



THE
WITCH'S DAUGHTER

A CANTATA

FOR
SOPRANO & BARITONE SOLI,
CHORUS & ORCHESTRA

POEM BY
JOHN GREENLEAF WHITTIER

MUSIC BY
CHARLES SANFORD SKILTON

VOCAL SCORE WITH
PIANO ACCOMPANIMENT

PRICE 75 CENTS

ORCHESTRA SCORE AND
PARTS MAY BE OBTAINED
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The Witch's Daughter

Poem by
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CHORUS

It was the pleasant harvest time,
When cellar-bins are closely stowed,
And garrets bend beneath their load,

And the old swallow-haunted barns,—
Brown-gabled, long, and full of seams
Through which the moted sunlight
streams,

And winds blow freshly in, to shake
The red plumes of the roosted cocks,
And the loose haymow's scented locks,—

Are filled with summer's ripened stores,
Its odorous grass and barley sheaves,
From their low scaffolds to their eaves.

On Esek Harden's oaken floor,
With many an Autumn threshing worn,
Lay the heaped ears of unhusked corn.

And thither came young men and maids,
Beneath a moon that, large and low,
Lit that sweet eve of long ago.

They took their places; some by chance,
And others by a merry voice
Or sweet smile guided to their choice.

How pleasantly the rising moon,
Between the shadow of the mows,
Looked on them through the great
elm boughs!

On sturdy boyhood, sun-embrowned,
On girlhood with its solid curves
Of healthful strength and painless nerves!

And jests went round, and laughs that made
The house-dog answer with his howl,
And kept astir the barn-yard fowl;

And quaint old songs their fathers sung
In Derby dales and Yorkshire moors,
Ere Norman William trod their shores;

And tales, whose merry license shook
The fat sides of the Saxon thane,
Forgetful of the hovering Dane,—

Rude plays to Celt and Cimbri known,
The charms and riddles that beguiled
On Oxus' banks the young world's child,—

That primal picture-speech wherein
Have youth and maid the story told,
So new in each, so dateless old,

Recalling pastoral Ruth in her
Who waited, blushing and demure,
The red-ear's kiss of forfeiture.

SOPRANO SOLO

But still the sweetest voice was mute
That river-valley ever heard
From lips of maid or throat of bird;

For Mabel Martin sat apart,
And let the hay-mow's shadow fall
Upon the loveliest face of all.

She sat apart, as one forbid,
Who knew that none would condescend
To own the Witch-wife's child a friend.

The seasons scarce had gone their round,
Since curious thousands thronged to see
Her mother at the gallows-tree;

And mocked the prison-palsied limbs
That faltered on the fatal stairs,
And wan lip trembling with its prayers!

Few questioned of the sorrowing child,
Or, when they saw the mother die,
Dreamed of the daughter's agony.

They went up to their homes that day,
As men and Christians justified:
God willed it, and the wretch had died!

CHORUS

Dear God and Father of us all,
Forgive our faith in cruel lies,—
Forgive the blindness that denies!

Forgive thy creature when he takes,
For the all-perfect love Thou art,
Some grim creation of his heart.

Cast down our idols, overturn
Our bloody altars; let us see
Thyself in Thy humanity!

So in the shadow Mabel sits;
Untouched by mirth she sees and hears,
Her smile is sadder than her tears.

But cruel eyes have found her out,
And cruel lips repeat her name,
And taunt her with her mother's shame.

She answered not with railing words,
But drew her apron o'er her face,
And, sobbing, glided from the place.

And only pausing at the door,
Her sad eyes met the troubled gaze
Of one who, in her better days,

Had been her warm and steady friend,
Ere yet her mother's doom had made
Even Esek Harden half afraid.

He felt that mute appeal of tears,
And, starting, with an angry frown,
Hushed all the wicked murmurs down.

BARITONE SOLO

"Good neighbors mine," he sternly said,
"This passes harmless mirth or jest;
I brook no insult to my guest.

"She is indeed her mother's child;
But God's sweet pity ministers
Unto no whiter soul than hers.

"Let Goody Martin rest in peace;
I never knew her harm a fly,
And witch or not, God knows—not I.

"I know who swore her life away;
And as God lives, I'd not condemn
An Indian dog on word of them."

CHORUS

The broadest lands in all the town,
The skill to guide, the power to awe,
Were Harden's; and his word was law.

None dared withstand him to his face,
But one sly maiden spake aside:

SOPRANO SOLO AND CHORUS

"The little witch is evil eyed!

"Her mother only killed a cow,
Or witched a churn or dairy-pan;
But she, forsooth, must charm a man!"

CHORUS

(Women)

Poor Mabel, homeward turning, passed
The nameless terrors of the wood,
And saw, as if a ghost pursued,

Her shadow gliding in the moon;
The soft breath of the west-wind gave
A chill as from her mother's grave.

(Men)

How dreary seemed the silent house!
Wide in the moonbeams' ghastly glare
Its windows had a dead man's stare!

And, like a gaunt and spectral hand,
The tremulous shadow of a birch
Reached out and touched the door's low porch,

As if to lift its latch; hard by,
A sudden warning call she heard,
The night-cry of a boding bird.

(Women)

She leaned against the door; her face,
So fair, so young, so full of pain,
White in the moonlight's silver rain.

The river, on its pebbled rim,
Made music such as childhood knew;
The door-yard tree was whispered through

By voices such as childhood's ear
Had heard in moonlights long ago;
And through the willow-boughs below

She saw the rippled waters shine;

(Men)

Beyond, in waves of shade and light,
The hills rolled off into the night.

And still across the wooded space
The harvest lights of Harden shone,
And song and jest and laugh went on.

(Women)

And he, so gentle, true, and strong,
Of men the bravest and the best,
Had he, too, scorned her with the rest?

(Men)

A shadow on the moonlight fell,
And murmuring wind and wave became
A voice whose burden was her name.

(Women)

Had then God heard her? Had He sent
His angel down? In flesh and blood,
Before her Esek Harden stood!

He laid his hand upon her arm:

BARITONE SOLO

"Dear Mabel, this no more shall be;
Who scoffs at you must scoff at me.

"You know rough Esek Harden well;
And if he seems no suitor gay,
And if his hair is touched with gray,

"The maiden grown shall never find
His heart less warm than when she smiled,
Upon his knees a little child!"

CHORUS

(Women)

Her tears of grief were tears of joy,
As, folded in his strong embrace,
She looked in Esek Harden's face.

SOPRANO AND BARITONE DUET

"O truest friend of all!" she said,
"God bless you for your kindly thought,
And make me worthy of my lot!"

CHORUS

He led her forth, and, blent in one,
Beside their happy pathway ran
The shadows of the maid and man.

He led her through his dewy fields,
To where the swinging lanterns glowed,
And through the doors the huskers showed.

BARITONE SOLO

"Good friends and neighbors!" Esek said,
"I'm weary of this lonely life;
In Mabel see my chosen wife!

"She greets you kindly, one and all;
The past is past, and all offence
Falls harmless from her innocence.

"Henceforth she stands no more alone;
You know what Esek Harden is;—
He brooks no wrong to him or his.

DUET AND CHORUS

"Now let the merriest tales be told,
And let the sweetest songs be sung
That ever made the old heart young!"

"For now the lost has found a home;
And a lone hearth shall brighter burn,
As all the household joys return!"

Oh, pleasantly the harvest-moon,
Between the shadow of the mows
Looked on them through the great elm-boughs!

On Mabel's curls of golden hair,
On Esek's shaggy strength it fell;
And the wind whispered, "It is well!"



The Witch's Daughter

A CANTATA

Poem by
JOHN GREENLEAF WHITTIER

Music by
CHARLES SANFORD SKILTON

Andante (♩ = 66)

Piano *mf*

accel.

rit.

ff

Andantino (♩ = 84)

p espr.

marc.

cresc.

appassionato

ff

marc.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Andante (♩ = 66)' and begins with a piano dynamic of 'mf'. The second system includes markings for 'accel.', 'rit.', and 'ff'. The third system is marked 'Andantino (♩ = 84)' and includes 'p espr.', 'marc.', and 'cresc.'. The fourth system is marked 'appassionato' and includes 'ff' and 'marc.'. The score features complex piano textures with many chords and moving lines in both hands, and includes first and second endings in several places.

CHORUS

mf simply

It was the

The first system of the chorus features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The tempo/mood is marked *mf simply*.

pleas - ant har-vest time, When cel-lar-bins are close-ly stowed, And

And

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the left hand.

gar - rets bend be-neath their load, *poco rit.* And the

gar - rets hend, And gar-rets bend be-neath their load,

The third system features a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* and a tempo change marking of *poco rit.* (poco ritardando).

Ed.

*lightly
a tempo*

old swal - low - haunt - ed barns -
Brown - ga - bled,

a tempo *leggiero*

Through which the mo - ted sun - light streams, *p* And
long, and full of seams, *mf* And

And

leg. *

winds to shake the red plumes of the roost - ed cocks,
winds blow fresh - ly in to shake The loose hay - mow's scent - ed

cresc.

p *l.h.*

Are filled with summer's rip-ened stores, Its
locks, —

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Are filled with summer's rip-ened stores, Its locks, —". The bottom staff is a piano accompaniment in bass clef. A dynamic marking of *f* (forte) is placed above the piano staff. The music features a mix of eighth and sixteenth notes, with some melodic lines in the piano part.

o - dorous grass and bar - ley sheaves, From
(marc.)

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "o - dorous grass and bar - ley sheaves, From". A dynamic marking of *(marc.)* (marcato) is placed above the piano staff. The piano accompaniment continues with similar rhythmic patterns, including some triplet-like figures in the right hand.

their low scaf-folds to their eaves.

mf *rit.*

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics "their low scaf-folds to their eaves.". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and a *rit.* (ritardando) marking. The music ends with a final chord in the piano part.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *f* and *mf*.The first vocal entry is on a single staff with lyrics "On E-sek Har-den's". The piano accompaniment continues with a complex rhythmic pattern, including triplets and sixteenth-note runs. Dynamics include *f*.The second vocal entry has lyrics "oak - en floor, With ma - ny an Au-tumn thresh - ing worn, Lay the heaped ears of". The piano accompaniment features a triplet of eighth notes. Dynamics include *f*.The third vocal entry has lyrics "Of un - husked corn." and "un - husked corn, of un - husked corn." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff*.The piano conclusion features a final melodic flourish in the right hand and a bass line in the left hand, ending with a cadence. Dynamics include *f*.

SOPRANO *mf* Più lento (♩ = 69)

ALTO *mf*

TENOR *mf*

BASS

And thith-er came young men and maids, Be -

And

And thith-er came young

mf *rit.* *p* Più lento (♩ = 69)

neath a moon that, large and low,

thith-er came young men and maids, Be - neath a moon, that

men and maids, Be - neath a moon that, large and low,

mf

And thith-er came young men and maids, Be - neath a moon that,

dim.

Allegretto

rit.
Lit that sweet eve of long ago. —
rit.
Lit that sweet eve of long ago. —
rit.
Lit that sweet eve of long ago. —
rit.
large and low, Lit that sweet eve of long ago. —

rit.
Allegretto
p

Più lento

rit
mf
They took their plac-es;
mf
They took their plac-es; some by chance, And
mf
They

rit
Più lento

plac-es; some by chance, And oth-ers by a mer-ry voice Or
some by chance, And oth-ers by a mer-ry voice Or
oth-ers: by a mer-ry voice, Or sweet
took their plac-es; some-by-chance, And oth-ers by a

espr. *a tempo* *p*

voice Or sweet smile guid-ed to_ their choice. How

sweet smile guid - ed to their choice. How

smile guid - ed to their choice. How

mer-ry voice Or sweet smile guid-ed to_ their choice. How

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

p *Tranquillo* (♩ = 69)

pleas-ant - ly the ris - ing moon, Be - tween the shadow of the mows,

pleas-ant - ly the ris - ing moon, Be - tween the shadow of the mows,

pleas-ant - ly the ris - ing moon, Be - tween the shadow of the mows,

pleas-ant - ly the ris - ing moon, Be - tween the sha - dow, be - tween the sha - dow

stacc. sempre

Looked on them through the great elm boughs! —

Looked on them through the boughs! *mf*

Looked on them through the boughs! On

of the mows Looked on them through the great elm boughs! —

On girl - - hood with its sol - id -
 On sur-dy boy-hood sun-em-browned, On girl-hood with its sol - id -
 sur-dy boy-hood sun-em-browned, On girl - - hood with its sol - id -
 On girl-hood with its sol-id curves Of

curves Of health-ful strength and pain - less nerves! And
 curves Of strength and pain - less nerves!
 curves Of strength and pain - less nerves!
 health - ful strength and pain - less nerves!

accel.

Allegretto giocoso

jests went round, and laughs that made The house-dog an-swer with his howl, And
 Ha - ha, ha - ha, ha - ha!
 And jests went round, and laughs that made the house-dog howl,
 Ha - ha, ha - ha, ha - ha!

Allegretto giocoso

kept a - stir the barn-yard fowl; Ha - ha! Ha - ha!
 Ha - ha, ha - ha! Ha - ha! Ha - ha!
 And kept a - stir the fowl; Ha - ha! Ha - ha!
 ha - ha! Ha - ha! Ha - ha!

And quaint old songs their fa - thers sung In

f *marziale*

Der - by dales and York - shire moors, Ere Nor - man

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "Der - by dales and York - shire moors, Ere Nor - man". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* and the tempo marking *marziale* are placed above the vocal line.

Wil - liam trod their shores; And

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Wil - liam trod their shores; And". The piano accompaniment includes a fermata over the final notes of the first phrase. A dynamic marking of *ff* is placed above the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tales, whose mer - ry li - cense shook The

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "tales, whose mer - ry li - cense shook The". The piano accompaniment includes a fermata over the final notes of the first phrase. A dynamic marking of *ff* is placed above the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

p subito

fat sides of the Sax - on thane, For -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "fat sides of the Sax - on thane, For -". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking is *p subito*.

Più lento *f accel.*

get - ful — of the hov'-ring Dane,- *Rude accel.*

get - ful — of the hov'-ring Dane,- *f accel.*

get - ful — of the hov'-ring Dane,- *Rude accel.*

get - ful — of the hov'-ring Dane,- *accel.*

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of four staves with lyrics: "get - ful — of the hov'-ring Dane,-". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking is *Più lento*. The system includes dynamic markings *f accel.*, *Rude accel.*, and *accel.*. There are also performance instructions "2" and "1" above the piano accompaniment.

a tempo *ff*

plays to Celt and Cim-bri known, The

a tempo Rude plays to Celt and Cim-bri known, *ff*

a tempo plays to Celt and Cim-bri known, The

Rude plays to Celt and Cim-bri known,

f a tempo

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of four staves with lyrics: "plays to Celt and Cim-bri known, The", "Rude plays to Celt and Cim-bri known, The", "plays to Celt and Cim-bri known, The", and "Rude plays to Celt and Cim-bri known,". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking is *a tempo*. The system includes dynamic markings *ff* and *f a tempo*.

Poco più lento

charms and rid - dles that be - guiled On

The charms and rid - dles that be -

charms and rid - dles that be - guiled On

The charms and rid - dles that be -

Poco più lento

ff

4 8 4 8

rall. - - - - -

Ox - us' bank the young world's

guiled On Ox - us' bank the young world's

Ox - us' bank the young world's

guiled On Ox - us' bank the young world's

rall. - - - - -

Moderato (♩ = 52) *mf* *p*

child,- That pri - mal pic - ture - speech where-in Have *p*

child,- That pri - mal pic - ture - speech where-in Have *p*

child,- Have *mf*

child,- Have *mf*

Moderato (♩ = 52)

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The tempo is marked 'Moderato' with a quarter note equal to 52 beats per minute. The key signature has three sharps (F#, C#, G#). The first vocal line starts with a half note 'child,-' followed by a quarter rest, then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

youth and maid the sto - ry told, so date - less old, Re -

youth and maid the sto - ry told, so date - less old, Re -

youth and maid the sto - ry told, So new in each, so date - less old, Re -

youth and maid the sto - ry told, So new in each, so date - less old, Re -

The second system of the score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are repeated across the vocal lines. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system, providing a consistent accompaniment for the vocalists.

call - ing her Who wait - ed blush - ing and de - mure, The
 call - ing pas - toral Ruth in her Who wait - ed, blush - ing,
 call - ing pas - toral Ruth in her Who wait -
 call - ing her Who wait - ed blush - ing and de - mure, The

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Più mosso
 red - ear's kiss of for - fei - ture.
 red - ear's kiss of for - fei - ture.
 ed the kiss of for - fei - ture.
 red - ear's kiss of for - fei - ture.

Più mosso
mf *f* *mf* *rit.*

The second system begins with the tempo marking 'Più mosso'. It contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'red - ear's kiss of for - fei - ture.' and 'ed the kiss of for - fei - ture.'. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). The key signature remains three sharps and the time signature is 4/4.

Andantino (♩ = 84)

SOP. SOLO

mf

But still the sweet - est

p espr.

1

voice was mute That riv - er - val - ley ev - er heard From

p

lips of maid or throat of bird; the sweet-est voice! _____

mf accel.

cresc.

a tempo

espr.

For Ma - bel Mar - tin sat a - part And

marc.

f

poco rit. *dim.*

let — the hay - mow's sha-dow fall Up-on the love - liest face

(1) *poco rit.* *marc.* *p*

f Agitato

of all. She sat a -

marc.

part, As one for - bid, who knew that none would con-de-scend To own the

a tempo

witch-wife's child a friend. The

ff *fa tempo* *rit.*

with pedal *il basso marcato*

Andante
(tragically)

sea - sons scarce had gone their round, _____ Since cu - rious

Andante

marcato

(pathetically)

thou - sands thronged to see Her moth - er at the gal - lows tree; And

port.

mocked the pri - son - pal - sied limbs That fal - tered on the fa - tal stairs, And

rit.

molto rit.

accel.

wan lip trembling with its prayers! Ah, — God!

rit.

a tempo

ff

rit.

a tempo

ff

with Ped.

mf

Few ques-tioned of the sor-rowing

p

marc.

child, Or, when they saw the moth-er die,

sf

Dreamed of the daugh-ter's a-go-go-ny. They

sf

il basso marcato

went up to their homes that day, As men and Chris-tians

accl.

accl.

(fanatically)
a tempo

ff.

8...

rit. *ff a tempo* *pesante*

with Pedal

jus - ti - fied: God willed it, And the wretch had died!

Long Pause

rit. Long Pause

sost. Ped. sost. Ped.

CHORUS *a capella*
Adagio (♩ = 76)

p *mf*

Dear God and Fa - ther of us all, For - give our faith in cru - el

p *p*

lies, - For - give the blind - ness that de - nies, the blind - ness that de - nies!

(*tonor marcato*)

Più mosso (♩ = 84)

mf For-give Thy crea-ture when he takes, For the all per - fect love, the love Thou
 For-give Thy crea-ture when he takes, For the all per - fect love
 For-give Thy crea-ture when he takes, For the all per - fect love Thou

f *poco rit.*

Più mosso (♩ = 84)

For-give Thy crea-ture when he takes for love

mf (For rehearsal only) *f* *poco rit.*

a tempo f art, a tempo Some grim cre - a - tion of his heart, rit. Cast down our i - dols, *agitato*
 Some grim cre - a - tion of his heart, rit. Cast down our i - dols, *agitato*
 art, Some grim cre - a - tion of his heart, his heart. Cast down our
 a tempo *f* rit. *agitato f*
 Some grim cre - a - tion of his heart. Cast down our

a tempo f *rit.* *agitato*

allargando

Thyself in Thy hu - man - i - ty.
 o - ver - turn our bloody al - tars; let us see Thyself hu - man - i - ty.
 o - ver - turn our bloody al - tars; let us see Thyself in Thy hu - man - i - ty.
 i - dols, o - ver - turn our blood - y al - tars; let us see Thy hu - man - i - ty -
 i - dols, o - ver - turn our blood - y al - tars; let us see Thy hu - man - i - ty.

allargando *ff* *allargando* *ff* *allargando* *ff*

allargando

SOPRANO SOLO *p*

a tempo adagio For-give, dear God, for-give, dear God!

CHORUS *p*

Dear God and Fa-ther of us all, For-give our faith in cru-el

mf For - give, dear God, for - give, for - give dear

f lies, For - give the blind-ness that de - nies, the blind-ness that de -

p *(tenor marc.)*

pp

God, for - give, dear God!

nies, the blind-ness that de - nies!

p espr. *r.h.*

Andante (♩ = 76)

SOLO TACET

poco rit.
BASS CHORUS *p a tempo*

So in the sha-dow *espr.* Ma - bel

più mosso

sits; Un - touched by mirth she sees and hears,

a tempo

Her smile is sad-der than her tears.

accel. e cresc.

Allegro (♩ = 92)
(with mockery)

But cru-el eyes have
But cru-el eyes have
Look, look!

Look, look!

Allegro (♩ = 92)

found her out, And cru-el lips re - peat her name,
found her out, And cru-el lips re - peat her name,
Look, look, the witch, the witch! And

Look, look, the witch, the witch! And

The witch, the witch, for shame, for shame!—
cresc.
Look, look! look, look! for shame, for shame,
f taunt her with her moth - - er's
cresc.
taunt her with her moth - - er's

cresc.
3 7 3

This system contains the first four staves of music. The vocal parts (Soprano, Alto, Tenor) and piano accompaniment are shown. The lyrics are: "The witch, the witch, for shame, for shame!— Look, look! look, look! for shame, for shame, taunt her with her moth - - er's taunt her with her moth - - er's". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *cresc.*

for shame! Ma - bel Mar - tin, for
for shame! Ma - bel Mar - tin, for
shame. Ma - bel Mar - tin, for
shame. Ma - bel Mar - tin, for

ff. *port.*
ff. *port.*
ff. *port.*
ff. *port.*

ff. *port.*
sffz *ff*

8..... 8.....

This system contains the next four staves of music. The vocal parts continue with the lyrics: "for shame! Ma - bel Mar - tin, for for shame! Ma - bel Mar - tin, for shame. Ma - bel Mar - tin, for shame. Ma - bel Mar - tin, for". The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *ff.* and *port.*. The system concludes with a final triplet of eighth notes in the right hand, marked *ff.*, and a triplet of eighth notes in the left hand, marked *sffz*.

Andante (♩ = 80)

shame!" She an-swered not with rail-ing words, But drew her a - pron

Andante (♩ = 80) *espr.*

mf

poco sf

oer her face, And, sob - bing, glid - ed from the place. And on-ly

poco sf

paus - ing at the door, Her sad eyes met the trou-bled gaze Of

one who, in her bet - ter days, Had been her

cresc.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand. A 'cresc.' (crescendo) marking is placed above the piano staff.

warm and stead - fast friend, Ere yet her moth - ers doom had

f

marcato il³ basso

Detailed description: This system contains the next two staves. The vocal line continues with lyrics. The piano accompaniment features a more active eighth-note pattern. A 'f' (forte) dynamic marking is placed above the piano staff. The instruction 'marcato il³ basso' is written below the piano staff, with a '3' indicating a triplet.

made Ev'n E - sek Har - den half a - fraid.

cresc.

agitato

Detailed description: This system contains the final two staves. The vocal line concludes with lyrics. The piano accompaniment becomes more complex with sixteenth-note patterns. A 'cresc.' marking is above the piano staff, and 'agitato' is written above the right-hand part of the piano staff.

tutta forza rit.

Piano introduction in D major. The first staff (treble clef) features a sequence of eighth-note chords with fingerings 2, 2, 2, 2, 2, 2, 2, 2. The second staff (bass clef) features a sequence of eighth-note chords with fingerings 1, 1, 5, 5, 1, 1. The music concludes with a *tutta forza rit.* (all the force, ritardando) instruction and accents on the final notes.

Più lento ($\text{♩} = 72$) *p* He felt that mute ap -

p He felt that mute ap - peal of tears,

He felt that mute ap - peal of tears,

p

Piano introduction in a slower tempo ($\text{♩} = 72$). The melody is in the treble clef and the bass line is in the bass clef. The tempo is marked *Più lento* with a quarter note equal to 72. The dynamics are marked *p* (piano). The lyrics are: "He felt that mute ap - peal of tears,". The piano accompaniment consists of a simple harmonic line.

p He felt that mute ap - peal of tears, *rit.*

peal of tears, *rit.*

of tears, *rit.*

f *rit.*

He felt that mute ap - peal of tears, *rit.* The tempo is marked *Più lento* with a quarter note equal to 72. The dynamics are marked *p* (piano). The lyrics are: "He felt that mute ap - peal of tears,". The piano accompaniment consists of a simple harmonic line. The music concludes with a *f* (forte) dynamic and a *rit.* (ritardando) instruction.

dociso

Allegro (♩=92)

And, start-ing, with an an-gry frown, Hushed

Allegro (♩=92)

CHORUS TACET

all the wick-ed mur-murs down.

BARITONE SOLO

"Good neigh-bors mine," he

stern-ly said,

"This

pass-es harm-less mirth or

jest;

I brook no in-sult to my guest.

She is in-deed her moth-er's

Più lento (♩ = 80)

(tenderly)

mf

child; But God's sweet pi - ty min-is - ters Un-to no

The first system features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The tempo is marked 'Più lento' with a quarter note equal to 80 beats per minute. The dynamic is mezzo-forte (*mf*). The piano part includes a pedaling instruction 'Ped. with each measure' and fingering numbers (2, 1, 5, 2, 1) for the right hand.

whit - - - er soul, no whit-er soul than hers.

a tempo

p

a tempo

r. h. l. h.

The second system continues the vocal line and piano accompaniment. The tempo changes to 'a tempo'. The piano part includes a dynamic marking of piano (*p*) and a pedaling instruction. The right hand (r. h.) and left hand (l. h.) parts are clearly delineated with their respective clefs and notes. Fingering numbers (4, 2, 1, 3, 3) are provided for the left hand.

mf

Let Good-y Mar-tin rest in peace;

The third system features a vocal line and piano accompaniment. The dynamic is mezzo-forte (*mf*). The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

I nev-er knew her harm a fly, And witch or not, God knows — not I.

f

mf

ppoco rit.

The fourth system features a vocal line and piano accompaniment. The dynamic starts forte (*f*) and moves to mezzo-forte (*mf*). The piano part includes a dynamic marking of forte (*f*) and a 'ppoco rit.' (poco ritardando) instruction. The system concludes with a fermata over the final notes.

Più lento

f

I know who swore her life a-way; And as God

marcato

lives, I'd not con - demn An In - dian dog on word of them."

ff

cres

CHORUS

The skill to guide, The broad - est lands in all the town, The skill to guide, the broadest lands in The skill to guide,

f

con marc.

f

cresc.

power to awe, Were E-sek Har - den's; and his word was

ff

ff

cresc.

poco rit.

law.

Maestoso

poco rit. **ff**
Ped. with each measure

Più mosso

f *mf*
None dared with-stand him to his face, But one sly

Più mosso

marc. *marc.*

maid-en spake a - side:

5

SOP. SOLO
Allegretto (♩ = 88)
(spitefully) *mezza voce*

"The lit-tle witch is e-vil eyed! Her

p sempre

moth-er on-ly killed a cow, — Or witched a churn or

sf

f (disdainfully)

dai-ry pan; But she for-sooth, must charm a

sfp

CHORUS

man!" "The lit-tle witch is e-vil eyed! Her moth-er on-ly

p

Is e-vil eyed.

i. h.

Or witched a churn or dai - ry pan,

killed a cow,
She Or be witched a pan, But she must charm a

Her mother on - ly witched a churn or dai - ry pan,

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "killed a cow, She Or be witched a pan, But she must charm a". The piano accompaniment is written in a bass clef and includes a complex rhythmic pattern with triplets and sixteenth notes. The system concludes with a fermata over the final notes.

man! But she for - sooth, must charm a

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "man! But she for - sooth, must charm a". The piano accompaniment features a prominent triplet in the bass line. The system concludes with a fermata over the final notes.

man!"

The third system of music shows the vocal line and piano accompaniment. The vocal line lyrics are: "man!". The piano accompaniment is mostly silent, with only a few notes visible in the bass line. The system concludes with a fermata over the final notes.

Maestoso

ff *dim.*

The fourth system of music is a piano solo section. It begins with the tempo marking "Maestoso" and the dynamic marking "ff". The piano accompaniment is written in a bass clef and features a complex rhythmic pattern with triplets and sixteenth notes. The system concludes with a fermata over the final notes.

rit.

Piano introduction with a *rit.* marking. The music is in a minor key and features a complex, chromatic texture with many accidentals. The right hand has a melodic line with many sharps and naturals, while the left hand has a more rhythmic accompaniment.

WOMEN *p*
 Agitato (♩ = 100) *p* *marcato* *Poor*

The piano accompaniment for the 'WOMEN' section. It begins with a *p* dynamic and a *marcato* tempo. The right hand features a series of triplets and a melodic line that moves through various chords. The left hand provides a steady accompaniment with some triplet figures.

Ma - bel, home - ward turn - ing, passed The name - less
p sempre

Vocal line and piano accompaniment for the first part of the vocal entry. The vocal line is in a minor key and features a melodic line with many accidentals. The piano accompaniment is in a minor key and features a complex, chromatic texture with many accidentals. The right hand has a melodic line with many sharps and naturals, while the left hand has a more rhythmic accompaniment.

cresc.
 ter - rors of the wood, And saw, as if a
sost. Ped.

Vocal line and piano accompaniment for the second part of the vocal entry. The vocal line is in a minor key and features a melodic line with many accidentals. The piano accompaniment is in a minor key and features a complex, chromatic texture with many accidentals. The right hand has a melodic line with many sharps and naturals, while the left hand has a more rhythmic accompaniment.

cen - - - do

ghost pur - sued, Her sha - dow

p

glid - ing

glid - ing in the moon; The soft breath of the

west wind gave A chill as from her

sf

moth - er's grave.

marc.

MEN *mf*

How drear - y seemed the si - lent

mf

poco rit. marc.

a tempo

sost. Ped.

house! _____ Wide _____ in the

marc.

moon - beams' ghastly glare Its win - dows had a

moon - beams' ghastly glare

cresc.

Ped.

dead man's stare! And, like a
 gaunt and spec-tral hand, The trem-ulous sha - dow of a
 And, like a gaunt and spec-tral hand, The trem-ulous sha - dow
 birch Reached out and touched the door's low
 of a birch Reached out and touched the door's low

sf
sf
p
 8
 5 3
 5 3
 5 3
 5 3

porch, — As if to lift the latch; — Hard-

f *cresc.* *f*

f *cresc.*

by, a sud - den warning call she heard, The

mf

mf

Red. *

night cry of a bod - night - ing bird.

rit.

rit.

Red. * *Red.* * *Red.* *

(whip-po-will)

p *marc.* *rit.*

Red. * *Red.* *Red.* *Red.*

Andantino (♩ = 72)

with Ped.

WOMEN *mf*

She leaned a-against the door; Her face, so fair, so
 Her face, so fair, so

mf

marc.

young, so full of pain, White in the
 White in the

poco rit.

moon - light's sil - ver rain. *a tempo* *p*
 moon-light's sil - ver rain. *a tempo* The
 The

poco rit. *a tempo*

ri - ver, on its peb - bled rim, Made mu - sic such as

ri - ver, on its peb - bled rim, Made mu - sic such as

marc.

marc.

Ped. with each measure

child - hood knew; — The door - yard tree was

p

p

whis - pered through By voic - es such as child-hood's ear Had

Had

l.h.

marc.

heard in moon - lights long a - go; And through — the wil - low

heard in moon - lights long a - go; And through the wil - low

l.h.

marc.

boughs — be - low She saw the rip - pled

boughs be - low She saw the rip - pled

marc.

marc.

wa - - ters shine. — MEN Be -

rit.

rit.

rit.

a tempo

yond, in waves of shade and

a tempo

a tempo

light, The hills rolled off in - to the

The hills rolled off in - to the

night.

sost. Ped.

Allegretto (♩ = 84)

mf MEN

And still a - cross the

mf

pp

sost. Ped.

wood - ed. space The har - vest lights of Har - den shone, And song and

sost. Ped.

sost. Ped.

jest and laugh went on.

WOMEN

p

And he, so gen-tle, true and strong, Of men the brav-est and the

p

poco f₂

p

f

best, Had he, too, scorned her with the

Had he, too, scorned her with the

mf

rest?

mf

A

mf

f

sha - dow on the moon - light fell, And mur - m'ring wind and wave be -

p

molto espr. (♩ = 72)

BARITONE SOLO *p*

came A voice whose bur - den was her name.

"Ma -

rit.

(as from a distance)

- - bel Mar - tin, Ma - bel - Mar - tin!"

p
colla voce

SOPRANO

agitato

mf

Had God then heard her?

Had He sent His an - gel down?

CONTRALTO

Musical score for Soprano and Contralto. The Soprano part begins with a dynamic of *mf* and a tempo marking of *agitato*. The Contralto part begins with a dynamic of *mf*. The piano accompaniment features a complex texture with a *f* dynamic in the right hand and a *p* dynamic in the left hand. The piano part includes a *Ped.* marking with the instruction "with each measure".

Ped. with each measure

In flesh and blood, be - fore her

E - sek

Musical score for Soprano and Contralto. The Soprano part begins with a dynamic of *f*. The Contralto part begins with a dynamic of *f*. The piano accompaniment features a complex texture with a *f* dynamic in the right hand and a *ff* dynamic in the left hand. The piano part includes a *poco rit.* marking and a *a tempo* marking. The piano part also includes a *r.h.* marking and a *2* marking.

Har - den stood!

Musical score for Soprano and Contralto. The Soprano part begins with a dynamic of *mf*. The Contralto part begins with a dynamic of *mf*. The piano accompaniment features a complex texture with a *ff* dynamic in the right hand and a *ff* dynamic in the left hand. The piano part includes a *macstoso* marking and a *3* marking.

BARITONE SOLO
Andantino

p He laid his hand — up-on her arm: — “Dear Ma - - bel,

this — no more — shall be; Who scoffs at

you — must scoff at me. — You know rough

E - sek Har - den well; And if — he

seems no sui-tor gay, — And if — his hair is touched with

gray, — The maid - en grown shall

poco rit. *p a tempo*

marc. *marc.*

nev - er find — His heart — less warm — than

when — she. smiled, Up - on — his knees, a — lit - tle

marc.

Più mosso
WOMEN

child!" Her tears of grief were tears of joy, As,

fold - ed in his strong em - brace, She looked in E-sek

mf

SOP. SOLO
molto espr. a tempo andantino

Har - den's face. "Oh tru - est

rit. *mf*

friend - of all" she - said, "God

mf

f
 bless you for your kind - ly thought, And - make me
 8.....
marc. *mf*

wor - thy, wor - thy of my lot! — And
 8.....
marc. *ff*

make me wor - thy of my lot! BAR. SOLO *f*
 You
 1 2 3

f
 And make me wor - - thy, wor - thy of my
 know rough E - - sek Har - - den
 8.....
mf

lot! — And make me wor - thy of my
well, The maid - - en grown shall ne - ver

ff

8

lot! make me wor - thy of my
find His heart less

mf

p

lot!" *Soli tacent* CHORUS *mf* He led her
kind!" *mf*

Allegretto

Allegretto

marc.

forth, and, blent in one, Be - side their hap - py path - way ran The

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "forth, and, blent in one, Be - side their hap - py path - way ran The".

sha - - dows of the maid and man.

ran The sha - dows of the maid and

p

marc.

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "sha - - dows of the maid and man." followed by "ran The sha - dows of the maid and". There is a piano dynamic marking (*p*) and a *marcato* (*marc.*) marking in the piano part.

He led her through his dew-y fields,

man. — To where the swing-ing

p

8

This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "He led her through his dew-y fields," followed by "man. — To where the swing-ing". There is a piano dynamic marking (*p*) and a fermata over the piano part. The piano part includes a first ending (1) and a second ending (2).

And through the door the hus - kers showed, — He
lan - terns glowed, To

p
mf

led her where the swing - ing
where the swing - ing lan - terns glowed, — And

lan - terns glowed. *poco rit.*
through the door the hus - kers showed. —

poco rit.

BARITONE SOLO *a tempo*
f

"Good friends and

f *masstoso*

neigh-bors!" E - sek said, "I'm wea - ry of this

f *mf*

lone - ly life; In Ma - bel

see my chos-en wife! She greets you

mf

kind - ly one and all; The past is past, and

mf

mf

marc.

all of - fence Falls harm - less from her in - no - cence.

Hence - forth she stands no more a - lone;

You know what E - sek Har - den is; — He brooks no wrong to him or

maestoso

Allegretto giocoso

his. _____ Now let the mer-riest

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment includes various rhythmic patterns and fingerings, with numbers 1, 2, 3, 4, 8, and 12 indicating specific notes or groups of notes.

tales be told, And let the sweet-est songs be sung That

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

SOP. SOLO
"For
ev-er made the old heart young, the old heart young! _____

The third system is marked "SOP. SOLO" and "For". The vocal line is more prominent, with a melodic line that includes a fermata. The piano accompaniment continues with rhythmic accompaniment. Fingerings like 4, 2, 3, and 4 are indicated.

now the lost has found a home; And a lone hearth shall bright-er burn, As
A lone hearth shall bright-er burn.

The fourth system concludes the piece. The vocal line has a melodic line with a fermata. The piano accompaniment provides a final harmonic setting. The key signature and time signature remain consistent with the previous systems.

all the house-hold joys re - turn, — The house - hold

The house - hold

The piano accompaniment consists of a treble and bass clef system. The treble clef part features a melodic line with some grace notes and a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

CHORUS
 joys! *Piu mosso*

joys! Now let the mer-riest tales be told, And let the sweet-est songs be

Now let the mer-riest tales be told, And let the

8

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in both hands. The tempo marking *Piu mosso* is present.

SOP. SOLO *f*

Joy,

sung That ev - er, ev - er, ev - er made the

sweet - est songs be sung That ev - er, ev - er made the

The piano accompaniment features a more complex texture with arpeggiated chords and moving lines in both hands.

BAR. SOLO

oh, joy! Joy,
 old heart young! That ev - er made the

marziale

oh joy!
 old heart young! For now the lost has found a

ff sempre

SOP. SOLO *ff*

Joy,
 home; And a lone hearth shall bright-er burn,

oh joy, oh joy!

BAR. SOLO *f*

Joy, oh joy, oh

As all the house-hold joys re - turn.

joy!

Now let the mer-riest tales be told And let the

Now let the mer-riest tales be told

Now let the mer-riest tales be told And let the

Now let the mer-riest tales be told

Joy, oh joy,
Now let the
sweet - - est songs be sung, That
And let the sweet - - est songs be sung, That
And let the sweet - - est songs be

Più lento

oh, joy, oh joy!"
mer riest tales be told"
ev - er made the old heart young!"
sung, That ev - er made the old heart young!" Oh,
ev - er made the old heart young!"
sung, That ev - er made the old heart young!"

Tranquillo (♩ = 69)

pleas - ant - ly the har - vest moon, Be -

Tranquillo (♩ = 69)

p

tween the sha - dow of the mows,

sha - dow, be - tween the sha - dow of the mows

p

Looked on them through the great elm boughs!

Looked on them through the boughs!

cresc. *mf* On

through the great elm boughs!

SOP. *mf* On Ma - bel's

CONT. *mf* On E - sek's shag - gy strength it fell, On

TENOR E - sek's shag-gy strength it fell, On. Ma - bel's

BASS *mf* On

curls of gold - en hair;

Ma - bel's curls of gold - en hair;

curls of gold - en hair; And the

Ma - bel's curls of gold - en hair, On E - sek's shag - gy

p rit. And the wind whis - pered, "It is
rit. And the wind whis - pered, "It is
rit. wind whis - pered, "It is
rit. strength it fell And whis - pered, "It is

SOP. SOLO *Più lento* (♩ = 66)

p Now the lost has found a home, And a lone

BAR. SOLO

p Now the lost has found a home,

CHORUS

well!" "It is well. It is

Più lento (♩ = 66)

pp
marc.
sost. Ped.

sost. Ped.

hearth shall bright - er burn, As all - the house - hold

And a lone - hearth shall bright - er burn, As -

well." And a lone - hearth shall bright - er burn.

joys - re - turn, The house - hold joys!

house - hold joys re - turn, - The house - hold joys!

"It is well, It is well!"

sost. Ped.

sost. Ped.