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From the morning watch	0 3
Day of anger, day of mourning	0 3
Ah! what shall we then be pleading	0 3
Happy are we	0 3

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ORIGINAL OCTAVO EDITION.

To MRS. LUDWIG MOND.

Giulietta Forri

Harrow; Feb 10, 1914.

THE EVE OF ST. AGNES

CANTATA

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS BY

JOHN KEATS

THE MUSIC BY

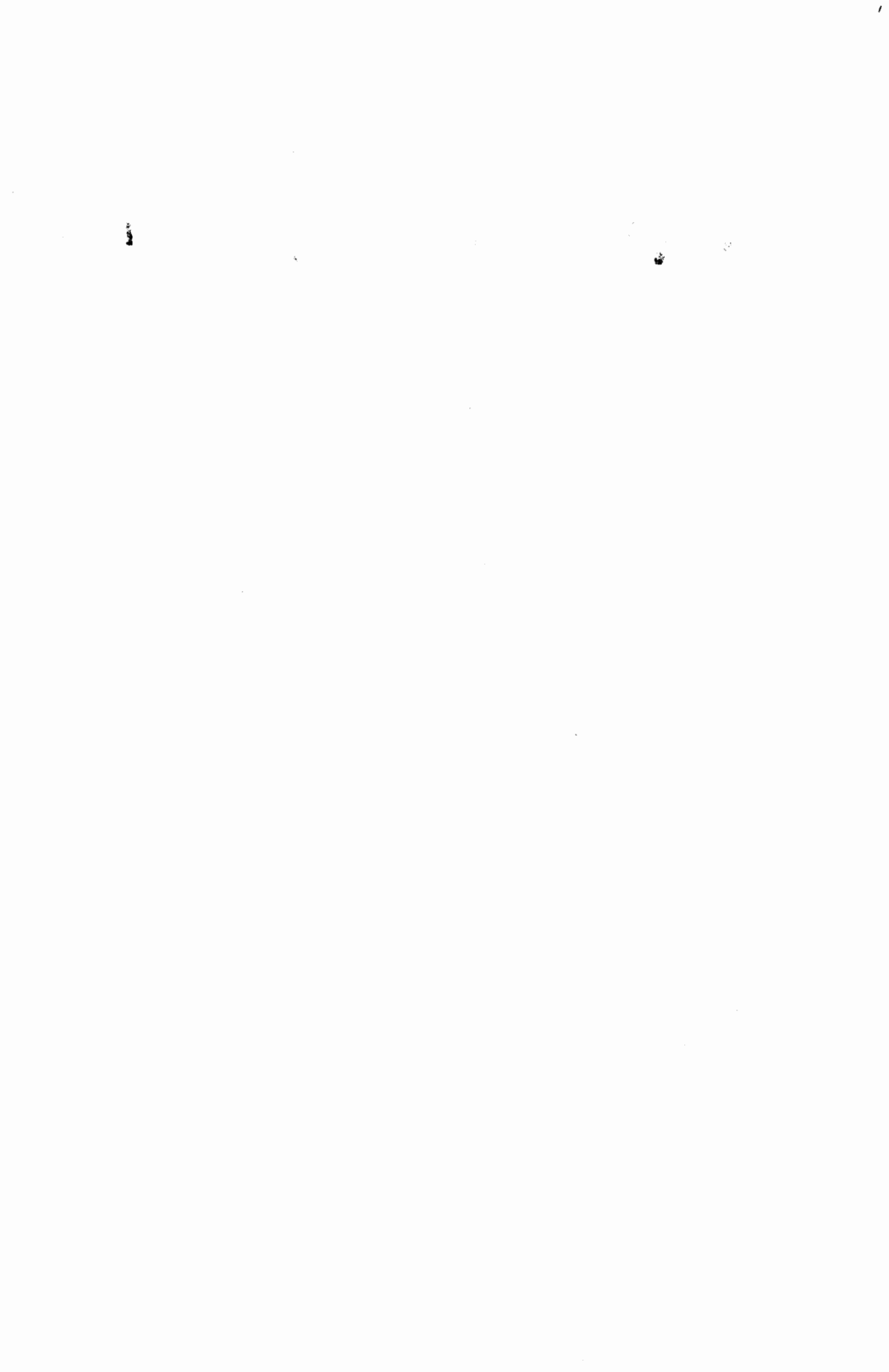
JOHN FRANCIS BARNETT.

PRICE TWO SHILLINGS AND SIXPENCE.

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PREAMBLE.

THE libretto of this Cantata has been selected and arranged from Keats's poem "The Eve of St. Agnes."

The incidents in the poem occur in the time of the barons of old, and the scene is laid in one of the ancient baronial castles.

In the first three verses we find the Beadsman at prayer in the chapel of the castle, and we are told how through open doors he hears the sounds of music, the prelude to the festivities that are about to commence. The gay music heard from the castle seems quite out of place in the solemn surroundings of the chapel, so that the poet tells us how "the eager eyes" of the "carved angels" supporting the cornice stared in surprise at the festive sounds.

These opening verses really serve as an introduction, for the interest of the poem is centred in Madeline, the daughter of the Baron, who so thoroughly believes in the legend that by observing due ceremonies on St. Agnes' Eve she will dream of her future husband, that she leaves the scene of the festivities whilst they are still in progress and retires to her "bower," and, whilst resting on her couch, falls asleep and dreams of her lover. The sequel to this dream gives the poet many opportunities for dramatic and picturesque situations.

As "The Eve of St. Agnes" is essentially a love-story, the beautiful lines from Keats's "Endymion" commencing "O sovereign power of love," have been added as an Epilogue.

The principal themes which are used in the music as *Leitmotiven* are as follows:—The first three bars of the Introduction, given to the horns and bassoon, representing the Porphyro theme; the Madeline theme, in the key of G flat, in $\frac{3}{4}$ time, at page 27; the Angela theme, given to the tenors and the other voices in rotation at page 72, and likewise opening Part III.; the "St. Agnes Eve" theme, given to the sopranos and tenors at page 3; and the Legend theme for the female voices at page 28.

The Score of the Cantata is written for a full orchestra, including tuba, harp, and organ, together with the following "extra" instruments:—Bass drum, cymbals, side-drum, tambourine, triangle, deep bell in D, and bass tubaphone.

The instrumentation is, however, so arranged that the work can be performed with the harmonies complete with the accompaniments rendered by a small orchestra consisting of the strings, 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, 2 trombones, timpani, harp, organ, and bass tubaphone, or bass Glockenspiel. In the absence of the last the notes used can be played on the pianoforte with both pedals held down to give the effect of bells. When the organ is not available, the solos given to that instrument can be played by the strings, small notes being given for that purpose.



THE EVE OF ST. AGNES.

PART I.

INTRODUCTION—(*Instrumental*).

CHORUS.

St. Agnes' Eve—Ah, bitter chill it was!

The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the frozen
grass,

And silent was the flock in woolly fold:
Numb were the Beadsman's fingers, while he
told

His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a
death,

Past the sweet Virgin's picture, while his prayer
he saith.

(*Organ Music.*)

BASS SOLO AND CHORUS.

His prayer he saith, this patient, holy man;

Then takes his lamp, and rises from his knees,
And back returneth, meagre, barefoot, wan,
Along the chapel aisle by slow degrees;
The sculptured dead, on each side, seem to
freeze,

Imprisoned in black, purgatorial rails;
Knights, ladies, praying in dumb oratories,
He passeth by; and his weak spirit fails
To think how they may ache in icy hoods and
mails.

Northward he turneth through a little door,
And scarce three steps, ere Music's golden
tongue

Flattered to tears this aged man and poor;

(*The music of the Prelude is heard from
the castle.*)

But no—already had his death-bell rung;

The joys of all his life were said and sung:

His was harsh penance on St. Agnes' Eve:

Another way he went, and soon among
Rough ashes sat he for his soul's reprieve,
And all night kept awake, for sinners' sake to
grieve.

CHORUS.

That ancient Beadsman heard the prelude soft;
And so it chanced, for many a door was wide,
From hurry to and fro. Soon, up aloft,

The silver, snarling trumpets gan to chide;
The level chambers, ready with their pride,
Were glowing to receive a thousand guests;

The carved angels, ever eager-eyed,

Stared, where upon their heads the cornice
rests,

With hair blown back, and wings put cross-wise
on their breasts.

(*Festive Music.*)

At length burst in the argent revelry,

With plume, tiara, and all rich array,

Numerous as shadows haunting fairly

The brain, new stuffed in youth, with
triumphs gay

Of old romance.

SOPRANO SOLO.

These let us wish away,

And turn, sole thoughted, to one lady there,
Whose heart had brooded, all that wintry day,

On love, and winged St. Agnes' saintly care,

As she had heard old dames full many times
declare.

CHORUS—*Female Voices.*

They told her how, upon St. Agnes' Eve,

Young virgins might have visions of delight,

If ceremonies due they did aright;

As, supperless to rest they must retire,

Nor look behind, nor sideways, but require

Of Heaven with upward eyes for all that they
desire.

SOPRANO SOLO.

Full of this whim was thoughtful Madeline:

The music, yearning like a god in pain,

She scarcely heard—her maiden eyes divine

Fixed on the floor, saw many a sweeping train

Pass by—she heeded not at all: in vain

Came many a tiptoe, amorous cavalier,

And back retired; not cooled by high disdain,

But she saw not: her heart was elsewhere;

She sighed for Agnes' dreams, the sweetest of
the year.

ARIA.

She danced along with vague, regardless eyes,
Anxious her lips, her breathing quick and
short;

The hallowed hour was near at hand: she sighs

Amid the timbrels, and the thronged resort

Of whisperers in anger, or in sport;

'Mid looks of love, defiance, hate, and scorn,

Hoodwinked with fairy fancy: all amorn,

Save to St. Agnes and her lambs unshorn,

And all the bliss to be before to-morrow morn.

So purposing each moment to retire,

She lingered still.

PART II.

PRELUDE (*Instrumental*)—*The ride of Porphyro.*

CHORUS.

Meantime, across the moors,
Had come young Porphyro, with heart on fire
For Madeline. Beside the portal doors,
Buttressed from moonlight, stands he, and
implores
All saints to give him sight of Madeline
But for one moment in the tedious hours,
That he might gaze and worship all unseen.

He ventures in : let no buzzed whisper tell :
All eyes be muffled, or a hundred swords
Will storm his heart, Love's fev'rous citadel :
For him, those chambers held barbarian
hordes,
Hyena foemen, and hot-blooded lords
Whose very dogs would execrations howl
Against his lineage : not one breast affords
Him any mercy in that mansion foul
Save one old beldame, weak in body and in
soul.

Ah, happy chance ! the agèd creature came
Shuffling along with ivory-headed wand
To where he stood, hid from the torches' flame
Behind a broad hall-pillar, far beyond
The sound of merriment and chorus bland :
He startled her ; but soon she knew his face,
And grasped his fingers in her palsied hand.

SOLO—CONTRALTO (*Angela*).

" . . . Mercy, Porphyro ! hie thee hence
from this place ;
They are all here to-night, the whole blood-
thirsty race !
Get hence ! Get hence ! there 's dwarfish
Hildebrand :
He had a fever late, and in the fit
He cursed thee and thine, both house and
land ;
Then there 's that old Lord Maurice, not a whit
More tame for his grey hairs —Alas me ! flit !
Flit like a ghost away."—

RECIT.—TENOR (*Porphyro*).

" Ah, gossip dear,
We're safe enough ; here in this armchair sit,
And tell me how "—

CONTRALTO (*Angela*).

" Good saints ! not here, not here ;
Follow me, child, or else these stones will
be thy bier."

CHORUS (*unaccompanied*).

He followed through a lowly archèd way,
Brushing the cobwebs with his lofty plume,
And as she muttered, " Well a—well-a-day !"
He found him in a little moonlight room,
Pale, latticed, chill, and silent as a tomb.

TENOR (*Porphyro*).

" Now tell me where is Madeline,
O tell me, Angela, by the holy loom
Which none but secret sisterhood may see,
When they St. Agnes' wool are weaving piously."

CONTRALTO (*Angela*).

" St. Agnes ! Ah ! it is St. Agnes' Eve—
Yet men will murder upon holy days :
Thou must hold water in a witch's sieve
And be liege lord of all the elves and fays
To venture so : it fills me with amaze
To see thee, Porphyro !—St. Agnes' Eve !
God's help ! my lady fair the conjuror plays
This very night : good angels her deceive !
But let me laugh awhile, I've mickle time to
grieve."

CHORUS.

Feebly she laughèd in the languid moon,
While Porphyro upon her face doth look,
Like puzzled urchin on an agèd crone
Who keepeth closed a wondrous riddle-book.
But soon his eyes grew brilliant, when she told
His lady's purpose : and he scarce could brook
Tears, at the thought of those enchantments cold,
And Madeline asleep in lap of legends old.
Sudden a thought came like a full-blown rose
Flushing his brow, and in his painèd heart
Made purple riot ; then doth he propose
A stratagem, that makes the beldame start.

TENOR SOLO—(*Porphyro*).

" I will not harm her, by all saints I swear,
. . . . O may I ne'er find grace
When my weak voice shall whisper its last
prayer,
If one of her soft ringlets I displace ;
Good Angela, believe me by these tears ;
Or I will, even in a moment's space,
Awake, with horrid shout, my foemen's ears,
And beard them, though they be more fanged
than wolves and bears."

CONTRALTO SOLO—(*Angela*).

" Ah ! why wilt thou affright a feeble soul ?
A poor, weak, palsy-stricken, churchyard thing,
Whose passing-bell may ere the midnight toll ;
Whose prayers for thee, each morn and
evening
Were never missed."

SEMI-CHORUS—(*Sitting down*).

(Ah, it is St. Agnes' Eve.)

CONTRALTO SOLO (*Angela*).

"It shall be as thou wishest. . . ."
 "All eates and dainties shall be storèd there
 Quickly on this feast-night: by the tambour
 frame
 Her own lute thou wilt see: no time to spare,
 For I am slow and feeble, and scarce dare
 On such a catering trust my dizzy head.
 Wait here, my child, with patience: kneel in
 prayer
 The while."

CHORUS.

So saying, she hobbled off with busy fear.
 The lover's endless minutes slowly passed.

PART III.

SOPRANO SOLO.

Her falt'ring hand upon the balustrade,
 Old Angela was feeling for the stair,
 When Madeline, St. Agnes' charmed maid,
 Rose, like a missioned spirit, unaware;
 With silver taper's light, and pious care,
 She turned, and down the agèd gossip led
 To a safe level matting
 She comes, she comes again, like ringdove
 frayed and fled.
 Out went the taper as she hurried in;
 Its little smoke, in pallid moonshine, died:
 She closed the door, she panted, all akin
 To spirits of the air, and visions wide:
 No uttered syllable, or, woe betide.

CHORUS (*unaccompanied*).

A casement high and triple-arched there was
 All garlanded with carven imag'ries
 Of fruits, and flowers, and bunches of knot-
 grass,
 And diamonded with panes of quaint device,
 Innumerable of stains and splendid dyes.

SOPRANO SOLO AND CHORUS.

Full on this casement shone the wintry moon,
 And threw warm gules on Madeline's fair
 breast
 As down she knelt for heaven's grace and boon;
 Rose-bloom fell on her hands, together prest,
 And on her silver cross soft amethyst,
 And on her hair a glory, like a saint:
 She seemed a splendid angel, newly drest,
 Save wings, for heaven

CHORUS (*Soprani*).

Pensive awhile she dreams awake
 In sort of wakeful swoon, perplexed she lay,
 Until the popped warmth of sleep oppressed
 Her soothèd limbs, and soul fatigued away;

Flown, like a thought, until the morrow day,
 Blissfully havened both from joy and pain;
 Blinded alike from sunshine and from rain,
 As though a rose should shut, and be a bud
 again.

SOLO—TENOR.

Stolen to this paradise, Porphyro
 Noiseless as fear in a wide wilderness,
 Over the hushed carpet, silent, stept;
 And 'tween the curtains peeped, where, o!
 how fast she slept.

CHORUS.

Then by the casement, where the faded moon
 Made a dim, silver twilight, soft he set
 A table, and, half anguished, threw thereon
 A cloth of woven crimson, gold, and jet.

INTERLUDE (*Instrumental*).

(*The weird music of the midnight revels is heard
 from the castle's halls below*).

CHORUS.

O for some drowsy Morphean amulet!
 The boisterous, midnight, festive clarion,
 The kettledrum, and far-heard clarionet,
 Affray his ears, though but in dying tone.

INTERLUDE (*Instrumental*).

(*Clarinet solo and music are heard*).

CHORUS.

The hall-door shuts again, and all the noise is
 gone.

CHORUS (*Soprani*).

And still she slept an azure-lidded sleep,
 The blisses of her dream so pure and deep.

CHORUS (*Alti and Male Voices*).

. . . . 'Twas a midnight charm
 Impossible to melt as icèd stream.

CHORUS.

It seemed he never, never could redeem
 From such a steadfast spell his lady's eyes:
 So mused awhile, entoièd in woofèd fantasies.
 Awakening up, he took her hollow lute—
 Tumultuous,—and, in chords that tenderest
 be,
 He played an ancient ditty, long since mute,
 Close to her ear touching the melody.

(*Short Interlude in imitation of a lute*).

SOLO—TENOR (*Porphyro*).

"And now, my love, my seraph fair, awake!
 Thou art my heaven, and I thine eremite:
 Open thine eyes, for meek St. Agnes' sake."

SOLO—SOPRANO (*Madeline*).

“ Ah Porphyro! . . . ” “ but even now
Thy voice was at sweet tremble in mine ear,
Made tunable with every sweetest vow;
And those sad eyes were spiritual and clear;
How changed thou art! how pallid, chill and
drear;
Give me that voice again, my Porphyro,
Those looks immortal, those complainings dear!
Oh leave me not in this eternal woe,
For if thou diest, my love, I know not where
to go.”

CHORUS.

. . . . Meantime the frost-wind blows
Like love's alarm pattering the sharp sleet
Against the window-panes; St. Agnes' moon
hath set,
'Tis dark: quick pattereth the flaw-blown sleet.
(*The passing-bell of Angela is heard from the
Chapel.*)

SOLO—TENOR (*Porphyro*).

“ This is no dream, my bride, my Madeline!
'Tis dark: the icèd gusts still rave and beat.

SOLO—SOPRANO (*Madeline*).

“ No dream, alas! alas! and woe is mine
Porphyro will leave me here to fade and pine.”

ARIA—TENOR (*Porphyro*).

“ My Madeline! sweet dreamer! lovely bride!
Say, may I be for aye thy vassal blest?
Thy beauty's shield, heart-shaped and vermeil-
dyed?

Ah, silver shrine, here will I take my rest
After so many hours of toil and quest,
A famished pilgrim—saved by miracle.
Though I have found, I will not rob thy nest
Saving of thy sweet self; if thou thinkest
well
To trust, fair Madeline, to no rude infidel.”

VOICES OF THE NIGHT.

CHORUS—*Female voices.*

“ Hark! 'tis an elfin storm from fairy-land,
Of haggard seeming, but a boon indeed;
Arise—arise! the morning is at hand;
The bloated wassailers will never heed.”

SOLO—TENOR (*Porphyro*).

Let us away, my love, with happy speed;
There are no ears to hear, or eyes to see,—
Drowned all in Rhenish and the sleepy mead:
Awake! arise! my love, and fearless be,
For o'er the southern moors I have a home
for thee.

(*Whilst he speaks, in imagination Madeline
hears the sound of distant wedding bells.*)

DUET (*Porphyro and Madeline*).

“ Let us away, my love, with happy speed
There are no ears to hear, or eyes to see,—
Drowned all in Rhenish and the sleepy mead.”

CHORUS.

She hurried at his words, beset with fears,
For there were sleeping dragons all around,
At glaring watch, perhaps, with ready spears—
Down the wide stairs a darkling way they
found.
In all the house was heard no human sound.
They glide, like phantoms, into the wide hall;
Like phantoms, to the iron porch, they glide;
Where lay the porter, in uneasy sprawl,
With a huge empty flagon by his side:
The wakeful bloodhound rose, and shook his
hide,
But his sagacious eye an inmate owns:
By one, and one, the bolts full easy slide:
The chains lie silent on the footworn stones:
The key turns, and the door upon its hinges
groans.

(*As the door opens, the storm bursts in upon the
lovers.*)

QUARTET.

And they are gone: aye, ages long ago
These lovers fled away into the storm.

CHORUS.

That night the Baron dreamt of many a woe,
And all his warrior guests, with shade and form
*Of spectres busy in a cold, cold gloom,
Were long be-nightmared. Angela the old
Died palsy-twitched, with meagre face deform:
The Beadsman, after thousand aves told,
For aye unsought-for slept amongst his ashes
cold.

† EPILOGUE.

(*Instrumental music, in which the chimes of
bells at the marriage of Porphyro and Madeline
are heard.*)

QUARTET AND CHORUS.

O sovereign power of love! O grief! O balm!
All records saving thine, come cool, and calm,
And shadowy, through the mist of passèd years;
For others, good or bad, hatred and tears
Have become indolent; but touching thine,
One sigh doth echo, one poor sob doth pine,
One kiss brings honey-dew to buried days.
O sovereign power of love, O grief! O balm!
All records saving thine, come cool, and calm.

* This line is taken from Keats's "Hyperion."

† The words of this Epilogue are taken from Keats's "Endymion."

THE EVE OF ST. AGNES.

PART I.

John Keats.

John Francis Barnett.

INTRODUCTION. (Instrumental)

Moderato. ♩ = 112.

The musical score is written for piano in 4/4 time, with a tempo of Moderato (♩ = 112). It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings and performance instructions:

- System 1:** Treble clef has a *marcato* marking. Bass clef starts with *mf*. A *p* marking is placed above the bass staff with the instruction "L.H." (Left Hand).
- System 2:** Treble clef has an *espress.* (espressivo) marking.
- System 3:** Treble clef has a *poco cresc.* (poco crescendo) marking. Bass clef has a *dim.* (diminuendo) marking.
- System 4:** Treble clef has an *ad lib.* (ad libitum) marking. Bass clef has a *mf* marking. A *marcato* marking is placed above the bass staff. The system ends with a *pp* (pianissimo) marking.
- System 5:** Treble clef has a *sempre pp* (sempre pianissimo) marking.
- System 6:** Continuation of the *sempre pp* marking.

poco rit.

1 Allegro moderato. $\text{♩} = 76$.

a tempo
p

Ped. *

poco cresc.

dim.

Ped. * *Ped.* *

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

Ped. *

Ag - nes'Eve - Ah, bit - ter chill it was! The

St! Ag - nes'Eve - Ah, bit - ter chill it

Ped. *poco cresc.* *Ped.* *Ped.* *

owl, for all his fea - thers, was a - cold; *mp*

was! *poco cresc.* The owl, for all his fea - thers, was a -

poco cresc. *Ped.* * *Ped.* *

hare limp'd tremb - ling through the fro - zen grass, *pp*

- cold; *mp* *P*

The hare limp'd tremb - ling through the fro - zen

mp *P* *Ped.* * *Ped.* *

dolce *dim.*
 si - lent was the flock in wool - ly fold, in wool - ly fold. —
dolce *dim.*
 si - lent was the flock in wool - ly fold, in wool - ly fold. —
dolce *dim.* *mp*
 si - lent was the flock in wool - ly fold, in wool - ly fold. St
dolce *dim.*
 grass, And si - lent was the flock in wool - ly fold. —

dolce *dim.* *p*
 Ped * Ped *
 * Ped * Ped *

mp
 St Ag - nes' Eve - Ah, bit - ter chill it
 Ag - nes' Eve - Ah, bit - ter chill it was!

Ped *Ped* *Ped* *Ped* *Ped* *

was!

poco cresc. *dim.*
 Ped *

2 Allegretto ma non troppo.

Four vocal staves in 4/4 time, each with a *p* dynamic marking. The lyrics are: "Numb were the Beads-man's fin-gers, while he told His ros - a -".

Allegretto ma non troppo. ♩=116.

Piano accompaniment for the first system, starting with a *p* dynamic. The right hand features a melodic line with slurs, and the left hand has a bass line with a *p* dynamic.

Four vocal staves in 4/4 time, each with a *cresc.* dynamic marking. The lyrics are: "-ry,- and while his frost - ed breath, Like pi - ous in - cense from a cen - ser".

Piano accompaniment for the second system, starting with a *cresc.* dynamic. The right hand has a complex chordal texture, and the left hand has a bass line with a *cresc.* dynamic. Pedal markings are present at the bottom: "Ped. * Ped. Ped. Ped. Ped.".

old, Seem'd tak - - ing flight for hea - - ven, with-
 old, Seem'd tak - - ing flight for hea - - ven, with-
 old, Seem'd tak - - ing flight for hea - - ven, with-
 old, Seem'd tak - - ing flight for hea - - ven, with-

dim. *p*
Ped. *Ped.* *Ped.* *ppdolce*

- out a death, Past the sweet Virgin's
 - out a death, *ppdolce* Past the sweet Virgin's
 - out a death, *ppdolce* Past the sweet Virgin's
 - out a death, *ppdolce* Past the sweet Virgin's

Ped. *Ped.* *Ped. **

pic - ture, while his prayer he saith.
 pic - ture, while his prayer he saith.
 pic - ture, while his prayer he saith.
 pic - ture, while his prayer he saith.

pp una corda

Bass Solo.

mp

His

Musical score for the first system, featuring a Bass Solo line and piano accompaniment. The piano part includes a 'Ped. *' marking and a dynamic marking 'p'.

3 Andante. $\text{♩} = 72.$

prayer he saith, this pa-tient ho-ly man; Then takes his lamp, and ris-eth from his

Musical score for the second system, including vocal line and piano accompaniment.

cresc.

knees, And back re - turn-eth, mea-gre, bare - foot, wan, A -

Musical score for the third system, including vocal line and piano accompaniment. The piano part includes a 'cresc.' marking and 'Ped.' markings.

Andante con moto. $\text{♩} = 126.$

dim.

mp

-long the cha-pel aisle by slow de - gres:

The

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part includes a dynamic marking 'p'.

cantabile

sculp-tur'd dead, on each side, seem'd to freeze, Em - pris - ond in black, pur - ga -

sostenuto

Ped. *

- to - ri - al rails: Knights, la - dies, pray - ing in dumb or - a - tries.

Soprano.

poco cresc. **4** *dim.*

CHORUS.

Alto. The sculp-tur'd dead, on

Tenor. The sculp-tur'd dead, on

Bass. The sculp-tur'd dead, on

The sculp-tur'd dead, on

4

Ped.

cresc.

each side, seem'd to freeze, Em - pris - ond in black, pur - ga - to - ri - al rails:

cresc.

each side, seem'd to freeze, Em - pris - ond in black, pur - ga - to - ri - al rails:

cresc.

each side, seem'd to freeze, Em - pris - ond in black, pur - ga - to - ri - al rails:

cresc.

each side, seem'd to freeze, Em - pris - ond in black, pur - ga - to - ri - al rails:

cresc.

* Ped. * Ped.

Bass Solo.

mp

He pass - eth by; —

mf Knights, la-dies, pray - ing in dumb or - a - tries, *dim.* *p*

mf Knights, la-dies, pray - ing in dumb or - a - tries, *dim.* *p*

mf Knights, la-dies, pray - ing in dumb or - a - tries, *dim.* *p*

mf Knights, la-dies, pray - ing in dumb or - a - tries, *dim.* *p*

mf *dim.* *p trem.*

Ped. Ped. Ped. * Ped. *

— and his weak spir - it fails *dim.* *p espress.* To think how they may

p

ache — in i - cyhoods and mails. *quasi Recit.* *mp* North - ward — he turneth through a

a tempo

lit- tle door, And scarce three steps, ere Mu- sics' gold-entongue Flat-ter'd to tears this

a tempo

dim. *rit.* 5

a - gedman, this a - gedman and poor;

(Festive music from the castle)
Allegretto. ♩.=112.

a tempo
pp una corda

rit.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

sempre pp

Ped.

Ped.

Ped.

Ped. *Ped.* *Ped.* *

dim. *pp*

Ped. * *Ped.* *

Ped. *Ped.* *

Bass Solo.

*ad lib.**mf*

But no— al—

dim. *poco rit.*

colla voce

Ped. *

6

Moderato. $\text{♩} = 120.$
a tempo

- rea - dy had his death - bell rung; The joys of all his

a tempo *p tre corde*

Ped.

poco rit.

life were said _____ and sung: _____

p

poco rit.

dim.

Ped. Ped. Ped. *

a tempo

p

ten. dim.

His was harsh pen - ance on St' Ag - nes' Eve: _____

a tempo

p

Recit. *a tempo*

An-o-therway he went,

a tempo

dim.

mf cantabile

p

rubato

cresc.

Andante. ♩ = 92.

cantabile *legato*
mf
 and soon a-mong Rough ash-es sat he
rit. *a tempo*
dim. *mp*

dim. *mf*
 for his soul's re - prieve, And all night kept a-wake, for

dim. *ad lib.* *Più moto.* ♩ = 104.
 sin-ners' sake to grieve, for sin-ners' sake to grieve.
a tempo
dim. colla voce *p*

dim. *dim.* *p* *7* *Allegro.* ♩ = 176.
Ped. *

L.H. *poco cresc.*

Ped. *

Ped. Ped. Ped. Ped. *

CHORUS.

f That
f That
f That
f That
f That

sempre cresc. *f*
 Ped. *

an-cient Beads-man heard the pre-lude soft; And so it chanc'd,
 an-cient Beads-man heard the pre-lude soft; And so it chanc'd,
 an-cient Beads-man heard the pre-lude soft; And so it chanc'd,
 an-cient Beads-man heard the pre-lude soft; And so it chanc'd,

3
 Ped. *

for ma - ny a door was wide, From hur - ry to and
 for ma - ny a door was wide, From hur - ry to and
 for ma - ny a door was wide, was wide, From
 for ma - ny a door was wide, was wide, From hur - ry

Ped. *

fro, from hur - ry to and fro.
 fro, from hur - ry to and fro.
 hur - ry to and fro, to and fro.
 to and fro, from hur - ry to and fro.

cresc.
 Soon, up a - loft, The

cresc.
 Soon, up a - loft, The

cresc.
 Soon, up a - loft, The

cresc.
 Soon, up a - loft, The

cresc.
 Ped. *

cresc.
 sil - ver, snarl - ing trum - - pets 'gan to chide,

cresc.
 sil - ver, snarl - ing trum - - pets 'gan to chide,

cresc.
 sil - ver, snarl - ing trum - - pets 'gan to chide:

cresc.
 sil - ver, snarl - ing trum - - pets 'gan to chide:

Moderato.
Soprano.

CHORUS.

Alto.

Moderato. ♩ = 126.

f

the sil-ver, snarl-ing

the sil-ver, snarl-ing

f

trumpets 'gan to chide:—

trumpets 'gan to chide:—

p

8

p legato *cresc.*

The le-vel cham-bers, rea - dy, rea-dy with their pride,—

p legato *cresc.*

The le-vel cham-bers, rea - dy, rea-dy with their pride,—

Tenor. *p legato* *cresc.*

Bass. *p legato* *cresc.*

The le-vel cham-bers, rea - dy, rea-dy with their pride,—

8

dim. *p legato* *cresc.*

Ped. *Ped.*

CHORUS.

mf — Were glow-ing to re - ceive — a thou - sand guests: *dim.*

mf — Were glow-ing to re - ceive — a thou - sand guests: *dim.*

mf — Were glow-ing to re - ceive — a thou - sand guests: *dim.*

mf — Were glow-ing to re - ceive — a thou - sand guests: *dim.*

mf *dim.* *mf*

* *Ped.* *

dim. *p*

pp *Andante.*

The car-ved an-gels,

pp The car-ved an-gels,

pp The car-ved an-gels,

pp The car-ved an-gels,

The car-ved an-gels,

dim. *pp* *Andante. ♩=92.*

Ped.

ev - er ea - ger - eyed, Star'd, where up - on their heads the cor - nice rests, With

ev - er ea - ger - eyed, Star'd, where up - on their heads the cor - nice rests, With

ev - er ea - ger - eyed, Star'd, where up - on their heads the cor - nice rests, With

ev - er ea - ger - eyed, Star'd, where up - on their heads the cor - nice rests, With

L.H.

* Ped. Ped. Ped.

hair blown back, and wings put cross - wise on their breasts.

hair blown back, and wings put cross - wise on their breasts.

hair blown back, and wings put cross - wise on their breasts.

hair blown back, and wings put cross - wise on their breasts.

dim.

Ped. Ped. Ped. Ped. *

Allegro con spirito. ♩ = 168.

mf *cresc.*

Ped. *

f
Ped. *

CHORUS.

9 *ff*
At
ff
At
ff
At
ff
At

sempref
cresc.
ff
Ped. * Ped. * Ped. * Ped. * Ped. *

Allegro assai.

lengthburst in the ar-gent re-vel-ry, the ar-gent re - - vel -

lengthburst in the ar-gent re-vel-ry, the ar-gent re - - vel -

lengthburst in the ar-gent re-vel-ry, the ar-gent re - - vel -

lengthburst in the ar-gent re-vel-ry, the ar-gent re - - vel -

Allegro assai. $\text{♩} = 104.$

Allegro con spirito.

-ry, ___

-ry, ___

-ry, ___

-ry, ___

Allegro con spirito. ♩.=168.

ff

Ped. *

f With plume, ___ ti - a - - ra, and

f With plume, ___ ti - a - - ra, and

f With plume, ___ ti - a - - ra, and

f With plume, ___ ti - a - - ra, and

f

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

all rich ar - ray, Nu - me-rous as
 all rich ar - ray, Nu - me-rous as
 all rich ar - ray, Nu - me-rous as
 all rich ar - ray, Nu - me-rous as

Ped. Ped. Ped. * Ped. *

sha - dows haunt - ing fair - i - ly The brain, new stuff'd in
 sha - dows haunt - ing fair - i - ly The brain, new stuff'd in
 sha - dows haunting fair - i - ly The brain, new stuff'd in youth, in
 sha - dows haunting fair - i - ly The brain, the brain, new stuff'd in youth, in

Ped. * Ped. Ped. *

ff
youth, with tri - umphs gay, ——— with tri - umphs gay Of old ro - mance, of
youth, with tri - umphs gay, ——— with tri - umphs gay Of old ro - mance, of
youth, with tri - umphs gay, ——— with tri - umphs gay Of old ro - mance, of
youth, with tri - umphs gay, ——— with tri - umphs gay Of old ro - mance, of

ff
Ped. Ped. Ped. * Ped. *

old ——— ro - mance. At length burst
old ——— ro - mance. At length burst
old ——— ro - mance. At length burst
old ——— ro - mance. At length burst

ff
Ped. *

in the ar - gent re - - vel - ry, With plume, ti -

in the ar - gent re - - vel - ry, With plume, ti -

in the ar - gent re - - vel - ry, With plume, ti -

in the ar - gent re - - vel - ry, With plume, ti -

- a - ra, and all rich ar - ray, Nu - me -

- a - ra, and all rich ar - ray, Nu - me -

- a - ra, and all rich ar - ray, Nu - me -

- a - ra, and all rich ar - ray, Nu - me -

cresc.

-rous as sha-dows haunt-ing fair - i - ly The brain, new

cresc.

-rous as sha-dows haunt-ing fair - i - ly The brain, new

cresc.

-rous as sha-dows haunt-ing fair - i - ly The brain, new

cresc.

-rous as sha-dows haunt-ing fair - i - ly The brain, new

ff

stuff'd in youth, with tri - umphs gay Of

ff

stuff'd in youth, with tri - umphs gay Of

ff

stuff'd in youth, with tri - umphs gay Of

ff

stuff'd in youth, with tri - umphs gay Of

ff

stuff'd in youth, with tri - umphs gay Of

Ped.

old ro - mance.

old ro - mance.

old ro - mance.

old ro - mance.

Ped.

Ped.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.

Second system of piano accompaniment. The right hand continues the melodic development with slurs and accents. The left hand maintains a consistent harmonic support.

Third system of piano accompaniment. The right hand has a more active melodic line. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *mf poco rit.* (mezzo-forte, slightly ritardando). The system concludes with a *p* marking in the left hand.

10 Andante con moto. ♩ = 52.
Soprano Solo.

Soprano Solo section. The vocal line begins with a rest, followed by the lyrics: "These let us wish a - way, - And". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *espress.* (espressivo).

Continuation of the Soprano Solo section. The vocal line continues with the lyrics: "turn, sole - thoughted, - to one la - dy there,". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A *dim.* (diminuendo) marking is present in the right hand.

Poco più lento. ♩ = 44. *mp espress.* *dim.*

Whose heart had brood-ed, all that win-try

mp dolce *p*

Più moto. ♩ = 69.

day, On love, and wing'd St

p

Ped. *Ped.*

Ag - nes' saint - ly

Ped. *Ped.*

poco cresc.

care, As she had heard old

Ped. *Ped.*

mf quasi Recit.

dames full ma - ny times de - clare.

Ped. *

11 Allegretto ma non troppo. ♩ = 84.

p a tempo

Soprano. *p* CHORUS.

Alto I. They told her how, up - on St Ag - nes' Eve, Young

Alto II. They told her how, up - on St Ag - nes' Eve, Young

They told her how, up - on St Ag - nes' Eve, Young

p

cresc. *f* *dim.*

vir-gins might have vis-ions, might have vis-ions of de - light, If cer - e-mon-ies

cresc. *f* *dim.*

vir-gins might have vis-ions, might have vis-ions of de - light, If cer - e-mon-ies

cresc. *f* *dim.*

vir-gins might have vis-ions, might have vis-ions of de - light, If cer - e-mon-ies

cresc. *f* *dim.*

due they did a - right; As, sup-per-less to rest — they must re -

due they did a - right; As, sup-per-less to rest — they must re -

due they did a - right; As, sup-per-less to rest — they must re -

- tire, Nor look be-hind, nor side-ways, but re-quire Of Hea - ven with

- tire, Nor look be-hind, nor side-ways, but re-quire Of Hea - ven with

- tire, Nor look be-hind, nor side-ways, but re-quire Of Hea - ven with

up-ward eyes, with up-ward eyes for all that they de - sire, — with up-ward eyes for

up-ward eyes for all that, for all that they de - sire, — with up-ward eyes for

up-ward eyes for all that, for all that they de - sire, — with up-ward eyes for

dim. pp Moderato.

all that they de - sire, for all that they de - sire.

dim. pp

all that they de - sire, for all that they de - sire.

dim. pp

all that they de - sire, for all that they de - sire.

Moderato. ♩ = 76.

pp

Ped. Ped.

Ped. Ped. Ped. *

12 Allegretto ma non troppo. ♩ = 84.

p

Soprano Solo. *mf* rit. *dim.*

Full of this whim was thoughtful Ma - de -

Andante. ♩ = 44. *p* *con dolore* Moderato. ♩ = 144.

- line: The mu-sic, yearning like a God in pain, —

p dolce e cantabile a tempo *dim.* *p*

13 Allegretto. ♩ = 176.

She scarce-ly heard: —

dim. *poco cresc.*

The Dance.

dim. *p gaio*

Ped.

cresc.

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

mf L.H. *dim.*

Ped. *Ped.* *Ped.* *

p *L.H.*
Ped. Ped. Ped. Ped. Ped. *

cresc. *dim.*
Ped. * Ped. *

Moderato. ♩=112.
mezza voce

p
her maid - en eyes di - vine, Fix'd on the

pp trem. una corda
Ped. * Ped. Ped.

Allegretto.

floor, saw ma - ny a sweeping train Pass by -

sempre pp
Ped. Ped. * Ped. Ped. *

mp *dim.*
she heed - ed not at all:

p tre corde
Ped. Ped. Ped. Ped. Ped. *

p
in vain Came

cresc. *p*

dim.
ma - ny a tip - toe, am - or - ous ca - - - va - lier,

14

mf
And back

mf

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

cresc.
re - tir'd; not cool'd by high dis - dain,-

cresc. *mf*

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

mf But she saw not: her heart was o - ther - *dim.*

*

- where: She

Andante.
mezza voce

sigh'd for Ag - nes' dreams, the sweetest of the year, the sweetest of the

Allegretto.

year.

15 Allegro con fuoco. ♩=132.

f tre corde
cresc.

dim.

Moderato.
dim. *ad lib.*

mf *rit.* *dim.*

Allegretto ma non troppo. ♩=138.

mp
She
p a tempo *ten.* *ten.* *dim.*
Ped. * Ped. * Ped. * Ped. * Ped. *

espress. *dim.* *poco cresc.*

danc'd a - long with vague, re-gard-less eyes, Anx-ious her

dim. *poco cresc.*

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

f *con passione*

lips, — her breath - ing quick and short: The hal - low'd hour was

cresc. *f*

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

Poco andante. *dolce*

near at - hand, the hal-low'd hour was near at - hand;

dim. p *colla voce* *p*

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

16 Allegro con fuoco. ♩ = 144

scherzoso *cresc.*

f *ff con fuoco*

Ped. * Ped. *

dim. *mf*
Ped. *

p Andante.
she sighs A -

p *colla voce*
Ped. *

ad lib. Allegro. ♩=132. *mf*

- mid the tim - brels, and the throug'd re -

p

- sort Of whis - per - ers in an - ger, or in sport;

cresc. agitato f. *cresc.*

'Mid looks of love, de - fi - - ance, de - fi - - ance,

trem. cresc. *f* *p*
Ped. Ped. Ped.

17 Allegretto ma non troppo.

hate, and scorn, _____ Hood-wink'd with fai - - ry fan - -

cresc. *f* *mf*

Ped. Ped. * Ped. *

- cy, hood-wink'd with fai - - ry fan - - cy;

dim. *dim.*

Ped. * Ped. *

p *dim.*

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

p espress.

all a - mort, Save to St_ Ag - nes and her

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

cresc. f con passione

lambs, her lambs un - shorn, And all the bliss, the

cresc. f

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

dim. 18 *mf*

bliss to be be-fore to - mor - row morn. So,

dim. *p*

Ped. Ped. * Ped. *

cresc. *dim. ad lib.*

pur - - pos - ing each mo - - ment to re -

cresc.

Ped. Ped. * Ped. * Ped. *

a tempo *p*

- tire, - She lin - - ger'd still, she

espress. a tempo *p*

*Allegretto.
p a tempo*

rubato *dim. e rit.*

lin - ger'd, she lin - - - ger'd still.

colla voce *dim. e rit.* *pp a tempo una corda*

Ped. * Ped. *

tre corde

Ped. * Ped.

Listesso tempo.

L.H.

pp una corda

Ped. Ped.

L.H.

Ped. Ped. * Ped. *

PART II.

(The ride of Porphyro.)

Allegro ma non troppo. ♩ = 120.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. The lower staff is in bass clef. The music begins with a piano (*p*) dynamic and the instruction *tre corde*. The first two measures feature a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The third measure has a whole rest in the right hand and a bass line in the left hand. The fourth measure continues the bass line. The system concludes with a *cresc.* (crescendo) marking.

Second system of musical notation. The upper staff continues with a complex texture of chords and moving lines. The lower staff provides a steady bass line. Dynamics include *f* (forte) in the first measure and *p* (piano) in the second measure.

Third system of musical notation. The upper staff features a melodic line with grace notes and slurs. The lower staff continues with a bass line. Dynamics include *cresc.* (crescendo) in the first measure and *p* (piano) in the second measure.

Fourth system of musical notation. The upper staff has a melodic line with grace notes. The lower staff has a bass line. Dynamics include *p* (piano) in the second measure and *cresc.* (crescendo) in the fourth measure. The system ends with a *sf* (sforzando) marking.

Fifth system of musical notation. The upper staff continues with a melodic line. The lower staff has a bass line. Dynamics include *p scherzoso* (piano scherzoso) in the second measure and *cresc.* (crescendo) in the third measure. The system begins with a *sf* (sforzando) marking.

19

First system of measures 19-22. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff features a complex, arpeggiated texture with many accidentals. The lower staff has a more rhythmic accompaniment. A dynamic marking of *mf* is present in the second measure.

Second system of measures 19-22. The upper staff continues with complex textures. The lower staff has a simpler accompaniment. Dynamic markings include *dim.* in the first measure and *cresc.* in the fourth measure.

Third system of measures 19-22. The upper staff continues with complex textures. The lower staff has a rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure.

Fourth system of measures 19-22. The upper staff continues with complex textures. The lower staff has a rhythmic accompaniment. Dynamic markings include *dim.* in the first measure, *p* in the second measure, *cresc.* in the third measure, and *dim.* in the fourth measure.

20 Più allegro. $\text{♩} = 132$.

First system of measures 20-24. The music is in a key with two flats and a common time signature. The upper staff features a complex, arpeggiated texture. The lower staff has a rhythmic accompaniment. Dynamic markings include *p* in the first measure, *cresc.* in the third measure, and *accel.* in the fourth measure. Pedal markings are present below the lower staff: *Ped.* under measures 20, 22, and 24, with asterisks under measures 21 and 23.

Second system of measures 20-24. The upper staff continues with complex textures. The lower staff has a rhythmic accompaniment. Dynamic markings include *f* in the second measure and *cresc.* in the third measure. Pedal markings are present below the lower staff: *Ped.* under measure 24, with an asterisk under measure 25.

Allegro con spirito.

ff Soprano.

Mean - time, a - cross the moors Had come young Por - phy -

ff Alto.

Mean - time, a - cross the moors Had come young Por - phy -

ff Tenor.

Mean - time, a - cross the moors Had come young Por - phy -

ff Bass.

Mean - time, a - cross the moors Had come young Por - phy -

Allegro con spirito. ♩ = 152.

CHORUS.

ff
Ped. Ped. Ped. * Ped. Ped.

- ro, with heart on fire For Ma - de - line, for
 - ro, with heart on fire For Ma - de - line, for
 - ro, with heart on fire For Ma - de - line, for
 - ro, with heart on fire For Ma - de - line, for

Ped. * Ped. Ped. Ped. 21 *

Ma - - de - line. Be -
 Ma - - de - line. Be -
 Ma - - de - line. Be -
 Ma - - de - line. Be -

Ped. Ped. 21 dim. p *

Allegro moderato.

- side the portal doors, Buttress'd from moon-light,
 - side, be-side the por - tal doors, But - tress'd from moon -
 - side the portal doors, Buttress'd from moon-light,
 - side the portal doors, Buttress'd from moon-light,
 Allegro moderato. $\text{♩} = 144$.

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

Moderato ma non troppo.

poco cresc. *mf* *dim.*
 stands he, — and im-plores All saints to give him sight of Ma-de-line,
poco cresc. *mf* *dim.*
 - light, — and im-plores All saints to give him sight of Ma-de-line,
poco cresc. *mf* *dim.*
 stands he, — and im-plores All saints to give him sight of Ma-de-line,
poco cresc. *mf* *dim.*
 stands he, — and im-plores All saints to give him sight of Ma-de-line,
 Moderato ma non troppo. $\text{♩} = 104$.

poco cresc. *mf* *dim.*

Ped. *

poco rit. 22 *Poco andante.* *dim.* *pp* *a tempo* *Andante ma non troppo.*

of Ma-de-line. But for one mo-ment

of Ma-de-line. But for one mo-ment

of Ma-de-line. But for one mo-ment

of Ma-de-line. But for one mo-ment

poco rit. 22 *Poco andante.* *dim.* *pp* *a tempo* *Andante ma non troppo.* *d. = 44.*

dim. *pp*

in the te-dious hours, That he might gaze and wor-ship— all un- -seen.

dim. *pp*

in the te-dious hours, That he might gaze and wor-ship— all un- -seen.

dim. *pp*

in the te-dious hours, That he might gaze and wor-ship— all un- -seen.

dim. *pp*

in the te-dious hours, That he might gaze and wor-ship— all un- -seen.

Allegretto.

He ven-tures in:—

Allegretto. *d. = 144.*

pp *pp una corda* *dim.*

Moderato ma non troppo.

let no buzz'd whis - per tell: All eyes be
 let no buzz'd whis - per tell: All eyes be

Moderato ma non troppo. $\text{♩} = 104$.

trem.

dim. 23 Allegro con fuoco.
 muf - fled, be muf - fled,
 muf - fled, be muf - fled,

23 Allegro con fuoco. $\text{♩} = 168$.
dim. *pp tre corde cresc.*

or a hundred swords Will
 or a hundred swords Will
 or a hundred swords Will
 or a hundred swords Will

sempre cresc. *f*
 Ped. *

marcato

storm his heart, Love's fe-ver-ous ci - ta-del, Love's fe-ver-ous ci - ta-del: For
 storm his heart, Love's fe-ver-ous ci - ta-del, Love's fe-ver-ous ci - ta-del:
 storm his heart, Love's fe-ver-ous ci - ta-del, Love's fe-ver-ous ci - ta-del:
 storm his heart, Love's fe-ver-ous ci - ta-del, Love's fe-ver-ous ci - ta-del:

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

him, those cham-bers held bar - ba - ri-an hordes, — those cham- *marcato*
 For
marcato For him, those cham-bers
 For him, those cham-bers held bar - ba - ri - an hordes, those cham-bers

marcato

- bers held bar - ba - ri-an hordes, — Hy - e - - na
 him, those cham-bers held bar - ba - - ri - an hordes, Hy -
 held bar - ba - - ri - an hordes, Hy - e - - na
 held bar - ba - - - ri-an hordes, Hy - e - - na

Ped.

foe - men, and hot - blood - ed lords, Whose ve - ry dogs would ex - e -
 - e - - na foe - men, Whose ve - - ry dogs would ex - e -
 foe - men, and hot - blood - ed lords, Whose ve - ry dogs would ex - e -
 foe - men, and hot - blood - ed lords, Whose ve - ry dogs would ex - e -

24 Allegro ma non troppo. *sempref*

- cra - - tions howl — *sempref* A - gainst his
 - cra - - tions howl — *sempref* A - gainst his
 - cra - - tions howl — *sempref* A - gainst his
 - cra - - tions howl — *sempref* A - gainst his

24 Allegro ma non troppo. ♩ = 132.

Fed. * *cresc.* *accel.* *sempref*

lin - e - age: not one breast af - fords Him a - ny mer - cy,
 lin - e - age: not one breast af - fords Him a - ny mer - cy,
 lin - e - age: not one breast af - fords Him a - ny mer - cy,
 lin - e - age: not one breast af - fords Him a - ny mer - cy,

cresc. *accel.* *Fed.*

ff
 in that man - - - sion foul,
 in that man - - - sion *ff* foul,
 in that man - - - sion *ff* foul,
 in that man - - - sion *ff* foul,

Allegro molto. ♩ = 144.

ff precipitoso
Ped.

Andante.

mp
 Save one old beldame,
mp
 Save one old beldame,

Andante. ♩ = 92.

dim. *p*
Ped.

Soprano. *dim.* 25 Allegretto ma non troppo.

weak in bo-dy and in soul.

Alto. *dim.*

weak in bo-dy and in soul.

25 Allegretto ma non troppo. ♩ = 138.

P
staccato

p dolce
 Ah, hap - pychance! the a - ged crea - ture came, _____

p dolce
 Ah, hap - pychance! the

p dolce
 Shuf - fling a - long with i - vo - ry - head - ed wand, _____

p dolce
 a - ged crea - ture came, _____

p dolce
 Shuf - fling a - long with

p dolce
 Shuf - fling a - long with i - vo - ry - head - ed

poco cresc. *mf*
 To where he stood, hid from the tor - ch's flame,

p dolce *poco cresc.* *mf*
 Shuf - fling a - long with i - vo - ry - head - ed wand, _____ To where he stood,

poco cresc. *mf*
 i - vo - ry - head - ed wand, _____ To where he stood, hid Be - hind, be -

poco cresc. *mf*
 wand, _____ To where he stood, hid from the tor - ch's flame, Be -

Poco sostenuto. ♩ = 112.

Allegretto.

pp dolce

far be-yond The sound of mer-ri - ment

dim. p pp dolce

- hind a broad hall pil-lar, far be-yond The

- hind a broad hall pil-lar,

Allegretto.

dim. p dim. pp

poco cresc. dim.

and cho - rus bland, and cho - rus bland: -

and cho - rus bland, and cho - rus bland: -

sound of mer-ri - ment and cho - rus bland:

and cho - rus bland, and cho - rus bland: -

poco cresc. dim.

poco cresc. dim.

26 Più allegro. Ped. Ped. Ped. * Ped. *

Meno mosso.

mf

He start-led her;

mf

He start-led her;

mf

He start-led her;

mf

He start-led her;

26 Più allegro. ♩ = 152.

Meno mosso. ♩ = 120.

cresc.

Ped. *

Ped. *

dim. espress. rit.

but soon she knew his face, — And grasp'd his fin-gers in her pal-sied hand.

but soon she knew his face, — And grasp'd his fin-gers in her pal-sied hand.

but soon she knew his face, — And grasp'd his fin-gers in her pal-sied hand.

but soon she knew his face, — And grasp'd his fin-gers in her pal-sied hand.

rit.

Allegro agitato. ♩=104.

a tempo

mf Alto Solo. ANGELA.

“Mer - - - cy, Pro - - - phy-ro! hie thee from this

a tempo

mp trem.

place; They are all here to - night, the

p

cresc. whole blood - thirst - - y race! *mp* Get

cresc. *f*

hence! get hence! there's dwar-fish Hil-de-

p

Più allegro. ♩ = 126.

- brand; He

agitato

dim.

ad lib.

had a fe-ver late, and in the fit He curs-ed thee and thine, both

colla voce

f

27 Allegro moderato. ♩ = 112.

house and land: Then there's that

a tempo ten.

p

pp

poco cresc.

old Lord Mau - rice, — not a whit More tame

dim. *a tempo*

for his gray hairs—

poco accel. *a tempo*

cresc. *trem. dim.*

mp *dim.*

A - las me! flit! Flit like a ghost a - way."

p *dim.*

Ped. *Ped.* *Ped.* *

Tenor Solo. PORPHYRO.

p dolce

"Ah, Gos - sip dear, We're safe e -

Moderato. ♩ = 92.

dim. *pp*

rit. *a tempo*

- nough; here in this arm - chair sit, And tell me

colla voce *a tempo*

Alto Solo. ANGELA. *mf agitato* *cresc.*

"Good Saints! not here, not here:

how"

trem. *agitato*

Ped. *Ped.* *Ped.*

*Ped. **

p più tranquillo

Fol - low me, child, or else these stones will

P più tranquillo

Ped. *Ped.* *Ped.*

dim.

be thy bier."

R. H.

Ped. ***

Moderato.

Soprano.

p legato

CHORUS.

Alto.

He fol - low'd through a low - ly - arch - ed way,

p legato

Tenor.

He fol - low'd through a low -

Bass.

He fol - low'd through a low - ly, low - ly - arch - ed way,—

p legato

Moderato. ♩=96.

He fol - low'd through a low - ly - arch -

poco cresc. *p dolce*

Brush-ing the cob-webs with his loft-y plume, And as she mut-ter'd, "Well - a -

-ly, a low - ly - arch - ed way,— And as she mut-ter'd, "Well - a -

Brush-ing the cob-webs with his loft-y plume, And as she mut - - ter'd,

- ed way, a low - ly - arch - ed way,— And as she mut-ter'd, "Well - a -

p *cresc.*

well - a - day!" He found him in a lit - tle moon - light room,

cresc.

well - a - day!" He found him in a lit - tle moonlight room, a lit - tle

cresc.

"Well - a - day!" He found him in a lit - tle moon - light, moonlight room,

cresc.

well - a - day!" He found him in a moonlight room,

29 Andantino.
a tempo

p *pp rit.* *a tempo*

Pale, lat-tic'd, chill, and si-lent as a tomb.

p *pp rit.* *a tempo*

room, lat-tic'd, chill, and si-lent as a tomb.

p *pp rit.* *a tempo*

Pale, lat-tic'd, chill, and si-lent as a tomb.

p *pp rit.* *a tempo*

Pale, lat-tic'd, chill, and si-lent as a tomb.

rit. *a tempo* ♩ = 72.

pp

Tenor Solo. PORPHYRO.

p

"Now tell me where is Ma - de-line, O

mf cantabile *dim. p*

Ped. * *Ped.* *

cresc. *mf* *dim.*

tell me, An - ge - la, by the ho - ly, ho - ly loom — Which none but

cresc. *mf* *dim. p* *L.H.*

Ped.

se - cret sis - ter - hood may see,

Ped. *Ped.* *Ped.*

When they St Ag - nes' wool are weav - ing

pp una corda

pi - ous - ly, weav - - ing pi - ous - ly,

dim.

pi - - ous - ly."

pp

Ped. ✻

Alto Solo. ANGELA. *p*

"St Ag - - nes!

30

Adagio religioso. ♩=92. Allegro moderato. ♩=112. *mf* *agitato*

Ah! it is St Ag - nes' Eve - Yet men will mur - der up -

trem.

tre corde

mf

3 3 3 3

Ped. *

cresc.

- on ho - ly days: Thou must hold wa - ter in a witch - 's

3 3 3 3

Ped. Ped. Ped. Ped.

Allegro. ♩=138. *p* *scherzoso*

sieve, — And be liege - lord of all the

dim. *p scherzoso*

Ped. *

Elves and Fays, To ven - - - ture so: it

cresc. fills me with a - maze To *f*

cresc.

see thee, Por - - - phy - ro!

f *dim.* *p*

Ped. *

Recit. Andante. ♩ = 66. *ad lib.* *sotto voce*

p St Ag - nes' Eve! God's help! my la - dy fair the con - jur - or

trem. *pp una corda*

Ped. *Ped.* *

plays This ve-ry night: good an-gels her de - ceive! —

sempre pp

Allegretto ma non troppo. ♩ = 84.

p But let me laugh a -

pp

cresc.

-while, I've nickle time to grieve?" —

(She laughs.)

32 Moderato. *p dolce*

Feebly she laugh-ed in the lan-guid moon, — While

p Fee - bly she laugh - - ed, — While

p Fee - bly she laugh - - ed, — While

p Fee - bly she laugh - - ed, — While

p Fee - bly she laugh - - ed, — While

32 Moderato. ♩ = 144.

tre corde

p

Ped. 139 48 *Ped.* *Ped.*

CHORUS.

cresc. *mf*
 Por - phy - ro up - on her face doth look, Like puz - zled ur - chin

cresc. *mf*
 Por - phy - ro up - on her face doth look, Like puz - zled ur - chin

cresc. *mf*
 Por - phy - ro up - on her face doth look, Like puz - zled ur - chin

cresc. *mf*
 Por - phy - ro up - on her face doth look, Like puz - zled ur - chin

cresc. *mf*
 Ped. *

dim.
 on an ag - ed crone Who keep - eth clos'd a

dim.
 on an ag - ed crone Who keep - eth clos'd a won - drous rid - dle

dim.
 on an ag - ed crone Who keep - eth clos'd a won - drous rid - dle

dim.
 on an ag - ed crone, an ag - ed crone.

dim.
 Ped. * Ped. * Ped.

p *dim.* *pp* **33** *p*

won - - drous rid - dle - book. But
 -book. But
 -book. But

p *dim.* *pp* *trem.* **33** *p* *p* *trem.*

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

U *stesso tempo.* *cresc.* *f* *dim.* *mp*

soon his eyes grew brilliant, when she told His lady's pur - pose; and he
cresc. *f* *dim.*
cresc. *f* *dim.*
cresc. *f* *dim.*

soon his eyes grew brilliant, when she told His lady's pur - pose; ---

U *stesso tempo.* $\text{♩} = 144.$ *cresc.* *f* *dim.* *mp* $\text{♩} = 58.$

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

dim.

scarce could brook Tears, at the thought of those en - chant - ments, of those enchantments

dim.

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

13948

cold, And Ma-de-line a-sleep in lap of legends old.

And Ma-de-line a-sleep in lap of legends old.

una corda
pp
 Ped. * Ped. Ped. Ped.

34 Più moto.

Sudden a thought
 Sudden a thought
 Sudden a thought
 Sudden a thought

34 Più moto. ♩. = 66.

tre corde
p *cresc.*
 Ped. Ped. * *mf*

cresc. *ff.*
 came like a full-blown rose, Flush - ing his brow,
cresc. *ff.*
 came like a full-blown rose, Flush - ing his brow,
cresc. *ff.*
 came like a full-blown rose, Flush - ing his
cresc. *ff.*
 came like a full-blown rose, Flush - ing his

cresc. *ff*
 Ped. trem. Ped. Ped.

flush - ing his brow, — and in his pain - èd heart

flush - ing his brow, — and in — his pain - èd heart

brow, — flush - ing his brow, and in — his pain - èd heart

brow, — flush - ing his brow, and in — his pain - èd heart

Ped. *Ped.* *Ped.* *

Made pur-ple ri - ot;

Made pur-ple ri - ot;

Made pur-ple ri - ot;

Made pur-ple ri - ot;

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

Più allegro.

cresc.

then doth he pro - pose — A stra-ta-gem, — that makes the bel -

then doth he pro - pose — A stra-ta-gem, — that makes the bel -

then doth he pro - pose — A stra-ta-gem, — that makes the bel -

then doth he pro - pose — A stra-ta-gem, — that makes the bel -

Più allegro. $\text{♩} = 144$.

trem.

pp

cresc.

Ped. *

35 Moderato.

Tenor Solo. PORPHYRO.

Recit. *ad lib.*

mf *f* *a tempo*

"I will not harm her, by all saints I swear. O

- dame start:

- dame start:

- dame start:

- dame start:

- dame start:

35 Moderato. $\text{♩} = 104$.*a tempo*

f p colla voce

cresc. *dim.* *p dolce*

may I ne'er find grace When my weak voice shall whisper its last prayer, If one of her soft

cresc. *dim.* *poco rit.* Allegro moderato. ♩ = 116.

ring-lets, if one of her soft ring-lets I dis - place.

dolce *poco rit.* *con passione*
mf
a tempo

dim.

Ped.

Ped. *Ped.* *Ped.*

mf
Good

p

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

36

ad lib. Più allegro. ♩ = 132.

An - ge - la, be - lieve me by these tears; Or

a tempo

colla voce *p*

agitato

I will, e - ven in a mo - ment's space, A - wake, with

cresc.

hor - rid shout, my foe - men's ears, — And

f

Più allegro. ♩ = 160. accel.

beard — them, though they be more fang'd than wolves and bears." —

ff.

cresc. accel. f

Alto Solo. ANGELA. *Moderato. ♩ = 126.*

"Ah! why wilt thou af - fright a

P dim. P

cresc. *p* *dim.*

fee - ble soul?— A poor, weak, pal-sy - stricken, church - yard

thing, Whose pass - ing - bell may ere the mid - night toll;

p cresc. *dim.* 37

Whose prayers for thee, each morn and even - ing, Were never miss'd."

Più lento *Moderato. p cresc.* *rit.*

Solo. ANGELA.

"It shall be as thou wish - est.

ppp
(Ah! it is St Ag - nes' Eve...)

ppp
(Ah! it is St Ag - nes' Eve...)

pp sotto voce
(Ah! it is St Ag - nes' Eve...)

pp sotto voce
(Ah! it is St Ag - nes' Eve...)

Più lento. ♩ = 96. *Moderato.*

pp una corda *trem.* *rit.*

Ped. * Ped. Ped. Ped. *

13948

Allegretto. ♩ = 132.

mp

All

a tempo

p tre corde

poco cresc.

Ped.

Ped.

Ped.

Ped.

dim.

cates and dain - ties shall be stor - ed there

dolce dim.

Ped.

Ped.

Ped.

Ped.

dim.

Quick - ly on this feast - night :

dim. p una corda

Ped.

Ped.

Ped.

*

sotto voce

38

by the tambour-frame Her own lute thou wilt see:

pp

p

Andante. ♩ = 84.

Allegro moderato. ♩ = 144.

no

pp *p* *tre corde*

Ped.

cresc.

time — to spare, For I am slow and fee - ble, and scarce —

cresc.

Ped. Ped. Ped. Ped. *

f *Poco andante.* *dim.*

dare On such a ca - tering trust — my diz - zy head. Wait here, my

mf *p*

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

dim. rit. **39** *Allegretto.*

child, with pa - tience; kneel — in prayer — The while?"

rit. a tempo

p

Ped. Ped. * Ped. * Ped.

13948

CHORUS.

So say - ing, she hob - bled off with bu - sy

So say - ing, she

p *poco cresc.* *p* *poco cresc.*

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

So say - ing, she

So say - ing, she hob - bled off with bu - sy

fear, so say - ing, she hob - bled off with bu - sy

hob - bled off with bu - sy fear, with bu - sy

mp *dim.* *p* *dim.* *p* *dim.* *p*

dim. *p*

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

dolce

hob - bled off. The lov - er's end - less min - utes
 fear. The lov - er's end - less min - utes
 fear. The lov - er's end - less min - utes
 fear. The lov - er's end - less min - utes

dolce

Ped. *Ped. cresc.* *Ped. f* *Ped. dim.*

slow - ly, slow - ly passed, the lov - er's end - less
 slow - ly, slow - ly passed, the lov - er's end - less
 slow - ly, slow - ly passed, the lov - er's end - less
 slow - ly, slow - ly passed, the lov - er's end - less

cresc. *f* *dim.*

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

p *dim.* *pp*

min - utes slow - ly passed.
 min - utes slow - ly passed.
 min - utes slow - ly passed.
 min - utes slow - ly passed.

p *dim.* *pp*

PART III.

Andante. ♩=96.
Soprano Solo.

p quasi Recit.
Her fal - tring hand

a tempo poco agitato
up - on the bal - us - trade, Old An - ge - la was feel - ing

p quasi Recit.
for the stair, When Ma - de-line, St Ag - nes'

Ped.

cresc. charm - - èd maid, *mf* Rose, like a mis - sion'd spi - rit, un - a - *dim.*

Ped. *

Ped. *

Allegretto. ♩=144.

- ware: With sil - ver ta - per's light, and pi - ous

p

trem. a tempo

care, She turnd, and down the a - ged gos - sip led To a

poco cresc. *dim.*

poco cresc. *dim.*

safe lev - el mat - - - ting. —

poco rit. **40** *a tempo*

poco rit. *a tempo* *p tre corde* *cresc.*

Ped. *Ped.* *Ped.*

mf *dim.*

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

accel. mf Allegro. cresc. f rit.

She comes, she comes a-gain, like ring-dove frayed and

accel. p cresc. mf rit.

*Ped. **

41 *Allegretto.*

fled. a tempo

Out went the ta-per as she hur - - ried

trem. pp una corda p

dim.

Più moto. ♩=176.

in; Its lit - tle smoke, in pal - lid moonshine, died:

dim. p

p quasi Recit.

She clos'd the door, she pant-ed, — all a-

poco cresc. dim. pp colla voce

42 Andante con moto. ♩=112.

dim.

- kin To spi-rits of the air, _____

dim.

tre corde

p

Ped. *Ped.* *Ped.*

p

and vi - - - sions wide: _____

dim.

dim.

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

Allegretto ma non troppo. *sotto voce*

No ut - ter'd

pp una corda

rit. *a tempo*

syl - la - ble, _____ or, woe be - tide! _____

rit. *colla voce* *a tempo*

Allegro moderato.

Soprano.

CHORUS.

A casement high and tri-ple-arch'd there was, All gar-land-ed with car - ven.

Alto.

A casement high and tri-ple-arch'd there was, All gar-land-ed with car - ven.

Tenor.

A casement high and tri-ple-arch'd there was, All gar-land-ed with car - ven.

Bass.

A casement high and tri-ple-arch'd there was, All gar-land-ed with car - ven.

Allegro moderato. ♩ = 112.

im-ag'ries Of fruits, and flow - ers, and bunch-es of knot-grass, And *dim.* *mf*

im-ag'ries Of fruits, and flow - ers, and bunch-es of knot-grass, And *dim.* *mf*

im-ag'ries Of fruits, and flow - ers, and bunch-es of knot-grass, And *dim.* *mf*

im-ag'ries Of fruits, and flow - ers, and bunch-es of knot-grass, And *dim.* *mf*

im-ag'ries Of fruits, and flow - ers, and bunch-es of knot-grass, And *dim.* *mf*

dia-mond-ed with panes of quaint de - vice, In - nu - mer - a - *dim.*

dia-mond-ed with panes of quaint de - vice, In - nu - mer - a - *dim.*

dia-mond-ed with panes of quaint de - vice, In - nu - mer - a - *dim.*

dia-mond-ed with panes of quaint de - vice, In - nu - mer - a - *dim.*

p poco rit. **43** *a tempo*
 - ble of stains and splendid dyes. _____

p poco rit. *a tempo*
 - ble of stains and splendid dyes. _____

p poco rit. *a tempo*
 - ble of stains and splendid dyes. _____

p poco rit. *a tempo*
 - ble of stains and splendid dyes. _____

43 *Più moto.* ♩=126.
p a tempo
 Ped.

p **Soprano Solo.** *cresc.* *dim. p*
 Full on this case - ment shone the win - try moon, And

ppp
 Full on this case - - ment shone _____

ppp
 Full on this case - - ment shone _____

ppp
 Full on this case - - ment shone _____

ppp
 Full on this case - - ment shone _____

ppp
 Full on this case - - ment shone _____

Ped. * * *

cresc.

threw warm gules on Ma - de-line's fair breast, As
 the win - try moon, And
 the win - try moon, And
 the win - try moon, And
 the win - try moon, And

Ped. * *Ped.* *

mf

down she knelt for hea - ven's grace, for hea - ven's grace and
 threw warm gules on Ma - de-line's fair
 threw warm gules on Ma - de-line's fair
 threw warm gules on Ma - de-line's fair
 threw warm gules on Ma - de-line's fair

mf

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

boon; Rose-bloom fell on her
 breast, Rose-bloom fell on her
 breast, Rose-bloom fell on her
 breast, Rose-bloom fell on her
 breast, Rose - - - bloom

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

cresc. *dim.* *p* *dolce*
 hands, to-ge-ther prest, And on her sil-ver cross soft
cresc. *dim.* *pp*
 hands, to-ge-ther prest, And on her
cresc. *dim.* *pp*
 hands, to-ge-ther prest, And on her
cresc. *dim.* *pp*
 hands, to-ge-ther prest, And on her
cresc. *dim.* *pp*
 fell on her hands, And on her

cresc. *dim.* *p*
Ped. *

cresc.

a - - me - thyst, And on her hair a
 sil - - ver cross, —
 sil - - ver cross, —
 sil - - ver cross, —
 sil - - ver cross, —

Ped.

glo - - ry, like ——— a
 And on her
 And on her
 And on her
 And on her

p

Ped. *Ped.*

cresc.

saint: She seem'd a splen - did

hair a

hair a

hair a

hair a

hair a

Ped. *Ped.* *cresc.*

an - - - gel, new - - - - - ly

glo - - - ry, like a

glo - - - ry, like a

glo - - - ry, like a

glo - - - ry, like a

Ped. *Ped.*

espress. *dim.*

pp una corda *rit.*

Allegretto ma non troppo. $\text{♩} = 56$.
 CHORUS. Sopranos. *p dolce*

Pen-sive a - while she dreams a - wake: In

pp elegato

sort of wake-ful swoon, — per-plex'd she lay, Un - til the pop-pied

warmth of sleep op-press'd Her sooth-ed limbs, and soul fa - tighed a-way;

dim. *pp* *mp*

Flown, like a thought, un - til the mor - row - day; Bliss - ful - ly ha - ven'd

both from joy and pain; Blinded a - like from

dim. *pp* *mp*

sun - shine and from rain, As though a rose, a rose should shut, and

mp *poco sostenuto* *dim.*

poco sostenuto *dim.*

a tempo

be a bud a - gain.

pp a tempo *dim.* *rit.*

45 Moderato. ♩=120.

mf *tre corde* *cresc.* *dim.* *p*

Tenor Solo.

μ espress.

cresc.

Sto-len to this pa-ra-dise, Por-phy-ro, Noise-less as fear— in a wide

dim.

sotto voce

wil-der-ness, O-ver the hush-ed car-pet, si-lent, slept: And

trem. *dim.* *pp una corda*

mf

dim.

'tween the cur-tains peep'd, where, lo! how fast she slept.—

Allegretto ma non troppo.

pp sempre una corda

CHORUS.

Soprano. *poco rit.* 46 Moderato. *a tempo*

Alto. *poco rit.* Then by the case-ment, where the

Tenor. *poco rit.* Then by the case-ment, where the

Bass. *poco rit.* Then by the case-ment, where the

46 Moderato. *a tempo* ♩ = 120.

perdendo *pp tre corde*

Ped. *

dolce e legato

fad - ed moon Made a dim, sil - ver twi - light, soft he set A

pp dolce e legato

fad - ed moon Made a dim, sil - ver twi - light, soft he set A ta - ble, he

fad - ed moon Made a dim, sil - ver twi - light,

fad - ed moon Made a dim, sil - ver twi - light,

p

*Ped. Ped. **

cresc. *f* *con passione*

ta - ble, he set a ta - - ble, and, half an - guish'd,

cresc. *f*

set a ta - - ble, and, half an - guish'd,

p dolce e legato *cresc.* *f*

soft he set A ta - ble, and, half an - guish'd,

p dolce e legato *cresc.* *f*

soft he set A ta - ble, a ta - - ble, and, half an - guish'd,

f

Ped. Ped.

dim. *p rall.*

threw there-on A cloth of wo - ven crim - son, - gold, and jet: = —

dim. *p rall.*

threw there-on A cloth of wo - ven crim - son, - gold, and jet: = —

dim. *p rall.*

threw there-on A cloth of wo - ven crim - son, - gold, and jet: = —

dim. *p rall.*

threw there-on A cloth of wo - ven crim - son, - gold, and jet: = —

dim. *p rall.*

*Ped. Ped. **

47 *(The weird music of the midnight revels is heard from the castle hall.)*

Allegro con fuoco. ♩ = 144.

a tempo
pp una corda

cresc. poco a poco
dim.

mp

dim.

cresc. tre corde

48

f

*Ped. **

Moderato.
Soprano.

*p legato**dim.*

O for some drow-sy Mor-phean am-u-let!

Alto.

*p legato**dim.*

O for some drow-sy Mor-phean am-u-let!

Tenor.

*p legato**dim.*

O for some drow-sy Mor-phean am-u-let!

Bass.

*p legato**dim.*

O for some drow-sy Mor-phean am-u-let!

CHORUS.

Moderato. $\text{♩} = 112.$

p

dim.

f marcato

f

The boisterous, mid-night, festive clar-ion,

f

The boisterous, mid-night, festive clar-ion,

f

The boisterous, mid-night, festive clar-ion,

f

The boisterous, mid-night, festive clar-ion,

p

f

Allegro con fuoco.

First system of the score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked "Allegro con fuoco." The vocal staves have rests for the first five measures, followed by a quarter note on G4 in the sixth measure. The piano accompaniment has rests for the first five measures, followed by a quarter note on G4 in the sixth measure. Dynamics include *f* (forte) for the vocal entries.

The

The

Allegro con fuoco. ♩ = 144.

Second system of the score, piano accompaniment. It consists of two piano staves. The key signature is two sharps and the time signature is 2/4. The tempo is marked "Allegro con fuoco. ♩ = 144." The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *f* (forte).

Second system of the score, vocal staves. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is two sharps and the time signature is 2/4. The tempo is marked "Allegro con fuoco." The lyrics are: "The ket - - tle-drum, and far - heard clar - - io - -". Dynamics include *f* (forte) for the vocal entries and *dim.* (diminuendo) for the end of the phrase. The piano accompaniment has rests for the first five measures, followed by a quarter note on G4 in the sixth measure. Dynamics include *mf* (mezzo-forte).

Third system of the score, piano accompaniment. It consists of two piano staves. The key signature is two sharps and the time signature is 2/4. The tempo is marked "Allegro con fuoco." The piano part continues with the rhythmic accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

- net, _____ Af - fray his

- net, _____ Af - fray his

dim. *p* *f*
far - heard clar - io - - net, Af - fray his ears, _____ his

dim. *p* *f*
far - heard clar - io - - net, Af - fray his ears, _____ his

p *cresc.*

ff
ears, _____

ff
ears, _____

ff
ears, _____

ff
ears, _____

ff *dim.*

Ped. *

pp *poco rit.*
 though but in dy - ing tone:
pp *poco rit.*
 though but in dy - ing tone:
pp *poco rit.*
 though but in dy - ing tone:
pp *poco rit.*
 though but in dy - ing tone:

p *dim.* *poco rit.*
pp

49 *Moderato.*

pp ad lib. *espress.* *dim.*

Ped.

(The music of the dance is heard from the Halls beneath.)
 Allegro ma non troppo, $\text{♩} = 92$.

a tempo
ppp una corda *R.H.* *ten.*

*

poco cresc.

dim.

a-zure-lid-ded sleep, The blis-ses of her dream so pure and deep.

poco cresc. *dim.* *pp* *Ped.*

pp *dim.* *pp* *dim.* *pp* *dim.*

'twas a mid - night charm Im - pos - si - ble to melt as i - cèd

'twas a mid - night charm Im - pos - si - ble to melt as i - cèd

'twas a mid - night charm Im - pos - si - ble to melt as i - cèd

pp *dim.*

50 Allegretto ma non troppo.

mp cantabile

It seem'd he ne - ver, ne - ver
 stream: _____ It seem'd he
 stream: _____ It seem'd he
 stream: _____ It seem'd

50 Allegretto ma non troppo. $\text{♩} = 58$.

p tre corde
 L.H. L.H.
 Ped. * Ped. *

could re-deem From such a stead-fast spell his la - dy's eyes; So mus'd a -
 ne - - ver, ne - - ver _____ could re - - deem _____ From
 ne - - ver, ne - - ver _____ could re - - deem _____ From
 he ne - - - ver could re - deem _____ From
 Ped.

poco accel. *f*

- while, — en - toild in woof - ed fan - ta - sies. A -

poco accel. *f*

such a stead - fast spell — his la - dy's eyes. A -

poco accel. *f*

such — a stead - fast spell his la - dy's eyes. A -

poco accel. *f*

such — a stead - fast spell his la - dy's eyes. A -

poco accel. *f*

cresc. *L.H.* *f*

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

Poco più moto.

dim. *p*

- wake - ning up, he took her hol - low lute — Tu - mul - tu - ous — and, in chords that

dim. *p*

- wake - ning up, he took her hol - low lute — Tu - mul - tu - ous — and, in chords that

dim. *p*

- wake - ning up, he took her hol - low lute — Tu - mul - tu - ous — and, in chords that

dim. *p*

- wake - ning up, he took her hol - low lute — Tu - mul - tu - ous — and, in chords that

Poco più moto. *♩. = 80.*

dim. *p*

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

p dolce e legato *dim.*

ten - der - est be, ——— He play'd an an - cient dit - ty, long since mute, —

p dolce e legato *dim.*

ten - der - est be, He play'd an an - cient dit - ty, long since mute, —

p dolce e legato *dim.*

ten - der - est be, He play'd an an - cient dit - ty, long since mute, —

p dolce e legato *dim.*

ten - der - est be, ——— He play'd an an - cient dit - ty, long since mute, —

poco cresc. *dim. e rit.*

—— long since mute, — Close to her ear touch - ing the me - lo - dy. —

poco cresc. *dim. e rit. pp*

—— long since mute, — Close to her ear, close to her ear. —

poco cresc. *dim. e rit. pp*

—— long since mute, — Close to her ear, close to her ear. —

poco cresc. *pp dim. e rit. pp*

—— long since mute, — Close to her ear, close to her ear. —

pp *poco cresc.* *dim. e rit.*

Andantino.
a tempo

51

The first system consists of four staves. The top staff is a vocal line in G major, 2/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest. The three lower staves are piano accompaniment, all of which are empty in this system.

51 Andantino. $\text{♩} = 92.$

(In imitation of a Lute.)

The second system is a piano accompaniment in G major, 2/4 time. The right hand plays a melodic line with a lute-like texture, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *una corda*.

The third system continues the piano accompaniment. The right hand has a melodic line with a lute-like texture. Dynamics include *cresc.* and *dim.*

The fourth system continues the piano accompaniment. The right hand has a melodic line with a lute-like texture. Dynamics include *cresc.* and *dim.*

The fifth system concludes the piano accompaniment. The right hand has a melodic line with a lute-like texture. Dynamics include *pp*. The system ends with a double bar line and a key signature change to G major.

52 Allegro moderato. $\text{♩} = 84$.
Tenor Solo. PORPHYRO.

Moderato. $\text{♩} = 72$.

p *cresc.* *mf*

"And now, my love, my ser - aph fair, a - wake! Thou

p *tre corde cresc.* *mf*

Ped. *Ped.* *Ped.*

cresc.

art my heav'n, and I thine er - e -

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

- mite: O - - - pen thine eyes, for

dim. *p*

Ped. *Ped.* *Ped.*

dim. **Allegro moderato.** $\text{♩} = 112$.

mEEK St Ag - nes' sake."

dim. *Ped. una corda*

Ped. *Ped. una corda*

trem.

Moderato. ♩ = 108.

dim.

dolce e cantabile

Soprano Solo. MADELINE.

p mezzo voce

"Ah,

dim.

poco cresc.

Por - phy - rol but e - ven now Thy voice was at sweet tremble in mine

pp

Ped. Ped. Ped. Ped.

poco cresc.

ear, Made tune - a - ble with ev - 'ry sweet - est vow; —

poco cresc. dim.

Ped. Ped. Ped. Ped. Ped.

53 Allegro moderato. ♩ = 126.

p *espress.*

mezzo voce

And those sad eyes were spi - rit - ual and clear: How

p *tre corde*

Ped. * Ped. * Ped. *

Poco più moto.

changed thou art! how pal-lid, chill, and drear! _____

pp *trem. una corda*

Ped.

mp Andante. ♩ = 96.

Give me that voice a - gain, my Por - phy - ro, Those

dim. *pp*

Ped. Ped. Ped. Ped. Ped.

dim. Moderato. ♩ = 132.

looks — im - mor - tal, those com - plain - ings dear! _____

sempre pp *tre corde*

*Ped. Ped. Ped. Ped. * mp poco marcato*

p *espress.*

O leave me not in

ten. *p*

Ped. Ped.

cresc. agitato *dim.*

this e-ter-nal woe, For if thou di - - est, my

Ped. Ped. Ped. Ped.

p poco rit.

love, I know not where to go."—

colla voce

Ped. Ped. Ped. Ped.

54 *Allegro.*

f

Mean-time the frost-wind blows Like

f

Mean-time the frost-wind blows Like

f

Mean-time the frost-wind blows Like

f

Mean-time the frost-wind blows Like

f

Mean-time the frost-wind blows Like

Ped.

54 *Allegro. ♩ = 160.*

P trem. a tempo *cresc.* *f*

Ped. *

Love's a-la - rum, — *f* mean-time the frost-wind

Love's a-la - rum, —

Love's a-la - rum, —

Love's a-la - rum, —

staccato

blows Like Love's a - la - rum, *cresc.* Like Love's a -

f mean-time the frost-wind blows Like Love's, Like Love's a - *cresc.*

f mean-time the frost-wind blows Like Love's a - la - rum, Like Love's a - *cresc.*

f mean-time the frost-wind blows Like Love's a - *cresc.*

cresc.

- la - - rum,
 - la - - rum,
 - la - - rum. *f* pat - ter-ing the sharp sleet a - gainst the win-dow
 la - - rum

mf
 Ped.

f mean-time the frost-wind blows Like Love's a - la - rum; -
f mean-time the frost - wind blows Like Love's a - la - rum; -
 panes;

f
 Ped. trem. *

f pat - ter-ing the sharp sleet a - gainst the win-dow panes;

Ped.

p
St Ag-nes'moon hath set.
p
St Ag-nes'moon hath set.
p
St Ag-nes'moon hath set.
p
St Ag-nes'moon hath set.

dim. * 55 *pp* *p* *Ped.* *Ped.*

'Tis dark: *f*
pp quick
pp 'Tis dark:
pp 'Tis dark: *f*
pp 'Tis dark: quick pat-ter-eth the flaw -

55 *dim.* *pp* *cresc.* *f* *ff*

quick pat-ter-eth the flaw-blown sleet. *cresc.* *ff*
pat-ter-eth the flaw - blown sleet, quick pat-ter-eth the flaw-blown sleet. *cresc.* *ff*
quick pat-ter-eth the flaw - blown sleet, the flaw-blown sleet. *cresc.* *ff*
- blown sleet, the flaw - blown sleet, quick pat-ter-eth the flaw - blown sleet.

cresc. *Ped.*

Tenor Solo. PORPHYRO.

mf "This is no dream, my bride, my Ma - de - line! 'Tis *cresc.*

agitato

dark: the i - - ced gusts still

Soprano Solo. MADELINE.

mf ad lib.

"No
rave and beat,

pp
dim.

dim. *a tempo*
colla voce *con dolore*
p
dream, a-las! a-las! and woe is mine! Per-phy-ro will

dim. *p*
leave me here to fade and pine."—

dim. *p* *dim.*

56 ARIA.

Allegretto. ♩ = 112.

Tenor Solo. PORPHYRO. *espress.*

"My Ma-de-line! sweet

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

cresc.

dream-er! love - ly bride! Say, may I be for

cresc.

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

dim. *P*

aye thy vas - sal, ——— for aye thy vas - sal

dim.

cresc.

blest? ——— Thy beau - ty's shield, heart -

cresc.

Ped. *Ped.* *Ped.*

dim. *agitato* *p* *cresc.*

- shap'd and ver - meil dyed? ——— Ah, sil - ver shrine,

agitato

dim. *p* *cresc.*

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

Ped. 13948

dim. *p*

here will I take my rest Af-ter so

cresc. *dim.*

Ped. *

f con passione

ma-ny hours of toil and quest, A fam- - ish'd

cresc.

Ped. *Ped.*

pil- - grim, - saved by mi - ra - cle. -

dim.

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

57

p *dim.*

Though I have found, I will not rob thy nest

p

p

Sav - - ing of thy _____ sweet self; _____ if

The first system features a vocal line starting with a piano (*p*) dynamic. The lyrics are "Sav - - ing of thy _____ sweet self; _____ if". The piano accompaniment consists of chords and moving lines in both hands.

cresc. accel. *f*

thou think - - est well _____ To trust, _____

cresc. accel. *mf dim.*

Ped.

The second system continues the vocal line with lyrics "thou think - - est well _____ To trust, _____". The piano accompaniment includes markings for *cresc. accel.* and *mf dim.*, and a *Ped.* (pedal) instruction.

dim. *p*

_____ fair Ma - - de - line, to no rude

poco rit. *a tempo*

Ped. *

The third system has lyrics "_____ fair Ma - - de - line, to no rude". The piano accompaniment includes markings for *poco rit.*, *a tempo*, and *Ped.* with an asterisk.

rit. dim. *a tempo*

in - fi - del?"

colla voce *a tempo* *una corda*

Ped. *sempre Ped.*

The fourth system concludes with lyrics "in - fi - del?". The piano accompaniment includes markings for *colla voce*, *a tempo*, *una corda*, and *sempre Ped.*

First system of piano score. Treble clef: *trem.*, *sf*, *sf*. Bass clef: *pp*, *trem.*, *p*. Pedal markings: *Ped.* with asterisks at the beginning and end of the system.

Second system of piano score. Treble clef: *sf*, *sf*. Bass clef: *trem.*, *Ped.*

Third system of piano score. Treble clef: *p*. Bass clef: *p*. Pedal marking: *Ped.* with asterisk at the end of the system.

Fourth system of piano score. Treble clef: *cresc.*, *tre corde*. Bass clef: *sempre cresc.*

CHORUS.

Soprano. *(Voices of the night.)* *mf*

Alto. *mf*

Hark! 'tis an el - fin-storm from fai - ry-land, Of

Hark! 'tis an el - fin-storm from fai - ry-land, Of

f *p*

Ped. *Ped.* *Ped.*

hag - gard seem - ing, but a boon in - deed:—

hag - gard seem - ing, but a boon in - deed:—

*Ped. Ped. Ped. Ped. **

cresc.

mf *cresc.* *dim.*
A - rise — a - rise! the morning is at

mf *cresc.* *dim.*
A - rise — a - rise! the morning is at

mf *dim.* *mp* *cresc.* *dim.*

Ped. Ped. Ped.

hand; — The bloat - ed was - sail - ers will nev - er heed: —

hand; — The bloat - ed was - sail - ers will nev - er heed: —

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

dim. *cresc.*

59 Allegro moderato. ♩ = 138.
Tenor Solo. PORPHYRO.

a tempo

p

“Let us a-way, my

a tempo

Ped *

love,

with hap - - py speed;

There

P

are no ears to hear,

cresc.

or eyes _____ to

see _____

Drown'd all in Rhen-ish and the sleep - y

Ped

Ped *

cresc. agitato

mead:— A-wake! a-rise! my love,— and

cresc.

Ped. Ped. Ped. Ped. Ped.

poco rit. 60 *ad lib.* *p*

fear-less be,— For

poco rit. *mf espress. ad lib.* *dim. p*

Ped. * Ped. *

Andante. ♩ = 116.

dolce *cresc.*

o'er the southern moors I have a home for thee, a home for

a tempo

una corda

Ped. Ped.

dim. *poco rit.*

thee, a home for thee.

poco rit.

L.H. *dim.*

Ped. * Ped. *

Moderato.

61 Soprano Solo. MADELINE.

a tempo

"Let us a-way, my love, with hap - - py

a tempo

"Let us a - way, my

61 Moderato.

a tempo

Ped. *

cresc.

speed; There are no ears to hear, or

cresc.

love, — There are no ears to

Ped. Ped. Ped. Ped.

f

eyes — to see, — Drown'd all in

hear, or eyes — to see, —

Ped. Ped. Ped. * Ped. *

cresc. *cresc.*

Rhen - ish and the sleep - y
 in Rhen - ish and the sleep - y

f *cresc.*

cresc. *

Ped.

con passione *ff* *dim.*
 mead, Let us a - way with hap - py

con passione *ff* *dim.*
 mead, Let us a - way with hap - py

ff *dim.*

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

62 *Poco più moto.*

speed? speed?

p

CHORUS.

She hur - ried at his words, be - set with
 She hur - ried at his words, be - set with
 She hur - ried at his words, be - set with
 She hur - ried at his words, be - set with

62 *Poco più moto.* ♩ = 168.

p

Ped. * 13948 *Ped.* *

cresc.
 fears, For there were sleeping drag - ons all a -
cresc.
 fears, For there were sleeping drag - ons all a -
cresc.
 fears, For there were sleeping drag - ons all a -
cresc.
 fears, For there were sleeping drag - ons all a -

cresc. *f*
 - round, At glar - ing watch, - perhaps, with rea - dy
cresc. *f*
 - round, At glar - ing watch, - perhaps, with rea - dy
cresc. *f*
 - round, At glar - ing watch, - perhaps, with rea - dy
cresc. *f*
 - round, At glar - ing watch, - perhaps, with rea - dy

Ped. *

spears
 spears
 spears
 spears

dim. *p* *dim.*

pp Down the wide stairs — a

pp Down the wide stairs — a dark-ling way they

pp Down the wide stairs a dark-ling way they found, down — the wide

pp

Ped. * *Ped.*

dark-ling way they found, a dark-ling way they found. In all the house was

found, a dark-ling way they found. In all the house was

stairs a dark-ling way they found. In all the house was

pp Down the wide stairs a dark-ling way they found. In all the house was

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

Ped. * *Ped.*

63

heard no hu-man sound. Like phantoms, to the *p cresc.*

heard no hu-man sound. They glide, like phantoms, in - to the wide *cresc.*

heard no hu-man sound. Like phantoms, *cresc.*

heard no hu-man sound. They glide, like phantoms, to the wide hall; — *p cresc.*

63

p cresc.

Ped. *Ped.* *Ped.*

iron porch, they glide; Where lay the por - ter, in un - ea - sy sprawl, With a *dim.*

— hall; — Where lay the por - ter, With a *dim.*

to the iron — porch, they glide; Where lay the por - ter, With a *dim.*

— Where lay the por - ter, in un - ea - sy sprawl, With a *dim.*

dim.

huge emp-ty fla-gon by his side: The

huge emp-ty fla-gon by his side: The

huge emp-ty fla-gon by his side: The

huge emp-ty fla-gon by his side: The

trem. pp

Meno mosso.

wake-ful bloodhound rose, and shook his hide, But his sa-gacious eye an

wake-ful bloodhound rose, and shook his hide, But his sa-gacious eye an

wake-ful bloodhound rose, and shook his hide, But his sa-gacious eye an

wake-ful bloodhound rose, and shook his hide, But his sa-gacious eye an

cresc. mf dim. trem. dim.

Meno mosso. ♩ = 144.

cresc. mf dim. trem. dim.

64 Allegro agitato.

in - mate owns: By one, and one, the bolts full ea - sy

in - mate owns: By one, by one, and one, the bolts full ea - sy

in - mate owns: By one, and one, the bolts full ea - sy

in - mate owns: By one, and one, the bolts full ea - sy

p *cresc.* *f*

64 Allegro agitato. ♩ = 160.

p *cresc.* *f*

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

p legato

slide:— The chains lie si - lent, si - lent on the foot - worn stones;—

p legato

slide:— The chains lie si - lent, si - lent on the foot - worn stones;—

p legato

slide:— The chains lie si - lent, si - lent on the foot - worn stones;—

p legato

slide:— The chains lie si - lent, si - lent on the foot - worn stones;—

p

Ped. *

f
The key turns, and the door upon its hing - es

f
The key turns, and the door upon its hing - es

f
The key turns, and the door upon its hing - es

f
The key turns, and the door upon its hing - es

p *cresc.* *f*

Ped. *Ped.* *Ped.*

65 Allegro assai.

ff
groans.

ff
groans.

ff
groans.

ff
groans.

65 Allegro assai. $\text{♩} = 96$.

ff
Ped.

cresc.

**

Moderato. ♩ = 138.

ff trem. marcato dim. Ped. *

Detailed description: This block contains the piano accompaniment for the Moderato section. It features two staves. The right hand plays a complex, arpeggiated texture with frequent chromaticism. The left hand provides a rhythmic and harmonic foundation with chords and moving lines. Performance markings include 'ff trem.' (fortissimo with tremolo), 'marcato' (marked), and 'dim.' (diminuendo). Pedal points are indicated with 'Ped.' and an asterisk '*'.

Andantino. ♩ = 126.

una corda p dolce *

Detailed description: This block contains the piano accompaniment for the Andantino section. It features two staves. The right hand plays a delicate, flowing texture with frequent chromaticism. The left hand provides a rhythmic and harmonic foundation with chords and moving lines. Performance markings include 'una corda' (one string) and 'p dolce' (piano dolce). An asterisk '*' is present at the beginning.

dim. PP Ped. *

Detailed description: This block continues the piano accompaniment for the Andantino section. It features two staves. The right hand plays a delicate, flowing texture with frequent chromaticism. The left hand provides a rhythmic and harmonic foundation with chords and moving lines. Performance markings include 'dim.' (diminuendo) and 'PP' (pianissimo). Pedal points are indicated with 'Ped.' and an asterisk '*'.

66 Andante ma non troppo.

Soprano. dolce

And they are gone: ay, a - ges long a - go These lov - ers fled a -

Alto. p dolce

And they are gone: ay, a - ges long a - go These lov - ers fled a -

Tenor. p dolce

And they are gone: ay, a - ges long a - go These lov - ers fled a -

Bass. p dolce

And they are gone: ay, a - ges long a - go These lov - ers fled a -

SOLI.

66 Andante ma non troppo. ♩ = 120.

p

Detailed description: This block contains the piano accompaniment for the Andante section. It features two staves. The right hand plays a delicate, flowing texture with frequent chromaticism. The left hand provides a rhythmic and harmonic foundation with chords and moving lines. A performance marking of 'p' (piano) is present at the end.

espress. *cresc.*
 - way in-to the storm, ay, a - ges long a-go These lov - ers fled,
espress. *cresc.*
 - way in-to the storm, ay, a - ges long a-go These lov - ers fled,
espress. *cresc.*
 - way in-to the storm, ay, a - ges long a-go These lov - ers fled,
espress. *cresc.*
 - way in-to the storm, ay, a - ges long a-go These lov - ers fled,

accel. *f* *cresc.* **67** *ff* Allegro assai.
 fled a - way in-to the storm.
accel. *f* *cresc.* *ff*
 fled a - way in-to the storm.
accel. *f* *cresc.* *ff*
 fled a - way in-to the storm.
accel. *f* *cresc.* *ff*
 fled a - way in-to the storm.

Allegro assai. ♩ = 192.
67
accel. *ff* *tre corde*
 Ped.

Moderato. ♩ = 126.
trem.

CHORUS.

Tenor. *f* **Maestoso ma non troppo.**
 That night the Bar-on dreamt of ma-ny a woe, And

Bass. *f*
 That night the Bar-on dreamt of ma-ny a woe, And

poco rit. f **Maestoso ma non troppo. =108.**
marcato
*trem. Ped. Ped. Ped. Ped. Ped. **

all his war-ri-or-guests, _____ with shade and

all his war-ri-or-guests, _____ with shade and

form Of spec-tres bu-sy in a cold, cold

form Of spec-tres bu-sy in a cold, cold

*Ped. **

gloom, Were long be - night - mared.

gloom, Were long be - night - mared.

dim.

*Ped. Ped. **

68 Moderato. *pp misterioso*

68 Moderato. *pp misterioso* ♩ = 144.

CHORUS.

Soprano.
An - ge - la the old Died pal - sy - twitch'd, with mea - gre face de -

Alto.
An - ge - la the old Died pal - sy - twitch'd, with mea - gre face de -

pp misterioso

69

- form; _____

- form; _____

69

cresc. *mf pesante* *cresc.*

*Ped. * Ped. ** *Ped. sempre Ped.*

CHORUS.

70 **Soprano.** *f* *dim.*
 The Beadsman, af-ter thou-sand A - ves told, For aye un - sought-for

Alto. *f* *dim.*
 The Beadsman, af-ter thou-sand A - ves told, For aye un - sought-for

Tenor. *f* *dim.*
 The Beadsman, af-ter thou-sand A - ves told, For aye un - sought-for

Bass. *f* *dim.*
 The Beadsman, af-ter thou-sand A - ves told, For aye un - sought-for

70 *sempre f* *dim.*

p *dim.* *pp*
 slept a - mong his ash - es cold.

p *dim.* *pp*
 slept a - mong his ash - es cold.

p *dim.* *pp*
 slept a - mong his ash - es cold.

p *dim.* *pp*
 slept a - mong his ash - es cold.

p *dim.* *pp rall.*

dim.

grief! — O balm! — All re-cords, sav - ing thine, come cool, and *dim.*

grief! — O balm! — All re-cords, sav - ing thine, come cool, and *dim.*

love, — of love! — All re-cords, sav - ing thine, come cool, and *dim.*

love, — of love! — All re-cords, sav - ing thine, come cool, and *dim.*

love! — All re-cords, sav - ing thine, come cool, and *dim.*

Ped. *

cresc. poco agitato mf dim. P

calm, — And sha-dow-y, through the mist of pass - ed years: — For

cresc. poco agitato mf dim. P

calm, — And sha-dow-y, through the mist of pass - ed years: — For

cresc. poco agitato mf dim. P

calm, — And sha-dow-y, through the mist of pass - ed years: — For

cresc. poco agitato mf dim. P

calm, And sha - - dow-y, through the mist of pass - ed years: — For

cresc. poco agitato mf dim. P

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

poco cresc. *dim.* *pp*

o - thers, good or bad, ha - tred and tears Have be - come in - do -

poco cresc. *dim.* *pp*

o - thers, good or bad, ha - tred and tears Have be - come in - do -

poco cresc. *dim.* *pp*

o - thers, good or bad, ha - tred and tears Have be - come in - do -

poco cresc. *dim.* *pp*

o - thers, good or bad, ha - tred and tears Have be - come in - do -

poco cresc. *dim.* *pp*

o - thers, good or bad, ha - tred and tears Have be - come in - do -

poco cresc. *dim.* *pp*

o - thers, good or bad, ha - tred and tears Have be - come in - do -

Ped. *Ped.*

73 *p cantabile*

- lent; but touch - ing thine, — One

p cantabile

- lent; but touch - ing thine, — One

p

- lent; but touch - ing thine, — One

p

- lent; but touch - ing thine, — One

p

- lent; but touch - ing thine, — One

73 *P.R.H.*

Ped. * *Ped.* *Ped.*

cresc.
sigh doth e - cho, one poor sob doth pine, One

cresc.
sigh doth e - cho, one poor sob doth pine, One

cresc.
sigh doth e - cho, one poor sob doth pine, One

cresc.
sigh doth e - cho, one poor sob doth pine, One

cresc.
sigh doth e - cho, one poor sob doth pine, One

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

Poco più moto ma non troppo.

mf kiss brings hon - ey - dew, one kiss brings hon - ey-dew from bu - ried *dim.*

mf kiss brings hon - ey - dew, one kiss brings hon - ey-dew from bu - ried *dim.*

mf kiss brings hon - ey - dew, one kiss brings hon - ey-dew from bu - ried *dim.*

mf kiss brings hon - ey - dew, one kiss brings hon - ey-dew from bu - ried *dim.*

mf kiss brings hon - ey - dew, one kiss brings hon - ey-dew from bu - ried *dim.*

Poco più moto ma non troppo. ♩ = 88.

mf *dim.*

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

74 Più moto.
Soprano.

cantabile

p

days. O sov - 'reign pow'r of love!— O

Alto.

p

O sov - 'reign pow'r of love! O

Tenor.

p

O sov - 'reign pow'r of love! O

Bass.

p

O sov - 'reign pow'r of love! O

SOLI.

74 Più moto.

p

days.

p

days.

p

days.

p

days.

CHORUS.

Più moto. ♩ = 108.

74

p

Ped.

* *Ped.*

cresc.
grief! O balm! All re - cords, sav - ing

cresc.
grief! O balm! All re - cords, sav - ing

cresc.
grief! O balm! All re - cords, sav - ing

cresc.
grief! O balm! All re - cords, sav - ing

p cresc.
All re - cords, sav - ing

p cresc.
All re - cords, sav - ing

p cresc.
All re - cords, sav - ing

p cresc.
All re - cords, sav - ing

cresc.

cresc.

Ped.

Ped.

Ped.

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

thine, come cool, and calm, All *f*

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

cresc. *ff* *p poco rit.* **75** *a tempo*

re - cords, sav - ing thine, — come cool, and calm. O

cresc. *ff* *p poco rit.* *a tempo*

re - cords, sav - ing thine, — come cool, and calm. O

cresc. *ff* *p poco rit.* *a tempo*

re - cords, sav - ing thine, come cool, and calm. O

cresc. *ff* *p poco rit.* *a tempo*

re - cords, sav - ing thine, come cool, — and calm. O

cresc. *ff* *p poco rit.* **75** *a tempo*

re - cords, sav - ing thine, — come cool, and calm. O

cresc. *ff* *p poco rit.* *a tempo*

re - cords, sav - ing thine, — come cool, and calm. O

cresc. *ff* *p poco rit.* *a tempo*

re - cords, sav - ing thine, come cool, and calm. O

cresc. *ff* *p poco rit.* *a tempo*

re - cords, sav - ing thine, come cool, — and calm. O

cresc. *ff* *p poco rit.* **75** *a tempo* *L.H.*

re - cords, sav - ing thine, come cool, — and calm. O

trem.

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

espress. *cresc.* *mf*

sov - 'reign pow'r of love! O grief! O balm! O

cresc. *mf*

sov - 'reign pow'r of love! O grief! O balm! O

cresc. *mf*

sov - 'reign pow'r of love! O grief! O balm! O

cresc. *mf*

sov - 'reign pow'r of love! O grief! O balm! O

cresc. *mf*

sov - 'reign pow'r of love! O grief! O balm! O

cresc. *mf*

sov - 'reign pow'r of love! O grief! O balm! O

cresc. *mf*

sov - 'reign pow'r of love! O grief! O balm! O

L.H. *cresc.* *mf*

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

dim. *p* *cresc.*
 sov - 'reign pow'r, O sov - 'reign

dim. *p* *cresc.*
 sov - 'reign pow'r, O sov - 'reign

dim. *p* *cresc.*
 sov - 'reign pow'r, O sov - 'reign

dim. *p* *cresc.*
 balm O sov - 'reign

dim. *p* *cresc.*
 sov - 'reign pow'r, O sov - 'reign

dim. *p* *cresc.*
 sov - 'reign pow'r, O sov - 'reign

dim. *p* *cresc.*
 sov - 'reign pow'r, O sov - 'reign

dim. *p* *cresc.*
 balm O sov - 'reign

L.H. *R.H.*
dim. *cresc.*
Ped. *Ped.*

pow'r of love! _____

pow'r of love! _____

pow'r of love! _____

pow'r of love! _____

pow'r of love! _____

pow'r of love! _____

pow'r of love! _____

pow'r of love! _____

f *p* *dim.* *pp*

f *p* *dim.* *pp*

f *p* *dim.* *pp*

f *p* *dim.* *pp*

f *dim.* *pp*

L.H. *L.H.*

* *Ped.* *

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CHANDOS TE DEUM ...	1/0	1/6	2/6	FAIR ROSAMOND (SOL-FA, 2/0) (CHORUSES 1/6) ...	3/6	4/0	5/0
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MY HEART IS INDITING ...	0/8	—	—	FRIEDRICH HEGAR.			
THE KING SHALL REJOICE (SOL-FA, 0/3) ...	0/6	—	—	THE WANDERING JEW ...	2/0	—	—
THE WAYS OF ZION ...	1/0	—	—	GEORG HENSCHEL.			
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DETTINGEN TE DEUM ...	1/0	1/6	2/6	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
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RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	MENDELSSOHN.			
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SONG OF BALDER ...	1/0	—	—	ATHALIE (SOL-FA, 0/8) ...	1/0	1/6	4/0
SONG OF JUDGMENT ...	2/6	3/0	4/0	AVE MARIA (Saviour of Sinners) (Double Choir)	1/0	—	—
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VILLAGE FAIR (Female voices) ...	2/0	2/6	—	DITTO ...	0/4	—	—
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TERRA FLORA (Operetta for Children) ...	2/0	—	—	DITTO (CHORUSES ONLY) ...	0/6	1/0	—
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				MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
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Ditto, IN G ...	2/0	—	3/6	HYMN TO ST. CECILIA ...	1/0	—	—
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<i> Jesu, blessed Word of God (Ave verum). (Sol-fa, 1½d.)</i>		0 1½
<i> Ditto. Welsh words (Sol-fa, 1½c.)</i>	2c.	
<i> Jesu, Word of God Incarnate (Ave verum) (Sol-fa, 1d.)</i>		0 1½
<i> Ditto. Welsh words (Sol-fa, 1c.)</i>	2c.	
<i> Ditto. Arranged for Military Band by DAN GODFREY, Junr.</i>		
<i> Ditto. Arranged for the Organ by F. C. WOODS (see Village Organist, Book 21)</i>		1 0
<i> O come near to the Cross. S.A.T.T.B.B.</i>	Full score	15 0
<i> Ditto</i>	Orchestral parts	40 0
<i> O Day of penitence (Lent.) Four and Six voices. Vocal score</i>		0 6
<i> Ditto</i>	Orchestral parts	7 6
<i> O Saving Victim. Quartet and Chorus</i>		0 4
<i> Ditto. Latin words</i>	Vocal score	3 0
<i> Ditto</i>	Orchestral parts	3 6
<i> O sing to God (Noël). Verse, s. and A., with Treble Chorus</i>	(Sol-fa, 1½d.)	0 6
<i> Ditto</i>	Orchestral parts	7 0
<i> O sing to God (Noël). Arranged for s. and A., with Chorus</i>	S.A.T.B. (Sol-fa, 1½d.)	0 1½
<i> Sing praises unto the Lord (Sol-fa, 1½d.)</i>		0 6
<i> Send out Thy light. (Sol-fa, 1d.)</i>		0 2
<i> Word of God Incarnate (Ave verum)</i>		0 3
<i> Hymn Tune—Gounod</i>		0 1
<i> Concluding Amens</i>		0 1

SONGS, PART-SONGS, &c.

Beware	2 0
Evening Song (Viola Obligato)	2 0
Queen of love	2 0
Sweet baby, sleep	2 0
Six Songs of France	each 1 6
1. May-day	
2. Hunting song	
3. Dawn music	
4. Autumn	
5. O my proud one	
6. Venice	

The Daisy 2 0

Angel hosts descending (*Mors et Vita*) 2 0

Power and love (*Redemption*) 2 0

Ditto (Latin words), "Christus factus est" 2 0

Ditto. Arranged for Military Band by DAN GODFREY, Junr.

There is a green hill. Keys D, E, and F. (Orchestral parts, in E flat, 3s.; MS. in D, E and F) 2 0

Ditto. German Words. "Golgotha" 2 0

Ditto. Arranged for Organ by G. CALKIN 1 6

Ditto. Arranged for Organ by F. C. W. 1 0

Ditto. Arranged for Pianoforte by B. TOURS 1 6

Ditto. Arranged for Military Band by DAN GODFREY, Junr.

Ditto. Arranged for Harmonium by KING HALL 2 6

There is a green hill. The Song arranged as a Solo with Chorus by J. M. BENTLEY. (Sol-fa, 2d.) 0 4

The Holy Vision. For Soprano or Tenor 2 0

 Full score and Orchestral parts, MS.

Ditto. Arranged for Military Band by DAN GODFREY, Junr. 2 0

Ditto. Arranged for Military Band by DAN GODFREY, Junr. 2 0

Ditto. Arranged for Military Band by DAN GODFREY, Junr. 2 0

MILITARY BAND.

MARCHE SOLENNELLE	7 6
MORS ET VITA (Selection)	15 0
REDEMPTION (Selection)	15 0
SIX SACRED PIECES by CH. GOUNOD. Arranged for Military Band by DAN GODFREY, Junr.:—	
No. 1. <i>Judex (Mors et Vita)</i>	
2. There is a green hill far away	
3. Power and love (<i>Redemption</i>)	
4. Jerusalem (<i>Gallia</i>)	
5. The Holy Vision	
6. Ave verum	

complete 10 6

NOVELLO'S EDITION OF BACH'S CHURCH CANTATAS.

*A STRONGHOLD SURE - - - - -	<i>Ein' feste Burg.</i>
*BIDE WITH US - - - - -	<i>Bleib bei uns.</i>
CHRIST LAY IN DEATH'S DARK PRISON - - - - -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - - - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE - - - - -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GIVE THE HUNGRY MAN THY BREAD - - - - -	<i>Brich dem Hungrigen Dein Brod.</i>
GOD GOETH UP WITH SHOUTING - - - - -	<i>Gott fähret auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE - - - - -	<i>Wer nur den lieben Gott lässt walten.</i>
JESU, NOW WILL WE PRAISE THEE - - - - -	<i>Jesu, nun sei gepreiset.</i>
JESU SLEEPS, WHAT HOPE REMAINETH? - - - - -	<i>Jesus schläft, was soll ich hoffen?</i>
*MY SPIRIT WAS IN HEAVINESS - - - - -	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER - - - - -	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN - - - - -	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - - - - -	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD - - - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - - - - -	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL - - - - -	<i>Du Hirte Israel, höre.</i>
WAILING, CRYING, MOURNING, SIGHING - - - - -	<i>Weinen, Klagen, Sorgen, Zagen.</i>
WATCH YE, PRAY YE - - - - -	<i>Wachet, betet.</i>
WHEN WILL GOD RECALL MY SPIRIT? - - - - -	<i>Liebster Gott, wann werd' ich sterben?</i>

ONE SHILLING EACH.

The wonderful individuality of these Church Cantatas. . . . An undreamt-of wealth of new phenomena meets our gaze on all sides; grand tone-pictures in new, strange, and diversified forms, single ideas of stalwart growth, and of free and noble birth; poetic inspirations of such unspeakable depth, that we are impressed with an unearthly awe.—SPITTA'S *Life of Bach*.

BACH'S MOTETS.

*BE NOT AFRAID - - - - -	<i>Fürchte dich nicht.</i>	6d.
Ditto. (Edited by G. R. SINCLAIR)	Ditto.	8d.
*BLESSING, GLORY AND WISDOM - - - - -	<i>Lob und Ehre und Weisheit und Dank.</i>	6d.
COME, JESU, COME - - - - -	<i>Komm, Jesu, komm.</i>	1s.
*JESU, PRICELESS TREASURE (SOLI & CHORUS)	<i>Jesu, meine Freude.</i>	1s.
*NOW SHALL THE GRACE - - - - -	<i>Nun ist das Heil.</i>	6d.
*SING YE TO THE LORD - - - - -	<i>Singet dem Herrn.</i>	1s.
THE SPIRIT ALSO HELPETH US - - - - -	<i>Der Geist hilft unserer Schwachheit auf.</i>	1s.
*I WRESTLE AND PRAY (J. C. BACH) - - - - -	<i>Ich lasse Dich nicht.</i>	4d.

* May be had in Tonic Sol-fa.

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