

A Daughter of the Forest

Text by

Randolph Hartley

Music by

Arthur Nevin

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First Picture

Where Autumn trees are mirrored in the stream,
When evening shadows fall.

Second Picture

An humble fireside that a daughter's love
Hath made a father's throne.

Third Picture

The trees and streams are strangers at the dawn—
The cold, gray light destroys all nature's dreams.

CAST

The Daughter Soprano

The Lover Tenor

The Father Bass

A Daughter of the Forest

First Picture

SCENE:- A little opening in a forest. In the distance appears a field, skirted by trees, and a peasant's cottage. Diagonally across the stage at U. R., runs a brook, which is spanned by a rustic foot bridge. The path across this bridge, leads to the distant cottage. The foliage is brilliant with Autumn tints. The light is warm and mellow, as at the moment before sun set. The light gradually fades into the soft yellow haze of twilight, then into dusk and darkness at the close of the scene.

Text by RANDOLPH HARTLEY

Music by ARTHUR NEVIN
Piano Arr. by W. H. Humiston

Allegro ma non troppo (♩ = 58)

Piano

(Small Drum in Orch.)

ppp

pp Il Viol. in 3pts.

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a 3/4 time signature. The music is marked 'Allegro ma non troppo' with a tempo of 58 beats per minute. The piano part is marked 'ppp' and includes a 'Small Drum in Orch.' part. The violin part is marked 'pp' and 'Il Viol. in 3pts.'.

(The Daughter is kneeling on the bank of the stream, gathering pieces of linen, which have been trying on the grass.)

DAUGHTER

A prince of dew on a

Curtain rises rapidly

strgs. pizz.

p 2nd Viol. tr. continues *cresc.*

Cello Harp & Wind

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The vocal line includes the lyrics 'A prince of dew on a'. The piano part includes markings for 'Curtain rises rapidly', 'strgs. pizz.', and '2nd Viol. tr. continues cresc.'. The piano part is marked with a dynamic of *p*.

wild rose lay, Woo - ing her heart with his gems a - gleam, But she

simile

Detailed description: This block shows the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'wild rose lay, Woo - ing her heart with his gems a - gleam, But she'. The piano part includes a marking for '*simile*'. The piano part is marked with a dynamic of *p*.

proud - ly turn'd her lips a - way, And her lov - er sank in the

cresc.

dim. *p* *cresc.*

Detailed description: This block shows the third line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'proud - ly turn'd her lips a - way, And her lov - er sank in the'. The piano part includes markings for '*cresc.*', '*dim.*', '*p*', and '*cresc.*'. The piano part is marked with a dynamic of *p*.

wood - land stream. The dew - drop join'd in the

Fl. *esp.*

riv - er's song, And brave - ly

Viol. *mf*

Horns *cresc.*

serv'd at the mil - ler's

Viol. 1 *cresc.*

Ve. CB. C. Fg. *cresc.*

wheel.

Ob. *mf*

Cello *mf*

C.B. *p.*

Cello *cresc.*

Thus to the o - cean he toil'd a - long, To bear the

Fl. *f > p*

Ob. *cresc.*

Cl. *cresc.*

R. H. *mf*

f

bur - den of oar — and keel. —

Oboes

f

pp Str.

H's.

Thro' la - bor and strife he won at

pp

E.H.

Ob's.

last A ha - - ven of rest in the cloud's em -

snare drum

Viol. I

F. E.H. Cl.

Str.

pp

cresc. e agitato *a tempo*

brace. — But he

p *cresc. e agitato* *f* *dim. 3*

a tempo

dream'd al - way of a day long past, And he

pp *a tempo* *cresc.*

sought the rose in her hid - ing

This system contains the vocal line and piano accompaniment for the first two measures. The vocal line has lyrics "sought the rose in her hid - ing". The piano accompaniment features several triplet patterns in the right hand and block chords in the left hand.

place _____ Droop - ing she

Horns Viol. Fl. Ob. Cl.

This system includes the vocal line and orchestral parts. The vocal line has lyrics "place _____ Droop - ing she". The orchestration includes Horns, Violin (Viol.), Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). Dynamics include *f*, *p*, and *cresc.*

stood while her beau - ty died, Till sweet came the

Fl's

This system contains the vocal line and piano accompaniment for the third system. The vocal line has lyrics "stood while her beau - ty died, Till sweet came the". The piano accompaniment includes dynamic markings *p*, *cresc.*, and *mf*.

kiss of a drop of rain.

Fl. 6 Cl. Viol. 6

This system includes the vocal line and orchestral parts. The vocal line has lyrics "kiss of a drop of rain.". The orchestration includes Flute (Fl.), Clarinet (Cl.), and Violin (Viol.). The number "6" is written above the Flute and Violin staves.

(The lover enters and stands on the bridge, regarding the Daughter smilingly. He is a youth of the peasant class.)

Wel - come my prince, she

Cl. 3 Horns

This system includes the vocal line and orchestral parts. The vocal line has lyrics "Wel - come my prince, she". The orchestration includes Clarinet (Cl.) and Horns. The number "3" is written above the Clarinet staff. Dynamics include *mf* and *p*.

cried, my brave true

Ob.

Trombones *cresc.*

lov - er re turn'd a -

Viol.

f *cresc.* *ff*

gain.

dim.

(The Lover advances towards the Daughter)

Oboes

Oboes & Clar.

Ve. *mf*

Flutes, Clar.

II Viol.

Viola, Ve. (tremo)

R.H. *dim.* L.H.

LOVER (*jauntily*) (Daughter turns and sees Lover)

Ob. Cl. Viol. *Hast.*

p *3* *3* *3* *3* *3* *3*

thou no wel - come for

p *3* *3* *3* *3*

(He advances toward Daughter)

me?

Viol. *p sempre pp*

Fg. Horns

Fl. *dim.*

Obpe *espress.*

Fg. Fg. Horns

DAUGHTER

A: the rose for the rain

Viol. *mf dim.* *p*

DAUGHTER
Meno mosso

My be - lov

Meno mosso
Ob. Fl. Cl. H's.
Wood W.
Harp

ed!

LOVER (*teasingly*)

Are your lips more con -

Viol.
Oboe
Vc.

tent when they tell of a dream Than when press'd

Fl's.
H's.
cresc.

by the lips that a - wak - en de - sire?

Vl.
H's.
mf L.H.

Larghetto

Why seek for ro - mance in the flow'r and the stream, —

Larghetto (♩ = 63)

tr
snare drum
p

LOVER

Why seek for ro-mance in the flow'r, when our hearts are a -

p *cresc.* Trb.

flame with love with love's mad - 'ning fire!

mf *f poco rall.* *dim.* *p* *pp* Viol.

DAUGHTER (with tenderness)

Un poco più mosso

As the rose lov'd the rain do I love

pp E.H. Cl. Fg.

thee And my love for thee shall prove

L.H. *dim.* Ve. Horns

me de - serv - ing of Na - ture's sweet boon;

p *3* Viol. E.H. B's. Cl. *p* Ve. *cresc.* Viola

Con moto

And my love

Con moto (♩ = 50)

VI.Ob.

strg. W.W.

Viol.

Tymp.

my love for thee shall ever prove me De-serv-ing of Na-ture's

poco rall.

a tempo

sweet boon. It is Na-

poco rall. cresc.

f a tempo

Viol.

H's.

Cl.

ture's de-sire that I love thee; 'Tis her deed that our hearts

R.H. dim.

cresc.

are at tune 'Tis

L.H. dim.

dim.

poco rall.

Na - ture's de - sire that our hearts are at

poco rall.

p Vl. *espr.* H's. *dim.*

Con moto moderato

LOVER (*puzzled*)

tune. These thoughts of

Con moto moderato (♩ = 84)

Fl. Cl.

Cl. (Harp gliss.)

E.H.

pp Str. (and small drum)

thine! I do bless them since they have made thee

pp (continues roll on small drum)

mine. Who taught thee so to think?

Viol. *3*

strg. E.H. *p* W.W. Vc. C.B. *mf*

pp

DAUGHTER LOVER

My fa - ther Thy fa - ther! The thoughts thy

Vc. *mf* *ff*

ppp Tymp.

DAUGHTER
Quasi lento

ritenuto

fa-ther gave to thee have giv-en thee — to me! Nay — he but taught my child-ish

Quasi lento (♩ = 60)
Solo VI.

W.W. H's. *mf* *p* str. *p* Ob., E.H. Cl. H's.

ear to heed The voice of Na-ture's wis-dom, And to read in ev-'ry seed and

(Solo VI.)

Fl. Ob. Viol. I Viol. II

Fl. Ob. Cl. Fg. *p* E.H. Cl. H's. *p*

bud and flow'r full blown — The sto - ry that I know, I know will be my

dolce *poco ten.*

Fl. Ob. Viol. Viola & Cello *poco ten.*

Cl. H's. Fg. *p*

own. I do not un - der-

Ob. Fl. Fl. Fl. *3* *3* *3* *3*

H's. H's. *3*

LOVER (*vaguely*)

stand Nor need'st thou — my be-lov -

Viol. *3*

R.H. *p* R.H. *p*

più mosso

ed On-ly give love for my love,

più mosso *ppdolce*

p (small drum) Vc. L.H.

poco ten. *a tempo*

And our dear love shall live on thro' the

Fl. Ob. Cl. Harp *a tempo*

poco ten. Vc. Harp Strg. *tranquillo*

Fg.

years in hearts in hearts that are to be Bless'd by thy dear

cresc.

thee love and my great love for (LOVER) A-gain thy red lips speak of

Fg. B. Cl. (Viols. in runs) L.H.

dreams, While my lips hun-ger for their kiss, for their

trem. *dim.* *p* W.W.

DAUGHTER

kiss. — My lips need nev - er

Viol. *rit.* *a tempo* VI. Harp.

pp Viola Cl. Cello

speak my dream - - - ing, dream - - - ing.

Cello L.H. L.H.

No word so sweet as their ca - ress.

pp Harp *cresc.* Ob. Cl. W.W. *rit.*

stg. R.H. L.H. Harp Horns R.H.

a tempo The spo - ken love — is i - dle seem -

pp *a tempo* Fl. E.H. Hp. strg. Cl. Fg.

strg. small drum

ing Be-side our still lips ten-der-ness my lips — need nev - -

Ob. Cl. Ob. Fl. E.H. Cl. Fg.

Viol. str. Harp

er speak my

VI.

Andante

dream - - - ing. Our dear-est dreams shall be in wak -

Andante (♩ = 58)

p Viol. Viola VI. W.W. Harp.

Tymp

ing, - To greet to-geth - er each - - - new

Fl. Ob. Cl. L.H. H's. Fg. strg. W.W. B. Cl.

morn. - - -

pp Harp

Joys of yes - ter - day for - sak - - - ing for joys, - for

Cl. Ob. VI. *p* Viol. strg. Ve. H's. strg. Fg.

joys that in each hour are born.

O my be - lov - ed on - ly give

poco rit.

al tempo

str. W.

Cl.

Fg. C. B.

love for my love, and our dear love shall

VI.

p

love shall live on thro' the years 'Tis Na-ture's de -

mf

H.S.

dim.

sire that I love thee, And my love for

f

cresc.

3

thee shall prove me De - serv-ing of Na-ture's sweet

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line contains the lyrics "thee shall prove me De - serv-ing of Na-ture's sweet". The piano accompaniment includes a melodic line in the right hand with a fermata over the first measure and a triplet of eighth notes in the fifth measure, and a bass line in the left hand with a triplet of eighth notes in the fifth measure. A dynamic marking of *f* is present in the piano part.

boon on-ly give love

The second system continues the vocal line with the lyrics "boon on-ly give love". The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes in the second measure and a sixteenth-note figure in the sixth measure, and a bass line with a triplet of eighth notes in the second measure. A dynamic marking of *f* is present in the piano part.

for my love and

The third system continues the vocal line with the lyrics "for my love and". The piano accompaniment features a melodic line in the right hand with a sixteenth-note figure in the second measure and a triplet of eighth notes in the sixth measure, and a bass line with a sixteenth-note figure in the second measure and a triplet of eighth notes in the sixth measure.

our dear love shall live

The fourth system concludes the vocal line with the lyrics "our dear love shall live". The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes in the second measure and a sixteenth-note figure in the sixth measure, and a bass line with a sixteenth-note figure in the second measure and a triplet of eighth notes in the sixth measure. A dynamic marking of *cresc.* is present in the piano part.

DAUGHTER

LOVER

Shall live on thro' the years that are Bless'd

O joy that is ours in each oth

by thy love and my great

ers' embrace. Be - - lov - ed I

love for thee. (They embrace)

love I love thee.

Trpts. VI.

ff largamente *dim.*

str. Fg. Ob.

p *dim* *pp*

Timp.

Tempo di Marcia (♩ = 96) (The Lover hearing the drums, slowly releases himself from the Daughter, a new light illumining his face.) Cl. H's.

pp (The Daughter looks anxiously at Lover)

(Small Drums on stage, from a distance)

Ob. H's.

(Lover rushes up stage and looks off in direction of drums)

Str. R.H. *f* *cresc.*

LOVER

The call! _____ At last the

Fl. Ob. Trumpets Trombone H's. Timp. Fg. Vc. C.B.

mf *pp* *mf*

DAUGHTER (fearfully)

The call? _____

call! _____

(Drums on stage grow continually louder, as tho' approaching)

Fl. E.H. *pp* Tromb's. str. *p*

DAUGHTER

But not for thee?

LOVER

For me and all

Piano accompaniment for the first system, featuring triplets in both hands.

But not for thee!

men of my race!

Piano accompaniment for the second system, including Wind and Tr's. muted parts.

Be-lov - ed hear me

Yes for me!

Piano accompaniment for the third system, including Horns and Tramp's muted parts.

DAUGHTER

D. My heart my heart a lone should call thee

L. The call! the call! The call for me and all

Horns *mf* *p* Tromb. Fag. str. Ob.

D. And yet you heed an-oth - er call _____

L. men of my race!_ 'Tis the voice _____ of my

Fl. Cl. Vl. Vla. H's. VI. *cresc.* H's. Trpts. *f*

D. Be - lov - - ed my heart a - lone should

L. race that calls _____ me _____ As it call'd my fa - thers be -

H's. Trpts. H's. Vl. *p*

D. *3* call thee my heart a-lone should call!

L. *3* fore me, And the va-liant song en-

3 *cresc.* *3* *5* *3* *ff* Tpts.

LOVER

thralls me With lust for the deeds of war!

3 *cresc.* *3*

(The Lover is still enrapt in his patriotic thoughts and oblivious to the Daughter's grief.)

The land of my birth is

H's. Trpts. *ff* Timp. *mf* Trb. Timp. *cresc.* *3*

L. cry - ing For the safe - ty her sons may

3 *3* Fl. *3* *3* H's.

give And con-tent are the sons in dy-ing To know that our land shall

VI. Fl. 8va VI. loco Ob. Cl. H's. Ve

DAUGHTER

Tho' shat - - - ter'd her

live! Hon - or and fame and glo - ry Per-

Fl. Ob. Trpts. dim.

dream are ly - ing must a Wom - an's heart for - give—

(Here the drums on the stage have reached their climax, and begin to diminish)

chance a - wait me there.

ah and what for me?

Fl. Ob. E.H. Cl.

Moderato

0. (The Lover is astonished as he at last perceives the Daughter's grief)
 (The sunlight glow fades and twilight shadows begin to fall)

L. Moderato But thou wouldst have me go?

mf cresc. *ff* small drum *pp*

0. If it be thy de - sire, —

L. 'Tis my du - ty.

str. Fag. W. W. Viola Ve. Str. E.H. Fg.

0. Yes, 'tis thy du - ty And 'tis thy de -

L. And yet —

Fl. Ob. Cl. *p* Cl. *rit.*

Meno mosso (She looks deep into his eyes revealing her utmost love)

0. sire? — My lips need nev - er

L. Meno mosso

Vl. W.W. E.H. Fl.

rit

speak my dream - ing.

Andante moderato

Our dear - est dream shall be in wak -

Andante moderato (♩ = 58)

ing To joys that in each hour are born

rit

The spo-ken word is i - dle seem - ing Be - side our

Harp

W.W.

Harp

small drum in orch.

rit

Andantino

still lips ten - der - ness

Andantino (♩ = 56)

small drum in orch.

p

LOVER

And thy de - sire? My de - sire!

cresc. sempre

Viol. 5

(In quick, overwhelming passion, he takes her in his arms. They stand in embrace until the stage becomes dark.)

Horns

W.W.

Cl.

VI

f

ff

Viol. 5

Cl. 5

(The stage is dark)

cresc.

8

10

ff

8. *fff largamente* *dim. molto* *mf*

Ob. *f* *dim.* *p* Fl. *p* Viola *p* Viola

Vc. *pp* Timp. *sempre rit.* Timp. Timp.

Adagio (♩ = 48) Ob. *pp* *pp* *pp* *pp*

Violas in 3 parts *sempre pp*

Fl. *pp* (Trills without turns) *pp* *pp*

ppp Fl. VI. Solo Ob. *H's.* *H's. Fg.*

Fl. Cl. H.

This system features a piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with block chords. The woodwind parts for Flute (Fl.), Clarinet (Cl.), and Horn (H.) are indicated above the treble staff.

Fl. pp Violas 3 parts

This system continues the piano accompaniment. The flute part is marked *pp*. The string part for Violas (3 parts) is indicated above the treble staff.

Fl. Fl. VI. p E.H. Cl.

This system shows the flute part with a melodic line and the piano accompaniment. The woodwind parts for Flute (Fl.), Viola (VI.), and Euphonium/Horn (E.H. Cl.) are indicated above the treble staff.

Fg. E.H. Cl.

This system features a piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with block chords. The woodwind parts for Fagot (Fg.) and Euphonium/Horn (E.H. Cl.) are indicated above the treble staff.

pp Horns Cl. Fl. pp E.H. segue immediately

This system concludes the piano accompaniment with a *pp* dynamic. The woodwind parts for Horns, Clarinet (Cl.), Flute (Fl.), and Euphonium/Horn (E.H.) are indicated above the treble staff. The instruction "segue immediately" is written at the end of the system.

End of First Picture

Second Picture

(Living room in a peasant's Cottage. A large open fire-place U. C. Door at R. and L. Windows in flat and at U. R. Table at L. C. A gun hangs over fire-place. The furniture is simple but well made. The decorations-antlers and the like-proclaim the owner a hunter. It is plainly a man's home, tho' there are evidences of a woman's orderliness in the arrangements and in the white curtains at the windows. A woman's shawl hangs on a peg near Door at R. where also hangs a pistol in plain view. A candle on the table and two on mantle shelf.)

Andantino (♩ = 56)

W. W. Fl. Hp. Viola Cl. Str. Ve. pizz.

str. E. H. Horns VI. VI. 1

(The stage is dark. There are sparks from fire-place, as the Father lights fire with flint and steel.)

Allegro vivace umore (♩ = 120)

Xylophone (*secco*) Harp and Strings pizz. *ppp* pp Hp. str.

Xyl. Xyl. Fl.

Viol. II

The musical score is divided into five systems. The first system is for the Andantino section, featuring woodwinds (W. W., Fl.), harp (Hp.), strings (Str.), and a solo violin (Ve. pizz.). The second system continues the Andantino section with strings (str.), horn (E. H.), horns, and violins (VI., VI. 1). A stage direction is provided between the second and third systems. The third system begins the Allegro vivace umore section, featuring harp and strings (pizz.), xylophone (secco), and harp strings (Hp. str.). The fourth system continues the Allegro section with xylophone (Xyl.) and flute (Fl.). The fifth system features a second violin (Viol. II).

(The stage gradually becomes visible as the fire grows.)

pp sempre

3

3

3

3

Fl.

cresc.

f

8

Cl.

3 dim.

3

3

3

(The Father can now be seen kneeling before fire, dressed as a hunter.)

Ob.

Viol.

Fl.

p

Vc.

(Father rises and sits on stool near fire-place)

Viol.

Viol.

FATHER

Viola
Viol. The fire - light brings con - tent and

p *Ve.*

cheer. And I of all

cresc.

men, am con - tent In

f

tune with na - tune's har - mo

p *Fl.* *Viol.* *VI.*

ny: con - tent, con - tent

Cl. *Viol.* *Fl.* *cresc.*

am I and doub - ly

VI. Ob. Cl.

This system contains the first two staves of music. The top staff is a vocal line with lyrics "am I and doub - ly". The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line has a fermata over the word "am". The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

bless'd since God hath sent the joys of

VI. II VI. Fl.

sub.p

This system contains the third and fourth staves of music. The vocal line continues with lyrics "bless'd since God hath sent the joys of". The piano accompaniment includes markings for "VI. II" and "VI. Fl.". A dynamic marking of *sub.p* (sub-piano) is present in the piano part.

fa - ther-hood to me.

VI. Ob. VI. VI. Fl.

cresc.

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "fa - ther-hood to me.". The piano accompaniment includes markings for "VI.", "Ob.", "VI.", "VI.", and "Fl.". A dynamic marking of *cresc.* (crescendo) is present in the piano part.

Fl. Picc. Fl. Picc.

dim.

E.H.

This system contains the seventh and eighth staves of music, which are piano accompaniment staves. It features markings for "Fl.", "Picc.", and "Fl. Picc.". A dynamic marking of *dim.* (diminuendo) is present. There are also markings for "E.H." (E-flat horn) pointing to specific notes in the piano part.

Ve. *dim.*

Timp. *pp*

This system contains the ninth and tenth staves of music, which are piano accompaniment staves. It features markings for "Ve." (Violoncello) and "Timp." (Timpani). Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo).

Andante

My daugh-ter's love doth
Andante (♩ = 66)

rit. Timp. *pp*

sanc - ti - fy Each mo - ment of my a - ged days, Her love and mine all griefs de -

pp E.H. Cl. Fg. Viola Ve. *pp*

fy, And make our lives a hymn of praise.

Fl. b. Vl. b. p Vc. b. Horn Harp

Meno mosso

Meno mosso

Str. W.W. Ve. *cresc.* *espr.*

May there nev - er come a twi - light To our

str. W. *mf* *dim.* *p* str. *p*

day of love and peace.

Fl. *b₂*

Ob. *b₂*

E.H. *p* str.

Hp.

Timp

Basses

cresc.

Allegro vivace (♩ = 120)

str. pizz. *umore*

Harp

Vc.

C.B.

f

p

f

p

mf

The father lights two candles on mantel piece. The stage becomes lighter. He then crosses to table and places gon

p

mf

cresc.

upon it. He lights candle there.

Fl. Cl.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth notes and a slur over a group of notes marked with an '8'. The left hand (bass clef) plays a steady accompaniment of eighth notes. A dynamic marking of *f* is present in the left hand.

Second system of the piano score. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand accompaniment remains consistent. A dynamic marking of *f* is visible.

Third system of the piano score. The right hand has a melodic line with a slur and a triplet. The left hand accompaniment features a dynamic marking of *ff* followed by *f dim.*

Fourth system of the piano score. The right hand has a melodic line with a slur and a triplet. The left hand accompaniment features a dynamic marking of *f* followed by *dim.* and *cresc.*

Fifth system of the piano score. The right hand has a melodic line with a slur and a triplet. The left hand accompaniment features a dynamic marking of *ff dim. molto* followed by *p*.

VI. (He looks around)

H's.

cresc.

Horns

f *pp*

Ve. C. B.

FATHER
Lento

She is not here

Vla. Lento

pp H's.

Ve. C. B. Timp.

Moderato

She is late. Ah, well Per-haps she lingers

H's. Fg. E.H.

p Timp. Timp. Timp.

Moderato

dream-ing by the stream As I so of-ten do.

H's.

VI.

Ve.

rit. Andante sostenuto

or else she waits to watch the moon Rise from be -

rit. Andante sostenuto (♩ = 60)

h'p. *p* str. Cl. Fg.

hind the hill as I Have watch'd it ma - ny ma - ny

cresc. *dim.*

times. She is like her fa-ther, bless-ed child.

p

And since her own fair moth - er died She's lov'd her Moth-er Na -

pp

Fl. *mf* > *p*

str. pizz.

str. *dim.* Hp. *ppp*

- ture as deep - ly As do I.

♩ = 120
Allegro Vivace (The Father turns suddenly and goes to mantel-piece)

Fl.

E.H. *mf* > *p*

str. pizz.

str.

(C.B. pizz.) 8... 8...

(He takes a lighted candle and goes to window up R.)

Cl.

Ve. *mf*

Vi.

(C.B. arco)

Vi.

Trpts.

Cl. *mf*

Ve. *poco a poco cresc.*

Trpts.

Fl.

Cl.

Trpts.

Cl. Fl. Trpts. 8va lower

p VI. *cresc.* Ve.

Fl. Cl. Fl. Cl.

>mf *dim.*

VI. E.H. VI.

dim.

(He reaches window, throws open the shutter and stands as tho' looking for Daughter, while the rays of the moon fall upon him.)

Cl.

p *pp*

3 3 3 3 3 3

6 6 6 6 6 6

rit Moderato (♩ = 84)

dim *ppp* small drum in orch.

(He places candle on window sill)

Vi. *mf* Ve. *mf* str. pizz. Fl. Ob. E.H. 'Twill re -

(goes down to table)

mind her that she has a fa - ther still. De - spite her fos - ter moth - er's charms. Cl. *mf* Fg. *mf*

Fl. *f* str. E.H. *f*

Ob. Cl. Hp. *p rit.* Ve. E.H. *p*

(He sits at table and begins to clean his gun)

Andante moderato (♩ : 56)
str. only

Timp. *pp* *p* *p*

(In an absentminded style)

La la la la la la la la la la la la la

pp *sempre*

la la la la la la la la la la

la la la la la la la la la la

Timp.

Quasi Lento

la

Quasi Lento (The door opens (R.) and the Daughter, carrying a bundle of clothes, quietly enters, unnoticed by the Father.)

pp *mf* *pp* *ppp*

Timp.

(She gently closes door and places bundle near fireplace)

p
H's.
Cl.
E.H.
Fg.

(She runs softly, to Father and throws arms around his neck.)

DAUGHTER

p

I am

Viola
mf

FATHER

Andante moderato (♩ = 69)

late, Fa-ther; Art thou an-gry?

Thou hast been tar-dy all thy

Ob.
Cl.
Fl.
Horns
Fug.
dolce p

life - - time child,

De - tained by

Vc.
C. B.

pleas - ant thoughts and dreams. And

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in bass clef with lyrics "pleas - ant thoughts and dreams. And". The piano accompaniment includes a treble clef staff with a trill in the right hand and a bass clef staff with a trill in the left hand. The key signature has one flat (B-flat). The tempo is marked "And".

I have bless'd

Più mosso

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in bass clef with lyrics "I have bless'd". The piano accompaniment includes a treble clef staff with a trill in the right hand and a bass clef staff with a trill in the left hand. The tempo is marked "Più mosso". The key signature has one flat (B-flat).

thee bless'd thee.

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in bass clef with lyrics "thee bless'd thee.". The piano accompaniment includes a treble clef staff with a trill in the right hand and a bass clef staff with a trill in the left hand. The key signature has one flat (B-flat).

Tar - dy tar - dy

This system contains the vocal line and piano accompaniment for the fourth system. The vocal line is in bass clef with lyrics "Tar - dy tar - dy". The piano accompaniment includes a treble clef staff with a trill in the right hand and a bass clef staff with a trill in the left hand. The key signature has one flat (B-flat).

all thy life - time dear, And I have

mf

bless'd thee, Why should I

Cl. *3* VI. *3* Cl. *3* *cresc.* H's.

change and be dis-pleas'd with thee to-night?

ritenuto

Fl. *3* VI. (Fl. 8va) *3* Cl. (Fl. 8va) *3* E.H. H's. Cl. *3* R.H. *dim.* Ve. *ritenuto*

Quasi lento

DAUGHTER (somewhat nervously)

I know not, Fa-ther,

Quasi lento

p Str. W.W. *pp* Timp.

Andante moderato
FATHER (banteringly)

And yet... A-ha! thou hast a se-cret! Some

Andante moderato (♩ = 69)
Ob. E.H.

flow'r or star un - known to me — Thou art keep - ing to thy

self a - lone Or else most

(Daughter goes to window U.R. and closes shutters)

nat - u - ral of mys - ter - ies Thy heart hath found a

nat - u - ral of mys - ter - ies Thy heart hath found a

nat - u - ral of mys - ter - ies Thy heart hath found a

kin dred heart. Thy soul hath

H's Cl. Fg. Fg.

found its mate.

Percuss.

Poco meno mosso

DAUGHTER
Wouldst thou be an-gry Fa-ther?

mf p

Poco meno mosso

FATHER
I should re-joice dear child As I re-

mf Harp p

W. W.

joice when Spring - time blos - soms

joice when Spring - time blos - soms

break And give the

break And give the

world their fra - grance born of

world their fra - grance born of

Andantino

love 'Tis Na - ture's

Andantino (♩ = 63)

Horns

cresc.

love 'Tis Na - ture's

Andantino (♩ = 63)

Horns

cresc.

no blest law to love

f *dim.*

And thou art Na-ture's child. All this I-

DAUGHTER

W. W. str. *poco agitato* *p* *mf* *pp* *a tempo*

C. B. Timp. str. H's. Harp

know, dear Fa-ther, Since thou hast taught me well. And ye',

agitato *fp* *a tempo* *ppp*

V. C. & C. B. Trem.

I need my moth-er's voice!

(The Father looks at her intently)

pp C. B. Timp.

FATHER

Thymoth-ers spir-it dwells in me dear child And with my voice she speaks to

Ob. E.H. *p* Horns Ob. vl. H's.

thee — What wouldst thou ask of her? The

DAUGHTER

mf *p poco*

(quietly and earnestly)

ques-tion she her moth-er ask'd Be-fore she gave me birth.

pp *p* *mf*

H's. *3*

Timp

FATHER (gently) DAUGHTER

Thou know-est all, my daugh-ter. But what of moth-er -

mf *dim.* *p*

str. Cl. Ob. Cl. Viola

FATHER

hood? — It is the no-blest state that wom-an

p *cresc.*

str. W.W. Harp

knows. _____

mf cresc.

And yet to some is moth - er - hood dis -

cresc. *f*

Allegro moderato

On - ly to those whose love_ hath not been bless'd_ by the

grace?

mf H's. Cl. *p* E. H. Cl. Fg.

church. _____

(bitterly)

Then Na - ture's laws are mere - ly i - dle words _____

Fg. Bass Cl. *cresc.* *mf* *p* Horns Fg.

F. 

D. 



(distressed) 

Adagio molto 

men. 



Adagio molto (♩ = 48)

ff *poco* *H's. sost.*

F. 

D. 



DAUGHTER Larghetto e maestoso FATHER

In Na-ture_ love is all. And there the

dim. *pp* *p* str.

pp (♩=58) Vc. C. B. Fig.

Timp
Bass

dan - ger lies. — De - sire — un - bri - dled leads to

pp *mf* *mf*

pp VI E.H. H's.

lust — And lust to grief and shame

ten. *mf* *ten.*

cresc. VI. I *mf*

mf 3 *ten.*

mf 7 *ten.*

mf 3 *ten.*

mf 3 *ten.*

— It is to save us, to save us from our

p *p* *p*

p 3 6

p 3 6

own de sires That

Vl. *mf* ob. Fl.

Horns

laws are made.

In this, and

f E. H. Cl. Fg. Bass Cl. Basses Timp. *p* E. H. Cl. Fg.

Va. Vc.

Fg. Vc. C. Fg. C. B.

this a lone doth Na - ture

lure _____ doth Na - ture lure Her chil - dren to de -

Va. Ve.
Cl.
H's.
Cl.
Cl. B.

struc - tion. _____ De - stroyed _____ aye;

Vla. Ve.
Vl.

thrice _____ de - stroyed _____ is moth - - er - hood that

Vl.
mf Hn. 1
H's.
E.H.
Fg.

hath not thro' the creed _____ ac - cept - ed ho - ly wed - lock

F1.
6
8
(unison str.)
mf (sempre più marc. il bass.)
cresc.

rite — Ac-curs'd ac - curs'd is she of God — de -

8.

Trombone & Horns *f*

spis'd — of men! —

8.

ff *più mosso* *a tempo* *dim.*

(The Daughter shrinks away as the Father declares the inflexible law)

p *dim.* *ppp*

Timp.

ppp *p tranquillo* *dim.*

Viola
str. Cl. Fg.
Bass Cl.

DAUGHTER *p* 'Twas but a thought, I could not un-der-stand... But

FATHER *p*

pp

(The Father, who has been carried away by The seriousness of his words relaxes and turns toward the Daughter with a gentle smile)

we have naught to do with cares like these— my child.—

str. pp

Fl. *p*
E. H.
B. Cl.
Horns

p *pp* *poco* *p* *pp*

str. Harp Timp. W.W.

(The Father resumes cleaning his gun)
(The Daughter goes down stage)

pp *poco* *p* *pp*

str. Harp Timp. W.W. *p* *str.* Harp *str.*

(The Daughter sinks down on chair at R. in painful apprehension)

(♩ = ♩.) FATHER

La la la la la la la la la

Hp.
W.W.
str.

(whispering affrightedly)

DAUGHTER

la la la la la la He must not leave me!

W.W.
str.
pp
Timp.

FATHER (Like a mock whistle)

Tempo di Marcia

Tempo di Marcia (♩ = 96)

Drums on stage
Drum (Db)

ppp
Timp.

ppp sempre

(The Daughter starts, then rushes to window up R. which she opens, letting in a shaft of moonlight. She looks off L. in direction of recruits.)

Ha, 'Tis the re-cruits at drill.

(very soft but continually growing louder as if approaching)

DAUGHTER

They came this way!

(Drums on stage)

Trpts. muted *3*

(Viola Vc. add Trem. in Db) *ppp*

FATHER (*slyly*)

Is there not one a-mong them child Whose face is

pp

Va. Vc. trem. no Timp. *ppp*

no-bler then the rest? Thy heart is hun - gry for a -

Fl. Ob. E. H. *3* *pp*

Trp *3*

Trp. Fl. Ob. E. H. *3*

(He rises and goes to door at R.)

noth - er love than mine

Dr's on stage

Trp. Fl. Ob. E. H. Trp. Fl. Ob. E. H.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'noth - er love than mine'. The piano accompaniment features a bass line with tremolos and a treble line with chords and triplets. Woodwind parts for Trumpet and Flute/Oboe/Euphonium are indicated above the piano staff.

DAUGHTER

(to herself anxiously)

They come! I can - not

Trp. 3 W. W. 3 Trp. 3 3 3 3

p cresc.

all str. trem. on Db

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'They come! I can - not'. The piano accompaniment features a bass line with tremolos and a treble line with chords and triplets. Woodwind parts for Trumpet and Woodwinds are indicated above the piano staff. The instruction 'all str. trem. on Db' is written below the piano staff.

FATHER

see him. He will not go! I will speak to them and urge them

str. pizz. R.H.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'see him. He will not go! I will speak to them and urge them'. The piano accompaniment features a bass line with tremolos and a treble line with chords and triplets. The instruction 'str. pizz.' is written above the piano staff, and 'R.H.' is written above the treble clef.

on to gal - - lant deeds. (Exit quickly)

poco a poco cresc.

R.H. R.H. 3 R.H. L.H. R.H. L.H. R.H. L.H. 3

R.H. L.H. 3 *mf* H's

L.H. *cresc.*

H's. *f* 3

ff *cresc.*

ff Frpts. She starts

DAUGHTER (In anguish)

He's there, he's

p cresc.

(She rushes down stage)

there!

Più mosso
The lover appears at the window

Più mosso
Wind
L. H.

ff *fff*

8va Basses Cym. etc.

LOVER

(He leaps into the room, the Daughter turns and faces him with a cold sad expression)
(murmurs of voices outside)

f
Be-lov-ed!

mf

ffp

fp

Timp.

f

DAUGHTER (without movement or expression)

LOVER (with enthusiasm)

Thou art go - ing? My cap - tain finds me worth-y!

Moderato (♩ = 88)

p

pp

p

W. W. Horns

My coun - try calls 'Tis my du - ty.

Trpts.

Fl. 8.

p

pizz.

DAUGHTER

Thou hast no great - er du - - ty then?

Ob. Cl.
Trpt. Str. *mf*

(Voice of the Father outside)

FATHER

Be-fore all else comes du-ty to our

p *f* *fp*
Fg. Ve. C.B.

land. — Our moth-er-land who calls in her dis - tress. —

Str. *p*

Quasi Largo

LOVER

DAUGHTER

Thy fa - ther — an - swers for me. He does not un - der - stand! And you,

Quasi Largo (♩ = 52)

p W.W. Str. *p* H'p.

D. *poco ten.* **Andante**

do you not un - der - stand? I know that thy

L. Be - lov - ed!

Hrp. *poco ten.* **Andante** (♩ = 66) *H's.*

Str. *Hr's.* *W.W. Str.* *p Bass Cl. Viola* *p*

love is mine — all mine, But I

I know that all my love is thine all

Hrp. *H's.* *Vi.* *Viola*

want thee for mine — be - fore the world — I

thine — all thine And when my du - ty to our land — is

Viola *Va.* *cresc.*

D. want thee for mine all mine, — all mine all

L. done — I want thee for my own be - fore the

The first system of the musical score features a vocal line (D. and L.) and a piano accompaniment. The vocal line consists of two staves: the upper staff (D.) has the lyrics "want thee for mine all mine, — all mine all" and the lower staff (L.) has "done — I want thee for my own be - fore the". The piano accompaniment is written for both hands, with dynamic markings *mf* and *p*. The key signature has one flat (B-flat).

D. mine. — be - - fore the

L. world — I want you for mine own — the

The second system continues the vocal and piano parts. The vocal line (D. and L.) has lyrics "mine. — be - - fore the" and "world — I want you for mine own — the". The piano accompaniment includes a *cresc.* marking and a *sub. p Viola* instruction. The key signature remains one flat.

D. world — all mine I want thee for

L. day — of my re -

The third system concludes the vocal and piano parts. The vocal line (D. and L.) has lyrics "world — all mine I want thee for" and "day — of my re -". The piano accompaniment features triplets for Violin (Viol.), Horns (H's.), and strings (H's.), with dynamic markings *mf*, *f*, and *mf*. The key signature changes to two flats (B-flat and E-flat).

mine I want thee for mine own be -

turn the day of my re - - turn mine

cresc. *ten.* *ff ten.*

fore the world

own be - - loved

agitato *agitato* *mf* *agitato*

(The Father enters, he smiles at the situation)

'Twill be too late! too late!

What mean you?

f *mf* *f* *mf* *Harp.* *H's.* *Trb.*

Tempo di Marcia

FATHER (points towards door)

Thy du-ty, lad They are march - ing.

Tempo di Marcia (♩ = 96)

p small drums on stage *ppp*

(The Lover wavers an instant, then rushes to the door and exit, while the daughter in despair, stands (center) her

(The Father closes the door)

Drums on stage diminish

gaze following the lover.)

as though marching off in the distance.

pp

Bass Cl. *pp*

pp

Moderato

FATHER (tenderly)

Ah, child of mine, thou canst not hide Thy heart from

Moderato (♩ = 72)

Str. *pp* *p*

Ob. Fg. Horns

me. — A - mong those gal-lant youths is one thou

Str. *p*

Fg. H's. Bass Cl. *pp*

Quasi lento

lov-est best in all the world. Nay, do not fear me, child —

Quasi lento

VI. *p*

Bass Cl. Fg. *p*
H's. Viola Vc.

cresc. *3*

Fg. Cl. *3*

I love thee bet - ter for thy love for

mf

H's. Fg. Bass Cl. *3*

him. — I know thy grief that he is

f *3*

sub. *pp*
Cl. H's.

gone — But joy comes with the morn — the morn of his re - *ten.*

Hs. Cl.
E.H.

3

ten.

turn . . . My Fa - - ther! —

DAUGHTER (in anguish)

p *mf* *molto* *ff* *mf* *f*

Timp.

3

Grieve not so deep - - ly, child, The dawn will

(She rushes into her Father's arms and buries her face on his shoulder)

FATHER

Trp.

p *mf* *pp* *pp*

str.

E.H. Bs. Cl.

C.B. Fg.

sure - - ly come —

(He gently releases her from his embrace and kisses her tenderly)

rit.

rit. *mf*

Vc.

3

Molto adagio

F. I leave thee_ child to thy dreams of

Vc. *p* *pp* *p* *p* *p* *p*

Str. only *p* *p* *p* *p* *p* *p*

Str. W. W. *p* *p* *p* *p* *p* *p*

him._____

W.W. *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp*

Hrp. R.H. *p* *p* *p* *p* *p* *p*

Str. *p* *p* *p* *p* *p* *p*

Hrp. as a breath *pp* *pp* *pp* *pp* *pp* *pp*

Andantino

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

Good night, God bless thee, child.

Ob. *p* *p* *p* *p* *p* *p*

Str. *p* *p* *p* *p* *p* *p*

H's. *p* *p* *p* *p* *p* *p*

Ve. B's. Cl. *p* *p* *p* *p* *p* *p*

Andantino (♩ = 54) (He crosses to door at L.)

(The Daughter crosses quickly to the Father, and falling upon her knees, grasps his hand and kisses it.)

DAUGHTER

Thy bless-ing,

Hrp. *p* *p* *p* *p* *p* *p*

Timp. *f* *p* *pp* *pp* *pp* *pp*

FATHER (laying his hand on her head)

(Father exit)

Fa ther! It is thine dear child for - ev - er.

poco espress.

ppp *ppp sempre*

Daughter remains kneeling

mf *p* *espressivo* *rit.*

H's. Cl. Fag. Timp.

C.B. B.Cl.

Adagio patetico DAUGHTER

My child-ish ear did heed did heed The voice of

Adagio patetico Viola Vl. I Ob.

pp *3* *3* *3*

E. H. Ve.

Na - - - ture And read in ev - 'ry flow'r full

H's. Fl's.

mf

blown, The sto - ry that I felt would be my own. The path that nature would be -

E.H.

Str. *p*
W.W.

stow me, - Can nev - er know the sun - light or the stars

Cl. *3*

And so I may not tread the path of men Lest I of - fend! lest

cresc. e ten.

mf

I of - fend — I un - der - stand, at last I un - der - stand. But

Ob. *3 espr.*

f dim.

p dolce

Na - ture hath a high - way all her own

p cresc. *mf*

3 6 3

Detailed description: This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include piano (*p*) with a crescendo (*cresc.*) and mezzo-forte (*mf*).

That leads un-to a land of end-less peace. One pays in

p cresc. *mf* *f*

8 H's. 3

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics. The piano accompaniment includes a section marked with a fermata (8) and a half note (H's.). Dynamics range from piano (*p*) with a crescendo (*cresc.*) to mezzo-forte (*mf*) and forte (*f*). A triplet of eighth notes is present in the piano part.

toll - just one last lit-tle sin, And from all pain all

mf cresc. *f* *ff*

8 3

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics. The piano accompaniment features a section marked with a fermata (8) and a triplet of eighth notes. Dynamics range from mezzo-forte (*mf*) with a crescendo (*cresc.*) to forte (*f*) and fortissimo (*ff*).

pain and sor - row finds re - lease.

ten. *dim.* *ten.* *mf espr.*

8 3 3

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics. The piano accompaniment includes a section marked with a fermata (8) and a triplet of eighth notes. Dynamics range from mezzo-forte (*mf*) with a decrescendo (*dim.*) to mezzo-forte (*mf*) with an expressive marking (*espr.*). A triplet of eighth notes is present in the piano part.

E.H.

dim.

(The daughter looks up, and then as though on impulse, goes to window and looks out, in direction of the stream.)

Allegro ma non troppo (♩ = 60)

p mf

ppp Small drum in orch.

ppp mormorando
Violins divisi con sord.

Small drum

ppp sempre

p *pp*

p

cresc.

Wind
Vc. *pp*
p

Fl
mf
mf
poco accel.
mf rall.

dim.
meno mf
dim.
Small drum *ppp*

Andante sostenuto (♩ = 76) DAUGHTER
Ah— there the high-way lies— The

pp
ppp

o - - pen road. A path of

ppp Harp and Celesta

sil - - ver, I used to think 'twas but a

loco
ppp Hp. Cel.

Small drum in orch. Str.

stream that flow'd Care - less and laugh - ing toward some

p

dis - - tant sea.

p

H's. rit.
Fg.

Small drum in orch.

Adagio molto

E.H.Cl.Fg. Adagio molto (♩ = 50)

Now it be - comes my o - pen

s.d. in orch.

road the way— To life's se-cret that the dy-ing learn.

Str. *p*

Str. *mfpp* W.W.

For this re-lease my life I glad-ly pay; And tread the bless-ed road of no re-
Ob.

Str. only *p*

Str. W.W. *p*

turn.

(She draws the shutters to)

p Timp.

pp Vc.

Più mosso
(She goes slowly to door at R.)

ppp

pp sempre

Vc. Timp.

(She opens door) Moderato (♩ = 116)
(She takes shawl from peg, near door, then puts Cl. E.H.)

Cl. VI.

Str. *pp* pizz.

Str.

out all the candles, except the one on the table. She places shawl over her head, then lifts candle from the table

Fl. Ob. E.H.

p *pp*

Viola

Ve.

and goes to door at R.)

Cl. Hp.

Solo Vl.

Ob. E.H. Cl.

Viola

H's.

Ve.

Bass Cl.

Fg. *p* E.H. *dim.*

Cls.

Cl.

H's.

Fg.

Fl. Cl.

pp Vl. Solo

Fg. H's. Hp.

Va. Ve. Hp.

L.H. poco a poco rit. e dim.

Cl. Fg. H's.

Quasi lento

Timp.

(She sees pistol hanging near door)

ppp

mf

pp

Ve. C.B. *p*

Fg. Ve. C.B.

(She takes pistol and goes to door, then she blows out candle, the stage is dark.)

Moderato (♩ = 116)

The click of the doorlatch is heard

Ob's. E.H.

pp rit pppp H^p pp Vc. pizz.
Fg. I Fg. III Viola

Cl. Vc. Solo with VI. 8va higher pp

Hp. Fl. pp

pp rit

Small drum Str only ppp ppp Timp. f

Allegro (♩ = 132)

Viol. *ff*
H's. *ff*
Trp. *ff*
Cymbals *ff*
big drum

Cymbals *mf*
Big Drum *mf* Str. pizz. *cresc.* *p*
Cymbals *p*
Big Drum

Viol. *ff*
C. *ppp*
B. D. *mf*
C. *ppp*
B. D. *ppp*

p B. D.
pp C.
B. D.

Str. only *rit.*
Cym. B. D.

Segue to Third Picture

Third Picture

Same as first picture. Gradually the grey light of the very early morning appears and slowly increases, until at the end of the act there comes the first red glow of the sun.

Moderato (♩: 100)

Cl. Fg. Trb. Str.

pp

pp

mf p

Wind & Str.

pp

pp

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'Moderato (♩: 100)' and 'Cl. Fg. Trb. Str.' with a dynamic of *pp*. The second system continues with *pp*. The third system is marked *mf p* and includes the instruction 'Wind & Str.' with *pp*. The fourth and fifth systems continue the piece with various dynamics and articulations like *tr* and *pp*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

First system of musical notation. The upper staff features a melodic line with trills (tr) and triplets (3). The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff includes a sixteenth-note run (6) and a triplet (3). The lower staff includes a section for Viola, marked *sub. pp*, and a section for Fig. Ve. C. B. with a treble clef.

Third system of musical notation. The upper staff continues the melodic development. The lower staff includes a section for L.H. (Left Hand) with a bass clef.

Fourth system of musical notation. The upper staff features a melodic line with trills (tr) and triplets (3). The lower staff includes a section for Fig. Ve. C. B. with a bass clef.

Fifth system of musical notation. The upper staff includes a triplet (3) and a trill (tr). The lower staff includes a section for Cl. Fig. (Clef) and Ve. C. B. H's. Bs. Cl. (Clef).

System 1: Treble clef with a 7/8 time signature. The right hand features a complex melodic line with triplets and trills. The left hand provides a harmonic accompaniment with chords and single notes. A 'Harp.' section is indicated in the right hand.

System 2: Treble clef. The right hand continues with intricate melodic patterns, including triplets and a 7-measure rest. The left hand has a steady accompaniment. A 'pp' dynamic marking is present.

System 3: Treble clef. The right hand (R.H.) has a melodic line with trills and rests. The left hand (L.H.) has a bass line with a 7-measure rest. The instruction 'H's. pp sempre' is written in the left hand.

(The scene gradually grows more distinct.)

System 4: Treble clef. The right hand (R.H.) has a melodic line with a 7-measure rest. The left hand (L.H.) has a bass line with a 7-measure rest. A 'p' dynamic marking is present.

System 5: Treble clef. The right hand (R.H.) has a melodic line with a 7-measure rest. The left hand (L.H.) has a bass line with a 7-measure rest. A 'Vc.' marking is present in the left hand.

VI. Fl. Cl. E.H. 6 3

ppp cresc.

VI. VI.II Cl. Fl. Cl. VI. Horns

p poco a poco rit.

Fg. Cl. Fg. Harp.

p dim.

W.W. Harp. Str. *pp*

Andante effetuoso (♩ = 76)

poco ten. *mf p f*

(Here the Daughter is discernable. She is lying dead by the stream, a pistol at her side).

dim. *p* *pp poco a poco rit.*

Quasi lento

Ob. E.H. H'p. Ob. Fg. Fl. Cl. str.

Ob. Horns H'p. Fl. Cl. Vc. *p mf*

Fl. III Fl. E.H. Harp Viol.

Vc. Str. Trpts.

mf *pp* *pp* Cl. 3

Cl. 3 *cresc.* Cl. 3 7

Trp. Tromb. *mf* 6 6 Timp.

Allegro (♩ = 138) Harp. W.W. *molto cresc.* *ff* *dim.* Trp.

LOVER (In the distance)

Be - lov

Trp. H's. *f* *dim.* Vl. Fl. Ob. Cl. Trp. H's. *pp* Violas

ed!

Viol.

pp

Vla.

(nearer)

Fl.

Trp.

Be

H's.

(coming nearer)

lov

ed

H.p.

cresc. H's.Trb.

(The Lover enters hastily by bridge, dressed in uniform)

Trp.

Trb.

H's.

ff

Timp.

Moderato

(He looks anxiously around).

Musical score for the first system. It includes a vocal line at the top and piano accompaniment for Flutes (Fl's.), Fagots and Violas (Fg. & Violas.), and Horns. The tempo is marked 'Moderato' with a metronome marking of 100. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features complex chordal textures with trills and slurs.

Be - lov - ed I have come!

Musical score for the second system. It includes a vocal line and piano accompaniment for Violin I (Vl. I), Flute I (Fl. Cl.), and Violin (Vl.). The tempo remains 'Moderato'. The piano part continues with complex textures, including triplets and slurs.

(He discovers Daughter).

Be - lov - - ed!

Musical score for the third system. It includes a vocal line and piano accompaniment for Bassoon I (Bs. Cl.). The tempo remains 'Moderato'. The piano part features a triplet in the bassoon line.

(He rushes to her and takes her in his arms).

Musical score for the fourth system. It includes piano accompaniment for Euphonium (E.H.), Bassoon I (Bs. Cl.), and Violas. The tempo remains 'Moderato'. The piano part features a 'poco a poco cresc.' marking and includes triplets and slurs.

(discovers she is dead)

Ah! _____

Cl's. Fg. *ff* *dim.*

Tam-tam

Be - lov - ed, speak to me! _____

pp *p*

Tam-tam

See I have re -

Vc. *pp* Horns VI. *p*

turn'd! _____ Be - lov

pp Tromb. *p*

The Father enters by bridge, with gun, as though journeying (to hunting ground)

ed.

gitato e cresc.

H^s. VI.

Cl. *pp* Ve.

VI.

mf Fg. Cl.

Ve. C.B.

(The stage has continued to grow lighter).

ten.

Too

Horns

Violas & Ve.

tr.

ten.

f

ten.

(The Father discovers the Lover).

late! _____ Too late! _____

Viol.

Cl. E. H.

(The Father begins to realize the scene).

mf

dim.

(The Father drops his gun and with crouching, unsteady body slowly crosses to Lover and Daughter).

LOVER Quasi lento

There is no laugh-ter on her lips Yet peace dwells in her

Quasi lento

mf p Cl. Fg. *mf*

eyes_ The hands_ are cold and soft In life's re -

ff *ten.* *dim.*

(In anguish he looks around and sees the Father.)

lease _____

Vla. stopped Horns *cresc.*

Va. Fg. *pp*

(The Father looks blankly from the dead face of the girl to the Lover.)

Thou dost know?

Con moto ma non troppo (♩ = 112)

Va. E.H. *sub.* H's. *p* Cl. Fg. VI. H's.

FATHER

She talk'd last night of thee and love— Tell me

Vla. Fl. Va. Vl.
H's. Cl. *cresc.*
Tromb. C.B. Tromb.

LOVER

She and thou:— This is my

Va. Vl. Va. Vl.
E.H. Horns
Va. *pp* Tromb.

deed!

Vl. Vl.
f *dim.* *pp*
Fg. Ob. Cl.
Va.

FATHER

Nay, the guilt is not all thine.

W.W. *p*
Vc. Fg.

The truth I taught her _____ was but half the truth _____

Ob. Cl. 3 Fl. E.H.Cl. 3

p *f dim. ten.*

Detailed description: This system contains the first two measures of the vocal line. The lyrics are "The truth I taught her _____ was but half the truth _____". The vocal line is in bass clef with a key signature of two flats. The woodwind parts include Oboe, Clarinet (3), Flute, English Horn, and Clarinet in E-flat. The piano accompaniment is in bass clef with a key signature of two flats. Dynamics include piano (*p*) and *f dim. ten.* with a triplet of eighth notes.

The half light of the

VI. Trpt. Fl. Cl.

Detailed description: This system contains the next two measures of the vocal line. The lyrics are "The half light of the". The woodwind parts include Violin (VI), Trumpet (Trpt.), and Flute/Clarinet (Fl. Cl.). The piano accompaniment continues in bass clef with a key signature of two flats. Dynamics include *f dim. ten.* and a triplet of eighth notes.

dawn. Mine _____ al - so the

Cl. Fg. Str. 3

mf

Detailed description: This system contains the next two measures of the vocal line. The lyrics are "dawn. Mine _____ al - so the". The woodwind parts include Clarinet (Cl.), Flute (Fg.), and Strings (Str.). The piano accompaniment continues in bass clef with a key signature of two flats. Dynamics include *mf* and a triplet of eighth notes.

LOVER

guilt And this our pun - ish - ment _____ Be -

VI. Trp. Trb. 7 *cresc. molto*

Detailed description: This system contains the final two measures of the vocal line. The lyrics are "LOVER guilt And this our pun - ish - ment _____ Be -". The woodwind parts include Violin (VI), Trumpet (Trp.), and Trombone (Trb.). The piano accompaniment continues in bass clef with a key signature of two flats. Dynamics include *cresc. molto* and a triplet of eighth notes.

(He raises pistol to shoot himself).

lov - - - ed, I shall come to thee! —

ffp Str. & W. Timp.

(The Father grasps the pistol).

Tempo di Marcia (♩ = ♩)

(The drum is heard in distance).
(They listen).

(The first red glow is seen, which continues to grow steadily more brilliant.)

ff Trp. small drums on stage ppp

FATHER (still holding hand with pistol points in direction of drums in distance). (The Lover wavers a moment, then

Thy du-ty_ lies be-fore thee, there_

rushes off.)

(The Father sinking to his knees, falls prostrate).

Dr. Timp. cresc. molto

(The full red glow of the sun appears.)

Largo molto (♩ = 48)

lunga

ff rit. Va's. Ve. pp rit. ppp

End