

commissioned by The Boston University Opera Institute

# Freshwater

**ANDY VORES**  
**(1994)**

## Prelude

♩ = 88c. *mysterious*

The musical score for the Prelude of 'Freshwater' is written for piano. It begins in 2/4 time with a forte (*f*) dynamic. The first system contains measures 1-5, featuring a triplet in the right hand and sustained chords in the left hand. The second system (measures 6-9) changes to 4/4 time, with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The third system (measures 10-13) changes to 6/8 time, with dynamics ranging from *pp* to *f*. The fourth system (measures 14-18) changes to 3/4 time, starting with a circled '1' and the instruction 'lightly', with dynamics of *mf* and *mp*. The fifth system (measures 19-23) changes to 2/4 time, ending with a forte (*f*) dynamic. The score includes various performance markings such as slurs, accents, and dynamic hairpins.

23

26

*rit.*  $\text{♩} = 72c.$  *molto rit.*

31

$\text{♩} = 66c.$  *melancholy* (3)

35

40

$\text{♩} = 88c.$  *tempo 1°*

46

51 *bright and rhythmic*

56

59

64 *accel.*

68  $\text{♩} = 72c.$

72

76

*f*

80 (6)

*mp*

*rall.* ♩ = 80c. *innocently*

84

*f*

*rall.*

88

*mf* *p* *f*

(7) ♩ = 72c. *deliberate* *rall.*

92

*ff* *p* *mf*

♩ = 88c.

96

*mp* *mf* *f* *ff*

# Act 1 Scene 1

A studio in 'Dimbola' - the Camerons' house, Freshwater, the Isle of Wight.  
Mrs. Cameron is washing Mr. Cameron's head. Ellen Terry on the model's  
throne posing to Watts for "Modesty at the feet of Mammon".

8

♩ = 96c.

Mrs. C

102 *f*

Sit still, Charles! Sit still! Soap in your eyes?

Mrs. C

104

Non - sense. Wa - ter down your back? —

*mp*

9

Mrs. C

106 *f*

Tush! \*) Tush! Tush!

\*) rhymes with 'hush'

108

Mrs. C

*mf*

Sure - ly

110

Mrs. C

*ff*

you can put up with a li - ttle dis - com - fort in the cause of

10

♩ = ♩. *slightly slower*

112

Mrs. C

*mp sub.*

art.

Mr. C

*testily f*

The sixth time in eight months! the sixth time in eight

116

Mr. C

months! When - ev - er we start for —

*f*

*mp* *f* *mp*

4:3 4:3 4:3

119

Mr. C

In - dia Ju - lia wash - es my head.

*mp* *f*

*pp* *f* *mp* *f*

3 3

122

Mr. C

And yet we nev - er do start for In - dia.

*ff*

*trb* *mp*

3

124

Mr. C

I

*f*

*f*

6 6 6 6

126

Mr. C

*slower*  
*p*

some - times think we nev - er shall start for In - dia.

12

♩ = 96c.

128

Mrs. C

*ff*

Non - sense, Charles. Con - - - trol your - self,

129

Mrs. C

*f*

Charles. Re - mem - ber what Al - fred Ten - ny - son

*mp* *ff*



131 *mp*

Mrs. C

said to you: A phi - lo - so - pher with his beard dipped in

134

Mrs. C

moon - light. A chim - ney sweep with his beard dipped in soot,

Mr. C *mp*

Ah, if we could but go to

138 *mf*

Mr. C

In — dia. There is no wash - ing in In — dia. There beards are

13

142 *p*

Mrs. C

his beard dipped in moon

Mr. C *mp*

white for the moon for - ev - er shines, on youth on

*mp*

146

Mrs. C

light.

Mr. C *f*

youth on truth, in In dia.

*f*

149

*p*

153 *p* *mf*

Mr. C

And here we dal - ly frit - ter - ing a - way our mis - era - ble lives in the

*f*

14

*slow*♩ = 88c. *brisk**f*

Mr. C

157 *3:2* *3:2*

with — ered — grasp —

*ff* *pp* *ff*

Watts

160 *f* *mf* *f*

*Interrupting* *Looking round from his painting*

Cou - rage, my old friend. Cou - rage. The

Mr. C

of ...

*p*

15

Watts

162 *ff* *mf*

Ut - most for the High - est, Cam - er - on. Al - ways re - mem - ber that.

*f* *mp*

164 *ff* *mp*

Watts Don't move, El-len. Keep your - self per - fect - ly still.

168 *p* *f*

Watts I am strug - gling with the great toe of Mam - mon.

171 *p* *slower* *f*

Watts I have been strug - gling for six months.

16

*a tempo (slightly faster than before)*

174 *ff* *p*

Watts It is still — out of draw - ing. But I say to my -

178

Watts

- self, The Ut - most, I say to my - self, The

*ff* *mp*

182

Watts

Ut - most, the Ut - most for the High est.

*ff* *fff*

Watts turns back to his painting,

186

Watts

looks up at Ellen, and sees her move

Keep per - fect - ly still.

*ff*

17 ♩ = 66c. *solemn*

*Sva-*

*mf*

189

Tenn.

The

*mf*

*ff mp ff p*

192

*rit.* *steady*

Tenn. son of man has no - where to lay his head.

*mf* *f* *mf*

18 tempo ♩ = 66c.

195 *f*

Mrs. C Wash - ing day at Far - ring - ford too, Al - fred?

Tenn. Twen - ty earn - est

*f*

*f*

197

Tenn. youths from Clerk - en - well are in the shrub - be - ry;

\*) rhymes with 'bark'

3 3

199 *ff*

Tenn. *ff*

six Am - er - i - can pro - fess - ors are in the sum - mer - house;

201 (19)

Tenn. *ff*

the bath - room is oc - cu - pied by the La - dies Po - et - ry

203 *molto rit.*

Tenn. *ff*

Cir - cle of O - hi - o. The

206 *f* *p*

Tenn. *ff* *pp* *p*

son of man has no - where to lay his head.

*loco*

20

Mr. C *p*

210

Loose your mind from the aff - airs of the

*pp*

Mr. C

213

pres - ent. Seek truth where truth lies

*mp*

Mr. C *pp*

215

hid - den. Fol - low the ev - er - last - ing

*mp pp*

Mrs. Cameron tugs at Mr. Cameron's beard

21 *faster* ♩. = 72c.

*f*

Mr. C

217

will o' the wisp. Oh! Don't tug at my beard!

*f p*

He stands



Mrs. Cameron releases him

220

Mr. C

heaven be praised.

222

Mr. C

At two thir - ty we start for In,

*colla voce*  
freely  
*mp*

*mf* *f*

224

Mr. C

In - dia.

Tenn.

Up - on my word! You don't mean you're real - ly go - ing?

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

♩. = 50c. *He walks to the window and looks out* ♩. = 60c.

227 *mf*

Mrs. C

Yes Al - fred, at two thir - ty we

230 *mf*

Mrs. C

start — for In — dia, that's to say, — if the

233 *mp*

Mrs. C

She hands the sponge to Mary

coff — ins have come. — Take my sponge,

236 *mp*

Mrs. C

girl; now go and see if the coff — ins have

238 *mp*

Mary If the coff—ins have

Mrs. C *ff*  
come.

240 **25** ♩. = ♩

Mary come, if the coff—ins have come! Why it's the Earl of

242

Mary Dud - ley who's come. He's wait - ing for me \_\_\_\_\_ in the

*f* *mp*

26

*slightly slower**mf*

244

Mary

kitch - en. If the coff - ins have come! No, \_\_\_\_\_

*mf*

247

Mary

it's the it's the Earl of Dud - ley who's - he's wait-ing for me in the kitch - en.

*p* *mf*

27

♩ = 116c. *firmly*

250

Mary

He's not much to look at but he's a

*mf*

Mrs. C

We can't start for In - dia with - out our

*sfz mp*

253

Mary  
deal sight — bet - ter than coff — ins an - - y

Mrs. C  
coff — ins. For the eighth time I have

*mf*

Mary exits, taking the sponge and tub

255

Mary  
day.

Mrs. C  
or - dered the coff — ins, and for the eighth time the

*f*

257

Mrs. C  
coff - ins have not come. — But with - out her

*mp*

259 *f*

Mrs. C  
 coff — in Ju — lia Cam - er - on will not —

261 *ff* (28) *mp*

Mrs. C  
 — start for In - dia. We can't start for

Mr. C *At the window ff mp*

We nev - er do start for In - dia. Seek

264 *mf*

Mrs. C  
 In - dia with - out our coff - ins. For the eighth time I have

Mr. C  
 truth where truth lies hid - den. For the moon — for ev - er

267

Mrs. C *cresc.*  
 or - dered the coff - ins, and for the eighth time the coff - ins have not come;

Mr. C *mp cresc.*  
 shines on youth, on truth, in

270

Mrs. C *cresc.*  
 — with-out her coff — in Ju — lia Cam - er - on will not —  
*Moving away from the window*

Mr. C *cresc.*  
 In - dia, for ev - er shines on youth, on

273

Mrs. C *ff mf*  
 — start for In - dia. Think, Al - fred. When we lie

Watts *f*  
 Cou - rage. Cou - rage.

Mr. C *ff mf*  
 truth, in In - dia. Seek truth, seek truth where

276

Mrs. C  
 dead un - der the South - ern cross my

Watts  
 Cou - rage; the Ut - most for the High - est.

Mr. C  
 truth lies hid - den. Seek truth where

279

Mrs. C  
 head will be pil - lowed up - on your im -

Watts  
 Al - ways re - mem - ber that.

Mr. C  
 truth lies



30

281

Mrs. C *mp* -mor - tal po em "In Mem-or i - am."

Watts *mp* Cou-rage. the Ut - most for the High - - - est.

Mr. C hid den.

Tenn. *mf* The son of man has *mp*

*mp*

Sub - - -

284

Mrs. C *cresc.* "Maud" will lie up - on my heart. Look; Or -

Watts *cresc.* Cou-

Mr. C *mp cresc.* "Maud" will lie up - on her heart. Cou - rage. Cou - rage.

Tenn. *cresc.* no - - where to lay his head.

*cresc.*

287

*mf*

Mrs. C  
- i - on glit - ters in the south - ern

Watts  
rage. *mf* Al - ways re - mem - ber

Mr. C  
*mf* Cou - rage. Un - der the south - ern

Tenn.  
*mf* Youths in the shrub - be - ry, prof - -

*mf*

289

(31)

Mrs. C  
sky. The scent of tu - lip trees is

Watts  
that. *mf* Al - ways re - mem - ber that. The

Mr. C  
sky the moon for ev - er shines, the

Tenn.  
- ess - ors in the sum - mer house.

*mf*

*poco stringendo*

291

*cresc.*

Mrs. C waft - ed through the o - - pen win - - dow.

Watts scent of tu - lip trees is waft - ed through the o - pen

Mr. C moon for ev - er - - shines - - on - - youth, on

Tenn. The son of

293

Mary re-enters *mf*

Mary Ah, - - - the

Mrs. C The si - lence is on - ly bro - ken by the

Watts win - dow. Al - ways re - mem - - - - - ber

Mr. C truth, on youth, on

Tenn. man has no - where to lay his

*a little faster*

295

Mary  
Earl of Dud - ley. He's wait - ing for

Mrs. C  
sobs of my hus - band. Seek truth where

Watts  
this; the Ut - most for the High - est. Seek truth where

Mr. C  
truth, on youth, in In - dia. Seek truth where

Tenn.  
head. The son of man has

*ff* *mf* *ff* *mf* *ff* *f*

298

Mary  
me in the kitch - en. The Earl of Dud - ley;

Mrs. C  
truth lies hid - den. The Ut - most for the

Watts  
truth lies hid - den. The Ut - most for the

Mr. C  
truth lies hid - den. The Ut - most for the

Tenn.  
no - where to lay his head. Youths in the shrub - be - ry, prof -

*ff* *ff* *ff*

301

Mary he's wait ————— ing for me. He's

Mrs. C High - est. The scent of tu - lip trees, —————

Watts High — est. The Ut - most for the

Mr. C High — est. the Ut - most for the

Tenn. - ess — ors in the sum — mer house, the sum - mer house.

*poco accel.* \_\_\_\_\_

304

Mary not much to look at but he's a deal sight

Mrs. C the si - lence is on - ly bro - ken by the sobs — of my

Watts High - est, the Ut - most for the

Mr. C High - est. Seek the truth where truth lies —

Tenn. The son of man has no — where to lay his

*a little faster*

306

Mary  
bet - ter than coff - ins an - y day,

Mrs. C  
hus - band, and the oc -

Watts  
High - - - - est, the High

Mr. C  
hid - - - - den, lies

Tenn.  
head, his head, to lay his

308

Mary  
he's bet - ter an - - - y

Mrs. C  
- ca - sion - al howl of a sol - it - ar - y ti -

Watts  
est. Have Cou - rage, re - mem - ber

Mr. C  
hid - - - - den. Cou - rage, re - mem - ber

Tenn.  
head, to lay his

*ff*

34

310

Mary day.

Mrs. C - ger.

Watts that.

Mr. C that.

Tenn. head.

313

Mrs. C *mp*  
Think, Al-fred. When we lie dead un-der the

316

Mrs. C South ern Cross my

318

Mrs. C

head will be pil - lowed up - on your im - mor - tal,

*f* *pp*

320

Mrs. C

im - mor - tal po - em.

322

Mrs. C

And then what is this, what in - fa -

*pp* *f* *p* *pp*

324

Mrs. C

- my do I per-ceive? An ant, Al - fred. A

*f p* *f p*



326 *p cresc.*

Mrs. C  
white ant. They are ad - van - cing

328

Mrs. C  
in hordes from the

330 *rit. ff*

Mrs. C  
jun - gle, Al - fred they are de - vour - ing

(35) *tempo*

332

Mrs. C  
"Maud." \_\_\_\_\_

Tenn. *f*  
God bless my soul!

335

Tenn. *mp* *f* *p*

De - vour ing "Maud." The white ants! My

*ff* *pp* *f* *pp*

338

Tenn. *mf* **36**

ewe lamb. It's true. You can't go to In - dia with - out your coff - ins.

*mf* *mp*

341

Tenn. *mp* *f* *p*

And how am I going to read "Maud" to you when you're in In - dia?

♩ = 96c.

344

Tenn. *mf* *mf*

Still; what's the time? — Twelve fif - teen? I've read it in

*f* *mf*

*Tennyson looks at his watch*

37

♩ = 76c. *dark and brooding**Tennyson takes out his copy  
of 'Maud' and reads*

349

Tenn. *p*

less. let's be - gin. "I

*p* *f* *p sub.*

353

Tenn. *mp* *p*

hate the dread - ful hol - low — be - hind the lit - tle wood. Its

*mp*

357

Tenn. *mf* *pp*

lips in the field a — bove — are dab - bled with blood — red — heath. The

*mf* *pp*

3:2

38

361

Tenn. *p* *mf* *mf*

red ribb'd ledg - es drip with a si - lent hor - ror of blood.

*p* *mf* *mf*

3

365 *p*

Tenn. *p*

And Ec - ho there — what - ev - er is

*mf* *p* *pp*

368 *mf* *mp*

Tenn. *mf* *mp*

ask'd her an - swers 'Death,' — 'Death,' — 'Death.'

371 (39) (freely) *mf* *f*

Mrs. C *mf* *f*

That's the ve - ry at - ti - tude I want! Sit still, Al - fred.

Tenn. *mf*

He sits For

*mf* *p* *mf*

Mrs. Cameron begins to arrange her camera in order to take Tennyson's photograph

373

**Tenn.**

there in the gha - st - ly pit long since a bo - dy was

*f*

*stringendo*

(freely) *ff* Mrs. Cameron puts her head under the cloth *mf* Taking it out . . . she looks for her lens

376

**Mrs. C**

Don't blink your eyes. Sit still, Al - fred.

**Tenn.**

found. His \_\_\_\_\_ who had giv - en me

*mp* *cresc.*

40

*broaden*

to Mr. Cameron Mr. Cameron gets up and walks again to the window

378

**Mrs. C**

Charles, you're sit - ting on my lens. Get up.

**Tenn.**

life, O \_\_\_\_\_ fa - ther! O \_\_\_\_\_ God! \_\_\_\_\_

*ff*

*mp* *f* *mp* *ff*

*slower* ♩ = 52c. *far-off, misty*

Mrs. C

Tenn.

*mp*

Al-fred, sit still.

O God!

*ff* *pp*

*Watts begins to paint, gently*

383

385

387

*tr* *tr*

389 *tr* *tr* *tr*

391 (41) *accel.*

393 *Ellen stretches her arms* *mp* *light*

Ellen *mf* *mf* *mf* *mp*

Oh, Sig - nor, can't I get down? I am so

397 (42)

Ellen *stiff.* *f* *mp*

Watts *f* *ff* *mp*

Stiff, El - len? Why you've on - ly kept that pose for

401

Ellen *mp*  
On - ly four — hours!

Watts  
four hours this morn - ing.

404

Ellen *mp* *mf*  
It seems like cen - tu - ries. An - y - how I'm

408

Ellen **(43)**  
aw - fully stiff. And I would so like to go for a bathe.

412

Ellen  
It's a love - ly morn - ing. The bee's — on the thorn.



Ellen clammers down off the model's throne and stretches herself

416 44

420

423 45

Watts *mf*

You have giv - en four hours to the

426 *f* *mp* *p*

Watts ser - vice of art, El - len, and are al - rea - dy tired.— I have giv - en

430 *f*

Watts sev - en - ty sev - en years.— to the ser - vice of art— and am not tired—

434

*mp*

Ellen

Oh Lor'

*f*

Watts

yet.

*mp*

If you must use that vul - gar ex - press - ion,

*p*

*mp*

437

*f*

Ellen

Oh Lord.

(46)

*f*

Watts

El - len, please — sound the fi - nal 'd.'

*f*

*f*

*ff*

441

Ellen

Lord. Lord!

*mp*

Tenn.

I am not yet a Lord,

*p*

445

Tenn.

dam - sel, but who knows? That may lie in the

*poco*

*f*

449

Tenn.

lap — of the Queen. Mean - while sit on my —

*f*

47

*p*

456

Tenn.

lap.

*a little faster* ♩ = 88c.

*p*

*p sub.*

*f*

460

Mrs. C

An - oth - er pic - ture! A bet - ter one:

*f*

*f*

48

464 *ff*

Mrs. C

Po - et - ry in the per - son of Al - fred Ten - ny - son ad - or - ing the

469 *mf* 49

Ellen

But I'm Mod - es - ty, Mrs.

Mrs. C

Muse.

473

Ellen

Cam - er - on; Sig - nor said so. I'm Mod - es - ty

♩ = 72c.

476

Ellen  
crouch - ing at the feet of Mam - mon.

Mrs. C  
*p*  
Yes. But

*pp*  
Busying herself -  
arranging the sitters

479

Mrs. C  
now you're the Muse.

But the Muse must have

*mf*

*rit.*

*f*

50 faster ♩ = 96c.

482

Mrs. C  
wings.

*ff*  
Mrs. Cameron rummages frantically in a chest

*ff*

484

Piano accompaniment for measures 484-485. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

485

Piano accompaniment for measures 485-486. The right hand continues the melodic line with slurs, and the left hand maintains the accompaniment pattern.

486

Piano accompaniment for measures 486-487. The right hand has a more complex melodic texture with slurs and accents. The left hand continues with chords and eighth notes. Measure 487 includes a time signature change to 3/4.

51

488

Mrs. C *ff*

Towels, sheets, py - ja - mas, trou - sers, — dress - ing

*p* — *ff* *mp* — *ff* *mf* — *ff* *f* —

Vocal line for Mrs. C in 4/4 time, starting with a forte (*ff*) dynamic. The piano accompaniment includes dynamic markings: *p*, *ff*, *mp*, *ff*, *mf*, *ff*, and *f*.

490

Mrs. C *mp*

gowns, bra - ces, bra - ces but no wings.

*ff* — *pp* — *mp*

Vocal line for Mrs. C in 4/4 time, starting with a mezzo-forte (*mp*) dynamic. The piano accompaniment includes dynamic markings: *ff*, *pp*, and *mp*.

52

492

Mrs. C

Trou - sers but no wings. What a sat - ire up-on

*pp*

494

Mrs. C

mod - - - - ern life! Bra - ces but no wings.

*f* *mp*

*mf* *pp* *mp*

496

Mrs. C

Trou - sers but no wings. What a sat - ire up-on

*mf*

498

Mrs. C

mod - - - - ern life! Bra - ces but no wings!

*f* *f*

*mf*

500

Mrs. C

*ff*

Wings!

*mp* *ff*

503

Mary

(53)

Mary enters

*f*

There are no wings.

Mrs. C

Wings! Wings!

*mf* *mp* *mf*

*p*

506

Mrs. C

(53)

*f*

What? What d'ye say?



507 *ff*

Mary *ff*  
There are no wings!

Mrs. C *f*  
What d'you say, Ma - ry.

508 *ff*

Mrs. C *ff*  
There are no wings? Then kill \_\_\_\_\_

510 **54** *Mary exits*  
*Mrs. Cameron shuffles among the clothes*

Mrs. C  
\_\_\_\_\_ the tur - key!

514 *accel. poco*

*steady*

517

*mp*

Sub

*colla voce*  
(freely)55 ♩ = 72c. *warm*

521

Tenn. *p* *mp*

You're a ve - ry beau - ti - ful wench, El - len.

*mf*

(Sub) - - -

*in tempo**colla voce*  
(freely)

524

Ellen *p* *mp*

And you're a ve - ry great po - et, Mr. Ten - ny - son.

*in tempo**colla voce*  
(freely—slower)

526

Tenn. *p*

Did you ev - er see a po - et's skin?

56 *in tempo*

Tennyson pulls up his sleeve and shows Ellen his arm

528

*colla voce*  
(freely)

*in tempo*

*p*

*port.*

531

Ellen

Like a crump - led rose leaf!

Tenn.

Ah, but you should

534

Tenn.

see me in my bath! I have thighs like al - a -

*colla voce*  
(freely—slower)

537

Ellen

57

*mf*

I some - times think, Mr. Ten - ny - son, that you are the most

Tenn.

-bas - ter.

*mp*

539

Ellen

58

*in tempo*

*Tennyson kisses Ellen*

sen - si - ble of them all.

*pp*

*mp* *mf*

*colla voce*  
(freely—a little quicker)

543

Tenn.

*p*

I am sen - si - ble to beau - ty in all its forms.

*mp* *mf*

*colla voce*  
(freely—as before)

*in tempo*

545 *mp*

Tenn. That is my func - tion as Po - et Lau - re - ate.

59 ♩ = 72c.

547 *mp*

Ellen Tell me, Mr. Ten - ny - son, have you ev - er picked prim - ro - ses

550 *mp*

Ellen in a lane? And did Mrs. Ten - ny - son

Tenn. Scores of times.

60

554

Ellen *mf* *p*  
 ev - er jump o - ver your head on a horse?

Tenn.  
 Em - i - ly jump! She has lain on her

*rit.*

558

Tenn.  
 so - fa for fif - ty years and I should be sur - prised if she ev - er got up — a -

♩. = 58c.

61

562

Ellen *mf*  
 Then I sup - pose you were

Tenn. *mf*  
 gain.

566

Ellen

nev - er in love.— No - bod - y ev - er jumped o - ver your head.——

569

Ellen

Oh I sup - pose you were nev - er in love.— No - bod - y jumped o - ver your

572

Ellen

head. I sup - pose you were nev - er in love.——

*cresc.*

*f* *mp*

575

Ellen

No - bod - y ev - er jumped o - ver your head,—— your head,—— your head—— and——

*f* *f*

62

578 *ff*

Ellen

dropped a white rose in - to your hand and gal - loped a - way.

581 *p* *mf* *rit. molto*

584 *slower* *mf*

Tenn.

My life has been sin - gu - lar - ly free from am - or - ous ex -

63 *a tempo*

586 *mp*

Ellen

Well you

Tenn.

- cite - ment of the kind you de - scribe. Tell me more.



589

Ellen

see, Mr. Ten - ny - son, I was walk - ing in a lane the oth - er day

592

Ellen

*mp* pick - ing prim - ro - ses **(64)** *mf* when ..

Mrs. C

*Offstage f* Here's *Entering* the tur - key wings.

596

Ellen

Oh. Oh, Mrs. Cam - er - on, have you killed the tur - key?

*colla voce*65  $\text{♩} = 52c.$ 

(freely—slower)

*mp*

599

Ellen

I was so fond— of that bird.

Mrs. C

The tur - key is

*Mrs. Cameron places a second chair  
behind the still seated Tennyson*

602

Mrs. C

hap - py, El - len,

the tur - key has be - come a part and par --

605

Mrs. C

- cel of my im - mor - tal art. Now, El - len. Mount this chair.

608 *mp* *Gesturing with her arms ...*

Mrs. C *3:2*

Throw your arms

611 *mp* *... looking up*

Mrs. C *3:2*

out. Look up - wards Al - fred,

614 *mf* *faster ♩ = 72c.*

Mrs. C *3:2*

you too, look up!

Watts *mf* *3 3 5*

I do not al - to - geth - er ap - prove of the com - po - si - tion of this piece

Tenn. *mf*

To Nell!

*poco rall.* \_\_\_\_\_

to Tennyson and Ellen

617 *ff* *mp*

Mrs. C The Ut - most for the High - est, Sig - nor. Now keep

Watts Ju - li - a.

*fp* *ff*

619 *mp*

Mrs. C per - fect - ly still. On - ly for fif - teen

Mr. C Life is a dream.

Tenn. Keeping perfectly still  
*mp* Ra - ther a damp one. \_\_\_\_\_

*mp*

67

$\text{♩} = 66c.$  *dreamily*

622

Mrs. C min - utes.

*pp*

625 *pp*

Mr. C

All things that have sub - stance seem to

628

Mr. C

me un - - - real. What are

631 *Mr. Cameron picks up the braces* *più f*

Mr. C

these? Bra - ces. Fet - ters that

634 *pp*

Mr. C

bind us to the wheel of life.

Mr. Cameron picks up the trousers

637 *p*

Mr. C

What are these? \_\_\_\_\_

*mp* *tr* *tr*

640 *pp* *mp*

Mr. C

Trou - sers. Fig leaves that con - ceal the truth.

*p*

643 *pp*

Mr. C

What is truth? Moon - shine.

*tr*

646 *pp*

Mr. C

Moon, moon, moon - shine. Where does the moon shine for

649 *mf* *dim.*

Mr. C  
 ev - er? In - dia. Let us go to

653 *pp* *ppp*

Mr. C  
 In - dia. In - dia, the land of our

658 *mp* *pp* **71**

Mr. C  
 dreams.

*Mr. Cameron walks back to the window*

663 *mf* **72** ♩ = 96c. *ff*

Ellen  
 Offstage I come! I come!

Craig  
 (whistle—  
 imitating Solo Violin)

*Ellen jumps down and rushes out of the room*

666

Mrs. C *f*  
 She's spoilt my pic - ture! The girl's mad. —

Tenn. *mf*  
 My pic - ture too.

*mf*

Mrs. C *f* = *mf*  
 What can she want to go bath - ing

*f* *mp* *mf*

Mrs. C *f* = *mf*  
 for? The girl's mad, — clean out of her wits.



675

Mrs. C

What can she want to go bath - ing for when she could be sit - ting for me?

Tenn.

Opening 'Maud'

*mp*

Well:

*f*

*ff*

*f*

73 ♩ = 60c.

678

Tenn.

'Come in - to the gar - den, Maud. For the black bat, night, has

*f*

*mp*

2:3

*mf*

*mp*

*mf*

683

Tenn.

flown. Come in - to the gar - den, Maud. I am here at the gate a -

*f*

*mf*

*mp*

*p*

*mf*

687 *f*

Tenn. *f*

- lone, I am here at the gate a - lone.

74 *quicker*

*Interrupting*

690 *f*

Watts *f*

Al - fred, tell me. Is your po - et - ry based on fact?

Tenn. *f*

Come in - to . .

*slower than before*

*a tempo*

693 *ff*

Tenn. *ff*

Cer - tain - ly it is. I nev - er de - scribe a dai - sy with -

695

Mr. C *mp*  
I thought I saw some - thing

Tenn. *mp*  
-out put - ting it un - der the mi - cro - scope first

*mp* *mf* *p*

697

Mr. C *mp*  
which ma - ny peo - ple would call a fact pass the win - dow just

*mp* *mf* *p*

700

Mr. C *mf*  
now. A fact in trou - sers;

Tenn. *mf*  
Lis - - ten. Lis - ten.

*mf*

(75)

703

Mr. C *p* a fact in side

Tenn. *mp* 'For her feet have touch'd the mea— dows—

706

Mr. C *mf* whis - kers; *mp* a hand - some fact, as facts

Tenn. *mf* *p sub.* And left the dai - sies ro - sy.'

710

Mr. C go. *f* A

Tenn. *mf* *f* Why did I say "ro - sy"? Be - cause it is,

713

Mr. C

young ——— man, a young ——— man, ——— in fact.

Tenn.

be - cause ——— it is ——— a fact.

*p*

76 ♩ = 80c. *mf* agitated *cresc.* *accel.*

717

Mrs. C

A young man! Just what I want. A young man with no - ble thighs, am - bro - sial

*p* *cresc.*

*broaden* ——— *tempo*

720

Mrs. C

locks, and eyes of gold. Young man! Young man! I

*warm* *f* \*) knocking on the window frame

*f*

Mrs. Cameron goes to the window and calls out

724 *colla voce* ♩ = 132c. Mrs. Cameron exits

Mrs. C

want you to sit for me as Sir Is - um - bras at the Ford.

726

*mf sub.*

728

*ff sfz*

♩ = 112c.

731 ♩ = 132c.      ♩ = 112c.      *f*

Mrs. C

*Mrs. Cameron comes back into the room*      That's not a man.      That's a

734 78 *colla voce*  
(freely)

Mrs. C

don - key.      Still, to a true art - ist, one fact is much the same ——— as an -

736 *tempo* ♩ = 112c.

Mrs. C

- oth - er. A fact is a fact; art is — art; a don - key's a don - key.

*f*

740 *heavily* ♩ = 76c.

Tenn.

Yes. — There was a damned

*ff*

(79) ♩ = ♩

747 *mf*

Mrs. C

Stand

Tenn.

ass prais - ing Brown - ing the oth - er day. Brown — ing. I tell you.

752

Mrs. C

still, don - key. Think, think, — Ass, you are car - ry - ing Saint —

756

Mrs. C *Chris - top - er up - on your back.*

Tenn. *But I ask you, could Brown - ing have*

759 *mf* *mp* *f*

Mrs. C *Look up, Ass. Cast your eyes to Hea - ven. Stand still,*

Tenn. *writ - ten: 'The moan of doves in im - mem - or - i - al elms, the*

764 *mp* *f* (80)

Mrs. C *don - key: Think; Ass, you are car - ry - ing Saint*

Tenn. *mur - mur - ing of in - nu - mera - ble bees.*

*mf*



768

*f* *mp*

Mrs. C  
Chris - toph - er up - on your back. Look up, — Ass. Cast your eyes to

Watts  
*mp*  
The moan, — the moan — of doves in im - mem -

Tenn.  
*mp*  
The moan, — the moan — of doves in im - mem -

(81)

772

Mrs. C  
Hea - ven, cast your eyes to Hea - ven.

Watts  
- or — i - al elms. — The mur - mur - ing of — in —

Mr. C  
Cast — your eyes to Hea - ven.

Tenn.  
- or — i - al elms. — The mur - mur - ing of — in —

*mf*

776 *f*

Mrs. C Cast your eyes to Hea - - - ven. Stand ab - so-lute - ly

Watts *mf*  
3 3  
nu - mera - ble bees.

Mr. C *f*  
Cast your eyes to Hea - ven. Cast your eyes to Hea - ven. Stand ab - so-lute - ly

Tenn. *mf*  
3 3  
nu - mera - ble bees.

*f*

780 82

Mrs. C still. Stand ab - so - lute - ly still.

Watts *f*  
3 3 3 3 3  
The moan - of doves in im - mem - or - i - al elms. The

Mr. C still. Stand ab - so - lute - ly still.

Tenn. *f*  
3 3 3 3  
The moan - of doves in im - mem - or - i - al elms. The

784

Mrs. C *mf* I say to the Ass, look

Watts mur - mur - ing of in - nu - mera - ble bees.

Mr. C *mf* She says to the Ass, look

Tenn. mur - mur - ing of in - nu - mera - ble bees.

788

Mrs. C up. And the Ass looks down.

Mr. C up. And the Ass looks down.

Tenn. *mf* Or this, per - haps the love - li - est line in the lang - uage: 'The *p*

794 83 *p*

Watts *p*  
The mel - low ou - zel flut - ing

Tenn.  
mel - low ou - zel flut - ing on the lawn, the mel - low ou - zel flut - ing

*ff*

800 *mp*

Mrs. C *mp*  
Stand ab - so - lute - ly

Watts *pp*  
on the lawn, the mel - low ou - zel flut - ing on the lawn, the mel - low -

Mr. C *mp*  
Stand ab - so - lute - ly

Tenn. *pp*  
on the lawn, the mel - low ou - zel flut - ing on the lawn, the ou - zel

84

807

*mf* *mp* *cresc.*

Mrs. C still. Stand ab - so - lute - ly still. I say to the Ass, look

Watts ou - zel flut - ing on the lawn, the mel - low

*mf* *cresc.*

Mr. C still. Stand ab - so - lute - ly still. She says to the Ass, look

Tenn. flut - ing on the lawn, the ou - - - - zel

*f* *pp*

10 10

811

*f*

Mrs. C up, and the Ass looks

Watts ou - - - - zel flut - ing on the

*f*

Mr. C up, and the Ass looks

Tenn. flut - - - - ing on the

*cresc. poco a poco*

10 10 10 10

813

*cresc.*

Mrs. C down. I say to the Ass, look

Watts *f* lawn, on the *cresc.*

Mr. C down. She says to the Ass, look

Tenn. *f* lawn, on the *cresc.*

10 10 10 10

815

*ff*

Mrs. C up, and the Ass

Watts *ff* lawn, on

Mr. C up, and the Ass *ff*

Tenn. *ff* lawn, on

10 10 10 10

817

Mrs. C

Watts

Mr. C

Tenn.

looks down.

the lawn.

looks down.

the lawn.

10

10

10

10

*ff*

819

Mrs. C

Watts

Mr. C

Tenn.

10

10

10

10

821

Mrs. C

Watts

Mr. C

Tenn.

823

Mrs. C

Watts

Mr. C

Tenn.

*accel.*

The don - key is eat - ing, the don - key is eat - ing, the

The mel - low ou - zel, the mel - low ou - zel, the

*ffz*



85

♩ = 120c

*fff*

826

Mrs. C

don - key is eat - ing the this - tles on the lawn.

Tenn.

mel - low ou - zel flut - ing on the lawn.

*fff*

829

Tenn.

Don - keys at Dim - bo - la!

*mf*

*p*

832

Tenn.

Geese at Far - ring - ford! The son of man has no - where to lay his

*f*

*ff*

*mp*

*molto rit.*

♩ = 80c

*ff*

*p*

*mp*

86 *accel.* ♩ = 132c

836

Tenn.

head.

*p* *f* *ff*

841 *rall.* ♩ = 104c *fff* triumphant

Watts

Praise be to the Al-might-y Ar-chi-ect.

*sf* *sf* *sf* *ffz*

845 *fff* *mp* ♩ = ♩

Watts

un-der Prov-i-dence, the toe of Mam-mon is now, hu-man-ly speak-ing, in

*fffz* *mp* *p*

3:2

849

Watts

draw-ing. Yes, in draw

*mf* *p* *f* *ff* *mp* *ff*

88

Watts turns to the others in ecstasy

854

Watts

ing. Ah, my dear friends and fel - low work - ers in the

*p* *cresc.*

*mf* *p* *cresc.*

857

Watts

cause of truth which is beau - ty, beau - ty — which is truth, — af - ter months of

*f* *mp*

*ff* *mp*

861

Watts

work, months of hard work, the great toe of Mam - mon is now in draw —

*mf* *ff*

*mf*

866

Watts

ing. I have prayed and I have

*mp*

*ff* *ffz* *mp*

*p*

869 *mf*

Watts

worked; I have worked and I have prayed and, hu - man - ly speak - ing,

*mf* *mp* *pp* *mf*

872 ♩ = 72c *ff*

Watts

un - der Prov - i - dence — the toe of Mam - mon is now in

*ffz* *f*

875 (90)

Watts

draw - - - - ing.

Tenn.

*mf*

It some - times seems to

*mp* *ff* *f* *p*

877

Tenn.

me, Watts, that the toe is not the most im - por - tant

Starting up and seizing his palette again

*ff*

879

Watts

Tenn.

There speaks the voice of the true  
part of the hu - man bo - dy.

6 6

Red.

$\text{♩} = 72c$

882

Watts

art - ist!  
You are right, Al - fred. You are right, Al - fred. You have re - called me from my

*mp*

*mp*

Sub.

886

Watts

mo - ment - a - ry ex - alt - a - tion. You are right, Al - fred. You re - mind me that

4:3 4:3

4:3 4:3

890

Watts

e - ven if I have suc - ceed - ed, hu - man - ly speak - ing, with the

91

*p*

*p*

893 *mf*

Watts great — toe, I have not solved, I have not

897 *mf* (92)

Watts solved the prob - lem of the drap - er - y.

900

904 *slower* ♩ = 60c (93) *p*

Watts That in - deed

908

Watts

is a pro - found - ly dif - fi - cult prob - lem. For by my

*pp* *p*

911

Watts

treat - ment of the dra - per - y I want to ex - press two im - port - ant but ut - ter - ly

*pp*

914

Watts

con - tra - dict - or - y i - deas. In the first place I

94 *p*

918

Watts

wish to con - vey to the on - look - er the i - dea that Mod - es - ty is al - ways

*tr* *pp*

921 **95**

Watts *p*

veiled; in the sec-ond that Mod-es-ty is ab-so-lute-ly na-ked.

925 *p* **96**

Watts *p*

For a long time I have pond-ered at a loss.

929 *mp* *p*

Watts *mp* *p*

At last I have at-tempt-ed a sol-u-tion. I am wrap-ping her

933 **97**

Watts *pp* *mp*

in a fine white sub-stance which has the ap-pear-ance of a veil;



*poco accel.*

937

Watts

but if you ex - am - ine it close - ly it is seen to con -

*mf* *p*

941

Watts

- sist of in - nu - mera - ble stars. It is in short— the

*mf* *p*

$\text{♩} = 72c$

944

Watts

Milk - y Way. You ask— me why? I will tell you. For if you con -

948

Watts

- sult the myth - ol - og - y of the an - cient E - gyp - tians you will

951 *mf*

Watts

find, you will find the Milk - y Way was held to sym - bol - ize,

954 *f*

Watts

was held to sym - bol - ize, let me

957 *mf*

Watts opens his book

Watts

see, what did it sym - bol - ize?

99 *a little slower* ♩. = ♩

959 *f*

Mrs. C

Let me see. Time's get - ting on. Now ——— let me think.

Watts

What did it

962

Mrs. C  
What shall I want on the voy - age?

Watts  
sym - bol - ize?

Mr. C  
*mf* Answering Watts *f*  
Faith, hope and cha - rit - y.

trb

965

Mrs. C  
and plen - ty of camph - or, and pho - to - graphs to

Watts  
What did it sym - bol - ize

trb

*mf*

Answering Mr. Cameron

968

Mrs. C  
give to the sail - ors.

Watts  
*f* What did it sym - bol - ize?

*fp* *mp*

accel.

♩ = 104c

972

976

Watts

*fff*

Hor - ror! Hor - ror! I have been most cruel

979

Watts

*mf*

ly de-ceived! List-en: "The Milk - y Way am - ong the an - cients

Reading from his book

982

Watts

was the un - iv - ers - al tok - en of fer - til - it - y. It sym - bol - ized the spawn of fish,

984

Watts

the in - nu - mera - ble prog - en - y of the sea and the fer -

986

Watts

- til - it - y of the mar - riage bed.' Oh,

*ff* *fff*

102

988

Watts

Hor - ror! Hor - ror! Hor - ror! Hor - ror!

*fff*

991

Watts

I who have al - ways lived for the Ut - most for the High - est have made Mod - est - y

*mp* *ff*

994

Watts

sym - bol - ize the fer - til - it - y of fish! Oh, fish!

Musical score for Watts (994) in G major, 2/4 time. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features chords and triplets. The lyrics are: "sym - bol - ize the fer - til - it - y of fish! Oh, fish!".

*Mrs. Cameron and Tennyson help Watts out of the room*

997

Mrs. C

There old fel - low.

Watts

Oh, oh, oh, oh, oh,

Tenn.

Oh, there, Watts.

Musical score for Mrs. C, Watts, and Tenn. (997) in G major, 2/4 time. Mrs. C has a vocal line with lyrics "There old fel - low." and a dynamic marking of *f*. Watts has a vocal line with lyrics "Oh, oh, oh, oh, oh,". Tenn. has a vocal line with lyrics "Oh, there, Watts." and a dynamic marking of *f*. The piano accompaniment features chords and triplets.

*faster* ♩ = 72c. (in one)

1001

Watts

oh.

Musical score for Watts (1001) in G major, 4/4 time. The tempo is marked *faster* with a quarter note equal to 72c. (in one). The score includes a vocal line with lyrics "oh." and a piano accompaniment. The piano part features chords and triplets.

Offstage *f*

1004

Watts

Oh, \_\_\_\_\_

*mp*

104

1007

Watts

oh. \_\_\_\_\_

Mr. C

*p*

My poor— old friend.

*pp*

1012

Mr. C

*mf*

Fish. Fish. Fish.

Mr. Cameron slowly exits

*mf*

1014

*mf*

*mf*

*ff*

1016

*sfz*