

THE PIPE OF DESIRE
ROMANTIC GRAND OPERA
IN ONE ACT

COMPOSED BY F. S. CONVERSE
OPUS 21

TEXT BY
GEORGE EDWARD BARTON



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CHARACTERS:

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

CHORUS OF ELVES

SYLPHS *Sopranos*
UNDINES *Altos*
SALAMANDERS *Tenors*
GNOMES *Basses*



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.

il canto espress.
Basset Horn.

dimin.

mf

pp

dimin.

Celli,
p espress.

The musical score is written for piano and includes parts for a Basset Horn and Cello. It features various dynamics such as *pp*, *mf*, and *p*, along with performance instructions like *una corda. con pedale*, *il canto espress.*, and *dimin.* The score is organized into five systems, each with a grand staff (treble and bass clefs) and a single staff for the Basset Horn or Cello. The key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp (F#).

pp

il canto mf ed espressivo.

This system shows the first two measures of the piece. The right hand plays a continuous sixteenth-note arpeggiated pattern. The left hand features a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure.

mf

3

The second system continues the arpeggiated texture in the right hand. The left hand has a melodic line with a fermata in the first measure and a triplet of eighth notes in the second measure.

This system maintains the arpeggiated right hand and the melodic left hand with a fermata in the first measure and a triplet in the second.

3

The fourth system continues the piece with the same textures. The left hand features a fermata in the first measure and a triplet in the second.

This system shows the continuation of the arpeggiated right hand and the melodic left hand with a fermata and triplet.

cresc.

The final system on the page shows the arpeggiated right hand and the melodic left hand with a fermata and triplet. A *cresc.* (crescendo) marking is placed below the left hand in the second measure.

Poco più mosso.

f-p tre corde
sfz > p
p
accelerando

sfz
sfz
sfz
sfz
ff

Molto largamente.

sffz

fff
dim. e rit.
p

Moderato molto.

pp
p
Ped
rit. e calando sempre trem.
pp
attacca

The curtain rises.

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

Con moto. $\text{♩} = 68.$

mf

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

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

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

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 four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include piano (*p*) and mezzo-forte (*mf*). The lyrics are: "Now gives with each breath, now gives with each breath new".

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 *fff*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include fortissimo (*ff*) and fortississimo (*fff*). The lyrics are: "life to the lit-tle folk of earth and air." The piano part features a prominent melodic line in the right hand and harmonic support in the left hand.

Soprani. *p*

The fawn sees with won - - - - der

sfz > 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 *fff*

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

fff *fff*

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

fff *fff*

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

fff *fff*

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

Enter 1st UNDINE, C from R.

ley.

ley.

ley.

ley.

fff

dim. molto

tr

tr

ritard.

1st UNDINE. quasi scherzando.

An old bull - frog down by the rock, Had

Allegro moderato, quasi scherzando.

mf

p

sfz > p

sfz > p

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

f poco rit.

f poco rit.

sfz > p

sfz > p

p a tempo

mf

- may, 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.* *

(coming down.) (to ELVES.) *p*

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

Ped. * *sempre con Ped. simile*

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

pp

place — — — — — And ev - - 'ry glad branch stralght 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*

Enter 1st SYLPH and 1st SALAMANDER.

CHORUS.

Soprani. *mf* *f*
 Ev - 'ry year our work com - plet - - ed,
mf *f*

Alti. *mf* *f*
 Ev - 'ry year our work com - plet - - ed,
mf *f*

Tenori. *mf* *f*
 Ev - 'ry year our work com - plet - - ed,
mf *f*

Bassi. *mf* *f*
 Ev - 'ry year our work com - plet - - ed,
mf *f*

mf *f*

f *rallent.* *fff* *Tempo 1^o*
 Near - er brings the peace of God.
f *fff* *Tempo 1^o*
 Near - er brings the peace of God.
f *fff* *Tempo 1^o*
 Near - er brings the peace of God.
f *fff* *Tempo 1^o*
 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—

pp trem.

ff

Poco più mosso ed agitato.
 1st UNDINE. *mf* With hope and vic-to-ry—

1st SALAMANDER. *mf*

1st GNOME. (up on rock.) *mf* singing!

Poco più mosso ed agitato. A man! so soon? While yet the

1st GNOME. *poco rit.* snow lies in the pass?—

1st UNDINE. (up on rock.) *mf dolce* 'Tis Io-lan, he who lives be-low,

Meno mosso e tranquillo.

poco rit.

1st SYLPH. Throughout the winter he has toiled to earn a home for his be-trothed.

1st GNOME. *animato*

1st UNDINE. *meno mosso*

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

mf *sfz animato* *mf* *meno mosso colla voce*

kind to us. *rit. a tempo* *mf* 1st GNOME. (*lifts sod to throw.*) *Animato scherzando.* Pelt him then with these soft clods of

earth. *meno mosso* 1st UNDINE. *mf* Poor pay - ment that for all the food and

meno mosso Coll.

fire he has so of - ten set for us! *rall.* *a tempo*

rall. *P* *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!

1st SALAMANDER. (coming down.)

Who has the pur - - chase of his home,

risoluto

Who feels the might of his strong

arm, Who hath the love of the

loved one, Him doth a jew - el

f poco rit.

Animato.
Tutti Soprani. SYLPHS. *mf*

a tempo

Let us
hln - - der.

a tempo

f

mf

Animato.

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

Tutti Tenori. SALAMANDERS. *mf*

Or

Or dance him in a fal - ry ring, —

call him, — Dance him in a

SOLI and CHORUS.

SYLPHS.

sffz

To prove our friend ship.

UNDINES.

ff

SALAMANDERS.

sffz

fall - ry ring to prove our friend ship.

GNOMES.

ff

What?

sffz

What harm can be in that?

show ourselves?

What harm can be in that?

show ourselves?

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.

Strings *pizz.*

colla parte

sffz

ritard.

sffz

Meno mosso.
6 Bassi. (GNOMES.)

6 Alti. (UNDINES.)

Musical staff for 6 Bassi (GNOMES.) and 6 Alti (UNDINES.). The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Nay! nay! call not! It is for-" are written below the staff.

Musical staff for 1st SYLPH. The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Io - lan!" are written below the staff.

Musical staff for 1st UNDINE. (Soli call toward L.) The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Io - lan!" are written below the staff.

Musical staff for 1st SALAMANDER. The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Io - lan!" are written below the staff.

Musical staff for 1st GNOME. The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Io - lan!" are written below the staff.

Musical staff for IOLAN. The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Io - lan! Io - lan!" are written below the staff.

Piano accompaniment for the first system. It includes woodwinds (Wood.) and strings (Strings trem.). Dynamics include *Meno mosso.*, *p*, and *pp*.

Musical staff for One Bass (GN.). The staff contains musical notation with dynamics *mf* and *pp*. The lyrics "Io - lan!" are written below the staff.

Musical staff for bidden!. The staff contains musical notation with dynamics *mf* and *pp*. The lyrics "Io - lan!" are written below the staff.

Musical staff for (Soli go up R, face L, toward rock, and call to Iolan.) The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Io - lan!" are written below the staff.

Musical staff for Ho - lan!. The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Ho - lan!" are written below the staff.

Musical staff for Ho Io -. The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Ho Io -" are written below the staff.

Musical staff for Ho - lan!. The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Ho - lan!" are written below the staff.

Musical staff for (coming nearer.) The staff contains musical notation with dynamics *mf* and *f*. The lyrics "Who calls?" are written below the staff.

Piano accompaniment for the second system. It includes horns (Horns.), woodwinds (Wood.), and strings (Horns stopped). Dynamics include *pp* and *sfz pizz.*

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

Lento.

p cresc. *espr.* *sfz* *ritard.*

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.

Colli. a tempo

Hel-lo, —

a-bove there, who calls?

(Elves Listen.) *a tempo*

p *sfz* *fff* *Colli. p*

THE OLD ONE.

mf

It is for - bid-den.

Wood. pp *sfz* *Strings. f*

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.

- quite his kind - ness.

rall.

f

a tempo

sfz

Calli.

THE OLD ONE.

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.

Calli.

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

Poco meno mosso.
I dream!

1st SYLPH. (slowly coming from behind a tree to meet Iolan.) *(All the Elves come out gradually from the forest, and Iolan*
If that be so, — sleep peace - ful-ly, Io - lan,
Tranquillo molto

gazes from one to another in bewilderment.)
For we be good dreams meant on-ly for more perfect rest.

IOLAN.

animato molto

(With surprise)

It is the wood - folk!

ritard. *animato molto* *p* *pp* *f* *b* *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 *sfz*

- seen, How much more now that you deign to

cresc. *msfz* *Coll* *8*

(The Elves sing and dance around Iolan.)

show your - selves. *Grazioso.*

sfz *f*

CHORUS.

Soprani.
 We'll keep the frost from off your vine, The tem - pest

Alti.
 We'll keep the frost from off your vine, from off your vine,

Tenori.
 We'll keep the frost from off your vine, from off your vine,

Bassi.
 We'll keep the frost from off your vine,

to the hills we'll send, Our will - ing

The tem - pest to the hills we'll send, to the hills we'll send,

The tem - pest to the hills we'll send, to the hills we'll send,

The tem - pest to the hills we'll send,

p *cresc. sempre*
 hands will pro - - - vide For lov - ing
p *cresc. sempre*
 Our will - ing hands will pro - vide For
p *cresc. sempre*
 Our will - ing hands will pro - vide For
p *cresc. sempre*
 Our will - ing hands will pro - vide

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

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 *5ffz* *ff* *5ffz* *ff* *5ffz* *ff* *5ffz*

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 *5fffz* *fff* *5fffz* *fff* *5fffz* *fff* *5fffz*

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

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

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

trust in our will, To all men who can trust in our good

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, with a bass line. The lyrics are: "joy To all men who can trust in our good". The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line. Dynamic markings include *fff* and *accel. sempre*. There is a fermata over the word "good" in the vocal parts.

will.

will.

will.

will.

will.

The second system continues the vocal parts with the word "will." on a long note. The piano accompaniment continues with a similar melodic and rhythmic pattern. The system ends with a fermata over the word "will." in the vocal parts.

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

The third system is a piano solo. It begins with a fermata marked with an '8' (octave). The music is characterized by a rapid, flowing melodic line in the right hand and a supporting bass line. The tempo is marked *accel. sempre*.

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

molto ritard.

The fourth system continues the piano solo. It features a fermata marked with an '8' (octave). The music slows down significantly, as indicated by the *molto ritard.* marking. The piano accompaniment consists of a series of chords and a few melodic fragments.

Moderato.

IOLAN. (showing purse.)

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

f Strings. *p*

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* *espress.* *Celli.*

THE OLD ONE.

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

mf *sfz*

The Elvas 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.

dimin. p tranquillo

p

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "- port what-er you do and will in se - - cret prove my". The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

faith.

poco stringendo e agitato *Largamente.*

p *sffz*

The second system continues the vocal line with the word "faith." and includes a piano accompaniment. Performance markings include "poco stringendo e agitato" and "Largamente." with dynamic markings "p" and "sffz".

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.

sffz > p *colla voce*

The section titled "THE OLD ONE" begins with a vocal line marked "mf" and "Recit. ad lib.". The lyrics are: "It is not gi-ven me to see the harm. A-las! Of it no good can come." The piano accompaniment is marked "sffz > p" and "colla voce".

The four Solo Eloss come forward.

IOLAN.

Animato molto.

sffz *ff*

Who is this,

The section titled "IOLAN." features a vocal line and a piano accompaniment. The tempo is marked "Animato molto." and the dynamics include "sffz" and "ff". The lyrics are: "Who is this,".

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

mf *ff*

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

ff
sfz > p

1st GNOME
The Old One.

sfz > p

Largamente. *stringendo*

sfz **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. *p molto largamente*
Where are his crown and scap - tre then?

allarg. pp misterioso molto largamente

THE OLD ONE. *f*

Where is his purse of gold? Ten thousand years of

cresc. sempre

life my crown The earth my purse of

ff

ff
gold; *The Old One shows the Pêpe to Iolan.*

s
Harp.

ff-pp
Ob. *espress.*

sfz

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a forte (*ff*) dynamic and the lyrics "gold; The Old One shows the Pêpe to Iolan." The middle staff is for the harp, marked with a piano (*s*) dynamic and a slur over the notes. The bottom staff is for the oboe, marked with a fortissimo-pianissimo (*ff-pp*) dynamic and the instruction "espress." (espressivo). A sforzando (*sfz*) marking is placed below the first few notes of the oboe line.

s

The second system continues the musical score with two staves. The top staff is the harp part, marked with a piano (*s*) dynamic and a slur. The bottom staff is the oboe part, continuing from the previous system.

s

The third system continues the musical score with two staves. The top staff is the harp part, marked with a piano (*s*) dynamic and a slur. The bottom staff is the oboe part, continuing from the previous system.

s

This

The fourth system continues the musical score with two staves. The top staff is the harp part, marked with a piano (*s*) dynamic and a slur. The bottom staff is the oboe part, continuing from the previous system. The word "This" is written above the oboe staff.

Pipe which hangs a -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Pipe which hangs a -". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many sixteenth notes. A fermata is placed over the final note of the piano accompaniment in this system.

- bout my neck the

The second system continues the musical score. The vocal line has the lyrics "- bout my neck the". The piano accompaniment continues with its intricate sixteenth-note pattern. A fermata is placed over the final note of the piano accompaniment in this system.

scep - - - tre of the

The third system continues the musical score. The vocal line has the lyrics "scep - - - tre of the". The piano accompaniment continues with its intricate sixteenth-note pattern. A fermata is placed over the final note of the piano accompaniment in this system.

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

cresc. mollo

The fourth system begins with a stage direction: "*Iolan looks inquiringly at the Old One and the Pipe.*" followed by the word "world." in the vocal line. The piano accompaniment features a series of arpeggiated chords that rise in pitch and volume, marked with "*cresc. mollo*". The system concludes with a double bar line.

fff Tatti *fff*

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*

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*

IOLAN. *mf*

Of what use is it save to make you dance?

The

Poco più mosso.

dance! the dance!

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

On this first day of Spring he

Poco più mosso.

Harp *p* *espressivo*

Ob.

sfx > p

plays for us to

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

The dance! the

dance!

This system contains the first vocal phrase. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "The dance! the". The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple bass line. A dynamic marking of *f* is present.

dance!

THE OLD ONE.

What task has fate in

This system contains the second vocal phrase. The vocal line continues with the lyrics "What task has fate in". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *p* is present.

store for me to

This system contains the third vocal phrase. The vocal line continues with the lyrics "store for me to". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *mf* is present.

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.

This system contains the fourth vocal phrase. The vocal line continues with the lyrics "The dance! the day? You're mad!". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *pp* and a tremolo marking are present. The system concludes with a double bar line and a repeat sign.

SOLI and CHORUS.

SYLPHS.

(coming forward.)

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.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamics.

dancel the dancel

SALAMANDERS.

(coming nearer.)

We claim the dance.

1st GNOME. *f*

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

THE OLD ONE.

Pause!

Piano accompaniment for the second system, continuing the grand staff from the first system. It features similar musical textures and dynamics.

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.

sfz molto animato

SYLPHS. **ff**

UNDINES. The dancel

dancel the

SALAMANDERS. **ff**

The dancel the dancel

GNOMES. **ff**

The dancel the dancel

the dance! We claim the

dance! We claim the

the dance! We claim the

the dance! We claim the

sffz

sffz

fff

dance!

fff

dance!

fff

dance!

fff

dance!

fff

dance!

fff

dance!

Four staves of musical notation, likely for strings or woodwinds. Each staff begins with a long, sustained note. The dynamic marking *fff* is placed above each staff. The notation includes stems, beams, and various note heads.

THE OLD ONE.

ff
Oh ev-il hour! It is your

Piano accompaniment for the vocal line. The right hand features a complex, rhythmic pattern of sixteenth notes. The left hand provides harmonic support with chords and bass notes. Dynamic markings include *fff*, *sfz*, and *sfz*.

Piano accompaniment section. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. The dynamic marking *ff* is at the start, and *right.* is written below the first measure. Other markings include *sfz*.

Piano accompaniment section. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. The dynamic marking *f* is at the start, and *fff* appears later in the section.

First system of musical notation for piano. The right hand features a rapid sixteenth-note melody. The left hand has a simple accompaniment. Dynamics include *f* and *ff dim. sempre*. A section marked with a circled '8' is indicated by a dotted line above the staff.

Second system of musical notation for piano. The right hand continues the sixteenth-note melody. The left hand has a simple accompaniment. Dynamics include *dim. molto, e poco ritard.* and *mf*. A section marked with a circled '8' is indicated by a dotted line above the staff.

Undines dance and sing in a dark green light.

Third system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a simple accompaniment. Dynamics include *dim.* and *mf*. A section marked with a circled '8' is indicated by a dotted line above the staff. The text "Basset Horn. dim." is written above the left hand staff.

Fourth system of musical notation for piano. The right hand continues the sixteenth-note melody. The left hand has a simple accompaniment. Dynamics include *p* and *espress.*

Fifth system of musical notation for piano. The right hand continues the sixteenth-note melody. The left hand has a simple accompaniment.

UNDINES.

Sixth system of musical notation. The top staff is for voice, with lyrics "We from the". The bottom two staves are for piano accompaniment. Dynamics include *p*.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "wa - - - ters gent - - - ly rise,". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a flowing eighth-note accompaniment in the right hand and a more static bass line in the left hand.

The second system of the musical score continues the piano accompaniment from the first system. It consists of three staves: a vocal line (which is empty in this system), a piano right-hand part, and a piano left-hand part. The right-hand part continues with a steady eighth-note pattern, while the left-hand part provides harmonic support with longer note values.

Turn - - - - - ing the

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "Turn - - - - - ing the". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand.

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

p
pp

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "thirst - - - ing mea - - - dows green." The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings include a piano (*p*) marking above the vocal line and a pianissimo (*pp*) marking below the piano accompaniment in the right hand.

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

f **UNDINES.**

We from wa - - - ters rise,

UNDINES. *Poco più mosso.*

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

SALAMANDERS. *mf*

Raise our burn - - - ing,

Poco più mosso.

let me be with him! Flow - - ing

raise our burn - - ing now swirl and

still,
flare in our pow - - - er,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "still," followed by a long note, and then "flare in our pow - - - er," with a long note under "er". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "flare in our pow - - - er," with a long note under "er". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of arpeggiated chords with long, sweeping melodic lines in the right hand and a more rhythmic accompaniment 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 the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Flow - - - ing" with a long note under "ing". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "Writhe and" with a long note under "and". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of arpeggiated chords with long, sweeping melodic lines in the right hand and a more rhythmic accompaniment in the left hand.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "still, We will" with a long note under "will". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "leap in our glor - - - y," with a long note under "y,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of arpeggiated chords with long, sweeping melodic lines in the right hand and a more rhythmic accompaniment in the left hand.

poco ritardando

bring a gift to
Burn - - - - - ing

poco ritardando

Molto grazioso.

SYLPHS. Ah! the rap - ture! ah! all na - ture comes to join us,
UNDINES. thee. Come flame a - high, come now a - flow - - - ing,
SALAMANDERS. clear, Come flame a - high, come now a - flow - ing, flowing, flowing,

Molto grazioso.
p
sempre stacc.

comes to join us. Now assign us Each her du - - ty.
flow - - - ing, Come, come flame a - high! We dance, a
flow - ing, flowing, flowing, Come, come flame a - high! We dance a

mf

mf
Come, come flame a - - high, come now a -
gift, come flame a - - high, come now a -
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*

1st SYLPH. *dim. e ritard.* *mf*
Far ov - er
pp
Ah! the rap - ture! Float - - ing, float - - ing, float - - ing.
dim. e ritard. *pp*
UNDINES. 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,
s

p a tempo

1st SYLPH.

- ing we soar.

Glor - - i -

1st UNDINE.

Glor - - i -

SYLPHS.

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

UNDINES.

Come to join us, Come, come flame a - high, Come now a -

SALAMANDERS.

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

f

- 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 -

p

mf dolce

Ah! the rap - ture! ah!

mf dolce

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 -

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. *f cresc. sempre*

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

cresc.

f cresc. sempre

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

cresc.

f cresc. sempre

- 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.

SOLI and CHORUS.

ff cresc. molto e poco stringendo

comes to us, comes to us. Ah!

comes to us, comes to us. Ah!

Ah! all na-ture comes to join us. Ah!

cresc. molto e poco stringendo

sfr

ff

The Gnomes rush boisterously into the dance.

(Enter dancing Sylphs.)

fff

fff

fff

GNOMES.

f cresc. molto

Up from out the

Molto animato.

ff
Up and down and round,
ff
Up and down and round,
ff
Up and down and round,
ff
earth we come to join thes. Up and down and round,

Molto animato.

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

ff *Grazioso.*

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

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

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

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

mf *p*

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 Pipes great ma - gic.
mu - sic Of the Pipes great ma - gic.
mu - sic Of the Pipes great ma - gic.
mu - sic Of the Pipes great ma - gic.

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

sfz *sfz* *sfz*

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

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

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

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

sfz *sfz*

sempre più animato.

Hear it! hear it!

Hear it! hear it!

Hear it! hear it!

Hear it! hear it!

mf cresc. *sfz*

ff Danc - - - ing in our bower! *5ff* Ha! ha!

ff Danc - - - ing in our bower! *5ff* Ha! ha!

ff Danc - - - ing in our bower! *5ff* Ha! ha!

ff Danc - - - ing in our bower! *5ff* Ha! ha!

ff *5ffz*

5ffz ha! ha! ha! ha! ha! ha!

5ffz ha! ha! ha! ha! ha! ha!

5ffz ha! ha! ha! ha! ha! ha!

5ffz ha! ha! ha! ha! ha! ha!

5ffz *5ffz*

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, Gld - ing, run - ning, To thy mea - sure, Laugh - ing, sing - ing,

cresc.

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

cresc.

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

cresc.

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

cresc.

In our glee — Laugh - ing, we go danc - ing, Ha! ha! ha! —

In our glee — Laugh - ing, we go danc - ing, Ha! ha! ha!

In our glee Laugh - ing, we go danc - ing, Ha! ha! ha! ha! —

In our glee Laugh - ing, we go danc - ing, Ha! ha! ha! ha!

sfz sfz ff sfz sfz ff sfz sfz ff

ha! — Round we go, —

ha! Round we go,

ha! — And round we go, and

ha! Round, round we go, round,

sfz sfz sfz sfz sfz sfz sfz sfz sfz

stringendo, e cresc. sempre

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

8
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, Hal ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
fff
 greet - ing thee, hail - ing thee, Hal ha! ha! ha! ha! ha! ha! ha! ha!
fff
 greet - ing thee, hail - ing thee, Ha!
fff
 - beys thee Ha!

ffff *Allegro mollo, quasi Presto.*
 ha! Dance _____ to Spring.
fff
 hal Dance _____ to Spring.
fff
 Dance _____ to Spring. *The Elves dance off, laughing and shouting madly with joy.*
fff
 Dance _____ to Spring.
Allegro mollo, quasi Presto.
fff

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.

5/2 > 17

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

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.

f

I beg of you, my chil - dren...

TOLAN. (*contemptuously*) *cresc.*

I will al - low it is as much a ma - gic pipe As he who

sfz *p* *mf cresc.*

begs is king. *f* *mf*

I who have earned my home, what

f *mf*

cause have I to fear your power? 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. trom.

fff

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

Obco

sffz sffz sffz f

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

animato

sffz sffz sffz sffz

1st SYLPH.

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

1st UNDINE.

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

1st SALAMANDER.

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

1st GNOME.

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

IOLAN.

I'll put my

ffz *ffz*

(struggling with Iolan.)

ff Dance! Io-lan, dance!

ff Dance! Io-lan, dance!

ff Dance! Io-lan, dance!

ff 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—

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

I feel its

p espress.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 4/4 time signature. It begins with a whole note 'I', followed by a half note 'feel', and a quarter note 'its'. The bottom two staves are piano accompaniment. The right hand (treble clef) plays a continuous eighth-note pattern, with some notes beamed in groups of five. The left hand (bass clef) plays a simple harmonic accompaniment with quarter notes.

charm, it

Detailed description: This system contains the next two staves. The vocal line continues with a half note 'charm,' and a quarter note 'it'. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

is a ma - - - gic

Detailed description: This system contains the third two staves. The vocal line has a half note 'is', a quarter note 'a', and a dotted half note 'ma - - - gic'. The piano accompaniment continues with the eighth-note pattern.

pipe! Stop!

Ob.

Horns!

Detailed description: This system contains the final two staves. The vocal line has a half note 'pipe!' and a dotted half note 'Stop!'. The piano accompaniment continues. There are also parts for Oboe (Ob.) and Horns (Horns!) indicated by lines above the piano staves.

accel.

stop! I say, I will not

col s. Fl. Ob.

accel.

Detailed description: This system contains the vocal line and piano accompaniment for the first part of the scene. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The lyrics are "stop! I say, I will not". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with an "accel." marking. A Flute and Oboe part is indicated by "col s. Fl. Ob." with a melodic line in treble clef.

1st SYLPH. *mf*

Dancel Io - lan, dancel

1st UNDINE. *mf*

Dance! Io - lan, dance!

1st SALAMANDER. *mf*

Dance! Io - lan, dance!

1st GNOME. *mf*

Dance! Io - lan, dance!

IOLAN.

dancel

col s. Fl. Ob.

Horns stopped.

3 Strings. *trem.*

trem.

cresc. poco a poco

Detailed description: This system marks the entrance of several characters. The vocal lines for the 1st Sylph, 1st Undine, 1st Salamander, and 1st Gnome are in treble clef with a key signature of one sharp and a 6/8 time signature. Each character has a simple melodic line with the lyrics "Dance! Io - lan, dance!". The 1st Gnome part is in bass clef. Iolan's part is in treble clef with the lyrics "dancel". The piano accompaniment includes a Flute and Oboe part with a melodic line, a Horns part that stops, and a String section with tremolos. The piano accompaniment also features a tremolo in the upper staff and a "cresc. poco a poco" marking in the lower staff.

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

IOLAN. (breaks away from the Elves.)

col. a. False friends, I have for.

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

ad lib.

1st SYLPH. Ah!...

1st UNDINE. Ah!...

1st SALAM. Ah!...

1st GNOME. Ah!...

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

pipe!

sfz - mf - ff molto stringendo e cresc.

Iolan runs up on the rock, laughing triumphantly at the Old One.

fff *sfz*

Presto.

Ob. (*ironico.*)

IOLAN. *mf (ironico)* *f*

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

THE OLD ONE. *tranquillo*

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

mf *p colla voce*

poco animato

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

poco animato *sfz* *mf* *cresc.*

f *mf*

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

sfz *mf* *p*

IOLAN.

THE OLD ONE. *ff*

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*

1st SYLPH.

mf Lis - ten! *p* lis - ten!

1st UNDINE.

mf Lis - ten! *p* lis - ten!

1st SALAMANDER.

mf Lis - ten! *p* lis - ten!

1st GNOME.

mf Lis - ten! *p* lis - ten!

Molto moderato ed espressivo.

THE OLD ONE.

mf It is the Pipe God gave to Lil - ith,

Bass - Horn *p*

And she played to man in E - den, But its

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* *cresc. molto*

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.

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

largamente
ff

accel.

mood,

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

accel.

sfz largamente sfz \rightarrow *p*

die when he has un - der - stood.

p

sfz sempre trem.

accel. e cresc.

IOLAN.

mf (ironico)

Animato.

Think you the sto - ry fright - ens

sfz

mf slacc.

(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

sfz 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

meno mosso ed espress.

Ah, mis - er - y!

Andante.

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 -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'ris - - - ing? The ve - ry pic - ture of my ut - most wish ap -'. The piano accompaniment features a flowing eighth-note pattern in the left hand and chords in the right hand.

poco riten.

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

poco riten.

The second system of the musical score continues the vocal line and piano accompaniment. It begins with the tempo marking '*poco riten.*'. The vocal line has the lyrics '- pears, Like a cur - tain the forest round me parts,'. The piano accompaniment features a wide interval in the right hand and a melodic line in the left hand. A second '*poco riten.*' marking is placed over the piano accompaniment.

a tempo

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

a tempo

The third system of the musical score continues the vocal line and piano accompaniment. It begins with the tempo marking '*a tempo*'. The vocal line has the lyrics 'And the peace - - - - ful val - ley lies be -'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. A second '*a tempo*' marking is placed over the piano accompaniment.

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics '- fore. There are the mea - - - dows - - - won by my'. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

f poco a poco animato

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

f

mf poco a poco animato

till - - lng 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

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 "There from that clump of". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include piano (*p*) and pianissimo (*pp*).

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

The second system continues the vocal line with the lyrics "ver - dure ris - es the smoke from my hearth; My children". The piano accompaniment continues with similar melodic and harmonic patterns. The dynamics remain consistent with the previous system.

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

cresc.

The third system features the lyrics "play be - fore my door; My wife, my Nao - - ia,". The piano accompaniment includes a *cresc.* (crescendo) marking. The musical notation shows a steady increase in volume and intensity in both the vocal and piano parts.

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

sfz > mf

The fourth system contains the lyrics "comes to me thro' the ros - - es, And love folds round me its soft". The piano accompaniment features dynamic markings for *f* (forte), *mf* (mezzo-forte), and *sfz > mf* (sforzando followed by mezzo-forte). The system concludes with a soft, intimate musical texture.

poco rit.

man - tle of re - - pose.

poco rit. *pp*

molto animato ed appassionato

mf

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.

fff accel.

(Full light.)

come to me!

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings like *fff accel.* and *sfz*.

(The Old One recovers the pipe.)

Musical score for the second system, primarily piano accompaniment with dynamic markings like *sfz*.

Allegro molto e furioso.

f stringendo

fff largamento

Musical score for the third system, showing a change in tempo and dynamics. It includes markings like *f stringendo* and *fff largamento*.

Musical score for the fourth system, continuing the piano accompaniment with various articulations.

THE OLD ONE.

(Iolan turns to go.)

mf

'Tis done.

Nay lis - ten! ah,

Moderato molto e tranquillo

Musical score for the fifth system, featuring a vocal line and piano accompaniment. It includes dynamic markings like *ritard.*, *sfz*, and *p*.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "heed-less one, The Pipo but played the note of your de-sire,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, with various musical notations including slurs, ties, and dynamic markings like *p.* (piano).

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

f cresc. sempre

The second system continues the musical score. The vocal line has the lyrics "And your de-sire — helps to rule the world." and includes a fermata over the word "de-sire". The piano accompaniment features a dynamic marking of *f* (forte) and *cresc. sempre* (crescendo sempre), indicating a continuous increase in volume. The piano part includes complex chordal textures and melodic lines in both hands.

molto largamente

ff *dim.*

The third system is a piano solo section. It begins with the tempo marking *molto largamente* (very slowly). The music is written in two staves with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand, with dynamic markings of *ff* (fortissimo) and *dim.* (diminuendo). The piece concludes with a double bar line and a repeat sign.

Listen again, and see what you have done.

mf

The fourth system continues the musical score. The vocal line has the lyrics "Listen again, and see what you have done." and includes a fermata over the word "again". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes various chord changes and melodic lines in both hands.

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. *b*

Ob. *pp una corda*

is o'er me steal - - ing.

s

s

tre corde

mf

Agitato e più mosso

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

pp

mf
Nao-la! She lies up-on her bed, Her mother in her

f

sfz > p *sfz > p*

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

ritard. *a tempo* *mf*

ff
Is she then dead?

fffz *fffz colla voce*

mf ritard. *molto meno mosso dolce e tranquillo*
Ah! nay, nay! she smiles, 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 treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "- lone. She thinks of me, and". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

smil - - ing sweet - - ly, sleeps.

The second system continues the vocal line with the lyrics "smil - - ing sweet - - ly, sleeps.". The piano accompaniment continues with similar rhythmic patterns, maintaining the minor key and melodic flow.

accel.

The third system shows the piano accompaniment. It includes a marking "*accel.*" (accelerando) in the right-hand part. The music features more complex melodic lines and arpeggiated figures in both hands.

sempre più animato
Now she hears my voice

sempre più animato

The fourth system begins with the vocal line and the lyrics "Now she hears my voice". The piano accompaniment is marked "*sempre più animato*" (sempre più animato). The music is more energetic, with a faster tempo and more complex harmonic textures in both hands.

Call - ing as I just called to her to

ff come _____ to me: *Molto agitato. mf* She ris - es from her

Molto agitato.

sfz *p*

bed, she will obey my voice! *f* 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*

sempre più agitato

bleed, And fever blazes on her

check, Return, return, be -

f *poco allargando*

f *poco allargando*

- lov - - ed! 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

Iolan turning, rushes up stage and watches Naويا approach.

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

sfz sfz sfz

stream, she scales the rock.

sfz

poco largamente *dim. e rit. poco a poco* (Iolan comes down.)

Ah! Nao - - - ia! ah! Nao - - - ia.

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

(Enter Naoia, exhausted, bewildered and trembling.)

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

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

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

Adagio.

pp una corda *ppp espress.*

NAOIA. Recit.

p

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

pp *ppp*

mf *f*

come.

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

mf *f* *p*

IOLAN. Recit.

mf *(Iolan leads Naolia down C.)*

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

pp

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

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

heed-less-ness bring such mis - for - tune I did not know.

Clar. Ob. Fl.

Molto moderato.

ΝΑΟΙΑ.

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

mf love, — and he sang of your — re - turn. — *poco riten.*

mf *poco riten.*

a tempo
p

My mo-ther sat by the bed - side _____ and

f dim. *pp a tempo*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'a tempo' and the dynamics range from piano (p) to fortissimo (f). The lyrics are 'My mother sat by the bed-side and'.

cresc. sempre

read from the ho - - ly book, _____ But, hea-ven have mer-cy, I

cresc. sempre

The second system continues the musical score. The vocal line includes the lyrics 'read from the holy book, But, heaven have mercy, I'. The piano accompaniment features a 'cresc. sempre' (crescendo) marking. The dynamics are marked 'f dim.' and 'pp a tempo'.

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

The third system shows the vocal line with the lyrics 'on-ly heard your voice, as you sing-ing journeyed on'. The piano accompaniment continues with a steady accompaniment.

ff *dim. molto* *p*

home - - ward and thought of me. _____

ff *dim. molto* *p*

The fourth system concludes the musical score. The vocal line has the lyrics 'home-ward and thought of me.'. The piano accompaniment features a 'dim. molto' (diminuendo) marking and ends with a piano (p) dynamic. The dynamics are marked 'ff' and 'p'.

p

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

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.

Had I but known, — be -

molto marcato *sfz dim.*

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

ritard. *f*

f *ritard.* *f*

Molto moderato e espress.

NAOLA. *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, lo - - lan;

a tempo, ma meno mosso
pp
una corda

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "sleep. Ah! hold me closer, lo - - lan;". The piano accompaniment consists of two staves (treble and bass clefs). The tempo and dynamics markings are "a tempo, ma meno mosso" and "pp dolcissimo". The piano part includes a "una corda" marking.

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

mf teneramente
mf
tre corde

The second system of the musical score. The vocal line continues with the lyrics "you'll leave me never more, say that it is so.". The piano accompaniment continues. The tempo and dynamics markings are "mf teneramente" and "mf". The piano part includes a "tre corde" marking.

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.

The third system of the musical score. The vocal line has the lyrics "Why do you look at me with tear - - ful eyes? And yet, so qui - et-ly,". The piano accompaniment continues. The tempo and dynamics markings are "poco a poco più mosso e cresc.". The piano part includes a "tre corde" marking.

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

The fourth system of the musical score. The vocal line has the lyrics "I oft have wept in think-ing of this day— this day, the first of all the". The piano accompaniment continues. The tempo and dynamics markings are "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.
 NAOLA. (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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "dance up-on our wed - - - ding". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a forte (*f*) dynamic and consists of arpeggiated chords. A fermata is placed over the final chord of the system.

day.

The second system continues the piano accompaniment from the first system. It features arpeggiated chords in the grand staff. A fermata is placed over the final chord of the system.

Here's one for you.

The third system features a vocal line in treble clef with the lyrics "Here's one for you." The piano accompaniment is in grand staff with a piano (*pp*) dynamic. It consists of arpeggiated chords. A fermata is placed over the final chord of the system.

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

The fourth system features a vocal line in treble clef with the lyrics "And ev - - 'ry, ev - - 'ry day you shall have". The piano accompaniment is in grand staff with a piano (*pp*) dynamic. It consists of arpeggiated chords. A fermata is placed over the final chord of the system.

poco allargando

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

NAOIA. (They kiss.)

dear?

IOLAN. *pp*

Nao - lan *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 Naota 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 single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "your son and mine. Like this on ev-'ry ev'ning we will". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

sit within our bower, and watch him as he grows to

mf

The second system of music continues the vocal line with the lyrics "sit within our bower, and watch him as he grows to". The piano accompaniment is marked *mf* and features a prominent arpeggiated figure in the right hand, with the left hand providing a harmonic foundation.

man - hood, Grows up to hon - est

The third system of music continues the vocal line with the lyrics "man - hood, Grows up to hon - est". The piano accompaniment maintains the arpeggiated texture, with some changes in the bass line.

man - hood, hus - band.

The fourth system of music concludes the vocal line with the lyrics "man - hood, hus - band.". The piano accompaniment features some triplet markings (indicated by a '3' over a group of notes) and continues the arpeggiated texture.

sempre più animato poco a poco

NAOIA.

From the world you

mf IOLAN. 2
Yea, little 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-flect - ed.

but your strength revealed.

My strength would fail with-

This system contains the first two vocal staves and the piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

My hope is but the

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

This system continues the vocal and piano parts. A dynamic marking of *f* (forte) is placed above the vocal staff. The piano accompaniment maintains its intricate sixteenth-note pattern.

know - ledge of your will.

CRSG.

This system concludes the page with the final vocal phrase and piano accompaniment. The piano part includes a section marked "CRSG." (Crescendo) in the right hand.

IOLAN.

ff appassionato

All that is dear _____ In life you are ex -

sfz *mf* *s* *s* *s*

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 of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has the lyrics "cease to be di - vid - - - ed." with long horizontal lines under "di" and "ed" to indicate sustained notes. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

NAOIA. (*ossia*)
 Then by one kiss ———— we
 NAOIA.
 Then by one kiss ———— we

The second system of music includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Then by one kiss ———— we" and "NAOIA." followed by "Then by one kiss ———— we". The piano accompaniment continues with a similar melodic and harmonic style to the first system.

both shall be u - nit - - - ed.
 both shall be u - nit - - - ed.

The third system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics "both shall be u - nit - - - ed." repeated twice. The piano accompaniment provides a steady accompaniment for the vocal line.

NAOIA. *poco rit. ff*

a tempo

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

IOLAN. *ff*

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

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

mf

ffz poco rit. mf

a tempo

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

ff

rit.

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

ff

ff

rit.

fff a tempo

you.

fff

you.

mf

fff a tempo

stringendo

Naويا falls exhausted, in Iolan's arms.

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

supports her head during the following scene.

NAOIA.

mf
And when old age comes trembling on,

Andante.

molto espress.

mf
dim. sempre poco a poco

years, years,

years hence,

we will hold each o - ther's

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with the lyrics "hand as we do now, and as we used be-fore you went a -". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The key signature has one sharp (F#).

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

The second system continues the vocal line with the lyrics "- way. Ah! Io - lan, do not go a -". The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing eighth notes. The key signature remains one sharp.

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

The third system features the vocal line with the lyrics "- way! Oh, hold me clo-ser, clo-ser, dear!". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the second measure. The key signature is still one sharp.

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

The fourth system concludes the piece with the vocal line: "With-out you it is dark, and I am cold, so cold." The piano accompaniment features dynamic markings of *pp calando sempre*, *ppp rit. sempre*, and *pppp*. The key signature changes to one flat (F) in the final measure. The piano part ends with a fermata over the final chord.

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

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.

Cel. *ffz*

cresc. molto

largamente e lamentoso

sfz

sfz

sfz

(Eloes from the depths of the forest.)

ffz

fff

p

fff

p

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.

CHORUS.

pp

— 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!

mf

THE OLD ONE. *mf*

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

p *f*

This musical system features a vocal line and a piano accompaniment. The vocal line is in a key with one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *mf* for the vocal line and *p* and *f* for the piano accompaniment.

Andante con moto, ma tranquillo

IOLAN. (kneeling behind mound.)

I smooth the hair back from your

pp

This system shows the beginning of the vocal line for IOLAN, with the piano accompaniment featuring a complex, rhythmic pattern in the right hand. The vocal line is simple and melodic. Dynamics include *pp* for the piano accompaniment.

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

This system continues the vocal line for IOLAN. The piano accompaniment maintains its rhythmic pattern. Dynamics include *pp* for the piano accompaniment.

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

This system concludes the vocal line for IOLAN. The piano accompaniment continues with its rhythmic pattern. Dynamics include *pp* for the piano accompaniment.

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.)

stringendo molto e cresc.

sfz sfz

Allegro con fuoco e risoluto.

ff

Where is this God? Where

sfz

dwell - - 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) toll, *fff poco meno mosso* See, _____ as I hurl *(Throws gold away.)* the

fff poco meno mosso

ritard. (Laughs mockingly.)

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

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.

mf There is a God whose laws un-changing

mf *sfz* *p*

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.

targamente
ff

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

sffz *f* *sffz*

Allegro agitato.
IOLAN. (turns angrily upon the Old Ones.)

Più moto. *sffz* *ff*

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

Allegro agitato.

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

fff

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.* *ritard.* *p*

sfz dim. sfz dim. molto

(Iolan lowers staff, then casts it away.)

THE OLD ONE.

soul demands revenge. *espressivo molto*

sfz *p* *mf*

Adagio.

IOLAN.

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

p *pp* *pp*

SYLPHS.

Andante.

CHORUS.

UNDINES.

SALAMANDERS.

GNOMES.

Lo! her death pur - i-fies,

Lo! her death pur - i-fies,

Lo! her death pur - i-fies,

Lo! her death pur - i-fies,

p *p* *p* *p*

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

I'll do what she would do.

Andante.

f > p

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

L'istesso tempo, tranquillo.

strong.---

strong.---

strong.---

strong.---

L'istesso tempo, tranquillo.

Ob. *ritard.* *pp*

E. Horn. *ritard.* *p*

IOLAN.

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

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

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

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

f *mf* Horns.

her. The stalk was bare, — And in my

Fl.

p Celli.

E. Horn.

cap the flower had faded.

(Elves nearer.)

f *espress. dim.*

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

CHORUS.

SYLPHS. *mf*

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

UNDINES. *mf*

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

SALAMANDERS. *mf*

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

GNOMES. *mf*

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

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

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

f

good-ness.

Bassot Horn.

f — *p* — *pp*

Calli.

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

19 13

of the win - ter wind.

15 17

CHORUS.

SYLPHS. *mf*

UNDINES. *mf* Al - read - y the summer wanes,

SALAMANDERS. *mf* Al - read - y the summer wanes,
(Iolan hears voices off stage.)

GNOMES. *mf* Al - - read - y the sum - mer

p Ob.

15 15

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

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

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

ff wanes, and yearning au - tumn feels the chill of age.

mf

IOLAN. (*with ever increasing vehemence.*)

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

sffz *mf* *pp*

like a pan - ther the cold creeps on.

sffz *mf* *pp*

p

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

E. Horn.

cresc.

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

mf *cresc.*

f *poco animato (with enthusiasm.)*

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

cresc. *ff*

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

ff

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

sffz - - mf

s

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

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. *<mf> pp*

peace, ——— in peace, ——— to sleep in peace. *<mf> pp*

The snow was nev - - er deep e-nough to pre-vent the spring's re - lease. *p* *<mf> pp*

to pre-vent the spring's — re - lease. *p* *<mf> pp*

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *p* and *<mf> pp*. There are slurs and phrasing marks throughout.

IOLAN. (with feebler accents.) *p*

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

pp Ob. *Fl.*

una corda

The second system features a vocal line with lyrics and a piano accompaniment. The piano part includes parts for Oboe (*pp* Ob.) and Flute (*Fl.*). The instruction *una corda* is present. Dynamics include *p* and *pp*. There are slurs and phrasing marks.

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

The third system continues the vocal line and piano accompaniment. It includes lyrics and musical notation with dynamics and phrasing marks.

Like an old man whose life is spent, —

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

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

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

The second system includes two vocal staves and piano accompaniment. The Sylph part starts with a rest and then a melodic line marked *P*. The Iolan part has a melodic line with a triplet of eighth notes marked *f*. The piano accompaniment is marked *PPP* and *pp*.

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.

R. Horn.

The third system contains four vocal staves and piano accompaniment. The Sylph part has a melodic line. The Undine part has a melodic line marked *mf*. The Gnome part has a melodic line marked *mf*. The Old One part has a melodic line marked *mf*. The piano accompaniment includes a section for the Right Horn (R. Horn.) marked *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.

P Adagio. 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-

Largamente.

(with realization.) *ff ad lib.*

'Twas in my -

fff colla voce

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

- self I failed.

stringendo *largamente*

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

sffz *colla voce* *sffz* *sff* *pp* *colla voce* *mf*

He dies; falling upon Naota's body.

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

CHORUS.

SYLPHS. *pp* Noth-ing is wast-ed.

UNDINES. *pp* Noth-ing is wast-ed.

SALAMANDERS. *pp* Noth-ing is wast-ed.

GNOMES. *pp* Noth-ing is wast-ed.

(Curtain) *PPP*

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