

### 9. & 11. Instrumental: Dance by The Water

**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.

♩ = c. 60

Viola

Piano

*p*

*p*

*Red.*

3

al Coda

*pp*

*pp*

*con Red.*

6

Musical score for measures 6-8. The score is written for three staves: a single treble clef staff at the top, and a grand staff (bass and treble clefs) below. The key signature has one sharp (F#) and the time signature is 4/4. Measure 6 features a melodic line in the treble clef staff and a piano accompaniment in the grand staff. Dynamics include *p* (piano) and *cresc* (crescendo). The word *con* is written below the grand staff in measures 6 and 8, with a *Red.* (ritardando) symbol below it in measure 8.

9

Musical score for measures 9-12. The score is written for three staves: a single treble clef staff at the top, and a grand staff (bass and treble clefs) below. The key signature has one sharp (F#) and the time signature is 4/4. Measure 9 features a melodic line in the treble clef staff and a piano accompaniment in the grand staff. Dynamics include *rit.* (ritardando), *dim* (diminuendo), and *pp* (pianissimo). The instruction **D. C. al Coda** is written above the treble clef staff in measure 10. The time signature changes to 6/4 in measure 10 and back to 2/4 in measure 12.

13

**Coda**

Musical score for the Coda section, measures 13-15. The score is written for three staves: a single treble clef staff at the top, and a grand staff (bass and treble clefs) below. The key signature has one sharp (F#) and the time signature is 2/4. Measure 13 features a melodic line in the treble clef staff and a piano accompaniment in the grand staff. The dynamic *p* (piano) is written below the grand staff in measure 13. The word *Red.* (ritardando) is written below the grand staff in measure 13. The section concludes with a double bar line in measure 15.

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

$\text{♩} = \text{c. } 132$



My love is in \_\_\_ a light \_\_\_ at - tire A - mong \_\_\_ the ap - \_\_\_ ple -



trees, Where the gay \_\_\_ winds do \_\_\_\_\_ most \_\_\_ de - sire To run \_\_\_ in



com - \_\_\_ pa - nies. There, where \_\_\_\_\_ gay winds stay to



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

**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.

*J = c. 40*

**Other Woman**

*f*

I \_\_\_ hear \_\_\_ an ar- \_\_\_ my charg-ing charg-ing up \_\_\_ on the

**Xylophone, Cymbal & Low Drum**

*f*

**Viola**

*f*

**Piano**

*f*

*8vb*

---

3

**O. W.**

land, And \_\_\_ the thun-der of hor- \_\_\_ ses plung-ing,

*cresc*

**L. dr.**

**Xyl.**

*f*

**Pno.**

*f*

*8vb*

5

O. W.

*mf*

foam a-bout\_ their knees: Ar - ro - gant, in \_\_\_ black\_

*mf*

*l. v.*

7

(8<sup>th</sup>)-----

ar-mour, be-hind \_\_\_ them \_\_\_ stand, Dis-dain- ing the \_reins,

*cresc*

9

with flut - tering whips, \_\_\_ the char - iot-eers.

8va-----

\*

36.

11

O. W.

*mp*

They cry un - to the night their

Cym

Vla.

*p*

*mp*

(Su)

Pno.

*p*

*mp*

*con*

*Ped.*

13

*cresc*

bat-tle-name: I moan in sleep when I hear a-far their whir - ling

*mp*

*cresc*

15

O. W.

*mf* laugh - ter. *cresc* They cleave the gloom\_ of dreams, a blind - ing

Cym *mf*

Vla. *mf cresc*

Pno. *mf cresc*

17

*rit.*

*f* flame, *ff molto dim.* Clang-ing, clang-ing up-on the heart as up-on an

*f* *ff*

*f cresc* *ff molto dim.*

*f cresc* *ff*

*ff*

*ff*

38.

20  
O. W. *a tempo*

*mp* *cresc* *mf*

an-vil. They \_ come shak-ing in tri-umph thier long, green hair: They come \_ out of the

L. dr.

*mp*

Pno.

*mp*  
(8th)

22

*f* *cresc*

sea and run shout - ing

*f*

(8th)

24

O. W.

*mf* *mp* *cresc*

by \_\_\_\_\_ the shore. My \_\_\_\_\_ heart, have you no

*mp*  
(8th)

*l. v.*





14

*mf* *f*

not, stark \_\_\_\_\_ skin and bone. \_ Leave \_ greas- y \_\_\_\_\_ lips \_ their \_

17

*f*

kiss - \_\_\_\_\_ ing. None \_\_\_\_\_ will \_\_\_\_\_ choose her what \_ you \_

20

*mf* *f*

see to mouth up - on. dire \_\_\_\_\_ hun - ger dire \_\_\_\_\_

23

*sub p* *molto cresc.* *fff* *mf* *mp*

hun - \_\_\_\_\_ ger holds his hour. Pluck forth your heart,

28

*p*

salt - blood, a fruit of tears \_\_\_\_\_ Pluck and de - vour!



Xyl.  
6

Vla.  
*mf* *cresc*

Pno. *cresc*

7

*f* *cresc*

*f* *cresc*

*f* *cresc*

Detailed description of the musical score: The score is for measures 6 and 7. Measure 6: Xyl. (Xylophone) has a whole note G4. Vla. (Viola) has a half note G3. Pno. (Piano) has a sixteenth-note arpeggiated figure: G4-A4-B4-C5-D5-E5-F5-G5. Measure 7: Xyl. has a whole note G4. Vla. has a half note G3. Pno. has a sixteenth-note arpeggiated figure: G4-A4-B4-C5-D5-E5-F5-G5. Dynamics: Vla. starts at *mf* *cresc*. Pno. starts at *cresc*. At the start of measure 7, all parts are marked *f* *cresc*. The piano part features sixteenth-note arpeggios with sixths and octaves.

9

*rit.*

*ff* *molto dim.*

*ff* *molto dim.*

*ff* *molto dim.*

10

*a tempo*

Vla.

*mf* *dim*

Pno. *mf* *dim*

11

*mp dim*

*mp dim*

12

*mp dim*

*mp dim*

13

*molto rit.*

*p dim*

*p dim*

15

17

Pno. *pp dim* *ppp*

20

Xyl. *a tempo* *ff*

Vla. *tr*

Pno. *tr* *mp*

*Ped. hold Ped.*

22

Xyl.

*f**tr*

Vla.

*tr*
*mp*

Pno.

*tr**tr*

24

*f*

26

*molto rit.*

Musical score for measures 26-27. The score is in 2/4 time and consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The tempo is marked *molto rit.* The dynamics are *f cresc* and *ff cresc* for the vocal parts, and *cresc* and *ff cresc* for the piano accompaniment. The piano part features sixteenth-note runs with sixteenth rests, indicated by a '6' above the notes. The key signature has one sharp (F#).

28

**Attacca/Fine**

Musical score for measures 28-29. The score is in 2/4 time and consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The dynamics are *fff* and *p* for the vocal parts, and *fff molto dim.* and *p* for the piano accompaniment. The piano part features sixteenth-note runs with sixteenth rests, indicated by a '6' above the notes. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat signs.

# 15. The Other Woman: Nightpiece

♩ = c. 40

Other Woman

Xylophone,  
Glockenspiel,  
Cymbal,  
Gong &  
Low Drum

Gng.

Gaunt in gloom, \_\_\_\_\_ The \_\_\_\_\_ pale stars \_\_\_\_\_ their \_\_\_\_\_

Viola

Piano

8th -----

3

*mp*

*mf*

tor-ches, En-shroud-ed, wave,

Glock.

*p*

*mp*

*mf*

(8th) -----

O. W. L. dr. Gng. Cym Xyl. Vla. Glock. Pno.

5

Musical score for measures 5 and 6. The top staff is a vocal line in treble clef with lyrics: "Ghost-fires from heaven's far ver - ges faint il-lume,". The middle staff is a piano accompaniment in treble clef. The bottom two staves are a grand staff in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The first measure of the vocal line is marked with a piano (*p*) dynamic. The piano accompaniment features a melodic line with a crescendo hairpin.

(8th)-----

7

Musical score for measures 7 and 8. The top staff is a vocal line in treble clef with lyrics: "Arch-es on soar - ing arch-es\_\_\_\_\_". The middle staff is a piano accompaniment in treble clef. The bottom two staves are a grand staff in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The first measure of the vocal line is marked with a mezzo-piano (*mp*) dynamic and a crescendo hairpin. The piano accompaniment features a melodic line with a crescendo hairpin.

9

Musical score for measures 9-11. The score is in 2/2 time and features a vocal line, a piano accompaniment, and a cello line. The vocal line has lyrics: "night's sin - dark nave." The piano accompaniment includes dynamic markings *mf*, *mp*, and *dim*. The cello line has a *ped.* marking. The key signature has one flat (Bb).

12

Musical score for measures 12-14. The score is in 2/2 time and features a vocal line, a piano accompaniment, and a cello line. The vocal line has lyrics: "Ser - aph-im, \_\_\_\_\_ The". The piano accompaniment includes dynamic markings *p cresc* and *mp cresc*. The cello line has a *ped.* marking. The key signature has one flat (Bb).

*ped.*

15

*cresc* *mf* *cresc*

lost hosts a - wak - en To ser - vice till In moon - less gloom each lap - ses

*cresc* *mf* *cresc*

*cresc* *mf* *cresc*

*Red.* \* *Red.*

(8th)

19

*sub p* *mp cresc*

mut - ed, dim, Raised when she has and shak - en Her

*sub p* *mp cresc*

*sub p* *mp cresc*

(8th)

22

*mf* *cresc* *f* *cresc*

thur - i-ble. And long and loud, To night's nave up-soar-ing, A

*mf* *cresc* *f* *cresc*

*mf* *cresc* *f* *cresc*

*Red.* \* *Red.* \*

25

O. W. *non-vib.*

*ff*

Gng. stark nell

*ff*

Vla. *ff*

Pno. *ff*

*Red.*

54.

27

*rit.*

*a tempo*

tolls

As the bleak \_\_\_\_\_

*molto dim.*

*pp* *cresc*

*molto dim.*

*pp* *cresc*

29

O. W.

*p* *cresc* *mp* *cresc*

in-cense sur \_\_\_\_\_ ges \_\_\_\_\_ cloud on cloud Void - ward from the a -

Vla.

*p* *cresc* *mp* *cresc*

Pno. *p* *cresc* *mp* *cresc*

8<sup>va</sup>



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

**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.

$\text{♩} = \text{c. } 80$

*p*

Si - lent - ly she's comb - ing, comb - ing her long hair,

3

*cresc* *dim* *p*

si - lent - ly and gra - cious - ly with man - y a pret - ty air. The sun is in the wil - low

6

*cresc*

leaves And on the dap - pled grass, And still she's comb - ing



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

**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 punged 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.

$\text{♩} = \text{c. } 100$

*p*

From dew-y dreams, \_ my soul, a \_ rise, From love's \_ deep slum- \_ ber

4 *cresc*

and \_ from death, For lo! \_ the trees \_ are full \_ of

7 *dim*

sighs Whose leaves \_ the morn \_ ad - mon - \_ ish - eth.

10 *mp*

East-ward the grad - u - al dawn \_ pre - vails Where soft - ly - burn - ing

13

*cresc*

fires \_\_ ap - pear, Mak - ing to trem - ble all those \_\_\_\_ veils \_\_ Of

16

*dim**pp*

grey and gold - en go - sam - er. While sweet - ly,

19



gent - ly, se - cret - ly, The flow - er - y bells \_\_ of morn are

22

*cresc**dim*

stirred And the wise choirs \_\_ of fa - ery Be - gin \_\_ (in -

25

*ppp*

nu - mer - ous) to \_\_\_\_ be \_\_\_\_ heard.

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

**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.

The Women  
(treble clef) &  
The Men (bass  
clef)

w  $\text{♩} = \text{c. } 120$

*p*

Bid a - dieu, Bid a - dieu, a - dieu, a -

w

*p* Sub-----

Bid a - dieu, \_\_\_\_\_ Bid a -

3

*mp* M

dieu, Bid a - dieu to girl-ish days Hap-py Love is come to

M

(Sub)----- *mp*

dieu, \_\_\_\_\_ Hap-py Love \_\_\_\_\_

6

*cresc*  
woo thee and woo thy girl - ish      *mf*  
ways-

*cresc*  
come to      *mf*  
woo

8 W

*p*  
The zone that doth \_\_\_\_\_ be - come thee fair,

*p*  
The zone \_\_\_\_\_ doth be - come thee fair, \_\_\_\_\_

10

The snood up - on thy yel - low hair.

The snood on yel - low hair.

12 M

*mp*      *cresc*  
When thou hast heard \_\_\_\_\_ his name up - on The bug - les of the

*mp*      *cresc*  
When thou \_\_\_\_\_ up - on \_\_\_\_\_ the

15 w

*mf* cher - u - bim *p* Be - gin thou soft - ly to un - zone *cresc* Thy

*mf* cher - u - bim *p* Be - gin \_\_\_\_\_ to un - zone Thy *cresc*

18

girl - ish bos - om un - to him *dim* And soft - ly

girl - ish bos - om un - to him *dim* And soft - ly

22

soft - ly to un - do the snood

ly *pp* un - do the snood *dim*

26

That is the *cresc* sign That is the sign

*cresc* That is the sign That is the sign the sign





4

*cresc*

Found an - y soul, to fel- low his, A - mong his foes in scorn\_\_\_ and

7

*dim*

wrath Hold - ing to an - cient nob - le - ness, That

10

high un - con - sort - a - ble one - - His\_\_\_ love is his com - pan - \_\_\_\_\_ ion.

13

*p*

Be - cause your voice was at my side I gave him

*p*

16

*pp* *p*

pain, I gave him pain, — Be - cause — with — in my hand I

20

*cresc*

held — your hand a - gain. — I held your

23



*mf* *cresc*

*dim*

hand \_\_\_\_\_ a - gain. There is no word nor an - y sign Can



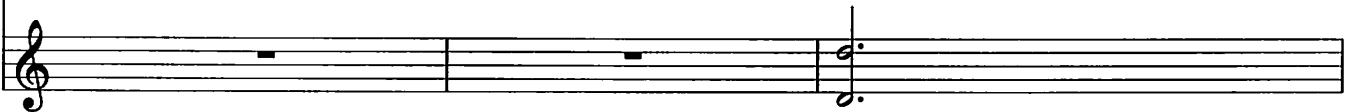
*mf*

27



*cresc*

make \_\_\_\_\_ a - mend- \_\_\_\_\_ He is a stran-ger to \_\_\_\_\_ me



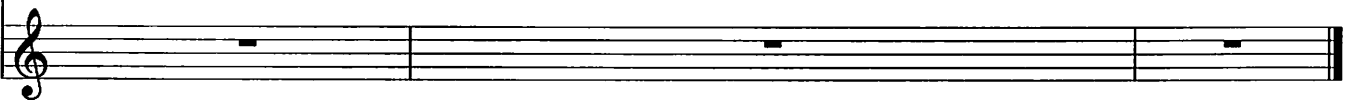
30



*rit.*

*dim*

now Who \_\_\_\_\_ was \_\_\_\_\_ my friend.



## 22. The Other Man: He who hath glory lost, (XXI/XVII)

**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.

♩ = c. 152

*mf* *mp* *mf* *dim*

Wel- la-day! Wel- la-day! For the winds of May! Love is un -

*mp* *p* *mp*

happy when love is a - way! Winds of May! That dance on the sea,

*cresc* *mf*

Danc-ing a ring- a - round in glee From fur-row to fur-row, while o - ver head

*mp* *mf* *cresc*

The foam flies up to be gar - land - ed, In sil - very



ar - ches span - ing the air, Saw you my true love an - y - where?



Wel - la - day! Wel - la - day! For the winds of



May! Love is un - hap - py when love is a - way! Rain has fal - len



all the day. O come a - mong the lad - den trees: The



leaves lie thick up - on the way Of



65

*mf**cresc*

round\_\_ in glee From fur-row to fur-row, while o\_\_ ver-head The

68

*f cresc*

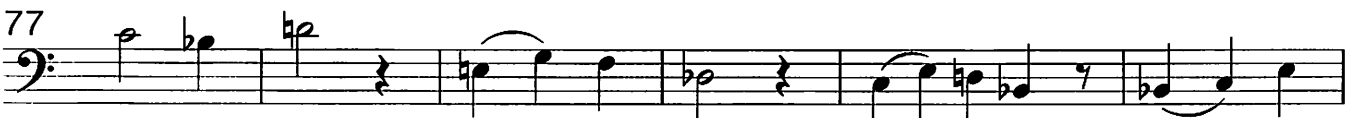
foam flies up\_\_ to be gar\_\_ land-ed, In sil-ver-y ar\_\_ ches span\_\_\_\_\_ ing the

72

*ff**cresc*

air, Saw you my true love an - y where? Wel - la - day! \_\_\_\_

77

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

Wel - la - day! Wel\_\_ la - day! Wel\_\_ la-day! For\_\_ the

83

*mp dim**rit.*

winds\_\_ of May! Love is un-hap-py when love is a-way!

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

**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.

$\text{♩} = \text{c. } 80$

The Men

*mp*  
Now, O now, in this brown land Where Love did so

*mp*  
Now, \_\_\_\_\_ Where \_\_\_\_\_

4  
sweet music make We two shall wan-der, hand in hand, For-bear - ing \_

\_\_\_\_\_ Love \_\_\_\_\_ We two shall

8  
for old friend-ship' sake, Nor grieve be-cause our love was gay Which

wan \_\_\_\_\_ - der, \_\_\_\_\_

12

*mf*

now is end-ed in this way. A rogue in red and yellow dress is knock-ing,

*mf*

\_\_\_\_\_ rogue \_\_\_\_\_ at \_\_\_\_\_ the \_

17

*cresc*

knock-ing at the tree; And all a-round our lone-li-ness The

*cresc*

\_\_\_\_\_ tree \_\_\_\_\_ When the year \_\_\_\_\_

21

*dim*

leaves- they do not sigh at all When the year takes them

*dim*

\_\_\_\_\_ takes \_\_\_\_\_ them \_\_\_\_\_ in the

24

*mp*

in \_\_\_\_\_ the \_\_\_\_\_ fall. Now, O now, we

*mp*

fall. \_\_\_\_\_ Now, \_\_\_\_\_ O Now, \_\_\_\_\_

27

*mf*

hear no more The vil-lan-elle and roun-de-lay! Yet will we

*mf*

\_\_\_\_\_ the vil-lan-elle \_\_\_\_\_ no more\_ the roun- de-lay! \_\_\_\_\_

31

*dim* *mp*

kiss, \_sweet\_ heart, be-fore We\_ take sad leave at close\_ of day.

*dim* *mp*

\_\_\_\_\_ We \_\_\_\_\_ leave at \_\_\_\_\_ close of

35

*p*

Grieve not, sweet - heart, for an - y thing- - The

*p*

day, Grieve \_ not \_ sweet - heart, \_ for an - \_ y thing - for an - y

38

*cresc* *dim*

year, \_ the year is ga - ther-ing. The year, the year is ga-ther-ing.

*cresc* *dim*

thing \_ The year \_ is ga - ther-ing. \_ is ga - \_ ther - ing.

42

*molto rit.*

*mp* *dim*

Now, O now, in this brown sweet Where Love did so sweet mu-sic make.

*mp* *dim*

sweet \_\_\_\_\_ mu - sic make.