

FAIRYLAND

An Opera in Three Acts

THE BOOK BY
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THE MUSIC BY
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ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain,

who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.

Fairyland

ACT I

The Abbey

Overture

Brian Hooker

Horatio Parker. Op. 77

Allegro moderato (♩ = 116)

Piano

f *ff* *mf*

poco agitato

cresc. *f*

ff *dim.* *f*

1

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First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features similar complex textures with various articulations and dynamics. The bass line shows some rhythmic patterns.

Third system of musical notation, showing further development of the musical themes. The treble clef part has prominent melodic lines, while the bass clef part provides harmonic support.

Fourth system of musical notation, marked with a '2' in a box at the beginning, indicating a second ending or a specific measure. It includes dynamic markings such as *sfz* (sforzando) and *p* (piano).

Fifth system of musical notation, featuring dynamic markings *sf* (sforzando) and *p* (piano). The music continues with intricate textures and melodic passages.

Sixth system of musical notation, concluding the page. It features complex textures with many notes and rests, maintaining the intricate style of the previous systems.

3
mf

This system contains the first two staves of music. The upper staff features a complex melodic line with many beamed sixteenth notes and some notes marked with an 'x'. The lower staff provides a bass line with chords and moving lines. A dynamic marking of *mf* is placed above the lower staff.

cresc. *f*

This system continues the musical piece. The upper staff has a melodic line with some slurs. The lower staff has a bass line with chords. Dynamic markings include *cresc.* and *f*.

ff *dim. subito* *rit.*

This system shows a change in dynamics. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamic markings include *ff*, *dim. subito*, and *rit.*

Meno mosso
p *espress.*

This system is marked *Meno mosso*. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamic markings include *p* and *espress.*

p

This system continues the musical piece. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking of *p* is present.

This system contains the final two staves of music on the page. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords.

4

pp Solo Violin

Andantino (♩. = 63)

rit.

pp *a tempo*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two staves with various rhythmic patterns and articulations.

Second system of musical notation, continuing the grand staff. It features similar rhythmic and melodic motifs as the first system, with some notes marked with 'x'.

Third system of musical notation. A box above the staff contains the number '6' and the tempo marking '(♩ = 80)'. The music transitions to a 12/8 time signature. The word 'cantando' is written above the staff.

Fourth system of musical notation. The grand staff continues with complex rhythmic patterns and chordal textures. The time signature changes to 4/4.

Fifth system of musical notation. The music features a 'cresc. molto' (crescendo molto) marking. The time signature changes to 12/8.

Sixth system of musical notation. The music is marked 'ff poco mosso' (fortissimo poco mosso). The grand staff continues with sustained chords and rhythmic patterns.

First system of musical notation. It consists of two staves (treble and bass clef) with complex chordal textures and melodic lines. The key signature has two sharps (F# and C#). The system includes dynamic markings *ff* and *mf*. There are several slurs and ties across the staves.

Second system of musical notation. It continues the piece with similar complex textures. The word *agitato* is written above the first staff. The system includes slurs and ties.

Third system of musical notation. It features a dense texture of chords and moving lines. The dynamic marking *ff* is present. The system includes slurs and ties.

Fourth system of musical notation. It includes a circled number '7' above the first staff. The dynamic marking *fff* is present. The system includes slurs and ties.

Fifth system of musical notation. It concludes the page with complex textures and slurs. The system includes slurs and ties.

valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm

Chorus of Peasants (off stage)

8 Lo stesso tempo

SOPRANO

ALTO

TENOR

BASS

p

In low - ly and rude land Our

p

In low - ly and rude land Our

p

In low - ly and rude land Our

p

In low - ly and rude land Our

Lo stesso tempo (♩ = 100)

p

ppp

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low

folk are fain to dwell, By corn - land and wood - land Or fal - low

dim.

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

The Old Man

O. M. 

The Forester I am not so swift as once I was.

F.  Stir thyself, Gaf-fer. The rest are home by

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

p



O. M. 

F.  now. Hark to them! Art thou grown too old to

well.

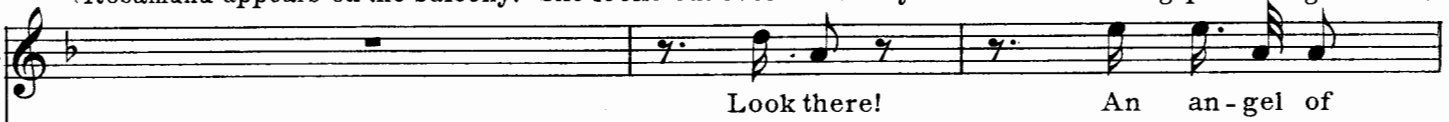
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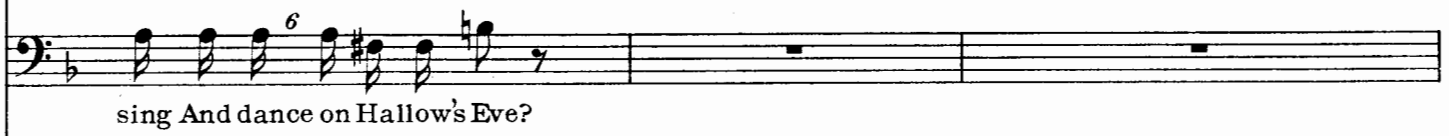
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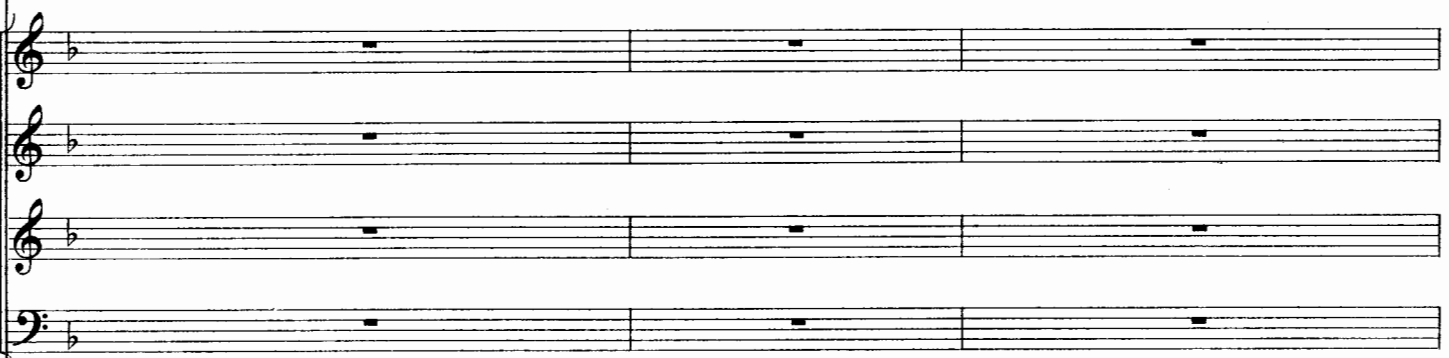
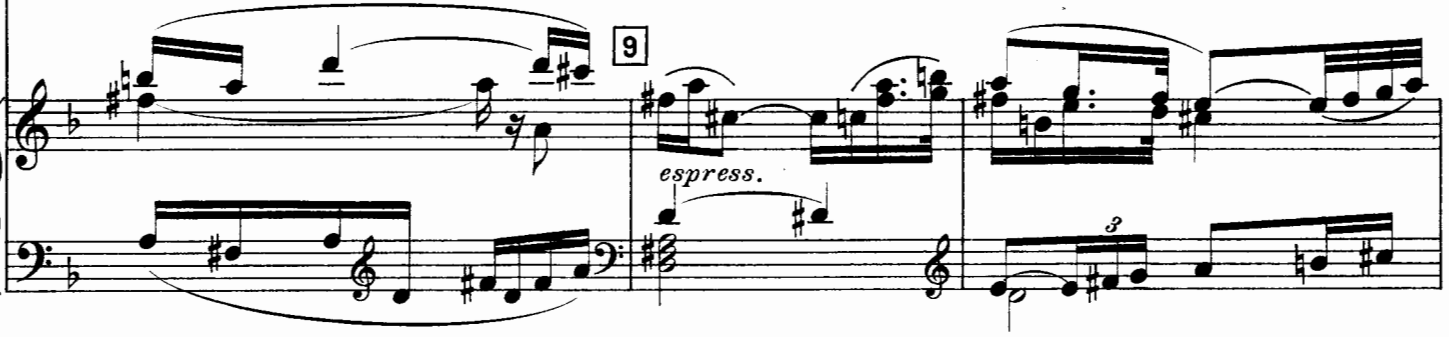
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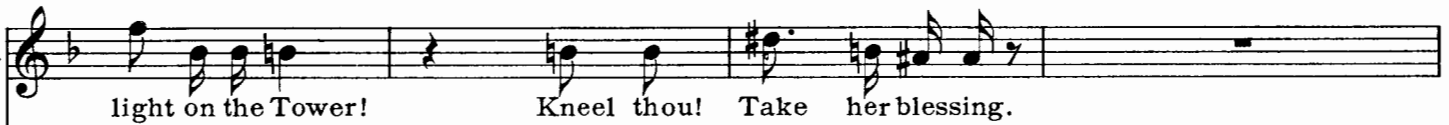


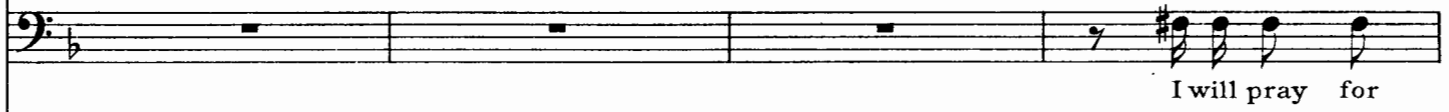
(Rosamund appears on the balcony. She looks out over the valley and listens. Passing peasants greet her)

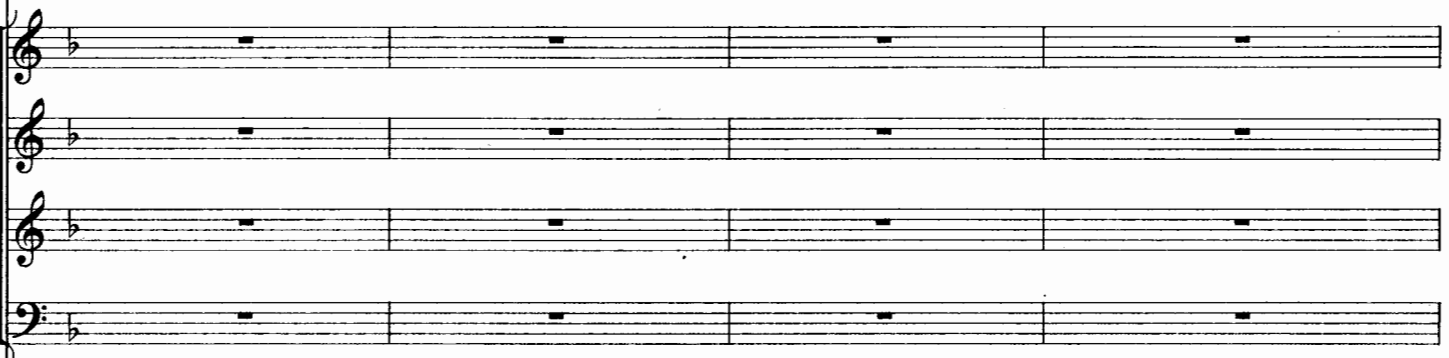

O. M.  Look there! An an-gel of

F.  sing And dance on Hallow's Eve?

O. M.  light on the Tower! Kneel thou! Take her blessing.

F.  I will pray for

O.M.

F.

her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O

più f By sun - - beam and

più f By sun - - beam and

più f By sun - - beam and

più f By sun - - beam and

O.M.

F.

Saints of the blessed Aabey, pray for me, And bring a bless-ing on my soul.

Lord!

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

(Third Peasant enters and listens)

O.M.  No need to spoil - a man's prayers.

F.  Ay, old ho-li-ness, We must be

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -



F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve



poco f

Third Peasant *p*

3. P. Look at the sun! Is this an-y sea - son for prayers? We shall be

F. souls.

and Cre - - do And kneel a - round her *dimin.*

and Cre - - do And kneel a - round her *dimin.*

and Cre - - do And kneel a - round her *dimin.*

and Cre - - do And kneel a - round her *dimin.*

dimin.

3. P. tak-en by the elves if we de - lay much longer. 10

F. Let us go!

shrine. *p*

shrine. *p*

shrine. *p*

shrine. *p*

shrine. *p*

p *pp*

10

musical score for the first system, featuring piano accompaniment with triplets and dynamic markings.

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

musical score for the second system, including piano accompaniment and dynamic markings like *ff* and *fff*.

who is not visible to the audience)

musical score for the third system, featuring piano accompaniment with dynamic markings like *poco più mosso* and *fff*.

musical score for the fourth system, including piano accompaniment and dynamic markings like *p*.

musical score for the fifth system, featuring piano accompaniment with dynamic markings like *dim.* and *pp*.

11 Chorus of Men

TENORS *p*
 Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

BASSES *p*
 Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

(♩ = 96)

p Bell of the Abbey

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

pp

(Rosamund disappears within the Abbey)

gain!

gain!

Ob.

pp

pp

Bells (Tubes)

12

(Robin enters after two or three peasants. They kneel, then rise and proceed)

Tubes

Organ *f*

Ped.

Abbey Bell

poco rit.

f

poco rit.

Robin (going)

Allegretto (♩=100)

(Corvain enters, across the bridge)

13

Rn. So we who bear her bur - den -

C. Corvain *f* Hold you there!

p *f* *poco agitato*

(bowing to Corvain)

Rn. Gramer-cy for thy
Fel-low!

C. Fel-low!

11

sfz

accel.

Rn. fel-lowship, Good master! See how fast my honors fall: Poor

C. fel-lowship, Good master! See how fast my honors fall: Poor

mf

a tempo

accel.

(♩ = 120)

Rn. Ro-bin is become the mate of lords, And fel-low to the brother of the

C. Ro-bin is become the mate of lords, And fel-low to the brother of the

p

Rn. King! Corvain

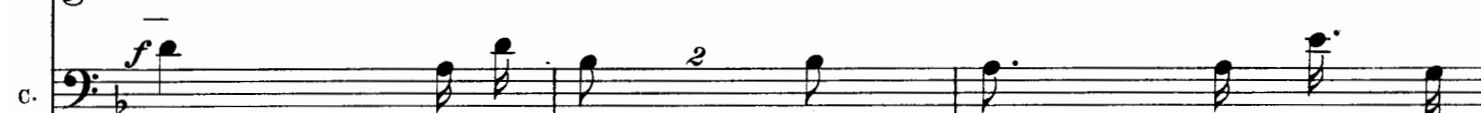
C. Be done, dog! Tell me, which way went the

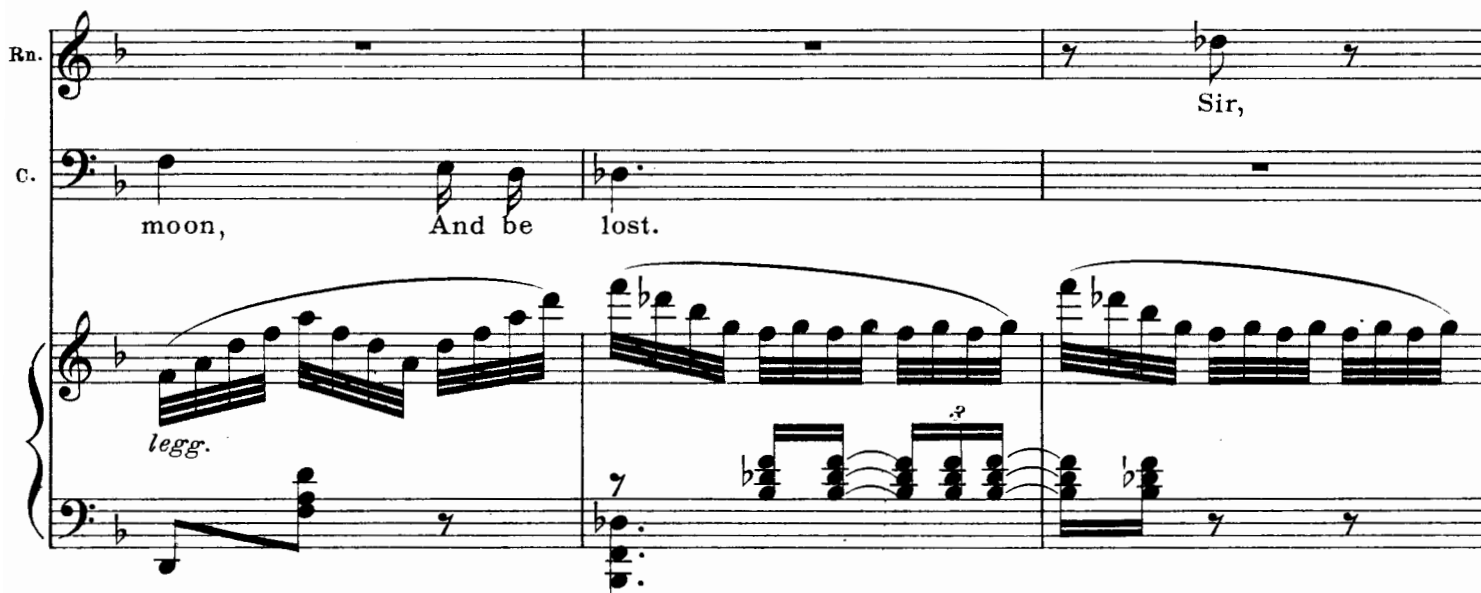
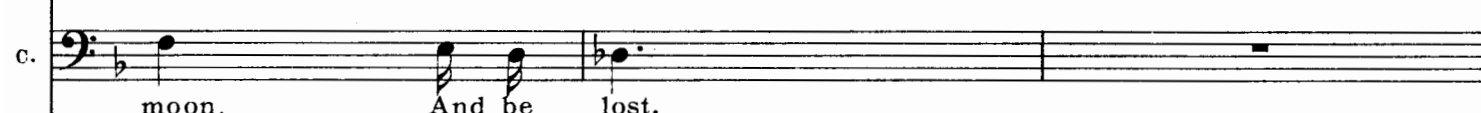
f agitato

sfz p

sfz p

Rn.  Shall a dog look what way a king should go?—
C.  King?
sfz

Rn.  14
C.  *f* Ay! lest the King run forth to bay the
poco animato ($\text{♩} = 132$)
f

Rn.  Sir,
C.  moon, And be lost.
legg.

Rn. which king?

C. My broth - er, oaf! Are there so

(seated on the edge of the gulf)

Rn. The good

C. man - y?

dim.

and counting on his fingers)

Rn. sis - - ters here, They say we have a King in heav'n.

p

Rn. The folk In the vil-lage yonder, they tell wonders too;

Rn. They say there is a king in Fair - y - land. —

pp *delicatiss. e tenuto*

Rn. Now of these three to lose one —

p

C. Corvain. An - swer me! Saw ye the King in the

sfz p *cresc.*

C. (angry) for - est?

f

Rn. Robin Sir, I have seen No man to - day more like a king than thee. —

p *Meno mosso*

16

Rn.

C. (Corvain moves angrily)

More like!

leggiero scherzando

p

f strepitoso (♩ = 132)

C. (Robin dodges)

What now? Come hither.

(Robin nods)

p poco rit.

Ob.

Rn. (nod)

Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

pp

Rn.

gulf between us.

p

(Robin picks up a pebble and tosses it into the gulf. The pebble drops)


Corvain

17 *more quietly*
più mosso

c. 

Ob. 

c. 



Rn. 

c. 

Più mosso


Rn. 



Rn. us; dry women, lone-ly men, And such-like. But a

Bssn.

[18] (♩ = 120)

Rn. king! Why, look ye now,

f *sfz* *dim.* *p*

(♩ = 132)

Rn. 'Tis a-gainst na-ture! If we tell that tale, Men will but say that we have

pp *mysteriously* *poco rit.*

p

(♩ = 96)

Rn. murdered him For the sake of his crown.

C. Corvain

Dost thou say so, Vil-lain?

pp *f* *Agitato*

Robin

Rn. The saints for - - bid! I on-ly say We dare not lose him.

p tranquillo

Corvain

19 *agitato*

C. Fel-low, must I be My brother's keep-er?

f agitato

solenne p

Robin *commodo*

Rn. Brother to a crown, And fel-low to a

Allegretto (♩ = 120)

p

Rn. clown - Ay, noble Sir, Or -

(Robin makes two gestures of decapitation)

f

Bssn.

Cl.

ff

20

Mosso (♩ = 63)

(Robin has an inspiration)

Rn. *A - ha! See now:-*

sfzpp subito *pp*

Rn. *This is Hal-lows' Eve, No night for prince or*

Rn. *Tempo di Valse*
pil - - grim wan - - d'ring, For

rit. *a tempo p*

Rn. *who - so seeks the Ho - ly Land to - night*

21

Rn. May chance on Fair-y-land a - thwart his way.

poco ten. *pp* *ten.* *pp*

Rn. Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

(♩ = 138)

Rn. gob - lins have him, or the gnomes Took him

Rn. to be their king,

poco f

22

Rn. or he hath seen A Sing - ing Wo - man in the

pp

Rn. wood, and gone To slumber at her side for seven

s

Rn. years, And wake a mad - - man. —

23

Rn. *f* There now — is a tale *poco rit.* Folk will be - lieve! *a tempo*

Rn. Say I well?

Rn. Say I well? *Corvain f* Thy long tongue One day will

c. *f*

c. crop thy long ears. E-nough! Go, Rouse the village!

24 poco animato Robin

Rn. On this night?

Rn. Ho - ly Saints! Hal - lows' Eve?

Rn. Nev-er a soul stirs from his door -

poco animato

25

Rn. There be too many a-broad who have no souls:

(Bell)

Rn. *ff* (Robin hears the nuns)
 Not for twenty kings!_

C.

Chorus of Nuns (off stage)

f
 In sem - - pi - - ter - - na

The Abbey Bell

ff

Rn. (Robin goes)
 Marry, here be more Seekers af-ter lost crowns!

C. *f* Corvain
 Wait, thou!

sae - - cu - - la.

p

dimin. *p*

One Voice (Soprano, in the Abbey)

v. A - - men.

Rn. Not! It is not good to walk too near the throne. Give ye good

sfzpp *pp legg.*

v. In sem - pi - ter - na

Rn. e'en, Brother, and keep ye safe From them who walk in

p

26 (Robin goes out) *ad lib.*

v. sae-cula. A - ve Vir-go glo - - ri - o - sa!

Rn. dark - ness!

c. Corvain (growling)
In-solent!

Chorus of Nuns (within)
A - - men.
A - - men.

26 (♩ = 92)

Chorus of Nuns

Moderato

*a tempo**p* SOPRANO I


A - ve Vir - go glo - ri - o -

p SOPRANO II


A - ve Vir - go glo - ri - o -

p ALTO I


A - ve Vir - go glo - ri - o -

p ALTO II


A - ve Vir - go glo - ri - o -

Moderato (♩ = 80)

Organ

p a tempo

Harp (off stage)



Corvain (turning away down stage)

c.

O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-



sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum



sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum



sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum



sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum



mf Organ

c. *3* *2* *3*

tween me and my will, Whose dreams rise like smoke a-cross my way,
 Con - so - la -

gra - ti - o - sa Con - - - - - so - la - trix - ho - mi - num:
 gra - ti - o - sa Con - - - - - so - la - trix

gra - ti - o - sa Con - so - la - trix, con - so - la - - trix
 gra - ti - o - sa Con - so - la - trix -

One Voice

v. *f*
 In sem-pi-ter-na sae-cu-la, —

c. *3*
 How long? I shall remember!

trix.
 A - - - men. A -
 ho - mi - num. A - - - men.
 ho - mi - num. A - - - men.
 ho - mi - num. A - - - men.

mf *pp* *mf* *pp*

27

- - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae. Ma - tris ma - la — pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

27

pp

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

(The nuns appear at the Abbey door and are issuing forth....)

num!

num!

num!

num!

pp Orchestra

dolce

.... Myriel is at the head and Rosamund in white at the end of the procession)

mf 28

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

mf

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

mf

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

mf

O di-lec-ta, quam pri-o-ri Super-na-lis dig-nam tho-ri

mf 28

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur-

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur-

cresc.

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

(The entire Chorus of nuns has now come forth)

29

Con - - di - tor in gre - mi - o! Re - gis

Con - - di - tor in gre - mi - o! Re - gis

Con - - di - tor in gre - mi - o! Nu -

Con - - di - tor in gre - mi - o! Nu -

29

f poco più animato

Rev. *

nu - trix an - ge - lo - - - - - rum,

nu - trix an - ge - lo - - - - - rum,

- trix Re - gis an - - - ge - lo - - - - - rum,

- trix Re - gis an - - - ge - lo - - - - - rum,

Rev. *

(The nuns hang garlands upon the shrine)

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

poco rit. *pp* **30**

te - - ri - um; Va - ni - ta - te Fac de - vo - tam,

poco rit.

te - - ri - um; — Fac de - vo - tam,

poco rit. *pp*

te - - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

poco rit. *pp*

te - - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

30

poco rit. *pp*

f

Et va-len-tis per-fer-ven-tem — Quan -

Et va-len-tis per-fer-ven-tem — Quan -

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

f

Ad. *

più animato

- do tan - dem, quan - do fo - - re, Ut lae-tan - ti cum tre -

più animato

- do tan - dem, quan - do fo - - re, Ut lae-tan - ti cum tre -

f

Quan - do tan - dem, quan - do fo - - re,

Quan - do tan - dem, quan - do

(♩ = 60)

più animato

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo - re Spon-sus mi - hi Pa - ret in - tra —

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? Quo ju-cun-do spes a -

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

ff (The nuns move back into the Abbey) *p*

a - - - vit a - ni - - mam. 0

ff

a - - - vit a - ni - - mam.

ff

a - - - vit a - ni - - mam.

ff

a - - - vit a - ni - - mam.

ff *p*

(♩ = ♩)

32

p
 a - ma - tor am - plec - ten - de, To - tam me in
p
 O a - ma - tor am - plec - ten - de, To - tam me in
p
 O a - ma - tor am - plec - ten - de, To - tam me in
p
 O a - ma - tor am - plec - ten - de, To - tam me in

32
 (♩ = 84)

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de
 si - nu pren - de, Flo - ris glo - ri - ae os - ten - de
 si - nu pren - de, Flo - ris glo - ri - ae os - ten - de
 si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and moving lines.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

The piano accompaniment consists of two staves. The right hand features a complex melodic line with many sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

mo - do re - i, In - - - - fer ca - ri - ta - tem

mo - do re - i, — In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

pp

33 (Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i; in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

33 (♩ = ♩)

p

Myriel

M. Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

And.

M. such joys as are not thine. What is thy will? **Corvain**

C. Little e-nough, good

Quae de - spernit a - li - a!

Quae de - spernit a - li - a!

de - spernit a - li - a!

Quae de - spernit a - li - a!

poco più animato

34

f *3*

c. mother. On-ly to seek your saint-ly king, Auburn.

mf A - - - men!

mf A - - - men!

mf A - - - men!

mf A - - - men!

34

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are for a soprano (Soprano), alto (Alto), tenor (Tenor), and bass (Bass), plus a fifth vocal line. The piano accompaniment is in the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time. The first vocal line starts with a forte (*f*) dynamic and a triplet of eighth notes. The other vocal lines start with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

(with evil emphasis)

c. If he be long away my will May count for something more. Look to it.

(♩ = 100)

sfz

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts are for a soprano and a bass. The piano accompaniment is in the right and left hands. The key signature has three flats, and the time signature is common time. The vocal lines are marked with '(with evil emphasis)'. The piano accompaniment features a complex, rhythmic accompaniment with many chords and moving lines. A tempo marking '(♩ = 100)' and a dynamic marking '*sfz*' (sforzando) are present.

Myriel

3

m. Thou? Sure-ly, then we shall have a king in - deed!

c. Corvain

What,

mf

8

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts are for a mezzo-soprano (m.) and a bass (c.). The piano accompaniment is in the right and left hands. The key signature has one sharp (F#), and the time signature is common time. The mezzo-soprano line starts with a triplet of eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking '*mf*' and an eighth-note figure '*8*' are present.

c.  *sfz*

have ye no more news of him than I, His brother? Ye be

c.  **35**

women still - some one In this un-mann'd communion, brides of heav'n,

c.  *p*

Might so far sin as to have heard his voice Sing-ing, and

c.  *p*

caught the gleam — of his red hair A-cross the val-ley?

Myriel

(Myriel turns away contemptuously)

M. I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

Rosamund (advances timidly to Myriel)

36

Rd. Mother - Myriel

M. Rosamund - thou?

The king - Is he lost?

Corvain (roughly) f

Ay,

C. or gone to kneel by tombs And feast his soul on saints' bones.

C. or gone to kneel by tombs And feast his soul on saints' bones.

Rosamund (to herself)

Rd. I have dreamed Such an one should be king! Corvain
 C. In Fair-y-land, maybe.

ad lib.
p
animato

Moderato

C. Ha! ha! ha! He is half minstrel, half Priest,

sfz

Rosamund (quite unmindful of Corvain's coarseness)

Rd. I never saw a man so
 C. al-to-gether fool. The rest is man.

(♩ = 66)
p

Rd. beau-ti-ful- So George against the dragon might have gone, Or

(♩ = 72)
pp
marcato

Myriel expresses silent disapproval

38 *poco mosso*

Rd. *mf* Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

(♩ = 88) *p* Ob.

pp Cl. *dim.* *pp*

39 Rosamund
Lo stesso tempo (♩ = ♪)

Rd. *ppp* Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

Rd. world — Where the sun crowned the hills with gold, and all The

Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-wear-y folk

Rd. re-turn-ing home Blew down—the blos-som-y breeze thro' the

Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

Rd.

Lo stesso tempo

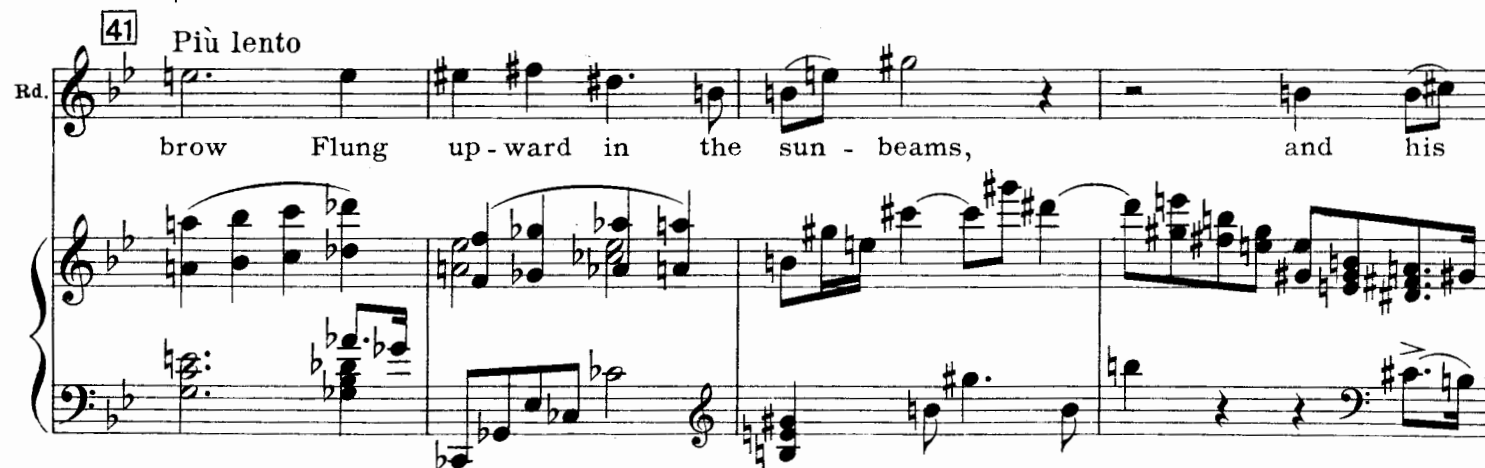
Rd.  I saw one rid - ing on a great red steed.

p

Rd.  Glo - rious - in gold - en ar - - - - -

Rd.  - - mor, with his

p

41 Più lento  brow Flung up - ward in the sun - beams, and his

Rd. hair ————— Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - - gel, ah! he

Rd. plunged down The mountain, o - ver the riv - er, thro' the vale In - to the

Rd. *for-est!*

ff con fuoco

C. *Corvain (trying to break into the scene)*
coarsely f

So ho! Stole a-way!

meno f *dim.*

M. *Myriel (quietly, rather meek)* **44** *Moderato*

Child, were thine eyes up-on thy beads, to see So

p

Rd. *Rosamund*

Therefore the world seems all

M. *fond-ly? There is a gulf between Thee and the world.*

C. *Corvain*

Bah!

p

animato

Rd. Won - der - ful as a dream of Fair - y - land. _____

C. _____

Corvain (derisively)

Fair - y - land!

p

M. Myriel

Have a care lest thou raise up The dust of carnal dreams against the light, And

p

Rd. _____

M. _____

Rosamund (with enthusiasm)

I do not love to look up-on the

gazing on bright clouds despise the sun! _____

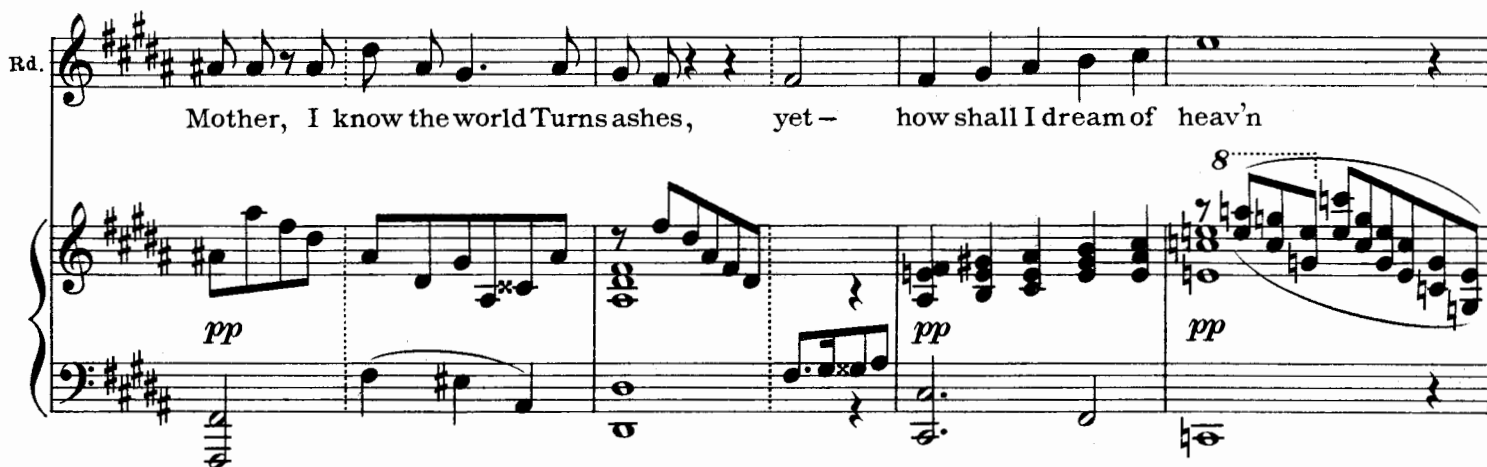
45

(♩ = 96)

pp

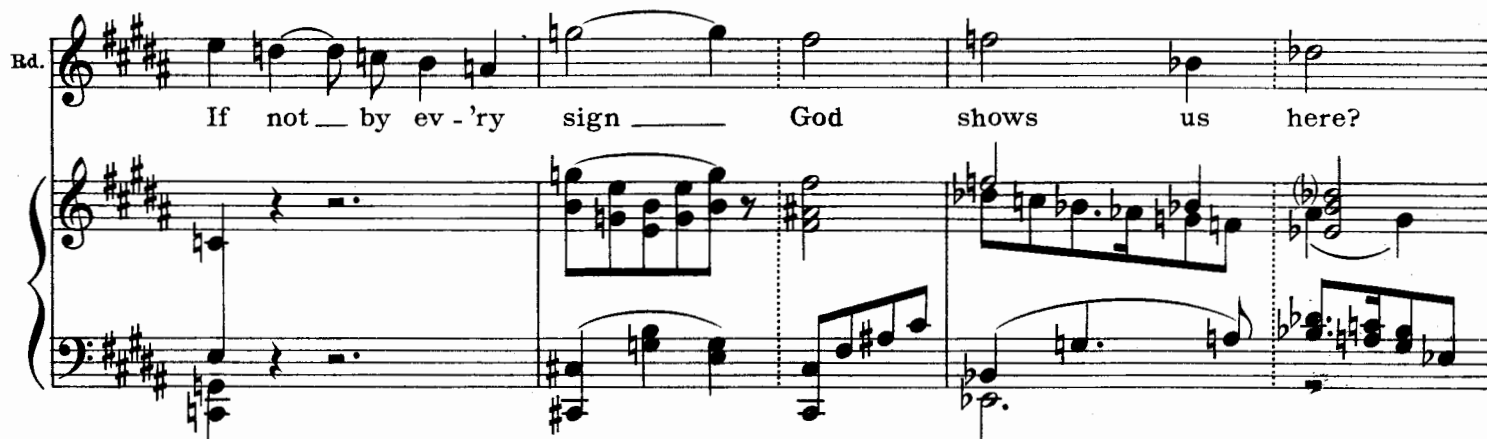
Rd. _____

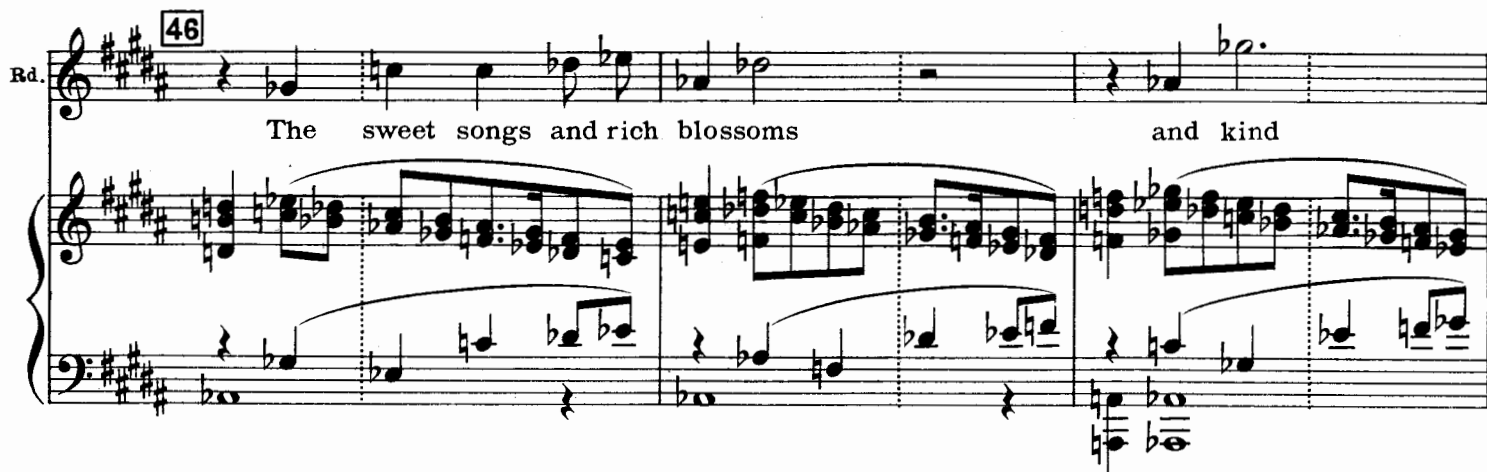
sun— Only by his light to behold all else — And find it fair.

Rd.  Mother, I know the world Turns ashes, yet — how shall I dream of heav'n

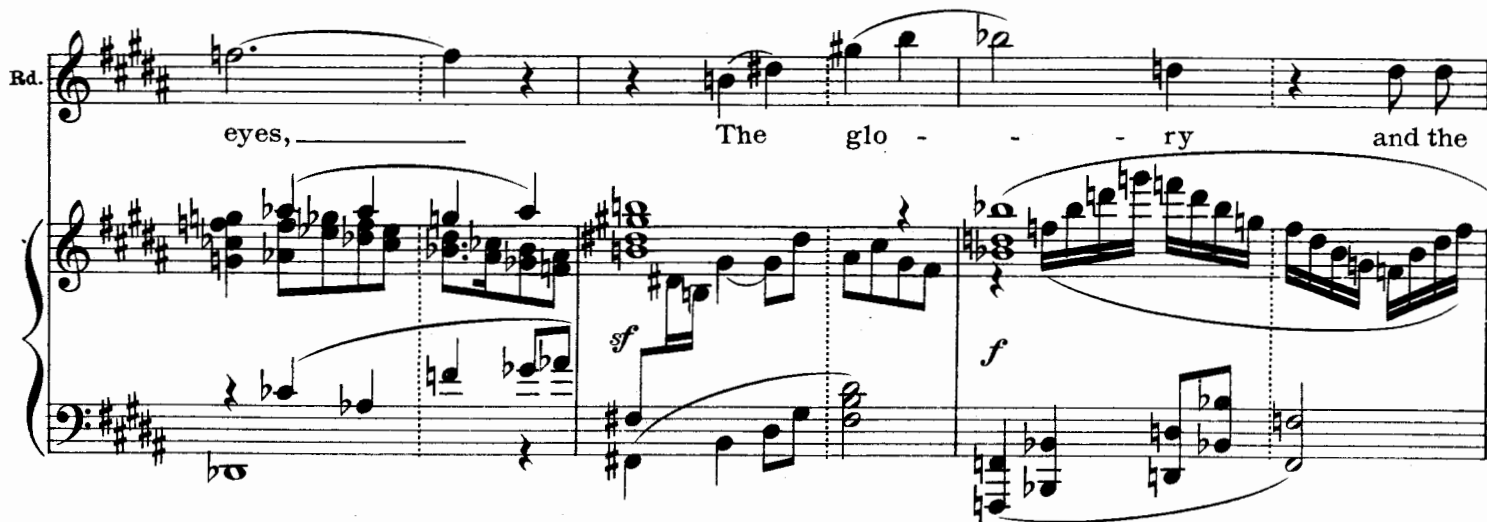
pp *pp* *pp*

8

Rd.  If not — by ev - 'ry sign — God shows us here?

Rd.  The sweet songs and rich blossoms and kind

46

Rd.  eyes, — The glo - - - ry and the

f *f*

47 *pp*

Rd. gladness and the pow'r, Are these e - vil?

espr.

pp *pp*

Corvain (maliciously delighted)

Allegro

Answered! Well answered! See The saint

f *accel.* *ff accel.*

48

C. speechless! Pret-ty one, live,

(♩ = 60)

p

C. laugh, love To - day. To - mor - row -

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. *Ay, to - morrow! Child, Thou hast thine answer!*

Poco lento

Rosamund

49

Rd. *I have sinned -*

M. *This is he who loves earth!*

Poco lento

49

Myriel

M. *Go! seek for-give-ness. Pray the white saints wash the pure of earth, and*

Rosamund

pp ad lib.

Rd. *Where lies the road To*

M. *show Thy heart the way to heav'n.*

pp pp rit.