

commissioned by The Boston University Opera Institute

Freshwater

ANDY VORES
(1994)

Prelude

♩ = 88c. *mysterious*

The musical score for the Prelude of 'Freshwater' is written for piano. It begins in 2/4 time with a forte (*f*) dynamic, featuring a triplet in the right hand and a steady bass line. The tempo is marked as 88c. The mood is 'mysterious'. The score transitions through several time signatures: 4/4, 3/4, 6/8, and 2/4. Dynamics range from *pp* (pianissimo) to *f* (forte). A first ending is marked with a circled '1' and the instruction 'lightly'. The piece concludes with a *mf* (mezzo-forte) dynamic in 2/4 time.

19

p *f*

23

26

mf

rit. $\text{♩} = 72c.$ *molto rit.*

31

mp *pp* *mp*

$\text{♩} = 66c.$ *melancholy* (3)

35

pp *mf*

40

mp *ff* *p* *mf* *ff* *pp*

46

♩ = 88c. *tempo 1°*

f *mf* *f* *p sub.*

④

51

bright and rhythmic

mf *p* *f*

56

mp *mf* *mp*

60

mf *p* *mf* *mp* *mf* *p*

⑤

accel.

Musical score for measures 65-68. The piece is in 5/8 time. Measure 65 starts with a mezzo-forte (*mf*) dynamic. The tempo is marked *accel.*. The score shows a complex rhythmic pattern with various rests and notes in both hands.

$\text{♩} = 72c.$

Musical score for measures 69-72. The piece is in 2/4 time. Measure 69 starts with a piano (*p*) dynamic. The score features a dense texture with many notes in both hands, including some triplets.

Musical score for measures 73-77. The piece is in 2/4 time. Measure 73 starts with a mezzo-piano (*mp*) dynamic. The score includes a *cresc.* (crescendo) marking. The texture is dense with many notes in both hands.

Musical score for measures 78-82. The piece is in 3/4 time. Measure 78 starts with a mezzo-piano (*mp*) dynamic. A circled number 6 is placed above the staff. The score shows a transition in dynamics, with a forte (*f*) dynamic appearing in measure 80. The texture is dense with many notes in both hands.

rall.

$\text{♩} = 80c.$ *innocently*

Musical score for measures 83-86. The piece is in 3/4 time. Measure 83 starts with a forte (*f*) dynamic. The score shows a dense texture with many notes in both hands, including some triplets.

rall. _____

87

mf *p* *f*

♩ = 72c. *deliberate*

rall. _____

92

7

ff *p* *mf*

♩ = 88c.

96

mp *mf*

8

Act 1 Scene 1

A studio in 'Dimbola' - the Camerons' house, Freshwater, the Isle of Wight. Mrs. Cameron is washing Mr. Cameron's head. Ellen Terry on the model's throne posing to Watts for "Modesty at the feet of Mammon".

♩ = 96c.

100

Mrs.C

f

Sit still, Charles! Sit still!

f *ff* *f*

Mrs.C 103

Soap in your eyes? Non-sense.

Mrs.C 105

Wa - ter down your back?_____ Tush! *) Tush!

*) rhymes with 'hush'

mp *f*

Mrs.C 107

Tush!

ff

Mrs.C 109

Sure - ly you can put up with a li - ttle dis -

mf *mf*

10

$\text{♩} = \text{♩}$. *slightly slower*
reverently
mp sub.

111 *ff*

Mrs.C *ff*
- com-fort in the cause of art.

Mr.C *testily f*
The sixth time in eight months! the

f mp f mp

115

Mr.C *f*
sixth time in eight months! When-

f mp f

118

Mr.C *mp*
- ev - er we start for — In - dia Ju - lia

mp pp f mp

11 *ff* exasperated

121 *f*

Mr.C wash-es my head. And yet we nev-er do start for In-dia.

f *mp*

124 *f*

Mr.C

f

126 *p* *slower*

Mr.C some - times think we nev - er shall start for In— dia.

p

12 $\text{♩} = 96c.$

128 *ff*

Mrs.C Non - sense, Charles. Con - trol your-self,

ff

130 *f*

Mrs.C Charles. Re - mem - ber what Al - fred Ten - ny - son

rall. *slightly slower*

132 *mp* 3:2

Mrs.C said to you: A phi - lo - so - pher with his beard dipped in

Mr.C Ah,

135 *mf*

Mrs.C moon - light. A chim - ney sweep with his beard dipped in soot,

Mr.C *f* if we could but go to In - dia. *mf* There is no wash - ing in

138 13

Mrs.C *f mp*
 beard dipped in soot. A phi-lo - so - pher with his beard dipped in

Mr.C *f mp*
 In— dia. There beards are white for the moon for - ev - er

f mp

142

Mrs.C
 moon light.

Mr.C *f*
 shines, on youth on truth, in In dia.

f

146

p

150 *p* *mf* 3:2

Mr.C

And here we dal-ly frit-ter-ing a-way our mis-er-a-ble lives in the

14

slow *brisk*

♩ = 88c. *brisk*

154 3:2

Mr.C

with—ered—grasp—of...

157 *f* *mf* *f*

Watts

Cou - rage, my old friend. Cou - rage. The

Looking round from his painting

159 *ff* 15 *mf* ³

Watts

Ut - most for the High - est, Cam - er - on. Al - ways re - mem - ber that.

161 *to Ellen ff seriously* *mp*

Watts

Don't move, El - len. Keep your - self per - fect - ly

164 *p* *f*

Watts

still. I am strug - gling with the great toe of Mam - mon.

168 *p* *slower* *f*

Watts

I have been strug - gling for six months.

16

a tempo (slightly faster than before)

171 *ff* *p*

Watts

It is still _____ out of draw-ing. But I say to my-

175 *ff* *mp*

Watts

- self, _____ The Ut - most, I say to my - self, _____ The

179 *ff* *fff*

Watts

Ut - most, the Ut-most for the High _____ est.

Watts turns back to his painting, looks up at Ellen, and sees her move

17

♩ = 66c. *solemn*

184 *ff*

Watts

Keep per- fect-ly still.

(S^{ma}) - - ,

mf

187 *mf*

Tenn.

The son of man has

ff mp ff p mf

18

rit. ————— *steady* *fast*

190 *f brightly*

Mrs.C

Wash-ing day at Far-ring-ford too, Al-fred?

Tenn.

no-where to lay his head. Twen—

f mf f

192

Tenn.

ty earn - est youths from Clerk - en - well are in the shrub - be - ry;

*) rhymes with 'bark'

195

ff

Tenn.

six Am - er - i - can pro - fess - ors are in the sum - mer - house;

ff

197

19

Tenn.

the bath - room is oc - cu - pied by the La - dies Po - et - ry

199

Tenn.

Cir - cle of O - hi - o.

ff

p

molto rit.

201

Tenn.

The son of man has no-where to lay his

f *p*

ff *pp*

8^{vb}----- *loco*

♩ = 96c.

204

Mr.C

p falsetto

Loose your mind from the aff - airs of the

Tenn.

head.

3:2

3

p *pp*

20

207

Mr.C

pres - ent. Seek truth where truth lies

mp

3

3

3

3

3

209

Mr.C

hid - den. Fol - low the ev - er - last - ing

pp

3:2

12

mp

pp

3:2

3

21

faster ♩. = 72c.

Mrs. Cameron tugs at Mr. Cameron's beard

Mr. Cameron stands

211

Mr.C

will o' the wisp. Oh! Don't tug at my beard!

f

3:2

f

p

Mrs. Cameron releases him

214

Mr.C

hea - ven be praised. At two thir - ty we start for

mf

f

p

f

ff

colla voce
freely
mp rhapsodic

tempo
Mr. Cameron walks to the window and looks out

Mr.C 217

In, In - dia.

Tenn.

Up - on my

ff

f

Tenn. 219

word! You don't mean you're real - ly go-ing?

ff

f *p* *f*

Mrs.C 221

mf

Yes — Al - fred, at two thir - ty we

p *f* *p* *f* *p* *f* *p* *f*

3

23

224 Mrs.C *mf*

start— for In— dia, that's to say, — if the coff— ins have come. —

ff *p* *mf*

Mrs. Cameron hands the sponge to Mary

24

228 Mrs.C *mp*

Take my sponge, girl; now go and

p *f* *p*

230

Mary *mp*

If the coff— ins have

Mrs.C *ff*

see if the coff— ins have come.

f *mp*

(25) ♩. = ♩

Mary 232

come, if the coff__ins have come! Why it's the Earl of

Mary 234

Dud - ley who's come. He's wait-ing for me__ in the kitch -

Mary 236

- en. If the coff__ins have come! No, __

239 **(26)** *a little excited*
p 6

Mary
 it's the Earl of Dud - ley who's come, he's wait-ing for me in the

241 **(27)** ♩ = 116c. *firmly*
mf 3

Mary
 kitch - en. He's not much to

Mrs.C
mf
 We can't start for

244

Mary
 look at but he's a deal sight — bet - ter than

Mrs.C
 In - dia with - out our coff — ins. For the

Mary exits, taking
the sponge and tub

Mary

246

coff — ins an - y day.

Mrs.C

eighth time I have or - dered the coff — ins,

mf

Mrs.C

248

f

and for the eighth time the coff - ins have not come.

f

Mrs.C

250

mp

But with-out her coff — in Ju — lia

f

mp

252 *ff* **(28)** *mp*

Mrs.C
Cam - er - on will not start for In - dia. We

Mr.C
At the window ff
We nev - er do start for

S^{va}-loco sfz mp

255

Mrs.C
can't start for In - dia with-out our coff - ins. For the

Mr.C
mp mf
In - dia. Seek truth where truth lies hid-den. For the

258

Mrs.C
eighth time I have or - dered the coff - ins, and for the eighth time the

Mr.C
mp
moon for ev - er shines on youth, on

261 *cresc.*

Mrs.C
 coff - ins have not come; _____ with-out her coff _____ in Ju _____ lia

Mr.C *cresc.* *Moving away from the window*
 truth, in In - dia, for ev - er shines _____

264 *ff* **29** *mf*

Mrs.C
 Cam-er - on will not _____ start for In - dia. Think, Al-fred.

Watts *f*
 Cou-rage.

Mr.C *ff* *mf*
 _____ on youth, on truth, in In - dia. Seek

sfz *mf*

8^{va} - - -

267

Mrs.C

When we lie dead un - der the South ern

Watts

Cou - rage. Cou - rage; the Ut - most for the

Mr.C

truth, — seek truth where truth lies hid - den. Seek —

270

Mrs.C

cross my head will be pil - lowed up - on your im -

Watts

High - est. *mf* Al - ways re - mem - ber that.

Mr.C

truth — where truth lies

30

Mrs.C *mp*
 - mor - tal po - em "In Mem-or i - am."

Watts *mp*
 Cou-rage. the Ut - most for the High - - est.

Mr.C
 hid - den.

Tenn. *mf* *mp*
 The son of man has

mp
 8vb - 1

Mrs.C *cresc.*
 "Maud" will lie up - on my heart. Look; Or -

Watts *cresc.*
 Cou -

Mr.C *mp cresc.*
 "Maud" will lie up - on her heart. Courage. Courage.

Tenn. *cresc.*
 no - where to lay his head.

cresc.

279

mf

Mrs.C
- i - on glit - ters in the south - ern

Watts
rage. Al - ways re - mem - ber

Mr.C
mf
Cou - rage. Un - der the south - ern

Tenn.
mf
Youths in the shrub - be - ry, prof -

31

281

Mrs.C
sky. The scent of tu - lip trees is

Watts
that. Al - ways re - mem - ber that. The

Mr.C
sky the moon for ev - er shines, the

Tenn.
- ess - ors in the sum - mer house.

283 *cresc.*

Mrs.C waft - ed through the o - pen win - dow.

Watts scent of tu - lip trees is waft - ed through the o - pen

Mr.C moon for ev - er - shines on youth, on

Tenn. The son of

285 *Mary re-enters mf*

Mary Ah, the

Mrs.C The si - lence is on - ly bro - ken by the

Watts win - dow. Al - ways re - mem - - - - - ber

Mr.C truth, on youth, on

Tenn. man has no - where to lay his

32

a little faster

287

Mary Earl of Dud - ley. He's

Mrs.C sobs of my hus - band.

Watts this; the Ut - most for the High - est.

Mr.C truth, on youth, in In - dia.

Tenn. head. The

ff

ff

ff

ff

ff

ff

289

Mary
wait - ing for me in the kitch - en. The

Mrs.C
mf Seek truth where truth lies hid - den. *ff* The

Watts
mf Seek truth where truth lies hid - den. *ff* The

Mr.C
mf Seek truth where truth lies — hid - den. *ff* The

Tenn.
son of man has no - where to lay his head.

f

292

Mary
Earl of Dud - ley; he's wait_____ ing for me.

Mrs.C
Ut - most for the High - est. The scent of tu - lip

Watts
Ut - most for the High_____ est. The

Mr.C
Ut - most for the High_____ est. the

Tenn.
Youths in the shrub-be-ry, prof - ess_____ ors in the sum_____ mer house, the

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are: Mary (soprano), Mrs.C (alto), Watts (tenor), Mr.C (bass), and Tenn. (bass). The piano accompaniment is written for both hands. The lyrics are: Mary: Earl of Dud - ley; he's wait_____ ing for me. Mrs.C: Ut - most for the High - est. The scent of tu - lip. Watts: Ut - most for the High_____ est. The. Mr.C: Ut - most for the High_____ est. the. Tenn.: Youths in the shrub-be-ry, prof - ess_____ ors in the sum_____ mer house, the.

poco accel. _____

295

Mary
He's not much to look at but he's a deal sight

Mrs.C
trees, _____ the si-lence is on - ly bro-ken by the sobs___ of my

Watts
Ut - most for the High - est, the Ut - most for the

Mr.C
Ut - most for the High - est. Seek the truth where truth lies—

Tenn.
sum - mer house. The son of man has no _____ where to lay his

33

a little faster

298

Mary
bet - ter than coff-ins an - y day, _____ he's

Mrs.C
hus - band, _____ and the oc - ca - sion - al howl of a

Watts
High - - est, the High _____ est. Have

Mr.C
hid - - - den, _____ lies hid - - - den.

Tenn.
head, his head, to lay his head, _____ to

ff

301

Mary
bet - ter an - y day.

Mrs.C
sol - it - ar - y ti - ger.

Watts
Cou - rage, re - mem - ber that.

Mr.C
Cou - rage, re - mem - ber that.

Tenn.
lay his head.

304

Mrs.C
mp
Think, Al - fred. When we lie

307

Mrs.C
dead un - der the South ern Cross my *f*

310

Mrs.C

head will be pil - lowed up - on your im - mor - tal,

f *pp*

312

Mrs.C

im - mor - tal po - em.

314

Mrs.C

And then what is this, what in - fa -

pp *dramatic* *f* *p* *pp*

316

Mrs.C

- my do I per-ceive? An ant, Al-fred. A

f p *f p*

horrified

Mrs.C *p cresc.*
 white ant. They are ad - van - cing

mf pp

Mrs.C
 in hordes from the

Mrs.C *rit.* *ff*
 jun - gle, Al - fred they are de - vour - ing

ff

35 tempo

Mrs.C 324
 "Maud."

Tenn. *f*
 God bless my soul!

sfz *sfz*

327 *aghast* *horrified mp* *f* *p*

Tenn. De- vour— ing— "Maud."— The white ants! My

330 **36** *mf* *resolute*

Tenn. ewe lamb. It's true. You can't go to In - dia with- out your coff- ins.

333 *mp* *f* *p*

Tenn. And how am I going to read "Maud"— to you when you're in In— dia?

$\text{♩} = 96c.$ *again resolute mf* *Tennyson looks at his watch*

336 Still; what's the time? Twelve fif - teen? I've read it in

37

$\text{♩} = 76c.$ *dark and brooding*

Tennyson takes out his copy of 'Maud' and reads ***p***

341

Tenn. *p*

less. let's be - gin. "I

345

Tenn. *mp* *p*

hate the dread - ful hol-low be - hind the lit - tle wood. Its

349

Tenn. *mf* *pp*

lips in the field a - bove are dab-bled with blood red heath. The

38

353

Tenn. *p* *mf* *mf*

red ribb'd ledg-es drip with a si-lent hor-ror of blood.

357 *p*

Tenn. *p*
And Ec - ho there — what - ev - er is

mf *p* *pp*

360 *mf* *mp*

Tenn. *mf* *mp*
ask'd her an - swers 'Death,' — 'Death,' — 'Death.'

363 (freely) *mf* *f*

Mrs.C *mf* *f*
That's the ve - ry at - ti-tude I want! Sit still, Al-fred.

Tenn. *mf*
He sits *mf* For

mf *p* *mf*

Mrs. Cameron begins to arrange her camera in order to take Tennyson's photograph

365

Tenn. *f*
 there in the gha-st-ly pit long since a bo-dy was

stringendo

(freely)

Mrs. Cameron puts her head under the cloth

... taking it out ... she looks for her lens

368

Mrs.C *ff* Don't blink your eyes. *mf* Sit still, Al-fred.

Tenn. *mp* *cresc.*
 found. His who had giv-en me life,

40

broaden

to Mr. Cameron

Mr. Cameron gets up and walks again to the window

370

Mrs.C Charles, you're sit-ting on my lens. Get up. *ff*

Tenn. who had giv-en me life. O fa-ther! O God!

slower ♩ = 52c. *far-off, misty*

372 *mp*

Mrs.C Al-fred, sit still.

Tenn. O God!

ff *pp*

Watts begins to paint, gently

375

377

379

381 *tr* *tr* *tr*

383 (41) *accel.*

♩ = 80c.

385 *Ellen stretches her arms* *mp*

Ellen Oh, Sig - nor, can't I get down? I am so

(42)

389

Ellen *stiff.*

Watts *f* *mp*

Stiff, El-len? Why you've on-ly kept that pose for

393 *mp*

Ellen *mp* On - ly four — hours!

Watts four hours this morn - ing.

mp

396 *mp* *mf*

Ellen *mp* It seems like cen - tu - ries. *mf* An - y - how I'm

mf *mp* *mf*

400 (43)

Ellen aw - fully stiff. And I would so like to go for a bathe.

p *mp* *p*

404

Ellen It's a love - ly morn - ing. The bee's — on the thorn.

mp

Ellen clammers down off the model's throne and stretches herself

408 44

mp *mp* *mp* *mf*

412 *mf*

415 *pp* *mp* *mf* *piqued mf* 45 *f*

Watts

You have giv-en four hours to the ser-vice of art, El-len,

419 *mp* *p reverently*

Watts

and are al-rea - dy tired. I have giv-en sev-en-ty sev-en years

p

a little exasperated mp

423

Ellen

Watts

Oh

to the ser-vice of art— and am not tired— yet.

f

f

p

427

Ellen

Lor'

Watts

If you must use that vul-gar ex-press-ion, El-len, please— sound the fi-nal

mp

mp

431

Ellen

Oh Lord. Lord. Lord!

Watts

'd.'

Tenn.

I am

f

ff

p

46

Tenn.

not yet a Lord, dam - sel, but who knows? That may

poco *f*

Tenn.

lie in the lap — of the Queen. Mean - while sit on

f *p tenderly*

a little faster ♩ = 88c.

Tenn.

my — lap.

p *p sub.* *f*

Mrs.C

An - oth - er pic - ture! A bet - ter one:

f *f*

48

Mrs.C *ff* grandly

456

Po - et - ry in the per - son of Al - fred Ten - ny - son ad - or - ing the

ff

49

Ellen *mf*

461

But I'm Mod - es - ty, Mrs. Cam - er - on;

Mrs.C

Muse.

mf

Ellen

466

Sig - nor said so. I'm Mod - es - ty crouch - ing at the feet of

♩ = 72c.

469

Ellen
Mam - mon.

Mrs.C
p Busying herself -
arranging the sitters

Yes. But

pp

471

Mrs.C
now you're the Muse.

mf But the Muse must have

rit.

f

50 *faster* ♩ = 96c.

474

Mrs.C
wings.

ff Mrs. Cameron rummages frantically in a chest

ff

476

Musical score for measures 476-477, piano accompaniment. The score is in G major and 4/4 time. Measure 476 features a treble clef with a series of eighth notes and a bass clef with chords. Measure 477 continues with similar patterns, including a melodic line in the treble and a bass line with chords.

477

Musical score for measures 477-478, piano accompaniment. Measure 477 shows a treble clef with a melodic line and a bass clef with chords. Measure 478 continues with similar patterns, including a melodic line in the treble and a bass line with chords.

478

Musical score for measures 478-479, piano accompaniment. Measure 478 features a treble clef with chords and a bass clef with chords. Measure 479 continues with similar patterns, including a treble clef with chords and a bass clef with chords.

51

Mrs. C 480 *ff*

Towels, sheets, py - ja - mas, trou - sers, — dress - ing

Musical score for Mrs. C's vocal line and piano accompaniment starting at measure 480. The score is in G major and 4/4 time. Mrs. C's line begins with a forte (*ff*) dynamic. The piano accompaniment includes dynamics such as *p*, *ff*, *mp*, *mf*, and *f*. The piano part features a treble clef with chords and a bass clef with chords.

482 Mrs.C *mp*
 gowns, bra - ces, bra - ces but no wings.

ff *pp* *mp*

(52)

484 Mrs.C
 Trou - sers but no wings. What a sat - ire up-on

pp

486 Mrs.C *f* *mp*
 mod - - - ern life! Bra - ces but no wings.

mf *pp* *mp*

488 Mrs.C
 Trou - sers but no wings. What a sat - ire up-on

490 Mrs.C *f*

mod - - - ern life! ——— Bra - ces but no wings!

mf *f*

492 Mrs.C *ff*

Wings!

mp *ff*

495 Mrs.C (53)

Wings! Wings!

mf *mp* *mf*

p

498 Mrs.C (53) *f*

What? What d'ye say?

Mary

ff

There are no wings!

Mrs.C

f

What d'you say, Ma - ry.

Mrs.C

ff

There are no wings? Then kill_____

Mrs.C

(54)

Mrs. Cameron shuffles among the clothes

_____ the tur - key!

accel. poco

510 *steady*55 ♩ = 72c. *warm*

mp *mf*

(Sub)

colla voce
(freely)*in tempo*515 *p* *gentle**mp*

Tenn.

You're a ve - ry beau - ti - ful wench, El - len.

colla voce
(freely)*in tempo*

517

*p**mp*

Ellen

And you're a ve - ry great po - et, Mr. Ten-ny-son.

colla voce
(freely—slower)56 *in tempo**Tennyson pulls up his sleeve
and shows Ellen his arm*519 *p*

Tenn.

Did you ev - er see a po - et's skin?

521

7

colla voce
(freely)

in tempo

p marvelling

524

Ellen

3:2 3:2 *port.*

Like a crump - led rose leaf!

Tenn.

Ah, but you should

pp

mf

526

Tenn.

mf

see me in my bath! I have thighs like al - a -

mf

colla voce
(freely—slower)

529 **(57)** *mf*

Ellen

I some-times think, Mr. Ten-ny-son, that you are the most

Tenn.

- bas-ter.

mp

531 **(58)** *in tempo*

Ellen

sen - si - ble of them all.

Tennyson kisses Ellen

pp *mp* *mf*

colla voce *in tempo*
(freely—a little quicker)

534 *p*

Tenn.

I am sen - si - ble to beau - ty in all its forms.

mp *mf*

colla voce
(freely—as before)

in tempo

536 *mp*

Tenn. *mp*

That is my func - tion as Po - et Lau - re - ate.

538 *mp innocently*

Ellen *mp*

Tell me, Mr. Ten - ny - son, have you ev - er picked prim - ro - ses in a lane?

p *mf* *mp* *mf* *mp* *mf*

542 *mp*

Ellen *mp*

And did Mrs. Ten - ny - son ev - er jump o - ver your

Tenn. *mp*

Scores of times.

mp *mf* *mp*

546 60

Ellen
head on a horse?

Tenn.
Em - i - ly jump! She has lain on her so - fa for

mf $\overset{3}{\curvearrowright}$ *p* $\overset{3:2}{\curvearrowright}$

mf *p*

rit. $\text{♩} = 58c.$

550 *mf*

Tenn.
fif - ty years and I should be sur - prised if she ev - er got up — a - gain.

p *mf*

554 61 *mf*

Ellen
Then I sup - pose you were nev - er in love. —

f *mp*

558

Ellen

No - bod - y ev - er jumped o - ver your head. ————— Oh I sup - pose you were

561

Ellen

nev - er in love. — No - bod - y jumped o - ver your head.

564

Ellen

cresc.
I sup - pose you were nev - er in love. ————— No - bod - y ev - er jumped

567

Ellen

f
o - ver your head, ————— your — head, ————— your — head ————— and —

569 **62** *ff*

Ellen

dropped a white rose in - to your hand and gal-losed a - way.

572 *p* *rit. molto* *mf*

575 *slower* *mf*

Tenn.

My life has been sin - gu - lar - ly free from am - or - ous ex -

577

Ellen *mp*
Well you

Tenn. *f* *p*
- cite - ment of the kind you de-cribe. Tell me more.

f *p*
p *mp*

580

Ellen
see, Mr. Ten-ny-son, I was walk-ing in a lane the oth-er day

583 *mp* **64** *mf*

Ellen
pick - ing prim - ro - ses when ..

Mrs.C *ff*
ff
Here's the tur-key wings.

ff

587

Ellen

Oh. Oh, Mrs. Cam-er-on, have you killed the tur - key?

colla voce

(65) $\text{♩} = 52c.$

(freely—slower)

mp

590

Ellen

I was so fond — of that bird.

Mrs.C

The tur - key is

*Mrs. Cameron places a second chair
behind the still seated Tennyson*

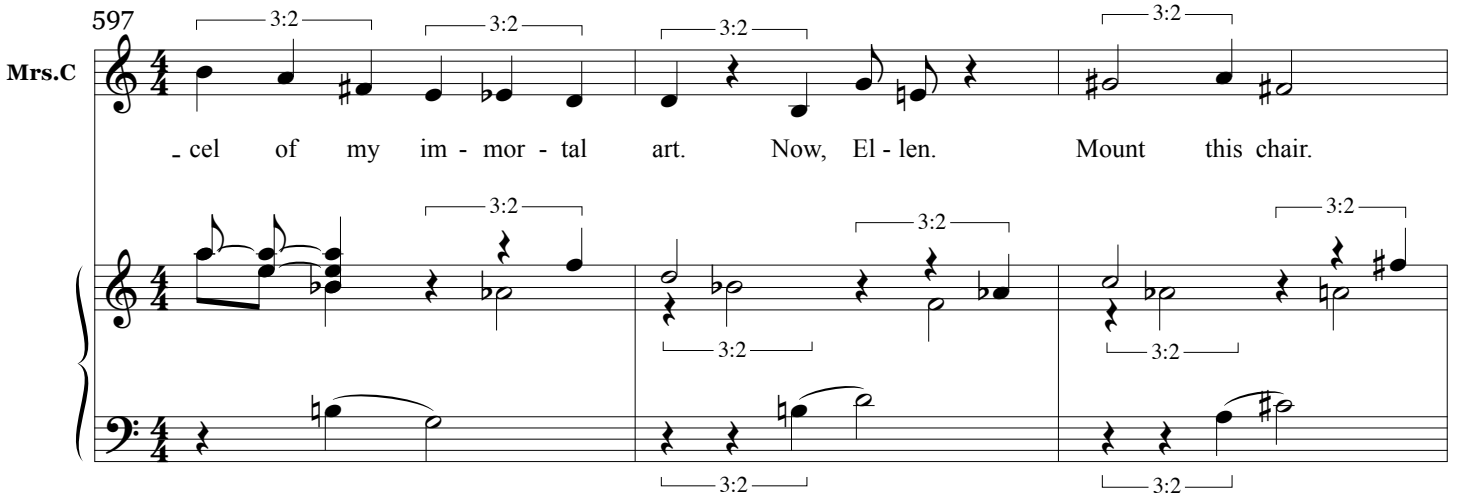
593

Mrs.C

hap - py, El - len, the tur - key has be - come a part and par -

597 Mrs.C

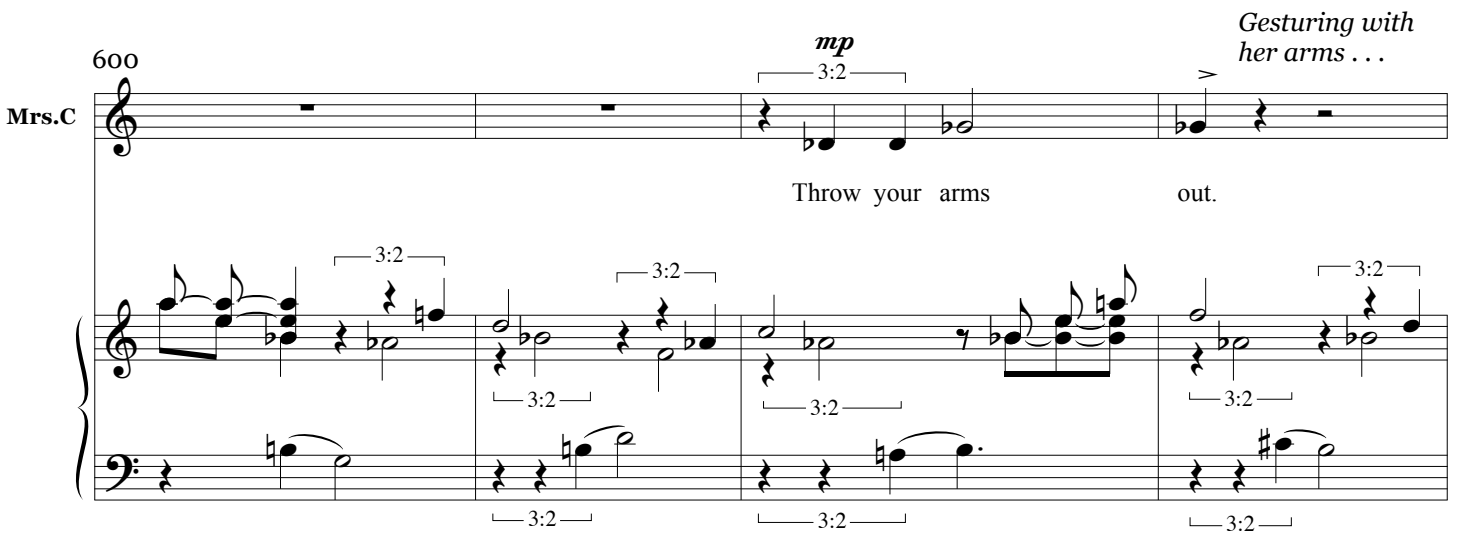
cel of my im - mor - tal art. Now, El - len. Mount this chair.



600 Mrs.C

mp Gesturing with her arms ...

Throw your arms out.



604 Mrs.C

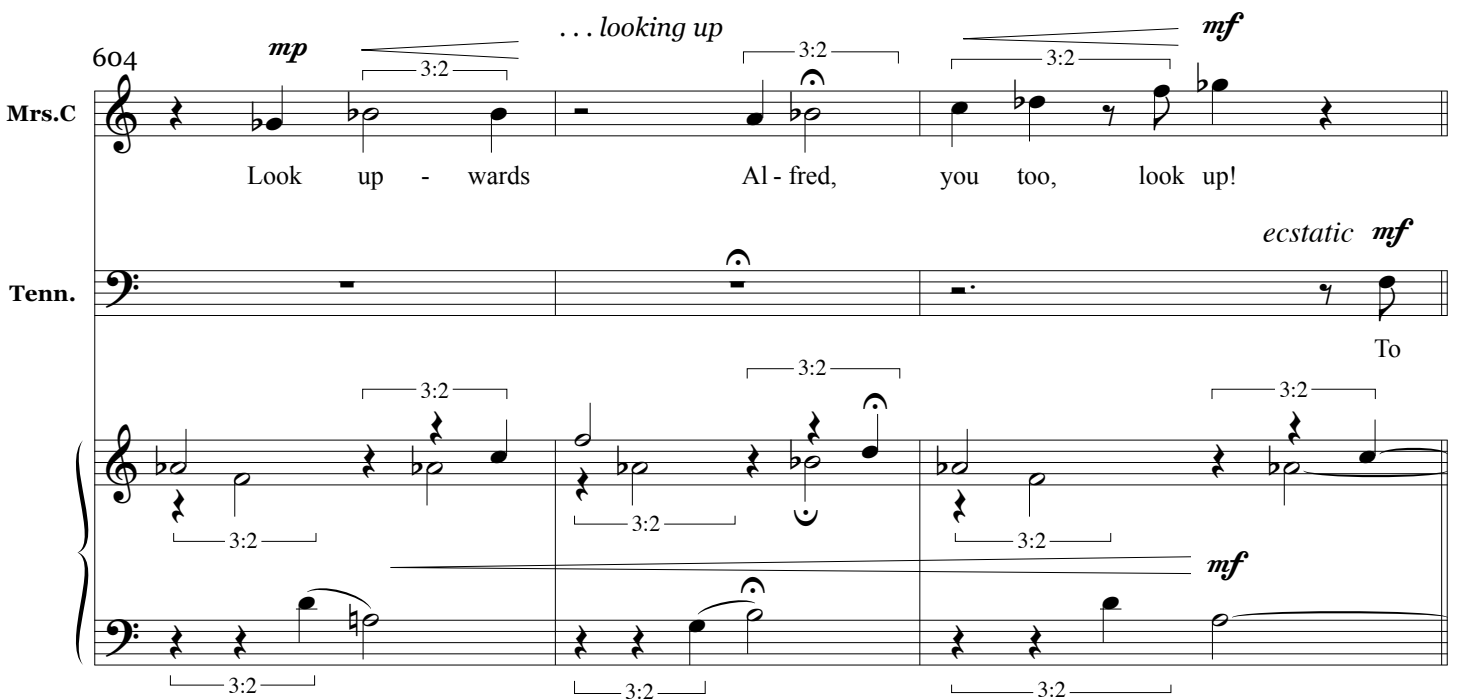
mp ... looking up *mf*

Look up - wards Al - fred, you too, look up!

Tenn.

ecstatic mf

To



faster ♩ = 72c.

607 *mf* *annoyed*

Watts

I do not al - to - geth - er ap - prove of the com - po - si - tion of this piece

Tenn.

Nell!

mf

poco rall.

to Tennyson and Ellen

mp

609 *ff*

Mrs.C

The Ut - most for the High - est, Sig - nor. Now keep per - fect - ly still.

Watts

Ju - li - a.

Mr.C

p

Life is a

fp *ff* *mp*

♩ = 66c. *dreamily*

612

Mrs.C *mp* *3*
On - ly for fif - teen min - utes.

Mr.C
dream.

Tenn. *mp* *3*
Ra - ther a damp one.

pp

615

Mr.C *pp dreamily*
All things that have

619

Mr.C
sub - stance seem to me un - - real. What are

Mr. Cameron picks up the braces

623 *pp* *più f*

Mr.C these? Bra - ces. Fet - ters that bind us to the wheel of

627 *pp* *p*

Mr.C life. What are these? —

Mr. Cameron picks up the trousers

631 *pp* *mp*

Mr.C Trou - sers. Fig leaves that con -

634 *pp*

Mr.C - ceal the truth. What is truth?

637

Mr.C

pp

Moon - shine. Moon, moon, moon - shine.

640

Mr.C

mf

Where does the moon shine for ev - er? In - dia.

643

Mr.C

dim. *pp*

Let us go to In - dia. In - dia,

648

Mr.C

ppp *p*

the land of our dreams.

ppp

p

Mr. Cameron walks back to the window (71)

653 *mf*

Ellen *I come! I*

Craig *Offstage*
(whistle—imitating Solo Violin)

(72) ♩ = 80c.

Ellen jumps down and rushes out of the room

657 *ff*

Ellen *come!*

660 *f annoyed*

Mrs. C *She's spoilt my pic - ture! The girl's mad. —*

mf sadly

Tenn. *My pic - ture too.*

662

Mrs.C

What can she want to go bath - ing

f *mp* *mf*

664

Mrs.C

for? The girl's mad, — clean

666

Mrs.C

out of her wits. What can she want to go bath - ing for

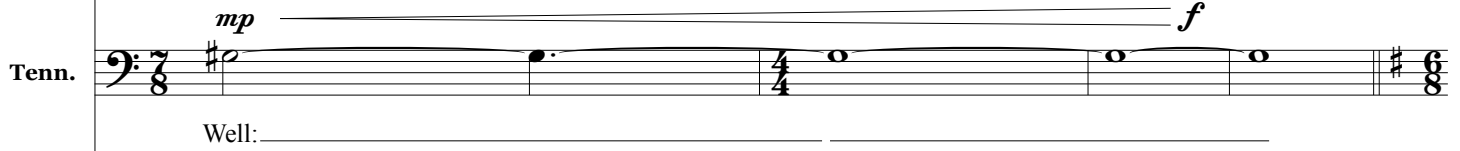
f

668

Mrs.C 

when she could be sit - ting for me?

Opening 'Maud'

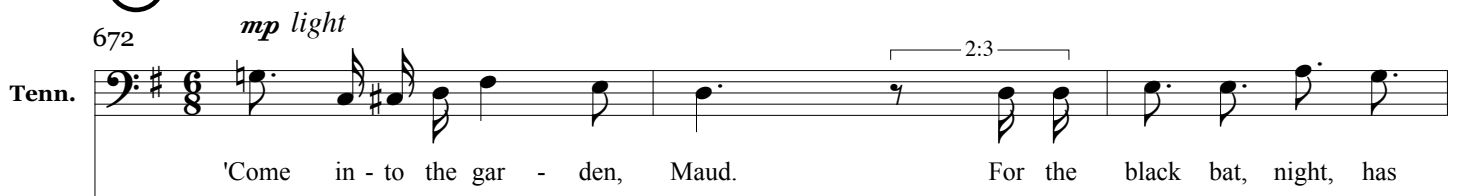
Tenn. 

Well:

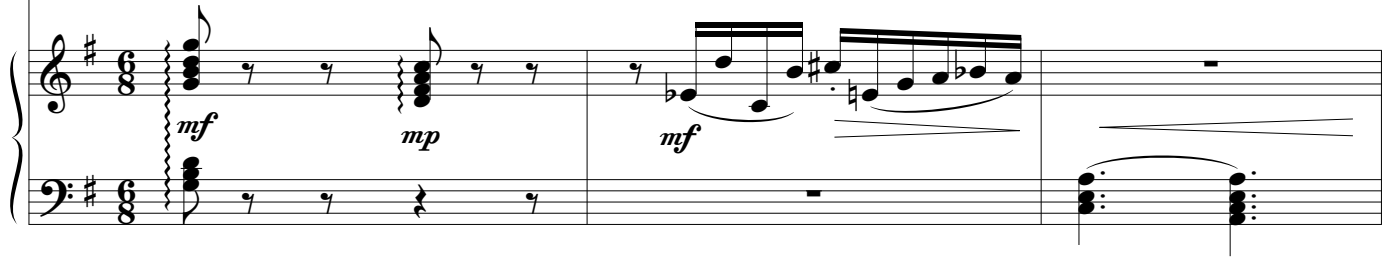


(73) ♩ = 60c.

672

Tenn. 

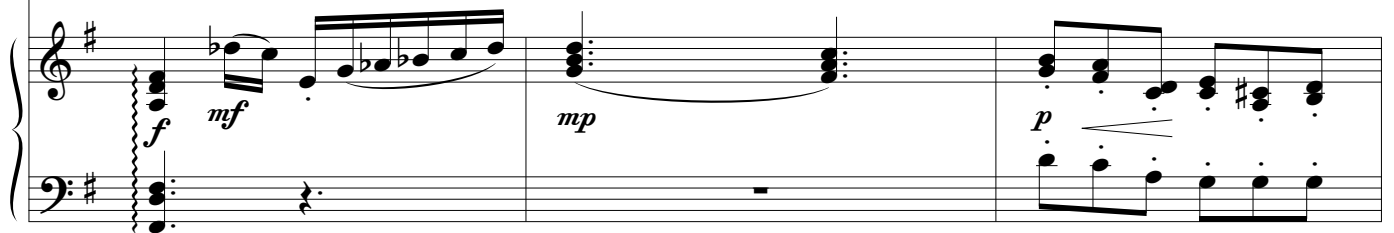
'Come in - to the gar - den, Maud. For the black bat, night, has



675

Tenn. 

flown. Come in - to the gar - den, Maud. I am



678 *f*

Tenn. here at the gate a - lone, I am here at the gate a -

mf

74 *quicker*
Interrupting

681 *f*

Watts Al - fred, tell me.

Tenn. - lone. Come in - to ..

mf *f* *p*

slower than before

684

Watts Is your po - et - ry based on fact?

Tenn. Cer - tain - ly it is. I

p *ff* *f*

a tempo

686 *mf*

Tenn. *mf*

nev - er de - scribe a dai - sy with - out put - ting it un - der the mi - cro - scope first

mp *mp* *mf*

688 *mp*

Mr.C *mp*

I thought I saw some - thing which ma - ny peo - ple would call a fact pass the win - dow

p

691 *mf* (75)

Mr.C *mf*

just now. A fact in trou - sers;

Tenn. *mf*

Lis - ten. Lis - ten.

p *mf*

Mr.C *p*

Tenn. *mp*

For her feet have touch'd the meadows

a fact in side

p *mf* *mp* *p*

Mr.C *mf* *mp*

Tenn. *mf* *p sub.*

whiskers; a handsome fact, as facts

And left the daisies rosy!

mf *p* *mf* *p*

Mr.C *f*

Tenn. *mf* *f*

go. A

Why did I say "rosy"? Because it is,

mf *f*

705

Mr.C

young — man, a young — man, — in fact.

Tenn.

be - cause — it is — a fact.

p

76 ♩ = 80c.

709

Mrs.C

mf agitated *cresc.* *accel.*

A young man! Just what I want. A young man with

p *cresc.*

711

Mrs.C

warm

no - ble thighs, am - bro - sial locks, and eyes of gold.

f

broaden

*tempo**colla voce*

Mrs. Cameron goes to the window and calls out

f

*) knocking on the window frame

714

Mrs.C

Young man! Young man! I want you to sit for me as Sir

77

$\bullet = 132c.$

Mrs. Cameron exits

717

Mrs.C

Is - um-bras at the Ford.

720

mf sub.

Mrs. Cameron comes back into the room

722

ff

sfz

ff

79 $\text{♩} = \text{♩}$

740 *mf*

Mrs.C

Tenn.

ass prais-ing Brown-ing the oth-er day. Brown - ing. I tell you.

Stand

745

Mrs.C

Tenn.

still, don - key. Think, think, — Ass, you are car - ry - ing Saint —

749

Mrs.C

Tenn.

Chris - toph - er up - on your back.

But I ask you, could Brown - ing have

752 *mf* *mp*

Mrs.C Look up, Ass. Cast your eyes to Hea- ven.

Tenn. writ-ten: 'The moan of doves in im - mem - or i - al

756 *f* *mp*

Mrs.C Stand still, don - key: Think;

Tenn. elms, im - mem - or - i - al elms, the mur - ing of in - nu

759 *f* (80)

Mrs.C Ass, you are car - ry - ing Saint Chris - toph - er up - on your

Tenn. mera - ble bees.

mf

762 *f* *mp*

Mrs.C
back. Look up, — Ass. Cast your eyes to Hea - ven, cast your eyes to

Watts
mp
The moan, — the moan — of doves in im - mem - or —

Tenn.
mp
The moan, — the moan — of doves in im - mem - or —

766 (81)

Mrs.C
Hea - ven.

Watts
— i - al elms. — The mur - mur - ing of — in —

Mr.C
Cast — your eyes to Hea - ven.

Tenn.
— i - al elms. — The mur - mur - ing of — in —

mf

769

Mrs.C *f*
Cast your eyes to Hea - - - - ven. Stand

Watts *mf*
nu - - - - mera - ble bees.

Mr.C *f*
Cast your eyes to Hea - ven. Cast your eyes to Hea - ven. Stand

Tenn. *mf*
nu - - - - mera - ble bees.

772

Mrs.C
ab - so - lute - ly still. Stand ab - so - lute - ly

Watts
The moan - - of doves in im - mem - or

Mr.C
ab - so - lute - ly still. Stand ab - so - lute - ly

Tenn.
The moan - - of doves in im - mem - or

82

775

Mrs.C

Watts

Mr.C

Tenn.

still.

f

i - al elms. The mur-mur-ing of in - nu-mera-ble bees.

779

Mrs.C

Watts

Mr.C

Tenn.

mf

I say to the Ass, look up. And the Ass looks down.

mf

She says to the Ass, look up. And the Ass looks down.

mf

Or this,

p

784

Tenn. *p*

per-haps the love-li - est line in the lang-uage: 'The mel - low ou - zel flut - ing

789

Watts *p* **83** *pp*

The mel - low ou - zel flut - ing on the lawn, the mel - low

Tenn. *pp*

on the lawn, the mel - low ou - zel flut - ing on the lawn, the mel - low

796

Mrs.C *mp* *mf*

Stand ab - so - lute - ly still. Stand

Watts

ou - zel flut - ing on the lawn, the mel - low ou - zel flut - ing

Mr.C *mp* *mf*

Stand ab - so - lute - ly still. Stand

Tenn.

ou - zel flut - ing on the lawn, the ou - zel flut - ing

800

Mrs.C *mp* *cresc.*
 ab - so - lute - ly still. I say to the Ass, look

Watts *mf* *cresc.*
 on the lawn, the mel low

Mr.C *mp* *cresc.*
 ab - so - lute - ly still. She says to the Ass, look

Tenn. *mf* *cresc.*
 on the lawn, the ou - - - - - zel

f *pp*

803

Mrs.C *f*
 up, and the Ass looks

Watts *f*
 ou - zel flut - ing on the

Mr.C *f*
 up, and the Ass looks

Tenn. *f*
 flut - - - - ing on the

cresc. poco a poco

805

Mrs.C *cresc.* down. I say to the Ass, look

Watts *f* lawn, on the *cresc.*

Mr.C *cresc.* down. She says to the Ass, look

Tenn. *f* lawn, on the *cresc.*

10 10 10 10

807

Mrs.C up, and the Ass *ff*

Watts lawn, on *ff*

Mr.C up, and the Ass *ff*

Tenn. lawn, on *ff*

10 10 10 10

809

Mrs.C

looks down.

Watts

the lawn.

Mr.C

looks down.

Tenn.

the lawn.

10

10

10

10

ff

811

Mrs.C

Watts

Mr.C

Tenn.

10

10

10

10

813

Mrs.C

Watts

Mr.C

Tenn.

accel.

815

Mrs.C

Watts

Mr.C

Tenn.

The don-key is eat-ing, the don-key is eat-ing, the

The mel - low ou - zel, the mel - low ou - zel, the

85

♩ = 120c

Mrs.C

818

don - key is eat - ing the this - tles on the lawn.

Tenn.

mel - low ou - zel flut - ing on the lawn.

fff

fff

fff

Tenn.

821

Don-keys at Dim-bo-la!

mf

p

Tenn.

824

Geese at Far-ring-ford! The son of man has no-where to lay his

f

ff

mp

molto rit.

♩ = 80c

ff

p

mp

86 *accel.* $\text{♩} = 132c$

828

Tenn. *head.*

833 *rall.* $\text{♩} = 104c$

Watts *fff triumphant*

Praise be to the Al-might - y Ar - chi-tect.

837 *fff* $\text{♩} = \text{♩}$ *mp*

Watts *fff* *mp*

un - der Prov-i-dence, the toe of Mam-mon is now, hu - man - ly speak-ing, in

841

Watts

draw - ing. Yes, in draw -

88

Watts turns to the others in ecstasy

846

Watts

ing. Ah, my dear friends and fel - low work - ers in the

p *cresc.*

mf *p* *cresc.*

849

Watts

cause of truth which is beau - ty, beau - ty — which is truth, — af - ter months of

f *mp*

ff *mp*

853

Watts

work, months of hard work, the great toe of Mam-mon is now in draw —

mf *ff*

mf *p*

858

Watts

ing. I have prayed and I have

mp

ff *sffz* *mp*

861 *mf*

Watts

worked; I have worked and I have prayed and, hu - man - ly speak - ing,

mf *mp* *pp* *mf*

864 $\text{♩} = 72c$ *ff*

Watts

un - der Prov - i - dence the toe of Mam - mon is now in

ffz *f*

867 **90**

Watts

draw - - - - ing.

Tenn.

It some - times seems to

mf *ff* *f* *p*

869

Tenn.

me, Watts, that the toe is not the most im - por - tant part of the hu - man bo - dy.

Starting up and seizing his palette again

♩. = 72c

872 *ff* *mp*

Watts

There speaks the voice of the true art-ist! You are right, Al-fred.

876

Watts

You are right, Al-fred. You have re-called me from my mo-ment-a-ry ex-alt-

879

Watts

-a-tion. You are right, Al-fred. You re-mind me that e-ven if I have suc-

883 (91) *p*

Watts

-ceed-ed, hu-man-ly speak-ing, with the great— toe,

886 *mf*

Watts

I have not solved, I have not solved the

890

Watts

prob - lem of the drap - er - y.

(92)

p sub.

893

mf

897 *slower* ♩ = 60c

Watts

That in - deed is a pro - found - ly

(93) *p calm but intense*

p *pp*

901
Watts

dif - fi - cult prob - lem. For by my treat - ment of the dra - per - y I

p *pp*

904
Watts

want to ex - press two im - port - ant but ut - ter - ly con - tra - dict - or - y i -

907 **94**
Watts

- deas. In the first place I wish to con - vey to the

p

911 **95**
Watts

on - look - er the i - dea that Mod - es - ty is al - ways veiled;

tr *pp* *p*

914 *p*

Watts

in the sec-ond that Mod-es - ty is ab - so - lute - ly na - ked.

917 *p* (96)

Watts

For a long time I have pond - ered at a loss.

920 *mp* *p*

Watts

At last — I have at - tempt-ed a sol - u — tion. I am wrapping her

924 (97)

Watts

in a fine white sub - stance which has the ap - pear - ance of a veil;

poco accel.

928

Watts

but if you ex - am - ine it close - ly it is seen to con -

mf *p*

$\text{♩} = 72c$

932

Watts

- sist of in - nu - mera - ble stars. It is in short— the

mf *p*

935

Watts

Milk - y Way. You ask— me why? I will tell you. For if you con -

939

Watts

- sult the myth - ol - og - y of the an - cient E - gyp - tians you will

942 *mf* *unsure*

Watts
 find, you will find the Milk - y Way was held to sym - bol - ize,

945 *rallying* *f*

Watts
 was held to sym - bol - ize, let me

948 *mf* *Watts opens his book*

Watts
 see, what did it sym - bol - ize?

99 *a little slower* ♩. = ♩

950 *f*

Mrs.C
 Let me see. Time's get - ting on. Now ——— let me think.

Watts
 What did it

Mrs.C *What shall I want on the voy-age?*

Watts *sym - bol-ize?*

Mr.C *Faith, hope and cha-rit-y.*

mf *f*

trb

Answering Mr. Cameron

Mrs.C *and plen-ty of camp - or, and pho - to-graphs to*

Watts *What did it sym - bol-ize*

mf *trb*

accel.

Mrs.C *give to the sail - ors.*

Watts *What did it sym - bol - ize?*

f *fp* *mp*

♩ = 104c

964

Watts

Hor - ror! Hor -

fff

f *sfp* *fff*

968

Watts

— ror! I have been most cruel— ly de-ceived! List-en:

mp *ff*

Reading from his book

972

Watts

mf *frantic*

'The Milk - y Way am-ong the an - cients was the un-iv-ers-al tok-en of fer-til - it - y.

p *cresc. poco a poco*

974

Watts

It sym-bol-ized the spawn of fish, the in - nu - mera-ble prog-en - y of the

3 3 3

976

Watts

sea and the fer - til - it - y of the mar - riage

978

Watts

bed! Oh, Hor - ror! Hor - ror! Hor - ror!

102

ff *fff*

981

Watts

Hor - ror! I who have al - ways lived for the Ut - most for the High - est

mp

984

Watts

have made Mod - est - y sym - bol - ize the fer - til - it - y of

ff

103 *slower*

Mrs. Cameron and Tennyson help Watts out of the room

986

Mrs.C *f* There— old

Watts *anguished* fish! Oh,— fish! Oh,— oh,— oh,—

Tenn. Oh,— there,— Watts.—

991 *faster* ♩ = 72c. (in one)

Mrs.C fel-low.

Watts oh,— oh,— oh,—

995 *f* Oh,—

Watts

mp

998

Watts

oh. _____

Mr.C

p

My poor — old friend.

1003

Mr.C

mf

Fish. Fish. Fish.

Mr. Cameron slowly exits

1005

mf *mf* *ff*

1007

sfz