

TO MY MOTHER.

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# SLEEPING BEAUTY

A CANTATA

IN A PROLOGUE AND FOUR SCENES

POEM BY

FRANCIS HUEFFER

MUSIC BY

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*Composed expressly for the Birmingham Festival, August, 1885.*

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*Ent. Sta. Hall.*

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# SLEEPING BEAUTY.

## DRAMATIS PERSONÆ.

THE PRINCESS	...	...	...	...	...	<i>Soprano.</i>
THE WICKED FAY	...	...	...	...	...	<i>Contralto.</i>
THE PRINCE	...	...	...	...	...	<i>Tenor.</i>
THE KING	...	...	...	...	...	<i>Baritone.</i>

CHORUS OF FAYS, COURTIERS, &c.

## PROLOGUE.

*Chorus.*

A mighty king there lived in days of yore,  
Childless for many a year, until at last,  
When hope of heir or heiress long seemed past  
His queen to him a queenly daughter bore.  
Great is his joy, he calls a gay carouse,  
The guests are gathered and the torches lighted,  
And to the christening chamber are invited  
Twelve fays, the guardians of his ancient house.  
Silent and slim, into the hall they glide,  
A spinning-wheel with golden flax they bring ;  
Each breath is held, as by the cradle's side  
They weave their thread, and thus alternate  
sing :

*The Fays.*

“ Draw the thread, and weave the woof,  
For the little child's behoof :  
Future, dark to human eyes,  
Openly before us lies ;  
As we will and as we give,  
Happy shall the maiden live ;  
Draw the thread and weave the woof,  
For the little child's behoof.

[*Severally.*]

We give thee beauty, we give thee power,  
And maiden honour—a richer dower ;  
And happy years, and that happiest hour  
When to a tender, loving heart,  
Another love beats counterpart.”

*Chorus (Male).*

But suddenly a tremor shakes the hall  
As with an earthquake ; open flies the door,  
And clad in sable garment, on the floor  
A woman's form is seen, majestic, tall.  
She parts the throng, she stands among the  
fays,  
As the eclipsed moon amidst the stars,  
Then drawing nigh, where nought her steps  
debars,  
And bending o'er the cradle side, she says—

*The Wicked Fay.*

To the feast I come unbidden,  
Blessings I have none to tell ;  
For my gift, I bring a warning,  
Infant maiden, heed it well.  
From the gold of the flaxen reel  
Threads of bliss have been spun to thee,  
By the whirl of the spinning wheel,  
Cruel grief shall be done to thee,  
Thy fate I descry ;  
“ Ere the buds of thy youth are blown,  
Ere a score of thy years have flown  
Thou shalt prick thy hand, thou shalt die.”

*Chorus (Male).*

Our curse on thee, malignant fay ! Oh presage  
Of boding ill—who can assist, who give  
Us hope of rescue ?

*The Fays.*

Peace! We bear a message  
Of joy. One gift remains, the maid shall live!  
Though the spell and its potent sway  
Close her eyes, and in slumber enshroud her,  
Yet shall there dawn a day  
When a young voice, stronger and louder  
Than spell of witchcraft, rings through the silent  
years,  
When she wakes, when she hears.

TRIO (*Soprano, Tenor, and Bass*) & CHORUS.

Thus sing the fays: and as the autumn wind  
Sways to and fro the trees it passes o'er,  
They quit the chamber and are seen no more,  
Leaving a throb of anxious hearts behind.

TENOR SOLO, AND ORCHESTRAL  
INTERLUDE.

[*Maidenhood and dreams of Love.*]

But she, around whose cradle thus the Fates  
Warring with divers aim, defiant stood,  
From childhood ripens into maidenhood,  
Unconscious of the peril that awaits  
Her onward footsteps; thus the budding rose  
Stands fearless of the autumn wind that blows,  
And dreams of spring and love, and reddening  
glows.

## SCENE I.

*A Hall in the King's Palace. A gay throng of  
ladies, lords and knights, some dancing, others  
looking on.*

*Chorus.*

At dawn of day,  
On the first of May,  
Ere the heat of noon has scorched the waken-  
ing flowers,  
Here a festive throng,  
With dance and song,  
Are we met to while away the morning hours.

*Chorus.*

[*Enter King and Princess.*]

Fairest Princess,  
Let our song acclaim thee!  
Daughter of our King,  
Beauty's Queen we name thee.

*The King.*

Vassals and lieges, lords and ladies all,  
Forsake the dance, and to our royal word  
Now lend your ear. The cloud that over-  
shadowed  
For twenty years the path of our fair child,  
Has vanished in the sundawn of this day.

*The Princess.*

A cloud? What cloud, dear father? Nay, my  
life  
Has been a path of ceaseless light, illumined  
By love as strong as your own strength, as  
tender  
As that bequeathed me by the mother whom,  
Alas! I knew not.

*The King.*

Child, ask me no more,  
Whate'er the danger has been, it is past;  
Ere night the fatal limit of its sway  
Will be completed. That brief interval  
Be spent in festive mirth. Ho, music, sound!  
Ye lieges, join your voices with your king's:  
Long live the Princess! to the Princess hail!

*Chorus.*

Long live the daughter of our king! Hail! hail!

*The King.*

[*To Princess.*]  
Pure as thy heart, bright as the sky above,  
As thine own budding beauty fair to see,  
Guarded and guided by the hand of love,  
Such he thy life, such hast thou been to me.

*Chorus.*

Pure as thy heart, bright as the sky above,  
As thine own budding beauty fair to see,  
Guarded and guided by the hand of love,  
Such was thy past, such shall thy future be.

*The dance is resumed. During the follow-  
ing, the Princess wanders dreamily  
from the banqueting-hall, and enters a  
large gallery at the further end of  
which is a flight of narrow steps. The  
sound of the dance-music grows fainter.*

*The Princess.*

My heart is full to overflowing; hope  
Of bliss untold, the shadow of a danger  
Long threatening, though averted, wield  
within me  
Alternate sway. I fain would be alone.

*The Princess.*

[*Alone.*]  
Whither away my heart?  
Tell me, whither thou ledest,  
What does thy throbbing impart;  
Is it hopeful or fearful thou art,  
Is it promise, or warning thou heedest?

Hidden the future lies:  
But see! from the clouds among,  
Fantastic forms seem to rise,  
And the lustre of luminous eyes,  
And the distant voice of a song.

Let us listen, my heart, to that voice,  
 Let us float on its musical tide,  
 Whether bidden to mourn or rejoice  
 We ask not, we have no choice ;  
 Let us follow, my heart, let us glide.

*[She passes quickly along the gallery and ascends the staircase ; the dance-music growing more and more distant as she proceeds.]*

## SCENE II.

*A turret chamber. The wicked Fay, disguised as an ancient crone, is seated at a spinning wheel. To her enter the Princess ; as she shuts the door behind her, the dance music dies away altogether.*

*The Princess.*

*[Hesitatingly.]*

Forgive me, mother, for disturbing thus  
 Your quiet refuge ; how I came, and why,  
 I cannot tell. I thought I was obeying  
 A voice which seemed to draw me to this  
 chamber  
 Whither my feet had never strayed.

*The Wicked Fay.*

Be welcome  
 Fair Princess, to my solitude. Sit near me,  
 And watch me while I turn my wheel.

*The Princess.*

What wheel

Is this ? I never saw its like.

*The Wicked Fay.*

It is

A spinning wheel. Your father loves it not,  
 And has forbid its use ; and yet that use  
 Is manifold. Hush ! listen while I sing.

As I sit at my spinning wheel,  
 Strange dreams come to me ; and I feel  
 That the air with visions is rife,  
 And the folds of time are unfurled,  
 And the rolling wheel is the world,  
 And each single thread is a life.  
 Then alas ! for the maid at whose birth  
 A jealous fay stood by.  
 " Ere the buds of her youth are blown,  
 Ere a score of her years have flown,  
 She must wither and droop on the earth ;  
 She must die ! "

For lo ! Fate sits at the wheel,  
 And she draws the skein from the reel,  
 And she sings with bated breath.  
 She tangles the threads of the past,  
 And unravels and tears them at last ;  
 And the touch of her hand is death.  
 Then alas ! for the maid, &c.

*The Princess.*

*[Dreamily repeating the burden of the song.]*

" Ere the buds of her youth are blown,  
 Ere a score of her years have flown,  
 She must wither and droop on the earth ;  
 She must die ! "

*[Recovering herself with sudden impulse.]*

Am I that maid, and must I die ? Your words  
 Seem full of evil boding. You say my father  
 Forbade the use of that ill-omened wheel.  
 Let me obey his wise behest, let me  
 Begone.

*[She rushes to the door ; as she opens it, the dance music is heard again.]*

*The Wicked Fay.*

*[Drawing her to the wheel ; in a gentle voice.]*

Fear nothing, fairest maid ; the wheel  
 Can give no hurt. See, you may touch the flax  
 Thus with your finger-tip. It is as soft  
 As any wool.

*The Princess.*

I tremble as I yield.

*[As the Princess stretches out her hand, the Fay gives a sudden twist to the wheel ; the spindle pricks the finger of the Princess, who falls back in a swoon. At the same moment the dance music stops. Long silence.]*

*The Wicked Fay.*

At last ! at last ! Thus have I wrought my  
 vengeance. *[Triumphantly.]*

## INCANTATION.

*The Wicked Fay and Chorus (Male).*

*[She lifts her arms and describes magic circles in the air.]*

Spring from the earth red roses,  
 Grow to a mighty wall,  
 Circle round bower and hall,  
 And gardens and blossoming closes.  
 If a mortal your thickets would part,  
 Point your harsh thorns at his heart,  
 Let his life-blood flow. Let him die !  
 Guard, my sleepers, ye roses !  
 Helpless here shall they lie  
 Till the folds of time are unfurled,  
 And the latter days of the world  
 Are engulfed by eternity.

*Chorus—(Male).*

“ Ere the buds of her youth are blown,  
Ere a score of her years have flown,  
She must wither and droop on the earth ;  
She must die ! ”

### CHORAL INTERLUDE.

Sleep, sleep, sleep !  
Sleep in bower and hall,  
Only that on the wall  
The spider draws her fantastic web,  
Weaving strange shapes, as the years go by,  
Slowly, drowsily,  
And the tide of life is at ebb.

*Omitted.* { Sleep, sleep, sleep !  
Who would his vigil keep,  
When the king reclines on his throne,  
And the lady sleeps in her bower,  
And the lover dreams of the hour  
Which the clock has forgotten to sound ;  
When the tender nightingale's moan  
Is hushed in the flowerful closes,  
And the heavy odour of roses  
Lies like a mist on all around.

Fitful in long-drawn sighs  
The west wind sweeps through the hall,  
Fanning the sleepers there,  
Or lifting a lock of hair,  
And the spider's web on the wall ;  
Then faints on the somnolent air,  
And dies.

The spells of witchcraft which enthrall  
Each sleeper in that desolate hall,  
Who can break them ?  
Say, who can lift the deathly blight  
That covers king, and lord and knight,  
To give them back to life and light,  
And awake them ?

*[As if in answer to the last question, a horn signal is heard, at first from a distance, but growing louder and louder.]*

### SCENE III.

*Hall of the castle as in the opening scene. The King and his courtiers asleep. Enter the Prince, with drawn sword.*

*The Prince.*

Light, light at last ! the victory is won !  
Through bush and briar, through a wall of  
roses,  
Towering heaven high, this trusty blade has  
cut  
Its arduous way and mine. This is the castle,

This the enchanted hall, of which on winter  
nights  
Our country folk tell many a tale—and here  
I see the King reclining on his throne,  
With sleeping courtiers round him. Wake, ye  
sleepers !

Arise ! The day of your deliverance is  
At hand. They stir not. Let them lie. What is  
To me their sleep or waking ? I must  
onward,  
Onward to reach that ultimate goal of love  
Prefigured in my dreams—away ! away !

*[He leaves by the door opening into the gallery, and his horn signal grows fainter and fainter as he proceeds towards the turret chamber.]*

### SCENE IV.

*A turret chamber as in Scene II. On a couch, strewn with rose leaves, lies the Princess asleep.*

*The Prince.*

Where am I ? Whose this chamber dimly  
lighted,  
Which at its threshold strikes me with a  
tremor  
As if my foot trod holy ground ? Behold  
The goddess of this sanctuary, a maid—and  
dead ?  
Ah, no ! she lives, she dreams. Dare I  
disturb  
That heaven of dreams by earthly sound ;  
awake  
The goddess of this place, the Sleeping Beauty ?  
Nay, rather let me worship at her shrine.

Kneeling before thee, worshipping wholly,  
All that my dreams had foreshadowed of  
thee  
Stands revealed to my sense, and thy lowly  
Chamber is as a temple to me.  
And through the gloom of the curtained twilight  
Lo ! a flame sheds its tremulous sheen,  
And my soul divines it is thy light,  
Light of thine eyes which mine eyes have not  
seen ;  
Never have seen, but they now shall be-  
hold it,  
Bask in its splendour with measureless  
bliss ;  
Yield thy form to my arms that enfold it,  
Yield thy mouth to my life-giving kiss.

*[As he kisses her, the dance-music begins again at the bar where it had left off in Scene I.]*

*The Princess.*

[*Half awake.*

I hear your call, I haste to join the dance—  
But where am I? and who are you, fair stranger,  
Who, bidden to my birthday feast, have found  
me  
Alone, asleep?

*The Prince.*

Lady, your sleep has been  
The work of witchcraft. Here, in magic  
slumber,  
You lay a hundred years; until this sword  
Opened a passage through a wall of thorns  
And blooming briars of roses; until these  
lips  
In longing quest of love's fair guerdon, lit  
Upon that reddest rose, your mouth.

*The Princess.*

Art thou  
The champion for whose coming, in my  
dreams,  
I longed and waited? Hail to thee, my  
hero!  
Hail my deliverer. Say, what can I give,  
What service tender to requite such prowess,  
Such conquering faith.

*The Prince.*

It was to win love's prize,  
Thy love's, fair Princess, that I came and con-  
quered,  
Leaving my father's realm.

*The Princess.*

To thee my heart  
Was bound ere ever I beheld thy face,  
By thee recalled to being, I am thine!

*Both.*

Through dangers surrounding our path in  
threatening array,  
Through doubt and through fear,  
Great love has guided our steps, has lighted  
our way,  
It lives, it is here.

*The Princess.*

In these eyes which illumine mine eyes with a  
mirage of bliss,

*The Prince.*

In these hands, on these tremulous lips which  
I grasp, which I kiss.

*The Princess.*

Its flame has enkindled our hearts with un-  
quenchable fire,

*The Prince.*

Its call is as voices of wind, and its breath is  
desire.

*Both.*

It beckons, it leads to a haven of infinite rest,  
To a goal, to a home;  
We ask not whither; we follow its potent  
behest,  
We hasten, we come.

*Chorus (as in Scene I.).*

At dawn of day,  
On the first of May,  
Ere the heat of noon has scorched the waken-  
ing flowers,  
Here a festive throng,  
With dance and song,  
Are we met to while away the morning hours.

THE END.

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# SLEEPING BEAUTY.

No. 1.

## PROLOGUE.

*Messtoso.*

PIANO.  
♩ = 66.

*f*

*p*

*Ped.* \*

*f*

*Ped.* \*

*p*

*f*

*sempre f*

*f* *p*

L.H. R.H.

*cres.*



A

CHORUS. BASS. *mf a tempo. parlando.*

A might-y king there lived in days of yore, . .

dim. p

Ped. \*

Child-less for ma-ny a year, . . un-til at last, When hope of heir or heir-ess long seem'd

p L.H.

past, His queen to him a queen - ly daugh - ter bore.

B ALTO.

Great is his joy; he calls a gay ca -

TENOR.

Great is his joy; he calls a gay ca -

Great is his joy; he calls a gay ca -

B

8va

8va

8 8

*dim.*

- rouse, The guests are gathered, and the torches light - ed, And to the

*dim.*

- rouse, The guests are gathered, and the torches light - ed, And to the

- rouse, The guests are gathered, and the torches light - ed, And to the

*dim.*

christening cham - ber are in - vi - ted Twelve fays, the guardians of his an - cient

christening cham - ber are in - vi - ted Twelve fays, the guardians of his an - cient

christening cham - ber are in - vi - ted Twelve fays, the guardians of his an - cient

*8va* .....

*p*

house. . .

house. . .

house. . .

*p*

**C**

**ALTO.**  
*pp* Si-lent and alim,

**BASS.**  
*pp* Si-lent and alim,

*pp* in-to the hall they glide,  
*pp* in-to the hall they glide,

*sempre pp* A spinning-wheel with gold-en flax they  
*sempre pp* A spinning-wheel with gold-en flax they

bring. . .

bring. . .

*pp* Each breath is held, as by the

*p*

*poco marcato.*

*poco rit.*

cra-dle's side They weave their thread, and thus al-ter-nate

*Allegretto.*

Musical score for the first system. It features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked *Allegretto.* with a metronome marking of  $\text{♩} = 132$ . The piano part begins with a *p* (piano) dynamic.

Musical score for the second system, continuing the vocal and piano parts from the first system.

Musical score for the third system, continuing the vocal and piano parts.

Musical score for the fourth system, continuing the vocal and piano parts. The piano part includes a *pp* (pianissimo) dynamic marking.

Musical score for the fifth system, featuring vocal lines and piano accompaniment.

THE FAYS. SOPRANO. *mormorando sempre e leggerissimo.* *pp*  
 Draw the thread  
 ALTO. *mormorando sempre e leggerissimo.* *pp*  
 and weave the woof,

Musical score for the sixth system, continuing the vocal and piano parts. The piano part includes *pp* (pianissimo) dynamic markings.

*senza cres.*

draw the thread For the lit - tle child's be - hoof,

and weave the woof. For the lit - tle child's be -

draw the thread, draw the thread,

hoof, draw the thread, draw the thread,

L.H. *pp* *Ped.*

*sempre pp*

draw the thread *sempre pp*

and weave the woof,

*sempre pp*

draw the thread For the lit - tle child's be - hoof,

and weave the woof, For the lit - tle child's be -

draw the thread.

hoof, draw the thread.

*pp*

*Ped.*

*sempre mormorando.*

Future, dark to hu-man eyes, Op - en - ly be - fore us lies,

*sempre mormorando.*

Future, dark to hu-man eyes, Op - en - ly be - fore us

*sempre pp*

*sempre pp*

As we will, and as we give, Hap - py, hap - py shall the

*sempre pp*

lies, As we will, as we give, Hap - py, shall . . the

maid - en, shall the maid - - - - en live.

shall the maid - - - - en live.

maid - en, shall the maid - - - - en live.

**D**

*pp*  
 Draw the thread and weave the woof, draw the thread and weave the  
 Draw the thread and weave the woof, draw the thread and weave the  
*poco marcato.*

*pp*  
 woof, draw the thread and weave the woof,  
 woof, draw the thread and weave the woof, draw the thread and weave the  
*pp*  
 Ped.

*pp*  
 As we will, . . . as we will, . . .  
 woof, and as we give, and as we give,  
*pp*

*senza crescendo.*  
 Hap-py shall the maiden live, shall she live, . . .  
 Hap-py shall the maiden live, shall she live, . . .

shall she live, shall she live, We give thee

1st ALTO. *mf*

Each breath is held,

10

Each breath is held,

*mf*

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1st SOPRANO. *mf* we give thee power, And maid en

2nd SOPRANO. *mf* And maid en

beau - ty,

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hon - our, a rich - er dower,

2nd ALTO. *mf* And hap - py

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TUTTI.

*cres.*

*dim.*

And that hap - piest hour when to a  
 years, . . . and that hour,

*TUTTI. m.* *dim.*

*cres.* *p*

ten - der, lov - ing heart An - o - ther  
 when to a lov - ing heart, An - o - ther

an - o - ther love . . . beats  
 love, an - o - ther love beats  
 love, an - o - ther love beats  
 o - ther love beats coun -

coun - - ter - part.  
coun - - ter - part.

ter - part.  
Oh hap - - py,

TENOR. Oh hap - - py, hap - - py shall the  
BASS. Oh hap - - py shall the

Oh hap - - py shall the

E

maid en live!  
maid en live!

dim. p

dim. p

pp

dim. p poco marcato.

come prima.  
Draw the thread and weave the wool,

come prima.  
Draw the thread and weave the wool,

pp

draw the thread and weave the woof, *pp* As we will, . . .

draw the thread and weave the woof, *pp* draw the thread and weave the woof, and

shall she live, *pp*

shall she live, *pp*

*Ped.* *sempre pp*

as we will, . . . *senza cres.* Hap-py shall the maiden

as we give, and as we give.

live, shall she live, shall she

Hap-py shall the maid-en live, shall she live, . . . shall she

The musical score is arranged in three systems. Each system includes vocal staves and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "live, Draw the thread, draw the thread, draw the thread and weave the woof, draw the thread." The piano accompaniment features a prominent arpeggiated pattern in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *pp*, *ppp*, and *Ped.* (pedal). The score concludes with a double bar line and a common time signature.

live, Draw the

live, Draw the thread and weave the woof, draw the

*pp*

*Ped.*

thread, draw the

thread, draw the thread and weave the woof, draw the

*ppp*

*Ped.*

thread.

thread.

*ppp*

Moderato con fuoco.

TENOR.

cres.

But sud - den - ly a tre - mor shakes the

BASS. *cres.*

But sud - den - ly a tre - mor shakes the

Moderato con fuoco. ♩ = 100.

*sfp*

*p* *cres.*

hall As with an earth - quake, o - pen flies the door,

hall As with an earth - quake, o - pen flies the door,

*f* *f* *ff* *Sua*

*f* *sempre f*

*Sua* And, clad in sa - ble gar - ment, on the floor, A

*sempre f*

woman's form is seen, ma - jes - tic, tall.

*F* *mf*

She parts the throng, she stands among the fays,  
 She parts the throng, she stands among the fays, E'en as th'e -

*cres.*

E'en as th'e-clips - ed moon a-midst the stars, Then drawing nigh, where  
 - clips - ed moon a-midst the stars, Then drawing nigh, where nought her steps de -

*f*

nought her steps de-bars, And, bend - ing o'er the cra - dle side, she  
 - bars, And, bend - ing o'er the cra - dle side, she

*f* *rit.* *f*

says, . . .  
 says, . . .

THE WICKED FAY. *Poco più lento.*

*mf*

To the feast I come un-bid-den, Bless-ings I have none to

*Poco più lento.*  $\text{♩} = 76.$

*f*

tell; For my gift I bring a warn-ing, In-fant maid-en, heed it

*p*

well. . . From the gold of the flax-en reel Threads of bliss have been

*p*

spun to thee, By the whirl of the spinning wheel Cru-el grief shall be done <sup>to</sup>

*cres.* *f*

*cres.* *f* *p*

*mf*

thee. Thy fate I des-cry :

*f* *p* *cres.*

G *f*

"Ere the buds of thy youth are blown, Ere a score of thy years have

*f* *Ped.* \*

flown, . . . Thou shalt prick thy hand, thou shalt die." *rit.*

*sf dim.*

*Ped. TENOR. \**

*Moderato come prima.* *sempre f*

Our curse on thee, ma-lig-nant fay! Oh! presage of bo-ding-ill, who can as-

*BASS. sempre f*

*Moderato come prima. ♩ = 100.*

*f*

THE FAYS. SOPRANO. *mf*

ALTO. *mf* Peace! we bear a mes-sage of

Peace! we bear a mes-sage of

sust. who give us hope of res-cue?

*sf dim.*



SOPRANO.

joy . . . . . One gift re - mains, . . . . . the maid shall

ALTO.

joy . . . . . One gift re - mains, . . . . . the maid shall

L.H.

Ped.

*rit.*

*poco più lento.*

live! . . . . . Though the spell and its po - tent

live! . . . . . Though the spell and its po - tent

*poco più lento.*

sway, Close her eyes and in slum - - ber en -

sway, Close her eyes and in slum - - ber en -

- shroud her, Yet shall there dawn a  
 - shroud her, Yet shall there dawn a  
 TENOR. *p*  
 Bass. Oh,  
 Mes - - sage of  
*cres.*

day, . . . When a young voice, strong - er and loud - er Than spell of  
 day, . . . When a young voice, strong - er and loud - er Than spell of  
 mes - sage of joy, . . . oh, mes - sage of joy!  
 joy, . . . mes - sage of joy! the maid shall  
*cres.* *mf* *f*

witch - craft, rings thro' the si - lent years, . . . When she wakes, when she  
 witch - craft, rings thro' the si - lent years, . . . When . . . she  
 mes - sage of joy, the maid . . . shall  
 live, the maid shall live, . . . mes - sage of  
*dim.* *dim.* *dim.* *dim.*

*rit.* *Allegretto come prima.*

wakes, when she hears. . . . .

wakes, when she hears. . . . .

live, the maid shall live! . . . . .

joy, the maid shall live! . . . . .

*Allegretto come prima.*

*p* *rit.* *pp* *p* *poco marcato.*

SOPRANO. *pp mormorando.*

ALTO. *pp mormorando.*

Draw the thread and weave the woof,

Draw the thread and weave the woof,

draw the thread and weave the woof,

draw the thread and weave the woof, draw the thread and weave the

*Ped.*

*pp*

As we will, as we will, . . .

woof ; and as we give, and

*sempre pp*

*pp*

Hap-py shall the maiden live, . . .

as we give, Hap-py shall the maiden live,

hap - py shall the maid - en live, . . . shall she

hap - py shall the maid - en live, shall she

I

live, . . . shall she live.

live, . . . shall she live.

L.H.

Ped. \*

*pp*

shall she live,

*pp*

Hap-py shall the maid-en live, shall she live,

Ped. \*

*pp*

shall she live, . . .

*pp*

hap-py shall the maid-en live, shall she live, . . .

Ped.

*dim.*  
 hap - py shall the maid - - - en  
*dim.*  
 hap - py shall the maid - - - en

*ppp*  
 live.  
*ppp*  
 live.  
*ppp* *sempre ppp*

*Andante con moto.*  
 SOPRANO SOLO. *p*  
 TENOR SOLO. *p*  
 BARITONE SOLO. *p*  
 Thus sing the fays, and as the autumn wind Sways to and fro the trees it  
 Thus sing the fays, and as the autumn wind Sways the  
 Thus sing the fays, and as the autumn wind Sways the  
*Andante con moto.* ♩ = 52.  
 L.H.

pass-es o'er, They quit the cham - ber, and are seen no more, . . . Leav - ing a  
trees, They quit the cham - ber, and are seen no more, . . . Leav - ing a  
trees, . . . They quit the cham - ber, and are seen no more, . . . Leav - ing a

throb, a throb of anxious hearts be - hind. . . .  
throb of an - xious hearts be - hind. . . .  
throb of . . . an - xious hearts. . . .

CHORUS.  
SOPRANO.

Thus sing the fays, and as the au-tumn wind . . . Sways to and fro the trees it

ALTO.  
Thus sing the fays, and as the au-tumn wind . . . Sways to and

TENOR.  
Thus sing the fays, and as the au-tumn wind . . . Sways to and

BASS.  
Thus sing the fays, and as the au-tumn wind . . . Sways to and

pass-es o'er, They quit the cham-ber, and are seen no more, Leav-ing a  
 fro the trees, They quit the cham-ber, and are seen no more, Leav-ing a  
 fro the trees, They quit the cham-ber, and are seen no more, Leav-ing a  
 fro the trees, They quit the cham-ber, and are seen no more, Leav-ing a

*p*

**SOPRANO SOLO.**  
 of an -

**TENOR SOLO.**  
 A throb,

**BARITONE SOLO.**  
 A throb of an -

throb, . . . a throb . . . of hearts, of  
 throb, . . . a throb . . . of hearts, of  
 throb, . . . a throb . . . of hearts, of  
 throb, . . . a throb . . . of hearts, of

*m<sup>f</sup>* *v* *m<sup>f</sup>* *v* *v* *pp*



*J*

xious hearts be - hind.  
 of hearts be - hind.  
 xious hearts be - hind.  
 an - xious hearts be - hind.  
 an - xious hearts be - hind.  
 an - xious hearts be - hind.  
 an - xious hearts be - hind.

They quit the cham - ber,

*p*

*trem.*

TENOR. *pp* *rall.*  
 and are seen . . . no . . .

BASS. *p*  
 and are seen no more, . . .

*pp* *rall.*  
 and are seen . . . no . . .

*dim.*

*rall.*

*a tempo.*  
 more.

*a tempo.*  
 more.

*pp*

*pp*

*Ped.* \*

{ TENOR SOLO.—“BUT SHE, AROUND WHOSE CRADLE.”  
ORCHESTRAL INTERLUDE.—MAIDENHOOD AND DREAMS OF LOVE.

*Lento. TENOR. RECIT.*

But she, around whose cra - dle thus the Fates War - ring with di-vers aim,

*Lento. ♩ = 54.*

*Recit.*

*p*

*dim.*

. . . de - fi - ant stood, From childhood ri - pens in - to maid - en - hood, Un - con -

- scious of the pe - ril that a - waits Her on - ward foot - steps ;

*p*

*a tempo.*

*p*

*dim.*

*rit.*

*Allegro vivace. ♩ = 152.*

*p*

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *cr.* (crescendo) is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *sempre cres.* (sempre crescendo) is present in the right hand.

Third system of musical notation. The right hand features a melodic line with a fermata over the final note. The left hand has a strong accompaniment with a dynamic marking of *f* (forte). A section marker *A* is placed above the right hand.

Fourth system of musical notation. The right hand plays a melodic line with a fermata. The left hand has a strong accompaniment with a dynamic marking of *f* (forte).

Fifth system of musical notation. The right hand plays a melodic line with a fermata. The left hand has a strong accompaniment with a dynamic marking of *sempre f* (sempre forte).

Sixth system of musical notation. The right hand plays a melodic line with a fermata. The left hand has a strong accompaniment with a dynamic marking of *f* (forte). Section markers *A* are placed above the right hand.

Musical score for piano, consisting of seven systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as dynamics (*dim.*, *p*), articulation (accents), and performance directions (R.H., L.H.).

The first system features a *dim.* marking and labels for the right hand (R.H.) and left hand (L.H.). The second system includes a *p* marking and a section labeled 'B'. The third system has a *p* marking. The fourth system has a *p* marking. The fifth system has a *p* marking. The sixth system has a *p* marking. The seventh system includes *dim.* and *rit.* markings.

## TENOR SOLO.

Thus the bud - ding rose stands fear - less .

*Molto più lento.*  $\text{♩} = 80.$  *poco espress.*

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

of the Au - - - tumn wind that blows, the

*Ped.* \* *Ped.* \* *Ped.* \* *Ped. simile.*

bud - ding rose . . . stands fear - less . . . of the

Au - tumn wind . . . that blows, And dreams,

*dim.* *C* *p*

*mf* *p*

*dim.* *espress.*

and dreams . . . of spring, spring and love,

*pp*

and red' - ning glows, and dreams of

*pp*

spring and love, and dreams of

*pp*

*Ped.* \* *Ped.* \*

spring and love.

*Allegro vivace come prima.* ♩ = 152.

*pp* *mf*

*Ped.* \*

*decres.*

*p* *mf*

*cres.*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand provides a harmonic accompaniment with chords and a bass line. A chord symbol 'D' is placed above the right hand. Vertical lines with 'v' below them indicate fingerings or accents.

Second system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with chords. Vertical lines with 'v' below them are present.

Third system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with chords. Vertical lines with 'v' below them are present.

Fourth system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and a dynamic marking of *dim.*. The left hand has a bass line with chords. Vertical lines with 'v' below them are present. A dynamic marking of *pp* is also present.

Fifth system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with chords. Vertical lines with 'v' below them are present.

Sixth system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with chords. Vertical lines with 'v' below them are present.

Seventh system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with chords. Vertical lines with 'v' below them are present.





First system of the musical score, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked with a forte *f* dynamic.

Second system of the musical score, continuing the piece with similar notation and dynamics.

Third system of the musical score, marked with a forte *F* dynamic. It includes performance instructions: *poco agitato*, *e sempre*, and *cres.* The system concludes with the vocal line *Sua...*

Fourth system of the musical score, marked with a fortissimo *ff* dynamic. It begins with the vocal line *Sua.....* and ends with the piano accompaniment.

Fifth system of the musical score, marked with a forte *f* dynamic. It includes the vocal line *Sua.....* and the piano accompaniment, which concludes with *cres.*

Sixth system of the musical score, marked with a fortissimo *ff* dynamic. It features the vocal line *Sua.....* and the piano accompaniment.

*Sua* .....  
*sempre ff*

*dim.*

*p* *dim.*

*G*  
*pp*

*dim.* *sempre più tranquillo.*

*a tempo.* ♩ = 152  
*pp*  
*Ped.* \*

*pp*  
*Ped.* \*

**TENOR SOLO.**

*p*

Thus the bud - ding rose, the rose . . . Stands fear - less .

. . . of the au - - - tumn wind, And dreams,

and dreams . . . of spring, spring, and love,

*pp* H and red' - ning glows, . . . and dreams of

spring . . . and love, . . . and dreams . . . of

*pp* *pp*

*sempre pp*

*Ped.* \* *Ped.* \*

spring . . . and love.

*L'istesso tempo.* ♩ = 80.

*pp* *pp*

*Ped.* \*

*sempre pp* *dim.*

*rall.* *ppp* *rall.* *ppp*

No. 3.

CHORUS.—“AT DAWN OF DAY.”

*Vivace. ♩ = 100.*

*f* *V* *sempre f*

*ff*

*Ped.*

*sf* *sf* *sf*

*Allegro grazioso e non troppo. ♩ = 72.*

*dim.* *p*

*poco rit.* *p* *a tempo.*

*Ped.*

*Ped.*

\* *Ped.* \*

**SOPRANO.**  
A *p*

At dawn of day, . . . on the first of May, . . . Ere the

**ALTO.**

At dawn of day, . . . at dawn of day, . . . Ere the

heat of noon has scorched the wak' - ning flowers, Here a fes - tive

heat of noon has scorched the wak' - ning flowers, . . . A fes - tive

**TENOR.** *p*

At dawn, . . .

throng, . . . with dance and song, . . . Are we met to while a - *dim.*

throng, . . . with dance and song, . . . Are we met to while a - *dim.*

Bass. *p* at dawn . . . of day, . . . Are we met to while a - *p*

Are we met, Are we met, *p*

*Ped.* \* *Ped.* \*

- way, the morn - ing hours, . . . A fes - tive

- way the morn - ing hours, . . . A fes - tive

- way the morn - ing hours, . . . A fes - tive

to while the hours, . . . A fes - tive

*Vivace.* *mf* *f*

**B**

throng, *f*

throng, *f*

throng, with dance and song, . . . *f*

throng, *a*

*p* *f*

fes - tive throng, *mf* Are . . . we  
 fes - tive throng, with dance and song, . . . dance  
 fes - tive throng. with dance  
 fes - tive throng. with dance

*p*  
*mf*

*dim.* **C**  
 met, are . . . we met to while a - way the morn - ing hours.  
 and song, with dance, with dance and song,  
 and song, with dance, with dance and song,  
 and song, with dance, with . . . dance and song, **C** *tr*  
*dim.* *poco marcato.*

with dance and song. . . . *p* *poco rit.*  
 with dance and song, . . .

*tr*  
*dim. e poco rit.*



*al tempo.*  
*mf*  
 At .. dawn of day, . . . on the first of May, . . . Ere the  
*a tempo.*  
*mf*  
 At dawn of day, . . . at dawn of day, . . . Ere the  
*a tempo.*  
*mf*  
 At .. dawn, . . . at .. dawn of  
*a tempo.*  
*p*  
 We are met, . . . we are met,

*mf*  
 heat of noon has scorched the wak' - ning flowers, Here a  
*mf*  
 heat of noon has scorched the wak' - ning flowers, . . . A  
 day, . . . at dawn of day, . . .  
*p*  
 At dawn of day, . . .  
*mf*  
 Ped. \*

fes - tive thron, . . . with .. dance and song, . . . Are we  
*mf*  
 fes - tive thron, . . . with dance and song, . . . Are we  
*mp*  
 Are we met, . . . are we met, are  
 Are we met, . . . are we met,

met to while a - way the morn - ing hours. . . .

met to while a - way the morn - ing hours. . . .

met to while a - way the morn - ing hours. . . .

to while a - way the morn - ing hours. . . .

*dim.*

(Enter the King and the Princess.)

**D** *mf espress.*

Fair - - est

*mf espress.*

Fair - - est

*mf espress.*

Fair - - est

*mf espress.*

Fair - - est

*f* *p*

*Ped.* *p* *mf* *mf*

Prin - cess, . . . Let our song ac - claim . . . thee, Daugh -

Prin - cess, Let our song ac - claim thee, Daugh -

Prin - cess, Let our song ac - claim thee, Daugh -

Prin - cess, Let our song ac - claim thee, Daugh -

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* simile.*

ter of our King, Beau-ty's Queen we name thee,  
 ter of our King, Beau-ty's Queen we name thee,  
 ter of our King, Beau-ty's Queen we name thee,  
 ter of our King, Beau-ty's Queen we name thee,

Fair - est Prin - cess,  
 Fair - est Prin - cess, . . . Let our song, . . . let our

Beauty's Queen, . . .  
 Beauty's Queen,  
 song, . . . let our song ac - claim . . . thee,  
 Let our song ac - claim thee,

Beau - ty's Queen we name . . thee, Beau - ty's  
 Beau - ty's Queen we name thee, Beau -  
 Beau - ty's Queen . .  
 Beau - ty's Queen we name . . thee, Beau - ty's

Queen . . we name . . . . . thee,  
 ty's Queen we name, . . . . . we name  
 we name . . . . . thee,  
 Queen, Beau - ty's Queen we name . . . . .  
 Queen, Beau - ty's Queen we name . . . . .

Fair - est Prin - cess, . . . . . Let our  
 thee, . . . . . Let our  
 Fair - est Prin - cess, . . . . .  
 thee, . . . . .

song, . . . let our song ac-claim . . . thee  
 song, let our song ac-claim thee,  
 let our song ac-claim thee, . . .  
 Let our song, . . .  
 Beau-ty's Queen we name thee, . . . Beau-ty's Queen, . . . Beau-ty's  
 Beau-ty's Queen we name thee, Beau-ty's Queen,  
 . . . Beau-ty's Queen we name thee, Beau-ty's Queen,  
 let our song ac-claim thee, Beau-ty's Queen,  
 Queen, . . .  
 Beau-ty's Queen we name, we name . . . thee.  
 we name, we . . . name . . . thee.  
 we name, we . . . name . . . thee.  
 poco marcato.



day, . . . on the first of May, . . . Ere the heat of noon has  
 day, . . . on the first of May, . . . Ere the heat of noon has  
 day, . . . on the first of May, . . . Ere the heat of noon,  
 scorch'd the wak' - ning flowers, Here a fes - tive throng,  
 scorch'd the wak' - ning flowers, . . . a fes - tive throng, . . . here a  
 noon has scorch'd the flowers, Here a fes - tive throng,  
 has scorch'd the flowers, . . . At dawn, . . . here a  
 here a fes - tive throng, with dance and song, with dance and  
 fes - tive throng, with dance and song, with dance and song, with dance and  
 here a fes - tive throng, with dance and song, with dance and  
 fes - tive throng, with dance and song, with dance and song, with dance and

*Ped.* \* *Ped.* \* *sempre ff* \* *sempre ff* \* *sempre ff* \* *sempre ff* \* *Ped.* \* *Ped.* \* *molto ac - cel - e - rando.* *molto ac - cel - e - rando.*

H

song, with dance and  
 song, dance and song,  
 song, Are we met to while a-way,  
 song, Are.. we met to while a-way, are . . .

*♩ = 100.*

song, . . . Are we met to while,  
 . . . to while a-way the hours, the morn - - ing  
 . . . to while a-way the hours, the morn - - ing  
 . . . we met to while a-way, the morn - - ing

*fff*

*Ped.*

to while a-way, to while a-way the  
 hours, to while a-way, to while a-way the  
 hours, to while a-way, to while a-way the  
 hours, to while a-way, to while . . . the

*Ped.*



Tempo lmo.

morn - ing hours.

morn - ing hours. At . .

morn - ing hours.

morn - ing hours.

8va. *Tempo lmo. grazioso.*

dawn, at dawn of day

At dawn of day, at dawn

At dawn,

Are we met to while a - way, to while a - way . . the

Are we met to while a - way, to while a - way . . the

to while a - way the hours, to while a - way . . the

to while a - way, to while a - way . . the

*Ped.*

hours with dance . . . and . . . song. . .

hours with dance . . . and . . . song. . .

hours with dance . . . and . . . song. . .

hours with dance . . . and . . . song. . .

\* Ped. \* Ped.

*ff* *fff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are "hours with dance . . . and . . . song. . .". The piano accompaniment features a complex texture with chords and moving lines. Pedal markings are present at the bottom of the piano part.

Sva.....

Detailed description: This system continues the vocal and piano parts. The vocal lines have some rests. The piano accompaniment continues with a similar texture. A marking "Sva....." appears above the piano part.

Sva

*fff*

Detailed description: This system concludes the vocal and piano parts. The piano accompaniment features a *fff* dynamic marking. A marking "Sva" appears above the piano part.

No. 4. SCENA (THE KING, PRINCESS AND CHORUS).—"VASSALS AND LIEGES."

*Moderato maestoso.*

THE KING. *RECIT. con dignita.*  
*mf* Vas - sals and lie - ges,

*Moderato maestoso. ♩ = 66.*

lords and la - dies all, For - sake the dance, and to our roy - al word. Now lend your

ear. *p* The cloud . . that o - ver - shad - owed . . For twen - ty years the

*a tempo. f trem. dim. p*

THE PRINCESS.  
*p* A cloud ?

*rall. e dim. a tempo.*

path of our fair child Has vanished in the sun - dawn of this day.

*rall. p a tempo.*

what cloud, dear fa - ther ? Nay, my life has been a path of ceaseless

light, Il - lu - mined by love as strong as your own strength, As ten - der as that be -

- queath'd me by the mo - ther, Whom a - las, I knew not.

Child, ask me no

more . . . What - e'er the dan - ger has been, . . . it is past. Ere

*espress.*

*p*

*poco cres.*

*espress.*

*poco cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

*dim.*

*p*

*dim.*

*p*

*p*

*pp*

*p*

*p*

B

night, the fa-tal lim-it of its sway . . will be com-plet-ed, That brief in-ter-val

Ped. \* Ped. \*

*Allegro comodo.*

Be spent in fes-tive mirth.

*Allegro comodo. ♩ = 84.*

rit. p rit. f

*L'istesso tempo.*

Ho! . . mu-sic sound, . . Ye lie-ges, join your voi-ces

*L'istesso tempo. ♩ = 84.*

f

*rall. a tempo.*

with your king's. Long live the Prin-cess! to the

*rall. a tempo.*

f

Prin - cess hail! .

SOPRANO.  
Long live the daugh - ter of our king! . . hail! . .

ALTO.  
Long live the daugh - ter of our king! . . hail! . .

TENOR.  
Long live the daugh - ter of our king! . . hail! . .

BASS.  
Long live the daugh - ter of our king! . . hail! . .

Long live the daugh - ter of our king! . . hail! . .

hail!

hail!

hail!

hail!

hail!

*ff*

*Ped.*

*Sostenuto.*  $\text{♩} = 52.$

*Sve.*

THE KING. *p* *espress.*

Pure as thy heart, bright

*rit. e dim.*

*a tempo.*

*f*

*p*

as the sky a-bove, As thine own budding beau - ty fair to see; Guard - ed and guid - ed

by the hand of love, Such be thy life, such be thy life, . . . such hast thou been to

me, such thy life, such hast thou been, such hast thou been, . . . such

hast thou been to me. Pure as thy heart, Pure as thy heart, bright as the sky a - bove, as Pure as thy heart, bright as the sky a - bove, as Pure as thy heart,

bright . . . as the sky, Guard-ed and guided by the hand of love.  
 thine own beau - ty fair to see. Guard - ed and guid - ed, . . .  
 thine own beau - ty fair to see, Guard - ed and guid - ed by the  
 bright as the sky, Guard - ed and guid - ed. . .

*Ped.* \* *Ped.* \*

*mf* Such was thy past, such was thy past, such shall thy fu - ture be, such shall, . . . such .  
*mf* Such was thy past, such was, . . . such was thy past, . . .  
*mf* hand of love, . . . such was, . . . such was . . . thy past . . .  
 Such was thy past, such was thy past, such shall thy fu - ture be, such shall, . . . such .

*mf* *dim.* *cres* *dim.* *cres* *dim.* *cres* *dim.* *cres*



*E* *espress.*  
*mf*

*cen* do. Pure as thy heart, bright as the sky a - bove,

shall thy fu - ture be. . . .

*cres* *cen* do. . . .

pure as thy heart, bright.

*cres* *cen* do. . . .

*f* *dim.* *p*

*cen* pure as thy heart, as thy heart, . . . bright

*f* *dim.* *p*

shall thy fu - ture be, Bright as the sky a - bove, as

*cen* do. *f* *dim.* *p*

Guard - ed and guid - ed

*cres* *cen* do. . . .

bright as the sky a - bove, bright as the sky a - bove, . . .

*cres* *cen* do. . . .

as the sky a - bove, bright as the sky, bright as the

*cres* *cen* do. . . .

as the sky a - bove, . . . bright as the sky, the sky . . .

*cres* *cen* do. . . .

thine own budding beau - ty fair to see, guid - ed by love, . . .

*cres* *cen* do. . . .

by the hand of love. *past.* . . . . . *such*

*do.* *dim.*

*do.* such was thy past, such was thy past, such was thy

*do.* sky, such was thy past, . . . . . *dim.* such was thy past, such was thy

*do.* a - bove, guid - ed by the hand of love, *dim.* such was, such was thy

guid - ed by the hand of love, *dim.* such was, such was thy

guid - ed by the hand of love. . . . . **F**

*p* past, . . . Such shall thy fu - ture be. . . . .

*p* past, Such shall thy fu - ture be. . . . .

*p* past, Such shall thy fu - ture be. . . . .

*p* past, Such shall thy fu - ture be. . . . . **F**

Such be thy life, such hast thou been to me.

Such was thy past, such

*p*

such hast thou been to me, . . . . .

shall thy fu - ture be, . . . Long live the Prin - cess,

shall thy fu - ture be, . . . Long live the Prin - cess,

shall thy fu - ture be, . . . Long live the Prin - cess,

shall thy fu - ture be, thy fu - ture be, . . . Long live the Prin - cess,

*p* *rall.* *a tempo.* *mf*

*pp* *rall.* *a tempo.* *mf*

*pp* *rall.* *a tempo.* *mf*

*pp* *rall.* *a tempo.* *mf*

*dim.* *pp* *a tempo.* *cres*

*p* *rall.* *a tempo.* *cres*

Ped.

*f* To our Prin - cess hail!

*f* To our Prin - cess hail!

*f* To our Prin - cess hail!

*f* To our Prin - cess hail!

*f* To our Prin - cess hail!

cen - - do. *ff*

*Ped.*

*Allegro non troppo e grazioso. ♩ = 72.*

*mf*

*f*

*Ped.* \*

*Ped.* \*

## THE PRINCESS.

My heart . . . is full . . .

*p*

*Ped.* \* *Ped.* \*

(During the following, she wanders dreamily from  
to o - ver - flow - - ing ;

*Ped.* \* *Ped.* \*

(the Banqueting Hall and enters a large gallery, at the further end of which is a flight of narrow steps.)

*dim.*

*Ped.* \*

*Andante. p* *REBIT.*

Hope of bliss un - told, . . . The sha - dow of a

*Andante. ♩ = 69.*  
(one bar almost like four of the preceding.)

*p*

*poco rit.*

dan - ger Long threat-'ning, tho' a - vert - ed, Wields with - in me al

*p* *rit.*

- ter - nate sway. I fain . . . would be a -

*poco . . . rit.*

*p*

*G*

- lone.

*a tempo.* (*The sound of the dance-music grows fainter.*)

*p* *pp* *L.H.*

*dim.* *rit.*

No. 5. SOLO (THE PRINCESS).—"WHITHER AWAY, MY HEART."

THE PRINCESS.  
*Andantino, tranquillo.*

Whi - ther a - way, my heart? . . . whi - ther a -

*Andantino. ♩ = 63.*

*pp* *pp*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a 9/8 time signature. It begins with a piano (*p*) dynamic and includes a *pp* dynamic later. The lyrics are "Whi - ther a - way, my heart? . . . whi - ther a -". The bottom two staves are the piano accompaniment, starting with a grand staff (treble and bass clefs) and a 9/8 time signature. It features a *pp* dynamic and a tempo marking of *Andantino. ♩ = 63.*

*lunga.* *p*

- way, my heart? . . . Tell me whi - ther, tell me whi - ther, tell me

*pp*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "- way, my heart? . . . Tell me whi - ther, tell me whi - ther, tell me". It includes a *lunga.* marking and a *p* dynamic. The piano accompaniment continues with a *pp* dynamic.

*poco cres.*

whither thou lead - est? . . . What does thy throbbing impart?

*espress.* *cres.*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics "whither thou lead - est? . . . What does thy throbbing impart?". It includes a *poco cres.* marking. The piano accompaniment features a *espress.* marking and a *cres.* marking.

*mf* **A**

Is it hope - ful or fear-ful thou art, . . . is it hopeful thou

*mf*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line begins with a *mf* dynamic and a section marked **A**. The lyrics are "Is it hope - ful or fear-ful thou art, . . . is it hopeful thou". The piano accompaniment continues with a *mf* dynamic.

art, . . . Is it promise or warn - ing, is it pro - - mise or

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'art, . . . Is it promise or warn - ing, is it pro - - mise or'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more harmonic accompaniment in the left hand.

warn - ing . . . thou heed - - est?

*dim.* *dim.* *p* *espress.*

The second system continues the vocal line with the lyrics 'warn - ing . . . thou heed - - est?'. The piano accompaniment includes dynamic markings: *dim.* (diminuendo) in the left hand, *p* (piano) in the right hand, and *espress.* (espressivo) at the end of the system.

B

Hid - den the fu - ture

*p*

The third system begins with a section marked 'B'. The vocal line has the lyrics 'Hid - den the fu - ture'. The piano accompaniment includes a *p* (piano) dynamic marking.

lies, . . . But see! from the clouds a - mong. . . . Fan -

*cres.* *mf* *ba.* *ba.* *cres.*

The fourth system continues the vocal line with the lyrics 'lies, . . . But see! from the clouds a - mong. . . . Fan -'. The piano accompaniment includes dynamic markings: *cres.* (crescendo) in the left hand, *mf* (mezzo-forte) in the right hand, and *ba.* (basso continuo) markings in the right hand.

- tas - tic forms . . . seem to rise, . . . And the lus - tre of lu - min - ous

*p* *Ped.* \* *Ped.* \* *Ped.* \*

The fifth system continues the vocal line with the lyrics '- tas - tic forms . . . seem to rise, . . . And the lus - tre of lu - min - ous'. The piano accompaniment includes a *p* (piano) dynamic marking and *Ped.* (pedal) markings with asterisks indicating specific pedal points.



eyes, And the dis - - tant voice of a song, . . . the dis - tant

*Ped.* \* *Ped.* \* *Ped.* \*

voice of a song, fan-tas - tic forms, . . . fan-tas - tic

*Ped.* \* *Ped.* \* *cres.* *trem.*

forms seem to rise, . . . and the

*dim.* *trem.* *dim.*

dis - - tant voice, the voice of a song. . .

Let us lis - - ten, my heart, to that

*dim.* *pp* *tranquillo.* *Ped.* \*

voice, Let us float . . . on its mu-sic-al tide, Whe-ther

*Ped.* \* *Ped.* \* *Ped.* \*

bid - den to mourn or, re - joice, . . . We ask not, we have no

*Ped.* \* *Ped.* \* *cres.*

choice; Let us fol - - low, my heart, let us glide, let us

*espress.*  
*Ped.* \* *Ped.* \*

fol - - low, let us fol - low, let us

*molto accel.*  
*Ped.* \* *Ped.* \*

fol - low, let us fol - low, O my heart,

*cres.* *D*  
*cres.* *f sempre, accel.*

*a tempo.*

my heart, let us

*ff a tempo.*

*Ped.* \* *Ped.* \*

*poco accel.*

lis - - - ten, let us lis - - - ten to that voice,

*poco accel.*

*Ped.* \* *Ped.* \* *dim.*

let us fol - - - low,

*dim.*

*rall.* \* *Ped.* \* *a tempo.*

let us glide.

*tranquillo. p*

*rall.* \* *Ped.* \* *a tempo.*

*tranquillo. p*

Whi - ther a - way, my heart? . . . whi - ther a -

*pp* *rall.*

*molto rall e sempre pp* *a tempo.*

- way, . . . tell me whither a-way, O . . . my heart? . . .

*molto rall.* *a tempo.*

*pp* *pp*

*Ped.*

*(She passes quickly)*

*Allegro grazioso. ♩ = 72.*

*dim.* *pp*

\* *Ped.* \* *Ped.* \*

*along the gallery, and ascends the staircase; the dance-music growing more and more distant*

*Ped.* \* *Ped.* \* *Ped. simile.*

*as she proceeds.)*

*sempre pp*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p* and *dim.*

Second system of musical notation. Similar to the first system, it shows the vocal line and piano accompaniment. The piano part continues with the triplet and bass line. A *dim.* dynamic marking is present.

Third system of musical notation. It begins with the tempo marking *Moderato.* and the stage direction *(The Princess enters the Turret-chamber.)*. The tempo is set to *Moderato. ♩ = 72.* The piano part features a busy eighth-note accompaniment. Dynamics include *ppp* and *poco marcato.*

Fourth system of musical notation. It includes the stage direction *(As she shuts the door behind her, the dance-music dies away altogether.)*. The piano part features a triplet of eighth notes. Dynamics include *pppp* and *B.H.* (Basso Continuo).

Fifth system of musical notation. The piano part features a triplet of eighth notes. Dynamics include *dim.*, *rall.*, and *p*.

No. 6. SCENA (THE PRINCESS AND THE WICKED FAY).—"FORGIVE ME, MOTHER."

THE PRINCESS. RECIT. *Tranquillo.*

For - give me, mo - ther, for dis - turb - ing thus your qui - et

*L'istesso tempo.*

re - fuge; How I came, and why . . . I can - not tell. . .

*a tempo. mf*

*a tempo. espress.*

I

thought I was o - bey - ing a voice . . . which seemed to draw me to this cham - ber,

*espress.*

THE WICKED FAY. RECIT.

Whi - ther my feet . . . had nev - er strayed, Be

*p*

*p*

*cres.*

*mf*

wel - come, Fair Prin - cess, to my so - li - tude; Sit near me and watch me,

*a tempo.*

*p*

*mf* THE PRINCESS.

watch me while I turn my wheel.

What wheel is this? I nev - er saw its

like.

*mf* THE WICKED FAY.

It is a spinning-wheel!

*p a tempo.*

Your fa - ther loves it

RECIT.

not, and has for-bid its use; And yet that use is man-i-fold.

*a tempo. p poco accel. cres.*

*p rall.*

Hush! lis - ten while I sing.

*a tempo.*

*rall.*

*dim.*

BALLAD. (THE WICKED FAY.)

*Moderato con moto.* ♩ = 84.

As I sit at my spin - ning -

wheel, Strange dreams, strange dreams come to me, and I  
 feel That the air with vi - - sions, the air with vi - sions is  
 rife, And the folds of time are un - furled, And the  
 roll - ing wheel is the world, And each sin - gle thread, each  
 sin - gle thread, each sin - gle thread is a life, each



*poco rit.*

sin-gle thread is a life. Then a-las! for the

*colla voce.*

*dim.*

maid, At whose birth a jea-lous fay stood

*rit.*

*f*

*dim.*

*rit.*

*a tempo.*

by. *a tempo.* *tranne.* Ere the

*pp*

*p*

buds of her youth are blown, Ere a score of her years have

flown, She must wi - ther and droop . . on the earth, . .

*cres.*

*f*

*dim.*

*rall.*

*a tempo.*

She must die!

*fp*

*p*

For lo! Fate sits at the wheel, And she

*cres.*

draws . . the skein from the reel, And she sings with bat . ed

*cres.*

*dim.*

breath, she sings with bat . ed breath; . . . She

*dim.*

*pp*

D *cres.*  
 tan - gles the threads of the past, And un - ra - vels and tears them at  
*cres.*  
 last, She un - ra - vels them, and tears them, And the  
*cres.*  
 touch of her hand is death, the touch of her hand is  
*rit.*  
 death. Then a - las! for the  
*dim.*  
 maid, At whose birth a jea - lous fay stood  
*dim. rit.*



blown, Ere a score of her years have flown, She must

*sempre p* wi-ther and droop on the earth; . . . *pp rit.* She must die! . . .

*Poco più vivo.* (Recovering herself with sudden impulse.) *F mf*  
*Poco più vivo.* ♩ = 92. Am I that maid, and must I die? your words seem

*cres. e poco accel.* full of e-vil bo-ding; You say my fa-ther forbade the use of that ill - omened wheel,

*f accel.* *poco rit.* *a tempo.* (She rushes to the door; as she opens it, the dance-music is heard again.)  
 Let me o-bey his wise be-hest, let me be - gone.

*Allegro (un poco più vivace del No. 3).*

*Allegro (un poco più vivace del No. 3).  $\text{♩} = 84$ .*

L.H. *sf* *p* *pp*

*sempre pp*

THE WICKED FAY (drawing her to the wheel, in a gentle voice).

*p*

Fear no-thing, fair-est maid;

*p*

The wheel can

*p*

give no hurt. *tr* See, you may touch . . the

flax                      Thus with your fin - ger tip.

*tr.*

*Ped.*                      \*                      *Ped.*                      \*

It                      *poco cres.*

*Ped.*                      \*

is                      as soft                      . . .                      as wool.

*accel. il tempo.*

*Ped.*                      \*                      *Ped.*                      \*

H

*sempre*

*p*

*p* I trem - - ble, as I

*accel* - - - - - *er* - - - - - *ando*. . . . *il tempo*.

yield. . . . .

*♩* = 126.

(As the Princess stretches out her hand, the Fay gives a sudden twist to the wheel.)

*mf* *cres* - - - - - *e* - - - - - *accel.* *f*

(The spindle pricks the finger of the Princess, who falls back in a swoon. At the same moment the dance-music stops. Long silence.)

THE WICKED FAY (triumphantly).  
At last! at last!

*Molto lento.* *♩* = 44.

*sf* *dim.* *pp* *p*

... Thus have I wrought my ven - geance.

*sf* *dim. e rall.* . . .

*Segue.*



No. 7. INCANTATION (THE WICKED FAY AND MALE CHORUS).—"SPRING FROM THE EARTH."

THE WICKED FAY (*lifts her arms and describes magic circles in the air*).  
*Molto moderato.*

Molto moderato. ♩ = 58. Spring from the

*pp* tranquillo.

Ped. \*

earth, red ro - - - sea,

Ped. \* Ped. \*

Grow to a might - - - y wall,

\* Ped. \* Ped.

Cir - - cle round lower and

Ped. \*

hall, And gar - - dens and

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "hall, And gar - - dens and". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a complex rhythmic pattern with many sixteenth notes and rests, and is marked with a fermata over the first three measures.

*dim.*  
blos - - som - ing clo - - ses.

The second system continues the vocal line with the lyrics "blos - - som - ing clo - - ses." The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *dim.* (diminuendo) is placed above the vocal line. At the end of the system, there is a *Ped.* (pedal) marking and an asterisk (\*).

**A**  
CHORUS. BASS.

Spring from the earth, red ro - -

The third system begins with a section labeled "A" and "CHORUS. BASS." in a bass clef. The lyrics are "Spring from the earth, red ro - -". The piano accompaniment is marked with a dynamic of *pp* (pianissimo) and includes a fermata over the first three measures. There are *Ped.* markings and asterisks (\*) at the end of the system.

- sea, Grow to a night - - - y

The fourth system continues the chorus with the lyrics "- sea, Grow to a night - - - y". The piano accompaniment continues with the same rhythmic patterns. A *Ped.* marking and an asterisk (\*) are at the end of the system.

THE WICKED FAY.

*mf* If a mor - tal your thick - ets would  
 wall.

*Un pochissimo più vivo. ♩ = 69.*

part, Point your harsh thorns at his heart, Let his life-blood flow, let his

*dim.* *poco rit.* *B a tempo.*  
 life - - blood flow, let him die. . . . CHORUS. TENOR. *f*  
 BASS. *f* If a  
 If a

*dim. p* *rit. f a tempo.*

mor - tal your thick - ets would part, Point your thorns, point your thorns at his  
 mor - tal your thick - ets would part Point your thorns, point your thorns at his

*sempre f*

heart, . . . Let his life - blood flow, let his life - - - blood

*sempre f*

heart, . . . Let his life - blood flow, let his life - - - blood

*dim.*

flow, let him die, . . . let him die.

*dim.*

flow, let him die, . . . let him die.

**THE WICKED FAY.**

*p*

Guard my sleep - ers, ye ro

*tranquillo come prima.*

*pp*

*Ped.* \* *Ped.* \* *Ped.* \*

- ses, Help - - - less . . . here shall they

*Ped.* \* *Ped.* \* *Ped.* \*

lie, Till the folds of

*cres*

*mf*

*Ped.* \*

time are un - furled, till the

TENOR.

BASS.

Help - less shall they

Help - less shall they

lie, Till the folds of

lie, Till the folds of

folds of time are un - furled, till the

lat - - ter days of the world are en - gulfed, . . . . .

time are un - furled; . . .

time are un - furled; . . .

*p* *cres.* *f*

*largamente.* *allargando.*

. . . the days of the world are en - gulfed by e - ter - - ni -

*ty.* . . . .

Ere the buds of her youth are blown, Ere a score of her years have

Ere the buds of her youth are blown, Ere a score of her years have

*ff* *C*

flown, The maid must wi - ther and droop on the earth, . . .

flown, The maid must wi - ther and droop on the earth, . . .

*f* *dim.*

*poco rit.* *ff* *f*

She must die. . . . .

*a tempo.* *f*

*ff* *allargando.* *ff*

Ped.

*Allegretto come nel Prologo.* ♩ = 132.

*pp*

*pp*

*sempre pp*

*p*

*mf* *pp*

*Molto Andante e tranquillo.*  
SOPRANO.

ALTO. *p* Sleep ! . . .

TENOR. *p* Sleep ! . . .

BASS.

*Molto Andante e tranquillo.* ♩ = 126.

*p*

*Ped.* \*



Sleep in bow'r and hall,  
 Sleep in bow'r and hall,  
 Sleep! . . . Sleep! . . .  
 Sleep!

*Ped.* \*

*poco.cres.* *dim.*  
 On - ly that on the wall The spi - der draws . . . her web,  
*poco.cres.* *dim.*  
 On - ly that on the wall The spi - der draws . . her fan - tas - tic web, . . .  
 Sleep!

*dim.* *Ped.* \*

**A**  
 Weav - ing strange shapes . . as the years go by, . . Slow - ly,  
 Weav - ing strange shapes . . as the years go by, . . Slow - ly,  
 Sleep . . in bow'r and hall, . . .  
 Sleep!

*poco.cres.* *Ped.* \*

drow - si - ly, And the tide . . . of life is at ebb. . . .

drow - si - ly, And the tide . . . of life is at ebb. . . .

*p* Sleep in bow'r and hall.

Sleep . . . in bow'r, in bow'r and hall. . . .

*dim.* *p* *Ped.* \*

**B** *p* Fit - ful in long - drawn

The west - wind

**B** *pp* *Ped.* \* *Ped.* \*

sighs. . . .

*p* The west - wind sweeps thro' the

*p* The west - wind sweeps . . . thro' the

sweeps thro' the hall,

*Ped.* \* *Ped.* \*

*p*  
Fanning the sleep-ers

hall,  
hall,  
Fanning the sleep - ers there,

*Ped.* \* *Ped.* \*

there, . . . Or lift-ing a lock of hair . . .  
Or lift - ing a lock, a lock . . . of  
Or lift - ing a lock of hair, . . . or lift-ing a lock of  
Or lift - ing a lock of hair, . . .

*p* *p* *p* *p*

R.H.  
L.H. *espress.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*d.m.*  
And the spi - der's web . . . on the  
*dim.*  
hair, the spi - der's web on the  
hair, *dim.* and the web on the  
And the spi - der's web, . . . the spi - der's web on the

*Ped.* \* *Ped.* \*

wall ; . .  
 wall ; . .  
 wall ; . . Sleep! . .  
 wall ; . .  
*sempre p*  
*p*  
*Ped.* \* *Ped.* \*

*pp*  
 Sleep! . . . .  
*pp*  
 Sleep! . . . .  
*pp*  
*8va...* *8va...* Sleep! . . . .  
*pp* *dim.*  
*Ped.* \*

C *pp*  
 The west-wind sweeps, . .  
*pp*  
 The west-wind sweeps, . .  
*pp*  
 The west-wind sweeps . . . thro' the hall! . . . .  
*8va...* *8va...*  
 C *3* *3* *3* *3*  
*Ped.* \*

sweeps thro' the hall, . . .

sweeps thro' the hall, . . .

The west-wind sweeps . . . thro' the hall, . . .

sweeps thro' the hall, . . . Then

*pp* *poco cres.*

Ped. \*

Then faints on the som - no-lent air, . . . and

Then faints . . . on the som - no-lent air, . . . and

Then faints on the som - no-lent air, . . . and

faints, faints on the som - no-lent air, . . . and

*pp* *dim.*

dies. . .

dies. . .

dies. . . Sleep!

dies. . .

*pp* *Ped.* *Ped.* \*

*poco rit.*

Sleep!

*poco rit.*

*pp*

Ped. \*

*ppp*

Sleep!

*Moderato quasi lento.*

*ppp*

Sleep!

*ppp*

Sleep!

*ppp*

Sleep!

*ppp*

*molto rall.*

*non lunga.*

*Moderato quasi lento.* ♩ = 63.

Ped. \*

*p parlando.*

The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall, Who can break them?

*p parlando.*

The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall, Who can break them?

*p parlando.*

The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall,

*p parlando.*

The spells of witchcraft, which enthrall Each sleep-er in that de-so-late hall,

*sempre p*

Say, who can lift the deathly blight, *sempre p*

That co-vers king, and lord, and

Who can break them?

Who can break them?

*sempre p*

To give them back to life and light, . . . And a - wake them?

knight, And a - wake them?

To give them back to life and light, . . .

And a - wake them?  
(a horn signal is heard.)

*pp.* *p* *più f*

*Attacca.*

No. 9.

SCENA (THE PRINCE).—"LIGHT, LIGHT AT LAST."

*Molto vivace.*  $\text{♩} = 126.$

*p.* *poco cres.*

*mf*

*(The Horn signal grows louder and louder.)*  
*cres.*

*sempre cres.*

*f*

*A*



musical notation for piano introduction

*cres - cen - do.*

(Enter the Prince, with drawn sword.)

*f*

*Soa...*

*f*

*ped.*

THE PRINCE. RECIT.

*Moderato.*

*sempre f*

Light, light at last! the vic - to - ry is won! . . . Thro' bush and briar,

*Moderato. ♩ = 88.*

*f trem.*

*sempre f*

thro' a wall of ro - ses Tow'r-ing hea - ven high, This trust - y blade has

cut its ar - duous way and mine.

*a tempo.*

*p*

*Ped.*

*B*

*p più tranquillo.*

This is the cas - tle, This the enchant - ed hall of which on win - ter nights Our

*p più tranquillo.*

*dim.* *Molto Andante.*

coun - try folk tell ma - ny a tale. And

*Molto Andante. ♩ = 44.*

*p*

*Come prima. tranquillo. poco rit.* *Molto Andante.*

here I see the King re - clin - ing on his throne With sleeping cour - tiers round him.

*Come prima. tranquillo.*

*Molto Andante.*

*p*

*mf Come prima.*

Wake, ye sleep - ers, a - rise, . .

*Come prima.*

*f*

*poco accel.* *Moderato.* ♩ = 68.

The day of your de - liv - rance is at hand.

*dim.* *pp*

They stir not. Let them lie; What is to me their sleep or wak - ing?

*p* *poco rit.*

**C** *mf*

I must on-ward, on-ward to reach that ul-timate goal . . . of love, pre-fig-ured in my

*a tempo.* *mf*

*f* (He leaves by the door opening into the gallery, and the Horn signal grows

dreams. A-way, a - way!

*poco più vivo.* ♩ = 92.

*fainter and fainter as he proceeds towards the Turret-chamber.)*

*p* *poco marcato.*

*dim.* *p*

*pp*  
*ancora più p*

*ppp*  
*rit.*

SCENE IV.—A Turret-chamber as in Scene II. On a couch strewn with rose leaves, lies the Princess asleep.

*Andante. ♩ = 48.*  
*p espress.*  
L. H. *p*

*dim. e. rit. pp*

THE PRINCE. *Quasi a tempo.*  
Where am I? whose this cham - ber dim - ly light - ed, Which at its  
*L'istesso tempo.*  
*p*

*sempre p*  
thresh - old strikes me with a trem - or As if my foot . . trod ho - ly

**D** *mf* **RECIT. Quasi a tempo.**

ground. Be - hold the god - dess of this sanctuary,

*sf* **Recit.** *a tempo. espress.*

*p* *pp*

A maid— and dead? Ah, no! she lives, she dreams.

**Recit.** *pp a tempo.* **Recit.**

*p*

Dare I dis - turb that heav'n of dreams by earth - ly sound; a -  
(The crotchets as before.)

*a tempo.* *p* *cres.*

*cres.* *f*

- wake the goddess of this place, . . the Sleeping Beau - ty? Nay,

*e* *poco accel.* *f* **Ped.**

*rit.*

ra - ther let me wor - ship, wor - ship at . . her shrine.

*Molto Lento espress.*  $\text{♩} = 44.$

Kneel-ing be-fore thee, wor-shipping whol-ly,

*dim.* *rit.* *p a tempo.* *Ped.*

All that my dreams had fore-aha-dowed of thee, . . .

*p* *Ped.*

Stands re-vealed to my sense, stands re-veal-ed to my sense, and thy low-ly chamber, thy cham-

*p* *cres.* *mf* *Ped.*

- ber is as a tem-ple to me. . . And thro' the gloom of the curtained twilight,

*dim.* *p* *un pochissimo piu moto.*

Lo! a flame sheds its trem-u-lous sheen, And my soul di-vines it is thy

*mf*

light, And my soul di-vines it is thy light;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a 'cres.' marking and ends with a 'rit.' marking. The piano accompaniment includes a 'Ped' marking and an asterisk.

Light of thine eyes which mine eyes have not seen: Nev - er have seen, but they

The second system continues the vocal and piano parts. The piano accompaniment features a 'mf espress.' marking and 'f p' dynamics. It includes 'Ped.' markings and asterisks.

now shall be-hold it, Bask in its splen - dour with mea - sure-less bliss,

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a 'sempre cres.' marking and 'Ped.' markings with asterisks.

bask in its splen - dour with mea - sure-less bliss, bask in its splen-dour with

The fourth system continues the vocal and piano parts. The piano accompaniment includes 'f' dynamics, 'rit. e dim.', and 'rall. sempre.' markings.

mea - sure-less bliss; Yield thy form to my arms that en - fold it; Lento come prima.

The fifth system concludes the vocal and piano parts. The piano accompaniment features a 'molto rall. pp' marking and a 'p' dynamic. It includes 'Ped.' markings and asterisks.

Yield thy mouth to my life - giv - ing kiss, . . . yield thy form to my arms,

*cres.*  
*Ped.*

yield thy form to my arms, yield thy mouth, yield thy mouth to my life - giv - ing kiss,

*cres.*  
*dim.*

yield thy form . . . to my arms that en - fold it, . . . yield thy mouth to my

*dim.* *rall.*  
*dim.* *p*

life - giv - ing kiss, yield thy mouth,

*G a tempo.*  
*a tempo.*  
*p* *pp*

yield thy mouth to my life - giv - ing kiss. . .

*lunga.* *rall.*  
*pp colla voce.* *rall.*  
*Ped.*



No. 10. DUET (THE PRINCE AND PRINCESS) AND FINAL CHORUS.—“I HEAR YOUR CALL.”

*Allegro grazioso.*

(As he kisses her, the dance-music is heard again as in Scene I.)

*Allegro grazioso. ♩ = 72.*

*sf* *mf*

Ped. \*

THE PRINCESS (*half-awake*).

I hear your call,

*p*

Ped. \*

I haste . . . to join the dance,

Ped. \*

But where



am I? And who are you, fair

*Andante moderato, Quasi a tempo.*

*Andante moderato. ♩ = 72 (one bar like four of the preceding).*

stranger, who, bid-den to my birth-day feast, have found me a - lone, a - sleep? . . .



*A Come prima.*

THE PRINCE. *poco rit.*

La - dy, your sleep has been the work of witch-craft.

*A Come prima. ♩ = 72.*

Here . . . in ma - gic slum - ber You

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Here . . . in ma - gic slum - ber You". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. A piano dynamic marking (*p*) is placed above the first vocal note.

lay a hun - dred years, . . . Un -

The second system of the musical score. The vocal line continues with the lyrics "lay a hun - dred years, . . . Un -". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a fermata over the final vocal note.

*accel. e cres.*  
- til this sword o - pened a pas - sage thro' a wall of

*accel.* *poco cres.*

The third system of the musical score. The vocal line begins with the lyrics "- til this sword o - pened a pas - sage thro' a wall of". The piano accompaniment features a more active eighth-note pattern. Performance markings include *accel. e cres.* above the vocal line and *accel.* and *poco cres.* above the piano accompaniment. The system ends with a time signature change to 2/4.

*cres.*  
thorns And bloom - ing briars of ro - ses; un - til these

*cres.*

The fourth system of the musical score. The vocal line continues with the lyrics "thorns And bloom - ing briars of ro - ses; un - til these". The piano accompaniment maintains the eighth-note pattern. Performance markings include *cres.* above the vocal line and *cres.* above the piano accompaniment.

*Moderato con moto.*

lips, . . . In longing quest of love's fair guer-don lit up - on that red - dest rose, that

*Moderato con moto.* ♩ = 100.

*colla voce.*

*a tempo.* THE PRINCESS.

Art thou the champion for whose coming, in my dreams reddest rose, your mouth.

*f a tempo.* *mf*

*accel.* *Vivace.*

I longed and wait - ed? Hail to thee, my he - ro!

*Vivace.* ♩ = 80.

*f accel.* *f* *f*

Hail to thee, my de - liv' - rer!

*f*

B *p*

Say, what can I give, what ser-vice ten-der to re-

The first system of the musical score. The vocal line (treble clef) begins with a 'B' time signature and a piano (*p*) dynamic. The lyrics are 'Say, what can I give, what ser-vice ten-der to re-'. The piano accompaniment (grand staff) features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. A 'cres.' marking is present in the piano part.

- quite such prow-ess, Such con-q'ring faith.

The second system of the musical score. The vocal line continues with the lyrics '- quite such prow-ess, Such con-q'ring faith.'. The piano accompaniment continues with similar rhythmic patterns. A forte (*f*) dynamic marking is visible in the piano part.

*f*

It was to win love's prize, . . . Thy love, fair Prin-cess,

The third system of the musical score. The vocal line begins with a forte (*f*) dynamic and the lyrics 'It was to win love's prize, . . . Thy love, fair Prin-cess,'. The piano accompaniment continues with similar rhythmic patterns.

*f*

that I came and con- quered, Leav- ing my fa- - - ther's

The fourth system of the musical score. The vocal line continues with the lyrics 'that I came and con- quered, Leav- ing my fa- - - ther's'. The piano accompaniment continues with similar rhythmic patterns.

*con entusiasmo.*

To thee my heart . . . was bound ere  
 realm,

ev - er I be - held thy face, By thee re - called to being, . . . I am

thine, I am thine.

*Andante con moto.* ♩ = 58.

Through

dan - gers sur - rounding our path, . . in threat'ning ar - ray, . . Thro' doubt and thro' fear, .

*p espress.*

Great love . . . has guid-ed our steps. . . has light-ed our

Great love has guid - ed, has

*p* way, . . . It lives, it is here, . . . *molto espress.* C In these eyes which il - lu - mine mine

guid - ed our steps, It lives, it is here, C

eyes, . . . with a mir-age of bliss, . . . *molto espress.*

In these hands, on these trem-u - lous

*molto espress.* *mf* Its flame has en-kind-led our

lips . . . which I grasp, which I kiss, . . . *p*

hearts . . with un-quench-a-ble fire, . . .

*p* *poco accel. e*

Its call is as voi - ces, as

*p poco accel. e*

*cres.* *sempre più accel.*

voi - - ces of wind, and its breath is de - sire, . . its breath is de -

*cres.* *sempre più accel.*

Its call is . . as voi - ces of wind, . . . its

*f*

- sire, its call is . . as voi - ces of wind, . . .

*f*

*sempre f* *dim.*

breath is de - sire, *sempre f* . . . its breath, . . . *dim.*

*sempre f* *dim.*

its breath is de - sire, . . is . . de - sire, . . .

*sempre f* *dim.*



*a tempo.* *f*

its breath . . . is de - - sire. It  
its breath is de - sire, It

*p* *a tempo.* *f*

*D* *espress.* *dim.*

beck - ons, it leads to a ha - - ven of in - fi - nite rest, . . . To a  
beck - ons, it leads to a ha - - ven of in - fi - nite rest, . . . To a

*espress.* *dim.*

*D* *dim.*

*mf*

goal, to a home . . . We ask not, we ask not whi - - ther, we fol - low its  
goal, to a home . . . We ask not whi - -

*mf*

*cres. e poco accel.*

po - tent be - hest, fol - low its po - tent be - hest, . . . We hast - en, we come, we  
- ther, we fol - low its po - tent be - hest, . . . We has - ten, we

*cres. e poco accel.*

*cres. e poco accel.*

*più accel.*

hast-en, we come, . . . we hasten, we hasten, we hast-en, we

come, we hasten, we come, . . . we hasten, wo

*f* *più accel.*

come, we ask not whi - ther, we come . . . we ask not

come, we ask not whi - ther, we come . . . we ask not

*ff*

*Allegro.*

whi - ther, we hast - en, we . . . come.

whi - ther, we hast - en, we . . . come,

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

At . . . dawn of day, . . .

At dawn of day, . . .

At . . . dawn of day, . . .

We are

*Allegro. ♩ = 72.*

*ff*

*f*

*Ped. \**

on the first of May, . . . Ere the heat of noon has  
 at dawn of day, . . . Ere the heat of noon has  
 at dawn of day, . . . Ere the heat of noon has

met, we are met,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

scorched the wak' - ning flowers, Here a fes - tive throng, . . .  
 scorched the wak' - ning flowers, . . . A fes - tive throng, . . .  
 scorched the wak' - ning flowers, . . . Here a fes - tive throng, . . .

at dawn of day, we are

*sempre f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

with dance and song, . . . Are we met to while a -  
 with dance and song, . . . Are we met to while a -  
 with dance and song, . . . Are we met to while a -

met, we are met to while a -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

THE PRINCESS.  
Andante come prima. *espress.*

Love's flame has en-kind-led our  
way the morn-ing hours.  
way the morn-ing hours.  
way the morn-ing hours.  
way the morn-ing hours.

*Andante come prima.* ♩ = 58.

*f* *p*

*Ped. \** *Ped. \**

Love's flame has en-kind-led our  
hearts . . with un-quench-a-ble fire,

THE PRINCE. *mf* *espress.*

*p*

Its call is as voi - ces, as  
hearts . . with un-quench-a-ble fire,

*p*

*E* *p espress.*

voi - ces of wind, . . . Love has  
and its breath, . . . its breath is de - sire,

*pp*

guid - ed our steps, . . . has light - ed our way, *dim.* It  
Love has guid - ed our steps, has light - ed our way,

*rall.* *Allegro.*

lives, it lives, it is here, it is here.  
It lives, it is here.

*pp* *rall.* *Allegro. ♩ = 72.*

CHORUS. SOPRANO. *mf* *mf* *mf* *mf*

ALTO. *mf* *mf* *mf* *mf*

TENOR. *mf* *mf* *mf* *mf* *p*

BASS. *mf* *mf* *mf* *mf* *p*

A fes - tive throng,  
A fes - tive throng,  
A fes - tive throng,  
A fes - tive throng,  
with dance and

A fes - tive throng,  
 A fes - tive throng,  
 song, A fea - tive throng,  
 A fes - tive throng,  
 Are we met, are..  
 with dance and song, dance and  
 with dance and  
 with dance and  
 we met to while a - way the morn - ing hours,  
 song, dance and song, to while the morn - ing hours,  
 song, with dance, with dance and song,  
 song, with dance, with dance and song,  
 dim. F tr

At dawn of

At dawn of

At dawn of day, . . . at dawn of

At dawn of day, . . . at dawn of

*f* *tr.* *sempre f*

*molto rit.* THE PRINCESS. *a tempo.*

Great . . .  
THE PRINCE. *a tempo.*

Great . . .  
*a tempo.*

day, . . . at . . . dawn of  
*a tempo.*

day, . . . at . . . dawn of  
*a tempo.*

day, . . . at . . . dawn of  
*a tempo.*

day, . . . at . . . dawn of

*tr.* *molto rit.* *f* *a tempo.*

love . . . has guid - ed our steps. . . .

love . . . has guid - ed our steps, . . . . .

day, . . . on the first of May, . . . Ere the heat of

day, . . . on the first of May, . . . Ere the heat of

day, . . . on the first of May, . . . Ere the heat . . .

day, . . . on the first of May, . . . Ere the heat of

*Ped.* \* *Ped.* \*

has . . . light - ed our

has . . . light - ed our

noon has scorched the wak' - ning flow'rs, Here a fes - tive

noon has scorched the wak' - ning flow'rs, . . . A fes - tive

of noon has scorched the flow'rs, Here a fes - tive

noon has scorched the flow'rs, . . . A fes - tive

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*Ped.* \*



way, . . . It lives, it is here. . . .

way, . . . It lives, it is here. . . .

throng, . . . with.. dance and song, here a fes - tive throng, with

throng, . . . with.. dance and song, here a fes - tive throng, with

throng, . . . with.. dance and song, here a fes - tive throng, with

throng, . . . with.. dance and song, here a fes - tive throng, with

*molto . . accel -*

*molto . . accel -*

*molto . . accel -*

*molto . . accel -*

*molto . . accel -*

*molto . . accel -*

*Ped*

*er* - *ando.*

throng, with.. dance, with dance and song, . . . with dance . .

*er* - *ando.*

dance and song, with dance and song, . . . dance . .

*er* - *ando.*

throng, with dance, with dance and song, . . . Are we met

*er* - *ando.*

dance and song, with dance and song, Are . . we met

*er* - *ando.*

*G*

We fol - low, fol -  
 We  
 and song, . . . Are we met to  
 and song . . . to while a - way the  
 to while a - way, . . . to while a - way the  
 to while a - way, are . . . we met to while a -

low its po - - tent . .  
 fol - - low its po - - tent . .  
 while, to while a - way, to  
 hours, the morn - ing hours, to while a - way, to  
 hours, the morn - ing hours, to while a - way, to  
 way the morn - ing hours, to while a - way,

Ped.

\* Ped.

H *cres - - cen - do.*  
 be - hest, we hast - - en, we come,  
*p*  
 be - hest, we hast - - en, we hast - - en, we come,  
*cres - -*  
 while a - way . . . the morn - - ing hours,  
*cres - - cen - do.*  
 while a - way . . . the morn - - ing hours,  
*cres - - cen - do.*  
 while a - way . . . the morn - - ing hours,  
*cres - - cen - do.*  
 to while . . . a - way the hours,  
*p* *sempre accel.* *cres - - cen - do.*

*f*  
 we - cen - come, do. we hast - - en, we come,  
*f*  
 - en, we come, we hast - - en, we come,  
*f*  
 to while a - - way . . .  
*f*  
 to while a - - way . . .  
*f*  
 to while a - - way . . .  
*f*  
 . . . to while . . .  
*f*  
 V *Ped.* V V

*Allegro molto vivace.*

we hast - - - en.

we hast - - - en.

the morn - - - ing hours.

the morn - - - ing hours.

the morn - - - ing hours.

the morn - - - ing hours. To while a -   
 *Allegro molto vivace.*

*Sva*.....  $\text{♩} = 84$

*f*

*v* \* Ped. \*

Love has

Love . . . has guid - ed,

to while a - way the morn - - ing

to while a - way the hours, while a - way the

to while a - way the morn - - ing

- way, while a - way the hours, the morn - ing

*f*

*Sva*.....  $\text{♩} = 84$

*f*

Ped. \*

guid - ed our steps,  
 has guid - ed our steps,  
 hours with dance and song,  
 hours with dance and song, to while a -  
 hours with dance and song,  
 hours with dance and song, to while a - way, while a -

*Ped.* \*

Love . . . has light - ed, has light -  
 Love has light -  
 to while a - way the morn - - ing hours with  
 - way the hours, while a - way the hours with  
 to while a - way the morn - - ing hours with  
 - way the hours, the morn - ing hours with

*Sea*  
*f*  
*Ped.* \* *Ped.*

I *f*

ed our way; It lives, . . . it

ed our way; It lives, . . .

dance and song, with dance and song,

dance and song, with dance and song,

dance and song, with dance and song,

dance and song, with dance and song,

*sempre ff*

*Ped.*

lives, . . . it lives, it is here, . . . it is

it lives, it lives, it is here, . . . it is

with dance and song, dance and song, . . . with dance and song, and

with dance and song, dance and song, . . . with dance and song, and

with dance and song, dance and song, . . . with dance and song, and

with dance and song, dance and song, . . . with dance and song, and

*8va*.....

*Ped.*

here!

here!

song.

song.

song.

Sua song.

fff

Ped.

p