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HENRY HADLEY

OP. 52

∴

MERLIN AND VIVIAN

A LYRIC DRAMA

∴

FOR CHORUS, SOLI AND ORCHESTRA

∴

POEM BY

ETHEL WATTS MUMFORD

∴

VOCAL SCORE



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CHARACTERS

∴

MORGAN-LE-FAY, <i>enchantress, queen of Avalon</i>	SOPRANO
VIVIAN, <i>sorceress</i>	MEZZO-SOPRANO
KING ARTHUR	TENOR
MERLIN, <i>the enchanter, Arthur's councilor</i>	TENOR
ADRIHIM, <i>the Spirit of the architect of King Sueliman</i>	BASS
ARIEL, <i>the Spirit of music and light</i>	SOPRANO
A HERALD	TENOR

Chorus of Fairies, Knights, and Spirits

The scene of PART I is laid on the Isle of Avalon; of PART II, at King Arthur's court; of PART III, at Castle Joyousguard.

MERLIN AND VIVIAN

A LYRIC DRAMA

PART I

A fairy isle, Avalon, which floats at the will of Morgan-le-Fay, its queen, the enemy of Merlin and King Arthur. In the distance rises the palace, where dwell Vivian, the sorceress, and the ladies of the court; terraces descend to the sea, where are marble quays, and the anchorage of the Ship of Dreams.

CHORUS

O Isle of Dreams, O Avalon,
Thy shores are strewn with pearl and gold,
Across thy lakes the rainbows gleam,
Around thy hills the sea-mists fold;
All that is fair, all that is fell,
Is in thy form of fairy mould.

Across the drowsy purple seas
Thou floatest as a thing of light.
No tempests vex thy golden days,
No bitter winds assail thy night,
O charmed Isle by magic raised,
O dear rose-garden of Delight!

Enchanted Island, Avalon,
Morgan-le-Fay is owned thy Queen,
She of the veiled, mysterious eyes,
She of the cold and courtly mien,
She of the skilled and subtle hand
That feeds the ring-doves as they preen.

Upon thy marble terraces
The Queen sits in her regal state,
Upon her hand the witchcraft ring
That gleams with evil eyes of Fate,
Within her heart an evil wish,
Within her soul the soul of Hate.

MORGAN-LE-FAY

Now who shall slay mine enemy?
And who shall dupe Merlin the wise?
Destroy the power of his hands,
And close his all unsleeping eyes?
Lo! all my wisdom fails and dies,
My blackest arts are short of span;
I may not reach his soul unstained,
I may not place him 'neath my ban.
By love alone may he be led:
Send me the Lady Vivian!

CHORUS

Across the lawns with daisies pied
She comes, the Lady Vivian!
Her eyes are bright as sparkling jet,
She moves as only fairies can;
Her hair is gold, and bound with gems,
She bears a jewelled peacock fan.

VIVIAN

Within my chamber, rose-bedight,
Subtle and sure I felt thy call;
My one desire thou long hast known:
Of magic power I must know all!
I felt thy wish, and thy will of me,
Draw as the tides draw in the sea;
And I am come, my Queen, to thee,
From Bower and Hall.

Lo! I am fair as the gods were fair,
Fair as the nymphs that haunt the sea,
And I shall learn, ere I do thy will,
The magic power of witchery.
I will seek the court where Merlin dwells,
I will win his love by magic spells,
I will damn his soul to a thousand hells
With his own sorcery!

I shall be wise as thou art wise,
And in my hand he shall be as clay;
I will lure his heart as the fowler lures,
Who calls the bird but to maim and slay.
Give me the ring of Love and Hate;
My hand shall be as the hand of Fate;
He shall find Death when he seeks a mate,
Morgan-le-Fay!

*Vivian and Morgan-le-Fay prepare
for the incantation.*

CHORUS

See, they have brought the golden lamps,
And magic oils of strange perfume.

And lo! they sing the ancient songs,
They chant the long-forgotten rune.
The magic ship draws close amain,
Across the sapphire seas of June.

The Incantation of the Magic Ship.

MORGAN-LE-FAY AND VIVIAN

Come, I command thee,
Ship of enchantment,
Rune of the waters
Sing I to thee;
Come from thy harbor,
The far, golden haven,
Where lost ships fegather
Mysteriously.
Come, come!
Come, come!
Cordage of silver,
Silken of sail;
Come through the calms,
The foam from thee flying,
Swift as though borne
On the wings of the gale.
Charms of Phœnicia,
Runes of the Northland,
All the sea's magic,
To thee I sing.
Hither, O hither,
Ship of enchantment!
Come, I command thee, come!

CHORUS

She comes, she comes, the ship of dreams
Across the far, mysterious sea;
Red as blood are her sails of samite,
Her banners golden 'broidery,
With seamaias floating by her side,
She comes, the ship of Sorcery!

Vivian departing for the Court of King Artlur.

MORGAN-LE-FAY

Farewell, farewell, my Vivian!

CHORUS

Oh, Fair and Fell,
Farewell, farewell!

MORGAN-LE-FAY AND CHORUS

Now all the demons down in hell
Shall guard thee, Lady Vivian!

VIVIAN

For life or death, for weal or woe,
Morgan-le-Fay, I go, I go!

CHORUS

Oh, Fair and Fell,
Farewell, farewell!

MORGAN-LE-FAY AND CHORUS

Now all the hosts of blackest hell
Guard thee, O Lady Vivian!

VIVIAN AND CHORUS

Farewell, farewell!

PART II

Hall of the Knights of the Round Table: King Arthur presiding, with Merlin, his chief councilor, at his right hand. The knights are assembled and the feast is in progress when Vivian craves admission as the bearer of a peace-token from Morgan-le-Fay, kinswoman and enemy to King Arthur.

CHORUS OF MEN

Hail to Arthur!
Hail to the lord!
King and Host
Of the Knightly board!
Hail, all hail!
Let the hall resound
To the ringing mirth
Of the Table Round!

Hail! hail! hail!

With a roar of right good cheer

We drink the health in ruby wine
Of fair Queen Guenevere.

To Guenevere and her gentle King
Love and loyalty here we bring.
What ho! squires and pages fair!
Wine! wine! in goblets rich and rare!
For the pledge is the Table Round,
And with mirth let the halls resound.
Hail, all hail!

Let the hall resound
To the ringing mirth
Of the Table Round!

KING ARTHUR

Good men and true, I give ye royal greeting,
And quaff with joy your pledge of fealty;
May love preside at this, our joyful meeting,
And love prevail 'twixt all the world and me!

HERALD

My Lord, without the hall doth stand
The Princess of Northumberland.

CHORUS

Across the floors vermilion-tiled
She comes, my Lady Vivian!
Her eyes are bright as sparkling jet,
She moves as only fairies can;
Her hair is gold, and bound with gems,
She bears a jewelled peacock fan.

VIVIAN

I sing a land
Most radiant and serene;
With roses dight,
And silver paths;
The emerald lawns between,
There clad in white,
Fair ladies move,
As fair as lilies of
The beauteous night;
And one most fair,
Our radiant queen,
Hath sent me here
To bear her token,
And sweetest greeting,
Her faith unbroken,
Her pledge this ring:

“Upon his hand,”
She smiling saith,
“Who shall be provèd
Wisest and best,
This ring to him is given,
This ring for love;
And it shall know,
Upon no other finger go
In all the land,
Of all the rest!”

CHORUS

Lo, she hath paced about the hall,
To each in turn she bears the ring;
It grows, it shrinks, it changes shape,
It sets the knights to marveling;

Sir Launcelot, Sir Bores have failed,
It will not fit the knightly King.

Now to Merlin she slowly kneels,
Upon his finger slips the band:
The magic gold holds fast and strong!
He may not tear it from his hand!
About his heart and through his soul
Rush the dark spells of Fairyland.

Because of the magic of the ring, Merlin is consumed with passion for Lady Vivian.

MERLIN

Belovèd, O, Belovèd!
O gaze on me,
Eyes of immortal splendor,
And let me lay my hand on thy bright hair;
Thy lips are scarlet
And thy voice is tender,
Thy cheek is like the rose of Persia.
Listen, O Belovèd!

Lo! all my power
I hold alone for thee!
Give me thy heart,
Thy love for an hour,
And thou shalt have dominion
O'er all the sea and earth;
Joyance and mirth
Shall fill thy days,
For thee I'll rear another Fairyland!

MERLIN; VIVIAN (*feigning love that she may acquire Merlin's learning and then destroy him*)

At last, 't is thou for whom my soul hath cried!
At last, 't is thou! What matter aught beside?
O royal love, I know that thou art mine!
And all my joy, to know that I am thine!
Beyond all goals for which the world hath
striven,
E'en to the stars our loyal fate is riven!
Ah! this is life! that thou at last art near!
Ah! this is life! that thou hast found me dear!
Joy of the world, in one mad moment given,
Joy of the world, and glorious ecstasy of heaven!
Lo! I am thine, for ever thine,
Through life and in death!

KING ARTHUR

Ah, heed her not!
I fear for thee!

Merlin, beware,
'T is sorcery!

CHORUS

O, heed her not!
We fear for thee!
Merlin, beware,
'T is sorcery!
Behold, her hair
Is rusted gold,
Her face is young,
Her eyes are old,
Her cheeks are pale,
She bringeth dole;
Her glance doth show
A forfeit soul!

VIVIAN

O heed them not!
O come with me!
Have faith, my lord,
I love but thee!

MERLIN

Behold, thy hair
Is shining gold,
Thy beauty young,
Thy wisdom old;
Thy face is pale
For love's sweet dole,
But, O, my love,
Thou art my soul!

CHORUS

Now fare they forth across the world
To find the fairyland of joy,
Where dwell the Ladies of the Lake
'Mid pleasures that can never cloy.
And now they pause within a wood,
The haunted forest of Arroy.

The fabled forest-haunt of the fairies — a glade surrounded by giant trees, in the centre of which rises a hill whereon, at the bidding of Merlin, the Spirits will build the Palace of Joyousguard.

MERLIN (*calling upon the Spirits*)

Out of the womb of earth,
Out of the caverned air,
From seawaves green and gold,
From fires' burning lair,

Spirits of flame and wind,
Ye who must serve the Tryne,
The Star of the Mystic Inde,
Come to my magic call!
Come, I command ye!

ARIEL (*the Spirit of music and light*)

We come, we are here,
We kiss thy hand.

CHORUS OF SPIRITS

We come, we are near!

ADRIHIM (*Spirit of the architect of Sueliman's temple*)

Salaam to thee!
May the Wise One live a thousand years!
For I am thy servant Adrihim,
Adrihim, who builded
The Palace of King Sueliman.

MERLIN

Rear me there a glorious dwelling,
Gold and azure cramoisie,
Rear its beauty past all telling,
Fill it sweet with minstrelsy;
Set its gardens fair and spacious,
Fairest ever made for man,
Fashion all things bright and gracious
Fit for Lady Vivian!

ARIEL

We obey, obey!

CHORUS OF SPIRITS

Thy will is law!

ADRIHIM

I hear, and obey!

CHORUS

So: Joyousguard is builded fair,
Formed from azure of the air,
Warmed bright with sunset golden glows,
Capped with shining argent snows;
Throughout its courts perfumed with Spring
Sweet young voices softly sing.

ADRIHIM, ARIEL

Master, thy slaves have built aright.
Enter the Palace of Delight!

CHORUS OF SPIRITS

Enter the Palace of Delight!

PART III

The banquet-hall of Joyousguard, decked for a feast and garlanded with flowers. Invisible attendants pass to and fro to strains of mysterious music. Vivian has decided upon the destruction of Merlin.

CHORUS

A year hath passed, and Vivian
Hath all of Merlin's magic learned.
Alas! her heart of adamant
Hath all his love and dolor spurned.
Yet hath she smiled as lovers smile,
While in her soul an hatred burned.

I forbid ye:
Warn not my lord
Of the fate that awaits him!
Lo! he comes.

CHORUS

All heedless now the master comes,
By his great love made wholly blind,
Save to the festive garlands hung,
And the fair music of the wind,
And to the glance of Vivian,
Who smiles upon him fair and kind.

*Vivian prepares a feast in honor of Merlin, where-
at she will rid herself for ever of his presence.*

VIVIAN

To me, Spirits all!
List to my magic call!
Rouse ye! appear!
Heed my command!
Behold, a year
Hath passed away,
And I would feast my lord, Merlin;

So I will brew a cup of Sleep,
A draught of Silence, deep on deep;
Into a tomb of carven stone
He shall descend to dream alone;
By his own thoughts companionèd,
Living, to lie among the dead.

*Merlin, though able to read the future for others,
was blinded to his own doom.*

MERLIN

Wherefore these garlands, Lady mine?
Wherefore this music in the air?
These fragrant jewelled robes of thine,
And thy sage eyes grown debonnaire?

VIVIAN

Master, it is for thee;
A year ago this day
From Arthur's court we came away.

CHORUS OF SPIRITS (*terrified and angered*)

Alas! alas! Pity! pity! O Vivian!
We obey not thy behest!
Woe! woe!
Guile, in the robe of Beauty drest!
Now, by the souls with God at rest,
We do defy thy will unblest!

MERLIN AND VIVIAN

A year of love, a year of joy,
A year of gold without alloy!
Wisdom and youth together blent,
With every sense in full content.

*Vivian compels the Spirits by the greater force
of her evil magic.*

VIVIAN

Obeys! obeys!
Heed my will!
Your souls are mine,
Good or ill!
On ye all
I lay the spell:
Heaven's thrall,
Strength of Hell!
Come, then, minions,

VIVIAN

This feast for thee, my Lord, my Love!

MERLIN

I drink to thee, O Lady mine!
Bring me the rarest perfumed wine
Wherein to pledge my love and thine.

VIVIAN (*tendering the cup of death*)

Take thou this cup: with mine own hand
I poured the wine; drink deep, my Lord!

CHORUS OF SPIRITS (*seeking to warn Merlin*)

Woe! woe! Master, beware!
Have mercy, Vivian!

MERLIN

Now what befalls?—My senses reel—
Help! Vivian! I feel
My being ebb—thou art not nigh—
Kiss me, my Lady, before I die!

: :

Vivian spins the magic shroud.

CHORUS OF SPIRITS

Woe! woe! woe! woe!
She bends above him, laughs aloud,
Unbinds her hair of rusted gold;
See, from her quick and cunning hands
A shroud of golden hair unfold
Like a huge spiderweb of Hate,
That wraps him in its meshes cold.

VIVIAN

From my hair a shroud I spin,
Wrought of magic and of sin;
Merlin, all I learned of thee,
Yet know naught to set thee free!
Here in stupor shalt thou lie,
Till a thousand years go by,
But one thought for company:
Thou liest here for love of me,
Love of Lady Vivian.

Merlin is sealed within the tomb.

CHORUS

She signs, and waves her peacock fan:
Behold, a yawning cavern tomb!
And now the Spirits at her word
Bear Merlin's corpse across the room,
'Mid lighted tapers, row on row,
And voices wailing through the gloom.

MERLIN

Vivian! Vivian! Vivian!

VIVIAN

Farewell, then! Lie thou there in state,
Canopied by mine own Hate.

CHORUS OF SPIRITS

Curses on thee, Vivian!
Every Spirit gives thee hate;
Thou hast no need of book or bell
To condemn thy soul to hell!

MERLIN

I forgive thee, Vivian!

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Merlin and Vivian

A Lyric Drama

Ethel Watts Mumford

Part I

Henry K. Hadley. Op. 52

A fairy isle, Avalon, which floats at the will of Morgan-le-Fay, its queen, the enemy of Merlin and King Arthur. In the distance rises the palace, where dwell Vivian, the sorceress, and the ladies of the court; terraces descend to the sea, where are the marble quays, and the anchorage of the Ship of Dreams.

Andante, in senso mistico

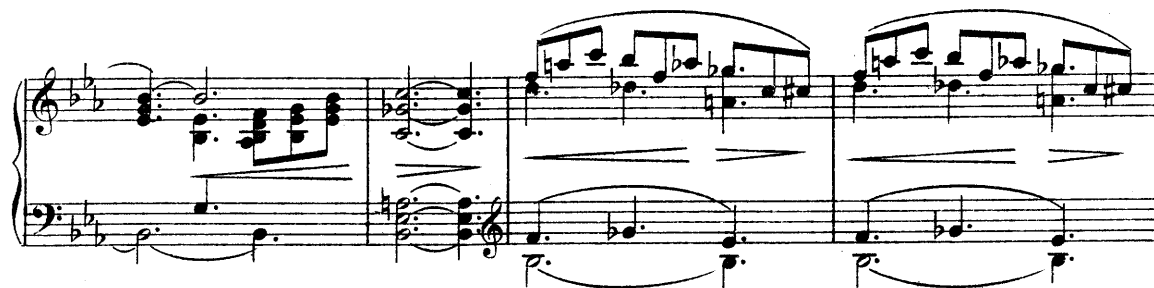
Piano

English Horn *p languido*



Wood wind

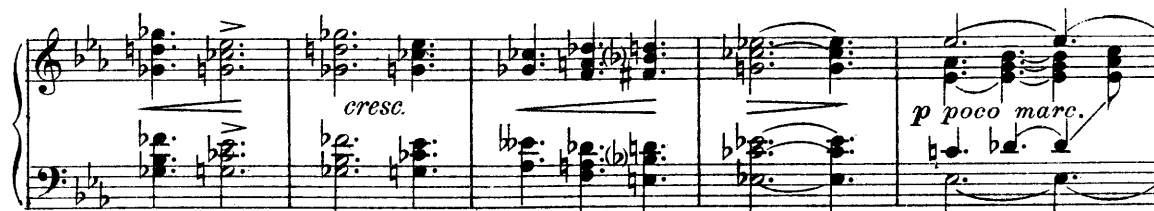
pp *cresc.* *p poco marcato*



dim. *p*



cresc. *p poco marc.*



mf *cresc.* *animato*

mf *cresc. poco a poco*

p *s*

Chorus

Soprano *p*
O Isle of Dreams, O Av- - a-lon, Thy

Alto *p*
O Isle of Dreams, O Av- a-lon, Thy

Tenor *p*
O Isle of Dreams, O Av- a-lon, Thy

Bass *p*
O Isle of Dreams, O Av- a-lon, Thy

shores are strewn with pearl and gold, A - cross thy lakes the

shores are strewn with pearl and gold, A - cross thy lakes the

shores are strewn with pearl and gold, A - cross thy lakes the

shores are strewn with pearl and gold, A - cross thy lakes the

rain-bows gleam, A - round thy hills the sea-mists fold;

rain-bows gleam, A - round thy hills the sea-mists fold;

rain-bows gleam, A - round thy hills the sea-mists fold;

rain-bows gleam, A - round thy hills the sea-mists fold;

p All — that is fair, *pp* all — that is fell, Is in thy form of
p All — that is fair, *pp* all that is fell, Is in thy form of
p All — that is fair, *pp* all that is fell, Is in thy form of
p All — that is fair, *pp* all that is fell, Is in thy form of
 All that is fell, Is in thy form of

fair - y mould. —
 fair - y mould. —
 fair - y mould. —
 fair - y mould. —
 fair - y mould. —

p
 A-

cross the drows-y pur-ple seas Thou float-est as a thing of
 Across the drows-y pur-ple seas Thou

light.
 float-est as a thing of light.
 No tempests vex thy

No tempests vex thy gold-en days, No

gold-en days, No bit-terwinds as-sail thy night,
 O charmed Isle by ma-gic

bit-terwinds as-sail thy night,

cresc.
O dear rosegar-den of De-light! En -

cresc.
O charmed Isle by ma - - gic raised, O gar-den of Delight! En -

cresc.
raised, O gar-den of Delight! En -

cresc.
O charmed Isle by ma-gic raised! En -

Più mosso

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

Più mosso

cresc.
Mor-gan-le - Fay is owned thy

cresc.
Mor-gan-le - Fay is owned thy

cresc.
Mor-gan-le - Fay is owned thy

cresc.
Mor-gan-le - Fay is owned thy

Queen;
Queen;
Queen;
Queen;

She of the
She of the

p

p

3 3

p

p

mf

She of the veiled, mys - te - rious eyes,
She of the veiled, mys - te - rious eyes,
veiled, mys - - te - rious eyes,
veiled, mys - - te - rious eyes,

mf

mf

mf

mf

She of the cold and courtly mien,
She of the cold and courtly mien,
She of the cold and court - ly mien,
She of the cold and court - ly mien,

p

p

p

mf

p
 She of the skilled and sub - - - tle hand
 She of the skilled and sub - - - tle hand
 She of the skilled and
 She of the skilled and

pp
 That feeds the ring-doves as they
 That feeds the ring-doves as they
 sub - - - tle hand.
 sub - - - tle hand.

rit. *Molto maestoso*
 preen. Up - on thy mar - ble
 preen. Up - on thy mar - ble
 Up - on thy mar - ble
 Up - on thy mar - ble

mf posata *cresc.*

ter - rac - es _____ The Queen sits _____ in her

ter - rac - es _____ The Queen sits _____ in her

ter - rac - es _____ The Queen sits _____ in her

ter - rac - es _____ The Queen sits _____ in her

re - gal state, _____

re - gal state, _____

re - gal state, _____

re - gal state, _____

re - gal state, _____

Più moto.

mf Up - - on her hand the witch-craft ring That gleams with

mf Up - on her hand the witch-craft ring That

mf Up - - on her hand the witch-craft ring That gleams with

Più moto Up - on her hand the witch-craft ring That

e - vil eyes of Fate, With -

gleams with eyes of Fate,

e - vil eyes of Fate, With -

gleams with eyes of Fate,

Molto più moto

cresc. in her heart an e - vil wish, With -

cresc. With - - in her heart an

in her heart an e - vil wish,

Molto più moto With - - in her heart an

cresc.

in her soul— the soul of Hate.
 e - vil wish.

With - in her soul— the soul
 e - vil wish, With -

This system contains the first two systems of music. The first system features a vocal line with lyrics "in her soul— the soul of Hate." and a piano accompaniment. The second system continues the vocal line with lyrics "e - vil wish." and "With - in her soul— the soul e - vil wish, With -". The piano accompaniment includes dynamic markings such as *f*.

of Hate, the soul of Hate.
 in her soul— the soul of Hate.

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics "of Hate, the soul of Hate." and a piano accompaniment. The fourth system continues the vocal line with lyrics "in her soul— the soul of Hate." and includes dynamic markings such as *mf*.

cresc. *f*

This system contains the fifth system of music, which is a piano accompaniment. It features a *cresc.* (crescendo) marking and a dynamic marking of *f*. The music includes triplet figures.

8 *ff*

This system contains the sixth system of music, which is a piano accompaniment. It features a dynamic marking of *ff* and includes sixteenth-note passages with bracketed groupings of six notes.

8

This system contains the seventh system of music, which is a piano accompaniment. It features a dynamic marking of *ff* and includes sixteenth-note passages with bracketed groupings of six notes.

Allegro con fuoco

Morgan-le-Fay

deciso

Now

who shall slay mine en-e-my? And

who shall dupe Mer - lin the wise? De -

stroy the power of his hands, And

close his all un-sleep-ing eyes? Lo! all my

wis-dom fails and dies, My black-est arts are

short of span; I may not reach his soul un-

stained, I may not place him 'neath my ban. By

love a-lone may he be led: Send me the La-dy

Viv-i-an!

The first system of the piano accompaniment features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system includes performance markings: *rit.* (ritardando) above the treble staff and *Moderato con grazia* above the bass staff. A dynamic marking of *p* (piano) is placed above the treble staff. A triplet of eighth notes is marked with a '3' above it.

The third system continues the piano accompaniment with similar melodic and harmonic textures as the previous systems.

The fourth system features a prominent triplet of eighth notes in the treble staff, marked with a '3' above it, and continues the accompaniment.

The fifth system includes performance markings: *dolce* (dolce) above the treble staff and *pp* (pianissimo) above the bass staff. A dynamic marking of *p* (piano) is placed above the treble staff.

The sixth system contains vocal parts and piano accompaniment. The vocal parts are for Soprano, Alto, Tenor, and Bass, all marked with *p* (piano) and *Comodo* (ad libitum). The lyrics are: "A - cross the lawns with dai - sies pied She comes, the". The piano accompaniment is at the bottom, marked with *p* (piano).

La - dy Viv-i - an! Her eyes are bright as

La - dy Viv-i - an! Her eyes are bright as

La - dy Viv-i - an! Her eyes are bright as

La - dy Viv-i - an! Her eyes are bright as

mf

mf

mf

mf

f

mf

spark-ling jet, She moves as on-ly fair - ies can.

spark-ling jet, She moves as on-ly fair - ies can.

spark-ling jet, She moves as on-ly fair - ies can.

spark-ling jet, She moves as on-ly fair - ies can.

spark-ling jet, She moves as on-ly fair - ies can.

mf

3

3

3

p
 — Her hair is gold, She
 And bound with gems, She
 Her hair is bound with gems,
mf
 — Her hair is gold, her hair is gold, and

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a 3/4 time signature with a key signature of one flat. The vocal lines contain the lyrics: "Her hair is gold, She And bound with gems, She Her hair is bound with gems,". The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

bears a jew-elled peacock fan.
 bears a fan, she bears a fan, a jewelled pea-cock fan.
 She bears a fan, a jewelled pea-cock fan.
 bound with gems, She bears a jewelled pea-cock fan.

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal lines contain the lyrics: "bears a jew-elled peacock fan. bears a fan, she bears a fan, a jewelled pea-cock fan. She bears a fan, a jewelled pea-cock fan. bound with gems, She bears a jewelled pea-cock fan." The piano accompaniment continues with similar textures, including triplet figures and a *p* (piano) dynamic marking.

Vivian *p* Più moto
 sempre incalzando
 With - in my cham - ber,

The third system of the musical score features a vocal line and piano accompaniment. The vocal line starts with the name "Vivian" and the instruction "Più moto sempre incalzando". The lyrics "With - in my cham - ber," follow. The piano accompaniment includes a *cresc.* (crescendo) marking and a *p* (piano) marking. The music shows a change in key signature to two flats.

rose - be - dight, — Sub - tle and sure I felt thy call;

mf con intensità
My one de - sire thou long hast known: Of ma - gic

pow'r I must know all! — I felt thy wish, and thy

cresc.
will of me, — Draw as the tides draw in the sea;

f zeloso

And I am come, my Queen, to thee,

rall.

ff

fz

fz

ff

From Bow'r, from Bow'r and Hall.

Allegro

Meno mosso

con calore ed ardente

p

Lo! I am fair as the gods were

mf

con

fair, Fair as the nymphs that haunt the sea, And

molta passione *cresc.*

I shall learn, ere I do thy will, The

mf *cresc.*

Più moto

ma - gic pow'r of witch - er - y.

p

p enfatico *cresc.*

I will seek the court where Mer - - lin

p *cresc.*

dwells, I will

p

cresc.

win his love by ma - gic

p

violente *f*

spells, I will damn his soul to a thou - sand

hells With his own

sor - cer - y!

Meno mosso *p*

I shall be wise as thou art

wise, And in my hand he shall be as clay;

I will lure his

heart as the fowl - er lures, Who

calls the bird but to maim and slay,

poco a poco accel.
 who calls the bird but to maim and slay.

più animato
f deciso
 Give me the ring of Love and Hate! My hand shall

be as the hand of Fate;—



ff minaccevole
He shall find Death when he seeks a

rall.



mate, ——— Mor-gan-le - Fay! ———

ff **Allegro con fuoco**



First system of musical notation, featuring a treble and bass clef. The music includes triplets and slurs, with a dynamic marking of *ff* appearing in the second measure.

Second system of musical notation, continuing the piece with triplets and slurs.

Third system of musical notation, featuring a treble and bass clef. The music includes triplets and slurs, with a dynamic marking of *ff* appearing in the second measure.

Fourth system of musical notation, featuring a treble and bass clef. The music includes triplets and slurs.

Fifth system of musical notation, featuring a treble and bass clef. The music includes triplets and slurs.

Sixth system of musical notation, featuring a treble and bass clef. The music includes triplets and slurs. The tempo marking *Meno mosso* is present above the first measure, and the instruction *poco a poco più tranquillo* is written above the second measure. A dynamic marking of *p* is present in the first measure.

Seventh system of musical notation, featuring a treble and bass clef. The music includes triplets and slurs.

Andante quasi lento

Str. *p*

Horn

Soprano *p* Vivian and Morgan-le-Fay prepare for the incantation

See! they have brought the gold-en lamps, And ma-gic

Alto *p*

See! they have brought the gold-en lamps, And ma-gic

Tenor *p*

See! they have brought the gold-en lamps, And ma-gic

Bass

oils of strange per - fume. _____ And

oils of strange per - fume. _____ And

oils of strange per - fume. _____

p

lo! they sing the an - cient songs,

lo! they sing the an - cient songs,

This system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The lyrics are "lo! they sing the an - cient songs,". The music features a melodic line with some rests and a more rhythmic accompaniment.

8

This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in a key signature of two flats. It features a series of chords and arpeggiated figures, with a dynamic marking of *mf* (mezzo-forte) in the right hand.

mf They chant the long - for - got - ten rune.

mf They chant the long - for - got ten rune.

mf They chant the long - for - got - ten

mf They chant the long - for - got - ten

This system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are "They chant the long - for - got - ten rune." and "They chant the long - for - got ten rune." with a dynamic marking of *mf* (mezzo-forte). The music is in a key signature of two flats.

mf They chant the long - for - got - ten

This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in a key signature of two flats. It features a series of chords and arpeggiated figures, with a dynamic marking of *mf* (mezzo-forte).

p The ma - gic

p The ma - gic

p The ma - gic

p The ma - gic

rune.

rune.

This system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are "The ma - gic" and "The ma - gic" with a dynamic marking of *p* (piano). The music is in a key signature of two flats.

This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in a key signature of two flats. It features a series of chords and arpeggiated figures, with a dynamic marking of *p* (piano).

ship draws close a - main, *pp* A-cross the sap - phire
 ship draws close a - main, *pp* A-cross the sap - phire
 ship draws close a - main, *pp* A-cross the sap - phire

pp

seas of June.
 seas of June.
 seas of June.

Cón moto

mf

Piano introduction in B-flat major, 12/8 time. The music features a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand with some grace notes and slurs. A *rit.* (ritardando) marking is present in the second system.

Allegretto ma non troppo, con entusiasmo
 Morgan-le-Fay The incantation of the magic ship

mf

Vivian Come, I com - mand thee, Ship of en -

Come, I com - mand thee, Ship of en - chant - ment,

Allegretto ma non troppo, con entusiasmo

mf

Vocal line for Vivian in B-flat major, 12/8 time. The piano accompaniment continues with the eighth-note pattern. The tempo and mood markings are 'Allegretto ma non troppo, con entusiasmo' and 'mf'.

chant - ment, Rune of the wa - ters Sing I to thee;

Rune of the wa - - ters Sing I to thee;

Vocal line continues with the lyrics. The piano accompaniment remains consistent. The tempo and mood markings are 'Allegretto ma non troppo, con entusiasmo' and 'mf'.

The far, gold - en ha - ven,

Come from thy har - bor,

Vocal line concludes with the lyrics. The piano accompaniment continues. The tempo and mood markings are 'Allegretto ma non troppo, con entusiasmo' and 'mf'.

Where lost ships fore-ga-ther Mys-te-ri-ous

Come, come, Cord-age of sil-ver,
ly. Come, come, Cord-age of

Silk-en of sail, Come,
sil-ver, Silk-en of sail, Come,

come, Come through the calms, The foam from thee fly-ing,

f.
Swift as tho' borne On the wings of the gale.
p
Charms of Phœ-ni - cia,

p
Charms of Phœ-ni - cia To thee I sing.
cresc.
Runes of the North-land, All the sea's ma - gic, To thee I sing.

f
Come, — Hith - er, O hith - er!
mf
Come, — Hith - er, Ship of en-chant-ment,

cresc. *f*
Ship of en-chant-ment, Ah! Come!
Hith - er, ship of en-chant-ment! Come, — O

Hith - er, ship of en-chant - ment, hith - er!

hith - er, hith - er, ship of en-chant - ment!

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The piano part features sustained chords and moving lines in both hands.

Come, come, I co a -

Come, come, hith - er, I com -

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano part continues with complex textures and includes markings like *mf*, *cresc.*, and *rit.*.

mand — thee, come! —

mand — thee, come! —

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano part features a dynamic shift to *f* and *ff*, and includes the marking *a tempo*.

This system contains the seventh system of music, which is a piano accompaniment. It features a complex texture with many notes and includes markings like *decresc.* and *rit.*.

Andantemente, quasi sognando

Chorus

Soprano
Alto
Tenor
Bass

p

She comes, — she comes, the
She comes, — she comes, the
She

Andantemente, quasi sognando

mf *p*

ship of dreams, A - - cross the far, mys - te - rious sea;
ship of dreams, A - - cross the far, mys - te - rious sea;
comes, the ship of dreams, A - cross the far, mys - te - rious sea;
She comes, the ship, A - cross the far, mys - te - rious sea;

mf

Red as blood — are her sails — of sam - ite, Her ban - ners gold - en —
Red as blood — are her sails — of sam - ite, Her ban - ners
Her ban - ners
Her ban - ners

p *sempre incalzando*

'broi - der - y, With sea - maids float - ing by her side, She

p *sempre incalzando*

'broi - der - y, With sea - maids float - ing by her side,

'broi - der - y, She

'broi - der - y,

cresc. e animando *Con impeto*

comes, the ship of Sor - cer - y! —

cresc. e animando

She comes, the ship of Sor - cer - y! —

cresc. e animando

comes, the ship of Sor - cer - y! —

cresc. e animando

She comes, the ship of Sor - cer - y! —

cresc. e animando *Con impeto*

f

f

Musical score for the first system, featuring piano and forte dynamics.

Musical score for the second system, including the instruction *ritenente* and *ff posato*.

Moderato e calmo

Musical score for the third system, including the instruction *fff* and *p*.

Musical score for the fourth system, including the instruction *molto cresc.*.

Morgan-le-Fay

p (Vivian departing for the court of King Arthur)

Fare - well, fare - well, my Viv - i - an!

Musical score for the fifth system, including piano and forte dynamics and triplets.

Chorus

p dolente

Oh, Fair and Fell, fare - well, fare -

p dolente

Oh, Fair and Fell, fare - well, fare -

p dolente

Oh, Fair and Fell, fare - well, fare -

p dolente

Fare - well, fare -

f imperioso

Now all the demons down in hell Shall

well!

well!

well!

well!

f

Chorus

guard thee, La-dy Viv - i - an!

Tenor

Bass

Now all the demons down in hell Shall

Now all the demons down in hell Shall

Vivian *p*

For

guard thee, La-dy Viv - i - an!

guard thee, La-dy Viv - i - an!

con affetto

life or death, for weal or woe, Morgan-le -

Fay, I go - I go!

Molto più lento

p con intensità

O Fair and Fell, fare -

O Fair and Fell, fare -

O Fair and Fell, fare -

O Fair and Fell, fare -

p Molto più lento

Chorus

Morgan-le-Fay *Ancora più animato*

Now all the hosts of black-est hell _____
 well, fare - well!
 well, fare - well!
 well, fare - well! *f* Now all the hosts of
 well, fare - well! *f* Now all the hosts of

Ancora più animato

Più e più stretto *f con molta passione*

Guard thee, guard thee, O La-dy
f con molta passione
 Guard thee, guard thee, guard thee, O La-dy
f con molta passione
 Guard thee, guard thee, Viv-i-an!
f con molta passione
 black-est hell Guard thee, guard thee, Viv-i-an! Guard thee, La-dy
f con molta passione
 black-est hell Guard thee, guard thee, Viv-i-an!

Più e più stretto

Viv - i - an!

Viv - i - an!

Guard thee, La-dy Viv - i - an!

Viv - i - an!

Guard thee, La-dy Viv - i - an!

Allegro
con impeto

f

ff rapido

Molto moderato

pp *p tristo*

First system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p* and *3*.

Second system of musical notation. Treble clef features a melodic line with slurs and accents. Bass clef continues the accompaniment. Dynamics include *cresc.* and *3*.

Third system of musical notation. Treble clef has a melodic line with slurs. Bass clef accompaniment. Dynamics include *animando* and *3*.

Fourth system of musical notation. Treble clef has a melodic line with slurs and accents. Bass clef accompaniment. Dynamics include *mf* and *3*.

Fifth system of musical notation. Treble clef has a melodic line with slurs and accents. Bass clef accompaniment. Dynamics include *f*, *ben marcato*, *ff*, and *3*. A *Horn* part is indicated.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef accompaniment. Dynamics include *Grandioso*, *fff*, *Vivian p*, *Fare -*, and *p*. A *3* is also present.

well, fare - well! *p con tristo presentimento pp*

Chorus

Fare - well, fare - well!
p con tristo presentimento pp

Fare - well, fare - well!
p con tristo presentimento pp

Fare - well, fare - well!
p con tristo presentimento pp

Fare - well, fare - well!
p con tristo presentimento pp

f *smorzando* *pp*

Part II

Hall of the Knights of the Round Table: King Arthur presiding, with Merlin, his chief councilor, at his right hand. The kings are assembled and the feast is in progress when Vivian craves admission as the bearer of a peace-token from Morgan-le-Fay, kinswomen and enemy to Arthur.

Allegro moderato maestoso

Piano *f* Trumpet I

Trumpet II 3

Trumpets

Horns

ff

p

First system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *f* and *p*. Features a complex chordal texture with many beamed notes and a fermata over a chord in the right hand.

Second system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *f* and *p*. Features a melodic line in the right hand and a steady accompaniment in the left hand.

Third system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *p* and *ff*. Features a rhythmic accompaniment in the left hand and a more active right hand.

Fourth system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *mf* and *cresc.*. Features a steady accompaniment in the left hand and a melodic line in the right hand.

Chorus of Knights

Tenor I *f con spirito*
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Tenor II *f con spirito*
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Bass I *f con spirito*
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Bass II *f con spirito*
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

f con spirito

Fifth system of music, including vocal parts and piano accompaniment. The vocal parts are for Tenor I, Tenor II, Bass I, and Bass II, all singing the lyrics: "Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!". The piano accompaniment is marked *f con spirito*. The system includes a grand staff with treble and bass clefs.

Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the
 Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the
 Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the
 Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the

Ta - - - ble Round, the Ta - ble Round!
 Ta - - - ble Round, the Ta - ble Round!
 Ta - - - ble Round, the Ta - ble Round!
 Ta - - - ble Round, the Ta - ble Round!

Hail! Hail! Hail! With a roar of right good cheer We drink the health in
 Hail! Hail! Hail! With a roar of right good cheer We drink the health in
 Hail! Hail! Hail! With a roar of right good cheer We drink the health in
 Hail! Hail! Hail! With a roar of right good cheer We drink the health in

Musical score for piano accompaniment, including a triplet in the right hand of the piano part.

ru - by wine Of fair Queen Guen - e - vere.

ru - by wine Of fair Queen Guen - e - vere.

ru - by wine Of fair Queen Guen - e - vere. To Guen - e - vere and her

ru - by wine Of fair Queen Guen - e - vere. To

To Guen - e - vere and her gen - tle King Love and loy - al - ty

To Guen - e - vere Love and loy - al - ty

gen - tle King Love and loy - al - ty

Guen - e - vere Love and loy - al - ty

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

f unaccomp. *f* Orch. *ff*

rich and rare! For the pledge is the Ta - ble Round, And with mirth let the
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the

The first system of the musical score consists of four vocal staves (two treble and two bass clefs) and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The lyrics are repeated across all vocal parts. The music is in a key with one sharp (F#) and a 2/4 time signature. A dynamic marking of *f* (forte) is present at the beginning of the piano accompaniment.

hall re - sound. Hail, all hail! Let the hall - resound To the
 hall re - sound. Hail, all hail! Let the hall resound To the
 hall re - sound. Hail, all hail! Let the hall - resound To the
 hall re - sound. Hail, all hail! Let the hall - resound To the

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are repeated across all vocal parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *f* is also present.

ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —

The third system of the musical score consists of four vocal staves and piano accompaniment. The lyrics are repeated across all vocal parts. The piano accompaniment includes a prominent chordal texture with sustained notes. The dynamic marking *f* is present.

ff

f

cresc.

cresc. molto

ff

ritard.

King Arthur
Più moderato

mf

Good men_ and true, I give ye roy - al greet - ing, —

p

f. marcato

mf

And quaff with joy your pledge of fe - al - ty;

mf *marcato*

p

May love preside at this, our joy - ful meet - ing, —

p *mf* *marcato*

rit.

And love pre-vail 'twixt all the world and me!

rit. *f*

accel.

cresc.

Tempo I

Herald Moderato

My Lord, — with-out the

ff Trumpets

hall doth stand The Prin-cess of North - um - ber-land.

Moderato

Chorus

Soprano *p.* A-cross the

Alto *p.* A - cross the

Tenor *p.* A - cross the

Bass *p.* A-cross the

Moderato

cresc. *ff* *p dolce* *p.*

A-cross the

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

mf. Her eyes are bright as spark-ling jet;— She moves as
mf. Her eyes are bright as spark-ling jet;— She moves as
mf. Her eyes are bright as spark-ling jet;— She moves as
mf. Her eyes are bright as spark-ling jet;— She moves as

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "Her eyes are bright as spark-ling jet;— She moves as". The second pair has the same lyrics. The piano accompaniment is in the right and left hands, with dynamics *mf.*, *f*, and *mf* indicated.

on-ly fair - ies can;— Her hair is gold, *p*
 on-ly fair - ies can;— And
 on-ly fair - ies can;— *mf*
 on-ly fair - ies can;— Her hair is gold,

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "on-ly fair - ies can;— Her hair is gold, *p*". The second pair has lyrics: "on-ly fair - ies can;— And". The third pair has lyrics: "on-ly fair - ies can;— *mf*". The fourth pair has lyrics: "on-ly fair - ies can;— Her hair is gold,". The piano accompaniment includes triplets and has dynamics *pp* and *mf* indicated.

She bears a jew-elled peacock fan.
 bound with gems, She bears a fan, she bears a fan, a
 Her hair is bound with gems, she bears a fan, a
 her hair is gold, and bound with gems, She bears a

The third system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "She bears a jew-elled peacock fan.". The second pair has lyrics: "bound with gems, She bears a fan, she bears a fan, a". The third pair has lyrics: "Her hair is bound with gems, she bears a fan, a". The fourth pair has lyrics: "her hair is gold, and bound with gems, She bears a". The piano accompaniment is in the right and left hands.

jewelled peacock fan. —

jewelled peacock fan. —

jewelled peacock fan. —

Meno mosso

mf

Moderato quieto ma con moto e gentilezza

Vivian *p*

I sing a land — Most ra-diant and se-rene; With

Harp *p* *simile*

ros - es dight, — And sil - ver paths; — The em - rald lawns be-tween, There

clad in white, — Fair la - dies move, — As fair as lil - ies of The

beau-teous night; And one most fair, — Our ra-diant

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are "beau-teous night; And one most fair, — Our ra-diant". The middle and bottom staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady accompaniment with some melodic lines in the bass.

queen, Hath sent me here To bear her to-ken, And sweetest

The second system continues the musical score. The vocal line has the lyrics "queen, Hath sent me here To bear her to-ken, And sweetest". The piano accompaniment continues with similar textures, including some arpeggiated figures in the bass.

poco cresc.
greet - - ing_ Her faith un - -

The third system begins with the instruction *poco cresc.* above the vocal staff. The lyrics are "greet - - ing_ Her faith un - -". The piano accompaniment also features a *poco cresc.* instruction below the bass staff. The piano part has a more active, rhythmic accompaniment.

più cresc.
brok - - en, Her pledge

The fourth system starts with the instruction *più cresc.* above the vocal staff. The lyrics are "brok - - en, Her pledge". The piano accompaniment continues with the *più cresc.* instruction below the bass staff. The piano part is becoming more intense and rhythmic.

this ring: — "Up-on his hand," She

The fifth system contains the lyrics "this ring: — 'Up-on his hand,' She". The piano accompaniment features a *p* (piano) dynamic marking below the bass staff. The piano part has a complex, arpeggiated texture.

smil - - ing saith, "Who shall be

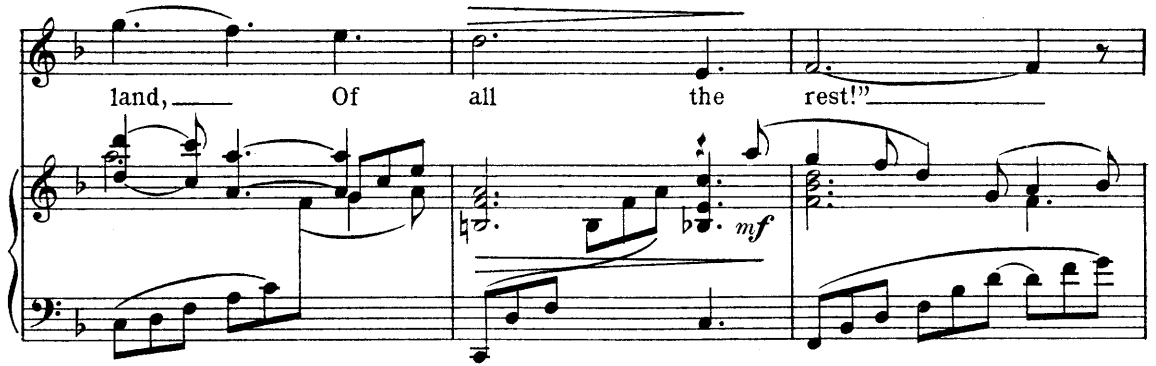
prov - - èd Wis - - est and best, This

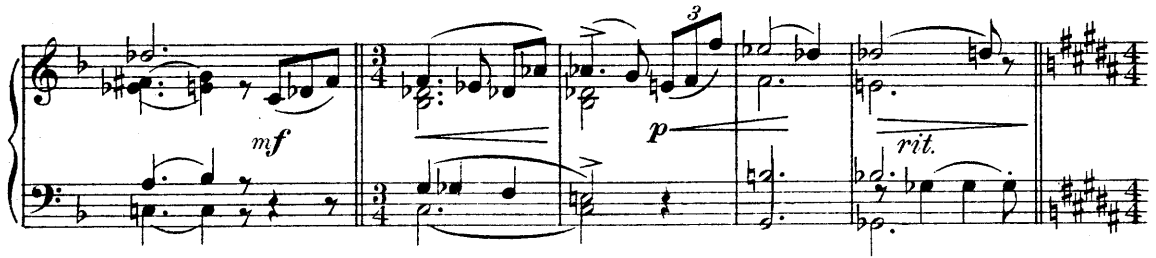
ring to him is giv - - en, This

ring for love; And it shall

know, Up - on no oth - er fin - ger go In all the

land, — Of all the rest!"





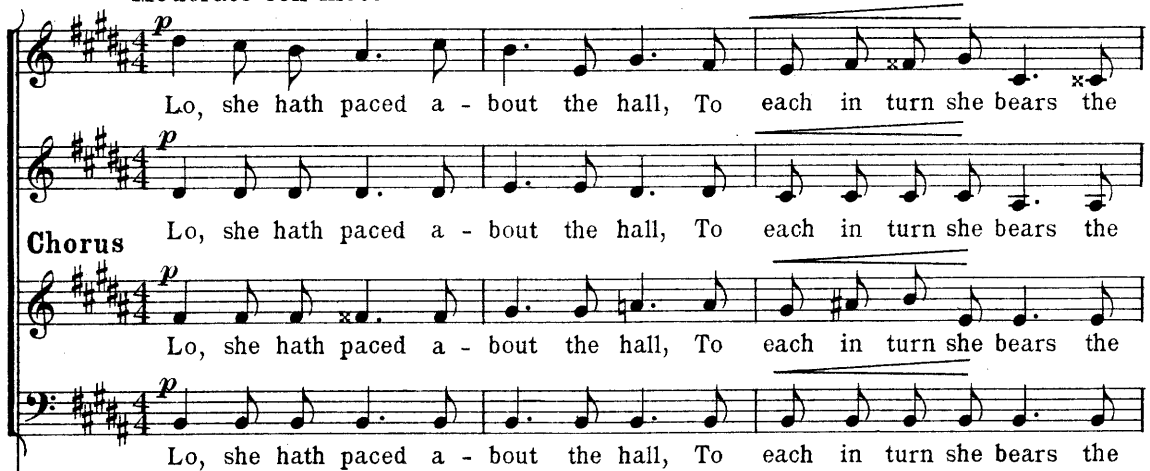
Moderato con moto

Lo, she hath paced a - bout the hall, To each in turn she bears the

Chorus Lo, she hath paced a - bout the hall, To each in turn she bears the

Lo, she hath paced a - bout the hall, To each in turn she bears the

Lo, she hath paced a - bout the hall, To each in turn she bears the



Moderato con moto



ring; It grows, it shrinks, it changes shape, It sets the knights to
 ring; It grows, it shrinks, it changes shape, It sets the knights to
 ring; It grows, it shrinks, it changes shape, It sets the knights to
 ring; It grows, it shrinks, it changes shape, It sets the knights to

mf
 mar - vel - ing; Sir Laun - ce - lot, Sir Bores have failed, Sir Launce - lot, Sir
 mar - vel - ing;
 mar - vel - ing; *mf* Sir Launce - lot, Sir Bores have failed, Sir
 mar - vel - ing;
 mar - vel - ing;

Bores have failed, It will not fit the knight - ly King. - *f*
 It will not fit the knight - ly King. - *f*
 Laun - ce - lot, Sir Bores have failed, It will not fit the King. - *f*
 It will not fit the knight - ly King. - *f*

Più moto

p

Now to Mer-lin she slow-ly kneels, Up-on his

Now to Mer-lin she slow-ly kneels, Up-on his

Now to Mer-lin she slow-ly kneels, Up-on his

Now to Mer-lin she slow-ly kneels, Up-on his

Più moto

p

fin-ger slips the band:—

fin-ger slips the band:—

fin-ger slips the band:—

fin-ger slips the band:—

fin-ger slips the band:—

Meno mosso

f

Lento

p

animato

Allegro agitato

mf

cresc.

ff

marcato

The ma-gic gold holds fast and strong!

The ma-gic gold holds fast and strong!

The ma-gic gold holds fast and strong!

The ma-gic gold holds fast and strong!

ff *mf* *molto cresc.*

He may not tear it from his hand!

He may not tear it from his hand!

He may not tear it from his hand!

He may not tear it from his hand!

ff *mf* *molto cresc.*

A - bout his heart and through his soul

A - bout his heart and through his soul

A - bout his heart and through his soul

A - bout his heart and through his soul

mf

Rush the dark spells _____ of Fair - y - land. _____

Rush the dark spells _____ of Fair - y - land. _____

Rush the dark spells of Fair - y - land. _____

Rush the dark spells of Fair - y - land. _____

f *ff* *ff* *ff*

f *ff*

(Because of the magic of the ring, Merlin is consumed with passion for the Lady Vivian)

ff

Moderato

p *p dolce*

Merlin

Be - lov - ed, O, Be -

lov - ed! O_ gaze on me, Eyes of immor-tal splen - dor, And

let me lay my hand on thy bright hair; Thy lips are scar - - let

cresc.
And thy voice is ten - der, Thy cheek is like the

rose_ of Per - sia. Lis - ten, O Be - lov - ed! Lo! all my

pow - er I hold a - lone for thee! Give me thy heart, Thy

love for an hour, And thou shalt have do - min - ion O'er

all the sea and earth;

Joy - ance and mirth Shall fill thy days, For thee,

for thee I'll rear an - oth - er Fair - y -

land!

Andante

dim. *p* *p* Cello

p *rit.*

Vivian (feigning love that she may acquire Merlin's learning and then destroy him)

Merlin *con passione* *p* *con passione* Atlast, 'tis thou —

Atlast, 'tis thou — For whom my soul hath cried!

a tempo *p*

For whom my soul hath cried!

Atlast, 'tis thou! — What mat-ter aught be

O roy-al love, I know that thou art mine!

side? And all my joy, To

Beyond all goals For which the world hath striv-en,
know that I am thine!

p cresc.

Ah! this is
E'en to the stars Our loy-al fate is riv'n!

pp *f*

life! Ah! this is life! That thou at last art
Ah! this is life! Ah! this is life!

mf

cresc.

near, That thou hast found, hast found me dear!

mf That thou at last art near, Thou hast found me dear!

cresc.

mf Joy of the world, Joy of the world

Joy of the world, In one mad mo-ment giv'n, Joy of the

cresc. *cresc.* *cresc.*

p *p* *cresc.*

And glo-ri-ous ec-sta-sy of heav'n! Lo! I am thine!—

world! Lo! I am thine!—

f

ff Thine, for ev-er Thine, Thro' life

Thine, Thro' life

mf

and in death! thro' life_ and in

and in death! thro' life_ and in

dim. *p*

death!

death!

Più moto

p *rit.* *animato* *mf*

King Arthur

Ah, heed her not! I fear for thee! Mer-lin, be-

f

ware, 'Tis sor - cer-y! Mer-lin, be - ware, Mer-lin, be-

f

ware, 'Tis sor-cer-y, sor-cer-y!

Chorus of Knights

Tenor I *animato*
O, heed her not! We fear for thee! —

Tenor II *animato*
O, heed her not! We fear for thee! —

Bass I *animato*
O, heed her not! We

Bass II
Mer - lin, be-

Allegro con fuoco

O, heed her not! We fear for thee! —

O, heed her not! We fear for thee! —

fear for thee! O, heed her not! We fear for thee!

ware, 'tis sor-cer-y! Mer - lin, be - ware, —

Mer-lin, be - ware! Heed her not! Be-hold, her
 Heed her not! Mer-lin, be - ware! Be-hold, her
 Heed her not! Mer-lin, be - ware! Be-hold, her
 Mer-lin, be - ware! Heed her not! Be-hold, her

hair Is rust - ed gold, - Her face is
 hair Is rust - ed gold, - Her face is
 hair Is rust - ed gold, - Her face is young, —
 hair Is rust - ed gold, - Her face is young, —

young, — Her eyes are old, Her cheeks are pale, —
 young, — Her eyes are old, Her cheeks are pale, —
 Her eyes are old, — Her cheeks are pale, —
 Her eyes are old, — Oh, heed her not! be-

p She bring - eth dole; Her glance doth show A
 She bring - eth dole;
 She bring - eth dole;
 ware! Oh, heed her not! be - ware! Mer - lin, be -

mf marcato *cresc.*

marc.

p *f* *mf marcato* *cresc.*

for - feit soul!
 Merlin, be - ware!
 Mer - lin, be - ware!
 ware!

marc. *marc.*

f *cresc.*

ff

Andante con moto

Vivian

O heed them not! — O come with me! — Have faith, my lord,

p

I love but thee! — I love but thee, —

Merlin

Be-hold, thy hair —

f

mf

O — come with me! — O heed them

Is shin - ing gold, — Thy beau - ty young,

p

not! — O come with me! — Have faith, my

Thy wis - dom old; Thy face is pale

lord, — I love but thee! — O come with me! —
 — For love's sweet dole, — But O, my love, — Thou art my soul! —

Have faith, my lord, I love but thee, but thee!
 But O, my love, Thou art my soul, my soul!

mf *dim.*

Sopr. *Allegretto*
 Alto Now fare they forth a - cross the world To
 Tenor Now fare they forth a - cross the world To
 Bass Now fare they forth a - cross the world To
 Now fare they forth a - cross the world To

Allegretto
p

find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid
 find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid
 find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid
 find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid

Meno mosso
 pleasure that can nev - er cloy.
 pleasure that can nev - er cloy.
 pleasure that can nev - er cloy. *mf* || With - in a wood, The
 pleasure that can nev - er cloy. || And now they pause with - in a wood, The
Meno mosso

Allegro non troppo
 haunt-ed for - est of Ar - roy.
 haunt-ed for - est of Ar - roy. *Allegro non troppo*
mf

cresc. e accel.

The fabled forest-haunt of the fairies — a glade surrounded by giant trees, in the centre of which rises

f *precipitoso*
ff

a hill whereon, at the bidding of Merlin, the Spirits will build the Palace of Joyousguard.

ff

Allegro energico

Merlin (calling upon the Spirits)

mf *3*

Out of the womb of earth, — Out of the cavern'd air, From seawaves

mf *marc.*

green and gold, From fires' burning lair, Spirits of flame and

3

wind, — Ye who must serve the Tryne, The Star of the Mys-tic

tr *8tr* *tr*

Ariel * *f*

We

Inde, — Come to my magic call! — Come, I com-mand ye!

3 *tr* *8tr* *tr*

come, we are here, **Spirits** We

Sopr. We come, we are near!

Alto

kiss thy hand.

Moderato molto maestoso

Adrihim * *f*

Sa - laam to thee! May the Wise One live a

thou - sand years! For I am thy ser - vant

Ad - ri - him; Ad - ri - him, who build - ed The

Pal - ace of King Suel - - - i - - -

Merlin *più animato*
man. Rear me

there a glori - ous dwell - ing, Gold and

a - zure cra - moi - sie, Rear its

beau- -ty past all tell - ing, Fill it

sweet with min - strel-sy; Set its

p

gar - dens fair and spa - cious, Fair - est

ev - er made for man, Fash - ion all things

bright and gra - cious, Fit for La - dy Viv - i - an!

Ariel *f*
 We o - bey, o - bey!

Sopr. *f*
Spirits **Alto** **Thy**

Adrihim *f*
 I hear, and o - bey!

will is law!

ff *rit.*

Andante elevato
Sopr. I & II *mf*
Alto I & II *mf* So: Joy - ous-guard is
Tenor I & II So: Joy - ous-guard is
Bass I & II

Andante elevato
mf

build - ed fair, Formed from a - zure of the air, —

build - ed fair, Formed from a - zure of the air, —

mf So: Joy - ous - guard is build - ed fair, Formed from

mf So: Joy - ous - guard is build - ed fair, Formed from

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves (Soprano and Alto) has lyrics: "build - ed fair, Formed from a - zure of the air, —". The second pair (Tenor and Bass) has lyrics: "build - ed fair, Formed from a - zure of the air, —". Below these are two more vocal staves, likely for a second set of voices, with lyrics: "So: Joy - ous - guard is build - ed fair, Formed from" and "So: Joy - ous - guard is build - ed fair, Formed from". The piano accompaniment is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a steady bass line and chords in the right hand.

Warmed bright with sunset gold - en glows,

Warmed bright with sunset gold - en glows,

a - zure of the air, — Warmed bright with sunset

a - zure of the air, — Warmed bright with sunset

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts have lyrics: "Warmed bright with sunset gold - en glows," and "a - zure of the air, — Warmed bright with sunset". The piano accompaniment continues with similar harmonic support, maintaining the key signature and time signature.

Capped with shining ar - gent snows; Throughout its
 Capped with shining ar - gent snows; Through-
 gold - -en glows, Capped with shining ar - gent snows;
 gold - -en glows, Capped with shining ar - gent snows;

courts perfumed with Spring
 out its courts perfumed with Spring
 Through-out its courts perfumed with Spring
 Sweet young voic - es

Adrihim

p

Mas-ter, thy slaves have built a -

Sweet voic - es soft - ly sing.

Voic- -es soft - ly sing.

Voic- -es soft - ly sing.

soft- - - ly sing.

Ariel

Mas - ter, thy slaves have built a - right.

right: _____ En - ter the Pal - ace _____ of De-

light! _____

Piano introduction with complex chordal textures in both staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *p* and *pp*.

Chorus of Spirits
 En-ter the Pal-ace of De-
 En-ter the Pal-ace of De-
 Enter the Palace of De-light! _____

Enter the Palace of De-

Piano accompaniment for the vocal entry, featuring a triplet of eighth notes in the right hand and a steady bass line. Dynamics include *pp*.

light! _____
 light! _____
 light! _____

Piano accompaniment for the 'light!' section, including parts for Harp, Bells, and Trumpets. The harp part features a melodic line with a fermata.

Piano accompaniment featuring sixteenth-note passages in the right hand and a bass line. Dynamics include *dim. e rit.* and *pp*.

Part III

Lento

Piano

The banquet-hall of Joyousguard, decked for a feast and garlanded with flowers. Invisible

attendants pass to and fro to strains of mysterious music. Vivian has decided upon the destruc-

tion of Merlin.

Soprano *p* and Viv - i - an Hath all of Mer-lin's

Alto *p* and Viv - i - an Hath all of Mer-lin's

Chorus Tenor *p* A year hath passed, and Viv - i - an Hath all of Mer-lin's

Bass *p* A year hath passed, and Viv - i - an Hath all of Mer-lin's

and Viv - i - an Hath all of Mer-lin's

pp

ma - gic learned.

ma - gic learned.

ma - gic learned.

ma - gic learned.

Ob. *p*

Cl.

mf A - las! her heart of ad - a - mant Hath all his love and

mf A - las! her heart of ad - a - mant Hath all his love and

mf A - las! her heart of ad - a - mant Hath all his love and

mf A - las! her heart of ad - a - mant Hath all his love and

mf

do - lor spurned. Yet hath she smiled as

do - lor spurned.

do - lor spurned.

do - lor spurned.

f

lov-ers smile, While in her soul an ha - tred burned.

espr.

mf

3

Allegro ma non troppo

f agitato

Vivian prepares a feast in honor of Merlin, whereat she will rid herself for ever of his presence

Vivian *f*
To

me, Spir-its all, all! ———

List — to my ma - gic call! ——— Rouse ye!

ap - pear! ——— Heed my com -

Viole

mand! Be - hold, — a year Hath pass'd a-way, And

I — would feast my lord, Merlin;

Meno mosso Vivian *quasi Recit.* *p*
So I will

brew a cup of Sleep, — A draught of Si - - lence, —

3

deep on deep; In-to a tomb of carv - - en stone He shall de -

dim. rit. *con meditaxione*

scend to dream a - lone; — By his own thoughts com - pan - ion - ed,

p *Più mosso* *Sopr. I, II* (The Spirits are terrified) *mf*

Liv - ing, to lie a - mong the dead. A - las! a - las! —

Alto I, II *mf* *Più mosso* A - las! a - las! —

and angered)

a - las! — Pit - y! pit - y! O Viv - i - an,

a - las! — Pit - y! pit - y! O Viv - i - an, —

Viv - i - an! We o - bey not thy be - - hest!_____

Viv-i - an!_____ We o - bey not thy be - - hest!_____

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are: "Viv - i - an! We o - bey not thy be - - hest!_____". The piano part features a steady bass line and chords in the right hand.

We o - bey not thy be - - hest!_____ Woe!_____

We o - bey not thy be - - hest!_____ Woe!_____

The second system continues the vocal and piano parts. The vocal staves end with the word "Woe!". The piano accompaniment includes a dynamic marking of *f* (forte) for the final chord. The lyrics are: "We o - bey not thy be - - hest!_____ Woe!_____".

Woe!_____ Woe!_____ Woe!_____

Woe!_____ Woe!_____ Woe!_____

The third system shows the vocal staves with three instances of the word "Woe!". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Woe!_____ Woe!_____ Woe!_____".

Guile, in the robe of Beau-ty drest! - Now, by the souls with
 Guile, in the robe of Beau-ty drest! - Now, by the souls with

Violin Solo

f God at rest, We do de- - - fy thy
 God at rest, We do de - fy thy

will un - blest!
 will un - - blest!

cresc.

Vivian *fdeciso*

0 -

Vivian compels the Spirits by the greater force of her evil magic

bey! o - bey! Heed my will!

Your souls are mine, Good or ill!

Più moto On ye

all I lay the spell: Heav-en's th all,

Strength of Hell!

Come, then, min - ions,

I for - bid ye: Warn not my

lord Of the fate that a - waits

him!

a tempo *poco a poco rall.*

Lo! he comes.

Moderato

Sopr.

molto meno mosso

All heed-less now the master comes, — By his great love made

Alto

All heed-less — The master comes,

Chorus

Ten.

molto meno mosso

All heed-less — The master comes,

Bass

All heed-less — The master comes,

Moderato

whol-ly blind, —

By his great love made whol-ly blind, —

By his great love made whol-ly blind.

By his great love made

whol-ly blind, *rit.*

triquillo
p
rit.

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

wind, ————— And to the glance of

wind, ————— And to the glance of

wind, ————— And to the glance of

wind, ————— And to the glance of

wind, ————— And to the glance of

Viv - i - an, Who smiles up - on him fair and

Viv - i - an, Who smiles up - - on him.

Viv - i - an, Who smiles up - - on him.

Viv - i - an, Who smiles up - - on him.

rit.

kind.

p

cresc.

Moderato quieto con gen-
Merlin

Where - fore these

mf

p

(Merlin, though able to read the future for others, was blinded to his own doom)

tilezza

gar-lands, La - dy mine? Where - fore this mu - sic in the air? _____

mf

cresc.

These fra - grant jewelled robes of thine, — And thysage eyes grown debonnaire?

mf

Vivian

con entusiasmo

f

Mas-ter, it is for thee;— A year a - go this day From Ar-thur's

f *mf*

court we came a - way.

Merlin *con tenerezza*

p

A year of

p

Vivian

A year of love, A year of joy,— A year of

love, — A year of joy,— A year of

gold — With-out al - loy!

gold — With - out — al - loy! — Wis - dom and

Wis-dom and youth — to-geth-er blent, — to-geth-er,

youth to - geth - er blent, to - geth - er blent,

With ev-'ry sense in full — con - tent,

With ev-'ry sense con - tent, ev-'ry sense in full — con -

ev - 'ry sense — in full — con - tent to -

tent, — in full — con - tent, full con - tent to -

rit.

geth- - er - bled.

rit.

geth- - er - bled.

rit. *ff*

Allegro

f Trumpet

Poco lento

Vivian

This feast for thee, My

f

Moderato quieto

Merlin

Lord, my Love! I drink to

Ob. *rit.* *p*

thee, O La - dy mine! Bring me the rar - est per - fumed wine

p *mf*

Where - in to pledge my love and thine, my love and

thine.

Horn

'Celli *f*

f

p

Poco andante ma non troppo
 Vivian (tendering the cup of death)

Take thou this cup: With mine own hand I poured the wine;

pp 'Celli

con tenerezza

mf Drink, drink deep, my Lord!

Più mosso

mf animato cresc.

cresc.

f

Moderato con moto (The Spirits seek to warn Merlin)

Sopr. I, II *f* Woe! — Woe! —

Alto I, II *f* Woe! — Woe! —

Chorus of Spirits

Ten. I, II *f* Woe! —

Bass I, II *f* Woe! —

Moderato con moto

ff *f*

Mas-ter, beware! Master, be-ware! Have mer-cy,
 Mas-ter, beware! Master, be-ware! Have mer-cy,
 Woe! Mas-ter, be-ware! Mas-ter, be-ware!
 Woe! Mas-ter, be-ware! Mas-ter, be-ware!

Merlin Più allegro

Now what be-falls?_
 Viv-i-an!
 Viv-i-an!
 Have mer-cy, Viv-i-an!
 Have mer-cy, Viv-i-an!

Più allegro

My sens - es reel - Help, Viv - i - an!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "My sens - es reel - Help, Viv - i - an!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and dynamic markings such as *f* and *rit.*

This block shows the piano accompaniment for the first system, continuing from the previous system. It features a grand staff with a key signature of two flats. The music is highly rhythmic and complex, with many sixteenth and thirty-second notes. Dynamic markings include *ff* and *rit.*

Merlin Moderato *p*

I feel My be - ing ebb -

The second system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "I feel My be - ing ebb -". The tempo is marked "Moderato" and the dynamic is *p*. The piano accompaniment is in a grand staff with a key signature of two flats. It includes a section for the Horn, marked "Horn" and *p*. The music is more melodic and less rhythmic than the first system.

Lento

Thou art not nigh - Kiss me, my La - dy, Be - fore I

The third system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "Thou art not nigh - Kiss me, my La - dy, Be - fore I". The tempo is marked "Lento". The piano accompaniment is in a grand staff with a key signature of two flats. It includes a section for 3 Trombones and Tuba, marked "3 Trombones" and "Tuba". The music is slow and melodic.

die!

This block shows the piano accompaniment for the third system, continuing from the previous system. It features a grand staff with a key signature of two flats. The music is slow and melodic, with dynamic markings such as *pp* and *rit.*

Chorus

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Alto

Tenor

Bass

Allegro con moto

(Vivian spins the magic shroud)

cresc.

loud_

Un - binds her

loud_

Un - binds her

loud_

Un - binds her

loud_

Un - binds her

hair of rust - ed gold;

hair of rust - ed gold;

hair of rust - ed gold;

hair of rust - ed gold;

mf

See, from her quick and cun - ning hands A shroud of gold - en

mf

See, from her quick and cun - ning hands A shroud of gold - en

mf

See, from her quick and cun - ning hands A shroud of gold - en

mf

See, from her quick and cun - ning hands A shroud of gold - en

hair un-fold Like a huge spi - der - web of Hate, That wraps him

f

hair un-fold Like a huge spi - der - web of Hate, That wraps him

f

hair un-fold Like a huge spi - der - web of Hate, That wraps him

f

hair un-fold. Like a huge spi - der - web of Hate, That wraps him

in its mesh - es cold.

in its mesh - es cold.

in its mesh - es cold.

in its mesh - es cold.

Piano accompaniment for the first system, featuring a treble and bass staff with complex rhythmic patterns and triplets.

Piano accompaniment for the second system, including a *rit.* marking and a *p* dynamic marking.

Vivian *p*

From _____ my hair _____

(Violins enharmonies)

Vocal line for Vivian and piano accompaniment for the third system.

_____ a shroud I spin, _____

Vocal line and piano accompaniment for the fourth system.

Wrought _____ of ma - - gic and of sin; _____

Vocal line and piano accompaniment for the fifth system.

cresc.

Mer - - lin, all I

learned of thee, Yet know naught

to set thee

free! Here in stu - por

f

shalt thou lie, Till a thou - sand

mf

years go by,

The first system of music shows a vocal line with the lyrics "years go by,". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and moving bass lines.

till a thou - - sand years,

mf

The second system continues the vocal line with the lyrics "till a thou - - sand years,". The piano accompaniment features a prominent right-hand melody with trills and a left-hand accompaniment with chords. A dynamic marking of *mf* is present.

a thou - - sand years go

The third system continues the vocal line with the lyrics "a thou - - sand years go". The piano accompaniment has a right-hand part with a dense texture of sixteenth notes and a left-hand part with chords. The dynamic marking *mf* continues.

by,

ca.

The fourth system continues the vocal line with the lyrics "by,". The piano accompaniment features a right-hand part with a rapid sixteenth-note run and a left-hand part with sustained chords. A dynamic marking of *ca.* is present.

But one thought for com - pan-y:

p

The fifth system concludes the vocal line with the lyrics "But one thought for com - pan-y:". The piano accompaniment features a right-hand part with sustained chords and a left-hand part with sixteenth-note patterns. A dynamic marking of *p* is present.

Thou li - est here for

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics "Thou li - est here for". The piano accompaniment features a complex texture with multiple voices in both hands, including a prominent eighth-note pattern in the right hand and a more active bass line.

love of me, Love of

con aborrimento

The second system continues the vocal line with lyrics "love of me, Love of". The tempo/mood marking *con aborrimento* is placed above the vocal line. The piano accompaniment maintains its complex texture, with the right hand showing more sustained chords and the left hand continuing its rhythmic pattern.

La - dy Viv - - i - - an.

The third system features the vocal line with lyrics "La - dy Viv - - i - - an.". The piano accompaniment continues with its intricate texture, showing a mix of sustained chords and moving lines in both hands.

Poco andante

The fourth system is a piano solo section. The tempo marking *Poco andante* is placed above the staff. The music is in 4/4 time and features a complex texture with a prominent eighth-note pattern in the right hand and a more active bass line. A *p* (piano) dynamic marking is present.

Horn

The fifth system introduces a Horn part. The Horn line is in a soprano register and features a melodic line with some grace notes. The piano accompaniment continues with its complex texture. A *p* (piano) dynamic marking is present.

Chorus

Soprano *p*

Alto She signs, and waves her pea - cock fan:—

Tenor

Bass

Andante maestoso

mf

cresc.

(Merlin is sealed within the tomb)

p

Be - hold, a - yawn - - ing

p

Be - hold, a - yawn - - ing

p

poco marcato

cav - - - ern tomb!

cav - - - ern tomb!

Tenor I, II *mf*

Men's Voices And now the Spir-its at her word Bear Mer - lin's corpse a - cross the room,

Bass I, II *mf*

And now the Spir-its at her word Bear Mer - lin's corpse a - cross the room,

p

Alto *f*

'Mid lighted ta-pers, row on row, —

Tenor *f*

'Mid lighted ta-pers, row on row, —

f

ff posato molto

Soprano I, II *p*

Women's Voices And voic-es wail - ing, and voices

Alto I, II *p*

And voic-es wail - ing, and voices

Tenor I, II

Men's Voices And voices wail - ing,

Bass I, II

And voices wail - ing,

Tenor Solo

p

Wailing

wail-ing, wail-ing through the gloom. —

wailing, wail-ing through the gloom. —

and voices wail - ing, wail - ing through

and voices wail-ing, wail-ing through

Merlin

Viv - i - an! Viv - i - an! Viv - i - an! —

through the gloom. —

the gloom. —

the gloom. —

f

p

Vivian *p* $\langle \rangle$

Fare - well, then! Lie thou there in

con odio

state, Can - o - pied by mine own

Allegro (♩=)

Hate.

f Curs - es on thee, Viv - i - an! Ev - 'ry Spir - it

f Curs - es on thee, Viv - i - an! Ev - 'ry Spir - it

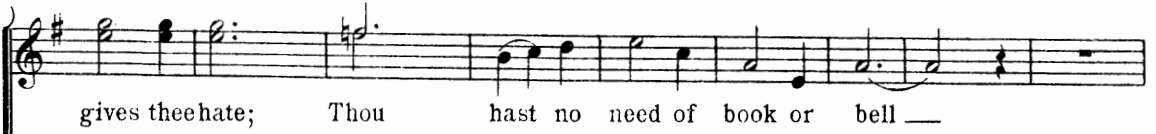
f Curs - es on thee, Viv - i - an!

f Curs - es on thee, Viv - i - an!

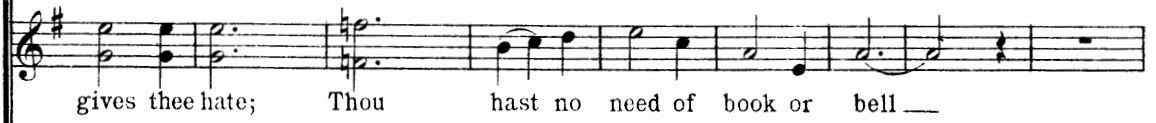
Allegro (♩=)

f

f



gives thee hate; Thou hast no need of book or bell —



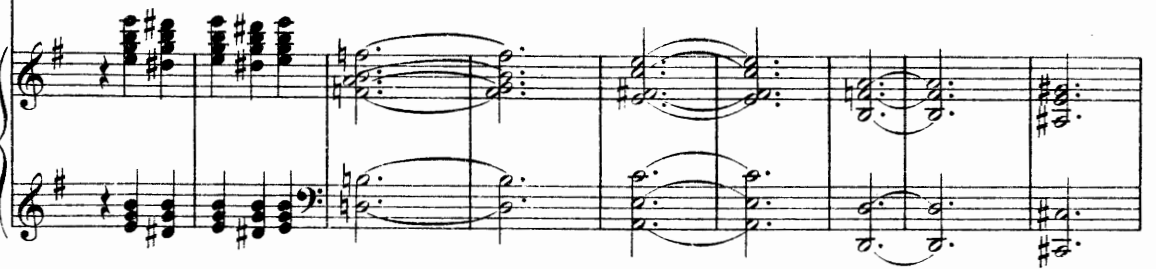
gives thee hate; Thou hast no need of book or bell —



Ev -'ry Spir - it gives thee hate; Thou hast no need of



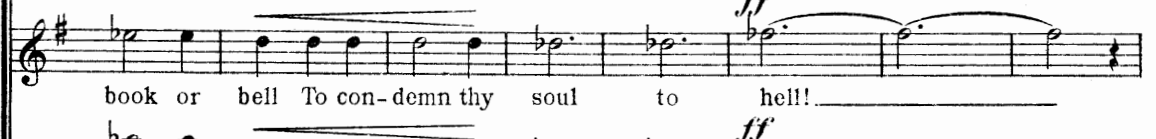
Ev -'ry Spir - it gives thee hate; Thou hast no need of



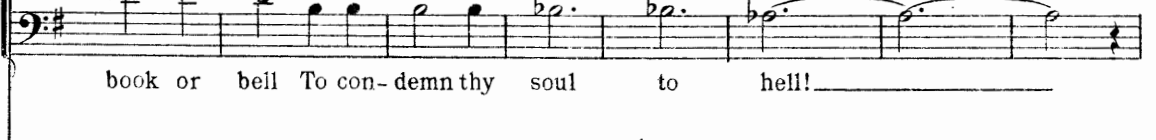

To con-demn thy soul to hell! *ff*



To con-demn thy soul to hell! *ff*



book or bell To con-demn thy soul to hell! *ff*



book or bell To con-demn thy soul to hell! *ff*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes marked with a '2' indicating a second finger.

Second system of musical notation, continuing the piece with similar chordal textures and melodic development.

Third system of musical notation, marked with *cresc.* (crescendo). It features more complex chordal structures and dynamic markings.

Fourth system of musical notation, marked with *ff* (fortissimo). It includes a section with a circled '8' above the staff, possibly indicating a measure repeat or a specific rhythmic pattern.

Fifth system of musical notation, marked with *fff rui* (fortississimo rui). It features a section with a circled '8' above the staff, similar to the previous system.

Sixth system of musical notation, marked with *damente*. It concludes the page with complex chordal textures and melodic lines.

mf

Andante moderato (♩ = ♩)

p

Trumpets
Horns
Trombones

p

p
pp
dolce
p

Merlin *p* in modo patetico

I for-give thee, Viv - i - an!

mf

4/3

poco

a - - - *poco* - - - *cresc.*

8

meno mosso
p - - - *rit.*

8

perdendosi

