

Prelude

♩ = 104c.

The musical score is written for piano and consists of six systems of two staves each. The tempo is marked as quarter note = 104c. The piece begins with a forte (*ff*) dynamic. The first system (measures 1-5) features a complex rhythmic pattern in the right hand with many accents and slurs, while the left hand plays a simple harmonic accompaniment. The second system (measures 6-9) continues this pattern. The third system (measures 10-13) introduces a change in meter to 2/4 in the right hand. The fourth system (measures 14-18) includes a 3/4 meter section and a dynamic marking of *mp cresc.*. The fifth system (measures 19-23) features a *mf cresc.* dynamic and a 5/16 meter section. The sixth system (measures 24-27) concludes with a *ff* dynamic and a 6/16 meter section.

ff

6

10

14

mp cresc.

19

mf cresc.

24

ff

32 $\text{♩} = 132\text{c.}$ (1) *mf*

Mr.C *mf*
I slept, and had a

40 *mp*

Mr.C
vi-sion. I thought I was look-ing in - to the fu-ture.

(2)

slower

47 *mp*

Mr.C
I saw a yel-low om - ni - bus ad - van - cing down the

slower again

mp

52

Mr.C

glades of Fa-rring-ford. I saw girls with red lips kiss-ing young men with-out

mf

56

Mr.C

shame. I saw in - nu-mera-ble

accel.

60

Mr.C

pic - tures of in - nu-mera-ble a,

f *mp*

3

$\text{♩} = 168c.$

64

Mr.C

ap-ples.

p

70 *mp*

Mr.C

Girls played games.

75

Mr.C

Great men were no long - er re - spec - ted. Pu - ri - ty had

80

Mr.C

fled from the hearth. Yet, as I wan - dered, lost, — be -

④

85

Mr.C

- wil - dered, ut - ter - ly con - foun - ded, through the halls of

90

Mr.C

Al-fred Ten - ny-son's — home, — I felt my youth re -

166

95

ff

5

Mr.C

- turn, My eyes cleared, my hair turned

100

Mr.C

black, my powers re- vived, re - vived, re - vived, re - vived. And...

106

6

Trembling and stretching his arms out. f

Mr.C

There was a dam - sel

111

Mr.C

an ex - qui - site but not al - to - ge - ther e - the - real

116

Mr.C

nymph.

121 (7)

Mr.C *mf*

Her name was Ly - dia.

127

Mr.C

She was a dan - cer. She came from Mu - sco - vy.

132

Mr.C *f*

She had danced be - fore the Tsar. _____

137

Mr.C

She snatched me by the waist and whirled me through the

141

8

Mr.C

cu-rrant bu-shes, Oh Al - fred, Al-fred, tell me, was it but a

Musical score for Mr. C, measures 141-145. The vocal line is in bass clef with lyrics: "cu-rrant bu-shes, Oh Al - fred, Al-fred, tell me, was it but a". The piano accompaniment consists of two staves (treble and bass clef) with chords and arpeggiated figures.

146

Mr.C

dream? _____

Musical score for Mr. C, measures 146-150. The vocal line is in bass clef with lyrics: "dream?". The piano accompaniment consists of two staves (treble and bass clef) with a melody in the right hand and bass notes in the left hand. Dynamics include *ff*.

molto rall.

151

Musical score for piano accompaniment, measures 151-156. The score is in 4/4 time and features a melody in the right hand and bass notes in the left hand. Dynamics include *mp* and *mf*.

9

♩ = 92c.

157

Musical score for piano accompaniment, measures 157-160. The score is in 4/4 time and features a melody in the right hand and bass notes in the left hand. Dynamics include *mp* and *mf*.

161

Mrs.C

What is the use of a police-man if he has no

Musical score for Mrs. C, measures 161-165. The vocal line is in treble clef with lyrics: "What is the use of a police-man if he has no". The piano accompaniment consists of two staves (treble and bass clef) with chords and arpeggiated figures. Dynamics include *mp* and *mf*.

165

Mrs.C

calves? There you have the tra - ge - dy of my life.

Touching her forehead

168

Mrs.C

All my sis-ters were beau-ti-ful, but I had ge-nius.

172

Mrs.C

They were the brides of men,— but I am the bride of Art.—

10

175

Mrs.C

I have sought the

178 *f*

Mrs.C

beau - ti - ful in the most un - like - ly pla — ces.

180 *mf* *f*

Mrs.C

I have searched the po - lice force at Fresh - wa - ter,

182 *mp*

Mrs.C

and not a man have I found with calves wor - thy of Sir

184 *ff*

Mrs.C

Ga - la - had. But, as I said to the Chief Con - sta - ble,

186 **11** *mp* *f* *mf*

Mrs.C

"With-out beau-ty, con - sta-ble, what is or-der? With-out life, what is

189 *f* *mf* *f* *p* *mf*

Mrs.C

law?" Why should I con-tin-ue to have my sil-ver pro—tect-ed by a race of

192 *ff* $\text{♩} = 168c.$

Mrs.C

men whose legs are ae-sthe-ti-cally ab - ho-rent to me?

197 *f* *p*

Mrs.C

If a bur - glar came and he were beau - ti-ful, I should

201

Mrs.C

say to him: Take my fish knives! Take my cru-ets, my bread ba-skets

mp

13

molto rall.

208

Mrs.C

and my soup tu-reens. What you take is no-thing to what you

f

tempo

ff

213

Mrs.C

give, your calves, your beau-ti-ful calves, — calves, — calves. —

mp *ff*

14 *a little slower*

220

Mrs.C

I have sought beau-ty in pub-lic

mp *p*

225
Mrs.C

hou- ses,

p

230
Mrs.C

I have sought beau-ty in pub - lic hou-ses, and found her

p

15

slower ♩ = 116c.

235
Mrs.C

play-ing con - cer - ti - na in the street.— My cook was a

239
Mrs.C

men - di - cant. I have trans - formed her in - to a Queen.— My boot - boy sold

mf

243 *f*

Mrs.C

eggs, he now waits at ta - ble in the guise of Cu - pid. My house-maid sold

broaden

247

Mrs.C

boot - la - ces at Cha - ring Cross; she is now en - gaged to the Earl of Dud - ley,

16

$\text{♩} = 104\text{c.}$

251 *mp*

Mrs.C

yes.

Mr.C *mf*

Where is El - len,

254

Mrs.C *mf* Who — is Ly -

Mr.C Al- fred?

Tenn. *mf* Where — is Ly - dia, Charles?

257

Mrs.C - dia?

Mr.C She is a Mus - co - vite.

Tenn. Who is Ly - dia, what is

259

Mr.C She is a Mus - co - vite. She

Tenn. she that all our swains a - dore — her?

260

Mr.C

danced be - fore the Tsar.

Tenn.

Maud, _____ Maud, _____ Maud, _____ Maud, _____

262

Mr.C

She

Tenn.

they are cry - ing and _____ call - ing.

263

Mr.C

snatched me by the waist and whirled, _____

264

Mr.C
whirled me through the cur - rant bu - shes,

Tenn.
Maud, _____ Maud, _____

17

266

Mr.C
through the cur - rant bu - shes.

Tenn.
Maud. _____

Reading from 'Maud'

269

pp tenderly

Tenn.
"And the wood - bine spi - ces are waf - ted a - broad, And the

273

Tenn. *mf* 3:2 *pp*

musk of the rose is blown. She is co - ming, my own, my dear; Were it

277

Tenn. 3:2 *p*

e - ver so ai - ry a tread. My

18 *lightly*

282

Tenn. 3:2 3:2 *mp*

heart would hear her and beat, Were it earth in an earth - ly bed; My

286

Tenn. 3:2 3:2 3:2

dust would hear her and beat, Had I lain for a cen - tu - ry dead. Would

290 *f* *mp*

Tenn. start and trem - ble un - der her feet, And — blo - ssom in pur - ple and

19 *f* *mf*

Mrs.C "In - spi-ra-tion or the Po - et's

Tenn. red, and — blo - ssom in pur - ple and red."

296

Mrs.C dream."

20 *f*

Mrs.C Look at the out - line of the nose a - gainst the i - vy!

Mrs.C

Look at the hair tum - bling like At - lan - tic

Mrs.C

bil - lows on a stor - my night! And the eyes, look

21

Mrs.C

up — Al - fred, look up, they are like

p

Mrs.C

pools of li - ving light in which thoughts play — like — dol - phins a - mong —

318

Mrs.C

groves of co - ral, like pools of li - ving light in which

322

Mrs.C

thoughts— play— like— dol - phins a-mong— groves of co - ral. Charles,

mf

327

Mrs.C

rouse your-self! Al - fred is a - bout to read 'Maud.'

mfp *mfp*

22

♩ = ♪ (♩ = 104c.)

331

Mrs.C

fp *ff*

8va

335

340

8^{va} - - - - -

(23)

♩. = ♩

He reads *ff*

344

Tenn.

"The

348

Tenn.

fault was mine, the fault was mine,

The door opens and Watts comes in, hiding his head in his hands.


351

Tenn.

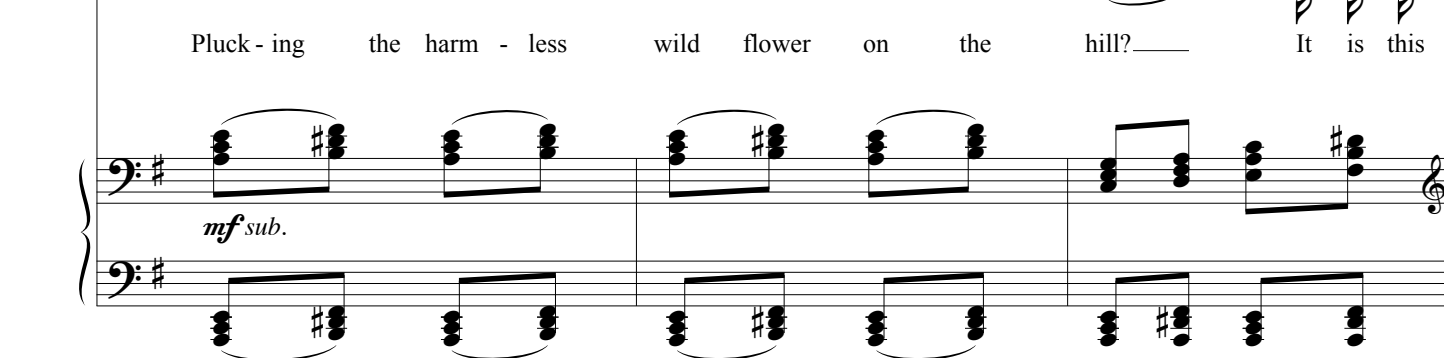
Why am I sit - ting here so stunn'd and still,

Watts staggers across the room distractedly while Tennyson continues reading.

354

Tenn. 

Pluck - ing the harm - less wild flower on the hill? — It is this

mf sub. 

357


Tenn. 

guil - ty hand! And there ri - ses e - ver a



24 *rall.*
ff agonized, passionate

360

Watts 

E - llen! E - llen! My wife, — my

Tenn. 

pa - ssion - ate cry."

fff 

♩ = 72c.

364

Watts

wife, — dead, — dead, — dead. —

ff shocked

Tenn.

My God, Watts.

370

Mrs.C

ff

Drowned? That's what comes of go - ing

Tenn.

You don't mean to say E-llen's dead? —

374

Mrs.C

ba - thing.

mf melodramatic

Watts

She is dead, drowned — to me, me.

p *ff*

6

26

377 *mf*

Watts *mf*

Mr.C *mf*

Hap - py

p *mp*

380

Mr.C

E-llen! Gone, gone to Pa-ra-dise.

27

382 *mf*

Mrs.C *mf*

Oh, but this is aw - ful! but this is aw - ful! The girl's dead

385 *mp*

Mrs.C *mp*

and where am I to get a - no - ther mo - del for the Muse? Are you

388

Mrs.C

sure, Sig- nor, that she's quite dead? Not a spark of life — left in her?

mf

391

Mrs.C

Could-n't some-thing be done to re - vive her? Bran-dy!

tenderly mp *f excited*

395

Mrs.C

Where's the bran - dy?

Watts

No — bran-dy will bring —

ff

(28)

398 *p* \curvearrowright *mf* \curvearrowleft

Watts

E - llen to — life. She is dead,

401 *p* \curvearrowright *mf* \curvearrowleft *p* \curvearrowright *mf* \curvearrowleft *p* \curvearrowright *mf* \curvearrowleft

Watts

She is dead, stone dead, — She is dead,

405 *p* \curvearrowright *mf* \curvearrowleft *p* \curvearrowright *mf* \curvearrowleft **(29)** *tempo* ♩ = 72c.

Watts

stone dead, — to me. —

408 *mf* *mp*

Mr.C

Hap - py E-llen; lu - cky E — llen. They don't wear

413

Mr.C

bra - ces in hea - ven;

Tenn.

mp

Yes. There is some-thing high - ly plea-sing a-bout the death of a young wo - man

416

Mr.C

they don't wear trou - sers in hea - ven.

Tenn.

cresc.

in the pride of life. Rolled a - round earth's di - ur - nal

419

Mr.C

Would that I

Tenn.

mf

course with stocks and stones and trees. That's Words - worth. I've said it

422 30 *p*

Mr.C were where E_____ llen lies. I

Tenn. too. 'Tis bet - ter to have loved and lost than ne - ver to have loved at

425 *mf*

Mr.C slept, I had a vi - sion,

Tenn. all. "tis bet - ter to have loved and lost than ne - ver to have loved at

mp *mf*

p sub. *cresc.*

428

Mr.C a vi_____ sion_____ in_____ my_____

Tenn. all. Wear - ing the white_____ flow - er of a

mf *dim.*

8va

accel.

431

Mr.C
 sleep, — my sleep. —

Tenn.
 blame — less — life.

p

31

♩ = 96c.

434

ff *p*

436 *f*

Tenn.
 Hm, ha, yes, let me see. Give me a pen-cil. Now a sheet of

f *p*

439

Tenn.

pa - per A - lex - an - drines? I - am - bics?

mp

442

Tenn.

Sa-pphics? Which _____ shall it be?

f

32

p

Sitting, Tennyson begins to write. Watts goes to his canvas and begins painting out the picture.

445

mp

449

mf

455

33

458

Watts

ff

Mo-de-sty for - sooth! Cha-sti - ty hah!

463

Watts

A - las, I pain - ted bet - ter than I knew. The An-cient E - gyp - tians

467

Watts

were— right. — This veil did sym - bo - lize—

f *sfz* *ff*

472

Watts

the fer - ti - li - ty, the fer - ti - li - ty, the fer - ti - li -

Watts strikes his
brush across his
painting

34

476

Watts

- ty of fish.

480

484

Tenn.

mp A - hem. *mf* I have wri - tten the first six lines.

slower

488

Tenn. *Li - sten. "Ode on the death of E - llen Te - rry",*

p

poco rall.

490

Tenn. *a beau - ti - ful young wo - man, found drowned.*

pp

35 ♩ = 80c.

In great excitement, pointing at the window.

492

Mrs. C *Sir Ga - la - had! Sir Ga - la - had!*

Mr. C *Sir Ga - la - had?*

Tenn. *Sir Ga - la - had?*

mf

mp

mp

mf

♩ = 96c.

495 Mrs.C

There a— mong the rasp - berry canes, kiss - ing; no, be - ing kissed.

mp *mf*

498 Mrs.C

Wait, young man. Wait, young man. Wait!

f *ff*

Mrs. Cameron dashes out of the room

501

503

36 ♩ = 132c.

505 Mr.C

I slept and had a vi-sion.

p *f*

loco

rit. _____ slower

511

Mr.C

I saw a yel - low om - ni - bus ad - van - cing down the

517

Mr.C

$\text{♩} = 88c.$

pp entranced

falsetto

glade. I saw Ly-dia a - mong the rasp-berry canes.

Enter Mrs. Cameron with Ellen Terry, who is dressed as a young man, wearing checked trousers.

37

522

ff

524

38

Everybody stares


526

Mrs.C

Mrs.C *ff* 

I have found him at last. Sir — Ga - la-had!

Watts

Watts *ff distraught* 

E-l-len!



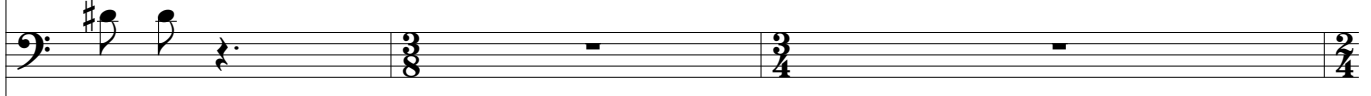
531

Watts

Watts *ff amazed* 

Oh Mo - de - sty, Mo - de - sty! Mo - de -

Mr.C

Mr.C *ff amazed* 

Ly - dia!

Tenn.

Tenn. *ff amazed* 

Nell!



Mrs.C *Watts sinks down covering his face with his hands* Bran-dy's no—

Watts - sty!

Mr.C But you're in Hea - ven!

Tenn. Found drowned.

Ellen Is this a mad— house?

Mrs.C use!

Ellen **39** *f firmly* I'm E-llen Te— rry.

Mr.C Are you a fact?

547 *Rising and advancing, brandishing his brush*

Watts

Yes — Ma'am. — There you speak the truth. You

mp *pp* *mf*

Watts

are no long - er the wife of George Fre - de - rick

pp

Watts

Watts. I saw you. I was on the beach, be-hind a rock. I

mp *f* *ff* *pp*

40

Watts

saw you, a - ban - doned wretch, I saw you, sit - ting on the

mf *mp*

558

Watts

Nee - dles; sit - ting on the Nee - dles with a man;

Watts

mf *cresc.*

sit - ting on the Nee - dles with your arms a - round a man.

Watts

f *ff*

This is the end, E - llen, the end, E - llen, the end,

Watts

slower

565

our mar-riage is di-ssolved in the sea, the

accel. poco a poco

567

Watts

sea, the sea, the sea.

569

mf *pp* *mf*

41

♩ = 84c.

574

Ellen

mf

I'm ve - ry so - rry, Sig - nor. In - deed I am.

579

Ellen

But he looked so ve - ry hun - gry. I could - n't help it. She looked so ve - ry

583

Ellen

hun - gry I should say; I'm al-most sure it was a fe - male.

ff sub.

Watts

A fe - male! hah! hah! Don't a - ttempt to lie to

ff

Ellen

Well, John thought it was a fe - male. And

f

42

Watts

me, E - llen.

Ellen

John ought to know. John's in the Na - vy.

ff

596 *mf*

Ellen

He's of-ten ea - ten por-poi-ses on de - sert

598

Ellen

is - lands. Fried in oil, for break - - - fast.

600 **(43)** *f sneering*

Watts

John has ea - ten por - poise fried in oil for break-fast. I thought as much!

604 *melodramatic ff*

Watts

Go to your lo-ver, live on por-poi-ses fried in oil but leave me,

Sva *loco*

slow and pained

608 *mf* *p*

Watts

leave me to my art, my art, my art, my

44

♩ = 52c.

tempo

Watts turns to his picture

611 *f*

Watts

art.

613

616 *mf*

Ellen

Oh well, Sig - nor, if you will take it like

618

Ellen

that. I was on-ly trying to cheer you up. I'm ve-ry

620

Ellen

so-rry, I'm sure, to have up-set you all but I can't help it

623

Ellen

I'm a - live

626

Ellen

a

629

Ellen

live, a - live, a - live! I'm a - live!

632

Ellen

I ne - ver felt more a - live in all my

635

Ellen

life!

(46)

637

Ellen

But I'm aw - fully sor - ry I'm sure. —

petulant mp

Tenn.

Don't a -

640

Tenn. *mf* - po - lo - gize, E - llen. *f* What does it ma - tter? An im -

643

Tenn. *f* - mor - tal poem de - stroyed that's all. *mf* Tennyson tears up his poem

646

Ellen *mf* Could-n't you find a rhyme for *ff*

649

Ellen *mf* por - poise, Mr. *f* Te - nny - son? Im - po - ssi - ble.

Tenn. *mf*

47

Mrs.C 652 *mf* 3

Ah, but in my art rhymes don't ma-ter. On-ly

Mrs.C 655 *mp* 3 3

truth and the sun. Come, sit down a - gain, E - llen. There,

Mrs.C 658 *mf*

on that stool. Hide your— head in your hands.—

Mrs.C 660

Sob, sob.— Pe - ni - tence on the stool— of

48

663 *fff* *Standing at bay*

Ellen

No! I can't, Mrs. Ca-me-ron. No! I can't. First I'm Mo-de-sty;

666

Ellen

then I'm the Muse. But Pe-ni-tence on a Mo-nu-ment. No! That I

669

Ellen

will not be.

672

675 $\text{♩} = 132c.$ *Enter Mary* *f*

Mary

The co—ffins have come, the

680

Mary

co—ffins have come, Ma'am.— The co—ffins, I say. And you could-n't find a ni-cer

684

Mary

pair out-side Ken—sal Green. As I was say-ing to his Lord—ship just

687

Mary

now, it do seem a pi - ty to take them all the way to In - dia.

mf

mp

The musical score is for a piece titled "Enter Mary". It consists of four systems of music, each with a vocal line for Mary and a piano accompaniment. The tempo is marked as quarter note = 132c. The key signature has one sharp (F#). The time signature starts as 5/16 and changes to 3/8, 2/4, and 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *mf*, and *mp*. The lyrics are: "The coffins have come, the coffins have come, Ma'am.— The coffins, I say. And you could-n't find a nicer pair outside Ken-sal Green. As I was saying to his Lord-ship just now, it do seem a pity to take them all the way to India."

690

Mary

Why can't you plant them here with a weep— ing— an— gel on

693

Mary

top? The co— ffins have come. The

Mrs.C

At last, the co— ffins have come. The

(50)

698

Mary

co— ffins have come. The co— ffins have come.

Mrs.C

co— ffins have come. The co— ffins have come. At last, at last, at

Mr.C

The co— ffins have come. At

Exit Mary followed by Tennyson

703

Mrs.C *last, at last, at last, at last, at last, at last the co-ffins have come. The*

Mr.C *last, at last, at last, at last, at last, at last. The*

708 *molto*

Mrs.C *co-ffins have come. Let us pack our co-ffins and go.*

Mr.C *co-ffins have come. Let us pack our*

713 **(51)** *mf*

Mrs.C *To In - dia!*

Mr.C *co-ffins and go to In - dia! To In - dia!*

p

716

Mr.C

We start for In - dia! We go to a land un-cor-rup-ted by hy -

mp *p*

718

Mr.C

- po-cri - sy where na__ture pre - vails. A land where the sun al-ways shines. Where phi -

mf *p*

721

Mr.C

- lo - so-phers speak the truth.____ Where men are na__ ked. Where

p *mp*

723

Mrs.C

Mr.C

dam - sels dance a - mong the cur - rant - bu - shes.

To

To

725

Mrs.C

Mr.C

In - dia! We start for In - dia!

In - dia! We start for In - dia!

mp

727

Mrs.C

Mr.C

We go to a land un - cor - rup - ted by hy - po - cri - sy where na - ture pre -

We go to a land un - cor - rup - ted by hy - po - cri - sy where na - ture pre -

p *mf*

729

Mrs.C

Mr.C

- vails.— A land where the sun al - ways shines.

- vails.— A land where the sun al - ways shines. Where phi -

p

731

Mr.C

- lo - so - phers speak the truth._____ Where_____

p

732

Mrs.C

Mr.C

Where wo - men are beau - ti - ful.

men are na — ked. Where

mp

733

Mr.C

dam - sels dance a - mong the cur rant bu shes.

734

Mrs.C

It is

Mr.C

It is

mf

735

Mrs.C

time, it is time. We

Mr.C

time, it is time. We

736

Mrs.C

Mr.C

mf

go. To the land where the

go. To the land where the sun al-ways shines.

53

agitated ♩. = 64c.

Tennyson re-enters

738

Mrs.C

Mr.C

ff

sun ne - ver sets.

743

Tenn.

ff

The co-ffins are here! So - lid oak, so - lid oak! No ant can eat through

747

Tenn. *mf* *slower*

that. You can take 'Maud' with you now. Well, there's still

752

Tenn. *mp* *f*

time;

754

Mr.C *mf* *slower*

Looking out the window

A - hem! I

Tenn. *f*

Where did I leave off?

54 tempo

756

Mr.C *ff*

think there's a fact in the rasp - berry canes.

Tenn. *ff*

Facts? Damn facts. —

rall. ————— tempo

767 *ff* *mp*

Mr.C

Charles Hay Ca - me - ron says it too. All the same,

771 *ff* ♩ = 84c. Enter Craig

Mr.C

that was a fact in the rasp - berry canes.

774

776 (55) *ff*

Craig

My —

Mr.C

Are you a fact, young man?

778

Craig

— name's Craig. Lieu - te - nant John Craig of Her Ma — je - sty's —

780

Craig

Na - vy. Sor - ry to in - ter - rupt. A - fraid I've

mf

784

Craig

come at an in-con-ve - nient hour. I've called to fetch E - llen by ap-point-ment.

f (56)

colla voce

788

f

Mrs. C

E-llen?

Craig

Yes. Chas-ti-ty, Pa-tience, the Muse, What do you call her here.

tempo ♩ = 72c.

790

mp

Ellen

John.

Craig

Nell.

Tenn.

Queen Rose of the rose - bud gar-den of

794

(57)

ff spluttering with anger

Watts

E - llen, E - llen, pain - ted, pow - dered. Mi - sera - ble girl. I

Tenn.

girls.

797

Watts

could have for - giv - en you much. I had for - giv - en you all. But

799

Watts

now that I see you as you are; pain - ted, pow - dered, un - veiled.

801

Watts

Va - nish with your lov - er. Eat por - poi - ses on de - sert is - lands.

fff

804

Craig

Come a - long, Nell. It's time we were off. It's time we were off. You

mf

f

p

807 *p*

Craig

can't keep a horse tied up at the gate all day in this wea-ther:

58

♩ = ♩

809 *mf*

Craig

It's time we were off.

Mr.C

pp

I slept, and had a vi-sion in my sleep. I thought I saw a

813 *mp*

Mr.C

mo - tor om - ni - bus ad - van - cing down the glades of Fa - rring - ford.

816

Craig *mf*
A straw - be - rry roan.

Mr.C *pp*
What co - lour is your horse, young Sir? *mf*
Then my

pp *mf*

820

Mr.C *f*
dream has come, more or less, true; the om - ni - bus was

f

(59)

824 *p cresc. poco a poco*

Watts *ff*
Mi - sera - ble girl, if girl I still can call you. I

Mr.C *p*
yel - low.

827 *mp* *cresc.*

Watts

could have for-giv-en you much but not this. Had you gone to meet him as a

830 *mf* *cresc.*

Watts

mai - den, in a veil, or dressed in white it would have been

832 *f*

Watts

diff - erent. But trou - sers, no — check — trou - sers;

834 *f*

Ellen

O, I was for -

Watts

no, — no. — Go — then. Va - nish with your pa - ra - mour.

Pulling a long veil out of her pocket

837

Ellen

- get - ting.

p *f*

839

60

Mary

mf

The co-ffins are on the fly.

Ellen

here's your veil.

Mrs.C

mf

The

p sub.

841

Mary

There's

Mrs.C

mf

co-ffins are on the fly. It's time to say good - bye.

p sub.

Mary
no room for the tur-key wings, Ma'am.

Mrs.C
Give them here. I'll

f

mf

Mrs.C
put them in my re - ti - cule, my re - ti - cule, my

f *p* *f*

Mrs.C
re-ti-cule, my re - ti - cule, my re - ti - cule. The co - fffins are on the

f *mp*

Mary
Gor -

Mrs.C
fly. It's time to say good - bye.

ff *f*

61

854

Mary

- bli - mey! What a set! Gor - - bli - mey! What a set!

856

Mary

Co - ffins in the ki - tchen. Wet plates in the hall. And

858

Mary

when you pick up a du - ster it is - n't a du - ster af - ter all. I'm

860

Mary

sick of do - ing par - lour work. I don't like this at

Mary

all. I'll ma - rry the Earl and live a re - spec - ta - ble

62

Mary

girl in a ca - stle, and

mf sub.

Mary

live in a ca - stle.

Mr.C

The

mf

molto

63

873

Ellen *mf* The co-ffins are on the fly. *p* It's time to

Mrs.C *mf* The co-ffins are on the fly. *p* It's time to say good -

Craig *mf* The co-ffins are on the fly. *p* It's

Mr.C co-ffins are on the fly. *p* It's time to say good-bye.

875

Ellen say good - bye.

Mrs.C - bye. *mf* We're going to the land of the moon.

Craig time to say good - bye. *mf* We're going to W C

Mr.C *mf* We're going to the land of the sun.

877

Mary *mp*
Good - bye,

Ellen *mf* *mp*
Thank God we're go - ing soon. We're go - ing to W C

Mrs.C *mp*
Good - bye,

Craig *mp*
One. We're go - ing to W C

Mr.C *mp*
Good -

The musical score is written for a vocal ensemble and piano accompaniment. It consists of six staves. The first five staves are for the vocalists: Mary, Ellen, Mrs. C, Craig, and Mr. C. The sixth staff is for the piano accompaniment. The music is in G major (one flat) and 4/4 time. The tempo and dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are: 'Good - bye, Thank God we're go - ing soon. We're go - ing to W C Good - bye, One. We're go - ing to W C Good -'. The piano part is mostly rests.

879

Mary

Good - bye, Good - bye, Good -

Ellen

One. Thank God we're go - ing soon.

Mrs.C

Good - bye, Good - bye, Good -

Craig

One. Thank God we're go - ing soon.

Watts

mp
Good - bye, Good - bye,

Mr.C

- bye, Good - bye,

Tenn.

mp
Good - bye, Good - bye,

881

Mary
- bye.

Ellen
Good - bye, Good - bye. Good - bye.

Mrs. C
- bye. Good - bye, Good - bye.

Craig
Good - bye, Good - bye. Good - bye.

Watts
Good - bye, Good -

Mr. C
Good - bye,

Tenn.
Good - bye,

Piano accompaniment (Grand Staff)

883

Ellen Good - bye, Good - bye. *p*

Mrs.C Good - bye. Good -

Craig Good - bye, Good - bye. *p*

Watts - bye. Good - *p*

Mr.C Good - bye. Good -

Tenn. Good - bye.

64

885

Mary

Mrs.C - bye, Good - bye, Good - bye. The ³co - ffins, the

Watts - bye, Good - bye, Good - bye. The ³co - ffins are on the

Mr.C - bye, Good - bye, Good - bye. The ³co - ffins are on the fly.

Tenn. The ³co - ffins are on the fly.

887

Mary
co-ffins are on the fly.

Ellen
The *mf* co - ffins are on the

Mrs.C
co-ffins are on the fly. The *mf* co - ffins are on the fly.

Craig
The *mf* co - ffins are

Watts
fly.

Mr.C
The *mf* co - ffins are on the fly.

mp

889

Ellen
fly. It's time to say good - bye.

Mrs.C
It's time to say good - bye. We're

Craig
on the fly. It's time to say good - bye.

Mr.C
It's time to say good-bye. We're going to the land of the

891

65

Ellen
Thank God we're go - ing

Mrs.C
going to the land of the moon.

Craig
We're go - ing to W C One.

Mr.C
sun.

895

Mary - bye, Good - bye, Good - bye.

Ellen soon. Good - bye, Good - bye.

Mrs.C Good - bye, Good - bye, Good - bye,

Craig soon. Good - bye, Good - bye.

Watts Good - bye, Good - bye, *mp*

Mr.C Good - bye, Good - *mp*

Tenn. Good - bye, Good - *mp*

The score consists of eight staves. The first seven are vocal parts for Mary, Ellen, Mrs. C, Craig, Watts, Mr. C, and Tenn. The eighth is a grand staff for piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are 'Good - bye, Good - bye.' with various phrasing slurs and dynamic markings like *mp* (mezzo-piano).

897 *mp*

Ellen
Good - bye. Good - bye,

Mrs.C
Good - bye. Good - bye.

Craig *mp*
Good - bye. Good - bye,

Watts
Good - bye.

Mr.C
- bye, Good - bye.

Tenn.
- bye, Good - bye.

899

pp

Mary

Good - bye, Good - bye, Good -

pp

Ellen

Good - bye. Good - bye, Good - bye, Good - bye, Good - bye, Good -

pp

Mrs.C

Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig

Good - bye.

pp

Watts

Good - bye, Good - bye, Good - bye, Good - bye, Good -

pp

Mr.C

Good - bye, Good - bye, Good - bye, Good - bye, Good -

pp warm

901

Mary

- bye, Good - bye. The co-ffins are on the fly.

Ellen

- bye, Good - bye, Good-bye.

Mrs.C

- bye. The co-ffins, the co-ffins are on the fly. Fare-

Watts

- bye. The co-ffins are on the fly.

Mr.C

- bye. The co-ffins are on the fly.

Tenn.

The co-ffins are on the fly.

p

p

p

p

p

p

p

sadly
mf

66

slower (♩ = ♪)

903

Mrs.C

- well to Dim-bo-la, Fresh wa - ter fare - well.

Mr.C

sadly mf

Fare - well to Dim-bo-la, Fresh wa - ter fare - well.

Tenn.

sadly mf

Fare -

rall.

905

Watts

f

Fare-well to

Tenn.

p

- well to Charles, Ju lia fare - well, fare - well.

907 *steady* *p* *tempo*

Mary
Good - bye, Good-bye, Good-bye, Good-bye,

Ellen
Good - bye, Good-bye, Good-bye, Good-bye,

Mrs.C
Good - bye, Good-bye, Good-bye, Good-bye,

Craig
Good - bye, Good-bye, Good-bye, Good-bye,

Watts
mp Mo-de-sty, E - llen fare-well. ——— *p* Good - bye, Good-bye, Good-bye, Good-bye,

Mr.C
Good - bye, Good-bye, Good-bye, Good-bye,

Tenn.
Good - bye, Good-bye, Good-bye, Good-bye,

67

♩. = ♩

913

Mary *pp*

Good - bye, Good ——— bye.

Ellen *pp*

Good - bye, Good ——— bye.

Mrs.C *pp*

Good - bye, Good ——— bye. ———

p
Good - bye, —

Craig *pp*

Good - bye, Good ——— bye.

Watts *pp*

Good - bye, Good ——— bye. ———

p
Good - bye, ———

Mr.C *pp*

Good - bye, Good - - - bye. ———

p
Good - bye.

Tenn. *pp*

Good - bye, Good ——— bye. ——— Good - bye,

pp

p

917

Mary *p* Good - bye, _____ *mp* Good - bye,

Ellen *p* Good - bye, _____ *mp* Good - bye,

Mrs.C _____ Good - bye. _____

Craig *p* Good - bye, _____

Mr.C _____ *mp* Good -

920

Mary *p*

Ellen *p* Good - bye,

Ellen Good - bye, Good - bye, Good -

Mrs.C *mf*

Mrs.C And my mes-sage to my age is "When you want to take a pic-ture be

Craig *p*

Craig Good - bye,

Mr.C *p*

Mr.C - bye, — Good — bye, — Good - bye, Good - - - bye,

Tenn. *p*

Tenn. Good - bye, Good - - - bye.

922

Mary

Ellen

Mrs.C

Craig

Watts

Tenn.

Good -

- bye, Good -

care - ful to fix your lens out of fo - cus." Good -

Good - bye, Good - bye, Good -

Good -

Good -

923

Mary
- bye, Good - bye, Good -

Ellen
- bye, Good - bye, Good -

Mrs.C
- bye, Good - bye, Good -

Craig
- bye, Good - bye, Good -

Watts
- bye, Good - bye, Good -

Mr.C
f
Ho - cus po - cus, That's the rhyme to fo - cus. And my

Tenn.
- bye, Good - bye, Good -

924

Mary
- bye, Good - - - - bye, Good -

Ellen
- bye, Good - - - - bye, Good -

Mrs.C
- bye, Good - - - - bye, Good -

Craig
- bye, Good - - - - bye, Good -

Watts
- bye, Good - - - - bye, Good -

Mr.C
mes - sage to my age is "Don't keep mar - mo - sets in ca - ges."

Tenn.
- bye, Good - - - - bye, Good -

68

925

Mary *mf* *pp*
 - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good-bye, Good -

Ellen *mf* *f*
 - bye, Good-bye. Cracked, cracked, They're all quite cracked.

Mrs.C *mf* *pp*
 - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good-bye, Good -

Craig *mf* *f*
 - bye. Cracked, cracked, They're all quite cracked.

Watts *mf* *pp*
 - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr.C *mf* *pp*
 Good-bye, Good - bye, Good - bye, Good - bye, Good - bye, Good-bye, Good -

Tenn. *mf* *pp*
 - bye, Good-bye, Good - bye, Good - bye, Good - bye, Good-bye, Good -

mf *pp*

928

f

Mary
- bye, Good - bye, Good bye, Good - bye, Good -

Ellen
Good - bye, Good - bye, Good - bye.

Mrs.C
- bye, Good - bye, Good bye, Good - bye, Good -

Craig
Good - bye, Good - bye.

Watts
- bye, Good - bye, Good bye, Good - bye, Good -

Mr.C
- bye, Good - bye, Good bye, Good - bye, Good -

Tenn.
- bye, Good - bye, Good bye, Good - bye, Good -

f

930 *mf*

Mary
- bye, Good - bye, Good - bye, Good - bye, Good -

ff
Ellen
And our mes-sage to our age is 'If you want to paint a veil, Ne-ver fail to

mf
Mrs.C
- bye, Good - bye, Good - bye, Good - bye, Good -

ff
Craig
And our mes-sage to our age is Ne-ver fail to

mf
Watts
- bye, Good - bye, Good - bye, Good - bye, Good -

mf
Mr.C
- bye, Good - bye, Good - bye, Good - bye, Good -

mf
Tenn.
- bye, Good - bye, Good - bye, Good - bye, Good -

mf

932 *p sub.*

Mary
- bye, Good - - - - bye, Good - bye, Good-bye, Good-bye, Good -

Ellen
look in the rasp-berry canes for a fact.

Mrs.C *p sub.*
- bye, Good - - - - bye, Good - bye, Good-bye, Good-bye, Good -

Craig
look in the rasp-berry canes for a fact.

Watts *p sub.*
- bye, Good - - - - bye, Good - bye, Good-bye, Good-bye, Good -

Mr.C *p sub.*
- bye, Good - - - - bye, Good - bye, Good-bye, Good-bye, Good -

Tenn. *p sub.*
- bye, Good - - - - bye, Good - bye, Good-bye, Good-bye, Good -

p sub.

accel.

934

Mary
- bye, Good-bye, Good - bye, Good-bye. *ff*

Ellen
Good-bye, Good - bye, Good-bye. *mp ff*

Mrs.C
- bye, Good-bye, Good - bye, Good-bye. *ff*

Craig
Good-bye, Good - bye, Good-bye. *mp ff*

Watts
- bye, Good-bye. Good - *mf ff*

Mr.C
- bye, Good-bye, Good - bye, Good-bye. *ff*

Tenn.
- bye, Good-bye, Good - bye, Good-bye. *ff*

69

a little faster

936

Watts

- bye, Good - bye,

Mr.C

mf

Good - bye, Good - bye, Good -

Tenn.

mf

Good - bye, Good - bye, Good - bye, Good - bye,

938

Mrs.C

mf

Good -

Watts

Good - bye, Good - bye, Good - bye,

Mr.C

- bye, Good - bye, Good - bye, Good -

Tenn.

Good - bye, Good - bye,

940 *mf*

Mary *mf* Good -

Ellen *mf* Good - bye, Good - bye,

Mrs.C - bye, Good - bye, Good - bye,

Craig *mf* Good - bye, Good - bye,

Watts Good - bye, Good -

Mr.C - bye, Good - bye, Good - bye,

Tenn. Good - bye, Good - bye, Good - bye,

944

f

Mary
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mrs.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Watts
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn.
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

f

molto accel.

946

Mary
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mrs.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Watts
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn.
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

70

faster

948 *ff*

Mary
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Ellen
- bye, Good - bye, Good - bye

Mrs.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Craig
- bye, Good - bye, Good - bye

Watts
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr.C
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Tenn.
- bye, Good - bye, Good - bye,

ff

952

Mary
-
Good - bye, Good -

Ellen
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mrs.C
-
Good - bye, Good -

Craig
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Watts
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Mr.C
-
Good - bye, Good -

Tenn.
- bye, Good - bye, Good - bye, Good - bye, Good - bye, Good - bye, Good -

Piano accompaniment:

954

Mary
- bye, Good - bye, Good - bye, Good - bye.

Ellen
- bye, Good - bye, Good - bye, Good - bye.

Mrs.C
- bye, Good - bye, Good - bye, Good - bye.

Craig
- bye, Good - bye, Good - bye, Good - bye.

Watts
- bye, Good - bye, Good - bye, Good - bye.

Mr.C
- bye, Good - bye, Good - bye, Good - bye.

Tenn.
- bye, Good - bye, Good - bye, Good - bye.

958

963

969

(71)

Piano accompaniment for measures 974-975. The right hand features a continuous eighth-note pattern with a treble clef and a key signature of one sharp (F#). The left hand provides a simple bass line with a bass clef and the same key signature.

Piano accompaniment for measures 976-977. The right hand continues the eighth-note pattern. The left hand has a steady eighth-note accompaniment.

Mary - - - - - - - - - -

Mrs.C - - - - - - - - - - Good -

Mr.C - - - - - - - - - - Good - bye.

- - - - - - - - - -

Mary - - - - - - - - - -

Ellen - - - - - - - - - -

Mrs.C - - - - - - - - - -

Craig - - - - - - - - - -

Tenn. - - - - - - - - - -

- - - - - - - - - -

Mary - - - - - - - - - -

Ellen - - - - - - - - - -

Mrs.C - - - - - - - - - -

Craig - - - - - - - - - -

Tenn. - - - - - - - - - -

- - - - - - - - - -

dim. poco a poco

982

Mrs.C

Watts

Good-bye.

Good - bye.

984

Mrs.C

Good _____ bye.

p

986

Mrs.C

Offstage

Good - - - - -

ff

mp sub.

988

Mrs.C

Watts

- bye.

Offstage

Good - - - - -

990
Watts

- bye.

992

994

996
mf *p*

998
mp

1000
pp

1002

(73)

mp

1006

1011

1016

mp

dim.

(74)

♩ = 84c.

1021

Tenn.

pp

mp

They have

1026 *mp* 3:2

Watts *A-lone with our*

Tenn. left us, Watts. —

1029

Watts art. *Going to the window*

Tenn. *mp* Low on the sand and loud on the stone the

1032 75

Tenn. last wheel e - choes a - - way.

mf *mf* *p*

1034

Tenn. *f*

God bless my soul, it don't!

f p

1037

Tenn. *mf* *cresc.*

It's get - ting loud - er, loud - er, —

p cresc.

1040

Tenn. *ff*

loud - - - er! They're com - ing back!

ff

(76)

1043

Watts

Don't tell me. Don't, — Don't tell me, Al - fred! Don't

1047 3

Watts

tell me they're com - ing back! I could - n't face an - oth - er

1052 ♩ = 92c.

Watts

fact!

Tenn.

She is com-ing, my dove, my dear;

p *cresc. poco a poco*

1056

Tenn.

She is com-ing, my life, my fate. The red rose cries "She is near, she is

1059 *Enter Mary*

Tenn.

near.

77

♩ = 80c.

Mary

1061 *ff* *mf*

Her Ma - je - sty the Queen.

1064

1066

78

broader

Q. Vic. 1069 *mf stately*

We have ar - rived. We are ex -

broader

mf

1066

Q.Vic.

We have ar -

mf

1070

Q.Vic.

- rived. We are ex -

mf

1073

Q.Vic.

- treme - ly, ex-treme - ly pleased to see you both.

mf

1077

Q.Vic.

We pre - fer to stand, to stand, to

f *mf*

1079

Q.Vic. *mf*

stand. ——— It — is the an - ni - ver - sary of our

f *mf*

slower (79) *ff*

1082

Q.Vic. *ff*

wed - ding day, of our wed - ding day, our ——— wed ——— ding, — wed ——— ding, —

ff

rit. ——— // *tempo*

1085

Q.Vic. *mp*

wed ——— ding day. ——— Ah, Al - bert!

mp

1090

Q.Vic. *mf*

It is the an - ni - ver - sary of our

mf

1094 *ff*

Q.Vic. wed — ding — day. Ah, Al - bert! ah, Al - bert! ah,

mp *ff*

rit. *slower*

1097 *p* (80)

Q.Vic. Al - bert, Al - bert, Al - bert, Al — bert, Al — bert! And in

p

1101

Q.Vic. to - ken of this ne - ver to be for - got — ten, al - ways to be re - mem — bered,

1105 *f* *p sub.*

Q.Vic. e - ver to be la - men - ted, la - men - ted, la - men — ted, la -

f *p*

1110 **81**

Q.Vic.

- ment — ed, la - ment — ted, la - men — ted, la - men —

1116

Q.Vic.

ted day. la - men — ted, la - men — ted, la -

ff

1121 *mp push forward*

Q.Vic.

- men - ted, la - men - ted, la - men - ted, la - men ted, la - men — ted

mp *mf*

Tenn.

Interrupting ff

It is

1123 **82**

Q.Vic. Ah but you are both so hap - pi - ly

Tenn. bet - ter to have loved and lost...

mp

1126

Q.Vic. mar - ried. We have brought you these

f *mp*

1128

Q.Vic. to - kens of our re - gard. To you, Mr. Te - nny - son, a

f *mf*

Tennyson kneels

1130 Q.Vic. *f*

peer _____ age.

1131 *p sub.*

1132 **83** *ff* *mp*

Watts kneels

1134 Q.Vic. *f*

To you Mr. Watts, the Or_____der of Me - rit.

1137

1138

p sub.

1140

Q.Vic. *mp*

May the

1143

Q.Vic.

spi — rit — of the ble-ssed Al — bert look down, — the spi - rit look down, may the

1146

Q.Vic.

spi — rit — of the ble-ssed Al — bert look down — and pre - serve you, pre-serve you, the

ff

84

ff

1149

Q.Vic. *ff*

spi rit of the ble-ssed Al bert look down, the spi - rit look down, may the

1152

Q.Vic.

spi rit of the ble-ssed Al bert look down and pre - serve us, pre-serve us,

accel.

1155

Q.Vic. *fff*

pre-serve us all.

Watts *fff*

God Save the Queen.

Tenn. *fff*

God Save the Queen.

85

♩. = 120

1161

Musical score for measures 1161-1165. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The music concludes with a fermata over the final measure.

♩. = ♩

1166

Musical score for measures 1166-1170. The piece is in 2/4 time with a key signature of one sharp (F#). Measures 1166-1167 feature a 9/16 time signature and a melodic line with many slurs and accents. Measures 1168-1170 are in 2/4 time and feature a *sfz* (sforzando) dynamic marking. The piece ends with a fermata.

87b - 1