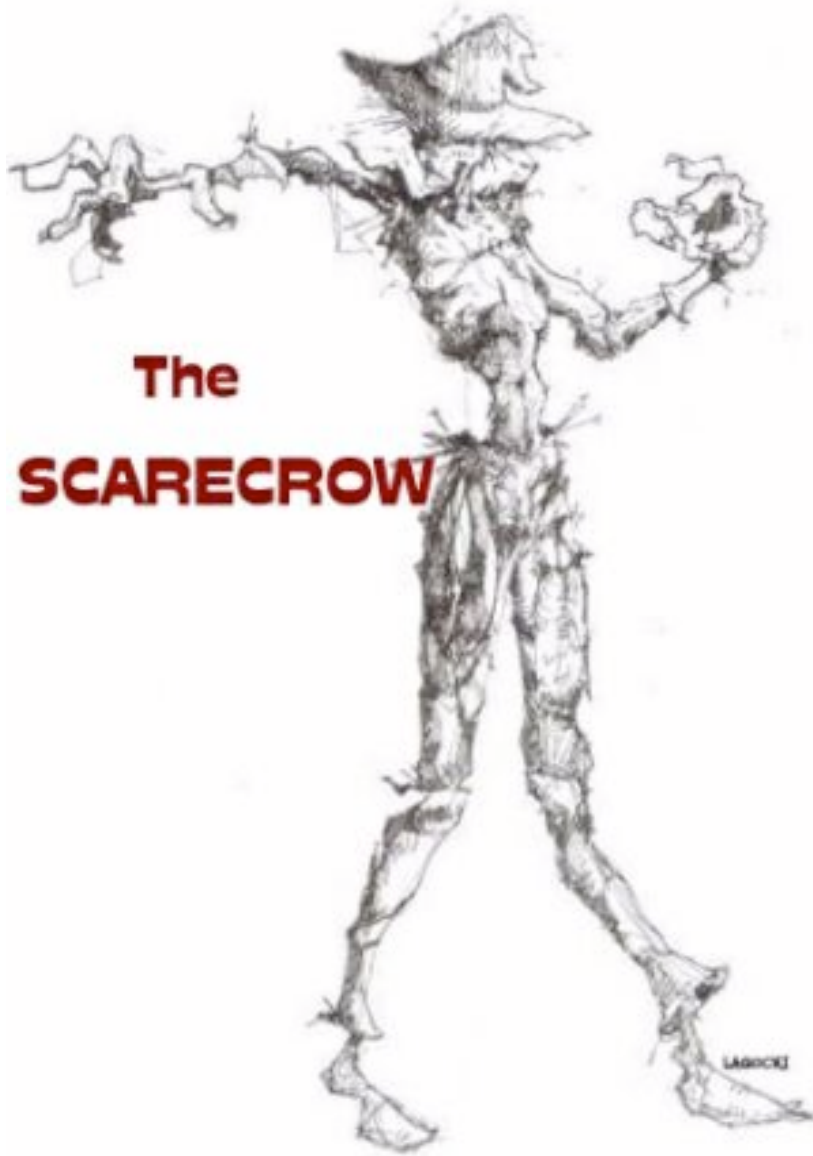


PIANO VOCAL SCORE



**The  
SCARECROW**

*A chamber opera in two acts  
Based on Nathaniel Hawthorne's short story "Feathertop"*

*Music by  
Joseph Turrin*

*Libretto by  
Bernard Stambler*

# THE SCARECROW

*A chamber opera in two acts*

Music by  
**Joseph Turrin**

Libretto by  
**Bernard Stambler**

Vocal Score  
Piano Reduction by the Composer

*Duration: circa 70 minutes*

# THE SCARECROW

## CAST

**Mother Rigby** – mezzo-soprano

**Feathertop** - baritone

**Justice Goodkin** - tenor

**Polly Goodkin** (Goodkin's daughter) - soprano

**Governor** - bass

**Lady Governor** – mezzo-soprano

**Man 1** - tenor

**Woman 1** - soprano

**Man 2** - baritone

**Woman 2** – alto

**Man 3** – baritone

*(Part may be played by Man 2 in different costume)*

**Woman 3** – alto

*(Part may be played by Woman 2 in different costume)*

**Narrator** (optional)

**Dickon** (optional)

Rigby's imaginary companion. Played as a pantomime  
(Dickon is only seen by Rigby, Feathertop & the audience)

*Note: There is an optional Narrator part (spoken) appearing before Act 1 & 2 with underscore. At the discretion of the director this may be included or not.*

Orchestra (20 players)

2 flutes (2nd fl. / picc.), oboe, 2 clarinets (2nd cl. / bass cl.),  
2 bassoons (2nd / contra bsn.), 2 trumpets, 2 horns, 2 trombones,  
piano (harpsichord & celesta double), 2 cello, contrabass,  
harp, 2 percussion

The revision and orchestration of THE SCARECROW was commissioned by the following consortium of universities:

**University of Texas at Austin (Sara & Ernest Butler Opera Center)**

*Robert DeSimone, Director of the Sara & Ernest Butler Opera Center & Jerry Junkin,  
Director of Bands*

**Eastman School of Music**

*Mark Scatterday, Director of the Eastman Wind Ensemble*

**Hartt School of Music**

*Glen Adsit, Director of Bands*

**University of New Mexico**

*Eric Rombach-Kendall, Director of Bands*

**University of Michigan**

*Michael Haithcock, Director of Bands*

**Yale University**

*Thomas C. Duffy, Director of Bands*

**Michigan State University**

*John Whitwell, Director of Bands*

**University of Minnesota**

*Craig Kirchhoff, Director of Bands*

**Baylor University**

*Kevin Sedatole, Director of Bands*

**University of North Texas**

*Eugene Corporon, Director of Bands*

**Arizona State University**

*Gary Hill, Director of Bands*

**University of Oklahoma**

*William K. Wakefield, Director of Bands*

**University of Illinois at Urbana-Champaign**

*Eduardo Diazmuñoz, Director – UIUC Opera Department*

## Notes by the composer:

THE SCARECROW was originally composed in 1976 and made possible through a Bicentennial Grant from the New Jersey State Council on the Arts. I found reference to the short story "Feathertop" by Nathaniel Hawthorne in the short essays of Charles Ives. After reading the story, I decided that the material would make a wonderful chamber opera. I approached Bernard Stambler with the project, and discovered that he was familiar with the story and also felt it was good opera material. After completing the vocal score, and the untimely passing of Bernard Stambler in 1995, the work was placed on a shelf as other projects took precedent. Never orchestrated, the opera stayed in this incomplete state for many years.

In 2004 I decided to look through the score once again and try to at least get it into a respectable state so that I might be able to send it to opera companies. I decided to revise the work, which consisted of expanding various musical sections. Along with developing a more detailed musical treatment of Feathertop's transformation from a scarecrow to a human, I added an optional narration that would introduce each of the two acts. My reason for doing so, was that I wanted the audience to get some of the original bite that Hawthorne developed in his story about man's unworthy and despicable character. I also wanted the narration, specifically in act two, to explain the details that transpired between acts. For instance: Hawthorne himself gives no detail as to the relationship between Goodkin and Rigby, although we know there to be some sinister connection. The narration gives emphasis to this and explains how Feathertop gains entry into Goodkin's house. I also decided to underscore the narration with short musical preludes, which would set the mood for each act. I also composed an aria for Polly in Act II for which I wrote the text, in addition to an overture and a short instrumental interlude between acts. The part of Dickon, Rigby's imaginary companion, is to be played as a pantomime throughout at the discretion of the stage director. Although Stambler and I conceived Dickon to be invisible I believe his presence as seen by only Feathertop, Rigby and the audience add a good dramatic touch. With the director's creative skill Dickon can weave in and out of the action lending help to Rigby and supplying sustenance for Feathertop. In the University of Texas performance Dickon was also the narrator. There are many possibilities if so desired. The part may also be viewed as optional with only vocal references to the character.

As I began thinking about instrumentation, I thought of the many possibilities and combinations that were viable. I was at the Eastman School of Music in the spring of 2004 for a performance of my "Hemispheres" by the Eastman Wind Ensemble. Mark Scatterday, the director of the Eastman Wind Ensemble, suggested I think of winds, harp, and piano as a possible instrumentation. He also suggested I put together a consortium of colleges and universities to commission the scoring of the opera. After looking at the score I decided in a complement of 13 winds along with harp, piano, 2 celli, bass, and 2 percussion. As an option, cello 1 and 2 may be doubled for a total of four players.

The work is about 70 minutes in length and should be performed without intermission. I leave staging and sets up to the creative imagination of the director. Since there is so very little time between acts, the set design might be constructed as to make this transition as quick as possible.

As to the technical consideration: The creation and destruction of Feathertop present some thought and imagination. Transforming Rigby's inanimate scarecrow relies on the use of smoke that emits from the scarecrow's pipe, obscures the figure and is then quickly replaced by the living Feathertop. His destruction is in reverse. Consideration to lighting can play an important part in these illusions. As for the music, the score is fairly straightforward and vocally contains elements of both a dissonance declamatory style along with a more lyrical style.

I'd like to express my gratitude to the following consortium of schools: University of Texas at Austin, Eastman School of Music, Hartt School of Music, University of New Mexico, University of Michigan, Yale University, Michigan State University, University of Minnesota, Baylor University, University of North Texas, University of Oklahoma, Arizona State University and University of Illinois at Urbana-Champaign. Special thanks to my friend Eric Rombach-Kendall for his help in organizing this consortium and for his encouragement, and guidance in making this project a reality.

*The Scarecrow* was a finalist in the National Opera Association's chamber opera competition in 2006 and also selected as a finalist by the Academy of Arts and Letters Richard Rodgers Committee in 2007. The premiere took place on February 24, 2006 at the University of Texas at Austin. Produced by the Sarah and Ernest Butler Opera Center. Directed by Robert DeSimone and conducted by the composer. A commercial recording is available on the Longhorn Music label recorded and produced by the University of Texas at Austin.

Review: "*The mood is set by a powerful overture, seamlessly flowing through its hypnotic sequences, the mystical beginning, dramatic middle and poignant end, which heighten the audience's anticipation for masterful storytelling*" (The News-Gazette, Urbana-Champaign, IL – 4/29/2007)

## Synopsis

*Description:* Set in Colonial Massachusetts, *The Scarecrow* is an operatic adaptation of Nathaniel Hawthorne's *Feathertop: A Moralized Legend*. The story follows a living scarecrow who was fabricated by his "mother" and animated by the devil to take revenge against a hypocritical, well-to-do neighbor. The scarecrow beguiles the neighbor's innocent niece, but becoming more human than his "mother" had intended, he falls in love with the girl. As the scarecrow discovers what it means to be human, he must determine his own fate. On one level, it's a thoughtful piece about the redemptive power of love – on another level; it's an existential examination of the theory that existence precedes essence.

### ACT ONE

#### **Setting: Massachusetts Bay Colony 1685: a shack in the woods**

Mother Rigby, a cunning and potent witch, who although is no longer a young woman, still retains an air of great force and beauty. One day, while smoking her pipe, and with nothing particularly important to do, she sets out to make a scarecrow for her garden. Rigby builds her creation from a broomstick, a bag of straw and a pumpkin for a head. She clothes him in the dress of a gentleman and crowns his hat with the longest tail feather of a rooster...deeming him "Feathertop". As a final touch she dusts off an old jeweled medal, and after reminiscing of the day it was once given to her as a love token by Justice Goodkin she pins it onto Feathertop's coat. At once she cries out to Dickon, her faithful hand servant from a darker world, "*Is he not a handsome scarecrow*"? She decides that Feathertop is just to fine a specimen to stand watch over the crows all day and asks Dickon if he would not be better suited for a game of mischief. Together they conjure a plan to take revenge against her hypocritical, well-to-do neighbor, Justice Goodkin.

Rigby calls out "*Dickon, a coal for my pipe*"! In one instant the pipe is lit, a pipe bestowed with the magical powers to bring about her handy work. She thrusts it into the mouth of her new creation and commands him to smoke. She commands him to puff the smoke as hard as he can, because his very life depends on it, and with each puff, he is filled with life, with human life. Finally he cries out to her "*Mother*" and Rigby is filled with joy. She instructs her boy to move and speak. He asks her why he is here and what he is meant to do. Rigby tells him that all of his questions will be answered in due time, and until such time when he gathers his own experience and knowledge, she will be his guide.

Rumor has it that Goodkin is hosting an elegant ball at his mansion this evening in honor of the Governor and his wife. With this in mind she tells Feathertop to make his way through town until he gets to Justice Goodkin's mansion. With all the grace and charm she has endowed upon him, she is sure that Goodkin will invite this handsome stranger to the ball. She tells him to "*give some thought to Goodkin's daughter, Polly*". She also tells him that she cannot bear to miss this little event and plans to be there in disguise. But most importantly she warns him that he should never stop smoking his pipe, because if he does, he will return to a bag of straw. "*Attend to your pipe*" she says, "*and if it runs low, call out to Dickon and it will be filled*". Finally "*beware of mirrors*" she says...*for they alone tell the truth.*" At once he finds himself reflecting on the ills of this new world he is now a part of and thanks Mother Rigby for his new life and his new found knowledge. With a grand bow, he takes his leave of Rigby

## ACT TWO

### **Setting: Justice Goodkin's mansion later that evening**

The guests have all gathered in the great entry hall of Justice Goodkin's mansion. It is a special occasion to honor the Governor's visit and an opportunity to discuss the political and social discontent in the colonies. Feathertop has indeed been invited and the guests cannot help but gossip about their brief encounter with the elegant stranger. The smoke from that hellish pipe tobacco had transformed Feathertop into a wise and experienced man. Polly has become completely enamored with Feathertop's stories of travel and adventure. One glance at the medal pinned to Feathertop's chest was all that Goodkin needed in order to know exactly why this man has come and who had sent him. Goodkin knew it was time to pay his debt and feared that it would involve his daughter Polly. As promised, Mother Rigby comes to the ball elegantly disguised. Goodkin knows who she truly is but does not let on in fear that it might expose his former connection with the old witch.

The Governor suggests that they retire to the next room for some refreshments. Polly and Feathertop stay behind. She expresses her fascination with Feathertop's stories and how he seems to know the secrets of her heart, her longing for far away places, and her desire for love. The guests return and all sit down to discuss what they had come there for. The Governor is concerned with the discontent that plagues the colonists and hopes the evening will reveal some answers. Goodkin suggests that these troubles are caused by allowing Indians, Quakers and Anti-Baptists to live in close proximity. Feathertop strongly defends the Indians and says that until we understand their language, how can we possibly judge what it is they say or do? The Governor supports Feathertop's view and asks him if he would be willing to take on this task; to go among the Indian folk and make a wordbook. Feathertop decides to take on this mission and the Governor asks him to come see him when he is ready to leave.

This meeting has affected everyone. Each lost in their own thoughts, the Governor is hopeful that this young man can help lead the way to peace, and The Lady Governor is happy to see her husband so content. Goodkin thinks about Rigby and how she may not be so evil after all and Polly muses of her love for Feathertop. Feathertop continues to questions the mystery of what his life is all about and thinks that maybe he has found love and purpose. Rigby realizes that although her scheme is over, her mischief might have actually led to good.

The Governor and his lady decide to leave. As Goodkin sees them out, Feathertop realizes that his pipe is running low; he calls to Dickon to refill it. In one sudden moment, as Feathertop reaches for the pipe he sees himself in a large mirror which has been hanging on the wall at the back of the entry hall. He steps back in horror at the sight of a grotesque scarecrow. Polly and Rigby become aware of something wrong, and move toward him. He tells Mother Rigby that he cannot go on knowing the truth of what he truly is. He looks sadly at Polly and then slowly empties his pipe --- walks over to the mirror for a last look --- he hurls the pipe to the ground. There is a great explosive puff of smoke - the man Feathertop vanishes, and the original scarecrow collapses on stage in front of the mirror. Polly shrieks a great shriek; the others rush in to her as the opera ends.

*In memory of my mother Margaret Turrin*

# THE SCARECROW

*A chamber opera in two acts based on a story by Nathaniel Hawthorne*

## SCARECROW OVERTURE

Music: Joseph Turrin  
Libretto: Bernard Stambler

**Allegro** ♩ = 178

Piano 1

Piano 2

*f*

Detailed description: This block contains the first system of the score. It features two piano parts. Piano 1 is written in treble clef with a common time signature. It begins with a whole rest, followed by a 3/4 time signature change, and then a series of chords and eighth notes, marked with a forte (*f*) dynamic. Piano 2 is written in grand staff (treble and bass clefs) with a common time signature. It features a continuous eighth-note accompaniment pattern, also marked with a forte (*f*) dynamic. The system concludes with a double bar line.

Pno. 1

Pno. 2

Detailed description: This block contains the second system of the score, separated from the first by a double bar line with repeat dots. Piano 1 continues with melodic lines and chords, including a 3/4 time signature change. Piano 2 maintains the eighth-note accompaniment pattern. The system concludes with a double bar line.



10

Piano score for Pno. 1 and Pno. 2, measures 10-13. Pno. 1 has a melodic line with slurs and ties. Pno. 2 has a rhythmic accompaniment of chords. A double bar line is present at the end of measure 13.

Piano score for Pno. 1 and Pno. 2, measures 14-19. Pno. 1 has a melodic line with slurs and ties. Pno. 2 has a rhythmic accompaniment of chords. A double bar line is present at the end of measure 19.

20

Piano score for Pno. 1 and Pno. 2, measures 20-23. Pno. 1 has a melodic line with slurs and ties, including dynamic markings *mp*, *f*, *mp*, and *mf*. Pno. 2 has a rhythmic accompaniment of chords, including dynamic markings *mp* and *mf*. A double bar line is present at the end of measure 23.

Piano score for Pno. 1 and Pno. 2, measures 1-4. Pno. 1 starts with a rest, then plays a melody with dynamics *mf*, *f*, and *mf*. Pno. 2 plays a melody with dynamics *mp* and *f*. Pno. 2 also has a bass line starting with *p*. A double bar line is present at the end of measure 4.

Piano score for Pno. 1 and Pno. 2, measures 5-8. Measure 5 is marked with a box containing the number 30. Pno. 1 plays a chordal texture with dynamics *f*. Pno. 2 plays a melody with dynamics *f*. A double bar line is present at the end of measure 8.

Piano score for Pno. 1 and Pno. 2, measures 9-12. Pno. 1 plays a chordal texture with accents (>). Pno. 2 plays a complex texture with many notes and accents (>). A double bar line is present at the end of measure 12.

Piano score for Pno. 1 and Pno. 2, measures 1-39. Pno. 1 features a rhythmic accompaniment with eighth notes and accents. Pno. 2 features a melodic line with eighth notes and a dynamic marking of *8<sup>va</sup>* (octave up).

Piano score for Pno. 1 and Pno. 2, measures 40-43. Measure 40 is marked with a box containing the number 40. Pno. 1 has a dynamic marking of *p* (piano). Pno. 2 has a dynamic marking of *p* (piano).

Piano score for Pno. 1 and Pno. 2, measures 44-47. Pno. 1 has dynamic markings of *mf* (mezzo-forte) and *f* (forte). Pno. 2 has dynamic markings of *mf* (mezzo-forte) and *f* (forte).

50

Musical score for Pno. 1 and Pno. 2, measures 50-53. Pno. 1 starts with a piano (*p*) dynamic and changes to mezzo-piano (*mp*) at measure 53. Pno. 2 starts with a mezzo-piano (*mp*) dynamic. The score includes treble and bass clefs, a key signature of two flats, and various musical notations such as notes, rests, and dynamic markings.



Musical score for Pno. 1 and Pno. 2, measures 54-59. This section features more complex melodic lines for both instruments, with Pno. 1 having a more active role. The key signature remains two flats. The score includes treble and bass clefs, a key signature of two flats, and various musical notations such as notes, rests, and dynamic markings.



60

Musical score for Pno. 1 and Pno. 2, measures 60-63. Pno. 1 starts with a piano (*p*) dynamic. Pno. 2 also starts with a piano (*p*) dynamic. The score includes treble and bass clefs, a key signature of two flats, and various musical notations such as notes, rests, and dynamic markings.

Piano score for Pno. 1 and Pno. 2, measures 1-4. Pno. 1 has a melodic line in the right hand and a bass line in the left hand. Pno. 2 has a rhythmic accompaniment in the right hand and rests in the left hand.



Piano score for Pno. 1 and Pno. 2, measures 5-8. Pno. 1 has a melodic line in the right hand and a bass line in the left hand. Pno. 2 has a rhythmic accompaniment in the right hand and rests in the left hand.



Piano score for Pno. 1 and Pno. 2, measures 9-12. Measure 9 is marked with a box containing the number 70. Pno. 1 has a melodic line in the right hand and a bass line in the left hand. Pno. 2 has rests in both hands.

with warmth ♩ = 82

*rit.* *mp* *mp*

Pno. 1

*p*

Pno. 2

*p*

80

*cresc* *cresc*

Pno. 1

Pno. 2

*cresc*

*f* *p* *mf*

*p* *mf* *p* *mf*

*mf* *p*

Pno. 1

Pno. 2

Piano score for Pno. 1 and Pno. 2. Pno. 1 features a melodic line with dynamics *p*, *mf*, and *p*. Pno. 2 features a rhythmic accompaniment with dynamics *p*, *mf*, *p*, *mf*, and *p*.

Musical notation for Pno. 1 and Pno. 2, measures 3-4. Pno. 1 includes a *rit.* (ritardando) marking. Pno. 2 includes a *p* (piano) marking.

Musical notation for Pno. 1 and Pno. 2, measures 5-7. Measure 5 is marked with a box containing the number 90 and the tempo marking *a tempo*.

Piano score for Pno. 1 and Pno. 2. Pno. 1 features a melodic line with slurs and a rhythmic accompaniment of eighth notes. Pno. 2 provides harmonic support with chords and a bass line. The instruction *poco a poco cresc* is present in both staves.

Section marked **Allegro** with a tempo of  $\text{♩} = 178$ . A rehearsal mark **100** is indicated. Pno. 1 has a melodic line with slurs and dynamics *f*. Pno. 2 has a complex rhythmic accompaniment with dynamics *mf*, *mp*, and *f*. A double bar line with repeat dots is at the beginning of this section.

Section with a key signature change to two flats and a time signature change to 3/4. Pno. 1 has a melodic line with slurs and dynamics *f*. Pno. 2 has a complex rhythmic accompaniment with dynamics *mp* and *f*. A double bar line with repeat dots is at the beginning of this section.



Piano score for measures 95-100. The score is divided into two systems, Pno. 1 and Pno. 2. Pno. 1 consists of two staves (treble and bass clef), and Pno. 2 also consists of two staves (treble and bass clef). The music features complex rhythmic patterns and melodic lines. The time signature changes from common time (C) to 3/4 time at measure 98. The piece concludes with a double bar line at measure 100.

Section starting at measure 110, indicated by a double bar line and a box containing the number 110. This system includes Pno. 1 and Pno. 2. Pno. 1 has two staves with intricate melodic passages. Pno. 2 has two staves with a steady accompaniment of chords. The time signature is 3/4. The section ends with a double bar line at measure 115.

Section starting at measure 116, indicated by a double bar line. This system includes Pno. 1 and Pno. 2. Pno. 1 has two staves with melodic lines. Pno. 2 has two staves with accompaniment. The time signature changes from 3/4 to common time (C) at measure 118. The piece concludes with a double bar line at measure 120. Dynamic markings include *mf* (mezzo-forte) at the end of measure 119 and the beginning of measure 120.

120

Piano score for measures 120-124. Pno. 1 starts with *mf* and *f* dynamics. Pno. 2 features a *f* dynamic. The music includes various rhythmic patterns and articulation marks.

Piano score for measures 125-130. Pno. 1 continues with a steady bass line. Pno. 2 features a *8va* marking and includes a section with a 3/4 time signature. Dynamics include *cresc* and *f*.

130

Piano score for measures 131-135. Pno. 1 includes a *cresc* marking. Pno. 2 features a *8va* marking and includes a section with a 3/4 time signature. Dynamics include *cresc* and *f*.

Pno. 1

*ff*

Pno. 2

*ff*

Pno. 1

*ff*

Pno. 2

*ff*

*8va*

140

Pno. 1

*ff*

Pno. 2

*ff*

The musical score is for two pianos, labeled Pno. 1 and Pno. 2, in a 3/4 time signature. Pno. 1 consists of two staves. The upper staff features a melodic line with eighth notes, some marked with accents (>) and flats (b). The lower staff provides harmonic support with chords and eighth notes. Pno. 2 also has two staves. The upper staff mirrors the melodic line of Pno. 1's upper staff but includes an *8va* marking with a dashed line above it, indicating an octave shift. The lower staff of Pno. 2 plays a rhythmic accompaniment of chords and eighth notes. The piece concludes with a final chord in both piano parts.

# Narrative Prologue I

## Introduction to Act I

**NARRATOR:** The events you are about to witness, some say are merely legend, born of idle minds, gossip and sheer delusion. Whether fact or fiction the question here is that of human nature. Are we truly worthy, sincere and reliable creatures, or are we charlatans, void of substance, living in an empty and heartless world? If our condition is indeed despairing, and we attempt to masked with a smoky vapor the illusion of what we really are, is it possible to ever face the mirror of self-truth? I would like to believe that this is possible, and that what is wrong, can be righted by love, faith and a true heart. But allow me to leave this for you to ponder my friends.

**Slowly** ♩ = 72 *To be used as underscore for the above narration*

Piano

10

*Segue*

# THE SCARECROW

A chamber opera in two acts based on a story by Nathaniel Hawthorne

## ACT I

Music: Joseph Turrin  
Libretto: Bernard Stambler

*Mother Rigby's shack in the woods, shabby with a rather neglected garden. Odds and ends all about: discarded clothing, garden tools. The exterior of the house is shown, with a center window, and at the left corner, angled to the back, the doorway to the house. Mother Rigby is no longer young but retains an air of force and beauty. She is busy with all sorts of casual tasks. 1685; a town in the Massachusetts Bay colony.*

Moderato ♩ = 102

Piano *mp*

Mother Rigby  
*mp*

Rig. *mp*

When I was a young witch

Rig.

the wom - en snarled at me for put - ting spells u -

10

Rig. *rit*

pon their men. The men they smil - ed ev - er so

*rit*

Rig. **A-tempo**

si - - - lent - ly. Now that I'm an old witch

Bass Cl.

F. **A-tempo**

Rig.

the men look dag - gers at me for cast - ing spells.

F.

Rig. *mp*  
 on cows and crops. The wom - en smile

*f* *p*

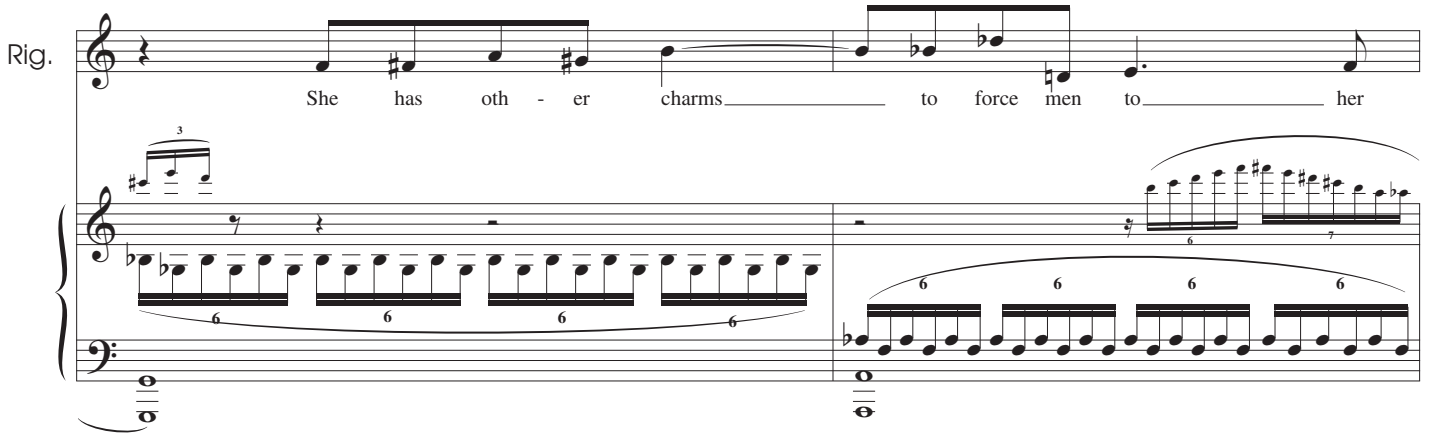
Rig.  $\text{♩} = 92$   
 si - lent - ly.

*mf*

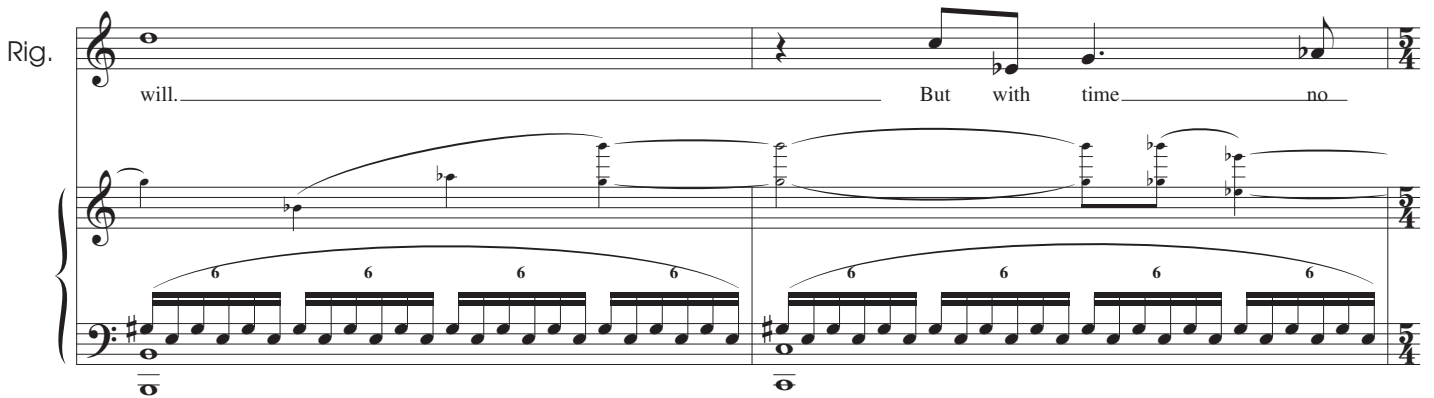
Rig. *mf*  
 A young witch on - ly needs her

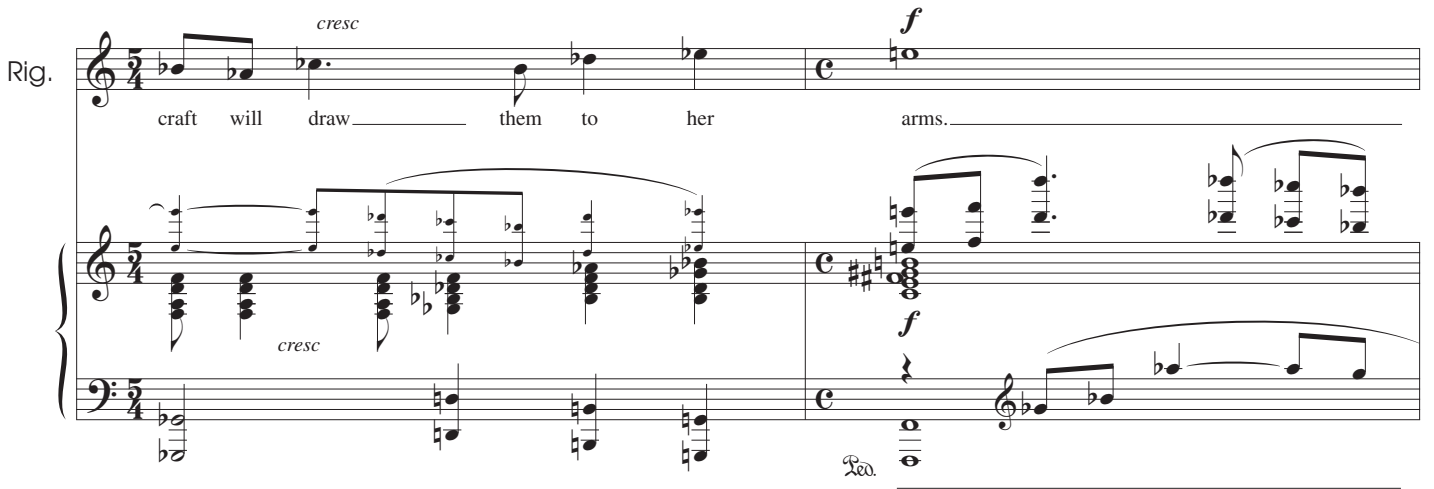
Rig. *Fl.*  
 craft for mis - - - chief.

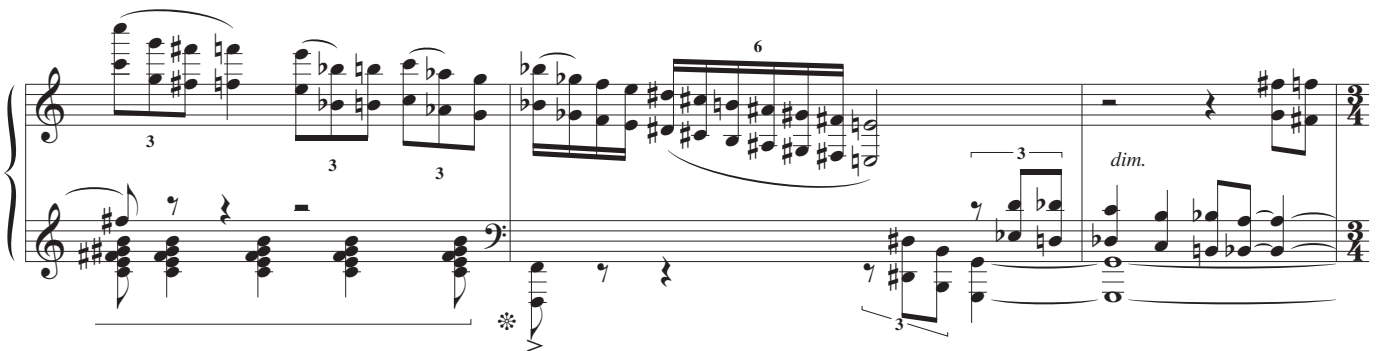


Rig. 

30

Rig. 

Rig. 



*rall* **Allegro** ♩ = 132 40 *mp*

Rig. *rall* *p*

Yet, the world will al-ways

Rig. seek our charms and simp - les and curs - es.

*mf*

Rig. *mp* With out them wom - en will not thrive.

*mp*

Rig. 50 nor can men fill their purs - es.

Rig. **Slower** ♩=92

What an old witch suf - fers \_\_\_\_\_ no

Rig. **Larghetto** ♩=62

young witch can ev - er know. \_\_\_\_\_ Shiv - er - ing, hun - gry, she will sit. \_\_\_\_\_

*poco rit*

Rig. **60** **Moderato** ♩=102

damn - ing those \_\_\_\_\_ who brought her low. \_\_\_\_\_

*Mumbling and grumbling, she fetches things from the house; a pumpkin, a shabby old hat and broomstick.*

*mf* *mp*

Piano introduction for 'The Scarecrow'. The piece begins in 2/4 time, then changes to 3/4, and finally to common time (C). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

70

Rig. In these lat-ter wick-ed days there's lit-tle point\_\_\_\_\_to cast-ing a spell.

F. *f* *mp* *w.w.* *6*

Vocal and piano accompaniment for the first line of lyrics. The vocal line (Rig.) is in 3/4 time and features a melodic line with a triplet of eighth notes. The piano accompaniment (F.) consists of a bass line with eighth notes and chords, and a right hand with chords and a sixteenth-note figure. Dynamics include *f* and *mp*. A 'w.w.' (wavy line) is present above the final notes of the vocal line, and a '6' indicates a sextuplet in the piano accompaniment.

Rig. Wom-en have learned so much from us\_\_\_\_\_ that

F. *f* *p* *6*

Vocal and piano accompaniment for the second line of lyrics. The vocal line (Rig.) is in 5/4 time and features a melodic line with a long note. The piano accompaniment (F.) consists of a bass line with eighth notes and chords, and a right hand with chords and a sixteenth-note figure. Dynamics include *f* and *p*. A '6' indicates a sextuplet in the piano accompaniment.

Rig.

Rig.

Rig.

Rig.

Rig. *f*

crows, a - way.

Rig. **90** *mp* *f* *fp*  $\text{♩} = 78$

*sva* Ah well, no use

Rig. *3* *3*

weep - ing ov - er the creas - es and wrin - kles of time.

Rig. **Allegro**  $\text{♩} = 120$

No po - tion, lo - tion, cream or ma - gic oint - ment

100

*molto rall*

Rig. can wave them a - way. At least let me try to keep my bel-ly filled.\_\_\_\_

*molto rall* *p* *recitativo*

Moderato ♩=102

Rig. The least I can do is to scare these var - mints from my gar -

*She starts to assemble her materials into a scarecrow. She leans the broomstick against the doorway of the house. Puts the disreputable pumpkin on top of the broomstick like a head and then looks around for something with which to dress up her creation.*

Rig. den.

*mp*

110

*She sees on the ground a large, beautifully colored tail feather from a rooster. She goes over and picks it up, walks over to the scarecrow and sticks it in its hat.*

**Allegro** ♩ = 132

Rig.

120

Rig.



*tail feather  
in hat.* **Moderato** ♩=102

Rig. *A ve - ry hand - some cav - a -*

**Expressive** ♩=68

Rig. *lier who needs just a touch of heart and*

130

Rig. *sen - - - ti - ment.*

*She darts into the house and instantly comes out with a once-rich cloak on a small wooden bar, which fits across the broom just under the pumpkin head; she fits this on and then takes a small ornate dirty box from the pocket of her skirt. She blows some dust off the box and delicately opens it.*

**Moderato** ♩=78

*mp f 8va*

8va  
p

This system shows the first two staves of a piano score. The upper staff features a melodic line with eighth-note patterns and slurs, marked with an 8va (octave) sign. The lower staff provides a harmonic accompaniment with chords and moving lines. A piano (p) dynamic marking is present.

This system continues the piano score with two staves. The upper staff has a melodic line with various rhythmic values and slurs. The lower staff features a bass line with sustained notes and chords.

This system continues the piano score with two staves. The upper staff has a melodic line with slurs and ties. The lower staff features a bass line with sustained notes and chords.

140  
rall

This system continues the piano score with two staves. The upper staff has a melodic line with slurs and a triplet of eighth notes. The lower staff features a bass line with sustained notes and chords. A 'rall' (rallentando) marking is present. A box containing the number '140' is located above the staff.

**Tenderly** ♩ = 64 *With lingering affection she takes out a large jeweled but verdigrised medal and pins it on the left breast of the cloak.*

Rig.

This system shows the vocal line and piano accompaniment for the song 'Tenderly'. The vocal line is on a single staff with lyrics: 'There my lad the'. The piano accompaniment consists of two staves. The upper staff has chords and slurs, and the lower staff has a bass line with sustained notes and chords. A piano (p) dynamic marking is present.

Rig.

love to - ken giv - en me by the no - ble Jus - tice Good - kin.

*recitativo*

Rig.

$\text{♩} = 138$  *calling over her shoulder* **Larghetto**  $\text{♩} = 62$

Dic - kon,

*mp* *p* 11 11

Rec. \* Rec. \*

Rig.

150

take a look,

*mp* *p* 11 11

Rec. \* Rec. \*

Rig.

$\text{♩} = 138$

is this not to hand - some for a mere scare - crow? Give

*mp*

Rec. \*

Rig. *mf*

me a bit of help now and to - day we can strike a grand

Rig. *rit* 160 *stately*  $\text{♩} = 82$

blow for lib - er - ty, de - cen - cy, and the rights of

Rig. *poco rit*

wom - en.

*This next section is a dialogue between Rigby and, to us, invisible and inaudible Dickon: The orchestra speaks up for the missing member of the dialogue.*

Rig. *faster*  $\text{♩} = 92$  *mp* How? Let us think to - geth - er.  $\text{♩} = 92$

*recitativo* *p* 6

170

*p* *mf* *f*

Rig.  $\text{♩} = 92$

No that will not do.

*recitativo* *mf*

*mf*

*p* *f* *mf*

Slowly  $\text{♩} = 78$

Rig. That's bet - ter, but not quite right. We must make Jus - tice Good - kin play a ma - jor part in

*recitativo* *p*

*p*

Rig. *this.\_\_\_\_*

*mf*

*f*

Rig. *mf* *mp* **Lento** ♩ = 58

That's it, that's it, or al - most.\_\_\_\_ Now put his daugh - ter Pol - ly at the cen - ter of the plot.

*recitativo* *p*

Rig. Then we could have \_\_\_\_\_ a les - son \_\_\_\_\_

But Dickon clearly interrupts

190

Rig.  $\text{♩} = 86$

so that young wom - an need not...

*recitativo*

*f*

Dickon interrupts her again.

Rig. *mf*

No, that could.

This time he gives her the plan in detail:

*f*

*cresc*

3

*She beams and whoops and pounds her knee in ecstasy as he unfolds the details.*

**ff**

*molto rall*

*dim.*

200

Rig. *mp* Ah then. First my pipe \_\_\_\_\_ with some of your de - vils \_\_\_ to - bac - co straight from

*p*

*sfp* *recitativo*

*Instantly a filled and lighted pipe is thrust from the doorway into her hand.*

*She inserts the pipe into the pumpkin-head*

Rig. **Slowly** ♩ = 78 hell. *8va* Puff now, **Largo** ♩ = 52

*p*

*8va*

*Rec.* \*



Rig. *puff a - way lad. Put all your wit and will u - pon it.*

Rig. *Puff as though your ve - ry life de - pend - ed on it.*

210

*For an agonizing moment, nothing happens - then an abortive, choked mutter accompanied by a tiny puff of smoke from the pipe;*

*♩ = 78*

*another and another mutter and puff, faster and greater*

220

Musical score for measures 220-225. The score is written for piano accompaniment. The upper staff (treble clef) features a melodic line with sixths (6), triplets (3), and sixths (6) grouped by slurs. The lower staff (bass clef) features a bass line with triplets (3), sixths (6), and triplets (3). A dashed line below the lower staff indicates an octave transposition: (8<sup>vb</sup>).

*growing faster and more furious (accel to ♩ = 132)*

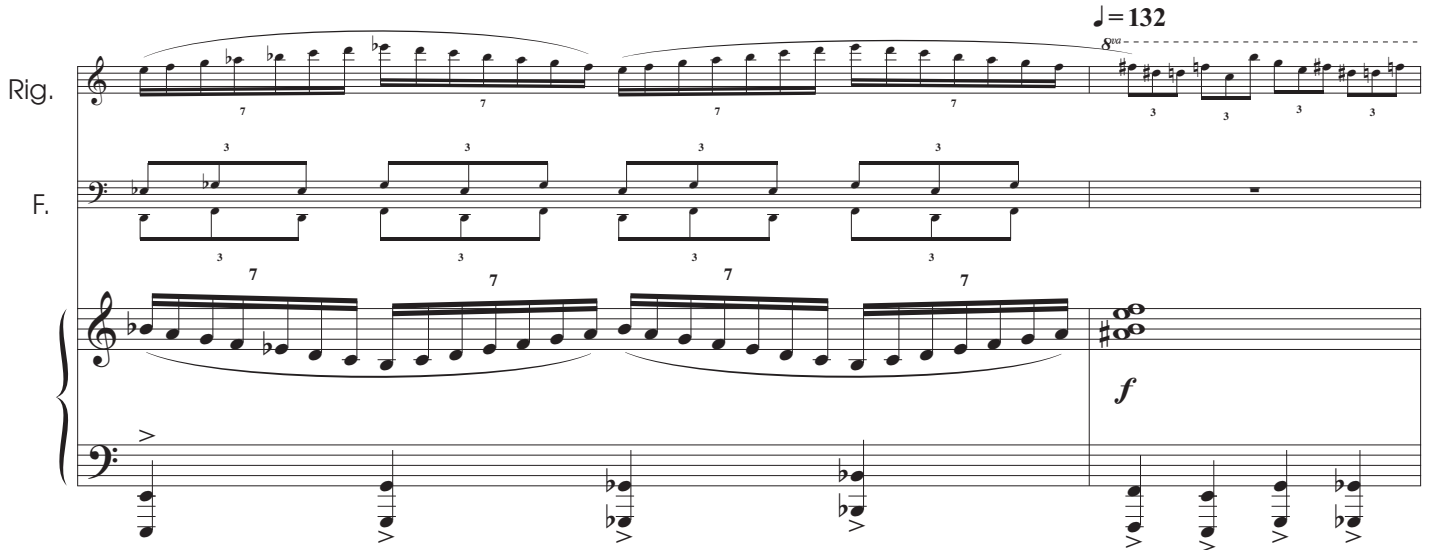
Bass Cl & Bsn.

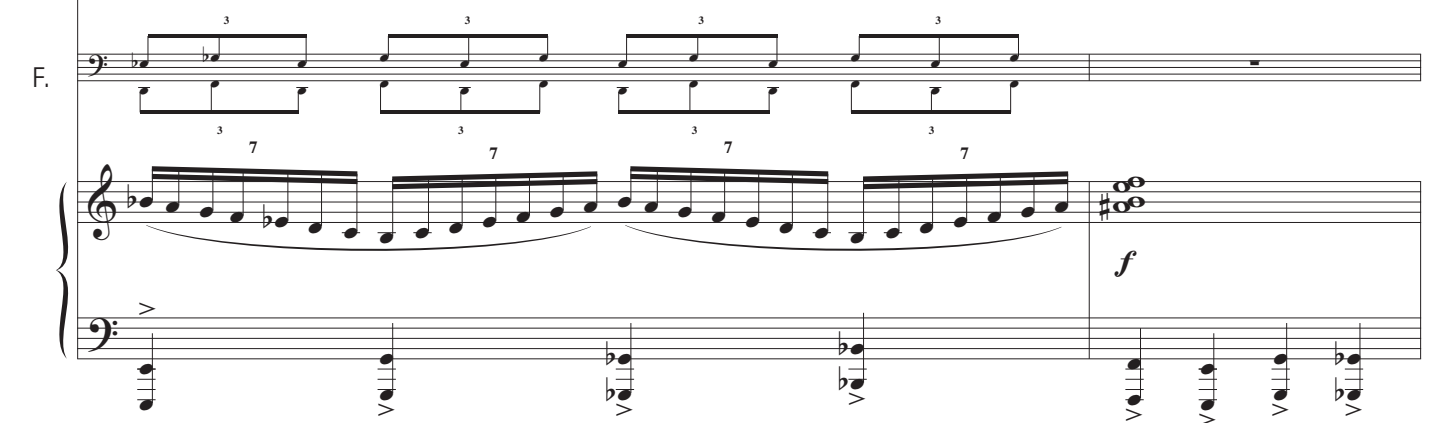
Musical score for Bass Clarinet and Bassoon. The score is written for two parts: Bass Clarinet (Bass clef) and Bassoon (Treble clef). The Bass Clarinet part features triplets (3) and sixths (6). The Bassoon part features septuplets (7). The piano accompaniment (treble and bass clefs) features septuplets (7) and accents (>). The instruction *poco a poco cresc* is written below the piano part.

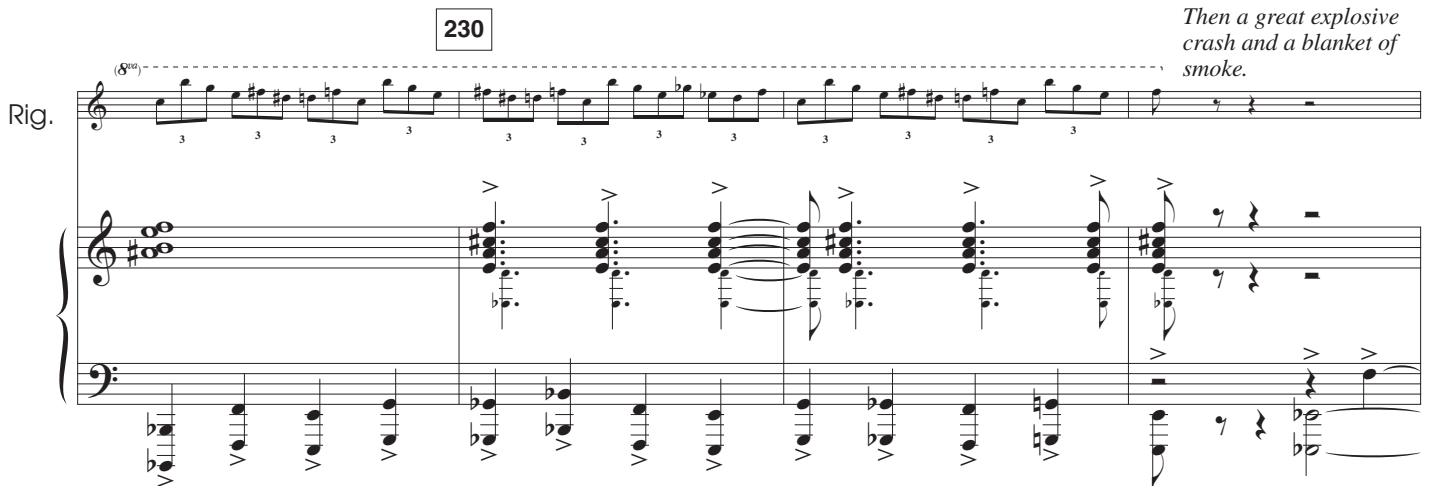
Musical score for Rig. and F. parts. The Rig. part (Treble clef) features a complex rhythmic pattern with slurs and septuplets (7). The F. part (Bass clef) features sixths (6), triplets (3), and sixths (6). The piano accompaniment (treble and bass clefs) features septuplets (7) and accents (>). The instruction *W.W.* is written above the Rig. part.

Rig.  Musical notation for the first system, featuring a treble clef staff with a melodic line of eighth notes and a bass clef staff with a bass line of eighth notes. The key signature has two flats. Fingering numbers 7 and 3 are indicated.

F.  Musical notation for the first system, featuring a bass clef staff with a bass line of eighth notes. Fingering numbers 3 and 7 are indicated.

Rig.  Musical notation for the second system, featuring a treble clef staff with a melodic line of eighth notes. A tempo marking  $\text{♩} = 132$  is present. The system concludes with a key signature change to one sharp. Fingering numbers 7 and 3 are indicated.

F.  Musical notation for the second system, featuring a bass clef staff with a bass line of eighth notes. Fingering numbers 3 and 7 are indicated.

**230**  Musical notation for the third system, starting at measure 230. The treble clef staff contains a melodic line with triplets and a key signature change to one sharp. The bass clef staff contains a bass line with chords and triplets. A dynamic marking *f* is present. The system concludes with a key signature change to two flats.

*Then a great explosive crash and a blanket of smoke.*

Concealed by this burst of smoke, the scarecrow is pulled inside, and the living Feathertop takes the same position, leaning against the doorway.

Rig.

F.

*p*  
Strings

*ff*

240

The smoke slowly clears. The puffs now come regularly, as they do he ceases to lean and shamle, gives himself a shake, stands upright and proud, though still somewhat dazed.

Rig.

F.

*mp*  
Ah yes, well puffed, my pret-ty lad.

*rall*

*p*

*recitativo*

Rigby extends her arm to him.

Rig.

Don't just stand there, la - zy one. Step forth! The world a - waits thee.

*pp* *recitativo*

*In obedience he extends an arm as if to reach Mother Rigby's outstretched hand, then the figure makes a step forward-a kind of hitch and jerk-then tottered and almost lost it's balance.*

**Rig.**  $\text{♩} = 72$  **Largo**  $\text{♩} = 52$

*mp* Stead - y my lad. \_\_\_\_\_ Come! an - oth - er puff. \_\_\_\_\_ Out of the

**Rig.**  $\text{♩} = 72$  *He draws in a small amount of smoke from the pipe.*

ve - ry bot - tom \_\_\_\_\_ of your heart, if a - ny heart you have. \_\_\_\_\_

*8va* \_\_\_\_\_ *Leo* \_\_\_\_\_ \*

250

*He blows it out.*

*Leo* \_\_\_\_\_

\_\_\_\_\_ \*

*With this he becomes more confident and starts to carefully walk a few steps and then a few more.*

Piano accompaniment for the first section. The score consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff features chords and triplets, with a dynamic marking of *p*. The second staff features a rhythmic pattern of eighth notes and triplets.

*Mother Rigby watches with delight. With his new confidence the figure walks around the yard.*

**Allegretto** ♩ = 115

Musical score for the second section. It includes three parts: Flute (Fl.), Clarinet (Cl.), and Piano accompaniment. The Flute part begins with a dynamic marking of *p*. The Clarinet part enters later with a dynamic marking of *mp*. The piano accompaniment consists of two staves with a rhythmic pattern of eighth notes and chords. The tempo is marked **Allegretto** with a quarter note equal to 115 beats per minute.

260

Musical score for the third section, starting at measure 260. It includes three parts: Flute (Fl.), Clarinet (Cl.), and Piano accompaniment. The Flute part has a dynamic marking of *p*. The Clarinet part has a dynamic marking of *mp*. The piano accompaniment consists of two staves with a rhythmic pattern of eighth notes and chords. The tempo is marked **Allegretto** with a quarter note equal to 115 beats per minute.

Rig. *f* <sup>6</sup>

F. *Bsn.* <sup>6</sup> *rit*

**Mother Rigby**

*mp*

**Largo** ♩ = 52

Rig. That's splen - did, \_\_\_\_ yes. You now \_\_\_\_ have the as - pect of a


F. *recitativo* *p*

Rig. man. Have you al - so the ech - o and mock - er - y \_\_\_\_ of a voice? I bit thee to speak! \_\_\_\_

*recitativo*

270 The scarecrow grasped, struggled, and at length emitted a sound.


*J* = 78      **Larghetto** *J* = 68      *mf*

Rig. 

F. **Feathertop**      I beg your par-don.


Ah \_\_\_\_\_ Ah \_\_\_\_\_

*mp* *p*



His speech is drawn out.

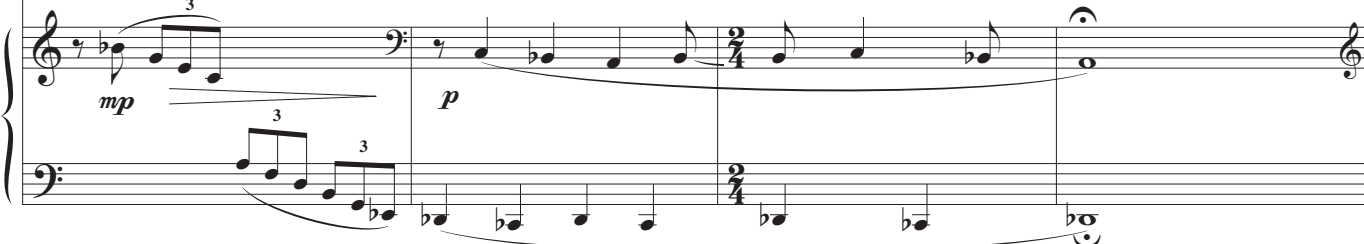
*J* = 78      **Larghetto** *J* = 68      *mf*

Rig. 

F. *p*      Speak up my lad.

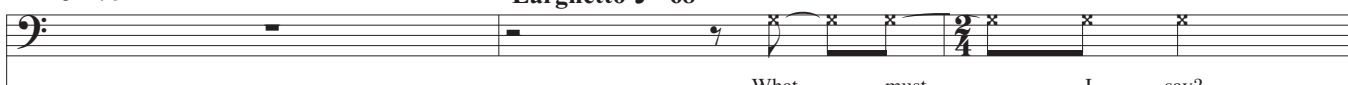
Moth - er      Moth - er

*mp* *p*



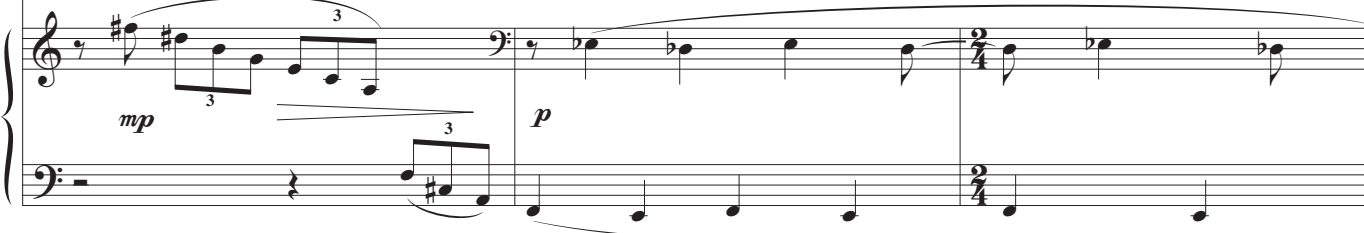
**Feathertop**

*J* = 78      **Larghetto** *J* = 68      *mp*

F. 

What must \_\_\_\_\_ I say?

*mp* *p*





280

Mother Rigby

Rig. *3* *3*

What ev - er comes in - to your head. Take an - oth - er puff of smoke, you'll think of some - thing then.

*recitativo*

*This time he draws in a large amount of smoke.*

*He blows it out slowly*

Rig.  $\text{♩} = 72$

*8va<sub>1</sub>*

*10* *10* *10* *10*

*Rec.* *p*

Feathertop *mf* with fine style

F. *mf* with fine style

Im at your ser - vice — Moth - er.

*10* *10* *10* *10*

*recitativo*

Mother Rigby  
lightly  $\text{♩} = 86$

Rig. *lightly*  $\text{♩} = 86$

Well said my pret - ty one! Well said. You learn

*p*

Rig.

fast. *mf* *p*

290

Adagio ♩ = 72

Rig.

**Feathertop** *mp* My dear young

F.

You must tell me who am I, where did I come from, why am I here.

*recitativo* *p*

Rig.

man, \_\_\_\_\_ these are the ques - tions we all \_\_\_\_\_ ask.

Rig.

The ques - tions ev - ery bod - y des - per - ate - ly wants \_\_\_\_\_ to be an - swered.

Rig.

From my great-er age and wis-dom, I could give you an-sw... but they would be mine, not yours.

*recitativo*

F. **Feathertop**

Then what am I to do?

*recitativo*

**300** **Mother Rigby**  
*mf*

Rig.

First you will o-bey my di-rec-tions com-plete-ly and en-trust your-self to my age and wis-dom.

*sfp* *recitativo*

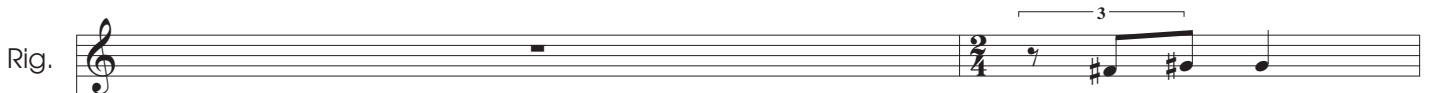
Rig. **Feathertop**


In time you will re-place my ex-pe-ri-ence with your own.

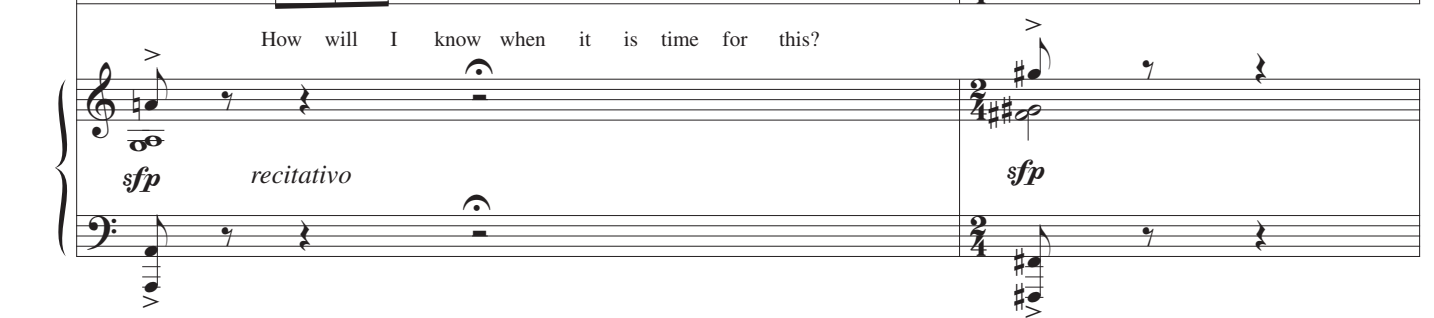
F.

And then?

*sfp* *recitativo*


Rig. 

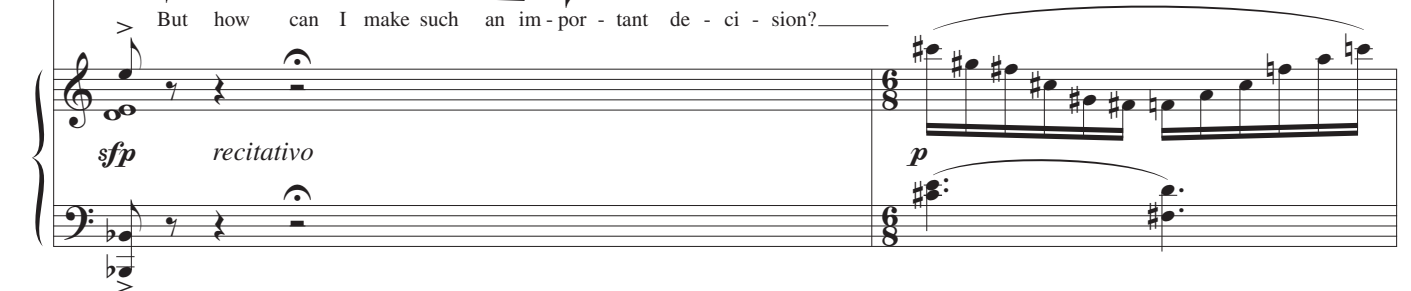
F. *mf* 

How will I know when it is time for this? 

You will know.

*sfp* *recitativo* *sfp*

F. 

But how can I make such an im - por - tant de - ci - sion? 

*sfp* *recitativo* *p*


**Andante** ♩ = 56 (♩ = 112)


Rig. **Mother Rigby** 

You will not make that de - ci - sion; 

life will make it for

*mp*

**310** 

you. 

Some - day some - thing will hap - pen to throw

## A-tempo

Rig. *rit* *mp*

eve - ry - thing in - to fo - cus. You'll see how eve - ry ex -

Rig. *p*

per - i - ence you have had is re - la - ted to eve - ry oth - er. It may be the look on the

320

Rig.

face of a man af - ter you have said some - thing. It may be the line in a book.

*rall*

A-tempo

Rig. *f* *rall* *mf*

It may ev - en be when you fall in love.

*mp*

Rig. Then you will know \_\_\_\_\_ who you are, \_\_\_\_\_ where did you come from and why are you

*p*

Rig. here. \_\_\_\_\_ You will see your - self and know from with - in. \_\_\_\_\_

*Rec.*

Andante ♩ = 56 (♩ = 112)

Rig. *mp* Till you gath - er your

F. *mp* But how shall I get a-long un - till then?

*recitativo*

*p*



Rig. own \_\_\_\_\_ ex - pe - ri - ence what I have learned \_\_\_\_\_ will be with - in you. \_\_\_\_\_

Rig. *rall*  
 You will know when it's time to change from mine to

Rig. *mf*  
 yours. Feather-top you were cre-a-ted for good deeds.

F. *mf* 3  
 How then shall I be-gin?

*p* *fp* *recitativo*

Rig.  $\text{♩} = 120$   
 First call on Jus-tice Good-kin in all your splen-dor and see what mis-chief you can

$\text{♩} = 120$   
*fp* *fp* *fp* *fp*

350

Rig. *fp* *fp* *mp*

cause\_\_\_\_\_ in his house-hold. He did great mis - chief u - pon me when I was young.

Rig. *p*

I owe him some - what.

*she points in the general direction of town* *The metal is now shiny and rich*

Rig. *p* *recitativo* *recitativo*

An - y one in town can di - rect you to Good - kin. This med - al will give you en - try to his house.

Rig. *mf* *mf* *p*

*He has been following with great smoke and attention.*

*J=120* What form your mis - chief will take I leave to your in - ge - nu - i - ty.



*He renders a deep bow.*

360

Rig. *Slowly* ♩ = 72 *mp*

The good Jus - tice has a love - ly daugh - ter. Give some

*recitativo*

Rig. *mp* 3

thought to her. A - bove all at - tend to your pipe.

*mf* *p*

Rig. *poco a poco cresc*

With - out the pow - ers of the smoke, smoke which comes not from the pipe but from the

*poco a poco cresc*

370 *f*

Rig. re - gions of hell. With out the smoke you will die. You ex - pi - re. You re - turn to your

Grave  $\text{♩} = 48$  *mp*

Rig. el - e - ments. *poco rit* Puff a - way with out cease,

lightly  $\text{♩} = 90$

Rig. and when you see that the fuel in your pipe runs low. Go a - lone to the

380

Rig. cor - ner and say in a low voice "Dic - kon, Dic - kon, Dic - kon, a pipe for

Rig. *mp*  
 Fea-ther - top" it will be hand - ed to you. Puff a - way and you live.

F. *mp*  
 Dic -

*p*

**meno mosso** ♩ = 76

Rig.  
 Yes, yes but don't call him un - till you need him, he

F.  
 kon is it?

Rig. *molto rall*  
 does - n't like un - nec - es - sar - y both - er. An - oth - er thing or two: \_\_\_\_\_

*molto rall*

390 **Larghetto** ♩ = 68

Rig.

For thine own sake be - ware of mir - rors. Some of them give back the truth of things.

Rig.

Not what you want to see, nor what oth - ers want to tell you.

*recitativo* *mp*

Rig. **Moderato** ♩ = 82

*mp* And do no be sur - prised to see me this eve - ning. I do

Rig.

not want to miss what will hap - pen at Jus - tice Good - kin's to -

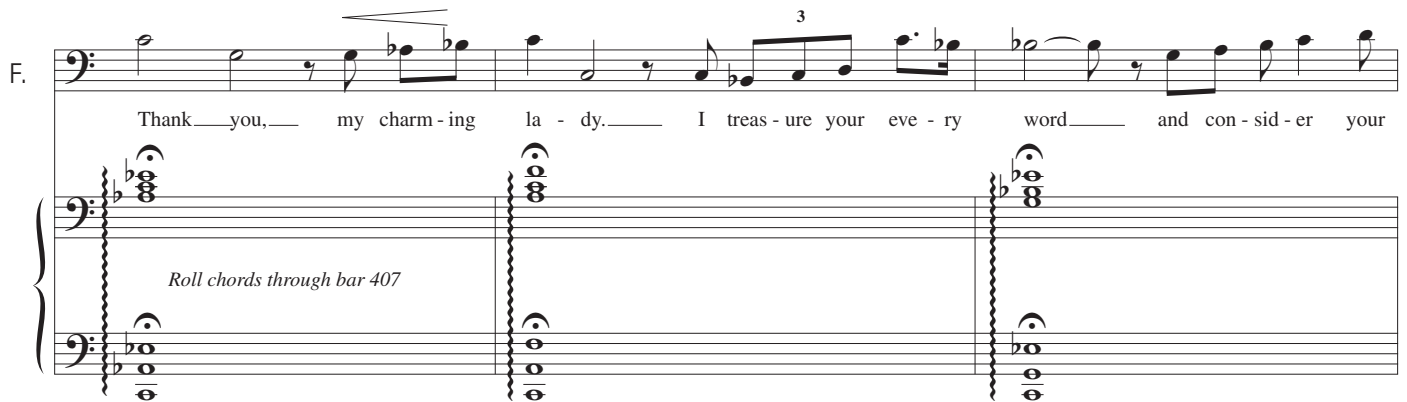
*Clears his throat and in a moment is glib and suave.*

Rig. 

night. I shall be dif-ferent-ly at-tir-ed but you will re-cog-nize me.

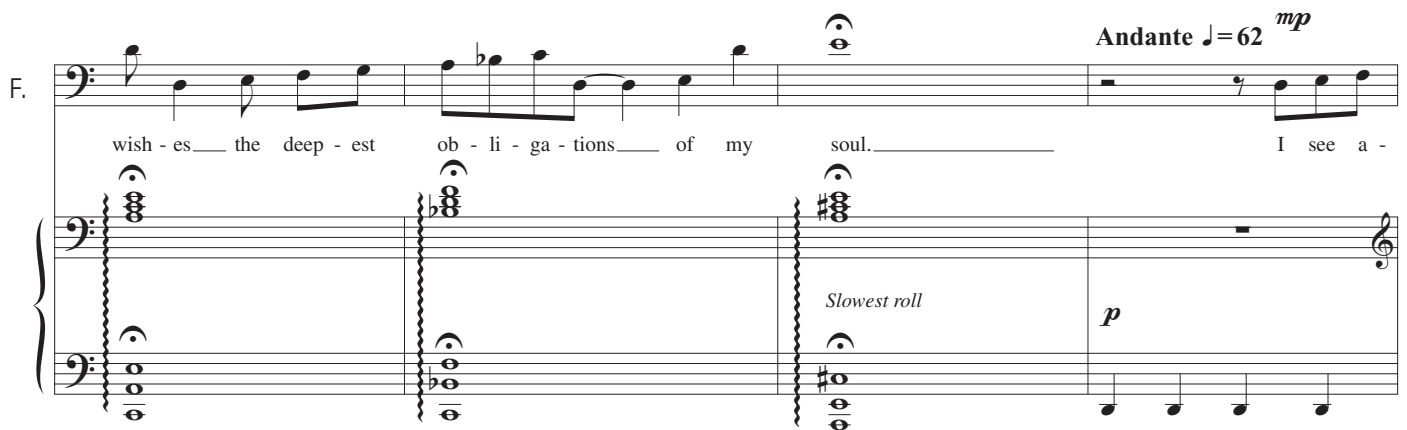
F. *Feathertop* *mf*  
Thank you.---

*poco rit* *recitativo*

F. 

Thank—you,— my charm-ing la-dy.— I treas-ure your eve-ry word—and con-sid-er your

*Roll chords through bar 407*

F. 

wish-es—the deep-est ob-li-ga-tions— of my soul.— I see a -

*Andante*  $\text{♩} = 62$  *mp*

*Slowest roll* *p*

410

F. *head of me — a world of man - y prob - lems and few so - lu - tions. — The way lies op - en for me —*

*With a sweeping bow he sets out down the road and exits.*

F. *to per - form great deeds. —*

**Mother Rigby** *in a paroxysm of glee*

$\text{♩} = 86$

Rig. *Trea - sure your eve - ry word,*

420

Rig. *ob - li - ga - tion — of my soul, deeds — of great - ness. rit*

Rig.  $\text{♩} = 68$  *mf* *mp*

Un - less he de - vel - ops a con - science that

Rig. *push forward*

broom - stick will go far in this world. *8va*

**Diabolical**  $\text{♩} = 82$  *f* *ff*

# Scarecrow Interlude

in a relaxed manner  $\text{♩} = 79$

Cl. 1  
(in C)

Bsn. 1

Bsn. 2

*mp*



10



20





First system of musical notation, measures 1-6. It features a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The bass clef staff contains a complex accompaniment with many beamed eighth notes and some sixteenth notes. The melody in the treble clef consists of quarter and eighth notes, with some chromatic movement.

Second system of musical notation, measures 7-12. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff features a steady accompaniment of beamed eighth notes, with some rests and longer note values.

Third system of musical notation, measures 13-18. The treble clef staff has a more melodic line with some slurs and ties. The bass clef staff has a more active accompaniment with eighth notes and some rests.

Fourth system of musical notation, measures 19-24. The treble clef staff continues with eighth and quarter notes. The bass clef staff has a complex accompaniment with many beamed eighth notes and some longer note values.

50

Musical score for measures 50-55. The score is written for three staves: Treble, Bass, and Bass. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and ties across the staves, indicating phrasing and melodic lines. Measure 50 starts with a treble clef and a key signature of one flat. The bass line in the bottom staff has a long slur across measures 50 and 51.

60

*poco rit*

Musical score for measures 60-65. The score is written for three staves: Treble, Bass, and Bass. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and ties across the staves, indicating phrasing and melodic lines. Measure 60 starts with a treble clef and a key signature of one flat. The bass line in the bottom staff has a long slur across measures 60 and 61. The word "Segue" is written at the end of the score.

*Segue*

## Narrative Prologue II

### Introduction to Act II

**NARRATOR:** It seems our scarecrow Feathertop has worked his way into town. Having caused quite a stir on the street as to whom this very elegant and handsome stranger could be. He soon finds his way to Justice Goodkin's house. Gladly would poor Master Goodkin have thrust his dangerous guest into the street; but there was a constraint and terror within him. This respectable old gentleman, we fear, at an earlier period of life, had given some pledge or other to the Evil Principle, and perhaps was now ready to redeem it. Polly, his pretty daughter had caught a glimpse of the glistening stranger while he was standing at the front door and eagerly ran down stairs to meet him. With such sinister prognostics manifesting themselves on all hands, it is not to be marveled at that Goodkin should have felt that he was committing his daughter to a very questionable acquaintance. He cursed, in his secret soul, the insinuating elegance of Feathertop's manners, as this brilliant personage bowed, smiled, put his hand on his heart, inhaled a long whiff from his pipe, and enriched the atmosphere with the smoky vapor. It seemed that on this very evening Goodkin and his daughter were having an elegant party in honor of the Governor and his wife. Polly insisted that Feathertop be invited. Goodkin of course complied. The truth appears to have been that Mother Rigby's word of introduction, whatever it might be, had operated far more on Goodkin's fears, than on his good-will.

*Slowly* ♩ = 62 *To be used as underscore for the above narration*

Piano

10

*Segue*

## ACT II

The great entry-hall in the house of Justice Goodkin. Down right, an archway to a small room where, perhaps visibly, food and drink are provided. Up right, the entrance to the ballroom. Against the wall at the back, just left of the center, a great mirror extending to the floor. The stage area has two or three chair-and-table groupings to which people come for a few moments respite from eating and dancing. Two couples enter the hall; they are over-heated and over-excited. The women fan and chatter. The men fan and pass their handkerchiefs languidly over their faces.

Allegro  $\text{♩} = 148$

Piano

*mf*

*dim* *rit.* **A-tempo** *mp*

10

### Woman 1

W. 1

*mp* Did you ev - er see such splen - dor, such ma - jes - ty?

W. 1

I've ne - ver seen the likes such a hand - some lad. \_\_\_\_\_ Po - wer and au -

W. 1

thor - i - ty in his ve - ry walk, \_\_\_\_\_ that gol - den

W. 1

face. \_\_\_\_\_ *f* Some-thing ex - o - tic in his an - ces - try. Chi - na no doubt or A - ra - bi -

W. 1

a.

W. 2&3

*mf* Ah, but I mis - trust him. These splen - did lads are

30

W. 1

W. 2&3

Keep your  
*f*

just the ones to do ye dirt, and do it roy - al - ly.

*p* *f*

W. 1

poi - son to your - self \_\_\_\_\_ Mis - tress Pow - der - ly! \_\_\_\_\_ Can't you

*recitativo* *mp*

M. 1

W. 1

Allegro ♩ = 148 Man 1

*mf* Ah yes, those clothes \_\_\_\_\_

see the truth in his eye? \_\_\_\_\_

*p* *mp*

40

M.1

were not bought by one who'd need \_\_\_\_\_ to cheat young girls. \_\_\_\_\_

M.1

M. 2&3

Man 2

*f* Or old hags ei - ther. \_\_\_\_\_ *mp* I've

M. 2&3

*He leans over to sniff her*

of - ten had a thought Mis-tress Pow - der - ly. \_\_\_\_\_ (sniff) (sniff)

50  $\text{♩} = 138$ 

M.1 *mp* I had the same thought. That when ev - er you're a - round there's a

M. 2&3 That when ev - er you're a - round there's a

*Indignant, she flounces off to the ballroom*

M.1 smell of brim - stone in the air.

M. 2&3 smell of brim - stone in the air.

60 Man 1

M.1 *mf* I heard his name as Herr

W. 1 *mf* Woman 1 And yet there was some - thing puzz - ling a - bout Mon-sieur Fea-ther-top.



M.1  
 Fea-ther-top. **Man 2**  
 That great me-dal on his breast. How it gleamed and twink-led and

M. 2&3  
 And I as Si-gnor Fea-ther-top.  
*mf*

M.1  
 seemed to glow from with-in.  
**Woman 1**  
*mf*  
 That to-bac-co he was smok-ing in that pipe he ne-ver put

W. 1

*mp* *f* *p*

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

$\text{♩} = 112$

W. 1  
 down. I've not smelled an-y-thing like it.

M. 2&3  
**Man 2**  
*mf* And yet some-how it was fa -

*p*

*3*

70

*They shrug over these mysteries and  
walk back to the ballroom*  
**Allegretto** ♩ = 132

M. 2&3

mil - iar.

*The Governor comes from the ballroom, followed by his wife, Justice Goodkin Polly, and Feathertop*

*dim rit.*

80

**Governor** *pompously*

Gov.

*f*

You make some wise ob - ser - va - tions a - bout the plant - ers in Bar - ba - dos. How

*p* *recitativo*

Gov.

*p*

life on the is - lands dif - fers from our own south - ern col - o - nies. But Si - gnor

## Feathertop

F. *mf* The crown sir must learn to dis - tin - guish.

Gov. Fea - ther - top. What would you have the crown do a - bout it?

*fp*

$\text{♩} = 120$

F. Your Bar - ba - dos plant - er is rich and ar - ro - gant. But speak one word of au -

*mp*

90

F. thor - i - ty and he crum - bles. Your plant - er in the col - o - nies is

6

F.

blood broth-er to the farm-er. He knows his strength, his worth and nev-er takes a weak po -

J.G.

Goodkin 100

Mon-Seigneur Fea-ther-top are we not to se-ri-ous for ball-room con-ver -

F.

si - tion.

P.

Polly

Expressive ♩ = 68

Fa - ther please. Nev - er has this house, held a

J.G.

sa - tion? The la - dies you know.

P.

man with such rich ex - pe - ri - ence. Such trav - el to the cor - ners of the earth I nev - er

*rit.*

P.

110 ♩ = 82 Flowing ♩ = 72

heard of. Should we not all ben - e - fit from this? Gov - er - nor, or gen - tle - men, gen - tle - men, or la - dies.

*mp*

L. Governor

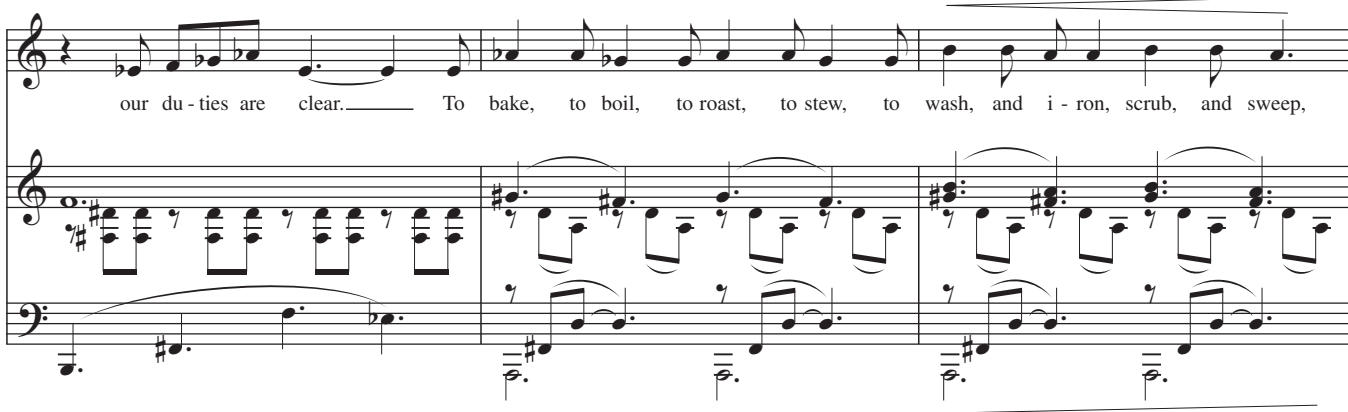
L. Gov.


Jus - tice Good - kin your daugh - ter speaks wis - dom. Wom - en re - main child - ren

*mf*

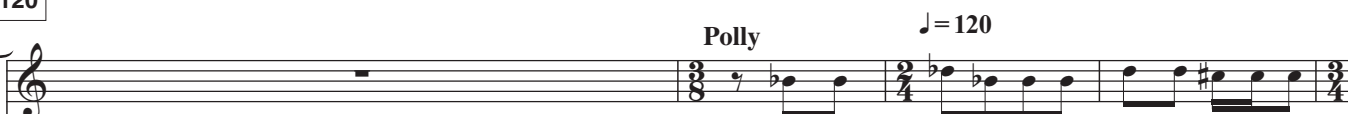
L. Gov.


be - cause they are treat - ed like them. Ev - en when they be - come grand - moth - ers

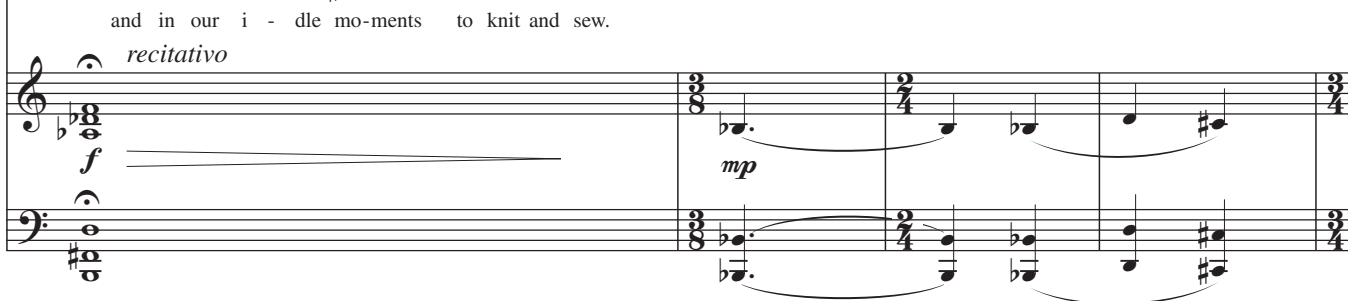
L. Gov.  *our du - ties are clear. To bake, to boil, to roast, to stew, to wash, and i - ron, scrub, and sweep,*

*Polly* 

120

P.  *mf* Have not some of us the minds and tal-ents of

L. Gov. *f*  and in our i - dle mo - ments to knit and sew.

*recitativo*  *f* *mp*

P.  men.

L. Gov. *L. Governor* *mf*  I see a day when wom - en will be jud - ges and *p*

*mf*  *p*

*Even she joins the laughter over this and the momentary tension is released*

L. Gov.

gov - er - nors as well.

*f* *mf*

L. Gov.

*mp* Si - gnor Fea - ther - top you have a champ - i - on in Pol - ly. I join her in beg - ging you to con - tin - ue.

*fp* *recitativo*

130

**Feathertop**

F.

*mf* My la - dies I thank you. But our good Jus - tice may be to the point. There are

*p*

**Expressive ♩=58**

F.

*mp* bet - ter oc - ca - sions for such things. My trav - els have giv - en me some small gift of wis - dom which I

*p*

♩ = 112

Goodkin *who turns sardonic when frightened*

J.G. *8*

F. *f*

And that burn-ing is it

burn \_\_\_\_\_ to share. \_\_\_\_\_

J.G. *8*

like the pipe you burn so con-stant-ly.

J.G. *8*

For - give my cu - ri - os - i - ty. It is shared by

*mf*

*8vb*



Polly *f*

How dare you fa - ther?

J.G. 8 all, but on - ly I dare ask.

6 6 3

*f*

(8<sup>vb</sup>)

150 ♩ = 142

The hab - its of a gen - tle - man are his own con - cern.

*All are a bit uneasy, and welcome the interruption when a towns couple bursts in; she is excited, he reluctant and embarrassed*

Woman 3

Where  
*mf*

W. 2&3

*mf*

What are you say - ing?  
*mf*

Man 3

Your Hon - or, for - give her!  
*mf*

J.G. 8

M. 2&3

W. 2&3

is she? Where is the old witch?

**M. 2&3**  $\text{♩} = 68$  *mp* <sup>3</sup>

She sees a fine la - dy com - ing to your ball and my wife i - ma - gines.

**F.**  $\text{♩} = 60$  **Feathertop** 160

Dic - kon! Dic - kon!

*mp* **Woman 3** <sup>3</sup>

*mp* I im - a - gine noth - ing. I saw her for all her fine fea - thers and trapp - ings..

$\text{♩} = 68$

*In the neighborhood of a convenient cabinet, a hand reaches from behind the cabinet to take the old pipe and gives a new one.*

**F.** Dic - kon, a pipe for <sup>5</sup> Fea - ther - top.

**M. 2&3** **Man 3** *mf*

She i - ma - gines she saw old Moth - er

*pedal every bar (4 bars)*

Woman 3

♩ = 120

W. 2&3

Rig - by.

I'm sure it was her.

Who was for - bid un - der pen - al - ty of

*mp*

Piano accompaniment for 'Woman 3'. The right hand features a melodic line with a slur over the first two measures and a fermata over the third. The left hand provides a steady bass line with some arpeggiated figures. Dynamics include *p* and *mp*.

170

Polly

♩ = 86

P.

Dear folk, I as - sure you, you are mis -

*mf*

W. 2&3

death to come with - in the lim - its of town.

*Goodkin is uneasy but makes no reply*

Piano accompaniment for 'Polly'. The right hand has a melodic line with a triplet and a fermata. The left hand has a bass line with some chords. Dynamics include *f* and *p*. The piece ends with a 3/4 time signature.

P.

tak - en. I re - ceived eve - ry guest at the door.

Each of them, with but one ex - cep - tion is well

Piano accompaniment for the continuation of 'Polly'. The right hand has a melodic line with a triplet and a fermata. The left hand has a bass line with some chords. Dynamics include *f* and *p*. The piece ends with a 3/4 time signature.

P.

known to me and that one is vouched for by our hon - ored guest - Si - gnor Fea - ther - top.

*Feathertop this instant rejoins the group. He bows*

Piano accompaniment for the continuation of 'Polly'. The right hand has a melodic line with a triplet and a fermata. The left hand has a bass line with some chords. Dynamics include *expressive* and *f*. The piece ends with a 3/4 time signature.

♩. = 138 180 **Goodkin** *mf*

J.G.

Yes, dear folk look<sup>2</sup> a - bout you.

*mp*

J.G.

Do you spy — Moth-er Rig - by. Do you think she<sup>2</sup> would dare en-ter the

J.G.

house \_\_\_\_\_ of<sup>2</sup> an of - fi - cer of the law. \_\_\_\_\_

*f*

W. 2&3

**Woman 3**

*mf* 1

M. 2&3 **Man 3** *mf* I tried to keep her from com - ing here.

W. 2&3 saw her. I tell you I saw her.

M. 2&3 She's been hav - ing dreams <sup>2</sup> and fan - ta - sies \_\_\_\_\_ a - gain \_\_\_\_\_ like when we were

M. 2&3 young. \_\_\_\_\_ It may be my fault. I have

M. 2&3 vis - i - ted Moth - er Rig - by, young Moth - er Rig - by, per - haps more than once, \_\_\_\_\_

M. 2&3

and my wife she may have thought to be - come a witch her -

M. 2&3

self to keep hold of me.

M. 2&3

But now she on - ly has fan - ta - sies. If old Moth - er Rig - by passed us by I

M. 2&3

would have been the one to rec - og - nize her.

♩ = 62

**Goodkin**

J.G. *mp* Good folk, do stay and look a - bout \_\_\_\_\_ for her and while you are here, \_\_\_\_\_ take a

The score for 'Goodkin' consists of a vocal line for J.G. and a piano accompaniment. The vocal line is in treble clef with a 7/8 time signature. It begins with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment is in bass clef with a 7/8 time signature, starting with a half note chord of G2, B2, and D3, followed by a half note chord of G2, B2, and D3. The piano part includes a dynamic marking of *p*.

J.G. *mp* share of our cakes and wine. \_\_\_\_\_

F. *mp* You speak of old La - dy Roke - by. I have

**Feathertop**

The score for 'Feathertop' features three parts: J.G. (vocal), F. (vocal), and piano accompaniment. J.G.'s part is in treble clef with a 3/4 time signature, starting with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. F.'s part is in bass clef with a 3/4 time signature, starting with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment is in bass clef with a 3/4 time signature, starting with a half note chord of G2, B2, and D3, followed by a half note chord of G2, B2, and D3. The piano part includes a dynamic marking of *mp*.

F. known her all my life \_\_\_\_\_ and nev - er saw an ac - tion of hers not marked by

The score for 'Feathertop' continues with F.'s vocal line and piano accompaniment. F.'s part is in bass clef with a 3/4 time signature, starting with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment is in bass clef with a 3/4 time signature, starting with a half note chord of G2, B2, and D3, followed by a half note chord of G2, B2, and D3.

220

♩ = 142

*Mother Rigby enters from the ballroom. She is splendidly gowned and sweeps with imperious dignity. She is dressed to resemble the fine Lady Rokeby and no one suspects other than Goodkin that she is the old witch from outside of town.*

F. truth and hon - or.

**The Scarecrow**

The score for 'The Scarecrow' features F.'s vocal line and piano accompaniment. F.'s part is in bass clef with a common time signature, starting with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment is in bass clef with a common time signature, starting with a half note chord of G2, B2, and D3, followed by a half note chord of G2, B2, and D3. The piano part includes a dynamic marking of *f*.

Rigby *mf*

Woman 3 *mf*

W. 2&3

There she is! There's the witch!

A

230

Rigby

witch yes. There's a bit of witch\_\_\_\_\_ in eve - - ry

*mp*

Rigby *rit.*

wom - an.\_\_\_\_\_

Gov. *mp*

But are you Moth-er Rig - by?\_\_\_\_ Who are you?\_\_\_\_

*p*

*recitativo*



**Mysteriously** ♩ = 54 **Rigby**

Rig. *mp* Who am I? Where did I come from?

Rig. Why am I here?

**Adagietto** ♩ = 78

Rig. These are the ques - tions all of us seek to an - swer.

*recitativo*

240

Rig. *p* When young

Rig.

we have no an - swers. When old we

Rig.

care not for the an - swers we have found.

250

Rig.

Who am I now would mat - ter less to you

♩ = 54


*There is something soothingly hypnotic in this non-response that leaves everyone a bit puzzled, but feeling that there has been some sort of reply.*

Rig.

then it does to me.

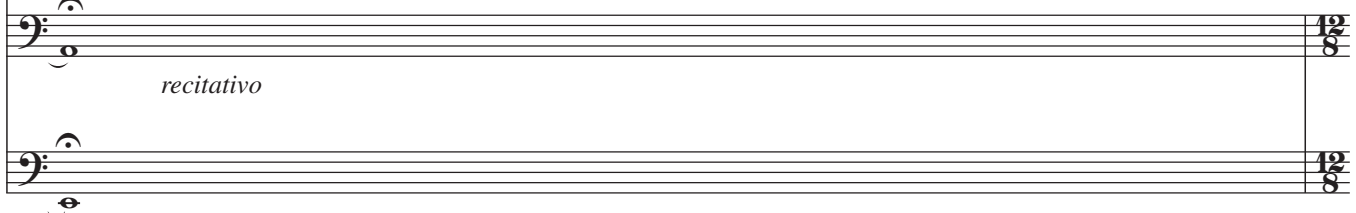
*p*

*mp*

Rig. 

But have done with an old wom - an's phil - os - o - phies. You are dis - turbed by

*recitativo*



**Flowing** ♩. = 144

Rig. 

some-thing.

M. 2&3 

Man 3 *mf*  
No.. No.. noth - ing at all.


*p*



M. 2&3 

My wife had some wild thoughts that you re - sem - bled the

260



**Governor** *mf*

Gov. *mf*  
He is beginning to take her off when... Af-ter this tur-moil I

M. 2&3  
old witch of the neigh-bor-hood.

*f*

*He offers his arm to his wife and leads her off in the direction of the refectory-room. Goodkin, Man and Woman follow him off.*

**Allegro** ♩ = 148

Gov. need some re-fresh-ments, Come, my dear.

*mf*

*Polly and Feathertop have started to go but they look at each other and decide to stay. Polly looks away to adjust her dress, hair, ect. Mother Rigby stays behind for a few moments. As Polly is looking away she says a few words to Feathertop and swiftly exits*

270

Pno. *dim* *rit.*

♩ = 64  
**Rigby** *p*

Rig. That a boy, now keep it up. She can't take her eyes off of you. And a-bove all re-mem-ber your

*p*

280

Rig. *pipe.* With out it your bril - liant wit and charm will fade. And you'll be of no more sub - stance then those at this

*Rigby swiftly exits*

*Feathertop walks over to Polly.  
She turns to speak.*

**Flowing** ♩ = 72

**Polly** *mp*

P. *At din - ner you spoke of for - eign lands. The*

Rig. *par - ty.*

*recitativo* *p*

290

*tenderly* ♩ = 64

*mp*

P. *glo - ry of prin - ces and the splen - dor of their courts. I have nev - er trav - eled a -*

P. broad nor in this land of ours. ——— Yet, as you spoke I walked those streets I heard those

P. songs. ——— What mag-ic did you work on me? Was it the spell of your words, ———

*piu mosso*  
*poco a poco cresc*

*pp* *poco a poco cresc*

300

P. your voice, ——— or was it my own mind. ——— A hun-ger for new sights, ——— new

*f* *mp*

*mf* *mp*

*rall*

*Polly sings the following as if the action has stopped and she shares her inner most thoughts . She moves away from Feathertop and sings to the audience as if a soliloquy.*

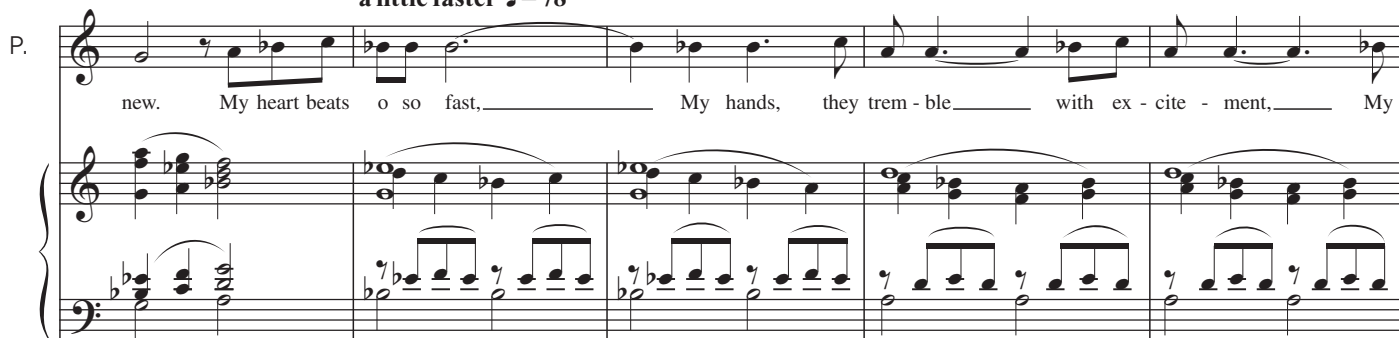
tenderly ♩ = 64

P. sounds. ——— This feel-ing that I have, is strange and

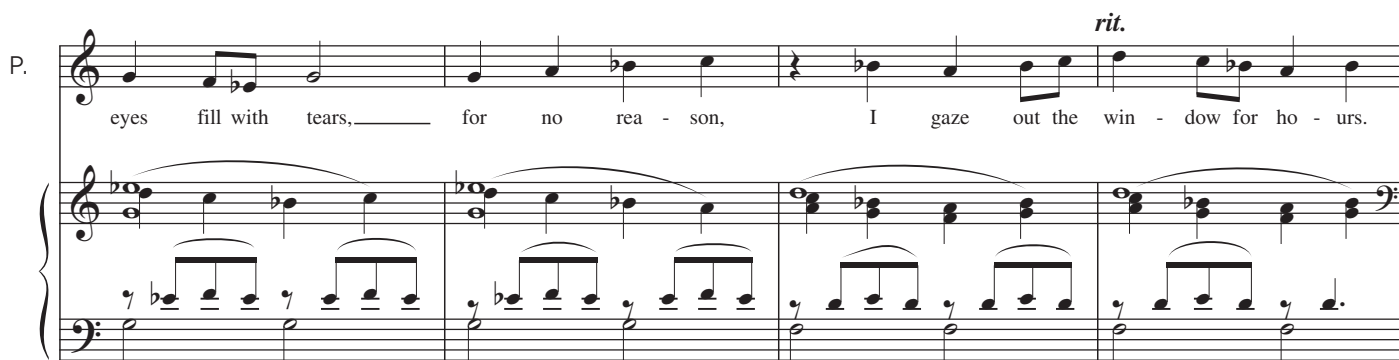
*p*

a little faster  $\text{♩} = 78$ 

310

P. 

new. My heart beats o so fast, \_\_\_\_\_ My hands, they trem - ble \_\_\_\_\_ with ex - cite - ment, \_\_\_\_\_ My

P. 

eyes fill with tears, \_\_\_\_\_ for no rea - son, I gaze out the win - dow for ho - urs.

*rit.*

P. 

The thoughts of plac - es far a -

*mp*

320

P. 

way, \_\_\_\_\_ Of jour - neys ne - ver ta - ken. \_\_\_\_\_ The long - ing for

P. some - - - one, \_\_\_\_\_ to hold my hand and walk with me through

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'some', followed by a dotted half note 'one', and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

P. star - ry nights, and sun drenched af - ter - noons. \_\_\_\_\_

The second system continues the vocal line with 'star - ry nights,' and 'and sun drenched af - ter - noons.' The piano accompaniment maintains the eighth-note texture, with some chromatic movement in the bass line.

P. 330 I dream \_\_\_\_\_ that some - day \_\_\_\_\_ I'll find a

*cresc.*

The third system starts with a measure number '330' in a box. The vocal line begins with 'I dream' and 'that some - day'. The piano accompaniment continues with the eighth-note pattern. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

P. way. \_\_\_\_\_ and will fill this life, this hope - less life with

The fourth system continues the vocal line with 'way.' and 'and will fill this life, this hope - less life with'. The piano accompaniment remains consistent with the eighth-note accompaniment.



*f* *molto rall* A-tempo ♩=98

P. joy. I know my day will come. When some - one

340 *rit.* ♩=78 *Polly moves back to Feathertop*

P. takes my hand And gives his heart to me for ev - er.

*mp* *p*

P. Your words in - tox - I - cate me, Your eyes, the mir - ror of the world, Your ev - ery

350 *rit.* *flowing* ♩=98

P. ges - ture, speaks of wis - dom and strength.

*mp*

P.

Dare I to say that I've wait - ed for some - one like

P.

you. Wait - ed so long,

P.

360

wait - ed so long, wait - ed so

P.

*molto rall*

long. for you.

*p*

**Feathertop**

tenderly  $\text{♩} = 64$

F. *mp*

Dear Pol - ly to ex - pe - ri - ence deep - ly as one trav - els this gives one the

370

F.

pow - er to make strange peo - ple and plac - es come a - live for oth - ers.

**Polly**

gently  $\text{♩} = 68$

P. *mp*

F. *mf* *p*

Yes, I was for a mo - ment. But then, as I looked at

Tell me, old Lad - y Roke - by, were you fright - ened?

with affection  $\text{♩} = 48$ 

380

P.

her I felt a trust in her, a kind of kin - ship. \_\_\_\_\_

## Feathertop

F.

Yes, there is a kin - ship. She once played a great role in my

390

F.

life. \_\_\_\_\_ I know now you are to play a great

**Polly**

P. 

F. 

role \_\_\_\_\_ in my new life. \_\_\_\_\_

*mp*

400

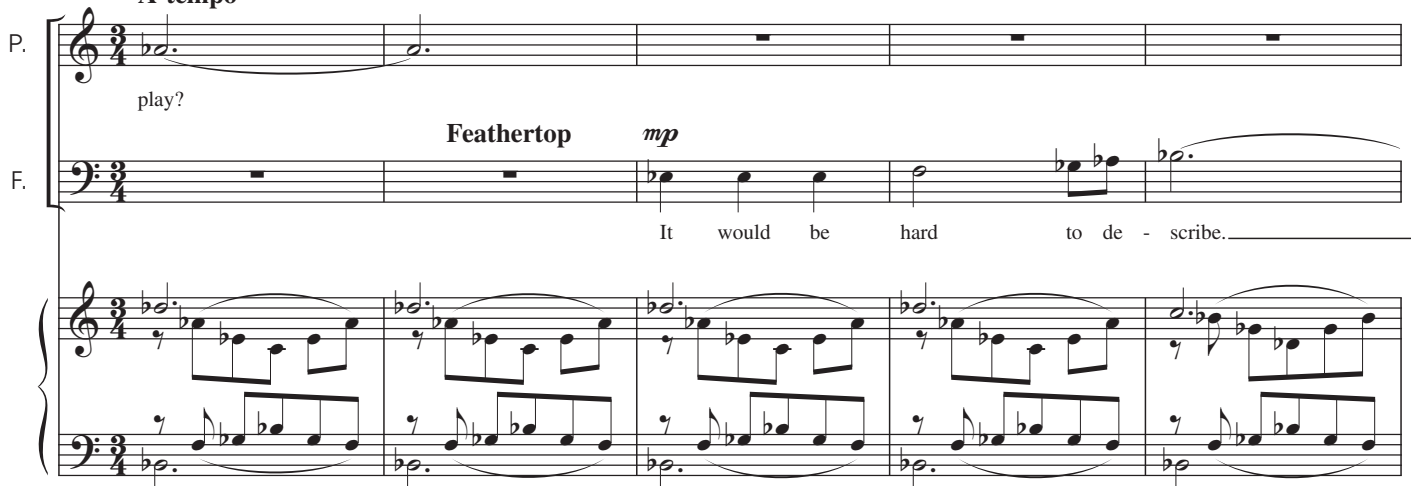
P. 

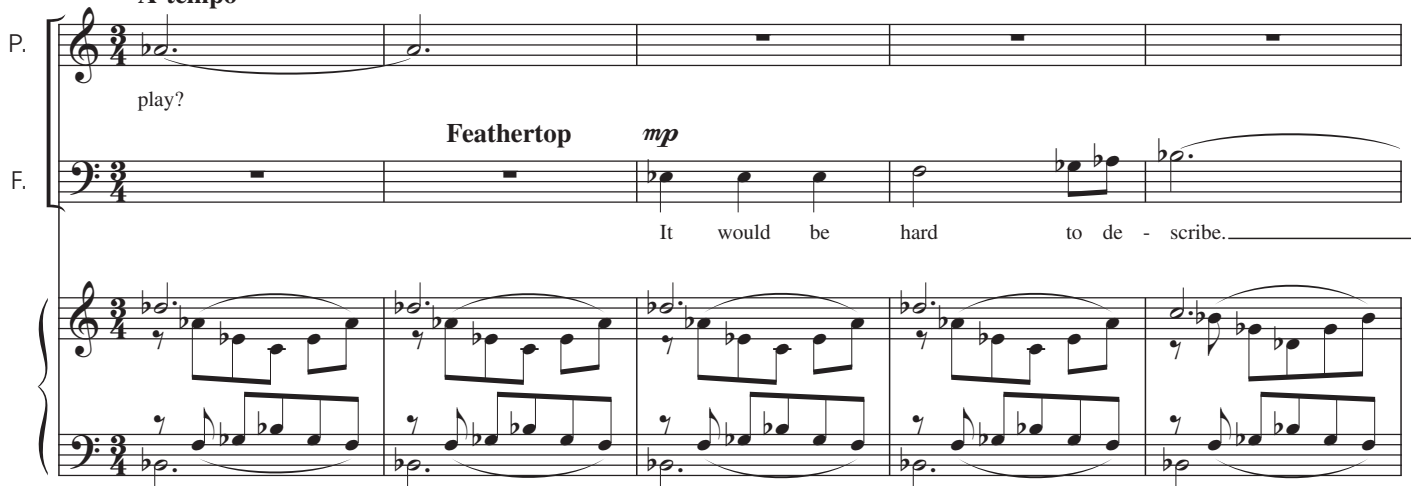
F. 

feel - ing \_\_\_\_\_ of a new life. What role did she

*rit.*

**A-tempo**

P. 

F. 

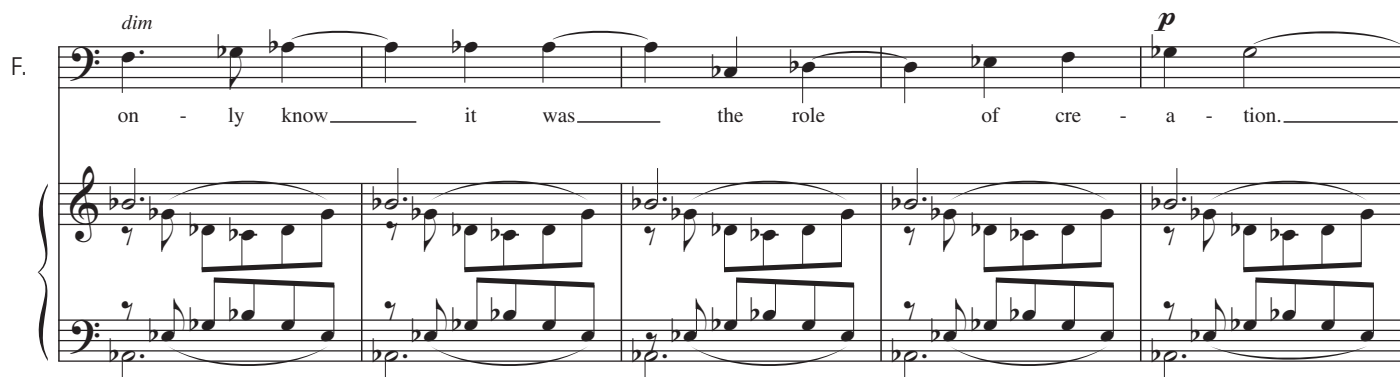
play?

**Feathertop** *mp*

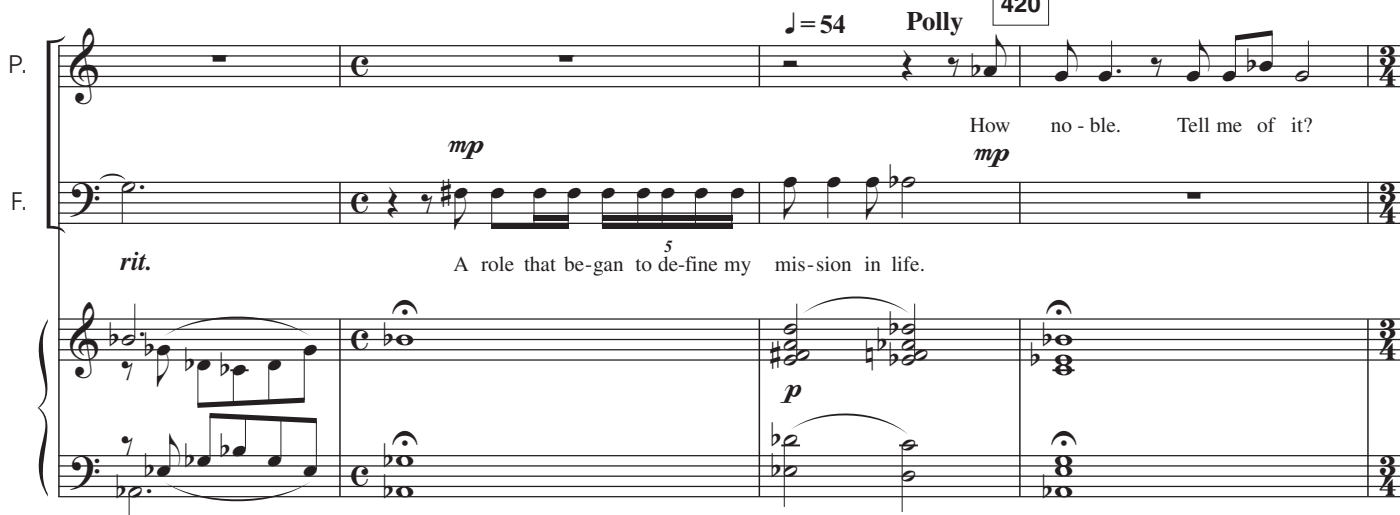
It would be hard to de - scribe. \_\_\_\_\_

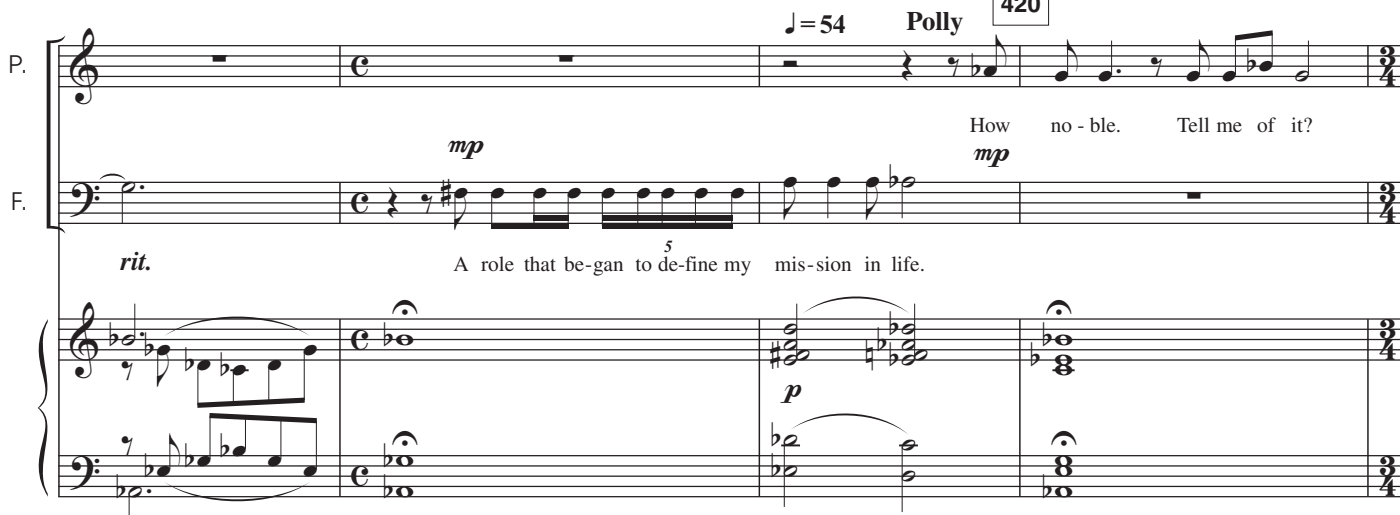
410

F.  Ev - en if I ful - ly un - der - stood. I

F. *dim*  on - ly know it was the role of cre - a - tion. *p*

420

P. *♩* = 54 Polly  How no - ble. Tell me of it? *mp*

F. *rit.*  A role that be-gan to de-fine my mis-sion in life. *p*

Feathertop *mp*

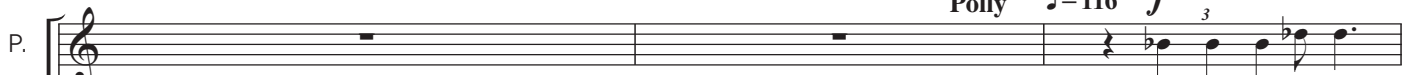
F.  It is to do what I can to bring down the ar-ro-gant and the un - just.

Polly

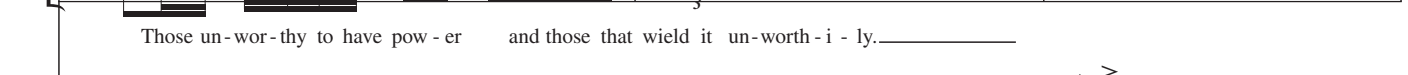
$\text{♩} = 116$

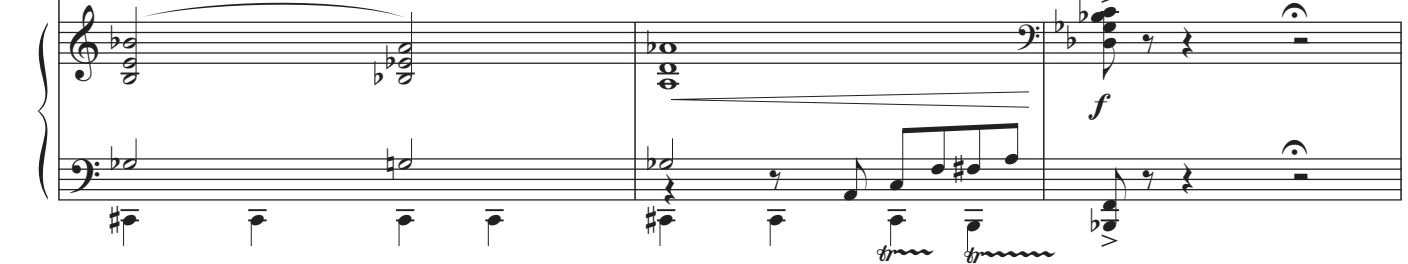
*f*

3

P. 

F. 

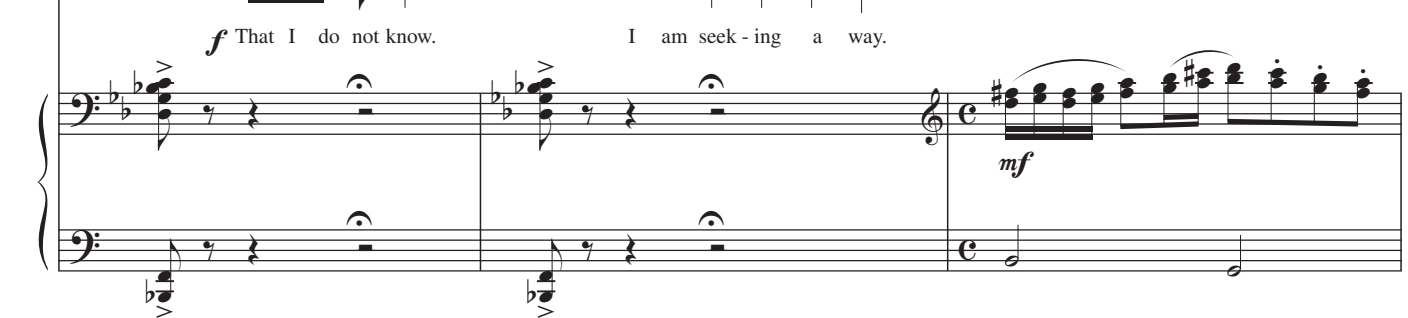
F. 



430

Allegro  $\text{♩} = 128$

F. 




The Governor, his lady, Rigby, and Goodkin come back from the refectory-room

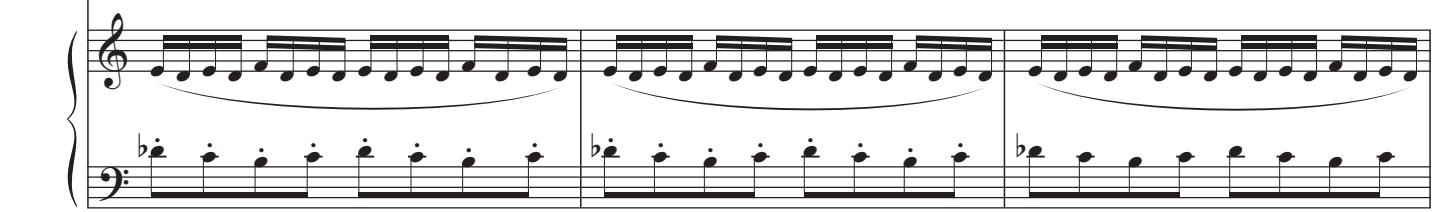
Governor to Rigby

*mf*

Gov. 



Gov. 



Rigby *mf*

Rig.

Gov.

440

Rig.

Rig.

Governor

450

Gov.



Gov.

Nor have I been ab - le to search out the cause of it. To - night I have

Gov.

*cresc.*  
come here, as I have to oth - er parts. To see  
*f*

Gov.

460  
wheth - er the chief men can tell me the rea - sons for this dis - con - tent.

J.G.

*mf*  
Goodkin  
This grum - bling that I hear in - ces - sant - ly, I ask the  
*p*

Polly *mf*

P. *mf*

One farm - er will tell us that his

J.G.

cause and get no an - swer.

470

P.

good crops bring him no con - tent. Since his child - ren turn wi ld and dis - o -

P.

be - di - ent. His neigh - bor tells us all will be well with him were it not for the

*f* *mf*

P. fail - ure of his crops.

J.G. **Goodkin** *mp*  
A third farm - er speaks of good

J.G. *cresc.*  
crop, and child - ren but a wan - der - ing wife who makes all good things worth

*cresc.*

L. Gov. **L. Governor** *mf*  
Have men not been ev - er thus? They are not tru - ly con - tent till they have

J.G. *f*  
8 naught.

*f* *mp*

L. Gov. found some cause for grum-bling so.

J.G. **Goodkin** *f* <sub>3</sub>

True e-nough, but here is some-thing more.

*f* *p*

J.G. *mf* *f*

I make in-quir-ies. These men do not in-vent these trou-bles.

500

J.G. **Goodkin** *mp*

Governor We live\_\_\_\_\_

Gov. *mf*

Please con-tin-ue\_\_\_\_\_

*mf* *p*

J.G. 8

with the De - vil on our bor - ders, and in our

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a common time signature. It begins with a rest for 8 measures, followed by the lyrics "with the De - vil on our bor - ders, and in our". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

J.G. 8

midst. The In-di - an's roam the wil - der - ness

The second system of music continues the vocal line and piano accompaniment. The vocal line has a rest for 8 measures before the lyrics "midst. The In-di - an's roam the wil - der - ness". The piano accompaniment continues with the same rhythmic pattern, with some changes in the bass line.

510

J.G. 8

ten miles a - away. Qua - kers and an - ti

The third system of music continues the vocal line and piano accompaniment. The vocal line has a rest for 8 measures before the lyrics "ten miles a - away. Qua - kers and an - ti". The piano accompaniment continues with the same rhythmic pattern.

J.G. 8

Bap - tists are in this ve - - ry town. *f*

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a rest for 8 measures before the lyrics "Bap - tists are in this ve - - ry town." followed by a forte (*f*) dynamic marking. The piano accompaniment continues with the same rhythmic pattern.

J.G. This system features a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "We tol - er - ate these men but God's word is clear." The piano accompaniment consists of dense chords in the left hand and a melodic line in the right hand. A fermata is placed over the final note of the vocal line. The system concludes with a double bar line and a 5/4 time signature.

J.G. **Maestoso**  $\text{♩} = 108$  520 This system includes a vocal line and piano accompaniment. The vocal line starts with a rest and the lyrics "The man who ec - cepts oth - er re - lig - ions \_\_\_\_\_ has no strong faith in his own." The piano accompaniment features a mix of chords and moving lines. The system ends with a double bar line and a 2/4 time signature.

J.G. This system contains a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes with the lyrics "These De - vil re - lig - ions must not live near us." followed by a rest and the word "Just". The piano accompaniment includes a section marked "recitativo" with a fermata and a section marked "with fire" with a tempo of  $\text{♩} = 128$  and a dynamic of *mf*. The system ends with a double bar line and a 2/4 time signature.

J.G. 530 This system shows a vocal line and piano accompaniment. The vocal line begins with the lyrics "as the in - fec - tion of the bo - dy may spread from sick to heal - thy so". The piano accompaniment is characterized by a steady, rhythmic accompaniment of chords. The system ends with a double bar line and a 2/4 time signature.

J.G.

may the in - fec - tion of ev - il spread from the pa - gan to the pure of

J.G.

*f*

soul. \_\_\_\_\_

*with passion*

**Feathertop** *f*

F.

To - day you kill <sup>3</sup> a few in - di - ans. You

540

F.

*mf*

drive a few Quak - ers in - to the wil - der - ness. But would these not be

*mf*

*mp*

550

*mp*

F. num-bered in thou-sands and tens of thou-sands if your pow-er were great - er.

**Governor**

Gov. *mp* There are sob-er heads \_\_\_\_\_ in the col-o-ny Si - gnor. They are read - y to

560

**Feathertop**

F. We live \_\_\_\_\_ in un - eas - y peace with our


Gov. lis - ten. \_\_\_\_\_


*mp*


*p*



Polly *mf*

P.  What will

F.  In - di - an neigh - bors. A peace that can - not last.



*Rec.* \*

Maestoso  $\text{♩} = 108$

P.  hap - pen?

F.  We make true peace or there will be war and make the



*Rec.* \*

570

L. Governor

Allegro  $\text{♩} = 128$

L. Gov.  These are sa - va - ges with nei - ther mind nor in - stinct for good.

F.  riv - ers run red with blood.



*poco rit* Flowing ♩=120

Feathertop

F.

*mp*

580

F.

they give him food or what they have. When at night, I have fall-en in trav-el

F.

u - pon their hous - es. A - mong them I have slept u - pon a mat of boughs

590

Rigby slower ♩=92

Rig.

Tell me I'm cur-i-ous what

F.

or on the na - ked earth.

Governor, Lady Governor, Polly, and Goodkin: They give these words in a confused polyphony: "Wampum, Squaw, Wigwam, Musquash, Ashawey, Chincoteaque"

**Allegro** ♩ = 128

Rig.

words do you know in the In-di-an tongues?.

*mp*

Pno.

Feathertop

600

And with these few words you would con-vert them to God by the tes-ti-

*fp*

J.G.

Goodkin *f*

Yes, yes, the long-er they

mo-ny of the good Jus-tice Good-kin.

*f*

The Scarecrow

J.G. *mf*  
 live in their worship of the de-vil the deep-er do they cast us in - to mor-tal

610

J.G. dan-ger.

Gov. *mf*  
 Governor  
 What say you to this sir?

Feathertop

F. *mf*  
 It may be that the in - di - ans are wor - ship - ing the de - vil. And so bring

620

F.  
 down on us the pun-ish-ment of God. But it may be that in their own tongue they al-read - y wor -

F. *ship the one true God. And it is this God, our*

F. *poco a poco cresc*  
*God who sends these trou- bles on us, be- cause in our ig - - no - rance.*

F. *we per - se - cute his red child - ren.*

630

F. *mp*  
*Does God speak naught but the Eng - lish tongue.*

F. *e* - Till I know the In - di - ans words I would not dare to

*mp*

F. *f* 640 say why God sends these plagues u - pon us.

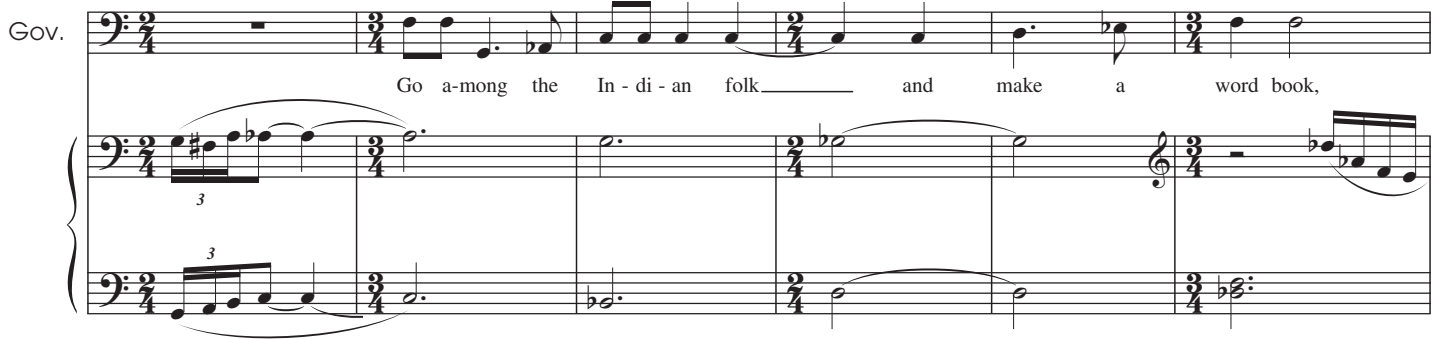
Gov. *mf* Governor Your right.

*f*

Gov. *(♩=128)* These things must be dis-cov - ered. Tell me sir, will you un - der - take this mis-sion?

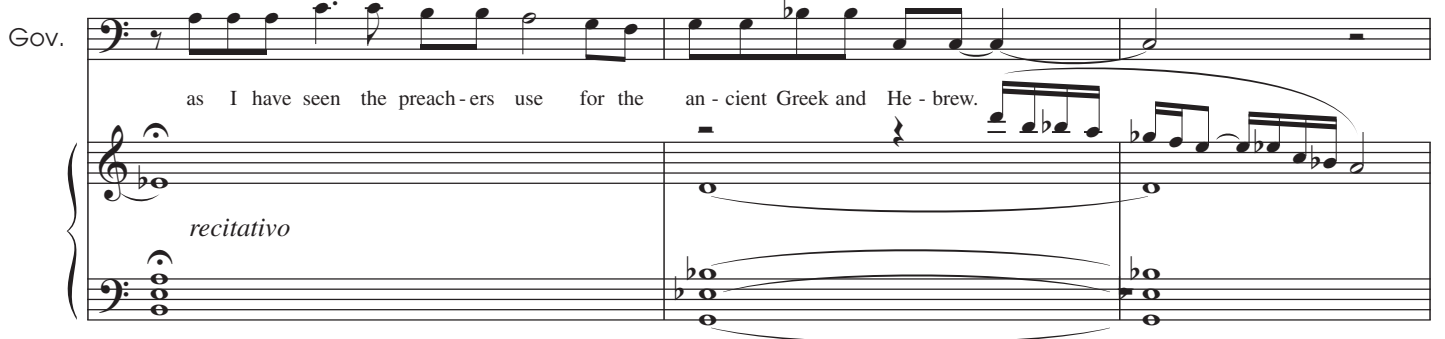
*mp* *p*

*rit.*

Gov. 

Go a-mong the In - di - an folk \_\_\_\_\_ and make a word book,

$\text{♩} = 112$

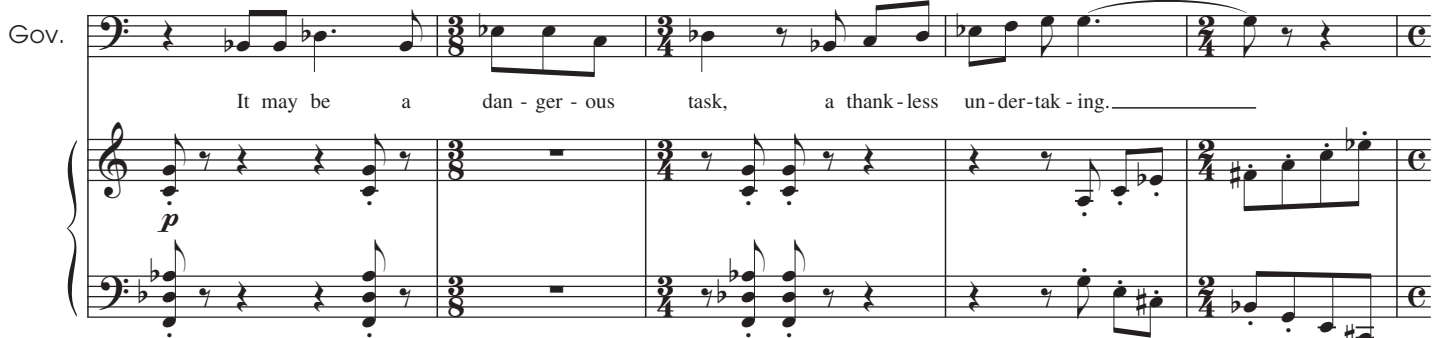
Gov. 

as I have seen the preach-ers use for the an - cient Greek and He - brew.

*recitativo*

$\text{♩} = 120$

*rit.*

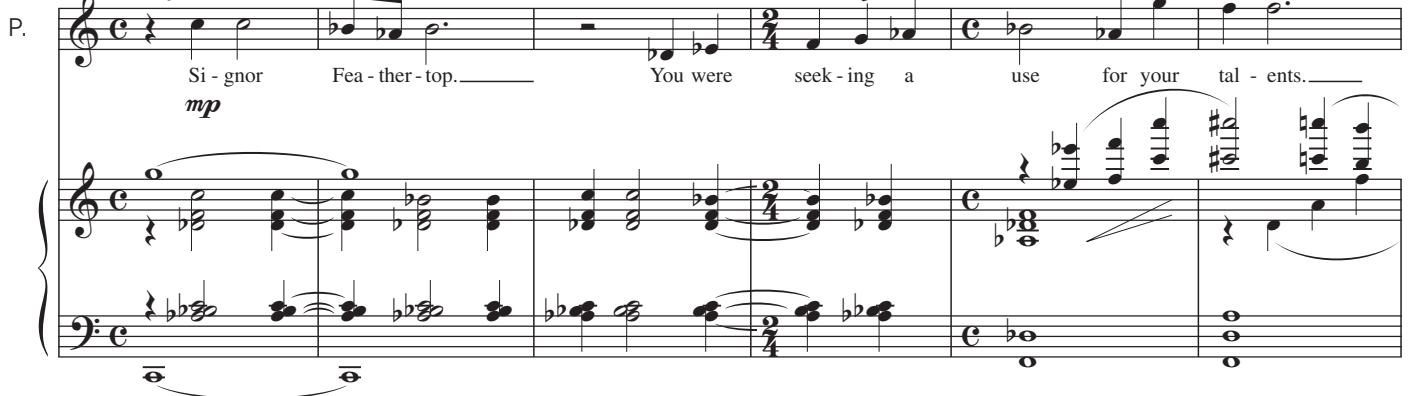
Gov. 

It may be a dan - ger - ous task, a thank - less un - der - tak - ing.

*p*

tenderly  $\text{♩} - 100$

Polly

P. 

Si - gnor Fea - ther - top. \_\_\_\_\_ You were seek - ing a use for your tal - ents. \_\_\_\_\_

*mp*

*molto rall* *f*  $\text{♩} = 62$

P. No bet - ter use could be found nor a bet - ter man for the task.

*cresc.* *p*

*cresc.* *f* *p*

*ped.*

**670** **L. Governor**  
*aside to Polly*

L. Gov. *mp* You speak el - o - quent - ly my dear as if you are eag - er to share these dan - gers.

*mp*

*mp* **March**  $\text{♩} = 112$

P. Per - haps I am.

F. **Feathertop** **Governor**

I'll un - der - take this mis - sion. Done then.

*mp* *mp*

*mp*



Gov. *3*  
 Come see me as soon as your read - y to start. \_\_\_\_\_

*p*

**Andantino** ♩ = 92 **Governor**

Gov. *poco rit*  
*mp* When this man came \_\_\_\_\_ from out of no - where

*p*

**L. Governor**

L. Gov. *mp*  
 I have known him \_\_\_\_\_ for all these years. \_\_\_\_\_ He's a man who has pon-dered eve - ry ques - tion.

Rig. **Rigby**  
*mp* I had in mind \_\_\_\_\_ a cruel jest,

Gov. some - thing changed in my head and heart. When this man came from out of

690

Polly *mp*

P.

I have wait - ed, wait-ed so long, yes,

L. Gov.

Yes, pon-dered eve - ry ques - tion. My man, some en - chant - ment

Rig.

a cruel jest that I had in mind, had in mind, oh so cruel,

J.G. **Goodkin**

Nev - er, nev - er in all these years has Moth - er Rig - by, has Moth - er Rig - by

Gov.

no - where, out of no - where out of no - where, some - thing changed in my head

P. I have wait-ed for this man. Wait - ed so \_\_\_\_\_ long, so \_\_\_\_\_ long.

L. Gov. seized my man, has seized my man who pon - dered eve - ry ques - tion who

Rig. oh so cruel. Like a ra - pier touch - ing an old wound, like a ra - pier.

J.G. done a deed of good. Has Moth - er Rig - by done a deed of

F. **Feathertop** *mp*  
I find my - self filled\_\_\_ with doubts and fears, filled\_\_\_ with doubts and fears,

Gov. and in my heart. I do not know what happ - ened I do not

*poco a poco cresc*

P. I have wait - ed for this man. I have wait - ed long.

L. Gov. pon - dered eve - ry ques - tion. Some en - chant - ment seized my man, my man.

Rig. This time not thrust in - to my heart, thrust not in my

J.G. good. Yet, I fear,

F. filled with doubts and fears. As in a for - est. Where do I

Gov. un - der - stand, I do not know, nor do I un - der - stand.

*poco a poco cresc*


700


P. 

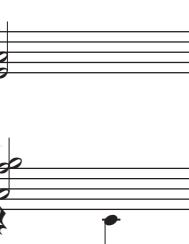
L. Gov. 

Rig. 

J.G. 

F. 

Gov. 



P. my life was emp - ty till now, my life was emp - ty, emp - ty till now. What

L. Gov. man, my man, my man pon-dered eve - ry ques - tion, pon-dered them for

Rig. Thrust not in my heart but in his, in his. Let the hea - vens fall,

J.G. lat - est trick she's play - ing. Nev - er have I known her, nev - - - er to

F. out? I know not where, where I come from, nor what road will lead me

Gov. Yes, the world warm - er now and clear. What had been

P. won - der, joy, *f* a - wait for me. What won - der and joy.

L. Gov. months un - till *f* he un - derstood. Then he spent more time to seek an an - swer.

Rig. let the hea - vens fall, *f* let the heav - ens fall, let the heav - ens fall, heav - ens fall.

J.G. do a deed of good, to do a deed of good, of good.

F. out. And love, *f* love sha - dows ev - ry - thing, shad - ows eve - ry - thing, eve - ry - where I go.

Gov. trou - ble - some now seemed re - solved *f* now seemed re - solved, now seemed re - solved.

P. *mf* But my hap - pi - ness is touched by fear, touched by fear. *rall*

L. Gov. *mf* Yet here to - night I saw a mir - a - cle to night.

Rig. *mf* I had planned this girl to be the tool of my ven - geance, this girl.

J.G. *mf* Per-haps this young strang - er of hers has some good to do.

F. *mf* A mis - sion has been thrust on me.

Gov. *mf* He gave me faith our prob - lems could be an - swered

*mf* *rall*

The Scarecrow



**meno mosso** ♩=72

P. *mp* For sure - ly God nev - er meant a life on earth to hold for long —

L. Gov. *mp* I watched a prob - lem shape it - self be - fore his eye's be -

Rig. *mp* Who'd guess she'd turn in - to my im - age,

J.G. *mp* A good we sore - ly need.

F. *mp* Where can I find the pow - er for this mis - sion and for my

Gov. *mp* and on - - - ly he, on - ly he could an - swer

**meno mosso** ♩=72

*p*


720

*molto rall*

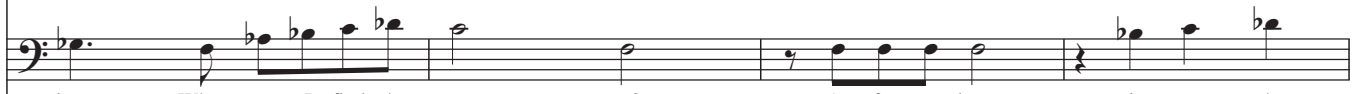
Slowly ♩=60

P.  such bright splen - dor, \_\_\_\_\_ such bright splen - dor, \_\_\_\_\_ won - der and joy. *p* Such bright

L. Gov.  fore his eye's and find a man to solve it, be - fore his *p*

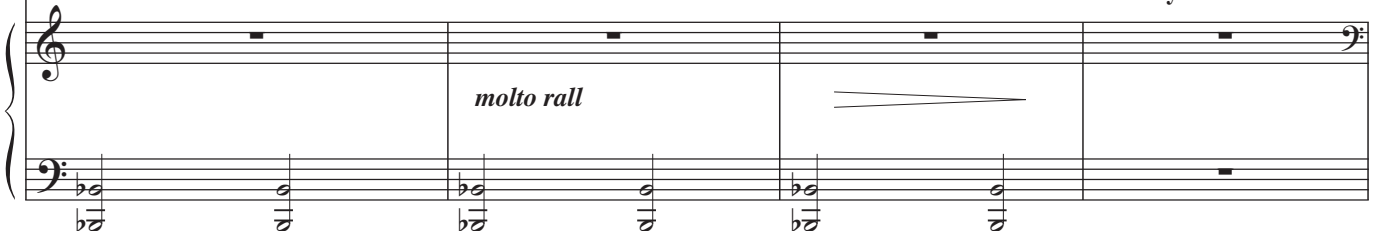
Rig.  young - er and sweet - er, \_\_\_\_\_ pur - er, young - er. Who would guess, in - to my *p*

J.G.  But how can good come from e - vil, e - vil. How can this be, how can \_\_\_\_\_ this \_\_\_\_\_ *p*

F.  love. Where can I find the pow - - - er? As for my love, give me the *p*

Gov.  them, an - swer all my ques - tions, on - ly he \_\_\_\_\_ could an - swer *p*

Slowly ♩=60



*molto rall*

P. splen - dor.

L. Gov. eye's.

Rig. im - age.

J.G. be.

F. strength.

Gov. **Governor to his lady**

them. Come dear, we must be on our way.

*mp*

*mf*

Polly *mp*

The three leave

P. Good - bye and God be with you. Good trav - el - ing.

Rig. **Rigby** *mp* Good - bye and God be with you. Good trav - e - ling.

J.G. **Goodkin** I'll see you to your car-riage.

F. **Feathertop** *mp* Good - bye and God be with you. Good trav - el - ing.

Polly *mp* Slowly ♩ = 78

P. La - dy Roke - by, are you Moth - er Rig - by?

Rigby *mp* Chi - ld why should you

*recitativo*

*p*

P. My fa - ther re - cog - nized you when you en - tered, he trem - bled.

Rigby ask that?

7

7

7

740

P. That is why I wait - ed to ask you.

Rigby Let me in - stead ask you this: If I

*recitativo*

3

7

lightly ♩=102

Rig. *p* were Moth - er Rig - by, what would be the dif - ference

P. *mf* Re - mem - ber the ban for - bidd - ing your com - ing in - to town.

Rig. to you?

Rig. *mf* You e - vade my question. **Feathertop** with an uneasy flippancy

F. La - dies, la - dies, you leave me far be - hind. What does your

*mf*

*p*

750

Rigby *mp*

Rig. 

F. 



Polly *painfully nods yes*

Rig. 

F. 

*rall*

*mp* 3

I am deep-er in mys - ter - y then be -

*recitativo*



760

$\text{♩} = 112$

Rig. 

F. 

What ev - er I am, you Si - gnor are deep - ly tied to

fore.



Rig. *me. accel.* *mf* I have been watch-ing la-dy Pol-ly.

F. *mf* Yes, of course of course. What then?

*recitativo* *p* *f*

770

*Adagietto* ♩ = 72 *mf*

Rig. *p* While you spoke she would not miss a word. While an-oth-er spoke her eyes were fixed on you. *mf*

♩ = 64

Rig. *p* When I was young, such at-ten-tion to one man meant but one thing. I am old now but the *rit.* *p*

Polly *mp*

P. Now I am sure of him and sure of all—

Rig. ways of wom-en do not change.\_\_\_\_\_ My scheme is ov - er at

F. Feathertop *mp* This mys - ter - y of what I am and

780

P. that's in the world. All it has of good and beau - ty. Now he loves me, now he

Rig. last, but in its place\_\_\_\_\_ is some-thing bet - ter, but in its place is some-thing bet - ter. Who knows

F. what I feel and what I do still e - ludes me, still e-ludes me. Shall I seek an an - swer,\_\_\_\_\_



*piu mosso*

*f*

*mp*

*poco a poco cresc*

P. *f* loves me. *mp* What ev - er once was harsh in this world will be straight-ened, and all the pain

Rig. *f* how this toy I made for mis-chief be-came a liv-ing per-son, *mp* in - spir-ing love and trust in *poco a poco cresc*

F. *f* seek for ev - er *mp* or shall I let the ques-tion go and take what life now

*piu mosso*  
*f* *mp* *poco a poco cresc*

P. *molto rall* 790 our hearts en - dure will van-ish. When in this world we find that

Rig. all he meets. Let old hates die and new love live, let new love live. New love

F. free - ly gives. The love, the trust that sur - rounds me now, sur-rounds me

*8va* *molto rall*

*f accel* *poco rit* **Slowly** ♩ = 62 *p*

P. love. \_\_\_\_\_ Now I am sure, sure of

Rig. live. \_\_\_\_\_ My scheme is ov - er,

F. now. \_\_\_\_\_ And take what

*rall* **800** *pp*

P. him, now I am sure \_\_\_\_\_ of him, \_\_\_\_\_ sure of him. \_\_\_\_\_

Rig. ov - er now. My scheme is ov - er now, \_\_\_\_\_ my scheme is ov - er. \_\_\_\_\_

F. life now free - ly gives, \_\_\_\_\_ take what life now free - ly gives

*rall* *pp*

**agitated** ♩ = 74 *Feathertop notices that his pipe is running low*

**Rigby** *mp*

Rig.

*mf* *p*

Yes, my

*He walks over to the great, full-length mirror at the center back and calls Dickon...*

Rig.

F.

**Feathertop** *mp* Dic - kon!

dear, we are a - like. Per-haps in all the col - o - ny. The on - ly wom - en

**Polly** *mp*

P.

Rig.

F.

But this is the sin of Eve her - self. The sin that dammed all

who have some flesh be-tween the neck and an - kle.

Dic - kon!

*rall* **A-tempo**

P. man - kind.

Rig. No, no, my dear, to de - ny the pas - sions — is no oth - er then to glo - ri - fy

F. Dic - kon! Dic -

*At Feathertop's call a hand comes around the mirror to take the old pipe and extend a new one*

**♩ = 90**

Rig. and wal - low in them. —

F. kon! a pipe for Fea - ther - top.

*p*

*As Feathertop reaches for the pipe he sees himself in the mirror. He steps back in horror at the sight of a grotesque scarecrow*

**A-tempo (♩ = 90)**

*molto accel*

*f* *ff*

Pno.

820

*molto rall*

**Feathertop** *p*

F. *I am a fraud, a*

*p recitativo*

*The other two become aware of something wrong, and move to him*

*♩ = 60*

F. *shad - ow with no more sub-stance then a broom - stick and pump - kin. My soul is*

*p*

F. *va - por, my life a puff of smoke.*

*p*

**Expressive** *♩ = 50*

*They are now near him*

Pno.

*p*

830

F. *mp*

Pol - ly, you think you love me: Love must come from the

F.

heart, and my love can on - ly be a re -

F. *f*

flec - tion, a shad - ow eas - i - ly shat - tered.

with passion  $\text{♩} = 68$

*f*

*mp*

F.

Shak-en to piec-es, but the piec-es still with-out re-al-i-ty. Your

*rall*

F.

love Pol-ly can on-ly des-troy you: And this a-lone per-suades me,

*recitativo*

Polly *mp*

P.

I'm so con-fused. What do you mean? All I

F.

that I can-not con-tin-ue the ill-u-sion that I am.

Slowly ♩ = 52 Agitato ♩ = 90

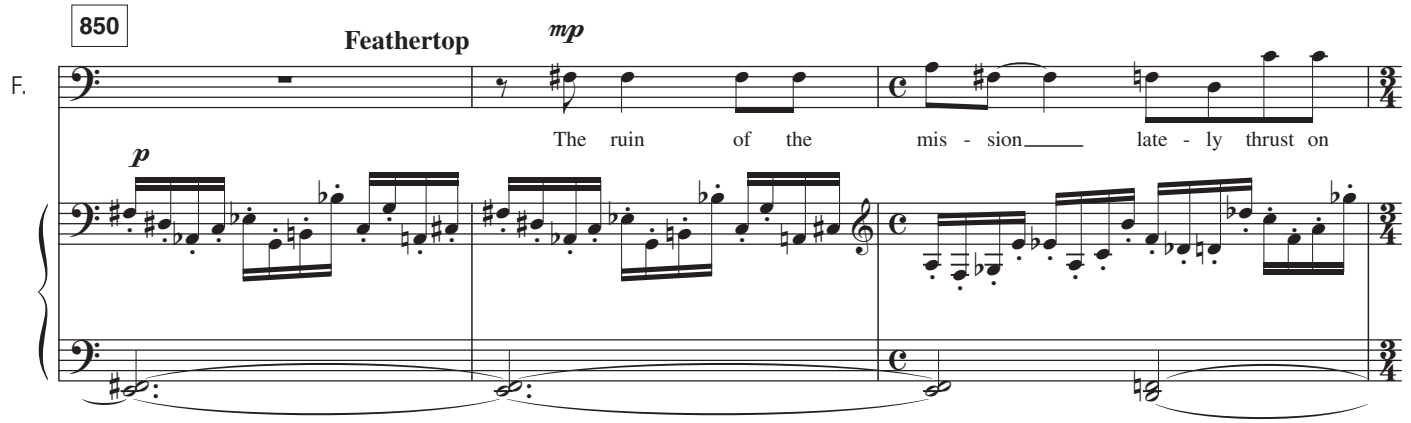
P. 

know is that I want to be at your side, with eve - ry breath I take.

*poco rit* *p*

♩ *♩*

850 **Feathertop** *mp*

F. 

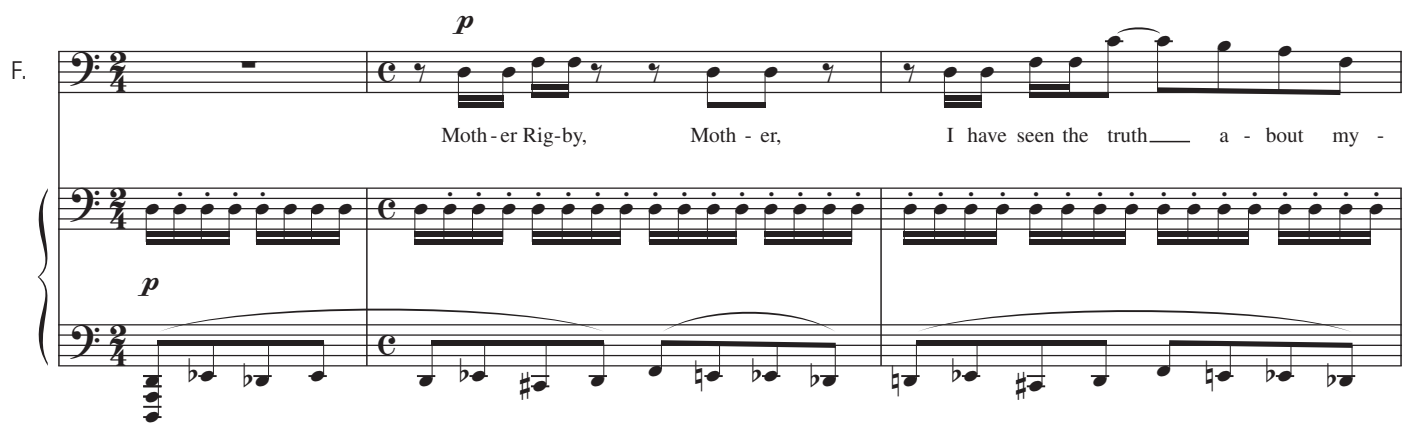
*p* The ruin of the mis - sion late - ly thrust on

F. 

me, and the ruin my dear - est of you.

*f* *f*

(stacc)

F. 

*p* Moth - er Rig - by, Moth - er, I have seen the truth a - bout my -



F. *cresc.*

self. To trap an - oth - er in that truth, nev - er! And when that

F. *mf*

oth - er is a loved one to whose eyes this truth will come.

F. *f*

W. 2&3

This truth will slow - ly come. Nev - er!

w.w.

v

870

F.

Musical score for Flute (F.). The score is in 2/4 time and consists of four measures. The first two measures are in 2/4 time, and the last two are in 3/4 time. The melody is written in a single line with a treble clef. The lyrics "Nev - er!" are written below the staff. The score includes dynamic markings such as *p* and *pp*, and articulation marks like accents and slurs. There are also some performance instructions like *8va* and *8va* with dashed lines.

Pno.

Musical score for Piano (Pno.). The score is in 2/4 time and consists of four measures. The first two measures are in 2/4 time, and the last two are in 3/4 time. The score is written for both hands with treble and bass clefs. The lyrics "with great passion - we can see his inner struggle" are written above the staff. The score includes dynamic markings such as *8va*, *molto rall*, and *mp*, and articulation marks like accents and slurs. There are also some performance instructions like *8va* and *8va* with dashed lines.

Rig.

Slower ♩ = 64  
Rigby

Musical score for Rigby. The score is in 3/4 time and consists of four measures. The first two measures are in 3/4 time, and the last two are in 5/4 time. The score is written for both hands with treble and bass clefs. The lyrics "My boy you are no worse then most men, who are hol-low and" are written below the staff. The score includes dynamic markings such as *mp*, *p*, and *8va*, and articulation marks like accents and slurs. There are also some performance instructions like *8va* and *8va* with dashed lines.

He looks sadly at Polly and reaches out a hand as though to touch her but then puts it up forbiddingly when she would approach him.

**molto rall** 880 **A-tempo (♩ = 64)**

Rig. emp - ty with no more sub - stance then you. **rall**

walks over to the mirror for a last look --- he hurls the pipe to the ground.

There is a great explosive puff of smoke - the man Feathertop vanishes behind the mirror, and the original scarecrow collapses on stage in front of the mirror

**explosive ♩ = 128**

Pno. **pp** **accel** **f**

890

**piu mosso** Polly shrieks a great shriek; the others are rushing in to her as the opera ends

Pno. **mp cresc.**

♩ = 112

Pno. **ff** **fff**