

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

F. H. COWEN.

ST. JOHN'S EVE

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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO THE PEOPLE OF MELBOURNE, VICTORIA, THIS WORK IS
CORDIALLY INSCRIBED.

ST. JOHN'S EVE

AN OLD ENGLISH IDYLL

FOR SOLI, CHORUS, AND ORCHESTRA

THE POEM BY

JOSEPH BENNETT

THE MUSIC BY

FREDERIC H. COWEN.

PRICE TWO SHILLINGS AND SIXPENCE.
Paper boards, 3s.; cloth, gilt, 4s.

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NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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THE instrumentation of this work has been so arranged by the Author that it can be performed by a small Orchestra consisting of String Quintet, 1 Flute, 1 Oboe, 1 Clar., 1 Fag., 2 Horns, Harp or Piano. If circumstances permit, these can be supplemented by any or all of the other instruments indicated in the Full Score.

ST. JOHN'S EVE.

PERSONS REPRESENTED.

NANCY (A Village Maiden)	..	..	..	..	<i>Soprano.</i>
ROBERT (A Young Villager)	..	..	..	..	<i>Baritone.</i>
MARGARET (An Ancient Dame)	..	..	..	..	<i>Contralto.</i>
THE YOUNG SQUIRE	..	..	..	..	<i>Tenor.</i>

INTRODUCTION.

SCENE I.

St John's Eve. Villagers decorate their houses with flowers and foliage.

No. 1.—CHORUS.

Bring branches from forest and blossoms from mead,

With laurels and oak-leaves embower the door;

O searchers for motherwort, give ye good heed,
Nor pass the sweet vervain upon the green floor.

The wild rose must come from its home in the hedge,

The last of the violets leave its cool shade;

In nooks gather blue-bells, by streamlets the sedge,

With these shall the fairest of garlands be made.

By their might protected, when John's Feast is here,

From the bolt of the thunder our dwellings are free;

No plague can approach us, no terrors we fear,
All praise, great and holy Forerunner, to thee.

The Girls.

In the cups of the flowers,
Mid the leaves of the bowers,
Good fairies will hide;
And when we are sleeping,
Through casement soft creeping,
Alight at our side.

Then dream we of lovers;
The dark veil that covers
The future is rent;
Each Sophie and Carrie,
The man she shall marry
Beholds with content.

Recitative (Margaret).

Ah! foolish girls, to talk of idle dreams,
Provok'd by wanton fairies, fresh from streams
And tangled woods, where they, with cunning
wile,

Weave roseate visions, maidens to beguile.
Come, gather round, and I will straight unfold
How each her destined husband may behold.

The Girls.

Now listen all to Margaret's story,
Her tales are like her—old and hoary.

No. 2.—SCENA AND CHORUS (*Female Voices*).

Margaret.

You, Susan, when the midnight bell
Rings clear throughout the darkened land,
Take store of hempseed in your hand,
And o'er the garden scatter well;
Whispering low, "Hempseed I sow, Hemp-
seed I hoe,
And he that is my true love come after me
and mow."
Then look behind thee, girl, and see
The man whose wife thou soon shalt be.

The Girls.

Not for the noblest in the land
'Neath midnight moon will Susan stand.
The hornèd snail would her alarm;
The toad a monster be to harm.
Ha, ha, ha, ha! Ha, ha, ha, ha!

Margaret.

You, Polly, in the hour of fear,
On table lay bread, cheese and ale;
Sit down to eat—now mark my tale,
Thy true love quickly will appear,
And join thee there,
The food to share.

31019, Nov 18, 1875

The Girls.

The lover true should not delay
 For any charm upon his way,
 Lest table bare offend his sight.
 Our Polly hath good appetite.
 Ha, ha, ha, ha! Ha, ha, ha, ha!

Margaret.

You, Nancy, at the night's full noon,
 In silence to the garden creep,
 When all the flowers are asleep
 Beneath the pale light of the moon.

There pluck a dewy, blooming rose
 And hide it safe from mortal eye,
 Till feast of Christ's nativity—
 O well if then its colour glows!

Upon thy bosom let it rest,
 And he that shall thy husband be
 Will rob thee of it daringly,
 And lay thy head upon his breast.

NO. 3.—SOLO AND CHORUS.

Robert.

That part will I play when the charmed Rose
 beams

In the light of the Yule-log burning,
 For courage undaunted a lover beseems,
 He should do and should dare, not languish in
 dreams,
 And so true love's guerdon be earning.

Though Nancy upon me doth look with cold eye,
 And bid me my distance be keeping,
 I'll never from maiden's "No" turn with a sigh,
 But "Will you," and "Will you" repeatedly
 cry,
 Till "Yes" say the glad tears she's weeping.

So, Nancy, my dearest, the Rose pluck to-night,
 When the bird of love sweetly is singing,
 Thou'lt wear it, unfaded, by Christmas fire
 bright,
 I'll take it and win me a life of delight;
 Our wedding bells soon shall be ringing.

[*Nancy looks coldly upon Robert and
 turns away.*]

The Girls.

Thy wooing's vain,
 She doth disdain
 Such mastery.

See, home she goes,
 To pluck the rose,
 But not for thee.

Ha, ha! my bold lover,
 Thou soon wilt discover
 It is not for thee.

NO. 4.—CHORUS.

Men (piling wood for St. John's bonfire).

Ho! good Saint John was a shining light,
 And prophets saw him from afar;
 Our bonfire bright
 Shall through the night

Blaze o'er the land like the morning star;
 And distant hills will answering burn,
 Where'er our gladden'd eyes we turn.

Ho! good Saint John prepared the way
 For our Lord Christ, Who blessed be;
 The bonfire's ray,
 Proclaims his day
 Swift as the arrows of light can flee;
 And blessings come to cot and hall
 Whereon the gleam of its flame shall fall.

Men and Women.

The torch now prepare, let the fire rise on high,
 And pale the bright moon in the midsummer
 sky.

Margaret (interposing).

What ye would do no tongue can tell!
 Know first must sound the midnight bell
 Else plague and famine o'er the land
 Will horrid wander hand in hand.

[*The church clock strikes twelve.*]

Chorus (Men and Women).

Whirl round the torch till it sputters and bursts
 into flame,

Light to the faggots set quick in our holy
 Saint's name.

See ye how the tongues of fire
 Lap the wood with fierce desire!
 Now they mount into the sky,
 Flashing, roaring merrily.

Brightly the glow is reflected from gable and
 tower,

Out on the hill-tops the night gloom flies from
 its power,

Blessed fire of good Saint John,
 Happy all it shines upon.

(Men.)

Round and round the pile now dance.
 While through flowers the maidens glance.

[*Men and lads join hands and dance
 round the fire.*]

Blessed fire of good Saint John,
 Happy all it shines upon.

[*The Villagers take brands from the burning pile
 and disperse, singing as they go.*]

Homeward go we by its light,
 Neighbours dear, a sweet good night.

SCENE II.

The Garden of Nancy's Cottage. Midnight.

No. 5.—RECIT. AND AIR.

*[Nancy comes out of the house, and slowly moves towards the roses.]**Recit. (Nancy).*

O peaceful night! O time of holy calm!
 For wounded hearts the surely healing balm;
 In thy cool depths, if weary and distress'd,
 The soul may foretaste have of heav'n's own
 rest.

Now nightingale to silence gives a voice,
 And in the stillness running brooks rejoice;
 While over all, with solemn, steadfast eyes,
 The stars look down on human destinies.

O night and stars, and every blessed power
 That sheds sweet influence at this witching hour,
 On ye I call to guide my trembling hand,
 As here, before the Rose of Fate, I stand.

*[She plucks a rose.]**Air.*

Say, what dost thou bear in the secret deep
 Of thy heart, my Rose?
 O loveliest flower, awake thee from sleep,
 And thine eyes unclose;
 For fain would I read in their tender glow
 All my destiny.
 In sunshine rejoice? or in darkness weep?
 Rose, which shall be?
 As the years pass on with unceasing flow.
 Say, what dost thou whisper with fragrant
 breath,
 O my dainty bloom?
 Dost speak of life loveless—a living death—
 As my dreary doom?
 Or tell'st thou of days when the voice unknown,
 That flutters my heart
 With songs of true love from the flowery heath,
 Shall never depart,
 But sing at my side, and be all mine own.
 Live on, my sweet Rose, till the Christmas bells
 Fill earth and sky;
 In fadeless beauty, my heart foretells,
 Thou'lt meet his eye,
 Who surely is coming with words of fate,
 Thy lord and mine.
 O flower, dear flower, what might compels,
 What charm of thine,
 My lover to hasten, and not be late?

No. 6.—SONG (*Tenor*) AND CHORUS.*[A voice sings in the distance. Nancy stands listening. The light of St. John's fire falls upon her.]*

O Zephyr, stirring 'midst the leaves,
 Unto my darling's chamber hie,
 And through the open lattice fly
 So quietly:

The visions maiden fancy weaves
 Disturb not, lest they sudden pass,
 And she awake to find, alas!
 They shadows be.

Into the tissue of her dream
 My softly whispered name compel,
 And straight her captive hearing tell
 How I adore.

Say, as to river flows the stream,
 And as the river runs to sea,
 So I must seek her company
 For evermore.

If, moved, she out of slumber start,
 Then, gentle Zephyr, calm her fears,
 Soft urging that my sighs and tears
 For pity call.

From her pure shrine I'll ne'er depart.
 But, kneeling, ceaseless worship there,
 Till deep devotion melts the fair,
 And love wins all.

*[Nancy goes slowly into the house.]**Chorus (Villagers in the distance).*

Blessed fire of good Saint John!
 Happy all it shines upon,
 Homeward go we by its light,
 Neighbours dear, a sweet good night.

SCENE III.

The Squire's Hall. Christmas Day.

No. 7.—CAROL (SOLO AND CHORUS).

Margaret.

Three kings once lived in Eastern land,
 Full wise were they, as wise could be,
 And 'neath the midnight sky would stand,
 To read the stars most patiently.
 Then one unto the others said:
 A star unknown hath come in sight,
 It goeth East from overhead,
 And shineth like a meteor bright.

Chorus (The Villagers).

Star of Bethlehem, lead the way
 Through the night, till thy bright ray
 Paleth with the dawn of day.

Margaret.

Another cried: For that sweet sign
 Mine eyes have looked these many years,
 And prophets on its light divine
 Have longed to gaze, with sighs and tears.
 Then spake the third: O brothers twain,
 To follow let us now agree,
 The time is ripe, and Heaven doth deign
 To show a holy mystery.

The Villagers.

Star of Bethlehem, lead the way,
Thou art all our hope and stay,
Never veil thy light, we pray.

Margaret.

These kings they passed o'er countries wild,
Then came unto a stable poor,
And saw a little new-born child—
The star did rest above the door;
"O King of earth and heaven," they said,
"We worship at Thy manger-throne,
And crown with gifts Thy sacred Head,
For Thou art Lord, and Thou alone."

The Villagers.

Star of Bethlehem, rest where we
Our Lord Christ may also see,
And with Him for ever be.

No. 8.—CHORUS.

[*Nancy enters, wearing an unfaded rose.*]

See! see! on her breast gleams the rose,
As in summer it blows,
Like a ruby it glows!

Welcome, happy maid,
In this happy hour;
Love's bloom cannot fade,
But, all undismay'd,
Braves the winter's power.

Love thy guard shall be
Through the future years;
O sweet mystery
Of its potency—
Happy e'en thy tears!

No. 9.—SCENA AND CHORUS.

Robert.

A lover if bold doth the Fates compel
His bidding to do as he willeth;
But timid's the swain who lets blind Fortune tell
What hap shall be his when the loud wedding-
bell
Rings joyously out,—'tis sometimes a knell,
And sorrow the life-cup filleth.

A good thing I take with my strong right hand,
Where'er in the world I see it;
And never 'twixt doing and doubting stand,
But zealously follow my heart's command,
As now I go forward with love's demand—

[*Snatching the rose from Nancy.*]

O vain for the maiden to flee it.

The Villagers.

Strange things befall! 'tis Fate's decree
That Nancy Robert's bride shall be.

Nancy.

Then Fate's decree I here defy,
A maiden I will live and die.

Robert.

Forbear! the Rose's potent spell
To wed with me will thee compel.

Chorus.

Ah, true! Saint John's Rose cannot fail,
Resistance is of no avail.

Nancy.

In vain you seek to terrify;
A maiden I will live and die,
And pray all gentle powers that be
To aid me in extremity.

The Young Squire.

[*Singing as he enters.*]

From her pure shrine I'll ne'er depart,
But, kneeling, ceaseless worship there,
Till deep devotion melts the fair,
And love wins all.

Nancy.

The voice! alas, unhappy maid!
'Twas not for me its serenade;
And love has passed me idly by,
I dare not raise my thoughts so high.

The Young Squire.

Why stand ye here in such amaze?
Is't thus ye keep the best of days.

Robert.

Fair Sir, a Rose of good Saint John
This maiden's bosom gleamed upon;
I took it; she, 'gainst Fate's decree,
Now bears herself defiantly.

The Villagers.

What then? Saint John's Rose cannot fail,
Resistance is of no avail.

The Young Squire.

Good fellow, rest thee well content;
Th' unfaded rose by me was sent,
And secretly replaced the flower
Her fair hands plucked at midnight hour.
'Twas thus I gave the gentle dove
Sweet visions of a happy love.

The Villagers.

What all this means is hard to tell,
But Robert's foiled we see right well.

The Girls.

Thy wooing's vain,
She doth disdain
Such mastery.
Ha, ha! my bold lover,
Thou now must discover
She is not for thee.
Ha, ha, ha, ha, ha, ha, ha!

[Robert rushes from the hall, pursued by the girls.]

No. 10.—DUET.

The Young Squire.

Fairest of roses, where roses bloom sweetest,
Tinted by sunbeams, and gemmed by the dew,
Seek I through all Nature's garden the meetest
For love and for worship? my dear one, 'tis
you.
Long I have watched thee with tender de-
votion,
Waiting and hoping to claim thee as mine;
Urging in song full of love's sweet emotion,
Thou hast my heart, dear, O bless me with
thine.

Nancy.

Upon my ear what music falleth?
What vision sweet my heart appalleth
With a joy that's pain?
Not for maiden poor and lowly,
Bliss so perfect, bliss so holy,
Yet I'd dream again.

The Young Squire.

No vision thou seest; in love's garden my
flower
Shall firmly be rooted, and bloom ever there;
Beauty and fragrance and sweetness her dower,
Devotion her guardian; her solace my care.

Both.

Love, that heart to heart now bringeth,
Love, whose praise the whole world singeth,
Take us; we are thine.
To thy mighty power we yield us,
By thy potent charm O shield us,
Till we life resign.

No. 11.—FINAL CHORUS.

Now joy shall be in cottage poor,
And joy shall be in hall,
For that, when Love the Mighty reigns,
Such wondrous things befall.
Before his power the barriers
That sever man from maid
Asunder break; in ruin crash;
And none may give them aid.

O sacred Yule, when heavenly love
Was born to all below,
When, from the fount of God's own grace,
Did plenteous blessing flow;
Thy benison on two fond hearts
We humbly now implore;
So Christ's sweet day and good Saint John
Be praised for evermore.

CONTENTS.

INTRODUCTION (<i>Orchestral</i>)	PAGE 1
---	--------	------------------

SCENE I.

No.			PAGE
1.	CHORUS AND RECIT. (<i>Contralto</i>)... .. Bring branches from forest and blossoms from mead	4	
2.	SCENA (<i>Contralto</i>) AND CHORUS (<i>Female Voices</i>) You, Susan, when the midnight bell ...	21	
3.	SOLO (<i>Bass</i>) AND CHORUS (<i>Female Voices</i>) That part will I play when the charmed rose beams... ..	28	
4.	CHORUS Ho! good Saint John was a shining light	34	

SCENE II.

	5. RECIT. AND AIR <i>Soprano</i> ... O peaceful night! O time of holy calm	59	
	6. SONG (<i>Tenor</i>) AND CHORUS O Zephyr, stirring 'midst the leaves ...	68	

SCENE III.

	7. CAROL, SOLO (<i>Contralto</i>) AND CHORUS Three kings once lived in Eastern land	75	
	8. CHORUS See! on her breast gleams the rose ...	81	
	9. SCENA (<i>Soprano, Tenor and Bass</i>) AND CHORUS A lover if bold doth the Fates compel ...	88	
	10. DUET <i>Soprano & Tenor</i> Fairest of roses, where roses bloom sweetest	102	
	11. FINAL CHORUS Now joy shall be in cottage poor ...	111	

INTRODUCTION.

PIANO.
♩ = 112.

Allegro non troppo.

f *sempre marcato.*

Ped. *

f

Ped. *

ff *dim.* *p*

Ped. V * V

A

f *f* *lunga.*

Molto lento. ♩ = 50. *Allegretto con moto.* ♩ = 112.

p *p*

Lento. ♩ = 60.

pp *rall.* *p*

p

cres. *mf*

dim. *mf*

mf
sempre rall en tan

dim.
do. *p a tempo.*

dim. *molto rall.* *pp*
Ped. * *Ped.* * *Segue No. 1*

SCENE I.

Villagers are decorating their houses for the Feast of St. John.

No. 1. { CHORUS.—“BRING BRANCHES FROM FOREST.”
 { CHORUS (FEMALE VOICES) AND RECITATIVE.—“IN THE CUPS OF THE FLOWERS.”

Allegro gioioso.

PLANO.
♩. = 120.

p

cres.

f

Ped.

f
Ped.

MEN AND WOMEN.
SOPRANO.

Bring branch-es from for - est and blos - soms from mead, . . With

ALTO.

Bring branch-es from for - est and blos - soms from mead, . . With

TENOR.

Bring branch-es from for - est and blos - soms from mead, . . With

BASS.

Bring branch-es from for - est and blos - soms from mead, . . With

mf

lau - rels and oak-leaves em - bow - er the door; O search - ers for moth-er-wort

lau - rels and oak-leaves em - bow - er the door; O search - ers for moth-er-wort

lau - rels and oak-leaves em - bow - er the door; Search - ers for moth-er-wort

lau - rels and oak-leaves em - bow - er the door; O search - ers for moth-er-wort

give . . ye . . good heed, . . Nor pass the sweet . . ver - vain up - on the green
 give ye good heed, . . Nor pass the sweet . . ver - vain on the green
 give ye good heed, . . Nor pass the sweet ver . .

give ye good heed, . . Nor pass the sweet . . ver - vain, . . on the

mf

tr

floor, . . nor pass the sweet . . ver - vain up - on the green floor.
 floor, . . nor pass the sweet . . ver - vain on the green floor. *mf*
 vain . . up - on the green floor. The *mf*
 floor, . . nor pass the sweet . . ver - vain . . on the floor. The

tr

B
 The last of the vi - o-lets, *mf*
 The last of the vi - o-lets, *mf*
 wild rose must come from its home in the hedge,
 wild rose must come from its home in the hedge,
B
p

p

\bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p}

leave its cool shade; . . .

leave its cool shade; . . . In nooks ga - ther blue - bells,

In

In nooks ga - ther blue - bells,

In nooks ga - ther blue - bells, in nooks ga - ther

in nooks ga - ther

nooks ga - ther blue - bells, in nooks ga - ther

ga

blue - bells, in nooks ga - ther blue - bells, With

blue - bells, in nooks ga - ther blue - bells, By stream - lets, by stream - lets . . .

blue - bells, in nooks, ga - ther blue - bells, By stream

- - ther blue - - bells, . . . By stream - lets, by stream

these shall the fair - - - est, the fair - est of gar - lands be

the sedge, With these shall the fair - est gar - lands be

lets the sedge, With these shall the fair - est of gar - lands be

lets the sedge, With these shall the fair - est gar - lands be

made, shall the fair - est of gar - - -

made, with these shall the fair - est of gar - - -

made, with these shall the fair - est gar -

made, with these shall the fair - est gar

lands, shall the fair - est of gar - - -

lands, shall the fair - est of gar -

lands, of gar -

lands, shall the fair - est of gar

lands be made.

lands be made.

lands be made.

lands be made.

f *Ped.*

(One bar like two of the preceding.)

By their might pro - tect - ed, when John's Feast is here, From the bolt of the thun-der our

By their might pro - tect - ed, when John's Feast is here, From the bolt of the thun-der our

By their might pro - tect - ed, when John's Feast is here,

By their might pro - tect - ed, when John's Feast is here, From the bolt of the thun-der our

(One bar like two of the preceding.) ♩ = 120.

p

dwell - ings are free; No plague can ap -

dwell - ings are free; No plague can ap -

dwell - ings are free; No plague can ap -

dwell - ings are free; No plague can ap -

p *D*

sf *p* *D*

-proach us, no ter - rors we fear, From the bolt of the thun - der our

-proach us, no ter - rors we fear, From the bolt of the thun - der our

-proach us, no ter - rors we fear, From the bolt of the thun - der our

-proach us, no ter - rors we fear, From the bolt of the thun - der our

dwell ings are free, No plague can approach us, no ter - rors we

dwell - ings are free, No plague can approach us, no ter - rors we

dwell - ings are free, No plague can approach us, no ter - rors we

dwell - ings are free, No plague can approach us, no ter - rors we

fear, All praise, great and ho - - ly Fore -

fear, All praise, great and ho - - ly Fore -

fear, All praise, great and ho - - ly Fore -

fear, All praise, great and ho - - ly Fore -

f run - - - - - ner, all praise, great and ho - ly Fore - run - ner, to

f run - - - - - ner, all praise, great and ho - ly Fore - run - ner, to

f run - - - - - ner, all praise, great and ho - ly Fore - run - ner, to

f run - - - - - ner, all praise, great and ho - ly Fore - run - ner, to

f *sempre f* *sempre f*

f *f*

Ped. *

p thee, all praise

p thee, all praise, *mf* all

p thee, all praise, *mf* all

p thee, all praise, all praise

f *fp* *cres - cen*

f to thee. Bring

mf all praise. Bring

f praise to thee. Bring

f to thee. Bring

f do. *f* *sempre f*

Come Ima.

branch - es from for - est and blos - soms from mead, . . With lau - rels and
 branch - es from for - est and blos - soms from mead, . . With lau - rels and
 branch - es from for - est and blos - soms from mead, . . With lau - rels and
 branch - es from for - est and blos - soms from mead, . . With lau - rels and

Come Ima.

f *mf*

oak - leaves em - bow - er the door; O search - ers for moth - er-wort
 oak - leaves em - bow - er the door; O search - ers for moth - er-wort
 oak - leaves em - bow - er the door; Search - ers for moth - er-wort
 oak - leaves em - bow - er the door; O search - ers for moth - er-wort

f *mf*

give ye good heed, . . Nor pass the sweet ver - vain up - on the green
 give ye good heed, . . Nor pass the sweet ver - vain on the green
 give ye good heed, . . Nor pass the sweet ver -
 give ye good heed, . . Nor pass the sweet ver - vain, . . on the

mf *tr*

floor, . . nor pass the sweet ver - vain up - on the green floor. *mf*

floor, . . nor pass the sweet ver - vain on the green floor. *mf*

- vain . . up - on the green floor. *mf* The

floor, . . nor pass the sweet ver - vain . . . on the floor. *mf* The

E *mf* The last of the

mf The last of the

wild rose must come from its home in the hedge,

wild rose must come from its home in the hedge,

E *p*

vi - o - lets leave its cool shade; *p* In

vi - o - lets leave its cool shade; *p* In

In nooks ga - ther blue - bells, *p*

p

3060.

In nooks ga - ther
nooks ga - ther blue - bells,
In nooks ga - ther blue - bells,

blue - bells, in nooks ga - ther blue - bells, in nooks ga - ther blue - bells,
in nooks ga - ther blue - bells, in nooks ga - ther blue - bells, by
in nooks ga - ther blue - bells, in nooks ga - ther blue - bells, by
ga - ther blue - bells, . . . by

cres. *f*
With these shall the fair - est, the
cres. *f*
stream - lets, by stream - lets . . . the sedge, With these shall the
cres. *f*
stream - lets the sedge, With these shall the
cres. *f*
stream - lets, by stream - lets the sedge, With these shall the

fair - est of gar - lands be made, shall . . . the fair - est of gar -

fair - est gar - lands be made, with these shall the fair - est of gar -

fair - est of gar - lands be made, with these shall the fair - est gar -

fair - est gar - lands be made, with these shall the fair - est gar -

lands, shall the fair - est of gar -

lands, shall the fair - est of gar

lands, of gar

lands, shall the fair - est of gar

lands, shall the fair - est of gar

lands be made, . . . the fair - est,

lands be made, . . . the fair - est,

lands be made, . . . the fair - est,

lands be made, . . . the fair - est,

the fair - est, with

the fair - est, with

the fair - est, with

the fair - est, with

f

f

these shall the fair - est of gar - lands be made.

these shall the fair - est of gar - lands be made.

these shall the fair - est of gar - lands be made.

these shall the fair - est of gar - lands be made.

f

f

f

f

Ped. * *Ped.* * *Ped.*

these shall the fair - est of gar - lands be made.

these shall the fair - est of gar - lands be made.

these shall the fair - est of gar - lands be made.

these shall the fair - est of gar - lands be made.

Andantino con moto. THE GIRLS. SOPRANO. *semplice.*
p
 In the cups of the flow'rs, 'Mid the
 ALTO. *semplice.*
p
 In the cups of the flow'rs, . . .

Andantino con moto. = 112.
p

leaves of the bow'rs Good fair-ies will hide; And
 . . . 'Mid the bow'rs, Good fair-ies will hide;

p

*Ped. **

when we are sleep-ing, Through case-ment soft creeping, A - light at our side, . . .
 Through case-ment soft creeping, A - light, a -

sempre p

G poco cres.

at our side. Then dream we of lov - ers, then dream we of lov - ers; The

poco cres.

light at our side. Dream . . . we of lov - ers;

G

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf

dark veil that cov - ers The fu - ture is rent; Each Soph - ie and Car - rie, The

mf

The veil, . . . the dark veil is rent; Each Soph - ie and Car - rie,

p

Ped. *

mf

man she shall mar - ry, Each Soph - ie and Car - rie, The man she shall

mf

The man she shall mar - ry, Each Soph - ie and Car - rie, The man she shall

mf

dim. dim. p poco rit. a tempo.
 mar-ry, mar-ry, mar-ry, Be-holds with con-tent.
dim. dim. p poco rit. a tempo.
 mar-ry, mar-ry, mar-ry, Be-holds with con-tent

dim. dim. pp poco rit. a tempo. f
*Ped. **

RECIT. MARGARET.
Non troppo lento.

mf
 Ah! fool-ish girls, to talk of i-dle dreams, Provoked by wan-ton

Recit. p

molto più vivo. mf
 fair-ies, fresh from streams And tan-gled woods, where

molto più vivo. p = 144. p

p poco rit.
 they, with cunning wile, Weave ros-eate vi-sions, maid-ens to be-

p poco rit.

Moderato. **RECIT.** *p*
 guile. Come, ga-ther round, and I will straight un - fold How

Moderato. ♩ = 80. *pp* *Recit.*

rit. **H Allegro. THE GIRLS. SOPRANO.** *p*
 each her des-tined hus-band may be - hold. Now

ALTO. *p*
 Now lis-ten,

H Allegro. ♩ = 72. *p* *rit.* *leggero.*

mf *accel.*
 lis-ten all to Mar-garet's sto-ry, Her tales are

mf *accel.*
 lis-ten all to Mar-garet's sto-ry, Her tales are

accel.

f *f*
 like her, old and hoar - y.

f *f*
 like her, old and hoar - y.

f *f*

Seque subito.

No. 2. SCENA AND CHORUS (FEMALE VOICES).—"YOU, SUSAN, WHEN THE MIDNIGHT BELL."

Lento con moto.

MARGARET.

You, Susan, when the midnight bell Rings clear throughout the darkened land, Take

Lento con moto. ♩ = 66.

p

Ped. * * *

store of hempsed in your hand, And o'er the garden scat-ter well; Whis - p'ring

pp

p *pp*

pp *poco rit.* *a tempo.* *a piacere.*

low, . . whis - p'ring low : . . "Hempsed I sow, Hempsed I hoe, And

pp *poco rit.* *a tempo.*

mf più vivo *a tempo*

he that is my true love Come after me and mow." Then look behind thee, girl, and see The

p *più vivo.*

Allegro vivace. I

man whose wife thou soon shalt be.

THE GIRLS. SOPRANO. *mf*

Not for the no-blest in the land, 'Neath

ALTO. *mf*

Not for the no-blest in the land, 'Neath

Allegro vivace. ♩ = 132. I

p *mf*

cres.

mid-night moon will Su-san stand. The horn-ed snail would her a-larm; The

cres.

mid-night moon will Su-san stand. The horn-ed snail would her a-larm; The

f

toad a mon-ster be to harm. Ha, ha, ha, ha, ha, ha, ha!

f

toad a mon-ster be to harm. Ha, ha, ha, ha, ha, ha, ha!

cres. *f*

Ped. *

Allegretto non troppo.

MARGARET.

You, Pol-ly, in the hour of fear, . . . On ta-ble, on

Allegretto non troppo. ♩ = 100.

p

ta-ble lay bread, cheese and ale; . . . Sit down to eat— now

poco accel.

pp *poco accel.*

mark my tale, Thy true love quick-ly will ap-pear, quick-ly will ap-pear, And

cres. *rall.* *p*

cres. *rall. e dim.*

join . . . thee there, The food . . . to share.

rall.

p *p rall.*

molto più Presto.

THE GIRLS. SOPRANO.

The lov - er true should not de - lay For
 The lov - er true should not de - lay For

molto più Presto. ♩ = 144.

p

an - y charm up - on his way, Lest ta - - ble bare . . of -
 an - y charm up - on his way, Lest ta - - ble bare . . of -

cres.

- fend his sight, Our Pol - ly hath good ap - pe - tite,
 - fend his sight, Our Pol - ly hath good

f

Our Pol - ly hath good ap - pe - tite. Ha, ha, ha, ha!

MARGARET.

ap - pe - tite. Ha, ha, ha, ha! Ha, ha, ha, ha! You,

f *f (lunga.)*
Ped. *

Lento.

Nan - cy, . . . at the night's full noon, In si - lence to the gar-den creep, Wher

Lento. ♩ = 66.

pp

all the flow - ers are a-sleep, Be-neath the pale light of the moon. There

p

pluck a dew - y, bloom-ing rose, And hide it safe from mor-tal eye, Till

mf

p

Ped. * *Ped.* *

feast of Christ's na - tiv - i - ty— O well if then its col-our glows,

dim.

mf *dim.* *p*

poco rit.

p

O well if then its col-our glows! Up

poco rit.

a tempo. espress.

on thy bos-om let . . it rest, And he that shall thy hus-band be Will

p a tempo.

cres.

rob thee of it dar-ing-ly, will rob thee of it dar-ing-ly, . . And lay thy head up .

cres.

p **K** *cres.*

on his breast, Up-on thy bos-om let it rest, up-on thy bos-om let it rest, And

p

dim.

he that shall thy husband be Will rob thee of it dar-ing - ly, And lay thy head up -

p *dim.*

- on his breast, And he that shall thy hus-band be Will rob thee of it dar-ing - ly,

mf *mf*

And lay thy head up - on his breast, and lay thy head, and lay thy head up -

mf *rit.* *f* *p* *sempre rall.* *pp*

mf *rit.* *dim.* *p* *sempre rall.*

on . his breast.

a tempo. *pp* *a tempo.* *poco rit.*

Ped. * *Attacca.*

No. 3. SOLO AND CHORUS (FEMALE VOICES).—"THAT PART WILL I PLAY."

Allegretto vivace.

ROBERT.

mf

That part will I play when the charm-ed rose beams In the light of the

Allegretto vivace. ♩ = 152.

p

cres.

Yule - log burn - ing, For cou - rage un-daunt - ed a lov - er be -

cres.

- seems, He should do and should dare, not lan-guish in dreams, And so true love's

f

guer-don be earn - ing. Though Nan - cy up - on me doth look with cold

p

eye, And bid me my dis-tance be keep - ing, I'll nev - er from

p

mf

maid-en's "No" turn with a sigh, But "Will you?" and "Will you?" re-peat-ed - ly

rit. *dim.* *a tempo.* *p*

cry, Till "Yes" say the glad tears she's weep - - - ing, But

mf *rit.* *p* *a tempo.*

rall.

"Will you?" and "Will you?" re-peat - ed - ly cry, Till "Yes" say the glad tears she's

p *rall.* *p*

p *a tempo.*

weep - ing. So, Nan - cy, my dear - est, the Rose pluck to - night, When the

p a tempo.

Ped. * *Ped.* * *Ped.* *

bird of love sweet - ly is sing - ing, Thou't wear it, un - fad - ed, by

Ped. * *Ped.* *

Christ-mas fire bright, I'll take it, I'll take it, and win me a

cres.

life . . . of de - light ; . . . So,

cres. *f* *dim.* *mf*

Nan - cy, my dear-est, so, Nan - cy, my dear-est, thou'lt

p *Ped.* * *Ped.* *

wear it un - fad - ed, thou'lt wear it un - fad - ed, I'll take it and win me a

cres. *cres.*

life of de - light, Our wedding bells, . . . our wedding bells, . . . our

f *f* *Ped.* * *f*

sempre f

wed - ding bells soon shall be ring - ing, our wed - ding bells soon shall be ring -

rit. *M a tempo.* (Nancy looks coldly upon Robert, and turns away.)

- ing, soon shall be ring - ing.

THE GIRLS. SOPRANO. *mf*

ALTO. Thy woo - ing's

Thy woo - ing's

M *rit.* *a tempo.* *mf*

Ped. * *Ped.*

vain, . . . She doth dis - dain Such mas - te - ry. See,

vain, . . . She doth dis - dain Such mas - te - ry. See,

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

home she goes, To pluck the rose, But not for thee.

home she goes, To pluck the rose, But not for thee

p

mf
Ha, ha! my bold lov - er, It
mf
Ha, ha! my bold lov - er, Thou soon wilt dis - cov - er It
cres - cen -

ROBERT. *p* Ah! . . . *N* *mf* Nan - cy, my
is not for thee. . . . it is not for thee,
is not for thee. . . . it is not for thee,
do. *f* *dim.* *p*

dear-est, Yes, Nan - cy, my dear-est, Thou'lt wear it, un -
p Ha, ha! Ha, ha!
p Ha, ha! Ha, ha!
Ped. * *Ped.* *

- fad - ed, thou't wear it. un - fad - ed, I'll take it and win me a life of de -

- light, Our wedding-bells, . . . our wedding-bells, . . . our wed - ding-bells

soon shall be ring - ing, our wed-ding-bells soon shall be ring - ing,

shall be ring - ing. *a tempo.*

soon shall be ring - ing. THE GIRLS. *f.*
Ha, ha, ha, ha!

a tempo.
Ha, ha, ha, ha!

No. 4.

{ CHORUS (MALE VOICES).—"HO! GOOD SAINT JOHN."
 CHORUS.—"WHIRL ROUND THE TORCH."—AND DANCE.

Allegro. ♩ = 120.

f

1st TENOR. MEN (*piling wood for St. John's bonfire*). *Poco meno. marcato.* *mf*

2nd TENOR. *mf* Ho! good Saint John was a *marcato.*

1st BASS. *mf* Ho! good Saint John was a *marcato.*

2nd BASS. *mf* Ho! good Saint John was a *marcato.*

f *Poco meno. ♩ = 100.* *mf* *marcato.*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

Ped. *Ped.*

good Saint John was a shin-ing light, And pro-phets saw him from a - far, . . . Our

good Saint John was a shin-ing light, And pro-phets saw him from a - far, . . . Our

good Saint John was a shin-ing light, And pro-phets saw him from a - far, . . . Our

good Saint John was a shin-ing light, And prophets saw him from a - far, . . . Our

mf

Ped.

bon - fire bright Shall through the night Blaze o'er the land like the morn-ing star, blaze o'er the

bon - fire bright Shall through the night Blaze o'er the land like the star, blaze o'er the

mf

Our bon - fire shall blaze, blaze o'er the land like the morn-ing star, blaze o'er the

bon - fire bright Shall through the night Blaze o'er the land like the star, blaze o'er the

land like the morn - ing star; . . . Dis - tant hills will

land like the morn - ing star; . . . Dis - tant hills will

land like the morn - ing star; . . . And dis - tant hills, . . . and dis - tant

land like the morn - ing star; . . . And dis - tant hills, dis - tant

f

p

p

p

Ped.

** 3060.*

ans'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will ans'ring burn, Wher -
 ans'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will ans'ring burn, Wher -
 hills will burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will ans'ring burn, Wher -
 hills will burn, Wher-e'er our eyes we turn, And dis - tant hills will ans'ring burn, Wher -

- e'er our gladdened eyes we . . . turn. Ho! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. Ho! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. Ho! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. Ho! good Saint John pre -

-pared the way . . . For our Lord Christ, Who bless - ed be; . . . Ho!
 -pared the way . . . For our Lord Christ, Who bless - ed be; . . . Ho!
 -pared the way . . . For our Lord Christ, Who bless - ed be; . . . Ho!
 -pared the way . . . For our Lord Christ, Who bless - ed be; . . . Ho!

Ped. ∇ ∇ ∇ ∇ * 8060. Ped. ∇ ∇ *

rit. *a tempo.* *f*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

bon-fire's ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

bon-fire's ray Pro - claims his day Swift as the ar - rows can flee, swift as the

The ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

bon-fire's ray Pro - claims his day Swift as the ar - rows can flee, swift as the

f *sempre f*

ar - rows of light can flee; . . . Bless - ings come to

ar - rows of light can flee; . . . Bless - ings come to

ar - rows of light can flee; . . . And bless - ings come, . . . and blessings

ar - rows of light can flee; . . . And bless - ings come, come to

p *mf* *p*

cres.

cot and hall, Where - on . . the gleam of its flame shall fall, And bless - ings come to
 cct and hall, Where - on . . the gleam of its flame shall fall, And bless - ings come to
 come to hall, Where - on the gleam of its flame shall fall, And bless - ings come to
 cot and hall, Where - on its gleam shall fall, And bless - ings come to

WCMEN. SOPRANO.

ALTO.

MEN. TENOR.

BASS.

cot and hall, Where - on the gleam of its flame shall fall. . . . The
 cot and hall, Where - on the gleam of its flame shall fall. . . . The
 cot and hall, Where - on the gleam of its flame shall fall. . . . The
 cot and hall, Where - on the gleam of its flame shall fall. . . . The

f *molto* *f* *rit.* *a tempo.*
f *molto* *f* *rit.* *a tempo.*
f *molto* *f* *rit.* *a tempo.*
f *molto* *f* *rit.* *a tempo.*

f *molto* *rit.* *a tempo.*
f *molto* *rit.* *a tempo.*
f *molto* *rit.* *a tempo.*
f *molto* *rit.* *a tempo.*

f *molto* *rit.* *a tempo.*
f *molto* *rit.* *a tempo.*
f *molto* *rit.* *a tempo.*
f *molto* *rit.* *a tempo.*

Ped. v v v v *

And pale the bright

And pale the bright

And pale the bright

And pale the bright

torch now pre- pare, let the fire rise on high, And pale the bright
 torch now pre- pare, let the fire rise on high, And pale the bright
 torch now pre- pare, let the fire rise on high, And pale the bright
 torch now pre- pare, let the fire rise on high, And pale the bright

Molto più Presto.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

Molto più Presto.

p *cres.*

MARGARET (interposing).

f RECIT.

Adagio, *mf*

What ye would do no tongue can tell! . . . Know

f *Recit.*

first must sound the mid-night bell, . . . Else plague and fa-mine o'er the land Will

Adagio. ♩ = 52.

p

dim.

(The church clock strikes twelve.)

hor - rid wan - der hand in hand. *Sva*.....

p *dim.* *pp* *pp.* *Ped.*

3ra.....

Con fuoco e quasi Presto.
 MEN AND WOMEN. SOPRANO.

ALTO.

TENOR.

BASS.

Whirl round the torch till it sputters and bursts in - to

Con fuoco e quasi Presto. ♩ = 168.

Light to the fag-gots set

Whirl round the torch till it sput-ters and bursts in - to flame,

flame,

Light to the faggots set quick in our ho-ly Saint's
 quick in our ho-ly Saint's name, quick in our ho-ly Saint's

f

Light to the faggots set quick in our ho-ly Saint's

name.

name.

name.

f

Ped.

See ye how the tongues of fire . . Lap the wood with

See ye how the tongues of fire Lap the wood with

See ye how the tongues of fire . . Lap the wood with

See ye, see ye the

f

f

f

f

Q

Q

fierce de - sire! *mf* Now they mount

fierce de - sire! *p* Now they mount in - to the sky,

fierce de - sire! *p* See them,

tongues of fire! *p* See them,

in - to the sky, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, flash-ing,

see them, *Sva.* Flash-ing, flash - ing,

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

flash - ing, flash - ing, *cres.* roar - ing,

Sva. flash - ing, flash - ing,

roar - ing mer - ri - ly, roar - - - ing, roar - - - ing,
 roar - ing mer - ri - ly, roar - - - ing, roar - - - ing,
 flash - ing, roar - - - ing, roar - - - ing,
 roar - ing, roar - ing,

Sva
f

Bright - ly the glow is re - flect - ed from ga - ble and
 Bright - ly the glow is re - flect - ed from ga - ble and

R
p

tower, Out on the hill - tops the
 tower, Out on the hill - tops the

f *p*

night - gloom flies from its power. . . .

night - gloom flies from its power

See the tongues of

See the tongues of

See, how they mount, . . . mount in - to the

See, how they mount, . . . mount in - to the

fire; . . . See, how they mount, . . . mount in - to the

fire; . . . See, how they mount, . . . mount in - to the

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, see how they mount in - to the sky,

sky, see how they mount,

Sva

mf roar - ing mer - ri - ly, roar - ing mer - ri - ly,
mf roar - ing mer - ri - ly, roar - ing mer - ri - ly,
mf see, . . . how they mount in - to the sky,
mf in - to the sky,

Sva

p

S *mf* flash - ing, roar - ing, flash - ing, *cres.* roar - ing
mf flash - ing, roar - ing, flash - ing, *cres.* roar - ing
mf flash - ing, roar - ing mer - ri - ly, roar - ing mer - ri - ly,
mf roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing,

S

p *poco a poco* *cres.*

f mer - ri - ly, mer - ri - ly, flash - ing, flash - ing,
f mer - ri - ly, mer - ri - ly, flash - ing, flash - ing,
cres. *f* roar - ing mer - ri - ly, roar - ing mer - ri - ly, flash - ing, flash - ing,
f flash - ing, flash - ing, flash - ing,

f

roar - - - ing.

roar - - - ing.

roar - - - ing.

f roar - ing mer - ri - ly.

Sva *cres.* *rit.*

Ped. *

Andante maestoso.

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

ff

Andante maestoso. = 76. (A little slower than the beginning of No. 4.)

Sva.....

ff

Ped. *

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

shines up - on . . . Bless - ed fire of good Saint John, Hap - py all it

shines up - on ; . . . Bless - ed fire of good Saint John, Hap - py all it

shines up - on ; . . . Bless - ed fire of good Saint John, Hap - py all it

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

Ped. *

8060.

shines up on.

shines up on.

shines up on.

shines up on.

ff

ff

ff

ff

ff

Ped.

Allegro moderato. *BASSES. mf* $\text{♩} \text{♯} \text{♩} \text{♩} \text{♩}$

Round and round the pile now

Allegro moderato. ♩. = 88. (the ♩. a little quicker than the preceding ♩.)

p

p

dance . . . While through flow'rs the maid . . .

p

T (Men and lads join hands and dance round the fire.)

ens glance,

fp

* These Dances may, if necessary, be snortened by going from this bar to the sign * on page 51.

First system of a piano score. The right hand features a melodic line with several accents (^) and a trill-like figure. The left hand provides a steady accompaniment with eighth notes.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score. The right hand includes a trill (tr) and a dynamic marking of *p* (piano).

Fourth system of the piano score, featuring a trill (tr) in the right hand.

Fifth system of the piano score. The right hand has a dynamic marking of *mf* (mezzo-forte) and a section marked with a 'U' (trill) symbol.

Sixth system of the piano score, concluding the page with various melodic and harmonic elements.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a trill (tr) and a mezzo-forte (mf) dynamic marking.

Third system of musical notation, featuring a trill (tr) and various notes.

Fourth system of musical notation, including a forte (f) dynamic marking and a 2/4 time signature.

* Più Presto. ♩ = 126.

Fifth system of musical notation, including a mezzo-forte (mf) dynamic marking and a 2/4 time signature.

Sixth system of musical notation, including a Ped. (pedal) marking and an asterisk (*).

• This and the preceding movement are adapted from Old English Airs.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *cres.* and *f*.

Second system of musical notation. The right hand continues the melodic line with some triplet markings. The left hand accompaniment features some triplet markings. Dynamics include *f*.

Third system of musical notation. The right hand has a melodic line with accents. The left hand has a steady accompaniment. Dynamics include *p*. The tempo marking is *Ancora più Presto. ♩ = 176.*

Fourth system of musical notation. The right hand has a melodic line with accents and triplets. The left hand has a steady accompaniment. Dynamics include *p*.

Fifth system of musical notation. The right hand has a melodic line with accents and triplets. The left hand has a steady accompaniment. Dynamics include *sf*.

Sixth system of musical notation. The right hand has a melodic line with accents and triplets. The left hand has a steady accompaniment. Dynamics include *sf* and *f*.

System 1: Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents (^). The left hand provides a harmonic accompaniment with chords and a few moving lines.

System 2: Continuation of the previous system. The right hand includes triplets (3) and accents (^). The left hand has a section marked *sf* and *sempre f* starting with a new melodic line.

System 3: Continuation of the previous system. The right hand features triplets (3) and accents (^). The left hand has a section marked *sf* and *sf* with a new melodic line.

System 4: Continuation of the previous system. The right hand features triplets (3) and accents (^). The left hand has a section marked *sf* with a new melodic line.

System 5: Continuation of the previous system. The right hand features triplets (3) and accents (^). The left hand features a rhythmic accompaniment with triplets (3) and accents (^).

System 6: Continuation of the previous system. The right hand features a melodic line with accents (^) and a section marked *mf*. The left hand features a rhythmic accompaniment with accents (^). The system ends with a double bar line and a 6/8 time signature.

* To here from page 47, if necessary.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 5-8. The melodic line continues with slurs and accents, and the accompaniment remains consistent in style.

Third system of musical notation, measures 9-12. Measure 9 includes a trill (*tr*) and a fermata (*W*). The dynamic marking *mf* (mezzo-forte) is present. Measure 12 begins with a *cres.* (crescendo) marking.

Fourth system of musical notation, measures 13-16. The right hand features a trill (*tr*) in measure 15. The dynamic marking *f* (forte) is used in measures 13 and 16.

Fifth system of musical notation, measures 17-20. The right hand has slurs and accents. The left hand includes fingerings (V) and slurs. The system concludes with a 2/4 time signature change.

Sixth system of musical notation, measures 21-24. The tempo is marked *Più presto.* with a quarter note equal to 126 (♩ = 126). The dynamic marking *f* (forte) is present. The system concludes with a 2/4 time signature change.

First system of musical notation, featuring a treble and bass clef with various rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

Third system of musical notation, marked *sempre f* (sempre forte), with accents over notes.

Fourth system of musical notation, marked *f* (forte), with many accents over notes.

Fifth system of musical notation, marked *Ancora più Presto. ♩ = 176.* and *p* (piano).

Sixth system of musical notation, featuring triplets and a dynamic marking of *ff* (fortissimo).

First system of the musical score. The right hand features a melodic line with accents and triplets. The left hand provides a rhythmic accompaniment with triplets. Dynamics include *sf* (sforzando).

Second system of the musical score. The right hand continues with melodic lines and triplets. The left hand has a steady accompaniment. Dynamics include *f* (forte).

Third system of the musical score. The right hand has a more active melodic line with triplets. The left hand accompaniment is consistent. Dynamics include *sf* and the instruction *sempre animato*.

Fourth system of the musical score. The right hand features a melodic line with triplets and a key signature change to one flat. The left hand accompaniment is rhythmic. Dynamics include *sf*.

Fifth system of the musical score. The right hand has a melodic line with triplets. The left hand accompaniment is rhythmic. Dynamics include *sf* and *dim.* (diminuendo).

Sixth system of the musical score. The right hand has a melodic line with triplets and a key signature change to two flats. The left hand accompaniment is rhythmic. Dynamics include *p* (piano) and *sempre più animato*. A large 'X' is written above the first measure of the right hand.

Seventh system of the musical score. The right hand has a melodic line with triplets. The left hand accompaniment is rhythmic. Dynamics include *poco a poco cres.* (poco a poco crescendo).

mf

cres. f Ped.

* Ped. cres.

Sua..... rit. * Ped. V V V V V V V V V V V V

CHORUS.

Andante maestoso.

Presto come 1ma.

Bless-ed fire of good Saint John, .

Bless-ed fire of good Saint John, . .

Bless-ed fire of good Saint John, .

Bless-ed fire of good Saint John, . .

ff

Andante maestoso. ♩ = 76.

Sua.

Presto come 1ma. ♩ = 176.

ff Ped.

Come 1ma.

56

Come 1ma.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

ff *ff* *ff* *ff*

Presto come 1ma.

ff *ff*

Ped.

Come 1ma.

Presto come 1ma.

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

ff *ff* *ff* *ff*

rit. *rit.* *rit.* *rit.*

Come 1ma.

ff *rit.*

Presto come 1ma.

on.

on.

on.

on.

on.

8va

fff Presto come 1ma.

Ped.

ff

Andante come lma. SOPRANO.

ALTO. *p*

(The Villagers take brands from the burning pile and disperse, singing as they go.)

Home-ward go we by its light,

TENOR. *p*

Home-ward go we by its light,

BASS. *p*

Home-ward go we by its light,

Andante come lma. $\text{♩} = 76.$

dim. p

p

Neigh-bours dear, neigh-bours dear, neigh-bours dear, a *dim.*

Neigh-bours dear, a sweet good night, neigh-bours dear, neigh-bours dear, . . . *dim.* a

Neigh-bours dear, a sweet good night, . . . neigh-bours dear, good-night, *dim.* a

Neigh - bours dear, good night, neigh-bours dear, neigh-bours dear, neigh-bours dear, a

SCENE II.

The Garden of Nancy's Cottage. Midnight.

No. 5.

RECIT. AND AIR.—"O PEACEFUL NIGHT."

Adagio con moto. ♩ = 69.

p

pp

tr

p

pp

tr

A

p

espress.

poco cres.

The musical score is written for piano and voice. It consists of six systems of music. The first system is the beginning of the piece, marked 'Adagio con moto' with a tempo of 69 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part enters in the second system. The score includes various dynamics such as piano (p), pianissimo (pp), and accents (acc). There are also trills (tr) and a section marked 'A' with 'espress.' (espressivo) and 'poco cres.' (poco crescendo). The piece concludes with a final cadence in the sixth system.

(Nancy comes out of the house and slowly moves towards the roses.)

NANCY. RECIT. *Molto lento.*

O peace - ful night! O

Recit.

Molto moderato.
RECIT.

time of ho - ly calm ! For wounded hearts the sure - ly healing balm ;

Molto moderato. ♩ = 63.

p a tempo.
Recit.

tranquillo. dim.

In thy cool depths, if wea-ry and distress'd, The soul may foretaste have of heav'n's own rest.

B Adagio come 1ma.

Adagio come 1ma.

p espress. dim.

Molto moderato come 1ma. a tempo.

Molto moderato come 1ma.

Now night in - gale to si-lence gives a voice, . . . And in the

still - ness running brooks re - joice; . . . While o - ver all, with so-lemn, steadfast

cres.

eyes, The stars, . . . the stars look down on hu - man des - ti - nies.

dim. p

night and stars, and ev - 'ry bless - ed power That sheds sweet in - flu - ence

cres.

p *cres.*

at this witch - ing hour, . . . On ye I call, . . . on ye I

C *p*

p

espress. il Tema.

call . . . to guide my trem - bling hand, As here, be - fore the

p *espress.*

p

Rose of Fate, I stand . . .

rall. *Poco Andante e tranquillo.*

Poco Andante e tranquillo. ♩. = 54.

p *rall.* *p*

(She plucks a rose.)

dim.

tranquillo.

Say, what dost thou bear, . . .

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A *p* (piano) dynamic marking is present in the piano part. A *Ped.* (pedal) marking is located below the piano part.

. . . in the se - cret deep Of thy heart, my Rose ? . . . O love - li - est flow'r, a -

The second system continues the vocal and piano parts. The piano part includes a *Ped.* marking and two asterisks (*) indicating pedal points.

- wake thee from sleep, . . . And thine eyes un - close ; For fain would I read in their

The third system continues the vocal and piano parts. The piano part includes a *Ped.* marking and two asterisks (*) indicating pedal points.

ten - der glow, Read all my des - ti - ny. In sunshine re

The fourth system continues the vocal and piano parts. The piano part includes a *dim.* (diminuendo) marking above the vocal line, a *p* marking above the vocal line, and a *Ped.* marking below the piano part. There are two asterisks (*) indicating pedal points.

- joice ? or in dark - ness weep ? . . . Rose, which shall it

The fifth system continues the vocal and piano parts. The piano part includes a *D* (Dolce) marking above the vocal line, a *mf* (mezzo-forte) marking above the vocal line, and a *p* marking above the piano part. There are two asterisks (*) indicating pedal points.

be? . . . Rose, which shall it be? . . . As the years pass on, as the

p *cres.*

Ped. * *Ped.* *

years pass on, pass on with un - ceas - ing flow. . . . Say,

poco rit. *a tempo.* *p*

poco rit. *p a tempo.*

Ped.

what dost thou whis - per with fra - grant breath, O my dain - ty bloom? Dost

p

speak of life love - less - a liv - ing death, As my drea - ry doom? . . Or

poco rit. *a tempo.* *p*

colla voce. *a tempo.*

tell'st thou of days . . when the voice un - known That flut - ters my heart . . With

p

cres. *sempre cres.*

songs of true love from the flow - ry heath, Shall nev - er de - part, shall nev - er de - part, But

cres. *sempre cres.*

f *molto espress.* *f*

sing . . at my side, sing at my side and be all . .

f *f*

p *tr* *p*

mine own. Live on, my sweet Rose, . .

p *p* *Ped.*

. . till the Christ - mas bells Fill earth and sky; . . In fade - less beau - ty,

Ped.

*

cres. *cres.*

my heart fore - tells, . . Thou'lt meet his eye, . . Who sure - ly is com - ing with

cres. *Ped.* *

words of fate, Thy lord and mine. . . . O

mf

Ped. *

flow'r, dear flow'r, . . . O flow'r, dear

mf *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

flow'r, . . . what might com-pels, What charm of thine, My

cres.

cres.

Ped. * *Ped.* *

lov-er to hast-en, my lov-er to hast-en, what might . . . com-pels my lov-er to

cres. *f* *poco accel.*

cres. *f* *poco accel.*

hast-en, my lov-er to hast-en, to hast-en, and

f

f

No 6.

SONG.—“O ZEPHYR, STIRRING 'MIDST THE LEAVES.”
 CHORUS.—“BLESSED FIRE OF GOOD SAINT JOHN.”

L'istesso tempo.

pp

p

Ped.

p

dim.

Ped.

(A voice sings in the distance. Nancy stands listening. The light of St. John's fire falls upon her.)

Andante moderato e semplice.

SOLO. TENOR.

semplice.

O Ze - phyr, stir - ring 'midst the leaves,

Andante moderato e semplice. ♩ = 84.

p

p

Ped.

* *Ped.* * *Ped.* * *simile.*

Un - to my dar-ling's cham - ber hie, And through the o - pen lat - tice fly So

p

qui - et - ly, *p* The vi - sions maid - en fan - cy weaves Dis -

cres.
poco cres.

- turb not, lest they sud - den pass, *mf* The vi - sions maid - en fan - cy weaves Dis - *dim.*

mf *dim.*

- turb not, lest they sud - den pass, *p* And she a - wake, and she a - wake, to *poco rit.*

p *colla voce.*

find, a - las! . . . They sha - dows be. *a tempo.*

p *a tempo.* *mf*

*Ped. * Ped. **

G *C* *p* *semplice.*
In - to the tis - sue of her dream *non legato.*

dim. *p* *Ped. * Ped. * Ped. * simile.*

My soft-ly whis-pered name com-pel, And straight her cap-tive hear-ing tell How

I . . a - dore. Say as to ri - ver flows the stream, And

as the riv - er runs to sea, Say, as to riv - er flows the stream, And

as the riv - er runs to sea, So I must seek, so I must seek her

com - - pa - ny For ev - er - more.

Ped. * Fed *

If, moved, she out of

dim. *p*

Ped. * *Ped.* *

slum - - ber start, Then, gen-tle Ze - phyr, calm her fears, Soft

Ped. * *Ped.* *

urg - ing that my sighs and tears For pi - - ty call,

p

Soft urg - - ing that my sighs and tears For

p

pi - - - - ty call. Gen - tle Ze - phyr,

p

Ped. *

rit. *a tempo.* *p*

calm her fears,— From her pure shrine I'll

mf

ne'er de - part, But, kneeling, cease - less wor - ship there, From her pure shrine I'll

ne'er de - part, But, kneel - ing, cease - less wor - ship there, Till deep de - vo - tion

rall. *f* *p* *rit.*

melts the fair, And love, and love . . . wins

mf *p* *p colla voce.*

Ped. * *Ped.* *

I a tempo. *all.* *8va* *dim.*

(Nancy goes slowly into the house.)

SOPRANO. * *Villagers in the distance.*

ALTO. Bless - ed fire of good Saint John ! Hap - py all it shines up - on,

TENOR. Bless - ed fire of good Saint John ! Hap - py all it shines up - on,

BASS. Bless - ed fire of good Saint John ! Hap - py all it shines up - on,

Bless - ed fire of good Saint John ! Hap - py all it shines up - on,

pp

*

Home - ward go we by its light, Neigh - bours dear, a sweet good night,

Home - ward go we by its light, Neigh - bours dear, a sweet good night, neigh - bours dear,

Home - ward go we by its light, Neigh - bours dear, a sweet good night, neigh - bours dear,

Home - ward go we by its light, Neigh - - bours dear, good night,

pp

pp

J pp

Neighbours dear, a sweet good night, good

neighbours dear, neighbours dear, a sweet good night, good night,

neighbours dear, neighbours dear, a sweet good night, good night,

neighbours dear, a sweet good night, good night, . . .

pp

J

pp

* Where practicable, this should be sung by a Semi-Chorus of not less than sixteen voices, away from the platform ; if not, by all the choir seated, and as soft as possible.

Più lento. TENOR SOLO. *espress.*

Till deep de .

night, . . . a sweet good night. . . .
 good night, . . . a sweet good night. . . .
 good night, . . . a sweet good night. . . .
 good night, . . . good night. . . .

ppp *rit.* *pp* *ppp* *rit.* *pp* *Ped.*

Più lento. ♩ = 60.

vo - tion melts the fair, And love wins all. . . .

f *molto rall.* *a tempo.* *a tempo.* ♩ = 60. *espress.*

cres - cen - do. *molto rall.* *f* *ff*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dim. e rit. p *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* *

SCENE III.

The Squire's Hall. Christmas Day.

No. 7. CAROL (SOLO AND CHORUS).—"THREE KINGS ONCE LIVED."

Andante con moto. ♩ = 42.

f marcato.

f

dim. *p*

MARGARET.

Three kings once lived in East - ern land, Full wise were they, as wise could be, And

'neath the mid - night sky would stand, To read the stars most pa - tient - ly. Then

p

A *poco cres.* *mf*

one un - to the o - thers said : A star un-known hath come in sight. It

dim. *poco rit.*

go - eth East from o - ver-head, And shin - eth like a me - teor bright.

mf *dim.* *poco rit.*

CHORUS. THE VILLAGERS.

SOPRANO.

Maestoso religioso.

f

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

ALTO.

f

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

TENOR.

f

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

BASS.

f

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

Maestoso religioso. ♩ = 52.

f

Through the night, till thy bright ray Pal - eth with the dawn of day.

f

Through the night, till thy bright ray Pal - eth with the dawn of day.

f

Through the night, till thy bright ray Pal - eth with the dawn of day.

f

Through the night, till thy bright ray Pal - eth with the dawn of day.

Come !ma. $\text{♩} = 42.$

Piano introduction for 'Come !ma.' in G major, 6/8 time. The right hand features a complex, rhythmic melody with many beamed eighth notes and accents. The left hand provides a steady accompaniment with dotted rhythms. Dynamics include *f* (forte) and *dim.* (diminuendo).

MARGARET.

Vocal line for Margaret. The melody is simple and lyrical, starting with a *p* (piano) dynamic. The piano accompaniment is also in *p* and consists of simple chords and moving lines.

An - o - ther cried : For that sweet sign Mine eyes have looked these ma - ny years, And

Continuation of the vocal line. The melody continues with a *p* dynamic. The piano accompaniment remains simple and supportive.

pro - phets on its light di - vine Have longed to gaze, with sighs and tears. Then

Continuation of the vocal line. The melody starts with *poco cres.* (poco crescendo) and ends with *mf* (mezzo-forte). The piano accompaniment also begins with *poco cres.*

spake the third : O bro - thers twain, To fol - low let us now a - gree, The

Continuation of the vocal line. The melody starts with *dim.* (diminuendo) and *poco rit.* (poco ritardando). The piano accompaniment also features *dim.* and *poco rit.* markings. The piece concludes with a double bar line and repeat signs.

time is ripe, and Heav'n doth deign To show a ho - ly mys - te - ry.

CHORUS. THE VILLAGERS.
Maestoso religioso.

p

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

p Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

Maestoso religioso. ♩ = 52.

p

p

Thou art all our hope and stay, Nev - er veil thy light, we pray.

Thou art all our hope and stay, Nev - er veil thy light, we pray.

p Thou art all our hope and stay, Nev - er veil thy light, we pray.

Thou art all our hope and stay, Nev - er veil thy light, we pray.

p Thou art all our hope and stay, Nev - er veil thy light, we pray.

Thou art all our hope and stay, Nev - er veil thy light, we pray.

p

p

Come 1ma. ♩ = 42.

f

dim.

MARGARET.

These kings they passed o'er coun-tries wild, Then came un - to a sta - ble poor, And

saw a lit - tle new - born child— The star did rest a - bove the door; "O

King of earth and heav'n," they said, "We wor - ship at Thy man - ger-throne, And

crown with gifts Thy sa - cred Head, For Thou art Lord, and Thou a - lone."

CHORUS.

Maestoso come 1ma.

Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,
 Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,
 Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,
 Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,

Maestoso come 1ma.

B *sempre f*

rest where we our Lord may see, And with Him for ev - er be. . .

sempre f

rest where we our Lord may see, And with Him for ev - er be. . .

sempre f

rest where we our Lord may see, And with Him for ev - er be. . .

sempre f

rest where we our Lord may see, And with Him for ev - er be. . .

rit.

and with Him for ev - er be, . . . and with Him for ev - er be. . .

rit.

and with Him for ev - er be, . . . and with Him for ev - er be. . .

rit.

and with Him for ev - er be, . . . and with Him for ev - er be. . .

rit.

and with Him for ev - er be, . . . and with Him for ev - er be. . .

Andante come 1ma.

ff

Ped. *Segue*

No. 8.

CHORUS.—“WELCOME, HAPPY MAID.”

*Nancy enters, wearing an unfaded rose.**L'istesso tempo. ♩ = 42.*

p

espress. il Tema.

SOPRANO.

ALTO.

TENOR.

BASS.

See! on her breast gleams the

See! on her breast gleams the

See! See! on her breast gleams the

See!

rose, . . .

Like a ru-by it glows! . . .

rose, . . .

As in sum-mer it blows, . . . it blows! . . .

rose, . . .

Like a ru-by it glows! . . .

p

Like a ru-by it glows! . . .

poco cres. *mf* *dim.*

Andantino con moto.

Andantino con moto. ♩ = 72.
p
 Ped. * Ped. *

p
 Welcome, hap - py
 Welcome, hap - py
 Welcome, hap - py maid, In this hap - py hour; . .
 Ped. * Ped. * Ped. * Ped. * Ped. *

p *cres.*
 maid, In this hap - py hour; . . Love's bloom can-not fade, love's
 maid, In this hap - py hour; . . Love's bloom can-not fade, love's
 Wel - come, in this hap - py hour; Love's
 Love's bloom can-not fade, love's
 Ped. * Ped. * Ped. *

bloom can-not fade, But, all un-dis-may'd, . . . Braves the

bloom can-not fade, But, un-dis-may'd, Braves the

bloom can-not fade, But, un-dis-may'd, . . . Braves . . . the

bloom can-not fade, But braves win-ter's

dim.

dim.

dim.

dim.

dim.

win-ter's power.

win-ter's power. Wel-come, hap-py maid, In this

win-ter's power.

power. . . Wel-come, hap-py maid, In this hap-py hour; . . .

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

Wel-come, hap-py maid, wel-come, wel-come,

hap-py hour, wei-come, hap-py maid, wel-come, wel-come,

Wel-come, wel-come,

Wel-come, in this hap-py hour, . . . in

cres.

cres.

mf

mf

mf

cres.

mf

Ped. *

in this hap - py hour ; Love . . thy

in this hap - py hour ;

in this hap - py hour ; . . Love . . thy guard shall be,

this hap - py hour ;

guard shall be, . . thy guard Through the fu - ture years.

Love thy guard . . shall be,

thy guard Through the fu - ture years. . .

thy guard . . shall be,

O sweet

Love . . thy guard shall be, O sweet

Sweet

Love . . thy guard shall be,

O sweet

Sweet

Ped. * Ped. *

Ped. * Ped. * Ped. *

cres. mys - te - ry Of its po - ten - cy— Love, . . thy guard shall be
cres. mys - te - ry Of its po - ten - cy— Love thy guard,
cres. mys - te - ry Of its po - ten - cy— Love thy guard,
p O sweet mys - te - ry Of its po - ten - cy— Love thy

cres. *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Through . . the fu - ture years, Love, . . thy guard shall be . . through the
 love . . thy guard shall be through the fu - ture
 love thy guard shall be through the fu - ture
 guard shall be, shall be . through the fu - ture

dim. *dim.* *dim.* *dim.*

Ped. * *Ped.* *

years, Love . . thy guard shall be Through the fu - ture years,
 years, Love thy guard, Through the years,
 years, Love thy guard, Through the years,
 years, Love thy guard, thy guard shall be, . . .

p *p* *p* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Hap - py, hap - py e'en thy tears, . . hap - py

Hap - py, hap - py e'en thy tears, . . hap - py

Hap - py, e'en thy tears, e'en thy tears ! . .

Hap - py, hap - py e'en thy tears, . . hap - py,

e'en thy tears ! . . Wel - come, hap - py maid, In this

e'en thy tears ! Wel - come, hap - py, hap - py

Wel - come, hap - py maid, In this hap - py hour, . .

e'en thy tears ! . .

hap - py hour, in this hap - py hour ; Love thy guard, thy

maid, in this hap - py hour ; Love thy guard shall

in this hap - py hour ; . . Love thy guard, thy

Love thy guard

sempre dim. *poco rall.*

guard shall be, . . . through the years, . . . Hap - - py

sempre dim. *poco rall.*

be. . . through the years, . . . Hap - - py

sempre dim. *poco rall.*

guard shall be, . . . through the years, . . . Hap - - py

sempre dim. *poco rall.*

. . . shall be, . . . Hap - py

sempre dim. *pp* *poco rall.*

pp *a tempo.*

e'en thy tears! . . .

pp *a tempo.*

e'en thy tears! . . .

pp *a tempo.*

e'en thy tears! . . .

ppp *a tempo.*

e'en thy tears! . . .

pp a tempo.

Ped. *Segue.*

No. 9.

SCENA AND CHORUS.—“A LOVER IF BOLD.”

L'istesso tempo. $\text{♩} = 72.$
f marcato.

ROBERT. *mf*

A lov - er if bold doth the Fates com -

- pel His bid - ding to do . . . as he will -

- eth ; But tim - id's the swain who lets

blind For-tune tell What hap . . . shall be his . . . when the

Detailed description of the musical score: The score is for a scene and chorus. It begins with a piano introduction in 2/4 time, marked 'L'istesso tempo' with a tempo of 72 beats per minute. The piano part is marked 'f marcato' and features a rhythmic accompaniment of eighth and sixteenth notes. The vocal line for Robert starts with a mezzo-forte (*mf*) dynamic. The lyrics are: 'A lover if bold doth the Fates compel His bidding to do . . . as he will - eth ; But timid's the swain who lets blind Fortune tell What hap . . . shall be his . . . when the'. The vocal line includes triplet markings over the words 'do . . . as he will', 'eth ;', and 'hap . . . shall be his . . . when the'. The piano accompaniment continues with a consistent rhythmic pattern throughout the scene.

loud . . . wedding bell Rings joy - ous - ly out, . . . 'tis some -

- times a knell, . . . And sor - row the life - cup fill - - -

Allegretto. *mf*
eth. *Allegretto.* ♩ = 152. A good thing I take with my

strong right hand, Where - 'er . . . in the world I see . . . it; And

nev - er twixt do - ing and doubt - ing stand, But zeal - ous - ly fol - low my

poco accel. e cres.

heart's com-mand, As now I go for - ward with love's . . de -

mf poco accel.

f (snatching the rose from Nancy.)

- mand, . . O vain for the maid - en to

f

Molto vivace quasi Presto.

flee it.

THE VILLAGERS. SOPRANO.

ALTO.

TENOR.

BASS.

Strange things be - fall! . .

Strange things be - fall! . .

Strange things be - fall! . .

Strange things be - fall! . .

Molto vivace quasi Presto. ♩ = 112.

f

f

'tis Fate's de - cree . . .

'tis Fate's de - cree . . . That Nan - cy Ro - bert's bride shall

'tis Fate's de - cree . . .

'tis Fate's de - cree . . . That Nan - cy Ro - bert's bride shall

f

f

That Nan - cy Ro - bert's bride shall be !

be !

f

That Nan - cy Ro - bert's bride shall be !

be !

cres.

G

NANCY. f sempre a tempo.

Then Fate's de -

ff

f

Ped.

*

- cree I here de - fy, A maid - - - en I will

f *poco rit.*

live . . and die.

a tempo.

ROBERT. *mf*

For - bear! . . . the Ro - se's

a tempo.

p

po - tent spell To wed with me will thee . . com -

cres.

cres.

- pel. For - bear, . . for - bear: . .

CHORUS.

Ah, true! Saint John's Rose can-not fail,

Ah, true! Saint John's Rose can-not fail, Re - sis - tance

Ah, true! Saint John's Rose can-not fail,

Ah, true! Saint John's Rose can-not fail, Re - sis - tance

Re - sis - tance is of no a - vail.

is of no a - vail.

Re - sis - tance is of no a - vail.

is of no a - vail.

H ROBERT. *f*

For - bear, for - bear!

ff *f*

Ped. *

NANCY. *f*

In vain you seek to ter - ri - fy; A

poco rit. *a tempo.* *p*

maid - - en I will live . . . and die, And

poco rit. *p* *a tempo.*

cres.

pray all gen - - tle powers that be To

cres.

f aid . . me, to aid . . me in ex - tre - - mi -

poco rall. e dim.

f *mf* *poco rall. e dim.* *p*

Pochissimo meno.

- ty.

THE YOUNG SQUIRE (*singing as he enters*).

mf

From her pure shrine I'll

Pochissimo meno. ♩ = 100.

p

Ped. * *Ped.* * *Ped.* *

(sotto voce.)

The voice! . . a - las, un -

ne'er de - - part, But, kneel - ing, cease - less

Ped. * *Ped.* * *Ped.* *

I *sempre p*

hap - py maid! 'Twas not for me its
wor - - ship there, From her pure . . shrine I'll

Ped. * *Ped.* * *Ped.* *

ser - en - ade ; And Love has passed me
ne'er . . de - part, But, kneel - ing, . . cease - less

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

id - ly by. I dare not raise my thoughts so high. . .
wor - ship there, . . Till deep de - vo - tion melts the fair, And love, . .

p *cres.* *f*

cres. *f*

mf *poco rit.* *a tempo.*
and love . . wins all.
a tempo.

mf *poco rit.* *f*

Piu Lento. RUCIT. *Vivace. Come 1ma.*

mf Why stand ye here in such a - maze? Is't thus ye

Piu Lento. *Vivace. Come 1ma. d = 112.*

p

keep the best . . . of days?

ROBERT.

Fair Sir, a

p tranquillo.

Rose of good Saint John This maid-en's bo - som gleamed up-on; I took it;

cres. *f*

she 'gainst Fate's de - cree Now bears her - self de - fi - ant -

f

J

ly.
THE VILLAGERS.

f What then? Saint John's Rose can - not fail,
f What then? Saint John's Rose can - not fail, Re - sis - tance
f What then? Saint John's Rose can - not fail,
f What then? Saint John's Rose can - not fail, Re - sis - tance

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'J' (Allegretto). The dynamics are marked 'f' (forte). The lyrics are: 'What then? Saint John's Rose can - not fail, Re - sis - tance'. The piano accompaniment consists of a steady bass line and a more active treble line.

f Re - sis - tance is of no a - vail.
 is of no a - vail.
f Re - sis - tance is of no a - vail.
 is of no a - vail.

cres.

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The dynamics are marked 'f' (forte). The lyrics are: 'Re - sis - tance is of no a - vail. is of no a - vail. Re - sis - tance is of no a - vail. is of no a - vail.'. The piano accompaniment features triplet patterns in the treble and bass lines. The dynamics are marked 'f' (forte) and 'cres.' (crescendo).

8va.....
ff

*

The third system of music is a piano accompaniment. It is written in two staves (treble and bass clefs) with a key signature of one flat. The dynamics are marked 'ff' (fortissimo). The tempo is marked 'J' (Allegretto). The piano accompaniment consists of a steady bass line and a more active treble line. The lyrics are: '8va.....' and '*'. The piano accompaniment features triplet patterns in the treble and bass lines.

THE YOUNG SQUIRE.

p
 19
 18
 God

sr
dim.
p rall.

Allegretto cantabile.

fel - low, rest thee well con - tent; Th'un - fad - ed rose by me was

Allegretto cantabile. $\text{♩} = 152.$

p

sent, And se - cret - ly re - placed the flower, Her fair hands plucked at mid - night

p

mf espress.

hour. 'Twas thus I gave the gen - tle dove,

p
p

mf

slentando.

'twas thus I gave, 'twas thus I gave the gen - - -

colla voce.
dim. *p*

mf *espressivo.* *dim.* *K a tempo.*

tle dove Sweet vi - sions of a hap - - - py love.

p a tempo.

THE VILLAGERS.

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p we see right well.

p we see right well.

p we see right well.

p we see right well.

cres *cen* *do.*

THE GIRLS. SOPRANO

mf

Thy woo - ing's vain, She doth dis -

ALTO.

mf

Thy woo ing's vain, She doth dis -

fp

Ped. * *Ped.* * *Ped.* * *Ped.* *

- dain Such mas - ter-y. *mf* Ha, ha! my bold

- dain Such mas - ter-y. *mf* Ha, ha! ha, ha!

p

Ped. * *Ped.* *

lov - er, Thou now must dis - cov - er She is not for

my bold lov - er, Thou now must dis - cov - er She is not for

cres. *mf* *cres. a poco accel.*

thee, she is not for thee. *mf*

thee, she is not for thee. *mf*

f *p*

Ha, ha! Ha, ha!

Ha, ha! Ha, ha!

p

Ped. * *Ped.* *

f (Robert rushes from the hall, pursued by the girls.)

Ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha, ha!

f

Ped. * *Attacca.*

No. 10.

DUET.—FAIREST OF ROSES.

Andantino. ♩ = 66.

p

THE YOUNG SQUIRE.

p

Fair - est of ro - ses, where ro - ses bloom sweet - est, Tint - ed . . by sun - beams, and

cres. *mf*

gemmed by the dew, Seek I through all Na - ture's gar - den the meet - est For

cres. *mf*

poco rit. *a tempo.* *M*

love and for wor - ship? my dear one, 'tis you. Long I have watched thee with

colla voce. *a tempo. p*

cres.

ten - der de - vo - tion, Wait - ing, and hop - ing, to claim thee as mine;

cres.

mf

Urg - ing in song full of love's sweet e - mo - tion, Thou hast my heart, dear, O

mf

bless me with thine, . Thou hast my heart, dear, O bless me with

cres. *f*

cres. *f*

thine.

f *dim.* *p*

Molto Andante quasi Lento. NANCY. p

Molto Andante quasi Lento. ♩ = 52.

Up - on my ear what mus - ic fall - eth?

pp

Ped. * *Ped.*

What vis - ion sweet my heart ap - pall - eth With a joy that's

* *Ped.*

pain, with a - joy . . . that's pain?

Ped. * *Ped.* *

N poco cres.
Not for maid - en poor and low - ly, Bliss so per - fect, bliss so

poco cres.

ho - ly, Not for maid - en poor, not for maid - en poor,

dim. *pp*

cres. Bliss so per - fect, bliss so ho - ly; Yet I'd dream a - gain, yet I'd

dim.

cres. *dim.*

p dream a - gain, yet I'd dream . . . a - gain.

Andantino come lma.

THE YOUNG SQUIRE.

No vi - sion thou

Andantino come lma.

pp *p*

seest ; in love's gar - den my flower Shall firm - ly be root - ed, and bloom ev - er

there ; Beau - ty and frag - rance and sweet - ness her dower, De - vo - tion her

cres. *cres.* *mf*

O NANCY.

Up - on my ear what mu - sic

guard - ian ; her so - lace my care.

dim. *dim.* *p* *pp*

fall - eth? . . . What vi - sion sweet my heart ap - pall - eth . . .

Fair - est of ros - es,

p *p* *3*

Ped. *

cres.
 With a joy . . . that's pain,
 Fair - est of ro - ses, where ro - ses bloom sweet - - - est,
mf *p* *poco cres.*

with a joy . . . that's pain?
 Wait - ing, and hop - ing, to claim thee as
mf *mf*

mine, . . . Thou hast my heart, dear, O bless me with thine, . . . thou hast my
cres. *cres.*

Not for maid-en poor, . . . not for maid-en poor, . . .
 heart, dear, O bless me with thine. . . . No
P *mf* *agitato.* *cres.* *f* *fp* *agitato.* *cres.*

f *sempre agitato.*

not for maiden poor . . . and low - ly, Bliss so per - fect so per - fect, so

f *sempre agitato.*

vi - sion thou see'st, I have watched . . . thee with ten - der de - vo - tion, I have

f *dim. e rall.*

ho - ly, so per - fect, so ho - ly, so ho - - ly, Yet I'd dream a -

f *dim. e rall.*

watched thee, Wait - ing and hop - ing to claim, . . . to claim thee as

sf *dim. e rall.* *pp*

tempo agitato. *mf*

- gain, *mf* Bliss so per - fect, so ho - ly,

tempo agitato. *p* *cres.*

mine, . . . Long I have watched thee,

cres. *f*

so per - fect, so ho - ly. . . .

cres. *f*

Wait - ing, wait - ing and hop - ing. . . .

f *accel.* *cres.* *rit.*

Poco più vivo.
mf To thy migh - - ty power we yield us, By thy po - - tent
mf To thy migh - ty power, to thy
p *cres.*

mf *p più agitato,*
 charm, O shield us, by thy po-tent charm, by thy potent charm, . . .
mf *p più agitato.*
 power we yield us, By thy po-tent charm, by thy po-tent charm, . . . shield us,
mf *p più agitato.*

dim. *mf* *sempre . . . più . . .*
 . . . O shield us, Till we life re - sign, . . . By thy po-tent charm,
dim. *mf*
 shield us, Till we life re - sign, . . . By thy
dim. *mf* *sempre . . . più . . .*

f *p più agitato . . . ed accel.*
 by thy po-tent charm, by thy charm O Love, . . . shield us, Till we life re - sign,
 charm, . . . O Love, shield us,
 po-tent charm, by thy charm, . . . O shield us, Till life we re -
f *p più agitato . . . ed accel.*
cres.

shield us, Love, till we life re - sign,
 sign, O shield us, Love, till life . . . we re - sign,
Andantino come 1ma. ♩ = 66.

f *rall.* *dim.* *Andantino come 1ma.*

f *rall.* *dim.* *Andantino come 1ma.*

sf *dim. rall. p* *Ped.* *Lento.*

Shield us by thy
 By . . .

p *pp poco rall.* *p* *Lento.*

po - tent charm, O Love, . . . Till we life . . . re -
 thy charm, O Love, . . . Till we life . . . re -

p *mf* *p* *pp* *rall.* *rall.*

sign.
 sign.
 Come 1ma.

tempo. *espress.* *dim.* *pp* *rall.* *Ped.* *

No. 11. FINAL CHORUS.—"NOW JOY SHALL BE IN COTTAGE POOR."

Allegretto vivace. ♩ = 112. \wedge

f *sf*

Ped. * Ped. *

dim. *p*

Ped.

SOPRANO. *mf* \wedge
Now joy shall be in cot-tage

ALTO. *mf* \wedge
Now joy shall be in cot-tage

TENOR. *mf* \wedge
Now joy shall be in cot-tage

BASS. *mf* \wedge
Now joy shall be in cot-tage

Now joy . . . shall be in

*

poor, . . . And joy, and joy shall be in hall, . . . For

poor, . . . And joy . . . shall be in hall, . . . For

poor, . . . And joy, and joy shall be in hall, . . . For

cot, . . . And joy . . . shall be in hall, . . . For

mf *mf* *mf* *mf*

Ped. * Ped.

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

sempre p

Ped. * *Ped.* * *Ped.* * *Ped.* *

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

p *R*

p *R*

p *R*

p *R*

Ped. *

bar - ri - ers That se - - ver man from maid

bar - ri - ers That se - - ver man from maid

bar - ri - ers That se - - ver man from maid

bar - ri - ers That se - - ver man from maid

cres. *

cres. *

cres. *

cres. *

cres. *

Ped. * 8060. *Ped.*

Now joy shall be in cot-tage poor, And
 Now joy shall be.
 be in cot-tage poor, . . . And joy, and joy shall be in
 Now joy shall be, . . . in cot-tage

Ped. * *simile* *cres.*
 joy, and joy shall be in hall, For that, when Love . . . the
 in cot-tage poor, For that, when Love . . . the
 hall, . . . For that, when Love, when Love the
 poor, . . . For that, when Love, when Love the

mf
 Might - - y reigns, . . . Such won - drous things, such
 Might - - y reigns, . . . Such won - - drous
 Might - - y reigns, . . . Such won - drous things, such
 Might - - y reigns, . . . Such won - drous things, such

mf
Ped. *

won - drous things be - fall, . .

won - drous things be - - - fall, such won - drous

won - drous things be - - - fall. . .

won - drous things be - fall, such won - drous

dim. *f*

mf such things be - fall.

things, such things be - fall.

things, such things be - fall.

f

rall.

Lento con moto e religioso. *legato.*

Lento con moto e religioso. $\text{♩} = 60.$

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

Ped. *

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

Ped. *

8060. *Ped.* *

U

hearts, Thy be - ni - son on two fond hearts We
 hearts, Thy be - ni - son on two fond hearts We
 hearts, Thy be - ni - son . . . on two . . . fond hearts We
 hearts, on two, on two fond hearts We

hum - bly now im - plore, we hum - bly now im - plore; . . . O
 hum - bly now im - plore, we hum - bly now im - plore; . . . O
 hum - bly now im - plore, we hum - bly im - plore; . . . O
 hum - bly im - plore, we hum - bly now im - plore; . . . O

a tempo. Grandioso.
 sa - - - cred Yule, . . . when heavenly love Was born to all be -
a tempo.
 sa - - - cred Yule, . . . when heavenly love Was born to all be -
a tempo.
 sa - - - cred Yule, . . . when heavenly love Was born to all be -
ff a tempo.
 sa - - - cred Yule, . . . when heavenly love Was born to all be -

low, When, from the fount of God's own grace, Did plen - teous bless - ing

low, When, from the fount of God's own grace, Did plen - teous bless - ing

low, When, from the fount of God's own grace, Did plen - teous bless - ing

low, When, from the fount of God's own grace, Did bless - ing

sempre ff

Ped. V * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf flow, Thy be - ni - son on two fond hearts We hum - bly now im -

mf flow, Thy be - ni - son on two fond hearts We hum - bly now im -

mf flow, Thy be - ni - son on two fond hearts We hum - bly now im -

mf flow, Thy be - ni - son on two fond hearts We hum - bly now im -

mf flow, Thy be - ni - son on two fond hearts We hum - bly now im -

mf flow, Thy be - ni - son on two fond hearts We hum - bly now im -

Ped. *

ff *V ben marcato.* plore, So Christ's sweet day and good Saint John Be prais - ed for

ff ben marcato. plore, So Christ's sweet day and good Saint John Be prais - ed for

ff ben marcato. plore, So Christ's sweet day and good Saint John Be prais - ed for

ff ben marcato. plore, So Christ's sweet day and good Saint John Be prais - ed for

ff ben marcato. plore, So Christ's sweet day and good Saint John Be prais - ed for

ff ben marcato.

8060.

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.* *sempre ff*

Ped. * *Ped.* * *Ped.* * *Ped.* *

ff



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