

Text by
George Edward Barton

THE PIPE OF DESIRE

Music by
Frederick Shepherd Converse

A glade in the mountains. Spring.

FOREGROUND, open and brilliant with sun and suggestion of early flowers; forest dark and mysterious.

REAR, a mass of great rocks and trees with C entrance, as from valley.

LEFT REAR, a large flat rock (runway and entrance leading up L and thence to C with a view into valley.)

RIGHT REAR, great trees with glimpse of distant valley.

LEFT CENTRE, FRONT, a mossy bank used as a seat and couch.

Molto moderato e misterioso

The first system of the musical score is in 6/8 time. The right hand features a continuous, flowing eighth-note melody. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* (pianissimo) is indicated at the beginning.

Una corda. con pedale

The second system continues the musical piece. It includes a melodic line in the right hand and a more active bass line in the left hand. The dynamic marking *il canto espress.* (cantabile, expressive) is present.

The third system shows a change in dynamics with the marking *mf* (mezzo-forte). The right hand continues with a melodic line, while the left hand features a more complex accompaniment. The dynamic marking *dimin.* (diminuendo) is also present.

The fourth system concludes the piece. It features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *pp* (pianissimo) is indicated at the beginning, and *mf* (mezzo-forte) is indicated later in the system.

14

dimin.

Celli

p espress.

Measures 14-18. The piano part features a descending chromatic scale in the right hand and a sustained chord in the left hand. The cello part enters in measure 15 with a melodic line. Dynamics include *dimin.* and *p espress.*

19

pp

il canto mf ed espressivo

Measures 19-20. The piano part continues with a descending chromatic scale. The vocal part enters in measure 19 with a melodic line. Dynamics include *pp* and *il canto mf ed espressivo*.

21

mf

3

Measures 21-22. The piano part continues with a descending chromatic scale. The vocal part enters in measure 21 with a melodic line. Dynamics include *mf* and a triplet of eighth notes in the piano part.

23

Measures 23-24. The piano part continues with a descending chromatic scale. The vocal part enters in measure 23 with a melodic line.

25

3

Measures 25-26. The piano part continues with a descending chromatic scale. The vocal part enters in measure 25 with a melodic line. Dynamics include a triplet of eighth notes in the piano part.

System 1, measures 27-28. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand.

System 2, measures 29-30. Measure 29 continues the melodic line in the treble. Measure 30 features a *cresc.* (crescendo) marking. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand.

System 3, measures 31-33. Measure 31 is marked *Poco più mosso.* and *f* (forte). The treble clef staff has a melodic line with eighth notes. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand. Measure 32 has a *tre corde* marking. Measure 33 has a *p* (piano) marking. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand.

System 4, measures 34-36. Measure 34 has a *3* (triple) marking. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand. Measure 35 has a *3* (triple) marking. Measure 36 has a *3* (triple) marking. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand.

System 5, measures 37-40. Measure 37 has a *8va* (octave) marking. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand. Measure 38 has a *sfz* (sforzando) marking. Measure 39 has a *sfz* marking. Measure 40 has a *sfz* marking. The bass clef staff has a low, sustained chord in the left hand and a single note in the right hand.

40

ff

2 > > 2 >

Molto largamente

42

ffz

fff

47

dim. e rit.

p

2/4

Moderato molto

54

pp p

rit. e calando sempre

trem.

pp

Rea.

12/8

As the curtain rises, the Elves are discovered at work and assembling from all sides.

Con moto. ♩. = 63.

62

p

mf

tr

tr

12/8

64 SOP. *mf* 2 2 2
 The fal - low field lies in the sun,

ALT. *mf* 2 2 2
 The fal - low field lies in the sun,

TEN. *mf* 2 2 2
 The fal - low field lies in the sun,

BAS. *mf*
 The wa - ters are ris - ing

64

66 *f* 2
 The wa-ters are ris - ing thro' the woods, And the bright

f 2
 The wa-ters are ris - ing thro' the woods, And the bright

f 2
 The wa-ters are ris - ing thro' the woods, And the bright

f
 thro' the woods, thro' the woods, And the bright

66

68 *mf*

morn - ing which yes - ter-day smiled up - on the white

mf

morn - ing which yes - ter-day smiled up - on the white

mf

8 morn - ing which yes - ter-day smiled up - on the white

mf

morn - ing which yes - ter-day smiled up - on the white

68

mf

70 *cresc.* *ff*

cov - - - er - let of sleep - ing na - - - - - ture

cresc. *ff*

cov - - - er - let of sleep - ing na - - - - - ture

cresc. *ff*

8 cov - - - er - let of sleep - ing na - - - - - ture

cresc. *ff*

cov - - - er - let of sleep - ing na - - - - - ture Now gives with each

70 *cresc.* *f*

72 *p* *mf* *mf*

Now gives with each breath Now gives with each breath new

Now gives with each breath Now gives with each breath new

Now gives with each breath Now gives with each breath new

mf

breath new life Now gives with each breath new life Now gives new

72 *mf*

74 *ff* *fff*

life to the lit - tle folk of earth and air.

life to the lit - tle folk of earth and air.

life to the lit - tle folk of earth and air.

life to the lit - tle folk of earth and air.

74 *fff* *fff*

76 SOP. (tutti) *p*

The fawn sees with won - - - der

ffz>p

78 The dry twigs be-come green,

80 TEN. (tutti) *mf*

The old bear up - rear - - - ing

mf

82 Now yawns with yearn - - - ing,

84

SOP. *f* *sfz* *sfz* *sfz* *fff*
 Ev - en the stones, freed by the fly-ing frost, Roll joy - - - ful-ly in- to the

ALT. *f* *sfz* *sfz* *sfz* *fff*
 Ev - en the stones, freed by the fly-ing frost, Roll joy - - - ful-ly in- to the

TEN. *f* *sfz* *sfz* *sfz* *fff*
 8 Ev - en the stones, freed by the fly-ing frost, Roll joy - - - ful-ly in- to the

BAS. *f* *sfz* *sfz* *sfz* *fff*
 Ev - en the stones, freed by the fly-ing frost, Roll joy - - - ful-ly in- to the

84

fffz *f* *fffz* *fffz* *fffz* *fffz* *fffz*

87 *fff*
 val - - - - - ley.

fff
 val - - - - - ley.

fff
 8 val - - - - - ley.

fff
 val - - - - - ley.

87 *fff* *fff*

Enter 1st UNDINE, C from R.

89

dim. molto

rit.

Allegro moderato, quasi scherzando

1st UNDINE.

p

91

An old bull - frog down by the

mf

p

sfz > p

Allegro moderato, quasi scherzando

96

rock, Had ter - ri - fied the lit - - - tle brook and

sfz > p

sfz > p

101 *f poco rit.**p a tempo**mf*

filled her with dis - may; I

f poco rit.

p a tempo

sfz > p

sfz > p

105

caught him by his trail - - - ing leg, And

109

for her par - don made him beg, And

poco riten. *a tempo*

113

taught her how, in play, To toss him in a

poco animato

p *poco animato* *mf*

118

wa - ter - fall, To im - i - tate his som - bre call And laugh - - - -

ritard. *a tempo* *f* *animato*

ritard. *a tempo* *animato*

sfz > p *sfz > p* *sfz > p*

122 *ff* *The Elves all laugh. Enter 1st GNOME, on rock.*

ing glide a - way.

122 *f* *dimin.*

126 *Largamente* *mf*

I found the great oak still a - sleep - ing, But from his

126 *mf*

Reo. *

129

side a Dry - ad peep - ing, 'Ere she to his dull

129

Reo. *

132 *(coming down)* *(to Elves)*

heart had re-turned, my kiss on her ripe lips had burned. She

132

Reo. * *sempre con Ped. simile*

135 *p*

van - ished at my hot em - brace, But

135 *pp*

tr

137

let her spir - it in her place And

137

tr

139 *cresc. molto* (to C)

ev - - - 'ry glad branch straight did fling Its

139 *cresc. molto*

141 *ff molto rit.* *ff a tempo, animato*

first buds out to wel - come Spring.

141 *ff molto rit.* *ff a tempo, animato*

Enter 1st SYLPH and
1st SALAMANDER

143

SOP. *mf* *f*

Ev - 'ry year our work com - plet - ed,

ALT. *mf* *f*

Ev - 'ry year our work com - plet - ed,

TEN. *mf* *f*

Ev - 'ry year our work com - plet - ed,

BAS. *mf* *f*

Ev - 'ry year our work com - plet - ed,

143

mf *f*

145

f *rall.* *fff* *tempo primo*

Near - er brings the peace of God.

f *rall.* *fff* *tempo primo*

Near - er brings the peace of God.

f *rall.* *fff* *tempo primo*

Near - er brings the peace of God.

f *rall.* *fff* *tempo primo*

Near - er brings the peace of God.

145

rall. *fff* *tempo primo* *molto rit.*