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THE
ROSE OF SHARON

A DRAMATIC ORATORIO
FOUNDED ON THE SONG OF SOLOMON

THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

AND THE MUSIC COMPOSED EXPRESSLY FOR THE NORWICH MUSICAL FESTIVAL, 1884, BY

A. C. MACKENZIE.

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THE TIMES.

"The entire section, commencing with the Sulamite's solo, 'Dark am I but comely,' and ending with her address to the women of King Solomon's harem, 'I charge ye all, daughters of Jerusalem,' may be unhesitatingly classed among the masterpieces of oratorio music. It comprises the gorgeously designed 'Procession of the Ark,' and the poetic 'Dream of the Sulamite,' entirely different from each other in character, but each in its way perfect. . . . Mr. Mackenzie is eminently fitted to become the leader of the rising English school and to do honour to that school as an exponent of high and serious art both at home and abroad."

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"This has been a red-letter day for English music. Among the company of young composers who are striving successfully to raise the musical status of the country, Mr. A. C. Mackenzie may be accorded the foremost place, and he has now gained a conspicuous triumph in the most difficult branch of the art—namely, oratorio."

SUNDAY TIMES.

"It was listened to from the first note to the last, not only with patience and rapt attention, but with a delight which the audience could not at times refrain from showing. The interest of the story, the charm and the grandeur of the music, the excellence of the performance—all combined to impress upon the hearer one simple but decisive opinion, that 'The Rose of Sharon' is a magnificent work, and brings fresh honour to English art and additional fame to its gifted composer."

NORWICH ARGUS.

"The scene of enthusiasm witnessed in St. Andrew's Hall on the termination of Thursday morning's performance has probably never been equalled in the history of the Norwich Festival. . . . Again and again was Mr. Mackenzie recalled to the platform, and each time was the same rapturous ovation repeated. The excited assemblage shouted with delight, and assuredly, we repeat, put in a 'best on record' in the way of festival receptions."

LONDON AND NEW YORK: NOVELLO, EWER & CO.

TO MY MOTHER.

SLEEPING BEAUTY

A CANTATA

IN A PROLOGUE AND FOUR SCENES

POEM BY

FRANCIS HUEFFER

MUSIC BY

FREDERIC H. COWEN.

Composed expressly for the Birmingham Festival, August, 1885.

Ent. Sta. Hall.

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Handwritten notes:
 ...
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 ...

SLEEPING BEAUTY.

DRAMATIS PERSONÆ.

THE PRINCESS	<i>Soprano.</i>
THE WICKED FAY	<i>Contralto.</i>
THE PRINCE	...	...	...	...	...	<i>Tenor.</i>
THE KING	...	...	...	...	...	<i>Baritone.</i>

CHORUS OF FAYS, COURTIERS, &c.

PROLOGUE.

Chorus.

A mighty king there lived in days of yore,
 Childless for many a year, until at last,
 When hope of heir or heiress long seemed past
 His queen to him a queenly daughter bore.
 Great is his joy, he calls a gay carouse,
 The guests are gathered and the torches lighted,
 And to the christening chamber are invited
 Twelve fays, the guardians of his ancient house.
 Silent and slim, into the hall they glide,
 A spinning-wheel with golden flax they bring;
 Each breath is held, as by the cradle's side
 They weave their thread, and thus alternate
 sing:

The Fays.

' Draw the thread, and weave the woof,
 For the little child's behoof:
 Future, dark to human eyes,
 Openly before us lies;
 As we will and as we give,
 Happy shall the maiden live;
 Draw the thread and weave the woof,
 For the little child's behoof.

Severally.]

Ve give thee beauty, we give thee power,
 and maiden honour—a richer dower;
 and happy years, and that happiest hour
 When to a tender, loving heart,
 no other love beats counterpart."

Chorus (Male).

But suddenly a tremor shakes the hall
 As with an earthquake; open flies the door,
 And clad in sable garment, on the floor
 A woman's form is seen, majestic, tall.
 She parts the throng, she stands among the
 fays,
 As the eclipsed moon amidst the stars,
 Then drawing nigh, where nought her steps
 debars,
 And bending o'er the cradle side, she says—

The Wicked Fay.

To the feast I come unbidden,
 Blessings I have none to tell;
 For my gift, I bring a warning,
 Infant maiden, heed it well.
 From the gold of the flaxen reel
 Threads of bliss have been spun to thee,
 By the whirl of the spinning wheel,
 Cruel grief shall be done to thee,
 Thy fate I descry;
 " Ere the buds of thy youth are blown,
 Ere a score of thy years have flown
 Thou shalt prick thy hand, thou shalt die."

Chorus (Male).

Our curse on thee, malignant fay! Oh presage
 Of boding ill—who can assist, who give
 Us hope of rescue?

The Fays.

Peace! We bear a message
Of joy. One gift remains, the maid shall live!
Though the spell and its potent sway
Close her eyes, and in slumber enshroud her,
Yet shall there dawn a day
When a young voice, stronger and louder
Than spell of witchcraft, rings through the silent
years,
When she wakes, when she hears.

TRIO (*Soprano, Tenor, and Bass*) & CHORUS.

Thus sing the fays: and as the autumn wind
Sways to and fro the trees it passes o'er,
They quit the chamber and are seen no more,
Leaving a throb of anxious hearts behind.

TENOR SOLO, AND ORCHESTRAL
INTERLUDE.

[*Maidenhood and dreams of Love.*]

But she, around whose cradle thus the Fates
Warring with divers aim, defiant stood,
From childhood ripens into maidenhood,
Unconscious of the peril that awaits
Her onward footsteps; thus the budding rose
Stands fearless of the autumn wind that blows,
And dreams of spring and love, and reddening
glows.

SCENE I.

A Hall in the King's Palace. A gay throng of ladies, lords and knights, some dancing, others looking on.

Chorus.

At dawn of day,
On the first of May,
Ere the heat of noon has scorched the waken-
ing flowers,
Here a festive throng,
With dance and song,
Are we met to while away the morning hours.

Chorus.

[*Enter King and Princess.*]

Fairest Princess,
Let our song acclaim thee!
Daughter of our King,
Beauty's Queen we name thee.

The King.

Vassals and lieges, lords and ladies all,
Forsake the dance, and to our royal word
Now lend your ear. The cloud that over-
shadowed
For twenty years the path of our fair child,
Has vanished in the sundawn of this day.

The Princess.

A cloud? What cloud, dear father? Nay, my
life
Has been a path of ceaseless light, illumined
By love as strong as your own strength, as
tender
As that bequeathed me by the mother whom,
Alas! I knew not.

The King.

Child, ask me no more,
Whate'er the danger has been, it is past;
Ere night the fatal limit of its sway
Will be completed. That brief interval
Be spent in festive mirth. Ho, music, sound!
Ye lieges, join your voices with your king's:
Long live the Princess! to the Princess hail!

Chorus.

Long live the daughter of our king! Hail! hail!

The King.

[*To Princess.*]
Pure as thy heart, bright as the sky above,
As thine own budding beauty fair to see,
Guarded and guided by the hand of love,
Such be thy life, such hast thou been to me.

Chorus.

Pure as thy heart, bright as the sky above,
As thine own budding beauty fair to see,
Guarded and guided by the hand of love,
Such was thy past, such shall thy future be.

*The dance is resumed. During the follow-
ing, the Princess wanders dreamily
from the banqueting-hall, and enters a
large gallery at the further end of
which is a flight of narrow steps. The
sound of the dance-music grows fainter.*

The Princess.

My heart is full to overflowing; hope
Of bliss untold, the shadow of a danger
Long threatening, though averted, wield
within me
Alternate sway. I fain would be alone.

The Princess.

[*Alone.*]
Whither away my heart?
Tell me, whither thou ledest,
What does thy throbbing impart;
Is it hopeful or fearful thou art,
Is it promise, or warning thou heedest?

Hidden the future lies:
But see! from the clouds among,
Fantastic forms seem to rise,
And the lustre of luminous eyes,
And the distant voice of a song.

Let us listen, my heart, to that voice,
 Let us float on its musical tide,
 Whether bidden to mourn or rejoice
 We ask not, we have no choice ;
 Let us follow, my heart, let us glide.

[She passes quickly along the gallery and ascends the staircase ; the dance-music growing more and more distant as she proceeds.]

SCENE II.

A turret chamber. The wicked Fay, disguised as an ancient crone, is seated at a spinning wheel. To her enter the Princess ; as she shuts the door behind her, the dance music dies away altogether.

The Princess.

[Hesitatingly.]

Forgive me, mother, for disturbing thus
 Your quiet refuge ; how I came, and why,
 I cannot tell. I thought I was obeying
 A voice which seemed to draw me to this
 chamber
 Whither my feet had never strayed.

The Wicked Fay.

Be welcome
 Fair Princess, to my solitude. Sit near me,
 And watch me while I turn my wheel.

The Princess.

What wheel

Is this ? I never saw its like.

The Wicked Fay.

It is

A spinning wheel. Your father loves it not,
 And has forbid its use ; and yet that use
 Is manifold. Hush ! listen while I sing.

As I sit at my spinning wheel,
 Strange dreams come to me ; and I feel
 That the air with visions is rife,
 And the folds of time are unfurled,
 And the rolling wheel is the world,
 And each single thread is a life.
 Then alas ! for the maid at whose birth
 A jealous fay stood by.
 " Ere the buds of her youth are blown,
 Ere a score of her years have flown,
 She must wither and droop on the earth ;
 She must die ! "

For lo ! Fate sits at the wheel,
 And she draws the skein from the reel,
 And she sings with bated breath.
 She tangles the threads of the past,
 And unravels and tears them at last ;
 And the touch of her hand is death.
 Then alas ! for the maid, &c.

The Princess.

[Dreamily repeating the burden of the song.]

" Ere the buds of her youth are blown,
 Ere a score of her years have flown,
 She must wither and droop on the earth ;
 She must die ! "

[Recovering herself with sudden impulse.]

Am I that maid, and must I die ? Your words
 Seem full of evil boding. You say my father
 Forbade the use of that ill-omened wheel.
 Let me obey his wise behest, let me
 Begone.

[She rushes to the door ; as she opens it, the dance music is heard again.]

The Wicked Fay.

[Drawing her to the wheel ; in a gentle voice.]

Fear nothing, fairest maid ; the wheel
 Can give no hurt. See, you may touch the flax
 Thus with your finger-tip. It is as soft
 As any wool.

The Princess.

I tremble as I yield.

[As the Princess stretches out her hand, the Fay gives a sudden twist to the wheel ; the spindle pricks the finger of the Princess, who falls back in a swoon. At the same moment the dance music stops. Long silence.]

The Wicked Fay.

[Triumphantly.]
 At last ! at last ! Thus have I wrought my
 vengeance.

INCANTATION.

The Wicked Fay and Chorus (Male).

[She lifts her arms and describes magic circles in the air.]

Spring from the earth red roses,
 Grow to a mighty wall,
 Circle round bower and hall,
 And gardens and blossoming closes.
 If a mortal your thickets would part,
 Point your harsh thorns at his heart,
 Let his life-blood flow. Let him die !
 Guard, my sleepers, ye roses !
 Helpless here shall they lie
 Till the folds of time are unfurled,
 And the latter days of the world
 Are engulfed by eternity.

Chorus—(Male).

“ Ere the buds of her youth are blown,
Ere a score of her years have flown,
She must wither and droop on the earth;
She must die ! ”

CHORAL INTERLUDE.

Sleep, sleep, sleep !
Sleep in bower and hall,
Only that on the wall.
The spider draws her fantastic web,
Weaving strange shapes, as the years go by,
Slowly, drowsily,
And the tide of life is at ebb.

Omitted. { Sleep, sleep, sleep !
Who would his vigil keep,
When the king reclines on his throne,
And the lady sleeps in her bower,
And the lover dreams of the hour
Which the clock has forgotten to sound ;
When the tender nightingale's moan
Is hushed in the flowerful closes,
And the heavy odour of roses
Lies like a mist on all around.

Fitful in long-drawn sighs
The west wind sweeps through the hall,
Fanning the sleepers there,
Or lifting a lock of hair,
And the spider's web on the wall ;
Then faints on the somnolent air,
And dies.

The spells of witchcraft which enthrall
Each sleeper in that desolate hall,
Who can break them ?
Say, who can lift the deathly blight
That covers king, and lord and knight,
To give them back to life and light,
And awake them ?

[*As if in answer to the last question, a horn signal is heard, at first from a distance, but growing louder and louder.*

SCENE III.

Hall of the castle as in the opening scene. The King and his courtiers asleep. Enter the Prince, with drawn sword.

The Prince.

Light, light at last ! the victory is won !
Through bush and briar, through a wall of
roses,
Towering heaven high, this trusty blade has
cut
Its arduous way and mine. This is the castle,

This the enchanted hall, of which on winter
nights

Our country folk tell many a tale—and here
I see the King reclining on his throne,
With sleeping courtiers round him. Wake, ye
sleepers !

Arise ! The day of your deliverance is
At hand. They stir not. Let them lie. What is
To me their sleep or waking ? I must
onward,

Onward to reach that ultimate goal of love
Prefigured in my dreams—away ! away !

[*He leaves by the door opening into the gallery, and his horn signal grows fainter and fainter as he proceeds towards the turret chamber.*

SCENE IV.

A turret chamber as in Scene II. On a couch, strewn with rose leaves, lies the Princess asleep.

The Prince.

Where am I ? Whose this chamber dimly
lighted,
Which at its threshold strikes me with a
tremor
As if my foot trod holy ground ? Behold
The goddess of this sanctuary, a maid—and
dead ?
Ah, no ! she lives, she dreams. Dare I
disturb
That heaven of dreams by earthly sound ;
awake
The goddess of this place, the Sleeping Beauty ?
Nay, rather let me worship at her shrine.

Kneeling before thee, worshipping wholly,
All that my dreams had foreshadowed of
thee

Stands revealed to my sense, and thy lowly
Chamber is as a temple to me.

And through the gloom of the curtained twilight
Lo ! a flame sheds its tremulous sheen,
And my soul divines it is thy light,

Light of thine eyes which mine eyes have not
seen ;

Never have seen, but they now shall be-
hold it,

Bask in its splendour with measureless
bliss ;

Yield thy form to my arms that enfold it,
Yield thy mouth to my life-giving kiss.

[*As he kisses her, the dance-music begins again at the bar where it had left off in Scene I.*

The Princess.[*Half awake.*]

I hear your call, I haste to join the dance—
 But where am I? and who are you, fair stranger,
 Who, bidden to my birthday feast, have found
 me
 Alone, asleep?

The Prince.

Lady, your sleep has been
 The work of witchcraft. Here, in magic
 slumber,
 You lay a hundred years; until this sword
 Opened a passage through a wall of thorns
 And blooming briars of roses; until these
 lips
 In longing quest of love's fair guerdon, lit
 Upon that reddest rose, your mouth.

The Princess.

Art thou
 The champion for whose coming, in my
 dreams,
 I longed and waited? Hail to thee, my
 hero!
 Hail my deliverer. Say, what can I give,
 What service tender to requite such prowess,
 Such conquering faith.

The Prince.

It was to win love's prize,
 Thy love's, fair Princess, that I came and con-
 quered,
 Leaving my father's realm.

The Princess.

To thee my heart
 Was bound ere ever I beheld thy face,
 By thee recalled to being, I am thine!

Both.

Through dangers surrounding our path in
 threatening array,
 Through doubt and through fear,
 Great love has guided our steps, has lighted
 our way,
 It lives, it is here.

The Princess.

In these eyes which illumine mine eyes with a
 mirage of bliss,

The Prince.

In these hands, on these tremulous lips which
 I grasp, which I kiss.

The Princess.

Its flame has enkindled our hearts with un-
 quenchable fire,

The Prince.

Its call is as voices of wind, and its breath is
 desire.

Both.

It beckons, it leads to a haven of infinite rest,
 To a goal, to a home;
 We ask not whither; we follow its potent
 behest,
 We hasten, we come.

Chorus (as in Scene I.).

At dawn of day,
 On the first of May,
 Ere the heat of noon has scorched the waken-
 ing flowers,
 Here a festive throng,
 With dance and song,
 Are we met to while away the morning hours.

THE END.

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SLEEPING BEAUTY.

No. 1.

PROLOGUE.

Maestoso.

PIANO.
♩ = 66.

The musical score consists of five systems of piano accompaniment. The first system is marked *Maestoso* and includes a tempo marking of ♩ = 66. The score is written for piano with a treble and bass clef. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). There are also markings for *sempre f* (always forte) and *cres.* (crescendo). Pedal markings (*Ped.*) and asterisks (*) are present throughout. The right hand (R.H.) and left hand (L.H.) parts are clearly delineated. The piece concludes with a *cres.* marking in the right hand.

A

CHORUS. BASS. *mf a tempo. parlando.*

A might-y king there lived in days of yore, . .

dim. *p*
Ped. *

Child-less for ma-ny a year, . . un-til at last. When hope of heir or heir-ess long seem'd

p L.H.

past, His queen to him a queen-ly daugh-ter bore.

f

B ALTO.

TENOR.

Great is his joy; he calls a gay ca-

Great is his joy; he calls a gay ca-

Great is his joy; he calls a gay ca-

f

B

Sua

Sua

f

dim.

- rouse, The guests are gathered, and the torches light - ed, And to the

dim.

- rouse, The guests are gathered, and the torches light - ed, And to the

- rouse, The guests are gathered, and the torches light - ed, And to the

f *dim.* *p*

christening cham - ber are in - vi - ted Twelve fays, the guardians of his an - cient

christening cham - ber are in - vi - ted Twelve fays, the guardians of his an - cient

christening cham - ber are in - vi - ted Twelve fays, the guardians of his an - cient

Sea

p

house. . .

house. . .

house. . .

p

ALTO.
Si- lent and slim,
BASS.
Si- lent and slim,

pp in - to the hall they glide, *sempre pp* A spinning-wheel with gold-en flax they
pp in - to the hall they glide, *sempre pp* A spinning-wheel with gold-en flax they

bring. . . *pp* Each breath is held, as by the

poco rit. cra - dle's side They weave their thread, and thus al - ter - nate

Allegretto.

sing :
Allegretto. ♩ = 132.

p

pp

THE FAYS. SOPRANO. *mormorando sempre e leggerissimo.*
pp

Draw the thread

ALTO. *mormorando sempre e leggerissimo.*
pp

and weave the woof,

pp *pp*

senza cres.

draw the thread For the lit-tle child's be - hoof,

and weave the woof, For the lit-tle child's be -

draw the thread, draw the thread,

hoof. draw the thread, draw the thread,

L.H.

pp

Ped.

sempre pp

draw the thread *sempre pp*

and weave the woof,

sempre pp

draw the thread For the lit-tle child's be - hoof,

and weave the woof, For the lit-tle child's be -

draw the thread.

hoof, draw the thread.

pp

Ped.

sempre mormorando.

Future, dark to hu-man eyes, Op-en-ly be-fore us lies,

sempre mormorando.

Future, dark to hu-man eyes, Op-en-ly be-fore us

sempre pp

sempre pp

As we will, and as we give, Hap-py, hap-py shall the

sempre pp

lies, As we will, as we give, Hap-py, shall . . . the

maid-en, shall the maid en live.

maid-en, shall the maid en live.

maid-en, shall the maid en live.

D

pp
 Draw the thread and weave the woof, draw the thread and weave the
 Draw the thread and weave the woof, draw the thread and weave the
poco marcato.

pp
 woof, draw the thread and weave the woof, draw the thread and weave the
 woof, draw the thread and weave the woof, draw the thread and weave the
pp
Ped. *

pp
 As we will, . . . as we will, . . .
 woof, and as we give, and as we give,
pp

senza crescendo.
 Hap-py shall the maiden live, shall she live, . . .
 Hap-py shall the maiden live, shall she live, . . .

shall she live, shall she live, shall she live, shall she live,

1st ALTO. *mf* We give thee

TENOR. *pp* Each breath is held,

BASS. *pp* Each breath is held,

Each breath is held, *mf*

1st SOPRANO. *mf* we give thee power, *mf* Aud maid en

2nd SOPRANO. beau - ty,

2nd ALTO. *mf* And hap - - - - - py

hon - our, a rich - - - er dower,

The musical score consists of three systems. Each system includes vocal lines for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a prominent triplet accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

TUTTI. *mf* *cres.* *dim.*

And that hap - piest hour when to a
 years, . . . and that hour,

ten - der, lov - ing heart An - o - ther
 when to a lov - ing heart, An - o - ther

an - o - ther love . . . beats
 love, an - o - ther love beats
 love, an - o - ther love beats
 o - ther love beats coun -

coun - - ter - part.
coun - - ter - part.

ter
Oh hap - - py,
Oh hap - - py, hap - - py shall the
Oh hap - - py shall the

TENOR. *f*
Oh hap - - py, hap - - py shall the

BASS. *f*
Oh hap - - py shall the

f

E

maid en live!
maid en live!

dim. *p* *pp* *poco marcato.*

mormorando. *pp* *pp* *mormorando.*

Draw the thread and weave the woof,
Draw the thread and weave the woof,

draw the thread and weave the woof, As we will, . . .

draw the thread and weave the woof, draw the thread and weave the woof, and

shall she live, shall she live,

as we will, . . . Hap-py shall the maiden

as we give, and as we give,

live, shall she live, shall she

Hap-py shall the maid-en live, shall she live, shall she

pp

pp

pp

pp

sempre pp

Ped.

senza cres.

Moderato con fuoco.

TENOR.

cres.

But sud - den - ly a tre - mor shakes the

BASS.

cres.

But sud - den - ly a tre - mor shakes the

Moderato con fuoco. ♩ = 100.

sfp

p

cres.

hall As with an earth - quake, o - pen flies the door,

hall As with an earth - quake, o - pen flies the door,

f

f

ff

f

sempre f

Sca

And, clad in sa - ble gar - ment, on the floor, A

woman's form is seen,

ma - jes - tic, tall.

F *mf*

She parts the throng, she stands among the fays,

She parts the throng, she stands among the fays, E'en as th'e -

cres.

E'en as th'e-clips - ed moon a-midst the stars, Then drawing nigh, where

- clips - ed moon a-midst the stars, Then drawing nigh, where nought her steps de -

f

nought her steps de-bars, And, bend-ing o'er the cra-dle side, she

- bars, And, bend - ing o'er the cra-dle side, she

says, . . .

says, . . .

f *f* *rit.* *f*

THE WICKED FAY. *Poco più lento.*

mf To the feast I come un-bid-den, Bless-ings I have none to

Poco più lento. $\text{♩} = 76.$

tell; For my gift I bring a warn-ing, In-fant maid-en, heed it

well. . . From the gold of the flax-en reel Threads of bliss have been

spun to thee, By the whirl of the spinning wheel Cru-el grief shall be done ^{to}

cres. *f* *sf* *p*

thee. Thy fate I des-cry:

f *p* *cres.*

G *f*

"Ere the buds of thy youth are blown, Ere a score of thy years have

mf *f*

Ped. *

flown, . . . Thou shalt prick thy hand, thou shalt die."

f *rit.*

sj *dim.*

Ped. TENOR. *

Moderato come prima.

Our curse on thee, ma-lig-nant fay! Oh! presage of bo-ding-ill, who can as-

BASS. *sempre f*

Moderato come prima. ♩ = 100.

f *f*

THE FAYS. SOPRANO. *mf*

ALTO. *mf* Peace! we bear a mes-sage of

Peace! we bear a mes-sage of

- sist, who give us hope of res-cue?

sj *dim.*

SOPRANO.

joy. One gift re - mains, the maid shall

ALTO.

joy. One gift re - mains, the maid shall

L.H. *f* *rit.*

Ped. *

poco più lento. *p*

live! Though the spell and its po - tent

live! Though the spell and its po - tent

poco più lento.

p

sway, Close her eyes and in slum - - ber en -

sway, Close her eyes and in slum - - ber en -

shroud her, Yet shall there dawn a
 shroud her, Yet shall there dawn a
 TENOR. Oh,
 Bass. Mes - - sage of

day, . . . When a young voice, strong - er and loud - er Than spell of
 day, . . . When a young voice, strong - er and loud - er Than spell of
 mes - sage of joy, . . . oh, mes - sage of joy!
 joy, . . . mes - sage of joy! the maid shall

witch - craft, rings thro' the si - lent years, . . . When she wakes, when she
 witch - craft, rings thro' the si - lent years, . . . When . . . she
 mes - sage of joy, the maid . . . shall
 live, . . . the maid shall live, . . . mes - sage of

rit. *Allegretto come prima.*

p wakes, when she hears.

p wakes, when she hears.

p live, the maid shall live!

p joy, the maid shall live!

p *rit.* *Allegretto come prima.* *pp* *poco marcato.*

SOPRANO. *pp mormorando.*

ALTO. *pp mormorando.*

Draw the thread and weave the woof,

Draw the thread and weave the woof,

draw the thread and weave the woof,

draw the thread and weave the woof, draw the thread and weave the

Ped.

pp
As we will, . . . as we will, . . .
woof; and as we give, and
sempre pp

pp
Hap-py shall the maiden live,
as we give, Hap-py shall the maiden live,
pp

hap - py shall the maid - en live, shall she
hap - py shall the maid - en live, shall she

I

live, . . . shall she live.

live, . . . shall she live.

L.H.

Ped. *

pp

shall she live,

Hap - py shall the maid-en live, shall she live,

pp

Ped. *

pp

shall she live,

pp

hap - py shall the maid-en live, shall she live,

Ped.

dim.

hap - py shall the maid - - - en

dim.

hap - py shall the maid - - - en

ppp

live.

ppp

live.

ppp

sempre ppp

*

Andante con moto.

SOPRANO SOLO. *p*

TENOR SOLO. *p*

BARITONE SOLO. *p*

Thus sing the fays, and as the autumn wind Sways to and fro the trees it

Thus sing the fays, and as the autumn wind Sways the

Thus sing the fays, and as the autumn wind Sways the

Andante con moto. ♩ = 52.

L.H.

pass-es o'er, They quit the cham-ber, and are seen no more, . . . Leav-ing a
 trees, They quit the cham-ber, and are seen no more, . . . Leav-ing a
 trees, . . . They quit the cham-ber, and are seen no more, . . . Leav-ing a

throb, a throb of anxious hearts be-hind. . . .
 throb of an-xious hearts be-hind. . . .
 throb of . . . an-xious hearts. . . .

CHORUS.

SOPRANO.
 Thus sing the fays, and as the au-tumn wind . . . Sways to and fro the trees it

ALTO.
 Thus sing the fays, and as the au-tumn wind . . . Sways to and

TENOR.
 Thus sing the fays, and as the au-tumn wind . . . Sways to and

BASS.
 Thus sing the fays, and as the au-tumn wind . . . Sways to and

pass-es o'er, They quit the cham - ber, and are seen no more, Leav - ing a
 fro the trees, They quit the cham - ber, and are seen no more, Leav - ing a
 fro the trees, They quit the cham - ber, and are seen no more, Leav - ing a
 fro the trees, They quit the cham - ber, and are seen no more, Leav - ing a

SOPRANO SOLO. *pp* of an -

TENOR SOLO. *p* A throb,

BARITONE SOLO. *p* A throb *pp* of an -

throb, . . a throb . . of hearts, of
 throb, . . a throb . . of hearts, of
 throb, . . a throb . . of hearts, of
 throb, . . a throb . . of hearts, of

mf *mf* *pp*

J

xious hearts be - hind.
pp
of hearts be - hind.
xious hearts be - hind.
an - xious hearts be - hind.
an - xious hearts be - hind.
an - xious hearts be - hind. *p* They quit the cham-ber,
an - xious hearts be - hind.

J

p

trem.

TENOR. *pp* *rall.*
and are seen . . . no . . .

BASS. *p*
and are seen no more, . . . *pp* *rall.*
and are seen . . . no . . .

dim. *rall.*

a tempo.
more.
more.
a tempo.

pp *pp*

Ped. *

No. 2.

{ TENOR SOLO.—“BUT SHE, AROUND WHOSE CRADLE.”
{ ORCHESTRAL INTERLUDE.—MAIDENHOOD AND DREAMS OF LOVE.

Lento. TENOR. RECIT.

But she, around whose cra - dle thus the Fates War - ring with di-vers aim,

Lento. ♩ = 54.

Recit. *p*

... de - fi - ant stood, From childhood ri - pens in - to maid - en-hood, Un - con -

dim.

- scious of the pe - ril that a - waits Her on - ward foot-steps ;

p *a tempo.*

p *dim.* *rit.*

Allegro vivace. ♩ = 152.

p

p

First system of the musical score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A *cres.* (crescendo) marking is present in the right hand.

Second system of the musical score. The right hand continues the melodic line. The left hand accompaniment becomes more rhythmic with sixteenth-note patterns. A *sempre cres.* (sempre crescendo) marking is present in the right hand.

Third system of the musical score. The right hand has a melodic line with slurs. The left hand accompaniment features chords and moving bass lines. A *f* (forte) marking is present in the left hand. A section marked *A* begins in the right hand.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand accompaniment features chords and moving bass lines.

Fifth system of the musical score. The right hand has a melodic line with slurs. The left hand accompaniment features chords and moving bass lines. A *sempre f* (sempre forte) marking is present in the left hand.

Sixth system of the musical score. The right hand has a melodic line with slurs. The left hand accompaniment features chords and moving bass lines. A *f* (forte) marking is present in the left hand.

The musical score is written for piano and consists of seven systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical elements such as dynamics, articulation, and performance markings.

- System 1:** Features a *dim.* marking in the bass staff and labels "R.H." and "L.H." indicating right and left hand parts. A *p* dynamic is also present.
- System 2:** Includes a *p* dynamic and a marking "B" above the treble staff.
- System 3:** Contains multiple instances of the number "2" above notes, likely indicating fingerings or second endings.
- System 4:** Features a *p* dynamic and the number "2" above notes.
- System 5:** Continues the melodic and harmonic development with the number "2" above notes.
- System 6:** Shows a continuation of the piece with various note values and rests.
- System 7:** The final system includes *dim.* and *rit.* markings, a *p* dynamic, and a final key signature change to two sharps (F#, C#) and a 3/4 time signature.

TENOR SOLO.

Thus the bud - ding rose stands fear - less .

Molto più lento. SO. poco espress.

pp

*Ped., * Ped. * Ped. * Ped. **

of the Au - - - tumn wind that blows, the

*Ped. * Ped. * Ped. simile.*

bud - ding rose stands fear - less . . . of the

Au - tumn wind . . . that blows, And dreams,

dim. C p mf p

dim. espress.

and dreams . . . of spring, spring and love,

pp

and red' - ning glows, and dreams of

pp

spring and love, and dreams of

pp

Ped. * *Ped.* *

spring and love.

Allegro vivace come prima.

Allegro vivace come prima. ♩ = 152.

pp *mf*

Ped. *

cres.

p *mf*

cres.

The musical score consists of seven systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a treble clef and a piano (*p*) dynamic, followed by a forte (*f*) dynamic. A large 'D' is written above the first measure. The second system starts with a piano (*p*) dynamic and features many doublets (marked with a '2'). The third system continues with piano (*p*) dynamics and doublets. The fourth system features a *dim.* (diminuendo) dynamic in the treble and a *pp* (pianissimo) dynamic in the bass, with doublets throughout. The fifth system starts with a piano (*p*) dynamic and includes doublets. The sixth system continues with piano (*p*) dynamics and doublets. The seventh system also features piano (*p*) dynamics and doublets.

The first system of music consists of two staves. The upper staff (treble clef) contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff (bass clef) provides a harmonic accompaniment with chords and some moving lines.

The second system continues the musical piece. It features similar melodic and harmonic textures. The system concludes with a *dim.* (diminuendo) marking, indicating a decrease in volume.

The third system shows a continuation of the musical theme. It ends with a *rit.* (ritardando) marking, indicating a gradual slowing down of the tempo.

The fourth system begins with a key signature change to E major, indicated by a large 'E' above the staff. The music starts with a *p a tempo.* (piano, at tempo) marking. The texture is more rhythmic and chordal.

The fifth system continues the rhythmic and chordal texture established in the previous system, with active lines in both the treble and bass staves.

The sixth system includes dynamic markings of *cres.* (crescendo) and *sempre cres.* (sempre crescendo), indicating a continuous increase in volume throughout the system.

The seventh system continues the *cres.* (crescendo) dynamic marking, showing the music building towards the end of the page.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes dynamic markings *f* and *f*.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of three sharps.

Third system of musical notation, starting with a forte **F** dynamic and including performance instructions *poco agitato*, *e sempre*, and *cres.*. The system ends with *Sva...*

Fourth system of musical notation, featuring a *Sva...* marking above the treble staff and a fortissimo *ff* dynamic in the bass staff.

Fifth system of musical notation, featuring a *Sva...* marking above the treble staff, a forte *f* dynamic in the bass staff, and a *cres.* instruction.

Sixth system of musical notation, featuring a *Sva...* marking above the treble staff and a fortissimo *ff* dynamic in the bass staff.

Sea.....

sempre ff

dim.

p *dim.*

G
pp

dim. *sempre più tranquillo.*

a tempo. ♩ = 152.

pp
Ped. *

pp
Ped. *

pp
Ped. *

pp *rall.* *Più lento. ♩ = 80.*
Ped. * Ped. * Ped. *

TENOR SOLO.
p

Thus the bud - ding rose, the rose . . . Stands fear - less .

Ped. * Ped. * Ped. * Ped. * Ped. simile.

. . . of the au - - - tumn wind, And dreams,

poco espress. *p*

and dreams . . . of spring, spring, and love,

pp *pp*

pp H

and red - ning glows, . . . and dreams of

spring . . . and love, . . . and dreams . . . of

pp *sempre pp*

Ped. * *Ped.* *

spring . . . and love.

L'istesso tempo. ♩ = 80.

pp *pp*

Ped. *

tr

sempre pp *dim.*

rall. *ppp* *rall.* *ppp*

No. 3.

CHORUS.—“AT DAWN OF DAY.”

Vivace. ♩ = 100.

f *sempre f*

ff

Ped.

sf *sf* *sf*

Allegro grazioso e non troppo. ♩ = 72.

dim. *p*

poco rit. *p a tempo.*

Ped.

p

Ped.

p
Ped. * Ped. *

p
Ped. *

SOPRANO.
A *p*
At dawn of day, . . . on the first of May, . . . Ere the

ALTO.
p
At dawn of day, . . . at dawn of day, . . . Ere the

p
Ped. * Ped. *

heat of noon has scorched the wak' - ning flowers, Here a fes - tive

heat of noon has scorched the wak' - ning flowers, . . . A fes - tive

TENOR. *p*
At dawn, . . .

p
Ped. *

fes - tive throng, *mf* Are . . . we
 fes - tive throng, with dance and song, *p* dance
 fes - tive throng, with dance
 fes - tive throng, with dance

p *mf*
dim. *C*
 met, are . . . we met to while a - way the morn - ing hours.
 and song, with dance, with dance and song,
 and song, with dance, with dance and song,
 and song, with dance, with . . . dance and song, *C tr*
dim. *p* *poco marcato*
 with dance and song.
p *poco rit.*
 with dance and song, . . .
tr
dim. e poco rit.

a tempo. *mf* At . . dawn of day, . . on the first of May, . . Ere the
a tempo. *mf* At dawn of day, . . at dawn of day, . . Ere the
a tempo. *mf* At . . dawn, . . at . . dawn of
a tempo. *p* We are met, . . we are met,

heat of noon has scorched the wak' - ning flowers, *mf* Here a
 heat of noon has scorched the wak' - ning flowers, *mf* A
 day, . . at dawn of day, *p* . . .
 At dawn of day, . .

mf
Ped. *

fes - tive throng, . . with . . dance and song, . . . Are we
 fes - tive throng, . . with dance and song, . . . Are we
mf Are we met, . . . are we met, are
mf Are we met, . . . are we met,

met to while a - way the morn - ing hours. . . .

met to while a - way the morn - ing hours. . . .

met to while a - way the morn - ing hours. . . .

to while a - way the morn - ing hours. . . .

dim.

(Enter the King and the Princess.)

mf espress.

Fair - - est

mf espress.

Fair - - est

mf espress.

Fair - - est

mf espress.

Fair - - est

f

p

Ped.

p

mf

Prin - cess, . . . Let our song ac - claim . . . thee, Daugh -

p

mf

Prin - cess, Let our song ac - claim thee, Daugh -

p

mf

Prin - cess, Let our song ac - claim thee, Daugh -

Ped. * *Ped.* * *Ped.* * *Ped.* * *simile.*

ter of our King, Beau-ty's Queen we name thee,

ter of our King, Beau-ty's Queen we name thee,

ter of our King, Beau-ty's Queen we name thee,

ter of our King, Beau-ty's Queen we name thee,

Fair - est Prin - cess,

Fair - est Prin - cess, . . . Let our song, . . . let our

Beauty's Queen, . . .

Beauty's Queen,

song, . . . let our song ac - claim . . . thee,

Let our song ac - claim thee,

cres.
 song, . . . let our song ac - claim . . . thee,
cres.
 song, let our song ac - claim thee,
cres.
 let our song ac - claim thee, . . .
pp
 Let our song, . . .
cres.
f Beau-ty's Queen we name thee, . . . Beau-ty's Queen, . . . Beau-ty's
dim.
 Beau-ty's Queen we name thee, Beau - ty's Queen,
p
 . Beau-ty's Queen we name thee, Beau - ty's Queen
f
p
 let our song ac - claim thee, Beau - ty's Queen
sf
dim.
 Queen. . . .
dim.
 Beau - ty's Queen we name, we name . . . thee.
dim.
 we name, we . . . name . . . thee.
dim.
 we name. we . . . name . . . thee.
p
poco marcato.

First system of musical notation, piano accompaniment. The right hand features a series of sixteenth-note chords. The left hand has a bass line with some rests. A 'cres.' marking is present at the end of the system.

Second system of musical notation. It includes vocal lines and piano accompaniment. The vocal lines have lyrics 'cen do.' and 'f'. The piano accompaniment continues with chords and a bass line.

Third system of musical notation. It includes vocal lines and piano accompaniment. The vocal lines have lyrics 'At dawn of day, at' and 'At dawn of day,'. The piano accompaniment includes a 'G' chord marking and a 'tr' (trill) marking. Dynamics include 'f' and 'At'.

Fourth system of musical notation. It includes vocal lines and piano accompaniment. The vocal lines have lyrics 'dawn of day, at dawn of' and 'dawn of day, at dawn of'. The piano accompaniment includes 'molto rit.', 'ff', and 'a tempo.' markings. It also features a 'tr' (trill) marking.

day, . . . on the first of May, . . . Ere the heat of noon has

day, . . . on the first of May, . . . Ere the heat of noon has

day, . . . on the first of May, . . . Ere the heat of noon

day, . . . on the first of May, . . . Ere the heat of noon

scorch'd the wak'-ning flowers, Here a fes-tive throng, . . .

scorch'd the wak'-ning flowers, . . . a fes-tive throng, . . . here a

noon has scorch'd the flowers, Here a fes-tive throng, . . .

has scorch'd the flowers, . . . At dawn, . . . here a

here a fes-tive throng, with dance and song, with dance and

fes-tive throng, with dance and song, with dance and song, with dance and

here a fes-tive throng, with dance and song, with dance and

fes-tive throng, with dance and song, with dance and song, with dance and

molto ac - cel - e - rando.

song, . . . with dance . . . and
 song, . . . dance . . . and song, . . .
 song, . . . Are we met to while a - way,
 song, Are . . we met to while a - way, are . . .

H $\text{♩} = 100$

song, . . . Are we met to while,
 . . . to while a - way the hours, the morn - - ing
 . . . to while a - way the hours, the morn - - ing
 . . . we met to while a - way the morn - - ing

fff

Ped. *

to while a - way, to while a - way . . . the
 hours, to while a - way, to while a - way . . . the
 hours, to while a - way, to while a - way . . . the
 hours, to while a - way, to while . . . the

Ped. *

Tempo lmo.

morn - ing hours.

morn - ing hours. At . . .

morn - ing hours.

morn - ing hours.

Sua. *Tempo lmo. grazioso.*

dawn, at dawn of day

At dawn of day, at dawn

At dawn,

At dawn,

p *cres.* *accel.* *f*
Are we met to while a - way, to while a - way . . . the

p *cres.* *e* *accel.* *f*
Are we met to while a - way, to while a - way . . . the

p *cres.* *e* *accel.*
to while a - way the hours, to while a - way . . . the

mf *cres.* *e* *accel.* *f*
to while a - way, to while a - way . . . the

cres. *e* *accel.* *f*

Ped.

No. 4. SCENA (THE KING, PRINCESS AND CHORUS).—"VASSALS AND LIEGES."

Moderato maestoso.

THE KING. *RECIT. con dignita.*
mf. Vas - sals and lie - ges,

Moderato maestoso. ♩ = 66.
f. *mf.*

lords and la - dies all, For - sake the dance, and to our roy - al word Now lend your

ear. *p.* The cloud . . that o - ver - shad - owed . . For twen - ty years the

a tempo. f. *trem. dim.* *p.*

THE PRINCESS.
p. A cloud?
rall. e dim. *a tempo.*
 path of our fair child Has vanished in the sun - dawn of this day.

rall. *p a tempo.*

what cloud, dear fa - ther? Nay, my life has been a path of ceaseless

espress.

p

Ped. * *Ped.* * *Ped.* *

light, Il - lu - mined by love as strong as your own strength, As ten - der as that be -

poco cres. *espress.*

poco cres.

Ped. * *Ped.* * *Ped.* *

- queath'd me by the mo - ther, Whom a - las, I knew not.

dim. *p*

Child, ask me no

dim. *p*

more. . . What - e'er the dan - ger has been, . . . it is past. Ere

p *pp*

p *p*

B

night, the fa-tal lim-it of its sway . . will be com-plet-ed, That brief in-ter-val

Ped. * *Ped.* *

Allegro commodo.

Be spent in fes-tive mirth.

rit. *Allegro commodo.* $\text{♩} = 84.$

p *rit.* *f*

L'istesso tempo.

Ho! . . mu-sic sound, . . Ye lie-ges, join your voi-ces

L'istesso tempo. $\text{♩} = 84.$

f *A*

rall. *a tempo.*

with your king's. Long live the Prin-cess! to the

rall. *a tempo.* *f*

rall. *a tempo.* *f*

Prin - cess hail! .

SOPRANO.
Long live the daugh - ter of our king! . . hail! . .

ALTO.
Long live the daugh - ter of our king! . . hail! . .

TENOR.
Long live the daugh - ter of our king! . . hail! . .

BASS.
Long live the daugh - ter of our king! . . hail! . .

Long live the daugh - ter of our king! . . hail! . .

hail!

hail!

hail!

hail!

hail!

hail!

Sostenuto. $\text{♩} = 52.$ THE KING. *p* *espress.*

Sve. Pure as thy heart, bright

f *rit. e dim.* *a tempo.* *p*

as the sky a-bove, As thine own budding beau - ty fair to see ; Guard - ed and guid - ed

by the hand of love, Such be thy life, such be thy life, . . . such hast thou been to

me, such thy life, such hast thou been, such hast thou been, . . . such

hast thou been to me.

SOPRANO. Pure as thy heart,

ALTO. Pure as thy heart, bright as the sky a - bove, as

TENOR. Pure as thy heart, bright as the sky a - bove, as

BASS. Pure as thy heart,

bright . . . as the sky, Guard-ed and guided by the hand of love.
 thine own beau - ty fair to see. Guard - ed and guid - ed, . .
 thine own beau - ty fair to see, Guard - ed and guid - ed by the
 bright as the sky, Guard - ed and guid - ed. . .

p
 Ped. * Ped. *

mf Such was thy past, such was thy past, such shall thy fu - ture be, such shall, . . . such .
dim. *cres*
mf Such was thy past, such was, . . . such was . . . thy past, . . .
mf *dim.* *cres*
mf hand of love, . . . such was, . . . such was . . . thy past . . .
dim. *cres*
 Such was thy past, such was thy past, such shall thy fu - ture be, such shall, . . . such .

mf *dim.* *cres*

E *espress.*
mf

cen - - - do. Pure as thy heart, bright as the sky a - bove,

. . shall thy fu - ture be.
cres - *cen* - do.

pure as thy heart, bright
cres - *cen* - do.

pure as thy heart, as thy heart, . . . bright
cen - - - do.

. . shall thy fu - ture be, Bright as the sky a - bove, as

cen - - - do. *f dim.* *p*

p *cres.*

Guard - - ed and guid - - ed
cres - - *cen* - -

bright as the sky a - bove, bright as . . the sky a - bove, . .
cres - - *cen* - -

as the sky a - bove, bright as the sky, bright as the
cres - - *cen* - -

as the sky a - bove, . . bright as . . the sky, the sky . .
cres - - *cen* - -

thine own budding beauty fair to see, guid - ed by love, . .

cres - - *cen* - -

p
Such be thy life, such hast thou been to me.

Such was thy past, such

p *rall.* *a tempo.*
such hast thou been to me,
rall. *a tempo.* *mf*
shall thy fu - ture be, . . . Long live the Prin - cess,
rall. *a tempo.* *mf*
shall thy fu - ture be, . . . Long live the Prin - cess,
rall. *a tempo.* *mf*
shall thy fu - ture be, . . . Long live the Prin - cess,
dim. *rall.* *pp* *mf*
shall thy fu-ture be, thy fu - ture be, . . . Long live the Prin - cess,

p *rall.* *p* *a tempo.* *cres*

Ped.

f To our Prin - cess hail!

f To our Prin - cess hail!

f To our Prin - cess hail!

f To our Prin - cess hail!

f To our Prin - cess hail!

cen - - do. *ff*

Ped.

Allegro non troppo e grazioso. $\text{♩} = 72.$

mf

f

Ped. *

Ped. *

THE PRINCESS.

My heart is full

p

Ped. * *Ped.* *

(During the following, she wanders dreamily from
to o - ver - flow - - ing;

Ped. * *Ped.* *

(the Banqueting Hall and enters a large gallery, at the further end of which is a flight of narrow steps.)

dim.

Ped. *

Andante. p RECIT.
Hope of bliss un - told, . . . The sha - dow of a

Andante. ♩ = 69.
(one bar almost like four of the preceding.)

p

poco rit.

dan - ger Long threat-'ning, tho' a - vert - ed, Wields with - in me al

p *rit.*

- ter - nate sway. I fain . . would be a -

poco . . rit.

G

- lone.

a tempo. (*The sound of the dance-music grows fainter.*)

p *pp* *L.H.*

dim. *rit.*

No. 5. SOLO (THE PRINCESS).—“WHITHER AWAY, MY HEART.”

THE PRINCESS.

Andantino. tranquillo.

Whi - ther a - way, my heart? . . . whi - ther a -

Andantino. ♩ = 63.

p *pp*

- way, my heart? . . . Tell me whi - ther, tell me whi - ther, tell me

lunga. *p* *pp*

whither thou lead - est? What does thy throbbing impart?

poco cres. *espress.* *cres.*

Is it hope - ful or fear-ful thou art, . . . is it hopeful thou

mf **A** *mf*

art, . . . Is it promise or warn - ing, is it pro - - mise or

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

dim. warn - ing . . . thou heed - - est?

dim. *p* *espress.*

The second system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *dim.* and *p*. The system ends with a fermata over the piano part and the instruction *espress.*

B Hid - den the fu - ture

p

The third system begins with a section marker **B**. The vocal line is mostly silent, with the lyrics "Hid - den the fu - ture" appearing below. The piano accompaniment continues with a dynamic marking of *p*.

lies, . . . But see! from the clouds a - mong, . . . Fan -

cres. *mf*

p *cres.*

The fourth system features a vocal line with lyrics "lies, . . . But see! from the clouds a - mong, . . . Fan -". The piano accompaniment has dynamic markings of *p* and *cres.*. The system ends with a fermata over the piano part.

- tas - tic forms . . . seem to rise, . . . And the lus - tre of lu - min - ous

p *Ped.* * *Ped.* * *Ped.* *

The fifth system features a vocal line with lyrics "- tas - tic forms . . . seem to rise, . . . And the lus - tre of lu - min - ous". The piano accompaniment has a dynamic marking of *p* and includes several *Ped.* (pedal) markings with asterisks.

eyes, And the dis - - tant voice of a song, . . . the dis - tant

voice of a song, fan-tas - tic forms, . . . fan-tas - tic

forms seem to rise, . . . and the

dis - - tant voice, the voice of a song. . .

Let us lis - - ten, my heart, to that

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *trem.*

dim. *trem.* *dim.*

dim. *pp* *tranquillo.* *Ped.* *

voice, Let us float . . . on its mu-sic-al tide, Whe-ther

bid - den to mourn or re - joice, We ask not, we have no

choice; Let us fol - low, my heart, let us glide, let us

fol - low, let us fol - low, let us fol - low, let us

fol - low, let us fol - low, O my heart, . . .

Ped. * *Ped.* * *Ped.* * *cres.*

Ped. * *Ped.* * *cres.*

f *espress.* *Ped.* * *Ped.* *

Ped. * *Ped.* * *molto accel.* *p* *molto accel.*

e. . . cres. *f* *D* *e. . . cres.* *f sempre, accel.*

a tempo.

my heart, let us

ff a tempo.

Ped. * *Ped.* *

poco accel.

lis - - - ten, let us lis - - - ten to that voice,

poco accel.

Ped. * *Ped.* *dim.*

let us fol - - - low,

dim.

* *Ped.* *

rall. *a tempo.*

let us glide.

tranquillo. p

rall. *a tempo.*

Ped. * *Ped.* *

tranquillo. p *pp rall.*

Whi - ther a - way, my heart? . . . whi - ther a -

molto rall e sempre pp *a tempo.*

- way, . . . tell me whi-ther a-way, O . . . my heart?

molto rall. *a tempo.*

pp *pp*

Ped.

(She passes quickly)

Allegro grazioso. ♩ = 72.

f *dim.* *pp*

** Ped. * Ped. **

along the gallery, and ascends the staircase; the dance-music growing more and more distant

*Ped. * Ped. * Ped. simile.*

as she proceeds.)

sempre pp

First system of musical notation. The upper staff is a treble clef with a whole rest. The lower staff is a grand staff (treble and bass clefs) with a melody in the right hand and accompaniment in the left hand. The melody includes a triplet of eighth notes. Dynamics include *p* and *dim.*

Second system of musical notation. Similar to the first system, with a whole rest in the upper staff and a melody in the lower staff. Dynamics include *dim.*

Moderato. (The Princess enters the Turret-chamber.)

Moderato. $\text{♩} = 72$.

Third system of musical notation. The upper staff has a whole rest. The lower staff begins with a piano introduction. Dynamics include *ppp* and *poco marcato*. The bass line features a rhythmic pattern of eighth notes.

(As she shuts the door behind her, the dance-music dies away altogether.)

Fourth system of musical notation. The upper staff has a whole rest. The lower staff continues the piano introduction. Dynamics include *pppp*. A section of the bass line is marked *R.H.* (Right Hand).

Fifth system of musical notation. The upper staff has a whole rest. The lower staff continues the piano introduction. Dynamics include *dim.*, *rall.*, and *p*.

No. 6. SCENA (THE PRINCESS AND THE WICKED FAY).—"FORGIVE ME, MOTHER."

THE PRINCESS. RECIT. *Tranquillo.*

For - give me, mo - ther, for dis - turb - ing thus your qui - et

L'istesso tempo.

re - fuge ; How I came, and why . . . I can - not tell . . . I

a tempo. *mf*

a tempo. *espress.*

mf

thought I was o - bey - ing a voice . . . which seemed to draw me to this cham - ber,

espress.

THE WICKED FAY. RECIT.

Whi - ther my feet . . . had nev - er strayed,

p *mf*

p *cres.*

wel - come, Fair Prin - cess, to my so - li - tude ; Sit near me and watch me,

a tempo. *p*

p

mf THE PRINCESS.

watch me while I turn my wheel. What wheel is this? I nev - er saw its

The musical score for 'THE PRINCESS' features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'watch me while I turn my wheel. What wheel is this? I nev - er saw its'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. There is an 'A' marking above the piano part.

like.

mf THE WICKED FAY. *p a tempo.*

It is a spinning-wheel! Your fa - ther loves it

The musical score for 'THE WICKED FAY' includes a vocal line and piano accompaniment. The vocal line has the lyrics 'It is a spinning-wheel! Your fa - ther loves it'. The piano accompaniment features a right-hand melody and a left-hand bass line. There are 'A' and 'A a tempo.' markings above the piano part, and a 'dim.' marking above the right-hand part.

RECIT.

not, and has for-bid its use; And yet that use is man-i-fold.

The musical score for 'RECIT.' shows a vocal line and piano accompaniment. The vocal line contains the lyrics 'not, and has for-bid its use; And yet that use is man-i-fold.'. The piano accompaniment has a right-hand melody and a left-hand bass line. There are 'a tempo. p' and 'poco accel. cres.' markings above the piano part.

p *rall.*

Hush! lis - ten while I sing.

a tempo.

rall. *p* *dim.*

The musical score for 'Hush!' features a vocal line and piano accompaniment. The vocal line has the lyrics 'Hush! lis - ten while I sing.'. The piano accompaniment includes a right-hand melody and a left-hand bass line. There are 'p', 'rall.', 'a tempo.', and 'dim.' markings above the piano part.

BALLAD. (THE WICKED FAY.)

Moderato con moto. ♩ = 84. *p*

As I sit at my spin - ning -

The musical score for 'BALLAD. (THE WICKED FAY.)' consists of a vocal line and piano accompaniment. The vocal line has the lyrics 'As I sit at my spin - ning -'. The piano accompaniment features a right-hand melody and a left-hand bass line. There are 'Moderato con moto. ♩ = 84.' and 'p' markings above the piano part.

wheel, Strange dreams, strange dreams come to me, and I

feel That the air with vi - - sions, the air with vi - sions is

rife, And the folds of time are un - furled, And the

roll - ing wheel is the world, And each sin - gle thread, each

sin - gle thread, each sin - gle thread is a life, each

poco rit.

sin-gle thread is a life. Then a-las! for the

colla voce.

dim.

maid, At whose birth a jea-lous fay stood

p *rit.*

f *dim.* *rit.*

a tempo. **C** *mf*

by . . . Ere the

a tempo. **A** *tranquillo.*

pp *p*

buds of her youth are blown, Ere a score of her years have

flown, She must wi - ther and droop . . . on the earth, . . .

3

cres. *f* *dim.*

rall.

a tempo.

She must die!

pp

rall.

a tempo.

sf

p

f

fp

For lo! Fate sits at the wheel, And she

p

draws . . . the skein from the reel, And she sings with bat - ed

cres.

cres.

breath, she sings with bat - ed breath; . . . She

dim.

p

dim.

pp

D

tan - gles the threads of the past, And un - ra - vels and tears them at
 last, She un - ra - vels them, and tears them, And the
 touch of her hand is death, the touch of her hand is
 death. Then a - las! for the
 maid, At whose birth a jea - lous fay stood

cres.
cres.
cres.
rit.
rit.
f
dim.
rit.
dim.
rit.

a tempo.

by *a tempo.* \wedge *tranquillo.* *p* *mf*

Ere the

buds of her youth are blown, Ere a score of her years have

flown, She must wither and droop . . . on the earth, . . .

cres. *f* *dim.*

rall. *a tempo.*

She must die! . . . *a tempo.*

rall. *sf* *p* *f*

THE PRINCESS (*dreamily repeating the burden of the song.*)

pp

Ere the buds of her youth are

p *pp molto tranquillo.*

blown, Ere a score of her years have flown, She must

sempre p wi - ther and droop on the earth; . . . *rit. pp* She must die! . . .

Poco più vivo. (Recovering herself with sudden impulse.) *mf* Am I that maid, and must I die? *F* *mf* your words seem

Poco più vivo. ♩ = 92.

cres. e poco accel. full of e - vil bo - ding; You say my fa - ther forbade the use of that ill - omened wheel,

f accel. *poco rit.* *a tempo.* (She rushes to the door; as she opens it, the dance-music is heard again.)
Let me o - bey his wise be - hest, let me be - gone.

a tempo. 10

Allegro (un poco più vivace del No. 3).

Allegro (un poco più vivace del No. 3). $\text{♩} = 84$.

L.H. *sf* *p* *pp*

sempre pp

THE WICKED FAY (*drawing her to the wheel, in a gentle voice*).

p

Fear no - thing, fair - est maid ;

p

The wheel can

p

give no hurt. *tr* See, you may touch . . the

flax Thus with your fin - ger tip.

tr

p

Ped. *

Ped. *

p

It
poco cres.

Ped. *

is as soft . . . as wool.

accel. il tempo.

Ped. *

Ped. *

H

sempre

p

THE PRINCESS.

p I trem - - ble, *p* as I

accel - - - *er* - - - *ando.* . . . *il tempo.*

yield.

♩ = 126.

(As the Princess stretches out her hand, the Fay gives a sudden twist to the wheel.)

mf *cres* - - *e* - - *accel.* *f*

(The spindle pricks the finger of the Princess, who falls back in a swoon. At the same moment the dance-music stops. Long silence.)

THE WICKED FAY (triumphantly).

At last! at last!

Molto lento. *♩* = 44.

sf *dim.* *pp* *p*

... Thus have I wrought my ven - geance.

sf *dim. e rall.* . . .

Segue.

No. 7. INCANTATION (THE WICKED FAY AND MALE CHORUS).—"SPRING FROM THE EARTH."

THE WICKED FAY (*lifts her arms and describes magic circles in the air.*)
Molto moderato.

Molto moderato. ♩ = 58. *p* Spring from the

pp *tranquillo.* *Ped.* *

earth, red ro ses,

Ped. * *Ped.* *

Grow to a night - - - y wall,

* *Ped.* * *Ped.*

Cir - - cle round bower and

Ped. *

hall, And gar - - dens and

blos - - som - ing clo - - - - ses.

dim.

Ped. *

A

CHORUS. Bass.

Spring from the earth, red ro - - -

pp

Ped. * *Ped.* * *Ped.*

- ses, Grow to a might - - - y

Ped. *

THE WICKED FAY.

mf If a mor - tal your thick - ets would

wall.

Un pochissimo più vivo. ♩ = 69.

mf

part, Point your harsh thorns at his heart, Let his life-blood flow, let his

sf \wedge *sf* \wedge

dim. *poco rit.* **B** *a tempo.*

life - - blood flow, let him die. . . .

CHORUS. TENOR. *f*

BASS. *f*

If a

If a

dim. p *rit. f a tempo.*

mor - tal your thick - ets would part, Point your thorns, point your thorns at his

mor - tal your thick - ets would part, Point your thorns, point your thorns at his

sempre f

heart, . . . Let his life - blood flow, let his life - - - blood

sempre f

heart, . . . Let his life - blood flow, let his life - - - blood

sempre f

flow, let him die, . . . let him die.

flow, let him die, . . . let him die.

dim.

dim.

sf *dim.*

THE WICKED FAY.

p

Guard my sleep - ers, ye ro

tranquillo come prima.

pp

Ped. * *Ped.* * *Ped.* *

- ses, Help - less . . . here shall they

Ped. * *Ped.* * *Ped.* *

lie, Till the folds of

cres.

mf

Ped. *

time are un-furled, till the

TENOR.

BASS.

Help - less shall they

Help - less shall they

folds of time are un-furled, till the

lie, Till the folds of

lie, Till the folds of

lat - - ter days of the world are en - gulfed,

time are un - furled; . .

time are un - furled; . .

p

cres.

f

largamente.

f *allargando.*

. . . the days of the world are en - gulfed by e - ter - - ni -

C

ty.

f

Ere the buds of her youth are blown, Ere a score of her years have

Ere the buds of her youth are blown, Ere a score of her years have

C

f

Allegretto come nel Prologo. ♩ = 132.

pp

pp

sempre pp

p

mf *pp*

Molto Andante e tranquillo.

SOPRANO.

Sleep!

ALTO.

Sleep!

TENOR.

Sleep!

BASS.

Sleep!

Molto Andante e tranquillo. ♩ = 126.

p

Ped.

*

p Sleep in bow'r and hall,
p Sleep in bow'r and hall,
p Sleep! . . . Sleep! . . .
p Sleep! . . .

poco.cres. *dim.*
 On - ly that on the wall The spi - der draws . . . her web,
poco.cres. *dim.*
 On - ly that on the wall The spi - der draws . . her fan - tas - tic web, . . .

p Sleep!
dim.
Ped. *

A *p* Weav - ing strange shapes . . as the years go by, . . Slow - ly,
p Weav - ing strange shapes . . as the years go by, . . Slow - ly,
p Sleep . . in bow'r and hall,
p Sleep!
A *p* *poco.cres.*
Ped. *

drow - si - ly, And the tide . . . of life is at ebb. . . .

drow - si - ly, And the tide . . . of life is at ebb. . . .

p Sleep in bow'r and hall.

Sleep . . . in bow'r, in bow'r and hall. . . .

dim. *p* *Ped.* *

B *p* Fit - ful in long - drawn

The west - wind

B *pp* *Ped.* * *Ped.* *

sighs. . . . *p*

The west - wind sweeps thro' the

The west - wind sweeps thro' the

sweeps thro' the hall,

Ped. * *Ped.* *

p
Fanning the sleep-ers
hall,
hall,
Fanning the sleep - ers there,

Ped. * *Ped.* *

there, Or lift-ing a lock of hair . .
Or lift - ing a lock, a lock . . of
Or lift - ing a lock of hair, or lift-ing a lock of
Or lift - ing a lock of hair,
L.H. *espress.* R.H.

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim.
And the spi - der's web . . on the
hair, the spi - der's web on the
hair, and the web on the
And the spi - der's web, the spi-der's web on the

Ped. * *Ped.* *

wall ; . .

wall ; . .

wall ; . . Sleep ! . .

wall ; . .

sempre p

p

Ped. * *Ped.* *

pp Sleep !

pp Sleep !

pp Sleep !

Sva.... *Sva....* Sleep !

pp *dim.*

Ped. *

C *pp* The west-wind sweeps, . .

pp The west-wind sweeps, . .

pp The west-wind sweeps . . . thro' the hall ! . . .

Sva..... *Sva.....*

C *3* *3* *3* *3*

Ped. *

pp sweeps thro' the hall, . . .

pp sweeps thro' the hall, . . .

The west-wind sweeps . . . thro' the hall,

pp sweeps thro' the hall, . . . Then

poco cres.

Ped. *

pp Then faints on the som - no-lent air, . . . and

pp Then faints on the som - no-lent air, . . . and

pp Then faints on the som - no-lent air, . . . and

faints, faints on the som - no-lent air, . . . and

dim.

D

dies.

dies.

dies.

dies.

pp Sleep! . . .

D

pp

Ped. * *Ped.* *

poco rit.

pp
Sleep!

pp
Ped. *

poco rit.

pppp
Sleep!

pppp
Sleep!

pppp
Sleep!

pppp
Sleep!

Moderato quasi lento.

ppp
Ped.

molto rall. *non lunga.* *Moderato quasi lento.* ♩ = 63.

p *

p parlando.
The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall, Who can break them ?

p parlando.
The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall, Who can break them ?

p parlando.
The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall,

p parlando.
The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall,

E *sempre p*

Say, who can lift the deathly blight, *sempre p*

That co-vers king, and lord, and

Who can break them?

Who can break them?

E *sempre p*

To give them back to life and light, . . . And a - wake them?

knight, And a - wake them?

To give them back to life and light, . . .

And a - wake them?
(a horn signal is heard.)

pp *p* *più f*

Attacca.

No. 9.

SCENA (THE PRINCE).—"LIGHT, LIGHT AT LAST."

Molto vivace. $\text{♩} = 126.$

p *poco cres.*

mf

(The Horn signal grows louder and louder.)

cres.

sempre cres.

f *A*

cres - cen - do.

(Enter the Prince, with drawn sword.)

ff

Sola.

ff

Ped.

THE PRINCE. RECIT.
Moderato.

sempre f

Light, light at last! the vic - to - ry is won! . . . Thro' bush and briar,

Moderato. ♩ = 88.

f trem. *sempre f*

thro' a wall of ro - ses Tow'r-ing hea - ven high, This trust - y blade has

cut its ar - duous way and mine.

a tempo.

f

Ped. *

p più tranquillo.

This is the cas - tle, This the enchant - ed hall of which on win - ter nights Our

p più tranquillo.

dim. *Molto Andante.*

coun - try folk tell ma - ny a tale. And

Molto Andante. ♩ = 44.

Come prima. tranquillo. poco rit. *Molto Andante.*

here I see the King re - clin - ing on his throne With sleeping cour - tiers round him.

Come prima. tranquillo.

Molto Andante.

p

mf. Come prima. *f*

Wake, ye sleep - ers, a - rise, . . .

Come prima.

f

poco accel. *Moderato.* ♩ = 66.

The day of your de - liv - rance is at hand.

dim.

They stir not. Let them lie; What is to me their sleep or wak - ing?

p *poco rit.*

mf *a tempo.*

I must on - ward, on - ward to reach that ul - timate goal . . . of love, pre - fig - ured in my

f (He leaves by the door opening into the gallery, and the Horn signal grows

dreams. A - way, a - way!

poco più vivo. ♩ = 92.

pp. (*fainter and fainter as he proceeds towards the Turret-chamber.*)

poco marcato.

dim.

p

ancora più p

pp

SCENE IV.—A Turret-chamber as in Scene II. On a couch strewn with rose leaves, lies the Princess asleep.

Andante. ♩. = 48.

p espress.

L. II.

p

dim. e rit. pp

THE PRINCE. *Quasi a tempo.*

p

Where am I? whose this cham - ber dim - ly light - ed, Which at its

L'istesso tempo.

p

sempre p

thresh - old strikes me with a trem - or As if my foot . . . trod ho - ly

mf RECIT. *Quasi a tempo.*

ground. Be-hold the god-ess of this sanctuary,

sf *Recit.* *a tempo. espress.*

A maid— and dead? Ah, no! she lives, she dreams.

Recit. *pp a tempo.* *Recit.*

Dare I dis-turb that heav'n of dreams by earth - ly sound; a -
(The crotchets as before.)

a tempo. *p* *cres.*

- wake the goddess of this place, . . the Sleeping Beau - ty? Nay,

cres. *f* *e poco accel.* *f* *Ped.* *

ra - ther let me wor - ship, wor-ship at . . her shrine.

Molto Lento espress. ♩ = 44.

Kneel-ing be-fore thee, wor-ship-ping whol-ly,

dim. *rit.* *p a tempo.* *Ped.*

All that my dreams had fore-sha-dowed of thee, . . .

p *Ped.*

Stands re-vealed to my sense, stands re-veal-ed to my sense, and thy low-ly chamber, thy cham-

p *cres.* *mf*

- ber is as a tem-ple to me. . . And thro' the gloom of the curtained twilight,

dim. *p* *un pochissimo più moto.*

Lo! a flame sheds its trem-u-lous sheen, And my soul di-vines it is thy

mf

light, And my soul di-vines it is thy light;

cres. *rit.*

Ped. *

Light of thine eyes which mine eyes have not seen; Nev - er have seen, but they

mf espress.

fp *fp*

Ped. * *Ped.* * *Ped.* *

now shall be-hold it, Bask in its splen - dour with mea - sure-less bliss,

sempre cres.

Ped. * *Ped.* *

bask in its splen - dour with mea - sure-less bliss, bask in its splen-dour with

f *rit.* *p rall. sempre.*

f *rit. e dim.* *p rall. sempre.*

mea - sure-less bliss; Yield thy form to my arms that en - fold it;

dim. *p* *Lento come prima.* *espress.* *Lento come prima.*

molto rall. pp *p*

Ped. *

Yield thy mouth to my life - giv - ing kiss, . . . yield thy form to my arms,

cres.
Ped. *

yield thy form to my arms, yield thy mouth, yield thy mouth to my life - giv - ing kiss,

cres.
f

yield thy form . . . to my arms that en - fold it, . . . yield thy mouth to my

ff *dim.* *rall.*
ff *dim.* *p*

life - giv - ing kiss, . . . yield thy mouth,

G a tempo. *a tempo.* *p* *pp*

yield thy mouth to my life - giv - ing kiss. . .

lunga. *rall.* *pp* *pp colla voce.* *rall.*
Ped. *Attaca subito. **

No. 10. DUET (THE PRINCE AND PRINCESS) AND FINAL CHORUS.—“I HEAR YOUR CALL.”

Allegro grazioso.

(As he kisses her, the dance-music is heard again as in Scene I.)

Allegro grazioso. ♩ = 72.

sf *mf*

Ped. *

THE PRINCESS (*half-awake*).

p

I hear your call,

p

Ped. *

I haste . . . to join the dance, . . .

Ped. *

But where

am I? And who are you, fair

Andante moderato. Quasi a tempo.

Andante moderato. ♩ = 72 (one bar like four of the preceding).

stranger, who, bid-den to my birth-day feast, have found me a-lone, a-sleep? . .

A Come prima.

THE PRINCE. *poco rit.*

La - dy, your sleep has been the work of witch-craft.

A Come prima. ♩ = 72.

pp

Here . . . in ma - gic slum - ber You

lay a hun - dred years, . . . Un -

accel. e cres.
- til this sword o - pened a pas - sage thro' a wall of

accel. *poco cres.*

cres.
thorns And bloom - ing briars of ro - ses; un - til these

cres.

Moderato con moto.

lips, . . . In longing quest of love's fair guer-don lit up - on that red - dest rose, that

Moderato con moto. ♩ = 100.

colla voce.

a tempo. THE PRINCESS.

Art thou the champion for whose coming, in my dreams

reddest rose, your mouth.

f a tempo. *mf*

accel. *Vivace.*

. . . I longed and wait - ed? Hail to thee, my he - ro!

Vivace. ♩ = 80.

f accel. *f* *f*

f

Hail to thee, my de - liv' - rer!

f

B *p*

Say, what can I give, what ser - vice ten - der to re -

- quite such prow - ess, Such con - q'ring faith.

f

It was to win love's prize, . . . Thy love, fair Prin - cess,

f

that I came and con - quered, Leav - ing my fa - - ther's

con entusiasmo.

To thee my heart . . . was bound ere

realm,

ff

ev - er I be - held thy face, By thee re - called to being, . . . I am

accel.

accel.

Ped.

thine, I am thine.

Andante con moto.

espress. p.

Andante con moto. ♩ = 58.

Through

ff sf dim.

dan - gers sur - rounding our path, . . . in threat'ning ar - ray, . . . Thro' doubt and thro' fear, .

p espress.

p espress.

Great love . . . has guid-ed our steps. . . has light-ed our

Great love has guid - ed, has

p way, . . . It lives, it is here, . . . *C* *molto espress.* In these eyes which il - lu - mine mine

guid-ed our steps, It lives, it is here, *C*

eyes, . . . with a mir-age of bliss, . . . *p* *molto espress.*

In these hands, on these trem-u-lous

mf *molto espress.*

Its flame has en-kind-led our

lips . . . which I grasp, which I kiss, . . . *p*

hearts . . . with un-quench-a-ble fire, . . . *p* *poco accel. e*
 Its call is as voi - ces, as *p poco accel. e*

cres. *sempre più accel.*
 voi - - ces of wind, and its breath is de - sire, . . . its breath is de -
cres. *sempre più accel.*

f
 Its call is . . . as voi - ces of wind, . . . its
 - sire, its call is . . . as voi - ces of wind, . . . *f*

sempre f *dim.*
 breath is de - sire, . . . its breath, . . . *sempre f* *dim.*
 its breath is de - sire, . . . is de - sire, . . . *sempre f* *dim.*

a tempo. *f*

its breath . . . is de - - sire. It

its breath is de - sire, It

p *a tempo.* *f*

D *espress.* *dim.*

beck - ons, it leads to a ha - - ven of in - fi - nite rest, . . . To a

espress. *dim.*

beck - ons, it leads to a ha - - ven of in - fi - nite rest, . . . To a

D *dim.*

mf

goal, to a home . . . We ask not, we ask not whi - ther, we fol - low its

mf

goal, to a home . . . We ask not whi - - -

mf

cres. e poco accel.

po - tent be - hest, fol - low its po - tent be - hest, . . . We hast - en, we come, we

cres. e poco accel.

- ther, we fol - low its po - tent be - hest, . . . We has - ten, we

cres. e poco accel.

piu accel.

hast-en, we come, . . . we hasten, we hasten, we hast-en, we

come, we hasten, we come, . . . we hasten, we

f piu accel.

ff

come, we ask not whi - ther, we come . . . we ask not

come, we ask not whi - ther, we come . . . we ask not

ff

Allegro.

whi - ther, we hast - en, we . . . come.

whi - ther, we hast - en, we . . . come,

CHORUS. SOPRANO. At . . dawn of day, . . .

ALTO. At dawn of day, . . .

TENOR. At . . dawn of day, . . .

BASS. At . . dawn of day, . . .

We are

Allegro. ♩ = 72.

f

f

Ped. * Ped. *

on the first of May, . . . Ere the heat of noon has
 at dawn of day, . . . Ere the heat of noon has
 at dawn of day, . . . Ere the heat of noon has

met, we are met,

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

scorched the wak' - ning flowers, Here a fes - tive throng, . . .
 scorched the wak' - ning flowers, . . . A fes - tive throng, . . .
 scorched the wak' - ning flowers, . . . Here a fes - tive throng, . . .

at dawn of day, we are

sempre f

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

with dance and song, . . . Are we met to while a -
 with dance and song, . . . Are we met to while a -
 with dance and song, . . . Are we met to while a -

met, we are met to while a -

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

THE PRINCESS.
Andante come prima. *p* *espress.*

Love's flame has en-kind-led our
 way the morn - ing hours.
 way the morn - ing hours.
 way the morn - ing hours.
 way the morn - ing hours.

Andante come prima. $\text{♩} = 58.$
f *p*
Ped. * *Ped.* *

THE PRINCE. *mf* *espress.*
 Love's flame has en-kind-led our
 hearts . . with un-quench-a-ble fire,
p

p
 Its call is as voi - ces, as
 hearts . . with un-quench-a-ble fire,

p espress.

voi - ces of wind, Love has
and its breath, its breath is de - sire,

pp

guid - ed our steps, has light - ed our way, *dim.* It
Love has guid - ed our steps, has light - ed our way,

rall. *Allegro.*

lives, it lives, it is here, it is here.
It lives, it is here.

pp *rall.* *Allegro. ♩ = 72.*

CHORUS. SOPRANO. *mf* *mf* *mf* *mf*

ALTO. A fes - tive throng,

TENOR. A fes - tive throng, *p*

BASS. A fes - tive throng, with dance and

A fes - tive throng, *p*

love . . . has guid - ed our steps, . . .

love . . . has guid - ed our steps, . . .

day, . . . on the first of May, . . . Ere the heat of

day, . . . on the first of May, . . . Ere the heat of

day, . . . on the first of May, . . . Ere the heat . . .

day, . . . on the first of May, . . . Ere the heat of

Ped. * *Ped.* *

has . . . light - ed our

has . . . light - ed our

noon has scorched the wak' - ning flow'rs, Here a fes - tive

noon has scorched the wak' - ning flow'rs, . . . A fes - tive

of noon has scorched the flow'rs, Here a fes - tive

noon has scorched the flow'rs, . . . A fes - tive

sempre ff

sempre ff

sempre ff

sempre ff

Ped. *

We fol - low, fol -
 We
 and song, . . . Are we met to
 and song . . . to while a - way the
 to while a - way, . . . to while a - way the
 to while a - way, are . . . we met to while a -

low its po - - tent . .
 fol - - low its po - - tent . .
 while, . . . to while a - way, to
 hours, the morn - ing hours, to while a - way, to
 hours, the morn - ing hours, to while a - way, to
 - way the morn - ing hours, to while a - way,

* Ped.
 Ped.

H *cres* - - *cen* - *do.*

be - hest, we hast - - en, we come, *cres*

be - hest, we hast - - en, we come, *cres*

while a - way . . . the morn - - ing hours, *cres* - - *cen* - *do.*

while a - way . . . the morn - - ing hours, *cres* - - *cen* - *do.*

while a - way . . . the morn - - ing hours, *cres* - - *cen* - *do.*

to while . . . a - way the hours, *cres* - - *cen* - *do.*

p *sempre accel.* *cres* - - *cen* - *do.*

ff

we - *cen* come, we hast - - en, we come, *ff*

do. *ff*

- en, we come, we hast - - en, we come, *ff*

to while a - - way *ff*

to while a - - way *ff*

to while a - - way *ff*

to while a - - way *ff*

to while *ff*

V Ped.

Allegro molto vivace.

we hast - - - en.
 we hast - - - en.
 the morn - - - ing hours.
 the morn - - - ing hours.
 the morn - - - ing hours.
 the morn - - - ing hours. To while a -

Sva..... $\text{♩} = 84$
f
 * Ped. *

Allegro molto vivace.

Love has
 Love . . . has guid - ed,
 to while a - way the morn - - ing
 to while a - way the hours, while a - way the
 to while a - way the morn - - ing
 - way, while a - way the hours, the morn - ing

Sva..... *f*
 Ped. *

guid - - - ed our steps,
 has guid - - - ed our steps,
 hours with dance and song,
 hours with dance and song, to while a -
 hours with dance and song,
 hours with dance and song, to while a - way, while a -

Ped. *

Love . . . has light - ed, has light -
 Love has light - - -
 to while a - way the morn - - ing hours with
 - way the hours, while a - way the hours with
 to while a - way the morn - - ing hours with
 - way the hours, the morn - ing hours with

Sva

Ped. *

here !

here !

song.

song.

song.

Sva song.

fff

Ped.

Detailed description: This system contains seven staves. The top six staves are vocal parts. The first staff has a dynamic marking of *ff*. The second and third staves have the instruction "here !" above them. The fourth, fifth, and sixth staves have the instruction "song." above them. The seventh staff is the piano accompaniment, starting with a dynamic marking of *fff* and a "Ped." (pedal) instruction. The piano part features a complex texture with many beamed notes and rests.

ff

Detailed description: This system contains seven staves, all of which are piano accompaniment. The top six staves are vocal parts, mostly containing rests. The seventh staff is the piano accompaniment, featuring a dynamic marking of *ff* and a "Ped." (pedal) instruction. The piano part consists of chords and some moving lines.