

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

F. H. COWEN.

A DAUGHTER ^{OF} THE SEA

TWO SHILLINGS.

LONDON: NOVELLO & CO. LTD.

BACH

SPOHR
MENDELSSOHN
WEBER

THE VILLAGE ORGANIST

A SERIES OF PIECES FOR CHURCH AND GENERAL USE

EDITED BY

J. STAINER AND F. CUNNINGHAM WOODS.

PRICE ONE SHILLING EACH BOOK.

Books 1 to 6; 7 to 12, 13 to 18, 19 to 24, 25 to 30, 31 to 36, and 37 to 42, elegantly bound in Seven Volumes, cloth, 6s. each Volume.

PREFACE.

THIS Collection has been specially compiled with a view to supplying a want felt by the many organists who have only a small instrument at their disposal in country churches, and who often have some difficulty in finding short and easy Voluntaries suitable for their own use and the instruction of their pupils.

VOLUME I.

BOOK 1.

1. The Good Shepherd .. Myles B. Foster
2. Andante .. W. Warder Harvey
3. Andante con moto .. A. R. Gaul
4. Christmas Bells .. G. J. Elvey
5. Minuet .. Philip Hayes
6. Judex, from "Mors et Vita" .. Gounod
7. Soft Voluntary .. H. A. Harding
8. Slow March .. F. Cunningham Woods
9. A Song of Praise .. J. Stainer
10. Andante in G minor .. E. H. Fellowes

BOOK 2.

1. Allegretto .. F. Cunningham Woods
2. Larghetto .. J. Barnby
3. Adagio .. W. Warder Harvey
4. Concluding Voluntary .. A. R. Gaul
5. Introductory Voluntary .. E. F. Rimbault
6. Tempo di Minuetto .. Myles B. Foster
7. Andante (Quartet in D minor) .. Schubert
8. Adagio .. W. Sterndale Bennett
9. Introductory Voluntary .. Daniel McIntyre

BOOK 3.

1. Andante Tranquillo .. C. H. Lloyd
2. The Village March .. Ferris Tozer
3. Romance (Serenade for Strings) .. Mozart
4. Gavotte, from "Semele" .. Handel
5. An Evening Prayer .. Alfred W. Tomlyn
6. Heaven and the earth display ("Athalie") .. Mendelssohn

BOOK 4.

1. Meditation .. Battison Haynes
2. Allegro moderato .. W. John Reynolds
3. Funeral March .. Schumann
4. Concluding Voluntary .. Cuthbert Harris
5. Introductory Voluntary .. E. H. Turpin
6. Solemn March .. C. H. Lloyd

BOOK 5.

1. Agnus Dei .. F. Cunningham Woods
2. Minuet, from 9th Pf. Sonata .. Mozart
3. Jerusalem Cœlestis ("Mors et Vita") .. Gounod
4. Andante Grazioso .. Kate Boundy
5. Allegro con brio .. Frederick A. Keene
6. Communion .. W. Wolstenholme
7. Allegro, from 9th Pf. Trio .. Haydn
8. Concluding Voluntary .. Cuthbert Harris

BOOK 6.

1. O Salutaris Hostia .. Myles B. Foster
2. Slow March, from the 4th Sonata .. Boyce
3. O great is the depth .. Mendelssohn
4. Processional March .. J. Warriner
5. Largo from "Xerxes" .. Handel
6. Forsake me not ("Laet Judgment") .. Spohr
7. Allegro moderato .. W. Warder Harvey
8. Minuet .. Samuel Ould

VOLUME II.

BOOK 7.

1. Impromptu .. John E. West
2. Minuet, from Op. 10, No. 3 .. Beethoven
3. Introductory Voluntary .. S. J. Rowton
4. March .. Oliver O. Brooksbank
5. Sunday Song .. Max Oestén
6. Minuet and Trio, from Op. 9, No. 1 .. Haydn
7. Pastorale .. Alfred W. Tomlyn
8. Religioso .. T. L. Southgate

VOLUME II. (continued).

BOOK 8.

1. Elegy .. C. H. Lloyd
2. Rondo .. Couperin
3. Andante Grazioso .. Frederick A. Keene
4. Soft Voluntary .. Ferris Tozer
5. Allegretto Pastorale .. W. John Reynolds
6. Andante in F (Quartet in D minor) .. Mozart
7. Meditation .. W. Wolstenholme
8. Finale, from the Fantasietücke .. Schumann
9. Canon .. Battison Haynes

BOOK 9.

1. Larghetto .. F. Cunningham Woods
2. Recessional March .. E. H. Fellowes
3. All men, all things .. Mendelssohn
4. Allegro poco maestoso .. W. G. Cousins
5. Communion .. Alfred R. Gaul
6. Andante con moto .. John Francis Barnet
7. Andante Religioso .. Alfred W. Tomlyn
8. Evensong .. Cuthbert Harris
9. Minuet (Quartet in G minor) .. Schubert
10. Melody in A .. W. H. Callicott

BOOK 10.

1. Allegro moderato .. E. Bunnett
2. Opening Voluntary .. Ferris Tozer
3. While my watch I am keeping .. Gounod
4. Meditation .. E. D'Evry
5. Slow Air, from Suite de Pièces .. Lully
6. Allegretto Pastorale .. H. A. J. Campbell
7. Allegretto Grazioso .. Mozart
8. Hallelujah Chorus ("Messiah") .. Handel

BOOK 11.

1. Pastorale .. Battison Haynes
2. Gavotte .. Boyce
3. Evensong .. Kate Boundy
4. Minuet (Organ Concerto in B flat) .. Handel
5. Allegretto .. Oliver Brooksbank
6. Marche Funèbre (Op. 72, No. 2) .. Chopin
7. Communion .. W. Wolstenholme
8. Prelude in E minor and Choral .. Bach
9. Andante con moto .. G. A. Macfarren

BOOK 12.

1. Berceuse (Op. 77, No. 3) .. A. Gullmant
2. Introductory Voluntary .. Hamilton Clarke
3. Prayer .. Bruce Steane
4. Melody .. S. Coleridge-Taylor
5. Eventide .. Clowes Bayley
6. Postlude .. Josiah Booth
7. Jubilant March .. W. John Reynolds

VOLUME III.

BOOK 13.

1. Andante Tranquillo .. E. J. Hopkins
2. Entre-Acte ("Rosamunde") .. Schubert
3. Adagio ("Occasional" Oratorio) .. Handel
4. Meditation .. W. G. Ross
5. Adagio .. Adolph Hesse
6. Marche Solennelle .. Thomas Adams
7. Offertoire (Op. 77, No. 1) .. A. Gullmant
8. Andante .. Oliver O. Brooksbank

BOOK 14.

1. Cantilène Religieuse .. Th. Dubois
2. March ("Occasional" Oratorio) .. Handel
3. Andante Religioso .. G. J. Elvey
4. Interlude .. A. Herbert Brewer
5. Diapason Movement .. C. Lee Williams
6. Andante .. Edward F. Rimbault
7. Vesper Melody .. Thomas Adams
8. Lieder ohne Worte, No. 9 .. Mendelssohn

VOLUME III. (continued).

BOOK 15.

1. Minuetto (Op. 77, No. 4) .. A. Gullmant
2. Andante (Symphony in C) .. Schubert
3. Elegy .. S. Coleridge-Taylor
4. A Village Chorus .. W. Griffith
5. Andante Religioso .. W. G. Ross
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 23 .. Mendelssohn

BOOK 16.

1. Arietta .. S. Coleridge-Taylor
2. Minuetto .. Handel
3. Lieder ohne Worte, No. 48 .. Mendelssohn
4. Prelude .. Th. Dubois
5. Short Fantasia on "Abridge" .. T. Adams
6. Allegro pomposo .. John E. West
7. Cantabile .. E. H. Fellowes

BOOK 17.

WEDDING MUSIC.

1. Wedding March .. A. Gullmant
2. Ditto .. Mendelssohn
3. Bridal Chorus ("Lohengrin") .. Wagner
4. Be thou faithful ("St. Paul") .. Mendelssohn
5. Wedding Procession .. H. Hofmann

BOOK 18.

FUNERAL MARCHES.

1. Funeral March (Sonata, Op. 26) .. Beethoven
2. Ditto (Sonata, Op. 35) .. Chopin
3. Dead March ("Saul") .. Handel
4. Funeral March .. A. C. Mackenzie
5. Ditto ("Lieder ohne Worte") .. Mendelssohn

VOLUME IV.

BOOK 19.

1. Allegro alla Marcia .. A. L. Peace
2. Melody .. G. F. Blatch
3. Angelus .. Bruce Steane
4. Morning Prayer .. P. Tschalkowsky
5. The Heavens are telling .. Haydn

BOOK 20.

1. Passacaglia .. John E. West
2. Prière .. Th. Dubois
3. Andante assai espressivo .. Mendelssohn
4. Ave Maria d'Arcadet .. Franz List
5. Andante .. E. H. Thorne
6. Alla Marcia .. Thomas Adams

BOOK 21.

1. Postlude-Cantique .. Th. Dubois
2. Recessional March .. Roland Rogers
3. Allegro Maestoso .. G. Merkel
4. Pastorale .. E. L. Monk
5. Ave Verum .. Gounod
6. Allegro moderato .. Charles J. May

BOOK 22.

1. Old French Melody .. Tschalkowsky
2. Marcietta .. Th. Dubois
3. Pastorale .. G. F. Blatch
4. Andante con moto .. Henry Smart
5. Pax Vobiscum .. H. Elliot Button
6. Andante grazioso .. E. T. Sweeting
7. Andante .. E. H. Thorne
8. Chorus, "Make a joyful noise" .. Mackenzie

For Continuation see other list.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

NOVELLO'S ORIGINAL OCTAVO EDITION.

A

DAUGHTER OF THE SEA

CANTATA FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS WRITTEN BY

CLIFTON BINGHAM

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

PRICE TWO SHILLINGS.

Tonic Sol-fa, 1s.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Copyright, 1896, by Novello, Ewer and Co.

LONDON :
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

A DAUGHTER OF THE SEA.

The Sea Maid SOPRANO.
The Sea Witch... .. CONTRALTO.
The Sisters ... SECOND SOPRANO, MEZZO-SOPRANO, AND SECOND CONTRALTO.

CHORUS.

The sun has set, the sea is still,
The silent stars the heavens fill ;
A little sea maid from the deep
Is floating where the ripples sleep.
She sees a ship upon the main,
She hears the sound of music's strain ;
Who is that dancing, fair of face,
With gallant mien and form of grace ?
The vessel speeds her course along—
How fair is he—how sweet the song !
But hark ! the tempest rises fast,
The good ship heels before the blast,
The wild winds howl 'neath stormy skies—
A dismal wreck the vessel lies !

A form upon the foaming wave,
The little sea maid sees,
She flies that shipwrecked life to save,
Like sea bird on the breeze.

His eyes are closed, and faint his breath—
Ah ! 'tis the boon she craved—
The little sea maid sweet, from death
The Prince's life has saved !

CHORUS.

Golden-haired maid by the sad sea waves,
Why art thou sad in thy coral caves ?
Rising each eventide to the shore,
Pining to see thy love once more !
Lone is the sea and lone the sky,
Sad are thine eyes and none know why—
Fettered art thou and thy love is free—
Sad little maid by the moaning sea !

The Sisters.

Why so sad, dear sister ours ?
Lonely droop thy sweet sea flowers,
Dull thine eyes are, and thy voice
Tuned no longer to rejoice.
Speak, dear sister ; come, be gay,
Join us in our happy play !

Time was in the golden hours
Thy sweet laughter rang with ours,
Thy bright song was first and best,
Gayer, even, than the rest !
Speak, sweet sister ; come, be gay,
Join us in our happy play !

The Sea Maid.

It was the night I rose from maiden sleep,
I saw a good ship sinking in the deep ;
All, all were swallowed in the stormy wave,
Save one—the Prince—whose life 'twas mine
to save.

None more fair and none more noble,
Not in all the world so wide ;
And I would that I were mortal,
So that I might be his bride !

The Sisters.

Wish not that, O gentle sister,
For a human soul ne'er sigh ;
For if he whom thou so lovest
Should not love thee, thou would'st die !
Come with us and share our pleasures,
In the still depth of the sea ;
Stay with us, a sweet sea maiden—
We will love and comfort thee !

CHORUS.

Deep in the cavern the sea witch sits,
And the weeds with her bony hands she knits :
Gloomy and grim is her lonesome lair,
But what does the little sea maiden there ?

The Sea Witch.

I know the boon that thou would'st ask—but
say,
Art thou prepared the penalty to pay ?

Thou must give home, and friends, and love,
If thou would'st dwell on earth above ;
Thy voice so sweet must silent be,
If thou would'st gain such boon from me !

Then should a mortal love thee well,
Better than tongue or eye can tell ;
With love undoubting, love divine,
A soul immortal shall then be thine !

Should he not love thee for whom thou hast
sighed,
Should he take another for his true bride,
Thy heart will break, and thou wilt be
Changed into foam on the sad salt sea !

The Sea Maid.

Let me be human—whate'er betide,
I will dare all to be by his side !

The Sea Witch and Chorus.

Then sleep, while o'er thee the spell I cast,
Thy sweet sea maidenhood is past ;
'Tis done—sleep on—for love's true sake,
At morn a mortal thou shalt wake !

CHORAL INTERLUDE.

She wakens again by the island shore :
Alas, she is dumb ! she speaks no more ;
The sea is blue and the winds blow sweet,
But the sharp stones hurt her mortal feet !
The fair Prince tends her night and day,
But his thoughts and his heart are far away ;
Ah, little sea maid, lost for ever,
All is too late—he will love thee never !

CHORUS.

From a distant land he has chosen a bride,
They are sailing away at morn ;
He sees not the sea maiden by his side—
He passes her by in his happy pride—
Forgotten is she and forlorn !

And the ship glides on o'er the waters bright,
There are none to hear her sigh ;
She sees not the waves or the soft starlight,
She hears not the music—alas, to-night
She knows that she must die !

The Sisters.

Sister, we come thy life
To save ! Take thou this knife !
Plunge it deep in his breast

To-night, when he lieth at rest !
Then shall the spell be o'er,
And thou a sea maid once more !

If not, at the red sunrise,
When night in the distance dies,
Sisterless we shall be,
And thou but as foam on the sea !

The Sea Maid.

How calm and peacefully he sleeps,
While o'er the deep the vessel creeps ;
To let him live means death to me,
His death alone my life can be !

Ah no ! the blow I cannot deal !
Sink in the deep, thou fatal steel ;
Day breaks afar, the hour is nigh—
Then let him live, and let me die !

CHORUS.

Farewell, farewell, to the mists of the night,
Hail to the first soft gleam of the light !
Morning has broken : the Spirits of Air
Waken the spheres to the daylight fair !

The Sea Maid.

What are those strains of distant melody
That steal upon mine ear ? again I live !
Their spell new lightness to my heart doth
give :
Spirits of Air, oh, whither bear ye me ?

CHORUS (*Spirits of the Air*).

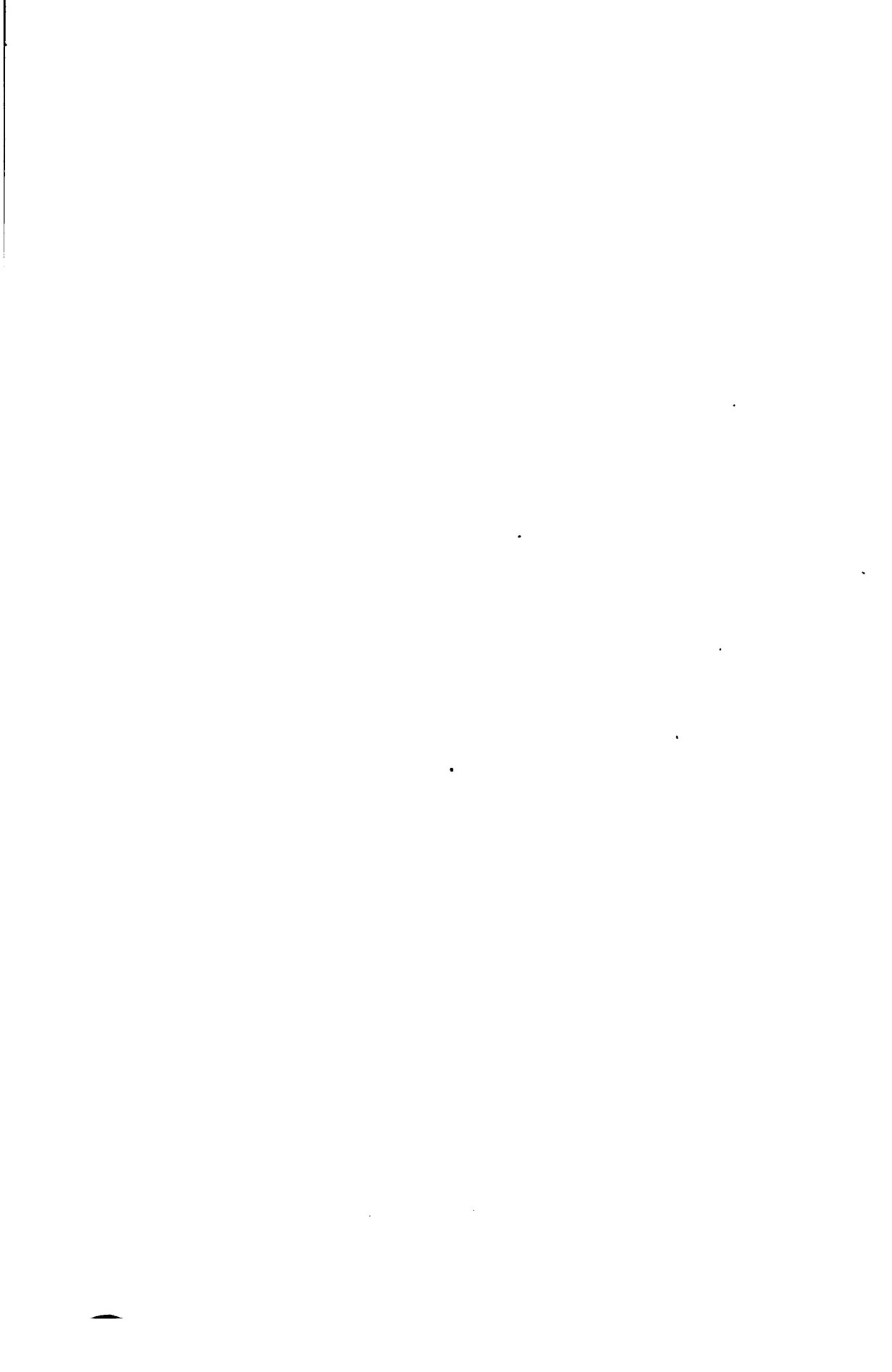
To the Daughters of the Air,
O sea maiden, sad and fair !
There to dwell for evermore
On that bright, immortal shore.
Thou hast suffered and endured,
Thy reward shall be assured,
Thou shalt come, through love and pain,
An immortal soul to gain !

After three hundred years
Of peace unmarred by tears,
Immortal as are we thou shalt rise,
From the regions of the air,
Pure and radiant, bright and fair,
And float, a spirit, into Paradise !

CLIFTON BINGHAM.

CONTENTS.

No.	Page
1. CHORUS—"The sun has set"	1
2. { CHORUS—"Golden-haired maid"	11
{ TRIO (<i>The Sisters</i>)— <i>Second Soprano, Mezzo-Soprano, and Second Contralto</i> —	
" Why so sad, dear sister ours ? "	14
3. { SOLO— <i>Soprano</i> —(<i>The Sea Maid</i>)—" It was the night "	21
{ TRIO (<i>The Sisters</i>)—" Wish not that "	22
4. { CHORUS—" In her cavern "	26
{ SCENA— <i>Soprano and Contralto</i> —(<i>The Sea Maid and The Witch</i>)—" I know	
the boon "	27
{ SOLO (<i>The Witch</i>) AND CHORUS—" Then sleep, while o'er thee "	30
5. CHORAL INTERLUDE—" She wakens again "	35
6. CHORUS—" From a distant land "	39
7. { TRIO (<i>The Sisters</i>)—" Sister, we come thy life to save "	44
{ SOLO— <i>Soprano</i> —(<i>The Sea Maid</i>)—" How calm and peacefully he sleeps "	48
8. FINALE (<i>The Sea Maid and Chorus</i>)—" Farewell to the mists "	51



A DAUGHTER OF THE SEA.

No. 1.

CHORUS.—"THE SUN HAS SET."

Poco Allegretto ma tranquillamente.

FREDERIC H. COWEN.

PIANO.
♩ = 80.

The musical score is written for piano and consists of five systems. The first system includes the tempo *Poco Allegretto ma tranquillamente* and the composer's name **FREDERIC H. COWEN.** The score is in 3/4 time and key of B-flat major. The first system includes the tempo and the composer's name. The score features various dynamics such as piano (*p*), mezzo-forte (*mf*), and crescendo (*cres.*). The piece concludes with a *dim.* (diminuendo) marking.

Copyright, 1896, by Novello, Ewer and Co.

p *dim.* *pp*
Ped. *

CHORUS ALTO.

The sun . . . has set, the sea is

pp
Ped. *

still, . . . The si - - lent stars the hea - - vens

sempre pp
Ped. *

CHORUS SOPRANO.

A lit - tle sea - maid from the deep Is float - ing where the

fill; . . . A lit - tle sea - maid from the deep Is float - ing where the

p
Ped.

ripples sleep, is float - ing, float - ing where the rip - ples sleep. She

ripples sleep, . . . is float - ing where the rip ples sleep.

p

sees a ship . . . up - on the main, . . . She hears the sound of mu - sic's strain ; . . .

She sees a ship up - on the main, . . . She hears the mu - sic's strain ; Who

p

Ped. *

Who is that danc - ing, fair of face, . . . With gal - lant mien . . . and

is . . . that danc - ing, fair of face, . . . With gal - lant mien . . . and

mf

mf

Easier.

mf

form of grace? The ves-sel speeds her course a -
 form of grace? . . . The ves-sel speeds her course a-long- she

p

- long— How fair . . is he, how fair . . is
 speeds . . her course a - long— How fair . . . is . . he, how

mf

crea. *mf*

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

he, how fair is he, how sweet, . . how sweet the
 fair . . . is . . he, . . how sweet, . . how sweet . . the

dim.

dim. *p*

'Ped. * *Ped.* *

song!

song!

dim.

Ped. *

Molto vivace.

p

But hark! the tem-pest ris - es fast,

p

Molto vivace. ♩ = 144. But hark! the tem-pest ris - es fast,

p

mf

The good ship heels be-fore the blast,

mf

The good ship heels be-fore the blaast, *cre - - cen - - do.*

p

mf

The

mf

The

p

wild winds howl,
 wild winds howl,

The first system of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are "wild winds howl,". The piano part has a dynamic marking of *p* (piano).

mf the wild winds howl 'neath storm - y
mf the wild winds howl 'neath storm - y

The second system of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are "the wild winds howl 'neath storm - y". The piano part has dynamic markings of *mf* (mezzo-forte) and *sf* (sforzando).

mf skies, . . . The tem - - - pest
 skies, . . . The tem - - - pest

The third system of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are "skies, . . . The tem - - - pest". The piano part has dynamic markings of *mf* and *p*.

ris - es, The good ship heels be-fore the
 ris - es, The good ship heels be-fore the

The fourth system of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are "ris - es, The good ship heels be-fore the". The piano part has a dynamic marking of *sempre cres* (sempre crescendo).

blast, . . . The wild winds

blast, . . . The wild winds

cen do.

howl . . . 'neath storm - y skies, . . .

howl . . . 'neath storm - y skies, . . .

f

A dis - mal wreck the ves - sel

A dis - mal wreck the ves - sel

lies !

lies !

ff

v v v

9248 Ped.

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a melodic line in the treble and a more rhythmic, textured line in the bass. A fermata is placed over a note in the bass line.

Piano accompaniment for the second system. The bass line begins with a *Ped.* (pedal) marking. The music continues with similar textures to the first system.

Piano accompaniment for the third system. The bass line features a *Ped.* marking. The system concludes with a fermata over a note in the bass line.

Vocal and piano accompaniment for the first system of the vocal entry. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "A form up - on the foam - ing wave The". The piano part includes markings for *accel.*, *p*, and *accel.*. A fermata is present in the piano part.

Vocal and piano accompaniment for the second system of the vocal entry. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "lit - tle sea - maid sees, She flies that shipwrecked life to save, Like". The piano part includes markings for *cres.* and *sempre cres.*.

sea - bird on the breeze. . . .

sea - bird on the breeze. . . .

ff *sempre accel.*

Ped.

Molto adagio.

Molto adagio.

p

A little slower than at the beginning. pp Quasi parlante.

His eyes are closed, .. and

A little slower than at the beginning. ♩ = 66.

pp *pp*

faint .. his breath— 'Tis the boon she

Ah! 'tis the boor she craved,

p

mf *dim.*

craved— The lit-tle sea - maid sweet, the sea - maid sweet, from

dim.

The sea' - maid sweet, the sea - - maid sweet, the sea - maid, from

p

Ped. *3* * *Ped.* *3* *

dim. *poco rit.*

death The Prince - 's life has saved !

dim. *poco rit.*

death The Prince - 's life has saved !

p *poco rit.* *pp molto tranquillo.*

Ped. * *Ped.* *

poco rall. *pp*

Ped.

No. 2.

[CHORUS.—"GOLDEN-HAIRED MAID."]

[TRIO.—"WHY SO SAD, DEAR SISTER OURS?"]

Andante moderato.

PIANO.
♩ = 80.

p legato.

dim. *p*

molto legato.

rall. *p a tempo.*

Ped. *

SOPRANO.
ALTO.

Gold - en-haired maid by the sad sea waves, . . .

Maid by the sad sea waves, . . .

Why art thou sad in thy co - ral

Sad in thy co - ral

sempre p

The musical score consists of five systems. The first system is for the piano accompaniment, starting with a tempo of 'Andante moderato' and a metronome marking of 80. It features a treble and bass clef with a key signature of one sharp (F#). The piano part includes dynamics like 'p' and 'p legato', and articulation like 'dim.'. The second system continues the piano accompaniment. The third system introduces the vocal parts with 'molto legato' and 'p a tempo' markings, and includes a 'Ped.' (pedal) instruction. The fourth system shows the vocal lines for Soprano and Alto, with lyrics: 'Gold - en-haired maid by the sad sea waves, . . . / Maid by the sad sea waves, . . .'. The fifth system continues the vocal lines with lyrics: 'Why art thou sad in thy co - ral / Sad in thy co - ral'. The piano accompaniment continues with a 'sempre p' (piano) marking.

caves? . . . Ris - ing each e - ven - tide,

caves? . . . Ris - ing each

ris - ing to the shore, Pin - ing to see, to see . . . thy

e - ven - tide, Pin - ing to see . . . thy love, to see thy love, . . . thy

cres. *dim.* *cres.* *dim.* *cres.* *dim.*

love once more. . . Gold - en - haired maid, why art thou

love once more. . . Gold - en - haired maid,

sad?..

why art thou sad?

dim. *poco rall.*

Lone is the sea . . . and lone the
 Lone is the sea . . . and lone the

pp a tempo.

Ped. *

sky, . . . Sad are thine eyes, . . . and
 sky, . . . Sad are thine eyes. . . and

none know why, . . . Fet - tered art
 none know why, . . .

cres.

cres.

thou, and thy love is free, Sad lit - tle maid by the
 Fet - tered art thou, and thy love is free, Lit - tle maid by the

cres. *dim.*

dim.

poco rall. *a tempo.*

sea, . . . sad lit - tle maid by the moan - ing sea!

poco rall. *a tempo.*

sea, . . . sad maid . . . by the moan - ing sea!

p *colla voci.* *p a tempo.*

Pod. *

dim. *poco rall.*

TRIO. THE SISTERS.
Poco più animato, ma poco, e sempre tranquillo.
SOLO. 2nd SOPRANO.

cres.

Why so sad, dear sis - ter ours? Lone - ly droop thy sweet sea-flowers, Dull thine eyes are,

SOLO. MEZZO-SOPRANO. *cres.*

Why so sad, dear sis - ter ours? Lone - ly droop thy sweet sea-flowers, Dull thine eyes are,

SOLO. 2nd CONTRALTO. *cres.*

Why so sad, dear sis - ter ours? Lone - ly droop thy sweet sea-flowers, Dull thine eyes are,

Poco più animato, ma poco, e sempre tranquillo. ♩ = 92.

p *cres.*

and thy voice Tuned no long-er to re-joice,
 and thy voice Tuned no long-er to re-joice, Dull thine eyes are,
 and thy voice Tuned no long-er to re-joice, Dull thine eyes are,

Dull thine eyes, . . and thy voice Tuned no long - er, tuned no long-er to re -
 and thy voice, thy voice . . no . . long - er tuned, tuned to re -
 thy voice Tuned no long - er, no long-er to re -

- joice. . . Speak, dear sis - ter, sis - ter, speak,
 - joice. . . Dear sis - ter, dear sis - ter,
 - joice. . . Speak, dear sis - ter, speak, dear sis - ter,

mf grazioso.
 Speak, dear sis - ter, come, be gay... Join us in our hap - py.. play,
grazioso. *mf*

mf grazioso.
 Speak, dear sis - ter, come, be gay... Join us in our hap - py play,
mf

Speak, dear sis - ter, come, be gay, . . . Join us in our hap - py play, . . .

mf grazioso. *mf*

f *mf*
 Sis - ter, come, be gay, Join us in our play, join us.. in .. our play, . .

mf
 Sis - ter, come, be gay, Join us in our play, join us.. in .. our play, . .

Sis - ter, come, be gay, Join us in our play,

f *mf* *p*

Ped. *Ped.*

poco rit. *a tempo.*
 in our hap - py play !

poco rit. *a tempo.*
 join us.. in .. our play, . . in our hap - py play !

poco rit. *a tempo.*
 join us.. in .. our play, . . in our hap - py play !

pp *f poco rit.* *a tempo. f* *senza affrettare.*

Ped. ** V V V V Ped. V **

Time was in the gold-en hours,
 Time was in the gold-en hours,
 Time was in the gold-en hours,

dim. *p* *p*
Ped. *

Thy sweet laughter rang with ours, Thy bright song was first and best, Gay-er e-ven
 Thy sweet laughter rang with ours, Thy bright song was first and best, Gay-er e-ven
 Thy sweet laughter rang with ours, Thy bright song was first and best Gay-er e-ven

cres. *cres.* *cres.*
cres.

than the rest! Thy sweet laughter, thy bright song, thy song, . . . thy . . . bright
 than the rest! Thy sweet laughter, thy bright song, thy song, . . .
 than the rest! Thy sweet laughter, thy . . . bright

cres. *f*
p *cres.* *f*
p *mf*
p *cres.* *mf*

dim.
 Thy bright song, . . . thy song was gay-er than the rest! . . . Speak, ^{dear} sweet sis-ter,
dim.
 . . . thy bright song . . . gay-er than the rest! . . . ~~dear~~
dim.
 song, thy song . . . was gay-er than the rest! . . . Speak, sweet

grazioso.
 sis-ter, speak, speak, dear sis-tér, come, be gay,
grazioso.
 sis-ter, ~~and~~ sis-ter, speak, dear sis-ter, come, be gay,
grazioso.
 sis-ter, speak, sweet sis-ter, speak, dear sis-ter, come, be gay. . .
mf grazioso.
 Ped. * Ped. *

mf
 Join us in our hap-py play, Sis-ter, come, be gay, Join us in our play,
mf
 Join us in our hap-py play, Sis-ter, come, be gay, Join us in our play,
mf
 Join us in our hap-py play, . . . Sis-ter, come, be gay, Join us in our play,
f
 Ped. *

join us in.. our play, . . sis - ter,

join us in.. our play, . . join us in.. our play, . . sis - ter,

join us in.. our play, . . sis - ter,

mf *p* *pp* *f*

Ped. * Ped. * V V

join us in our play! . . .

join us in our play! . . .

join us in our play! . . .

f *dim. e rall.*

V V V V Ped. *

CHORUS SOPRANO.
Andante, come lma. *pp*

Gold - en-haired maid by the sad sea

Alto. *pp*

Maid by the sad sea

Andante, come lma. ♩ = 80.

pp legato.

Ped. *

poco cres.

waves, . . . Fet - tered art thou, and thy love is

poco cres.

waves, . . . Fet - tered art thou,

dim.

free, Sad lit - tle maid by the sea, . . . sad lit - tle

dim.

and thy love is free, Lit - tle maid by the sea, . . . sad maid . .

dim.

molto rall. *a tempo.*

maid by the moan - ing sea!

molto rall. *a tempo.*

. . . by the moan - ing sea!

molto rall. *pp a tempo.*

Ped. *

rall.

No. 3.

SOLO (THE SEA-MAID).—"IT WAS THE NIGHT."

TRIO (THE SISTERS).—"WISH NOT THAT."

SOPRANO SOLO. THE SEA MAID.

Con moto ma non troppo.

It was the night I rose.. from maid - en sleep, I saw a good

Con moto ma non troppo. ♩ = 92.

p

ship sink - ing in . . the deep; All, . . all were swal - lowed in the storm - y

cres. ed accel.

cres. ed accel.

Or

Whose life 'twas mine to save! a tempo.

mf rit.

wave, Save one— the Prince— Whose life 'twas mine . . to save!

mf colla voce. *p a tempo.*

None.. more fair and none.. more no - ble, Not in all the

cres.

cres.

rall. *Poco più sostenuto. f espressivo.*

world, the world so wide, And I would that I were mor - tal,

Poco più sostenuto. ♩ = 72.

f rall.

and I would that I were mor-tal, I would I were mor-tal, So I might

be . . his bride, So that I might be, . . night be his

dim. *mf* *poco rit.*

Ped. *

Allegro moderato.

bride!

THE SISTERS. 2nd SOPRANO.

MEZZO-SOPRANO. Wish not that, O gen-tle sis-ter, For a hu-man

2nd CONTRALTO. Wish not that, O gen-tle sis-ter, For a hu-man

Wish not that, O gen-tle sis-ter, For a hu-man

Allegro moderato. ♩ = 100.

soul ne'er sigh; For if he whom thou so lov-est, Should not love thee,

soul ne'er sigh; For if he whom thou so lov-est, Should not love thee,

soul ne'er sigh; For if he whom thou so lov-est, Should not love thee,

thou would'st die! *rall.*

thou would'st die! *rall.*

thou would'st die! *rall.*

p *rall.*

Poco più tranquillo.

Come with us and share our plea-sures, In the still depth of.. the sea;..

Come with us and share our plea-sures, In the still depth of the sea;..

Come with us and share our plea-sures, In the still depth of the sea;..

Poco più tranquillo. ♩ = 92

p legato.

sempre p *dim.*

Stay with us, a sweet sea maid-en, We.. will love and com-fort thee,..

sempre p *dim.*

Stay with us, a sweet sea maid-en, We will love and com-fort thee,..

sempre p *dim.*

Stay with us, a sweet sea maid-en, We will love and com-fort thee,..

sempre p *dim.*

Ped. * *Ped.* *

SOPRANO SOLO. THE SEA-MAID. *L'istesso tempo. espressivo.*

None more
love and com-fort thee!

poco rit.

dim. we . . will love and com-fort thee, . . love and com-fort thee!
poco rit.

dim. we . . will love and com-fort thee, . . love and com-fort thee!
poco rit.

L'istesso tempo.
the ♩ as before = 92.

p *dim.* *p poco rit.* *mf*

Ped. *

fair and none more no - ble, Not in all the world, the world so

p *cres.*

cres.

poco rall. *Poco più sostenuto. f espressivo.*

wide, And I would that I were mor - tal, and I would that I were mor - tal,

f *Poco più sostenuto. ♩ = 72.*

poco rall. *f*

I would I were mor - tal, So I might be . . his bride,

dim.

Ped.

mf *poco rit.* *a tempo.* *mf*

So that I might be, . . . might be his bride! Would I were mor - tal.

THE SISTERS.

p Wish not that, wish not

p Wish not that, wish not

p Wish not that, wish not

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

* Ped. *

Or *mf rall.* *f*

So that I might be, . . . might be his bride!

mf *rall.* *f*

would I were mor - tal, So . . . that I might be his bride!

that!

that!

that!

mf *p* *mf* *f* *ff sostenuto.*

colla voce

rall.

* Ped. *

No. 2. { CHORUS.—"DEEP IN HER CAVERN THE SEA-WITCH SITS."
SCENA (THE SEA-MAID AND THE WITCH).—"I KNOW THE BOON."

Moderato maestoso.

PIANO.
♩ = 72.

CHORUS. SOPRANO.

CHORUS. ALTO.

Deep in her cav - ern the sea - witch sits,

Deep in her cav - ern the sea - witch sits,

And the weeds with her bo - ny hands she knits;

And the weeds with her bo - ny hands she knits;

Gloom - y and grim is her lone - some lair—

Gloom - y and grim is her lone - some lair—

f *mf* *scempre f*

But what does the lit - tle sea - maid - en there?

p

f *p* *f* *p*

CONTRALTO SOLO. THE SEA-WITCH.
Recit. quasi a tempo.

I know the boon that thou would'st ask— but say, Art thou pre-pared?

p

the pen - al - ty to pay ?

L'istesso tempo.
Thou must give home, and
L'istesso tempo. ♩ = 72.

friends, and love, If thou would'st dwell on earth a - bove ; Thy voice so sweet must

si - lent be, If thou would'st gain such boon from me !

Say, fair maid, art thou pre - pared . . . the pen - al - ty to pay ? Then should a mor - tal

love thee well, Bet - ter than tongue or eye can tell ; With love un - doubt - ing,

love di-vine, A soul im-mor-tal shall then be

f *dim.* *p*

Ped.

thine! Should he not love thee for whom thou hast sighed, Should he take an-o-ther

poco accel. *cres. ed accel.*

for his true bride, Thy heart will break, and thou wilt be

p *poco accel.* *sempre accel.* *a tempo.*

Changed in-to foam on the sad salt sea!

sempre f *f*

Say, say, fair maid, art thou pre-pared the pen-al-ty to pay?

mf *p* *f*

Poco vivo.

SOPRANO SOLO. THE SEA-MAID.

cres.

Let me be hu-man, let me be hu-man, what-e'er be -

Poco vivo. ♩ = 92.*p**cres.**f*

- tide, I will dare all to be by his side!

f *ff* *Ped.*

p poco rall. *dim.* *Ped.*

Molto lento.

CONTRALTO SOLO. THE WITCH.

Molto lento. ♩ = 76. Then sleep, while o'er thee the spell I cast, Thy*p**Ped.*** Ped.*** Ped.*** Ped.*

sweet sea - maid - en - hood is past. 'Tis done—

sempre p ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** simile.*

sleep on, . . . sleep on— for love's true sake, . . . sleep

on, sleep on, for love's true sake, At morn . . .

mf *mf* *dim.*

Ped. *

thou shalt wake, at morn, at morn a mor - tal thou shalt wake!

dim. *p* *dim. e rall.* *a tempo.*

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

Ped.

THE WITCH. *pp*

Sleep, . . .

CHORUS. SOPRANO. *pp*

Then sleep, while o'er thee the spell is cast, Thy sweet sea -

ALTO. *pp*

Then sleep, while o'er thee the spell is cast, Thy sweet sea -

pp

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

pp sleep, . . . *p* sleep

- maid - en - hood is past; 'Tis done—

- maid - en - hood is past; Sleep

p

Ped. * *simile.*

dim. on, . . . sleep on, . . . for love's.. true

sleep on, . . . sleep on, . . . for love's.. true

dim. on, . . . sleep on, for love's true

dim.

sake, . . . sleep on, sleep on, for love's.. true sake, . . .

sake, . . . sleep on, . . . sleep on, for love's.. true sake, . . .

sake, . . . sleep on, sleep on, for love's . . . true

mf

mf

mf

Ped. *

At morn . . . thou . . . shalt wake, . . . at morn . . . a
 At morn . . . thou . . . shalt wake, . . . at morn . . . at
 sake, At morn . . . thou . . . shalt wake, . . . at

sempre dim.
sempre dim.
sempre dim.

dim. *pp*

mor - - - tal thou shalt wake! Sleep on,
 morn a mor - tal thou shalt wake! Sleep
 morn a mor - tal thou shalt wake!

poco rall. *a tempo.*
poco rall. *a tempo.*
poco rall. *a tempo.*

poco rall. *a tempo.* *p*

Ped. *

on, . . . sleep on,
 on, . . . sleep on,
 Sleep on, . . . sleep on, . . .

sempre rall.
sempre rall.
sempre rall.

pp *sempre rall.*

sleep on! . . .

sleep on! . . .

sleep on! . . .

Piu lento. ♩ = 60.

pp

pp

Ped. *

pp

dim.

pp

Ped. * *Ped.* *

pp *rall.* *pp*

Ped. * *Ped.* *

No. 5

CHORAL INTERLUDE.—“SHE WAKENS AGAIN.”

Allegro moderato e tranquillo.

PIANO.
♩ = 108.

p grazioso.

poco cres.

p

pp

CHORUS. SOPRANO.

ALTO.

She wak-ens a-gain . . . by the is-land

She wak-ens a-gain . . . by the is-land

pp

shore : A - las, she is

shore : A - las, she is

pp *pp*

dumb ! she speaks no more,

dumb ! she speaks no more, She

pp

speaks no more ; ..

p

cres. The sea is blue . . . and the winds blow sweet, . . . But the

cres. The sea is blue, . . . the winds blow sweet, . . . But the

cres. *pp*

sharp stones hurt, the stones hurt her mor - tal feet! . . .

sharp stones hurt, . . . the stones hurt her mor - tal feet! . . .

pp

poco cres.

p

The fair Prince tends her night and day,

The fair Prince tends her

p

But his thoughts and his heart are far . . . a -

night and day, But his thoughts are far . . . a -

- way; Ah, lit - tle sea - maid,

- way; Ah, lit - tle sea - maid,

f

p

f

p

Ped. *

lost for ev - er, All is too late— he will love thee nev - er!

lost for ev - er, All is too late— he will love thee nev - er!

p

f

p

f

p

All is too late— he will love thee nev - er!

pp

poco rall.

a tempo.

he will love thee nev - er!

pp

poco rall.

a tempo.

All is too late— he'll love thee nev - er!

pp

pp poco rall.

pp a tempo.

dim.

Ped.

* *Segue.*

No. 6.

CHORUS.—“FROM A DISTANT LAND.”

Andantino poco mosso. In modo di una Barcarolla.

PIANO.
♩. = 60.

SOPRANO.
mf

From a dis-tant land . . he has cho-sen a bride, . . . from a

ALTO.
mf

From a dis-tant land . . he has cho-sen a bride, . . . from a

dis-tant land . . he has cho-sen a bride, . . . They are sailing a-way at

dis-tant land . . he has cho-sen a bride, . . . They are sail - ing . . at

cres. *mf*
 morn, .. they are sail - ing a - way at morn ; .. He sees not the sea - maid - en by his
 morn, .. they are sail - ing .. at morn ; .. He sees not the sea - maid - en, he

cres. *mf*
cres. *dim.*

Ped. *

p *cres.*
 side, .. He pass - es her by . . . in his hap - py
 sees . . . her not, . . . He pass - es her by, he

dim. *p*
p *cres.*

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

f *p*
 pride, . . For - got - - - ten is she, for - got - ten
 pass - es her by, For - got - ten she, for - got - ten

cres. *f* *p*
mf *p*

Ped. * *Ped.* *

pp *poco rit.* *a tempo.*
 she, for - got - ten and for - lorn ! . .
 she, for - got - ten and for - lorn ! . .

pp *poco rit.* *a tempo.*
pp *poco rit.* *a tempo.* *mf*

Ped. * *Ped.*

legato e non affrettando.

mf
Ped. ** Ped. V*

dim. *p*
** Ped. V*

SOPRANO.

And the ship glides on . . . o'er the wa - ters

ALTO.

And the ship glides on . . . o'er the wa - ters

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

bright, . . . the ship glides on . . . o'er the wa - ters bright, . . .

bright, . . . the ship glides on . . . o'er the wa - ters bright, . . .

p *cres.* *p*
There are none to hear her sigh, . . there are none to hear her sigh; . . She

p *cres.* *p*
There are none to hear her sigh, . . there are none to hear her sigh; . . She

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

sees not the waves or the soft star - light, She hears not the
 sees not the waves.. or the soft star - light, She

dim.

p

Ped. * *Ped.* *

mu - sic, she hears . . it not, . . a - las, . . to
 hears not the mu - sic, she hears . . it not, a - las, to -

cres. *mf*

cres. *mf*

Ped. * *Ped.* *

- night, to - night She knows, . . she she
 - night, to - night She knows, . . she she

p *pp*

Ped. *

knows that she must die!
 knows that she must die!

pp *f legato e non affrettando.*

Ped. * *f* *V* *V* *V* *V*

First system of musical notation. The treble clef staff contains a melodic line with several accents (^) and slurs. The bass clef staff contains a bass line with vertical lines (v) and asterisks (*) above it, indicating pedal points. The word "Ped." is written below the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes dynamic markings: "dim." (diminuendo), "p" (piano), and "pp" (pianissimo). It also features vertical lines (v) and asterisks (*) above the bass staff, with "Ped." written below.

Third system of musical notation. The treble clef staff shows a more complex melodic passage. The bass clef staff includes the marking "cres." (crescendo) and vertical lines (v) and asterisks (*) above the bass staff, with "Ped." written below.

Fourth system of musical notation. The treble clef staff continues with melodic lines. The bass clef staff includes dynamic markings "mf" (mezzo-forte) and "p" (piano). It features vertical lines (v) and asterisks (*) above the bass staff, with "Ped." written below.

Fifth system of musical notation. The treble clef staff includes a "Sva." (Sustained) marking with a dotted line. The bass clef staff includes dynamic markings "dim.", "pp", and "sempre pp". It features vertical lines (v) and asterisks (*) above the bass staff, with "Ped." written below.

Sixth system of musical notation. The treble clef staff concludes with a double bar line. The bass clef staff includes a vertical line (v) and asterisk (*) above the bass staff, with "Ped." written below. The word "Segue." is written at the end of the system.

No. 7. { TRIO (THE SISTERS).—"SISTER, WE COME THY LIFE TO SAVE."
 { SOLO (THE SEA-MAID).—"HOW CALM AND PEACEFULLY HE SLEEPS."

Molto vivace. ♩ = 92.

THE SISTERS.
 SOLO. 2ND SOPRANO.

SOLO. MEZZO-SOPRANO.

Sis - ter, sis - - ter,

SOLO. 2ND CONTRALTO.

Sis - ter, sis - - ter, we come thy life To

we come thy life to save! . .

we come thy life to save! . . Sis - ter,

save, we come thy life to save! . . Sis - ter,

Sis . . . ter! Take thou this knife!..

Sis . . . ter! Take thou this knife!..

Sis . . . ter! Take thou this knife!..

f *p*

mf Plunge it deep in his breast To-night, when he lieth at rest!

mf Plunge it deep in his breast To-night, when he lieth at rest!

mf Plunge it deep in his breast To-night, when he lieth at rest!

mf Then shall the spell be o'er, then shall the spell be o'er, And

mf Then shall the spell be o'er, And

mf Then shall the spell be o'er, then shall the spell be o'er And

thou a sea - maid, a sea - maid once more!

thou a sea - maid, a sea - maid once more!

thou a sea - maid, a sea - maid once more!

f

V

cres.

If not, . . . at the red sun - rise, When night in the

cres.

If not, . . . at the red sun - rise, When night in the

cres.

When night in the

p

cres.

V

dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

mf

cres.

dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

mf

cres.

dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

cres.

sempre cres.

f

be, And thou but as foam on the sea!

be, And thou but as foam on the sea!

be, And thou but as foam on the sea!

f

We come thy life to save! . . .

We come thy life to save, we come thy life to save! . . .

We come thy life to save, we come thy life to save! . . .

sf *sempre f*

f

Sis - - - ter,

Sis - ter, sis - - - ter,

Sis - ter, sis - - - ter,

p

sis - - - ter!

sis - - - ter!

sis - - - ter!

f

f

Andantino. ♩ = 54. (A little slower than in No. 6.)

p

dim.

pp

Ped.

legato e molto tranquillo.

* *Ped.*

SOPRANO SOLO. THE SEA-MAID.

pp

How calm . . . and

* *Ped.*

peace-ful-ly he sleeps, . . . While o'er . . . the

pp

sempre pp

Ped.

deep the ves - sel creeps; . . .

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

To let him

pp

Sea . . .

live means death to me, . . . His death a-lone my life can

p

be!

pp

Ped.

Molto vivace come lma. *f*

Musical staff with lyrics: Ah no! the blow I can - not deal!

Molto vivace come lma. $\text{♩} = 92$

Piano accompaniment for the first system, including dynamics like *sf*, *p*, and *cre.*

Musical staff with lyrics: Sink in the

Piano accompaniment for the second system, including dynamics like *f*.

Musical staff with lyrics: deep, thou fa - tal steel; . . . Day breaks a - far,

Piano accompaniment for the third system.

Musical staff with lyrics: the hour is nigh— Then let him live, and let me

Piano accompaniment for the fourth system, including dynamics like *f*.

Musical staff with lyrics: die!

Piano accompaniment for the fifth system, including dynamics like *p*.

No. 8. FINALE. SOLO (THE SEA-MAID) AND CHORUS.—“FAREWELL TO THE MISTS.”

Andante moderato. $\text{♩} = 63.$

mf *p*

Ped. ** Ped.*

pp *8va.* *lunga.*

** Ped.*

un poco marcato ma sempre pp

pp tranquillo.

Ped. non tremolo.

CHORUS. SOPRANO. *pp* Fare

ALTO. *pp* Fare

- well, fare

- well, fare

simile.

The musical score is arranged in systems. The first system shows the piano introduction with a tempo of 'Andante moderato' and a quarter note equal to 63. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of mezzo-forte (mf) and piano (p). Pedal points are indicated as 'Ped.' and '* Ped.'. The second system continues the piano introduction, marked 'pp' (pianissimo), with a 'lunga.' (long) note and an '8va.' (octave) marking. The third system shows the piano accompaniment for the vocal entry, marked 'un poco marcato ma sempre pp' and 'pp tranquillo', with a 'Ped. non tremolo.' instruction. The vocal parts for Soprano and Alto enter with the lyrics 'Fare'. The Soprano part is marked 'pp'. The piano accompaniment continues with a steady eighth-note pattern. The final system shows the vocal parts with the lyrics '- well, fare' and '- well, fare', with a 'simile.' instruction for the piano accompaniment.

- well to the mists of the night, . . .

- well to the mists of the night, . . .

pp Hail to the

pp Hail to the

sempre pp

Ped.

first soft gleam of the light! . . .

first soft gleam of the light! . . .

*

p *cres.*

Morn - ing has bro - ken, — the Spi - rits of

p *cres.*

Morn - ing has bro - ken, — the Spi - rits of

p *cres.*

Air Wak - en the spheres to the day - - light

Air Wak - en the spheres to the day - - light

p

SOPRANO SOLO. THE SEA-MAID.

What are those strains of dis - tant

fair !

fair !

pp

Ped.

me - - - lo - dy . . . That steal up - on mine

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

car ?

a - gain I live, . . .

poco cres.

Ped. * *Ped.* *

cres.

a - gain I live! . . . Their spell new light-ness to my

Ped. ³ * *Ped.* ³ * *Ped.* ³ * *Ped.* ³ *

heart doth give: . . . Spi - rits of Air, . . .

dim. *p*

Ped. ³ * *Ped.* ³ * *Ped.* ³ * *Ped.* ³ *

Spi - - rits of Air, . . . oh, whither bear ye

Ped. ³ * *Ped.* ³ * *Ped.* ³ * *Ped.* ³ *

me?

dim. *pp*

Ped. ³ * *Ped.* ³ * *Ped.* ³ * *Ped.* ³ *

V V

cres. *f* *p*

p sostenuto.

There to dwell . . for ev - er - more On . . . that bright, . . im -

p sostenuto.

There to dwell . . for ev - er - more On that bright, . . im -

p

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

poco cres.

- mor - tal shore. Thou hast suf - fered and . . . en - dured,

poco cres.

- mor - tal shore. Thou hast suf - fered and . . . en - dured,

poco cres.

Ped. *

cres. *mf*

Thy re - ward shall be . . . as - sured, Thou shalt come, through

cres. *mf*

Thy re - ward . . shall be as - sured, Thou shalt come, . .

cres. *mf*

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

love and pain, An im - mor - tal soul to gain,
 through love and pain, . . . An im - mor - tal soul, a soul to

Ped. * *Ped.* *

f Thou shalt come, through love and pain, An im - mor - tal soul, a
dim.
f gain, Shalt come, through love . . . and pain, An im - mor - tal soul, a
dim.

f *dim.*

SOLO SOPRANO. THE SEA-MAID.

p A-gain I live, *cres.* a-gain I
 soul to gain!
 soul to gain!

p *cres.*

Ped. * *Ped.* *

live! Their spell new light - ness to my heart doth

cen do.

f give:

SPIRITS OF THE AIR.
SOPRANO. *mf sostenuto.*

Af - ter three hun - dred

ALTO. *mf sostenuto.*

Af - ter three hun - dred

f *p*

Ped. *

years Of peace, af - ter years . . . un -

years Of peace, at - ter years . . . un -

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

- marred by tears, *cres.* Im - mor - tal as are we .
 - marred by tears, *cres.* Im - mor - tal as are we thou

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

. . thou too shalt rise, *cres.* im - mor - tal as are we .
 too shalt rise, *cres.* im - mor - tal as are we thou

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

. . thou too shalt rise, *p* From the re - gions of the air,
 too shalt rise, *p* From the re - gions of the air,

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

of the air, *mf* Pure and ra - diant,
 of the air, *mf* Pure and ra - diant,

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

sempre cres.

cres. bright and fair, *f* And float, a spi - rit, in - te
cres. bright and fair, *f* And float, and float in - to

cres. *mf*

Ped. * *Ped.* *

sempre f Pa - ra - dise! . . . Thou too shalt rise, . . . Pure . . . and
sempre f Pa - - ra - dise! . . . Thou too shalt rise, . . . Pure . . . and

f

Ped. *

cres. ra - diant, pure and ra - diant, *ff* A spi - rit in - to
cres. ra - diant, pure and ra - - diant, *ff* A spi - rit in - to

ff

Ped. * *Ped.* *

Pa - - - - - ra - di - se! . . .
 Pa - - - - - ra - di - se! . . .

ff *dim*

Ped. v

a spi - - - rit,
 a spi - - - rit,
 uendo. *pp*
 8va.....
 *

rall. *a tempo.*
 in - - to Pa - ra - dise!
rall. *a tempo.*
 in - - to Pa - ra - dise!
 8va.....
pp a tempo, tranquillo.
Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *
 8va.....

pp *rall.*
Ped. *
 THE END



DATE DUE

**Music Library
University of California at
Berkeley**