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1926
MUS-ETR

DEEMS TAYLOR

THE KING'S HENCHMAN

LYRIC DRAMA IN THREE ACTS

BOOK BY
EDNA ST. VINCENT MILLAY



J. FISCHER
& BRO.
NEW YORK

TAYL 1

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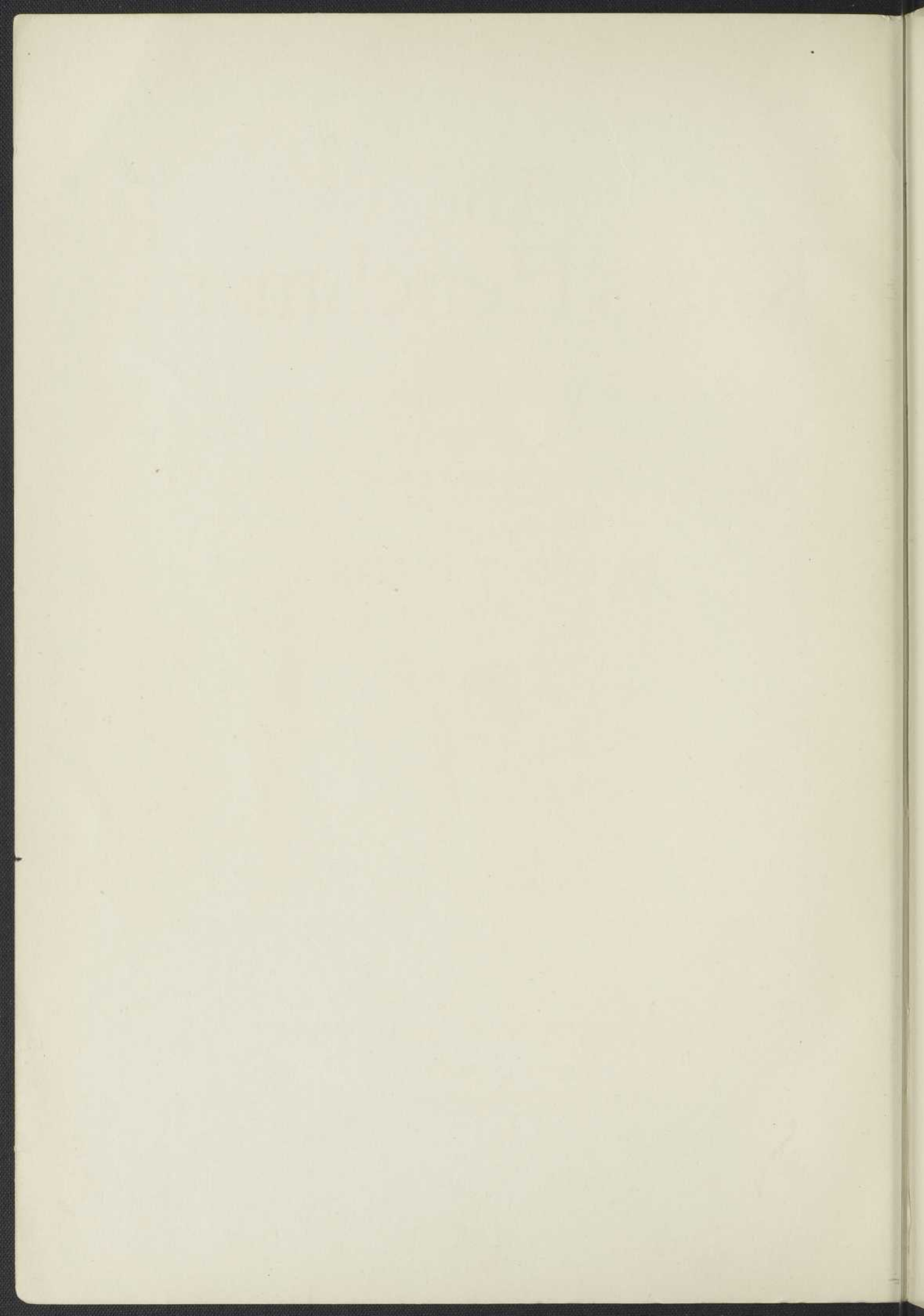


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EDNA ST. VINCENT MILLAY

MUSIC BY

DEEMS TAYLOR

Opus 19



No. 5725

J. FISCHER & BRO., NEW YORK

119 WEST 40TH STREET

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"THE KING'S HENCHMAN" was written as the result of a
commission given the composer by the Metropolitan Opera
Company, New York; Giulio Gatti-Casazza, General Manager.

First Printing December, 1926
Second Printing March, 1927

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The King's Henchman

CAST OF CHARACTERS

EADGAR OF WESSEX, King of England	Baritone
AETHELWOLD, Earl of East Anglia, friend and foster-brother to Eadgar	Tenor
ORDGAR, Thane of Devon	Bass
MACCUS, Master of Horse to Aethelwold	Bass
AELFRIDA, Daughter to Ordgar	Soprano
ASE, Serving-woman to Aelfrida	Mezzo-Soprano

DUNSTAN, Archbishop of Canterbury	Tenor
THORED, Master of the Household to Ordgar	Baritone
HWITA, Cup-bearer to Eadgar	Tenor or Soprano

GUNNER	Tenor	Nobles at Eadgar's Court	GODGYFU	Soprano	Ladies at Eadgar's Court
BRAND	Baritone		HILDEBURH	Soprano	
CYNRIC	Baritone		LEOFSYDU	Soprano	
WULFRED	Baritone		OSTHARU	Soprano	
OSLAC	Bass				
AN OLD MAN	Tenor	Devonshire Villagers	FIRST WOMAN	Soprano	
FIRST MAN	Baritone		SECOND WOMAN	Soprano	
SECOND MAN	Baritone		THIRD WOMAN	Soprano	
THIRD MAN	Baritone		FOURTH WOMAN	Soprano	
FOURTH MAN	Baritone		A YOUNG GIRL	Soprano	
			A MAID-SERVANT	Soprano	

Other Villagers, Eadgar's Men-at-Arms, Other Nobles, Other Ladies,
Servants of Eadgar's Court and of Ordgar's Household

Time and Place
England, the first half of the Tenth Century A. D.

“THE KING’S HENCHMAN” was performed for the first time at the Metropolitan Opera House, New York, on Thursday evening, February 17, 1927, by the Metropolitan Opera Company, Giulio Gatti-Casazza, General Manager

THE CAST

EADGAR	. . . . .	Lawrence Tibbett
AETHELWOLD	. . . . .	Edward Johnson
MACCUS	. . . . .	William Gustafson
DUNSTAN	. . . . .	George Meader
ORDGAR	. . . . .	Louis D’Angelo
AELFRIDA	. . . . .	Florence Easton
ASE	. . . . .	Merle Alcock
THORED	. . . . .	Arnold Gabor
GUNNER	. . . . .	Max Altglass
CYNRIC	. . . . .	George Cehanovsky
BRAND	}	Joseph Macpherson
A FISHERMAN		
OSLAC	}	James Wolfe
A BLACKSMITH		

WULFRED	Millo Picco
HWITA }	Max Bloch
AN OLD MAN }	
A SADDLER	Paolo Ananian
A FISHERMAN	Frederick Vajda
HILDEBURH	Henrietta Wakefield
OSTHARU }	Grace Anthony
A FISHERMAN'S WIFE }	
GODGYFU }	Louise Lerch
A YOUNG GIRL }	
LEOFSYDU }	Dorothea Flexer
A WOMAN SERVANT }	
A BLACKSMITH'S WIFE	Minnie Egner
A MILLER'S WIFE	Mary Bonetti
—————	
CONDUCTOR	Tullio Serafin
STAGE DIRECTOR	Wilhelm von Wymetal
CHORUS DIRECTOR	Giulio Setti
RÉPÉTITEUR	Wilfred Pelletier
SCENIC ARTIST	Joseph Urban
COSTUME DESIGNER	Gretl Urban

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The Hall of Ordgar's House on the Coast of Devonshire
A Sunny Morning the Following Spring

TO
MARY KENNEDY
AND
JOAN TAYLOR

ED

Pla



J&B

The King's Henchman

Lyric Drama in Three Acts

EDNA ST. VINCENT MILLAY

DEEMS TAYLOR
Op. 19

Introduction
Con brio

Piano

The first system of the piano introduction consists of two staves. The treble staff begins with a series of eighth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. A forte (*f*) dynamic marking is present at the beginning.

The second system continues the introduction, featuring a key signature change to three sharps (F#, C#, G#). The music maintains a strong rhythmic drive with a forte (*f*) dynamic.

The third system shows more intricate rhythmic patterns in both staves, with a forte (*f*) dynamic marking.

The fourth system continues with a 'piu f' (more forte) dynamic marking, indicating an increase in volume and intensity.

The fifth system concludes the introduction with a fortissimo (*ff*) dynamic marking. It includes a repeat sign and a first ending marked with '1. ed.' and an asterisk.

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8

f *cresc.*

1

ff

3

Reo. *

8

Reo. *

Reo. *

Reo. *

Reo. *

Reo. *

mp *cresc.*

f

mf *cresc.*

8

8

poco allarg.

ff

Reo. *

Furioso

ff

sempre ff

sfz sfz sfz ff > p

Act I

[The hall of King Eadgar's castle at Winchester. A banquet-table, at the conclusion of a banquet. Eadgar, Dunstan, and the Nobles are seated at the table. The Ladies are grouped at the far end of the Hall, not guests at the banquet, but permitted to be present to hear the song of the Harper, which is just coming to an end as the curtain rises.]

2 Andante mosso, quasi liberamente

Maccus

Wild as the white waves Rush-ing and roar-ing, Heav-ing the wrack

[The curtain rises slowly]

High up the head-land, Hoarse as the howl-ing Winds of the win-ter,

When the lean wolves Har-ry the hind-most, Horse-man and horse Top-pled and tum-bled...

f *rit.*

colla voce

mp a tempo *cresc. ed accel.*

M.  *mp a tempo* *più f*

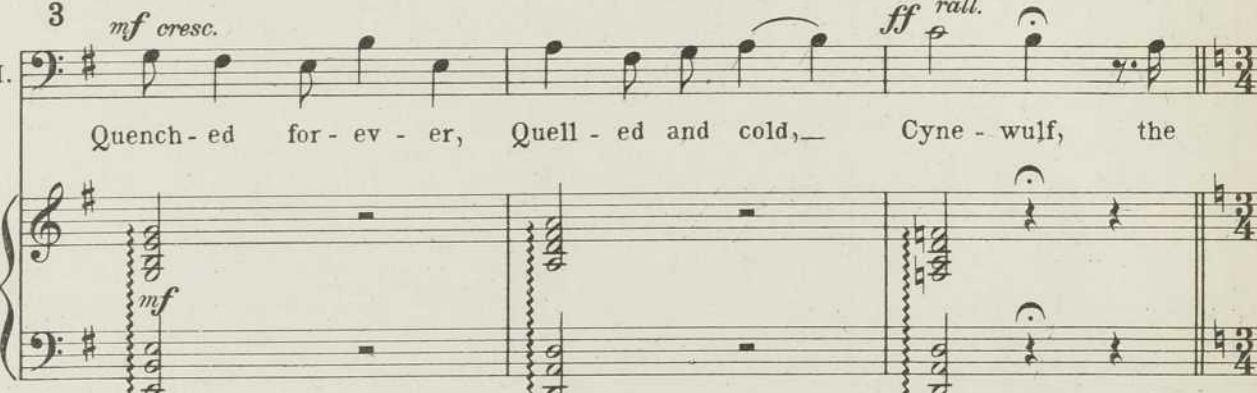
So at the town-gate, Stroke up-on stroke, Sledg-ing and slay-ing,

M.  *rit.*

Swash-es the sword, Shiv-ers the shield Of foe-man and kins-man...

M.  *f largamente* *p a tempo*

Such was the fight!— But lust-less and lank By the bower of the la-dy,

M.  *mf cresc.* *ff rall.*

3 Quench-ed for-ev-er, Quell-ed and cold,— Cyne-wulf, the

Animato

M.

king!
Ladies
SOPRANOS

Woe worth the

ALTOS

Nobles
TENORS

Maccus, man! Maccus! Maccus!

BASSES

Animato

f

Ostharu

Oh, sor - row! Oh,

Godgyfu

Brand Weep, weep for

Those were the days! I tell ye, take it

day!

f

O. sor - row!

G. Cyne - wulf, wretch - ed king!

B. deep and shoal, — Those were the days!

ff Maccus! Ho,

Cynric

mf Mark ye, not a man — of all — his

mp Oh, — sor - row!

Oh, sor - row, Ah, woe — worth the

Mac-cus!

Hildeburh

mf 4

Now hath his la - dy a —

Gunner

mf

Not they, the fat

C.

men was han-dy to help him!

Ladies

Oh, sor - row!

day! Oh, sor - row!

H.

bit - ter bur - then to thole!

G.

swine! Root-ing in the kitchen for mast! Nuzzling in the mash - vat!

Ostharu

ff

Godgyfu

Yea,

yea,

Weep

for Cyne

wulf,

wretch

ed

Hildeburh

Now

hath his

la - dy

a bit

ter

Gunner

Cynric

Mac-cus, man!

Mac-cus, man!

Mac-cus, man!

Mac-cus!

Mac-cus!

ff Brand

Mac-cus, man!

Mac-cus, man!

Mac-cus!

Mac-cus!

Ladies

ff

Yea,

so!

Nobles

Mac-cus, man!

Mac-cus!

Mac-cus!

Mac-cus, man!

Mac-cus, man!

Maccus, man!

Mac-cus, man!

Trumpets

ff

Ped.

3

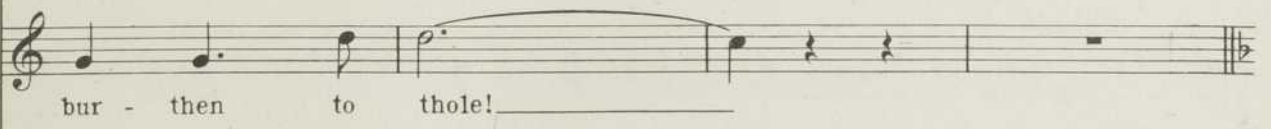
* *Ped.*

* *Ped.*

*

O.  so! _____

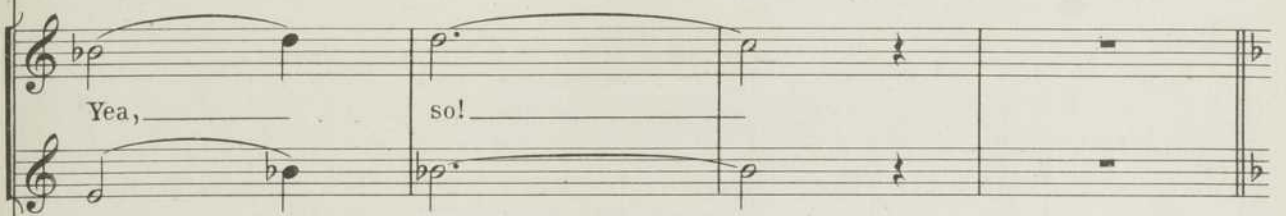
Go.  king! _____

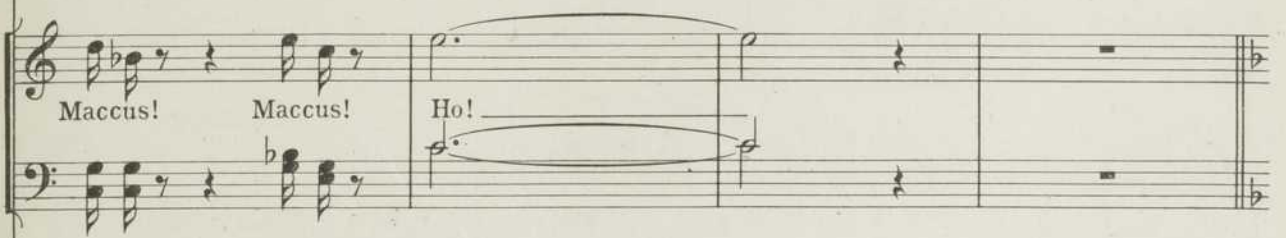
H.  bur - then to thole! _____

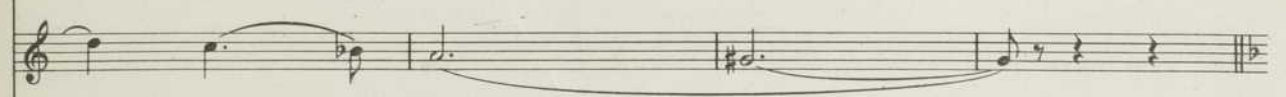
Gu.  Ho! Mac-cus!

C.  Ho! Mac-cus!

B.  Ho! Mac-cus!

 Yea, _____ so! _____

 Maccus! Maccus! Ho! _____



 *sempre ff* *f*

5 L'istesso tempo

Ladies

mf Be the day far off, O harp-er, When thy harp is un - strung!—

Nobles

mf Be the day far off, O harp-er, When thy harp is un - strung!—

L'istesso tempo

mf

f Far off! *p* Far off! Be that day, O Sing-ing Man!

f Far off! *p* Far off! Be that day, O Sing-ing Man!

f *p*

ff Far off, *mf* O harp - er! When thy harp is un - strung!

Thy harp un - strung!

ff Far off, *mf* O harp - er! Thy harp un - strung!

When thy harp is un -

ff Far off, *mf* O harp - er!

mp And thy hand still, *p* And thy song sung! *rall.*

Thy hand still, *p* song sung!

mp Thy hand still, *p* And thy song sung! *rall.*

strung! Hand still, *p* song sung!

mp Thy hand still, *p* And thy song sung! *rall.*

6 Tempo I

Eadgar

Now, by the mead of O-din, a

Tempo I

E. good tale, might-i-ly told! Come hith-er, Maccus, and slake thee!

ten.

colla voce

E. Thou hast a throat like a cornkiln, or I'm a Welshman! Hwi-ta, a stouphere!

a tempo

mp *mf* *f* *molto rall.*

Andante un poco mosso

E. Lord, how sor-row sweet, for all thy

E. *wounds, Thou sang-est the white Lent - en-tide, And lov-er from his*

E. *le - man sun - der'd, Thou beard - ed night-in-gale!*
Maccus

It was the

M. *harp that sang, O shield of Al-bi-on, Not I.*

7 *Moderato, poco pesante* [Eadgar seats Maccus]

at the table, and returns to his place beside Dunstan. Hwita fills the goblet of the king, then a cup for Maccus, then goes the rounds of the table.

14 Animato e leggiero
Gunner

[At the table]
Cynric

Ho, Os-lac! Thou'lt fall in-to thy cup!

Animato e leggiero

p *mf* *l.h.* *mf* *3*

Dunstan [To Eadgar]

I tell thee,
fear, my friend: the cup has long since fall-en in-to Os-lac!

p *mf* *mf*

Ead-gar, There is not a man in all thy kingdom So

p *mf* *mf* *mf*

worthy of the See of Worcester As the monk [waking up] Os-wald.
Oslae

Where's—

p *mf* *mf* *mf*

8 Eadgar

Oslac It may _____ be

Aeth-el - wold?
Brand

Hast thou looked

mp *cresc.*

E. so. I do not say _____ 'tis

B. un-der the board for him?

fp *Re.* *

Gunner

Under the board?

E. not so. Yet _____ was it a

cresc. *mf*

Re. *

Gu. He can-not see a - bove it, From

E. win - try day in Worcester, And a grey day in Lon-don, When

9

Gu. where he sits!

E. thou did-est on thy Can - ter-bur-y pall.

Dunstan

A man must go high - er to see

poco rall.

Hildeburh

Who is the woman, then?

Godgyfu

Good lack, I know not!

D.

fur-ther.

a tempo

mp

Ostharu

The woman is daugh - ter to Ord - gar, — Thane of

mf

O.

Dev-on. Cynric "Ael - fri - da" she hight.

Dev-on. Cynric

Sooth, —

subito

Godgyfu

I won - der the King send - eth not to Damas - cus

Dunstan, a man will do much to keep his

p *cresc.*

for his bride! Why stand at Devon? 'Tis said of oth - ers.

Hildeburh

Gunner 'Tis said she is rankly fair.—

And the day thou swear'st thy

liv - ing, ... Much, but not all!

f *mf*

Ostharu

And Iween the chest of sil - ver man - cus - es Beside her father's bed Doth not be -

cler - gy in - to monks, Thou wouldst do well to

O. *dim* her, neither. **Hildeburh**

Gu. *3* Is he so rich in sil-*3*yer, the
wid-en thy door-step: For next year's crop of fa-ther-less babes.

f *mf*

O. Dear la-dy, He dare not stand too

H. old man?

Gu. — in Eng-land Will be thick-er than wolves in

accel. e cresc.

O. *3* nigh the fire, Lest he melt in his hose And come out candle sticks!

Gu. Wales! Brand

Yea, so, by my sword!

11 Allegro Dunstan

Ah, me, In what a wil - der-ness, And snuffled at by

Godgyfu

How-e'er it be,
wolves, Build I the house of God!
Eadgar
My friend, take it not to

Molto vivace

And be she rich as silk Ead - gar will none of her,
So maketh mer-ry the world.
heart! It was mer-ri-ly said.

Red.

*

Go. If she be not fair as the moon.

Leofsydu

[Looking at a cloth which Ostharu is embroidering] Lor', what a love-ly fowl! Look, Hil- de-burh!

D. But it draws its mirth from a sheath.

Gunner

Nay,

L. Is it a pea-cock?

Ostharu

Yea.

Hildeburh

'Tis won-drous fair. What a

Gu. Dun- stan! I was but coughing to free my wind-pipe!

H. fair dye, the rich hue of his eye! Is it done with madder?
 Brand 'Tis a known thing, I

Ostharu
 I know not, Hil-de-burh. I would that I did! My
 nev-er ope my mouth, but to put my foot in it!

Leofsydu
 Love - ly!
 broth - er brought it me from Flan-ders.
 Hildeburh 'Tis love - ly!
 Art wroth with us,

13

Dunstan

Andante

No. — The Church of God —
Fa-ther?

Andante

sfz *dim.* *p*

Mosso, quasi liberamente

— is not a can-dle. Blow on.
Oslac [waking again]

Where's

Mosso, quasi liberamente

mf

Gunner

Più animato

Then 'tis the
Aeth-el - wold? — I had my head on his shoulder!

Più animato

mf *f*

Con spirito, e molto deciso

Gu. *first head lay ev-er on his shoulder, If tales be true.*
 Brand

Nay, 'tis a

Con spirito, e molto deciso

B. *known thing: Bold heart and a dought - y arm in the*

B. *fight he hath, Yet for all that and all that,*

B. *At the Hall of King Love*

Cynric

B. *Yea, so!*
 — Not yet is he dubbed Rider!

C. *'Tis true as doom. He shun-neth a fair maid*

15 *mf* *senza rit.* *p*

C. *As she were a foul-mar-ten; And should a wench but breathe*

C. *up-on him in the dark, He would bur-y him-self*

Gunner 16

C.

'Tis a tooth - less
till the smell of her were off him!

f *mf*

Gu.

babe the King sends in-to Devon to bite his shill-ing.

poco stringendo

[Enter Aethelwold]

f a tempo *allarg.* *ff molto rall.*

Agitato
Cynric

Ho! there thou art! Talk of the Evil One, and thou treadest on his

ff *f* *mf*

17
Gunner

Thinkest thou thy

tail!
Brand

Come back and be friend-ly.

Gu. drink will stand for- ev- er stead-fast 'Twix two such reav-ers as the

Gu. Church and the King?
Wulfred [*Lifting Aethelwold's cup and holding it, bottom up*]

Nay, I'm the thief!

Allegretto, giocoso

w. *f*
 Sooth, Aeth-el-wold, a man's a man,

fp *stringendo* *p*

w. E'en in these la-dy-like days,

a tempo *stringendo*

18
 w. And the lit-tle time a Sax-on hath to him-

mf *a tempo*

w. self, What with kiss-ing the Welsh and cuddling the Danes,

f *f*

W. *He owes to Eng - lish drink-ing!*

ff *ff a tempo*

The Nobles laugh and shout approval. General cheerful bustle and refilling

8

of wine-cups.

f

dim. *mf* *dim.*

p *rall.*

Andante

20 Aethelwold [At the fire, warming his hands]

'Tis nigh day-break. Ye'd not be -

lieve, sit-ting here like a folk-moot of

moles, — How bright the world is with - out.

Più mosso
Gunner

And thou wouldst not be - lieve,

out there in the barn - yard, Snuffing up the wind like a

[Laughter]

Gu. fox, How good the ale is with - in!

21

Andante tranquillo
Aethelwold

A lit - tle wind is run - ning like a

Ae. tide o - ver the grass. It

Ae. mak - eth a marsh of the door - yard, And the

Ae. sweet stench of the loam ris - eth sharp and

Ae. chill. Oslac [staring at Aethelwold] Aeth - el - wold!

Cynric Con anima Yea, friend,

O. Come hith - er! Con anima

C. Os - lac hath yelped in his sleep. He

Gunner

Thy maid - en-hood is at
had his head on thy should-er!

Aethelwold

22

As for thee, thou
moot.

pike, Thy mouth is o - pen...

shut it. Gunner
Thou'rt a hard man.

Aethelwold

Gunner Speaking of

Wouldst have me drink through my nose?

mf *dim.* *tr*

Ae. drink,.... Hwi-ta! Where is the boy? Hwita

Here, my lord!

tr *6* *sfz* *f* *r.h. 5*

Aethelwold

Good! Give it four legs, Hwi-ta, And let it walk to me by it -

colla voce *mf*

23


[Eadgar joins him, and they go to the settle by the fire.]

Ae. self!


Deciso

f

Andante moderato

Ae. 


Eadgar Nev-er bet-ter: and champing to be off.



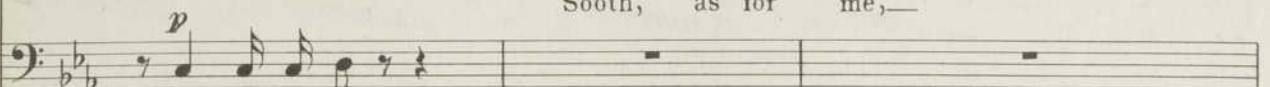
How goes it with the mare?

Andante moderato



Ae. 

Sooth, as for me,—

E. 

And with thy self?



Allegro impetuoso

Ae. 

I'd ride to hell for thee!—



Ae. 

And thou know'st it, Ead-gar. I'd be thy



Ae. hench - man to the Fiend him - self! And

The first system of music features a vocal line (Ae.) and a piano accompaniment. The vocal line has lyrics: "hench - man to the Fiend him - self! And". The piano accompaniment includes triplets and a five-note arpeggio.

Ae. call it but a half - days run! But

The second system of music features a vocal line (Ae.) and a piano accompaniment. The vocal line has lyrics: "call it but a half - days run! But". The piano accompaniment includes triplets and six-note arpeggios.

Ae. as for Devon, I am not the

The third system of music features a vocal line (Ae.) and a piano accompaniment. The vocal line has lyrics: "as for Devon, I am not the". The piano accompaniment includes triplets, a crescendo marking, and a fortissimo (ff) section.

Ae. man to send. Eadgar

The fourth system of music features a vocal line (Ae.) and a piano accompaniment. The vocal line has lyrics: "man to send. Eadgar". The piano accompaniment includes a 3/4 time signature change and rests.

Ae. I

The fifth system of music features a vocal line (Ae.) and a piano accompaniment. The vocal line has the lyric: "I". The piano accompaniment includes a 3/4 time signature change, a trill, and a diminuendo (dim.) marking.

E. know thou'rt loath to go, Nor would I ask it of thee,

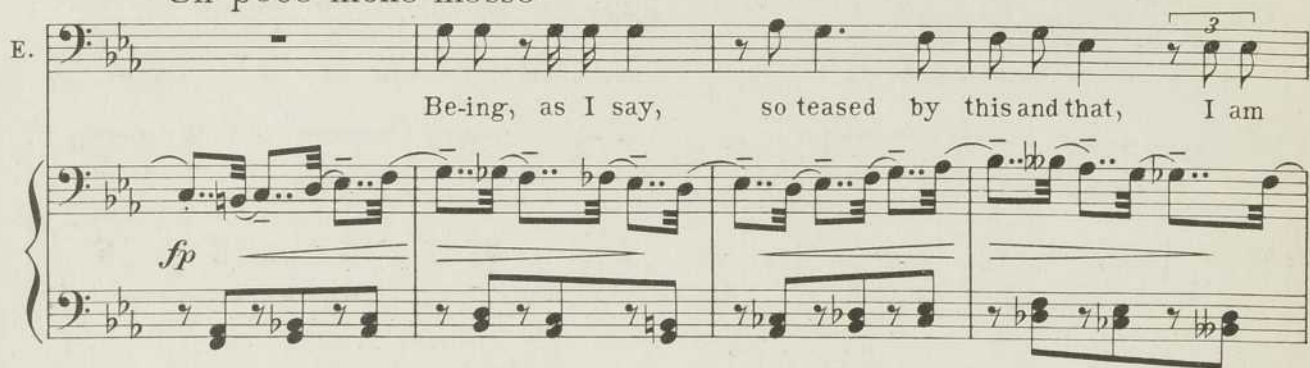
25
E. Ae-thel-wold, But be-ing so be-set with irk-some

E. business, I cannot stir from my stool. And 'twix
[Eadgar glancing at Dunstan]

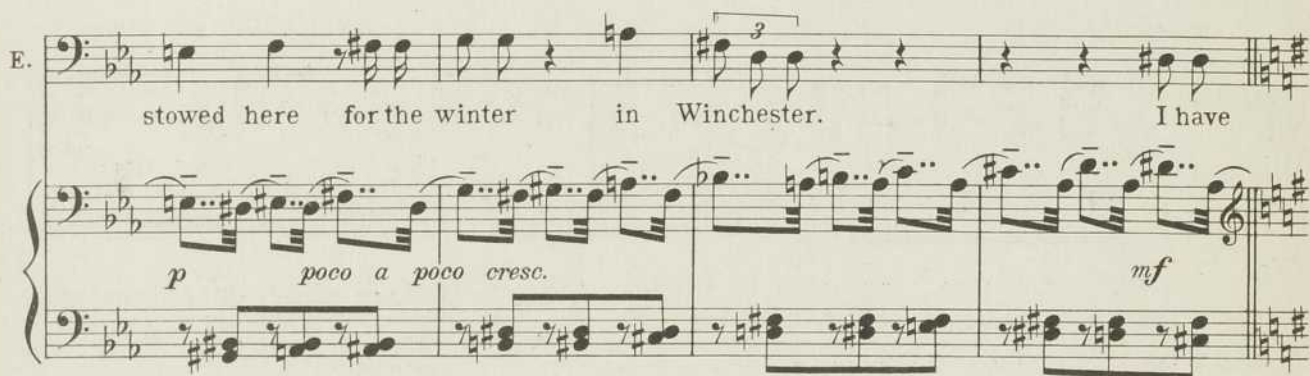
E. thee and me... A scurf up-on these clerks of

E. Dun-stan! By Odin's foot, I am fed to the neck with them!

Un poco meno mosso

E.  *fp*

Be-ing, as I say, so teased by this and that, I am

E.  *p poco a poco cresc. mf*

stowed here for the winter in Winchester. I have

26

E.  *p*

called up-on thee, that are my more than brother, And my

E.  *mf f*

dear - est friend, To ride out in my

*Red. * Red. * Red. **

stead.

ff con forza, meno mosso

dim.

mf

27 Aethelwold

I am not un-mind - ful, Eadgar, and I would thy need were my heart to

mp

sfz stringendo

Tranquillo

Ae. throw to thy hound: Thou should'st have it. I speak no i-dle word.

f rit.

p

Ae. But as for Devon, I am not the man to send! How shall

p marcato

mf-p

28 Allegretto

Ae.  I say a woman is foul or fair?

p sotto voce

Ae.  So man - y dry leaves in a ditch they are to

mf *cresc.*

Ae.  me, These whisp'ring girls, A lit-tle fair-ish

dim.

Ae.  and a lit-tle foul-ish, And all a -

poco stringendo *f a tempo*

29

Ae.

like and might-i-ly un - - der - foot.

a tempo

poco rall.

dim.

Eadgar

Yea, so, my friend;

p

mf

E.

— and 'tis for that I send thee.

rall. e dim.

tr

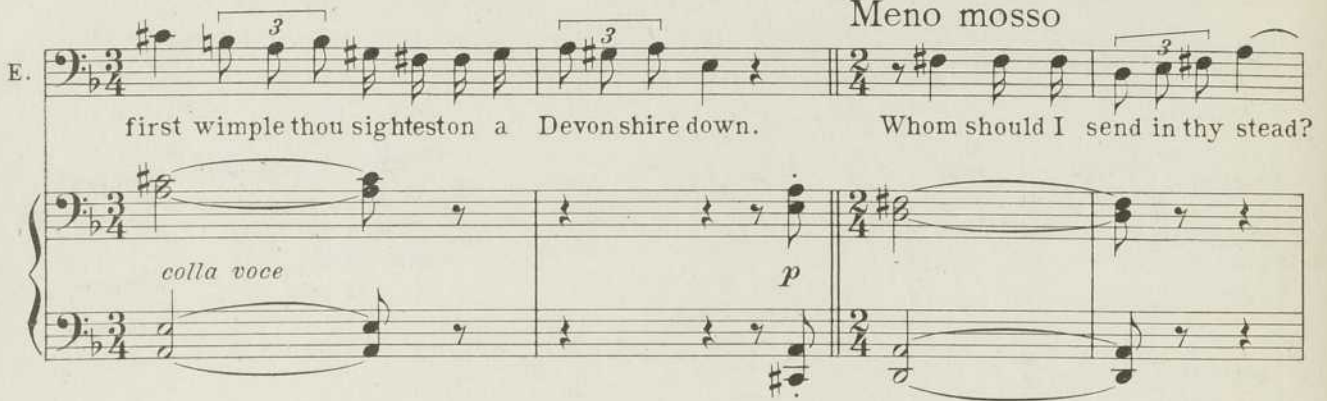
Vigoroso

E.

Thou art not like to go gid-dy, and swoon from horse, At the

f

Meno mosso

E.  first wimple thou sighteston a Devonshire down. Whom should I send in thy stead?

colla voce *p*

E.  A man like Ingild, That reckoneth not if a wench be crippled or

p *mf accel.*

E.  straight, So she be warm-heart-ed?

30 *f* *p rit.*

Andante moderato, molto sentito

E.  Lo, thou, I am sad, i-wis, of my widowed lot, And would be

p

E. *ten.*
wed a-gain. But not to the first red kirtle thou'lt

mp a tempo

E. meet on a market day, Else where-fore turn from home?

mf accel. f

Un poco più animato

E. Yea, wed again... Nor have the

mp dolce

E. world — run clucking to its window, Say - ing,

31 Ancora più mosso

E. *p* "Come quick! Tis the King's leman! The bold thing, look at her! Stepping so

p *cresc.*

Tempo primo

E. proud, the brothel!" But Lord! I am lone-some for a

più f *allargando* *f*

E. love - ly woman To buy things for! Bright silk that

cresc. *f* *mf*

E. clashes like a sword, And gems from the East, not seen before in Eng - land!

mf *stringendo* *f*

E. *p* *allargando* *f a tempo* *mf*

And weigh her down with them, that she might not

32

E. *cresc.* *mf* *accel.* *8*

walk — But lean - ing on mine arm. —

Meno mosso

E. *f* *allarg.* *ff* *8*

Ah, Aethelwold, what dost thou —

E. *dim.* *f* *meno f* *8*

think on, — in the Lenten-tide, When the white-thorn

E.

blos-soms in the haw?

a tempo
p

Aethelwold

I think on the Lent - en - tide, And the white -

p *allargando*

33 Un poco agitato [with resolution]

Ae. thorn. Well,

tr
molto rit. *fp* *p*

Ae. be it as thou wilt! By my winding-sheet,

3
fp *p* *p*

Ae. I'll do my best for thee! Yet if I fetch thee home a

p colla voce

Ae. gall'd fil-ly with dock-burrs in her mane, Thou'lt thank me sparing-ly.
Eadgar Thank thee, thou

p

E. mil-ler's thumb? I'll wed thee to the wench!

f accel. *sfz* *ff*

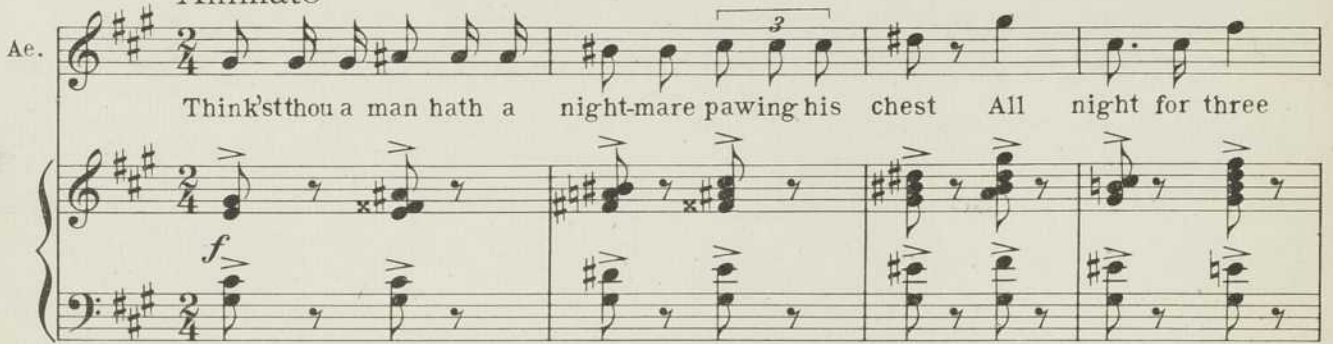
34

Aethelwold

E. Know I mine errand?
Come, knowest thou thine errand by heart?

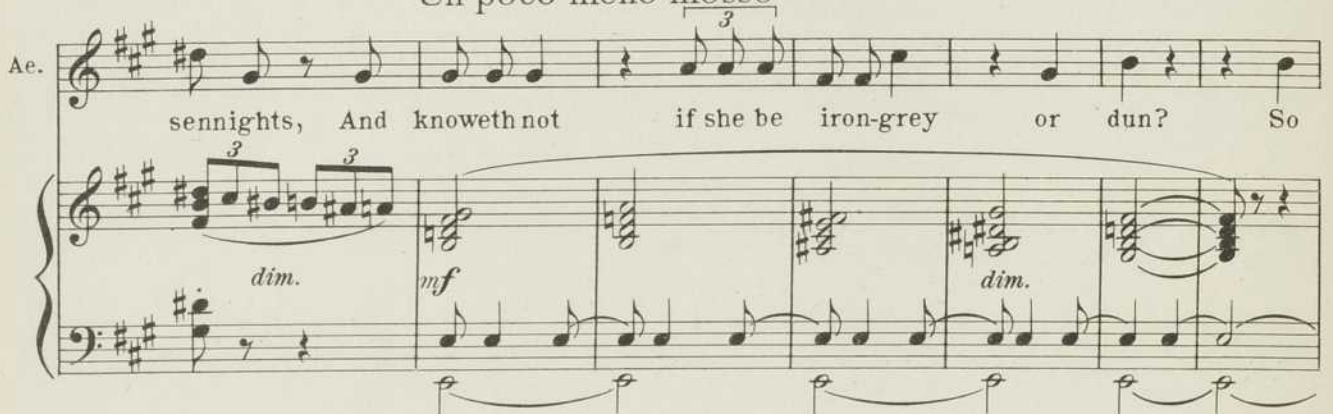
p più lento *fp* *fp*

Animato

Ae. 

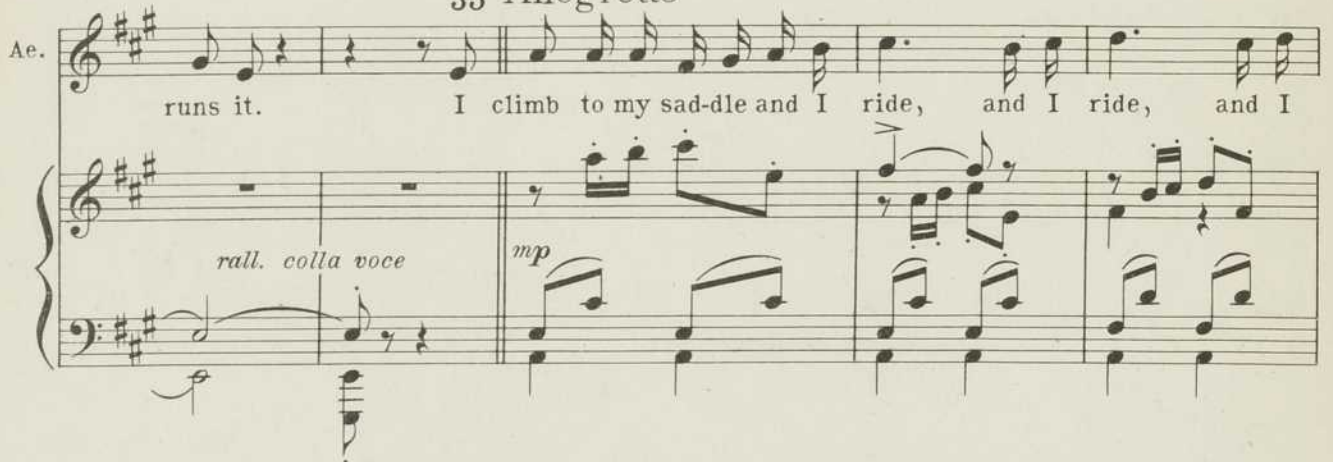
Think'stthou a man hath a night-mare pawing his chest All night for three

Un poco meno mosso

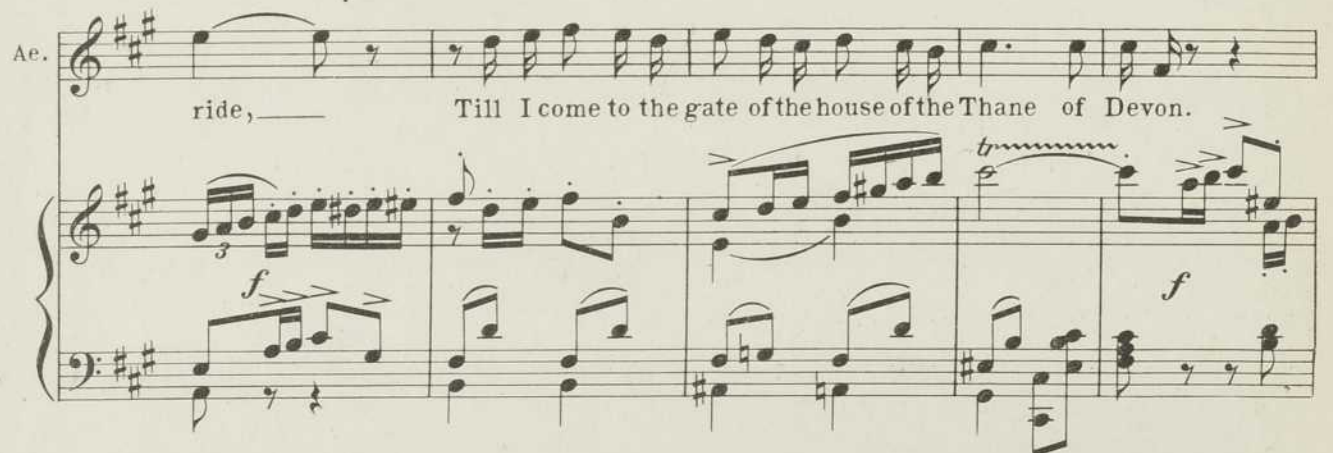
Ae. 

sennights, And knoweth not if she be iron-grey or dun? So

35 Allegretto

Ae. 

runs it. I climb to my sad-dle and I ride, and I ride, and I

Ae. 

ride, Till I come to the gate of the house of the Thane of Devon.

Ae. *Eadgar* I knock at the gate, and I say to the Thane,
In sooth.

p marcato

Ae. "Good - day, good Thane, is thy daughter in?"

Ae. (She's bound to be in: Women nev-er go out.)

36

mf

Eadgar
In sooth.

sfz sfz sfz

Ae. *p*

I say to the daughter, "Good mor-row, good maid!"

Ae. *fp*

Ead - gar of Wes - sex, a friend of mine, And a wor - thy

37

Ae. *f*

chap-man, hath heard thou art fair. Now,

Ae. *mf* *f*

if thou be fair as men say thou be, Then

Ae. do on thy hood, and come a-long o' me, And

mf

Ae. sooner than a weasel can suck a duck's egg,

cresc. ed accel. *ff* *mf*

Ae. Thou shalt be Queen of

mf *sf*

38 Allegro

Ae. England!" Eadgar

In sooth!

ff *dim.* *f*

E.  In sooth!

mf *dim. e rall.*

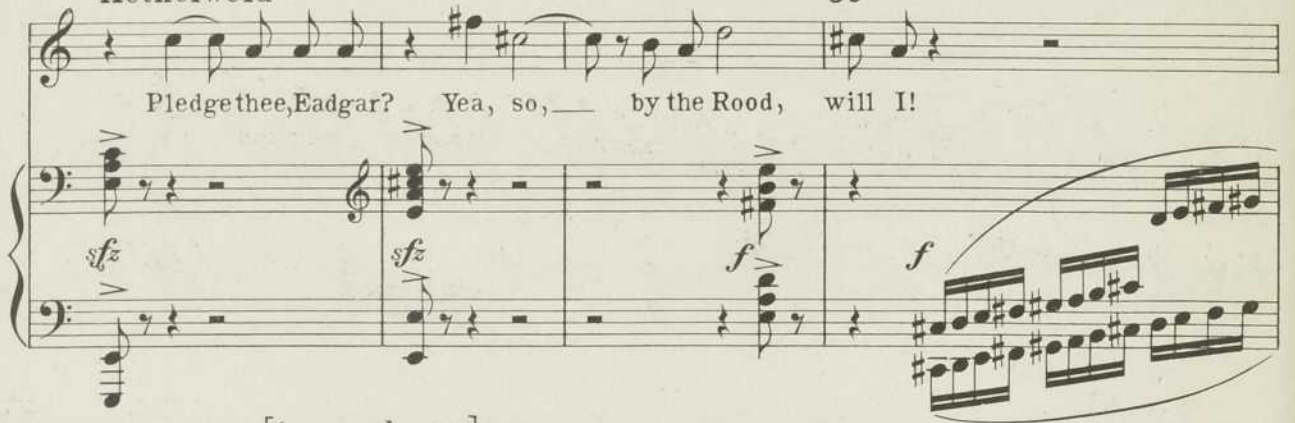
[thoughtfully] Andante, con maestà *poco rall.*

E.  In sooth... And now, Aethelwold,... wilt thou pledge me?

p *colla voce*

Con moto
Aethelwold

39

 Pledgethee, Eadgar? Yea, so, — by the Rood, will I!

sfz *f*

Eadgar [to cup-bearer]

 Hwi - ta! Wine here!

6

Molto animato

E. *In the cup of the Romsey nuns!*

ff *sempre ff*

Poco più lento [The Nobles and Ladies all rise. Aethelwold takes the cup, and

ff

stands facing Eadgar, who holds his drawn sword before him, as if to protect him.]

Aethelwold 40

Aethelwold 40

Eadgar

Wassail!

Drink hale!

fp *f* *f*

[Aethelwold hands the cup to Eadgar, draws his sword in turn, and holds it before the King.]
Maestoso

Aethelwold

Eadgar

Was-sail!

L'istesso tempo

41

SOPRANO

Was - sail!

Was - sail!

ALTO

TENOR

Was - sail!

Was - sail!

BASS

Chorus

L'istesso tempo

Un poco più animato

Aethelwold

Now is thy Weird my Weird, and thy foe my fiend!—

Eadgar

Now is thy Weird my Weird, and thy foe my fiend!—

Ae. 'Twix thee _____ and wolfish want, 'Twix thee and sor-row,

E. 'Twix thee _____ and wolfish want, 'Twix thee and sor-row,

p

p poco rit.

42

Ae. 'Twix thee and the singing ar-row with the darkened fang,

E. 'Twix thee and the singing ar-row with the darkened fang,

p accel.

più f

At. *ff*

I stand — with o-pen breast!

E. *ff*

I stand — with o-pen breast!

Ae. *mf*

Life, that is stronger than I, — is not so strong As

E. *mf*

Life, that is stronger than I, — is not so strong As

Ae. *p*

thou and I! — Death, that is stronger than I, —

E. *p*

thou and I! — Death, that is stronger than I, —

Ae. is not so strong As thou and I! Un -

E. is not so strong As thou and I! Un -

dim. *mp*

43

Ae. quelled, — Thou and I, — Till Life and

E. quelled, — Thou and I, — Till Life and

mp molto marcato *p* *cresc.* *f accel.*

Ae. Death — be friends! —

E. Death — be friends! —

sempre f

Ensemble
SOPRANO

Was-sail! Was-sail!

ALTO

TENOR

Was-sail! Was-sail!

BASS

Con moto

ff

Eadgar

Come now, and see the day, If the sun

mp

[The great doors of the castle are flung open,

E. be up!

ff

revealing full daylight without.]

44

mf ff mf f mf f

Eadgar

The eastern wall is a - stir, and the gate a -

Aethelwold

The eastern wall is a - jar! The eastern wall is a -

stir! stir!

Eadgar [to the Lords at the table]

Blow ye the can - dles out!

Ae.
 Whiles

E.
 Whiles we

Ped. * Ped.

Ae.
 thou and I, ... Blow out the morn - ing

E.
 Blow out the morn - ing

sempre f

Ae.
 star!

E.
 star!

45 Aethelwold

Più lento [To Dunstan]

Day breaks! I go! Thy

f *mp* *espress.*

The musical score for Aethelwold's 'Day breaks! I go! Thy' is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a forte (f) dynamic and a triplet of eighth notes in the right hand, moving to mezzo-piano (mp) in the second measure. The tempo is marked 'Più lento'. The vocal line starts with a whole rest, followed by the lyrics 'Day breaks! I go! Thy'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ae. bless-ing, Father, up-on me and up-on mine er-rand!

p *colla voce* *solenne*

The musical score for Aethelwold's 'bless-ing, Father, up-on me and up-on mine er-rand!' is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part is marked 'p' and 'colla voce', with a 'solenne' instruction in the final measure. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of sustained chords and simple melodic lines.

Moderato
Dunstan

Thee, my son, I free-ly bless, And commit un-to the care of the Most High.

p

The musical score for Dunstan's 'Thee, my son, I free-ly bless, And commit un-to the care of the Most High.' is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The piano part begins with a piano (p) dynamic. The vocal line includes a triplet of eighth notes. The piano accompaniment features sustained chords and simple melodic lines.

D. As for thine errand, I would to my heart that wise and ho-ly mag-is-ter,

fp

The musical score for Dunstan's 'As for thine errand, I would to my heart that wise and ho-ly mag-is-ter,' is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part is marked 'fp' (fortissimo). The tempo is 'Moderato'. The vocal line includes a triplet of eighth notes. The piano accompaniment features sustained chords and simple melodic lines.

D. Paul - us of Tars - us, in my humble stead might speak Un - to the King, that

p

46 [To Eadgar]

D. seeketh now a second wife! — “So-lu-tus es ab u - xo - re? Ne

f

D. quae - re u - xo - rem! — I shout in - to the wind that

mf *accel.*

D. beareth my words no - whither, But on - ly back to mine own - ear!

f *dim. e rall.* *Andante,*

molto moderato

rit. *l.h.*

47 Animato Eadgar

Yea, Dunstan, And I would thy Paulus of

pp

E. Tars - us Were here to an - swer thee: "Tis

sempre pp

Dunstan [*graciously*]

Thou art too

E. bet - ter to wed than to burn!"

48

D. nim - ble for me. I must blow on my smould - 'ring

p

D. wit Ere I chide thee fur-ther!

Maccus

Oh,

49

M. Cae-sar, great wert thou! And Jul-ius was thy name! —

TENOR

Nobles

BASS

Oh,

M.

Cae - sar, great wert thou! And Jul - ius, was thy

f

M.

That furrowed thy way Through a fallow spray, And to storm-y Brit - ain name!

mf

M.

came! But I would not stand in thy stead, For I'd

rall. *a tempo*

rall. *sfz a tempo* *mf*

M. *lief-er be quick than dead!*

Nobles *But I would not stand in thy*

stead, For I'd lief-er be quick than dead!

Eadgar *Oh,*

The musical score is written in G major (one sharp) and 4/4 time. It consists of several systems of staves. The first system shows the vocal line for 'M.' with the lyrics 'lief-er be quick than dead!'. Below it are the vocal lines for 'Nobles' with the lyrics 'But I would not stand in thy'. The piano accompaniment follows. The second system continues the vocal lines with 'stead, For I'd lief-er be quick than dead!'. The piano accompaniment features a *ff* dynamic. The third system shows the vocal line for 'Eadgar' with the lyrics 'Oh,'. The piano accompaniment includes a sixteenth-note triplet marked with a '6'.

51 Aethelwold

And Claudius was thy name! —

E. Cae-sar, great wert thou! —

All Men *pp* Ha! Ha! Ah! Ha! Ha! Oh, *pp*

mf a tempo

Ae. That

E. That

f Cae-sar, great wert thou! And Claudius was thy name! —

f

Ae. *rall.* *a tempo*
 said, "To be rid Of what Jul-ius did, I'll go and do the same!" But I

E. *rall.*
 said, "To be rid Of what Jul-ius did, I'll go and do the same!" But I

pp *rall.* *a tempo*
 Ha! Ha! Ha! "I'll go and do the same!"

p *rall.* *sfz* *a tempo*

Ae. would not stand in thy stead, For I'd lief-er be quick than dead!

E. would not stand in thy stead, For I'd lief-er be quick than dead!

p *f*
 Ha! Ha! Ha! Ha! Ha! But I

mp

would not stand in thy stead; For I'd lief-er be-quick than:
 would not stand in thy stead; — lief-er be-quick than...

mp

[The retinue of Aethelwold begins to ride past the door]

f
 lief-er be quick than dead! —

f *ff*

Aethelwold
 'Tis time! — Oh,
 Eadgar

mf *ff* *f*

52

Ae. Cae-sar, great wert thou! And Hadrian was thy name!

E. Cae-sar, great wert thou! And Hadrian was thy name!

All Men *pp* Oh, — Cae - sar! Great thy name! *f* Oh, Caesar, great wert

mp a tempo *f*

Ae. Thine eye did itch Till a

E. Thine eye did itch Till a

thou! And Hadrian was thy name! *p* Thine eye did

p

p

Ae. Rom - an ditch Was dug in Brit - ish_ shame! But I
 E. Rom - an_ ditch Was dug in Brit - ish_ shame! But I
 itch Till a Rom - an ditch Was dug in Brit - ish shame!
rall. *a tempo* *rall.* *rall.* *a tempo*

53

Ae. would not stand in thy stead, For I'd lief-er be quick than dead! Thine
 E. would not stand in thy stead, For I'd lief-er be quick than dead! Thine
 Thine
a tempo *mp* *f*

Ae. *ff* *rall.*
 eye did itch Till a Rom - an ditch... Ah!

E. *ff* *rall.*
 eye did itch Till a Rom - an ditch... Ah!

rall.
 eye did itch Till a Rom - an ditch Was dug in Brit - ish shame!

rall.

f *ff* *rall.*

Ae. [Aethelwold's horse is led to the door.]

E.

a tempo
f
 But I would not stand in thy stead, For I'd liefer be quick than dead!

f *a tempo*

54 Ensemble SOPRANO

f Cae-sar, thy day is done! While ours is

ALTO unis.

TENOR While ours is

BASS Cae-sar, thy day is done! While ours is

f *accel. molto*

Aethelwold

Fare - well, — all here! —

ff but be - gun!

ff but be - gun!

ff *f* *trium* *trium*

55 Allegro, con brio [Aethelwold goes up to the door.]

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is two sharps (D major) and the time signature is 4/4. The tempo is marked 'Allegro, con brio'. The first measure of the vocal lines is marked *ff* and contains the word 'Fare'. The second measure is marked *mf* and contains the words 'well! Fare thou'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Allegro, con brio

Piano accompaniment for the second system. It consists of two staves (Right and Left Hand). The tempo is marked 'Allegro, con brio'. The right hand features a rhythmic pattern of eighth and sixteenth notes with accents. The left hand features chords and a few moving lines. The first measure is marked *ff* and the second measure is marked *mf*.

Vocal lines for the second system. It consists of two staves (Soprano and Alto). The lyrics are 'well, and God be with thee!'. The first measure is marked *ff*. The second measure is marked *ff*.

Piano accompaniment for the third system. It consists of two staves (Right and Left Hand). The tempo is marked 'Allegro, con brio'. The right hand features a rhythmic pattern of eighth and sixteenth notes with accents. The left hand features chords and a few moving lines. The first measure is marked *ff* and the second measure is marked *ff*.

Piano accompaniment for the fourth system. It consists of two staves (Right and Left Hand). The tempo is marked 'Allegro, con brio'. The right hand features a rhythmic pattern of eighth and sixteenth notes with accents. The left hand features chords and a few moving lines. The first measure is marked *ff* and the second measure is marked *ff*.

f

Fair weather and good roads!

f

Fair weather and good roads!

mf

God keep thee from all fear!

mf

God keep thee from all fear!

mf

God keep thee!

f

ff God be with thee! *f* God with thee! Fare -
ff God be with thee! *ff* God be with thee! Fare -
ff God be with thee! *f* God with thee!
ff well! *ff* well!
ff *stringendo*

The score consists of four vocal staves and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The first system shows the vocal entries and the piano accompaniment. The second system shows the vocal staves with lyrics and the piano accompaniment. The third system shows the vocal staves with lyrics and the piano accompaniment. The fourth system shows the vocal staves with lyrics and the piano accompaniment. The fifth system shows the vocal staves with lyrics and the piano accompaniment. The sixth system shows the vocal staves with lyrics and the piano accompaniment.

56 Poco meno mosso
Aethelwold [in the doorway, to Eadgar]

Ere the summer goose flies, Thou shalt have

fff-mf *mf marcato*

Ae. word from Dev-on!—

Eadgar

God keep thee

mp

Ae. God shield thee, my

E. Aeth-el-wold!

p *f*

57

Allegro [He leaps to the saddle]

Ae. King! _____

Ae. Fare - - well! _____ [He rides off]

Ensemble

Presto

well! Fare well! well! well!

ff *ff* *ff* *ff*

Presto

ff

p *p* *p* *p*

p

sfz sfz sfz sfz sfz sfz *[Curtain] fff* *p ff*

Act II

INTRODUCTION
Vigorouso

ff ff *p subito* molto cresc. *sfz*

ff ff *mf* dim. e rall. *p*

accel. rit. *mf* meno mosso *mf*

Andante moderato

mf

First system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*, *dim.*. Includes a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *accel.*, *f*, *pp subito*. Includes a triplet of eighth notes in the treble staff and a *Lento* marking above the treble staff.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*, *mp*, *poco rit.*. Includes a triplet of eighth notes in the bass staff and a *Tempo I?* marking above the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp.*, *a tempo*, *mf*. Includes a triplet of eighth notes in the bass staff and a *2 Più mosso* marking above the treble staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *più f*, *accel.*. Includes a triplet of eighth notes in the bass staff.

Tempo I^o

The musical score consists of five systems of piano notation, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and includes a *cresc.* (crescendo) marking. The second system features a *dim.* (diminuendo) marking. The third system starts with a piano (*p*) dynamic and includes a *stringendo* marking, followed by a *f a tempo* marking. The fourth system includes a *dim.* marking and a *mf* dynamic. The fifth system begins with a forte (*f*) dynamic and includes an *accel.* (accelerando) marking, ending with a *più f* marking. The score is characterized by frequent triplet figures and complex harmonic textures.

Maestoso

allargando *ff*

f *mf*

dim. e rall. *p* *marcato p a tempo*

marcato il basso *pp* *p [Curtain]* *rit. f*

[A forest in Devon, on the Eve of All Hallow Mass. Thick fog.]

4 Andante misterioso, ma non troppo lento

pp

[Aethelwold dimly visible in the foreground.]

Aethelwold

Mac-cus! Thou'rt near-er than I

Maccus [*in the back, invisible*]

My lord!

thought. Findest thou aught of a road?

I find no road a

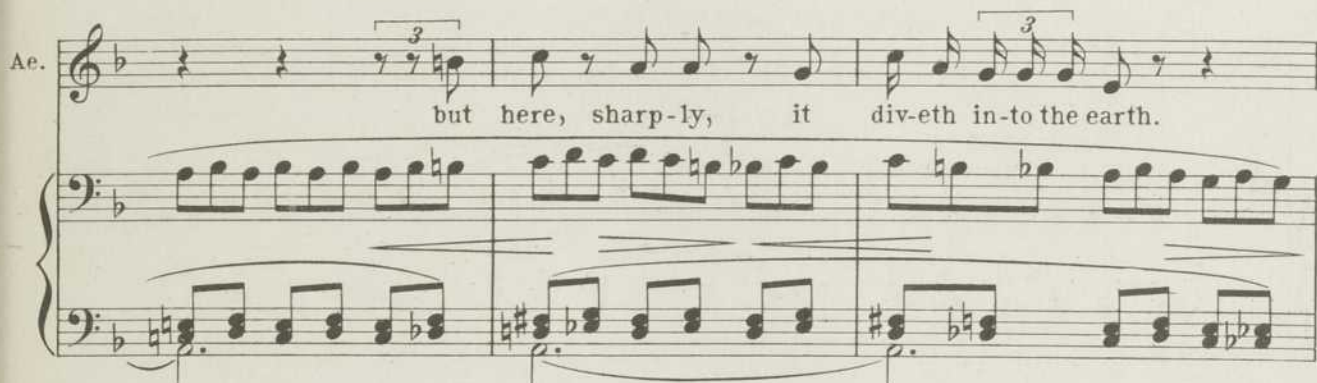
We are as

weas-el would fol-low to market, But as a short-cut.

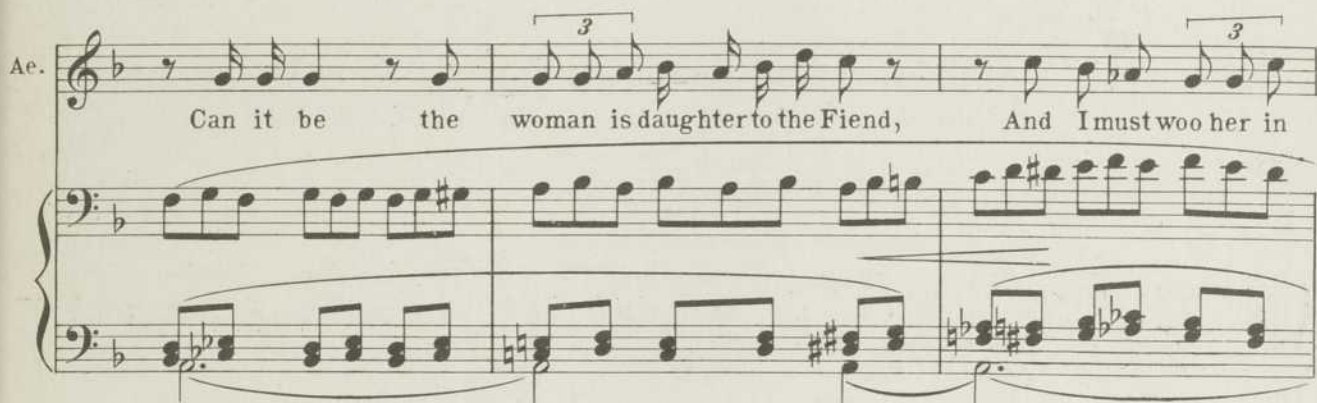
5

Ae.  *sempre pp*

lost as we shall ev - er be. Here ran the road;

Ae. 

but here, sharp-ly, it div-eth in-to the earth.

Ae. 

Can it be the woman is daughter to the Fiend, And I must woo her in

Ae. 

Hell?
Maccus [*somewhat further off*]
Y wis, my lord!

M. *All women are daughters to the Dark One, Spare on-ly two.*

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a key signature of one flat and a 3/4 time signature. The lyrics are: "All women are daughters to the Dark One, Spare on-ly two." The piano accompaniment features a complex, rhythmic pattern with many accidentals.

[He stumbles and crashes into the bushes.]

M. *And they... And they be sisters to him!*

The second system continues with the vocal line and piano accompaniment. The lyrics are: "And they... And they be sisters to him!" The piano accompaniment includes a measure with a 3/4 time signature and a 4/8 time signature. The system ends with a double bar line and the numbers 39 and 48.

6 Aethelwold

M. *There'd be a moon to-night, were it not for the mist. [A little*

The third system begins with a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "There'd be a moon to-night, were it not for the mist. [A little". The piano accompaniment starts with a 3/4 time signature and a 4/8 time signature, marked with a piano (p) dynamic.

nearer]

M. *Insooth. There'd be a sun to-night, were it not oth-er-wise. My*

The fourth system continues with the vocal line and piano accompaniment. The lyrics are: "Insooth. There'd be a sun to-night, were it not oth-er-wise. My". The piano accompaniment includes a triplet of eighth notes in the vocal line.

M. belly is wind-y with, "It would be if it were not!"

Aethelwold

M. Here! —

Where art thou, in God's name?

Ae. I see thee! [Maccus emerges from the forest.]

M. I see thee!

mp

[Putting his arm about Maccus' shoulders]

Ae. Well met!

M. Is

mp

Ae. Yea, Maccus. What saysthou to this?

M. this thy road to the Pit? I

mp

M. say, That if this be the gate-way to her bow-er, Then is

p

Aethelwold

M. My la - dy Maccus! Be-stow her not on thy la - dy daughter to a fox!

This system contains the first vocal entry. The vocal line (M.) is in a single staff with lyrics: "My la - dy Maccus! Be-stow her not on thy la - dy daughter to a fox!". The piano accompaniment consists of three staves (treble, middle, and bass clefs) with complex chordal textures and moving lines.

Ae. me!
[Gloomily]

M. Yea, so! Thy la-dy!

This system features a vocal entry (M.) with the lyrics "Yea, so! Thy la-dy!". Above the vocal line, there is a dynamic marking of *mf* and an *accel.* instruction. The piano accompaniment continues with similar textures. A fermata is placed over the vocal line for "so!".

M. Thy la-dy to woo, And the king's to

This system contains the final vocal entry (M.) with lyrics "Thy la-dy to woo, And the king's to". The piano accompaniment features a triplet of eighth notes in the vocal line and a *p a tempo* marking in the piano part. The system concludes with a fermata over the vocal line.

M. *wed.* So runneth the tale, And 'tis a tale for

8 *3*

Ped. * *Ped.* * *Ped.* *

M. mad - men!

8

Ped. * *Ped.* *

8 Aethelwold

Maccus, what ails thee, man? Lord, what a mer-ry churl art thou

8

p *mf* *pp* *p*

p *mf* *pp* *p*

Ped. * *Ped.* * *Ped.* *

Ae. *To be lost in a wood with!* *Is not the*

mf *pp* *p*

mf *pp* *p*

* *Red.*

Ae. *mist e-nough, But thou must drizzle, too?*

mf *pp* *p*

mf *pp* *p*

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

Maccus [with feeling]

My heart hath a stone in its

mf *pp* *p*

mf *pp* *p*

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

M. *shoe.*

Un pochissimo più mosso

M. Would we had left a clue of thread be - hind us. Then might my

M. good wife wind me home to break-fast. 'Tis meal-time.

9

Aethelwold [yawning]

'Tis bed-time.

p *pp poco rall.* *mp a tempo*

Maccus

I'll have an-oth-er look a-bout for the men. That is to

M. say: a grope and a smell a-bout. That is to say: a blind man's

Aethelwold

Più mosso

As for me, there's but one thing in the world I

look a-bout.

Più mosso

Ae. crave: And that's to stretch me out a-long the moss, And sleep from now to

p dolce

p

colla voce

10 Andante

[As he goes upstage]

Ae. *Lammas.* Oh,

p

Red. * Red. * Red. *

Ae. dar - ling Sleep, Hast thou a

Red. * Red. * Red. *

Ae. word for mine ear?

mp

Red. * Red. * Red. *

Ae. I will not shout thee down

[Sleepily, invisible]

mf pp p mf pp

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

in the fog]

Ae. *Go not far, Mac-cus. Bear in*

p *mf* *pp*

Red.

Ae. *mind The wood's be-witch-ed with mist. Maccus*

Fear not.

mf *pp* *p*

11 *Andante come prima*

M. *I'll fell an oak at ev-'ry step To mark me back.*

[He goes out]

colla voce *p* *p*

[A light is seen, ap-

mp

proaching from the back]

cresc. *mf* *poco accel.*

Aelfrida [Entering]
Più mosso

I'll go no further! Had I known I was to

mf

Ael. wade, I would have come bare-foot. Sawst thou ev-er the

Ael. moss so sea-weed sodden wet?
Ase [Following Aelfrida, with the light]
Nay

accel.

Andante mosso

Ase
sooth, my la-dy, In all my born days— nev-er, Not

f *mp*

Aelfrida

A knav-ish trysting-tide!—

Ase

I!

f *mp*

13 *Ad.* * Poco meno mosso

Ael. Well... thou must leave me, As-e...

Ase

Poco meno mosso Be not

mf

Ase

eer-y, my la-dy. There's naught to harm thee here, in the

mf *mp*

Ase

shad-ow of thy home. Man-y and man-y a maid, This Hallow Mass Day at night,

p espress.

Ase

Doth seek in spell and rune, e-ven as thou, Her lov-er that is to

Aelfrida

Poco animato

Yea, but not all In such a mizzling mist!

Ase

be.

Poco animato *poco rit.*

mf *p*

14

Ael.

I am not eer - y. But I think I have been

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

Meno mosso

Ael. *bold-er... In the day-time... In -*

mf *p*

Più mosso

Meno mosso

Ael. *doors. Go now, and go*

mf *f*

Andante commodamente

Ael. *live-ly, As - e, for my mar-row ooz - eth!*

p *colla voce* *mp*

Ase

[Ase exit]

I leave thee the light.

p *mf* *dim.* *rit.*

Andante grazioso

15

p

mp *poco rit.*

Aelfrida

liberamente

3

I won-der, had I done bet-ter to bide at home, And wait by the ti-dy fire A

p colla voce

Ped.

Moderato

tempo rigoroso

Ael. ti - dy fire - side love? Or take, and be done with it, the

p

*

Ael. thick and bumbling churl that my fa-ther hath in mind?

p

Ael. *sfz* *p*

No, — by my shift! How runneth the rune she taught me?...

Ael. *mf-p*

I must stand with the light at my back...And God knoweth what beside I turn my back to...

Ael. *p* *pp*

How runneth the rune? White-thorn and black-thorn.

*Non misurato
pariando rapidamente*

[Throughout the following song, at the words
"holy-bough" she crosses herself.]

Ael.

Red haws in the hedge, Sloes in the hedge, woad-black, And a dusty dew on them.

Ael.

Hairy stem Of fennel, Holy-bough and dill, dark yew; Wormwood, woody
night-shade, And thy baleful sister, too!

17 Poco lento

Ael.  4/4

Chorus (behind the scene) Show me in dream, yet

SOPRANO *p*

*) (Humming)

ALTO *p*

*) (Humming)

TENOR *p*

*) (Humming)

BASS *p*

*) (Humming)

Poco lento (♩ = ♩)

Ael.  4/4

noth-ing dim, The shad-ow and the shape of him!

f *mf*

f *mf*

f *mf*

f *mf*

(♩ = ♩)

*) The humming passages to be sung with the teeth together and the lips apart.

18

Ael. 

dim. *pp* All-Hal-lows-Eve is All-Saints Morn -

dim. *pp*

dim. *pp*

dim. *pp*

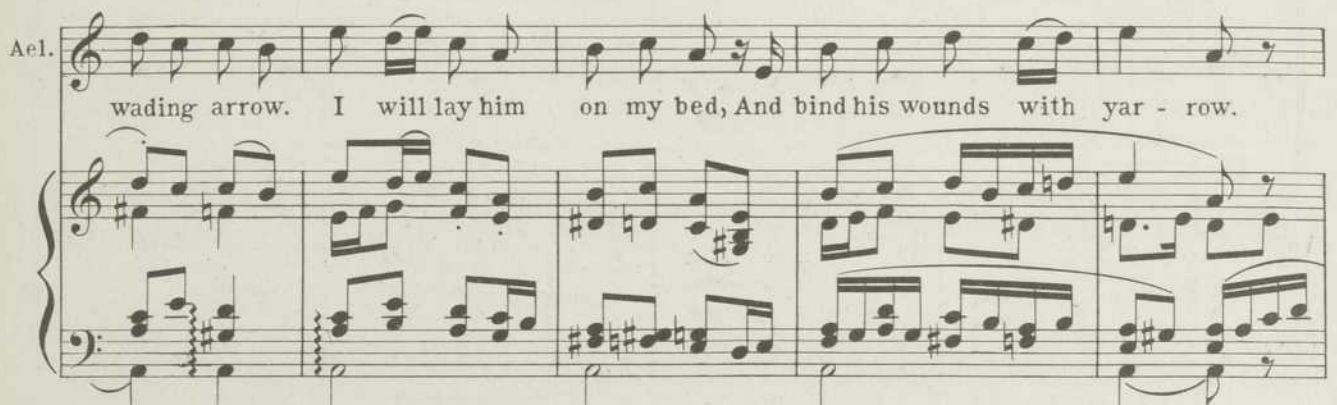
dim. *p*

Animato, ma non affrettato

Ael. 

ing! Thousand blossom, white and red, Spiked willow-grass,

mp

Ael. 

wading arrow. I will lay him on my bed, And bind his wounds with yar - row.

Ael. *White-thorn, black-thorn, ho-ly-bough, speed-well, Bind his wounds with yar - row.*

The first system of music consists of a vocal line for the Ael (Aelfric) and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "White-thorn, black-thorn, ho-ly-bough, speed-well, Bind his wounds with yar - row." The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many accidentals.

Ael. All-Hal-lows Eve is All-Saints Morn-ing!

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "All-Hal-lows Eve is All-Saints Morn-ing!". The piano accompaniment continues with its intricate rhythmic and harmonic structure.

19

Ael. Seeds of pop-py small and black, Borne to mill up - on my back,
 Chorus (behind the scene)

mf SOPRANO
(Humming)

ALTO
mf
(Humming)

TENOR
mf
(Humming)

BASS
mf
(Humming)

The third system of music introduces a four-part chorus. The vocal line for the Ael has the lyrics "Seeds of pop-py small and black, Borne to mill up - on my back,". Below the vocal line are four staves for the chorus, labeled SOPRANO, ALTO, TENOR, and BASS. Each voice part is marked with a mezzo-forte (*mf*) dynamic and includes the instruction "(Humming)". The piano accompaniment continues from the previous systems.

Ael.

In - to lit - tle loaves I'll knead, For to bake him sleep - y-bread.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The music is in a 3/4 time signature and features a key signature of one sharp (F#). The vocal line begins with the lyrics 'In - to lit - tle loaves I'll knead, For to bake him sleep - y-bread.' The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

Ael.

White-thorn, black-thorn, holy-bough, pop-py-seed, ... For to bake him sleep - y-bread.

f

mf

f, *mf*, *f*

sotto voce

p

The second system of music continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The music is in a 3/4 time signature and features a key signature of one sharp (F#). The vocal line begins with the lyrics 'White-thorn, black-thorn, holy-bough, pop-py-seed, ... For to bake him sleep - y-bread.' The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line. Dynamics markings include *f*, *mf*, and *p*. The tempo marking *sotto voce* is present above the piano accompaniment.

Ael. *mf* All - Hal-lows Eve is All-Saints Morning! *mf*

mf *mf* *mf* *cresc.*

20

Ael. Net - tle, sheathe thy naught-y smart; Be thou of brist - les cal - low;

f *f* *f* *f* *mf*

Ael. Bind his heart up - on my heart, With - y of the sal - low.

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of three staves: a treble staff with a melodic line, a middle treble staff with chords, and a bass staff with a bass line. Dynamics include *f* (forte) in the piano parts.

Ael. White-thorn, black-thorn, per-i-winkle, holy-bough..With - y of the sal - low!

This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of three staves: a treble staff with a melodic line, a middle treble staff with chords, and a bass staff with a bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Ael. *mf* All-Hallows Eve is All-Saints Morning!

21 *Alquanto animato*

Ael. *f* White-thorn and black-thorn, *pp*

mf *ff*

Ah! Ah!

Ael. Thorn - ap - ple; rank and reek - ing,

mf Ah!

mf Ah!

mf Ah!

mf Ah!

mf Ah!

mf *ff* *molto dim.*

Ael. He shall drink mandrago - ra, Root - ed up a - shrieking!

p *mf* *f* Ah!

p *mf* *f* Ah!

p *mf* *f* Ah!

p *mf* *f* Ah!

p *mf* *f* Ah!

f

22
p

molto stringendo

ff

Ael.

Ho-ly-bough, white - thorn, ho-ly-bough, black - thorn, ho-ly-bough, Man -

Four empty musical staves, two for the vocal line (Ael.) and two for the piano accompaniment.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is marked *p* and *molto stringendo*. The bass line has a *mf* marking.

Ael.

dra - go-ra!

ff

Ah!

ff

Ah!

ff

Ah!

ff

Ah!

Piano accompaniment for the second system, featuring a treble and bass clef. The music is marked *ff*. The bass line has an *8* marking.

Andante misterioso

Ael.

mp
(Humming)
mp
(Humming)
mp
(Humming)

Andante misterioso

pp
cresc.

Ael.

Rise now in dream, yet

mp
(Humming)
p

Ael. *p.*
noth - - ing dim, The shad-ow and the



mf *accel.* *a tempo* *pp subito*



Ael. *p.*
shape of him!

Meno mosso



Meno mosso *pp*



[The mist, which has been gradually clearing, is now entirely dissipated.]

Ael.

pp
*) Ah!
pp
*) Ah!
pp
*) Ah!
pp
*) Ah!

rit.

23 *Poco lento* [A ray of moonlight falls upon Aethelwold, asleep under a tree.] *

Ael.

p Ah! What li-eth yon-der?

p **)

p **)

p **)

p **)

p **)

p **)

p **)

Poco lento 8

pp

Red.

Ael. *Ad.*

'Tis the play of the moon on the moss.

sempre pp

Ad. *

Ael.

It start-ed not a-wry, Nor melteth in-to fallen bough and

cresc. *mp*

Ael.

moss and moon-light. What - ev - er thou art, I would thou wert the

mp

Ael.

24

thing thou seemest, So lord - like! So lank and young!

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

Ad. *

Più mosso

Ael. Maz - ed in drowsy sleep_ he lies... Be-ware! Be-ware!

dolce
p *mf*

Ael. No moon-light, but the wan-ton craft of witches Hath wrought him!

sfz *molto accel.* *sfz* *sfz*

Andante

Ael. Ah, that black e-vil hath might to build so fair!

pp *rit.* *ten.* *p a tempo*

Ael. My heart hath seen him, too...

p *p*

Piu mosso

[She goes closer and bends over him.]

Ael. Ah, could I make him some-way mine!

pp *p a tempo*

Detailed description: This system contains the first musical system. The vocal line (Ael.) begins with a treble clef and a key signature of one flat. The lyrics are "Ah, could I make him some-way mine!". The piano accompaniment starts with a *pp* dynamic and includes a *p a tempo* marking. The music is in a 3/4 time signature.

Ael. Oh, — lief and love-ly

p *rall.* *Andante, molto flessibile*

mf marcato il tema *rall.* *p*

Detailed description: This system contains the second musical system. The vocal line (Ael.) has lyrics "Oh, — lief and love-ly". The piano accompaniment features a *mf marcato il tema* marking and a *rall.* tempo change. The tempo is marked *Andante, molto flessibile*. The music continues in the same key signature and time signature.

Ael. ghost, When thou shalt wake, for - get not... As of a dream, yet ruddier than thy

Detailed description: This system contains the third musical system. The vocal line (Ael.) has lyrics "ghost, When thou shalt wake, for - get not... As of a dream, yet ruddier than thy". The piano accompaniment includes a triplet of eighth notes in the vocal line. The music continues in the same key signature and time signature.

Ael. day... — Once in a mos - sy grove and moon - besprent, A

Più mosso *mp* *f*

Detailed description: This system contains the fourth musical system. The vocal line (Ael.) has lyrics "day... — Once in a mos - sy grove and moon - besprent, A". The tempo is marked *Più mosso*. The piano accompaniment includes *mp* and *f* dynamic markings. The music continues in the same key signature and time signature.

Ael. *breath-ing maid - en Did dear - ly, dear - ly love thee.*

mp *f* *mf*

26
Tempo I^o

Ael. *Oh, — take with thee a - way This*

poco rall. *p*

Ael. *kiss I give thee; for 'tis thine. — And* [*in a whisper*]

p *mf*

Ael. [*She kisses him*]
Heav-en shrive my soul! —

mf *marcato* *pp* *smorzando*

Più mosso

[Stealing swiftly away]

Ael.

Aethelwold [in his sleep]

Shield me, all Saints and Martyrs!

Oh, no!

Oh, no!

Più mosso

Allegro agitato

Aethelwold [springing up, his hand on his sword]

Who's there?

[Aelfrida stands motionless in the shadow of the trees. Aethelwold peers into the shadow, his sword drawn.]

Ae.

ow, his sword drawn.]

Ae.

27

Ae. see thee where thou hid - est, and my sword hath got the

Ae. wind of thee! Slink-ing shad - ow, come

Aelfrida [*breathless and terrified, coming forward*]

Ae. P the name o' God For-bear!

forth in - to the light!

a tempo

5 6

f *sffz* *f* *sffz*

[He starts back, and gazes at her, spellbound.]

28 Lento

sfz sfz sfz sfz mp pp pp

Aethelwold

What art thou? What art thou, that

mf

Red. *

Ae. hith-er from thy hol-low hill art come To work me woe?

f mf

Ae. thing un-earth-ly

p poco rit. a tempo mf

Red. *

Ae. fair, What hast thou wrought up - on me whiles I

Ae. slept? Ah, could I sink a - gain in - to a

Ae. dream I had! I think I knew thee bet - ter there.

29

Aelfrida

Thou knew-est me nev - er, nev - er in

Ael. *pp* *a tempo* *p* *mp*

this world, Nor I thee. All this hath the moon done; and the moon will

Poco più mosso

Ael. *mf* *p*

set. To - morrow's sun will find me what I am, An earth-ly

Ael. *poco rit.*

maid-en, watch-ing the cold sea Go out and come in.

30

Ael. *p* *a tempo*

To-morrow's sun will find thee rid-ing a far road, An

Ael. earth-ly man, light-heart-ed and free. Fare - well!

Ael. We shall not meet a-gain In an-y wood, In an-y wea-ther.

molto rit. **Allegro moderato**

colla voce **f**

Aethelwold 31

Oh, God - es Son, How wounding

mf

Red. *

Ae. fair thou art! The sight of thee

Ae. — is like a knife in the heart! Of thee the sight or the sound, The

Ae. turn of thy head, thy speak-ing, — Is like a thing found, —

Ae. To a man seek - ing. —

32

Aelfrida

Too bright, too bright are thine eyes! —

Ael. Stare not so up-on me with thy wide - o - pen

f

Rit. * Rit. *

Ael. eyes! — Aethelwold

Now will I learn by heart thy

f *molto dim.* *p*

Rit. *

Ae. hands; And the wan-ton way of thy hair, where thou bind - est it

f 3

Ae. un - der. Nay, — be not

mf *f* *rall.* *p a tempo, poco meno mosso*

Ae. wroth with me! Nor chide mine eyes. Two chil-dren are mine eyes,

33
Aelfrida

Ae. I must be
be-fore thy shin - ing won - der.

Ad. *

Ael. gone from here! Fare - well! For - get thou

Ad. * *Ad.* *

Tempo I?

Ael. sawst me ev - er.

Aethelwold

No, no! Thou canst not leave me, leave

Ae. me so! With thy sweet look, thine arrow-y

Ae. sweet, sweet look, Sunk to the feather in my

Ae. heart! Pluck it forth! Pluck it forth!

f

mf

f

rit.

34 Andante

Ae. *Oh, God, what*

ff dim. f mf

[He turns, and leans his forehead against the trunk of the

Ae. *ail - eth me?*

mf p f

tree by which he is standing....

Ae.

mf marcato rall. e dim.

35 Meno mosso

....He turns again and looks at her.]

Ae. *Thou... know-est thou*

p rit. pp a tempo



Ae. aught of love, and how it tak-eth a man? Thinkest thou I am in

pp *p*

Aelfrida [*faintly*]
I would it were so...
love with thee?

pp *p* *pp*

Ael. [*Coming towards her*]
I must be near thee or die!

Ael. [*He takes her slowly in his arms*]
I am

p *pp*

Ael. [*stifled voice*]
lost... I am swept out to sea...

[*They kiss*]

cresc. poco a poco *mf* *molto cresc.*

Lento, ma appassionato

36

ff

ff

mf

Poco più mosso

f

mf

f

mf

Aelfrida [*clinging to him*]

How thou shak-est! Art thou a - cold, my dear?

p

poco rit.

Aethelwold

Yea... nay... I know not... I am a tree in a storm...

p

pp

pp a tempo, più lento

mp

pp

mp

smorz.

[*He turns,*

Andante moderato

still clinging to her hand, and sinks down upon a fallen tree.]

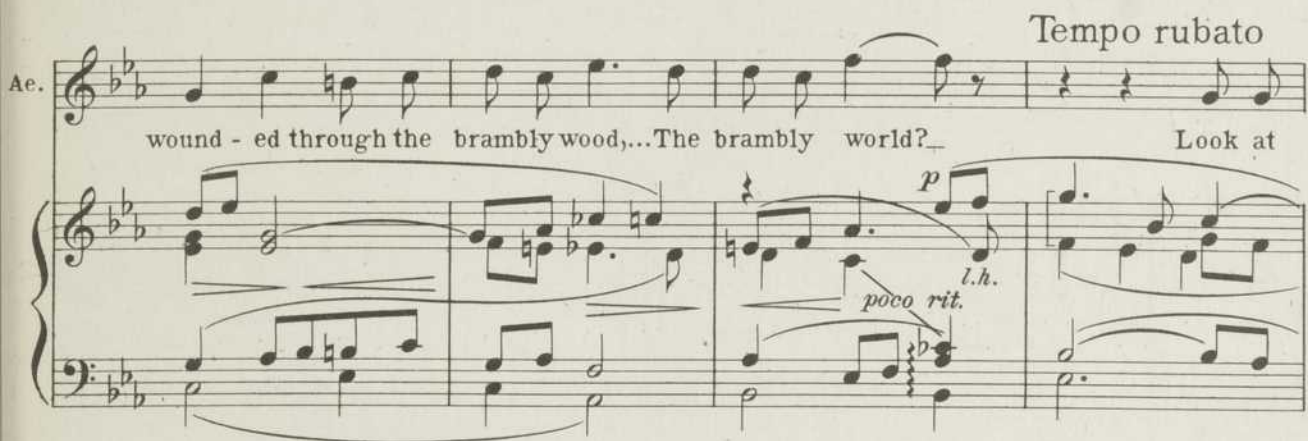
Ae. 

How silk-en-soft — thou art,...

rall. *pp*

Ae. 

Won-der-ful... won-der-ful... How cam'st thou thus un-

Ae. 

Tempo rubato

wound-ed through the brambly wood,... The brambly world? Look at

p *poco rit. l.h.*

Ae. 

me: I am wov-en all of sedges, Like a rush-mat.

p

Aelfrida

38

Not so. Thy cheek is brown and smooth, Like the

p *l.h.*

ped. * *ped.* *

Ael. rind of a nut New - bursten from his burr. I have not

p

ped. * *ped.* *

Ael. seen thy Aethelwold like. The like of thee Sings not nor

mp *l.h.* *p* *l.h.* *r.h.* *mp* *l.h.* *r.h.* *p*

ped. * *ped.* * *ped.* *

Ae. blos - soms.

mf *p* *rall.*

39 Andante, molto tranquillo

Aelfrida

Aethelwold

Andante, molto tranquillo

Ah, could we hide us here in a cleft of the night, — And nev-er be

Ah, could we hide us in the night, — And nev-er be

pp

Ad. * *Ad.* * *Ad.* * *Ad.* *

Ael. found! — Lost, — lost, — For-gotten and

Ae. found! — Lost, — lost, — For-gotten and

pp

Ad. * *Ad.* * *Ad.* * *Ad.* *

Ael. lost! Out of sight, out of sound! —

Ae. lost! Out of sight, out of sound! —

sempre pp *3* *cresc.*

Ad. * *Ad.* * *Ad.* * *Ad.* *

Ae1. 3
 Ae. Let-ting the

mp *p* *poco rit.*

Ped. * Ped. *

40 Più mosso

Ae1. sun ride by, with his gold - en hel - met,

Ae. And all his flash-ing spears, and all his

p a tempo *poco stringendo*

Ped. * Ped. *

Ae1. Ride by, — ride by, —

Ae. flags out - stream - ing, Ride — by, ride by, — Shak - ing the

mf

mp And nev-er be found! *p* Out of ground! *p* Out of sight and

mp *rall.* *p*

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

41 Ancora più mosso

mp sound! *p* sound! *p* Ancora più mosso Letting the world ride by,

rit. *p* *cresc.* *f*

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

mp Time, A - jingling his pennies, And telling his beads! *p* Drawn by the snail and the

pochiss. rit. *mf* *a tempo* *cresc.*

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

Ael. *3*
 sleep in his rattling wain, Sor - row, Rid-ing in the rain,
 Ae. hare, Giv-ing her horse his head,
f *dim.*
 Ped. *

Ael. Death, A- stride his i- ron bird, Ride by,...
 Ae. Blood-y- spurred, A- stride his i- ron bird, Ride
mf *mp* *p*
 Ped. *

42
 Andante tranquillo

Ael. And nev-er be found!
 Ae. by, O Moon, draw not a-side thy hem from this green
 Andante tranquillo
rall. *pp*
 Ped. * Ped. *

Più animato

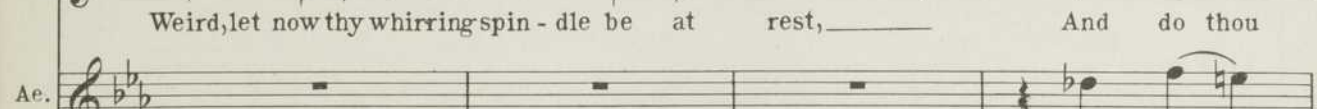
Ael.  O dron - ing


Ae.  moss, — Ev - er, ev - er! **Più animato**

 *p* *cresc. ed accel.* *mp*

*Red. ** *Red. **

Ael.  Weird, let now thy whirring spin - dle be at rest, — And do thou

Ae.  O deep —

 *mf* *accel.* *f* *p subito*

Ael.  sleep a while. —

Ae.  Wood, Be - kins - man, kins - man to our



*Red. **

Quasi allegro

Ael.  Ah, me, how frost - y sweet the moon - light, be -

Ae.  I - cy sweet on thy mouth of

love!
Quasi allegro 

Ael.  lov - ed! Oh, dar - ling head,

Ae.  rip - en'd haws the moon - light! Drink,

piu f 

Ael.  Shut out the moon - light from my mouth, And kiss me...

Ae.  drink in haste my breath, Ere it be

stringendo 

Ael. *kiss me... kiss me in thy shadow! I*

Ae. *swallowed up, ere it beswallowed up by thievish*

cresc. *allarg.*

44 **Maestoso**

Ael. *love thee! I love*

Ae. *Death! I love*

Maestoso

ff

*Ped. * Ped. * Ped. * Ped. * Ped. **

Ael. *thee!*

Ae. *thee!*

f

*Ped. **

mf

Ael. O deep Wood un-still with small sounds,

Ae. O deep Wood un-still with small sounds,

dim. *mf*

Ael. Drop not thy leaves, Up - on a

Ae. Drop not thy leaves, how - ev-ershrunk and sere, Up - on a

mp

Red. * Red. *

45
Andante tranquillo

Ael. lov - er's hand, a lov - er's head!

Ae. lov - er's hand, a lov - er's head!

smorzando

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

Più lento

Ael. Ere we find speech for all this ache_ and won - der, Speech for

Ae. Ere we find speech for all this ache_ and won - der, Speech for

Più lento

Red. *

Ael. all_ this ache_ and won - der!

Ae. all_ this ache_ and won - der!

pp rit. a tempo

Red. *

Red. *

cresc. mf pp

Red. *

46 Ase [offstage]

Poco agitato

My la - dy!

p

Aelfrida

'Tis A-se. 'Tis my woman. I'd fair for-got her... Yea, and my

colla voce *pp*

Ael. fa-ther, and my fa-ther's house, And all my life, I'd fair for-got.

p *f*

Ael. I must be gone. I do not know thy name...

Aethelwold

Più lento *espress.*

Nor

Ael. "Aeth-el-wold".

Ae. I thy name. "Aeth-el-wold"; I hight.

p *mf*

Ael. 'Tis the first time I speak thy name.— But not the last time.

47
Allegro agitato

Ael. Ase [*offstage*] I must be gone! "Ael -
Aethelwold Ael - fri - da!
Nay!— And thou?"

Allegro agitato

Ael. fri - da'; I hight. Is it un - couth to thee,... "Ael -

Ael. fri - da?" Aethelwold I
Nay. I have heard the name.

Leo.

*

[Turns to go]

Ael. must be gone. I will come back in a lit-tle while.

marcato
p

Poco meno mosso

Ael. Aethelwold [with dread] 'Tis the first time — thou sayst my name.
Ael - fri - da!

Poco meno mosso
sfz
p

Tempo I?

Ael. But not the last time. What will my lord?
Ae. No.

Tempo I?
p
mp

Ael. What of him?
Ae. Thy fa-ther? What — is his

cresc.
mf
f

Red.

*

Ase [offstage]

My la - dy! My name? —

Musical score for Ase [offstage]. The system includes a vocal line for Ase and a piano accompaniment. The vocal line has lyrics: "My la - dy! My name? —". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics *ff* and *p*.

Aelfrida

Good lack! She'll be running hith-er! "Ord - gar"

la - - dy!

Musical score for Aelfrida. The system includes a vocal line for Ase and a piano accompaniment. The vocal line has lyrics: "Good lack! She'll be running hith-er! 'Ord - gar' la - - dy!". The piano accompaniment features a steady rhythmic accompaniment with dynamics *p*.

my fatherhight. He is the Thane of Devon. God be

Musical score for Ael. The system includes a vocal line for Ael and a piano accompaniment. The vocal line has lyrics: "my fatherhight. He is the Thane of Devon. God be". The piano accompaniment features a rhythmic accompaniment with dynamics *p* and *senza cresc.*

with thee. Wait for me. [Exit] [Aethelwold stares after]

Musical score for Ael. The system includes a vocal line for Ael and a piano accompaniment. The vocal line has lyrics: "with thee. Wait for me. [Exit] [Aethelwold stares after]". The piano accompaniment features a rhythmic accompaniment with dynamics *p* and *f*.

146 her, then sinks down, overcome by grief and horror, and buries his face in his hands.]

Furioso

50

The piano accompaniment for the 'Furioso' section consists of five systems of grand staff notation. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked with a forte dynamic (*ff*). The right hand features a complex, rapid melodic line with many sixteenth and thirty-second notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The second system continues this texture, with the right hand maintaining its intricate pattern. The third system introduces a dynamic change to *dim.* (diminuendo) and features a more active left hand with chords and moving lines. The fourth system is marked *mf* (mezzo-forte) and shows a shift in the right hand's melodic focus. The fifth system returns to a forte dynamic (*ff*) and includes accents (>) over several notes in the right hand, with a *dim.* marking appearing in the left hand.

Maccus [offstage]

My lord! —

The vocal line for Maccus is written in a bass clef with a key signature of one flat and a 4/4 time signature. It begins with a rest, followed by the vocal entry "My lord!" which is marked with a dynamic of *mf*. The vocal line is accompanied by a piano accompaniment in grand staff notation. The right hand has a rhythmic accompaniment of eighth notes, while the left hand provides harmonic support with chords and single notes. The piano accompaniment is marked *mf* and includes a *dim.* (diminuendo) marking towards the end of the section.

M.

mp *ff* *p* *mf*

[Enter Maccus]

51 **Vigoroso**

M.

My lord,— the

f *p*

M.

horses are at hand, full of grass, And hard by is a road well trodden,

f *f* *f* *mf*

M.

that like as not— Hath been there all night!

ten.

sfz *mf* *sfz* *ff*

Andante
Aethelwold

52
Animato

Speakest thou to me, friend? Look again: Thou sawst me nev-er.

pp *p* *f*

Maccus

I saw thee nev-er so down-i'-the mouth and bleach-ed,

f *mf*

M. If that be thy drift. ——— Thou'rt peak-ed as a garfish.

mf

M. In God's name, what hath worn thee down? —

sfz *p*

53 Lento
Aethelwold

The teeth of Sor-row_ I am Sorrow's bone.

Ae. Done for. Wanton-ly, scurvi-ly done for. Maccus, let me lean up-on thine

Ae. arm. I am an old man;_ For I am gutted of hope.

Più mosso

Ae. Maccus I have seen her. I have

My lord, my lord, what hath come o-ver thee?

Più mosso

Con moto

Ae. *seen my la-dy. My la-dy and the King's!—*

M.

Con moto

God a-

M. *bove! Oh, wretch-ed boy!*

Con fuoco

Aethelwold

Take me a-way from here, and set me on my horse.

Ae. *Maccus To Win-chester. Love*

M.

Whither wendest thou?

Ae. Love, how shall I wean me to thine ember days? To Win-chester.

Ae. Ere she be coming back and call-ing me. My throstle-throat! My

Ae. love-ly thing! To Win-chester! To

Ae. Ead-gar! To the King!

56 *Molto allegro*

[He rushes out, followed by Maccus.]

sempre *ff*
Ped.

molto dim.
p

ff
pp
rall. e poco cresc.

57 Allegretto grazioso
Aelfrida [offstage]

Oh, As-e, when thou seest him... When thou seest him, girl! Words cannot

l.h.
mp

build him, how fair he is! Aeth - el-wold!

[calls]

p
Ped. *

58

[She enters, followed by Ase, and stands, looking about her.]

Ael. *p* *Ad.* * *Ad.* * *Ad.* *

Ase Nay,
Be-like 'twas further on.

Ael. *dolce*
nay. 'Twas here. Aeth - el-wold. Thou'rt

Ael. *p* *mf*
hid-ing from me! Come forth! Tease me no more!_

Ael. *mf*
Tease me no more, for I am nigh to Ase tears!_ *3*
It was a

Ad.

Ase

dream, I tell thee. I had a dream my-self.

mp

59 Aelfrida
liberamente

Lento

As-e, shall I choke thee, Or wilt thou hush thy tongue?

p sfz colla voce

p *pp*

Ael.

Aeth - el - wold! — Oh, God, how still it is, and

p *quasi bisbigliando*

colla voce

Ael.

emp-ty here! He is gone! He is gone! I shall nev-er see him

Animato *rit.*

sfz *sfz* *fp* *rit.*

61

Ael. more!_ Aeth-el-wold! Aeth-el-wold!

f a tempo

Ped. * Ped. * Ped. * Ped. *

Ael. Aeth - - - el-wold!

[She falls sobbing upon the ground, Ase

Mosso, ma non troppo

ff *f* *marcato*

Ped. *

Ael. Woe is me!

bending over her, trying to comfort her.

ff

61 Aethelwold [offstage]

Out of my road!—

Maccus [offstage]

And see thee run to thy death!

M. No, by the bod-y! Mad-der than a wench with

M. child thou art! Nay, but I'll

M. hin-der thee!

Out of my fur-row, or I plough thee under!

Aelfrida

[He rushes in, followed by Maccus.] My Ael - fri - da!

lief - est heart! — [He rushes to her, and takes her in his arms.] Now

63 Allegro

ring, ring, ye hammers of wrath On

Ae. *all the an - vils of doom!*

f *accel.*

Ae. *Not less than all thy*

cresc.

64 Presto

Ae. *light - nings.*

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ae. *O up - heav - ed Heav - en, Shall*

poco dim.

Aelfrida

What wild words are these? _____

Ae. singe me now! _____

65 Andante moderato (♩ = ♩)

Aethelwold [Gently releasing her]

Thou, _____

thou. Tell thy sweet beads twice o-ver for our

Deciso

[Aelfrida goes upstage to Ase.]

love, And I'll be with thee! _____

Maccus, two words... A _____

poco rall.

66 Andante mosso

[He goes over to Maccus]

Ae. black one and a white one!

Ae. Mac-cus, if I may trust thee as of old...

Ae. — Maccus
Fear not, my lord. When thou wert wise, I did a wise man's bidding;

M. Now thou art mad, I fol-low thy lost wits A - gath-er-ing wool.

67

Aethelwold

Agitato

Mac-cus, go back un-to the

Ae. King, And say to him: That I have seen the maid-en, And found her

Ae. noth - ing fair. — A come - ly maid e -

Ae. nough, and friend - ly - spok - en, But noth - ing for the

Ae. King.— Maccus Fur-ther say:
'Tis done, my lord.

Ae. That where-as the

Ae. Thane of Dev-on, the lad-y's fa-ther, Is rich in lands and kine,

Ae. And where-as the Lord Aeth-el-wold, Spring the King's

Meno mosso

69

[He shades his eyes for a moment.]

Ae. love. Sparing the King's love, hath lit - tle

fp *p*

Ae. else be - side, ... The bless - ing of King Ead - gar is be -

Andante

pp

Ae. sought Up - on the wedding of Lord Aeth - el - wold Un - to the maid Ael -

p

Ae. fri - da. Maccus [Exit] 'Tis done. 'Tis

'Tis done, my lord.

p *fpp* *pp*

70 Lento

[He turns toward Aelfrida, who leaves Ase in the shadows, and comes slowly

Ae. done. Now shall I look no more beyond thine

The first system of music consists of a vocal line for Ase and a piano accompaniment. The vocal line begins with a half note 'done.' followed by a quarter rest, then a series of eighth notes: 'Now shall I look no more beyond thine'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It starts with a piano (*pp*) dynamic and includes a series of sixteenth-note chords in the right hand and a simple bass line in the left hand.

ly toward him.]

[The two lovers meet. Aethelwold takes Aelfrida in his arms.]

Ae. eyes!

The second system continues the vocal line with 'eyes!' followed by a quarter rest. The piano accompaniment becomes more dramatic, marked *molto cresc.* and *ff* (fortissimo). It features a treble clef with a key signature of two sharps and a 4/4 time signature. The right hand has a series of sixteenth-note chords, while the left hand has a bass line with some chords. There are several accents (*>*) over the notes in the right hand.

The third system is a piano accompaniment section. It features a treble clef with a key signature of two sharps and a 4/4 time signature. The music is marked *ff* and includes a *dim.* (diminuendo) section. The right hand has a series of sixteenth-note chords, while the left hand has a bass line with some chords. There are several accents (*>*) over the notes in the right hand. The system ends with a *mf* (mezzo-forte) section.

pp [The curtain falls slowly] *sffz*

The fourth system is a piano accompaniment section. It features a treble clef with a key signature of two sharps and a 4/4 time signature. The music is marked *pp* (pianissimo) and includes a *sffz* (sforzando) section. The right hand has a series of sixteenth-note chords, while the left hand has a bass line with some chords. There are several accents (*>*) over the notes in the right hand. The system ends with a *sffz* section.

Act III

Introduction
Andante

1
Più mosso

Tempo I?

mf *mp*

Ped. * Ped. * Ped. * Ped. * Ped. *

Più mosso

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ancore più mosso

mf

poco stringendo *f*

8

8

3 *Con moto*

ff *dim.*

Meno mosso

f *mf* *p*

p

4 [The hall of Ordgar's house on the coast of Devonshire, the following spring. A bright, sunny morn-
Andante come primo

rit. *p* [Curtain]

ing. Ase sits spinning with distaff and spindle. Aethelwold stands in the doorway, looking out at the sea]

Ase

To- cock-les and this-tles his a- cres are grown.

sempre p

Ase

Dwin - dle, dwin - dle, dwin - dle, dwin -

Ase

- dle. Moth - er - nak - ed walketh a - lone.

Ase

Dis - taff dwin - dle, fill up the spin -

5

Ase

- dle. Nad - der, nad - der, mak - ing the brack -

Ase

- en to wave, — Some - where here, for I saw it once, — is the

rall. [Aethelwold turns toward Ase.]

Ase
Queen's — grave.

p rall. colla voce *mf* *a tempo*

Aethelwold 6

As-e, knowest thou where is thy la-dy?

dim. *p*

Ase

Most like - ly with the stew-ard, my lord, What with the

Allegro agitato

Ase

lin-en to buck, And a new_ wench in.

p

[Enter Aelfrida]

Aelfrida

Be-shrew the house! Full for-ty loaf-eat-ers, And not a

Meno mosso

Ael. cHurl a-mong'em that knoweth his chore! Ase Thor-ed is drunk a-gain.

Meno mosso

Ase In he hove And would have me draw a thorn from his thick thumb.

Ase But I would not. And forth he went buzzing like a fly in a crack.

Aelfrida

[She goes

Not like - ly.

Ase
Gone for good this time.

dim. *mf*

to a chest and kneels by it, lifting out some rolls of colored linen.]

Ael.

p

L'istesso tempo

Aethelwold [going over to her.]

Ael - fri - da, — when shall I speak with thee! —

p *mp*

8 Andante

Ase [as she spins]

(Humming)

We are never a - lone. Always this woman, Twistingtwisting the spindle at her

Andante

Aelfrida

Ase

Ae.

thigh, Or thy fa-ther, Or some-one else. Come down to the

Molto più mosso

Ael.

What... now?

Ase

Ae.

shore with me! Now! Now!

Molto più mosso

f

Aelfrida

Aelfrida

I know no how I can come now. Morning's a bus-y time.

p

molto cresc. ed accel.

9 *Animato*
Aethelwold

Sweet-heart, What I was be-fore I met thee, I for-get.

f

Ad. * *Ad.* *

Ae. What I am now, It need-eth not a seer to see: Thy

p *f* *p* *f* *p* *f* (#)

Ae. hand, Thy foot, Love's churl.

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

Ae. Come! Come! Come with me down to the shore!

f *f* *f* *3*

Allegro

10 Aelfrida [*rising, and beginning to put the rolls of cloth back into the chest.*]

Soft - ly, soft - ly, my lord. I will come. Do

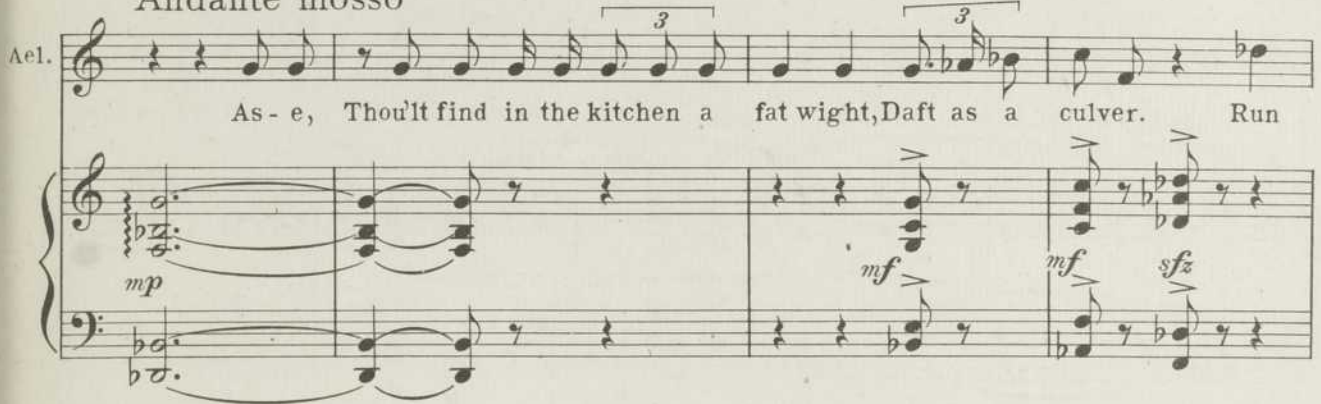
Ael. thou go be - fore, and a - wait me by the spar in the shingle.

Ael. I've but to yield the keys to As - e and I'll be with thee.

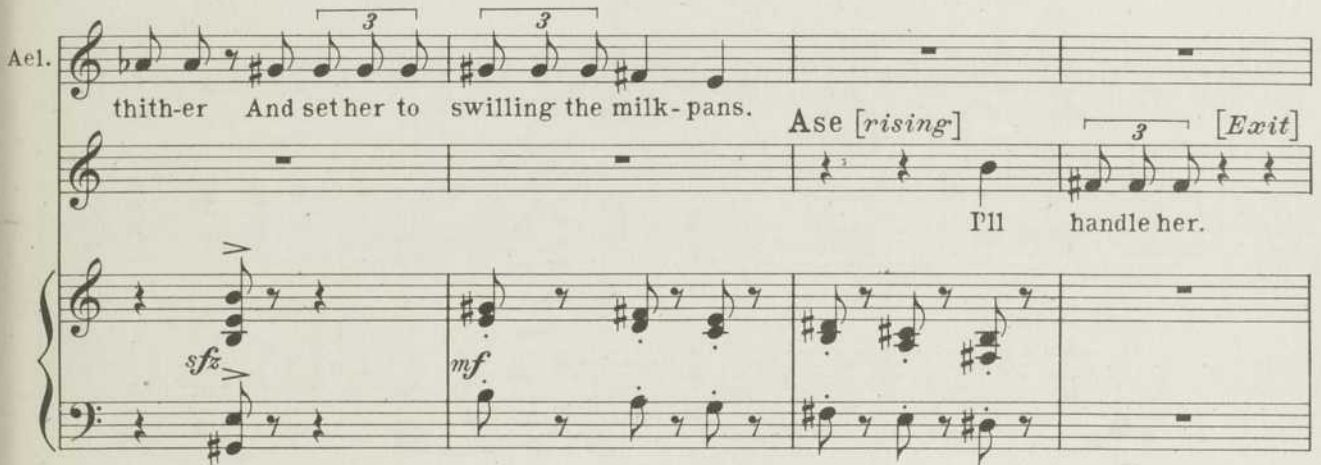
[*She goes over to Ase. Aethelwold goes back to the doorway.*]

Ael.

Andante mosso

Ael.  *mp* *mf* *mf* *sfz*

As - e, Thou'lt find in the kitchen a fat wight, Daft as a culver. Run

Ael.  *sfz* *mf*

thith-er And set her to swilling the milk-pans. Ase [*rising*] *mf* *sfz* [*Exit*]

PII handle her.

11

[Aethelwold in the door-way]



f *p*

Aethelwold

Poco lento



rall. *mp*

The_ tide is swelling back, bringing the win - ter wrack, And

Ae.  *mf*

show-ing the red weed — up the stones. — I nev-er

Ae.  *p*

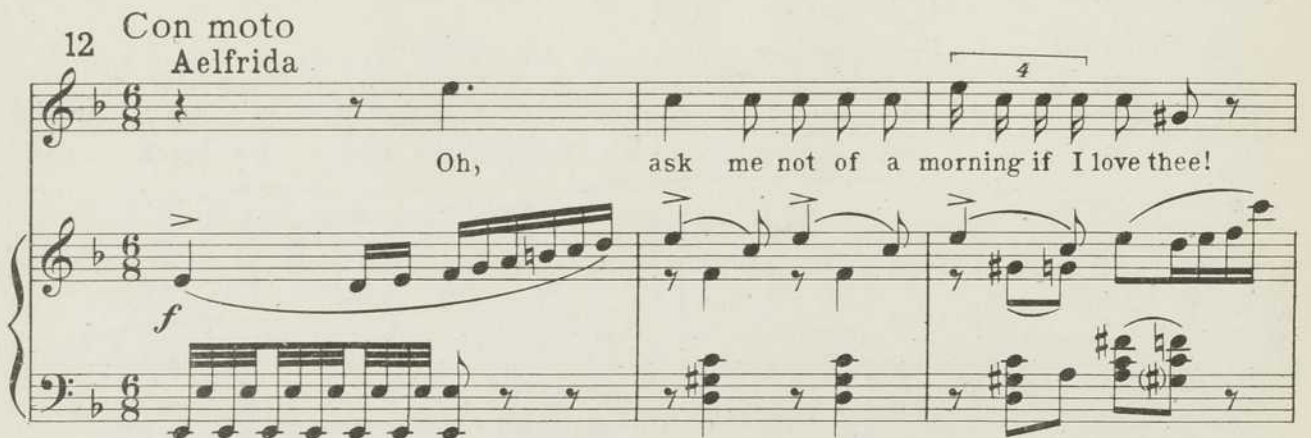
leave thee, but I feel 'tis for a long — time. — [He turns]

Ae.  *p*

[She looks at him]

Ael-fri-da! Lov - est thou me?

12 *Con moto*
Aelfrida

 *f*

Oh, ask me not of a morning if I love thee!

Ael. *When my mind is full of thimbles and churns!*

Ael. *I tell thee, so long as we bide*

f *ff*

Ped. * *Ped.* *

Ael. *here in my father's house, I am my father's*

ff *ff* *mp* *cresc.*

Ael. *house-keeper, And thou shalt see me sel-dom*

f *ff*

Ped. * *Ped.* *

Ael. *Save as a war-der of cup-boards and chests And a dol-er-out of*

Ael. *heal - alls.*

13

Ael. *Bod-y of me! Am I to bide for-ev-er here, Like a*

Ael. *win-kle stuck to a stone, And die in the house I was*

Ael. *born in? Sick, and sick to death I am Of the stink of fish on the*

mf poco stringendo *f*

Ael. *wharves, And the squawk of sea - gulls, And the wind*

ff

Ped. * *Ped.* *

Ael. *that blows al - ways!*
Aethelwold

Oh, God, the

Ped. * *Ped.* * *Ped.* *

Ael. *wind that blows al - ways!*

Ped. * *Ped.* *

14

Ae.  Would I could put an ar - row in the heart of the wind

Ae.  and bring his beat - ing feath - ers down! _____

Ae.  On

Ae.  that day, On that day, When the

Ae. wind lay dead, and the sea was smelt and smooth, A

f *Ped.* *

Aelfrida

15 Thy speech is a
 Ae. man might think his thought out!

mf *dim.* *p* *fp*

Ael. thread full of knots! And thy deed like-wise! I see thee

fp *mf*

Ael. go forth in-to the woods to hunt, And come home like a

f *mf*

Ael. *ba - by, with a wilt - ed blossom in thy fist! Thy*

mf *f* *dim.*

Ael. *helm - et is a house for spid - ers, And thy sad - dle is*

p *fp* *p* *fp*

Ael. *cold! Where is that Aeth - el - wold*

mf *3*

Ael. *that was the King's dar - ling, And the*

f *mf*

Ael. dread of the Dane, And my true love!

f *accel.* 8

16 Vivace

Ael. Aethelwold

Ael - fri - da!

f 8

[They throw their arms about each other.]

ff *f* *Ad.*

Aelfrida

My dear! My dear!

mf * *Ad.* *

Ael. *p*
Take me a - way from this God - for - got - ten
Ael.
Red. *

Ael. *p*
spot! Aethelwold
I will, And that ere sun-down! With
Ael.
sfz *mf* *sfz*

Ae. *sfz* *f* *sfz* *sfz*
thee to the world's end, Leav-ing the roar-ing of the
Ae.

Ae. 17
wind and the shout-ing of men be - hind us!
Ae.
sfz *sfz* *sfz* *ff*

Ordgar [enters]

Good

Poco meno mosso

Aelfrida

Good morrow, my fa - ther.

Aethelwold

God give thee a good day. God give us

morrow, daughter and son!

Poco meno mosso

*mf**mf*

Ae. all a good day.

O. 'Tis weather like this will dry up the wooze, And give us the

f *mp*

0. *mp* *f*

roads a-gain. They say that but for a stretch or two of puddle and addle, And the

18

swollen fords, The way from here to Winchester's as clean as a new knife.

mf *f*

Andante

0. *p*

My son, when thou hast a - gain the king's ear, For -

Aethelwold

0. *mf* *p marcato* *mf*

I know. I know. I'll not for-get.

get not to put a flea in it for me.

(a piacere) [Starts to go.]

Ae. *f* I must go out now and have a word with my man.

O. [Catching Aethelwold by the sleeve.] Say to the King: "Thou

colla voce *mf*

Più mosso

O. hast in thy thane Ord - gar a good man and a knowing one For

molto staccato

Aethelwold *Poco lento* [Exit]

I know. I know. I'll tell him.

O. Eal-dor-man of Wessex west of Wiltshire!"

f *p* *Poco lento*

[Regarding Aelfrida sternly] *Con moto*

O. Thou, a wedded wife, with thy

p *mf*

Aelfrida

Still harping on that string!

hair down thy back like a sil-ly maid!

(rapido)

My hair is mine own, I tell thee, and no man shall put the shears to it, Though

f colla voce

ev-'ry wife in England and the Isles — Go callow as a sheep new - shorn!

Ordgar

I know thee! Thou art that shrew-mouse of the world...

O. *[Exit]*
 a wed-ded wom-an that will not set-tle down.

Aelfrida
 Old mouthy man! But I'll be shed of thee!

20 Allegro *[Ase runs in.]*
 Ae. As-e! As - e! Drophy burthen to the

Ae. floor, And let the pots boil o-ver! And the wenches drown i' the

Ael. suds." And do thou fly and lade my boxes and chests with

Ael. all that's mine.
 Ase
 Fare we forth?
 Aethelwold [appearing in the doorway.]
 God willing, We leave this house to -

21

Ael. - - - - -
 Ase - - - - -
 Ael. For Ghent in Flanders! And half thy lin-en in the
 night for Ghent in Flanders!

Ael. *Ghent in Flanders! Great town of my man-y*

Ase *lye - buck!*

p p f

Ael. *dreams! Why, lo, thou, thither to fare,*

mf p p f mf

22

Ael. *That would I rath-est of all things under the wel - kin!*

mp f mp

Aethelwold

E-ven so. I. Even so I.

f

Ae. I would lief-er see the grey wa-ter wid-en'twix

Ae. us and Eng-land than aught I know.

23
Andante mosso

Aelfrida

Oh, Dev-on, Dev-on! Fare-well, thou bit-ter

Ael. strand! Aethelwold Eng-land, fare-well, Thou

Ae. green and rain - y land! Nev - er -

Red. * Red. * Red. *

Ae. more, e - ven with the mind's eye, — must I be - hold the emp - ty

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

Ae. heath, and the brown brack - en

Red. * Red. *

Aelfrida
Fare -

Ae. un - der the sun - set.

Red. * Red. *

24 *Meno mosso*

Ael. well to you, ye weep-ing fish - er-wom-en,

Ae.

Meno mosso

p

Ad. * *Ad.* *

Ael. Stopping your nets by the sea. Ye have seen the last of me!—

Ae. Dear land, fare-well, Dear land, fare -

mf *f*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Ancora poco più lento

Ael. Hence forth in sighing silk and gossamer I

Ae. well to thee!—

Ancora poco più lento

p

Ad. * *Ad.* *

Ael. go. Hood-ed in beav-er-fell, and shod in leath-er tool-ed

Ae.

mf *p*

* Red. * Red. * Red. *

Ael. fair. 25 Such lord-ly weeds as the

Ae.

Yea, there, un-

Più mosso

Ael. la-dies of Fland-ers wear!

Ae.

fret-ted there, Shall I watch thee preenthy

Più mosso

mf *f*

* Red. * Red. * Red. *

Ael. la-dies of Fland-ers wear!

Ae.

fret-ted there, Shall I watch thee preenthy

mf *f*

* Red. * Red. *

Ael. 

Ae. 

poco stringendo 

26 Tempo I

Ael. 

Ae. 

f 

Ad. * *Ad.* * *Ad.* *

Ael. 

Ae. 

mf 

f *Ad.* *

Ael. thou blossom-y sweet_ sum - mer, Thou love - ly land un -
Ae. thou blossom-y sweet_ sum - mer, Thou love - ly land un -

f

Ael. known! O - pen thy
Ae. known! O - pen thy gates,

mf *mp*

Ael. gates, thou might - y cheap - ing - stead!
Ae. thou might - y cheap - ing - stead!

f

Ael. Oh, let ev - 'ry shop and stall with won - drous

Ae. Let ev-'ry shop and stall with won-drous wares be

p

27

Ael. wares be hung! Oh, let us wan - der

Ae. hung! Oh, let us wan - der far!

p *cresc. ed accel. poco a poco*

Ad. * *Ad.* *

Ael. far! Oh, let us live for -

Ae. Oh, let us live for - ev - er,

f

Ad. * *Ad.* *

Con passione

Ael. ev - er, for - ev - er! — Oh, let us
 Ae. live for - ev - er! — Oh, let us

ff *poco rit.* *f*

Red. * Red. *

Ael. wan - der far! — Oh, let us live for - ev - er!
 Ae. wan - der far! — Oh, let us live for - ev - er!

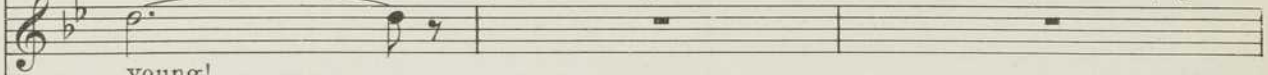
mf *f* *mf*

Ael. The world is wide, — and we are hale, — and we are
 Ae. The world is wide, — and we are hale, — and we are

f *ff* *allarg.* *dim.* *molto rall.*

Ael. 

young! [Aethelwold puts his arm about Aelfrida, and they go o-

Ae. 

young!
Più tranquillo



mf *mp*

ver to window, where they stand looking out over the sea. Hoof-beats are heard in the



smorzando

distance.] *Mosso* [The hoof-beats are heard, nearer.]



p *p*



mp *mf*

Maccus [rushes in, spattered with mud.]



f *più f* *ff*

My lord! My lord Aethelwold!

29 Aethelwold [turning]

[Alarmed at Maccus' expression,

What wouldst thou? Maccus!

he strides over and seizes him by the arm.]

Ae. Thou'st

Ae. e - vil tidings! Maccus 'Tis come! The King is at our gates!

Ae. M.

30 L'istesso tempo

M. *p* *6* *6* *6*

Up the road he is, a mile or two be-yond the swine-herd's

M. *f* *p*

cot, With a great threat of men,

M. *f*

talk-ing and laugh-ing and cook-ing break - fast.

M. *fp* *sfz* *p*

At first I thought:

M. *3* He hath got wind of it! Some blabbing ear-wig hath been

mf

M. at him! But nay, their talk was mer-ry, and noth-ing

sfz *p*

M. e-vil in it. Me seems he com-eth not to be-wray thee, But on-ly to

p *mp*

Aethelwold 31

M. bid thee good speed. God a -

God for - give me my sin!

f *fmp*

Aelfrida [coming forward]

Più mosso

M. This ye are to side,... what are we to do, my lord?_

mf *f*

Più mosso

Ael. do. Ye are to make an end of all this

f

Ael. humming and run-ing, like two thieves in a hedge, And tell me what is

mf *sfz*

[Aethelwold and Maccus look at her without speaking. Maccus bows his head, and leaves the hall.]

Ael. toward!

Solenne

p *sfz* *p* *p*

Agitato come primo

Treble clef, 2/4 time. Dynamics: *f*, *ff*. Includes fingerings 5 and 6.

Aethelwold

Treble clef, 2/4 time. Dynamics: *f*.

Oh, to be a fox in a trap! That I might gnaw my

Treble clef, 2/4 time. Dynamics: *f*.

foot off and be free!

33

Treble clef, 2/4 time. Dynamics: *p*, *fp*. Includes triplet markings.

Lo, thou, down this road come riding through the sun-ny

Treble clef, 2/4 time. Dynamics: *fp*, *mf*.

morn - ing Three dark rid - ers

Ae. *breast:* The King; and Shame; and

Aelfrida
Ae. The King, thou sayst? Bound hither? To this house?
Doom.

34 [She unties her apron.]

Ael. And I in my barm - cloth!

Ae. Yea, make thy-self more fair!

Ae. Ael - fri - da, swear, swear,

mf *sfz* *mf* *sfz*

35
Ae. Ere ev - er the wa - ters rise, And

p *sfz*

Ae. stop the mouth, and hide the eyes, And

p *sfz*

Ae. Love be a shriek in the ear that hears

mf *sfz*

Ae. noth - ing, noth - ing!

f *più f*

Più mosso

Ae. Swear thou wilt not for-get the love that was be-tween us, How

ff *mf*

Aelfrida

Ae. For - get... our love? sweet it was!

smorzando *p*

Ae. Art thou gone mad, to say it?

p *rall.* *pp*

36 Andante misterioso, ma mosso

Aethelwold

Hark!... Hear-est thou

pp

Detailed description: This system shows the first vocal line for Aethelwold and the piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter rest, and a triplet of eighth notes (A4, B4, C5). The piano accompaniment consists of two staves. The right hand plays a continuous eighth-note pattern in the right hand, while the left hand plays a simple harmonic accompaniment. The dynamic marking is *pp*.

Aelfrida

'Tis but the wave in the hol-low

Ae. noth - ing!

Detailed description: This system shows the vocal line for Aelfrida and the piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

Ael. ledge. The tide is high.

Detailed description: This system shows the second vocal line for Aelfrida and the piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

Aethelwold

High tide. The sea is at a stand - still.

p

Detailed description: This system shows the second vocal line for Aethelwold and the piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand. The dynamic marking is *p*.

Ae.  The sea is at a loss which way to turn.

Ae.  Wom-an! The mist that ris-es from the sea is

Ae.  not thy friend! But for the mist,

Aelfrida

Ae.  Thou hadst been Queen of Eng - land! Thou

Ael. *says*t?...
8
dim. allargando

37 Aethelwold

I rode hith-er as the King's
hench- man, on the King's bus- i- ness And this mine

Ael. errand: To seek, in the King's name,
8
pp mp

Ae.  *p.* *pp.*

And to be-troth and pledge with the King's ring, in the

Ae.  *cresc.* *f.*

King's name, Thee,

Ae.  *mf poco a poco cresc. ed accel.*

thee Ael - fri - da!

Ae.  *p.* *pp.*

Thee, but for the wretch-ed love of a green and diz-zy boy,

Ae. Queen of all Brit - ain, and

8

38

Con moto

Ae. La - dy of the Isles.

ff

dim.

Aelfrida

The wind hath blown thy wits a - way!

Ae.

mf

Ael. I, Queen of Brit - ain! 'Tis not

mf

dim.

p

Ael. true? Aethelwold

Yea, my child, 'Tis true e-nough. I lied

Ae. to Eadgar, saying thou wert little fair.

39

Ae. Oh, the good smack of truth on the tongue a-gain,

Aelfrida

Me seems, my lord, thou hast dealt wan-ton-ly by

Ae. Af-ter a win-ter of lies!

Con slancio

Ael. me, And by my father, And by the King!

sfz *ff*

40

Andante mosso

Ael. Aethelwold But for thee, I had been
Thou under - sayst it.

sfz rit. *mp*

Andante mosso

Ael. la - dy of Eng - land, The bride of him that was row'd by the

p

Ael. eight kings — on the stream of Dee... But for thee, — I had

p *stringendo*

Ael. wak-ed of a morning, to see Great Ead - gar, the Dove of Al-bion, and the

mf *cresc.*

Ael. Hawk of the Dane, A - sleep like a child in my bed... 'Tis

f *rit. colla voce* *p* *espress.*

Molto più animato

Ael. won - der - ful... Aethelwold [*turning upon her passionately.*]

41 Sayst thou so? Now up-on the

Molto più animato

f *rall.*

Con passione

Ael. Rood of Christ I swear, he hath not got thee

f

Ae. yet, Nor shall he have thee whiles I live! —

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

Ae. There nev-er was a man so lov'd a woman as I love

f

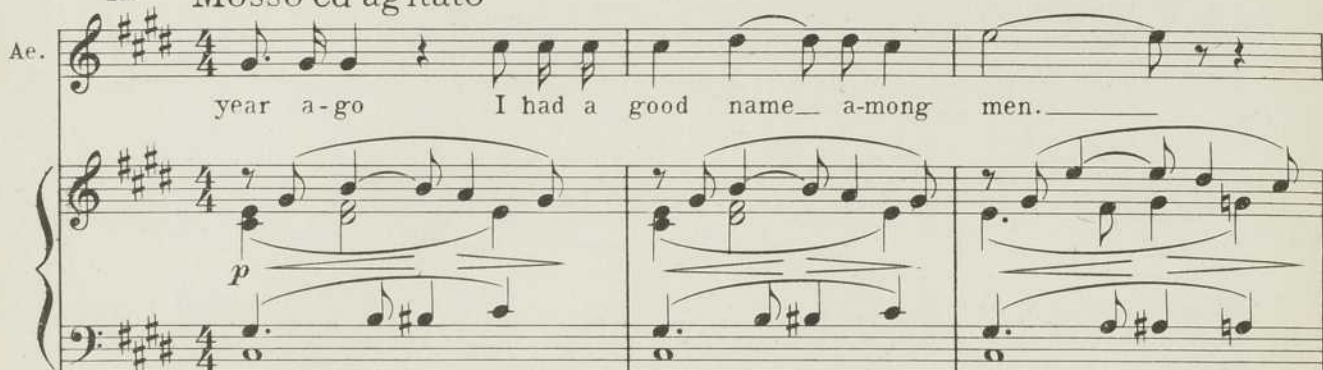
Ae. thee. — Nev-er in an-y world.

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

Ae. And that's to be reckon'd with! A

ff *f dim.*

42 Mosso ed agitato

Ae.  year a-go I had a good name a-mong men.

p

Ae.  Where is it now? For love of thee, in the swine wash.

f

Ae.  My plighted pledge? Hang it for sale in the market;

mp *mf*

Ae.  Shall it fetch thee down a farth-ing? Nay!

f *dim.*

Ae. *mf*

Y wis, in the month of wolves I wedded thee, and thou shalt rend me

Ae. *f*

yet! — But mine thou wert, ere ever I knew thy name, ... And

Ae. *mf*

43

that's to be reckon'd with! There, there, thou

Ae. *cresc. gradualmente*

shin-est like a sun, — filling the room! Make haste, and hide thee in a

Ae. cloud from the King's eyes! Yea, by the Tree, one

f *mf affrettando*

Ae. path is left us, And thou shalt tread it, for my sake, and for the

mf *cresc.*

44 *Meno mosso*

Ae. love thou sworest! Go now, and

molto marcato *ff-pp*

Ae. dark-en thy cheek with the sap of the wal - nut, And

f *p*

Ae. *p* dust thy hair with the meal of the wheat. *f* Be foul, *p* be

Ae. bent, *p* be weath-er-ed; *f* And

Ae. keep thy bow-er, that none may see thee, *f* But my-self and the King. *ff*

Ae. *pp* *mp* Horn (offstage)

Aelfrida [*bursting into tears*]
 Allegro agitato

45

Oh, sor-ry me! That must

Ael. keep to my bow-er like a naughty child, The day the King comes!

Ael. Oh sor-ry, sor-ry me! That the King should see me

Ael. looking loath-some, With looks un - kempt! Nathe-less, I'll

Ael. do it. I go. But thou,... i'

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "do it. I go. But thou,... i'". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 7/8 time signature. It features a strong rhythmic pattern with accents. Dynamics include *f* (forte) and *p* (piano).

Ael. God's name, if thou wouldst bear the King's eye, tease a lit-tle

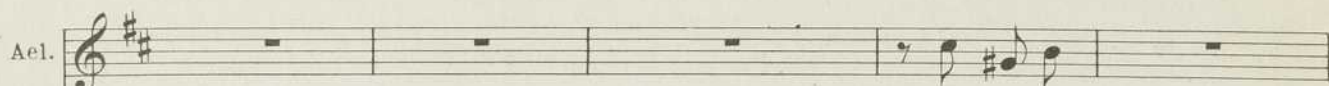
The second system of music continues the vocal line and piano accompaniment. The lyrics are "God's name, if thou wouldst bear the King's eye, tease a lit-tle". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

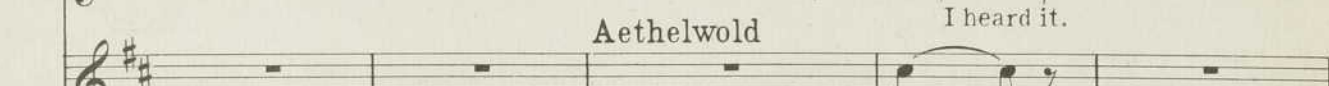
Ael. blood to thy cheek, and see to the thongs of thy hose! Thou lookest like a


The third system of music continues the vocal line and piano accompaniment. The lyrics are "blood to thy cheek, and see to the thongs of thy hose! Thou lookest like a". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte).

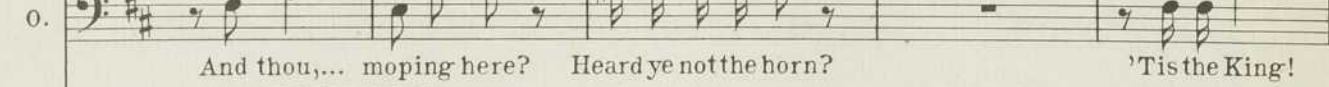
Ael. man wash'd a-shore. Ordgar [offstage] [Entering] Daughter! Daughter!


The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "man wash'd a-shore. Ordgar [offstage] [Entering] Daughter! Daughter!". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mf* (mezzo-forte).

Ael.  I heard it.

 Aethelwold

 O. Yea. _____

 O. And thou,... moping here? Heard ye not the horn? 'Tis the King!



 O. **47 Poco meno mosso**

 'Tis Ead-gar!
Eadgar's Men [*in the distance*]
TENORS

 BASSES That fur-row'd thy way Through a fal-low spray, And to



 O. Hark!

 storm-y Brit-ain— came! But I would not stand in thy

 storm-y Brit-ain— came! But I would not stand in thy



Tempo I^o

0. *Out! Out! And meet him on the road!*
stead, For I'd lief-er be quick than dead!

Tempo I^o

f r. h.

[To Aelfrida]

0. *Thou, hus-sy! Wouldst have the King see thee*

p

0. *look-ing like a bun-dle un - tied? Go! Do*

3

0. *on thy ho - ly day weeds! And be quick a - bout it!*

mf *f* *mf*

Aelfrida

48

Not I. I am sick. As - e!

f *ff* *pp*

[Ase enters]
As - e! I go to my bow-er. And I come not forth.

mf *f*

Ase [taking her by the arm]
Thou'lt do no such thing!

Ordgar
I might have known it! Couldst thou not be sick of a

p

[To Aelfrida]
Hast thou no bone in thy back?

fast - day! Well, so much for thee, then.

mf *f* *mf*

49

Aelfrida [to Ase]

[*Wheedingly, to Aethelwold*] Shame on thine e - vil tongue!

o. Thou my son, know-est thou, thou art my

This system contains the first vocal entry for Aelfrida. The vocal line (soprano) begins with a rest, followed by the lyrics "Shame on thine e - vil tongue!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Ase Starch thy mind!
Aethelwold

o. dear son? Yea, I dote on thee, I

Ael -

This system contains the first vocal entry for Ase. The vocal line (soprano) begins with a rest, followed by the lyrics "Starch thy mind! Aethelwold". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* and *f*. An eighth-note triplet is marked with an '8'.

[*As she and Aelfrida go out*]

Ase Thou must drop thy sil - ver shell,

o. do, i'sooth! Nay, let her sulk it out!

This system contains the second vocal entry for Ase. The vocal line (soprano) begins with a rest, followed by the lyrics "Thou must drop thy sil - ver shell,". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f*. An eighth-note triplet is marked with an '8'.

[Exeunt]

Ase
to pick up the gold one!

O.
Mind thee, a lit-tle flea in's ear! For Wessex west of

f *dim.*

Aethelwold

I know. I know. Ael - fri - da! [Urging Aethelwold to the door]

Wilt-shire! Thou know-est!

mf *trum*

O.
Ho, ho! Trust thee! What a day!

mf

[Exeunt]

O.
'Tis a great day for Dev-on!

f

[Eadgar's Men are heard singing, still in the distance, but much nearer than before. During the ensuing scene they draw constantly nearer. A crowd of Villagers gather outside the house, laughing and singing. The servants of Ordgar's household run to the door and look out. Thored is among them.]

Eadgar's Men [in the distance]

51 Tempo di Marcia, vivace

TENORS *p*
Oh, Cae-sar, great wert thou! And

BASSES *p*

Tempo di Marcia, vivace

sf *f* *p* *p*

Villagers [offstage]

SOPRANOS *mp*

ALTOS *mp*

TENORS *mp*

BASSES *mp*

Mal-colm of Cumber-land

Mal-colm of Cumber-land

E.M.

Clau - dius was thy

name!

mp unis.

Oh, Cae - sar, great wert

mp unis.

Clau - dius was thy

name!

fp

mp

trm

V. where art thou? Swinking at the oar! Swinking at the oar!

E.M. thou! And Clau - dius was thy name! That unis. And Clau - dius

[The Villagers begin to straggle into the house, talking as they enter.]

Other Villagers [offstage]

Mal - colm of Cum - ber - land, where

Mal - colm of Cum - ber - land, where

Eadgar's Men [offstage]

said, "To be rid Of what Ju - lius did, I'll unis.

mp

First Woman

All of a lath-er I am!

First Man

Lor', but I'm blown! I've run a mile, if an inch!

Second Man

Getting old,

art thou? — A - row - ing of King Ead - gar on the

O.V.

art thou? — A - row - ing of King Ead - gar on the

E.M.

go and do the same!"

Second Woman

52

Neigh-bor, what's that i' thy hand,... A gift for the

[Laughter]

shepherd?


stream of Dee! Ken - neth of Scot - land,

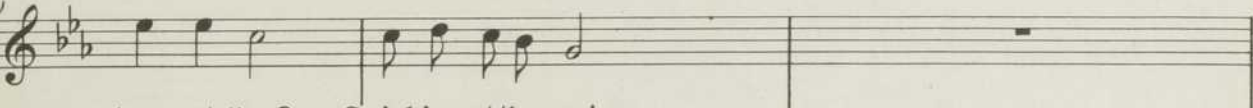
stream of Dee! Ken - neth of Scot - land,

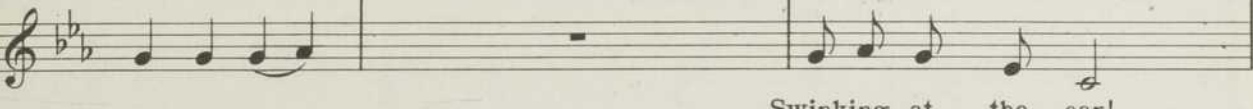
But I would not stand in thy

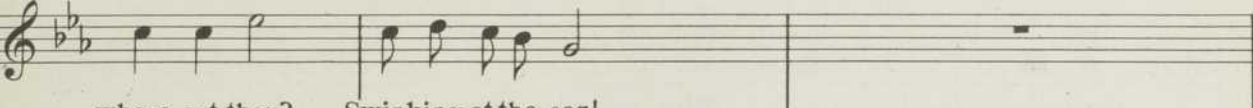
cresc.

2d.W.  King?


Third Woman  [Laughter]
Bless my soul, if it be not my good-man's shirt I was a-wringing!

 where art thou? Swinking at the oar!

O.V.  Swinking at the oar!

 where art thou? Swinking at the oar!

 Swinking at the oar!

E.M.  stead; — For I'd lief-er be quick than dead!



Thored

This way! This way! If ye'd see the
 Ken-neth of Scot - land, where art thou? A -
 O.V. Ken - neth of Scot - land, where art thou? A -
 Ken-neth of Scot - land, where art thou? A -
 Ken - neth of Scot - land,

mf

Th. hairs in's beard! Hith-er he comes, I tell you!
 row-ing of King Ead-gar on the stream of Dee!
 O.V. row-ing of King Ead-gar on the stream of Dee!

3

Eadgar's Men [Outside, very near]

Oh,

f

Th. *[As they enter]* Hoi, thou! Hop
 Mac-cus of the Isles, where art thou?
 Mac-cus of the Isles, where art thou?

O.V.
 Mac-cus of the Isles, where art thou?

E.M. Cae - sar, great wert thou! And
 down from there! Give un a seat, man!
 Swink-ing at the oar!
 Swink-ing at the oar!
 Swink-ing at the oar!
 Swink-ing at the oar!

E.M. Ha - drian was thy name! Oh, unis.
 Ha - drian was thy name!

A young Girl [to an Old Man]

[To the neighbors in front]

Nay, father, none shall hide him from thee. If you list, let him

Th.

Mac-cus of the Isles, — where art thou? A - row-ing of King Eadgar on the

O.V.

Mac-cus of the Isles, — where art thou? A - row-ing of King Eadgar on the


E.M.

Cae - sar, great wert thou! And Ha - drian was thy unis.


And Ha - drian was thy


54

Y.G.  through.

Maid-Servant  Thor-ed! Thored! Thinkest thou'twill be the King him-


Old Man  I shall

Th.  Here thou art, old un! How are thine eyes?

 stream of Dee!



O.V.  stream of Dee!



E.M.  name! Thine eye did itch Till a Ro - man ditch Was unis.



First Woman [to Third Man]

Hus-band! Hus-band! Hoist the child to thy shoulder!

M.S. self?

O.M. see him. I shall see him!

Th. Y wis,'tis the King him - self!

Third Man

Yea, and why not?

E.M. dug in Brit - ish — shame!

[To the child]

1st. W. Ho, Wulf - ing! Where art thou now?

O.M. God be thank - ed, that spared me to this

3rd. M. What's a-miss wi' Dev-on?

Fourth Man Yea, what's a-miss wi'

Several Others That's the talk!

[They march into the room]

3.M. But I would not stand in thy

cresc.

Fourth Woman

E - nid, thy cap's aw - ry!

O.M. day!

4th. M. Dev - on?

S.O. [To Third Man] Good on thy head, Wulf!

E.M. stead; For I'd lief - er be quick than

E.M. dead!

ff

dim. e rall.

tr

[Enter Ordgar, Gunner, Cynric, and Other Nobles, Persons of Ordgar's Household, Villagers, Fishermen, and Eadgar's Retinue.]

55 *Maestoso e marcato*

[Eadgar and Aethelwold enter]

All
56 SOPRANOS

ff Ead - gar! Ead - gar! *mf unis.* King of Brit-ain and *f*

ALTOS *ff* Ead - gar! Ead - gar! *mf* King of Brit-ain and *f*

TENORS *ff* Ead - gar! Ead - gar! *mf* King of Brit-ain and *f*

BASSES *ff* Ead - gar! Ead - gar! *mf* King of Brit-ain and *f unis.*

ff a tempo

mf *f*

Dev. * Dev. * Dev. *

all the lands a - bout! Well - come!

mp Well - come! Well - come to

mp all the lands a - bout! Well - come! Well - come to Dev - on! Well - come!

mp Well - come! Well - come! Well - come to Devon

p *cresc.*

Dev. * Dev. *

mf *cresc.* *ff*
 King of the English folk and Lord of the Isles!
mf *cresc.* *ff*
 Dev-on! King of the English folk and Lord of the Isles!
mf *cresc.* *ff*
 King of the English folk and Lord of the Isles!
mf *unis.* *cresc.* *ff*
 King of the English folk and Lord of the Isles!

mf *cresc. ed accel.* *ff*
 King of the English folk and Lord of the Isles!

Eadgar *a piacere*
 God shield all here!

f
 Kinsman and King, be

f
 Kinsman and King, be

f
 Kinsman and King, be

f
 Kinsman and King, be

colla voce

colla voce

Con fuoco

57

hale! *ff*

hale! *ff*

hale! *ff*

hale! *ff*

hale! *ff*

hale! *ff*

Con fuoco

ff

sempre ff

ff

sfz

sfz

sfz

58 Animato e leggiero
Eadgar

Ordgar

Nay, nay, I

My King, if thou wilt do me the worship to break bread in my house....

Animato e leggiero

mp

mf

l.h.

Red.

*

E. bid thee... We broke our fast but now, and heart-i-ly. Did we not, friends?

Cynric

Yea,

p

mp

mf

l.h.

Red.

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

[to Aethelwold]

E. In sooth, I did not think, when last I

C. so. Full as a tick are we all.

Red.

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

E. saw thee, I should see thee next a wedded man!
 Wulfred [to Ordgar]
 Thou'st a stal-wart house here.
 Ordgar
 It hath

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

59 Gunner [to Cynric, looking about]
 Well
 Knowest thou, there's a deal of barking and running a-bout, be-yond the Severn?
 need to be.

mf

Gu. built, if thee like,... but built in the eaves of the earth! The man's a
 E. Oh, yea. But, said I, I

f mp

Gu. swallow!

E. ride not in-to Wales, but I ride through Devon-shire. Knowest thou,

* Ped. *

E. we have not met sith-en Saint Michael's Day? Time fli-eth, 'tis said;

E. But when I am a-far from thee, friend, He flieth with a wounded

E. feather! Yea, thou sor-ry knave! And thou, thou hast not given

accel. dim. mf

Aethelwold

60

Andante

E. *ten.* Not a day goes by,
me one thought in all these gid-dy months!

f *sfz* *col canto* *mf* *p*

61

Andante tranquillo

Ae. but I think of thee. [Putting his hands on Aethelwold's shoulders, he holds him

E. Lad, let me look at thee.

Andante tranquillo

rit. *f*

at arms length.]

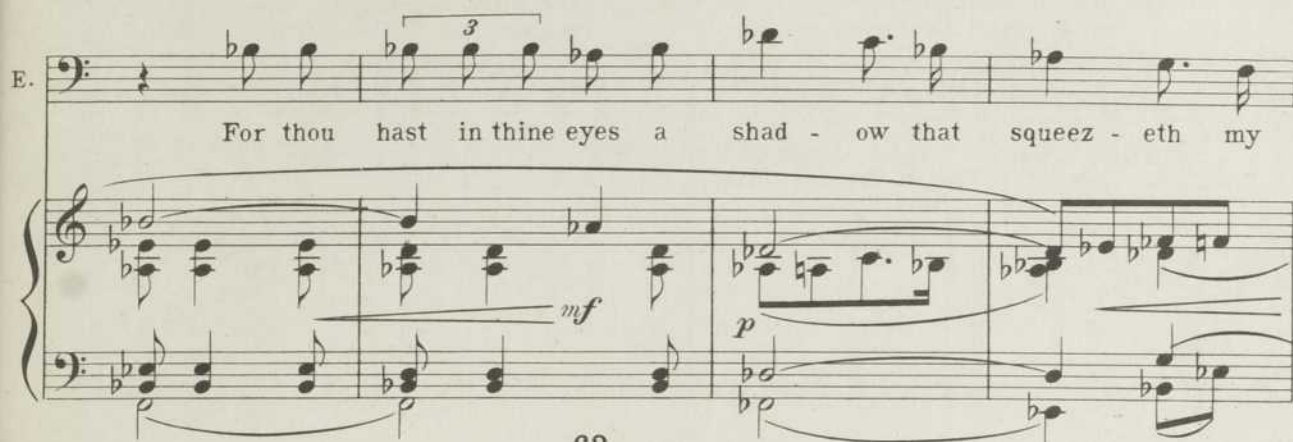
E. Yea, 'tis a long time sithen.

p *mf* *dim. e rall.*

a piacere

E. Aeth-el-wold, how is it with thee, friend? In sooth and earn-est, tell me.

p *colla voce* *p dolce*

E.  For thou hast in thine eyes a shad - ow that squeez - eth my

mf *p*

62
Animato

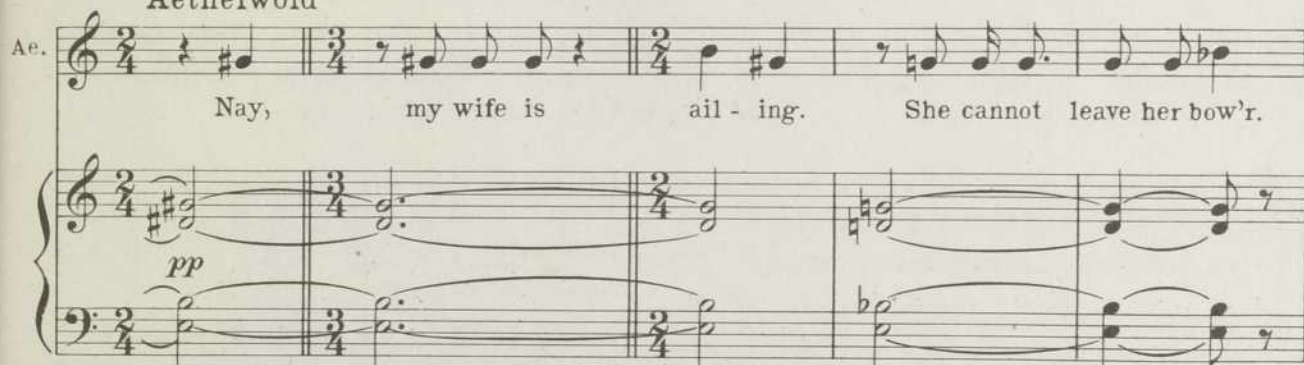
E.  heart. — This wife of thine,...

rall. *mf*

E.  where is she? Trimming herself, I ween. Doing on her arm-rings.

fz *f* *p* *p* *fz*

Aethelwold

Ae.  Nay, my wife is ail - ing. She cannot leave her bow'r.

pp

Ae.

Wilt thou be so kind, to wend thee thith-er with me, to bid her good-day?

Eadgar

Ail- ing, thou sayst? Why, man, I'm sad to hear that!— Y -

Meno mosso

E.

wis, lad, let us thith- er, and give her the gift I brought.

E.

'Tis a wee thing, but be-like'twill gladden her eye.—

[They rise. Eadgar puts his arm around Aethelwold's shoulder, and together they start upstage.]

[Aelfrida suddenly appears in the doorway at the back, in all her jewels, proud, beautiful, and splendid.]

64 Risoluto

Aethelwold

Ah, — Ael - fri - da!

[They stare at her]

Poco lento

[Eadgar's arm slowly drops from Aethelwold's shoulders.]

Andante mosso

Lento

Eadgar [*looking from one to the other*] 65 [*spoken*]

So. So.

Lento commodo

E. Why, then, my life hath been but a heap-ing of sticks un-der an

Andante poco pesante

E. empty pot. Soft, let me

E. get my bearings. In this light no tree_ is where it stood. Yea, in

E. *3*
 this wood I must seek be - hind me what I hear be - fore me, And hold my bow with my

mp *poco accel.* *f*

E. **66**
 oth - er hand. To whom shall I

dim. *pp* *p*

E. hearken now, where four roads meet? In the church, or in the

p.

E. moot of wise men, Shall an - y tongue speak sooth?

mf *pp* *p* *rall.* *pp* *a tempo*

67

E.  *3* *3*

Whom shall I set at the head_ of my fighters in an e-vil time?

p *3*

E. 

What hand shall I take?_ Yea, for if thy tongue be

mf *poco più mosso*

E. 

forked, Aeth-el-wold, Then_ from sea to sea my

p *molto cresc.* *f* *3*

E. 

king- dom hisses, And not a head_ is rear-ed, save to strike at my

f *mf* *mf* *dim. e rall.*

68

E. *heel. — What of my hope, then, and my high dream - ing?*

p a tempo p

E. *'Twas not for this I wrought, — swink-ing and sweat-ing, like a*

mf f

E. *hind at mine un - wield - y char. —*

mp

Più animato

E. *Like a hind? Why, lo, ye, the plough-man, coming home from the field at*

p

E. ev'n-ing, to his hearth and his ale, hath stay'd to stare with o-pen mouth up-on

mf *f* *p*

E. me, Still, still in the waning light, hewing and

69

rit. *mp* *mf* *stringendo*

E. heav - ing, setting stone upon stone, Build - ing Eng -

f rall. *mf*

A tempo, meno mosso

E. - land!

dim.

And. * *And.* * *And.* * *And.* *

E. I - die, i - die, all!

Ad. * *Ad.* * *Ad.* * *Ad.* *

70

E. Wretch - ed land!_ Up - on what hollow rafters, fair to the

p

E. eye, May not thy roof rest?

mf-p *rall.*

Tempo I? [To Aethelwold]

E. Thou... thou?

pp

E. I cannot take it in. My mind, that hath been fed so long on the

E. sweet fare of utter trust in thee, Smells at this meat,

71 Aethelwold Più mosso, ma non troppo

E. And turns a-way. Ead-gar, Ead-gar,

Più mosso, ma non troppo

Ae. what we have left to say must be quick-ly said!

Ae.  For lo, with thy sor-row and

p < f *p < f* *p < fp*

Ae.  mine in the same room, The

p < f *p < f* *p < fp* *f*

Ae.  world heels o-ver!

mf

72 Più mosso

Ae.  That hath been which nev-er could be.

p *f* *p* *f*

Ae. Here we stand at last, we three.

mp *cresc.* *f*

Animato

Ae. But the wind is too strong.

ff Ped. *

Ae. We cannot hear each other shout.

2 Ped. *

Ae. Did Love call out when the

f Ped. *

73

Ae.  wave went o-ver his head?

mf *mf* *mp*

Ae.  For Love was one of us.

mp *p* *f*

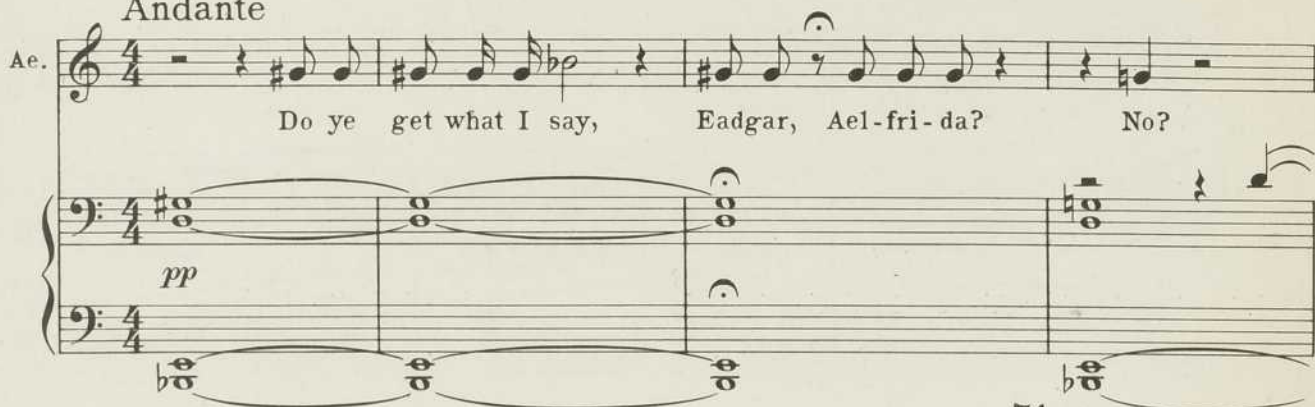
Ae.  And I do not see him.

p *f* *dim.*

Ae. 

mf *p* *rall.*

Andante

Ae.  Do ye get what I say, Eadgar, Ael-fri-da? No?

pp

74
Lento

Ae.  So. Shake your heads and laugh. Let it go.

pp

[He draws his dagger] [Aelfrida screams. Several of Eadgar's men rush forward.]
Disperatamente

Ae.  Stand back from me!

molto cresc. *ff*

[Eadgar stops his men with a gesture.]
[Aethelwold turns to Aelfrida, who is frightened for herself.]

Ae.  Let no man stir from his stead!

molto dim. e allarg.

Lento

Ae. Fear not, — my dear. I would not

p *dolcissimo* *mf* *molto espressivo*

Ae. harm thee. 'Tis for my - self. —

[He stabs himself] *Allegro* [Maccus catches him as he falls.]

75

dim. *p* *lunga* *ff*

Maccus

My lord,

ff-p

M. my lord, ... speak! Art thou there with-in thee

f *sfz* *f* *f*

M. *yet, Or art thou fled?*

f *dim.*

76
Poco meno mosso

M. *Boy, was it for this I kept thy*

p

Aelfrida

God in Heav-en, how he bleeds!

M. *weap-on bright?*

f *f* *f* *fp* *fp*

L'istesso tempo

M. *[bitterly]* *He bleeds. 'Tis the un-couth way of a*

fp *fp* *mp*

M. man with a knife at the heart. This that thou seest,

mf

M. splash'd out in the dust like a buck-et of kitchen slop, Is a man's most

M. dear blood... Stand back, pretty

77

poco rit. *mf a tempo*

M. lady! Look to thy weeds! So, I would not have thee

f dim.

[He bends over Aethelwold. [Eadgar who has not
Aelfrida, weeping turns away.] moved, goes over

M.

foul this blood.

mf *dim.* *mf*

and stands looking
down at Aethelwold.]

Eadgar 78
Andante

Nay, Mac-cus, Lay him down.

rit. *p*

E.

What man hath met the thrust of Aeth-el-wold and spoke again? He will not

l.h. *p*

Aelfrida [weeping]

E.

Oh, most wicked me!

answer thee. Nor me. Not ev-er. Have

p *p* *sfz* *sfz*

Più mosso

E. done, Ael-fri-da. Thou hast not tears e-now in thy nar-row heart To weep him

mp

8

79

Andante

E. worth-i-ly. Nor all of us here, Nor all of Eng-land

p

rall.

mf molto espress.

f

E. weep-ing, Should weep his worth, That was so young and blithe and

mp

p

E. fair, Whom the thorn of a rose hath slain.

rit.

p

E. *colla voce*

Wherefore let us save our tears for a lit-tle sorrow, And weep not Aeth-el - wold

80 Poco lento [Eadgar's retainers come down and gather about

E. at all...

the body of Aethelwold.]

E.

E. The

81 Non troppo lento, ma solenne

E. axe ring-eth in the wood. The Nobles and Retainers TENORS *p* And thou li-est here. BASSES *p*

Non troppo lento, ma solenne

E. boatshoves off from shore. The child of the boat-man dippeth her hand in the Ah! *pp*

E. sun-ny wa-ter of the sea. The horse stand-eth in the And thou li-est here. *mf*

E. 

smith-y door With lifted hoof, and shivers a-against the flies.

pp Ah! *f* And thou li-est here. *p* *dim.*

pp *f* *p* *dim.*

pp

All Men and Women

Andante

SOPRANO

pp *cresc.* *mf* *dim.*

Woe, lo, woe! Was it the wind in the tree?_____

ALTO

pp *cresc.* *mf* *dim.*

Woe, lo, woe! Was it the wind, the wind in the tree?_____

TENOR

pp *cresc.* *mf* *dim.*

Woe, lo, woe! Was it the wind in the tree?_____

BASS I

pp *cresc.* *mf* *dim.*

Woe, lo, woe! Was it the wind, the wind in the tree?_____

BASS II

pp *cresc.* *mf* *dim.*

Woe, lo, woe! Was it the wind in the tree?_____

Andante

cresc. *mf* *dim.*

Ad. * *Ad.* * *Ad.* * *Ad.* *

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

8

p *f* *mf*

p *f* *mf*

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

p Forth - far - ed is he. *p*

p Forth - far - ed, Forth - far - ed is he. *p*

p Forth - far - ed is he, Forth - far - ed is he. *p*

p Far - ed is he, Forth - far - ed is he. *p*

p Ah, Forth - far - ed is he. *p*

p *p*

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

Eadgar

83

So — Bear him soft - ly hence, And

bur - y him deep, with his warm sword be - side him. Doughty of

heart was he. — This day hath he dar - ed

two kings; My - self, — and Death.

p *poco rit.* *pp*

p espress.

pp *rall.*

All

84

Andante come primo

SOPRANO

p Woe, lo, *mf cresc.* woe! Hearst thou the *f* wind in the tree?

p Woe, lo, *mf cresc.* woe! Hearst thou the wind, the wind in the tree?

p Woe, lo, *mf cresc.* woe! Hearst thou the wind in the tree?

p Woe, lo, *mf cresc.* woe! Hearst thou the wind, the wind in the tree?

p Woe, lo, *mf cresc.* woe! Hearst thou the wind in the tree?

Andante come primo

p *mf* *f* *mf*

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

mf cresc. He that spoke but now is no long - er in the room.

mf cresc. He that spoke but now is no long - er in the room.

mf cresc. He that spoke but now is no long - er in the room.

mf cresc. *ff* *mf*

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

Meno mosso

pp

rall.

Forth - far - ed is he.

pp

Forth - far - ed is he.

p

Forth - far - ed is he,

pp

Forth - far - ed is he.

pp

Forth - far - ed,

pp

Forth - far - ed is he.

rall.

Meno mosso

Forth - far - ed is he.

p

rall.

[The retainers lift the body of Aethelwold and bear it away.]

85 Andante pesante

pp a tempo

pp

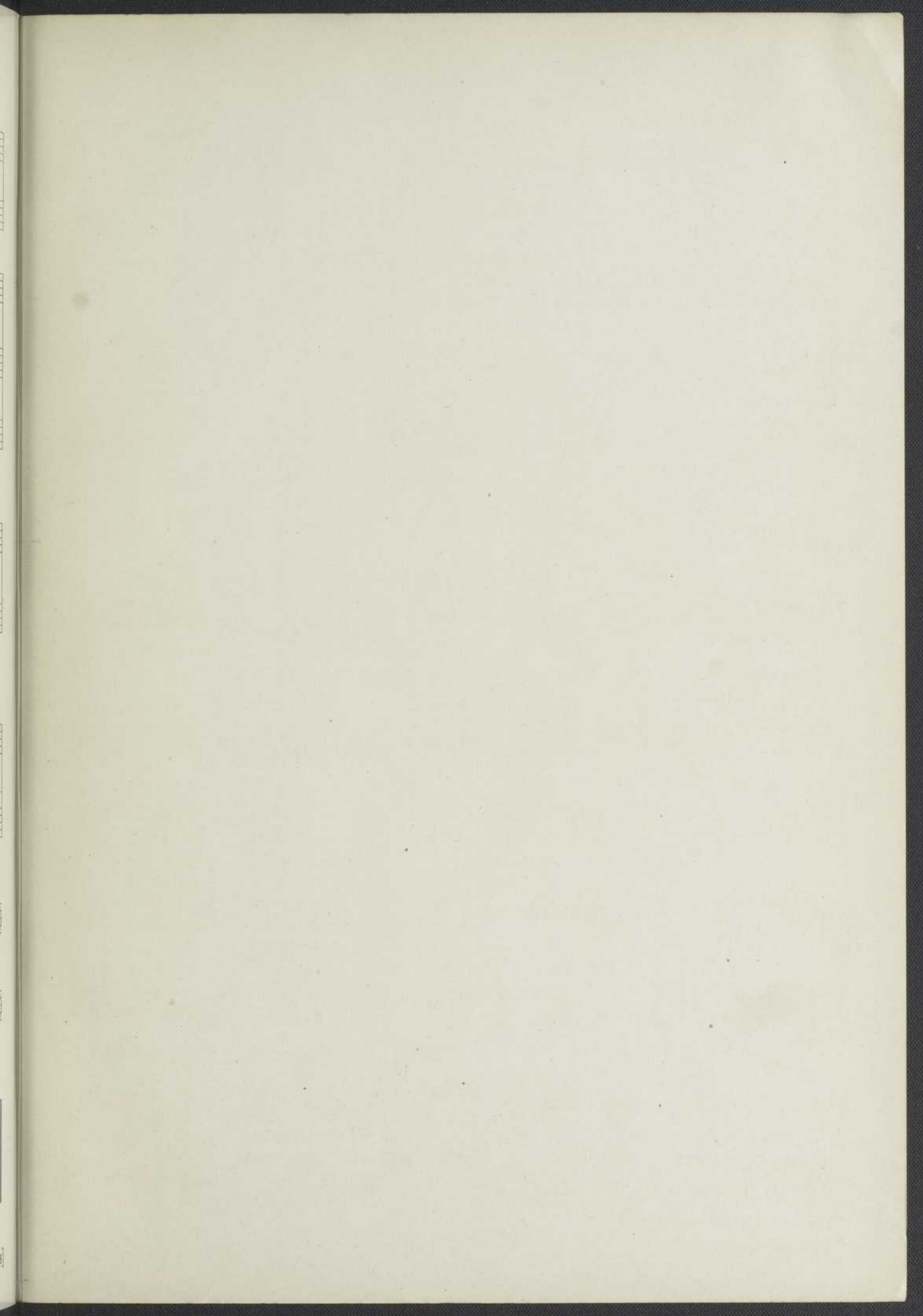
p molto cresc.

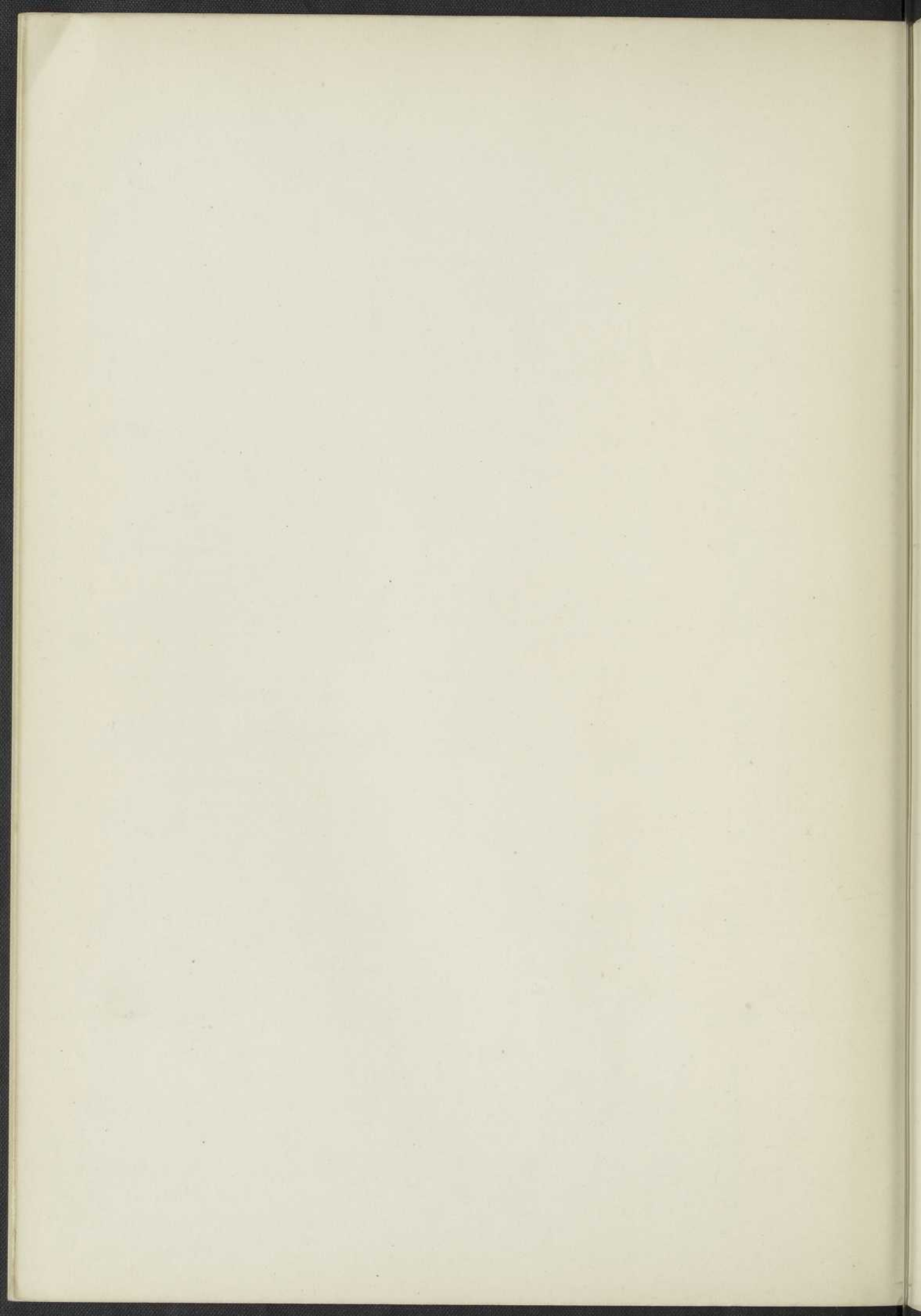
[The curtain falls]

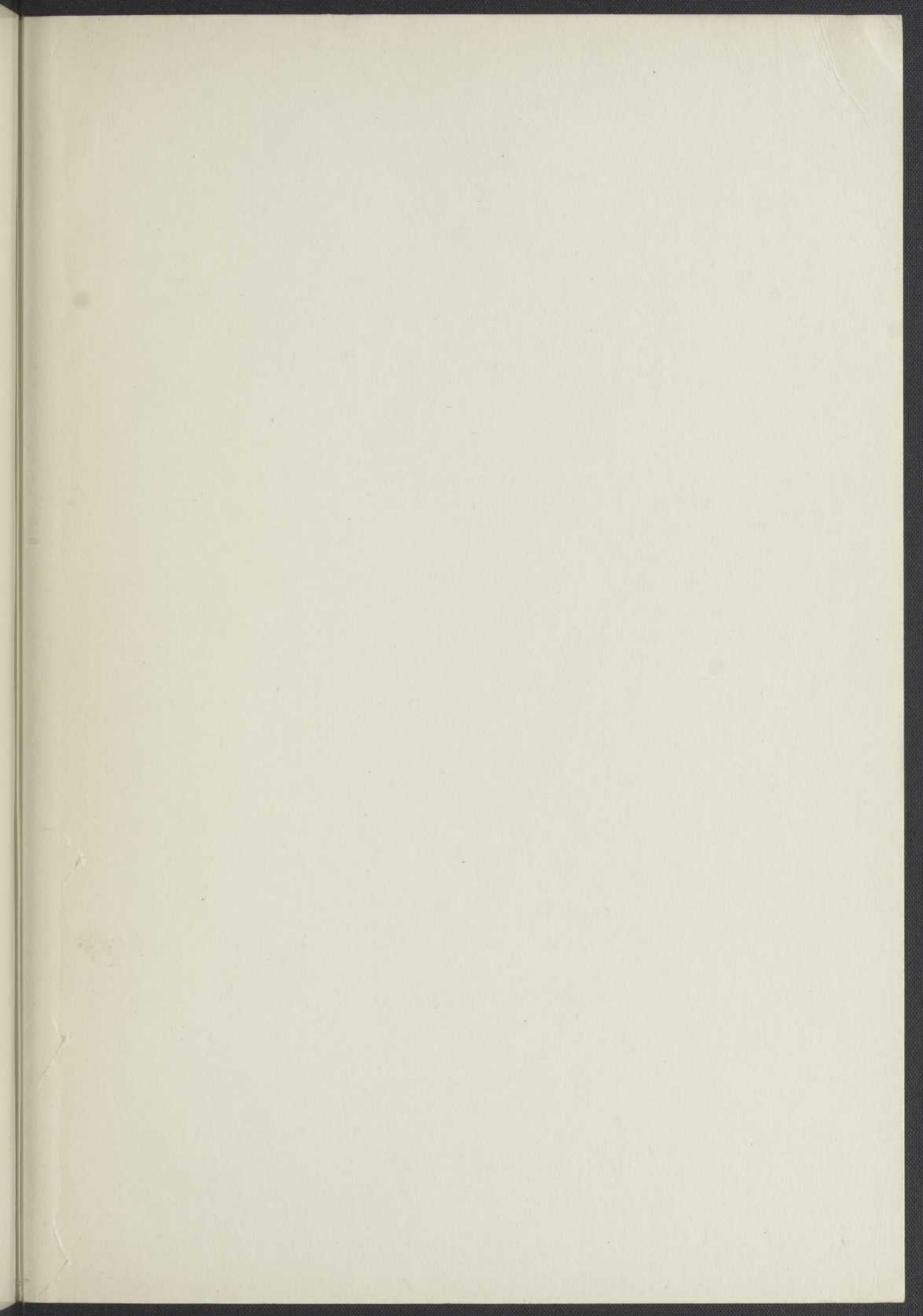
ff

pp

fff







BAnQ



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TAYL I