

poco ritard.

that her way, So dark, would some-where meet the

trust-ed that her way, So dark, would some-where meet the

that her way, So dark, would some-where meet the

trust-ed that her way, So dark, would some-where meet the

poco ritard.

40 *a tempo, tranquillo*

day.

day.

day.

day.

dim.

dim.

dim.

dim.

40 *a tempo, tranquillo*

p dolce

And still her wear - y wheel_went round Day af-ter

And still, — and still — her weary wheel_went round

And still her wear - y wheel_went round

And still, — and still — her weary wheel_went round

The piano accompaniment features a steady eighth-note bass line with triplets and a more melodic treble line.

day, — with no re - lief: —

Day af-ter day, — with no re-lief:

p espress.
Small leisure have the poor for

The piano accompaniment continues with a consistent eighth-note bass line and a treble line that provides harmonic support for the vocal melody.

41 *mp*

So in the shadow Ma - bel sits:

mp

So in the sha - dow Ma - bel sits:

mp

So in the sha - dow Ma - bel sits:

mp

grief. — So in the shadow Ma - bel sits:

41

mp *mf*

Allegretto tempo.

f

Untouch'd by mirth she sees, untouch'd by mirth she

f

Untouch'd by mirth she sees, ——— untouch'd by mirth she hears, ———

f

Un - touch'd by mirth, she sees and

f

Un - touch'd by mirth, she sees and

Allegretto tempo.

mf

hears, — sees — and hears, —
— she sees — and hears, —
hears, she sees — and hears, —
hears, she sees — and hears, —

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "hears, — sees — and hears, —", "— she sees — and hears, —", "hears, she sees — and hears, —", and "hears, she sees — and hears, —".

mf *espress.*
Her smile is

f *mf*

The second system features three empty vocal staves and a piano accompaniment. The piano accompaniment begins with a dynamic marking of *f* (forte) and transitions to *mf* (mezzo-forte). The lyrics "Her smile is" are positioned below the piano part. The piano accompaniment includes a dynamic marking of *mf* *espress.* (mezzo-forte, *espressivo*) above the staff.

stringendo

sad - - der than her tears.

stringendo

The first system of the score features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The lyrics are "sad - - der than her tears." The piano accompaniment is in a bass clef with the same key signature and time signature. The word "stringendo" is written above the piano part. The piano part consists of a series of chords and moving lines in both hands, with some notes marked with accents.

Allegro vivace.

mf

But cru-el eyes

mf

But cru-el eyes

The second system of the score features a vocal line and piano accompaniment. The tempo is marked "Allegro vivace." The vocal line is in a treble clef with a key signature of two sharps and a 2/2 time signature. The lyrics are "But cru-el eyes". The piano accompaniment is in a bass clef with the same key signature and time signature. The word "mf" (mezzo-forte) is written above the piano part. The piano part consists of a series of chords and moving lines in both hands, with some notes marked with accents.

Allegro vivace. ♩. = 72.

f

mf

The third system of the score features piano accompaniment. The tempo is marked "Allegro vivace. ♩. = 72." The piano part is in a bass clef with a key signature of two sharps and a 2/2 time signature. The word "f" (forte) is written above the piano part. The piano part consists of a series of chords and moving lines in both hands, with some notes marked with accents.

But cru-el eyes have found her
 — have found her out,
 But cru-el eyes have found her
 — have found her out,

42

out, And cruel lips re-peat, repeat her name, —
 And cruel lips re-peat, repeat her name, —
 out, And cruel lips re-peat, repeat her name, —
 And cruel lips re-peat, repeat her name, —

42

And taunt her with her mother's shame,
And taunt her with her mother's shame,
And taunt her with her mother's shame,
And taunt her with her mother's shame,

f *ff*

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal line includes a triplet of eighth notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* and *ff*.

and taunt her, and taunt her, and taunt her
and taunt her, and taunt her, and taunt her
and taunt her, and taunt her, and taunt her
and taunt her, and taunt her, and taunt her

ff

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The vocal lines consist of a repeated phrase "and taunt her," with dynamic marking *ff*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic marking *ff*.

with her mother's shame. —

with her mother's shame. —

with her mother's shame. —

with her mother's shame. —

pp

43 *Molto tranquillo.*

She answered not — with

43 *Molto tranquillo.*

mp

p

rail-ing words, ————— But drew her a-pron o'er her
 She an - swered not ————— with rail-ing words,
 face, ————— And, sob-bing, gli - - ded,
 But drew her a-pron o'er her face, And, sob-bing,

espress.
p *3*
 gli - - - ded from the place,

espress.
p *3*
 gli - - - ded, gli - - - ded from the

p

44

And on - ly pausing at the

place, —

p *3*

And on - -ly pausing

44

door, Her sad eyes met the

at the door, Her sad eyes

p dolce

espress.

espress.

3

troubled gaze Of one who, in her bet - - ter

met the troubled gaze Of one who, in her

mf

allargando **45** *a tempo*

allargando *a tempo*

allargando **45** *a tempo*

mf *p*

espress. *3*

days Had been — her warm — and stea - - dy friend, — her

bet - - ter days Had been — her warm — and

espress. 2 *3*

mp

stea - - dy friend, Ere yet her mother's doom, —

mf

Ere yet her

mp

stea - - dy friend, Ere yet her mother's doom,

mp

46

mf Ere yet her mother's doom — had made E-ven Esek Harden
mf her mother's doom — had made E-ven Esek Harden
 mother's doom, her mother's doom — had made E-ven Esek Harden
mf Ere yet her mother's doom — had made E-ven Esek Harden

46

mf *f*

mp half a - - fraid.
mp half a - - fraid.
mp half a - fraid.
mp half a - - fraid.

mf *p* *p* *espress.*

p *espress.*

He _____ felt that mute ap - peal _____ of

mp

47

f

And, starting,

And, starting,

tears, _____ And, starting,

And,

47

mp *f*

6/4

Ped. * *Ped.*

with an an - - gry frown, with an
 with an an - - gry frown, with an an - gry
 with an an - - gry frown, with an an - gry
 starting, with an an - - - gry frown, an an - gry

mf frown, *f* Hushed all the
mf frown, *mf* Hushed all the wicked murmurs down, *f* all the
mf frown, *f* Hushed all the
mf frown, *mf* Hushed all the wicked murmurs down, *f* all the

wicked murmurs down.

wicked murmurs down.

wicked murmurs down.

wicked murmurs down.

fz *ff* *ff* *mf* *p* *silent.*

Baritone Solo.
RECIT.

Allegretto.
a tempo

Moderato.

f Good neigh- bours mine! _____ This pass-es harm-less mirth—

Allegretto.

Moderato.

RECIT. *a tempo* *f leggiero* *f*

Allegretto.

Moderato.

— or jest: — I brook no in-sult— to my guest.

Allegretto.

48 *Più lento.*

mp

She is in - deed her mother's child: But God's sweet pi - ty

Più lento. colla voce

fp *pp*

a tempo

ministers Un-to no whi-ter soul than hers. *a tempo*

mf leggiero

49 *Moderato*

mf

Let Goo-dy Mar-tin rest in peace: _____

Moderato. (♩ = 72)

mp *sempre staccato*

mf

I ne-ver knew her harm a fly. _____ And witch or

mp

50

not, God knows,— not I. — I know who swore her

mp

p

life — a-way: And, as God lives,— I'd not con-demn An In - dian

cresc. e stringendo *f poco rit.*

cresc. e stringendo *f colla voce*

dog on word of them! —

Allegretto. a tempo rit.

Allegretto. ritard. a tempo f f rit. silent.

Allegro energico, ma non troppo presto. ♩ = 112.

mp

cresc.

51

CHORUS.

Musical score for the first system of the chorus. It consists of four staves: three vocal staves and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a dynamic marking of *mf*. The lyrics "The broad - - est" are written under the vocal staves.

Piano accompaniment for the first system. It features a right-hand part with chords and a left-hand part with a rhythmic pattern. A dynamic marking of *f* is present. A section of the right-hand part is enclosed in a dashed box and labeled with the number 51. The dynamic marking *mf staccato* is indicated for the final part of the system.

Musical score for the second system of the chorus. It consists of four staves: three vocal staves and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a dynamic marking of *mf*. The lyrics "The broad-est lands in", "The broad-est lands in all the town, the broad-est lands in", "lands, the broad-est lands in all the town, in all the town,", and "The broad-est lands in" are written under the vocal staves.

Piano accompaniment for the second system. It features a right-hand part with chords and a left-hand part with a rhythmic pattern. The dynamic marking *mf* is present throughout the system.

all the town, Were Har-den's,

all the town, Were Har-den's, were

The skill to guide, the power to awe,

all the town, The skill to guide, Were Har-den's, the

mf

were Har-den's, The skill to guide, the power to awe Were

mp Har-den's, the broad - est lands, the skill to guide, the power to awe Were

mp the broadest lands, the skill to guide, the power to awe Were

mp power to awe, the broadest lands, the skill, the skill to guide, the

mp *f*

52

Har-den's;
 Har-den's;
 Har-den's;
 power to awe Were Har-den's;

52

mf
cresc.
f

53

CHORUS.
 and his word was law.
 and his word was law.
 and his word was law.
 and his word was law. None dared with-

53

None dared with-stand him, none

None dared with-stand him, none

None dared with-stand him, none

- stand him to his face, none dared with-stand him, none

dared withstand him to his face, The power to awe was Har-den's.

dared with-stand him to his face, The power to awe was Har-den's.

dared withstand him to his face, The power to awe was Har-den's.

dared with-stand him to his face, to his face, The power to awe was

54

allargando

Har-dens. But one sly

mf espress. *portamento*

54

allargando

f marcato

55 *a tempo*

sempre staccato e parlando

The lit-tle witch is e - vil-

mp

maid-en spake a - side:

55

mp *p a tempo leggiero* *sempre staccato*

espress.

- eyed! Her mo-ther on - ly killed a cow, Or witch'da

This system contains the vocal line and three empty piano accompaniment staves. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- eyed! Her mo-ther on - ly killed a cow, Or witch'da". The piano accompaniment staves are empty.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a melodic line in the right hand with some grace notes and a more rhythmic bass line in the left hand.

cresc.

churn or dai-ry - pan: But — she, for-sooth, must

This system contains the vocal line and three empty piano accompaniment staves. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "churn or dai-ry - pan: But — she, for-sooth, must". The piano accompaniment staves are empty.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with a melodic line in the right hand and a bass line in the left hand, featuring some dynamic markings.

espress.

(tittering)

charm a man! he! he! he! he! but she, for-sooth, must charm a

But she, for-sooth, must charm a

He! he! he!

mp

p

56

man, but she, forsooth, must charma man! he! he!

man, but she, forsooth, must charma man! he! he!

But she, forsooth, must charma man! he! he! he! he!

he! she, forsooth, must charma man! he! he!

mf

mp

mf

mf

56

staccato
 Ha! ha! ha!
staccato
 Ha! ha! ha!
mp sempre parlando
 The lit-tle witch is e - vil-eyed! Her mo-ther
staccato
 Ha! ha! ha! ha!
mf *p*
sempre staccato

ha! ha! ha!
 ha! ha! ha!
espress.
 on - ly killed a cow, Orwitched a churn, or dai-ry -
 ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha! ha! *mf* But

- pan: — But she, forsooth, must charm a

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

57 *mf*

ha! ha! ha! ha! ha! But she, for - sooth, must charm a

espress.

she, forsooth, must charm a man! ha! ha!

man! — ha! ha! ha! ha! ha! ha! ha! ha! But

espress.

ha! ha! ha! But she, forsooth, must charm a

57 *cresc.* *mf*

man! ha! ha! ha! ha! *mf* must charm a man! ha! ha! But

but she, for-sooth, *mf* must charm a man! ha! ha! ha! ha! But

she must charm a man, *mf* must charm a man! ha! ha! ha!

man! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

staccato

she, for-sooth, must charm, must charm a man! ha! ha! ha! ha! ha! ha! ha!

she, for-sooth, must charm, must charm a man! ha! ha! ha! ha! ha! ha! ha!

ha! she, for-sooth, must charm a man! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

58

Four vocal staves (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of two sharps (F# and C#). The music is marked *f* (forte). The lyrics are:
Soprano: ha! Ha! ha! ha! ha! ha! ha!
Alto: ha! Ha! ha! ha! ha! ha! ha!
Tenor: ha! Ha! ha! ha! ha! ha! ha!
Bass: ha! Ha! ha! ha! ha! ha! ha!
The melody features a mix of quarter and eighth notes, with triplets in the final two measures of each staff.

Piano accompaniment for measures 58-61. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of two sharps. The music is marked *f* (forte) in the first measure and *mf* (mezzo-forte) in the second measure. The accompaniment consists of eighth-note patterns with accents and slurs, including triplets in the final two measures.

Four vocal staves (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of two sharps. The lyrics are:
Soprano: ha! ha! ha!
Alto: ha! ha! ha!
Tenor: ha! ha! ha!
Bass: ha! ha! ha!
The melody is simpler, primarily using quarter notes and rests.

Piano accompaniment for measures 62-65. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of two sharps. The music features triplets and slurs, with a *V* (crescendo) marking in the final measure.

f The lit-tle witch, ha! ha! ha! ha! the lit-tle witch is

f The lit-tle witch is e-vil-eyed! ha! ha! the lit-tle witch is

f The lit-tle witch! ha! ha! ha! ha! the lit-tle witch is

f The lit-tle witch, the witch is e - - -vil-eyed,

59 *mf* e - - -vil - eyed! Her mo - ther on - ly

mf e - - -vil - eyed! Her mo - ther, her mo - ther killed a

mf e - - -vil - eyed! Her mo - ther on - ly,

mf the lit-tle witch is e - vil - eyed! Her mo - - ther

59 *mf* *staccato*

killed a cow, Or witched a churn, a
 cow, a cow, Or witched a churn, or witched a
 on - ly killed a cow, Or witched a churn, a
 on - - ly killed a cow, Or witched a

churn, or dai-ry-pan: But she, forsooth, but she, for-sooth, must
 churn, or dai-ry-pan: But she, forsooth, but she, forsooth, must charm a
 churn, or dai-ry-pan: But she must charm a
 churn, or dai-ry-pan: But she, for - sooth, -

f

charm a man, a man! ha! ha! ha! ha!

f

man! ha! ha! a man! ha! ha! ha! ha!

f

man! ha! ha! a man! ha! ha! ha! ha!

but she, for-sooth, must charm a man! ha! ha! ha! ha!

strepitoso

ff

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha!

ff

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha!

ff

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha!

ff

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha!

strepitoso

ff

Allegro vivo. (alla Danza.)

Vocal score for four voices (Soprano, Alto, Tenor, Bass). The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is *Allegro vivo. (alla Danza.)*. The dynamic marking is *ff*. Each voice part begins with a vocalization "ha!" followed by a melodic line. The notes are: Soprano (G4, A4, B4, C5), Alto (F#4, G4, A4, B4), Tenor (E4, F#4, G4, A4), and Bass (D4, E4, F#4, G4).

First system of piano accompaniment. The music is in 3/4 time with a key signature of two sharps. The dynamic marking is *ff*. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues with eighth and quarter notes, often with accents. The left hand maintains the harmonic accompaniment with chords and moving lines.

Third system of piano accompaniment. A tempo marking of **60** is present at the beginning of the system. The right hand features a more complex rhythmic pattern with sixteenth notes and eighth notes. The left hand continues with the harmonic accompaniment.

Fourth system of piano accompaniment. The right hand continues with the complex rhythmic pattern, including some slurs and accents. The left hand provides the harmonic accompaniment, ending with a final chord.

INTERMEZZO.
(Nocturne.)

Andante. (♩ = 66.)

Poco più mosso, (ma tranquillo.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. Dynamic markings include *mf* and *p*.

Second system of musical notation. The bass line features a steady eighth-note accompaniment. Dynamic markings include *cresc.* and *mf*.

Third system of musical notation, showing a change in texture. It includes markings for *L.H.* and *R.H.* with a second ending bracket, and a dynamic marking of *p*.

Fourth system of musical notation, continuing the piece with a dynamic marking of *p*.

Fifth system of musical notation, featuring a second ending bracket at the beginning. The instruction *sempre legato* is written at the bottom right of the system.

Sixth system of musical notation, concluding the page. It includes dynamic markings of *mf* and *dim.*

First system of musical notation, featuring piano (p) dynamics and complex chordal textures in both hands.

Second system of musical notation, including *cresc.* and *f* dynamics, and ending with a triplet of eighth notes.

Third system of musical notation, including *dim.*, *p*, and *sonore* dynamics, with a crescendo hairpin.

Fourth system of musical notation, including *p* and *cresc.* dynamics, with a crescendo hairpin.

Fifth system of musical notation, including *f* and *dim.* dynamics, with a decrescendo hairpin.

Sixth system of musical notation, including *f*, *mf*, and *p* dynamics, with a decrescendo hairpin, a *Ped.* marking, and a *molto* marking.

4 *Tempo I^o*

mf *p sonore* *cresc.*

mf *f* *3*

mf *dim.* *molto*

p sonore

Tranquillo.

Tranquillo.

molto *p dim.* *rit. pp* *Ped.* *