


*
Dedicated
to
O. H. EDINGER, ESQ.


Pompeii
a dramatic
Vocal and Symphonic Poem
in four Parts
for
Soli, Chorus, Orchestra and Organ
The libretto
after
Bulwer Lytton's novel "The last days of Pompeii"
by
GEORGE H. R. DABBS, M.D.
The music by
Benoit Hollander.

The Vocal Score by
JULES HOLLANDER

PRICE 6/- NET.

COPYRIGHT MCMVII

Closed Shelf:

M

1503

H 731

C. G. RODER, LTD., LONDON.

28, WESTWELL ROAD,

STREATHAM COMMON, S.W.

Please observe,

that

The right of performing this work, or parts thereof, is granted only, to such Concert—Orchestral, or other Societies or Institutions as can be proved to have purchased from me, or from a publisher, the Choral parts and Vocal scores.

The lending of these Copies to other Societies or Institutions will be illegal.

Performances given from Copies otherwise obtained are illegal.

The Full score and parts are lent. For particulars apply to me at the above address.

B. HOLLANDER.

PERSONÆ.

IONE	....	....	....	....	....	....	....	<i>Soprano.</i>
NYDIA	...	...	....	....	....	....	....	<i>Soprano.</i>
JULIA	....	....	....	....	....	....	....	<i>Contralto.</i>
GLAUCUS	....	....	....	....	....	....	....	<i>Tenor.</i>
ARBACES	....	....	....	....	....	....	....	<i>Baritone.</i>
APÆCIDES	....	....	....	....	....	....	....	<i>Bass.</i>

SCENES.

PART I.—Outside the Temple of Isis.

PART II.—The Garden of Ione.

PART III.—First on the roof of Arbaces tower, afterwards in Arbaces house.

PART IV.—On board a vessel in the Bay after the Destruction.

FULL CHORUS AND ORCHESTRA.

POMPEII.

PART I.

In front of the temple of Isis.

Poem by
G.H.R.DABBS.

B. HOLLANDER.

Lento Majestoso.

Arbaces.

Contraltos.

Tenors.

Lento Majestoso.

Piano.

pp

scobas. *scobas.* *scobas.*

Arbaces

List— list— 'tis the pray'r-ful hour of the

pow'r— is e-ver a-round and a - bove.

pow'r— is e-ver a-round and a - bove.

dolce

p

priests in the sacred bower they will tell of re-li-gion and love.

sf sf

C. Altos. *A* *p* Our I - sis is

Tenors. *p* Our I - sis is mighty our I - sis is

A *p*

mighty, her hands are the bounti-ful hands of a giv-er who yieldeth to summer parchèd

mighty, her hands are the bounti-ful hands of a giv-er who yieldeth to summer parchèd

p *p*

lands the dew of life's in-finite river, our I - sis is mighty, our I - sis is mighty,

lands the dew of life's in-finite river, our I - sis is mighty, our I - sis is mighty,

cresc. *cresc.* *cresc.*

is mighty

ff

dolce tranquillo

p

all that is rich-est and

p

rarest and pur-est and greatest and fair-est are

pp

pp

ppp

p

hers to be-queath to man-kind.

B

tranquillo

B

As the breath of a wand'ring wind that whispers its secret at eve

p

3

3

3

Her voice that is ever so kind

poco f

p

3

3

may be heard by those who be - lieve

f

crescendo

3

as the passionate worship of love ascends to her throne a -

f

con passione

3

3

3

b^{ve}.

R. H. Più tranquillo

D Our I - sis is

p Our is

8 *rall.* *D* - *a tempo* Our

dim.

mighty, our I - sis is mighty,

I - sis is mighty, her hands, her hands are the bounti-ful hands of a

mighty, our I - sis is mighty, her hands,

giv-er who yieldeth the summer parched lands the dews of life's in-fi-nite

in-fi-nite

in-fi-nite

6

cresc. **E** *f* *ff*

ri - ver, our I - sis is mighty, our I - sis is mighty, is

cresc. *f* *ff* *L.H.*

our I - sis is mighty

mighty, *p* our I - sis is *p*

p our I - sis is mighty

meno f *p* *dim.*

mighty praise her who reigns, *p* praise

her who reigns. *p*

1 Un poco più animato

poco f *molto rit.*

Più Lento in tempo.

Ione

A pret-ty strain that ming-les love and pray'r it high-tens life and sof-tens hu-man

p

2

care. Glaucus.

And yet me - thinks the love is vague-ly told but 'tis per-chance a theme that's ve-ry

p *dolce espressivo*

old.

Nydia.

Nay, love is ne-ver old, but e-ver

3

young and hal - teth not up - on the willing tongue *dolce*

rit. Arbaces. The

4 *a tempo*
priests now will tell of love and life. The priests who mingle

not with hu - man strife who know no heart-ache no cark-ing

doubt perchance will let some tell-tale se - crets out.
siargando

5 Allegro.

Tenors, *vigoroso*

Who would take life at it's best must judge it as a fleeting guest that

soon de - par - - eth with the rest. It has no word for

maid or boy It has no word for maid or boy

6 *p* But this be - - hest. *scherzando*

7

Tenors

Do thou en - joy, ——— all cau - - tion is a base al -

f *accelerando*

C. Altos

all cau - - tion is a base al - loy

loy,

poco a poco allarg. *cresc.* *piu allargando* *f*

Do thou en - joy.

f *con passione* *a tempo*

Arbaces.

En - joy, ————— en - joy —————

that is the Pae - an song ————— that fills the mer - ry

world with pur - - - pose strong En -

9

joy En - joy but not with

ca - sual kiss taste deep and

10 *Istesso tempo.*

drink be - yond Life's bit - ter - ness.

p *espress.*

Glaucus. *p*

List not to priest-ly warn-ing

11

dear-est one they live in gloom and

dolce

pp

pp

pp

12

ne - ver see the sun.

Nydia.

I live in gloom but al - ways

12

cresc.

2

in my heart the sun of Love its in - fluence doth im -

13 Lento.

part.
Arbaces.

Cold lovers these the higher love be thine their love is earth - - ly

13 Lento.

lone. *p*

The higher love what love can there be
be thy love divine.

p *colla voce* *dim.*

14

higher than one fair object of a fair de - sire?

Arb.
These be the loves of

14 *p*

formal earthly lovers who know not love's su-premer ees-ta-sy whose know-ledge is a

colla voce

p dolce

kiss, a smile, a tear Hand pressures of a moment and cold life that fadeth in its own sa-

pp

ti - e - ty But thou shalt breathe the larger greater air

p *fp* *dim.*

15

thou shalt ascend to lof-tier heights of love and find-ing high-er know-ledge

pp *crescendo*

grasp the light that lies beyond the touch of pal-lid Fear.

ppp

pain one bright and flow - er crown - ed with

18
breath am-bro - si-al and large steadfast eyes and lips whose kisses mould the

mouth of love to pouting con - stan - cy for th'am'rous hour

cresc. *ff* *trem.*

19
the o - ther dark and callous

ff *p trem.*

cru-el cold with mar-ble brow and pinch'd drawn lips of care and dull moist gaze and eyes of

Tempo I.

rit. 20

wea-ri-ness Both these at-tend us at our hour of birth

p rit. *ppp*

a-wait the choice that manhood makes at length and fastens on the years that

calando 21 *a tempo* Istesso tempo.

are to be some as the Na-zarenes prefer the worm and o-thers

p

stretch wild hands to clutch the flow'r the

m. g. *d.*

Na-zarene pro-fessing that this life is but a forecast of some life to come live's in-fi-nite pain

3

for af-ter-wraith of in-fi-nite plea-sure in some world to be 22
 We know-ing well this life

is all we have that I - sis is the life of man her

creed the sa - crament of plea - sure, we know - ing well this life is all we have, we en -
ad libitum
suivex

23 *a tempo*
 joy.

24

Allegro ma non troppo.

Piano introduction for measure 24, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The music consists of several measures of arpeggiated and chordal figures.

Recit.

Ione.

Vocal and piano accompaniment for Ione's recitative. The vocal line is on a single staff with lyrics: "I am be-wilderd and I can not see the drift of all thy seeming mys-te-ry". The piano accompaniment is on a grand staff with dynamics *Colla voce.* and *a tempo*.

Nydia.

Vocal and piano accompaniment for Nydia's recitative. The vocal line is on a single staff with lyrics: "Yea! thou art blind 'tis I can ope the gate and". The piano accompaniment is on a grand staff with dynamics *p* and *ff*.

25

Vocal and piano accompaniment for Glaucus's recitative. The vocal line is on a single staff with lyrics: "read the landscape of lifes love and fate." The piano accompaniment is on a grand staff with dynamics *dolce* and *25*. The piano part features a complex, flowing accompaniment with chromatic movement.

Glaucus.

25

How Ny-di-a,

readest thou the riddle then that puzzles all thy sex and vexes man? Arbaces.
Let the

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line contains the lyrics: "readest thou the riddle then that puzzles all thy sex and vexes man? Arbaces." The piano accompaniment consists of chords and moving lines in both hands.

child speak, her voice at least is free if love her theme why

dolce

ppp

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "child speak, her voice at least is free if love her theme why". The piano accompaniment includes a *dolce* marking and a *ppp* dynamic marking. The music is in treble and bass clefs.

then more mys-tery.

(♩ = ♩) in quattro Battute. sempre molto tranquillo

ppp

p

26

The third system begins with a bass clef line containing the number "26". The vocal line lyrics are: "then more mys-tery." The piano accompaniment features a tempo change: *(♩ = ♩) in quattro Battute. sempre molto tranquillo*. Dynamics include *ppp* and *p*. The system includes treble and bass clefs.

Chorus (Tenors.)

Praises to her who doth mould life's garment of silver and gold

p

pp

The fourth system is for the Chorus (Tenors). The vocal line lyrics are: "Praises to her who doth mould life's garment of silver and gold". The piano accompaniment features a *p* dynamic marking and a *pp* dynamic marking. The system includes treble and bass clefs.

allargando

Prai-ses to I - - - - sis who

binds the wings of the a - morous winds Praise to the

God - - - - dess, praise to the God - - - - dess, whose might is

seen in the day — and acclaimed in the night, praise to the God - - - - dess, praise to the

God - - dess.whose might is seen in the day and acclaimed in the night.

p

dolce

27 *Istesso Tempo.*
molto moderato

p

Quasi recit.

Nydia.
Last eve there came to me in sleep a dream

pp

p

though oft times in the daylight too I dream for what are dreams but

espr.

p

thoughts with clo - sed eyes and thus my

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "thoughts with clo - sed eyes" and "and thus my". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. It features a complex texture with many beamed notes and rests.

28 Più Lento.

dream ac-cord-ed with my sense a full moon shi - ning on a si - lent sea

The second system begins with the tempo marking "28 Più Lento." and includes the lyrics "dream ac-cord-ed with my sense a full moon shi - ning on a si - lent sea". The piano accompaniment features a prominent *ppp* (pianissimo) dynamic marking.

and yet I knew, — I knew the sea was deep like

The third system contains the lyrics "and yet I knew, — I knew the sea was deep like". The piano accompaniment continues with a similar texture of beamed notes and rests.

Death and yet the moonlight was not all her own and in one

The fourth system contains the lyrics "Death and yet the moonlight was not all her own and in one". The piano accompaniment features a melodic line in the right hand with a *mf* (mezzo-forte) dynamic marking.

heav'n the sun and stars and moon and on one Earth the wa - ter and the

29
land and all the world was throbbing with the pulse of a great

dolce espr. L.H.

segue

mu - sic of a voice di - vine that spoke and held the el - e - ments in

awe and words there were that sounded great like fire.

30

mf

Nydia.

The sun is the light of all

ppp

space the moon his re-flec-ted face and the deep sea that is

love
espress.

and while I gazed the sun as-cen-ded

high
and the pale wea-ry moon

went down to rest
and I a-

woke to weep that I was blind.

32 Allegro.

Nydia.
'twas I

Arbaces.
The blind girl's blas-phem-y may be for-

Apæcides.
Who spake of love

in quattro battute

sp trem.

gi - ven.

Apæcides.
Yea! but not thine

33

cresc.

sp

Arbaces.
What meanest thou?

Apæcides.
Didst thou not bid me

cresc.

mf cresc.

bid me take my life fresh as a dew bathed flow of ear-ly morn-ing

cresc.
sf

34

and de-di-cate it to the hid-eous wor-ship there?

stacc.
ff in due battute

stacc.
Sub -

due my flesh, curb the hot blood of youth,

35

crys - ta - lize in - to dis - ci - pline my

p
mf

heart And lead a life of

Lento. Ione. Arbaces. My

'tis even so and thou hast chosen well

pu-ri-ty and truth?

Lento.

Recit. 36 Andante. Apœcides.

brotherspeak what is thy sor-row, speak. I thought to con-quer my

Recit. 36 Andante.

heart and ban-ish the world of man to

live the life of the pure and es - cape the E - ter - nal ban of

him who seek - ing high wis - dom find's on - ly the

37 know - ledge he can And I pray - ed both

morn - ing and night And bound my - self at the

shrine that the priest has soil - ed with his touch and

smir - - ched with un-god-ly sign _____ and all I held to as

38
true _____ is false and no longer di - vine.

And I cast my-self on the

39
world a Ne - o-phyte no more,

And I

east my-self on the world a Ne-o-phyte no more but one who has eat-en the

fruit and bit-ten the in-fa-mous core. And

40

es-say-ing to guide the world is wea-ry him-

self and sore. And

where in the world a - round him will peace and love des - cend on

41 him who has lost his faith and for - got - ten the name of friend and for

whom life's sad be - gin - ning be - to - kens a

love will guide thee, my love will guide thee,
 her love, her love will guide thee, her love will guide thee, her love will
 her love will guide thee, guide
 guide thee through the weary night, her love will guide thee,

43
 my love will guide thee, my love will guide thee
 guide thee through the weary night,
 thee through the weary night, her love will guide thee,
 I - o - ne's love will guide thee,
 43

through the wea-ry night, her love will guide

her love will guide thee, her love will guide

her love will guide thee, her love will guide,— her love, her

I - o - ne's love will guide thee, her love will guide—

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "through the wea-ry night, her love will guide her love will guide thee, her love will guide her love will guide,— her love, her I - o - ne's love will guide thee, her love will guide—". There are dynamic markings of *p* (piano) above the second and fourth vocal staves.

thee, my love will guide thee through the wea-ry night, my love will

thee through the wea-ry night,

love will guide thee through the wea - - ry night,

thee through the wea - - - ry night,

The second system of the musical score consists of four vocal staves and two piano staves. The vocal parts continue the melody from the first system. The piano accompaniment provides harmonic support. The key signature remains one flat (B-flat), and the time signature is 4/4. The lyrics are: "thee, my love will guide thee through the wea-ry night, my love will thee through the wea-ry night, love will guide thee through the wea - - ry night, thee through the wea - - - ry night,". There are accent markings (>) above the final notes of the vocal lines in the first three staves.

44

guide thee, my love will guide thee through the wea - - - ry
 her love will guide thee through the wea - - - ry
 ah, her love will guide thee through the wea - ry
 her love will guide thee her love will guide

44

night.
 night.
 night.
 thee.

45 *Apsœides.*

But o - ther help I need.

sp

Organ.

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics "But o - ther help I need." are written below the notes. The middle staff is a grand staff (treble and bass clefs) for piano accompaniment, starting with a forte piano (*sp*) dynamic. The bottom staff is another grand staff for organ accompaniment, with the label "Organ." written above it.

Bass I. *pp*

Choir. Bass II. The help will come. If thou art wea - ry and wouldst find a home if

pp *p*

Organ *ad lib.*

The second system of the musical score features a choir and organ accompaniment. The top staff is a bass line for "Bass I." with a *pp* dynamic. The middle staff is a bass line for "Choir. Bass II." with lyrics "The help will come. If thou art wea - ry and wouldst find a home if". The bottom staff is a grand staff for organ accompaniment, labeled "Organ *ad lib.*". Dynamics *pp* and *p* are indicated.

de - so - late and ach - ing for great rest seek not the glow - ing por - tals of the

cresc. *p*

West But to the East, the glo - rious East in - cline where Beth - le - hem's star, where

cresc. *p*

The third system of the musical score features a vocal line and piano accompaniment. The top staff is a vocal line in bass clef with lyrics "de - so - late and ach - ing for great rest seek not the glow - ing por - tals of the". The bottom staff is a grand staff for piano accompaniment, with dynamics *cresc.* and *p* indicated.

Beth - le - hem's star with ra - di - ance soft doth shine. _____
ra - di - ance

46
Allegro.

trem.

Arbaces. **47**

What blas - phe - my is this?

Tenors. **47**

There is no God _____ but plea - sure

C. Alt.

Ten.

There is no God but plea - sure
u - pon earth,

The first system of the musical score features two vocal staves and a piano accompaniment. The C. Alt. part is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The Tenor part is on a bass clef staff. The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "There is no God but plea - sure" for the C. Alt. and "u - pon earth," for the Tenor. The piano accompaniment includes a series of chords and a rhythmic pattern in the bass line.

Sopr. divis.

C. Alt. I.

C. Alt. II.

Tenors.

48

there is no God There is no sanc - ti - ty but mirth.
u - pon earth There is no sanc - ti - ty but mirth.
u - pon earth There is no sanc - ti - ty but mirth.
There is no God but mirth

The second system of the musical score features four vocal staves and a piano accompaniment. The Soprano part is on a treble clef staff. The C. Alt. I and C. Alt. II parts are on treble clef staves. The Tenors part is on a bass clef staff. The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "there is no God There is no sanc - ti - ty but mirth." for the Soprano, "u - pon earth There is no sanc - ti - ty but mirth." for the C. Alt. I and C. Alt. II, and "There is no God but mirth" for the Tenors. The piano accompaniment includes a series of chords and a rhythmic pattern in the bass line. A rehearsal mark "48" is placed above the Soprano staff.

The piano accompaniment for the second system consists of two staves, treble and bass clef. It features a series of chords and a rhythmic pattern in the bass line. The piano part includes a series of chords and a rhythmic pattern in the bass line.

Sopr.
There is no pain, there is no pain, O mor - tal

C. Alt.
There is no pain, there is no pain, O mor - tal

Ten.
There is no pain, there is no pain, O mor - tal

Ten.
There is no pain, there is no pain, O mor - tal

49

Sopr.
there is but plea - sure in this

C. Altos div.
there is but plea - sure in this

Ten.
there is but plea - sure in this

If thy mind to lof - - ty love be

49

Sopr.
world.

C. Alt.
world.

C. Alt.
world.

Ten.
ev - er more in - clined.

cresc.

50

Sopr.
And I - sis is the hope of all man - - kind.

C. Alt.
And I - sis is the hope of all man - - kind.

Ten.
And I - sis is the hope of all man - - kind.

50

cresc.

Recit ad lib.

Arbaces.

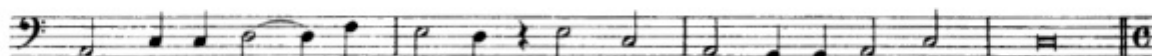


How will the Na - za - renes re - ply to this?

Maestoso.

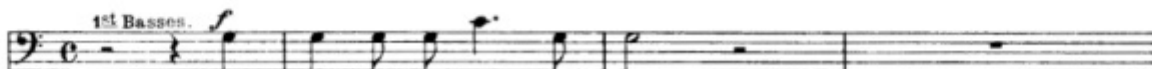
Chorus of Nazarenes.

2nd Basses.

Be - hold, we show you a vi - sion to be seen of all who shall come Be -
Senza Organo

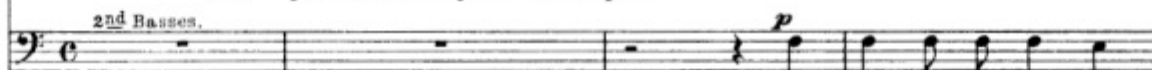
lieve in the Christ a - ri - sen and at - tain to Our Fa - ther's home.

1st Basses.

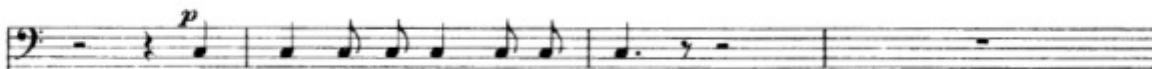


But plea - sure must join with pain

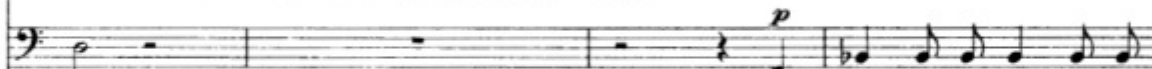
2nd Basses.



But plea - sure must join with



to all who shall look not in vain



pain

to all who shall look not in



This system contains the first musical system. It includes two vocal staves and a piano accompaniment. The vocal lines are in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "vain But plea - sure must join with pain to". The word "vain" is under the first vocal staff. The phrase "But plea - sure must join with pain to" is under the second vocal staff. The word "to" is written above the final note of the second vocal staff. The word "divisi" is written above the final note of the first vocal staff. The word "divisi" is written above the final note of the second vocal staff. The piano accompaniment includes the instruction "marcato il canto" in the bass line.

vain

But plea - sure must join with pain to

to

divisi

divisi

marcato il canto

This system contains the second musical system. It includes two vocal staves and a piano accompaniment. The vocal lines are in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "all who shall look not in vain." The word "all" is under the first vocal staff. The phrase "who shall look not in vain." is under the second vocal staff. The piano accompaniment includes a fermata over the final note of the bass line.

all who shall look not in vain.

all who shall look not in vain.

This system contains the third musical system, which is a piano accompaniment. It is written in treble and bass clefs. The piano accompaniment includes a fermata over the final note of the bass line.

Un poco più animato in tempo.

Basses unis.

And the life of the pure shall find rest in the arms — of the In-fi-nite

Ben marcato il canto

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a fermata on the first measure, followed by a melodic line. The piano accompaniment features a dense texture of chords in the right hand and a more rhythmic bass line in the left hand. The key signature has one sharp (F#).

One who fix-ed from the East to the West the path of the gol - den

The second system continues the vocal and piano parts. The vocal line has a fermata on the final note of the phrase. The piano accompaniment maintains its complex chordal texture.

Sun and gave to the stars that shine their

The third system shows the vocal line and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand.

light as his coun - ter - sign. One God is there

cresc.

The fourth system concludes the page. The vocal line has a fermata on the final note. The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) in the right hand.

on - - - ly, one God is there on - - - ly whose

cresc. - - - *scén* - - - *do*

sf pow'r in the dew drop and o - cean is seen, who *1st only p*

sf *p*

gives to the ti - nest flow'r and the lof - tiest

pp unis.

moun - tain its sheen whose

cresc.

love can outweigh and out - vie - - - all sor - row and

cresc. - - - *scén* - - - *do*

mis - e - ry your bur - dens he will bear

and your tears — He will dry and your heart —

aches He will sub - due and safe in his

love you will con - quer all your fears and

Death will be Life to your stead - - fast

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "Death will be Life to your stead - - fast". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. There are three measures in this system, with a key signature change from one flat to one sharp between the second and third measures. A fermata is placed over the final note of the vocal line.

view and the King - - dom of God for the

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "view and the King - - dom of God for the". The piano accompaniment maintains the rhythmic pattern. There are three measures in this system, with a key signature change from one sharp to one flat between the second and third measures. A fermata is placed over the final note of the vocal line.

rich and the poor will be yours and your chil - drens for ev - er -

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "rich and the poor will be yours and your chil - drens for ev - er -". The piano accompaniment maintains the rhythmic pattern. There are three measures in this system, with a key signature change from one flat to one sharp between the second and third measures. A fermata is placed over the final note of the vocal line.

more.

The fourth system of music shows the vocal line with the word "more." and a fermata. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. There are four measures in this system, with a key signature change from one sharp to one flat between the second and third measures. A fermata is placed over the final note of the vocal line.

51 Un poco più lento.

Apocides.

Pure life they speak of would it were no dream

dolce

p

Arbaces. Un poco vivo. Più lento.

Love with-out plea-sure that is what they say

M.G. *M.G.*

trem. *trem.*

M.D.

Arbaces.

plea - sure and pain are wed - ded in their creed

pp

52 Ione.

Arbaces. and yet to

with promises too vague for all but fools

dim. *espress.*

ppp *trem.*

lead a life that leads to life and takes the sting from death and mock the

pp

worm that tells of love that lives beyond the pyre.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

this were a creed one fain would wish to hold.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

53 Allegro molto.

sp *M.D.*

The third system is a piano accompaniment for a piece marked 'Allegro molto'. It begins with a piano dynamic marking (*sp*) and a mezzo-forte dynamic marking (*M.D.*). The music is in 3/4 time and features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

The fourth system continues the piano accompaniment. The right hand has a series of chords and eighth notes, while the left hand has a steady eighth-note bass line.

The fifth system continues the piano accompaniment. The right hand has a series of chords and eighth notes, while the left hand has a steady eighth-note bass line.

The sixth system continues the piano accompaniment. The right hand has a series of chords and eighth notes, while the left hand has a steady eighth-note bass line.

54

Sopr.

C. Alt.

Ten. I.

Ten. II.

We give you life — with
We give you life with plea - - sure and love that is ro - - sy
and love that is ro - - sy

54

marcato il canto

We give you life — with plea - - sure.
plea - - - sure and love that is ro - sy red.
red and the Bachanal march for mea - - sure
red and the Bachanal march for mea - - sure

divisi
cresc.

Sopr. 55

C. Alt.

Ten. I.

Ten. II.

55

ff con passione

And kis-ses for dai - - - ly bread

56

Ten. I.

Ten. II.

56

And gol - - - den

mf dim.

p

C. Alt. I. *f* for trea - sure and *p* youth with

C. Alt. II. *f* for trea - sure and *p* youth with

Ten. I. *f* hours for trea - sure and *p* youth with

Ten. II. *f* for trea - sure

p *p*

beau - ty wed.

beau - ty wed.

beau - ty wed.

f

Chorus of Nazarenes.

Bass I. *f* *p* *pp* *f*

We of-fer a life of tri-al a death perchance of pain ex-

Bass II. *f* *p* *pp* *f*

is-tence of self de-ni-al and trou-bles that will not wane till

ff *pp*

Death up turns Life's vial and on-ly our ash-es re-main.

ppp *ppp*

57 Allegro impetuoso.

C. Alt. I. *f* *3*

We give you the gol-den cha-lice of

C. Alt. II. *f* *3*

We give you the gol-den cha-lice of

Ten. I. *f* *3*

We give you the gol-den cha-lice of

Ten. II. *f* *3*

We give you the gol-den cha-lice of

57 Allegro impetuoso.

f *f* *f* *f*

CAH I.
boun-ti-ful moments and hours — where Love holds court in his

CAH II.
boun-ti-ful moments and hours — where Love holds court in his

Tenor I.
boun-ti-ful moments and hours — where Love holds court in his

Tenor II.
boun-ti-ful moments and hours — where Love holds court in his

p *crescendo*

crescendo

Pa - - - lace of wine and beau - ty and

Pa - - - lace of wine and beau - ty and

Pa - - - lace

Pa - - - lace of wine and beau - ty and

58

58

flow - ers and mirth dis - pla - ceth ma - - lice and joy descen - deth in show - ers

flow - ers and mirth dis - pla - ceth ma - lice and joy descen - deth in show - ers

and mirth dis - pla - ceth ma - - lice and joy descen - deth in show - ers

flow - ers and joy descen - deth in show - ers

59 Lento.

Bass I.

Nazarenes. We pro - mise you on - ly the bur - den of life that

Bass II.

59 Lento.

is hard to bear and point you to hea - ven for guer - don when

p

drop's this man - tle of care and the kiss of our Fa - ther's

pp

mezza voce

par - don and the kiss of our Fa - ther's par - don is your e - ter - nal share.

60 Allegro impetuoso.

61 Largamente.

C. Alt. I. Come to the bow - ers of mu - sic of

C. Alt. II. - - - - - Mu - sic and

Ten. I. Come to the bow - ers of mu - sic - - - - - Mu - sic and

Ten. II. - - - - - Mu - sic and

Largamente.

throb - - - - - bing pulse and a - mo - rous kiss Where

flow - - - - - ers Where

throb - - - - - bing pulse and a - mo - rous kiss

flow - - - - - ers

day is a dream,— where day is a dream and the night doth seem One

day is a dream,— where day is a dream and the night doth seem One

One

One

8

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves with lyrics. The second system has two empty vocal staves, each ending with a fermata and the word 'One'. Below these are two piano staves with a complex accompaniment featuring arpeggiated chords and a melodic line in the right hand.

C. Alt.
long E - - ly - - si - um of pas - - - - - sio - nate

Ten.
long E - - ly - - si - um of pas - - - - - sio - nate

Bass I.
Nazarenes. We

Bass II.
We

8

Detailed description: This system contains the second two systems of the musical score. The first system has three vocal staves: C. Alt. (Coprato Alto), Ten. (Tenor), and Bass I. The lyrics are 'long E - - ly - - si - um of pas - - - - - sio - nate'. Below the vocal staves are two piano staves with accompaniment. The second system has two vocal staves: Bass I. (labeled 'Nazarenes.') and Bass II. The lyrics are 'We'. Below these are two piano staves with accompaniment. A fermata is placed over the final notes of the vocal lines.

62

bliss
bliss

yield you no joys of the flesh no pas-sio-nate purpose of lust But on-ly the prayers that re-

62 yield you no joys of the flesh no pas-sio-nate purpose of lust But on-ly the prayers that re-

fresh and the fi-nal re-ward of the just, and the key of life's sin-ful

mesh and the tri-umph of life o-ver dust.

PART II.

Ione's Garden.

Lento.

Piano.

pp dolce espressivo

p

p dolce

poco f

suave

1

p

sf

cresc.

Detailed description: This system contains the first four measures of the piano accompaniment. The right hand features a series of chords and a melodic line starting with a half note G4. The left hand plays a bass line with eighth notes. Dynamics include *pp dolce espressivo*, *p*, *p dolce*, *poco f*, and *sf*. The tempo is marked *Lento*.

2
Sopr. Istesso tempo.

p mezza voce

C. Alt. Pas - sion and light of love the rai - ment, Pas - sion and light,

p mezza voce

Ten. Pas - sion and light of love the rai - ment, Pas - sion and light,

p mezza voce

Bass. Pas - sion and light of love the rai - ment, Pas - sion and light,

2 Pas - sion and light of love the rai - ment, Pas - sion and light,

Detailed description: This system contains the vocal parts and piano accompaniment for the second system. It features four vocal staves (Soprano, C. Alt., Tenor, Bass) and a piano accompaniment. The lyrics are: "Pas - sion and light of love the rai - ment, Pas - sion and light,". The piano accompaniment continues with a simple harmonic accompaniment. Dynamics include *p mezza voce* and *sf*. The tempo is marked *Istesso tempo*.

f *cresc.*

Sopr. 4

C. Alt. *p*

Ten. *p*

Bass.

The gar-ment of
The gar-ment of smiles is your re -

Un poco più animato. *dolce espressivo*

4 *pp* 12 12 12 12

The gar - - ment of smiles
smiles is your - re - pay - ment for hours - that halt-ed
pay - - ment for hours, - for hours - that halt - ed
The gar-ment of smiles is your re - pay - ment

poco più f

at last to bless with sweet fru - i - - tion the dream E -

poco più f

at last to bless with sweet fru - i - - tion the dream E -

poco più f

at last to bless with sweet fru - i - - tion the dream E -

poco più f

at last to bless with sweet fru - i - - tion the dream E -

5 *p* *dim.*

ly - - sian that comes with - the night's

p *dim.*

ly - - sian that comes with - the night's

p *dim.*

ly - - sian that comes with - the night's

p *dim.*

ly - - sian that comes with - the night's

5 8 8

trem.

Tempo I.

deep - ten - der - ness.

deep - ten - der - ness.

deep - ten - der - ness.

deep - ten - der - ness.

Tempo I.

calando

dolce

espressivo

p Love is a - near and ban - ished is

p and banished is fear

p and love is a - near

poco f *espressivo*

p dolce

poco f

fear And kiss - es of light — on your eyelids bright will fall as the
 And banished is fear
 love is a - near

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "fear And kiss - es of light — on your eyelids bright will fall as the", "And banished is fear", and "love is a - near".

dew and ten-der as true
 Each kiss a tok-en of faith un - broken
 and ten-der as

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "dew and ten-der as true", "Each kiss a tok-en of faith un - broken", and "and ten-der as". The piano part includes dynamic markings: *p* (piano) and *m. s. espressivo* (moderato, espressivo).

rit. p *a tempo*

And ten-der as true.

rit. p *a tempo*

And ten-der as true.

rit. p *a tempo*

And ten-der as true.

rit. p *a tempo*

true And ten-der as true.

rit. *poco f*

f

L.H. *R.H.* *8* *dimin.*

8 *Istesso tempo.*

pp *Lento.*

pp *espressivo* *p*

poco f

lone. p

love thee as the sun - shine loves the sea and as the

doce

p

sea re-sponsive to the sun I love thee as my

p

9

Fate, my des-ti-ny, my one and on-ly one I love thee

con passione

poco ritenuto

a tempo

as the deep sea loves the shingle, a-wait thee as the shingle a-waits the

sea with all thy pulse of being I com-min-gle and

10
thou thou art all to me

and dost thou love me too?

Glaucus.
Love thee! love thee! doth the sky-lark love the

sky, the night-in-gale the thick-ets of the grove, the song-bird's soul its sum-mer

dim.

p

me - lo - dy ay e - ven so I love

f

11

colla voce

a tempo

mp

p

my soul a wea-ry pri-son-brooding bird, lightened to lis - ten for thy love - born

p

p

wing, the sum-mer air a-round grew still and heard my fond heart's

p

espressivo

12

flut-ter-ing from out the young dawn's am-ber.

heart-ed breast a trai-ling glo-ry round thy pin-ions' flight white

win-ged as sleep, and strong from per-fect rest you

13

dawn-ed with dawn-ing light.

a tempo
espressivo

pp *pp* *p*

And all the glo - ry of the flush - ing skies and all the pas - sions

cresc.

m.f.

p

of the a - wak - ened earth met in that dawn of crowd - ed har - mo - nies

dolce espressivo

f calando

p tranquillo a tempo

pp

14

cresc.

cresc.

Glau - cius.

and love a - gain had birth.

colla parte

espressivo a tempo

p

If doubt should come look once up - on my

mf

p

p

dim.

15

face and find in per-fect love that per-fect rest

p *pp*

the weary sigh for as for re-gions blest.

ione. cresc. *f. dim.*

Nay lov-ing I love

cresc. *f dim.*

Meno mosso.

I love that is all and the all is to know that I

p tranquillo

un poco piu lentare

love my heart flut-ters near thee — to fall on thy heart as a

colla voce ppp

nest-ling dove wing wea-ry I find thee I come to my

come I^o dolce espressivo p

lo-ver my rest and my home.

17 Più animato.

f m.g. m.d.

cresc. fff ff

Glaucus. *piu f*

And love is the

mf agitato

to - - ken, and love is the sign that

mf agitato

I am thy own, and that thou art mine,

cresc.

mine on - ly my ve - ry

ff *rit.*

rit.

fp

19 Lento.

sweet.

4 first Sopranos. *pp*

They love, — they love, — they love. —

4 second Sopranos. *pp*

They love, — they love, — they love. —

4 first Contraltos. *pp*

They love, — they love, — they love. —

4 second Contraltos. *pp*

They love, — they love, — they love. —

19 Lento.

ppp

trem

trangu.

pp

p

Alegretto moderato.

1st Sopr. *p*

Home is where two hearts shall make one rest-ing place for each one's sake — Ah —

2nd Sopr.

1st Contr.

2nd Contr.

Home is where two hearts shall make

Allegretto moderato.

p

20

Home is where the lips and eyes ful -

one rest-ing place for each one's sake

20

pp

fil — their kindred des-ti-nies Ah —

Home is where the lips and eyes ful - fil — their kindred

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The top staff is a vocal line with a melodic line and a lower line. The second staff is another vocal line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The lyrics are: "fil — their kindred des-ti-nies Ah —" and "Home is where the lips and eyes ful - fil — their kindred".

Home is where two hearts shall make one resting place for each one's

des-ti-nies.

ppp

Detailed description: This system continues the musical score. It features a vocal line with the lyrics: "Home is where two hearts shall make one resting place for each one's" and "des-ti-nies.". Below the vocal line is a piano accompaniment with a right-hand part and a left-hand part. The dynamic marking *ppp* is present in the piano part. The lyrics are: "Home is where two hearts shall make one resting place for each one's" and "des-ti-nies.". The dynamic marking *ppp* is also present in the piano part.

sake Ah _____

And

Home is where two hearts shall make one resting place for each one's sake _____

espress.

p

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'sake Ah' and a long horizontal line indicating a sustained note. The second staff is a vocal line with a rest and the word 'And' at the end. The third staff is a vocal line with lyrics 'Home is where two hearts shall make one resting place for each one's sake' and a long horizontal line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Dynamics include *p* and *espress.*

21

And love born a - gain pow'r - ful love that can - not

love born a - gain, love born a - gain, love that can - not

And love born a - gain, love, O pow'r - ful love that can - not

And here love _____ born a - gain that can - not

21

molto espressivo

Detailed description: This system contains five staves. The top four staves are vocal lines with lyrics: 'And love born a - gain pow'r - ful love that can - not', 'love born a - gain, love born a - gain, love that can - not', 'And love born a - gain, love, O pow'r - ful love that can - not', and 'And here love _____ born a - gain that can - not'. The bottom staff is piano accompaniment with the instruction *molto espressivo*. Dynamics include *p*.

wane _____ Ah _____ Ah _____
 wane _____ Ah _____ *p leggiero* Ebbs not with ev' - ry tide But _____ flows su
 wane _____ Ah _____ *p* Ebbs not with ev' - ry tide
 wane _____ Ah _____ *pp* Ebbs not

mf *pp* *p* *cresc.* *ff*

p Ebbs not with ev' - ry tide but flows su - preme _____ Ay _____
p preme, but flows su - preme and wide Ay love is
p Ebbs not with ev' - ry tide but flows su - preme Ay _____
p Ebbs not with ev' - ry tide but flows su - preme and wide _____

mf *pp*

Ay
born a - gain love is born a -
Ay love is born a -
Love is born a -

p
p
p
rall.
p

22 *a tempo*
p
Home is where two hearts shall make one resting place for each one's sake
gain.
gain.
gain

pp dolciss.
mf

22 *a tempo* *dolce legato* *legato*
p

Ah

where two hearts shall make one resting place for each one's sake

This system contains a vocal line starting with a long 'Ah' note, followed by a melodic phrase. Below it is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Home is where

Home is where the lips and eyes fulfil their kindred destinies

Home is where two hearts shall make one resting place

Home is where two hearts shall make one resting place

This system continues the vocal melody with lyrics. The piano accompaniment features a more active bass line with eighth-note patterns and chords in the right hand.

two hearts shall make one rest-ing place for each one's sake

Ah

Home is where two hearts shall make one rest-ing place

Home is where the eyes and lips ful - fil ——— their kin-dred des-ti - nies

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with the word 'Ah' and a long horizontal line indicating a sustained note. The third staff is a vocal line with lyrics. The fourth and fifth staves are a piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

23

p Home is where two hearts shall make one rest-ing place for each one's

p Home is where two hearts shall make one rest - ing *div.*

p div. Home is where two hearts shall make one rest - ing

23

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics and a dynamic marking of *p*. The second staff is a vocal line with lyrics and a dynamic marking of *p*, ending with *div.*. The third staff is a vocal line with lyrics and a dynamic marking of *p div.*. The fourth and fifth staves are a piano accompaniment, with the right hand playing a melodic line and the left hand playing chords. A dynamic marking of *p* is present in the piano part.

sake

place Home is where two hearts shall make one rest-ing

Home is where two hearts shall make one rest-ing place for each one's

place Home is where two hearts shall make one rest-ing

24

pp mezza voce

Love is born a-gain

place Love is

sake

place

dolce

born — a-gain

Love is born — a-gain

Love is born — a-gain

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat). The lyrics are: "born — a-gain", "Love is born — a-gain", and "Love is born — a-gain". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

ppp
Love Love Love

div. ppp
Love Love Love

div. ppp
Love Love Love

div. ppp
Love Love Love

m.g. *m. d.* *m.g.* *mf*

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats. The lyrics are: "Love Love Love", "Love Love Love", "Love Love Love", and "Love Love Love". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. Dynamics include *ppp*, *div. ppp*, *m.g.*, *m. d.*, and *mf*.

Ah Love is

Ah Love is

Ah Love is

Ah Love is

p

dim.

25 Più Lento in tempo

born a - - gain.

born a - - gain.

born a - - gain.

born a - - gain.

25 Più Lento in tempo

pp *p*

pp

26

Lone. $\text{♩} = \text{♩}$ of preceding Bar.*sotto voce p*

Glaucus.

sotto voce p We trust,

we hope,

we

We trust,

we hope,

we

26

*Dolce Espressivo Molto**ppp*

fear the smile and tru - ant tear,

we fear the smile and

fear the smile and tru - ant tear,

tru - ant tear

we fear the smile and tru - ant tear

these chase each o - ther as the sun, the sun up - on the di - al's

these chase each o - ther as the sun, the sun up - on the di - al's

27
face.
face.
27 *Espressivo ma dolce*

p
We gaze and not a trace of cloud re-mains and
p
We gaze and not a trace of cloud re-mains and

28 *Molto più lento.*
sha - dow there is none.
sha - dow there is none.
div. Sopr. I. II. *PPP*

28 *Molto più lento.*
Espressivo molto
They love,

they love, they

Sopr.

love.
G. Alto.

they
they

pp

29 Più lento.

Glaucus

No voice

love.

29 love.
Più lento.

ppp

p

ten.

in all the grove But whis-pers of our love

ten.

Espressivo accelerando

p

fp

pp

cresc.

30

the night-in-gale's soft
leggiero in tempo

cresc.

ppp

song with parting love is strong the cricket's chirp by night re -

e-choes our de - light and all the stars can see -

31 lone. Ah sweet how fair it is to
our mu - tual ec-stacy.

live up-on a kiss and reck not of the

hours that pass us by as flowers that ere they fade res-pire

some perfume of de - sire and give the truant breeze

pp sub. *cresc.* *pp*

32 *Con moto.*

their sweet ec-sta-cies. Glaucus

calando *dim.* *pp* *And sweet* *Con moto.*

Glaucus.

as eve-ning falls a - bout the for-est walls To know and feel that

night can on - ly bring de - light And

drink we e - ver so deep, and drink we e - ver so deep our love is strong like

Sopr. *rit.* They

Glaucus.

33 Istesso tempo. $\text{♩} = \text{♩}$

sleep.

Sopr. love and lov - ing knows no fear. they reck not of the fa - ding

C. Alt. *P* They love and lov-ing know no fear

Tenors *P* They love and lov-ing know no fear

Basses *P* and lov-ing know no fear, they

33 Istesso tempo. $\text{♩} = \text{♩}$

year they love and lov-ing knows no

they know no fear, they love and lov-ing knows no fear.

they love, they love.

they love, they love.

love, Bases I *cresc.* they love, they love.

Bases II *cresc.* they love, they love.

crescendo

34

fear. Ah sunny maid

Ah happy youth

En - joy, en - joy for

crescendo

34

En -

For youth will sure - ly

for youth will sure - ly fade

youth will sure - ly fade

crescendo

joy
fade En - joy
En - joy
En - joy, En - joy, En - joy, En - joy, En - joy, En - joy,

trem.

joy.
joy.
joy.
joy.

Cresc.

35 Allegro Vivace.

ff

Recit.
Arbaces.

They are to-gether she my pearl, my pride, and he the weakling and the bondsman.

p

Piu Lento.

So! she is dear to him *espress.* And he is dear to *dolce espress.*

her and shall my hate dis- cern no light for my soul's dark-ness

espress.

36

shall her face, her lov- ing love-ly love en- folded face *espress.*

turn to his Grecian eyes and blush with love and I stand by condon-ing sacri-lege and

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

leavemy altar open to his prayers or shall I strikethis dull fool and leave his hireling

The second system continues the vocal line and piano accompaniment. The vocal line has a more complex rhythm with eighth and sixteenth notes. The piano accompaniment includes dynamic markings such as *sp* and *sf*, and features some arpeggiated chords.

37 Lento.

soul to mock the stars

The third system is marked "37 Lento." and includes the instruction *espress.* (espressivo). The tempo is slower, and the music is in a more dramatic style. The vocal line has long, sweeping phrases. The piano accompaniment is sparse, with dynamic markings like *sf* and *p*.

dolce

Nay I - o - ne thy beauty shallun-fold for me — petal by

The fourth system is marked *dolce* (dolce). The tempo is very slow and tender. The vocal line features triplets and long, flowing lines. The piano accompaniment is delicate, with a light touch indicated by the *p* marking.

petal of thy rose of youth — shall drop with kisses laden,

The fifth system continues the *dolce* section. The vocal line has a similar melodic style to the previous system, with triplets and long phrases. The piano accompaniment remains light and accompanimental.

shall drop with kisses la - - den in my hand and all the glory of the o - pen

flow'r be thus fulfill'd to mi-ni-ster to me her love shall

turn to me for aye and ev - er be - fore the moon a - ris - es o'er the

38
sea the sea is fed by ev'ry babbling

riv - - er and thou shalt flow to

me.

Con passione e espress. **f**

marcato **ff**

I swear it by the Gods, by earth and o - cean I swear it by the glory of the sea

ff

39

Thy heart shall rush to mine with its e - mo - tion as mine shall rush to

p

thee thy heart shall rush to mine as mine, as

cresc.

mine shall rush to thee.

Recit.
Ione.

Hush Ar - -

pp

ba-ces! Glaucus.
Ar - ba-ces wish us well we are be-trothed to-day to mor-row

wed. Vivo.

Arbaces. **41** Allegretto.
Recit. My heartfelt wishes on so quick a race to outstrip Love. Glau - cus

and fair I - o - ne to - night I will give a feast in honour of

your mu-tual love where-at I hope you may be found as guests you

Glaucus.

We will at-tend Ar -
will be wel-come how - ev - er you come.

42

Ione.

And will your feast be ty - pi - cal of love short sweet and
ba - ces

mer-ry?

Arbaces.

Nay that were pas - sion

43 Arbaces. Lento.

Love hath longer life long, deep and

joyous as a toiler's sleep who rests up - on the sun crest of noonday and

sleeps till ev' - ning dapples red with grey And wakes to find the stars up -

calando *pp*

on the sea and all the glare of noontide passed a - way *ten.*

pp *perdendo*

and silver si - lence over earth and sky And the

44 Moderato. *pp*

waves' splash the tired world's lul - la - by.

lone.

And will your feast too thus wise end in

45

sleep?

Arbaces.

Nay but in rest and

rest is ra - rer far than sleep.

quasi Recit.

But come to-night be sure that you

colla voce

come for much have I to show you much to im - press on you be - fore the

46 Allegro moderato.

dawn.

sf

sf

Arbaces. 47

I will shew you the

pp sub.

loves of an hour I will weave you the myrtle and vine I will

sf

give you the wel - come and dow - - - er of po - e - sy,

mu - sic and wine. 48 I will

press to your lips the cup

Which who so drain - eth up shall feel in his

f cresc.

in - most core and know in his in - most soul the

rit.

49 *Meno mosso.*

joy _____ that great love _____ can pour from the wealth of his

pp espress. marcato il canto

a - mo - rous bowl.

p cresc. poco a

50 *Tempo I.*

I will give you the pas - sionate

poco a *Tempo I.* *pp sub.*

glow - ing of im - pulse that ne - ver shall pall _____ I will shew you the

p

vi - sion o' - er - flow - - - ing with life's wine of the Bac - - cha - - nal

51

p marcato
p
cresc.

And your passion will rise from the cen-ser of Love.

p dolce espressivo

And will burn in - - ten - -

p

52

ser.

ff
f
f

Più vivo.

And glow with ce - les - tial heat

poco a poco più lento

53 Più Lento.

And the sa - ble night's wings will en - vi - ron your

espressivo

love while great love as a

sy - ren shall give you life's bread to eat.

poco a poco accelerando

poco *a* *tempo*

This system contains three measures of music. The first measure is marked *poco* and features a melodic line in the right hand with a slur over it, and a bass line with chords. The second measure is marked *a* and continues the melodic line. The third measure is marked *tempo* and shows a change in the melodic line.

Tempo I.

This system contains six measures of music. The first measure is marked *ff* and features a chordal texture in the right hand and a bass line. The subsequent measures continue this texture with some melodic movement in the right hand.

This system contains six measures of music. It features a complex texture with chords and melodic lines in both hands. The right hand has some slurs and accents, while the left hand provides a steady bass line.

This system contains six measures of music. The first measure has a long slur over the right hand. The second measure has an accent. The third measure has a slur. The fourth measure has a slur and an accent. The fifth measure is marked *ff*. The sixth measure continues the texture.

This system contains six measures of music. The first measure is marked *ff*. The second measure is marked *ff*. The third measure is marked *fff*. The fourth measure is marked *fff*. The fifth measure is marked *fff*. The sixth measure is marked *fff* and ends with a double bar line.