

To JOHN KIRKHOPE Esq.

Omaggio
19. 4. 01.
V Ricci

GOBLIN MARKET

(DER GNOMEN MARKT)

founded on
Christine Rossetti's poem*
& adapted by M.C. Gillington.

CANTATA

With Soprano & Contralto solos
& either two or three-part chorus for treble voices.

by
VITTORIO RICCI.

LONDON, JOSEPH WILLIAMS.
32, Great Portland Street, W.

New York,
Edw. Schuberth & Co. (J. F. H. Meyer)

N. 13237.

Leipzig,
Breitkopf & Haertel.

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27 OCT. 1949

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Mr. Alder Lane

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GOBLIN MARKET.

CANTATA.

PART I.

No. 1. Chorus.

Morning and evening,
Maids heard the goblins cry:
"Come buy our orchard fruits,
Come buy, come buy!
Apples and quinces,
Lemons and oranges,
Melons and raspberries,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dew-berries,
Pine-apples, blackberries,
Apricots, strawberries,
All ripe together,
In summer weather.
Come buy, come buy, come buy!
Dates and sharp bullaces,
Damsons and bilberries,
Pomegranates full and fine,
Sweet grapes fresh from the vine,
Currants and gooseberries,
Bright fire-like barberries,
All ripe together,
In summer weather."

No. 2. Duet (*Laura & Lizzie*) & Chorus.

LAURA.

Look, Lizzie, down the glen
Tramp little men!
One hauls a basket,
One bears a plate,
One lugs a golden dish
Of many pounds weight.

LIZZIE.

O Laura, Laura, you should not peep,
You should not peep at goblin men!
Their offer should not charm us,
Their evil gift would harm us.

CHORUS.

One has a cat's face,
One whisks a tail,
One tramps at a rat's pace,
One crawls like a snail.
With a voice like voice of doves,
Cooing all together,
They sounded full of loves
In the pleasant weather.
One sets his basket down,
One rears his plate,
One begins to weave a crown,
One heaves the golden weight.
With a voice etc.

LAURA.

How fair the wine must grow,
Whose grapes are so luscious!
How warm the wind must blow
Through those fruit-bushes!

LIZZIE.

We must not look at goblin men,
We must not buy their fruits!
Who knows upon what soil they fed
Their hungry thirsty roots?

CHORUS.

One sets his basket down,
One rears his plate,
One begins to weave a crown,
One heaves the golden weight
Of dish, and fruit, and bids her taste.
Sweet-tooth Laura does not stir,
Longs, but has no money.

No. 3. Solo & Chorus.

LAURA.

Good Folk, I have no coin,
To take were to purloin.
I have no copper in my purse,
I have no silver either,
And all my gold is on the furze
That shakes in windy weather
Above the rusty heather.

CHORUS.

"You have much gold upon your head,
Buy from us with a golden curl!"
They answered together.
"Look at our apples
Russet and dun,
Bob at our cherries,
Bite at our peaches,
Grapes for the asking,
Pears red with basking
Out in the sun.
Citrons and dates,
Plums on their twigs,
Pomegranates, figs,
Pluck them, suck them!"

SOLO.

She stooped adown her shining
head,
She clipped a precious golden lock,
She sucked the yellow fruits and red;
Sweeter than honey from the rock,
Stronger than man-rejoicing wine,
Clearer than water flowed that juice.
She never tasted such before,
How should it cloy with length of
use?
She flung the emptied nuts away,

White seed and kernel stone,
And she knew not was it night or
day,
As she turned home alone.

CHORUS.

Come buy our orchard fruits! ha! ha!
Sweet to tongue and sound to eye,
ha! ha!
Taste them and try, ha! ha!
Come buy, come buy, ha! ha!

No. 4. Solo (*Lizzie*).

Dear, you should not stay so late,
Twilight is not good for maidens:
Should not loiter in the glen,
In the haunts of goblin men.
Do you not remember Jeanie?
How she met them in the moonlight,
Took their gifts both choice and
many,
Ripened in an endless noonlight.
She pined and pined away,
Sought them by night and day,
Found them no more, but dwindled
and grew grey.
She fell with the first snow:
Daisies that never blow
I planted on her grave a year ago.
Oh no! you should not loiter so!

No. 5. Chorus (*Slumber Song*).

Golden head by golden head,
Like two pigeons in one nest,
Folded in each other's wings,
They lay down in their curtained bed.
Like two blossoms on one stem,
Like two flakes of new-fall'n snow,
Like two wands of ivory,
Tipped with gold for stately kings.
Moon and stars gazed in at them,
Winds sang to them lullaby,
Lumbering owls forbore to fly,
Not a bat flapped to and fro,
Round their rest:
Cheek to cheek, and breast to breast,
Locked together in one nest.

PART II.

No. 6. Chorus.

Day after day, night after night,
Laura kept watch in vain,
In silent pain.
She never heard again the cry:
"Come buy our fruit, come buy, come
buy!"

She never spied the goblin men
Hawking their fruits, 'along the glen.
But when the moon waxed bright,
Her hair grew thin and grey;
She dwindled, as the fair full moon
Doth turn and wane to swift decay,
And burn her fires away.
Tender Lizzie could not bear
To watch her sister's care,
The pain she might not share.
She night and morning caught the
cry:

"Come buy our fruits, come buy,
come buy!"
Beside the brook, along the glen,
She saw the trampling goblin men.
Till Laura, dwindling still,
Seemed knocking at Death's door,
Then Lizzie crossed the windy furze,
A silver penny in her purse,
And gained the streamlet shore.

No. 7. Chorus.

Laughed every goblin,
When they spied her peeping,
Came towards her hobbling,
Flying, running, leaping,
Chuckling, clapping, crowing,
Mopping and mowing,
Full of airs and graces,
And demure grimaces,
Cat-like and rat-like,
Ratel and wombat-like,
Snail-paced, in a hurry,
Scampering and scurry,
Chattering like magpies,
Fluttering like pigeons,
Gliding like fishes,
Held up their dishes:
"Look at our apples,
Russet and dun,
Bob at our cherries,
Bite at our peaches,
Grapes for the asking,
Pears red with basking
Out in the sun,
All ripe together
In summer weather,
Come buy, come buy!"

No. 8. Solo (*Lizzie*) & Chorus.

LIZZIE.

Good Folk, now give me much and
many,
Here I pay a silver penny!
Sell me your melons icy-cold,
Piled on a dish of gold,
Too huge for me to hold!
Your lucid grapes without one seed;
Odorous indeed must be the mead,
Whereon they grow, and pure the
wave they drink,
With lilies at the brink.

CHORUS.

Nay, stay and sit with us,
Honour and eat with us:

Night yet is early,
Warm and dew-pearly,
Wakeful and starry.
Such fruits as these, no man can
carry:
Half their bloom would fly,
Half their dew would dry.
Be welcome guest with us,
Sit down and feast with us!

LIZZIE.

But one doth wait disconsolate
At home alone for me.
If you will not sell me any
Of your fruits, though much and many,
Give me back my silver penny
I tossed you for a fee!

CHORUS.

They called her proud,
Cross-grained, uncivil,
Their tones waxed loud,
Their looks were evil.
No longer wagging, purring,
But visibly demurring,
They trod and hustled her,
Lashing their tails,
Elbowed and jostled her,
Clawed with their nails,
Barking, mewing, hissing, mocking,
Tore her gown and soiled her stock-
ing,
Twitched her hair out by the roots,
Stamped upon her tender feet,
Held her hands and crushed their
fruits
Against her mouth to make her eat.
But though the goblins cuffed and
caught her,
Scratched and pinched her,
Coaxed and besought her,
Kicked and knocked her,
Mauled and mocked her,
Lizzie would not open lip,
Lest they cram a mouthful in,
But laughed at heart to feel the drip
Of juice which syrugged all her chin.
At last the evil people,
Worn out by her resistance,
Flung back her penny and kicked
their fruits
Along whichever road they took:
Some writhed into the ground,
Some dived into the brook,
Scudded on the gale,
Or vanished in the distance.

No. 9. Laura, Lizzie & Chorus.

LIZZIE.

Laura, Laura, did you miss me?
Laura, Laura, come and kiss me!
Never mind the scars and bruises,
Hug me, kiss me, drink the juices,
Crushed from goblin fruits for you,
Goblin pulp and goblin dew.
For your sake I braved the glen,
And had to do with goblin merchant-
men.

LAURA.

Lizzie, Lizzie, have you tasted
For my sake the fruit forbidden?
Must your light like mine be hidden,
Your young life like mine be wasted?
Are you ruined in my ruin,
And undone in my undoing?
For my sake you braved the glen,
And had to do with goblin merchant-
men?

CHORUS.

Tears once again refreshed her
shrunken eyes,
Dropping like rain after long sultry
dearth.
She clung about her sister,
And kissed her, and kissed her,
Tasting that juice with hungry mouth.
That juice was wormwood to her
tongue,
She loathed the taste, she rent her
streaming locks,
And wrung her hands, and beat her
burning breast;
Till, like the watch-tower of a town,
Which an earthquake shatters down,
Like a lightning-stricken mast,
Like a wind-uprooted tree,
Like a foam-topped waterspout,
Cast down headlong in the sea,
Pleasure past and anguish past,
With failing senses she fell at last...
Is it death or is it life?

No. 10. Finale.

Duet (*Laura & Lizzie*) & Chorus.

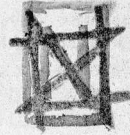
But when the first birds chirped
about their eaves,
And early reapers sought the gold-
en sheaves,
And dew-wet grass
Bowed in the morning winds so brisk
to pass,
And when new buds with a new day
Opened cuplike lilies on the stream,
Then Laura woke as from a dream,
And laughed in the innocent old
way.
Hugged Lizzie, but not twice nor
thrice,
Her gleaming locks showed no more
grey,
Her looks were sweet as May,
And light danced in her eyes.

LAURA.

For there is no friend like a sister,
In calm or stormy day,
To hold one fast with loving hands,
To cheer one on the tedious way.
To seek one, if one goes astray,
To lift one, if one totters down,
To strengthen whilst one stands.

GOBLIN MARKET.

Der Gnomen-Markt.



CANTATA.

Written by M. C. GILLINGTON

* (founded on Christina Rossetti's poem).

Deutsch von WILLY ALEXANDER KASTNER.

Composed by V. RICCI.

PART I. - I. TEIL.

No 1. CHORUS.

No 1. Chor.

Allegro leggiero. (♩ = 116.)

PIANO.

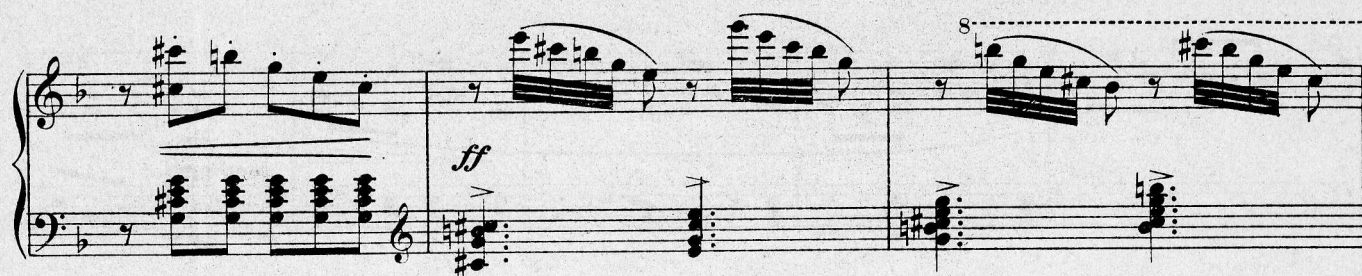
*p leggiero e saltellante**sempre eguale**cupamente**pp molto legato*

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J. W. 13237

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First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a series of chords, mostly triads and dyads, with some accidentals. A dynamic marking *ff* (fortissimo) is placed above the lower staff. A bracket with the number 8 is positioned above the first measure of the upper staff.



Second system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes, some marked with a '5' (quinta). The lower staff continues the chordal accompaniment. A bracket with the number 8 is positioned above the first measure of the upper staff.



Third system of musical notation. The upper staff continues the melodic line. The lower staff contains a section marked *strepitoso* (strepitoso), which is a more rhythmic and accented passage. Below the main system, there is an *Ossia:* section, which is an alternative or additional passage, consisting of a few measures of chords. A bracket with the number 8 is positioned above the first measure of the *strepitoso* section.



Fourth system of musical notation. This system features a more complex texture with multiple staves. The upper staff continues the melodic line. The lower staves contain various accompaniment parts, including chords and moving lines. A bracket with the number 8 is positioned above the first measure of the upper staff.



Fifth system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes, some marked with a '3' (terza). The lower staff continues the accompaniment. A bracket with the number 8 is positioned above the first measure of the upper staff.

Sopranos.

pp sottovoce

Morn - ing and even - ing, Maids heard the gob - lins cry: "Come buy our
 Mor - gens und a - bends hört man die Gno - men schrein: „Mäd - chen, kauft
 1st and 2nd Contraltos. *pp sottovoce*

Morn - ing and even - ing, Maids heard the gob - lins cry:
 Mor - gens und a - bends hört man die Gno - men schrein:

p saltellante

or - chard fruits, Come buy, come buy!" Morn - ing and even - ing,
 Fruch - te ein, kauft ein! kauft ein!" Mor - gens und a - bends
 Maids heard the
 Man hört die

"Come buy our or - chard fruits, Come buy!"
 „Mäd - chen, kauft Fruch - te ein, kauft ein!"

Maids heard the gob - lins
 Man hört die Gno - men

cresc. a poco a poco

Maids heard the gob - lins cry, Morn - ing and even - ing, Morn - ing and
 hört man die Gno - men schrein, mor - gens und a - bends, mor - gens und
 gob - lins, the gob - lins cry:
 Gno - men, die Gno - men schrein: *cresc. a poco a poco*

cry, the gob - lins cry: "Come buy our fruits, Come
 schrein, die Gno - men schrein: „Kauft Fruch - te ein, kauft

cresc. a poco a poco

cresc. *mf*

even - ing, Maids heard the gob - lins cry: "Come buy our or - chardfruits, Come
a - bends hört man die Gno - men schrein: „Mäd - chen, kauft Fruch - te ein, kauft

cresc. *mf*

buy ourfruits, Come buy our fruits, Come buy our or - chardfruits, Come
Fruch - te ein! Kauft Fruch - te ein, Mäd - chen, kauft Fruch - te ein, kauft

cresc. *mf*

f

buy! come buy, come buy, come buy, come buy, come buy!
ein! kauft ein, kauft ein, kauft ein, kauft ein, kauft ein, kauft ein!

f *p*

ff

buy, come buy, come buy!"
ein, kauft ein, kauft ein!"

ff

Come Kauft buy!"
ein!"

Gaiamente. (Stesso tempo.)

ff Ap - ples and quin - ces, Le - mons and o - rang - es, *p* Me - lons and rasp - ber - ries,
ff Ap - fel und Quit - ten, kauft die O - ran - gen fein, *p* Him-beer'n, Me - lo - nen auch,
ff Ap - ples and quin - ces, Le - mons and o - rang - es, *p* Me - lons and rasp - ber - ries,
ff Ap - fel und Quit - ten, kauft die O - ran - gen fein, *p* Him-beer'n, Me - lo - nen auch,

mf Swart - head-ed mul - ber-ries, Wild free-born cran - ber-ries, Crab - ap-ples, dew - ber-ries,
mf Maul-beer'n und Prei - sel-beer'n, Früch - te vom Brom - beerstrauch, Holz-äp - fel, Hei - del-beer'n,
mf Swart - head-ed mul - ber-ries, Wild free-born cran - ber-ries, Crab - ap-ples, dew - ber-ries,
mf Maul-beer'n und Prei - sel-beer'n, Früch - te vom Brom - beerstrauch, Holz-äp - fel, Hei - del-beer'n,

f Pine - ap-ples, black-ber-ries, A - pri-cots, straw-ber-ries, Pine - ap-ples, (speaking) (gesprochen)
f A - na-nas, Berg-him-beer'n, A - pri-kos', Sta-chel-beer'n, A - na-nas, (speaking) (gesprochen)
f Pine - ap-ples, black-ber-ries, A - pri-cots, straw-ber-ries, black - ber - ries,
f A - na-nas, Berg-him-beer'n, A - pri-kos', Sta-chel-beer'n, Berg - him-beer'n,

ff (singing) (gesungen)

A - pri-cots, Pine - ap-ples, black-ber-ries, A - pri-cots, strawberries,
 A - pri-kos; A - na-nas, Berg-himbeer'n, A - pri-kos; Sta-chelbeer'n.

ff (singing) (gesungen) *p*

straw-ber-ries, Pine - ap-ples, black-ber-ries, A - pri-cots, strawberries, All ripe to - ge - ther,
 Sta - chelbeer'n, A - na-nas, Berg-himbeer'n, A - pri-kos; Sta-chelbeer'n. Som-mer und Son - ne

p *ff*

All ripe to - ge - ther, In sum-mer wea - ther,
 Som-mer und Son - ne reif-ten's zur Won - ne,

ff *p*

In sum-mer wea - ther, In sum-mer wea - ther, All ripe to - ge - ther,
 reif-ten's zur Won - ne, Som-mer und Son - ne reif-ten's zur Won - ne,

p *ff* *p*

All ripe to - ge - ther, In sum-mer wea - ther. Come
 Som-mer und Son - ne reif-ten's zur Won - ne. Kauft

ff *mf*

In sum-mer wea - ther, In sum-mer wea - ther.
 Som-mer und Son - ne reif-ten's zur Won - ne.

assai cresc. - - - - - *ff.*

buy, _____ come buy, _____ come buy, come buy, come buy!
 ein, _____ kauft ein, _____ kauft ein, kauft ein, kauft ein!

p *passai cresc.* - - - - - *ff.*

Come buy, _____ come buy, _____ come buy, come buy!
 kauft ein, _____ kauft ein, _____ kauft ein, kauft ein!

8

assai cresc. - - - - - *ff.*

Come buy! "
 Kauft ein!"

Come buy! "
 Kauft ein!"

8

p

Stesso tempo.

p

Morn - ing and even - ing,
Mor - gens und a - bends

p

Morn - ing and even - ing,
Mor - gens und a - bends

p

p

Maids heard the gob - lins cry: "Come buy our
hört man die Gno - men schrein: „Kauft un - sre

p

Maids heard the gob - lins cry: "Come buy our
hört man die Gno - men schrein: „Kauft un - sre

p

p

or - chard fruits, Come buy, come buy!"
Früch - te ein, ihr Mägd - - lein fein!"

p

or - chard fruits, Come buy, come buy!"
Früch - te ein, ihr Mägd - - lein fein!"

p

p

Morn - ing and even - ing, Maids heard the gob - lins cry:—
 Mor - gens und a - bends hört man die Gno - men schrein:—
 Morn - ing and even - ing, Maids heard the gob - lins cry:—
 Mor - gens und a - bends hört man die Gno - men schrein:—

p

cresc. a poco a poco

"Come buy our or - chard fruits, Come buy our or - chard fruits, Come
 „Mäd - chen, kauft Fruch - te ein, — Mäd - chen, kauft Fruch - te ein, kauft
cresc. a poco a poco

"Come buy our or - chard fruits, Come — buy, come
 „Mäd - chen, kauft Fruch - te ein, kauft — ein, kauft

cresc. a poco a poco

f

buy our or - chard fruits, Come buy, come — buy!
 ein, kauft Fruch - te ein, kauft ein, kauft ein!
p

buy, come
 ein, kauft

buy, come buy, come
 ein, kauft ein, kauft

f

p

come buy, come
kauft ein, kauft

buy, come buy, come
ein, kauft ein, kauft

buy!"
ein!"

come
kauft

buy!"
ein!"

buy, come buy, come buy,
ein, kauft ein, kauft ein,

come
kauft

buy!"
ein!"

Gaiamente come prima.

Dates and sharp bul - lac - es,
Schle - hen und Dat - teln zart,

Dam - sons and bil - ber - ries,
Wein von der fein - sten Art,

Pome - gra - nates full and fine,
Bee - ren und blau - e Pflaum;

Dates and sharp bul - lac - es,
Schle - hen und Dat - teln zart,

Dam - sons and bil - ber - ries,
Wein von der fein - sten Art,

Pome - gra - nates full and fine,
Bee - ren und blau - e Pflaum;

Sweet grapes fresh from the vine,
Frucht vom Gra - na - ten - baum,

Cur - rants and goose - ber - ries,
sü - sse Co - rin - then auch,

Bright fire - like bar - ber - ries,
Sta - chelbeer'n, frisch vom Strauch,

Sweet grapes fresh from the vine,
Frucht vom Gra - na - ten - baum,

Cur - rants and goose - ber - ries,
sü - sse Co - rin - then auch,

Bright fire - like bar - ber - ries,
Sta - chelbeer'n, frisch vom Strauch,

ff

All ripe to ge - ther, In sum - mer wea - ther."
 Som - mer und Son - ne reif - ten's zur Won - ne.

ff

All ripe to - ge - ther, In sum - mer wea - ther, All ripe to - ge - ther In summer wea - ther."
 Som - mer und Son - ne reif - ten's zur Won - ne, Som - mer und Son - ne reif - ten's zur Won - ne.

ff

p

Morn - ing and even - ing,
 Mor - gens und a - bends

p

Morn - ing and even - ing,
 Mor - gens und a - bends

p

cresc. a poco a poco

Maids heard the gob - lins cry: "Come buy our
 hört man die Gno - men schrein: „Mäd - chen, kauft

cresc. a poco a poco

Maids heard the gob - lins cry: "Come buy our or - chard fruits, Come
 hört man die Gno - men schrein: „Mäd - chen, kauft Früch - te ein, kauft

cresc. a poco a poco

p

cresc. molto *ff*

or - chard fruits, Come buy, come buy, come buy, come buy, come buy!
Früch - te ein, kauft ein, kauft ein, kauft ein, kauft ein, kauft ein!

cresc. molto *ff*

buy, come buy, come buy, come buy, come buy, come buy!
ein, kauft ein, kauft ein, kauft ein, kauft ein, kauft ein!

cresc. molto *ff*

mf *f* *2*

Come buy!"
Kauft ein!"

mf *f* *vuota* *2*

Come buy!"
Kauft ein!"

mf *f* *vuota* *2*

pp sottovoce

Maids heard the gob - lins cry: "Come buy!"
Man hört die Gno - men schrein: „Kauft ein!"

pp sottovoce

Maids heard the gob - lins cry: "Come buy!"
Man hört die Gno - men schrein: „Kauft ein!"

pp

No. 2. DUET AND CHORUS. (LAURA AND LIZZIE.)

No. 2. Duett und Chor. (Laura und Lizzie.)

Recitativo.

LAURA.

a piacere

Look, Liz - zie, look, Liz - zie, down the glen Tramp lit - tle
 Schau, Liz - zie, schau, Liz - zie, Männ-lein klein kom - men in

Allegro leggiero. (♩ = 116.)

Recitativo.

men!
 Reihn: One hauls a bask-et, One bears a
 Der trägt ein Körbchen, Tel-ler-chen

plate, One lugs a gold-en dish— Of ma-ny pounds weight.
 der, Schlüssel schleppt je - ner da, — von blankem Gol-de schwer.

LIZZIE.

p ritenuto

Un poco più largamente.

dolcemente, legato

Oh Lau-ra, Lau - - ra, you should not peep, You should not peep — at
 O Lau-ra, Lau - - ra, schau nicht die Männlein, nicht die Gno - men -

pp *ritenendo con forza*

go-blin men! Their of-fer should not charm us, Their e-vil gift would
 münnein an, o lass dich nicht be-rük-ken, sie sind voll bö-ser

a tempo

harm us.
 Tük-ken!

ritenendo

pp

CHORUS. Sopr. and Contralto together.
 Allegretto. (♩ = 66.) *Si batta in uno.*

pp sottovoce, come misterioso

One has a cat's face, One whisks a tail, One tramps at a
 Der mit dem Schweif dort, sieht der Kat-ze gleich, der schleicht wie ne

pp *p* *p*

pp

rat's pace, One crawls like a snail. With a voice like voice of doves
 Rat-te, der wie Schlangen weich. Und mit Stim-men tau-ben-gleich

mf *pp*

f

Cooing all to-ge-ther, They sounded full of loves In the pleasant weather.
 girren sie vor Won-ne, von Lie-be flüs-tern sie in der hei-tern Son-ne.

f

p

One sets his bask-et down, One rears his plate, One be-gins to
 Der setzt sein Körb-chen hin, die-ser die Schal', je-ner flech-tet

p *mf* *p*

cresc.

weave a crown, One heaves the gold-en weight; With a voice like voice of doves
 ei-non Kranz, der hebt den Gold-po-kal. Und mit Stim-men tau-ben-gleich

cresc.

f

Coo-ing all to-ge-ther, They sounded full of loves In the pleasant
 gir-ren sie vor Won-ne, von Lie-be flüs-tern sie in der hei-tern

f

(♩ = 80.)

LAURA. *p con passione*

How fair the wine must grow, Whose grapes are so lus-cious! How
 Wie glüht der Wein so schön, in feu-ri-ger Fri-sche! Wie

weather.
 Son-ne.

p

cresc.

warm the wind must blow Through those fruit - bush - es! How fair, how
warm des Win - des Wehn durch die - se Bü - sche! Wie glüht, wie

cresc.

fair the wine must grow, how warm the wind must blow Through
glüht der Wein so schön, wie warm des Win - des Wehn durch

f

LIZZIE. p

those fruit - bush - es! We must not look at go - blin men, We must not buy their
die - se Bü - sche! Lasst uns nicht schaun die Gno - men an, und kau - fet kei - ne

cresc.

p

cresc.

LAURA. p

How
Wie

fruits! Who knows up - on what soil they fed Their hun - gry thirsty roots?
Frucht! Wer weiss, auf welchem Bo - den sie zu näh - ren sie ge - sucht!

fair the wine must grow, — Whose grapes — are so lus - cious! How
glüht der Wein so schön — in feu - ri-ger Fri - sche! Wie

p We must not look, — not look at go - blin men!
Lasst uns nicht schaun, — nicht schaun die Gno - men an,

p

warm the wind must blow — Through those — fruit - bush - es! How
warm des Win - des Wehn — durch die - se Bü - sche! Wie

We must not buy, — we must not buy their fruits!
und kau - - fet kei - - ne, und kau - - fet kei - ne Frucht!

p

legato fair the wine must grow, — How warm the wind must blow, — how
glüht der Wein so schön, — wie warm des Win - des Wehn, — wie

p We must not look! *cresc.* We must not buy!
Schaut sie nicht an! Kauft kei - ne Frucht,

p *cresc.*

Tempo I. (66 ♩.)

warm the wind must blow, how fair, how warm! *f*
 warm des Win - des Wehn, wie warm, wie schön!
 We must not buy their fruits.
 nein, kau - fet kei - ne Frucht!

CHORUS Sopranos and Contraltos together. *p*

One has a cat's face,
 Der mit dem Schweif dort

f *col canto* *p*

LAURA. *p*

How fair, how
 Wie schön, wie

CHORUS.

One whisks a tail, One tramps at a rat's pace, One crawls like a
 sieht der Kat - ze gleich, der schleicht wie 'ne Rat - te, der wie Schlangen

fair! schön! How
 schön! Wie

p LIZZIE.

We must not look at go-blin men!
 Lasst uns nicht schaun die Gnomen an,

CHORUS. *p*

snail. With a voice like voice of doves Coo-ing all to - ge-ther, They sounded
 weich. Und mit Stim-men tau - bengleich gir-ren sie vor Won-ne, von Lie - be

fair the wine must grow, How
glüht der Wein so schön, wie

We must not buy their fruit!
CHOR. und kau-fet kei - - ne Frucht!

full of loves In the pleasant wea-ther. One sets his bask-et down, One rears his
flüs-tern sie in der hei-tern Son-ne. Der setzt sein Körb-chen hin, die-ser die

warm, how warm the wind must blow,
warm, wie warm des Win - des Wehn!

We must not look at them, We must not buy their fruit!
CHORUS. Schaut nicht die Gno-men an, und kau-fet kei-ne Frucht!

plate, One be-gins to weave a crown, One heaves the gold - enweight, One begins to
Schal', je - ner flechtet ei - nen Kranz, der hebt den Gold - po - kal, je - ner flechtet

LIZZIE.

Sopranos. We must not look at go-blin
Lasst uns nicht schaun die Gno-men

weave a crown, One heaves the gold - en weight Of dish, and fruit, and bids her
Contraltos. ei - nen Kranz, der hebt den Gold - po - kal und bie - tet, ihr zu kos - ten

weave a crown, One heaves the gold - en weight Of dish, of dish and fruit,
ei - nen Kranz, der hebt den Gold - po - kal und bie - tet, bie - tet ihr

LAURA.

Tempo doppio del precedente. (♩ = 80.)
cresc.

men, We must not buy, not buy their fruits!
an, und kau-fet kei - ne, kei - ne Frucht!

taste. Sweet - tooth Lau - ra does not stir, Longs
an. Lek - ker - mäul - chen rührt sich nicht, Sehn -

And bids her taste. Lau - ra does not stir, Longs
zu kos-ten - an. Lau - ra rührt sich nicht, Sehn -

How fair, how fair the wine must
Wie glüht, wie glüht der Wein so

pp cresc.

Tempo doppio del precedente. (♩ = 80.)

a poco a poco e accel.

grow, How warm the wind must blow Through those fruit - bush-es!
schön, wie warm, wie warm des Win - des Wehn durch die - se Bü - sche!

We must not look at
Lässt uns nicht schau'n die

a poco a poco e accel.

longs, longs, longs, but has no mo - ney,
sucht quält sie, doch kann sie nicht zah - len,

longs, longs, longs, but has no mo - ney,
sucht quält sie, doch kann sie nicht zah - len,

mf

ff string. How warm
Wie warm

ff string. We und *ff string.*

go - blin men,
Gno - men an,

f has no mo - - - - - ney, she has
kann nicht zah - - - - - len, sie *kann*

f has no mo - - - - - ney, she has
kann nicht zah - - - - - len, sie *kann*

ff string.

ritenendo Presto. 3/8

the wind must blow!
des Win - - - - - des Wehn!

ritenendo must not buy their fruits!
kau - fet kei - - - - - ne Frucht!

ritenendo no mo - - - - - ney.
nicht zah - - - - - len.

ritenendo no mo - - - - - ney.
nicht zah - - - - - len.

ff Presto. 3/8

ritenendo

№ 3. SOLO and CHORUS.

№ 3. Solo und Chor.

Recitativo.

LAURA.

Good Folk, good Folk, I have no coin, To take were to pur -
 Ich hab' kein Geld, ihr gu - ten Leut', ich nehmi' nicht, was ihr

Andante. (♩ = 96.)

loin. I have no cop - per in my purse,
 beut. Ich ha - be nicht 'mal Kup - fer - geld,

p *leggiere*

più lento

I have no sil - ver ei - ther, And all my gold is on the
 auch Sil - ber fehlt mir lei - der; mein Gold hängt dort am Gin - ster -

p *col canto*

à piacere

furze, That shakes in win - dy wea - ther A - bove the rus - ty
 strauch, der rauscht im grü - nen Klei - de dort auf der ro - ten

p *col canto*

Allegro deciso. (♩ = 138.)

CHORUS. (Sopr. and Contr. together.)

hea - ther.
Hei - de.

"You have much gold up - on your head,
„Auf dei - nem Haupt trägst du viel Gold,

f *stacc.*

Buy from us with a gol - den curl!" They an - swered to -
so kauf' mit ei - ner Lok - ke hold!" So gab man zur

p

ge - ther, They an - swered to - ge - ther, They
Ant - wort, so gab man zur Ant - wort, so

mf

Sopr. *cresc.* *f* *incalzando*
Contr. an - swered to - ge - ther,
gab man zur Ant - wort,

cresc. *sempre staccato e incalzando*

Sopr. *mf*
Contr. to - ge -
zur Ant -

ff ther. *wort.* *poco ritenendo*

Gaiamente come prima. (♩. = 116.)

p

Look at our ap - ples Rus - set and dun,
 Sieh un - sre Ap - fel, bräun-lich und rot,

ff *p*

Look at our ap - ples Rus - set and dun,
 Sieh un - sre Ap - fel, bräun-lich und rot,

mf *f*

Rus - set and dun! Bob at our cher - ries, Bite at our pea - ches,
 bräun-lich und rot! Kir - schen dir ha - sche, Pfir - siche na - sche,

mf *f*

Rus - set and dun! Bob at our cher - ries, Bite at our pea - ches,
 bräun-lich und rot! Kir - schen dir ha - sche, Pfir - siche na - sche,

f (speaking) (gesprochen) (singing) (gesungen)

Cher - ries, (speaking) (singing)
 Kir - schen, (gesprochen) (gesungen)

Pea - ches, Grapes for the ask - ing,
 Pfir - sich! Kos - te die Trau - ben,

f *p* *crese.*

cresc.

Out in the sun, —
reif vonder Glut, —

f

Ci-trons and dates,
Dat-teln, Ci - tro - nen,

Plums on their twigs,
Pflau-men am Zweig,

Out in the sun, —
reif vonder Glut, —

f

Ci-trons and dates,
Dat-teln, Ci - tro - nen,

Plums on their twigs,
Pflau-men am Zweig,

Plums on their twigs,
Pflaumen am Zweig,

Pome-granates, figs, —
Fei - gen so weich, —

(speaking) (gesprochen)

Pome-granates, figs,
Fei - gen so weich,

ff (singing) (gesungen)

Pluck them,
ha - sche,

Plums on their twigs,
Pflaumen am Zweig,

Pome-granates, figs, —
Fei - gen so weich, —

(speaking) (gesprochen)

Pome-granates, figs,
Fei - gen so weich,

ff (singing) (gesungen)

Pluck them,
ha - sche,

suck them,
na - sche

Pome - gra - nates,
Fei - gen so

ff

figs!
weich!

suck them,
na - sche

Pome - gra - nates,
Fei - gen so

ff

figs!
weich!

First system of musical notation. The treble clef staff features a series of chords with a 'V' marking above them. The bass clef staff contains a sequence of chords, some marked with a '2' and a 's' below them. The tempo/mood instruction *noisy (geräuschvoll)* is written above the bass staff.

Second system of musical notation. The treble clef staff continues with chords. The bass clef staff features a sequence of chords, some marked with a '2' and a 's' below them. The tempo/mood instruction *dimin. a poco a poco* is written above the bass staff.

Third system of musical notation. The treble clef staff features a sequence of chords, some marked with a 'poco' below them. The bass clef staff contains a sequence of chords, some marked with a 'pp' and a 'legato' below them. The tempo instruction *Lo stesso tempo.* is written above the bass staff. The dynamic marking *p* is written above the bass staff.

Fourth system of musical notation. The treble clef staff features a sequence of chords, some marked with a 'p' below them. The bass clef staff contains a sequence of chords, some marked with a 'pp' below them.

Fifth system of musical notation. The treble clef staff features a sequence of chords, some marked with a 'p' below them. The bass clef staff contains a sequence of chords, some marked with a 'pp' below them.

Sixth system of musical notation. The treble clef staff features a sequence of chords, some marked with a 'p' below them. The bass clef staff contains a sequence of chords, some marked with a 'pp' below them.

(♩ = 116.)

p cupamente

ten.

mf

cresc.

f marcato il canto

p

incalzando e crescendo

f

Lo stesso tempo. (♩ = ♩)

ff f marcato il canto

8-----

ff noisy (geräuschvoll)

This system shows the first six measures of a musical piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked *ff* (fortissimo) and the character is *noisy (geräuschvoll)*.

8-----

sempre ff

This system continues the piece with measures 7 through 12. The right hand maintains its melodic pattern, and the left hand continues with its accompaniment. The instruction *sempre ff* (sempre fortissimo) is written above the staff.

8-----

dimin. a poco a poco

This system contains measures 13 through 18. The right hand continues with its melodic line. The left hand's accompaniment begins to fade, indicated by the instruction *dimin. a poco a poco* (diminuendo a poco a poco) written above the staff.

This system shows measures 19 through 24. The right hand continues with its melodic line. The left hand's accompaniment continues to fade, with some measures featuring sustained chords.

This system shows measures 25 through 30. The right hand continues with its melodic line. The left hand's accompaniment continues to fade, with some measures featuring sustained chords.

p *ritard.*

This system shows the final measures of the piece, measures 31 through 36. The right hand continues with its melodic line. The left hand's accompaniment continues to fade, with some measures featuring sustained chords. The tempo is marked *p* (piano) and the instruction *ritard.* (ritardando) is written above the staff.

SOPRANO SOLO.

Tranquillo. 53-63. (♩.)

p *legato*

She stooped a - down her shin-ing head, She
Nun *senk - te sie* *ihr* *schimmernd Haupt* *und*

clipped a precious gold-en lock, — She sucked — the yel-low fruits and red, —
schnitt ein gold-nes Lückchen *ab,* *dann* *kos - tet* *sie die Früch - te* *süss,*

the yel-low fruits and red. Sweet - er than ho-ney from the rock, —
kos - tet sie die Früch - te *süss.* *O, wel-che Won-ne* *ihr das gab!* —

p *sentito*

poco a poco cresce.

Strong - er than man - re - joic - ing wine, Clear - er than wa - ter flowed that juice.
Herz - haf-ter schmeckt es *noch als Wein,* *klar* *war der Saft,* *so* *quel - len-rein.*

She ne-ver tast-ed such be-fore, she ne-ver tast - ed such be - fore, How should it
Ja, das ge - noss zu - vor *sie nie,* *ja, das ge - noss* *zu - vor* *sie* *nie;* *wie soll - te*

f *p*

cloy with length of use? How should it
 das nur en - den, wie? Wie soll - te

cloy, how should it cloy with length of use? She flung the
 das, wie soll - te das nur en - den, wie? Sie warf die

emp - tied nuts a - way, White seed and ker-nel stone, And
 we - ren Scha-len weg, den wei - ssen Kern und Stein, und

she knew not was it night or day, As she turn - ed home a - lone; She
 wuss - te nicht, ob es Nacht, ob Tag, dann ging sie heim al - lein, sie

knew not was it night or day, As she turn - ed home a -
 wusst' nicht, ob es Nacht, ob Tag, dann ging sie heim al -

Più mosso.

lone.
lein.
Soprano.

CHORUS.
Contralto.. *pp*

p

Come buy our or - chard
Kommt, kauft die Fruch - te,

Come buy our or - chard fruits, come buy our or - chard
Kommt, kauft die Fruch - te, kauft, kommt, kauft die Fruch - te,

f *pp*

fruits! ha! ha! ha ha ha ha!
kauft! Ha! ha! ha ha ha ha!

fruits! ha ha! ha ha ha ha!
kauft! Ha ha ha ha ha ha!

f *p*

Sweet to tongue and
Süss dem Gau - men,

8.

p *f*

Sweet to tongue and sound to eye, ha! ha! ha ha ha ha!
Süss dem Gau - men, hold dem Blick, ha! ha! ha ha ha ha.

sound to eye, Come buy, come buy; ha ha ha ha ha!
hold dem Blick, kauft ein, kauft ein! ha ha ha ha ha.

8.

mf Taste them and try, ha
Kos - tet sie nur,

mf Taste them and try, Taste them and try, come buy
Kos - tet sie nur; kos - tet sie nur; kauft ein,

f

ha ha ha ha ha ha!
 ha ha ha ha ha ha!

ha ha, come buy! ha ha!
 ha ha, kauft ein! ha ha!

8 2

Tempo I.
 SOLO. *f* *largamente*

She ne - ver tast - ed such be - fore,
 Ja, das ge - noss zu - vor sie nie;

f

marcata l'imitazione

f How should it cloy with length of use? She flung the emp-tied
 wie soll - te das nur en - den, wie? Sie warf die lee - ren

p legato Taste them and
 Kos - tet sie

marcato Taste them and try!
 Kos - tet sie nur!

f un poco accel. e cresc.

nuts a - way, White seed and ker - nel stone, And
 Scha - len weg, den wei - ssen Kern und Stein, und

try, and try, and try! come
 nur, ja kos - tet nur, kauft

cresc.

Taste them and try, taste them and try! come
 kos - tet sie nur, kos - tet sie nur, kauft

cresc.

ff riten. she knew not was it night or day, As she
 wusste nicht, wusste nicht, ob es Nacht, ob Tag, dann

buy, come buy, come buy, come
 ein, kauft ein, kauft ein, kauft

ff riten. buy, come buy, come buy, come
 ein, kauft ein, kauft ein, kauft

a tempo *p cresc. molto ed accelerando*

turn - ed home, as she - turn - ed
ging - sie heim, dann ging sie

p buy, come buy! ha ha! ha ha!
ein, kauft ein, ha ha ha ha

p buy, come buy, come buy, come buy, come buy, come buy, come buy, come buy, ha ha!
ein, kauft ein, kauft ein, kauft ein, kauft ein, kauft ein, kauft ein, kauft ein, kauft ein, ha ha!

a tempo p cresc. molto ed accelerando

ff *Più mosso.*

home a - lone,
heim al - lein.

ha ha! ha ha! ha ha!
ha ha ha ha ha

come buy, ha ha! ha ha!
kauft ein, ha ha ha ha

ff

ha! ha ha ha ha ha ha! come buy!
ha ha ha ha ha ha ha, kauft ein!

ha! ha ha ha ha ha ha! come buy!
ha ha ha ha ha ha ha, kauft ein!

ff *fff*

№. 4. SOLO. (LIZZIE.)

№ 4. Solo. (Lizzie.)

Recitat. (♩ = 63.)

Dear, you should not stay so late, — Twi - light is not good for
 Kind, bleib nicht zu lan - ge aus, — Zwie - licht ist nicht gut für

maid-ens: Should not loit - er in the glen, In the haunts of gob - lin
 Mäd-chen. Hal - te dich nicht auf im Thal und bei Gno - men gar zu -

poco riten.
p
riten. col canto

Andante grazioso. (♩ = 84.)

men. Do you not re - mem - ber Jea-nie?
 mal. Denkst du denn nicht mehr an Jan-nie,

p
leggiere

How she met them in the moonlight, Took their gifts both choice and
 die beim Mondschein traf die Wich-te; sie nahm an der Gno - men

p
cresc.
cresc.

Largamente declamato

mf riten. *pp* *cresc.*

ma - ny, Ripen - ed in an end - less noon - light. She pined and pined a -
 Ga - ben, die ge - reift im Son - nen - lich - te. Das hat ihr Leid ge -

a poco a poco affrettando *f riten.*

way, Sought them by night and day, Found them no more, but
 bracht. Sucht' je - ne Tag und Nacht, fand sie nicht mehr, ver -

cresc. a poco a poco ed affrettando *cresc.* *riten. col canto* *f*

a piacere declamato *♩ = 84.* *p a tempo (nearly speaking) (fast gesprochen)*

dwindl - ed and grew grey. She fell with the first snow:
 zehr - te sich vor Gram und starb, als der Win - ter kam;

pp come pizzicato

un poco accel.

Dai - sies that ne - ver blow I plant - ed on her grave
 Blu - men, die nim - mer blühen, pflanz' ich dann auf ihr Grab

Deciso. *con forza*

a year a - go. Oh no! You should not
 ein Jahr da - nach. O nein! Ver - wei - le

mf *ff col canto*

Stesso tempo. (♩ = 104.)

loit - er so.
nicht so lang. —

f *pp* *pp armonioso*

2 Ped.

Larghetto. (♩ = 54.)

pp *pp leggerissimo*

2 Ped.

pp

pp un poco *p movendo*

riten.

a tempo *p*

№ 5. CHORUS. Slumber Song.

№ 5. Chor. Schlummerlied.

pp a mezza voce e legato

Gol-den head by gol-den head, Like two pi - geons in one
 Gold-nes Haupt an gold-nem Haupt, wie zwei Tau - ben in dem

nest, Fold-ed in each o - ther's wings, They lay down in their cur - tained
 Nest, mit den Flü-geln, eng um - spannt, la - gen sie in dem Him - mel -

pp humming (Brummstimmen)

bed. — mezza voce e legato
 bett. — *pp*

Gol-den head by gol-den head, Like two pi - geons in one
 Gold-nes Haupt an gold-nem Haupt, wie zwei Tau - ben in dem

singing
(singend)

Like two
Wie zwei

nest, Fold-ed in each o - ther's wings, — They lay down in their curtained bed.
Nest, mit den Flügeln eng — un - spannt, — la - gen sie in dem Him-mel-bett.

bloss - oms on one stem, Like two flakes of new-fall'n snow, Like two
Blü - ten an dem Zweig, wie zwei Flok - ken fri - schen Schnees, wie zwei

Like two bloss-oms on one stem, Like two flakes of new-fall'n
Wie zwei Blü - ten an dem Zweig, wie zwei Flok - ken fri - schen

wands of i - vo - ry Tipped with gold for state-ly kings.
Stüb' aus El - fen - bein, gold - ge - tupft für Kö - ni - ge,

snow, — Like two wands of i - vo - ry Tipped — with gold — for
Schnees, wie zwei Stüb' aus El - fen - bein, gold - ge - tupft — für

poco ritard. **pp** *a tempo*

Moon and stars gazed in at them, Winds
 Mond und Ster - ne sahn hin - ein, die

poco ritard. **pp** *a tempo*

state - ly kings. Moon and stars gazed in at them,
 Kö - ni - ge. Mond und Ster - ne sahn hin - ein,

poco ritard. **pp** *a tempo*

sang to them lul - la - by, Lumbering owls fore - bore to
 Win - de san - gen Schlummer - lied, kei - ne Eu - - le reg - te

Winds sang to them lul - la - by, Lumbering owls fore -
 Win - de san - gen Schlummer - lied, kei - ne Eu - - le

leggerissimo

fly, Not a bat flapped to and fro
 sich, kei - ne Fle - der - maus flog auf

bore to fly, Not a bat flapped to and fro
 reg - te sich, kei - ne Fle - der - maus flog auf

p Round their rest; —
um ihr Nest, —

pp Cheek to cheek and
Wang' an Wan - ge,

p Round their rest; —
um ihr Nest, —

pp Cheek to cheek and
Wang' an Wan - ge,

p *ma sentito*

pp breast to breast, Locked to - ge - ther in — one
Brust an Brust schlie - - sen sie in Trau - mes -

pp breast to breast, Locked to - ge - ther in — one
Brust an Brust schlie - - sen sie in Trau - mes -

p *sempre dimin.* *8* *riten. col canto*

a tempo nest. —
lust. —

a tempo nest. —
lust. —

pp a tempo *ppp* *ppp*