

THE WATER-LILY.

PROLOGUE.

A Forest near Caerleon.

No. 1. INTRODUCTION, RUSTIC CHORUS, RECITATIVE AND AIR (SIR GALAHAD).

(Sir Galahad alone in the Forest.)

PIANO.
♩ = 100.

Allegro non troppo.

The musical score is written for piano in 3/4 time, with a key signature of two sharps (D major). It consists of five systems of two staves each. The first system begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegro non troppo' and the dynamics are 'pp'. The second system features triplets in both hands. The third system includes a 'cres.' marking and a 'mf' dynamic. The fourth system starts with a 'dim.' marking and a 'p' dynamic. The fifth system continues with triplets and 'pp' dynamics. The score concludes with a double bar line.

First system of musical notation. The right hand plays a melodic line with a crescendo leading to a mezzo-forte (mf) dynamic. The left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand features a decrescendo (dim.) leading to a piano (p) dynamic, followed by a fortissimo (f) dynamic. The left hand continues with accompaniment.

Third system of musical notation. The right hand has a decrescendo (dim.) leading to a piano (p) dynamic, then a fortissimo (f) dynamic. The left hand features a complex accompaniment with many beamed notes.

Fourth system of musical notation. The right hand includes triplet markings (3) and is marked *poco agitato.* The left hand starts with a fortissimo (f) dynamic and also includes triplet markings.

Fifth system of musical notation. The right hand features continuous triplet markings (3) and is marked *sempre f*. The left hand also has triplet markings.

Sixth system of musical notation. The right hand includes accents (^) and triplet markings (3), marked *f sempre più agitato.* The left hand features a complex accompaniment with many beamed notes and triplet markings.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system includes a *Sva.* (Sustained) marking with a dashed line and a fermata over a triplet of eighth notes in the treble staff. The bass staff features a triplet of eighth notes. Vertical lines labeled 'V' are placed below the bass staff.

Second system of musical notation. Treble and bass staves. The treble staff has a slur over a group of notes with a '7' above it. The bass staff has a *ff* (fortissimo) dynamic marking and a slur over a group of notes with a '7' above it.

Third system of musical notation. Treble and bass staves. The treble staff contains the instruction: *dim. . e . poco . rall. . al . Tempo 1mo. ♩ = 100.* followed by a *pp* (pianissimo) dynamic marking. The bass staff has a *p* (piano) dynamic marking and a triplet of eighth notes.

Fourth system of musical notation. Treble and bass staves. Both staves feature triplet markings over eighth notes.

Fifth system of musical notation. Treble and bass staves. The treble staff has a *dim.* (diminuendo) marking. The bass staff has multiple triplet markings over eighth notes.

Sixth system of musical notation. Treble and bass staves. The treble staff has a *B* (Basso) marking. The bass staff has a *p* (piano) dynamic marking and a triplet of eighth notes.

dim. *pp* poco rit. a tempo.

pp

pp

p

RUSTIC CHORUS (in the distance).

SOPRANO.

p Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

ALTO.

p Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

TENOR.

p Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

BASS.

p Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

ing? Joy for man . . and joy for maid, They must come to - ge -

ing? Joy for man . . and joy for maid, They must come to - ge -

ing? Joy for man . . and joy for maid, They must come to - ge -

ing? Joy for man . . and joy for maid, They must come to - ge -

ther, *mf* Though the mo - ment be de-layed By wild and win - try

ther, *mf* Though the mo - ment be de-layed By wild and win - try

ther, *mf* Though the mo - ment be de-layed By wild and win - try

ther, *mf* Though the mo - ment be de-layed By wild and win - try

wea-ther, Though the moment be de-layed, though the mo-ment be de-layed..

wea-ther, Though the mo-ment be de-layed, though the mo-ment be de-layed..

wea-ther, Though.. the moment be de-layed, though the mo-ment be de-layed..

wea-ther,

By wild and wintry weather. Sing heigh, sing ho, sing

By wild and wintry weather. Sing heigh, sing ho,

By wild and wintry weather. Sing heigh, sing ho, . . .

By wild and wintry weather. Sing heigh, sing ho, . .

ho, and wait for Spring; A flower in her hand she'll . .

sing ho, and wait for Spring; A flower in her hand she'll . .

sing ho, and wait for Spring; A flower in her hand she'll . .

and wait for Spring; A flower in her hand she'll . .

bring, Sing heigh, sing ho, sing
 bring, Sing heigh, sing ho,
 bring, Sing heigh, sing ho, . .
 bring, Sing heigh, sing ho, . .

p *f*

ho, and wait for Spring, sing heigh, sing ho, . . sing heigh, sing ho,
 sing ho, and wait for Spring, 3 sing heigh, sing ho, . . sing heigh, sing ho,
 sing ho, . . and wait for Spring, . . sing heigh-o, sing heigh, sing ho,
 sing heigh, sing heigh, sing

f

sing heigh, sing ho, and wait for Spring; A flower in her hand she'll
 sing heigh, sing heigh, sing ho, and wait for Spring; A flower in her hand she'll
 sing heigh, sing heigh, sing ho, and wait for Spring; a flower in her hand she'll
 ho, . . sing heigh, sing ho, and wait for Spring; A flower in her hand she'll

f *dim.*

dim. 3 *p*
 bring, a flower in her hand she'll bring.
dim. 3 *p*
 bring, a flower in her hand she'll bring.
dim. 3 *p*
 bring, a flower in her hand she'll bring.
dim. 3 *p*
 bring, a flower in her hand she'll bring.

SIR GALAHAD. *p* *poco rit.*
 Spring hath a flower . . for each ! What flower for

a tempo. *Recit.* *Poco lento.*
 me ? The blush-ing rose, that on - ly half un-veils Her
p *Recit.*

p *Come lma.* *p*
 beau-ties to the sun ? or li-ly fair ?
Come lma. ♩ = 100.
pp

D

RUSTIC CHORUS. *The Chorus always subdued until the f on p. 13.*

SOPRANO. *pp*

Maid-en hath not seen her mate, . . He knows not she

ALTO. *pp*

Maid-en hath not seen her mate, . . He knows not she

TENOR. *pp*

Maid-en hath not seen her mate, . . He knows not she

BASS. *pp*

Maid-en hath not seen her mate, . . He knows not she

D

pp

SIR GALAHAD.

Ah! now comes back my dream of yes-ter-night!

liv - - eth ; But the kind - ly hand of Fate Each to

liv - - eth ; But the kind - ly hand of Fate Each to

liv - - eth ; But the kind - ly hand of Fate Each to

liv - - eth ; kind - ly Fate Each to

p

Sir Lan - ce - lot

o - ther giv - eth, each to o - ther giv - - eth.

o - ther giv - eth, each to o - ther giv - - eth.

o - ther giv - eth, each to o - ther giv - - eth.

o - ther giv - eth, each to o - ther giv - - eth.

gave to Gui - ne - vere a rose, (Which blush'd not red - der than her mar - ble

poco cres.

check!) I sought the wa - ter - li - ly's stain - less

Seas and moun - tains part them now, They will come to - ge - - ther;

Seas and moun - tains part them now, They will come to - ge - - ther; Snows may

Seas and moun - tains part them now, They will come to - ge - - ther;

Seas and moun - tains part them now, They will come to - ge - - ther; Snows may

bloom . . . As offering to my Queen, But out of reach the flow-ers

Snows may fall . . . and tempests blow, A fig for win-try wea - ther,

fall . . . and tem - pests blow, A fig for win-try wea - ther,

Snows may fall . . . and tempests blow, A fig for win-try wea - ther, Snows . .

fall . . . and tem - pests blow, A fig for win-try wea - ther,

lay.

Snows may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

Snows may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

. . . may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

A fig for win - try

lay.

Snows may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

Snows may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

. . . may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

A fig for win - try

p

Then, as I long-ing looked,

wea - ther!

wea - ther!

wea - ther! Sing heigh, sing ho, sing

wea - ther!

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a rest, followed by the lyrics "Then, as I long-ing looked,". The second and third staves are vocal lines in treble clef, both starting with the lyrics "wea - ther!". The fourth staff is a vocal line in treble clef with the lyrics "wea - ther! Sing heigh, sing ho, sing". The fifth staff is a piano accompaniment in bass clef, starting with the lyrics "wea - ther!". The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

cres.

Its ca - - lyx o - pened, and a woman's

Sing heigh, sing ho, sing ho, . . . and

heigh, sing ho, sing heigh, sing ho, . . . sing ho, . . .

E tr

p

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with the lyrics "Its ca - - lyx o - pened, and a woman's". The second staff is a vocal line in treble clef with the lyrics "Sing heigh, sing ho, sing ho, . . . and". The third staff is a vocal line in treble clef with the lyrics "heigh, sing ho, sing heigh, sing ho, . . . sing ho, . . .". The fourth staff is a piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. The system concludes with a dynamic marking of *p* and a fermata over a chord marked *E tr*.

mf

face, With eyes of ten - der ra-diance,

wait for Spring ; . . . A flower in her hand she'll bring, . . .

p

A flower in her hand she'll bring, . . .

and wait for Spring ; A flower in her hand she'll bring, . . .

p

A flower . . . she'll bring, . . .

f

on . . . me smiled ! . . .

Sing heigh, sing ho, sing ho, and wait for

Sing heigh, sing ho, sing ho, and wait for

Sing heigh, sing ho, . . . sing ho, . . .

Sing heigh, sing ho, . . .

f

Spring; sing heigh, sing ho, . . . sing heigh, sing ho, sing

Spring; sing heigh, sing ho, . . . sing heigh, sing ho, sing heigh, sing

and wait for Spring; sing heigh - o, sing heigh, sing ho, sing heigh, sing

and wait for Spring; sing heigh, sing heigh, sing ho, . . . sing

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . . her hand she'll bring, a flower . . .

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . . her hand she'll bring, a flower . . .

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . . her hand she'll bring, a flower . . .

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . . her hand she'll bring, a flower . . .

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

f

I stood en-tranced;

Sva

sempre più agitato.

f 'twas gone,— *p rall.* and I a-woke! *Molto più lento.*

Molto più lento. ♩ = 50.

rall. p

O sweet the Spring . . . which brings that flow'r . . . to me!

p

dim. rall.

Andante poco sostenuto. p

Spi - rit of the li - ly fair, . . . Art thou in the earth or air? . . .

Andante poco sostenuto. ♩ = 72.

p

Where the glanc-ing rip-lets play, Or on sed-gy bank, dost stay? Do the pe-tals

mf

of thy flower, Still that dain-ty form embower? Or must I seek thee in the deep, Where the

p *sempre p*

wa-ters peace-ful sleep,

pp

Ped. * Ped. * Ped. *

And strange crea- tures without number, 'Neath an emerald curtain slumber?

p *poco rall.*

colla voce.

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

Spi-rit of the li-ly fair, spi-rit, spi-rit of the li-ly fair!

a tempo. *p*

p a tempo. *p*

F cres. e poco agitato. *cres.*

Spi - rit with the haunt - ing eyes, Dark, un - fathom'd, ten - der, wise, Though I know not

p poco agitato.

sempre cres. ed agitato.

where thou art, Well I know thou hast my heart,

sempre cres. ed agitato.

f

well I know, I know thou hast my heart,

f

Ped. *3* *

sempre f *poco rall.* *a tempo.*

And I seek mine own, and I seek mine own in thee.

f *poco rall.* *p a tempo.*

p *p*

O di - vi - nest mys - te - ry! O di - vi - nest mys - te - ry!

pp *pp*

Più lento e molto tranquillo.
p
 Come from glade, or bow'r, or stream, Love-ly la - dy of my
Più lento e molto tranquillo. ♩ = 50.

dream ! Nor so long be coy-ly hid - ing, In my arms is thya -
rall. *pp*

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

- bid - ing ! Come from glade, or bow'r, or stream,
p

Ped. *

Love - ly la - dy of my dream ! Nor so long be cov - ly
cres.

Ped. * *cres.*

hid - ing, nor so long be hid - ing, In my arms . . is thy a - bid - ing,
poco agitato e cres.

poco agitato e cres.

f *sempre f*

in my arms, . . . love-ly la - - dy, in my

Fed. *

a tempo.

arms is thy a - biding, thy a - bid - ing!

a tempo. ♩ = 50.

f *dim.*

Ped. * *Ped.* *

p *p* *rall.* *p* *ff molto sostenuto.*

Come, come, la - dy, love-ly la - dy of my dream!

Poco più mosso. ♩ = 72.

p *rall.* *p*

Segue.

No. 2. CHORUS (FEMALE VOICES) AND RECITATIVE (SIR GALAHAD).

Moderato con moto. ♩ = 96.

Sva. *pp* *Sva.* *tr* *tr*

tr *Sva.* *pp*

SPIRITS OF THE AIR. SOPRANO. *p* *3* *3*

From rugged shores, where Norna dwells, And in
1st & 2nd ALTO. *p*

And in

Sva. *tr* *tr* *tr* *Sva.* *pp*

se - cret weaves her spells, We come, we come with the jag-ged lightning's

se - cret weaves her spells, We come, we come, with the jag-ged lightning's

Sva. *Unison.*

speed , To our words, Sir Knight, give

speed , To our words, Sir Knight, give

pp

SIR GALAHAD.

I heed ye, view - less Spi-rits of the

heed. . .

heed. . .

Sva.....

G

pp

Air ; What mes - sage from the

Sva.....

sor - cer-ess be-nign ?

Sva.....

sempre pp

tr *tr* *Lento.* ♩ = 44.
non lunga. *p*

SOPRANO.
 Sleep and dream, sleep and
 ALTO.
 Sleep and dream, sleep and

Sva. *p*
Ped. *

dream! Spi - rits of this
 dream! Spi - rits

p
Ped. *

poco cres.
 woodland place, . . . spi-rits of this woodland place, See that none of mor-tal race
poco cres.
 of this woodland place, spi-rits, See that none . . . of mor-tal race

poco cres.

SOPRANO. *dim.* *p*

Come a-nigh while on his eyes Charm-èd slumber, charm - èd slumber

1st ALTO. *pp*

Come nigh while on his eyes Charm-èd slumber, charm-èd slumber

2nd ALTO. *dim.* *pp* *p*

Come nigh while on his eyes Charm-èd slumber, charmèd slumber, charm-èd slumber

poco rit. *a tempo.* *p*

gen - tly lies. Sleep and

poco rit. *a tempo.* *p*

gen - tly lies. Sleep and

poco rit. *a tempo.* *p*

gen - tly lies. sleep and

p

dream! . . . sleep and

p

dream! . . . sleep and

p

dream! . . . sleep and

Sca

Ped. *

dream ! . . . Spi-rits of the

dream ! . . . Spi-rits

dream ! . . . Spi-rits

p.

p.

p.

p.

Ped.

sum-mer breeze, . . . spi-rits of the sum-mer breeze, Ze-phyrs

of the sum-mer breeze, spi-rits, Ze-phyrs sport -

of the sum-mer breeze, spi-rits, Ze-phyrs sport -

poco cres.

poco cres.

poco cres.

*

sport-ing 'mongst the trees, Hush your voi-ces and be still, . . . hush your voi-ces,

ing 'mongst the trees, Hush your voi-ces and be still,

ing 'mongst the trees, Hush your voi-ces and be still, hush your voi-ces

dim.

dim.

dim.

dim.

p *poco rit.* *a tempo.*

Wa - ter elves, make mute the rill, *poco rit.* *a tempo.*

and be still; Wa-terelves, make mute the rill, *poco rit.* *a tempo.*

and be still; Wa-terelves, make mute the rill,

p *poco rit.* *a tempo.* *pp*

pp *H*

Sleep and dream!

pp

Sleep and dream!

pp

Sleep and dream!

H

sleep and dream!

sleep and dream!

sleep and dream!

p.

Spi - rits, spi - rits,

Spi - rits of the up - per air, spi - rits of the up - per air,

Spi - rits of the up - per air, spi - rits of the up - per air,

Ped.

Let this du - ty be . . your care,

Let this du - ty be your care, Veil the

Let this du - ty be your care, Veil . . . the

p.

Veil the sun's face heed - ful - ly, So his couch shall shad - ed

sun's face . . heed - ful - ly, So he shad - ed

sun's face heed - ful - ly, So his couch shall shad - ed

p.

be, . . . Veil the sun, So his couch shall shad - ed

be, Veil the sun, So his couch shall shad - ed

be, Veil the sun, veil the sun, So his couch shall shad - ed

dim. *pp* *poco rit.*

pp *poco rit.*

dim. *pp* *poco rit.*

pp *poco rit.*

be. Sleep, . . and with the

be. Sleep, . . and with the

be. Sleep, . . and with the

un poco più mosso. *p*

pp *3* *58.*

dreaming eye, Look up - on thy la - dy nigh. . .

dreaming eye, Look up - on thy la - dy nigh. . .

dreaming eye, Look up - on thy la - dy nigh. . .

mf

3

Sva.....

cres.

f

Ped.

The light fades. Deep silence in the forest.

Sva.....

pp

Sva.....

Sva.....

p

pp

Sir Galahad falls into an enchanted sleep.

Più lento come lma. ♩ = 44.

pp

pp

sempre pp

rall.

Segue.

No. 3.

SCENA (INA AND SIR GALAHAD) AND CHORUS.

THE DREAM.

(In a dream, Sir Galahad sees a ship in full sail, at her prow the figure of a goddess emerging from a lily.

Allegro con moto ma non troppo e sempre tranquillo. ♩ = 100.

pp
Ped.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a complex rhythmic pattern with many triplets and slurs. The dynamic marking 'pp' is placed above the first few notes, and 'Ped.' is written below the first few notes of the lower staff.

(On the deck, Ina is speaking to her maidens.)

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex rhythmic patterns, including many triplets and slurs.

pp
* sempre Ped.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex rhythmic patterns, including many triplets and slurs. The dynamic marking 'pp' is placed above the first few notes, and '* sempre Ped.' is written below the first few notes of the lower staff.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex rhythmic patterns, including many triplets and slurs.

sempre Ped.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex rhythmic patterns, including many triplets and slurs. The dynamic marking 'sempre Ped.' is written below the first few notes of the lower staff.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex rhythmic patterns, including many triplets and slurs.

pp
Ped.

INA. p tranquillo.

Me-thought I saw up-on the flow - 'ry bank, . . . As

sempre tranquillo.

care - less-ly I float - ed with the stream, A Knight of

I

no - ble mien,

pp
Ped.

p

whose out-stretched arm Made as to snatch me from the sun - lit

wave.

I smiled, . . . and pass - ed on, the while a

sempre p

voice, Com - ing I know not whence, sang in mine

p

ear : "He is thine, and o'er the

poco cres.

p

tide, . . . Thou shalt go to be . . . his Bride;

p Yield thee to love's soft al - lure, yield thee to love's *cres.*

soft al - lure, . . . yield to love, . . . Nev - er *poco rall.*

lived a Knight more pure." . . . *dim. pp a tempo.*

RECIT. Più lento. O words of Fate! To Britain's Court I go, *Più lento.*

Molto andante. And there, full sure, . . my bound-en lov - er waits, . . my lov - er waits.. *Molto andante. ♩ = 50.*

... To win . . the troth that I shall free - ly give.

SIR GALAHAD (in his dream).
pp Come . . from glade, or bow'r, or stream, *sempre pp* Love - ly la - dy of my

Allegretto non troppo presto.
 INA. Blow, hap - py winds, that play . . . O'er the
 dream !

Allegretto non troppo presto. ♩ = 72.

poco cres.
 face of the laugh - ing sea ; . . . Be con - stant as we run, be con - stant as we

dim.
run . . Towards the pur-ple couch . . of the sun, . . Nor wea-ry night nor

day; . . My lov-er, he wait - eth, my lov - - er wait - eth, he

p
wait - eth . . for me.

sempre p
Ped. *

p
O ship, . . sail on a - pace, . . . And

bear me soon to my rest; For thou thy-self art a

p

bride, . . . In the cir - cling arms of the tide, . . . For

thou thy - self art a bride, In the cir - cling arms of the

cres. *mf*

tide, . . . Whose kiss - es are rained on thy face, . . . whose

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

kiss - es are rained on thy face, . . . Whose jew - els flash on thy

cres. *mf*

Ped. * *Ped.* *

breast, . . . whose jew - els flash on thy breast. . . .

dim. *p* *poco rall.*

dim. *p* *poco rall.*

K Più tranquillo.

At the prow, where the li - ly gleams,

Più tranquillo. ♩ = 54.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics 'At the prow, where the li - ly gleams,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand. A dynamic marking of *p* is present at the beginning of the piano part.

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

Stand thou, O Love, and cry To the wan-der-ing storms, that they

The second system continues the vocal and piano parts. The vocal line has the lyrics 'Stand thou, O Love, and cry To the wan-der-ing storms, that they'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present in the piano part.

* *Ped.* * *Ped.* *

flee From the path of thy vo - ta - ry; At the

The third system continues the vocal and piano parts. The vocal line has the lyrics 'flee From the path of thy vo - ta - ry; At the'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* is present in the piano part.

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

prow, where the li - ly gleams, Stand thou, O Love, and

The fourth system continues the vocal and piano parts. The vocal line has the lyrics 'prow, where the li - ly gleams, Stand thou, O Love, and'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* is present in the piano part.

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

Più mosso.

cry, cry, O Love, . . to the wander-ing storms, . .

Più mosso. ♩ = 88.

The fifth system continues the vocal and piano parts. The vocal line has the lyrics 'cry, cry, O Love, . . to the wander-ing storms, . .'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present in the piano part.

Ped. *

cres. cry, *mf* Love, . . . to the wan-der-ing storms; . . . Fair should it

mf be, . . . fair should it be, *p* as the

Ped. * *Ped.* *

L *sempre accel. e cres.* beams in the blue . . . of a summer sky, as the beams in the blue . . . of a sum-mer sky, . . .

p *sempre accel.* *cres.*

mf Fair should it be, as the beams . . . In the blue . . . of the sky, *sempre accel.*

mf *cres. e sempre accel.*

f Fair, *f* fair should it be, as the

sum - mer

sky, as the blue of a sum - mer

accel. *f* *poco rit.*

f *accel.* *f* *poco rit.*

Come lma.

sky.

Come lma. ♩ = 72.

ff

ben marcato.

(The Dream passes.)

dim.

sf

p *sempre dim.* *pp*

Più mosso. (Sir Galahad awakes.) *SIR GALAHAD. a piacere.*

At the prow, —

Più mosso. ♩ = 88. *Sva.*

f

♩ = 54.

♩ = 54.

p molto tranquillo. *poco cres.* *mf molto accel.* *f*

(rapturously.) *f* *a tempo. tranquillo.*

At the prow, where the li - ly gleams, . . . Stand thou, O Love, and

molto rall. *f* *a tempo. ♩ = 54.* *tranquillo.* *Ped.* *

cry . . . To the wan-der-ing storms, that they flee From the path of thy

Ped. *

vo - ta - ry; At the prow, where the li - ly gleams, . . .

f *Ped.* *

Stand thou, O Love, and cry, . . . cry, O Love, . . . to the

mf Piu mosso. *♩ = 88.* *p* *Ped.* *

wan-der-ing storms, . . . cry, O Love, . . . to the wan-der-ing storms, . . .

cres.

Fair may it be, . . . fair may it be, as the

mf *p*

mf *mf*

sempre accel. . . . *e* . . . *cres.*

beams in the blue . . . of a sum-mer sky, as the beams in the blue . . . of a

p *sempre accel.* *cres.*

f *sempre accel.*

sum-mer sky ; . . . At the prow, stand thou, O Love, stand thou, . . . O

mf *sempre accel.*

Love, . . . Fair may it be, as the sky, . . .

f *accel.*

f *accel.*

Ped. * *Ped.*

poco rit. *f* *Allegro non troppo.*

as the blue of a sum - mer sky.

RUSTIC CHORUS. SOPRANO.

Sing ho, . . .

ALTO.

Sing ho, . . .

TENOR.

Sing heigh, . . . sing

BASS.

Allegro non troppo. $\text{♩} = 100.$

tr

sing ho, . . . sing heigh, sing ho, sing ho, . . . and wait for Spring; . . .

sing ho, . . . sing heigh, sing ho, sing ho, and wait for Spring; . . .

heigh, . . . sing ho, . . . sing ho, . . . and wait for

Sing heigh, sing ho, . . . and wait for

A flower in her hand she'll bring,

A flower in her hand she'll bring,

Spring; A flower in her hand she'll bring,

Spring; A flower in her hand she'll bring,

Sing heigh, sing ho, sing ho, and wait for

Sing heigh, sing ho, sing ho, and wait for

Sing heigh, sing ho, . . . sing ho, . . .

Sing heigh, sing ho, . . .

sempre f

Spring; sing heigh, sing ho, . . . sing heigh, sing ho, sing

Spring; sing heigh, sing ho, . . . sing heigh, sing ho, sing heigh, sing

. . . and wait for Spring; . . . sing heigh-o, sing heigh, sing ho, sing heigh, sing

and wait for Spring; . . . sing heigh, sing heigh, sing ho, . . . sing

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

f *tr* *tr* *3*

f *3* *8va*