

Prelude

The studio in 'Dimbola' as before. Tennyson is reading. Mr. Cameron stands looking out of the window.

♩ = 104c.

Measures 1-5 of the Prelude. The piece begins in 7/16 time with a forte (*ff*) dynamic. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes with various accidentals. The left hand provides a simple accompaniment of quarter notes. Measure 5 includes a 5/16 time signature change.

Measures 6-9 of the Prelude. The right hand continues its intricate melodic line. The left hand accompaniment remains steady. Measure 9 ends with a 6/16 time signature change.

Measures 10-13 of the Prelude. The right hand's melodic pattern continues. The left hand accompaniment includes some rests. Measure 12 features a 2/4 time signature change. Measure 13 ends with a 6/16 time signature change.

Measures 14-18 of the Prelude. The right hand has a more melodic and less rhythmic passage. The left hand accompaniment is sparse. Measure 15 features a 3/4 time signature change. Measure 18 ends with a 7/16 time signature change and a mezzo-forte (*mp*) dynamic with a crescendo (*cresc.*) marking.

Measures 19-23 of the Prelude. The right hand returns to a more rhythmic, eighth-note pattern. The left hand accompaniment becomes more active. Measure 20 features a 5/16 time signature change. Measure 23 ends with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking.

Measures 24-27 of the Prelude. The right hand has a melodic line with some rests. The left hand accompaniment is rhythmic. Measure 25 features a forte (*ff*) dynamic. Measure 27 ends with a 7/16 time signature change.

♩ = 132c.

①

Mr. C

mf

I slept, and had a

Mr. C

vi - sion. I thought I was look - ing in - to the fu - ture.

mp

②

slower

Mr. C

I saw a yel - low om - ni - bus ad - van - cing down the

mp

slower again

52

Mr. C

mp

glades of Fa - rring-ford. I saw girls with red lips kiss - ing young men with - out

mf

56

Mr. C

shame. I saw in - nu - mera - ble

60

Mr. C

accel.

pic - tures of in - nu - mera - ble a,

f *mp*

③

♩ = 168c.

64

Mr. C

ap - ples.

p

70

Mr. C *mp*
 Girls played games.

75

Mr. C
 Great men were no long - er re - spec - ted. Pu - ri - ty had

4

80

Mr. C
 fled from the hearth. Yet, as I wan - dered, lost, — be -

85

Mr. C *f* *mp*
 -wil - dered, ut - ter - ly con - foun - ded, through the halls of

90

Mr. C
 Al - fred Ten - ny - son's home, — I felt my youth re -

95 *ff* 5

Mr. C *ff*

- turn, _____ My eyes cleared, my hair turned

100

Mr. C black, my powers re— vived, re - vived, re - vived, re - vived. And...

106 6 *Trembling and stretching his arms out* *f*

Mr. C There was a dam - sel

111

Mr. C an ex - qui - site but not al - to - ge - ther e - the - real

116

Mr. C nymph. _____

7

121 *mf*

Mr. C Her name was Ly - dia.

127

Mr. C She was a dan - cer. She came from Mu - sco - vy.

132 *f*

Mr. C She had danced be - fore the Tsar.

137

Mr. C She snatched me by the waist and whirled me through the

141 *f* 8

Mr. C cu - rrant bu - shes, Oh Al - fred, Al - fred, tell me, was it but a

146

Mr. C

dream?

ff

151

molto rall.

9

♩ = 92c.

157

mp

mf

161

Mrs. C

mf

What is the use of a police-man if he has no

mp

mf

mp

165

Mrs. C

calves? There you have the tra - ge - dy of my life.

Touching her
forehead

168 *f* *mp* *f* *mp*

Mrs. C *f* *mp* *f* *mp*

All my sis - ters were beau - ti - ful, but I had ge - nius.

mp

172 *mf* *f*

Mrs. C *mf* *f*

They were the brides of men, — but I am the bride of Art. —

mf *mp*

10

175 *mp*

Mrs. C *mp*

I have sought the

178 *f*

Mrs. C *f*

beau - ti - ful in the most un - like - ly pla — ces.

f

180 *mf* *f*

Mrs. C I have searched the po - lice force at Fresh - wa - ter,

182 *mp*

Mrs. C and not a man have I found with calves wor - thy of Sir

184 *ff*

Mrs. C Ga - la - had. But, as I said to the Chief Con - sta - ble,

186 (11) *mp* *f* *mf*

Mrs. C "With - out beau - ty, con - sta - ble, what is or - der? With - out life, what is

189 *f* *mf*

Mrs. C law?" Why should I con - tin - ue to have my sil - ver pro - tect - ed by a race of

192 *ff* ♩ = 168c.

Mrs. C men whose legs are ae - sthe - ti - cally ab - ho - rent to me?

197 *f*

Mrs. C If a bur - glar came and he were beau - ti - ful, I should

201 *mp*

Mrs. C say to him: Take my fish knives! Take my cru - ets, my bread ba - skets

208 13 *f* *molto rall.*

Mrs. C

and my soup tu - reens. What you take is no - thing to what you

213 *tempo* *ff*

Mrs. C

give, your calves, your beau - ti - ful calves, — calves, — calves. —

220 14 *a little slower* *mp*

Mrs. C

I have sought beau - ty in pub - lic

225 *p*

Mrs. C

hou - ses,

230

Mrs. C

I have sought beau - ty in pub - lic hou - ses, and found her

p

(15)

slower ♩ = 116c.

235

Mrs. C

play - ing con - cer - ti - na in the street. — My cook was a

240

Mrs. C

men - di - cant. I have trans - formed her in - to a Queen. — My boot - boy sold

mf

244

Mrs. C

eggs, he now waits at ta - ble in the guise of Cu - pid. My house - maid sold

f

broaden

248

Mrs. C

boot - la - ces at Cha - ring Cross; she is now en - gaged to the Earl of Dud - ley,

16

♩ = 92c.

252

Mrs. C

yes.

Mr. C

Where is El - len, Al - fred?

255

Mrs. C

Who is Ly - - - dia?

Tenn.

Where is Ly - dia, Charles?

259

Mr. C

Tenn.

She is a Mus - co - vite.

Who is Ly - dia, what is

261

Mr. C

Tenn.

She is a Mus - co - vite. She danced be - fore the Tsar.

she that all our swains a - dore— her? Maud,—

263

Mr. C

Tenn.

She

Maud,—

they are cry - ing and— call - ing.

265

Mr. C

snatched me by the waist and whirled, _____ whirled me through the cur - rant bu - shes,

Tenn.

Maud, _____

267

Mr. C

through the cur - rant bu - shes.

Tenn.

Maud, _____ Maud. _____ Maud, _____

(17)

270

Reading from 'Maud' *pp*

Tenn.

"And the wood - bine spi - ces are waf - ted a - broad, And the

275

Tenn.

musk of the rose is blown. She is co - ming, my own, my dear; Were it

mf *pp*

279 *p*

Tenn. e - ver so ai - ry a tread. My

18

284 *lightly* *mp*

Tenn. heart would hear her and beat, Were it earth in an earth - ly bed; My

288 *mp*

Tenn. dust would hear her and beat, Had I lain for a cen - tu - ry dead. Would

292 *f* *mp*

Tenn. start and trem - ble un - der her feet, And— blo - ssom in pur - ple and

19 *Fluttering her fingers*
f

Mrs. C 295
 "In - spi-ra - tion or the Po - et's

Tenn.
 red, and — blo - ssom in pur - ple and red."

mf 3:2

mf *ff*

Mrs. C 298
 dream."

20 *colla voce*

Mrs. C 302
 Look at the out - line of the nose a - gainst the i - vy!

colla voce

$\text{♩} = 84c.$

Mrs. C 306
 Look at the hair tum - bling like At - lan - tic bil - lows on a stor - my

colla voce

308 *tempo* *mf* *mp* ♩ = ♩. (♩. = 52c.)

Mrs.C night! And the eyes, look up Al fred,

313

Mrs.C look up, they are like pools of li - ving light in which

317

Mrs.C thoughts_ play_ like_ dol - phins a - mong groves of co - ral,

321

Mrs.C like pools of li - ving light in which thoughts_ play_ like_

326 Mrs.C *mf*
 dol - phins a-mong groves of co - ral. Charles,
mf

331 Mrs.C
 rouse your - self! Al - fred is a - bout to read 'Maud.'
mfp *mfp*

22

♩ = ♪ (♩ = 104c.)

Mr. and Mrs. Cameron settle themselves expectantly

335 Mrs.C
fp *ff*

340
ff

345
ff

23

The door opens and Watts comes in, hiding his head in his hands.

$\text{♩} = \text{♩}$

Tennyson reads

349

Tenn. ***ff***

"The fault was mine, the

353

Tenn. fault was mine, Why am I sit - ting here so

Watts staggers across the room distractedly while Tennyson continues reading

356

Tenn. stunn'd and still, Pluck - ing the harm - less wild flower on the

mf sub.

360

Tenn. hill? — It is this guil - ty hand! — And there ri - ses e - ver a

24

rall. _____

364

Watts *ff*
E - llen! E - llen! My

Tenn.
pa - ssion - ate cry."

♩ = 64c.

368

Watts
wife, — my wife, — dead, — dead, — dead. —

25

colla voce

tempo

374 *ff*

Tenn.
My God, Watts. You don't mean to say E - llen's dead? —

376 *ff*

Mrs.C

Drowned? That's what comes of go - ing ba - thing.

Watts

mf

She is

ff

6

380

Watts

dead, drowned — to

ff

6

6

6

383

Watts

me, to me. I was be - hind a rock on the

p

3

p

388

Watts
beach. I saw her drown.

Mr.C
Hap - py

mf

mp

393

Mr.C
E - llen! Gone, gone to Pa - ra - dise.

397

27 *mf*

Mrs.C
Oh, but this is aw - ful! but this is aw - ful! The girl's

mf

400

Mrs.C
dead and where am I to get a - no - ther mo - del for the

Mrs.C 404 *mp* *mf*

Muse? Are you sure, Sig - nor, that she's quite dead?

Mrs.C 408 *mp*

Not a spark of life— left in her? Could - n't

Mrs.C 410 *f*

some - thing be done to re - vive her? Bran - dy!

Mrs.C 413 **(28)**

Where's the bran - dy?

Watts *ff*

No— bran - dy will bring—

416

Watts

p \curvearrowright *mf*

E - llen to — life. She is dead,

p \curvearrowright *mf* *p*

3 3 3 3

420

Watts

p \curvearrowright *mf* *P* \curvearrowright *mf*

She is dead, stone — dead, —

mf *p* \curvearrowright *mf* *p*

3 3 3

423

Watts

p \curvearrowright *mf* *p* \curvearrowright *mf*

She is dead, stone — dead, — to

mf *p* \curvearrowright *mf* *p* \curvearrowright *mf*

3 3

tempo ♩ = 72c.

426 *p*

Watts

me. _____

p *mf* *mp*

429 *mf*

Mr.C

Hap - py E - llen; lu - cky E - llen.

433 *mp*

Mr.C

They don't wear bra - ces in hea - ven;

Tenn. *mp*


Yes. There is

437


Tenn.

some - thing high - ly plea - sing a - bout the death of a young - wo - man

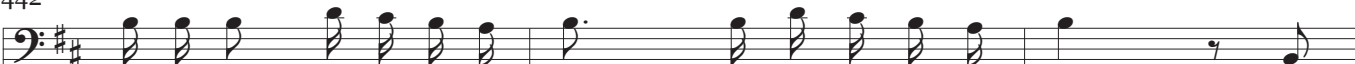
439

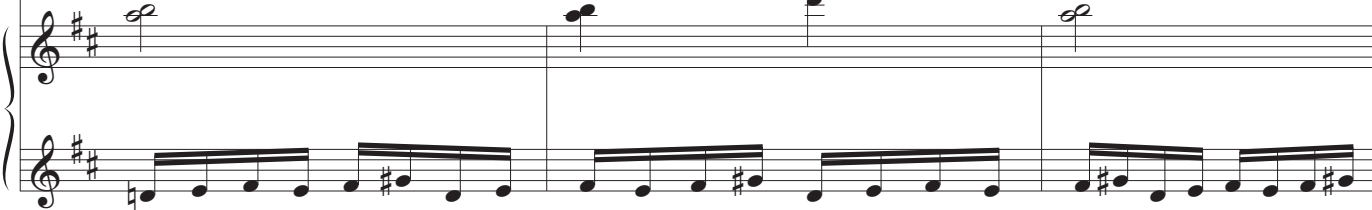
Mr.C  they don't wear trou-sers in hea - ven.

Tenn.  in the pride of life.



442

Tenn. *cresc.*  Rolled a - round earth's di - ur - nal course with stocks and stones and trees. That's



445

Mr.C  Would that I were where E_____

Tenn. *mf*  Words - worth. I've said it too. 'Tis



448 *mp*

Mr.C *mp*

Tenn. *mp*

bet - ter to have loved and lost than ne - ver to have loved at all. "tis

llen lies. I

p sub.

451 *mf* *accel.*

Mr.C *mf*

Tenn. *mf*

slept, I had a vi - sion, a vi - sion, a

bet - ter to have loved and lost than ne - ver to have loved at all.

cresc. *mf*

454

Mr.C

Tenn.

vi - sion in my sleep, my

Wear - ing the white flow - er of a blame - less

8va

dim. *p*

457

Mr.C

sleep.

Tenn.

life.

31

460 ♩ = 84c.

Tenn.

f

Hm, ha,

ff *p* *f*

463

Tenn.

yes, let me see. Give me a pen - cil.

p

466

Tenn.

Now a sheet of pa - per A - lex - an - drines? I -

mp

468 *f* 32

Tenn. - am - bics? Sa - pphics? Which shall it be?

471 *mp*

Sitting, he begins to write Watts goes to his canvas and begins painting out the picture

476 *mf*

483 *fff*

33

486 *ff*

Watts Mo - de - sty for - sooth! Cha - sti - ty hah! A - las, I pain - ted

491

Watts

bet - ter than I knew. The An - cient E - gyp - tians were right. This

496

Watts

veil sym - bo - lized the fer - ti - li - ty,

500

Watts

the fer - ti - li - ty, the fer - ti - - - li - ty of

34

504

Watts

fish.

He strikes his brush across his painting

509

514

Tenn. *mp* A - hem. *mf* I have wri - tten the — first — six — lines.

520

Tenn. *poco rall.* ————— *slower*

Li - sten. "Ode on the death of E - llen Te - rry",

524

Tenn. *pp* a beau - ti - ful young wo - man, found drowned.

35

♩ = 80c.

In great excitement, pointing at the window

527 *mf*

Mrs.C Sir Ga - la - had! Sir

Mr.C *mp* Sir Ga - la-had?

Tenn. *mp* Sir Ga - la-had?

mp *mf*

♩ = 96c.

530

Mrs.C Ga - la - had! There a — mong the rasp - berry canes, kiss - ing; no, be - ing

mp

533 *f*

Mrs.C kissed. Wait, young man. Wait, young man. Wait!

mf *f*

Mrs. Cameron dashes out of the room

537 *ff*

6 6 6 6 6 6

539

541

36

♩ = 132c.

544

Mr.C

p

I slept and had a vi - sion. I saw a yel - low

f

rit. _____ *slower*

♩ = 88c.

552

Mr.C

mf

pp

om - ni - bus ad - van - cing down the glade. I saw Ly - dia

mf

pp

557

Mr.C

f

a - mong the rasp - berry canes.

ff

37 Enter Mrs. Cameron with Ellen Terry, who is dressed as a young man, wearing checked trousers

561

563 *ff* *Everybody stares*

Mrs.C

I have found him at last. Sir

567

Mrs.C

Ga - la - had!

Watts

ff

E - llen!

Mr.C

ff

Ly - dia!

Tenn.

ff

Nell!

571

Watts *rit.*
E - - - llen! Oh

Mr.C
Ly - dia!

Tenn.
Nell!

♩ = 72c. *molto rall.* ————— ♩ = 96c.

Watts
Mo - de - sty, Mo - de - sty! Mo - de - sty,

Mr.C
But you're in Hea - ven!

578

Ellen
Is this a

Mrs.C
Bran - dy's no - use!

Tenn.
Found drowned.

(39) *f*

583

Ellen *mad house?* I'm E - - llen

Mr. C Are you a fact?

589

Ellen *Te- rry.*

Watts *Yes— Ma'am.—*

594 *Rising and advancing, brandishing his brush*

Watts *There you speak the truth. You are no long-er the wife of*

597

Watts *George Fre - de - rick Watts. I saw you.*

40 ♩ = 72c.

601 *mp* *mf*

Watts

I was on the beach, be - hind a rock. I saw you, a - ban - doned wretch, I

pp *mp*

604 *mp*

Watts

saw you, sit - ting on the Nee - dles; sit - ting on the Nee - dles with a

607 *mf* *cresc.*

Watts

man; sit - ting on the Nee - dles with your arms a - round a man.

mf

610 *f* *ff*

Watts

— This is the end, — E - llen, the end, — E - llen, the end, —

f *ff*

614
Watts

our mar-riage is di-

mp

618
Watts

- ssolved in the sea, the

622
Watts

sea, the sea, in the sea, the

626
Watts

sea.

mf

41

♩ = 72c.

630 Ellen *mf*
I'm ve - ry so - rry, Sig-nor. In - deed I am.

635 Ellen
But he looked so ve - ry hun—gry. I could - n't help it.

640 Ellen
She looked so ve - ry hun - gry I should

643 Ellen
say; I'm al-most sure it was— a fe - male.

Watts *ff*
A fe - male! hah!

647

Watts

hah! Don't a - ttempt to lie to me, E - llen.

651

Ellen

f (42)

Well, John thought it was a fe - male. And John ought to

655

Ellen

know. John's in the Na - vy. He's of - ten

mf

660

Ellen

ea - ten por - poi - ses on de - sert is - lands. Fried in oil, for

664 43

Ellen
break - fast.

Watts
f
John has ea - ten por - poise fried in oil for

667

Watts
break - fast. I thought as much! Go to your lo - ver, live on por - poi - ses

8va *loco*

671

Watts
ff *mf* *slower*
fried in oil but leave me, leave me to my art, my

44

♩. = 52c.

tempo

675 *p* *f* Watts turns to his picture

Watts

art, my art, my art.

678

681 *mf* Ellen

Oh well, Sig-nor, if you

684 Ellen

will take it like that. I was on - ly trying to cheer you

686

Ellen

up. I'm ve - ry so - rry, I'm sure, to have up -

mf

688

Ellen

- set you all but I can't help it

(45)

f *ff*

691

Ellen

ff

I'm a - live

694

Ellen

a

696

Ellen

live, a - live, a - - - live! I'm a -

698

Ellen

-live! I ne - ver

700

Ellen

felt more a - live in all my life!

703

Ellen

705

Ellen

But I'm aw - fully sor - ry I'm

ff

708

Ellen

sure. —

Tenn.

Don't a - po - lo - gize, E - llen.

mp

p

712

Tenn.

What does it ma - tter? An im - mor - tal poem — de -

3

716

Tenn.

- stroyed that's all. —

f

He tears up his poem

mf

720

Ellen

Could - n't you find a rhyme for por - poise, Mr.

3

3

725

Ellen

Tenn.

Te - nny - son?

Im - - -

730

Mrs.C

Tenn.

Ah, but in my art rhymes don't

- po - ssi - ble.

(47)

mf

3

mp

733

Mrs.C

ma - tter. On - ly truth and the sun.

Come, sit down a - gain,

mp

3

3

mf

mp

737

Mrs.C

mf

E - llen. There, on that stool. Hide your—head in your hands.—

741

Mrs.C

Sob,— sob.— Pe - ni - tence on the stool— of

(48)

745

Ellen

fff

No! I can't, Mrs. Ca - me - ron. No! I can't. First I'm Mo - de - sty;

749

Ellen

then I'm the Muse. But Pe - ni - tence on a Mo - nu - ment.

753

Ellen

No! That I will not be.

757

Ellen

759

49

$\text{♩} = 132\text{c.}$

mf

763

Ellen

The co—ffins have come, the co—ffins have come, Ma'am.— The

768

Mary

coffins, I say. And you could - n't find a ni - cer pair out - side Ken sal

772

Mary

Green. As I was say - ing to his Lord - ship just now, it do seem a

776

Mary

pi - ty to take them all the way to In - dia. Why can't you plant them

780

Mary

here with a weep ing weep ing - an - gel on top?

Mrs.C

At last, the

784

Mary

Mrs.C

The co— ffin's have come. The co— ffin's have

co— ffin's have come. The co— ffin's have

789

Mary

Mrs.C

Mr.C

Exit Mary followed by Tennyson

mp

mf

mp

come. The co— ffin's have come.

come. The co— ffin's have come. At last, at last, at last, at last, at

The co— ffin's have come. At last, at last, at

795

Mrs.C

Mr.C

last, at last, at last, at last the co— ffin's have come. The

last, at last, at last, at last. The

molto

800

Mrs.C

co ——— fffins have come. Let us pack our co - fffins and

Mr.C

co ——— fffins have come.

805

Mrs.C

go. To In - dia!

Mr.C

Let us pack our co - fffins and go ——— to In - dia! To

mf (51)

mf

p

810

Mr.C

In - dia! We start for In - dia!

mp

812

Mr.C

We go to a land un-cor-rup-ted by hy - po - cri - sy where na - ture pre -

814

Mr.C

vails. A land where the sun al - ways shines. Where phi -

816

Mr.C

- lo - so - phers speak the truth. Where men are na - ked. Where

818

52

Mrs.C

To

Mr.C

dam - sels dance a-mong the cur - rant - bu - shes. To

Mrs.C In - - - dia! We start for In - dia!

Mr.C In - - - dia! We start for In - dia!

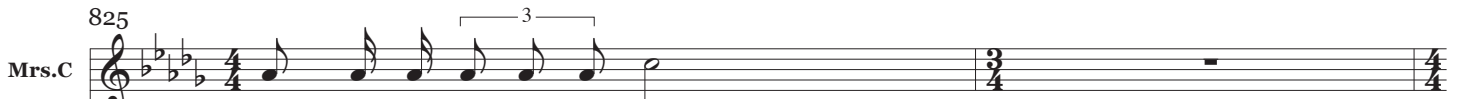
Mrs.C We go to a land un - cor - rup - ted by hy -


Mr.C We go to a land un - cor - rup - ted by hy -

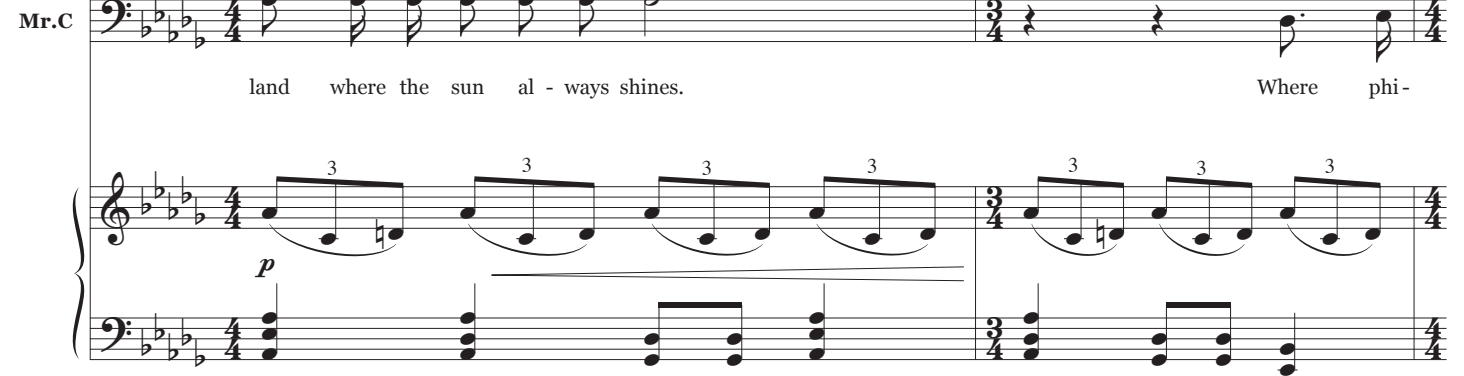
Mrs.C - po - cri - sy where na - ture pre - vails. — A

Mr.C - po - cri - sy where na - ture pre - vails. — A

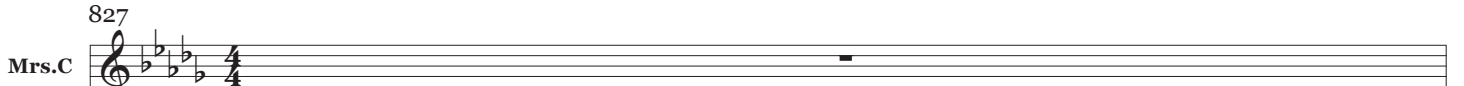
825

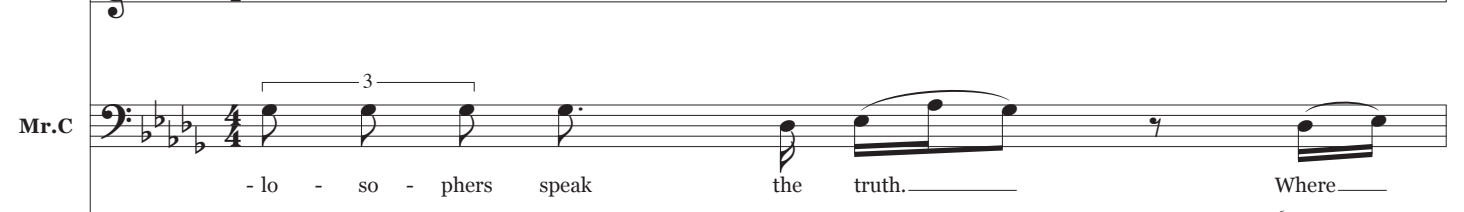
Mrs.C  land where the sun al - ways shines.

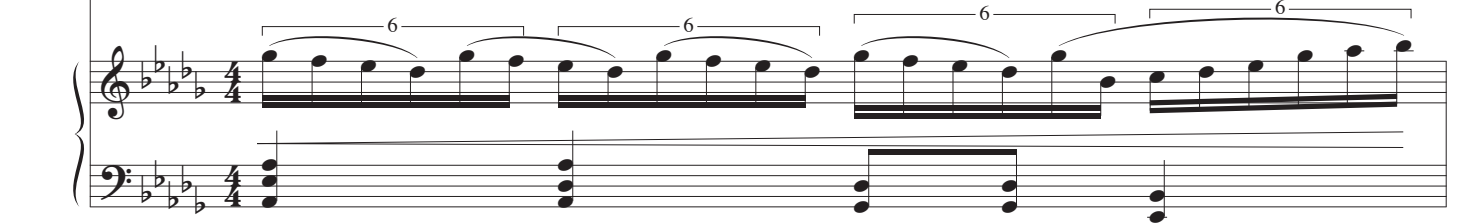
Mr.C  land where the sun al - ways shines. Where phi -

 *p*

827

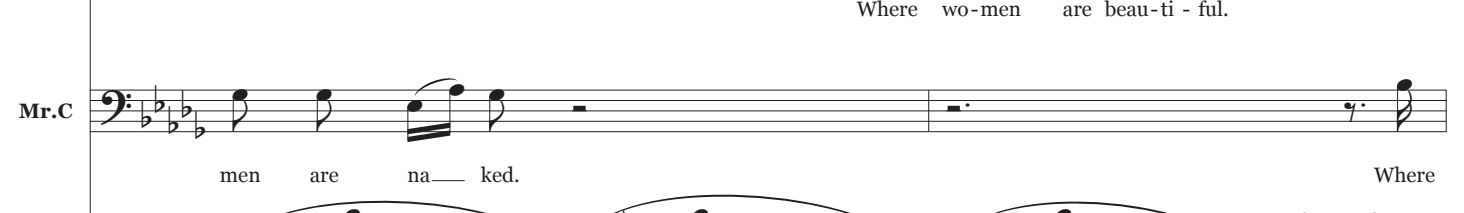
Mrs.C 

Mr.C  - lo - so - phers speak the truth. Where

 *mp*

828

Mrs.C  Where wo - men are beau - ti - ful.

Mr.C  men are na - ked. Where

 *mp*

830

Mrs.C *f* It is

Mr.C *f* dam - sels dance a-mong the cur - rant - bu shes. It is

mf

Detailed description: This system covers measures 830 and 831. Mrs. C's part begins with a rest, followed by a triplet of eighth notes. Mr. C's part features a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The piano accompaniment consists of a bass line with triplets of eighth notes and a treble line with sixteenth-note runs, marked *mf*.

832

Mrs.C time, it is time. We go.

Mr.C time, it is time. We go. To the land where the sun al-ways

mf

Detailed description: This system covers measures 832 and 833. Mrs. C's part has a triplet of eighth notes. Mr. C's part has a triplet of eighth notes and another triplet of eighth notes. The piano accompaniment features sixteenth-note runs in the treble clef, marked *mf*, and chords in the bass clef.

834

Mrs.C To the land where the sun ne - - ver

Mr.C shines.

mf

Detailed description: This system covers measures 834 and 835. Mrs. C's part has a triplet of eighth notes. Mr. C's part has a long note. The piano accompaniment features sixteenth-note runs in the treble clef, marked *mf*, and chords in the bass clef.

53 ♩ = 92c.

836

Tennyson re-enters

Mrs.C

sets.

ff

839

♩ = ♩

ff

Tenn.

The co - ffins are here! So - lid oak, so - lid oak! No

843

Tenn.

ant can eat through that. You can take 'Maud' with you

Taking out his copy of 'Maud'

848

Tenn.

now. Well, there's still time;

mp *f*

853

Looking out the window *mf*

Mr.C

Tenn.

Where did I leave off?

mp

f

A -

(54)

slower

855

tempo

Mr.C

hem! I think there's a fact in the rasp - berry canes.

ff

Tenn.

Facts? Damn facts. Facts are the death of po - e - try.

ff

slower
mf

861

Mr.C

Damn facts. That is what I have al - ways said.

mf

3

865

Mr.C

Pla - to has said it. Ra - da - kri - shna has said it.

870

Mr.C

Spi - no - za has said it. Con - fu - cius has said it.

rall. _____ *tempo*

874

Mr.C

And Charles Hay Ca - me - ron says it too.

878

Mr.C

All the same, that was a fact in the rasp - berry

Enter Craig

Mr.C

canes.

55

ff

Craig

Mr.C

My

Are you a fact, young man?

Craig

— name's Craig. Lieu - te - nant John Craig of Her Ma - je - sty's Na - vy.

Craig

Sor - ry to in - ter-rupt. A - fraid I've come at an in - con - ve - nient

colla voce

tempo ♩ = 72c.

f

896

Mrs.C

Craig

hour. I've called to fetch E - llen by ap - point - ment. Yes.

E - llen?

mp < *f*

colla voce

tempo ♩ = 72c.

mp

900

Ellen

Craig

Chas - ti - ty, Pa - tience, the Muse, What do you call her here. Nell.

John.

p

mp *p*

903

p

Tenn.

Queen Rose of the rose - bud gar - den of girls.

pp

57

♩ = 66c.

906 *ff*

Watts

E - llen, E - llen, pain - ted, pow - dered. Mi - sera - ble girl. I

909

Watts

could have for - giv - en you much. I had for - giv - en you all. But

911

Watts

now that I see you as you are; pain - ted, pow - dered, un -

913

Watts

-veiled. Va - nish with your lov - er. Eat

916 *fff*

Watts

por - poi - ses on de - sert is - lands.

919 *mf*

Craig

Come a - long, Nell. It's time we were off.

923 *p*

Craig

It's time we were off. You can't keep a horse tied up at the gate all day in

925 *mf* (58) ♩ = ♩

Craig

this wea-ther: It's time we were off.

Mr.C *pp*

I slept, and had a

929

Mr.C

vi-sion in my sleep. I thought I saw a mo-tor om-ni-bus ad - van - cing down the

mp

933

Craig

glades of Fa - rring - ford. What co - lour is your horse, young Sir?

pp

mf

A

937

Craig

straw - be - rry roan.

Mr.C

Then my dream has come, more or less,

mf

940

Mr.C

true; the om - ni - bus was yel - low.

f

mp

59 *faster* ♩ = 72c.

944

Watts

p *cresc. poco a poco*

Mi-sera-ble girl, if girl I still can call you. I

ff *p*

948

Watts

mp *cresc.*

could have for - giv - en you much but not this. Had you gone to meet him as a

mp *cresc.*

950

Watts

f

mai - den, in a veil, or dressed in white it would have been diff - erent.

cresc.

954

Watts

But trou - sers, no — check — trou - sers;

ff

957

Watts

no, — no. — Go — then. Go — then.

961

Ellen

f O, I was for -

Watts

ff Va - nish with your pa - ra - mour.

966

Ellen

p - get - ting.

f

p Pulling a long veil out of her pocket

968 (60)

Mary

mf The

Ellen

here's your veil.

p sub.

970

Mary *mf*
co - ffins are on the fly.

Mrs.C
The co - ffins are on the fly. It's

972

Mary
There's no room for the tur - key wings, Ma'am.

Mrs.C
time to say good - bye.

974

Mrs.C *f*
Give them here. I'll put them in my re - ti - cule, my

977

Mrs.C
re - ti - cule, my re - ti - cule, my re - ti - cule, my re - ti - cule. The

980

Mrs.C

co - ffins are on the fly. It's

982

Mary

Gor -

Mrs.C

time to say good - - bye.

ff

f

984

Mary

- bli - mey! What a set! Gor - - bli - mey! What a set!

61

ff

6 3 3 6

986

Mary

Co - ffins in the ki - tchen. Wet plates in the hall. And

6 6 6 6

988

Mary

when you pick up a du - ster it is - n't a du - ster af - ter all. I'm

990

Mary

sick of do - ing par - lour work. I don't like this at

992

Mary

all. I'll ma - rry the Earl and live a re - spec - ta - ble

995

Mary

girl in a ca - - stle, and

62

mf sub.

997
Mary

live in a ca - stle.

999

1001
Mr.C

The

mf

63

1003
Ellen

mf *p*

The co - ffins are on the fly. It's time to

Mrs.C

mf *p*

The co - ffins are on the fly. It's time to say good -

Craig

mf *p*

The co - ffins are on the fly. It's

Mr.C

p

co - ffins are on the fly. It's time to say good - bye.

1005

Ellen
say good - bye.

Mrs.C
bye. *mf* We're going to the land of the moon.

Craig
time to say good - bye. *mf* We're going to W C

Mr.C
mf We're going to the land of the sun.

1007

Mary
mp Good - bye,

Ellen
mf Thank God we're go - ing soon. *mp* We're go - ing to W C

Mrs.C
mp Good - bye,

Craig
One. *mp* We're go - ing to W C

Mr.C
mp Good -

1009

Mary

Good - bye, Good-bye, Good - bye.

Ellen

One. Thank God we're go - ing soon. Good-bye, Good - bye.

Mrs.C

Good-bye, Good-bye, Good - bye. Good-bye,

Craig

One. Thank God we're go - ing soon. Good-bye, Good - bye.

Watts

mp

Good - bye, Good - bye, Good-bye, _____

Mr.C

-bye, Good - bye, Good -

Tenn.

mp

Good - bye, _____ Good - bye, _____ Good -

1012

Ellen
Good - bye. Good - bye, Good - bye. *p*

Mrs.C
Good - bye. Good - bye. Good -

Craig
Good - bye. Good - bye, Good - bye. *p*

Watts
Good - bye. Good -

Mr.C
-bye, Good - bye. Good -

Tenn.
-bye, Good - bye.

64

1015

Mary
The co - ffins are on the fly.

Mrs.C
-bye, Good - bye, Good - bye. The co - ffins, the co - ffins are on the fly.

Watts
-bye, Good - bye, Good - bye. The co - ffins are on the fly.

Mr.C
-bye, Good - bye, Good - bye. The co - ffins are on the fly. *mf* The

Tenn.
The co - ffins are on the fly.

1018

mf

Ellen The co - ffins are on the fly. It's time to

Mrs.C The co - ffins are on the fly. It's time to say good -

Craig The co - ffins are on the fly. It's

Mr.C co - ffins are on the fly. It's time to say good - bye.

mp

1020

Ellen say good - bye.

Mrs.C -bye. We're going to the land of the moon.

Craig time to say good - bye. We're go-ing to W C

Mr.C We're going to the land of the sun.

1022 (65)

Mary *f* Good - bye,

Ellen Thank God we're go - ing soon. *f* We're go - ing to W C

Mrs.C *f* Good - bye,

Craig *f* One. We're go - ing to W C

Mr.C *f* Good -

1024

Mary
Good - bye, Good-bye, Good - bye.

Ellen
One. Thank God we're go - ing soon. Good-bye, Good - bye.

Mrs.C
Good - bye, Good - bye, Good - bye, Good - bye,

Craig
One. Thank God we're go - ing soon. Good-bye, Good - bye.

Watts
f Good - bye, Good - bye, *mp* Good-bye,

Mr.C
-bye, Good - bye, Good -

Tenn.
f Good - bye, Good - bye, *mp* Good -

1027

Ellen *mp* Good - bye. Good - bye, Good - bye. *pp* Good -

Mrs.C Good - bye. Good - bye. *pp* Good -

Craig *mp* Good - bye. Good - bye, Good - bye.

Watts Good - bye. Good - *pp*

Mr.C -bye, Good - bye. *pp* Good -

Tenn. -bye, Good - bye.

pp
warm

1030 *pp*

Mary
Good - bye, Good - bye, Good - bye, Good -

Ellen
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mrs.C
-bye, Good - bye, Good - bye, Good - bye, Good - bye.

Watts
-bye, Good - bye, Good - bye, Good - bye, Good - bye. *p* The

Mr.C
-bye, Good - bye, Good - bye, Good - bye, Good - bye. *p* The co - ffins are on the

Tenn.
p The co - ffins are

66

slower (♩ = ♩)

1032 *p*

Mary *p*
-bye. The co - ffins are on the fly.

Ellen *p*
-bye, Good - bye.

Mrs.C *p* *sadly mf*
The co - ffins, the co - ffins are on the fly. Fare - well to Dim - bo - la,

Watts *p*
co - ffins are on the fly.

Mr.C *mf*
fly. Fare -

Tenn.
on the fly.

1035 *rall.*

Mrs.C *rall.*
Fresh wa - ter fare - well.

Mr.C *rall.*
-well to Dim - bo - la, Fresh wa - ter fare - well.

Tenn. *mf*
Fare - well to Charles,

steady

1039

Watts *f* Fare - well to Mo - de - sty, *mp* E - llen fare -

Tenn. *p* Ju - lia fare - well, fare - well.

tempo

1043

Mary *p* Good - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Ellen *p* Good - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Mrs.C *p* Good - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Craig *p* Good - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Watts *p* well. Good - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Mr.C *p* Good - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

Tenn. *p* Good - - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye,

1046

Mary
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good — bye. —

Ellen
Good - bye, Good - bye, Good - bye, Good — bye. —

Mrs. C
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good — bye. —

Craig
Good - bye, Good - bye, Good - bye, Good — bye. —

Watts
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good — bye. —

Mr. C
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye. —

Tenn.
Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good — bye. —

mf *mf* *pp*

$\text{♩} = \text{♩}$

1051 (67)

Mary

Good - bye, _____

Good - bye,

Ellen

Good - bye, _____

Good - bye,

Mrs.C

Good - bye, _____

Good - bye. _____

Craig

Good - bye, _____

Watts

Good - bye, _____

Mr.C

Good - bye.

Good -

Tenn.

Good - bye,

The piano accompaniment consists of two staves. The right hand plays a simple melody with a few notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamics are marked with *p* (piano) at the beginning and *mp* (mezzo-piano) towards the end. The piece concludes with a final chord in the right hand.

1056

Mary *p*
 Good - bye,

Ellen *p*
 Good - bye, Good - bye, Good -

Mrs.C *mf*
 And my mes - sage to my age is "When you want to take a pic - ture be

Craig *p*
 Good - bye,

Mr.C *p*
 -bye, — Good — bye, — Good - bye, Good - - - bye,

Tenn. *p*
 Good - bye, Good - - - bye.

1058

Mary

Good - bye, Good - bye, Good -

Ellen

-bye, Good - bye, Good - bye, Good -

Mrs.C

care-ful to fix your lens out of fo - cus." Good - bye, Good - bye, Good -

Craig

Good - bye, Good - bye, Good -

Watts

Good - bye, Good - bye,— Good - bye, Good - bye, Good -

Mr.C

f
Ho - cus po - cus, That's the rhyme to fo - cus. And my

Tenn.

Good - bye, Good - bye, Good -

68

mf

1060

Mary
-bye, Good - - - bye, Good - bye, Good - bye, Good -

Ellen
-bye, Good - - - bye, Good - bye, Good - bye. —

Mrs.C
-bye, Good - - - bye, Good - bye, Good - bye, Good -

Craig
-bye, Good - - - bye, Good - bye.

Watts
-bye, Good - - - bye, Good - bye, Good - bye, Good -

Mr.C
mes - sage to my age is "Don't keep mar - mo - sets in ca - ges." Good - bye, Good -

Tenn.
-bye, Good - - - bye, Good - bye, Good - bye, Good -

mf

1062

pp

Mary
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

f

Ellen
Cracked, cracked, They're all quite cracked. Good-bye, Good -

pp

Mrs.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

f

Craig
Cracked, cracked, They're all quite cracked. Good-bye, Good -

pp

Watts
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

pp

Mr.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

pp

Tenn.
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

pp

1065

f *mf*

Mary
bye, Good - bye, Good - bye, Good - - - bye, Good -

ff

Ellen
-bye, Good - bye. And our mes - sage to our age is "If you

f *mf*

Mrs.C
bye, Good - bye, Good - bye, Good - - - bye, Good -

ff

Craig
-bye. And our mes - sage to our age is

f *mf*

Watts
bye, Good - bye, Good - bye, Good - - - bye, Good -

f *mf*

Mr.C
bye, Good - bye, Good - bye, Good - - - bye, Good -

f *mf*

Tenn.
bye, Good - bye, Good - bye, Good - - - bye, Good -

f *mf*

1067

Mary
-bye, Good - bye, Good - bye, Good - - - bye, Good -

Ellen
want to paint a veil, Ne-ver fail to look in the rasp - berry canes for a fact.

Mrs.C
-bye, Good - bye, Good - bye, Good - - - bye, Good -

Craig
Ne-ver fail to look in the rasp - berry canes for a fact.

Watts
-bye, Good - bye, Good - bye, Good - - - bye, Good -

Mr.C
-bye, Good - bye, Good - bye, Good - - - bye, Good -

Tenn.
-bye, Good - bye, Good - bye, Good - - - bye, Good -

accel. _____

1069

Mary *p sub.* _____ *ff*

- bye, Good-bye, Good-bye, Good - bye, Good-bye, Good - bye, Good - bye.

Ellen _____ *mp* _____ *ff*

Good - bye, Good - bye, Good - bye.

Mrs.C *p sub.* _____ *ff*

- bye, Good-bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye.

Craig _____ *mp* _____ *ff*

Good - bye, Good - bye, Good - bye.

Watts *p sub.* _____ *mf*

- bye, Good-bye, Good-bye, Good - bye, Good - bye. Good -

Mr.C *p sub.* _____ *ff*

- bye, Good-bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye.

Tenn. *p sub.* _____ *ff*

- bye, Good-bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye.

p sub. _____ *ff*

69

a little faster

1072

Watts
-bye, Good - bye, Good - bye, Good -

Mr.C
mf
Good-bye, Good - bye, Good - bye, Good-bye,

Tenn.
mf
Good - bye, Good-bye, Good - bye, Good-bye, Good-bye,

1075

Mary
mf
Good -

Ellen
mf
Good - bye, Good-bye,

Mrs.C
mf
Good - bye, Good-bye, Good-bye,

Craig
mf
Good - bye, Good - bye,

Watts
-bye, Good - bye, Good-bye, Good -

Mr.C
Good - bye, Good - bye, Good - bye, Good - bye,

Tenn.
Good-bye, Good - bye, Good-bye, Good - bye,

1078

Mary
bye, Good -

Ellen
Good— bye, Good - bye, Good -

Mrs.C
Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig
Good - bye, Good— bye, Good -

Watts
bye, Good -

Mr.C
Good - bye, Good - bye, Good - bye, Good -

Tenn.
Good - bye, Good -

mf

molto accel.

1080 *f*

Mary
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mrs.C
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Watts
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr.C
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn.
-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

f

70

*faster**ff*

1083

Mary
-bye, Good-bye, Good - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen
-bye, Good-bye, Good - bye, Good-bye, Good - bye

Mrs.C
-bye, Good-bye, Good - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig
-bye, Good-bye, Good - bye, Good-bye, Good - bye

Watts
-bye, Good-bye, Good - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr.C
-bye, Good-bye, Good - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn.
-bye, Good-bye, Good - bye, Good-bye, Good - bye,

ff

Mary, Ellen, Craig, Mrs. Cameron, and Mr. Cameron exit

1091

Mary
-bye.

Ellen
-bye.

Mrs.C
-bye.

Craig
-bye.

Watts
-bye.

Mr.C
-bye.

Tenn.
-bye.

1098

1104

(71)

1108

Piano accompaniment for measures 1108-1109. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line.

1110

Piano accompaniment for measures 1110-1111. The right hand continues with intricate rhythmic patterns, and the left hand maintains a consistent accompaniment.

1112

Mary - - - - -

Mrs. C - - - - - Good -

Mr. C - - - - - Good - bye.

- - - - - Good - bye.

Piano accompaniment for measures 1112-1113. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

1114

Mary - - - - - - bye. _____

Ellen - - - - - Good - bye. Good - bye.

Mrs. C - - - - - Good - - - bye.

Craig - - - - - Good - bye.

Tenn. - - - - - Good _____ bye.

- - - - - *dim. poco a poco*

Piano accompaniment for measures 1114-1115. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The instruction *dim. poco a poco* is written below the piano part.

1116

Mrs. C

Watts

Good - bye.

Good - bye.

1118

Mrs. C

Good _____ bye.

p

1120

Mrs. C

Offstage

Good - - - - -

ff *mp sub.*

1122

Mrs. C

Watts

- bye.

Offstage

Good - - - - -

1124
Watts
- bye.

1126

1128

1130
mf *p*

1132
mp

1134
pp

73

1136

mp

1140

1145

1150

mp

dim.

74

♩ = 84c.

1155

Tenn.

mp

They have

pp

3 3 3

3 3 3 3

1160

Watts *mp* 3:2

A - lone with our

Tenn. left us, Watts.

1163

Watts *art.*

Tenn. *mp* *Going to the window*

Low on the sand and loud on the stone the

1166

Tenn. 75

last wheel e - choes a - - - way.

mf

mf *p*

1169

Tenn. 2/4

God bless my soul,

1172 *f* *mf*

Tenn. *f* *mf*

it don't! It's get-ting loud - er,

p cresc.

1175 *cresc.*

Tenn. *cresc.*

loud - er, — loud - er! They're com - ing

1178 (76)

Watts *ff*

Don't tell me. Don't _____

Tenn.

back!

ff

1183

Watts

Don't tell me, Al - fred! Don't tell me they're com - ing back! I

1187

Watts

could - - - n't face an - - - oth - - - er

1191 $\text{♩} = 92c.$

Watts

fact!

Tenn.

She is com - ing, my dove, my dear;

p *cresc. poco a poco*

1193

Tenn.

She is com - ing, my life, my fate. The

1195

Tenn.

red rose cries "She is near, she is near.

Enter Mary

77

♩ = 80c.

1197

Mary

Tenn.

ff

Her Ma - je - sty the

mf *fff* *mf*

1200

Mary

Queen.

fff

1202

78

*broader**mf*

1205

Q. Vic.

We have ar - rived.

mf *mf*

1209

Q.Vic. *mf*

We are ex - treme - ly, ex - treme - ly pleased to see— you— both.

1213

Q.Vic. *f*

We pre - fer to stand, to stand, to

1216

Q.Vic. *f*

stand.— It— is the an - ni -

1220

Q.Vic. *slower*

-ver - sa - ry of our wed - ding day, our— wed - ding day,

79

1225

Q.Vic. *ff* *rit.*

our wed ding, wed ding, wed ding

1228

Q.Vic. *mp*

day. Ah, Al - bert!

1233

Q.Vic.

It is the an - ni - ver - sa - ry of our wed ding day.

1237

Q.Vic. *ff* *rit.*

Ah, Al - bert! ah, Al - bert! ah, Al - bert, Al - bert, Al - bert, Al bert,

♩ = 72c.

1242 *p* 80

Q.Vic. *p* Al- bert! And in to - ken of this ne-ver to be for -

1246 *f* *p sub.*

Q.Vic. - got - ten, al-ways to be re - mem - bered, e - ver to be la - men - ted, la - men - ted, la -

1249 81

Q.Vic. -men - ted, la - ment ed, la - ment ted, la - men - ted, la -

1253

Q.Vic. -men - ted day. la -

1257 *mp*

Q.Vic. *mp*

- men — ted, la - men — ted, la - men - ted, la - men - ted, la - men - ted, la - men ted, la - men — ted —

ff *mp*

82

tempo ♩ = 72c.

1260

Q.Vic.

Tenn. *mf*

It is bet - ter to have loved and lost...

mf

1263

Q.Vic.

Ah but you are both so hap - pi - ly mar - ried.

mp

1267

Q.Vic. *f* *mp*

We have brought you these to - kens of our re - gard.

1271

Q.Vic. *f*

To you, Mr. Te - nny - son, a

1277

Q.Vic. *f*

peer — age.

Tennyson kneels

1281

p sub.

1283

83

ff

1287

Q.Vic.

f

To you Mr. Watts, the Or_____der of Me - rit.

mp

Watts kneels

1292

ff

1295

p sub.

1298

mp

1302 *mp*

Q.Vic. May the spi— rit— of the ble-ssed Al— bert look down,— the spi - rit look down, may the

1306

Q.Vic. spi— rit— of the ble-ssed Al— bert look down— and pre - serve you, pre - serve you, the

84

1309 *ff*

Q.Vic. spi— rit— of the ble-ssed Al— bert look down, the spi - rit look down, may the

1312

Q.Vic. spi— rit— of the ble-ssed Al— bert look down— and pre - serve us, pre - serve us, pre -

J. = J.

fff

1315

Q.Vic. *serve us, pre - serve us, pre - serve us, pre - serve us, pre - serve us all.*

85

accel.

J. = 120

1319

Q.Vic.

Watts *fff*
God Save the Queen.

Tenn. *fff*
God Save the Queen.

1326

J. = J.

1332

sfz