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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

E. M. WOOLLEY

THE

CAPTIVE SOUL

LONDON NOVELLO & Co. LTD.

BACH

MOZART BEETHOVEN HAYDN

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# THE CAPTIVE SOUL

CANTATA FOR SOPRANO, MEZZO-SOPRANO, CONTRALTO AND TENOR  
SOLI AND CHORUS OF FEMALE VOICES.

THE WORDS WRITTEN BY

ETHEL C. PEDLEY

THE MUSIC COMPOSED BY

E. M. WOOLLEY.

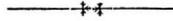


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## ARGUMENT.



“THE CAPTIVE SOUL” is a tale of Fairy-land. A Fay desiring mortal life as a means to experience human love, by magic captures a soul on its way from Earth, and at once becomes a fair maiden. The Soul vainly pleads for release, urging the transitory nature of human joys ; but the Fay is relentless. The Fay, leaving her woodland haunts, takes up her abode with some weavers, who receive her kindly ; but a sinister fate seems to attend her, and misfortunes befall those with whom she comes in contact. She plays with a child and it dies mysteriously ; she diverts to herself the affections of a girl’s lover, and the girl loses her reason. But, although the Fay has thus attracted human love, she is incapable of returning it ; for the Soul has a lover in Paradise to whom it is faithful, and without the Soul’s aid the Fay cannot love. The Lover, driven to distraction by the Fay’s heartlessness, commits suicide.

A party of Weavers returning from the burial of the Lover, become so incensed against the Fay, to whom they attribute all their misfortunes, that they denounce her as a witch and burn her at the stake. Thus the Soul is released.

# THE CAPTIVE SOUL.

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<i>The Fay</i>	...	...	...	SOPRANO.
<i>The Soul</i>	...	...	...	CONTRALTO.
<i>The Lover</i>	...	...	...	TENOR.

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MEZZO-SOPRANO SOLO, CHORUSES OF WEAVERS, &c.

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## No. 1.—INTRODUCTION AND CHORUS.

There is mourning in fairy-land to-night,  
 Scarce a fay is seen  
 On the forest green,  
 And the glow-worm hath quenched her cheerful  
 light.  
 The crescent-moon, all weary, and dim,  
 Lieth low in the west  
 As she goeth to rest,  
 And the owls thro' the darkness noiselessly  
 skim.

For a fay hath wrought a deadly sin :  
 She hath used the lore  
 Of the fairy corps,  
 A human soul, and form, to win.  
 When the souls of the dead, at midnight toll,  
 Were passing from earth  
 To a higher birth,  
 By her arts she hath captured a maiden's soul.

At the midnight hour each fairy's head  
 Had been bowed, or hid,  
 Ferns and grasses amid ;  
 For the fays hold sacred the human dead.  
 Then, like wreathing mists 'adown the dell,  
 To earth stooping lowly,  
 The spirits came slowly ;  
 And a solemn silence on all things fell.

Only one fay with her magic, and guile,  
 And her purpose great,  
 For the spirits did wait :  
 For a soul could render her mortal awhile.  
 Oh ! who can tell how the deed was done !  
 A cry of pleading,  
 A captor unheeding,  
 And a soul is stolen—the rest are gone.

She is lost to the fairies for ever now ;  
 For the dance, and song,  
 Of the elfin throng,  
 She may never rejoin 'neath the spreading  
 bough.  
 To a mortal maiden, fair and slight,  
 She hath quickly grown,  
 As a rose is blown  
 From a bud, in the dews of a summer night.

## No. 2.—DUET.

*The Fay* (SOPRANO).

Farewell, farewell sweet woods, and fragrant  
 bowers,  
 Farewell the fairy-ring, the tender flowers.  
 O ! careless past, farewell.  
 New sense, new life, awake within my breast :  
 A bliss half pain, a yearning all unrest ;  
 Farewell the thicket shade, and sylvan dell,  
 farewell !

*The Soul* (CONTRALTO).

Unhappy one ! O grant me my release.  
 Grant to the earth-worn spirit rest, and peace,  
 Nor keep me longer here.  
 Know this, the joys of earth are brief, and  
 fleet :  
 Like music, ever saddest when most sweet ;  
 And every bliss, the love most dear, begets a tear.

## No. 3.—MEZZO-SOPRANO SOLO AND CHORUS.

She hath left the wood, the sheltered dell,  
 The fairy haunts, once loved so well.  
 (Where the fays each night are dancing)  
 Within a humble weaver's cot

She, weaving also, casts her lot.

{ While the fays each night are dancing  
Where the moon's soft rays are glancing  
O'er fell, and grassy plot.

Kind friends she hath, but soon 'tis said  
Her presence with mischance is wed.  
She bringeth sorrow, like a blight,  
Upon the happy, true, and bright.

No. 4.—RECIT. AND AIR.

*The Fay* (SOPRANO).

Inportune me not, oh ! Soul !  
Thou art mine, mine shalt remain,  
I, by thee, shall know, and drain,  
The cup of love, the whole,  
The perfect joy of life.

Be mine to sail Love's restless seas,  
Whose depths can yield me life, or death,  
Or death in life, or life in death ;  
To feel its zones that fire, or freeze,  
Its winds, the breath of Fate.

See yonder, where the hedgerows part  
The clover sweet, from slender wheat,  
Comes he, who, kneeling at my feet,  
Hath oft besought my hand, and heart :  
Yet pleadeth all in vain.

I see the flame of Love in him,  
The passion fever burning there ;  
But, in my heart love has no share.  
No ! this is but a passing whim,  
True love has yet to be.

No. 5.—SOLO.

*The Soul* (CONTRALTO).

Thro' me, poor Fay, thou mayest not love.  
Life's passions, all, to me are o'er.  
One soul awaiteth me above ;  
One loved on earth, and evermore.

No. 6.—CHORUS.

*Women Weavers* (Gossiping).

" Hast thou heard, 'tis true indeed  
That widow Mary's child is dead ?"  
" But, two days since upon the mead  
The children's may-pole dance she led !"  
" 'Tis said that widow Mary's child  
Was ever with the stranger maid :"  
" She sang it those sweet songs, and wild ;  
Anon would dance, and with it played."

" Two evenings since, at Curfew toll,  
She saw the child, 'Tis not denied  
That until then 'twas well, and whole,  
But afterwards it sickened,—died !"

No. 7.—SOLO.

*The Soul* (CONTRALTO).

I mourn here like the winter wind  
That sighs amidst the pines at eve.  
With ne'er a shape of mortal kind,  
But only with the voice to grieve.

Like dreams, or in a mirror seen,  
Comes back the past in thought and deed,  
That only point what might have been  
If I had paused in life to heed.

But mortal eyes are glamour-veiled ;  
The dazzled sight perverts the way.  
Thrice happy they whose life has paled  
Enough to catch Truth's broken ray.

'Twere solace could I stay the pain  
Of those who for me shed the tear.  
Alas ! mine arms stretch forth in vain,  
They may not feel my presence near.

Ah ! would that I might cleave the night  
Beyond yon starry portals fair,  
And thro' the realms of Truth and Light,  
Might seek for my beloved there !

No. 8.—TERZETTO.

(FOR SOPRANO, CONTRALTO, AND TENOR.)

Cupid's darts, when he's so minded,  
Prove how deft an archer he ;  
And tho' oft, 'tis said, he's blinded,  
Cupid certainly can see.

He in choice of shafts is wily,  
Oft of gold and silver they ;  
Some are tipped with honey, slyly ;  
Charmed are others, wrought of clay.

And 'tis well when he is aiming  
If he marks another heart,  
For the two learn in the maiming  
How to soothe each other's smart.

But when Cupid's dart betrayeth  
'Tis when he hath aimed it not :  
When a heart and life he slayeth  
With a bolt at random shot.

No. 9.—CHORUS OF WEAVERS, AND  
MEZZO-SOPRANO SOLO.

Hast thou heard the heavy news?  
The deffest weaver we shall lose.  
Eva, who with us has wrought,  
Is now with mind distraught.

The old, old tale of man beloved  
Beyond his worth, and faithless proved;  
And of a maid too gentle souled  
For man of rougher mould.

The stranger maid came 'twixt the twain,  
She worketh sorrow yet again:  
Our vale hath never been the same  
Since hitherward she came.

## No. 10.—DUET.

*The Lover (TENOR).*

I come for one last word,  
Ere yonder setting sun  
Goes down upon a rapturous joy,  
Or one more life undone.

Speak! speak! the word of fate,  
And on thy lightest breath  
A word shall bring this heart new life  
Or else the shaft of death.

*The Fay (SOPRANO).*

The earth and sky delight me,  
The flowers and shimmering trees.  
I love them not, I love thee not,  
More than my love for these.

No. 11.—*The Lover (TENOR).*

"I love thee not, I love thee not," she said;  
And she looked more fair than ever as she  
shook her sunny head,

Whilst a smile, cruel and careless, played  
round her mouth so red.

"I love thee not, I love thee not," she said.

Oh! why is she, of maidens, the fairest  
'neath the skies?

And, with a heart of adamant that pity e'en  
denies;

Why beams a soul so pitiful from out her  
azure eyes?

"I love thee not, I love thee not," she said.

And I, oh! Heav'n forgive the sin, I would  
that I were dead.

## No. 12.—CHORAL DIRGE.

Hush the spindles, hush the loom,  
Another victim for the tomb.  
Cross his hands upon his breast,  
Gently lay him down to rest;  
Spells have brought him to his doom.  
Hush the spindles, hush the loom.

## No. 13.—CHORUS OF VILLAGERS.

Away with the witch! away!  
To the stake with her without delay,  
She worketh evil, day by day.  
Away with the witch, away!  
Here in the market space,  
Bind her fast; the faggots place,  
With neither shrift, or priestly grace,  
Her vile life efface.

*The Fay (SOPRANO).*

Poor people! do you think that flame  
Can torture this poor fragile frame?  
Pile higher still the burning brands,  
Bring more, and more, with willing hands.

CHORUS.

Here in the market space, &c.

*The Fay (SOPRANO).*

Human in form, but still a fay,  
Ye burn naught but insensate clay.

CHORUS.

The flames leap forth, they rise  
In forked tongues to the lurid skies;  
Hushed are now her mocking cries.  
See! see! She dies!

*The Fay (SOPRANO).*

Take flight! Oh! Soul! To other realms  
speed on.

Farewell, farewell to earth. For me—oblivion.

*The Soul (CONTRALTO).*

Ah! ecstasy! The angel hosts I see,  
I come! Oh, my beloved to thee!

*The Fay*: Farewell! farewell!  
*The Soul*: I come to thee!  
*Chorus*: See, see! She dies!  
She dies!

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# THE CAPTIVE SOUL.

No. 1. INTRODUCTION AND CHORUS.—“THERE IS MOURNING IN FAIRY-LAND TO-NIGHT.”

ETHEL C. PEDLEY.

E. M. WOOLLEY.

PIANO.  $\text{♩} = 92$ .

*Moderato.*

*una corda.* *tre corde.* *pp una corda.*

*Sva.....*

*Ped.* \* *Ped.* \*

*Allegro agitato.*  $\text{♩} = 144$ .

*pp*

*cres*

*cen* *do.* *f*

*cres* *cen* *do.*

First system of a piano score. The right hand features a continuous sixteenth-note pattern. The left hand has a more rhythmic accompaniment with some chords. Dynamics include *cres* and *cen*.

Second system of a piano score. The right hand continues with sixteenth-note patterns. The left hand has chords and some melodic lines. Dynamics include *f*, *p*, and *sf*.

*cres* *sf* *cen* *sf* *do.* *ff*

Third system of a piano score. The right hand has sixteenth-note patterns. The left hand has chords and some melodic lines. Dynamics include *cres*, *sf*, *cen*, *sf*, *do.*, and *ff*.

*mp*

Fourth system of a piano score. The right hand has sixteenth-note patterns. The left hand has chords and some melodic lines. Dynamics include *mp*.

*f*

Fifth system of a piano score. The right hand has sixteenth-note patterns. The left hand has chords and some melodic lines. Dynamics include *f*.

L.H.

Sixth system of a piano score. The right hand has sixteenth-note patterns. The left hand has chords and some melodic lines. Dynamics include *L.H.*

First system of piano accompaniment. Treble clef with a key signature of one flat and a common time signature. The music features a complex, rhythmic melody with many beamed sixteenth notes. The bass line consists of a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the beginning.

Second system of piano accompaniment. Similar to the first system, it continues the complex melodic and rhythmic patterns. A dynamic marking of *ff* (fortissimo) is present.

Third system of piano accompaniment. The melodic lines become more intricate with some slurs and ties. Dynamic markings of *ff* and *f* are used.

Fourth system of piano accompaniment. The treble clef part features a series of beamed sixteenth notes. A dynamic marking of *dim.* (diminuendo) is present. The bass line continues with chords and moving lines.

1st SOPRANO.

*mf* There is mourn ing in fai - ry -

2nd SOPRANO.

*mf* There is mourn - ing in fai - ry .

ALTO.

*mf* There is mourn - ing in fai - ry -

Fifth system of piano accompaniment. The treble clef part has a melodic line with slurs. A dynamic marking of *p* (piano) is present. The bass line continues with chords.

land to - night, Scarce a fay is seen On the for - est green, And the

land to - night, Scarce a fay is seen On the for - est green, And the

land to - night, Scarce a fay is seen On the for - est green, And the

glow - worm hath quenched her cheer - ful light. And the cres - cent moon, all

glow - worm hath quenched her cheer - ful light. And the cres - cent moon, all

glow - worm hath quenched her cheer - ful light.

wea - ry and dim, And the

wea - ry and dim, As she go - eth to rest, And the

Li - eth low in the west, And the

owls through the dark - ness noise - less - ly skim ; For a fay hath wrought a

owls through the dark - ness noise - less - ly skim ; For a fay hath wrought a

owls through the dark - ness noise - less - ly skim ; For a fay hath . . wrought a

*Sea*.....

*cres.*

dead - ly sin, She hath used the lore of the fai - ry corps, A

*cres.*

dead - ly sin, She hath used the lore of the fai - ry corps, A

*cres.*

dead - ly sin, She hath used the lore of the fai - ry corps, A

*cres.*

*f*

hu - man soul and form to win. . . . . When the

*f*

hu - man soul and form to win. . . . . When the

*f*

hu - man soul and form to win. . . . .

*f*

*cres.*

souls of the dead, at mid - night toll,  
 souls of the dead, at mid - night toll, To a  
 Were pass - ing from earth

*cres* *cen* *do.*  
 By her arts she hath cap - tur'd a  
 high - er birth, By her arts she hath cap - tur'd  
 By her arts she hath cap - tur'd  
*cres* *cen* *do.*

maid - en's soul.  
 a maid - en's soul.  
 a maid - en's soul.  
*dim.*

At the mid - night hour, each

At the mid - night hour, each

At the mid - night hour, each

*p*

*cres.*

fai - ry's head, Had been bowed or hid, Ferns and grass-es a - mid, For the

*cres.*

fai - ry's head, Had been bowed or hid, Ferns and grass-es a - mid, For the

*cres.*

fai - ry's head, Had been bowed or hid, Ferns and grass-es a - mid, For the

*cres.*

*rall. e dim.*

fai - ry holds sa - cred the hu - man dead. Then like wreathing mists a -

*rall. e dim.*

fai - ry holds sa - cred the hu - man dead.

*rall. e dim.*

fai - ry holds sa - cred the hu - man dead. Then like

*a tempo.*

*pp*

*a tempo.*

*pp*

*rall. e dim.*

*pp a tempo.*

*poco cres.* *rall.*

- down the dell, To earth stooping low-ly, The spi-rits came slow-ly, And a so - lemn si - lence on

*poco cres.* *rall.*

To earth stooping low-ly, The spi - rits came, And a so - lemn

*poco cres.* *rall.*

wreath ing mists a - down the dell, The spi-rits come slow-ly, And a so - lemn

*poco cres.* *rall* *sostenuto.*

*Ped.* \*

*molto rall.* *dim.* *pp*

all things fell, a so - lemn si - lence on all things fell.

*rall.* *dim.* *pp*

si lence, a so - lemn si - lence on all things fell.

*rall.* *pp*

si - lence on all things fell.

*molto rall.* *pp*

*Ped.\* Ped.\* Ped.\* Ped \** *Ped.\* Ped.\**

*Moderato.* *f*

For a

*cres.* *f*

And her pur - pose great, For the spi-rits did wait, For a

*p*

On - ly one fay with her ma - gic and guile, And pur - pose great,

*Moderato.* ♩ = 80.

*p leggiero.* *cres.* *f*

*lunga pausa.*

*Allegro molto.*

*rit.* soul could ren-der her mor-tal a - while. Oh, who can tell how the deed was done? A

*rit.* soul could ren-der her mor-tal a - while. Oh, who can tell how the deed was done? A

*rit.* mor-tal a - while. Oh, who can tell how the deed was done? A

*Allegro molto.*

*colle voci.* *lunga pausa.* *ff*

*mf accel* er - - - ando.

*mf accel* er - - - ando.

*mf accel* er - - - ando.

*Sva*

*mf accel* er - - - ando.

*cres.*

*Più lento.*

*rall.*

soul is sto-len, is sto len, sto - len, the rest are gone, the rest are gone. . .

soul is sto-len, is sto - len, sto - len, the rest are gone, the rest are gone. . .

sto - len, is sto - len, is sto - len, the rest are gone, the rest are gone. . .

*Più lento.*

*ff* *p* *rall. pp*

*Tempo lmo.*

She is lost to the fai - ries, for ev - er now, For the

She is lost to the fai - ries, for ev - er now, For the

She is lost to the fai - ries, for ev - er now, For the

*Tempo lmo. cantabile.*

*pp*

dance and song, Of the el - fin thron, She may nev - er re - join 'neath the

dance and song, Of the el - fin thron, She may nev - er re - join 'neath the

dance and song, Of the el - fin thron, She may nev - er re - join 'neath the

*cres.*

*cres.*

*cres.*

*cres.*

*Poco meno.*

spread - ing bough. To a mor - tal maid - en fair and bright, She has

spread - ing bough. To a mor - tal maid - en fair and bright, She has

spread - ing bough. To a mor - tal maid - en fair and bright, She has

*Poco meno.*

*p*

*più lento.* *pp*

quick - ly grown, As a rose is blown From a bud, in the dew's of a sum - mer night, from a

*più lento.*

quick - ly grown, As a rose is blown From a bud, in the dew's of a sum - mer night,

*più lento.*

quick - ly grown, As a rose is blown, In the dew's of a sum - mer night,

*cres.* *p* *rall. pp* *a tempo.*

bud, in the dew's of a summer night, from a bud, in the dew's of a summer night. . .

*pp* *cres.* *p* *rall. pp* *a tempo.*

sum - mer, of a summer night, from a bud, in the dew's of a summer night. . .

*pp* *cres.* *p* *rall. pp* *a tempo.*

in the dew's of a summer night, summer night, from a bud, in the dew's of a summer night. . .

*rall.* *a tempo.*

*8va*

*p* *pp* *rall.*

No. 2. DUET (SOPRANO AND CONTRALTO).—"FAREWELL, SWEET WOODS."

*Andante.*

PIANO.  
♩ = 76.

*p*

SOPRANO. RECIT.

*mf*  
Fare -  
*dim.*  
*p*  
R.H.  
*dim.*  
Ped. \*

- well, fare-well, sweet woods and ver-dant bowers, Fare-well, the fai-ry ring,  
*p*  
Ped. \* Ped. \* Ped. \*

*p* *con espress.*  
the ten-der flowers, fare - well, fare - well, fare - well ! Oh, care-less past,  
*cantabile.*  
*mf*  
Ped. \* Ped. \* Ped. \*

*mf* *f*  
oh, careless past, oh, careless past, oh, careless  
*p* *mf* *p* *sf*

*Allegro. con gioia.*

past! fare - well! New

*Allegro. ♩. = 112.*

*rall.*

life, . . . new sense, . . . a-wakes with-in my breast . . . A bliss, half . .

*a tempo.*

*ff*

pain, . . . a yearn - ing all un - rest, . . . New life, . . . new sense, . . . a -

*dim.* *res.*

*dim.*

- wakes with-in my breast . . . A bliss, half pain, . . . a yearn - ing all un -

*dim.*

rest; Fare-well, the thick - et shade; . . . ye syl - van dell, fare - well!

*pp con espress.* *rit.*

*pp con espress. cantabile.* *rit.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo*

Oh, care-less past! . . . fare - well, . . . fare - well! . . .

*a tempo.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

CONTRALTO. RECIT.

*mf*

Un - hap-py one! oh, grant me my re -

*f*

- lease, Grant to the earth-worn spi-rit, rest and peace, Nor keep me long-er here, Know

*f* *J*

*Andantino. espress.*

*p*

this; the joys of earth are fast to fleet, Like mu - sic, ev - er sad - dest, when most

*Andantino.* ♩ = 88.

*legato.*

sweet, And ev - 'ry bliss . . . each hope most dear, and ev - 'ry bliss . . . each hope most

dear, Be-gets a tear, be-gets a tear,

*p*  
*con espress.*  
*colla voce.*

*Allegretto.*  
New life, . . . new sense, . . . a-wakes within my

*rit.*  
be-gets a tear! Know this; the joys of earth . . . are fast to

*Allegretto. ♩ = 112.*  
*rit.*

breast . . . A bliss, half . . . pain, . . . a yearn-ing all un - rest; . . . Fare -

*f*  
*f*  
*p*

fleet, Like mu - sic, ev - er sad - dest, when most sweet,

*f*

- well, . . . fare - well, . . . ye syl - van dell, fare - well! Oh, care - less

*p*  
*p*

The joys of earth are fast to fleet, the joys of

past, . . oh, care-less past! fare - well! . . .

earth . . . are fast to fleet, . . Know this; . . the joys of earth are

*mf*

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "past, . . oh, care-less past! fare - well! . . . earth . . . are fast to fleet, . . Know this; . . the joys of earth are". A dynamic marking of *mf* is present above the second vocal line.

*ten.*

Fare-well, sweet woods ! The ten - der

fast . . . to fleet, . . Like mu-sic, ev-er sad-dest, when most sweet, . .

This system contains the third and fourth lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Fare-well, sweet woods ! The ten - der fast . . . to fleet, . . Like mu-sic, ev-er sad-dest, when most sweet, . .". A dynamic marking of *ten.* is present above the first vocal line.

flowers ! Fare - well, the fai - ry ring,

*cres.*

And ev - ry bliss, . . . and ev - 'ry . . bliss each hope most

*cres.*

This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "flowers ! Fare - well, the fai - ry ring, And ev - ry bliss, . . . and ev - 'ry . . bliss each hope most". Dynamic markings of *cres.* are present above the second vocal line and below the first piano line.

Fare-well, sweet woods . . . . and ver - dant bowers, . . . .  
 dear, each hope . . . . on earth most dear, . . . .

*f*

2 2

Oh, care - less  
 . . . and ev - ry bliss . . . each hope most dear, .

*p*

2 2 2

> > >

past! . . . fare - well. . . .  
 each hope, . . . Be - gets a tear. . . .

*dim. rall. molto.*

*dim. colle voci.* *p* *pp*

No. 3. SOLO (MEZZO-SOPRANO) AND CHORUS.—“ SHE HATH LEFT THE WOOD.”

*Allegretto.*

PIANO.  
♩. = 80.

*ten.* *staccato.*

*Ped.* \*

*ten.* *staccato.*

*Ped.* \*

A  
*p leggiero.*

MEZZO-SOPRANO SOLO. B

1. She hath left the wood, the shel - tered dell, The  
2. friends she hath, but soon 'tis said, Her

*p* *p*

fai - ry haunts she loves so well, }  
pre - sence with mis - chance is wed ; } When the fays each night are dan - cing,

*sf*

CHORUS. 1st SOPRANO. *ben marcato.*

*mf*

When the fays each night are

CHORUS. 2nd SOPRANO. *ben marcato.*

*mf*

When the fays each night are

CHORUS. ALTO. *ben marcato.*

*mf*

When the fays each

dan - cing, dan - - - cing!

dan - cing, dan - cing, dan - cing, when the fays each night are

dan - cing, dan - cing, dan - cing, when the fays each night are

night are dan - cing, dan - cing, the fays each

dan - cing, are dan - cing!

dan - cing, are dan - - - cing!

night are dan - - - cing!

- SOLO.
1. With - in a hum - ble
  2. She bring - eth sor - row

CHORUS. *p*

When the fays each night are  
 CHORUS. *p*

wea-ver's cot, She, weav-ing al- so, casts her lot.)  
 like a blight, Up- on the hap- py, true, and bright.)

CHORUS. *p*

When the fays each

*mf*

dan - - cing, dan - - - cing, when the  
*mf*

night are dan - - - cing, when the  
*mf*

night are dan - - - cing, the

fays each night are dan - - cing, dan - - cing,  
 fays each night are dan - - cing, dan - - cing,  
 fays each night are dan - - cing,

dan - - cing! The moon's soft rays .. are glan - - cing, are

dan - - cing! The moon's soft rays are glan - - cing, are

dan - - cing! The moon's soft rays .. are

D 1.

*f*

glan - - - cing. moon's soft rays .. are

glan - - - cing. Solo. *mf*

glan - - - cing. 2. Kind moon's soft rays are

glan - - - cing. moon's soft

2. *mf*

glan - - cing, glan - - cing, glan - - cing, the

glan - - cing, glan - - cing, glan - - cing, the

rays are glan - - cing, are glan - - cing, the

*cres.*  
 moon's soft rays .. are glan - cing, the moon's soft rays .. are  
*cres.*  
 moon's soft rays are glan - cing, the moon's soft rays are  
*cres.*  
 moon's soft . . . rays are glan - cing, . . .  
*cres.* *f*

*dim* in - u - en - do.  
 glan - cing, O'er fell and grass - - y do.  
*dim* in - u - en - y do.  
 glan - cing, O'er fell and grass - - y  
*dim* in - u - en - do.

*p*  
 plot, the moon's soft rays . . . . .  
*p*  
 plot, the moon's soft rays . . . . .  
*p*  
 plot, the moon's soft rays, the  
*p* *pp* *poco cres.*

*sempre p*

... are glan - - -

*sempre p*

are glan

moon's soft rays are glan

*pp*

cing, glan

cing, glan

cing, glan

*p*

*poco cres.*

*dim.* *mp*

cing.

*dim.* *mp*

cing.

*dim.* *mp*

cing.

*sf* *sf*

No. 4. RECIT. AND AIR (SOPRANO).—"IMPORTUNE ME NOT, OH SOUL!"

VOICE.

*Agitato.*

PIANO.

*ff* *p leggiero.* *ff*

$\text{♩} = 80.$

SOPRANO. RECIT. *agitato.*

*pp* *leggiero.* *p* *fz*

Im-por-tune me not, oh

soul! Thou art mine; mine shalt re-main! I by thee shall know and

*f* *p*

drain The cup of Love, the whole, The perfect joy, the perfect joy of

*sf*

Life ! I by thee shall know and drain The

*f* *tremolo.* *accel.* *cres.*

cup of Love, the whole, The per-fect joy of Life, the joy of

*f*

Life ! Be

*Allegro.* *con stancio.*

*Allegro. leggiero.* *Sva.....* *pp* *L.H.*

sail Love's rest - less seas,

mine . . to sail . . Love's rest - less seas, Whose depths . . can

yield me Life or death . . or death . . in Life, . . or

*rit.* *a tempo.* *cantabile.*

*rit.* *a tempo. legato.*

Life . . in death : To feel . . its zones . . that fire . . and

*cres.* *cen.*

freeze, Its winds the breath of Life. . . See yon-der

*do* *al* *ff* *Più lento.*

*Più lento.*  $\text{♩} = 69.$

*colla voce.* *ff* *pp* *cantabile.*

where the hedge-rows part, The clo-ver sweet from slender wheat, Comes he, who kneeling at my

feet Hath oft besought my hand and heart ; Yet pleadeth all in vain. I

*rit.* *Tempo 1mo.*

*Tempo 1mo.*

*rit.* *colla voce.*

see . . the flame . . of Love . . in him, . . The pas - sion

*accel.*

*accel.*

fe - ver burn - ing there, . . . But in . . . my heart Love

has . . . no share, but in my heart Love has no

share, but in my heart Love has no share, . . .

*rall.* Love has no share, *con duolo.* Love has no share; . . . *rit. ad lib.* Ah! this . . . is but . . . a *Tempo 1mo.*

*colla parte.*

pass - ing whim, . . . ah, this . . . is but a pass - ing

*cres. ed accel.*

whim, ah, this is but a pass - ing whim, ah,

*accel.*

*rall.* *Più lento.*

this is but a pass - ing . . whim, True

*Più lento.*

*rall.* *sostenuto.* *f*

*rit.* *Tempo 1mo.*

Love, *Sva* true Love, *Tempo 1mo.*

*stac.* *f* *p* *rit.*

*a tempo.* *ad lib.*

true Love . . has yet to be, *tr* true

*a tempo.* *colla parte.*

*tr*

Love has yet to be! *Allegro.*

*f*

No. 5. SOLO (CONTRALTO).—"THROUGH ME, POOR FAY, THOU MAY'ST NOT LOVE."

VOICE.

*Andante con moto.*

Through me, poor Fay, thou

PIANO.

*f cantabile.* *p*

♩ = 92.

may'st not love, Life's pas-sions all for me are a'er, One soul a-wait-eth

*cres.*

me a - bove, One loved on earth, and ev - er - more! . . .

*f rall.* *rit.*

No. 6.

CHORUS.—“HAST THOU HEARD?”

*Allegro molto.*

PIANO.  
♩ = 92.

*Sva*

*ff*

er an do.

*Vivace.* ♩ = 168.

*mf con moto.*

*sf*

A WOMEN WEAVERS (*gossyping*).  
1st SOPRANO.

*mf*  
Wid-ow Ma-ry's child is dead,

2nd SOPRANO.

*p*  
But two days since, up-on the

ALTO.

*mf*  
Hast thou heard? 'tis true in - deed!

'Tis said that Wid-ow Ma-ry's child,

mead, The children's Maypole dance she led,

'Tis said that Wid-ow Ma-ry's child, Was ev-er with the stranger

Hast thou heard, hast thou heard,

*mf*  
hast thou

She sang it those sweet songs and wild,

maid,

A-non would dance, and with it played,

*> p leggiero.*

heard, hast thou heard, hast thou heard? 'tis true in-deed!

Hast thou heard, hast thou heard, hast thou

heard? 'tis true in-deed!

She saw the child, 'tis not de-nied!

heard? 'tis true in-deed! She saw the child, 'tis not de-nied! That un-til

Two evenings since, at cur-few toll, 'tis not de-nied! That un-til

But af-terwards it sickened, died, . . . it died, . . .

then, 'twas well and whole, 'twas well and whole! Hast thou heard, hast thou heard, hast thou

then, 'twas well and whole, 'twas well and whole! Hast thou heard, hast thou heard, hast thou

it died! Till

heard? 'tis true in-deed! it was well, it was well, it was well, 'tis true in-deed! Till

heard? 'tis true in-deed! it was well, it was well, it was well, 'tis true in-deed! She

then, 'twas well, till then, 'twas well, 'tis not de-nied! 'tis

then, 'twas well, till then, 'twas well, 'tis not de-nied! 'tis

saw the child, 'tis not de-nied! But af-terwards it sickened, died! 'Tis not de-nied!

not de-nied! Hast thou heard? hast thou heard? hast thou heard? 'tis true in-deed, it was

not de-nied! 'twas well and whole, 'tis not de-nied, it was

'tis not de-nied! she saw the child, it died, it died! 'tis not de-nied,

well, it was well, it was well, in - deed! Wid-ow Ma-ry's child is

well, it was well, it was well, 'tis true in - deed!

'tis not de-nied! 'tis not de-nied! Two eve - nings

dead, Wid-ow Ma-ry's child is dead!

But two days since, up - on the mead, The children's Maypole dances she

since, at cur - few toll,

'Tis not de-nied, 'tis not de-nied!

*cres.* led, Till then, 'twas well, till then, 'twas well, till then, 'twas

*cres.* Till then, 'twas well, till then, 'twas well, un - til then, un - til

well, un - til then, it was well, un - til then, 'twas well and  
well, un - til then, 'twas well and whole, till then, it was well,

*cres*  
'Tis said that Wid - ow Ma - ry's child, Was ev - er with the stran - ger  
whole, 'Tis said that Wid - ow Ma - ry's child, Was ev - er with the stran - ger  
*ppp* *cres*  
But af - ter - wards it sick - ened, died, 'tis not de - nied, it died, it  
*p* *cres*

*cen* *do.*  
maid, She sang it those sweet songs and wild, A - non would dance, and with it  
*cen* *do.*  
maid, She sang it those sweet songs and wild, A - non would dance, and with it  
*cen* *do.*  
died, 'tis not de - nied, it died, it died, 'tis not de - nied, it died, it  
*cen* *do.*

*mf* *accel.*

played, Un - til then, un - til then, un - til then, 'twas well and

played, Un - til then, un - til then, un - til then, 'twas well and

died, 'tis not de - nied, it died, it

*ff* *accel.*

*cres.*

whole, it was well, it was well, it was well, 'tis not de -

whole, it was well, it was well, it was well, 'tis not de -

died, 'tis not de - nied. not de - nied, it died, it

*cres.*

*cres.*

*ff* *a tempo.*

- nied, 'tis not de - nied, 'tis not de - nied, 'twas well, 'tis .. not de -

- nied, 'tis not de - nied, 'tis not de - nied, 'twas well, 'twas

died, 'tis not de - nied, 'tis not de - nied, it died, 'tis not de - nied, 'tis not de -

died, 'tis not de - nied, it died, it died, it died, it died, it

*ff* *a tempo.*

E

nied!

well!

nied!

died!

E

*ff*

*Sva*

*Sva* ..... *simile.*

*f*

*Sva* ..... *dim* - - - *in*

*Sva* ..... *u* - *en* - *do.*

*Sva* ..... *Sva* ..... *Sva* .....

*p*                      *pp*                      *ppp*

No. 7. CONTRALTO SOLO (with Violoncello ad lib.).—"I MOURN HERE, LIKE THE WINTER WIND."

PIANO.  $\text{♩} = 80.$

*Adagio.*

*pp*

*f*

*rall. e dim.*

Ped. \* Ped. \*

VIOLONCELLO SOLO. *Dolente.*

*legato cantabile.* R.H. L.H.

*cres.*

R.H. L.H.

*f* *ff*

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

\* The small notes are to be played when there is no Violoncello Solo.

*con passione.* *a tempo. p*

*rit.*

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

R.H. L.H.

The piano introduction consists of three staves. The right hand (R.H.) features a melodic line with trills and grace notes, while the left hand (L.H.) provides a rhythmic accompaniment with chords and single notes. The tempo starts with a 'rit.' (ritardando) and returns to 'a tempo.' with a 'p' (piano) dynamic.

THE SOUL (CONTRALTO SOLO). *Andante.*

I mourn here, like the win-ter wind, That

*Andante.* ♩ = 69.

*cres.* *rall.*

The first system shows the vocal line for a contralto solo. The piano accompaniment is in a 3/4 time signature, marked 'Andante' with a tempo of 69 beats per minute. The piano part includes dynamics like 'cres.' (crescendo) and 'rall.' (rallentando).

sighs amidst the pines at eve, With ne'er a shape of mor-tal kind, But on-ly with the voice to

*cres.* *dim.*

The second system continues the vocal line and piano accompaniment. The piano part features a 'cres.' (crescendo) leading into a 'dim.' (diminuendo) section.

*pp*

grieve. Like dreams, or in a mir-ror seen, Comes back the past in thought and deed That

*pp*

The third system concludes the vocal line and piano accompaniment. The piano part is marked 'pp' (pianissimo) throughout.

*rall. p* *mf a tempo.*

on - ly point, what might have been If I had paused in Life to heed. But mor - tal eyes are

*rall. colla voce.* *c. tempo.*

*rall. colla parte.* *mf*

glamour veiled, The daz - zled sight per - verts the way ; Thrice hap - py they, whose light has paled E -

*Agitato. mf*

- nough to catch Truth's broken ray. 'Twere so - lace could I stay the pain, Of

*Agitato. mf*

*f ten. rit.* *accel.*

those, who for me shed the tear ; A - las ! mine arms stretch forth in vain ! They

*ten. p*

*f ten. rit.* *p accel.*

*Ped.* \*

*cres. con duolo.**Più lento.*

may not feel my pre-sence, they may not feel my pre-sence, A -

*colla voce.*

*cres.*

*Più lento.*

*cres. rall.*

- las! mine arms stretch forth in vain, a - las! mine arms stretch forth in vain! They

*p*

*cres.*

may not feel my pre-sence, they may not feel my pre-sence near.

*rit.*

*p*

*rit. colla voce.*

*sf*

*a tempo.*

Ah! would that I could cleave the night, Be -

*a tempo.*

*a tempo.*

*cres.* *f*

yond yon star-ry por-tals fair, And thro' the realms of Truth and Light! Might

*f*

*cres.* *f*

Ped. \* Ped. \* Ped. \* Ped. \*

seek for my be - lov - ed there, And thro' the realms of Truth and Light! Might

*f*

*cres. molto.* *f*

Ped. \* Ped. \* Ped. \* Ped. \*

*rall.*

seek for my be - lov - ed there. . .

*p*

*rall.* *p* *pp*

*ff* *rall.* *p* *pp*

Ped. \* Ped. \* Ped. \*

## No. 8. TERZETTO (UNACCOMPANIED).—"CUPID'S DARTS WHEN HE'S SO MINDED."

PIANO.  
♩. = 60.

*f* *p* *cres.*

*dim. e rall.*

*Andantino.*  
SOPRANO.  
ALTO.  
TENOR.

Cu - pid's darts when he's so mind - ed, Prove how deft an arch - er

Cu - pid's darts when he's so mind - ed, Prove how deft an arch - er

Cu - pid's darts when he's so mind - ed, Prove how deft an arch - er

*Andantino.* ♩. = 76.

For practice only.

he; And though oft 'tis said he's blind - ed, Cu - pid cer - tain - ly .. can

he; And though oft .. 'tis .. said he's blind - ed, .. Cu - pid cer - tain - ly can

he; And though oft 'tis said he's blind - ed, Cu - pid cer - tain - ly .. can

see! Is . . wi - ly, he is

see! He is wi - ly, Oft of gold and sil - ver

see! He in choice of shaft, is . . wi - ly, Oft of gold and sil - ver

wi - ly, Some are tipped with ho - ney sli - ly, Charm'd are o - thers, wrought with

they, . . Some are tipped with ho - ney sli - ly, Charm'd are o - thers, wrought with

they, Some are tipped with ho - ney sli - ly, Charm'd are o - thers, wrought with

clay. And 'tis well when he . . is . . aim - ing, If he marks an - o - ther

clay. And 'tis well when he is aim - ing, If he marks an - o - ther

clay. And 'tis well when he is aim - ing, if he marks an - o - ther

heart; For the two learn in the main-ing, How to soothe each o-ther's  
heart; For the two.. learn in the main-ing,.. How to soothe each o-ther's  
heart; For the two learn in the main-ing, How to soothe each o-ther's

smart. Be-tray-eth, it be-tray-eth,  
smart. Be-tray-eth, 'Tis when he.. hath aimed it  
smart. But when Cu-pid's shaft be-tray-eth, 'Tis when he.. hath aimed it

tray-eth, When a heart and life he slay-eth, With a bolt at ran-dom shot.  
not,.. When a heart and life he slay-eth, With a bolt at ran-dom shot.  
not, When a heart and life he slay-eth, With a bolt at ran-dom shot.

No. 9. CHORAL RECIT. AND BALLAD.—“HAST THOU HEARD THE HEAVY NEWS?”

*Lento.*

PIANO.  
♩ = 60.

*p*

*mf*

*cres*

*cen* *do.* *molto.* *f* *ff*

*ff* *rall.*

*A a tempo. Molto sostenuto.*

1st SOPRANO. *Molto sostenuto.* *cres.*

Hast thou heard the hea - vy news? The deft - est

2nd SOPRANO. *cres.*

Hast thou heard the hea - vy news? The deft - est

ALTO. *cres.*

Hast thou heard the hea - vy news? The deft - est

*A a tempo. Molto sostenuto.*

*f* *p* *cres.*

wea - ver we must lose, E - va who with us has

wea - ver we must lose, E - va who with us has

wea - ver we must lose, Hea - - - - - vy news, . .

*cres.* wrought, Is now with mind, with mind dis - traught, *ff* dis - traught! *p* Oh, hea - vy

*cres.* wrought, Is now with mind, with mind dis - traught, *ff* dis - traught! *p* Oh, hea - vy

*cres.* hea - - - - - vy news! . . . *ff* dis - traught!

*p legato.*

*Ped.* \*

news! hea - vy news, hea - vy news!

news! hea - vy news, hea - vy news!

Oh, hea - vy news! hea - vy news, hea - vy news!

*sostenuto.* *pp* *f* *C* *p*

*ben legato.  
con espressione.*

*pp*

*Andantino.*  
MEZZO-SOPRANO SOLO.

1. The old, old tale of man be-loved,
2. The stran-ger maid came twixt the twain,

Be -  
She

*mf*

*pp*

*pp*

*pp*

*pp*

*Andantino. ♩ = 76.*

*p*

*pp*

The old, the old, old tale,

The old, old tale,

The old, old tale,

*D*

- yond his worth, and faith-less proved,  
work-eth sor-row yet a-gain,

And of a maid too  
Our vale hath nev-er

the old, the old, old tale,

the old, the old, old tale,

the old, the old, old tale,

*D*

*pp*

gen - tle souled, For man of . . rough - er, rough - er mould. | The old, old tale,  
been the same, Since hi - ther - ward she came, she came.

Ah me!

ah me! The old, old tale of

Ah me!

ah me! The old, old tale of

Ah me!

ah me! The old, old tale of

the old, old tale,

the old, old tale, the

man be - loved, Be - yond his worth, and faith - less proved.

man be - loved, Be - yond his worth, and faith - less proved.

man be - loved, Be - yond his worth, and faith - less proved.

*cres. colla voce.*

old, old tale, the old, the old, old tale. | 1. | 2. |

The old, the old, old tale. | 1. | 2. |

The old, the old, old tale. | 1. | 2. |

The old, the old, old tale. | 1. | 2. |

## No. 10. DUET (SOPRANO AND TENOR).—"I COME FOR ONE LAST WORD."

*Agitato.*

PIANO.  $\text{♩} = 66.$

*f*

*Più mosso.*  $\text{♩} = 76.$

*ff* *rit.* *p* *mf*

*f*

*cres.* *ff* *dim. e rall.*

TENOR. *a tempo.*

I come for one last word, Ere yon - der set - ting sun Goes

*a tempo.*

*cres.* *f* *sf*

down . . up - on a rap - turous joy, Or one more Life, un - done! Speak,

*cres.* *f* *sf*

*cres. molto.*  
 speak the word of Fate! And on thy light-est breath . . . A word shall bring this  
*cantabile.*  
*cres. molto.*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*con passione.*  
 heart new life, Or else the shaft of Death, Speak, speak the word of Fate!  
 Ped. \* Ped. \* Ped. \* Ped. \*

*quasi parlando.* SOPRANO. *Allegretto.*  
 speak the word of Fate! The earth and sky de-light me, The  
*rit.* *Allegretto.* ♩ = 96.  
 p

flow'rs and shimm'ring trees, The earth and sky de - light me, The flow'rs and shimm'ring  
*Sva tr*

*tr tr rit. tr a tempo.*  
 trees delight me, delight me, delight me, delight me! The  
*Sva tr tr*  
*rit. colla voce.*

earth and sky de-light me, The flow'rs and shimm'ring trees, The earth and sky de-light me, The

*dim.*

*a tempo.*

*dim.*

flow'rs and shimm'ring trees delight me, de-light me, de-light me, de-light me!

*tr* *tr* *tr*

Speak,

*Meno mosso. scherzando.*

I love them not, I love them not, I love them not! I

speak the word of Fate! speak, speak, speak! A word . . . shall

*Meno mosso.* ♩ = 80.

*p legato.*

*cres.*

love them not, I love them not, I love them not!

bring . . . this heart new life, Or else the shaft of Death, or

*cres.*

*f disperato.*

*ad lib.**a tempo.*

*rit.* I love thee not! The earth and sky de -  
 else the shaft of Death! Speak,

*rit.* *cantabile.* *mesto.* *Ped.* \*

- light me, The flow'rs and shimm'ring trees, I love them not, I love thee not,  
 speak the word of Fate! A word shall bring . . this

*f* *f* *cres.* *ff* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

<sup>3</sup> More than my love for these, I  
 heart new life, Or else the shaft, the shaft of Death. I come for one last

*f* *rit.* *p* *colla voce.* *p* *Ped.* \*

love thee not, I love thee not, No, I love thee not, . .  
 word, Ere yon-der set - ting sun Goes down up - on a

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

More than my love for these, . . . No, no, I love thee not, . . .

rap - tu - rous joy, Or one more Life un - done, one more Life un -

*molto rall.* *a tempo.* *f*

*molto rall.* *a tempo.*

*rall. colla parte.* *a tempo.*

More than my love for these, I love thee not, I love thee

done, . . . un - done! The shaft of Death, of Death,

*rit.* *rall.* *f* *marcato.*

*rit.* *f-rit.* *rall.*

*rit.* *rit.* *rall.*

not, love thee not!

the shaft of Death!

*rall.* *dim.*

*sf rall.* *a tempo.*

*Ped.* *Sva.* \*

*R.H.* *rall. pp*

*Ped.* \* *Ped.* \* *Ped.* \*

No. 11.

SOLO (TENOR).—"I LOVE THEE NOT."

*Lento.*

PIANO.  $\text{♩} = 72.$

*f legato dolente.*

*cres.* *p*

*Ped.* \*

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with a dynamic marking of *f legato dolente*. The left hand provides a harmonic accompaniment with a *Ped.* marking and an asterisk. The key signature has one sharp (F#).

*Moderato.*  $\text{♩} = 80.$

*plaintivo.*

The piano accompaniment for the first vocal line is in 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking is *plaintivo.*

*cres.*

"I love thee not, I love thee not, I love thee not," she said And she

*cres.*

The vocal line and piano accompaniment for the first vocal line. The vocal line is in 3/4 time and includes the lyrics: "I love thee not, I love thee not, I love thee not," she said And she. The piano accompaniment is in 3/4 time and includes a *cres.* marking.

*mf*

looked more fair than ever As she shook her sun - ny head, While that cru - el smile, and

*mf*

The vocal line and piano accompaniment for the second vocal line. The vocal line is in 3/4 time and includes the lyrics: looked more fair than ever As she shook her sun - ny head, While that cru - el smile, and. The piano accompaniment is in 3/4 time and includes a *mf* marking.

*Più lento.*

care - less, Played round her mouth so red. Oh

*Più lento.*  $\text{♩} = 72.$

*p*

The vocal line and piano accompaniment for the third vocal line. The vocal line is in 3/4 time and includes the lyrics: care - less, Played round her mouth so red. Oh. The piano accompaniment is in 3/4 time and includes a *Più lento.* marking and a *p* marking.

*con passione.*

why is she, of maid - ens, The fair - est, neath the skies? But with a heart of

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cres.* *f.*

ad - a - mant, That pi - ty e'en de - nies! Why beams a soul so pi - ti - ful, From

*Ped.* \* *Ped.* \* *Ped.* \*

*Tempo lmo.* *p* *cres.*

out her a - zure eyes? "I love thee not, I love thee not, I love thee not," she

*Tempo lmo.* *p* *cres.*

*f* *con espressione.*

said; And I, may heav'n for - give the sin! I would that I were dead, I would that I were

*f* *sostenuto.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rall. ad lib.*

dead, I would that I were dead!

*rall. ad lib.* *dim.* *pp*

*Ped.* \*

No. 12.

CHORUS (CHORAL DIRGE).—"HUSH THE SPINDLES."

*sempre.*

1st SOPRANO. *ppp* Hush, hush, . . . hush, . . .

2nd SOPRANO. *ppp* *sempre.* Hush, . . . hush . . . hush, . . .

ALTO. *ppp* Hush, . . . hush . . . hush, . . .

PIANO. *Voices unaccompanied.*

*Alla marcia funebre.*

*pp* Hush the spin - dles, hush the loom, . . . *cres.* hush the *cres.*

Hush the spin - dles, hush the loom, hush the *cres.*

Hush the spin - dles, hush the loom, hush the *cres.*

*Alla marcia funebre. ♩ = 69.*

*pp* Hush the spin - dles, hush the loom, hush the *cres.*

*f* spin - dles, hush the loom, . . . *dim. e rall.* hush the spin - dles, hush the loom, . . .

*f* spin - dles, hush the loom, hush the spin - dles, hush the loom, . . . *dim. e rall.*

*f* spin - dles, hush the loom, hush the spin - dles, hush the loom, . . . *dim. e rall.*

*f* *dim. e rall.*

*p* hush the spin - dles, hush the loom, yet a vic - tim for the tomb, Hush the *cres.*

*ppp* hush the spin - dles, hush the loom,

*ppp* hush the spin - dles, hush the loom.

*pp* *cres.*

spin - dles, hush the loom, . . yet a vic - tim for the tomb, . . *f*

*p* hush the spin - dles, hush the loom,

*p* hush the spin - dles, hush the loom,

*ppp* Spells have brought him, spells have brought him, to his doom, spells have

*ppp* Spells have brought him, spells have brought him, to his doom,

*ppp* Spells have brought him, spells have brought him, to his doom, spells have

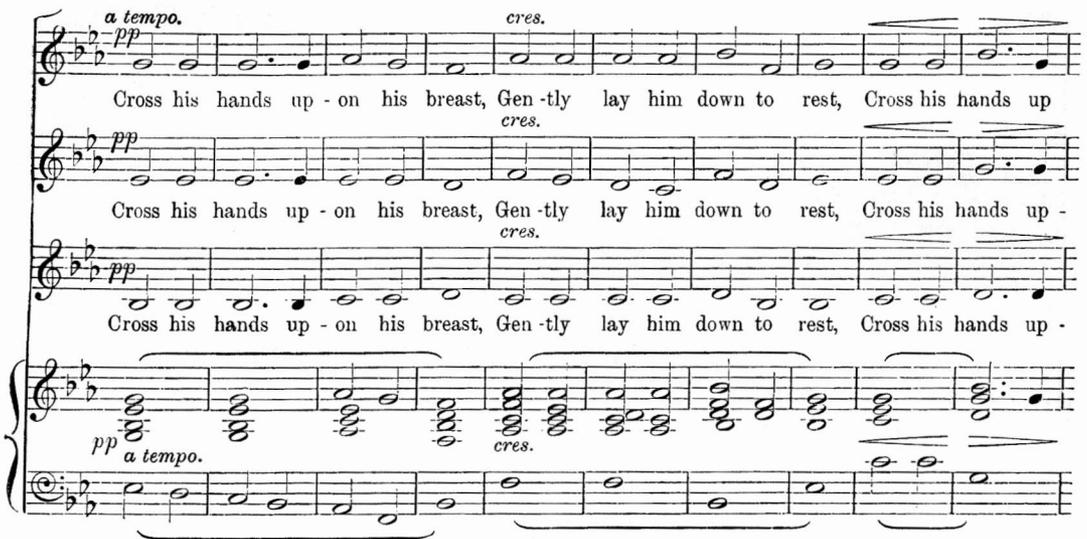
*ppp*



brought him to his doom, Hush!

to his doom, Hush the spin-dles, hush the loom.

brought him to his doom, Hush the spin-dles, hush the loom.



*a tempo.* *cres.*

Cross his hands up - on his breast, Gen - tly lay him down to rest, Cross his hands up

Cross his hands up - on his breast, Gen - tly lay him down to rest, Cross his hands up -

Cross his hands up - on his breast, Gen - tly lay him down to rest, Cross his hands up -

*pp* *a tempo.* *cres.*



- on his breast, Gen - tly lay him down to rest.

- on his breast, Gen - tly lay him down to rest. Spells have brought him to his

- on his breast, Gen - tly lay him down to rest. Spells have brought him to his



*pp* Hush, *pp* hush,

*pp* Hush, *pp* hush,

*pp* Hush, *pp* hush,

*sempre p e sostenuto.* *cres.*

*pp* hush the loom,

*pp* hush the loom,

*pp* hush the loom,

*dim.* *p*

hush, *ppp* hush!

hush, *ppp* hush!

hush, *ppp* hush!

*dim.*

*pp*

No. 13.

CHORUS.—“AWAY WITH THE WITCH.”

*Allegro feroce.*

PIANO.

$\text{♩} = 120.$

The piano accompaniment consists of three systems of grand staff notation. The first system includes dynamic markings *pp tremolo.* and *pp*, and pedal markings *Ped.* with asterisks. The second system includes *cres* and *cen* markings. The third system includes *do.* and *ff* markings. Pedal markings *Ped.* with asterisks are present throughout.

1st SOPRANO.

2nd SOPRANO.

ALTO.

The vocal staves and piano accompaniment for the chorus lyrics. The lyrics are: "A - way with the witch, a - way with the witch, a - way with the witch, a - way with the witch, To the stake with her!". The piano accompaniment includes dynamic markings *f* and *f*. Pedal markings *Ped.* with asterisks are present.

a - way with the witch, a - way! a - way with the witch, a -  
 - way with her, a - way!  
 a - way! to the  
*cres.*

- way! a - way with the witch, a - way! To the stake with -  
 To the stake with -  
 stake with her, to the stake with her, stake with -

- out de - lay!  
 - out de - lay!  
 - out de - lay! A - way with the witch, a - way, a - way! To the  
 B  
 B  
*f*

A - way with the witch a - way, a - way! To the  
stake with her, with - out de - lay! a - way, a - way!

A - way with the witch, a - way, a - way! To the  
stake with her, with - out de - lay! a - way, a - way!

stake with her, with - out de - lay! A - way with the witch,  
a - way with the witch, a - way, a - way! To the  
A - way, a - way! To the

a way with the witch, a - way! a -  
 stake with her, with - out de - lay! A - way with the witch! Slay her,  
 stake! with - out de - lay! Slay her,

- way with the witch, a - way! *p* To the stake, to the stake, to the stake with -  
*cres.*  
 slay . . her, slay her, to the stake, to the stake, slay her,  
*p* *cres.*  
 slay her, slay her, to the stake, to the stake, slay her,  
*p* *cres.*

- out de - lay! *f* Off with the witch, a - way, off with the witch, a - way!  
 slay her! *f* Off with the witch, slay her! off with the witch, slay her!  
 slay her! *f* to the stake, slay her! to the stake, slay her!  
*f*

To the stake, to the stake, slay her!

To the stake, to the stake, to the stake, with-out de-lay, to the stake,

To the stake, to the stake, to the stake, the stake! Here, in the

*crescendo poco a poco.*

*p* to the stake, to the stake, with-out de-lay, to the stake, to the stake,

*crescendo poco a poco.*

mar-ket space, here, in the mar-ket space, Bind her fast, the fag-gots place,

*crescendo poco a poco.*

**D**

Slay the witch, slay the witch,

to the stake, with-out de-lay! Slay the witch, slay the witch, slay the witch,

bind her fast, the fag-gots place, Slay the witch, slay the witch, slay the witch,

**D**



*dim.* *cres.*

work - eth e - vil day by day, A - way with the witch, a - way, a - way, she

*dim.* *cres.*

work - eth e - vil day by day, A - way with the witch, a - way with the witch, a -

*dim.* *cres.*

work - eth e - vil day by day, a - way, a - way with the witch, a -

*dim.* *p* *cres.*

*ff* *rall.*

work - eth e - vil day by day, a - way with her, a - way!

*ff* *rall.*

- way with the witch, a - way! a - way with her, a - way!

*ff* *rall.*

- way with the witch, a - way! a - way with her, a - way!

*ff* *rall.*

E

*mf*

Bind her fast, the

*mf*

Here, in the mar - ket space, Her vile life ef - face; . . .

E

*staccato.* *simile.*

Here, in the mar - ket space,  
 fag-gots place, Her vile life ef - face; . . . Here, in the mar - ket space,  
 Here, in the mar - ket space,

Bind her fast, the fag - gots place; Here, in the mar - ket space, Bind her,  
 Bind her fast, the fag - gots place; Here, in the mar - ket space, Bind her,  
 Bind her fast, the fag - gots place; Here, in the mar - ket space, Bind her,

bind her, . . .  
 bind her, . . . Her vile life ef - face; . . .  
 bind her, . . .

*mf*  
Here, in the mar - ket space,  
*mf*  
Here, in the mar - ket space,  
Her vile . . . life ef - face; . . .

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Here, in the mar - ket space," on the first two vocal staves, and "Her vile . . . life ef - face; . . ." on the third. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte).

Bind her fast, the fag - gots place, *F* Her vile *f*  
Bind her fast, the fag - gots place,

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Bind her fast, the fag - gots place," on the first two vocal staves, and "Her vile" on the third. Dynamics include *F* (fortissimo) and *f* (forte).

life ef - face; . . . *cres*  
*mf* To the stake, to the stake, to the stake, with - out de - lay, to the stake, *cres*  
*mf* Here, in the mar - ket space, here, in the mar - ket space, Bind her fast, the  
R.H. *mf* *cres*

The third system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "life ef - face; . . ." on the first vocal staff, "To the stake, to the stake, to the stake, with - out de - lay, to the stake," on the second, and "Here, in the mar - ket space, here, in the mar - ket space, Bind her fast, the" on the third. Dynamics include *mf* (mezzo-forte), *cres* (crescendo), and *mf* (mezzo-forte). The piano accompaniment includes the marking "R.H." (Right Hand).



stake with her, to the stake with her, a - way!

stake with her, to the stake with her, a - way! *mf* A - way with the witch, a -

stake with her, to the stake with her, a - way! *mf* A - way with the witch, a -

A - way with the witch, a - way with her, a - way with the witch, a -

- way with the witch! Slay her, slay her! *f* A - way with the witch, a -

- way with the witch! Slay her, slay her! *f* A - way with the witch, a -

*cres* - way, a - way, a - way with the witch, a - way, a - way, a - way with her, a -

*cres* - way, a - way, a - way with the witch, a - way, a - way, a - way with her, a -

*cres* - way, a - way, a - way with the witch, a - way, a - way, a - way with her, a -

*cres* *Sva.* *cen* *Sva.*

do.  
- way, a - way! To the stake, to the stake, to the stake,  
do.  
- way, a - way! To the stake, to the stake, to the stake,  
do.  
- way, a - way! To the stake, to the stake, to the stake,  
*Sva*

to the stake! Slay her, slay  
to the stake, to the stake, with - out de -  
to the stake, to the stake, with - out de -

her! Bind her fast, the  
- lay! Slay her, slay her! Bind her fast, the  
- lay! Slay her, slay her! Bind her fast, the

RECIT. SOPRANO. (con derisione.)

*rall.* *fff* fag - gots place, . . Her vile life ef - face ! Ye fool - ish

*rall.* *fff* fag - gots place, . . Her vile life ef - face !

*rall.* *fff* fag - gots place, . . Her vile life ef - face !

*fff rall.* Ped. \* Ped. \* Ped. Ped.

peo - ple ! do ye think that flame Can tor - ture this poor fee - ble frame ? Pile high - er

$\text{♩} = 120.$  still the burn - ing brands ! Bring more and more with will - ing

*Sua* *leggiere.* *cres.*

hands, bring more and more with will - ing hands !

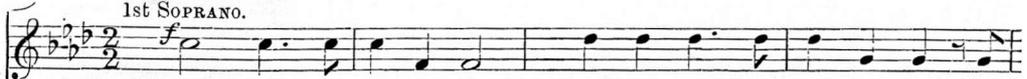
*Sua* *sf* *ff Presto.* Ped. \*

## No. 14.

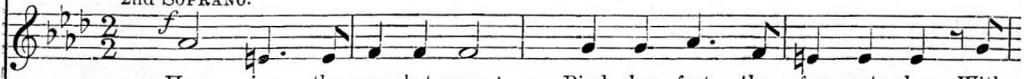
## FINALE.—“HERE IN THE MARKET SPACE.”

*Allegro con moto.*

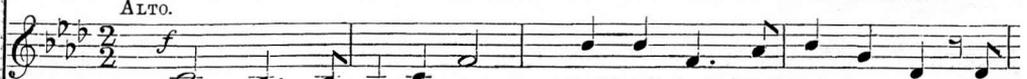
1st SOPRANO.



2nd SOPRANO.



ALTO.

*Allegro con moto.*  $\text{♩} = 120.$ *Sves. ad lib.**accel.*

nei - thershrift nor priest - ly grace, with nei - thershrift nor priest - ly grace, Her vile life ef -

nei - thershrift nor priest - ly grace, with nei - thershrift nor priest - ly grace, Her vile life ef -

nei - thershrift nor priest - ly grace, with nei - thershrift nor priest - ly grace, Her vile life ef -

*accel.*

- face, her vile life ef - face, her vile life ef - face!

- face, her vile life ef - face, her vile life ef - face!

- face, her vile life ef - face, her vile life ef - face!

*ff*

Bind her fast, the fag-gots place, Her vile life ef-face!

*ff*

Bind her fast, the fag-gots place, Her vile life ef-face!

*fff*

Bind her fast, the fag-gots place, Her vile life ef-face!

*ff*

*sf furiosamente.*

A SOPRANO SOLO. ♩ = 96.

*Gmf*

Human in form tho' yet a fay; Ye burn nought but in -

♩ = 96.

A

*p* *cantabile.* *trem.* *mf* *cres.*

- sen - sate clay, in - sen - sate

*f*

*accel.*

*f*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*Allegro molto.*

clay!

CHORUS.

*mf*

The flames leap forth! the flames leap forth, they rise! In

The flames leap forth! the flames leap forth, they rise! In

The flames leap forth! the flames leap forth, they rise! In

*Allegro molto. ♩ = 152.*

*mf ben marcato.*

*sf* \* *Ped.* \* *sf* \* *Ped.* \*

fork - ed tongues, to the lu - rid . . skies! Hushed are now her

fork - ed tongues, to the lu - rid . . skies! Hushed are now her

fork - ed tongues, to the lu - rid skies! Hushed are now her

*accel. f*

*accel. f*

*accel. f*

*sf* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

mock - ing cries! See, see, she dies! she dies!

mock - ing cries! See, see, she dies! she dies!

mock - ing cries! See, see, she dies! she dies!

*accel. molto.* *ff* *rall.*

see, see, she dies! see, see, she dies! see, see, she dies! Take

*accel. molto.* *ff* *rall.*

see, see, she dies! see, see, she dies! see, see, she dies!

*accel. molto.* *ff* *rall.*

see, see, she dies! see, see, she dies! see, see, she dies!

*ff* *rall.*

*Ped.* \* *Ped.* \*

*B<sub>♭</sub> = 120.*

fight, oh soul! to o - ther realms speed on! Fare - well, fare -

*f*

*Ped.* 3 \* *Ped.* 3 \* *Ped.* 3 \* *Ped.* 3 \* *Ped.* 3 \*

- well! for me ob - li - vi - on! Take fight, oh . . soul! to

The flames leap forth!

The flames leap forth!

The flames leap forth!

*f*

*Ped.* 3 \* *Ped.* 3 \* *Ped.* 3 \* *Ped.* 3 \* *Ped.* 3 \*

o - ther realms speed on, fare - well, oh soul, speed on, speed

See, they rise! in fork - ed tongues, to the lu - rid

See, they rise! in fork - ed tongues, to the lu - rid

See, they rise! in fork - ed tongues, to the lu - rid

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

THE SOUL  
(CONTRALTO SOLO).

on, fare - well, oh . . . soul, to o - ther realms speed on! Oh,

skies! see, see, they rise, they rise!

skies! see, see, they rise, they rise!

skies! see, see, they rise, they rise!

*Ped.* \* *Ped.* \*

**C** *Con esaltazione.*

ec - sta - sy! the an - gel hosts I see! I

VIOLONCELLO (*ad lib.*)

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

come, oh, my be - lov - ed, I come to thee!

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mp*  
Oh, ec - sta - sy! the an - gel hosts I

*mp*  
*Ped.* \* *Ped.* \* *Ped.* \*

see! I come. Oh, my be - lov - ed! I come to

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

SOPRANO SOLO.

Take flight, oh soul! to o - ther realms speed  
 thee! Oh, ee - sta - sy! the an - gel hosts I  
 1st SOPRANOS MAY DIVIDE (OPTIONAL).  
 CHORUS. Take flight, oh soul! to o - ther realms speed  
 See, see, she  
 See, see, she  
 See, see, she

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cres.*  
 on! take flight, oh soul! to o - ther realms speed  
 see! I come, I come, be - lov - ed!  
 on! take flight, oh soul! to o - ther realms speed  
 dies! The flames leap  
 dies! The flames leap  
 dies! The flames leap

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*ff*  
on, fare - - well, oh soul, . . .

*f*  
oh, my be - lov - ed! I  
on, fare - - well, oh soul, . . .

forth, they . . . rise! . . .

forth, they rise!

forth, they rise!

*Sve*.....

*Ped.* \* *Ped.* \*

*D* *mf* *cres.* *ff*  
fare - - well, oh soul, fare - -

*cres.* *ff*  
come, I come, be - - lov - ed, I

*mf* *cres.* *ff*  
see, the flames leap forth, the

*mf* *cres.* *ff*  
see, the flames leap forth, the

*mf* *cres.* *ff*  
see, the flames leap forth, the

*D* *mf* *cres.* *cen* *do.*

*Ped.* 3 \* *Ped.* 3 \*

*rall.*

well, fare - - - well, fare

come, I come to

flames leap forth, she

flames leap forth, she

flames leap forth, she

*cres* - - - *cen* - - - *do.* *rall.*

*Ped.* 3 \* 3 3 3 \*

*fff a tempo.*

well!

*a tempo.* *fff*

thee!

*a tempo.* *fff*

dies!

*a tempo.* *fff*

dies!

*a tempo.* *fff*

dies!

*Sva* ..... 3 3 3 3 3 3

*fff a tempo.*

*Ped.* 3 3 3 3 3 3 \*

*E Più lento.*

*Più lento.*

*E Più lento. ♩ = 112.*

*pp*

*Ped. \* Ped. \* Ped. \* Ped. \**

*ad lib. ppp*

she dies! . . . .

*ppp*

she dies! . . . .

*ppp*

she dies! . . . .

*ppp una corda.*

*Ped. \**

THE END.