

Martin Halpern, THE WELL OF IMMORTALITY: Chamber Opera in One Act  
(See Program Notes for Cast and Setting)

(Over the introductory music, lights come up, fairly dimly, on abstract representations of a well, stage left, and large upstage boulders. A woman of indeterminate age sits on a stone beside the well, raking imaginary leaves from the well to the ground. The two singers stand together down right.)

1 Adagio molto ♩ = 32      piu mosso ♩ = 40

Flute

Cello

pp      pizz.      mf

mp

4

8

Tenor

mp

I call to the eye of the mind

4

Fl.

4

Vc.

f

arco

mp

6

8

Tenor

a

6

Fl.

6

Vc.

7

8

Tenor

dry well sur - round - ed by boul - ders

7

Fl.

f

7

Vc.

f

8  
 Tenor *mf* on a hill as bleak as a hill on the moon.  
 Fl.  
 Vc. *f*

9  
 Tenor *mf* And I call to the mind's eye  
 Fl. *mf*  
 Vc. *mf*

10  
 Tenor ha - zel trees drop - ping their with - ered leaves  
 Fl.  
 Vc.

11  
 Tenor *mf* deep in-to the well.  
 Fl.  
 Vc.

13 *mf*  
Sopano A wo - man, — age - less and mute, sits on that cold gray stone

13 *mp* *f*  
Fl.

13 *mp* *f*  
Vc.

15  
Sopano ra - king those leaves from the well to the ground.

15 *pizz.* *f*  
Fl.

15 *f*  
Vc.

16 *f*  
Tenor 8 A wind from the near - by o - cean

16 *mf*  
Fl.

16 *mf*  
Vc.

17

Tenor

8

lit - tle - ly blows those leaves

Fl.

Vc.

18

Tenor

8

back in - to the well.

Fl.

Vc.

*(The Woman rises from the stone and speeds up her raking.)*

19

Sopano

*f*

But the hard - er it blows the hard - er she rakes.

Fl.

Vc.

21

Fl.

rit. -----

Vc.

23  $\bullet = 32$

Sopano  
I am in awe of this wo-man. I am in awe of this place.

Tenor  
I am in awe of this wo-man. I am in awe of this place.

Fl. *flutter*

Vc. *pizz.* *arco*

25

Fl. *mf* *mp* *p*

Vc. *mf* *mp* *pizz.* *mp*

(The Old Man is seen haltingly climbing over the boulders. The Woman's raking slows down as she sees him approach.)

27

Tenor  
Now he comes once a - gain, \_\_\_\_\_

Fl.

Vc. *mf*

29

Tenor  
as bent with age as the an - cient thorn trees

Vc. *f*

30

Tenor *a - mong the rocks he's climb - ing.*

Fl. *p* *arco*

Vc. *p*

32

Tenor *Shiv - er - ing with cold, he ar - rives,*

Fl. *f*

Vc. *pizz.* *f*

*piu mosso* ♩ = 40

*(The Old Man mimes these actions.)*

34

Tenor *gath - ers to - geth - er a heap of leaves,*

Fl. *tr* *mp* *tr* *mf* *f*

Vc. *arco* *mp* *mf* *f*

36

Tenor *picks up some dry twigs, rubs them to - geth - er,*

Fl.

Vc. *pizz.*

*poco piu* ♩ = 44

38

Tenor

8

and with the spark they pro-duce ig-nites the leaves

Fl.

38

*ff*

Vc.

38

*ff*

*arco*

*pizz.*

(The Woman stops raking and turns to watch him as he crouches over the leaves and warms his hands at the fire.)

40

Tenor

8

for what warmth they can give his fee-ble bones.

Fl.

40

*mp*

*mf*

Vc.

40

*mp*

*mf*

*arco*

42

Tenor

8

How of - ten he has climbed here,

Fl.

42

Vc.

42

rit. ----- ♩ = 40 *mf*

44

Tenor *8* how of - ten a - rived, how of - ten ig - ni - ted those leaves,

Fl.

Vc.

46

Tenor *8* and wai - ted, wai - ted

Fl.

Vc. *pizz.* *f*

47

Tenor *8* for the well to fill with wa - ter.

Fl. *mf* *f*

Vc. *arco* *mf* *f*

48

Sopano *f* The wo - man — watch - es him,

Fl.

Vc. *pizz.* *ff* *arco* *mf* *f*

49  
Sopano and thinks to her-self: Still a\_\_live?  
Fl.  
Vc.

51  
Sopano and still ho-ping? Per-sis - tent\_\_ old man!  
Fl. *ff* *mf* *f*  
Vc. *ff* *mf* *f*

53  
Sopano How much bet - ter\_\_ for him to seek out some warm - er place,  
Fl. *mf*  
Vc. *mf*

55  
Sopano lie down there, and wel-come his fin - al rest.  
Fl. *mp* *p* *mf*  
Vc. *mp* *p* *mf*

57  
8

Tenor *mf*  
He knows what she's think-ing,

Fl. *f*

Vc. *f* *pizz.* *ff*

59  
8

Tenor  
and re - plies:

Old Man *mf*  
This time will be diff - 'rent.

Fl. *mf*

Vc. *arco* *mf*

60

Old Man  
This time \_\_\_\_\_ I will not sleep

Fl. *f*

Vc. *f*

61 *f*  
 Old Man *till I hear from the depths of that well*

Fl. *61*

Vc. *61*

62  
 Old Man *the water\_\_ be - gin\_\_ to bub - ble, the bub - ble loud - er, then*

Fl. *62 mp mf*

Vc. *62 mp mf*

64  
 Old Man *quick - ly rise to the top!*

Fl. *64 f ff*

Vc. *64 f ff*

65  
 Old Man *This time\_\_ I will be read - y*

Fl. *65 pizz. mf*

Vc. *65 f*

66

Old Man

to cup that wat - er in my hands, and taste of it!

ff

Fl.

f

ff

Vc.

arco

pizz.

ff

68

Old Man

One small sip, one small sip,

Fl.

mf

f

Vc.

mf

ff

f

arco

70

Old Man

and I'll be as death - less as you!

ff

Fl.

ff

Vc.

ff

71

Sopano

And she thinks, "he still be - lieve that that would be a bless - ing,

mf

Fl.

mf

Vc.

mp

mf

f

mf

(She turns from him and resumes raking.)

73

Sopano

when it could well be a curse."

Fl.

Vc.

74

Sopano

And goes on ra - king.

Fl.

Vc.

75

Old Man

That's right, keep clear - ing out those leaves so when the mo - ment comes

Fl.

Vc.

77

Old Man

the wat - er may rise free - ly.

Fl.

Vc.

(She rakes a while longer, then perks up her ears and stops.)

79 *piu mosso*  $\text{♩} = 52$   
*f*

Sopano  
 But sud - den - ly the ra - king stops as she hears an - oth - er ap - proach.

79 *meno mosso*

Fl.

79

Vc.

81 *meno mosso*  $\text{♩} = 44$   
*mf* *f*

Tenor  
 No bent and fee - ble old man, but a young, ro - bust war - ri - or,

81 *mf* *f*

Fl.

81 *mf* *f*

Vc.

83

Tenor  
 bound - ing up and o - ver the boul - ders

83

Fl.

83

Vc.

*(The Young Man appears on top of a boulder as the lighting grows brighter.)*

84

Tenor *and be-tween he thorn trees.*

Young Man *A-ha! A-ha!*

Fl. *ff*

Vc. *ff* *pizz.* *ff*

*(He scampers down and looks excitedly around him.)*

86

Young Man *This must be the place!*

Fl. *molto piu mosso* ♩ = 88

Vc. *arco*

*(The Old Man rises in alarm. The Woman turns and stares at the Young Man.)*

88

Fl.

Vc.

meno mosso ♩ = 56

90 *f* Who are you? What do you want here? meno mosso ♩ = 40

Old Man

Fl. *p*

Vc. *pizz.* *arco* *p*

(Meeting the Woman's stare)

92 *mf* A dream has driv-en me here. I spread the sails of my boat,

Young Man

Fl.

Vc.

94 and a strong and stead - y wind

Young Man

Fl.

Vc.

95 o - ver waves so calm they must have been charmed

Young Man

Fl. *mp* *mf*

Vc. *mp* *mf*

96 *piu mosso* ♩ = 52 *f* 3

Young Man

de - liv - ered me straight to this shore.

Fl.

Vc. *f* *ff*

97 *f*

Old Man

You have the look of a pred - a - tor.

Fl.

Vc. *f* *pizz.*

98

Old Man

There are no hous - es to sack in these hills,

Fl.

Vc.

99

Old Man

or beau - ti - ful wo - men to car - ry off!

Fl.

Vc.

100

Young Man

rit. ----- ♩ = 40

I seek no hous - es to sack

Fl.

Vc.

102

Young Man

or wo-men to car-ry off. It is that well I seek!

Fl.

Vc.

104

Young Man

It is here \_\_\_\_\_ as in my dream. If the rest of the dream is true,

Fl.

Vc.

106

Young Man

I'm des-tined to drink its wat-er, and there-by be-come im-mor-tal!

Fl.

Vc.

*ff*

*f*

*ff*

*pizz.*

*piu mosso* ♩ = 52

108

Old Man

No! You're mis-ta-ken! Can't you see that well is dry,

Fl.

Vc.

*ff*

*f*

*arco*

110

Old Man

and she is there to guard it from pred-a-tors like you?

Fl.

Vc.

112 *meno mosso* ♩ = 44

Old Man

Your dream has mis-led you.

Fl.

Vc.

*mp* *ff*

114 *piu mosso* ♩ = 60 *piu mosso* ♩ = 88

Old Man

So climb back o - ver those rocks,

Fl.

Vc.

*pizz.* *arco*

116 *meno mosso* ♩ = 56

Old Man

spread your sails a - gain, and hope for an - oth - er wind

Fl.

Vc.

*mf* *mf*

118

Old Man

to blow you back where you came from!

Fl.

Vc.

*f* *ff*

poco meno ♩ = 40

(Turning quickly to him)

119

Young Man

Why so an - xious, old man?

Fl.

Vc.

*mf* *mf*

120

Young Man

Are you here for the same rea - son

Fl.

Vc.

*f* *f*

121

Young Man

and fear me as a ri - val?

Fl.

Vc.

122

Young Man

That well may be dry at the mo - ment,

Fl.

Vc.

*mf* *f*

123

Young Man

but it is sure to fill ver - y soon.

Fl.

Vc.

*mp* *f* *ff*

*mp* *f* *ff*

124

Young Man

and when it does \_\_\_\_\_ we can both drink. If she, who-ev - er she is,

Fl.

Vc.

(Turning to the Woman)

*mf* *ff* *f*

*mf* *ff* *f*



133 *ff*

Young Man

she's im - mor - tal?

Old Man

As you would be - come, if your dream were true.

Fl.

*f* *mp* *f* *ff*

Vc.

*f* *mp* *f* *ff*

136 *mf*

Young Man

My dream has not mis - led me! The well is here,

Fl.

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

Vc.

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

138 *f* rit. ----- ♩ = 40

Young Man

and I shall drink from it!

Fl.

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

Vc.

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

140

Old Man

Oh the fol - ly of youth! To

140

Fl.

Vc. *pizz.*  
*ff*

141

Old Man

think such a pre - cious bles - sisng is won

141

Fl. *mf* *f*

Vc. *arco*  
*mf* *f*

142

Old Man

by mere - ly sail - ing a boat

142

Fl. *mp* *f*

Vc. *mp* *f*

143

Old Man

and climb - ing some rocks!

Fl.

Vc.

*ff*

*pizz.*

*ff*

144

Old Man

I have watched by this well

Fl.

Vc.

*mf*

*mp*

*p*

*arco*

*mf*

*mp*

*p*

146

Old Man

these fif - ty years, — and still not tast - ed its wat - er!

Fl.

Vc.

*ff*

*mf*

*f*

*ff*

*pizz.*

*arco*

*ff*

*mf*

*f*

*ff*

148 *f* (To the Woman) (Still raking, she slowly nods yes.)

Young Man

Fif - ty years?! Is that true?

Fl. *mp*

Vc. *mp*

150 rit. ----- ♩ = 48 *mf*

Old Man

She does-n't, or can-not speak.

Fl. *p* *mp*

Vc. *p* *mp*

152

Old Man

But see how she nods her head.

Fl. *mf* *f*

Vc. *mf* *f*

(The Young Man sheathes his sword, rushes over to the Woman and watches her tensely.)

154 *ff*

Fl. *ff*

Vc. *ff*

meno mosso  $\bullet = 40$

155 *f*

Young Man

But why would she be ra-king those leaves if not to pre-pare that well

Fl.

Vc.

157 rit. -----

Young Man

for its wat - er to rise?

Fl.

Vc.

159 a tempo *mf*

Old Man

That is why she rakes. But the ris - ing could be soon,

Fl.

Vc.

161

Old Man

or could be far off.

Fl.

Vc.

163 *poco piu* ♩ = 44

Old Man

Have you the pa - tience to wait

Fl.

Vc.

164

Old Man

not know - ing which?

Fl.

Vc.

165

Young Man

I have nev - er had to wait long

Fl.

Vc.

166

Young Man

for an - y - thing.

Fl.

Vc.

(The Old Man shakes his head with a mixture of scorn and pity.)

167 *rit.* ..... ♩ = 36

Young Man

It will be soon!

Fl.

Vc.

*mp* *ff*

*mp* *ff*

*arco*

169 *piu mosso* ♩ = 44

Old Man

Oh I was as brash and as cal-low as you are

Fl.

Vc.

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

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

171

Old Man

when a dream drove me to this place.

Fl.

Vc.

*mp*

*mp*

*rit.* ..... 5/4

172

Fl.

Vc.

173 **a tempo**

Old Man  
I too was blown by a friend - ly wind

Fl.  
Vc.

174

Old Man  
which I took as a sign of des - ti - ny.

Fl.  
Vc.

*mf* *ff*

175

Old Man  
The well was dry, as now,

Fl.  
Vc.

*mf* *f*

176

Old Man  
and she stood ra-king, as now. I watched her, wait-ing,

Fl.  
Vc.

*mf* *f*

178

Old Man

as you're wait - ing now,

Fl.

Vc.

*mp*

*mp*

179

Old Man

for the mir - a - cu - lous mo - ment to come.

Fl.

Vc.

*f*

*p*

*f*

*p*

181

Old Man

Lit - tle did I ex - pect that year af - ter year would pass

Fl.

Vc.

*mf*

*p*

*mf*

*mf*

*p*

*mf*

184

Old Man

and with - er me a - way

Fl.

Vc.

*f*

*f*

*(Gesturing at the leaves in his little fire)*

185

Old Man

as it's with - ered\_\_\_ these leaves from the - ha - zel tree.

Fl.

Vc.

*mp* *f*

186

Old Man

Lit - tle did I ex - pect

Fl.

Vc.

187

Old Man

that I would spend those years

Fl.

Vc.

188

Old Man

snar-ing birds for food, when pos - si-ble, and drink-ing the rain when it came,

Fl.

Vc.

*fl.* *ff* *mf* *ff*

*ff* *mf* *ff*

190

Old Man

which has been sel-dom.

190

Fl.

Vc.

192

Old Man

Lit - tle did I ex - pect

192

Fl.

Vc.

194

Old Man

to sleep with one eye al-ways o - pen, and nei-ther in dark nor shine

194

Fl.

Vc.

196


Old Man

to wan-der sofar a - way that I might miss the mo-ment

196

Fl.

Vc.

198  
 Old Man 

when I would hear the wat-er rise.

198  
 Fl.   
*mf*

198  
 Vc.   
*mf*

200  
 Old Man 

But such has been the price of this ob-ses-sion.


Such has been my des-tin-y

200  
 Fl.   
*ff*

200  
 Vc.   
*ff*

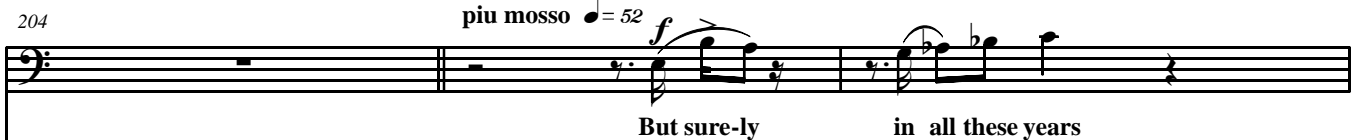
202  
 Old Man 

since first I laid eyes on that well!

202  
 Fl.   
*p*

202  
 Vc.   
*p*

(Moving closer to the Woman)

204  
 Young Man   
 But sure-ly in all these years

204  
 Fl.   
*ff* *mf* *f* *ff*

204  
 Vc.   
*ff* *pizz.* *arco* *mf* *f* *ff*

207

Young Man

the wat-er has some-times ris - en! Has-n't it!

rit. -----

Fl.

Vc.

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

209

Old Man

I have told you\_\_ what I've en-dured, and what you may en-dure if you stay here!

*mp* *mf*

Fl.

Vc.

*f* *ff* *pizz.* *f* *ff*

$\bullet = 40$

211

Young Man

(Turning to him and drawing his sword) *ff*

I will not be put off like this!

Old Man

Ask me no more!

Fl.

Vc.

*f* *arco*

(Moving toward him and brandishing the sword)

213  
 Young Man

An - swer me! Has the wat - er — nev - er ris - en?

(Pulling back in fear)

Old Man

Please! I beg you!

213  
 Fl.

213  
 Vc.

215  
 Old Man

Go use that sword of yours, to con - quer lands

215  
 Fl.

215  
 Vc.

217  
 Old Man

or con - quer wo - men!

Not to force se - crets. —

217  
 Fl.

217  
 Vc.

219

Old Man

— from a weak old man — at the edge of the grave!

Fl.

Vc.

poco piu  $\bullet = 44$

221

Young Man

No con-quest of lands or wo-men means an-y-thing to me so

Fl.

Vc.

(He grabs the Old Man by the shoulder, pushes him down and points the sword at his throat.) *ff*

223

Young Man

long as I know that death lies wait-ing! So tell me!

Fl.

Vc.

poco piu  $\bullet = 52$

(Laying the tip of the sword on the Old Man's throat)

225

Young Man

Have you nev-er heard the wat-er rise? Speak!

Fl.

Vc.

(Laying the tip of the sword on the Old Man's throat)

227

Young Man

If you wish to live an - y long - er! Speak!!

Fl.

Vc.

rit. -----

*pp*

*pp*

229 ♩ = 40

Young Man

Old Man

(Weakly) *p*

When? How of - ten?

I have heard it.

Fl.

Vc.

*ppiu mosso* ♩ = 60

rit. -----

229

Fl.

Vc.

*ff*

*mp*

*ff*

*mp*

231 ♩ = 48

Old Man

I can - not say when. I can - not say how of - ten.

Fl.

Vc.

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

(Gesturing weakly out over  
the boulders)

233

Old Man

Time in this place is not like time out there.

Fl.

Vc.

*ff*

*ff*

235 *piu mosso* ♩ = 60 *ff*

Young Man

But when you heard it, what happened?

Fl.

Vc.

*pizz.* *arco*

(As the Old Man  
hesitates, the Young  
Man nudges the sword  
threateningly on his  
throat.)

237 *rit.* ----- ♩ = 52 *rit.* -----

Young Man

Speak!

Old Man

Not while that sword is at my throat.

Fl.

Vc.

*p* *mp* *mf* *f* *ff*

*p* *mp* *mf* *f* *ff*

240  $\bullet = 48$   
*mf* (He sheathes his sword.) *f*

Young Man

Ver - y well. But you'd bet - ter tell me the truth

240 *mf* *f*

Fl.

240 *mf* *f*

Vc.

242 *ff* *meno mosso*  $\bullet = 40$

Young Man

or this sword will en - ter that throat!

242 *ff* *pp* *p* *mp* *mf*

Fl.

242 *ff* *pp* *p* *mp* *mf*

Vc.

244

Old Man

I don't ex - act - ly know what hap - pened.

244 *f*

Fl.

244 *f*

Vc.

246 *piu mosso* ♩ = 48 *ff*

Young Man *Yes? All that you re-mem-ber is what?*

Old Man *All that I re-mem-ber is...*

Fl. *ff*

Vc. *ff*

*(Drawing his sword again)*

248 *meno mosso* ♩ = 40 *rit. ----- a tempo*

Young Man *Speak!!*

Old Man *That each time I heard it rise,*

Fl. *p mp mf*

Vc. *p mp mf*

250 *(He breaks off as the Woman turns to stare at him.)*

Old Man *and start-ed\_\_ toward that well, I've sud-den-ly...*

Fl. *mp mf f ff*

Vc. *mp mf f ff*

252 *f* rit. ----- a tempo *ff*

Young Man Sud - den - ly what? (Turning away from both him and the Woman) Ah ha!

Old Man Gone weak in all my limbs.

252 *p* *pp*

Fl.

252 *p* *pp*

Vc.

(Laying the point of the sword on the back of the Old Man's neck)

254

Young Man Was what? Was what?

Old Man (He breaks off again.) The next thing I knew...

254 *p* *mf* *f* *ff*

Fl.

254 *p* *mf* *f* *ff*

Vc.

256

Old Man I had wo - ken from a heav - y sleep,

256 *pp* *p*

Fl.

256 *pp* *p*

Vc.

258

Old Man

and found that the wat - er had come and gone.

258

Fl.

*mp* *mf* *ff*

258

Vc.

*mp* *mf* *ff*

260

Young Man

*ff* rit. -----

So! She cast a spell on you!

260

Fl.

*p*

260

Vc.

*p*

262 a tempo

Old Man

You might say that's what hap - pened. So?

262

Fl.

*mp* *mf*

262

Vc.

*mp* *mf*

(Turning quickly to the Woman) poco piu  $\bullet = 44$

264

Young Man

*mf* Who-ev - er you are, *f* what-ev - er you are,

Old Man

Are you sat-is-fied?

264

Fl.

*f*

264

Vc.

*f* *mf* *f*

267

Young Man

You'll cast no spell on me! I'll re-sist you with

267

Fl.

*ff*

267

Vc.

*ff*

269

Young Man

all my strength and all my will and all my need!

269

Fl.

269

Vc.

271 *f*

Old Man

*f* Fine! Re-sist her if you can!

Fl. *mf* *f*

Vc. *mf* *f*

273 *mp*

Old Man

*mp* But why not do that some oth - er time?

Fl. *mp* *mf*

Vc. *mp* *mf*

275 *mf*

Old Man

*mf* At your age — there'll be plen - ty of chan - ces.

Fl. *mf*

Vc. *mf*

277 *poco piu* ♩ = 48

Old Man

This is my last chance! And see-ing how close I am to the grave,

279

Old Man

This time she just might re - lent,

Fl.

Vc.

280

Old Man

if on-ly in pit-y, and re-spect,

Fl.

Vc.

282 *poco meno* ♩ = 44

Old Man  
for my long per-se-ve-rence. Are you pre-pared to per-se-vere that long?

Fl.  
*f*

Vc.  
*mf*

284 *poco meno* ♩ = 40 *piu mosso* ♩ = 48

Old Man  
If not, please go a-way, at least for now,

Fl.  
*p* *mp* *mf*

Vc.  
*p* *mp* *mf*

287 *rit.* -----

Old Man  
and leave this place to me, and to her!

Fl.  
*f* *p*

Vc.  
*f* *p*

289 ♩ = 44 *(Still staring at the Woman)* *f*

Young Man  
I will not leave this place!

Fl.  
*mp* *mf* *f* *ff*

Vc.  
*mp* *mf* *f* *ff*

291

Young Man

We will wait to-ge-ther for what-hap-pens to hap-pen.

Fl.

Vc.

293

Old Man

But prom-ise at least that when the wat-er ri-ses

Fl.

Vc.

*mf*

*mp*

*f*

295

Old Man

I may drink first! It comes and goes so quick-ly!

Fl.

Vc.

*mp*

*f*

*tr*

297 *poco meno* ♩ = 40

Old Man

The young are gree-dy, and if you drink first,

Fl.

Vc.

*p*

*mf*

*f*

*p*

*mf*

*f*

299 *rit.* -----

Old Man

there'll be noth - ing left for me!

Fl.

Vc.

301  $\bullet = 44$  *mf*

Young Man

We'll see a - bout that when what hap - pens hap - pens.

Fl.

Vc.

*arco*

303 *f*

Young Man

In the mean - time, stop this babbling!

Fl.

Vc.

*pizz.*

306 *rit.* -----

Young Man

and let's just watch and lis - ten!

Fl.

Vc.

*arco*

(The Woman turns back to the well and resumes raking. The two Men watch her in tense silence. The two Singers move closer to them.)

308 *p* *pp*  $\bullet = 40$

Fl.

Vc.

311 *poco piu*  $\bullet = 44$  *mp*

Fl.

Vc. *pizz.* *mf*

313 *mp*

Tenor   
8 They watch, and they lis-ten, each wa-ry of the oth-er.

313 *mf*

Fl.

Vc.

315  $\bullet = 40$

Fl.

Vc.

316 *mf*

Sopano As wind from the o - cean

Fl.

Vc.

317 rit. -----

Sopano starts to blow a - gain.

Fl.

Vc.

318 ♩ = 36 *f*

Tenor 8 Driv - ing the leaves

Fl.

Vc. *arco*

319

Tenor 8 back in - to the well.

Fl.

Vc. *f*

320

Sopano

and put - ting out

Fl.

Vc.

*mp*

321

Sopano

the lit - tle fire the old man built.

Fl.

Vc.

*mf* *f*

322

Tenor

rit. -----  $\bullet = 48$  *mf*

It is cold - er now.

Fl.

Vc.

*p* *f* *p* *pizz.* *arco* *p*

324

Tenor

And soon dark - ness will des-cend.

Fl.

Vc.

*mp* *mp*

326 *rit.* -----  $\bullet = 36$

Fl. *p*

Vc. *pizz.* *p* *arco*

*accel.* -----

328 *f* *ff* *3*

Fl. *f* *ff*

Vc. *f* *ff* *3*

*(The Woman starts raking faster. The Old Man and Young Man move closer to her. The Singers also move closer.)*

329  $\bullet = 48$

Sopano

But per-haps the mo - ment is com - ing.

Fl. *f* *3*

Vc. *f* *3*

330 *rit.* -----  $\bullet = 40$

Sopano

for see how ur - gent - ly she rakes.

Fl. *3*

Vc. *3*

332  
8  
Tenor Oh des - per - ate old man! Oh stub-born youth!

332  
Fl. *ff* *mp*

332  
Vc. *ff* *mp*

334  
8  
Sopano Will ei - ther of your

334  
Tenor *mp*  
8 Will ei - ther of your dreams

334  
Fl. *p*

334  
Vc. *p*

336  
8  
Sopano dreams \_\_\_\_\_ come true now?

336  
Tenor \_\_\_\_\_ come true now?

336  
Fl. *mp*

336  
Vc. *mp*

338

Tenor *mf*  
Or is it pos - sib - le

Fl. *p*  
*arco*

Vc. *f* *pizz.* *p*

340

Sopano *mf*  
And

Tenor *mf*  
you're both still dream - ing? And

Fl. *p*

Vc. *p*

(The Woman suddenly stops raking.)

*molto piu mosso* ♩ = 60

342

Sopano  
I too am dream - ing all this?

Tenor  
I too am dream - ing all this?

Young Man *ff*  
Look! She has stopped!

Fl. *ff*

Vc. *ff* *pizz.*

meno mosso  $\bullet = 48$

344 *f*

Old Man

And is lis - ten - ing for some - thing!

Fl. *p*

Vc. *arco*  
*mf* *p*

345

Young Man

She hears it!

Old Man

And I hear it too!

Fl. *mf* *p* *mf* *mp*

Vc. *mf* *p* *mf* *mp*

347

Old Man

The bub - bling, down at the bot - tom! Soon it will surge to the top!

Fl. *f*

Vc. *f*



(The Woman suddenly steps aside, gesturing him to the well. He rushes past her and starts to cup the water in his hands.)

353 rit. ----- ♩ = 52

Old Man

I beg you!

Fl.

Vc.

(He rushes to the Old Man, grabs him by the shoulders, and throws him violently to the ground behind him.)

356 piu mosso ♩ = 72

Young Man

No! I will drink first!

Fl.

Vc.

(The Woman steps between the Young Man and the well.)

Drawing his sword and shaking it at her)

(The Woman, without moving, points down at the Old Man. The Young Man turns to look at him.)

359

Young Man

Out of my way, wom-an!

Fl.

Vc.

362 rit. -----  $\bullet = 48$  *mf*

Young Man *mf*  
Have I killed him?

Fl. *mf*

Vc. *mf*

364

Young Man  
Well so be it. He is bet-ter off dead.

Fl. *mp* *mf*

Vc. *mp* *mf*

(Turning back to the Woman and shaking the sword again) *ff* (She continues to glare at him.)

366

Young Man  
Now let me pass! Oh no!

Fl. *f* *ff* *mf*

Vc. *f* *ff* *mf*

368

Young Man

You'll lay no spell on me! See how my eyes meet yours,

Fl.

Vc.

*ff* *mf*

370

Young Man

and nev-er blink or fal-ter! Now stand a-side and let me drink!

Fl.

Vc.

*ff* *f* *ff* *pizz.*

*ff* *f* *ff*

*poco piu* ♩ = 52

(She glares at him a while longer, then quickly steps aside.)

(He rushes to the well and looks down into it.)

372

Fl.

Vc.

*fff* *arco* *fff* *f*

374

Young Man

Oh God! It's gone! The wat-er has come and gone!\_

Fl.

Vc.

*ff* *ff*

*piu mosso* ♩ = 60

(The Woman drops the rake, moves to the Old Man, kneels over his body, and starts stroking it with a kind of affection.)

376 rit.  $\bullet = 32$

Fl. *mp* *p*

Vc. *mp* *p*

(The Young Man turns and stares at her dazedly.)

378  $\bullet = 44$  *mf*

Young Man *mf*

You would have let him drink! - - -

Fl. *mp*

Vc. *mp*

380

Young Man Af-ter all those years you did re-lent!

Fl. *f* *ff*

Vc. *f* *ff*

382 *ff*

Young Man But on - ly then! On - ly when he no long - er

Fl.

Vc. *pizz.* *ff*

384

Young Man

— could find an - y joy in that bless - ing! Oh fiend - ish wo - man!

Fl.

Vc.

386

Young Man

Fiend - ish place!

Fl.

Vc.

(The Woman rises,  
crosses to the rake,  
and picks it up.)

(She turns to the well and starts to rake again.)

388

Fl.

Vc.

rit. ----- ♩ = 36

The Young Man slowly sheathes his sword and stands watching her.)

390

Fl.

Vc.

392 *mp*

Young Man

Must I, too, wait fif-ty years?

Fl.

*mp*

Vc.

*arco*  
*mp*

394 *mf*

Young Man

Must I, too, snare birds for food, and drink the rain when-ev-er it comes?

Fl.

*mp* *mf*

Vc.

*mp* *mf*

396 *poco meno* ♩ = 44

Young Man

Must I, too, sleep with one eye al-ways o-pen?

Fl.

*mp* *mf*

Vc.

*mp* *mf*

398

Young Man

and neith-er in dark nor shine wan-der so far a-way

Fl.

*mp*

Vc.

*mp*

400

Young Man

that I might miss the mo - ment when I will hear the wat - er rise!

Fl.

Vc.

*mf* *f*

402

Fl.

Vc.

*ff* *mf* *mp*

*ff* *mf* *mp*

poco meno ♩ = 40

piu mosso ♩ = 48

404

Young Man

Then pos - sib - ly, if on - ly in pit - y

Fl.

Vc.

*p* *mf*

*p* *mf*

406

Young Man

and re - spect for my long per - se - ve - rence

Fl.

Vc.

408

Young Man

you may re - lent.

Fl.

Vc.

409

Young Man

as you re - len - ted for him.

Fl.

Vc.

410

Young Man

Or pos - sib - ly, you may not.

rit. -----

Fl.

Vc.

*f* *mf* *mp*

*f* *mf* *mp*

(Lights begin to fade very slowly. The two Singers move to center stage.)

412

Fl.

Vc.

*pp* *mf*

*pizz.*

*poco piu*  $\bullet = 40$

*mp*

415

Tenor 8

The boughs of the ha-zel shake.

Fl. *fl.*  
*p* *mp*

Vc. *arco*  
*p* *mp*

417

Fl. *p*

Vc. *p*

418

Sopano

The sun goes down in the west.

rit. -----

Fl. 12/8

Vc. 12/8

(Gesturing at the Young Man)

419 ♩ = 36

Tenor 8

The heart would be al - ways a - wake.

Fl. 12/8

Vc. 12/8

(The Young Man looks down at the Old Man,  
then at the Woman, as she continues raking.)

(Gesturing at the Old Man)

Sopano  
Or the heart would sur-ren-der, and rest.

Fl.  
rit. -----  
pp

Vc.  
pp

(Then with a loud cry he quickly turns and runs up  
over the boulders and off.)

molto piu mosso ♩ = 88

Fl.  
ff

Vc.  
ff

(The Woman and the Singers watch him disappear.)

rit. -----

Fl.  
fff ff f mp

Vc.  
pizz.  
fff ff f mp

(The Womans resumes raking as the Singers turn to the audience.)

♩ = 76

meno mosso ♩ = 40

Fl.  
p pp

Vc.  
arco  
p pp

429 *mp*

Tenor *mp*

God keep me from ev - er - pur - su - ing a vain, su - per - hu - man dream.

429 *mp* *pp*

Fl.

429 *mp* *pp*

Vc.

431 *mp*

Soprano *mp*

I would live-out the time giv - en me,

431 *p*

Fl.

431 *p*

Vc.

433 *mf* rit. -----

Soprano *mf*

find - ing what pleas - ure I may,

433

Fl.

433

Vc.

435 *a tempo*

Soprano *a tempo*

then glad - ly ac - cept its end.

435 *mp*

Fl.

435 *mp*

Vc.

437  
8

Tenor *mf*  
Ho - ping that some - how, pos - sib - ly,

Fl. *f*

Vc. *pizz.*  
*f*

439  
8

Tenor *f*  
that end might be al - so a be - gin - ning!

Fl. *mp*  
*f*

Vc. *arco*  
*mp*  
*f*

440

Fl. *rit.*  
*mp*  
*p*

Vc. *mp*  
*p*

441  $\bullet = 44$  *mf*

Sopano  
Let that be the des-tin-y I should dream a-bout.

Tenor  
*mf*  
Let that be the des-tin-y I should dream a-bout. rit.-----

Fl.  
441 *mp*

Vc.  
441 *mp*

443  $\bullet = 36$

Fl.  
443

Vc.  
443

444  $\bullet = \bullet$

Sopano  
The on - ly real im - mor - tal - i - ty.---

Tenor  
8  
The on - ly real im - mor - tal - i - ty.---

Fl.  
444 *mf* *f*

Vc.  
444 *mf* *f*

445

Fl.

Vc.

446

Fl.

Vc.

*ff*

*ff*

*fff*

*fff*

*(Lights go to black.)*

Detailed description: This page of a musical score contains two systems of music for Flute (Fl.) and Violoncello (Vc.). The first system, measures 445-446, features complex melodic lines with triplets and slurs. The Flute part starts with a triplet of eighth notes, followed by another triplet, and then a longer triplet of eighth notes. The Violoncello part mirrors this with triplets of eighth notes. Both parts end with a double bar line and a forte (*ff*) dynamic marking. The second system, measures 446-446, shows the instruments playing sustained notes with a very forte (*fff*) dynamic. The Flute part has a sharp key signature and a treble clef, while the Violoncello part has a bass clef. A stage direction *(Lights go to black.)* is placed above the Flute staff at the end of the system.