

# THE WITCH'S DAUGHTER.

## SCENE I.

J. G. Whittier.

*Allegro vivo, (alla Danza.)* (♩. = 56).

A. C. Mackenzie.

The musical score is written for piano and consists of five systems of music. The first system begins with a forte (*ff*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The third system features a crescendo (*cresc.*). The fourth system includes a mezzo-forte (*mf*) dynamic, a *cresc. sempre* marking, and another *cresc.* marking. The fifth system begins with a *sempre* marking, followed by a forte (*f*) dynamic, and concludes with a second ending marked with a '2' and *sempre*.

*ff*

**CHORUS.**

Soprano. *3 f marcato*  
 Alto. *f marcato*  
 Tenor. *f marcato*  
 Bass. *f marcato*

It was the  
 It was the  
 It was the  
 It was the

*fz fz mf*

**3**

plea-sant har-vest time, When cel-lar-bins are close-ly  
 plea-sant har-vest time, When cel-lar-bins are close-ly  
 plea-sant har-vest time, When cel-lar-bins are close-ly  
 plea-sant har-vest time, When cel-lar-bins are close-ly

*f*

**3**

stowed, And gar-rets bend be - neath their load.

stowed, And gar-rets bend be - neath their load.

stowed, And gar-rets bend be - neath their load.

stowed, And gar-rets bend be - neath their load.

On E - sek Har - den's oak - en

On E - sek Har - den's oak - en

*mf*

On E - sek Har - den's oak - en floor, With many an  
 floor, on E - sek Har - den's oak - en floor, With many an  
 floor, on E - sek Har - den's oak - en floor, With many an

*mf*

On E - sek Har - den's oak - en floor, With ma - ny an

The first system of music consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

au - tumn threshing worn, — Lay the heaped ears of un - husked  
 au - tumn threshing worn, — Lay the heaped ears of un - husked  
 au - tumn threshing worn, — Lay the heaped ears of un - husked

au - tumn thresh - ing worn, — Lay the heaped ears of un - husked

*f*

The second system of music consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines are marked with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a forte (*f*) dynamic marking.

5

corn.  
corn.  
corn.  
corn.

5

This section contains musical notation for four cornets and piano. The cornet parts are arranged in a four-staff system, each starting with a measure rest and a dynamic marking of *V*. The piano part is in a grand staff (treble and bass clefs) and begins with a measure rest. The piano part features a complex texture with many beamed sixteenth notes and slurs. The key signature is three sharps (F#, C#, G#).

And thi - ther came young

And thi - ther came young

*p*

*p*

This section contains musical notation for vocal parts and piano. It features two vocal staves (soprano and alto) and a piano grand staff. The vocal parts have lyrics: "And thi - ther came young". The piano part has a dynamic marking of *p*. The key signature is three sharps (F#, C#, G#).

*p dolce* 6

Be - neath a moon, ——— a

men — and maids, *p dolce* Be - neath a

*p dolce* Be - neath a moon, be - neath a

men — and maids,

*dolce* 6

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It features a melodic line with a fermata over the word 'moon'. The second and third staves continue the vocal melody with lyrics 'men and maids' and 'Be - neath a'. The piano accompaniment is on the bottom staff, starting with a bass clef and providing harmonic support with chords and moving lines.

moon that, large and low, ———

moon that, large and low,

moon ——— that, large and low,

*p dolce* Be - neath a moon that, large and low,

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts. The first staff continues the vocal melody with the lyrics 'moon that, large and low'. The second and third staves repeat the phrase 'moon that, large and low' with different melodic phrasings. The piano accompaniment is on the bottom staff, marked with *p dolce*, and continues with chords and melodic fragments that complement the vocal lines.

*p*  
Lit that sweet eve of long a - go, of long a -

*p*  
Lit that sweet eve of long a -

*p*  
Lit that sweet eve of long a - go, of long a -

*p*  
Lit that sweet eve of long a -

7 *mf*  
- go. They

*mf*  
- go. They took their pla-ces,

*mf*  
- go. They took their pla-ces: some by chance,

- go.

7 *mf*  
- go. They took their pla-ces: some by chance,

took their pla-ces: some\_ by chance, And o-thers\_ by a  
 took\_ their pla- - ces: some\_ by chance, And o-thers by a  
 some\_ by chance, And o-thers\_ by a  
 They took their pla-ces:\_ some\_ by chance, And o-thers

*p*  
*mf*  
*p*

mer-ry voice Or sweet\_ smile guid - ed\_ to their  
 mer-ry voice Or sweet smile\_ guid - ed\_ to their  
 mer-ry voice Or sweet smile\_ guid - ed\_ to their  
 by a mer - ry voice Or smile\_ guid - ed\_ to their

*p*  
*p*  
*p*  
*p*



8

choice. How plea-sant - ly the ris - ing

choice. How plea-sant - ly the ris - ing

choice. How plea - - - sant - ly the

choice. How plea - sant-

8

*mf* *p*

moon, Be - neath the sha - dows of the mows, Looked

moon, the moon, Be - neath the sha - dows of the mows, Looked

moon, Be - neath the sha - dows of the mows, Looked

- ly the moon Be - neath the sha - dows of the mows, Looked

9

on them through the great elm - boughs!\_

on them through the great elm - boughs!\_

on them through the great elm - boughs!\_ On

on them through the great elm - boughs!\_

*mf* *f*

On stur - dy

On stur - dy

stur - dy boy-hood sun - em - browned, on stur - dy

On stur - dy boy-hood sun - em - browned, on

10

boy-hood sun - em - browned, *p* On  
 boy-hood sun - em - browned,  
 boy-hood sun - em - browned,  
 boy - - hood sun - em - browned,

*f* *mf*

girl - - hood with its so - - lid curves Of health - ful  
*p* On girl - - hood's so - - lid curves Of health - ful  
*p* On girl - - hood's so - - lid curves Of  
*p* On girl - - hood's

*p*

strength and pain - less nerves!

strength and pain - less nerves!

strength and pain - less nerves!

strength and pain - less nerves!

*f*

*f*

*f* And jests went round, and laughs that made The

*f* And jests — went round, and laughs — that made The

*f* And jests went round, — and laughs that made The

*f* And jests went round, and laughs that made The

*sf*

12

housedog an-swer with his howl,—

housedog an-swer with his howl,—

house - dog an-swer with his howl,

housedog an-swer with his howl,—

12

*sf*

*sf*

*f*

And kept a - stir the

And kept a - stir the

And kept a - stir the

*mf*

barn - door fowl: And

barn - door fowl: And

barn - door fowl: And

And

*mp* *cresc.* *cresc.*

13

quaint old songs their fa - thers sung, In Der - by\_

quaint old songs their fa - thers sung, In Der - by

quaint old songs their fa - thers sung, In Der - by

quaint old songs their fa - thers sung, In Der - by

13

*f*

dales and York - shire moors,  
 dales and York - shire moors,  
 dales and York - shire moors, Ere Nor - - man Wil - liam  
 dales and York-shire, and York - shire moors, Ere Nor - - man

Ere Nor - - man Wil - liam trod  
 Ere Nor - - man Wil - liam trod  
 trod their shores, ere Nor - - man Wil - liam trod  
 Wil - liam trod their shores, ere Wil - - liam trod

14

— their shores:  
— their shores:  
— their shores:  
— their shores:

14

*mf*

*tremolo*

15

*f* And tales, whose mer - ry li - cense shook \_\_\_\_\_ The  
*f* And tales, whose mer - ry li - cense shook \_\_\_\_\_  
*f* And tales, whose mer - ry li - cense shook \_\_\_\_\_ The  
*f* And tales, whose mer - ry li - cense shook \_\_\_\_\_

15

*f* *f* *f*



fat sides of the Sax-on Thane, For-get-ful of the  
 The fat sides of the Sax-on Thane, For-get-ful  
 fat sides of the Sax-on Thane, For-get-ful of the  
 The fat sides of the Sax-on Thane, For-get-ful

16

hov-er-ing Dane!  
 of the hov-er-ing Dane!  
 hov-er-ing Dane!  
 of the hov-er-ing Dane!

16

*f*

17

*simile*

18

*ff*

*Strepitoso.*

19

*Tempo 1<sup>o</sup>*

*mf dolce*

Ritmo di tre

*p*

*Tranquillo.*  
 Ritmo di tre  
 Baritone Solo. *p dolce* *espress.*

20

But still the sweet - - - est voice

*p*

*stacc.*

was mute The riv - er val - ley ev - - er heard

From lip of maid or throat of

21  
bird: For Ma-bel Mar-tin sat a -

*mf* *p* *dolce* *p*

- part, And let the hay-mows' sha-dow fall Up - on the

*poco rit.*  
love - - liest face the love - - liest face of

*mf*

22 *a tempo*  
Ritmo di due

all. \_\_\_\_\_ She sat a - part, as

*a tempo*  
Ritmo di due

*p*

*pp*

one for - - bid, \_\_\_\_\_ as one Who knew that

*f* *mf*

*bs.*

none, \_\_\_\_\_ that none would con - - de - scend \_\_\_\_\_

*f*

23 *p*

To own the witch - - wife's

*f* *p*

*mf*

child a friend.

**24** **Soprano.**  
*p* The sea - - - sons scarce had gone their round, —

**Alto.**  
*p* The sea - - - sons scarce had gone their round, —

**Tenor.**  
*p* The sea - - - sons scarce had gone their round, —

**Bass.**  
*p* The sea - - - sons scarce had gone their round, —

**CHORUS.**  
*p* The sea - - - sons scarce had gone their round, —

**24**

*mf* Since cur - ious thou - sands thronged to see Her mother

*mf* Since cur - ious thou - sands thronged to see Her mother

*mf* Since cur - ious thou - sands thronged to see Her mo - ther

*mf* Since cur - ious thou - sands thronged to see Her mother

*poco stringendo.*

on the gal-lows - - tree: And mocked the pal-sied limbs of  
 on the gal-lows - - tree: And mocked the pal-sied limbs of  
 on the gal-lows - - tree: And mocked the pal-sied limbs of  
 on the gal-lows - - tree: And mocked the pal-sied limbs of

*poco stringendo.*

*mf*

age, That fal-tered on the fa - - - tal stairs,—  
 age, That fal-tered on the fa - - - tal stairs,—  
 age, That fal-tered on the fa - - - tal stairs,—  
 age, That fal-tered on the fa - - - tal stairs,—

*cresc.* *f*

25 *tranquillo*

*p dolce*

And wan lip trembling with its prayers,

And wan lip tremb - ling,

25 *tranquillo*

trem - bling with its prayers!

trem - bling with its prayers!

*p dolce*  
trem - bling with its prayers!

trembling with its prayers!

Baritone Solo.

26

*p*  
Few questioned of the sor - - rowing child.

Or, when they saw the mother die,

Dreamed of the daughter's agony.

27 They went up to their

homes that day As men and



Chris - - tians                      jus - - - ti - fied:

28                      God —                      willed it,

**CHORUS.**

Soprano. *f* God —                      willed it,

Alto. *f* God willed it,

Tenor. *f* God —                      willed it,

Bass. *f* God willed it,

Baritone Solo.

29

*mf*

and the wretch had died!

*p*

and the wretch had died,

29

and the wretch had died!

and the wretch had died!

and the wretch had died!

the wretch had died!

*Andante.*  
*quasi Recit.*  
Soprano Solo.

Dear God and Fa - ther of us all, For-give our

*Andante.* ♩ = 60

*p dolce colla voce sempre*

faith in cru - el lies, — For-give the blind-ness that de - nies! For-give Thy

crea - ture When he takes, For the all per - fect love — Thou art, —

*espress.*

30

Some grim cre - a - tion of his heart. Dear God and Father of us

*p ad lib.*

*colla voce*

*Lento.* *mezza voce*  
*p*  
 all! — To wea - ry hearts tomourning

*Lento.* (♩ = 63)  
*pp*

31 *mp*  
 homes, God's meek-est An - - gel gent - ly comes: — No power —

*p*

— has he to banish pain, — Or give us back our lost, — our lost a -

*espress.* *p*  
 - gain: — And yet — in ten - - drest love, our

*p espress.*

dear — And Heaven - ly Fa - ther sends him here.

*tranquillo* *poco string.*

*pp*

*Più mosso, ma sempre tranquillo.*

An - - gel of pa - - - tience!

*P*

*Più mosso, ma sempre tranquillo.*

*ad lib.*

33

sent to calm — Our feverish brows with cool - ing palm: —

*colla voce*

*poco agitato*

To lay — the storms of hope and fear, to lay — the storms of

*poco agitato*

*p*

*tranquillo* *ad lib.*

hope and fear, ——— And re-con - cile life's smile ——— and tear:

*colla voce*

34 *agitato p* *cresc.*

The throbs of wounded pride to still, of wounded pride to

*agitato* *cresc.* *cresc.*

*f* *molto tranquillo* *p*

still, ——— And make our own our Fa - ther's

*molto tranquillo* *mf* *p*

*p* *mp*

will, and make our own our Fa - ther's will! ——— An -

*poco rit.*

*Tempo I<sup>o</sup>, Lento.*  
*p mezza voce*

- gel of pa - tience! To wear - y hearts, to mourning homes, God's

35 *p espress.*

meekest An - gel gent-ly comes! In tenderest love, in

*tranquillo sempre dolce*

ten - derest love, - our dear - And Heaven-ly Fa - ther sends him,

36 *a tempo*

sends him here. An - gel,

*ad lib.*

An - gel of pa - tience!

Chorus Soprano.

*Allegretto moderato.*

*p quasi parlando*

Poor Ma - bel

*p dolce*

*Allegretto moderato. ♩ = 66.*

from her mother's grave Crept to her de - so - late hearth-stone, — And

37

wrestled with her fate a - lone: With love, and anger, and des-

Alto.

Tenor.

Bass.

With love, and anger, and des-

With love, and anger, and des-

37

*p*



- pair, *mp* The phantoms, the phantoms of dis -  
 - pair, *mp* The phantoms, the phantoms of dis -  
 - pair, *mp* The phantoms, the phantoms of dis -  
*mp* With love, and an - ger, and des - pair, — *dolente*

- ordered sense, — The aw-ful doubts, the doubts of Pro - vi -  
 - ordered sense, — The aw - ful doubts of Pro - vi -  
 - ordered sense, — The aw-ful doubts of Pro - vi - dence!  
 The phantoms of disordered sense, The aw - ful doubts of Pro-vi -

- dence! And, when she sought the

*quasi parlando*

The schoolboys jeered her as they passed,

- dence! And, when she sought the

*mp*

38

*p* Her mother's curse pursued her there.

house of prayer, Her mother's curse pursued her there.

*p* Her mother's curse pursued her there.

house of prayer, Her mother's curse pursued her there.

*sf*

3

*p*  
 And still o'er ma - ny a neighbouring door She saw the  
*p*  
 And still o'er ma - ny a neighbouring door  
*p*  
 And still o'er ma - ny a neighbouring door She saw the  
*p*  
 And still o'er ma - ny a door

*p dolce*

horse-shoe's curv - ed charm, \_\_\_\_\_ To guard a - gainst her mo - ther's  
*mp*  
 To guard \_\_\_\_\_ a - gainst her mo - ther's  
 horse-shoe's curv - ed charm, \_\_\_\_\_ To guard a - gainst her mo - ther's  
*mp*  
 To guard \_\_\_\_\_ a - gainst her mo - ther's

Baritone Solo.

*mp*

That mother, poor, and sick, and lame, Who dai-ly,

*f* harm; —  
*f* harm; —  
*f* harm; —  
*f* harm; —

*colla voce*

*a tempo*

39

*f* *p* *p* *p*

by the old arm-chair, Fold-ed her withered hands in prayer: —

by the old arm-chair, Fold-ed her withered hands in prayer: —

Who turned, when cast in dreary jail, — Her worn old Bi-ble

Who turned, when cast in dreary jail, — Her worn old Bi-ble

*poco rit.*

o'er and o'er, — When her dim eyes — could read no more!

*poco rit.* *pp*

*a tempo, poco stringendo*

Soprano. *mf espress.*

Alto. *p espress.*

Tenor. *mp espress.*

Bass. *mp espress.*

Sore tried and pained, sore tried, sore tried — and

Sore tried and pained, sore tried and

Sore tried and pained, sore tried and

*a tempo, poco stringendo* *p* *mf*

*tranquillo* *p*

pained, the poor girl kept Her faith, — and trust - ed

pained, the poor — girl kept Her faith, — and

pained, the poor girl — kept Her faith, — and trust - ed

pained, the poor girl — kept Her faith, — and

*tranquillo* *dim.* *p*