

PART III
the Abode of Arbaces.

Lento.

Piano.

Arbaces.

Stars that look down on us from worlds a -

trem.

far Priests of the night's deep temple where the Dawn as a young neophyte escapes to

2

earth as a tired child returneth where the sun cradled in awful glory leaves the world

And night resumes her dark su - pre - macy. Stars of the night

Ye ghostly mi - nisters that weave the web of hu - man De - sti - ny And

move the threads that form the woof of Time grant to Ar - ba - ces

riches that in - crease, success in love, suc - cess in hate,

L.H. *p* *poco f*

R.H. *p* *poco f*

p *f* *fp* *p*

fp *p* *f* *fp* *p*

fp *p* *f* *pp*

suc-cess in war and peace Put back Death's shade and from the di - al move the

segue

f *2* *R.H.* *cre -* *- scen -* *- do*

L.H. cresc. *L.H.* *L.H.* *L.H.*

sha - dow back that comes between the sea of life and him, that comes between the

mf

L.H. *L.H.*

calando *a tempo*

sea of life and him. Stars of the deep a - bysm that far and near

a tempo

pp rit. *dolce*

5 *Più vivo.*

glow with the deepest light of sleepless fate take from my path the danger of de - feat.

accelerando

cresc. *poco f*

Tempo I.

Grant to my schemes the glo - ry of suc -

6

Yield me the pow'r, the ten - der-ness —

cess.
agitato

8 *un poco calando*
pp

Meno mosso.

The truth of that celestial purpose, that shall mould I - o - ne's soul to u-nison with

con sentimento

mine, I - o - ne's heart In response to my own I - o - ne's

mf *cresc.* *poco f*

beau - - ty to love's me - lo - - dy — till her fair

m

spi - rit shall in-grow with mine. —

p *mf espressivo* *f*

8

R.H. calando *Tempo I.* Ye stars that brood above the callous

sea Dappling with tender beams the re-flu-ent foam Grant that the Athenian may for-

get his love Grant that the Ro-man maid-en find her joy in sen-sual ful-ness of

Love's plenitude.

suives *a tempo*

Molto Moderato

Allegretto.

8

p

8

1st Sopr. 9

2nd Sopr.

1st Contr. *p*

The youth and the maid - en with ten - der - ness

2nd Contr.

8 9

ppp

But

la - den are come to our gate love is ne-ver late.

10

sor - row and pain seek do - mi - nion in vain for pain and deep sor - row must

10

tr.

p

11

p

wait till to - mor - row _____ The youth and the

p

The youth and the

11 *s*

maid - en with ten - der - ness la - den are come to our gate

maid - en with ten - der - ness la - den are come to our gate

with ten - der - ness la - den are come to our gate

with ten - der - ness la - den are come to our gate

8

12

love is ne-ver late.

love is ne-ver late.

love is ne-ver late. *p dolce* For youth and fair maiden with ten - derness

love is ne-ver late.

8

12

dim.

pp

sempre stacc.

For youth and fair

la - den we have but de - light in the songs of the night.

p

maid - en with ten - - der - ness la - den we have but de - light in the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "maid - en with ten - - der - ness la - den we have but de - light in the". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The music is in a minor key and has a 3/4 time signature.

13

songs of to - night.

For youth and fair maid - en with ten - - der - ness

Youth and fair mai - - - - den we

13

dolce

pp

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with the lyrics "songs of to - night." and then "For youth and fair maid - en with ten - - der - ness". The piano accompaniment continues with the same rhythmic pattern, but with some changes in the harmonic structure. The music is in a minor key and has a 3/4 time signature. The system includes dynamic markings such as *p* (piano), *dolce* (softly), and *pp* (pianissimo).

la - den we have but de - light in the songs of to -
 in the songs of to -
 have but de - - light in the songs in the songs of to -

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The key signature is one flat (B-flat) and the time signature is 4/4.

For youth and fair maid - en with ten - der - ness la - den we
 night. For youth and fair maid - en with ten - der - ness la - den we
 night. For youth and fair maid - en with ten - der - ness la - den we
 night. For youth and fair maid - en with ten - der - ness la - den we

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The key signature is one flat (B-flat) and the time signature is 4/4.

14

have but de - light in the songs _____ of to - night.

have but de - light in the songs _____ of to - night.

have but de - light in the songs. The youth and the

have but de - light in the songs _____ of to - night.

cresc.

pp sub.

14

maid - en with ten - der - ness la - den are come to our gate

pp sub.

But sorrow and pain seek do-minion in vain for
love is never late

p

tr.

p

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G minor, starting with a rest followed by the lyrics 'But sorrow and pain seek do-minion in vain for'. The second staff is another vocal line, mostly containing rests with the lyrics 'love is never late' underneath. The piano accompaniment consists of two staves: the right hand has a complex, rhythmic pattern with trills, and the left hand has a simpler accompaniment with a 'p' dynamic marking.

pain and deep sorrow must wait till to-mor-row. _____ The
The

tr.

Detailed description: This system contains the second two lines of the musical score. The top staff continues the vocal line with the lyrics 'pain and deep sorrow must wait till to-mor-row.' followed by a long horizontal line and the word 'The'. The second staff continues the vocal line with the word 'The' at the end. The piano accompaniment continues with the right hand featuring trills and the left hand providing harmonic support.

15

youth and the maid - en with ten - der - ness la - den are come to the

youth and the maid - en with ten - der - ness la - den are come to the

with ten - der - ness la - den are come to the

with ten - der - ness la - den are come to the

15

p

gate, love is ne-ver late.

gate, love is ne-ver late.

gate, love is ne-ver late.

gate, love is ne-ver late.

p

f

p

f

8va

16 Allegro moderato.
Arbaces.

Yea and de-light for me be-yond to-night,

de-light in her who is my ev'n - - ing star,

who in a fir-ma-ment of hate-ful air bends to that worm of earth her

17

pear-less lips his lips shall ne-ver touch her lips di-

vine.

accelerando

Here is a cup that holds a mi - ra - cle that

18

mi - ra - cle For - get - ful - ness of her

And he shall drain it to o - bli - vious lees

and wake to know the phan - tom of him - self and curse the phantom

colla voce

for the thing it is. They come, she to love's kingdom He to memory's

lunga 19 *Recit.*

Allegro moderato.

tomb. My fair I - o - ne wel - come to my

p dolce

home Glaucus right welcome too the fates are

f

20 Julia.
Hast thou no lov - ing cup the grapes full blood should surely seal the
kind.

un poco più tranquillo

troth of maid - en - hood. Arbaces.
p subito Yea Ju - lia well re - membered.

p subito

Nydia.

Drink it not the cup is poi-son for thy hap - piness.

p

dolce

Glaucus.

No poi-son would Ar-ba-ces give his guests

mf

p

Glaucus.

Thy blind-ness makes thy mind sus - pi - cious child.

p

pp

Ione.

Hush Ny-dia thou art forward with ad-vice, Ar-ba-ces is my

p

friend.

Julia.

Of-fer it to him quick, I

sti - fle here, the air is full of jea-lou-sy and hate.

accelerando

f *crescendo*

I want his love hast-en Ar-ba-ces then.

23 Allegro spirito e risoluto.

Arbaces.

I

of - fer thee now my Glau - - - - - cus this

go - - - - - blet of gold

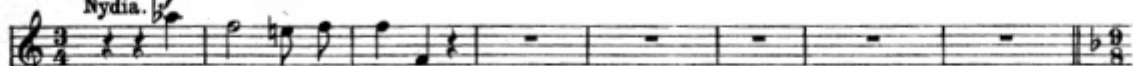
Fil - - - led full with love's

phyl - - - tre of wine that is old as love's

24
age And strong as youth's

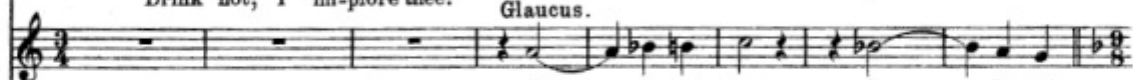
pas - sion is bold.

Quasi recit.

Nydia. *mf*

Drink not, I im-plore thee.

Glaucus.



I — do not fear, I — do not

Quasi recit.



25 Andante.

fear! I - o - ne thy sweet eyes me-thinks are shin-ing in the rud-dy wine



the beaded wine drops are the foam of love, the spark-ling es-sence of a kiss of



thine that touch'd the parent grape one autumn noon and leavened all the winepress with de-



espr.

light *poco calando* Sweet *a tempo* one, I drink to thee, sweet — one, I

drink to thee. O i mage fair that fills my

p dolce

26

heart and doth o-ver-flow my brain, that fills my heart — and

espressivo

caloro

o-verflows my brain. — I - o - - - ne, I - o - - - ne, I -

pp

o - - - - ne, to thy beau - ty, thy beau - - - - ty will I

calando

27

Ione.

Ay drink to me, drink to me

Nydia.

No hope is there for him

Julia.

Glaucus.

drink. Sweet — one, I drink to thee O i-magefair

Arbaces.

Sopr.

C. Alt.

pp Drink from the wine that is old from the go - blet of gold

Ten.

pp Drink from the wine that is old from the go - blet of gold

Bass.

pp Drink from the wine that is old from the go - blet of gold

27

a tempo

p

Io. 

Ny.  O pois'- nous wine would that my lips your ve - nom could de - vour

Ju.  His words of love would drown re - morse if aught re - morse - ful

Gl.  I drink to thee _____

Ar.  Poor soul thy rest - ing place is



 drink of the wine that is old, that is

 drink of the wine that is old, that is

 drink of the wine that is old, that is



 *p*

Io. Drink to me —

Ny. no hope is there for him that I may snatch the

Ju. fill - ed my soul — pa - - tience y-

Gl. O i - mage fair

Ar. o - - therwheres thy rest thy rest — will be in

old — Drink to the love that is free, to the love that is

old —

old —

cresc.

P cresc.

28

Io. O my be - lo - - - ved
 Sy. go - blet from his grasp _____ O poi - soned
 Ju. gods, patience ye gods _____
 Ol. _____ sweet one I drink to
 Ar. my E - gyp - tian heart _____ thy rest will
 free as the song of the sea _____
 Glau - cus drink to I -

28

Io. and thus quaffing love's wine

Ny. wine there is no sa - - ving

Ju. pa - tience O pa - - tience ye gods

Gl. thee I drink to thee O my be - lo - - ved

Ar. be in my heart in my heart

Drink to the sorrow that

Drink to the

o - ne Drink to her

Drink to the

Drink to the

Io. _____

Ny. _____

Ju. _____

Gl. _____

Ar. _____

dies, to the love that is free — as the song of the o - cean

love that is free love as the song of the

love that is free love as the song of the

love that is free love as the song of the

cresc.

f

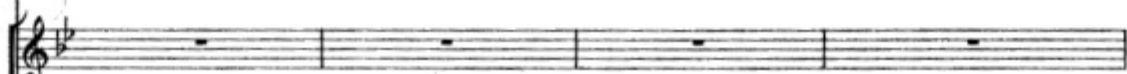
Io.  may my soul's subtle love pervade thy


Ny.  no sa-ving is there for him

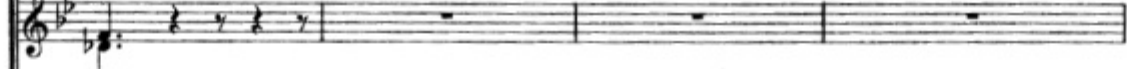
Ju.  O pa - tience ye


Gl.  I do not fear, I do not

Ar.  Thy brooding mother-hood of love be



 sea

 sea

 sea



29

So frame my be-lo-ved ay drink to
 No no hope is there for him ah
 Ju gods His words of love would drown, would drown re-
 Gl. fear
 Ar. mine

p Drink of the wine that is old from the go-blet of
 Drink of the wine that is old from the go-blet of
 Drink of the wine that is old from the go-blet of
 Drink of the wine that is old from the go-blet of

p 29

Io. me

Ny.

Ju. morse I - o - - - ne *marcato* his words of love would

Gl. I - o - - - - ne

Ar. *espress.* I - o - - - - ne thy brooding mother-hood be mine

gold I - o - - ne, I - o - - ne, I - o - - ne

gold I - o - - ne, I - o - - ne, I - o - - ne

gold I - o - - ne, I - o - - ne, I - o - - ne

gold I - o - - ne, I - o - - ne, I - o - - ne

pp

Io. 

Ny. 

Ju. 
 drown remorse.

Gl. 
 to thy beau - ty will _____ I drink.

Ar. 
 be mine.


 to thy beauty will _____ he drink.


 to thy beauty will _____ he drink.


 to thy beauty will _____ he drink.


 to thy beauty will _____ he drink.



Allegro furioso.

30

First system of musical notation, measures 30-31. The treble clef staff contains a melodic line with a slur over measures 30 and 31, marked with an 's'. The bass clef staff contains a bass line with a forte (*ff*) dynamic marking.

Second system of musical notation, measures 30-31. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the bass line.

Third system of musical notation, measures 30-31. The treble clef staff contains a complex rhythmic pattern with many beamed notes. The bass clef staff continues the bass line.

Fourth system of musical notation, measures 30-31. The treble clef staff has a rest in measure 31. The bass clef staff continues the bass line with a forte (*ff*) dynamic marking.

Fifth system of musical notation, measures 30-31. The treble clef staff has a rest in measure 31. The bass clef staff contains a complex rhythmic pattern with a slur over measures 30 and 31, marked with an 's'. Measure 31 is marked with a '31' and a forte (*ff*) dynamic marking.

Sixth system of musical notation, measures 30-31. The treble clef staff contains a vocal line with lyrics: "re - pent, for the end is". The bass clef staff continues the bass line with a forte (*ff*) dynamic marking.

Nazarenes.

Re - pent,

31

re - pent,

for the

end

is

32

nigh.

ff

sempre ff

33

Nazarenes. *f*

The day is as night, the

mf

day is as night and the

34

mur - ky sky por - tends th'a - ven - ging hour of the

ci - ty so steep'd in lust and sin that the

light of God's truth can - not en - ter in and his

dim. word hath no gentler power. *p*

35 Dark grows the air with aw-ful

crescendo

gloom, the ci - ty wall will soon en -

p

fold a tomb. Re - pent,

Bass I. *f*

p

while still you

36 Bass I.
 may the an - gel of the Lord is near at hand.
 Bass II.
 the an - gel of the Lord is near at hand.

36

1st only
 And his arm up - lif - ted shows the kind - ling brand.

p ma marcato

Re - pent, re - - pent, bow

down and pray.

Arbaces.
 A

37 Allegro Impetuoso.

mur - rain on their dark — des - pair - ing creed — their

f stac.

voi - ces come like dis - cord from a reed —

mur - rain on their can - ting cry of fear there is no

place, there is no place for such — des - pair - ing

here.

Drink, no - - ble friend for love's phyl - - tre

p *crescendo*

was not sent for worms that turn and trem -

p

ble that trem-ble and re - pent.

8

Tempo I.

accelerando

ff

ff

39 Moderato. *p*

Nazarenes. The blood that was spilt for all men's guilt, the blood of the

hu - man Vine — this blood may save from death and the grave

for a - to - ne - ment was the sign of Him, of Him — who was

bound by man - y a wound to stand as a bro - ther di - vine at the

Fa - ther's hand, at the Fa - ther's hand in that Heav'n - ly Land which is

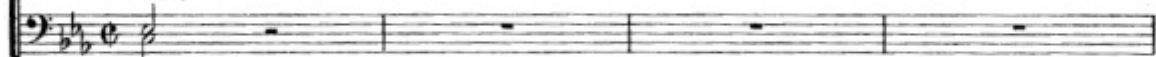
ours, and mine, and thine, which is ours, mine and

40

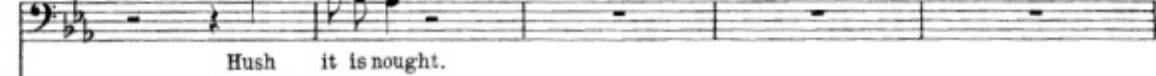
Julia.



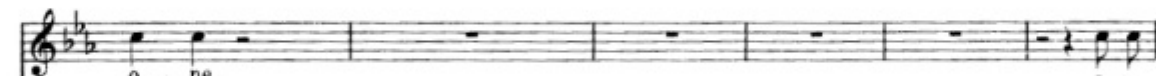
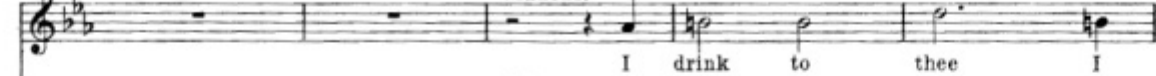
thine.



Arbaces



Glaucus.



41

Recit.

Gods my mind is dark. My eyes see not,

Recit.

Nydia. 42

The blind girl shall

blind am I to the light.

42

pp

lead the blind

crescendo

pp *cresc.*

Glau - - - cus thy

p

hand the air is

p *crescendo*

p 8^{va} basso

thick with va - - - pour

p *crescendo*

pp *cresc.*

Hea - - - ven and Earth have met

61

the world, the world is rock - ing to and

pp

crescendo

1^{ro}. 1st Sopr.
2nd Sopr.
C. Alt.

Ah
Ah
Ah

Arbaces

espressivo I - o - ne thou art my care, come with

me. Julia

I will take Glaucus, he is

Nydia

mine. Stand back, stand back, the Gods are mas-ters

Poco meno mosso.

here, the Gods are masters here, the Gods that speak a - bove the laws of

Rome. Stand back, stand back, the Gods are masters

here, the Gods are masters here, the Gods that speak a - bove the laws of Rome in thunder of the

45
mountain. Free - - mar and Bond - man

now may take— their mu - tu - al way. But

he is bondsman born — and I bonds - wo - man I will guard

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'he', followed by quarter notes 'is', 'bondsman', and a half note 'born'. There is a fermata over the word 'born'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

and keep my bro - ther slave, my hand is su - rer guide in this convul - sed

The second system continues the vocal line with 'and keep my bro - ther slave,' followed by 'my hand is su - rer guide in this convul - sed'. The piano accompaniment includes a prominent bass line with a fermata over the word 'convul - sed'.

world than all the tre - mor of your na - ked fear.

The third system concludes the previous phrase with 'world than all the tre - mor of your na - ked fear.' The piano accompaniment features a complex texture with many sixteenth notes in the right hand.

46
— Stand back, stand back, the Gods — are masters here, the Gods — are masters

The fourth system begins with the number '46' and the lyrics '— Stand back, stand back, the Gods — are masters here, the Gods — are masters'. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand.

here, the Gods that speak a - bove the laws of Rome in thun - der of the

The fifth system continues with 'here, the Gods that speak a - bove the laws of Rome in thun - der of the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

47

mountain. Arbaces

Des - pair and Death is that the end of all,

47 *Meno mosso*

sp

and will the stars mock me in the end? I

will not shrink a cow-ard in a cave. I will face the wreck

the tem-pest's la - va flood,

and lightning

cresc.

48

flash and dare the blasts of Hell Ar - ba - - ces'

ff

49 *due Battute*

pride of life and pow - er of will to quell.

ff

fff

PART IV.

On board a vessel in the bay after the destruction of Pompeii.

Maestoso senza lentare.

Sopranos. *f* Lord of the tem-pest, mas-ter of the storm,

C. Altos. *f* Lord of the tem-pest, mas-ter of the storm,

Tenors. *f* Lord of the tem-pest, mas-ter of the storm,

Basses. *f* Lord of the tem-pest, mas-ter of the storm, *f* Lord of the

f Lord of the tem - pest, mas-ter, mas-ter, mas-ter

f Lord of the tem-pest, mas-ter, mas-ter

f Lord of the tem - pest, Lord of the tem-pest, mas-ter, mas-ter

f tem - pest, Lord of the tem - pest, mas-ter, mas-ter, mas-ter

f of the storm. — *p-f* *p*

f of the storm. — *p-f* *p* *Ben deciso*

f of the storm. — *mf* We yield thee thanks that thou hast deign-ed to

f of the storm. — *p-f* *p*

f of the storm.

spare thy hum - ble chil - dren whose far - plain - - - tive
we yield thee thanks that thou hast

pray'r did reach thy dwel - - - ling place, Oh
deign - - ed to spare thy hum - ble chil - - dren whose far
we

Lord, Oh Lord, Oh mas - - -
plain - - - tive pray'r did reach thy
yield thee thanks that thou hast deign - - ed to

mf
we yield thee thanks that thou hast
- - - ter of the storm, we yield thee
dwell - - - ling place, Lord and mas - - -
spare thy hum - ble chil - dren whose far - plain - tive pray'r whose -

deign - - - ed to spare, deign - ed to
 thank that thou hast deign'd to spare thy hum - ble
 ter thanks that thou hast
 far plain - - - tive pray - - er did reach, did

spare thy hum - - - ble chil - dren.
 chil - dren, thy hum - ble chil - dren.
 deign'd to spare thy hum - ble chil - dren.
 reach thy dwel - - ling place. Thy glo - ry shines where earth is

Thy glo - ry shines where earth is
 lit with flame, thy glo - ry shines where earth is

Thy glo - ry shines where earth is
 lit with flame, thy glo - ry shines where earth is
 we
 lit with flame, thy glo - ry shines

lit with flame, thy glo - - ry shines where earth is
 lit with flame, thy glo - - ry shines where earth is
 yield thee thanks that thou hast

lit with flame, thy glo - ry shines, thy Glo - ry shines where earth is
 lit with flame, thy glo - ry shines, thy pow'r a - -
 deign - - ed to spare thy hum - ble chil - - -

lit with flame, thy pow - er a - bides in this deep wreck of
 bides in this deep wreck of
 - dren O mas - - ter of the storm
 mas - - - ter thanks that thou hast deign - - ed to

shame and jus - tice hal - - - teth not with
 shame and jus - tice hal - - - teth not with
 thou hast deigned to spare thy hum - ble chil - -
 spare thy hum - ble chil - - - dren

1

thee we yield thee thanks thy humble chil-dren yield thee
 thee we yield thee thanks we yield thee
 dren we yield thanks we yield thanks,
 we yield thee thanks, we yield thanks we yield thee

thanks, we yield thee thanks, mer-ci-ful,
 thanks O Lord, thy humble children yield thee thanks, mer-ci-ful,
 we yield thee thanks, thy humble children yield thee thanks, O thou most
 thanks, we yield thee thanks O Lord,

we yield thee thanks for ev - er - more

mer-ci-ful, thy pow'r abides in thy deepwreck of shame

mer-ci-ful, O thou most

Lord thy glo - ry shines where earth is lit with flame

2

thy humble chil - dren did reach thy dwelling place

Lord thy glo-ry shines where earth is lit with flame

mer - - - ci - - - ful, we cry to thee O

O mer-ci - ful, we

cresc.

3

ff

Glo-ry to God, Glo-ry to God, Glo-ry to God,

Glo-ry to God, Glo-ry to God, Glo-ry to God,

Glo-ry to God, Glo-ry to God, Glo-ry to God,

yield thee thanks — that thou hast deign - - ed to

3

ff *mortello*

4

f

Glo - ry to God. Praise to thee — O light of

Glo - ry to God. Praise to thee — O

Glo - ry to God.

spare — — — — — us praise — — — — — to thee — — — — —

4 *ff*

L.H.

heav'n - - ly joy, — O praise and joy, — O praise and joy, — O praise and
 light of heav'n - - - ly joy, O praise — O praise and - joy, — O praise and
 O joy, O joy,
 O light of heav'n - - - ly joy, — joy, —
cresc.
cresc.

joy, — O praise and joy, Lord praise.
 joy, — O praise and joy, Lord praise.
 O joy, Lord praise.
 praise — and joy, Lord praise.
ff
ff
ff
ff

5

Adagio.

molto espressivo

Glaucus.
Recit.

6

See where the hor-rid smoke per-vades the air, Molto Allegro.

Lento.

that was thy home Pom-pe-i,

dolce espressivo

Recit.

a fu-ne-ral pyre— of great-ness, base-ness, in-famy,

7 Moderato.

where good, where good and much that e-vil was

mf
p
pp

ah me! 'tis sore, 'tis sore

pp
pp

Animato.

to think of the past.

p

And know not what may be to mor - - row's

p
ma marcato

8

fate.

lone. *ad libitum*

Meno mosso.
dolce espr.

Sad, sore and

ppp

9 *ad libitum*

ter - ri - ble. *Vivo.* Ah ev - en so *Tempo IQ*

mad - ness of the e - le - ments to wane when all we love is

bu - ried and death doomed.

marcato

10 Moderato.

But thou art left to me, but thou art left to me,

espressivo tranquillo *dolce espr.*

p

in due Battute dolce my love,

p

11 my own,

p *cresc.*

in quattro battute the mad-ness of thy brain had passed from thee

pp

12 the grea-ter shud-der-ing of the tor-tured earth

p

that left the gut-ter and the house top one,

13
that saved thy pre-cious brain and heart to me.

The Gods that thun- - dered

14
soft - - ened once to smile

and found thee cra-zed but left thee well a -

15 Più Allegro.

gain.

molto rit.

deciso

Glaucus

How but for Ny-di-a had we known the way, her

moderato in tempo

blind-ness was our sight, she could not err fair Ny-di-a thou shalt

16

be our sister now the one sweet link be-tween the past and us our

sa-viour who in sav-ing us did'st take our lives to leave or

17

lose or save at last, our lives to lose or save at last.

I - o - ne, thou art weary,

pp *p*

rest and sleep and I will watch and wait for thee to wake. The sea is calm a-

tranquillo

18

gain, the breeze is fair. The

suave *dolce* *pp*

Gre-cian isles, the Gre-cian isles will come with morn - ing there.

pp

19 Andante.

Sleep my be - lo - ved, sleep my be - lo - ved, sleep, sleep,

sleep. The cares that vex, the sorrows

espressivo marcato il canto

that per-plex are fad-ing in the deep far dis-tance of the shore that

dolce

we shall see no more, sleep my be - lo - ved, sleep.

p *ppp*

O take thy fill of rest the world we go un-to the

p *pp*

21
shore we flow un-to, borne on the wa-ters' breast will be a land of peace and

pp

thou shalt find sur- cease and wea-ri-ness find rest, sleep my be-

dolce *dolcissimo* *pp* *pp*

lo- ved, sleep my be- lo- ved, sleep, sleep, sleep,

pp

22

the cares that vex, the sor-rows that per-plex are

fad-ing in the deep far distance of the shore that we shall see no more

23

sleep my be-lo-ved, sleep, sleep, sleep.

dolce *espressivo*

ppp *ppp*

Ione. Yea I shall rest shall

espressivo

p

rest con-tent if in thy arms my heav-en be and

all this ach-ing fear will end in slumb'-rous dreams

and I shall wake and I shall wake to find thy

25
hand in mine yea I shall rest

to find thy hand in mine, thy

dolcissimo
8
ppp

lips my own. Nydia. She

26 Adagio.

26 Adagio.

p *p* *pp*

sleeps and she is hap - py with his arms - around her and kisses on her lips

molto tranquillo

pp

and here the end approacheth too for me a night that closes in my blind-ed eyes

f

and steepes my senses in the long long sleep the sis - - ter the sis - - ter of for-get ful-ness

triquillo portamento

p

p sub.

27

Istesso tempo.

Shall I re - mem-ber him his voice, his touch,

pp

28

will a - ny sense of what he was to me re - main re - main on the un - known shore of

dolcissimo

ppp

f

Death will a - ny fea - ture that I know not now dawn in the dark - ness

ppp

ppp

Recit.

of my stif - led soul and give my eyes that see for a - ny space the pur - pose of his hid - den loveli -

p

29

ness and will he re - mem - ber the

Allegro deciso.

f

blind — girl Ny-di-a whose hand guided him safely by the path of the sea

fp

30

one touch upon thy forehead my be-loved Fare well my well be-loved Fare

Lento.

colla voce *p dolce* *p*

well my soul's per-vad-ing spell will haunt thy life with no sense of strife

for I have loved thee loved thee too well my soul's pervading

dolce espressivo

spell will haunt, will haunt thy life with no sense of strife for I have loved thee,

cresc.

for I have loved thee

p

pp

31

I die and thou shalt not discover the love that loved thee more than the

Istesso

p

promise of rest in a region blest

p

by the ever sounding shore I go to the arms of the
dolce e molto espress.

pp

32

Ocean that are open wide for me as an

p

or-phan doth seek a kin-dred cheek I rush to the kiss of the

33

sea I love thee Fare

rall.

34

well my well be - loved thou wilt seek but shalt not find the poor blind sin - ger whose
dolce espressivo

soft songs will linger and dwell in thy gen - tle mind when the morning's glo - ry dis -

pellet the sto - ry of qui - et that thou leav'st be - hind Fare
molto ritardando

well my well be - lo - ved

Fare well Fare well my well be

f *crescendo*

lo - - - ved Fare well

ff

Fare well *passionato*

p *ff*

one - - - kiss be-lov - ed Farewell

ff

The image shows a musical score for a vocal piece with piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves.

The first system contains two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts enter with the lyrics "a soul has moun - ted". The piano accompaniment features a melodic line in the right hand and a rhythmic pattern of eighth notes in the left hand.

The second system continues the piano accompaniment. The right hand has a melodic line with a *p* dynamic marking. The left hand has a rhythmic pattern of eighth notes with a *p* dynamic marking. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Lyrics: a soul has moun - ted

up,
up,

by

a soul has moun - ted

p

Detailed description: This is a page of a musical score, page 185. It features a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line consists of two staves in treble clef. The first staff has a melodic line starting on G4, moving up to A4, B4, and C5, with a fermata over the final note. The second staff has a similar melodic line. The piano accompaniment is shown in the bottom two staves. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The lyrics are 'up, up, a soul has moun - ted by'. The piano part ends with a dynamic marking of *p*.

much

And take from her white

Our Fa - ther's kiss will heal her sor - rows

death's dark stair-way to life's gold - en door, by

up by death's dark stair-way to life's gold-en door, by

she will wake to
soon those daz - zled orbs in pa - ra - disewill
O the scales have fal - len from her wea - ry eyes to
did she love and much will — be, will be for -
hands sin's bitter cup, and take from her white hands sin's bitter
sore and take from her white — hands sin's bitter
death dark stair - way to life's, to life's gold - en
death dark stair - way to life's, to life's gold - en

know — light's mira-cle in heaven. Praise to God. _____

wake to know light's mira-cle in heaven. Praise to God. _____

know light's mira-cle in heaven. Praise to God. _____

giv - en, for - giv - en in heaven. Praise to God. _____

cup and know light's mira-cle in heaven. Praise to God. _____

cup and know light's mira-cle in heaven. Praise to God. _____

door and mira-cle in heaven. Praise _____ to God. _____

door and mira-cle in heaven. Praise _____ to God. _____

8^{va} basso.....