

a tempo **50 Allegro**

Rd. Fair-y-land? Corvain (pointing behind them) *f*

C. Lo, where he

a tempo **50 Allegro**

pp *f* *i. h.*

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rd. Rosamund *sempre più agitato*

M. Myriel *sempre più agitato*

C. *sempre più agitato*

I pray thee, let me wait to see his face, No - ble and

O-bey! There is a dev-il in thee! What, shall I Be

comes! Arch - an - - gel! Prince of dreams!

p *sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an-gel! Prince of dreams! See him!

Con moto moderato

Rd. _____ but now! _____

M. _____ (Myriel forces Rosamund out) (Auburn enters)

stub-born? What, un-will-ing? Go! _____

C. _____ (calling to Auburn)

Lo, _____ where he comes! _____ Ha! ha! ha! Late!

Con moto moderato

ff *sfz* *p leggiero*

C. _____

too late! Here was a pret-ty la - dy, fain To fol-low thee to Fair - y - land! _____

Auburn 51 *ad lib.*

A. _____

I love A la - dy in the Ho - ly Land.

C. _____

pp ten. *teneramente*

(scornfully)
a tempo mosso

C. 

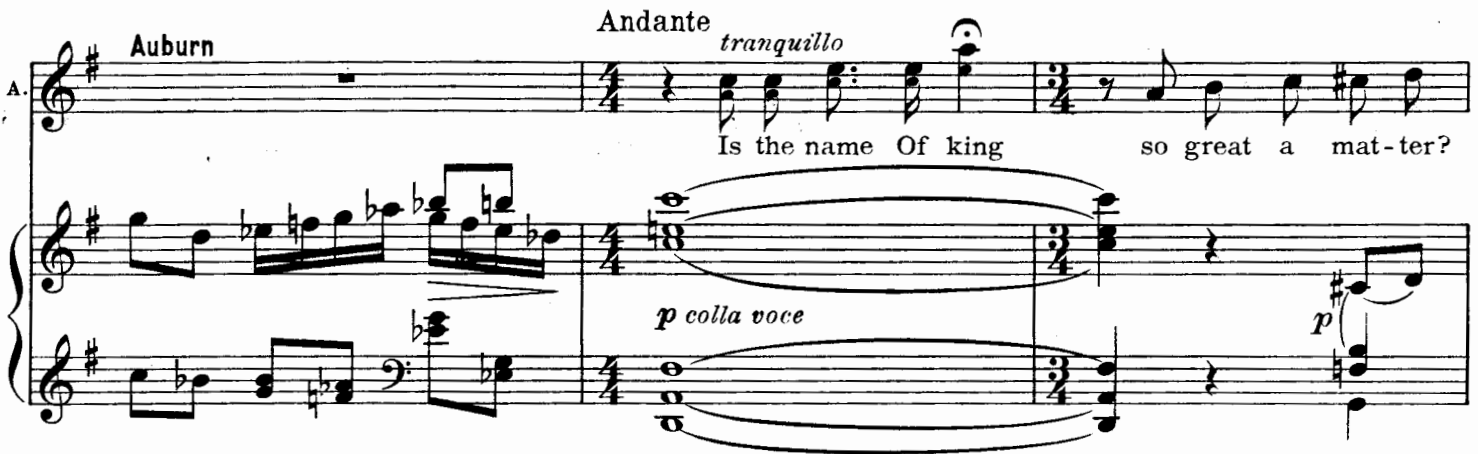
Ho - ly Land, Fair - y - land, it is all one.

mf a tempo mosso *ff*

C. 

Mean-while, who shall be king here?

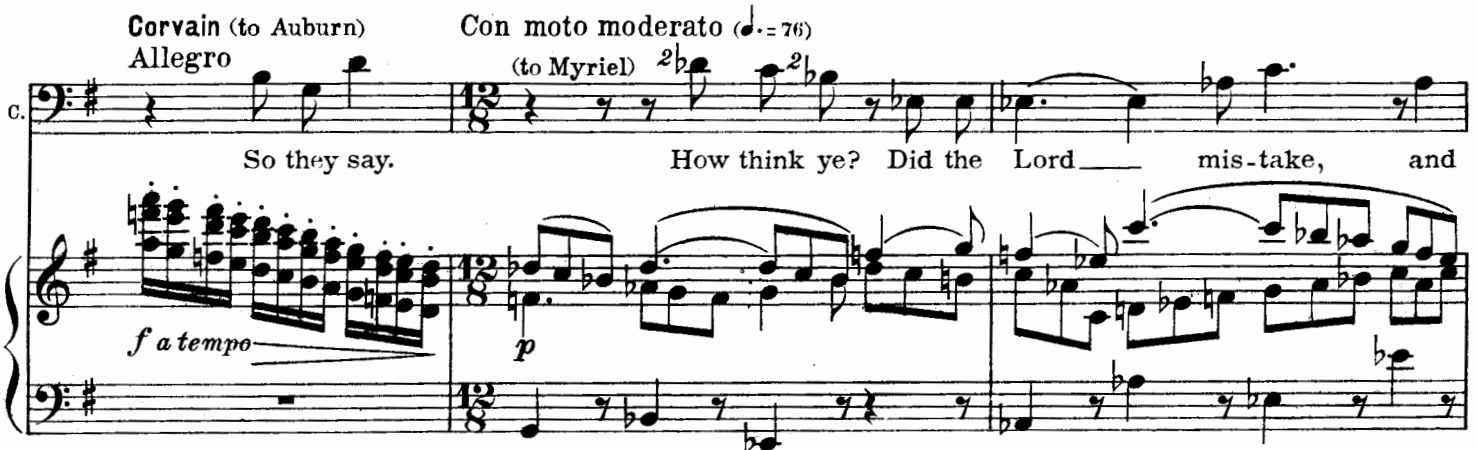
f **52**

A. 

Auburn *Andante tranquillo*

Is the name Of king so great a mat-ter?

p colla voce *p*

C. 

Corvain (to Auburn) *Con moto moderato* (♩ = 76)
Allegro (to Myriel)

So they say. How think ye? Did the Lord mis-take, and

f a tempo *p*

C. send The Saint in - to the world be - fore the King? Or

M. Myriel (shocked)
We have

C. did the wo - men blun - der, and change the babes?

M. heard e - nough blas - phe - my!

A. Auburn

Nay, — what harm In a word? We know him well for

A. (He turns to Corvain)
one whose love Cov - ers her shame with laughter.

(with great dignity)

A. *ad lib.*
 Take the crown, In God's name, broth-er; and with all my

p Brass *pp* *f*

Myriel (interrupting violently)

54

agitato

M. Not so! Hold! _____

A. heart Be thou_ (to Myriel, quietly) Shall I

espress. *f* *agitato* *ff* *p legg.*

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

pp

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

pp *pp poco ten.*

Myriel (angrily)

M. *agitato*
Dost thou crown a dog with dreams?

A. These are dreams. I out-grow them.

f

55 Moderato

A. *pesante*
Or an ab-bess? Come, give up Thy toys to thy nurse, child—

C. *Moderato*
thy dry nurse.

mf

M. *agitato*
Nev-er to such a

A. *f* *p*
Nay, To a broth-er, if he will.

C. *pp* *f* *sfz* *p*
thy dry nurse.

56 Più mosso

M. *broth-er!*

C. *Go and pray, wo - man! Leave men _____ To deal with*

Più mosso

f

accel. poco a poco

M. *A pic-ture-book of souls; A game of life and*

C. *men. _____ Go and pray! Leave men _____ to*

accel. poco a poco

M. *death; a toy _____ where-by,*

C. *deal with men! Here is that Where - fore,*

M. Since the be-gin-ning of the world, strong hell Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

M. heav'n... 57 *Allegro molto*

C. *(o)* *(Myriel and Corvain glower at each other savagely)*

Shall I yield This to her?

Allegro molto

ff *ff*

M. *Myriel (gesturing toward the shrine)* *p* Not to me:

(The tension relaxes)

Molto moderato (♩ = ♩)

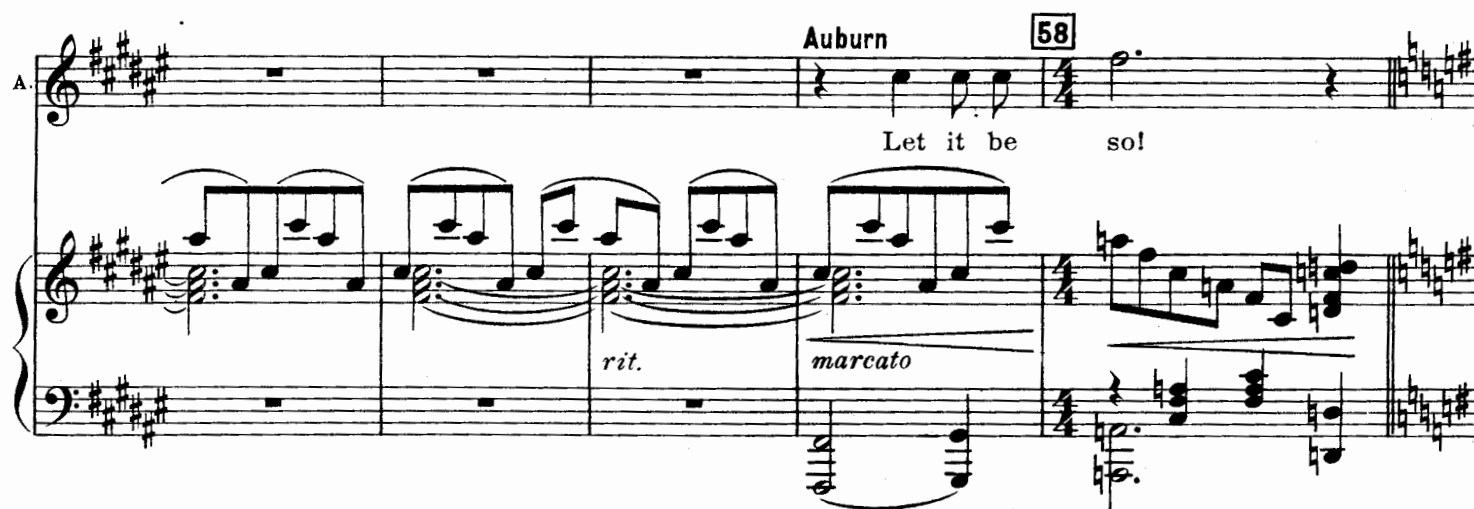
(Myriel smiles)

M. 

to one who was A wo-man, and now reigns throned o-ver all, Moth-er and

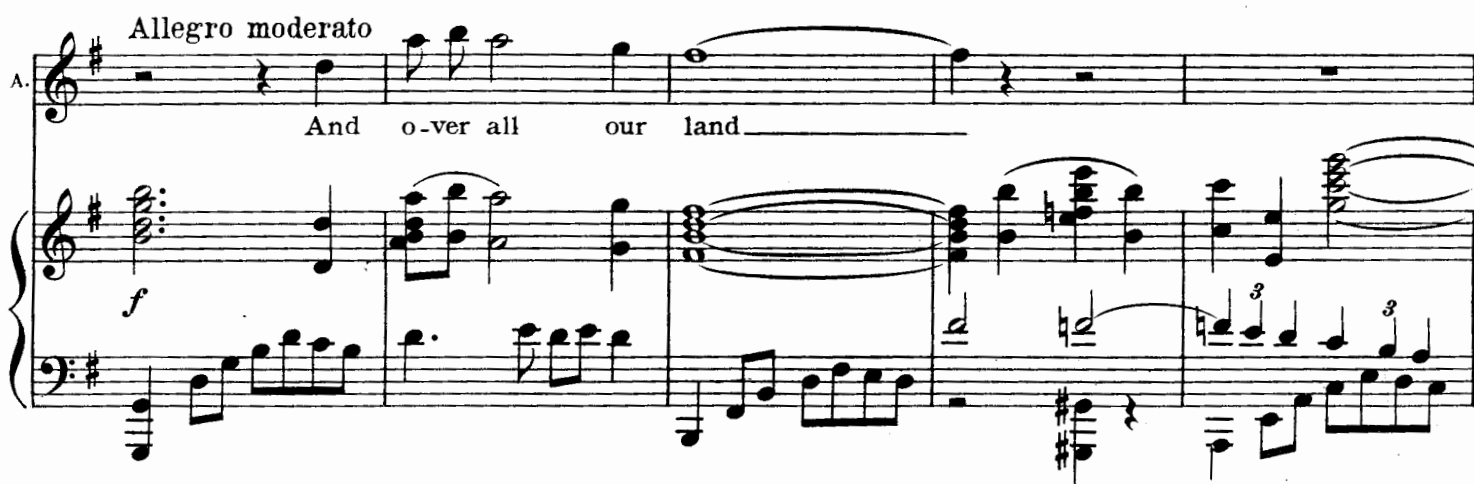
M. 

Maid and Queen.

A. 

Auburn 58

Let it be so!

A. 

Allegro moderato

And o-ver all our land

A. shall blow the flow'rs Of E - - den!

cresc.

Con anima (♩ = 60)

A. Women shall bear, And men la - bor un - gov-erned.

p

A. There shall be No law but love, no

cresc.

A. crown save on whose brow Burns the Star of the

p

ad lib. 59 *espress.*

A. Sea, and in her heart The red Rose of the world!

colla voce *pp*

Corvain (dryly)

c. *poco pesante*
 Ay, ay, she died Some years back.

c. Let be, there are crowns in

c. heav'n Al - read - y. Al - so there are

c. *poco a poco più mosso*
 maids a - live That may be

c. *poco a poco più mosso*
 moth-ers. In the dev - il's name,

C. *Let the kings reign— and the saints pray! Come home,*

This system features a vocal line in C major with lyrics: "Let the kings reign— and the saints pray! Come home,". The piano accompaniment includes a treble and bass clef part with various chords and a melodic line in the right hand.

C. *Take a wife, rule thy king - dom, be_____ a*

This system continues the vocal line with lyrics: "Take a wife, rule thy king - dom, be_____ a". The piano accompaniment features a prominent bass line and dynamic markings *ff* and *sfz*.

M. *Myriel ff Allegro molto*
In the dev-il's name? (losing patience)

C. *man! O, God's— Ma - ry's—*

This system introduces a new character, Myriel, with the tempo marking *Allegro molto*. The vocal line includes lyrics: "In the dev-il's name? (losing patience) man! O, God's— Ma - ry's—". The piano accompaniment is marked *sfz* and *mf cresc.*

C. *the saints', _____ The*

This system continues the vocal line with lyrics: "the saints', _____ The". The piano accompaniment includes the tempo marking *Presto* and dynamic marking *sfz*.

C. *gob - lins!*

sfz *sfz* *sfz*

C. *(dangerously quiet)*
(♩ = 100)

Fool, I would give life for this, Ay,— or

sfz *p* *poco sfz* *f*

M. **62** Myriel

A. Auburn *ff* Be thou ware—

C. Cor - vain! take life. Be - ware!

62 *fff*

M.  Of fire from heav'n! A -

ff

M.  void! We have en-dured O-ver-long. Be-

63 M.  gone from us, ere that Pow'r Whose word I bear re -

M.  move thee from His sight For ev-er! Give back! (Corvain retreats)

ff

across the bridge) 64

M.
 Hith-er! Thy sword, my son, Thy

A. **Auburn**
 Let thy foes all per - ish! all per - ish!

M.
 sword! Break down the bridge! ^(Blow)
 (Auburn strikes the bridge with his sword)

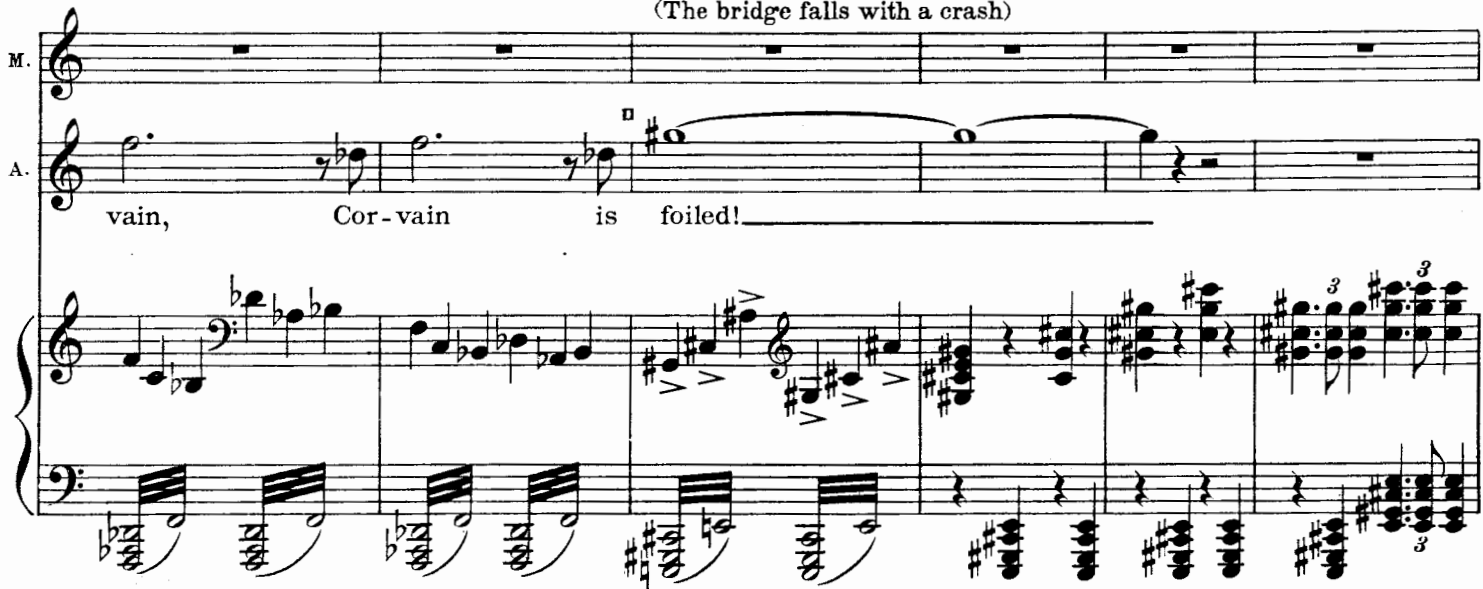
A.
 Cor - vain! Per - ish!

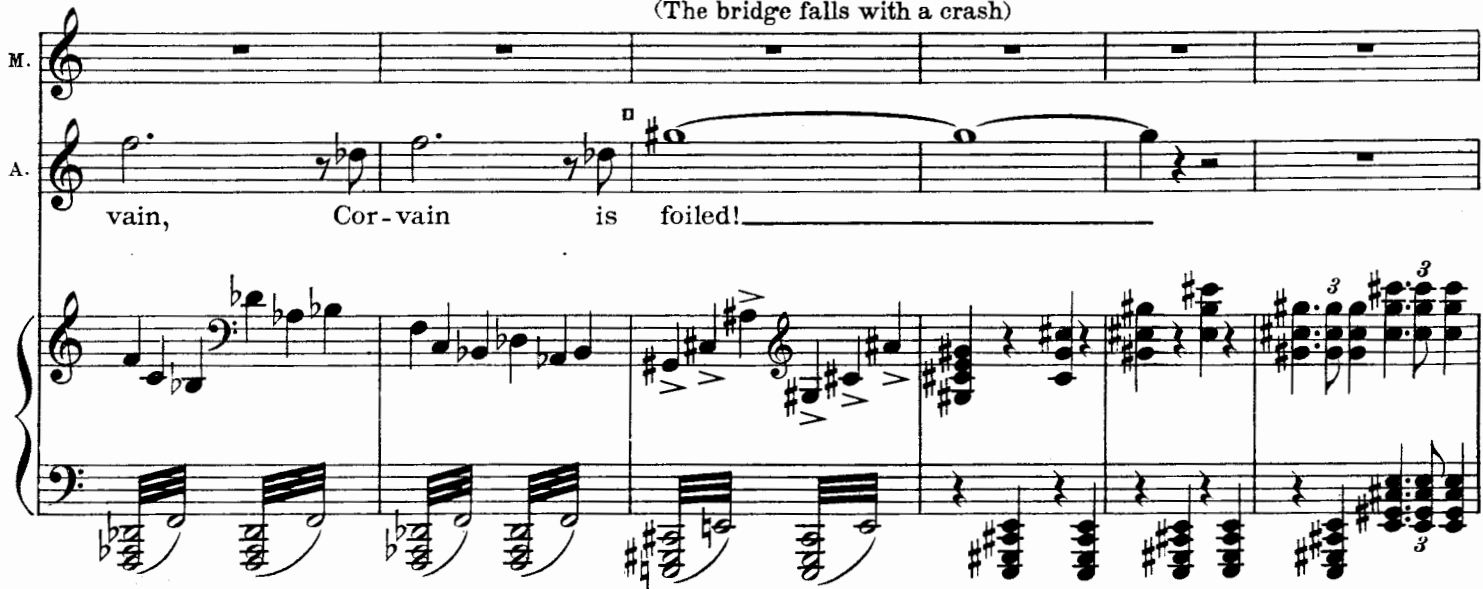
M.
 Break the bridge down!

A.
 Per - ish! Per - ish! Cor-

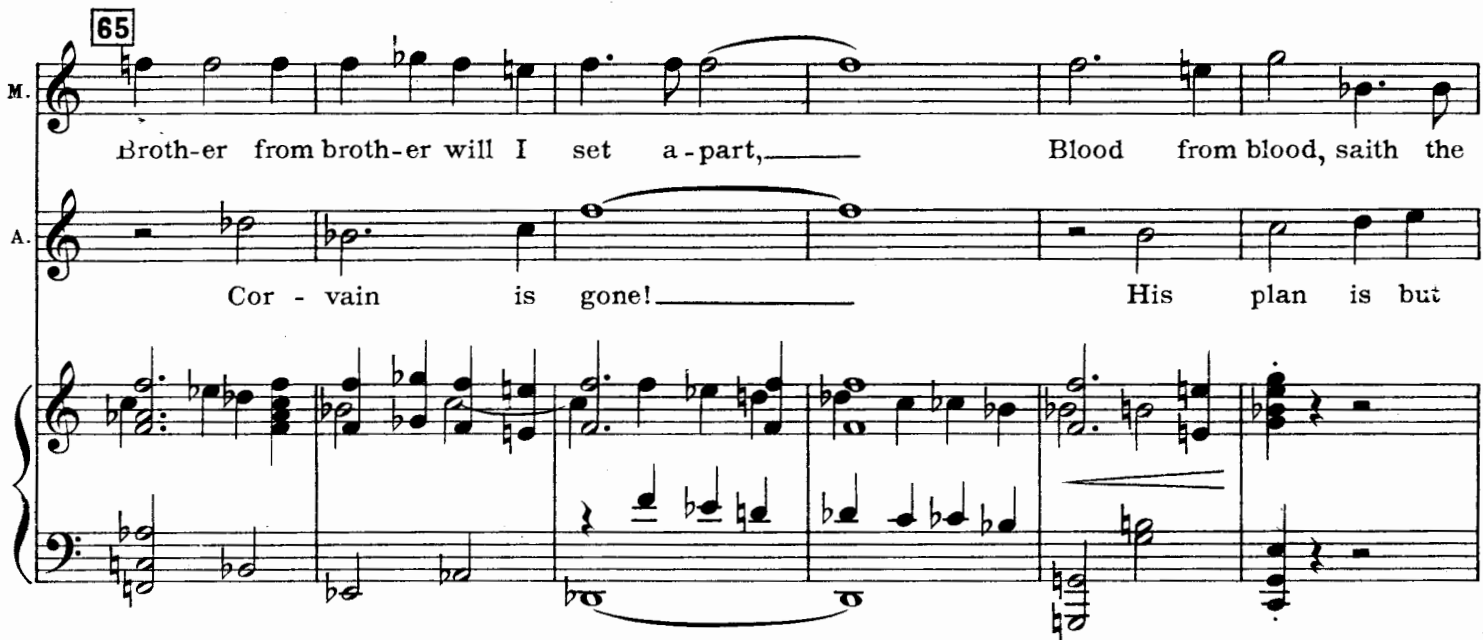
Cymbals
 molto pesante

(The bridge falls with a crash)

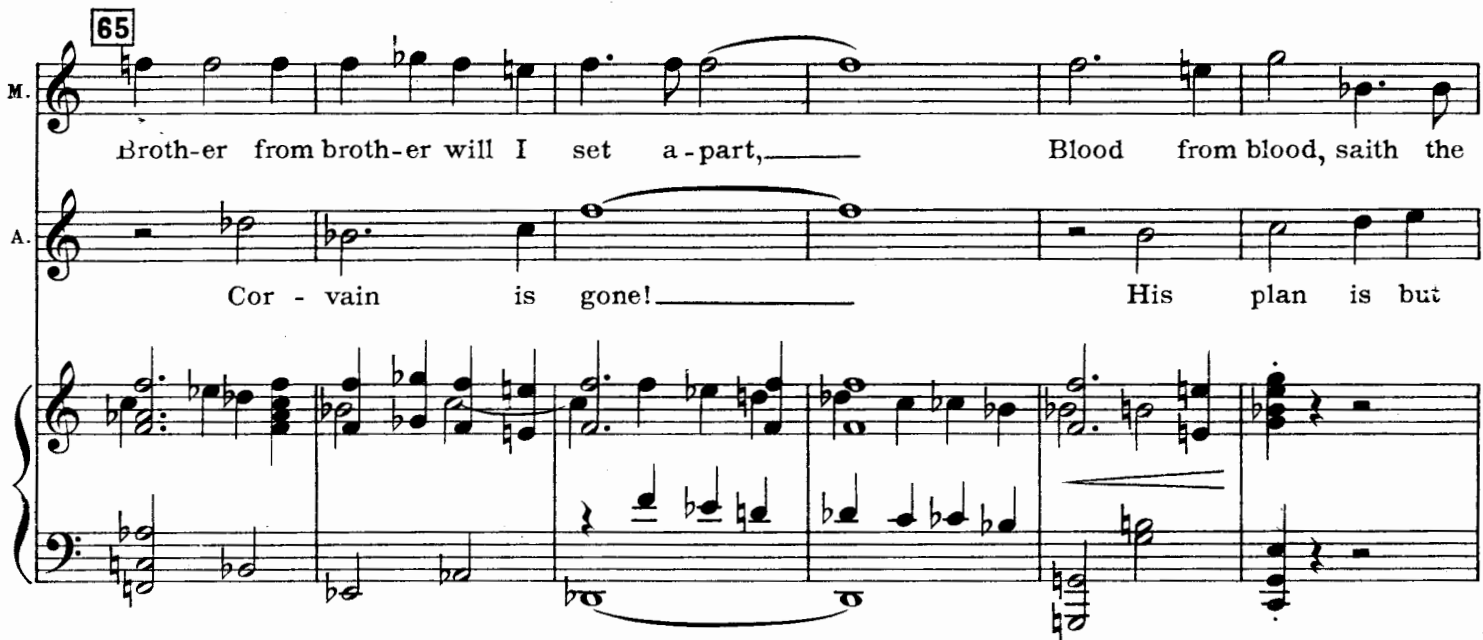
M. 

A. 

vain, Cor-vain is foiled!

65 M. 

Broth-er from broth-er will I set a-part, Blood from blood, saith the

A. 

Cor - vain is gone! His plan is but

M. 

Lord!

A. 

vain!

66 Presto

First system of musical notation for measures 66-67. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music is in a 4/4 time signature. The right hand features a complex, rapid melodic line with many accidentals, while the left hand plays a simple accompaniment of quarter notes.

Second system of musical notation for measures 66-67. The right hand continues with a rapid melodic line, and the left hand provides accompaniment. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.

First system of musical notation for measures 67-68. Measure 67 is marked with a box containing the number 67. The key signature changes to two sharps (F#, C#). The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand has a bass line with some chords.

Second system of musical notation for measures 67-68. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand has a bass line with some chords.

Third system of musical notation for measures 67-68. The right hand has a melodic line with a *pp* (pianissimo) dynamic marking. The left hand has a bass line with some chords.

(Auburn kneels and offers the crown to Myriel)

Fourth system of musical notation for measures 67-68. The right hand has a bass line with some chords. The left hand has a bass line with some chords.

Moderato

Single voice (within)

V. In sem - pi - ter - na sae - cu - la.

M. Myriel

A. Auburn Not to me; to Her.

Moth - er, now thy bless - ing.

SOPRANO I A - - men.

SOPRANO II A - - men.

ALTO I A - - men.

ALTO II A - - men.

Chorus of Nuns (within)

68 Moderato

f

mf

p

V. A - ve Vir - go glo - - ri - o - sa!

A. Corvain (growling. . . . disappears in the darkness) Mother, far more than mother,

C. Holds the world such an - oth - er John - a - dreams?

p A - ve Ma - ter,

p A - ve Ma - ter,

p A - ve Ma - ter,

p A - ve Ma - ter,

pp

pp

A.

Thou whose eyes Out of all a-zure skies — look down on me, Whose
 quae — pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. The lyrics are: "Thou whose eyes Out of all a-zure skies — look down on me, Whose quae — pri - - mae - - - - - vae".

A.

69 hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

69

Organ

Detailed description: This system contains five vocal staves and an organ accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The organ accompaniment is in the right and left hands. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. The lyrics are: "69 hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -".

A. 
 Where brooks laugh in the sun, whose robe flows green A-long the
 la - ta sae - vae Gen - ti nos - - - - trae Do - mi - num.
 la - ta sae - vae Gen - ti nos - trae Do - mi - num.
 la - ta sae - vae Gen - ti nos - trae Do - mi - num, Do - - mi - num.
 la - ta sae - vae Gen - ti nos - trae Do - mi - num.
p *p*

A. 
 70
 spring-time_ Lo, now e-ven I, A prince of dreams, lay my poor glo-ry down,
pp Quan - do tan - dem, quan - do fo - re
pp Quan - do tan - dem, quan - do fo - re
pp Quan - do tan - dem, quan - do fo - re
pp Quan - do tan - dem, quan - do fo - re
 70
pp *pp* Brass

A.

 —La-dy, be-fore the dark-ness of thy shrine While I go forth to find _____ thee, O
 Ut lae - tan-ti cum tre-mo-re.____
 Ut _____ lae-tan-ti cum tre-mo-re.____
 Ut lae - tan-ti cum tre-mo-re.____
 Ut lae-tan-ti cum tre-mo-re.____

A.

 let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the
 legato
 pp

A.

 mean - ing of this dream _____ Where-in we toss, long-ing;
 pp

A.

the har-mo-ny Where all earth's dis-so-nan-ces

SOPRANO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

SOPRANO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

Chorus of Nuns

A.

close and cling Sat-is-fied, full of sleep. Rose of the world!

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

72

pp dolce

Animato

A.  Lift up mine eyes from lov - ing dust,

sfzp

A.  And — let Thy glo - ry shine be - fore me as a star

A.  Guid - ing my hap - pi - ness to Beth - - - le - -

cresc. *f* *dim.*

73 **Tempo come sopra**

A.  hem!

p *8*

A.  *pp*

Lift up my heart, Rose of the World, — and show Thy won - der ope-ning as a

Chorus of Nuns

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

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

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

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

A. 

rose un-fold-eth Her deep heart under the dawn. — O — Star — of the Sea!

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

si - nu pren - de, — Flo - ri - ae os - ten - de

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

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

74 *rit.* Tempo giusto

Rose of the world!

rit. *poco f*

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

rit. *poco f*

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

rit. *poco f*

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

rit. *poco f*

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

74 Tempo giusto (Lightning showing the figures of Auburn)

pp rit. *pp* *ff*

and Corvain) (Corvain strikes)

fff

p

75 Allegretto (♩ = 66)

p
Fairy fires

8

Detailed description: This system contains measures 75 through 78. The music is in 3/8 time with a key signature of three flats. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with sustained chords. A dynamic marking of *p* is present. A first ending bracket labeled '8' spans measures 75-78.

shining glowing

8

Detailed description: This system contains measures 79 through 82. The right hand continues with eighth-note patterns, and the left hand has a more active bass line. Dynamic markings *p* and *fz* are used. A first ending bracket labeled '8' spans measures 79-82.

fz

8

Detailed description: This system contains measures 83 through 86. The right hand has a more complex texture with sixteenth-note runs. The left hand has a steady bass line. A dynamic marking of *fz* is present. A first ending bracket labeled '8' spans measures 83-86.

76

8

Detailed description: This system contains measures 87 through 90. The right hand features a series of chords and eighth-note patterns. The left hand has a bass line with some sixteenth-note runs. A first ending bracket labeled '8' spans measures 87-90. Measure 76 is indicated at the end of the system.

ff *dim.* *p* *f*

Detailed description: This system contains measures 91 through 94. The right hand has a series of chords. The left hand has a bass line with some sixteenth-note runs. Dynamic markings *ff*, *dim.*, *p*, and *f* are used.

Twinkling of lights *pp* increasing in rapidity

8

Detailed description: This system contains measures 95 through 98. The right hand features a melodic line with eighth-note patterns. The left hand has a bass line with some sixteenth-note runs. Dynamic markings *pp* and *f* are used. A first ending bracket labeled '8' spans measures 95-98.

(Corvain runs away finally)

77 **TENOR** (off stage)
p a tempo

Fairies When the sum - mer day — is done, And the saints in

BASS And the saints in

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

8.....

SOPRANO *p* Here _____ are

ALTO (off stage) *p* Here _____ are

wak - en!

wak - en!

78 fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

78

leggiero

tak - en; Fol - low, fol - low,

leggiero

tak - en; Fol - low, *p leggiero* fol - low,

Fol - low, fol - low,

p leggiero

Fol - low, fol - low,

Fol - - - - - low, fol - low

fol - low, fol - low, fol - low, fol - - - - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - - - - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - - - - - low,

fol - low, fol - - - - - low,

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

poco f

79 (During the following the Fairies appear, dancing; at

'Cello

first two with brooms, sweeping away the mist; others with wands, lighting them

gradually, until the stage is quite filled and lighted)

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 begins with a forte (*f*) dynamic. The right hand plays a series of chords and melodic lines, while the left hand provides a harmonic accompaniment. A *dim.* (diminuendo) marking is present towards the end of the system. A fermata is placed over the final notes of both hands.

Second system of musical notation. It begins with a piano (*p*) dynamic. A box containing the number 80 is positioned above the staff. The right hand features a complex rhythmic pattern with eighth notes and chords, while the left hand continues with a steady accompaniment. A fermata is placed over the final notes of both hands.

Third system of musical notation. The right hand continues with intricate rhythmic patterns, including eighth-note chords and triplets. The left hand maintains a consistent accompaniment. A fermata is placed over the final notes of both hands.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a steady accompaniment. A fermata is placed over the final notes of both hands.

Fifth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a steady accompaniment. A fermata is placed over the final notes of both hands.

(All the Fairies have entered. The Chorus is still invisible)

p

When the breez - es breathe in tune, — And the light of

p

When the breez - es breathe in tune, — And the light of

p

When the breez - es breathe in tune, —

p

When the breez - es breathe in tune,

a tempo

p

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r And the

Fill and thrill them with the pow'r And the

82

Poco più mosso

pas - sion of the hour, That em - bo - som

pas - sion of the hour, That em - bo - som

cresc. *f*

and em - bow'r All the mys - ter - y of June. That em - bow'r All the mys - ter - y of June.

That em - bow'r All the mys - ter - y of June. and em - bow'r All the mys - ter - y of June. That em - bow'r All the mys - ter - y of June.

83

p
Fill and thrill them with the pow'r, And the

p
Fill and thrill them with the pow'r, And the

p
Fill and thrill them with the pow'r, And the

p
Fill and thrill them with the pow'r, And the

83

p

pp
pas - sion, and the mys - - - ter - y. When the

pp
pas - sion, and the mys - - - ter - y. When the

pp
pas - sion, and the mys - - - ter - y. When the

pp
pas - sion, and the mys - - - ter - y. When the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

pp

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng — a - round them, where the gold - en Joy — hath drowned them,

Throng a - round them, where the gold - en Joy — hath drowned them,

Throng — a - round them, where the gold - en Joy — hath drowned them,

Throng — a - round them, where the gold - en Joy hath drowned them,

84

p

tenuto

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

8^o

ff
In a Fair - y - land re -

ff
In a Fair - y - land re -

ff
In a Fair - y - land re -

ff
In a Fair - y - land re -

Piano accompaniment with chords and melodic lines in both hands.

85 Robin
Animato

Rn. *f*
Ye who are free of worlds be -
born!
born!
born!
born!

Vocal line for Robin with lyrics: "Ye who are free of worlds be - born! born! born! born!"

Piano accompaniment for the Robin section.

85 Animato (♩ = 76)

f *p*

Piano accompaniment for the final section, marked *f* and *p*.

Rn. yond the por - - - tal, Hon - - or with me the dream from

Rn. whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Rn. Health to our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

86 (Robin raises the cup and drinks)

ff

(He scatters the remaining drops

fff

over Auburn Auburn rises slowly..looks about, groping and confused . . .

dim. p pp

. puts his hand to his head staggers)

pp Harp gliss. pp

Wood
p meno mosso

This system shows the beginning of a piece in G major, 4/4 time. The woodwinds play a melodic line starting with a half note G, while the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

espress.

The second system continues the woodwind melody and piano accompaniment. The woodwinds play a series of eighth notes, and the piano accompaniment features a more active bass line with eighth notes. The tempo and dynamics remain consistent with the previous system.

(The light breaks forth in the shrine)

98

mf espress. e dolce

p

This system marks the beginning of a new section, indicated by the text "(The light breaks forth in the shrine)" and the measure number "98". The key signature changes to G minor. The woodwinds play a melodic line with a dynamic marking of *mf espress. e dolce*, while the piano accompaniment features a more active bass line with eighth notes and a dynamic marking of *p*.

(Auburn and Rosamund admire each other)

dim.

sempre dim. ed espress.

This system is marked with the text "(Auburn and Rosamund admire each other)". The woodwinds play a melodic line with a dynamic marking of *dim.*, while the piano accompaniment features a more active bass line with eighth notes and a dynamic marking of *sempre dim. ed espress.*

pp delicatiss.

This system features a sixteenth-note triplet in the woodwinds, marked with a "6" above it. The piano accompaniment features a steady bass line with a dynamic marking of *pp delicatiss.*

Auburn

89 Molto moderato (♩ = 63)

A.
 Lo, the one beau - ty, fair beyond all seeming, More than mine eyes may compass or re -

A.
 ceive! Sure-ly of this my life was on-ly dreaming: And yet -

Rd.
 Rosamund 90 *pp*
 Lo, the one joy too dear for dis - o -

A.
 I live!

Chorus
 SOPRANO *pp* Fair - y - land! Fair - y - land!
 ALTO *pp* Fair - y - land! Fair - y - land!
 TENOR *pp* Fair - y - land!
 BASS *pp* Fair - y - land!

90 *pp*

Rd.

beying, More than my heart may fathom, lest it break; Surely for this my dreams

Rd.

were on - ly pray - ing: And yet - I wake!

Rosamund

Rd.

Auburn

A.

Art thou not she that is crowned Queen in

pp

Fair - y - land! Fair - y - land! —

pp

Fair - y - land! Fair - y - land! —

pp

Fair - y - land! Fair - y - land!

pp

Fair - y - land! Fair - y - land!

pp

Fair - y - land! Fair - y - land!

pp

Fair - y - land! Fair - y - land!

91

dolciss.

Rd. I have no heav'n but thou art

A. heav'n?

pp

Rd. lord there - of, No crown, saving the rap - ture thou hast

A.

pp

gliss.

Rd. giv'n!

A. Auburn (kneeling before Rosamund)

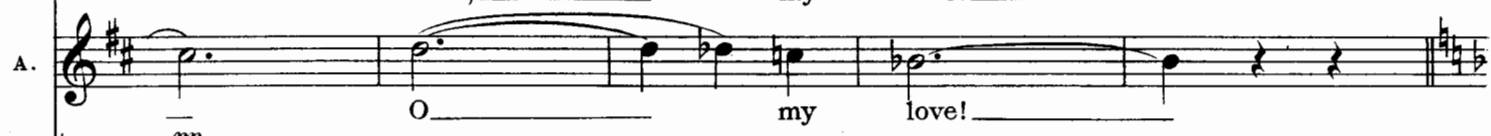
O love,

p

(*d=d.*)

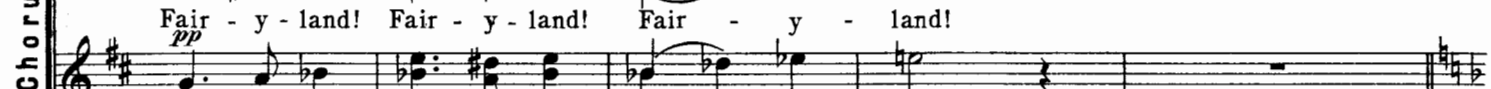
92

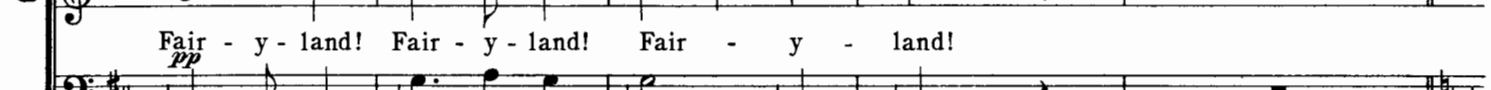
Rd. 

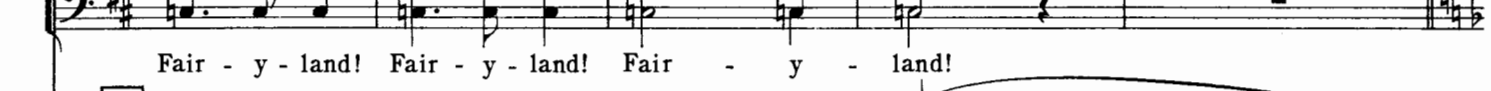
A. 

pp 

pp 

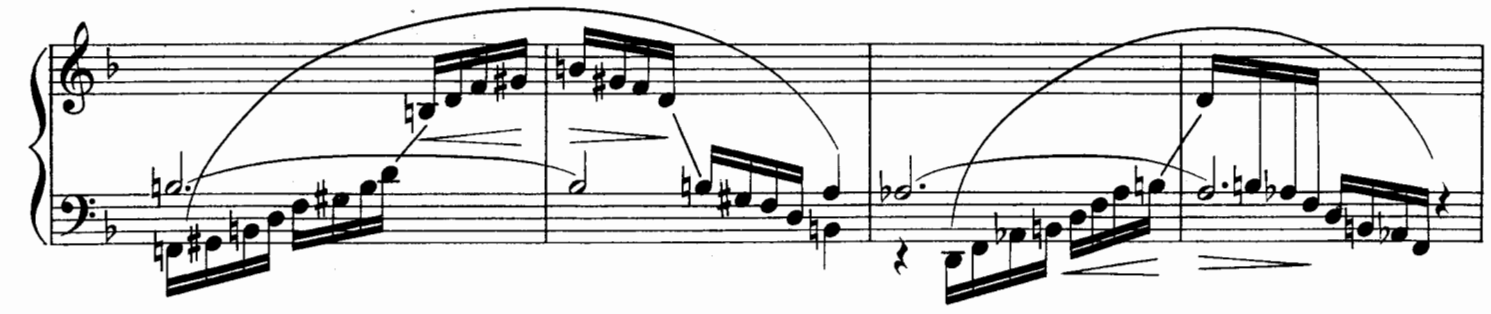
pp 

pp 

pp 

92

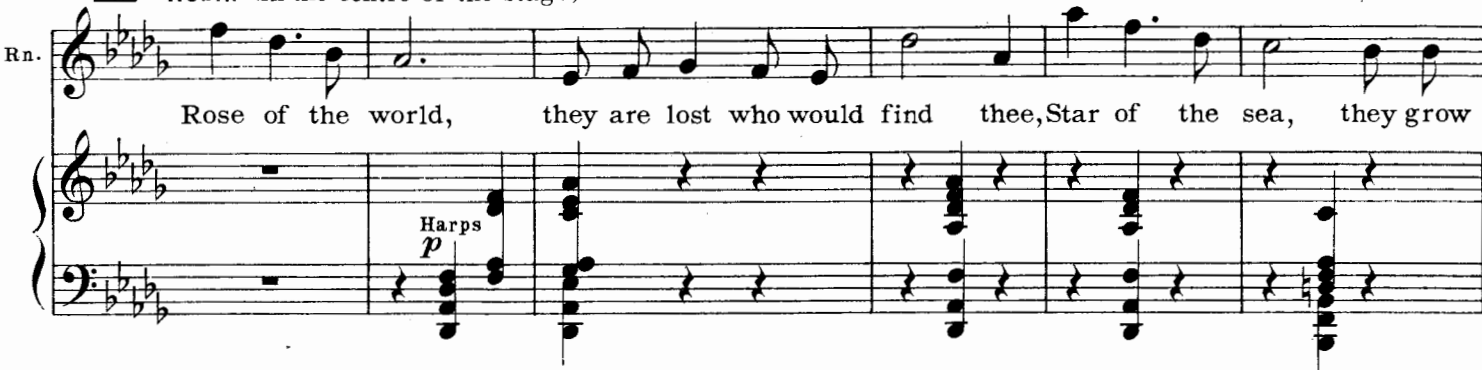
pp 



pp 

sempre dim. 

93 Robin (in the centre of the stage)


Rn.  Rose of the world, they are lost who would find thee, Star of the sea, they grow

Harps *p*


Rn.  weary and weep, Run-ning be - fore crowned with thorns, and be - hind thee

Rn.  Drowned in thy light on the deep; Yet they shall come thro' mis-

Str.

Rn.  take and mis - nam - ing Where thou art ho - ly at last, being whole; Having a

94 Rn.  rose for thy flesh, and a flaming Star

Rn.  for a soul.

dim. *p*

Rn.  Yea, thou shalt lead them

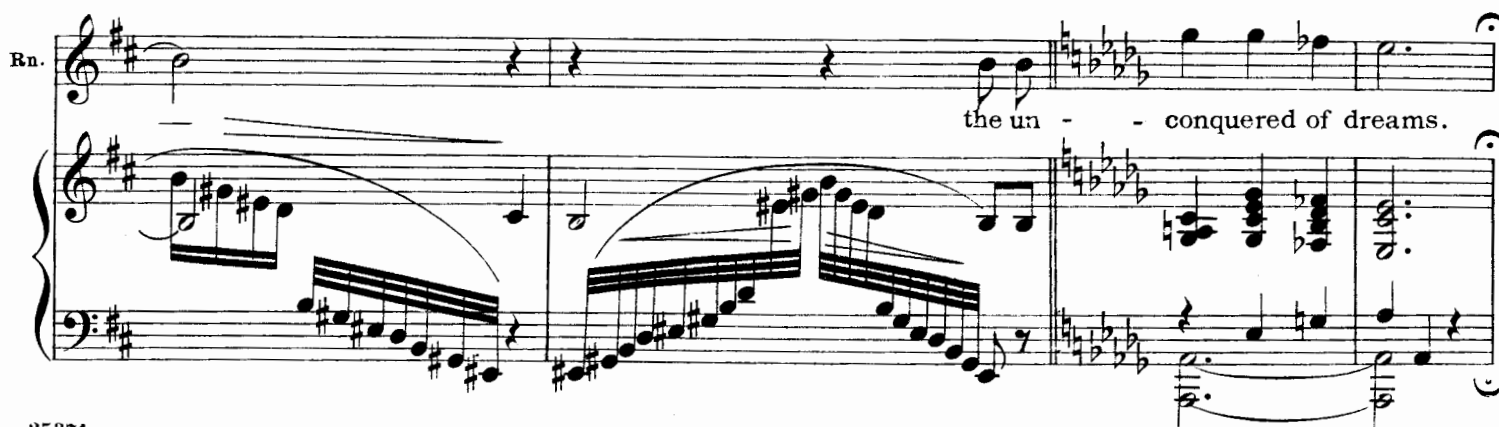
un poco mosso *p*

Rn.  to won-der-ful plac - es Ere they dis-cov-er how laugh-ter re-deems

cresc.

Rn.  Beauty, and shame, looking dream - ward, embraces Love,

pp

Rn.  the un - - conquered of dreams.

96

maestoso

Tempo I^o

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

Rn. mand of the glo - ry that grows Out of the dust,

97

Rn. understand-ing the hid-den

Rn. Fire in the

Più mosso
a tempo (Rosamund and Auburn are seated together)

98

Rn. rose.

Chorus

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

Più mosso
a tempo

98

f *dim.* *p* *pp espress.*

(The Fairies crown them)

and scatter flowers before them)

pp *poco f*

99 Rosamund
Moderato

Rd. *Auburn* Now it is done: as a song that songs re-

A. Now it is won: in the

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Moderato (♩ = 72)

99

Rd. mem - ber, Com - - - - -

A. hour of proud sur - ren - der, Leans my Queen from her

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - - - night,

dawn, Un - der the deeps of mid - night,

8

8

Rd. *eth my lord, com - eth my*

A. *throne thrice glo - ri-fied, leans my*

yon - der on ev - ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

Rd. *lord to his own, O-ver my heart, a*

A. *Queen from her throne thrice glo - ri -*

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

Rd. heart made pure for his bri - dal cham - ber,
 A. fied, Down up-on mine, un-de - ny - ing, di-vine - ly ten - der,
 end of the world, - is the way unfurled That leads to Fair - y - land.
 end of the world, - is the way unfurled That leads to Fair - y - land.
 end of the world, - is the way unfurled That leads to Fair - y - land.
 end of the world, - is the way unfurled That leads to Fair - y - land.

100
 Rd. Fold - ing the arms of a lov - er,
 A. Bend - ing the eyes of a moth - er,

Rd. the arms of a man,
 A. the eyes of a

Rd. the arms of a king.

A. child, the eyes of a bride.

8

f

101 Un poco mosso

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

f

101 Un poco mosso

f

told, What - ev - er the songs have longed for,

told,

told, What - ev - er the songs have longed for,

told,

What - ev - er the chil - dren planned: Fol - - ly deep - er than

What - ev - er the chil - dren planned: Fol - - ly deep - er than

Fol - - ly deep - er than

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

land!

land!

land!

land!

102

102

ff

Rosamund

Rd. *ff* Now it is known: the king-dom of fan - cy, found - - -

A. *ff* Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* Now it is known: the king-dom of fan - cy, found - - -

Chorus

ff Who shall be king in Fair - y - land? He that will not for -

ff Who shall be king in Fair - y - land? He that will not, will

ff Who shall be king in Fair - y - land? He that will

ff Who shall be king in Fair - y - land? He that will not for -

ff

Rd. - - ed, Firm in the flesh that hun - gers,

A. - - ed, Firm in the flesh that hun - gers,

Rn. - - ed, Firm in the flesh that hun-gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a

ff

103

Rd. the soul that knows, Now it is known: the

A. the soul that knows, Now it is known: the

Rn. soul that knows, Now it is known: the

heart to un-der-stand. Who shall be king in

heart to un-der-stand.

heart to un-der-stand. Who shall be king in

heart to un-der-stand.

103

Rd. king - dom, Throned up - on clay, with

A. king - dom, Throned up - on clay, with

Rn. king - dom, Throned up - on clay, with

Fair - y - land? Who shall be, who shall be queen in

Fair - y - land? Who shall be queen in

Who shall be queen? Who shall be queen in

4

Rd. fire as a robe sur - round - ed, sur - round - ed,
 A. fire as a robe sur - round - ed, sur - round - ed,
 Rn. fire as a robe sur - round - ed, sur - round - ed,
 Fair - y - land? A child and a wo - man.
 Fair - y - land? Lo, a child and a
 Fair - y - land? A child, a wo - - man;
 Fair - y - land? A child, lo, a child and a

Rd. with fire as a
 A. with fire as a
 Rn. with fire as a
 a child and a wo - man. Ver - i - ly, they shall
 wo - - - man. Ver - i - ly, they shall
 a child and a wo - man. Ver - i - ly, they shall
 wo - man, a child and a wo - man. Ver - i - ly, they shall

104

Rd. robe sur - round - ed, *ff*

A. robe sur - round - ed, and crowned with the *ff*

Rn. robe sur - round - ed, crowned

know Heav'n in earth, and *ff*

know Heav'n in earth, and *ff*

know Heav'n in earth, and *ff*

know Heav'n in earth, and *ff*

Rd. and crowned with the

A. light, and crowned with light,

Rn. with the light of the rose, and crowned with the

earth in heav'n, and both, and

earth in heav'n, and both, and

earth in heav'n, and both in

earth in heav'n, and both in

Rd. light of a dream of

A. crowned with light, with the light of

Rn. light crowned with the light of the

both in Fair - y -

both in Fair - y -

Fair - y - land, and both in Fair - y -

Fair - y - land, and both in Fair - y -

105

Rd. heav'n!

A. heav'n!

Rn. heav'n!

land!

land!

land!

land!

105

ff

dim.

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 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A triplet of eighth notes is circled in the final measure of the system.

(The curtain falls slowly)

Second system of musical notation. The tempo and mood are indicated by the instruction "(The curtain falls slowly)". The music continues with a similar melodic and harmonic texture. The instruction *sempre dim.* is written in the left hand, and *pp* (pianissimo) is written in the right hand. The system concludes with a long, sustained chord in the bass.

Third system of musical notation. The right hand features a more active melodic line with sixteenth-note patterns. The left hand continues with a steady accompaniment. The instruction *pp* is present in the right hand. The system ends with a final chord in the bass.

Fourth system of musical notation, concluding the piece. The right hand has a melodic line that ends with a final note. The left hand provides a final accompaniment. The system ends with a double bar line and a fermata over the final chord. The instruction *Ad.* is written below the system.

End of Act I

ACT II

The Castle

Allegro moderato (♩ = 108)

ff molto risoluto *ff*

Curtain (Corvain is discovered with soldiers)

106

Corvain

Go bring them in: They shall be

Soldier

There-fore they pray, my lord—

f

(Corvain seats himself)

heard... sure-ly, they shall be heard. When last we met, we

p

c.

saw The val - ley yon-der from the Ab-bey-side. Now we are here.

pp

p

107

(The Soldier returns with Robin and some miserable peasants)
The Forester first.

(♩ = 88)

mf pesante

f

p

ff

13

The Old Man

ff

The Whining Woman

p

cresc.

Rn. Robin
Jus-tice,

Rn. lord King!

C. Corvain
How now_ fel-low?

[108]

(rising, and indicating the people)

Rn. These folk, Thy people...

C. (spoken)
Not my fel-lows? Ha! Lord, how light These

(Caricaturing Robin)

Rn. Oh, a

C. hon-ors fall! What seek my peo-ple?