

TO MY WIFE.

PSYCHE

A DRAMATIC CANTATA

FOR SOLO VOICES AND CHORUS, WITH ACCOMPANIMENT FOR PIANO.

THE WORDS BY

V. A. C. AMCOTTS.

THE MUSIC BY

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THE STORY.



APHRODITE, the Queen of Beauty, sees her worship neglected except by a few faithful Priests, and her rightful honours offered to the lovely maiden Psyche, whom the people are bringing to place in the very shrine of the Goddess. Indignant at the insult, she summons her son Eros, God of Love, and commands him to avenge his mother. He awaits in the Temple the entrance of Psyche, with an arrow ready to pierce her heart. But as soon as she appears, he is so overcome by her beauty that anger instantly gives place to love. She enters alone, having persuaded the noisy crowd attending her to remain outside while she addresses a humble prayer to deprecate Aphrodite's wrath. Eros, who is invisible, makes known his presence to her. He declares his love, and describes a delicious garden where he will take her if she will be his. Deeply moved, Psyche consents to go with him. Eros summons the Zephyrs, and they are wafted away. Meantime the people waiting outside have grown impatient and clamour for Psyche: they burst into the Temple and find she has disappeared. Suddenly the sky grows dark and a tempest comes on. It is the sign of Aphrodite's wrath. Baffled by Eros of her vengeance on Psyche, she is about to vent her fury on her recreant worshippers. They fall on their knees, conscience-stricken, and implore her forgiveness.

An interval of time elapses, and again the Temple is thronged with suppliants entreating the Goddess to restore her lost favour to them. A curse has hung over the land ever since the fatal day when divine honours were paid to Psyche. She herself has not been seen since. But some wanderer approaches the Temple, a woman, tattered and way-worn. It is Psyche, but how changed from that once lovely one! She tells her story, describing the delights of the place whither she had been taken, and how she forfeited those joys by her own error. At length, after many wanderings, she had reached the scene of her former happiness, and here she wished to end her sad days. The people pity her, and inquire who this mysterious lover was. She declares him to be none other than Eros, the God of Love, himself. The boldness of her words changes the pity of the hearers into indignation. "Tis blasphemy," they say; but she still avers that her lover was Eros. Enraged at her persistence, and remembering that she was the cause of Aphrodite's anger being stirred against them, the assembled multitude exclaim that she shall die, as a sacrifice to propitiate the Deities whom she has offended. Psyche is resigned: life has no longer any charm for her, separated from her divine lover. Thunder is heard: the people take it to be a voice from heaven approving their murderous design. They are about to execute it, when from the dark cloud a radiant form appears. It is Eros. Indignantly he commands them to stay their hands, and tenderly embracing Psyche, proclaims that she is forgiven, her sufferings have atoned for her fault, and henceforth they will be no more parted. Aphrodite also appearing declares herself reconciled to her former rival, and welcomes her as her own child. And thus Psyche is received among the Immortals.

Characters.

PSYCHE	...	...	...	...	..	<i>Soprano.</i>
APHRODITE, <i>Goddess of Beauty</i>	...	...	...	...	..	<i>Contralto.</i>
EROS, <i>God of Love</i>	...	...	...	..	..	<i>Tenor.</i>
A PRIEST	..	...	...	...	..	<i>Bass.</i>

CHORUS OF PRIESTS, PEOPLE, AND ZEPHYRS.

The action takes place at the Temple of Aphrodite, in Idalium.

PSYCHE.

Part II.

CHORUS OF PRIESTS.

BEHOLD ! in solemn state
Thy priests, O Goddess, wait
The worship of thy beauty to begin.
But no offering is laid
On thine altar disarrayed,
At the portals of thy house none enter in.
'Twas not so in olden days,
When to celebrate thy praise
The multitude was hither wont to throng ;
When the shrines were all aflame,
And each votary that came
Was crowned with summer flowers and wild
with song.
The times are changed since then.
Ah ! fickle race of men,
Forgetting thee, our Lady of Delight !
Yet spare thou and forgive,
Oh ! let thy people live
Until they learn to honour thee aright.

APHRODITE.

The few are faithful still ; but where are they,
The many ? Lo ! they pass my temple gate,
And elsewhere bow the knee to alien gods.
Ah ! foolish ones !
Serving no longer her who doth bestow
All that is beautiful in this their world :
Spring, and the bloom of spring-awakened flowers,
The ecstasy of summer-time, soft air,
Music of brooks and birds, even every sweet
That ministers to love : all these are mine.
Yet is my fane left desolate, its halls
Emptied of choral mirth, its altar bare.
Are then the Olympians no more enthroned,
Supreme as erst above the starry spheres,
That men must needs seek new divinities ?
(*Music of a Procession is heard.*)
What sounds are those ?

CHORUS.

(*Outside the Temple.*)

We are hastening to Psyche,
Her loveliness to greet,
With rose and myrtle garlands
To lay before her feet.

She is fairer than the morning,
More radiant than the noon,
Gentle as summer winds that die
Beneath a summer moon.

In the canopy of heaven
The stars no more are bright :
They pale because her lustre
Outshineth theirs by night.
And the high Gods, whose splendour
Gives splendour to the day,
Are jealous of the maiden
Grown more divine than they.

Very fair is Aphrodite, very perfect are the faces
Of Aglaia and her sisters, the virginal, the Three ;
But veil ye, veil your beauty, O Goddess and O
Graces !

For a child of earth, our Psyche, is lovelier than ye.
Hear us, heed us, Aphrodite, gazing down on men
serenely
From Olympus where thou dwellest in the holy
windless calm.
Lay aside thy golden girdle and that air of thine
so queenly :
Thou art vanquished by a mortal : Psyche bears
from thee the palm.

APHRODITE.

Heard ye, O Gods ? And must we then endure
Vile mortals trampling on our high estate,
And see our empire unregarded fall ?
No, by the majesty of Heaven, I say
It shall not be. Come hither, O my son !
Eros ! Celestial archer ! Hasten thou
This insult to avenge.

CHORUS OF PRIESTS.

Listen ! What mystic wingèd sound
Comes, through the temple thrilling ?
What power is this divinely filling
The air with odours breathed around ?

'Tis some immortal guest, although
Cloud-hidden, unappearing,
We feel his heavenly presence nearing ;
A God, a God is here, we know.

EROS.

Mother, my fleet wings bear me at thy call
To this thy loved Idalian retreat,
The home of joys that are for ever sweet,
And thy dear self the sweetest joy of all.

But say, what shadow darkens thus thy brow?
Hast thou no smile of greeting to illumine
With brightness rainbow-like the stormy gloom
Of those deep eyes? O mother dear, speak thou.

APHRODITE.

In anger have I called thee, radiant son,
Anger with men who offer unafraid
Their homage to a lowly mortal maid,
And bow no more to me, the peerless one.

Thy mother scorned! Can such dishonour be?
Hark! Dost thou hear the throng of myriad feet,
And clamour of wild voices in the street,
Chanting the praise of this new deity?

CHORUS (*outside*).

To the temple of the Goddess
Our Psyche will we bear,
For she alone is worthy
To be enshrined there.
Dethroned is Aphrodite,
And all her glory past.
Lo! the true Queen of Loveliness
Revealed to earth at last!

EROS.

For thine outraged honour's sake
Now my golden bow I take,
And my quiver stored with many a fateful dart.
She, the one these madmen call
Peer of Goddesses, shall fall,
Smitten suddenly to her presumptuous heart.

Tremble, recreants! 'Tis the hour
Of Love's avenging power!
Not gentle now but terrible he stands.
Vivid shafts of lightning play
Upon his dread array,
And swift destruction hurtles from his hands.

APHRODITE.

I from this holy place
Will turn away my face,
Yon impious crew I would nor hear nor see.
In depth of rosy cloud
Myself I will enshroud,
And leave my scorners' penalty to thee.

A PRIEST.

(*At the door of the Temple.*)

What crowds! What tumult! Hither like a tide
Wave after wave the long procession rolls
Its riotous multitude. Amidst all these

No jovial God, only a maiden, sits,
Under a canopy with downcast eyes.
How fair a face she has!—too fair methinks
For the mad rout that doth encircle her.

Back, ye profane! whose sacrilegious feet
Are for this threshold of the Gods unmeet.

CHORUS OF PEOPLE.

Back thyself, dotard! Here will we enshrine
One worthier far than any God of thine.

PSYCHE.

Nay, listen first to me.
Against my will, O friends, ye brought me here
With honours not mine own.
Now would I fain approach these courts alone,
And suppliant revere
Great Aphrodite's wounded majesty.

CHORUS OF PEOPLE.

Go then, fair flower of mortal race,
Into the holy place,
And claim thy rightful throne therein
Amid thy heavenly kin.

CHORUS OF PRIESTS.

Go humbly, child of mortal race,
Into the holy place,
And pray to her that dwells therein
For these thine earthly kin.

EROS.

She comes! She comes!
My bow is drawn, and sudden death awaits her.
I hear a footstep o'er the lintel pass,
And now one lifts the curtain at the door,
Letting a flood of golden sunlight in,
And then a form—Great Heaven! Can this be she?

O beauteous miracle of maidenhood!
The sunshine dazzles not immortal eyes
As doth thy loveliness. Thou comest near,
And I who should have slain thee wondering stand,
While dart and bow fall from my nerveless hand.

PSYCHE.

(*In the Temple.*)

Fairest of Immortals, hear!
Aphrodite!
Kneeling lowly at thy feet,
I implore thee, I entreat,
Pardon the dishonour done
To thy beauty, peerless one!

Foam-born Goddess! deign to hear,
Aphrodite!
Amid the sisters of the sea,
If ever one was dear to thee,
Then by that maiden's memory
O hear!

By thy home beneath the waters,
 When the sea-shell was thy prison :
 By the songs that ocean's daughters
 Sang around thee unarisen :
 By that wondrous birth of thine
 From the sparkling hyaline,
 O hear !

I am only a poor maiden,
 Wishing for no higher lot,
 Though I come with honours laden,
 O my Queen, I sought them not.
 See this myrtle-woven crown !
 On thy shrine I lay it down,
 And thy favour to restore
 I entreat thee, I implore.
 Cytherea, gracious be !
 Though vain mortals anger thee,
 Pardon them and spare thou me !
 O spare !

EROS.

Psyche !

PSYCHE.

Who spoke ? What gentle voice was that ?
 It is the Goddess who hath heard my prayer.
 Ah ! speak again.

EROS.

No, Psyche, 'tis not she,
 But one whose nature is divine as hers ;
 No Goddess, but a God.

PSYCHE.

A God ! Can it be ?

EROS.

Nay, tremble not : 'tis one who loves thee well.

Ethereal, invisible
 Thy lover standeth near,
 My face, my form thou canst not see,
 But thou canst hear me speak to thee.

PSYCHE.

I hear, I hear.

EROS.

Now like a gentle morning wind
 Around, above I steal,
 Breathe softly on thy golden hair,
 And stoop to kiss thy forehead fair.

PSYCHE.

I feel, I feel.
 O wild and wondrous ecstasy,
 Thrilling my senses through !
 Tell me, what deity art thou,
 Whose heavenly lips have touched my brow ?
 Ah ! tell me who ?

EROS.

Now listen ! I will take thee,
 If thou wilt come with me,
 To a place where none shall wake thee
 From thy dream of ecstasy.
 In a happy garden yonder
 Of amaranthine flowers,
 Shalt thou be free to wander
 For endless summer hours.
 Ah ! say—wouldst thou go thither ?
 Say, wilt thou come with me ?

PSYCHE.

I go I care not whither,
 While I may follow thee.

EROS.

Come then at my compelling,
 O Zephyrs, hasten ye !
 And to my secret dwelling
 Waft my sweet love and me.
 Come, swiftly come !

PSYCHE.

Do I not hear
 A rustling, fluttering sound draw near ?

EROS.

My faithful Zephyrs ! Ah ! behold
 Yon cloud of wings that hurry apace,
 Where many a little star-like face
 Looks out between its plumes of gold.
 Well have ye sped.

PSYCHE.

My heart divines,
 Though I see not this wondrous thing.
 They are invisible as thou,
 But I can hear their voices now,
 Even as a low wind murmuring
 Among the sea-shore pines.

CHORUS OF ZEPHYRS.

From the rosy West
 At thy behest
 We come through ether dancing ;
 The cloudlets fly,
 And scattered lie
 Before our feet advancing.

This earth-child fair
 We come to bear
 On our sustaining pinions,
 Far away
 To the brighter day
 Of thy serene dominions.

EROS.

'Tis well. Now gather ye around,
Lay wing by wing,
And gently raise her from the ground,
Then all together spring
Up through the temple's open roof
Into the blue profound.

PSYCHE.

As a bark upon the ocean,
I am launched upon the sky,
With a mazy mystic motion
I float, I fly!
Like one who all alone
Starts on waters wide unknown,
Sees his dear land disappearing,
Looks and sees no other nearing.

EROS.

Though around thee and above thee
Now is nought but air and sky,
Fear thou not, for I who love thee
Am nigh, am nigh.
And thou art not left alone:
Friends encircle thee, mine own.
What if earth be disappearing?
For one fairer we are steering.

CHORUS OF ZEPHYRS.

Our Zephyr-throng
To a sound of song
Airily onward speedeth.
How fast we go!
For look below,
How fast the dim world recedeth!
And thus we bear
This earth-child fair
On our sustaining pinions,
Far away
To the brighter day
Of thy serene dominions.

CHORUS OF PEOPLE.

(Outside the Temple.)

Psyche! Why tarriest thou so long within?
Come forth! We tire of waiting here for thee.
Come, Psyche, come!

(Inside.)

She is not here. Our joy has fled.
Our darling is for ever lost.
But mark what sudden darkness veils the sky!
Whence is this rush of hollow-booming wind
Laden with storm? O fearful prodigy!
Feel ye not how the solid temple quakes,
And from yon overbrooding mass of cloud
The thunder peals and sulphurous flames shoot
forth?

PRIESTS.

It is the wrath of our great Deity,
She comes in all her terrors to requite
You, who have spurned her.

CHORUS OF PRIESTS AND PEOPLE.

Ah! recreants though they be,
Who have forgotten thee,
Our true, our only Lady of Delight!
Yet spare thou and forgive,
Oh! let thy people live
Until they learn to honour thee aright.

A PRIEST.

Down then on your knees,
Down every one, and humbly pray
That from us her dread anger pass away.

APHRODITE.

Fall, Night, upon them! And thou, Tempest, rage!
Ye Lightnings, from the murky clouds flash forth
Your lurid fires! Peal, Thunder, peal again!
And let the furious elemental war
Strike terror to their hearts, until they feel
How great a Deity they have despised.

CHORUS.

From this tempestuous night
That overwhelms the light,
Ah! whither shall we fly?
Our spirits sink with fear:
Have mercy, Heaven! O hear,
And save us ere we die.

Part II.

CHORUS OF PEOPLE.

Mother of Love and Queen of Loveliness!
Before thine altar suppliant we pray,
Hear then, O hear the cry of our distress,
And let thy grievous anger pass away.
For ah! the curse! it hangeth o'er us all,
The curse which thou hast laid, the brooding
blight!
Untimely winter bids our roses fall,
Yea, turns our summer joy to undelight.
When wilt thou give us back our happiness?
Give back its vanquished beauty to the day?
When wilt thou hear the cry of our distress,
And let thy grievous anger pass away?

PRIEST.

Ye come then, fickle multitude, ye come,
Offering your prayers to her whom once ye spurned,
And ye do well, for since that impious day
When in her place a mortal maid ye set,
Alas! what evils have befallen us!
How terrible thy wrath can be,
O justly angered Deity!
When thou dost make it manifest
Unto some race of men unblest.
We see thee not, for night and storm
Mantle the radiance of thy form,
But flashes from thine awful eyes
With vivid lightnings fire the skies.

CHORUS.

How terrible thy wrath can be,
O justly angered Deity !

PRIEST.

And she, the maid presumptuous,
Who caused such bitter woe to us,
Where is she now ? We cannot say.
In darkness she was whirled away.
The temple quaked, as crashing loud
Came thunder from the thunder-cloud,
And Psyche, when we sought her there,
Was gone, dissolved in empty air.

CHORUS.

How terrible thy wrath can be,
O justly angered Deity !

PRIEST.

But lo ! who comes this way with faltering feet ?
A weary woman, tattered and forlorn.
Her face is veiled, but through her mantle's fold
Sad supplicating eyes look forth on me,
Seeming to crave for shelter and for rest.

CHORUS.

Who art thou, wanderer ?

PSYCHE.

Then ye know me not,
Yet once too well my fatal name ye knew.
See, I unveil me,—Can ye now discern
I am that Psyche whom men deemed so fair ?

PRIEST AND CHORUS.

Psyche ! Alas, what woeful change is this ?

PRIEST.

But tell us thine adventure, maiden. Say,
Where hast thou been ?

PSYCHE.

Far hence. Oh ! far away.
In a haven of delight
Where a blessed lot was mine :
There the day is all divine,
And diviner still the night.
There in rhythmic fall and rise
Fountains play their harmonies,
And the sister Nymphs at hand
Ranged in beauteous order stand.
Sweet is every sound and sight
In that haven of delight.
Yet from this Paradise I fell,
And bade my dream of joy farewell.

PRIEST AND CHORUS.

Poor stricken heart ! But such a heavy woe—
How came it on thee ?

PSYCHE.

List, and thou shalt know.

I had a lover in that blissful place,
Who tended me with all a lover's care.
What though invisible his form, his face,
'Twas very heaven to feel his presence there.
Ah ! Shall I nevermore, my life, mine own,
Hear thy light plumes come fluttering o'er my
head ?
And thy voice call me in caressing tone ?
And have thy guardian wings around me spread ?
Alas ! the folly of that fatal hour,
When I forgot to heed my love's decree !
That fatal night when to his secret bower
I madly stole, his sleeping form to see !
For he had warned me—"Come thou not near
To yon retreat when dreaming there I lie :
In slumber doth my form revealed appear :
Look not ! or lose thy happiness for aye."
But a wild impulse drove me on to gaze :
I lit my lamp, I stole upon his sleep :
And while his beauty filled me with amaze,
He woke, he fled, and I was left to weep.
He fled, and then there came a new distress,
For that sweet garden melted into air :
I found myself in a waste wilderness,
And sadly wandered on, I know not where.
And to this holy place I come at last,
The longed-for goal of many weary ways ;
Here once in humble bliss my life I passed,
Here would I lay me down and end my days.

CHORUS.

Sad is thy story,
And great thy woe.
From the height of glory
Thou art laid low.
But didst thou discover,
Couldst thou see
Who was this lover
Who fled from thee ?

PSYCHE.

I saw him but a moment, yet I knew
By the celestial beauty of his face,
A God—the fairest of the Gods—was there !
Eros himself ! No other could it be.

PRIEST.

Eros thy lover ! Ye Gods ! what blasphemy !
Maiden, thou ravest. Was it not through thee
Great Aphrodite's anger fell on us ?
Wouldst thou draw down the anger of her son,
That brightest of the bright Olympians,
Vaunting thyself to be his mortal love ?

PSYCHE.

Eros it was. I tell you but the truth.

PRIEST.

Peace, thou perverse one, or unsay thy words.

CHORUS.

Unsay thy words.

PSYCHE.

I cannot. O my lover, mine Eros !
Return once more to me.

PRIEST.

Enough, enough !
O People ! Ye have heard
The heaven-insulting word—
The word of blasphemy :
She who this thing hath done,
She, this offending one,
Shall she not die ?

CHORUS.

We have heard it, we have heard
The heaven-insulting word—
The word of blasphemy.
She who this thing hath done,
She, this offending one,
Shall surely die.

PSYCHE.

Think you I fear to die ?
Ah, no ! How joyfully
These weary eyes will close !
Let me but still proclaim
My well-beloved's name,
Eros ! Eros !

PRIEST AND CHORUS.

Hark ! the thunder mutters near :
'Tis a voice from heaven we hear,
A voice that seems to say :
"Let Psyche yield her life
To the sacrificial knife !
Away with her, away !"

PSYCHE.

Ah ! see, what gleam, what shape of glory bursts
From yonder cloud ? 'Tis he, my love, 'tis he.

EROS.

Hold, hold your murderous hands ! Oh ! shame
on ye
Who think the Blessed Ones can e'er delight
In the death-pang of slaughtered maidenhood !

Look up, mine own ! Lean thy dear head on me,
Henceforth no mortal malice need'st thou fear :
For ever and for ever mine thou art.

Thy fault is forgiven,
Thy penance done,
A crown in heaven
Thy tears have won.
And the joys of old
I restore to thee,
Yea, a thousandfold
Shall thy portion be.

PSYCHE.

How sweet to hear
That voice adored !
Sweet to be near
My love, my lord !
And unforbidden
At last to see
Thy face long hidden—
What ecstasy !

CHORUS OF PEOPLE.

In his arms the God enfolds her—
O supreme, O heavenly kiss !
And he tenderly upholds her
As she faints away with bliss.
Eros, kneeling at thy feet,
Pardon, pardon, we entreat :
And thy Psyche evermore
Men shall honour and adore.
But what other form of splendour
Coming from the clouds is seen ?
Myriad lovely Nymphs attend her :
'Tis our Goddess, 'tis our Queen.
Erst in wrath she came, but now
Comes she with unruffled brow,
And a kindly smile serene.
Hail, our Goddess ! Hail, our Queen !

APHRODITE.

Lo ! I am here to bless
All hearts with happiness,
For Heaven with Psyche now is reconciled.
Cherish her, O my son !
Cherish thy darling one,
Who is no more my rival, but my child.
Then come and bloom, thou gentle flower,
In brighter fields than here below,
That neither storm nor winter know,
But one eternal summer-hour—
Meadows of asphodel that lie
Deep in the sapphire sky.
Come thither, come, and bloom unfadingly !

QUARTETT.—PSYCHE, APHRODITE, EROS, AND
PRIEST.

Thus after all { my } sorrow past
 { her }
My weary } soul finds joy at last.
The patient }
O thou by trouble sorely tried !
For { me } the golden gates unclose,
 { thee }
The Empyrean opens wide.
There enter into safe repose
Among the Glorified.

CHORUS.—FINALE.

Go, Psyche, go ! Farewell, farewell !
Yet often shall we think of thee
When some fair twilight-haunting star
Beams from that happy clime afar
Where thou art going to dwell,
And thy dear name on earth shall be
An ever-living memory.

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PSYCHE.

3

Scene: Temple of Aphrodite.

Nº 1. CHORUS OF PRIESTS.
Adagio, ma non troppo. ♩ = 68.

J. F. H. READ.

PIANO.

The musical score consists of several systems. The first system is for the Piano, with a treble and bass clef. The tempo is Adagio, ma non troppo, with a quarter note equal to 68 beats. The key signature has one sharp (F#). The piano part features a complex texture with many chords and moving lines. The second system continues the piano accompaniment. The third system also continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system introduces the vocal parts: 1st Tenor, 2d Tenor, 1st Bass, and 2d Bass. The lyrics for the vocal parts are: "The wor-ship of thy", "Behold! In solemn state thy priests, O God-dess, wait, The wor-ship of thy", and "Behold! In solemn state thy priests, O God-dess, wait,". The sixth system continues the vocal parts and piano accompaniment. The seventh system concludes the vocal parts and piano accompaniment.

gin, the wor-ship of thy beau-ty to be-gin.

gin, the wor-ship of thy beau-ty to be-gin.

ty, the wor-ship of thy beau-ty to be-gin.

wait, the wor-ship of thy beau-ty to be-gin.

Poco animato. ♩ = 84.

But no of-fer-ring is laid on thine al-tar dis-arrayed, at the

But no of-fer-ring is laid on thine al-tar dis-arrayed, at the

But no of-fer-ring is laid on thine al-tar dis-arrayed, at the

But no of-fer-ring is laid on thine al-tar dis-arrayed, at the

Poco animato.

por-tals of thy house none en-ter in, none en-ter in.

por-tals of thy house none en-ter in, none en-ter in.

por-tals of thy house none en-ter in, none en-ter in.

por-tals of thy house none en-ter in, none en-ter in.

mf

'Twas not so in ol - den days,

'Twas not so in ol - den days,

'Twas not so in ol - den days,

'Twas not so in ol - den days, —

mf

when to cel - e - brate thy praise the mul - ti - tude was

when to cel - e - brate thy praise the mul - ti - tude was

when to cel - e - brate thy praise the mul - ti - tude was

when to cel - e - brate thy praise the mul - ti - tude was

hither wont to throng, when the shrines were all aflame,

hither wont to throng, when the shrines were all a - flame,

wont to throng, when the shrines were all a - flame,

wont to throng, — when the shrines were all — a - flame,

and each vo - ta - ry that came, and each vo - ta - ry that came, was
 and each vo - ta - ry that came, and each vo - ta - ry that came, was
 and each vo - ta - ry that came, and each vo - ta - ry that came, was
 and each vo - ta - ry that came, and each vo - ta - ry that came,

crowned, was crowned with sum - - merflowers, was crowned, was crowned and
 crowned, was crowned with sum - - merflowers, was crowned, was crowned and
 crowned, was crowned with sum - - merflowers, was crowned, was crowned and
 was crowned, was crowned and

wild with song. The
 wild with song. The
 wild with song. The
 wild with song. The

dim. *p*

times are changed since then, Ah! fick - le race

times are changed since then, Ah! fick - le race

times are changed, Ah! fick - le race

times are changed since then, Ah! fick - le race

f *stacc.* *8va*

— of men, for - get - ting thee, our La - dy of de - light, our

— of men, for - get - ting thee, our La - - - dy,

— of men, for - get - - - ting thee, our

— of men, for - get - ting thee, our La - dy of de -

La - - dy of de - light; yet spare thou

La - - dy of de - light; yet spare — thou

La - - dy of de - light; yet spare thou

light, our La - dy of de - light; yet spare — thou —

and for - give un - til they learn to ho - nor thee a - right, un -

and for - give un - til they learn to ho - nor thee a - right, un -

and for - give un - til they learn to ho - nor thee a - right, un -

and for - give un - til they learn to ho - - - nor thee, un -

til they ho - nor thee a right, *dim.* thee a right, thee a right,

til they ho - nor thee a right, *dim.* thee a right, thee a right,

til they ho - nor thee a right, *dim.* thee a right, thee a right,

til they ho - - - - nor thee,

un - til they learn, they learn to ho - nor thee a - right.

un - til they learn, they learn to ho - nor thee a - right.

un - til they learn, they learn to ho - nor thee a - right.

un - til they learn, they learn to ho - nor thee a - right.

APHRODITE SOLO.

TUTTI.

The few are faithful, faith-ful still, but where are they the ma - ny, the few are faithful,

Alto.

Tenor.

1st Bass.

2d Bass.

The few are faithful,

The few are faithful,

The few are faithful,

faith-ful still, but where are they, but where are they, but where are they the ma - ny.

faith-ful still, but where are they, but where are they, but where are they the ma - ny

faithful still, but where are they, but where are they, but where are they the ma - ny

faithful still, but where are they, but where are they, but where are they the ma - ny

faith-ful still, but where are they, but where are they, but where are they the ma - ny

SOLO.

TUTTI.

Lo they pass my temple gate and else - - where bow the knee, else where bow, bow the knee,
 Elsewhere bow, bow the knee.
 Else - where bow the knee,
 Else - where bow the knee,
 Else - where, else - where

else - where bow the knee to a - li - en Gods, and elsewhere bow, and elsewhere bow the
 else - where bow the knee to a - li - en Gods, and elsewhere bow, and elsewhere bow the
 else - where bow the knee to a - li - en Gods, and elsewhere bow, and elsewhere bow the
 else - where bow the knee to a - li - en Gods, and elsewhere bow, elsewhere bow the
 bow the knee to a - li - en Gods, and elsewhere bow, and elsewhere bow the
 s.....
 f

knee to a-lien Gods, and bow the knee to a-lien Gods, to a - - lien Gods.

knee to a-lien Gods, and bow the knee to a-lien Gods, to a - - lien Gods.

knee to a-lien Gods, and bow the knee to a-lien Gods, the knee to a-lien Gods.

knee to a-lien Gods, and bow the knee to a-lien Gods, the knee to a-lien Gods.

knee to a-lien Gods, and bow the knee to a-lien Gods, the knee to a-lien Gods.

Nº 2.
APHRODITE.
Recit.

Ah! fool - ish ones!

Serving no longer her who doth be - stow all that is beau - ti - ful, all that is

ad lib.
 beau-ti-ful, beauti-ful in this ——— their world.
rall.

Ah! Ah! fool-ish ones, fool - ish ones, serv - ing no

Lento.

p

long - er her who doth be - stow all that is beau - ti - ful in

rall.

this their world; spring and the bloom of

spring awakened flowers. spring and the bloom of spring awakened flowers, the

ec - sta - sy of summer time, soft air, mu - sic of brooks

and birds, and birds, e-ven ev'-ry-sweet that

dim.

min-is-ters to love; all these are—

p
rall.

mine. all these, all these are mine, e-ven ev'-ry

p
rall.
p

sweet, ev'-ry, sweet,— ev'-ry sweet that min-is-ters to love,

ev'-ry sweet, ev'-ry sweet that min-is-ters, min-is-ters to love;

poco rall. *tempo*

all, all these are mine, all these are

mine, all these are mine, these are mine, these are

rall.

mine, these are mine.

Moderato. ♩ = 100.

No. 3.
APHRODITE.
Recit.

Yet is my fame left de-so-late, its halls emptied of choral

mirth, its altars bare. Are then th' O -

lympians no more enthroned supreme as erst a-bove the star - ry spheres, that men must

need seek new di - vi - ni - ties, seek new di - vi - ni - ties.

rall.

rall. al poco

p p p p p

No. 4. PROCESSION - MUSIC AND CHORUS OF PEOPLE (outside the temple.)

APHRODITE.
Moderato. ♩. = 50

Cornel.

pp

Recit.

What sounds are those?

Recit.

What sounds are

cresc.

those?
Sopr.

Alto.

Tenor.

Bass.

We are hastening to Psy-che her love - liness to greet, with rose and myrtle

garlands to lay before her feet; she is fair - er than the morning, more

ra - diant than the moon, gentle as sum - merwinds that die — be - neath a summer

In the ca - no - py of heaven the stars no more are bright, they
noon; we are hastening to Psy - che her love - liness to

pale because her lus - tre out - shi - neth theirs by night; and the high Gods, whose
greet, with rose and myrtle garlands to lay before her feet; she is

splendour gives splen - dour to the day, are jeal - ous of the maiden grown
fairer than the morning, more ra - diant than the moon, gen - tle as sum - mer

more divine than they. grown more di - vine than they; — in the
winds that die be - neath a sum - mer noon; we are

Ve - ry fair is Aphro - di - te, ve - ry per - feet are the

ca - no - py of heaven the stars no more are bright, they pale because her
hast - ning to Psy - che her loveli - ness — to greet, to greet, with rose and
fa - ces of Ag - la - ia and her sis - ters, the vir - ginal the three; but

lus - tre, they pale be - cause her lus - tre out - shi - - noth
myr - tle gar - lands to lay before her feet; — she is fairer than the
veil ye, veil your beauty, O God - dess and O gra - ces, for a child of earth, our

theirs, out - shi - neth theirs by night,
mor - ning, more ra - diant than the moon;
Hear me, heed me. Aph - ro -
Psy - che, is love - - li - er than ye: ve - ry

in the ca - no - py of hea - ven — the
we are hast' - ning to — Psy - che her love - liness to
di - te, gazing down on men se - rene - ly from O - lym - pus where thou
fair is Aphro - di - te. ve - ry per - fect are the fa - ces of Ag -

stars. the stars no more are bright, they pale be - cause her
greet, with rose and myr - - tle, rose — and
dwest, in the ho - ly windless calm; lay a - side thy golden
la - ia and her sis - ters, the vir - gi - nal the three; — but

lus - tre out - shi - neth theirs by night; and the high — Gods, whose
 myr - - tle to lay before her feet; she is fair - er than the
 gir - dle and that air of thine so queen - ly, thou art van - quished by a
 veil ye your beau - - ty, O God - dess and O gra - ces, for a

splendour gives splen - dour to the day, are jeal - - ous
 mor - ning, more ra - diant than the moon, gentle as sum - - - mer
 mor - tal, Psyche bears from thee the palm; lay a - side thy golden
 child of earth, our Psy - - che, is love - - - li -

of the mai - - - den grown
 winds that die — be - - neath
 gir - - dle and that air so queen - - - ly —
 er than ye. — is

more di - vine, more di - vine than they; the
 sum - mer noon: we are hast'ning to Psy - che her
 Psy - che bears from thee the palm — Psy - che
 love - li - er than ye;

p

stars no more are bright, they
 love - liness to greet, with rose and myrtle garlands to lay before her
 bears from thee the palm; lay a - side thy golden gir - dle
 but veil ye your

pale because her lus - tre out - shi - neth theirs by night, — out - shi - neth theirs by
 feet: she is fair - er than the mor - ning, more
 and that air of thine so queen - ly. so
 beau - ty, O God -

280

pp ra - - diant than the noon. But veil ye your beau - cre - - ty, 0
 down on men se - rene-ly. But veil ye your beau - cre - - ty, 0
 veil, But veil ye, 0 God .

God - - - dess, for Psy - - - che is love - - - li - er than do
 God - - - dess, for Psy - - - che is love - - - li - er than do
 dess, 0 God - - - dess, for Psy - - - che is love - - - li - er than do

ff ye; we are haste - ning to Psy - - che her
 ye; we are haste - ning to Psy - - che her
 ye; we are haste - ning to Psy - - che her
 ye; we are haste - ning to Psy - - che her

love - - - li - ness to greet, with rose and myr - tle

love - - - li - ness to greet, with rose and myr - tle

love - - - li - ness to greet, with rose and myr - tle

love - - - li - ness to greet, with rose and myr - tle

gar - - lands, to lay be - fore her feet; she is

gar - - lands, to lay be - fore her feet; she is

gar - - lands, to lay be - fore her feet; she is

gar - - lands, to lay be - fore her feet; she is

fair - er than the morn - ing, more ra - - diant than the noon, gen - -

fair - er than the morn - ing, more ra - - diant than the noon, gen - -

fair - er than the morn - ing, more ra - - diant than the noon, gen - -

fair - er than the morn - ing, more ra - - diant than the noon, gen - -

sum - mer winds that die be - neath a summer moon;
 tle as winds be - neath a moon; we are
 tle as winds that die be - neath a moon;
 tle as winds that die be - neath a moon;

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The lyrics are: "sum - mer winds that die be - neath a summer moon; tle as winds be - neath a moon; we are tle as winds that die be - neath a moon; tle as winds that die be - neath a moon;". A piano dynamic marking (*p*) is present at the end of the first vocal line.

her - love - li - ness to greet, with rose and
 haste - ning to Psy - che, with rose and myr - tle to
 with rose and myr - tle to lay, to
 to lay

The second system of music continues the vocal and piano parts. The lyrics are: "her - love - li - ness to greet, with rose and haste - ning to Psy - che, with rose and myr - tle to with rose and myr - tle to lay, to to lay". A piano dynamic marking (*p*) is present at the beginning of the piano accompaniment.

myr - tle to lay be - fore her feet, with rose and
 lay be - fore her feet, to lay
 lay be - fore her feet, to lay
 be - fore,

The third system of music concludes the vocal and piano parts. The lyrics are: "myr - tle to lay be - fore her feet, with rose and lay be - fore her feet, to lay lay be - fore her feet, to lay be - fore,". A forte dynamic marking (*f*) is present at the end of the first vocal line.

myr- -tle to lay before her feet, to lay, to
 be - - - fore her feet, to lay, to
 be - - - fore her feet, to lay, to
 to lay,

lay be - - fore her feet, her feet, her feet,
 lay be - - fore her feet, her feet, her feet,
 lay be - - fore her feet, her feet, her feet,

Ritard. and dimin. al Fine.

to lay be - - fore her feet.
 to lay be - - fore her feet.
 to lay be - - fore her feet.
 to lay be - - fore her feet.

N^o 5. RECITATIVE. ♩ = 60.

APHRODITE.

Heard ye, O Gods? Heard ye, O Gods?

And must we then en - -dure vile mor-tals trampling on our high es -

tate, and see our em - pire un - re - gard - ed fall?

No! No! by the ma - jes - ty of heaven, I say it

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

shall not be! Come hith - er. O my

The second system continues the musical piece. The piano accompaniment includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The vocal line has a fermata over the word "be!" and a long note for "Come".

son! E - - ros! ce - les - tial archer!

The third system features a vocal line with a fermata over "son!" and a long note for "E - - ros!". The piano accompaniment continues with a consistent eighth-note accompaniment.

Hasten thou, hasten thou, this in - sult to a - venge!

The final system on the page shows the vocal line with a fermata over "Hasten" and a long note for "avenge!". The piano accompaniment concludes with a *p* (piano) marking.

No. 3. DUET. EROS AND APHRODITE WITH CHORUS OF PRIESTS AND PEOPLE.

Largo. ♩ = 80.

EROS.

pp

Mo - ther!

Tenor.

Bass. CHORUS of PRIESTS.

Andante.

pp

sotto voce

pp

Mo - ther!

my fleet wings

Listen,

Listen,

Listen,

Listen!

What

Listen,

Listen,

Listen,

Listen!

What

bear me at thy call to this thy loved I - - da - - - lian re -

mys - tic winged sound comes

mys - tic winged sound comes

treat. the home of joys, that are for ev - - er
 thro' the temple thrilling; what power is this, divine-ly
 thro' the temple thrilling; what power is this, divine-ly

sweet, and thy dear self, the sweetest joy of all.
 filling the air with o-dours breathed a - - round?
 filling the air with o-dours breathed a - - round?

But say, say, what shadow

dar - kens thus thy brow? Hast thou no smile, no smile of greet-ing to il -

cresc. *a piacere*

lume with brightness, rain-bow like, the stormy gloom of those deep eyes? Hast thou no

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics 'lume with brightness, rain-bow like, the stormy gloom of those deep eyes? Hast thou no'. Above the staff, the word 'cresc.' is written, and above the final measure, 'a piacere' is written. The middle and bottom staves are for piano accompaniment, with the bottom staff being the bass line. The piano part features a complex, arpeggiated texture in the right hand and a more rhythmic bass line.

pp

smile of greeting, no smile of greet - ing to il - - lume with

pp

'Tis some im-mortal guest, al-

pp

'Tis some im-mortal guest, al-

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics 'smile of greeting, no smile of greet - ing to il - - lume with'. Above the staff, the dynamic marking '*pp*' is written. The middle and bottom staves are for piano accompaniment, with the bottom staff being the bass line. The piano part continues with a similar arpeggiated texture. The lyrics for the piano part are: ''Tis some im-mortal guest, al-'.

cresc.

bright - ness, rain-bow like, with bright-ness, rain-bow like, the stor - - my

tho' cloud - - hidden, un - ap - pearing, we feel

tho' cloud - - hidden, un - ap - pearing, we feel

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics 'bright - ness, rain-bow like, with bright-ness, rain-bow like, the stor - - my'. Above the staff, the word 'cresc.' is written. The middle and bottom staves are for piano accompaniment, with the bottom staff being the bass line. The piano part continues with a similar arpeggiated texture. The lyrics for the piano part are: 'tho' cloud - - hidden, un - ap - pearing, we feel'.

gloom of those deep eyes, of those deep
his heavenly pres - - - ence nearing. A
his heavenly pres - - - ence nearing. A

eyes, of those deep eyes? *p*
God is here, we know, we feel his heaven - ly pres - ence *pp*
God is here, we know, we feel his heaven - ly pres - ence *pp*

Mo - - - ther dear, O Mother dear, speak thou! O
nearing.
nearing.

Mo - - - ther dear, O Mo - ther dear. speak thou, O

A God, a God is here, we know,

A God: a God is here, we know,

Mo - - - ther dear. *rall.* speak thou!

a God, a God, a God, a God is

a God, a God, a God, a God is

APHRODITE.

In

here, we know, we know!

here, we know, we know!

$\text{♩} = 92.$

mf

An - ger have I called thee, ra - - - diant son,

An - - ger with men, who of - fer un - a - fraid their

ho - - mage to a low - ly mortal maid, and bow no more, no

more to me, the peer - - - less one, the peer - - - less one!

Recit.

Thy Mother scorned, thy Mother scorned! Can such dis - honour be?

Moderato. $\text{♩} = 54.$

APHRODITE.

Hark! Hark!

Sopran.

CHORUS (Outside Temple)

Alt. *sempre p* To the

Tenor. To the

Bass. *p* To the

Moderato.

p

Hark! Dost thou hear?

temple of the goddess our Psy - che will we bear, for she a - lone is wor - thy to

temple of the goddess our Psy - che will we bear, for she a - lone is wor - thy to

temple of the goddess our Psy - che will we bear, for she a - lone is wor - thy to

temple of the goddess our Psy - che will we bear, — for she a - lone is

The throng of myriad feet and clamour of wild voices in the
 be enshrined there. De - throned is Aphro - di - te and all her glory
 be enshrined there. De - throned is Aphro - di - te and all her glory
 be enshrined there. De - throned is Aphro - di - te and all her glory
 wor - - thy De - throned is Aphro - di - te and all her glory

street, chanting the praise of this new De - - i - - ty.
 past. Lo! the true - queen of love-li-ness re - - vealed to earth at last, Lo!
 past. Lo! the true queen of love-li-ness re - - vealed at last, the
 past. Lo! the true - queen of love-li-ness re - - vealed at last. the
 past. Lo! the true queen of love - - - li - - ness at last. the

Dost thou hear, the throng of my-riad feet and clamour of wild
 — the queen of love - li - ness, Lo! the queen of love - li - ness re - vealed — to
 queen of love - - li - ness re - - vealed. re - - vealed to
 queen _____ of love - - li - - ness re - - vealed to
 queen of love - - li - ness re - - vealed, re - - vealed

voices in the street, chanting the praise, the praise
 earth, to earth at last, re - vealed to earth at last, to earth, to earth at last, at
 earth, to earth at last, re - vealed to earth, to earth at last, at
 earth at last, re - vealed to earth, to earth at last. at
 at last. _____ to earth _____ at

of this new De-i - ty, of this new De-i - ty!

last. at last!

last. at last!

last. at last!

last!

accel.

cresc.

Vivace. ♩ = 104.

EROS.

For thine outraged honors sake now my golden bow I take, and my

quiver, stored with many a fate-ful dart, she the one these madmen call Peer of God-desses, shall

fall smitten sudden-ly, sudden-ly to her presump-tuous heart

Più Lento. ♩ = 84.

APHRODITE.

I from this ho - - ly place will turn a - way my

face. You im - - pious crew I would not hear nor see. I

would nor hear nor see In depth of ro - - sy

cloud my - self I will en - - shroud, and

leave my scorn - ers pen - - al - ty, and leave my scorn - ers pen - al - ty to

rall.

APHRODITE.

thee. I from this ho - - ly - place will

EROS. *p*

a tempo Tremble, recreants, 'tis the hour of Love's a - venging power; not gentle now, but

turn a - way my face. In depth of ro - - sy -

ter - ri - ble he stands, vi - vid shafts of lightning play up - on his dread ar -

cloud - my - self I will en - - shroud, and

ray, and swift de - struc - tion, swift destruc - tion hurtles from his hands, and

cresc.

leave my scorn - - - ers to thee. 'Tis the hour, 'tis the

swift de - - struc - - tion hur - tles from his hands. 'Tis the hour, 'tis the

p

cresc.

hour, 'tis the hour of Love's a - -

hour, 'tis the hour, the hour of Love's a - - ven - - ging, a -

ven - - ging power, of Love's a - - - ven - - ging power, of

ven - - ging power, of Love's a - - - ven - - ging power, of

Love's a - - - ven - - ging power, Love's a - ven - ging power,

Love's a - - - ven - - ging power, Love's a - ven - ging power,

cresc.

Poco lento. ♩ = 88. *p*

Love's a - ven - ging power. I from this ho - ly

Love's a - ven - ging power. Now my gol - den

place will turn a - way my - face, will turn a - -
 bow, my - bow, my gol - den,

way, a - way my face. In
 gol - den bow I take. 'Tis the hour of Love's a - ven - ging power,
CHORUS OF PRIESTS.
 Bass. A God, a God is here, a God is here, we

depth of ro - sy - cloud my - self - I - will en - - shroud, and
cresc.
 and swift destruction hurtles, and swift destruction,
cresc.
 know, a God is here, is here, we know, a

poco rall.

Più mosso. ♩ = 152

leave — and leave my scor - - ners penal-ty to thee.

swift destruc - - tion hur - tles — from his hands.

Sop. To the tem-ple of the god-dess our

Alto. To the tem-ple of the god-dess our

CHORUS OF PEOPLE.

Tenor. To the tem-ple of the god-dess our

Bass. To the tem-ple of the god-dess our

God — is here, — a God — is here, — To the tem-ple of the god-dess our

f *poco rall.* *f*

Trem - - ble, re-creants!

Trem - - ble, re-creants!

Psy - - che will we bear, for she a-lone is wor-thy to be enshrined

Psy - - che will we bear, for she a-lone is wor-thy to be enshrined

Psy - - che will we bear, for she a-lone is wor-thy to be en- shrined

Psy - - che will we bear, — for she a-lone is wor-thy to be en - shrined

f *poco rall.* *f*

'Tis — the hour the hour of love's a-vengeing power.

Tis — the hour, the hour of love's a-vengeing power. She —

there. De - throned is Aphro - di - te, and all her glory past. Lo! the

there. De - throned is Aphro - di - te, and all her glory past. Lo! the

there. De - throned is Aphro - di - te, and all her glory past. — Lo! the

there. De - throned is Aphro - di - te, and all her glory past. — Lo! the

g:

In depth of ro-sy cloud my - - self I will en-shroud,

— the — one — these mad - - men call Peer of Goddesses, shall

true — queen of loveliness re - - vealed to earth at last, — — — re -

true — queen of loveliness re - - vealed to earth at last, re - - vealed — to

true — queen of loveliness re - - vealed to earth at last, re - - vealed — at

true — queen of loveliness re - - vealed at last, re - - vealed — to

g:

and leave my scorn - ers pen - al - - ty to thee,
 fall smitten sud - den - ly, smitten to her pre - - sump - tuous heart,
 vealed at last. _____ Lo! the
 earth at last. _____ Lo!
 last. _____ Lo! the
 earth at last. _____ Lo! the

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The lyrics are: "and leave my scorn - ers pen - al - - ty to thee," "fall smitten sud - den - ly, smitten to her pre - - sump - tuous heart," "vealed at last. _____ Lo! the", "earth at last. _____ Lo!", "last. _____ Lo! the", and "earth at last. _____ Lo! the". The bottom four staves are piano accompaniment. The first staff of the piano part has a piano (*p*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The piano part includes various chords and melodic lines.

and leave my scorn - ers pen - al - - ty to thee.
 fall suddenly smitten to her pre - - sump - tuous heart.
 queen of love - li - ness. De - throned is Aphro -
 the queen of loveliness. De - throned is Aphro -
 queen, the queen of loveliness. De - throned is Aphro -
 queen, the queen of loveliness. De - throned is Aphro -

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The lyrics are: "and leave my scorn - ers pen - al - - ty to thee.", "fall suddenly smitten to her pre - - sump - tuous heart.", "queen of love - li - ness. De - throned is Aphro -", "the queen of loveliness. De - throned is Aphro -", "queen, the queen of loveliness. De - throned is Aphro -", and "queen, the queen of loveliness. De - throned is Aphro -". The bottom four staves are piano accompaniment. The first staff of the piano part has a piano (*p*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The piano part includes various chords and melodic lines.

Trem - ble, recreants! Trem - ble, recreants!

Trem - ble, recreants! Trem - ble, recreants!

di - te, and all her glo - ry past, de - throned is Aphro - di - te,

di - te, and all her glo - ry past, de - throned is Aphro - di - te,

di - te, and all her glo - ry past, de - throned is Aphro - di - te,

di - te, and all her glo - ry past, de - throned is Aphro - di - te,

p *f* *p* *f*

Trem - - - ble! Trem - - - ble!

Trem - - - ble! Trem - - - ble!

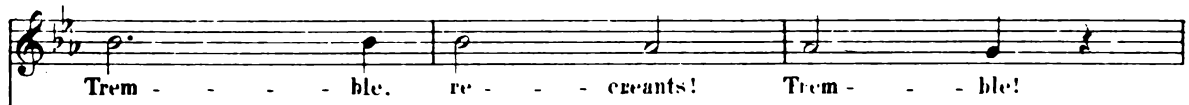
de - throned is Aphro - di - te, de - - throned is Aph - ro -

de - throned is Aphro - di - te, de - - throned is Aph - ro -

de - throned is Aphro - di - te, de - - throned is Aph - ro -

de - throned is Aphro - di - te, de - - throned is Aph - ro -

p *f* *p* *f*



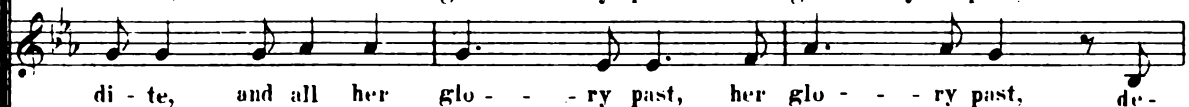
Trem - - - ble. re - - - creants! Trem - - - ble!



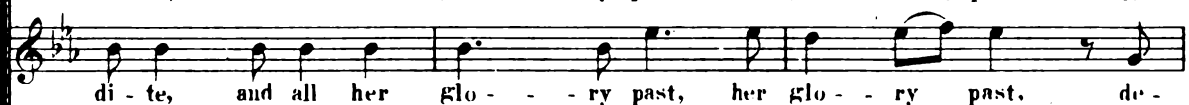
Trem - - - ble. re - - - creants! Trem - - - ble!



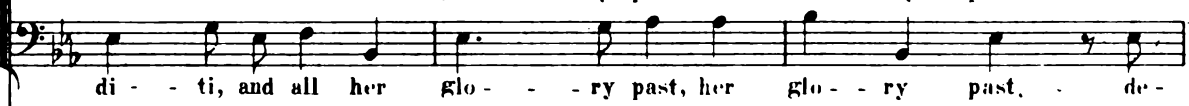
di - te, and all her glo - - - ry past, her glo - - - ry past, de -



di - te, and all her glo - - - ry past, her glo - - - ry past, de -



di - te, and all her glo - - - ry past, her glo - - - ry past, de -



di - ti, and all her glo - - - ry past, her glo - - - ry past, de -




Tremble, recreants! Tremble, recreants! Trem - - - ble!



Tremble, recreants! Tremble, recreants! Trem - - - ble!



throned is Aph - - ro - di - te, dethroned, de - throned.



throned is Aph - - ro - di - te, dethroned, de - throned.



throned is Aph - - ro - di - te, dethroned, de - throned.



throned is Aph - - ro - di - te, dethroned, de - throned.



№ 7. RECIT. BASS WITH CHORUS.

A PRIEST. (at the dow of the Temple)

Recit. *Andante.*

What crowds! what tumults!

Andante. ♩ 69

Hither like a tide, wave after wave the

long procession rolls its riotous mul - titude. Amidst all these no jo-vial God,

on - ly a mai - den sits, a mai - den sits un - der a ca - - no - py. A -

Adagio.

midst all these on - ly a mai - - den sits with down - - - cast

Tempo.

eyes. How fair a face she has: too fair, me - thinks, for the mad rout,

PRIEST.

that doth en - cir - - - cle her. Back!

Sop.

De - - throned is Aphro - di - te, de -

Alto.

De - - throned is Aphro - di - te, de -

CHORUS of PEOPLE

Tenor.

De - - throned is Aphro - di - te, de -

Bass.

De - - throned is Aphro - di - te, de -

De - - throned is Aphro - di - te, de -

Back! ye pro - fane whose sa - cri - ligious feet are for this

throned is Aphro - di - te!

throned is Aphro - di - te!

throned is Aphro - di - te!

throned. is Aphro - di - te!

threshold of the Gods unmeet:

Back thy-self, dotard! Back thy-self, dotard!

Back thy-self, dotard! Back thy-self, dotard!

Back thy-self, dotard! Back thy-self, dotard!

Back thy-self, dotard! Back thy-self, dotard!

Here will we en-shrine one wor-thier than a-ny God of thine!

Here will we en-shrine one wor-thier than a - - ny God of thine!

Here will we en-shrine one wor-thier than a - - ny God of thine!

Here will we en-shrine one wor-thier than a - ny - God of thine!

Nº 8. SCENA SOPRANO. WITH EROS AND CHORUS.

Moderato. $\text{♩} = 76$

PSYCHE.

Nay, lis - - - ten first to - me, - nay.

lis - - - ten first to me: A - gainst my will, O

friends, ye brought me here, ye brought me here with

ho - nour not mine own. Now would I fain ap -

proach these courts a - lone, and sup - - - pliant re - vere great Aph - ro -

a piacere
 di - tes in - jured Ma - jes - ty, and sup - - - pliant re - vere, and

sup - - - pliant re - vere, and sup - - - pliant re - vere - great Aph -

- ro - di - tes in - jured Ma - jes - ty, and sup - - - pliant re vere great Aph - ro - -

rall.
 di - - - tes in - jured Ma - jes - ty. *cresc.* Nay, lis - - - ten. nay, lis -

ten, nay, lis - ten - first to me, first to me.

lis - - ten first to me, first to me,

first to me, nay, lis - - ten,

Sop. CHORUS OF PEOPLE.
 pp Go then, fair flower of
 Alto. pp Go then, fair flower of
 Tenor. pp Go then, fair flower of
 Bass. pp Go then, fair flower of

nay, lis - - ten!

mor-tal race, in - to the ho - ly place, and claim thy right-ful throne therein a -
 mor-tal race, in - to the ho - ly place, and claim thy right-ful throne therein a -
 mor-tal race, in - to the ho - ly place, and claim thy right-ful throne therein a -
 mor-tal race, in - to the ho - ly place, and claim thy right-ful throne therein a -

PSYCHE.

Now
mid thy heavenly kin. And
mid thy heavenly kin. And
PRIESTS.
mid thy heavenly kin. Go humbly, child of mortal race, in - to the ho - ly place, and
mid thy heavenly kin. Go humbly, child of mortal race, in - to the ho - ly place, and

would I fain ap - proach these courts, these courts — a - lone, and suppliant re -
pray to her, who dwells there - in, for these thine earthly kin, and pray for
pray to her, who dwells there - in, for these thine earthly kin, and pray for
pray to her, who dwells there - in, for these thine earthly kin, and pray for
pray ————— to her, for these thine earthly kin, —————

PSYCHE.

vere Aphro - di - tes Ma - - - jes - - ty.

EROS.

pp

She comes.

these thine earthly kin, thine earthly kin.

these thine earthly kin, thine earthly kin.

these thine earth - ly kin, thine earthly kin.

thy kin.

trem.

EROS.

she comes, she comes, my bow is drawn, and sudden death a -

waits her; she comes, my bow is drawn, and sudden death a -

pp
Go humbly, child of mor - tal race, in - - to the ho - ly

pp
Go humbly, child of mor - tal race, in - - to the ho - ly

pp
Go humbly, child of mor - tal race, in - - to the ho - ly

pp
Go hum - - - bly, child of mor - - - - tal

PSYCHE.

Now would I fain ap - - proach these courts,

EROS.
waits her.

place, and pray to her, who dwells there-in, for
place. and pray to her, who dwells there-in, for
place, and pray to her, who dwells there-in, for
place. and pray to her, for

now would I fain ap - - proach these
hear a footstep o'er the lintel pass, I hear a foot-step, a
these thine earth - ly kin. Go —
these thine earth - ly kin. Go
these thine earth - ly kin. Go hum - - bly, child of
these thine kin. Go hum - - bly, child,

courts a - lone, these courts a - lone, now
 footstep, and now one lifts the curtain at the door, letting a
 hum - - bly, child, and pray to her, and
 hum - bly, child, and pray to her, and
 mor - - tal race, and pray to her, who dwells there-in, and
 and pray to her, and

would I fain ap - proach these courts a - - - *rall.*
 flood of gol - den sunlightin, a flood of sun - - light, sun - light *rall.*
 pray to her, who dwells there-in, for these thine earth - ly *rall.*
 pray to her, who dwells there-in, for these thine earth - ly *rall.*
 pray to her, who dwells there-in, for these thine earth - ly *rall.*
 pray for thine earth - ly *rall.*

lone.

in. and then. and then a form,

kin.

kin.

kin.

kin.

The first system of the score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano part features a steady accompaniment with some melodic lines in the right hand.

Great Heaven, can this be she! O beautiful miracle of

The second system continues the vocal and piano parts. The key signature changes to one sharp (F#). The piano accompaniment becomes more active, with a prominent melody in the right hand. The lyrics are: "Great Heaven, can this be she! O beautiful miracle of".

mai - denhood, the sunshine dazzles not im - mor - tal eyes, as do thy love - li -

The third system concludes the page. The key signature remains one sharp. The piano accompaniment continues with a similar texture. The lyrics are: "mai - denhood, the sunshine dazzles not im - mor - tal eyes, as do thy love - li -".

PSYCHE.

Now would I ap - proach these
ness.

Go hum-bly, child of mor - - tal race, in - - to the ho - ly
Go hum-bly, child of mor - - tal race, in - - to the ho - ly
Go hum-bly, child of mor - - tal race, in - - to the ho - ly
Go hum - - bly, child, in - - to the ho - ly

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by three more vocal staves and a piano accompaniment at the bottom. The lyrics are: "Now would I ap - proach these ness." followed by "Go hum-bly, child of mor - - tal race, in - - to the ho - ly" repeated on three staves, and "Go hum - - bly, child, in - - to the ho - ly" on the fourth staff. The piano accompaniment features arpeggiated chords and a steady bass line.

courts a - - lone, a -

Thou com-est near,

place, and pray to her, who dwells there-in, for
place, and pray to her, who dwells there-in, for
place. and pray, and pray to her, who dwells there - in, for
place, and pray to her, for these thine

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by three more vocal staves and a piano accompaniment at the bottom. The lyrics are: "courts a - - lone, a -" followed by "Thou com-est near," followed by "place, and pray to her, who dwells there-in, for" repeated on three staves, and "place, and pray to her, for these thine" on the fourth staff. The piano accompaniment continues with arpeggiated figures and a consistent bass line.

lone.

thou comest near, and I, who should have

these thine earth - ly kin.

these thine earth - ly kin.

these thine earth - ly kin.

earth - - ly kin.

dim

f

slain thee, wondering stand, while dart and bow fall from my nerveless hand.

Go

Go

Go

Go

hum - - - bly, child of mor - tal race, go - hum - bly, go

hum - bly, child of mor - tal race, of mor - tal race, go - hum - bly, go

hum - bly, child of mor - tal race, of - mor - tal race, go - hum - bly, go

hum - bly, child of mor - tal race, of mor - tal race, go - hum - bly, go

humbly, go humbly, and pray!

humbly, go humbly, and pray!

humbly, go humbly, and pray!

humbly, go - humbly, go - hum - bly, child, and - pray, and pray!

dim.

dim.

dim.

dim.

dim.

Nº 9 . AIR . PSYCHE . (In the Temple.)

Andante. ♩ = 54

Oboe Solo.

PSYCHE.

Fairest of im-mor-tals, hear! Aph-ro - - di - - te! Kneeling low-ly at thy

feet I im-plore thee, I en-treat, par-don the dis-honor done to thy

beau-ty, peer-less one!

Oboe.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note rest, followed by a half note rest, and then a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Foam-born Goddess, deign to hear, Aph-ro-di-te, a-

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment includes dynamic markings 'p' (piano) and 'f' (forte).

mid the sis-ters of the sea, if ev-er one was dear to thee, then by that

The third system shows the vocal line continuing with a series of eighth notes. The piano accompaniment features a dense texture of chords and moving lines.

maiden's me-mo-ry, O hear, O hear!

The fourth system concludes with a change in tempo to 'rall.' (rallentando). The vocal line has a long note on 'O' and a final note on 'hear!'.

poco lento ♩ = 50

By thy home beneath the wa-ters, when the sea-shell was thy pris-son,

The fifth system begins with a tempo marking of 'poco lento' and a metronome marking of 50. The vocal line starts with a piano 'p' dynamic. The piano accompaniment features a flowing eighth-note pattern.

by the songs that oceans daugh - - ters — sung a - round — their un - - a - ris-en,

cresc.
by that wondrous birth of thine from the sparkling hyaline, O hear!

p
I am on-ly a poor mai - - den, — wish - - ing for no high - - er lot;

though I come with honours la - - den, — O — my queen, I — sought them not.

See this myr - tle - wo - - ven crown, on thy shrine I lay it — down;

and thy fa - vour to restore, I entreat thee. I implore.

I entreat thee, I implore, I implore. I implore:

rall. *dim.*

rall.

Tempo.

Cy - the - re - a, gracious be, Cy - the - re - a, gracious

be, though vain mortals an - ger thee, par - - don them and spare thou

me, par - don them and spare thou me, O spare, O spare!

rall. *ppp*

№ 10. RECIT. AND DUET. PSYCHE AND EROS.

Moderato. $\text{♩} = 84$

PSYCHE.

EROS.

8

p

EROS. *pp* **Recit.** PSYCHE.

Psyche! Psy-che! Who

8

rall. *pp*

spoke? What gentle voice was that? It is the goddess, who hath heard my prayer. Ah!

8

EROS.

Speak a - - gain! No, Psyche, tis not she, but one whose nature

8

PSYCHE.

is divine as hers. No Goddess, but a God! A God! A God! can it be? A

8

EROS. *rall.* *più lento*

God can it be? Nay, tremble not, 'tis one who loves thee well.

d = 60

E - there - al, in - vis - i - ble, in - vis - i - ble. Thy

lov - er standeth near; my face, my form, thou canst not see, but

PSYCHE. *rall.*

I hear, I hear, I hear!

thou canst hear me - speak to - thee. Nay, trem - ble not, 'tis one - who loves thee.

EROS.

Now like a gen - - tle mor - ning wind now like a gentle morning wind, a -

I feel.

round above I steal, breathe softly on thy golden hair, and stoop to kiss thy

rall.

I feel. I — feel, — I feel, — I feel! O wild and wondrous

fore-head fair, stoop to kiss thy fore-head fair.

rall.

PSYCHE.

ecstasy, thrilling my senses thro', tell me what

Alterna.

brow. Ah! ¹⁰

Deity art thou, whose heavenly lips have touched my brow. Ah! — tell me!

colla voce

p

Tell me, who? Tell me, who? Ah! tell me, who art thou, — whose

'Tis one, 'tis one, 'tis one who loves thee well, — 'tis

heaven - ly lips — have touched my brow: Ah! tell me, who? Ah! tell me,

one — who loves — thee well, — 'tis one who loves thee well, 'tis one who

tell — me, tell — me, who?

lovesthee, loves — thee well.

EROS.

p

Now listen! I will take thee,

if thou wilt come with me, to a place where

none shall wake thee from thy dream of ec - sta - sy.

In a hap - py garden yonder of

a - ma - rantine flowers shalt thou be free, be free to wan - der for

endless summer hours, to wan -

- der for end - - lessum - - mer hours.

dim. Ah!

say, wouldst thou go thi - - - ther? Say, wilt thou come with

PSYCHE.
me? I go, I care not wither. I go, I care not wither, while

EROS. I may fol - - - low thee! Tell me. Tremble not.

cresc.

who art thou, tell me, tell me, tell me,
 'tis — one, tremble not, tremble not, 'tis, one

who art thou, whose heavenly lips have touched my brow. Ah! tell — me, Ah!
 'tis one, nay, trem - - ble not, 'tis one who loves thee well, who

tell — me, whose heavenly lips have touched my brow, whose heavenly lips have touched my brow. Ah! tell me,
 loves thee well, 'tis one, — 'tis one — who loves thee, who loves thee, who loves

dim.

who, Ah! tell me, who, Ah! tell me, who!
 thee, who loves thee — well!

pp

NO 11. RECIT. EROS AND PSYCHE, AND CHORUS OF ZEPHYRS.

Andante. $\text{♩} = 54$

EROS.

Comethen at my compelling, O zephyrs! hasten ye and to my secret dwelling waft my sweetlove and me. Come, comeswiftly, come!

PSYCHE.

Do I not hear a rustling, fluttering sound draw near? My faithful zephyrs! Ah! be-

hold yon cloud of wings that hurry a-pace, where many a little star-like face

EROS.

looks out between its plumes of gold.

Soprani. *pp*

CHORUS of ZEPHYRS.

Contralti. *Wc*

pp

PSYCHE.

Well have ye sped! My heart di-vines, though I

come, we come!

see not this won-drous thing: they are in - - vis - i - ble as thou.

pp

Wc

pp

sotto voce

But I can hear their voices now, even as a low wind murmuring among the sea shore

come, we come, we

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The bottom two staves are piano accompaniment.

pines.

come, we come, we come — From the ro - sy west at thy be - hest, we

accel. Allegro. $\text{♩} = 84$

accel. Allegro.

This system contains the next three staves. It includes the word 'pines.' at the beginning. The vocal line has lyrics and includes an acceleration marking. The piano accompaniment also features acceleration markings.

come thro' e - ther dancing, the cloudlets fly, and scattered lie be -

come thro' e - ther dancing, the cloudlets fly, and scattered lie be -

This system contains the final three staves of music. It includes the continuation of the vocal line with lyrics and the piano accompaniment.

fore our feet ad - van - - ing this earth child fair, we come to ^{hear}

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "fore our feet ad - van - - ing this earth child fair, we come to". A fermata is placed over the word "hear" at the end of the system. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

hear on our sus - tain - ing pin - i - ons, far - a - way to the

The second system continues the vocal line and piano accompaniment. The lyrics are: "hear on our sus - tain - ing pin - i - ons, far - a - way to the". The piano accompaniment maintains the same rhythmic pattern as the first system.

brigh - ter day of thy se - - rene do - - min - i - ons. The
far a - - way to thy

The third system continues the vocal line and piano accompaniment. The lyrics are: "brigh - ter day of thy se - - rene do - - min - i - ons. The" on the first line and "far a - - way to thy" on the second line. The piano accompaniment continues with the same rhythmic pattern.

cloud - lets fly, and scat - tered lie be - fore our feet ad - - van - -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "cloud - lets fly, and scat - tered lie be - fore our feet ad - - van - -". The piano accompaniment continues with the same rhythmic pattern.

cing, be - - fore our feet ad - van - - cing, be - - fore our -

8

EROS. *Andante.* $\text{♩} = 60$

'Tis well now, gather ye around, lay wing by

feet ad - van - - cing.

8

wing, and gen - - tly raise her from the ground; then all to - ge - ther

spring up thro' the temple's op-en roof in-to the blue pro-

PSYCHE.

Allegretto. $\text{♩} = 152$

As a barque— up -
found, the blue pro - found. Though a - - round— thee

rall.

on the o - - - cean I am launched up - on the
and a - bove thee now is nought but air and

CHORUS. ZEPHYRS. The cloud - lets fly, and

sky, with a ma - - zy, mys - - tic mo - - -
sky, though a - - round— thee and a - bove
scat - - terd lie.

tion I am launched up - on the sky, with a
 thee now is nought but air and sky, fear thee

This earth child fair we

ma - - zy, mys - - tic mo - - tion I float,
 not for I who love thee, am nigh,
 bear,

I fly like one who all a -
 am nigh, and thou art not all a -
 this earth child fair we bear,

lone, starts on the wa - - ters wide un - - known,
 lone, friends en - - cir - - cle thee, mine own,
 far, far a - way, a - way,

sees his dear land dis - - ap - pear - - ing, looks and
 what if earth be dis - - ap - pear - - ing, for one

sees no oth - er near - - - ing, sees his
 fair - er we - - arc steer - - - ing, what if
 far, far a - way.

dear land dis - - ap - pear - - ing,
 earth be dis - - ap - pear - - ing,
 to the bright - er

looks and sees no oth - - er near - - ing.
 for one fair - - er we are steer - - ing,
 day of thy se - - rene do -

looks and sees, looks and sees his dear land
 what if earth, what if earth, if earth be
 min - - i - - ous.

dis - - ap - pear - ing, looks and sees no oth - - - er
 dis - - ap - - pear - ing, for one fair - er we _____ are

near - - - - - ing.
 steer - - - - - ing.

accl. **Tempo.**

Our zeph - - yr throng, our zeph - - yr
 Our zeph - yr,

throng to a sound of song ai ri - ly on - - ward speedeth.

How fast we go— for look be - low how fast the dim world re -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'How fast we go— for look be - low how fast the dim world re -'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

ce - - deth; and thus we bear this earth child fair, on our sus -

and thus we bear

The second system continues the vocal line with the lyrics 'ce - - deth; and thus we bear this earth child fair, on our sus -' and 'and thus we bear'. The piano accompaniment continues with similar harmonic and melodic patterns.

tain - ing pin - i - ons, far a - way, a - - way, to

far a way, to the bright-er day of

far a - - way to

The third system features the vocal line with lyrics 'tain - ing pin - i - ons, far a - way, a - - way, to' and 'far a way, to the bright-er day of'. The piano accompaniment includes a key signature change to B-flat major, indicated by a flat sign on the B line of the bass clef.

thy se - rene do - min - i - ons, how fast we go— for look be -

The fourth system concludes the page with the vocal line lyrics 'thy se - rene do - min - i - ons, how fast we go— for look be -'. The piano accompaniment continues with chords and moving lines.

low how fast the dim world re - ce - - - deth, how fast we

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'low how fast the dim world re - ce - - - deth, how fast we'. The piano accompaniment consists of chords and moving lines in both hands.

go, for look be - - low, for look how fast the dim world re -

The second system continues the vocal line with the lyrics 'go, for look be - - low, for look how fast the dim world re -'. The piano accompaniment continues with similar harmonic support.

ce - - - deth; how fast we

The third system concludes the vocal phrase with 'ce - - - deth; how fast we'. The piano accompaniment features a prominent bass line with a 'p' (piano) dynamic marking.

go, for look be -

The fourth system begins with the vocal line 'go, for look be -'. The piano accompaniment continues with a steady bass line and chordal accompaniment.

how fast, how fast we go. how fast, how

low,

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

dimin. al fine

fast we go, we go, we go, how fast, how

This system contains the third and fourth staves. The piano part continues with the same rhythmic pattern, and the lyrics continue across the vocal line.

far a - way we go.

fast we go. far a - way we go, how fast we go.

how fast we go, how fast we go, how fast we go, we go.

This system contains the fifth and sixth staves. The piano part features a crescendo leading into a final flourish. The lyrics conclude with "we go."

ritard.

This system contains the seventh and eighth staves. The piano part concludes with a series of chords and a final flourish. The word "ritard." is written above the piano staff.

Nº 12. CHORUS OF PEOPLE WITH RECIT. PRIEST AND APHRODITE.

Moderato. $\text{♩} = 84$

Sop. *ff* **Recit.**
 Alto. *ff*
 Tenor. *f*
 Bass. *f*

Psy - - - - che! why
 Psy - - - - che! why
 Psy - - che! Psy - - - - che! why
 Psy - - che! Psy - - - - che! why

Moderato. *mf*

$\text{♩} = 80$

tarri-est thou so longwith-in? Come forth, come forth, we tire of
 tarri-est thou so longwith-in? Come forth, come forth, we tire of
 tarri-est thou so longwith-in? Come forth, come forth, we tire of
 tarri-est thou so longwith-in? Come forth, come forth, we tire of

waiting here for thee. Come, Psy-che, come, Psy-che!

waiting here for thee. Come, Psy-che, come, Psy-che!

waiting here for thee. Come, Psy-che, come! She is not here!

waiting here for thee. Come, Psy-che, come! She is not here!

Con Moderato. ♩ = 104

Psyche! Psyche! She is not here! Our joy has

Psyche! Psyche! She is not here! Our joy has

She is not here! Psyche! She is not here! Our joy has

She is not here! Psyche! She is not here! Our joy has

fled, our darling is for ev - er lost.

fled, our darling is for ev - er lost.

fled, our darling is for ev - er lost. But

fled, our darling is for ev - er lost. But

pp

But mark, but mark!
 But mark, but mark!
 mark, but mark!
 mark, but mark!

What sud - - den darkness veils the sky?
 What sud - - den darkness veils the sky?
 What sud - - den darkness veils the sky?
 What sud - - den darkness veils the sky?

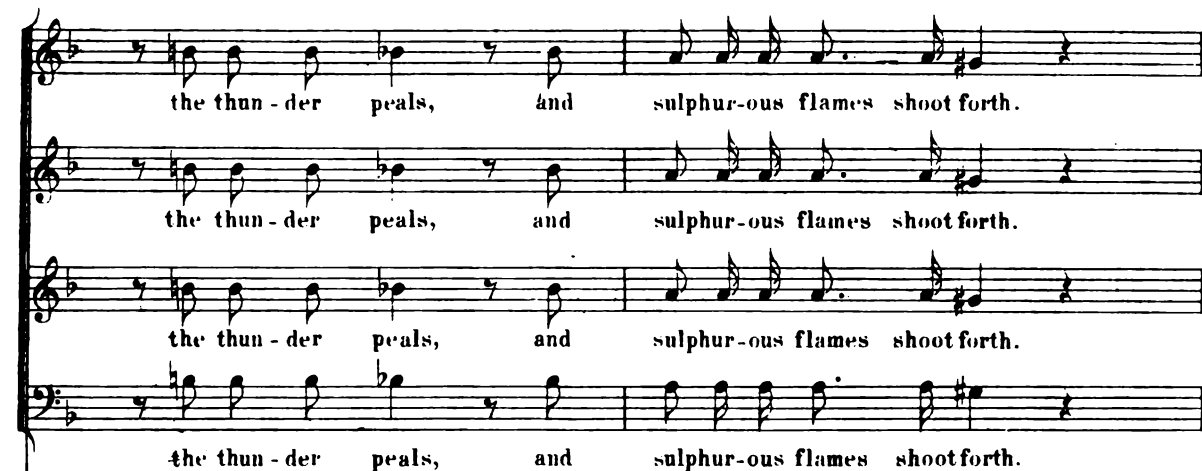
Whence is this
 Whence is this
 Whence is this
 Whence is this

cresc. e accel.
 ff

rush of hollow booming wind, la-den with storm?
 rush of hollow booming wind la-den with storm?
 rush of hollow booming wind, la-den with storm?
 rush of hollow booming wind, la-den with storm?

O fear-ful pro - - di - gy! Feel ye not, how the
 O fear-ful pro - - di - gy! Feel ye not, how the
 O fear-ful pro - - di - gy! Feel ye not, how the
 O fear-ful pro - - di - gy! Feel ye not, how the

so-lid temple quakes, and from yon o-ver brooding mass of cloud
 so-lid temple quakes, and from yon o-ver brooding mass of cloud
 so-lid temple quakes, and from yon o-ver brooding mass of cloud
 so-lid temple quakes, and from yon o-ver brooding mass of cloud



the thun-der peals, and sulphur-ous flames shoot forth.

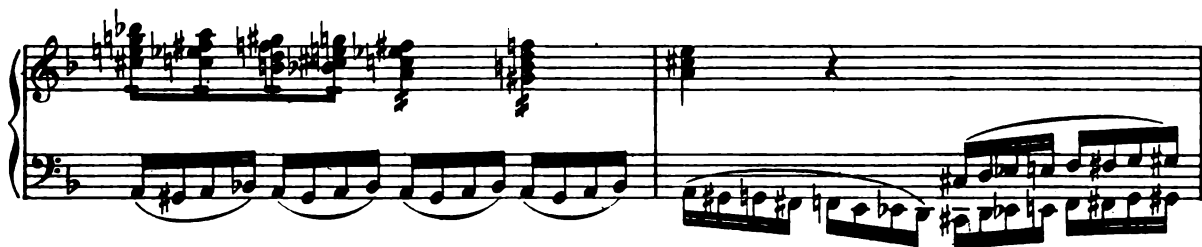
the thun-der peals, and sulphur-ous flames shoot forth.

the thun-der peals, and sulphur-ous flames shoot forth.

the thun-der peals, and sulphur-ous flames shoot forth.



8




Tenor.

PRIESTS. It is the wrath of our great De-i-ty, she comes in all her

Bass.

It is the wrath of our great De-i-ty, she comes in all her



terror to re - quite you, who have spurned her.

terror to re - quite you, who have spurned her.

Andante. Recit. $\text{♩} = 56$
PRIEST. SOLO.

Down then on your knees, down every one and humbly pray that from

sost.

us her dread anger pass a - way, her dread anger pass a - way.

Andante. $\text{♩} = 63$

CHORUS OF PRIESTS AND PEOPLE.

Sop. Ah! recreants tho' we be, who have forgotten thee, our *p*

Alto. Ah! recreants tho' we be, who have forgotten thee, our *p*

Tenor. Ah! recreants tho' we be, who have forgotten thee, our *p*

Bass. Ah! recreants tho' we be, who have forgotten thee, our *p*

our

true, our on - ly La - dy of De - light, our true, our on - ly La - dy of De -
 true, our on - ly La - dy of De - light, our true, our on - ly La - - -
 true, our on - ly La - dy of De - light, our true, our on - ly La - - -
 true, our on - ly La - dy of De - light, our true, our on - ly La - - -

s

light! Yet spare thou and for - give, yet
 dy! Yet spare, yet spare thou
 dy! Yet spare, yet
 dy! *p* Yet spare, yet spare, yet spare, yet

s

spare, yet spare, yet spare thou and for - give, and
 and for - give, yet spare, thou spare thou, spare thou and for - give,
 spare, yet spare, yet spare thou and for - give.
 spare, yet spare thou, spare thou, spare thou and for - give,

s

let thy peo - ple live, and let thy peo - ple live, un -
 and let thy peo - ple live, and let thy peo - ple live, un -
 un - - til, un - til, un -
 un - - til, un - til, un -

-til they learn to — ho - nour thee a - right, to ho - - nour
 -til they learn to — ho - nour thee a - right, to ho - - nour —
 -til they learn to — ho - nour thee a - right, to ho - - nour
 -til they learn to — ho - nour thee a - right, to ho - - nour

thee a - - right, to ho - - nour thee a right.
 thee a - - right, to ho - - nour thee a right.
 thee a - - right, to ho - - nour thee a right.
 thee a - - right, to ho - - nour thee.

APHRODITE.

♩ = 92

Fall night upon them and thou, tempest, rage!

Ye lightnings from the murky cloud, flash forth your lurid fires!

Peal, thunder, peal a - main, and

let the furious e-le-mental roar strike terror to their hearts, strike

terror to their hearts, until they feel how great a De-i - ty they

Tempo.

have despised!

From this tem-pes-tuous night, that o-ver-whelms the

From this tem-pes-tuous night, that o-ver-whelms the

From this tem-pes-tuous night, that o-ver-whelms the

From this tem-pes-tuous night, that o-ver-whelms the

light, Ah! whither shall we fly, Ah! whither shall we

light, Ah! whither shall we fly, Ah! whither shall we

light, Ah! whither shall we fly, Ah! whither shall we

light, Ah! whither shall we fly, Ah! whither shall we

rall.

rall.

rall.

rall.

senza accomp.

a tempo

fly! Our spirits sink with fear, have mercy, heaven! O hear, and

fly! Our spi-rits sink, have mer-cy, heaven, and

fly! Our spi-rits sink, have mer-cy, heaven, and

fly! Our spirits sink with fear, have mercy, heaven! O hear, and

save us ere we die, O hear! Save us ere we die, O

save us ere we die, O hear! Save us ere we die, O

save us ere we die, O hear! Save us ere we die, O

save us ere we die, O hear! Save us ere we die, O

pp senza accomp.

hear and save us ere we die, O hear, O

hear and save us ere we die, O hear, O

hear and save us ere we die, O hear, O

hear and save us ere we die, O hear, O

cresc.

hear, O hear, O hear!

hear, O hear, O hear!

hear, O hear, O hear!

hear, O hear!

PART II.

Interior of Temple with worshippers, priests, etc.

Nº 13. CHORUS.
Adagio. ♩ = 56.

PIANO.

CHORUS.
Sop.

Alt.

Ten.

Bass.

forethine al-tar sup- pli - ant we pray: hear thou, O hear the cry of our dis-tress and

forethine al-tar sup- pli - ant we pray: hear thou, O hear the cry of our dis-tress and

forethine al-tar sup- pli - ant we pray: hear thou, O hear the cry of our dis-tress and

forethine al-tar sup- pli - ant we pray: hear thou, O hear the cry of our dis-tress and

let thy grievous an- ger pass a-way, thy grievous an- ger pass a - way. *dim.*

let thy grievous an- ger pass a-way, thy grievous an- ger pass a - way.

let thy grievous an- ger pass a-way, thy grievous an- ger pass a - way.

let thy grievous an- ger pass a-way, thy grievous an- ger pass a - way.

For

For *p* ah! the curse, it hangeth o'er us all, the

Un -
 For ah! the_ curse, it hang-eth
 ah! the_ curse, it hangeth o'er us all, the curse which thou hast laid the
 curse which thou hast laid the brood-ing blight, it hang -

time-ly_ win-ter bids our ro - ses fall, un - time - ly
 o'er us all, the curse which thou hast laid the brood - ing blight.
 brood-ing_ blight, the brood - ing blight. Un - time-ly_ win-ter bids our
 eth, it hang - eth o'er us all.

win-ter bids our ro-ses fall, our ro - ses fall, yea,
 Un - time-ly_ winter bids our ro-ses_ fall, un - time-ly_ winter bids our
 ro - ses fall, un - time-ly win - ter bids our ro-ses fall, our
 Un - time-ly_ winter bids our

turns our sum - mer joy to un - de - light, yea,
 ro - ses fall, our sum - mer joy to un - de - light, yea,
 ro - ses fall, yea turns our joy to un - de - light, yea,
 ro - ses fall, yea turns our summer joy to un - de - light, yea.

8.....

turns our summer joy to un - de - light, our sum - mer joy to un - de -
 turns our summer joy to un - de - light, our sum - mer joy to un - de -
 turns our summer joy to un - de - light, our sum - mer joy to un - de -
 turns our summer joy to un - de - light, our sum - mer joy to un - de -

pp
pp
pp
pp
senza accomp.

light. When wilt thou give us back our hap - pi - ness, give back its vanished
 light. When wilt thou give us back our hap - pi - ness, give back its vanished
 light. When wilt thou give us back our hap - pi - ness, give back its
 light. When wilt thou give us back our

beau-ty to the day; when wilt thou give us back our hap - pi - ness, give
 beau-ty to the day; when wilt thou give us back our hap - pi - ness, give
 beau - - ty; when wilt thou give us back our hap - pi - ness, give
 hap - - pi - ness; when wilt thou give

back its vanished beau-ty to the day; when wilt thou hear the
 back its vanished beau-ty to the day; when wilt thou hear the
 back its vanished beau-ty to the day; when wilt thou hear the
 back its vanished beau-ty to the day; when wilt thou hear the

cry of our distress, and let thy grievous an-ger pass a - way, pass a -
 cry of our distress, and let thy grievous an-ger pass a - way, pass a -
 cry of our distress, and let thy grievous an-ger pass a - way, pass a -
 cry of our distress, and let thy grievous an-ger pass a - way, and let thy grievous

way, pass a - way, let thy an - ger pass a - -
 way, pass a - way, let thy an - ger pass a - -
 way, pass a - way, let thy an - ger pass a - -
 an - ger pass a - - way, let thy an - ger pass a - -

way, let thy an - ger pass a - way, a - way, a - -
 way, let thy an - ger pass a - way, a - way, a - -
 way, let thy an - ger pass a - way, a - way, a - -
 way, let thy an - ger pass a - way, thy an - ger pass a - -

way, a - - way, a - - way, a - - way. *dim.*
 way, a - - way, a - - way, a - - way.
 way, a - - way, a - - way, a - - way.
 way, thy an - ger pass a - - way, a - way, a - way. *dim.*

N^o 14. RECIT. & ARIA. PRIEST WITH CHORUS.

RECIT. PRIEST.

Ye come then, fickle mul-ti-tude, ye

come of-fer-ing your prayers to her whom once ye spurned; and ye do

well, for since that im-pious day when in her place a mor-tal maid ye

set, a-las! what e-vils have be-fall-en us!

ARIA. Allegro moderato. $\text{♩} = 104.$

How ter-ri-ble thy wrath can be, O just-ly an-ger'd de-i-ty, when

thou dost make it man - i - fest un - to some race of men un - blest; we

see thee not, for night and storm mant - les the ra - diance of thy

form; but flash - es from thine aw - ful eyes with viv - id lightnings fire the

CHORUS.

Sop.

How ter - ri - ble thy wrath can be, O justly an - ger'd de - i - ty, how ter -

Alt.

How ter - ri - ble thy wrath can be, O justly an - ger'd de - i - ty, how ter - ri -

Ten.

Bass. How ter - ri - ble thy wrath can be, O justly an - ger'd de - i - ty, how ter - ri -

sky. How ter - ri - ble thy wrath can be, O justly an - ger'd de - i - ty, how ter - ri -

- - ri - ble thy wrath, O just - ly an - ger'd de - i - ty.
 ble thy wrath can be O just - ly an - ger'd de - i - ty.
 ble thy wrath can be O just - ly an - ger'd de - i - ty.
 ble thy wrath can be O just - ly an - ger'd de - i - ty.

8.....

SOLO PRIEST. *p*

And she the maid pre - sumptuous, who caused such

bit - ter woe to us, where is she now? *silent.*

cresc. *f*

8.....

pp
 We can - not say, in darkness she was whirled a - way; the

pp *cresc.*

temple quaked, as crashing loud came thun - der from the

thun - - - der cloud; and Psy - - che

when — we sought her there, was gone dis-solved in emp-ty air.

CHORUS.

Sop. *f* How ter-ri-ble thy wrath can be, O just-ly

Alt. *f* How ter-ri-ble thy wrath can be, O just-ly

Ten. *f* How ter-ri-ble thy wrath can be, O just-ly—

Bass. *f* How ter-ri-ble thy wrath can be, O just-ly

an - ger'd de - i - - ty, when thou dost make it man - i - fest un -

an - ger'd de - i - - ty, when thou dost make it man - i - fest un -

an - ger'd de - i - - ty, when thou dost make it man - i - fest un -

an - ger'd de - i - - ty, when thou dost make it man - i - fest un -

to some race of men un - blest, how ter - ri - ble thy wrath can be, how

to some race of men un - blest, how ter - ri - ble thy wrath can be, how

to some race of men, how ter - ri - ble thy wrath can be, how

to some race of men un - blest, how ter - ri - ble thy wrath can be, how

ter - ri - ble thy wrath can be, thy wrath can be.

ter - ri - ble thy wrath, how ter - ri - ble thy wrath can be.

ter - ri - ble thy wrath can be, how ter - ri - ble thy wrath can be.

ter - ri - ble thy wrath can be, how ter - ri - ble thy wrath can be.

Nº 15. RECIT. PRIEST, PSYCHE AND CHORUS.

SOLO. PRIEST.

p
But lo! who comes this way— with

R.H.

faltering feet. A wea - ry woman, tattered and for - lorn, her face is

pp

veiled, but thro' her man-tles fold sad sup - pli - ca - ting eyes look

forth on — me, seeming to crave for shelter and for rest.

Sop. *mf*

Alt. *mf* Who art thou,

Ten. *mf* CHORUS. Who art thou,

Bass. *mf* Who art thou.

Who art thou,

Poco Lento. ♩ = 76.

wan-de-rer, who art thou?
 wan-de-rer, who art thou?
 wan-de-rer, who art thou?
 wan-de-rer, who art thou?

Oboe.
p

PSYCHE.
 Then ye know me not, ye know me

not! Yet once full well my fa-tal name ye knew. See, I un-

veil me, can ye now dis-cern I am that

Psy - - - che, I am that Psy - - - che, I am that

Psy - - - che! Psy - - - che!

Psy - - - che! Psy - - - che!

Psy - - - che! Psy - - - che!

Psy - - - che! Psy - - - che!

Psy - - - che! Psy - - - che!

Psy - - che, men ——— deemed ——— so — fair.

A - las! what woe - - ful change is ——— this?

A - las! what woe - - ful change is ——— this?

A - las! what woe - - ful change is ——— this?

A - las! what woe - - ful change is ——— this?

PRIEST. RECIT.

But tell us thine ad-ven-ture, maiden, say, where hast thou been?

Say, where hast thou

Say, where hast thou

Say, where hast thou

Say, where hast thou

Detailed description: This section contains the vocal recitative for the Priest. It consists of five vocal staves (one bass and four treble clefs) and a piano accompaniment. The lyrics are: "But tell us thine ad-ven-ture, maiden, say, where hast thou been?" followed by four vocal lines, each with the text "Say, where hast thou". The piano accompaniment is in the lower register, providing harmonic support.

PSYCHE.

Far hence, O far a - way, a - way!

been?

been?

been?

been?

Obor.

p.

rall. voce

Detailed description: This section contains the vocal entry for Psyche. It features five vocal staves and a piano accompaniment. The lyrics are: "Far hence, O far a - way, a - way!" followed by four vocal lines, each with the text "been?". The piano accompaniment includes a dynamic marking of *p.* and a tempo marking of *rall. voce*. An "Obor." (oboe) part is also indicated above the piano accompaniment.

Nº 18. SOLO & RECIT. PSYCHE & PRIEST WITH CHORUS.

Andante. ♩ = 72.
PSYCHE.

In a ha-ven of de-light, where a bles-sed lot was mine,

there the day is all di-vine and di-viner still the night; there in rhythmic

fall and rise fountains play their har-mo-nies; and the sis-ter nymphs at hand

ranged in beautious order stand; sweet is ev'-ry sound and sight in that ha-ven

of de-light. Yet from this pa-ra-dise I fell and hade my dream of

joy farewell, my— dream of joy fare-well.

Poor stricken heart, but such — a hea- vy woe, how came it on thee,

Poor stricken heart, but such — a hea- vy woe, how came it on thee,

Poor stricken heart, but such — a hea- vy woe, how came it on thee,

Poor stricken heart, but such — a hea- vy woe, how came it on thee,

rall. **ARIA. Andante.** ♩ = 88.

List, and thou shalt know I had a lov-er in that blissful place, who

how?

how?

how?

how?

rall. colla voce **Andante.**

tend-ed me with all a lover's care; what tho' in-vi-sible his form, his face, 't was

ve - ry heav'n to feel his pre - sence there. Ah!

p

rall.

shall I never more, my life, mine own, hear thy light plumes come fluttering o'er my head, and

thy voice call me in caressing tone? And have thy guardian wings a -

round me spread? A - las! the fol-ly of that

fa - - tal hour, when I for-got to heed my loves de-cree;

cresc.

that fa - tal night, when to his secret bower I mad - ly stole his sleeping

cresc.

form to see. For he had warned me: comest thou not a - near to

you re - treat, when dreaming there I lie. In slum - -

pp

dim. *pp*

her doth my form re - vealed ap - pear, look not, _____ look

not, _____ look not, _____ or lose thy hap - pi - ness for

accel.
 ay! But a wild impulse drove me on to gaze. — I lit my
f *piac.*
colla voce

lamp, I stole upon his sleep; and while his beauty filled me with a -
p

maze, he woke, he fled, and I was left to weep.
mf *f* *p*

He fled, and then, then came a new distress: for
p

that sweet garden melted in - - to air. I found my-self in a waste

wil - - derness and sad - - lywanderedonI knew not where, and sadlywanderedon

rall.

I knewnotwhere.

Sop. *pp*

Alt. *pp* Sad is thy sto - ry and great thy woe, from the heighth of

Ten. *pp* Sad is thy sto - ry and great thy woe, from the heighth of

Bass. *pp* Sad is thy sto - ry and great thy woe, from the heighth of

Sad is thy sto - ry and great thy woe, from the heighth of

And to this holyplace I come at last, the

glo - ry thou art — laid low! — *sotto voce* Sad is thy

glo - ry thou art laid low! — *sotto voce* Sad is thy

glo - ry thou art — laid low! — *sotto voce* Sad is thy

glo - ry thou art laid low! — *sotto voce* Sad is thy

longed for goal of ma-ny wea-ry ways. Here once in humble bliss my
 story, and great thy woe. Didst thou dis-
 story, and great thy woe. Didst thou dis-
 story, and great thy woe. Didst thou dis-
 story, and great thy woe. Didst thou dis-

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment.

life I — passed. here would I lay me down and end my days, here
 cover, who was this lov-er, who fled from thee, who was this
 cover, who was this lov-er, who fled from thee, who was this
 cover, who was this lov-er, who fled from thee, who was this
 cover, who was this lov-er, who fled from thee, who was this

The second system also consists of five staves, with the same layout as the first system: four vocal staves with lyrics and one grand staff for piano accompaniment.

would I lay me down— and end— my days, would I lay— me down and
 lov - er, who fled from thee, who fled from thee, who fled from
 lov - er, who fled from thee, who fled from thee, who fled from
 lov - er, who fled from thee, who fled from thee, who fled from
 lov - er, who fled— from thee, who fled from thee, who fled from

apiac.
 end my days, and end my days.
 thee, who fled— from thee, from thee?
 thee, who fled from thee, from thee?
 thee, who fled from thee, from thee?
 thee, who fled— from thee, from thee?
f *dim.*

RECIT.

But didst thou dis-cover, couldst thou see,

But didst thou dis-cover, couldst thou see,

But didst thou dis-cover, couldst thou see,

But didst thou dis-cover, couldst thou see,

pp

RECIT.

I saw him but a
who was this lover, who fled from thee?

who was this lover, who fled from thee?

who was this lover, who fled from thee?

who was this lover, who fled from thee?

ff

moment, yet I knew by the ce-lestial beauty of his face: a

God, the fairest of the Gods was there, E-ros him-self— no other

prall. PRIEST.
could it be— E-ros thy lover, ye Gods what blasphe-my! Mai- denthou ravest!

Was it not thro' thee; great Aphrodite's anger fell on us, wouldst thou draw down the

an-ger of her son, that brightest of the bright O - lym-pi - ans,

vanting thyself to be his mortal love, to be his mortal love.

PSYCHE. *p*
E - ros it was, I tell you but the truth.

PRIEST.
Peace, thou perverse one, or un-say thy words!
Unsay, un-say thy words!

CHORUS. Unsay, un-say thy words!
Unsay, un-say thy words!
Un-say — thy words!

cresc. *f* *p*

PSYCHE.
I cannot, I cannot, O my lov - - er, mine E - - ros!

Cello Solo. *p*

Re - turn once more to me! O mine E - ros! Re -

Vivace. $\text{♩} = 132.$

turn to me!
PRIEST.

E - nough, enough! O peo - ple, ye have heard the

We have heard it, we have heard

CHORUS. We have heard it, we have heard

We have heard it, we have heard

Vivace. We have heard it, we have heard

heaven in - sult - ing word, he word of blas - phe - my.

the heaven in - sult - ing word, the word of blas - phe - my.

the heaven in - sult - ing word, the word of blas - phe - my.

the heaven in - sult - ing word, the word of blas - phe - my.

the heaven in - sult - ing word, the word of blas - phe - my.

She who this thing hath done, she this of-fending one, shall she not die, shall

She who this thing hath done, she this of - fending one, she shall

She who this thing hath done, she this of - fending one, she shall

She who this thing hath done, she this of - fending one, she shall

She who this thing hath done, she this of - fending one, she shall

Think you, I fear to

she not die?

sure - ly die, shall sure - ly die.

sure-ly die, shall sure - ly die.

sure-ly die, shall sure - ly die.

sure-ly die, shall sure - ly die.

sure-ly die, shall sure - ly die.

Obol. Lento. ♩ = 76.

die, think you, I fear to die? Ah

no! How joy - ful - ly these wea - ry eyes will close.

Let me but still pro - claim my well be - lov - eds

name: E - - ros! E - - ros! my well be -

lov - - eds name: E - ros! E - ros! *a piac.*

PSYCHE.

PRIEST.

Hark! the thunder mutters near, 'tis a voice from heaven we hear, a voice that seems to

Hark! the thunder mutters near, 'tis a voice from heaven we hear, a

CHORUS. Hark! the thunder mutters near, 'tis a voice from heaven we hear, a

Hark! the thunder mutters near, 'tis a voice from heaven we hear, a

Tempo I. Hark! the thunder mutters near, 'tis a voice from heaven we hear, a

say: Let Psyche yield her life to the sa-cri-fi-cial knife, a-

voice that seems to say: Let Psyche yield her life to the sa-cri-

voice that seems to say: Let Psyche yield her life to the sa-cri-

voice that seems to say: Let Psyche yield her life to the sa-cri-

voice that seems to say: Let Psyche yield her life to the sa-cri-

way with her, a - way, a - - way!

fi-cial knife, a-way with her, a - way, a-way, a - way! Let

fi-cial knife, a-way with her, a - way, a-way, a - way! Let

fi-cial knife, a-way with her, a - way, a - way, a - way! Let

fi-cial knife, a-way with her, a - way, a - way, a - way! Let

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major, with lyrics: "way with her, a - way, a - - way!". The next three staves are vocal lines in G major, with lyrics: "fi-cial knife, a-way with her, a - way, a-way, a - way! Let". The bottom two staves are piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Psy - che yield her life to the sa - cri - fi - cial

Psy - che yield her life to the sa - cri - fi - cial

Psy - che yield her life to the sa - cri - fi - cial

Psy - che yield her life to the sa - cri - fi - cial

The second system of the musical score consists of five staves. The top two staves are vocal lines in G major, with lyrics: "Psy - che yield her life to the sa - cri - fi - cial". The next three staves are vocal lines in G major, with lyrics: "Psy - che yield her life to the sa - cri - fi - cial". The bottom two staves are piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

knife, a - way, a-way, a-way, a-way, a - way with her!

knife, a - way, a-way, a-way, a-way, a - way with her!

knife, a - way, a-way, a-way, a-way, a - way with her!

knife, a - way, a - way, a - way with her!

Poco lento. ♩ = 76.

Ah! — see, from you dark cloud what splen - dour breaks, what

A - way with her, a - way with her, a - way with her, a -

A - way with her, a - way with her, a - way with her, a -

A - way with her, a - way with her, a - way with her, a -

A - way with her, a - way with her, a - way with her, a -

Poco lento.

shape of glory comes? 'Tis he, my love.

way with her, a-way with her, a-way with her, let

way with her, a-way with her, a-way with her, let

way with her, a-way with her, a-way with her, let

way with her, a-way with her, a-way with her, let

Tempo I.

'tis he my love!

Psyche yield her life to the sa-cri-ficial knife; a-way with her a

Psyche yield her life to the sa-cri-ficial knife; a-way with her, a-

Psyche yield her life to the sa-cri-ficial knife; a-way with her, a-

Psyche yield her life to the sa-cri-ficial knife; a-way with her, a-

way, a - way, a - way, a - way, a - way with her!

way a - way, a - way. a - way, a - way with her!

way, a - way, a - way, a - way, a - way with her!

way, a - way, a - way with her!

accel.

No 47. RECIT. EROS.

EROS. Larghetto. $\text{♩} = 80.$

ff Hold, hold, hold — your murd'rous hands! Oh shame on ye.

ff *p*

who think the blessed ones can e'er delight in the death pang of slaughtered mai - denhood!

p

Look up, mine own, lean thy dearhead on me: hence-

forth no mortal malice needst thou fear, for ev - er and for ev - er inethou

cresc.

art; hence - forth no mor - tal malice needst thou fear, for ev - er and for

f

ev - er mine thou art, for ev - er mine thou art, for

p

ev - er, for ev - er mine thou art! Thy

No 18. DUET. PSYCHE and EROS, CHORUS.

EROS. Allegretto. ♩. = 88.

fault — is for - giv - en, thy pen - - ance done, a

crown — in heaven — thy tears — have won. And the

joys — of old — I res - tore — to thee, yea, a

thou - - sand fold shall thy por - tion — be the

PSYCHE.

joys — of old — I res - tore — to

How

p sweet to hear — that voice — a - dored. Sweet — to be near — my
 thee. Thy fault — is for - given; — thy

Sopr. *pp*
 In his arms the God en - folds her.

Alto.
 In his arms the God en - folds her.

CHORUS.
Tenor. In his arms the God en - folds her.

Bass.
 In his arms the God en - folds her.

pp

love, my Lord! And un - for - bidden at last — to — see thy
 pen - ance done, the joys — of old — I restore, the

O supreme, O heavenly kiss! And he

O supreme, O heavenly kiss! And he

O supreme, O heavenly kiss! And he

O supreme, O heavenly kiss! And he

face — long hid - den, what ec - sta - sy, thy face — long hid -
 joys — of old I res - tore — to thee, the joys — of old
 ten - der - ly upholds her, as the faints,
 ten - der - ly upholds her, as the faints,
 ten - der - ly upholds her, as the faints,
 ten - der - ly upholds her, as the faints,

- den, what ec - sta - sy, at last to see thy face, what ec - sta - sy!
 I restore — to thee, yea, a thousand fold — shall thy portion be!
 faints a - way — with bliss, she faints away with bliss.
 faints a - way — with bliss, she faints away with bliss.
 faints a - way — with bliss, she faints away with bliss.
 faints a - way — with bliss, she faints away with bliss.

Piu lento. $\text{♩} = 76$.

E-ros kneeling at thy feet, par-don, par-don we en-treat.

E-ros kneeling at thy feet, par-don, par-don we en-treat.

E-ros kneeling at thy feet, par-don, par-don we en-treat.

E-ros kneeling at thy feet, par-don, par-don we en-treat.

and thy Psyche ev-er-more men shall honour and adore, men shall honour

and thy Psyche ev-er-more men shall honour and adore, men shall honour

and thy Psyche ev-er-more men shall honour and adore, men shall honour

and thy Psyche ev-er-more men shall honour and adore, men shall

dim. and adore, par-don, par-don we en-treat!

and adore, par-don, par-don we en-treat!

and adore, par-don, par-don we en-treat!

ho-nour, par-don, par-don we en-treat!

Tempo I.

How sweet — to hear — that voice a - dored, how
 Thy fault — is for-giv - en, — thy pen - ance done, a
pp
 In his arms the God en -
 In his arms the God en -
 In his arms the God en -
pp
 In his arms the God en -

rall.
p

sweet — to be near — my love, my Lord! And un - forbidden — at
 crown — in hea - ven thy tears have won. The joys — of old — I res -
mf
 folds her. O heav - en - ly kiss!
 folds her. O heav - en - ly kiss!
 folds her. O heav - en - ly kiss!
mf
 folds her O heav - en - ly kiss!

last — to see — thy face — long hid - den what ec - - sta - cy. my
 tore — to thee, yea, a thou - sand fold shall thy por - tion be, thy
 O supreme, o heaven - ly kiss!
 O supreme, o heaven - ly kiss!
 O supreme, o heaven - ly kiss!
 O supreme, o heaven - ly kiss!

love, — my Lord, my love, — my
 por - - - - - tion be, a crown in —
 in his arms the God en - folds her, the
 in his arms the God en - folds her, the
 in his arms the God en - folds her, the
 in his arms the God en - folds her, the

Lord, my love, my Lord, my love.
 heav'n, a crown in heav'n, a crown in heav'n thy tears have
 God, the God en - folds her in his arms, en -
 God, the God en - folds her in his arms, en -
 God, the God en - folds her in his arms, en -
 God, the God en - folds her in his arms, en -

my Lord, my love,
 won, thy tears have won, and the joys of
 folds her in his arms, the God en - -
 folds her in his arms, the God en - -
 folds her in his arms, the God en - -
 folds her in his arms, the God en - -

my love, my love, my Lord, my love, my Lord, my love, my
old, the joys of old I restore to thee, restore to thee, restore to
folds her in his arms, his arms, O heav'n - ly
folds her in his arms, his arms, O heav'n - ly
folds her in his arms, his arms. O heav'n - ly
folds her in his arms, his arms.

Lord!
thee!
kiss!
kiss!
kiss!

Nº 49. RECIT. CHORUS. $\text{♩} = 88.$

But what oth - er form of
 But what oth - er form of
 But what oth - er form of
 But what oth - er form of

splendour, coming from the clouds, is seen: my-riad love-ly Nymphs attend her,
 splendour, coming from the clouds, is seen: my-riad love-ly Nymphs attend her,
 splendour, coming from the clouds, is seen: my-riad love-ly
 splendour, coming from the clouds, is seen: my-riad love-ly

'tis our Goddess, tis our Queen, erst in wrath she came. but now comes she with un -
 'tis our Goddess, tis our Queen, erst in wrath she came. but now comes she with un -
 Nymphs at - tend her, erst in wrath she came. but now comes she with un -
 Nymphs at - tend her, erst in wrath she came. but now comes she with un -

ruff - led brow, and a kind-ly smile se - renc. Hail our

ruff - led brow. and a kind-ly smile se - renc. Hail our

ruff - led brow. and a kind-ly smile se - renc. Hail our

ruff - led brow, and a kind-ly smile se - renc. Hail our

Goddess! Hail our Queen! Hail our Queen! Hail our Queen!

Goddess! Hail our Queen! Hail our Queen! Hail our Queen!

Goddess! Hail our Queen! Hail our Queen! Hail our Queen!

Goddess! Hail our Queen! Hail our Queen! Hail our Queen!

NO. 20. SOLO. APHRODITE.

Andantino sostenuto. $\text{♩} = 66.$

cresc. *rit.*

APHRODITE.

Lo, I am here to bless all hearts with hap - - pi - ness, for
Cello obligato.

heav'n with Psy - che now is re - conciled, is re - conciled.

Che - rish her, O my Son, che - rish thy dar - - ling

one, who is no more my ri - val, but my child, who

is no more my ri - val, but my child, but my child but — my

dim. *rall.*

colla voce

child. Then come and bloom thou gentle

p

flower, in brighter fields than here - be - low; that nei - ther storm nor winter

know, — but one eter - nal sum - mer hour. Meadows of as - phodel that

lie deep in the sap - phire sky.

come thi - ther, thi - ther come, come and bloom un -

fa - dingly, come and bloom un - fa - dingly -

rall.
colla voce

ly.

No 21. QUARTET. Unaccompanied.

Grave. ♩ = 44.

PSYCHE.

Thus af-ter all my sor-row past, my wea-ry soul finds joy at last;

APHRODITE.

Thus af-ter all her sor-row past, the pa-tient soul finds joy at last:

PRIEST.

Thus af-ter all her sor-row past, the pa-tient soul finds joy at last;

senza accomp.

by trou-ble sorely tried, the golden gates un-close, for me, for me the

by trou-ble sorely tried, the golden gates un-close, for thee, for thee the

thou. for thee. for thee, for thee the

by trou-ble tried, the gates un-close for thee, for thee,

cresc.
Em-py-rean o-penswide; I enter in-to safe re-pose a-mong the glo-ri-

Em-py-rean o-penswide; there enter in-to safe re-pose a-mong the glo-ri-fied,

Em-py-rean o-penswide; there enter in-to safe re-pose a-mong the glo-ri-

there enter in-to safe re-pose a-mong the glo-ri-fied,

fied, I en - ter in, I en - ter in a - - mong
 a - - mong, a - - mong,
 fied, a - - mong, a - - mong,
 a - - mong, a - - mong.

the glo - ri - fied, a - - mong the glo - ri - fied, a - - mong the
 a - - mong, a - - mong the
 a - - mong, a - - mong the
 a - - mong, a - - mong the

glo - ri - fied, I en - ter in a - - mong the glo - ri - fied.
 glo - ri - fied. there en - ter in a - - mong the glo - ri - fied.
 glo - ri - fied, there en - ter in a - - mong the glo - ri - fied.
 glo - ri - fied, there en - ter in a - - mong the glo - ri - fied.

NO 22. FINALE. PSYCHE and CHORUS.

Sopr. Allegro. $\text{♩} = 96$.

Alto.

Tenor.

Bass.

cresc.

Go, Psyche, go! Fare - well, fare - well!

Go, Psyche, go! Fare - well, fare - well!

Go, Psyche, go! Fare - well, fare - well!

Go, Psyche, go! Fare - well, fare - well!

Go, Psyche, go! Fare - well, fare - well! Go, Psyche, fare - well,

Go, Psyche, go! Fare - well, fare - well! Go, Psyche, fare - well,

Go, Psyche, go! Fare - well, fare - well, fare - well, fare - well, fare - well, fare - well,

Go, Psyche, go! Fare - well, fare - well! Go, Psyche, fare - well,

Go, Psy-che, go. where thou art going to dwell, where

Go, Psy-che, go. where thou art going to dwell, where

Go, Psy-che, go. where thou art going to dwell, where

Go, Psy-che, go, where thou art going to dwell, where

thou art going to dwell, go, Psyche, go, farewell, farewell; yet

thou art going to dwell, where thou, go, Psyche, go, farewell, farewell; yet

thou art going to dwell, go, Psyche, go, farewell, farewell;

thou art going to dwell, go, Psyche, go, fare - well;

of - ten shall we think of thee, when some fair

of - ten shall we think of thee, when some fair twilight haunting star beams from that happy

of - ten shall we think of thee, when some fair twilight haunting star beams from that happy

twi - light haun - ting star beams from that hap - py
 clime a - far, where thou art going to dwell; yet of - ten shall we think of thee, when
 clime a - far, where thou art going to dwell; yet of - ten shall we think of thee, when

clime a - far, beams from that happy clime a - far, where thou art going to.
 some fair twilight haunting star beams from that happy clime a - far, where thou art going to
 some fair twilight haunting star beams from that happy clime a - far, where thou art going to

PSYCHE Poco lento. $\text{♩} = 88.$
 dwell. Fare - well fare - well yet of - ten
 dwell. Fare - well, fare - well,
 dwell. Fare - well, fare - well.

shall I think of thee, when in that hap - py
 go, Psy - che,
 go, go, fare - well, fare - well, go, Psy - che, go, fare -
 go, go, fare - well, fare - well, go, Psy - che, go, fare -

clime a - far, when in that hap - py clime a - far, in
 go, go, Psy - che, go, go, Psy - che, go,
 well, go, Psyche, go, fare - well, go, Psyche, go, fare - well, fare - well,
 well, go, Psyche, go, fare - well, go, Psyche, go, fare - well, fare - well.

rall. *f*

that hap - py clime, where I am going to dwell, in that hap - py
 go, Psy - che, go, Psy - che, fare -
 go, Psy - che, go, Psy - che, fare -

clime a - far, where I am going to dwell. yet of - ten shall I
 yet of - ten shall we think of thee.
 well fare-well, of - ten shall we think of thee, of thee
 well fare-well, of - ten shall we think of thee, of thee

think of thee, in some fair twi-light haunt - ing star, where I am
 in some fair star, in
 in some fair star, in

rall.
 go - ing to dwell, go - ing to dwell, go - ing to dwell.
 some fair star, in some fair star, in some fair star.
 some fair star, in some fair star, in some fair star.

Fare - well, fare - well, fare - well!

pp

CHORUS. ZEPHYRS. And thus we bear this

col voce *pp* And thus we bear this

Fare -

earth child fair on our sus - tain - ing pi - - - nions, far,

earth child fair on our sus - tain - ing pi - - - nions, far,

well!

Fare -

far a - way to the bright - er day of thy se - renc do - mi - ni - ons.

far a - way to the bright - er day of thy se - renc do - mi - ni - ons.

well! Fare - well! Fare -

Thus we bear this earth child fair — far a - way, — far a - way, and

Thus we bear, — far a - way, and

well, fare - well, fare - well, fare - well, fare - well, fare - well, *rall.*

thus we bear this earth child fair, this earth child fair — far — a -

thus we bear this earth child fair, this earth child fair — far a - -

dim. *pp*

way, fare - well!

way, — far a - way, far a - way, far a - way. *Silent.*

way, — far a - way, far a - way, a - way. *dim.* *pp*

way, — far a - way, a - way.

Fare - well, fare - well, fare - well!

Fare - well, fare - well, fare - well!

Fare - well, fare - well, fare - well!

Fare - well, fare - well, fare - well!

Tempo I.

cruc.

And thy dear name on earth shall be,

And thy dear name on earth shall be.

And thy dear name on earth shall be,

And thy dear name on earth shall be,

f

thy dear name, thy dear name, thy dear

thy dear name, thy dear name, thy dear

thy dear name, thy dear name, thy dear

thy dear name, thy dear name, thy dear

f

name on earth shall be an ev-er - living me - mo - ry, thy name on earth shall be,
 name on earth shall be an ev-er - living me - mo - ry. thy name on earth shall be,
 name on earth shall be an ev-er - living me - mo - ry. thy name _____ shall be. thy
 name on earth shall be an ev-er - living me - mo - ry, thy name on earth shall be,

thy name on earth shall be, thy name on earth shall be an ev-er -
 thy name on earth shall be, thy name on earth shall be an ev - er -
 name _____ shall be, thy name _____ shall be an ev - er -
 thy name on earth shall be, thy name on earth shall be an ev - er -

liv - ing , me - mo - ry, thy name shall be an ev - er - liv - ing
 liv - ing me - mo - ry, _____ thy name shall be an ev - er - liv - ing
 liv - ing me - mo - ry, thy name shall be an ev - er - liv - ing
 liv - ing me - mo - ry, thy name shall be an ev - er - liv - ing

cresc. poco a poco

me - mo - ry. Of - ten shall we think of thee,
 me - mo - ry. Of - ten shall we think of thee,
 me - mo - ry. Of - ten shall we think of thee,
 me - mo - ry. Of - ten shall we think of thee,
p *cresc. poco a poco*

when some twilight haunting star beams — from that
 when some twilight haunting star beams — from that
 when some twilight haunting star beams — from that
 when some twilight haunting star beams
p

clime a - far, where — thou art going to dwell; and — thy dear name shall be an
 clime a - far, where — thou art going to dwell, thy name shall be an
 clime a - far, where — thou art going to dwell; and — thy dear name shall be an
 from that clime a - far, from a - far, thy dear name on
cresc.

ff poco rall.

ev - er - liv - ing me - mo - ry, an ev - er - liv - ing me - mo - ry. Fare - well, fare - well! —

ev - er - liv - ing me - mo - ry. Fare - well, fare - well!
 ev - er - liv - ing me - mo - ry, an ev - er - liv - ing me - mo - ry.

ev - er, ev - er - liv - ing me - mo - ry. Fare - well, fare - well! —

earth shall be an ev - er - liv - ing me - mo - ry.

ff poco rall.

And thy dear name, thy name on earth shall be an ev - er -

And thy dear name, thy name on earth shall be an ev - er -

And thy dear name, thy name on earth shall be an ev - er -

And thy dear name, thy name on earth shall be — an ev - er -

liv - ing me - mo - ry. Yet of - ten shall we

liv - ing me - mo - ry. Yet of - ten shall we

liv - ing me - mo - ry. Yet of - ten shall we

liv - ing me - mo - ry. Yet of - ten shall we

think of thee. Go, Psy-che, go! Fare-well, fare - - well!_

think of thee. Go, Psy - che, go! Fare - - well!_

think of thee. Go, Psy - che. go! Fare - - well!_

think of thee. Go, Psy - che, go! Fare - - well!_

Più mosso. $\text{♩} = 132.$

Go, Psy - che, go, and thy dear name on earth shall

Go, Psy - che, go, and thy dear name on earth shall

Go, Psy - che, go, and thy dear name on earth shall

Go, Psy - che, go, and thy dear name on earth shall

be an ev - er - liv - - ing me - mo - ry, and thy dear name

be an ev - er - liv - - ing me - mo - ry, and thy dear name

be an ev - er - liv - ing, liv - ing me - mo - ry, and thy dear name

be an ev - er - liv - ing, liv - ing me - mo - ry, and thy dear name

on earth shall be an ev - er - liv - ing me - mo - ry, and

on earth shall be an ev - er - liv - ing me - mo - ry, and

on earth shall be an ev - er - liv - ing me - mo - ry, and

8... on earth shall be an ev - er - liv - ing me - mo - ry, and

thy dear name shall be, thy name shall be, thy name shall be

thy dear name shall be, thy name shall be, thy name shall be

thy dear name shall be, thy name shall be, thy name shall be

8 thy dear name shall be, thy name shall be, thy name shall be

an ev - er - liv - ing me - mo - ry.

an ev - er - liv - ing me - mo - ry.

an ev - er - liv - ing me - mo - ry.

8 an ev - er - liv - ing me - mo - ry.

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