

HENRY HADLEY

OP. 52

∴

MERLIN AND VIVIAN

A LYRIC DRAMA

∴

FOR CHORUS, SOLI AND ORCHESTRA

∴

POEM BY

ETHEL WATTS MUMFORD

∴

VOCAL SCORE



NEW YORK : G. SCHIRMER

Merlin, beware,  
'T is sorcery!

CHORUS

O, heed her not!  
We fear for thee!  
Merlin, beware,  
'T is sorcery!  
Behold, her hair  
Is rusted gold,  
Her face is young,  
Her eyes are old,  
Her cheeks are pale,  
She bringeth dole;  
Her glance doth show  
A forfeit soul!

VIVIAN

O heed them not!  
O come with me!  
Have faith, my lord,  
I love but thee!

MERLIN

Behold, thy hair  
Is shining gold,  
Thy beauty young,  
Thy wisdom old;  
Thy face is pale  
For love's sweet dole,  
But, O, my love,  
Thou art my soul!

CHORUS

Now fare they forth across the world  
To find the fairyland of joy,  
Where dwell the Ladies of the Lake  
'Mid pleasures that can never cloy.  
And now they pause within a wood,  
The haunted forest of Arroy.

*. . .*  
*The fabled forest-haunt of the fairies — a glade sur-  
rounded by giant trees, in the centre of which rises  
a hill whereon, at the bidding of Merlin, the Spirits  
will build the Palace of Joyousguard.*

MERLIN (*calling upon the Spirits*)

Out of the womb of earth,  
Out of the caverned air,  
From seawaves green and gold,  
From fires' burning lair,

Spirits of flame and wind,  
Ye who must serve the Tryne,  
The Star of the Mystic Inde,  
Come to my magic call!  
Come, I command ye!

ARIEL (*the Spirit of music and light*)

We come, we are here,  
We kiss thy hand.

CHORUS OF SPIRITS

We come, we are near!

ADRIHIM (*Spirit of the architect of Sueliman's temple*)

Salaam to thee!  
May the Wise One live a thousand years!  
For I am thy servant Adrihim,  
Adrihim, who builded  
The Palace of King Sueliman.

MERLIN

Rear me there a glorious dwelling,  
Gold and azure cramoisie,  
Rear its beauty past all telling,  
Fill it sweet with minstrelsy;  
Set its gardens fair and spacious,  
Fairest ever made for man,  
Fashion all things bright and gracious  
Fit for Lady Vivian!

ARIEL

We obey, obey!

CHORUS OF SPIRITS

Thy will is law!

ADRIHIM

I hear, and obey!

CHORUS

So: Joyousguard is builded fair,  
Formed from azure of the air,  
Warmed bright with sunset golden glows,  
Capped with shining argent snows;  
Throughout its courts perfumed with Spring  
Sweet young voices softly sing.

ADRIHIM, ARIEL

Master, thy slaves have built aright.  
Enter the Palace of Delight!

CHORUS OF SPIRITS

Enter the Palace of Delight!

MERLIN

Now what befalls?—My senses reel—  
Help! Vivian! I feel  
My being ebb—thou art not nigh—  
Kiss me, my Lady, before I die!

. . .

*Vivian spins the magic shroud.*

CHORUS OF SPIRITS

Woe! woe! woe! woe!  
She bends above him, laughs aloud,  
Unbinds her hair of rusted gold;  
See, from her quick and cunning hands  
A shroud of golden hair unfold  
Like a huge spiderweb of Hate,  
That wraps him in its meshes cold.

VIVIAN

From my hair a shroud I spin,  
Wrought of magic and of sin;  
Merlin, all I learned of thee,  
Yet know naught to set thee free!  
Here in stupor shalt thou lie,  
Till a thousand years go by,  
But one thought for company:  
Thou liest here for love of me,  
Love of Lady Vivian.

*Merlin is sealed within the tomb.*

CHORUS

She signs, and waves her peacock fan:  
Behold, a yawning cavern tomb!  
And now the Spirits at her word  
Bear Merlin's corpse across the room,  
'Mid lighted tapers, row on row,  
And voices wailing through the gloom.

MERLIN

Vivian! Vivian! Vivian!

VIVIAN

Farewell, then! Lie thou there in state,  
Canopied by mine own Hate.

CHORUS OF SPIRITS

Curses on thee, Vivian!  
Every Spirit gives thee hate;  
Thou hast no need of book or bell  
To condemn thy soul to hell!

MERLIN

I forgive thee, Vivian!

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## NOTICE

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# Merlin and Vivian

## A Lyric Drama

Ethel Watts Mumford

## Part I

Henry K. Hadley. Op. 52

A fairy isle, Avalon, which floats at the will of Morgan-le-Fay, its queen, the enemy of Merlin and King Arthur. In the distance rises the palace, where dwell Vivian, the sorceress, and the ladies of the court; terraces descend to the sea, where are the marble quays, and the anchorage of the Ship of Dreams.

Andante, in senso mistico

Piano

English Horn *p*  
*languido*

Wood wind

*pp* *cresc.* *p poco marcato*

*dim.* *p*

*cresc.* *p poco marc.*

*mf*  
*cresc.*  
*animato*

*mf*  
*cresc. poco a poco*

*p*

**Chorus**

**Soprano** *p*  
O Isle of Dreams, O Av - a - lon, Thy

**Alto** *p*  
O Isle of Dreams, O Av - a - lon, Thy

**Tenor** *p*  
O Isle of Dreams, O Av - a - lon, Thy

**Bass** *p*  
O Isle of Dreams, O Av - a - lon, Thy



shores are strewn with pearl and gold, — A - cross thy lakes the

shores — are strewn with pearl and gold, — A - cross thy lakes the

shores — are strewn with pearl and gold, — A - cross — thy lakes the

shores — are strewn with pearl and gold, — A - cross thy lakes the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The lyrics are: "shores are strewn with pearl and gold, — A - cross thy lakes the". The music is in a key with two flats and a 4/4 time signature.

rain-bows gleam, A - round thy hills the sea-mists fold; —

rain-bows gleam, A - round thy hills the sea-mists fold; —

rain-bows gleam, A - round thy hills the sea-mists fold; —

rain-bows gleam, A - round thy hills the sea-mists fold; —

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "rain-bows gleam, A - round thy hills the sea-mists fold; —". The piano accompaniment continues with the same musical texture as the first system. The lyrics are repeated for each voice part.

*p* All that is fair, *pp* all that is fell, Is in thy form of

*p* All that is fair, *pp* all that is fell, Is in thy form of

*p* All that is fair, *pp* all that is fell, Is in thy form of

All that is fell, Is in thy form of

fair - y mould. —

fair - y mould. —

fair-y mould. —

fair - y mould. —

*p*

A-

cross the drows-y pur-ple seas Thou float-est as a thing of

*p* Across the drows-y pur-ple seas Thou

*p* No tempests vex thy

light.

float-est as a thing of light.

No tempests vex thy gold-en days, No

gold-en days, No bit-ter winds as-sail thy night,

*p* O charmed Isle by ma-gic

bit-ter winds as-sail thy night,

*cresc.*  
O dear rosegar-den of De-light! En -

*cresc.*  
O charmed Isle by ma - - gic raised, O gar-den of Delight! En -

*cresc.*  
raised, \_\_\_\_\_ O gar-den of Delight! En -

*cresc.*  
O charmed Isle by ma-gic raised! En -

*Più mosso*

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

*Più mosso*

*cresc.*  
Mor-gan-le - Fay is owned thy

*cresc.*  
Mor-gan-le - Fay is owned thy

*cresc.*  
Mor-gan-le - Fay is owned thy

*cresc.*  
Mor-gan-le - Fay is owned thy

Queen; —————

Queen; —————

Queen; —————

Queen; —————

She of the

She of the

*p*

*p*

*p*

*p*

*mf*

She of the veiled, mys - te - rious eyes,

She of the veiled, mys - te - rious eyes,

veiled, mys - - te - rious eyes,

veiled, mys - - te - rious eyes,

*mf*

*mf*

*mf*

*mf*

*mf*

She of the cold and courtly mien,

She of the cold and courtly mien,

*p*

She of the cold and court - ly mien,

*p*

She of the cold and court - ly mien,

*p*

*mf*

*mf*

*mf*

*mf*

*p*  
 She of the skilled and sub - - - tle hand  
 She of the skilled and sub - - - tle hand  
 She of the skilled and  
 She of the skilled and

*pp*  
 That feeds the ring-doves as they  
 That feeds the ring-doves as they  
 sub - - - tle hand.  
 sub - - - tle hand.

*rit.* **Molto maestoso**  
 preen. *mf* Up - on thy mar - ble  
 preen. *mf* Up - on thy mar - ble  
 Up - on thy mar - ble  
 Up - on thy mar - ble  
*mf posata* *cresc.*

ter - rac - es ————— The Queen sits ————— in her

ter - rac - es ————— The Queen sits ————— in her

ter - rac - es ————— The Queen sits ————— in her

ter - rac - es ————— The Queen sits ————— in her

Dynamic markings: *f*

*mf* *cresc.*

Dynamic markings: *mf*, *cresc.*

re - gal state, —————

re - gal state, —————

re - gal state, —————

re - gal state, —————

Dynamic markings: *ff*

*ff* *p*

Dynamic markings: *ff*, *p*

Più moto.

*mf* Up - - on her hand the witch-craft ring That gleams with

*mf* Up - on her hand the witch-craft ring That gleams with

*mf* Up - - on her hand the witch-craft ring That gleams with

Più moto Up - on her hand the witch-craft ring That

e - vil eyes of Fate, With -

gleams with eyes of Fate,

e - vil eyes of Fate, With -

gleams with eyes of Fate,

Molto più moto

*cresc.* in her heart an e - vil wish, With -

*cresc.* With - - in her heart an

in her heart an e - vil wish,

Molto più moto With - - in her heart an

*cresc.*



in her soul— the soul of Hate.  
 e - vil wish.  
 With - in her soul— the soul  
 e - vil wish, With -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has the lyrics "in her soul— the soul of Hate." and "e - vil wish.", while the lower staff has "With - in her soul— the soul" and "e - vil wish, With -". The piano accompaniment is written in two staves, with a dynamic marking of *f* (forte) at the beginning.

of Hate, the soul of Hate.  
 in her soul— the soul of Hate.

The second system continues the vocal and piano parts. The vocal line has two staves with lyrics "of Hate, the soul of Hate." and "in her soul— the soul of Hate.". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a triplet of chords in the right hand.

*cresc.*

This system shows the piano accompaniment for the third system, featuring a *cresc.* (crescendo) marking. The right hand has a triplet of chords, and the left hand has a steady accompaniment.

*ff*

The fourth system of the piano accompaniment begins with a dynamic marking of *ff* (fortissimo). It features sixteenth-note runs in both hands, with a triplet of chords in the right hand.

The fifth system continues the piano accompaniment with complex rhythmic patterns, including sixteenth-note runs and triplets, leading to a final cadence.

Allegro con fuoco

Morgan-le-Fay

deciso

Now

who shall slay mine en-e-my? And

*mf*

who shall dupe Mer - lin the wise? De-

stroy the power of his hands, And

close his all un-sleep-ing eyes? Lo! all my

wis-dom fails and dies, My black-est arts are

The first system of the musical score. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are "wis-dom fails and dies, My black-est arts are". The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

short of span; I may not reach his soul un-

The second system of the musical score. The vocal line continues with the lyrics "short of span; I may not reach his soul un-". The piano accompaniment continues with the same rhythmic and melodic patterns. A dynamic marking of *mf* (mezzo-forte) is present above the vocal line.

stained, I may not place him 'neath my ban. By

The third system of the musical score. The vocal line continues with the lyrics "stained, I may not place him 'neath my ban. By". The piano accompaniment continues. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte).

love a-lone may he be led: Send me the La-dy

The fourth system of the musical score. The vocal line continues with the lyrics "love a-lone may he be led: Send me the La-dy". The piano accompaniment continues. A dynamic marking of *ff* (fortissimo) is present above the vocal line. The piano part has a more active, rhythmic accompaniment.

Viv-i-an!

The fifth system of the musical score. The vocal line concludes with the lyrics "Viv-i-an!". The piano accompaniment continues. A dynamic marking of *ff* (fortissimo) is present below the piano part.

The first system of music is a piano accompaniment consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of music continues the piano accompaniment. It includes dynamic markings such as *rit.* (ritardando) and *p* (piano), and a tempo instruction *Moderato con grazia*. There are also triplets indicated by a '3' over the notes.

The third system of music continues the piano accompaniment with similar melodic and harmonic textures as the previous systems.

The fourth system of music continues the piano accompaniment, featuring more complex rhythmic patterns and triplets.

The fifth system of music continues the piano accompaniment. It includes dynamic markings *pp* (pianissimo) and *p* (piano), and a tempo instruction *dolce* (dolce).

The vocal staves for Soprano, Alto, Tenor, and Bass. Each part begins with a dynamic marking of *p* (piano) and a tempo instruction of *Comodo* (ad libitum).

Sopr. *p* Comodo  
 Alto *p* A - cross the lawns with dai - sies pied She comes, the  
 Tenor *p* A - cross the lawns with dai - sies pied She comes, the  
 Bass *p* A - cross the lawns with dai - sies pied She comes, the

The sixth system of music is the piano accompaniment for the vocal parts. It includes dynamic markings such as *p* (piano) and *Comodo* (ad libitum).

*mf*  
 La - dy Viv - i - an! Her eyes are bright as  
*mf*  
 La - dy Viv - i - an! Her eyes are bright as  
*mf*  
 La - dy Viv - i - an! Her eyes are bright as  
*mf*  
 La - dy Viv - i - an! Her eyes are bright as

*f*  
*mf*

spark-ling jet, She moves as on-ly fair - ies can.  
 spark-ling jet, She moves as on-ly fair - ies can.  
 spark-ling jet, She moves as on-ly fair - ies can.  
 spark-ling jet, She moves as on-ly fair - ies can.

*f*  
*mf*

*p*  
 — Her hair is gold, She  
*p*  
 And bound with gems, She  
*p*  
 Her hair is bound with gems,  
*mf*  
 Her hair is gold, her hair is gold, and

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The piano part features triplets and a dynamic marking of *mf*. The lyrics are: "Her hair is gold, She And bound with gems, She Her hair is bound with gems, Her hair is gold, her hair is gold, and".

bears a jew-elled peacock fan.  
 bears a fan, she bears a fan, a jewelled pea-cock fan. —  
 She bears a fan, a jewelled pea-cock fan. —  
 bound with gems, She bears — a jewelled pea-cock fan. —

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The piano part features triplets and a dynamic marking of *p*. The lyrics are: "bears a jew-elled peacock fan. bears a fan, she bears a fan, a jewelled pea-cock fan. — She bears a fan, a jewelled pea-cock fan. — bound with gems, She bears — a jewelled pea-cock fan. —".

Vivian *p* *Più moto*  
*sempre incalzando*  
 With - in my cham - ber,  
*cresc.* *p*

Detailed description: This system contains the final four staves of music. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The piano part features a *cresc.* marking and a dynamic marking of *p*. The lyrics are: "Vivian *p* *Più moto* *sempre incalzando* With - in my cham - ber, *cresc.* *p*".

rose - be - dight, — Sub - tle and sure I felt thy call;

*mf con intensità*  
My one de - sire thou long hast known: Of ma - gic

pow'r I must know all! I felt thy wish, and thy

will of me, — Draw as the tides draw in the sea;

*cresc.*

*f* *zeloso*

And I am come, my Queen, to thee,

*rall.*

*ff* *rall.* *fx* *fx*

*ff*

From Bow'r, from Bow'r and Hall.

*Allegro*

Meno mosso *p* *con calore ed ardente*

Lo! I am fair as the gods were

*mf*

fair, Fair as the nymphs that haunt the sea, And

*con*



*molta passione* *cresc.*

I shall learn, ere I do thy will, The

The first system of music features a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with the lyrics 'I shall learn, ere I do thy will, The'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking. The key signature has one flat, and the time signature is common time.

*Più moto*

ma - gic pow'r of witch - er - y.

The second system continues the vocal line with the lyrics 'ma - gic pow'r of witch - er - y.'. The piano accompaniment features a *p* dynamic and a triplet of eighth notes. The tempo is marked *Più moto*. The key signature remains one flat.

*p enfatico* *cresc.*

I will seek the court where Mer - - lin

The third system begins with the vocal line lyrics 'I will seek the court where Mer - - lin'. The piano accompaniment is marked *p enfatico* and *cresc.*. The key signature changes to two flats.

dwells,

I will

The fourth system contains the lyrics 'dwells,' and 'I will'. The piano accompaniment includes a *p* dynamic and a triplet of eighth notes. The key signature is two flats.

*cresc.*

win his love by ma - - gic

The fifth system concludes with the lyrics 'win his love by ma - - gic'. The piano accompaniment features a *cresc.* marking and a triplet of eighth notes. The key signature is two flats.

*violente* *f*

spells, I will damn his soul to a thou - sand

hells With his own

sor - cer - y!

*Meno mosso* *p*

I shall be wise as thou art

wise, And in my hand he shall be as clay;

I will lure his

heart as the fowl - er lures, Who

calls the bird but to maim and slay,

*poco a poco accel.*  
 who calls the bird but to maim and slay.

*più animato*  
*f* *deciso*  
 Give me the ring of Love and Hate! My hand shall

be as the hand of Fate;—



*ff minaccevole*

He shall find Death when he seeks a

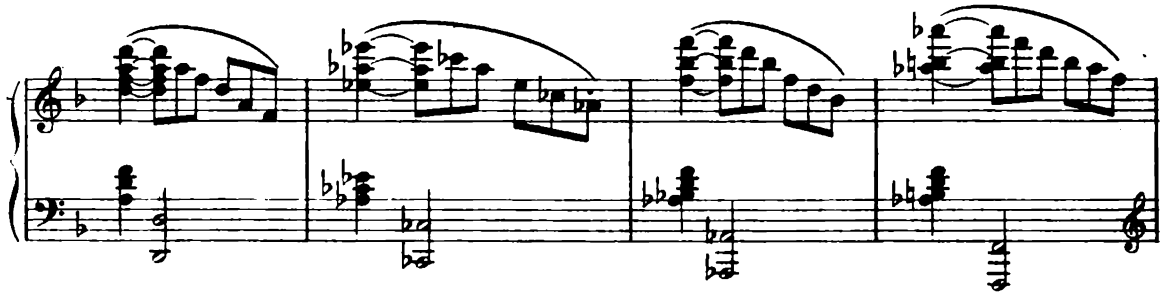
*rall.*



mate, ——— Mor-gan-le - Fay! ———

*ff*

*Allegro con fuoco*



First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with triplets and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with triplets and slurs in the upper staff.

Third system of musical notation. The upper staff includes accents and a dynamic marking of *ff* (fortissimo). The lower staff continues with harmonic accompaniment.

Fourth system of musical notation. The upper staff features a series of chords with slurs. The lower staff has a series of chords with slurs, some marked with *p* (piano).

Fifth system of musical notation. The upper staff has a series of chords with slurs. The lower staff has a series of chords with slurs, some marked with *p*.

Meno mosso *poco a poco più tranquillo*

Sixth system of musical notation. The upper staff begins with a dynamic marking of *p* (piano) and includes a triplet. The tempo and mood markings are *Meno mosso* and *poco a poco più tranquillo*. The lower staff continues with harmonic accompaniment.

Seventh system of musical notation. The upper staff features a series of chords with slurs. The lower staff has a series of chords with slurs, some marked with *p*.

Andante quasi lento

Str. *p*

Horn

Soprano Vivian and Morgan-le-Fay prepare for the incantation *p*

See! they have brought the gold-en lamps, And ma-gic

Alto *p*

See! they have brought the gold-en lamps, And ma-gic

Tenor *p*

See! they have brought the gold-en lamps, And ma-gic

Bass

oils of strange per - fume. And

oils of strange per - fume. And

oils of strange per - fume.

*p*

lo! they sing the an - cient songs,

lo! they sing the an - cient songs,

*mf* They chant the long - for - got - ten rune.

*mf* They chant the long - for - got ten rune.

*mf* They chant the long - for - got - ten

*mf* They chant the long - for - got - ten

*p* The ma - gic

*p* The ma - gic

*p* The ma - gic

rune.

rune.

ship draws close a - main, A-cross the sap - phire

ship draws close a - main, A-cross the sap - phire

ship draws close a - main, A-cross the sap - phire

*pp*

*pp*

*pp*

seas of June.

seas of June.

seas of June.

*pp*

*Cón moto*

*mf*



Piano introduction for 'The incantation of the magic ship'. The music is in 12/8 time, key of D major, and marked *mf*. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. A *rit.* (ritardando) marking is present in the second measure of the second system.

*Allegretto ma non troppo, con entusiasmo*  
 Morgan-le-Fay The incantation of the magic ship

Vivian's first vocal line. The music is in 12/8 time, key of D major, and marked *mf*. The lyrics are: "Come, I com - mand thee, Ship of en - chant - ment, Rune of the wa - ters Sing I to thee;".

*Allegretto ma non troppo, con entusiasmo*

Vivian's second vocal line. The music is in 12/8 time, key of D major, and marked *mf*. The lyrics are: "Rune of the wa - - ters Sing I to thee;".

Vivian's third vocal line. The music is in 12/8 time, key of D major, and marked *mf*. The lyrics are: "The far, gold - en ha - ven, Come from thy har - bor,".

Where lost ships fore-ga-ther Mys-te-rious

Come, come, Cord-age of sil-ver,  
ly. Come, come, Cord-age of

Silk-en of sail, Come,  
sil-ver, Silk-en of sail, Come,

come, Come through the calms, The foam from thee fly-ing,

*f.*  
 Swift as tho' borne On the wings of the gale.  
*p*  
 Charms of Phœ-ni - cia,

*p*  
 Charms of Phœ-ni - cia To thee I sing.  
*cresc.*  
 Runes of the North-land, All the sea's ma - gic, To thee I sing.—  
*cresc.*

*f*  
 Come, — Hith - er, O hith - er!  
*mf*  
 Come, — Hith - er, Ship of en-chant-ment,

*cresc.* *f*  
 Ship of en-chant-ment, Ah! Come!  
 Hith-er, ship of en-chant-ment! Come, — O

Hith - er, ship of en-chant - ment, hith - er!

hith - er, — hith - er, ship of en-chant - ment!

Come, — come, I — come —

Come, — come, hith - er, I — com -

*mf rit.*

*mf rit.*

*mf cresc. rit.*

mand — thee, come! —

mand — thee, come! —

*f a tempo*

*f a tempo*

*f ff a tempo*

*8*

*decresc. rit.*

Andantemente, quasi sognando

Soprano

Alto

Tenor

Bass

Chorus

She comes, — she comes, the

She comes, — she comes, the

She

Andantemente, quasi sognando

*mf* *p*

ship of dreams, A - - cross the far, mys - te - rious sea;

ship of dreams, A - - cross the far, mys - te - rious sea;

comes, the ship of dreams, A - cross the far, mys - te - rious sea;

She comes, the ship, A - cross the far, mys - te - rious sea;

*mf*

Red as blood — are her sails — of sam - ite, Her ban - ners gold - en

Red as blood — are her sails — of sam - ite, Her ban - ners

Her ban - ners

Her ban - ners

Her ban - ners

*mf*

*p* *sempre incalzando*

'broi - der - y, With sea - maids float - ing by her side, She

*p* *sempre incalzando*

'broi - der - y, With sea - maids float - ing by her side,

'broi - der - y, She

'broi - der - y,

*cresc. e animando* *Con impeto*

comes, the ship of Sor - cer - y! —

*cresc. e animando*

She comes, the ship of Sor - cer - y! —

*cresc. e animando*

comes, the ship of Sor - cer - y! —

*cresc. e animando*

She comes, the ship of Sor - cer - y! —

*Con impeto*

*f*

*f*

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a series of chords and some melodic fragments, while the bass clef has a more active line with eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The second system continues the piano accompaniment. It includes dynamic markings *ritenente* and *ff posato*. There are also some slurs and accents over the notes. The bass clef has a triplet of eighth notes.

Moderato e calmo

The third system of music is marked *Moderato e calmo*. It features a *fff* dynamic marking in the beginning, which then changes to *p*. The treble clef has a melodic line with slurs and accents, and the bass clef has a supporting harmonic line.

The fourth system of music includes the dynamic marking *molto cresc.* (molto crescendo). The piano accompaniment continues with a mix of chords and moving lines in both hands.

Morgan-le-Fay

*p* (Vivian departing for the court of King Arthur)

Fare - well, fare-well, my Viv - i-an!

The fifth system shows the vocal line for Morgan-le-Fay, with the lyrics "Fare - well, fare-well, my Viv - i-an!". Below the vocal line is the piano accompaniment, which includes dynamic markings *ff* and *p*, and features triplet figures in the bass clef.

**Chorus**

*p dolente*

Oh, Fair and Fell, fare - well, fare -

*p dolente*

Oh, Fair and Fell, fare - well, fare -

*p dolente*

Oh, Fair and Fell, fare - well, fare -

*p dolente*

Fare - well, fare -

*f imperioso*

Now all the demons down in hell Shall

well!

well!

well!

well!

*f*

**Chorus**

guard thee, La-dy Viv - i - an!

**Tenor**

**Bass**

Now all the demons down in hell Shall

Now all the demons down in hell Shall



Vivian *p*

For

guard thee, La-dy Viv - i - an!

guard thee, La-dy Viv - i - an!

*con affetto*

life or death, for weal or woe, Morgan-le-

Fay, I go- I go!

*mf* *cresc.* *f*

Molto più lento

*p con intensità*

O Fair and Fell, fare -

*p con intensità*

O Fair and Fell, fare -

*p con intensità*

O Fair and Fell, fare -

O Fair and Fell, fare -

*p* Molto più lento

Chorus

Morgan-le-Fay **Ancora più animato**

Now all the hosts of black-est hell  
 well, fare - well!  
 well, fare - well!  
 well, fare - well!  
 well, fare - well!  
 well, fare - well!  
 Now all the hosts of  
 Now all the hosts of

**Ancora più animato**

**Più e più stretto**  
*f con molta passione*

Guard thee, guard thee, O La-dy  
 Guard thee, guard thee, guard thee, O La-dy  
 Guard thee, guard thee, Viv-i-an!  
 black-est hell Guard thee, guard thee, Viv-i-an! Guard thee, La-dy  
 black-est hell Guard thee, guard thee, Viv-i-an!

**Più e più stretto**

Viv - i - an! \_\_\_\_\_

Viv - i - an! \_\_\_\_\_

Guard thee, La-dy Viv - i - an! \_\_\_\_\_

Viv - i - an! \_\_\_\_\_

Guard thee, La-dy Viv - i - an! \_\_\_\_\_

*Allegro  
con impeto*

*f*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, with lyrics 'Viv - i - an!' and 'Guard thee, La-dy Viv - i - an!'. The piano accompaniment begins with a dynamic marking of *f* and a tempo instruction of *Allegro con impeto*.

Detailed description: This system shows the piano accompaniment for the second system, featuring complex chordal textures and arpeggiated figures in both the right and left hands.

*ff* *rapido*

Detailed description: This system shows the piano accompaniment for the third system, characterized by a rapid, forceful (*ff*) and *rapido* section with dense chordal patterns.

*Molto moderato*

*pp* *p tristo*

*3*

Detailed description: This system shows the piano accompaniment for the fourth system, marked *Molto moderato*. It features a *pp* dynamic and a *p tristo* section with a triplet of eighth notes. The system concludes with a *3* triplet marking.

First system of musical notation. The right hand plays a melodic line with slurs and a triplet of eighth notes. The left hand provides a steady accompaniment. Dynamics include *p* (piano).

Second system of musical notation. The right hand continues the melodic line with slurs and triplet markings. The left hand accompaniment is consistent. Dynamics include *cresc.* (crescendo).

Third system of musical notation. The right hand continues the melodic line with slurs and triplet markings. The left hand accompaniment is consistent. Dynamics include *animando* (increased tempo).

Fourth system of musical notation. The right hand continues the melodic line with slurs and triplet markings. The left hand accompaniment is consistent. Dynamics include *mf* (mezzo-forte).

Fifth system of musical notation. The right hand continues the melodic line with slurs and triplet markings. The left hand accompaniment is consistent. Dynamics include *ben marcato* (well marked) and *ff* (fortissimo). A *Horn* part is also indicated.

Sixth system of musical notation. The right hand has a melodic line with slurs and triplet markings. The left hand accompaniment is consistent. Dynamics include *Grandioso* (grandioso), *Vivian* (vivace), *ff* (fortissimo), and *p* (piano). The system concludes with the text "Fare -".

Chorus

well, fare - well! *p con tristo presentimento pp*

Fare - well, fare - well!  
*p con tristo presentimento pp*

Fare - well, fare - well!  
*p con tristo presentimento pp*

Fare - well, fare - well!  
*pp*

Fare - well, fare - well!  
*p con tristo presentimento*

Fare - well, fare - well!

*f*

*smorzando*

*pp*

# Part II

Hall of the Knights of the Round Table: King Arthur presiding, with Merlin, his chief councilor, at his right hand. The kings are assembled and the feast is in progress when Vivian craves admission as the bearer of a peace-token from Morgan-le-Fay, kinswomen and enemy to Arthur.

*Allegro moderato maestoso*

Piano

*f* Trumpet I

Trumpet II

Trumpets

Horns

Piano

Piano

Piano

Piano

Piano accompaniment system 1. Treble and bass clefs. Dynamics include *f*, *p*, and *p*. Includes a first ending bracket with a repeat sign and a measure marked '8'.

Piano accompaniment system 2. Treble and bass clefs. Dynamics include *f* and *p*.

Piano accompaniment system 3. Treble and bass clefs. Dynamics include *p* and *ff*.

Piano accompaniment system 4. Treble and bass clefs. Dynamics include *mf* and *cresc.*

**Chorus of Knights**

Tenor I *f con spirito*  
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Tenor II *f con spirito*  
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Bass I *f con spirito*  
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Bass II *f con spirito*  
 Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

*f con spirito*

Vocal and piano accompaniment for the Chorus of Knights. Includes five vocal staves (Tenor I, Tenor II, Bass I, Bass II, and a fifth staff) and a piano accompaniment staff. The lyrics are: "Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!". Dynamics include *f con spirito*.

Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the  
 Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the  
 Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the  
 Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the

Ta - - - ble Round, the Ta - ble Round! \_\_\_\_\_  
 Ta - - - ble Round, the Ta - ble Round! \_\_\_\_\_  
 Ta - - - ble Round, the Ta - ble Round! \_\_\_\_\_  
 Ta - - - ble Round, the Ta - ble Round! \_\_\_\_\_

Hail! Hail! Hail! With a roar of right good cheer We drink the health in  
 Hail! Hail! Hail! With a roar of right good cheer We drink the health in  
 Hail! Hail! Hail! With a roar of right good cheer We drink the health in  
 Hail! Hail! Hail! With a roar of right good cheer We drink the health in



ru - by wine Of fair Queen Guen - e - vere.

ru - by wine Of fair Queen Guen - e - vere.

ru - by wine Of fair Queen Guen - e - vere. To Guen - e - vere and her

ru - by wine Of fair Queen Guen - e - vere. To

To Guen - e - vere and her gen - tle King Love and loy - al - ty

To Guen - e - vere Love and loy - al - ty

gen - tle King Love and loy - al - ty

Guen - e - vere Love and loy - al - ty

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

*f* unaccomp. *f* Orch. *ff*

rich and rare! For the pledge is the Ta - ble Round, And with mirth let the  
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the  
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the  
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment is in the right and left hands, with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with a forte 'f' dynamic.

hall re - sound. Hail, all hail! Let the hall re - sound To the  
 hall re - sound. Hail, all hail! Let the hall re - sound To the  
 hall re - sound. Hail, all hail! Let the hall re - sound To the  
 hall re - sound. Hail, all hail! Let the hall re - sound To the

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment features a more active bass line with eighth notes and chords. The key signature and time signature remain the same.

ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —  
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —  
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —  
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —

The third system of the musical score consists of four vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment includes a prominent sustained chord in the right hand. The key signature and time signature remain the same.

ff

*cresc.*

*cresc. molto*

*ritard.*

This block contains the piano accompaniment for the first eight measures of the piece. It is written for grand piano with treble and bass staves. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and triplet patterns. Dynamic markings include fortissimo (ff), crescendo (cresc.), and molto crescendo (cresc. molto). A ritardando (ritard.) marking is present at the end of the eighth measure.

King Arthur  
Più moderato

*mf*

Good men\_ and true, I give ye roy - al greet - ing, —

*p*

*f. marcato*

This block contains the vocal line and piano accompaniment for the next four measures. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The tempo is marked 'Più moderato'. Dynamic markings include mezzo-forte (mf) for the vocal line, piano (p) for the piano accompaniment, and forte marcato (f. marcato) for the piano accompaniment in the final measure.

*mf*

And quaff with joy your pledge of fe - al - ty;

*mf* *marcato*

*p*

May love preside at this, our joy - ful meet - ing,

*p* *mf* *marcato*

*rit.*

And love pre - vail 'twixt all the world and me!

*rit.* *f*

*accel.*

*cresc.*

Tempo I

Herald Moderato

My Lord, - with-out the

*ff* Trumpets

hall doth stand The Prin-cess of North - um - ber-land.

Moderato

Chorus

Soprano *p.*  
A-cross the

Alto *p.*  
A-cross the

Tenor *p.*  
A-cross the

Bass *p.*  
A-cross the

Moderato  
*cresc.* *ff* *p dolce* *p.*

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

*mf.* Her eyes are bright as spark-ling jet;— She moves as  
*mf.* Her eyes are bright as spark-ling jet;— She moves as  
*mf.* Her eyes are bright as spark-ling jet;— She moves as  
 Her eyes are bright as spark-ling jet; She moves as

on-ly fair - ies can; Her hair is gold, *p*  
 on-ly fair - ies can; And  
 on-ly fair - ies can; *mf*  
 on-ly fair - ies can; Her hair is gold,

She bears a jew-elled peacock fan.  
 bound with gems, She bears a fan, she bears a fan, a  
 Her hair is bound with gems, she bears a fan, a  
 her hair is gold, and bound with gems, She bears a

jewelled peacock fan. —

jewelled peacock fan. —

jewelled peacock fan. —

*Meno mosso*

*mf*

Detailed description: This system contains four staves. The top three staves are vocal lines, each with the lyrics "jewelled peacock fan. —". The bottom two staves are piano accompaniment. The tempo marking "Meno mosso" is placed above the piano part, and the dynamic marking "mf" is placed below it. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

*Moderato quieto ma con moto e gentilezza*

*Vivian* *p*

I sing a land — Most ra-diant and se-rene; With

Harp *p* *simile*

Detailed description: This system contains two staves. The top staff is a vocal line for "Vivian" with the lyrics "I sing a land — Most ra-diant and se-rene; With". The bottom staff is piano accompaniment for the Harp, marked "p" and "simile". The piano part consists of chords and arpeggiated figures.

ros - es dight, — And sil - ver paths; — The em - rald lawns be-tween, There

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics "ros - es dight, — And sil - ver paths; — The em - rald lawns be-tween, There". The bottom staff is piano accompaniment. The piano part continues with chords and arpeggiated figures.

clad in white, — Fair la - dies move, — As fair as lil - ies of The

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics "clad in white, — Fair la - dies move, — As fair as lil - ies of The". The bottom staff is piano accompaniment. The piano part continues with chords and arpeggiated figures.

beau-teous night; And one most fair, — Our ra-diant

queen, Hath sent me here To bear her to-ken, And sweetest

*poco cresc.*  
greet - - ing\_ Her faith un - -

*poco cresc.*

*più cresc.*  
brok - - en, Her pledge

*più cresc.*

this ring: — "Up-on his hand," — She

*p*



*pp.*  
 smil - - ing, saith, "Who shall be  
*p* *f* *p*

prov - - ed Wis - - est and best, This  
*cresc.* *p*

*cresc.*  
 ring to him is giv - - en, This  
*cresc.*

*ff*  
 ring for love; And it shall  
*ff* *mf*

know, Up-on no oth-er fin-ger go In all the

land, — Of all the rest!"

*mf* *p* *rit.*

Moderato con moto

*p*

Lo, she hath paced a - bout the hall, To each in turn she bears the

**Chorus** *p* Lo, she hath paced a - bout the hall, To each in turn she bears the

*p* Lo, she hath paced a - bout the hall, To each in turn she bears the

Moderato con moto

*p*

ring; It grows, it shrinks, it changes shape, It sets the knights to

ring; It grows, it shrinks, it changes shape, It sets the knights to

ring; It grows, it shrinks, it changes shape, It sets the knights to

ring; It grows, it shrinks, it changes shape, It sets the knights to

*mf*  
mar-vel-ing; Sir Launce-lot, Sir Bores have failed, Sir Launce-lot, Sir

mar-vel-ing;

*mf*  
mar-vel-ing; Sir Launce-lot, Sir Bores have failed, Sir

mar-vel-ing;

Bores have failed, It will not fit the knight-ly King. -

It will not fit the knight-ly King. -

Launce-lot, Sir Bores have failed, It will not fit the King. -

It will not fit the knight-ly King. -

Più moto

Now to Mer-lin she slow-ly kneels, Up-on his  
 Now to Mer-lin she slow-ly kneels, Up-on his  
 Now to Mer-lin she slow-ly kneels, Up-on his  
 Now to Mer-lin she slow-ly kneels, Up-on his

fin-ger slips the band: —  
 fin-ger slips the band: —  
 fin-ger slips the band: —  
 fin-ger slips the band: —

Meno mosso

Lento

animato

Allegro agitato

*mf* *cresc.* *ff*

*marcato*

The ma-gic gold holds fast and strong!

The ma-gic gold holds fast and strong!

The ma-gic gold holds fast and strong!

*ff* *mf molto cresc.*

*ff* *mf molto cresc.*

He may not tear it from his hand!

He may not tear it from his hand!

He may not tear it from his hand!

*ff* *mf molto cresc.*

*ff* *mf molto cresc.*

A - bout his heart and through his soul

A - bout his heart and through his soul

A - bout his heart and through his soul

*mf*

*mf*

Rush the dark spells of Fair - y - land. —

Rush the dark spells of Fair - y - land. —

Rush the dark spells of Fair - y - land. —

Rush the dark spells of Fair - y - land. —

Rush the dark spells of Fair - y - land. —

*f* *ff* *ff* *ff*

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment. Dynamics include *f* and *ff*.

*ff*

This system contains two staves of piano accompaniment. Dynamics include *ff*.

(Because of the magic of the ring, Merlin is consumed with passion for the Lady Vivian)

This system contains two staves of piano accompaniment.

Moderato

*p* *p dolce*

This system contains two staves of piano accompaniment. The tempo is marked *Moderato*. Dynamics include *p* and *p dolce*.

Merlin

Be - lov - ed, O, Be -

lov - ed! O\_ gaze on me, Eyes of immor - tal splen - dor, And

let me lay my hand on thy bright hair; Thy lips are scar - - let

And thy voice is ten - der, Thy cheek is like the

rose\_ of Per - sia. Lis - ten, O Be - lov - ed! Lo! all my

pow - er I hold a - lone for thee! Give me thy heart, Thy

love for an hour, And thou shalt have do - min - ion O'er

*p* *cresc.*

all the sea and earth;

*f* *cresc.*

Joy - ance and mirth Shall fill thy days, For thee,

*p* *p*

for thee I'll rear an - oth - er Fair - y -

*cresc.* *molto ritard.* *f* *cresc.* *molto rit.* *f* *mf*



land! \_\_\_\_\_

Andante

*dim.* *p* *p* *Cello*

*p* *rit.*

Vivian (feigning love that she may acquire Merlin's learning and then destroy him)

Merlin *con passione* *p* *con passione* Atlast, 'tis thou —

Atlast, 'tis thou — For whom my soul hath cried!

*a tempo* *p*

For whom my soul hath cried!

Atlast, 'tis thou! — What mat-ter aught be

O roy-al love, I know that thou art mine!

side? And all my joy, To

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "O roy-al love, I know that thou art mine!" followed by a short rest and then "side?". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Beyond all goals For which the world hath striv-en,  
know that I am thine!

*p cresc.*

The second system continues the vocal line with the lyrics "Beyond all goals For which the world hath striv-en, know that I am thine!". The piano accompaniment features a dynamic marking of *p cresc.* (piano crescendo). The musical notation includes various chordal textures and melodic lines in both hands.

Ah! this is  
E'en to the stars Our loy-al fate is riv'n!

*pp*

The third system of the score has the vocal line starting with "Ah! this is" followed by "E'en to the stars Our loy-al fate is riv'n!". The piano accompaniment includes a dynamic marking of *pp* (pianissimo). The music continues with complex harmonic structures and rhythmic patterns.

life! Ah! this is life! That thou at last art  
Ah! this is life! Ah! this is life!

*mf*

The fourth system concludes the piece with the vocal line repeating "Ah! this is life!" and "Ah! this is life!". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte). The score ends with a final cadence in the piano part.

near, That thou hast found, hast found me dear!

That thou at last art near, Thou hast found me dear!

*cresc.*

*mf*

*cresc.*

*cresc.*

Joy of the world, Joy of the world

Joy of the world, In one mad mo-ment giv'n, Joy of the

*mf*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*

And glo-rious ec-sta-sy of heav'n! Lo! I - am thine! -

world! Lo! I am thine!

*f*

*f*

Thine, - for ev - er Thine, Thro' life

Thine, Thro' life

*ff*

*mf*

*ff*

*mf*

and in death! thro' life\_ and in  
 and in death! thro' life\_ and in

*dim.* *p*

**Più moto**

death! death!

*p* *rit.* *mf* *animato*

**King Arthur**

Ah, heed her not! I fear for thee! Mer-lin, be-

ware, 'Tis sor - cer-y! Mer-lin, be - ware, Mer-lin, be -

*f*

ware, 'Tis sor - cer - y, sor - cer - y!

**Chorus of Knights**

Tenor I *animato*  
O, heed her not! We fear for thee!

Tenor II *animato*  
O, heed her not! We fear for thee!

Bass I *animato*  
O, heed her not! We

Bass II  
Mer - lin, be -

*Allegro con fuoco*

O, heed her not! We fear for thee! —

O, heed her not! We fear for thee! —

fear for thee! O, heed her not! We fear for thee!

ware, 'tis sor - cer - y! Mer - lin, be - ware, —

Mer-lin, be - ware! Heed her not! Be-hold, her  
 Heed her not! Mer-lin, be - ware! Be-hold, her  
 Heed her not! Mer-lin, be - ware! Be-hold, her  
 Mer-lin, be - ware! Heed her not! Be-hold, her

hair is rust-ed gold, - Her face is  
 hair is rust-ed gold, - Her face is  
 hair is rust-ed gold, - Her face is young, -  
 hair is rust-ed gold, - Her face is young, -

young, - Her eyes are old, Her cheeks are pale, -  
 young, - Her eyes are old, Her cheeks are pale, -  
 Her eyes are old, - Her cheeks are pale, -  
 Her eyes are old, - Oh, heed her not! be-

*p* She bring - eth dole; Her glance doth show A  
*p* She bring - eth dole;  
 She bring - eth dole; *mf marcato* *cresc.*  
 ware! Oh, heed her not! be - ware! Mer-lin, be -

Detailed description: This system contains the first two systems of music. The first system has three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'She bring - eth dole;'. The piano accompaniment starts with a *p* dynamic. The second system continues the vocal lines, with the lyrics 'Her glance doth show A' and 'ware! Oh, heed her not! be - ware! Mer-lin, be -'. The piano accompaniment features a *mf marcato* section and a *cresc.* section.

for - feit soul! *marc.*  
*marc.* Mer-lin, be - ware!  
 Mer-lin, be - ware!  
 ware!

Detailed description: This system contains the third and fourth systems of music. The vocal parts continue with the lyrics 'for - feit soul!' and 'Mer-lin, be - ware!'. The piano accompaniment includes a *marc.* section and a *cresc.* section.

*ff*

Detailed description: This system contains the fifth and sixth systems of music, which are primarily piano accompaniment. The fifth system features a *ff* dynamic marking. The sixth system continues the piano accompaniment with complex chordal textures and melodic lines.

## Andante con moto

Vivian

O heed them not! — O come with me! — Have faith, my lord,

*p*

— I love but thee! — I — love but thee, —  
Merlin  
Be-hold, thy hair —

*mf*

O — come with me! — O heed them  
is shin-ing gold, — Thy beau-ty young,

*p*

not! — O come with me! — Have faith, my  
Thy wis-dom old; Thy face is pale —

*p*



lord,— I love but thee! O come with me!—  
 — For love's sweet dole,— But O, my love,— Thou art my soul!—

Have faith, my lord, I love but thee, but thee!  
 But O, my love, Thou art my soul, my soul!

*mf* *dim.*

**Sopr.** *Allegretto*  
**Alto** *p* Now fare they forth a - cross the world To  
**Tenor** *p* Now fare they forth a - cross the world To  
**Bass** *p* Now fare they forth a - cross the world To  
 Now fare they forth a - cross the world To

*Allegretto*  
*p*

find the fair - y - land of joy, Where dwell the Ladies of the Lake 'Mid  
 find the fair - y - land of joy, Where dwell the Ladies of the Lake 'Mid  
 find the fair - y - land of joy, Where dwell the Ladies of the Lake 'Mid  
 find the - fair - y - land of joy, Where dwell the Ladies of the Lake 'Mid

*Meno mosso*  
 pleasure that can nev - er cloy.  
 pleasure that can nev - er cloy.  
 pleasure that can nev - er cloy. *mf* || With - in a wood, The  
 pleasure that can nev - er cloy. *mf* || And now they pause with - in a wood, The  
*Meno mosso*

*Allegro non troppo*  
 haunt - ed for - est of Ar - roy.  
 haunt - ed for - est of Ar - roy. *mf* *trb* *Allegro non troppo*

*cresc. & accel.*

The fabled forest-haunt of the fairies—a glade surrounded by giant trees, in the centre of which rises

*f precipitoso*

a hill whereon, at the bidding of Merlin, the Spirits will build the Palace of Joyousguard.

*ff*

**Allegro energico**  
**Merlin (calling upon the Spirits)**

*mf* *3*  
 Out of the womb of earth, — Out of the cavern'd air, From seawaves

green and gold, — From fires' burning lair, — Spirits of flame and

wind, — Ye who must serve the Tryne, — The Star of the Mys-tic

*Ariel* *\* f*  
 We

Inde, — Come to my magic call! — Come, I com-mand ye!

come, — we are here, — **Sopr.** **Spirits** We

We come, — we are near! — **Alto**

kiss thy hand. —

kiss thy hand. —

**Moderato molto maestoso**

**Adrihim \* f**

Sa - laam to theel May the Wise One live a

thou - sand years! For I am thy ser - vant

Ad - ri - him; Ad - ri - him, who build - ed The

Pal - ace of King Suel -

Merlin *più animato*  
man. Rear me

there a glori - ous dwell - ing, Gold and

a - zure cra - moi - sie, Rear its

beau- - ty past all tell - ing, Fill it

sweet with min - strel-sy; Set its

gar- - dens fair and spa- - cious, Fair- - est

ev - er made for man, Fash - ion all things

bright and gra - cious, Fit for La- - dy Viv - i - an!

**Ariel** *f*  
 We o - bey, o - bey!

**Sopr.** *f*  
 Thy

**Spirits** **Alto** *f*

**Adrihim** *f*  
 hear, and o - bey!

will is law!

*ff* *rit.*

**Andante elevato**  
**Sopr. I & II** *mf*

**Alto I & II** *mf* So: Joy - ous-guard is

**Tenor I & II** *mf* So: Joy - ous-guard is

**Bass I & II**

**Andante elevato** *mf*



build - ed fair, Formed from a - zure of the air, —

build - ed fair, Formed from a - zure of the air, —

*mf* So: Joy - ous - guard is build - ed fair, Formed from

*mf* So: Joy - ous - guard is build - ed fair, Formed from

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics and dynamic markings (*mf*). The fifth staff is a piano accompaniment with chords and a bass line.

Warmed bright with sunset gold - en glows,

Warmed bright with sunset gold - en glows,

a - zure of the air, — Warmed bright with sunset

a - zure of the air, — Warmed bright with sunset

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment with chords and a bass line.

Capped with shin-ing ar - gent snows; ————— Throughout its

Capped with shin-ing ar - gent snows; ————— Through-

gold - - en glows, Capped with shining ar - gent snows;

gold - - en glows, Capped with shining ar - gent snows;

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

courts perfumed with Spring —————

out its courts perfumed ————— with Spring —

Through-out its courts perfumed with Spring —

Sweet young voic - es

The second system continues the vocal and piano parts. It includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The piano accompaniment features a triplet of eighth notes in the right hand, marked with an '8' and a dotted line. The vocal lines continue with lyrics about 'courts perfumed with Spring' and 'Sweet young voices'.

Adrihim *p*

Mas-ter, thy slaves have built a -

Sweet voic - es soft - ly sing.

Voic - es soft - ly sing.

Voic - es soft - ly sing.

soft - - - ly sing.

Ariel *p*

Mas - ter, thy slaves have built a - right.

right: \_\_\_\_\_ En - ter the Pal - ace \_\_\_\_\_ of De-

light! \_\_\_\_\_

Piano introduction for the first system, featuring complex chordal textures in both hands.

Vocal and Chorus of Spirits section. The vocal line begins with the lyrics "En-ter the Pal - ace of De -". The Chorus of Spirits enters with the lyrics "En-ter the Pal - ace of De - light!". The piano accompaniment includes dynamic markings *p* and *pp*.

Piano accompaniment for the second system, featuring sustained chords and arpeggiated figures. Dynamic marking *pp* is present.

Vocal lines for the third system, showing the continuation of the lyrics "light!" with melodic lines in the vocal staves.

Piano accompaniment for the third system, including parts for Harp, Bells, and Trumpets. The piano part features arpeggiated chords.

Piano accompaniment for the fourth system, featuring a melodic line with a *dim. e rit.* marking and a final *pp* dynamic.

# Part III

Lento

Piano

*p*

*cresc.*

The banquet-hall of Joyousguard, decked for a feast and garlanded with flowers. Invisible

*mf*

attendants pass to and fro to strains of mysterious music. Vivian has decided upon the destruc-

*cresc.*

tion of Merlin.

*cresc. molto* *ff* *p*

*p*

Soprano *p* and Viv - i - an Hath all of Mer-lin's

Alto *p* and Viv - i - an Hath all of Mer-lin's

Chorus Tenor *p* A year hath passed, and Viv - i - an Hath all of Mer-lin's

Bass *p* A year hath passed, and Viv - i - an Hath all of Mer-lin's

and Viv - i - an Hath all of Mer-lin's

*pp*

ma - gic learned.

ma - gic learned.

ma - gic learned.

ma - gic learned.

Ob. *p*

Cl.

*mf* A - las! her heart of ad - a - mant Hath all his love and

*mf* A - las! her heart of ad - a - mant Hath all his love and

*mf* A - las! her heart of ad - a - mant Hath all his love and

*mf* A - las! her heart of ad - a - mant Hath all his love and

do - lor spurned. *mf* Yet hath she smiled as

do - lor spurned.

do - lor spurned.

do - lor spurned.

The first system consists of four vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a melodic line with a fermata over the word 'spurned.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

lov-ers smile, While in her soul an ha - tred burned.

*mf* *espr.*

The second system continues the vocal and piano parts. The vocal line begins with the lyrics 'lov-ers smile, While in her soul an ha - tred burned.' The piano accompaniment includes dynamic markings of *mf* and *espr.* (espressivo), indicating a more intense and expressive performance.

The third system shows the continuation of the piano accompaniment. It features complex rhythmic patterns and chordal textures in both the treble and bass staves, culminating in a double bar line.

Allegro ma non troppo

*f* *agitato*

Vivian prepares a feast in honor of Merlin, whereat she will rid herself for ever of his presence

Vivian *f*  
To,

me, Spir-its all, all \_\_\_\_\_

List to my ma - gic call! Rouse ye!

ap - pear! Heed my com -

Viola



mand! Be - hold, — a year Hath pass'd a-way, And

I — would feast my lord, Merlin;

Meno mosso Vivian *p* quasi Recit.  
So I will

brew a cup of Sleep, — A draught of Si - - lence, —

3  
 deep on deep; In-to a tomb of carv - en stone He shall de -

*dim. rit.* *con meditazione*  
 scend to dream a - lone; By his own thoughts com - pan - ion - ed,

*p* *mf* *mf*  
 Liv - ing, to lie a - mong the dead. A - las! a - las! —  
 Più mosso *mf* A - las! a - las! —  
*pp* *mf*

and angered)  
 a - las! — Pit - y! pit - y! O Viv - i - an,  
 a - las! — Pit - y! pit - y! O Viv - i - an, —  
*bbp.*

Viv - i - an! We o - bey not thy be - - hest!

Viv - i - an! We o - bey not thy be - - hest!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key with a 3/4 time signature. The lyrics are: "Viv - i - an! We o - bey not thy be - - hest!".

We o - bey not thy be - - hest! Woe!

We o - bey not thy be - - hest! Woe!

The second system continues the vocal and piano parts. The lyrics are: "We o - bey not thy be - - hest! Woe!". A dynamic marking of *f* (forte) is present above the piano part. The piano accompaniment features a prominent bass line with eighth notes.

Woe! Woe! Woe!

Woe! Woe! Woe!

The third system shows the vocal parts holding long notes for the word "Woe!". The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. The lyrics are: "Woe! Woe! Woe!".

Guile, in the robe of Beau - ty drest! - Now, by the souls with  
 Guile, in the robe of Beau - ty drest! - Now, by the souls with

Violin Solo

God at rest, We do de - - - fy thy  
 God at rest, We do de - fy thy

will un - blest!  
 will un - - blest!

*cresc.*

Vivian *f* deciso

0 -

Vivian compels the Spirits by the greater force of her evil magic

bey! • o - bey! Heed — my will! —

Your souls are mine, ——— Good or ill! ———

*Più moto* On ye

all ——— I lay the spell: ——— Heav-en's th'all,

Strength of Hell! ———

*ff* *f* *mf* *decresc.*

Come, then, min - ions,

I for - bid ye: Warn not my

*cresc.*

lord Of the fate that a - waits

*rit.* 2

*rit.*

him!

*a tempo*

*poco a poco rall.*

*a tempo*

*decresc.*

Lo! he comes.

*p molto rit.*

*p molto rit.*

Moderato

Sopr. *molto meno mosso*

All heed-less now the master comes, — By his great love made

All heed-less — The master comes,

Ten. *molto meno mosso*  
All heed-less — The master comes,

Bass  
All heed-less — The master comes,

Chorus

Moderato

whol-ly blind, —

By his great love made whol-ly blind, —

By his great love made whol - ly blind.

By his great love made

*rit.*

whol - ly blind,

*tranquillo*

*rit.*

*p*  
 Save to the fest - ive gar - lands hung, And the fair mu - sic of the  
*p*  
 Save to the fest - ive gar - lands hung, And the fair mu - sic of the  
*p*  
 Save to the fest - ive gar - lands hung, And the fair mu - sic of the  
*p*  
 Save to the fest - ive gar - lands hung, And the fair mu - sic of the

wind, \_\_\_\_\_ And to the glance of  
 wind, \_\_\_\_\_ And to the glance of  
 wind, \_\_\_\_\_ And to the glance of  
 wind, \_\_\_\_\_ And to the glance of

Viv - i - an, Who smiles up - on him fair and  
 Viv - i - an, Who smiles up - on him.  
 Viv - i - an, Who smiles up - on him.  
 Viv - i - an, Who smiles up - on him.



kind.

*p*

*cresc.*

Moderato quieto con gen-  
Merlin

Where - fore these

*mf*

*p*

(Merlin, though able to read the future for others, was blinded to his own doom)

tilezza

gar-lands, La - dy mine? Where - fore this mu - sic in the air? —

*mf*

*cresc.*

These fra - grant jewelled robes of thine, — And thy sage eyes grown debonnaire?

*mf*

Vivian

*con entusiasmo*

*f*

Mas-ter, it is for thee;— A year a - go this day From Ar-thur's

*f* *mf*

court we came a - way.

Merlin *con tenerezza*

*p*

A year of

*p*

Vivian

A year of love, A year of joy,— A year of

love, — A year of joy,— A year of

gold — With-out al - loy!

gold — With - out — al - loy! — Wis - dom and

*p.*

Wis-dom and youth to-geth-er blent, to-geth-er,

youth to - geth - er blent, to - geth - er blent,

*cresc.*

*cresc.*

*cresc.*

With ev-'ry sense in full con - tent,

With ev-'ry sense con - tent, ev-'ry sense in full con -

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

ev - 'ry sense in full con - tent to -

tent, — in full con - tent, full con - tent to -

*p*

*rit.*  
 geth - - er - - blent. —  
 geth - - er - - blent. —

**Allegro**  
*f* Trumpet

**Poco lento**  
 Vivian  
 This feast for thee, My

**Moderato quieto**  
 Merlin  
 Lord, my Love! I drink to

thee, O La - dy mine! Bring me the rar - est per - fumed wine —

Where - in to pledge my love and thine, my love and

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Where - in to pledge my love and thine, my love and". The piano accompaniment includes a dynamic marking of *p* (piano) and various musical notations such as slurs and ties.

thine

Horn

'Celli *f*

The second system continues the vocal line with the word "thine". It includes a piano accompaniment and a section for the Horn and Cello (labeled "'Celli"). The Cello part has a dynamic marking of *f* (forte). The piano accompaniment features a dynamic marking of *p* and various musical notations.

This block shows the piano accompaniment for the second system. It features a dynamic marking of *f* (forte) in the first measure, followed by a *p* (piano) marking. The music includes various musical notations such as slurs and ties.

Poco andante ma non troppo

Vivian (tendering the cup of death)

Take thou this cup: With mine own hand I poured the wine;

*pp* 4' Celli

The third system begins with the tempo marking "Poco andante ma non troppo" and the character name "Vivian (tendering the cup of death)". The vocal line starts with the lyrics "Take thou this cup: With mine own hand I poured the wine;". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a marking for the Cello ("4' Celli").

con tenerezza

*mf* Drink, drink deep, my Lord!

The fourth system features the tempo marking "con tenerezza" and the dynamic marking *mf* (mezzo-forte). The vocal line begins with the lyrics "Drink, drink deep, my Lord!". The piano accompaniment includes various musical notations such as slurs and ties.

Più mosso

*mf animato cresc.*

*cresc.*

*f*

Moderato con moto (The Spirits seek to warn Merlin)

Sopr. I, II *f* Woe! — Woe! —  
 Alto I, II *f* Woe! — Woe! —  
 Chorus of Spirits *f* Woe! — Woe! —  
 Ten. I, II *f* Woe! —  
 Bass I, II *f* Woe! —

Moderato con moto

*ff* *f*

Mas-ter, beware!      Master, be-ware! \_\_\_\_\_ Have mer-cy,  
 Mas-ter, beware!      Master, be-ware! \_\_\_\_\_ Have mer-cy.

Woe! \_\_\_\_\_ Mas - ter, be-ware!      Mas - ter, be-ware!  
 Woe! \_\_\_\_\_ Mas - ter, be-ware!      Mas - ter, be-ware!

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Merlin      Più allegro

Now      what      be - falls?\_

Viv - i - an!  
 Viv - i - an!

Have mer-cy,      Viv - i - an!  
 Have mer-cy,      Viv - i - an!

        Più allegro

*mf*

The second system consists of six staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking is 'Più allegro' and the dynamic marking is 'mf'.

My sens - es reel - Help, Viv - i - an!

Merlin Moderato *p*

I feel My be - ing ebb -

Horn

Lento

Thou art not nigh - Kiss me, my La - dy, Be - fore I

3 Trombones

Tuba

die!



Chorus

*f* *mf*

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends - a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Allegro con moto

*f* *mf*

(Vivian spins the magic shroud)

*cresc.*

loud -

Un - binds her

*cresc.*

loud -

Un - binds her

*cresc.*

loud -

Un - binds her

*cresc.*

loud -

Un - binds her

*mf*

*cresc.*

hair of rust - ed gold;

hair of rust - ed gold;

hair of rust - ed gold;

hair of rust - ed gold;

*mf*

See, from her quick and cun - ning hands A shroud of gold - en

See, from her quick and cun - ning hands A shroud of gold - en

See, from her quick and cun - ning hands A shroud of gold - en

See, from her quick and cun - ning hands A shroud of gold - en

hair un-fold Like a huge spi - der - web of Hate, That wraps him

hair un-fold Like a huge spi - der - web of Hate, That wraps him

hair un-fold Like a huge spi - der - web of Hate, That wraps him

hair un-fold. Like a huge spi - der - web of Hate, That wraps him

in its mesh - es cold.

in its mesh - es cold.

in its mesh - es cold.

in its mesh - es cold.

Piano accompaniment for the first system, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Allegretto con moto  
rit. - - -  
p

Vivian p  
From my hair  
s  
s  
(Violins enharmonics)

a shroud I spin,

Wrought of magic and of sin;

*cresc.*  
Mer - lin, all I

learned of thee, Yet know naught

to set thee

free! Here in stu - por

*mf*  
shalt thou lie, Till a thou - sand

years go by,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "years go by," followed by a long rest. The piano accompaniment consists of chords and moving lines in both hands.

till a thou - sand years,

*mf*

The second system continues the vocal line with the lyrics "till a thou - sand years,". The piano accompaniment includes a dynamic marking of *mf* and features a more active texture with sixteenth-note patterns in the right hand.

a thou - sand years go

The third system shows the vocal line with the lyrics "a thou - sand years go". The piano accompaniment continues with similar textures, including some triplet markings in the right hand.

by,

*And.*

The fourth system features the vocal line with the lyrics "by,". The piano accompaniment is marked *And.* and features a prominent sixteenth-note accompaniment in the right hand.

But one thought for com - pan-y:

*p*

The fifth system concludes the vocal line with the lyrics "But one thought for com - pan-y:". The piano accompaniment is marked *p* and features a sixteenth-note accompaniment in the right hand.

Thou li - est here for

love of me, Love of

*con abborrimento*

La - dy Viv - i - an.

*Poco andante*

Horn

Soprano *p*

Alto She signs, and waves her pea - cock fan:—

Tenor

Bass

Chorus

Andante maestoso

*mf* *cresc.*

(Merlin is sealed within the tomb)

*p*

Be - hold, a yawn - - ing

*p*

Be - hold, a yawn - - ing

*p* *poco marcato*

cav - - - ern tomb!

cav - - - ern tomb!

Tenor I, II *mf*  
 Men's Voices And now the Spir-its at her word Bear Mer - lin's corpse a - cross the room,  
 Bass I, II *mf*  
 And now the Spir-its at her word Bear Mer - lin's corpse a - cross the room,

Alto  
 Tenor  
 'Mid lighted ta-pers, row on row,  
 'Mid lighted ta-pers, row on row,

Soprano I, II *p*  
 Women's Voices And voic-es wail - ing, and voices  
 Alto I, II *p*  
 And voic-es wail - ing, and voices  
 Tenor I, II  
 Men's Voices And voices wail - ing,  
 Bass I, II  
 And voices wail - ing,



Tenor Solo *p*

Wailing

wail-ing, wail-ing through the gloom. —

wailing, wail-ing through the gloom. —

and voices wail - ing, wail - ing through

and voices wail-ing, wail-ing through

Merlin *f*

Viv - i-an! Viv - i-an! Viv - i-an! —

through the gloom. —

the gloom. —

the gloom. —

*p*

Vivian *p*

Fare - well, then! — Lie thou there in

*con odio*

state, — Can - o - pied by mine own

Allegro (♩ =)

Hate.

*f*

Curs - es on thee, Viv - i - an! — Ev - 'ry Spir - it

*f*

Curs - es on thee, Viv - i - an! — Ev - 'ry Spir - it

*f*

Curs - es on thee, Viv - i - an! —

*f*

Curs - es on thee, Viv - i - an! —

Allegro (♩ =)

gives thee hate; Thou hast no need of book or bell —

gives thee hate; Thou hast no need of book or bell —

Ev - ry Spir - it gives thee hate; Thou hast no need of

Ev - ry Spir - it gives thee hate; Thou hast no need of

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has the lyrics "gives thee hate; Thou hast no need of book or bell —". The second pair of staves has the lyrics "gives thee hate; Thou hast no need of book or bell —". The third pair of staves has the lyrics "Ev - ry Spir - it gives thee hate; Thou hast no need of". The fourth pair of staves has the lyrics "Ev - ry Spir - it gives thee hate; Thou hast no need of". The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a bass line. The key signature is one sharp (F#) and the time signature is common time (C).

To con-demn thy soul to hell! \_\_\_\_\_

To con-demn thy soul to hell! \_\_\_\_\_

book or bell To con-demn thy soul to hell! \_\_\_\_\_

book or bell To con-demn thy soul to hell! \_\_\_\_\_

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has the lyrics "To con-demn thy soul to hell! \_\_\_\_\_". The second pair of staves has the lyrics "To con-demn thy soul to hell! \_\_\_\_\_". The third pair of staves has the lyrics "book or bell To con-demn thy soul to hell! \_\_\_\_\_". The fourth pair of staves has the lyrics "book or bell To con-demn thy soul to hell! \_\_\_\_\_". The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a bass line. The key signature is one sharp (F#) and the time signature is common time (C). There are dynamic markings of *ff* (fortissimo) in the vocal parts and piano accompaniment.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features complex chordal textures and melodic lines.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music continues with intricate harmonic and melodic development.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music includes a *cresc.* marking and features dense chordal structures with many accidentals.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music includes a *ff* marking and features a series of chords with a dotted bass line in the upper staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music includes a *fff rui* marking and features a series of chords with a dotted bass line in the upper staff.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music includes a *damente* marking and features a series of chords with a dotted bass line in the upper staff.

Musical score for strings, marked *mf*. The score is written for a full string section with various articulations and dynamics.

Andante moderato (♩ = ♩)

Musical score for piano, marked *p*. The score is written for a grand piano with various articulations and dynamics.

Musical score for brass instruments, marked *p*. The score is written for Trumpets, Horns, and Trombones with various articulations and dynamics.

Musical score for piano, marked *p* and *pp*, with the instruction *dolce*. The score is written for a grand piano with various articulations and dynamics.

Merlin *p* in modo patetico

Vocal line for Merlin and piano accompaniment. The lyrics are: "I for-give thee, Viv - i - an!". The score is written for a single voice and grand piano with various articulations and dynamics.

First system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand provides harmonic accompaniment. The tempo marking *poco* is present.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment includes the markings *a* and *poco*. The system concludes with a *cresc.* marking.

Third system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a dotted line with the number 8, indicating an eighth-note pattern.

Fourth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a dotted line with the number 8, the marking *meno mosso*, and a *p* dynamic marking. The system concludes with a *rit.* marking.

Fifth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes the marking *perdendosi*.

Sixth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a dotted line with the number 8. The system concludes with a double bar line.