

*N.B.*  
*See Changes in*  
*vocal*

*RM*

# *A Lovers' Knot*

*An Opera in One Act*

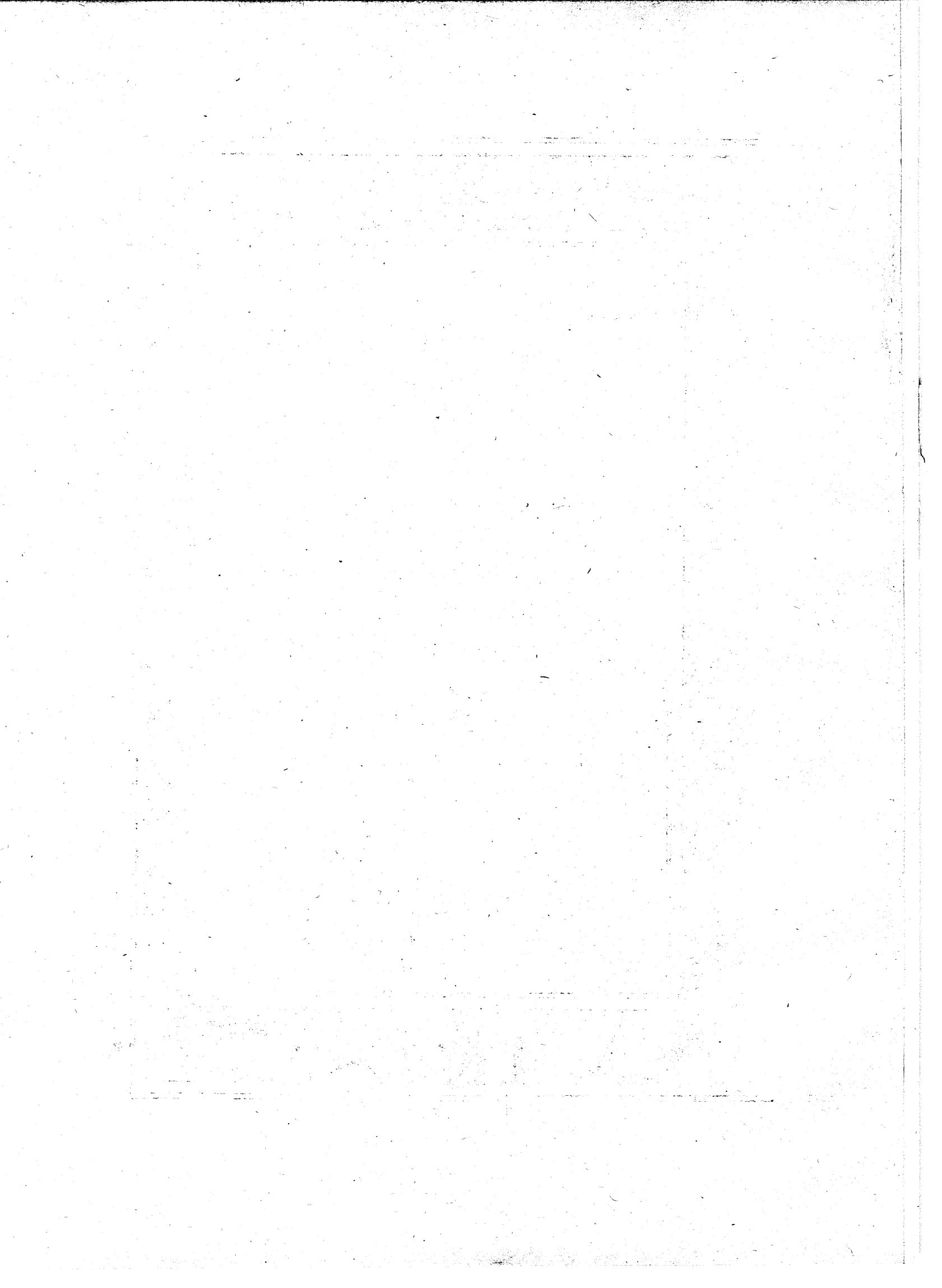
*The Book by*  
*Cora Bennett-Stephenson*

*The Music by*  
*Simon Buchhalter* — *Bucheroff*



*Price, \$2.50 net*

*G. Schirmer*  
*London · New York · Boston*



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**BY**

**G. SCHIRMER**

FIRST PERFORMANCE  
AT THE  
AUDITORIUM THEATER, CHICAGO  
January 15, 1916



CAST OF CHARACTERS

Sylvia	Myrna Sharlow
Beatrice	Augusta Lenska
Walter	George Hamlin
Edward	Graham Marr

Conductor.....Marcel Charlier

Staged by Désiré Defrère

Scene: A Garden in front of Edward's house, Norfolk,  
Virginia.

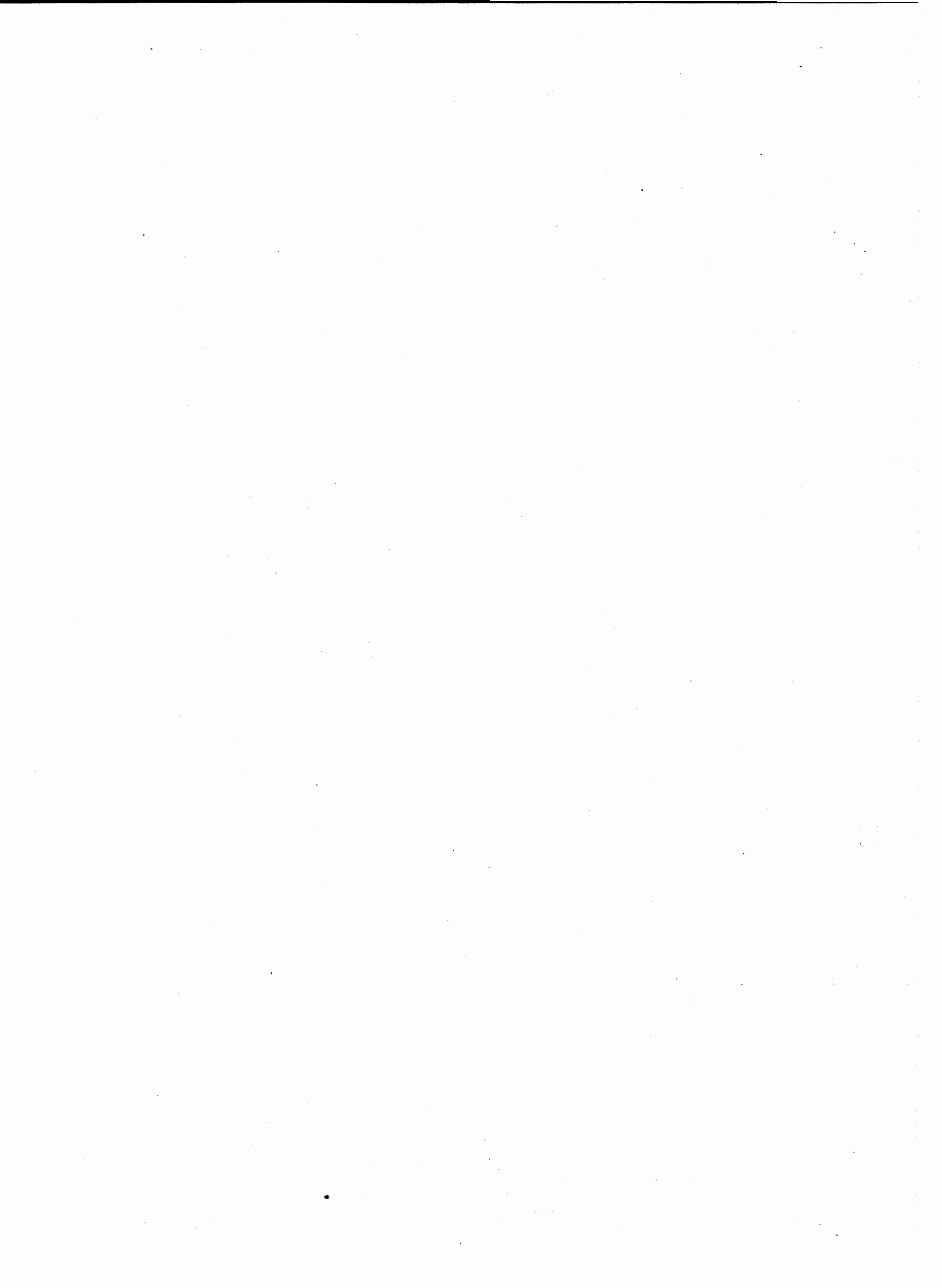
Time: About 1870.



## Story of the Opera

Walter, a young Virginia gentleman, has traveled for a long time, vainly attempting to forget his love for Beatrice. He does not believe she loves him, but fears she would consent to marry him because his father, during the Civil War, rescued her father from the battlefield at the cost of his own life. At the time Walter returns from his travels, Beatrice is entertaining a Northern friend, Sylvia, who loves and is loved by Edward, Beatrice's brother and bosom friend of Walter. At the first meeting between Walter and Sylvia, both Beatrice and her brother mistake Walter's natural courtesy toward Sylvia for love, and whereas Edward decides to give Sylvia up to Walter, Beatrice cannot decide to give Walter up to Sylvia. Sylvia, suspecting what is wrong with Beatrice, confesses her love for Edward, whereupon Beatrice tells of her love for Walter.

Sylvia then disguises herself as a man and makes violent love to Beatrice, who is cleverly dressed so as to pass for either Sylvia or herself. This scene is enacted in sight of both Edward and Walter, each of whom believes the object of his affections duped by a vile adventurer; they interrupt the love-making, and thus discover the ruse, which ends as the plotters intended it should, Walter proposing to Beatrice and Edward claiming the object of his affection, Sylvia.





To Mr. Charles G. Dawes

# A Lovers' Knot

Opera in One Act

Scene I

The Book by  
Cora Bennett-Stephenson

The Music by  
Simon Buchhalter

## OVERTURE Moderato

Piano

The musical score for the Overture is written in G major and 4/4 time, marked Moderato. It features four systems of staves. The first system is for Piano, with dynamics ranging from *f* to *p*. The second system is for Trombones, with dynamics from *pp* to *p*. The third system includes Flute and Violins, with dynamics from *p m.s.* to *mf*. The fourth system is for Trb (Trumpets), with a dynamic of *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Trombones

Flute

Violins

Trb

Flute

*m.s.*  
*p* *pp*

Violins

*f*

Hns. & Trp.

*cresc. poco a poco*

*fff*

8

Moderato

*f*

Flute *tr* *p* *pp*

*f*

This system contains the first two staves of music. The top staff is for the Flute, starting with a trill marked *p* and *pp*. The piano accompaniment is in the grand staff, beginning with a forte (*f*) dynamic.

*pp* *ppp* *pp* *ppp* *pp* *ppp*

*attaca subito*

This system contains the next two staves. The flute part continues with trills, with dynamics ranging from *pp* to *ppp*. The piano accompaniment features long, sustained chords. The system concludes with the instruction *attaca subito*.

Allegro vivace

*mf* *cresc.*

This system contains the first two staves of the *Allegro vivace* section. The piano accompaniment is marked *mf* and includes a *cresc.* (crescendo) marking.

*f* Trb.

This system contains the next two staves. The piano accompaniment is marked *f*. A Trombone (Trb.) part is introduced in the bass staff.

*ff* *cresc.*

*mf* *f* *mf*

*a tempo, grazioso*  
*mf* *p* *dolce*  
*rit.*

Flutes

Oboes

*p*

8

*f*

*mf*

*ff furioso*

First system of musical notation. The upper staff contains chords and melodic fragments, while the lower staff features a bass line with chords and eighth notes. Dynamics include *ff* and *ff*. Accents and slurs are present throughout.

Second system of musical notation. The tempo marking *meno mosso* is present. The upper staff continues with chords and the lower staff with a bass line. Dynamics include *ff*. Slurs and accents are used.

Third system of musical notation. The tempo marking *a tempo* is present. The upper staff features a sequence of chords, with a circled '8' above the first measure. The lower staff has a bass line with chords and eighth notes. Dynamics include *fff*, *rit.*, and *f*. Slurs and accents are used.

Fourth system of musical notation. The upper staff contains melodic lines and chords. The lower staff features a bass line with chords and eighth notes. Dynamics include *cresc.* and *ff*. Slurs and accents are used.

Fifth system of musical notation. The upper staff contains melodic lines and chords. The lower staff features a bass line with chords and eighth notes. Dynamics include *p*. Slurs and accents are used.

First system of musical notation. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The first measure is marked with a forte *f* dynamic. The second measure is marked with a mezzo-forte *mf* dynamic. The music features complex chordal textures and melodic lines with accents.

Second system of musical notation. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked with a *cresc.* (crescendo) dynamic. The second measure is marked with a fortissimo *ff* dynamic. The music continues with complex textures and includes a fermata over a chord in the second measure.

Third system of musical notation. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked with a fortissimo *ff* dynamic. The second measure is also marked with a fortissimo *ff* dynamic. The music features dense chordal textures and melodic lines with accents.

Fourth system of musical notation. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked with a fortissimo *ff* dynamic. The second measure is also marked with a fortissimo *ff* dynamic. The music features dense chordal textures and melodic lines with accents.

Fifth system of musical notation. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked with a fortissimo *fff* dynamic. The second measure is marked with a sforzando *sfz* dynamic. The music features dense chordal textures and melodic lines with accents.

*mf* *rit.*

This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The tempo is marked *mf* (mezzo-forte) and *rit.* (ritardando). The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic line with some chords and rests.

*a tempo, grazioso* **Curtain I**

Flutes *p*

Clar.

This system contains the piano accompaniment and the beginning of the woodwind parts. The piano part continues with the same accompaniment as the first system. The woodwind parts are introduced: Flutes (marked *p*) and Clarinet (marked *Clar.*). The tempo is marked *a tempo, grazioso*. The section is titled "Curtain I". The woodwind parts have melodic lines that complement the piano accompaniment.

Bassoons

This system continues the piano accompaniment and woodwind parts. The Bassoons part is introduced with a melodic line. The piano accompaniment remains consistent with the previous systems. The woodwind parts continue their melodic development.

This system shows the final system of piano accompaniment on this page. It continues the melodic and harmonic development of the piece, maintaining the same accompaniment pattern as the previous systems.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords and melodic lines, with a dynamic marking of *mf* (mezzo-forte) appearing in the second measure. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A first ending bracket labeled '8' spans the final two measures of the system.

The second system continues the piece. The upper staff shows a continuation of the chordal texture, with a dynamic marking of *f* (forte) in the second measure. The lower staff maintains its rhythmic pattern. A first ending bracket labeled '8' is present at the beginning of the system.

The third system features a more complex texture. The upper staff has a dynamic marking of *ff* (fortissimo) in the third measure. The lower staff includes some sixteenth-note passages. First ending brackets labeled '8' are used at the beginning and in the middle of the system.

The fourth system includes specific performance instructions. The upper staff has a dynamic marking of *rit.* (ritardando) in the second measure, followed by *a tempo* in the third measure. The lower staff has a dynamic marking of *cresc.* (crescendo) in the third measure. First ending brackets labeled '8' are present at the beginning and in the middle of the system.

Curtain II Curtain goes up quickly

The fifth system is marked with *accel.* (accelerando) in the first measure and *fff* (fortississimo) in the third measure. The upper staff features a dense texture of chords, while the lower staff has a rhythmic accompaniment. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

The scene is a beautiful informal flower-garden with two trees. Under the tree at left centre there are wicker chairs and a table, on which has been placed a shallow basket filled with spools of gay colored silk thread. There stands beside the table an embroidery frame over which is stretched a rose-colored web with a design of gold thread in lovers' knots, none of them completed. The other tree is at right up-stage. Around its first, low fork is built a crow's-nest with steps, rail and a seat of rustic woodwork. This crow's-nest gives prospect down an avenue apparently leading from the garden.

Beatrice is discovered working at the embroidery.

**Beatrice** (She jerks her stitches and the thread breaks. She frowns and draws away from embroidery frame)

Moderato

B.

*pp* *mf*

Rather slow

B.

*mf* *f*  
I am tired  
*cresc. ed accel.*

Faster

B.

*f*  
of sit - ting still!

(Sylvia enters and sets a French basket full of flowers on the table, seating

S.

*f*

Moderato

(impatiently)

(Beatrice fastens the needle in the cloth and

B.

I'll sew no more!

herself affectionately on the arm of Beatrice's chair and leaning over to examine the embroidery)

S.

Moderato

*f*  
*mf espressivo*

begins tying threads on the underside)

B.

S.

*marcato*  
Horn

Allegro moderato

B.

Sylvia (playfully)

The needle cuts the thread.

S.

The lambrequin's un-finish'd - Idle girl!

Allegro moderato

I'll

*p*  
*mf*  
*cantabile*

B. *The nee - die is not\_ at fault - the*

S. *(opening her reticule)*  
*lend you mine.*

B. *thread — is too fine!*

S. *(enthusiastically)*  
*The bor - der - scroll is*

*rit.*

B. *a tempo (moderato)* *accel.*

S. *a tempo (moderato)* *accel.*  
*gor - geous!*

*a tempo (moderato)*  
*ff p* *cresc. ed accel.*

B. *a tempo* (moodily) *f*

S. *a tempo* *mf* *f* (pointing to the half-formed lovers' knot) A lov-ers'

But what is this part-ly done?

*f p mf*

B. knot.

S. (engagingly) *f* How

*passionato*

*cresc.* *ff*

B. *rit.*

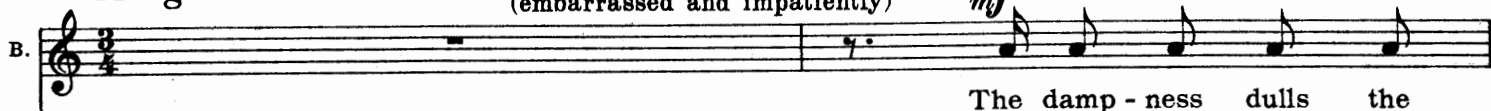
S. *rit.* love - ly! Ah, — let me help!

*rit.*

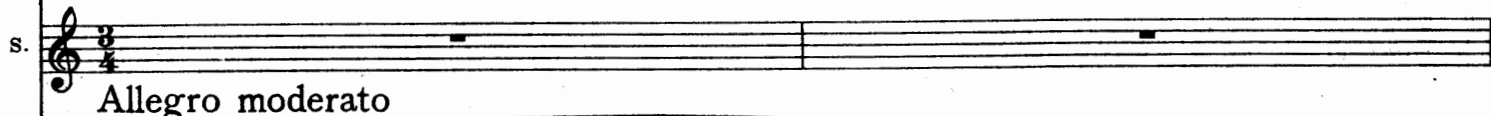
Allegro moderato

(embarrassed and impatiently)

*mf*

B. 

The damp - ness dulls the

S. 

Allegro moderato

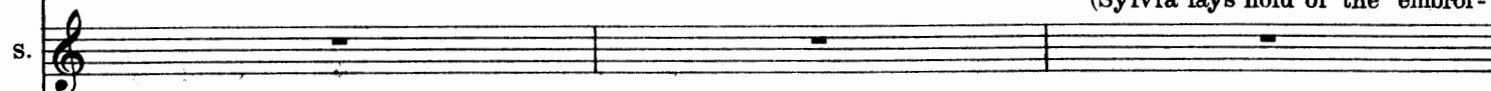
*mf* 

B. 

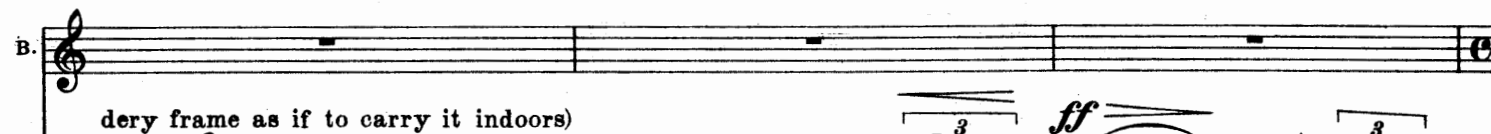
gold.

It looks like rain.

(Sylvia lays hold of the embroi-

S. 

*marcato* 

B. 

dery frame as if to carry it indoors)

S. 

Let's take it to the house!

I'd like to make a lov - ers'

*ff* 

Moderato (irritably) *mf*

B. I do not wish to sew — so there's the  
(Sylvia drops the frame in consternation)

S. knot.

Moderato *mf* *f*

(Beatrice restlessly places and replaces the chairs, basket of truth!)

B. truth!

S. (aside)  
There's some-thing wrong with her! I think I know what ails our

*p*

flowers, etc.)

B. flowers, etc.)

S. Be-a-trice! (to Beatrice) *f* You

*cresc.*

**Agitato**

B.

S. *(with agitation)*  
do not eat, you do not sleep! Your fore-head is hot! Your hands are cold! There's

**Agitato**

*ffp*

B.

S. *f*  
some-thing wrong, I know!

**Allegro**

*ffp*

*accel.*

B.

S.

live - long day? Why should I eat when I have no ap - pe-tite?



B. *ff*  
Why should my hands be cold, my fore-head warm? Why should I

S.

B. *rit.*  
sleep a - way the beau - teous night?

S.

*Allegro moderato*

B. *rit.*

S.

*Allegro moderato con passione*

*ff*

B. (boldly) *f*  
Pray tell me

S.

*f*

*ff*

Moderato (♩ = ♩)

B.

S. that!  
 (Sylvia shakes her head with roguish knowingness) *mf*  
 I'll tell you something bet - ter,

Moderato (♩ = ♩)

*ffp* *mf* *accel.*

Horns

B.

S. I'll tell you something better, better

*f appassionato* *cresc.*

B.

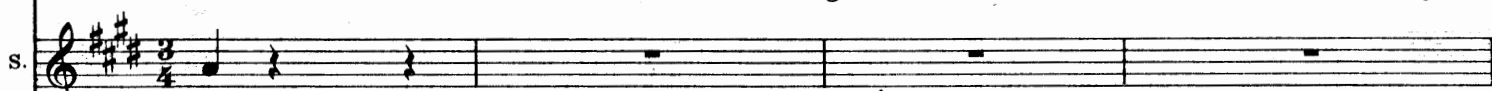
S. (Looks about to discover if she is being overheard, and draws Beatrice aside)  
 far! You are in

*ff*

**Agitato**

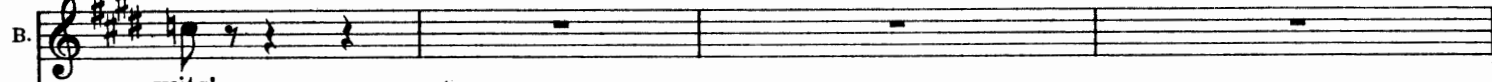
(pretending scorn) *mf*

B.  *In love! You fool-ish girl! In love! You have lost your*

S.  *love!*

**Agitato** *m.s.*  *fp m. d.*

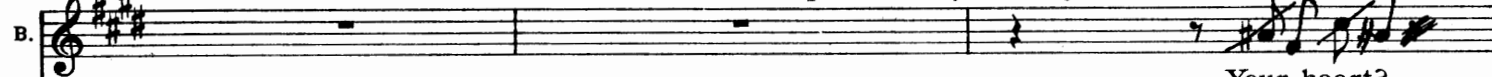
**Andante**

B.  *wits!*

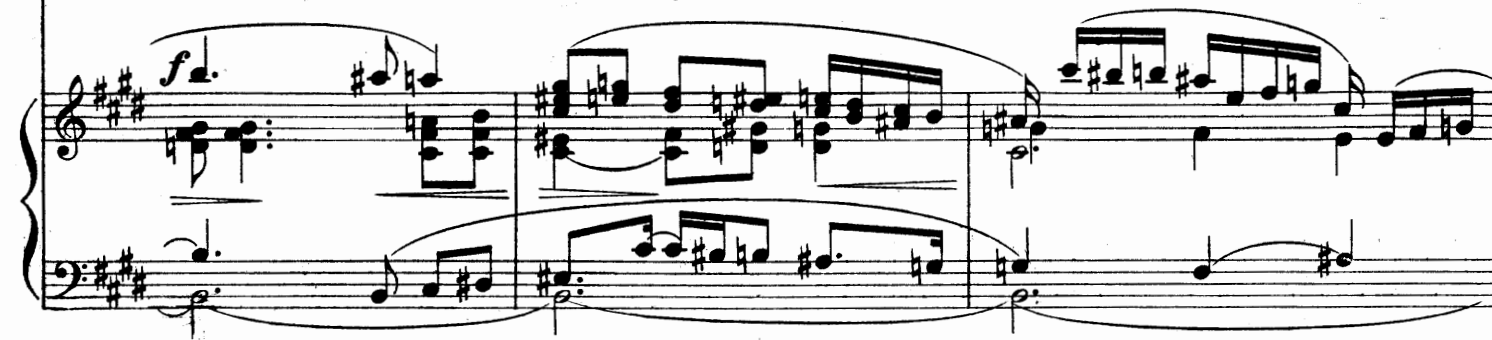
S.  *(with feeling)*  
*On-ly my heart, my Be - a - trice! My wits I*

**Andante** *espressivo*  *mf*

(Beatrice drops her mask, obviously interested)

B.  *Your heart?*

S.  *do re-tain. I've on - ly — lost my heart!*

**f** 

B. *p* Are you in love? \_\_\_\_\_ *rit.*

S. \_\_\_\_\_ (Sylvia nods her head *rit.*)

B. *Allegro agitato*

S. affirmatively. She suddenly paces up and down restlessly, and stops)

*Allegro agitato*

*ppp subito* *f* *f*

B. *Allegro agitato*

S. (with agitation) *mf*

My fore-head burns like yours, my

*Allegro agitato*

*cresc.* *ff* *p*

B.

S. *ff*

Moderato

B.

S. *rit.*

*rit.* *f*

Allegro  
*accel.*

B.

S. *rit.* *accel.*

*pp* *rit.* *Allegro* *p accel.* *cresc.*

Allegro

*f* (excitedly)

B. Quick, quick, quick, quick! Tell me, who's the man!

S.

Allegro

B. I al - ways hoped —

S.

(Beatrice urges Sylvia to confide in her and tell her whom

B. *rit.*

S. (slyly) *f* Ah! *rit.*

she loves)

Andante espressivo

B.

S. (with sentiment)

*p* *pp* *ppp* *pp* **Andante espressivo**

You must trust me first!

B.

S. I guessed your se-cret, know-ing well the symp-toms of love's fe-ver.

B. (Beatrice at first wavers, but finally with decision) *rit.* I trust you, since you

S. (coaxingly) Tell me— trust your Syl-via!

*rit.*

# Arioso

"There lived near us a neighbor's son"

Andante grazioso

Beatrice

love! \_\_\_\_\_ There lived near us a neigh - bor's

Clar. Ob. Clar. Horns

*p*

B. son With boy - ish laugh and bold, His step was light, his eye was

B. bright, His heart of pur - est gold! He was my child-hood's

6 6 6 2 2

B. glo - rious god, \_\_\_\_\_ My girl - hood's dream of knight - li - ness! \_\_\_\_\_

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

2 2 2 4



B. *(brightly) mf*  
 A wo-man grown — I craved his

B. love, His strength made sweet with ten-der - ness.

B. *(forlornly) p*  
 A - las! A - las!

Horns  
 Ob.  
 Bass

B. *(more and more agitated) mf*  
 There came a day,

B. that dear, last day, As was his wont to vis-it mel The

(with ecstasy and pointing towards the blooming flowers)

B. gar - den breathed a spell; 'twas Spring, — like

B. this! The birds all sang of

ff Clar. 3

B. love, so full — of bliss.

ff

B. *mf* The flow'rs their per-fume shed\_ for in-cense *rit.*

B. (as if lost in memory) *rit.* Tempo I<sup>o</sup> (rousing herself) *p*  
rare\_ He

B. took my hand! I felt his love\_ thrill through\_ me, Then the

B. rash - est, fond-est words e'er said but trem-bled on his lips.

B. *f* When sud-den-ly there seemed to

*mf appassionato*

B. rise from out the depths of thought Some

B. vi - sion, some vi - sion sin -

*ff*

Moderato

B. - is - ter! He paled - he

*lunga* (walks away, controlling a strong emotion)

B. turned—he left — me!

*lunga* **Allegro passionato**

*lunga* *cresc.*

**Moderato**

Sylvia (in a sympathetic manner) *mf*

S. The man a-dores you, yet some-thing seals his lips!

*ff* *f* *mf* *f*

**Recit. ad lib.**

Beatrice (shakes her head doubtfully)

B. But not a sin-gle line has he in-scribed to me!

(Sylvia smiles consolingly)

S. Men do not like to

**Recit. ad lib.**

*f* *m.d.*

## Allegro vivace

B. *Slower* 2

If he would send a mes-sage,

S. writel

## Allegro vivace

*p* *f* 3

## Vivace

B. But a sin-gle word!

S.

## Vivace

*mf* *ff* *p*

(Beatrice smiles hope-fully in response)

B.

S. (brightly) *mf* *f*

Who knows but that a let - ter is rush - ing swift — to bear good news!

*f* *ff*

B.

S. *mf*  
Per-haps e-ven now thy lov-er turns towards

(Beatrice is seized with a rapture of sudden hope)

B. *f* *rit.* Presto  
towards home and me, towards home and me!

S. *f* *rit.*  
home!

B. *rit.*

(With enthusiasm Sylvia catches Beatrice by the hand, and they sing in a spirited manner)

S. *rit.*

# Duet

## "Love laughs at Fate's grim barriers"

With spirit  
Allegretto grazioso

B. *mf* Love laughs at Fate's grim

S. *mf* Love laughs at Fate's grim bar - - - riers,

*p*

B. *f* bar - - - riers, for Love is

S. *f* for Love is king, *mf* for Love is

*p*

B. king, for Love is king, for Love is

S. king, for Love is king, for Love is



Presto

*ff*

B. king, for Love is king! \_\_\_\_\_

S. king, for Love is king! \_\_\_\_\_

*ff*

Presto

B. \_\_\_\_\_

S. \_\_\_\_\_ *f* For Love is

*p*

B. \_\_\_\_\_

S. *ff* king! \_\_\_\_\_

*ff*

B. *f* For Love is king! *rit.*

S. *rit.*

*cresc.* *fff* *rit.*

B. *a tempo* *mf* Love to the

S. *a tempo* *mf* Love to the world his chal - lenge throws,

*a tempo* *dim.* *p* *p*

B. world his chal - lenge throws, *f* his ban -

S. *f* *mf* his ban - - - ner flings, his

*p* *f* *f*

B. - ner flings, his ban - ner flings, his

S. ban - ner flings, his ban - ner flings, his

B. ban - - ner flings, his ban - ner *cresc.*

S. ban - - ner flings, his ban - ner *cresc.*

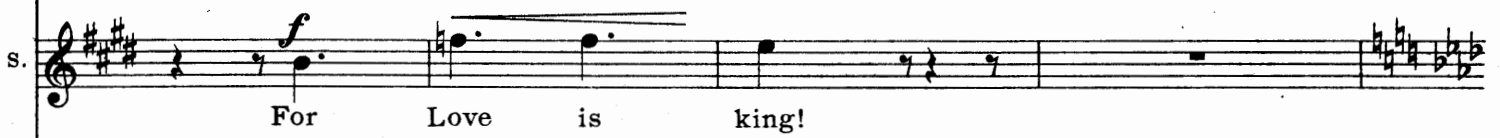
**Presto**  
*ff*

B. flings! \_\_\_\_\_


S. flings! \_\_\_\_\_

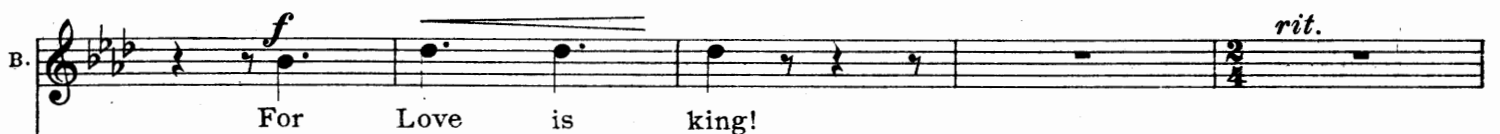
**Presto**

B. 

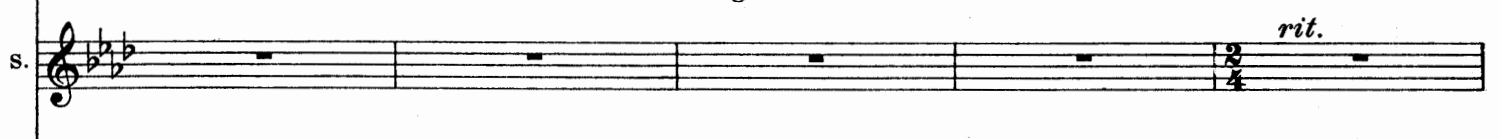
S. 

For Love is king!




B. 


For Love is king! *rit.*

S. 

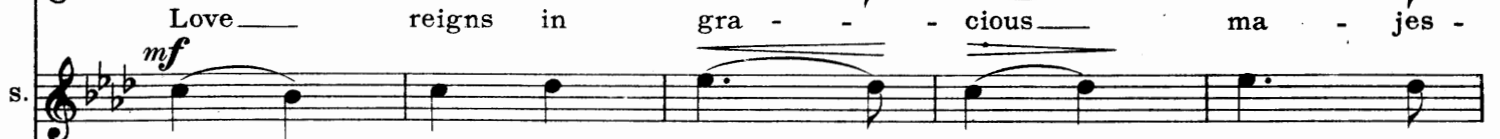
*rit.*



Moderato


B. 

Love reigns in gra - - - cious ma - jes -

S. 

Love reigns in gra - - - cious ma - jes -

Moderato



B. *mf*  
 ty till Death doth part; Love

S. *mf*  
 ty till Death doth part; Love

*f* *p* *f* *p*

*Red.* \*

B. from the hurt of Ty - rant Time

S. from the hurt of Ty - rant Time

B. shall keep the heart.

S. shall keep the heart.

*p*

*accel. poco a poco*

B.

(They rouse themselves, and with a lively dance

S.

*accel. poco a poco*

*f tr (ad lib.)*

B.

Ah! for

- - - they stop at centre of stage and sing)

S.

Ah! for

*f tr (ad lib.)*

*Allegro moderato*

B.

Love yields to love, if love be love, and my

S.

Love yields to love, if love be love, and my

*Allegro moderato*

B. *ff* *rit.* *a tempo*  
 love is love! For love yields to love, if

S. *ff* *rit.* *a tempo*  
 love is love! For love yields to love, if

*ff* *rit.* *f*

B. *ff* *rit.*  
 love be love, love be

S. *ff* *rit.*  
 love be love, love be

*cresc.* *ff rit.*

B. *fff* *a tempo*  
 love!

S. *fff* *a tempo*  
 love!

*fff* *a tempo* *ffz*

B. \_\_\_\_\_

E. \_\_\_\_\_

Edward (enters, flourishing a letter)

I bring good news! We shortly enter-

The first system of the musical score features a vocal line for Edward and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I bring good news!" and "We shortly enter-". The piano accompaniment consists of two staves, with the right hand playing a series of chords and triplets, and the left hand playing a rhythmic accompaniment. The key signature is B-flat major, and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs.

B. \_\_\_\_\_

E. \_\_\_\_\_

tain — a welcome guest!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "tain — a welcome guest!". The piano accompaniment continues with similar chordal and triplet patterns. The key signature remains B-flat major, and the time signature is 4/4. The piano part includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs.

(emotionally)

*mf* *accel.*

B. \_\_\_\_\_

E. \_\_\_\_\_

A guest? Speak! Who?

*f* *accel.*

Our Wal - ter!

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "A guest? Speak! Who?" and "Our Wal - ter!". The piano accompaniment consists of two staves, with the right hand playing chords and triplets, and the left hand playing a rhythmic accompaniment. The key signature is B-flat major, and the time signature is 4/4. The piano part includes dynamic markings such as *mf*, *f*, and *accel.*, and articulation marks like accents and slurs.



Moderato

> (Thrusts letter into Beatrice's hands; she eagerly seizes it; but does not read it; she seems

E.

Read!

*mf*

*fp* *cantabile*

3 3 3 3

3

overcome with conflicting emotions)

3 3 3 3

7 3 3 3 7 7

3 3 3 3

*m.f.*

3 3 3 3

*rit.*

*ff*

*rit.*

3 3 3 3

3 3

Beatrice (aside, with feeling)

*f a tempo*

B. *a tempo*

Are my un - rest, my quick - ened need,

The first system of music includes a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Are my un - rest, my quick - ened need,". The piano accompaniment features a bass line with a forte (*f*) dynamic and a treble line with triplets. The music is marked *a tempo*.

B. *cresc.*

are my un - rest, my quick - ened need, true pro - - phe -

The second system continues the vocal line and piano accompaniment. The lyrics are "are my un - rest, my quick - ened need, true pro - - phe -". The piano accompaniment features a bass line with a *cresc.* dynamic and a treble line with triplets. The music is marked *cresc.*.

(Goes slowly off stage, holding letter to her heart. During this time Edward and Sylvia exchange

B. *ff*

cies?

The third system shows the vocal line and piano accompaniment. The lyrics are "cies?". The piano accompaniment features a bass line with a fortissimo (*ff*) dynamic and a treble line with triplets. The music is marked *ff*.

greetings and whisper while watching Beatrice leave the stage)

First system of musical notation. The upper staff features a melodic line with a trill and a slur. The lower staff contains a bass line with a triplet and a fermata. A measure rest is present in the upper staff.

Second system of musical notation. The upper staff continues the melodic line with a slur. The lower staff features a triplet and a fermata. A measure rest is present in the upper staff.

Third system of musical notation. The upper staff begins with a **fff** dynamic marking and contains a trill. The lower staff features a triplet and a fermata. A measure rest is present in the upper staff.

Fourth system of musical notation. The upper staff begins with a **pp** dynamic marking and contains a trill. The lower staff features a triplet and a fermata. A measure rest is present in the upper staff. The system concludes with the instruction *attacca subito*.

## Scene: Sylvia and Edward

Sylvia seats herself before the embroidery frame with a coquettish glance at Edward, which he takes as permission to seat himself on the grass beside her. After waiting a little time he takes the end of her sash to fondle it. During all this time Sylvia stitches daintily.

## Presto

*p accel.*

## Moderato

Sylvia (with decision)

S. *f*  
Who is Wal-ter, pray?  
(Edward kisses the end of Sylvia's sash)

## Moderato

*fp*

(Sylvia shrugs her shoulders and signifies by facial

S.

Edward (buoyantly)

E. *f*  
Wal-ter is wa-ter that quench-es\_ thirst,

*mf*

expression that she accepts his mood and the charming evasion)

S. 

E.  *f*

Wal - ter is bread in the land of Fam - ine!

 *mf*

(Stimulated by a look of encouragement, Edward assumes a gay, enigmatical air)

S. 

E. 

 *mf*

*rit.* *a tempo*

S. 

E.  *rit.* *mf* *a tempo* *cresc.*

Of all my friends he shall al - ways be first, of

 *ff* *rit. e dim.* *mf* *cresc.*

S. *ff.*

E. *ff.*

all my friends he

S. *rit.* **Allegro vivace** (Sylvia resumes sewing) **Moderato**

E. *rit.*

shall al-ways be first! And what is my rank,

**Allegro vivace** **Moderato**

*ffz rit. p mf*

S. *rit.*

E. *rit.*

Sir? And what my de - gree, in the most no - ble peerage of friend -

*rit.*

*f rit.*

*a tempo*

S. *pp.* ship? *a tempo* (Edward laughs teasingly)

E. *a tempo*

*a tempo*

*fp*

*Allegro moderato*

S. *Allegro moderato*

E. *Allegro moderato*

*Allegro moderato*

*accel.*

*rit.* (Sylvia makes a charming moue) *a tempo*

S. *rit.* *a tempo*

(boldly) *f* *rit.* *a tempo* *mf* (Edward suddenly becomes serious)

E. *f* *rit.* *a tempo* *mf*

You have no rank at all, No place that I can see; For

*mf* *p* *ff* *rit.* *a tempo* *p* *ff*

(Sylvia, after a flash

S. *rit.*

E. *rit.*

friend-ship is sil - ver; you - you are gold-en!

*m.s.*

*m.d.*

*rit. e dim.*

of a happy smile, appears to be intent on her sewing to the exclusion of everything else)

**Allegro vivace**

S.

E.

**Allegro vivace**

*accel.*

*fp*

(Takes great pains with her stitches and draws back from her work with head poised sidwise to observe effect of her embroidery)

S. *f*

E.

And now -

*f*

*mf*



Moderato

S. *f* Will you tell me, what this Wal - ter is like?

E.

Moderato

*ff*

*mf p*

Allegro

(Sylvia, with a sidelong,

S. I am cu - rious.

E. *f* You, curious?

(The expression of Edward's face turns from

Allegro

*pp*

*p*

*dim.*

*p*

*mf*

coquettish glance, nods affirmation)

*rit.*

*a tempo*

S.

incredulity to dissatisfaction and then to a look of mischief)

*mf*

*rit.*

*a tempo*

E. Then lis - ten!

Then lis - ten!

*a tempo*

*rit.*

*p*

# Buffo Song

## "I swear 'tis true"

(He ponders a moment, and then indicates by gesture that he will play a trick on Sylvia to punish her for her curiosity concerning a stranger.)

### Allegro giocoso

E.

(with serious mien)

E.

*a tempo* He is a com-ic dwarf, with the face of a

E.

troll. He looks quite like a great round bowl.

E.

He speaks: You think A trum-pet blew Right in your

E. *f* ear! I swear 'tis true!

E. I swear 'tis true! I swear 'tis

E. true! I swear 'tis true! I swear 'tis

E. *a tempo* true! *a tempo*

E. *f* He o - gles la-dies

*pp* *mf* *f* *sfz p*

E. *f* fair, But he's too shy to woo them! He's

*pp* *f* *p* *mp* *f*

E. *f* writ a book of po - ems, But no one can con-true

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

E. *ff* them! He dreads a mouse, fears

*mp* *f* *ff*

E. *f*  
 eve-ning dew, Be - lieves in — dreams: \_\_\_\_\_

E. *f* *mf*  
 I swear 'tis true! \_\_\_\_\_ I swear 'tis — true! I

E. *rit.*  
 swear 'tis — true! I swear 'tis true! I swear 'tis

*a tempo* *Tempo I<sup>o</sup>* *mf*  
 true! *a tempo* He

E. *mf*  
 will not wear a sword, He swoons if he but see one; He rides — a —

*p* *f* *p* *f* *mf*

E. *ff* *f*  
 don - key small! He's not con - tent to

*cresc.* *ff* *f* *mf* *f*

E. *poco rit.*  
 be — one! And yet — I think he will in-te-rest

*f* *poco rit.*

E. *a tempo*  
 you In spite of this: —

*a tempo* *f* *cresc.*

E. *mf*

I swear 'tis true! ————— I swear 'tis true! I

E. *ff* *rit.*

swear 'tis true! I swear 'tis true! I

E. *fff* *a tempo*

swear 'tis true! ————— (Sylvia is astounded, but before she can

say anything Beatrice runs in)  
Allegro vivace

E. *fp* *fp*

Moderato

Beatrice (excitedly)

(Edward goes off the stage repressing

B.

He comes! He is at the gate!

Sylvia

(Sylvia watches with a puzzled air the ecstatic be-

S.

Moderato

with difficulty a laugh at the joke he just played on Sylvia)

Allegro vivace

Moderato

B.

havior of Beatrice)  
(aside)

(to Beatrice)

S.

Could this be the man that Bea-trice loves! How will you give him wel- You give him

Allegro vivace

Moderato

(in an exalted mood)

Could an-y wel-comesuf-fice?

(in a burst of confidence)

B.

welcome?  
comes.

S.



Vivo  
*mf*

B. You do not know the debt I owe to him I love! You do not know the

*mf p*

B. debt I owe to him I love! Our fa-ther fell, when the

(more and  
3

more accelerated)

B. bat-tle was new, 'Mid mad, plung-ing hors-es and bul-lets that

(almost overcome by the remembrance) *poco rit.* (with pride) *f*

B. flew! Then

*poco rit.*

Mesto

B. Wal-ter's brave sire, at call for re-treat,

B. Bear - ing— Fa - ther to safe - ty, fell

*poco rit.*

B. dead at his feet!

*molto rit.* *ten.* *accel.*

B. (vigorously) Ed-ward and I have sworn e-ter-nal grat-i-tude,

*ff* *mf* *cresc.*

(Sylvia is beset with conflicting emotions: a desire to respect the man Beatrice loves and a dislike of the picture drawn by Edward)

*ff* Allegro

B. e-ter-nal grat-i - tude!

E. Edward (out of sight)

Here he is! It — is real-ly

*f*

*cresc. e accel.*

*ff*

Allegro giocoso

E. Wal-ter!

*mf*

*cresc.*

(Enter Edward with Walter, who is in every respect the opposite of the picture drawn by Edward. Edward, after a roguish look toward Sylvia, assists Walter in laying aside traveling cloak. Sylvia, after a first gasp of surprise, recognizes that a joke has been played on her, and signifies that she will have speedy revenge. Walter kisses Beatrice's hand with grave tenderness)

Pompously

E.

*f*

*ff*

*mf*

*ff*

Sylvia (saucily to Walter, who has

S. *f* His sis-ter's

(to Walter) *f* (finds himself embarrassed)

E. Greet Syl-vi - a, my - my -

S. (Smilingly, and sweeping the ground) *mf* Walter I am

guest, no more!

W. (Edward is distressed by this exchange of smiles between his friend and Sylvia, who takes up the basket of spools and drops it intentionally towards the rear of stage with the purpose of testing Walter's love for Beatrice)

with his hat, he bows)

charmed, I am sure!

(Beatrice goes quickly to front of stage, in order to hide her emotion, and is followed by Edward)

Moderato

Piano introduction for the first system, featuring a bass line and a treble line with chords and melodic fragments. The tempo is marked *Moderato*.

Edward

(to Beatrice, rather gloomily)

*mf* *tempo*

Vocal line for Edward, starting with the lyrics "(Spoken) Still so mysterious?". The tempo is marked *tempo* and the dynamic is *mf*.

(Spoken) Still so mys-te-ri-ous?

He

*atempo*

Piano accompaniment for Edward's first vocal line, featuring triplets and a *cresc.* (crescendo) marking.

Vocal line for Edward, continuing with the lyrics "does not mention why he went a-way."

does not men-tion

why he went a - way.

Piano accompaniment for Edward's second vocal line, featuring triplets and eighth notes.

Beatrice

*rit.*

Piano accompaniment for Beatrice's section, featuring triplets and a *rit.* (ritardando) marking.

*mf* *allegro*  
 He seems so sad: Per -

haps he is in trou-ble, per-haps he is in trou-ble.

**Allegro vivace**

Edward (aside)

*mf*

If'twere not Wal - ter, I should say

**Moderato**

(to Beatrice)

Some gid - dy Miss his heart has caught. I'll

**Faster** (apprehensively) *mf*

Not now! Not now!

ask him! Of course not!

**Faster**

*f* *cresc.*

**Allegro giocoso**  
(returns to centre down stage and calls)

*mf*

Wal - ter! He does not hear me. Wal -

*ff* *mf* *cresc.*

(Walter is apparently very deeply interested in a conversation with Sylvia, who is dropping the spools furtively as fast as he picks them up. She has assumed an air of gayety)

**Beatrice** (assuming a worshipful and disinterested air)

ter!

*ff*

B. *mf*  
 See, when he smiles at her, Is he not a - dor - a -

(Walter and Sylvia attempt to seize the same spool but accidentally their hands are clasped for a single moment [at x])

B. ble? Ah! love!

**Agitato**  
 Edward (stricken with violent jealousy)

E. *mf*  
 He does not hear, he sees but her, He is in

Beatrice (astounded at the suggestion)

B. *mf*  
 He's known her but a

E. *ff*  
 love - in love with Syl - vi - a!



(conflicting emotions choke)

B. mo-ment, It can - not be that love should grow so fast! Be - sides,

her utterance)

B. you love her, you told me so!

E. Edward (experiencing a passion of jealous anger)

I told you so! You

E. knew! And yet you talk to her of

E. Wal-ter! I heard you! Dis - as-ter you have

Moderato

*mf*

wrought Through painting well, in col-ors strong, the

*p*

*rit.* *ff* (Walter and Sylvia struggle merrily with a skein of tangled silk) *rit. molto ff* (heroic)

vir-tues of my ri - val! And

*ff* *rit.* *f cresc. e accel.* *rit. molto 3*

*a tempo*

I have sworn to give my

*a tempo* 6 6 6 6 6 6

all, my all to him!

6 6 6 6 6 6

(with decision) *rit.* *ff*

E. I'll do it! I'll give him Syl - - vi -

*a tempo* (experiencing reaction) *f.*

E. Oh! cru - el

*a!*  
*a tempo* Tragicó

E. oath! Oh! monstrous loy - al - ty!

(braces himself against weakness)

*f rit.*

E. I'll do it - He shall have Syl - vi -

*rit.* *ff*

**Allegro agitato** Beatrice (loses control of herself for a moment)

B. *But* *But-*

E.

**a! Allegro agitato**

m.s.

m.d.

m.d.

m.d.

B. *love- I love -* (throws out her hands beseechingly)

E. *Oh!* (repulsing Beatrice)

My honor, girl! For -

m.d.

m.s.

m.d.

m.d.

*tr*

**Tempo di Valse**

E. bear!

*f*

3

3

(Sylvia returns the orderly basket to the table and Walter falls into a mood of abstraction)

*f*

Walter (rousing himself with effort)

*mf* slower

W. I am trav-el - worn, and dust - y.

Beatrice (coming forward hospitably and pushing past Edward, who does not recover his composure so readily)

B. I hope you'll comfort find.

Edward (feigning composure)

Passionato con moto

E. Yes, come with me!

(Walter bows to Sylvia with a half-smile: gravely to Beatrice; Edward goes into the house, Walter lags behind)

while Sylvia and Beatrice go into garden out of sight)

The first system of music consists of three measures. The treble clef part begins with a triplet of eighth notes, followed by a quarter note, and then a half note. The bass clef part has a quarter rest, followed by a quarter note, and then a quarter rest. Dynamics include *m.s.* (mezzo-soprano) and *f* (forte). Fingerings are indicated with numbers 3 and 5.

The second system of music consists of three measures. The treble clef part features a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *f* (forte). Fingerings are indicated with numbers 5 and 7.

The third system of music consists of four measures. The treble clef part has a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *f* (forte). Fingerings are indicated with the number 5.

The fourth system of music consists of three measures. The treble clef part has a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *ff* (fortissimo) and *furioso*. Fingerings are indicated with the number 5.

The fifth system of music consists of four measures. The treble clef part has a quarter note, followed by a half note, and then a quarter note. The bass clef part has a quarter note, followed by a quarter rest, and then a quarter note. Dynamics include *dim.* (diminuendo) and *rit.* (ritardando). Fingerings are indicated with the number 5.

## Romanza

"To wander far away is vain"

Andante dolente

Oboe

*p*

6

6

6

w. *p dolente*

To wan - der far a -

*dim.*

6

w. way is vain To quench — the

w. flame of love's pure fire;

Oboe

**Animato**

w.

*mf* *ff* *dim.*

w.

*mf animato* *rall.*

When I once more her face be - hold, Up -

*mf* *m.d.* *m.s.* *rall.*

w.

leaps a - gain my hearts' de - sire. I

*rit.* *cresc. molto*

*ff largamente*

w.

long to claim her all my own,

*ff largamente*



Tempo I<sup>o</sup>

*mf*

w. To wake her heart to love di - vine!

*pp* *p* *mf*

Un poco animato

*accel.* *f* *rall.* *ff*

w. To press love's kiss up-on her lips, To

*accel.* *f* *rall.*

*largamente*

w. clasp her close and call her mine: Wake,

*largamente* *pp*

*ff*

w. heart, wake, heart, to love di - vine! (Exit)

*rit.* *rit.* *attaca subito*

## Allegro passionato

S. 

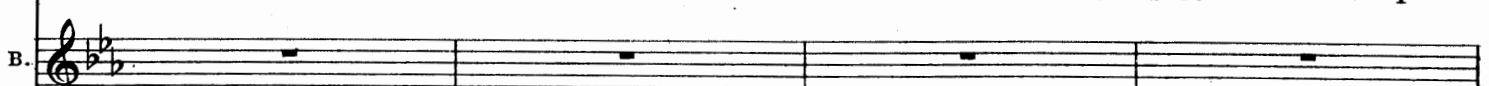
(Sylvia and Beatrice run in from garden to centre of stage)

B. 


**Allegro passionato**



S. **Sylvia** *mf*  
I think I shall suc - ceed! I am sure I


B. 

*fp marcato*



S. shall!

B. **Beatrice (bitterly)**  
Suc - ceed? In - deed! E - ven



S. *f*  
Make no mis -

B.  
now you have sto - len his heart a - way!

S.  
take, make no mis - take! I al - most had the rea - - son

B.

S. *mf*  
why he does not tell his love - his love for

B.  
His love?

(laughs)

S. you!

*f* *ffp - mf*

(with feeling)

S. Dear heart, his love for you!

*p* *m.s.*


S. And now, to loose this lov - ers' knot, I will con -

(opens her arms to Beatrice) (they embrace)

S. fess, I love - your broth - er!

S. 

S. 

S. 

S. 

Allegro appassionato

s. *f* I tease, e - - - vade:

s. In turn he doubts, and

s. hopes, But ends by keep - ing still!

*rit.* **Allegro**

s. **Allegro moderato** *mf* But Walter's

s. still a mys-ter - y. There's something on his

s. mind! Could we but

s. find, could we but find

s. what scru - ple says

S. *Moderato*  
him nay! (ponders)

S. *Allegro*  
Ah! stay!

S. *ff*  
I have a scheme to make those faint youths know that all save love

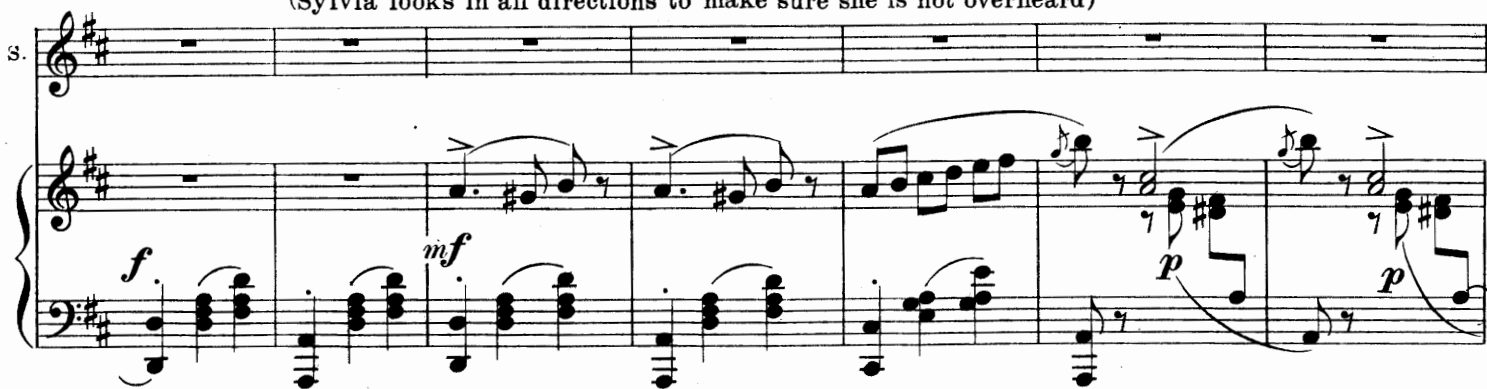
S. *mf* *ff*  
is fol - - ly!



# Sylvia's Scheme

Tempo di Valse

(Sylvia looks in all directions to make sure she is not overheard)

S. 

S.   
We — will play —

S.   
a — lit-tle farce, we — will play a lov - ers' game.

S.   
I ~~will be~~ will I — will be the suit-or bold, — with

S. *p rit.* *a tempo* *mf*  
 you the la - dy\_ fair! You\_ will wear my

*a tempo* *p rit.* *pp* *mf*

S. *mf*  
 sky - - blue\_ cloak A - top\_ your

*f* *p*

S. *f*  
 gray print gown. My feather - fan will

*f* *mf*

S. *p* *f*  
 serve\_ to mask\_ your face and nut - brown hair!

*rit.* *a tempo*  
*mf*  
 So

will each youth sur - mise, His sweet - heart is an -

*rit.* *a tempo* *f*  
 oth - ers! And thus per - haps he will

feel the sor-row-joy of lov - - - ers.

Meno mosso

(pensively) *p*

S. Love - -

S. pangs can be so sweet!

S. One hard - ly could be -

S. lieve that pas - sion doth con - sume the

(Sylvia shakes off her gloom and Beatrice appears interested)

s. faith-ful heart it breaks! \_\_\_\_\_

\*A

*f*

*p*

B

s. I will mouth the pledg - es sweet That

Flute *pp*

*mf* *pp* *pp*

*m.s.* *m.s.* *m.s.*

s. Ed - ward owes to me!

*m.s.* *m.s.* *pp*

\* For purposes of abbreviation the part A to B may be omitted.

*mf*

S. All is fair in love and war, and

*pp*

*m. s.*

*pp*

*pp8*

(Beatrice smiles in sympathy)

S. this is lov - - ing war!

*m. s.*

*f*

\* *C a tempo*

*f*

*ff*

*p*

**D**

\* For purposes of abbreviation the part C to D may be omitted.

*f*  
 s. And you must be en - - tranced as I would

*rit.* *a tempo* *f*  
 s. sure - ly - be, If at my feet my dear

*ff* *p rit.*  
 s. one, my dear one had laid his heart! And you will acqui - esce!

*a tempo* *f* (rapturously) *cresc.* *ff*  
 s. Ah! then I'll show you how I dream! I hope! I

S. know — my lov - - - er craves my love!

B.

*ff*

S. Ah! for

B. Ah! for

(Beatrice catches the enthusiasm of Sylvia)

*f*

*fffz*

*mf*

S. Love yields to love, if love be

B. Love yields to love, if love be

*f*



S. love, and my love is love! For love yields to

B. love, and my love is love! For love yields to

*rit.* *f* *a tempo*

*rit.* *f* *a tempo*

*a tempo*

*rit.* *f*

S. love if love be love, love

B. love if love be love, love

*ff* *rit.*

*ff* *rit.*

*rit.*

S. be love!

B. be love!

*fff a tempo* *fff a tempo*

*fff a tempo* *Presto* *ff*

*fff a tempo*

Curtain falls rapidly

Scene II  
Prelude: "Love"

Allegro moderato

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*pp*) dynamic and a whole rest in the treble staff. The second system includes a *m.s.* (musical score) marking and a *mf* dynamic. The third system continues the *mf* dynamic. The fourth system introduces a forte (*f*) dynamic. The fifth system also features a forte (*f*) dynamic and includes a first ending bracket with a repeat sign and a fermata over the final measure. Various musical notations are used throughout, including slurs, ties, and fingerings (e.g., '2' for a second finger). The piece concludes with a fermata over the final chord.

8

*cresc.* *ff*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and a dynamic marking of *ff* (fortissimo) starting in the second measure. The left hand plays a rhythmic accompaniment. A first ending bracket labeled '8' spans the first measure.

8

This system contains measures 3 and 4. The right hand continues the melodic line with slurs. The left hand maintains the accompaniment. A first ending bracket labeled '8' spans the second measure.

8

This system contains measures 5 and 6. The right hand continues the melodic line. The left hand continues the accompaniment. A first ending bracket labeled '8' spans the first measure.

This system contains measures 7 and 8. The right hand features a melodic line with slurs. The left hand plays a dense accompaniment consisting of many sixteenth notes. The key signature changes to one flat (B-flat major) in the second measure.

This system contains measures 9 and 10. The right hand continues the melodic line. The left hand continues the dense accompaniment. The key signature changes to two flats (B-flat major) in the second measure.

First system of a piano score. The right hand (treble clef) features a dense, rapid sixteenth-note chordal texture. The left hand (bass clef) plays a series of accented chords. A dynamic marking of *fff* is present in the first measure. A fermata is placed over the final measure of the system.

Second system of the piano score. The right hand continues with the rapid sixteenth-note texture. The left hand plays accented chords, with a fermata over the final measure. A dotted line with the number 8 is positioned above the first measure of the right hand.

Third system of the piano score. The right hand maintains the rapid sixteenth-note texture. The left hand plays accented chords, with a fermata over the final measure. A dotted line with the number 8 is positioned above the first measure of the right hand.

First system of a musical score. It consists of three staves: a treble staff with a complex, rapid sixteenth-note pattern, a middle staff with a long, sustained chord, and a bass staff with a rhythmic pattern of eighth notes and chords. A bracket with the number '8' spans the first two staves. A second bracket with the number '8' spans the first two staves of the second system.

Second system of a musical score. It consists of two staves: a treble staff with a complex, rapid sixteenth-note pattern and a bass staff with a long, sustained chord. A bracket with the number '8' spans the first two staves of the second system.

Third system of a musical score. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic pattern. The treble staff begins with a dynamic marking *p*. The system is marked with *m.s.* above the second measure. A bracket with the number '2' spans the last two measures of the system.

Fourth system of a musical score. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic pattern. The treble staff begins with a dynamic marking *p*. The system ends with a first ending bracket labeled '1'.

Scherzando

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 9/8. The piece begins with a mezzo-forte (*mf*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents. A dynamic shift to piano (*p*) occurs in the final measure of the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a steady accompaniment of eighth notes. A *tr.* (trill) marking is present in the upper staff. The system concludes with a dynamic shift to forte (*f*).

The third system of musical notation consists of two staves. The upper staff continues with slurs and accents. The lower staff maintains the eighth-note accompaniment. A *tr.* marking is present in the upper staff. The system concludes with a dynamic shift to forte (*f*).

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with a long slur and accents. The lower staff continues with the eighth-note accompaniment. The system concludes with a dynamic shift to piano (*p*).

The fifth system of musical notation consists of two staves. The upper staff begins with a *dim.* (diminuendo) marking and features a melodic line with slurs and accents. The lower staff continues with the eighth-note accompaniment. A *rit.* (ritardando) marking is present in the upper staff. The system concludes with a dynamic shift to piano (*p*).

*atempo*

*pp*

*tr.*

*pp* *rit.*

Tempo I<sup>o</sup>

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It contains four measures of music, with a dynamic marking of *mf* in the second measure. The lower staff begins with a bass clef and contains four measures of music, including a second ending bracket in the fourth measure.

The second system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. The lower staff begins with a bass clef and contains four measures of music, including a second ending bracket in the fourth measure.

The third system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, including a second ending bracket in the second measure. The lower staff begins with a bass clef and contains four measures of music, including a second ending bracket in the second measure.

The fourth system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with a dynamic marking of *f* in the first measure and a second ending bracket in the second measure. The lower staff begins with a bass clef and contains four measures of music, including a second ending bracket in the second measure.

The fifth system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains four measures of music, with a dynamic marking of *piu f* in the third measure. The lower staff begins with a bass clef and contains four measures of music, including a second ending bracket in the second measure.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with a fermata over the first measure and a '2' marking below the second measure. The bass clef contains a complex, rhythmic accompaniment with many beamed notes.

Second system of musical notation. The treble clef part has a fermata over the first measure and a dynamic marking of *ff* (fortissimo) in the second measure. The bass clef continues with its complex accompaniment.

Third system of musical notation. The treble clef part features a fermata over the first measure. The bass clef accompaniment continues with a steady rhythmic pattern.

Fourth system of musical notation. The treble clef part has a fermata over the first measure. The bass clef accompaniment continues with a steady rhythmic pattern.

Fifth system of musical notation. The treble clef part has a fermata over the first measure. The bass clef accompaniment continues with a steady rhythmic pattern. A measure number '12' is written below the first measure of the bass line.

First system of musical notation. The upper staff (treble clef) contains a melodic line with some notes marked with 'x'. The lower staff (bass clef) features a dense, rhythmic accompaniment. A dynamic marking of *fff* is present in the right-hand section of the system.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more sparse accompaniment with some notes marked with accents (>). A third staff at the bottom shows a single note with a long, sweeping line above it, possibly indicating a glissando or a specific performance technique.

Third system of musical notation. The upper staff features a complex, multi-measure rhythmic pattern. The lower staff has a sparse accompaniment with notes marked with accents (>). A third staff at the bottom shows a single note with a long, sweeping line above it, similar to the second system.

Fourth system of musical notation. The upper staff begins with a measure marked with an '8' and a dotted line, indicating an eighth-note pattern. The lower staff has a sparse accompaniment with notes marked with accents (>). A third staff at the bottom shows a single note with a long, sweeping line above it.

First system of musical notation. The upper staff (treble clef) features a complex, dense texture of chords and arpeggios. The lower staff (bass clef) contains a few notes, including a triplet of eighth notes.

Second system of musical notation. The upper staff continues with dense chordal textures. The lower staff has a few notes, including a triplet of eighth notes. A dynamic marking *p* is present in the right-hand part.

Third system of musical notation. The upper staff features a melodic line with dynamic markings *m.s.*, *m.d.*, and *pp*. The lower staff has a few notes, including a triplet of eighth notes.

Fourth system of musical notation. The upper staff features a melodic line with dynamic markings *ppp* and *m.d.*. The lower staff has a few notes, including a triplet of eighth notes. An 8-measure rest is indicated above the first measure.

Fifth system of musical notation. The upper staff features a melodic line with dynamic markings *loco* and *pp*. The lower staff has a few notes, including a triplet of eighth notes. An 8-measure rest is indicated above the first measure.

Allegro

*f*

*cresc.*

(Curtain rises; Stage set as in Scene I)

*ff*

*rit.*

(Enter Edward and Walter walking arm in arm. Walter has changed his traveling costume for a suit, cut according to the mode as given in Edward's costume; but the trousers and vest are white and the coat is plum-colored.

Moderato

Allegro

Moderato

*f*

*p*

Neither Walter nor Edward wears a hat.)

*p*

Edward  
*mf*

E. If in our South-land lives the maid that won your heart's de - vo - tion,

(Walter's interruption is sudden and passionate, in sharp contrast to his previous restraint and gentle manner)

W. *Allegro* Walter *f*

E. *mf* Why did you wan-der far and long? *Allegro*

w. dare not stay be - side a hand I may not touch, sweet

*fp*

Edward (in a questioning manner)

w. lips I dare not kiss!

*f*

E. You dare not touch, not kiss?

Walter *ff*

w. Hon - or and pride for - bid!

*ff*

8:

3/4

(Sylvia, dressed as a charming youth and disguised by a blond wig, enters stealthily at rear. She is drawing along by the hand Beatrice, who wears the blue mantle belonging to Sylvia and who carries before her face, completely covering it, a large fan of black ostrich-feathers.)

(They slip up the step of the crow's-nest and take seats on the bench. After a few preliminary caresses, Sylvia drops on her knees and in pantomime plays the lover. All this time they are not observed by the two men. Walter meantime is carried back to the days of his happy dream with Beatrice. He grows tender and reminiscent.)

Tempo di Valse

mf

*a tempo*  
p rit. mf p

f

rit.

Aria

"To take again the little hand in mine"

*atempo*

w.

*atempo*

*f*

Walter *rit.* *p* *Andantino espressivo*

To take a-gain the lit-tle

*dim.* *pprit.* *p*

w.

hand in mine, To join a - gain in hap-py, prat-ling talk As a -

w.

mongst her sis-ter - flow - ers — we found our way, we found our way.

*mf.* *p*

w.



w.

w.

*mf*

No thought of du-ty then! She gave her child's pure heart—

Clar.

*p* *m.d.* *fp*

w.

as free As per- fume,— as per-fume. breathes from out the rose,— as

Clar.

w.

*rit.* *atempo*

per - fume breathes from out \_\_\_\_\_ the rose.

*rit.* *atempo* *f*

Tempo I<sup>o</sup>

w. Ah! to\_ see a - gain the star-tled look,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ah! to\_ see a - gain the star-tled look,". The piano accompaniment starts with a *rit.* (ritardando) marking and includes dynamic markings of *p* (piano) and *pp* (pianissimo).

w. The maid-en blush, the down - - cast lids, As grow-ing years with sweet sur-

The second system continues the vocal line with the lyrics "The maid-en blush, the down - - cast lids, As grow-ing years with sweet sur-". The piano accompaniment features a steady accompaniment with dynamic markings of *p* and *pp*.

w. prise \_\_\_\_\_ did\_ hint at love's em - pire!

The third system contains the lyrics "prise \_\_\_\_\_ did\_ hint at love's em - pire!". The vocal line includes a *rit.* marking and ends with the tempo marking *a tempo*. The piano accompaniment includes a *mf a tempo* marking and a *rit.* marking.

w.

The fourth system shows the vocal line with a rest. The piano accompaniment features a *pp* (pianissimo) marking, a *cresc.* (crescendo) marking, and a *ff* (fortissimo) marking.

w. No chill-ing thought of re-com-pense, — no chill-ing thought of re-com - pense —

w. — laid blight up-on her soul!

w. *p* How blest the days of this com-mu - nion! How sweet the hope, the *cresc. molto*

w. hope — of some-thing dear - er still! —

(agitated, bitter and resentful)

w. Then came the fate - ful bat - tle

w. And that grim - debt she

w. thinks she owes to me!

w. do re - bel that

w. aught should lay up on a

w. *f.* soul so high and fine *rit.* The

Mesto  
w. stern com - mand to give, when

w. *ff* Love's own self should speak, and

*rit.*  
 w. Love's a - - lone!

(In throwing back his head, Walter discovers Sylvia and Beatrice making very convincing love in the crow's-nest)

*rit.* *fff* *accelerando* *dim.*

**Agitato**  
 (to Edward) *f.*

w. Look! Look!

**Edward** (looks, and staggers back as under a blow)

E. *ff*

Walter (stoically, as one accustomed to suffering)

W. *f* Ah! no, good friend,

E. *f*

It is Syl - vi - a, the man - tle blue!

*mf* *cresc.*

W. It is Be - a - trice the rose - strewn gown!

E. *f*

W. (with assumed indifference) Some

E. (angrily) But who is the man who dares!

W. stran - ger new - ly come!

E. *ff*

(violently)

E. Who would have dreamed that Syl - vi - a was a

*ff* *cresc.*

w. *Walter mf*  
At

E. flirt, a vicious flirt?

*f* 10

w. least, she will not wed me, she

*mf*

w. will not wed me out of grat - i - tude!

*mf*

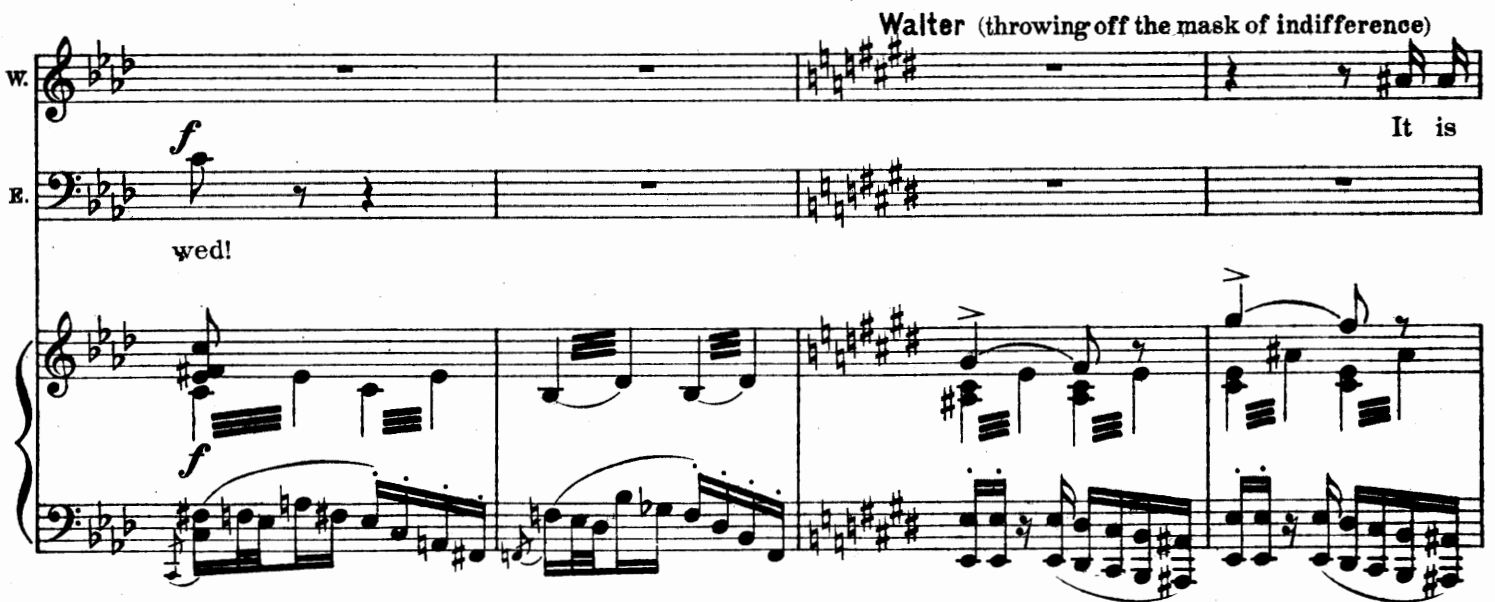


E. 


Wed? And does he wish to wed? A

E. 

man comes bold to woo that — means to

W. 

Walter (throwing off the mask of indifference) It is

E. 

wed!

W. 

true! Some Don Juan — pur-sues his wick-ed course!

*ff*

Edward

E - ven though she's not mine,

I must pro - tect at least our guest, And that rude

churl, who - ev - er he be, shall an - swer to me!

Walter *mf*

The maid seems half a - fraid!

Flute

W. *cresc.*  
 Some oc-cult pow'r, some oc-cult pow'r may be at

W. (excitedly) *f*  
 work! It is time that this should end! Let's have at

W. *ff rit.*  
 him! Fair vir - tue we'll de -

E. *ff rit.*  
 Edward Fair vir - tue we'll de -

(A sudden panic seizes Sylvia and Beatrice at the approach of Edward and Walter. They rise quickly, keeping their faces hidden, and run down the steps, only to be caught at the bottom. Edward seizes Sylvia roughly by the arm, Walter bars Beatrice's way.)

Allegro

W. fend!

E. fend!

Horns

Allegro

*ff tumultuoso*

(Sylvia tries to twist out of Edward's grasp, keeping her head well down)

*cresc.*

Edward (to Sylvia) *f*

Moderato appassionato

E. Rogue! Cow-ard! Take

*cresc. sempre*

E. care! We pun-ish a knave that hides be - hind\_ a cloak!

(Sylvia stands still)

W. *Waiter (to Beatrice) drammatico*  
*a tempo* *f* Al - tho' you've scorned my\_

E. *a tempo* *f* (to Beatrice) Al - tho' you've scorned my\_

W. *ff* love, I will not see you duped like

E. *ff* love, I will not see you duped like

W. *ff* this!

E. *ff* this!

*p cresc. molto* *ff* *mf cresc. ed accel.*

(Sylvia tears off her wig and Beatrice lowers her fan; they laugh merrily, while the men start back in

S. *rit. molto* Sylvia *p* *Allegretto grazioso*  
Who is duped?

*rit. molto* *fff* *p*

S. surprise)

Oboe

(in a conciliatory mood)

S. *p*  
It is but a play, a lov - ers'

S. mer - ry, tan - gled knot that I

*f*

S. en - - - meshed!

*p*

S. *mf* Blame me!

*mf*

E. Edward (throws out his arms to Sylvia)  
Blame me!

*f*

(with feeling)

E. *f*  
 I almost let the gold of life run thro' my i - dle fin -

E. *mf*  
 gers! Be mine! I love you, Syl - vi - a! I love you! None

*simile*

(Sylvia falls into his arms) *rit.* *a tempo* (Meantime Walter pleads to Beatrice)

E. will I wed but you!

*rit.* *a tempo* Oboe

for her love)



## Agitato (one beat to each measure)

Walter (to Beatrice, recklessly)

w. I want your love, my Be - a - trice! I will not

w. have your grat - i - tude! I want your heart, I want your

w. heart, your love, your soul, your

w. self! I love you!

Moderato

Sylvia *mf*

S.

The mys - ter - y is solved!

Edward

E.

The mys - ter - y is

Moderato

S.

He \_\_\_\_\_ seeks her love \_\_\_\_\_

E.

solved!

He \_\_\_\_\_ seeks her

S.

with pas - sion's dow - - -

E.

love \_\_\_\_\_ with pas - sion's dow - - -

S. er! He will not have her grat - - i -

E. er! He will not have her

S. tude, her grat - - i - tude,

E. grat - - i - tude, he

S. her grat - - - i - - rit.

E. will not have her grat - - - i - - rit.

Beatrice (with quiet intensity)  
a tempo

B. *mf* I have found you as the riv-ers find the sea, their home;

S. *a tempo* tude!

E. *a tempo* (Edward leads Sylvia towards the rose-bushes and picks some roses and hands them to her) tude!

*a tempo* *mf*

with endearing words)

B. I trust you as the babe its moth-er sweet, its

B. world! I give all my days, my

B. thoughts, my— dreams, my love— my lord! *ff*

*Allegro* (one beat to the measure)

B. *Walter* (rapturously) *f*

W. This is not grat - i - tude! this is not

*Allegro*

W. grat - i - tude! *ff* It is love, it is

*Molto drammatico*  
*a tempo* (embraces Beatrice)

W. love, my Be-a - trice! *ff* *rit.* *a tempo*

*cresc. molto* *p rit.* *fff*

# Quartet

"Fair youth wove a web of rose-color"

(They come together for Quartet)

Flutes *p* *pp* *ppp*

*dim.*

Moderato. Tempo di Mazurka

*p* *mf*

S. Sylvia *p*

B. Beatrice *p*

W. Walter *p*

E. Edward *p*

Fair youth wove a web of rose - col -

Fair youth wove a web of

Fair youth wove a web of rose - col -

S. or, rich - ened with threads of

B. rose - - col - or, rich - ened with threads of

W. rose - - col - or, rich - ened with threads of

E. or, rich - ened with threads of

S. gold, \_\_\_\_\_

B. gold, \_\_\_\_\_

W. gold, \_\_\_\_\_ And the fond de -

E. gold, \_\_\_\_\_ And the fond de - sign of the

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

*f*

S. And the fond de - sign of the stitch - es, and the fond de -

B. And the fond de - sign of the stitch - es, and the

W. sign of the stitch - es fine, and the

E. stitch - es fine, and the fond de -

S. sign of the stitch - es, of the stitch - es fine Is as *cresc.*

B. fond de - sign of the stitch - es fine Is as *cresc.*

W. fond de - sign of the stitch - es fine Is as *cresc.*

E. sign of the stitch - es, of the stitch - es fine Is as *cresc.*

8



S. old as the heav - - ens, as the

B. old as the heav - - ens, as the

W. old as the heav - - ens, as the

E. old as the heav - - - - -

S. heav - ens are old!

B. heav - ens are old! (Here they part to opposite sides of the stage)

W. heav - ens are old!

E. ens are old!

*dim. molto* *pp*

Sylvia (to Edward)

Mosso

S. *p* As — old as the

Beatrice (to Walter)

B. *p* As —

Mosso

*mf* *p*

S. cos - - mic fire - dust — When Love out of

B. old as the cos - - mic fire - dust — When

S. *f* cha - - os — drew — The Sun — and the

B. *f* Love out of cha - - os — drew — The

*f*

S. *cresc.* *ff.*  
Stars and the fer - - tile worlds To give them

B. *cresc.* *ff.*  
Sun and the Stars and the fer - - tile

S. life a - new!

B. worlds To give them life a - new!

S.

B.

Walter (to Beatrice) *mf*

Edward (to Sylvia) *mf*

As\_ sweet as the scent of

As\_ sweet as the scent of

W. jas - mine, As the night - ingale's am-orous call To his

E. jas - mine, As the night - ingale's am-orous call To his

W. mate,

E. mate, as the night - - in-gale's am - - o - rous

W. *f* that a - waits *ff* Love's prayer a -  
K. call that awaits *ff* Love's prayer a -

W. throb in the tree - - top tall.  
K. throb in the tree - - top tall.

W. \_\_\_\_\_  
K. \_\_\_\_\_  
(They come to centre of stage)

*cresc.* *ff* *p*

Meno mosso

S. Sylvia *rit.* *p* Oh! hov - er - ing

B. Beatrice *rit.* *p* Oh! hov - er - ing

W. (They raise their arms towards heaven) *rit.* *p* Oh! hov - er - ing

E. *rit.* *p* Oh! hov - er - ing

*Meno mosso*

S. night, come cov - er thy lov - ers with re - - - gal

B. night, come cov - er thy lov - ers with re - - - gal

W. night, come cov - er thy lov - ers with re - - - gal

E. night, come cov - er thy lov - ers with re - - - gal

S. can - o - py!

B. can - o - py!

W. can - o - py!

B. can - o - py!

*trm trm trm trm*

*f*

(as from a distance)

S. *pp* Oh! wing - ed winds, -

B. *pp* Oh! wing - ed winds,

W. *pp* Oh! wing - ed winds, -

B. *pp* Oh! wing - ed winds, -

*trm trm trm trm trm trm*

*pp*

S. waft to us the mu - - - sic of the

B. waft to us the mu - - - sic of the

W. waft to us the mu - - - sic of the

E. waft to us the mu - - - sic of the

S. spheres, the

B. spheres, (They recede to interior of stage) the

W. spheres, the

E. spheres, the



3. *ppp* mu - - sic of the spheres!

3. *ppp* mu - - sic of the spheres!

V. *ppp* mu - - sic of the spheres!

E. *ppp* mu - - sic of the spheres!

*pp* *perdendosi*

Curtain slowly

S.

B.

V.

E.

*p*