



LOVE'S SACRIFICE

A PASTORAL OPERA

LIBRETTO BY

DAVID STEVENS

MUSIC BY

GEORGE W. CHADWICK



M 1103
C 432 L

Vocal score

MUSIC EDUCATION

MAY 5 1834

DEPT.

C. C. BIRCHARD & CO., BOSTON

LOVE'S SACRIFICE

*A Pastoral Opera In One Act
For Mixed or Unchanged Voices*

Libretto by DAVID STEVENS

Music by GEORGE W. CHADWICK

Whitefield C432

Time of Performance, Thirty Minutes

C. C. BIRCHARD & COMPANY

BOSTON

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Orchestration available from the Publishers.

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1503

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1895

THE STORY

Daphne and *Myrttil*, shepherd lovers, meet at dawn before the Temple of Love, to exchange tokens of affection. *Daphne* has made a beautiful Shepherd's Crook for *Myrttil* and he has brought her a nest of Turtle-doves. They exchange their gifts and pledge their love before the shrine, and *Myrttil*, who has spent the night on the hill with his flock, is about to depart for his home, when *Laura* appears with news of his father's illness. *Myrttil*, in alarm, hurries homeward and *Daphne* begs the Priestess to intercede with the god of Love to save the sufferer's life; whereupon *Laura* demands a sacrifice. *Daphne* replies that she has none to offer; but *Laura*, pointing to the Doves, sternly declares that nothing could be more suitable for an offering. So *Daphne* sadly yields her lover's cherished gift to save the father. Meanwhile, *Myrttil* has encountered *Esta*, the Wise Woman, who undertakes to heal the sick man, but requires in payment the beautiful Shepherd's Crook. In sorrow he gives it up and presently reappears at the shrine to bring the news of his father's safety. He meets *Daphne*, who, seeing him without the Crook, reproaches him for parting with it. He retorts by asking where her Doves have flown; whereupon the truth is disclosed and they are consoled. Then come *Laura* and *Esta*, bringing the Doves and the Crook which are restored to the happy lovers and all is well.

shepherd's crook

CHARACTERS

DAPHNE	<i>A Shepherdess</i>	(Soprano)
MYRTIL	<i>A Shepherd</i>	(Mezzo-Soprano or Tenor)
LAURA	<i>Priestess of the Temple</i>	(Alto)
ESTA	<i>A Wise Woman</i>	(Alto)
CELIA	<i>A Shepherdess</i>	
ACOLYTE	<i>Attendant on Laura</i>	

Other Shepherds and Shepherdesses.

SCENE: ARCADIA.

Love's Sacrifice

A Pastoral

DAVID STEVENS

GEORGE W. CHADWICK

Allegro animato

f

p sf

sf

f sf

dim.

p scherzando

cresc.

8.....

8.....

(The rise of the curtain discloses a group

of Shepherds and Shepherdesses singing and dancing before the Temple of Love, bearing vernal flowers.)

O lark, re-joice!

O lark, re-joice!

O lark, re-joice!

O lark, re-joice!

Bold Phoebus now on high appears, — With glo - ry round his

Bold Phoebus now on high appears, — With glo - ry round his

Bold Phoebus now on high appears, — With glo-ry round his

Bold Phoebus now on high appears, — With glo-ry round his

head, — To kiss the earth and dry the tears —

head, — To kiss the earth and dry the tears —

head, — To kiss the earth and dry the tears —

head, — To kiss the earth and dry the tears —

That night hath shed. The morn - ing sings with

That night hath shed. The morn - ing sings with

That night hath shed. The

That night hath shed. The

mys - tic voice, — Laugh, wind! O lark, re-joyce!

mys - tic voice, — Laugh, wind! O lark, re-joyce!

morn - ing sings, — Laugh, wind! O lark, re-joyce!

morn - ing sings, — Laugh, wind! O lark, re-joyce!

First system of piano accompaniment for 'They dance'. It features a treble clef with a key signature of one flat and a 3/4 time signature. The music consists of a series of chords and eighth-note patterns in the right hand, and a bass line with quarter and eighth notes in the left hand. A dynamic marking of *f* is present in the first measure.

Second system of piano accompaniment for 'They dance'. It continues the musical texture from the first system. A dynamic marking of *dim.* is placed in the second measure. The right hand features a melodic line with a slur, and the left hand continues with a steady bass line.

ALTOS
Andante mosso

Vocal and piano accompaniment for the Altos section. The vocal line begins with the lyrics "O gen-tle god,". The piano accompaniment features a treble clef with a key signature of one flat and a 3/4 time signature. A dynamic marking of *p* is present in the first measure of the piano part. The lyrics "(Their movements bring them in front of the Temple of Love)" are written below the piano part. A dynamic marking of *p espress.* is present in the second measure of the piano part.

SOPRANOS

Vocal and piano accompaniment for the Sopranos section. The vocal line begins with the lyrics "art thou a-wake? We bring thee to-kens sweet and fair: Wild". The piano accompaniment features a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics "art thou a-wake? We bring thee to-kens sweet and fair: Wild" are written below the vocal line.

rose and fern of maid-en-hair, For thy sweet

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "rose and fern of maid-en-hair, For thy sweet". The piano accompaniment features a complex texture with many beamed sixteenth notes and triplets in both the right and left hands.

sake. (They place flowers on the steps of the shrine.)

f espress.

The second system continues the musical score. The vocal line has a rest, and the piano accompaniment continues with a dynamic marking of *f espress.* (forte, ad libitum). The lyrics "(They place flowers on the steps of the shrine.)" are placed below the piano part. The piano accompaniment includes several triplet markings in the bass line.

p On

p In

p In

dim.

The third system features four vocal staves and a piano accompaniment. The vocal parts have rests followed by the lyrics "On", "In", and "In" on separate staves, each with a dynamic marking of *p* (piano). The piano accompaniment includes a *dim.* (diminuendo) marking and continues with triplet markings in the bass line.

CHORUS

vale and hill Our flocks are wait - ing
 vale and on the hill a-bove Our flocks are wait - ing
 vale and on the hill a-bove Our flocks are wait - ing

sostenuto

While thro' the day we tend them there...
 for our care; While thro' the day we tend them there...
 for our care;
 for our care;

p

Be with us, Love!— Be with us,
Be with us, Love!— Be with us,
Be with us, Love!— Be with us,
Be with us, Love!— Be with us,

pp
ppp
pp
ppp
pp

Andante lento

Love!—
Love!—
Love!—
Love!—

pp

Andante lento

dolce
pp

pp
calando
(DAPHNE enters)

DAPHNE
Un poco più mosso

Good mor-row, friends! O glo - - rious day! — And may the

GELIA

same sweet for-tune that it brings to me. — At-tend you all! We have but

SPRANOS & TENORS

now be-spo-ken love, If love be for-tune sweet; A -

ALTOS & BASSES **DAPHNE**

las! and who shall say! A - las! and who shall say! Faint

hearts, to fear so in-no-cent a thing! Go to your flocks,

And if young Love play hide and seek a-mongst them Oh, think not to e -

lude him, For mark me, friends, 'twill be in vain!

Allegretto

(Sheep-bells are heard in the distance)

DAPHNE

Andantino semplice ♩ = 120

Sweet - ly on the morn - ing air, Hear the bells that call you;

E'en should Love pur - sue you there, Worse might well be - fall you.

CHORUS

Sweet - ly on the morn - ing air, Hear the bells that call us;

Sweet - ly on the morn - ing air, Hear the bells that call us;

Sweet - - ly on the air, Hear the bells that call us;

Sweet - - ly on the air, Hear the bells that call us;

E'en should Love pur-sue us there, Worse might well be - fall us!

E'en should Love pur-sue us there, Worse might well be - fall us!

E'en should Love pur-sue us there, Worse might well be - fall us!

E'en should Love pur-sue us there, Worse might well be - fall us!

The score consists of four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part features a rhythmic accompaniment with triplets and a dynamic marking of *f*.

DAPHNE

Con anima (Allegretto).

Blow your pipes and sing your song,— Foot the meas-ure gay;

grazioso

The score for 'DAPHNE' includes a vocal line and piano accompaniment. The tempo is marked 'Con anima (Allegretto)'. The piano part is marked 'grazioso' and features a rhythmic accompaniment with eighth notes and a dynamic marking of *f*.

Life at best is none too long, So live it while you may!

The score consists of a vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with eighth notes and a dynamic marking of *f*.

CHORUS

p
Blow the pipe— and sing the song,— Foot the meas - ure gay;

p
Blow the pipe— and sing the song, Foot the meas - ure gay;

p
Blow the pipe and sing the song, Foot the meas - ure gay;

f
Blow the pipe and sing the song, Foot the meas - ure gay;

p

dim.
Life at best— is none too long,— We'll live it while we

dim.
Life at best is none too long, We'll live it while we

dim.
Life at best is none too long, We'll live it while we

dim.
Life at best is none too long, We'll live it while we

dim.

p
may!

p
may!

p
may!

p
may!

p
calando

(The Chorus exeunt)

piu dim. *pp*

DAPHNE
Molto sostenuto
quasi Recitativo

O gen-tle morn that call-eth me from hap-py dreams, I blithe-ly

p

greet thy smil - ing face, For dreams can bring me but the

pp

fan-ta-sy of him I love; whilst thou, fair morn,—

—shalt bring his ver - y self My

f *grazioso*

Myr-til! Go thou, O ra-diant one,—

p *mf*

poco meno mosso

—and if he sleep-eth,— With dew-y lips ca-ress his brow And whis-per:

p più dim. *pp dolce*

DAPHNE Lento

(MYRTIL'S voice is heard in the distance)

D. "Wake, for Daph - ne com-eth!"

M. MYRTIL

My Daph - ne!

ppp *dolciss. e rall.* *calando*

Allegro

DAPHNE (joyfully)

D. Myr - - til!

sf *f* *sf* *p* *p*

D. Nay, sweet morn, — at-tend us here, He com-eth now, on wings as swift as

sf

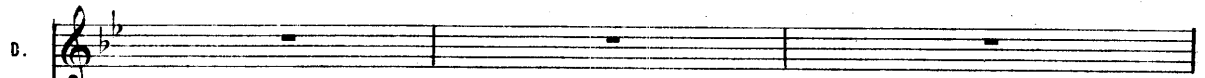
(MYRTIL enters; he carries a nest of turtle-doves)

D. thine!

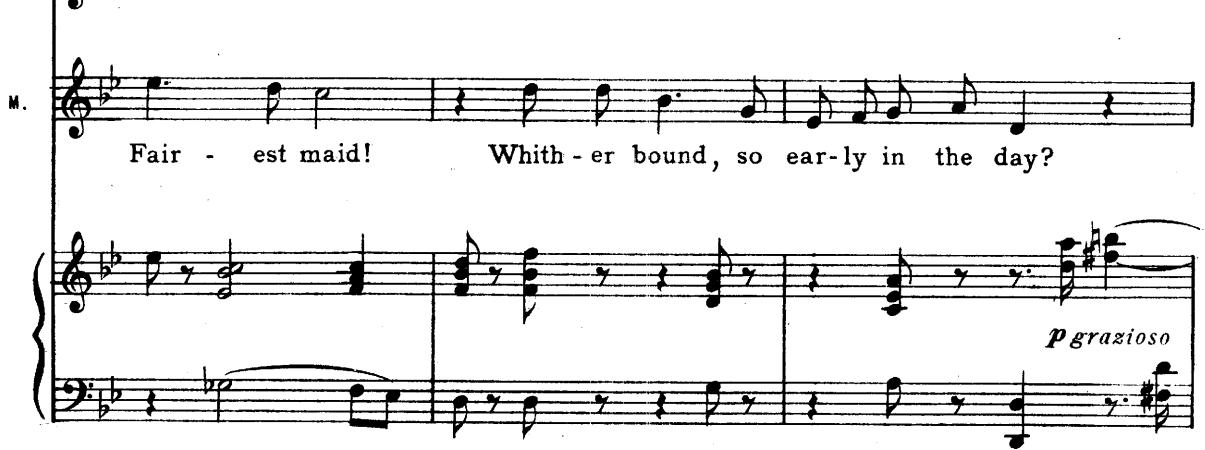
M. MYRTIL

Daph - ne!

f *p*

D. 

M. Fair - est maid! Whith - er bound, so ear - ly in the day?

 *p grazioso*

D. 

M. To seek you, Myr-til; 'tis long since I be-held your

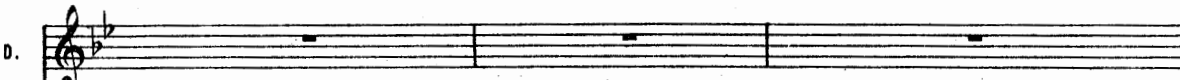


D. 


M. face. (Spoken)


Ay, that is true 'Twas yes - ter - day!

 *p* *cresc.*


D. 

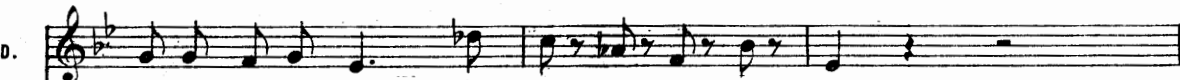
M. (They laugh and embrace) *leggiero*
But see, a new-ly fash- ioned crook! What




D. 

M. My se-cret, Myr-til! you shall know in time. And what a
shep-herd is that for?



D. 

M. bon-ny pair of doves! What maid - en are they for?
My se - cret,



Più lento

D. Why do you gaze so

M. Daph-ne; you shall know in time.

Più lento

fond-ly at my crook? Then

And you, with hun - gry eyes, de - vour my doves.

lis - ten, Myr - til: 'tis a gift for you, my shep - herd love!

And

Andante

con tenerezza

lis - ten, Myr - til: 'tis a gift for you, my shep - herd love!

And

Andante

p *colla voce* *p*

MYRTIL

these, my Daph-ne, I have brought for you, - O gent-lest dove!

p

(DAPHNE proudly display the crook) DAPHNE

For days I

Andante con moto

wrought this stub-born wood, And carved your name up-on the bark: The

p

on - ly name, save mine and Love's, That I am wise e-nough to

write. — Last night my task was

done, And I could scarce-ly wait un-til the morn- ing came a-

Con anima

gain; And with the first note of the lark I

hast - - ened forth to greet my love!

allarg.

MYRTIL
Andante espress.

O fair and pa-tient one! And what did

fp *p*

I? With watch-ful care, _____ from day to

cresc.

day, _____ These ten-der doves I guard-ed well, And

fp *p*

spoke to them in words of love. From day to day they grew in strength, and

with them grew my hope that I could

lay them on the dear-est heart in all Ar-

ca-di-a!

DAPHNE
Moderato

Take then your crook, dear Myr-til, and let me have my tur-tle-doves.

D.

(They exchange gifts)
MYRTIL

M.
And now, when the shep-herds en-vy me, I'll wise-ly smile and

p dolce tranquillo

D.

M.
say: "Still great-er would your en-vy be, If you but knew who gave it me!"

p *cresc.*


Meno mosso

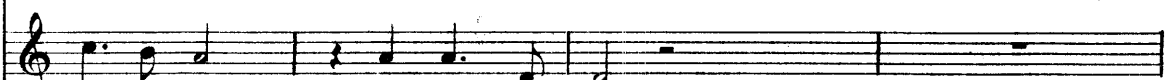
D.
Your doves shall have my ten-der care, a to-ken of your love.

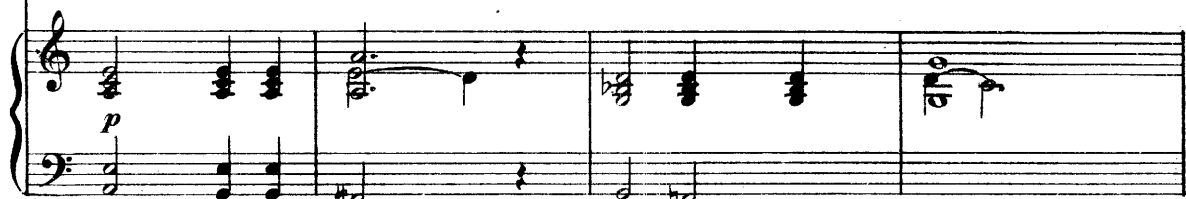
M.
And you will nev-er


Meno mosso


f *p calmato*

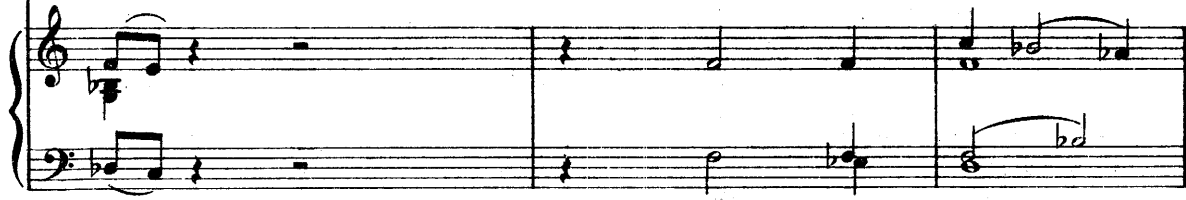
D.  With all my heart! And you, in

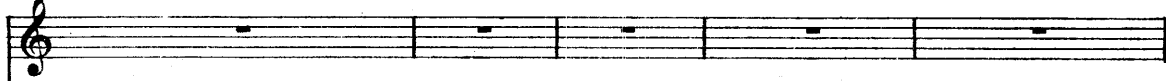
M.  part from them? Your prom-ise, love.

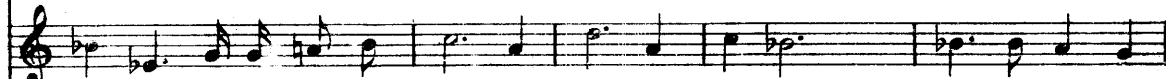
 *p*

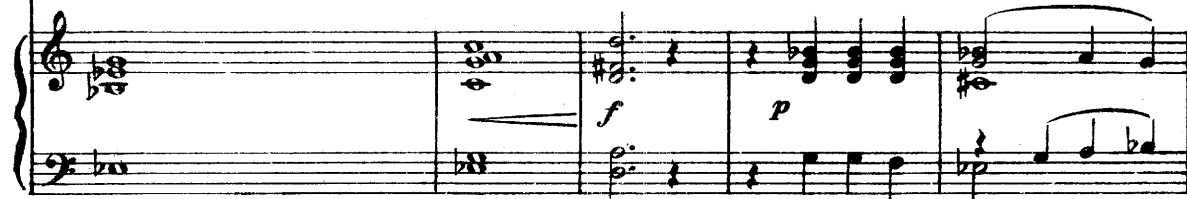
D.  turn, will prom-ise that my shep-herd's crook shall nev-er leave you?.

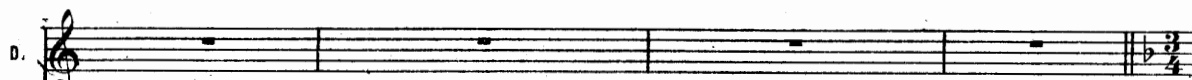
M. 

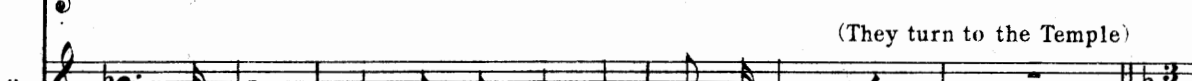


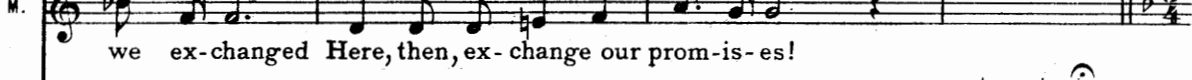
D. 


M.  Glad-ly I will give the pledge: Be-hold! Love's Tem-ple: Here our gifts have

 *f* *p*

D. 

M.  (They turn to the Temple)

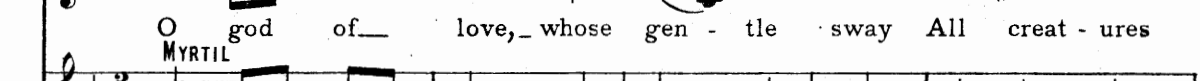
M.  we ex- changed Here, then, ex- change our prom- is- es!

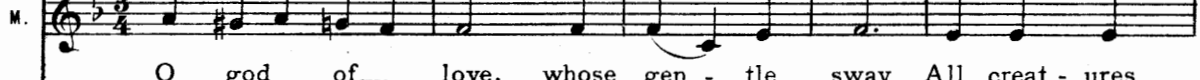


DAPHNE

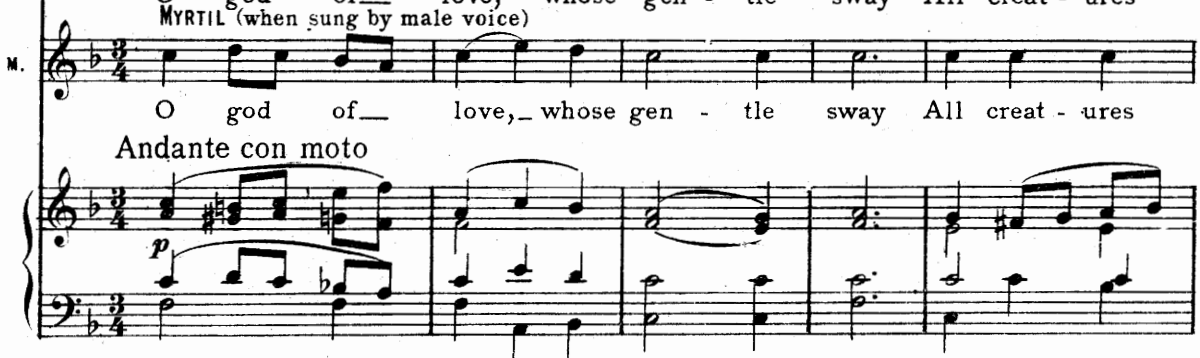
Andante con moto

D.  O god of_ love, whose gen - tle sway All creat - ures

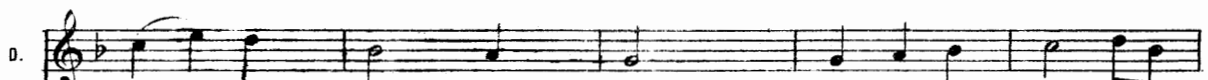
M.  O god of_ love, whose gen - tle sway All creat - ures

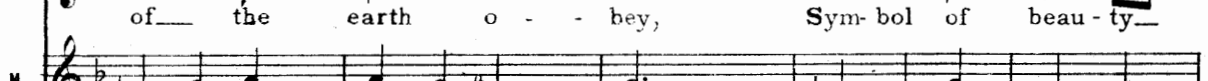
M.  O god of_ love, whose gen - tle sway All creat - ures

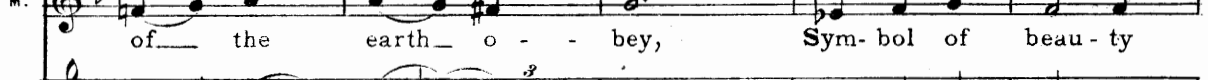
MYRTIL
MYRTIL (when sung by male voice)

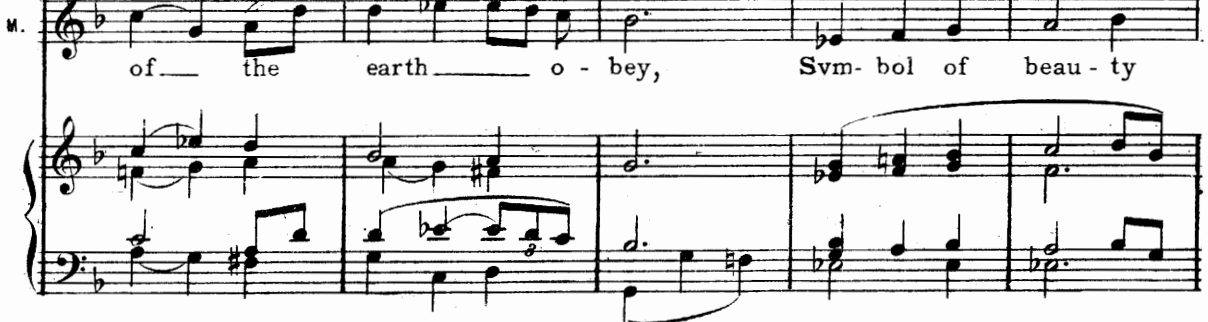


Andante con moto

D.  of_ the earth o - - bey, Sym- bol of beau- ty_

M.  of_ the earth o - - bey, Sym- bol of beau- ty

M.  of_ the earth o - - bey, Sym- bol of beau- ty



D. un - de - fil'd, Light of the world, ce - les - - tial

M. un - de - fil'd, Light of the world, ce - les - - tial

M. un - de - fil'd, Light of the world, ce - les - - tial

D. child! Here at thy shrine our vows — we name, Re -

M. child! Here at thy shrine our vows we name, — Re -

M. child! Here at thy shrine our vows — we name, — Re -

cresc.

D. cord them in thy sa - cred flame! MYRTIL

M. cord them in thy sa - cred flame! Of

M. cord them in thy sa - cred flame!

p

MYRTIL
Con anima

all the shep-herds on Ar-ca-dian hill, ——— May I the most un-hap-py

shep - herd be, If, come what will, be for-tune good or ill,

I fail to cher - ish this dear gift from thee!

DAPHNE

Dear Myr-til, take this prom-ise of my heart, ———

cantabile

— a pledge which naught shall tempt me to be-tray:— If e'er these doves I

suf-fer to de-part, May love for - ev - er turn his face a - way!

(They turn again to the Temple)

DAPHNE
Andante con moto

O god of love, whose

MYRTIL

O god of love, whose

MYRTIL (male voice)

O god of love, whose

Andante con moto

D. gen - tle sway All creat - ures of the earth o -

M. gen - tle sway All creat - ures of the earth o -

M. gen - tle sway All creat - ures of the earth o -

D. *p* bey, Sym - bol of Beau - ty un - de - fil'd,

M. *p* bey, Sym - bol of Beau - ty un - de - fil'd,

M. *p* bey, Sym - bol of Beau - ty un - de - fil'd,

D. Light of the world ce - les - - tial child! Here at thy

M. Light of the world ce - les - - tial child! Here at thy

M. Light of the world ce - les - - tial child! Here at thy

D. shrine our vows we name, Re - cord them in thy

M. shrine our vows we name, Re - cord them in thy

M. shrine our vows we name, Re - cord them in thy

D. sa - cred flame! Here at thy shrine our vows we

M. sa - cred flame! Here at thy shrine our vows we

M. sa - cred flame! Here at thy shrine our vows we

(They kiss)

D. name, Re - cord them in thy sa - cred flame!

M. name, Re - cord them in thy sa - cred flame!

M. name, Re - cord them in thy sa - cred flame!

cresc.

D. *parlando* So soon!

M. 'Tis pledged and sealed! And now I must a - way, sweet-heart.

(The Chorus is heard singing in the distance)

CHORUS (off)

Allegretto (come prima)

p Blow the pipe and sing the song, Trip the meas-ure gay!

p Blow the pipe and sing the song, Trip the meas-ure gay! —

p Blow the pipe and sing the song, Trip the meas-ure gay!

p Blow the pipe and sing the song, Trip the meas-ure gay!

Allegretto (come prima)

Life at best is none too long, — We'll live it while we

Life at best is none too long, We'll live it while we

Life at best is none too long, We'll live it while we

Life at best is none too long, We'll — live it while we

p Quasi l'istesso tempo

may!

p MYRTIL
A - las! — that we should

may!

may!

may!

p Quasi l'istesso tempo

più p

lose one pre-cious mo - ment, Daph - ne mine! I spent last night—

p

— a-mong my flocks— My fa - ther waits to fond-ly

p espress.

say: "Good mor-row, lad!" And then be - stow a

p

DAPHNE

bless-ing. Go, then; Your fa - ther is a

sf *piu p*

man I love, — And take to him my

(MYRTIL starts to go; LAURA enters, attended by ACOLYTE)

MYRTIL
Recit.

du - ty. Greet-ing, Lau - ra! Your face is sad.

Andante agitato

Ay, sad it is, — And for a griev-ous cause; — My

Agitato
Recit. ad lib.

Ill news! my fa-ther!
heart_ is heav-y with the news it bears.

LAURA

Your fa - - ther lies a - lone with death;

a tempo

Haste, then, to his side! I bade old

p

Es - ta, — worth - y dame, to wait up - on you there;

p sostenuto

Her skill may serve to ease your fa - ther's pain. Un -

cresc.

MYRTIL

hap - py day! I'll go with speed! And Lau - ra - Daph - ne -

pray to the god of love to make my fa - ther

espress.

fp

(He runs off. DAPHNE appeals to LAURA)

well! Oh,

DAPHNE

Allegro moderato

Lau - ra, Priest-ess of the shrine, Be-seech the kind - ly

p misurato

cresc.

god to save an up-right man_ Whose

sf *dimin.*

heart was ev - er kind! When hail and tem-pest had de-

p

stroyed my moth-er's mea-ger har - vest, Thrice he fill d our emp-ty

p

bin And saved us thrice from want, Since

p *molto cresc.*

when I nev-er sleep till I have asked a bless-ing on his

name. Good Lau - - ra, join your vows to mine

And sup-pli-cate the god of love!

Lento

Laura

DAPHNE

A -

Vows suf-fice not! the gods de-mand a sac-ri-fice!

dolente espress.

D. las! I have no of-fer-ing! My moth-er keeps no flock;

L.

p dolente

D. Had we one sin - gle lamb, — I would have run e'er now to

L.

cresc.

D. bring it! (DAPHNE shrinks) *p* Mine.

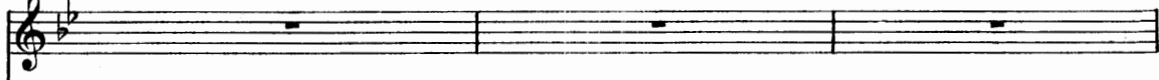
L. *ad lib.* Whose are those tur-tle-doves?

f p sf


D. 

L. *(sternly)*
 And yet you say you have no of-fer-ing!

p mesto


D. 

L. These are the ver-y birds of love— A spe-cial

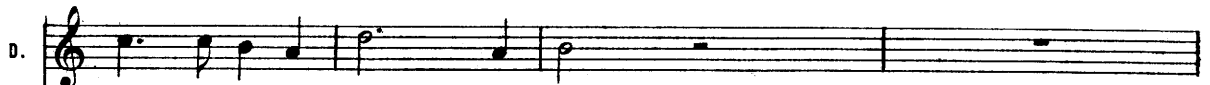
cresc.


Più mosso
agitando


D. 

L. What! Lau-ra! Will the sac-ri-fice of these dear
 sac-ri-fice!

Più mosso


D.  birds a-vail to save our friend?

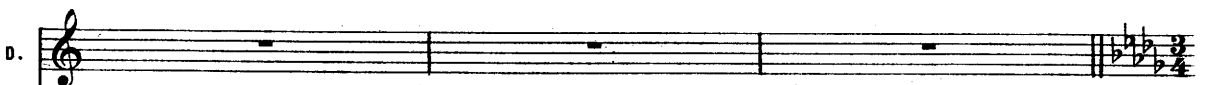
L.  'Tis all you have— and


 *p*


D. 

L.  so a no - ble gift, — which can-not fail to move the



D. 

L.  god, Whose spir - it is of mer - cy.

 *rall.*

DAPHNE
Lento dolente

My tur-tle - doves! — con-demned to die! — And I have

pp mesto

vowed that none should part — us! Oh, Lau - ra, take them!

p

And may the grief that tears my heart — Ap-prove them to the gen-tle

(She kisses the doves and gives them to Laura and exits weeping)

god! —

molto espress.

p *mf* *p* *più cresc.* *f*

(Laura gives the doves to the Acolyte)

Musical score for the first system, featuring piano accompaniment. The music is in a minor key with a 3/4 time signature. Dynamics include *p*, *dim.*, and *pp*. The score consists of a vocal line and a piano accompaniment.

(The Acolyte exits in the direction of the Temple)
Allegro animato

LAURA
ad lib.

Go, thou; a - wait me at the al-tar.

Musical score for the second system, including Laura's vocal line and piano accompaniment. The vocal line is marked *ad lib.* and the lyrics are "Go, thou; a - wait me at the al-tar." The piano accompaniment features dynamics *p*, *mf*, and *cresc. molto*.

Musical score for the third system, featuring piano accompaniment. The music is in a minor key with a 3/4 time signature. Dynamics include *sf* and *ff*. The score consists of a vocal line and a piano accompaniment.

(Myrtil runs on joyfully)

MYRTIL
ad lib.

Good Lau-ra, praise the gods! —

Musical score for the fourth system, including Myrtil's vocal line and piano accompaniment. The vocal line is marked *ad lib.* and the lyrics are "Good Lau-ra, praise the gods! —". The piano accompaniment features dynamics *sf* and *f*.

LAURA
(spoken) *3* MYRTIL
a tempo

—My fa-ther lives and mends! A mir-a-cle! When at his side, with heart of

con brio

The first system of music shows Laura's spoken line on a single staff with a treble clef and a 3-measure rest. Myrtil's vocal line begins on the second measure, with a piano accompaniment in the grand staff. Dynamics include *f*, *fp*, *p*, and *fp*. There are triplets and slurs throughout the piano part.

an - guish, I stood, Fear held me

The second system continues Myrtil's vocal line and piano accompaniment. The piano part features a prominent triplet in the right hand and a steady bass line. Dynamics include *p*.

bound lest mor-tal aid be too late!

The third system continues Myrtil's vocal line and piano accompaniment. The piano part has a dynamic of *sf* and includes a triplet in the bass line.

Then, with her sim - ples, Dame Es - ta came And

The fourth system continues Myrtil's vocal line and piano accompaniment. The piano part has a dynamic of *f* and includes a triplet in the bass line.

M. *bade me have no fear, Her skill should save him.*

L.

dim.

M. *A-las! for she re-quired of me The dear-est treas-ure I pos-*

L. *And sought no pay-ment?*

LAURA

più lento


p


M. *Andante moderato*
sess — My crook, the gift of Daph-ne!


L. *'Twas well, if thus you*

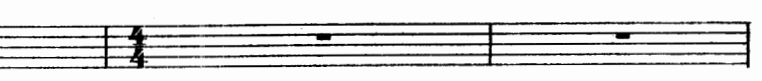
Andante moderato

p dolce

M.  You speak the truth; and Daph - ne will for-

L.  save your hon-ored fa - ther's life.

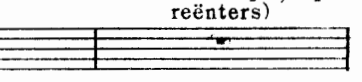
 *p* *sostenuto*

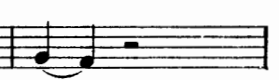
M.  give.—

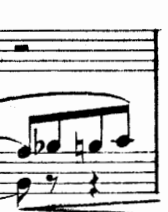
L.  I go to of - fer yet an - oth - er sac - ri - fice; And

 *quasi Recit. ad lib.* *mf*

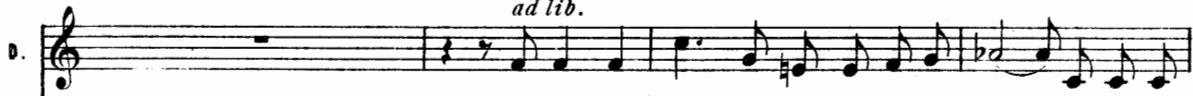
(Laura exits toward
the Temple; Daphne
reënters)

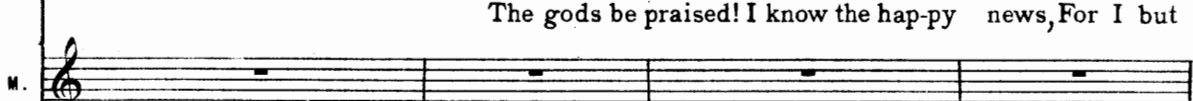
M. 

L.  when you learn its source, Your eyes shall flow with tears of love!—

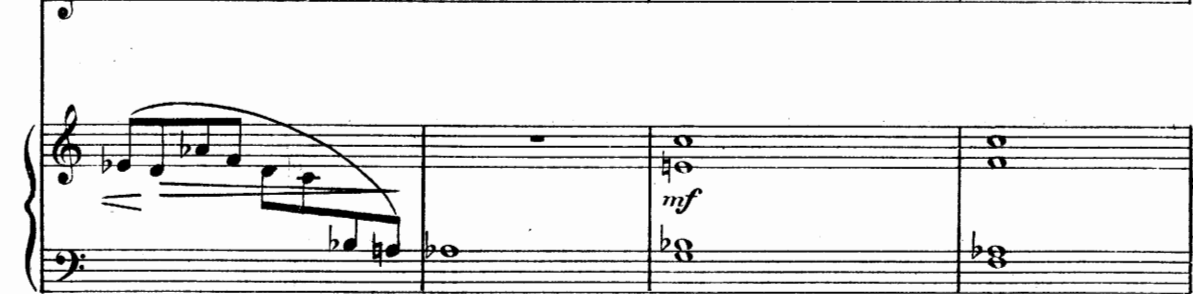


DAPHNE
ad lib.

D. 

M. 

The gods be praised! I know the hap-py news, For I but



Andante con moto

D. 

M. 

now have left your fa-ther's side!

To hear it from your

Andante con moto



D. 

M. 

But see! you have no

love-ly lips Makes sweet news ten times sweet-er!



D. crook! You have not giv-en it a -
 (MYRTIL is confused)


M. My crook— I will ex-plain—

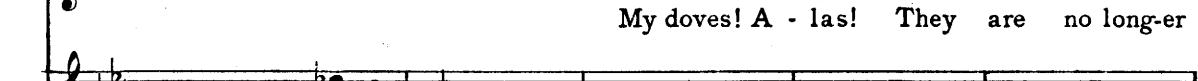
D. way? Your prom-ise

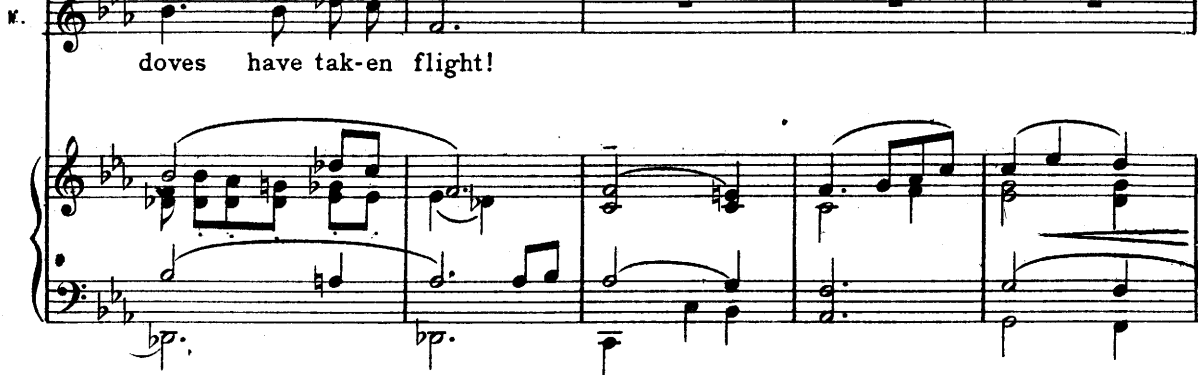
M. A - las! I have!

D. Myr-til!

M. Ay, my vow! But Daph - - ne— Your

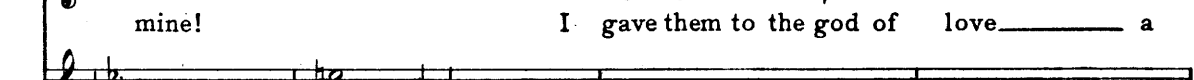
D.  My doves! A - las! They are no long-er

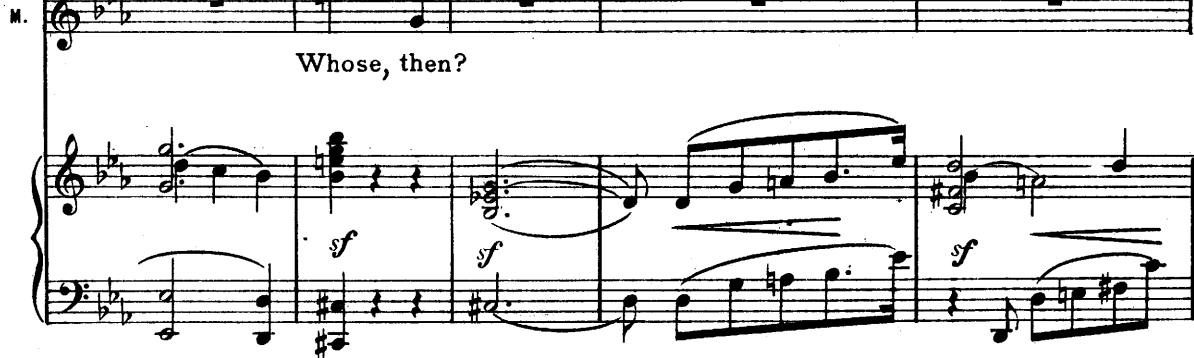
K.  doves have tak-en flight!



pp.

S.  mine! I gave them to the god of love_____ a

M.  Whose, then?



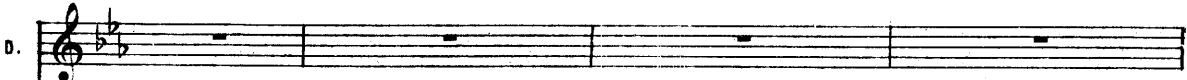
sf

D.  sac - ri - fice.

M.  To save my fa - ther! Ah, my



prall. *sf* *atempo*

D. 

M. (They embrace)
love! And I, to win Dame Es-ta's aid, gave her my pre-cious



D. 

M. I glad - - ly
crook — But, oh! it was so beau-ti - ful!



Meno mosso (She weeps)

D. 

M. would have giv-en more — But ah! I loved my tur - tle doves!

Meno mosso



rall. espress.

Andante mosso

D.

M. *largamente*
 Weep not, my own— Love hath pre - vailed; My fa - ther

Andante mosso
poco f

D.

M.
 lives— and I have you! Weep not, my love—

D.
 Love hath pre - vailed; Your fa - ther lives— and I

M.
 Love hath pre - vailed; My fa - ther lives— and I

molto cresc.

D. have you!

M. have you!

molto animato

(Laura and Esta enter with the
Acolyte bearing the crook and doves)

ff

sf

rall.

Moderato maestoso

D. LAURA

Recit. *al tempo*

L. Praise the gods who have re-stored the to-kens of your heart's ex -

Moderato maestoso

f

p

DAPHNE

(The Acolyte comes forward)

D. Then there has been no sac-ri-fice?

L. change! A sac-ri-fice, in-

p

a tempo

L. deed!— No pur-er gift was ev-er laid up-on a shrine:— the ten-der

(She takes the doves and places them in DAPHNE'S hand.)

E. *ESTA*
And

L. grief— of lov-ing hearts. The god I serve is well con-tent.

(She takes the crook and gives it to MYRTIL)

E. *parlando*

Es - ta, mor-tal tho' she be,— will do no less than does the god..

maestoso

E. Here is your Daph-ne's gift— pre-serve it well, And guard the giv-er thro' a hap-py

(The Shepherds and Shepherdess are heard approaching).

CHORUS (off)

Allegretto

mf
(ESTA) life.
Blow the pipe and sing the song,— Trip the meas - ure gay;

mf
Blow the pipe and sing the song, Trip the meas - ure gay;—

mf
Blow the pipe and sing the song, Trip the meas - ure gay;

mf
Blow the pipe and sing the song, Trip the meas - ure gay;

Allegretto

(They enter dancing)

Life at best is none too long,— We'll live it while we may.

Life at best is none too long, We'll live it while we may.

Life at best is none too long, We'll live it while we may.

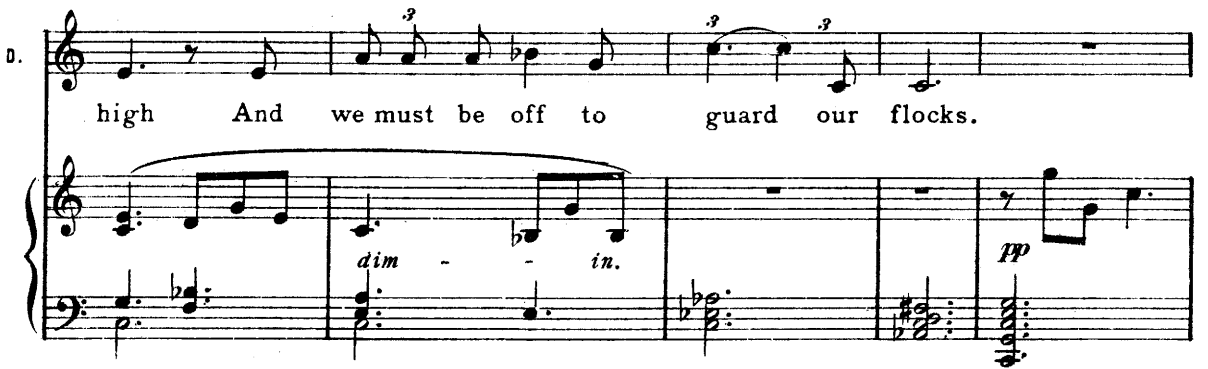
Life at best is none too long, We'll live it while we may.

(Sheep bells are heard)

DAPHNE *parlando*

D. 

Now all is well, my Myr - til; The sun is

D. 

high And we must be off to guard our flocks.

dim - in. *pp*

(DAPHNE and MYRTIL turn toward the Temple)

DAPHNE
Andante con moto

D. 

M. 

M. 

Praised be love, whose
Praised be love, whose
Praised be love, whose

Andante con moto



D. gen - tle sway All creat - ures of the earth o - -

M. gen - tle sway All creat - ures of the earth o - -

M. gen - tle sway All creat - ures of the earth o - -

D. bey; We bow be - fore thy sa - - cred flame

M. bey; We bow be - fore thy sa - - cred flame

M. bey; We bow be - fore thy sa - - cred flame

D. And of - fer trib - ute to thy name. Light of the

M. And of - fer trib - ute to thy name. Light of the

M. And of - fer trib - ute to thy name. Light of the

D. world ce - les - - tial child! Thou sym-bol of grace and

M. world ce - les - tial child!_Thou sym-bol of grace and

M. world ce - les - - tial child!_ sym-bol of grace and

D. beau - ty mild!

M. beau - ty mild!

M. beau - ty mild!

CHORUS

f Praised be love, whose gen - tle

f Praised be love, whose gen - tle

f Praised be love, whose gen - tle

f Praised be love, whose gen - tle

sway All creat-ures of the earth o - bey;

sway All creat-ures of the earth o - bey;

sway All creat-ures of the earth o - bey;

sway All creat-ures of the earth o - bey;

p We bow be - fore thy sa - - cred flame And of - fer *cresc.*

p We bow be - fore thy sa - - cred flame And of - fer *cresc.*

p We bow be - fore thy sa - - cred flame And of - fer *cresc.*

p We bow be - fore thy sa - cred flame And of - fer *cresc.*

trib - ute to thy name. We learn a les - son, *f*

trib - ute to thy name. We learn a les - son, *f*

trib - ute to thy name. We learn a les - son, *f*

trib-ute to thy name. We learn a les - son, *f*

spir - it pure, That for the a - ges shall en - dure: Of true and *molto cresc.*

spir - it pure, — That for the a - ges shall en - dure: Of true and *molto cresc.*

— spir - it pure, That for the a - ges shall en - dure: Of true and *molto cresc.*

— spir - it pure, — That for the a - ges shall en - dure: Of true and *molto cresc.*

hap - py lives the price Must ev - er be Love's

hap - py lives the price Must ev - er be Love's

hap - py lives the price Must ev - er be Love's

hap - py lives the price Must ev - er be Love's

(The flower-curtain of the Temple is withdrawn and the Statue of Love is disclosed, bearing in its right hand a flaming torch and in its left hand a scroll whereon is inscribed the names of DAPHNE and MYRTIL encircled with a wreath of orange-flowers and roses.)

Sac - ri - fice! Must

Sac - ri - fice! Must

Sac - ri - fice! Must

Sac - ri - fice! Must

ev - er be Love's Sac - ri -
ev - er be Love's Sac - ri -
ev - er be Love's Sac - ri -
ev - er be Love's Sac - ri -

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

(The Curtain descends)

fice. _____
fice. _____
fice. _____
fice. _____

ff
Piano accompaniment for the second system, ending with a *Fine* instruction.

Fine

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