

SCENE II.

Andante. ♩ = 63.

CHORUS.

Soprano I. *1 parlando dolce*
 Poor Ma - bel, in her lonely home,

Soprano II.

Alto.

Sat by the win - dows nar - row, nar - row pane,

Sat by the win - dows nar - row pane,

Sat, sat by the win - dows nar - row

pane,

p *mf*

2

p *mf*

White in the moon-light's sil-ver rain

White in the moon-light's sil-ver rain, the moon-light's sil-ver rain

White in the moonlight's sil-ver rain

p *Poco mosso.* *pp*

The ri-ver, on its pebbled rim, Made mu-sic, mu - sic

The ri-ver, on its pebbled rim, Made mu-sic, mu - sic

The ri-ver, on its pebbled rim, Made mu - sic, mu - - sic

Poco mosso. ♩ = 69.

p *Ped.*

such as child-hood knew, — The door-yard tree — was
such as child-hood knew, — The door-yard tree — was
such as child-hood knew, — The door-yard tree — was

p *p* *p* *p* *p* *p*

dolce *mf* *p*

whispered through By voi - ces, voi - ces such as child-hood's ear Had
whispered through By voi - ces, voi - ces such as child-hood's ear Had
whispered through By voi - ces, voi - ces such as child-hood's ear Had

pp *p* *pp* *p* *pp* *p*

heard — in moon - light's long a - go, heard — in moon - light's long a -
heard — in moon - light's long a - go, heard — in moon - light's long a -
heard — in moon - light's long a - go, heard in moon - light's long a -

mf dolce *mf dolce* *mf dolce*

mf *p*

Ped.

p *dolce*
 - go:— And through the willow boughs be- low — She
 - go:— And through the willow boughs be- low — She
 - go:— And through the willow boughs be-

p *dolce*
 saw the rip - pled waters shine, — she saw the rip - - pled
 saw the rip - pled waters shine, — she saw the rip - - pled
 - low, She saw the rip - - pled waters shine, — she saw the

p *dolciss.*
Ped.

p
 wa - - ters shine; — Beyond, in
 wa - - ters shine; — Beyond, in
 rip - pled wa - - ters shine; Be - yond, in waves, beyond, in

sempre legato

waves, waves of shade and light, The hills rolled

waves, waves of shade and light, The hills rolled

Alto I. waves, waves of shade and light, The hills rolled

Alto II. waves, waves of shade and light, The hills rolled

pp

mp

pp

mp

pp

off in-to the night.

off in-to the night.

off in-to the night.

off in-to the night.

4

*tranneillo
sonore*

p

Tenor.

p dolce
Sweet sounds and pic - tures, sweet sounds — and pic - tures,

Bass.

p dolce
Sweet sounds and pic - tures, sweet sounds — and

poco stringendo

p *mf*
mocking, mocking so The sad - - ness, the sadness of her

poco stringendo *mf*
pic - - tures, mocking, mocking, mocking so The sad - - ness,

sf

poco stringendo

mf

a tempo
hu - man lot, She saw, she saw and heard, but heed - ed

p
the sad-ness of her hu - - man lot, She heard, but heed - ed

a tempo

5 *mf* *mf dolce*

not. She strove to drown her sense of

mf *mf dolce*

not. She strove to drown her sense

5 *fz* *f* *fz* *mf*

Soprano. *p* *parlando* *pp*

She strove to drown her sense of wrong, And,

Alto. *p* *parlando* *pp*

She strove to drown her sense of wrong, And,

wrong,— she strove to drown her sense of wrong, And,

— of wrong, to drown her sense of wrong, And,

p *sonore*

in her old — and sim-ple way,— To teach her bit-ter

in her old — and sim-ple way,— To teach her bit-ter

in her old — and sim-ple way,— To teach her bit-ter

in her old — and sim-ple way,— To teach her bit-ter

heart, — to teach her bit-ter heart to pray. — *pp*

heart, — to teach her bit-ter heart — to pray. — *pp*

heart, — to teach her bit-ter heart to pray. — *pp*

heart, — to teach her heart to pray. — *pp*

6

dolente
pp

p parlando
Poor child!
pp
p
Poor child! poor
pp parlando
Poor child!
p parlando
Poor

mp
p

7
poor child! the prayer, begun in faith,
child! the prayer, begun in faith,
the prayer, begun in faith,
child! the prayer, begun in faith,

p
mf dolce
pp

allargando

Grew to a low, des - pair - - ing cry, a
 Grew to a low, des - pair - - ing cry, a
 Grew to a low, des - pair - - ing cry, a
 Grew to a low, des - pair - - ing cry, a

mf dolente *allargando*

dim. *pp* *stringendo*
 cry — Of ut-ter mis-e-ry:
 cry — Of ut-ter mis-e-ry:
 cry — Of ut-ter mis-e-ry:
 cry — Of ut-ter mis-e-ry:

mp *stringendo*

Soprano Solo.
poco ritard.
mp

Agitato, Allegretto.

Let me die

poco rit. *mp*

Agitato, Allegretto. ♩ = 72

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole note rest followed by a half note 'Let' and a quarter note 'die'. The piano accompaniment begins with a half note chord in the left hand and a quarter note chord in the right hand. The tempo and dynamics change to 'Agitato, Allegretto' with a tempo marking of ♩ = 72.

Oh! take me, take me

p *mp*

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'Oh!' (half note), 'take' (quarter note), 'me,' (quarter note), 'take' (quarter note), and 'me' (quarter note). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

from the scorn - - - ful eyes

p

Detailed description: This system contains the fifth and sixth staves. The vocal line has a triplet of eighth notes for 'from' and a long note for 'eyes'. The piano accompaniment continues with a consistent eighth-note pattern in the right hand.

And hide me, hide me where the

Detailed description: This system contains the seventh and eighth staves. The vocal line begins with 'And' (half note), 'hide' (quarter note), 'me,' (quarter note), 'hide' (quarter note), 'me' (quarter note), and 'where the' (quarter note). The piano accompaniment maintains the eighth-note accompaniment in the right hand.

cresc.
cruel speech And mocking fin-ger— may not reach!

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a *cresc.* marking and includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present in the piano part.

I dare not breathe my mo - - ther's

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf*. The piano accompaniment features a *f* dynamic in the first half and a *p* dynamic in the second half.

name: A daugh - - - ter's

The third system shows the vocal line with a *p* dynamic and the piano accompaniment with a *mf* dynamic. The piano part includes several measures with a '2' above the notes, indicating a second ending or a specific articulation.

right I dare not crave To weep a -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *p* dynamic, and the piano accompaniment has a *mf* dynamic.

9

-bove her un - - blest grave! — Let me — not

p

live — un - til my heart, — With few — to

mf *mp*

colla voce *a tempo animato*

pi - ty, and with none, with none — To love me,

p *colla voce* *f*

10 *tranquillo*

with none — To love me, har - - dens in-to

tranquillo *p* *mf*

stone. — *Meno mosso.* O God! have mer - cy on Thy child, *espress.*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over the word 'stone.' followed by the lyrics 'O God! have mer - cy on Thy child,'. The piano accompaniment starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The tempo is marked *Meno mosso.* and the ending of the system is marked *espress.*

11 O God have mer - cy on Thy child, Whose

The second system continues the vocal line with the lyrics 'O God have mer - cy on Thy child, Whose'. The piano accompaniment features a mezzo-forte (*mp*) dynamic. A measure rest is indicated by the number '11' above the staff.

faith in Thee grows weak and small, And

The third system continues the vocal line with the lyrics 'faith in Thee grows weak and small, And'. The piano accompaniment includes a piano (*p*) dynamic marking.

take me, take me, ere I lose it all, *cresc.*

The fourth system continues the vocal line with the lyrics 'take me, take me, ere I lose it all,'. The piano accompaniment features a crescendo (*cresc.*) dynamic marking.

12 ere I lose it all! *pp ritard.*

The fifth system concludes the vocal line with the lyrics 'ere I lose it all!'. The piano accompaniment features a pianissimo (*pp*) dynamic and a ritardando (*ritard.*) marking. A measure rest is indicated by the number '12' above the staff.

Poco animato.

Poco animato. ♩ = 84.
lunga
a tempo
p dolce
p sonore

cresc.

13

mf
cresc.

CHORUS.

Soprano.

Alto. *pp*

Tenor. *pp* A

Bass. A sha - - - dow

mf
p

sha - - dow, a sha - - dow
fell, a sha - - dow on the
pp
A sha - - dow on the

sempre legato

Detailed description: This system contains the first four staves of a musical score. The top staff is a treble clef with a whole rest. The second staff is a vocal line with lyrics 'sha - - dow, a sha - - dow'. The third staff is another vocal line with lyrics 'fell, a sha - - dow on the'. The fourth staff is a bass clef with lyrics 'A sha - - dow on the' and a *pp* dynamic marking. Below these are two staves for piano accompaniment, with the instruction *sempre legato* written above the first staff.

And
on the moon - - light fell, And
moon - - light fell, And murm - - -
moon - - light fell,

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a whole rest and a *P* dynamic marking, with the word 'And' below it. The second staff is a vocal line with lyrics 'on the moon - - light fell, And' and a *P* dynamic marking. The third staff is another vocal line with lyrics 'moon - - light fell, And murm - - -' and a *P* dynamic marking. The fourth staff is a bass clef with lyrics 'moon - - light fell,'. Below these are two staves for piano accompaniment.

14

murm - - - - - 'ring wind and

murm - - 'ring wind and

- - - 'ring wind, and murm - - 'ring

And murm - - 'ring

14

wave be - came A voice,

wave be - came, be - came A

wind and wave be -

wind be - came A

mf dolce
a voice whose bur - den
voice whose bur - den was her
mf dolce
- came A voice whose bur - den
mf dolce
voice, a voice whose bur - den

p
was her name.
p
name, her name.
p
was her name.
p
was her name.
sempre legato

15

Musical notation for measures 15-16, first system. Treble and bass staves. Treble staff has a piano (*p*) dynamic and a *cresc.* marking. Bass staff has a *Ped.* marking.

Musical notation for measures 15-16, second system. Treble and bass staves. Treble staff has a *mf cresc.* marking. Bass staff has a *mf cresc.* marking.

16

Musical notation for measures 15-16, third system. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking.

Musical notation for measures 15-16, fourth system. Treble and bass staves. Treble staff has a *dim.* marking. Bass staff has a *dim.* marking.

Musical notation for measures 15-16, fifth system. Treble and bass staves. Treble staff has a *mf* marking. Bass staff has a *dim.* marking.

Musical notation for measures 15-16, sixth system. Treble and bass staves. Treble staff has a *mf* marking. Bass staff has a *dim.* marking.

Soprano.

17

p

Had

Alto.

Had God then heard her?

Tenor.

Had

Bass.

Had God then heard her?

C H O R U S .

espress.

17

p sonore

God then heard her, had God then heard her?

had God then heard her?

God, had God then heard her?

had God then heard her?

mf Had He sent _____ *dim.* His An-gel *p* down? _____

mf Had He sent _____ *dim.* His An-gel *p* down? _____

mf Had He sent His An- - gel down? *dim.* *p*

mf Had He sent _____ *dim.* His An-gel *p* down? _____

mf

p In

p In

p In flesh and

p In

p

p dolce

p parlando
 flesh and blood, Be - fore her E - sek Har - den
p parlando
 flesh and blood, Be - fore her E - sek Har - den
p parlando
 blood, Be - fore her E - sek Har - den
p parlando
 flesh and blood, Be - fore her E - sek Har - den

dim. 18
 stood!
dim.
 stood!
dim.
 stood!
dim.
 stood!

dolce 18
p

pp

Baritone Solo.

RECIT.

19 *Allegro.*

p

Sore - tried one, this no more shall be: _____

Allegro.

mf

RECIT.

a tempo

f

Who scoffs at thee, _____ must

a tempo

f

RECIT.

a tempo

f

scoff _____ at me. _____

a tempo

f

Allegro non troppo, moderato.

Allegro non troppo, moderato. $\text{♩} = 69.$

p

mf

mf Thou know'st — rough E-sek

Harden well: — And if he seems no suitor gay, And if his

allargando

colla voce

a tempo hair is touched with grey, — The mai - - den

a tempo

mf *p*

grown shall never find His heart, his heart less warm — than when she

p