

tranquillo. dim.

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

B *Adagio come lma.*

Adagio come lma.

p espress. dim.

Molto moderato come lma. a tempo.

Molto moderato come lma.

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

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

cres.

dim. p

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

mf p

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

cres.

p *cres.*

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

C *p*

p

espress. il Tema.

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

p *espress.*

p

Rose of Fate, I stand . . .

rall. *Poco Andante e tranquillo.*

Poco Andante e tranquillo. ♩. = 54.

p *rall.* *p*

(She plucks a rose.)

dim.

tranquillo.

Say, what dost thou bear,

p
Ped.

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

Ped. * *Ped.* *

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

Ped. * *Ped.* *

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

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

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

D *mf* *p*
Ped. * *Ped.* * *Ped.* *

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

p *cres.*

Ped. * *Ped.* *

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

poco rit. *a tempo.* *p*

poco rit. *p a tempo.*

Ped.

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

p

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

poco rit. *a tempo.* *p*

colla voce. *a tempo.*

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

p

cres. *sempre cres.*

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

f *molto espress.*

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

p *tr*

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

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

Ped.

cres.

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

cres. *Ped.*

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

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

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

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

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

poco rit. e dim. F a tempo.

not be late?

poco rit. e dim. p a tempo.

Ped. *

p *p*

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

p

f *f* *f*

. . what might com - pels . . My lov - - er to hast - en, and not be

mf *f* *mf*

not be

late?

f *dim.* *p*

Ped. * Ped. * *Segue subito.*

No. 6. { SONG.—“O ZEPHYR, STIRRING 'MIDST THE LEAVES.”
 CHORUS.—“BLESSED FIRE OF GOOD SAINT JOHN.”

L'istesso tempo.

pp

p

Ped. v

Ped.

p

Ped.

dim.

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

Andante moderato e semplice. SOLO. TENOR. *semplice.*

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

Andante moderato e semplice. ♩ = 84.

p

Ped.

* Ped. * Ped. * simile.

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

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

p *poco cres.*

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

mf *dim.*

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

p *colla voce.*

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

p *a tempo.* *mf*

Ped. * Ped. *

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

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

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

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

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

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

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

Ped. * Ped. *

H

If, moved, she out of

dim. *p*

Ped. * *Ped.* *

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

Ped. * *Ped.* *

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

p

Soft urg - - ing that my sighs and tears For

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

p

Ped. *

rit. *a tempo.* *p*

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

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

mf

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

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

mf

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

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

mf *p* *p colla voce.*

Ped. * *Ped.* *

I a tempo. (Nancy goes slowly into the house.)

all. *Sva* *dim.*

a tempo. *Ped.*

SOPRANO. * Villagers in the distance.

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

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

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

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

pp

*

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

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

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

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

pp

J pp

Neigh - bours dear, a sweet good night, good

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

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

neigh - bours dear, a sweet good night, good night, . . .

J pp

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

Più lento. TENOR SOLO. *espress.*

mf
Till deep de -

night, a sweet good night. . . .

good night, a sweet good night. . . .

good night, a sweet good night. . . .

good night, good night. . . .

Più lento. ♩ = 60.

rit. *pp*

Ped.

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

cres - cen - do. *molto rall.*

a tempo. ♩ = 60.

espress.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.* *

Ped.

dim. e rit. p *ff*

Ped. *

V

V

V

V

V

V

V

V

V

V

V

V

Ped. *

Ped.

* *Ped.*

Ped.

* *Ped.*

Ped.

* *Ped.*

Ped.

* *Ped.*

SCENE III.

The Squire's Hall. Christmas Day.

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

Andante con moto. ♩ = 42.

f marcato.

f

dim. *p*

MARGARET.

p

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

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

p

A *poco cres.* *mf*

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

poco cres.

dim. *poco rit.* *p*

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

mf *dim.* *poco rit.*

CHORUS. THE VILLAGERS.

SOPRANO.

Maestoso religioso.

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

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

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

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

f *Maestoso religioso.* ♩ = 52.

f *f* *f* *f*

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

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

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

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

f

Come 1ma. ♩. = 42.

Introduction for piano. The score is in G major and 6/8 time. The right hand features a melodic line with many accents (^) and slurs. The left hand provides a harmonic accompaniment with slurs and dynamic markings including *f* and *dim.*

MARGARET.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a *p* dynamic. The piano accompaniment is marked *p*. The lyrics are: "An - o - ther cried : For that sweet sign Mine eyes have looked these ma - ny years, And

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment is marked *p*. The lyrics are: "pro - phets on its light di - vine Have longed to gaze, with sighs and tears. Then

Vocal line and piano accompaniment for the third line of lyrics. The vocal line has a *poco cres.* marking and ends with a *mf* dynamic. The piano accompaniment is marked *poco cres.*. The lyrics are: "spake the third : O bro - thers twain, To fol - low let us now a - gree, The

Vocal line and piano accompaniment for the fourth line of lyrics. The vocal line has a *dim.* marking and a *poco rit.* marking. The piano accompaniment is marked *mf*, *dim.*, and *poco rit.*. The lyrics are: "time is ripe, and Heav'n doth deign To show a ho - ly mys - te - ry." The piece concludes with a double bar line and a *C* time signature.

CHORUS. THE VILLAGERS.
Maestoso religioso.

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

Maestoso religioso. ♩ = 52.

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

Come 1ma. ♩ = 42.

f *dim.*

MARGARET.

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

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

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

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

CHORUS.

Maestoso come 1ma.

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

Maestoso come 1ma.

B sempre f

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

sempre f

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

sempre f

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

sempre f

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

B sempre f

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

p *ff* *rit.*

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

p *ff* *rit.*

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

p *ff* *rit.*

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

p *ff* *rit.*

Aulante come 1ma.

p *ff* *rit.* *f*

Ped. *

ff

Ped. *

Segue.

No. 8.

CHORUS.—“WELCOME, HAPPY MAID.”

Nancy enters, wearing an unfaded rose.

L'istesso tempo. ♩ = 42.

p

espress. il Tema.

SOPRANO.

See! on her breast gleams the

ALTO.

See! on her breast gleams the

TENOR.

See! See! on her breast gleams the

BASS.

See!

rose, . . . Like a ru-by it glows! . . .

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

rose, . . . Like a ru-by it glows! . . .

Like a ru-by it glows! . . .

poco cres. *mf* *dim.*

Andantino con moto.

Four staves of music, all containing rests, indicating the beginning of the piece.

Grand staff with musical notation. Tempo marking: *Andantino con moto.* $\text{♩} = 72$. Dynamics: *p*. Pedal markings: *Ped.*, ** Ped.*, ***.

Vocal entry for the first system. Lyrics: *Welcome, hap - py* (top staff), *Welcome, hap - py* (middle staff), *Welcome, hap - py maid, In this hap - py hour; . .* (bottom staff). Dynamics: *p*.

Grand staff with musical notation. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ***.

Vocal entry for the second system. Lyrics: *maid, In this hap - py hour; . . Love's bloom can-not fade, love's* (top staff), *maid, In this hap - py hour; . . Love's bloom can-not fade, love's* (middle staff), *Wel - come, in this hap - py hour; . . Love's* (bottom staff). Dynamics: *p*, *cres.*.

Grand staff with musical notation. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ***.

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

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

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

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

win - ter's power.

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

win - ter's power.

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

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

cres. mf

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

cres. mf

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

cres. mf

Wel - come, wel - come,

cres. mf

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

*Ped. **

in this hap - py hour ; Love . . thy

in this hap - py hour ;

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

this hap - py hour ;

p

Ped. * *Ped.* *

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

Love thy guard shall be, . .

thy guard Through the fu - ture years. . .

thy guard . . shall be,

p

Ped. * *Ped.* *

O sweet

Love . . thy guard shall be, O sweet

Sweet

Love . . thy guard shall be,

p

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

cres. *mf*

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

cres. *mf*

mys - te - ry Of its po - ten - cy— Love thy guard,

p *cres.* *mf*

mys - te - ry Of its po - ten - cy— Love thy guard,

cres. *mf*

O sweet mys - te - ry Of its po - ten - cy— Love thy

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

dim.

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

dim.

love . . thy guard shall be through the fu - ture

dim.

love thy guard shall be through the fu - ture

dim.

guard shall be, shall be . . through the fu - ture

Ped. * *Ped.* *

p

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

p

years, Love thy guard, Through the years,

p

years, Love thy guard, Through the years,

p

years, Love thy guard, thy guard shall be, . .

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

dim.
 Hap - py, hap - py e'en thy tears, .. hap - py
 Hap - py, hap - py e'en thy tears, .. hap - py
 Hap - py, e'en thy tears, e'en thy tears!
 Hap - py, hap - py e'en thy tears, .. hap - py,
dim.
Ped. *

p E
 e'en thy tears! .. Wel - come, hap - py maid, In this
 e'en thy tears! Wel - come, hap - py, hap - py
 Wel - come, hap - py maid, In this hap - py hour, ..
 e'en thy tears! ..
 E
p
Ped. * *Ped.* * *Ped.* * *Ped.* *

cres. *p*
 hap - py hour, in this hap - py hour; Love thy guard, thy
 maid, *cres.* in this hap - py hour; Love thy guard shall
 in this hap - py hour; .. Love thy guard, thy
 Love thy guard
cres. *p*

sempre dim. *poco rall.*
 guard shall be, . . . through the years, . . . Hap - - py
sempre dim. *poco rall.*
 be, . . . through the years, . . . Hap - - py
sempre dim. *poco rall.*
 guard shall be, . . . through the years, . . . Hap - - py
sempre dim. *poco rall.*
 . . . shall be, . . . Hap - py

sempre dim. *pp* *poco rall.*

pp *a tempo.*
 e'en thy tears! . . .
pp *a tempo.*
 e'en thy tears! . . .
pp *a tempo.*
 e'en thy tears! . . .
pp *a tempo.*
 e'en thy tears! . . .

pp a tempo.
 Ped. ** Segue.*

No. 9.

SCENA AND CHORUS.—"A LOVER IF BOLD."

L'istesso tempo. ♩ = 72.

f marcato.

The piano introduction consists of two staves in 2/4 time. The right hand features a series of eighth-note chords with accents, while the left hand plays a steady eighth-note accompaniment.

ROBERT. *mf*

A lov - er if bold doth the Fates com -

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern as the introduction, with a dynamic shift from *sf* to *p*.

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

The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5). The piano accompaniment also features triplet figures in the right hand.

F

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

The vocal line starts with a half note F4. The piano accompaniment continues with the established rhythmic pattern, with dynamics ranging from *mf* to *p*.

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

The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5). The piano accompaniment continues with triplet figures in the right hand.

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

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

Allegretto. *mf*

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

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

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

poco accel. e cres.

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

mf poco accel.

f (snatching the rose from Nancy.) *f*

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

f

Molto vivace quasi Presto.

flee it.

THE VILLAGERS. SOPRANO. *f*

Strange things be - fall! . .

ALTO. *f*

Strange things be - fall! . .

TENOR. *f*

Strange things be - fall! . .

BASS. *f*

Strange things be - fall! . .

Molto vivace quasi Presto. ♩ = 112.

f *f*