

85580

THE
CHILDREN
OF
DON

A DRAMA
IN 3 ACTS AND A PROLOGUE
BY
T. E. ELLIS

MUSIC
BY
JOSEF HOLBROOKE
(OP. 56.)

VOCAL SCORE

PRICE £1. 1. 0. NET.

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CHARACTERS.

GODS.

NODENS... (GOD OF THE ABYSS)..... BASS
LYD... (THE SEA KING)..... BASS
DON ..(THE NATURE GODDESS)..... SOPRANO

MORTALS.

MATH... (KING OF ARVON)..... BASS
GWYDION } BARITONE
GOVANNION } (THE CHILDREN
 } OF DON) BASS
ELAN } CONTRALTO
GWION.. (A DRUID) TENOR
GOEWIN... (A PRIESTESS)..... SOPRANO
ARAWN..(KING OF ANNWN)..... TENOR
1ST PRIEST... (OF ANNWN)..... TENOR
2ND PRIEST... (OF ANNWN)..... BARITONE
GHOSTS OF THE PRIESTS, CHORUS OF DRUIDS.

“DON” ERRATA.

Page 8. 2nd stave, 1st bar, *Poco meno mosso*.

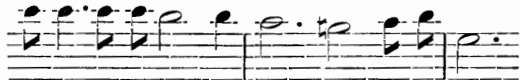
Page 47. Optional Cut from end of page to last bar on page 51, “Draw him down.”

Page 56. 2nd stave, 4th bar should read—



Page 56. Optional Cut from figure 20 to page 58, 3rd stave, 1st bar.

Page 58. No. 22 :
sing—
ri - ot that I led to form prays ev - er, etc.



Page 61. 2nd stave, last two bars should read—



Page 67. 3rd stave, 1st bar, 2nd beat in the bass to read F#.

Page 72. 5th stave, end of 2nd bar
for Curtain. ||

Page 82. 1st stave, 3rd bar, 1st beat F#, not D#.

Page 86. 1st bar “as a gift,” not “for a peace.”

Page 89. 3rd stave, 1st bar, C: clef, not

Page 103. 4th stave, 2nd bar, E \flat out, and E \sharp minims to be dotted.

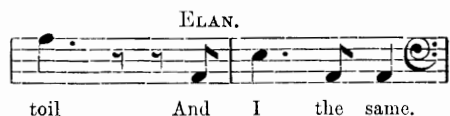
Page 105. Optional Cut from 2nd stave, end of 2nd bar, to page 110, 1st bar.

Page 114. 1st stave, 4th bar, 1st beat should read D#, not F#.

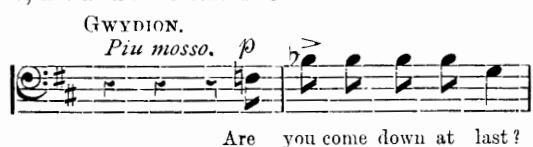
Page 114. 3rd stave, 4th and 5th bars should read—



Page 115. 1st stave, 3rd and 4th bars should read—



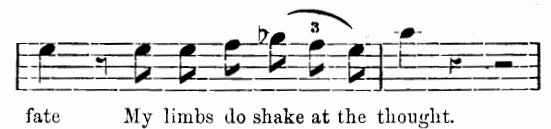
Page 115. 2nd stave, 1st and 2nd bars should read—



Page 117. 1st stave, 1st and 2nd bars, 2nd beat in each bar should read—



Page 118. 1st stave, 1st and 2nd bars should read—



Page 128. 3rd stave, 3rd bar should read—



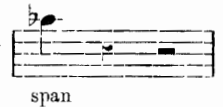
Page 150. 1st stave, Optional Cut for 2nd bar to the end of 1st stave on page 152.

Page 152. 4th stave, 3rd bar, “shrinking” should read “fading.”

Page 155. 4th stave, 2nd and 3rd bars should read—



Page 162. 3rd stave, 1st bar should read—



Page 164. 3rd stave, 1st bar should read—



Page 180. Optional Cut from beginning of 2nd bar on 2nd stave to page 182, 2nd stave, 2nd bar.

Page 187. *Larghetto sostenuto*, should read *Andante sostenuto*.

Page 211. 4th stave, 1st bar should read—



Page 226. 2nd stave, 1st beat in 3rd bar should be G#.

Page 230. 3rd stave, 3rd bar, “tongues,” not “tonques.”

Page 231. 3rd stave, 3rd bar, “proud,” not “prond.”

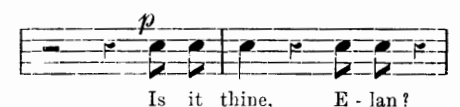
Page 232. 1st stave, 1st bar should read—



Page 232. 3rd stave, 2nd bar, “nor,” not “now.”

Page 234. Optional Cut from No. 19, 3rd stave, to 1st bar on page 241.

Page 281. 4th stave, 2nd and 3rd bars should read—

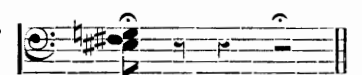


Page 288. Optional Cut from end of 2nd stave to page 292, 1st bar, 1st stave.

Page 293. From 4th stave. Optional Cut to page 296, 3rd bar.

Page 311. 1st stave, 2nd bar out.

Page 311. 2nd stave, 3rd bar should read—





The Children of Don.

THE ARGUMENT.

The story of this opera is founded chiefly on the Cymric legend of Math Mathonwy.

The first scene of the prologue shews a cave in Annwn, or the northern underworld, where Arawn, the King, is about to perform a sacrifice to the goddess Caridwen whose magic cauldron is its great treasure. Gwydion, son of Don, and his men, interrupts the sacrifice, and carries off the cauldron after slaying Arawn.

The second scene is a ravine in the northern isles. Don the nature goddess calls on Lyd the Sea King to prevent Gwydion from carrying the cauldron with its disastrous exciting principles away from its stronghold. Lyd invokes Nodens, the prisoned god and head of the lost dynasty of Titans. Nodens from his eternal sleep proclaims the destiny that his dreams are to have upon the islands. Lyd refuses to interfere with Gwydion.

ACT I. The cauldron is being installed in a temple of Arvon of which Math is the priest king. Gwydion resents the cauldron being taken from him. Math makes him its guardian and warns him of the dire results of any failure in his office. Goewin, a priestess, loves Govannion, brother to Gwydion, who comes to seek her. Elan, sister to Gwydion, interrupts their meeting; she is seeking Gwydion. Gwydion comes upon them and chooses not to betray his own blood. Elan begs Gwydion to become her husband, as it is prophesied her son shall have a great destiny. Gwydion repulses her and declares his devotion to his own fanatic ends.

Act II. Goewin, smitten with remorse is praying to the cauldron for restoration of her lost innocence. Govannion enters and reproaches her with her defection. Gwydion discovers them and warns them they must decide to go away or stand the consequences. Govannion repudiates Goewin and goes off. After an angry scene between Goewin and Gwydion, Math enters with the Druids and accuses Gwydion of falsity. Goewin confesses and is banished. Gwydion is sentenced to transformation to beast shape and is left bound in the temple. Elan creeps in and sympathises with Gwydion. They attempt to poison themselves from the cauldron. Instead Elan is drawn away by the song of Lyd; and Gwydion, first threatened by the ghost of Arawn with unimaginable ills, sees in a vision Nodens and the great destiny that awaits his land before the spell takes effect and he becomes a wolf.

ACT III. The first scene. To Gwion, the arch druid, enters Goewin praying for restitution to her people. Gwion casts her out and she is devoured by the wolves. Math enters and reproaches Gwion for his ferocity. In spite of Gwion's protest he repeals the spell upon Gwydion and Govannion. He demands from Gwydion a substitute for Goewin. Gwydion suggests his sister Elan and he goes with Math to find her.

Second scene. Elan is mourning alone over the fate of the children of Don. Govannion enters and tells her what Gwydion proposes. Elan says she is willing, and Govannion uttering his unalterable hate for Math and the Druids goes out. Math and Gwydion enter. Elan is put to the proof of her virginity and is revealed as mother of Dylan. Math, believing Dylan to be Gwydion's son, curses the children of Don. Gwydion exasperated kills Math, and Govannion attempts to destroy Dylan by throwing him into the sea which cannot harm him. Gwydion adopts Dylan in spite of the anger of Govannion. The Druids enter and curse Gwydion. He, no longer afraid of them, bids Govannion kill Gwion, which he does. Gwydion proclaims himself chief to the paralysed Druids and takes Dylan for his heir.

The story of the second Drama of the Trilogy—"Dylan—Son of the Wave"—is the killing of Dylan by Govannion, the vengeance demanded upon Govannion by the sea-folk—and its consummation by the Sea King.

OVERTURE.

“THE CHILDREN OF DON.”

(DRAMA.)

*Summoned are we from the lonely lairs
Where the storms are born.
Haled from the void that silence shares
Where the pits of darkness yawn.*

Josef Holbrooke. Op. 56.

Molto allegro, con fuoco.

The musical score is written for piano and consists of four systems of music. The first system begins with a *fff* dynamic, followed by *mf* and *marcato* markings. The second system features *fp* and *cresc.* markings. The third system includes *f*, *cresc.*, and *ff* markings, with a first ending bracket. The fourth system includes *f* and *sf* markings, with a triplet of eighth notes. The score is written in a key with one flat and a common time signature.

sf brillante sf sf

This system contains two staves of music. The upper staff features a melodic line with slurs and trills, marked with *sf brillante* and *sf*. The lower staff provides a harmonic accompaniment with chords and moving lines.

dim.

This system continues the musical piece. The upper staff has a melodic line with trills and slurs, marked with *dim.*. The lower staff continues the accompaniment.

2

fz sf sf

This system begins with a section marked '2'. The upper staff has a melodic line with slurs and trills, marked with *fz*, *sf*, and *sf*. The lower staff continues the accompaniment.

mf cresc. molto

This system features a melodic line with trills and slurs in the upper staff, marked with *mf* and *cresc. molto*. The lower staff continues the accompaniment.

ff

This system shows a melodic line with trills and slurs in the upper staff, marked with *ff*. The lower staff continues the accompaniment.

First system of musical notation. The right hand (treble clef) plays a melodic line with various intervals and accidentals. The left hand (bass clef) plays a bass line with sustained notes and some movement. A dynamic marking of *mp* is present in the second measure.

Second system of musical notation. The right hand continues the melodic line. The left hand features a triplet of eighth notes in the first measure, marked with a '3' above it. A *cresc.* marking is in the first measure, and a *f* marking is in the fourth measure.

Third system of musical notation. The right hand has a triplet of eighth notes in the second measure, marked with a '3' above it. The left hand has a triplet of eighth notes in the second measure, also marked with a '3' above it.

Fourth system of musical notation. The right hand has a triplet of eighth notes in the second measure, marked with a '3' above it. The left hand has a triplet of eighth notes in the second measure, marked with a '3' above it. Dynamic markings include *f* in the second measure, *non legato* in the third measure, and *sf* in the fourth measure.

Fifth system of musical notation. The right hand has a triplet of eighth notes in the second measure, marked with a '3' above it. The left hand has a triplet of eighth notes in the second measure, marked with a '3' above it. Dynamic markings include *sf* in the first measure, *cresc.* in the second measure, and *sf* in the third measure. A '4' is written above the first measure of the right hand.

Maestoso allegro.

8

fff marc. molto

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features complex rhythmic patterns with many beamed notes and rests. A first ending bracket labeled '8' spans the first two measures. The dynamic marking 'fff marc. molto' is placed in the lower staff.

fff

This system contains the next two staves of music. It continues the complex rhythmic patterns from the previous system. A first ending bracket labeled '8' is present above the first measure. The dynamic marking 'fff' is placed in the upper staff.

Wd.

This system contains the next two staves of music. It continues the complex rhythmic patterns. A first ending bracket labeled '8' is present above the first measure. The dynamic marking 'p' is placed in the lower staff. The label 'Wd.' is written in the upper right corner.

molto cresc.

This system contains the next two staves of music. The music features long, flowing melodic lines with many slurs. The dynamic marking 'molto cresc.' is placed in the lower staff.

5

p

This system contains the final two staves of music on the page. It continues the flowing melodic lines. A first ending bracket labeled '5' is present above the first measure. The dynamic marking 'p' is placed in the lower staff.

8

sf *p* *sf* *sf* *f*

This system contains the first two staves of music. The upper staff features a melodic line with a fermata over the first measure and a dotted quarter note in the second. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Dynamic markings include *sf*, *p*, *sf*, *sf*, and *f*.

8

p *cresc.* *sf* *fz*

6

This system contains the next two staves. The upper staff has a melodic line with a fermata and a dotted quarter note. The lower staff features a complex accompaniment with triplets and sixteenth notes. Dynamic markings include *p*, *cresc.*, *sf*, and *fz*. A measure number '6' is written above the fourth measure.

This system contains the third and fourth staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment with eighth notes and rests. A fermata is present over the final measure of the upper staff.

sf

This system contains the fifth and sixth staves. The upper staff features a melodic line with a fermata and a dotted quarter note. The lower staff has a harmonic accompaniment with eighth notes and rests. A dynamic marking of *sf* is present.

sf

This system contains the seventh and eighth staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *sf* is present.

First system of musical notation. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a bass line with some rests and notes. The dynamic marking *f* *sonore* is present.

Second system of musical notation. The right hand continues with intricate passages. The left hand has a steady bass line. Dynamic markings include *sf* and *pp*. A measure number '7' is written above the staff.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some rests. The dynamic marking *p* is present.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some rests. The dynamic marking *p* is present. The tempo marking *Tempo primo.* is written above the staff. The dynamic marking *cresc.* is present.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some rests. The dynamic marking *f* and the tempo marking *rit.* are present. A measure number '8' is written above the staff.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a complex accompaniment with many beamed notes. Dynamics include *p* (piano) and *sf* (sforzando).

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *p* and *p più tranquillo* (piano, more tranquil).

Third system of musical notation, consisting of two staves. The upper staff begins with a measure marked with a '9' above it. The lower staff continues the accompaniment. Dynamics include *p*.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a measure marked with a '10' above it, followed by the word *tranquillo*. The lower staff continues the accompaniment. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *sf* (sforzando) and *pp Str.* (pianissimo strings).

11

rit.

pp

Lento.

Sax. *p espress. cantabile*

12

rit.

sf *p* *dim.* *pp*

Allegro appassionato.

molto cresc.

fz *fz*

13

ff *p*

Musical score for measures 12-13. The piece is in G major. Measure 12 starts with a piano (*pp*) dynamic. Measure 13 features a forte (*fz*) dynamic. The score includes various articulations and phrasing slurs.

14

Musical score for measures 14-15. Measure 14 is marked *sempre p*. Measure 15 is marked *pp*. The music consists of eighth-note patterns in both hands.

calando

Musical score for measures 16-18. Measure 16 is marked *dim.*. Measure 17 is marked *dim.*. Measure 18 is marked *pp* and includes a trill (*Tr.*). The score shows a gradual decrease in volume.

Molto più mosso.

15

Musical score for measures 19-21. Measure 19 is marked *cresc.*. The music is in a faster tempo (*Molto più mosso*). The bass line features sustained chords.

Tempo primo.

Musical score for measures 22-25. Measure 22 is marked *fz*. Measure 23 is marked *ff*. Measure 24 is marked *fz*. Measure 25 is marked *p vivace*. The tempo returns to the original (*Tempo primo*).

Musical score system 1, measures 1-4. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with chords and single notes. Dynamics include *f cresc.* and *ff*. There are also accents and slurs.

16

Musical score system 2, measures 5-8. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a prominent bass line with chords. Dynamics include *f*, *p*, and *cresc.*. There are also accents and slurs.

Musical score system 3, measures 9-12. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a prominent bass line with chords. Dynamics include *f*. There are also accents and slurs.

Musical score system 4, measures 13-16. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a prominent bass line with chords. Dynamics include *p*. There are also accents and slurs.

17

Musical score system 5, measures 17-20. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a prominent bass line with chords. Dynamics include *cresc.* and *ff*. There are also accents and slurs.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with *fz* (forzando) and *p* (piano). A *cresc.* (crescendo) marking is placed above the second measure. The system ends with a *sf* (sforzando) marking.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with *ff* (fortissimo) and *dim.* (diminuendo). A measure number **18** is written above the staff. The system concludes with a triplet of notes in the upper staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with *mp* (mezzo-piano) and *p* (piano). A *dim.* (diminuendo) marking is placed above the final measure.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with *pp* (pianissimo). The system features a triplet of notes in the upper staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with *sf* (sforzando). The system includes parts for VI. (Violin I) and Ob. (Oboe). A triplet of notes is present in the lower staff.

Tempo allegro maestoso.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a triplet of eighth notes marked with an accent (>) and a dynamic of *sf*. This is followed by a half rest and then a half note. The lower staff is in bass clef with the same key signature and time signature. It features a series of sixteenth-note runs, with the first four measures grouped by a slur and labeled with a '6' below, indicating a sextuplet. Dynamics include *ff* and *appassionato*.

The second system continues the musical score with two staves. The upper staff features chords and melodic lines, while the lower staff continues with sixteenth-note runs. Dynamics include *ff* and *appassionato*.

The third system of the musical score consists of two staves. The upper staff has a melodic line with a slur and a dynamic of *p*. The lower staff continues with sixteenth-note runs. The system concludes with a *poco rit.* marking and a dynamic of *p*.

19

Tempo doppio movimento.

The fourth system of the musical score consists of two staves. The upper staff is marked 'Cor.' and contains chords. The lower staff features a triplet of eighth notes marked with an accent (>) and a dynamic of *espressivo*. The system concludes with a dynamic of *p*.

The fifth system of the musical score consists of two staves. The upper staff contains chords, and the lower staff features sixteenth-note runs. The system concludes with a dynamic of *p*.

First system of musical notation, measures 16-18. The right hand features a series of chords with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measure 18 includes a dynamic marking of *pp*.

Tempo primo.

Second system of musical notation, measures 19-20. Measure 19 begins with a dynamic marking of *p*. Measure 20 features a dynamic marking of *fp* and a change in the right-hand melody.

Third system of musical notation, measures 21-22. Measure 21 includes dynamic markings of *f* and *p*. Measure 22 features a dynamic marking of *p*.

Fourth system of musical notation, measures 23-24. Measure 23 includes dynamic markings of *f* and *p*. Measure 24 features a dynamic marking of *fp*.

Fifth system of musical notation, measures 25-27. Measure 25 includes the marking *allegro*. Measure 26 features a dynamic marking of *p*.

fp

fp

This system contains two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a series of eighth notes with accents, followed by a measure with a fermata. The second staff begins with a bass clef and contains a similar melodic line. Both staves are marked with *fp* (fortissimo piano).

sf

This system continues the two-staff musical notation. The first staff has a treble clef and the second a bass clef. The music consists of eighth notes with accents. A dynamic marking of *sf* (sforzando) is present in the first measure of the first staff.

ff martellato

Wood.

p cresc.

This system features two staves. The first staff has a treble clef and is marked *ff martellato*. The second staff has a bass clef. A woodwind part is indicated by a line labeled "Wood." and a dynamic marking of *p cresc.* (piano crescendo). The system concludes with a triplet of eighth notes in the first staff.

loco

22 Poco meno mosso.

Full Orch.

fz

This system contains two staves. The first staff has a treble clef and includes a section marked *loco* with a dotted line above it. The second staff has a bass clef. A section for the full orchestra is indicated by a line labeled "Full Orch." and a dynamic marking of *fz* (forzando). The system is numbered 22 and marked *Poco meno mosso.* It ends with a triplet of eighth notes in the first staff.

This system contains two staves of music. The first staff has a treble clef and the second a bass clef. The music consists of eighth notes with accents. A triplet of eighth notes is marked in the first measure of the first staff.

dim. *wd.w.* *P* *cresc.*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic accompaniment. The dynamic marking *dim.* is placed above the first measure. The *wd.w.* (woodwind) part is indicated by a bracket above the second measure of the upper staff. The piano (*P*) and crescendo (*cresc.*) markings are placed above the second measure of the lower staff.

Poco più mosso. *sf* *P* *marc.*

This system contains the next two staves. The tempo instruction *Poco più mosso.* is centered above the staves. The upper staff begins with a forte (*sf*) dynamic. The lower staff has a piano (*P*) dynamic and a marcato (*marc.*) marking. The music continues with complex rhythmic patterns and slurs.

32 *mf* *cresc.*

This system contains the next two staves. The measure number 32 is printed above the first measure of the upper staff. The lower staff has a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The music features intricate textures with many slurs and accents.

ff *rit.*

This system contains the final two staves. The upper staff has a fortissimo (*ff*) dynamic. The lower staff has a ritardando (*rit.*) marking. The music concludes with a final chord and a fermata over the last note of the lower staff.

Trb. #2

Molto allargando. *mf Andante.*

fff *mf grandioso*

24

cresc.

f *p*

fz *cresc.* *fff* *accel.*

25
Molto allegro.

f con fuoco

pesante

fff Tr.

(Sep. 1910.)

THE CHILDREN OF DON.

Prologue.

Scene I.

(A cavern in the northern isles. Beyond its mouth a lake, choked with ice and obscured by mist that is drifting into the cavern itself. Upon an altar stone within the cavern burns the cauldron of Caridwen. The priests of the cauldron enter from a side cavern and prepare their rite.)

Lento maestoso, misterioso. *p marc.*

Piano. *ppp sostenuto*

The musical score consists of five systems of staves. The first system is for the piano, with a treble and bass clef. It begins with a *ppp sostenuto* marking. The second system continues the piano accompaniment with a *p* dynamic. The third system features a *mp* dynamic. The fourth system includes a *molto accel.* marking and a *Tempo* change, with dynamics ranging from *fz* to *p*. The fifth system continues with *molto accel.* and *tempo* markings, ending with a *2 f* dynamic. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Moderato

f pesante *f* *f* *p* *sf*

1st Priest (Ten.)

f The king comes. Bring the sa-cri-fice! The sacred cauld-ron

p

1st P. boils and glows, and wide rifts smile a-cross the sul-len flocs.

f *p* *f*

1st P. The spring comes and the hold-ing ice goes

p *f* *p* *f*

1st P. ³
 grind - ing down the bay.

2nd Priest. *f*
 A maid that ne-ver knew man we give a liv - ing

2nd P.
 thing to the powers that live Lest we for - get their

2nd P. (A girl is brought out and bound upon the altar.)
 sway. *espr.*
p (Wind)

1st Priest.

4 *f*
 This we yield for us to claim kin-ship of the

1st P.
 powers whose name to breathe brings down the light-ning

1st P.
 flame.

2nd Priest
 This we send who have no

2nd P.
 o-ther he-rald to the night, our brother.

(Arawn comes down centre. He takes the sacrificial knife and approaches the altar.)

Poco animato.

Arawn.

5

A gift un-to the un-der Gods and

fierce blood-drink-ing spi-rits. Let her pass a-way with

dark-ness and the fields of glass that fet-ter the seas.

Go dwell a-mid the hosts of un-der hell

Ar. *pp*

The band of ghosts that none may pierce which in our ser-vi-ces we

Detailed description: This system contains the first two measures of the piece. The vocal line (Ar.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a rest, followed by a series of eighth and quarter notes. A triplet of eighth notes appears in the second measure. The piano accompaniment (pp) is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

(As Arawn raises the knife, Gwydion appears at the mouth of the cavern.)

Ar. *sf*

swell! Hear-ken deep Gods! Bend ye

Detailed description: This system contains measures 3 and 4. The vocal line (Ar.) has a 'swell!' marking. It features a half note followed by a quarter note, then a quarter rest followed by a quarter note. A fermata is placed over the second measure. The piano accompaniment (sf) continues with a similar eighth-note accompaniment, with a dynamic increase in the second measure.

Ar. *pp*

dark powers! And to your fie - - ry thrones and fell

Detailed description: This system contains measures 5 and 6. The vocal line (Ar.) has a triplet of eighth notes in the first measure. The piano accompaniment (pp) continues with the eighth-note accompaniment, featuring some chordal textures in the right hand.

Poco Allegro.

Ar. *f*

snuff up this sa - cri - fice.

Detailed description: This system contains measures 7 and 8. The vocal line (Ar.) begins with a forte (f) dynamic. It features a quarter note followed by a quarter rest, then a quarter note. The piano accompaniment (f) features a more active bass line and chordal accompaniment in the right hand.

(Arawn perceives Gwydion and halts astonished.)

Ar.

What be-ing dowers the bleak isles with his

(Gwydion comes forward slowly and grimly)

Ar.

pre-sence?

Gwydion.

I am come to take the cauld-ron of Ca-rid-wen hence.

Gwyd.

No more a-mongst the bleared and dumb tribes of this Annwn shall it find de-fence.

Gwyd. *f*

Yield it in peace or stand for 'it in war As you may

cresc.

Arawn. *f*

What name is en this shape?

will.

f

p

Allegro.

Gwyd.

It shall not be a name-less one that tore this cauld-ron

cresc.

Gwyd. *f*

from you, — A-rawn. I am

f

p

8

Gwyd.

known as Gwydi-on son of Don, venger of Ar-von.

Allegro molto.
Arawn. *ff*

Man! You shall not rape the treasure of the Gods.

Ar.

1st P.

Kill! Kill! 1st Priest. *ff*

Kill! Kill!

sf *f* *ff* *p agitato*

1st P.

Leave of the out-lander no bone nor fi - bre

1st P. 9

whole. 2nd Priest. *ff*

Kill! Kill! Weave on him

poco cresc. *sf*

2nd P. (The Priests attack Gwydion)

mon-strous spells that lone de-mons have de-vised.

f *p*

Arawn. *f*

Take and bind him. Here is

fz p *f* *p*

Ar.

brought the vic-tim of the Gods we sought. We shall fon-dle pluck and tear,

f *p* *f* *p*

Ar. *f* *p* *sf*

Flesh and si - new that yields rare and bid - ing pain.

Ar. *f* *accel.* *ff*

Spare and take him for the Gods. The powers _____ of

Molto Allegro.

f *p* *accel.* *f* *fuoco*

10 scene becomes dusky and vague. One by one the priests fall and Gwydion draws near the altar.)

Ar. *sf*

ill _____ shall clasp him as fanged frost the rill

Ar. *p*

And nought _____ shall lease him.

Arawn comes down to meet

him. They fight and Arawn is

slain.

11

cresc.

Gwydion comes to the altar.

Maestoso.
Lento.

fff

pesante

Più lento.

Gwydion.

Fair has been my

Gwyd.

for-tune and here stands my task That flesh and

pp

Gwyd.

blood in all their foul - est guise have warred to

pp

Gwyd.

co-ver. A mon - - strous dream lies now be-

p

Gwyd. hind me. More dan-gerous is this

pp *pp sempre sost.*

Gwyd. si - lence and the steam that goes up ghost - ly in e - ter - nal

Gwyd. wreaths . to grace the brows of some e - ter - - nal

14

espr.

Gwyd. might. I am a - lone with the old gods.

p *pp*

Gwyd. *p* Great be - ings — watch and a low dis - tant drum

Gwyd. *f* thun - ders — for change. *p* *f* *p* *f* *p*

(Gwydion takes up the cauldron.) 15

Gwyd. *rit.* For here I *pp* *espr.* *rit.* *pp*

Poco Allegro. *f* hold the for - tune and the tor - - - ment of my race. *f*

Gwyd. Here I set des-ti-ny, a death-less

Gwyd. rite up-on the work-ing of my kind; a geis up-on these isles for

p 16

Gwyd. e-ver. Mark! Mark it ye an-cient ones whom the

Gwyd. great cold and bar-ren re-gions— bind and mask.

Gwyd. *f* (*ad lib.*)

I, Gwy-di - on ——— take on me the

Gwyd. *ff* **17** **Molto Allegro.**
(Darkness)

stark ——— And dan - - - gerous deed.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It includes various musical notations such as slurs, accents, and dynamic markings.

Second system of musical notation, starting with the dynamic marking *fuoco*. It includes a measure number '18' and a *dim.* marking. The notation continues with complex rhythmic patterns and slurs.

Third system of musical notation, featuring a grand staff. It includes a *p* dynamic marking and continues the melodic and harmonic development of the piece.

Fourth system of musical notation, starting with a *rit.* marking and the tempo instruction *Molto lento.* It includes a *f molto espr.* dynamic marking. The music is characterized by wide intervals and a slow, expressive feel.

Fifth system of musical notation, including a *dim.* marking and a measure number '19'. It features a *pp* dynamic marking and continues the slow, expressive musical passage.

Sixth system of musical notation, featuring a grand staff. It includes a *ppp* dynamic marking and a *f* dynamic marking. The system concludes with a double bar line and a final chord.

Scene II.

A wild and ice bound ravine near the sea. The central portion and background of the scene is obscured by racing clouds. When the curtain rises the loom of the rocks is barely visible. As the scene clears the figure of Don appears L. She wears a deep red robe and a red jewel on her forehead.

Molto allegro agitato.

The musical score is written for piano and consists of four systems. The first system is in bass clef, 4/4 time, and begins with the instruction *p marcato canto*. It features a series of sixteenth-note passages in the right hand and block chords in the left hand. The dynamics shift from *p* to *f* and back to *p*. The second system continues in bass clef, with dynamics *f* and *p*. The third system introduces a treble clef for the right hand, with dynamics *f* and *fz*. The fourth system continues in treble clef, with dynamics *fz*. The music is characterized by rapid sixteenth-note runs and dynamic contrasts.

1

ff (Curtain rises)

ffz

fz

fz

sf *p* *cresc.*

Poco più.

Moderato.

dim.

2

Detailed description: This is a page of a musical score for piano, page 40. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two systems of music, each with a treble and bass clef staff. The first system begins with a first ending bracket labeled '1'. The music is marked with a forte dynamic (*ff*) and includes the instruction '(Curtain rises)'. The second system features a crescendo leading to a fortissimo dynamic (*ffz*). The third system contains two measures marked *fz*. The fourth system includes dynamics *fz*, *sf*, and *p*, with a *cresc.* marking. The fifth system is marked *Poco più.* and contains a second ending bracket labeled '2'. The sixth system is marked *Moderato.* and includes a *dim.* (diminuendo) marking. The score is filled with various musical notations including notes, rests, slurs, and dynamic markings.

Don. (L.) Sop.

What worth is in you, ye foul floods of air that swinge and thrash all

Don. yield - ing forms to wrack. Whips of the world, laid blindly to the

3 *cresc.*

Don. back of all warm suf - fering earth; an emp - ty blare

Don. is all your vaunt, and vain your wan - ton care. Ye are

Don. strength - - less. The gods are robbed and your in-sen-sate

Don. zest has been no bar-ri-er, nor the tor-tured breast of the fierce mo-tioned

Più allegro.

(She goes up on the rocks)

Don. sea.

Don. Frost,

5

Don. flood and fire! Who should have

p

sf *pp espr.*

Don. daunt - ed with your dire and shatter - ing e - vils spawn of

sf *pp*

Don. mire that o - ver - rides you,

cresc.

pp *sf* *p*

Don. where is your sul - - - len lord?

Ob. >

sf *f*

Tempo maestoso.

6

Sea King (heard off) *mf*

What trum - pet of di -

S.K.

- saster cries abroad. What war of Gods calls on me from my ward of the

S.K.

deep sleep - - ing seas?

Poco più mosso.

Don.

7

Rent is my reign and ravished the Gods' hoard, The bowl of dreams.

Don. *f*

All dan - g'rous ac - tion you should guard, tem - - pled in

Don.

storm, is seiz - - en of man from the sa - cred hard.

Don.

Where are your streams?

(The Sea King appears. R. He wears scaled

Don.

blue armour and a mantle of bluish tissue.)

rit. - - - - - **Maestoso.**

p sost. *dim.*

S.K. *p*

Shall the sleep of the Gods be moved and marred by the strife of man?

pp sost.

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by a series of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment features a complex texture with multiple voices, including a prominent bass line with sustained notes and a treble line with more active figures. The dynamic marking is *pp sost.*

S.K. *p*

In the deep dead si - lence of my hold, fold on

ppp

The second system continues the vocal line and piano accompaniment. The vocal line has a rest, followed by notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment is marked *ppp* and features a dense texture with many notes in both hands, creating a rich harmonic background. The dynamic marking is *ppp*.

S.K. *9*

fold the times of darkness drape my hall.

sf

The third system continues the vocal line and piano accompaniment. The vocal line has a rest, followed by notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment is marked *sf* and features a dense texture with many notes in both hands, creating a rich harmonic background. The dynamic marking is *sf*.

S.K. *p*

Why do you rouse me from my bit-ter thrall?

p

pp

The fourth system continues the vocal line and piano accompaniment. The vocal line has a rest, followed by notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment is marked *p* and features a dense texture with many notes in both hands, creating a rich harmonic background. The dynamic marking is *p*.

Don.

The savage flamewhere-from came war that

cresc. *f pesante*

Don.

shook the world till we great Titans were down hurled to sloth and shame

Don.

Drives forth a-new; re-volt— lust and pain Poi-son that Gods' e-ter-nal

10 *p* *dim.* *p*

Don.

will did strain from all the slow distilled sweat of de-feat;

f *sf* *accel.*

Tempo allegro.

Don. *p cresc.*

The monstrous brood of phanta - sies we shed taloned and

mp marc. *agitato*

Don. raging gainst the fort of youth, ——— These go from us to the

cresc. *mf* *(poco marc.)*

11 Don. deep - heart - ed main that mists have long ——— en - char - ted.

p

Don. Long bur - ied lay the dead - - - ly form and feat of that sick bra - zen

pp *cresc.*

Più allegro.

Don. con-flict. In its stead by sha - dows ruled I the

12 Don. clean folk for ruth And gen' - rous sor - rows of my

Don. heart I spread a - bout mine e - xile on this grudging earth. And

Don. staunch were all who found them birth In red and wind - y

Don. is - lands of the north.

Don. 13 No more the great limbed masters of ravine and

Don. hills high should - - ered are they but the base

Don. slaves of ma-gic. They go forth —

Don. The dan - - gerous sci - - - ons

14 Don. of my chosen race To rend from me my

Don. trea - sure and de - face my sacred name. *Poco più moderato.* *p*

Don. Draw him down *p*

Don. who reck-less bears this ter-ror to the whole of kith and kin.

Cor. *sf* 3 *p*

Don. 'Whelm Gwy-di-on and take you the bowl to your

f 3 *p* *sf* 3 *dim.*

Don. black depths that ne-ver shoal where none may win.

p *espr. legato* 3

Don. Now in your compass he lies.

p 3 *f* *dim.*

16

Don. *f*

Blind him with storms _____ or quick de - ceit - ful mist.

pp

Don. *f*

Let him be mazed with sea - madness

f

Don. *p*

And dis - missed in - to safe dark - - - - -

p

Allegro maestoso.

Don. *ff*

- ness.

ff

Sea King. *p*

Ten - der are you yet

pp

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics 'Ten - der are you yet' are written below the vocal line. The piano part includes a *pp* dynamic marking.

fierce. Not so are the Gods moved. Ye rav - ing airs! Rive you these

f *p*

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'fierce. Not so are the Gods moved. Ye rav - ing airs! Rive you these'. The piano accompaniment features a *f* dynamic marking at the start and a *p* dynamic marking later.

sha - dows; — split and pierce the white garment which does embrace the

sfp

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics 'sha - dows; — split and pierce the white garment which does embrace the'. The piano accompaniment features a *sfp* dynamic marking.

fettered soul of our sha - dowed race.

cresc.

This system contains the fourth vocal line and piano accompaniment. The vocal line concludes with the lyrics 'fettered soul of our sha - dowed race.'. The piano accompaniment features a *cresc.* dynamic marking.

18

S.K. Wake! An - cient an - guish: speak a - - gain Lost

S.K. heirs of the immor - - tal go - ver - nance — of dark space are ga - ther'd for your

S.K. gui - - - - dance.

S.K. No - - - dens, No - - - dens, Hear!

19

S.K. *tr.* *tr.*

For your hench brethren stand a-bout your lair.

The clouds about the centre of the scene gradually dissolve. The figure of Nodens appears.

Grave, misterioso.

cresc. *fff* *sost.* *f*

Pos. *f* Tr.

pp

An old but powerful man half reclining amongst the rocks.

20

pp *dim.* *pp*

Nodens. *p*

Deep is my bondage

p legato *Vic. Hns. pp espressivo*

N. and a dread - ful sleep the gods have set me. I shall ne - ver

N. 21
wake nor e - ver loose my po - tent soul a - gain.

N. *p*
Still must I lie while all strange seasons creep and have their will of

N. me. All changes take their quick posses - sion of my pain

N. *ruth-less in all — suc-cession and — the vast ri-ot that I led to*

poco cresc.

N. *form preys e-ver on me strengthless; —*

mf

N. *Yet keen and fleet my lashing*

mp

Fg.

N. *visions writhe in thrall and dreams go forth of me.*

N. *cresc.*
 All my might is

N. scat - - - tered on the black and bar-ren field.

N. *f* Harken, *p* O harken, ye deep - - - breast - ed isles whose

N. shad - ows shel - ter children of the earth still young in

N. *p*
 dream - - - - - ing.

p *tranquillo* *piu p*

N. *p*
 All my God-head sings old weaving songs in waste and slumbrous

tenuto
sempre ppp *R.H.*

N. *Poco più mosso.*
 ways. Songs of the building Ti - tans that did

pp

N. *mp*
 raise the migh-ty mould - - - ings of the

25

N. *p*
 earth. _____ May be they shall find en - trance to the soul of

The first system features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a whole note G4, followed by a half rest, then a quarter note G4, and continues with a melodic line. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *p* and *pp*.

N. *pp* *poco*
 man _____ And pains of de - so - la - tion be trans - fused _____ through the

The second system continues the vocal and piano parts. The vocal line has a half rest before the word 'man'. The piano accompaniment features a *ppp* dynamic in the left hand and a *poco* marking above the right hand. Dynamics include *pp* and *poco*.

N. *a* *poco* *accel.*
 slow soul of flesh to plan. Go then my dreams _____ to ven - ture

The third system shows the vocal line with a half note 'slow' and a quarter note 'soul'. The piano accompaniment includes markings for *a*, *poco*, and *accel.*. Dynamics include *f* and *mf*.

Poco allegro.
 N. *f* *ff*
 fierce _____ and free! _____ No - dens dreams _____

The fourth system is marked **Poco allegro.** and features a vocal line with a half note 'fierce' and a quarter note 'and free!'. The piano accompaniment includes a *cresc.* marking and a *mf* dynamic. Dynamics include *f* and *ff*.

26

più slentando

Tempo primo.

N. *p* *p*

on; The God of old des - pair.

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

(The clouds close over Nodens.)

N.

pp

27

cresc. *rit.* *f*

L'istesso tempo.
Sea King.

So speaks the spi-rit of us. And my sea shall not stay Gwy-di-on.

p *cresc.*

Agitato più mosso.

Don. *f*

The son that slew _____ my

f

Don.

priest goes to spread an-ger that being once released plays its

p *f*

Don.

dead - ly mu - sic to all spi-rits.

p *dim.* *pp*

Allegro-Maestoso molto.

28 *f* Sea King.

S.K. *f* Proud then be men that they can raise the gaunt se-clud-ed

S.K. standard from our side For they shall know no power nor praise but sa-vage

S.K. sor-rows and e-ter-nal pride. (With a gesture of despair Don vanishes.)

accel.

Poco piu allegro. 29

S.K. *p* No-dens sends his

S.K. *call to flesh* *The war of the Gods* *be-gins a-fresh,*

S.K. *The war that we may not share.* *Ye powers* *of*

S.K. *mine* *Be ye not aim-less* *but new used and set* *in the*

S.K. *mad* *mission of our an-cient cause.*

30

S.K. *f* Cry ye a-wakening! And ye lawless hordes Be ye too *dim.*

S.K. tongued with won-ders of the deep! *pp* *sf* *dim.* *p*

S.K.

31

S.K.

S.K.

S.K.

(rit.) *p espr.* **Poco meno mosso.**

Man shall hear our ma - ny

S.K.

32

voi - ces grow - ing clear, and stung — to new de - sires aus-tere

S.K.

Shall feel the Heav-ens ring — with trum-pets

S.K.

vast call - ing — to bat - tle all the powers out -

ff accel.

Allegro. (Darkness.)

S.K.

cast.

(Cor.)

sf mp marc.

33

pp

f p f p f

34

dim.

Agitato molto allegro.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *p*. Includes a *Cor.* (Cornet) part with a single note.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *f*. Measure 35 is marked.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *p*, *cresc.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *ff*.

36.

p *molto cresc. -*

fff

f

37

f *sfz*

sempre *f*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The upper staff contains a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment. The dynamic marking *sempre f* is placed above the first measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with a sixteenth-note run marked with a '6' above it. The lower staff continues the accompaniment.

38

Third system of musical notation, starting at measure 38. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with a sixteenth-note run marked with a '6' above it. The lower staff continues the accompaniment. A dynamic marking *f* is present.

ff poco più lento

Fourth system of musical notation, starting at measure 39. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with triplets marked with a '3' below them. The lower staff continues the accompaniment. The dynamic marking *ff* and tempo instruction *poco più lento* are present.

mf più tranquillo espressivo

Fifth system of musical notation, starting at measure 40. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with triplets marked with a '3' below them. The lower staff continues the accompaniment. The dynamic marking *mf* and tempo instruction *più tranquillo espressivo* are present.

39 -

p *dolciss.*

This system contains measures 39 and 40. It features a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with frequent triplets. The key signature has one sharp (F#) and the time signature is 3/4. The dynamic marking *p* *dolciss.* is placed in the middle of the system.

This system contains measures 41 and 42. It continues the sixteenth-note texture with triplets. The key signature changes to two sharps (F# and C#) in measure 42. The dynamic remains *p*.

40 >

pp *sf* *espr.*

This system contains measures 43 and 44. It features a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with frequent triplets. The key signature has two sharps (F# and C#). The dynamic markings *pp*, *sf*, and *espr.* are present. The *espr.* marking is placed above the bass line in the final measure.

ppp *dim.* *ppp*

This system contains measures 45 and 46. It features a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with frequent triplets. The key signature has two sharps (F# and C#). The dynamic markings *ppp* and *dim.* are present.

(Curtain rises.)

41

Fl. *morendo*

This system contains measures 47 and 48. It features a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with frequent triplets. The key signature has two sharps (F# and C#). The dynamic markings *Fl.* and *morendo* are present.

Act I.

Chorus of Druids and Priestesses.

A forest in Arvon. A procession of Druids carrying the cauldron passes across the stage followed by Math and Gwion. They pass out L. by an avenue of monoliths. Gwydion enters and halts by the trunk of a great oak. C.

Poco Andante.

Tenors. *p*

Basses. *p*

(Pos.) *p*

f marc. *p* *f* *p*

God of the a -

byss that rounds our haun - ted state whose dark - ling hounds cry o-ver-

head their hunt - ing sounds Hear and spare us.

42

Voice of Gwion. (off)

O Gods who have de-

Str. 7

ff *pp* *sostenuto* *poco marc.*

Gwi. liv - ered us the shrine of in - spi - ra - tion; the

Gwi. dread wine whose breath is mad - ness and whose

Gwi. taste is doom. (Wd.)

pp

43

Gwi. *pp* *sf* *cl.*

Set you no shafts of an-ger in our

Gwi. *p* *dim.* *pp* *cl.*

gloom for we do bow us to your dread-ful night.

Gwydion (angrily)

Poco animato.

Not so wrought I a -

Gwyd. *f* *p*

mongst the monstrous strands, the black fanged dark-ness of dead-ly lands,

p

Gwyd. Plead they for kindness who know not the north, the gi-ant

Gwyd. madness of the shattered coasts.

Cl.

Allegro.

Gwyd. And is my rape, The prize of him— who was the far

Gwyd. ran-ger— and dared the battle place of spi-rit danger,— to be subdued to such a

p

3 Tr. mf

45 *p*

Gwyd. crouching shape of ser - vi - ence? Is not this

Str. *pp*

Poco rit.

Gwyd. dead - ly cup mine own by risk?

f.

Andantino.
Chorus of Druids.

Ten. *p*

Bass. *p*

Andantino.

pp

0 mouth of ire Breathe us no wan - ton taste nor fire of

46

e - vil pride, tongues of foul pas - sion nor de - sire,

46

p But light to guide thy wor-ship - pers — from quag and mire. *dim.* *pp*

p

pp

3 3

The Voice of Gwion. *f*

Cursed be he who in dis -

Allegro.

dim. *f* *sf p* *cresc.*

3 3 3 3

Gwi. dain shall dare your wor-ship and your pain. *f* Cursed be he who from de -

p

Gwi. 47 sire or lust shall take — of you his fire.

fp *fp*

Gwi. Cursed a-bove all be the soul that dan-gers you, the sa - - cred

Gwi. bowl. Gwydion. *f.* Cursed be he who does

Più allegro.

Gwyd. not dare in his full feel - - ing, the full share of all the rains of

48 Gwyd. ri-ot the gods send. There was a le-gend of the

Gwyd. *old god made that such a task — should be of man assayed.*

Str. *ppp sostenuto*

Gwyd. *And from suc - cess a thunderous dawn of deeds should light up -*

ppp

Gwyd. *on man-kind. Must I spend my strength in strange*

f *dim. - espr.*

49 Gwyd. *sea dan - gers — and be thrust from sight or pre - sence of my spoil?*

p *f dim.*

Gwyd. *p* (A procession

No trust or faith have they in me who use me so.

pp *dim.*

of Druids files down L. and passes out R. Gwydion watches them sullenly. A little behind them come Math and Gwion. Math halts when he sees Gwydion.)

Poco più lento.

sost. *Cor.* *tr.*

50 *cresc.* *3. Pos.*

f *dim.*

p *dim.*

Math. *p* *3*

Why does an anger glow within you, Gwydion? Like a hun-gry beast you

pp

51

M. glide a-bout our wor-ship. What rancour holds you?

p *pp* *f* *f*

Gwydion. *p*

Math, I bore the dead-ly caul-dron from dark dwell-ing shores

Poco allegro.

Gwyd. *b.*
 at your bid-ding. Now a - part my spent self endures, with but its

Gwyd. *b.* 52
 scars that smart from savage memo - ries for compa - ny.

Meno mosso. Gwydion. *f*
 Aye, and take their spoils.

Math. *p*
 New deeds I shall set you.

Meno mosso. (Wd.) *f*

Math. *f*
 Be - think you, Gwydi - on that from sa - va - ge toils I

Allegro.

M. *lured and tamed you. From the reeds which fringe the marshes*

f *p* *p*

53

M. *and the se - cret caves,*

pp *f*

M. *You come to me, a shy heart that*

pp *espr.*

M. *braves powers sus - picioned. I would teach you all our*

dim. *pp*

Gwydion. *f*

And add me — to your slaves! For I have learning.

wrought your quests and ma - ny a wrong a - gainst my kins - folk whose

54 dim throug cry me a traitor. Math. *f* To your swartsire with

whom the Gael warred deep and long — I gave my sis - ter

M. *rit.* *Andante.* *p*

— for a peace. You are my sis-ter's son, a

pp *espressivo*

M. 55

gift of wrath to dangerous times; wherefore I sent you

pp espr. tranquillo

M.

forth to win the ves-sel we dare not in-voke to a-ny

M.

ac-tion. Swift and well you dealt with this em-prise. Seek not the

pp poco cresc.

M. *p*
 yoke of your own cap-ture. Hear what saith the Druid

56 **Allegro.** Gwion. *p*
 Their vessel holds the breath of

M. *p*
 Gwion. **Allegro.**

Gwi.
 burn - ing lust; red passions set in the breath - ing dust, when

Gwi. *poco cresc.*
 Time was loosed on his course. Three

cresc. *p*

Gwi. drops a-lone are wis - - dom's wine, The rest a

(Wa.)

sf p *p* *sf*

Gwi. poi-son, fierce, malign. To taste is death and a seed of shame.

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

57 Poco più mosso.

Gwi. The race that holds it shall have fill of lam - - bent

Str. *sf* *p* *cresc.*

Gwi. hopes the God's in-stil. But be it harmed — comes the old God's ill,

sf *pp*

Gwi. *Poco andante.*
 Ob - li - vi - on. *Math. p*
 So must it vir - gin ten - ded stand a -

Poco andante.
rit. *f* *p sost. espr*

M. *58*
 part: sa - cred from all who have at heart seeds of de - sire. In

M.
 lone - ly groves must its dread flames aspire. So, son of

(Wd.) *pp*

Allegro. *Gwydion. f*
 I had my hand on it when

M. *Don - I set you bounds.*
Allegro. *p molto* *sf p* *sf*

Gwyd.
 stirred the shapes of e-vil. From their bed sprang slum' - bring de-mons

Gwyd. 59
 all a-gird with de-vil-try of fear. Now I am sped and distanced

Più allegro.

Gwyd.
 from my spoil.

Math. *f*

Più allegro

Have care. War chief of mine! — But I who

M.
 wield the staff of power and ma - gic spells, can near this vase or its vapours

M. *b₂p.*
 dare. I, Math the Gael, both priest and king,

M. **60**
 give you the ward of the sa - cred ling. Let none within whose

M. heart there dwells de-sire or en - vy takethis air. Foul be your

M. fate beyond compare, if you hold not the gate.

(Exit Math and Gwion. R)

Piano introduction for the first system, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings like *ff* and *sf*.

Meno Mosso.

61 Gwydion. *p*

Am I then wan-ton, I who have for - sa-ken all my kin-ship?

Piano accompaniment for the first system, including a vocal line with lyrics and a piano accompaniment.

Gwyd. Am I not weaver of the fates and chosen for salter deeds than

Piano accompaniment for the second system, including a vocal line with lyrics and a piano accompaniment.

Gwyd. guarding of this fane? Short be the night wherein its gates are clo-sen till

cresc.

Piano accompaniment for the third system, including a vocal line with lyrics and a piano accompaniment.

Gwyd. *f* *>* (Exit Gwydion slowly. L.C.)

some red mor - row sets me free — a - gain.

62 *rit.*

Moderato, maestoso. (Enter Govannion R. He comes across slowly to C.)

ff pesante

Pos.

63 Govannion. *p*

Here is the holt of ma-gic and

Gov. foul shade, where once was our clean fo - rest and a

Gov. glade sweet with the gen - - tle fa - mi - ly. O

Gov. grief is it to me that in a spot so swayed I seek the

64 *f*

Gov. sa - cred thing; Hot burns in me that an-cient

Gov. hate that wakes to love _____ and can-not translate itself but by

p *piu* *p*

Gov. an - ger. Ma - ny graves cry out against me but my

p

Gov. spirit braves_ this fo-rest ma - gic. (Goewin enters, besitating.)

ppp

Gov. *pp*

Sa - cred night your dap-pled hea-vens check the trem-bling

Gov.

light like lips the love words. Goewin blest maid

Gov.

of you I get my sufferance and my rite.

Andante.

Goewin. *p*

Love me, Go -

Ob. Fl.

dim.

Goe. van - nion, I am much a - fraid. These groves are full of

66
Goe. ghosts; the branches whis - per that they have be -

Goe. trayed, and all the sigh - ing hosts of

Goe. spi - rits, that Math u - ses, hear. Govannion. *p*

White

Gov. *3*
 dreamer, have no fear, Come from the wor-ship of heart sear-ing

Gov. spells to our clean up-lands, sweet and clear.

Gov. *f*
 no-ble in staunch summits and bare fells. *dim.*

Gov. *poco cresc.*
 For by their but-tress val-leys broad and light are *pp*

68

Gov. *3*
 sen - ti - nelled, and deep de - lic - - - ious

pp molto espressivo

Gov. *p*
 dells. where the warm winds lie

pp

Gov. *p*
 cap - tive all the night. Theirs

Gov. *sempre pp*
 is no swar - thy bondage as these caves of rust-ling

69

Gov. fo - rest — set on you; the lone - ly thorn —

Gov. — that burgeons best up - on for - gotten graves shews a

Gov. white face of beau - ty to the skies —

Gov. — and with a sin - gle sha - dow stains the lawn where

70

Gov. *p*
 we shall rest. And there no voi - ces

Gov. *cresc.*
 rise with shift of sea-son nor do

Gov. *p*
 terrors creep and wait in am-bush for the

Gov. *p* 71
 hours of sleep.

Più agitato, e mosso.

f Goewin.
 No more am I the maid-en of the Gael whom you

Goe.
 seek, but priest - ess of the dead - ly

Goe. cauld-ron. Govannion.
 Shall that pre - vail against our

72

Gov. *cresc.* passion fairer far in that it sprang be-neath the star of Bel the
 (Enter Elan quietly. R.)

Poco Meno Mosso.

Goewin. *p*

Gov. Not in thought was I, a

Meno Mosso.

Goe. mai - den to this ser - vice brought, And this same wor - ship

Goe. stirs with - in my heart a red taint sud - den - ly — that makes my

Andantino.

Goe. bliss, and my soul burns.

Govannion. *p*

Andantino.

Far

pp molto esp.

Gov. out from this dream - haun - ted place shall we de - part; no

Gov. death - ly fires shall reach us where we kiss, no ma - gic

Gov. *Elan.* Aye, get you hence; Sombre and

art. *Allegro.*

E. *75* subtle is the fo - rest voice, few love in it and few rejoice.

Govannion.

E - lan! What pretence brings you to us?

legato p

Elan. *p*

All ach - ing sense that stirs deep

p

76

seat - ed life. — Full stored were all our souls with cu - mu - late de -

vice of hopes — in hid - ing and dreams got by

esp. p

stealth that had no par - tur - i - tion. Love's a -

p

pp

77 *p* *f*

E. broad for else than you; and riven is that ice the hard years wove a -

E. bout our sa - cred hoard. Is not this sum - mons?

E. E - ven this ab - horred and frown - ing for - est can find

78 *p* **Allegro.**

E. voice for me. Since in it lies re - lief!

E. *cresc.*
 I am lured from dull re-sistance to he taen and cured,

E. *f*
 where all that's

E. *79*
 liv - ing can re - joice for me.

dim. *p*

Govannion. *f*
 So must we out-casts moan a -

Gov. *bout the gates of our lost re-gion; This is the Gael's,*

Gov. *and Gwy-di-on is it's lord,*

Gov. *And we must creep to him for mates,— moths of the*

80

Goewin.

Molto allegro. Govan-nion, leave these dead-ly

Gov. *night.*

Goe. thoughts that will be-reave us of our kind-ness. To

Goe. me cleave and let *f.* this wo-man go her course,

Goe. *f.* Sis-ter of you and all that's hoarse and **81**

Goe. sa - vage of your na-ture.

Più lento.
Elan.

I was born, the Dru-ids say, in a bit-ter dawn, and doomed to bear a

Saxoph. *p*

fate - ful son. who shall be great in

pp *pespr.*

Andante.

82 sor - - - row and a horn sound-ing in si - - lence

f

where this is - land needs. Yet of my

p

E. will must I be won. Sis-ter of mine, _____ we have in us the

pp *cresc.* *f*

E. seeds of war-ri-or fu-tures and en - tran - - cé d deeds. _____

83 Enter Gwydion C.

pp

Piu Allegro. Gwydion.

Night tres - pass - ers _____ and

pp *f*

Gwyd. blood of mine, will you dare dan-ger and the priest king's wrath?

dim.

Gwyd. *p* 84 *più p*

A vir - gin sworn to ser - vi - ces — divine

Gwyd. *pp* (Har.)

And you, Go - van - nion, of Don's sa - - cred line?

Allegro. Govannion.

Will you re - proach me, Gwy - di - on, who should lead our sa - vage

Gov. *f* *sf*

hosts a - broad to feed? — Yet now your kin must spit with shame when a - ny

Gov. *f* *3* *85*
 mur-mur Gwydi - on's name. Trai-tor are you to us the an - cient

Gov. folk who held this land. Bought ser - vant of the

Gov. Gae - lic yoke which we with - stand.

Goewin. *f* *3*
 Gwy-di - on! is it meet you end the love that

86

Goe. binds and the power that blends Gael and the seed of Don. It

Goe. is your gain that brought us to this broil, the breed-ing va-pours of your

87

Goe. spoil and far fore-gone is an-cient ruth. Yet will you bate sharp

rit. **Andante sostenuto.**

Goe. ec-sta-cies that make us mate, you that have found your bride in

Goe. fame Hold not this ac-tion to our blame,

88

Goe

p

I'm ta'en in your toil.

dim.

Più mosso.
Gwydion. *p*

Are you come down at last from ab-sten-tion of the hills. full

ppp sostenuto

Gwyd.

f

fast spreads the sing - ing of the powers out - east.

poco cresc.

Gwyd.

p

89

Think you to creep but half a - - wa - kened from sloth of

f pp cresc.

Gwyd.

sleep in - to the soul _____ of it with bribes?

Molto Allegro.

Gwyd.

For this de - sire has *appassionato*

Gwyd.

ta'en and made you frail. And there are vast - er fields that

Gwyd.

we shall reap than the hopes of dim and des - perate

90

Allegro non troppo.

Gwyd. *ff*
tribes.

Govannion. *f*
Be-tray us then and let the

Allegro non troppo.

Be-tray us then and let the

Gov. last bond fall The sons of Don are shamed.

Gwydion. *f*

Aye, all, For if I

Gwyd. shel-ter you I break my faith longpledged to Math and earn so harsh a

Gwyd. fate My limbs are sha-ken at the thought of it. All hate Of

Gwyd. Gael and the Dru-ids is my scaith. My lot is

Gwyd. dar - ing, I will dare a - gain! Go free, Go -

Gwyd. vannon! Hold your wraith of new de - vo - tion. Find your

Exit Govannion and Goewin.

Gwyd. *p.*

ease and your ful - fil - ment.

f *p* *rit.*

Adagio (non troppo)

Gwyd. *p*

Wrath, a - larm, and

Gwyd. *p*

all the mot-tled feel-ings of dis - ease Are mine to suf - fer and the

sf

93

Gwyd. *pp*

thoughts that wrest the soul from peace to front all sa-vage harm.

accel.

Poco Allegro.

Gwyd.

What seek you, E-lan?

Elan.

I have pride fierce as your own. O Gwydi-on, —

E.

best of the migh - ty sons who hung from the breast of our mo - ther

94

E.

Don, I was your bride doomed of the

E. fates. Am I thrust a-side for the witch-ing of dreams and the

cresc.

pp *cresc.*

E. lust of hol - low vaunting?

f

Tempo Andantino.

E. Gwy-di-on, if we had a son, how

p *3*

fz *dim.* *pp* *pp espress. cantabile*

95

E. fair and won-der-ful - would be his life. All grief and

pp *espress. molto*

E. *pp*
 trou-ble of us he would wear in cus - tomed ar - - ma ment.

E. *cresc.*
 New sensed and clean _____ would his eyes look out _____ se-

E. *p*
 rene _____ be - yond our con - flict. _____

96 Poco Allegro.

E. *p*
 Make me but your wife And there's an ad-ded ar-dour to your own where

E
by witch promise of our race — is sown. *accel.*

cresc.

Moderato maestoso.

f

Gwydion. *p*

Much a - go - ny — of se - verance I've en - dured and

p Cl. *p*

97 *cresc.*

Gwyd. bat-tened up my heart — a - gainst ap - - peal. Yet from this

(Str.)

Gwyd. *f*

con-flict I'll not be lured _____ nor will I shrink _____ from what the

Gwyd. *f* *mp*

Gods shall deal. I have the spi-rit _____ hun-ger; no loved

Gwyd. *dim.* *p*

face, _____ no battle plea-sure nor the plun - ging chase, nor

Gwyd. *dim.*

98

van - ish'd king-ship of our an - cient race _____ can touch-me

Gwyd.
more. *p* E-lan, great of
pp espress. *dim.*

Gwyd.
 heart are you, but des - ti - ny sets us a - part.
pp *cresc.*

Gwyd.
 No suc-cour of sad com - rade-ship— is there for me, whose
f

Gwyd. *f* *mf* *p*
 sen - ses strain in-to the dour red fu-ture, and no le - nient hour can
 99

Gwyd.
shut my hear- ing — from the flare — of trumpets men-a- cing and

Gwyd.
far. No Gods have stung you — with their

Gwyd.
grave despair. Count me then

Poco più moderato.

Gwyd.
lost and from this place de- part.

100

Elan. *p* ³

E. Then to a fruit - less yearning I must drift and like some wan - d'ring

E. hag - gard — sweep and prey — a - lone — a - long the lands.

Gwydion. *p*

When as the battle horn — bites on the air of

101

Gwyd. peace we warn our cherished to sound shelter. Therefore go.

Poco Andante solenne.

(Exit Elan slowly.)

p sostenuto marcato

Gwydion. *mp*

Is there a path through passions blind

(Pos.) *sf*

Gwyd.

that mew men in their rout?

Is there — a cer-tain

f *p*

102

Gwyd.

field where I can set shield — before the hosts.

sf *sf* *p*

Gwyd. *p*
 Oh sa - - cred stars! White wounds of

Gwyd. *accel.* *Poco Allegro.*
 Heaven that some pier - cing spear of des - ti - ny

Gwyd. *f*
 struck in the flanks of night Your blood is light.

Gwyd. *p*
 E - ter nal and re - cur - rent on the bars of

Gwyd. *a - go - nies* *p* *to be the dew* *f* *of dis - tant har - vest* *f* *that the*

The first system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a triplet of eighth notes, followed by a phrase marked *p* (piano) and another phrase marked *f* (forte). The piano accompaniment starts with a *fz* (forzando) dynamic and includes a *cresc.* (crescendo) marking.

Gwyd. *powers* *be - strew* *f* *while*

The second system continues the vocal line and piano accompaniment. The vocal line has a phrase marked *f* (forte) and another phrase. The piano accompaniment features a *f* (forte) dynamic and a *fz* (forzando) dynamic.

104 *it is night.* *accel.*

The third system begins at measure 104. The vocal line has a phrase marked *accel.* (accelerando). The piano accompaniment includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic.

(Curtain.) *sens a rit.* *Tr: cresc.* *Pos.* *fff*

The fourth system is a piano solo piece. It starts with the instruction *(Curtain.)* and *sens a rit.* (senza ritardando). It includes markings for *Tr:* (Trasposizione) *cresc.* and *Pos.* (Posizione). The piece concludes with a *fff* (fortississimo) dynamic.

Act II.

A temple of Trilithons. To right and left in the back ground are forest hills; in the centre a valley runs down to the sea. Before the great Trilith L. lies a flat altar stone whereon the cauldron burns with a low red glare. Some way from it. R.C. stands a sharp pointed monolith, the stone of sacrifice. Goewin is standing near the latter when the curtain rises.

Allegro appassionato.

ff

fff Curtain rises

dim.

Goewin. *f*

Oh, —

Goe. 1

wave - - ring fires that flare _____ with - in this fane I

pp

Goe. may _____ not tend you more, nor your dread mas-ter.

dim.

Goe. *p*

Love was in your breath once and

pp

Goe. love's dis-as - - ter tears me from you. O

Goe. *f* 2
 sa - cred pain _____ that with a har - per's hand _____ up - on the soul de -

Goe. *f* _____ *p*
 stroys _____ con - tent and leaves _____ a lit - tle dole of won - der for

Goe. hap - pi - ness. Give me a - gain the old pleasures now de -

Goe. *f* _____ *p*
 faced; The mist - y vision in the drifting rain; All

3

Goe. joy-ance of the sunthresh; wood lands graced with flut - tering

sost. dim.

Str.

Goe. sha - dows and the gol - den lace woven of wind - y fingers.

p

rit. Enter Govannion.

dim.

rit.

Più moderato. Govannion.

p

Is this the place where I must find you, Goewin? The

fz

p

Gov. holt of magic? I have haunted each tryst of ours till stung and taunted by your e-

p

p

p

Gov. *4* *b*
 va - sion, I near love's re - volt.

Goewin. *p*
 But you are chang - ing love to fear — with your gaunt com - ing

Goe.
 in the som - bre night. If I did yield to love must I give

(poco marc. sempre)

Goe.
 ter - ri - ble — de - vo - tion to things drear? Dead - ly de -

Allegro.

Goe. *sires of the sons of Don.*

f Govannion. *By what qua-li - ties — were you well*

Allegro.

Goe. *won? Ah, Goewin, will you make love so light. It is not — of my choice*

Gov. *that I am drawn to love of you from high — and fim-briate ranges. I can-not*

Gov. *strip my soul of hate long born and an - cient in - juries.*

Goewin. >

Aye,

Gov. *p*

And this es - tran - ges ev - en such hearts as ours.

Goe.

love has torn so gross a cur - tain from mine eyes that the wind - y

pp *sf*

Goe.

tem - ple and the much weathered for - est bears a stress of

pp

Goe.

harsh and haunt - ing forms. I am so held with

pp *sf* *cresc.*

Goe. *me-mo-ries* *of mine in-no-cence and spelled with sim-ple vi-sions of*

The first system of music for Goe. The vocal line is in G major, starting with a triplet of eighth notes. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include piano (*p*) and a crescendo leading to a fortissimo (*sf*) section.

Goe. *dead* *days.* *Let me for-get a-while.*

The second system of music for Goe. The vocal line continues with a triplet of eighth notes. The piano accompaniment maintains the eighth-note texture. Dynamics include piano (*p*), fortissimo (*sf*), and a ritardando (*rit.*) section.

a tempo
Govannion. *Will you con-fess such swift re - vul-sion? I came un-a-fraid to find ful-*

The first system of music for Govannion. The vocal line is in G major, starting with a triplet of eighth notes. The piano accompaniment features a rhythmic bass line. Dynamics include fortissimo (*sf*) and fortissimo piano (*fp*).

Gov. *fil-ment in this an - - cient glade; Dar - ing the red Gael's*

The second system of music for Govannion. The vocal line continues with a triplet of eighth notes. The piano accompaniment maintains the rhythmic bass line. Dynamics include fortissimo piano (*fp*).

Gov. *f*
 guard_ and all the curse laid on in - va - sion_ of this Dru - - id

7
 Gov. place; stak-ing all safe - ty_ for one found a-verse.

Gov. *f*
 Are you my lov-er or some lone temp-tress_ of this enchant - - ed

Gov. *f* *sonore*
 grove? Give me your grace_ to be my trea - sure

Gov. *p^v*
 for the paths are wide to the hon - est hills that

Goewin. *f*
 Your spoil shall I be some-thing seiz - en from the
 (Enter Gwydion)

Gov. wait my bride.

Più agitato.
mf

Goe. much hat - ed Gael. — Oh no de - light — is there for

Goe. *mp* *cresc.*
 me in your swart raid and trea - son on - ly be - tray - al

Goe. *3*
to the bit-ter night.

f *Moderato.* *fz*

Gwydion.
Is com-mon dan-ger not e-nough but you must

p

Gwyd.
clasp you in the sa-cred grove So ar-ro-gant of plea-sure while

p
pesante *p*

Gwyd.
Math nears us? Have I proved faith-less for such shal-low stuff as hangs to

Gwyd.

eve - ry trust? Though you enwove me in your dal - li - ance that sears us with

p *f* *p*

Detailed description: This system features a vocal line for Gwyd. in bass clef, 6/8 time, with lyrics. The piano accompaniment consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The left hand provides harmonic support with chords and moving lines. Dynamics include piano (*p*) and forte (*f*).

Gwyd.

pre - sage — of de - fault, I give you leave and warn - ing to de - part.

f

Detailed description: This system continues the vocal line for Gwyd. in bass clef, 6/8 time, with lyrics. The piano accompaniment consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The left hand provides harmonic support with chords and moving lines. Dynamics include forte (*f*).

Govannion. **Allegro.**

Here dis - plays it - self love

f *espr.*

Detailed description: This system features a vocal line for Govannion in bass clef, 6/8 time, with lyrics. The piano accompaniment consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The left hand provides harmonic support with chords and moving lines. Dynamics include forte (*f*) and *espr.* (espressivo).

Gov.

perished. I'll not plead it a - gainst oc - ca - sion. We'll not

f

Detailed description: This system features a vocal line for Gov. in bass clef, 6/8 time, with lyrics. The piano accompaniment consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The left hand provides harmonic support with chords and moving lines. Dynamics include forte (*f*).

Gov. wrest from shades that batten on un-ea-sy glamour of these glades

sempre pp *espr molto.*

Gov. all that we cherished. Nor shall these fumes that take us in a -

Gov. maze with sud-den un-der-standing e'er re-trieve our vanished

10

pp *p*

Gov. state from the foul power that sways e-ven our

p *pp*

Gov. *p* loves. *f* And so I cede it: all

Gov. hope of con - sort and our hate's re-lief: the web of

Gov. love and sensu-ous be - lief: The curst and crooked

Gov. pas - sion of this reign, Your

Gov. *ff* *11* *9* (Exit Gov. L.)

bring-ing, Gwydi-on and our bane.

Poco Allegro.
Gwydion *parlando* *f*

Come choose you, Goewin!

Gwyd. Forget all stain and flush of passion, for Math re-

Gwyd. turns. And soon a fie-ry

Allegro comodo.
f *3* *3* *marc. mf*

Gwyd.

blaze of an - ger shall light hard up - on our

Gwyd.

12

hearts.

Goewin. *f*

Bet - ter — Math's rage than theghast - ly

Goe.

greed of your race who on darkness feed.

Gwydion. *f*

Will you not

Gwyd. *b.e.*

dare the paths — that I laid o - pen for your soul?

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Gwyd. *b.e.* 13

Will you not use the pas - sion that you stole and pass by

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with chords and a bass line. The key signature has one flat.

Gwyd. *Goewin. p*

no - - ble measures to your goal? *For*

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with chords and a bass line. The key signature has one flat.

Molto Allegro.

Goe. some deep trea-son of your heart you sped me mad with wake - -

The fourth system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The key signature has one flat.

Goe. 14

- ning to your own black kin. So

Goe. 14

is all shel - ter of my soul o'er - thrown: And

Goe.

in - cere gar - ments of my vows for - sworn,

Goe. 15

I see your dread - - ful sha - dows in new shape.

rit.
piu p
pp

Allegro.
Gwydion.

p
Be it yours to mourn, and mine to suf-fer.
fp
poco marc.

Gwyd.
16
Pain is near. The lips of this isle are a-strain for the

Gwyd.
draught of the dark heavy wine I have won by my craft.
fp

f marc.

Gwyd. *p* *cresc.*

Fools fall of it. Pass! And

Gwyd. *sf*

those that have never laid hand to the haft, met death in the

Gwyd. *sf dim.* *mp* *f*

mid path, encountered and laughed, Have no call of it. Pass! And

Gwyd. *p* *sf* *p* *p*

17 such as are stricken of that sud - den shaft where - by in their hearts the great

Gwyd.
 rose is engraft are not thrall of it. Pass! We are gulped in its breath-ing.

p *cresc.*

Più Allegro.
 Goewin.

With worship of all are you hailed and

f *pp* *p*

18 *p*
 Goe. named The cho - sen of Gods: and I am a -

sf

Goe. shamed. Great son of Don with your shield shade my shrink - ing

f *pp*

Goe. *p* *dim.*

spi-rit. Set your blade between me and red harm.

Gwydion. *f*

At hand are they who'll take our souls to scourge _____ and

Enter Math and Gwion. R. M. comes across. C. and looks sternly to Gwydion.

Gwyd. flay. **Allegro moderato.**

19 Math. *f*

Gwydion, what do you in this sa-cred

M. place?... and Goewin?

Goewin. *p* Oh Math, have grace, I

Rit. *p dim.* **Andante.** *pp passionato, agitato*

Goe. am no more a maid. Ta-lons of pas-sion bound to me

20

sf dim. pp

Goe. and preyed up-on mine in-no-cence.

f> p

Goe. *cresc.*
 My ve-ry care _____ and wor-ship set for me _____ love's

Goe. **Accel.** **Allegro.**
 snare. Math. *f*
 What man has fouled us? Come de-clare!

M. 21

Goewin. **Andante.** Math looks at Gwydion as if expecting a denial. Gwydion remains motionless. *p*
 Go-vannion was my lov-er. Oh Math, be

Goe. *mer-ci-ful,* *for love* *like hail* *shat-ters* *and*

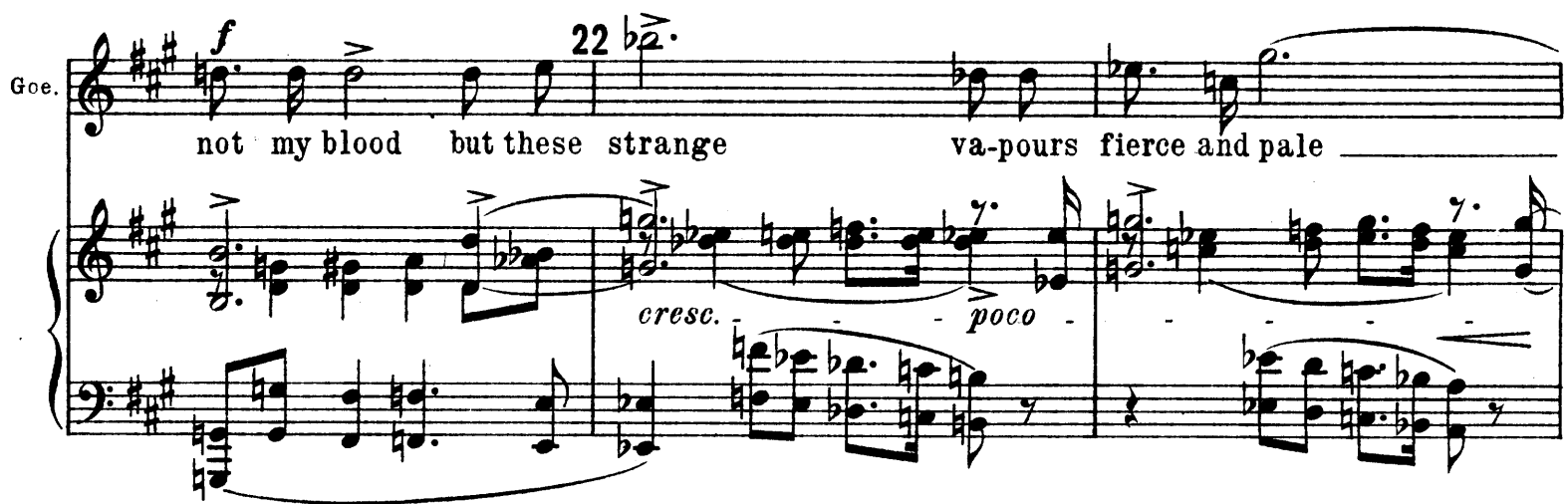


Goe. *browns so ma-ny an ope-ning bud* *of our green* *lives.* *Blame*



Goe. *not my blood* *but these strange* *va-pours fierce and pale*

22 *b².*



Goe. *that have de - stroyed us.*



Listesso tempo.

p esp.

6

7

Math.

f >

Go you who could not serve nor

M. yet rebel un-scathed to quiet! In that dell you seek for

p espr.

pp

M. 23 sha-dow from our ways a-part, The cum-bring years shall

pp

p

f *rit.*

M. *heap up - on your heart red leaf - - age of re-membrance, and a marsh*

p *pp* *rit.*

Poco Allegro. (Goewin goes out bowed and stumbling)

M. *shall yours tears_ make it.*

sf *p* *rit.* *p* *pp*

M. *Gwy-di - on! my soul halts.*

Tempo Moderato.

fp *dim.*

M. *Tend-ed of me were all your sap - ling years;*

pp *cresc.*

24

M. my sis-ter's son, drawn to me from the spears of

M. bar - ren con - flict. Could you fail,

M. Heir of the beams of sci - ence?

Gwydion (defiantly)

M. Nor Harsh is it to judge you!

Più Allegro.

Allegro.

Gwyd. will it a - vail. With ev' - - ry wind go the red fires a-broad,

Gwyd. 25 as sets the will of fate; To

Gwyd. all a - wake - - ning souls they

Gwyd. Gwion. f Be swift and run, floods of the an-cient hoard.

Gwi. *cresc.*
 just Too great is he for mer - cy. Who de - sires

Gwi. a des - ti - ny of death - ly fires shall

Gwi. 26 *f*
 find or fail as he as - pires. High as the

Gwi. soul mounts is the fall; From man - hood

Gwi. is he cast. No more may Gwy-di - on live with

Gwi. man till he en-dure death's hold a

f *p* (*più agitato*) *fp*

Gwi. span.

f *p* *f* *p*

is about to rush at Gwion, when the Druids who have stolen in during Gwion's declaration seize him. He struggles savagely.

f *molto* *fff* *fuoco*

27

Piano accompaniment for measures 27-29. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include 'f' and 'sf'.

Math. *f* $\frac{b}{2}$ (The Druids bind him to the pointed stone before the altar)

Bind him ye Dru-ids.

Vocal line and piano accompaniment for the lyrics "Bind him ye Dru-ids." The vocal line is in bass clef with lyrics below it. The piano accompaniment is in bass clef with dynamics 'f' and 'fz'.

Andante.

M. I am sunk in

Vocal line and piano accompaniment for the lyrics "I am sunk in". The tempo is marked "Andante" and "rit.". Dynamics include "p" and "fz".

28

M. grief For much dies with you, Gwy-di-on.

Vocal line and piano accompaniment for the lyrics "grief For much dies with you, Gwy-di-on.". The vocal line is in bass clef with lyrics below it. The piano accompaniment is in bass clef with dynamics "sf" and "pp".

M. Feats of no - - - ble wor - ship and dear be -

M. lief in my cho-sen son. But now there greets me in mine eld a

poco cresc.

M. bit - ter - ness. that voids my long life of its

p dim.

Più Lento.

M. use. Faith-less have you been to

ppp cresc. f

M. me, Son of the ma - gic race. Now for no

The first system of music features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a half rest, followed by the lyrics "me, Son of the ma - gic race. Now for no". The piano accompaniment starts with a piano (*p*) dynamic and includes various chordal textures and melodic lines.

M. learn-ing — you lean to me, but for dis-grace.

The second system continues the vocal line with the lyrics "learn-ing — you lean to me, but for dis-grace.". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand, with a forte (*fz*) dynamic marking.

M. Now by the art I taught — I must re - dress our tar - nished

Poco Allegro.

The third system begins with the vocal line lyrics "Now by the art I taught — I must re - dress our tar - nished". The piano accompaniment includes dynamic markings such as *p*, *dim.*, *sf.*, and *(sost.)*. The tempo marking "Poco Allegro." is prominently displayed above the piano part.

M. fame and let your strong soul loose.

The fourth system concludes the vocal line with the lyrics "fame and let your strong soul loose.". The piano accompaniment continues with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

Gwydion *(cresc)*
I was king once

Gwyd. *pp*
Do what you will. *f* Cast on me spells but *poco cresc.*

Gwyd. *30*
quick - ly kill and let black night - re-ceive me.

Gwion. *f*
Allegro. Not by an eas - y change

Gwi. *p* should he go forth *f* Pride earns its

Gwi. fill of an - - swering wrath. *Poco meno mosso.*

Math. *Poco Andante.* *p* For the last hour watch you a lone with the dread spoil

M. 31 for which you did de - ceive me. Then

M. *pp*

be you changed in flesh and bone, blood and spi-rit. Be your

M. *f*

lusts new sown! Your proud will shrunken to grey hun-ger's

M. *p* *dim.*

need! And all the long as-cen-dance that you

Più agitato con moto.

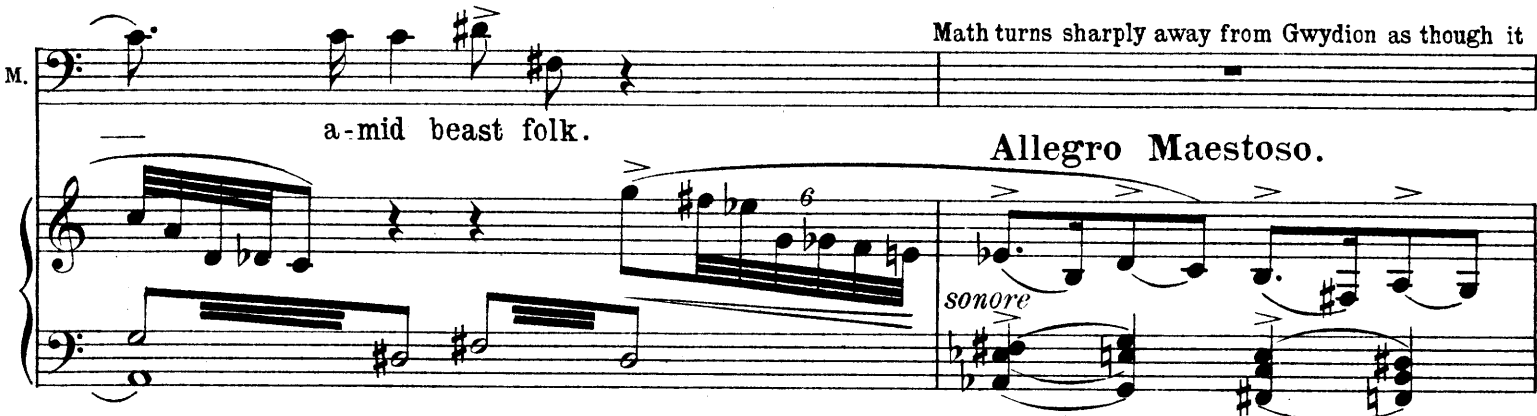
M. *f* *sf*

heed be shat-tered! Out cast,

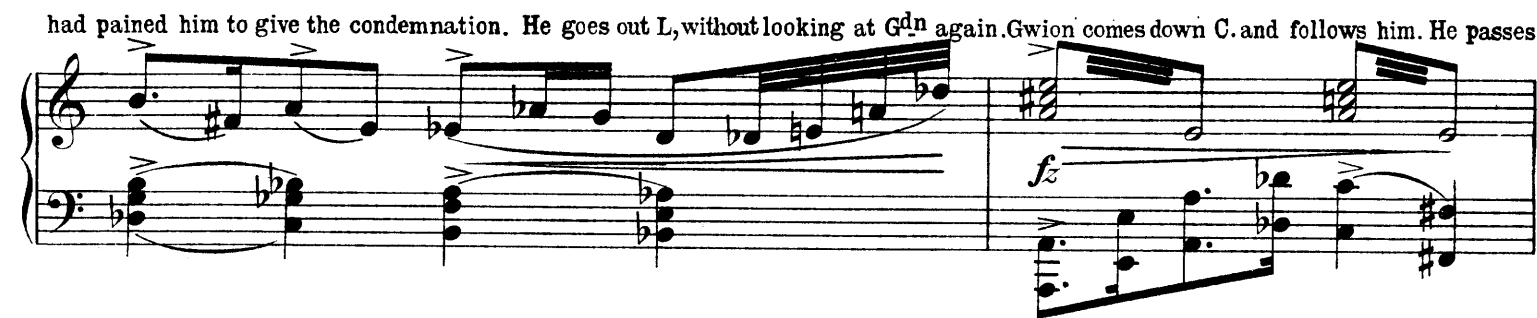
32

M.  **Go you from the warm and gen'e - rous**

M.  **mould of man to find your form**

M.  **Math turns sharply away from Gwydion as though it a - mid beast folk.**
Allegro Maestoso.

had pained him to give the condemnation. He goes out L, without looking at G^{dn} again. Gwion comes down C. and follows him. He passes



G. with a mocking smile. The other Druids go off L. and R., leaving G. alone. The scene darkens. Gwydion is visible only by the light of the cauldron.



33 *accel*

fz *f* *cresc.* *molto*

Allegro fuoco.

fff *p* *p* *p*

8va basso.....

p *p* *p* *p*

8va basso.....

p *p* *p* *p*

8va basso.....

p *p* *p* *p*

rit.

34 **Molto moderato.** Gwydion. *pespress.*

There's no storm, no wind— at all this

Gwyd. night, my night— of death. Not

p
pp
legg.

Gwyd. one of all the rang-ing airs that ply

sf
p

Gwyd. across the world can cool me with its

Gwyd. breath. Is all my pur - pose gone?

p molto espress. e dim.

Gwyd. And must I die for just a

pp

Gwyd. lit - tle sim - - ple kind - li-ness?

pp

Gwyd. *Were my thoughts mocke - ries and*

Gwyd. *Gwydion fool of a flushed vi - sion?*

36

Gwyd. *Now for dule I shall not drift in quietness nor find re -*

Lento.

Gwyd. *lease in the splen - did stress of man-hood. A dread stroke*

Gwyd. binds me with ma-gic, sets on me a yoke be-yond all

37 bear-ing. How wide and ea-sy are the

Gwyd. arms of space and all men going to their

Gwyd. sure embrace. I may not die like all men of

Elan comes in quietly. C. She looks about her and then comes quickly across to

Gwyd.

ea - sance. —

ppp

Gwydion. Elan. *p* Poco Andantino.

Shall I un - bind you? All is

ppp

E.

still. Too fear - ful are these places for re - turn.

pp

Gwydion. *p*

You can-not loose me. I ful - fil my course of gloom.

pp dolcissimo

39

Elan.

There is no fate that wrests me from you

Gwy-di-on. Let me aid and steep myself in sorrow Though up-

on my breasts you ne-ver shall lay hand. If it is

Tempo
sleep and an out-setting in strange ways of

40

E. *p*
 night: let me go with you, Gwydi-on. share the

molto espressivo
pp
tranquillo

E. plight that sends you ven-turing 'mid the

dim.

E. ghosts that grin and gird up-on us.

pp

41

Gwydion. *p*
 I fall to no rite of hu-man

Gwyd. *p*
 end - ing. — I must droop in - firm down to the

Gwyd.
 loath - ly hosts that creep — and squirm and fat - ten in the filth.

Gwyd. *f*
 I — am thrust back — from a - chieve - ment

Gwyd. 42
 to the black — and hi - deous hush that

Gwyd. fore - went the first dawn.

accel.

sf

Elan. *f* Sure - ly the Gods will loose you? *mf*

Più Agitato.

Gwyd. There is free - dom near.

Più Agitato.

p

Gwyd. Stretch out your hand and fill a dead - - - ly

sf

p

f

Gwyd. horn with poi - son of the Gods.

43

f

Elan. *p*

I am for - lorn. Must I bring death for

p *espressivo molto* *cantabile*

E. mer - cy? Where is fled all your grey

E. glo - ry, Gwydi-on and in - tent of ex - al - ta - tion?

pp tranquillo

E. Shall we twain be wed so young in death when we have

f *poco cresc.* *sf*

44

E. *ne - ver bled nor suf - fered such as leads to la -*

p *pp*

E. *ment? Fools fail - ing in their dawn and*

pp *più p*

E. *ne - ver son or soul of them to grap - ple wars be -*

E. *gun.*

p *dim.*

Gwydion.

f *b.* Sheer be-fore me stand bleak a - go - nies. — Held fast I try the

ppp *f* *pp*

Gwyd. last, the dead - ly cast. Daugh - ter of Don, —

sf

Gwyd. — have you the strength for sa - cri - lege? —

f *Allegro.*

sf p *dim.* *f p*

Elan approaches the cauldron, as she does so, its reddish light changes to a vivid blue. She hesitates.

legg. *p*

Gwydion.

p

Go you the

pp

46

Gwyd.

length of all our powers.

p *sf*

Elan dips a horn in the cauldron, and brings it to Gwydion.

pp

pp legg.

poco lento.

mf *pp*

Gwydion. *p*

This is an end - ing E - lan. Will you

pp *molto espressivo*

Gwyd.

share de - ri - sion and dis - grace that falls on me?

p *sf* *pp* *sf*

Elan. *p*

Aye, Gwy - di - on.

Gwydion.

Forth we fare,

pp *sf* *sfp*

Gwyd.

I pledge us both. What comes we

pp *p*

Gwyd. *ff* *p*

dare _____ Death

sf *dim.*

Gwyd. **48** Elan holds the horn to his lips, while he drinks. She drinks after him,
or be-yond it.

sf *pp*

then she throws the horn away and crouches beside him.

molto

Far away rises the Wild Fowl Chorus.

rit. *ff* *dim.* *p* *p*

49 Presto leggiero.

The first system of the musical score consists of three staves. The top staff is a single treble clef with a 4/4 time signature and a key signature of three flats. It features a complex rhythmic pattern of eighth and sixteenth notes, with triplets marked above. The middle and bottom staves are grand staff notation (treble and bass clefs). The bottom staff begins with a *ppp* dynamic marking and a *sostenuto* hairpin. The system concludes with a fermata over the final notes.

The second system continues the musical score with three staves. The top staff maintains the complex rhythmic pattern. The middle and bottom staves show the accompaniment. A *ppp* dynamic marking appears in the top staff towards the end of the system. The system ends with a fermata.

The third system consists of three staves. The top staff continues the rhythmic pattern. The middle and bottom staves show the accompaniment. A *piu p* dynamic marking is present in the middle staff. The system concludes with a fermata.

The Chorus dies away— Distant at first— but gradually nearer, the voice of the Sea King— heard off.

The fourth system consists of three staves. The top staff features a melodic line with a *pppp* dynamic marking. The middle and bottom staves show the accompaniment, with a *ppp* dynamic marking in the middle staff. A *Cor.* (Corno) part is indicated in the bottom staff. The system concludes with a *ppp rit.* dynamic marking and a fermata.

Larghetto sostenuto.

Sea King. *p*

50

For - est plumed and horn - ed lands 'neath the kind moon

S. K.

wait - ing, seas en - chant - ed kiss your sands with lips

ppp legato molto

S. K.

that know no bat - ing. The shores lie still like

p

pp

S. K.

sleep - ing brides lulled in a mist that hard - ly hides their strange fair

S. K. *ppp*

limbs from the liv - ing tides — that lave I - ver - don, lave wild

S. K. *f* *p*

Ma - nau, — Lave fair Bri - tain. — All our

S. K. *pp*

love must go un - tast - ed; all de - sire be spent and

S. K. *p* *pp*

wast - ed on a sul - len shore.

She has become more and more agitated during the Sea King's song. At its end she starts up, and stands in an **Più agitato Allegro. 52 p Elan.**

What poi - son is this? I am

pp

attitude of indecision.

drawn — by a strange sea - song like some morn with summer bees as -

p *p* *cresc.*

- tir. I must go, Gods are

f *p* *poco cresc.*

call - - ing. My veins are poi - soned with unwished de -

p *molto legate*

E. sire To some wild doom of love I'm falling,

pp cresc. *dim.*

E. Going away from Gwydion.
to some fate - fire, New fe - vers grow and

p *mp* *ppp* *poco a poco cresc.*

E. *rit.* She goes off. C. **Più Allegro.**
burn in me. Gwydion. *f*
Leave me not so, E-lan,

rit. *fz* *p*

Gwyd. a-lone! All faith drifts out and love be-comes a

f *dim.*

54

Gwyd.
 joyance not a powe Where are the Gods that stand — here a - bout the

Gwyd.
 shrine of dar-ing? Si - lent is the hour and

Allegro.

Gwyd.
 foolish my life. A doubt is flung in - to my flesh; the

Gwyd.
 sin - is - ter night thoughts are a - swarm,

Gwyd.

And to my fac - ing comes the rout of

Gwyd.

55 spec - - - tral fan - cies and spawn of

Gwyd.

an - - - guish.

The scene changes in lighting till it suggests a dim greenish cavern. A wild figure fantastically helmed rises between

Allegro molto con brio.

Gwydion and the cauldron. Other fierce forms creep up to Gwydion out of the darkness.

First system of musical notation, measures 48-51. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. A *cresc.* (crescendo) marking is present in the first measure.

Second system of musical notation, measures 52-55. The right hand continues with melodic lines and triplets. The left hand has a more active role with eighth notes. Dynamics include *fz* (forzando) and *p spiltz.* (pizzicato).

Third system of musical notation, measures 56-59. Measure 56 is marked with the number 56. The right hand has a dense texture with many beamed notes. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte).

Fourth system of musical notation, measures 60-63. The right hand continues with complex melodic patterns. The left hand has a steady accompaniment. A *p* (piano) dynamic marking is present.

Fifth system of musical notation, measures 64-67. The right hand features a very dense and rapid melodic passage. The left hand has a steady accompaniment. A *f* (forte) dynamic marking is present.

Sixth system of musical notation, measures 68-71. The right hand has a melodic line with sextuplets. The left hand has a steady accompaniment. Dynamics include *ff* (fortissimo) and *smàniante* (smorzando).

dim.

Pos.

57

fz

poco rit.

p

Allegro non troppo. Gwydion. *p*

A - rawn of An - nwn whom I

pp

marc.

sf

*8va*bassa.....

Gwyd.

slew and ghouls of the dark - ness

f

pp

8

Gwyd.

thrust in - to o - bli - vi - on — by my

Arawn (in harsh and shrill voice)

Gwyd.

hands what do you here? For

pp poco cresc. *sf*

Ar.

58

you the vengeful spi - rits nurse their lust Out-cast of life!

mp

Ar.

in famished handsthe vul - tures — of your being wait for car - ri - on

pp *ff*

Ar. *f* of your soul. Stripped of

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment starts with a fortissimo (*f*) dynamic, featuring a triplet of eighth notes in the left hand and a trill in the right hand. The dynamic shifts to pianissimo (*pp*) in the second measure, with a trill in the right hand. The system concludes with a fortissimo (*f*) dynamic and a trill in the right hand.

Ar. pride that shel - ters you no more shall you be flung to

The second system continues the vocal line with quarter notes D5, E5, F5, and G5. The piano accompaniment features a trill in the right hand and a triplet in the left hand. The dynamic is fortissimo (*ff*) in the first measure, then sforzando (*sf*) and piano (*p*) in the second measure. The system ends with a trill in the right hand and a quintuplet in the left hand.

Ar. 59 de - serts deep and frore

The third system begins with a vocal line in treble clef and piano accompaniment in bass clef. The vocal line has a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment features a fortissimo (*ff*) dynamic, with a triplet in the left hand and a sixteenth-note figure in the right hand. The system concludes with a sixteenth-note figure in the right hand.

Ar. where hunt wild spi - rits prey be -

The fourth system features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line has a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment features a fortissimo (*f*) dynamic, with a sixteenth-note figure in the right hand. The system concludes with a *dim.* (diminuendo) dynamic and a sixteenth-note figure in the right hand.

Ar. yond all law. here haggard

Ar. hosts a-fire with hate shall take of you their

Più Allegro.

Ar. toll. 1st Demon (with harsh voice) Cold shall I clasp you Gwy-di-on

60 1st De. like the mist and with a shroud - - ing fear

Ar.

ff

en-lace and chokeyour fire.

p *sf* *p cresc.*

sf

2nd Demon.

f

Like bor - ing worms will I

2nd De.

drive in. A cyst of a - go - ny

61

2ndDe. with-in your sa - cred place, I shall

2ndDe. make foul de - sire.

Poco meno mosso.

psost.

Gwydion. *p*

Are the close haunts of Heaven but re-treat for mal-

Gwyd. ig-nance that I did de-feat. Shall I go

pp

Gwyd.

whim-per-ing through a void For ev - - - er strengthless,

Gwyd.

and be - yond be - - lief? The

Gwyd.

Gods a - lone are false.

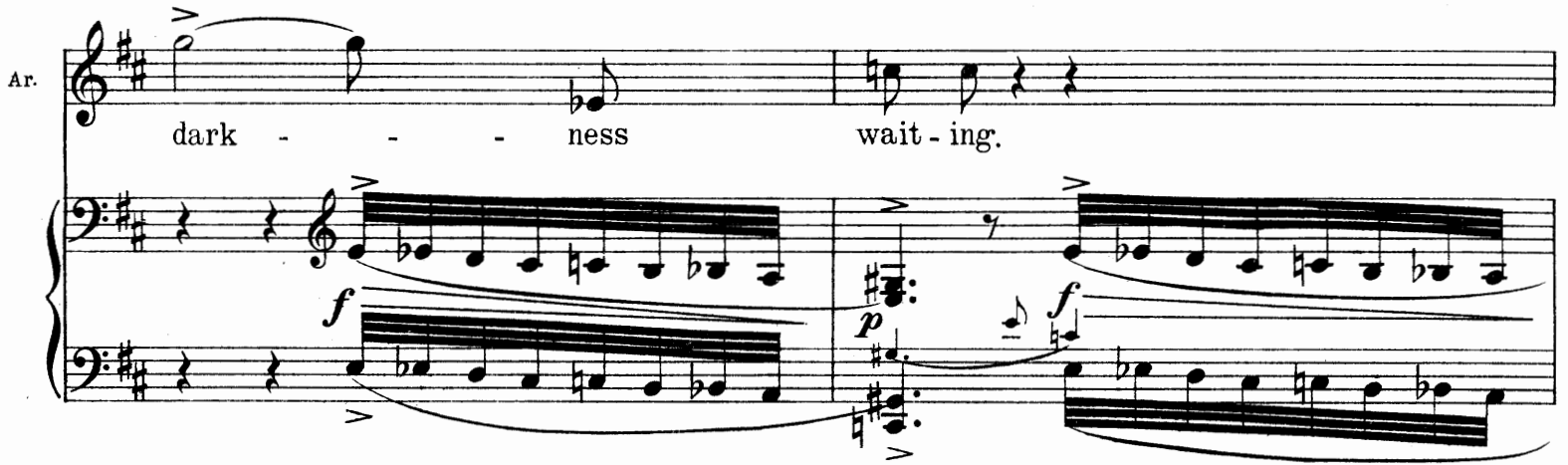
Arawn.

There

Ar.

are no Gods on - ly the com - ing night and we in

Più mosso.

Ar.  *dark - - - ness wait - ing.*

63 Ar.  *Death shall blight all hard - ness in you and na - ked clean*

Ar.  *shall you run down the dark - - ness with*

Ar.  *keen and whi - ning laugh - ter of re - venge at heel.*

1st Demon. *f*

Sick with new fears be-fore us

spitz.

64

1st De. you shall reel. My

p *f furioso* *p.*

1st De. ta-lons are set for such fierce fare.

f

2nd Demon. *f*

Hun - gry am I too, hot

dim. *p*

2nd De.

fanged fortaste of him who rent me _____ from mine ancient

2nd De.

waste.

p agitato

fz

Gwydion.

p 65

Nor death nor change shall my

pp

tr

Poco più moderato.

Gwyd.

straight soul im - pair, and I shall fend _____

p *mare.* *cresc.* *f*

cresc.

Gwyd. — you in e - ter - - nal war. Ye

f *p* *cresc.*

Gwyd. li - vid skies — that show no kind - ly star — bidesthere no

f *dim.*

Gwyd. an - - guish sunk a - far that bro - ther - ly — can

66

pp *cresc.*

Gwyd. an - swer to des - pair.

sf

Gwyd. *f* *4/2* *Più mosso.*

No - - dens.

sf *p pesante* *cresc.*

Gwyd. *ff* *4/2*

No - - dens! God

ff *p*

Gwyd. *67* *Arawn and Demons disappear.*

of the a - byss!

fff *rit.*

Gradually the back ground changes to the central scene of the Prologue; the high rocks whereon Nodens lies bound.

molto Animato.

The first system of the musical score is a piano introduction. It begins with a forte (*ff*) dynamic. The right hand features a series of sixteenth-note patterns, some with slurs and accents, and includes sixteenth-note chords. The left hand provides a simple accompaniment with a few notes and rests.

The second system continues the piano introduction. It starts with a *fz* dynamic. The right hand has a series of slurred sixteenth-note chords. The left hand has a few notes and rests. A *rit.* (ritardando) marking is placed above the right hand, and a *dim.* (decrescendo) marking is placed above the left hand.

Larghetto, maestoso.

68

The third system begins the *Larghetto, maestoso* section. It starts with a mezzo-piano (*mp*) dynamic and a *nobile* character. The right hand has a series of slurred notes, and the left hand has a series of slurred notes. The time signature changes from 3/4 to 4/4.

The fourth system continues the *Larghetto, maestoso* section. It features a series of slurred notes in both hands. The time signature changes from 4/4 to 3/4.

The fifth system continues the *Larghetto, maestoso* section. It features a series of slurred notes in both hands. A *cresc.* (crescendo) marking is placed above the left hand. The time signature changes from 3/4 to 4/4.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *fz*. The second measure is marked *dim.*. The time signature changes from 3/4 to 4/4.

Poco adagio, espressivo.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *pp sost.*. The time signature changes from 3/4 to 6/4.

Nodens. ⁶⁹*p*

Dead and dis-honoured are the Titans

Third system of musical notation. The upper staff is a vocal line in bass clef. The lower staff is piano accompaniment in bass clef. The key signature has two flats. The first measure is marked *ppp*. The lyrics "Dead and dis-honoured are the Titans" are written below the vocal line.

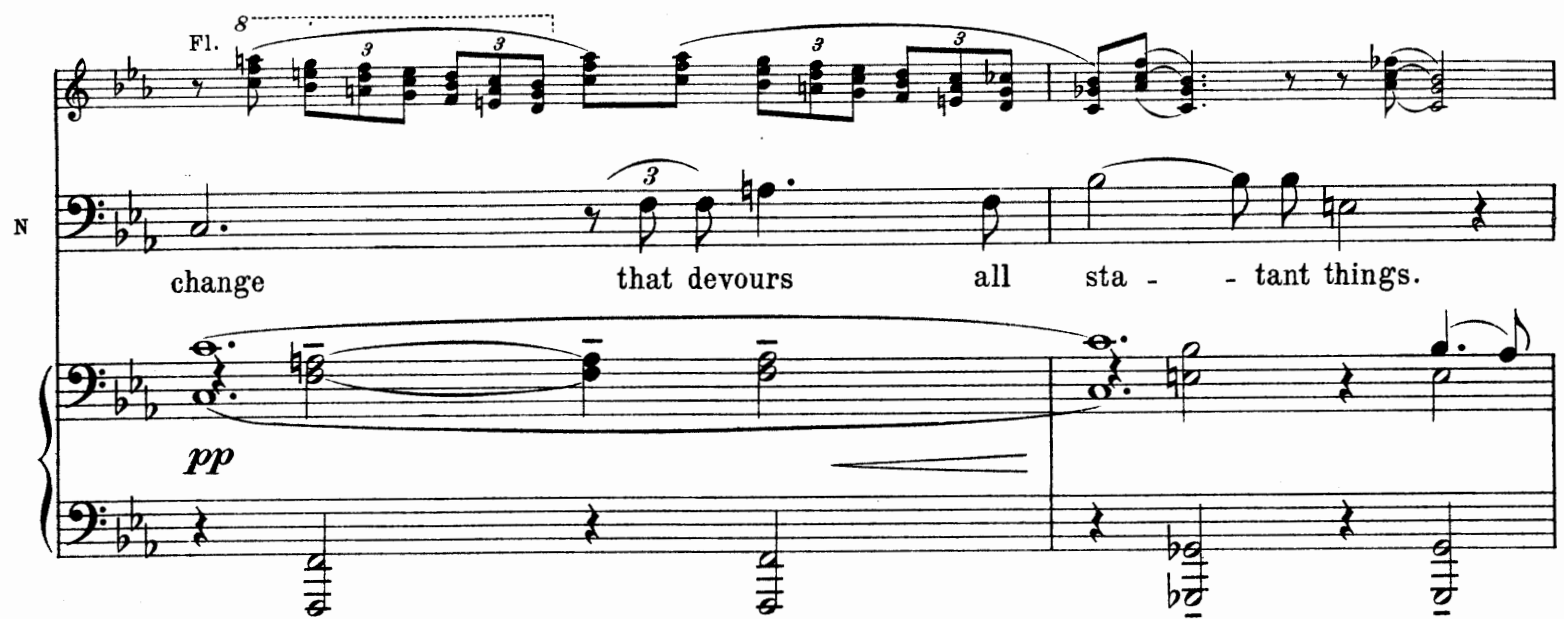
N

all _____ None worships them nor even weeps at the story of their mon - strous fall.

Fourth system of musical notation. The upper staff is a vocal line in bass clef. The lower staff is piano accompaniment in bass clef. The key signature has two flats. The lyrics "all _____ None worships them nor even weeps at the story of their mon - strous fall." are written below the vocal line.

N. 

Yet I it was that loosed the hours The storm of

Fl. 

change that devours all sta - - tant things.

pp

70 

Isles of the mighty! make me a new

f *cresc.* *fp* *dim.*

N. throne For reft of action I am dreamsown. The Gods in

pp

N. a-gony — mustwaste, to be by na - scent man — re-placed.

p *cresc.*

N. Build as did I; your sonshall slay as did mine — and far from

p *cresc. agitato* *f*

e *piu agitato* *mf*

(wa) 71

N. day shall your spirits grieve. Yet at the last red — re — turn shall through life's

N. empty — chan — nels burn — — — — — Un — til the

Poco più mosso.

N. vast — er Gods re — place all you would weave. — — — — — Death shall be

dim. *pp* *tranquillo* *Cl.*

N. mine when my last thought _____ and lust of chang - - ing

N. is out wrought and I the God dis - solved _____ a - bout the

72 *ff*
N. structure that I bred shall like _____ a whirl fire faint and

N. dread haunt the emp - ty space the

Wd. *pp*

N. *3*

qui - ver - ing — robes of Heav - en — hide .

piu p

dim.

N. Build ye in dark - ness without care as I wove a -

f

N. midst — the glare and fus - - ion — of prim -

pp

N. *pp* *f* *p*

aev - - al waste Nodens dreams on a - mid his

ppp *più p*

N. *ppp* The vision of Nodens gradually fades a -

powers de - - faced.

pppp **Più agitato mosso.**

way. The stage darkens until Gwydion alone is visible.

Gwydion. *f*

Aye, but death has me, death! And I have

più *cresc.*

accel.

nev - - er wrought.

The spell is on me.

mf *marc.*

Gwyd.

Oh not yet, — not yet, The silent baths — of

Molto allegro.

ff

Gwyd.

dark - - - - - ness I can hear and

74

Gwyd.

swear me henchman — But too late!

Meno allegro.

p Gwydion.

Gwyd. *p* Now open the foul paths where we for-get and down the

Gwyd. tides I steer,

Gwyd. *f* I that am lost, *p* yet came so near

Gwyd. *dim.* 75 *p* to un - der-stand - ing of my

The stage darkens. When it lightens again Gwydions bonds are empty.

Gwyd.

fate.

accel.

sf *p* *sf* *p* *sf*

The darkness of the back ground is set with red eyes of wolves. A wolf comes out from behind the stone to which Gwydion

p *sf* *pp* *sf*

was bound, and slinks across the stage.

p *fz*

Molto allegro furioso.

p *spitz.* *f*

p *f*

First system of musical notation, featuring treble and bass staves. The treble staff begins with a forte (*f*) dynamic and a fermata. The bass staff includes piano (*p*) and forte (*f*) dynamics. Vertical bar lines are present below the bass staff.

Second system of musical notation, featuring two bass staves. The upper staff includes piano (*p*) and forte (*f*) dynamics. The lower staff includes piano (*p*) and forte (*f*) dynamics. Measure 76 is indicated above the staff. Vertical bar lines are present below the lower staff.

Third system of musical notation, featuring two bass staves. The upper staff includes a crescendo (*cresc.*) and forte (*f*) dynamic. The lower staff includes a forte (*f*) dynamic. Vertical bar lines are present below the lower staff.

Fourth system of musical notation, featuring two bass staves. The upper staff includes a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The lower staff includes piano (*p*) and forte (*f*) dynamics. Vertical bar lines are present below the lower staff.

Fifth system of musical notation, featuring two bass staves. The upper staff includes a fortissimo (*fff.*) dynamic. The lower staff includes piano (*p*) and forte (*f*) dynamics. Vertical bar lines are present below the lower staff.

Final Act II.

Act III.

Scene I.

Scene the same as Act I. but in autumn. The trees are stripped and brown. The day is drawing to its close. Three years have elapsed since Gwydion and Govannion were condemned to run with the wolf pack. When the *Curtain Rises* the stage is empty. The wolves appear and slink restlessly about the stage. As the song of the druids rises in the distance the wolves gather together and leave the scene. (Gwion Enters.)

Allegro non troppo agitato.

The musical score consists of five systems of music, each with a piano (p) part and a violin part. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various dynamics such as *ff*, *sf*, *mp*, *dim.*, *p*, and *f dim.*, as well as articulations like accents and slurs. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The violin part has long, expressive lines with slurs and accents. The tempo is marked **Allegro non troppo agitato.**

pp sf pp

The first system of music consists of two staves. The upper staff contains a melodic line with several triplet markings and dynamic markings of *pp*, *sf*, and *pp*. The lower staff provides a harmonic accompaniment with chords and moving lines.

f f dim.

The second system continues the musical piece. It features two staves with dynamic markings of *f* and *dim.*. The upper staff has triplet markings and the lower staff continues the accompaniment.

2 pp sostenuto

The third system includes a first ending bracket labeled '2' over the final measure of the upper staff. The dynamic marking *pp sostenuto* is present. The lower staff continues with its accompaniment.

pp

The fourth system features two staves with a dynamic marking of *pp*. The upper staff has long, sweeping melodic lines, while the lower staff provides a steady accompaniment.

cresc.

The fifth system consists of two staves with a dynamic marking of *cresc.*. The upper staff has a melodic line with some triplet markings, and the lower staff continues the accompaniment.

sf f

3 sf f

dim. mp

rit. - - - Lento. dim. p

Curtain rises più p

4 Molto Allegro marcato.

Moderato (Tempo) 5

Coro of Druids unseen

Tenors *p*

Basses *p*

O ye that made the form of man a dun where-in lone spi - rits wake and

Moderato (Tempo)

5

Hpes. *sust.*

waste A - cross our hearts let flame in - ces - sant run That

Coro.

p we be gir-ded bared and braced *pp* a - gainst all foes! *p* 0

f ye that pile op-pres-sion of the blast up-on black night, and have in hold the wild

6

hosts of de - fault Keep fast the ra - va - gers that

f *f* *pp* *pp*

Coro. *p* (Enter Gwion) 7
 glare up-on our fold!

p *Più mosso.* 7
f *più p*

Gwion *f*
 With harsh and

Poco Allegro. *pp* *f* *ff*

Gwi. *3*
 hid-e-ous speech is filled the round voice of the wind. The pale and

pp sostenuto

Gwi.
 sul-phured sun shews gaunt through sha-dows deep distilled That float like

pp

8

Gwi. sie - gers set and 'signed a - bout our sa - cred haunt.

Gwi. Be-fore my gaze all sense stirs in re-bel - lion and a

pp *poco cresc.*

Gwi. power long ban-ished (Enter Goewin) -creeps in - to its old re-sort.

pp

Poco meno mosso.

9 Goewin

I am so coursed by voices of my heart. So set a-bout by

pp espr cantabile

Goe. ter-rors— of my lot, I know not whether mine own sor - rows start

p pp

Goe. in - to _____ the grey wolf's shape, or if the spawn of hun-ger _____ hunt me

f

Goe. Where I mourn strange shapes around me flit and fawn

fp sf p

10

Goe *mp*
weaving a death dance In this spot shall I find man still

sf *pp* *dim.*

Goe
fiercer than the beast that in the shrouded wood waits on his feast.

fz *pp*

Goe *f* *crese.*
For here lurked love and sudden ire more dead-ly than the

f *pp* *crese.*

Goe *p*
whiteteeth of desire that drip for fleshing.

f *pp* *esp.*

11

Goe. *p*
I was a maid once in white rites be-fore your

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "I was a maid once in white rites be-fore your". The piano accompaniment consists of flowing sixteenth-note patterns in both hands, with a *pp* dynamic marking.

Goe.
ve-ry shrine Let me lie there a-gain des-pised, a-

The second system continues the vocal line with the lyrics "ve-ry shrine Let me lie there a-gain des-pised, a-". The piano accompaniment continues with similar sixteenth-note textures, including a *pp* dynamic marking.

Goe.
-fraid, A vic-tim of-fered of its will di-vine to

The third system features the vocal line with lyrics "-fraid, A vic-tim of-fered of its will di-vine to". The piano accompaniment continues with sixteenth-note patterns and a *pp* dynamic marking.

Goe. *p*
death a-mongst its kind.

The fourth system concludes the vocal line with the lyrics "death a-mongst its kind.". The piano accompaniment continues with sixteenth-note patterns, a *p* dynamic marking, and a final five-fingered chord in the right hand.

228 Più Allegro agitato.

12 Gwion.

This ho-ly ground shall bear no treachrous being thrust by lurking lives of

Gwi. lies and lust, in-to its sanc - tu - a - ryringed and sure —

Gwi. Hear that craving call that comes so near — a long the mot - tled — glade.

Gwi. It is Go-vannion's hun - gerswayed. Will you plead while fast be -

Gwi. *- hind you grows the night hounds cla - mour ris - ing?*

Gwi. *Foes are you all and no de - viz - ing shall win this en - try.*

Allegro con brio.

Gwi. *Get you hence the kiss of wolves shall*

Gwi. *And I must give red*

Goewin. agitato

sear out your of - fence.

14

Goe

plea-sure to the seed of Don in hun-gers har-ness. Oh be

Goe

swift ye that shall rend my form that was a gift to love!

Goe

Let an - ger ra - vish me! Let feed the wild tonques la - vish on me!

Goe

It is mine that will stand o - ver me and at _____ my

15

Goe

death be flesh to flesh and min - gle breath, — and

Goe

where love was shall I hear whine the parched and fa - mined herds.

Goe

Though pi - ti - less and prond you are, yet there was never fault should

Goe

16

earn — so foul a forfeit. He, my man that was, to tear me in

Moderato Allegro.

Goewin *p* beast shape. *Gwion.* A ban is there set on you

Moderato Allegro.

The first system of the score features two vocal lines and piano accompaniment. The vocal line for Goewin begins with the lyrics "beast shape." and is marked with a piano (*p*) dynamic. The vocal line for Gwion begins with "A ban is there set on you" and is marked with a piano (*p*) dynamic. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The tempo is marked "Moderato Allegro."

Goewin with no stay nor halt. And what wild in-cest of the spi-rit may pre-vail

The second system continues the vocal lines and piano accompaniment. The vocal line for Goewin has the lyrics "with no stay nor halt. And what wild in-cest of the spi-rit may pre-vail". The piano accompaniment features a more active right hand with chords and a steady bass line. Dynamics include *sf p* and *p*.

Goewin 17 *f* (Exit Goewin) beyond these lands is neither mine to scale now yours to void.

The third system concludes the vocal lines and piano accompaniment. The vocal line for Goewin has the lyrics "beyond these lands is neither mine to scale now yours to void." and is marked with a forte (*f*) dynamic. The piano accompaniment features a more active right hand with chords and a steady bass line. Dynamics include *f* and *pp*. The system ends with the instruction "(Exit Goewin)".

A pause. Gwion speaks slowly to himself.)

rit. *dim.*

The fourth system is a piano accompaniment piece. It begins with a forte (*f*) dynamic and a tempo marking of "rit." (ritardando). The music is marked with "dim." (diminuendo) and features a complex, flowing melody in the right hand and a steady bass line in the left hand.

Andante *p*

Gwi. Do pas - sions change with-in the souls that held am-bi-tions

Gwi. erst? Is there some subt - le screen that blinds black in - stinct or has hun - ger

18

Gwi. quelled all dream - ing in them.

Enter Math (A wailing cry in the distance.) *mp*

What tri-umph, Gwi-on?

Più mosso.

Gwi. *f*
 I have thrust forth the wo-man doomed of you in wrath; whom nowher

Gwi.
 wol - fish kin have found and de - voured.

19 Allegro.

Math. *mf*

Poor soul! I had but sent her in - to

M.
 si - lence that her soft - ness, rent by tax of fear,

M. *— might in a mild la - ment sleep in - to healing.*

M. *Bit - ter and mean be - hind my life you ride*

M. *that have but ha - tred for great hearts and*

M. *thews. These days are*

M. bar - ren. See how press the belly - ing

M. powers of earth — up - on us, swelled with our

M. lost be - ing ban - ished. Our

M. blood — it is, — our slow and drain - ing loss, that thunders for re -

M. *en - try un - dis - mayed by out - er*

21 *Gwion. mf*
 M. *The flame finds fu - el yet,*
e - vils.

Gwi. *and se - cret course! The pas - sions have you and*

Gwi. *this re - morse o - pens the hurts our cus - toms have*

Gwi. *p*
 stauched. Will you fling wide the gates of sense give up our

fp *pp* *espr.* *sf*

Gwi. *f*
 ci-ta-del of be-ing to im-mense and mons-trous for-ces of of-fence?

p *f*

22 *p*
 Gwi. Lease them and there will be launched

Poco più mosso.

pp

Gwi. *f*
 Death on their skirts.

f

Più moderato.

Math

There is a sing-ing in my

p *sf*

M. soul that cries Where Gwy - di - on strove shall

p

M. o - - ther be - - ings rise like de - mons un - sub -

p *pp*

M. du - a - ble and raise hooked hands to fruit we can - not

23

p 6

M. *f.*
 ev - en teach. He was my pur - pose and he

M. had no peer, In want of him the wild tribes

M. steal a - way, drifting to ha - tred where was

M. 24
 on - ly fear: Ingrim ar-ray all my wrecked hopes de -

Agitato.

Gwion (anxious)

M. *mf*
From shift of shape does none re-turn the same in
- fame me.

pp *agitato* *sfp* *f*

Gwi. *f*
spi-rit, But clad in a-lien flesh they learn and must in -

sfp *p* *f*

Gwi. *p*
-her-it flavour of life where from they draw.

sfp *p*

Gwi. *p* 25 *f*
For in their doom it is the bitter part that ne - ver pain long

pp *p* *p*

Gwi. *fz* *p* *sf*

suf-fered in sub-jec-tion and a - part _____ can quite re -

Gwi. *mf* *cresc.* *ff*

gain _____ as-cen-dance.

Math *p* **Più moderato.**

rit. - Twas I _____ that sent him to the

ffz *p* *dim.*

M. *pp* *sost.*

dread - ful quest And his at - tain-ment has de-destroyed our

M. rest, Yet what else _____ should our cho-sen do but

M. give him ut-ter-ly_ to my be-hest.

Gwion (anxious and angry) **Più Allegro.**

Sum mon no dan-ger, Math! Have care lest in the

Gwi. madness of re-lease Powers of darkness lick you from the earth.

Math (grimly)

27

Set be my fate!

Musical score for the first system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes sixteenth-note patterns and sixteenth-note chords, with dynamic markings of *f* and *p*. The key signature has two flats, and the time signature is 3/4. The number '27' is written above the vocal staff.

Poco Adagio.

(Invocation)

M. Go-van-nion, Gwy-di-on, — sons of Don who scour the waste, In pelt of

Musical score for the second system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes chords and moving lines, with dynamic markings of *ppp* and *sost.*. The key signature has two flats, and the time signature is 3/4.

M. wolf, de-formed, dis-graced, All wrath is gone!

Musical score for the third system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes chords and moving lines, with dynamic markings of *sf* and *pp*. The key signature has two flats, and the time signature is 3/4.

M. Speed here for free - dom from the taste of prim - al

Più accel. - - -

Musical score for the fourth system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes chords and moving lines, with dynamic markings of *mf* and *Più accel. - - -*. The key signature has two flats, and the time signature is 3/4.

M. **28** *f.* *b.*

hun-ger! — Come you chaste — from bit-ter

M. *Allegro.* *ff*

wanderings! — Hither haste — spell

M. fet-tered — sons of Don.

p *cresc.* *Più mosso*

f *cresc.*

- e accel. - **29** *sf* *sf* *sf*

The Back-ground becomes spattered with the eyes of the assembled wolf pack.

First system of musical notation, featuring piano and bass staves. Dynamics include *ff*, *dim.*, and *fff*. The music is in a dark, dramatic style with complex rhythmic patterns.

Second system of musical notation, featuring piano and bass staves. Dynamics include *ff*. The tempo/mood is marked *Molto fuoco*. The music continues with intense, driving passages.

Third system of musical notation, featuring piano and bass staves. Dynamics include *p* and *cresc.*. The music shows a dynamic shift from piano to a crescendo.

Fourth system of musical notation, featuring piano and bass staves. Dynamics include *ff*. A violin part is indicated by *Vlo.* above the staff. The music is highly textured and intense.

Fifth system of musical notation, featuring piano and bass staves. Dynamics include *cresc.* and *fff*. A measure number **30** is visible. The music reaches a powerful, climactic point.

Sixth system of musical notation, featuring piano and bass staves. Dynamics include *dim.*. The music concludes with a gradual decrease in volume.

sf p f

Math *f* Moderato.

cresc. - fz pp

Halt, hosts of

M. hun - ger! — By my wand —

dim. - fp

M. — I bid you stay. The sons of Don come free of bond

sf

M. The rest a - way.

p sf

(Gwydion appears. C. He is worn and emaciated, with a wolf's head for helmet and a wolf's pelt for clothing.
poco rit. - - **Poco Andante.**

Behind him Govannion appears, similarly clad, but slips away immediately into the shadow of the trees)

M. Math *p*

M. 32

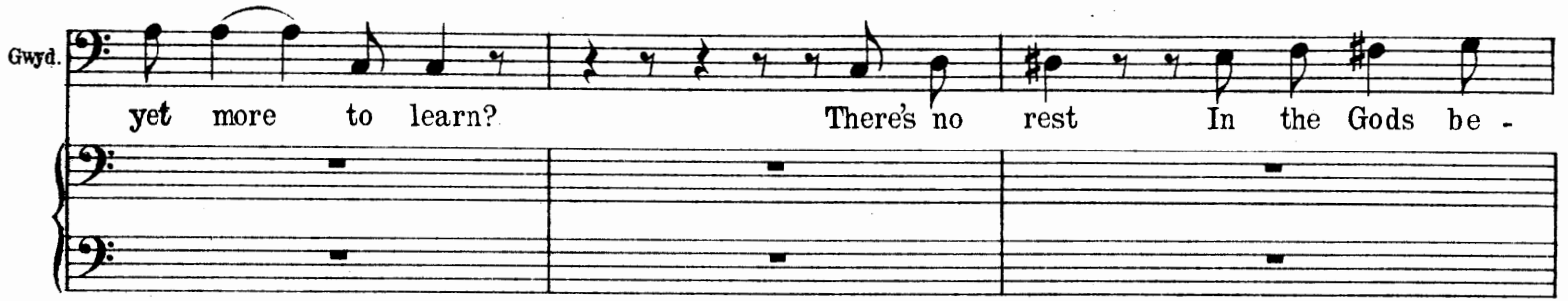
free you, — Gwy-di - on, from the gyves — of the blood hun-ters,

M. maddened lives — that haunt — the night.

Allegro marc.

Gwydion (wildly and hoarsely) *f*

Is there

Gwyd.  *yet more to learn? There's no rest In the Gods be -*

33
Gwyd.  *-yond or the dull earths breast And death -*

Gwyd.  *is a dream that none shall know while a*

Gwyd.  *star pours light or a flower can -*
sfp espress. agitato.

Gwyd.  *grow. I dreamt with the Gods and*
fz. cresc. marc

34

ff

Gwyd. fed with the beast I can serve no

Gwyd. vi - sion and find no feast.

p *sf* *p* *cresc.*

poco acceler.

Gwyd. Bet-ter was I bound, Math, than re - - leased.

Math. Più Allegro.

Not yet comes free-dom, Gwy-di - on,

sf *dim.* *p*

35

M. From the limb and pelt of wolf I grant you birth

M. *— again to the wide - - - wants of earth.*

p marc. *f*

M. *Man ——— you re - turn ——— and man — must pay*

f *ff*

M. *As he ——— has wrought. From out the sway of ser-vi-ces di-vine — you*

36 *p*

p *f*

M. *stole a maid - en soul. — Render her like to us. For so a-lone*

p *f*

Moderato.

M. can you for sacri-lege a - tone and make you whole. Not

poco rit. *pp* *espress.*

M. other wise may you en dure. Find you your sac - ri -

p *p*

37

Gwydion.

M. Am I re - - - born to find the wor-shippers

-fice. *Allegro.* *sf* *sf*

Gwyd. of that I won for your state, Math?

M. There is no

f *sf* *sf*

A pause. Gwydion seems to be calling back the memories of his old estate.

Lento.

M. cure but that you do it.

Gwydion. pp.

38

Bold and fair was the daughter of Don whose cloud-white breast no

Math. f

G. arms but the winds have ever pressed,— Be she your hostage who must

39 Più mosso.

M. bear a prisoning service for your care.

Gwyd. *All the robes of beauty have re*

cresc. *f* *p*

Gwyd. *placed the naked shambles where my wolf — kin reign.*

pp p dim. pp espr.

Gwyd. *And the sweet veils of quiet rise and blind eyes that could pierce them in the*

p ppp

Gwyd. *sa-vage. night running — for red flesh. A gain I*

sf p < sf p sf p < sf p

40

Gwyd.

know the splen - - did passion of my kind The hearth smoke and the yearn - ing to

Gwyd.

deep deeds, The com-radeship of long lines of shields and fa - vour

Gwyd.

of the spear; All song that feeds the im -

Gwyd.

- mor - tal hon-our of grim - - - fields; The sad dreams that give

Gwyd. *p* *cresc.* *Lento.* *ff*

tears of nights for vast - - er do-ings that our souls would weave

Gwyd. *sf*

whilst we brood on the em bers;

Molto Allegro. *f* *Math.* 42

Come Gwydi-on, The night rises that must see you

M. *sf p* *cresc.* *f* *sf* *p*

set in bon - dage or for ev-er free

Exit Math, followed by Gwydion. Gwion

is left alone.

M.

rit.

sf

3

Gwion. 43 Tempo Andantino.

p

So ends the reign of Math,—

molto sostenuto

mp

pp

Gwi.

p

O could-ron of the Gods

p

A dead-ly gift from

pp

Gwi.

darkness!

As the ro-dent fire

gnaws the time hardened

p

Gwi. baulks, till crack and rift grow red un - quench - - a - ble,

Gwi. So deep from sight your powers in - cessant flame

Gwi. our state with ire And or - - - - - dered

Gwi. faith smokes up in-to the night. (Darkness) Più acceler.

musical score system 1, featuring a bass line with a *marc.* marking and a piano line with *cresc. molto* and *f* dynamics.

Allegro molto fuoco.

musical score system 2, featuring a piano line with *ff* dynamics and a bass line.

46

musical score system 3, featuring a piano line with *sf* dynamics and a bass line with *marc.* marking.

musical score system 4, featuring a piano line with *sf* and *p* dynamics, and a bass line with *p* and *molto cresc.* markings.

f

3

6

ff

piu accel.

sempre ff

47 **Molto Allegro feroce.**

ffz

3

3

ffz

3

3

ffz

3

sf

sf

p

3

sf

3

sf

3

sf

48

Musical score for measures 48-51. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the bass line, marked with 'p' and 'cresc.'

Musical score for measures 52-55. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the bass line, marked with 'ff' and 'p 3'.

Musical score for measures 56-60. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the bass line, marked with 'f' and 'ff'.

49

Musical score for measures 61-65. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the bass line, marked with 'ff'.

Musical score for measures 66-70. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the bass line, marked with 'p' and 'f molto ten.'

espress. dim.

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle staff is a grand staff with a bass clef on the left and a treble clef on the right. The bottom staff is a bass line with a bass clef. The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part. A dynamic marking 'espress. dim.' is present in the middle staff.

This system continues the musical score with three staves. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the right hand.

50

pp

This system begins at measure 50. It features three staves. The piano part has a dynamic marking 'pp' (pianissimo). The vocal line has a melodic phrase. The piano accompaniment continues with a rhythmic pattern.

calmato *più tranquillo*

This system features three staves. The piano part has a dynamic marking 'pp'. The vocal line has a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The tempo markings '*calmato*' and '*più tranquillo*' are present.

Lento

f *p* *ppp*

51

This system begins at measure 51. It features three staves. The piano part has a dynamic marking 'ppp' (pianississimo). The vocal line has a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The tempo marking 'Lento' is present.

più p *rit.*

This system features three staves. The piano part has a dynamic marking 'più p' (pianissimo). The vocal line has a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The tempo marking 'rit.' (ritardando) is present.

Scene II.

A Rocky sea shore. A reef hides the sea line in the back ground. From the high rocks to the right a path winds down. To the left the cliffs are beetling and gloomy. It is a wild autumn evening. Elan is seated on a solitary rock near the centre.

Allegro.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *pp* *agitato*. The piano part features a rhythmic accompaniment with chords and moving lines. The vocal line enters with a melodic phrase. Dynamics range from *pp* to *fff*. Performance markings include *cresc.*, *p.*, *f*, *pu.f*, and *fff*. The score is divided into systems, with measures 52 and 53 clearly marked. The key signature has one flat (B-flat), and the time signature is 6/8.

Molto leggiero.
Presto &

First system of musical notation. It consists of a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The time signature is 12/8. The first measure of the top staff is marked *fff* and the second *pp leggiero*. The bottom staff has a *p* dynamic marking. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the grand staff from the first system. It features similar notation with various dynamics including *pp* and *mf*. The system ends with a fermata.

Third system of musical notation. The number 54 is printed above the first measure of the top staff. The system includes dynamics such as *p* and *mf*. It concludes with a fermata.

Fourth system of musical notation. It begins with a *mf* dynamic marking, followed by a *pp* marking. The system concludes with a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. Performance markings include *espr.* in the bass line and *al.* below the staff.

Second system of musical notation. It continues the complex textures from the first system. Performance markings include *p*, *pp*, and *poco cresc.* in the treble line, and *al.* in the bass line.

Third system of musical notation, starting with the measure number 55. The notation features dense chordal patterns and melodic fragments. Performance markings include *pp* in the treble line.

Fourth system of musical notation. It continues the dense textures. Performance markings include *pp* and *espr.* in the bass line, and *p espr.* in the treble line.

Fifth system of musical notation, concluding the page. It features complex textures and melodic lines. Performance markings include *f* in the bass line.

First system of musical score for piano accompaniment. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. The music features complex chordal textures and rhythmic patterns. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical score for piano accompaniment, starting at measure 56. It includes dynamic markings such as *piu p*, *sf*, and *p*. There are also triplets and a change in time signature to 12/8. The system concludes with a *pp* (pianissimo) marking.

Tempo Moderato.

Elan

Third system of musical score for piano accompaniment. It features a *rit.* (ritardando) marking followed by a *tempo* marking. The music continues with complex harmonic structures and dynamic markings like *p* and *pp*.

Fourth system of musical score for piano accompaniment. It includes dynamic markings *pp*, *fp*, and *pp*. The music is characterized by flowing lines and rich harmonic accompaniment.

Fifth system of musical score for piano accompaniment, starting at measure 57. It includes dynamic markings *p* and *pp*, and a *piu lento* (ritardando) marking. The system ends with a *pp* marking.

Tempo

E. *p* All our name is sunken like a sea clothed reef, A

E. sna ring sorrow and I add but shame. to our fal len folk.

E. *p* He was so fair, my spirit of the sea. 58 ar moured in a methyst and

E. *p* pan o ply of crystal rad i ance. *p* A mel ting throng of

mis - ty phantoms wai - ted on his call. There were

pp *p espr.*

no skies that night, no earth at all, On - ly vast

f *pp* *espr. leg.*

59 *rit.* *Poco Andante.* *p*

seas be - jewelled and a song like murmuring mul - titudes on

rit. *pp*

fire Moan - ing a mea - sure of im - mense de - sire.

molto dim.

E. *p*
 Yet by the yoke the powers put on us of a

ppp molto espressivo *poco cresc.*

E. *p* 60
 separate soul I might not sink in song or sea.

E. *f*
 From that strand I crept a-way ful-filled to give the

pp sost.

E. toll the powers ex - act.

dim. *ppp* *molto espress.*

E. *p*
 I was a wife. One lit-tle vis-ion in

E. *f* *rit.* *p*
 one lit-tle life! Ne-ver may I be

E. loved nor manned. And my son who's no seed of the honest

E. *p* *f* (Enter Govannon.) R. He halts half
 land how shall he fare?

62 *Accel.* *Allegro.*
 way down the path.

Govannion

To be a man a - gain

Gov. And stand wide eyed to - day, No stain of brutish

Gov. hunger in one and no blain of a - go - ny. Più lento.

Gov. Govannion, are you come from death to us? Aye, sis - ter, from death

Gov. that would choke you with horror to con - ceive! What do you

Gov. here we eyed at eve, Daughter of Don?

Elan *parlando*
I mourn for all that's

E. lost, your love ——— Go - Van - nion, and good Gwydion's aim. The

64

E. *rit.* *Andante.*

world that so daunts me and the shame to be en-dured. *Tempo.*

pp *espr.* *p*

Giovannion *p*

You mourn for nought: These lips have

f *pp*

Gov. *p*

fed on her soft limbs and where she bled the plashed earth threw

p molto espressivo *pp*

Gov. *Più mosso.* *p cresc.*

clots that are not dry on me. Time

sfp *agitato* *sfp*

65

Gov. blots and buries much, but may a burning blight make ash of me un-

f

poco cresc.

cresc. marc.

Gov. less I shed life for my cleans - ing. All the Druid might have I

p

pp

Gov. suffered and a burn - ing fall: Seared of soul — come I from thrall whilst

f

sf

p

Gov. Gwydion fawns — and makes his peace with Math a - gain.

dim.

Gov. *f* *p* 66

Aye for release pled - ges you, E-lan, to the

Gov. *f*

blood less sect that mutters round hell's vase.

Elan *f*

Then let me be his sa-cri-fice be-deckt for that dim service.

E. *f*

He is great, and bro-ther to me in a vast er fate than you can

(Govannion sees Math and Gwydion approach and exits L)
più lento.

E. know — Go-vannion. I have known

fz *meno f* *fz* *fz* *dim.* *p*

67

Poco Andante.

E. sor-row_ now for ma-ny_ a day and grown strong in grief

sost. *dim.*

E. I cast my heart in the wat - ers long a - go and in the

p *pp* *pp*

E. night it cries to me while past my sto - ny being all the long tides

pp *espr.* *dim.*

E. *p*

flow. They'll not ask that which in the

E. *pp*

68

blue salt darkness lies, but this poor frame that shells the

E.

hol-low where lay once the dame— They called the daughter of the

E. *f* Enter Math and Gwydion R.

dawn. O Gods bedew me with some com-fort.

p *sf* *pp*

Più Allegro. *f* **accel.**

E. *f* Bro-ther!

Gwydion (coming down to her) *f* E - lan!

Più Allegro. *sf* *sf* *sf* *cresc. molto* *ff appassionato molto*

69 *rit.* *f* **Allegro.**

Weary have been these haunted years

fff *molto* *rit.* *p esp.*

dim

a con - stant au - tumn wet and sere, where in we fa - ded. Now a -

ppp

f

-nother spell of the red sun is gi - ven.

cresc.

Poco più lento.

Gwydion. *p*

70

I must crave for mine en - franchise-ment a space of your fair years, E-lan,

Gwyd.

Math has been standing aside and watch-

not yet am I free from the grave where red life struggles

- ing the meeting of Elan and Gwydion.

Più mosso.

Gwyd.

and the hid-e-ous race that ran-ges night.

Math. *p*

And will you serve the

M.

fount of dreams, o - bey, de-serve as dru-id rites shall bid?

Elan. *p* 71

M. I will do so, Math.

A maid for the maid he stole. Is there hid any of-

E. Where-fore not?

M. fence where to you're thole, Are you the mai- den?

Math draws a line on the ground with his staff between himself and Elan.

Più Allegro.

The scene darkens.

Math.

Are you strong and sure of heart?

Allegro.

72

M. Come and take your part. This line can read
 lust and action or it's seed, O-ver step it.

sf
pp agitato
sf
sf
cresc.

Elan hesitates and glances at Gwydion, (who is watching her anxiously) and attempts to cross the line, she recoils, and beside her springs up the figure of a small boy. She takes him in her arms and sinks down ashamed.

p *piu rit.* *cresc.* *f*

73 Adagio sostenuto.
 Gwydion. *p*

How came it, E-lan?

pp sost. *esp.* *sf*

Elan. *p*

In that night of de-mon breath. The poi-son of the Gods is

accel.

Allegro fuoco.

life, not death. Math. *f* ³ (enraged) It is re-vealed; and Gwy-di-on,—

74 *ff* fowl was this de-vice for you shall howl a hundred lives as

beast to quell the swart de-ception that you drew from hell. Never a-gain.—

M. *3* *3*

Children of Don I set you destiny. — The Dru-id curse of

cresc.

M. *3*

Math which can not change. Hence-forth lies all alli-ance in default,

p

75 *f* *Gwydion.*

Let fall _____ on me the

M. *3*

nor of this isle shall your blood have reign.

f *p marc.*

Gwyd. *black brunt of your wrath;*

Math. *Then for that cause bebrast all bonds between us, and*

M. *none shall mend their fate till the seas have these plains, and the sons of the sea*

Math holds his staff aloft. The scene becomes misty as though
vague and impalpable figures were surrounding Math at his bidding.

76

M. *this rule.*

Gwydion. *No-dens, whose pains — in the e-ter - - nal darkness flame us,*

Gwyd. *f* *>* be my friend. *Math.* *f* I did not fear the

Will the wolf turn?

cresc. agitato

Gwyd. *f* *>* hosts of Anwyn nor the search - ing fiend that rose — and threatened my

fz *dim.*

Gwyd. lone — soul. *f* Shall I that filched from the Gods feet the

p

Gwyd. spoils of power *f* flinch at the heat man sheds in

cresc. *f*

Gwyd.

ff *Lento molto.*

an-ger? Against your magic, Math, I pit my spear.

sf *p* *ffz* *dim.*

Math waves his staff and his guard of spirits become more palpable and material. Gwydion crouches for an instant and

Allegro.

pp *molto cresc.*

hurls himself against them. They give way as Math raises his staff to utter a final spell, Gwydion drives his spear into him.

78 *accel.*

Elan, who has been watching the encounter with terror becomes unconscious. Math falls. While Gwydion stands contem-

Molto Allegro, furioso.

plating his deed Govannion steals in and seizing the boy from Elan's arms throws him into the sea. He then draws Elan

away L. Gwydion is left watching Math.

Più Lento.

Maestoso.

più p

pesante

79

sf pesante p

sf più cresc.

Più allegro.

accel.

ff mp

più p

80 Più lento.

poco rit.

pp sost.

pp sost.

Andante.

ppp sost.

Math revives. Gwydion drops his spear, and kneels to support him.

Math.

p

Nay, there is no stain, It is by worth which magic could not break that death comes to me.

pp espr.

81

p

M.

p

Blame no hour, it will not change, nor will its curses. As I have

pp

M. spo-ken so shall time call — you to count; hearts bro-ken and re-

ppp

M. - ver - ses; lands lost and speech; hard

pp

p_{pp}

M. 82 strangers hold ing sway and out-land Gods en - shrined where we did pray.

Sax. *pp espr. sost.*

M. You can not call me e-ver a-gain from the red sheltered strath where to I

M. *pass.* *p* *3*
 Gwydion, there will fall an hour for

M. 83
 you as sudden, when belief and hope you trusted shall be turned to grief.

M. *p*
 When there fades the read-y im-pulse — that drove home your spear.

M. *pp* *3*
 And pi-ti-less the spi-rit that you won flings you to

M. waste a - mid for-got-ten shades, Then and then on - ly think of me, my

molto espressivo

84

M. son. The slow and scornful music's in mine ear,

2 Cl.

p

sempre ppp

M. The faint harps of Caer Shide, the mist is gathering

più p

perdendosi

più p

M. fast. I am dis - missed from services of this life.

rit.

lunga

lunga

Largo (non troppo).

(Math dies.) Gwydion when he sees that Math is dead, rises, and picking up his spear goes up

Musical notation for the first staff of measures 85-86. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes. Dynamics include piano (*p*) and a fermata over the final note of measure 86.

and gazes out to sea.

Musical notation for the second staff of measures 85-86. It continues the melody from the first staff. Dynamics include forte (*f*), *dim.* (diminuendo), and pianissimo (*pp*). A fermata is present at the end of measure 86.

Piano accompaniment for measures 85-86. It features a bass clef and a treble clef, with a 3/4 time signature. The left hand plays chords and single notes, while the right hand plays chords. Dynamics include *p solenne*, *f*, and *p*. A triplet of eighth notes is marked with a '3' in measure 86.

A pause. Gwydion turns abruptly and comes down to the body of Math. Laying down his spear he takes up the staff.

Musical notation for the third staff of measures 85-86. It features a treble clef and a 3/4 time signature. The melody is marked with pianissimo (*pp*). A triplet of eighth notes is marked with a '3' in measure 86.

Large.

Musical notation for the fourth staff of measures 85-86. It features a treble clef and a 3/4 time signature. The melody is marked with mezzo-piano (*mp*). A triplet of eighth notes is marked with a '3' in measure 86.

Musical notation for the fifth staff of measures 85-86. It features a treble clef and a 3/4 time signature. The melody is marked with forte (*f*). A triplet of eighth notes is marked with a '3' in measure 86.

88

sf *p* *pp*

cresc. *molto* *ff* *p*

pp *ppp* *rit.* *pp* *ppp*

Tempo Andante. 89
Gwydion. *p*

This have I learnt and this shall be no more. My

pp *pp*

Gwyd. realm I'll hold with out the sub - tle store of ma - gic deeds.

The first system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

(He breaks the staff.) *mp*

Gwyd. All spells are here destroyed. But there will still a - bide the

The second system begins with a vocal rest for the first measure, indicated by "(He breaks the staff.)". The vocal line then resumes with a melodic line. The piano accompaniment has a dynamic marking of *p* and includes some chordal textures.

Gwyd. doom — they set us. 90 All the gear of

The third system includes a measure rest for the vocal line, marked "90". The piano accompaniment has a dynamic marking of *pp* and includes the instruction *espr.* (espressivo).

Gwyd. pain is gathered to me. A storm seasoned

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *dim.* (diminuendo).

Gwyd.
heart and a grave yearning sorrows have not slain.

Gwyd.
Black des-ti-ny de-nies me and lets vent the

91
Gwyd.
is-sue of my be-ing.

Gwyd.
I'll be spent by purpose-less af-flic-tion in the

(Dylan climbs back on the rocks in

Gwyd. *f* mart of lost de - sires that can - not rise.

the background, and sits wringing out his hair.)

Più lento.

Gwyd. *p*

92

espr. *dim.* *pp*

Gwydion who has been struck with astonishment at the apparition of Dylan, gradually realizes the meaning of his appearance.

93

f *p*

Lento. (non troppo.)

Gwydion.

p

And the sons of the sea shall rule.

mp legato

Gwyd. So be it! From our shattered lives yield we the kindling whence derive new

f

Gwyd. dy-nas-ty its fire. Oh lit-tle son of

dim.

94
Gwyd. E-lan. As I was once shall you be king, and high di-vi-ner of the powers

pp molto espr.

(Dylan turns to Gwydion who draws him

Gwyd. — that ring — and call to us — by trust — and fear.

Poco più mosso.
away from the sea.)

Gwyd. Aye, through the rotting rains of time beat

Gwyd. down — up — on the har-vest of these isles, — we'll glean and gar-ner wealth.

95 *poco più accel.*

Gwyd. There shall spring from fool-ish tribes, Gael, and the sons of Don, blent folk of

Poco Allegro.

Gwyd. *f*

dreams and you shall be their king.

f *p* *cresc. marc.*

(Enter Govannion.)

Govannion. *f*

Now when the

ff

Gwydion.

What grief is yours?

sons of Don are freed you hold their shame to you?

Gwyd. Gov.

f

Allegro agitato.

Un-told and un-assuaged as yet.

And shall there shine

Gov.

p *sf* *p*

Gov. — a - bove this quake of chance — your star a - lone whilst I who was in - to like torment

Gov. thrown see bastards lift-ed to mine an - cient place.

Gov. **Più Allegro.** I am clean stock of Don and here our

97 Gwydion.
Gov. It shall: this child is he-ri-tor.
race shall have its rule. Foul

Gwyd. *f* But of our line.

Gov. *ff* born is it. False are you still to us. This blight of your cor-

Gov. rup-tion and our sis-ters shame you trea-sure to your power. It is the

Gov. same with Gwydi-on as with Math, nor am I so slight that ev'-ry man has

Gov. 98 van-tage of my plight. Dare you be ty-rant?

Gwydion

f ³ *>*

War chief was I ——— a-mongst the Gael though of your blood.

f ³ *p* *cresc.*

Gwyd.

No cry shall rise a-against me and no voice ——— shall go un - answered.

f ³ *p* *cresc.* *f*

(Gwydion throws down his **Moderato.**)

Gwyd.

Take your choice service or bat - tle!

f ⁶ *f*

spear and draws a short iron sword. Govannion does the same. Gwydion attacks Govannion, and drives him back till he reels wounded

99

p marc. *f marc.*

against the high rocks R. and lets fall his sword.

accel.

p *f*

Molto Allegro.

fz *p marcato* *fz*

p *fz* *p* *fz*

100

ff *accel.*

Furioso.

Gwydion goes back and recovers his spear. - C.

Più Lento.

fff *mf* *dim.*

Gwydion. *mf*

You shall

101

p *pp* *ppp*

Gwyd.
 glow with the red wine of vengeance and be healed. For hith-er

Gwyd.
 come the hosts of them that stirred and travailed ea-ger-ly to bring us

(Enter Gwion and the Druids. A pause while they discover the body of Math, Then Gwion comes forward and addresses

Gwyd.
 woe.
 Andante.

Gwydion venomously.) accel. 102 Gwion Allegro agitato.
 Not by such fault of for-tune shall you

Gwi. 'scape, O wolves that have pulled down this stag. The Druid

Gwi. power has hold up - on your shape and shall en - - tor - - ture it.

(To the Druids) Fail not, nor flag, ye tutored weavers of all

Più Fuoco. 103

Gwi. spells. Tenors. *f marc.* Bases. *f* Come swift black

Druids Coro. *f marc.* *pp* *sempre pp* *sf pp*

Coro.
de - mons of the air that drift, for e - ver wait - ing on the

Coro.
shift of chang - ing form. Take hold! ye

Coro.
104
ta - lons of de - struction on the fold, And
fold, Take hold! Take hold, on

Coro.

feature of this hu - man mould,

fea - ture

104

cresc.

p

f

pp

Tear them a-

Tear them a - part!

Tear them apart! Tear them, Tear them a - part!

part! Tear them,

f

pp

f

Gwydion. *f* 105

Cease! Therod is broken Mathdid wield. His

powers dis-pelled and in re-lease stand we un - fet - tered.

Gwyd.

f

pp

f

Gwion.

f

Gods shall mark and venge this wild re -

Gwi.

bel-lion with such shame as shall drive you to shel-ter in red

106

Gwi.

flame and e - ver liv-ing an - - - guish.

Gwydion. *p* Poco più moderato.

I've no fear that drive by ways fore - doomed. If

Gwyd. dark — de - rid - ing powers cry challenge I am steeled to ac -

Gwyd. ceptance and shake spear against all.

(Pointing to Govannion.)
Gwyd. Brother, to your task, I give you

Gwyd. Gwi - on, — who drove to the field — your

più accel. cresc.

Gwyd. *ff* *b* *b*

love with-out a pi-ty. Take him now

Gwyd. *ff*

and with your hand up-on his throat send out his black soul

ff *pp* *pesante* *(marc.)* *mf* *cresc.*

Gwyd. *ff*

sud-den to the wind-y rout we drive be-fore us.

Furioso.

fff

(Govannion rushes upon Gwion and kills him...
The Druids shrink away paralysed.)

fff *pesante* *dim.*

Più moderato.

109

ff *mp* *dim.* *pp* *rit.*

Gwydion.

Molto maestros. (Gwydion, stays by the body of Math.)

ppp *mf* *p* *pesante* *p*

Proud be your

Gwyd.

mf *p* *p*

sleep up-on sweet Ar-von's shore with

110

Gwyd.

p *p*

none to weep but the grey mourn-ers that the

Gwyd.

sea - - - - winds bring.

Gwyd.

Come lit-tle son of

Gwyd.

E - lan, take your leave of Math Math-on - wy

ppp *molto espressivo*

sost. legato

Gwyd.

great-est of the Gael. We pass — up-on time's

pp

Gwyd. quest and may not grieve. Yet shall some

This system contains the first two measures of the piece. The vocal line is in the bass clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "quest and may not grieve. Yet shall some".

Gwyd. *p* bard in dusk of sor - row sing us and our fate.

This system contains the next two measures. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the second measure. The lyrics are: "bard in dusk of sor - row sing us and our fate."

Gwyd. *cresc.* For steep, and bitter steep are our ways, Dy-lan,

This system contains the final two measures. The vocal line has a *cresc.* (crescendo) marking. The piano accompaniment includes *poco cresc.* (poco crescendo) markings in both the right and left hands. The lyrics are: "For steep, and bitter steep are our ways, Dy-lan,".

Più lento

Gwyd. *p*
 son of the sub-tle wave, but

ppp sostenuto

Allegro fuoco.

Gwyd. *p*
 No - dens — dreams on and we can still be brave,

112. *ff* *p* *rit.*
 and while 'tis so the is-lands shall not

(Gwydion goes out with Dylan. The Druids keen over the body of Math, Govannon watches sombrely.)

Gwyd. *fail.* *tempo* *rit.* *Presto.* *fff*
ff *p* *dim.* *pp*