

SECOND EDITION.

DEDICATED TO MY MOTHER.

ing rthur

A DRAMATIC CANTATA

FOR

SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

JAMES SMIETON, M.A.

THE MUSIC COMPOSED BY

JOHN MORE SMIETON.

(OP. 15.)

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ARGUMENT.

KING ARTHUR, returning to Camelot after a decisive victory over the Saxons, receives a rapturous welcome from his grateful countrymen. Having declared his intention of henceforth pursuing the arts of peace, and announced his projected marriage with Guinevere, the daughter of a powerful native prince, he forthwith departs to visit his long-loved bride, and win her consent to a speedy union. The maid, however, must have a further proof of his love, and will only grant his request on condition that he win for her the sword Excalibur from the Spirits of the Enchanted Lake. Arthur, in despair, has recourse to the wizard Merlin, who, while promising to aid him in his quest, warns him that his love for Guinevere bodes no good.

On the eve of the next full moon, the King, after long wandering, reaches the shore of a lake, where, guided by Merlin, he enters a skiff, and makes for a rocky isle lying on the waters. As they approach it, the voices of the Lake-spirits are heard, and, soon after, a snow-white arm is seen arising from the waves, brandishing a wondrous blade. Towards this Arthur directs his skiff, seizes the brand, and bears it off in triumph to his expectant bride. The weapon won, the hero claims his guerdon, and, ere another moon hath reached its full, his nuptials with Guinevere are celebrated amid rejoicing.

Several years have elapsed, and once more the Saxons are invading the lands of the Cymri. Arthur, amid much grief, bids farewell to his queen, and sets out with his warriors against the dread foe. After a long weary march, he is at even resting in his tent, when Merlin approaches and warns him of impending disaster. Arthur, however, heedless, bids him begone, when suddenly a messenger reaches the camp with the news that Mordred, the King's nephew, has made common cause with the foe, captured Camelot, and borne off the queen. Arthur at once summons his men to arms, and spite the warnings of Merlin, leads his hosts to battle. At dawn the combat begins, and all day long is fought with fatal fury; finally the king encounters Mordred, and with his magic blade smites him to the ground. But he himself is sorely wounded, and, knowing that life is ebbing swiftly, bids his knight, Sir Bedivere, take his sword and cast it into the neighbouring lake. Twice he fails to do his bidding; the third time, driven by the threats of the dying king, he swings the weapon far into the mere, when lo! a snow-white arm appears and draws it beneath the waters.

The king, now fast sinking, bids Sir Bedivere bear him to the shore of the lake, towards which is seen approaching a dusky barge, in which are three queens, and fair damsels clothed in sable garb. Forthwith these gain the strand, and, gliding towards the king, bear him off in their mystic barge to the abodes of the blessed in Avilion.

1

Though the above is founded, to a certain extent, on the "History of the Britons," by Geoffrey of Monmouth, and the "Morte d'Arthur" of Sir Thomas Malory, several liberties have been taken in the working out of the story, the main purpose of the author having been to construct a libretto that would afford opportunity for effective musical treatment.

KING ARTHUR.

DRAMATIS PERSONÆ.

ARTHUR -	-	-	-	Tenor.	MERLIN -	-	-	} Baritone.
GUINEVERE	-	-	-	Soprano.	SIR BEDIVERE	-	-	

Chorus of Retainers, Knights, Maidens, Lake-Spirits, and Celestials.

PART I.

SCENE I.—ARTHUR'S COURT AT CAMELOT.

RETAINERS.

Victorious o'er the hateful Saxon foe
That fearless ravages our country's face,
Pendragon mighty! Uther's valiant son!
We bid thee welcome to thy halls again!
Hereafter dare no mortal arm withstand
The martial might of thine unerring blade,
Nor weapon pierce thine adamantine shield,
Nor smite the scaly guardian of thy helm.
Arthur, invincible by every dart
Untempered by the golden flame of love,
May'st thou be vanquished only by the shaft
That wins for thee a consort, us a queen!

ARTHUR.

Sweet is the sound of welcome to the ear
Of warriors homeward wending—lieges all,
To peaceful arts victorious let us turn,
Yea, that our realm may be established firm—
For love can more than might—ere thrice full-
orbed,
The moon hath lit yon lightly-slumb'ring mere,
The peerless maiden Guinevere we'll call
Our royal consort, and your noble queen.

RETAINERS.

Arthur, invincible by every dart
Untempered by the golden flame of love,
We greet thee vanquished by a maiden's art,
And hail thy Guinevere our royal queen.

[ARTHUR withdraws to visit GUINEVERE.]

ARTHUR.

'Mid the glory of the spring-time,
By the lightly-rippling mere,
Softly gliding, first I saw thee,
Golden-tressèd Guinevere.
In the saffron light of sundown,
'Neath the cedar's fragrant shade,
When the nightingales, clear-throated,
Sweetly sounded through the glade:
Gentle maiden,
Beauty laden,
Me a captive thou hast made.

Blew the balmy breeze of ev'ning
Warmly wafted from the west,
When thy wingèd, loving glances
Woke the passion in my breast;
Lowly lapping washed the wavelets
O'er the moon-illuminèd strand,
As we parted, sorrow-hearted,
For our battle-stricken land:
Gentle maiden,
Beauty laden,
Let me claim thy matchless hand.

GUINEVERE.

Thy love must first the proof of peril pass.

ARTHUR.

Ask what thou wilt, I'll venture all for thee.

GUINEVERE.

Go, win me from the spirits of the lake
The richly-jewelled, spell-enchanted blade,
No longer then I'll spurn thine anxious plaint,
My hand will be the guerdon of thy quest.

SCENE II.—THE QUEST OF THE MAGIC
BLADE.

ARTHUR.

Come hither, trusty bard, for I have need
Of counsel. Sorely stricken is my heart
With longing for the lovely Guinevere;
Nor will she list unto mine anxious plaint
Till I have won her the enchanted blade.

MERLIN.

'Twere better thou hadst never seen the maid,
For if aright the record of the sky
I read, she will bring dole, not joy to thee.

ARTHUR.

Come joy, come dole, I'll wed with Guinevere,
So weave thy spell, display thy magic art,
That I may win the weapon for the maid.

[ARTHUR and MERLIN embark in a
skiff, and row towards a rocky isle
in the middle of a lake.

LAKE-SPIRITS.

Lightly we glide
O'er the still tide,
Borne on the soft summer breezes;
When the reprieve
Of golden eve,
Mortals from labour releases.

Swiftly we glide
O'er the fierce tide,
Borne on the wild winter breezes;
Mantled in foam,
Restless we roam,
Flitting where fantasy pleases.

ARTHUR.

What strains are these that wake the slumb'ring
mere?

MERLIN.

Beware the music of the mystic maids
That guard the magic brand: but to our quest—
The hour is nigh, and full-orbed shines the moon
Amid her starry sisters—seest thou nothing?

ARTHUR.

Naught but the play of moonbeams on the mere.

MERLIN.

Behold again, for 'tis not every eye
Can view the vision of the wondrous blade.

ARTHUR.

Naught but the filmy vapours—yet, methinks
I see an arm of eerie light arising!

MERLIN.

'Tis well, by courage thou shalt win the brand.
[They row towards the arm of light.

LAKE-SPIRITS.

Spirits of Air,
Witless of care,
Borne on the lake-loving breezes;
Warding the blade,
Wondrously made,
Waiting the hero . . .

MERLIN.

Avaunt, ye empty shades, your task is done,
Behold the hero of your eldritch song!

ARTHUR.

Yield in the name of Heaven! . . .

LAKE-SPIRITS.

Sounded the knell,
Broken the spell,
Vanished the charm of the ages;
Welcome to thine,
Hero divine,
Sung by the seer and the sages.
[ARTHUR, having won the sword, sails
away with MERLIN.

SCENE III.—THE WEDDING OF ARTHUR
AND GUINEVERE.

GUINEVERE.

Another noon hath sped, nor comes my love,
O wherefore must he tarry?

Star of departing day,
Lend me thy gentle ray,
For I have lost my trusty-hearted love;
Say, hath thy wakeful eye
Beheld him from the sky,
Bright roamer of the purple plains above?

Star of descending night,
Lend me thy sacred light,
That I may seek my much-enduring love;
O tell me, silent beam,
Bides he by murm'ring stream,
Or hast thou borne him to the plains above?

Star of all-shadowing night,
Lend me thy ling'ring light,
For I must find my faithful-hearted love;
Or should the dreamless sleep,
His lifeless visage keep,
Then bear me to him in the plains above!

Hark the sound
Of horsemen hurrying homeward—lo! 'tis he!
My Arthur, bearer of the magic blade!
[Enter ARTHUR, accompanied by MERLIN.

ARTHUR.

Behold the brand, the guerdon render me!

GUINEVERE.

'Tis thine, brave knight, in fiery trial true,
'Tis thine to cherish, happen weal or woe.

ARTHUR.

Love of my youthful days, my loved one still,
Loved with a love that warmeth with the years,
Sore have I sighed for this thrice happy hour
To bind our souls in golden bonds of love!

GUINEVERE.

Love of my youthful days, thine accents thrill
My bosom throbbing with the love of years,
Stay, happy moment, tarry, blessed hour,
That binds our souls in golden bonds of love!
[*Enter Knights and Maidens.*]

KNIGHTS.

Knights of the Table-Round, fierce in the fray,
Joyfully celebrate this happy day;
Hail to our noble prince, Arthur the bold!
Hail to the victor of contests untold!
Knights of the Table-Round, let the wine flow,
Brimming the beakers of beaten gold glow;
Hail to the royal bride, lissome and gay!
Fair as the summer dawn's silver-robed ray!

MAIDENS.

Shine brightly, star of day,
Nor spare thy glitt'ring ray,
The bridal morning must all golden be;
Blow softly, western wind,
In cooling zephyrs kind,
Across the rhythmic regions of the sea.

Sing sweetly, lark on high,
Mavis and merle reply,
And let the groves with merry cuckoos ring;
Ye timid wood-doves too,
Cease not your loving coo,
That all the woods may tune a tribute bring.

ARTHUR.

Fairer than the silver sheen
Of the bright celestial queen,
Maiden of the matchless mien,
Be my Guinevere!

GUINEVERE.

Fairer than the golden gleam
Of the gloaming on the stream,
Hero of my youthful dream,
I'm thy Guinevere!

MERLIN.

Brightly wakes thy wedding-day,
Bridal bells ring merrily;
Yet the love will pass away
Of thy Guinevere!

KNIGHTS AND MAIDENS.

Awake, ye bards, and sing
Unto the trembling string
Of harp and viol's dulcet harmony!
The pipe and tabor bring,
And let the trumpet's ring
Resound in hymeneal symphony!

MAIDENS.

Ye flowers of varied hue,
Mysote and speedwell blue,
Anemone and perfumed eglantine;
To deck the peerless bride,
Against her nuptial-tide,
With wreaths of rose and myrtle, intertwine!

KNIGHTS AND MAIDENS.

Awake, ye bards, and sing
Unto the trembling string
Of harp and viol's dulcet harmony!
The pipe and tabor bring,
And let the trumpet's ring
Resound in hymeneal symphony!

END OF PART I.

PART II.

SCENE I.—CAMELOT.

ARTHUR.

My dream of bliss is ended, yea, 'tis strange,
That days of joy are girt with nights of pain.

GUINEVERE.

Why art thou troubled? Arthur, prithee tell
The cares that cloud the brow I love so well.

ARTHUR.

'Tis naught that courage cannot overcome,
Yet I must quit thee till the autumn-time.

GUINEVERE.

Leave me not! leave me not!
Lone to lament my lot,
Severed too soon by the pitiless foe;
Dearer than life to thee
Must aye the battle be,
Herald of sorrow, and weaver of woe!

ARTHUR.

Hold me not! hold me not!
Dark is my dreary lot,
Severed too soon by the pitiless foe;
Dearer than life to me
Ne'er shall the battle be,
While from a faithful heart loving words flow!

ARTHUR.

Farewell! be faithful till I come again.

GUINEVERE.

Farewell! I sorrow till thou com'st again.

SCENE II.—ARTHUR'S CAMP.

Evening: ARTHUR resting in his tent after a long, weary march. MERLIN approaches.

ARTHUR.

What brings thee, Merlin, at this tardy hour?

MERLIN.

Alas! great sire, for so the stars foretell,
Calamity o'ershadows Camelot!

ARTHUR.

Prophet of ill! go to thy stars again,
Nor further vex my longed-for solitude.

MERLIN.

Be timely warned, for yesternight appeared
Grave portents in the pathways of the sky,
Presaging dire disaster!

In the vault of the purple Night,
Shone a sabre of lurid light,
O'er the wakeful west;
When the mantle of balmy sleep
Had enfolded the drowsy deep,
Where the sunbeams rest.

In the plains of the ebon Night,
Glittered squadrons in mortal fight,
Dealing death-winged woe;
Till the hosts of the starry sky,
Terror-stricken, in myriads fly,
And the high heavens glow.

ARTHUR.

Go to thy stars! not yet, thou know'st, I ween,
The records written on the scroll of heaven—
Thy fears are vain;—but hark! what turmoil
wakes
The slumb'ring camp? Go, learn, and come
again!

[MERLIN departs, and soon returns with direful news.]

MERLIN.

The stars have erred not, Camelot is fallen,
Stormed by the traitor Mordred—nor 'tis all,
For Guinevere is gone!

ARTHUR.

Great Heaven uphold me in this bitter woe,
Lest courage fail 'mid fell ingratitude!
O trait'rous kinsman! yet I thee defy;
Go, bid the heralds sound the trump of war,
That all may arm them trebly for the fray;
Go, bring my courser, bring my charmed blade,
For I will at the traitor!

MERLIN.

Ponder well,
Nor rashly challenge doom.

ARTHUR.

Though crimson flames
Consume the heavens, though stars in myriads
fall,
Though kingdoms quake, and lofty ridges rend,
I'll track the traitor! . . .
To arms, to arms, and rescue Camelot!

[Trumpets sound, and knights array themselves for battle.]

SCENE III.—THE BATTLE.

KNIGHTS.

Forward, knights of peerless race,
Guard the right, and smite the base,
Perish from our country's face
Mordred's tyranny!

Forward 'gainst the traitor foe,
Draw the sword and bend the bow,
Horn and trumpet loudly blow,
Death or victory!

CAMP FOLLOWERS.

Now are myriad sabres flashing,
Now are helms and bucklers crashing,
Now are horsemen wildly dashing,
Slaying ruthlessly!

Like a god the King advances,
Scatheless through the death-winged lances,
See! his steel o'er Mordred glances,
Smiting furiously!

*[The battle lasts from morn till eve,
with great slaughter on both sides.
Finally ARTHUR slays MORDRED,
but is himself fatally wounded.]*

SCENE IV.—THE DEATH OF ARTHUR.

ARTHUR.

My end is nigh, take thou Excalibur,
And speeding to the margin of the mere,
Restore the weapon to the crystal wave,
Mark what thou seest, and bring me word
again.

SIR BEDIVERE.

Dear master, I obey . . .

[He departs and soon returns.]

ARTHUR.

Right speedily
Thou hast performed thy trust—what sawest
thou?

SIR BEDIVERE.

Naught but the wavelets driven of the wind.

ARTHUR.

Art thou too faithless? go, I thee command,
Nor spare the jewelled beauty of the blade.
[*A second time he departs and returns.*]
What sawest thou?—come, answer truthfully.

SIR BEDIVERE.

Naught but the water's wash and wavelets wan.

ARTHUR.

Traitor untrue, twice hast thou me betrayed,
Me knightless, friendless, drifting to the grave;
Yet once again I'll favour thee, but know,
If lust of gold prove stronger than devoir,
I swear myself to slay thee—so begone!

[*He departs, and, on reaching the lake,
casts the weapon far into the waters,
over which are borne the strains of
uncarthy music.*]

LAKE-SPIRITS.

Back to thy home
Girdled with foam,
Fair-fashioned bearer of sorrow;
Rest till the hour,
Summon thy power,
In the far distant to-morrow.
[*SIR BEDIVERE returns.*]

SIR BEDIVERE.

O master! ne'er was seen so strange a sight,
For ere the flashing weapon met the mere,
A snow-white arm arising caught the blade,
Thrice brandished it and vanished 'neath the
wave.

ARTHUR.

Farewell, dear blade! Now bear me to the strand,
Sweet voices woo me to the Western Land;
O guide me ere the chill of deep'ning gloom
Disclose the secrets of the silent tomb!

[*A barge, in which are three Queens with
attendant Maidens, approaches the
shore.*]

SIR BEDIVERE.

O master! seest thou yonder dusky barge
Freight with fair damsels clothed in sable garb?

ARTHUR.

They come to heal me of my grievous wound,
Hark! how their voices o'er the waters sound!

HYMN.

The Three Queens, and Maidens in the Barge.
There is a land beyond the setting sun,
A land for every sorrow-laden one,
Where death is dead and endless life begun.

There is a land beyond the dusky night,
Where storms are still, and skies are ever
bright,
Where crystal domes reflect immortal light.

There is a land beyond the gates of morn,
A land for every hero battle-worn,
Where peace awaits the spirit anguish-torn.

There is a land where balmy breezes blow,
Where fragrant flowers in fadeless splendour
glow,
Where silver streams in murmur'ing music flow.

[*The barge touches the shore, one of the
Queens disembarks, and, approach-
ing ARTHUR, sings.*]

ONE OF THE QUEENS.

O brother! wherefore tarriest thou so long,
Nor wounded sought my soul-enticing song!
Thy weary head lay lightly on my breast,
Till billows bear thee to the land of rest.

SIR BEDIVERE.

[*Seeing ARTHUR borne into the barge and
wafted from the strand.*]

O my lord Arthur! whither art thou sped?
Must I alone keep vigil o'er the dead?

ARTHUR.

Farewell, nor sorrow sore, with courage strong
Endure, nor marvel if I tarry long
In sea-girt, sunny-val'd Avilion.

[*The barge rapidly increases its distance
from the shore, and finally vanishes
in the mists of falling night.*]

END OF PART II.

EPILOGUE.

*The Celestials welcome ARTHUR on his having
attained Avilion.*

CELESTIALS.

Hail to the country of the golden West!
Hail to the Happy Islands of the Blest!
Hero, victorious in the sacred fight,
Against the Wrong, and triumph of the Right!

Well hast thou wrestled in the rayless gloom,
True to thy trust till Death unbarred the
tomb;
Now o'er the ranks celestial shalt thou reign,
Nor e'er the mem'ry of thy glory wane!

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KING ARTHUR.

PART I.

PRELUDE.

Andante religioso.

PIANO.
♩ = 80.

Org. *pp*

Org. Ped.

f

pp

8va

Cl. *p*

Fl.

8va

8va

rall.

Andante larghetto. ♩ = 88.
Cantabile.
Cl. Solo.

2

The first system of musical notation features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains a melodic line starting on a half rest, followed by a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp. It contains a continuous eighth-note accompaniment. Above the first few measures of the bass staff are the markings 'Arpa.' and 'con Ped.'. Above the second measure of the bass staff are the numbers '6', '11', '6', and '6'.

The second system continues the musical piece. The treble staff has a half rest followed by a series of eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment.

The third system continues the musical piece. The treble staff has a half rest followed by a series of eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment. Above the fourth measure of the bass staff is the marking 'f vl.'.

The fourth system continues the musical piece. The treble staff has a half rest followed by a series of eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment.

The fifth system continues the musical piece. The treble staff has a half rest followed by a series of eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment.

The sixth system continues the musical piece. The treble staff has a half rest followed by a series of eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment. Above the fourth measure of the bass staff is the marking 'dolce.'.

"King Arthur."—J. More Smetton.

Più mosso.

f p *p* *f* *f*

f *f* *p*

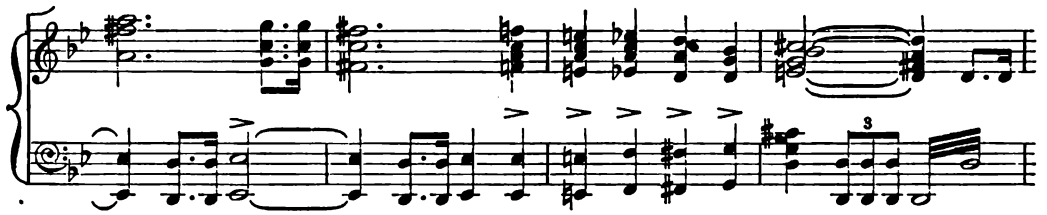
Tempo di marcia. ♩ = 112.

pp *f*

p *f*

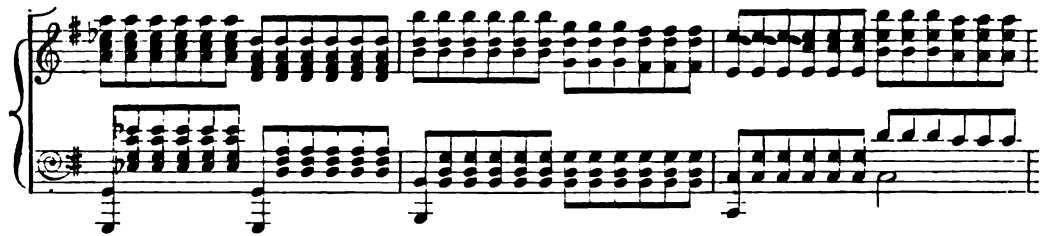
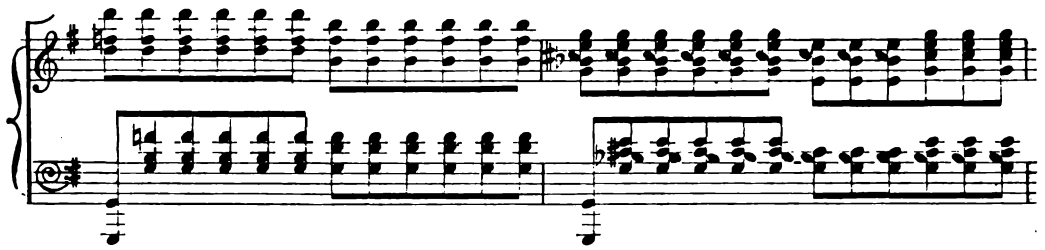
p *f*

p *f* *ff*



Andante larghetto. ♩ = 88.





SCENE I.—ARTHUR'S COURT AT CAMELOT.

No. 1. CHORUS OF RETAINERS.—“VICTORIOUS O'ER THE HATEFUL SAXON FOE.”

Allegro moderato.

PIANO. $\text{♩} = 112.$

p Cor.

p

piu f

mf

cres.

f

Trombe.

A CHORUS. TENOR.

Vic - tor - ious o'er the hateful Sax-on foe That

BASS. *f*

A *Marziale.* Vic - tor - ious o'er the hateful Sax-on foe That

f

simili.

fear - less ra - va - ges our country's face, Pen - dra - gon migh - ty !

fear - less ra - va - ges our country's face, Pen - dra - gon migh - ty !

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, key signature of one sharp (F#), and common time (C). The tempo is marked 'Allegro moderato' and the time signature is 112 beats per minute. The piano part features various dynamics including piano (p), fortissimo (f), and crescendo (cres.). The vocal parts include a Tenor and Bass line, with lyrics in English. The score is divided into several systems, with the piano part and vocal parts often written on separate staves. The piano part includes a section marked 'A Marziale' and 'simili.'.

Uth-er's val-iant son, We bid thee wel - come, we bid thee wel come to thy

Uth-er's val-iant son, We bid thee wel - come, we bid thee wel come to thy

halls a - gain!

halls a - gain!

f Tutti. *Wind.* *Str.*

Here - af - ter dare no mor-tal arm withstand The mar-tial might of

Here - af - ter dare no mor-tal arm withstand The mar-tial might of

thine un-err-ing blade, Nor wea - - pon pierce thine a - damantine shield. Nor

thine un-err-ing blade, Nor

Ped.

*poco rit.**a tempo.*

smite the sca-ly guar-dian of thy helm,

Vic-tor-ious o'er the hate-ful

smite the sca-ly guar-dian of thy helm,

Vic-tor-ious o'er the hate-ful

*poco rit.**a tempo.*

- tor - ious,

vic-tor - ious,

- tor - ious,

vic-tor - ious,

Sax-on foe That fear-less ra-va-ges our country's face,

Pen -

Sax-on foe That fear-less ra-va-ges our country's face,

Pen -

Ped.

vic-tor - ious, . . We bid thee wel - come,

vic-tor - ious, . . We bid thee wel - come,

- drag-on mighty ! Uth-er's valiant son ! . . We bid thee wel - come,

- drag-on mighty ! Uth-er's valiant son ! . . We bid thee wel - come,

8ra

we bid thee welcome to thy halls a - gain!

we bid thee welcome to thy halls a - gain!

we bid thee welcome to thy halls a - gain!

we bid thee welcome to thy halls a - gain!

8va...

ff Tutti.

Here - af - ter dare no

Here - af - ter dare no

Here - af - ter dare no

Here - af - ter dare no

Wind. *Str.*

mor - tal arm withstand The mar - tial might of thine un - err - ing blade, Nor

mor - tal arm withstand The mar - tial might of thine un - err - ing blade,

mor - tal arm withstand The mar - tial might of thine un - err - ing blade, Nor

mor - tal arm withstand The mar - tial might of thine un - err - ing blade,

wea - pon pierce thine a - da-man-tine shield, Nor smite the sca - ly guar-dian

Nor smite the sca - ly guar-dian

wea - pon pierce thine a - da-man-tine shield, Nor smite the sca - ly guar-dian

Nor smite the sca - ly guar-dian

f *sfz*

of thy helm. Ar-thur! in-vin-ci-ble by ev-'ry dart, Un-

of thy helm. Ar-thur! in-vin-ci-ble by ev-'ry dart, Un-

of thy helm. Ar-thur! in-vin-ci-ble by ev-'ry dart, Un-

of thy helm. Ar-thur! in-vin-ci-ble by ev-'ry dart, Un-

10 *f* *Str. pizz.*

- tem - pered by the gold - en flame of love, May'st thou be van - quished

- tem - pered by the gold - en flame of love, May'st thou be van - quished

- tem - pered by the gold - en flame of love, May'st thou be van - quished

- tem - pered by the gold - en flame of love, May'st thou be van - quished

molto rit. *a tempo.*

on - ly by the shaft, That wins for thee a con - sort, us a queen!

molto rit. *a tempo.*

on - ly by the shaft, That wins for thee a con - sort, us a queen!

molto rit. *a tempo.*

on - ly by the shaft, That wins for thee a con - sort, us a queen!

f a tempo.

ff

Wel-come! we bid thee wel-come, wel - - - come!

ff

Wel-come! we bid thee wel-come, wel - - - come!

ff

Wel-come! we bid thee wel-come, wel - - - come!

ff

Wel-come! we bid thee wel-come, wel - - - come!

f *ff* *ff*

ARTHUR. RECIT.

Sweet is the sound of wel-come to the ear Of war-riors

a tempo. f

RECIT. *p*

home-ward wend-ing—lieg - es all, To

f a tempo.

peace - ful arts vic - tor - ious let us turn, Yea that our realm may be es -

p *sf*

- ta - blish'd firm— For love can more than might— ere thrice full -

p *pp trem.*

- orb'd, The moon hath lit yon light-ly-slumb'ring mere, The peer - less maid - en

f

Guin - e - vere we'll call Our roy - al con - sort, and your no - - - ble

D ad lib. *f*

queen.
CHORUS.
f
 Ar - thur, in - vin - ci - ble by ev - 'ry dart Un - tem - pered by the
 Ar - thur, in - vin - ci - ble by ev - 'ry dart Un - tem - pered by the
f
 Ar - thur, in - vin - ci - ble by ev - 'ry dart Un - tem - pered by the
f
 Ar - thur, in - vin - ci - ble by ev - 'ry dart Un - tem - pered by the

gold - en flame of love, We greet thee, van - quished by a maid - en's art, And
 gold - en flame of love, We greet thee, van - quished by a maid - en's art, And
 gold - en flame of love, We greet thee, van - quished by a maid - en's art, And
 gold - en flame of love, We greet thee, van - quished by a maid - en's art, And

molto rit.
 hail thy Guin - e - vere our no - ble queen.
molto rit.
 hail thy Guin - e - vere our no - ble queen.
molto rit.
 hail thy Guin - e - vere our no - ble queen.
molto rit.
 hail thy Guin - e - vere our no - ble queen.
a tempo. f

Con energia.

Ar - thur, in - vin - ci - ble by

Ar - thur, in - vin - ci - ble by

Ar - thur, in - vin - ci - ble by

Ar - thur, in - vin - ci - ble by

Con energia.

f

ev - 'ry dart Un - tem - pered by the gold - en flame of

ev - 'ry dart Un - tem - pered by the gold - en flame of

ev - 'ry dart Un - tem - pered by the gold - en flame of

ev - 'ry dart Un - tem - pered by the gold - en flame of

love, We greet thee, vanquished by a

love, We greet thee, . . . van - quished

love, We greet thee,

love, We greet thee, vanquished by a maid-en's art, And

maid-en's art, we greet thee, we greet thee vanquished by a
by a maid - en's art, we
we greet thee vanquished by a maiden's art, we
hail thy Guin-e-vere our roy-al queen,

maid - en's art, And hail thy Guin-e-vere our roy-al queen, we
greet thee, we greet thee, we
greet thee vanquished by a maid-en's art, And hail thy Guin-e-vere our
we greet thee, we

greet thee, . . . we greet thee van-quished, . . . we greet thee,
greet thee, . . . we greet thee van-quished, . . . we greet thee,
roy-al queen, we greet thee van-quished, . . . we greet thee,
greet thee, . . . we greet thee van-quished, . . . we greet thee,

Più Animato.

van-quished by a maid - en's art, we greet thee vanquished by a

van-quished by a maid - en's art, we greet thee vanquished by a

van-quished by a maid - en's art, we greet thee vanquished by a

van-quished by a maid - en's art, we greet thee vanquished by a

Più Animato.

f

con Ped.

maid - en's art, And hail thy Guin - e - vere our roy - al queen, We

maid - en's art, And hail thy Guin - e - vere our roy - al queen, We

maid - en's art, And hail thy Guin - e - vere our roy - al queen, We

maid - en's art, And hail thy Guin - e - vere our roy - al queen, We

f

hail . . thy Guin - e - vere our roy - al queen, our

hail . . thy Guin - e - vere our roy - al queen, our

hail . . thy Guin - e - vere our roy - al queen, our

hail . . thy Guin - e - vere our roy - al queen, our

f

roy - al queen, we hail thy Guin - e - vere our

roy - al queen, we hail thy Guin - e - vere our

roy - al queen, we hail thy Guin - e - vere our

roy - al queen, we hail thy Guin - e - vere our

roy al, roy - al queen,

roy al, roy - al queen,

roy al, roy - al queen,

roy al, roy - al queen,

roy al, . . . roy - al, roy - al queen,

we hail thy Guin - e - vere our roy - - al queen!

we hail thy Guin - e - vere our roy - - al queen!

we hail thy Guin - e - vere our roy - - al queen

we hail thy Guin - e - vere our roy - - al queen!

(Arthur withdraws to visit Guinevere.)

No. 2.

ROMANCE.—"'MID THE GLORY OF THE SPRING-TIME."

*Larghetto, con espressione.*PIANO.
♩. = 60.

The piano introduction consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present at the beginning.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Mid the glo - ry of the spring - time, By the". The piano part continues with a steady accompaniment.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "light - ly - rip - pling mere, . . Soft - ly glid - ing, first I". The piano part continues with a steady accompaniment.

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "saw thee, Gold - en - tress - ed Guin - . . e - vere. . .". The piano part continues with a steady accompaniment.

The fourth line of the song features a vocal melody and piano accompaniment. The lyrics are: "In the saf - - fron light of". The piano part continues with a steady accompaniment. A mezzo-forte (*mf*) dynamic marking is present at the beginning of this section.

sun - down, 'Neath the ce - - dar's fra - grant shade, . . . When the

espress.
night - in - gales clear - throat - ed, Sweet ly sound - ed through the glade: . . .

poco rit.

Adagio espressivo.
mf
Gen - tle . . . maid - en, Beau - ty . . . la - den,

Adagio espressivo. ♩ = 56.
dolce, legato.

Me a cap - - tive thou hast made,

f *dim.*

hmf
Gen - tle . . . maid - en, Beau - ty la - den,

Contabile.
mf

rit. ad lib.

Me a cap - tive thou hast made, me a cap - tive thou . . hast

f *p colla voce.*

A Tempo 1mo.

made.

Tempo 1mo.

p

mf

Blew the balm - y breeze of ev' - ning, Warm - ly

ben legato.

cres.

waft - ed from the west, . . When thy wing - ed lov - ing

glan - ces Woke the pas - sion in . . my breast ;

f *f*

Low - ly lap - - ping, wash'd the wave - lets O'er the

moon - - il - lum - ined strand, . . As we part - ed, sor - row -

- heart - ed, For our bat - tle - strick - en hand: . .

Gen - tle . . maid - en, Beau - ty . . la - den,

Let me claim thy match - - less hand,

mf Gen - tle . . maid - en, Beau - ty la - den,

cres. e accel. *ff* *rit.* Let me claim thy match - less hand, thy match - less

cres. e accel. *ff* *rit.* *f*

hand. *Tempo lmo.*

fp *p*

ppp *rit.*

B GUINEVERE. RECIT. *f* **ARTHUR.**

Moderato. Thy love must first the proof of per - il pass. Ask what thou wilt, I'll

mf

f *p* *Adagio.* **GUINEVERE**

ven-ture all for thee. Go,

Adagio. $\text{♩} = 56.$

p cantabile.

mf win me from the spir - its of the lake, The rich - ly -

jew - ell'd, spell - en - chant - - ed blade, No

f

long - er then I'll spurn thine an - - xious plaint, My

hand will be the guer - don of thy quest.

ff *f* *f*

SCENE II.—THE QUEST OF THE MAGIC BLADE.

No. 9.

RECITATIVE.—“COME HITHER, TRUSTY BARD.”

Allegro.

PIANO. $\text{♩} = 160.$

Moderato. RECIT. ARTHUR.

Come hither, trus-ty bard, for I have

Moderato.

Recit.

Larghetto. espress.

need of coun-sel. Sore-ly stricken is my heart With long-ing for the love-ly Guin-e-

Larghetto. ♩ = 76.

p dolce. Arpa.

- vere ; Nor will she list un-to mine anxious

fp

plaint, Till I have won her, till I have won her the en-chant-ed

cres. f p

cres.

"King Arthur."—J. More Smileton.

MERLIN. *mf*

blade. *f dolce.* *ffp*

'Twere better thou hadst nev-er seen the maid,

deciso. *3*

For if a - right the re - cord of the sky I read, she will bring

ffp *ad lib.* *p*

dole, not joy to thee.

ARTHUR. *con energio.*

Come joy, come dole, I'll wed with Guin-e - vere ! So weave thy spell, display thy

ff *f* *f*

mag - ic art, That I may win . . the weap-on for . . the maid.

(Arthur and Merlin embark in a skiff, and row towards a rocky isle in the middle of a lake.)

Allegro con grazia.

PIANO.

♩ = 96.

p.

SOPRANO. 7

dolce.

Light - ly we glide O'er the still

ALTO.

Light - ly we glide O'er the still

8va

f leggiero.

p

p

creg.

tide, Borne on the soft sum-mer breez - - es; When the re -

tide, Borne on the soft sum-mer breez - - es;

8va

- prieve Of gold-en eve, Mor - tals from la - bour re - lease

- prieve Of gold-en eve, Mor - tals from la - bour re - leas

rit. *a tempo.*
es. Light - ly we glide O'er the still
rit. *a tempo.*
es. Light - ly we glide O'er the still

rit. *p a tempo, leggiero.*

tide, Borne on the soft sum-mer breez - - -
 tide, Borne on the soft sum-mer breez - - -

cres.
es; When the re - prieve Of gold - en
cres.
es; When the re - prieve Of gold - en

cres.

f *rall.* *a tempo.*
 eve, Mor - tals from la - bour re - leas - es.
f *rall.* *a tempo.*
 eve, Mor - tals from la - bour re - leas - es.
f *rall.* *a tempo.*

Piano introduction for 'King Arthur'. The music is in B-flat major, 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. The melody is marked with accents and a forte (f) dynamic.

Piano introduction for 'King Arthur'. The music is in B-flat major, 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. The melody is marked with accents and a forte (f) dynamic.

A Poco agitato. *cres.*

Swift - ly we glide O'er the fierce tide, Borne on the

Swift - ly we glide O'er the fierce tide, Borne on the

A Poco agitato. *cres.*

Piano accompaniment for the vocal entry. The music is in B-flat major, 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. The melody is marked with accents and a forte (f) dynamic.

f

wild win - ter breez - - - es; Mant - led in foam, . .

wild win - ter breez - - - es; Mant - led in foam, . .

Piano accompaniment for the vocal entry. The music is in B-flat major, 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. The melody is marked with accents and a forte (f) dynamic.

Rest - less we roam, Flit - ting where fan -

Rest - less we roam, Flit - ting where fan

rit. *pp* ta - sy pleas - es! *a tempo.* Flit -

rit. *pp* ta - sy pleas - es! *a tempo.*

rit. *pp* *a tempo.*

ting,

Flit - ting where fan - ta - sy

p Soft - ly, *pp rall.* soft - ly! *B* *p a tempo.* Light - ly we

p pleas - es! *pp rall.* *B* *p a tempo.* Light - ly we

pp rall. *a tempo.*

glide O'er the still tide, Borne on the

soft . . sum - mer breez - - es; When the re -

- priev, Of gold - en eve, Mor - tals from

la - bour re - leas - es.

rall. *With closed lips.* *p*

ppp

ppp

pp

ppp

Moderato. ARTHUR. RECIT.

What strains are these that wake the slum-b'ring mere?

Moderato.

p

MERLIN (*misterioso*).
Recit. quasi a tempo.

Be - ware the mu - sic of the mys - tic maids That

guard the ma - gic brand, but to our quest— The hour is nigh, and

p

p *espress.*

full-orbed shines the moon A - mid her star - ry sis - ters—

sotto voce.

seest thou no - thing?

ppp *Fl. con sordini trem.* *p* *L.H.*

ARTHUR. *a tempo.* *espress.* MERLIN.

sfz Naught but the play of moon-beams on the mere. Be -

- hold a - gain, for 'tis not ev - 'ry eye Can view the vis - ion

mf

of the won - drous blade!

ffp *pp*

ARTHUR.

p

Naught but the fil - my va - pours,— yet me -

ppp

cres.

-thinks I see an arm . . of ee-rie light a - ris - - -

f

MERLIN. RECIT.

f

- ing ! 'Tis well, by cour-age thou shalt win the brand.

(They row towards the arm of light.)

LAKE SPIRITS. *Tempo lmo.*

pp

Spi - rits of Air, Wit - less of care, Borne on the

pp

Spi - rits of Air, Wit - less of care, Borne on the

C Tempo lmo.

p stac.

lake - lov - ing breez - - es; Ward - ing the blade,

lake - lov - ing breez - - es; Ward - ing the blade,

RECIT. MERLIN. *f*

A -

Wond - rous - ly made, Wait - ing the he - ro!

Wond - rous - ly made, Wait - ing the he - ro!

- vaunt, ye emp - ty shades, your task is done, Be - hold the he - ro of your eld - ritch

Allegro con fuoco.
f ARTHUR.

Yield! yield, yield, . . . in the name of

song.
Allegro con fuoco. $\text{♩} = 132.$

Heaven !

ff

marcato. f

p

LAKE SPIRITS.
Andante molto.

pp

Sound-ed the knell, Brok-en the spell, Van-ished the charm of the

pp

Sound-ed the knell, Brok-en the spell, Van-ished the charm of the

Andante molto.

p

Horn.

sfz

a - - ges ; Wel-come to thine, He-ro di-vine, Sung by the

sfz

a - - ges ; Wel-come to thine, He-ro di-vine, Sung by the

(Arthur, having won the sword,

seer and the sa - - - ges. . . .

seer and the sa - - - ges.

accel.

Cor.

sails away with Merlin.)

Tempo lmo.
With closed lips.
pp

With closed lips.
pp

Tempo lmo.
ppp

ppp

ppp

ppp

SCENE III.—THE WEDDING OF ARTHUR AND GUINEVERE.

No. 5.

{ RECITATIVE.—“ANOTHER NOON HATH SPED.”
 AIR.—“STAR OF DEPARTING DAY.”

VOICE. *GUINEVERE. p espress.*

An - oth - er noon hath sped, nor comes my love, O

PIANO. *Andante.*
pp

where - fore must he tar - ry? Star of de - part - ing day,

Larghetto religioso.
Larghetto. ♩ = 72.
pp *p*

rit. *a tempo.* *f*

Lend me thy gen - tle ray, For I have lost my

colla voce. *a tempo.*

trust - y - heart - ed love, I have lost my trust - y - heart - ed

f

love; *mf*
Say, hath thy

wake-ful eye, Be-held him from the sky, Bright roam-er of the

pur-ple plains a-bove? . . . Star of de-scending night,
molto rit. *a tempo.*
pp
colla voce. *pp*

Lend me thy sac-red light, That I . . . may seek my
poco rit. *a tempo.* *cres.*
colla voce. *a tempo.* *cres.*

much-en-dur-ing love, that I may seek my
f con passione.
f

accel. *a tempo.*
p
 much-en-dur - ing love, that I may seek my much - en - dur - ing

accel. *p a tempo.* *tranquillo.*

love ;

dolce.
p

p
 O tell me, si - lent beam, tell me, si - lent beam,

pp

sf
 Bides he by mur - m'ring stream, bides he by mur - m'ring stream, Or hast thou

sf

f *p*
 borne him to the plains . . a - bove? hast thou

f *p Wind.*

borne him to the plains a - bove? . . . Star of all - shad - owing

rit. *ppp a tempo.*

p *rit.* *ppp a tempo.*

night, Lend me thy ling - 'ring light, For I must

poco rit. *a tempo.* *cres.*

colla voce. *a tempo.*

find my faith - ful - heart - ed love, for I must

ff *mf accel.*

ff *mf accel.*

find . . . my faith - - ful - heart - ed love, . . . must find my

cres. *ff*

cres. *ff*

faith - ful, faith - ful - heart - ed love.

con passione. *dolce. p a tempo.*

fp

*Più lento, sotto voca.*Or should the
*Più lento.**celi.**pp**a tempo.*

dream - less sleep, His life - less vis - age keep, Then bear me to him

*a tempo.**con passiona.*

in the plains a - bove, . . . then bear me, bear me to him

ff

in the plains a - bove, . . . in the

*dolce.**ad lib.*

plains . . a - bove.

rall.

No. 6.

{ RECITATIVE.—“HARK! THE SOUND.”
 { DUET.—“LOVE OF MY YOUTHFUL DAYS.”

Allegro molto.

VOICE.

PIANO.

$\text{♩} = 132.$

GUINEVERE.

Hark! the sound Of horse-men hurry - - ing home - ward,—

lo! 'tis he!..

(Enter Arthur, accompanied by Merlin.)

My Ar - thur, bear - er of the ma - gic blade!

Allegro.

ARTHUR. RECIT.

GUINEVERE.

espress.

Be - hold the brand, the guer - don ren - der me! 'Tis

thine, brave knight, in fie - ry tri - al true, 'Tis thine to che - rish, 'tis

Segue Duet.

thine to che - rish, hap - - pen weal or woe!

Andante espressivo.
ARTHUR (*con passione*).

mf

Love of my youth-ful days, my loved one still, . . . Loved with a love that

Andante espressivo. ♩ = 76.

mf

warm-eth with the years, Sore have I sighed for this thrice hap-py hour, To

GUINEVERE.

molto rall. Love of my youth-ful days, my lov'd one still, . . . *a tempo.*

bind our souls in gold-en bonds of love. my lov'd one still . . .

molto rall. *a tempo.*

loved with a love that warm-eth with the years, Sore have I sighed for

my loved one still, Sore have I

rit. *a tempo.*

this thrice happy hour, To bind our souls in gold-en bonds of love,

sighed To bind our souls in gold - en, gold-en bonds of love, *a tempo.*

rit. *f*

Sore have I sighed for this thrice hap-py hour, To

Sore have I sighed for this thrice hap-py hour, To bind our souls in

cres. *ff*

bind our souls in gold - en bonds of love, of love,

gold - en bonds of love, of love, of love,

cres. *ff*

mp

Sore have I sighed for this thrice happy hour, . . . sore have I

mp

Sore have I sighed for this thrice happy hour, sore,

mp

sighed for this thrice hap-py hour . . . To bind our souls . . . in gold-en bonds of

sore, sore have I sighed, . . . sore have I sighed, sore have I

pp

love, To bind our souls in gold-en bonds of . . . love.

sighed To bind our souls in gold-en bonds of . . . love.

rall. *a tempo.*

accel.

f GUINEVERE.

Love of my youthful days, thine

Fl. *rit.* *a tempo.*

ac - cents thrill My bo-som throb - bing with the love of years,

The first system of the musical score for 'King Arthur'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are 'ac - cents thrill My bo-som throb - bing with the love of years,'.

Stay, hap-py mo - ment! tar-ry, bless-ed hour! That binds our souls in gold - en

The second system of the musical score. The vocal line continues with the lyrics 'Stay, hap-py mo - ment! tar-ry, bless-ed hour! That binds our souls in gold - en'. The piano accompaniment features a complex, flowing arpeggiated pattern in the right hand.

bonds of love, . . . that binds our souls in gold - en bonds of

The third system of the musical score. The vocal line includes the lyrics 'bonds of love, . . . that binds our souls in gold - en bonds of'. Performance markings include *cres.*, *ff*, and *rit.* above the vocal staff, and *cres.* and *ff* below the piano staff. An *8va* marking is present above the piano staff.

love. Stay, stay, stay, hap-py mo-moment, stay. . .

The fourth system of the musical score. The vocal line concludes with the lyrics 'love. Stay, stay, stay, hap-py mo-moment, stay. . .'. Performance markings include *a tempo.*, *fp*, *Wind.*, *a tempo. f*, *sf*, *p*, and *pizz.* across the staves.

ARTHUR.

Stay, stay, stay, hap - py mo - ment, stay, . . stay, . .

rit. stay, hap - py mo - ment, stay. . . *a tempo giusto.* Love of my

rit. . . Love of my youth - ful days, my

a tempo giusto.

youth - ful days, thine ac - cents thrill, My bo - som

loved . . one . . still, . . Loved with a love that

throb - bing with the love of years, Stay, hap - py

warm - eth with the years, Sore have I sighed for

mo - ment, tar - ry, bless - ed hour, That binds our . .
 this thrice hap - py hour, To bind our . . souls in . .

cres. souls *cres.* in gold - en bonds of love! *fff* that
 gold - en bonds of love . . . *fff* to

binds our souls in gold - en bonds of love, in gold - en bonds of love,
 bind our souls in gold - en bonds of love,

p *molto rit.* My loved one . . still
p *molto rit.* Love of my youth - ful days, my loved one . . still.
pp *colle voci.* *p* *rit. al fine.*

No. 7.

CHORUS OF KNIGHTS.—"KNIGHTS OF THE TABLE-ROUND."

Allegretto.

1st & 2nd TENORS.

Knights of the Ta - ble-Round,

1st & 2nd BASSES.

Knights of the Ta - ble-Round,

PIANO.

f

$\text{♩} = 84.$

Repeat f

fierce in the fray, . . Joy - ful - ly cel - e - brate this hap - py day;

fierce in the fray, . . Joy - ful - ly cel - e - brate this hap - py day;

f

Hail to our no - ble prince, Ar - thur the bold! Hail to the vic - tor of

f

Hail to our no - ble prince, Ar - thur the bold! Hail to the vic - tor of

f

"King Arthur."—J. More Smileyton.

rit. *a tempo.*

con - tests un - told! . . Hail to our no - ble prince, Ar - thur the bold!

rit. *a tempo.*

con - tests un - told! . . Hail to our no - ble prince, Ar - thur the bold! . .

f *A*

Hail to the vic - tor of con - tests un - told, of con - tests un - told!

f

Hail to the vic - tor of con - tests un - told, of con - tests un - told!

f *A* *f con brio.*

Knights of the Ta - ble-Round, let the wine flow, . .

Knights of the Ta - ble-Round, let the wine flow, . .

Brim-ming the beak - ers of beat - en gold glow; Hail to the roy - al bride,

Brim-ming the beak - ers of beat - en gold glow; Hail to the roy - al bride,

stac.

lis - some and gay! Fair as the sum - mer dawn's sil - ver-robed ray, . .

lis - some and gay! Fair as the sum - mer dawn's sil - ver-robed ray, . .

rit.

a tempo.

Hail to the roy - al bride, lis - some and gay ! Fair as the sum - mer dawn's

a tempo.

Hail to the roy - al bride, lis - some and gay ! . . Fair as the sum - mer dawn's

a tempo.

sil - ver-robed ray, fair as the sum-mer dawn's sil - ver-robed ray. Hail,

sil - ver-robed ray, fair as the sum-mer dawn's sil - ver-robed ray. Hail,

Hail,

hail, hail, hail ! Knights of the Ta - ble-Round, fierce in the

hail, hail, hail ! Knights of the Ta - ble-Round, fierce in the

hail, hail!

fray, Joy - ful - ly cel - e - brate this hap - py day, this hap - py day,

fray, Joy - ful - ly cel - e - brate this hap - py day,

day, this hap - py day, this hap - py day!

this hap - py day, this hap - py day, this hap - py day!

rall. f a tempo.

p

piu p p

pp pp

No. 8. CHORUS OF MAIDENS.—"SHINE BRIGHTLY, STAR OF DAY."

Allegretto con grazia.

SOPRANO. Shine bright-ly, star of day, Nor spare thy

ALTO. Shine bright-ly, star of day, Nor spare thy

PIANO. *mf leggiero e staccato.*

♩ = 72.

glit-tring ray, The bri - dal morning must all gold - en be; Blow soft-ly, *pp*

glit-tring ray, The bri - dal morning must all gold - en be; Blow soft-ly, *pp*

Cl.

west-ern wind, In cool-ing ze-phyrs kind, A - cross the rhyth-mic re-gions of the

west-ern wind, In cool-ing ze-phyrs kind, A - cross the rhyth-mic re-gions of the

mf

sea. Shine bright-ly, star of day, Nor spare thy glit-tring ray, The

sea. Shine bright-ly, star of day, Nor spare thy glit-tring ray, The

f

pp molto dolce.

bri - dal morning must all gold - en be ;

Blow soft - ly, west - ern wind,

bri - dal morning must all gold - en be ;

Blow soft - ly, west - ern wind,

*pp**con ritmo giusto.*

In cool - ing ze - phyr's kind, A - cross the rhyth - mic re - gions of the sea,

con ritmo giusto.

In cool - ing ze - phyr's kind, A - cross the rhyth - mic re - gions of the sea,

*con ritmo giusto.**mf**rall. molto.*

a - cross the rhyth - mic re - gions of the sea.

rall. molto.

a - cross the rhyth - mic re - gions of the sea.

*rall. molto.**f**p**f**p**A*
*a tempo.**m**Arpa.**p**f*

f

Sing sweet - ly, lark on high, Mav - is and

Sing sweet - ly, lark on high, Mav - is and

leggiero.

merle re - ply, And let the groves with mer - ry, mer - ry

merle re - ply, And let the groves with mer - ry, mer - ry

cuck - oos ring; Ye tim - id . .

cuck - oos ring; Ye tim - id

Cor.

p

wood - doves too, Cease not your lov - ing coo, . . cease not your

wood - doves too, Cease not your lov - ing coo, . . cease not your

poco rit.

poco rit.

lov - ing . . . coo, . . . Ye

lov - ing . . . coo, . . .

tr

B

p a tempo.

tiin - id wood-doves, too, . . . Cease not your

your

p a tempo.

lov - ing coo, your lov - ing . . . coo, . . . That

lov - ing coo, your lov - ing coo, . . .

mf.

mf

all . . . the . . . woods may tune - ful trib - ute bring, that

That all the woods may tune - ful trib - ute bring, that

stac.

all the woods may tune-ful tri-bute bring. . . . *pp* *molto dolce.* Blow *pp* soft - ly, *molto dolce.*

all the woods may tune-ful tri-bute bring. . . . *tr* *pp* *tr* *pp* soft - ly,

west - ern wind, In cool-ing ze - phyr's kind, A - cross the rhyth-mic

west - ern wind, In cool-ing ze - phyr's kind, A - cross the rhyth-mic

re-gions of the sea, . . . *molto rall. al fine.* a - cross the rhyth-mic *molto rall. al fine.*

re-gions of the sea, . . . *molto rall. al fine.* a - cross the rhyth-mic

re-gions of the sea. *molto rall. al fine.*

re-gions of the sea. *8va.*

No. 9.

TRIO.—"FAIRER THAN THE SILVER SHEEN."

VOICER. *Moderato.*

PIANO. *Moderato.*
dolce.
mf
♩ = 80.

ARTHUR. (TENOR.)

Fair - er than the sil - ver sheen Of the bright ce - les - tial queen,

mf

Maid - en of the match - less mien, Be my Guin - e - vere!

rit.
f
rit.

GUINEVERE. (SOPRANO.)
a tempo.

Fair - er than the gold - en gleam Of the 'gloom - ing

a tempo.
p

on the stream, He - ro of my youth - ful dream, I'm thy

MERLIN. (BARITONE.)

Guin - e - vere ! Bright - ly wakes thy wed - ding day,

deciso.

Brid - al bells ring mer - ri - ly; Yet the love will pass a - way

A GUINEVERE.

Fair - er than the

Of thy Guin - e - vere, of thy Guin - e - vere.

A

gold - en gleam Of the gloam - ing on the stream, He - ro of my
 ARTHUR.
 Fair - er than the sil - ver sheen, Of the bright ce - les - tial queen,
 Bright - ly wakes thy

youth - ful dream, he - ro of my youth - ful dream, I'm . . thy Guin - e -
 Maid - en of the match - less mien, Be my Guin - e - vere.
 wed - ding day, Brid - al bells ring mer - ri - ly; Yet the love will

- vere.
 pass a - way, yet the love will pass a - way . Of thy Guin - e -

B *a tempo.*

Fair - er than the gold - en gleam
 Fair - er than the sil - ver sheen
 - vere, of thy Guin - e - vere. Bright - ly wakes thy

Of the gloam - ing on the stream, He - ro of my youth - ful dream,
 Of the bright ce - les - tial queen, Maid - en of the match - less mien,
 wed - ding - day, Bri - dal bells ring mer - ri - ly; Yet the love will

He - ro of my youth - ful dream, I'm . . . thy Guin - e -
 Be my Guin - e - vere,
 pass a - way Of thy Guin - e - vere, Yet the love will

- vere, thy
 be my Guin - e - vere, my Guin - e - vere,
 pass a - way Of thy Guin - e - vere,
 Guin - e - vere, thy Guin - e - vere, *ff con passione.*
 my Guin - e - vere, Maid - en of the
 match - less mien, Be . . . my Guin - e - vere, Maid - en of the

mf
mf
agitato.
f
ff con passione.
accel.
ff

match - less mien, . . Be my Guin - e - vere,

Yet the love will pass a - way,

I'm thy Guin - e - vere,

Be my Guin - e - vere,

yet the love will pass a - way . . Of thy Guin - e -

- vere.

- vere.

- vere.

f dolce. *dim.* *p* *f*

No. 10.

CHORUS OF KNIGHTS AND MAIDENS.—"AWAKE, YE BARDS."

Tempo di marcia.

SOPRANO. *f* A - wake, a - wake, a -

ALTO. *f* A - wake, a - wake, a -

TENOR. *f* A - wake, a - wake, a -

BASS. *f* A - wake, a - wake, a -

PIANO. *f* *Tempo di marcia.* A - wake, a - wake, a -

$\text{♩} = 120.$

- wake! A - wake, ye bards, and sing . . . Un -

- wake! A - wake, ye bards, and sing . . . Un -

- wake! A - wake, ye bards, and sing . . . Un -

- wake! A - wake, ye bards, and sing . . . Un -

- to the trem-bling string . . . Of harp and vi - ol's dul - cet har - mo -

- to the trem-bling string Of harp and vi - ol's dul - cet har - mo -

- to the trem-bling string Of harp and vi - ol's dul - cet har - mo -

- to the trem-bling string Of harp and vi - ol's dul - cet har - mo -

ny! A - wake, a - wake, a - wake!

ny! A - wake, a - wake, a - wake!

ny! A - wake, a - wake, a - wake!

ny! A - wake, a - wake, a - wake!

A - wake, ye bards, and sing . . . Un - to the tremb - ling string Of

A - wake, ye bards, and sing Un - to the tremb - ling string Of

A - wake, ye bards, and sing, and sing Un - to the tremb - ling string,

A - wake, ye bards, and sing, and sing Un - to the tremb - ling string . . . Of

harp and vi - ol's dul - cet har - mo - ny! The

harp and vi - ol's dul - cet har - mo - ny! The

harp and vi - ol's dul - cet har - mo - ny!

pipe and ta - bor bring, the pipe and ta - bor

pipe and ta - bor bring, the pipe and ta - bor

p 3 3 3 3 3 3

bring, And let the trum - pet's ring, and

bring, And let the trum - pet's ring, and

And let the trum - pet's

Aud let the trum - pet's

3 3 3 3 3 3

let the trum - pet's ring . . . Re - sound in hy - men -

let the trum - pet's ring Re - sound in hy - men -

ring, the trum - pet's ring Re - sound in hy - men -

ring, the trum - pet's ring Re - sound in hy - men -

cres. 3 3 3 3

- e - al sym - pho - ny, re - sound in hy - men - e - al . .

- e - al sym - pho - ny, re - sound in hy - men - e - al . .

- e - al sym - pho - ny, re - sound in hy - men - e - al

- e - al sym - pho - ny, re - sound in hy - men - e - al . .

sym - pho - ny !

sym - pho - ny !

sym - pho - ny !

sym - pho - ny !

dim.

B SOPRANOS. con grazia.

Ye flow - ers of var - ied hue, My - sote and speed - well blue, A -

p dolce.

- nem-o-ne, a-nem-o-ne, and per-fumed eg-lan-tine; To deck the peer-less
simile.
 bride, A-gainst her nup-tial tide, . . With wreaths of rose and myr-tle in-ter
 - twine, with wreaths of rose and myr-tle in-ter-
p f p
 - twine, with wreaths of rose and myr-tle in-ter-twine!
f p mf
cres.
sempre cres.
piu f

C

A - wake, a - wake, a - wake!

A - wake, a - wake, a - wake!

A - wake, a - wake, a - wake!

ff A - wake, a - wake, a - wake!

mf A - wake, ye... bards, and sing . . . Un - to the

mf Sing, . . . sing, . . . sing, . . .

mf A - wake, ye... bards, and sing . . . Un - to the trem-ling

mf Sing, . . . sing, . . . sing, . . . Un

trem - bling . . . string, A - wake, ye... bards, and sing . . . Un -

string, sing, sing, Un -

- to the trem - bling string, . A - wake, ye... bards, and sing Un

to the trem - bling string Of harp . . and vi - ol's

to the trem - bling string Of harp and vi - ol's

sing un - to the trem - bling string Of harp . . and vi - ol's

to the trem - bling string Of harp and vi - ol's

dul - cet har - mo - ny, of harp and vi - ol's dul - cet

har - mo - ny, of harp and vi - ol's dul - cet

dul - cet har - mo - ny, of harp and vi - ol's dul - cet

har - mo - ny, of harp and vi - ol's dul - cet

har - mo - ny, of harp . . and . . vi - ol's . .

har - mo - ny, of harp . . and . . vi - ol's . .

har - mo - ny, of harp . . and . . vi - ol's . .

har - mo - ny, of harp . . and . . vi - ol's . .

dul - cet har - mo - ny!
 dul - cet har - mo - ny!
 dul - cet har - mo - ny!
 dul - cet har - mo - ny!

brillante.
8va
dim.

D
dolce.
p
 Ye flowers of var-ied hue, My - sote and speed - well

D
p
simili.

blue, A - nem - o - ne, a - nem - o - ne and per - fumed eg - lan -
 A - nem - o - ne, a - nem - o - ne and per - fumed eg - lan -

- time; To deck the peer - less bride, . . A - gainst her nup - tial -
 - time; To deck the peer - less bride, . . A - gainst her nup - tial -
 8va.....

With
 With wreaths of rose and myr - tle in - ter - twine, with
 - tida, . . With wreaths of rose and myr - tle in - ter - twine, with
 - tida, . . With wreaths of rose and myr - tle in - ter - twine, with

wreaths of rose and myr - tle in - ter - twine, with
 wreaths of rose and myr - tle in - ter - twine, with
 wreaths of rose and myr - tle in - ter - twine, with
 wreaths of rose and myr - tle in - ter - twine, with . .

f wreaths of rose and myr - tle in - ter - twine, and myr - tle in - ter -
p wreaths of rose and myr - tle in - ter - twine, and myr - tle in - ter -
f wreaths of rose and myr - tle in - ter - twine, and myr - tle in - ter -
f wreaths of rose and myr - tle in - ter - twine, and myr - tle in - ter -

- twine! *A* -
 - twine! *A* -
 - twine! *A* -
 - twine! *A* -

- wake, ye bards, and sing, . . .
f A - wake, and sing, . . .
 - wake, ye bards, and sing, . . .
f A - wake, and sing, . . .

piu animato.

The pipe and

mp A - wake, ye bards and

The pipe . . and ta-bor bring, the pipe and

piu f The pipe . . and

piu animato.

mp *cres.*

cres. ta - - bor bring, And let the trum - pet's

cres. sing, the pipe . . And ta-bor bring, and let the

cres. ta - bor bring, And let the trum - pet's

ta-bor bring, and let the trum-pet's ring, And let the trum-pet's

sempre.

ff ring Re - sound in hy - - men - e - al sym - pho -

trumpet's ring Re - sound in hy - - men - e - al sym - pho -

ring . . Re - sound in hy - - men - e - al sym - pho -

ring Re - sound in hy - - men - e - al sym - pho -

ny, re - sound . . . in hy - men - e - al . . .

ny, re - sound . . . in hy - men - e - al

ny, re - sound . . . in hy - men - e - al

ny, . . . re - sound . . . in hy - men - e - al

senza rit.
sym - pho - ny, A - wake, ye bards, and sing, a -

senza rit.
sym - pho - ny, A - wake, ye bards, and sing, a -

senza rit.
sym - pho - ny, A - wake, ye bards, and sing, a -

senza rit.
sym - pho - ny, A - wake, ye bards, and sing, a -

senza rit.
sym - pho - ny, A - wake, ye bards, and sing, a -

wake, ye bards, and sing!

wake, ye bards, and sing!

wake, ye bards, and sing!

wake, ye bards, and sing!

PART II.

INTERMEZZO.

CHANGING FROM JOY TO SORROW.

PIANO.
♩ = 78.

Andante piacevole. *p* *p dolce.* *sfz*

Cadenza. *rit.*

Andante moderato. ♩ = 80.

mf con espress.

f Cello. *tr.*

tr.

Più mosso, agitato.

sfz *accel.* *cres.*

sempre *sfz* *fff*

mf Ob. *dim. Cl.*

p Cello. *pp*

SCENE I.—CAMELOT.

No. 11.

{ RECIT.—“MY DREAM OF BLISS IS ENDED.”
 { DUET.—“LEAVE ME NOT.”

VOICE. *ARTHUR. RECIT.*

My dream of bliss is end - ed, yea, 'tis strange, That

PIANO. *Recit.*

days of joy are girt with nights of pain. . . Why art thou trou - bled?

Moderato.

dolce.

Ar - thur, pri - thee tell The cares that cloud the brow I love so well.

ARTHUR. RECIT.

marziale.

f

Recit.

'Tis naught that cour-age can-not o - ver-come,

GUINEVERE.
Allegro agitato.

Leave me not! leave me not!

yet I must quit thee till the au - tumn - time.

Allegro agitato. ♩ = 100.

f Str. Wind. simil.

Lone . . to la - ment my lot, Sev - er'd too soon . . . by the

pit - i - less foe; . . Dear - er than life, . . . than

p con sentimento.

life . . . to thee . . . Must aye the bat - tle be, must aye the

mf *cres.*

bat - tle be, Her - ald of sor - row, and wea - ver of woe!

A

ARTHUR.

Hold me not, . . . hold me not! . . . Dark . . . is my drea - ry lot,

A

f Str. Wind.

Sev - er'd too soon . . . by the pit - i - less . . . foe; . . .

Dear - er than life, than life . . . to . . . thee,

Dear - er than life, . . . than . . . life . . . to . . . me,

Must aye the bat - tle be, must aye the bat - tle be,
 Ne'er shall the bat - tle be, ne'er shall the bat - tle be,

Her - ald of sor - row and wea - ver of woe. Leave me not!..
 While from a faith - ful heart lov - ing words flow,

leave me not!.. Lone.. to la - ment my lot,
 Hold me not!.. Dark.. is my drear - y lot, Dear - er than life to me,

Ne'er shall the bat - tle be, While from a faith - ful heart lov - ing words flow!

f

Dear - er than life to thee Must aye the bat - tle be, Her - ald of

cl.

dim. e rit.

sor - row, and wea - ver of woe, her - ald of sor - row and

p *dim. e rit.*

pp *a tempo.*

wea - ver of woe!

a tempo. *p* *agitato.* *cres. e accel.*

ff

Leave me not! *ff* leave.. me

Hold.. me not!

ff

con passione. B

not, Ah! leave me not, .. leave me not, ..

Hold . . me not, ah! hold me not, .. hold me not, ..

con passione. B

Lone . . to la - ment - my lot, Sev - - er'd too soon . . . by the

Dark . . is my drear - y lot, Sev - - er'd too soon . . . by the

pit - i - less foe; . . Dear - er than life to thee Must aye the

pit - i - less foe; . . Dear - er than life to me Ne'er shall the

sempre ff

con forza.

bat - tle be, Her - ald of sor - row, and weav - er of woe!

con forza.

bat - tle be, While from a faith - ful heart lov - ing words flow!

con forza.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has a fermata on the final note. The piano accompaniment includes triplets in the right hand.

(with meaning.)
Fare - well! be faith - ful,

Second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a *f p smorz.* marking.

Fare - well! I sor - row till thou
till I come . . a - gain.

f p smorz.

Third system of the musical score. The vocal line has multiple phrases with dynamic markings. The piano accompaniment includes a *p dolce.* marking.

con'st a - gain, fare - well, fare - well!
fare - well, fare - well!

p ppp p ppp p dolce.

Fourth system of the musical score. The piano accompaniment features a *morendo.* marking and triplets.

morendo.

SCENE II.—ARTHUR'S CAMP.

(Evening. Arthur resting in his tent after a long, weary march. Merlin approaches.)

No. 12.

{ RECITATIVE.—“WHAT BRINGS THEE, MERLIN.
{ LEGEND.—“IN THE VAULT OF THE PURPLE NIGHT.”

Allegro.

PIANO.
♩ = 160.

p *Fl.* *p*

Fag. & Cello.

The musical score is for the piece "The Swan" by Camille Saint-Saëns. It begins with a piano introduction in 3/4 time, marked "p" (piano). The introduction features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes, while the bass line consists of a steady eighth-note accompaniment. The key signature is one flat (B-flat major or D minor). The score is written for piano, with a grand staff (treble and bass clefs) and a single staff for the left hand (L.H.). The piece is in 3/4 time and is marked "p" (piano). The score is written for piano, with a grand staff (treble and bass clefs) and a single staff for the left hand (L.H.). The piece is in 3/4 time and is marked "p" (piano).

Cello.

ff *p* *ff* *p*

ARTHUR. RECIT. *lento*.

What brings thee, Mer-lin, at this

Cor.

p *sfz* *p* *lento.*

MERLIN. *agitato.*
RECIT.

tar - dy hour? A - las! great sire, for so the stars foretell, Ca - lam - i - ty o'ershadows

ARTHUR.

Cam - e - lot! Pro - phet of ill! go to thy stars a - gain, Nor

MERLIN (with meaning).

fur - ther vex my longed-for sol - i - tude. Be time - ly warned, for

yes - ter-night ap - peared Grave por - tents in the path - ways of the sky, Pre -

- sag - ing dire dis - as - ter! *Allegro.* In the vault of the pur - ple

night, Shone a sa - bre of lu - rid

light, O'er the wake - ful

west ; When the man - tle of balm - y

Lento.

p

sleep, . . . Had en - fold - ed the drow - sy deep, . . . Where the

Fl.

sun - beams rest. In the vault of the pur - ple

Tempo lmo.

pp *f*

Night, Shone a sa - bre of lu - rid

light, . . . O'er the wake - ful

Lento.
west ; . . . When the man - tie of balm - y sleep, . . .

Lento.
p *Fl.*

Had en - fold - ed the drows - y deep, . . . Where the sun . . .

beams rest, . . . the sun beams rest. . . *Tempo lmo.*

pp *ppp* *f*

In the plains of the e - bon

f

night Glittered squad-rons in mor-tal

fight, Dealing death-wing-ed

woe; Till the hosts of the star-ry

sky, Ter-ror strick-en, in my-riads

fly, And the high hea-vens glow,

the high hea - vens glow, . . . the

ff high hea - vens glow, the high hea - vens

ff trem.

glow, . . . the high hea - vens glow, the

high hea - vens glow !

ARTHUR. RECIT.

Go to thy stars ! not yet, thou know'st, I ween, The re - cords writ - ten

Moderato, ma poco a poco agitato.

on the scroll of heaven,— Thy fears are vain ;—

*Moderato, ma poco a poco agitato.**pp*

but

poco cres.

hark ! what tur - moil wakes The slumb'ring camp ?

f

Go,

cres.

learn, and come a - gain !

(Merlin departs.)

Piano introduction featuring continuous triplets in both the right and left hands, creating a sense of forward motion.

(He enters.) MERLIN. *f*

The

Merlin's entrance is marked with a forte (*f*) dynamic. The piano accompaniment features a driving eighth-note pattern.

f stars have erred not, Cam - e - lot is fall'n! Stormed by the trai - tor,

f Brass.

The vocal line continues with a strong, declarative phrase. The brass accompaniment provides a solid harmonic foundation.

Mor - dred, - nor 'tis all, For Guin - e - vere is gone!

Str. *ff*

The vocal line concludes the phrase. The string accompaniment features a rhythmic pattern of eighth notes, marked with a fortissimo (*ff*) dynamic.

ARTHUR. *f*

Great Heaven! up - hold me in this

Allegro.

Cor.

Arthur's entrance is marked with a forte (*f*) dynamic and the tempo change to Allegro. The piano accompaniment is more active, and the cornet (Cor.) has a short melodic line.

vibrato.

bit - ter woe, Lest cou - rage fail 'mid fell in - gra - ti - tude,

pesante. *ff*

O trait'-rous kins-man! yet I thee de - fy;

a tempo.

Go, bid the her-alds sound the trump of war, That all may arm them treb - ly

ff

for the fray; Go, bring my cour - ser, bring my charm - ed blade, For

ad lib. *MERLIN, a tempo.*

I . . . will at the trai - tor! Pon - der well nor

poco a poco agitato.

ARTHUR.

raah - ly chal-lenge doom. Though crim-son

agitato.

simili.

flames . . Consume the heavens, though stars . . in myr-iads

f

fall, Though king - doms quake, and lof-ty ridg-es rend, I'll

f

3/2

track the trai-tor! To arms, to

ff *f*

arms, to arms, . . and res - cue Cam - e - lot!

cres. *ff* *Short pause.*

(Trumpets sound, and knights array themselves for battle.)

Segue.

SCENE III.—THE BATTLE.

No. 18. CHORUS OF KNIGHTS AND CAMP-FOLLOWERS.—“NOW ARE MYRIAD
SABRES FLASHING.”

Tempo di marcia.

PIANO.
♩ = 112.

pp

Cor.

tr

p

cres.

f

f

tr

f

A SOPRANO.
Now are my-riad sa-bres flash - ing, Now are helms and buck-lers

ALTO.
Now are my-riad sa-bres flash - ing, Now are

TENOR.
Now are my-riad sa-bres flash - ing,

BASS.
Now are my-riad sa-bres flash - ing,

A
crash - ing, Now are horsemen wild-ly dash - ing,
helms and bucklers crash - ing, Now are horsemen wild-ly dash - ing,
Now are helms and bucklers crash - ing, Now are horsemen wild-ly
Now are helms and bucklers crash - ing, Now are

Slay - ing ruth-less - ly, slay-ing ruth-less - ly;
Slay - ing ruth-less - ly, slay-ing ruth-less - ly;
dash - ing, Slay - ing ruth-less - ly, ruth-less - ly;
horsemen wildly dash-ing, Slay-ing ruth-less - ly;

1st time.

1st time.

2nd time.

ly, . . . slay - ing ruth - less - ly !

ly, . . . slay - ing ruth - less - ly !

ly, . . . slay - ing ruth - less - ly !

ly, . . . slay - ing ruth - less - ly !

Like . . . a . . .

Like . . . a . . .

god, . . . the . . . king . . . ad - van - ces,

god, . . . the . . . king . . . ad - van - ces,

Scath - - less . . .

Scath - - less . . .

through the death - winged lan - ces,

See ! . . . his . . .

See ! . . . his . . .

through the death - winged lan - ces,

Smi-ting, smi-ting

steel . . o'er . . Mor - dred glan-ces, Smi-ting, smi-ting

steel . . o'er . . Mor - dred glan-ces, Smi-ting, smi-ting

Smi-ting, smi-ting

fu - rious - ly!

fu - rious - ly!

fu - rious - ly!

fu - rious - ly!

Animato.

R.H.

R.H.

For - ward!

For - ward!

For - ward!

For - ward!

for - ward!

for - ward!

for - ward!

for - ward!

B Maestoso.
1st SOPRANO. *f*
For - ward, for - ward, knights of peer - less race, . . .

2nd SOPRANO.
For - ward, knights . . of . . peer - less race, . . .

ALTO.
For - ward, knights . . of . . peer - less race,

TENOR.
For - ward, knights of peer less race,

BASS.
For - ward, knights . . of peer less race,

B Maestoso.

Guard . . . the right, . . . and smite . . . the base, . . .

Guard . . . the right, . . . and smite . . . the base, . . .

Guard . . . the right, . . . and smite the base,

Guard . . . the right, . . . and smite the base, . . .

Guard . . . the right, . . . and smite . . . the base,

Per - ish, per - ish from our coun - try's face, . . .

Per - - ish from . . . our coun - - try's face, . . .

Per - - ish from . . . our coun - - try's face,

Per - - ish from our coun - - try's face,

Per - - ish from . . . our coun - - try's face,

1st & 2nd SOPRANOS.

Mor - dred's, Mor - - dred's ty - - ran - ny!

Mor - dred's, Mor - - dred's ty - - ran - ny!

Mor - dred's, Mor - - dred's ty - - ran - ny!

Mor - dred's Mor - - dred's ty - - ran - ny!

Cornet Solo.

For - - ward!

For - - ward!

For - - ward!

For - - ward!

for - - ward 'gainst the trai - tor foe, for - ward!

for - - ward 'gainst the trai - tor foe, for - ward!

for - - ward 'gainst the trai - tor foe, for - ward!

for - - ward 'gainst the trai - tor foe, for - ward!

Agitato.

foe, . . Draw . . the sword . . and bend . . the bow, . .

foe, . . Draw . . the sword . . and bend . . the bow, . .

foe, Draw . . the sword . . and bend the bow, . .

foe, Draw . . the sword . . and bend the bow, . .

foe, Draw . . the sword . . and bend . . the bow,

Horn, horn ! loud - - ly blow, . .

Horn . . and trum - - pet loud - - ly blow, . .

Horn . . and trum - - pet loud - - ly blow,

Horn, and trum - - pet loud - - ly . . blow,

Horn . . and trum - - pet loud - - ly blow,

1st & 2nd SOPRANO.
molto rall. al fine.

Death, . . death . . or vic - - to - ry, or

Death, . . death . . or vic - - to - ry, or

Death, . . death . . or vic - - to - ry, or

Death, . . death . . or vic - - to - ry, or

molto rall. al fine.

(The battle lasts from morn till eve, with great slaughter on both sides. Finally Arthur slays Mordred, but is himself fatally wounded.)

vic - to - ry!

vic - to - ry!

vic - to - ry!

vic - to - ry!

dim. alenando. p rit. molto. pp

SCENE IV.—THE DEATH OF ARTHUR.

No. 14.

RECITATIVE.—“MY END IS NIGH.”

VOICE. *Andante molto.* ARTHUR. RECIT.
My end is nigh, take thou Ex-

PIANO. *Andante molto.*
p Cello. *Recit. p*

- cal - i - bur, And speed - ing to the mar - gin of the mere, Re -

- store the wea - pon to the crys - tal wave, Mark what thou seest, and

cres. *pp*

bring me word a - gain. Dear Mas - ter, I o - bey.

a tempo. *mf* *Moderato.* *a tempo. mf*

A Allegro moderato. ♩ = 112.
(He departs.)
p stacc.

cres. e accel.

ten. Più lento. ♩ = 100.

(He returns.)

ARTHUR. RECIT. *mf*

Right speed-i-ly Thou hast perform'd thy

a tempo. SIR BEDIVERE

trust,— what saw'st thou? Naught but the wave-lets

a tempo.

p trem. *cl.*

ARTHUR. *energico*

driv-en of the wind. Art thou, too, faith-less? go! I thee com-mand, Nor

f

B (He departs again.)

spare the jew-ell'd beau-ty of the blade.

Allegro moderato. ♩ = 112.

p stac.

cres.

accel.

(He returns.)

Più lento. ♩ = 100.

What saw'st thou?— come, an-swer truth-ful-ly.

a tempo.

SIR BEDIVERE.

a tempo.

Naught but the wa - ter's wash and wave - lets

ARTHUR.

deciso.

wan.

Trai - tor un - true, twice hast thou me be - tray - ed, Me

knight - less,

friend - less,

drift - ing to the grave;

Yet

RECIT.

once a - gain I'll fa - vour thee, but know, If lust of gold prove stronger than de - voir, I

Recit.

(He departs the third time.)

swear my - self to slay thee, —

so be gone!

Allegro moderato. ♩ = 112.

cres.

accel.

> accel. e cres.

(He throws the sword into the lake.)

ff

smorz.

ppp

CHORUS OF LAKE SPIRITS.

SOPRANO (*seated*).

Andante molto.

pp sotto voce.

Back to thy home, Gird-led with foam, Fair-fash-ioned bear-er of sor-row;

pp sotto voce.

Back to thy home, Gird-led with foam, Fair-fash-ioned bear-er of sor-row;

Andante molto. ♩ = 88.

pp

sfz

ppp (*Sir Bedivere returns.*)

Rest till the hour, Sum-mon thy power, In the far dis-tant to-mor-row!

ppp

Rest till the hour, Sum-mon thy power, In the far dis-tant to-mor-row!

ppp

No. 15.

{ SCENA.—"O MASTER! NE'ER WAS SEEN."
HYMN.—"THERE IS A LAND."

SIR BEDIVERE (returned from the lake).

VOICE. *RECIT.* *Moderato.*
O mas - ter ! ne'er was seen so strange a sight,
PIANO. *Recit.* *Moderato.*
p trem. *Ol.*

For ere the flash-ing weapon met the mere, A snow-white arm a -
fp

- ris-ing caught the blade, Thrice brand-ish'd it and van-ish'd 'neath the
Adagio. *f* *p*
Adagio. *f* *p*

ARTHUR. *molto espress.*
wave. Fare - well, dear blade ! fare -
p

Moderato, con duolo. *Andante.*
- well ! Now bear me to the strand.
FOUR SOPRANOS (with closed lips). *pp*

Moderato, con duolo. *Andante.* ♩ = 80.
mf *p* *pp*

mp Poco lento.

Sweet voi - ces woo me to the West - ern Land; . .

pppp

colla voce.

pppp

Supplichevole. > Quasi a tempo.

sempre ppp *a tempo. meno p* O guide me ere the

ppp *pp* *fp*

chill of deep-'ning gloom Dis - close the se - crets of the si - lent tomb!

fp *pp*

Allegro non troppo.
(A barge, in which are three Queens with attendant maidens, approaches the shore.)

Allegro non troppo. ♩ = 100.

pp *cres.*

SIR BEDIVERE.
RECIT.

0

mas - ter ! see'st thou yon - der dusk - y barge Freight with fair dam - sels clothed in sa - ble garb !

ARTHUR.

They come to heal me of my griev - ous wound. TWELVE SOPRANOS. *Andante religioso.*
There is a land be -
Andante religioso. ♩ = 80.

Hark ! how their voi - ces o'er the wa - ters sound !
- yond the set - ting sun. . .

HYMN. (MAIDENS IN THE BARGE.)

SOPRANO.

Andante religioso. ♩ = 80.

There is a land be - yond the set - ting sun, A land for ev - 'ry
There is a land be - yond the dusk - y night, Where storms are still and

ALTO. *mp*

There is a land be - yond the set - ting sun, A land for ev - 'ry
There is a land be - yond the dusk - y night, Where storms are still and

Moderato.

mp Org.

sor - row - la - den one, Where death is dead . . and end - less life be -
 skies are ev - er bright, Where crys - tal domes . . re - flect im - mor - tal

sor - row - la - den one, Where death is dead . . and end - less life be -
 skies are ev - er bright, Where crys - tal domes . . re - flect im - mor - tal

f *p*

- gun. } There is a land be -
 light. }

- gun. } There is a land be -
 light. }
 cl. *f*

Arpa.

yond the gates of morn, A land for ev' - ry he - ro bat - tle - worn, Where *pp*
 yond the gates of morn, A land for ev' - ry he - ro bat - tle - worn, Where *pp*

sempre pp *ppp*
 peace a - waits the spi - rit an - guish - torn. There is a
 peace a - waits the spi - rit an - guish - torn. There is a *ppp*

pp *dim.* *ppp*

land where balm - y breez - es blow, Where frag - rant flowers in
land where balm - y breez - es blow, Where frag - rant flowers in

fade-less splen-dour glow, Where sil - ver streams . . in murm'ring
fade-less splen-dour glow, Where sil - ver streams . . in murm'ring

rit. al fine. mu - sic flow, in murm'ring mu - sic flow, in murm'ring mu - sic flow. *ppp*
mu - sic flow, in murm'ring mu - sic flow, in murm'ring mu - sic flow. *ppp*
rit. al fine. *ppp*

(The barge touches the shore, one of the Queens disembarks, and approaching Arthur, sings :)
Largo. SOPRANO.

O bro - ther! wherefore tar - riest thou so long, Nor
Largo. 60.
p
sostenuto.
Ped. * *Ped.* * *Ped.* * *Ped.* *

wound - ed sought my soul - en - tic - ing song? Thy wea - ry head lay

pp

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

light - ly on my breast, Till bil - lows bear thee to the land of

rit.

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

rest, to the land of rest, to the land of rest!

p

(Arthur is borne into the barge.)

SIR BEDIVERE. *agitato.*

O my lord Ar - thur! whi - ther art thou sped? Must I a - lone keep

f

ARTHUR. *Moderato. espressivo.*

vi - gil o'er the dead? Fare - well, nor sor - row sore, with

Moderato.

p *pp* *p* *Arpa.*

courage strong En - dure, nor mar-vel if I tarry long, nor mar-vel if I

Arpa. *cres.*

tar-ry long, In sea - girt, sun-ny-valed A - vi - li - on, in sea - girt sun-ny-valed A -

mf *sotto voce. molto lento.* *ppp colla voce.*

(He dies.)

- vi - li - on, A - vi - li - on.

Six Altos. *Andante religioso. ppp*

There is a land be - yond the sett - ing sun, . .

Andante religioso. ♩ = 80. *ppp* *ppp*

(The barge rapidly increases its distance from the shore, and finally vanishes in
Sing the words indistinctly. With closed lips. *pp* *morendo.*

A land for ev - 'ry sor-row-lad-en one.

sempre pp *sfz* *morendo.*

(the mists of falling night.)

ppp *pppp*

EPILOGUE.

No. 16. CHORUS OF CELESTIALS.—“HAIL TO THE COUNTRY OF THE GOLDEN WEST!”

Maestoso.

PIANO. $\text{♩} = 96.$

f

SOPRANO.

Hail to the coun - try of the gold - en West! . .

ALTO.

Hail to the coun - try of the gold - en West! . .

TENOR.

Hail to the coun - try of the gold - en West! . .

BASS.

Hail to the coun - try of the gold - en West! . .

poco rit. >>> ff a tempo. >

Hail to the Hap - py Is - lands of the Blest! . . He - ro, vic -

Hail to the Hap - py Is - lands of the Blest! He - ro, vic -

Hail to the Hap - py Is - lands of the Blest! . . He - ro, vic -

Hail to the Hap - py Is - lands of the Blest! . . He - ro, vic -

tor - ious in the sa - cred fight, A - gainst the . . Wrong and

tor - ious in the sa - cred fight, A - gainst the . . Wrong and

tor - ious in the sa - cred fight, A - gainst the Wrong and

tor - ious in the sa - cred fight, A - gainst the Wrong and

tri-umph of the Right, a - gainst the Wrong and tri-umph of the Right!

tri-umph of the Right, a - gainst the Wrong and tri-umph of the

tri-umph of the Right, a - gainst the Wrong and tri-umph of the

tri-umph of the Right, a - gainst the Wrong and tri-umph of the

Well hast thou wres-tled in the ray - less gloom, True to thy trust till

Right!

Well hast thou wres-tled in the

Right!

Right!

Well hast thou wres-tled in the

Death un-barred the tomb, till Death un-barred the tomb, Well..
 ray - less gloom, True to thy trust till Death un-barred the
 Well hast thou

hast thou wres - tled,
 tomb, true to thy trust, true to thy trust till Death un -
 wres-tled in the ray - less gloom, True to thy trust till Death un -
 Well hast thou wres - tled in the ray - less

Well hast thou wres - tled in the ray - less
 - barred the tomb, un-barred the tomb, Well hast thou wres-tled in the
 - barred the tomb, un-barred the tomb,
 gloom, well.. hast thou wres - tled,

[illegible]

dim.
true to thy trust,
p un - barred
till Death un - barred the
trust till Death, true to thy trust till Death, . . .

dim. *p*

C
Well hast thou wres - tled in the ray - less gloom, . . .
the tomb, True to thy
tomb, True to thy trust till death un - barred the
till death un - barred the tomb,

True to thy trust till death, . . . till
trust till death . . . un - barred, un - barred the tomb, till
tomb, un - - barred the tomb,
Well hast thou

ff *>* *>*

Death un - barred the tomb, un - barred

Death un - barred the tomb, un - barred

true to thy trust till Death un - barred

wrestled in the ray - less gloom, true to thy trust till

. . . the tomb, un - barred the tomb; . . .

the tomb, un - barred the tomb; . . .

. . . the tomb, un - barred the tomb; . . .

death un - barred . . . the tomb; . . .

D Allegro.

f Now o'er the ranks ce - - les - tial shalt thou

f Now o'er the ranks ce - - les - tial shalt thou

f Now o'er the ranks ce - - les - tial shalt thou

f Now o'er the ranks ce - - les - tial shalt thou

D Allegro, ♩ = 80.

f stac.

reign, Nor e'er the mem - - 'ry

reign, Nor e'er the mem - - 'ry

reign, Nor e'er the mem - - 'ry

reign, Nor e'er the mem - - 'ry

of thy glo - ry wane, nor e'er the

of thy glo - ry wane, nor e'er the

of thy glo - ry wane, nor e'er the

of thy glo - ry wane, nor e'er the

mem - - 'ry of thy glo - - ry

mem - - 'ry of thy glo - - ry

mem - - 'ry of thy glo - - ry

mem - - 'ry of thy glo - - ry

rit.

"King Arthur."—J. More Smieton.

F *Tempo lmo.*

wane! Well hast Thou wres - tled in the ray - less

wane! Well hast thou wres - tled in the

wane! Well hast Thou

wane!

F *Tempo lmo.* ♩ = 120.

f

gloom, True to thy trust till Death un - barred the

ray - less gloom, True to thy trust till Death

wres - tled in the ray - less gloom, True to thy trust till

Well hast thou wres - tled in the ray - less gloom, True to thy

tomb, till Death un - barred the tomb, .. till Death .. un -

un - barred the tomb, .. till Death .. un -

Death .. un - barred the tomb, till Death un -

trust till Death un - barred .. the tomb, till Death .. un -

ff

barred, . . . un - barred . . . the

barred, . . . un - barred the

barred, . . . un - barred the

barred, . . . un - barred the

ff

tomb!

tomb!

tomb!

tomb!

f

L.H.

Ped.

G *Maestoso come 1mo.*

Hail to the coun - try of the gold - en

Hail to the coun - try of the gold - en

Hail to the coun - try of the gold - en

Hail to the coun - try of the gold - en

G *Maestoso come 1mo.* ♩ = 96.

f

West! . . . Hail to the Hap - py Is - lands

West! . . . Hail to the Hap - py Is - lands

West! . . . Hail to the Hap - py Is - lands

West! . . . Hail to the Hap - py Is - lands

of the Blest, . . . He - ro, vic -

of the Blest, He - ro, vic -

of the Blest, . . . He - ro, vic -

of the Blest, . . . He - ro, vic -

tor - ious in the sa - cred fight, A -

tor - ious in the sa - cred fight, A -

tor - ious in the sa - cred fight, A -

tor - ious in the sa - cred fight, A -

- gainst the . . Wrong and tri - umph of the
 - gainst the Wrong and tri - umph of the
 - gainst the Wrong and tri - umph of the
 - gainst the Wrong and tri - umph of the

ff
 Right, and tri - - umph of the Right!
 Right, and tri - - umph of the Right!
 Right, and tri - - umph of the Right!
 Right, and tri - - umph of the Right!

fff
 Hail to the coun - try of the gold - en West!
 Hail to the coun - try of the gold - en West!
 Hail to the coun - try of the gold - en West!
 Hail to the coun - try of the gold - en West!



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THE WATER FAIRIES (ditto) ...	...	...	...	2/6	—	—
THE SILVER CLOUD (ditto) ...	...	...	...	2/6	—	—
MINSTER BELLS (ditto) ...	...	...	...	2/6	—	—
B. AGUTTER.						
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YULE TIDE ...	...	...	...	1/8	2/0	3/0
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WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	...	...	...	1/0	—	—
W. I. ARGENT.						
MASS, IN B FLAT ...	...	...	...	2/6	—	—
P. ARMES.						
HEZEKIAH ...	...	...	...	2/6	—	—
ST. JOHN THE EVANGELIST ...	...	...	...	2/6	—	—
ST. BARNABAS ...	...	...	...	2/0	—	—
E. ASPA.						
THE GIPSIES ...	...	...	...	1/0	—	—
ENDYMION ...	...	...	...	4/0	—	—
ASTORGA.						
STABAT MATER ...	...	...	...	1/0	1/6	—
BACH.						
MASS, IN B MINOR ...	...	...	...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	...	...	...	1/8	—	—
THE PASSION (S. MATTHEW) ...	...	...	...	2/0	2/6	4/0
Abridged, as used at St. Paul's 1/8						
THE PASSION (S. JOHN) ...	...	...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	...	...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	...	...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	...	...	...	1/0	—	—
GOD SO LOVED THE WORLD ...	...	...	...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/8) ...	...	...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	...	...	1/0	—	—
BIDE WITH US ...	...	...	...	1/0	—	—
A STRONGHOLD SURE ...	...	...	...	1/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	...	...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	...	...	...	0/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	...	...	1/0	—	—
JESU, PRICELESS TREASURE ...	...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	...	...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	...	...	...	1/0	—	—
J. BARNBY.						
REBEKAH (Sol-Fa, 0/9) ...	...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	...	...	1/8	2/0	—
LEONARD BARNES.						
THE BRIDAL DAY ...	...	...	...	2/8	—	4/6
J. F. BARNETT.						
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	...	...	6/6	—	9/0
PARADISE AND THE PERI ...	...	...	...	4/0	—	—
BEETHOVEN.						
THE PRAISE OF MUSIC ...	...	...	...	1/8	2/0	3/0
RUINS OF ATHENS ...	...	...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	...	...	1/0	1/6	2/6
MASS, IN C ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	...	...	...	1/8	—	3/0
MASS, IN D ...	...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	...	...	2/6	—	—
Ditto, THE VOCAL PORTION 1/8						
THE CHORAL FANTASIA (Sol-Fa, 0/3) ...	...	...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	...	...	0/4	—	—
MEET, AS THOU LIVEDST HAST THOU DEPARTED ...	...	...	...	0/2	—	—
KAREL BENDL.						
WATER-SPRITE'S REVENGE (Female voices) ...	...	...	...	1/0	—	—
WILFRED BENDALL.						
THE LADY OF SHALOTT (Female voices) ...	...	...	...	2/6	—	—
(Ditto, Sol-Fa, 1/0)						
SIR JULIUS BENEDICT.						
ST. PETER ...	...	...	...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	...	...	...	1/8	—	—

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SIR W. STERNDALÉ BENNETT.						
THE MAY QUEEN (Sol-Fa, 1/0) ...	...	...	...	3/0	3/6	5/6
THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	...	...	...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	...	...	...	1/0	—	—
G. R. BETJEMANN.						
THE SONG OF THE WESTERN MEN ...	...	...	...	1/0	—	—
W. R. BEXFIELD.						
ISRAEL RESTORED ...	...	...	...	4/0	—	6/0
JOSIAH BOOTH.						
THE DAY OF REST (Female voices) ...	...	...	...	2/6	—	—
E. M. BOYCE.						
THE LAY OF THE BROWN ROSARY ...	...	...	...	1/8	—	—
YOUNG LOCHINVAR ...	...	...	...	1/8	—	—
J. BRADFORD.						
HARVEST CANTATA ...	...	...	...	1/8	—	—
THE SONG OF JUBILEE ...	...	...	...	2/0	—	—
PRAISE THE LORD ...	...	...	...	2/0	—	—
W. F. BRADSHAW.						
GASPAR BECERRA ...	...	...	...	1/8	—	—
J. BRAHMS.						
A SONG OF DESTINY ...	...	...	...	1/0	—	—
C. BRAUN.						
SIGURD ...	...	...	...	5/0	—	—
J. C. BRIDGE.						
DANIEL ...	...	...	...	3/6	—	—
RUDEL ...	...	...	...	4/0	—	—
J. F. BRIDGE.						
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	...	...	...	1/0	—	—
MOUNT MORIAH ...	...	...	...	3/0	—	—
BOADICEA ...	...	...	...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	4/0
NINEVEH ...	...	...	...	2/6	3/0	4/0
THE REPENTANCE OF NINEVEH ...	...	...	...	2/6	3/0	4/0
THE INCHCAPE ROCK ...	...	...	...	1/0	—	—
DUDLEY BUCK.						
THE LIGHT OF ASIA ...	...	...	...	3/0	3/6	5/0
EDWARD BUNNETT.						
OUT OF THE DEEP (130th Psalm) ...	...	...	...	1/0	—	—
W. BYRD.						
MASS FOR FOUR VOICES (in F minor) ...	...	...	...	2/6	—	—
CARISSIMI.						
JEPHTHAH ...	...	...	...	1/0	—	—
F. D. CARNELL.						
SUPPLICATION ...	...	...	...	5/0	—	—
GEORGE CARTER.						
SINFONIA CANTATA (116th Psalm) ...	...	...	...	2/0	—	3/6
WILLIAM CARTER.						
PLACIDA ...	...	...	...	2/0	2/6	4/0
CHERUBINI.						
REQUIEM MASS, C MINOR (Latin and English) ...	...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	...	...	1/0	1/6	2/6
E. T. CHIPP.						
JOB ...	...	...	...	4/0	—	—
NAOMI ...	...	...	...	2/0	—	—
FREDERICK CORDER.						
THE BRIDAL OF TRIERMANN (Sol-Fa, 1/0) ...	...	...	...	2/8	—	—
SIR MICHAEL COSTA.						
THE DREAM ...	...	...	...	1/0	—	—
H. COWARD.						
THE STORY OF BETHANY (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	—
F. H. COWEN.						
ST. JOHN'S EVE (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	...	...	...	1/8	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6) ...	...	...	...	4/0	4/6	6/0
J. MAUDE CRAMENT.						
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	...	...	...	2/6	—	—
W. CRESER.						
EUDORA (A dramatic Idyll) ...	...	...	...	2/8	—	—
W. CROTCH.						
PALESTINE ...	...	...	...	3/0	3/6	5/0
W. H. CUMMINGS.						
THE FAIRY RING ...	...	...	...	3/6	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

		Paper Cover.	Paper Boards.	Cloth.			Paper Cover.	Paper Boards.	Cloth.
W. G. CUSINS.					A. M. GOODHART.				
TE DEUM	...	1/8	—	—	EARL HALDAN'S DAUGHTER	...	1/0	—	—
FÉLICIEN DAVID.					ARETHUSA	...	2/0	—	—
THE DESERT (Male voices)	...	1/8	2/0	—	C. H. GRAUN.				
P. H. DIEMER.					THE PASSION OF OUR LORD (Der Tod Jesu)	...	2/0	2/6	4/0
BETHANY	...	4/0	—	—	TE DEUM	...	2/0	2/6	4/0
M. E. DOORLY.					J. O. GRIMM.				
LAZARUS	...	2/8	—	—	THE SOUL'S ASPIRATION	...	1/0	—	—
F. G. DOSSERT.					G. HALFORD.				
MASS, IN E MINOR	...	5/0	—	—	THE PARACLETE	...	2/0	—	—
ANTONÍN DVOŘÁK.					HANDEL.				
ST. LUDMILA	...	5/0	6/0	7/6	ALEXANDER'S FEAST	...	2/0	2/6	4/0
Ditto (German and Bohemian Words)	...	5/0	—	—	ACIS AND GALATEA	...	1/0	1/6	2/6
THE SPECTRE'S BRIDE	...	3/0	3/6	5/0	DITTO, New Edition, edited by J. Barnby	...	1/0	1/6	2/6
Ditto (German and Bohemian Words)	...	6/0	—	—	Ditto, Sol-FA, 1/0	...	—	—	—
STABAT MATER	...	2/8	3/0	4/0	ALCESTE	...	2/0	—	—
PATRIOTIC HYMN	...	1/8	—	—	SEMELE	...	3/0	3/6	5/0
Ditto (German and Bohemian Words)	...	3/0	—	—	THE PASSION	...	3/0	3/6	5/0
REQUIEM MASS	...	5/0	6/0	7/6	THE TRIUMPH OF TIME AND TRUTH	...	3/0	3/6	5/0
A. E. DYER.					ALEXANDER BALUS	...	3/0	3/6	5/0
SALVATOR MUNDI	...	2/8	—	—	HERCULES	...	3/0	3/6	5/0
ELECTRA OF SOPHOCLES	...	1/8	2/0	—	ATHALIAH	...	3/0	3/6	5/0
H. J. EDWARDS.					ESTHER	...	3/0	3/6	5/0
THE ASCENSION	...	2/8	—	—	SUSANNA	...	3/0	3/6	5/0
THE EPIPHANY	...	2/0	—	—	THEODORA	...	3/0	3/6	5/0
PRaise TO THE HOLIEST	...	1/8	—	—	BELSHAZZAR	...	3/0	3/6	5/0
ROSALIND F. ELLICOTT.					THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	...	2/0	2/6	4/0
ELYSIUM	...	1/0	—	—	THE MESSIAH, ditto, Pocket Edition	...	1/0	1/6	2/0
HENRY FARMER.					THE MESSIAH, edited by W. T. Best	...	2/0	2/6	4/0
MASS, IN B FLAT (Latin and English)	...	2/0	2/6	3/6	ISRAEL IN EGYPT, edited by Mendelssohn	...	2/6	2/6	4/0
MYLES B. FOSTER.					ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	...	1/0	1/6	2/0
THE LADY OF THE ISLES	...	1/8	—	—	JUDAS MACCABEUS (Sol-FA, 1/0)	...	2/0	2/6	4/0
THE ANGELS OF THE BELLS (Female voices)	...	1/8	—	—	JUDAS MACCABEUS, Pocket Edition	...	1/0	1/6	2/0
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ROBERT FRANZ.					SOLOMON	...	2/0	2/6	4/0
PRAISE YE THE LORD (117th Psalm)	...	1/0	—	—	JEPHTHA	...	2/0	2/6	4/0
NIELS W. GADE.					JOSHUA	...	2/0	2/6	4/0
PSYCHE (Sol-FA, 1/0)	...	2/8	3/0	4/0	DEBORAH	...	2/0	2/6	4/0
SPRING'S MESSAGE (Sol-FA, 0/3)	...	0/8	—	—	SAUL	...	2/0	2/6	4/0
ERL-KING'S DAUGHTER (Sol-FA, 0/9)	...	1/0	1/6	2/8	CHANDOS TE DEUM	...	1/0	1/6	2/6
ZION	...	1/0	1/6	2/0	DETTINGEN TE DEUM	...	1/0	1/6	2/6
THE CRUSADERS (Sol-FA, 1/0)	...	2/0	2/6	4/0	UTRECHT JUBILATE	...	1/0	—	—
COMALA	...	2/0	2/6	4/0	O PRAISE THE LORD (6th Chandos Anthem)	...	1/0	—	—
CHRISTMAS EVE (Sol-FA, 0/4)	...	1/0	1/6	—	CORONATION AND FUNERAL ANTHEMS	...	—	—	5/0
HENRY GADSBY.					Or, singly:—	...	0/8	—	—
LORD OF THE ISLES (Sol-FA, 1/6)	...	2/8	—	—	THE KING SHALL REJOICE	...	0/8	—	—
ALCESTIS (Male voices)	...	4/0	—	—	ZADOK THE PRIEST	...	0/8	—	—
COLUMBUS (Male voices)	...	2/8	—	—	MY HEART IS INDITING	...	0/8	—	—
G. GARRETT.					LET THY HAND BE STRENGTHENED	...	0/8	—	—
HARVEST CANTATA (Sol-FA, 0/6)	...	1/0	—	—	THE WAYS OF ZION	...	1/0	—	—
THE SHUNAMMITE	...	3/0	—	—	ODE ON ST. CECILIA'S DAY	...	1/0	1/6	2/6
THE TWO ADVENTS	...	1/8	—	—	L'ALLEGRO	...	2/0	2/6	4/0
R. MACHILL GARTH.					HAYDN.				
THE WILD HUNTSMAN	...	1/0	1/6	—	THE CREATION (Sol-FA, 1/0)	...	2/0	2/6	4/0
A. R. GAUL.					THE CREATION, Pocket Edition	...	1/0	1/6	2/0
JOAN OF ARC (Sol-FA, 1/0)	...	2/8	3/0	4/0	THE SEASONS	...	3/0	3/6	5/0
PASSION SERVICE	...	2/6	3/0	4/0	Each Season, singly	...	1/0	—	—
RUTH (Sol-FA, 0/9)	...	2/0	2/6	4/0	FIRST MASS, IN B FLAT (Latin)	...	1/0	1/6	2/6
THE HOLY CITY (Sol-FA, 1/0)	...	2/8	3/0	4/0	Ditto (Latin and English)	...	1/0	1/6	2/6
TEN VIRGINS (Sol-FA, 1/0)	...	2/8	3/0	4/0	SECOND MASS, IN C (Latin)	...	1/0	1/6	2/6
FR. GERNSHEIM.					THIRD MASS (IMPERIAL) (Latin and English)	...	1/0	1/6	2/6
SALAMIS. A TRIUMPH SONG (Male voices)	...	1/8	—	—	Ditto (Latin)	...	1/0	1/6	2/6
F. E. GLADSTONE.					SIXTEENTH MASS (Latin)	...	1/8	2/0	3/0
PHILIPPI	...	2/8	—	—	THE PASSION; OR, SEVEN LAST WORDS OF	...	2/0	2/6	4/0
GLUCK.					OUR SAVIOUR ON THE CROSS	...	2/0	2/6	4/0
ORPHEUS	...	3/8	—	—	TE DEUM (English and Latin)	...	1/0	—	—
HERMANN GOETZ.					INSANÆ ET VANÆ CURÆ (Ditto)	...	0/4	—	—
BY THE WATERS OF BABYLON (137th Psalm)	...	1/0	—	—	BATTISON HAYNES.				
NGENIA	...	1/0	—	—	THE FAIRIES' ISLE (Female voices)	...	2/8	—	—
THE WATER-LILY (Male voices)	...	1/8	—	—	H. HEALE.				
CH. GOUNOD.					JUBILEE ODE	...	1/8	—	—
MORS ET VITA (Latin or English)	...	6/0	6/6	7/6	C. SWINNERTON HEAP.				
Ditto, Sol-FA (Latin and English)	...	2/0	—	—	FAIR ROSAMOND (Sol-FA, 2/0)	...	3/8	4/0	5/0
THE REDEMPTION (English words) (Sol-FA, 2/0)	...	5/0	6/0	7/6	EDWARD HECHT.				
Ditto (French Words)	...	6/4	—	—	ERIC THE DANE	...	3/0	—	—
Ditto (German Words)	...	10/0	—	—	O MAY I JOIN THE CHOIR INVISIBLE	...	1/0	—	—
MESSE SOLENNELLE (St. CECILIA)	...	1/0	1/6	2/6	GEORGE HENSCHEL.				
OUT OF DARKNESS	...	1/0	—	—	OUT OF DARKNESS (130th Psalm)	...	2/6	—	—
COMMUNION SERVICE (Messe Solennelle)	...	1/8	2/0	3/0	HENRY HILES.				
TROISIÈME MESSE SOLENNELLE	...	2/8	—	—	FAYRE PASTOREL	...	6/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	...	1/0	—	—	THE CRUSADERS	...	2/6	—	—
Ditto (Out of darkness)	...	1/0	—	—	FERDINAND HILLER.				
THE SEVEN WORDS OF OUR SAVIOUR ON	...	1/0	—	—	NALA AND DAMAYANTI	...	4/0	—	6/0
THE CROSS (Filii Jerusalem)	...	1/0	—	—	A SONG OF VICTORY (Sol-FA, 0/9)	...	1/0	1/6	—
DAUGHTERS OF JERUSALEM	...	1/0	—	—					
GALLIA (Sol-FA, 0/4)	...	1/0	—	—					

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FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices) ...	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English) ...	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
W. H. HUNT.			
STABAT MATER	3/0	3/6	—
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
ST. JOHN THE DIVINE	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/6	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—
D. JENKINS.			
DAVID AND SAUL (Sol-FA, 2/0)	3/0	3/6	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	—	—
W. JOHNSON.			
ECCE HOMO	2/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
ALFRED KING.			
THE EPIPHANY	2/0	—	—
N. KILBURN.			
THE SILVER STAR (Female voices) ...	1/6	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—
THE NAIADS (Female voices)	2/6	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female voices) ...	2/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
H. LAHEE.			
THE SLEEPING BEAUTY (Female voices)...	2/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/6	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
ALCESTIS	3/0	—	—
ANDROMEDA	3/0	3/6	5/0
HERO AND LEANDER	1/6	—	—
THE SONG OF BALDER	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—
THE GLEANERS' HARVEST (Female voices) ...	2/6	—	—
A SONG OF JUDGMENT	2/6	3/0	4/0
W. H. LONGHURST.			
THE VILLAGE FAIR	2/0	2/6	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)...	1/0	—	—
G. A. MACFARREN.			
SONGS IN A CORNFIELD (Female voices) ...	2/6	—	4/0
MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
OUTWARD BOUND	1/0	—	2/6
A. C. MACKENZIE.			
THE DREAM OF JUBAL	2/6	3/0	4/0
THE STORY OF SAYID	3/0	3/6	5/0
JASON	2/6	3/0	4/0
THE BRIDE (Sol-FA, 0/8)	1/0	—	—
THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6
JUBILEE ODE	2/6	—	—
THE COTTER'S SATURDAY NIGHT	2/0	—	—
THE NEW COVENANT	1/6	—	—
VENI, CREATOR SPIRITUS	2/0	—	—
J. B. McEWEN.			
THE VISION OF JACOB	2/0	—	—
F. W. MARKÜLL.			
ROLAND'S HORN	2/6	—	—
F. E. MARSHALL.			
PRINCE SPRITE (Female voices)	2/6	—	—
J. H. MEE.			
HORATIUS (Male voices)	1/0	—	—
MENDELSSOHN.			
ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0
ELIJAH (Pocket Edition)	1/0	1/6	2/0
MENDELSSOHN—continued.			
AS THE HART PANTS (42nd Psalm)	1/0	—	—
COME, LET US SING (95th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0
(Ditto, Sol-FA, 0/9)	—	—	—
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0
ST. PAUL (Pocket Edition)	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ...	1/0	1/6	2/6
LORD, HOW LONG WILT THOU FORGET ME ...	1/0	—	—
(Ditto, Sol-FA, 0/4)	—	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3) ...	1/0	—	—
(Ditto)	0/4	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ...	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)...	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
ATHALIE (Sol-FA, 1/0)	2/0	2/6	4/0
ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	6/0
MAN IS MORTAL (8 voices)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—
(Ditto) (Male voices)	1/0	—	—
CHRISTUS (Sol-FA, 0/8)	1/0	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
SON AND STRANGER (Operetta)	4/0	—	—
LORELEY (Sol-FA, 0/6)	1/0	—	—
CEPIUS AT COLONOS (Male voices)	3/0	—	—
TO THE SONS OF ART (Ditto) (Sol-FA, 0/8) ...	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/14) ...	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN	0/8	—	—
MY GOD, WHY, O WHY HAST THOU FOR- GOTTEN ME (22nd Psalm)	0/8	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
(Ditto) (English)	1/0	—	—
B. MOLIQUE.			
ABRAHAM	3/0	3/6	5/0
MOZART.			
KING THAMOS	1/0	1/6	—
FIRST MASS (Latin and English)	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—
TWELFTH MASS (Latin)	1/0	1/6	2/6
(Ditto) (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6
REQUIEM MASS	1/0	1/6	2/6
(Ditto) (Latin and English) (Sol-FA, 1/0)...	1/0	1/6	2/6
LITANIA DE VENERABILI ALTARIS (ED)	1/6	3/0	3/0
LITANIA DE VENERABILI SACRAMENTO (BB) ...	1/6	3/0	3/0
SPLENDENTE TE DEUS	0/3	—	—
O GOD, WHEN THOU APPEAREST	0/3	—	—
HAVE MERCY, O LORD	0/3	—	—
GLORY, HONOUR, PRAISE	0/3	—	—
E. MUNDELLA.			
VICTORY OF SONG (Female voices)	1/0	—	—
DR. JOHN NAYLOR.			
JEREMIAH	2/0	—	—
JOSEF NEŠVERA.			
DE PROFUNDIS	2/6	—	—
HERBERT OAKELEY.			
SELECTION FROM A JUBILEE LYRIC	1/0	—	—
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