

1503
C779
5

F. S. CONVERSE, OPUS 21

THE PIPE OF DESIRE
ROMANTIC GRAND OPERA
IN ONE ACT



NEW YORK : THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & CO. LIMITED
LONDON

THE LIBRARY OF THE
UNIVERSITY OF
NORTH CAROLINA



ENDOWED BY THE
DIALECTIC AND PHILANTHROPIC
SOCIETIES

MAJOR LIBRARY
UNIVERSITY OF NORTH CAROLINA

M1503
.C779
P5

THE PIPE OF DESIRE
ROMANTIC GRAND OPERA
IN ONE ACT

..

COMPOSED BY F. S. CONVERSE

OPUS 21

TEXT BY

GEORGE EDWARD BARTON



PRICE

PAPER COVER, \$1.50

BOARDS, \$2.00

CLOTH, \$3.00

NEW YORK : THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & CO. LIMITED
LONDON

The right of performance is reserved.

All communication respecting performance, the *Orchestral Score and Parts* should be addressed to the Publishers at 21 East 17th Street, New York.


Copyright, 1907, by the H. W. Gray Co.

CHARACTERS:

IOLAN, a peasant	<i>Tenor</i>
NAOIA, his betrothed	<i>Mezzo-Soprano</i>
THE OLD-ONE, keeper of the Pipe . . .	<i>Baritone</i>
FIRST SYLPH	<i>Soprano</i>
FIRST UNDINE	<i>Alto</i>
FIRST SALAMANDER	<i>Tenor</i>
FIRST GNOME	<i>Baritone</i>

CHORUS OF ELVES

SYLPHS	<i>Sopranos</i>
UNDINES	<i>Altos</i>
SALAMANDERS	<i>Tenors</i>
GNOMES	<i>Basses</i>



Digitized by the Internet Archive
in 2010 with funding from
Univeristy of North Carolina at Chapel Hill

THE PIPE OF DESIRE.

George Edward Barton.

Frederick S. Converse.
Op. 21.

SCENE. A glade in the mountains. Spring.

FOREGROUND, open and brilliant with sun and suggestion of early flowers; forest dark and mysterious.

REAR, a mass of great rocks and trees with C entrance, as from valley.

LEFT REAR, a large flat rock (runway and entrance leading up L and thence to C with a view into valley)

RIGHT REAR, great trees with glimpse of distant valley.

LEFT CENTRE, FRONT, a mossy bank used as a seat and couch.

PRELUDE.

Molto moderato e misterioso.

PIANO. *pp*

una corda. con pedale

Hp.

Detailed description: This system shows the beginning of the prelude. The piano part is in the upper staff, marked *pp*. The harp part is in the lower staff, marked Hp. The tempo is *Molto moderato e misterioso*. The instruction *una corda. con pedale* is written below the piano part.

Hp.

il canto espress.
Basset Horn.

Detailed description: This system continues the prelude. The harp part is in the upper staff, marked Hp. The Basset Horn part is in the lower staff, marked *il canto espress.*

dimin.

mf

Detailed description: This system continues the prelude. The piano part is in the upper staff, marked *mf*. The harp part is in the lower staff, marked *dimin.*

pp

Detailed description: This system continues the prelude. The piano part is in the upper staff, marked *pp*. The harp part is in the lower staff.

dimin.

Coll.

p espress.

Detailed description: This system concludes the prelude. The piano part is in the upper staff, marked *dimin.*. The harp part is in the lower staff, marked *Coll.* and *p espress.*

pp

il canto *mf* ed *espressivo*.

First system of a piano score. The right hand features a continuous sixteenth-note arpeggiated texture. The left hand has a sparse accompaniment with a few notes and rests. The dynamic marking is *pp*.

mf

Second system of the piano score. The right hand continues with the arpeggiated texture. The left hand has a melodic line with a triplet of eighth notes. The dynamic marking is *mf*.

Third system of the piano score. The right hand continues with the arpeggiated texture. The left hand has a sparse accompaniment with a few notes and rests.

Fourth system of the piano score. The right hand continues with the arpeggiated texture. The left hand has a melodic line with a triplet of eighth notes. The dynamic marking is *mf*.

Fifth system of the piano score. The right hand continues with the arpeggiated texture. The left hand has a melodic line with a triplet of eighth notes. The dynamic marking is *mf*.

cresc.

Sixth system of the piano score. The right hand continues with the arpeggiated texture. The left hand has a melodic line with a triplet of eighth notes. The dynamic marking is *cresc.*

Poco più mosso.

f>p *tre corde* *sfz-p* *p*

3 *sfz* *p* *accelerando*

8 *sfz* *sfz* *sfz* *sfz* *ff* *7*

8 *Molto largamente.* *sffz*

fff *dim. e rit.* *p*

Moderato molto.

pp *p* *The curtain rises.* *pp* *rit. e calando sempre trem.* *attacca*

As the curtain rises, the Elves are discovered at work and assembling from all sides.

Con moto. ♩ = 63.

Piano introduction in 12/8 time, marked *mf*. The right hand features a rapid sixteenth-note pattern, while the left hand provides a steady accompaniment.

CHORUS.

Soprani. *mf*
The fal - low field lies in the sun,

Alti. *mf*
The fal - low field lies in the sun,

Tenori. *mf*
The fal - low field lies in the sun,

Bassi. *mf*
The wa - ters are ris - - ing

The vocal parts enter with a melodic line, and the piano accompaniment continues with its characteristic sixteenth-note texture.

f
The waters are ris - ing thro' the woods, And the bright

f
The waters are ris - ing thro' the woods, And the bright

f
The waters are ris - ing thro' the woods, And the bright

thro' the woods, thro' the woods, And the bright

The vocal parts continue their melodic line, and the piano accompaniment maintains its rhythmic pattern, with dynamics increasing to *f*.

mf

morn - - ing which yes - ter-day smiled up - on the white

mf

morn - - ing which yes - ter-day smiled up - on the white

mf

morn - - ing which yes - ter-day smiled up - on the white

mf

morn - - ing which yes - ter-day smiled up - on the white

cresc. *ff*

cov - - - er-let of sleep-ing na - - - - - ture

cresc. *ff*

cov - - - er-let of sleep-ing na - - - - - ture

cresc. *ff*

cov - - - er-let of sleep-ing na - - - - - ture

cresc. *ff*

cov - - - er-let of sleep-ing na - - - - - ture Now gives with each

p *mf* *mf*

Now gives with each breath, now gives with each breath new

p *mf* *mf*

Now gives with each breath, now gives with each breath new

p *mf* *mf*

Now gives with each breath, now gives with each breath new

mf

breath new life, now gives with each breath new life, now gives new

mf

Detailed description: This system contains five staves. The first three staves are vocal lines for different voices, each starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The lyrics are "Now gives with each breath, now gives with each breath new". The fourth staff is a bass line for the piano, starting with *mf* dynamics. The fifth staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand, both marked *mf*.

ff *fff*

life to the lit-tle folk of earth and air.

ff *fff*

life to the lit-tle folk of earth and air.

ff *fff*

life to the lit-tle folk of earth and air.

ff *fff*

life to the lit-tle folk of earth and air.

fff

Detailed description: This system contains five staves. The first four staves are vocal lines for different voices, each starting with fortissimo (*ff*) dynamics and moving to fortississimo (*fff*). The lyrics are "life to the lit-tle folk of earth and air.". The fifth staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand, both marked *fff*.

Soprani. *p*

The fawn sees with won - - - - der

fffz-p

The dry twigs become green,

Tenori. *mf*

The old bear up - rear - - - - ing

mf

Now yawns with yearn - - - - ing,

Soprani. *f* ————— *sfz* *sfz* *sfz*

Ev - en the stones, freed by the fly - ing frost, Roll

Alti. *f* ————— *sfz* *sfz* *sfz*

Ev - en the stones, freed by the fly - ing frost, Roll

Tenori. *f* ————— *sfz* *sfz* *sfz*

Ev - en the stones, freed by the fly - ing frost, Roll

Bassi. *f* ————— *sfz* *sfz* *sfz*

Ev - en the stones, freed by the fly - ing frost, Roll

fff joy - - - ful-ly in-to the val - - - - -

fff joy - - - ful-ly in-to the val - - - - -

fff joy - - - ful-ly in-to the val - - - - -

fff joy - - - ful-ly in-to the val - - - - -

fffz *fff*

Enter 1st UNDINE, C from R.

- ley.
 - ley.
 - ley.
 - ley.

fff
dim. molto
tr
tr
ritard.

1st UNDINE. *quasi scherzando.*

p
 An old bull - frog down by the rock, Had

Allegro moderato, quasi scherzando.
mf
p
sfz > p
f poco rit.
f poco rit.
sfz > p
sfz > p

ter - ri - fied the lit - - tle brook and filled her with dis -

p a tempo
 - may, *mf* I caught him by his trail - ing leg, And

p a tempo
stacc. sempre
sfz > p

poco riten. *a tempo* *poco animato*

for her par - don made — him beg, And taught her how, in

poco riten. *a tempo p* *poco animato*

ritard. *a tempo*

play, ——— To toss him in a wa - ter-fall, To im - i - tate his sombre call And

mf *ritard.* *a tempo*

sfz > p *sfz > p*

f animato *ff*

laugh - - - - ing glide a - way. *The Elves all laugh.*

animato *f* *dimin.*

sfz > p

Enter 1st GNOME, on rock. *Largamente.* *mf* *1st GNOME.*

I found — the great oak — still a -

mf

Ped. *Ped.*

- sleep - ing, But from his side — a Dry - ad peep - ing, 'Ere she — to his dull

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

heart — had re - turned, my kiss — on her ripe lips had burned. — She

(coming down.) (to Elves: *p*)

Ped. * *sempre con Ped. simile*

van - ished at my hot em - brace, — But left — her spir - it in — her

pp *br*

place — And ev - - 'ry glad branch straight did

cresc. molto

cresc. molto

To C.) *molto ritard.* *ff* *ff a tempo, animato*

fling — Its first buds out to wel - come Spring.

ff molto ritard. *ff a tempo, animato*

CHORUS.

Soprani. *mf* *f* *Enter 1st SYLPH and 1st SALAMANDER.*

Ev - 'ry year our work com - plet - - ed,

Alti. *mf* *f*

Ev - 'ry year our work com - plet - - ed,

Tenori. *mf* *f*

Ev - 'ry year our work com - plet - - ed,

Bassi. *mf* *f*

Ev - 'ry year our work com - plet - - ed,

f rallent. *fff* *Tempo 1^o*

Near - er brings the peace of God.

f *fff*

Near - er brings the peace of God.

f *fff*

Near - er brings the peace of God.

f *fff*

Near - er brings the peace of God.

rallent. *fff* *molto ritard.*

Iolan is heard singing in the distance.

Moderato. *p* IOLAN. (behind the scenes.)

If a knight were I with a sword of steel—

Poco più mosso ed agitato.

1st UNDINE.

mf
With hope and vic-to-ry—

1st SALAMANDER.

mf
singing!

1st GNOME. (*up on rock.*)

mf

While yet the

Poco più mosso ed agitato.
p A man!

so soon?

While yet the

1st GNOME.

poco rit.

1st UNDINE. (*up on rock.*)

mf dolce

snow lies in the pass? —

'Tis Io - lan, he who lives be - low,

Meno mosso e tranquillo.

1st SYLPH.

mf Throughout the winter he has toiled to earn a home for his be - trothed. —

Oboe.

1st GNOME. *mf animato* 1st UNDINE. *meno mosso*

When he comes let us roll great stones upon him! Nay! Io - lan ev - er has been

sfz animato *mf* *meno mosso*
colla voce

rit. a tempo *mf* 1st GNOME. (*lifts sod to throw.*)

kind to us. *Animato scherzando.* Pelt him then with these soft clods of

meno mosso 1st UNDINE. *mf*

earth. Poor pay - ment that for all the food and

meno mosso
Celli.

rall. a tempo

fire he has so of - ten set for us!

rall. p *a tempo* *mf*

1st GNOME. 1st SYLPH.

'Tis but in play to tease him. Better a gift - for

p *poco a poco cresc.*

1st GNOME. (*shows jewel.*)

him — and Nao — ia. This jew-el then!

sfz

1st SALAMANDER. (*coming down.*)

Who has the pur — — — chase of his home,

risoluto

p *mf* *sfz* *sfz*

Who feels the might of his strong

p *mf* *sfz* *sfz*

arm, Who hath the love — of the

sfz

loved one, Him — doth a jew — el

f poco rit. *f poco rit.*

*Animato.*Tutti Soprani. SYLPHS. *mf*

a tempo

Let us

hin - - der.

a tempo

f *p* *mf*

sing as he goes by, — To cheer him on his way,

Tutti Tenori. SALAMANDERS.

mf

Or

Or dance him in a fai - ry ring, —

call him, — Dance him in a

SYLPHS.

To prove our friend - - - ship.

UNDINES.

What?

SALAMANDERS.

fa - ry ring to prove our friend - - - ship.

GNOMES.

What?

sfz

What harm can be in that?

show ourselves?

What harm can be in that?

show ourselves?

fff

Elves listen.

IOLAN. (below) *mf con spirito (ad lib.)*

ritard.

If a knight were I with a sword of steel, I would fight for a gol - den

trem. *colla parte* *sfz* *ritard.* *sfz* *Strings pizz.*

Meno mosso.
6 Bassi. (GNOMES.)

6 Alti. (UNDINES.)

mf Nay! nay! call not! It is for-

1st SYLPH. Io - lan!

1st UNDINE. (*Soli call toward L.*) Io - lan!

Meno mosso.
1st SALAMANDER. Io - lan!

1st GNOME. Io - lan! Io - lan!

IOLAN. Io - lan! Io - lan!

crown.
Wood

Meno mosso.

p Strings trem.

One Bass. (GN.) *mf* Io - lan!

- bidden! Io - lan!

(*Soli go up R, face L, toward rock, and call to Iolan.*) *mf* Ho - lan!

Ho Io - lan!

(*coming nearer.*) *mf* Ho - lan!

Who calls?

pp H rns.
sfz pizz. *pp* Wood
Horns stopped

The Old One enters, C entrance, and comes slowly down C. The Elves all bow in reverence.

Lento.

p cresc. *sfz* *ritard.*

espr.

THE OLD ONE.

f Recit.

What is this mad-ness? Ye well know it is for-bid-den To show ourselves to

p col voce *f* *p Trombones.*

IOLAN. Recit.

man. Celli. *a tempo* Hel-lo, — a-bove there, who calls? — *(Elves listen.)* *a tempo*

p *sfz* *fffz* *p*

C. Bassi. Celli.

THE OLD ONE.

mf It is for - bid - den.

Wood. *pp* *sfz* *f*

Strings

poco animato
1st SALAMANDER.

Not on this first day of Spring, Our day, We call but to re -

poco animato

sfz > p *trem.* *sfz > p* *cresc.*

rall. *f*

- quite his kind - ness.

rall. *f* *a tempo* *sfz*

Celli.

THE OLD ONE.

mf It is not wise to vi - o - late an an - cient law.

ritard.

Molto animato.

The Elves scatter and hide behind trees.
cresc. molto e stringendo

Iolan rushes in over the boulder
L, and comes down C.

sfz *Trb.*

Allegro giocoso.
IOLAN. *ff*

My ears — so ring with my own joy,

sfz *Allegro giocoso.* *f* *Celli.*

I fan - cy all the trees call me by name,

sfz

Poco meno mosso.

I dream!

Ob.

p

ritard.

pp

SYLPH. (*slowly coming from behind a tree to meet Iolan.*) *p* (*All the Elves come out gradually from the forest, and Iolan*)

If that be so, — sleep peace - ful-ly, Io - lan,

Ob.

Tranquillo molto

p

ritard.

gazes from one to another in bewilderment.)

For we be good dreams meant on-ly for more perfect rest.

IOLAN. *animato molto* (With surprise)

ritard. *animato molto* It is the wood - folk!

p *pp* *f* *sf* *sfz*

1st GNOME. (*approaching Iolan.*)

Of whom your friend - li - ness hath made good

sfz *sfz*

IOLAN. (*quietly*)

friends. Ah friends who e - ver have been dear to me e'en tho' un -

Wood *p*

- seen, *cresc.* How much more now that you deign to

Celli *6* *msfz*

(*The Elves sing and dance around Iolan.*)

show your-selves. *Grazioso.*

sfz *f*

CHORUS.

Soprani.
Well keep the frost from off— your vine, The tem - pest

Alti.
Well keep the frost from off— your vine, from off your vine,

Tenori.
Well keep the frost from off— your vine, from off your vine,

Bassi.
Well keep the frost from off your vine,

to ——— the hills ——— well send, Our will - ing

The tem - pest to the hills well send, to the hills well send,

The tem - pest to the hills well send, to the hills well send,

The tem - pest to the hills well send,

p hands will pro - - vide For lov - ing

cresc. sempre

p Our will - ing hands will pro - vide For

cresc. sempre

p Our will - ing hands will pro - vide For

cresc. sempre

p Our will - ing hands will pro - vide

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "hands will pro - - vide For lov - ing" on the first staff, "Our will - ing hands will pro - vide For" on the second, "Our will - ing hands will pro - vide For" on the third, and "Our will - ing hands will pro - vide" on the fourth. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking is *p* (piano), and the instruction *cresc. sempre* (crescendo sempre) is written above the vocal staves.

hearts which con - - fide, And gov-ern-ing

lov - ing hearts which con - - fide, And gov-ern-ing

lov - ing hearts which con - - fide, for lov - ing hearts which con -

For lov - ing hearts which con - fide, And gov-ern-ing

The second system of the musical score continues the vocal and piano parts. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with one flat (B minor) and a 4/4 time signature. The lyrics are: "hearts which con - - fide, And gov-ern-ing" on the first staff, "lov - ing hearts which con - - fide, And gov-ern-ing" on the second, "lov - ing hearts which con - - fide, for lov - ing hearts which con -" on the third, and "For lov - ing hearts which con - fide, And gov-ern-ing" on the fourth. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking is *p* (piano), and the instruction *cresc. sempre* (crescendo sempre) is written above the vocal staves.

all, To the con - fi - dent call, We will of

all, and gov - ern - ing all, To the call, the con - fi - dent call, Will of

- fide, and gov - ern - ing all, To the call, the con - fi - dent call, Will of

all, To the con - fi - dent call, We will of

ff *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz*

ff *sffz*

Flame, Flood, Earth, Air, grant

Flame, Flood, Earth, Air, grant

Flame, Flood, Earth, Air, grant

Flame, Flood, Earth, Air, grant joy to all men who can

fff *sfffz* *fff* *sfffz* *fff* *sfffz* *fff* *sfffz*

fff *sffz*

joy To all men who can trust in our good *fff* *accel. sempre*

joy To all men who can trust in our good *fff* *accel. sempre*

joy To all men who can trust in our good *fff* *accel. sempre*

trust in our will, To all men who can trust in our good *fff* *accel. sempre*

fff *accel. sempre*

will.

will.

will.

will.

Iolan bursts forth from the circle of Elves, who all run off into the forest

8

except the Old One and the four Solo Elves. These gather round Iolan.

8

molto ritard.

*Moderato.*IOLAN. (*showing purse.*)

See! here is the mo-ney I've earn'd to buy my farm;—

f Strings.

Andante.

To-mor-row Nai-oa I shall wed,

mf Wood. *mf* Strings. *molto espress.* *sfz* *dim.*

and to the feast you all are bid-den.

sfz *poco riten.* *p* *colla voce* *mf* *Celli. espress.*

THE OLD ONE.

E-ven my old head must won-der at the laws I have to keep.

mf *sfz*

The Elves busy themselves as at first in the rear of the stage. Iolan and the Old One remain front.

IOLAN.

Have years so killed all your joy? Are you a-lone no

IOLAN.

friend to me?

THE OLD ONE.

A friend regrets the recklessness of friends.

*mf cresc.**Agitato.*

It is for - bid - den us to show ourselves to man.

p cresc. sempre

IOLAN.

*tranquillo**mf*

No harm can

A - las! Of it no good can come.

p dimin. tranquillo

come of it. be - lieve one who has tra - velled far.

I'll not re -

- port what-er you do and will in se - - cret prove my

faith.

poco stringendo e agitato *Largamente.*

p *sfz*

THE OLD ONE.

mf Recit. *ad lib.*

It is not gi-ven me to see the harm. A-las! Of it no good can come.

sfz > p *colla voce*

The four Solo Elves come forward.

IOLAN.

Who is this,

Animato molto. *sfz*

gloom-y on the glad-dest day of Spring?

mf *ff*

1st SYLPH.
The might-i-est of all.

sffz > p *ff*

1st GNOME
The Old One.

f *sfz > p*

Largamente. *stringendo*

sffz *G.P.*

1st UNDINE.

IOLAN. *ironico* Nay, nay! we mock
Your king! Oh! oh! you mock me.

p trem.

not.
1st GNOME.

IOLAN. He is the Old One.
Where are his crown and scap - tre then?

p molto largamente

allarg. pp misterioso molto largamente

THE OLD ONE. *f*

Where is his purse of gold? Ten thousand years of

cresc. sempre *f*

life my crown The earth my purse of

ff

ff

gold;

The Old One shows the Pipe to Iolan.

Harp: *s*

ff-pp Ob. *espress.*

sfz

s

s

s

This

Pipe which hangs a - -

- bout my neck the

scep - - - tre of the

Iolan looks inquiringly at the Old One and the Pipe.
world.

cresc. molto

fff Tutti *sfff*

fff *dim. molto* *pp* Ob.

Iolan bursts into contemptuous laughter.

IOLAN. (*contemptuously.*)

My goat-horn could be heard ten times as far; I'll

sfz > p *mf colla voce*

1st SYLPH. (*comes forward.*) *mf poco agitato*

Nay, nay, jest

IOLAN. (*broadly and mockingly.*) *f*

give it you and so in-crease your em-pire.

f *sfz p colla voce*

not at our Pipe.

1st SALAMANDER. (*comes forward.*) (*To the Old One.*) *f*

The

IOLAN. *mf*

Of what use is it save to make you dance?

Poco più mosso.

dance! the dance!

1st GNOME. (*to Iolan.*) *mf*

On this first day of Spring he

Poco più mosso.

sfz-p *p espressivo*

Harp *5* *5* *5*

Ob.

plays for us to

1st UNDINE. (*calling to those in rear.*) *f*

The dance! the

dance!

s

dance!

THE OLD ONE.

What task has fate in

s

store for me to - -

s

mf

UNDINES. (*coming forward; to the Old One.*) *sempre più animato, poco a poco*

The dance! the

day? You're mad!

sempre più animato, poco a poco

trem.

pp

trem.

SYLPHS.

(coming forward.) **f**

The

UNDINES.

dance!

1st SALAMANDER.

But you must on this first day play when we ask.

THE OLD ONE.

I will not play while he is here.

dance! the dance!

SALAMANDERS.

*(coming nearer.)***f**
We claim the dance.1st GNOME. **f**

Else do our spir-its bubbling o'er fly to the winds.

THE OLD ONE.

f
Pause!

wait till Io - lan is gone, Then will I play so won - der - ful - a tune that

UNDINES. *molto animato* *ff*

The

ff

all the hills shall join.

sffz molto animato

SYLPHS. *ff*

UNDINES. The dance!

dance! the

SALAMANDERS. *ff*

The dance! the dance!

GNOMES. *ff*

The dance! the dance!

the dance! We claim the

dance! We claim the

the dance! We claim the

the dance! We claim the

sfz *sfz*

fff dance!

fff dance!

fff dance!

fff dance!

fff dance!

fff

ffff

ffff

ffff

ffff

THE OLD ONE.

ff

Oh ev-il hour! it is your

fff *sfz* *sfz*

ff

right.

sfz *sfz*

f *ffff*

8

f *ff dim. sempre*

8

dim. molto, e poco ritard. *mf*

Undines dance and sing in a dark green light.

Basset Horn.
dim. *mf*

p *espress.*

UNDINES.

p
We from the

wa - - - ters gent - - - ly rise,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are "wa - - - ters gent - - - ly rise,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

The second system of the musical score consists of three staves. The top staff is a vocal line, which is mostly blank with a few notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand.

Turn - - - - - ing the

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Turn - - - - - ing the". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand.

thirst - - - ing mea - - - dows green.

p

pp

The fourth system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "thirst - - - ing mea - - - dows green." and a dynamic marking of *p*. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand. A dynamic marking of *pp* is present in the piano part.

The light gradually changes to red, as the Salamanders begin to sing and dance.

f UNDINES.

We from wa - - - ters rise,

mf

UNDINES. *Poco più mosso.*

f Mea - dows sooth - - ing. *P* Let me be with him,

SALAMANDERS. *mf* Raise our burn - - - ing,

Poco più mosso.

mf

CHORUS.

let me be with him! Flow - - ing

raise our burn - - ing now swirl and

still,
flare in our pow - - - er,

The first system of music consists of three staves. The top staff is a vocal line in G major with lyrics 'still,' followed by a two-measure rest, and then 'flare in our pow - - - er,' with a long dash indicating a sustained note. The middle staff is a vocal line in G major with lyrics 'flare in our pow - - - er,'. The bottom two staves are piano accompaniment in G major, featuring a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

The light brightens gradually, and as the Sylphs sing and dance, it becomes silvery white.

Flow - - - ing
Writhe and

The second system of music consists of three staves. The top staff is a vocal line in G major with lyrics 'Flow - - - ing' and a long dash. The middle staff is a vocal line in G major with lyrics 'Writhe and'. The bottom two staves are piano accompaniment in G major, featuring a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

still, We will
leap in our glor - - - y,

The third system of music consists of three staves. The top staff is a vocal line in G major with lyrics 'still, We will' and a dynamic marking of *f*. The middle staff is a vocal line in G major with lyrics 'leap in our glor - - - y,'. The bottom two staves are piano accompaniment in G major, featuring a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

poco ritardando

bring a gift to

Burn - - - - ing

poco ritardando

Molto grazioso.

SYLPHS. *p* Ah! the rap - ture! ah! all na - ture comes to join us,

UNDINES. *p* thee. Come flame a - high, come now a - flow - - - ing,

SALAMANDERS. *p* clear, Come flame a - high, come now a - flow - ing, flowing, flowing,

Molto grazioso.

sempre stacc.

mf comes to join us. *p* Now assign us Each her du - - ty.

mf flow - - - ing, *p* Come, come flame a - high! We dance, a

mf flow - ing, flowing, flowing, *p* Come, come flame a - high! We dance a

mf

mf
Come, come flame a - - high, come now a -
mf
gift, come flame a - - high, come now a -
mf
gift to bring thee, gift to bring thee.

mf *p* *mf* *p*

cresc.
- flow - - - ing, We dance, a gift to bring thee!
cresc.
- flow - - - ing, We call thee! come, come flame a -
cresc.
Dan - cing, dancing in our glee, We call thee! come, come flame a -

p cresc. *f*

mf
1st SYLPH. *dim. e ritard.*
SYLPHS. *pp* Far ov - er
Ah! the rap - ture! Float - - ing, float - - ing, float - - ing.
UNDINES. *dim. e ritard.* *pp*
- high, Come now a - flow - - ing, flow - - ing, flow - - ing.
SALAMANDERS.
- high, Come now, come flame a-high, flame a-high.

dim. e ritard. *p*

a tempo
espress.

heav'n all float - - -

p Ah! the rap - ture! ah! all na - ture Comes to join us,

p a tempo Come, come flame a - high, Come now a - flow - - ing, flow-ing,

p Come, come flame a - high, Come now a - flow - ing, flow-ing, flow-ing,

p a tempo

1st SYLPH. *f* - ing we soar. Glor - - - i -

1st UNDINE. *f* Glor - - i -

SYLPHS. *f* Comes to join us, Now assign us Each her du - - ty.

UNDINES. *f* Come to join us, Come, come flame a - high, Come flow a -

SALAMANDERS. *f* flow - ing, flowing, flowing, Come, come flame a - high, Come now a -

- fy the power!
 - fy the power!
 Ah! the power!
 - flow - - - ing, Ah! the rap - - - ture!
 - flow - ing, flow - ing, flow - ing, Come, come flame a -
 s

Ah! the rap - ture! ah!
 Ah! the free - dom! ah! ah! the free - dom!
p dolce
 Come flame a - high, come flame a - high, Come now a -
p dolce
 come, Come flame a - high, come flame a - high, Come now a -
p dolce
 - high, Come flame a - high, come flame a - high, Come now a -
 s
p dolce

1st SYLPH. *f cresc. sempre*

Ah! all na - ture comes to join our plea-sure, Ah! the free - - dom!

1st UNDINE. *f cresc. sempre*

Ah! all na - ture comes to join our plea-sure, Ah! all na-ture

1st SALAMANDER. *f cresc. sempre*

Ah! all na - ture comes to join our plea-sure, Ah! all na-ture

cresc. - flow - ing, All na-ture comes to join our plea-sure, Ah! the free - - dom!

cresc. - flow - ing, All na-ture comes to join our plea-sure, Ah! all na-ture

cresc. - flow - ing, come flame a - high, Ah! all na-ture

cresc. *f cresc. sempre*

SYLPHS. *accel.*

Ah! the rap - - ture comes to join us In our plea-sure

UNDINES.

Comes to join our plea-sure, Ah! the free - dom! ah! all na - ture

SALAMANDERS. *accel.*

Comes to join our plea-sure, Ah! the free - dom! ah! all na - ture

accel.

ff cresc. molto e poco stringendo*cresc. molto e poco stringendo*

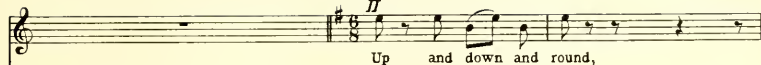
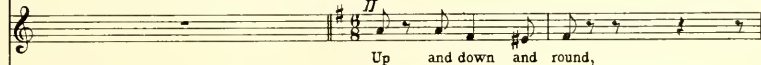
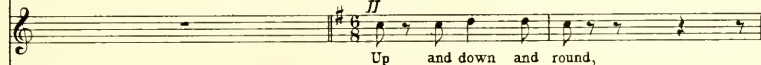
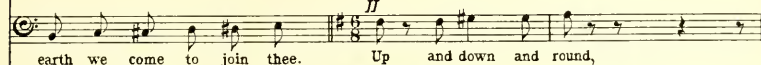
sfz *ff*

*The Gnomes rush boisterously into the dance.**fff**(Enter dancing Sylphs.)*

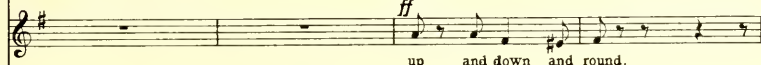
GNOMES.

f cresc. molto

Up from out the

*Molto animato.**ff**ff**ff**ff**Molto animato.**ff*

f We will dance gai - ly *ff* up and down and round.

ff

f We will dance gai - ly *ff* up and down and round.

ff

ff *Grazioso.*

f We will dance gai - ly, Flam - ing, float - ing, In our plea - sure,

p Flam - ing, float - ing, In our plea - sure,

f We will dance gai - ly, Flam - ing, float - ing, In our plea - sure,

p Flam - ing, float - ing, In our plea - sure,

mf

mf espress.

Glid - ing, run - ning, To thy mea - sure, To the

mf espress.

Glid - ing, run - ning, To thy mea - sure, To the

mf espress.

Glid - ing, run - ning, To thy mea - sure, To the

mf espress.

Glid - ing, run - ning, To thy mea - sure, To the

sostenuto ed espress.

won - drous mu - sic Of the Pipe's great ma - gic.
 mu - - sic Of the Pipe's great ma - gic.
 mu - - sic Of the Pipe's great ma - gic.
 mu - - sic Of the Pipe's great ma - gic.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "won - drous mu - sic Of the Pipe's great ma - gic." repeated on four staves.

sfz Won - - - - der - - - - ful power!
sfz Won - - - - der - - - - ful power!
sfz Won - - - - der - - - - ful power!
sfz Won - - - - der - - - - ful power!

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Won - - - - der - - - - ful power!" repeated on four staves. The dynamic marking *sfz* (sforzando) is present above each vocal line.

fff We fol - - low thy call. *fff*

fff We fol - - low thy call. *fff*

fff We fol - - low thy call. *fff*

fff We fol - - low thy call. *fff*

sempre più animato.

Hear it! hear it!

Hear it! hear it!

Hear it! hear it!

Hear it! hear it!

sempre più animato.

mf cresc. *sfz*

ff Danc - - - ing in _____ our bower! _____ *sff* Ha! ha!

ff Danc - - - ing in _____ our bower! _____ *sff* Ha! ha!

ff Danc - - - ing in _____ our bower! _____ *sff* Ha! ha!

ff Danc - - - ing in _____ our bower! _____ *sff* Ha! ha!

ff *sffz*

sffz ha! ha! ha! ha! _____ ha! ha! ha! ha!

sffz ha! ha! ha! ha! ha! _____ ha! ha! ha! ha! ha! ha! ha!

sffz ha! ha! ha! ha! _____ ha! ha! ha! ha! ha! ha!

sffz ha! ha! ha! ha! ha! _____ ha! ha! ha! ha! ha! ha! ha!

sffz *sffz* *sffz*

fff *Animato molto.* *mf*

Up and down and round, Flam - ing, float - ing,

fff *mf*

Up and down and round, Flam - ing, float - ing,

fff *mf*

Up and down and round, Flam - ing, float - ing,

fff *mf*

Up and down and round, Flam - ing, float - ing,

Animato molto.

cresc.

In our plea - sure, Glid - ing, run - ning, To thy mea - sure, Laugh - ing, sing - ing,

cresc.

In our plea - sure, Glid - ing, run - ning, To thy mea - sure, Laugh - ing, sing - ing,

cresc.

In our plea - sure, Glid - ing, run - ning, To thy mea - sure, Laugh - ing, sing - ing,

cresc.

In our plea - sure, Glid - ing, run - ning, To thy mea - sure, Laugh - ing, sing - ing,

cresc.

sfz. *stringendo, e cresc. sempre*

round we go. All of Hea - ven! all of Earth!

sfz. round we go. All of Heaven! all of Earth!

sfz. round we go. All of Heaven! all of Earth!

sfz. round we go. All of Heaven! all of Earth!

8^{va} *stringendo, e cresc. sempre*

fff. cresc. molto

all of Na - ture! Greet - ing thee, hail - ing thee, o - - -

fff. cresc. molto

all of Na - ture! Greet - ing thee, hail - ing thee, greet - ing thee, hail - ing thee,

fff. cresc. molto

all of Na - ture! Greet - ing thee, hail - ing thee, hail, hail - ing thee,

fff. cresc. molto

all of Na - ture! Greet - ing thee, hail - ing thee, hail, o - - -

fff. mf cresc. molto

fff

- beys thee, Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

fff

greet - ing thee, hail - ing thee, Ha! ha! ha! ha! ha! ha! ha! ha!

fff

greet - ing thee, hail - ing thee, Ha!

fff

- beys thee Ha!

fff *Allegro molto, quasi Presto.*

ha! Dance _____ to Spring.

fff

ha! Dance _____ to Spring.

fff

Dance _____ to Spring.

fff

Dance _____ to Spring.

fff *Allegro molto, quasi Presto.*

fff

The Elves dance off, laughing and shouting madly with joy.

All disappear except the Old One, Iolan and the four Solo Elves.

8

Ossia

8

dimin. sempre

Moderato molto.

1st GNOME. Recit.

mf

Do you be-lieve now in the power of the Pipe?

ritard.

sfz > p

IOLAN. Recit.

An - o - ther would have serv'd as well for those who wished to dance.

sfz > p

a tempo preciso

Moderato espressivo

1st GNOME.

There is no power in

Aye! but it could ev - en make you dance.

espress.

p a tempo giusto.

Celli

cresc. sempre

Earth or Heaven To make me dance, or wish to dance, save with my bride.

f

f *ritard.*

1st SALAMANDER.

animato

Scoffs at our Pipe! Now make him dance!

1st GNOME.

He jeers at us! Now make him dance!

animato

sfz a tempo *sfz* *sfz* *sfz*

THE OLD ONE.

I beg of you, my chil - dren—

IOLAN. *(contemptuously)* *f* I will al - low it is as much a ma - gic pipe *cresc.* As he who

begs is king. *f* I who have earned my home, what *mf*

cause have I to fear your power? *f* Ha! ha! in my own hand lies

ff

all that I de - sire.

ff animato

ritard.

THE OLD ONE.

ff largamente

Man's power is a fear - something, And you say well He

ff Str. trem.

fff

holds it in his hand. You've won from a world you un - der - stood;

ffz ffz

f

Oboe

Look lest you lose thro' what you fail to see.

ffz

f

animato

ffz ffz ffz ffz

1st SYLPH.

ff He de-nies our Pipe, now he must dance.

1st UNDINE.

ff He de-nies our Pipe, now he must dance.

1st SALAMANDER.

ff He de-nies our Pipe, now he must dance.

1st GNOME.

ff He de-nies our Pipe, now he must dance.

IOLAN.

f I'll put my

sfz

ff (struggling with Iolan.)

Dance! Io-lan, dance!

Dance! Io-lan, dance!

Dance! Io-lan, dance!

Dance! Io-lan, dance!

ff

strength and love against your pipe and power.

sfz *sfz* *ff* *sfz* *sfz* *sfz*

IOLAN.
I will not!
THE OLD ONE.

Ah well! then—

ffz *mf* *sfz*

The Old One plays and Iolan vainly endeavors to keep from dancing.

dance!

Basset Horn. *espress.*
f dim. *p*

Meno mosso.
sfz *f*
Harp.

col g

Moderato, ma agitato.

IOLAN.

p

5 I feel its

p espress.

charm, it

is a ma - - - gic

pipe! Stop!

Ob.

Horns!

accel.

stop! I say, I will not

col s.
Fl.Ob.

accel.

1st SYLPH. *mf*

Dance! Io - lan, dance!

1st UNDINE. *mf*

Dance! Io - lan, dance!

1st SALAMANDER. *mf*

Dance! Io - lan, dance!

1st GNOME. *mf*

Dance! Io - lan, dance!

IOLAN.

dance!

col s. Fl.Ob.

Horns stopped.

*#*Strings. *trem.*

trem.

cresc. poco a poco

Iolan begins to dance, and the Elves laugh at him.

IOLAN. (*breaks away from the Elves.*)

col s. False friends, I have for-

- sworn my - self. Stop! stop! I say! A curse up - on your

fff. ad lib.

1st SYLPH. *sfz* Ah! —

1st UNDINE. *sfz* Ah! —

1st SALAM. *sfz* Ah! —

1st GNOME. *sfz* Ah! —

IOLAN. (*snatches the Pipe from the Old One, breaking the cord; the Elves cry out in terror, then are silent.*)

pipe!

sfz \rightarrow *mf* \rightarrow *ff* *molto stringendo e cresc.*

fff *sfz*

Presto.

p Ob. (*ironico*)

IOLAN. *mf (ironico)* *f*

How now, old King? Your feet must win your sceptre back.

f

THE OLD ONE. *tranquillo*

Pause, Io-lan! When in an e-vil hour you were called here, 'Twas that my

mf > p colla voce

children meant you well. Do you want power, gold or wine,

poco animato *poco animato*

sfz *mf* *cresc.*

f *#* *e* *.* *mf*

We'll give it you, But blow not on the Pipe:

sfz *mf* *p*

IOLAN.

THE OLD ONE. *ff* *f*

Think you that
It is for - bid - den.

sfz > p *f* *sfz* *sfz* *Animato*

1st SYLPH.

Io-lan, it is a sa-cred Pipe:

IOLAN.

I then fear this lit-tle thing?

p *p* *sfz > p* *Fl. $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$*

cresc. *f* *mf* *cresc. molto*

charm was rent by wom - - an. Now we play its po - tent mus - ic

That those in sol - i - tude may hear, and con - tin - ue

ff largamente *mf*

ritard. *ff*

rest - - less, wan - - d'ring, search - - ing ev - - er.

ritard. *ff* *mf a tempo espress.*

IOLAN.

mf (ironico)

poco riten. *f* *p colla voce*

I'll keep the tale to tell to

1st SYLPH. *mf* *ff*
 Be-ware! hear first the curse God laid up-on it.

IOLAN.
 chil-dren.

Poco meno mosso.
 THE OLD ONE.

mf
 Let thy tune, now sad, now mer-ry, Wax and wane with ev'-ry breath;

Celli.
p cresc. sempre
trem.

f
 Let the joy of love's be-gin-ning blend in-to the chant of death.

f

Let the mor-tal who dares play thee with-out know-ledge of thy

f

*accl.**largamente*
ff

mood,

Pale in ter - ror at thy mean - ing, And

*accl.**fff largamente sfz* \rightarrow *p*

die when he has un - der - stood.

*p**sfz sempre trem.**accl. e cresc.*

IOLAN.

*mf (ironico)**Animato.*

Think you the sto - ry fright - ens

*fff**mf stacc.**(He blows a harsh discordant note.)*

breath out of a breast like mine?

*Allegro, molto agitato**mf poco ritard.*

G.P.

trem. sfz

The Elves rush to the forest, crying out in terror; the scene becomes darker.

1st SYLPH. *ff*

Oh! oh! be - ware! Fly, fly! ah ——— Ah, mis-er-y!

1st UNDINE. *ff*

Oh! oh! be - ware! Fly, fly! Ah, mis-er-y!

1st SALAMANDER. *ff*

Fly, fly! I burn! Ah, mis-er-y!

1st GNOME. *ff*

Fly, fly! I burn! Ah, mis-er-y!

8

fffz sfz > mf fff

IOLAN. (blows another harsh note.) *ff*

A pest up-on it! I can-not blow this pipe

G.P. *sfz sfz sfz p dolce*

The scene gradually becomes lighter.

p tranquillo

Ah! that I could play the strain that en-ters now with-in my

dim. e rit. P

IOLAN.

soul.

THE OLD ONE.

mf

Ah, mis-er - y!

*meno mosso ed espress.**Andante.**p**Iolan plays the pipe. The Old One stands motionless at R, with bowed head.**Andante sostenuto.*
Basset Horn*ritard.**p espressivo molto**Iolan drops the pipe and his eyes become fixed upon a vision which rises before him.*IOLAN. *mf*

It is the

*rit.**a tempo*

strain I heard within my soul. — What glorious vis - ion this be - fore me

ris - - - ing? The ve - ry pic - ture of my ut - most wish ap -

poco riten.

- pears, Like a cur - tain the forest round me parts,

poco riten.

a tempo

And the peace - - - ful val - ley lies be -

a tempo

- fore. There are the mea - - - dows - won by my

f poco a poco animato

toil; There ev - en now I see my-self

f *mf poco a poco animato*

till - - ing them; Strong hor - - - ses I

ff *ff*

drive; And be - yond graze my goats and my

mf *sfz > p* *sfz > p cresc.*

kine; My har - vest - ers sing as they

ff *mf* *sfz > p* *sfz > p*

rall. *ff.*

work; And my soul re-joic-es in the

rall. *ff largamente*

fff. *dim. e calando*

pro-duct of my strength— I raise my steaming face in thanks-

fff. *dim. e calando*

rall.

-giv-ing to the sun as he sets behind the hills.

rall.

p *poco a poco rit.*

Thro' the pur-ple twi--light I seek my

poco a poco rit.

p rest. *p* There from that clump of

ver - - dure ris - es the smoke from my hearth; My children

cresc. play be - fore my door; My wife, my Nao - - ia,

cresc.

comes to me thro' the ros - - es, And love folds round me its soft

f *mf*

sfz > mf

poco rit.

man - tle of re - - pose.

poco rit. *pp*

molto animato ed appassionato

f Nao - - ia, my Nao - ia!

f

ff

Why do I lin - - ger here? Nao - - ia, my Nao - ia,

ff

cresc.

do you not hear me call? Leave all! leave all! And

cresc.

ffff accel. (Full light.)

come to me!

ffff accel. *sfz*

(The Old One recovers the pipe.)

sfz

f stringendo *Allegro molto e furioso.*

ffff *largamente*

THE OLD ONE. *ff* (Iolan turns to go.) *mf*

'Tis done. *Moderato molto e tranquillo* Nay lis - ten! ah,

ritard. *sfz* *sfz* *sfz* *p*

heed-less one, The Pipe but played the note of your de-sire,

p. *s.* *p.*

And your de-sire — helps to rule the world.

f *ff*
f cresc. sempre

molto largamente

ff *dim.*

Listen again, and see what you have done.

mf *3*

The Old One plays upon the pipe, backing slowly up stage, and finally disappearing through C entrance.

IOLAN.

p

A - gain the mag - ic spell

Fl. *pp*

Ob. *una corda*

is o'er me steal - - ing.

s

s

tre corde

mf

Agitato e più mosso

All is dark! my Naioa's cottage! with - in, see

pp

mf Nao-ia! *f* She lies up-on her bed, Her mother in her

sfz > p *sfz > p*

ritard. anguish *mf a tempo* kneels there in si - lent prayer.

ritard. *a tempo* *mf*

ff Is she then dead?

ff *sffz colla voce*

mf ritard. Ah! nay, nay! she smiles, *molto meno mosso* And they leave her all a -

p ritard. *p* *molto meno mosso*

- lone. She thinks of me, and

The first system of music consists of three staves. The top staff is a vocal line in a minor key (three flats) with lyrics: "- lone. She thinks of me, and". The middle and bottom staves are piano accompaniment, with the left hand playing a steady eighth-note pattern and the right hand providing harmonic support.

smil - - ing sweet - - ly, sleeps.

The second system continues the vocal line with lyrics: "smil - - ing sweet - - ly, sleeps.". The piano accompaniment features a more active right hand with sixteenth-note patterns, while the left hand maintains its eighth-note accompaniment.

accel.

The third system is a piano solo section. It begins with a melodic line in the right hand and a supporting bass line in the left hand. A marking "*accel.*" (accelerando) is placed above the right hand, indicating a gradual increase in tempo.

sempre più animato

Now she hears my voice

sempre più animato

The fourth system features a vocal line with lyrics: "Now she hears my voice". The piano accompaniment is marked "*sempre più animato*" (sempre più animato), indicating a continuous increase in tempo and energy. The right hand has a more complex rhythmic pattern, and the left hand continues with eighth notes.

Call - ing as I just called to her to

ff
come to me: She ris - es from her

Molto agitato. mf
Molto agitato.

bed, she will obey my voice! Stop, Nao - ia,

sfz *p* *sfz* *p* *sfz*

stop! Ah! do not come!

sfz

sempre più agitato

A-cross the fields she runs, Her bare feet

sfz *mf*

bleed, And fever blazes on her

cheek, Return, return, be-

f *poco allargando*

f poco allargando

- loved! She breathes my

ff

ff

sempre più animato ed agitato

name, _____ And now the for-est dark re-

sfz-p sempre più animato ed agitato

-ceives her— See! see! she falls! The cru-el stones have cut her

sfz p

head, Her thin robe by the

sfz mf *sfz mf* *sfz* *sfz*

Iolan turning, rushes up stage and watches Naotia approach.

thorns is torn, she fords the i - - - cy

sfz *sfz* *sfz*

stream, she scales the rock. —

sfz

poco largamente *fff* Ah! Nao - - - ia! *dim. e rit. poco a poco* ah! Nao - - - ia. *(Iolan comes down.)*

fff poco largamente *dim. e rit. poco a poco*

(Enter Naويا, exhausted, bewildered and trembling.)

You are in de - lir - i - um, And I - I did not know.

mf dim. sempre *Andante.* *p colla voce*

(Naويا stands looking about in dazed way.) (She sees Iolan.)

Adagio.

pp una corda *ppp espress.*

NAOIA. Recit.

A-cross the world I heard you call, be - lov - ed; I have

come.

(Iolan goes to Naoia and supports her in his arms.)

IOLAN. Recit.

Fool that I was, I've brought this suffering On your sweet

(Iolan leads Naoia down C.)

bo - dy. Ah! Nao - ia, how could I who love you so Thro'

(Iolan leaves her, standing in an attitude of despair.)

heed-less-ness bring such mis - fore - tune! — I did not know.

Clar. Ob. Fl.

Molto moderato.
NAOIA. *p*

O - ver the hill-top at ear - ly dawn — The

pp

wind like a young man came. — The wind is a friend to those who

love, — and he sang of your — re - turn. —

mf *poco riten.*

mf *poco riten.*

*a tempo**p*

My mo-ther sat by the bed-side and

*f dim.**pp a tempo*

read from the ho - - ly book, —

But, hea-ven have mer-cy, I

*cresc. sempre**cresc. sempre*

on - - - ly heard your voice, as you sing - ing jour-neyed on

home - - ward and thought of me.

*dim. molto**p**ff**dim. molto**p*

p

Sud-den-ly, as the ho-ly bells

p

cresc.

Ring when God draws nigh, I heard you call to me_ to come, and so, sweet-heart, I came.

ritard.

cresc. a tempo

f

ff

IOLAN.

f

Had I but known, - be -

molto marcato

sfz dim.

ritard.

f

- lov - ed, I would have spared you all this a - go - ny.

ritard.

f

*Molto moderato e espress.*NAOIA. *p*

Save that you shall cease to love me, There is no pain I

p a tempo

fear. So long have I wait - ed,

the pressure of your hand is like the cul - min - a - tion of a

dream, that, now fa - ding, will leave an - o - ther bond, en - dear - ing

poco rit.

a tempo, ma meno mosso
pp dolcissimo

sleep. Ah! hold me closer, Io - - lan;

pp
una corda

a tempo, ma meno mosso

you'll leave me never more, say that it is so.

mf teneramente
tre corde

poco a poco più mosso e cresc.

Why do you look at me with tear - - ful eyes? And yet, so qui - et-ly,

poco a poco più mosso e cresc.

I oft have wept in think-ing of this day— this day, the first of all the

f.

rit. *a tempo*

end - less days to come of our great joy!

rit. *a tempo, animato*

ff appassionato

Io - - lan, ah, Io - - lan!

ff *dim.*

say that it is so!

mf

IOLAN. *mf*

I'll nev - - er leave you

p

more.

poco rit. e dim.

Moderato molto.
 NAOIA. (*delirious.*)

p

See! Io - - - lan,

pp

(*gaily plucks imaginary flowers.*)

All the ros - - - es have come

out to

f

dance _____ up - on our wed - - - ding

day.

Here's one for you.

pp

And ev - - 'ry, ev - - 'ry day you shall have

poco allargando

one for just a kiss. Ah! Io - lan, is it too

poco allargando

NAOIA. (They kiss.)

dear?

IOLAN. *pp*

Nao - ia!

dim. e rit.

NAOIA. (dazed and dreamily) *pp*

Lento molto. We have not lost a sin - gle lamb, — and

ppp E. Horn.

see! — how stur - dy lit - tle Io - - - lan is,

(Iolan leads Naaoia to mound and they sit down.)

your son and mine. Like this on ev-'ry ev'ning we will

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'your', followed by a quarter note 'son', a half note 'and', and a quarter note 'mine'. This is followed by a half note rest, then a quarter note 'Like', a half note 'this', a quarter note 'on', a half note 'ev-'ry', and a quarter note 'ev'ning'. The phrase ends with a half note 'we' and a quarter note 'will'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

sit with-in our bower, and watch him as he grows to

The second system continues the vocal line with a half note 'sit', a quarter note 'with-in', a half note 'our', and a quarter note 'bower,'. This is followed by a half note 'and', a quarter note 'watch', a half note 'him', a quarter note 'as', a half note 'he', and a quarter note 'grows'. The phrase ends with a half note 'to'. The piano accompaniment features a prominent five-finger arpeggiated pattern in the right hand, marked with a forte 'mf' dynamic and a '5' fingering. The left hand continues with a steady eighth-note accompaniment.

man - - hood, Grows up to hon - - est

The third system continues the vocal line with a half note 'man - - hood,', followed by a half note 'Grows up', a quarter note 'to', and a half note 'hon - - est'. The piano accompaniment continues with the arpeggiated pattern in the right hand and the eighth-note accompaniment in the left hand.

man - - hood, hus - - band.

The fourth system concludes the vocal line with a half note 'man - - hood,', followed by a half note 'hus - - band.'. The piano accompaniment continues with the arpeggiated pattern in the right hand and the eighth-note accompaniment in the left hand, ending with a triplet of chords in the right hand.

NAOIA.

sempre più animato poco a poco

From the world — you

IOLAN.

Yea, lit - tle wife.

sempre più animato poco a poco

bring me all you've won.

All that I've won — is

My faith — is

but your faith re-lect - - ed.

but your strength revealed.

My strength — would fail — with-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "but your strength revealed." followed by a rest. The piano accompaniment consists of a right-hand part with a complex, flowing melody and a left-hand part with a steady bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

f
My hope is but the

- out your hope's in-cent - - ive.

The second system continues the musical score. The vocal line starts with a dynamic marking of *f* (forte) and the lyrics "My hope is but the" followed by a rest. The piano accompaniment continues with similar textures. The key signature remains two flats, and the time signature is 4/4.

know - ledge of your will.

cresc.

The third system concludes the musical score. The vocal line has the lyrics "know - ledge of your will." followed by a rest. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and includes a double bar line with repeat signs. The key signature changes to three flats (B-flat, E-flat, and A-flat), and the time signature is 4/4.

IOLAN.

ff appassionato

All that is dear in life you are ex -

NAOIA.

Naught to ex - press have

IOLAN.

- press - - ing!

NAOIA.

but love of you.

(They sing with increasing ecstasy.)

IOLAN.

Then by one kiss we

cease to be di - vid - - - ed.

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has the lyrics "cease to be di - vid - - - ed." with a long note on "di" and a dotted note on "ed." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

NAOIA. (*ossia*)

Then by one kiss we

NAOIA.

Then by one kiss we

The second system begins with the vocal line in treble clef and piano accompaniment in grand staff. The vocal line has the lyrics "Then by one kiss we" with a long note on "kiss" and a dotted note on "we". Below this, the word "NAOIA." is written, followed by a second vocal line with the same lyrics. The piano accompaniment continues with a similar rhythmic pattern, though the bass line becomes more active.

both shall be u - nit - - - ed.

both shall be u - nit - - - ed.

The third system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has the lyrics "both shall be u - nit - - - ed." with a long note on "u" and a dotted note on "ed.". Below this, the word "s." is written, followed by a second vocal line with the same lyrics. The piano accompaniment continues with a similar rhythmic pattern, though the bass line becomes more active.

NAOIA. *poco rit.* **ff** *a tempo*

My soul's sal - va - - - - - tion,

IOLAN. **ff**

My life's sal - va - - - - - tion, my life's

sfz poco rit. mf *a tempo*

my soul's sal - va - tion lies in love of

sal - - va - - - - - tion lies in love of

ff *rit.*

ff *rit.*

ff *rit.*

fff *a tempo*

you.

fff

you.

s

fff *a tempo* *stringendo*

Naويا falls exhausted, in Iolan's arms.

Piano accompaniment for the first system, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

Iolan supports her, leading her to mound, where he places her in reclining position, and, kneeling behind mound,

Piano accompaniment for the second system, including a forte (*fff*) dynamic marking and a second ending bracket.

supports her head during the following scene.

Piano accompaniment for the third system, including a "Celli e Viola" section and various dynamic markings like *dim. e rit.* and *dim. sempre*.

NAOIA.

mf
And when old age comes trembling on,

Piano accompaniment for the fourth system, including the vocal line and piano accompaniment with "Andante" and "molto espress." markings.

years, years,

years hence,

we will hold each o - ther's

Piano accompaniment for the fifth system, including the vocal line and piano accompaniment with triplet markings.

hand as we do now, and as we used be-fore you went a -

- way. Ah! Io - lan, do not go a -

- way! Oh, hold me clo - ser, clo - ser, dear!

pp With - out you *rit. sempre* it is dark, — and I am cold, *ppp* so cold. *pppp* (she dies)

IOLAN. Recit. *mf*

Nao - ia! lit.tle wife! See, dear-est!

pppp *colla voce*

I will hold you close! The fire of my love shall keep you warm, Ah!

agitato *f* *f* *ff*

dear-est, Nao-ia! Speak to me! your eyes, Nao-ia! Ah! my God, she's

sfz p

He lowers her head gently on to the mound, and, weeping buries his head in his hands.

dead.
Tempo giusto, ma moderato.

sfz *cresc. molto* *largamente e lamentoso* *sfz* *sfz*

Celli.

(Elves from the depths of the forest.)

Piano introduction for 'Elves from the depths of the forest.' The music is in a minor key with a key signature of one flat. It features a complex texture with multiple voices and dynamic markings: *fff* (fortissimo) and *p* (piano). The tempo is *Adagio*.

The Old One enters slowly from C. opening, advances to R. of C. and stands there.

Adagio.

SYLPHS.

See how in a - go - ny Io - lan bends o'er her, She who but yes - ter - day -

UNDINES.

See how in a - go - ny Io - lan bends o'er her, She who but yes - ter - day -

SALAMANDERS.

See how in a - go - ny Io - lan bends o'er her, She who but yes - ter - day -

GNOMES.

See how in a - go - ny Io - lan bends o'er her, She who but yes - ter - day -

Adagio.

pp

CHORUS.

Chorus vocal lines for 'Elves from the depths of the forest.' The music is in a minor key with a key signature of one flat. It features a complex texture with multiple voices and dynamic markings: *f* (forte) and *mf* (mezzo-forte). The tempo is *Adagio*.

— was in full flower, He who an hour since re - velled in power!

— was in full flower, He who an hour since re - velled in power!

— was in full flower, He who an hour since re - velled in power!

— was in full flower, He who an hour since re - velled in power!

THE OLD ONE.

mf

I won - der at the laws which I must keep.

p \leftarrow *f* \rightarrow

Andante con moto, ma tranquillo
IOLAN. (kneeling behind mound.)

p

I smooth the hair back from your

pp

brow, So you would have done for me when I was wea - - ry.

You were she for whom a-lone I la - - bored.

dolce
It has van - ished, all that wondrous realm in which I used to

lose my-self, as a dream is lost with-in the depths of sleep.

mf
You who were as mus - ic on the wa - - ters!

Were there no o - thers who could not love as we have loved, that

poco rit. *a tempo*

God should let you die and leave me dead? You were she who was to bear me

poco rit. *a tempo*

(Rising and with ever increasing excitement of mental)

chil - - dren.

cresc. e accel.

sfz *sfz*

anguish and revolt.)

sfz *sfz*

stringendo molto e cresc.

Allegro con fuoco e risoluto.

ff

Where is this God? Where

sfz

dwel - - eth He? For I would take Him in my hands and throt - - tle Him. You

sfz *sfz* *f* *sfz*

God, _____ If you have heard me on my knees, _____ Give

ff

thanks for ev - - ry pit - - tance won _____ by reek - ing

ff *sfz* *sfz* *sfz*

(Takes gold out of purse.)

toil, See, _____ as I hurl the

fff poco meno mosso (Throws gold away.)

fff poco meno mosso

gold you've turned to lead back in your mocking face and hear me curse you!

ritard. (Laughs mockingly.)

ritard. *sfz*

Meno mosso. *ritard.* (stands in attitude of despair.)

No, fool— there is no God, and I am all a - lone.

a tempo *sfz* *Meno mosso.* *ritard.*

Andante molto sostenuto.
THE OLD ONE.

There is a God whose laws un-changing

mf *mf* *p* *sfz*

cresc. molto *ff*

No man may hope to dis - o - bey.

f *ff*

mf

Up-on His Pipe — you blew your one de - sire,

sffz > mf

forced your own will — up - on the or - dained way.

ff largamente

Man has his will, Man pays the pen - - al - ty.

sffz f sffz

Allegro agitato.

IOLAN. (turns angrily upon the Old One.)

Più moto. It was I who killed her? You curs - ed imp —

Allegro agitato.

f

f

sent by some fiend to mar all my life's hap - pi-ness!

Meno mosso.

ff

This un-just pun-ish-ment is without rea-son.

sfz *mf* *sfz* *sfz*

stringendo, molto furioso

(Rushes at Old One with staff raised to strike him.)

Recit. *ff*

You shall now ren-der my price for

ffff

IOLAN.

vengeance!

THE OLD ONE.

mf

Strike, Io-lan, if you think her

* Simultaneously with sound of horn Old One raises warning hand to Iolan, who hesitates, with staff still raised.

Andante moderato.

* Horn.

sfz dim. *sfz dim. molto*

ritard. *p*

(Iolan lowers staff, then casts it away.)

THE OLD ONE.

soul demands revenge.

*espressivo molto**sfz**p**mf**Adagio.**p* IOLAN.

She was a beam from heaven. She would forgiveness show; my staff I throw a-way.

p

SYLPHS.

Andante.

Lo! her death pur - i - fies,

UNDINES.

Lo! her death pur - i - fies,

SALAMANDERS.

Lo! her death pur - i - fies,

GNOMES.

Lo! her death pur - i - fies,

IOLAN. *(goes to back of mound and gazes longingly at Naويا while listening to the Elves' voices.)*

I'll do what she would do.

*Andante.**f-p*

CHORUS.

lo! her death pur - i - fies, Gone is his wil - ful - ness, He becomes more

lo! her death pur - i - fies, Gone is his wil - ful - ness, He becomes more

lo! her death pur - i - fies, Gone is his wil - ful - ness, He becomes more

lo! her death pur - i - fies, Gone is his wil - ful - ness, He becomes more

f.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *f.* (forte) is placed above the piano part.

L'istesso tempo, tranquillo.

strong.—

strong.—

strong.—

strong.—

ritard. *pp*

Ob.

E. Horn. *ritard.* *p*

L'istesso tempo, tranquillo.

The second system features four vocal staves with the instruction "strong.—" and a piano accompaniment. The piano part includes a section for Oboe (Ob.) and English Horn (E. Horn.) with a *ritard.* (ritardando) and *pp* (pianissimo) marking. The system concludes with a section for the piano and strings, marked *p* (piano) and *L'istesso tempo, tranquillo.* The time signature changes to 12/8.

IOLAN.

p

I saw a flower by the road - - side, — and rest - - ed;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords in the right hand.

mf

It re-mind-ed me of her, so pale and pure it was.

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The melody includes a half note D5, quarter notes E5, F5, and G5, followed by a half note G5. The piano accompaniment continues with eighth-note patterns and chords, with a *mf* dynamic marking.

I plucked it and put it in my cap, And thought of

The third system shows the vocal line with a treble clef and a key signature of one flat. The melody includes a quarter note G4, quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment features eighth-note patterns and chords, with a *mf* dynamic marking.

f *mf*

her. At twi - light I went a - gain to rest and think of

The fourth system concludes the musical score. The vocal line has a treble clef and a key signature of one flat. The melody includes a quarter note G4, quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment features eighth-note patterns and chords, with a *f* dynamic marking in the first measure and a *mf* dynamic marking for the Horns in the second measure.

her. The stalk was bare, — And in my

Fl.

p Celli.

E. Horn.

cap — the flower had fad - - ed. (Elves nearer.)

f

f *espress. dim.*

(Iolan kneels behind mound, with bowed head. Enter Solo-Elves slowly.)

SYLPHS.

We in our day of spring hop-ing to bring him joy Have brought him

UNDINES.

We in our day of spring hop-ing to bring him joy Have brought him

SALAMANDERS.

We in our day of spring hop-ing to bring him joy Have brought him

GNOMES.

We in our day of spring hop-ing to bring him joy Have brought him

CHORUS.

p

f
mis - er - y.

f
mis - er - y.

f
mis - er - y.

f
mis - er - y.

THE OLD ONE. *mf*

Thoughtless ye ev - er were of hum - an

mf

1st UNDINE. Recit. *mf*

Play now on this our day the old song of au - tumn,

THE OLD ONE.

weak - ness.

That he may see the way all things must wither.

mf

Mind - ful ye ev - er are of God's great

pp

pp

The Old One plays the song of autumn; the light fades gradually until at the end the stage is dark.

f

good-ness.

Basset Horn.

f *p* *pp* Coll.

Andante, molto sostenuto.

IOLAN.

mf

Now, sud - den - ly the new - - born spring

mf

trem - - bles with ter - - ror, and the cloak of na - - ture in

som - bre brown ap - pears.

I hear the moan - - ing

of the win - ter wind.

13

13

CHORUS.

SYLPHS. *mf*

UNDINES. *mf*

SALAMANDERS. *mf*
(Iolan hears voices off stage.)

GNOMES. *mf*

Al - read - y the sum - mer wanes,
Al - read - y the sum - mer wanes,
Al - - read - y the sum - mer

15

15

p

Ob.

And yearning au - tumn, yearning autumn feels the chill of age. *ff*

And yearning au - tumn, yearning autumn feels the chill of age. *ff*

mf yearning autumn feels the chill of age. *ff*

wanes, and year - ing au - tumn feels the chill of age. *ff*

mf

IOLAN. (with ever increasing vehemence.)

Fast and fast - er, with aw - ful still - - ness,

sfz *mf* *pp*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are 'Fast and fast - er, with aw - ful still - - ness,'. The piano accompaniment starts with a bass clef and a key signature of one flat. It includes dynamic markings: *sfz* (fortissimo) for the first measure, *mf* (mezzo-forte) for the second measure, and *pp* (pianissimo) for the third measure. The piano part consists of a complex, rhythmic accompaniment with many beamed notes.

like a pan - ther the cold creeps on.

sfz *mf* *pp*

The second system continues the vocal and piano parts. The vocal line has a treble clef and the lyrics 'like a pan - ther the cold creeps on.' The piano accompaniment has a bass clef and includes dynamic markings *sfz*, *mf*, and *pp*. The piano part continues with its intricate, rhythmic accompaniment.

The jewels which shone so beau - ti - ful in the sun - - light,

p *E Horn*

The third system shows the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics 'The jewels which shone so beau - ti - ful in the sun - - light,'. The piano accompaniment has a bass clef and includes a dynamic marking *p* (piano) and the instruction 'E Horn'. The piano part features a steady, rhythmic accompaniment.

un - der gray clouds mock me for be - liev - ing in their

mf *cresc.*

The fourth system concludes the vocal and piano parts. The vocal line has a treble clef and the lyrics 'un - der gray clouds mock me for be - liev - ing in their'. The piano accompaniment has a bass clef and includes dynamic markings *mf* (mezzo-forte) and *cresc.* (crescendo). The piano part continues with its rhythmic accompaniment.

f *poco animato (with enthusiasm.)*

val - ue. I cried a - loud, in my strength will I go, _____ with the might of my

sfz *mf*

cresc. *ff*

arm I will earn my home and re - turn to her!

cresc. *f*

ff

But the spring is dead, the fro - zen buds -

sfz *mf*

How can they o - pen with - out her? Or the brook sing a - gain - if

(kneels, with face buried in hands.)

she may not hear?

cresc. molto e stringendo

f The for-est is de-ser-ted, the world with wrinkled face can weep no

fff *colla voce* *pp*

1st SYLPH. *Andante.* *p* The winter was nev-er yet too cold _____ for the

1st UNDINE. *p* too cold for the dead to sleep in

1st SALAMANDER.

1st GNOME.

IOLAN.

more.

Andante. *p*

dead to sleep in peace, — to sleep in peace.

peace, — in peace, — to sleep in peace.

The snow was nev - - er deep e-nough to pre-vent the spring's re - lease.

to pre-vent the spring's — re - lease.

mf *pp*

p *mf* *pp*

mf *pp*

mf *pp*

IOLAN. (*with feebler accents.*)

The pipe is soothing me to sleep. — Why should I ev-er

pp Ob. Fl.

una corda

rise? All that I lived for ly - ing here.

Like an old man whose life is spent, —

1st SYLPH. *p* Such ones who die too soon, spring

IOLAN. *pp* my hand trem-bles, but my heart moves not.

1st SYLPH. they then up a-gain?

1st UNDINE. *mf* Far, they who die for love —

1st GNOME. *mf* Then

THE OLD ONE. *mf* They have ac-com-plished.

E. Horn. *mf*

*(During this scene all lights fade except one upon Naota and Iolan.)*1st GNOME.*Adagio.*all is not a-miss?
THE OLD ONE.*mf rit. p*
Noth-ing is wast-ed.

IOLAN.

Adagio. P The leaves fall soft-ly from the

IOLAN.

trees Dead, before dropping, Like my old desires.

*(struggles to his knees in bewilderment.)**(springs to his feet.)*

Not a-mong men I lost—

*mf tre corde**sfz**cresc. molto ed accel.**Largamente.**(with realization.) ff ad lib.*

'Twas in my -

*ff**fff**colla voce*

(He stands behind Naovia looking heavenward as if seeing her there. Intense light.)

- self I failed.

stringendo

largamente

ff Nao - ia! *ff* Nao - ia! *p* (dying), It is not *Largo e maestoso.* cold.

5ffz colla voce *5ffz* *5ff* *pp colla voce* *mf*

He dies; falling upon Naovia's body.

The light gradually fades until at the last chord there is absolute darkness, during which the curtain falls.

CHORUS.

SYLPHS. *pp*

UNDINES. *pp*

SALAMANDERS. *pp*

GNOMES. *pp*

Noth-ing is wast-ed.

Noth-ing is wast-ed.

Noth-ing is wast-ed.

Noth-ing is wast-ed.

(Curtain)

ppp

Compositions by FREDERICK S. CONVERSE

Op. 1	Sonata in A. Violin and Piano.	\$2.50
Op. 2	Suite for Piano. Complete.	2.00
	No. 1 Prelude.	.50
	No. 2 Scherzando.	.75
	No. 3 Quasi-Fantasia.	1.00
	No. 4 Finale.	.75
Op. 9	Festival of Pan. (Romance for Orchestra) Score \$6.00 Parts 12.00	
Op. 10	Endymion's Narrative. (Romance for Orchestra. M. S.)	
Op. 11	Night and Day. (Two Poems for Piano & Orchestra) Score n 6.00 Parts n 12.00	
Op. 11	Night and Day. Two Pianos, four hands (in score) n 3.00	
Op. 12	La Belle Dame Sans Merci. (After the poem by Keats) Ballade for Baritone Solo and Orchestra (Score and Parts M. S.) Para- phrase for Voice and Piano.	1.50
Op. 14	Three Love Songs. For a Baritone voice.	
	No. 1 Love Within the Lover's Breast. (George Meridith)	.60
	No. 2 Indian Serenade. (Shelley)	.60
	No. 3 Bright Star. (Keats)	.60
Op. 17	Two Songs for Soprano Voice.	
	No. 1 Echo. (Rossetti)	.60
	No. 2 Ask Me No More. (Tennyson)	.60
Op. 18	Quartet in A min. 2 Violins, Viola and 'Cello. Score \$2.50 Parts 5.00	
Op. 19	The Mystic Trumpeter. (A Fantasy for Orchestra) Score 5.00	
Op. 20	Two Songs for Low Voice.	
	No. 1 Adieu. (Rossetti)	.60
	No. 2 Silent Noon. (Rossetti)	.60
Op. 20	No. 2 Silent Noon. Arranged for Violoncello and Piano	.75
Op. 21	The Pipe of Desire. Romantic Grand Opera in One Act. The Text by George Edward Barton. Paper \$1.50 , Bound \$2.00 , Cloth 3.00	
Op. 22	Laudate Dominum Motett for Male Chorus, Organ, 2 Trumpets and 4 Trombones	.20
Op. 23	Jeanne d' Arc. (Dramatic Scenes for Orchestra M. S.)	
Op. 24	Job. Dramatic Poem for Solo Voices, Chorus and Orchestra Paper \$1.50 , Bound \$2.00 , Cloth 3.00	

