

The Journey

Chamber Version

An Opera for 4 singers and narrator,
with piano or percussion, viola and piano

*duration: 58 minutes and 20 seconds of music
about one hour and a quarter with the narrations*

Poems by James Joyce;
Music and Narrations
by David Edgar Walther

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For My (also non-binary) Spouse, Drew Hubbard (from DEW to Drew)
Special thanks to Jessica Mink in the titling of this work.

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ii.

THE SYNOPSIS: A gay man In The Land of Day, has to go into The Realm of Night to stop The Beast from causing a plague. Due to the Beast's prejudice against gay men, the gay man is transformed into a woman. In The Realm of The Night the newly transitioned woman falls in love with another woman; the two stop the beast; and are tranformed back into men; They Return to The Land of Day, where they live happily ever after.

THE CAST:

Narrator: A man or a woman who views the action from beyond.

The Man: Lyric Baritone or Mezzo-soprano

The Other Man: (also The Beast) Lyric/Dramatic Bass Baritone or Alto

The Woman: lyric mezzo-soprano, soprano or baritone

The Other Woman: Dramatic Alto, Countertenor or Bass-baritone

THE PERFORMERS

ABBREVIATION:

| | | |
|-----------|-----------------|--------|
| Narrator | Narrator | Nar. |
| Singer 1. | The Man | M. |
| Singer 2. | Other Man | O. M. |
| | & The Beast | B. |
| Singer 3. | The Woman | W. |
| Singer 4. | The Other Woman | O. W. |
| Player 1. | Glockenspiel | Glock. |
| | Xylophone | Xyl. |
| | Triangle | Tri. |
| | Small Cymbal | Cym. |
| | Small Gong | Gng. |
| | Low Drum | L. dr. |
| Player 2. | Viola | Vla. |
| Player 3. | Piano | Pno. |

THE SCENES AND NUMBERS:

| Scene I: The Land of Day: 13 minutes and 45 seconds | | Time: |
|---|--|-------|
| 1. | Overture | 1. |
| 2. | The Men: When the shy star goes forth in heaven (IV) | 6. |
| 3. | The Other Man: Go seek her out all courteously, (XIII) | 10. |
| 4. | The Man: I would in that sweet bosom be (VI) | 12. |
| 5. | The Man & The Woman: Transformation from male to female: A Prayer* | 14. |
| 6. | Traveling Between Realms | 20. |
| Scene II: The Realm of Night: 33 minutes and 10 seconds | | |
| 7. | The Other Woman: Thou leanest to the shell of night (XXVI) | 22. |
| 8. | The Woman: Who goes amid the green wood (VIII) | 27. |
| 9. | Dance by The Water: | 30. |
| 10. | The Woman: My love is in a light attire (VII) | 32. |
| 11. | Dance by The Water | 30. |
| 12. | The Other Woman: I hear an army charging (XXXVI) | 34. |
| 13. | The Beast: A memory of the players in a mirror at midnight * | 40. |
| 14. | The Beast's Wrath | 42. |
| 15. | The Other Woman: Nightpiece* | 49. |
| 16. | The Beast's Wrath | 42. |
| 17. | The Beast: Silently she's combing (XXIV) | 56. |
| 18. | The Other Woman: From dewy dreams, my soul, arise, (XV) | 58. |
| 19. | The Women & The Men: Bid adieu to girlish days (XI) | 60. |
| 20. | Traveling Between Realms | 20. |

iv.

Scene III: The Land of Day: 11 minutes and 25 seconds

- | | | |
|-----|--|-----|
| 21. | The Man: He who hath glory lost, (XXI/XVII) | 64. |
| 22. | The Man: Welladay! (IX & XXXII) | 68. |
| 23. | The Men: Now, O now, in this brown land (XXXIII) | 72. |
| 24. | Epilogue: The Journey Continues... | 1. |

* These three poems are from *Pomes Penyeach* by James Joyce. Roman Numerals indicate poems from Joyce's *Chamber Music*. The rest of the pieces are instrumental.

A RECORDING of numbers 1, 12, 6, 13, 14, & 15 as performed by the composer with synthesizer can be heard at davidedgarwalther.com/journey.html

Note: It was my intension to set all of the poems of James Joyce. I have succeeded in that project. However, in its original context I find some of Joyce's poems to be quite objectionable. None more so perhaps than #17 of this work. I find both the cult of sexual innocence and that of exerieence to be disgusting. So I shifted the context of this poem has been shifted: here the poem depicts a transformation from female back to male by magical means. Perhaps this solution is itself on the edge of political correctness. If we shadows have offended, think but this and all is mended: That you have but slumbered here while these visions did appear.

The Journey

Music and Narrations by David Walther;
with Poems by James Joyce

Scene I: The Land of Day

1. Overture

Narrator: A strange vision appeared to a gay man who lived in The Land of Day. Who is the strange vision, who summons him from his dreams and tells me that because he is one who would love, he must go on the journey that will lead to love. Here is the prophesy: "When the shy star goes forth in heaven... I shall be singing at the gate. You must go to The Realm of Night, in order to put an end to The Great Plague, that has poisoned the minds of those who dwell in The Land of Day." Driven by the prophesy, the gay man and the man in his vision sing together of the love that is to be theirs one day in the future.

2. The Men: When the shy star goes forth in heaven (IV)

Man: When the shy star goes forth in heaven
All maidenly, disconsolate,
Hear you amid the drowsy even
One who is singing by your gate.
His song is softer than the dew
And he is come to visit you.

O bend no more in reverie
When he at eventide is calling
Nor muse: Who may this singer be
Whose song about my heart is falling?
Know you by this, the lover's chant,
'Tis I that am your visitant.

Narrator: "Soon his true love will be with him. Hurry over the dark lands And run upon the sea... For seas and land should not divide what is meant to be... seek her out all courteously, and come into her little garden..." But who is the woman that the prophet speaks of? She can not be the true love of this, for he is a man who would love another man!

3. The Other Man: Go seek her out all courteously, (XIII)

Other Man: Go seek her out all courteously,
And say I come,
Wind of spices whose song is ever
Epithalamium.
O, hurry over the dark lands
And run upon the sea
For seas and land shall not divide us
My love and me.

Now, wind, of your good courtesy
I pray you go,
And come into her little garden
And sing at her window;
Singing: The bridal wind is blowing
For Love is at his noon;
And soon will your true love be with you.
Soon, O soon.

2.

Narrator: The Plague was caused by The Beast who rules over The Night Realm. But the man can never enter The Realm of Night as a gay person and survive. The Beast's prejudice is far too strong and the man would be devoured. It is necessary that he become female. So it is that he evokes the woman that I must become. And so the magic is performed; and what was man becomes woman.

4. The Man: I would in that sweet bosom be (VI)

Man: I would in that sweet bosom be

(O sweet it is and fair it is!)

Where no rude wind might visit me.

Because of sad austerities

I would in that sweet bosom be.

I would be ever in that heart

(O soft I knock and soft entreat her!)

Where only perace might be my part.

Austerities were all the sweeter

So I were ever in that heart.

5. The Man & The Woman: Transformaion from male to female: A Prayer

Man: Again!

Woman: Come, give, yield all your strength to me!

Man: From far a low word breathes on the breaking brain

Its cruel calm,

Woman: submission's misery,

Gentling her awe as to a soul predestined.

Man: Cease, silent love! My doom!

Blind me with your dark nearness,

O have mercy, beloved enemy of my will!

I dare not withstand the cold touch that I dread.

Draw from me still

My slow life!

Woman: Bend deeper on me Threatening head,

Man: Proud by my downfall, remembering, pitying

Him who is, him who was!

Man: Again,

Woman: Together, folded by the night, they lay on earth.

Man: I hear

From far her low word breathe on my breaking brain.

Come! I yield.

Woman: Bend deeper upon me! I am here.

Man: Subduer, do not leave me! Only joy, only anguish,

Take me, save me, soothe me, O spare me!

6. Traveling Between Realms

Scene II: The Realm of Night

Narrator: So it is that the one who was male, and now, is female enters The Realm of Night. The first sound she hears is the most beautiful woman's voice welcoming her "In soft choiring of delight,"

7. The Other Woman: Thou leanest to the shell of night (XXVI)

| | |
|--|-----------------------------------|
| Other Woman: Thou leanest to the shell of night, | That mood of thine, O timorous, |
| Dear lady, a divining ear. | Is his, if thou but scan it well, |
| In that soft choiring of delight | Who a mad tale bequearths to us |
| What sound hath made thy heart to fear? | At ghosting hour conjurable-- |
| Seemed it of rivers rushing forth | ... |
| From the grey deserts of the north? | |

Narrator: Her sight adjusts to the dark more quickly than she would have thought. She sees before her, the most beautiful lady that she had ever seen. Is it this place or some strange trick that was played on her when she entered this place? She didn't know... But for some reason she was immediately and desparately drawn to the lovely woman.

8. The Woman: Who goes amid the green wood (VIII)

| | |
|---------------------------------------|--------------------------------------|
| Woman: Who goes amid the green wood | The ways of all the woodland |
| With springtide all adorning her? | Gleam with a soft and golden fire-- |
| Who goes amid the merry green wood | For whom does all the sunny woodland |
| To make it merrier? | Carry so brave attire? |
| Who passes in the sunlight | O, it is for my true love |
| By ways that know the light footfall? | The woods their rich apparel wear-- |
| Who passes in the sweet sunlight | O, it is for my own true love, |
| With mien so virginal? | That is so young and fair. |

Narrator: She who was man who loved man, is now woman who loves woman. What is this magic that is strong enough to have changed her so. It is truly beyond all that contemporary psychology and medicine can offer and travels far into the realm of the occult. "Who goes amid the green wood With springtide all adorning her? Who goes amid the merry green wood to make it merrier?" So the woman calls out to the lovely vision. So it is that the new couple dance together by the waters.

4.

9. Dance by The Water

10. The Woman: My love is in a light attire (VII)

Woman: My love is in a light attire
Among the apple-trees,
Where the gay winds do most desire
To run in companies.

There, where the gay winds stay to woo
The young leaves as they pass,
My love goes slowly, bending to
Her shadow on the grass;

And where the sky's a pale blue cup
Over the laughing land,
My love goes lightly, holding up
Her dress with dainty hand.

11. Dance by The Water

Narrator: The couple hears the sounds of a distant army charging across the land; and the thunder of horses plunging as they run out of the sea, shouting by the shore. They can not escape as The darkness descends. They are separated in the fog and cannot find each other.

12. The Other Woman: I hear an army charging (XXXVI)

The Other Woman: I hear an army charging upon the land,
And the thunder of horses plunging, foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining the reins, with fluttering whips, the charioteers.

They cry unto the night their battle-name:
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long, green hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to depair?
My love, my love, why have you left me alone?

Narrator: In the shadows, they see a hideous shape emerge. It writhes with mortal pangs... watching and waiting. As they draw near The Beast extends its dreadful tongue that drips with poison. The Beast's tongue darts toward me in flames of fire. They are caught in its infernal web and drawn into the mouth of The Beast. They are each like a helpless fly captured by the most grotesque spider.

13. The Beast: A memory of the players in a mirror at midnight

| | |
|--|--|
| Beast: They mouth love's language. Gnash | This grey that stares |
| The thirteen teeth | Lies not, stark skin and bone. |
| Your lean jaws grin with. Lash | Leave greasy lips their kissing. None |
| Your itch and quailing, nude greed of the flesh. | Will choose her what you see to mouth upon. |
| Love's breath in you is stale, worded or sung, | Dire hunger holds his hour. |
| As sour as cat's breath, | Pluck forth your heart, saltblood, a fruit of tears. |
| Harsh of tongue. | Pluck and devour! |

Narrator: It Gnashes the thirteen teeth of its lean grin... The stale loveless breath and Harshness of tongue... They hear The Beast sing as Dire hunger holds its hour.... Saltblood... and fruit of tears... The Beast rapes woman with its unwanted love song and plucks and devours the very soul from her. Then it hurls her lifeless corpse into The Pit of Darkness. With renewed vigor, The Lost Armies once more spew their venom onto the waiting world. They fly into the night to steal all of the life that remains in The Realm of Day. They suck out the minds and hearts of all who think and love... and all of life is vanquished forever.

14. The Beast's Wrath

15. The Other Woman: Nightpiece

| | | |
|----------------------------------|--------------------------------|------------------------------|
| The Other Woman: Gaunt in gloom, | Seraphim, | And long and loud, |
| The pale stars their torches, | The lost hosts awaken | To night's nave upsoaring, |
| Enshrouded, wave. | To service till | A stark knell tolls |
| Ghostfires from heaven's | In moonless gloom | As the bleak incense surges, |
| far verges faint illumine, | each lapses muted, dim, | cloud on cloud, |
| Arches on soaring arches, | Raised when she has and shaken | Voidward from the adoring |
| Night's sindark nave. | Her thurible. | Waste of souls. |

16. The Beast's Wrath

Narrator: So the woman lies, mortally wounded by that horrid tongue. The Beast now turns its attention to the other woman. She hardly reacts to its advances. She takes a golden comb and mirror from underneath her dress. Then, with slow, deliberate strokes, she combs her long brown hair. The Beast turns away from the lovely woman and doubles back in fear, for it has heard of such witchery and knows how completely this magic will lead to powerlessness. All it can do is plead for mercy.

6.

17. The Beast: Silently she's combing (XXIV)

Beast: Silently she's combing
Combing her long hair,
Silently and graciously,
With many a pretty air.

I pray you, cease to comb out,
Comb out your long hair,
For I have heard of witchery
Under a pretty air,

The sun is in the willow leaves
And on the dappled grass,
And still she's combing her long hair
Before the looking- glass.

That makes as one thing to the lover
Staying and going hence,
All fair, with many a pretty air
And many a negligence.

Narrator: It is too late: the woman's magic is far too strong... The Beast can no longer touch her. The woman sounded the large bell that proclaims her love to The Realm of Darkness. The lost hosts were awakened by The Beast but now, each lapses... muted and dim as the knell tolls. The evil Seraphim and The Beast itself are pugged into a vortex of darkness as the bleak incense surges, voidward, from the boundless Waste of Souls. Now the woman turns to the lifeless corpse of her lover, and sweetly, gently, secretly, the flowery bells of morn are stirred and from dewy dreams, her soul, arises, from love's deep slumber and from death. So it is that love revives her from The Beast's poison. The Beast no longer has the power to destroy The Realm of Day with its hatred. The Beast and all of its minions are now confined to their own dark prison, within The Pit, and the plague upon the earth is lifted forever.

18. The Woman: From dewy dreams, my soul, arise, (XV)

The Other Woman: From dewy dreams, my soul, arise,
From love's deep slumber and from death,
For lo! the trees are full of sighs
Whose leaves the morn admonisheth

Eastward the gradual dawn prevails
Where softly-burning fires appear,
Making to tremble all those veils
Of grey and golden gossamer.

While sweetly, gently, secretly,
The flowery bells of morn are stirred
And the wise choirs of faery
Begin (innumberous!) to be heard.

Narrator: Now we are free to love again; but in order to return to The Realm of Light, The could must again become male. So again the magic is performed: this time on on the two women. And so they both Bid adieu, to girlish days, For Happy Love is come to woo.

19. The Women and The Men: Bid adieu to girlish days (XI)

Women: Bid adieu, adieu, adieu,

Bid adieu to girlish days,

Men: Happy Love is come to woo

Thee and woo thy girlish ways--

Women: The zone that doth become thee fair,

The snood upon thy yellow hair.

Men: When thou hast heard his name upon

The bugles of the cherubim

Women: Begin thou softly to unzone

Thy girlish bosom unto him

And softly to undo the snood

That is the sign of maidenhood.

The Men and Women join together in a repeat of the first verse.

Narrator: The Beast, who hath glory lost, is a stranger to us now, because within their hands, they hold hod love's hand again. He who was man, then woman, have become man once again. His lovely woman has become his beautiful man love. As the wise choirs of faery Begin innumerable to be heard. Their love sings proudly in The Realm of Night as the couple travels into the Land of Day.

20. Travel Music

Scene III: The Land of Day

21. The Man: He who hath glory lost, (XXI/XVII)

The Man: He who hath glory lost, nor hath

Found any soul to fellow his,

Among his foes in scorn and wrath

Holding to ancient nobleness,

That high unconsortable one--

His love is his companion.

Because your voice was at my side

I gave him pain,

Because within my hand I held

Your hand again.

There is no word nor any sign

Can make amend--

He is a stranger to me now

Who was my friend.

Narrator: Welladay! Welladay! For the winds of May! Love is unhappy when love is away
Staying a little by the way Of memories shall we depart. Come, my beloved, where I may Speak to
your heart.

8.

22. The Man: Welladay!, (IX & XXXII)

Man: Winds of May, that dance on the sea,
Dancing a ring-around in glee
From furrow to furrow, while overhead
The foam flies up to be garlanded,

In silvery arches spanning the air,
Saw you my true love anywhere?
Welladay! Welladay!
For the winds of May!
Love is unhappy when love is away!

Rain has fallen all the day
O come among the laden trees:
The leaves lie thick upon the way
Of memories.

Staying a little by the way
Of memories shall we depart.
Come, my beloved, where I may
Speak to your heart.

Narrator: So the two men have returned to The Realm of Day; Knowing full well that they can, at any time, travel back in safety to The Realm of Night as men or as women. So it is that their love brings light into the Realm of Darkness. The plague has been lifted, and The Beast has been imprisoned. And "Now, O now, in this brown land Where Love did so sweet music make They two shall wander, hand in hand.

23. The Men: Now, O now, in this brown land (XXXIII)

Now, O now, in this brown land
Where Love did so sweet music make
We two shall wander, hand in hand,
Forbearing for old friendship' sake,
Nor grieve because our love was gay
Which now is ended in this way.

A rogue in red and yellow dress
Is knocking, knocking at the tree;
And all around our loneliness
The wind is whistling merrily.
The leaves-- they do not sigh at all
When the year takes them in the fall.

Now, O now, we hear no more
The villanelle and roundelay!
Yet will we kiss, sweetheart, before
We take sad leave at close of day.
Grieve not, sweetheart, for anything--
The year, the year is gathering.

24. Epilogue: The Journey Continues...

Poems by James Joyce
Duration 75 minutes

Music by by David
Edgar Walther

THE JOURNEY

Chamber Ensemble Version

Scene I: The Land of Day 1. Overture & 24. Epilogue

(As performed with dancers by
The Kinetic Theater of Moscow.)

♩ = c. 50

The score consists of eight staves. The first five staves are for vocalists: The Narrator (alto clef), The Woman (soprano clef), The Man (soprano clef), Other Woman (bass clef), and Other Man & The Beast (bass clef). The sixth staff is for percussion: Glockenspiel, Xylophone, Triangle, Small Cymbal, Small Gong, and Low Drum (soprano clef). The seventh staff is for Viola (alto clef). The eighth staff is for Piano (grand staff). The score is in 6/8 time, with a tempo of approximately 50 beats per minute. The key signature has one flat (B-flat). The piece is marked 'Senza misura l. v.' (ad libitum) and 'pp' (pianissimo). The score is divided into two systems. The first system includes the vocalists and the percussion. The second system includes the Viola and Piano. The score ends with a 3/4 time signature.

2.

3

Clockenspie

l. v.

rit.

Viola

Senza misura

rit.

Piano

a tempo

l. v.

a tempo

9 *l. v.*

Musical score for measures 9-11. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 to 4/4. The Treble staff has rests in measures 9 and 10, and a melodic line in measure 11. The Alto staff has a melodic line in measure 9, rests in 10 and 11, and a whole note in measure 12. The Bass staff has a melodic line in measure 9, rests in 10 and 11, and a melodic line in measure 12.

12 *l. v.* *l. v.* *l. v.* *l. v.*

Musical score for measures 12-15. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The time signature changes from 2/4 to 4/4. The Treble staff has melodic lines in measures 12, 13, 14, and 15, with a triplet in measure 14. The Alto staff has rests in measures 12, 13, and 14, and a whole note in measure 15. The Bass staff has a melodic line in measure 12, rests in 13 and 14, and a melodic line in measure 15.

4.

16 *l. v.*

Musical score for measures 16-19. The score is in 2/4 time. It features a vocal line (l.v.), a bass line, and a piano accompaniment with two staves. The piano part includes a 7th fret marking on the bass staff.

20 *rit.*

Musical score for measures 20-23. The score is in 4/4 time. It features a vocal line (rit.), a bass line, and a piano accompaniment with two staves. The piano part includes a 7th fret marking on the bass staff.

24

a tempo

Musical score for measures 24-27, measures 24-27, and measures 27-30. The score is written for three systems of staves.

System 1 (Measures 24-27): The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second staff is in bass clef with a 5/4 time signature. The tempo marking *a tempo* is present above the first staff.

System 2 (Measures 24-27): The first staff is in treble clef with a 4/4 time signature. The second staff is in bass clef with a 5/4 time signature. The tempo marking *a tempo* is present above the first staff.

System 3 (Measures 27-30): The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The tempo marking *rit.* is present above the first staff.

The score includes various musical notations such as notes, rests, and bar lines, indicating changes in time signature and tempo.

27

rit.

Musical score for measures 27-30. The score is written for three systems of staves.

System 1 (Measures 27-30): The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The tempo marking *rit.* is present above the first staff.

System 2 (Measures 27-30): The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The tempo marking *rit.* is present above the first staff.

System 3 (Measures 27-30): The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The tempo marking *rit.* is present above the first staff.

The score includes various musical notations such as notes, rests, and bar lines, indicating changes in time signature and tempo.

2. The Two Men: When the shy star goes forth in heav'n

Narrator: A strange vision appeared to a gay man who lived in The Land of Day. Who is the strange vision, who summons him from his dreams and tells me that because he is one who would love, he must go on the journey that will lead to love. Here is the prophesy: "When the shy star goes forth in heaven... I shall be singing at the gate. You must go to The Realm of Night, in order to put an end to The Great Plague, that has poisoned the minds of those who dwell in The Land of Day." Driven by the prophesy, the gay man and the man in his vision sing together of the love that is to be theirs one day in the future.

$\text{♩} = \text{c. } 100$

The Two Men:

mp
When the shy star goes forth in heav'n

mp
All _____

Detailed description: This system contains two staves of music in bass clef with a 6/8 time signature. The top staff has a melody starting on a dotted quarter note, followed by eighth notes and a half note. The bottom staff has a simple accompaniment of two dotted half notes. The lyrics 'When the shy star goes forth in heav'n' are aligned with the top staff. A dynamic marking 'mp' is placed below the first staff.

³
All maid-en - ly, dis - con- so-late, Hear you a - mid the drow - sy

maid - en - ly sing -

Detailed description: This system contains two staves of music in bass clef with a 6/8 time signature. The top staff begins with a triplet of eighth notes marked with a '3' above the first note, followed by a dotted quarter note and a half note. The bottom staff has a simple accompaniment. The lyrics 'All maid-en - ly, dis - con- so-late, Hear you a - mid the drow - sy' are aligned with the top staff. The lyrics 'maid - en - ly sing -' are aligned with the bottom staff.

7

p

e - ven One who is sing - ing by your gate, His song is soft - er

ing by your gate, *p*

11

pp

than the dew And he is come to vis - it you. His song is soft - er

pp

soft - er

15

than the dew And he _____ is come ____ to vis - it you.

than _____ the dew, he is come ____ to vis - it you.

8.

18



mp

O bend no more ___ in rev - er - y ___ When he at e - ven-tide ___ is

,



mp

_____ When _____ he _____ at even-tide ___ is

22

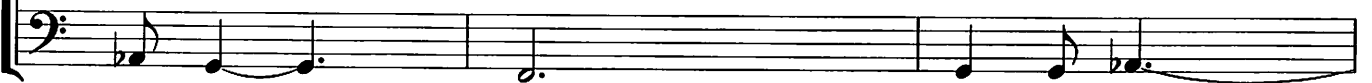


cresc

dim

call - ing, Nor muse: Who may this sing - er be Whose

,



cresc

dim

call - ing, _____ Whose _____ song a - bout _____

25



song ___ a - bout my heart is fall - ing? Know you by



p

_____ my heart is _____ fall - ing fall - ing?

28

this, the lov - er's chant, 'Tis I that am your vis - it -

Know you by this, the lov - er's chant, 'Tis I, 'Tis

31

ant. 'Tis I that am your vis - it - ant. Know

I, 'Tis I that am your vis - it - ant. I

34

rit.

you by this, the lov - er's chant, 'Tis I that am your vis - it - ant.

am your vis - it - ant.

3. The Other Man: Go Seek her out all courteously,

Narrator: "Soon his true love will be with him. Hurry over the dark lands And run upon the sea... For seas and land should not divide what is meant to be... seek her out all courteously, and come into her little garden..." But who is the woman that the prophet speaks of? She can not be the true love of this, for he is a man who would love another man!

$\text{♩} = \text{c. } 100$

13

mf

not ___ di - vide ___ us My love and me. Now, wind, of your

17

cour- _____ te - sy ___ I _____ pray you _____ go, And

21

dim

come in - to ___ her lit- _____ tle gar - den And sing at her

24

mp

win - dow; ___ Sing - ing: The brid - al wind is blow - _ ing ___ For

poco rit.

27

cresc *dim*

Love ___ is at ___ his noon; And soon will your true

29

p

love ___ be with ___ you, ___ Soon _____ O soon.

8 Fine

p

cause of sad aus - ter - i - ties I would in that sweet bos - om be.

11

mp *p* *pp*

I would be ev - er in that heart (O soft I knock and soft en - treat her!) Where

l. v.

16

p *cresc* *mp*

on - ly peace might be my part. Aus - ter - i - ties were all the sweet - er

l. v.

pp

D. C. al fine

20

p

So I were ev - er in that heart.

5. The Man and The Woman: Again!

♩ = c. 120

Man: *mf* **Woman:** *mp*

Man & Woman

A-gain! Come, give, yield all your strength _ to me!

L. Dr.

mf

Glockenspiel & Low Drum

Piano Left Hand

mf

8th-----

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for the vocalists, with the Man's part in bass clef and the Woman's part in treble clef. The Man's part starts with a fermata and a half note, while the Woman's part begins with a quarter note. The bottom two staves are for the piano accompaniment: the middle staff is for the Glockenspiel and Low Drum, and the bottom staff is for the piano left hand. The piano part features a melodic line with a fermata. The tempo is marked as c. 120. The key signature has one flat, and the time signature changes from 7/8 to 6/8. Dynamics include mf for the vocalists and piano accompaniment, and mp for the woman's part.

4 M.

p *cresc*

From far a low word breathes on the break - ing brain Its cruel calm,

p

(8th)-----

p

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is for the vocalists, with the Man's part in bass clef. The Man's part begins with a quarter note and includes a crescendo. The bottom two staves are for the piano accompaniment: the middle staff is for the Glockenspiel and Low Drum, and the bottom staff is for the piano left hand. The piano part features a melodic line with a fermata. The tempo is marked as c. 120. The key signature has one flat, and the time signature changes from 6/8 to 2/4. Dynamics include p for the vocalists and piano accompaniment.

8 w.

mp *p*

sub-mis-sion's mis - er - y, Gent - ling her awe as to a

(8th)

12 M.

pp

soul pre-des-tined. Cease, sil-ent love ___ My ___ doom!

(8th)

16.

17

mf *mp* *cresc* *dim*

Blind me with _ your _ near - ness, O have mer - cy, be - lov - ed

Glock. *mf*

l. v. *l. v.*

22

cresc *mf*

en - em - y of my will! I dare not with - stand _ the cold touch

mp

l. v.

26

< f *mf* *dim* *mp* *mf* *W.*

that I deard. Draw from me still My slow _ life! Bend deep - er on me

30

M. *mp* *W.* *cresc*

threat'n - ing head, Proud be my down - fall, re - mem - b'ring, pit - y - ing,

33

M. W.

dim *mp* *mf* *mp*

Him _ who is, Him _ who was! A - gain! To - ge - ther,

L. Dr.

Pno.

mp

mp

8vb-----

37

fold- _ ed by _ _ the night, they lay on earth.

(8vb)-----

40

M.

mp *p*

I hear From far her low word breathe on my break-ing brain.

(8th)-----

44

W.

ff *mf* *cresc* *f*

Come! I yield. Bend deep-er up - on me! I am here.

ff

ff

(8th)-----

48

M.

mp *dim* *cresc*

Sub-du - er, do _ not leave _ me! On-ly joy, on-ly

(8th)-----

53

mf *dim* *mp* > *p* >> *pp*

an-guish, Take _ me, save _ me, soothe _ me, O spare _ me!

p *pp*

(8th)-----

6. & 20. Traveling between Realms

♩ = c. 120

Xylophone &
Glockenspiel

Xyl.

mf

Viola

Piano

senza Ped.

6

Vla.

Pno.

13

Vla.

sfz dim mp

sfz dim mp

Pno.

mp

17 Fine

cresc

cresc

21

Glock. *p*

25 D. C. al Fine

Glock.

Vla. *f*

Pno. *f*

Scene II: The Realm of Night

7. The Other Woman: Thou leanest to the shell of night (XXVI)

Narrator: So it is that the one who was male, and now, is female enters The Realm of Night. The first sound she hears is the most beautiful woman's voice welcoming her "In soft choring of delight,"

$\text{♩} = \text{c. } 100$

Other Woman

mp

Thou lean-est to the shell of night, Dear la - dy. a di-vin - _ ing

Triangle, & Gong

Viola

mp

5

ear. In that soft choir - ing of de - light What

Tri.

p

p

8

sound hath__ made thy heart to fear? Seemed it of riv - ers

11

rush - ing forth? From the grey ____ de - sert of ____ the ____

15

north? That mood ____ of ____ thine, O

mp *cresc* *mf*

mp *cresc*

17

tim - or - ous, Is his, if thou but

cresc

mf *cresc*

19

scan it well, Who a mad tale be -

sub pp

pp *molto dim.* *pp*

Gng.

22

queaths to us At ghost-ing hour con-

poco rit.

poco rit.

26

a tempo

jur - ab - le

mp At

cresc *mp* *cresc*

30

cresc *mf* *dim*

ghost - ing hour con - jur - ab -

mf

dim

33

mp

le Thou lean - est to the shell of night, Dear la - dy. a di - vin - ing

mp

37



ear. *p* In that soft choir-ing of de-light What sound hath_ made thy

Tri.



p

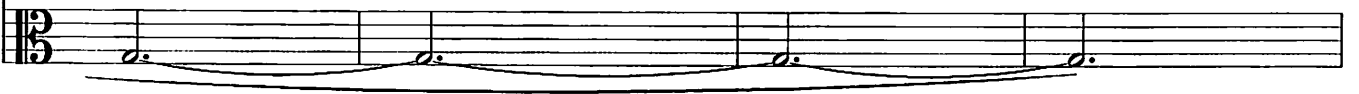
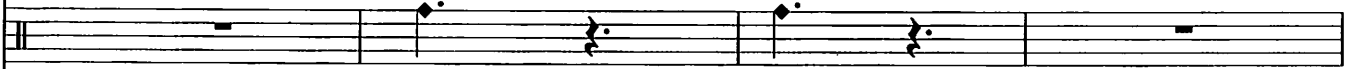


p

41



heart to fear? Seemed it of riv - ers rush - ing forth? From the grey ____

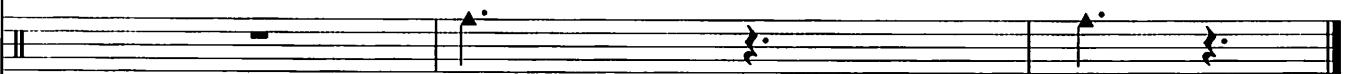


45

rit.



de - _ sert of _ *dim* _ the _ north?




dim

8. The Woman: Who goes amid the green wood (VIII)

Narrator: Her sight adjusts to the dark more quickly than she would have thought. She sees before her, the most beautiful lady that she had ever seen. Is it this place or some strange trick that was played on her when she entered this place? She didn't know... But for some reason she was immediately and desperately drawn to the lovely woman.

$\text{♩} = \text{c. } 120$

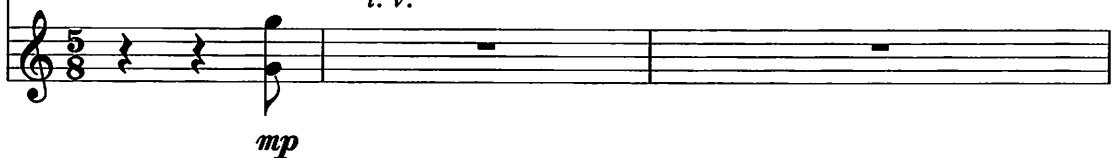
The Woman



mp

Who goes a - mid the green wood With spring - tide


Glockenspiel



mp

l. v.


4



mf

all a - dor - ing her? Who goes a - mid the mer - ry green

Glockenspiel



mf

l. v.

8

wood to make it mer-ri-er? Who pas-ses in the sun-

mp

l. v.

mp

12

light By ways that know the light foot-fall? Who pass-es in the sweet sun-

mf

l. v.

mf

16

light With mien so vir-gin-al? The ways of all the wood-land

dim *p*

l. v.

p

21



Gleam with _ a soft and gold-en fire- For _ whom _ does all the sun-ny wood-land



26



car - ry so brave _ at - tire? O, it is for _ my true love, _

30



_ The woods their rich ap - par - el wear- O, it is

33



for my own true love, That is so young _ and fair. ____