

# Goblin Market

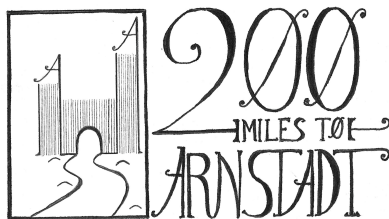
*for Two Sopranos, Baritone, Violin, and Accordion*



Music by Douglas Buchanan

Based on the poetry of Christina Rossetti

PREVIEW



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# Goblin Market

for Two Sopranos, Baritone, Violin, and Accordion

*duration ca. 24'*

Music by Douglas Buchanan

Based on the poem "Goblin Market" by Christina Rossetti

Commissioned by Rhymes with Opera

## *Notes on the Performance:*

The accordion part may be realized several ways, depending on the type of accordion available to the performer.

- The notation is intended for an accordion with left-hand chordal buttons, including octaves ("8"), major triads ("M"), minor triads ("m"), dominant seventh chords ("7"), and fully-diminished seventh chords ("o"). The left-hand part indicates which chordal buttons should be played in any given passage, e.g., if an "M" is indicated over a note in the left hand, the player should assume that the left-hand passage should be played using major chord buttons until another number or letter changes the quality of the harmony played.
- If an accordion with left-hand chordal buttons is not available, the left-hand part may be read by a bass-clef instrument, preferably a cello, while the available accordion plays the right-hand part.

## Goblin Market

by Christina Rossetti (1830-1894)

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*Italicized text does not appear in the composition*

Morning and evening

Maids heard the goblins cry:

"Come buy our orchard fruits,

Come buy, come buy:

Apples and quinces,

Lemons and oranges,

Plump unpeck'd cherries,

Melons and raspberries,

Bloom-down-cheek'd peaches,

Swart-headed mulberries,

Wild free-born cranberries,

Crab-apples, dewberries,

Pine-apples, blackberries,

Apricots, strawberries; -

All ripe together

In summer weather, -

Morns that pass by,

Fair eyes that fly;

Come buy, come buy:

*Our grapes fresh from the vine,*

*Pomegranates full and red,*

*Dates and sharp bullaces,*

*Rare pears and greengages,*

*Damsons and bilberries,*

*Taste them and try:*

*Currants and gooseberries,*

*Bright-fire-like barberries,*

*Figs to fill your mouth,*

*Citrons from the South,*

*Sweet to tongue and sound to eye;*

*Come buy, come buy. "*

Evening by evening



Among the brookside rushes,  
 Laura bow'd her head to hear,  
 Lizzie veil'd her blushes:  
 Crouching close together  
 In the cooling weather,  
 With clasping arms and cautioning lips,  
 With tingling cheeks and finger tips.  
 "Lie close," Laura said,  
 Pricking up her golden head:  
 "We must not look at goblin men,  
 We must not buy their fruits:  
 Who knows upon what soil they fed  
 Their hungry thirsty roots?"  
 "Come buy," call the goblins  
 Hobbling down the glen.

"Oh," cried Lizzie, "Laura, Laura,  
 You should not peep at goblin men."  
 Lizzie cover'd up her eyes,  
 Cover'd close lest they should look;  
 Laura rear'd her glossy head,  
 And whisper'd like the restless brook:  
 "Look, Lizzie, 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.  
 How fair the vine must grow  
 Whose grapes are so luscious;  
 How warm the wind must blow  
 Through those fruit bushes."  
 "No," said Lizzie, "No, no, no;  
 Their offers should not charm us,  
 Their evil gifts would harm us."  
 She thrust a dimpled finger

In each ear, shut eyes and ran:  
 Curious Laura chose to linger  
 Wondering at each merchant man.  
 One had a cat's face,  
 One whisk'd a tail,  
 One tramp'd at a rat's pace,  
 One crawl'd like a snail,  
*One like a wombat prowl'd obtuse and furry;*  
*One like a ratel tumbled hurry skurry:*  
 She heard a voice like voice of doves  
 Cooing all together:  
 They sounded kind and full of loves  
 In the pleasant weather.

Laura stretch'd her gleaming neck  
 Like a rush-imbedded swan,  
 Like a lily from the beck,  
 Like a moonlit poplar branch,  
 Like a vessel at the launch  
 When its last restraint is gone.

Backwards up the mossy glen  
 Turn'd and troop'd the goblin men,  
 With their shrill repeated cry,  
 "Come buy, come buy!"  
 When they reach'd where Laura was  
 They stood stock still upon the moss,  
 Leering at each other,  
 Brother with queer brother;  
 Signalling each other,  
 Brother with sly brother.  
 One set his basket down,  
 One rear'd his plate;  
 One began to weave a crown  
 Of tendrils, leaves, and rough nuts brown  
 (Men sell not such in any town);

One heav'd the golden weight  
 Of dish and fruit to offer her:  
 "Come buy, come buy," was still their cry.  
 Laura stared but did not stir,  
 Long'd but had no money:  
*The whisk-tail'd merchant bade her taste*  
*In tones as smooth as honey;*  
*The cat-faced purr'd,*  
*The rat-faced spoke a word*  
*Of welcome, and the snail-paced even was heard;*  
*One parrot-voiced and jolly*  
*Cried "Pretty Goblin" still for "Pretty Polly;" -*  
*One whistled like a bird.*

But sweet-tooth Laura spoke in haste:  
 "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."  
 "You have much gold upon your head,"  
 They answer'd all together:  
 "Buy from us with a golden crown,  
 She clipp'd a precious golden loon,  
 She dropp'd a tear more rare than pearl,  
 Then suck'd their fruit, lobes fair or red:  
 Sweeter than honey from the rock,  
 Stronger than man-rejoicing wine,  
 Clearer than water flow'd that juice;  
 She never tasted such before,  
 How should it cloy with length of use?  
 She suck'd and suck'd and suck'd the more  
 Fruits which that unknown orchard bore;  
 She suck'd until her lips were sore;  
 Then flung the emptied rinds away  
*But gather'd up one kernel stone,*

And knew not was it night or day  
As she turn'd home alone.

Lizzie met her at the gate  
Full of wise upbraidings:  
"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;  
Ate their fruits and wore their flowers  
Pluck'd from bowers  
Where summer ripens at all hours?  
But ever in the noonlight  
She pined and pined away;  
Sought them by night and day;  
Found them no more, but dwindled and grew grey;  
Then fell with the first snow,  
While to this day no grass will grow  
Where she lies low:  
I planted daisies there a year ago  
That never blow.  
You should not loiter so. "*

"Nay, hush," said Laura:

"Nay, hush, my sister:

I ate and ate my fill,

Yet my mouth water'd still,

To-morrow night I will

Buy more;" and kiss'd her:

"Have done with sorrow;

I'll bring you plums to-morrow

Fresh on their mother twigs,

Cherries worth getting;

You cannot think what figs

My teeth have met in,

*What melons icy-cold*

*Piled on a dish of gold*

*Too huge for me to hold,*

What peaches with a velvet nap,  
 Pellucid grapes without one seed:  
 Odorous indeed must be the mead  
 Whereon they grow, and pure the wave they drink  
 With lilies at the brink,  
 And sugar-sweet their sap."

Golden head by golden head,  
 Like two pigeons in one nest  
 Folded in each other's wings,  
*They lay down in their curtain'd bed:*  
*Like two blossoms on one stem,*  
*Like two flakes of new-fall'n snow,*  
*Like two wands of ivory*  
*Tipp'd with gold for awful kings.*  
*Moon and stars gaz'd in at them,*  
*Wind sang to them lullaby;*  
*Lumbering owls forbore to fly,*  
*Not a bat flapp'd to and fro*  
*Round their rest:*

Cheek to cheek and breast to breast  
 Lock'd together in one nest.

Early in the morning  
 When the first cock crow'd his warning,  
 Neat like bees, as sweet and busy,  
 Laura rose with Lizzie:  
 Fetch'd in honey, milk and the cows,  
 Air'd and set to rights the house,  
 Kneaded cakes of whitest wheat,  
 Cakes for dainty mouths to eat,  
 Next churn'd butter, whipp'd up cream,  
 Fed their poultry, sat and sew'd;  
 Talk'd as modest maidens should:  
 Lizzie with an open heart,  
 Laura in an absent dream,  
 One content, one sick in part;  
 One warbling for the mere bright day's delight,

One longing for the night.  
 At length slow evening came:  
 They went with pitchers to the reedy brook;  
 Lizzie most placid in her look,  
 Laura most like a leaping flame.  
 They drew the gurgling water from its deep;  
 Lizzie pluck'd purple and rich golden flags,  
 Then turning homeward said: "The sunset flushes  
 Those furthest loftiest crags;  
 Come, Laura, not another maiden lags.  
 No wilful squirrel wags,  
 The beasts and birds are fast asleep."  
 But Laura loiter'd still among the rushes  
 And said the bank was steep.

And said the hour was early still  
 The dew not fall'n, the wind not chill;  
 Listening ever, but not catching  
 The customary cry,  
 "Come buy, come buy,"  
*With its iterated jingle*  
*Of sugar-baited words:*  
 Not for all her watching  
 Once discerning even one goblet  
 Racing, whisking, tumbling, hobbling;  
 Let alone the herds  
 That used to tramp along the glen,  
 In groups or single,  
 Of brisk fruit-merchant men.

Till Lizzie urged, "O Laura, come;  
 I hear the fruit-call but I dare not look:  
 You should not loiter longer at this brook:  
 Come with me home.  
 The stars rise, the moon bends her arc,  
*Each glowworm winks her spark,*

Let us get home before the night grows dark:  
*For clouds may gather*  
*Though this is summer weather;*  
*Put out the lights and drench us through;*  
*Then if we lost our way what should we do?"*

Laura turn'd cold as stone  
 To find her sister heard that [goblin] cry alone,  
*That goblin cry;*  
*"Come buy our fruits, come buy: "*  
 Must she then buy no more such dainty fruit?  
 Must she no more such succous pasture find,  
 Gone deaf and blind?  
 Her tree of life droop'd from the root:  
 She said not one word in her heart's sore ache;  
 But peering thro' the dimness, nought discerning,  
 Trudg'd home, her pitcher dripping all the way;  
 So crept to bed, and lay  
 Silent till Lizzie slept;  
 Then sat up in a passionate yearning,  
 And gnash'd her teeth for baulk'd desire, and wept  
 As if her heart would break.

Day after day, night after night,  
 Laura kept watch in vain  
 In sullen silence of exceeding pain.  
 She never caught again the goblin cry:  
*"Come buy; come buy; "* -  
 She never spied the goblin men  
 Hawking their fruits along the glen:  
 But when the noon wax'd bright  
 Her hair grew thin and grey;  
 She dwindled, as the fair full moon doth turn  
 To swift decay and burn  
 Her fire away.

*One day remembering her kernel-stone*  
*She set it by a wall that faced the south;*

*Dew'd it with tears, hoped for a root,  
 Watch'd for a waxing shoot,  
 But there came none;  
 It never saw the sun,  
 It never felt the trickling moisture run:  
 While with sunk eyes and faded mouth  
 She dream'd of melons, as a traveller sees  
 False waves in desert drouth  
 With shade of leaf-crown'd trees,  
 And burns the thirstier in the sandful breeze.*

*She no more swept the house,  
 Tended the fowls or cows,  
 Fetch'd honey, kneaded cakes of wheat,  
 Brought water from the brook:  
 But sat down listless in the chimney-nook  
 And would not eat.*

Tender Lizzie could not bear  
 To watch her sister's cankerous care  
 Yet not to share.  
 She night and morning  
 Caught the goblins' cry:  
 "Come buy our orchard fruits,  
 Come buy, come buy;" -  
 Beside the brook, along the glaze  
 She heard the tramp of goblin pace  
 The voice and stir  
 Poor Laura could not hear;  
 Long'd to buy fruit to comfort her,  
 But fear'd to pay too dear.  
*She thought of Jeanie in her grave,  
 Who should have been a bride;  
 But who for joys brides hope to have  
 Fell sick and died  
 In her gay prime,  
 In earliest winter time  
 With the first glazing rime,  
 With the first snow-fall of crisp winter time.*

*Till Laura dwindling  
 Seem'd knocking at Death's door:*



Then Lizzie weigh'd no more  
 Better and worse;  
 But put a silver penny in her purse,  
 Kiss'd Laura, cross'd the heath with clumps of furze  
 At twilight, halted by the brook:  
 And for the first time in her life  
 Began to listen and look.

Laugh'd every goblin  
 When they spied her peeping:  
*Came towards her hobbling,  
 Flying, running, leaping,  
 Puffing and blowing,  
 Chuckling, clapping, crowing,  
 Clucking and gobbling,  
 Mopping and mowing,  
 Full of airs and graces,  
 Pulling wry faces,  
 Demure grimaces,  
 Cat-like and rat-like,  
 Ratel- and wombat-like,  
 Snail-paced in a hurry,  
 Parrot-voiced and whistler,  
 Helter skelter, hurry skurry,  
 Chattering like magpies,  
 Fluttering like pigeons,  
 Gliding like fishes, -  
 Hugg'd her and kiss'd her:  
 Squeez'd and caress'd her,  
 Stretch'd up their distended  
 Panniers, and plates:*

"Look at our apples  
 Russet and dun,  
 Bob at our cherries,  
 Bite at our peaches,  
 Citrons and dates,  
 Grapes for the asking,  
 Pears red with basking  
 Out in the sun,  
 Plums on their twigs;  
 Pluck them and suck them,

Pomegranates, figs." -

"Good folk," said Lizzie,

*Mindful of Jeanie:*

"Give me much and many: -

Held out her apron,

Toss'd them her penny.

"Nay, take a seat with us,

Honour and eat with us,"

They answer'd grinning:

"Our feast is just beginning.

Night yet is early,

Warm and dew-pearly,

Wakeful and starry:

Such fruits as these

No man can carry:

Half their blossom would fly,

Half their dew would dry,

Half their flavour would pass by.

Sit down and eat with us,

Be welcome guest with us,

Cheer you and rest with us." -

"Thank you," said Lizzie: "But for what waits

At home alone for me:

So *without further parleying,*

If you will not sell me my

Of your fruits though much and many,

Give me back my silver penny

I toss'd you for a fee." -

*They began to scratch their pates,*

No longer wagging, purring,

But visibly demurring,

Grunting and snarling.

One call'd her proud,

Cross-grain'd, uncivil;

Their tones wax'd loud,

Their look were evil.  
 Lashing their tails  
 They trod and hustled her,  
 Elbow'd and jostled her,  
 Claw'd with their nails,  
 Barking, mewing, hissing, mocking,  
 Tore her gown and soil'd her stocking,  
 Twitch'd her hair out by the roots,  
 Stamp'd upon her tender feet,  
 Held her hands and squeez'd their fruits  
 Against her mouth to make her eat.

White and golden Lizzie stood,  
 Like a lily in a flood, -  
 Like a rock of blue-vein'd stone  
 Lash'd by tides *obstreperously*, -  
 Like a beacon left alone  
 In a hoary roaring sea,  
 Sending up a golden fire, -  
*Like a fruit-crown'd orange-tree*  
*White with blossoms honey-sweet*  
*Sore beset by wasp and bee, -*  
*Like a royal virgin town*  
*Topp'd with gilded dome and spire*  
*Close beleaguer'd by a fleet*  
*Mad to tug her standard down.*

*One may lead a horse to water,*  
*Twenty cannot make him drink.*  
 Though the goblins cuff'd and caught her,  
 Coax'd and fought her,  
 Bullied and besought her,  
 Scratch'd her, pinch'd her black as ink,  
 Kick'd and knock'd her,  
 Maul'd and mock'd her,  
 Lizzie utter'd not a word;  
 Would not open lip from lip  
 Lest they *should* cram a mouthful in:

But laugh'd in heart to feel the drip  
 Of juice that syrapp'd all her face,  
 And lodg'd in dimples of her chin,  
 And streak'd her neck which quaked like curd.  
 At last the evil people,  
 Worn out by her resistance,  
 Flung back her penny, kick'd their fruit  
 Along whichever road they took,  
 Not leaving root or stone or shoot;  
 Some writh'd into the ground,  
 Some div'd into the brook  
 With ring and ripple,  
 Some scudded on the gale without a sound,  
 Some vanish'd in the distance.

In a smart, ache, tingle,  
 Lizzie went her way;  
 Knew not was it night or day;  
 Sprang up the bank, tore thro' the furze,  
 Threaded copse and dingle,  
 And heard her penny jingle  
 Bouncing in her purse, -  
 Its bounce was music to her ear,  
 She ran and ran  
 As if she fear'd some goblin man  
 Dogg'd her with gibe and curse  
 Or something worse:  
 But not one goblin scurried after,  
 Nor was she prick'd by fear;  
 The kind heart made her windy-paced  
 That urged her home quite out of breath with haste  
 And inward laughter.

She cried, "Laura," up the garden,  
 "Did you miss me?  
 Come and kiss me."

Never mind my bruises,  
 Hug me, kiss me, suck my juices  
 Squeez'd from goblin fruits for you,  
 Goblin pulp and goblin dew.  
 Eat me, drink me, love me;  
 Laura, make much of me;  
*For your sake I have braved the glen  
 And had to do with goblin merchant men.* "

Laura started from her chair,  
 Flung her arms up in the air,  
 Clutch'd her hair:  
 "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,  
 Undone in mine undoing,  
 And ruin'd in my ruin,  
 Thirsty, canker'd, goblin-ridden?" -  
 She clung about her sister,  
 Kiss'd and kiss'd and kiss'd her:  
 Tears once again  
 Refresh'd her shrunken eyes  
 Dropping like rain  
 After long sultry drouth  
 Shaking with aguish heat, and pain,  
 She kiss'd and kiss'd her with a hungry mouth.

Her lips began to scorch,  
 That juice was wormwood to her tongue,  
 She loath'd the feast:  
 Writhing as one possess'd she leap'd and sung,  
 Rent all her robe, and wrung  
 Her hands in lamentable haste,  
 And beat her breast.  
 Her locks stream'd like the torch

Borne by a racer at full speed,  
 Or like the mane of horses in their flight,  
 Or like an eagle when she stems the light  
 Straight toward the sun,  
 Or like a caged thing freed,  
 Or like a flying flag when armies run.

Swift fire spread through her veins, knock'd at her heart,  
 Met the fire smouldering there  
 And overbore its lesser flame;  
 She gorged on bitterness without a name:  
*Ah! fool, to choose such part  
 Of soul-consuming care!*  
 Sense fail'd in the mortal strife:  
*Like the watch-tower of a town  
 Which an earthquake shatters down,  
 Like a lightning-stricken mast,  
 Like a wind-uprooted tree  
 Spun about,  
 Like a foam-topp'd waterspout  
 Cast down headlong in the sea,*  
 She fell at last;  
 Pleasure past and anguish past,  
 Is it death or is it life?

Life out of death.  
 That night long Lizzie watch'd by her,  
 Counted her pulse's heaving stir,  
 Felt for her breath,  
 Held water to her lips, and cool'd her face  
 With tears and fanning leaves:  
 But when the first birds chirp'd about their eaves,  
*And early reapers plodded to the place  
 Of golden sheaves,  
 And dew-wet grass  
 Bow'd in the morning winds so brisk to pass,  
 And new buds with new day  
 Open'd of cup-like lilies on the stream,*  
 Laura awoke as from a dream,

Laugh'd in the innocent old way,  
 Hugg'd Lizzie but not twice or thrice;  
 Her gleaming locks show'd not one thread of grey,  
 Her breath was sweet as May  
 And light danced in her eyes.

Days, weeks, months, years  
 Afterwards, when both were wives  
 With children of their own;  
 Their mother-hearts beset with fears,  
 Their lives bound up in tender lives;  
 Laura would call the little ones  
 And tell them of her early prime,  
 Those pleasant days long gone  
 Of not-returning time:  
 Would talk about the haunted glen,  
 The wicked, quaint fruit-merchant men,  
 Their fruits like honey to the throat  
 But poison in the blood;  
 (Men sell not such in any town):  
 Would tell them how her sister stood  
 In deadly peril to do her good,  
 And win the fiery antidote:  
 Then joining hands to little hands  
 Would bid them cling together,  
 "For there is no friend like a sister  
 In calm or stormy weather;  
 To cheer one on the tedious way,  
 To fetch one if one goes astray,  
 To lift one if one totters down,  
 To strengthen whilst one stands."

**PREVIEW**



# Goblin Market

*Commissioned by Rhymes with Opera*

Original Text by Christina Rossetti

Music by Douglas Buchanan

October 31, 2011

With energy; threatening (♩ = c 69)

Violin

Accordian

M

**A**  
con moto (♩ = c 140)

S 1

Vln.

Acc.

(M)

*f* Mor-ning and eve - ning, maids heard the Go - blins

*mp*

The musical score is arranged in three systems. The first system features Violin and Accordion parts. The Violin part is in 3/4 time, starting with a rest followed by eighth-note triplets. The Accordion part is in 3/4 time, with a middle register (M) and a bass line. The second system features Soprano 1 (S 1), Violin (Vln.), and Accordion (Acc.). The Soprano part begins with a rehearsal mark 'A' and the tempo 'con moto' (♩ = c 140). The lyrics 'Mor-ning and eve - ning, maids heard the Go - blins' are written below the Soprano line. The Violin part has a triplet of eighth notes and dynamic markings of *f* and *mp*. The Accordion part has a quintuplet in the right hand and a bass line with a dynamic marking of *f*.

S 1 cry: "Come buy our or-chard fruits, come buy, come buy:

S 2 *f* "Come buy our or-chard fruits, come buy, come buy:

B *f* "Come buy our or-chard fruits, come buy, come buy:

Vln. *mf* *f* *mf*

Acc. *mp* (M) *f* *mf*

11 *rall.* Beckoning, enticing (♩. = c 76) *mf*

S 1 *mf* Plump un-pecked cher-ries,

S 2 *mf* Le-mons and o - ran-ges,

B *mf* Ap-ples and quin-ces,

Vln. *f* *mf* *mp* *mf*

Acc. *f* *mf* *simile mp* *mf*

15

S 1 *f* *mf* Swart-hea-ded mul-ber ries,

S 2 *mp* *f* Bloom down cheeked pea - ches, \_\_\_\_\_

B *mf* *mp* Me lons and rasp ber - ries, \_\_\_\_\_ *mf* wild free born cran ber-ries,

Vln. *mp* *mf* *mp*

Acc. *mp* (M) *mf* *mp*

19

S 1 *mp* *mf* *f* *mf* < *f* > Dewberries, \_\_\_\_\_ Strawberries, All ripe to-gether In summer weather,

S 2 *mp* *mf* *f* *mf* < *f* > Crabapples, \_\_\_\_\_ Blackberries, \_\_\_\_\_ All ripe to-gether In summer weather,

B *mf* *f* *mf* < *f* > Pineapples, \_\_\_\_\_ Apricots, \_\_\_\_\_ All ripe to-gether In summer weather,

Vln. *f* *f*

Acc. *f* (M) 8

24

S 1 *rall.*  
Morns that pass by, Fair eves that fly: Come buy, come buy! *f ff*

S 2  
Morns that pass by, Fair eves that fly: Come buy, come buy! *f ff*

B  
Morns that pass by, Fair eves that fly: Come buy, come buy! *f ff*

Vln.  
24 *ff*

Acc.  
24 (8) *ff*

28

S 1 *Flowing* (♩. = 72)

S 2

B *mf*  
Ev' - ning by ev' - ning — A

Vln.  
28 *mf mp*

Acc.  
28 *mf mp*

32

B

mong the brook - side rush - es, Laur - a bowed her head to

Vln.

32

Acc.

32

*a tempo*

34

B

hear, Liz - zie veiled her blush-es: Crou-ching close to - ge - ther,

Vln.

34

Acc.

34

*f* *mf* *mp*

*mf* *mp* *p*

*mf* *mp* *p*

37

B

in the coo - ling weather, with clasp - ing arms and cautio - ning lips, with ting - ling cheeks and

Vln.

37

Acc.

37

*p* *f* *mp*

("cosh - ning")

26  
40

*mf* Freely, as a recitative

S 2 "Lie close," Lau-ra said, prick-ing up her gol-den head:

B

fin-ger tips.

Vln. *mp*

Acc. *mp*

*poco accel.*

*a tempo*

*poco accel.*

43

S 2 "We must not look at go-blin men, we must not buy their fruits: Who

Vln.

Acc.

*con moto* (♩ = c 126 / ♩ = c 8)

46

S 2 knows - pon what soil they have fed Their hung-ry thirs-ty roots?"

B *f*

Vln. *mf* *cresc.* *f*

Acc. *mf* *cresc.* *f*

8

'Come

49

B

buy, come buy,' \_\_\_\_\_ call the go - blins Hob-b(uh) ling down the glen.

Vln.

49

Acc.

49

*p*

*p*

53

S 1

"Oh," \_\_\_\_\_ cried Liz - zie, Lau - ra Lau - ra, You should not peep at go - blin men,"

Vln.

53

Acc.

53

*mf* *f*

*f* *mp*

*f* *mp*

(o)

28  
56

*mp* *mf* *mp* *f*

S 1  
Liz-zie co-vered up her eyes, co-vered close lest they should look.

S 2  
Lau-ra reared her

Vln.  
*mf* *mp*

Acc.  
*mf*

59

S 2  
gol-den head, And whis-pered like the rest-less brook: 'Look, Liz-zie,

Vln.  
*f* *subito mp* *mf*

Acc.  
*f* *subito p* *mf*

(*f* as necessary) Marching (♩ = c 120)

63

S 2  
look, Liz-zie, Down the glen tramp lit-tle men. One hauls a bas-ket, One bears a

Vln.  
*mp* *p*

Acc.  
*mp* *p*



68 *mp*

S 2  
plate, One lugs a gol - den dish Of ma - ny pounds weight. How

Vln.  
*mp*

Acc. *mp*  
(M)

71 *mf* *mp*

S 2  
fair the vine must grow Whose grapes are so lus - cious; how

Vln. *p* *mf*

Acc. *p* *mf* *m*

PREVIEW

*con moto* (♩ = c 126 / ♩. = c 84)

30

*molto rall.*

*f*

S 1

S 2

"No," said Lizzie: "No, no,

warm the wind must blow through those fruit bushes!

Vln.

Acc.

74

S 1

no; their offers should not charm us, their evil gifts would harm us."

Vln.

Acc.

78 (m)

Freely, but with forward motion

S 1

*mf*

She thrust a dimpled finger in each ear, shut eyes and ran:

Vln.

Acc.

81

Still free, but at a slower pace

*rall.*

Slower, winding (♩ = c 60)

84

S 2

cu-ri-ous Lau-ra chose to lin-ger, won-de-ring at each mer-chant man.

Vln.

Acc.

*Sinuous; allow the line to shape the dynamics*

*mf*

87

B

One had a cat's face, one whisked a rat's tail, one tramped at a rat's pace,

Vln.

Acc.

90

B

one crawled like a snail, and with voice like voice of doves, coo-ing all to -

Vln.

Acc.

M

B  
ge - ther: they soun-ded kind and full of loves in the plea - sant wea - ther.

Vln.  
*mf* > *mp* *mf* > *mp*

Acc.  
*mf* > *mp* *mf* *mp*  
(8)

Yearning (♩ = c 76)

S 2  
*mp* *mf* *cresc. poco a poco*  
Lau - ra stretched her glea - ming neck like aush em - bed - ded swan, like a li - ly

Vln.  
*mp*

Acc.  
*molto legato* *p* *cresc. poco a poco*

S 2  
*rall.*  
from the ck, like a moon - lit pop - lar branch, like a ves - sel at the launch, when its last re -

Vln.

Acc.

*accel. poco a poco*

S 2 106 *mf*  
strait is gone.  
B Back - wards up the mos - sy glen

Vln. 106 *mf*  
Acc. 106 M m *mf*

**With energy; threatening**

(♩ = c 80)

B 108 *f*  
turned and trooped the go-blin men, with their shrill re-pea ted cry, "Come buy, come buy."  
Vln. 108  
Acc. 108 (M)

*III* Freely, as a recitative

*mf mp*

B  
 When they reached where Lau-ra was they stood stock still u-pon the moss, lee-ring at each o-ther, bro-ther with

Vln.  
*III*

Acc.  
*III* (M)

*mp* *mf > mp*

*mp* *mf > mp*

B  
 queer bro-ther; sig-nal-ling each o-ther, bro-ther with sly bro-ther.

Vln.  
*114*

Acc.  
*114* (M)

*mf mp* *mf > mp*

*mf > mp* *mf > mp*

*mf > mp* *mf > mp*

*Winding, en... g (♩ = c 66)*

B  
 One set his bas-ket down, one reared his plate; one be-gan to weave a crown of

Vln.  
*116*

Acc.  
*116* m

*mf* *mp*

*mf*



36

Hastily (♩ = c 138)

*f*

S 2 *mf* *cresc.* longed but had no money: But sweet tooth Lau - ra spoke in haste: "Good Folk," I have no

Vln. 124

Acc. 124 *mf* *simile*

127

Yearning; *poco a poco* *alto rall.*

S 2 coin, to take were to pur - loin: I have no cop - per in my purse, I have no sil - ver ei - ther,

Acc. 127 (7) *mp*

130

S 2 and all my gold is on the furze that shakes in wind - y wea ther a - bove the rus - tling

Acc. 130 (7) *m*



132 Tempting (♩ = c 92)

*mp*

S 1  
You have much gold u - pon your head,

S 2  
hea ther."

B  
*mf* They an - swered all to - ge - ther: *f* You have much gold u - pon your head *mp*

Vln.  
*mf* *f* *subito p*

Acc.  
*f* *subito p* *simile*

134 Pensive (♩ = c 66)

*molto rall.*

*f* *mf*

S 1  
buy from us with a gol - den curl."

S 2  
*mp* She clipped a precious golden lock, she dropped a tear more

B  
*f* *mf* buy from us with a gol - den curl."

Vln.  
*mf* *p*

Acc.  
*mf* *p*

38

137

*rall.*

Lustily, flexible (♩ = c 80)

S 2  
rare than pearl, then sucked their fruit globes fair or red:

Vln.

Acc.

139

S 2  
swee-ter than ho - ney from the rock, stron-ger than man re - joi - cing wine,

Vln.

Acc.

141

S 2  
clea-rer than wa-ter flowed that juice; she ne-ver tas-ted such be - fore, how should it cloy with

Vln.

Acc.

144

S 2

length of use? She sucked and sucked and sucked the more

Vln.

144

mf mp mf f

Acc.

mp mf mp f

146

S 2

fruits which that un-known or - chard bore; she sucked un-til her lips were

Vln.

146

mf f mf f

Acc.

mf f mf f

148

S 2

sore: the lung the emp - ty rinds a - way and knew not was it night or

Vln.

148

mf f mf f mf mp

Acc.

mf f mf f mf mp

150 *rall.*

*con moto* (♩ = c 104)

*mf*

S 1

Liz-zie met her at the gate, full of wise up-brai dings:

S 2

day as she turned home a-lone.

Vln.

Acc.

*free sprechstimme; approximate pitches*

153

S 1

Dear, you should not stay so late, twi light is not good for mai dens: should not loi-ter in the glen

Vln.

Acc.

Untroubled (♩ = c 60)

156

S 1

in the haunts of go-blin men.

S 2

"Nay, hush," said Lau-ra, "Nay, hush, my sis ter, I

Vln.

Acc.

159 *mf*

S 2 ate and ate and ate my fill, yet my mouth waters still. To-mor-row night I will buy more. Have

Vln. *mf* *mp*

Acc. *mf* *mp*

159 m

163 *rall.*

S 2 done with sor-row; I'll bring you plums to-mor-row, fresh on their

Vln. *p*

Acc. *p*

163 (m)

Becoming carried away (♩ = c 104)

166

S 2 mo-ther twigs, cher-ries with get ting; you can-not think what figs my teeth have met in. What

Vln. *mp* *mf*

Acc. *mf*

166 M

169

S 2

pea ches with a vel-vet nap pel lu-cid grapes with-out one seed: o - do rous in deed must

Vln.

169

Acc.

169 (M)

*f*

*f*

*f*

173

S 2

be the mead where on they grow, and pure the wave they drink with

Vln.

173

Acc.

173

*mf*

*mf*

175

S 2

li - lies at the brink, and su - gar sweet the sap."

B

175

Vln.

175

Acc.

*rall.*

*dolce* (♩ = c 68)

*mp*

*molto legato; slurring ad lib.*

*p*

*M*

*pp*

180

B

head, like two pi-geons in one nest, folded in each o-thers wings, they lay down in their

Vln.

180

Acc.

180 (M)

*molto legato*

184

B

cur-tained bed: cheek to cheek and breast breast, locked to - ge - ther in one nest.

Vln.

184

Acc.

184 (M)

*rall.*

187

S 2

With energy; hunching ( $\text{♩} = \text{c} 120$ )

Ear - ly in the mor - ning when the

Vln.

187

Acc.

187

*mf* *f*

*mf* *f*

8

190

S 1

neat — like bees, — as sweet — and

S 2

first cock crowed its war - ning, neat — like bees, — as sweet — and

Vln.

190

Acc.

190 (8)

193

S 1

bu - sy, Lau - ra rose with Liz-zie: fetched in ho-ney, *fp*

S 2

bu - sy, Lau - ra rose with Liz-zie: milked the cows, *mp*

Vln.

193

Acc.

193 M *fp*

*PREVIEW*



197 *mf* *f*

S 1  
aired and set to rights the house,

S 2  
*p*  
knea-ded cakes of whit-est wheat, cakes for

Vln.  
197 *f* *p*

Acc.  
197 *f* *p*

201 *p* *mf*

S 1  
next churned bu-ter, whipped up cream,

S 2  
*f* *mf*  
dain - ty mouths to eat, fed their poul - try,

Vln.  
201 *f*

Acc.  
201 *fp*

205 *f*

S 1 Liz-zie with an o-pen heart, one content,

S 2 sat and sewed; Lau ra in an absent dream, one

Vln. *f*

Acc. *f*  
*m*

209 Lost ( $\text{♩} = c 63$ )

S 1 one war-bling for the mere bright days de-light,

S 2 sick in part, one long-

Vln. *mf*

Acc. *mf* (*m*) *fp* *M*

Anxious (♩ = c 100)

S 2  
ing for the night.

B  
At length slow ev' - ning came: they

Vln.  
214

Acc.  
214

B  
217  
went with pitch - ers to the re - d - brook; Liz - zie most pla - cid in her

Vln.  
217

Acc.  
217 (M)

B  
219  
look, Lau - most lea - ping like a flame. They drew the gur g(uh) ling wa - ter from its deep;

Vln.  
219

Acc.  
219  
molto legato  
f mp

48  
222

S 1 *mf* "The sun-set flush-es those

B Liz-zie plucked pur-ple and rich gol-den flags, then tur-ning home-ward said:

Acc. 222 (M)

225

S 1 fur-thest loft-i-est crags; Come, Laura, no no-ther mai-den lags. No wil-ful squir-rel

Acc. 225

229

S 1 *f* wags, the nests and birds are fast a-sleep." *mf*

S 2 *mf* But Lau-ra loi-tered still a-mong the ru-shes,

Vln. 229 *p* *mp*

Acc. 229 *m*

232

S 2

and said the bank was steep. And said the hour was ear - ly still, the

Vln.

232

Acc.

232

234

S 2

dew not fall'n, the wind not chill: List - ning e - ven but not catch - ing the cust - o - ma - ry

Vln.

234

Acc.

234

237

S 2

*f* cry, not for all her watch - ing — once dis - cer - ning e - ven one go - blin

Vln.

237

Acc.

237

*mf* *mp*

S 2

ra - cing, whisk - ing, tum-b<sup>3</sup>(uh)-ling, hob-b<sup>3</sup>(uh)-ling; let a-lone the herds that used to

Vln.

240 pizz.

Acc.

240

S 1

Till Liz-zie urged, "O

S 2

tramp a-long the glen<sup>3</sup> in groups, or sin-gle of brisk fru-mer-chant men.

Vln.

242

Acc.

242

mf

S 1

Lau-ra, come; I hear the fruit-call, but I dare not look: you should not loi-ter lon-ger

Acc.

245

f

p cresc. poco a poco

248 *f* *dim. poco a poco*

S 1  
at this brook: come with me home. The stars rise, the moon bends her

Acc.  
*f* *dim. poco a poco*

251 *mp* *rall.* *mp* Shaken; bereft (♩ = c 76)

S 1  
arc, let us go home be-fore the night grows dark: —

S 2  
Lau-ra turned cold as stone to

Vln. *arco*

Acc. *mp* *m*

254 *mf*

S 2  
find her sis - ter heard the go - blin cry a - lone. — Must she

Vln.

Acc. (m)

52  
256

S 2

buy no more such dain ty fruit? Must she no mōre such suc cous pas ture find, gone deaf and blind? Her

Vln.

256

mf

Acc.

256 (m)

f

259

S 2

tree of life drooped from its root: she said not one word in her heart's sore ache; but peer-ing through the

Vln.

259

mf

mp

Acc.

259

f

mf

mp

262

S 2

dim - ness, — nought dis- cerning, trudged home, her pitch-er drip-ping all the way; so crept to bed, and

Vln.

262

mp

p

pp

Acc.

262

p

pp



Writhing (♩ = c 88)

265 *rall.* *mf* *f*

S 2  
lay si - lent till Liz - zie slept; then sat up in pas - sio - nate year - ning and

Vln.  
*mf*

Acc.  
*mf*

267 *rall.*

S 2  
gnashed her teeth for baulked de - sire, and wept as if her heart would break.

Vln.  
*fp*

Acc.  
*f* *fp*

270 *f* *f*

B  
Day af - ter day, night af - ter night, Lau - ra kept watch in vain in sul - len si - lence of ex - cee - ding pain.

Vln.  
*f*

Acc.  
*f* *m* *f*

B *mf*

She ne-ver caught the go-blin cry, she ne-ver spied the go-blin men haw-king their

Vln. *f* *mp*

Acc. *mp*

B *mp*

fruits a - long the glen: but when the noon waxed bright her hair grew thin and grey;

Vln.

Acc.

B

she dwin-dled as the fair full moon doth turn to swift de - cay and burn her fire a -

Vln.

Acc.

Worried (♩ = c 84)

284 *mf* 3

S 1 Ten der Liz-zie could not bear to watch her sis-ter's cank'-rous care, yet not to share.

B

Vln. *mp* way

Acc. *mp*

Detailed description: This system contains the first three staves of the 'Worried' section. The Soprano I (S 1) staff has a treble clef, 3/4 time signature, and a melody starting at measure 284 with a mezzo-forte (mf) dynamic. The lyrics are 'Ten der Liz-zie could not bear to watch her sis-ter's cank'-rous care, yet not to share.' The Bass (B) staff is empty. The Violin (Vln.) staff has a treble clef, 3/4 time signature, and a melodic line starting at measure 284 with a mezzo-piano (mp) dynamic. The word 'way' is written above the first measure. The Accompaniment (Acc.) staff has a treble clef, 3/4 time signature, and a harmonic accompaniment starting at measure 284 with a mezzo-piano (mp) dynamic.

Disquieted (♩ = c 100)

288 *f* 3

S 1 She night and mor-ning caught the go-blin's cry: \_\_\_\_\_ be - side the brook, a-long the

Vln. *mf* *f* 3 3 3 3

Acc. *mf* *f* 3 3 3 3

288 M

Detailed description: This system contains the first three staves of the 'Disquieted' section. The Soprano I (S 1) staff has a treble clef, 3/4 time signature, and a melody starting at measure 288 with a forte (f) dynamic. The lyrics are 'She night and mor-ning caught the go-blin's cry: \_\_\_\_\_ be - side the brook, a-long the'. The Violin (Vln.) staff has a treble clef, 3/4 time signature, and a melodic line starting at measure 288 with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic. The Accompaniment (Acc.) staff has a grand staff (treble and bass clefs), 3/4 time signature, and a harmonic accompaniment starting at measure 288 with a mezzo-forte (mf) dynamic. A 'M' marking is present in the bass line at measure 288.

292 3

S 1 glen, she heard the tramp of go-blin men, the voice and stir poor Lau-ra could not

Vln. 3 3 3 3

Acc. 3 3 3 3

292 (M)

Detailed description: This system contains the continuation of the 'Disquieted' section. The Soprano I (S 1) staff has a treble clef, 3/4 time signature, and a melody starting at measure 292. The lyrics are 'glen, she heard the tramp of go-blin men, the voice and stir poor Lau-ra could not'. The Violin (Vln.) staff has a treble clef, 3/4 time signature, and a melodic line starting at measure 292. The Accompaniment (Acc.) staff has a grand staff (treble and bass clefs), 3/4 time signature, and a harmonic accompaniment starting at measure 292. A '(M)' marking is present in the bass line at measure 292.

56  
295 *mf* *rall.* A little slower (♩ = c 92)

S 1  
hear; longed to buy fruit to com-fort her, but feared to pay too dear. Then

Vln.  
*mf* *mp*

Acc.  
*mf* *mp*  
m

298

S 1  
Liz-zie weighed no more bet-ter and worse; but put a sil-ver pen-ny in her purse, —

Vln.  
3 3 3 3 3 3 3 3 3

Acc.  
298

*rall. poco a poco*

301

S 1  
— kissed Lau-ra, crossed the heath with clumps of furze at twi light, hal-ted by the brook,

Vln.  
301 *mp*

Acc.  
301 *mp*

With energy;  
hungering (♩ = c 80)

57

S 1

and for the first time in her life be - gan to list-en and to look.

Vln.

Acc.

B

Laughed - ry go - blin when they spied her pee - ping,

Vln.

Acc.

B

"Look at our ap - ples rus - set and dun, grapes for the ask - ing, pears red with bask - ing out in the

Vln.

Acc.

S 1 *mf* 3 3 3

"Good folk," "give me much and many," she

B *f* 3 3 3

sun, plums on the twigs, pluck them and suck them,

Vln. *f* 3 3 3

Acc. *f* 3 3 3

312 *f* 3 3 3

312 *f* 3 3 3

S 1 *mf* 3 3

held out her a pron, tossed them her penny.

B *mf* 3 3 3 3

Nay, take seat with us, honor and eat with us,"

Vln. *mp* 3 3 *mf* 3 3 3

Acc. *mf* 3 3 3

315 *mf* 3 3 3

315 *mf* 3 3 3

315 *mf* 3 3 3

315 *mf* 3 3 3

315 *mf* 3 3 3

315 *mf* 3 3 3



318 *f* *mf*

B they an swered grin ning: our feast is just be gin ning. Night yet is ear ly, warm and dew pear - ly,

Vln. *f* *mf*

Acc. *f* *mf*

321 *f*

B wake - ful and star - ry, such fruits as these no man may car - ry; half their blos - som would

Vln. *f*

Acc. *f*

323 *mf* *rall.* *dolce*

B fly, half their dew would dry half their fla vor would pass by. Sit down and eat with us,

Vln. *mf* *dolce*

Acc. *mf*

*a tempo*

*mf*

S 1 *327*

B *327*

Vln. *327*

Acc. *327*

S 1 *329*

Vln. *329*

Acc. *329*

(♩ = c 126)

S 1 *332*

Vln. *332*

Acc. *332*



335

S 1

B

Vln.

Acc.

fee." *mf* 3 3 3

No lon-ger wag ging, pur ring, but vis-i-bly de - mur-ring, grunt ing and sna-r(uh) ling. One called her

335 *fp*

335 *fp* m

337

B

Vln.

Acc.

proud, cross grained, un - ci - vil; their tones waxed loud, their looks were e - vil. Lash-ing their

337 *mf* *mp* *mf* *f*

337 (m) *mp* *mf* *f*

341

B

Vln.

Acc.

tails they trod and jost-led her, el-bowed and hus - tled her, clawed with their nails, bar-king,

341 (m)

*sfzp*

PREVIEW

62  
345

*mf*

B  
mew ing, hiss ing, mock-ing, tore her gown and soiled her stock ing, twitched her hair out by the

Vln.

Acc.

*mp*

*sfzp*

(m)

349

*ff* *molto rall.*

B  
roots, stamped u-pon her ten-der feet, held her hands and squeezed their fruits a-gainst her

Vln.

Acc.

*f*

*ff*

*ff*

(m)

Coruscating (♩ = c 132)

*a tempo accel.*

***ff***

S 1

White and gol - den Liz - zie stood,

B

Detailed description: This block contains the vocal staves for Soprano 1 (S 1) and Bass (B) for measures 352-355. The Soprano part begins with a whole rest in measure 352, followed by a melodic line in 4/4, 2/4, and 4/4 time signatures. The Bass part consists of a rhythmic accompaniment of eighth notes in 4/4, followed by whole rests in 2/4 and 4/4. The lyrics are: "White and gol - den Liz - zie stood,"

Vln.

mouth to make her eat. (slurring ad lib.)

Detailed description: This block contains the Violin (Vln.) part for measures 352-355. It starts with a whole rest in measure 352, then enters with a melodic line in 4/4, 2/4, and 4/4 time signatures. The lyrics are: "mouth to make her eat. (slurring ad lib.)"

Acc.

legato

(m) M

Detailed description: This block contains the Accompaniment (Acc.) part for measures 352-355. The right hand features a sustained chord in measure 352, followed by a melodic line in 4/4, 2/4, and 4/4 time signatures, marked "legato". The left hand has a whole note in measure 352, followed by a half note in 2/4 and a whole note in 4/4. The lyrics are: "(m) M"

S 1

like a li - ly in a flood, like a rock of blue - veined stone,

Detailed description: This block contains the vocal staff for Soprano 1 (S 1) for measures 356-359. The melody is in 4/4, 7/8, 4/4, and 7/8 time signatures. The lyrics are: "like a li - ly in a flood, like a rock of blue - veined stone,"

Vln.

Detailed description: This block contains the Violin (Vln.) part for measures 356-359. The melody is in 4/4, 7/8, 4/4, and 7/8 time signatures.

Acc.

M

Detailed description: This block contains the Accompaniment (Acc.) part for measures 356-359. The right hand has a melodic line in 4/4, 7/8, 4/4, and 7/8 time signatures. The left hand has a whole note in 4/4, followed by a half note in 7/8 and a whole note in 4/4. The lyrics are: "M"

S 1  
lashed by tides, like a beacon left alone in a hoary roaring sea,

Vln.

Acc. M

S 1  
send - ing up a golden fire.

B  
*ff*  $\overbrace{\quad\quad\quad}^3$

Vln.

Acc. (M)

Though the go - blins

B  
cuffed and caught her, coaxed and fought her, bul - lied and be - sought her, pinched her black as

Vln.

Acc. (M) *p simile*

369

S 1

*mp*

Liz-zie ut-tered not one

B

ink, kicked and knocked her, mauled and mocked her...

Vln.

369

Acc.

369

369

372

S 1

*mf*

word; would not o-pen lip from lip lest I ram a mouth-ful in: but laughed \_\_\_\_\_ in

Vln.

372

Acc.

372

372

66 *rall.* *a tempo*

375

S 1

heart to feel the drip of juice that sy-ruped all her face, and

Vln.

375

Acc.

375 *mp*

375

378 *f* *mf*

S 1

lodged in dimples on her chin, and streaked her neck which quaked like curd.

B

378

Vln.

378

Acc.

378 *mf* *mp* *p*

378

At

*accel.*

*mf*

381

B  
last the e - vil peo - ple, worn out by her re - sis - tance, flung back her pen - ny,

Vln.

Acc.

384

B  
kicked their fruit a - lon - e - ver road they took, not

Vln.

Acc.

*rall. poco a poco* a ♩ = c 72

386

B  
lea - ving root or stone or shoot; some writhed in - to the ground, some

Vln.

Acc.

B  
 388  
 3 3  
 dived in - to the brook with ring and rip - ple, some scud - ded on the gale with-

Vln.  
 388  
 tr tr tr tr tr tr tr tr tr tr

Acc.  
 388  
 3 3 3 3 3 3 3 3 3 3

S 1  
 390 (♩ = c 72)  
 Determined (♩ = c 112)  
 mf  
 With a smart, ache,

B  
 p  
 out a sound, some va-nished in the dis-tance.

Vln.  
 390  
 tr pizz.  
 mp p mf

Acc.  
 390  
 mp p mf

S 1  
 393  
 tin-gle, Liz-zie went her way; knew not was it night or day; sprang up the bank, tore thro' the furze,

Vln.  
 393  
 mp mf

S 1  
 396  
 threa - ded copse and din - gle, and heard her pen - ny jin-gle boun-cing in her purse,

Vln.  
 396



398 *f*

S 1  
its bounce was mu - sic to her ear. She ran <sup>3</sup> and ran \_\_\_\_\_ as if she feared some

Vln. *arco*

Acc. *mp* *mf* *simile* *mp* *mf*

401 *mf*

S 1  
go blin man dogged her with gibe or curse, or something worse but not or go blin skurried af-ter, nor was she

Vln.

Acc. *mf*

404 *accel.* *mp* *legato* *mp*

S 1  
picked by fear; the kind heart made her win-dy paced that urged her home quite out of

Vln.

Acc. *mp* (8)

*3* *3* *3* *3* *3*

*3* *3*

70  
407

S 1  
breath with haste and in - ward laugh - ter, she cried "Lau - ra" up the gar - den,

Vln.  
407

Acc.  
407

*f*

*f*

*f*

*M*

409

S 1  
"Lau - ra did you miss me? Come and kiss me. Ne - ver mind my buri ses, hug me, kiss me,

Vln.  
409

Acc.  
409

*mf*

*f*

*M*

412

S 1  
suck my jui - ces squeezed from go - blin fruits for you, go - blin pulp and go - blin dew.

Vln.  
412

Acc.  
412

*M*

416 *freely*

S 1  
Eat me, drink me, love me, Lau-ra make much of me."

Vln. *legato* (slurring ad lib.)

Acc. (M) *p* *legato* *p*

420 *mf* *f*

S 2  
Lau-ra star-ted from her chair, flung her arms up in the air, clutched her hair,

Vln. *mp* *mf*

Acc. *mp* *mf*

423

S 2  
"Liz-zie, Liz-zie, have you tas-ted for my sake the fruit for-bid-den?"

Vln.

Acc.

72

426

S 2

Must your light like mine be hid - den, your young life like mine be

Vln.

Acc.

428

S 2

was ted, un-done in mine un-doing, and ru-in in my ru - in, thirs - ty, cank ered,

Vln.

Acc.

431

S 2

go-blin rid den?" She clung a-bout her sis ter, kissed and kissed and kissed her:

Vln.

Acc.

431

Acc.

Slower, but with energy; cleansed (♩ = c 84)

434 *subito p* *mf*

S 2  
 3 3  
 tears once a - gain re - freshed her shrunk - en eyes, drop - ping like rain af - ter

Vln.

434 *subito p* *mf*

Acc. *subito p* *mf*

434 (M)

436 *f* *mf*

S 2  
 3 3  
 long sul - try drouth; sha - king with a wish fear, and pain, she

Vln.

436

Acc. *f* *mf*

436 (M)

Writhing (♩ = c 104)

438 *accel.* *f* *mp*

S 2  
 3 3  
 kissed and kissed her, with a hun - gry mouth. Her lips be - gan to

Vln.

438 *mp*

Acc. *mp* *p*

438 (M)

74  
440

*mf*

S 2

scorch, that juice was worm - wood to her tongue, she loathed the feast, wri-thing as

Vln.

*cresc.*

Acc.

*legato*

*cresc.*

442

S 2

one pos - sessed she leaped and sung, rent all her robe, and

Vln.

*mf*

Acc.

*mf*

444

S 2

wrung her hands in la-men - ta - ble haste, and beat her breast. Her locks streamed

Vln.

*accel.*

Acc.

## 446 Rushing (♩ = c 112)

S 2

like the torch borne by a ra - cer at full speed, or like the mane of hor - ses in their

Vln.

*f* (slurring ad lib.)

Acc.

*legato*

*f* 8

S 2

flight, or like an ea - gle when she stems the light straight t'ward the sun, or like a

Vln.

Acc.

(8)

S 2

caged thing freed, or like a fly - ing flag when a - rmies run. \_\_\_\_\_

Vln.

Acc.

(8)

76  
452 *con fuoco* (♩ = c 120)

S 2  
Swift fire spread through her veins knocked at her heart, met the fire smoul'dring there

Vln.  
452

Acc. *mf*  
452 (8)

S 2  
and o-ver-bore its les-ser flame; she gon'd on bit-ter-ness with-out name: sense

Vln.  
455

Acc. *mf*  
455

S 2  
failed in the mor-tal strife: she fell at last;

Vln.  
459

Acc. *ff* *molto rall.*  
459 (8) *mp*



463 *mf* *mp* *mp*

S 2  
plea-sure past and ang-uish past, is it death, or is it life?

B

463 *mf* *pp* *ppp*

Vln.

Acc.

Life out of

With care (♩ = c 84)

467 *mf* *mp* *p*

B  
death, that night long Liz-zie watched by her, coun-ted her pul-se's flag-ging stir,

Vln.

Acc.

471

B  
felt for her breath, held wa-ter to her lips, and cooled her face with tears and fan-ning leaves:

Vln.

Acc.

78  
475

B

but when the first birds chirped a-bout their eaves, Lau-ra a - woke as from a dream,

Vln.

Acc.

478

B

laughed in the in-no-cent old way, — and hugged Liz-zie but not twice, or thrice;

Vln.

Acc.

480

B

her gleaming locks showed not one thread of grey, — her breath was sweet as May

Vln.

Acc.

*con moto* (♩ = c 88)

483

B

*mf*

and light danced in her eyes Days, weeks,

Vln.

483

Lightly *simile*

Acc.

483

*mp*

487

B

*mp* *mf*

months, years af - terwards, when both were wives with chil - dren of their

Vln.

487

Acc.

487

490

B

own; their mo - ther hearts be - set with fears, their lives bound up in

Vln.

490

Acc.

490

492

S 2

*mf*

Lau - ra would call the lit - tle ones and tell them of her ear - ly prime,

B

ten - der lives;

Vln.

492

*mf*

Acc.

492

*mf*

S 2 *f*  
 those plea - sant days long gone of not re - tur - ning time: would talk a - bout the

Vln. 494

Acc. 494

S 2  
 haun - ted glen, the wick - ed, quaint fruit - mer - chant men, their

Vln. 497

Acc. 497

S 1 *mf*  
 Would tell them how her sis - ter

S 2 *f*  
 fruits like ho - ney to the throat but poi - son in the blood.

Vln. 501 *subito p* *f* *mf* *mp*

Acc. 501 *subito p* *f* *mf* *mp* (M)

504

S 1 stood in dead-ly pe-ri-l to do her good, then joi-ning hands to lit-tle hands—

S 2 — then joi-ning hands to lit-tle hands—

Vln. 504

Acc. 504 (M)

507

S 1 — would bid them cling to - ge-ther, "For there is no friend — like a sis-ter, in calm or

S 2 — would bid them cling to - ge-ther, here is no friend — like a sis-ter, in calm or

*cantabile; freely expressed*

510

S 1 stor - my wea-ther, to cheer one on the te - dious way, to fetch one

S 2 stor - my wea-ther; to cheer one on the te - dious way, to fetch on

513

S 1 if one goes a-stray, to lift one if one tot-ters down, to strength en whilst one

S 2 if one goes a-stray, to lift one — if one tot-ters down, to strength en whilst one

*dolce*

82 *con fuoco* (♩ = c 120)

(stagger breathe or repeat as necessary)

517 *mf*

S 1

stands. \_\_\_\_\_

S 2

*mf* (stagger breathe or repeat as necessary)

stands. \_\_\_\_\_

Vln.

517 *mf* *cresc. e accel al fine*

Acc.

517 *mf* *cresc. e accel al fine*

M.

521

S 1

S 2

Vln.

521

Acc.

521

Musical score for measures 525-528. The score includes parts for Soprano 1 (S 1), Soprano 2 (S 2), Violin (Vln.), and Accordion (Acc.).

- S 1:** Treble clef, starting with a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The melody consists of a half note F#4, a half note A4, and a whole note C5.
- S 2:** Treble clef, mirroring the S 1 part.
- Vln.:** Treble clef, starting with a whole note chord (F#4, A4, C5). The melody consists of a half note F#4, a half note A4, and a whole note C5.
- Acc.:** Treble and Bass clefs. Treble clef starts with a whole note chord (F#4, A4, C5). Bass clef starts with a whole note chord (F#3, A3, C4). The melody consists of a half note F#4, a half note A4, and a whole note C5.

Measure 525 is marked with the number 525. Measure 528 ends with a double bar line. A large diagonal watermark "PREVIEW" is overlaid across the score.

**PREVIEW**