HELVELLYN.

An Opera in Four Acts.

WRITTEN BY

JOHN OXENFORD.

Composed & Dedicated

TO

Alfred Mellon,

BY

C. A. MACFARREN.

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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

pp

p *cres.* *f* *pp*

mf p dim.

mf p mf mf

dim. pp sf ff

A

sf ff

sf

sf sf ff

B

sf sf sf

sf sf sf

cres.

Allegro.

ff

sf sf

sf sf f

C 8a

mf

8a

8a

8a 8a

f sf

D

dim. p

mf

cre _ _ _

_ _ *scen* _ _ _ _ _ *do.*

f

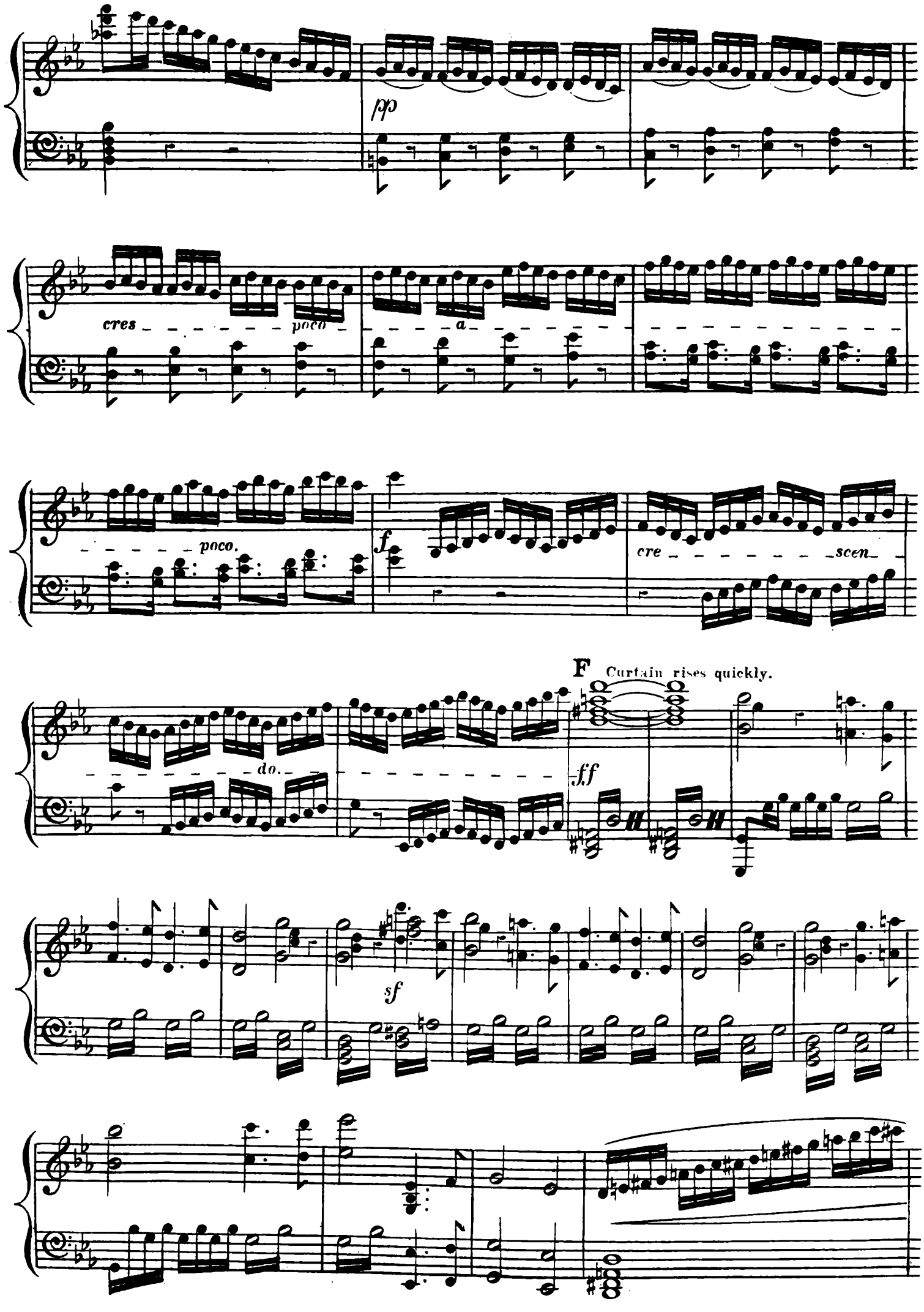
sf

sf

E

piu cres.

ff


pp
cres
poco
a
poco.
f
cre
scen
do.
F
Curtain rises quickly.
ff
sf

ff sf p pp

sf p

3 3 3 3

CHORUS behind the Scenes.

SOPRANI. ff

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

TENORE. ff

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

BASSO. ff

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

ff

sf

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

sf

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

sf

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

sf

brand.....

brand.....

brand.....

Curse.....

Curse.....

Curse.....

sf

fff

curse.....

curse.....

curse.....

ah!

ah!

ah!

ah!

ah!

ah!

curse.....

curse.....

curse.....

sf

sf

sf

sf

.....

.....

.....

on the hand that carried the

on the hand that carried the

on the hand that carried the

G

ff Curtain falls.

brand.....

brand.....

brand.....

ff

Ped:

fff

p

ff

p

ff

H

f

f

f

ff

sf

I

dolce.

p

dim.

p

f

pp

J

cres.

f

dim.

sf

cres.

ff

sf

K

fff

sf

sf

sf

pp

rallentando.

Allegro Tranquillo come primo.

pp *mf* *pp il basso.*

p

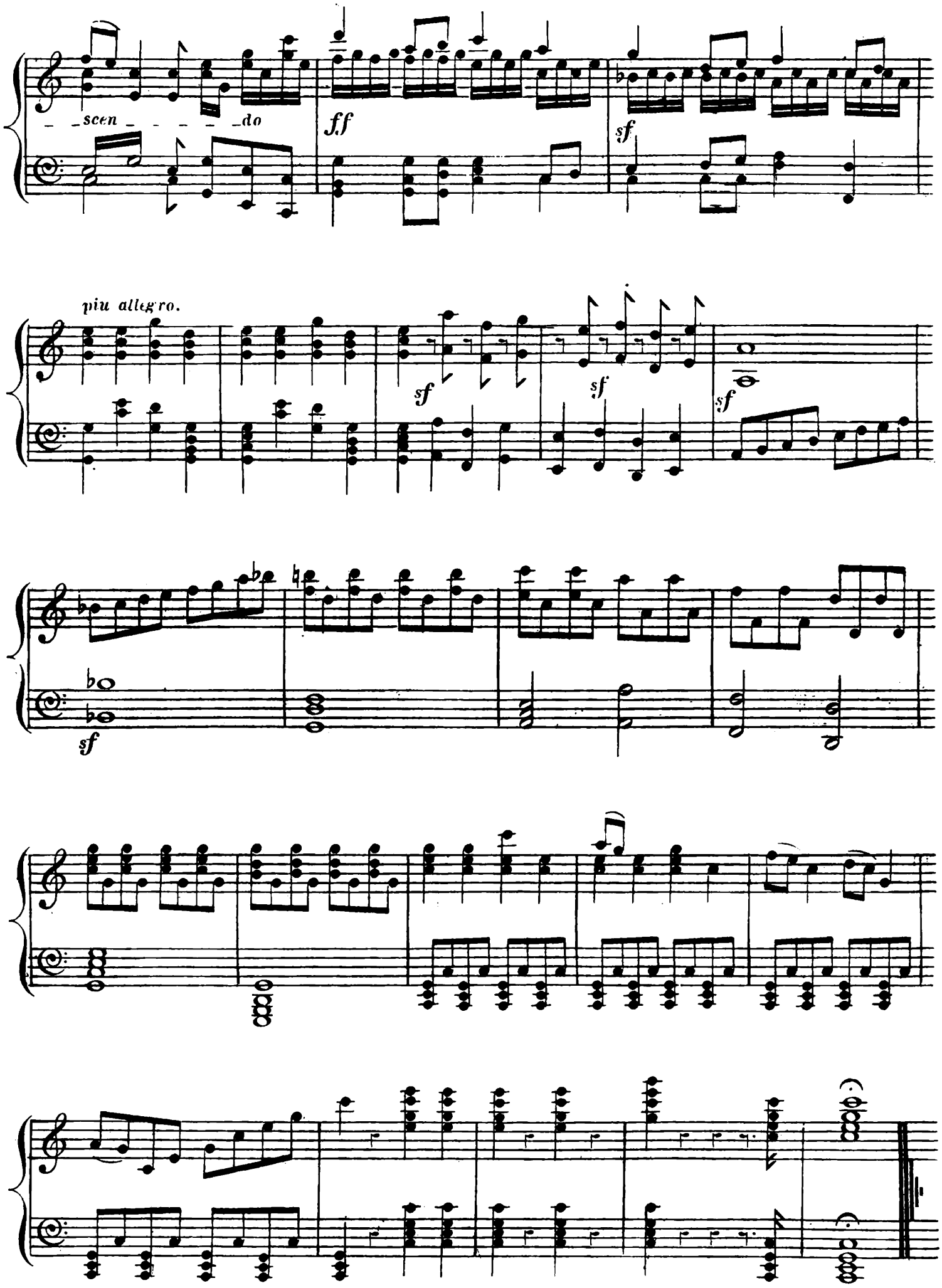
pp

3

p

8a *stringendo.* 8a

p *mf* *cre*


scen do
ff
sf
piu allegro.
sf
sf
sf
sf

INTRODUCTION.

No. 1.

Allegretto Pastorale.

(Curtain slowly rises.)

Enter Steenie.

STEENIE. (goes to wicket.)

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

(Milkmaids cross the hill path above.)

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

that? What's that, 'tis not our

peo..ple I sup.pose

(They descend the hill path below.)

Yes I de..clare yes here they are yes

Cres ..... *cen* .....

(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 hea.vy e...nough as we hope..... to be

sf

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

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

ear.....ly through i.....dle....ness

C STEENIE (Enter Mowers through wicket.)

What ..... you here be..

(They take their parts into house and return.)

CORO BASSO.

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

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

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 go-ings on I must own Old Steenie, old

Stee-nie 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

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

colla parte.

E

a Tempo.

colla parte.

p *a Tempo.*

Ped.

(All come forward.)

p

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

sf

p

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

sf

p

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

sf

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.

Dolce. Attacca.

THE SKY WITH CRIMSON IS OVERSPREAD.

No. 2. RECITATIVE AND NARRATIVE BALLAD.

ALLEGRETTO.

OLD STEENIE.

(going up to Steenie.)

SOPRANI. While supper's getting rea dy, would you tell some good old

TENORE.

BASSO.

RECIT: *p*

(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

f

CORO SOPRANI.

wont be troubled so Such ve...ry charm.ing tales you tell

Tempo.

p

RECIT.

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

f *p*

The coax.ing sluts, be qui.et a sto..ry I will

f

ANDANTE MAESTOSO.

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

fp *pp*

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

p *pp*

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

Cres..... *Cres* *pp*

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

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

CORO.

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

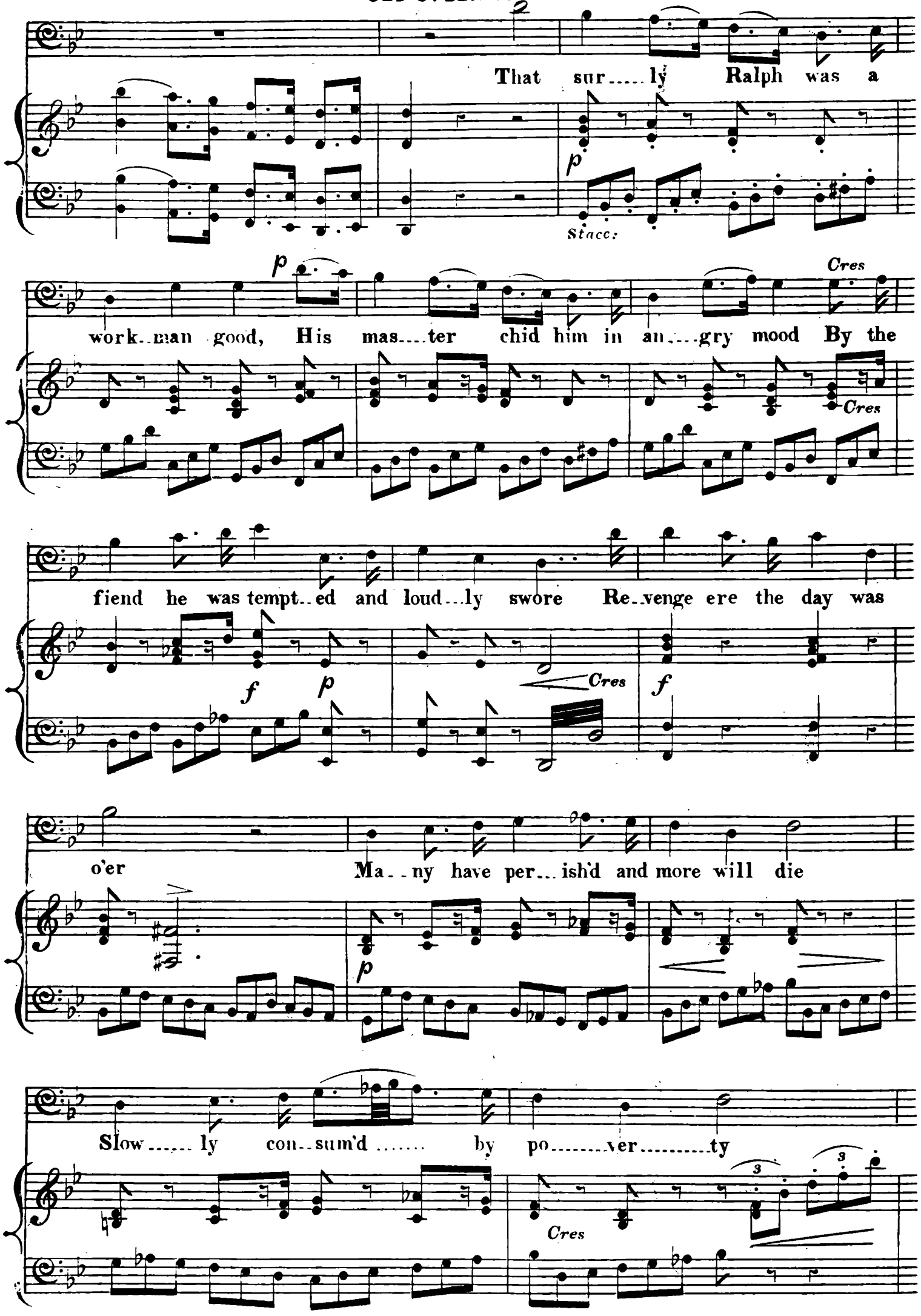
Curse on the head that the e.....vil plann'd

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

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


That sur.....ly Ralph was a

Stacc:

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

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

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

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

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.

STEENIE. (He rises as he becomes excited with his narrative.)

Parlante.

The wife from the fiend would her hus.band save

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

She bade him crave He smiled

pp

he departed he did not re.turn

p p

And she saw the found ..... ry

Dim. pp

f

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

8va

sf Dim. pp

sf

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

p Cres

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

STEENIE.
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.
3
sf
sf
3
p
p

p
Curse on the hand that car..ried the
ff
brand.
p
Curse on the hand that car..ried the
ff
brand.
p
Curse on the hand that car..ried the brand.
Cres.
ff
ff
sf

No 3. RECITATIVE AND SONG.

(MABEL enters from house) (All advance towards her and bow.)

ANDANTE CON MOTO.

p Dolce.

Cres. *f* *p*

RECIT: MABEL.

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

p

A TEMPO. *RECIT:*

Our harvest toil to morrow we begin But where is Martin

p *Cres.*

MABEL.

No mischance I hope.

CORO

SOPRANI. No he's still like him - self that workman stout,

TENORI. No he's still like him - self that workman stout,

BASSI. No he's still like him - self that workman stout,

f *f*

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.

f *f*

MABEL. *A TEMPO.*

Yes, well I know. . . . . his honest zeal.

f *pp* *p*

MABEL. *RECIT:*

MARTIN (behind the scene) Ha! there's his

ALLEGRO. A blessing on the harvest fall, A blessing on the soil,

f

MAB:

voice.

CORO.

SOP: Yes, yes, 'tis Martin's voice.

TEN: Yes, yes, 'tis Martin's voice.

BASS: Yes, yes, 'tis Martin's voice.

A TEMPO.

f *f* *f*

MAB: *f*

(Enter Martin through wicket.) You come as ever with a

f *sf*

Wel - come good Martin wel - come

f *sf*

Wel - come good Martin wel - come

f *sf*

Wel - come good Martin wel - come

f

MARTIN.

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

p *f*

SONG.

MARTIN.

ALLEGRO.

hr

sf

A bles_ _sing on the har_ _vest fall, A

p

blessing on the soil That ev_ _er bounteous nurtures all, And

strengthens those who toil Kind na - ture loves our

p

la - - - - bour, She arms our limbs with health We

en - - - - vy not our neigh - - - bour Who pines a - - - mid his

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

f

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 Be - - neath 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

f

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.

p

MARTIN.

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

p

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

pp

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

pp *a tempo.*

RECIT: MART:

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

MAB:

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

p

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

sf *p a tempo.*

RECIT:
MAB:

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

a tempo. Dolce.

REC:

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

a tempo.

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

p p

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

MART:

f f

a tempo.

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

pp

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.

p f

p f pp

mf pp

Cres. f p

A

CORO.

SOPRANI. p

Who comes yonder The mountain side de - - scen - - ding

TENORI. p

Who comes yonder The mountain side de - - scen - - ding

BASSI. p

Who comes yonder The mountain side de - - scen - - ding

p

HANNAH (crosses the hill path below)

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

pp

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

p

fz

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

mf *p*

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

Who

Who

mf *Cres.* *sf*

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* *pp*

HANNAH. to Mabel

Food and shel--ter I im--plore A houseless

Dim. *pp*

MAB:

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

HAN

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

MAB

R.H.

MAB

wel---come from my store.

STEENIE.

When you no-thing know a--bout her!

p

HAN:

Food and shelter nothing

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

f *p*

more

MART:

Do not drive her from your door

Never were you hard be-

pp

B

HAN:

Did you know how hard my lot..... You would

MAB:

p

Hard indeed appears her lot.....

MART:

fore

p

Hard indeed appears her

STEEN:

p

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

Cres.

day Gen - - - tle hearts mistrust... me not

day Dam - - - sel I mistrust thee not

break of day, Base sus - picions har - - - bour not

prey, they find a prey

mf

Did you know how hard my

Hard in - deed appears her

mf

For our geese and our

sf

p

lot.....

lot..... Here the

Hard indeed appears her

You would kind - ly bid me stay

wan - - - - - d'ring maid shall stay Shel - - - - - ter'd

lot Kind - ly bid the wand'rer

muf

chick - - ens They of - ten - - times they

Shelter'd till the break of day, Gen - - - tle hearts mis - trust me

till the break of day, Dam - - - sel I mis - trust . . . . thee

stay, Shel - ter'd till the break of day 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

mf *f* *p*

MART:

farm.... Might do some good —

STEEN:

Or some harm. Believe me Mar-tin, I'm a

f *p*

HAN:

I'm

Turk If that's a face that looks like work, If that's a face that looks like

f *p*

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 *f* Up--on the

p *f*

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

MAB: farm she shall re--main.

f/p

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

STEEN: *aside*

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

p *Cres.*

sta - - - tute fair at Martinmas.

f *p*

HANNAH. *sotto voce.*

Fresh hopes a - rise I'll hold them fast

MABEL. *sotto voce.*

A - way all sad remembrance cast

MARTIN. *mf*

What spell what ma - - - - - - - gic holds me fast?... Is this a

STEENIE. *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

p

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. My life be - -

last.

CORO.

SOP: *mf* *pp*

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

TEN: *mf* *pp*

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

BASS: *mf* *pp*

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

mf

gins. . . . . a - new.

But now your weary limbs repose Al - rea - dy sets the

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 - - -

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

proud . . . . . Helvel - lyn

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

cre - - - - - scen - - - - do. The head of

head of proud Hel - - - - - vel - - - - - - - - lyn

cre - - - scen - - - do.

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.

rives of sweet re - - - - pose, The head of proud Hel - - vel - - lyn

cre - - - scen - - - do.

f

glows. . . .

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

p

f

The hour ar - rives of glad re - -

f p

proud Hel - vel - - - lyn glows The hour ar - rives of glad re - -

p

glows . . . . . The hour arrives of glad repose the hour of glad re - -

f

glows.

f

glows.

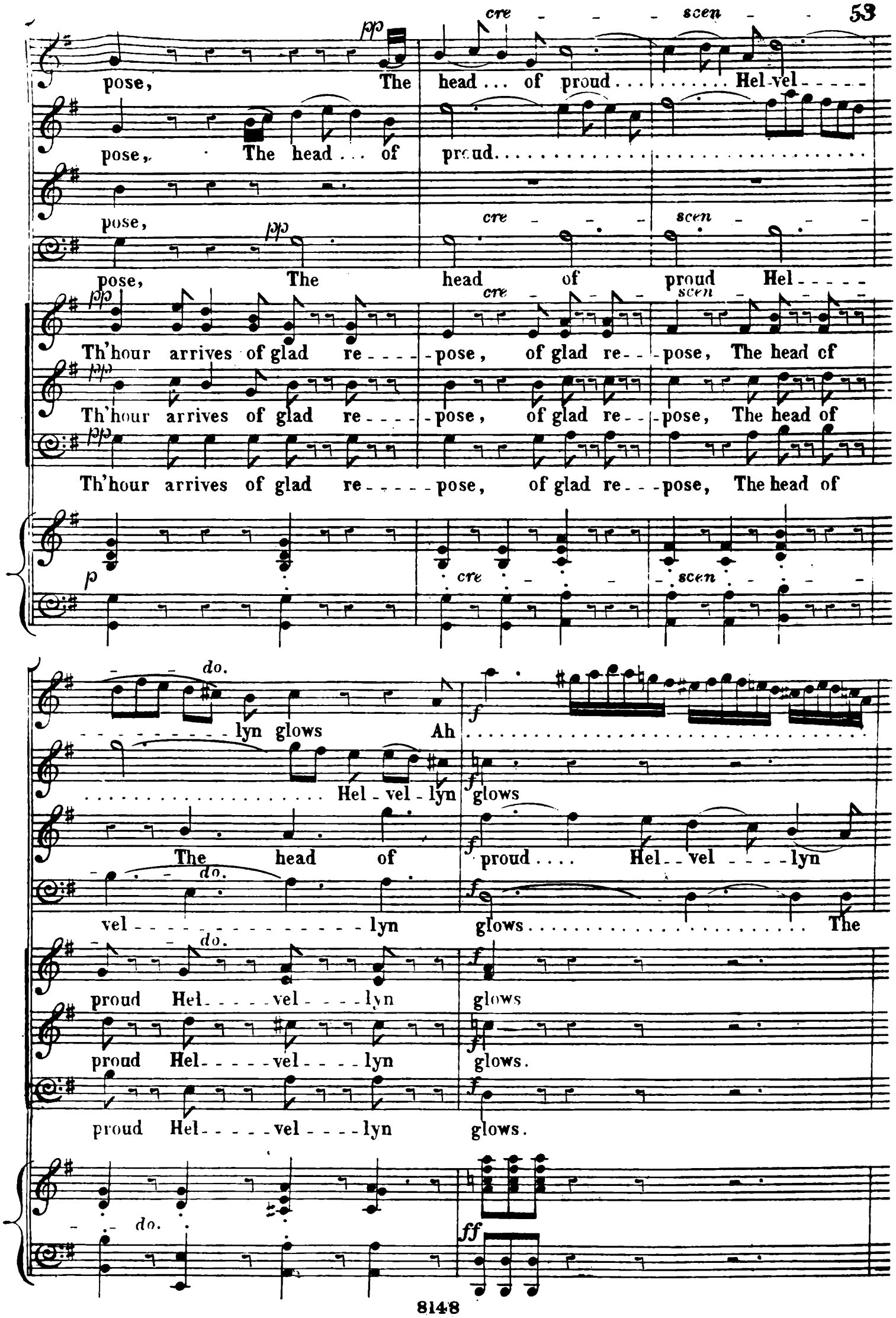
f

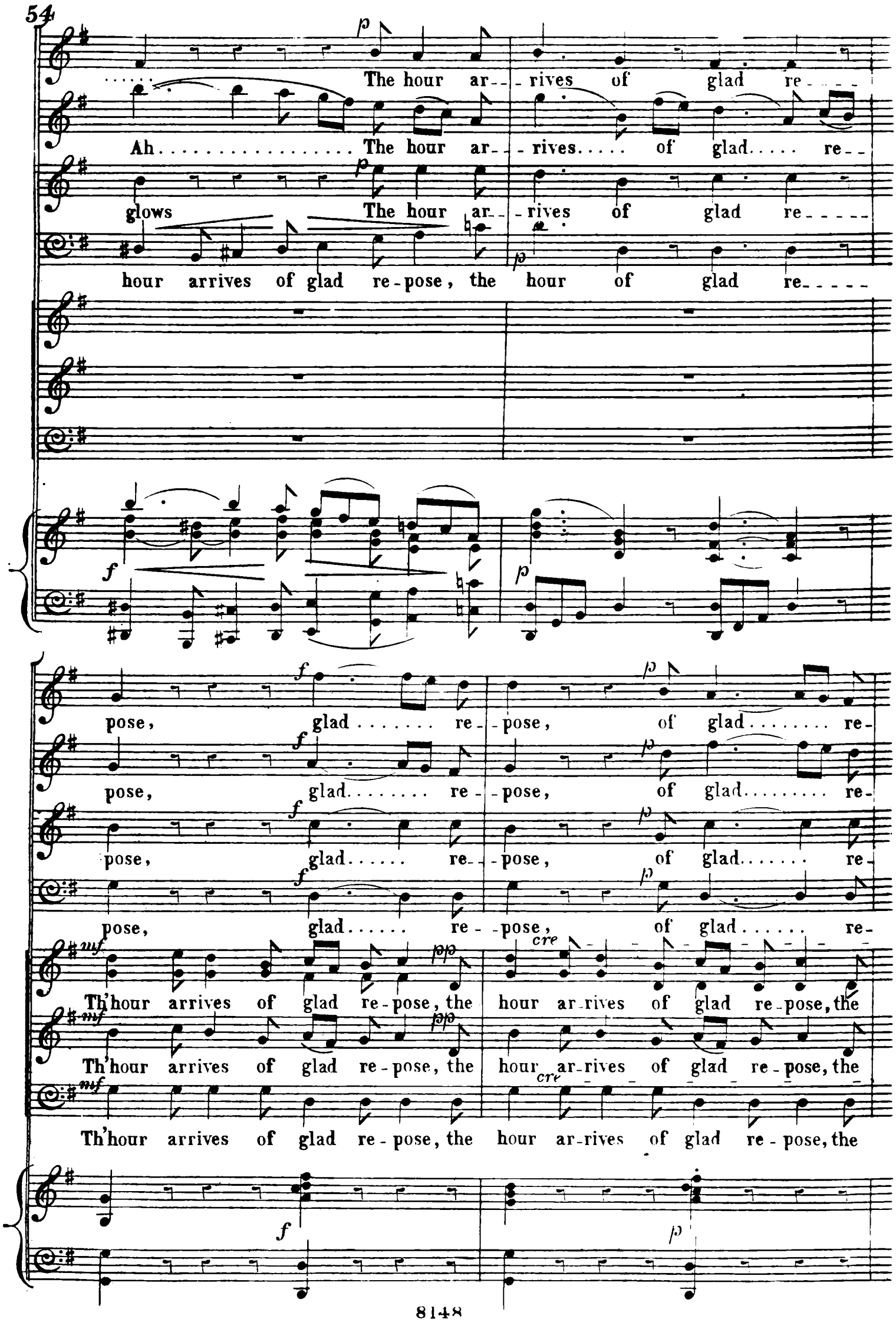
glows.

ff

f

p


pp cre - - - scen - - -
pose, The head ... of proud ..... Hel-vel - - - -
pose, The head ... of proud .....
pose, pp cre - - - scen - - -
pose, The head of proud Hel - - - -
pp cre - - - scen - - -
Th'hour arrives of glad re - - - - pose, of glad re - - pose, The head of
pp
Th'hour arrives of glad re - - - - pose, of glad re - - pose, The head of
pp
Th'hour arrives of glad re - - - - - pose, of glad re - - - pose, The head of
p cre - - - scen - - -
- - do.
- - - - - - - - - - lyn glows Ah .....
f
..... Hel - vel - lyn glows
f
The head of proud .... Hel - - vel - - - - lyn
- - do.
vel - - - - - - - - - - - - - - - lyn glows ..... The
- - do.
proud Hel - - - - vel - - - - lyn glows
f
proud Hel - - - - - vel - - - - lyn glows.
f
proud Hel - - - - - vel - - - - lyn glows.
f
- - do.
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 . . . . . *ff*

pose, of glad . . . . . re - pose . . . . . *ff*

pose, of glad . . . . . re - pose . . . . . *ff*

pose, of glad . . . . . re - pose . . . . . *ff*

hour arrives of glad repose, of glad re - - - - - pose . . . . . *scen* *do.* *ff*

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

hour arrives of glad repose, of glad re - - - - - pose . . . . . *scen* *do.* *ff*

ff *p*

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

sf

pp

WHEN MY AMPLE STORE I SEE.

No. 5. RECITATIVE AND SONG.

MABEL.

ANDANTE.

RECIT:

Oh Pro - - - - - - - - vi -

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

pp

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

p

p

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

Cres.

A

plea - - - - - - - - sures bound: Nev - er may be tempt - ed

pp

p

p

Cres.

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

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

B

blessings, thy bles------sings round.

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

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

C

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

p *p* *mf* *p*

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

p/p

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

p *cres:* *pp*

MABEL.

No, no it is not, why this trepi - da - tion?

LUKE (on the hill path below)

A

Freedom and poverty!

cre - - - - scen - - - do. *f*

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

sf *p*

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:

foot of Old Hel-vel-lyn — Be still my rising fears

LUKE.

There's

Ma - - bel!

ah! dear Ma - - - bel

MAB:

how are you?

LUKE.

I know you not. Yes, yes, kind soul you do.

B

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

f

Luke Still Luke, al - -

MAB:

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

p *sf* *p*

LUKE.

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

p

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

MAB:

sf *p* *sf*

LUKE.

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

sf p

.....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

fp hr ff

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

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

C (crosses R.H.)

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 . . . . ful - - 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

sf f p

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

f p cres:

will..... and stop I will, that's flat. Stophere by right!

MAB:

f f

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

LUKE:

f p f

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

p f sf

MAB.

Ah wretched man!

LUKE.

My

sf

ALLº 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)

ALLEGRO 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

p

ALLEGRO PASTle

(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.

sf

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

sf

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

sf

RECIT:

Stee - nie —

STEENIE (advances)

Shew this stranger to a room.

ST: (crossing to Luke)

A

fp

ST:

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

p

LUKE

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

a tempo.

f *sf* *mf*

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.

f *pp*

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

pp

MART:

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

MAR: MART:

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

a tempo.

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

Good friends attend towhat I say, For

f *f* *p*

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.

(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: All shall be in or-der here,

D

LUKE. More respectable than steal--ing Is a

STEENIE (*aside*) Ah! the truth there's no con---

p *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

M: (to the people) *p* *cre - - - scen -*

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

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

LUKE. *p* More res - pect - a - ble than stealing Is a lawful claim 'tis

ST: *p* Some - thing to my age is due . . . . . .

p *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 - - - ing's

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

- - *do* *sf*

f 3

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: *f*

CORO.

Think that I myself am here, here, in or-der here, here, yes, master here. In clover I shall here, is master here.

In peace and concord dwell. In concord we shall dwell. *cres:* dwell, in clover I shall A pret - - ty tale

SOP: Fare - - - well

TEN: Fare - - - - - - - - well

BASS: Fare - - - - - - - well

cres:

cres: in peace and concord dwell, in con-cord we shall dwell, dwell, a tale to tell.

in peace and concord dwell, *f* in concord we shall dwell, Fare you in clover I shall dwell, a pret-ty tale to tell

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

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

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

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

well fare . . . . you well fare you well

fare you well fare . . . . . you well

fare you well fare you well *pp*

fare you well fare you

fare you well fare you

fare you well fare you

poco riten: *a tempo.*

poco riten: *pp a tempo.*

fare you well fare you well

fare you well fare you well

fare you well fare you well

well fare you well fare you well fare you

well fare you well fare you well fare you

well fare you well fare you well fare you

p

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.

p *f*

sf

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

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

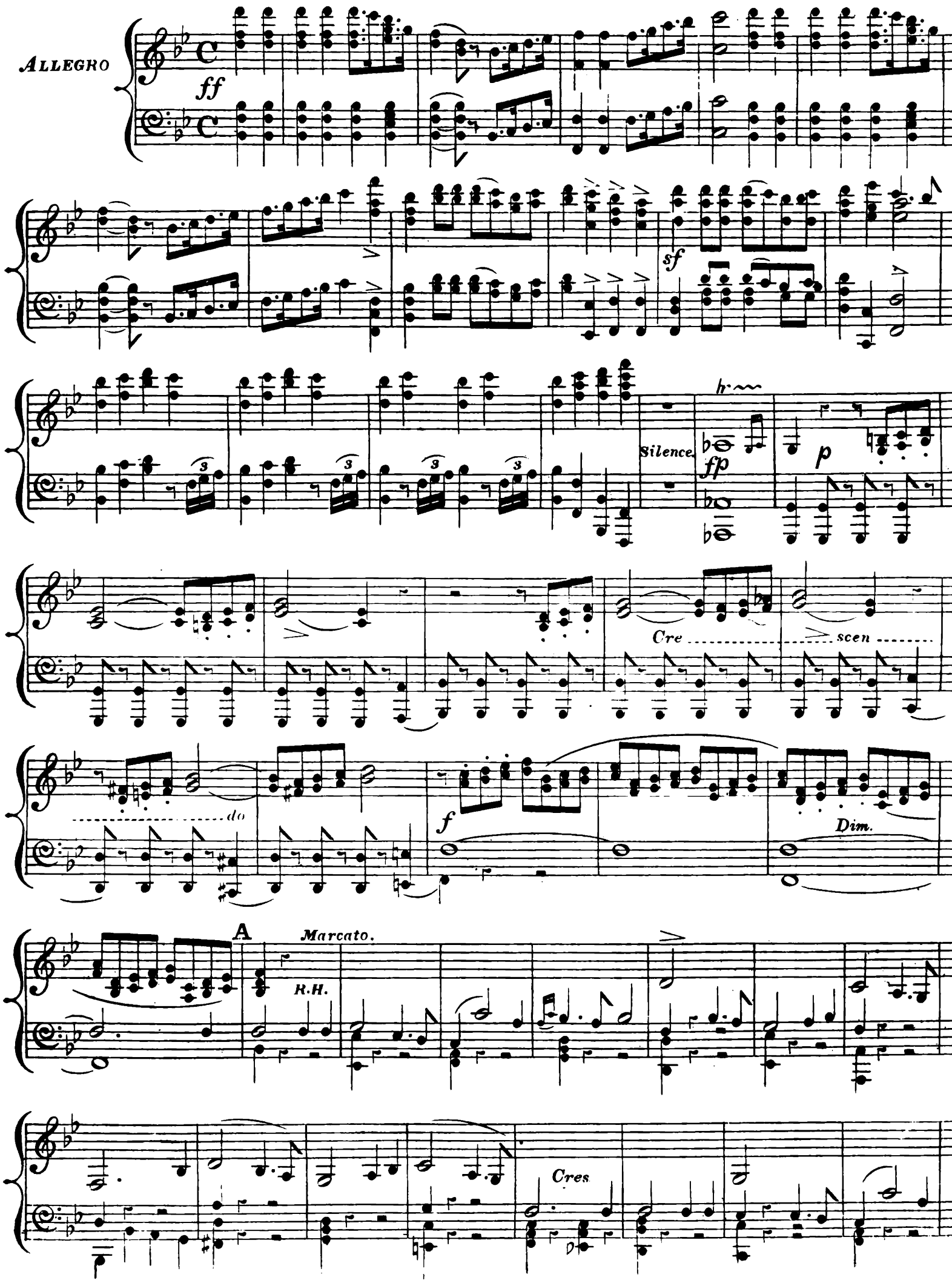
trunk have preceded her. She turns to greet them once more, and they all look after her as the curtain falls.)

p *p* *fff*

"FOR NEARLY A MONTH."

No. 7.

SCENA.



CURTAIN RISES.

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

RECIT:

But it is not de-lectable What on earth shall I do

a Tempo.

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

(Comes forward.)

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

MODERATO.

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

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

a Tempo.

Calla parte.

Stop, stop, a wise man keeps his temper cool

ALLEGRO.

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 . a_ny case

sf f f

B

My moral no_tions are not quite o'er_ thrown, Pro.... per.....ty I res_

p

pect I res_pect when tis my own.

p ff ff

C

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

p

sign They sad_ly im_pede the en_joy_ment of life.

fp fp mf fp

They ev_'ry where cause li_ti__ga__tion and strife This house is

p *p*

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

Cres *f*

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

trou_bles those words are the sign.

ff

D

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

p

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?

Who struck the blow? Ha, ha!

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

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

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

(a Child crosses.)

RECIT:

Ha! Can it be that now a vi.sion of the

ff

past I see.

LARGHETTO.

pp

Cres

f p

The child was there_ The child was there_ Like a

f

p

pp

che.rub from Heav'n 'mid the hi... deous glare which the roar.ing 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

f

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

3 3

p

that orphan child.

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

RECIT:

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

ff ALLEGRO.

Tis flesh and blood Off! idle phantoms fly

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 hon.est 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.

ff

Wise-ly some one said of old "By--gones let the by-gones

p *sf* *sf* *p*

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

pp

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

Cres:

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

sf

.....

Here's a fig for trou..bles past I'm an

sf ff

hon..est man at last, Here's a fig for troubles past I'm an hon..est man at

last an honest man, ... an hon..est man.

sf ff

No. 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 peo-ples

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 pret-ty 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.

p

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

HANNAH.

pp

No time have I to throw a..way

LUKE.

No long - o..... ra....tion dread

p

Three words will do

And those three words are

p

Cres

You dare in..sult me

HANNAH.

I love you

Not a bit, that

p

f

sf

p

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

hor..ror oh hor..ror My

What's the matter what's the matter

Cre scen do.

Piu Mosso.

limbs are weak with fear a...no...ther tri....al's 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

Heav'n as..sist me still give firm.... ness to my

rough She'd have me cringe and kneel La.

pp

will And make..... me for my pe....ril strong e..

ment the pain I feel And talk..... of hearts and darts and

p

nough And make..... me for my pe..ril strong e.

all such stuff And talk..... of hearts and darts and all such

f *sf* *sf*

Tempo I?

nough.

Rude man, this

stuff.

My pretty dear,

ff *pp* *p*

in..so.lence forbear

A.

beware, be..ware.

My temper's quick

f

LUKE.

...void me wretch Be ci.....vil girl

I'm not Jack

p

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.)

The har..vesters

SOPRANI.

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

TENORI.

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

BASSO.

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.

(Snatche a Reaping hook from the wall. L.H.)

HANNAH. *ad lib.*

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....

sf

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

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

sf

.....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

sf sf sf

or..... phan's call.

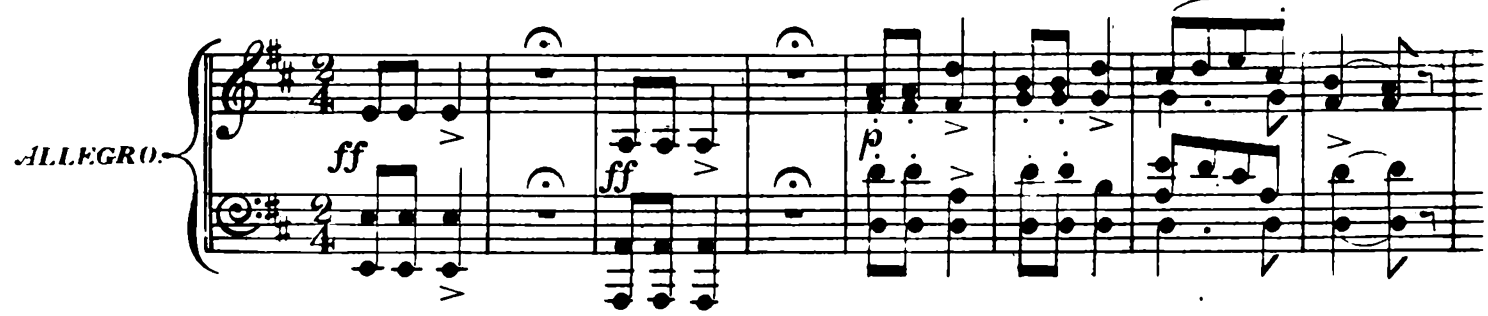
I ..... that's all.

ff

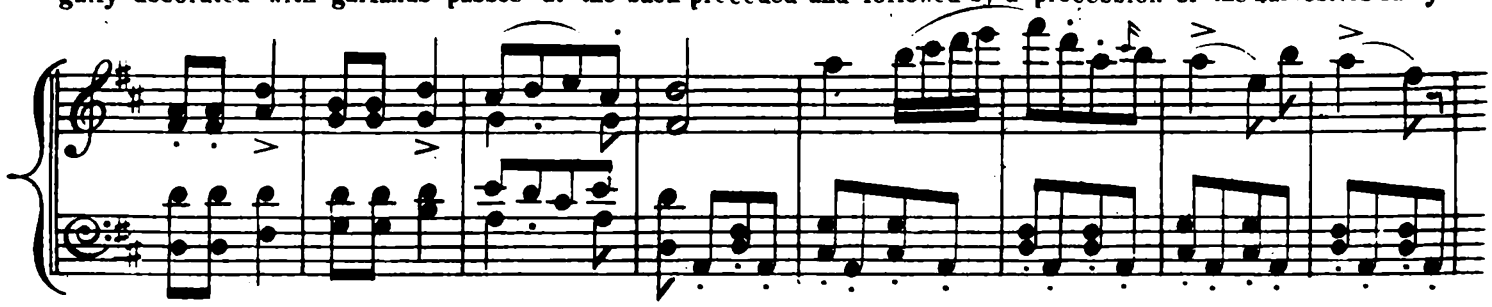
HARVEST HOME.

No 9. PART SONG.

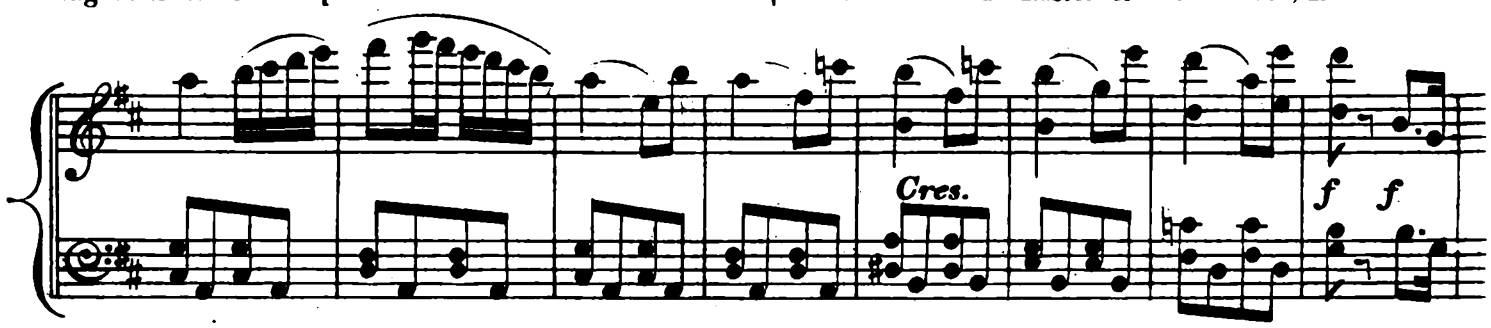
(The hock cart bearing the last load of barley



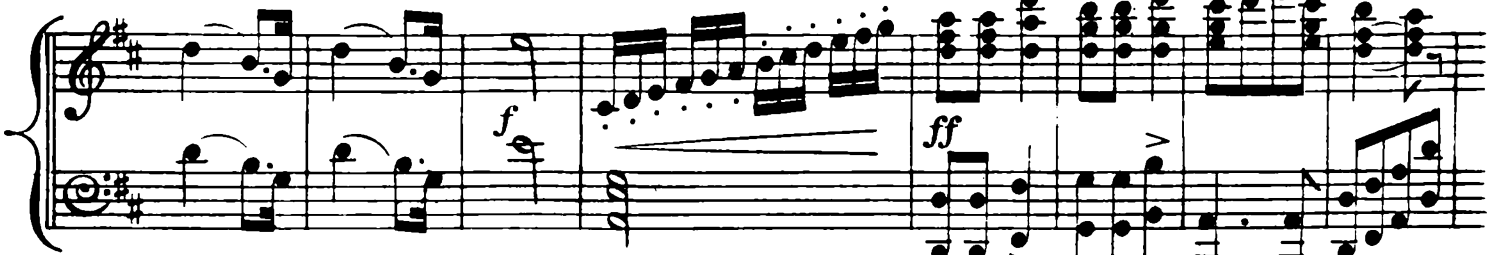
gaily decorated with garlands passes at the back preceded and followed by a procession of the harvesters carry-



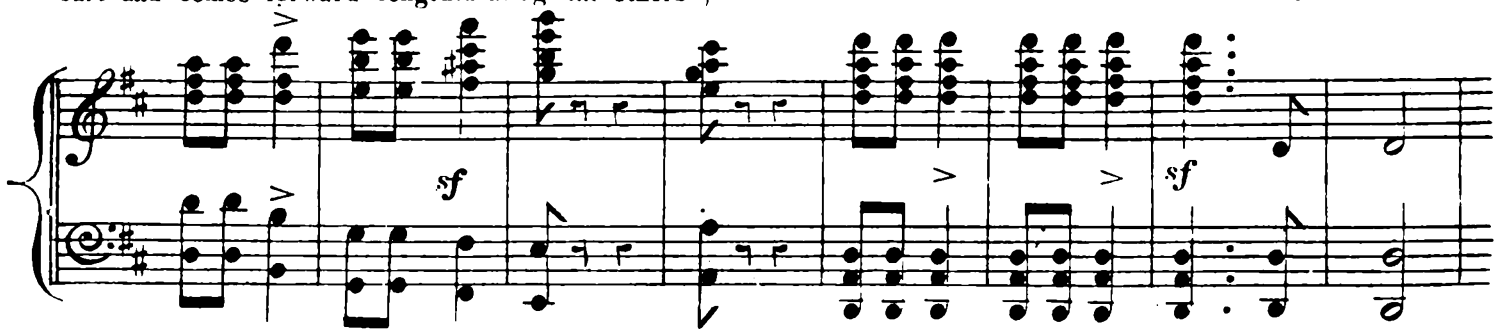
ing their various implements of work. Martin seated upon the sheaves as master of the harvest; Hannah runs



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



cart and comes forward congratulating the others.)



SOPRANO 1º

SOPRANO 2º

TENORE.

BASSO.

ACCOMP:

Harvest home harvest home har - - vest home harvest home

Harvest home harvest home har - - vest home harvest home

Harvest home harvest home har - - vest home harvest home

Harvest home harvest home har - - vest home harvest home

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

harvest home har - - - vest home 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

cre - - scen - - - do. *ff*

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

cre - - scen - do. *ff*

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

cre - - scen - do. *ff*

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

ff

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

cre - - scen - do. *ff*

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. *Dolce.* The fields . . . . . .

home. The fields . . . . . .

pp

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

pp

home. 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 now they are

cre scen

wa - - - - vy wealth . . . was seen..... But now they are

cre scen

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

cre scen

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

cre scen

robb'd of their am - - - - ple store Shout once more . . . . . shout once

robb'd of their am - - - - - ple store Shout once more . . . . . shout once

ample store they've lost their ample store Loudly shout . . . . .

ample store they've lost their ample store

more . . . . . once more shout

more . . . . . once more shout

. . . . . loudly shout . . . . . once more shout

loudly shout once more shout

ff

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

ff

once more Har-vest home har-vest home har - - - vest home

ff

once more Har-vest home har-vest home har - - - vest home

ff

once more Har-vest home har-vest home har - - - vest nome

ff

sf sf

Harvest home har-vest home har - - - - - - - vest home.

sf sf

Harvest home har-vest home har - - - - - - - vest home.

sf sf

Harvest home har-vest home har - - - - - - - vest home.

sf sf

Harvest home har-vest home har - - - - - - - vest home

WELL DONE BRAVE HEARTS.

No. 10. RECIT: AND BALLAD.

MARTIN.

ALLEGRO.

Well done brave hearts, the best we can af-

ford. Shall soon be placed on yonder festive board.

(The procession is formed again

ALLEGRETTO.

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

Silence.

Silence.

Cres.

(Hannah is going, he stops her.)

HANNAH. MART:

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

sf *p*

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 How hopeless is the

f *sf* > *p*

(offering flower.)

3

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

pp

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

p

"WEAR THIS FLOWER AND THINK OF ME"

BALLAD.

MARTIN.

PIANO.

dolce.

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

p

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--fection'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

p

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

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

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.)

8va

sf

CORO.

SOPRANI. *sf*

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

TENOR. *sf*

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

BASS. *sf*

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 *sf*

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

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

MARTIN.

A

That's right my

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

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

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

CHO

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

8va

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

fp 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

espres

colla parte.

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.

a tempo.

CORO

so Be qui - et old Steenie you trouble the feast

so One

so One

f *p*

MART:

And here's a toast to which you will

CORO.

night without grumbling al - low us at least.

night without grumbling al - low us at least.

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

f *colla parte.*

C *a tempo.* LUKE.

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

f *fp*

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

f

(wipes his eyes)

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

(They gather round him)

course more strong-ly than an--o-ther

p

RECIT:

Now mind, whoever drinks off when I say 'half' At a draughtshalldrinka

f

TEN:

quart. A-greed, a-greed.

LUKE.

So now to business we'll proceed

COR: BASS:

A-greed, a-greed.

f

f

(They till their cans)

ALLEGRO GIOVALE.

Here's a

f

RECIT:

health to our worthy master, Pshaw! I forgot, as yet a master you have not. the song we

A TEMPO.

must a little al-ter; Here's a health to our worthy mistress, May she

p

LUKE.

never know grief or *dis-tress.*

CORO.

TEN:

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

BASS:

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

ff

May her garners ev-er with corn be stor'd, And may

never know grief or distress.

never know grief or distress.

p

LUKE.

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

fp

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

(all drink)

fp

f

half his beer.

CHO.

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)

f

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

TEN:
CORO.
BAS.

each good fel - low here Will drink off

So each good fel - low here Will drink off

sf *ff*

half his beer.

half his beer.

D

LUKE.

May she live a - mid peace and plenty Until

p

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

TEN:
CORO.
BASS:

May she live a - - mid peace and

ff

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.

p

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

fp

(all drink)

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

fp *f*

LUKE.

beer. all..... his beer.

CORO.

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.

ff

MARTIN. coming forward)

Well sung, well sung, Come las__ses, each a

ALLEGRO.

ff p

MART:

partner take, A dance still merrier will the ev'ning make

LUKE.

A

CORO.

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

LUKE.

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,

p

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

give the milk a-way

You saw her I had my sus-picions from the first

f *pp*

(Exeunt Steenie and Luke)

These honey-mouth'd ones al----ways are the worst.

p

COUNTRY DANCE.

VIVACE.

ff

ff

3.

sf

f

sf

ff

marcato.

f

sf

4.

sf f

sf

ff

sf sf

5.

sf f

sf

ff

gva

sf

sf

6.

p

sf

ff

sf

sf

CODA.

sf

p

Cres.

ff

8va

8va

ALLEGRO MODERATO.

STEENIE (entering with an air of authority)

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

ST: wish to har-bor thieves

CORO. SOP: Thieves! thieves! we are certain that no

TEN: Thieves! thieves! we are certain that no

BASS: Thieves! thieves! we are certain that no

HANNAH. MARTIN.

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

thieves are here.

thieves are here.

thieves are here.

ST:

the im-pu-tation I de--ny

Nor I, nor I Here's a

Nor I

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 - - - la - - tion

mf

HANN

bed - rid - den Susan

C

MART:

I'm master here, and I approvethe

CORO.

SOP:

Well! 'twas rightly done

TEN:

Well! 'twas rightly done

BASS:

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: No 'tis I that should go an in-

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

ST: On the farm

CORO.

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

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

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

tru----der am I, Where---ev----er I ven---ture 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

sf

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

f ought to go, he ought to go,

f ought to go, he ought to go,

f 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.

he ought to go. Young Martin here

he ought to go. Young Martin here

ff

MAB:

Be si--lent all

MART:

sf

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

sf

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

sf

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

sf

sf

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.

pp

MAB: *RECIT:*

I . . . . . should go

sf

What Martin says is law,

MAB:

Steenie at once be - gone

(aside)

My heart

ST:

What I! af-ter so ma-ny years

f

fpp

(to Hannah)

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

fpp

f

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

sf

f

ANDANTE. STEEN:

There tend our mountain sheep. This spot from the

p p

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----

MAB:

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. *p*

MAB:

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

MART:

His old churl - ish mood has to

p

HANN:

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

in - - - - - - - solence grown.

sf *p* *sf*

CORO.

HANN: lone... For crimes of another I'm born to atone

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

ST: *mf* The spot from the days of my childhood I've

SOP: *mf* The faith-ful old man from our childhood we've

TEN: *mf* The faith-ful old man from our childhood we've

BASS. *mf* The faith-ful old man from our childhood we've

mf

HANN: *p* To my du-ty my heart...

MAB: known For..... faults of the tem - - - - per... his...

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

ST: 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

8va

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

8va

heart is de-vo-ted 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.

Cres.

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*

sf

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

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 - members the sun that has set, the sun that has set.

morn... set.

morn... set.

morn... set.

8va

(Exeunt all but Mabel and Martin)

SHE'S GONE.

№ 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?

p

(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

p

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

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

p

(Entering drunk)

LUKE.

Zooks

ALLEGRO COMMODO.

fp *p* *fp*

This is a glorious place Zooks I feel in plea-sant ease

fp *fp*

Here at ease one may ca - rouse Fruit - ful

f *p* *f* *p*

acres well built house All things that to pros-pe - ri - ty be-

fp

-long: and last not least the ale is

fp

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.

p *f*

(Seeing Mabel)

You come back well without fiction

fp *fp*

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

fp *cres.* *fp* *p*

(Mabel comes forward showing probate)

Be

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

tr

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

(Flings 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

f

(Throws it down)

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

fp *f* *fp*

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

f

D

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

f *fp*

Al - tho' the former plan won't do I've got a - - no - ther

p *fp* *p*

(MABEL.)
mon - strous
(MARTIN.)
mon - strous
(Coming forward)
(LUKE.)
I shall be
Aye I'll marry you
f *ff* *fp*
MABEL.
Be-
master of the farm, that's clear, re - gard me as your hus - band Mabel dear
fp *fp*
(Struggling)
- gone begone
(With insolent familiarity)
Be - gone, begone
your hus - band, Ma - bel dear
fp *fp*
(Breaks from him and runs to Martin)
then fear a man.....
Think not a wo - man I can fear
fp *fp* *ff*

MARTIN. (Aside.)

p

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

p

up - on my

p

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-

ff

-mand.

p cres.

E LUKE (Suddenly Sobered)

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

ff

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

fp fp

F MABEL.

Nought will now our peace de---

MARTIN.

Nought will now our peace de---

.....on which I now am bent.

pp

-stroy. we shall live in calm con-tent

-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

bless - - - ings Heav'n has sent Im - - - pa - - tient - -

bless - - - 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 desp'rate way up-

p *cre - - - - - scen - - - - - 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 desp'rate way. take this for com-fort on your wedding

p *cre - - - - - scen - - - - - 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 *sf*

now peace de_ _ stroy Con _ _ _ _

now peace de_ _ stroy Con _ _ _ _

your wed_ding day your wed_ding day

sf sf

_ _ 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.

f

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

p p

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

dim.

SHE LOVE'S ME.

№ 13.

SCENA.

MARTIN.

MABEL.

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*

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

MARTIN.

Mistress!

(Exit.)

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

p *cre - - - scen - - - - do.* *f* *p*

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 *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

life. yes, life in.....deed Then a

dolce.

feel...ing strange came o'er me. Ah! . . . . .

cres.

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

Allegro Appassionato.

..deed.

sf ff

She is my appoint..ed fate . . . . .

sf ff

From her lips my doom I wait . . . . .

She may mad.....den me with

p

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

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

sf *sf*

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

cres. *cres.*

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

sf *sf* *ff*

dolce. A

. . . 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

colla parte.

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

p

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

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

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

ff *p* *sf*

(Exit.)

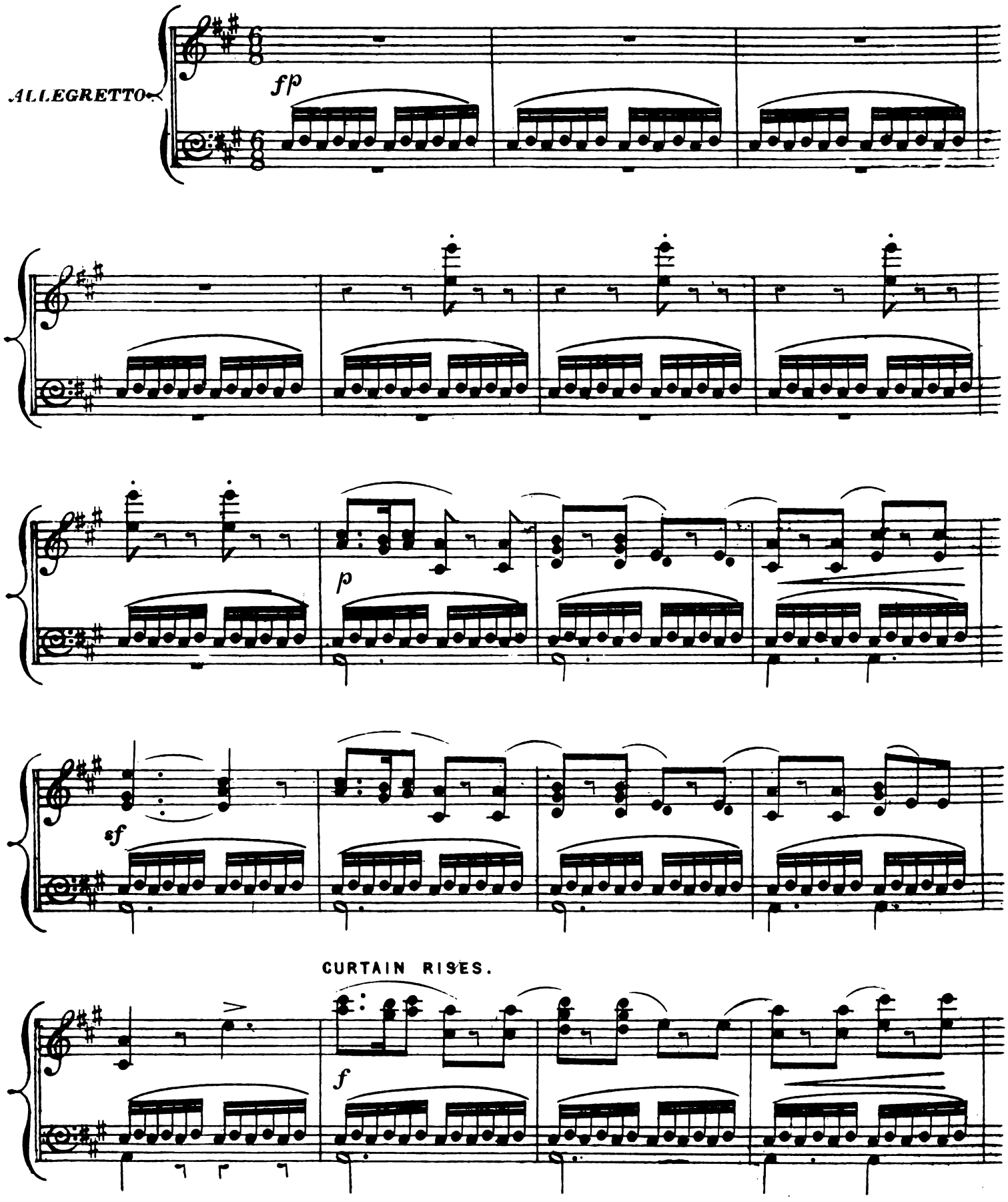
is Heav'n to me, is Heav'n to me.

sf *f*

(curtain falls.)

HERE YOU MAY LEAD A TRANQUIL LIFE.

No. 14. CHORUS.



sf

(Enter Girls leading Hannah)

A

ff

p

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

f

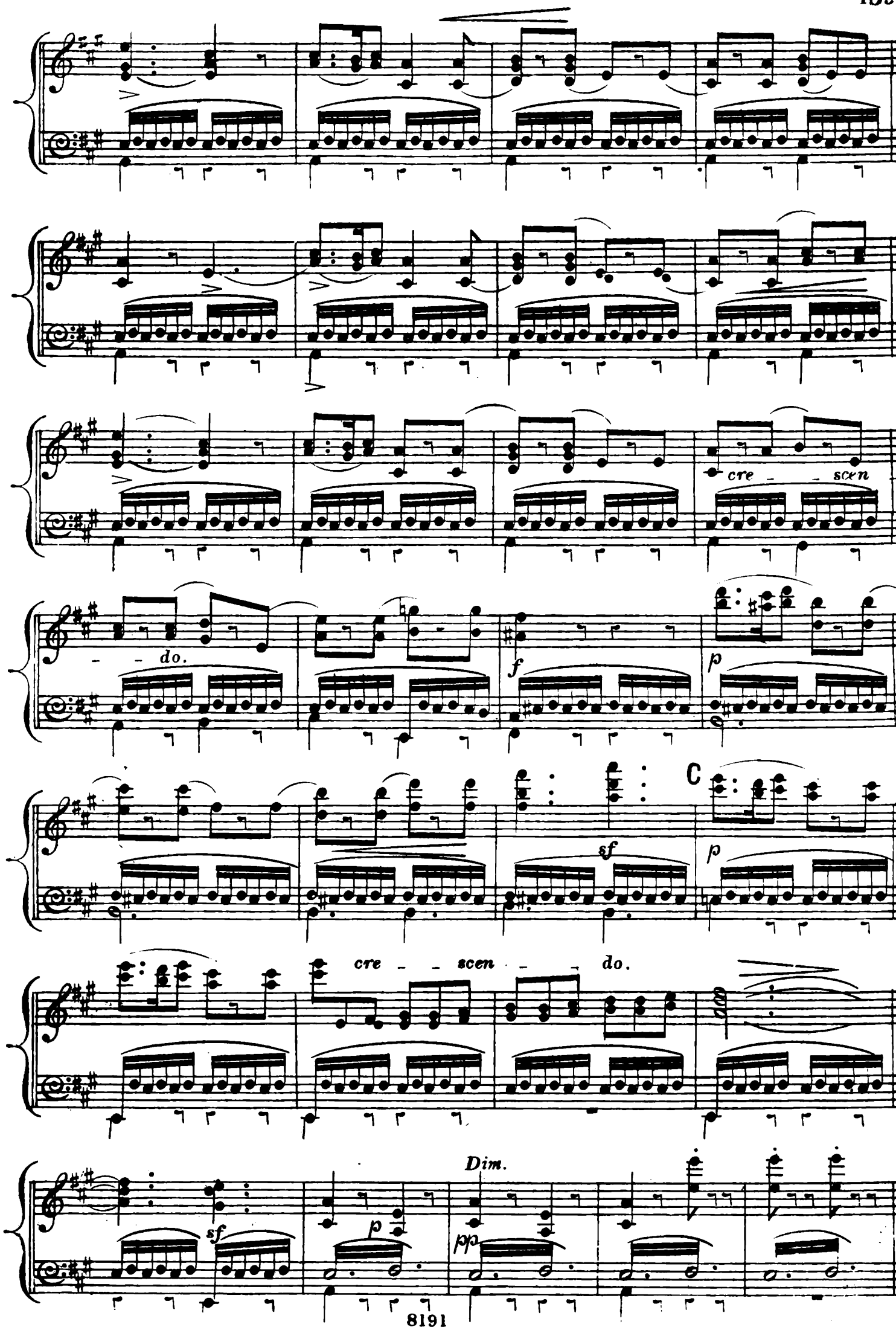
exits)

p

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

B

p


cre - scen - do.
f
p
C
sf
p
cre - scen - do.
sf
p
Dim.
pp

Right Hand.

SOPRANO 1º

p

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

SOPRANO 2º

p

sf

mf

Left Hand.

For---

p

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

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

mf

For-

f

sf

E

f

Wild----

getting the world its care and strife its care and its strife

f

Wild----

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

F

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

p

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

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

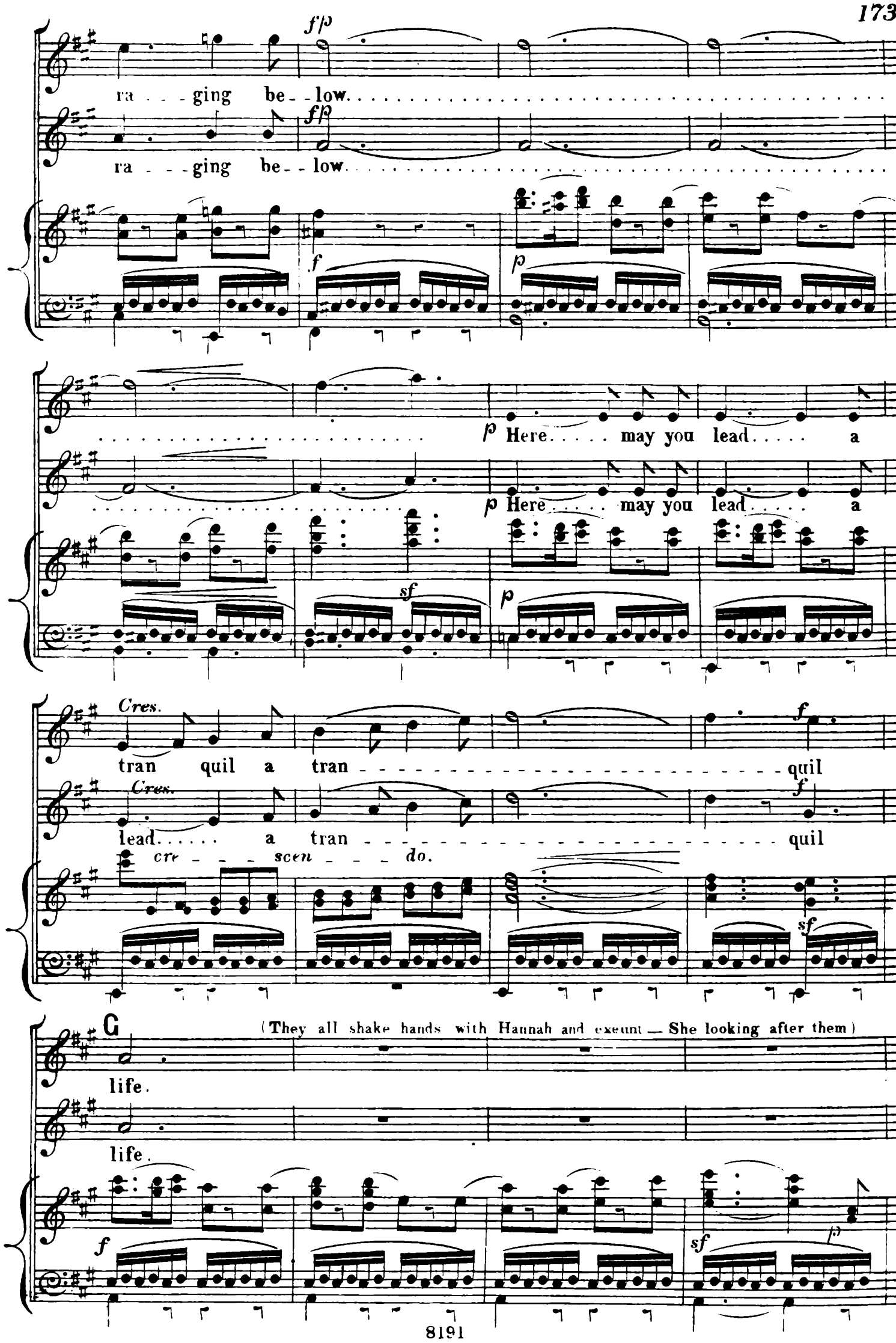
Cres.

is ra - - - ging is ra - - - ging is

While the world is ra - - - - ging is ra - - - ging is

Cres.

cre - scen - do.


ra - - - ging be - - low.
ra - - - ging be - - low.
Here. . . . may you lead. . . . a
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.

f

p

nf

p

p

pp

p

pp

Dim.

ppp

ON MY HEART A WEIGHT.

No. 15.

ARIA.

HANNAH.

Here..... I shall find re-pose.

ALLEGRETTO.

p

At last the days of toilsome pilgrimage are past

p

Cres.

f

a piacere.

ANDANTE.

On my heart a weight, on my brow a cloud; I have ev-er

p

felt.... wea--ry and lone; And whene'er I have pass'd thro' the bu-sy

crowd, They.... have eyed me with eyes.... of stone. I have seen fond

mf

glan-ces in--ter--chang'd, But..... none were meant for

f *pp*

me; From all man-kind I have liv'd es--trang'd, And have

f *pp*

clung to my mi - - - - se - - ry, ... And have clung to my mi - - - - se-

f > > *p*

ry, to my mi - se - ry,

p *f*

ALLEGRO BRILLANTE.

to my mi - se - - - - ry.

p *cre* - - -

Oh I shall be

- *scen* - - - *do.*

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 -

f *p*

pear so small, As I rise a - - - bove them all.....

A

. . . . . a - bove them all.

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*

joice

pp *fp* *p* *fp*

f *p*

p

re - - - - joice

Cres. *sf* *ff*

B

Ah

pp

f

fp sf

To bid my achingheart re-

sf Cres. ff

joice.

ff

YES THERE SHE SITS.

RECIT AND DUET.

№ 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)

p *f*

Hannah Hannah

f

Moderato.

MARTIN.

The

sf L.H.

gen-rous Ma-bel prof--fers her heart and hand to me With

HANNAH.

MARTIN.

these the farm she of--fers A noble mind has she And

HANNAH.

therefore with pain..... her boun-ty I re--fuse Re-

MARTIN.

-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

dol.

pp

Led.

*

Adagio.

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*

B

MARTIN.

last..... is a--gain de-ceit---ful found oh what

p

Wherefore am I doom'd to live..... when no

an--swer will she give..... whether bid me die or

f

comfort life can give In vain in vain for death I wait

live..... an age an age me-thinks I wait

f

pp

in vain in vain for death I wait..... for

pp

an age me thinks I wait un---til her lips un--

pp

cres.

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

ritard.

.....the boon de-creed by fate No

wait un-til her lips de-cide my fate

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

my dread - ful

cru - el girl, will no en - - trea - - ties move

cres.

MARTIN.

se - - cret you shall hear No nought my heart from

cres.

sf

sf

HANNAH.

yours shall tear Still lis - ten

f > *p* > *f*>

parlante.

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

sf ff

MARTIN.

child you angel you his child

pp pp

Allegro con brio.

HANNAH.

cres. f A_ _ void me, if woe without

p fp

f

end you would flee 'Tis sa_ _ _ fer to har_ _ bor

the ser_ _ _ pent than me, By gain_ _ ing my heart my mis-

fp

- for- -tunes you share my love is des- -truc- tion, my

D

MARTIN.

dow- ry des-pair If yawning be-fore me a gulf I should

p *cres.*

see I'd plunge to its depth ere from thee I would flee mis-

dim. *p*

-for-tune des-truction with thee I would share Life with thee is

cres.

MARTIN. out thee des-pair

bliss and with- HANNAH. A- -void me if woe without

sf *pp*

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

- truc - tion with thee I would share life with

8va

f

love's des - pair my love's des - truc - - tion my

thee is bliss with thee, is bliss with-

8va

p *f*

dow - ry des - pair my love's des - - truc - tion, 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* *sf*

(Rushes into hut, and closes the door)

truction des - pair.

thee is des - pair.

sf *sf*

NAY, HANNAH.

No 17.

RECIT & ROMANCE.

Agitato.

MARTIN.

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-

dolce.

stand, your father's crime is not for you to ex-pi-ate let me

f

com-fort and defend you say on-ly you do not scorn me.

pp

f *sf* *p*

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

sf *p* *pp*

se - - ver I love you more than e - - ver From your

pp

grief new love I bor - row and a - - dore you in your sor - - - -

p

(Listens at the door with intense anxiety)

-row no sound, no sound, no, All is

(Comes forward)

silent there the hope of life is gone Come fell des-

(Exit)

pair.

dim.

Hannah opens the door follows him a few steps, gazing anxiously after him. Then

dol.

pp

comes forward, looks up to Heaven with clasped hands, bows her head in deep dejection and exit into hut.

cre - -

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

f

tr

a tempo.

colla parte.

mf

p dolce.

pp

pp

Nº 18. FINALE, ACT III.

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 And in ob_

And in ob_li_vion sleep all worldly woes..... Wak_ing to heav'nly thoughts the heart for_lorn.

And in ob_li_vion sleep all worldly woes..... Wak_ing to heav'nly thoughts the heart for_lorn.

And in ob_li_vion sleep all worldly 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.

(The men gather togather R.H. & the women and children L.H, each party conversing among themselves.)

A

SOP: 1º

mf A wonder not to be sur-

SOP: 2º

mf So Mabel weds again at last

f mf p

TENOR.

mf pass'd The lucky fel-low

what a match BASS.

SOP: 1º

A

mf A handsome wife like that to catch

handsome wife?

SOP: 2º

Let's hope it will not lead to harm. Aye

TENOR.

such a wife

BASS.

A handsome wife?

And such a

f In fact de-ny it if you can, This Mar-tin is a luc-ky man. (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.

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.

In their old fashion'd ways they a - bide.... They pray..... in the

church and talk scandel outside Re - veng'd..... I must

(Enter Steenie through gateway.)

be, let me hit on some plan, Let me find out some cats-paw Ha!

(The tolling becomes slower, people exeunt into Church.)

STEENIE. LUKE.

..... this is my man All have heard of my disgrace How shall I the people face Were

I comrade, in your place. Not like you would I be slinking Shambling, crouching,

trembling, shrinking, Of re-venge I would be thinking Hav-ing brac'd my nerves by

STEENIE. LUKE.

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 LUKE.

-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.

married Martin and kind Mabel

STEENIE.

Im-possi-ble

LUKE.

Nay, nay, it is no

Cres

STEENIE.

fable Why last night he a visit paid to Hannah's cot to

LUKE.

The minx

f p

Hannah's cot And there a long time stay'd good bye The

p

(Exit into Church.)

LUKE.

bell has ceas'd to toll I shall be late Good bye! dull ea-sy soul

p

Mar-tin with Hannah 'tis well, 'tis well, 'tis well.

sf

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) LUKE. (whispering)

glum I fear (From home all night Where can he be?) If Martin you desire to

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.....

Cres

scat - - - - ters bless - - - - - ings o'er the field.....

Cres

scat - - - - ters bless - - - - - ings o'er the field.....

Cres

Exit
(bowing obsequiously.)

I've said e_nough good bye, good bye.

sf

And bids the soil its trea - - - - - - - sure.....

sf

And bids the soil its trea - - - - - - - sure.....

sf

And bids the soil its trea - - - - - - - sure.....

sf

E **MABEL.** (With constantly increasing agitation.)

An i_dle tale contriv'd to vex me Stay_ there's suf_

yield

yield

yield

p

fi_cient to per_plex me Aye_ yes_terday how strange was Martin's

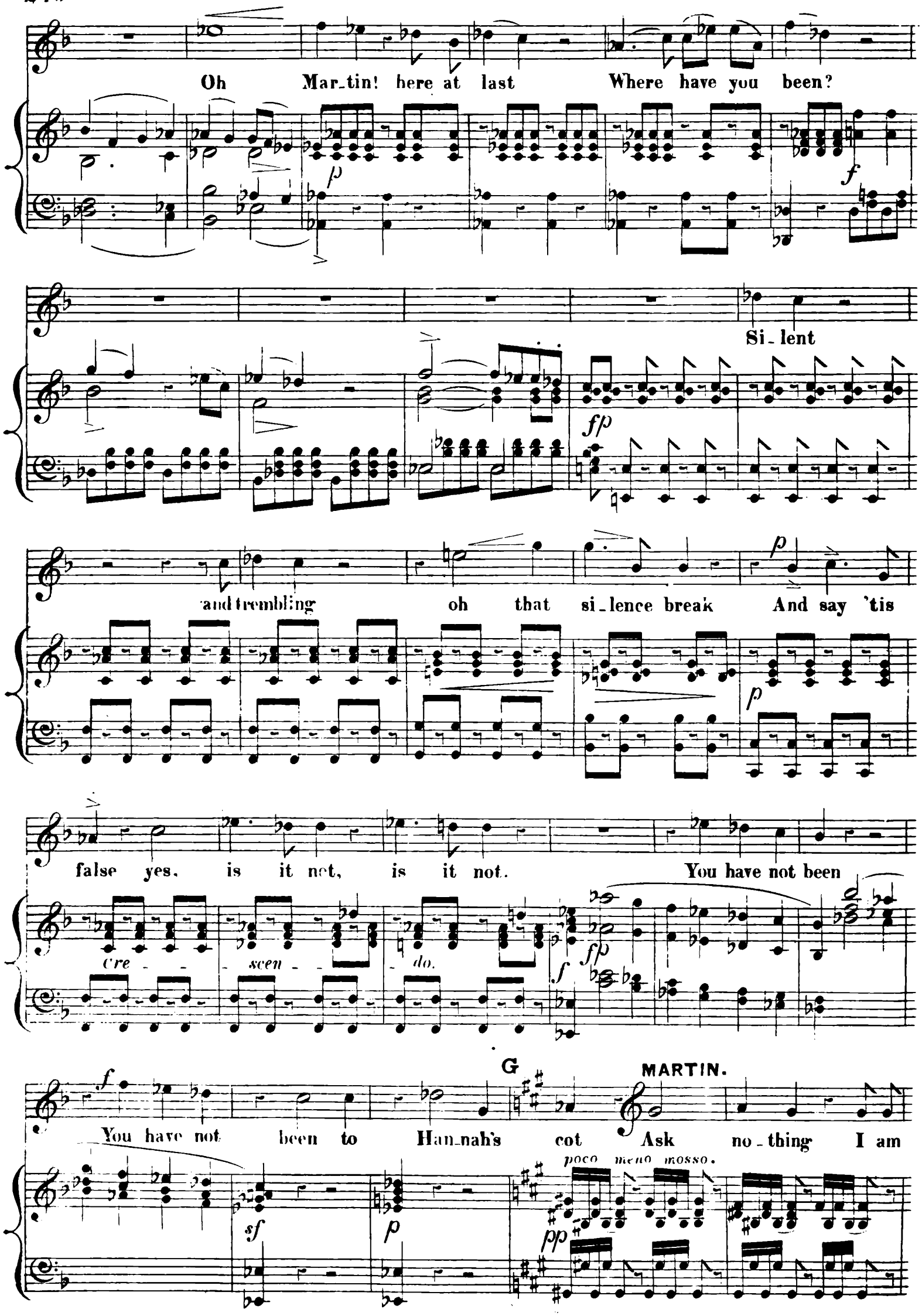
look What int'rest in that girl he took His absence now!

Cre_ _ _ _ _ scen_ _ _ _ _ do. *sf* *fp*

F (Enter Martin.)

What can it mean? What can it mean?

fp *fp*


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.
You have not been to Han_nah's cot Ask no_thing I am
G
MARTIN.
poco meno mosso.

MABEL.

MARTIN.

mad I cannot speak You have not de-ceiv'd me, you? At

pp fp mf

Church my trou-bled mind So-lace

per-chance may find Then all I'll tell

(leading her) (Exit into Church)

Come come come

H MABEL.

(breaks from him)

Agitato.

No! the hor-rid tale is true The Church is not for

ff sf p

me I can - not pray I feel my sen - ses

stray When calm he'll tell me more, e -

pp f pp

nough I know He's wretched loves ..... an -

f p f pp Cres

o - - - - - - - ther hea - - - vy

8va f > p

I poco piu mosso.

blow The age of

ff

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 - - - - - chrous to me.

ff

(Enter Hannah over stile.)

HANNAH.

Andte tranquillo quasi Allegretto.

Good morn-ing mis-tress

p

Cres

MABEL.

Oh! 'tis well we meet

(aside.)

(Now shall she answer for her base de-

sf

J

ceit,)

(to Hannah.)

Trusty handmaid do you shun me For some

mf

cres:

p *p*

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: *f*

MABEL. HANNAH. MABEL.

won_der Yes confess'd his love for you Oh mi_se_ry That

sf *sf*

K

look de_clares the tale is true Deaf was I to Steenies warn_ing, His ad_

sf *sf* *sf*

vice re_paid by scorn_ing The truth he well for_saw, I have my

Cre *scen* *do* *p*

HANNAH. (Pointing thro' gateway towards the farm.)

MABEL.

clue. What then has happen'd? Yonder

ff *p* *f*

L

house..... you see, The

Agitato assai.

p

home of calm.... con - - tent it seem'd to be The

sun..... that through the win - - - dows shone A

face..... of woe..... ne'er beam'd up - on

You came, like smoke our joys dis_perse....

sf p

You came, the spot is la_den with a curse. Oh.....

M HANNAH.

f 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 f p

Dolce.

Tempo. 1mo May Heav'n for_give you for this hea____vy blow

pp Dolce.

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

The bright - est hope The bright - est hope The

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 *sf* *p*

mourn that I so fond - ly dream'd

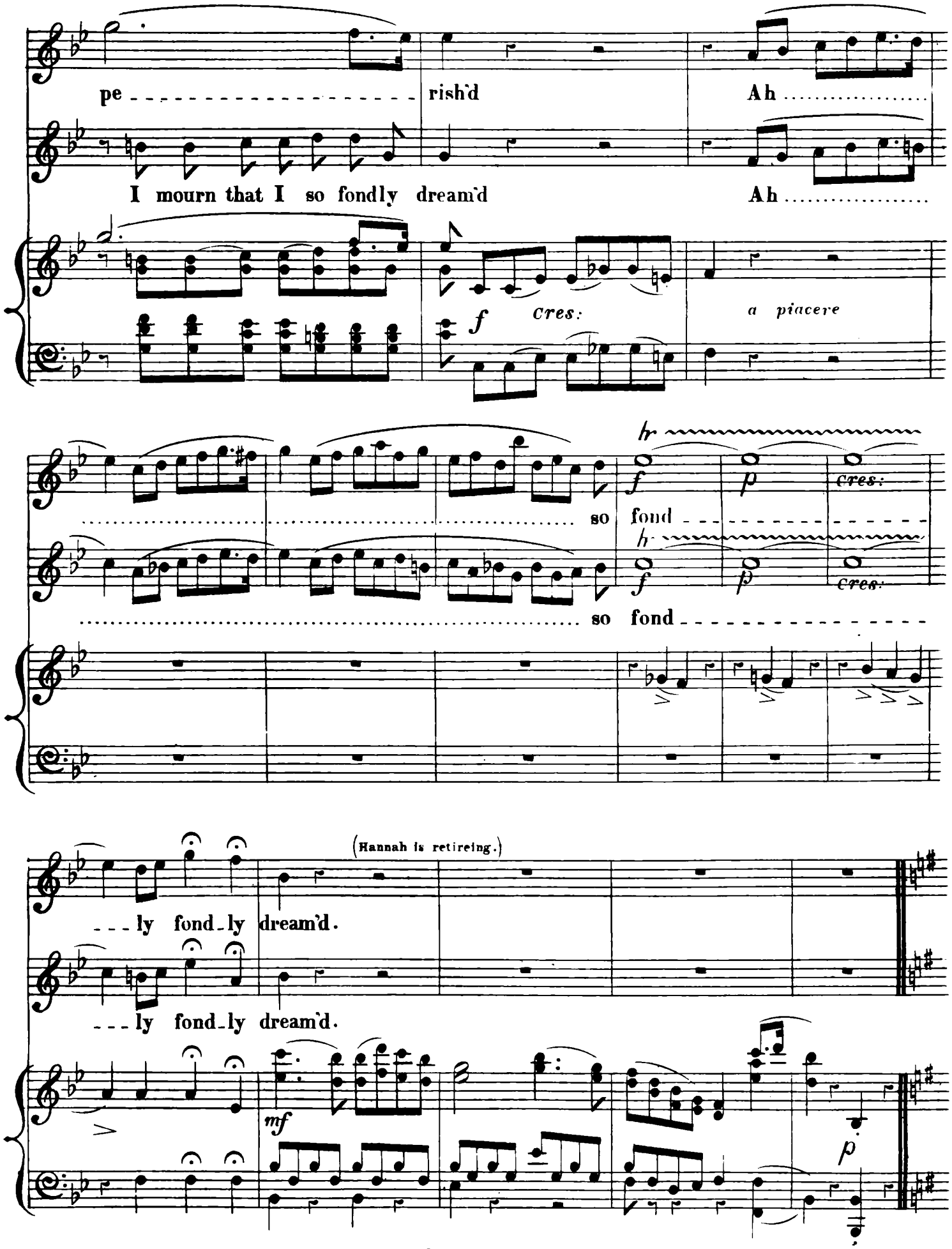
mourn that I so fond - ly dream'd Now joy and hope a - like have

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 .....

cres:
a piacere
..... so fond - - - - - - - - - - - - - - - - - -
..... so fond - - - - - - - - - - - - - - - - - -

cres:
- - - ly fond - ly dream'd.
- - - ly fond - ly dream'd.
(Hannah is retireing.)

MABEL. (Bringing Hannah back.)

No, no you shall not leave me yet A

ALL² RISOLUTO.

ff

spell on Martin's heart by you is set A spell

HANNAH.

MABEL.

Re-lease.....

fp

(Offers Necklace.)

.....him, re-lease him Here take this take more.....

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 re peat 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.....

f *f* *f*

P MABEL.

(Chorus inside the Church.) While list'ning to those solemn sounds you

SOPRANI. 1st & 2nd

f The pow'r that life to earth im - - - parts.....

TENORE.

f The pow'r that life to earth im - - - parts.....

BASSO.

f The pow'r that life to earth im - - - - parts.....

sf *pp*

HANNAH. MABEL.

dare Yes ..... yes I swear.... You have done

pp ..... Will kind - - - - - ly strength - - - - en

pp ..... Will kind - - - - - ly strength - - - - en

pp ..... 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.

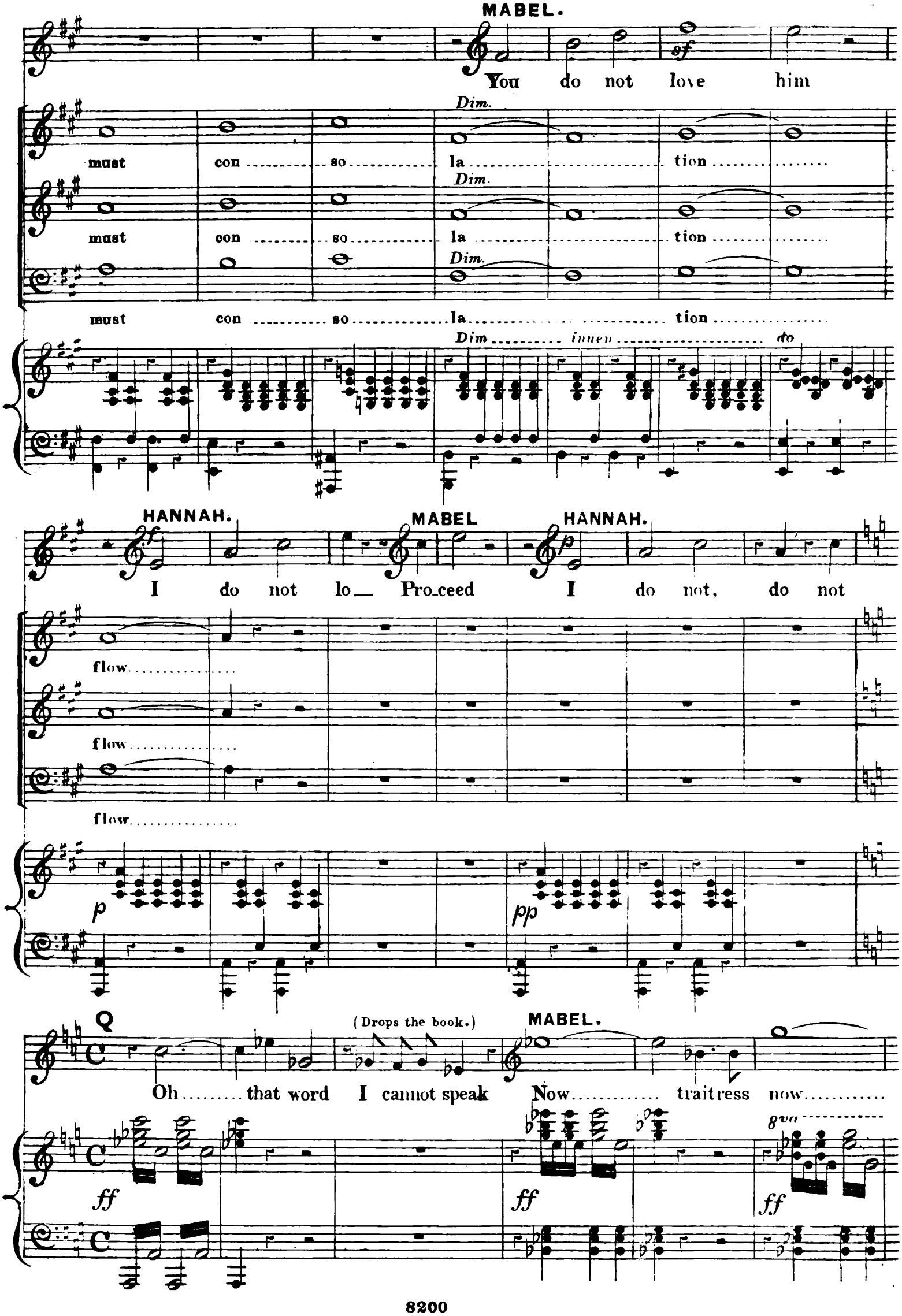
love. I do not seek his love.

be - - - - - - low..... f From Heav'n

be - - - - - - low..... f From Heav'n

be - - - - - - low..... f 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 inuen do
HANNAH.
I do not lo
MABEL
Pro_ceed
HANNAH.
I do not, do not
flow
flow
flow
p
pp
Q
Oh that word
(Drops the book.)
I cannot speak
MABEL.
Now traitress now
ff
ff
8va
ff

…… your per - - - - - - - - fi - dy is known By falt'ring thus ……

8va

ff

R

(Enter Chorus from Church.)

HANNAH. (aside.) *Agitato.*

…. 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.)

"Guilt Per_fi_dy up_on her brow"

TENORE.

"Guilt Per_fi_dy up_on her brow"

BASSO.

"Guilt Per_fi_dy up_on her brow"

fp *scen*

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

do *più*

MABEL.

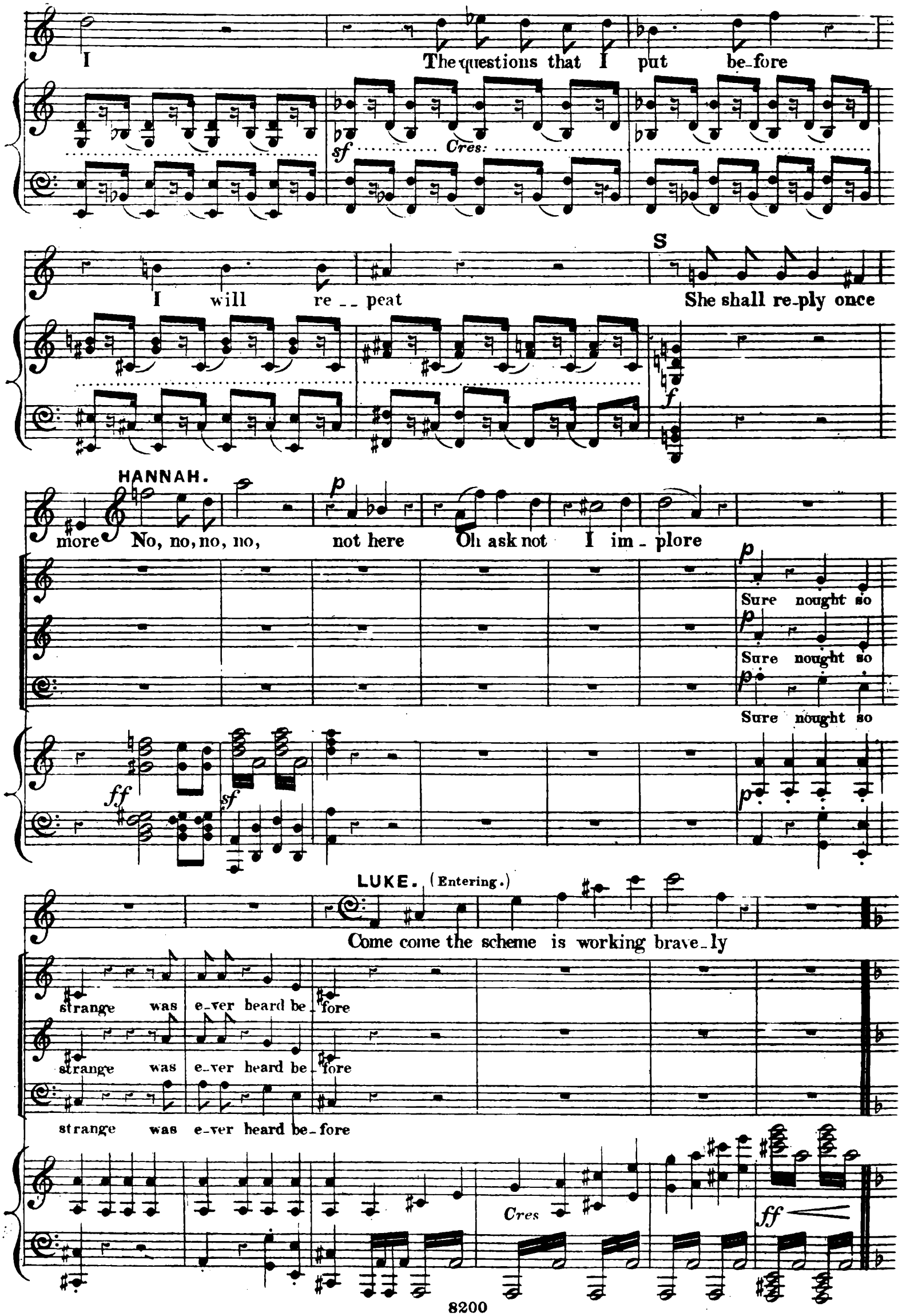
..... dares re_vile this spot_less maid I

What can be the matter now

What can be the matter now

What can be the matter now

fp *più*


I The questions that I put be_fore

Cres:
I will re__peat
S
She shall re_ply once

HANNAH.
more No, no, no, no, not here Oh ask not I im_plore

Sure nought so
Sure nought so
Sure nought so

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

ALLEGRO MOLTO AGITATO.

HANNAH. Love and hate..... con - spire a - gain'st me..... All my

MABEL. Those..... I fos - - - - - ter'd

MARTIN. Let the world con - spire a - gain'st her..... To de -

LUKE. Yes the scheme is work - - - - ing brave - - - - - - - ly

STEENIE. All turns out as

SOPRANI. Here in - deed is strange con - fu - sion Some - thing

TENOR. Here in - deed is strange con - fu - sion Some - thing

BASS. 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

bur - - - den And I sink be - - neath my bur - - - - den

None are grateful

fol - - - - low Where she leads I'll sure - - - - ly fol - - - - - low

she af - - fords me Am - - - - ple ven - - geance she af - -

scorn'd me Though they scorn'd

fa - thon What it is I can - not fa - - thon

fa - thon What it is I can - not fa - - thon

fa - thon What it is I can - not 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

8va

f

T

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 quiet - ly look on (Retires up)

be old and crab - bed crab - bed But not yet his wits are gone

they cra - - zy ev' - - - - - - - - - ry one

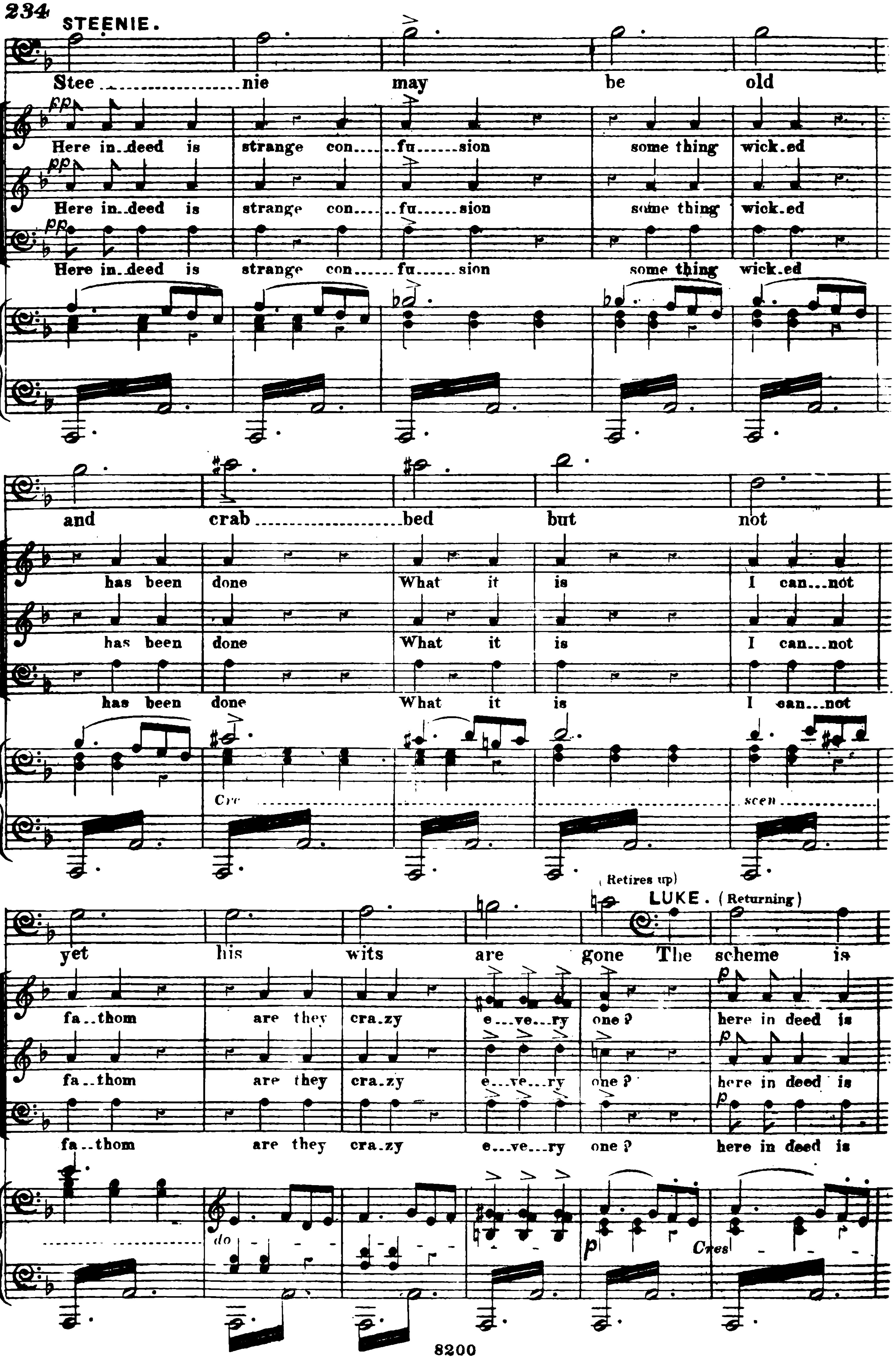
they cra - - zy ev' - - - - - - - - - ry one

they cra - - zy ev' - - - - - - - - - ry one

8va

sf

p


STEENIE.
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
Cre 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
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

Cres. cen. do.

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

What it is I can..not fa...thom Are they cra..zy? ev..e..ry

a

HANNAH. (Returning)

MABEL. (Returning)

I have ne.....ver felt.....

I have ne.....ver felt.....so lone

LUKE.

on

MARTIN. (Returning)

She shall ne.....

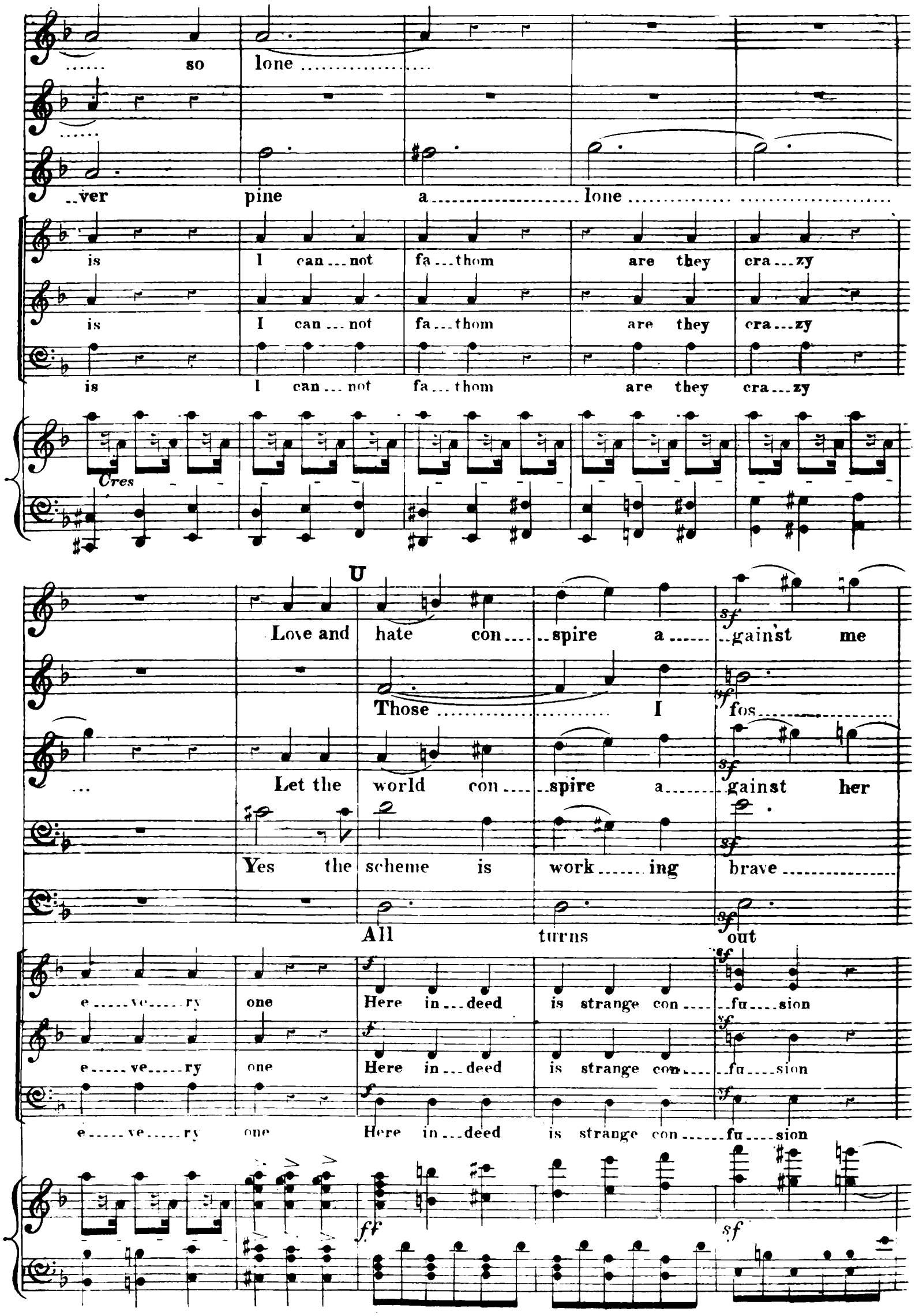
A

one some thing wick..ed has been done what it

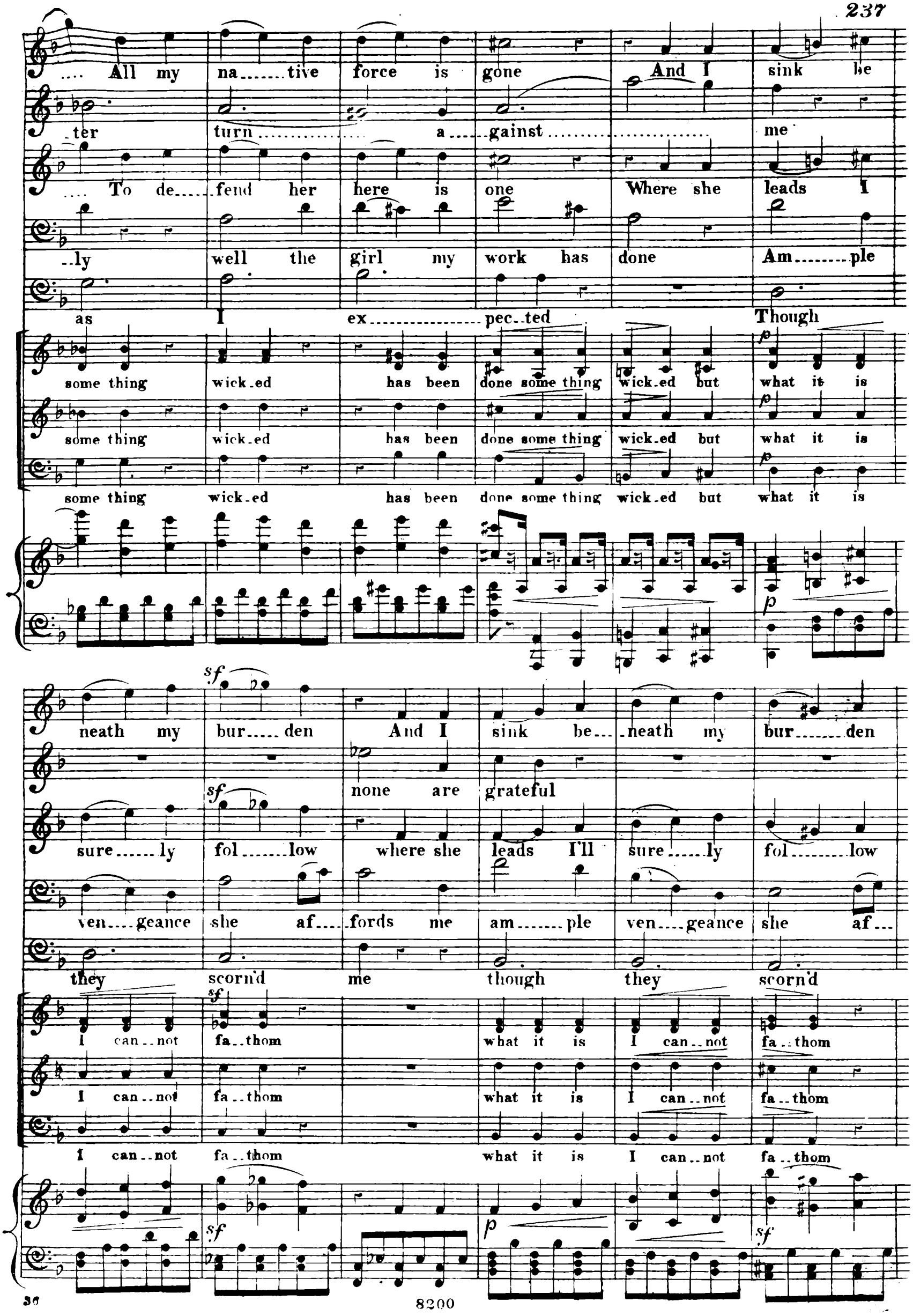
one some thing wick..ed has been done what it

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

U
Love and hate con spire a gain'st me
Those I fos
Let the world con spire a gainst her
Yes the scheme is work ing brave
All turns 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


.... 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 scornd 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 qui..et..ly qui..et..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

ah

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

Piu Mosso.

HANNAH. (Turning to depart.)

For ev..er from this place I go

ff

ev ..... e..ry one.

ev ..... e..ry one.

ev ..... e..ry one.

ff

HANNAH.

MARTIN.

I will fol..low And de...fend thee No .....

sf

(Mounts the stile repulsing Martin.)

My du..ty is to go a...lone

ff

MABEL. Ah ne'er so

LUKE. Well the girl my work has done my work has

STEENIE. No not yet old Stee.nies 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

sf

lone.

done.

gone.

one.

one.

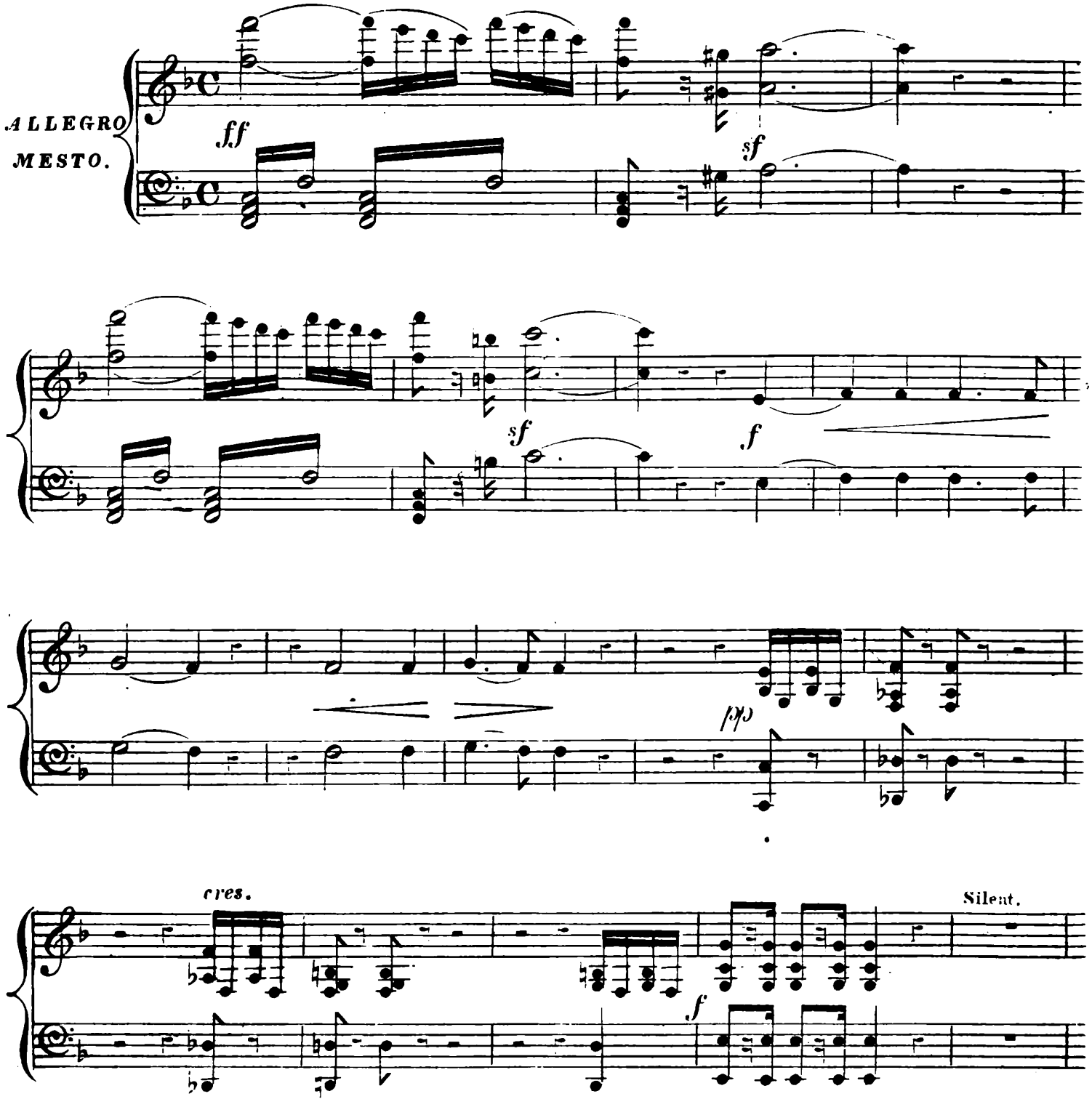
one.

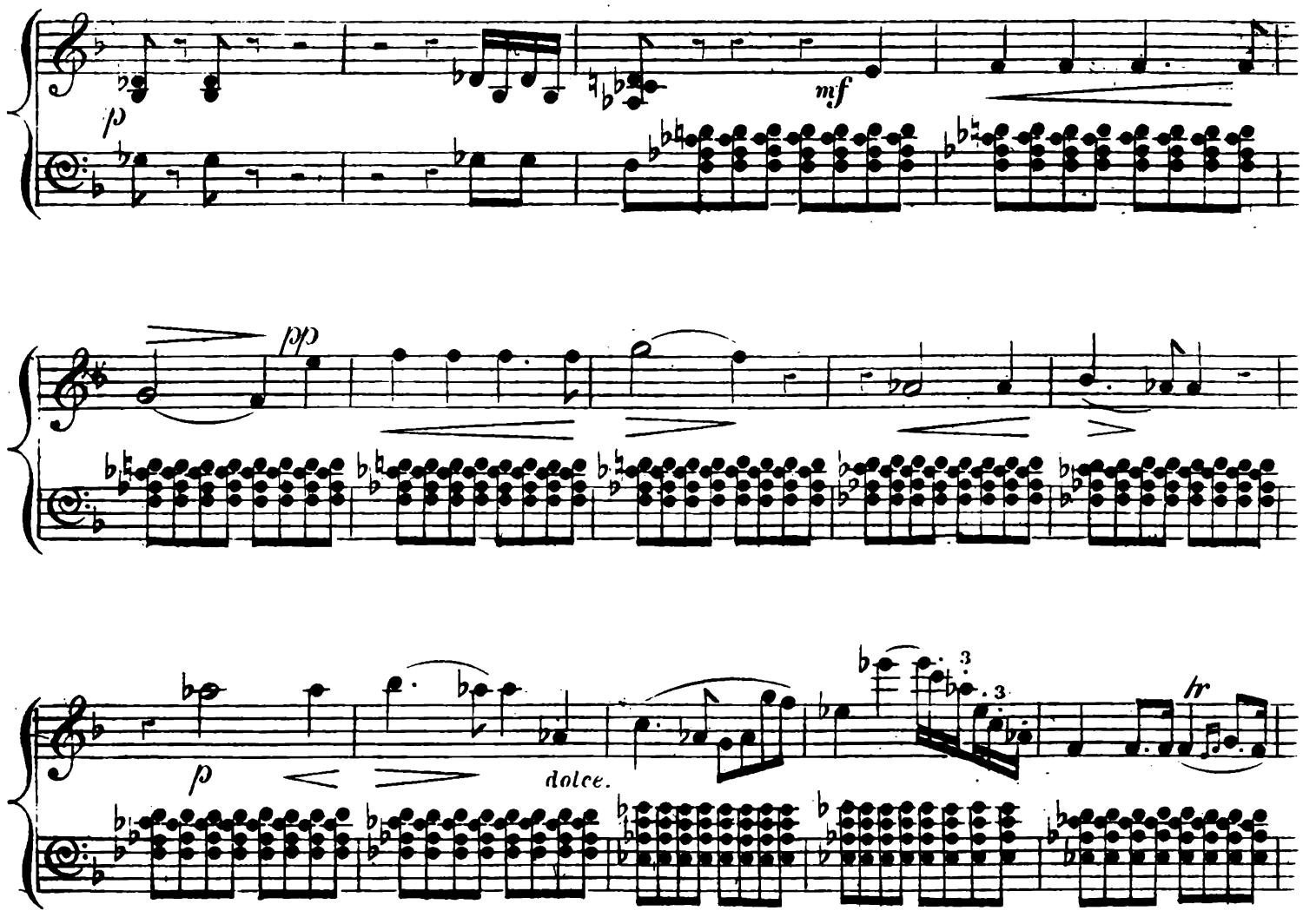
ff

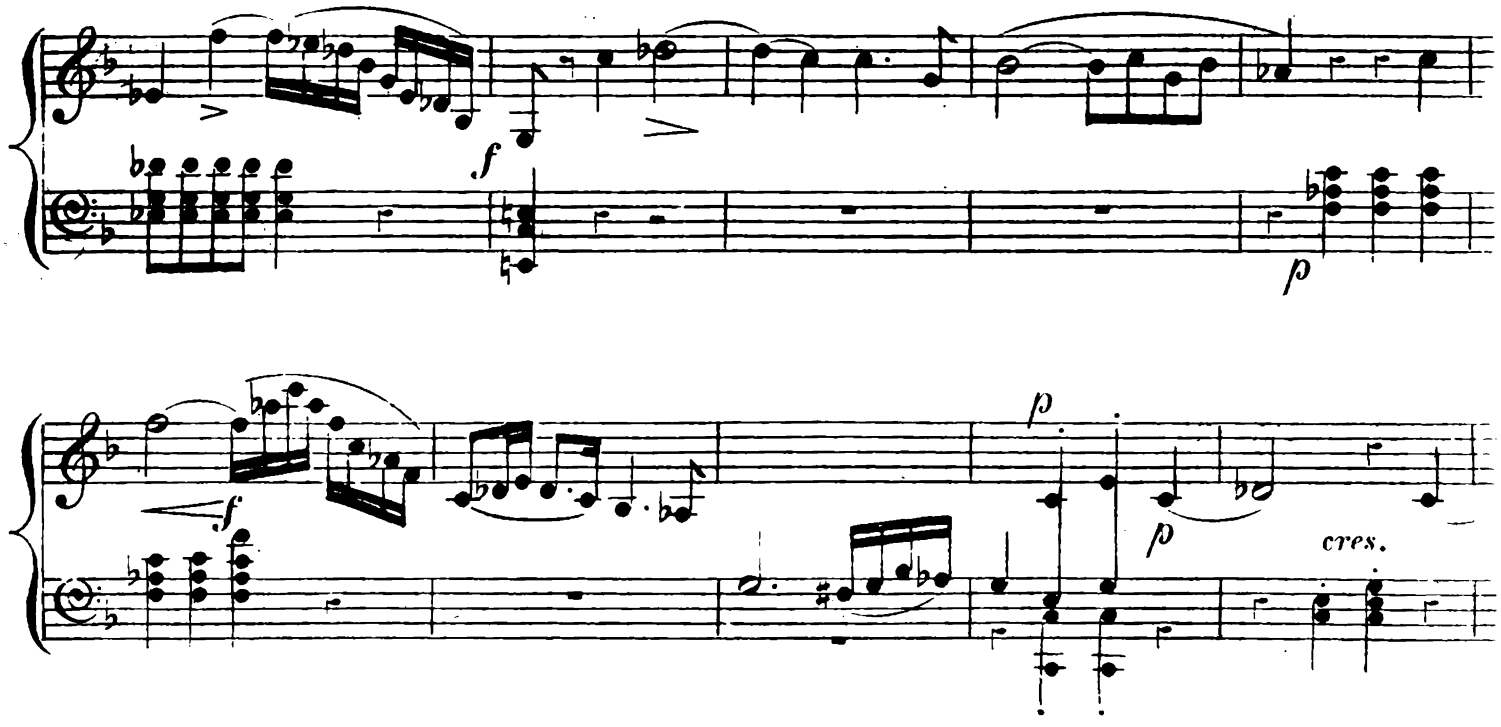
sf

ACT IV.

No. 19. ENTR' ACTE & ROMANCE.




p
mf
pp
p
dolce.
3
3
fr


f
p
f
p
p
cres.

f *p*

mf *cre - - - - - - - scen - - do.*

ff *p* *p*

dolce:

p cres.

cres.

dim.

ff

f *p* *p*

tr

Curtain rises.

p

WILDLY FLIES MY SPINNING WHEEL.

ROMANCE.

ALLEGRO MESTO.

MABEL.

Wild...ly flies my spinning wheel While I see it turn.....ing

Wa-kend cou.... rage shall I feel Cease from use...less mourn....ing

Ear-nest toil may bring relief To the keen-est pang of grief

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

fff *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

force..... re...newd..... it lives it lives a.....

ff

gain my bit....ter sense of pain

sf *colla parte.* *p* *pp* *a tempo.*

Once my bu.....sy

Tempo I^mo

pp

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 - - - - - - - - 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

force..... re... newd..... it lives it lives a..... gain My

ff *sf*

bit ter sense of pain

colla parte. *p* *a tempo.* *pp*

TO HELVELLYN POOR I CAME.

RECIT & DUET.

Nº 20.

VOICE.

PIANO.

MARTIN. *Recit.*

Mis....tress

MABEL. (aside)

(Ah! 'tis he!)

ALLEGRO.

f sf

MARTIN. *a tempo.*

Dear Mis...tress Can you hear

MABEL.

(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)

Speak

MARTIN.

My

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

mf *p*

MABEL

go Still still you would de..ceive me,

MARTIN.

With Hannah No be..lieve me If

Han..nah you would free...ly give me, Thro' the wide cheer...less

world A.....lone I still would go A...lone..... he still would

p

MABEL.

A

MARTIN.

go? When first she came a stranger here I felt some won...drous pow'r was

p

MABEL.

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.

MARTIN.

to her I re...veal'd Then, then my

sf *p*

wretched fate was seal'd She loves me not

sf *f*

MABEL.

She told me so

A sudden

ff

light

My course..... I know

p

MABEL

Through the wide cheer...less world a.....lone he shall not

MARTIN.

Through the wide cheer...less world a.....lone I now must

cres.

f

go He shall not go He shall not go

go a.....lone..... a lone..... I now must

p

p

he shall not go..... a..... lone.....

go..... A-lone I must go..... a..... lone.....

f

.... he shall not go

.... I now must go

f

p

Allegro animato.

MABEL.

Poor Hannah how I wrong'd her! Cease to

fff

f

mourn cease to mourn Your love..... has met a

sf

MARTIN.

fond..... re...turn

MABEL.

It can...not be I bade her

p *p* *cre* – –

MARTIN.

swear she did not love you Mis.....tress Tear not thus my

– – – – – *scen* – – – – – – – – *do.* *f*

MABEL.

heart That on....ly vow she could not ut....ter

MARTIN.

Ma.....bel

p *cres.* *f* *f*

MABEL.

Now I know her heart is true

MARTIN.

Ah yes. 'tis true

MABEL.

And

pp

beats be sure with love with love..... for you....

f *ff*

C

MABEL. My bet.....ter self a.....wakes a....gain What

MARTIN. I love and am be lov'd a.....gain What

p *cres.*

hap...pi.....ness is this to know, That though we of.....ten

great...er joy can earth be....stow How light ap-pears my

cres. *p* *cres.*

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

D MABEL.

greets a...no....ther day Come, come to...ge...ther

greets a...no....ther day

sf ff p

Han...nah we will seek Your hap.....pi_ness is

MARTIN.

all that I de...sire A thousand blessings on you fall, kind friend

Love hope and cou_rage e...ver you in_

sf p cre

MABEL. My bet.....ter self re...

MARTIN. ...spire..... I love and am be...

seen do fp

_vives a...gain What hap...pi....ness is this to know And

_lov'd 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 be - -

a tempo.

knew I love I love and am be - -

sf *sf*

- lov'd ..... a - gain.

- lov'd ..... a - gain.

ff

No. 21. FINALE.

ANDANTE.

pp *p* *Cres.* *sf*

(Enter Steenie.)

pp *Dolce.* *pp*

hr

2

STEENIE. *RECIT:*

I have toil'd up the hill at a

3 3

L'ISTESSO TEMPO.

3 3

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 storm break

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.

A TEMPO.

p

pp

pp

(Enter Hannah.)

Cres.

Cres.

HANNAH.

Fate still.... pur-

f

sf

sues me, whi--ther can I fly! Never shall I

RECIT.

rest until I die.

p

f

p

Cres.

Dolce.

All to revile me with each other vied, But he ... was by my

a tempo.

side; He took my hand, to Heav'n ..... me--thought he

RECIT:

drew ..... me A--way! a--way! too flatt'ring

thought, That com'st to me un---sought. Why in so

fair a form will fate pur-sue me? Never shall I rest until I

die. Ha! the a-byss, es-cape is

pp ff

nigh! one reck--less leap — (Rushes to the brink, as she is about to throw herself over the sun breaks through the cloud.)

A TEMPO.

sf Cres.

What is it meets my gaze! So .... glar'd the hea-vens in the

ff sf sf sf ff

foun-dry blaze— RECIT: My dying father

sf fp

lifts his hand, And points to one with a burning brand, I'm a tempo.

ff sf

Comes forward.

in - - - - nocent, I'm innocent, he says.

sf *ff*

RECIT:

I live tho' many died, Why was death to me denied! My

p *p*

father's name to clear perchance Heav'n deign'd my life to spare. Yes, this will I be-

(prepares fire on the hearth)

lieve, And life with all its ills I'll bear.

f *fp a tempo.*

Dolce.

mf *Dim.* *Cres.* *pp*

(goes to window)

This is the window where he leant, Here where I

listen'd all in - tent, While he im-

cre - - - scen - - - do. *f*

plor'd my curse to share. I could not

speak, I dar'd not breathe, No lon - ger he was there.

Cres. *f* *p*

SONG.

ANDANTE ESPRESSIVO.

p *Cres.* *f*

HANNAH.

I've watch'd him how he

p

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

pp

sin-gle word, a sin-gle word, Than I a sin--gle

p

mf

word would drop, To tell..... him what I felt.

colla parte.

mf Cres.

And yet 'twas pi-ty,

sf *p*

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

pp p nf

truth con - ceal'd, 'Twas deep- - - - - est love I felt.

colla parte. nf Cres.

sf p

LUKE (entering at door)

ALLEGRO.

What, so, a mai--den all for--

f *p*

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

p

least..... from reaping hooks I am se--cure, from reap--ing

Cres. *sf*

(sits in the ingle

HANN:

LUKE.

hooks I am se-cure. Oh! hate--ful — Hate-ful, fie! for

sf *p*

HANN:

shame, Your case and mine are just the same. What

sf *p* *p*

HANN:

mean his words! Why this a-------larm!.....

LUKE.

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. Ah bit - - - - ter truth, No

re - - - - - - fuge have I e - - ven here

sf *f*

LARGO. LUKE.

Like a thunderbolt I would

ff *pp*

fall among them all, And ask if bliss were for them a - -

HANN: (abstractedly.) *p*

While we have none

LUKE.

lone, While we have none. No, no,

Cres. *fp* *fp*

p

like the rest

like the rest We have

LUKE.

souls for joy, One plea - sure still on earth is

HANN:

p

of all bereft,

LUKE.

left To the wretch whoseems of all be - - - reft,

LUKE

Those whom he hates. . . . . he can de-

p *ff* *sf*

HANN:

mf

stroy. Destroy!

LUKE.

Would I could

ff

B

force the happy to see, The depth of a heart, and the store of

p

pain Its re-ces-ses con-tain I should then ex---

f *sf*

ult..... I should then ex-----ult.....

ff *ff*

..... I should then ex--ult I should then ex-----ult in my

mi---------se--ry.

ff

ALLEGRO MOLTO AGITATO.

You think with me —

Stage Thunder.

ff

Yon thun - der hear, It speaks of an

hour of destruc - - tion near,

The hap - py may list to the sound with fear,

But wretches like us..... it was made to

HANN:

cheer. This man more than the storm I

fear.

cre - - - scen - - - -

C

Mark that

- - - - do.

lu - rid fork-ed light, What joy to wield the

tem - - - - pest's might; Wild - - - - ly, and swift - - - - - ly, and

HANN:

sure - - - - - ly to smite. De - - - - - - - - - - - - - - - - - mon!

D

LUKE.

There's death in the glare of those wel---come flash--es,

The a-bode of peace may be turn'd to ash-es.

HANN.

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

gva

fellow vic - - - - - - tim, no de - - -

lay, no de - - lay, You know the

(Takes a burning brand from the fire.)

HANN:

spot, di - rect my way; Soon the blazing farm shall look — As the

a tempo.

foundry look'd ten years a - - - go,

RECIT:

In - - - - - cen - diary! this face you

LUKE. HANN:

know! The child of Ralph! Yes, I am she, And 'twas

f

you I saw as now I see, When my dying father raisd his hand towards you bear

(Grasps him.)

---ing the burning brand Now the truth shall be known to all

f

And on you the guil---ty the curse will fall.

ff

Ah!.....

PIU MOSSO.

HANS.

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 yourbest..... 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 *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

ALLo 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,

CORO. behind the scenes.

Hannah! Hannah!

Hannah! Hannah!

Hannah! Hannah!

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!

8va

cre - - - - - scen - -

ff

brand Which set the foun-dry in a flame

Han - - - - - nah! Han - - - - nah! ff We all re--joice to see your

Han - - - - - nah! Han - - - - nah! ff We all re--joice to see your

Han - - - - - nah! Han - - - - nah! ff 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

(Joining the hands of Hannah & Martin.)

MABEL.

Be happy, be u-ni-ted, Heav'n made you for each o-----ther,

last

last

last

f *f* *p*

MARTIN.

Martin, henceforth, I love you as a bro----ther. My

HANN:

joy.... I cannot speak. For what I feel, all words are weak.....

f

.....

p

The storms that threaten'd to destroy, Our

CORO

p

The storms that threaten'd to destroy, Our

p

The storms that threaten'd to destroy, Our

ff

p

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: My joy..... my joy.... I

STEEN: For what I feel all words are weak

pp

Old Helvellyn is at peace. The storms that threaten'd to des - troy Our

Old Helvellyn is at peace. The storms that threaten'd to des - troy Our

Old Helvellyn is at peace. The storms 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

p

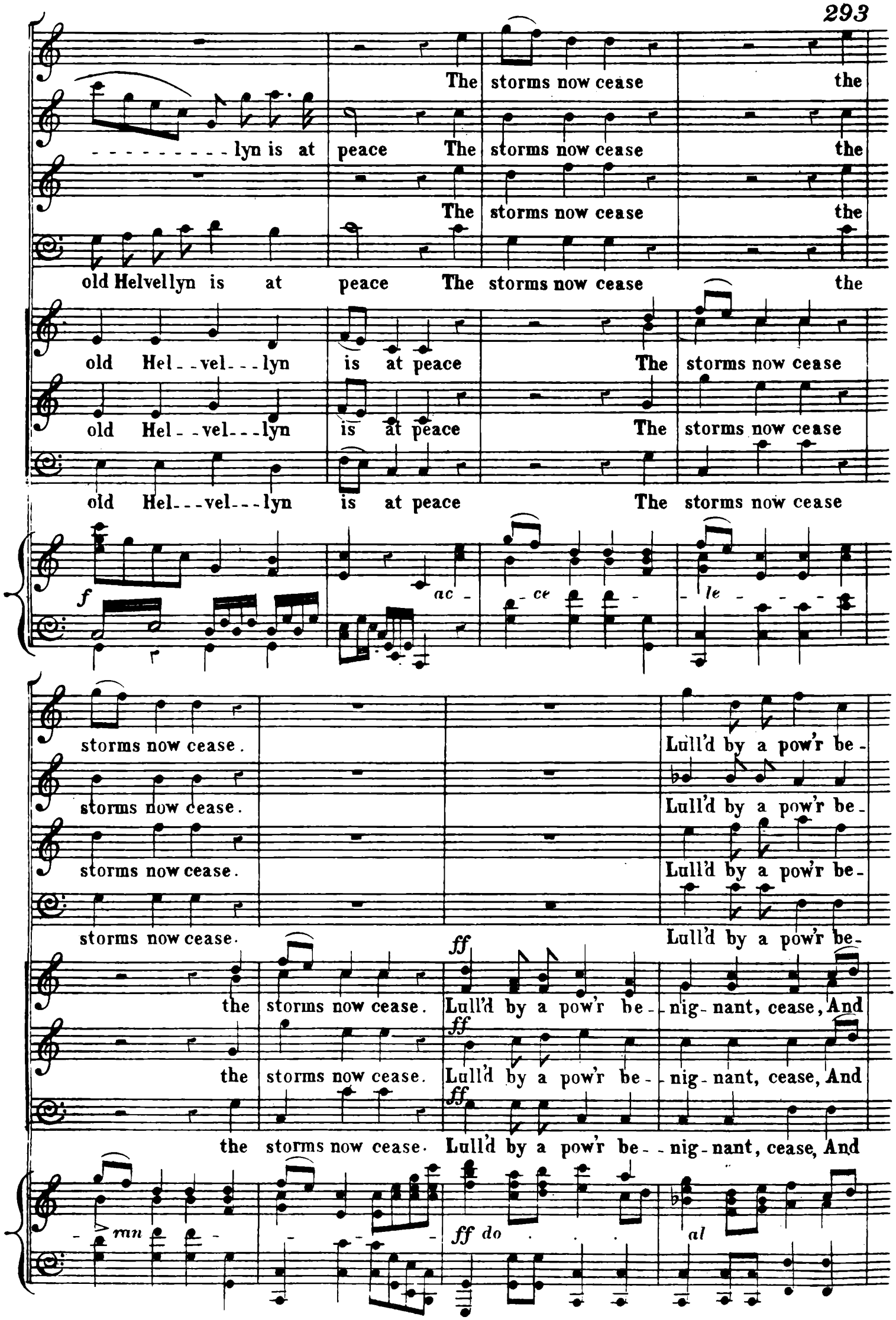
..... the storms now cease, And old Hel--vel-----lyn and old Hel-vel-------

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

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. Lull'd by a pow'r be -
ff
the storms now cease. Lull'd by a pow'r be - - nig - nant, cease, And
ff
the storms now cease. Lull'd by a pow'r be - - nig - nant, cease, And
ff
the storms now cease. Lull'd by a pow'r be - - nig - nant, cease, And
- ran - - - - - ff do . . . al

PIU ALLEGRO.

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.