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BRONWEN

HOLBROOKE

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SHS



BRONWEN

A MUSIC DRAMA (No. 3)

Trilogy "The Cauldron of Annwn"
'The Children of Don' — 'Dylan' — 'Bronwen'

LIBRETTO BY
T. E. ELLIS

MUSIC BY
JOSEF HOLBROOKE
(op. 75)

Vocal Score arranged by
W. J. FENNEY

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JOSEF HOLBROOKE



VOCAL SCORE
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HINRICHSEN EDITION
No. 775

BRONWEN

MUSIK-DRAMA (Nr. 3)

TRILOGIE: Die Heilige Schale von Annwyn
Die Kinder der Don – Dylan – Bronwen

DICHTUNG VON
T. E. ELLIS

MUSIK VON
JOSEF HOLBROOKE
(op. 75)

Klavierauszug von
W. J. FENNEY

Deutsche Übertragung von **HANS SCHILLING**

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JOSEF HOLBROOKE

ALLEINIGER HERAUSGEBER

HINRICHSSEN EDUARD LTD.
160, Wardour Street, London, W.1.

Characters

BRAN. King of Britain (Tenor)
CARADOC Son to Bran. Avenger of Britain (Baritone)
EVNISSYEN Halfbrother to Bran. Heir of Britain (Bass-Baritone)
TALIESSIN Avoucher of Britain (Tenor)
MATHOLOC. High King of Ireland (Bass)
CORMAC King of Connacht (Tenor)
DURNACH Foster brother to Matholoc (Tenor)
GWERN. Son of Bronwen and Matholoc

BRONWEN Sister to Bran (Soprano)

The three kings of Ireland

British and Irish Chieftains and Clansmen

The Birds of Rhiannon (Boys voices)

Time — The Bronze Age

Act I. Scene 1. The Rock of Harlech. Morning
„ 2. The Grove of the Cauldron. Night

Act II. Scene 1. The House of Matholoc. Iverdon
„ 2. The Gathering Place. Caen Seiont in Arvon

Act III. Scene 1. The House of the Hosts. Iverdon
„ 2. The shore of the Alan. Mona

Personen:

BRAN. König von Britannien (Tenor)
CARADOC Sohn des Bran. Schützer Britanniens (Bariton)
EVNISSYEN Halbbruder des Bran. Erbe Britanniens (Bass-Bariton)
TALIESSIN Sprecher Britanniens (Tenor)
MATHOLOC. König von Irland (Bass)
CORMAC Fürst von Connacht (Tenor)
DURNACH Milchbruder des Matholoc (Tenor)
GWERN Sohn von Bronwen und Matholoc

BRONWEN Schwester von Bran (Sopran)

Die drei Fürsten von Irland

Britannische und Irische Häuptlinge und Sippen

Die Vögel von Rhiannon (Knabenstimmen)

Zeit: Bronze-Zeitalter

Akt I. Szene 1. Der Felsen von Harlech. Morgen
„ 2. Der Hain der Heiligen Schale. Nacht

Akt II. Szene 1. Das Haus des Matholoc. Iverdon
„ 2. Der Versammlungsplatz. Caen Seiont in Arvon

Akt III. Szene 1. Das Haus der Sippen. Iverdon
„ 2. Die Küste von Alan. Mona

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The Story of "Bronwen"

This, the third section of the "Cauldron of Annwn" presents the characters of the two previous sections — The CHILDREN OF DON and DYLAN, SON OF THE WAVE — reincarnate in a different relation. Bronwen (Elan) sister to Bran (Math), King of Britain, is sought in marriage by Matholoc, King of Ireland. Evnissyen (Govannion), loves Bronwen, but under the influence of the austere Caradoc (Gwydion), who also loves her, and the druid bard Taliessin (Gwion) she gives her hand to Matholoc. Evnissyen inflamed by jealousy and the influence of the Cauldron, insults Matholoc and the Irish mortally. Bran banishes Evnissyen, and in addition to the ordinary atonement, gives the Cauldron to the Irish in spite of the opposition of Caradoc and Taliessin.

In Ireland a son Gwern (Dylan) is born to Bronwen and Matholoc but Cormac (Arawn) stirs up the other Kings in Ireland to demand the divorce of Bronwen on the ground of the old blood insult unavenged. Matholoc refuses, but Bronwen, to save her son, insists upon his acceptance. The news is brought to Bran by the banished Evnissyen and the Britains invade Ireland leaving Caradoc and the chieftains who adhere to him to guard Britain.

Bronwen brings about a parley between the British and Irish; and Gwern is accepted as King of Ireland and heir of Britain. Evnissyen, seeing his ambition finally baulked, murders Gwern and destroys the Cauldron: and the British and Irish destroy each other. The few survivors return with Bronwen to Britain to find that Caradoc has been overwhelmed in their absence and is mortally wounded. Bronwen dies in his arms of a broken heart and the end comes with the Song of the Birds of Rhiannion which brings peace and the forgetting of sorrows.

Die Sage von „Bronwen“

Dieser, der dritte Teil der „Heiligen Schale von Annwyn“, bringt die Personen der zwei vorangehenden Teile — Die Kinder der Don und Dylan, Sohn der Woge — in anderer Wesenheit wieder. Bronwen (Elan), Schwester von Bran (Math), König von Britannien, wird von Matholoc, König von Irland, zur Ehe begehrt. Evnissyen (Govannion) liebt Bronwen, aber beeinflusst von dem finsternen Caradoc (Gwydion), der sie gleichfalls liebt, und dem Druiden-Barden Taliessin (Gwern) reicht sie Matholoc die Hand. Evnissyen in Eifersucht entbrennend und unter dem Einflusse der Heiligen Schale stehend beleidigt Matholoc und die Iren. Bran spricht den Bann über Evnissyen aus und gibt überdies als Pfand die Heilige Schale in die Hand der Iren ungeachtet des Widerspruches von seiten Caradocs und Taliessins.

In Irland wird dem Paar Bronwen und Matholoc ein Sohn, Gwern (Dylan) geboren; aber Cormac (Arawn) wiegelt die anderen Fürsten Irlands auf, die Trennung von Bronwen auf Grund der alten ungerächten Blutschuld zu verlangen. Matholoc weigert sich, aber Bronwen, um ihren Sohn zu retten, fordert selbst sein Einverständnis. Die Kunde gelangt durch den verbannten Evnissyen an Bran und die Briten fallen in Irland ein, während Caradoc mit ihm ergebene Häuptlingen zum Schutze Britanniens zurückbleibt.

Bronwen bringt eine Verständigung zwischen Briten und Iren zustande und Gwern wird zum König von Irland und Erben Britanniens ausgerufen. Evnissyen, der hierdurch sich schließlich um sein Recht betrogen sieht, tötet Gwern und zertrümmert die Heilige Schale: Briten und Irländer reiben sich gegenseitig im Kampfe auf. Nur wenige Überlebende kehren mit Bronwen nach Britannien zurück; hier finden sie Caradoc in ihrer Abwesenheit von Feinden überwältigt und tödlich verwundet vor. Bronwen stirbt in seinen Armen gebrochenen Herzens und als Abschluß erklingt der Gesang der Vögel von Rhiannon Frieden und Befreiung von allen Sorgen verkündend.

BRONWEN.

JOSEF HOLBROOKE, Op. 75.

Prelude. Vorspiel.

97217

Andante espressivo.

PIANO.

sost.
pp
pesante
pp

pp sempre pianissimo
sost.

Handwritten note: Holbrooke Bronwen 11.20

ppp

Harps C. & C.B. *sost.*

This system contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features complex chordal textures with many beamed notes and slurs. The key signature has two flats, and the time signature is 3/4. The bottom staff has a 'p' dynamic marking.

pp
dim.

This system contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. A first ending bracket with a '2' is present in the top staff. The music continues with complex textures. The bottom staff has a 'p' dynamic marking and a 'dim.' instruction.

Cor. Vol.
Trombs. & C-B-Tuba.

This system contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features complex textures. The bottom staff has a 'p' dynamic marking.

pp
pp

This system contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features complex textures. The bottom staff has a 'p' dynamic marking.

3

pp

pp

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. A circled number '3' is positioned above the first measure of the upper staff. The dynamic marking *pp* (pianissimo) is written in the center of the system.

poco a poco accel.

f

f

This system contains the next two staves. The dynamic marking *poco a poco accel.* (poco a poco accelerando) is written above the second measure of the upper staff. The dynamic marking *f* (forte) appears in both staves.

pp

f

p

This system contains the next two staves. The dynamic marking *pp* is in the upper staff, *f* is in the middle of the upper staff, and *p* is in the lower staff.

4

molto sost. Molto agitato, allegro e fuoco.

sf p

p

This system contains the next two staves. A circled number '4' is above the first measure of the upper staff. The tempo and mood instruction *molto sost. Molto agitato, allegro e fuoco.* is written above the first measure. The dynamic marking *sf p* is in the middle of the upper staff, and *p* is in the lower staff.

sf

sf

This system contains the final two staves. The dynamic marking *sf* (sforzando) is written in both the upper and lower staves.

First system of musical notation. It consists of two staves. The upper staff is a treble clef with a piano (*p*) dynamic marking. The lower staff is a bass clef with a piano (*p*) dynamic marking. The right hand (R.H.) is indicated above the upper staff. The music features a complex texture with many overlapping notes and rests.

Second system of musical notation. It consists of two staves. The upper staff is a treble clef with a fortissimo (*sf*) dynamic marking and the instruction *leggiero*. The lower staff is a bass clef with a fortissimo (*sf*) dynamic marking. The music continues with complex textures and dynamic contrasts.

Third system of musical notation. It consists of two staves. The upper staff has a fortissimo (*fff*) dynamic marking. The lower staff has a fortissimo (*fff*) dynamic marking and the instruction *rough*. The music features complex textures, including triplets and slurs.

Fourth system of musical notation, starting with a boxed number 5. It consists of two staves. The upper staff has a fortissimo (*fff*) dynamic marking. The lower staff has a fortissimo (*fff*) dynamic marking. The music features complex textures, including triplets and slurs.

Fifth system of musical notation. It consists of two staves. The upper staff has a fortissimo (*fff*) dynamic marking. The lower staff has a fortissimo (*fff*) dynamic marking. The music features complex textures, including triplets and slurs.

Wood
Hlzbl.

fp

fp

sf

This system contains the first two staves of music. The top staff is for Woodwind (Hlzbl.) and begins with a measure marked with an '8' and a dotted line. The piano accompaniment consists of two staves, both featuring triplet patterns. Dynamic markings include *fp* (fortissimo piano) and *sf* (sforzando).

f marc.

sost.

f

f

p

This system contains the next two staves of music. The piano accompaniment continues with complex textures. Dynamic markings include *f marc.* (f marcato), *sost.* (sostenuto), and *f* (forte). A crescendo hairpin is visible in the lower staff.

6

f

cresc.

This system contains the next two staves of music. A box around the number '6' is placed above the first measure of the upper staff. The piano accompaniment continues with dynamic markings *f* and *cresc.* (crescendo).

Hlzbl.
Wood.

fff

dim.

p

This system contains the final two staves of music. The woodwind part (Hlzbl. Wood.) is in the upper staff. The piano accompaniment features dynamic markings *fff* (fortississimo), *dim.* (diminuendo), and *p* (piano). The system concludes with a piano section in the lower staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* and *ff*. There are also slurs and accents throughout the system.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. A box containing the number '7' is positioned above the top staff. Dynamic markings include *p sost.* and *cresc.*. The notation includes slurs, accents, and complex rhythmic figures.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamic markings include *ff pesante*. The notation features slurs, accents, and complex rhythmic patterns.

Fourth system of musical notation. It consists of three staves: a single bass clef staff at the top, and a grand staff below. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff*. There are also slurs and accents throughout the system.

First system of a piano score. It consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music features complex chordal textures and melodic lines.

Second system of a piano score. It consists of two staves. The upper staff starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) section marked *martellato*. The system concludes with a *cresc.* (crescendo) marking. A circled number '8' is placed above the first measure of the upper staff. A *Red.* (Reduction) symbol is located at the bottom right of the system.

Third system of a piano score. It consists of two staves. The upper staff is marked *Htzbl. Wood.* (Horn and Woodwinds) and features a fortissimo (*f*) dynamic with a *sost.* (sostenuto) marking. The lower staff is marked *Str. p* (Strings piano) and also includes a *sost.* marking. A *Timp. mf* (Timpani mezzo-forte) marking is present at the bottom left. A *Red.* symbol is at the bottom right.

Fourth system of a piano score. It consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a *cresc.* (crescendo) section, and ends with a fortissimo (*f*) dynamic. The lower staff features a *Red.* symbol at the bottom left and a piano (*p*) dynamic marking at the bottom center.

First system of musical notation, featuring piano and bass staves. The piano part includes a *ff* dynamic marking and a *ped.* (pedal) instruction. The bass part includes a *ff* dynamic marking. The system concludes with a 4-measure rest.

Second system of musical notation, starting with a boxed measure number '9'. The piano part includes a *p* dynamic marking and a *cresc.* (crescendo) instruction. The bass part includes a *cresc.* instruction.

Third system of musical notation, featuring piano and bass staves. The piano part includes a *f* dynamic marking and a *ten.* (tension) instruction. The bass part includes a *ff* dynamic marking and a *ten.* instruction.

Fourth system of musical notation, featuring piano and bass staves. The piano part includes a *8 Trombs* instruction and a *passionato* instruction. The bass part includes a *passionato* instruction.

Fifth system of musical notation, featuring piano and bass staves. The piano part includes a *cresc.* instruction and a *ten.* instruction. The bass part includes a *cresc.* instruction and a *ten.* instruction.

ten. sempre ten.

This system contains the first two measures of the piece. The right hand features a melodic line with a fermata over the first measure. The left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking 'ten.' is present in the first measure, and 'sempre ten.' is written above the second measure.

poco rit.

This system contains measures 3 through 6. The right hand continues the melodic line with a fermata over the third measure. The left hand accompaniment remains consistent. The dynamic marking 'poco' is written above the third measure, and 'rit.' is written above the fifth measure. A 'Ped.' marking is located below the bass staff at the end of the system.

Larghetto. Molto cantabile.

pp

This system contains measures 7 through 10. The right hand features a more complex melodic line with a fermata over the eighth measure. The left hand accompaniment includes some chords with a wavy line underneath. The dynamic marking 'pp' is written above the seventh measure.

11

This system contains measures 11 through 14. The right hand continues with a melodic line and a fermata over the thirteenth measure. The left hand accompaniment features a wavy line under some chords. A box containing the number '11' is positioned above the eleventh measure.

p

This system contains measures 15 through 18. The right hand features a melodic line with a fermata over the fifteenth measure. The left hand accompaniment includes a wavy line under some chords. The dynamic marking 'p' is written above the fifteenth measure.

Musical score system 1, measures 1-4. The piece is in 3/4 time with a key signature of two flats. The first system begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with triplets and slurs.

Musical score system 2, measures 5-8. Measure 5 is marked with a boxed number '12'. The dynamics shift to piano (*p*). The right hand continues with slurred chords and moving lines, while the left hand features more prominent triplet patterns.

Animato e poco allegro.

Musical score system 3, measures 9-12. The tempo and mood are indicated by the section header. The dynamics start at forte (*f*) and include a tenuto (*ten.*) marking. The right hand has a more active, rhythmic character with slurs and accents, while the left hand provides a steady accompaniment. A *dim.* (diminuendo) marking appears in the second measure of the system.

Musical score system 4, measures 13-16. The dynamics are piano (*p*) and the texture is marked *legato*. The right hand features a series of slurred chords and moving lines, while the left hand continues with a rhythmic accompaniment.

First system of musical notation. It consists of two staves. The upper staff features a series of chords with a melodic line, marked with a piano (*p*) dynamic. The lower staff contains a rhythmic accompaniment. A fermata is placed over the first measure of the upper staff.

Second system of musical notation. The upper staff continues with a melodic line, and the lower staff provides accompaniment. A *cresc.* (crescendo) marking is present in the lower staff, with a wedge-shaped line indicating the increase in volume.

Third system of musical notation. A box containing the number **13** is positioned above the first measure of the upper staff. The upper staff contains a melodic line, and the lower staff contains a rhythmic accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with a *dim.* (diminuendo) marking. The lower staff contains a rhythmic accompaniment.

The first system of the musical score consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a long, sustained chord. It then transitions to a fortissimo (*ff*) dynamic, where it plays a complex, rapid scale-like passage with intricate fingering: 3 2 1 3 2 1 3 2 1 4 3 2. The lower staff also starts with a piano (*p*) dynamic and plays a series of chords, before moving to a fortissimo (*ff*) dynamic with a similar complex passage, accompanied by the fingering: 2 3 1 2 3 1 2 3 1 2 3 1.

Maestoso, andante pesante.

p sost.

The second system of the musical score is marked *Maestoso, andante pesante* and *p sost.* It consists of two staves. The upper staff features a series of chords and melodic fragments, while the lower staff provides a harmonic accompaniment with chords and some melodic lines. The dynamics are primarily piano (*p*) and piano sostenuto (*p sost.*).

14

The third system of the musical score, starting at measure 14, consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords and melodic lines. The lower staff provides a harmonic accompaniment. The system concludes with a pianissimo (*pp*) dynamic.

The fourth system of the musical score consists of two staves, continuing the *p sost.* texture from the previous system. The upper staff features a series of chords and melodic fragments, while the lower staff provides a harmonic accompaniment with chords and some melodic lines.

15

p *cresc.*

This system contains measures 15 through 18. It features a piano introduction with a dynamic marking of *p* and a *cresc.* (crescendo) instruction. The music is written in a minor key with a 3/4 time signature. The right hand plays a complex, arpeggiated texture, while the left hand provides a steady accompaniment. Measure 15 is marked with a box containing the number 15.

f tenuto *cresc.*

This system contains measures 19 through 22. The dynamic marking changes to *f tenuto* (forte, sustained), and a *cresc.* instruction is present. The texture continues with the right hand's arpeggiated figures and the left hand's accompaniment. The music builds in intensity throughout the system.

ff *molto* *poco rit.* *dim.*

This system contains measures 23 through 26. The dynamic marking is *ff* (fortissimo), and the tempo marking is *molto*. A *poco rit.* (poco ritardando) instruction is present, followed by a *dim.* (diminuendo) instruction. The music shows a clear deceleration and softening of volume towards the end of the system.

16 *Accel.*

p *dim.* *p*

This system contains measures 27 through 30. It begins with a box containing the number 16 and the instruction *Accel.* (accelerando). The dynamic marking is *p* (piano), and a *dim.* instruction is present. The music features a complex, arpeggiated texture in the right hand and a steady accompaniment in the left hand. The system concludes with a final *p* marking.

Allegro molto, furioso.

f

p

3 Trpts.

3 Trmbs.

Vel.

C.B.

This system contains the piano accompaniment and the beginning of the brass section. The piano part features a complex rhythmic pattern with triplets and slurs. The brass section includes staves for 3 Trumpets, 3 Trombones, and a Cymbal (C.B.).

f

mf

Red.

This system continues the piano accompaniment. It shows a dynamic shift from *f* to *mf*. A 'Red.' marking is present below the bass staff.

L.H.

f

This system continues the piano accompaniment. It features a 'L.H.' marking and a dynamic of *f*. The piano part has a prominent melodic line in the right hand.

17

ff

3

This system begins with a boxed measure number '17'. The piano part is marked *ff* and features a triplet in the right hand. The bass staff has a triplet in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *v* (accents) and *mf* (mezzo-forte).

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and dynamic markings such as *p cresc.* (piano crescendo).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *ff* (fortissimo) and *trem.* (trémolo), and a measure number **18** in a box.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *p pesante* (piano pesante) and various rhythmic patterns.

Fl. VI. *più cresc.*

This system contains the first system of music. It features a Flute VI part with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. A dynamic marking of *più cresc.* is present.

molto *fff*

This system contains the second system of music. The piano part features a triplet in the right hand. Dynamic markings include *molto* and *fff*.

19 *poco rit.*

This system contains the third system of music, starting at measure 19. The piano part features a triplet in the right hand. A dynamic marking of *poco rit.* is present.

Grandioso, Allegro fuoco.

ff

This system contains the fourth system of music. The piano part features a triplet in the right hand. A dynamic marking of *ff* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation, starting with a measure number '20' in a box. It includes dynamic markings such as *fff* and *ff*.

Third system of musical notation, featuring the instruction *Accel.* and dynamic markings such as *fff*.

Fourth system of musical notation, including the instruction *L.H.* and dynamic markings such as *ff* and *p cresc*.

Fifth system of musical notation, including dynamic markings such as *fff* and *ff*.

ACT I.

Scene I.

The Rock of Harlech— early morning.
 Der Felsen von Harlech— früher Morgen.

Marziale, poco allegro.

pp
p.
mf

Taliessin steht im Anblicke des Meeres versunken (vorne, Mitte).
Taliessin stands looking out to sea. — C.P. =

Curtain rises.

1 Vorhang auf.

pp
p.
mp

Caradoc (von rechts) tritt auf langsam und in Gedanken.
Caradoc. R.c. enters slowly and thoughtfully.

p
mp

Largamente.

2 Andante.

f
ff

Taliessin macht eine Wendung und erblickt Caradoc.
Taliessin turns and sees Caradoc.

ff
p dim.
pp
 Cor.

Taliessin. *mf* 3

What coun-sel gave our prin-ces un-to Bran, What an-swer gets Math
 Den Spruch-sag' ho-hen Ra-tes un-ter Bran! Die Ant-wort für Math.

Tal. *o.loc?*
o.loc?! Caradoc (*gewichtig*) *p*
 (*gravely*).

It is best for Brit-ain, Bron-wen should be Eire's queen.
 Heil Bri-tannien! Als Königin zieht Bron-wen heut' gen Ir-land.

Tal. *f*
 And you?
 Und du?

Car. *p* (*stolz*) *f*
 (*proudly*)

So said they all. I did not speak. I am my
 Ein-stimm'ger Spruch! Ich sprach kein Wort. Mich heißt des

Car. 4

fa-ther's - - man Ven-ger of Brit-ain and the Caul-dron's guard.
 Stammes Stolz, Schützer des Land's zu sein in sei-nem Hei-lig-tum;

pp *mf* *f* *dim.* - - *pp* molto

Car. *espress.*

So Britain's need should be my on-ly hest.
 nur was ihm frommt, steht mei-nem Wünschen frei.

Car. *(Sadder) (mit Wehmüt)*

Yet Ta-li-es-sin it is ve-ry hard
 Glaub' Ta-li-es-sin, daß mich's bit-ter kränkt.

pp

Car. *(cresc.)*

of all things liv-ing she has been the
 von al-lem, was da lebt, war sie am

sost. pp

Taliessin. *p*

Is she more dear than your
 Dochnicht teu-rer als der

Car. *pp*

dear-est to me.
 teu-er-sten mir!

Tal. 6

pledged ser-vice to this isle? Yet you have much who
 Eid, der dich dem Lande eint. Groß ist die Zahl, des

pp *poco cresc.* *fz*

Tal.

hold the spear and Brit-ain's hon-our. Did you not
 Spee res wert, der Britan-niens Eh-re schützt. Wie du ge-

p *pp*

Tal.

choose your way of be-ing in these sa-cred lands?
 wählt, dein eig-ner Wunsch war's für der Hei-mat Land.

sf *p* *p*

Tal. 7

And at the first grief will you be fore-sworn? You come of King's
 Und die-ser Eid wiegt dir heutschon zur Last, des Blut des Kö-

f

Poco più animato.

8

Tal. blood. nigs? Caradoc. Erst zögernd He pauses dann fragt er plötzlich then asks suddenly

Poco più animato.

And they Doch es

spp *p* *pp* *p* *poco cresc.* *p*

Car. sing strange songs of times when geht die wir te Mär, daß

spp *f* *pp*

Car. I too shall be King, What is it, Ta-li-es-sin? Kö-nig ich einst selbst; Du weißt es, Ta-li-es-sin?

Car. You have made our minds your sword-land. Du, des Rat wir al-le eh-ren,

f *p* *f* *p* *poco accel.* *poco cresc.*

Allegro.

Car. *ff*

Tell me now what calls to me.
deu - te du, was wer - den soll.

Moderato. *(feierlich)*
Taliessin *(solemnly).*

10

Some spirit un-subdued, which tho' it lie with in your flesh en
Als un-ge - stü-mer Geist, Ca - rid-wens Flam-megliht in dei - - ner

pp *sf* *pp* Trmbs.

accel.

Allegro.

Tal. *f*

mewed, answers Ca - rid - wen's fire.
Brust. Frag' dei - ne Lei - den-schaft!

Caradoc. *f*

accel. *Allegro.* Then by my vow to Heaven it
Hö - re der Him - mel denn mein

Car.

shall. I will not wait till they send
Wort: Furchtbar - ste Schmach! Un - ge - fragt

pp

Car. *Bronwen* to an out-land state voice-less.
Bron.wen in ein fer-nes Land: Nie-mals!

Moderato.

Taliessin (ruhig) (calmly).

Poco più mosso.

Car. Then she's Ev nis - - syen's mate?
 Wird sie Ev - nis - - syens Braut?

No worse could
 Dies wär das

Moderato. Poco più mosso.

(entschlossen und bitter)
(Resigned and bitter.)

Car. come to her or an-y maid.
 schlimmste Los für je-de Frau.

legato, espr. So
 Es

Car. be it, Ta-li-es-sin. Are you not a-fraid to task men so?
 muß sein, Ta-li-es-sin! Sag, schreck dich nicht selbst, was so dein Werk?

Poco più mosso.

(prophetisch)
Taliessin (prophetically).

No other man is there to know the cauldron and its powers but I, whom
 Nur ich allein erschau' der heil' gen Scha.le geheime Macht, denn Gwyddno

marc.
p
f *p*
Euph.
p

Gwydd-no taught. His clan was un-der wave.
 Lehr-te mich, der ein zig wür-dig ihm.
 Wood Wind

f *accel.*
f

Allegro. 13

But he had seen Don's chil-dren all,
 Kin-der der Don sah al-le er;

ffz *pp* Cl.

And knew the yoke Ca-rid-wen's cauldron sets up-
 Ca-rid-wen selbst, in de-ren Wil-len un-ser

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

Più lento.

Tal. *on We our sen hours. schwebt.*

Bronwen tritt auf (von links, Mitte) und geht auf Caradoc zu.
Enter Bronwen, L.2. She crosses to Caradoc.

14

Bronwen. *p*

*And is it you, Car
So bist es du, Ca.*

Bron. *a-doc ra.doc,* That is sent to bid me pass un-to an out-land hearth?
der das Los des Ab-schied'sbringt, mich in die Frem-de weist?

Caradoc.

15

I shall not bid you, Bron.wen Nor shall an-y the while Car - a - doc has his
Sprecht nicht von Ab.schied, Bron.wen; spre-che nie-mand, so-lang Car - a.doc's Arm noch

Tranquillo.

Car. *p*

powers un - - spent. This is the no - blest man of
 stark, dies Wort! Ist mir an A - del kei - ner

Car. *pp* *sost.* *pp*

all the is-lands sav-ing on-ly Bran, Yet e - ven so it
 gleich auf al - len In - seln au - ßer Bran, ge - bie - tet die - sem

Car. *p* **16** *p*

lies with-in your will, How he be treat-ed.
 Ar - me ein - zig ihr. Sprecht ihr mein Ur - teil!

Bronwen. *p*

Why
 Von

legato *p* *pp*

Andante

Bron.

am I dis - played for prov - - - o
 mir for - - - derst du des Ur - - - teils

espr.

sost.

17

ca - tion when sweet signs of spring are
 Schär - fe, da schmei - chelnd und mild des

Bron.

blown and blaz - oned through the quiet
 Früh - lings A - tem - schwelt die stil - le

pp

Bron.

p
 glade? Dear - er to me than
 Flur? Mir schmei - chelt mehr, als

Bron. an - - - y clamorous King are our close
 kö - - - nig - li - cher Stolz, wenn in dem.

Bron. val - leys where the ling Gives up a
 heim - lich trau - ten Tal, wir - - - zi - ger

poco cresc. *f*

Bron. scent of sa - - cri - fice, be - neath my
 Hauch dem Schrit - - - te folgt wie O - - - pfer -

Bron. tread. Here lives my
 dunst. Hier bin ich

molto espress. *pp* *pp*

19

Bron. *love, froh.* *If there were laid*
Bärg' mich ein stil

Bron. *a ler* *grove Hain* *a - bout me as Ca -*
so si - cher wie Ca -

accel a poco.

mf *pp*

Bron. *rid - wen's fire* *Has for its shel - ter, I would*
rid - wen's Schatz hei - li - ge Flam - men, blieb' ich

f *Poco più mosso.* *f*

(mf) *sf*

20

Bron. *ne'er be wed but stay springs vir - gin val - ways.*
un - ver - mäht, des Früh - lings keu - sche Prie - ste - rin.

pp *pp*

Tranquillo.

Bron. *p*

O Oh throng of lit_tle lives. That I would
 länd_lich stil_les Glück, wie faßt dein

pp

21

Bron. be a_mong, You are left del_i_cate and nev - - er
 Zau_ber mich! Ah_nungs_los frie_de_voll, ent_rückt all'

pp

Bron. wrong comes in a_gainst you till the sic_kles swung.
 Leid und Harm, er_weckt dich erst der Si_chel Ton,

pp *p* *pp*

22

Bron. And you are gath_ered to a scent - - ed garth.
 daß du dann hin_sinkst in ein duf_tend Grab.

pp *pp* *p*

Poco più mosso.

Caradoc.

So it may not be with great Kings daughters, e - ven
 Wä . re die's Le . ben der Für . stin wür . dig. die gleich

Car.

if they were not beau - ti - ful as you.
 min - der schön und kö - nig - lich als ihr?

Tranquillo.

23

Car.

O do not ask, my dear one, for that fate of gentle
 Ver - lan . get nicht, oh Teu - re, euch ein un - er . reichbar

Car.

ease, The quiet hearth and shel - ter from all pain.
 Los, an stil . lem Herd und glanz - los - der Welt fern!

Agitato Allegro.

Enter Evnissyen, R. 3.

Evnissyen tritt auf (rechts rückwärts).

24 *f*

We come of blood the Gods are quick to task.
 Der Göt-ter Blut, es ra - set auch in euch.

Evnissyen. *f*

24 *sf* *marc.* *(roughly)* *(rauh)* *ff*

Agitato Allegro.

O Queen
O weiß -

Evn. *sf*

— of the whitebreast, for whom no mate of blind-ing
 - hals'ge Für - stin; wenn kei - ner wagt, zu tro - tzen,

p *sf*

Evn. 25

pro - wess — has come forth to quell the wor - ship of your kin though it be
 was eu - - - rer Sip - pe hartherz'ger Rat - schluß euch be - schied, noch ist es

f *mp* *marc.* *p*

Evn. *f*

late let me de - li - ver you. Bronwen — you will go
 Zeit, laßt mich der Ret - ter sein! Bron - wen, — ihr wollt ver -

sost. espr. *dim.* *pp*

Evn. out from us, west-ward, and your limbs of
 las - sen uns, west-wärts ziehn und des Schnee - es

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 9/8. The lyrics are: "out from us, west-ward, and your limbs of las - sen uns, west-wärts ziehn und des Schnee - es".

26 Evn. snow will never light the ways of Britain more.
 Glanz, den ihr Bri-tan-nien lieht wird mit euch gehn.

This system contains measures 26-29. The vocal line continues with the lyrics: "snow will never light the ways of Britain more. Glanz, den ihr Bri-tan-nien lieht wird mit euch gehn." The piano accompaniment includes a section marked "Vle." (Violoncello) starting in measure 28. Dynamics include *pp* and *sf*.

Evn. Am I un - worth you? I can break
 Bin ich so un - wert?! War ich nicht

Con moto.

3 Trpts. L. H.
 (Cl., Cor. di Bassetto)

This system contains measures 30-33. The vocal line lyrics are: "Am I un - worth you? I can break Bin ich so un - wert?! War ich nicht". The piano accompaniment includes a section for "3 Trpts. L. H. (Cl., Cor. di Bassetto)" starting in measure 31. The tempo marking is "Con moto." and the dynamic is *pp*.

Evn. something of power who have led out the hosts to dan - gerous fields
 Vor - bild und Stolz mancher streit - ba - ren Schar auf blut' - gem Feld?

This system contains measures 34-37. The vocal line lyrics are: "something of power who have led out the hosts to dan - gerous fields Vor - bild und Stolz mancher streit - ba - ren Schar auf blut' - gem Feld?". The piano accompaniment includes a section marked *pp* starting in measure 36.

Più allegro.
Caradoc.

27

Let be your boast, Llyr's daugh-ter shall have
Ge-nug da-von! Llyrs Toch-ter freu-e

Car.

free-dom in her choice. Evnissyen.
frei sich ih-rer Wahl. O Bron-wen, hear me let
Ach Bron-wen, hö-ret nicht

VI. *f* *pp*

espressivo

Evn.

not these men rule your soul to-day to make to mor-row's fool.
heu-te auf die-se; hört auf mich, solleuch's nicht mor-gen reu'n.

accel. *sf* *sf* *sf*

accel. (heftig)
28 Caradoc (harshly).

Allegro.

We are both spoken, let there be an end.
Bei-de wir sprachen, laß ge-nug sein nun!

f *p*

(savagely).
Evnissyen *(wild erregt).*

ff

Not while I have my - self to spend in marring
Schweig! bis ein Letz - tes ich ihr bot: mich selbst zum

sfp

fp dim.

Caradoc *(indignant and proud).*
(verächtlich und stolz)

Take spear and find what you
Für wahr, wie wüßtest du

Evn.

you.
Bünd.

f

f

f

mf

29

Car.

know well that there was nev - er
selbst nicht wie je - der fri - schen

p

Car.

feat where I was not your master. Evnissyen *(wild)*
Tat ich stets dein Mei - ster war? Evnissyen *(fiercely).*

And
Wer

(Caradoc and Evnissyen move as if to fight.) (Bronwen comes between them)
(Caradoc und Evnissyen stellen sich wie zum Kampf.) (Bronwen tritt dazwischen).
rit.

Evn. who boasts now of us twain?
prahlt jetzt mit sei-ner Tat?

p *ff* *rit.* *f* *Str.*

(Wood Wd.)
(Holzbl.)

Andante espressivo.

Bronwen (sadly).
(traurig) *p*

30

Is it for me you bat-tle, or the hosts of your de-
Soll mir dies Ra-sen from-men, eu-er eig'-nen Schwä-che

pp sost.

Bron. sires?
Spiel?

I am grown ve-ry wise within this
Wei-se ward ich durch euch in die-ser

Bron. hour; and my young dream-ing dies with this your
Stunde; an eu-rem To-ben welkt mein heit'-rer

p *p*

Bron. *wrath.*
Traum.

I am Llyr's daugh - - - ter
Die Toch - - - ter Llyrs, - - - sie

Bron. *31* *f*

now and know my will.
wählt nicht, nein, sie will.

3 Trmbs.

(Entry of the Irish. C. L. Cormac enters and places a spear upright
(Auftritt der Iren (links Mitte). Cormac tritt auf und pflanzt einen Speer

Allegro maestoso.

(Blechinstr.)
(Brass.)

upon the stage. He is followed by Durnach and his brothers, who carry the shield, and place it against the spear.)
auf der Bühne auf. Ihm folgen Durnach und seine Brüder, welche einen Schild mit sich führen und diesen gegen den Speer lehnen.)

pesante

(Hlzbl.)
(Wood.)

dim. *p* *sf* *32*

Marcia, con moto.

Obs.

33

mf *mf*

(Enter Matholoc and the Irish chiefs.)
(Auftritt Matholocs und der irischen Häuptlinge.)

sf *cresc.*

sf *dim.* *p*

sf *p* *mp*

34

fz *ff* *ff*

Cormac.

The high King waits up - on King Bran's decision. And for Mathol. oc, Cormac
Was Bran be - schloß, er - wartet Ir - lands König. Hier für Math. ol. oc, Cor. mac,

35

Cor. — keeps the field.
— ste - he ich. Durnach.

Here we his brothers of the breast proclaim and guard Matholoc's
Waf - fen - ge - nos - sen, schirmen wir ver - eint mit dir Matholoc's

35

ff (rough) (rauh)

Cor. The King is here
Der Kö - nig naht.

Peace for Math - oloc.
Raum für Math - oloc.

Dur. honour.
Ehre.

Caradoc.

Peace for Bran.
Raum für Bran.

sf *pp* *sf* *pp* *fz*

p *p*

(Enter Bran and the British chiefs.)
(Auftritt Brans und der britannischen Häuptlinge.)

36

Tpts. 3

Cor. *poco accel.*

Allegro, Maestoso molto.

Matholoc (Proudly) (stolz)

(ad lib.) with force. mit Wucht

37

Math.

Bran, King of Britain, hear my claim, Because the islands are a
 Bran von Britannien, hört mein Wort! Die schönste Blüte der Inseln

Math.

fire with tales of Britain's li-ly:
 Lan-des pries uns wei-tes Rühmen:

mp

a

mei-ner

38

Math.

King and young who has not filled his house nor yet his name have a
 Ju-gend Mut, des Hau-ses Ein-samkeit, des Stammes Ehr', ah-nend

Moderato.

Math.

King's dream, That I may win that fair-ness though half sacred to its kin.
 Seh-nen, sie fordern laut dies Klein-od mei-nem kö-nig-li-chen Tron.

Math.

If this de_file your thought or hope, then
 Miß-fällt euch mein Ge-bot, wohl-an, zum

Math.

39

clear the field, for champions.
 Kampf gebt frei die Wahlstatt!

Fuoco.

Bran. (Proud) ad lib.
 (stolz)

Moderato.

E-ven as you crave, so will I
 Of-fen, wie ihr fragt, soll mei-ne

Bran.

an-swer you. I will not yoke my sis-ter in a ha-ted
 Ant-wort sein. Für kei-nen Preis, so kost-bar ihn die Er-de

40

Bran. har-ness for the most the world can of-fer me of power and
 bö - te, gäb' ich hin die Schwe - ster un - ge - fragt ver - haß - tem

sost. *p* *Cls. p*

Bran. host. This is Llyr's daughter,
 Bund. Sie ist Llyr's Toch-ter,

sf *p*

Bronwen slowly goes over to Matholoc, and gives him her hand.
 Bronwen geht langsam auf Matholoc zu und reicht ihm die Hand.

41

Bran. Stand you free to choose or de - ny.
 Frei steh'drum die Wahl ih - rem Wunsch.

f *rit.* *f* *pp*

Andante con moto.

espr.

Bran. *p*

Of her own good will the daughter of
 Wie sie selbst es will, verläßt uns für

Bran. *fp.*
 Llyr goes from us.
 im mer Bronwen.

Caradoc (with grief).
(bekümmert)

Though it be
 Wenn auch das

cresc. *pp*

Più lento.

Car. *p*
 ice up on my heart to speak it, fare you well. Gods
 Herz erstarzt zu Eis, es muß sein: Le bet wohl! Der

pp *pp espr.* *p*

E♭ Cl.

Car.

fa - vour be with you and swell your days with
 Him - mel sei mit euch in eh - ren - rei - chen

43 **Allegro marcia fuoco.**

Car.

hon_our Evnissyen (bitter)
 Ta - gen. (bitterly). *ff*

So speaks a slave!
 Ein Knecht spricht so!

accel. **Allegro marcia fuoco.**

ppp *f* *ff*

Caradoc turns haughtily, and leaves Evnissyen
 Caradoc wendet sich verächtlich von Evnissyen ab

Curtain falls.
 Vorhang fällt.

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

44

mf *cresc.* *ff*

First system of musical notation, featuring piano accompaniment in treble and bass staves. The music is in a minor key and includes various chordal textures and melodic lines. There are several accents (>) and dynamic markings throughout.

Second system of musical notation, continuing the piano accompaniment. It includes the dynamic marking *marcato* and *ff* (fortissimo). The texture remains dense with complex chordal structures.

Third system of musical notation, starting with the measure number 45. It features piano accompaniment with some melodic fragments in the treble staff. The music continues with complex harmonic textures.

Fourth system of musical notation, including piano accompaniment and a woodwind part for Flute and Clarinet (Fl. & C.). The piano part has an *accel.* (accelerando) marking. The woodwind part has a *dim.* (diminuendo) marking. A *sf* (sforzando) marking is also present.

Fifth system of musical notation, featuring piano accompaniment and a woodwind part. The tempo is marked *Molto Allegro.* The piano part includes dynamic markings *mf* (mezzo-forte) and *p* (piano). The woodwind part has a *fp* (fortissimo) marking and a *cresc.* (crescendo) marking. There are also *marc.* (marcato) markings and triplet figures in the woodwind part.

46

f

p

cresc.

f cresc.

fff

dim.

rit.

Curtain rises. Vorhang auf.

Hrzb. Δ
Wood. Δ

ff

47

pesante

ff

dim.

p

pp

Fg. B-Cl.

Scene II.

Before the Grove of the Cauldron.- Night.
Vor dem, der heiligen Schale geweihten Haine.- Nacht.

Enter Cormac and Durnach.
Cormac und Durnach treten auf.

48

Meno Allegro.

Durnach. *p*

49

Do you be - ware, How they have hid - denthat most dead - ly prize, The Cauldron of
Sei auf der Hut! Blieb uns ver - bor - gen auch der Schicksalsstein, die Scha - le von

Dur.

An - nwn, There is fate on all who near it Euph.
An - noyn, sei - ne schlim - me Näh' schon fürchtich. *p*

Cormac.

50

They are great who dare its dan-ger.
 Sei-ne Nü-he reizt den Küh-nen.

Durnach. *p*

I'll not wait,
 Laß' mich geh'n!

pp *p* *f* *p*

Dur.

but look to have no shel-ter of our host. I am the
 Es gibt zu tun, an Ob-dach fehlt es uns. Des Königs

mp *più p*

p *dim.*

Dur.

King's man on-ly And this task shall have no aid of me.
 Kriegsmann bin ich, nichts geht mich für wahr das an-dre an.

ff *f.i.h.* *r.h.* *mf*

Durnach geht ab—(Pause)
Exit Durnach—(a Pause)

Marcia, più Allegro.

51 Cormac.

p

If I could take this prey to lairs of Con-naught, and Cru-ach-an grey, All dar-ing
Wie möch-te Ju-bel-ruf durch's La-ger Connaught's, durch Cruach-an's Land mich wohl em-

ff → *p dim.*

Cor.

souls— would rise and shout for me. The high King
pfahn,— brächt' ich dies Klein-od heim. Der Kö-nig

f

Cor.

sleeps and in his arms the gain he has of Brit-ain. I will
schläft, im Arm liegt ihm, was er Britan-nien ab-ge-wann. Für dich
C. Ang.

pp

52

Cor. strike out for me This seized
sel - ber greif zu! Leicht wird

cresc. *sf* *p*

Cor. and in I - ver - don there shall be an oth - er
der Raub ge - won - nen, mit ihm fällt I - ver - don's

fz

Cor. high King, and he, Cor - mac!
Kro - ne auf dich, Cor - mac!

rit. *ff* *a tempo*

He moves and
Er geht in

p *sf* *p* **Allegro.**

enters the grove.
den Hain.

dim. *f*

Evnissyen kommt aus dem Hain langsam hervor. Er ist wie in Verzückung.
Evnissyen comes slowly out of the grove. He moves like one in a trance.

Poco Andante.

53

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

Evnissyen.

Più mosso.

p

It is night yet, the same night that I went
Es ist Nacht noch. Die glei - che, in de - ren

pp

Andante sostenuto.

54

Evn. in - to the shade, where burns the cauld - ron. No God
Schatten ich trat zur heil' - gen Flam - me. Kein Gott

Vel. *poco cresc.*

C. Ang.
Vle. *pp*

Vel. div. C. B.

Evn. spoke a des - tin - y_ for all the bonds I broke, but ever - y
schlug mein Sün - der - haupt ob sol - cher Mis - se - tat. Doch aus zer -

Vle. *pp*

sf *pp* Vel. *pp*

Bass Tpt.

Evn. hurt is grown in to a wound and ever - y grief I
 schlag - - ner Brust, wild bricht her vor. ge - hei - mes Weh, ein

espr.

pp

55 Evn. swathed in grey re-gret is red and o-pen.
 Seh - nen oh - ne Maß aus off - nen Wun-den.

Evn. *rit.* *p* Now no more may I dream me: Ful - filled at last
 Trau - ter Traum, nun zer - trüm-mert: Ihr Leib, so weiß,

rit. *p*

Str. *espr.*

Fl. *espr.*

Cl. *p*

56 Evn. our white queen mine and sons from me to rule the might - y
 in mei - nem Arm und uns' - re Söh - ne Herr - scher die - ses

Ev. is - land. E - ven now are laid the limbs of him
 Ei - land's. Die ihr Schoßem - pfängt, die Frucht, wird einst

Str. *pp*

Fl. Cl. *pp*

Ev. who will be born in - to my place: and there was a throne so
 Ge - bie - ter sein an mei - ner statt. Wie war doch so nah die

Vls. *p* *espr.*

Ev. near my hand. But there will sit
 Kro - ne mir. Nicht wehr' ich dem

cresc.

Ev. dev - ils hence for - ward in my hol - low heart
 Stür - men der Gei - ster, das mein hoh - les Herz

f *p* *f* *pp*

58

Evn. *ff*

burn - ing for ev - er burn - ing 'neath the hood my
auf-peitscht. Der Geis - seln schärf - ste *ist* des brünst' geh

sf p cresc.

Evn. *ff*

flesh has set them. Be it my part to do them
Flei - sches To - ben. Un - er - bitt - lich mich jagt sie

mp

59

Evn.

ser - vice. No, not one la - ment, The mist - ed
vor - wärts. In ein Ne - bel - tal, das kalt und
espr.

p

Evn. *f*

vale lies broad be - fore my feet, all black and ste - rile
kahl zu mei - nen Fü - ßen liegt, stürz' klag - los ich mich hin -

p cresc.

60 Poco Allegro.

Evnt. *p* My hate is on them all.
Mein Haß treff' al - le sie!

now. ab. *rit.* *dim.* *pp*

Evnt. *f* And on the tent where that King holds my
Auch je - nes Zelt, das des Paar jetzt ver -

sf *sf* *p*

Evnt. *p* Now let them greet the messen - ger the
Sei ihm der Göt - ter Bot.schaft, wie sie

fair. eint. *pp* *cresc.*

Più Allegro.

Evnt. Gods have sent on them for des - tin - y.
ich ver - nahm, nun auch sein Schick. sals.spruch.

poco f *f*

61 (Evnissyen eilt hinaus und man vernimmt ihn von außen rufen.)
(Evnissyen rushes out, and is heard off.)

ff

Ev.

f *molto* *ff* *f* *pp*

Come out, Matholoc,
Wach' auf, Math.o.loc!

Here I fling your shields
Eu-ren Schilden bie

Ev.

in. to contempt.
te ich Ver. ruf.

ff *f* *p* *f* *p*

Come out, I say,
Her. aus! Wach auf!

Più mosso.

(Enter Cormac and Durnach.)
(Cormac und Durnach treten auf)

Cormac. *f*

What moves?
Wer da?!

Ev.

Più mosso.

f Str. *ff*

Durnach.

62

Pe.nardun's son raves throughout the camp
Pe.nar.duns Sohn rast durch's La-ger hin.

What if it were some signal, and they
Scheint mir eindeutig Zer.chen, daß Ver-

ff *f*

Marcia, Moderato.

Cormac.

Sound the call, I-verdon's
Laß den War-nungsruf er-

fall in treacher-y up on us.
rat zu ü-ben hier ge-plant ist.

Marcia, Moderato.

Durnach stößt ins Horn:— sogleich treten einige der Iren auf, dann folgt Matholoc.)
Durnach blows the call:— enter several of the Irish, and then Matholoc.)

sum_mons. —
schal-len. —

ff *dim.*

pesante

Più Allegro.

Matholoc.

Who sounds the war blast?
Was tönt der Kriegsruß?

p *ff*

And what voice of war
Wes Zucht-lo sen Mund

cried 'Come,
rief: „Auf

Math-
Math-

p

Durnach. f

Ev - nissyen's voice; He has de - filed our shields,
 Ev - nissyen war's, der uns - re Schil - de schmächt,

o - loc?
 o - loc?"

64

Dur. and it was meant blood in_sult to the King,
 ausfordernd un - sern Kö - nig, die - ser Narr!

Matholoc. f

Get us to our
 Auf denn, all an

Math. ships: With no word wast.ed be our red sails bent against the wind
 Börd! Ohn Säu - men se - tzen wir die ro - ten Se - gel ge - gen Wind.

Molto Allegro.

(Enter Evnissyen.)
 (Evnissyen tritt auf)

Evnissyen. f

Will you go, Whilst one man shames you, and un -
 Wollt ihr fort? Des ein - zigen Man - nes ächtlich

Cormac. *f* 65

This is my field!
Mir die Ant.wort!

Durnach.

He is my foe..
Ich mach' stumm ihn.

Evn.

fought. Come out, Math - o - loc!
Wort bläst euch von hinnen?

65

p

cresc.

fz

Dur.

Evn.

Come all or few.
Wer nah mir kommt,

By this I wield
ein je - der mag

f

sf

p

sf

(Matholoc drängt Durnach u. Cormac bei Seite und will auf Evnissyen losstürzen)
(Matholoc thrusts away Durnach and Cormac, and prepares

Evn.

— shall you be sa-tis-fied.
— sein red-lich Teil em - pfahn!

p

p

f

p

basso marc.

cresc.

to meet Evnissyen.)

pesante

(Da tritt Caradoc mit einigen Briten auf und sie bemächtigen sich Evnissyen.)
(Enter Caradoc and some Britons: they seize Evnissyen.)

nissyens.)

fff.

Evnissyen. *f*

Let be, look you he waits.
Tut ihr, was er nicht wagt?

Matholoc. *f*

Let him free why hinder you Ca
Gebt ihn frei! Was hinderst du, Ca

67 Poco Andante.

Caradoc. *p*

On Britain's guest shall I
Bri.tanniens Gast gön'n'ich

Math.

ra . doc, the fair test?
ra . doc, den Aus.trag?

67 *pp* Poco Andante.

p *pp*

Poco Allegro.

Car. let loose this havoc?
nie - mals dem Bären.

Mathloc. To our ships then all; such
Vorwärtsdenn, zu Schiff! Kein

Saxe & C. Ing. Poco Allegro.

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

B. Tpt. *p*

68

Math. wrongs are not word smoothed. So be it, fate; I am re - fused blood
Wort kann hier tau - gen; das Schicksal will's: der blut'gen Schmach wird

p

(Bronwen tritt auf)
(Enter Bronwen.)

Math. clearance.
Ra - che!

B. Tpt.

C. Ing. Cor. di Bass?

sf

Bronwen. *p* Lento.

69

Why am I put from you, Math - o - loc? Do I wake to find my
Nicht trennt sie mich von dir, Math - o - loc. Ward ich wach, daß bei des
Fig. Vie.

p *pp*

C. & C. B.

Bron. husband of a day Can leave me so soon. Shall I a
 Ta-ges er-stem Schein mein Gat-te mich flieht? Mich schwaches

VI.
 pp Fg. dim.

Allegro. 70

Bron. wife in this first storm be cast a-way?
 Weib dem er-sten Sturm-geibst du preis?

f Matholoc.

Allegro. 70 Choose, my bride, for here I break with
 Wäh-le du, ich bre-che mit Bri-

p p espress.

Lento.

Bron. Is it de- Dies ward be-
 Math. Britain. Do you bide among your kins.folk?
 tannien, ob du bleibst in Hut der Dei-nen!

Lento. fp

Bron. nied that I am yours?- For I have cho-sen my way of life.
 stimmt, da ich ward dein; denn da be-schrittich den eig'-nen Weg.

rit. rit. pp

71 Allegro. Matholoc.

Then Britain hold for spoil my shame un-
 Bri-tannien laß zu-rück ich mei-nen

Str. *f* *p*

Math. cleansed.-
 Stolz. Down to our helms, the tide sets fair.
 Schon steigt die Flut zu ra- schen Fahrt.

ff

(Bran mit britischen Häuptlingen tritt auf.)
(Enter Bran, and British chiefs.)

E♭ Cl.
 Tpts. *f*

72 Lento.

ff

Bran. *f* *pp*

Ere you set sail, From out confusion, And all friendship fail,
 Vor ihr aufbrecht, vor solcher Mißklang all Freundschaft zerstört,

pp Str. Tpt.

Bran.

Hear this, Math - o - loc; The
 hö - re, Math - o - loc! Nicht

pp

Bran.

73

blood of a brother I may not yield you, Not though his fault beblack
 brü - derlich Blutbiet' ich an zur Süh - ne, ver - damm' die Tat ich auch,

f *p*

Bran.

tar - nish of night. Son of my mother, blackheart, and am - bi - tious,
 fre - velnd und schlecht. Sohn mei - ner Mut - ter, Knecht du dei - ner Ehr - sucht:

p

Più mosso.

Bran.

ff

Get you gone from this realm. Though this was the heir of
 Fort, ver - las - se mein Reich! Dich Dich Er - ben des Tron's Bri -

f *p*

74 *ad lib.*

pesante f

Bran. Britain and Llyr. Put him to the horn, Let his name be in
 tap niens und Llyrs, schlag'ich so mit Bann; lösck' in Acht be in
 deinen

p cresc. f rit.

Allegro maestoso.

(They tear the weapons and insignia from Evnissyen.)
(Man nimmt Evnissyen Waffen und Kriegsschmuck ab.)

Bran. darkness.
Namen.—

fs p f p ff

f p ff p f

(He glares savagely about him, and goes slowly out.)
(Er blickt völlig verstört um sich und geht langsam ab.)

75

Bran. *p*

ff Cls. Fg. C. di Bass?

p

I Em.

Moderato.

f

give you as well, Matholoc, for your hurt, ordained payment of our an - cient rule.
 pfan ge nun auch, Math.o.loc, wie es Brauch, des Schimpf's Bu - ße, der dir an - ge - tan.

Qu.

Bran.

p 3

The basin of red gold and sil-ver wands, Will that content you?
 Ein Kessel von Rotgold, sil-ber-ge-ziert, mög' er dir tau-gen.

Bronwen. 76 **Allegro.**

p

There are bonds on you, Math - o - loc, e - venthese hands.
 Bie - te er Bürg - schaft, Math - o - loc, mei - ner Hand gleich. **Matholoc.** *p*

76 **Allegro. *pp*** Be it
 Mag's so

Math.

Durnach. 3

But where is the re - dress for the blood in - sult?
 Zu leicht wiegt die - ses Gold für die Blut - schuld.

so, Bran.
 sein, Bran!

Cormac. *f*

Aye, in our lands blood insult must be paid in blood!
 Jä, nach Bräuchen uns' res Lands heißt es: Blut um Blut.

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

Poco meno mosso.

Bran.

77

f

I'll add a last gift, and a greater.
So gilt's, was höchstes mir zu eigen:

Bring you down the
bringt die heil'ge

Bass Tpt.

Lento.

Bran.

cauldron of Caradoc!
Scha-la der Caradoc!

Taliessin.

Mighty powers of darkness, hear him
Höre, mächtige Gottheit, nicht sein

Lento.

Tal.

Agitato.

Bran.

Will you steal the kingship
Gierst du nach der Herrschaft,

Tal.

not.
Wort!
Caradoc.

You bestow what is not yours!
Was nicht euer, gebt ihr preis?

Agitato.

r. h.

r. h.

Bran.

you du, my mein son? Sohn? Caradoc.

Shall the guard of the cauldron stand
Soll des Heilig-tums Wäch-ter steh'n

R. H.

78 *b*

Car.

mute and dis.mayed? Whilst the charge that he worships is
stumm und ver-zagt, wäh-rend gie-ri-ge Hän-de sein

L. H.

Car.

torn from his ward? Bet-ter fail friend-ship
Klein - od be-droh'n? We-he der Freundschaft,

Car.

Than be-tray the soul of your-self and the folk
der ihr op-fert kalt eu-er Volk und sein Heil

Poco Allegro.

Car

that you sway, ————— for the old Gods are watch - ing.
 wie das eu - re, wo doch Göt - ter es schirm - ten.

Andante.

Bran.

79

Be that as it may, The mas - ter of Brit - ain has need of no
 Ich schwei - ge die Furcht. Dem Herrscher Bri - tan - niens ge - nü - get die

Bran.

craft, but the red spear of Brit - ain. Give it now to my
 Macht sei - nes ehr - würd - gen Blutspeer's. Gebt mir ihndrum zur

Wood, Cor. Hlzb. *p* .Ob.d'amore *sf* *pp*

(Caradoc gives the spear to Bran.)
(Caradoc gibt Bran den Speer.)

(The Cauldron is brought from the Grove.)
(Man bringt die heilige Schale aus dem Hain.)

Bran.

hand. Hand.

Maestoso espressivo.

f *dim.* *pp* Cor.

80

Cor. *p*

Blechinstr. Brass. *ffz*

sf *f* *p* *pp*

81 *Con moto, maestoso.*

Bran. *lunga*

Blechinstr. Brass. *fff*

Tr. B.Tr. *mf pesante*

Cor.

Trbs.

This is the cauld-ron reft from the north by Gwy-di-on the
 Gwyddi-on raub-te, Don's stol-zer Sohn, aus Nor-den einst den

(Bran holds up the Spear.)
(Bran erhebt den Speer.)

Bran. *ff*

great. Schatz. *sf*

And I send it forth to I-ver-don a-gain!
 Nun so send ihn ich nach I-ver-don zu-rück!

Bran. *p* *dim.* *pp*

Cor.

Be it sworn by this shaft, it is yours!
 Die-ser Speer schützt den Eid, Al-so sei's!

Matholoc.

82

Be its worn that the gift mates our Kinship a - gain.
Die-se Ga - be und Eid knüpfen Freundschaft auf's neu.

pp

Molto Allegro.

Taliessin.

But I must lift my voice, who know the bowl.
Nicht schweigen darf ich mehr, der al - les weiß.

ff *fp*

Hear you then the bit - ter warn - ing,
Hört auf mei - nes Wis - sens War - nen!

ff *sf* *rit.*

Ye who will be
Laßt euch nicht von

Tempo *ff* *fz p*

83

Tal. *proud* *and* *scorning,* *Tempest* *of the*
Stolz *umgar-nen,* *neid-voll* *eu-rem*

Allegretto *Illo stesso Tempo.*

Tal. *soul!* *Grief* *shall*
Heil! *Wer* *da*
Wood Htzbl.

(su Bran) (to Bran) *f*

Tal. *come on you for giv-ing* *Anger of the ev-er liv-ing,*
gibt, der soll be-reu-en, *Göt-ter ew-ige Stra-fe scheuen;*

Poco più mosso.

ff (to Matholoc) (su Matholoc) 84

Tal. *Grief* *shall come on you for taking trouble* *of new pas-sions*
wer *danimmt, soll sich nicht freuen, ah-nend,* *wel-che Lei-den*

Vls. *mf* *cresc.*

Moderato.

Tal. wak - ing
dräu - en.

Doom
Weh, a. like I
darumuech

ff

accel.

Tal. set you.
bei - den!

ff

Fg, Vcl.

dim.

85

Str.

mf

Harp.

f pesante

Bronwen.

Harp. gliss.

pp

Will there drift a. way all mem. or. y. of me?
So ver - ga - ßest du, Ta - lies sin, mei - nerganz?

Harp. Wood
Hlzbl.

Bron. Will you de - vize sad des tin ies
Türmst du der Lei - den Ü - ber - maß fierce Ta - li -
in dei - nem
sost.

pp

Bron.

es - sin, for me too?
Stol - ze auf mich auch?

Poco Allegro.

Taliessin. *p*

Be it un - spo - ken.
Weh mir Un - sel' - gem!

Let there be no toll of
Trübt mit dem Zoll eu - rer

Poco Allegro.

C. Ing., Cl., C. di Bass, Fg.

86

Tal.

tears to drown the kind - ness of those
Trä - nen nicht der Au - gen mil - des

Andante espressivo.

rit.

eyes.
Klar!

pp sost.

Bran.

f.

Take ye now my gifts, Math-o-loc, e-ven to your
 Nimm es denn, was dein, Math-o-loc, führ' es auf dein

87

Bran.

ships, Where we will speed you.
 Schiff! Laß uns dich ge-lei-ten.

Bran.

On this brow For the last time I set my
 Auf die Stirn drückich dir, Treu-e, letz-ten

88

Bran.

ff.

lips. And so sur-ren-der it!
 Kuß. Es muß ge-schie-den sein.

Allegro Marcia.

Matholoc.

f. *b.*

By this hand, you shall not mourn it.
Die - se Hand sei ih - rer wür - dig!

Bronwen.

89

f.

Brother!
Bru - der!

Bran. *f.*

Blest the land that shall receive you.
Glück - lich' Land, das dich ge - won - nen!

poco cresc.

f.

pesante

Wood

Cor.

Str.

martellato

Die Iren führen die Schale weg.
The Irish carry off the Cauldron.

appassionato

molto cresc.

3 Tr.
3 Pos.

cresc.

piu f

90

Matholoc leads Bronwen off with his men. They are followed by Bran and the Britons.
Matholoc führt Bronwen ab mit seinen Landsleuten. Bran und die Briten folgen ihnen.

fff

G. P.

Andante.

pp espress. molto

91

p

pp

Violin and Piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The violin part has a melodic line with some slurs. Dynamics include *p cresc.* and *f*. A *VI.* marking is present at the end of the system.

92

Cormac, Caradoc und Taliessin bleiben zurück.
Cormac, Caradoc and Taliessin remain.

Taliessin

f

Musical score for Taliessin. The vocal line is mostly rests, with a few notes at the end. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *pp* and *sf*. A *Str.* marking is present. The tempo is marked *And Bri.*

Allegro agitato.

Poco Allegro.

Tal.

so dies Bri.tain self. slain.—
tan-nien würgt sich selbst denn!

Cormac (gezwungen) sardonic

You are not o-ver-wise, Leaders of
Die Klugheit lehrt euch kaum, Söh-ne Bri.

Poco Allegro.

Piano accompaniment for the vocal parts. It features a complex rhythmic pattern with many chords. Dynamics include *f*, *pp*, and *p*.

Più mosso.

93

(Er lacht auf)
(He laughs)

Cor.

Britain
tanniens!

Never a-gain shall this your gift re-turn!
Niemalsmehr kehrt verschenk-tes Gut zu-rück.

VI. pizz.

Musical score for Horn and Piano. The horn part has a melodic line with a triplet. The piano part has a rhythmic accompaniment. Dynamics include *pp* and *fp*. A *B. Cl. Fg.* marking is present.

Cor. *But we shall tell with laugh-ter how you gave to us your*
Ich sag's mit fro hem La - chen: Was ihr To - ren feil ver -

Cor. B. Trpt.

p *f* *pp* *f*

Cor. *spell, and o - pen - ly let our I - ver - don*
gabt, gibt neu - e Mächt und Blü - te Ir - lands

p *C. Ing.* *f* *ff* *pizz.* *rit.* *ff*

Più Allegro. *Cormac ab.*
Exit Cormac.

Cor. *reign. Reich.*
Tempo.

p *ff* *accel. al fine* *mp cresc.* *mf*

94

più f *fff*

ACT II.

Scene I.

A hall in the house of Matholoc.

Halle in Matholocs Haus.

Andantino, molto espressivo.

pp sostenuto

C. B. Vcl. & B. Cl.

Curtain rises.
Vorhang auf.

pp

Led. Led. * Led. *

Bronwen is watching over the cradle of Gwern. Matholoc is listening gloomily.
Bronwen wacht an Gwerns Wiege. Matholoc horcht nachdenklich zu.

B. Cl.

Bass?

Led. Led. *

1

BRONWEN. *p*

When once the
Lag einst in

pp Bass Fl. Vla. etc. Vcl.

BRON.

bold and bar-ren frame Of earth was new and
Dun- kel-heit die Welt noch öd- und freu- den-

BRON.

dry, And in war-ring gods like
leer; in Flam-men stieg zum

C. Ing. *pp* poco cresc.

BRON.

hawks of flame Swept thro' the gol- den
Him- mels-zelt der Göt- ter schim- mernd

BRON. *pp*

sky. Heer. The Von lit - tle souls that
Mund zu Mund ward

ppp

Ad. C. *

BRON. 2

had no name, Crouch'd
scheu er - zählt die

BRON.

close while they went by.
selt sam al - te Mär.

(dim.)

B. Cl.

BRON.

pp *pp*

Ad. C. * *espress.*

BRQN.

So we that hold and
Wie träu - - - mend lausch . ten
 (Bass Fl. with Voice.)

p
pp

BRON.

cher-ish lei-se
 'Midst bar-ren in wir-rer
 pow'rs and bold,
 Welt al-lein

pp

BRON.

3
 The long deep thoughts that per-ish Yet
 wir bei-de je-ner Wei-se; uns

p

BRON.

ev-er are re-told. Low
 klang sie stark und rein. Nicht

p

Ped. * Ped. *

BRON. *voie'd a - mong the heed - less*
tö - richt angst - voll Ban - gen,

Red. * *Red.* *

BRON. *Make us our Gods a - new, No*
all - ew' - ger Göt - ter - macht ent -

Red. * *Red.* *

BRON. *long er stern and need - less, But*
zün - det dei - ne Wan - gen in

dim. * *pp*

BRON. *weak as ev - en you.*
frü - her Zau - ber Pracht.

p rit. * *(rit.)*

BRON. *a tempo* *p*

The Gods' gift are
Die Göt - ter ga - - - ben

Ob.
C. Ing.
Str. *pp* *a tempo*

BRON.

you, dear one, Fruit of my fate and
dich, Lieb - ling, dich mir in Schmerz und

BRON. *p*

pain. A dream
Glück; aus dei -

p *p* *p*

BRON. *f* *p*

sent out to sear us And
nen Träu - - men bring' mir den

BRON. 5

bring the dreams a gain, And
 Göt ter - traum zu rück, den

BRON. *pp rit.* *pp*

bring the dreams a gain.
 Göt ter - traum zu rück!

ad lib.

pp *più p*

Vcl. C. B.

BRON.

Vls. *acc.* *p* *f* *Str. ppp*

Vla. *acc.* *p* *f* *Str. ppp*

Hlzbl. & Hf.
 Wd. & Harps.

Andante espressivo.

Matholoc. *p*

Bron_wen — there is grief be - neath — this voice
 Bron - wen, — in dem Sang, der un - sern Sohn.

fz *pp* *sost.*

Math. *p*

— that sings sleep to the son — of us. I — have
 in Schlaf singt, schluchzen Trä - nen auf. Ach, — du

pp

Math.

borne blame — that you might cling to this our son — for whom no
 siehst all — zu schwer die Sor - ge, sei - ne Ju - gendzeit ent -

p

Math. *p*

clan — has been found faith-ful by his fos-ter - ing.
 beh - re zu sehr He - gung eig - ner Sip - pe.

pp *p*

Poco più mosso.
Bronwen.

p 7

If there be blame I will do as the King de-sires of me.
Erscheint diesschlimm, will ich tun, wiemein Herr ver-langt von mir.

pp

Più mosso.
Matholoc.

f

By my great word to Bran there is much
MeinWort, das Bran ich gab, macht mir nun

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

Math.

need. The hour grows near when Brit-ain will call up my
Not. Es wird gar bald Bri-tan-nien der Pflicht uns ver-

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

Math.

pledged aid. The kings are sul-len and grudge me the
mah-nen. In düst-rem Grol-le der Häupt-lin-ge

mp 8

p poco marc.

Math. *f* *p*

spear— Since they get dan ger— for my gain— of you.
 Schaar— verwünscht das Bündnis,— das mir dich ge.wann.

f *pp* *pp espr. sost.*

Math. *f* *dim.*

Gain! what gain— is it if a con-standshade of grief— is on
 Dich all-zeit— traurig— nur zuseh'n, frag ich mich selbst:— ist's Ge-

Bronwen. *mf* *Meno poco.* *p*

Dear lord, I am a - fraid, afraid for
 O Herr, sieh mich in Angst, in Angst für

Math. *pp* *f* *dim.* *p*

you? winn?

Meno poco.

Bron. *p*

you, a.fraid for my son, All sad-ness that is
 dich, in Angst für mein Kind. Mich haßt man; doch dies

Poco Animato.

Bron. *f* *p* *cresc.*

in me — is for hate. I bring — on you
Has-sen — fällt auf euch. So nahr — ich selbst,

pp *sf*

Bron. *p*

and the fate — that is for him.
 was für euch — das Schicksal droht.

pp leg. molto

Bron. *p* 10

I have been count — ed fair and for — tunate But I
Einst war mein Le — ben hell und hoff — nungsvoll, a — ber

Bron. *cresc.*

know ev_ery hour — creeps nearer to my sac - ri - fice, when all my
heut' seh' die Zeit — ich schleichend ih_re Krei - se ziehn und mei - ne

pp sost.

Bron. *f*

care shall be the quarry of the wolves of power.
 Sor - ge lockt das Un - glück, wie das Aas den Wolf.

rit.

II Andante.

Bron. *mp*

Just for the
 Was mei - nes

pp espr. tranquillo *sf* *pp*

Bron. *(cresc.)*

pleas - ure of my pres - ence here Aglint of light that makes me
 Will - koms er - ster Se - gen war, ein lich - ter Strahl, der in ihr

pp cresc.

Bron. **12** *f*

something rare,
 Dunkel fiel, The priests of lust are gathered in the guise of
 ward fre - cher Lust ein un - wür - diges Spiel von

p *dim.* *pp agitato*

Bron. *p*

pride and pur- pose and be- fore their eyes Am I the vic- tim
 Stolz und Mißgunst. Ih- rem hei- ßen Blick bin ich ein wehrlos

sost.

Bron. *f*

chos- en one whose child must suf- fer ha- tred
 Op- fer und mein Kind trifft hä- misch Ei- fern,

mf

13 *Più mosso.* *f*

while they quarrel o- ver me. If there's
 ge- zeugt von Schmähsucht über mich. Mein der

pp. sonore *p*

Bron. *p* *sf*

grief Have I not cause that am so ta'en and torn
 Schimpf, mein auch die Kla- ge; steh' ich zwi- schen euch,

Bron. between these kings. This one that is
 was quält man mich? Mein Sohn, er ist

14
 Bron. new born and this that reigns.
 Kö-nig so gut wie du.

Bron. *cresc.*
 If there is no be-lief in you Math-o-loc, of my
 Gilt mei-ner Eh-re Wert nichts dir, Math-o-loc, nun so

Bron. worth; then yield me to those Kings!
 sei's: Gib preis mich ih-rem Haß!

15

Bron.

That up on their field I may move like a queen at
 Ih-res Has-ses Sieg sei der Kö-ni-gin letz-ter

rit.

p

rit.

Più Andante.

Bron.

last Matholoc. *p*
 Wahn.

Più Andante.

No need, Your soul is
 Nichtdoch; dein star-ker

pp sost.

16 *p*

Math.

wak-ing and I am made proud. There was
 Wil-le-macht froh-mich und stolz. Nicht bist du

Math.

fear I had found a slave, To
 sklav'-schen on me Glaubt' ich's je, ver-gib, da
 -nen. sin-nes.

pp

f p

Più mosso.

Math.

whom I was slave too.
selbst ich dein Skla - ve war!

dim. *cresc.*

Bronwen. p 17 pp

There is no deed I can furn-ish, for my proof, This
Wer gü - be bin - den - de Bür - ge - schaft mei - ner Treu? Es

p *pp*

Andante con moto.

Bron.

grave and gentle king is sleep-ing.
schläft mein kö - nig - li - cher Bür - ge.

espressivo, sostenuto

pp

Bron.

Speak not loud. My wit - ness must wait yet a while.
Sprich nicht laut: Mein Bür - ge heischt War - tens Ge - duld.

pp

Bron. *p*

No change is there in me Math - o - loc and no fault Save
 Dein Weib ist son - der Arg, Math - o - loc, so lang die - ses

18

Bron. this be ing must a part estrange From what is
 Kin - des un - schuld' - ger Geist ein Teil von dei - - - - - nem

pp (tenderly) (zart)

Bron. *pp* yours. On - ly for this
 Geist. Hö - re mein Fleh'n:

Più mosso. f

Bron. while that we are lone - ly, Hold me close
 Ein - - - sam sind wir bei - de, bleib' uns treu!

pp (rit.)

dim. ppprit.

19

Tempo.

Bron.

cresc.

Matholoc. *f* Poco Allegro. *f*

Now need I no more heartening.
Zu viel wär'weitre Mahnung.

Vile
Schlecht

were I if I did else.
wär'ich, ge-braucht'ich sie.

I'll
Ich

sf *mf* *sost.* *p*

Math.

front what harm— can come from out all be_ings gross, That trench on this con -
steh' dem Neid,— der un - ser stil - les Glück um - schleicht. Und je - nen biet ich

p

20

Math.

tent. *f* Once more— the clouds of doubt drift from my flanks and
Trotz. Wohl - an, von Zwei - fels - wol - ken frei die Fahrt winkt

cresc. *f* *espr.* *dim.*

Bronwen.

Math. *f* *fz* *fz* *espr* *p*

clear against pale skies I see my purpose clear
si - cher mir mein Ziel von rei - nem Himmel zu.

And be it
So wär's dein

Bron. *f* **21** *dim.* *p*

prom-ised that this shall not blunt our ser-vi-ce to the King that
Wil - le: in nichts sei ver - kürzt der Säug - ling hier, der als Kö - nig

Bron. *p* **Tranquillo.**

sleeps.
schläft!?

No lure be our love from his life?
Bringt Scha - den ihm nie un - ser Glück?

legato pp

Matholoc. *p*

Nay, we shall store great pro-fit for him.
Nein! un - ser Glück ihm sei es Se - gen.

f *p* *bs.*

Durnach tritt auf.
Enter Durnach.

Marcia Allegro. 22

Durnach. *gemessen*
formal **f**

The four kings are
Vier Für-sten er-

Dur.

here, and in war guise!
schie-nen im Kriegsschmuck.

Matholoc.

Tell them my
Ich lud zum

Dur.

They know it, but would speak with the
Sie sa-gen's, a-ber wol-len nicht

Math.

feast is for to-night.
Fest für heu-te Nacht.

23

Dur.

High King 'Tis Cor-mac has the lead, and stirs them to the e-vil
Auf-schub, und Cor-mac, der sie führt, er treibt sie, zu er-trot-zen-

Dur.

that they seek.
ihr Begehrt.

Mathloc. *p*

Let them come.
Laß sie ein!

Erst treten seine Brüder (Matholoc's Milchbrüder) auf, dann Cormac mit den Fürsten und Mannen Irlands.
Enter first his brothers, (foster kin to Matholoc) then Cormac with the Kings and men of Ireland.

Lento, marcia.

ff molto pesante

cresc.

fff

24

Mathloc.

dim.

p

lento

And what brings the spearmen of I-ver-don with their
Was führt her die Hääp-ter und die Mannen die-ses

Più mosso.

Cormac.

25

f

A wrath and
Des Auf-ruhr's

kings in-to the high Kings hall?
Land's zu ih-res Kö-nigs Sitz?

Più mosso.

p

pp

Cor. *plaint that runsthroughout I - ver - don.*
Sturm, der durch I - ver - don ra - set.

Math. *Are you made the spokesman, Cormac?*
Sosprichst du für Al - ie, Cor - mac?

f *f* *pp*

Cor. *I am so, The witness of our shame.*
Für al - le als Kün - der uns' rer Schmach.

mf *fp* *pp* *f*

26 Matholoc.

Con brio.

Why then I know what stirs you speak it.
Sei's drum. Die Sor - gen ahn' ich. Sprich nun!

p *f*

Cormac.

Più mosso.

For the aid you owe to Brit - ain we are sum - moned.
Ihr be - rieht uns her zur Hil - fe für Bri - tan - nien.

Matholoc.
It is so. Du sagst es.

p *pp* *cresc.*

accel. - - - **27** - - - *- Allegro molto.*

Cor. *f*

Sum-moned for ser-vice, by one known at-taint of dis-hon-our.
Sol-len wir die-nen des Eh-re zum Schutz, der selbst ehr-los?

f **1. Fürst.**
1st King.

We will not go!
Das tun wir nicht.

f **2. Fürst.**
2nd King.

They shall not say that we were sold for an-y
Daß wir uns für ein Weib ver-kaufte, das sag'uns

28

2nd K.
2. F.

wom-an!
kei-ner!

f **3. Fürst.**
3rd King.

Nor that our old hon-our was dis-
Nein, uns ist nicht Vä-ter-eh-re

Maestoso poco allegro. **Cormac.** *f* *scharf* *marked*

3rd K.
3. F.

dained.
feit.

Maestoso poco allegro. *(marc.)* *(marked)*

Math-oloc's name has been be-
 Math-oloc's Na-me ward be-

p *sost.*

29

Cor. fouled himself de-filed, de-fied and yet the do-er lives!
 schmutzt, er selbst be-schimpft, ent-ehrt. Noch lebt, der solches tat.

Cor. For just a maid, a handclasp of the Brit-ton and
 Ein lok-kig Kind, der Handschlag ei-nes Brit-ten, ein

30

Cor. round words, The high name of I-ver-don was be-trayed!
 Wört-lein, wie leicht wiegt da I-ver-dons gan-ze Pracht!

Allegro fuoco.
Matholoc.

You have lied and well you know it. What I did
 Du lügst. Du lügst, und weißt es. Mei-ne Tat

Math. *f*

— was not un - king - ly, Nor has I - ver - don lost — by my de -
 — war mein nicht un - wert, noch war I - ver - don je feil mei - ner

31

Math. *p*

sire. — Was it a lit - tle gain The
 Treu. — War denn so kar - ger Lohn das

Math. *cresc.*

cauldron of Ca - rid - wen — whose red pain has whetted you For
 Becken der Ca - rid - wen? Sei - ne Nä - he schreckte euch mit

32

Math. *fz*

close — you stood but und silent quite when it was
 blei - cher Angst standet starr, da es mein

Più Allegro. Cormac.

Who de - nies Math - o - loc had blood in - sult,
 Doch es bleibt, Math - o - loc, die Blut - schuld;

Math.

giv-en.
 ei - gen.

Più Allegro.

and let live the dealer of it?
 mit ihr lebt der, der sie begangen.

33

rit.

Cor.

Moderato.

With these eyes — I Cormac saw it.
 Und bei - de — sah Cormacs Au - ge.

accel.

Cor.

Allegro agitato.

And — it shall shame you!
 Schan - de um Schan - de!

If this was
 Ja, wä - re

Cor.

34

Cor. *legg.*

suf - fered for great ends and gain, Where in this
 drük - ken - den Zwang's ein Ge - winn, für schlim - me

Cor.

pledged I - ver - don can have share: If it was
 Pflicht I - ver - don bill'ger Lohn; wä - re nicht

p sf pp

35 *Più mosso.*

Cor.

not for the kings pleasure that this stain was set on us. Shew you your
 nur für un - sern Kö - nig zur Buhlschaft die Last auf uns. Lernt eu - re

p sf p sf p

Cor.

care. Put her a - way!
 Pflicht! Sie muß hin - weg!

sf cresc. f sf p

1. Fürst.

1st King.

36

Puther a - way
Sie mußhin - weg,

Math - o - loc.
Math - o - loc!

Puthera -
Sie mußhin.

'Tis my - self will not be - lieve you else.
Mein Ver - traun will nicht be - tro - gen sein.

1st K.
1. F.

way!
weg!

Puthera -
Sie mußhin.

2nd K.
2. F.

3. Fürst.
3rd King.

'Tis my - self will not be - lieve you
Mein Ver - traun will nicht be - tro - gen

And there's a son un - fost - ered yet.
Seht die - ses Kind, ein Säug - ling noch!

4. Fürst. 4th King.

Her need is
Ihr Maß ist

1st K. 1. F.

2nd K. 2. F.

3rd K. 3. F.

4th K. 4. F.

way weg, or sonst, stay Kö - nig, no king of ours. triff es dich.

else! sein. Shall this queen Was will sie

We'll have no strang - ers Ein Fremd - ling un - ser

done voll, and o - verpassed. nichts wei - ter mehr.

37

1st K. 1. F.

2nd K. 2. F.

3rd K. 3. F.

4th K. 4. F.

Put her a - way! Sie muß hin - weg!

stay hier, our sind gath - ered powers? ei - nig wir?

sway. Herr? Put her a - way! Sie muß hin - weg!

Her need is done and o - ver Ihr Maß ist voll, nichts wei - ter

1st K. 1. F.

2nd K. 2. F.

3rd K. 3. F.

4th K. 4. F.

or sonst, stay Kö - nig, no

Put her a - way! Sie muß hin - weg!

Shall this queen Was will sie

We'll have no strang - ers Ein Fremd - ling un - ser

passed. mehr. Her Ihr

38

king trifft of es ours. dich. Put her a - Sie muß hin -

stay hier, our sind gathered ei - nig powers? wir. Put her a - Sie muß hin -

sway, Herr? Put her a - way! Sie muß hin - weg!

need Maß is ist o - verpassed. Put her a - way! Sie muß hin - weg!

ü - ber - voll.

f *p*

1st K. *1. F.*
 2nd K. *2. F.*
 3rd K. *3. F.*
 4th K. *4. F.*

way!
weg!

Put her a - way!
Sie muß hin - weg!

cresc.

Moderato.

Matholoc. *p*

39

Bet-ter shall I reign in the deep ways of death,
 Bes-ser mei-ne Macht lüg'in Tie-fen des Tod's!

ff *pp* *pp*

Più mosso.

Math.

but I will hold my Kingship to the last.
 Dochhalt'ich fest die Herrschaft bis zum End.

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

espr.

40 Andante.

Bronwen.

Have I no wrong? What act of mine has not been to your
 Ist dies mein Lohn? Was je ich tat, war's anders als um

p *f* *rit.* *pp* *sost.*

use? You have had gifts of me and kindly deeds, Yet of the kings
 euch? Nicht ein Be-gin-nen, das nicht euch zu gut. Ich frug nicht Haß,

p *f* *p*

41 poco accel.

— there is not one Will treat me as kings blood.
 — der mich um tobt, ob wert er mei-nes A-dels.

pp *p*

Poco Allegro.

cresc.

It is not long since I was sought of many princes and a
 Noch ist's nicht lang, da neig-ten Für- sten sich vor mir, flog der

p

42

Bron. *ff*

throng — of spears leapt to my call.
Spee - re Schwall auf mein Ge - heiß.

Più allegro.

Bron. *f*

Hear me — ye Kings,
Hört nun — mein Wort!

Maestoso.

43

Bron.

You have for - gotten all that I am queen and of
Noch steh ich als die Kö - ni - gin vor euch, durch mein

Bron. *p*

great queens de - scend - ed, and can speak
Blut rast sein A - del. So drum ant -

pp

44

Bron. starkly to a gath - ered host You can not taunt me
 wort' ich eu - rer Lau - - nen Trotz: Nicht ei - nes Ta - - dels

Bron. nor have I of - fend - ed, Save that I came from
 schul - dig willich gel - ten, au - ßer dem, daß als

tranquillo

45

Bron. out an a - lien coast, But - for my sake your King shall
 fremd zu euch ich kam. Nicht - um mich soll mit euch mein

Bron. not re - fuse you, and I will go.
 Kö - nig schel - ten, drum will ich gehn.

Allegro.

Matholoc.
fagitato

46

You're my Queen, not up on you shall hang the robes of
 Nein, du bleibst, mei-nē Kö-nigin, un-nah-bar ih-rem

Math. hate, Nor such foul be-ings trip the feet of
 Haß! Nar-ren nur zer-ren an des Schick-sals

Math. fate. I will not let you go.
 Fuß. Ich las-se dich nicht fort.

Fuoco allegro.
Cormac.

What renown is left for us? The High King gives us
 Wä-re dies das letz-te Wort? Ge-hor-sam o-der

Cor. 48

war — or clean subjection. 1. Fürst.
 Krieg, — es gilt zu wählen. 1st King.

cresc. - 48 pesante I do
Al - so

1st K. b $\bar{2}$
 1. F.

say once more put her a - way. 2. Fürst.
 bleibt's da - bei: Fort mit dem Weib. 2nd King.

If it come to spears out,
 Nehmt den Speer zur Hand, seid
3. Fürst. 3rd King.

And let the
 Die He - re,

2nd K. 3
 2. F.

men of mine. Put her a - way.
 Män - ner ihr! Fort mit dem Weib!

3rd K. I - ver - don!
 3. F. I - ver - don!

witch be slain, out, for I - ver - don!
 schlägt sie tot! Auf, für I - ver - don!

fs p fs p

49

1st K. 1. F. I do say once more. Put her a - way!
Al. so bleibts da - bei: Fort mit dem Weib!

2nd K. 2. F. If it come to spears, out
Nehmt den Speer zur Hand! f Auf für I -

3rd K. 3. F. And let the witch be slain
Die He - xe, schlagt sie tot!

4th K. 4. F. If it come to spears! Out
Nehmt den Speer zur Hand! Auf für I -

49

marc. sf p sf p

Durnach.

1st K. 1. F. Breth - ren draw! Stand for Math - o - loc
Brü - der zieht, steht für Math - o - loc!

2nd K. 2. F. ver - don! Put her a - way!
ver - don! Fort mit dem Weib!

3rd K. 3. F. ver - don! Put her a - way!
ver - don! Fort mit dem Weib!

4th K. 4. F. ver - don! Put her a - way!
ver - don! Fort mit dem Weib!

Foster Brothers.
Die Milchbrüder Matholocs.

Death to Cor - mac! Death to
Tod für Cor - mac! Tod für

sf p cresc. f

Furioso. 50

Dur. *ff* *p.* *ff*

Be you bold. Death to Cormac!
 Mu - tig dran! Tod für Cormac!

2nd K. *2. F.* *ff*

If it come to spears.
 Nehmt den Speer zur Hand!

F-
 Bros. *ff*

Cor - mac! Death to
 Cor - mac! Tod für

Furioso. 50

Dur. *rit.*

Death to Cormac!
 Tod für Cormac!

1st K. *1. F.* *ff*

I do say once more
 Also bleibts da - bei: Put her a - way!
 Fort mit dem Weib!

2nd K. *2. F.* *ff*

Out men of mine Out
 Auf Män - ner ihr, für I - verdon!

3rd K. *3. F.* *ff*

Let the witch be slain!
 Schlagt die He - xe tot!

4th K. *4. F.* *ff*

Let the witch be slain!
 Schlagt die He - xe tot!

F-
 Bros. *ff*

Cormac! Death to Cormac! Death!
 Cormac! Tod für Cormac! Tod! *rit.*

p cresc. sf

Matholoc.

(with passion)
(leidenschaftlich)

Can I make my queen com-mon?
Mei-ne Kö-ni-gin, hör' mich!

51
Math. Shall I yield my days of moment to such niggard fools
Mei-ne Ta-ge sollt' ich dan-ken die-ser Nar-ren Zunft?

dim. *sf* *dim.* *agitato*

Math. There sing— voices of wild venture through the
Ge-kreisch wil-den Fre-vels füllet rings the die

accel. *f* *p* *sf* *p*

Allegro.

52
Math. skies, and I have pledged you to their
Luft. Nicht geb ich dich schutz-los ih-rem

p *sf*

Math. *f*

summoning. _____ If that your grossness still de - nies your
 Wahnsinnpreis. _____ Wer es noch wag - te, sich dem Wort des

Math. *rit.*

ser vice to that cause. _____ Then see who
 Kö - nigs zu ent - zieh'n, _____ den trifft mein

cresc.

Bronwen.

Molto Allegro.

53

p

No, no, Math.
 Nicht doch, Math.

Math. *ff*

rules!
 Zorn!

Molto Allegro.

53

rit.

fff

dim.

Andante.

Bron. *p*

o - loc, I must lose you Shall I stay Wreck king that is, and
 o - loc! Ich ver - laß' dich. Sol - ches Op - fer, das für dich und

dim. *pp*

sost. espr.

Bron. *p*
 King that is to be for peace of mine? That is
 dei - nen Sohn du bringst, es darf nicht sein. Dies wär

54
 Bron. *f*
 not a queen's way. You are in bonds, — Math.o.loc,
 mein nicht wür - dig. Fol - ge der Pflicht, Math.o.loc,

p *sost. molto*

Bron. *p* *poco accel.*
 and there burn about the redworld's edge the bea - con piles That
 die dem Feu - ergleich von ho - her Klip - pe mu - tig winkt als

p *pp*

Bron. *- più mosso* 55
 call you to your deeds.
 Ziel froh dei'ner Fahrt.

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

Meno mosso.

Bron. *p* One kiss to me, and I'll go in si-lence. Farewell, Gwern,
 Mit ei-nem Kuß will ich schweigend schei-den. Gwern, leb wohl!

p agitato *pp* *pp* *sf* *sf*

Bron. *p* And be your rule so found-ed that no smiles of for-tune
 Mag dei-ner Herr-schaft Se-gen einst des Glück-kes Lä-cheln

Lento. *pp* *3* *3* *3* *3* *cresc.*

Bron. 56 *p* win you from the wealth of grief that was a bout your mak-ing.
 ban-nen und zer-streu'n das Leid, das dei-ne Wie-ge schreckte.

Bron. Allegro. *f* Connor of Ul-la,
 Con-nor von Ul-la,

sf *3* *6* *6*

Lento maestoso.

(Connor and the Ulstermen gather about Gwerns crade.)
(Connor und die Mannen von Ulster sammeln sich um Gwerns Wiege.)

Bron.

take my son, and set him in staunch kin - ship.
de j - ner Treu ver.trau ich des Sohn's Le - ben.

ff *accel.*

57

Cormac *(wütend)* *(with rage)* *ff*

The blow — Math - o - loc.
 Den Schlag, — Math - o - loc!

Matholoc. *p*

Even that.
 Ich weiß wohl.

58 Allegro fuoco.

Bronwen. *f*

Be swift!
 Sei rasch,

Bron.

Do not de_ny me the last gift That makes me proud.
 Weig're nicht letz_tes Ge_wäh_ren, das stolz mich macht.

p *pp*

Maestoso sostenuto.

*Matholoc schlägt sie leicht und nur förmlich über die Stirn.
 Matholoc strikes her lightly and formally across the brow.*

p *f*

59 Bronwen.

Allegro.

Now lead me to the door good Dur.nach.
 Nun gu_ter Dur_nach, auf, ge_leit' mich!

p *ff* *p*

Molto maestoso.

*Durnach öffnet den Vorhang für Bronwen. Bronwen geht ab. Durnachläßt den Vorhang zufallen.
 Durnach draws the curtain for Bronwen.-- Bronwen goes out- Durnach lets the curtain fall.*

f *p* *f*

*Matholoc sitzt in tiefem Nachdenken auf seinem Trone.
 Matholoc sits brooding on his throne.*

più cresc. *fff pesante*

Matholoc.

Men of I. verdon, have you asked e_nough?
 Männer I. verdons, seid be - frie_digt ihr?

1. Fürst.
 1st King.

A great proof has been
 Nun ha - ben wir Be.

61 *f* marked Allegro.

1st K. 1. F.
 given. By my haft, the hands of Uls.ter shall guard
 weise. Mei.ner Treu, in Ul - sters Schutze nun steht

1st K. 1. F.
 Gwern. 2. Fürst.
 Gwern. 2nd King.

No shaft of us shall dang er him. 3. Fürst.
 Den Waf - fen soll er hei - - lig sein. 3rd King.

Nor So

rit. - - - *Meno mosso.*

3rd K. 3. H.

ours, sei's, Peace be with Gwern
Frie - de für Gwern!

p

62 Allegro agitato.

Matholoc. *ironic* *mit Spott*

What Cor-mac, grieved? What is your loss? I shall pay you Cor-mac of Con-
Du, Cor-mac, gram ob dem Ver-lust? Bei den Mäch-ten, Cor-mac, die du

p *Lento.*

Più mosso. *Cormac.* *mp*

Math. What fray or hate
Solch bit-ter Wort,

nacht, by the powers of dark-ness that you wor-ship.
ehrst, die im Fin-ster-n herr-schen, ich be-zahl dir's.

Più mosso.

63

Cor. of you comes to me, I shall span, With that— I am con-tent.
das dein Haß ge-bar, mir ist's recht. Ich steh—für meine Tat.

dim. - - - *ff* *pp*

Durnach.

Curtain falls.

Der Vorhang fällt.

rit.

And Bran,
Doch Bran,
The King of Brit-ain,
Britanniens Kö-nig,
will he be con tent?
ob recht sie auch ihm?

p < *cresc.* < *f*

Marcia andante.

64

ff *sf* *pp*

sf *pp* *sf*

65

p *f*

pp *sf* *dim.* *sf* *sf*

Più mosso.

66

p *p* *p* *cresc.*

Musical score for the first system, measures 64-66. The piece is in a minor key with a 4/4 time signature. The right hand features a melodic line with a triplet of eighth notes in measure 65. The left hand provides a steady accompaniment. Dynamics include *sf* and *cresc.*

67 *dim.* - - *Lento.*

Musical score for the second system, measures 67-70. The tempo is marked *Lento*. The dynamics are *dim.* and *p*. The right hand continues the melodic line, and the left hand has a more active accompaniment.

Andante non troppo. molto espr.

Musical score for the third system, measures 71-74. The tempo is *Andante non troppo*. The dynamics are *sempre ppp*. The right hand features a triplet of eighth notes with a trill (*tr*) in measure 72. The left hand has a triplet of eighth notes in measure 73.

68

Musical score for the fourth system, measures 75-78. The dynamics are *pp*. The right hand has a trill (*tr*) in measure 76. The left hand continues with a steady accompaniment.

Musical score for the fifth system, measures 79-82. The dynamics are *cresc.*. The right hand has a trill (*tr*) in measure 80. The left hand has a steady accompaniment.

Musical score for the sixth system, measures 83-86. The dynamics are *fz*, *più f*, and *ff*. The right hand has a trill (*tr*) in measure 84. The left hand has a steady accompaniment.

69

69

sf *più dim.* *sf*

This system contains measures 69 and 70. It features a treble and bass clef with a key signature of two flats. Measure 69 includes a triplet of eighth notes in the bass and a triplet of sixteenth notes in the treble. Dynamic markings include *sf* (sforzando), *più dim.* (more decrescendo), and another *sf*. The piece concludes with a fermata over a whole note chord.

Calmato.

p *sf* *sf* *p* *espr.*

This system continues from measure 70 and includes measure 71. The tempo is marked *Calmato.* (Calm). Measure 70 features a dynamic range from *p* (piano) to *sf* (sforzando). Measure 71 includes a triplet of eighth notes in the bass and a triplet of sixteenth notes in the treble, with a dynamic of *espr.* (espressivo). The system ends with a fermata.

70

Allegro fuoco.

sf *p* *molto cresc*

This system contains measures 71 and 72. The tempo is marked *Allegro fuoco.* (Allegro fuoco). Measure 71 has a dynamic of *sf* (sforzando). Measure 72 features a triplet of eighth notes in the bass and a triplet of sixteenth notes in the treble, with a dynamic of *p* (piano) and a *molto cresc.* (molto crescendo) marking. The system ends with a fermata.

71

f *fff*

This system contains measures 72 and 73. Measure 72 has a dynamic of *f* (forte). Measure 73 features a triplet of eighth notes in the bass and a triplet of sixteenth notes in the treble, with a dynamic of *fff* (fortissimo). The system ends with a fermata.

Marcia allegro, non troppo.

ff *pp* *f* *dim.*

This system contains measures 73 and 74. Measure 73 has a dynamic of *ff* (fortissimo) and *pp* (pianissimo). Measure 74 features a dynamic of *f* (forte) and a *dim.* (diminuendo) marking. The system ends with a fermata.

marc. sost.

f *p tenuto*

This system contains measures 74 and 75. Measure 74 has a dynamic of *f* (forte). Measure 75 features a dynamic of *p tenuto* (piano tenuto) and a *marc. sost.* (marcato sostenuto) marking. The system ends with a fermata.

72

73

pp

p

f

dim.

accel.

sf

Scene II.

Curtain rises.
Vorhang auf.

Scene = A Banqueting Hall. (Caer Seiont in Arvon)
Scene: Eine Bankethalle (Caer Seiont in Arvon).

Bran and the British chieftains are listening to the bard Taliessin.
Bran und die britischen Häuptlinge lauschen Taliessin, dem Barden.

74

sf

Tr.

Allegro.

Con brio.

ff

espr.

mp

rit.

75 *Molto moderato.*

Taliessin.

f *>>* *p*

“Cas - wallawn from the north came down The passes of the hills were
 „Cas - wal.lan kam her - ab von Nord, es 'leuchte-te' im Schmuck die

mp *dim.* *p* *p*

Tal.

f

ped With proud grey steeds and har-ness brown White bronze
 Flur. Auf wei - ßem Roß — trugstolz der Lord Har-nisch,

Tal.

accel. **76** *rit.*

blade and black - - bulls hide?
 Schwert, am Helm den Ur-“

p *mf*

Tal.

a tempo *p* *>>*

“Cas - wallawn from the north came down, From old Ma-nogan's i-ron
 „Cas - wal.lan kam her - ab von Nord, von alt Ma-no-gans Ei-sen.

dim. *pp*

Tal. hold saal. His host spread like a sul-len frown Across the
Es scheucht sein du ste- rer Blick und Wort der Knech- te

accel. brow of chase and wold"
Schaar durch Berg und Tal

Tempo poco Allegro.

Tal. "Ca - ra.doc drew to meet his boast,
„Ca - ra.doc kennt kein Hal - ten mehr,

Tal. Sparse hun.dreds of his moth - ers clan, To day a -
fragt nicht nach sei-ner Mut - ter Mann, Dein Tag brach

Tal. *ff* *accel.*

mongst Cas.wal.lawn's host Who'll face Ca - ra - doc
 an, Cas.wal.lan hör', dich sucht Ca - ra - doc,

79

Tal. *ff*

Sohn of des Bran. Sohn of des Bran!
 Sohn des Bran! Sohn des Bran!

Allegro.

Tal. *f*

Caradoc tritt auf. Taliessin bricht ab.
 Enter Caradoc - Taliessin hesitates.

"Ca - ra - doc met them"
 „Ca - ra - doc ein - zig... Cl.

Die Mannen brechen in die Rufe aus:
 The chiefs break out into the Chorus...

Tenor. *ff*
 Ca - ra - doc! Ca - ra - doc! Ca - ra - doc met them

Coro. Bass. *ff*
 Ca - ra - doc! Ca - ra - doc! Ca - ra - doc ein - zig...

cresc. *f*

80 Calmato.

(gebietet mit einer Bewegung Schweigen, zu Taliessin.)

Caradoc (silences them with a gesture— and addresses Taliessin), *f*

Sing no more, poor praise of
Schweig' den Sang; all - zu viel

ff p

us but tell these wait ing chiefs of Hu— the
Ehr. Doch die - sen Män - nern sing von Hu, dem

pp

81

Poco animato.

Taliessin. *mf*

might - y and the an - cient powers.
Stärk - sten aus der Ah - nen Zeit.

p

Wie

81

Poco animato.

p

pp

have, no A - wen and I can - not reach the quiv - er of old dreams
sollt ich wis - sen, was doch un - nah - bar in träu - men - den Scho - ße

pp

rit. - p

a tempo

Tal. *f*

to draw their shafts. Ca-rid-wen! Ca-rid-wen!
 die Göt-tin birgt. Ca-rid-wen! Ca-rid-wen!

mp *sf*

82

Tal. *mp* *f*

Goddess of ex-cel-lent speech, Why
 Lich-te ste Göt-tin du, leuch

pp

dim. *rit.* *Maestoso.*

Tal. *f*

And bet-ter dumb
 Viel bes-ser stumm,

have you left us?
 te uns wie-der!

pp *sf*

83

Bran. *dim.* *pp*

Than to be prais-ing to the Kings face His son that
 als vor dem Ant-litz sei-nes Kö-nigs selbst den Sohn zu

Bran.

late - ly stood re - fus - ing all ser - vice to his sire and
 rüh - men, der Ge - hor - sam ver - sag - te sei - nem Herrn und

The vocal line for Bran. is written on a single staff with a treble clef. The lyrics are in English and German. The piano accompaniment consists of two staves, treble and bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *sf* (sforzando) and *sfz* (sforzando).

Poco più mosso.

Bran.

race
Volk.

Caradoc. *p*

If that were truth I should plumb what depths there are of
 Träf' mich dies Wort, wär für mich Ver - ach - tung tief - ster

The vocal line for Bran. is written on a single staff with a treble clef. The lyrics are in English and German. The piano accompaniment consists of two staves, treble and bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *p* (piano), *sf* (sforzando), and *pp* (pianissimo).

84

Car.

si - lence and dis - grace. What I have done Was my
 Abgrund noch zu seicht. Was kühn ge - lang mir, zum

The vocal line for Car. is written on a single staff with a bass clef. The lyrics are in English and German. The piano accompaniment consists of two staves, treble and bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *cresc.* (crescendo), *sf p* (sforzando piano), and *fp* (fortissimo piano).

Car.

own work for Brit - ain Let no hate
 Hei - le Bri - tan - niens, mir ge - nügt's.

The vocal line for Car. is written on a single staff with a bass clef. The lyrics are in English and German. The piano accompaniment consists of two staves, treble and bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *mf* (mezzo-forte).

Bran. *f*

Since it was my
 War es gleich mein

light on me for that fate
Spärt an mir eu-ren Groll!

pp sf p sf p

85

son who put to rout Cas - wal - lawn of the north
 Sohn, der nordwärts trieb Cas - wal - lans wil - de Schaar,

Maestoso.

I bid him here Take up a - gain the
 ich bitt' ihn: Nimm hier die - ses heil - gen

f p

sa - cred spear And be a - gain A - veng - er.
 Spee - res Schaft und sei aufs neu sein Hü - ter.

p mp cresc.

86 Allegro.

Caradoc.

Such a voice I will o - bey.
 Gern ge - horch ich sol - chem Ruf.

Marcia fuoco.

Car.

poco rit.

fuoco

I take the blade to me —
 So faß' ich die Schärfe —
 Ten.

Coro.

Bass.

Ca -

Ca -

Marcia fuoco.

poco rit.

fuoco

87

Car.

Do not you re -
 Laßt des Ju - bels

ra - doc! Ca - ra - doc! Ca - ra - doc!
 ra - doc! Ca - ra - doc! Ca - ra - doc!

87

pesante

ff

pp

Moderato.

dim.

Car. *joice, Lust, If Bran be grieved in giv-ing. da Bran die Ga-be küm-mert.*

Bran. *mf*

I Ich gave nahm my der moth-er's son to Mut-ter Sohn to der

88

Bran. *ex.ile and to shame my sis-ter to like ex.ile o-ver wave, Heimat höch-stes Glück, die Schwester gab mein Wille ü-ber's Meer,*

Bran. *Our sa-cred vase to out-land-ers for trust. Long years bring der Scha-le Hei-lig-tum als Pfand der Treu. Leer mei-ne*

Più mosso.

Bran.

nothing
Hän-de.

Give me my sis-ter and my heir a - gain!
Schwester und Er-be, kehrt ihr je zu - rück?

Bran.

89

Find me lost years, and an-swer their needs!
Was ich ent-behrt, wiegt dein Mut - mir nicht auf. Caradoc.

89

He was
Er war

Car.

rit.

once my friend, She the one wom-an of my world. Oh
einst mein Freund, sost. legato ein-zig sie mei-nem Wunsch ver - traut. Nach

Car.

agitato

send me but west-ward as Gwyd-i - on - - to the north was send by Math,
West heiß mich zie-hen, wie Gwyddi - on - - ward nach Nord ge - sand von Math.

90

Bran. *accel.*

That I may die _____ as Math by Gwyd.i - on fell.
 So wärs mein Tod, _____ gleich Math, den Gwyd.di - on schlug.

Bran. *Più allegro.*

Soon will Pen - ard - - un'sline be dead: The waste of
 Bald steht ent - laubt - - Pe.narduns Stamm; für Bran der

Bran. *Fuoco.* 91

Brans reign end-ed You're for the torc and my
 Som - mer en - det. Du bist mein Sohn, gehrst die

Bran.

own son. Caradoc. *f*
 Kro - ne. Take back the spear!
 Nicht mir den Speer!

Fuoco.

Car. *rit. mp*

Even here I set my des.tin.y.
So be - schwö-re heut das Schicksal ich.

dim. p sf

Car. 92

If time should jest even until the torc of Brit.ain's
Nichtscherzt die Zeit. Ek' Britan niens Kro - ne ich nicht

marc. cresc.

Car.

mine Be my reign cursed!
wert, ächt' ich selbst mich:

sf

Möglicher Sprung nach
⊕ Optional Cut to §

Car. *cresc.*

Be it myscaith to know the worst that all the powers di-vine can deal to me.
Sei es mein Fluch, zu wissen, was des Un heils Göt-ter-macht be-stimmt für mich.

mf senza sord. ff

Taliessin.

93

f
Bran bid him halt
Bran biet ihm halt!
He curses Britain with himself
Er trifft Britannien insichselbst.

Maestoso.

Bran.

f
My fault Be it if destiny so set take hold.
Laß ihn! Was Schicksals Wille ist, nehme seinen Lauf.

p
marc. basso

significant

Caradoc. *f*

94

Bran! Bran!
Bran! Bran!

It is not waste not woes that crush the
Noch brach das Weh in eig-ner Brust die

sf
p
espr.
p

Car.

hope in us,
Hoffnung nicht.

But that grey hush
Oh daß ein Sturm

when pregnant storm puts up its herald sleeve
dein dümm-riq' Zwei-feln doch in Stücke riß!

p
pp

Andante.

Bran.

Car. *f* *2.* *3* *6* *6* Then let it
Komm's denn zum

High in dark Heavens.
Dann Himmel, Dank!

Andante.

dim. *p* *sost.*

Sprung. Cut Poco allegro.

(A cry without.)
(Ein Schrei von außen.)

95

Bran. *p* *ff* *3* *2* *4* *4* Who
Wer
break, *Schluß,* There is con - fu - sion to be wiped a way.
daß al - les Dun - kel sich zu Licht er - hellt!

calls?
rief?

Taliessin. *f*

A cry across the abyss! Some outlaw seeking entrance.
Ein Schrei von jenseits des Wall's. Ein Fremder wünscht wohl Einlaß.

agitato

p

pp

p

Bran. *p*

Be it his to make it good. A voucher of all cau ses, Bring him
Bringe Se - gen uns sein Nah'n! Du, treu - en Rats Ver - kün - der, führ her -

pp

pp

Allegro.

(Taliessin geht ab und kommt sofort mit Evnissyen zurück.)
(Taliessin goes out and presently returns with Evnissyen.)

96

Bran. *to us.
bei ihn.*

f dim.

pp sf pp

Poco allegro.

sf p sf p f cresc.

f marc.

Bran. *f*

*Ev.nissy-en!
Eo.nissy-en! Evnissyen.*

Meno.

*The King pauses now to my
Du schweigst, König? Wer ist von*

mf

97

Bran. *p*

*And by what a mend will you claim
Welch' neu-er Be-weis sprü-che dich*

Evn. *death what chieftain will be send.
euch als Hen-ker mir be stimmt?*

97

f pp

Bran. *else?
los?*

Ev. *p*

I hold such mat-ter at my lips, That though it sting you:
Ich brin-ge Bot-schaft; so ge-wiß sie euch in Zorn jagt,

Bran. *f* **Moderato.**
Speak then.
Sprich denn!

Ev. shall e-clipse all fault of mine.
sprichtsie frei mich al-ler Schuld.

pp *ff* *pp* **Moderato.**

Ev. *p* **98** *f*

Forscorn of young Math-o-loc I went out, Put to the
Weil ich geschmüht Math-o-loc, muß'ich fort, schmach voll von

pp *agitato*

Ev. *ff*

horn before the ve-ry rout and rabble of our race.
euch dem wü-sten Grimme preis-ge-ge-ben unsres Volks.

pp *pp* *p*

Evn. *p*

In the far south where the lean furze and the wild waters
 Fern im Sü - den, wo der Gin - sterbusch sich spiegelt im

Evn. *p* 99

kiss, I found my place; 'Mid the high rocks of
 Meer, fand Frie - den ich. An des ein - sa - men

Evn. (*cresc.*)

dis - tant Cor - neu I made lair with roar of huge winds for my
 Cor - neu Strande, sang auf har - tem La - ger Sturmwind mich in

Evn. *p*

solace. But the fox and lit - tle liz - ards creeping in the sun were my com -
 Schlummer. Kam der Fuchs, Ei - deck - sen huschten durch der Sonne Glut als kar - ge

cresc.

100

Evn.

pan - ions.
Freun - de.

From the shore so far be low that its e -
Einst aufhöch - ster Klip - pe stand ich, tief zu

pp

Musical score for the first system. The vocal line (Evn.) is in bass clef. The piano accompaniment consists of two staves: a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics include *pp* and *p*.

Evn.

tern - al war Bredbut a murmur came a ruffled bird, pip - ing and
Flü - ßen hör - bar kaum die Brandung. Flog ein Vöglein nah, ängst - lich, wie

più moderato

p

Musical score for the second system. The vocal line (Evn.) is in bass clef. The piano accompaniment consists of two staves: a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics include *dim.*, *ppp*, and *sost.*

Evn.

maimed.
lahm; 'Neath wing it bore tidings of
im Flü - gel trug's Botschaft von

cresc.

Musical score for the third system. The vocal line (Evn.) is in bass clef. The piano accompaniment consists of two staves: a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics include *f* and *cresc.*

Maestoso.

101 Bran.

p

Tell them
Wei - ter!

Evn.

Bron - - - wen.
Bron - - - wen.

Maestoso.

101

Musical score for the fourth system. The vocal line (Evn.) is in bass clef. The piano accompaniment consists of two staves: a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics include *dim.*, *f*, and *p*.

(Evnissyen, einen Runenstab übergebend)
(Producing a tally cut in Ogham.)

mf

Read, Bran,
Lest, Bran,

For yourself.
le - set selbst!

It's not my word that shall en -
Nicht willich eu - res Zor.nes

Ev. n.

Allegro.

Caradoc. f

Though your deed
Lan - ge ist's

did so long since
seit dei - ner Tat.

flame you
Sporn sein.

Allegro.

Are you still
Im - mer noch

Ev. n.

Lento.

Bran (reads).
102 (liest)

Be it al - lowed that you re -
Der Weg der Rük - kehr steht dir

proud?
stolz?

Then hear this news.
So hör' erst dies!

102

Lento.

Ev. n.

cresc. - - - - - f

Allegro.

turn
frei

And all pains that we dealt up on you
und ver.ges - sen sind Schmach und Strafe,

be revoked.
die dich traf.

Taliessin.

Allegro.

Again in
Zurück - ge -

Bran.

Fuoco.

Tal.

grace kehrt of hearthand bloodright stands this man Pe - nar - duns son!
 zu Herd und Sip - pe ste - het hier Pe - nar - duns Sohn.

p *f*

Bran. *ff* 103

Hear all! Hö - ret! The maid Die Maid, who was white in Reinheit

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

Bran.

wor - ship to us, whom we gave as a
 ehr - wür - dig uns, de - ren Ho - heit wir

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

Bran.

proud folk casts precious things a - way, is thrust to
 al - le in Un - wert's Scheu nur nah, sie ward be -

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

Bran. *scorn.*
schimpft,

Aye treat.ed as a slave, that
ent - ehrt als ei - ne Magd, die

Bran. la - bours in the pits
Ar - beit tut im Stall,

Sis - ter of Bran!
Schwester von Bran!

Bran. **104**

Daughter of Llyr!
Toch - ter von Llyr!

Chief - tains,
Haupt - lin - ge

Bran. say!
sprecht,

How shall we an - swer?
was sei die Ant - wort!

Allegro fuoco.

1st Chief. 1. Häuptl.

Coro.

2nd Chief. 2. Häuptl. Lead us, Bran a - gainst I -
 Führ' uns, Bran, es gilt I -
 3rd Chief. 3. Häuptl. For her dis -
 Für ih - re
 4th Chief. 4. Häuptl.
 5th Chief. 5. Häuptl.

Allegro fuoco.
p agitato stacc.

105

1 ver - don, Lead us!
 ver - don! Führ' uns,
 2 grace Let us eat out a ven - geance
 Schmach wer - de furcht ba - re Ra - che!
 3 Loose the blade. Leader of Brit - ain
 Greif zum Schwert, Herrscher Bri - tan - niens!
 4 Our lives are gelt with our
 Das Le - ben gilt für der
 5

105

ff $\sharp a$

1 *Lead us!*
führ' uns

2 *Bran,*
Bran!

3 *For her dis - grace*
Für ih - re Schmach

4 *Let us eat out a vengeance!*
werde furcht - ba - re Ra - che!

5 *Loose the blade*
Greif zum Schwert,

6 *Leader of Brit - ain!*
Herrscher Bri - tan - niens,

7 *Queen a - way!*
Für - stin - Eh - re!

8 *Our Das lives are*
Das Le - ben

9 *Out!*
Auf,

10 *Lead us out,*
führ' uns an,

11 *Bran Held of Brit - ain!*
Bri - tan - niens,

sf p *sf* *p* *sf*

106 *cresc.*

1 *Lead us, Bran!*
führ' uns Bran!

2 *Let us eat out a vengeance!*
Laßt die Ra - che uns köh - len!

3 *Loose the blade*
greif zum Schwert,

4 *Lead er of Brit - ain!*
Herrscher Bri - tan - niens!

5 *gelt, gilt*
gilt

6 *with our Queen a - way!*
für der Für - stin - Eh - re.

7 *Lead us out!*
führ' uns an,

8 *Bran Held of Brit - ain!*
Held Bri - tan - niens!

106

p *f* *sf* *f*

Maestoso, meno mosso.

1
lead us a - gainst I - ver - don!
führ' uns, es - gilt I - ver - don!

2
Lead us, Bran!
Führ' uns, Bran!

3
Lead us, Bran!
Führ' uns, Bran!

4
Lead - er of Brit - ain!
Herr - scher Bri - tan - niens!

5
Bran of Brit - ain, Lead us!
Held Bri - tan - niens führ' uns!

Lead us out! Bran of Brit - ain!
Füh - re uns, Held Bri - tan - niens!

Maestoso, meno mosso.

107

Bran. *p*

Ev - nissyen you have stung, As
Du hiel - test dein Wort gut, den

108

Bran.
you did promise. It is long we have been
Zorn zu spornen. Schon seit lang hab' ich die

Bran. wait - ing in this dis - con - tent. Ills die when
 Stun - de der Ra - che er - sehnt. Wahr - lich, nichts

109 (cresc.)
 great - er e - vils come. This wrong Calls up our
 bess' - res konnt' ge - schehn, als dies, da es Er -

Bran. mettle to the bat - tle - rout And your deed
 neu - rung al - ten Ha - ders bringt. Der - ne Tat

Möglicher Sprung nach Seite
 ⊕ Op. cut to page 160

110 Più fuoco.
 is for - got - ten. Caradoc (ärgerlich)
 ist ver - zie - hen. Caradoc (angrily) f

110 Più fuoco. You would ride con -
 Im - mer schwärz - rer sf p

Car.

fu - sion for your end. You hope the rush of in - stant
 Irr - tum bis zum End! Solch rä - sches Feu - er eu - res

sf p sf p p

This system contains the first vocal line for the character Car. The lyrics are in English and German. The music is written in a single staff with a bass clef. It features dynamic markings of *sf* and *p*, and includes triplet and sextuplet ornaments.

Car.

an - ger shall make clear your way.
 Grol - les macht den Weg nicht frei.

sf p

This system continues the vocal line for Car. The lyrics are in English and German. The music is written in a single staff with a bass clef. It features dynamic markings of *sf* and *p*, and includes triplet and sextuplet ornaments.

(♩ cut) (Sprung)
 Maestoso allegro.
 Bran.

Who comes a - gainst I -
 I - ver - don schwört ihr

f p f p

This system contains the first vocal line for the character Bran. The lyrics are in English and German. The music is written in a single staff with a treble clef. It features dynamic markings of *f* and *p*, and includes triplet and sextuplet ornaments.

112

Bran.

ver - don?
 Ra - che?

marc. pesante

This system continues the vocal line for Bran. The lyrics are in English and German. The music is written in a single staff with a treble clef. It features the marking *marc. pesante* and includes triplet and sextuplet ornaments.

Evnisseyen.

f I the first
Ich vor an;

Let me be your a - veng - er;
laß' Ev-nisseyen des Hee - res

I whose hand
Ru-fer sein,

dim. *p* *dim.*

Evn. set in this de - cis - ion.
in die - sem Kam - pfe.

Give me play,
Sag' nicht nein!

And Ich

sf *pp* *sf* *p*

Evn. I will show you by this brand
will be - wei - sen, drauf 3 mein Wort,

There is force
daß noch Kraft

ff *fuoco*

accel. *sf* *pp* *sf*

Evn. in me.
in mir.

114

f

Maestoso.

Bran.

Lento.

Who's for Bran?
 Wer mit Bran?
 1st Chief. 1. Häuptl.

2nd Chief. 2. Häuptl.
 I say I follow Bran.
 Ich schwör's, ich fol-ge Bran.

Maestoso.

Lento.

Be
Mein

f marc.

all my tribe accursed If I do else.
 gan-zer Stamm verwünscht, tu and' res ich..
 3rd Chief. 3. Häuptl.

Let who will
 Wer nicht will,

p

mp

halt, I fol-low
 bleib! Ich bin mit
 4th Chief. 4. Häuptl.

Bran.
Bran.

f

115

Mit

speak for my clan,
 all mei-ner Schar

p

Bran. rit. Lento.

And you Ca-ra.doc?
Und du, Ca-ra.doc?

I zieh fol-low Bran!
ich mit Bran!

116

Caradoc. p

I will fare with you, to get the cauldron. I've no share in other ventures.
Wenns die Scha-le gilt, bin ich der eu-re. Al-les and-regilt für nichts mir.

Agitato allegro.

Car.

Evnissyen. *f* By Nach

Agitato allegro. Give me then the spear, I am Brans's heir!
Mir ge-bührt der Speer, mir dem Er-ben Brans.

Car.

fault or fight Alone it passes.
Falsch und Fug gilt's hier al-lein nur.

There are two Ven-gers here, Judge of it
Wem der Vor-rang ge-bührt, ur-tei-le

Allegro. Bran. *f* 117

Whilst my folk strain at the leash, shall I stand fast to stay your
Drau - ßen schon drängt sich mein Völk, soll ich hier stehn zu trä - ger

Car.

Allegro. Bran. 117

f *mp* *dim.*

Bran.

quar - rel. Lest mine anger cast a red veil on me, and I do you
Prü - fung? Mei - nes Bluts Wallen möcht' trü - ben den Blick, nicht nach Recht zu

p *p* *fz*

Bran. 118

wrong speak the a voucher.
sehn. Rich - te du, Weiser!

sf *p* *fz p*

Moderato. Tal. *mp* 3

There is a quiet blast Up - on the horns of vengeance. Let us
Frischende Brise wühlt den Grund nicht auf der Rä - che. Laßt uns

sf pp *sf* *p* *espr.*

Tal. *p*

go! gehn. Some in to war with Bran, Some to be left as guard to Britain.
 Ein Teil ins Feld mit Bran, Hü - ter von Haus und Hof ein ander.

Bran (to Caradoc) *Più moto.* **119**

So you shall reign Sit for a while up on this
 Du bleibst für mich. Hü - te Bri - tan - niens Tron an

Lento.

Bran. Brit. ain's throne. Caradoc. *p*
 mei - ner Statt. Nur kurz die It is not long, Before this destiny comes home.
 Frist, bis heimwärts wendet des Schicksals Weg.

Car.

mf *dim.*

Poco Andante. 120

Car. *p*

Though I am loth to
Wenn mei.nem Plan der

lift the hounds from such a trail Yet for my
Fähr - te sich - res Glück ent - ging, nicht bin ich

be - ing that is now at bay I summon
un - froh, wie es heut' ge - schah. Schließt mei.nes

espr. *p* *pp*

121

Car. *f*

such as have not known me fail My friends in
Sinns arg - lo - ser Freun - de Ring, ge - winn durch

Car. *be - - ing, nor mydreams be - tray.*
sie - - ich, wie im Traum ich's sah.

Più mosso *Mögl. Strich(S. 168)* *Opt. cut(P. 168)* **122**

Car. *Brothers_ of Bat - tle we have spoken oft about low fires with the high stars a -*
Brü - der, - wißt ihr noch an der La - ger Feu - er wie so oft wir die Ster - ne - be -

Car. *loft. Go such as will to vengeance fierce and*
grüßt? Nehm Ra - che sich, wer im - mer dar - nach

Car. *vain But if there be some staunch to deep de*
geizt, dochwer im Bu - sen ge - het - mes Wäh - nen

f *espr. > pp* **123** *pp*

Maestoso.

(Six of the chieftains go over to Caradoc.)
(Sechs der Häuptlinge gehen zu Caradoc über.)

Car.

ff

sire, Let them stand by me.
trägt, der sei mein Ge - noß.

sf *pesante ff* *ff* *dim.*

124

Bran. *f*

Bethis your guard And
Bleibt ihr mit ihm, ihr

(Exeunt Bran and the British chiefs
except Taliessin and Evnissyen.)

Bran und die britischen Häuptlinge
gehen ab bis auf Taliessin und En-
nissyen.

Bran.

Britain's may the gods judge hard who has the right.
Bri - ten, mö - gen Göt - ter schir - men un - ser Recht!

Allegro, molto maestoso.

f *pp* *f*

125

ff *f* *cresc.* *ff*

Moderato sostenuto
Caradoc (su Taliessin) (to Taliessin) *mf*

See to it, Ta-li-es-sin, That they hale the cauldron
Sor-ge du, Ta-li-es-sin, daß zu_rück das Becken espr.
p *pp*

126

home, I hold the soil that fate and chance are gath ered to de
kommt! Der Hei - mat heil' - gen Herd schütz ich vor Fein - des Ü - ber -
p

Taliessin. *p*

If we should fare too well, it is your doom.
Doch wenn ge - lingt die Fahrt, ist's für dich schlimm.

Car. spoil. fall. *p*

Bs. Fl.

Tal. *p*

If it fall foul what hope have you?
Glückt sie nicht, sag; was bleibt dir dann?

Evnissyen. >

cresc.

It is my turn
Es bleibt mir noch

my tide at last.
ein letztes Wort,

I shall take vengeance for the
das da ruft: Ra-che mei-ner

fz > *pp*

fz > *pp*

fz > *pp*

Più moderato.

Caradoc. *pb*

129

If I live
Trifft der Tag

still to answer it,
mich am Le-ben noch,

be it
soll mein

years accurst I spent in exile.
Jah-re na-men-lo-sen E-lands.

Più moderato. 129

p *dim.*

just that we be bat-tled
Schwert dir Ant-wort sa-gen.

But my heart more sin-is-ter than
Doch mein Herz, ge-fas-ter als in

rough *f*

accel. -

rit. -

all your ach-ing
Kampf-be-gier-de

lust
deins,

cries know-ledge
ruft laut: heüt

that for ev-re
gilt es Ab-schied

we do
zwischen

accel. -

rit. -

tenuto

Fuoco allegro. (Evnissyen ab. Caradoc blickt auf den verlassenen Platz.)
(Exit Evnissyen. Caradoc stands looking at the empty gathering place)

Car. *part. uns.*

Car. *espressivo*

There is a great wound in us, all our blood runs out in va-grance.
 Mein h ammernd Herz mahnt du mich? St urmisches Blut, was will dein To-ben?

Car. *cresc.*

For me there is no future. Yet I'm glad that time has
 Mein Mut, er sieht kein Hoffen. Nur das ei-ne wei ich:

131 *rit. - Poco andante.*

Car. *pp* *sost.*

stripped us of that evil dress, which held us stran-gers.
 Klar-heit wird uns al-len bald. und sie er-sehn' ich.

accel.

Allegro marziale. 132

(Gesang der in See gehenden Briten von außen.)
(The song of the departing Britons is heard off.)

Ten. *mp* *marked* *ff*

Coro. Haul home! The blue mud drips from the

Bass. *mp* *marked* *ff*

An Bord! Der Meer-schlamm träu - felt vom

Allegro marziale. 132

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

cresc. - - - - -

an - chor stone, The hide wrapped thole pins give and

cresc. - - - - -

An - ker - tau, der Se - gel Fet - zen kla - gen

sf

ff *ff*

groan. The blunt bows bite the

ff *ff*

rauh, und der Kiel nagt die

133

sea's white bone. Haul home!

ff

Flut so blau. *molto* *ff* An Bord!

Poco Allegro.

Caradoc. *p*

I feared I stood a lone. And had but my own dreams for
 Schon glaubt' al - lein ich mich, und freund - lich mir ein - zig mich

p *sf* *dim.*

Andante (con moto).

Car.

friends. But there is grown a bout me now a
 selbst. Nun kam mir fro - her Zu - wachs star - ker

pp

134

Poco più mosso. *f*

Car.

lit - tle sa - cred grove of precious souls. I am now King of
 See - len, die in mir den Ret - ter sehn. Ih - nen bin ich nun

pp *sost.* *cresc.*

Car. *Brit-ain not by will nor an-y lust of mine nor plan. And I can*
Kö-nig. Sich er-füllt, was ich zu den-ken kaum ge-wagt. Wo fän-de

135

Car. *give you no-thing. We come of that*
Lohn die Treu-e? Das Blut unsres

Car. *race where gaunt at-tain-ment can bring them no fame.*
Völks, es wünscht nicht Schwachheit mit Sänf-te ge-paart.

Marcia poco allegro.

Car. *But I am proud - - - er*
In Kühn marcato - heit nütz' - - - ich, of my slen-der
was die Stun-de

136

Car. *p*

clan bot. And it's short hour than ev - er was a
 Mit klei - ner Schaar er - kämpf ich mir mein

cresc. *fz* *p*

Car. *ff*

man Born to the torc and
 Recht: Ich sei der Herr. ihr

137 *Poco vivace.*

Car. *ff*

still him - self its slave!
 an dern seid mir Knecht!

Ten. *ff*
 Haul home!

Coro of Britons.
 Bass. *ff*
 Gut' Fahrt!

137 *Poco vivace.*

mf *ff*

Giusto.

Give way! For the wind lies fair and we'll

Gut' Fahrt! Frischer Ost-wind bläst, noch vor

Giusto.

lose the shore 'ere night-fall set the sea with it's store,

Mit-ter-nacht der Kü-ste Saum ver-sinkt in der Pracht

138

Of moon and star-beam. Pull for our

von Mond und Ster-nen. Auf, in die

138

p

war, Give way! For the wind lies fair and we'll

Schlacht! *Gut' Fahrt!* *Frischer Ost-wind bläst, noch vor*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are: "war, Give way! For the wind lies fair and we'll". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It includes dynamic markings such as *f* and *ff*, and features several triplet figures. The tempo/mood is indicated by the words "Schlacht!" and "Gut' Fahrt!".

lose the shore 'ere night-fall set the sea with it's store

Mit - ter-nacht der Kü - ste Saum ver - sinkt in der Pracht

139

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "lose the shore 'ere night-fall set the sea with it's store". The piano accompaniment includes dynamic markings like *cresc.* and *mf*, and features triplet figures. The measure number "139" is printed above the vocal line. The tempo/mood is indicated by the words "Mit - ter-nacht der Kü - ste Saum ver - sinkt in der Pracht".

of moon and star-beam.

von Mond und ^pSter - nen.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "of moon and star-beam.". The piano accompaniment includes dynamic markings like *p* and features triplet figures. The tempo/mood is indicated by the words "von Mond und ^pSter - nen.".

ff *Vivo.*

Pull for our war! Give way!

ff Auf, in die Schlacht! Gut' Fahrt!

This system contains the first two systems of music. The top system features vocal lines with lyrics in English and German. The piano accompaniment is in the lower systems, marked with *ff* and *Vivo.*

140 *ff*

Pull for our war! Give way!

Auf, in die Schlacht! Gut' Fahrt!

140

This system contains the next two systems of music. It includes a tempo marking of 140 and dynamic markings of *ff*. The piano accompaniment continues with complex rhythmic patterns.

Curtain falls.
Vorhang zu.

Broad. Breit. *Presto.*

fff

This system contains the final two systems of music on the page. It features a *Broad. Breit.* section followed by a *Presto.* section. The piano accompaniment is marked with *fff* and includes triplets and other complex figures.

ACT III.

Prelude. Vorspiel.

Sostenuto lento misterioso.

The musical score is written in 9/8 time and consists of four systems of piano music. The first two systems are in the bass clef, while the last two systems include a treble clef for a flute part. Dynamics range from *pp* to *sf*, and articulation includes *marcato*. The tempo is marked *Sostenuto lento misterioso*.

System 1: Bass clef, 9/8 time. Dynamics: *pp*. Features a melodic line in the upper voice and a rhythmic accompaniment in the lower voice.

System 2: Bass clef, 9/8 time. Dynamics: *pp*. Continues the melodic and rhythmic patterns from the first system.

System 3: Bass clef, 9/8 time. Dynamics: *sf*. Includes a first ending bracket labeled "1". A flute part (Fl.) enters in the treble clef with *legg. pp* dynamics. The piano part has *sf* dynamics.

System 4: Bass clef, 9/8 time. Dynamics: *sf* to *pp*. The piano part has *sf* dynamics. The flute part has *dim.* dynamics. The piano part has *marcato* articulation.

First system of musical notation, featuring two staves in bass clef. The upper staff contains a melodic line with slurs and accents, starting with a *p* dynamic. The lower staff contains a bass line with chords and slurs.

Second system of musical notation, featuring two staves in bass clef. A measure rest is present at the beginning of the upper staff, followed by a *ff* dynamic. The lower staff continues with a bass line. A *p cresc.* dynamic marking is present in the second measure.

Third system of musical notation, featuring a treble clef staff and two bass clef staves. The treble staff has a *pp* dynamic. The upper bass staff has a *ff* dynamic, and the lower bass staff has a *p* dynamic. A *dim.* dynamic marking is present in the lower bass staff.

Fourth system of musical notation, featuring two staves in bass clef. The upper staff has a *sf p* dynamic, and the lower staff has a *pesante cresc. molto* dynamic marking.

Fifth system of musical notation, featuring a treble clef staff and two bass clef staves. The treble staff is marked *(in oct)* and *f*. The upper bass staff has a *fff* dynamic, and the lower bass staff has a *p* dynamic.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The music is in a key with two flats and a 3/4 time signature. The first staff has a melodic line with accents. The grand staff features a complex texture with many notes, including a section marked with a fermata and the number '12'. The bottom staff has a bass line with a dynamic marking of *fff* and later *p*.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The first staff continues the melodic line. The grand staff has a section marked with a fermata and the number '3'. The bottom staff has a dynamic marking of *fff* and later *p*.

Third system of musical notation. The first staff continues the melodic line. The grand staff has a section marked with a fermata and the number '3'. The bottom staff has a dynamic marking of *f* and later *ff*.

Allegro sostenuto. (Marziale)

Fourth system of musical notation, starting with the tempo and mood marking. It consists of two staves: a bass staff at the top and a bass staff at the bottom. The music is in a key with two flats and a 4/4 time signature. The top staff has a melodic line with a dynamic marking of *ff legato, tenuto*. The bottom staff has a bass line with a dynamic marking of *ff*.

First system of musical notation, featuring two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music consists of chords and melodic lines. A dynamic marking *f* is present in the upper staff.

Second system of musical notation, featuring two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music includes a 4-measure rest in the upper staff. Dynamic markings include *ff*, *p*, *cresc.*, *ff*, and *dim.*

Third system of musical notation, featuring two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music includes a 4-measure rest in the upper staff. Dynamic markings include *sf*, *mf*, and *dim.*

Fourth system of musical notation, featuring two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music includes a 5-measure rest in the upper staff. Dynamic markings include *p* and *rit.*

Fifth system of musical notation, featuring two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music includes a 4-measure rest in the upper staff. Dynamic markings include *dim.* and *pp*. The system concludes with a double bar line and a fermata.

Scene I.

A great timbered hall in Iverdon. The pillars are oak trees and roughly decorated. The roof is carried from the ridge pole down nearly to the ground. In the background stands the Cauldron of Caridwen surrounded by a fire. In the centre are set two thrones opposite. About the pillars are carelessly thrown great sacks of leather. — When the curtain rises Cormac is alone in the Hall. He turns to the Cauldron.

Große Holzgebaute Halle in Iverdon. Die Pfeiler bestehen aus rohbehauenen Eichenstämmen. Das Dach reicht vom Giebel bis nahezu auf den Boden. Im Hintergrunde befindet sich die Schale der Caridwen, von einem Feuer eingeschlossen. In der Mitte sind zwei Throne einander gegenüber aufgestellt. Unten um die Pfeiler lagern in Unordnung große Säcke aus Leder. — Beim Aufgehen des Vorhangs befindet sich Cormac allein in der Halle. Er wendet sich gegen die heilige Schale.

Poco Andante. Cormac. *p*

What spoil was this? Where are now your
Welch' schlimmer Tag! Dei - nes Zau - bers

ppp sostenuto. pp pp

Cor. *f.* powers? vaunt - ed and danger.ous? 'Twas I that sent the
Ruhm, ist es zu End mit ihm? In je - des I - ren

sf pp

Cor. men of Eire with two hearts to field. Where they were
Herz ich goß Ver - trau - en auf dich. Wir un - ter -

sf pp tr tr

Cor. *(cresc.)* wast - ed. Yet un - healed is this the
la - gen. Un - ver - narbt die Wun - de

sf pp tr

Più animato.

Cor. *wound of wild Ev - nis - syen's spear. Shook I Matho - loc.*
schmerzt, die mir Ev - nis - syen schlug. Trieb ich Matho - loc,

sf *pp sost.* *sf* *dim.*

Cor. *that this out - land Bran might set his sway on us?*
daß der Fremd - ling Bran sein Joch uns auf - er - legt?

pp sost.

Cor. *And now the fear of either's for - tune threatens me.*
In neu - e Furcht stürzt mich ihr mild Ver - tra - gen.

mp *Andante poco.* *poco rit.* *molto pressend*

pp sost.

Cor. *If this my plan come to my pro - fit they leave not this hall*
Ge - lingt mein Plan, daß er mir nüt - ze, ent - läßt die - ser Saal

(cresc.) *f*

sf *p*

Cor. *a live to night.*
sie le - - - bend nicht.

8 *p*

And then twixt clan and clan,
Und dann folgt Schlag auf Schlag.

(Evnissyen tritt auf und faßt Cormacs letzten Worte auf.)
(Evnissyen enters and overhears the last words of Cormac.)

Cor. *Gwern dies with Bron.wen.*
Gwern stirbt mit Bron.wen!

Allegro agitato.

sf p pp f ff

Evnissyen. *p*

Aye, well thought, Cor.mac the cun.ning, — There'll be a name up-
Fein er - dacht! Cor - mac, du Schlau.er; — köst - li - cher Na - me,

pp

9 *Cormac.*

It's you, — Evnissyen!
Bist du's, — Ev-nissyen?

Evn. *on you then for all the bards — to tell.*
in der Bar - den Mund wie stolz — er klingt!

p molto ff pp

Evnisseyen.

p

O.thers of your sort are quick a.bout the earth.
 Ja, dei_nes_glei.chen ge_hört die gan_ze Welt.

f *p*

It is between us Cor.mac. At the ford of
 Nun ist es an uns, Cor.mac! An des Ly_non

sf pp *sf pp*

(cresc.)

Ly_non — I slew Dur.nach, and your wake shall be my
 U_fern mir fiel Dur.nach; wachst du hier, mir hilfts zur

sf

10 **Tempo. Cormac.**

f

I can not break the
 Fluch sei dem fau_len

king - - - ship.
 Herr - - - schaft.

10 *accel.*

Tempo.

cresc. *f* *ff* *pp sost.*

Cor. *f*
 bonds that hold us from the sword.
 Eid, der wehr-los macht mein Schwert!
accel. *ten.*

Cor. *f* Tempo.
 Else I'd be sending you to roam in search of him.
 Wies' dir zur Herr - schaft mit ihm den Weg so gern.

Sie betrachten einander mit Verachtung. Evnissyens Blick fällt auf die großen Ledersäcke. Er geht auf den nächsten zu.
 They gaze at each other defiantly. Evnissyen's eyes fall upon the great leathern sacks. He goes up to the nearest.

11
 Evnissyen. *p* *2*
 And what is here?
 Und was ist dies?

Cormac. *p*
 Meal!
 Mehl!

11
 (no cresc.) *pp*

Evnyssen legt Hand an den Sack und bemerkt so, daß ein Mann in ihm steckt. Er packt sogleich den Verborgenen an
Evnyssen lays his hand on the sack and feels a man within it. He starts, and grasps the

der Kehle und würgt ihn, bis er kein Lebenszeichen mehr gibt.
concealed man by the throat - until his struggles cease.

12

Evnyssen. mp

This is meal that will be
Für den Bäcker har - te

Evn. *hard to bake*
Ar - beit gabs, *Though now* — *well ground.*
hülff, *ich* — *nicht nach.*

Cormac gibt keine Antwort.
Cormac does not reply.

Evn. *ff*
Holds this the same?
E - ben - so hier?!

Tempo.

pp *(furioso)*

13

Evn. *Evnissyen treats the sack the same as before.*
Evnissyen macht es mit einem zweiten Sack ebenso. *f*

Hold all these sacks such
In al - len Säk - ken

sempre sost. *pp* *sf* *pp*

Cormac (aside)
p (für sich)

Evn. *meal?*
Mehl? *sf* *pp*

It is my shame. *Aye,*
Schändli - cher Spott! *Ja,*

Evnissyen nimmt einen Sack um den andern in gleicher Weise vor, bis ihn ein Pfeiler bedeckt.
He (Evnissyen) treats the sacks all in the same fashion till he is hidden behind the pillars

Cor.

meal, -
Mehl!

of the hall. Cormac sieht ihm mit tödlichem Grimme zu.
Cormac stands watching him - filled with mortification

molto accel. *fff furioso*

and rage. Er blickt sich rings nach einer Waffe um, aber in der Halle ist keine solche.
He looks round for a weapon but there are none in the hall.

14 **Tempo.**

sfpp *marc. mf rough*

Im Begriffe, Evnissyen nachzustürzen, begegnet er diesem, welcher wieder sichtbar
As he is finally about to rush after Evnissyen the latter appears again

pp *marc.*

wird.
and meets him. -

sf *pp*

Molto Allegro.

15

Moderato.

Evnissyen. *p*

That was a good de_vice, Cor.mac the cun_ning! I am
 Köst . li . che Schli . che dies, Cor . mac, du Schlauer! Seh ich

Evn.

glad there's one with_in whose breast the red flame _____ glows! _____
 froh, in Man.nes.brust die ro . te Flamme _____ glühn. _____

Er lacht wild auf und bricht in einen ungestümen Gesang aus.
 He (Evnissyen) laughs wildly and breaks into a wild song.—

16 Allegro fuoco.

Evnissyen. *f*

"I have had no love _____ but I sought for a mate" One _____ that could
Daß mein Lieb mich haßt, _____ macht mir wahr - lich nicht Not. Freu _____ mich, daß

f *p marcato*

Evn. *ff*
 an_swer me hate for hate! That of us might be born the child of
Has_ses Frucht sie be - droht. Der Ge_vat - ter ist gut, den ich ent -

f *p* *p*

Evn. *f*
 fate That is death. As
bot: 'Sist der Tod! Den

f *p* *ff* *f*

Evn. *sf* *p* *sf* *p*
 ev_er_went lech_er to meet with his maid As ev_er ran mer_chant to
Knaben macht be - ben ver - ter - ben des Rot, der Krämer, er zit - tert in

17

Ev. *ff*

risk of his trade
Angst um ein Lot,

So ev-er
weiß mein Herz

I ist

go where the wild
gier, wie ums tag

work is
li-che

Ev. *bv* *accel.*

played
Brot:

That
Sist

is
der

death.
Tod!

Più fuoco.
Cormac! *3*

Dem.on of Brit-ain
Sohn du der Höl-le,

Wood.

Though there is no brand or blade
wenn mir auch die blan-ke Waf-

to us,
fe fehlt,

Più fuoco.

ff *mf*

Als Cormac wütend auf
(As Cormac approaches)

Cor. *3* *3*

I will tear out your heart!
schließ ich doch dir den Mund.

sff *sf* *p cresc.*

Evmissyen losstürzt
Evmissyen menacingly

18

vernimmt er plötzlichen Hornruf (hinter der Scene).
he hears a horn sound suddenly (behind scenes)

Cormac hält sich zurück.
Cormac hesitates -

Links tritt Bran mit den britischen, rechts Matholoc, Bronwen und die irischen Häuptlinge auf. Bran setzt
Enter L. Bran and the British chiefs. R.- Matholoc, Bronwen and the Irish chiefs. Bran seats

sich auf einen, Bronwen auf den gegenüberstehenden Tron. Matholoc bleibt stehen. Cormac stellt sich zu
himself upon one of the thrones, Bronwen upon the opposite throne. Matholoc remains standing Cormac stands upon

19

Bronwens rechten, Evmissyen zu Brans linken.
Bronwen's right, Evmissyen upon Bran's left.

Hlzbl. 8
Wood.

Lento e molto espressivo.

System 1 of page 20, measures 1-4. The music is in a minor key with a complex, chromatic texture. The right hand features rapid sixteenth-note passages, while the left hand plays a steady accompaniment of chords and eighth notes. A *cresc.* marking is present at the end of the system.

System 2 of page 20, measures 5-8. The texture continues with dense harmonic structures. Dynamic markings include *sf* and *ff*. The system concludes with a fermata over a chord marked with an 8-measure rest (8....).

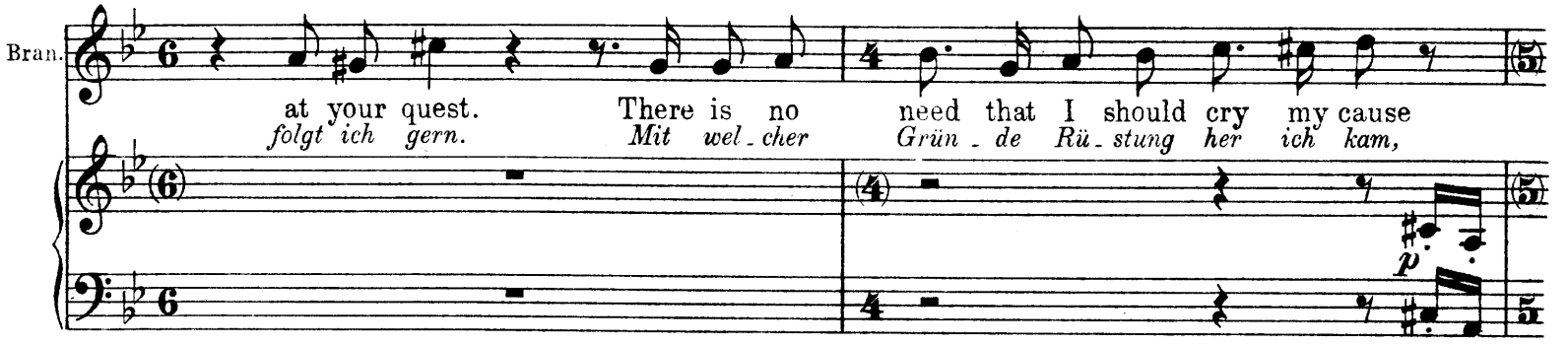
System 3 of page 20, measures 9-12. This system features a variety of dynamics, including *p*, *sf*, *dim.*, and *p*. The melodic lines are highly chromatic and expressive.

System 4 of page 20, measures 13-16. The music builds in intensity with a *cresc.* marking, reaching a peak of *f* before a *rit.* (ritardando) section. The system ends with a fermata over a chord.

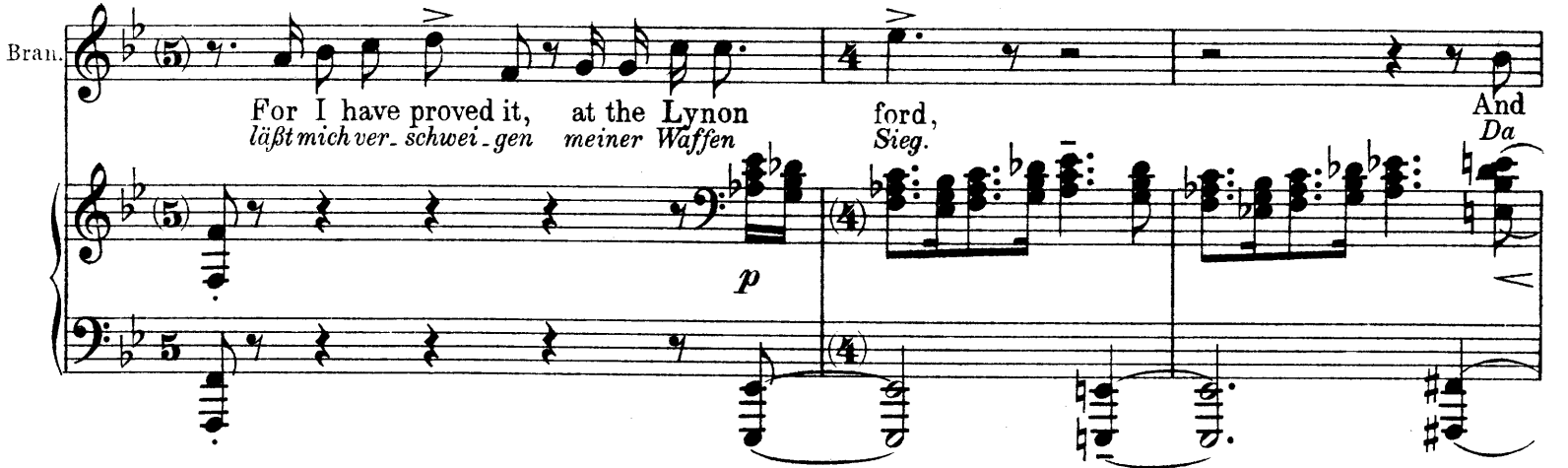
Bran. Moderato. *mp*

We meet in peace, Math.o - loc,
Des Frie.dens Ruf, Math.o - loc,

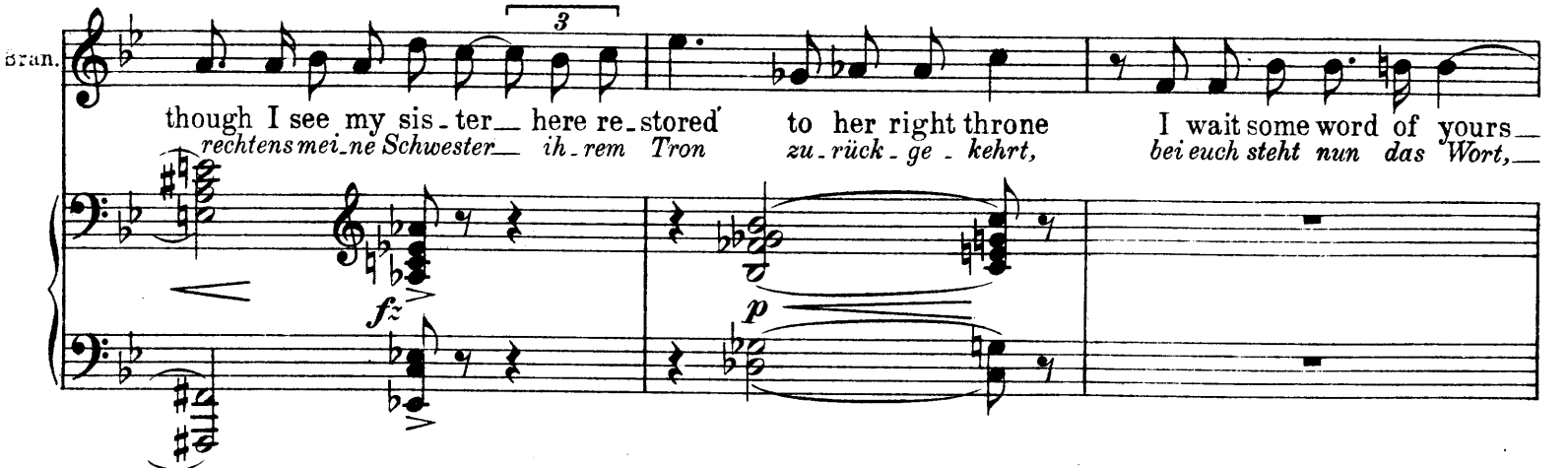
System 1 of page 21, measures 1-4. The tempo is marked *Moderato* and the dynamics range from *ff* to *pp*. The music features a vocal line in the right hand and a piano accompaniment in the left hand. The system concludes with a fermata over a chord marked with a 6-measure rest (6).

Bran. 

at your quest. There is no need that I should cry my cause
folgt ich gern. Mit wel-cher Grün-de Rü-stung her-ich kam,

Bran. 

For I have proved it, at the Lynon ford, And
läßt mich ver-schwei-gen meiner Waffen Sieg. Da

Bran. 

though I see my sis-ter here re-stored to her right throne I wait some word of yours
rech-tens mei-ne Schwester ih-rem Tron zu-rück-ge-kehrt, bei euch steht nun das Wort,

22 Fuoco.

Bran. 

a-against her ills. *(bitter)* Matholoc *(indignant).* *f*
das euch ent-sühnt. I'm not here to Meines Wort's be-

Math.

plead with you nor yet for a - ny fear of for - tunes but half
darf es nicht, *da im - mer noch des* *Kampf's Ent - schei - dung* *ist nicht*

Math.

met. voll. *p* *cresc.*
 Make your claim and I will an - swer it, or
Sa - get selbst, was eu - res *Wun - sches ist,* *was*

Math.

let me now of - fer a - tone - ment.
un - er - füllt *eu - res Be - geh - rens.*

(sich erhebend)
 Bran (rising). *p* *3* *3*
 It will be the same, of - fered and
Des Be - geh - rens Recht *will ich euch*

23

Bran. *tak.en. wei.sen.* *Come out and arm a.gain, Math. Von neu-em rüset euch, Math.*

Più lento. Bronwen.

Bran. *But this is my peace and my per - sua.sion built this meet.ing place. MeinWunsch ist Frie.de; ihn zu er - ful.len, bat ich euch hier - her.*

o.loc. o.loc! *Più lento.* *ppp* *sost. Wood.* *pp*

Bran. *Is it for - got - ten that I was for charm of friend.ship*
Einst band euch Freundschaft, ver - geßt es nicht ganz, daß sie mich

24

Bran. *in these is - lands given? Bit.ter harm has all my be.ing brought To these two*
die.sem Lan - de gab. Schuldlos ich an al.lem Lei.de, das hier.aus euch

Bron.
 Kings and evils all un-wrought by act of mine are clustered to my
 traf, ihr Op-fer war nur ich, und ich al-lein büßt al-le sei-ne

Andante sostenuto.
 Bron.
 life. Vucht. What wrongs have I, Bran, if I am con-
 Doch für den Frie-den sei al-les ver-

espr.
pp
p
3

Bron.
 tent? ziehn.
 Bran. *p*
 If it is well with you I have no right to
 Wenn es dein Be-gehr, will dem Wunsch ich ge-

pp

25
 Bron.
 an-ger. bie-ten. Matholoc.
 Yet think not, Bran, that I am come to plead
 Seid ihr im Wahn, ich lie-se nun mein Recht.

25
cresc.
sf
sf
p
3
3

Math.

Nor that I flinch from tak-ing of my part. My Queen makes no com-
 lei-ste Ver-zicht auf gilt-ger Ei-de Pfand? Nichts klagt die Kö-ni-

Math.

plaint It was her plight that sum moned you.
 gin und ih-rem Rü-fe folg-tet ihr.

Allegro. Bran. 26

And must I bring the hosts of Brit-ain to ac-know-ledged wrong And
 Für nichts ihr ach-tet so Bri-tan-niens stol-ze Krie-ger-schar die

Bran.

be so fend-ed off?
 aus-zog für ihr Recht?

Matholoc. *f*

Fuoco.

As I live
 Meiner Treu,

Math. *f*

I will make _____ a - tone - ment.
 euch soll Recht _____ noch wer - den.

27

f Marcia lento.

Bran. *f*

Well then, give us the Caul.dron.
 Gebt uns die heil'ge Scha - le!

ff pesante *p*

Matholoc. *f*

It was lent a.gainst his
 Nurein Pfand ist sie für

fff *p*

Math. *f* *accel.*

life, who stands up on your right And while he lives we hold it
 den, der hier stehet ne.ben euch. So lang er lebt, so bleib' es.

sf p *sf p*

Allegro. Bran.

Come you forth, There is no need to
 Fort von hier! Hier zu ver-zieh'n, nicht

sf

Bronwen. Meno mosso.

Broth-er, be pa-tient.
 Bru-der, sei ru-hig.

spend us more in speech
 hab' ich Zeit noch Lust.

pp

Meno mosso.

sf *ff* *pp*

There's no place for wrath a-mongst us here.
 Es ist hier kein Grund zu wil-dem Zorn.

p

maestoso

What
Ein

p *pp sost.* *tenuto*

o ther shift is there Math-o-loc?
 an der Pfand nenn uns, Math-o-loc!

cresc.

Con moto.
Matholoc.

29

p *rit.*

I have yet a gift, mine and my Queen's
Ja, ein an - der Pfand, ih - res und mein's.

pp *cresc.* *f*

Andante.

p espr. *p*

I have a son by whom I set much store Let it
Ein teu - res Kind, an Ga - ben reich, ist mein. In der

pp sost. *pp*

Math.

be that in my meeting with this dear dame I have enough. My son to
Lie - be die - ser Frau fand ich höch - stes Glück, ich will nichts sonst. An un - sern

ppp espr. *pp*

Math.

30

him I give my Kingship And may that content you all?
Sohn geb' ich die Kro - ne. Ist dies nun ge - nug für euch?

tr.

Gwern wird gebracht.
Gwern is brought in.

poco cresc. - *tr* *3* *p*

sost. *tr* *3*

Matholoc. *f* *3* *tr*

And may you consent Fiercehearted kerns that
Ge wiß eu res Danks, bit te ich euch, stimm

f *cresc.* *tr* *3* *poco a*

31 *Math.*

drove me to this end. This is my of fer. _____
ein in mei nen Ruf. Män ner I ver dons,

poco accel. - *p* *tr* *cresc.*

Math. *f* *3* *ad lib.* *pesante*

Men of I ver don greet your High King _____
grü bet in Ehr furcht eu ern Kö nig _____

3 *3* *3*

Marcia Allegro.

Math.

Gwern!
Gwern!

Ten.

Coro of Warriors.
Chor der Krieger.
Bar. & Bass.

Gwern! Hail King

Gwern! Heil! Heil

Marcia Allegro.

f pesante

tenuto

Gwern, Hail King, hail Gwern!

Gwern! Heil, Heil, Heil! Heil,

32

32

cresc.

Hail, King

Kö - - nig

Gwern!

Gwern!

fff

Andante.

Bran. *3*

Ill were it in me to an-swer else than praise for this your
 Gäß an-d're Wor-te als höch-sten Glück - kes Preis für sol-che

pp

Bran. *cresc.* *f* **33**

feat. Tat?! Shall not this chief embrace his broth-er of the isles?
 In mei-ne Ar-meschieß' als Bru-der- ich dies Kind.

pp

Con moto.

Gwern wird zu Bran gebracht.
Gwern is brought to Bran.

Bran. *p*

Not oft has
O selt'-ne

espress. *sost.*

Bran. *p*

one King held a-noth-er in his arms, with such a heart of hope,
 Stun-de: ei-nes Kö-nigs-teu-rer Leib *espr.* an ei-nes Kö-nigs Brust,

sempre pp sost.

Bran. *molto espr.*

nor so a - loft pro - claimed his des - tin - y.
 aus der ein ein - zig hei - ßes Wünschen strebt:

Bran. *p*

May no grief bleach your
 Je - des Leid, je - der

Bran. *pp*

reign nor itch of lust bring harms that sadden Kings!
 Schmerz, der mit der Kro - ne drückt, sei ihm er - - spart.

Più mosso.

Bran. *f*

Hosts of mine - This is I - ver - don's King
 Hör' mein Volk, - der nun I - ver - dons Herr,

Bran.

and kin to me, Llyr's daughter's son.
 da er zugleich Llyr's En - kel ist,

Allegro.

*Evnissyen fährt mit fin.
 Evnissyen starts, and*

Bran.

Hail him to be the heir of Brit - ain.
 ist er auch Erbe des Trons Bri - tan - niens!

*sterem Blicke auf
 frowns -*

*Gwern wird von Bronwen zu einigen Häuptlingen gebracht.
 Gwern is brought by Bronwen to the various chiefs. -*

36

Andante.

Evnissyen.

mp

Shall I not shew my ser vice with the rest.
 Nun ist die Gunst der Rei he auch an mir,

I would fain know this our
 laßt mich seh'n un - sern Er -

Gwern wird Ebnissyen gebracht.
Gwern is brought to Ebnissyen.

37

Evn. *con-queror.*
o - be - rer! And
Du

Evn. you are fruit of that fair form, wherefore we thrust our selves in to dim
E - ben - bild der Licht - ge - stalt, der einst zu Dank ich selbst des Bannes

Evn. breaches of des - pair. Sweet prince It is not
E - lend auf mich nahm, so bald schlägt dei ne

38

Evn. yet your hour;
Stun - de nicht.

poco cresc. *accel.*

Allegro.

Evn. *sf* By the dark Gods I wor ship it's not
Hört es, ihr ew' gen Göt. ter: Die. ses

Evn. Gwern nor an y babe shall have what I did
Kind ist hier zu viel. Ich geb, was mein, nicht

Fuoco.

Evnisseyen schleudert Gwern in die die heilige Schale umgebenden Flammen.
Evnisseyen flings Gwern into the fire that surrounds the cauldron.

earn. auf!

Bronwen versucht Gwern nachzustürzen, doch Bran hält sie, Bronwen endeavours to rush after Gwern but Bran

ffaccl. furioso fff

seinen Schild über sie haltend, zurück. seizes her, and covers her with his shield.

fuoco

Allegro.

Cormac and the Irish draw out the body of Gwern. -
Cormac und die Iren ziehen Gwerns Leiche hervor.

Bronwen.

Nay, let me go! Let me go! Let me
Nein, gib mich frei, gib mich frei, gib mich

Bran gibt Bronwen frei. Cormac tritt zu ihr.
Bran releases Bronwen - Cormac meets her.

rit.

Lento.

40

Bron.
go, Bran!
frei, Bran!

dim. *p*

Cormac.

Più lento.

rit. Short was this reign. The King is dead.
Kurz war dies Glück. Der König ist tot.

p *pp*

Allegro. Matholoc.

Here is spun and rent the last stronglien of us! Here I
Kei - ner Bräu - che eit - ler Wahn nun hält mich mehr. Ich ver.

fz *pp*

41 *ad lib.*

Math. *f*

spurn — all that is past and come a-gain to fold — amongst my fel-lows. —
 ach - - te ih - ren Zwang und for - dre neu - en Kampf. Auf, mei - ne Man-nen!

Lento.
Bronwen. *p*

Dead is Gwern, Dead and you will not mourn him
 Hier liegt Gwern. Tot, und kein Wort be - klagt ihn?

42 **Matholoc. *f***

I am sure none of your devils blood — shall have my place. Nor
 Dies mein Schwur: Von dei-ner Sip-pe kei - - - - - ner sei hier Herr. Ich

Bronwen verläßt Matholoc. — Bran tritt wieder zu ihr.
 Bronwen shrinks away from Matholoc — Bran takes her again.

Allegro molto.

Math. rule — on us.
 has se euch.

Moderato.

43

cresc. - -

Math. *f*

Curst be your race, Long as the west wind blows and the three waves of
Fluch dei-nem Haus; e - wigdem Win-de gleich und den drei Wel-len

f *fp* *fp* *f*

Math. *ff*

Eire come to shore, See,
uns' - - rer

ff *f* *f*

Math. *accel.* *f*

May there be no-thing but black hate and blows 'Twixt
e - ben - so tren - ne fort - an ew' - - - ger Haß Bri -

pp accel. *f*

44 Allegro.

Math.

Brit-ain and I - ver - don -
tan - nien - - - und I - ver - don!

ff

1. irisch. Häuptling.
Fuoco. 1st Irish Chief.

Fos-ters of Gwern, your swords and slay.
Rä-cher für Gwern! Mit Schwert und Schlacht!

f marc. tenuto pesante

1. britisch. Häuptl.
1st British Chief.

Die britischen und irischen
The British and Irish

Gad flies of Mowddwy sting your prey.
Bremsen von Mowddwy, nehmt in acht!

fz *p* *cresc.*

Häuptlinge drängen unter Kriegsrufen hinaus.
chieftains rush out shouting their warcries -

45

Agitato allegro.

Bronwen. *f*

Yet give me grace!
O hört mich an!

Bran. *f*

I have heard
Ich ver. nahm

Curst be your race
Fluch dei. nem Haus!

From now
So lang

as the west wind blows,
noch Win. de wehn,

Agitato allegro.

f

Bron. Yet give me grace Ye great hosts that have
 O hört mich an! Ihr Män-ner, de-ren

Bran. then be it war. Stand you
 sein dro-hend Wort. Zög-re

Math. And the three waves of Ei-re break, May there be
 un-s're Sce drei-fach Wel-len wirft, all-so-lang

46

Bron. wound-ed me so sore. I have borne for
 Wort Wun-den mir schlug, hört der Mut-ter

Bran. forth Ev-nis-syen! And if ev-er there have
 nicht, Ev-nis-syen! Die-ser Hum-de wüst Ge-

Math. no-thing but black hate and blows. 'Twixt Brit-ain
 tren-ne fort-an ew'-ger Haß Bri-tan-nien

Bron. you. Make me not to share so
 Schmerz! Ich will kei-nen Teil am

Bran. howled up-on a souls track the night hounds of
 heul auf ed-ler Wild-spur ent-facht mei-nen

Math. and I-ver-don. I-ver-don!

soon grim la - bour of an in - stant war.
 blut' - gen Wir - ken sol - cher graus'gen Tat!

wrath, Let them hunt you to hell!
 Zorn. *p* In die Höl - le da - mit!

Long as the west wind blows and the three waves of
 So - lang noch Win - de wehn, und noch drei - fa - che

cresc.

Give me grace! Ye great hosts that have
 Hörst mich an! Ihr Män - ner, de - ren

Give them place who are for
 Ge - gen euch stehn wir als

Ei - re come to shore may there be
 Wel - len wirft die See, tren - ne auf

Cormac. f

<sf p *cresc.*

wound - ed me so sore.
 Wort Wun - den mir schlug,

Stand you forth! Ev - nis - sy - en
 Zög - re nicht, Ev - nis - sy - en!

ven - geance! The King lies
 Rä - cher. Des Kö - nig

no - thin but black hate and
 e - wig fort an Haß und

marc. *p* *sf*

p

Bron. I have borne for you. Make me not
 hört der Mut - - ter Schmerz! Ich will kei -

Bran. And if ev - er there have howled
 Die - - ser Hun - de wüst Ge - heul

Cor. *p*
 grey And as yet there,
 Tod löst des Blu - - tes

Math. blows 'twixt Brit - ain
 Kampf Bri - tan - nien

p *espressivo*

48

Bron. — to bear so soon grim la - bour of an in - stant
 — nen Teil am blut' - - - gen Wir - ken sol - cher graus'gen

Bran. up on a souls track the night hounds of
 auf ed - - ler Spur, es ent - facht mei - nen

Cor. no light of blood for his way.
 Bande auf; nichts bin - - - - det uns mehr.

Math. and I - - ver - don.
 und I - - ver - don!

48

pp *sost.*

Bron. *p* war. Give me grace! Ye great
 Tat. Hört mich an! Ihr Män-
 Bran. wrath, Let them hunt you to hell.
 Zorn. In die Höl - le da - mit! *f*
 Cor. Give them place who are for ven-geance!
 Ge - gen - euch stehn wir - als Rä - cher.
 Math. *mf* Curst be your race.
 Fluch dei-nem Haus!

Bron. 49 hosts that have wound-ed me so sore. I have
 ner, de - ren Wort Wun - den mir schlug, hört der
 Bran. Then be it
 Auf nun zum
 Cor. The King lies grey,
 Des Kö - nigs Tod
 Math. I set the des - ti - ny. Long as the
 Hört mei-nen Ra - cheswour: So - lang noch
 49

Bron. borne Mut for you: make me not to
Mut ter Schmerz! Kei nen Teil am

Bran. war. Stand you forth Ev - nis - sy - en!
Kampf! Zög - re nicht, Ev - nis - sy - en!

Cor. And as yet there's no light of
löst des Blu - tes Ban - de

Math. west wind blows And the three waves of Ei - re come to
Win - de wehn und noch drei - fa - che Wel - len wirft die

Bron. bear grim la - bour of an in - stant
blut' - gen Wir - ken die ser Tat will

Bran. And if ev - er there have howled
Die - ser Hun - de wüst Ge - heul

Cor. blood for his way. Give them
auf; ge - gen euch, ge - gen

Math. shore, May there be no - thing but
See, all - so - lang tren - ne fort

50

Bron. *war. ich.* But *O* give me grace! *f*

Bran. — up-on a soul's track the night hounds of wrath, Let them
auf ed - ler Spur, in die Höl le da - mit! Auf zum

Cor. place. Who are for ven-geance! Who
euch, stehn wir als Rä - cher, stehn

Math. black hate and blows 'Twixt
an ew' - ger Haß Bri

poco cresc. 50

(The chiefs rush for their arms)
(Die Häuptlinge eilen zu ihren Waffen)

Bron. *Rit.* Give me grace!
Hört mich an!

Bran. hunt you to hell!
Kampf! Zög - re nicht!

Cor. are for ven - geance!
wir als Rä - cher.

Math. Brit - ain and I - ver - don!
tan - nien und I - ver - don!

rit.

Allegro pesante.

Evnissyen.

Though I'm be - set You are not
Was mei.nes Amt's, des will nun

Musical notation for the first system, including a bass line and piano accompaniment. The piano part features a strong *f* dynamic and a *p* dynamic.

51

Evnissyen goes towards the cauldron -
Evnissyen schreitet auf die Schale zu, **Cormac.** inter-
Cormac tritt

You shall not
Zu.rück, du

Evn.

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features a *cresc.* marking and a *ff* dynamic.

done with me.
wal - ten ich.

51

cresc.

ff

cepts him.
ihm entgegen.

Cor.

touch it! -
Frev - ler!

Evnissyen.

Nor you, nor ev - en a - ny of the cho - sen few -
Was du? Mich hin.dert kei - ner, dem mit Blind.heit schlug

f *p*

Furioso.

Cormac and
Cormac und

Evn.

— For whom on earth its blind - ing tor - tures blow.
— das Au - ge je - nes Zau - bers dü - stre Macht!

Musical notation for the final system, including a vocal line and piano accompaniment. The piano part features a *f* dynamic.

Evnisseyen grapple — Evnisseyen kills Cormac —
 Evnisseyen ringen. Erschlägt Cormac

and und strides schreitet over über the das fire Feuer and weg stands zur besides Schale.

the cauldron. — The Die chieftains Häuptlinge return kehren armed. bewaffnet zurück. Evnisseyen.

Aye, mark me Laut ruft's in

Più lento.

Evnisseyen.

well. Ne - ver for Brit - ain nor no place — Ne - ver for my blood nor no race —
 mir: En - de Bri - tan - niens Ver - hängnis, en - de der Dei - nen Be - drängnis,

53

Evnisseyen.

Ne - ver for me nor a - ny man shall this
 en - de der Mensch - heit Jam - mer - nacht, schlag' in

Evn. *cursed goddess cast her fires a - broad. For here*
Trümmer die-ser Göt - tin eit - le - Pracht! Durch mich
accel.
p cresc.

Allegro.
 Evn. *fall your towered tra - di - tions,*
fall, ver - fluch - te Macht!
tenuto
p

Evn. *Down! Down! all your dy - nasties.*
Fall, fall, ich zer - trümme die dich!
cresc.
 54

Evnisseyen seizes the cauldron and dashes it upon the altar. A great spout of red flame goes up from it— and Evnisseyen bemächtigt sich der Schale und zerschmettert sie am Altar. Eine starke rote Flamme züngelt empor—

Evnisseyen falls dead amongst the fragments. The British and Irish Clans pour in. As they enter their chieftains und Evnisseyen bricht tot über den Trümmern zusammen. Die britischen, und irischen Sippen drängen herein. Da—

Più Allegro.

'give them the war cry— which is shouted and lead them into conflict— they join battle.
bei geben ihnen die Häuptlinge die Kriegsrufo. Indem diese allgemein aufgenommen und hinausgeschrien werden,

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes a triplet in the bass line. The vocal line consists of a series of eighth notes.

beginnt der Kampf.

55 1st Irish Chief (shouted).
1. irischer Häuptling (geschrien).

First to the fray,
Stür-mer zum Streit,

Musical score for the second system, including piano accompaniment and vocal lines. The piano part features a strong dynamic contrast between *ff* and *p*. The vocal line includes the lyrics "First to the fray, Stür-mer zum Streit,".

1st
Ir.Ch.
1.i.H.

Fosters of Gwern!
Rä. cher für Gwern!

1st Irish Clan (shouted).
1. irische Sippe (geschrien).

Strike for the Red Branch.
Blu - ti - ger Schuld Bann.

Fosters of Gwern!
Rä. cher für Gwern!
1st British Chief (shouted).
1. britischer Häuptling (geschrien).

Gadflies of Mowddwy
Bremsen von Mowddwy

Musical score for the third system, including piano accompaniment and vocal lines. The piano part features a strong dynamic contrast between *fp* and *p*. The vocal line includes the lyrics "Fosters of Gwern! Rä. cher für Gwern!", "1st Irish Clan (shouted). 1. irische Sippe (geschrien).", "Strike for the Red Branch. Blu - ti - ger Schuld Bann.", "Fosters of Gwern! Rä. cher für Gwern! 1st British Chief (shouted). 1. britischer Häuptling (geschrien).", and "Gadflies of Mowddwy Bremsen von Mowddwy".

ff

H. Ch.

1st Ir. 1. I.

Cl. S.

2. *irischer Häuptl.* (geschrien).
2nd Irish Chief (shouted).

Hooves of the grey stal - lions of Con - nacht!
Heng - ste Connachts, ruht schwer eu - er Huf!
2nd Irish Clan (shouted).

2. *irische Sippe* (geschrien).

Stallions of Connacht!
Heng - ste von Connacht!

1st Br. Ch. 1. b. H.

sting your prey!
nehmt in Acht!
1st British Clan (shouted).

1. *britische Sippe* (geschrien).

2. *britischer Häuptl.* (geschrien).
2nd British Chief (shouted).

2. *britische Sippe* (geschrien).

Tusks of the boar, the black boars of Mo - na!
Hau - er ge - schärft, ihr Kei - ler von Mo - na!

2. *britische Sippe* (geschrien).

3. *britischer Häuptl.* (geschrien).
3rd British Chief (shouted).

Swarm! Swarm!
Schwärmt! Schwärmt!
3rd British Clan (shouted).

3. *britische Sippe* (geschrien).

Bees of Trim Sa - ran!
Bie - nen Trim Sa - rans!

Swarm! Schwärmt! Swarm! Schwärmt!

fp

ff

H. Ch. *Gwern!*
Gwern!

1st Ir. *ff*
Strike for the Red Branch,
Blu - ti - ger Schuld Bann,

H. Ch. *ff*
Strike for the Red Branch.
Blu - ti - ger Schuld Bann.

2nd Ir. Hooves of the grey
Heng - ste Connachts

Cl. S. *ff*
Stal - lions of Connacht!
Heng - ste von Connacht!

fff 3rd Irish Chief (shouted). *3. irischer Häuptl. (geschrien).*

Horns that can gore
Spitz un - ser Horn

fff 3rd Irish Clan (shouted). *3. irische Sippe (geschrien).*

Bulls of Ben E - dair!
Stie - re Ben E - dair!

Bulls of Ben E - dair,
Stie - re Ben E - dair,

H. Ch. *ff*
Gad - flies of
Brem - sen von

1st Br. *ff*
Mow - ddwy!
Mow - ddwy!

Cl. S. *ff*
Gad - flies of
Brem - sen von

H. Ch. *ff*
Mow - ddwy!
Mow - ddwy!

2nd Br. Black boars of Mo - na!
Kei - ler von Mo - na!

Cl. S. Black boars of Mo - na!
Kei - ler von Mo - na!

H. Ch. Black boars of Mo - na!
Kei - ler von

3rd Br. Bees of Trim Sa - ran!
Bie - nen Trim Sa - rans!

Cl. S. Bees of Trim Sa - ran!
Bie - nen Trim Sa - rans!

(The curtain falls on the conflict.)
(Über dem Kampf fällt der Vorhang.)

p

1st Irish Chief and Clan (together).
1. irischer Häuptl. und Sippe (zusammen).

First to the fray,
Stür - mer zum Streit,

ff
Fos - ters of Gwern!
Rä - cher für Gwern!

2nd Irish Chief and Clan (together).
2. irischer Häuptl. und Sippe (zusammen).

Hooves of the grey
Heng - ste Connachts,

stal - lions of Connacht!
wucht - schwer eu - er Huf!

3rd Irish Chief and Clan (together).
3. irischer Häuptl. und Sippe (zusammen).

4th Irish Chief and Clan (together).
4. irischer Häuptl. und Sippe (zusammen).

Horns that can gore Bulls
Spitz un - ser Horn Stie -

Give us our way For the
Set - zet zur Fähr eu - re hounds of Ul - la,

Hun - de Ul - las,

5th Irish Chief and Clan (together).
5. irischer Häuptl. und Sippe (zusammen).

6th Irish Chief and Clan (together).
6. irischer Häuptl. und Sippe (zusammen).

Hawks of the
Ad - - - - - ler der

1st British Chief and Clan (together).
1. britischer Häuptl. und Sippe (zusammen).

Tooth and claw
Riß und Biß

Gad - flies of
Brem - sen von

Mow - ddwy, sting your
Mow - ddwy, nehmt in

2nd British Chief and Clan (together).
2. britischer Häuptl. und Sippe (zusammen).

Mo - na!
Mo - na!

Tusks of the boar, the
Hau - er ge - schärft ihr

3rd British Chief and Clan (together).
3. britischer Häuptl. und Sippe (zusammen).

Sa - ran!
Sa - ran!

Swarm! Swarm!
Schwärmt! Schwärmt!

4th British Chief and Clan (together).
4. britischer Häuptl. und Sippe (zusammen).

The blood - trail is
Die Blut - spur ist

warm warm Ot - ters of
Ot - tern von

5th British Chief.
5. britischer Häuptl.

5th British Clan.
5. britische Sippe.

Sting and sore. Wasps of
Schlich und Stich, Wes - pen von

Wasps of Bet - twys!
Wes - pen von Bet - twys!

Piano accompaniment for the entire piece, including the final section with a *p* dynamic marking.

1st Ir. Ch. & Cl. H. & S. *f* First to the Stür - mer zum

2nd Ir. Ch. & Cl. H. & S. Stal - lions of Connacht! Heng - ste von Connacht!

3rd Ir. Ch. & Cl. H. & S. of Ben E - dair! re Ben E - dairs! Horns that can gore Spitz un - ser Horn

4th Ir. Ch. & Cl. H. & S. hounds of Ul - la! Hun - de Ul - las! Give us our Set - zet zur

5th Ir. Ch. & Cl. H. & S. shore Bind to your quarry! See, treu eu - rer Klippe!

6th Ir. Ch. & Cl. H. & S. Mar - tens of Muir - theinne! Mar - der von Muir - theinne!

1st Br. Ch. & Cl. H. & S. prey! Acht!

2nd Br. Ch. & Cl. H. & S. black boars of Mo - na! Kei - ler von Mo - na!

3rd Br. Ch. & Cl. H. & S. Bees of Trim Sa - ran! Bie - nen Trim Sa - rans!

4th Br. Ch. & Cl. H. & S. E - vi - o - nydd! E - vi - o - nydd! The bloodtrail is Die Blut.spur ist

H. Ch. Bet - tws! Wasps of Bet - tws! Bet - twys! Wes - pen von Bet - twys!

5th Br. Cl. S. Wasps of Bet - tws! Wes - pen von Bet - twys!

cresc.

mf cresc.

cresc.

1st Ir. Ch. & Cl. H. & S. fray, Streit, Fos - ters Rā - cher of für Gwern! Gwern!

2nd Ir. Ch. & Cl. H. & S. Stal - lions of Connacht! Heng - ste von Connacht!

3rd Ir. Ch. & Cl. H. & S. Bulls of Ben E - dair. Stie - re Ben E - dair. Horns Spitz that can un - ser

4th Ir. Ch. & Cl. H. & S. way Fähr For the hounds of Ul - la! Hun - de Ul - las!

5th Ir. Ch. & Cl. H. & S. Hawks of the Ad - ler der

H. Ch. Tooth and claw, Reiß und Biß, Tooth and claw Reiß und Biß, Tooth and claw Reiß und Biß,

6th Ir. Ch. S. Tooth and claw, Reiß und Biß, Tooth and claw Reiß und Biß, Tooth and claw Reiß und Biß,

1st Br. Ch. & Cl. H. & S. Gad - flies of Mow - ddwy, Brem - sen von Mow - ddwy,

2nd Br. Ch. & Cl. H. & S. **ff** Tusks of the Hau - er ge -

3rd Br. Ch. & Cl. H. & S. Swarm! Schwärmt! Swarm! Schwärmt!

4th Br. Ch. & Cl. H. & S. warm, warm, the blood - trail is ist warm, warm, Ot - ters of von die Blut - spur Ot - tern von

H. Ch.

5th Br. Ch. S. Wasps of Bet - tws! Wes - pen von Bet - twys!

The piano accompaniment for the second system consists of two staves. The upper staff is in treble clef and features a melodic line with various ornaments and dynamics, including a forte (**f**) marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The music is in a minor key and includes various rhythmic patterns and articulations.

ff *fff*

1st Ir. Ch.&Cl. H.&S. First to the fray! Stür - mer zum Streit! First to the fray! Stür - mer zum Streit!

2nd Ir. Ch.&Cl. H.&S.

3rd Ir. Ch.&Cl. H.&S. gore Horn, Bulls of Ben E - dair! Stie - re Ben E - dairs!

4th Ir. Ch.&Cl. H.&S. Bind to your quar - ry! Bind to your eu - rer Klippé!

5th Ir. Ch.&Cl. H.&S. shore See, Bind to your quar - ry! Bind to your eu - rer Klippé!

H. Ch.

6th Ir. Ch. Cl. S. Mar - tens of Muir - theinne! Mar - der von Muir - theinne! Muir - theinne! Muir - theinne!

Mar - tens of Muir - theinne! Mar - der von Muir - theinne! Muir - theinne! Muir - theinne!

Tooth and Rib und

1st Br. Ch.&Cl. H.&S. sting your prey, sting your prey! nehmt in acht, nehmt in acht!

2nd Br. Ch.&Cl. H.&S. boar, the black boars of Mo - na! schärft ihr Kei - ler von Mo - na!

3rd Br. Ch.&Cl. H.&S. Swarm! Swarm! Bees of Trim Sa - ran! Schwärmt! Schwärmt! Bie - nen Trim Sa - rans!

4th Br. Ch.&Cl. H.&S. E - vi - onydd! E - vi - onydd! Otters of E - vi - o - nydd! Ot - tern von E - vi - o - nydd!

H. Ch.

5th Br. Ch. Cl. S. Wasps of Bet - tws! Wasps of Bet - tws! Wes - pen von Bet - twys! Wes - pen von Bet - twys!

Wasp pen of Bet - tws! Wasp pen von Bet - twys!

8

fff *p*

1st Ir. Ch. & Cl. H. & S.

2nd Ir. Ch. & Cl. H. & S. Hooves of the grey
Heng- ste Connachts,

3rd Ir. Ch. & Cl. H. & S. *f* Horns that can
Spitz un-ser

4th Ir. Ch. & Cl. H. & S. hounds of Ul-la!
Hun - de Ul-las!

5th Ir. Ch. & Cl. H. & S. Hawks of the shore Bind to your
Ad - ler der See, treu eu-er

H. Ch.

6th Ir. Ch. & Cl. H. & S. Mar-tens of
Mar-der von

Cl. S. claw, Tooth and claw!
Biß, Riß und Biß! *mp*

1st Br. Ch. & Cl. H. & S. Gad - flies of Mow.ddwy,
Brem - sen von Mow.ddwy,

2nd Br. Ch. & Cl. H. & S. *f* Tusks of the boar, the black
Hau - er ge - schärft, *p.* ihr Kei -

3rd Br. Ch. & Cl. H. & S. Swarm! Swarm!
Schwärmt! Schwärmt!

4th Br. Ch. & Cl. H. & S. Ot-tern of E-vi-o-nydd!
Ot-tern von E-vi-o-nydd!

H. Ch.

5th Br. Ch. & Cl. H. & S. Sting and sore! *f*
Schlich und Stich!

Cl. S. Sting and
Schlich und

f

f

f

f

f molto cresc.

1st Ir. Ch.&Cl. H.&S. First of the fray, Stür-mer zum Streit, Fos-ters of Gwern! Rä-cher für Gwern!

2nd Ir. Ch.&Cl. H.&S. stal- lions of Con- nacht! wucht- schwer eu- er Huf, of von Con-

3rd Ir. Ch.&Cl. H.&S. gore Bulls of Ben E- dair, of Ben Horn, Stie- re Ben E- dairs, ihr Ben

4th Ir. Ch.&Cl. H.&S. Give us our way For the hounds of Ul- la! Set- zet zur Fähr eu- re Hun- de Ul- las!

5th Ir. Ch.&Cl. H.&S. quar- ry! Bind to your quar- ry! Klip- pe! Treu eu- rer Klip- pe!

H. Ch. Muir- theinne! ff Tooth and Muir- theinne! Riß und

6th Ir. Cl. S. Mar- tens of Muir- theinne! Mar- der von Muir- theinne!

1st Br. Ch.&Cl. H.&S. sting your prey! Gad- flies of nehmt in acht! Brem- sen von

2nd Br. Ch.&Cl. H.&S. boars of Mo- na! The black ler von Mo- na! Ihr Kei-

3rd Br. Ch.&Cl. H.&S. Bees of Trim Sa- ran! f Bie- nen Trim Sa- rans!

4th Br. Ch.&Cl. H.&S. The bloodtrail is warm, the bloodtrail is Die Blut- spur ist warm, die Blut- spur ist

H. Ch. Sting and sore! Wasps of Bet- tws! Schlich und Stich, von Bet- tws!

5th Br. Cl. S. sore, sting and sore. Wasps of Stich, Schlich und Stich, Wes- pen von

(Hauptl. allein)
(Chief only) **ff** $\overset{3}{\text{trill}}$

1st Ir. Ch. H. Fosters of Gwern!
Rächer für Gwern!

2nd Ir. Ch. & Cl. H. & S. nacht!
nacht!

3rd Ir. Ch. & Cl. H. & S. E - dair!
E - dairs!

(Hauptl. allein)
(Chief only) **ff**

4th Ir. Ch. H. For the hounds of Ul - la!
Eu - re Hun - ff - de Ul - las!

5th Ir. Ch. H. (Chief only)
(Hauptl. allein) Hawks of the shore Bind to your
Ad - ler der See **ff** > > *trou* eu - rer

6th Ir. Ch. H. claw, Tooth and claw!
Biß, Riß und Biß!

Tooth and claw
ff > > > *trou* Riß und Biß!

Cl. S. Tooth and claw
Riß und Biß!

1st Br. Ch. & Cl. H. & S. Mowddwy, sting your prey!
Mowddwoy, nehmt in acht!

2nd Br. Ch. & Cl. H. & S. boars of Mo - na!
ler von Mo - na!

3rd Br. Ch. & Cl. H. & S. Swarm! Swarm!
Schwärmt! Schwärmt!

4th Br. Ch. & Cl. H. & S. warm!
warm!

H. Ch.

5th Br. Ch. & Cl. H. & S. Wasps of Bet - tws!
Wespen von Bet - twys!

Cl. S. Bettws!
Bettwys!

p

57 (zusammen) (together)

1st Ir. Ch.&Cl. H.&S. First to the fray! Stür-mer im Streit!

2nd Ir. Ch.&Cl. H.&S.

3rd Ir. Ch.&Cl. H.&S. Horns that can gore Spitz un-ser Horn,

4th Ir. Ch. H.

5th Ir. Ch. H. quar-ry! Klip-pel!

6th Ir. Cl. S. Mar-tens of Muir-theinne! Mar-der von Muir-theinne!

Mar-tens of Muir-theinne! Mar-der von Muir-theinne!

1st Br. Ch.&Cl. H.&S.

2nd Br. Ch.&Cl. H.&S.

3rd Br. Ch.&Cl. H.&S. *f.* Swarm! Schwärmt! Swarm! Schwärmt!

(Hauptl. allein) (Chief only) *ff* *3*

4th Br. Ch. H. Ot-tern of E-vi-o.nydd! Ot-tern von E-vi-o.nydd!

5th Br. Cl. S. Sting and sore Schlich und Stich, Wasps Wes-pen of von

Sting and sore Schlich und Stich, Wasps Wes-pen of von

57 *mf pesante cresc.* *3*

1st Ir. Ch.&Cl. H.&S. *Fos.ters of Gwern! Rä.cher für Gwern!*

2nd Ir. Ch.&Cl. H.&S. Hooves of the grey stal - lions of Connacht!
Wucht - schwerer Huf Heng - ste von Connacht!

3rd Ir. Ch.&Cl. H.&S. Bulls of Ben E - dair!
Stier von Ben E - dair!

4th Ir. Ch.&Cl. H.&S. Give us our way! Give us our way!
Set - zet zur Fähr! Set - zet zur Fähr!

5th Ir. Ch.&Cl. H.&S. (zusammen) (together) Hawks of the shore
Ad - - - ler der See

6th Ir. Ch.&Cl. H.&S. Tooth and claw, Tooth and
Riß und Biß, Riß und

1st Br. Ch.&Cl. H.&S. Gad - flies of Mow - ddwy, sting your
Brem - sen von Mow - ddwy, nehmt in

2nd Br. Ch.&Cl. H.&S. Tusks of the boar
Hau - er ge.schürft

3rd Br. Ch.&Cl. H.&S. Bees of Trim Sa - ran!
Bie - - - nen Trim Sa - rans!

4th Br. Ch.&Cl. H.&S. (together) (zusammen) *ff* The blood - trail is warm,
Die Blut - spur ist warm,

H. Ch. *ff*

5th Br. Ch.&Cl. H.&S. Bet - tws! Wasps of
Bet - twys! Wes - pen von

Cl. S. Bet - tws!
Bet - twys!

Piano accompaniment for the bottom section of the page, featuring treble and bass staves with musical notation including triplets and dynamic markings.

1st Ir. Ch.&Cl. H. & S. First to the fray, Stür-mer zum Streit, Fosters of Gwern! Räu-cher für Gwern!

2nd Ir. Ch.&Cl. H. & S. Hooves of the grey Wucht - schwerer Huf

3rd Ir. Ch.&Cl. H. & S. Horns that can gore un-ser Horn Spitz Bulls of Ben E - dair! Stie - re Ben E - dair!

4th Ir. Ch.&Cl. H. & S. Give us our way! Set-zet-zur Fähr!

5th Ir. Ch.&Cl. H. & S. Bind to your quar - ry! treu eu-rer Klip - pe!

6th Ir. Ch.&Cl. H. & S. claw, Mar - tens of Muirtheinne! Biß, Mar - der von Muirtheinne! Mar - tens of von Mar - der von

1st Br. Ch.&Cl. H. & S. prey! Sting your prey! acht! Nehmt in acht! Nehmt in

2nd Br. Ch.&Cl. H. & S. The black boars of Mo - na! The black ihr Kei - ler von Mo - na! Ihr Kei.

3rd Br. Ch.&Cl. H. & S. Bees of Trim Sa - ran! Sa - rans! Bie - nen Trim

4th Br. Ch.&Cl. H. & S. Ot - ters of E - vi - o - nydd! Ot - tern von E - vi - o - nydd! Ot - tern von E - vi - o - nydd!

H. Ch.

5th Br. Ch. & Cl. S. Bet - tws! Wasps of Bet - tws! Sting and Bet - twys! Wes - pen von Bet - twys! Schlich und

Wasps of Bet - tws! Sting and Wes - pen von Bet - twys! Schlich und

(Von hier ab verlieren sich die Stimmen in der Ferne.)
 (Voices here die away in the distance.)

H. Ch.

1st Ir. *First to the fray! Stür-mer zum Streit!* *Fosters of Gwern! Rü-cher für Gwern!*

Cl. S. *Fosters of Gwern! Rü-cher für Gwern!*

2nd Ir. Ch. & Cl. H. & S. *Stallions — of Connacht! Hengste — von Connacht!* *Stal- lions Heng- ste of Connacht! von Connacht!*

3rd Ir. Ch. & Cl. H. & S. *Bulls of Ben E- dair! Stie- re Ben E- dairs!*

4th Ir. Ch. & Cl. H. & S. *Give us our way Setzet zur Fähr* *For the hounds eu- re Hun- de of Ul- la! de Ul- las!*

5th Ir. Ch. & Cl. H. & S. *Hawks of the shore Ad- ler der See* *Bind treu to your quarry! eu- rer Klippe!*

6th Ir. Ch. & Cl. H. & S. *Muirtheinne! Muirtheinne!* *Mar- tens of Muirtheinne! Mar- der von Muirtheinne!*

1st Br. Ch. & Cl. H. & S. *prey! Sting your prey! acht! Nehmt in acht!* *Sting your prey! Nehmt in acht!*

2nd Br. Ch. & Cl. H. & S. *boars of Mo- na! ler von Mo- na!*

3rd Br. Ch. & Cl. H. & S. *Swarm! Swarm! Schwärmt! Schwärmt!* *Bees of Trim Saran! Bie- nen Trim Sarans!*

4th Br. Ch. & Cl. H. & S. *(together) Otters of Evi onydd! (zusammen) Ot- tern von Evi. onydd!*

5th Br. Ch. & Cl. H. & S. *sore. Stich, Wasps of Bet- tws! Wes- pen von Bet- twys! Wasps! Wes- pen!*

1st Ir.
Ch.&Cl.
H.&S.

2nd Ir.
Ch.&Cl.
H.&S.

3rd Ir.
Ch.&Cl.
H.&S.

4th Ir.
Ch.&Cl.
H.&S.

5th Ir.
Ch.&Cl.
H.&S.

6th Ir.
Ch.&Cl.
H.&S.

fff

Horns
Spitz

that can gore
un-ser Horn

H.
Ch.

1st Br.
Cl.
S.

2nd Br.
Ch.&Cl.
H.&S.

3rd Br.
Ch.&Cl.
H.&S.

4th Br.
Ch.&Cl.
H.&S.

5th Br.
Ch.&Cl.
H.&S.

fff

Gadflies of Mow.ddwy,
Bremsen von Mow.ddwy,

sting your prey!
nehmt in acht!

sting your prey, sting your prey!
nehmt in acht, nehmt in acht!

fff

Wasps of Bettws!
Wes-pen von Bettwoys!

p stacc. marc.

(zusammen)
(together)

58

1st Ir. Ch.&Cl. H.&S. *mf* *>* *3*

First to the fray, Fosters of Gwern!
Stürmer im Streit, Rächer für Gwern!

2nd Ir. Ch.&Cl. H.&S.

3rd Ir. Ch.&Cl. H.&S. Bulls of Ben E.dair!
Stie - re Ben E.dair!

4th Ir. Ch.&Cl. H.&S.

5th Ir. Ch.&Cl. H.&S.

6th Ir. Ch.&Cl. H.&S.

1st Br. Ch.&Cl. H.&S. *mf*

Gadflies of
Bremsen von

2nd Br. Ch.&Cl. H.&S.

3rd Br. Ch.&Cl. H.&S. *mf*

Swarm! Swarm!
Schwärmt! Schwärmt!

4th Br. Ch.&Cl. H.&S.

5th Br. Ch.&Cl. H.&S.

58

f *ff*

1st Ir.
Ch. & Cl.
H. & S.

fff ³
First to the fray, Fosters of Gwern!
Stürmer im Streit, Rä-cher für Gwern!

2nd Ir.
Ch. & Cl.
H. & S.

fff
Hooves of the grey stallions of Connacht!
Wucht.schwerer Huf Hengste von Connacht!

3rd Ir.
Ch. & Cl.
H. & S.

fff
Horns that cangore Bulls of Ben E - dair!
Spitz un-ser Horn Stie - re Ben E - dair!

4th Ir.
Ch. & Cl.
H. & S.

fff ³
Give us our way For the hounds of Ul - la!
Set-zet zur Fähr eu-re Hun-de Ul - las!

5th Ir.
Ch. & Cl.
H. & S.

fff
Hawks of the shore Bind to your quar - ry!
Ad - ler der See treu eu-rer Klip - pe!

6th Ir.
Ch. & Cl.
H. & S.

fff
Tooth and claw Martens of Muir - theinne!
Riß und Biß Mar.der von Muir - theinne!

1st Br.
Ch. & Cl.
H. & S.

Mowddwy, — sting your prey, sting your prey!
Mowddwy, — nehmt in acht, nehmt in acht!

2nd Br.
Ch. & Cl.
H. & S.

ff
Tusks of the boar, the black boars of Mo - na!
Hau-er ge-schärft ihr Kei-ler von Mo - na!

3rd Br.
Ch. & Cl.
H. & S.

Bees of Trim Sa - ran!
Bie - nen Trim Sa - rans!

4th Br.
Ch. & Cl.
H. & S.

ff
The bloodtrail is warm, Otters of E - vionydd!
Die Blut - spur ist warm, Ot-tern von E - vionydd!

5th Br.
Ch. & Cl.
H. & S.

ff
Sting and sore, Wasps of Bet - tws!
Schlich und Stich, Wes-pen von Bet - twys!

Moderato.

f *dim.* *p* *p*

Der Vorhang geht
The curtain rises

wieder auf.— Die Scene ist nahezu dunkel bis auf einen schwachen Lichtschimmer von den Trümmern der Schale ausgehend, bei welchen Taliessin
again.— The stage is nearly dark save for a faint flicker of light about the broken cauldron, over which stands

59 *pp* *fz*

steht. Leichen britischer und irischer Krieger ringsum. Bran sterbend in Bronwens Armen. Nur Taliessin. The bodies of the British and Irish lie about the stage. Bran is dying in the arms of Bronwen. A

fz

wenige britische Krieger bei ihnen.— Über die Bühne verstreut zusammendrängende Gruppen der Iren.
few Britons still stand about him.— Across the stage a few Irish stand huddled together.

60 *p* *fz* *pp* *rit.*

Lento.

Bran.

p *pp* *molto espr. sost.*

Caridwens flame is sinking and I go in to deep earth
Essank Ca-rid-wens Flamme, ich ihr nach steig zur Tie-fe

Bronwen.

Oh Bran leave me not lonely!
Und ich, ich soll noch zö- gern?

with it. nie- der. Cool as Küh- wie

p

sf *pp*

61

snow are your white hands up - on - me.
Schnee dei - ne licht - wei - ßen Hän - de;

Take ye my head to the white mount in
las - se mein Haupt nach Bri - tan - nien sie

pp sost.

Bronwen. *p*

I am in dread, childless and kinless.
Ich schwaches Weib, hilf - los, wie könn- t ich's?

Britain. bringen.

rit.

pp

Più lento. Maestoso.

Do ye my will!
Du mußt es tun!

Let me look forth when I am
Es will mein Blick im To - de

p espressivo *sf p*

62

Bran.

dead, a - cross the re - gions I have served so ill.
 schaun der Hei - mat Gau - e, schlimme - treut von mir.

pp *pp*

Bran.

Set you my skull up - on the
 Höchst, wo der Rük - ken wei - ßer

f *cresc.* *p*

63

Bran.

moun - tains throne where I can watch be - neath my crown of stone
 Hü - gel ragt, auf Ber - ges Tron mein stein - ge - krön - tes Haupt,

f *dim.* *pp* *p*

Bran.

Britain be - loved and its emp - ty plain.
 si - cher be - schirmt es Bri - tan - ni - en!

p *pp*

Bran stirbt. Bronwen wendet sich ab und verhüllt das Haupt, während einer der Briten vorschreitet, sein Schwert zieht und Bran bei Bran dies. Bronwen turns away, and covers her face, while one of the British steps forward with his sword and takes

(Same time.) (Gleiches Zeitmaß.) 64

ppp

den Haaren faßt.
Bran by the hair.

Curtain falls.
Der Vorhang fällt.

12

accel. p

ff

sf

Poco allegro.

espr.

Poco allegro.

sf p

p

p

dim.

65

This musical score consists of six systems of piano notation, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 65. The first system features a treble staff with a melodic line starting on a dotted quarter note, followed by eighth notes, and a bass staff with a chordal accompaniment. Dynamics include *f* and *ff*. A *dim.* marking is placed above the first system. The second system continues the melodic and harmonic development, with dynamics *sf* and *f*. The third system shows a change in the bass line with dynamics *sf* and *f*. The fourth system features a treble staff with a melodic line and a bass staff with a chordal accompaniment, with dynamics *ff* and *p*. The fifth system continues the melodic and harmonic development, with dynamics *fff* and *p*. The sixth system concludes the passage with dynamics *fff* and *p*. The score is characterized by complex rhythmic patterns, including dotted rhythms and sixteenth-note runs, and a rich harmonic texture.

Musical score system 1, featuring a treble and bass clef. The treble clef part includes a first ending bracket with a repeat sign and a fermata. The bass clef part features a *fff* dynamic marking. The key signature has two flats.

Musical score system 2, featuring a treble and bass clef. The treble clef part includes a first ending bracket with a repeat sign and a fermata. The bass clef part features a *fff* dynamic marking. The key signature has two flats. The tempo marking *Maestoso molto. (poco allegro)* is present.

Musical score system 3, featuring a treble and bass clef. The treble clef part includes a first ending bracket with a repeat sign and a fermata. The bass clef part features a *mp* dynamic marking. The key signature has two flats.

Musical score system 4, featuring a treble and bass clef. The treble clef part includes a first ending bracket with a repeat sign and a fermata. The bass clef part features a *fz* dynamic marking. The key signature has two flats.

Musical score system 5, featuring a treble and bass clef. The treble clef part includes a first ending bracket with a repeat sign and a fermata. The bass clef part features a *p* dynamic marking and a *stacc.* marking. The key signature has two flats. The measure number 67 is indicated.

dim.

This system contains the first two measures of the piece. The right hand features a melodic line with a long slur over the first two measures, followed by a more active eighth-note pattern. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *dim.* is placed above the first measure.

ff

This system covers measures 3 to 5. The right hand continues with a melodic line, while the left hand has a more rhythmic accompaniment with eighth notes. A dynamic marking of *ff* is placed above the first measure.

ff *ff* *sost.*

This system covers measures 6 to 8. The right hand has a melodic line with a slur over the first two measures. The left hand has a more active accompaniment. Dynamic markings of *ff* are placed above the first and second measures, and *sost.* is placed above the third measure.

68

più calmato

This system covers measures 9 to 13. The right hand has a melodic line with a slur over the first two measures. The left hand has a more active accompaniment. A dynamic marking of *più calmato* is placed above the first measure. The measure number 68 is written above the first measure.

più p

This system covers measures 14 to 18. The right hand has a melodic line with a slur over the first two measures. The left hand has a more active accompaniment. A dynamic marking of *più p* is placed above the first measure.

Andante.

Musical score for measures 65-68. The piece is in a minor key. The first system starts with a *ppp* dynamic. The right hand features a melodic line with a *espressivo* marking and a *p* dynamic. The left hand provides a harmonic accompaniment.

69

Musical score for measures 69-72. The right hand continues with a melodic line, marked *p*. The left hand has a steady accompaniment. A *sf* dynamic is present in the right hand at the end of the system.

Musical score for measures 73-76. The right hand features a melodic line with a *p* dynamic. The left hand has a steady accompaniment. Dynamics include *p*, *sf*, *p cresc.*, and *sf*.

70 Più lento.

Musical score for measures 77-80. The tempo is marked *Più lento.* The right hand has a melodic line with a *p* dynamic. The left hand has a steady accompaniment. A triplet of eighth notes is marked with a '3' in the right hand.

Musical score for measures 81-84. The right hand has a melodic line with a *cresc.* marking and a *sf* dynamic. The left hand has a steady accompaniment. A triplet of eighth notes is marked with a '3' in the right hand. The system ends with a *ff* dynamic.

Scene II.

Prelude.
Vorspiel.The sea-shore near the mouth of Alaw Mona.-Night.-
Seeküste in Nähe der Alaw-Mona-Mündung.-Nacht.

Poco Allegretto.

69 70 71

pp sost.

72 73 74 75 76

p

77 78 79 80 81

p

Caradoc auf den Speer gelehnt blickt auf das Meer hinaus. Seine Bewegungen sind langsam und gezwungen.
Caradoc is leaning on his spear, looking out to sea. His movements are slow and pained.

82 83 84 85 86

pp *Più maestoso.*

73 Caradoc. *p*

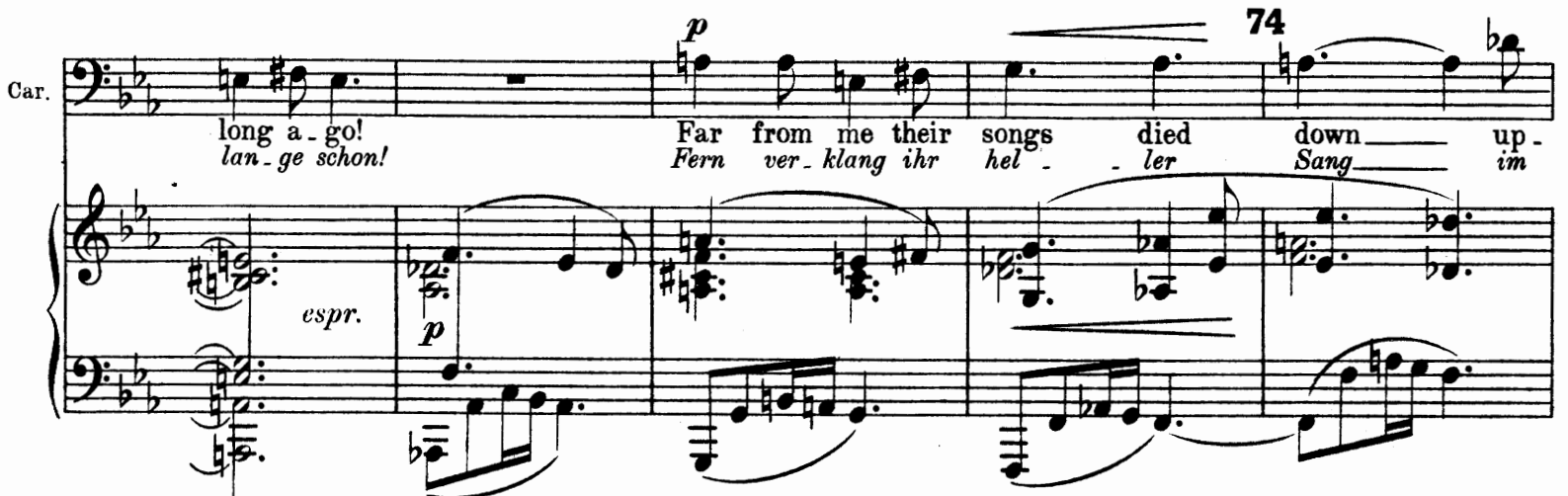
87 88 89 90 91

pp *p*

Will they not come a-gain,
Kehrt sie denn nie zu-rück,

Car. 

the ra - d i a n t h o s t s . T h a t b o r e a - w a y i n - t o t h e s m o - k y w e s t . - S o
 die küh - ne Schar, die spur - los ver - schwand in des W e - s t e n s D u n s t ? S o

Car. 

long a - go! Far from me their songs died down up -
 lan - ge schon! Fern ver - klang ihr hel - ler Sang im

p 74

espr. *p*

Car. 

on the sing - ing sea, And the wide west took them in - to the veils of
 Wel - len - lied der See und ihr schimmernd Bild ver - hüll - te der Ne - bel

dim. *pp*

Car. 

mys - tery. Soon, Sure - ly they will come soon a -
 Schlei - er. Bald, wenn mein spä - hend Au - ge sie

p

Poco Allegro.

75

Car. gain and I shall tell How we were eat-en moon by
 schaut, kündet mein Mund von Not und Drangsal Mond auf

Car. moon And cry for ven-geance on the
 Mond und ruft nach Ra-che an dem

76

Car. son of Bel Cas-wal-lawn! How the seven chiefs
 jun-gen Bel Cas-wal-lawn. Von der sie-ben Ge-

Car. fell That were my brothers. I shall
 treu - en blut'gen En-de. Ja, ich

Car. *rit.* **77** *poco*

keep my faith with you and where you sleep Shall I Car.
 fol - ge euch; mit euch im Tod ver - eint er - füllt Car.

pp *rit.*

Car. *Andante.* *p*

a - doc find my rest - - - ing place. Only a lit - tle while
 a - doc sei - nes Schick - sals Lauf. Nur ei - ne Wei - le, bitt'

pp sempre *sost.*

Car. *p*

- and I shall come The night is full of voic - es and mine
 ich, habt Ge - duld. Ich hör' der Näch - te Stim - men und mein

f *p* *fz* *pp*

Car. **78** *p*

eyes Stale with long watching, see the oar boil rise
 Aug; ü - ber - er - mat - tet, folgt der Ru - der Schaum

pp

Car. *And the wave furrows bro ken.— 'Tis the
durch der See furchend Brachfeld!— Hei, das*

79
Car. *hum of glutted vic-tors— toil-ing in con-tent.—
kün-det fro-he Heim-kehr,— steg-reich war die Fahrt.—*

Più maestoso.

Car. *Blest Bran and Bronwen coming home a-lich
Held Bran und Bron.wen keh-ren end-lich*

Car. *gain.— I have no cow-ard's—
heim.— Ich hielt die Eh-re*

80

Car. stain And I can meet the heavy presence
 rein und stol - zen Mu - - - tes tret ich vor sie

Car. near. Asking my ward-ship its ac-
 hin: Le - dig ward Cor - mac sei - ner

Maestoso.

Taliessin, Bronwen und die fünf überlebenden Briten treten auf.
 Enter Taliessin, Bronwen and the five surviving Britons.

Car. count.
 Wacht.

81

Moderato.
Caradoc.

p

My greetings all
Seid mir ge-grüßt!

Più Lento.

p cresc.

sf

pp

Ein Britte öffnet den Sack, welcher das Haupt Brans enthält.
A Briton holds up the bag that contains the head of Bran.

Maestoso.

82

Car.

Where is my father Bran?
Wo ist mein Va-ter Bran?

p pesante

Lento. Taliessin.

We bear his head to be in-earthed on the white mount.
Sein teu-res Haupt, am wei-ßem Berg sei's be-stat-tet.

pp

Caradoc.

And of the tall Redheart.ed champions of Britain?
Und sei-ner Krie-ger stol-ze Schar,sprich, wo sind sie?

ff

p

pp

Taliessin.
 None return from out I-ver-don sav-ing seven.
 Sie - ben keh - ren von I-ver-don nur zu - rück.

And the urn of dread-ful
 Wo der Lei-den-schaf-ten

pp sost.

83
 Shard and shred it lies a-round Ev-nis-syen's bones, our
 Sie zer-barst, als Lei-che deckt Ev-nis-syen sie. Er-

83 passions?
 Schale?

p

f

p

Tal.
 name is sped in one great war shout dy-ing on the waste.
 stückt im schrillen Schrei des To-des ün-ser al-ler Ruhm.

(Caradoc wendet sich zum gehen.)
 (Caradoc turns to go.)

pp

pp

f

Maestoso.

Bronwen verläßt die andern Briten und tritt zu Caradoc.

Bronwen leaves the other Britons and comes towards Caradoc.

Bronwen.

p

If it be grief that will grow
 Fällt es dir schwer, wie mich dünkt,

84

Bron. light in lanc-ing arch en - - - e-mies, put den spear in to my
 Zeu - ge e - wi - gen Gram's zu sein, den Speer stoß mir ins

poco cresc. *f* *f* *p*

Bron. breast, for I am full of bale and e - - vil chanc-ing,
 Herz, der Un-glück - se - li - gen, des E - lends Mü - den,
poco più mosso

Bron. And have brought sor-row east and west.
 das häuft auf je - dem, dem sie naht.

sf *dim.* *p* *accl.*

Allegro.

rit.

85

Caradoc takes her in his arms.
 Caradoc nimmt sie in seine Arme.

Bron. They would not let me go Car.a.doc, with my son.
 Was hiel - ten sie mich fest, Car.a.doc, und mein Kind!

pp *pp*

Maestoso.

Caradoc.

Dear sis - ter, whose wide eyes look up to
 O Schwe - ster, wie gram - voll trifft dich dein

me with that same grey - re - proach as have sad shores and mourn - ing skies.
 Blick, gleichdem blei - grau - en Schein, mit dem die Kü - sten färbt der Tag.

86

Bronwen.

Is it my re - turn — that is so
 Muß auch diesem Land — ich nah'n als

How shall I greet you?
 Du siehst mich wort - los.

86

full of e - vil?
 Un - glücksbo - tin?

Be you stern let nothing harm - ful on this land en -
 Sei du stark und hal - te du das Unglück von ihm

full of e - vil?
 Un - glücksbo - tin?

Be you stern let nothing harm - ful on this land en -
 Sei du stark und hal - te du das Unglück von ihm

Marcia. *p* *f*

Bron. *croach, fern,* You are its guar - di - an.
der du sein Schüt - zer bist.

pp sf p pp sost.

Caradoc. *p*

87 *Dear one* cease! I guard but this a
Teu - re, schweig! Mein Schutzgilt dir, der

pp p pp

Andante.

Car. *beau.ty all misused* Something we knew not — that from out confused ac.tion
schwer.gè - prüf.ten Frau. Op - fer bist selbst Du un - er - gründ - li - chen Schicksals.

pp pp espr.

Car. *comes to plead a - gain.* I could have met with Bran, and
Schreckt dich neu - es Leid? Und hätt' mein Mit - geh'n Bran ge -

p sost. pp

Car. *espr.* *pp*

yet stood proud, *schafft den Sieg,* But not against you, *so hätte er dich,* Bronwen, *Bronwen,* in your *nicht ge-*

88 *ppp*

pain *trübt.* Great *Solch'* dreams *schwer* have *Ge* slain us, *wölk spart!* but their *sei-nen* cloud *Blitz* Is on *nicht für*

Bronwen. *p*

You *Fast* were not erst so *kenn' ich dich nicht*

Car. *sf* *p* *dim.*

all else than you. *dein Haupt al-lein.*

Poco animato. 89

Bron. *pp* *sost. sempre*

kind to enemies. *mehr, wie gut du bist.* Since I am versed in ev-ery *Glaub'mir, es* sa-crifice, *gibt für mich kein* and long *Op-fer mehr,* seit der

Bron.

draped in vic-tims robes, I bid you make a cast That I
 Knecht - schaft Kleidich trug. Ich bitt' dich: Mach ein End, daß dies

p espr. *pp*

Bron.

bring on these is-lands no more harm.
 Land fort an si-cher- sei vor mir.

ppp *p*

Poco meno mosso.

Caradoc.

90

For one short hour it is, we have es-caped the ruthless
 Für kur-ze Stun - den nur Rast, nicht Er - lö - sung aus den

pp

Car.

des-tin-ies that hound us down, And when our realm is
 Ket - ten wä - re kein Ge - Winn. Und bin ich es, dem

pp

Car. shrunk_en to this arm It is of you that I ask my grace,
zu - fällt höchste Macht, wei - se mir du mei - nes Wol - lens Ziel:

Car. *f* You are your own a - veng - er, and I wait my death of
Du sollst al - lein ent - schei - den. Bis zum Tod steh ich zu

Animato.

91 *Andantino.* Bronwen. *p*
And it has come too late, This
Weßhalb kommt doch so spät dies

Car. you. dir. 91 *Andantino.*
rit. sf pp sost. molto

Bron. lit - tle fond - ness that I could not earn in happy days. My
Wort der Treu - e, das in bess' - rer Zeit ich nie ver - nahm. Der

Bron. *birth - lands frown,*
Hei - mat Not, *The night is thick* *with hate,*
der fer - nen Näch - te Haß,

ppp sost.

Bron. *my soul is shak - en* *with the deeds* *un - willed*
sie gru - ben tief sich *in mein Herz,* *das nie*

Bron. *that cling* *a - bout me.*
sich schul - dig wuß - te.

(Lento.)

Caradoc. *p*

Have no
Bring dein

(Lento.)

dim. *sf* *pp*

Car. *care Dear suffering one,*
Dul - der - herz zur Ruh! *It is not ill* *at all* *That the*
Es ist nur fal - scher Schein, *daß der*

p

Car. strong war-men should have found their fall be-cause of you. The wild deeds die a-
 Tap - fe - ren Schar - dem Tod ver - fiel durch dei - ne Hand. Die schwer - ste Tat ver -

pp molto espr.

Car. way, and are for-got-ten, but the is-lands fair stand mys-tic still be-
 blaßt und wird ver-ges-sen. A - ber e - wig ragt der Hei - mat Haupt - zum

cresc.

Car. neath their robes of grey. What we should wor-ship we have made a
 ho - hen Him - mel auf. Ihr, uns' rer Gier nicht, war zu die - nen

(dim.) *94 p*

Andantino. *Bronwen. p*

Car. prey; For give me, Bronwen.
 Pflicht. Ver - zeih dies, Bronwen!
 It is sweet to
 O wie ruht so

Andantino. pp *pp*

Bron.

lie in your arms at the last,
sanft *sich's im Arm* *ei - nes Freund's,*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics in German and English. The piano accompaniment features a treble and bass clef with various chords and melodic lines. The key signature has one flat, and the time signature is 3/4. The lyrics are: "lie in your arms at the last, / *sanft* *sich's im Arm* *ei - nes Freund's,*".

Bron.

though they stand by who draw me to my death.
sind die Bo - ten des To - des gleich schon nah.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "though they stand by who draw me to my death. / *sind die Bo - ten des To - des gleich schon nah.*". The piano accompaniment includes a *ppp* marking and a *sost.* marking.

95 Caradoc. *pp*

Our task is near its end - ing and our gods but
Wir nä - hern uns dem En - de, uns' - re einz' - ge

The third system of music features a vocal line and piano accompaniment. The lyrics are: "Our task is near its end - ing and our gods but / *Wir nä - hern uns dem En - de, uns' - re einz' - ge*". The piano accompaniment includes a *sempre ppp* marking.

Car.

ask that we go prince.ly to the dark - ness.
Sor - ge sei, daß wür.dig es uns fin - det.

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: "ask that we go prince.ly to the dark - ness. / *Sor - ge sei, daß wür.dig es uns fin - det.*". The piano accompaniment includes a *ppp* marking.

Car.

There has been in all your do-ings, O sweet queen, nothing un-
Wie bis heu - te ei - ner Kö - ni - gin wür - dig war, was du auch

96 Bronwen. *p*

I look west and east. And see the
Mein ver - klär - ter Blick, er zeigt die

queen ly - ta - test.

96

ppp *poco a poco* *agitato*

Bron.

souls of those my being slew, Rise slow - ly like a smoke re -
Schat - ten mei - ner Op - fer mir; sie stei - gen auf wie, zar - ter rit. -

Bron.

leased in to the si - lence that is my re - proach. Grey man - tle
Rauch, der sich vom Schweigen des Ge - wis - sens nährt. Nun hüllt er

calmato *ppp* *pp*

97

Bron. *dim.*

gath-ers on me. I am brooch of liv-id sil-ver to o-
 wal-lend mich ein. Ei-ne Span-ge, haft' am Kleid ich der Ver-

Bron. *ppp molto sost.*

bliv-ions cloak. For me the is-lands of the migh-t were de-
 ges-sen-heit. Ward die-ser In-seln Macht ge-bro-chen, war's um

*Bronwen stirbt in Caradocs Armen.
 (Bronwen dies in Caradoc's arms.)*

Più Lento. *Poco agitato Adagio.*

Bron. *pp*

stroyed. *sf* *pp* *sf* *sf* *sf*
 mich.

98

Caradoc.

tranquillo *pp espr. molto* *pp*

Sleep lit-tle sis-ter Now no more can you be
 Schlaf; teu-re Schwester, end-lich frei von al-ler

Andantino.

Die fünf
(The five

Car. *har-roured*
Bür-de. It is best this death for you, — my dar-ling, —
Deinem Gram gab Tod al-lein — Er-lö-sung.

Briten treten heran Caradoc übergibt ihnen Bronwens Leiche.
Britons approach, and Caradoc gives the body of Bronwen to them.)

99

Car. *p*
A-gain a
Ich geb' als

Car. bride I give you to this land, so be you blest and ve-ry sa-cred.
Bräut der Hei-mat dich zu-rück: Hier ru-he sanft im Tod ge-segnet.

Andantino sostenuto.

p espress.

Car. Build a grave four-side for Llyrs dead daugh-ter.
Bringt zur Gra-bes-ru-he ihr Llyrs Toch-ter!

100

Car.

Kings did off for her their splend our and for
Sie, der Kö - ni - ge ge - hul - digt und um

Car.

her The great ones of this is land died.
die das Blut e del - ster Hel - den floß.

Die Briten gehen mit the Bronwens Leiche of ab. Caradoc bleibt mit
(The Britons bear away the body of Bronwen. Caradoc is left

March Funebre-Grave.

8va basso

Taliessin zurück.
with Taliessin.)

101

pp

pp

First system of musical notation, featuring piano (pp) dynamics in both staves and a solo line below.

p

Second system of musical notation, featuring piano (p) dynamics in both staves and a solo line below.

p

f molto

fff

Third system of musical notation, featuring piano (p) dynamics in the left hand, a solo line with *f* molto, and *fff* dynamics in the right hand.

102

f

cresc.

Fourth system of musical notation, featuring a measure number of 102, *f* dynamics, and a *cresc.* marking.

dim.

Fifth system of musical notation, featuring a *dim.* marking.

ff *pp espr. legato*
p marc.

pp
pp sost.

103

mp
p

cresc.
(non cresc.)
ff
ff

rit. - *Tempo.*

Andante sostenuto.

105

Taliessin.

Andante sostenuto.

105

Tal.

Tal.

- persed and sunk-en in far fields: may be the drops of wis-dom
 selbst die letz-ten Trop-fen auf: e-wi-ger Weis-heit Quel-le

p

Caradoc tritt langsam vor, empfängt von Taliessin das Horn und wendet sich zum gehen.
 Caradoc comes forward slowly - takes the horn from Taliessin and turns to go - - -

Tal.

lie with-in its lees.
 speis-te ih-ren Schoß.

sf *pp*

Er taumelt gegen den Felsen.
 He staggers back against the rock.

Caradoc.

106

Oh, sacred lands, on whom are versed the heavy vials of deep
 Lausch, heil'ges Land: Was im-mer war, Ge-schicke, traum-voll und

p *sf* *p*

Poco più mosso.

Car.

dreams, Des-ti-nies wo-ven of old gods! To have been
 schwer, aus-der Hand e-wi-ger Göt-ter, es dünkt mich

sf p *pp* *agitato - - piano*

Andante.

Car. *son to your slow dawn and mi-nis-ter, a-mongst your magic days, was gen-tle*
freundlich nun, wie fro-her Sohnes-dienst in jun-ger Ta-ge Lauf. Nun blick' ich

Car. *ser-vice, now a-new lies o-pen the ad-venture of our*
wei-ter. Auch was künf-tig sein wird, wird im Sin-ne deut-lich

Car. *ways. To the death of the great ones of this*
klar: Was der Tod al-ler Hel-den die-ses

Car. *land! To the fair-ness that*
Land's, was die Schön-heit, die

108

Car. *has been and is lost! To the great dreams -*
jung stets wie der - kehrt, was in Träu - men -

Car. *and all they cost! To the Isles of the might - y we*
des Op - fers wert, was des Hei - mat land's licht - hell - ster

109 *Caradoc trinkt aus dem Horn und stürzt zu Boden.*
Caradoc drinks from the horn and falls.

Car. *manned! Re - mem - brance!*
Glanz: Un - sterb - lich....

The scene darkens, and faint and far away rises the song of the Birds of Rhiannon. — The background is lit with the flicker of their wings.
 Die Bühne verdunkelt sich, leis und fern ertönt der Gesang der Vögel von Rhiannon. — Im Hintergrunde ist das Geflatter ihres Flügel sichtbar.

Poco vivace.

Die Vögel von Rhiannon.
Birds of Rhiannon. *p*

Knabenchor.
Coro. (Boys voices) *p*

When all proud lights are sunk - en And great
Wenn Lei - den - schaft ver - glom - men, wenn Be -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady bass line. The tempo and dynamics are marked as *p* (piano).

wills gone to sleep, *p*
gier - de ver - blaßt, When all de -
wenn je - der

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics. The piano accompaniment features a prominent triplet of eighth notes in the right hand. The dynamics are marked as *ppp* (pianissimo) in the piano part.

sire is shrunken And there's no more to keep life wearied in its
Wunsch be - nom - men, der die - sem Le - ben zur Last, des - sen wei - te

When all de - sire is shrunken And there's no more to keep life
Wenn je - der Wunsch be - nom - men, der die - sem Le - ben zur Last,

The third system concludes the page with the final vocal lines and piano accompaniment. The piano part features several triplet markings over eighth notes. The dynamics are marked as *ppp* (pianissimo).

hab. it of an ger waste and lies, The
 Fal. ten voll Wirrsal und voll Mühn, die

wear. ied der voll von

pp *pp*

birds of High Rhi. - an - non come cry - ing down the
 Vö gel von Rhi an - non dann sin - gend nie - der

skies. ziehn. A sin - gle
 Sie tät' ein

ppp *pp*

star Stern would shame them, — That are so
 be schä - men, — er - lahmt wär'

A sin - gle star would
 Sie tät' ein Stern be

faint and frail, one stir of strength would
 rasch ihr Flug, auf im - mer sie zu

shame them That are so faint and frail one stir of
 schä - men, er - lahmt wär' rasch ihr Flug, auf im - mer

maim them who flit from out the veil, where
 zäh - men, es wär' ein Strahl ge - nug, der

strength would maim them who flit from out the veil, where
 sie zu zäh - men, es wär' ein Strahl ge - nug, der

p legato *pp*

del.i - cate — and jew_elled The threads of life
 se.gens.reich — und köst.lich dem Le - ben selbst

p

mp *dim.*

are ent clear, sprang.

ppp

The Birds of High Rhi - an.non.
 Die Vö - gel von Rhi - an.non,

p

pp

dim. *pp* *p*

Whom ve-ry few shall hear, The
 wie selt.sam klingt ihr Sang. Die

dim. *p*

Poco meno.

Birds of High Rhi-an-non Whom
 Vö gel von Rhi-an-non, wie

Poco meno.

pp molto leggero

più p

ve-ry few shall hear,
 selt.sam klingt ihr Sang.

più dim.

più dim.

pp
Whom
Wie
pp

pp
ppp

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef, 8/4 time, with a key signature of three sharps (F#, C#, G#). The lyrics 'Whom' and 'Wie' are written below the notes. The piano accompaniment consists of two staves in grand staff notation. The right hand features complex chordal textures and melodic lines, while the left hand provides a harmonic foundation with sustained chords and moving bass lines. Dynamic markings include *pp* and *ppp*.

ve - ry few shall
selt - sam klingt ihr hear.
Sang.

Detailed description: This system contains the second two systems of music. The top two staves are vocal lines with lyrics: 've - ry selt - sam', 'few klingt', 'shall ihr', and 'hear. Sang.'. The piano accompaniment continues with similar complex textures. Dynamic markings include *pp* and *ppp*.

più rit. - - Adagio.
pppp *sfp*

Detailed description: This system contains the final two systems of music. The top two staves are vocal lines, mostly containing rests. The piano accompaniment features a *più rit.* (ritardando) leading into an *Adagio* section. The dynamics range from *pppp* (pianissimo) to *sfp* (sforzando). The music concludes with a final chord and a fermata.