includes accents (>) over several notes. A forte (*f*) dynamic marking is present.

Fourth system of musical notation. The right hand has dense chordal textures. The left hand features accents (>) and a forte (*f*) dynamic marking.

Fifth system of musical notation. The right hand has a series of chords. The left hand includes a piano (*pp*) dynamic marking and a melodic line with a slur.

Sixth system of musical notation, concluding the piece. It is marked *rallentando.* and features a melodic line in the right hand with a slur and a final cadence.

Allegro Tranquillo come primo.

pp mf pp il basso.

p

ch.

3 p

8a stringendo. p mf cre 8a

scen do *ff* *sf*

The first system of the musical score consists of two staves. The upper staff contains a vocal line with lyrics "scen" and "do" under the first two measures. The music is written in a treble clef with a key signature of one flat. The lower staff is a piano accompaniment in a bass clef. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando).

piu allegro.

sf *sf* *sf*

The second system continues the piano accompaniment. It begins with the tempo marking *piu allegro.* The music features a series of chords and moving lines in both staves. Dynamic markings of *sf* are present throughout the system.

sf

The third system shows the piano accompaniment continuing. The upper staff has a melodic line with a key signature change to two flats. The lower staff provides harmonic support. A dynamic marking of *sf* is located at the beginning of the system.

The fourth system features a more active piano accompaniment with a prominent bass line in the lower staff and a melodic line in the upper staff. The music is characterized by rhythmic patterns and chordal textures.

The fifth system concludes the page with a final piano accompaniment system. It includes a double bar line and repeat signs at the end, indicating the end of the piece or a section. The music ends with a series of chords in both staves.

ACT I.
INTRODUCTION.

Nº 1.

ALLEGRETTO
PASTORALE.

f *pp*

(Curtain slowly rises.)

pp *p* *p*

Enter Steenie.

f *p*

sf *f*

f *sf*

Dim. *p* *f*

What's that? what's that? these poor old

The first system of music features a vocal line and a piano accompaniment. The vocal line has three phrases: "What's that?", "what's that?", and "these poor old". The piano accompaniment includes dynamic markings of *p* (piano) and *p* (piano).

(Milkmaids cross the hill path above.)

eyes can scarcely see be..yond my nose What's that, what's

The second system of music includes a stage direction: "(Milkmaids cross the hill path above.)". The vocal line has two phrases: "eyes can scarcely see be..yond my nose" and "What's that, what's". The piano accompaniment includes a dynamic marking of *p* (piano).

that? What's that, 'tis not our

The third system of music has three phrases in the vocal line: "that?", "What's that,", and "'tis not our". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

peo. ple I sup. pose

The fourth system of music has two phrases in the vocal line: "peo. ple" and "I sup. pose". The piano accompaniment includes a dynamic marking of *f* (forte).

(They descend the hillpath below.)

Yes I de.clare yes here they are yes

The fifth system of music includes a stage direction: "(They descend the hillpath below.)". The vocal line has three phrases: "Yes", "I de.clare yes", and "here they are yes". The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *Cres. cen.* (Crescendo).

(opens wicket.)

yes yes laugh...ing gigg...ling here.....

do. *f* *sf* *sf*

B

(Enter Milkmaids through wicket.)

..... they come. Why..... hussies

p

CORO SOPRANI.

you are..... ear...ly home Nay look if you please... at the

p

pails.... we have car...ried They're heavy e...nough as we hope..... to be

mar...ried Good grumbling old Steenie you'll free.ly con...fess

sf

sf We have not come ear...ly through i...dle..ness *f* We have not come

C STEENIE. (Enter Mowers through wicket.)
 ear.....ly through i.....dle...ness What you, here be..
 (They take their pairs into house and return.)

CORO BASSO.
 sides, well your work is soon o.....ver. Good grumb..ling old Steenie. we've

f cut all the clo...ver Just look at the fields and you'll tru.ly con.

sf fess We have not come ear...ly through i...dle..ness,

SOPRANI.

D And you too!

We have not come ear...ly through i...dle...ness. (Sowers descend hill path below and enter through wicket.)

TENORE.

BASSO.

(They take their Scythes into barn and return.)

We have not come ear...ly through i...dle...ness.

CORO TENORE.

well.... fine goings on I must own Old Steenie, old

Steenie the turnips are sown You're hard to be pleas'd, but this time you'll con.

fess We have not come ear...ly through i...dle...ness,

No..... no you're not

f We have not come ear.....ly through i...dle...ness.

f We have not come ear.....ly through i...dle...ness.

f We have not come ear.....ly through i...dle...ness.

ff

p

colla parte. **E**
a Tempo.

ear.ly through i..dle.ness, no you're not early thro' i. dle. ness.

colla parte. *p* *a Tempo.*

Ped.

(All come forward.)

p *sf*

The hour arrives of glad repose and in the setting sun... the

p *sf*

The hour arrives of glad repose and in the setting sun... the

p *sf*

The hour arrives of glad repose and in the setting sun... the

p *sf*

head of proud Hel vel-lyn glows our dai-ly work is done, our work is
 head of proud Hel vel-lyn glows our dai-ly work is done, our work
 head of proud Hel vel-lyn glows our dai-ly work is done, our work

done our work..... our work is done
 our work is done our work is
 our work is done our work

our work is done .
 done, our dai...ly work..... is done .
 our work is done .

Attacca.
Dolce. *p*

THE SKY WITH CRIMSON IS OVERSPREAD.

No. 2.

RECITATIVE AND NARRATIVE BALLAD.

ALLEGRETTO.

OLD STEENIE.

SOPRANI. (going up to Steenie.)

TENORE.

BASSO.

RECIT:

(turning from them.)

No, no no no

(crowding round him.)

I really

tale

Yes yes yes yes yes yes yes yes

Yes yes

Yes yes yes yes

yes yes yes yes

Yes yes

yes yes yes yes

CORO SOPRANI.

wont be troubled so

Tempo.

Such ve...ry charm.ing tales you tell

RECIT.

of ghosts and mur...ders Well, well well

The coaxing sluts, be quiet a sto...ry I will

ANDANTE MAESTOSO.

tell — (he sits down, they surround him.) The

sky with crim-son is o....ver-spread, But 'tis not the flush of

eve...ning's red There are shouts, there are shrieks, there are cur...ses dire The

found-ry, the found-ry's on fire Ma... ny have per.. ish'd and

f *p*

more will die Slow...ly con - sum'd by po...ver...ty

f *p*

CORO.

Curse on the head that the e...vil plann'd

Curse on the head that the e...vil plann'd

Curse on the head that the e...vil plann'd

fp *f*

Curse on the hand that car...ried the brand

Curse on the hand that car...ried the brand

Curse on the hand that car...ried the brand

A

fp *ff*

That sur...ly Ralph was a

p
Stacc.

work...man good, His mas...ter chid him in an...gry mood By the

p *Cres*

fiend he was tempt...ed and loud...ly swore Re...venge ere the day was

f *p* *Cres* *f*

o'er Ma...ny have per...ish'd and more will die

p

Slow...ly con...sum'd by po...ver...ty

Cres

Curse on the head that the e...vil plann'd Curse on the
 Curse on the head that the e...vil plann'd Curse on the
 Curse on the head that the e...vil plann'd Curse on the

hand that car..ried the brand.
 hand that car..ried the brand.
 hand that car..ried the brand.

Parlante. **STEENIE.** (He rises as he becomes excited with his narrative.)
 The wife from the fiend would her hus.band save

His mas.....ter's par.....don

She bade him crave He smiled

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "She bade him crave" and "He smiled". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and dynamics, including a *pp* marking.

he departed he did not re. turn

The second system continues the musical score with the lyrics "he departed" and "he did not re. turn". The piano accompaniment features a prominent treble clef line with a *p* dynamic marking.

And she saw the found.....ry

The third system contains the lyrics "And she saw the found.....ry". The piano accompaniment includes a *Dim.* marking and a *pp* dynamic marking.

burn, To the spot she hasten'd She saw him die, 'mid the

The fourth system features the lyrics "burn, To the spot she hasten'd" and "She saw him die, 'mid the". The piano accompaniment includes a *f* dynamic marking, a *gra.* marking, and a *Dim.* marking.

curs..es that rose to the crim.son'd sky

The fifth system contains the lyrics "curs..es that rose to the crim.son'd sky". The piano accompaniment includes a *p* dynamic marking and a *Cres* marking.

ff Curse on the head that the e...vil plann'd *sf* Curse on the

ff Curse on the head that the e...vil plann'd *sf* Curse on the

ff Curse on the head that the e...vil plann'd *sf* Curse on the

STEENIE. *2.*

Curse on the hand that carried the brand.

hand that car.ried the brand.

hand that car.ried the brand.

hand that car.ried the brand.

p Curse on the hand that car..ried the brand. *ff*

p Curse on the hand that car..ried the brand. *ff*

p Curse on the hand that car..ried the brand. *ff*

Curse on the hand that car..ried the brand.

Cres. *ff* *sf*

No. 3.

RECITATIVE AND SONG.

(MABEL enters from house)

(All advance towards her and bow.)

ANDANTE
CON MOTO.

p Dolce.

The first system of piano accompaniment consists of two staves. The upper staff features a triplet of eighth notes in the first measure. Dynamic markings include *p* and *Dolce.* in the first measure, *Cres.* and *f* in the second measure, and *p* in the third measure. The lower staff provides harmonic support with chords and moving lines.

RECIT: MABEL.

You all are here that's right, that's right, Mind soundly you must sleep to night

This section contains the vocal line for Mabel and the piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The music is in a recitative style with a simple harmonic accompaniment.

1. TEMPO.

RECIT:

Our harvest toil to morrow we begin

But where is Martin

The second system of piano accompaniment continues the accompaniment for the recitative. It includes dynamic markings of *p* and *Cres.* The tempo is marked as 1. TEMPO. The music is in a recitative style with a simple harmonic accompaniment.

MABEL. SOPRANI.
 No mischance I hope. No he's still like him self that workman stout,
 CORO. TENORI.
 No he's still like him self that workman stout,
 BASSI.
 No he's still like him self that workman stout,

He's the last to come home, and the first to set out.
 He's the last to come home, and the first to set out.
 He's the last to come home, and the first to set out.

MABEL. *Al TEMPO.*
 Yes, well I know. his honest zeal.

MABEL. RECIT:
 MARTIN (behind the scene) Ha, there's his
 ALLEGRO. A blessing on the harvest fall, A blessing on the soil,

MAB:
voice.
SOP:
TEN:
BASS:
CORO:
Yes, yes, 'tis Martin's voice.
Yes, yes, 'tis Martin's voice.
Yes, yes, 'tis Martin's voice. *A TEMPO.*

MAB: *f*
: Enter Martin through wicket.) You come as ever with a
f Wel - come good Martin *sf* wel - come
f Wel - come good Martin *sf* wel - come
Wel - come good Martin wel - come

MARTIN.
smi - - - ling face Nay, who with wrinkled brow would greet the harvest

SONG.

MARTIN.

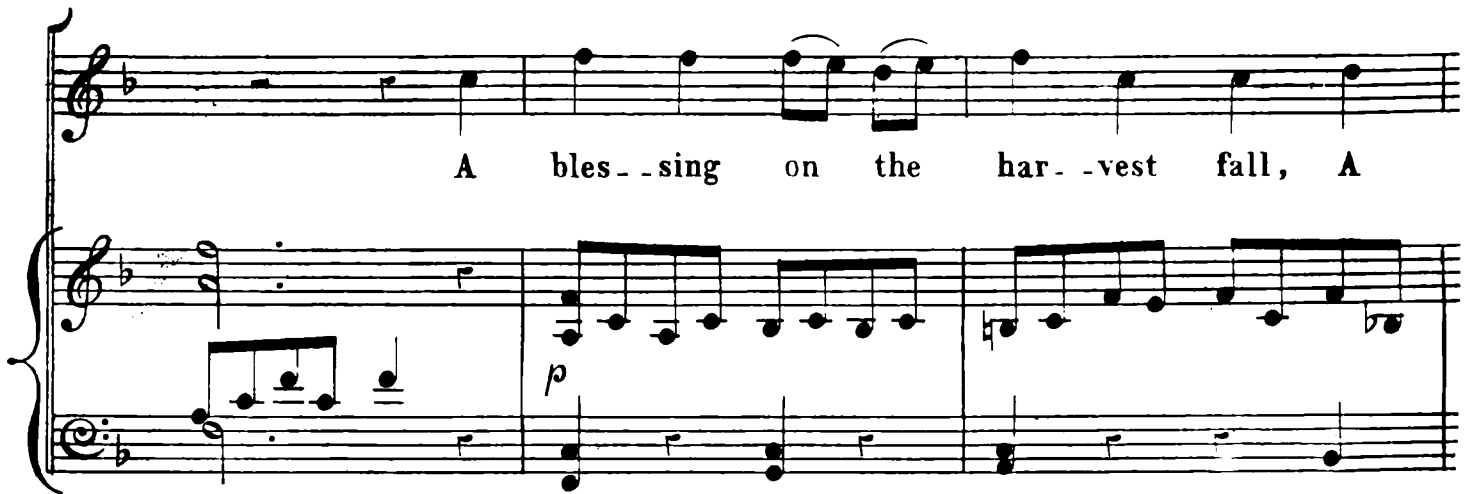
ALLEGRO.

sf

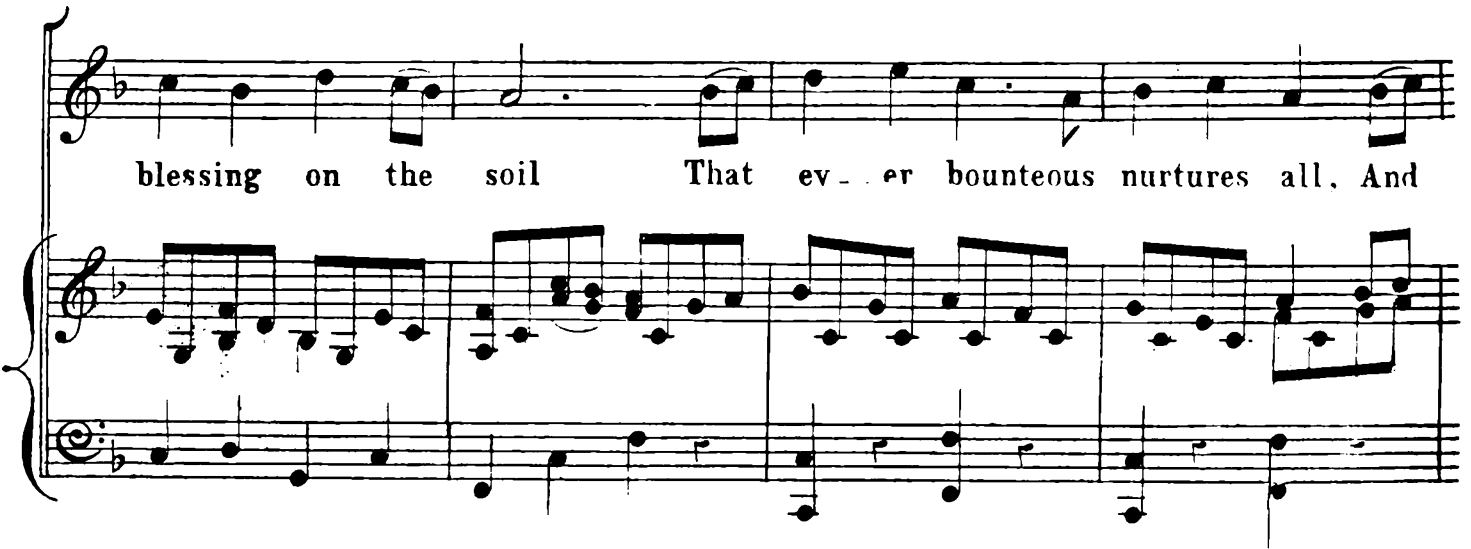


A bles - - sing on the har - - vest fall, A

p



bles - - sing on the soil That ev - - er bounteous nurtures all, And



strengthens those who toil Kind na . . ture loves our

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 's' and continues with quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

la bour, She arms our limbs with health We

The second system continues the vocal and piano parts. The vocal line has a half note 'l' followed by quarter notes. The piano accompaniment maintains a steady accompaniment pattern.

en vy not our neigh bour Who pines a mid his

The third system shows the vocal line with a half note 'e' and quarter notes. The piano accompaniment continues with similar harmonic support.

wealth A bles . sing on the harvest fall A blessing on the

The fourth system concludes the page with the vocal line starting with a half note 'w' and quarter notes. The piano accompaniment includes dynamic markings 'f' and 'colla parte'.

soil. The

f a tempo.

lark a - - wakes us with the notes He ca - - - rols to the

p

sun And ' while his mu - - - sic o'er us floats Our

la - - - bour is be - - - - gun, For gifts of Heav'n that

p

fail not Beneath the heav'n - - - ly blue With



hearts that cares as - - - sail not Our dai - - - ly work we



do A bles - sing on the har - vest fall, A



blessing on the soil.

colla parte. *a tempo.* *f*



No. 4. RECITATIVE AND QUARTET WITH CHORUS.

MABEL.

A blessing on the harvest rightly spoken, A

ALLEGRO.

MARTIN.

blessing too on all who toil like thee What had I been without

MABEL.

thee, best of women, Heeded not, despised The orphan boy would — Hush.

.... no more of that The little kindness I have shewn to thee Heav'n has repaid an

hundred fold, How bravely all has prosper'd thro' thy zeal —

f

Yet let me not pre-sumptuously exult o'er the less for-tunate *a tempo.*

RECIT: E'en now a thought of Luke my husband's brother fills my heart *MART:* Why should you

MAB: dread him? Nay, I cannot tell, He was a strange wild youth who

wander'd with his father's curse up-on him, *a tempo.* *Cres.*

MART: Ten years a-go he at the foundry work'd The foundry that was burn'd

RECIT:
MAB:

We hop'd that his ca-reer he would have mended

a tempo. *Dolce.*

REC:

a tempo.

He lov'd his master's daughter Then came the fire

f

sf

REC:

And since the fire nought have we heard of him.

MART:

MAB:

Perhaps he died. If so, Heav'n rest his soul Yet something here warns me he is not dead and oft when

MART:

all around most prosp'rous seems A thought steals o'er me of that reckless man Nay, nay, des-

a tempo.

pond not The blackest of clouds may pass harmless a - - way, The dreariest of mornings pre-

MAB: The black - est of clouds may pass harm - less a - -
 MART: cede a bright day The black - est of clouds may pass harm - less a - -

way, The drea - - riest of morn - - ings pre - cede a bright
 way, The drea - - riest of morn - - ings pre - cede a bright

day. (He leads her to the bench before the house and stands conversing while she sits knitting.)
 day.

mf *Dim* *pp*

(Hannah crosses the hill path above)

LARGHETTO:

A

SOPRANI.

TENORI.

BASSI.

CORO.

Who comes yonder The mountain side de - scen - ding

Who comes yonder The mountain side de - scen - ding

Who comes yonder The mountain side de - scen - ding

HANNAH (crosses the hill path below)

The lone - ly wand'rer came o'er the moor, Her

heart was weary, her foot was sore, She gaz'd a-round and she

deep-ly sigh'd, Ah me!.... ah me!.... the world is wide, too

wide The world... is too wide, too wide. Who
Who
Who

comes down old Hel-vel-lyn's side.
comes down old Hel-vel-lyn's side.
comes down old Hel-vel-lyn's side.

(Hannah enters by wicket)

MODERATO.

Cres.

f

ppp

HANNAH. to Mabel

Food and shel-ter I im-plore A houseless

Dim.

ppp

MAB:

or-phan at your door Wea-ry I am and weak Food and

HAN

MAB

shel-ter do you seek? No more, no more. Take and

R. H.

MAB

wel-come from my store.

STEENIE.

When you no-thing know a-bout her!

HAN: Food and shelter nothing

From her ve-ry face I doubt her, I doubt her

MART: Do not drive her from your door Never were you hard be-

more MART:

B HAN: Did you know how hard my lot..... You would

MAB: Hard indeed appears her lot.....

MART: fore Hard indeed appears her

STEEN: Aye, of vagrants, aye, of va - - grants

kind - - - ly bid me stay, Shel - - - ter'd till the dawn of
 Here the wand'ring maid shall stay, Shelter'd till the break of
 lot Kind-ly bid the wand'rer stay, Shelter'd till the
 We've a lot Ev'ry-where they find, a

day Gen - - - tle hearts mistrust... me not *mf* Did you know how hard my
 day Dam - - - sel I mistrust thee not *mf* Hard in deed appears her
 break of day, Base sus - picions har - - - bour not *mf*
 prey, they find a prey For our geese and our

lot... You would kind-ly bid me stay
 lot... Here the wan - - - d'ring maid shall stay Shel - - - ter'd
 Hard indeed appears her lot Kind-ly bid the wand'rer
 chick - - ens They of - ten - - times they

Shelter'd till the break of day, *sf* Gen- - - - - tle hearts mis-trust me
 till the break of day, *sf* Dam - - - - sel I mis-trust. . . . thee
 stay, Shel-ter'd till the break of day *sf* Base sus-picions har - - - - - bour
 of-ten-times have warm'd, have warm'd their

C
 not.
 not.
 not. Her tears are not false, There is
 pot.

MART:
 truth in her sigh. . . . I feel for her sor - - - - rows, An or - - - - phan am

I An active dam--sel on our

MART: farm.... Might do some good —
 STEEN: Or some harm. Believe me Mar-tin, I'm a

HAN: I'm
 Turk If that's a face that looks like work, If that's a face that looks like

D poor, I'm honest, glad...ly would I work
 MAB: work. Mar--tin you

MAB: think her words are true? You nev - - er

MART: *animato.* I do, I do.

Cres.

MAB: breath'd a wish in vain Up--on the

f

HAN: Would that my gra - ti - tude in words I....

MAB: farm she shall re..main.

fp

..... could.... ex - press.

STEEN: *aside!*

She might have wait.ed for a sturdy lass Until the

p *Cres.*

sta - - - tute fair at Martinmas.

sotto voce.

HANNAH. Fresh hopes a - rise I'll hold them fast

MABEL. *sotto voce.* A - way all sad remembrance cast

MARTIN. *mf* What spell what ma - - - - - gicholdsme fast!... Is this a

STEEIE. *sotto voce.* By witchcraft she has bound them fast.

ANDANTE.

With firm resolve, and purpose true, My life I will be - -

With firm resolve, with purpose true, Your life you may be - -

dream can all be true! Methinks that life begins a

In ancient times if tales be true The ducking stool had

Cres.

gin a-new, my life I will be... gin anew, And trusting
 gin a-new, your life you may be... gin anew, And find a
 new, And like dis-sol-ving va-pours va-nish-es the past
 been her due, the duck-ing stool had been her due, The world quite

to the fu-ture cease to mourn, and trusting cease to mourn to
 hap-py fu-ture will repay, a hap-py fu-ture will re-
 What spell... what magic holds me fast Can all... can
 top-sy tur-vy will be turn'd, the world quite top-sy tur-vy

mourn the past.
 pay the past.
 all be true Me-thinks that life be-gins... a-new And
 turn'd, turn'd at last.

cre-scen-do.

And cease to mourn and cease to mourn the
 A hap - - - py future will re - pay the
 like dis - - sol - - ving va - - - - - pour va - - - - - nishes the

The world quite topsy turvy will be turn'd at

p *f*

E *f*
 past. My life be - - - gins a new
 past.
 past. *f* My life be - -

CORO.
 SOP: *mf* *pp*
 TEN: *mf* *pp*
 BASS: *mf* *pp*
 The hour arrives of glad repose, Our dai - ly work is done, The hour arrives of

The hour arrives of glad repose, Our dai - ly work is done, The hour arrives of

mf

But now your weary limbs repose Al-ready sets the
gins. a new.

glad repose, Our dai-ly work is done.
glad repose, Our dai-ly work is done.

glad repose, Our dai-ly work is done.

sun. And with his red Hel-vellyn glows Our daily work is done. The
The head of

The
Th'hour ar---
Th'hour ar---
Th'hour ar---

8148

proud... Helvel-lyn
 head... of proud... Hel-vel-lyn glows Ah...

cre - - - scen - - - do. The head of
 head of proud Hel-vel-lyn
 rives of sweet re- - - pose, The head of proud Hel-vel-lyn
 rives of sweet re- - - pose, The head of proud Hel-vel-lyn
 rives of sweet re- - - pose, The head of proud Hel-vel-lyn

cre - - - scen - - - do.

glows... Ah... the hour ar-rives of glad re-
 The hour ar-rives of glad re- -
 proud Hel-vel-lyn glows The hour ar-rives of glad re- -
 glows... The hour arrives of glad repose the hour of glad re- -
 glows.
 glows.
 glows.

ff f p

pose, The head ... of proud ... Hel-vel

pose, The head ... of proud ...

pose, The head of proud Hel

Th'hour arrives of glad re- - - pose, of glad re- - - pose, The head of

Th'hour arrives of glad re- - - pose, of glad re- - - pose, The head of

Th'hour arrives of glad re- - - pose, of glad re- - - pose, The head of

pp *cre* *scen*

p *cre* *scen*

lyn glows Ah

Hel-vel-lyn glows

The head of proud ... Hel-vel-lyn

vel- - - - lyn glows. The

proud Hel- - - - vel- - - - lyn glows

proud Hel- - - - vel- - - - lyn glows.

proud Hel- - - - vel- - - - lyn glows.

do. *f* *ff*

The hour ar-- rives of glad re--

Ah..... The hour ar-- rives..... of glad..... re--

glows The hour ar-- rives of glad re--

hour arrives of glad re- pose, the hour of glad re--

pose, glad..... re- pose, of glad..... re-

pose, glad..... re- pose, of glad..... re-

pose, glad..... re- pose, of glad..... re-

pose, glad..... re- pose, of glad..... re-

Th' hour arrives of glad re- pose, the hour ar- rives of glad re- pose, the

Th' hour arrives of glad re- pose, the hour ar- rives of glad re- pose, the

Th' hour arrives of glad re- pose, the hour ar- rives of glad re- pose, the

pose, of glad... re- pose...

pose, of glad... re- pose...

pose, of glad... re- pose...

pose, of do. glad... re- pose...

hour arrives of glad repose, of glad re- pose...

hour arrives of glad repose. of glad re- pose...

hour arrives of glad repose. of glad re- pose...

hour arrives of glad repose. of glad re- pose...

(All except Mabel follow Steenie into the barn, Martin leading Hannah.)

sf

pp

WHEN MY AMPLE STORE I SEE.

Op. 5.

RECITATIVE AND SONG.

MABEL.

RECIT:

Oh Pro - - - - vi -

ANDANTE.

p

pp

dence, I thank thee for thy bounties, Which far ex - - - - ceed my poor de -

serts, En - a - - - - bling me the suff' - - - - rer to re - - - - lieve.

p

SONG.

MABEL.

When my ample store I see,

ANDANTE

TRANQUILLO

The first system of music features a vocal line for Mabel and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 9/4 time signature. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The tempo markings 'ANDANTE' and 'TRANQUILLO' are placed to the left of the piano part. The lyrics 'When my ample store I see,' are written below the vocal line.

Gracious Heav'n I pray to thee That my heart..... on wealth on

The second system continues the vocal and piano parts. The vocal line has lyrics 'Gracious Heav'n I pray to thee That my heart..... on wealth on'. The piano accompaniment includes dynamic markings such as 'pp' and 'p'. The tempo markings 'ANDANTE' and 'TRANQUILLO' are not repeated here.

wealth may ne'er be set, Nor to fleet.....ing

The third system continues the vocal and piano parts. The vocal line has lyrics 'wealth may ne'er be set, Nor to fleet.....ing'. The piano accompaniment includes a 'Cres.' (crescendo) marking. The tempo markings 'ANDANTE' and 'TRANQUILLO' are not repeated here.

plea.....sures bound: Never may be tempt-ed

The fourth system concludes the vocal and piano parts. The vocal line has lyrics 'plea.....sures bound: Never may be tempt-ed'. The piano accompaniment includes dynamic markings 'pp', 'p', and 'Cres.'. The tempo markings 'ANDANTE' and 'TRANQUILLO' are not repeated here.

tempted to for-get.... I.... am but... the in-... stru-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line in the right hand. Dynamics include a piano (*p*) marking.

ment In thy boundless mer-cy sent To dif-fuse..... thy

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a variety of dynamics, including forte (*f*), piano (*p*), and pianissimo (*pp*). The system concludes with a double bar line and a repeat sign.

blessings, thy bles-... sings round.

The third system begins with a section marked 'B'. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment is marked piano (*p*) and features a steady bass line. Dynamics include piano (*p*) and forte (*f*). The system ends with a double bar line.

Keep me Heav'n.... from po-... ver-ty

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment is marked pianissimo (*pp*) and features a steady bass line. Dynamics include pianissimo (*pp*) and forte (*f*). The system concludes with a double bar line.

Not to rest from la bor free, Not in use . . . less

lux-u-ry, not in lux-u . . . ry to live Not to bask in foolish pride

Not to bask in foolish pride But the pow'r to so . . . lace

those that grieve As the cho . . . sen in stru . . .

ny, And if you don't be - lieve me you've on - ly got to try.

MABEL: No, no it is not, why this trepi - da - tion? Freedom and poverty!

LUKE (on the hill path below)

cre - - - - - scen - - - - - do..

a - bo - mi - na - tion — I'm sick of my dis - gust - ing si - tu -

MAB: a - - tion. It must be he.

LUKE (enters by wicket, advances L.H.): Just here..... must be my child - hood's

dwelling, Which mem' - ry, which mem' - ry to my heart en - - dears...

Where oft my fa - - - ther box'd my ears I

know it, I know it, At the

MAB: LUKE.
foot of Old Hel-vel-lyn — Be still my rising fears There's

Ma - - - bel! ah! dear Ma - - - bel

MAB: LUKE.
how are you? I know you not. Yes, yes, kind soul you do.

My tatter'd gar - ments don't conceal my face I'm bro ther

Luke Still Luke, al - -

though in sor - ry case Ah! wretched man..... you have re -

MAB:

LUKE.

turn'd To..... see my na - tive home I yearn'd, To see the farm, the pigs, the geese, To

drink success to hoof and fleece, To see my brother — He. is

MAB:

LUKE.
 dead! Ah true, but then there's my de-light.....

..... at seeing you E-qual to your de-light, your de-light at seeing

MAB:
 Such... then is fate's decree, such then is fate's decree

LUKE:
 me, my delight at seeing you, my delight at seeing you,

(Turns from him)

Such..... ah such is fate's de-cree.

E-qual to my de-light at see-ing you. What

LUKE.

no em-brace! what cold-ly turn a--way! This is a

MAB:

most un-feel-ing world I say, Nay.... here this night you shall re-

LUKE.

main Ho, ho, and at the break of day start off a--

gain To beg or steal..... how ve-ry fine..... Your views dear

C (crosses R.H.)

sis- - - - - ter are not mine. Of

MAB: (aside)

All my worst fore bo dings all Does this

LUKE.

all the trades in Lon - don a beggar's is the worst, With mi - se - ries of

pp

wretch - - ed hour full - fill Pow'r be - - nign

all sorts his life is in - - ter - spers'd A lying po - et he was who

on thee I call teach me how to

call'd the beg - gar jolly. A thief who jogs to Ty - - burn ain't

f sf p cres:

meet the ill.

half so me - - lan - cho - ly. Yes, here I

f

will re-main all night To-mor-row too, to-mor-row af-ter

that, In short to stop for ev-er I've a right..... And stop I

MAB:
will..... and stop I will, that's flat. Stop here by right!

LUKE:
Of course, of course, don't.... make a po-ther,

This farm is mine,.... ain't... I your husband's bro-ther.

MAR. LUKE.
 Ah wretched man! My
sf *ALL^o GIUSTO.*

pa - rents once sent me to school, And there I learnt out of a
f

book, That if Luke was a bro - ther of Bob, Why,
sf

Bob is the bro - - ther of Luke, Why, Bob is the
sf

bro - ther of Luke.
f

(Enter Martin and Steenie with the rest of the farm people from the barn, they remain at the back) MABEL (going up to Luke)

ILLEGR^{to} PASTORALE.

We'll speak of this here

CORO.

SOP: *pp* 'Tis now the hour of soft repose, Now scarcely in the

TEN: *pp* 'Tis now the hour of soft repose, Now scarcely in the

BASS: *pp* 'Tis now the hour of soft repose, Now scarcely in the

ALLEGR^{to} PAST^{le}

(Turning to the back)

after — LUKE. Here

Ve-ry good, to-mor-row *sf* we shall be in calmer mood,

sun The head of proud Hel-vel-lyn glows Our work, our meal is done.

sun The head of proud Hel-vel-lyn glows Our work, our meal is done.

sun The head of proud Hel-vel-lyn glows Our work, our meal is done.

RECIT:

Stee-nie — STEENIE (advances) Shew this stranger to a room. ST: (crossing to Luke)

fp

ST:
stranger? so, but yes, but no, What! Master Luke, at last you've

LUKE
come — Yes:..... and I mean to make my self at home

a tempo.

MABEL (goes up to Martin and brings him to the front R.H.)

Just lead the way Old Steenie (Steenie leads Luke round to the house door) Martin

POCO LENTO.

here A word I'd whisper in your ear,

parlante.

There's danger in this visit; Tho' I know that by his will my husband left me

MART:

all I cannot prove my right against this ruffian Without some ev-i-dence. Just

MAR: so, At once to London I will go. Heav'n speed your mission

MART: a tempo.

MAR: (turns to the others) (They advance, Steenie and Luke stop as they are entering)

Good friends attend to what I say, For

the house when they hear her.)

London I shall start to night. and in my absence Mar - - tin here shall be

CORO.

SOP: For London!

TEN: For London!

BASS: For London!

f

mas - - - - - ter of all o - bey him o - bey him as you ho - nor

sf *f*

me SOP:
We'll o - bey him, we'll o - bey him as we honor thee.

TEN:
We'll o - bey him, we'll o - bey him as we honor thee.

BASS:
We'll o - bey him, we'll o - bey him as we honor thee.

We'll o - bey him, we'll o - bey him as we honor thee.

(Luke and Steenie advance L.H. Girls bring Mabel her hat and cloak from the house which she puts on.)

MARTIN.
Ev' - ry thought and ev' - ry feel - ing To my

ANDANTE CON MOTO. *p* *cre*

du - - - ty is sin - cere, For I know what - e'er I do I'm.....

scen *do*

... indebted still to you I'm indebt-ed I'm... in-debt-ed still to you

sf

MART: **D** LUKE: **E**

All shall be in or-der here, More respectable than steal-ing Is a

STEENIE, *aside*

Ah! the truth there's no con---

p

law-ful claim'tis clear, Like an ho-nest man I sue And I

ceal-ing I am slight-ed

cre

own the feel-ing's new For-tune makes me mas-ter here

E

that is clear.

scen do *f*

8150.

M: (to the people) *p*

cre - - - scen

MART: Let no en - - - vious thought or feel - ing, With your du - - - ty in - ter -

LUKE. Ev' - ry thought and ev' - - - ry feel - ing To my du - - - - ty is sin -

ST: *p* More res - - - pect - a - ble than steal - ing Is a law - ful claim 'tis

Some - thing to my age is due

cre - - - scen

do fere, He is ho - - nest just and true Con - - - - - fidence to him is

cere, For I know what - e'er I do, I'm in - debt - - - - ed still to

clear, Like an ho - - - nest man I sue And I own the feel - - - - ings

Some - - - thing to my ser - - - - - vice

do sf

f due, Con - fi - dence, yes, con - - - - - fi - dence to him is due,

you, . . . All shall be in or - - - - - der, all shall be in or - der

new, For - tune makes me mas - - - - - ter, for - - - - - tune makes me mas - ter

too, Yet that boy is mas - - - - - ter, yet that boy is mas - ter

cres:

Think that I myself am here , In peace and concord dwell.
 here, in order here. *p* In concord we shall dwell. *cres:*
 here, yes, master here. In clover I shall dwell, in clover I shall
 here, is master here. A pret - - ty tale

CORO.

SOP:
 TEN:
 BASS:
 Fare - - - well
 Fare - - - well

p Fare - - - well *cres:*

cres:
 in peace and concord dwell, in peace and concord dwell, *f*
 in con cord we shall dwell, in concord we shall dwell, Fare you
 dwell, in clover I shall dwell,
 a tale to tell, *scen* do a pretty tale to tell

cre fare well *scen* fare do - - well
cre fare well *scen* fare do - - well
cre fare well *scen* fare do - - well

fare - - - well fare - - - well

f *b* *poco riten:* *a tempo.*

Fare you well fare . . . you well fare . . . you well

well fare . . . you well fare you well

f fare you well fare . . . you well

f fare you well fare you well *pp*

mf fare you well fare you

mf fare you well *pp*

mf fare you well fare you

mf fare you well fare you

f *poco riten:* *pp a tempo.*

fare you well fare you well

fare you well fare you well

fare you well fare you well

fare you well fare you well *mf*

well fare you well *mf* fare you well fare you

well fare you well *mf* fare you well fare you

well fare you well fare you well fare you

p *mf*

fare you well fare you well.

fare you well fare you well.

fare you well fare you well.

fare you well fare you well.

well fare - well.

well fare - well.

well fare - well.

(During the last words, two men have brought a portmanteau from the house, Mabel shakes hands with the peo-

p *sf*

ple who divide in the middle to make room for Martin to lead her to the wicket, through which the men with her

CURTAIN. *mf*

trunk have preceded her. She turns to greet them once more, and they all look after her as the curtain falls.)

p *p* *ff*

"FOR NEARLY A MONTH."

Nº 7.

SCENA.

ALLEGRO
ff

sf

h~
silence
fp
p

Cre *scen*

do
f
Dim.

A Marcato.
R.H.

Cres

CURTAIN RISES.

f *sf* *p* *f*

LUKE. (Lying on a bench smoking.)

RECIT:

For near.ly a month I've been ve-ry res-pect.a-ble, That sounds mighty well

p *f*

RECIT:

But it is not de-lectable

What on earth shall I do

p *mf* *a Tempo.* *p*

The mother of mischief is i-dle-ness - true

f

(Comes forward.)

MODERATO.

All the cat-tle I can main Set the hay-stacks in a

p

flame Mischief is my only aim. Give the dog an e.vil name And the

sf *f* *p* *Cre*

brute is not to blame If he soon deserves the same. Bravely I'll sup-port my fame.

scen *do* *sf* *Calla parte.* *f sf* *a Tempo.*

Stop, stop, a wise man keeps his temper cool

ALLEGRO. *sf* *p*

Luke, though a knave you need not be a fool

If all is mine that I see here, By working mischief 'tis most clear I cut off my

nose out of spite to my face. No, no, that will not do in any case

B
My moral notions are not quite overthrown, Pro... per... ty I res.

pect I respect when tis my own.

C
Mine and thine thine and mine Of all sorts of troubles those words are the

sign They sadly impede the enjoyment of life.

They ev-'ry where cause li-ti-ga-tion and strife This house is

mine, this cash is mine, this wife is mine, they are not

thine Mine mine mine, thine thine thine, Of all sorts of -

trou-bles those words are the sign.

D
Thus in my days of po-...ver-ty I thought

Now circumstances change me as they ought Poverty aye.

RECIT: Agitato.

Because young Luke was poor. The wealthy ironfounder thrust him from his door When to his

Tempo. (in a hoarse whisper.)
daughter's hand the beggar dar'd aspire Soon afterwards the

foundry was on fire, And the pride of the wealthy at once was brought

E

low.

Who did the deed?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "Who did the deed?" are written above the vocal line. The piano accompaniment features a complex texture with many triplets in both the right and left hands. The right hand has a steady stream of eighth-note triplets, while the left hand has a more rhythmic pattern of eighth-note triplets.

Who struck the blow? Ha, ha!

The second system continues the musical piece. The vocal line has the lyrics "Who struck the blow?" followed by "Ha, ha!". The piano accompaniment continues with triplets. A forte dynamic marking (*f*) is placed below the piano part towards the end of the system. The key signature changes to one sharp.

Ha, ha ha ha! That all the people know, That..... sur..ly Ralph was a

The third system features the vocal line with lyrics "Ha, ha ha ha! That all the people know, That..... sur..ly Ralph was a". The piano accompaniment is more sparse, with a piano dynamic marking (*pp*) below the right hand. The key signature remains one sharp.

work..man good, His..... mas..ter chid him in an..gry mood His

The fourth system continues the vocal line with lyrics "work..man good, His..... mas..ter chid him in an..gry mood His". The piano accompaniment includes dynamic markings of *f*, *pp*, *sf*, and *pp*. The key signature changes back to one flat.

wife had the fidgets, he did not re.turn With her brat she hastens

The fifth and final system on the page features the vocal line with lyrics "wife had the fidgets, he did not re.turn With her brat she hastens". The piano accompaniment includes dynamic markings of *sf* and *pp*. The key signature remains one flat.

RECIT:

(a Child crosses.)

Ha! Can it be that now a vision of the

ff

past I see. *LARGHETTO.*

pp *Cres* *f* *p*

The child was there — The child was there — Like a

f *pp*

che-rub from Heav'n 'mid the hi... deous glare which the roaring flames around her

Cres *f* *pp*

threw Ear-ly that child — of sor... row knew

sf *sf*

Ear..ly that child of sor.....row knew — My heart is hard my

fp *pp*

tem-per is wild My heart is hard my tem-per is

Cres

wild But I quail at the thought of that or...phan child, at the

p *f*

thought of that or.....phan child. that orphan child

p

that orphan child.

p

(Enter Hannah, meeting the child she leads her into the dairy)

RECIT: $\text{C} \#$

Ha! Ha! She sees that form as well as I

ff ALLEGRO.

Tis flesh and blood Off! idle phantoms fly

ff *ff*

Here's a

ALLEGRO. *ff* *p*

fig for troubles past— Im an honest man at last, Here's a fig for troubles

past— Im an honest man at last. Ma.ny

ff *p*

if they told the truth Of the things they did in youth Would a

pret.ty tale un...fold Would a pret.ty pret.ty tale un.fold.

Wisely some one said of old "By.gones let the by.gones

be" And the max.im pleas.es me Now a gen...tle...man am

I Work, these fin..gers shall not spoil O...ther folks may toil and

moil I'll be i....dle while I can.....

The first system of music features a vocal line with lyrics "moil I'll be i....dle while I can....." and a piano accompaniment. The piano part includes dynamic markings *sf* and *sf*.

..... Heres a fig for troubles past I'm an

The second system continues the vocal line with lyrics "..... Heres a fig for troubles past I'm an" and piano accompaniment. Dynamic markings *sf* and *ff* are present.

honest man at last, Heres a fig for troubles past I'm an honest man at

The third system continues the vocal line with lyrics "honest man at last, Heres a fig for troubles past I'm an honest man at" and piano accompaniment.

last an honest man, an honest man.

The fourth system continues the vocal line with lyrics "last an honest man, an honest man." and piano accompaniment. Dynamic markings *sf* and *ff* are present.

The fifth system shows the final part of the piano accompaniment for this page, concluding with a double bar line.

N^o 8.

RECIT AND DUET.

(Enter Hannah and Child from dairy.) (to Child.)

HANNAH. *ANDANTE CON MOTO.* Take this milk to your sick

PIANO *p mf pp*

LUKE. (exit Child) *RECIT:* mother Ah good in cha-ri-ty there is some sense when o-ther peoples

proper-ty we gra-cious-ly dis-pense When I've my own that girl shall lose her

f

HANNAH. place No that she shant so pretty is her face Hannah. Yes—

f p

(aside.) that reckless man whom I a..void when e'er I can

p Cres f

LUKE.

MODERATO. Come here, come here my pret..... ty dear I'm re.

HANNAH.

spectable, So you have no..thing to fear! Good Sir, if you have aught to say be brief

LUKE.

No time have I to throw a..way No long o..... ra..... tion dread

Three words will do And those three words are

HANNAH.

You dare in..sult me
I love you Not a bit, that

Oh
 pret-ty brow why should you knit? Those pret-ty teeth were never made to chat-ter

hor-ror oh hor-ror My
 What's the matter what's the matter

Cresc. *scen.* *do.* *f*

Piu Mosso.
 limbs are weak with fear a no-ther tri-als near For
 The pret-ty lit-tle dear So o-ver-come by

me, the path of life the path of life is e-ver rough oh
 fear, the pret-ty dear she finds my style..... of woo-ing ra-ther

mf

Heav'n assist me still give firmness to my
 rough Shéd have me cringe and kneel La.

will And make me for my peril strong e...
 ment the pain I feel And talk of hearts and darts and

nough And make me for my peril strong e...
 all such stuff And talk of hearts and darts and all such

Tempo I?
 nough. Rude man, this
 stuff. My pretty dear,

in...so.lence forbear A.

beware, be..ware. My temper's quick

LUKE.

...void me wretch Be ci....vil girl I'm not Jack

Ketch I'm not a dog I do not bite, Like all the

rest I take de....light In ro.....sy lips and so it comes to this

Cres **f**

Say what you please I must, will have a kiss.

sf

A

HANNAH.

(Behind the Scenes.)
SOPRANI.
TENORI.
BASSO.

The har-vesters

Harvest home harvest home har.....vest home harvest home harvest home

Harvest home harvest home har.....vest home harvest home harvest home

Harvest home harvest home har.....vest home harvest home harvest home

LUKE.

Well what of that? I still will have a kiss that's flat

har.....vest home harvest home harvest home har....vest home.

har.....vest home harvest home harvest home har....vest home.

har.....vest home harvest home harvest home har....vest home.

LUKE.

Aye and be..fore them all aye, they all shall see how

Stringendo.
Cres:.....

Ap... proach me if you
ve...ry kind you are to me.

ff

Piu Mosso.

dare A...no...ther step ad...vance Nay
The deuce take care, take care, No, no, I won't ad.

f

dart a threat...ning glance A...no...ther step and
vance A...no...ther time per...chance a...no...ther

p

life...less to the ground at once you fall Great Heav'n as...sis...tance
time Those haugh...ty words..... you glad...ly will re...call Not

f *sf* *p*

sends New strength to me it sends 'Tis e...

here the mat...ter ends I hoped we might be friends But now...

...ver prompt to hear the or...phan's call 'tis e...

..... I am an e..... ne... my that's all and now.....

..... ver prompt to hear an or...phan's call 'tis e...ver prompt to hear an

..... I am an e..... ne.. my that's all but now an e..... ne.. my am

or...phan's call.

I that's all.

sf *sf* *sf* *ff*

HARVEST HOME.

No. 9.

PART SONG.

(The hock cart bearing the last load of barley)

ALLEGRO.

ff *p*

gaily decorated with garlands passes at the back preceded and followed by a procession of the harvesters carry-

ing their various implements of work. Martin seated upon the sheaves as master of the harvest; Hannah runs

Cres. *f f*

eagerly to meet the procession and mixes with the crowd — Luke sneaks off — Martin descends from the

f *ff*

cart and comes forward congratulating the others.)

sf *sf*

SOPRANO 1^o
Harvest home harvest home har - - vest home harvest home

SOPRANO 2^o
Harvest home harvest home har - - vest home harvest home

TENORE.
Harvest home harvest home har - - vest home harvest home

BASSO.
Harvest home harvest home har - - vest home harvest home

ACCOMP:
f

harvest home har - - - vest home *p* We come we come And we

harvest home har - - - vest home *fp* We come we come And we

harvest home har - - - vest home We come... And we

harvest home har - - - vest home We come we come And we

bring the last load of our gold-en grain Loud-ly shout

bring the last load of our gold-en grain Loud-ly

bring the last load of our gold-en grain Loud-ly

bring the last load of our gold-en grain Loud-ly

loud-ly shout a-gain a-gain a-gain Harvest home

shout loud-ly shout a-gain a-gain Harvest home... harvest

shout loud-ly shout a-gain a-gain Harvest home

shout loud-ly shout a-gain a-gain Harvest home

harvest home loud-ly shout har - - - vest

home loud-ly shout loud-ly shout har - - - vest

harvest home loud-ly shout har - - - vest

harvest home loud-ly shout har - - - vest

home. The fields *Dolce.*

home. The fields

home. *pp* The fields once more have bounteous been O'er them the wa - vy

home. *pp* The fields once more have bounteous been O'er them the wa - vy

pp *Dolce.*

..... once more have boun - - - - teous been O'er them the

..... once more have boun - - - - teous been O'er them the

wealth was seen The fields once more have bounteous been O'er them the wa - vy

wealth was seen The fields once more have bounteous been O'er them the wa - vy

wa - - - - vy wealth . . . was seen But ^{cre} now they are ^{scen}

wa - - - - vy wealth . . . was seen But ^{cre} now they are ^{scen}

wealth was seen O'er them the wa - vy wealth was seen But ^{cre} now they've lost their ^{scen}

wealth was seen O'er them the wa - vy wealth was seen But now they've lost their

do. *f*
 robb'd of their am - - - ple store Shout once more shout once
 do. *f*
 robb'd of their am - - - ple store Shout once more shout once
 do. *f*
 ample store they've lost their ample store Loudly shout
 do. *f*
 ample store they've lost their ample store

piu cres.
 more once more shout
piu cres.
 more once more shout
piu cres.
 loudly shout once more shout
piu cres.
 loudly shout once more shout
piu cres.

once more *ff* Har-vest home har-vest home har - - - vest home...

once more *ff* Har-vest home har-vest home har - - - vest home

once more *ff* Har-vest home har-vest home har - - - vest home

once more *ff* Har-vest home har-vest home har - - - vest home

once more *ff* Har-vest home har-vest home har - - - vest home

Harvest home *sf* har-vest home *sf* har - - - vest home.

Harvest home *sf* har-vest home *sf* har - - - vest home.

Harvest home *sf* har-vest home *sf* har - - - vest home.

Harvest home *sf* har-vest home *sf* har - - - vest home.

Harvest home *sf* har-vest home *sf* har - - - vest home

WELL DONE BRAVE HEARTS.

Op. 10.

RECIT: AND BALLAD.

MARTIN.

Well done brave hearts, the best we can af-

ALLEGRO.

f

tr

(The procession is formed again)

ford, Shall soon be placed on yonder festive board

ALLEGRETTO.

sf

f

and all except Hannah and Martin exit through the opening.)

f

ff

f

mf

p

Silence.

pp

Silence.

p

Cres.

Hannah is going, he stops her)

HANNAH. MART:

What Hannah still you shunme Shun you! how! Whene'er we meet methinks you

HAN:

timid.ly retreat Come say, what means this strange reserve What means? 'tis no re-

MART: (aside)

serve, be.lieve me, I mean nothing. Nothing! nothing *sf* *p* How hopeless is the

(offering flower.)

blank that word im - plies See here, it was my fortune to discover a four leav'd

clover, A talisman for good or ill, Its owner's wish 'tis destin'd to ful - fill.

"WEAR THIS FLOWER AND THINK OF ME"

BALLAD.

MARTIN.

PIANO. *dolce.*

The musical score is arranged in three systems. Each system consists of a vocal line for Martin and a piano accompaniment for the piano. The piano part is marked *dolce*. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Take the flow'r I bring..... 'Tis a gift of lit-tle worth Thousands like it spring, Humblest".

Take the flow'r I bring..... 'Tis a

gift of lit-tle worth Thousands like it spring, Humblest

children of the earth. Were I weal - thy mai - den

fair. I would bring thee jew - - - els rare And a

cir - clet bright of gold Should thy wand'ring tres - - - ses

hold. But no no no that may not be, But

no no no that may not be, So wear this

pp

flow'r. wear this flow'r and think of me.

f *p*

ff *p*

Sure a heart like thine. . . . Will af-fec-tion's off'ring prize,

Though it may not shine..... With a light for world - ly

eyes Gol - den bands and jew - - els rare..... May be

purchas'd, mai - - - den fair; But a heart of liv - - ing.

gold..... Never can be bought or sold. But

no no no that may not be, No no no no that

pp

may not be, So wear this flow'r. . . . wear this

f

flow'r and think of me.

p *ff*

8170.

No. 11.

HARVEST HOME SCENE.

HANNAH.

Nay keep the flow'r, no faith have I in charm or

ANDANTE. *p*

(Exit into dairy) (Martin tears the flower in vexation and casts it from him)

spell

pp *Cres.* *ff*

ALLEGRO CON BRIO. (The Farm people enter bringing the smoking supper, which they spread upon the table. The Harvesters return merrily, conduct Martin to the head of the table, and take their seats

tr. *ff* *sf*

round it and eat and drink heartily of the cheer. Steenie who has entered takes his seat sulkily at the bottom of the table.)

grac. *sf*

SOPRANI. *sf*

TENOR. *sf*

BASS. *sf*

CORO.

Though Win - ter has its Christ - - mas, though Sum - mer has its

Though Win - ter has its Christ - - mas, though Sum - mer has its

Though Win - ter has its Christ - - mas, though Sum - mer has its

ff

May.... Brave Autumn with his har - vest home Is bright - er far than

May.... Brave Autumn with his har - vest home Is bright - er far than

May.... Brave Autumn with his har - vest home Is bright - er far than

they.... He gathers in the rip'ning grain Oc - to - ber ale he brews Oh

they.... He gathers in the rip'ning grain Oc - to - ber ale he brews Oh

they.... He gathers in the rip'ning grain Oc - to - ber ale he brews Oh

sf

sf

sf

sf

MARTIN.

A

That's right my

S: who to ruddy Au-tumn his honors would re-fuse.

T: who to ruddy Au-tumn his honors would re-fuse.

B: who to ruddy Au-tumn his honors would re-fuse.

lads..... be mer-ry while you may.....

Yes, that we will.... be

Yes, that we will.... be

Yes, that we will.... be

Though our mis-tress is a-way, Her heart, be sure is with us

mer-ry while we may

mer-ry while we may

mer-ry while we may

MART:

still.. By bidding you be mer-ry all her wish-es I ful-fil

gva...

Cres.

CORO.

S: *sf* Yes, yes we're sure,.... we're sure of her good will.

T: *sf* Yes, yes we're sure,.... we're sure of her good will.

B: *sf* Yes, yes we're sure,.... we're sure of her good will.

sf

B

STEENIE.

Oh yes, we're cer-tain to be gay.... For

ff *pp*

my part I am glad to see A man that's younger far than me, Thus

seated in the high-- est place, And go-- ing thro' his du-- -- ties

with such grace, Aye ev'---ry dog, yes ev'---ry

MART:
dog must have his day. Nay, nay, my place I'd

M:
yield But by my mis-tress' or-- der

CORO.
Oh no, oh no. True, just
Oh no, oh no. True, just
Oh no, oh no. True, just

a tempo. *colla parte.* *f*

CORO

so Be qui - et old Steenie you trouble the feast

so One

so One

Detailed description: This system contains the first vocal entry. The vocal parts (Soprano, Alto, Tenor) enter with the lyrics 'so Be quiet old Steenie you trouble the feast'. The piano accompaniment features a melody with a forte (f) dynamic and includes trills and slurs.

MART:

And here's a toast to which you will

CORO

night without grumblings low us at least.

night without grumblings - low us at least.

Detailed description: This system features a solo vocal part (MART) and a choral part (CORO). The soloist sings 'And here's a toast to which you will'. The chorus enters with 'night without grumblings low us at least.' The piano accompaniment continues with a steady accompaniment.

all..... a - - gree We'll drink.... our mis - - - tress'

colla parte.

Detailed description: This system shows the continuation of the chorus and the soloist. The lyrics are 'all..... a - - gree We'll drink.... our mis - - - tress''. The piano accompaniment includes a forte (f) dynamic and the instruction 'colla parte.'.

a tempo. LUKE.

health. Yes, and to me.... the right... of

Detailed description: This system includes a solo vocal part (LUKE) and piano accompaniment. The lyrics are 'health. Yes, and to me.... the right... of'. The piano accompaniment features a forte (f) dynamic and a piano fortissimo (fp) dynamic.

singing the old harvest song will pro-per-ly be-long

Being your late la-ment-ed mas-ter's brother, I feel of

(wipes his eyes)

course more strong-ly than an-o-ther

(They gather round him)

RECIT:

Now mind, whoever drinks off when I say 'half' At a draught shall drink a

TEN: quart. A-greed, a-greed. So now to business we'll proceed

LUKE:

COR. BASS: A-greed, a-greed.

(They fill their cans)

ALLEGRO GIOVALE.

Here's a

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a forte (*f*) dynamic.

RECIT:

health to our worthy master, Pshaw! I forgot, as yet a master you havenot. the song we

Musical notation for the second system, including piano accompaniment and vocal line. The piano part features a forte (*f*) dynamic.

A TEMPO.

must a little al-ter;

Here's a health to our worthy mistress, May she

Musical notation for the third system, including piano accompaniment and vocal line. The piano part features a piano (*p*) dynamic.

LUKE.

never know grief or dis-tress.

TEN:

Here's a health to our worthy mis-tress May she

BASS:

Here's a health to our worthy mis-tress May she

Musical notation for the fourth system, including piano accompaniment and vocal lines for Luke and the Chorus. The piano part features a fortissimo (*ff*) dynamic.

May her garners ev-er with corn be stord', And may
 never know grief or distress.
 never know grief or distress.

LUKE.
 we often sit at her fes-tive board, So each good fel-low here, Shall

(all drink)
 drink off half his beer, So each good fel-low here, Shall drink off

half his beer. **TEN:** Look! Hob has drank it all, a fine, a fine,
BASS: Look! Hob has drank it all, a fine, a fine,
 (They drag Hob to the front and shew his empty can)

LUKE. RECIT:

No, no, we'll pardon him, but none must his example follow, So

a tempo.

each good fel - low here will drink So each good fel - low here Will drink off
So each good fel - low here Will drink off

half his beer. May she live a - mid peace and plenty Until
half his beer.

she's a hundred - and - twen - ty May she live a - - mid peace and
May she live a - - mid peace and

LUKE:

plen-ty Un-til she's a hundred-and-twenty. And whenever she keeps her harvest home May she

plen-ty Un-til she's a hundred-and-twenty.

greet us all with a hearty welcome So each good fel-low here Shall

drink off all his beer, So each good fel-low here Shall drink off all his

beer.

all..... his beer.

TEN:

So each good fel-low here Shall drink off all his beer.

BASS:

So each good fel-low here Shall drink off all his beer.

CORO.

MARTIN. coming forward)

Well sung, well sung, Come ladies, each a

ALLEGRO.

ff *p*

MART: partner take, A dance still merrier will the ev'ning make LUKE. A

SOPRANI. a dance, a dance, a dance,

TENOR. a dance, a dance,

BASS. a dance, a dance,

f

E

dance, I'm not a fool, nor yet a lover And so I'll say my dancing days are

f *p*

LIKE. o-ver. Stee - - - nie If you will

STEEN: Well

f *p*

shew me to a cask of ale, I will un-fold a ve-ry pretty tale

well, well,

This way then,

(Pointing to Hannah, who

You see that girl?

stop, your story, is it true?

She, there, of

f colla parte.

enters from dairy and joins the others at table. *a tempo.*

Tho she looks so de--mure

course I do. *a tempo.*

so de--mure,

She's a sly one be sure

With my own

I was sure

eyes this ve-ry day I saw her
this ve-ry day

f

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'eyes this ve-ry day I saw her' and a piano accompaniment. The second system continues the vocal line with 'this ve-ry day' and the piano accompaniment. The piano part features a strong dynamic marking of *f* (forte) towards the end of the system.

give the milk a-way
You saw her I had my sus-picions from the first

f *pp*

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'give the milk a-way' and a piano accompaniment. The fourth system continues the vocal line with 'You saw her I had my sus-picions from the first' and the piano accompaniment. The piano part features dynamic markings of *f* (forte) and *pp* (pianissimo).

(Exeunt Steenie and Luke)
These honey-mouth'd ones at---ways are the worst.

p

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics '(Exeunt Steenie and Luke) These honey-mouth'd ones at---ways are the worst.' and a piano accompaniment. The sixth system continues the piano accompaniment. The piano part features a dynamic marking of *p* (piano).

Detailed description: This system contains the seventh system of music, which is a piano accompaniment. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and ends with a double bar line.

COUNTRY DANCE.

VIVACE.

The musical score is written in 6/8 time and consists of six systems of piano and grand staves. The key signature has one flat (B-flat). The score includes various dynamics such as *f*, *sf*, and *ff*, along with articulation marks like accents and slurs. A first ending bracket labeled '1.' spans the first two systems, and a second ending bracket labeled '2.' spans the fifth system. The piece concludes with a double bar line in the sixth system.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music is marked *ff* (fortissimo) and includes various rhythmic values and articulation marks.

Second system of musical notation, continuing the piece. It features a *ff* marking and includes a repeat sign with first and second endings.

Third system of musical notation, including a triplet of eighth notes marked with a '3.' and a *f* (forte) dynamic marking.

Fourth system of musical notation, featuring a *sf* (sforzando) dynamic marking.

Fifth system of musical notation, marked *ff* (fortissimo).

Sixth system of musical notation, marked *marcato.* (marked) and *f* (forte). It includes a repeat sign and a *sf* (sforzando) marking.

4.

sf *f*

This system contains the first two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. A first ending bracket labeled '4.' spans the final measures of the system. Dynamic markings *sf* and *f* are present.

sf

This system contains the third and fourth staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. A dynamic marking *sf* is present at the end of the system.

ff

This system contains the fifth and sixth staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. A dynamic marking *ff* is present at the beginning of the system.

sf *sf*

This system contains the seventh and eighth staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Dynamic markings *sf* and *sf* are present.

5.

sf *f*

This system contains the ninth and tenth staves of music. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. A first ending bracket labeled '5.' spans the final measures of the system. Dynamic markings *sf* and *f* are present.

sf

This system contains the eleventh and twelfth staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. A dynamic marking *sf* is present at the end of the system.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, starting with a forte (*ff*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic development with various rhythmic patterns. The left hand maintains the accompaniment with some chordal textures.

Third system of musical notation. The right hand has a melodic phrase marked *gva* (gracefully) with a dashed line. The left hand has a steady accompaniment. Dynamics include *sf* (sforzando) and a section marked *G.* (Grave).

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic is indicated.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment. Dynamics include *sf* and *ff*.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment. The system concludes with a key signature change to two sharps (F# and C#).

sf sf

C O D A .
sf p

Cres.

ff > > >

gva

gva

ALLEGRO MODERATO.

STEENIE (entering with an air of authority)

This fooling end-ed, by your leave I'll speak We do not

fp *fp* *fp*

ST: wish to har - bor thieves

SOP: Thieves! thieves! we are certain that no

TEN: Thieves! thieves! we are certain that no

BASS: Thieves! thieves! we are certain that no

CORO: Thieves! thieves! we are certain that no

ff

HANNAH MARTIN. Yes, smooth - fac'd Hannah I! 'Tis false!

thieves are here.

thieves are here.

thieves are here.

fp *fp*

the im-pu-tation I de-ny Nor I, nor I Here's a

I'll not be-lieve it nor I

No, nor I

sf *ff* *p*

fine in-fa-tu-a-tion, Why for her this in-dig-na-tion Our

p *f*

HANN:

ST: No parents no

milk she steals to feed some poor re-la-tion

f *sf* *p* *pp*

kindred to Hannah are left Oh listen believe me this was the theft A bowl of

pp

milk I gave but one to poor
Our milk she steals to feed some poor re-lax-tion

mf

HANN G MART:
bed-rid-den Susan I'm master here, and I approveth

SOP:
Well! 'twas rightly done

TEN:
Well! 'twas rightly done

BASS:
Well! 'twas rightly done

Well! 'twas rightly done

f

HANN:
deed, Old Steenie how you anger me take heed. To cause dis-

pp

MART:
union I should grieve, At once, at once the farm I'll leave. You leave the

farm! oh no, Old Steeniewho in-sult-ed you shall

HANN: H

MART: No 'tis I that should go an in-

ST: go With my or-ders old Stee-nie at

CORO.

SOP: On the farm

TEN: No we nev-er can be hap-py

BASS: No we nev-er can be hap-py

No we nev-er can be hap-py

tru-der am I, Where-ev-er I ven-ure mis-

once shall com-ply, I'll not be op-pos'd here, the

I was born, On the farm

While that crabbed Steenie's by, Be-cause to ru-in all our pleasures

While that crabbed Steenie's by, Be-cause to ru-in all our pleasures

While that crabbed Steenie's by, Be-cause to ru-in all our pleasures

for-tune is nigh Yes, 'tis I that must quit, an in-
 mas-ter am I, With my or-ders old Stee-nie at
 I will die You nev-er shall move me A
 he for ev-er seems to try Oh no we nev-er can be hap-py
 he for ev-er seems to try Oh no we nev-er can be hap-py
 he for ev-er seems to try Oh no we nev-er can be hap-py

tru-der am I, I..... must go..... yes
 once shall com-ply, And he shall go.... yes
 fix-ture am I, I will not go I
 When that crabbed Steenie's by, He ought to go, he ought to go, he
 When that crabbed Steenie's by, He ought to go, he ought to go, he
 When that crabbed Steenie's by, He ought to go, he ought to go, he

I must go, yes I must go, yes I must
 he shall go, yes he shall go, yes he shall
 will not go, I will not go, I will not
 ought to go, he ought to go,
 ought to go, he ought to go,
 ought to go, he ought to go,

ff

go I must go. MABEL (breaking thro' the group)
 What angry words are these?
 go he shall go.
 go I won't go.
 he ought to go. Old
 he ought to go. Young Martin here
 he ought to go. Young Martin here

ff

MAB:

Be si-lent all

MART:

Steenie here, old Steenie, old Steenie, Steenie, Steenie, Steenie, Steenie there.

young Martin young Martin, young Martin, Martin, Martin, Martin, Martin here.

young Martin, young Martin, young Martin, Martin, Martin, Martin here.

RECIT:

Speak Martin

MART:

This old man insult-ed Hannah, and I bade him leave the

HANN:

TEMPO.

Oh mistress mistress let him stay 'Twere better

farm.

MAB: RECIT:

I should go *sf* What Martin says is law,

MAB: *(aside)*

Steenie at once be - gone My heart

ST:

What I! af - ter so ma - ny years

(to Hannah)

bleeds for him Oh would that this had not been And you, the cause of

strife Let me not look on you, You hut upon the crag shall be your home,

ANDANTE. STEEN:

There tend our mountain sheep. This spot from the

days of my child-hood I've known, And like an old

tree to the soil I have grown; But old trees they hew

down... and old ser-vice for-get..... At morn who re-

mem-bers the sun..... that has set? The faithful old man from my childhood I've

known For faults of the tem - - per his worth might a - - tone Still your wish is

Cres.

law . . . he shall leave us, but yet . . . His years and his

Dim.

MAB: ser - - vice I ne'er will for - - get.

MART: His old churl - ish mood has to

HANN: Oh surely, oh surely I'm doom'd to live friendless and

in . . . solence grown.

sf

HANN:

lone...

For crimes of another I'm born to atone

MAB:

ST:

The faith-ful old man from... childhood I've

The spot from the days of my childhood I've

SOP:

The faith-ful old man from our childhood we've

TEN:

The faith-ful old man from our childhood we've

BASS:

The faith-ful old man from our childhood we've

CORO.

HANN:

MAB:

To my du-ty my heart...

known

For..... faults of the tem- per... his...

MAR:

ST:

He almost be-lieves that the farm... is his own.

known And..... like an old tree... to... the

known And.... like an old tree... to... the

known And.... like an old tree... to... the

known And.... like an old tree... to... the

My
 worth might a - - - - - tone Still your wish shall be
 Tho' he talks of his claims you have well . . . paid your debt
 soil I have grown But old trees they hew
 soil he has grown But old trees they hew
 soil he has grown But old trees they hew
 soil he has grown But old trees they hew
gva

heart is de-vot-ed but yet -
 law . . . he shall leave us, but yet His
 An action of justice you
 down . . . and old . . . ser - - - vice for - - - get At
 down . . . and old . . . ser - - - vice for - - - get At
 down . . . and old . . . ser - - - vice for - - - get At
 down . . . and old . . . ser - - - vice for - - - get At
Cres.

It seems that a curse on my ef - - - - - forts is
 years and his ser - - - - - vice. I ne'er no nev - er will for -
 nev - - - - er regret You'll ne'er re -
 morn who re - - - - mem - - - - bers the sun remembers that has
 morn who re - - - - mem - - - - bers the sun remembers that has
 morn who re - - - - mem - - - - bers the sun remembers that has
 morn who re - - - - mem - - - - bers the sun remembers that has

sf *ff*

set It seems that a curse a
 get I ne'er will for - get his
 gret you'll nev - - - - er re - gret this
 set the sun that has set at
 set the sun at
 set the sun at
 set the sun at

sf

set the sun at

p *sf* *p*

curse on my efforts is set, on my ef-forts is set.
 ser-vice I ne'er will for-get, no I ne'er will for-get.
 ac-tion you ne'er will re-gret, you will nev-er re-gret.
 morn... who re-mem-bers the sun that has set, the sun that has set.

morn... set.
 morn... set.
 morn... set.

gva
sf *p*

(Exeunt all but Mabel and Martin)

sf *p* *pp* *pp*

SHE'S GONE.

No. 12.

RECITATIVE & TRIO.

(Looking after Hannah)

MARTIN.
She's gone With - out her the house will be drea - ry

PIANO.

(to Mabel.)

and lone your ex - pe - di - tion has I hope suc - ceed - ed?

(MABEL.)
(Shows probate of the will)

Yes I have all I needed, Here is the co - py of my husbands will, By

(MARTIN.) (MABEL.)

which you see the proper - ty is wholly left to me Thus ends Luke's in - solence But still

(Shows purse) (They sit at table examining probate)

that he his vagrant life may end This purse to give him I in - tend.

(Entering drunk)

LUKE.

Zooks

ALLEGRO

COMMODO.

This is a glorious place

Zooks

I feel in pleasant case

Here at ease one may carouse

Fruitful

acres well built house

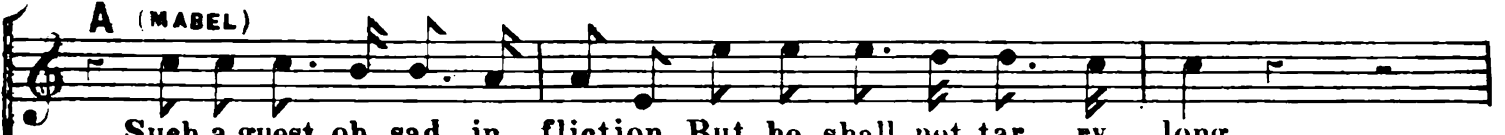
All things that to prosperity be-

-long:

and last not least

the ale is

A (MABEL)



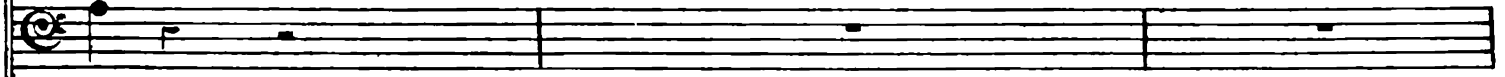
Such a guest oh sad in - fliction But he shall not tar - - ry long.

(MARTIN)

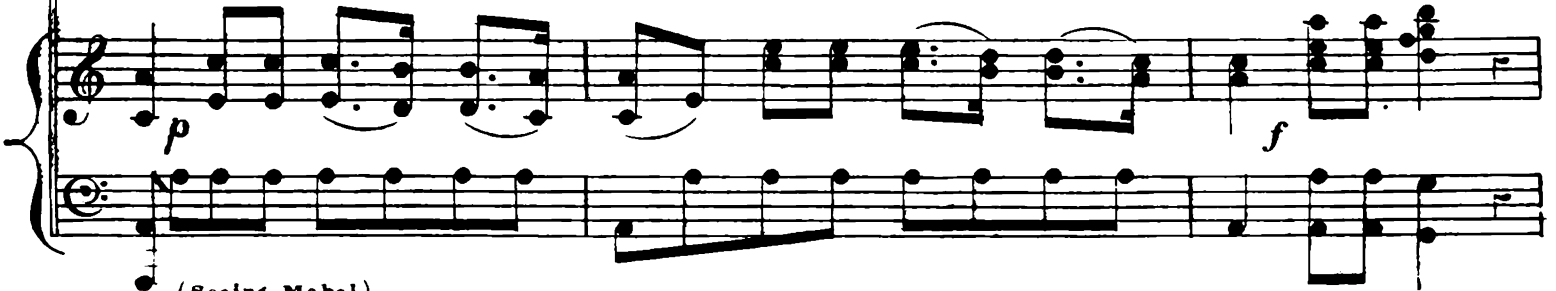


Such a guest oh sad in - fliction But he shall not tar - - ry long.

(LUKE)



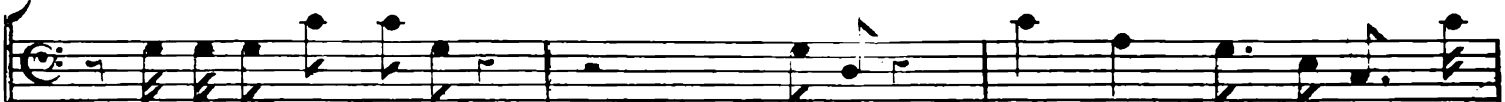
strong.



(Seeing Mabel)



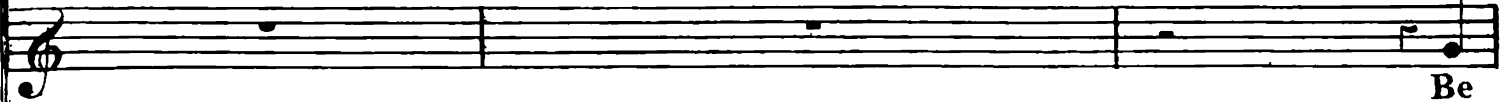
You come back well without fiction



For I ne-ver flatter never, You look hand-som-er than



(Mabel comes forward showing probate)



Be



e - - - - ver You look handsomer than e - - - -



B

-hold the co-py of my hus-band's will, you see I am sole mistress

-ver. What's the will to

pp

none can now my right dispute nor claim..... a share
(Fling the will aside)

me. For wills a jot I do not

fp

Here

care ex-cept of course the good will of the fair.

(LUKE.)

take this purse and leave the farm, yes leave the farm in qui-et. What?

(MABEL.)

C

Heav'n I trust for pe - - nitence your life will spare.

(LUKE.)

leave the home of beau - ty and good diet

(Throws it down)

And for a bag of pal - try guineas you surely have to deal with

ninnies

To think that rights are sold so cheap no, no, no,

D

no, no, no, no, no, your mo - ney keep.

Al - tho' the former plan won't do

I've got a - - no - ther

(MABEL.)
 mon - strous
 (MARTIN.) (Coming forward) (LUKE.)
 mon - strous I shall be
 Aye I'll marry you

MABEL.
 Be -
 master of the farm, that's clear, re - gard me as your hus - band Mabel dear

(struggling)
 - gone be gone (With insolent familiarity) Be - gone, be gone
 your hus - band, Ma - bel dear

(Breaks from him and runs to Martin)
 then fear a man.....
 Think not a wo - man I can fear

MARTIN. (Aside.)

... The master of the farm is here. (I mas - ter here)

up - on my

f MABEL.

Pro - tect me from this ruf - - - fian

word 'tis ve - ry queer.

sf

MARTIN. (to Luke.)

(Ah; I understand a stratagem,) Be - - - gone..... Sir, I com.

-mand.

p *cres.*

E LUKE (Suddenly Sobered)

Driven forth, and by this boy when I purpos'd to re-pent

well, my past life was a toy to that on which I now am bent.....

F MABEL.

MARTIN.

Nought will now our peace de - - -
 Nought will now our peace de - - -
 on which I now am bent.

- stroy. we shall live in calm con-tent

and with thank - - - ful - - - ness en - - - joy..... The ma - - ny
 and with thank - - - ful - - - ness en - - - joy..... The ma - - ny

bles - - - ings Heav'n has sent Im - - - pa - - - tient - -
 bles - - - ings Heav'n has sent Im - - - pa - - - tient - -
 LUKE.
 I'm not the fool that e - - vil brooks

- ly he e - - - vil brooks We
 ly he e - - - vil brooks We
 And puts on sen - ti - men - tal looks 'Tis you that cast me on my

read it plain - - - - - ly in his looks On

read it plain - - - - - ly in his looks On

desp'rate way Take this for comfort on your wed - - - - - ding day I'm not the fool that e - vil

him is kind - - - - - ness thrown a - - - - - way..... But

him is kind - - - - - ness thrown a - - - - - way..... But

brooks And puts on sentimental looks 'Tis you that cast me on my

con - - - - - science will my good in - - - - - tent re -

con - - - - - science will your good in - - - - - tent re -

desp'rate way. Take this for com - fort on your wed - - - - - ding

G

- pay, on him it seems.... is kind - ness thrown a - way is

- pay, on him it seems.... is kind - ness thrown a - way is

day 'Tis you that cast me on my desprate way up -

p ere - - - - - seen - - - - - do. *ff*

kindness thrown a - way, But con - - science will my good in - tent re -

kindness thrown a - way, But con - - science will your good in - tent re -

on my desprate way. take this for com - - - fort on your wedding

p ere - - - - - seen - - - - - do.

- pay the good in - tent re - - pay, nought will

- pay the good in - tent re - - pay, nought will

day up - - on your wed - ding day your wed - ding day

ff *f*

now peace de...stroy Con...
 now peace de...stroy Con...
 your wed-ding day your wed-ding day

This system contains the first two systems of music. It features two vocal staves with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *sf* and accents.

- - science will my good in...tent re...pay.
 - - science will your good in...tent re...pay. Luke goes to the back
 for com- fort on your wed...ding day.

This system contains the second and third systems of music. It features two vocal staves with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *f* and accents.

scowling on them and threatens with clenched fist - but returns when he sees they are not looking at him, - takes up the purse -

This system contains the third system of music, which is a piano accompaniment. It includes dynamic markings such as *p* and accents.

he then goes off briskly at back. L.H.

This system contains the fourth system of music, which is a piano accompaniment. It includes dynamic markings such as *dim.* and accents.

SHE LOVE'S ME.

Act 13.

SCENA.

MABEL.

MARTIN. Still I wish you had not used this stratagem Not stratagem, but

PIANO. *p* *f*

(Martin takes her hand about to speak.)

truth it was, to own you master of my whole pos...session, Hush!

f *pp*

MARTIN. I have resolv'd to — Not a word, your heart like mine is far too full for

Mistress!

(Exit.)

speech — at church to-morrow, no more no more.

p *f* *p*

cre - - - scen - - - do.

Allegro Agitato.

MARTIN.

PIANO.

She loves me

She loves me and I love her

not! Oh vile in...gratitude To love an...

...o...ther, is my wret.....ched lot! An...o...ther!

And to be — The thought goads me to

fren...zy.

ff sf sf

Andante Soave.

Dream of glad...ness! Dream of

p

gladness! dream of glad..ness! When at first, ah when at

pp

first Gentle Han..nah stood be..fore me, Then a feel...ing strange come

o'er me. Which my heart has fond.....ly nurs'd, Vanish'd

from me was the past And I seem'd to live at

last With a life by Heav'n de creed This was

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "from me was the past And I seem'd to live at" and continues with "last With a life by Heav'n de creed This was". The piano accompaniment features a complex texture with many sixteenth notes and slurs. Dynamic markings include *f* and *pp*.

life. yes, life in deed Then a

dolce. *p*

The second system of the musical score continues the vocal line with "life. yes, life in deed Then a". The piano accompaniment includes the marking *dolce.* and *p*.

feel ing strange came o'er me. Ah!

cres. *p*

The third system of the musical score continues the vocal line with "feel ing strange came o'er me. Ah!". The piano accompaniment includes the marking *cres.* and *p*.

. . . this was life, this was life, . . . this was life, Yes, this was life in . . .

The fourth system of the musical score concludes the vocal line with ". . . this was life, this was life, . . . this was life, Yes, this was life in . . .". The piano accompaniment continues with a similar texture to the previous systems.

Allegro Appassionato.

.. deed.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a rest followed by the lyrics "... deed." The piano accompaniment is highly rhythmic and expressive, with dynamic markings including *sf* and *ff*.

She is my appointed fate

The second system continues the vocal line with the lyrics "She is my appointed fate" The piano accompaniment remains consistent in style, with dynamic markings like *ff* indicating a strong, passionate performance.

From her lips my doom I wait

The third system features the vocal line with the lyrics "From her lips my doom I wait" The piano accompaniment continues to provide a dramatic and rhythmic foundation.

She may mad.....den me with

The fourth system shows the vocal line with the lyrics "She may mad.....den me with". The piano accompaniment includes a dynamic marking of *p* (piano) in the lower register.

joy She may mad.....den me with joy She for

The fifth system concludes the page with the vocal line lyrics "joy She may mad.....den me with joy She for". The piano accompaniment continues with its characteristic rhythmic intensity.

e.....ver, for e.....ver, for e...ver may de...stroy, But still...

... to her I'll bow But still to her I'll bow.

My sweet re...lent...less fate...

... When I think upon her smile, Sweet an...ge...lic free from

guile From des....pair I shall be free, For that smile is Heav'n to

a tempo.

me.. If my suit she should re..

p *cre* *scen* *do* *f*

-fuse ... Not a...no...ther can I choose I will

sf

pe...rish with the force Of my sor...row and re...

...morse No on her smile I'll think

ff

E'en tho' she should re...fuse When I

dolce. *pp*

B

think upon her smile Pure an...ge...lic free from guile From des...

...pair I shall be free For that smile is Heav'n to me

a tempo.

colla parte. *p*

Han...nah's smile, Han...nah's smile

From des..pair I shall be free

cre - - - scen - - - do.

For her smile, ... her smile is Heav'n to me.

ff *p*

Han...nah's smile, Han...nah's smile,

From des...pair I shall be free.

ere - - - scen - - - do.

For her smile, ... her smile is Heav'n to me,

ff *p* *sf*

is Heav'n to me, is Heav'n to me. (Exit.)

sf *f*

(Curtain falls.)

ACT III.

HERE YOU MAY LEAD A TRANQUIL LIFE.

No. 14.

CHORUS.

ALLEGRETTO *fp*

p

f

CURTAIN RISES.

f

First system of musical notation, featuring a treble clef and a piano accompaniment with a forte (*f*) dynamic marking.

(Enter Girls leading Hannah)

Second system of musical notation, marked with a section letter 'A' and a fortissimo (*ff*) dynamic marking.

Third system of musical notation, marked with a piano (*p*) dynamic marking.

(Enter from the hut an old shepherd who resigns his charge to Hannah and

Fourth system of musical notation, continuing the piano accompaniment.

exits)

Fifth system of musical notation, marked with a piano (*p*) dynamic marking.

(Some of the Girls take Hannah into hut, and afterwards return with her and group round her in front)

Sixth system of musical notation, marked with a section letter 'B' and a piano (*p*) dynamic marking.

do.

cre - scen

cre - scen - do.

Dim.

8191

Detailed description: This is a page of a musical score for piano, numbered 169. It consists of seven systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand. The vocal line contains the lyrics 'do.', 'cre - scen', and 'cre - scen - do.'. Dynamic markings include *sf* (sforzando), *p* (piano), and *Dim.* (diminuendo). A common time signature 'C' appears in the fifth system. The page number '8191' is located at the bottom center.

Here you may lead a tran-quil life a tran--quil life.....

SOPRANO 2^o

p *sf*

Left Hand.

For - - -

Here you may lead a tranquil life may lead a tran-quil life

p

get-ting the world its care and strife its care and its strife.....

For -

f *sf*

getting the world its care and strife its care and its strife Wild - - -

Wild - - -

f *ff*

ly the stream is rush-ing wild-ly rush - - - ing a - - long But a

ly the stream is rush-ing wild-ly rush - - - ing a - - long But a

hymn of praise is its noi - - - sy song The sheep

hymn of praise is its noi - - - sy song The sheep

bell, the sheep bell's tin-kle sa - - - lutes your ear To

bell, the sheep bell's tin-kle sa - - - lutes your ear To

tell . . . you that blest re - - - pose is near

tell . . . you that blest re - - - pose is near

p Here may your days un - - ruf - - fled flow, un - - ruf - - - - fled flow

Here may your days un - - ruf - - fled flow, un - - - - ruf - fled flow -

While the world is ra - - - - ging is ra - - - - ging be - - low

Cres. is ra - - - - ging is ra - - - - ging is
While the world is ra - - - - ging is ra - - - - ging is

Cres.
- cre - scen - do.

f^p
ra - - - ging be - - low.
f^p
ra - - - ging be - - low.

p Here may you lead a
p Here may you lead a

Cres.
tran - - - quil a tran - - - quil
Cres.
lead a tran - - - quil
cre - - - scen - - - do.

G (They all shake hands with Hannah and exeunt — She looking after them)
life.
life.

The musical score is arranged in seven systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The dynamics are marked as follows:

- System 1: *f*
- System 2: *p*, *mf*, *p*, *p*
- System 3: *pp*
- System 4: *p*
- System 5: *pp*, *Dim.*, *ppp*
- System 6: No dynamic markings

ON MY HEART A WEIGHT.

No. 15.

ARIA.

HANNAH.

Here..... I shall find re- pose.

ALLEGRETTO.

At last the days of toilsome pilgrimage are past

Cres. *f* a piacere.

ANDANTE.

On my heart a weight, on my brow a cloud; I have ev-er

felt.... wea-ry and lone; And when'er I have pass'd thro' the bu-sy

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "felt.... wea-ry and lone; And when'er I have pass'd thro' the bu-sy".

crowd, They.... have eyed me with eyes.... of stone. I have seen fond

The second system continues the musical piece. The vocal line and piano accompaniment maintain their respective parts. The lyrics are: "crowd, They.... have eyed me with eyes.... of stone. I have seen fond". A dynamic marking of *mf* (mezzo-forte) is placed below the piano accompaniment in the second measure of this system.

glan-ces in-ter-chang'd, But..... none were meant for

The third system of music shows the vocal line and piano accompaniment. The lyrics are: "glan-ces in-ter-chang'd, But..... none were meant for". The piano accompaniment features a consistent rhythmic pattern.

me; From all man-kind I have liv'd es-trang'd, And have

The fourth and final system on this page. The vocal line and piano accompaniment conclude the phrase. The lyrics are: "me; From all man-kind I have liv'd es-trang'd, And have". Dynamic markings of *f* (forte) and *pp* (pianissimo) are present above and below the vocal line respectively.

clung to my mi - - - se - - - ry, And have clung to my mi - - - se -

f > > *p*

ry, to my mi - se - ry,

p *f*

to my mi - se - - - ry.

ALLEGRO BRILLANTE.

p *cre*

scen - do. Oh I shall be

f *p*

hap - - py now, Dwell - - ing on the moun - tain's brow,



Dwell - - ing on the moun - tain's brow be hap - - - - - py



now. World - - ly cares ap -



pear so small, As I rise a - - - bove them all.....



..... a - bove them all. **A**

ff

What though mor - - tals are un - - - - kind....

p *ff*

Friends I here..... shall

p

find, The breeze, the stream,

p *Cres.*

the breeze, the stream will lift its
scen do. *f*

voice To bid my
sf

heart my ach-ing heart re-joice.
ff

my heart
pp

..... my heart. re - - -

f *p* *f*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The vocal line has lyrics: "..... my heart. re - - -". The piano accompaniment includes triplets and dynamic markings: *f*, *p*, and *f*.

joice.

pp *fp* *p* *fp*

This system contains the second system of music. It features a vocal line at the top and a piano accompaniment below. The vocal line has lyrics: "joice.". The piano accompaniment includes dynamic markings: *pp*, *fp*, *p*, and *fp*.

f *p*

This system contains the third system of music. It features a vocal line at the top and a piano accompaniment below. The vocal line has dynamic markings: *f* and *p*. The piano accompaniment has a dynamic marking: *p*.

This system contains the fourth system of music. It features a vocal line at the top and a piano accompaniment below. The piano accompaniment includes dynamic markings: *pp*, *fp*, *p*, and *fp*.

ve - - - joice

Cres. *sf* *ff*

B

Ah

pp

f

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a dynamic marking of *fp* (fortissimo piano) at the beginning and *sf* (sforzando) later. There are also triplets marked with a '3' in the piano part.

Second system of musical notation. It includes a vocal line and a piano accompaniment. The piano part has dynamic markings of *sf*, *Cres.* (Crescendo), and *ff* (fortissimo). The lyrics "To bid my aching heart re-" are written below the vocal line.

Third system of musical notation. It features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *ff*. The lyrics "joice." are written below the vocal line.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a series of chords and arpeggios.

YES THERE SHE SITS.

RECIT AND DUET.

No. 16.

(Entering)

MARTIN.

Yes there she sits Be firm my heart, to speak the word whose answer seals my

PIANO.

des.ti.ny She smiles Oh be that smile pro - - pi - tious

p *pp*

(goes up to her)

Hannah Hannah

f

Moderato.

MARTIN.

The

gen-rous Ma-bel prof-fers her heart and hand to me With

these the farm she of-fers A noble mind has she And

therefore with pain..... her boun-ty I re-fuse Re-

- fuse Ah yes..... my fate de-crees

I can - not choose The

cre - - - - - scen - - - - - do.

f

A

thought of my in - - gra - - titude has ting'd my cheek with shame

fp

But you you on - - ly you are to blame HANNAH. I, I to

ff *pp*

MARTIN.

blame? Indeed 'tis true I cannot I

cre - - - - - scen - - - - -

can not wed an - - o - - ther

do. *f* *pp*

dol.

I love you.

Adagio. a tempo. sf dim. p

Andante.

The thought that so long lay fast..... with - in my bo - som

p

bound Has es - cap'd in words at last and I tremble, tremble at the

f p p

HANNAH.

sound The words from his lips have pass'd..... I

pp

tremble tremble at their sound Thus the hope I might rest at

f p

last..... is a--gain de- ceit- - - ful found oh what

B

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "last..... is a--gain de- ceit- - - ful found oh what". A section marker "B" is placed above the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking "p" (piano) is placed below the piano part.

Wherefore am I doom'd to live..... when no
an - - swer will she give..... whether bid me die or

The second system continues the musical score. The vocal line lyrics are: "Wherefore am I doom'd to live..... when no" on the first line and "an - - swer will she give..... whether bid me die or" on the second line. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking "p" is visible at the start of the system.

comfort life can give In vain in vain for death I wait
live an age an age me - thinks I wait

The third system of the score. The vocal line lyrics are: "comfort life can give In vain in vain for death I wait" on the first line and "live an age an age me - thinks I wait" on the second line. The piano accompaniment features a more active eighth-note pattern. Dynamic markings "f" (forte) are placed above the piano part.

in vain in vain for death I wait..... for
an age me thinks I wait un - - til her lips un - -

The fourth and final system on the page. The vocal line lyrics are: "in vain in vain for death I wait..... for" on the first line and "an age me thinks I wait un - - til her lips un - -" on the second line. The piano accompaniment continues with chords and some eighth-note movement. Dynamic markings "pp" (pianissimo) and "cres." (crescendo) are present.

death the boon de - creed by fate In
 - til her lips her lips de - cide my fate

sf dim.

vain for death I wait.....
 an age an age me thinks I wait an age I

f

..... the boon de - creed by fate No
 wait un - til her lips de - cide my fate

ritard.
p p sf p

Allegro agitato.
 more I ne - - ver can re - - turn your love L.H.

fp

I may not love
 ah cru - - - el girl ah

The first system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "I may not love". The middle staff is another vocal line in G major with a treble clef, containing the lyrics "ah cru - - - el girl ah". The bottom staff is a piano accompaniment in G major with a bass clef, featuring a rhythmic pattern of eighth notes and sixteenth notes.

my dread - ful
 cru - el girl, will no en - - trea - - ties move *cres.*

The second system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "my dread - ful". The middle staff is another vocal line in G major with a treble clef, containing the lyrics "cru - el girl, will no en - - trea - - ties move *cres.*". The bottom staff is a piano accompaniment in G major with a bass clef, featuring a rhythmic pattern of eighth notes and sixteenth notes.

MARTIN.
 se - - cret you shall hear No nought my heart from

The third system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "se - - cret you shall hear No nought my heart from". The middle staff is another vocal line in G major with a treble clef, containing the lyrics "se - - cret you shall hear No nought my heart from". The bottom staff is a piano accompaniment in G major with a bass clef, featuring a rhythmic pattern of eighth notes and sixteenth notes. Dynamics include *cres.*, *sf*, and *sf*.

HANNAH.
 yours shall tear Still lis - ten

The fourth system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "yours shall tear Still lis - ten". The middle staff is another vocal line in G major with a treble clef, containing the lyrics "yours shall tear Still lis - ten". The bottom staff is a piano accompaniment in G major with a bass clef, featuring a rhythmic pattern of eighth notes and sixteenth notes. Dynamics include *f*, *p*, and *f*.

You have

sf *pp*

heard the neighbours tell a - bout the foun - - dry burn'd

I know the tale too

fp

Of Ralph too you have heard whose name

well is branded with the

cre - - scen -

wi - dows, or - phans curse.

do. *ff*

HANNAH. (stopping his mouth with her hand.)

and I will curse him too Oh curse him not I am his

MARTIN.

child you angel you his child

Allegro con brio. HANNAH.

cres. *f* A - void me, if woe without

end you would flee 'Tis sa - - - fer to har - - bor

the ser - - - pent than me, By gain - - ing my heart my mis-

- for - - tunes you share my love is des - - truction, my

dow - ry des - pair **MARTIN.** If yawning before me a gulf I should

see I'd plunge to its depth ere from thee I would flee mis -

- for - tune des - truction with thee I would share Life with thee is

MARTIN. out thee des - pair
bliss and with **HANNAH.** A - - void me if woe without

end you would flee 'tis sa - - fer to har - - bor

the .ser - - pent than me By gai - - ning my heart my mis -
 mis - - for - - tune des -

for - - tunes you share my love my
 - truction with thee I would share life with
 8va

love's des . pair my love's des - truction my
 thee is bliss with thee, is bliss with -
 8va

dow - ry des - pair my love's des - - truction, my
 - out thee des - pair with thee is bliss with -

p *f*

dow - ry des - pair, des - pair, des - pair, my love's des -
 - out you des - pair, des - pair, des - pair, life with - out

sf *ff*

(Rushes into hut, and closes the door)

truction des - pair.
 thee is des - pair.

sf

NAY, HANNAH.

Op. 17.

RECIT & ROMANCE.

MARTIN. *Agitato.*

Nay, Hannah, thus you leave me one word more? Your

PIANO. *f*

se-cret your estrange-ment from the world your coldness, all I under-

stand, your father's crime is not for you to ex-pi-ate let me

dolce.

f

com-fort and defend you say on-ly you do not scorn me.

pp *b*

f *sf* *p*

ROMANCE.

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Larghetto appassionato.

(Leans upon the window exhorting her.)

MARTIN.

Oh Hannah! Hannah, Hannah, speak one word

PIANO.

p

one word is all I seek one word one word or else my heart will

sf

dolce.

break Nought that heart from you can se - - ver I

pp

love you more than e - - ver From your grief new love I

bor - row And a - - dore you in your sor - - - - row.

p *mf*

Let one lov - ing gen - - tle

pp

word From your so - - li - tude be heard Tell me

you will not des - pise him who for his life.... re -

cresc

lies on a word in kind - - ness spo - ken speak.....

..... or this poor heart is bro - ken nought that heart from you can

se - - ver I love you more than e - - ver From your

grief new love I bor - row and a - - dore you in your sor - - -

(Listens at the door with intense anxiety)

-row no sound, no sound, no, All is

(Comes forward) *ff*

silent there the hope of life is gone Come fell des.

(Exit)

pair.

ff

dim.

mp

Hannah opens the door follows him a few steps, gazing anxiously after him - Then

First system of musical notation. The upper staff contains a melodic line with a dynamic marking of *dol.* (dolce). The lower staff contains a piano accompaniment with a dynamic marking of *pp* (pianissimo).

comes forward, looks up to Heaven with clasped hands, bows her head in deep dejection and exit into hut.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *cre* (crescendo). The lower staff continues the piano accompaniment.

Third system of musical notation. The upper staff has a dynamic marking of *f* (forte). The lower staff has a dynamic marking of *f* (forte). The text *scen* and *do.* is written below the upper staff.

Fourth system of musical notation. The upper staff has a dynamic marking of *tr* (tristemente) and *a tempo.* The lower staff has a dynamic marking of *mf* (mezzo-forte). The text *colla parte.* is written below the upper staff.

Fifth system of musical notation. The upper staff has a dynamic marking of *p dolce.* (piano dolce). The lower staff continues the piano accompaniment.

Sixth system of musical notation. The upper staff has a dynamic marking of *pp* (pianissimo). The lower staff has a dynamic marking of *pp* (pianissimo).

AND^{te} TRANQUILLO QUASI ALLEG^{to}

Church Bell. (The people assemble for Church.)

SOPRANO 1º
How calm and bright ap-pears the ho-ly morn It breathes a-round a sense of soft re-pose

SOPRANO 2º
How calm and bright ap-pears the ho-ly morn It breathes a-round a sense of soft re-pose

TENORE
How calm and bright ap-pears the ho-ly morn It breathes a-round a sense of soft re-pose

BASSO
How calm and bright ap-pears the ho-ly morn It breathes a-round a sense of soft re-pose

How calm and bright ap-pears the ho-ly morn It breathes a-round a sense of soft re-pose And in ob-

And in ob-li-vion sleep all world-ly woes..... Wak-ing to heav-nly thoughts the heart for- lorn .

And in ob-li-vion sleep all world-ly woes..... Wak-ing to heav-nly thoughts the heart for- lorn .

And in ob-li-vion sleep all world-ly woes..... Wak-ing to heav-nly thoughts the heart for- lorn .

li-vion sleep all world-ly woes..... Wak-ing to heav-nly thoughts the heart for- lorn .

women and children L.H, each party
conversing among themselves.)

SOP: 2^o
mf A wonder not to be sur-
mf So Mabel weds again at last

TENOR.
mf pass'd The lucky fel-low what a match

SOP: 1^o
A

BASS.
mf A handsome wife like that to catch

handsome wife? Let's hope it will not lead to harm. Aye such a wife

SOP: 2^o
A handsome wife?

TENOR.
And such a

BASS.
And such a

(They continue to converse apart.)

In fact de-ny it if you can, This Mar-tin is a luc-ky man.

In fact de-ny it if you can, This Mar-tin is a luc-ky man.

In fact de-ny it if you can, This Mar-tin is a luc-ky man. LUKE. (Coming forward)

farm In fact de-ny it if you can, This Mar-tin is a luc-ky man. I see

Cres *f* *Dim.* *pp*

In their old fashion'd ways they a - bide.... They pray..... in the

pp *sf*

church and talk scandel outside Re - veng'd I must

mf *fp*

(Enter Steenie through gateway.)

be, let me hit on some plan, Let me find out some cats-paw Ha!

sf *f* *p*

(The tolling becomes slower, people STEENIE. exeunt into Church.) LUKE.

..... this is my man All have heard of my disgrace How shall I the people face Were

p

I comrade, in your place. Not like you would I be slinking Shambling, crouching,

p

trembling, shrinking, Of re-venge I would be thinking Hav-ing bra'c'd my nerves by.

STEENIE. LUKÉ.
 drinking What could I do Why a-ny thing to harm your cru-el

STEENIE.
 mis-tress and her farm Ruin the farm where I was born your father's farm here, on Hel-

D LUKÉ.
 -vel-lyn? never! Bah! Go your way, put

STEENIE.
 up with your distress, And spend your savings on a wedding dress Who's to be

LUKE.

STEENIE.

LUKE.

married Martin and kind Mabel Im-possi-ble Nay, nay, it is no

LUKE.
The minx

STEENIE.

fable Why last night he a visit paid to Hannah's cot to

Hannah's cot And there a long time stay'd good bye The

(Exit into Church.)

LUKE.

bell has ceas'd to toll I shall be late Good bye! dull ea-sy soul

Martin with Hannah 'tis well, 'tis well, 'tis well.

ALLEGRO.

LUKE.

Enter Mabel.)

SOPRANO. 1st & 2nd
(Chorus inside the Church.)

Here comes my sister dear Looking rather

With grate-ful hearts your voi - - - - ces raise

TENORE.

With grate-ful hearts your voi - - - - ces raise

BASSO

With grate-ful hearts your voi - - - - ces raise

MABEL. (aside)

glum I fear (From home all night Where can he be?) If Martin you desire to

LUKE. (whispering)

The gi - - - - ver

The gi - - - - ver

The gi - - - - ver

MABEL.

LUKE.

see You here? I bade you quit the place If Martin you desire to see To Hannah's

of the har - - - - vest praise.....

of the har - - - - vest praise.....

of the har - - - - vest praise.....

cot you'd bet-ter go — For Hannah has a pret-ty face At least our Martin

Who

Who

Who

sf

fancies so His heart is caught he cannot fly

scat - - - ters bless - - - ings o'er the field

scat - - - ters bless - - - ings o'er the field

scat - - - ters bless - - - ings o'er the field

Cres

Cres

Cres

Cres

I've said e-nough good bye, good bye.

And bids the soil its trea - - - sure.....

And bids the soil its trea - - - sure.....

And bids the soil its trea - - - sure.....

sf

Exit (bowing obsequiously.)

E MABEL. (With constantly increasing agitation.)

An i_dle tale contriv'd to vex me Stay— there's suf-

yield.....

yield.....

yield.....

The first system of the musical score features a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. The lyrics are "An i_dle tale contriv'd to vex me Stay— there's suf-". Below the vocal line are three staves of piano accompaniment. The first two staves are in treble clef and the third is in bass clef. The piano part consists of sustained chords and moving lines, with the word "yield....." written below each staff. The piano part begins with a dynamic marking of *p*.

fi_cient to per_plex me Aye — yes_terday how strange was Martin's

The second system continues the vocal line with lyrics "fi_cient to per_plex me Aye — yes_terday how strange was Martin's". The piano accompaniment continues with similar textures, featuring chords and moving lines in both hands.

look What int'rest in that girl he took His absence now!

Cre - - - scen - - - do. *sf* *fp*

The third system features the vocal line with lyrics "look What int'rest in that girl he took His absence now!". The piano accompaniment includes dynamic markings *sf* and *fp*. The lyrics "Cre - - - scen - - - do." are written below the piano part.

F (Enter Martin.)

What can it mean? What can it mean?

fp *fp*

The fourth system begins with a key signature change to two flats, marked with a large **F**. The lyrics are "What can it mean? What can it mean?". The piano accompaniment features dynamic markings *fp* and includes a section marked "(Enter Martin.)".

Oh Mar-tin! here at last Where have you been?

Si-lent

and trembling oh that si-lence break And say 'tis

false yes, is it not, is it not. You have not been
cre - - - scen - - - do.

G MARTIN.
You have not been to Han-nah's cot Ask no-thing I am
poco meno mosso.

MABEL.

mad I cannot speak You have not de- ceiv'd me, you? At

Church my trou- bled mind So... lace

per- chance may find Then all I'll tell

(leading her) Come (Exit into Church) come come

H MABEL.

(breaks from him)

Agitato.

No! the hor- rid tale is true The Church is not for

me I can - not pray I feel my sen - ses

stray When calm he'll tell me more, e -

nough I know He's wretched loves an -

ther hea - - - - - vy

I poco piu mosso. blow The age of

witch-craft is not past.... The girl by spells has bound him

p *Cres:*

fast With El-fin wiles his heart be - - guiles Yes,

Cres:

yes. a scor'cress she must be That.... I'll be -

fp *Cres:* *pp*

lieve..... But not that Mar - tin could de - ceive....

Not that he could be trea-che-rous to me..... Not that he e-ver could be

Cres: *f* *sf*

trea drous to me.

ff

(Enter Hannah over stile.) **HANNAH.**

Andte TRANQUILLO QUASI ALLEGRETTO. Good morn-ing mis-tress

p *Cres*

MABEL. (aside.)

Oh! 'tis well we meet (Now shall she answer for her base de-

sf

J (to Hannah.)

ceit,) Trusty handmaid do you shun me For some

mf *pp* *Cres:*

wrong... that you have done me? Do you seek for — you know whom? By ap-

HANNAH.

MABEL.

point-ment do you come What can she mean? He has been seen at a cottage up a-

HANNAH.

bove And there per-haps con-fess'd his love, Oh

Cres:

MABEL.

HANNAH.

MABEL.

won-der Yes confess'd his love for you Oh mi-se-ry That

sf

K

look de-clar-es the tale is true Deaf was I to Steenies warn-ing, His ad-

sf

vice re-paid by scorn-ing The truth he well for-saw, I have my

Crescen do

p

HANNAH. (Pointing thro' gateway towards the farm.)

MABEL.

clue. What then has happenid? Yonder

The first system of music features a vocal line for Hannah and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and includes a piano (*p*) section. The key signature is one sharp (F#).

L
house..... you see, The
Agitato assai.

The second system continues the musical piece. It includes a tempo marking *Agitato assai.* and a piano (*p*) dynamic. The piano accompaniment features a busy, rhythmic texture.

home of calm.... con - - tent it seemd to be The

The third system of music shows the vocal line and piano accompaniment. The piano part continues with its characteristic rhythmic pattern.

sun..... that through the win - - - dows shone A

The fourth system of music continues the vocal and piano parts. The piano accompaniment remains consistent in its rhythmic style.

face..... of woe..... ne'er beam'd up - on

The fifth and final system on this page shows the concluding vocal and piano phrases. The piano accompaniment ends with a final chord.

You came, like smoke our joys dis - perse

sf *p*

You came, the spot is la - den with a curse. Oh **M HANNAH.**

f *pp*

cru - el! You re - mind me that I am ac - curs'd

p *Cres:*

Of all my ma - ny wounds this is the worst I go! I go -

f

Dolce.
Tempo. 1^{mo} May Heav'n for - give you, for this hea - - - - - vy blow

pp *Dolce.*

DUET. "THE BRIGHTEST HOPE I EVER CHERISH'D."

ANDANTE.

HANNAH.

The bright-est hope I ev-er che-rish'd So

MABEL.
The bright-est hope I ev-er che-rish'd So

mf *pp* *p*

near its glad ful-fil-ment seem'd Now joy and hope a-like have

near its glad ful-fil-ment seem'd Now joy and hope a-like have

pe-rish'd, I mourn that I so fond-ly dream'd Heav'n in

pe-rish'd, I mourn that I so fond-ly dream'd

mer - cy hear my pray - er Grant me force this grief.....

Heav'n in mer - cy hear my pray - er Grant me force this grief

..... to bear Heav'n in mer - cy hear my pray - er

..... to bear Heav'n in mer - cy hear my pray - er Grant me

Grant me force this grief to bear Pre - serve me from the

force this grief..... to bear Pre -

N

sin of faith-less of faith-less des-pair

serve me from the sin of a faith-less des-pair The

Cres

p *poco riten:* *mf* *pp*

The bright-est hope The bright-est hope The

mf *poco riten:* *pp*

bright-est hope The bright-est hope The

poco riten: *a Tempo.*

bright-est hope I e-ver che-rish'd So near its glad ful-fil-ment

bright-est hope I e-ver che-rish'd So near its glad ful-fil-ment

seem'd Now joy and hope a-like have pe... rish'd I

seem'd Now joy and hope a-like have pe... rish'd I

sf *p*

mourn that I so fond-ly dream'd

mourn that I so fond-ly dream'd Now joy and hope a-like have

p

I mourn that I so fond-ly dream'd Now joy and hope a-like have

pe... rish'd

p

pe rish'd Ah

I mourn that I so fondly dream'd Ah

f *Cres:* a piacere

so fond *f* *p* *Cres:*

so fond *f* *p* *Cres:*

(Hannah is retiring.)

...ly fond-ly dream'd.

...ly fond-ly dream'd.

mf *p*

MABEL. (Bringing Hannah back.)

No, no you shall not leave me yet A

ALL^o RISOLUTO.

ff

spell on Martin's heart by you is set A spell Re-lease.....

HANNAH. MABEL.

fp

..... him, re-lease him Here take this take more.....

(Offers Necklace.)

Take all I have But Mar... tin's heart Martin's

p *Cres* *fp*

heart to me restore Mar... tin's heart Martin's heart to me re-

HANNAH.

store What you de-sire I do not know To the world's end

Stacc:

MABEL.

I will go If that will calm your troubled mind dear be-ne-factress Oh the

HANNAH. (Solemnly.)

spell un-bind I never will be Martin's I have

pp

MABEL.

told him so New hope a-wakes I en-treat... Those blessed words those

fp molto animato. *fp*

HANNAH. (Solemnly.)

MABEL.

blessed words repeat I never will be Martin's I have told him so And

pp

(Shows bible.)

HANNAH.

(takes book)

this you dare upon the ho-ly book to swear Yes yes I dare.....

P

MABEL.

(Chorus inside the Church.)

While list'ning to those solemn sounds you

SOPRANI. 1st & 2nd

TENORE.

BASSO.

The pow'r that life to earth im - - - parts.....

The pow'r that life to earth im - - - parts.....

The pow'r that life to earth im - - - parts.....

HANNAH.

MABEL.

dare Yes yes I swear....

You have done

Will kind - - - ly strength - - - en

Will kind - - - ly strength - - - en

Will kind - - - ly strength - - - en

HANNAH.

no-thing Martin to en-tice I have done no-thing Martin to en-
 sink - - - ing hearts.....
 sink - - - ing hearts.....
 sink - - - ing hearts.....

MABEL.

tice You do not seek his
 pp Cre... scen do.
 What - - - e - - - ver trou - - - bles surge
 pp Cre... scen do.
 What - - - e - - - ver trou - - - bles surge
 pp Cre... scen do.
 What - - - e - - - ver trou - - - bles surge

HANNAH.

love. I do not seek his love.
 be - - - low..... From Heav'n
 be - - - low..... From Heav'n
 be - - - low..... From Heav'n
 Cre... scen... do.

MABEL.

You do not love him

Dim.

must con ... so ... la ... tion ...

Dim.

must con ... so ... la ... tion ...

Dim.

must con ... so ... la ... tion ...

Dim. ... *inu* ... *do*

HANNAH.

MABEL

HANNAH.

I do not lo_ Proceed I do not, do not

flow.....

flow.....

flow.....

p *pp*

(Drops the book.)

MABEL.

Oh that word I cannot speak Now traitress now.....

ff

ff

ff

gva

your per - fi - dy is known By falt'ring thus

ff

R (Enter Chorus from Church.) **HANNAH.** *Agitato.* (aside.)

... the truth you own (A feel - ing that I ne - ver

Meno mosso e marcato.

pp

knew A - wakes with - in my bo - som now)

MABEL. (To the people.)

There, per - fi - dy un - mask'd you

cres. *sempre* *poco..*

view See guilt is written on her brow.

a *poco* *cre*

SOFRANO. (Enter Martin from Church.)

TENORE.

"Guilt

Per - fi - dy

up - on her brow"

BASSO.

"Guilt

Per - fi - dy

up - on her brow"

"Guilt

Per - fi - dy

up - on her brow"

MABEL. (To Hannah.)

MARTIN.

Go

Sorc' - ress

of your arts I am a - fraid

Who

Why

what can be the mat - ter now

Why

what can be the mat - ter now

Why

what can be the mat - ter now

MABEL.

..... dares re - vile this spot - - - less maid I

What can be the matter now

What can be the matter now

What can be the matter now

I The questions that I put be-fore

sf *Cres:*

I will re-peat She shall re-ply once

S

HANNAH.

more No, no, no, no, not here Oh ask not I im-plore

p

Sure nought so

Sure nought so

Sure nought so

ff *sf* *p*

LUKE. (Entering.)

Come come the scheme is working brave-ly

strange was e-ver heard be-fore

strange was e-ver heard be-fore

strange was e-ver heard be-fore

Cres *ff*

MABEL. Love and hate.... con - spire a - gainst me..... All my
 MARTIN. Those..... I fos - ter'd
 LUKE. Let the world con - spire a - gainst her..... To de -
 STEENIE. Yes the scheme is work - ing brave - ly

SOPRANI. All turns out as
 TENOR. Here in - deed is strange con - fu - sion Some - thing
 BASS. Here in - deed is strange con - fu - sion Some - thing

Here in - deed is strange con - fu - sion Some - thing

na - tive force is gone And I sink be - neath my
 turn a - gainst me
 fend her here is one Where she leads I'll sure - ly
 Well the girl my work has done Am - ple ven - geance

I ex - pec - ted Though they
 wick - ed has been done Some - thing wick - ed but what it is I can - not
 wick - ed has been done Some - thing wick - ed but what it is I can - not
 wick - ed has been done Some - thing wick - ed but what it is I can - not

wick - ed has been done Some - thing wick - ed but what it is I can - not

sf bur - den And I sink be - neath my bur - den

None are grateful

sf fol - low Where she leads I'll sure - ly fol - low

sf she af - fords me Am - ple ven - geance she af -

scorn'd me Though they scorn'd

f fa - thon *p* What it is I can - not *f* fa - thon

f fa - thon *p* What it is I can - not *f* fa - thon

f fa - thon *p* What it is I can - not *f* fa - thon

I have ne - ver felt so lone... I have

no not one Not a heart.....

She shall ne - ver pine a - lone..... She shall

fords me While I qui - et - ly While I

me Though they scorn'd me

Cres.

ne - ver ne - ver felt so lone...
 can I con - fide in I...
 ne - ver ne - ver pine a lone...
 qui - et - ly look on Yes am -
 ev' - ry one ev' - ry one Stee - nie may
 Are
 Are
 Are
 have ne - ver... felt so lone (Retires up)
 have ne - ver ne - ver ne - ver... felt so lone (Retires up)
 a lone shall ne - ver pine a lone (Retires up)
 - - - - - ple vengeance am - ple while I quietly look on (Retires up)
 be old and crab - bed crab - bed But not yet his wits are gone
 they cra - zy ev' - ry one
 they cra - zy ev' - ry one
 they cra - zy ev' - ry one

Stee...nie may be old

Here in deed is strange con...fu...sion some thing wick.ed

Here in deed is strange con...fu...sion some thing wick.ed

Here in deed is strange con...fu...sion some thing wick.ed

and crab...bed but not

has been done What it is I can...not

has been done What it is I can...not

has been done What it is I can...not

Cres *scen*

(Retires up) LUKE. (Returning)

yet his wits are gone The scheme is

fa...thom are they cra.zy e...ve...ry one? here in deed is

fa...thom are they cra.zy e...ve...ry one? here in deed is

fa...thom are they cra.zy e...ve...ry one? here in deed is

do *p* *Cres*

work...ing brave.....ly well the girl my work has done

strange con...fu...sion some thing wicked has been done

strange con...fu...sion some thing wicked has been done

strange con...fu...sion some thing wicked has been done

poco

Am...ple ven.....geance she af...fords me While I qui.et..ly look

What it is I can not fa...thom Are they cra.zy? ex...e..ry

What it is I can not fa...thom Are they cra.zy? ev...e..ry

What it is I can not fa...thom Are they cra.zy? ev...e..ry

Cres. cen. do.

HANNAH. (Returning)

MABEL. (Returning) I have ne.....ver felt.....

LUKE. I have ne.....ver felt..... MARTIN. (Returning) so lone

on She shall ne.....

one some thing wick.ed has been done what it

one some thing wick.ed has been done what it

one some thing wick.ed has been done what it

poco

..... so lone

...ver pine a..... lone

is I can... not fa... thom are they cra... zy

is I can... not fa... thom are they cra... zy

is I can... not fa... thom are they cra... zy

Cres

U

Love and hate con... spire a..... *sf* gainst me

Those I *sf* fos.....

... Let the world con... spire a..... *sf* gainst her

Yes the scheme is work..... ing brave

All turns *sf* out

e..... ve..... ry one Here in... deed is strange con... fu... sion

e..... ve..... ry one Here in... deed is strange con... fu... sion

e..... ve..... ry one Here in... deed is strange con... fu... sion

ff *sf*

... All my na...tive force is gone And I sink be
 ter turn... a...gainst... me
 ... To de...fend her here is one Where she leads I
 ..ly well the girl my work has done Am...ple
 as I ex...pec...ted Though
 some thing wick.ed has been done some thing wick.ed but what it is
 some thing wick.ed has been done some thing wick.ed but what it is
 some thing wick.ed has been done some thing wick.ed but what it is

neath my bur...den And I sink be...neath my bur...den
 none are grateful
 sure...ly fol...low where she leads I'll sure...ly fol...low
 ven...geance she af...fords me am...ple ven...geance she af...
 they scorn'd me though they scorn'd
 I can..not fa..thom what it is I can..not fa..thom
 I can..not fa..thom what it is I can..not fa..thom
 I can..not fa..thom what it is I can..not fa..thom

I have ne...ver felt so lone I have ne...ver
 no not one not a heart can I
 she shall ne...ver pine a... lone she shall ne...ver
 .fords me while I quiet.....ly
 me though they scorn'd me ev'.....

p *Cre* *scen*

felt so lone ne.....ver ne.....ver ne'er

..... con...fide in ne.....ver ne.....ver ne'er.....

pine a... lone ne.....ver ne.....ver pine

look on quiet.ly quiet.ly

-ry one ev'ry one ev'ry one

ff ev'ry one ev'ry one

ff ev'ry one ev'ry one

ff ev'ry one ev'ry one

do *ff*

so lone ne...ver so
 so lone ne...ver so
 a lone ne...ver a
 I look on while I look
 ev'ry one ev...e...ry
 are they gone are they ev'ry
 are they gone are they ev'ry
 are they gone are they ev'ry

lone ne...ver so lone
 lone ne...ver so lone
 lone ne...ver a lone
 on while I look on
 one e...ve...ry one
 one are they cra...zy are they
 one are they cra...zy are they
 one are they cra...zy are they

cra zy cra zy
cra zy cra zy
cra zy cra zy

Piu Mosso.

HANNAH. (Turning to depart.)

For ev..er from this place I go
ev...e...ry one.
ev...e...ry one.
ev...e...ry one.

HANNAH.

MARTIN.

I will fol..ow And de...fend thee No.....

(Mounts the stile repulsing Martin.)

My du.ty is to go a...lone

MABEL.

LUKE. Ah ne'er..... so

STEENIE. Well the girl my work has done my..... work..... has

No not yet old Steenies wits..... are

Are they cra..... zy ev..e..ry ev?..... ry

Are they cra..... zy ev..e..ry ev?..... ry

Are they cra..... zy ev..e..ry ev?..... ry

gone.

done.

gone.

one.

one.

one.

one.

A C T I V.

Nº 19.

ENTR' ACTE & ROMANCE.

ALLEGRO MESTO.

ff sf

sf f

mp f

cres. *f* *Silent.*

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with some grace notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A mezzo-forte (*mf*) dynamic marking is present in the right hand.

Second system of musical notation. The right hand starts with a pianissimo (*pp*) dynamic and contains a melodic phrase. The left hand continues with a dense, rhythmic accompaniment of chords.

Third system of musical notation. The right hand begins with a piano (*p*) dynamic and includes a *dolce.* (softly) marking. It features a melodic line with triplets and a trill (*tr*) at the end. The left hand accompaniment includes triplets.

Fourth system of musical notation. The right hand starts with a forte (*f*) dynamic and contains a melodic phrase. The left hand accompaniment includes a forte (*f*) dynamic marking and ends with a piano (*p*) dynamic.

Fifth system of musical notation. The right hand begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. It features a melodic line with a crescendo (*cres.*) marking. The left hand accompaniment includes a piano (*p*) dynamic marking.

First system of musical notation. The upper staff contains a melodic line with a dynamic marking of *f* (forte) followed by a hairpin crescendo leading to a dynamic marking of *p* (piano). The lower staff contains a bass line with chords and some melodic fragments.

Second system of musical notation. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) and the lyrics "cre - - - - - scen - - - - - do." written below it. The lower staff contains a bass line with chords.

Third system of musical notation. The upper staff has a melodic line with dynamic markings of *ff* (fortissimo) followed by a hairpin crescendo and then a dynamic marking of *p* (piano). The lower staff contains a bass line with chords.

Fourth system of musical notation. The upper staff has a melodic line with a dynamic marking of *dolce:* (dolce). The lower staff contains a bass line with chords.

Fifth system of musical notation. The upper staff has a melodic line. The lower staff contains a bass line with chords and a hairpin crescendo.

p cres.

cres. *dim.*

f *p* *p*

tr *Curtain rises.* *p*

WILDLY FLIES MY SPINNING WHEEL.

ROMANCE.

ALLEGRO
MESTO.

Piano introduction in G minor, 3/4 time. The right hand features a melodic line with a key signature change to one sharp (F#) in the second measure. The left hand plays a rhythmic accompaniment of eighth notes.

MABEL.

Vocal line for Mabel, first phrase. The melody is simple and follows the lyrics. The lyrics are: "Wild...ly flies my spinning wheel While I see it turn.....ing".

Piano accompaniment for the first phrase, marked *mp*. It features a rhythmic accompaniment of eighth notes in the left hand and a melodic line in the right hand.

Vocal line for Mabel, second phrase. The melody continues with the lyrics: "Wa...kend cou....rage shall I feel Cease from use...less mourn.....ing".

Piano accompaniment for the second phrase, marked *mp*. It continues the rhythmic accompaniment and melodic line.

Vocal line for Mabel, third phrase. The melody concludes with the lyrics: "Ear...nest toil may bring relief To the keen...est pang of grief".

Piano accompaniment for the third phrase, marked *mp*. It concludes the piece with the rhythmic accompaniment and melodic line.

Show thy pow'r show thy pow'r my wheel a gain a gain.....
 cre - - - - - scen - - - - - do.

*Poco Piu Lento.
con passione.*

Ah no, ah no the ef fort is in vain To
ff *p*

lull.....this bit.....ter bit...ter sense of pain The
ff *sf* *p*

ef.....fort is in vain to lull my bitter sense of pain With
 3 3

force..... re...newd..... it lives it lives a.....

ff

gain my bit...ter sense of pain

sf colla parte. p ppp a tempo.

Once my bu.....sy

Tempo Imo ppp

spin...ning wheel In thy sound was glad.....ness

Oc...cu...pa.....tion once could heal All I knew of sad.....ness

Those who du...ty's path may keep Find but lit..tle time to weep

Show thy pow'r show thy pow'r my wheel a gain a....gain.....

cre - - - - - seen - - - - - do.

*Poco piu Lento.
con passione.*

Ah no, ah no the ef..fort is in vain To

lull this bit ter bit ter sense of pain The

ff sf p

ef..... fort is in vain to lull my bitter sense of pain With

force..... re...newd..... it lives it lives a..... gain My

ff sf

bit - ter sense of pain

colla parte. p pp a tempo.

TO HELVELLYN POOR I CAME.

RECIT & DUET.

Nº 20.

VOICE. MARTIN. *Recit.* MABEL. (*aside*)

ALLEGRO. Mis...tress (Ah! 'tis he!)

PIANO. *fs*

MARTIN. *a tempo.* MABEL.

Dear Mis...tress Can you hear (Be firm, my heart)

pp

MABEL. (be firm)

MARTIN. I now am calm, I now can say all that be.

MARTIN. fore I could not MABEL. (*to Martin*) MARTIN.

Speak My

Detailed description of the musical score: The score is for a recitativo and duet. It begins with Martin's recitative in a B-flat major key, marked 'ALLEGRO'. The piano accompaniment starts with a forte-sforzando (fs) dynamic. Mabel enters with an aside, 'Ah! 'tis he!'. The tempo then changes to 'a tempo' for Martin's line, 'Dear Mis...tress Can you hear'. The piano accompaniment becomes piano-piano (pp). Mabel then sings '(be firm)'. Martin continues, 'I now am calm, I now can say all that be.'. The piano accompaniment features a rhythmic pattern of eighth notes. Mabel then says '(to Martin) Speak My', and Martin begins with 'fore I could not'.

Recit.

grief, my se-cret And my last fare...well

p *f* *ff*

MABEL.

That it should come to this who could fore-tell!

p

Andante con moto.

MARTIN.

To Hel...vel...lyn poor I came, From Hel...vel...lyn poor I

p *p*

go But my heart is still the same In its gra-ti-tude to

p

MABEL. MARTIN.

you Your com-pa-nion No! ah

pp

no! Through the wide cheer...less world A...lone I mean to

MABEL MARTIN.
go Still still you would de...ceive me, With Hannah No believe me If

Han-nah you would free...ly give me, Thro' the wide cheer...less

MABEL.
world A...lone I still would go A...lone..... he still would

A MARTIN.
go? When first she came a stranger here I felt some won...drous pow'r was

MABEL.

When first she came
 near That bound my heart But till we

Musical score for Mabel's first line. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 2/2 time signature. The lyrics are: "When first she came near That bound my heart But till we".

MABEL.

They met
 MARTIN.
 met up on the moun-tain Ne-...ver yet my passion

cres.

Musical score for Mabel's second line and Martin's first line. The vocal lines are in soprano and tenor clefs with a key signature of two flats and a 2/2 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 2/2 time signature. The lyrics are: "They met met up on the moun-tain Ne-...ver yet my passion". A *cres.* (crescendo) marking is present in the piano part.

MARTIN.

to her I re-...veald Then, then my

sf *p*

Musical score for Martin's second line. The vocal line is in a tenor clef with a key signature of two flats and a 2/2 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 2/2 time signature. The lyrics are: "to her I re-...veald Then, then my". Dynamic markings *sf* and *p* are present in the piano part.

wretched fate was seald She loves me not

sf *f*

Musical score for Martin's third line. The vocal line is in a tenor clef with a key signature of two flats and a 2/2 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 2/2 time signature. The lyrics are: "wretched fate was seald She loves me not". Dynamic markings *sf* and *f* are present in the piano part.

MABEL.

She told me so A sudden

The first system of music features a vocal line for Mabel and a piano accompaniment. The vocal line begins with the lyrics "She told me so" and ends with "A sudden". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a *bb* (double flat) symbol.

light My course..... I know

The second system continues Mabel's part with the lyrics "light My course..... I know". The piano accompaniment features a dynamic marking of *p* (piano) and a *bb* (double flat) symbol.

MABEL

MARTIN.

Through the wide cheer...less world a..... lone he shall not
Through the wide cheer...less world a..... lone I now must

The third system introduces two vocal parts: Mabel and Martin. Mabel's line is "Through the wide cheer...less world a..... lone he shall not" and Martin's is "Through the wide cheer...less world a..... lone I now must". The piano accompaniment includes dynamic markings of *cres.* (crescendo) and *f* (forte).

go He shall not go He shall not go
go a..... lone..... a lone..... I now must

The fourth system continues the vocal parts with the lyrics "go He shall not go He shall not go" for Mabel and "go a..... lone..... a lone..... I now must" for Martin. The piano accompaniment includes a dynamic marking of *p* (piano).

he shall not go..... a lone.....

so..... A lone I must go..... a lone.....

.... he shall not go

.... I now must go

Allegro animato.
MABEL.

Poor Hannah how I wrong'd her! Cease to

mourn cease to mourn Your love..... has met a

MARTIN. MABEL.

fond..... re...turn It can...not be I bade her

MARTIN.

swear she did not love you Mis...tress Tear not thus my

scen do.

MABEL. MARTIN.

heart That on...ly vow she could not ut...ter Ma...bel

p *cres.* *f* *f*

MABEL. MARTIN. MABEL.

Now I know her heart is true Ah yes. 'tis true And

beats be sure with love with love..... for you....

f *ff*

C

MABEL.

MARTIN.

My bet.....ter self a..... wakes a.... gain What
 I love and am be lov'd a.....gain What

hap...pi.....ness is this to know. That though we of..... ten
 great...er joy can earth be.... stow How light ap-pears my

love in vain All truth is not an emp...ty show A
 meed of pain When all my store of bless I know a

peace.....ful fu.....ture is in view My life with hope I
 hap.....py fu.....ture is in view My life with hope I

can re... new Like one who casts his dreams a side And
 can re... new Like one who casts his dreams a side And

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "can re... new Like one who casts his dreams a side And".

D MABEL.

greet... a... no... ther day Come, come to... ge... ther
 greet... a... no... ther day

The second system features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with the same key signature. The lyrics are: "greet... a... no... ther day Come, come to... ge... ther" and "greet... a... no... ther day". Dynamic markings include *f*, *ff*, and *p*.

Han... nah we will seek Your hap... pi... ness is

The third system features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with the same key signature. The lyrics are: "Han... nah we will seek Your hap... pi... ness is".

MARTIN.

all that I de... sire A thousand blessings on you fall, kind friend

The fourth system features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with the same key signature. The lyrics are: "all that I de... sire A thousand blessings on you fall, kind friend".

Love hope and cou rage e...ver you in.

f *p* *cre*

MABEL.

MARTIN.

My bet.....ter self re...

...spire..... I love and am be...

seen do *fp*

...vives a...gain What hap...pi...ness is this to know And

...lovd a...gain What great...er joy can earth be...stow How

molto ritenuto.

tho' we of.....ten love in vain All truth is not.... a

light appears my meed of pain When all my bless I

sf

a tempo.

show he loves he loves and is he ..

a tempo.

knew I love I love and am be ..

sf sf

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *sf* (sforzando).

..lovd a....gain.

..lovd a....gain.

ff

This system continues the vocal lines and piano accompaniment. The vocal lines have long, sweeping phrases. The piano accompaniment provides harmonic support. Dynamics include *ff* (fortissimo).

This system shows the piano accompaniment for the third system, featuring a complex texture with many beamed notes in the right hand.

This system shows the piano accompaniment for the fourth system, continuing the complex texture with many beamed notes.

Op. 21.

FINALE.

ANDANTE.

pp *p* *Cres.* *sf*

(Enter Steenie.)

pp *Dolce.* *pp*

STEENIE. RECIT:

I have toil'd up the hill at a

L'ISTESSO TEMPO.

wea-ry pace, For I wish'd to look at the dear old place Before I left it for

A TEMPO

ever.

pp *Cres.*

RECIT:

(opens folding doors)

The sky methinks wears an ug-ly frown, Ere the stormbreak

f *p*

loose I must tot-ter down. No! first to the

p

loft I'll go, And gaze on the scene be--low; For nev-er a-gain shall I

p

(goes up into loft)

see it, Never, nev-er.

p *A TEMPO.*

pp

pp

(Enter Hannah.)

Cres.

Cres.

HANNAH.

Fate still.... pur-

f

sf

RECIT:

sues me, whi-ther can I fly! Nevershall I

p

f

rest until I die.

p

Cres.

Dolce.

All to revile me with each other vied, But he... was by my

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment starts with a forte (f) dynamic and includes a triplet of eighth notes in the right hand.

a tempo.

side; He took my hand, to Heav'n... me -- thought he

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

RECIT:

drew... me A--way! a--way! too flatt'ring

The third system is marked 'RECIT:' and features a vocal line with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

thought, That com'st to me un--sought. Why in so

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

fair a form will fate pur-sue me! Never shall I rest until I

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

die. Ha! the a - byss, es - cape is

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a sharp key signature and a common time signature. The lyrics are "die. Ha! the a - byss, es - cape is". The piano accompaniment includes dynamic markings of *pp* and *ff*.

nigh! one reck - less leap — (Rushes to the brink, as she is about to throw her- self over the sun breaks through the cloud.)

A T.E.M.P.O.

The second system continues the vocal line and piano accompaniment. The lyrics are "nigh! one reck - less leap —". A performance instruction in parentheses reads "(Rushes to the brink, as she is about to throw her- self over the sun breaks through the cloud.)" followed by "*A T.E.M.P.O.*". The piano accompaniment includes dynamic markings of *sf* and *Cres.*.

What is it meets my gaze! So glar'd the hea - vens in the

The third system continues the vocal line and piano accompaniment. The lyrics are "What is it meets my gaze! So glar'd the hea - vens in the". The piano accompaniment includes dynamic markings of *ff* and *sf*.

foun - dry blaze — My dying father

RECIT:

The fourth system continues the vocal line and piano accompaniment. The lyrics are "foun - dry blaze — My dying father". A performance instruction reads "*RECIT:*". The piano accompaniment includes dynamic markings of *sf* and *fp*.

lifts his hand, And points to one with a burning brand, I'm

a tempo.

The fifth system continues the vocal line and piano accompaniment. The lyrics are "lifts his hand, And points to one with a burning brand, I'm". A performance instruction reads "*a tempo.*". The piano accompaniment includes dynamic markings of *ff* and *sf*.

Comes forward.

in - - - nocent, I'm innocent, he says.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "in - - - nocent, I'm innocent, he says." The piano accompaniment starts with a forte (*f*) dynamic and includes a section marked *ff* (fortissimo) with a repeat sign. The piano part consists of dense chordal textures and moving lines.

RECIT:

I live tho' many died, Why was death to me denied! My

The second system continues the vocal line and piano accompaniment. The vocal line is marked *RECIT:* (recitative) and has a more rhythmic, speech-like quality. The lyrics are "I live tho' many died, Why was death to me denied! My". The piano accompaniment features a steady accompaniment with some melodic movement. Dynamics include *p* (piano).

father's name to clear perchance Heaven deign'd my life to spare. Yes, this will I be.

The third system continues the vocal line and piano accompaniment. The vocal line has a more melodic and expressive quality. The lyrics are "father's name to clear perchance Heaven deign'd my life to spare. Yes, this will I be." The piano accompaniment provides harmonic support with some melodic fragments. Dynamics include *p* (piano).

(prepares fire on the hearth)

lieve, And life with all its ills I'll bear.

The fourth system continues the vocal line and piano accompaniment. The vocal line is marked with a fermata over the word "lieve". The lyrics are "lieve, And life with all its ills I'll bear." The piano accompaniment features a triplet of eighth notes and is marked *fp a tempo.* (fortissimo piano, ad tempo).

The fifth system consists of piano accompaniment. It features a complex texture with many sixteenth and thirty-second notes. Dynamics include *mf* (mezzo-forte), *Dim.* (diminuendo), *Cres.* (crescendo), and *pp* (pianissimo). The system ends with a *Dolce.* (dolce) marking and a *pp* dynamic.

(goes to window)

The first system of music features a vocal line on a single staff with a treble clef and a piano accompaniment on a grand staff with treble and bass clefs. The piano part consists of a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The key signature has one flat (B-flat).

This is the window where he leant, Here where I

The second system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic accompaniment. The vocal line has a melodic contour that rises and then falls.

listen'd all in - tent, While he im-

The third system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *f* (forte) at the end of the system. The vocal line includes the words "cre - scen - do." with a long note on "do."

plord' my curse to share. I could not

The fourth system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *f* (forte) at the end of the system. The vocal line includes the words "I could not" with a long note on "not".

speak, I dar'd not breathe, No lon - ger he was there.

The fifth system concludes the vocal line and piano accompaniment. The piano part has dynamic markings of *Cres.* (crescendo) and *f* (forte) leading to a *p* (piano) marking at the end. The vocal line includes the words "I dar'd not breathe, No lon - ger he was there." with a long note on "there."

SONG.

ANDANTE
ESPRESSIVO.

p *Cres.* *f*

HANNAH.

I've watch'd him how he

oft would try To read my inmost thought, I've no--ted how with

anxious eye, Some trace of love he sought. But soon--er on the

mountain top, Would snow in winter melt; Than I a single



word would drop To tell him what I felt. A




sin-gle word, a sin-gle word, Than I a sin-gle



word would drop, To tell..... him what I felt.

colla parte. *mf* *Cres.*



And yet 'twas pi-ty,

nothing more, That I refus'd to own The germ that in my

heart I bore, Was to myself un-known, Ah! now too plainly

is re-veal'd What pow'r with-in me dwelt,... While

pi-ty's name the truth conceal'd, 'Twas deep-est love I

felt — 'twas deepest love, twas deepest love, While pi-ty's name the

truth conceal'd, 'Twas deep-est love I felt.

colla parte. *mf* *Cres.*

sf *p*

LUKE (entering at door)

ALLEGRO.

What, so, a mai - den all for--

lorn,... Like her who milk'd the cow..... with crum---pled

HANNAH (seated at the fire)

LUKE.

horn. A - - - las!... Don't look so sad..... and tear--ful,

HANN:(lights the lamp)

I've come you see... to make you cheer-ful, Un - - hap - - - py

LUKE (lights his pipe at the lamp, and smokes)

me! un - - hap - - - py me!..... A lit-tle

humbled, to be sure, This time at

least..... from reaping hooks I am se - - cure, from reap - ing

(sits in the angle HANN: LUKE.
hooks I am se - cure. Oh! hate - - ful — Hate - ful, fie! for

HANN:
shame, Your case and mine are just the same. What

HANN:
LUKE. mean his words! Why this a - - - - - larm!.....
We meant of course no harm.....

LUKE.

You wanted Martin, I the farm... To part with

ei...ther Ma-bel was most loth,..... So turn'd us

HANN: (rising)

out,..... and kept them both. Cease... these vile taunts, by

LUKE.

what right are you here? By quite as good a right.... as you I

HANN: (comes forward)

fear. Ab bit...ter truth, No

The musical score is written for voice and piano. It consists of six systems of music. The first system is for Luke, with lyrics: "You wanted Martin, I the farm... To part with". The piano accompaniment starts with a forte (*f*) dynamic. The second system continues Luke's line: "ei...ther Ma-bel was most loth,..... So turn'd us". The piano accompaniment includes a piano (*p*) dynamic marking. The third system is for Hann, with the instruction "HANN: (rising)" above the staff. His lyrics are: "out,..... and kept them both. Cease... these vile taunts, by". The piano accompaniment features a fortissimo (*fp*) dynamic marking. The fourth system is for Luke, with the instruction "LUKE." above the staff. His lyrics are: "what right are you here? By quite as good a right.... as you I". The piano accompaniment continues. The fifth system is for Hann, with the instruction "HANN: (comes forward)" above the staff. His lyrics are: "fear. Ab bit...ter truth, No". The piano accompaniment includes a fortissimo (*sf*) dynamic marking.

re- - - - fuge have I e- - - ven here

LARGO. LUKE. Like a thunderbolt I would

fall among them all, And ask if bliss were for them a--

HANN: (abstractedly.) LUKE. While we have none lone, While we have none. No, no,

like the rest like the rest We have

LUKE.

souls for joy, One pleasure still on earth is

HANN:

of all bereft,

LUKE.

left To the wretch whose of all be - - - reft,

LUKE

Those whom he hates..... he can de-

HANN:

LUKE.

stroy. Destroy!

Would I could

B

force the happy to see, The depth of a heart, and the store of

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It features two vocal parts: Luke and Hann, and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *sf* (sforzando). The lyrics are printed below the vocal lines, with some words split across lines. The section labeled 'B' appears to be a repeat or a specific section of the music.

pain Its re-ces-ses con-tain I should then ex - - -

ult. I should then ex - - - ult.

..... I should then ex - - ult I should then ex - - - ult in my

mi - - - se - - ry.

ALLEGRO MOLTO AGITATO. You think with me —

Stage Thunder. *ff*

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of six systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *f*, *sf*, and *ff*, as well as performance directions like *ALLEGRO MOLTO AGITATO.* and *Stage Thunder.* The lyrics are: "pain Its re-ces-ses con-tain I should then ex - - -", "ult. I should then ex - - - ult.", "..... I should then ex - - ult I should then ex - - - ult in my", "mi - - - se - - ry.", and "You think with me —". The score concludes with a *ff* dynamic marking.

Yon thun - der hear, It speaks of an

The first system of music features a vocal line with the lyrics "Yon thun - der hear, It speaks of an". The piano accompaniment consists of a right hand with frequent triplets and a left hand with a steady bass line. The dynamic marking *pp* is present.

hour of destruc - - - tion near,

The second system continues the vocal line with the lyrics "hour of destruc - - - tion near,". The piano accompaniment maintains the triplet pattern in the right hand and the bass line in the left hand.

The hap - py may list to the sound with fear,

The third system features the vocal line with the lyrics "The hap - py may list to the sound with fear,". The piano accompaniment continues with triplets in the right hand and a bass line in the left hand. The dynamic marking *pp* is present.

But wretches like us..... it was made to

The fourth system shows the vocal line with the lyrics "But wretches like us..... it was made to". The piano accompaniment continues with triplets in the right hand and a bass line in the left hand.

HANN:
cheer. This man more than the storm I

The fifth system begins with the name "HANN:" above the vocal line, followed by the lyrics "cheer. This man more than the storm I". The piano accompaniment continues with triplets in the right hand and a bass line in the left hand. The dynamic marking *p* is present.

fear.

cre - - - scen - - -

C

do. *ff* Mark that

lu - rid fork - ed light, What joy to wield the

p *ff* *f* *p* *f* *p* *f*

tem - - - pest's might; Wild - - - ly, and swift - - - ly, and

ff *gva*

HANN:

sure - - - ly to smite. De - - - mon!

ff

D

LUKE. *b*

There's death in the glare of those wel... come flash... es,

The a - bode of peace may be turn'd to ash - es.

H. NN:

LUKE.

Wretch! A brave ex - am - ple is set us there,

And the' tempest the weight of our deed may bear.

HAN

LUKE. *#*

Our deed!

Come

fellow vic-tim, no de-

gva

sf

lay, no de-lay, You know the

gva

sf

(Takes a burning brand from the fire.) HANN:

spot, di-rect my way; Soon the blazing farm shall look— As the

gva

a tempo.

foundry look'd ten years a---go,

ff

RECIT:

In --- cen-diary! this face you

sf

LUKE. HANN:

know! The child of Ralph! Yes, I am she, And 'twas

you I saw as now I see, When my dying father rais'd his hand towards you bear

(Grasps him.)

---ing the burning brand Now the truth shall be known to all

And on you the guil---ty the curse will fall.

Ah!.....

HAN.

Seek not to fly, man's cou - - - rage have I, Can
LUKE.

Fear - - - - less am I, Your threats I de-

p

strive to the death for my fa - ther's name; Tho' I

fy, My brow was not made for the blush of

Cres. *p*

fear'd you at first, as a de - - - - mon ac - curs'd. In

shame Do your best and your worst, Still your name is ac - curs'd. Girl...

Cres.

me you shall know a ter - ri - - - ble foe Who would

hold me not so, my way I will go, . . . And my

Cres.

fol..low your track, who would fol..low your track through the
 path shall be lit, my path shall be lit, shall be

flood or flame..... would fol.....low...
 lit by the light ---- ning's flame, my path shall be

Cres. *f* *sf*

..... your track thro' the... flood..... or flame.
 lit shall be lit by the light ---- ning's flame.

sf *ff*

(He casts her off, and runs through the folding doors, where, finding himself at the brink of the abyss

he clings to the blasted tree which is struck by a thunderbolt and precipitated with Luke into the valley.)

sf *ff*

*ANDANTE
CON ANIMA.*

(Comes forward and throws herself on her knees)

HANNAH.

My fa - - ther guiltless!

p Dolce.

thanks to Hea - - ven From my heart of hearts be

sf

giv - en. What tho' the truth be known to none but

me, What tho' the truth be known to none but

me but me That bles-sed knowledge sets my spi-rit

fp

free That bles-sed bles-sed knowledge sets my spi-rit

f

ALL° NON TROPPO. (Coming behind and raising her.)

STEEN:

free I know it too, it shall be heard by all, yes,

pp

ev-ry sin-gle word. I've done you wrong I'll make a

(going to door and calling to people as they enter)

mends. List, my friends,

Hannah! Hannah!

Hannah! Hannah!

Hannah! Hannah!

CORO. behind the scenes.

Ralph's child is this, But nought amiss at - - - tach - - - es to her

Hannah! Hannah! Han-nah! Hannah!

Hannah! Hannah! Hannah! Han - nah!

Hannah! Hannah! Hannah! Han - nah!

cre - - - *scen* - - - *do.*

name; 'Twas Luke's fell hand that held the

Hannah! (enter) Han - - - nah! Han - - - nah! Han - - - nah!

Hannah! (enter) Han - - - nah! Han - - - nah! Han - - - nah!

Hannah! Han - - - nah! Han - - - nah! Han - - - nah!

cre - - - *scen* - - -

brand Which set the foun-dry in a flame *ff*

Han - - - nah! Han - - - nah! We all re - - - joice to see your

Han - - - nah! Han - - - nah! We all re - - - joice to see your

Han - - - nah! Han - - - nah! We all re - - - joice to see your

do. *ff*

sorrows now are past, And wish your present life, so well de-serv'd may

sorrows now are past, And wish your present life, so well de-serv'd may

sorrows now are past, And wish your present life, so well de-serv'd may

MABEL. (Joining the hands of Hannah & Martin.)

Be happy, be u-ni-ted, Heav'n made you for each o-ther,

last

last

last

MARTIN.

Martin, henceforth, I love you as a bro-ther. My

HANN:

joy.... I cannot speak. For what I feel, all words are weak.....

.....

p The storms that threaten'd to destroy, Our

p The storms that threaten'd to destroy, Our

p The storms that threaten'd to destroy, Our

ff

in - no - cent and tran - quil joy, Lull'd by a pow'r be - nig - - nant, cease, And

in - no - cent and tran - quil joy, Lull'd by a pow'r be - nig - - nant, cease, And

in - no - cent and tran - quil joy, Lull'd by a pow'r be - nig - - nant, cease, And

HANN:

MAB:

MART:

STEEN:

My joy.....

my joy.... f

For what I feel all words are weak

Old Helvellyn is at peace. The storm that threaten'd to des-troy Our

Old Helvellyn is at peace. The storm that threaten'd to des-troy Our

Old Helvellyn is at peace. The storm that threaten'd to des-troy Our

cannot speak,

my joy I cannot speak,

my joy, my

For what I feel all words are weak,

For what I feel all words are weak, ... My

in - no - cent and tranquil joy,

Lull'd by a pow'r be - nig nant, cease, And

in - no - cent and tranquil joy,

Lull'd by a pow'r be - nig nant, cease, And

in - no - cent and tranquil joy,

Lull'd by a pow'r be - - nig nant, cease, And

joy I can - - not speak.

Ah!

joy I can - - not speak.

The storms that threat - - en'd to des - troy Our in - - no - -

Old Helvel - lyn is at peace. The storms that threaten'd *pp* to destroy Our

Old Helvel - lyn is at peace. The storms that threaten'd *pp* to des - troy Our

Old Helvel - lyn is at peace. The storms that threaten'd to des - troy Our

..... the storms now cease, And old Hel - vel - - - - lyn and old Hel - vel - - - -

cent and tranquil joy Lull'd by a pow'r be - - nig - - nant, cease, And

in - - nocent and tranquil joy Lull'd by a pow'r be - - nignant, cease, And

in - - nocent and tranquil joy Lull'd by a pow'r be - - nignant, cease, And

in - - nocent and tranquil joy Lull'd by a pow'r be - - nignant, cease, And

cre - - - - - scen - - - - - do.

The storms now cease the
 --- lyn is at peace The storms now cease the
 The storms now cease the
 old Helvellyn is at peace The storms now cease the

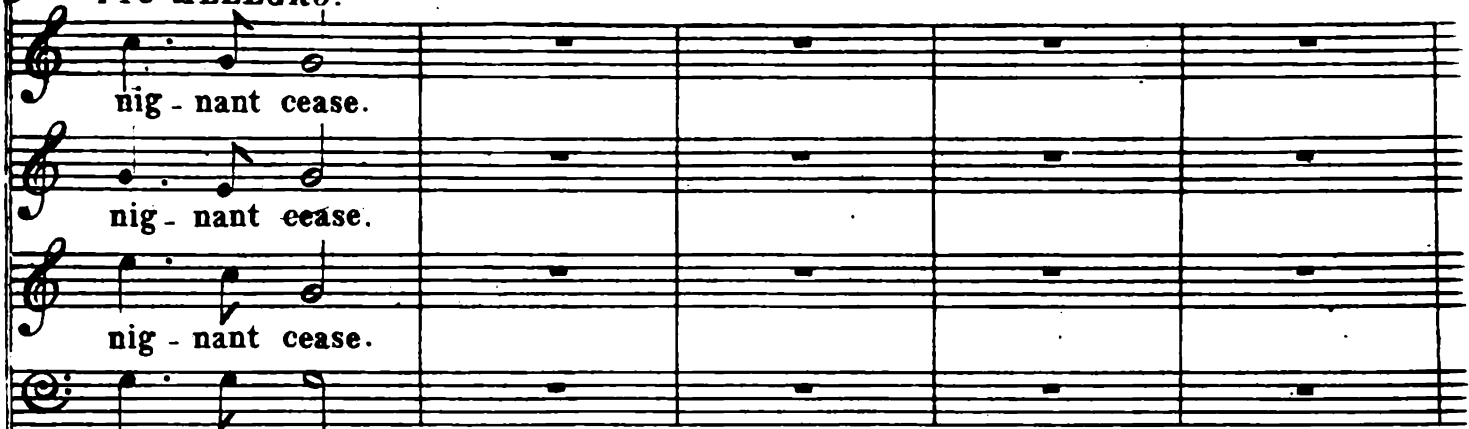
old Hel-vel-lyn is at peace The storms now cease
 old Hel-vel-lyn is at peace The storms now cease
 old Hel-vel-lyn is at peace The storms now cease

f ac - ce - le -

storms now cease. Lull'd by a pow'r be -
 storms now cease. Lull'd by a pow'r be -
 storms now cease. Lull'd by a pow'r be -

storms now cease. *ff* Lull'd by a pow'r be -
 the storms now cease. *ff* Lull'd by a pow'r be - nig - nant, cease, And
 the storms now cease. *ff* Lull'd by a pow'r be - nig - nant, cease, And

the storms now cease. Lull'd by a pow'r be - nig - nant, cease, And
mn *ff do* *al*



nig - nant cease.
nig - nant cease.
nig - nant cease.
nig - nant cease.



old Hel - - vel - lyn, old Helvel - lyn, old Helvellyn, old Helvel - lyn is
old Hel - - vel - lyn, old Helvel - lyn, old Helvellyn, old Helvel - lyn is

old Hel - - vel - lyn, old Helvel - lyn, old Helvellyn, old Helvel - lyn is
PIU ALLEGRO.



at peace old Hel - - vel - lyn is at peace.
at peace old Hel - - vel - lyn is at peace.

at peace old Hel - - vel - lyn is at peace.

