

MOZART

NOVELLO'S ORIGINAL OCTAVO
EDITION

GUSTAV HOLST

THE PERFECT FOOL

LONDON: NOVELLO & CO. LTD.

BEETHOVEN

AUBER
CHERUBINI
GLUCK

WAGNER
ROSSINI
WEBER

NOVELLO'S OPERA CHORUSES

EDITED BY
NATALIA MACFARREN AND BERTHOLD TOURS.

Orchestral Parts are obtainable for most of the following Choruses.

FOR MIXED VOICES WHEN NOT OTHERWISE STATED.

AUBER'S FRA DIAVOLO.

1. Comrades, fill your glasses (T.T.B.)—*En bons militaires* ... 4d.
2. Hail, festal morning—*C'est grande fête* ... 2d.

AUBER'S MASANIELLO.

5. All hail the bright auspicious day. No. 1 ... 2d.
Du Prince objet de notre amour.
4. Ditto ditto No. 2 ... 1d.
5. O holy Power—*O Dieu puissant* ... 1d.
6. Companions, come—*Amis, amis.* (Sol-fa, 1d.) ... 2d.
7. Behold the morn in splendour—*Amis la matinée est belle* ... 2d.
8. Come hither all who wish to buy—*Au marché qui vient de s'ouvrir.* (Sol-fa, 1½d.) ... 3d.
9. We come, we will avenge thee—*Courons à la vengeance* ... 3d.
9. O Power benign—*Saint bien heureux.* ... 3d.
60. All hail, the noble victor—*Honneur! honneur et gloire* ... 6d.
Hear, holy Power. (Sol-fa, 1d.) ... M.T. 186 1½d.

BALFE'S BOHEMIAN GIRL.

107. The Gipsy Chorus. (Sol-fa, 1d.) ... 1½d.

BEETHOVEN'S FIDELIO.

10. Oh, what delight (T.T.B.B.)—*O weiche Lust* ... 3d.
11. Farewell, thou warm and sunny beam—*Leb' wohl, du warmes Sonnenlicht* ... 4d.

BELLINI'S I PURITANI.

12. When yonder bugle calls us (T.T.B.B.)—*Quando la tromba squilla* 1d.
13. Rejoice we!—*A festa* ... 1d.
14. Noble Arthur, welcome—*Ad Arturo onore* ... 1d.
15. Once I sought thee—*A te, o cara* ... 2d.
16. Fatal day—*Ahi! dolor* ... 2d.
60. A chaplet of roses (Polacca) ... 2d.

BELLINI'S NORMA.

17. Hasten, ye Druids, the heights ascend (T.T.B.B.)—*Itè sul colle, O Druidi* ... 2d.
18. Norma cometh—*Norma viene* ... 1d.
19. Not yet gone? (T.T.B.B.)—*Non parti? finora e al campo* ... 1d.
20. Vengeance, vengeance—*Guerra, guerra!* ... 1d.

BELLINI'S LA SONNAMBULA.

21. Hail! Amina—*Viva! viva, Amina!* ... 1d.
22. Fairest flower of the mountains—*In Elvezia non v'ha rosa* ... 1d.
23. When dusky twilight—*Ah fosco cielo* ... 1d.
24. Here a moment we'll shelter—*Qui la sevela è più folta ed ombrosa* ... 2d.
93. Finale to Act I. ... 3d.

DONIZETTI'S LA FIGLIA.

25. What pleasure, what gladness—*Cantiamo, cantiamo* ... 2d.
26. Hark, how the drums are rolling (T.T.B.)—*Spiona il tamburo e ancora* ... 1d.
27. Rataplan, rataplan (T.T.B.B.) ... 1d.

DONIZETTI'S LUCIA.

28. Let us roam (T.T.B.)—*Per corriamo le spiagge vicine* ... 1d.
29. Hail, to the happy bridal day—*Per te d' immenso giubilo* ... 1d.
30. What from vengeance—*Chi raffrena il mio fuore* ... 2d.
31. With warlike minstrelsy—*D' immenso giubilo* ... 1d.

DONIZETTI'S LUCREZIA BORGIA.

32. Not a word (T.T.B.B.)—*Non far motto* ... 2d.
33. From his window (T.T.B.)—*Rischiata è la finestra* ... 1d.
34. Would you know how to while away sorrow (T.T.B.)—*Il segreto per esser felice* ... 1d.
90. Hark! to that joyous strain (T.T.B.)—*Senti, senti* ... 2d.

FLOTOW'S MARTHA.

71. Bright and buxom lasses (Chorus of farmers)—*Mädchen brav und treu.* (Sol-fa, 2d.) ... 3d.
- 71* Ditto (Arr. by W. G. McNaught). (Sol-fa, 2d.) ... 3d.
72. Final. The fair begins with sound of bell—*Der Markt beginnt* ... 3d.
91. Why must every joy be banished—*Darf mit nächtigt düstren Träumen* ... 2d.
98. Ah, may heaven above forgive thee—*Himmel euch vergeben* ... 2d.

GLINKA'S LIFE FOR THE CZAR.

66. Noble Chief! thee we hail. (Sol-fa, 1½d.) ... 3d.

GLUCK'S IPHIGENIA IN AULIS.

78. Why so long wilt thou try our patience—*C'est trop faire de résistance* ... 3d.
79. See what grace—*Que d'attraits* ... 2d.
80. Paris never beheld—*Non jamais aux regards* ... 2d.
81. Be sad no more—*Rassurez-vous* ... 2d.
82. Come, sing to the praise—*Chantez, célébrez* ... 2d.
83. This altar never heard—*Jamais à tes autels* ... 1½d.
84. Up to the vault of heaven—*Jusques aux voûtes éthérées* ... 3d.

GLUCK'S IPHIGENIA IN TAURIS.

85. The Gods their anger turn away (T.T.B.)—*Les Dieux apaisent leur courroux* ... 2d.
86. Heaven's anger passes away—*Les Dieux, longtemps en courroux* 1½d.
92. { O Diana, who us beholdest—*O Diane, sois nous propice* } ... 2d.
{ O Latona's virgin daughter—*Chaste fille de Latone* }

GOUNOD'S FAUST.

108. Soldiers' Chorus (T.T.B.B.). (Sol-fa, 1d.) ... 2d.
111. Ditto (Arr. for S.A.T.B.). (Sol-fa, 1d.) ... 2d.
109. The Kermesse Scene. (Sol-fa, 2d.) ... 4d.
110. Light as Air (Waltz and Chorus). (Sol-fa, 2d.) ... 4d.

MACKENZIE'S COLOMBA.

104. Siori, buy, Siori, buy (Market Chorus) ... 4d.
Let the past be dead ... M.T. 485 1½d.

MOZART'S DON GIOVANNI.

35. Let us enjoy while the season invites us—*Giovinette, che fate all' amore* ... 1d.

MOZART'S LE NOZZE DI FIGARO.

36. Come, deck with flowers—*Giovani liete* ... 1d.
37. Noble Lady—*Ricevete, o padroncina* ... 1d.
38. Each voice now rejoices—*Amanti, costanti* ... 1d.

MOZART'S DIE ZAUBERFLÖTE.

67. Oh, Isis and Osiris (T.T.B.B.) ... 1d.

106810

NOVELLO'S ORIGINAL OCTAVO EDITION

To Nora Day and Vally Lasker

THE PERFECT FOOL

OPERA IN ONE ACT

WORDS AND MUSIC BY

GUSTAV HOLST

(Op. 39)

PIANOFORTE ARRANGEMENT BY VALLY LASKER

INCREASED PRICE SIX SHILLINGS

LONDON: NOVELLO AND COMPANY, LIMITED
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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MADE IN ENGLAND.

CHARACTERS

THE FOOL	<i>Speaking Part</i>
HIS MOTHER	<i>Contralto</i>
THE WIZARD	<i>Baritone</i>
THE PRINCESS	<i>Soprano</i>
THE TROUBADOUR	<i>Tenor</i>
THE TRAVELLER	<i>Bass</i>
A PEASANT	<i>Speaking Part</i>
THREE GIRLS	<i>Soprano</i>
THE TROUBADOUR'S RETAINERS	<i>Bass</i>

Chorus of Courtiers and Subjects of the Princess

Ballet of Spirits of Earth, Spirits of Water, and Spirits of Fire

NOTE

THE Characters of this opera (excepting the Troubadour and Traveller, whose origins are obvious) belong to no particular country or period.

No special scenery is required, and as far as possible everything is left to the skill and taste of the producer. The well mentioned on p. 31 need not be visible.

The author asks that the spirit of high comedy shall be maintained throughout.

The work was originally intended to be performed without an overture, but should one be required, the author suggests his FUGAL OVERTURE, Op. 40, No. 1.

INSTRUMENTS REQUIRED

PICCOLO
 2 FLUTES
 2 OBOES
 ENGLISH HORN
 2 CLARINETS
 BASS CLARINET
 2 BASSOONS
 DOUBLE BASSOON

4 HORNS IN F
 4 TRUMPETS IN C
 2 TENOR TROMBONES
 BASS TROMBONE
 TUBA

TIMPANI
 TAMBOURINE
 CYMBALS
 BIG DRUM
 SIDE DRUM
 JINGLES (*sleigh bells*)
 GONG
 GLOCKENSPIEL

} 2 players

XYLOPHONE
 CELESTA
 HARP
 STRINGS

On the Stage—

4 TRUMPETS IN C
 TENOR DRUMS

The following instruments are cued
 in and can be dispensed with:—

2nd OBOE
 BASS CLARINET
 DOUBLE BASSOON
 3rd AND 4th TRUMPETS
 STAGE TRUMPETS AND DRUMS
 GLOCKENSPIEL
 XYLOPHONE
 CELESTA

(The Celesta part is copied into the Harp
 part, and in the absence of the former the
 Harpist is to play the notes of the Celesta
 part an octave higher than written.)

When there are only a few string players the effect will be *improved* by the omission of the 3rd and 4th Trumpets and some of the percussion instruments.

The unit of time throughout the work is ♩ or ♪.

Notes of indefinite length sustained through timeless (*senza misura*) bars are expressed by the breve.

THE PERFECT FOOL

Gustav Holst

Andante

(Curtain rises—It is night. The Wizard is performing a magic rite.)

Trb. *f* 3

1 *p* Arpa, Timp., C.-B. *f*
8va bassa

f W.-W. *ff*
p 8va bassa

WIZARD 2
Spir-its of the Earth, Come at my call! O-bey my voice!
W.-W. *p*
8va bassa

Tr. W.-W. *p* *p* *p* *p* Str. *p staccato*
8va bassa

parlante

Come from the gloom of Earth's deepest caverns. Bring me a cup for working magic. (*spoken*) O - - bey!

3
(Repeat as often as necessary) *sempre staccato*

8va bassa

dim.

8va bassa

Moderato

pp DANCE OF SPIRITS OF EARTH
C.- Fag., G.-C.

4 **p** C.-B.

8va bassa

add Vcl.

8va bassa

mp

5

8va bassa

Vla., C.- Ing1.

p

loco

Musical score system 1, featuring piano accompaniment. The music is in 4/4 time and includes dynamic markings *mp* and *cresc.* (crescendo).

6

Musical score system 2, featuring piano accompaniment and a **Corni** (Cornet) part. The piano part includes a dynamic marking of *f* (forte).

Musical score system 3, featuring piano accompaniment.

Musical score system 4, featuring piano accompaniment and a **Trb.** (Trumpet) part. The piano part includes a dynamic marking of *f* (forte). The system also includes the instruction **W.-W., Str.** (Woodwinds and Strings).

7

Musical score system 5, featuring piano accompaniment and a **ff Brass** (fortissimo Brass) part.

Musical score system 6, featuring piano accompaniment and a **mf** (mezzo-forte) part. The system includes the instruction **W.-W., Str.** (Woodwinds and Strings) and **Jingles, G.-C.** (Jingles, Grand Chorus).

First system of musical notation. Treble clef, key signature of one sharp (F#). The music features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. A *cresc.* (crescendo) marking is present at the beginning.

Second system of musical notation, starting with measure 8. It includes a *mf* (mezzo-forte) dynamic marking and a *ff* (fortissimo) dynamic marking. The notation includes a *Vl.* (Violin) part with a *mf* dynamic and a *Brass* part with a *ff* dynamic.

Third system of musical notation. It features a *ff w-w.* (fortissimo with woodwinds) dynamic marking. The *Brass* part continues with a *ff* dynamic.

Fourth system of musical notation, showing dense chordal textures in the right hand and a more active bass line in the left hand.

Fifth system of musical notation, starting with measure 9. It continues with dense chordal textures and a complex bass line.

Sixth system of musical notation, starting with measure 10. It features a *fff* (fortississimo) dynamic marking. The right hand has a series of chords, and the left hand has a steady eighth-note bass line. A measure rest of 8 measures is indicated above the staff.

Musical score system 10, measures 10-11. The system features a grand staff with treble and bass clefs. The right hand contains complex chordal textures and melodic lines, while the left hand provides a steady accompaniment. A dynamic marking of *ff* is present in the right hand.

11

Musical score system 11, measures 12-13. The right hand continues with intricate chordal patterns and melodic fragments. The left hand maintains a consistent rhythmic accompaniment.

Musical score system 12, measures 14-15. The right hand features a series of chords with accents. The left hand continues its accompaniment. A dynamic marking of *fff* and the instruction *Tutti* are present.

12

Musical score system 13, measures 16-17. The right hand has chords with accents. The left hand continues its accompaniment.

Musical score system 14, measures 18-19. The right hand includes a section for *Trb.* (Trumpet) with a 3/8 time signature. The left hand continues its accompaniment.

13

Musical score system 15, measures 20-21. The right hand features chords with accents. The left hand continues its accompaniment. Dynamic markings include *f*, *W.W.*, and *dim.*

14

8
Str.
P staccato

dim. *pp*

Andante
p Vla. *cresc.* *f* *pp* W-W.

15

WIZARD *mp*

Spir-its of the Wa-ter, Come at my call! O-bey my voice!

Arpa

parlante

Bring me sweetest essence of Love distilled from Aether.

Celesta
8
Cor.

16

Fill this cup with melting, passionate, all-pervading Love.

8
Ob. *p* Picc.

DANCE OF SPIRITS OF WATER
Allegretto

Arpa

Musical score for Arpa (Harp) in G major, 2/4 time. The piece is marked 'Allegretto'. The score consists of two staves: a treble clef staff with arpeggiated chords and a bass clef staff with a rhythmic accompaniment of eighth notes.

17

VI.

Musical score for Violin I (VI.) in G major, 2/4 time. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.

pp

Ob.

Musical score for Oboe (Ob.) in G major, 2/4 time. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The dynamic marking is 'pp'.

8

Picc.
una corda

Musical score for Piccolo (Picc.) in G major, 2/4 time. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The dynamic marking is 'pp' and the instruction is 'una corda'.

18

VI.

tre corde

Musical score for Violin I (VI.) in G major, 2/4 time. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The dynamic marking is 'pp' and the instruction is 'tre corde'.

Arpa

L.H.

F1.

mp

Arpa

Musical score for Arpa (Harp) in G major, 2/4 time. The score consists of two staves: a treble clef staff with arpeggiated chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The dynamic marking is 'mp'.

19

Musical score for measures 19-20, top system. The music is in treble and bass clefs. It features a melody in the treble clef and accompaniment in the bass clef. Dynamics include *cresc.* and *mf*. The tempo is marked *Via., Vcl.*

Musical score for measures 19-20, middle system. The music is in treble and bass clefs. It features a melody in the treble clef and accompaniment in the bass clef. Dynamics include *f* and *pp una corda*. The tempo is marked *rall.* and *a tempo*. The instruments are listed as *Vl.*, *Celesta, Cl., Arpa*.

20

Musical score for measures 20-21, top system. The music is in treble and bass clefs. It features a melody in the treble clef and accompaniment in the bass clef. The tempo is marked *a tempo*.

Musical score for measures 20-21, middle system. The music is in treble and bass clefs. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics are marked *PPP tre corde*.

21

Musical score for measures 20-21, bottom system. The music is in treble and bass clefs. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics are marked *pp* and *p*. The tempo is marked *a tempo*. The instrument is listed as *Fag.*

WIZARD

Musical score for the WIZARD section. The music is in treble and bass clefs. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics are marked *f* and *p*. The lyrics are: "Spir-its of Fire, Spir-its of Fire, Spir-its of Fire, Come at my call!".

DANCE OF SPIRITS OF FIRE

Allegro moderato

22

Musical score for measures 22-25. The system includes a vocal line and a piano accompaniment. The piano part features a *ff Tutti* dynamic and a *sempre staccato* articulation. The bass line is marked *sva bassa* and *col sve*. Measure numbers 7 and 8 are indicated.

Piano accompaniment for measures 22-25. It features triplet figures and a *dim.* dynamic marking. The bass line is marked *col sve*.

WIZARD

Musical score for the 'WIZARD' section, measures 22-25. The vocal line includes the lyrics: "Dwell within this cup, Burn-ing, O-bey!". The piano accompaniment features dynamic markings of *p* and *f*. The bass line is marked *col sve*.

23

Musical score for measures 23-26 of the 'WIZARD' section. The vocal line includes the lyrics: "Scorch-ing, Blast-ing, O-bey!". The piano accompaniment features dynamic markings of *p* and *f*, and a *p staccato* articulation. The bass line is marked *sva bassa*. The section concludes with the instruction "Fag., Str."

Piano accompaniment for measures 23-26. It features a *p* dynamic marking. The bass line is marked *sva bassa*.

Tr., Xylophone

8va bassa

24

cresc.

8va bassa

f Tr. staccato

8va bassa

8va bassa

25

Tutti

cresc. ed accel.

8va bassa

Più mosso

fff

8va bassa

26

Tempo I^o

fff staccato

col sive

rua bassa

27

col sive

Trb.

fff

Str.

col sive

fff staccato

col sive

28

Xylophone

col sive

8

ff non legato

This system contains measures 8 through 11. The right hand features a series of triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *ff non legato* is placed above the right hand.

29

This system contains measures 12 through 15. The right hand has a melodic line with some slurs and accents, and the left hand continues with eighth-note accompaniment. Measure 15 ends with a fermata.

R.H.

This system contains measures 16 through 19. The right hand has a melodic line with a five-note slur in measure 18. The left hand has eighth-note accompaniment. The dynamic marking *R.H.* is placed above the right hand.

dim.

R.H.

mf

This system contains measures 20 through 23. The right hand has a melodic line with a five-note slur in measure 21. The left hand has eighth-note accompaniment. Dynamic markings *dim.*, *R.H.*, and *mf* are present.

30

mf dim.

pp

Picc.

This system contains measures 24 through 27. The right hand has a melodic line with triplet eighth notes in measure 24 and a five-note slur in measure 25. The left hand has eighth-note accompaniment. Dynamic markings *mf dim.*, *pp*, and *Picc.* are present.

8

VI.

This system contains measures 28 through 31. The right hand has a melodic line with a five-note slur in measure 29. The left hand has eighth-note accompaniment. Measure 28 starts with a fermata. The dynamic marking *VI.* is present.

31 Andante

Vla. *P*

WIZARD *P*

The spell is cast: Spir-its, fare-well.

P C.-Ingl.

But I am weary— (settling down to sleep) Ah!

32

pp *pp*

Str. Fag.

MOTHER 33 (in the distance)

"He wins a bride with a glance of his

(She enters at the back dragging The Fool after her. As soon as he can The Fool settles down and sleeps.)

34

eye: With a look he kills a foe. He achieves where others fail, With one word."

pp Str.

MOTHER

Home-less and hun-gry, Wea-ry and foot-sore We wan-der on. No-where a greet-ing,

All doors are shut. Shel-ter-less, home-less, Men call us out-casts. *parlante* But when my son was born, wise men came to me saying:

ad lib. "He wins a bride with a glance of his eye: With a look he kills a foe.

35
He a-chieves where o-ters fail, With one word."

There lies my son, A half-witted fool Who shows me no love; Id-le and help-less,

Car-ing for no one. When a-wake he is yawn-ing, When not yawn-ing he sleeps.

ad lib.
 "He wins a bride with a glance of his eye"— But how, when he never opens his eyes?

ad lib.
 "With a look he kills a foe"— Probably in his dreams. A good way to fight battles!

"He a-chieves where others fail, With one word." But he never speaks! Not a word to his Mother, not a word of help, of kind-ness, of love.

36

Animato (She goes to him and shakes him) Wak - en, wak - en And keep a-wake! *Andante* (The Fool yawns)

Animato W.-W., Tr. Str. pizz. *Via.* *Andante* Fl. *p dolce*

(He sleeps)

It is use-less; Let him sleep.

(catching sight of the Wizard)

But here's another sleeper; he seems old-ugly-rich!

You, who rest while I wander, You, who sleep while I wake,

(The Wizard awakens)

Tuba

MOTHER *accel.* *ad lib.*

Help me in my need and sor-row—

WIZARD (jumping up)

Cursed — be the

Trb.

ff Tutti *colla parte*

WIZARD *Animato*

man who hears my voice or sees me! His ears shall with-er, his

Animato

p *f*

sva bassa

cresc.

eyes beburnt to ash-es; His mouth befilled with scorp - ions, His

f

8va bassa

37

hair be turned to flames of fire - His nose _____

cresc. *stacc.*

8va bassa

MOTHER

Sir! But I am a woman.

WIZARD

A woman! I did not notice that. It is well for you -

WIZARD

For if you'd been a man, _____ Your nose -

8va bassa

MOTHER

But I'm *not* a man.

(The Mother hastily gets in front of The Fool)

What potion?

WIZARD

You are right. There is no need to exert myself, for there is no man here.

And now I remember that I haven't drunk the potion!

WIZARD

Andante

pp (*parlante*)

(He shows her the cup)

In taste and colour It is pure

Andante

as wa-ter; If a wo-man drink, It is but wa-ter. If a

man drink, His eye is all-pow-er-ful: The first wo-man he looks at

— Is filled with love - long-ing; She for-gets the world And lives but for him. —

Vla. Vla.

38 *Animato* *cresc.*

When first he looks at a man, ———— Flames of

mf *Animato* *cresc.*

Trb. *p* Str. *cresc.*

fire Rise from the ground And burn ———— him —

f

add W. - W. *f*

MOTHER

Please don't begin it again!

WIZARD

Be calm! As I said before, you are only a woman.

p

MOTHER

WIZARD

What Princess?

And I've not drunk the potion. I shall not do so until I see the Princess.

WIZARD
Allegretto
p dolce

She, who rules this land and peo-ple, She, who rules our hearts; To - day she comes to

Allegretto

f Arpa

choose a worth-y hus - band. She is so fair that ev - 'ry man who sees her

Str.

W.-W. sustain

cresc.

Is caught in the mag - ic of her beau - - - - ty.

39 Andante

WIZARD

There is an ancient prophecy that runs:— "She shall mar-ry the man who does The

Andante

p Trb.

MOTHER

WIZARD

"She shall mar-ry the man who does The deed no o-ther can do!"

pp

MOTHER *pp sotto voce*

deed no o-ther can do." "He wins a bride with a glance of his eye: With a

PPP Str.

look he kills a foe; He achieves where o-thers fail, With one word."

add Fag., Cor. *cresc. f*

MOTHER

Oh Sir, forgive me! I don't know what I am saying!

WIZARD

(relieved) Yes, of course they refer to you.

But I know. You are a woman of sense and your words are true: they refer to me. To

WIZARD
Poco vivace

me! I'll ful-fil the pro- phe- cy, I shall win the Bride;

Poco vivace

f W.W. *non legato*

I'll achieve where o-thers fail, With one word:- (Or ev- en with- out a

mf

word.) To- night I've worked a spell; At my call, Gnomes and Gob- lins From the

P

Str. *pp*

deep-est bowels of Earth, Hith- er brought me yon- der cup. Then the

P

Wa- ter- Spir- its filled it With a mag- ic draught of love. Then came the

W.W. *cresc.*

mf

pizz.

Sa-l-a-mand-ers Pour-ing in flames of Fire At my word! (And some-times

with-out a word.) "She shall mar-ry the man who does The deed no o-ther can

L'istesso tempo

L'istesso tempo

p Trb.

do!" It is I! She was born for me, I wait for her. And the

W.-w.

mf

f

rest of your words are true:— "He wins a bride with a glance of his eye"

40 Adagio

Str. Adagio

f

Corni

WIZARD

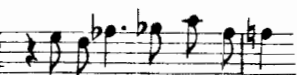
Yes indeed! When I have drunk the potion, I shall gaze into the eyes of the Princess—so! She will forget the rest of the world and sink down at my feet in ecstasy.

pp

3

WIZARD

But perhaps her courtiers will not like me; I am not young and gay as they are.



"With a look he kills a foe" How true! For if any one dare to cross my path, I merely gaze on him,—

Tutti without Tr.

(It is growing lighter steadily and the Mother's anxiety to hide her son becomes more intense)

Allegro

mf cresc.

thus!
Allegro

Then around him Spring up dev-ils, Born of Fire.

Roar-ing flames surround him, Inch by inch his bod - y Scorch-es, blist - ers, burns—

MOTHER

Stop! I cannot bear it any longer; it's too bad of you!

(examining The Fool)

He's not burnt yet!

WIZARD

(gently) As I said before, you are perfectly safe because you are not a man. But it was wrong of me to frighten you.
(to himself) It is long since I last spoke to a woman; I need practice in politeness—

and I will obtain it!

WIZARD
Moderato

Musical score for the first system. The vocal line is in 5/4 time, starting with a triplet of eighth notes. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady eighth-note bass line. Dynamics include *f* and *p*. The string section is marked *Str.* with *stacc.* (staccato) in the second measure.

I will re-hearse my woo-ing-song. Come

Musical score for the second system. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *p*.

here, good woman; You shall aid me. We will pre-tend You are the Prin-cess. Smile

41

Musical score for the third system. The vocal line includes a performance instruction: *(He strikes an attitude)*. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with a steady bass line. Dynamics include *p*, *f*, and *Tr.* (trill).

gent-ly, look gracious— Oh! Can't you do better than *that*? So. That looks quite well!

Musical score for the fourth system. The vocal line concludes with a melodic phrase. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with a steady bass line. Dynamics include *f*.

Queen of this land and all our hearts, O Queen of love-li-ness, To all who look up-on thy face,

MOTHER *(aside)*
This is worse than ever!

WIZARD
Look-ing is lov-ing. We can-not help a-dor-ing thee, Fair-est of wo-man-kind;

He's going mad!

Thy look doth dazzle ev-ry eye, Burns it with rapture — Now listen atten-tively: I'm coming to the important part. Until this day thou hast not found

WIZARD
One wor- thy of thy love; So now re-joice, for he is here, — He stands be-fore thee.

Benot surprised at what I say, I am th'ap-pointed one — But why are you so stiff? That's the great point of the song and you missed it! — We must go back and do it properly. Let me see, where was I? Oh yes!

cresc. ed accel. poco a poco

So now re-joice, for he is here, - He stands be-fore thee - Now then! Be not surprised at what I say,

cresc. ed accel. poco a poco

I am th'ap-point-ed one! If thou hast beau-ty, I have power, Wis-dom and know-ledge.

Now in my heart thy beau-ty burns, Thy glance bewitches me, Thou art indeed my heart's de-sire,
W.-W., Corni, Str.

p

Vivace

(He comes closer to her; she backs away, always trying to hide The Fool.)

My true love's la - dy. Come! I a-wait thee, Come to my arms, Come!—

Vivace
W.-W.

f staccato

add Str.

MOTHER

(exhausted)

WIZARD

It's all over!

Come!

(turning from her in disgust)

You're the worst actress I've ever met—no feeling, no imagination, no sense of style!

He hasn't seen him after all! Allegretto

It might be wise to drink just a little of the potion.

She would listen to me then.

One can always use a second Allegretto

WIZARD

(It is almost daylight now)

wife.— Come here, woman!

Come where I can clearly see your face:

MOTHER

Lento

Allegretto

WIZARD
 wife? *(He examines her closely)* A man like me with a wife like that? No! It would-n't be pro-per!

Lento

Allegretto

p Brass con sord.

(beside herself with anger)

Brute!

(not noticing her anger)

42

But you are wise— you know my power. Obey me and I will reward you.

pp sempre staccato

(The Mother is still angry)

I am weary. Watch while I rest, and wake me when the Princess comes. *(He settles down to sleep)*

MOTHER

Musical score for the first system, featuring piano accompaniment with triplets and accents.

Andante
(She remembers the prophecy about the Princess)

Musical score for the second system, including piano and flute parts with dynamics like *pp* and *Fl.*

accel.
(She looks at the sleeping Wizard—

Musical score for the third system, featuring string pizzicato and woodwind parts with dynamics like *p* and *cresc.*

43 Adagio

and then at the sleeping Fool—then again at the Wizard viciously)

Musical score for the fourth system, including vocal line and piano accompaniment with dynamics like *mf* and *Vcl.*

"With a look he kills a

(Each girl bears a pitcher. They enter one by one and go towards the well)

3 GIRLS
(in the distance)

MOTHER

Allegro *Allegretto*

Ah Ah

foe!"

Allegro *Allegretto*

f Tr.

(This is a Round. Each singer begins at the first line as she appears. They continue singing until all three have reached the well when the Orchestra enters.)

3 GIRLS

1 Wa - ter clear, wa - ter pure, Nev - er-fail - ing friend art thou. 2

2 Why do the po - ets nev - er sing of thee, Wa - ter pure, wa - ter clear? 3

3 As each day dawns we bring our pit - chers, Greet - ing thee and sing - ing thy praise. 1

(Repeat as often as necessary) *(last time only)*

44 Andante

MOTHER

"Wa - ter clear, wa - ter pure" — "Pure as water" — his words!

ppp una corda

VI.

"In taste and colour it is pure as water"

8

tre corde *Tr.*

p *Corni cresc.* *facc.!*

45 *Vivace* (*Keeping an eye on*

Vivace *W.-w.* *Str.* *Tr. consord.* *stacc.* *Str.*

pp *f* *pp* *f* *pp* *f* *pp*

Tr. consord.

the Wizard she runs swiftly and silently to the cup and brings it to The Fool.)

(pp sempre) *stacc.*

(Holding his head back by the hair she pours some of the potion down his throat.— He chokes.)

(She shakes him)

46 *Andante maestoso*

Wa - ken and keep a-wake!

Andante maestoso

Vla. *f Corni* *p*

(After looking to see if there is any left, she pours the remainder into his mouth.)

mf molto cresc. *fff dim.*

(The 3rd girl fills the cup from her pitcher. The others go off singing meanwhile. The 3rd joins them and they continue singing until the sound is lost in the distance.)

Maidens, I pray you give me some water.

Allegretto

p W.-W., Str.

(They sing the Round one by one, each starting from the beginning as before.)

3 GIRLS

1 Wa - ter clear, wa - - ter pure, Ne - ver-fail-ing friend art thou. 2

2 Why do the po - ets ne-ver sing of thee, Wa - ter pure, wa - - ter clear? 3

3 As each day dawns we bring our pit-chers, Greet-ing thee and sing-ing thy praise. 1

MOTHER (listens - holding the cup in her hands)

(Repeat as often as necessary)

(first time only)

MOTHER

con molto espress.

47 *Animato*

pp

"Wa - ter clear, wa - ter pure, why do the po - ets ne-verseing of thee?"

Animato

pp

(She carefully replaces the cup)

pp Str.

(She mocks the Wizard) *(She dances*

W. - W.

p

in triumph)

p cresc.

f *Trb.*

ff

48 *(Trumpet on stage, unseen)*

Non troppo Allegro

ad lib.

Fl. Arpa
p tranquillo

f

p Corni

(The Chorus enter in groups, talking to each other.)

Str. *cresc.*

p W.-W.

THE PRINCESS enters, heralded by trumpeters and followed by her suite.

Tr. *f*

Fl. Arpa

Andante

"I must mar-ry the man who does The

Andante

dim.

p Str. *dim.*

p Arpa

deed no o-ther can do." Now has dawned my mar-riage day,

Str. 8::
Fl.
Arpa

Now the time ap-proach-es When I must choose my mate.

What man comes to mar-ry me? What man is the brav-est Of

all the brave ones here? When a man looks on my face He a-dores—me,

Begs that he may prove his love And call me his Bride.

CHORUS
Soprano

pp
When a man looks on her face He a - dores her, Begs that he may prove his

Alto
pp
When a man looks on her face He a - dores her, Begs that he may prove his

Tenor
mp
When a man looks on her face He a - dores her, Begs that he may prove his

Bass
pp
When a man looks on her face He a - dores her, Begs that he may prove his

pp W.-W., Glockenspiel

PRINCESS

Now has dawned my mar - riage day,

love And call her his Bride. *PPP staccato* la la la la la la la la la

love And call her his Bride. *PPP staccato* la la la la la la la la la

love And call her his Bride. *PPP staccato* la la la la la la la la la

love And call her his Bride. *PPP staccato* la la la la la la la la la

ppp VI.

p *ad lib.* *PPP*

Now's the time when I must choose a mate. Ah _____

sempre ppp *PPP*

la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

colla voce

(The Mother has awakened the Wizard.
He now comes forward.)

PRINCESS

WIZARD *p* I do; but he must be The great - est man on

La-dy, you seek a hus-band?

50 Moderato

earth.

mf

Moderato

Such is the man whose praise I am sing - ing;

p W.-W. Str.

WIZARD

He knows the se - cret wis - dom and lore; His power ex - tends through-

The first system of the musical score for 'WIZARD'. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are 'He knows the se - cret wis - dom and lore; His power ex - tends through-'. Below the vocal line is a piano accompaniment consisting of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a complex rhythmic pattern of eighth and sixteenth notes.

- out the world And rea - ches to_ that un - seen world where

The second system of the musical score. The vocal line continues with the lyrics '- out the world And rea - ches to_ that un - seen world where'. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line and repeat dots.

dwel The gnomes and gob - lins and djinns and devils. Ov - er all the

The third system of the musical score. The vocal line includes the lyrics 'dwel The gnomes and gob - lins and djinns and devils. Ov - er all the'. A 'cresc.' marking is placed above the vocal line. The piano accompaniment features a more active and rhythmic pattern.

race of de - mons, Fu - ries, ghosts, I hold sway; And

The fourth system of the musical score. The vocal line includes the lyrics 'race of de - mons, Fu - ries, ghosts, I hold sway; And'. A 'cresc.' marking is placed below the piano accompaniment. The piano part continues with a complex rhythmic pattern.

PRINCESS

WIZARD

You! Do you want me to marry you?

You are too old.

And why not?

Good! I

You are too ugly.

knew you'd say that!

Ha! You think so?

Wait and you shall see me As I real-ly am:

WIZARD

No wrink-ied face, No shrunk-en frame; For I will re-new My

youth, my strength, My beau - - - ty.

(He goes to the cup and drinks)

Andante

cresc.

f

pp

F1.

sopra

PRINCESS

51

(after waiting for him)

Well! Why don't you begin?

WIZARD

(He faces her)

PPP Celesta
Tutti fff grandioso
Moderato
ff dim.

WIZARD

Queen of this land and all our hearts, O Queen of love-li-ness, A-mong all those that love thee I

PRINCESS

WIZARD

on - ly am wor - thy. I who with lus - ty joy am filled, I who - am young a - gain:--

But you're not! Certainly not! Don't be impertinent, sir!

Do you not feel the power of love Burn soul and bo - dy?

Animando

All I feel, sir, is that the joke is getting a little old— like you.

Now you are feel-ing Flames of ec-sta-sy Surg-ing with-in—

Animando
mf W.-W., Str.

f

Nay, 'tis false, 'Tis vain to hide. I know your in-most thoughts; I read your heart:—

mf

(to her courtiers)

Gentlemen, please protect me. (They come forward and threaten him)

Thanks, lady! Now I can

p *mp* *cresc.* *f*

52 Andante

show my power. *mf* (to the men) *mf* Gaze on me, you fools, and
Andante

dim. *p* Trb. *marcato*

I will burn you; Inch by inch the flames shall wrap you round. *mf* De-mons, de-vils, djinns and
cresc. *f* *mf*

Real-ly, *p*
sal-am-and-ers Shall spring from the deep-est bowels of Earth. *pp*

gen-tle-men, it would be cru-el Not to o-blige him, so pray

PRINCESS

burn!
WIZARD

Tenor *mf* Curse you all!
We would o-bey you glad-ly, la-dy, We would burn, but the fire seems low.

Bass *mf*
We would o-bey you glad-ly, la-dy, We would burn, but the fire seems low.

p *mf* *f*

WIZARD *(He examines the cup—in doing so he catches sight of the Mother)* *f*

What has failed? You!

dim. *p* *f* *p* *f* *p* *f*

MOTHER *p ad lib.* *a tempo*

WIZARD A man like you with a wife like that? No! It wouldn't be

You are the au-thor of all this trou-ble! *colla voce* *a tempo*

f *p*

MOTHER

Animato

pro-per!

(He raises the cup to hurl it at her. The men snatch it from him.)

(After a struggle the men hold the Wizard back by the arms.)

WIZARD *f*

May Hell re-ceive you home!

Soprano

f Animato

No! No! It would-n't be pro-per! No! It

Alto

No! No! It would-n't be pro-per! No! It

Tenor

No! No! It would-n't be pro-per! No! It

Bass

No! No! It would-n't be pro-per! No! It

Animato

p *f*

would-n't be pro-per! No!

A man like you with a wife like that? No! —

ff

would-n't be pro-per! No!

A man like you with a wife like that? No! —

ff

would-n't be pro-per! No!

A man like you with a wife like that? No! —

ff

would-n't be pro-per! No!

A man like you with a wife like that? No! —

ff

ff

Allegro

It wouldn't be pro-per!

It wouldn't be pro-per!

It wouldn't be pro-per!

It wouldn't be pro-per!

53 Allegro

ff *dim.* *f* *dim.*

8va bassa

mf WIZARD

Soon I'll re-turn And pour out my ven-geance. Now I'll a-way And

mf

8va bassa

go to the moun-tains: There I'll sum-monThe gnomes and gob-lins To

8va bassa

guide me Through deep, gloom - y ca - verns, Down to where, in

cresc.

8va bassa

un-known re-gions, Earth's pri - me - val fire is burn - ing;

sva bassa

This shall sweep through - out your land.

mf cresc.

54 Andante

mf

I will bring you djinns and sal - a - man - ders, I will scorch and blast each liv - ing

Andante

mf

col sva

WIZARD
Animato

thing—

Soprano

You have said all this be - fore, sir, Can't you sing us some-thing new?

Alto

You have said all this be - fore, sir, Can't you sing us some-thing new?

Tenor

Bass

f

Animato

Can't you sing us some-thing

f

col sva

Allegro

Fare-well, good wiz - ard! Next time you vis-it us Don't dis - ap-point us,
new?

Allegro

f

f Come a - gain And en - ter - tain us,
f Come a - gain And en - ter - tain us,
But let us feel your power. — Come a - gain And en - ter - tain us,
f Come a - gain And en - ter - tain us,

rall.

Cast your spells And work your won-ders; Once more teach us Sweet songs of

Cast your spells And work your won-ders; Once more teach us Sweet songs of

Cast your spells And work your won-ders; Once more teach us Sweet songs of

Cast your spells And work your won-ders; Once more teach us Sweet songs of

rall.

(With a final effort he frees himself and rushes away)

WIZARD

f ad lib. *Moderato*

You shall blis-ter, burn and die!

love!

love!

love!

love!

f *cresc.* Ah

f *cresc.* Ah

Moderato

f

cresc. **55** *ff* (All dance round the Princess)

f Ah Ah

f *cresc.* Ah *ff* Queen of this land and all our hearts,

Ah

Ah Queen of this land and all our hearts,

cresc. **55** *ff* Tutti, Glockenspiel

O Queen of love-li-ness, To all who look up-on thy face, Look-ing is lov-ing,

O Queen of love-li-ness, To all who look up-on thy face, Look-ing is lov-ing,

Queen of this land and all our hearts, O Queen of love-li-ness, To all who look up-on thy face,
 Queen of this land and all our hearts, O Queen of love-li-ness, To all who look up-on thy face,
 Queen of this land and all our hearts, O Queen of love-li-ness, To all who look up-on thy face,
 Queen of this land and all our hearts, O Queen of love-li-ness, To all who look up-on thy face,

sempre ff

(Some catch sight of the Troubadour, who has entered at the back, apparently singing. They stop and 'sh' loudly to the others.)

Look-ing is lov-ing, To all who look up-on thy face, Look-ing is lov-ing, To all who look up-on thy face,
 Look-ing is lov-ing, To all who look up-on thy face, Look-ing is lov-ing, To all who look up-on thy face,
 Look-ing is lov-ing, look-ing is lov-ing, To all who look up-on thy-
 Look-ing is lov-ing, look-ing is lov-ing, To all who look up-on thy-

dim.

THE TROUBADOUR *comes forward through the crowd, followed by a small group of Retainers, who, having reached their positions, remain 'at attention'.*

mf

La la la la la la la la la la la la la la la la la

Soprano
- ing -

Alto
- ing -

p Str.

la la la la la la la la la la la la la

Recit.

Greet-ing to thee, La-dy! A Trou-ba-dour am I: I come to woo thee.

colla voce

PRINCESS

Sir Trou-ba-dour,
I love thee! Wilt thou lis-ten to my song?

fp

56 Allegretto

wel - come! I will lis - ten glad - ly.

(He prepares to sing)

mp

From

56 Allegretto

p

far - off land I come, — A — land of vine and o - live tree: A

land where men — are sing - - ing Songs of love — all day. —

Men have told the tale — Of thy great and won - drous beau - ty; I have come to

woo — thee, To claim thee as — my bride.

Sopr. (a few) (Some of the others applaud and cry 'Bravo'. The remainder try to 'sh' them.)

La la la la la — la la la la la la la la la la la la la la

Tenor (a few)

La la la la la — la la la la la la la la la la la la la la

TROUBADOUR

Of all my coun - try's

la — la la la la la la la la

Sopr. *ff*

Alto *ff*

Tenor *ff*

Bass *ff*

Tutti sh!

sh!

p

sing - - ers, Men say that I am the great - est; My voice is mel-low and

ad lib. free, — It can wan - - der high *rit.* and low. *a tempo*

PRINCESS *ad lib.* (He tries to sharp- en the last note) La

La la la la la la la la la

f *pp*

57 Animato

La la la la la la la

f *f* *p*

Ah Ah

dolce *p* *ad lib.*

falsetto *falsetto* *falsetto* Ah Good

f Ah *f* *f*

pp

PRINCESS
Animato

Sir, I bid you fare - well! — Go — home and learn to sing bet - ter; Your

Animato

p

(curtseying him off)

voice will ne - ver win me, — Fare - well, — Fare - well, — Fare -

(lunga)

58

THE TRAVELLER appears. He comes forward slowly, with an air of mystery.

- well, — Fare - — Oh!

Andante maestoso

f Brass

Animato

home. Brought here by thy beau-ty,

cresc.

Which burn - - eth my bo - - som,

f *accel. e cresc.*

PRINCESS

But, Sir,— I

TRAVELLER

I beg thee in boun-ty My Bride— to be!

ff *colla voce* *pp*

think We have heard this be-fore.

ff p

Nay, Nay,— O Nay,

60 a tempo *ff Tutti*

Nois - i - est ne - ga - tive! High - - est har - rowing, Fright - fulness

fran - tic! World's wild - est

woe Wan - ton - ly woos me. Dir - est dreadfulness,

Darkest of dooms! (The rest is drowned by the orchestra)

(In his excitement he stumbles over The Fool)

(The Fool wakes and looks straight ahead. The first person he sees is the Princess. The spell works)

(Meanwhile the Traveller recovers himself and angrily threatens The Fool, who takes no notice. The Troubadour pacifies the Traveller. Suddenly they see the Princess gazing spellbound in their direction. They wait to see which is the lucky one.)

61 PRINCESS
Allegretto*(The Princess comes forward slowly, as if in a trance. She passes by the Traveller*

ppp *una corda*

and the Troubadour and goes straight to The Fool. Everyone gazes at her motionless.)

rit. pp *Lento*

Now the door is o - pened,

Str.

rit. pp *Lento*

Now my life be-gins, Now the earth is lost to me, Now love comes to birth.

ppp

Come, O heart's de-sir-ing! Come, my soul's de-light! I have wait-ed for you And you

ppp

PRINCESS

Allegro

knew it not.

TRUBADOUR *sotto voce pp*

Soprano She's fall-en in love with a beg-gar!

Alto *sotto voce pp* She's fall - en in love with a

Tenor *sotto voce pp* She's fall - en in love with a

Bass *sotto voce pp* She's fall - en in love with a

She's fall - en in love with a

Allegro

Andante

Allegro

MOTHER

(The Fool yawns)

Wa - ken! Wa - ken!

beg - gar!

beg - gar!

beg - gar!

beg - gar!

beg - gar!

f (shaking him)

Andante

Allegro

Fl.

p

f

62 PRINCESS

p Andante

No! Do not wake— him; Let me gaze up-on him sleep - - ing.

(He falls asleep again)

Andante

I would I might be with him In the land of dream - - - ing.

62 TROUBADOUR

(to his Retainers)

Recit.

The la-dy is be-witched, Be mine the task to free her. Your aid I in -

f colla voce

- voke —

accel.

TRAVELLER

Revenge is wreath-ing My rag - ing heart's—

ff Tutti

accel.

Moderato
TROUBADOUR (*interrupting the Traveller*)

She shall be mine She shall be mine She shall be mine

RETAINERS (*becoming conventionally agitated*)

She shall be thine She shall be thine She shall be

Moderato

Str. *p staccato*

She shall be mine She shall be mine She shall be mine

thine She shall be thine She shall be thine She shall be

She shall be mine She shall be mine She shall be mine

thine She shall be thine She shall be thine She shall be

She shall be mine She shall be mine She shall be mine

thine She shall be thine She shall be thine She shall be

TROUBADOUR

63

She shall be mine She shall be mine

TRAVELLER

(interrupting them)

ff

Vault - - ing

RETAINERS

thine She shall be thine She shall be

63 *Tutti* *ff*

TRAVELLER

ven - geance My bo - som burn - eth; Vil - est

(Meanwhile some of the Chorus at the back have been looking into the distance. They beckon to the others to join them.)

TROUBADOUR

mf Yes, yes, she shall be

TRAVELLER

vil - - lain - y Vaun - - - - teth—

RETAINERS

(pushing the Traveller aside)

mf She shall be thine, she shall be thine, she shall be thine, she shall be

p Str. Fl.

mine, Yes, yes she shall be mine,

cresc.
thine, she shall be thine, she shall be thine, she shall be thine, she shall be thine, she shall be

ff
Mine! _____

(pushing forward) **ff**

Ven - - - geance!

thine, she shall be thine, she shall be thine, she shall be thine, she shall be thine, she shall be

cresc. poco a poco

ff Tutti

(✓)

Ven - - - geance!

thine, she shall be thine, she shall be thine, she shall be thine, she shall be

ff Tutti

PRINCESS
 No foe can hurt me, I am beyond earth - ly power.

PEASANT
 This is no earthly power - it is the power of Hell.

PRINCESS
 Hell can-not reach me; I am be-yond the power of e - vil ones, I am safe from

Largo
 all. I am at peace.

Moderato

PEASANT
 But you must hear me! I am a shepherd. Until an hour ago I was lying on

Moderato

Largo
 Corni *pp una corda*

the hillside guarding my flocks. Yet not guarding — why should I guard when there was no danger? My sheep knew my voice and would not stray.

Vla. **Fl.**

There was no wild beast near, no robber — there was nothing evil. So, like yonder poor lady, I lay down and dreamed I was at peace.

ppp

My dog awoke me. He gave a short bark, then sniffed the air and barked again. I bade him be still and once more I lay down to sleep. But he barked again and this time it was a cry of anger. I looked up and on the crest of the hill above there was a wolf. He rushed towards us; but before I could rise he had passed. He never looked round at my flocks, but flew like the wind and was lost to us.

Then a wild bull appeared. He also rushed by in terror, and as he passed I saw that his head was

Poco Allegro

p Str. (sempre una corda)

scorched and his eyes burnt out. He stumbled in his blindness, rose and fell again. I climbed the hill and looked beyond:

In the valley below, wild beasts and tame herds and flocks were mingled in one mad rush towards me.

Moderato

pp sempre

Behind them men and women were flying, dragging carts and barrows with them, and staggering under heavy burdens.

I looked further, and
all the crests of the **65**
distant hills were Fire! Trb.

'A forest fire' I said to
myself, and gazed in
wonder; for I had

Score for the first system. The piano part is in treble and bass clefs, with dynamics *tre corde*, *ff*, and *pp*. The tuba part is in bass clef, marked *Tuba*. The music is in 4/4 time and features a key signature of two sharps (F# and C#).

only heard men tell of such things. Then, as I gazed, I cursed my folly—there are no forests—
nothing but grass grows on those hills.

Score for the second system. The piano part continues in treble and bass clefs. The bassoon part is in bass clef, marked *Fag.*. The music is in 4/4 time and features a key signature of two sharps.

Higher grew the flames and brighter, making the sun look pale. And within the wall of fire

Score for the third system. The piano part continues in treble and bass clefs, marked *Str. staccato*. The music is in 4/4 time and features a key signature of two sharps.

I saw weird figures moving. Demons and djinns were dancing—indeed they seemed to

Score for the fourth system. The piano part continues in treble and bass clefs, marked *Tr. con sord.*. The woodwind part is in treble clef, marked *W.-W.*. The music is in 4/4 time and features a key signature of two sharps.

bring the flames nearer. All is lost — Our land is doomed — Hell is here!

Score for the fifth system. The piano part continues in treble and bass clefs, marked *W.-W., Str.*. The music is in 4/4 time and features a key signature of two sharps.

accel.
Sopr. I

Sopr. II, Alto

Allegro

La-dy, fly! — Our land is

La-dy, fly! Our

Allegro

f Tutti without Trb.

f accel.

doomed.

You hear the tale, Hell is here!

land — is doomed.

You hear the tale, Hell is here!

PRINCESS

pp ad lib.

I hear; but it is naught. What mat-ters hell? The earth is lost to me,

pp Str.

(ad lib.)

Allegro

I am in Heav'n, The home of peace.

Bass *(a few)*

pp

Allegro

Car-ry the beg-gar a-way; She will fol-low.

MOTHER

f

No! let o - thers fly, He a - lone shall face the

f Str.

Meno mosso

dan - ger. "He has won a bride with a glance of his eye; With a

Meno mosso

p W.-W. Str.

look he kills a foe!" With him we are safe And at

Vi.

PRINCESS

ad lib.

With him I am in Héav'n, The home of peace.

MOTHER

peace.

CHORUS

A few—She is bewitched....
 Others—We must protect her..
 Others—Arm yourselves!
 (The talking becomes general)

pp W.-W. *pp* Str. W.-W. *cresc.*

67 Allegro
Sopr.

Sound the call! —

Alto
Sound the call! — Sound the call! —

Tenor
Sound the call! — Sound the call! —

Bass
Sound the call! —

Allegro

Brass

Moderato

Sound the call! — To arms! To arms! To arms! —

Sound the call! To arms! — To arms! —

— Sound the call! To arms! — To arms! —

mf

Sound the call, my com - rades,

Moderato

Fag., Str.

Trb.

mf non legato

Timp., Str.

sva bassa

Bass

Arm yourselves for fight-ing! Leave your homes and bid Fare - well to wives and child-ren.

8va bassa

Leave the plough and leave The ox - en id - ly graz-ing; Here is nob - ler work For

8va bassa

Tenor

mf

Sound the call, my com-rades, Arm yourselves for fight-ing!

all who love their coun-try. Sound the call, my com-rades,

8va bassa

Leave your homes and bid Fare - well to wives and child-ren. Leave the plough and leave The

Arm your - selves for fight-ing! Leave the plough and leave The

cresc.

cresc.

cresc.

ox - en id - ly graz - ing; Here is nob - ler work For all who love their
 ox - en id - ly graz - ing; Here is nob - ler work For all who love their

Sopr. 68 *(threatening The Fool)*
 There's the cause of all our trou - ble

Alto
 There's the cause of all our trou - ble

Tenor
 There's the cause of all our trou - ble

Bass
 coun - try. *(Soldiers march across)* There's the cause of all our trou - ble
 coun - try. *(Repeat this bar ad lib. until the sound is lost in the distance)* There's the cause of all our trou - ble

(Trumpets on stage)
 68 *ff* Tutti without Trb.
(Drums on stage)

Id - ly sleep - ing there; He's be - witched our La - dy, He's the chief of all our foes.
 Id - ly sleep - ing there; He's be - witched our La - dy, He's the chief of all our foes.
 Id - ly sleep - ing there; He's be - witched our La - dy, He's the chief of all our foes.
 Id - ly sleep - ing there; He's be - witched our La - dy, He's the chief of all our foes.

PRINCESS

f \sharp

Back!

Back, you cow - ards!

We will rid the land of trai - tors —

We will rid the land of trai - tors —

We will rid the land of trai - tors —

We will rid the land of trai - tors —

Str.

MOTHER

Would you kill a sleep - ing boy?

Back, you fools! Would you kill the

one who can save you? When the time comes, You shall know his

W. - W., Arpa

69

(Refugees from the burning country cross the back of the stage in great confusion.)

power.

ff

Tutti

(The First Sopranos have gone to the back to help the refugees. They remain there after the latter have disappeared, and watch the distant fire.)

p Sopr. II

Near - er, near - er comes the dan - ger, Near - er comes the foe, Near - er to our hearts the

Alto

Near - er, near - er comes the dan - ger, Near - er comes the foe, Near - er to our hearts the

p W. - W., Arpa, Str. pizz.

ter - ror Clings and wraps us round. Cour - age then, my sis - ters! We must al - so do our share.

ter - ror Clings and wraps us round. Cour - age then, my sis - ters! We must al - so do our share.

cresc. (The Bases push forward, interrupting)

We'll in-spire our her-oes, We will urge them on to—

cresc.

We'll in-spire our her-oes, We will urge them on to—

Bass

Loud-er then,— my com-rades,

the women, who gradually join the First Sopranos at the back,

Sound the call— for bat-tle! Hearts are filled— with cour-age, All our weap-

W.-w.

-onsrea-dy. Like an ov-er-whelm-ing Flood the foe— ap-proach-es;

Tenor

Bass

70 *ff*

Loud-er then,—

Like a rock— that stands So firm-ly, we— a-wait him. Loud-er then,—

ff Tutti without Trb.

— my com-rades, Sound the call— for bat-tle! Hearts are filled— with cour-age,

— my com-rades, Sound the call— for bat-tle! Hearts are filled— with cour-age,

All our weap - ons read - y. Like an ov - - er - whelm - ing— Flood the foe—

All our weap - ons read - y. Like an ov - - er - whelm - ing— Flood the foe—

(The Women of the Chorus are at the back. Their faces are lit up by the reflection of the coming fire.)

— ap - proach - es; Like a rock— that stands So firm - ly, we— a - wait him.

— ap - proach - es; Like a rock— that stands So firm - ly, we— a - wait him.

Soprano *ff*

Walls of flame descend the hill, — Waves of fire sweep the plain.

Alto *ff*

Walls of flame descend the hill, — Waves of fire sweep the plain.

ff Tutti

Near - er they come! Naught can stay them: They are led by the

Near - er they come! Naught can stay them: They are led by the

(More refugees cross at the back. The Chorus help them and the greatest confusion reigns.)

powers of Hell!

powers of Hell!

ff

dim. *p*

71 PRINCESS

Meno mosso

While we fret and strug - gle, While we

Bass (*The men get into line*)

Has - ten then, my comrades, Sound the call for bat - tle!

Meno mosso

W.-W. (VI. I. with voice)

Fag.

toil and strive, Great Ones,

Tenor

Has - ten then, my com - rades,

Bass

Hearts are filled with cour - age, All our weap - ons read - y.

Via.

mf

clothed in wis - - dom, Watch from

Sound the call for bat - tle! Hearts are filled with cour - age. Like an ov - er - whelm - ing

Like an ov - er - whelm - ing

thrones of peace.

Flood the foe ap-proaches; Like a rock that stands So firm - ly, we a-wait him

Flood the foe ap-proaches; Like a rock that stands So firm - ly, we a-wait him

(At the back, the women are still watching the approaching fire. The reflection of the flames on their faces grows brighter.)

Soprano *f*

Walls of flame descend the hill, — Waves of fire sweep the plain, —

Alto *f*

Walls of flame descend the hill, — Waves of fire sweep the plain, —

f Tutti

ff Tenor (Soldiers, trumpeters and drummers enter hurriedly from all sides, and the women come forward)

Shout the fin-al call to bat-tle! Comrades, close the ranks! We will march together, sing - ing, —

ff Bass

Shout the fin-al call to bat-tle! Comrades, close the ranks! We will march together, sing - ing, —

Tr.

Soprano

ff Shout the fin-al call to bat-tle! Com-rades, close the ranks! We will march to-geth-er, sing-ing:

ff Alto
Shout the fin-al call to bat-tle! Com-rades, close the ranks! We will march to-geth-er, sing-ing:

72 *fff* (All come forward in a body)

For-ward then, my com-rades! March to-geth-er, sing-ing; Hearts on high and joy-ous-

For-ward then, my com-rades! March to-geth-er, sing-ing; Hearts on high and joy-ous-

For-ward then, my com-rades! March to-geth-er, sing-ing; Hearts on high and joy-ous-

For-ward then, my com-rades! March to-geth-er, sing-ing; Hearts on high and joy-ous-

72

fff (Trumpets and Drums on the Stage)

Tutti without Trb.

Shin-ing wea-pons rea-dy. Like an ov-er-whelm-ing Flood the foe ap-proach-es;

Shin-ing wea-pons rea-dy. Like an ov-er-whelm-ing Flood the foe ap-proach-es;

Shin-ing wea-pons rea-dy. Like an ov-er-whelm-ing Flood the foe ap-proach-es;

Shin-ing wea-pons rea-dy. Like an ov-er-whelm-ing Flood the foe ap-proach-es;

Like a rock that stands So firm-ly, we a-

Like a rock that stands So firm-ly, we a- (All burst into cries of terror and fly, except the Princess, The Fool and the Mother)

Like a rock that stands So firm-ly, we a-

Like a rock that stands So firm-ly, we a-

(Flames spring up in every di-
 rection. Spirits of Fire dance on.
 The Wizard is seen behind urg-
 ing them forward.)

ff

Trb., Xylophone

(The Mother wakens The Fool. He tries to run away, but the Princess, who has been kneeling at his feet, holds his legs)

Tr.

f *R.H.*

(The Mother holds his head in such a position that he cannot avoid looking at the Wizard. The dancers

73 *Andante*

Tr. Ob., Str.

p

waver to and fro.

Then they suddenly turn round and dance towards the Wizard.)

accel. Moderato maestoso

Brass

f *ff* Tutti *ff*

sva bassa..... *sva bassa*.....

(He vainly tries to drive them back to The Fool)

sva bassa.....

(The Wizard disappears in flames. Only his hat remains upright)

sva bassa.....

fff Tutti

on the ground. The dancers go off and the fire dies down.)

dim. *p*

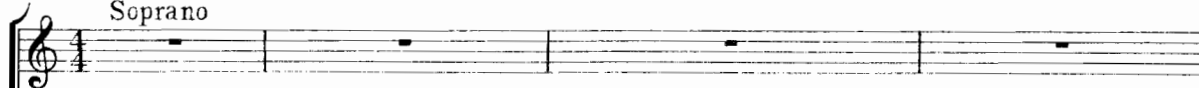
Vel.

MOTHER
ad lib.

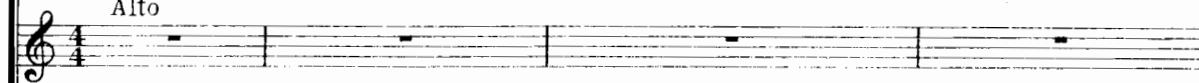
"He has won a bride with a glance of his eye, With a look he has killed a foe!"

(Chorus enter in groups on tiptoe,
looking round anxiously.)

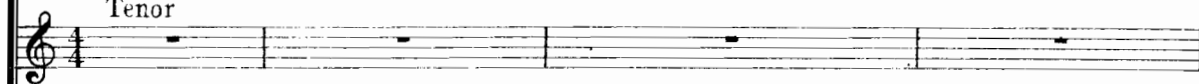
74 Andante
Soprano



Alto



Tenor



Bass



Where is the fire? Where are the de-mons? Who is dead? Who have es-caped?

74 Andante

pp Trib.

Voices only



pp

Where is the fire? Where are the de-mons? Who is

The Wi-zard is burnt! There lies his hat!

Where is the fire?
 dead? Who have es - caped? The Wi-zard is
 But he was their lea-der, So why did they burn him?

pp
f

Where are the de-mons? Who is dead? Who have es - caped?
 burnt! There lies his hat! But he was their lea-der, So why did they
 Why is that Fool star - - - ing?

pp
f

Where is the fire? Where are the de-mons? Who is
 The Wi-zard is burnt! There lies his hat!
 burn him? Why is that Fool
 Sh! See! She is there— Our

pp *pp* *pp*

dead? Who have es-caped? The Wi-zard is
 But he was their lea-der, So why did they burn him?
 star - - - ing? Sh! See!
 Prin - - - cess! Where is the fire?

cresc. *cresc.* *cresc.* *p cresc.*

burnt! There lies his hat! But he was their leader, So why did they

p cresc.

Why is that Fool starting?

She is there— Our Princess!

Where are the demons? Who is dead? Who have escaped? But

75

PRINCESS (*rising slowly*)

Poco Adagio

You thought me mad, You thought me bewitched;

burn him? Sh! Sh!

Sh! Sh!

But he was their leader, So why—

he was their leader, So why did they burn—

p 75 Poco Adagio

Str.

Yet my words were true. Fire could not burn, Hell could not harm me. None — were

p W.-W.

here To pro-tect your Queen: — All were cow-ards, For all were fools,

Molto Adagio

Molto Adagio
Ob.

Save him, Who has brought me peace. With you, Earth is lost to me,

(to The Fool)
ad lib.

ppp Str.

76 Allegretto

— I am in Heav'n. Say one word, No more will I wea-ry you,

Allegretto

pp W.-W., Arpa

dolce (Long silence)

Tell me that you love _____ me. All o-ther men who look up on me

Str. *p* Arpa

Wea - ry me with love; — To me they are but naught. I wait for

Ob.

you; I know your power, I know your worth. I need to

Fl. *p* Corni Str.

dolce (Another long silence)

know But one thing more, — Say that you love _____ me.

77 Poco animato

Why do you wait? All who see my face Love me. Are you

Poco animato

W.-W., Arpa

Str.

Timp.

great - er than man? Ev - en so, I am yours, And in re -

- turn I ask but one thing: Do you love me?

THE FOOL

NO!

Allegro

mf

PPP Str.

f W.-W., Corni

78

Sopr.

Alto

Tenor

Bass

What? Who are you to slight our La - dy? She is loved of all her folk.

What? Who are you to slight our La - dy? She is loved of all her folk.

What? Who are you to slight our La - dy? She is loved of all her folk.

What? Who are you to slight our La - dy? She is loved of all her folk.

78

Brass

W.-W.

We are ready to avenge her, Your last hour has come!

We are ready to avenge her, Your last hour has come!

We are ready to avenge her, Your last hour has come!

We are ready to avenge her, Your last hour has come!

Ah! Ah!

Ah! Ah!

Draw your swords! Draw your swords! Draw your swords! Draw your swords!

Draw your swords! Draw your swords! Draw your swords! Draw your swords!

THE MOTHER *suddenly stops them*

Lento *p*

Put up your swords — and listen; For I have one more thing to

Lento

Trb. *p* Arpa, Str. pizz.

say: Both the legends have come true. — "He has achieved where

staccato Corni *F1.*

(to the Princess)

others failed, With one word." For he is the only man who has ever looked in your face and not loved you! (rapture of the Princess)

PPPP Str.

79 *Allegretto*

Sopr. "He has achieved where others failed, With one word!"

Alto "He has achieved where others failed, With one word!"

Tenor "He has achieved where others failed, With one word!"

Bass "He has achieved where others failed, With one word!"

(General rejoicing and dancing round The Fool and the Princess) *Allegretto*

79 *f* Tr. W.-W., Corni W.-W., Timp., Str.

Once a-gain my com-rades, Raise your voi - ces loud - ly!

Once a-gain my com-rades, Raise your voi - ces loud - ly!

Once a-gain my com-rades, Raise your voi-ces loud - - ly!

Once a-gain my com-rades, Raise your voi-ces loud - - ly!

Now the an - cient le - gends, Lost so long in darkness, Have re-vealed them-selves To -

Now the an - cient le - gends, Lost so long in darkness, Have re-vealed them-selves To -

Now the an - cient le - gends, Lost so long in darkness, Have re-vealed them-selves To -

Now the an - cient le - gends, Lost so long in darkness, Have re-vealed them-selves To -

- day, and won ful-fil - ment. La la la la la la la la la la

- day, and won ful-fil - ment. La la la la la la la la la la

- day, and won ful-fil - ment. La la la la la la la la la la

- day, and won ful-fil - ment. La la la la la la la la la la

add Corni

— la la la la la la la la la la la la la la la la

— la la la la la la la la la la la la la la la la

— la la la la la la la la la la la la la la la la

— la la la la la la la la la la la la la la la la

80 (*Priests enter. The Chief Priest enters last, carrying a crown. He goes solemnly to The Fool.*)

ff

Once a - gain — my com - rades, Raise your voi - ces loud - ly! Joy and peace

ff

Once a - gain — my com - rades, Raise your voi - ces loud - ly! Joy and peace

ff

Once a - gain — my com - rades, Raise your voi - ces loud - ly! Joy and peace

ff

Once a - gain — my com - rades, Raise your voi - ces loud - ly! Joy and peace

ff Tutti with Tambourine

— are reign - ing; Wel - come both — with sing - ing. Now the an - cient le - gends,

— are reign - ing; Wel - come both — with sing - ing. Now the an - cient le - gends,

— are reign - ing; Wel - come both — with sing - ing. Now the an - cient le - gends,

— are reign - ing; Wel - come both — with sing - ing. Now the an - cient le - gends,

Lost so long — in dark-ness, Have re-vealed them-selves To - day, and won—

Lost so long — in dark-ness, Have re-vealed them-selves To - day, and won—

Lost so long — in dark-ness, Have re-vealed them-selves To - day, and won—

Lost so long — in dark-ness, Have re-vealed them-selves To - day, and won—

(Just as the Priest is about to crown The Fool, the latter

81 *ad lib.*

Picc. *P* Fl. *P*

yawns. General embarrassment) (He yawns again)

Ob.

Andante (Curtain)

(He falls asleep)

P Fag. *PP* *ff*

Arpa *Tutti*



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