



KING ARTHUR.

Opera
in three Acts

by

Colin McAlpin.

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KING ARTHUR.

CHARACTERS.

GUINEVERE, Queen of Camelot		<i>Soprano.</i>
ARTHUR, King of Camelot		<i>Tenor.</i>
LANCELOT, the King's favourite Knight		<i>Baritone.</i>
SIR MODRED, } Knights of		<i>Tenor.</i>
SIR BEDIVERE, } King Arthur		<i>Bass.</i>

Chorus of Maidens, Nuns and Knights.

Period. Britain in the early days, subsequent to the Roman invasion.

- Scene I. Outside the gates of the castle of Camelot.
Scene II. A room in King Arthur's Castle.
Scene III. The cloisters of the convent at Almesbury.

ARGUMENT.

Act I. The scene opens with Modred and Bedivere discovered discussing the arrival of Guinevere, who is being escorted to King Arthur by Lancelot. During the conversation, the King, attended by his Knights, enters to welcome his bride.

Upon the appearance of the latter, Modred, having his suspicions aroused respecting the sincerity of Guinevere's affection for the King, demands, to the great surprise of all, an open confession of her devotion to King Arthur. This being complied with, the scene closes with the bridal procession to the castle.

Act II. Guinevere and Lancelot, fearing that their secret love for one another has awakened suspicion, meet to take a last farewell. At the opening of the scene, the Queen is found in a room in the castle, awaiting the arrival of Lancelot. After his arrival, and during their leave-taking, Modred, and his accomplices, noiselessly gain access to the apartment, and secrete themselves behind the arras. Hearing the prodigal expressions of affection exchanged by the lovers, Modred and his followers are unable to restrain their indignation, and so reveal their presence. A scene of great excitement follows, in which, Lancelot, in a tempest of fury, makes a wild lunge with his sword through the tapestry, inflicting a mortal wound on Modred.

Act III. The scene opens at the convent of Almesbury. The Queen, who has fled there in disguise, is seen pacing the cloisters; at times listening to the prayers of the nuns or giving expression to her own grief and despair. The sound of King Arthur, and those knights who have remained faithful to him, proceeding to the wars, is heard in the distance. It gradually grows louder and louder, until the King and his train arrive at the convent. Here the terrorstricken Queen is discovered, who, to her amazement, finds that the King, instead of spurning her beneath his fleet, bids her purify her soul and hope in the everlasting compassion of Heaven. The act closes with his bidding her a last farewell.



ERRATA.

Page	7,	stave	4,	bar	2.	Add # to F.
„	23,	„	3,	„	2.	Alter “morning” to “warrings.”
„	34,	„	3,	„	3.	Alter treble of piano to chord of B \flat .
„	35,	„	2,	„	1.	Alter second bass note to C.
„	49,	„	1,	„	2.	Transfer slur in soprano to first two notes.
„	78,	„	1,	„	1.	Alter D to C in second bass chord.
„	88,	„	3,	„	3.	Cut out shake above piano part.
„	118,	„	1,	„	3.	Alter first note in soprano to B.
„	137,	„	4,	„	2.	Alter first G in treble of piano to F.
„	138,	„	2,	„	3.	Alter first C in bass of piano to E.
„	174,	„	2,	„	1.	Put \flat to first note in voice.
„	176,	„	1,	„	4.	Put \flat to first D.
„	181,	„	5,	„	2 & 3.	Words wrongly ranged.
„	182,	„	2,	„	6.	Alter last bass note to E.
„	212,	„	1,	„	1.	Alter fourth alto note in treble of piano to D.
„	223,	„	4,	„	3.	Alter last note in voice to crotchet F.
„	227,	„	4,	„	3.	Put # to bass note.
„	229,	„	1,	„	2.	Alter second note in tenor to C.
„	236,	„	4,	„	2.	Alter word “one” to “our.”
„	238,	„	3,	„	1, 2 & 3.	Insert “All hail, King Arthur; All hail, King Arthur; All hail!” for men’s voices.

KINDLY MARK COPY AND DESTROY SLIP.

KING ARTHUR.

PRELUDE.

Pomposo.

PIANO.

ff

The first system of the prelude is written for piano in 4/4 time. It begins with a grand staff consisting of a treble clef and a bass clef. The key signature has one sharp (F#). The tempo is marked 'Pomposo'. The dynamic is 'ff' (fortissimo). The music consists of several measures of chords and moving lines in both hands.

The second system continues the prelude. It features a grand staff with treble and bass clefs. The key signature remains one sharp. The music includes a prominent melodic line in the treble clef with a slur over several notes, and a supporting bass line.

The third system of the prelude is marked with a piano (*p*) dynamic. It continues the grand staff notation with treble and bass clefs. The music features a more delicate texture with lighter chords and moving lines.

The fourth system of the prelude is marked with a forte (*f*) dynamic. It concludes the prelude with a grand staff of treble and bass clefs. The music features a return of a more powerful texture, ending with a final chord in the bass clef.

First system of musical notation. The right hand (treble clef) plays a melodic line with a slur over the first four measures. The left hand (bass clef) plays a rhythmic accompaniment of chords, starting with a *mf* dynamic marking.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand accompaniment continues with chords.

Third system of musical notation. The right hand continues the melodic line with a slur. The left hand accompaniment continues with chords.

Fourth system of musical notation. The right hand continues the melodic line with a slur. The left hand accompaniment continues with chords. The system includes the markings *rall.* and *a tempo*.

Fifth system of musical notation. The right hand continues the melodic line with a slur. The left hand accompaniment continues with chords.

Sixth system of musical notation. The right hand continues the melodic line with a slur. The left hand accompaniment continues with chords. The system includes the marking *cresc.*

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The piece begins with a treble clef and a bass clef. The first measure contains a treble clef, a key signature change to two sharps, and a 2/4 time signature. The second measure contains the instruction *f accel.* and a key signature change to one sharp (F#). The piece concludes with a treble clef and a key signature change to one sharp.

Second system of musical notation. Treble and bass staves. The piece continues with a treble clef and a key signature of one sharp. The instruction *cresc.* is written above the treble staff, and *ff* is written below the bass staff. The system ends with a treble clef and a key signature of one sharp.

Third system of musical notation. Treble and bass staves. The piece continues with a treble clef and a key signature of one sharp. The instruction *rit.* is written above the treble staff. The time signature changes to 3/4. The instruction *p con moto* is written below the bass staff. A *ped.* (pedal) marking is present below the bass staff. A fermata is placed over a measure in the treble staff, which contains a five-fingered chord marked with a '5'. The system ends with a treble clef, a key signature of one sharp, and an asterisk.

Fourth system of musical notation. Treble and bass staves. The piece continues with a treble clef and a key signature of one sharp. The system ends with a treble clef and a key signature of one sharp.

Fifth system of musical notation. Treble and bass staves. The piece continues with a treble clef and a key signature of one sharp. The system ends with a treble clef and a key signature of one sharp.

Sixth system of musical notation. Treble and bass staves. The piece continues with a treble clef and a key signature of one sharp. The system ends with a treble clef and a key signature of one sharp.

First system of musical notation. The right hand (treble clef) features a complex, multi-measure rest with a wavy line above it. The left hand (bass clef) plays a melodic line with a *dim.* (diminuendo) marking. A *mp* (mezzo-piano) dynamic marking is present. A double bar line with an asterisk (*) is located below the left hand.

Second system of musical notation. The right hand plays a series of chords and moving lines. The left hand plays a rhythmic accompaniment of chords. A *mp* dynamic marking is present.

Third system of musical notation. The right hand continues with melodic and chordal passages. The left hand provides a steady accompaniment. A *mp* dynamic marking is present.

Fourth system of musical notation. The right hand features a melodic line with a *tr* (trill) marking. The left hand has a *tr* marking and a *mp* dynamic marking. An *accel.* (accelerando) marking is present. A double bar line with an asterisk (*) is located below the left hand.

Fifth system of musical notation. The right hand plays a series of chords. The left hand plays a rhythmic accompaniment of chords. A *mp* dynamic marking is present.

Sixth system of musical notation. The right hand features a melodic line with a *tr* marking and a *mp* dynamic marking. The left hand plays a rhythmic accompaniment of chords. A *mp* dynamic marking is present.

Moderato.

The first system of the Moderato section consists of two staves. The treble staff begins with a series of eighth notes, followed by a melodic line with some grace notes. The bass staff features a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is placed below the first measure of the bass staff.

The second system continues the musical material from the first system. The treble staff has a more active melodic line with some slurs. The bass staff continues with its rhythmic accompaniment, showing some chordal textures.

The third system shows a continuation of the piece. A 'Ped.' (pedal) marking is present below the bass staff, indicating a sustained pedal point. An asterisk (*) is placed at the end of the system.

The fourth system features a crescendo (*cresc.*) marking in the bass staff, leading to a fortissimo (*ff*) dynamic. The treble staff has a more complex melodic line with many beamed notes.

The fifth system marks a change in tempo to 'Pomposo' and a fortissimo (*ff*) dynamic. The treble staff has a very active melodic line with many beamed notes. A 'rit.' (ritardando) marking is present in the bass staff.

The sixth system continues the 'Pomposo' section. The treble staff has a very active melodic line with many beamed notes. The bass staff has a more active accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth-note chords with accents (v) above them. The bass staff contains a few chords and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and accents in the treble staff.

Third system of musical notation, including an *accel.* marking at the end of the system.

Fourth system of musical notation, including *e cresc.* and *rit.* markings.

Fifth system of musical notation, starting with *Grave.* and *fff* markings. It includes a *Red.* marking and a dotted line connecting notes across the system.

Sixth system of musical notation, featuring triplets and a final cadence. It includes a *Red.* marking and a star symbol.

A hilly country. The castle of Camelot on an eminence in the near distance. Early summer. Modred and Bedivere discovered Conversing.

SCENE I.

Moderato.

Bedivere.

(curtain rises)

pp *cresc.*

B. *mf*
Fair

cresc.

B. Ca - me - lot has view'd full many'a year, the distant landscape with its thou - sand

ff *mf*

B. hills; yon cas - tel - la - ted pa - lace, crown'd with clouds, doth

B. look up-on a pa-ra-dise. And yet, though throned high a-bove the hills,

B. like to a mon-arch's re-gal di-a-dem, it lacks one

B. je-wel, to make all com-plet-ly fair. But one fair je-wel Ar-thur

Modred. *mf* This ver-y day, o'er yon-der pur-ple hills,
 B. lacks a Queen.

M. *f*
 there comes to us — a je-wel from the west This shall complete King Arthur's

M. di - a-dem; a roy - al Queen, — a matchless je - wel, bey-ond com -

M. pare; Ar-thur love - ly bride in full-est flush of mai-den love-li

M. ness.
 Bedivere. *mf*
 Say, Sir Mo - dred say how

B.

grew the fact which now with heart - felt joy I hear you tell?

rall.

ff

rall.

Modred.

slower *mp*

'Twas in the dawn of

mp *slower*

p

M.

this sweet summer time; 'twas then, — that Ar - thur King of

marcato

M.

Ca - me - lot did seek the hand — of Guin - - e - vere for

M. *marc.*
 bride, fair - - est daught - er roy - - al born. Whose

M. *p*
 fath - er he had saved when in se-verest straits!

M. *rit.* *a tempo*
mp
 Fair did I say? Yea! passing fair is she

M. *dim.*
 Nev - - er was there flow'r that sum - - mer tide so fraught with

M. come - - li - ness, her gra - ces conquer'd Ar - thur

p *cresc.*

M. heart!

f *cresc.*

Bedivere. *mf* Wel - - come then

f *p* *pp* *mp*

Modred. So to his trusted knight, Sir

B. Guin - evere! Hasten to our waiting land: Come Guin - evere!

pp

M. Laun-ce-lot spake King Ar - - -thur: "Go bring to me my Guin-e-

mp
p

M. vere, Bedivere. for Queen:" *mf*

Say! say, when comes the *cresc.*

B. roy - - al bride, to an - swer Ar - - thur's summons his throne to

f

Modred.
Ere this day be spent Guin - e - - vere _____ will

B. share?

cresc.
cresc.

M. *mf*
 be his cor - - - sort! *mf* Soon the

M. plum-ed steeds in haste, will be sweeping down the hills, with Guin-e- vere and Launce -

M. lot, like southern wind sweeping swiftly through the land!

Bedivere.
 List Sir Modred I hear the hurrying hoofs of

B. hors - es, in their joy - - ous speed to reach their wel - come

The first system consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has a 4/4 time signature and a key signature of two flats. The lyrics are "hors - es, in their joy - - ous speed to reach their wel - come". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

B. goal!

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "goal!". The piano accompaniment includes a fortissimo (*ff*) dynamic marking in the right hand and a piano (*pp*) dynamic marking in the left hand. There are also some triplets and a *b₄* marking in the right hand.

(They both retire to back of stage and listen intently)

B.

The third system shows the piano accompaniment during the stage direction. It features a very piano (*ppp*) dynamic marking and a melodic line in the right hand with a key signature change to one flat.

B. They come, Sir

The fourth system shows the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic marking and the lyrics "They come, Sir". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

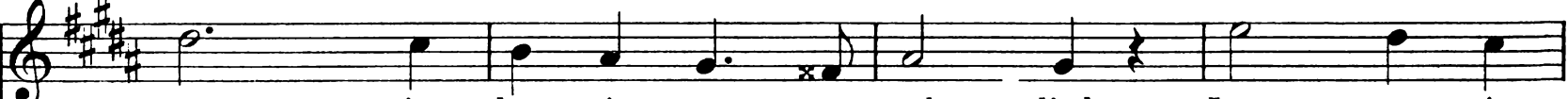
B. *Modred!* *Heark - - - en!*

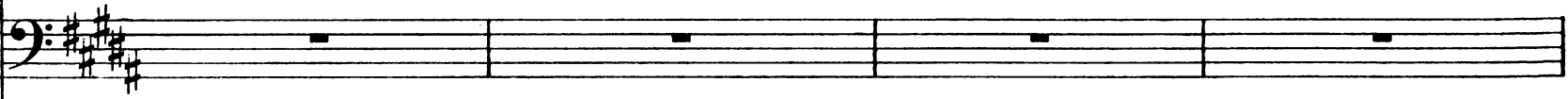
Modred. *mf* *Hast - - - en* *f.* *Guin - e - vere!* (Both return to front of stage.)

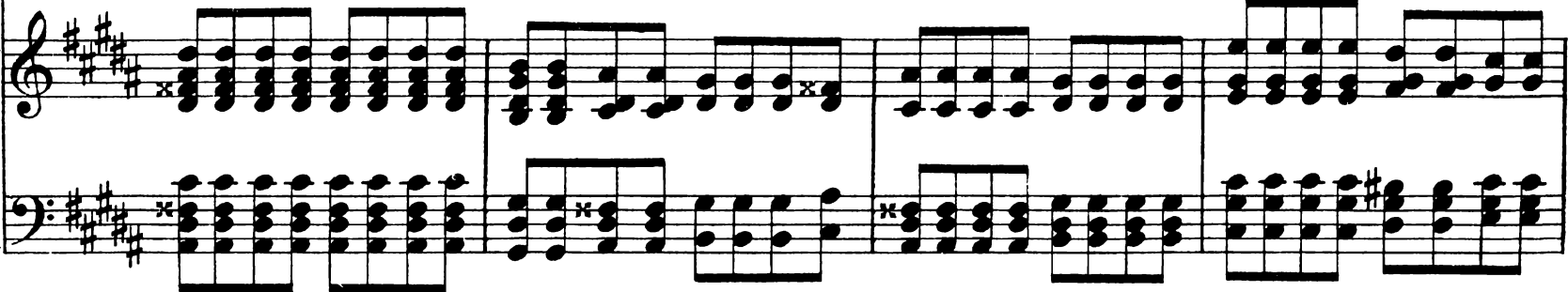
Bedivere. *mf* *Peace for our*

Modred. *Joy be our*

B. *realm con - tentment reign for ev - - er.*

M.  por - - - tion; hap - pin - ess un sul - - lied, Love conquering

B. 



M.  war shall triumph o'er our King - dom. So wel - - come

B.  So wel - - come



(Enter King Arthur followed

M.  Guin - - - e - vere! All Hail! King Ar - thur

B.  Guin - - - e - vere! All Hail! King Ar - thur



by Knights.)

(Both turning to King Arthur.)

M. Hail!

B. Hail!

SCENE II.

con moto

Chorus of Knights. (1st and 2nd tenors and first second basses.)

ff Break, glo - rious morn o'er our

con moto

f mf *ff*

ff Hail! King Ar - - thur, Hail!

realm. _____ E - cho the ti dings of peace! _____

Hail! King Ar - - thur,

Hail! Hail! King Ar - - thur, sound forth his praises,
 Death-blow to warrings of Hate! _____ sound forth his praises,

Praise him; King Arthur Hail!
cresc. *ff*

All Hail, King Ar - thur! All Hail, King
 Hail, King

King Arthur.

f

Raise,— Oh raise high the song of
 Arthur! All Hail!

The first system of the score consists of three staves. The top staff is the vocal line, starting with a fermata and a forte dynamic marking. The lyrics are "Raise,— Oh raise high the song of". The middle staff is the bass line, with lyrics "Arthur! All Hail!". The bottom staff is the piano accompaniment, featuring a dense texture of chords and moving lines in both hands.

A. joyous strain, joyous strain wel-come your Queen fair Guinevere, welcome,

The second system begins with a first ending bracket labeled "A.". The vocal line has the lyrics "joyous strain, joyous strain wel-come your Queen fair Guinevere, welcome,". The piano accompaniment continues with a similar rhythmic and harmonic pattern to the first system.

A. Guin - - e - vere! Guin - - e - vere!

The third system also begins with a first ending bracket labeled "A.". The vocal line has the lyrics "Guin - - e - vere! Guin - - e - vere!". The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand and block chords in the left hand.

A. Guin - - e - vere, King Ar - - thurs Queen,—

The fourth system begins with a first ending bracket labeled "A.". The vocal line has the lyrics "Guin - - e - vere, King Ar - - thurs Queen,—". The piano accompaniment continues with the established accompaniment style.

A. wel - - - - - come her, yet

A. how shall I call her for names can-not express the charms of all her

mp *p* *pp*

A. love - liness? Still what are names, what ev - er they may be; her name is always mu - sic

A. soft and sweet her name is al - ways mu - sic soft and sweet! — Sweet

A.

Guin - e - vere!

Chorus of Knights. All Hail, King Ar - - thur! Hail! Hail, King Ar - thur!

This system contains the first three measures of the piece. It features a vocal line for 'Guin - e - vere!' and a 'Chorus of Knights' line. The piano accompaniment includes triplets and dynamic markings like *f* and *ff*.

Hail, King Ar - thur! Wel - come, wel - come Ar - thur! Welcome our King!

This system contains measures 4 through 6. The vocal line continues with 'Hail, King Ar - thur! Wel - come, wel - come Ar - thur! Welcome our King!'. The piano accompaniment features dense chordal textures and triplets.

Wel - - come fair Ca - - me-lot's King!

This system contains measures 7 through 8. The vocal line concludes with 'Wel - - come fair Ca - - me-lot's King!'. The piano accompaniment includes an 8-measure phrase in the right hand.

Chorus of Knights.

Break glo - rious morn o'er our realm! E - cho the tidings of

peace! Death - blow to mor - ning of

hate, Hail, King Ar - - thur! Hail, King

Hail, King Ar - - thur,

Ar - - thur and Guin - e - vere_ his
 and his Queen! Guin - - e - -

Red. *

Queen, Ar - - thur's Queen!
 vere, Guin-e-vere, Guin - e - vere, King Ar - thur's Queen!
 vere,

mp fff

dim.

Red. dim.

1st and 2nd Sopranos. *ppp* Fair, yea pass-ing fair is Guin-e - vere, is

Chorus of Maidens
in distance.
1st and 2nd Contraltos. *ppp* Fair, yea pass - - - ing fair, is

(In 8^{ves})

pp

*

Guin-e - vere your chos-en Queen; Fair, yea pass-ing fair is

Guin-e - vere your chos-en Queen; Fair, yea fair is

she, Nev - - - er blos - som'd flow - - er this

she, Nev - - er blos - som'd flow'r this

she, Nev - er blos-som'd flow'r this spring, flow'r this

marc.

spring - - tide, that bore a crest,
 spring, that bore a crest,
 spring - - tide, that bore a crest,

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for grand piano with both treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 3/8. The lyrics are: "spring - - tide, that bore a crest," on the top staff; "spring, that bore a crest," on the middle staff; and "spring - - tide, that bore a crest," on the bottom staff.

fraught with such sweet come - il - ness.
 fraught with such come-il - - ness.
 fraught with such come-il - - ness.

The second system of music continues the vocal and piano parts. The lyrics are: "fraught with such sweet come - il - ness." on the top staff; "fraught with such come-il - - ness." on the middle staff; and "fraught with such come-il - - ness." on the bottom staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

1st and 2nd Tenors.
 Chorus of Knights.
 1st and 2nd Basses.

They
 They come, they come!

The third system of music is for a larger ensemble. It includes staves for "1st and 2nd Tenors.", "Chorus of Knights.", and "1st and 2nd Basses.". The lyrics are: "They" on the top staff and "They come, they come!" on the bottom staff. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one flat, and the time signature is 3/8.

Chorus of Maidens.

mf Near - - er draws fair

mf Near - er draws fair Guin - e - vere, with

come, they come! All Hail!

Guin - - e - - vere.

Guin - - e - vere, with Laun - ce - lot as es - - cort,

Laun - ce - lot as es - cort - brave, yea near - er draws fair Guin - e - vere, with

Laun - - ce - lot as es - - cort brave!

as an es - - cort brave!

Laun - ce - lot as es - - cort brave!

Laun - ce - lot as es - - cort Wel - come then your.

Wel - come then your

Wel - come then your
beau - - teous
Queen! your
beau - - teous

Wel - come then your
beau - - - teous
Queen! your
beau - - teous

Wel - come then your
beau - - teous
Queen! your
beau - - teous

Wel - come then your
beau - - teous
Queen! your
beau - - teous

cresc.

beau - - teous
Queen!
Queen! your
beau - - teous

Queen!
beau - - teous
Queen!
Queen!

Queen!
Queen!
Queen!
Queen!

Wel - - - come,
Queen!
Queen!
Queen!

Wel - - - come,
Queen!
Queen!
Queen!

Wel - - - come,
Queen!
Queen!
Queen!

Wel - - - come,
Queen!
Queen!
Queen!

Wel - come then your beau - teous Queen!

Wel - come your beau - - teous Queen!

Chorus of Knights.

They
They come, they
They come, they come, they
They come, they come, they

f
f
f
f

cresc.

ff *rall e dim.* *f*

come! Wel - - come fair

Guin-e-vere, king Ar-thur's Queen, All Hail! Wel - - come fair

Guin-e-vere, king Ar - - - thur's Queen, Guin-e-vere!

Guin - - - e - vere, - our Queen!

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "Guin - - - e - vere, - our Queen!" written below the notes. The bottom two staves are for the piano accompaniment, showing a treble and bass clef with various chords and melodic lines.

Guin - - - e - vere, - our Queen!

The second system of the musical score is identical in structure to the first, with four staves. The top two staves are for the vocal line, with the lyrics "Guin - - - e - vere, - our Queen!" written below the notes. The bottom two staves are for the piano accompaniment.

Wel - - come to our realm fair Guin - e - -
Wel - - - come to our realm! fair Guin - e - -

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "Wel - - come to our realm fair Guin - e - -" and "Wel - - - come to our realm! fair Guin - e - -" written below the notes. The bottom two staves are for the piano accompaniment, including a triplet in the bass line.

vere! vere! Bright-ly break the buds of May, of With

This system contains the first two measures of the vocal line and the piano accompaniment. The vocal line begins with a fermata over the first measure, followed by the lyrics 'vere!' and 'Bright-ly break the buds of May, of'. The piano accompaniment features a melodic line with triplets and a bass line with sustained chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

sum - mer comes fair Guin - e - vere our Queen! May! Sun - shine brightens o'er our land!

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with 'sum - mer comes fair Guin - e - vere our Queen!' and 'May! Sun - shine brightens o'er our land!'. The piano accompaniment continues with similar melodic and harmonic patterns. Dynamics include *f* (forte).

Hail, fair Guin-e - - vere! Hail! Hail! Hail, fair Guin-e - - vere! Bright-ly break the

This system contains the final two measures of the vocal line and piano accompaniment. The vocal line features a melodic phrase 'Hail, fair Guin-e - - vere!' followed by 'Hail! Hail!' and then 'Hail, fair Guin-e - - vere! Bright-ly break the'. The piano accompaniment concludes with sustained chords and a final melodic flourish. Dynamics include *f* (forte).

f With sum-mer comes fair Guin- evere, our Queen!

buds of May, of May! *f* Sunshine brightens o'er our realm,

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'With sum-mer comes fair Guin- evere, our Queen!'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C).

Hail, fair Guin-e-vere! Hail, fair Guin-e - vere! Hail!

Hail! Hail! Hail! all Hail! Hail!

Hail, fair Guin-e-vere! Guin-e - vere! *ff* Hail!

The second system continues the vocal and piano parts. The vocal line has three phrases of 'Hail, fair Guin-e-vere! Hail, fair Guin-e - vere! Hail!'. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a double bar line.

The third system shows the continuation of the piano accompaniment. The vocal line is mostly silent, with only a few notes at the beginning. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *ff* is visible. The system ends with a double bar line.

ff

Wel - - - come fair Guin - e - vere! King

ff

ff

(8ves)

Ar - - thur's Queen, all Hail!

Wel - - come fair Guin-e-vere, King Ar - - - thur's

Queen, Guinevere! Hail, Guin-evere, our Queen, our Queen!

Queen, Guinevere! Hail, Guin - evere!

ff

Hail, Guin-evere, our Queen, our Queen!

Hail, Guin - evere! Wel - - - come to our

ff Wel - - - come to our Kingdom, Guin-e- vere, our Queen!

realm Bright - ly break the

poco accel.

ff

Guin - e - vere! Near - er draws the ca - val - cade

Guin - e - vere! Near - - er draws the

buds of May! *ff*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a rest followed by the lyrics 'Guin - e - vere! Near - er draws the ca - val - cade'. The middle staff is the bass line, with lyrics 'Guin - e - vere! Near - - er draws the'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *ff* is placed below the piano part.

nearer draws the ca-val-cade; and in blushing ro-ses deck'd comes fair Guin - e - -

ca - val - - cade; and in blush - ing ro - - - ses

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics 'nearer draws the ca-val-cade; and in blushing ro-ses deck'd comes fair Guin - e - -'. The middle staff is the bass line with lyrics 'ca - val - - cade; and in blush - ing ro - - - ses'. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system. The piano part features a melodic line in the right hand that rises towards the end of the system.

con moto
vere! (Catching sight of procession.)

deck'd; She comes! she comes!

con moto
She comes! she comes!

ff
marc.

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics 'deck'd; She comes! she comes!'. The middle staff is the bass line with lyrics 'She comes! she comes!'. The bottom staff is the piano accompaniment, featuring a fast, rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *ff* is placed below the piano part, and the tempo marking *con moto* is placed above the vocal line. The word *marc.* is written at the bottom left of the piano part.

See them! Hail! See them!

See them! Hail! See them!

This system contains the first two measures of the piece. It features a vocal line with lyrics "See them! Hail! See them!" and a piano accompaniment. The piano part includes a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment.

Hail! See them! Wel-come fair

Hail! See them! Wel-come fair

This system contains the next two measures. The vocal line continues with "Hail! See them! Wel-come fair". The piano accompaniment continues with similar rhythmic patterns, including a treble clef melody and a bass clef accompaniment.

Welcome to our Kingdom Guin-e - vere!

Guin - e - vere! Hail!

Guin - e - vere! Hail! Welcome to our Kingdom Guin-e -

This system contains the final two measures. The vocal line concludes with "Welcome to our Kingdom Guin-e - vere!". The piano accompaniment features a treble clef with a more complex melody and a bass clef with a steady accompaniment. A dynamic marking of *ff* is present in the second measure of this system.

Welcome to our Kingdom Guine - vere!

Welcome to our Kingdom Guine -

ff Welcome to our Kingdom Guine - vere! *poco dim.* *ff* Welcome to our Kingdom Guine - vere!

vere!

poco dim.

vere!
Wel-come to our King-dom Guin - e - vere! They come! they

They come! they come!

accel. e cresc.

accel. e cresc.

come! they come! All Hail!

they come! they come! Hail!

ff
Wel - come! Wel - come! All
ff
Wel - come! Wel - come! Guin - e - vere!

fff
Hail! Hail! Guin - e - vere! Hail, Guin - e - vere! Hail, Guin - e -
fff

vere!
(Enter Maidens and Guinevere led by Launcelot.)

ff They come! Hail!

ff They come! Hail!

ff

SCENE III.

1st and 2nd Sopranos.

Andante.
Chorus of Maidens and Knights.

p Wel-come! Guin-i-vere! Hail! beau-teous

1st and 2nd Contralts. *f*

mf *rall.* *Andante.* *mp*

Andante.

Queen! in blush-ing ro-ses deck'd! Wel-come to our

Wel - - come

land and grace fair Ca - me - lot!

land and fair, grace Ca - me - lot!
Grace fair, grace fair Ca - me - lot!

Grace fair Ca - - me - - lot! Come her - ald in our

Wel-come, Guin-e -

sum - mer-tide, of joy - ous skies and pure de - lights! Guin - e - -

Wel - come, Guin - e - - vere, our Queen!

mf Wel - come, Guin - e - vere! - vere! our Queen!
- vere! Wel - - come! Wel - - come! Wel-come to your

vere! Guin - - e - - vere!

Wel-come to your Kingdom Guin-e - - vere!

cresc.
f Wel-come to your King - dom Guin - e - - vere! Welcome Guin-e -
 King - dom Guin - e - - vere!
f Hail!

vere! our Queen!
fff
fff pomposo
 Ped. * Ped. *

ff *f* *dim.* *mf* *p*

King Arthur. (approaching Guinevere)

mf Guin-e-vere my love, my
pp *rall.* *mf* *rit.*

con moto

A. love! Guin - e - vere! Ah! Guin - e -

con moto

f *mf*

Red. * *Red.* *

A. vere! Thou art the morn - ing sun,

Red. *

A. sail - - ing forth, - with gold - en glo - ry ov - - er

Guinevere. *mf*

No - - ble prince I

A. whelming our sky.

Red. *

G. can - - not speak my heart's full plea - sure no - -

G. - - ble Prince! For give!
King Arthur. *mf* Sun - - shine sweet, art

A. thou Guin - e - - vere! Sweet sun - shine, which scat - - ters

Guinevere. *mf* Ah! the pres - - ent time seems like a
A. all our night.

G. *mf*
dream! Held in re - - col -

A. *mf*
Guin - e - vere, come! Wel - - -

G. lee - - tion dim, I can - not, can - not tell

A. come, grace our King - dom!

G. — my joy let cho - - ral na - - - ture speak

A. *mf*
Guin - - e - vere! Wel - - - come Guin -

(Turning suddenly to Launcelot.)

G. for me. Laun-ce-lot!

A. - e - - vere! Wel-come, thrice

Modred. (suspecting Launcelot) See! Be-di-vere! Sir Launce-lot!

Launcelot. (ferverently) Guin - i - vere!

CHORUS. Hail, Guin - e - vere!

pp

pp

p

A. wel - come Guin - - e - vere!

L. (agitated) *mp* Thou art torn from my pres -

mp Bedivere. Mod - red say, that mean - est thou?

Hail, King Ar - - - - -thur.

Guinevere.

mf (Turning to King Arthur.)

Words are pow'r- - - less, words are
 Let fair na- - - ture spring forth in
 ence! Woe! is me!

All Hail roy - - -
 roy - - -
 roy - - -

vain; they can - not half ex - press the soul.

flow - ers and wel - come thee. *mf* And tend-er

al pair!
 - - al pair!
 al pair!
 roy - - - al pair!

mf

G. Joy - - ous na - ture speaks _____ of

A. dai - sies, vi - o - lets sweet, _____ vel - - vet pan - sies,

The first system of the musical score features two vocal staves, G and A, and a piano accompaniment. The vocal line in G starts with a rest, followed by the lyrics 'Joy - - ous na - ture speaks _____ of'. The vocal line in A has the lyrics 'dai - sies, vi - o - lets sweet, _____ vel - - vet pan - sies,'. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The dynamic marking is *mf*.

G. love; _____ and

A. glo - - rious ro - - - ses, red _____ and white,

mp

Wel - - - come! roy - - al

mp

f

The second system of the musical score continues the vocal and piano parts. The vocal line in G has the lyrics 'love; _____ and'. The vocal line in A has the lyrics 'glo - - rious ro - - - ses, red _____ and white,'. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The dynamic marking is *mp*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

G. shall this heart, this heart re - main un - mov'd?

A. shall this heart, this heart re - main un - mov'd?

pair! All Hail! All Hail! All Hail! Guine-vere; Hail King

G. Long ——— and glorious be thy reign, O King,

A. Come, come for Heav'n is

Modred. *mf*

Launcelot. *mf* How can I

Bedivere. *mf* Woe! Ah,

Hail!

Ar - - - thur; Hail!

Red.

*

Red.

*

G. *f* Long and glo-rious thy reign!

A. smiling o'er thy path. *f* Come for earth a - waits thee.

M. dare to speak the guilt, the guilt I fear, and

L. Woe is me, fair Guin - e - - vere;

B. Hail! Oh! roy - - al bride, Hail! Hail fair

G. *f* Joy and peace, — be thine for ev - - er!

A. Joy and peace, — be thine for ev - - er!

M. grieve — that no - ble knig - - ly heart with dark sus - pi - cion?

L. *Woe!* Ah! Woe is Me; sad and dire - ful day;

B. Guin - e - vere! Guin - - e - - vere, our Queen!

f Welcome King Ar - - thur! Welcome fair Guin - e - vere!

(turning to Launcelot)

G. Fare - well Laun - ce - lot, fare - well my Laun - ce - lot! Laun - ce - lot, fare

A. Guin - i - vere! Guin - i - vere my

M. A - las my King! A - las my King! Guilt casts its

L. Guin - i - vere Farewell my love;

(to Modred)

B. What meanest thou; Sir Mod - red say? What meanest thou?

Wel - - - come! Wel - - - come! Wel - - - come!

Pomposo.

fff

G. well! _____ for ev - er more!

fff

A. love! _____ Guine - vere my bride!

fff

M. shadow ou Laun - ce - lot! Thy Knight!

fff

I. fare well for aye, Guine - vere, my love!

fff

B. Hail, hail sweet Guin - e - vere, our Queen!

fff

Wel - come, our roy - al pair, All hail! (All form into a bridal procession leading to the gate of the castle.)

fff

Pomposo.

fff

ff

(Modred restrains Bedevere from following and appears greatly distressed in mind.)

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano accompaniment from the first system, maintaining the intricate melodic and harmonic texture.

The third system continues the piano accompaniment, showing further development of the musical themes.

The fourth system continues the piano accompaniment, leading towards the end of the instrumental section.

CHORUS.

The chorus section begins with a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line starts with a *fff* dynamic marking. The lyrics are: "Praise him! Ar - - - thur! Ar-thur our no-ble ru - ler". The piano accompaniment provides a steady accompaniment for the vocal line.

The piano accompaniment for the chorus, starting with a *fff* dynamic marking. It features a rhythmic pattern in the bass line and chords in the treble line.

Praise him, praise him,

Ar - thur our no - - ble

Hail!
Ar - thur!

Hail! Sound his prai - ses, might - - y Mo - narch,

King! —

Ar - - - - - thur the tam - - er of the

heath - - en hor - - des, All *f*
Praise him!

hail! All Well - - - come!
hail!

cresc. *mf*
Praise him! Ar - - - thur!
mf
cresc. Praise him!

p *cresc.*

Ar - - - thur!

fff
Praise him! Praise him! Ar - thur our no - ble

ru - - - ler. Praise him! Ar - - - thur!

Hail! *fff* Wel - come! *ff*
 Hail! Sound his prai - ses
 Ar - thur our no - ble ru - ler. *ff*

sound his prai - ses Hail, roy - al pair.

Hail! roy - al pair.

Sing their prai - ses Hail!

ff

Sing their prai - ses Hail! Sing their prai - ses Hail! Hail! Hail!

ff Hail! Hail!

Praise them Wel - - come! Hail!

cresc.

ff

Wel - come to - our land.

f

Hon - our and glor - - y, peace within our bord - ers; per - pet - ual

joy at - - tend

joy at - - tend thee ev - er - more.

Hon - our and glo - ry, Heav - en give its bless - ing.

Hon - our and glo - ry, Heav'n give its bless - ing.

Long joy - ous years shall crown thee ev - er - more. Fraught —

Long joy - ous years shall crown our King; — smil - ing con-

Fraught

— with gol - den peace! Hon - - - our and

tentment and gol - den peace! Hon - - - our and

with con - tent - - - - ment!

glor - - -y! Hon - - -our and glor - - -y!

Wel - come!
glor - - -y!

Hon - - -our and

Wel - come!
glor - - -y!

Wel - come!

Wel - come!

Hail, all Hail!

ff s.

Hail, King Ar - - -thur Hail!
Hail, all Hail!

Hail King Ar - - -thur Hail!

We Wel - come thee King Arthur and Guin - e - vere thy

ff

Ev- -er con- - tent - - ment,

cho-sen Queen!

reign within your hearts, mer - cy un - fail - ing now tem-per

judj - - - ment Laws just and righteous now be

mf

held in awe.

mp

This system contains the first two measures of the piece. The vocal line begins with the lyrics "held in awe." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (*mp*) dynamic marking.

ff Hail! *f* Hon our and glor - - - y,

ff *f*

This system contains measures 3 and 4. The vocal line has the lyrics "Hail!" and "Hon our and glor - - - y,". The piano accompaniment includes a forte (*f*) dynamic marking and a fortissimo (*ff*) dynamic marking. There are also performance markings "2ed." and "*" at the end of the system.

peace within our bord - ers! Heav'n - ly joy at - - -

at - - -

This system contains measures 5 and 6. The vocal line has the lyrics "peace within our bord - ers! Heav'n - ly joy at - - -" and "at - - -". The piano accompaniment continues with chords and melodic lines.

Hon - our and glory,

tend thee ev - er more

Hon - our and glor - y,

This system contains the first two systems of music. The top system features a vocal line with lyrics 'tend thee ev - er more' and 'Hon - our and glor - y,'. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic line. The second system continues the piano accompaniment with a treble clef and a bass clef.

Heav - en give its bless - - ing,

Heav - en give its

Heav'n give its bless - - ing,

Heav'n give its

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'Heav - en give its bless - - ing,' and 'Heav - en give its'. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic line. The fourth system continues the piano accompaniment with a treble clef and a bass clef.

bless - - ing!

ff

ff

bless - - ing!

Hon - our and glor - - y!

Peace ev - er

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'bless - - ing!', 'Hon - our and glor - - y!', and 'Peace ev - er'. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic line. The sixth system continues the piano accompaniment with a treble clef and a bass clef.

ff

ff

This system contains the seventh and eighth systems of music. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic line. The eighth system continues the piano accompaniment with a treble clef and a bass clef.

wi - - den-ing, flow from thy roy - - al

p

p

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "wi - - den-ing, flow from thy roy - - al". The piano accompaniment is in bass clef. The first measure features a vocal line with a dotted quarter note and an eighth rest, followed by a quarter note. The piano accompaniment consists of a dotted quarter note and an eighth rest. The second measure continues the vocal line with a quarter note and a half note. The piano accompaniment has a dotted quarter note and an eighth rest. Dynamics include a piano (*p*) marking above the vocal line and below the piano accompaniment.

throne O no - ble King! Hon - our and glor - y!

ff

ff

Detailed description: This system contains the next two measures. The vocal line continues with "throne O no - ble King! Hon - our and glor - y!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include a fortissimo (*ff*) marking above the vocal line and below the piano accompaniment.

Peace and pros-per i-ty wait on thy roy - al throne O might - y

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with "Peace and pros-per i-ty wait on thy roy - al throne O might - y". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The piece ends with a final chord in the piano accompaniment.

King!

Hail! Hail! Hail!

rit. *ff.*

rit. *f.*

f.

cresc.

rit.

fff

Wel - - come! Wel - - - come! Guin-e - vere our chos-en Queen!

fff

fff

Wel - - - come! Wel - - - come! Guin - e - vere our
Guin - e - vere our

This system contains the first three measures of the piece. The vocal line begins with 'Wel - - - come!' in the first two measures, followed by 'Guin - e - vere our' in the third. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

fff Hail! Wel - - - come!
Hail! Queen!
Queen!
ff Sound their prais - - es,
ff

This system contains measures 4 through 6. The vocal line starts with 'Hail! Wel - - - come!' (marked *fff*) in measure 4, followed by 'Hail! Queen!' and 'Queen!' in measure 5, and 'Sound their prais - - es,' (marked *ff*) in measure 6. The piano accompaniment has a melodic line with a long slur across measures 4 and 5.

Sound their prais - es. Hail, roy - al pair!

This system contains measures 7 through 9. The vocal line continues with 'Sound their prais - es.' in measure 7 and 'Hail, roy - al pair!' in measure 8. The piano accompaniment continues with a melodic line and chords.

Hail roy - al pair!

fff

ff Sing their prais - es
Sing their prais - es,
Hail! Sing their prais - es

ff Hail!

ff Hail! Praise him! Ar - thur King Ar - thur tamer of the

fff

heath - en hordes, all Hail!

(The procession is now about to enter the path leading to the castle.)

fff

Mod.

Detailed description: This system contains the first two systems of music. The top system shows vocal staves with lyrics 'heath - en hordes, all Hail!' and a piano accompaniment. A text box indicates '(The procession is now about to enter the path leading to the castle.)'. The bottom system continues the piano accompaniment with a forte dynamic (*fff*) and a tempo marking (*Mod.*).

(At this juncture Modred excitedly steps in front of the procession. All exhibit

ff

ff

Detailed description: This system shows a piano accompaniment with a forte dynamic (*ff*). It features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. A tempo marking (*ff*) and a dynamic marking (*ff*) are present.

great astonishment at this interruption.)

(pointing to Launcelot)

Modred. *ff*

Hear me, oh, hear me, my King, thy loy-al realm's sal

Detailed description: This system features a vocal line for Modred with lyrics 'Hear me, oh, hear me, my King, thy loy-al realm's sal'. The piano accompaniment is marked with a forte dynamic (*ff*). The lyrics are split across two lines of music.

1. va - -tion, I fain would ask of Launce - lot of Launce - lot thy

Detailed description: This system features a vocal line with lyrics '1. va - -tion, I fain would ask of Launce - lot of Launce - lot thy'. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are split across two lines of music.

M. knight, the great - est in King Ar - thur's high and might - y

M. realm. I fain would ask of him, thy
What means Sir Mo - dred?

CHORUS.
What means Sir Mo - dred?
What means Sir Mo - dred?
What means Sir Mo - dred?

M. no - - - ble knight!
Launcelot. *agitato* *mf*

What dost thou mean? Say, Mo - dred!

What means Sir Mo - dred?
What means Sir Mo - dred?
What means Sir Mo - dred?

M. *mf*
Thy knight Sir Laun-ce-lot, say should this be, should Guin - e - vere

L. *f*
Speak!

Mo - dred? Vague, vague sus - pi - - cion, creeps a - -
Vague sus - - pi - - cion,

M. *ff*
be Ar - thur's Queen?

L. *mf*
Sir Mo - dred say what

mf
round us, take heed, Sir Mo - dred, *#p* what

M.

I. mean-est thou? Dost thou sus - pect some treach'ry in my heart?

thou hast said?

King Arthur. *f accel.*

M. Say, what are Modred's

Bedivere. *mp*

I. Mo-dred, what fool - ish words!

accel.

accel.

p

Con moto.

Guinevere. *mp*

What is this that Sir Mo - dred pro - -claim'd
 words?
 fain would ask of him, Sir Laun - - ce -
 Launcelot. *mf* Fair Guin-e - vere what
 What fool - ish ut - te - rance thou hast

Con moto.

mf
 Red. *

be - fore King Ar - thur?
 Wilt thou be - witch some vap' - - rous
 lot! Say, should she be Queen? Say,
 means Sir Mo - - dred? Guin - - e - vere what
 breath'd be - fore our no - - ble King!

marcato *f*

mf

Words! _____ puer - ile

cloud to blot the face of smiling spring, would Mo - dred

no - ble knight!

means this way-ward knight? _____

words, sense - less and vague!

muff - le up the glo - ri - ous sum - mer sun, with

mf Say should she be Queen? _____

mf Guin - e -

Think what mis - chief

G. *mf* Laun - ce - lot what means this knight? *f* Say, _____ what mean his

A. cheer - less gloom? Peer - - - less is _____ Sir Launce -

M. _____ Fain would I ask of Laun - - - ce -

L. vere! Heard'st thou, Guin - e - vere? Heard'st thou this

B. thou may - est cause in this our peace - - - en -

G. words, say, _____ what mean the words of Mo - - -

A. lot, my bold and trust - - y knight,

M. lot, thy knight. *f* Say,

L. knight? Heed not Mo - dred's fool - - ish

B. circ - - - led realm! Mis - - chief in

red? No - ble King heed not his words!

Peer - less is Sir Laun - ce - lot my knight!

should she be Ar - - - thur's Queen!

words? Heed not this thy knight most

this our peace - ful realm! Think what

Red. *

No - - - ble King! Heed not Mo - - - dred's

Guin - e - vere my Queen!

This I ask of Laun - - - ce -

no - - - ble King! No - - - ble prin - ce

thou hast spo - - ken!

CHORUS.

Say, Sir Mo - dred, tru - - ly

poco rall. *ff* *fff* *Quicker.*

G. words! Yea heed not Mo - dred's words O! King!

A. *f* This Sir Mo - dred has but vain - ly spo - ken O! knight?

M. lot, an - swer Laun - ce - - lot!

L. Mo - - - dred's words are vain!

B. *ff* *fff* Hast thou vain - ly spo - - - ken O! knight?

Say *f* *poco rall.* hast thou vain - ly spo - - ken O! knight? *fff* *Quicker.*

Hast thou vain - ly spo - - - ken?

Hast thou vain - ly spo - - - ken O knight?

Hast thou vain - ly spo - - - ken?

King Arthur. *Slower.* *mf*

(to Launcelot) One

dim. *mf* *Slower.*

A

word from thee Sir Laun-celot, as - surance gives of faithfulness dis - pel at once, my

mp

A

va - liant knight this gloom - y cloud, I know — thou art faith - ful, my

f

A

trust is un - mov'd.

CHORUS.

Hear-ken! Hearken!

Speak Sir Launce - lot!

Speak!

mf

Guinevere (with anxiety).

Launcelot! Oh!hear-ken! con - si-der thine hon-our O knight!

mf

Slower.

mp

A.
 Musical score for the first system. The vocal line (treble clef) contains the lyrics: "Speak! Launcelot, delay not, remove this cloud!". The piano accompaniment (grand staff) features a melody with triplets and a bass line with sustained chords. The tempo is marked "Slower." and the dynamic is "mp".

(Launcelot betrays conflicting emotions.)

Musical score for the second system, primarily piano accompaniment. It continues the melodic and harmonic material from the first system, featuring triplets and a dynamic marking of "ppp" (pianissimo) in the later measures.

CHORUS.

p

Speak Sir Launce-

p

Musical score for the chorus section. The vocal line (treble clef) begins with the lyrics "Speak Sir Launce-". The piano accompaniment (grand staff) provides harmonic support with a dynamic marking of "pp" (pianissimo) in the first few measures and "p" (piano) later.

Launcelot (to King Arthur).

mf

Here I av-er mine in- -no-cence, free from a thought of

lot!

Musical score for the section where Launcelot speaks to King Arthur. The vocal line (bass clef) contains the lyrics: "Here I av-er mine in- -no-cence, free from a thought of lot!". The piano accompaniment (grand staff) features a melody with a dynamic marking of "mp" (mezzo-forte).

1. base of - fence. Here 'neath the op - en eye of Heav'n I

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

stand un-sul - lied by mean intent. Mo - dred thy words are

(turning to Modred)

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, followed by a half note D5. The piano accompaniment includes dynamic markings *ff* and *mf*. A tempo change is indicated by the instruction "(turning to Modred)".

strange to me, touch - -ing mine own in - -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, followed by a half note D5. The piano accompaniment continues with similar rhythmic patterns and chordal support.

te - - gri - ty put - ting to test my

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, followed by a half note D5. The piano accompaniment provides harmonic support throughout.

L. knight-ly vows and mine hon - our dear to me as my ver - y

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4, G4, and F4. The piano accompaniment consists of a treble clef with a series of chords and a bass clef with a melodic line of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

(to Arthur)

L. soul Nev - er a thought of treach er - y

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4, G4, and F4. The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with chords. A dynamic marking of *mf* is present. The key signature and time signature remain the same.

L. dark - en'd this faith - ful heart of mine far from my thoughts were

The third system of the musical score shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4, G4, and F4. The piano accompaniment continues with a treble clef melodic line and a bass clef chordal accompaniment. The key signature and time signature are consistent with the previous systems.

L. du - bious ways un - trod - den ev - er by Ar - thur's knights:

The fourth system concludes the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4, G4, and F4. The piano accompaniment features a treble clef with chords and a bass clef with a melodic line. A dynamic marking of *f* is present. The key signature and time signature remain the same.

L. death to sus-pi-cion's with' - - ring blast,

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line has a melodic line with lyrics: "death to sus-pi-cion's with' - - ring blast,". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

L. blight - ing the flow'r of trust - - ful - ness,

The second system continues the musical piece. The vocal line has lyrics: "blight - ing the flow'r of trust - - ful - ness,". The piano accompaniment maintains the same melodic and harmonic structure as the first system.

L. hush'd be the sland' - rous tongues that wound with their

The third system continues the musical piece. The vocal line has lyrics: "hush'd be the sland' - rous tongues that wound with their". The piano accompaniment continues with the same melodic and harmonic structure.

L. vague un - cer - - tain speech!

The fourth system concludes the musical piece. The vocal line has lyrics: "vague un - cer - - tain speech!". The piano accompaniment features a more complex and dramatic texture, with a prominent melody in the right hand and a strong bass line in the left hand.

mf

L. Here I a-ver mine in - no - cence free from the stain of base of - fence,

L. free from the ver - y thought of wrong. — Hear me O King!

cresc.

L. Hear me Sir Mo-dred! Death, death — for ev - -er - -

cresc. *ff*

Modred.

Slower. mp a tempo

Laun - ce -

L. *recit.* more — to dark sus - picion! Sir Modred!

colla voce *ff* *Slower. a tempo* *mp*

M. *lot thou art well heard! Be my words un - heed - ed!*

M. *So let King Ar - thur's king - dom rest in per - fect*

p *pp*

Moderato.

King Arthur.

mf

Still lives my faith in thee O Laun - ce -

M. *peace!*

Moderato.

mf

A. *lot! Storm clouds may come but still thy faith - ful - ness re - mains.*

A. Truth shines the bright - er scatt'ring with her fervent rays the sul - len mists,

A. Let dark sus - pi - cion — depart for ev - ermore from our King - - dom.

CHORUS. Now hath the cloud dissolved and all is fair.

ff Storm clouds melt be - fore the ris - - ing sun Truth shines the
 ris - - ing sun Truth shines the

bright - er scatt-ring with her rays the sul - len mists. Dark, dark sus-

bright - er scatt-ring with her rays the sul - len mists. Dark, dark sus-

pi - cion has fled for ev - er - more, *cresc.*

Dark, dark pi - cion, dark - est sus pi - cion hath fled for ev - er -

Dark, dark dark - est sus - pi-cion *cresc.*

Guinevere.

Dark sus - pi-cion has fled for ev - er - more! *fff mp*

King Arthur.

Fled fled has sus - pi - -cion! *fff mp*

Launcelot.

Fled fled has sus - pi - -cion! *fff mp*

more from our king - dom has fled fled has fled for ev - er - more!

fled fled for *ff p*

fled fled for *fff p poco rit.*

Launcelot (leading Guinevere again to King Arthur).

mf *expressively*

I bring thee Guine - vere, the chosen of thine heart. *pp*

L. And lasting be the bond that binds the heart's af - fection. May strength and beauty

p

L. meet in per - fect u - nit - y, fair vi - sion for our peo - ple to con - tem

L. plate and love.

pp

ped. * *pmarcato*

ped.

(King Arthur advancing towards Guinevere.)

First system of piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and a triplet of eighth notes. Performance markings include *Led.* (Lento) and asterisks.

Second system of piano accompaniment. Similar to the first system, it features a melodic line in the right hand and harmonic accompaniment in the left hand. Performance markings include *Led.* and asterisks.

Third system of piano accompaniment. The right hand has a more complex melodic line with slurs. The left hand includes a *poco rall.* (poco rallentando) marking. Performance markings include *Led.*, *Andante.*, and *p* (piano).

Andante.
King Arthur.

Vocal line and piano accompaniment for the first part of the song. The vocal line is marked *mp* (mezzo-piano). The piano accompaniment consists of chords. The lyrics are: "There is a land about whose strand of crystal roll billows swollen by the tempest,"

Vocal line and piano accompaniment for the second part of the song. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords. The lyrics are: "but in these shores a peace remain-eth, deeper than all the cir-cling".

A. seas a - round. Though storms may rage yet inland calm prevai-leth, nor rude gales

A. shake that per - fect. rest. Say — now!

A. *cantabile*
p a tempo
Say what is love? that life beneath all liv - ing, the sweetest

A. salve for all our hu - man pain, the drug that slays or brings us back to healing, sweet

A. opiate-balm or hemlock for our woes.

CHORUS. *pp* Say Guin-e - vere, say what is love?
pp what is love?

The Chorus section consists of two systems. The first system shows the vocal line with lyrics 'Say Guin-e - vere, say what is love?' and the piano accompaniment. The second system continues the vocal line with 'what is love?' and the piano accompaniment. Dynamics include *pp* and *p*.

King Arthur. *p*
 That land is love, there dwells i - de - al beauty, there tender zephyrs breathe affec - tion,

The King Arthur section features a vocal line with lyrics 'That land is love, there dwells i - de - al beauty, there tender zephyrs breathe affec - tion,' and piano accompaniment. The dynamic is *p*.

A. and to these shores storm beat - en mor - tal, guideth his bark with swell - ing

This system continues the vocal line with lyrics 'and to these shores storm beat - en mor - tal, guideth his bark with swell - ing' and piano accompaniment. The time signature changes to 3/4.

A. sails - of joy, and safe within its sweet enchantment findeth e - ver -

This system continues the vocal line with lyrics 'sails - of joy, and safe within its sweet enchantment findeth e - ver -' and piano accompaniment. The time signature changes to 4/4. Dynamics include *f* and *ff*.

A. more, a - biding rest. Ah! Guin - e - vere!

This system concludes the vocal line with lyrics 'more, a - biding rest. Ah! Guin - e - vere!' and piano accompaniment. Dynamics include *f cresc.*, *ff*, *mf*, and *poco accel.*

A. *rit.* *a tempo mp*
 This, this is
a tempo
pp rit.
 Ped. *

A. love, ce - les ti - al per - cep - tion, when per - fect heart and perfect thought are

A. *f* *rit.*
 one; this, this is love and this love's be - ne - diction, two lives, two hearts, two souls to be as
fp ff mf rit.

Guinevere. Grave. *mp*
 Thy love trans-
 one, say shall this be sweet Guin - e - vere?
 Grave. *mp*
 Ped. *

G. cen - ding my highest me - rit, O! King. O'erwhelms my

Led. * *Led.* * *Led.* *

G. spi - rit, and now be - fore thee, my King! I here a -

Led. * *Led.* * *Led.*

G. vow, my love for thee, my love un-feign'd, Ar - thur, lord of the

cresc. *f*

cresc. *f*

(kneeling to King Arthur)

G. suppliant heart. All, all that I am and hope to be, I

mf

p *mf* *pp*

G. Give! her

Now her troth is plight - ed, before high

p *f*

ff

Red. * *Red.* * *Red.* * *Red.* *

King Arthur (raising her up).

Guinevere.

Heav'n and be fore the King, the fair

Red. * *Red.*

King. Guin - e - vere. Heav'n ac - - cept thy vows O! Queen

f *ff* *p*

vows O! Queen thy

Red. * *Red.*

Modred. *mp agitato* *f*

Bedivere. The vow is false! *agitato* *f* The vow is
cresc.
 Sir Mod - red!

Wel - come royal pair! *f* *ff* (All make way for King Arthur and Guinevere, who slowly walk towards the castle gate followed by maidens
 vows O! Queen!

(pointing to Launcelot)

M. false. Be - hold the realm's de - struc - tion!

B. Sir Mod - red! What
 and knights. Modred and Bedivere remain behind. Guinevere glances furtively at Launcelot as she passes by him.)

mp

M. Launcelot. She loves not the King but Launce - lot! *f*

B. Lost lost to me for
 mea - nest thou?

L. aye!

CHORUS.

ff Hail our roy-al

The first system of music features a vocal line starting with a fermata on a whole note, followed by the lyrics "aye!". Below it, a piano accompaniment begins with a series of sixteenth-note runs in both hands, marked with *tr* (trills) and *ff* (fortissimo). The piano part continues with a steady eighth-note accompaniment. The system concludes with a vocal line for the chorus: "Hail our roy-al", marked with *ff*. The piano accompaniment ends with a flourish consisting of two triplets of eighth notes, marked *ff* and *Red. **.

Queen!

ff Pomposo. Hail,

ff Pomposo.

ff * *Red.* * * *Red.* *

The second system begins with a vocal line for "Queen!". The piano accompaniment features a long, sweeping melodic line in the right hand, starting with a *Red.* (ritardando) marking. The system then transitions to a new section marked *ff* Pomposo. The vocal line continues with "Hail,". The piano accompaniment consists of rhythmic chords and eighth-note patterns. The system ends with a flourish marked *ff* and *Red. **.

hail King Ar - - - -thur, hail!

The third system features a vocal line with the lyrics "hail King Ar - - - -thur, hail!". The piano accompaniment consists of a rhythmic accompaniment of chords and eighth notes. The system concludes with a flourish of eighth-note chords in both hands.

Hail King Ar - - thur, Hail King
Hail King Ar - - thur, hail, King

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a simple, homophonic style. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ar - - - - thur! Hail! all - - -

The second system continues the vocal and piano parts. The vocal lines have some rests and a final note. The piano accompaniment continues with the same rhythmic pattern, ending with a few notes in the right hand.

hail! Hail, all - - - hail!

The third system concludes the vocal and piano parts. The vocal lines end with a final note. The piano accompaniment continues with the same rhythmic pattern, ending with a few notes in the right hand.

Welcome to our realm King Ar - thur,

Welcome to our realm, wel - - - come! Welcome to our realm Ar - - thur! Welcome to our realm King Ar - thur, welcome!

Welcome to our realm, welcome to our realm! Wel - come! Wel - come!

welcome! Hail King Ar - thur! All - - hail!

Hail! King Ar - - thur Hail! Hail, our

Hail

fff

ray - - - al pair!

As the royal couple approach the castle gates, they are swung open, and dignitaries of the church appear in readiness to perform the marriage ceremony.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a bass line with chords. The system includes dynamic markings: *red.* at the beginning, followed by ** red.* and another *** in the second measure.

(curtain falls slowly)

Second system of musical notation. The treble clef staff features a melodic line with a *f* dynamic marking. The bass clef staff has a *ff* dynamic marking and a wavy line below it. The system concludes with a double bar line and a fermata over the final chord.

Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a wavy line below it. The system ends with a *cresc.* marking and a series of chords.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a *ffff* dynamic marking and a wavy line below it. The system ends with a slur over the final notes.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a wavy line below it. The system ends with a slur over the final notes.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and triplets. The bass staff features a rhythmic accompaniment with chords and a triplet.

Second system of musical notation. The treble staff continues the melodic line with some chromaticism. The bass staff has a more complex accompaniment with some accidentals (sharps and flats) and a triplet.

Third system of musical notation. The treble staff has a steady eighth-note melody. The bass staff provides a harmonic accompaniment with chords and a triplet.

Fourth system of musical notation. The treble staff features a melodic line with many triplets. The bass staff has a simple accompaniment with chords and a triplet.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with many triplets. The bass staff has a simple accompaniment with chords and a triplet. The system ends with a double bar line and a fermata.

PRELUDE.

Presto.

ff

3

*

ff

3

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and rests in both staves.

Second system of musical notation, continuing the piece. It includes a variety of note values and rests, with some notes marked with 'x'.

*

Third system of musical notation, featuring a prominent melodic line in the treble clef with a slur and a dynamic marking of *f* (forte) in the bass clef.

Fourth system of musical notation, characterized by dense, rapid chordal textures in the treble clef and a more melodic line in the bass clef.

Fifth system of musical notation, including a triplet of eighth notes in the treble clef and a melodic line in the bass clef.

First system of musical notation. The treble clef staff features a series of chords, while the bass clef staff contains a melodic line with a slur.

Second system of musical notation. The treble clef staff has chords and some melodic movement, while the bass clef staff has a melodic line with slurs and accents.

Third system of musical notation. The treble clef staff shows chords and melodic fragments, while the bass clef staff has a melodic line with slurs and accents.

Fourth system of musical notation. The treble clef staff has melodic lines with slurs and accents, while the bass clef staff has chords and a melodic line. A dynamic marking of *mf* is present.

Fifth system of musical notation. The treble clef staff has chords and melodic lines, while the bass clef staff has a melodic line with slurs and accents. A dynamic marking of *f* is present.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, followed by a melodic line with a slur and a fermata. The lower staff is in bass clef and features a dynamic marking of *ff* (fortissimo) and a *mf* (mezzo-forte) section with the instruction *leggiero* (light). A hairpin crescendo is visible between the two dynamic sections.

The second system continues the piece with two staves. The upper staff features a series of chords and melodic fragments. The lower staff contains a simple bass line with some grace notes and slurs.

The third system features two staves. The lower staff includes a triplet of eighth notes. The upper staff has a dynamic marking of *ff* (fortissimo) and a melodic line with a slur and a fermata.

The fourth system consists of two staves. The lower staff has a marking that appears to be "Red." (likely a correction or reference) and an asterisk (*) below it. The upper staff contains a melodic line with a slur and a fermata.

The fifth system is the final one on the page, consisting of two staves. The lower staff begins with a dynamic marking of *ff* (fortissimo) and ends with a *dim.* (decrescendo) marking. The upper staff features a melodic line with a slur and a fermata.

pp

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with slurs and a bass line with chords and moving lines. A dynamic marking of *pp* (pianissimo) is present in the second measure.

cresc. f

This system contains the next two staves. The upper staff continues the melodic line with slurs. The lower staff has a more active bass line. A dynamic marking of *cresc.* (crescendo) is placed above the second staff, and a *f* (forte) marking is placed above the final measure of the system.

cresc.

This system contains two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic bass line. A dynamic marking of *cresc.* is placed above the first measure of the system.

ff mp

This system contains two staves. The upper staff features a series of chords with accents. The lower staff has a melodic line with slurs. Dynamic markings of *ff* (fortissimo) and *mp* (mezzo-piano) are present.

cresc.

This system contains two staves. The upper staff has a series of chords with accents. The lower staff has a melodic line with slurs. A dynamic marking of *cresc.* is placed above the second measure of the system.

First system of musical notation, consisting of two staves. The key signature is three sharps (F#, C#, G#). The first staff contains a melodic line with slurs and accents. The second staff contains a bass line with a dynamic marking of *f* and a crescendo hairpin.

Second system of musical notation, consisting of two staves. The first staff features a melodic line with triplets and slurs. The second staff features a bass line with triplets and a dynamic marking of *fff*.

Third system of musical notation, consisting of two staves. The first staff has a melodic line with slurs. The second staff has a bass line with a dynamic marking of *fff* and the instruction *marcato*.

Fourth system of musical notation, consisting of two staves. The first staff has a melodic line with slurs. The second staff has a bass line with chords and a dynamic marking of *ff*. The system ends with a fermata and a star symbol.

Fifth system of musical notation, consisting of two staves. The first staff has a melodic line with slurs and triplets. The second staff has a bass line with triplets and a dynamic marking of *ff*.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket is present in the treble staff, and a first ending sign (8) is located above the treble staff. The system concludes with a double bar line, a repeat sign, and a first ending sign (*).

Third system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket is present in the treble staff, and a first ending sign (8) is located above the treble staff. The system concludes with a double bar line, a repeat sign, and a first ending sign (*).

Fourth system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with accompaniment. The treble staff features a *trium* marking and a *f* dynamic marking. The system concludes with a double bar line, a repeat sign, and a first ending sign (*).

Fifth system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with accompaniment. The system concludes with a double bar line, a repeat sign, and a first ending sign (*).

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the bass staff in the second measure.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a *fff* (fortissimo) dynamic marking and a *Ped.* (pedal) marking. A dotted line connects the first measure of the treble staff to the first measure of the bass staff. A *ped.* marking is also present in the bass staff.

Third system of musical notation. The treble staff continues with melodic fragments. The bass staff shows complex rhythmic patterns with triplets and sixteenth notes. A dotted line connects the first measure of the treble staff to the first measure of the bass staff.

Fourth system of musical notation. The treble staff continues with melodic fragments. The bass staff features *sf* (sforzando) dynamic markings and an *accel.* (accelerando) marking. A *ped.* marking is present in the bass staff.

Fifth system of musical notation. The treble staff continues with melodic fragments. The bass staff features various dynamics and markings, including *ped.* and *sf*. The system concludes with a final chord in the bass staff.

Act II.

A room in a castle. Casement-window to the left of stage overlooking the country. The back of the stage is curtained off with tapestry from the window to the doorway, which is situated on the right of stage. Guinevere is discovered by the window looking out for the arrival of Launcelot.

SCENE I.

Con moto.

Guinevere. (curtain rise immediately)

mp
O - - ver

mp
moun - - tains, thro' the val - - leys comes my

love, my love, he comes, on

mf
wings of ea - gle flight. Like a

G. me - - tear bright - ly burn - - ing,

G. bursts my

G. love on this ea - ger sight.

G. sweet mad-ness ec - - stat-ic fills the soul per - -

1. *mf*
 tur - - béd. Like a

2. *mp*
 va - - pour be-fore the temp - - est comes my

3. *mp*
 love a - cross the vale bath'd in

4. *mp*
 splen - - - dour of dew - y light o - - ver

G. *f*
Ped.

moun - - tains thro' the val - - leys comes my

Detailed description: This system contains the first two measures of the piece. The vocal line (G.) is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "moun - - tains thro' the val - - leys comes my". The piano accompaniment (piano) is in G major, with the right hand playing a continuous eighth-note chordal pattern and the left hand playing a simple bass line. A forte dynamic (*f*) and a pedaling instruction (Ped.) are present.

G.

love!

Detailed description: This system contains the next two measures. The vocal line (G.) has a whole rest in the first measure followed by a quarter rest in the second measure, with the lyric "love!". The piano accompaniment continues with the same rhythmic pattern as the first system.

G.

o - - ver moun - tains comes my

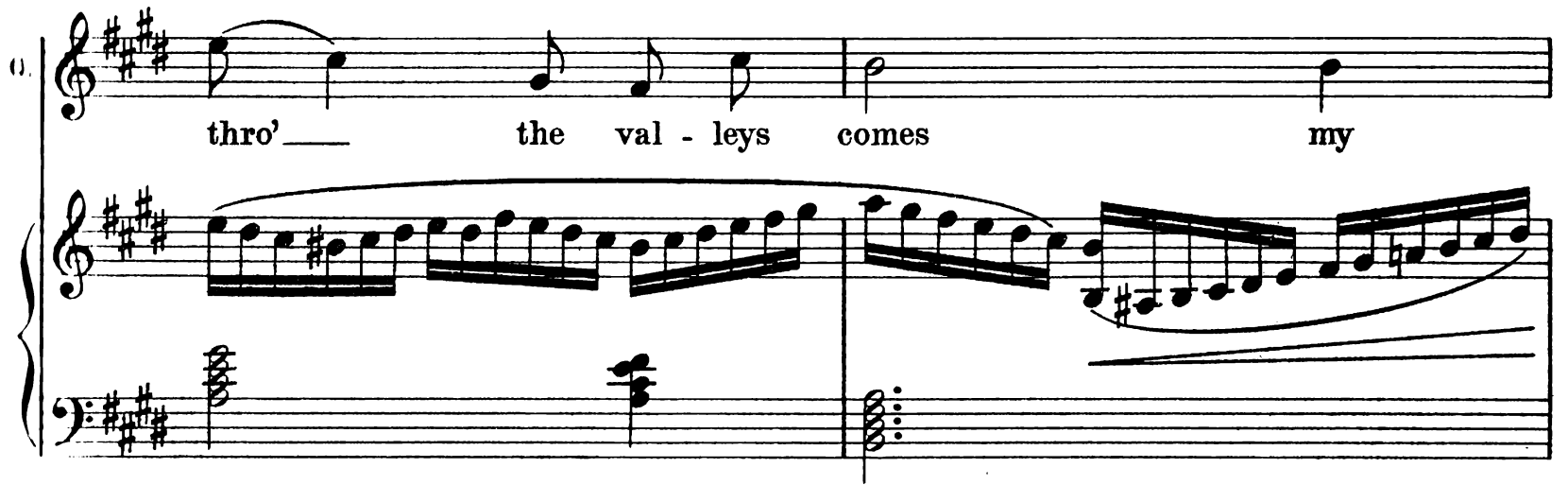
Detailed description: This system contains the next two measures. The vocal line (G.) has the lyrics "o - - ver moun - tains comes my". The piano accompaniment features a melodic line in the right hand with triplets and sixteenth-note runs, and a bass line with sustained chords. The dynamics are maintained.

G.

love! o - - ver moun - - tains

Detailed description: This system contains the final two measures. The vocal line (G.) has the lyrics "love! o - - ver moun - - tains". The piano accompaniment continues with the melodic and harmonic patterns established in the previous systems, ending with a triplet in the bass line.

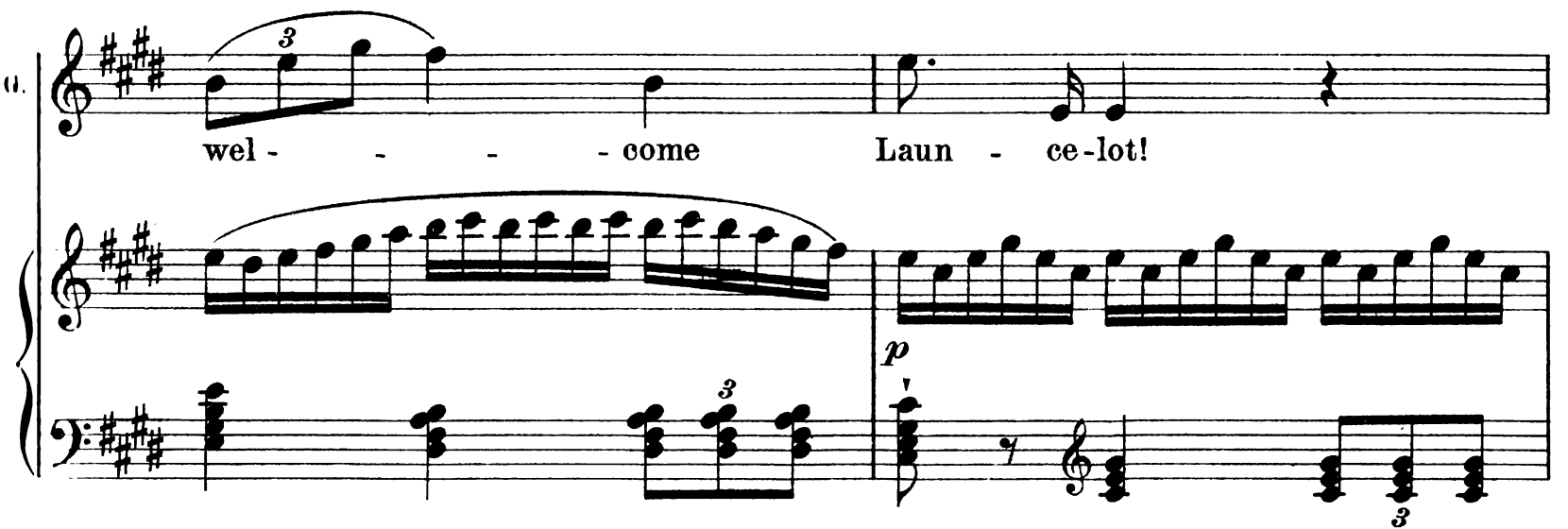
1. thro' the val - leys comes my



Laun - - - ce - lot, wel - - - come



wel - - - - come Laun - ce - lot!



(sees him approaching)



G. *mf* *molto cresc.* *ff*

see he comes, my

molto cresc.

Red. 3 3 *

G. *ff*

love!

(She rushes away from the window and then returns again in great excitement to find Launcelot close by)

Red.

Red. *

(Launcelot approaches the castle)

Guinevere. *f*

He comes, my

ff *rall.* *a tempo*

Laun-ce-lot comes, my — love, he comes!

rall. *fff* *a tempo*

Red. *

(she excitedly paces the chamber to and fro)

dim. *ff*

f *mp cresc.*

ff *pomposo*

dim.

(she rushes first towards the entrance and then towards the window again)

(Overcome with excitement she hesitates to meet him retiring to the window but still watching the entrance)

SCENE II. (Launcelot appears suddenly in the doorway)

Adagio.

(They remain motionless)

(Their feelings become

mf *ff* *f* *fff*

Ped. *

more and more irrepressible)

Launcelot.

pp

pp

No word? No

pp

Guinevere.

pp

My Launce-lot

my

love!

(with sudden energy)

word?

pp

mp *f*

speaK! Launcelot; speaK, speaK!

mp *f*

speaK! Guinevere; speaK, speaK!

(approaching one another)

f *ppp*

G.
ff
 The silence break; my wel - - - comed Laun - ce-lot!

L.
ff
 The si - lence break; my love, my Guin - e-veré!

ff
 Ped. *

1st and 2nd Tenors.
f
 Hail, King Ar - thur Hail!

Chorus of Knights.
 (In the distance)

1st and 2nd Basses.
f

ff

Launcelot.
mf
 De - lu - sive sounds born out of si - lence thi - ther will re -

mf

turn!

Chorus of Knights.
(in distance)

f Hail King Ar - thur Hail!

This system contains three staves. The top staff is a vocal line starting with a fermata and the word 'turn!'. The middle staff is a vocal line for the 'Chorus of Knights' in a distant voice, marked 'f' and containing the lyrics 'Hail King Ar - thur Hail!'. The bottom staff is a piano accompaniment with treble and bass clefs, featuring arpeggiated chords and melodic lines.

Con moto.
(with sudden impulse)

f Oh! joy - ous rap-ture what de-light to see and hold thee

Con moto.

This system contains three staves. The top staff is a vocal line with the lyrics 'Oh! joy - ous rap-ture what de-light to see and hold thee'. The middle staff is a vocal line marked 'Con moto.' with a '6' above it. The bottom staff is a piano accompaniment with treble and bass clefs, featuring block chords and a steady bass line.

Guinevere.

f again we meet! Oh! burning love that

once a - gain; again we meet! Oh! burning love that

This system contains three staves. The top staff is a vocal line for 'Guinevere' with the lyrics 'again we meet! Oh! burning love that'. The middle staff is a vocal line with the lyrics 'once a - gain; again we meet! Oh! burning love that'. The bottom staff is a piano accompaniment with treble and bass clefs, featuring arpeggiated chords and a steady bass line.

G. blinds the heart; Oh! mo-mēnt of en - rap - tur'd joy to

L. blinds the heart. A moment's bliss, to

G. sec, to hear thee once a - gain my Laun - ce - lot!

L. sec, to hear thee once a - gain my Guin - e - vere! 'Tis life with thee!


G. 'Tis life with thee!


L. Ah! we - have met once more - to -


G.  We meet a - gain! _____

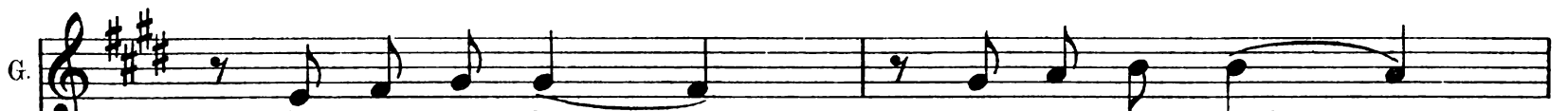
L.  say fare - well! We meet a - gain! _____

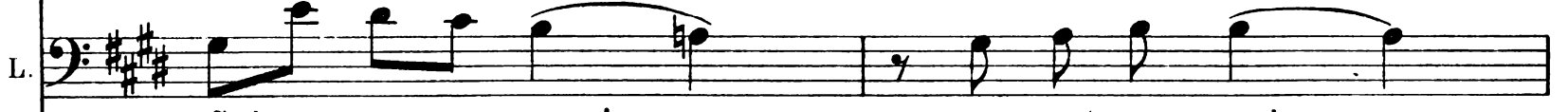



G.  to say fare - well! _____ de-lay the shades of ev'n thou glorious sun;

L.  to say fare - well! _____ de-lay the shades of ev'n thou glorious sun; Ah!



G.  Ah! Laun-ce - lot; _____ we meet a - gain; _____

L.  Guin - e - vere! _____ we meet a - gain; _____



molto cresc.

G. A mad fare - well, cru - - el

L. A mad fare - well! Ah! cru - - el

molto cresc.

ff

G. hour that bids us part for ev-er-more; A mad, a last fare-

L. hour that bids us part for ev-er-more; A mad, a last fare-

ff

fff *rall.*

G. well. _____

L. well. _____ (with feeling) *p* (Evening draws on.)

well. _____ See, swiftly falls the sun, to

ff *fff* *rall.* *f* *p*

L.

close our gol-den day; and sha-dows fall a -

L.

round us; the daylight creeps a - pace a - down the west-ern sky droo—

L.

(He leads her to the casement window.)

ping down to sol - emn night.

L.

*

L.

L.

Guin - e - vere, ah! Guin - e -

Red. *

L.

vere, how can I say fare - well?

Red.

Guinevere.

Laun - ce-lot! How grew this

mf.

f p

3

*

G. love, this hung ry love for

rit.

pp

Ad.

G. thee? *a tempo*

L. Launcelot. *p.* Guin - e - vere! Guin - e - vere!

a tempo

p.

rit.

Ad.

G. *mp*

L. When thro' the bowers of sweet smil - ing May;

mp

rit.

G. there fell a fragrance on my dreaming sense; vo-luptuous perfume of sweet-

G. scen - ted flow'rs, which thro' the for - est - tan - gled

G. wilderness, breathes like the words of love which melt the

rit.

G. *a tempo* soul! Twas then, oh! Laun-celot when sense did sleep, cradled within pro-

a tempo *p*

G. found-est depths a while, that love crept on un - bid - den of the

G. *slower* *a tempo*

heart; I knew not that I loved! *a tempo*

f *mf* * *marcato*

sed.

G. Nor did I lay al-lur-ing

G. wiles for your un bid - den love!

L. E - - ven so sweet

G. And then did I face King Ar - thur

L. Guin - - e - vere my love

G. *slower* pure and good! *mf* Pure and good!

L. *mf* King Ar - thur! pure and good!

G. *mp* Pure and good was he! *mp*(suddenly) *Quicker* But with an instinct,

G. sud-den in its thrust, heart and soul re-coiled from lack of

G. sym - pa - thy, and as by lightning flash I saw too late

G. completest want of spirit - harmony. And in my soul's revolt I

Ped. *

G. tur - - nèd to thee, and found a

G. rest in thine in ten - - ser love, and though I

G. fol - - low'd him, my heart was thine!
 Launcelot.
 Fol - - low'd him, thine heart was mine! Ah!

Ped.

G. *rall.*
My heart was thine.

L. Guin - e-vere!

G. *mp con moto*
And once a - gain the fair spring morning comes to me, the tender

L. *f p con moto*

G. blue of heav'n the clouds that swam in glory.
Launcelot.

L. *mp*
And earth seem'd

L. *p rit.* *pp* *slower*
singing all a-round us; All was fair, fair, and all was slower

L. *rit.* *marc.*

G. *mp cresc.*
And all was Launce - lot!

L. *mf*
Guin-e-vere! And pi - lèd blossoms

cresc.

G. *f*
And like a fount of song, the lark sang high in hea-ven.

L. *f* *mf*
o'ercharged the freighted trees. Ah! then I

f *ffp*

Red. *

L. *f*
gazed on thee, when lo! from those un - fath - om - ab - le

L. *cresc.*
wells of love! There stole a trembling ray which gave me

cresc.

L. hope; that gave me hope, and so my spi - rit liv'd a richer

L. life life — more full, more deep, more blest, than I had known, had known be -

Guinevere. *cresc.*

L. And I res - ponded to that wish - ful
fore, no language was there Guinevere, but a strong instinct dee - per than all

G. gaze! Laun - ce - lot! Laun - ce - lot, my

L. speech rose like a flood - ing tide, and on its swell - ing bosom bore me

G. love!

G. Then dawn'd our love, then dawn'd our love, Laun- ce - lot; *ff.*

L. Then dawn'd our love, Guin-e - vere!

G. *rall.* then dawn'd our love. *(♩ = ♩) a tempo*

L. then dawn'd our love. *(♩ = ♩) a tempo*

L. *mf* No

cresc.

L. nev-er - can my soul - forget that morn of op' - ning pa - - ra - dise!

mf cresc.

ped. *

L.

dim.

ped.

L.

rit.

rit.

dim.

*

Guinevere.

p

Still on we jour - ney'd in un - spo - - ken joy

L. *p*

Still on we jour - ney'd in un - spo - - ken joy

pp

G. know - ing the qui - et of the soul at rest too full of

L. know - ing the qui - et of the soul at rest

G. sweet - ness to be well ex - press'd;

L. too full of sweet - ness to be well ex - press'd;

G. yet each as sum'd by this un - bro - ken peace,

L. yet each as sum'd by this un - bro - ken peace,

G. *rit.* *a tempo*
sweet cer - tain - ty.

L.
sweet est cer - tain - ty.

rit. *a tempo* *f*

G. *mf* *ff*
So full of plea - sure! what

L. *mf* *ff*
So full of plea - sure, was that May morning what

dim. *mf*

G. joy!

L. sweet ec - stat - ic joy!

mp

mf

accel.

ff
rall. e dim.

Ped.

Launcelot.

Moderato.

mf

Moderato.

mp

con Pedale

Love is a monarch whose

Guinevere.

p

Love

realm is bound - - less, wi - - der than o - - cean

G. im - mortal Love is a mon - arch whose
 L. dee - per than death.

G. realm is bound - less wi - der than o - cean
 L. dee - per than death.

G. Launcelot.
 L. Who can en-chain him who
 L. dare enthrall him Mon - arch tri - um - phant,

Guinevere.

mp

Mon - arch tri - um - - phant,

King, King of the world?

King of the world;

King of the world!

Launcelot.

mf Laun - ce - lot!

Guin - e - vero!

such is true

mp true love is ten - der is

love!

G. ten - - der!

L. *mf* Like the bil - lows, roll - - ing free,

G.

L. *f* naught can re - sist true love im - mort - al!

G. *ff* Love like the turt - - le is ten - - der and true

L. *ff* All must bow be - fore his

G. once then for e - - ver lov'd e-ver-more then

L. po - wer subline.

G. once, for e - - - ver lov'd e-ver-more

G. love like the turt - - le is con stant and true.

Launcelot.

L. love like the turt - - le is con stant and true,

L. love tri - um - phant, love ecs - tat-ic.

Guinevere. (with glowing enthusiasm.) *accel.*

G. Laun - ce - lot! Launce - lot!

L. Ah! sweet Guin - e - vere! Guinevere! My

(with increasing warmth of feeling)

f *mp* *accel.*

G. love ecs - - tat - ic,

L. love! My love, love ecs - -

f *ff*

G. love tri - um - phant, love is

L. tat - - - ic, love tri - um - phant, love is

ff *cresc.* *ff*

cresc. *ff*

Ad. *

G. *rit.* *fff* *slower* (as though conscious of some pending

L. *fff* (looking anxiously at Guin-

King of the world!

King of the world!

G. danger.) *mp* *2* *uneasily*

L. evere.) *mp* *2*

The night creeps on a - pace!

What grieves thee Guin-e-vere? Ah! yes the day is dy - ing,

G. *rall.* *a tempo*

L. *a tempo*

Guin-e - vere!

rall. *dim.* *a tempo*

G. *mf* (in tones of sadness.) **Moderato.**
 Ah! we must say farewell, must say fare - well.

L. *p*
 Yes, we must say,

mf **Moderato.**
pp

L. must say fare - well, al - though the

heart be breaking Guine - vere, yes,

L. **Guinevere.**
 Yea, yea, a last fare -

L. we must say fare - well, my love!

mf **Moderato.**
pp

G. well! _____

L. *mf* Guin - e - vere, when I am gone from thee, wilt thou for- *cresc.*

G. Ah! no my love! _____

L. get, Guin - e - vere? _____

mf *f*

Led. *

G. That swee test morn in _____

L. That swee - test morn in May! _____

mf *mf* *mp*

G *dim.* May, in par - a -

L

wilt thou for -

This system contains the first two lines of the musical score. The vocal line (G) starts with a treble clef and a key signature of three flats. The lyrics 'May, in par - a -' are written below the notes. The piano accompaniment (L) is in bass clef. The piano part features a complex texture with many sixteenth notes and slurs. A 'dim.' (diminuendo) marking is placed above the piano part. The system concludes with the lyrics 'wilt thou for -'.

G dise, Laun - ce -

L get, dear - est Guin - e - vere?

p

pp

Red. *

This system contains the second two lines of the musical score. The vocal line (G) has the lyrics 'dise, Laun - ce -'. The piano accompaniment (L) continues with similar rhythmic patterns. A 'p' (piano) dynamic marking is above the vocal line, and a 'pp' (pianissimo) marking is above the piano part. The system ends with a 'Red.' (Reduction) marking and an asterisk.

G lot!

L

p

Guin - e -

Red. * *Red.* *

This system contains the third two lines of the musical score. The vocal line (G) has the lyrics 'lot!'. The piano accompaniment (L) features triplet markings. A 'p' (piano) dynamic marking is above the vocal line. The system ends with two 'Red.' (Reduction) markings and asterisks.

G *mf* Laun - ce -

L vere!

Red. * *Red.* *

This system contains the final two lines of the musical score. The vocal line (G) has the lyrics 'Laun - ce -'. The piano accompaniment (L) continues with triplet markings. A 'mf' (mezzo-forte) dynamic marking is above the vocal line. The system ends with two 'Red.' (Reduction) markings and asterisks.

G. *lot!* *Laun-ce - lot!* *dim. e*

L. *Guin - e - vere* *dim. e*

pp *pp* *dim. e*

Ped. *

G. *rall.* *Adagio.* *p* *When all the*

L. *rall.* *Adagio.* *p* *When all the*

rall. *Adagio.* *ppp*

*Ped.**

G. *fragrant blossom seem'd to breathe thy name* *rit.* *breathe thy name!* *a tempo*

L. *fragrant blossom seem'd to breathe thy name* *rit.* *breathe thy name!* *a tempo*

rit. *p*

G. *mf* Laun - - ce - lot!

L. *mf* Guin - - e - vere!

G. *mp* And our two souls were

L. *mp* Guin - - e - vere! And our two souls were

G. mel-ted in - to one, were one.

L. mel-ted in - to one, were one.

L. *mp* But May is past and gone!

p

L. *p*

gone! And winter comes with bit-ter freezing

Guinevere.

Yes cru - el win - ter comes with hopeless night and

L. winds, i - cy and cold to slay our loves!

pp

G. then with thee, nev - er - more.

L. Pil - èd clouds and big with vir - gin snows to

G. hope - - less night, dread thought that sinks the soul in

L. o - - ver - - whelm and bu - - ry all our raptur'd

dim.

(with intense earnestness.)

rit. *pp a little slower*

G. death. Ah say be - lo - ved say, no en - vions win - try

L. past. Ah say be - lo - ved say, no en - vions win - try

pp rit. *ppp a little slower*

G. years shall bear ou sil - ver wings, the mem'ry of our

L. years shall bear ou sil - ver wings, the mem'ry of our

G. rap - - ture. Oh! must we, must we part, a -

L. rap - - ture. Oh! must we, must we part, a -

G. *a little quicker*
 bides no ling' - ring hope in Heav'n?

L. *a little quicker*
 bides no ling' - ring hope in Heav'n?

G. *mp*
 Why then live and bear life's pain, a long en - dur - ing -

L. *mp*
 Why then live and bear life's pain and live a long en - dur - ing -

G. *mf*
 lie! Death, death were better far - than hope - less

L. *mf*
 lie! Death, death were better far - than

G. *poco accel.* *mf*
 life! Death with si - lence

L.
 hope - less life! Death with its ab - solving si - lence deep!

mp *f*
poco accel. *Red.* *

G. *f* *cresc.*
 deep! For ev - ermore!

L. *f*
 For ev - ermore! For ev - ermore!

cresc.

G. *f*
 For ev - ermore! For ev - ermore in ever - lasting

L. *f*
 For ev - ermore in ever - lasting

f *Red.* *

G. *ff.*

L. *ff.*

rest. (They both retire to the back of the stage.)

Pomposo. *ff* molto dim.

1st an 2nd Tenors. *mf* (in the far distance.)

Chorus of Knights. Hail King Ar - thur;

1st an 2nd Basses. *mf*

mp

Hail King Ar - thur; wel - come Ar-thur no - ble King! Welcome, Ar-thur,

mp

(Both listen attentively.)

no - ble King! Peace, sa - cred peace in thy King dom. Hail, King Ar - thur,
land; Peace!

p *pp* *pp*

mp *p*

no - ble King! Hail! King Ar - thur, no - ble ru - ler!

p

Launcelot.

Heard'st thou those sounds be - lov - ed,
Hail! King Ar - thur, Hail!

mf dim. *mf* *dim.*

p cantabile

L. *p* sighing thro' the fo - - rest?

mp Guinevere.
Like a ghost ly wan - dering wind, breathing from Cam - e lot's

G. dream - - y tow'rs, out of the

G. deep, deep heart of con - - scious

G. *(♩ = ♩.)*
 night.

L.
 T'was but the wind o'ercharg'd with va-pours cold; sad, low and strange, a sad low

(♩ = ♩.) a tempo
pp

L. *(Guinevere exhibit signs of uneasiness.) p*
 haunting wind mys-ter-ious Guin-e-vere! Speak!

pp

Guinevere. *(apprehends danger.)* *(In fear.) p*
 Did'st hear no sound? Laun ce lot!

pp

G. *(drawing towards Launcelot.)*
 the vapours cold chill my heart! *(They both look nervously around.)*

Launcelot.
 The sound has ceased!

pp



Scene III.

Modred, Bedivere and Knights have secretly gather'd behind the tapestry, at back of stage.

ppp
Hush!

M.
Bedivere. *legg. pp*
Tis Launce-lot and Guin-e-vere! Tis Launce-lot and

legg. pp
Tis

M.
Guin-e-vere! Tis Laun-ce-lot and Guin-e-vere!

B.
Laun-ce-lot and Guin-e-vere! Tis Laun-ce-lot and Guin-e-

1st Tenors.
Knights behind the curtain (The conspirators are dimly seen through the curtain which sways gently to and fro.)

1st Basses. *legg. pp*
Tis

ppp *staccato*

M. Tis Laun-ce - lot and Guin-e - vere! Tis Laun-ce - lot and Guin - e -

B. vere! Tis Laun-ce - lot and Guin - e - vere! Tis Laun - ce - lot and

pp legg.
Tis Laun-ce - lot and Guin - e -

Laun-ce - lot and Guin-e - vere! Tis Laun - ce - lot and Guin - e - vere! Tis

Guinevere. (unconscious of any danger.) *mp legato*

M. vere! Tis Laun-ce - lot and Guin - e - vere! Tis Laun-ce - lot and Guin - e -
Launcelot. (He leads her to the casement window) *mp legato*

B. Guin - e - vere! Tis Laun-ce - lot and Guin - e - vere! Tis Laun-ce - lot and

vere! Tis Laun-ce - lot and Guin - e - vere! Tis Laun-ce - lot and Guin - e -

Laun - ce - lot and Guin-e - vere! Tis Laun-ce - lot and Guin-e - vere and

See

See

G. like a shroud, the gath' - - -

M. vere! See them, see them, see them! See them,

L. like a shroud, the gath' - - -

B. Guin - e - vere! See them, see them, see them, see them!

vere! 'Tis Laun - ce - lot and Guin - e - vere! And

Guin - e - vere! 'Tis Laun - ce - lot and Guin - e -

legato

sempre stacc.

G. ring mist, en - - folds us close - -

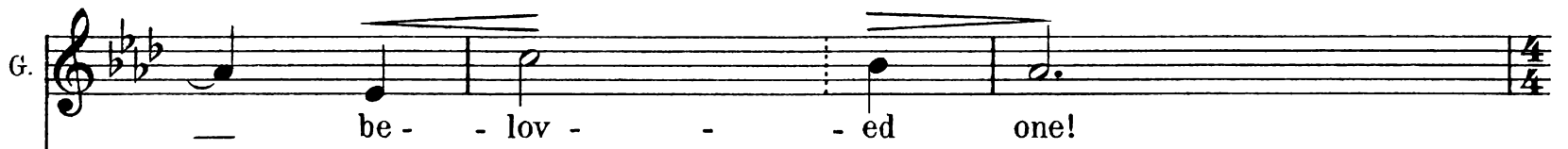
M. see them, see them, see them! See them, see them, see them,

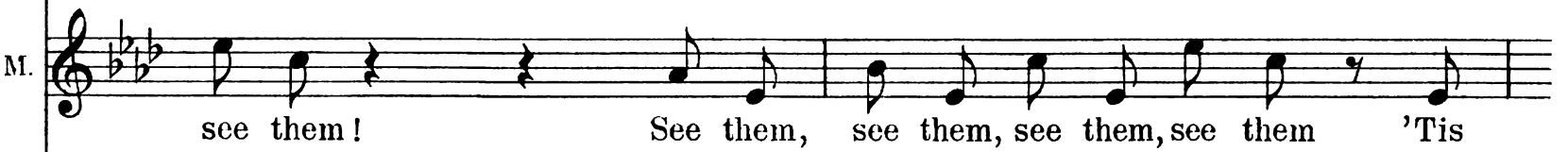
L. ring mist, en - - folds us close - -

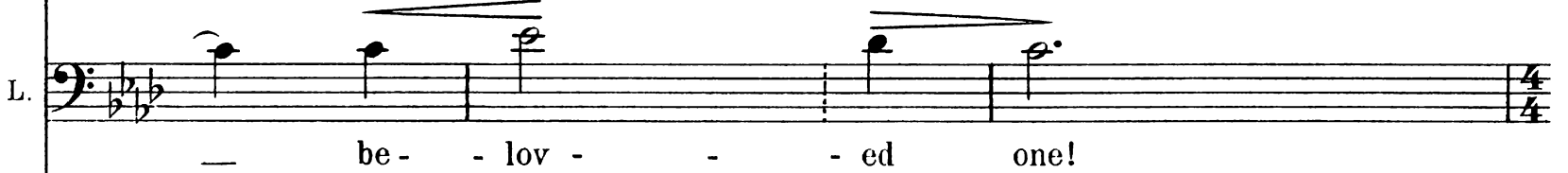
B. See them, see them, see them! See them, see them, see them, see them,

Guin - e - vere! 'Tis Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce -

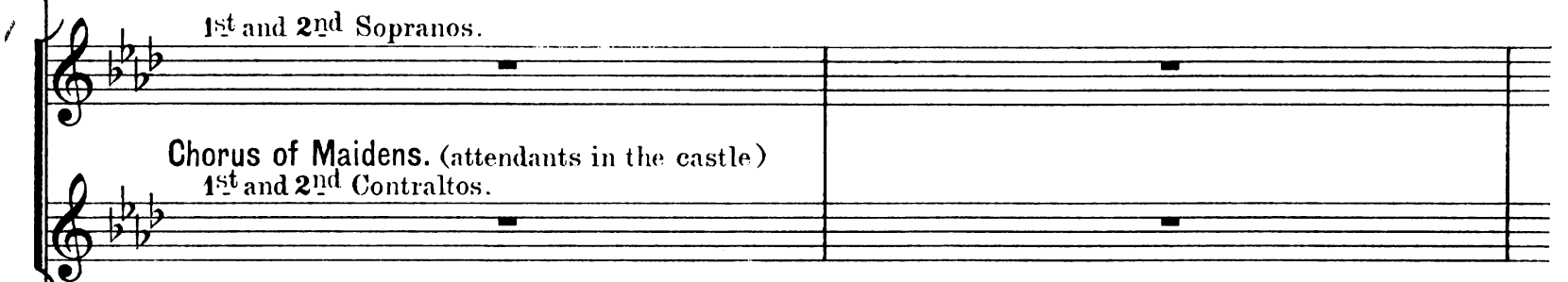
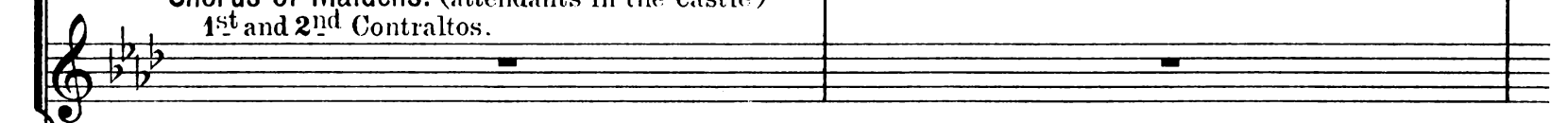
vere! 'Tis Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e -



G. 
 — be - - lov - - - ed one!

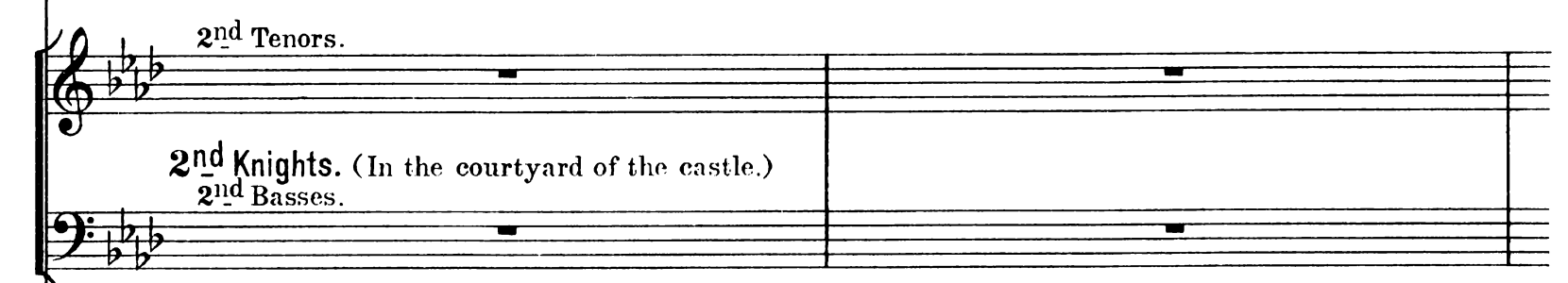
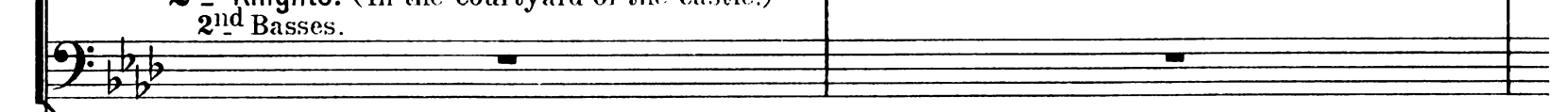
M. 
 see them! See them, see them, see them, see them 'Tis

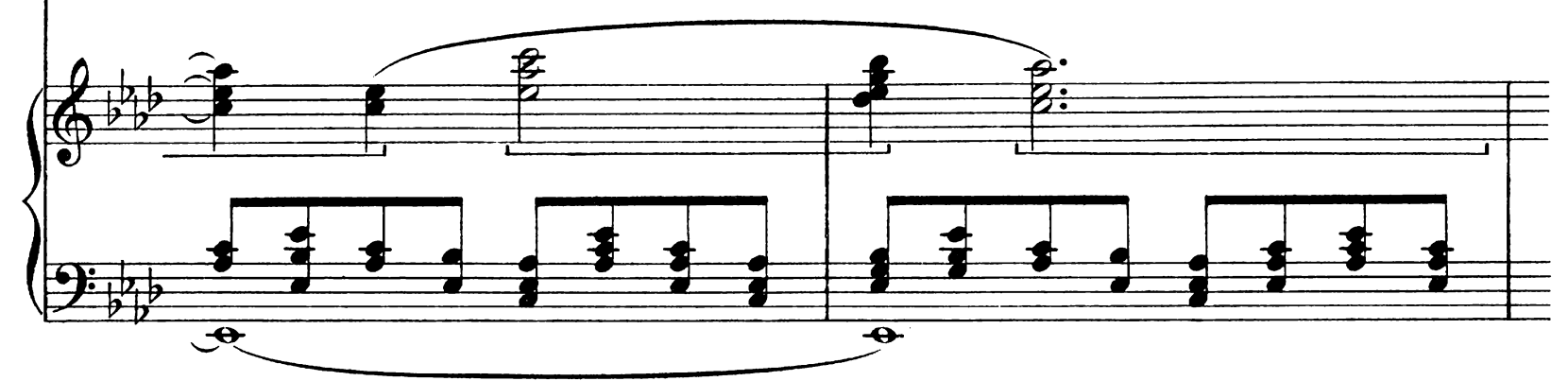
L. 
 — be - - lov - - - ed one!

B. 
 see them! See them, see them, see them, see them, see them, see them!

1st and 2nd Sopranos. 
 Chorus of Maidens. (attendants in the castle)
 1st and 2nd Contraltos. 


 lot and Guin - e - vere, and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e -

 vere! 'Tis Laun - ce - lot and Guin - e - vere, and Guin - e - vere! 'Tis

2nd Tenors. 
 2nd Knights. (In the courtyard of the castle.)
 2nd Basses. 



G. *dim.*
 Laun - - - ce - lot, be - lov - - - ed one,

M. *dim.*
 Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e - vere! 'Tis

L. *dim.*
 Guin - - - e - vere! be - - lov - - - ed one,

B. 'Tis Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e -

pp
 Woe!
pp

dim.
 vere! 'Tis Laun - ce - lot and Guin - e - vere! 'Tis
 Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e -

(Empty musical staves)

dim.
ped.

G. *pp*
 Mine own! Ah!

M.
 Laun-ce - lot and Guin - e - vere! 'Tis Laun-ce - lot and Guin - e - vere!

L. *pp*
 Mine own! Ah!

B.
 vere! 'Tis Laun - ce - lot and Guin - e - vere, and Guin - e - vere! 'Tis

p
 Guin - e - vere! Woe!

p

Laun-ce - lot and Guin - e - vere!

vere! 'Tis Laun - ce - lot and Guin - e - vere!

mp
 Hail! King Ar - - thur! Hail!

mp
 Hail! King Ar - - thur! Hail!

dim.

*

G. say be - lov - ed say! No en - vious wint - ry

M. *ppp* And Guin-e - vere! And Guin-e - vere!

L. say be - lov - ed say! No en - vious wint - ry

B. Launce-lot! 'Tis Guin-e - vere! See!

ppp Guin - - e - vere! Woe!

ppp See them! See them! See them! See them! See them!

ppp See them! See them! See them! See them! See them!

G. years, shall bear on si - lent wings, the *dim.*

M. See! And Guin - e - vere! *ppp*

L. years, shall bear on si - lent wings, the *dim.*

B. 'Tis Launce - lot! *ppp*

Guin - - e - vere! *ppp*

See them! See them! See them, see them! And *dim.*

See them! See them, see them! 'Tis Launce-lot!

Hail! King Ar - thur! Hail!

Hail! King Ar - thur! Hail!

G. mem' - ry of our love; e - van - ish'd now is

M. See them! See them! See them!

L. mem' - ry of our love; e - van - ish'd now is

B. See them! See!

Woe! Woe!

Guin-e-vere! See them! 'Tis Launce-lot!

See them! See them! And Guin-e -

pppp Hail! King Ar - thur!

pppp Hail! King Ar - thur!

Quicker.

G. hope, and we must part to hope no more!

M. See!

L. hope, and we must part to hope no more!

B. See!

pppp Guin - e - vere!

See them!

vere! See! See!

pppp

Hail!

Hail!

Quicker.

(rousing themselves out of their reverie)
(Both coming down the stage.)

mf *molto cresc.*

Red. *

Introduction for the piano. The right hand features a rapid, ascending scale-like pattern. The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked *And.* and the dynamic is *f*.

Guinevere. *Agitato.*
 Launcelot. *ff* Laun - ce - lot, our day is o'er! *ff*

Vocal lines for Guinevere and Launcelot. The music is in 3/4 time and marked *Agitato*. The lyrics are "Laun - ce - lot, our day is o'er!".

Agitato.
 Guine - vere, we

Piano accompaniment for the first vocal line. It features a complex texture with triplets and chords. The tempo is *Agitato*. A double asterisk (*) is placed below the first measure.

G. Laun - ce - lot, our day is o'er!
 L. live no more!

Vocal lines for Guinevere (G.) and Launcelot (L.). The lyrics are "Laun - ce - lot, our day is o'er!" and "live no more!".

Guin - e - vere, we

Piano accompaniment for the second vocal line. It continues the complex texture with triplets and chords.

(both with increasing fervour)
 G. Fare thee well! Laun - ce -
 L. live no more! Fare thee well! Guin - e - vere!

Vocal lines for Guinevere (G.) and Launcelot (L.). The lyrics are "Fare thee well! Laun - ce -" and "live no more! Fare thee well! Guin - e - vere!". The instruction "(both with increasing fervour)" is written above the Guinevere line.

Piano accompaniment for the final section. It features a complex texture with triplets and chords, ending with a dramatic flourish.

G. lot! Fare thee well! Fare thee well; but

L. Guin - - e - - vere! Ah!

G. *fff* (Excitedly) *accel. f*
 ah! thou tak - est with thee, all my life, fare-well; my love. Fare-well! Fare -

L. *fff* (Excitedly) *f*
 Guin - - e - - vere! To part is death to me, fare-well! Fare - well! Fare -

fff colla voce *f* *accel.*

G. well! Laun-ce-lot, fare - well, my love!

L. well! my be-lov - ed, fare - well, fare well!

ff *fff* *fff*

(Launcelot tears himself away from the final embrace and is about to quit the castle.)

(Guinevere is attracted

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a melodic line with eighth-note patterns. The lower staff begins with a bass clef and contains a bass line with chords and eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the lower staff. A double bar line with repeat dots is present in the middle of the system.

by the movement of the conspirators behind the curtain and is seized with extreme fear.)

(Guinevere runs to the window and looks anxiously out.)

(Launcelot endeavours

The second system of music continues with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains two flats. A dynamic marking of *p* (piano) is placed above the lower staff. The music features a mix of chords and moving lines in both hands.

to understand her movements.)

The third system of music consists of two staves. The upper staff has a treble clef and features a prominent melodic line with eighth-note runs. The lower staff has a bass clef and provides harmonic support with chords and eighth-note accompaniment.

The fourth system of music consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. A dynamic marking of *cresc.* (crescendo) is placed above the lower staff. The music is characterized by dense, rhythmic patterns in both hands.

The fifth system of music consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. A dynamic marking of *ff* (fortissimo) is placed above the lower staff. The music reaches a climactic point with strong chords and active lines.

Guinevere. (Pointing, in great agitation to the

mf Lock! the cur - tain

curtain which sways to and fro.)

3. moved! See! Laun-ce-lot! (trying to calm her)

Launcelot. *mp* 'Twas but the

L. wind, that whisp'ring thro' the case-ment, stirr'd the ar - ras, in-to transient

mf

L. life; — tend-er dove, be calm, calm, ah! calm — thy

Guinevere. *mp* (still more affrighted)

Heard'st thou not faint-est whis-per-ings my love? a - los!

L. tremb - ling heart! 'Twas but the

(The curtain sways more perceptibly as the conspirators betray excited movements behind.)

G. woe is me!

L. for est, quiv'ring in the wind!

(They both listen intently and gaze at the curtain. Distraction is written on their faces.)

1st and 2nd Tenors.

Full chorus of 1st and 2nd Knights.

1st and 2nd Basses. *poco accel.*

ppp 'Tis Laun-ce-lot and Guin-e-vere!' 'Tis Laun-ce-lot and Guin-e-vere!' 'Tis Laun-ce-lot and Guin-e-vere!' 'Tis

poco cresc. *ppp* 'Tis Laun-ce-lot and Guin-e-vere!' 'Tis

Red.

'Tis Laun - ce - lot and Guin - e - vere! 'Tis

mp

Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e - vere! 'Tis

Modred. *pp*

Bedivere. *pp*

'Tis Laun - - ce - - lot and

'Tis Laun - - ce - - lot and

Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e - vere! 'Tis

M. Guin - - e - - vere!

B. Guin - - e - - vere! 'Tis Laun - - ce - - lot and

Laun - ce - lot and Guin - e - vere, and *mf* Guin - - e - vere! *p* 'Tis

'Tis Laun - ce - lot! *ff*

M. *p* 'Tis Laun - ce - lot and

B. Guin - e - vere!

Laun - ce - lot and Guin - e - vere! *mp* 'Tis Guin - e - vere!

p 'Tis Laun - ce - lot! *mp* 'Tis

Guinevere. (both assuming a defiant attitude)

M. Treachery!

Guin - e - vere!

Launcelot. Treachery!

1st and 2nd Sopranos. Woe! Guin - e - vere!

Chorus of Maiden. 1st and 2nd Contraltos. Woe! Guin - e - vere!

mf 'Tis Laun - ce - lot! *ff* Hail! King Ar - thur!

Guin - e - vere! 'Tis

G. Trea - che - ry!

L. Trea - che - ry!

Woe! Guin - e - vere!

Hail! Hail! King Ar - thur!

Laun - ce - lot and Guin - e - vere!

Trait - - or!

Hail! Trait - - or!

ff accel.

ff accel. e cresc.

Modred.

Bedivere.

ff

'Tis

Laun - ce -

'Tis

ff

Woe!

Guin - - - e -

ff

'Tis

ff

'Tis Laun - ce - lot and Guin - e - vere! 'Tis

fff

ff

M. lot and Guin - e - vere!

B. Laun - ce - lot and Guin - e - vere!

vere!

Woe!

Guin - - - e -

'Tis Laun - ce - lot and Guin - e - vere!

Laun - ce - lot and Guin - e - vere!

Laun - ce - lot and Guin - e - vere!

Laun - ce - lot and Guin - e - vere! 'Tis Laun - ce - lot and Guin - e - vere!

ff Guinevere.

(Launcelot beside himself with rage and despair tears himself away from Guinevere)

Woe is Me! Save me Laun - ce-lot, 'tis Mod - red and Be - di-vere!

vere!

The first system shows Guinevere's vocal line in a treble clef with a key signature of two flats. The lyrics are "Woe is Me! Save me Laun - ce-lot, 'tis Mod - red and Be - di-vere!". Below the vocal line is the piano accompaniment, starting with a *fff* dynamic and a crescendo hairpin.

(Noise as of hurrying feet inside the castle is heard.)

Woe!

The second system continues Guinevere's vocal line with the lyric "Woe!". The piano accompaniment features a *fff* dynamic and a crescendo hairpin.

fff Hail! King Ar - thur! Hail!

Hail! King Ar - thur! Hail!

The third system shows Guinevere's vocal line with the lyrics "Hail! King Ar - thur! Hail!". The piano accompaniment includes dynamics *fff*, *marc.*, and *f*.

and madly paces the room with drawn sword.)

con moto.

'Tis Mod - red! Save thy self!

The fourth system shows Guinevere's vocal line with the lyrics "'Tis Mod - red! Save thy self!". The piano accompaniment is marked *con moto.*

Launcelot.

(Brandishing excitedly his sword.)

ff

To death! To

The fifth system shows Launcelot's vocal line in a bass clef with the lyrics "To death! To". The piano accompaniment includes a *cresc.* dynamic and a crescendo hairpin.

(Guinevere alarmed at his fury endeavours to hide the view from her eyes.)

(He makes a frantic lunge and wounds Modred mortally thro' the curtain.)

L.

death! Mod - - red! Trai-tor!

fff Guinevere.

Ha!

Modred.

(he expires)

Murd' - rer Laun - ce-lot!

Launcelot.

(drawing his sword back)

Die, trai - tor, die!

ffff Chorus of Maidens.

Woel!

Woel!

ffff Chorus of Knights.

Mur - de-rer!

Mur - de-rer!

Mur - de-rer!

Mur - de-rer!

Red.

*

(The curtain is drawn aside by one of the conspirators. They are dragging the lifeless body of Modred away. Guinevere springs forward and draws the curtain too again and hangs half fainting on to it.) *pp* (Throwing

f Bedivere. (Pointing to the dead body.) All is

Trea - che-ry! Laun - ce-lot! Mur - der dead!

mf *p* *pp* *ppp*

down his sword.) (The curtain falls slowly.)

lost!

p

(8^{ve} lower)

molto accel. *fff*

loco

Act III.

The cloisters of a convent. Entrance to chapel on right of stage. Guinevere discovered standing by a pillar.

SCENE I.

Introduction.

Grave.

The musical score is written for piano and consists of five systems. Each system has a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The first system starts with a piano (pp) dynamic. The fifth system includes mezzo-forte (mp) and piano (p) dynamics. The score features a steady bass line with chords and a more melodic upper line with various ornaments and slurs.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte).

The second system continues the musical development. The upper staff features more complex melodic patterns with slurs and accents. The lower staff provides a steady harmonic accompaniment. The dynamics remain consistent with the previous system.

The third system is characterized by a *cresc.* (crescendo) marking. The upper staff contains triplet figures, indicated by a '3' over the notes. The lower staff continues with a simple harmonic accompaniment.

The fourth system features a *ff* (fortissimo) marking. The upper staff has a more active melodic line with slurs and accents. The lower staff has a harmonic accompaniment. The time signature changes to 4/4 at the end of the system.

The fifth system features a *fff* (fortississimo) marking. The upper staff has a very active melodic line with slurs and accents. The lower staff has a harmonic accompaniment. The dynamics change to *p* (piano) towards the end of the system. There is a *Red.* (Reduction) marking in the lower left and an asterisk (*) in the lower right.

(several nuns are seen crossing the cloisters and entering the chapel)

(convent bell.)

Guinevere.

mf

G. *voices deep as doom!*

G.

G. *(Plaintively) p*
Night is thick with puls-ing stars, still within me shines no-light;

G. *sun, nor moon, nor streaming stars, ev-er can il-lume. The morn-ing*

G. *glad-ness, the noon-tide bright a-like to me are*

G. dark, and all the cheer - ful voi - ces

The first system features a vocal line in G major with lyrics 'dark, and all the cheer - ful voi - ces'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

G. blessing day are dumb!

The second system continues the vocal line with the lyrics 'blessing day are dumb!'. The piano accompaniment features a more active right-hand part with chords and a left-hand part with eighth notes. Dynamics include *p* and *mf*. A *rit.* marking is present at the beginning of the system, and an asterisk (*) is placed below the piano part.

G. *mf* *mf* And

The third system shows the vocal line with a *mf* dynamic. The piano accompaniment is more complex, with a right hand featuring chords and a left hand with eighth notes. The tempo is marked *And*. Dynamics include *mf* and *mf*.

G. here a lone I wait - ing stand, for who can com - fort Guin - e - vere, de -

The fourth system continues the vocal line with lyrics 'here a lone I wait - ing stand, for who can com - fort Guin - e - vere, de -'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a right hand with chords.

G. *rit. e dim.* part - ing day for - sak - es the world, and here alone am I!
rall. e dim. *ppp*

The fifth system concludes the vocal line with lyrics 'part - ing day for - sak - es the world, and here alone am I!'. The piano accompaniment features a right hand with chords and a left hand with eighth notes. Dynamics include *rit. e dim.*, *rall. e dim.*, and *ppp*. The system ends with a double bar line and a key signature change to three flats.

a tempo

p

Nuns are here seen slowly crossing the stage and coming from the back of the cloisters to enter the chapel for prayers. Guinevere instinctively recoils and remains hidden in the back ground.

Organ (in the chapel)

pp

(convent bell)

p

mf *rit.* *a tempo* (Organ ceases). *p* *pp*

When all the nuns have entered, Guinevere ventures forth and approaches the chapel-porch but with a deep sigh turns away and rests against a pillar, in front of stage, disconsolate and

f *accel.*

dejected. *Slower.* *f* *mp* *marcato*

marcato

mf *red.*

pp dim.

*

p pp p

pp

Guinevere. Adagio. Kneeling. *p religioso*

Oh! days of

pp rall. pp

*

G. long a-go, haunt-ing my me-mo-ry still, pure, sin-less and

G. in - nocent, child-hood's dear ten-der days; come - come back to

G. me again, Oh! give me morn's peace a - gain. —

G. Hope, start - ing on eagle - wing, lies

G. *crush'd in the morning of life; Ah! beauty a can-ker'd rose;*

Red. *

G. *love, love hath e - va - nish - èd, lost in the clouds of night, and*

mf

G. *lost my gol - - - den dreams, hope's lil - lies are*

G. *bent and bro - ken!*

f

G.

ff pp

G.

a tempo mp

Oh! Heav'n!

dim. rall. a tempo

l. H.

G.

l. H.

l. H.

l. H.

l. H.

r. H.

r. H.

l. H.

Life, life give me my

G.

was ted youth, on ly one ray of hope; — *r. H.* one litt - le

l. H.

l. H.

G. glint of light; melt this heart of stone! —

G. Oh! Heav'n! —

mf

fp

G. tears, tears Oh!

G. sil - ver tears, flow, flow from my heart oppress'd, soothe the cares of this

G. *heated brain, re - turn like the rain, re -*

R. H.

The first system of music consists of a vocal line in G major (one sharp) and a piano accompaniment. The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment has a right hand with chords and moving lines, and a left hand with a simple bass line. The key signature has one sharp (F#).

G. *turn like the summer rain, to weary heart a-thirst, thus to*

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment has a right hand with chords and moving lines, and a left hand with a simple bass line. The key signature has one sharp (F#).

G. *weep and weeping grow once more in heart a child.*

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment has a right hand with chords and moving lines, and a left hand with a simple bass line. The key signature has one sharp (F#).

G. *Oh! Oh! that over me; midst that vast wilderness*

pp *poco rit.*

pp *mf* *p* *poco rit.*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment has a right hand with chords and moving lines, and a left hand with a simple bass line. The key signature has one sharp (F#).

G. *rit.*
 one star shone out, shone to give me light;—

Ped. * *Ped.* *

G. *slower* *f*
 but one, for aye!—

slower

Ped.

She again ventures towards the chapel and gazes dreamily in upon the worshippers.

pp *ppp* *pp* *pp*

(convent bell)

(♩. = ♩)

p

Nuns (in the chapel).

1st and 2nd Sopranos.

ppp religioso

San - eta Ma - ri - a! gra - ti - a ple - na, ora pro no - bis;

1st and 2nd Contraltos.

ppp

pp *ppp* *ppp*

Guinevere.

(awakening out of her oblivious reverie)

A - - men.

Those ho - ly sounds, that

p

p *cresc.*

Red. *

G. *cresc.*

strike u - pon mine ear, steal o'er my wea - - ry

G. *ff*

brain!

mp

Red. *

p

dim. *pp*

p

Nuns (in the chapel).

pp
San - - - ta Ma - - ri - - a,
pp

gra - - - ti - - a ple - - - na!
pp

0 - - - - ra pro no - - - - - bis:

p.

This system contains the first two staves of music. The top staff is a vocal line with lyrics "0 - - - - ra pro no - - - - - bis:". The second staff is a piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The piano part features a rhythmic pattern of eighth notes with slurs and accents.

A - - - - - men.

poco cresc.

This system contains the next two staves. The vocal line continues with "A - - - - - men.". The piano accompaniment includes a *poco cresc.* marking. The piano part continues with the eighth-note rhythmic pattern, which becomes more active in the second half of the system.

pp

This system shows the piano accompaniment for the third system. It features a *pp* (pianissimo) marking. The right hand continues with the eighth-note pattern, while the left hand provides harmonic support with chords and single notes.

This system shows the piano accompaniment for the fourth system. The right hand features a triplet of eighth notes marked with a '3' above it. The left hand continues with the harmonic accompaniment.

p

San - - - - cta Ma - - ri - - - - a,

p

gra - - - - ti - - a ple - - - - na!

o - - - - ra pro no - - - - bis:

A - - men!

Two vocal staves in G minor. The first staff has the lyrics 'A - - men!' written below it. The notes are mostly whole and half notes with some rests.

pp

Led.

Piano accompaniment for the first system. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *Led.* (Crescendo). A star symbol is at the end.

pp

Led. * *Led.*

Piano accompaniment for the second system. The right hand has chords and moving lines. The left hand has chords and moving lines. Dynamics include *pp*, *Led.*, and *Led.*. A star symbol is between the two *Led.* markings.

f *mf*

Piano accompaniment for the third system. The right hand has chords and moving lines. The left hand has chords and moving lines. Dynamics include *f* and *mf*. A star symbol is at the end.

Guinevere.

mp doloroso

San - cta Ma - ri - a, gra - ti - a ple - na! O - ra pro no - bis:

Vocal and piano accompaniment for 'Guinevere'. The vocal line has the lyrics 'San - cta Ma - ri - a, gra - ti - a ple - na! O - ra pro no - bis:'. The piano accompaniment features chords and moving lines. Dynamics include *p*.

G. A - - - men.

G. *pp*

G. A - men!

G. *mp* Ah! is there hope?

pp *mf* *pp*

Led. * *Led.* *

G. Yea; hope for me? Oh! blessed Heav'n, hear my prayer!

mf *p* *pp*

Led. *

G. *mf* Oh! is there hope? A hope for me! A hope for me!

pp Nuns. Sanc - ta Ma - ri - a, gra - ti - a ple - na! O - ra pro no - bis!

pp *mf* *p*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G major with lyrics 'Oh! is there hope? A hope for me! A hope for me!'. The second line is a vocal line for 'Nuns' with lyrics 'Sanc - ta Ma - ri - a, gra - ti - a ple - na! O - ra pro no - bis!'. The piano accompaniment is shown in two staves (treble and bass clef) with dynamic markings *pp*, *mf*, and *p*.

G. *f* Hear me oh! High-est Heav'n!

f A - - men!

mf *ff* *mf*

mf *f* *ff* *mf*

mf *f* *ff* *mf*

mf *f* *ff* *mf*

Red. *f* *mf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Hear me oh! High-est Heav'n!' and 'A - - men!'. The piano accompaniment features complex textures with triplets and dynamic markings ranging from *mf* to *ff*. A 'Red.' (ritardando) marking is present in the piano part.

f *dim.*

Detailed description: This system shows the continuation of the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a more active bass line. A 'dim.' (diminuendo) marking is present.

p

Detailed description: This system shows the final part of the piano accompaniment, characterized by triplet figures in both hands and a *p* (piano) dynamic marking.

pp *molto cresc.*

1st & 2nd tenor.
Knights (behind the stage).
1st & 2nd bass.

Hail! King of Cam -

pp

e - - lo!

Hail!

Guinevere.

What sound is that which rends the ev'ning air?

ff p dim. pp

Nuns.

Knights.

Sanc - - - ta Ma -

Hail! King of Cam -



The first system of the score features two vocal staves and a piano accompaniment. The Nuns' staff (top) and Knights' staff (middle) both have a treble clef and a key signature of two flats (B-flat major/D minor). The piano accompaniment (bottom) has a grand staff with treble and bass clefs. The piece begins with a series of rests for all parts. The vocal lines enter in the fourth measure with a piano (*p*) dynamic. The Nuns sing 'Sanc - - - ta Ma -' and the Knights sing 'Hail! King of Cam -'. The piano accompaniment consists of sixteenth-note patterns in both hands, starting with a *mp* dynamic.

ri - - a! O - - - ra pro no - - - bis!

e - lot! Hail!



The second system continues the vocal lines and piano accompaniment. The vocal staves (top and middle) continue the lyrics: 'ri - - a! O - - - ra pro no - - - bis!' and 'e - lot! Hail!'. The piano accompaniment (bottom) features sixteenth-note patterns with slurs and a dynamic marking of *mp*. The system concludes with a fermata over the final notes of the vocal lines.

Guinevere.

mf *f*
Gra - cious Heav - en, hear my
mp
A - - - men! A - - -
mp
(in the distance at back of stage) *mf* Hail! King Ar-thur!
Hail! King Ar-thur!

G.
prayer.
men.
Hail!
mp

Red.

*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a long slur and a key signature change to two flats. The bass clef contains a rhythmic accompaniment with eighth notes and slurs.

Second system of musical notation. The treble clef features a series of triplets and chords, with dynamic markings *f*, *ff*, *f*, *f*, and *ff mf*. The bass clef has a simple accompaniment. The system ends with the instruction *Ped.* and an asterisk ***.

Third system of musical notation. The treble clef has a melodic line with triplets and slurs, starting with a dynamic marking of *mp*. The bass clef features a complex accompaniment with many triplets and slurs.

Fourth system of musical notation. The treble clef has a melodic line with triplets and slurs, with dynamic markings *f* and *ff*. The bass clef has a complex accompaniment with many triplets and slurs. The system ends with the instruction *Ped.* and an asterisk ***.

Fifth system of musical notation. The treble clef has a melodic line with slurs and a dynamic marking of *fff*. The bass clef has a complex accompaniment with slurs and a dynamic marking of *fff*. The system ends with a large diagonal line and an asterisk ***.

Sixth system of musical notation. The treble clef has a melodic line with slurs and a dynamic marking of *fff*. The bass clef has a complex accompaniment with slurs and a dynamic marking of *fff*. The system ends with the instruction *Ped.* and an asterisk ***.

First system of piano accompaniment. The right hand features a melodic line with a trill-like figure and a descending scale. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. Similar to the first system, it features a melodic line in the right hand and a supporting accompaniment in the left hand. A dynamic marking of *Red.* with an asterisk is present.

Third system of piano accompaniment. Continues the melodic and harmonic development. A dynamic marking of *Red.* with an asterisk is present.

Vocal line for the first system of lyrics. The lyrics are: "Knights (outside) Hail! King Ar-thur! Raise, raise thy ban-ner on". The music is marked with *f* and *mf*.

Piano accompaniment for the second system of lyrics. It features a melodic line with a trill-like figure and a descending scale, similar to the first system. A dynamic marking of *mf* is present.

Vocal line for the second system of lyrics. The lyrics are: "high, faith-ful knights a - wait thy bid ding, well be - lov - ed". The music is marked with *mf*.

Piano accompaniment for the third system of lyrics. It features a melodic line with a trill-like figure and a descending scale, similar to the first system. A dynamic marking of *pp* is present.

Guinevere.

(in fear) *ff*

Comes Ar - - thur

mon - arch, we come to die for thee, our ru - ler.

ppp

ff

G.

here? He comes! Woe is

Nuns (in the chapel).

A - - - - - men!

ff

Draw thy sword!

Draw thy sword Oh!

Draw thy sword! Draw thy sword!

G. me! The doom of Guin-e-vere! Blaekest midnight all a - bout,

Knights. King!

The first system of the musical score. It consists of three staves. The top staff is for the voice 'G.' with lyrics: 'me! The doom of Guin-e-vere! Blaekest midnight all a - bout,'. The middle staff is for the voice 'Knights.' with the lyric 'King!'. The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one flat (B-flat). The music is in a dramatic, somber style.

G. all dark with - in, be - fore me an a - venging aw - - - ful

The second system of the musical score. It consists of two staves. The top staff is for the voice 'G.' with lyrics: 'all dark with - in, be - fore me an a - venging aw - - - ful'. The bottom staff is the piano accompaniment, continuing from the first system. The piano part features a prominent bass line with a triplet of eighth notes in the final measure.

G. King!

Knights. *p* No - ble

Lead forth thy war - ri - ors, lead them forth to war!

pp

The third system of the musical score. It consists of three staves. The top staff is for the voice 'G.' with the lyric 'King!'. The middle staff is for the voice 'Knights.' with lyrics: '*p* No - ble'. Below the middle staff are the lyrics: 'Lead forth thy war - ri - ors, lead them forth to war!'. The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It includes dynamic markings '*pp*' and '*p*'. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

G. *p* He comes to crush me with his judgment, and his righteous con-dem-

Nuns. *p* San - cta Ma - ri - - a,

Ar - thur, a - - rise, pur - sue thy foes,

Strike, a - - rise, pur - sue thy foes,

pp

G. *f* na - tion; co - ver me! O! that death would hide me, hide me in the

gra - - ti - a ple - - na; o - - ra pro no - bis: A - - - -

strike the trai - tor down!

strike, strike down the trai - tor!

mp

Nuns enter from chapel.
Knights enter the cloisters.

G. dark o - bli - vious grave.

men. What noise is that?

King Ar - thur

Lead Oh! Cap - tain, lead! (drawing nearer)

mf

(Guinevere hides herself from view.)

G. A - las! Woe!

King Ar - thur comes! He comes! Hail!

comes! He comes! Hail!

Strike! Lead forth!

Strike! ff

G.

See, he comes! Lead our hosts Oh! Heav'n and save our

Strike, de - stroy! Lead thy hosts Oh! no - ble King, a -

cresc.

cresc.

*

King! our King!

rise, lead forth!

fff *Pomposo* Enter King Arthur and followers.

fff

fff *Pomposo*

SCENE II.

FULL CHORUS. *ff* Righ - teous Mon - arch, King tri -

This system contains the first two measures of the vocal entry. The vocal line begins with a whole rest, then enters on the third measure with the lyrics 'Righ - teous Mon - arch, King tri -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

ff

ff

ff

ff

The piano accompaniment for the first system, showing the right and left hand staves with various musical notations including accents and dynamic markings.

umph - ant, girt with just - ice arm'd with truth!

ff lead

This system contains the third and fourth measures of the vocal line. The lyrics are 'umph - ant, girt with just - ice arm'd with truth!'. The piano accompaniment continues with the same rhythmic pattern, ending with a fermata and a 'lead' instruction.

The piano accompaniment for the second system, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand.

lead forth! *ff* lead forth! to vic - tor -

ff lead forth!

This system contains the fifth and sixth measures of the vocal line. The lyrics are 'lead forth! lead forth! to vic - tor -'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

The piano accompaniment for the third system, ending with a fermata and a triplet of eighth notes in the right hand.

y, to vic - tor - y. Lead

forth, lead forth!

King Arthur (advances).

(to the Nuns)

A. *mf* Where is the Queen, the Queen of Cam - e - lot?

Quicker.

(full sopranos) *f*

Nuns. (full contraltos) *f*

Sire, we know not! Sire, we know not!

King Arthur. *Slower.*

Where is the Queen, the Queen of Came-lot?

Sire, we know not!

mp *rall.* *Red.* *

A. *Quicker.* *mf*

Where is the Queen, the vanish'd Queen of

Sire, we know not! Sire, we know not!

Quicker. *mf*

A. *Cam - - e - - lot?*
 (full tenors) *mf*

Knights. *Where is the Queen, the false and faithless*
 (full basses) *mf*

A. *Slower. ff.*
Guin - evere! Guin - evere! my van - ish'd
f. ff. mf

Nuns. *Ah! we know not! Sire, we*

Queen?

A. *Queen — my van - - ish'd Queen!*

know not!

mf *Sire, we know not!*

dim.

(advancing)

FULL CHORUS. *pp* Now pray-we for our King, bend down and hear our cry

pp

King Arthur.

(advancing)

gra - - - cious Heav'n, bend down and hear our cry, *mf* Where is the

gra - - cious Heav'n, bend down and hear our cry, be -

Oh! gracious ear of Heaven, bend down and heed our cry, be -

A.

Queen, the widow'd mon-arch's Queen, Guin - e - vere the

hold our King! low - ly bow'd in bit - ter

low - ly, lowly bow'd in bit - ter

A.

Queen?
grief.
grief. Oh! Heav - en heed our cry — behold our

This system contains the first system of music. It features a vocal line with lyrics 'Queen?' and 'grief.' followed by 'grief. Oh! Heav - en heed our cry — behold our'. Below the vocal line is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

King in his dis - - tress, and hear his suppliant

This system contains the second system of music. The vocal line continues with the lyrics 'King in his dis - - tress, and hear his suppliant'. The piano accompaniment continues with similar melodic and harmonic patterns.

We look to thee and pray thee — hear! Oh! hear our
poe - ple

This system contains the third system of music. The vocal line includes the lyrics 'We look to thee and pray thee — hear! Oh! hear our' and 'poe - ple'. The piano accompaniment features a dynamic marking of *mf* and continues with its characteristic melodic style.

King Arthur.

f
Help, help!

Sopranos. *f*
Strike!

Contraltos. *f*
Strike down his e - ne - mies!

Tenors. *f*
Strike down his e - ne - mies Oh! Heav'n!

prayer.
Basses. *f*
Strike down his e - ne - mies and make them fall!

A. *cresc.*
— Oh! gracious Heav'n!

cresc.
Strike down his e - ne - mies! Strike down his

Strike down his e - ne -

Strike strike down!

Strike down his e - ne - mies!

cresc.

e - ne - mies and make them fall! And hear, hear our deep im -

mies and make them fall, Oh! Heav'n! And hear, hear our deep im -

Strike down his e - ne - mies and make them fall! And hear, hear our deep im -

Strike his foes and make them fall! And hear, hear our deep im -

(Guinevere dejectedly approaches the thron.
The chorus recoil and King Arthur advances.)

plor - ing cry!

plor - ing cry!

plor - ing cry!

plor - ing cry!

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

Piano accompaniment for the second system of music, continuing the treble and bass clef with a key signature of three sharps.

Guinevere. *p*

Here is the Queen!

Musical score for Guinevere's entrance. The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef with a key signature of three sharps. The time signature is 3/4. Dynamics include *p* and *pp*.

King Arthur. *p* (passionately) *f.*

Guin - evere! Guin - e -

Knights. *pp*

See the fal - len Queen!

Musical score for King Arthur and Knights' entrance. The vocal lines are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef with a key signature of three sharps. The time signature is 3/4. Dynamics include *pp*, *p*, and *f.*

A. vere!

Nuns. See the guil - ty Queen! Queen! Queen!

See the guil - ty Queen! Queen!

See the guil - ty Queen! Queen!

See the guil - ty Queen! Queen!

pp

f

ff

ff

ff

ff

Guinevere (in despair).

They sting, they burn me with their flaming tongues of fire!

A. Woe is me, mi-se-ry!

See!

ff

ff

fff

fff

fff

G. Heaven save me, Ah! See the guil-ty Queen!

See the guil-ty Queen! See the guil-ty

The first system of the musical score features a vocal line (G.) and piano accompaniment. The vocal line begins with the lyrics "Heaven save me, Ah!" followed by "See the guil-ty Queen!". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *ff* (fortissimo).

G. Queen! See! See, the guil - ty

See the guil - ty Queen! Have

The second system continues the vocal and piano parts. The vocal line includes the lyrics "Queen!", "See!", "See, the guil - ty", and "Have". The piano accompaniment features a complex texture with many chords and moving lines. Dynamics include *ff*.

G. mer - cy, mercy! Heaven, cover me!

Queen! See, the guil-ty Queen!

See, the guil-ty

The third system concludes the vocal and piano parts. The vocal line includes the lyrics "mer - cy, mercy! Heaven, cover me!", "Queen!", "See, the guil-ty Queen!", and "See, the guil-ty". The piano accompaniment features a complex texture with many chords and moving lines, including triplets. Dynamics include *ff*.

See the guil - ty Queen!

See the guil - ty Queen!

Queen!

See the guil - ty Queen!

And. * *And.* *

Guinevere.

ff *fff.*

King Arthur. Cease, cease this mad - - - ness! (to Knights)

fff

Cease, cease your con-dem

Queen! See the guil - ty Queen!

Queen!

And. *

fff

(to Nuns)

A. *mf*

na - tion; re turn to your prayers and pray for her!

pp

Peace to our

pp

pp

Guinevere.

p
Here is the guil - ty bro - ken Queen!
Liest thou here de-

(The Nuns retire to the chapel)

sor - row - stricken King! (The Knights retire through the cloisters)

pp

G. strike me if thou wilt, since thou hast a
A. spair - ing, Guin - e - vere! liest thou here so

pp

G. sword.
A. low?

pp *p* *mp*

Ed.

*

Nuns (in the chapel).

p

San - cta Ma - ri - a, gra - ti - a ple - na, o - ra pou no - bis A -

p

King Arthur.

mf ³

Like a white rose all de-fi-lèd with dust and mi - re, thou but a litt - le

men!

p

A.

moment since wast shining like a star!

Ped. *

Guinevere. *p* O - ra pro no - - bis; A - -

ppp Chorus of Nuns. (in the chapel)
(The chapel doors are now closed.)
Sanc - ta Ma - ri - a gra - ti - a ple - na, o - ra pro no - - bis; A - -

(in the fardistance) *ppp* Hail! King Arthur! Hail! All
ppp Hail! King Arthur!

G. men! O - ra pro no-bis

men! *ppp* A - - men;
ppp

Hail!

Hail!

p *pp*

G. *A - - men!*
 King Arthur. *p* *f*
 Guin-e - ver! fairstar in Heav - en shining, but shining now no more, no

A - - men!

ppp All Hail!
ppp All Hail!

G. *p*
 Here let me lie ab - as'd beneath they feet,

A. more!

G. *mp*
 like a rank weed be - neath the ci - ty wall? O! come not

G.

near me, I am not wor - thy of thy sight.
King Arthur.

I had a

A.

dream from highest Heav-en sent to me!

p *mp*

A.

mp

Fair

p

Red. *

A.

dream di - vine ce - les - ti - al, 'twas a

A.

ru - - in'd land,

A.

A.

in fest'ring sin and shame, all black as

A.

night, night!

A. *rit.*
When lo!

A. *a tempo*
mf
Swift - - ly the vi - sion chang'd and all _____ was

a tempo

A. fair; Then like the morn - ing mist all

marc.

A. sin dis-solv - - ing fled, with bit-ter - ness, away for

A. ev - - er; the night de - par - ted and sorrow like a cloud let pass'd a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The key signature is G major (one sharp).

(Guinevere creeps towards King Arthur.)

A. way.

The second system continues the vocal line with a whole rest followed by a quarter note. The piano accompaniment is marked with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The key signature remains G major.

The third system shows the piano accompaniment continuing with a melodic line in the right hand and a supporting bass line in the left hand. The key signature is G major.

The fourth system continues the piano accompaniment with similar melodic and harmonic textures. The key signature is G major.

Guinevere. (weeping) *pp*

A-las! A - las!

The fifth system features a vocal line for Guinevere, marked with a piano-piano (*pp*) dynamic and the instruction "(weeping)". The vocal line includes the lyrics "A-las! A - las!". The piano accompaniment is also marked with *pp* and includes a *p* dynamic section. The key signature is G major.

King Arthur.

Slower.

Thou should'st have been mine ang - el

A. Guin - e-vere! building this ru - - in'd land a fresh!

A. mak - - ing my dream of Pa - - ra - - dise com-plete, but ah! My

Guinevere.
A. How can I answer thee, am I not smit - ten, low - - ly
dream has fad-ed in - to death! I come not to

And.

*

G. laid by guilt?

A. crush, for I am mor - - - tal too

G. But a brok-ken Queen!

A. Guin - - - e - - vere! Cru - - el enough is thy

mf

ff *mp*

G. Cru - - el enough is my fate!

A. fate! Guin-e - vere, I come not to grievethy

dim. *p*

G. *mp* Woe!— woe the day when first I saw the

A. soul! *mf* I come not

G. *mf* light. Can there be hope for ev - - er -

A. here, thy soul, — to grieve. —

G. more, — for ev - er - more! for ev - er - more! He

A. Ah! Guin - e - vere! Ah! Guin - e - vere! Ah!

G. comes, — he comesto raise me; lift — me from the dust; —

A. No — I come to raise thee; raise — thee from the dust, —

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

G. raise — my fal - len head — to look on Heav - - en, for there is

A. lift — thy fal - len head, — look up to Heav - - en, for there is

f cresc.

Ped. *

G. hope — for me, and love!

A. hope — for thee, and love!

ff

Ped. * Ped. * Ped. *

Still hope, for me, and love!

f *ff* *ff* *mp*

Still hope, still hope for me, and love!

Red. *

(weeps)

p

For -

p

give! for - give me! Oh!

Heav'n!

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music consists of several measures of chords and moving lines in both hands.

Piano accompaniment for the second system of music. It includes dynamic markings such as *cresc.*, *f*, and *ff*. There are also some performance instructions like *2* and *3* indicating fingerings or articulation.

Piano accompaniment for the third system of music. It features dynamic markings *ff* and *pp*. A *5* is written above a group of notes in the treble clef. The system ends with the instruction *Red. **.

King Arthur.

mf Ah! yes there still is hope for thee and love!

Musical score for King Arthur's vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics. The piano accompaniment is in the bass clef. Dynamic markings include *mf* and *f*. The system ends with *Red. **.

Guinevere.

Like a full tide from Heav'n thy mer - cy breaks my

Musical score for Guinevere's vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics. The piano accompaniment is in the bass clef. Dynamic markings include *molto cresc.* and *rall.*. The system ends with *Red. **.

G. *ff.*
heart!
King Arthur.

Must I leave thee Guin - - e - vere?

con moto
ff

A. How can I say fare - well! fare - - - well! Oh!

A. *cresc.*
gol - - - den head more beau - - - ti ful than

R.H. *R.H.* *R.H.* *R.H.*

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

A. *mp* *f*
Guinevere.
Ah! Ah! can it be, ah! can it be that
light. Oh! rose from

Ped. * *B & C^o A*
2185

G. *ff* still for me is hope _____ and love _____

A. Par - a - dise! Oh! match - less form of grace and beau - ty; I must

G. *acceler.* im - mor - tal? *slower ff* That still for

A. leave thee, leave thee, and nev - er see thee more! *slower*

G. me is hope hope and love!

A. *ff* Still for thee is hope and

G. *ff* ³ I am unwor - - thy of this migh-ty love!

A. love!

A. *f* Guin - e - vere!

cresc.

Grave.

A. *ff* Lo! there is a sea un - fath o - mède;

A. not far away but beat - ing round ^{our} one souls, and they who lave there -

A. in, nev - er more shall per - - ish; that

A. sea — is love! leave — there thy brok - - en life.

A. Rise from its heal - ing — waves, live for ev - er more!

Chorus of Knights (in far distance). Hail, King Ar - thur,

A. *ff*
 Rise from its heal - ing
 hail! Hail, King Arthur, hail!

A. waves; life for ev - er - more!
mf *pp*

Guinevere. *mf* *rit.* **Maestoso.**
 Sancta Ma - ri - a! o - ra pro no - bis, a - - men.
 (passionately) *f*

A. Guin-ev-ere! Guin-ev-ere! Farewell for aye!
CHORUS (in the chapel) *p*

(in the distance) *p* *rit.* *f* **Maestoso.**

First system of musical notation, featuring a treble and bass staff with various chords and melodic lines.

(curtain falls slowly)

Second system of musical notation, starting with a *ff* dynamic marking. The bass staff features a rhythmic accompaniment of chords.

Third system of musical notation, including markings for *poco rall.* and *ff pomposo*. The music transitions between treble and bass staves.

Fourth system of musical notation, featuring a *cresc.* marking. The treble staff has a melodic line with a crescendo hairpin.

Fifth system of musical notation, including markings for *fff*, *cresc.*, and *fff*. The piece concludes with a final chord in the bass staff.

20.