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THE

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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TO MRS. H. W. YOUNG.

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# THE FIRE-WORSHIPPERS

A DRAMATIC CANTATA

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS, AND  
ORCHESTRA

THE WORDS ADAPTED FROM

MOORE'S "LALLA ROOKH"

THE MUSIC COMPOSED BY

GRANVILLE BANTOCK.

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LONDON:  
MOVELLO AND COMPANY, LIMITED,  
PRINTERS.



## CHARACTERS.

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HINDA (Daughter of Hassan) ... ..	<i>Soprano.</i>
HAFED (Chief of the Fire-Worshippers) ... ..	<i>Tenor.</i>
HASSAN (a Persian Emir) ... ..	<i>Bass.</i>

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## SYNOPSIS.

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HINDA, daughter of Hassan, a Moslem Emir who has sworn death to the Fire-Worshippers and their chief Hafed, has fallen in love with a stranger who one day penetrated her bower. This lover is Hafed, and in the first scene he discloses to her that he is a Gheber, but does not tell her his name. In the next scene Hafed leads his few remaining followers to a secret retreat in the mountains, where within a ruined temple they swear to die for their faith and country. Seven days elapse, and Hassan, entering his daughter's chamber one morning, informs her that Hafed, the Gheber chief, has been betrayed into his hands, and that very night he and all his band will be slain. Attributing Hinda's agitation to a woman's fear of bloodshed, he vows she shall set sail that day for Araby. In the fourth scene Hinda's vessel is captured by the Ghebers. In the fifth scene, when she awakens from a swoon of fear, she is within the Ghebers' stronghold. In Hafed the chief she discovers her unknown lover. Telling him of his betrayal and immediate danger, she implores him to fly with her. Hafed blows a horn blast from the tower, a signal to his followers that hope is at an end. In the sixth and last scene he enters desperately wounded. The fight is raging. Within the ruined shrine he sees the torch kept burning to kindle the sacred fire with which the Ghebers greet the sunrise. Kindling the pyre, he ascends it, and throws himself into the flames, dying in the cause of faith and liberty. Hinda, waiting in her vessel upon Oman's sea, beholds the sacrifice, and springing as if to reach her lover, sinks for ever beneath the wave.

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# THE FIRE-WORSHIPPERS.

## I.—OVERTURE.

## II.—SCENE 1.

*Moonlight. The Persian Gulf. The Emir's palace on the rocks, with a turret containing HINDA's chamber, where she and HAFED are standing, gazing from the lattice.*

### CHORUS.

'Tis moonlight over Oman's sea ;  
Her banks of pearl and palmy isles  
Bask in the night-beam beautifully,  
And her blue waters sleep in smiles.

• • • • •  
All hush'd—there's not a breeze in motion ;  
The shore is silent as the ocean.  
If zephyrs come, so light they come,  
Nor leaf is stirr'd, nor wave is driven ;  
The wind-tower on the Emir's dome  
Can hardly win a breath from heaven.

Even he, that tyrant Arab, sleeps  
Calm, while a nation round him weeps.

• • • • •  
Sleep on,—for purer eyes than thine  
Those waves are hush'd, those planets shine.  
Sleep on,—and be thy rest unmoved  
By the white moonbeam's dazzling power ;  
None but the loving and the loved  
Should be awake at this sweet hour.

### HINDA.

How sweetly does the moonbeam smile  
To-night upon yon leafy isle !  
Oft, in my fancy's wanderings,  
I've wished that little isle had wings,  
And we, within its fairy bowers,  
Were wafted off to seas unknown,  
Where not a pulse should beat but ours,  
And we might live, love, die alone !

*[She turns playfully to HAFED, and sees that he is regarding her mournfully.]*

Ah ! yes, my daily, hourly fears,  
My dreams have boded all too right,—  
We part—for ever part—to-night !  
I knew, I knew it could not last—  
'Twas bright, 'twas heavenly, but 'tis past !

Farewell—and blessings on thy way,  
Where'er thou go'st, beloved stranger !  
Better to sit and watch that ray,  
And think thee safe, though far away,  
Than have thee near me, and in danger !

### HAFED.

Danger ! oh, tempt me not to boast,  
My dearest one,—thou little know'st  
What he can brave, who, born and nurs'd  
In danger's paths, has dared her worst !  
Upon whose ear the signal-word  
Of strife and death is hourly breaking ;  
Who sleeps with head upon the sword  
His fever'd hand must grasp in waking !  
Danger !—

### HINDA.

• • • • •  
Say on,—thou fear'st not then,  
And we may meet—oft meet again ?

### HAFED.

Oh ! look not so,—beneath the skies  
I now fear nothing but those eyes.  
If aught could make this soul forget  
The bond to which its seal is set,  
'Twould be those eyes ; they, only they  
Could melt that sacred seal away !  
But no—'tis fix'd—my awful doom  
Is fix'd—on this side of the tomb  
We meet no more ! Why, why did Heaven  
Mingle two souls that earth has riven ?

• • • • •  
Thy father,—

### HINDA.

Holy Alla, save  
His grey head from that lightning glance !  
Thou know'st him not—he loves the brave ;  
Nor lives there under Heaven's expanse  
One who would prize, would worship thee,  
And thy bold spirit, more than he.

• • • • •  
One vict'ry o'er those Slaves of Fire,  
Those impious Ghebers, whom my sire  
Abhors,—

HAFED.

Hold,—hold,—thy words are death!

Here, maiden, look—weep—blush to see  
All that thy sire abhors in me!

*[He flings back his mantle, and shows the belt  
which the Ghebers constantly wore.]*

Yes, I am of that impious race,  
Those Slaves of Fire, who, morn and even,  
Hail their Creator's dwelling-place  
Among the living lights of Heaven!

Thy bigot sire,—nay, tremble not,—  
He who gave birth to those dear eyes,  
With me is sacred as the spot  
From which our fires of worship rise!

HINDA AND HAFED.

Oh! had we never, never met,  
Or could our hearts e'en now forget,  
How link'd, how bless'd, we might have been,  
Had Fate not frown'd so dark between!

HAFED.

But look,—

*[Fiery signals rise from the gulf at a distance.]*

those lights!—I must away—  
Both, both are ruined, if I stay.  
Farewell—sweet life! thou cling'st in vain,—  
Now, Vengeance!—I am thine again.

*[He breaks away from her, and drops from the  
lattice on to the crags beneath. HINDA,  
hearing him plunge into the water, shrieks,  
and rushes to the lattice.]*

HINDA.

I come—I come,—if in that tide  
Thou sleep'st to-night,—I'll sleep there too.

Oh! I would ask no happier bed  
Than the chill wave my love lies under;—  
Sweeter to rest together dead,  
Far sweeter, than to live asunder!

*[She sees HAFED'S little pinnacle sailing swiftly  
away.]*

### III.—SCENE 2.

*A wide, deep glen, overhung by rocky heights. Caverns  
at the back. On one side a secret bridge leads the  
way over a yawning chasm; on the other side a  
ruined temple.*

CHORUS.

The morn hath risen clear and calm,  
And o'er the green sea palely shines,  
Revealing Bahrein's groves of palm,  
And lighting Kishma's amber vines.

See there, the Sun himself!—on wings  
Of glory up the east he springs.

Say, who is he that wields the might  
Of freedom on the green sea brink,  
Before whose sabre's dazzling light  
The hearts of Yemen's warriors shrink!

'Tis Hafed, most accurst and dire  
Of all the rebel Sons of Fire!

*[Hafed leads the remains of his army into the glen.]*

HAFED.

Welcome, terrific glen! Thy gloom,  
Is heaven itself to him who flies from  
chains!

*[They cross the chasm by the secret-bridge way, and  
enter the ruined temple, where they assemble  
round the altar and take a silent oath.]*

CHORUS OF SOLDIERS.

This ruin'd home at least is ours;  
Here we may bleed unmock'd by hymns  
Of Moslem triumph o'er our head;

Here, happy that no tyrant's eye  
Gloats on our torments, we may die!

Though life is ebbing from our veins,  
Enough for vengeance still remains.

This spot shall be the sacred grave  
Of those last few who, vainly brave,  
Die for the land we cannot save!

### IV.—SCENE 3.

*HINDA'S Chamber. HINDA is sleeping in the turret  
chamber. Seven days have passed since HAFED'S  
visit. Enter HASSAN.*

HASSAN.

Up, daughter, up,—the kerna's breath  
Has blown a blast would waken death,  
And yet thou sleep'st! Up, child, and see  
This blessed day for Heaven and me.

Before another dawn shall shine,  
His head,—heart,—limbs,—will all be mine;  
This very night his blood shall steep  
These hands all over, ere I sleep!—

HINDA (*distractedly*).

His blood!—

HASSAN.

Yes, spite of rocks and towers,  
 Hafed, my child, this night is ours.  
 Thanks to all-conquering treachery,  
 Without whose aid the links accurst,  
 That bind these impious slaves, would be  
 Too strong for Alla's self to burst!  
 That rebel fiend, whose blade has spread  
 My path with piles of Moslem dead,  
 This night, with all his band, shall know  
 How deep an Arab's steel can go.

But ha!—she sinks—that look so wild,—  
 Those livid lips—my child, my child!  
 This life of blood befits not thee,  
 And thou must back to Araby.

So cheer thee, maid, the wind that now  
 Is blowing o'er thy feverish brow,  
 To-day shall waft thee from the shore;  
 And, ere a drop of this night's gore  
 Have time to chill in yonder towers,  
 Thou'lt see thy own sweet Arab bowers!

## V.—SCENE 4.

*HINDA's bark in the middle of the bay.*

CHORUS.

On earth a calm prevails around,  
 A pulseless silence, dread, profound,  
 More awful than the tempest's sound.

The sea-birds, with portentous screech,  
 Fly fast to land;—upon the beach  
 The pilot oft had paused with glance  
 Turn'd upward to that wild expanse;  
 And all was boding, drear, and dark  
 When from the shore sail'd Hinda's bark.

Alone, unheeded, from the bay  
 The vessel takes its mournful way,  
 Like some ill-destined bark that steers  
 In silence through the Gate of Tears.

HINDA.

Where art thou, glorious stranger! thou  
 So loved, so lost, where art thou now?  
 Foe—Gheber—infidel—whate'er  
 Th' unhallowed name thou'rt doomed to bear,  
 Still glorious—still to this fond heart  
 Dear as its blood, whate'er thou art!  
 Yes,—Alla, dreadful Alla! yes—  
 If there be wrong, be crime in this,  
 Let the black waves, that round us roll,  
 'Whelm me this instant, ere my soul,

Forgetting faith, home, father,—all,—  
 Before its earthly idol fall,  
 Nor worship e'en thyself above him.  
 For, oh! so wildly do I love him,  
 Thy Paradise itself were dim  
 And joyless, if not shared with him!

FIRST SEMI-CHORUS.

But hark!—that war-cry on the deck,—  
 That crash, as if each engine there,  
 Masts, sails, and all, were going to wreck,  
 'Mid yells and stampings of despair!

Again—a second crash—a third—

The deck falls in—wild cries are heard  
 Above the din of those that call  
 “For God and Iran,” as they fall.

Blest Alla! who shall save her now?  
 There's not in all that warrior band  
 One Arab sword, one turban'd brow  
 From her own faithful Moslem land.  
 Their garb—and vest—that rebel hue—  
 Alas! her fears are all too true,  
 And Heaven hath, in this dreadful hour,  
 Abandon'd her to Hafed's power.

His the infuriate band she sees,  
 All infidels,—all enemies!

A death-like swoon o'er Hinda spread  
 Its darkness,—and she sank, as dead!

## VI.—SCENE 5.

*Interior of the Gheber's Tower.*

CHORUS.

It was a dark'ning hour that broke  
 Upon the world when Hinda woke.

In vain, with mingled hope and fear  
 She look'd for him whose voice so dear  
 Echoes like music to her ear,—  
 When voices from without proclaim  
 “Hafed, the chief! Hafed, Hafed!”  
 He comes—the rock resounds his tread—  
 How shall she dare to lift her head.

HAFED.

Hinda! look up, thy lover's here.

HINDA.

It is his voice,—'tis he, 'tis he!—  
 There is but one such voice for me!

HAFED.

Come, rest thy head upon my breast,  
There shalt thou find a peaceful rest.

[*She sinks into his arms.*]

HINDA (*breaking away from him*).

No rest for me, while danger's nigh,  
"At night," he said,—and look, 'tis near—  
Fly, fly, if yet thou lov'st me, fly—  
Soon will his murderous band be here,  
And I shall see thee bleed and die.—  
Hush!—heard'st thou not the tramp of men  
Sounding from yonder fearful glen?—  
Perhaps e'en now they climb the wood—  
Fly, fly—though still the west is bright,  
He'll come—Ah! yes—he wants thy blood—  
I know him—he'll not wait for night!

[*She throws herself wildly into his arms.*]

Do thou but live, while I am thine,  
And only thine, for blest, or crost,  
Living or dead, thy doom is mine,  
If thou should'st perish, I am lost!

HAFED.

Alas! poor wilder'd maid! to me  
Thou ow'st this raving trance of grief.  
Lost as I am, nought ever grew  
Beneath my shade but perished too,—  
My doom is like the Dead Sea air,  
And nothing lives that enters there!

Why have I broke my heart-wrung vow?  
Why weakly, madly met thee now?

But, ere to-morrow's dawn shall glow,  
Back to thy sire—

HINDA.

To-morrow!—No—

I tell thee thou wilt never see  
To-morrow's sun—death, death will be  
The night-cry through each reeking tower,  
Unless we fly, aye, fly this hour!  
Thou art betray'd—some wretch who knew  
That dreadful glen's mysterious clew—  
Hath sold thee to my vengeful sire.

[*HAFED stands frozen with astonishment.*]

Hafed, my own beloved lord,  
Who art my first and last adored!  
I pray thee, as thou lov'st me, fly!—  
Now, now,—ere yet their blades are nigh.  
O haste!—the bark that bore me here  
Can waft us o'er yon dark'ning sea,  
East—west—alas, I care not where,  
So thou art safe and I with thee!

HINDA AND HAFED.

On some secluded shore we'll dwell,  
Where 'tis no crime to love too well.

Yes—if there be some happier sphere,  
Where fadeless truth like ours is dear,  
If there be any land of rest  
For those who love and ne'er forget,  
Be comforted—be comforted!  
We'll meet in that calm region yet!

[*HAFED goes to the tower-wall, and blows a horn,  
the signal that all hope is over.*]

CHORUS.

Poor hapless pair, you've looked your last,  
Your hearts should both have broken then;  
The dream is o'er—your doom is cast—  
You'll never meet on earth again!

## VII.—SCENE 6.

*The ruined shrine of the Ghebers upon the mountains,  
at the end of a dark ravine.*

[*Enter HAFED, followed by a band of Ghebers.*]

HAFED.

They come—they come—the Moslems come!  
We'll make yon valley's reeking caves  
Live in the awe-struck minds of men,  
Till tyrants shudder, when their slaves  
Tell of the Ghebers' bloody glen.  
Follow, brave hearts—this pile remains  
Our refuge still from life and chains;  
But his the best, the holiest bed,  
Who sinks entomb'd in Moslem dead!

CHORUS.

They come—they come! Now, Ghebers, now!  
The Moslems come—the Moslems come!

[*HAFED and his followers descend the rocks. The  
fight takes place without.*]

CHORUS.

What ruin glares! what carnage swims!  
Heads, blazing turbans, quivering limbs!  
Wretches who, wading, half on fire,  
'Twi' flood and flame, in shrieks expire.—  
But vainly hundreds, thousands bleed—  
Still hundreds, thousands more succeed!—  
Crush'd down by that vast multitude,  
The Ghebers fell where first they stood;—  
While some with harder struggle died,  
And some fought on by Hafed's side.

But whither now? Their track is lost,  
Their prey escaped,—guide, torches gone,—  
By torrent-beds and ravines cross'd,  
The scatter'd crowd rush blindly on.

CHORUS OF MOSLEMS (*without*).

Curse on those tardy lights that wind  
 Along the hills so far behind ;  
 Oh, for a bloodhound's precious scent,  
 To track the way the Gheber went !

[Enter HAFED, *desperately wounded* .

HAFED.

At length I see the fire divine  
 Beam on the threshold of the shrine.  
 This torch shall light my funeral pyre,  
 And I in Freedom's cause expire !

[*He climbs on to the pyre* .

Hinda, my love, farewell to thee !

[*He dies* .

CHORUS.

What shriek was that on Oman's tide ?  
 It came from yonder drifting bark,  
 That just has caught upon her side  
 The death-light, and again is dark.  
 It is the boat—ah ! why delayed ?—  
 That bears the wretched Moslem maid.

. . . . .  
 She sees his form upon the height,  
 She sees the fatal torch's light.  
 'Twas but a moment—fierce and high  
 The death-pile blazed into the sky ;  
 Then Hafed's form is seen no more,  
 And Iran's hopes—and hers—are o'er !  
 . . . . .

A wild heart-broken shriek she gave—  
 Then sprung, as if to reach that blaze,  
 Where still she fix'd her dying gaze,  
 And gazing, sunk into the wave,—  
 Deep, deep,—where never care or pain  
 Shall reach that loving heart again.

CHORUS OF PERIS OF THE SEA.

Farewell, oh, farewell to thee, Araby's  
 daughter !  
 We Peris will guard thee beneath the dark  
 sea ;

No pearl ever lay under Oman's green water,  
 More pure in its shell than thy spirit in thee.

Farewell—be it ours to embellish thy pillow  
 With everything beauteous that grows in the  
 deep ;  
 Each flower of the rock and each gem of the  
 billow,  
 Shall sweeten thy bed and illumine thy sleep !

Farewell, oh, farewell, until Pity's sweet  
 fountain  
 Is lost in the hearts of the fair and the  
 brave,  
 They'll weep for the Chieftain who died on  
 that mountain ;  
 They'll weep for the maiden who sleeps in  
 this wave.





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# THE FIRE-WORSHIPPERS.

No 1.

## OVERTURE.

GRANVILLE BANTOCK.

Allegro con fuoco.

PIANO.

The musical score is written for piano and consists of 28 measures. It is in 6/8 time and the key signature has one flat (B-flat major). The tempo is marked 'Allegro con fuoco'. The score is divided into several systems, each with a treble and bass clef staff. Dynamics include piano (p), mezzo-forte (mf), forte (f), fortissimo (ff), and crescendo (cresc.), as well as decrescendo (dim.). The piece features first and second endings, both marked with 'A' above the staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

sempre *f* *dim.*

This system contains the first two staves of music. The upper staff features a melodic line with a *sempre f* dynamic and a *dim.* marking. The lower staff provides a rhythmic accompaniment with chords and moving lines.

*legato* *p* *cresc.* *mf* *p* *mf*

The second system continues the piece with a *legato* marking. Dynamics range from *p* to *mf*. The upper staff has a more active melodic line, while the lower staff maintains a steady accompaniment.

*mf* *p* *cresc.* *fp*

The third system shows a progression of dynamics from *mf* to *fp*. The upper staff continues with melodic development, and the lower staff provides harmonic support.

*pp* *p* *mp*

The fourth system features a *pp* dynamic in the upper staff. The lower staff continues with its accompaniment, showing some chordal complexity.

*p* *cresc.* *poco* *a*

The fifth system includes a *poco a* marking. The upper staff has a melodic line with some grace notes, and the lower staff continues with chords.

*poco* *f* *marcato*

The sixth system begins with a *poco* dynamic and a *f* dynamic. A *marcato* marking is present. The upper staff has a more rhythmic and accented melodic line, while the lower staff has a dense chordal texture.

*rit.* *dim.* *p* *pp* *espressivo* *mp*

The final system on the page includes a *rit.* marking and a *dim.* dynamic. It features a *pp* dynamic and an *espressivo* marking. The upper staff has a melodic line with some slurs, and the lower staff continues with chords. A section marker 'B' is visible at the beginning of the system.

sempre *p* *dim.* *cresc.* *mp*

*poco a poco dim.* *p* *cresc.* *mf*

*cresc.* *p* *f* *f*

Più mosso. *p* *cresc.*

*mf* *dim.* *cresc.*

*f* *p* *cresc.* *f* *marcato* *dim.*

*p* *piu p* *pp* *pizz.*

mf dim. p

rit. A A A meno mosso

mf dim. p

poco a poco rit. - - - - -

p pp p pp

a tempo primo

p cresc.

sf sf sempre f

fp cresc.

mf

First system of musical notation. The right hand plays a melodic line with a D major chord above the first measure. The left hand plays a rhythmic accompaniment. Dynamics include *p subito*, *cresc.*, and *f*.

Second system of musical notation. The right hand continues the melodic line with accents. The left hand plays a rhythmic accompaniment. Dynamics include *f* and *marcato*.

Third system of musical notation. The right hand continues the melodic line with accents. The left hand plays a rhythmic accompaniment. Dynamics include *f*, *marcato*, and *cresc.*

Fourth system of musical notation. The right hand continues the melodic line with accents. The left hand plays a rhythmic accompaniment. Dynamics include *ff*, *marcato*, and *sempre ff*.

Fifth system of musical notation. The right hand continues the melodic line with accents. The left hand plays a rhythmic accompaniment. Dynamics include *f*, *marcato*, and *cresc.*

Sixth system of musical notation. The right hand continues the melodic line with accents. The left hand plays a rhythmic accompaniment. Dynamics include *f*, *p subito*, and *p*.

Seventh system of musical notation. The right hand continues the melodic line with accents. The left hand plays a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *ff*.

First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. Dynamics include *f* and *sf*. A *cresc.* marking is present above the right hand.

Second system of musical notation. The right hand has a melodic line with *stacc.* markings. The left hand plays a rhythmic accompaniment. Dynamics include *sf*, *p*, and *stacc.*.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand plays a rhythmic accompaniment. Dynamics include *pp* and *p*.

Fourth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment. Dynamics include *f*, *p*, *f*, and *ff*. A fermata is placed over a chord in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment. Dynamics include *f*, *marcato*, *ff*, and *dim.*.

Sixth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment. Dynamics include *p*, *ritard.*, *p*, *cresc.*, *dim.*, and *mf*.



pp dim. pp pp

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, including a double accent (2) over a note. The lower staff provides harmonic accompaniment with chords and moving lines. Dynamics include *pp dim.*, *pp*, and *pp*.

mp dim. pp mf pp G

This system contains the next two staves. A chord symbol 'G' is placed above the second measure. The upper staff continues the melodic development with slurs and accents. The lower staff has a more active accompaniment. Dynamics include *mp dim.*, *pp*, *mf*, and *pp*.

mp rit. p espressivo mp

This system contains the third and fourth staves. A tempo marking 'rit.' is placed above the third measure. The upper staff has a melodic line with a slur and an accent. The lower staff features a more complex accompaniment with slurs. Dynamics include *mp*, *p*, *espressivo*, and *mp*.

a tempo morendo pp cresc. p

This system contains the fifth and sixth staves. A tempo marking 'a tempo' is placed above the first measure. The upper staff has a melodic line with a slur. The lower staff has a rhythmic accompaniment. Dynamics include *morendo*, *pp*, *cresc.*, and *p*.

poco cresc. mf poco a

This system contains the seventh and eighth staves. The upper staff has a melodic line with a slur. The lower staff has a rhythmic accompaniment. Dynamics include *poco cresc.*, *mf*, *poco*, and *a*.

poco cresc.

This system contains the ninth and tenth staves. The upper staff has a melodic line with a slur. The lower staff has a rhythmic accompaniment. Dynamics include *poco cresc.*

Alla Marcia. (♩ = 120 M.M.)

8  
*ff*  
*f*  
*dim.*  
*marcato*

*mp*  
*mf*

*cresc.* *poco* *a poco*  
*accel.*

Più Allegro (♩ = 100 M.M.)

*f* *ff*  
*ff*  
*ff*  
*ff*  
*marcato*

*marcato*  
*ff*

*dim.* *p*

(♩. = ♩)

mf *dim.* p

This system shows the beginning of a piece in 3/4 time. The right hand starts with a melody of eighth notes, and the left hand plays a steady accompaniment of eighth notes. A dynamic marking of *mf* is present, followed by a *dim.* hairpin and a change to *p*. The tempo is indicated as half note equals quarter note.

*mp* p

The second system continues the piece, with the right hand playing a melodic line of eighth notes and the left hand providing accompaniment. The dynamics are marked *mp* and *p*.

*mp* p

The third system continues the piece, with the right hand playing a melodic line of eighth notes and the left hand providing accompaniment. The dynamics are marked *mp* and *p*.

*f*

The fourth system continues the piece, with the right hand playing a melodic line of eighth notes and the left hand providing accompaniment. The dynamic is marked *f*.

*poco* *a* *poco* *crese.*

The fifth system continues the piece, with the right hand playing a melodic line of eighth notes and the left hand providing accompaniment. The dynamics are marked *poco*, *a*, *poco*, and *crese.*

The final system of the page shows the continuation of the piece, with the right hand playing a melodic line of eighth notes and the left hand providing accompaniment. The system ends with a double bar line.

Maestoso (♩ = 100.)

First system of musical notation, measures 1-3. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Maestoso with a quarter note equal to 100 beats per minute. The first measure starts with a fortissimo (*ff*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of chords.

Second system of musical notation, measures 4-6. The dynamics transition from *ff* to *meno f* (mezzo-forte) in measure 4, then to piano (*p*) in measure 5, and finally a diminuendo (*dim.*) in measure 6. The melodic line continues with grace notes and slurs.

Third system of musical notation, measures 7-9. The dynamics shift to *stacc.* (staccato) in measure 7, then to fortissimo piano (*pp*) in measure 8, and return to fortissimo (*ff*) in measure 9. The accompaniment consists of staccato chords.

Fourth system of musical notation, measures 10-12. The dynamics are mezzo-forte (*mp*) in measure 10, followed by a crescendo (*cresc.*) through measures 11 and 12. The accompaniment remains staccato.

Fifth system of musical notation, measures 13-15. The first measure is marked with a first ending bracket (*I*). The dynamics are fortissimo (*f*) in measure 13, *marcato* in measure 14, and fortissimo (*ff*) with a diminuendo (*dim.*) in measure 15. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment.

Sixth system of musical notation, measures 16-18. The dynamics are piano (*p*) in measure 16, fortissimo (*ff*) in measure 17, and *marcato* in measure 18. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment.

Animato.

ff dim. p

cresc.

Più mosso. f cresc.

Vivace. fff

ff dim.

Largo.

f p dim. sf sf marcando pp

# No 2. Scene 1.

(Moonlight. The Persian Gulf. The Emir's palace on the rocks, with a turret containing Hinda's chamber, where she and Hafed are standing, gazing from the lattice.)

Lento e tranquillo.

CHORUS.

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass clef, 6/8 time signature, and a key signature of one flat. Dynamics include *pp* and *cresc.*

The second system continues the piano accompaniment with dynamics *p*, *pp*, and *cresc.*

The third system introduces the vocal parts: Sopranos, Contraltos, Tenors (8ve lower.), and Basses. The lyrics are: "Tis moon-light o - ver O - man's Sea; Her banks of". Dynamics include *pp*, *cresc.*, *mp*, and *p*.

The fourth system continues the vocal parts with the same lyrics and dynamics.

The fifth system shows the piano accompaniment with dynamics *pp*, *cresc.*, *mp*, and *p*.

The sixth system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The seventh system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The eighth system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The ninth system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The tenth system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The eleventh system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The twelfth system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The thirteenth system continues the piano accompaniment with dynamics *dim.*, *p*, and *cresc.*

The lyrics for the vocal parts are: "pearl and palm - - y isles.. Bask... in the night - beam".



*p*  
The shore is si-lent as the o-cean.

*p*  
The shore is si-lent as the o-cean.

*p*  
The shore is si-lent as the o-cean.

*p*  
The shore is si-lent as the o-cean.

Sopranos. *p*  
If ze - phyr's come, . . . . . so

Contraltos. *p*  
If ze - phyr's come, . . . . . so

light.. they come, . . . . . Nor

light.. they come, . . . . . Nor



leaf . . . . . is stirred, nor wave is driv - - - en; The

leaf . . . . . is stirred, nor wave is driv - - - en; The

leaf . . . . . is stirred, nor wave is driv - - - en; The

leaf . . . . . is stirred, nor wave is driv - - - en; The

wind - - tower . . . . . on the E - mir's dome . . . . . Can

wind - - tower . . . . . on the E - mir's dome . . . . . Can

wind - - tower . . . . . on the E - mir's dome . . . . . Can

wind - - tower . . . . . on the E - mir's dome . . . . . Can

hard - ly win a breath from heav- - - en.

hard - ly win a breath from heav- - - en.

hard - ly win a breath from heav- - - en.

hard - ly win a breath from heav- - - en.

**A**  
Sopranos.

Contraltos.

Tenors.

Basses.

*p*

Even

Even

Even

Even

he, that ty - rant A - rab, sleeps Calm, sleeps Calm, while a

he, that ty - rant A - rab, sleeps Calm, sleeps Calm, while a

he, that ty - rant A - rab, sleeps Calm, sleeps Calm, while a

he, that ty - rant A - rab, sleeps Calm, sleeps Calm, while a

na - tion round him weeps.. Sleep on!.. Sleep on!.. for

na - tion round him weeps.. Sleep on!.. Sleep on!.. for

na - tion round him weeps.. Sleep on!.. for

na - tion round him weeps.. Sleep on!.. for

pu - - - rer eyes than thine      Those waves are hush'd,      those planets.

*cresc.* *p* *dim.*

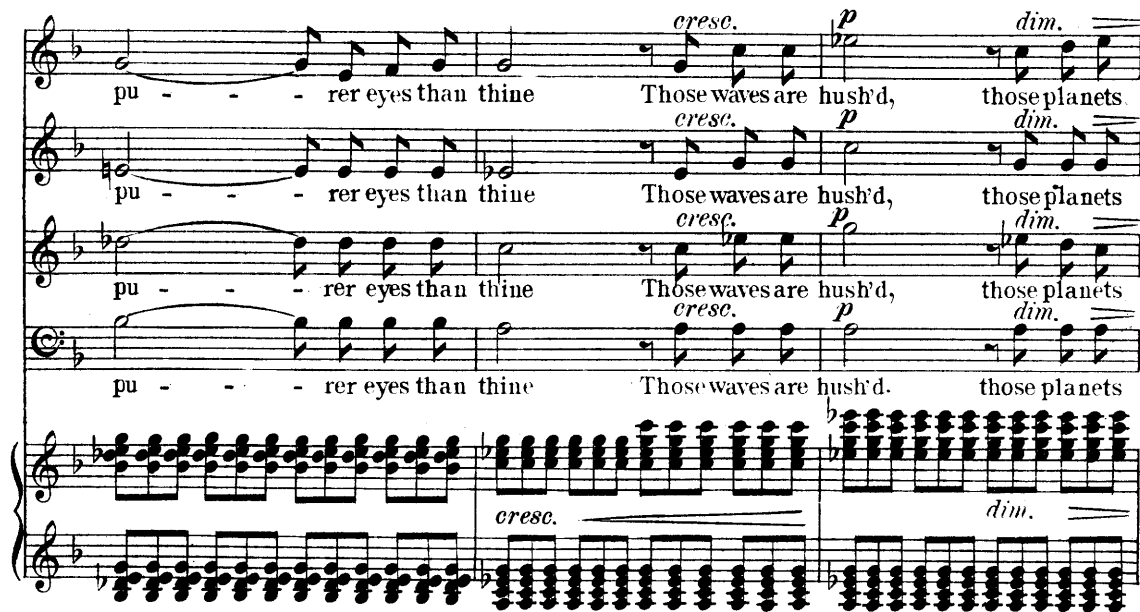
*cresc.* *p* *dim.*

*cresc.* *p* *dim.*

*cresc.* *p* *dim.*

pu - - - rer eyes than thine      Those waves are hush'd.      those planets

*cresc.* *dim.*



shine.

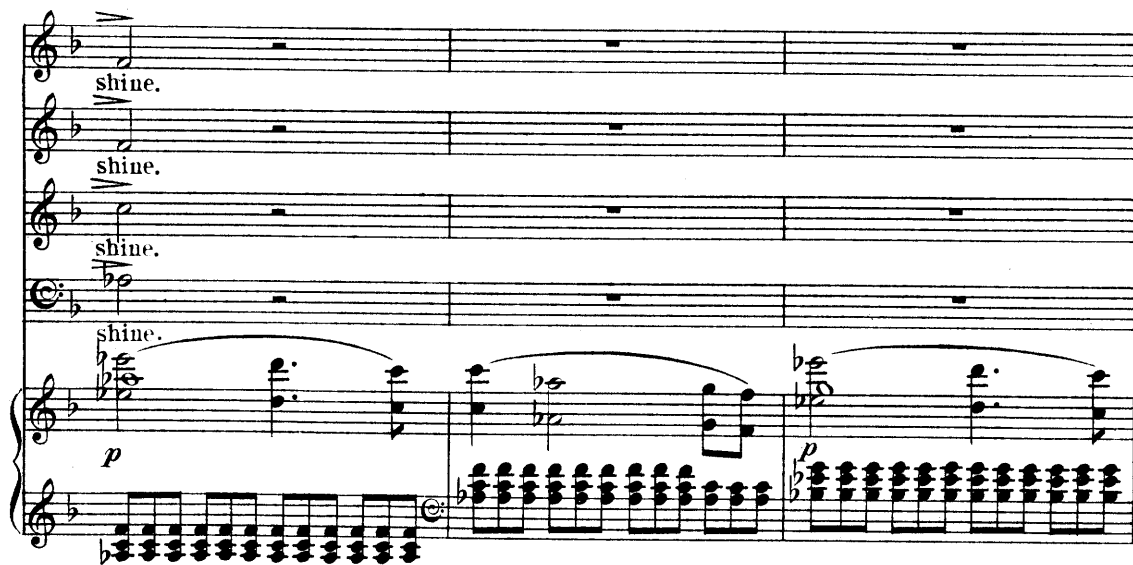
shine.

shine.

shine.

*p*

*p*



*dim.*

*p*



B

*pp* Sleep on,- Sleep on,- and be thy  
*pp* Sleep on,- Sleep on,- and be thy  
*pp* Sleep on,- Sleep on,- Sleep on,-  
*pp* Sleep on,- Sleep on,- Sleep on,-

*pp* *marcato*

*mp* rest unmoved By the white moonbeam's daz - ling  
*mp* rest unmoved Sleep  
 Sleep on,- Sleep on,- Sleep  
 Sleep on,- Sleep on,- Sleep

*mp* *cresc.*

*mf* power. None but the lov - ing and the loved Should  
 on! - None but the lov - ing and the loved Should  
 on! - None but the lov - ing and the loved Should  
 on! - None but the lov - ing and the loved Should

*p* *dim.* *pp* *mp* *stacc.*

*rit.*  
*cresc.*

Allegro giocoso.

be awake at this sweet hour.

be awake at this sweet hour.

be awake at this sweet hour.

be awake at this sweet hour.

Allegro giocoso.

The first system of the score features four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line, with lyrics "be awake at this sweet hour." repeated four times. The piano accompaniment consists of two staves. The tempo is marked "Allegro giocoso." and the dynamics include *rit.*, *cresc.*, and *f*.

The second system is a piano accompaniment consisting of two staves. It features various dynamics including *mf*, *mf*, *cresc.*, *meno f*, and *dim.*. The tempo remains "Allegro giocoso."

The third system is a piano accompaniment consisting of two staves. Dynamics include *p*, *cresc.*, *più f*, and *f*. The tempo remains "Allegro giocoso."

The fourth system is a piano accompaniment consisting of two staves. Dynamics include *cresc. molto*, *ff*, *dim.*, and *f*. The tempo remains "Allegro giocoso." and includes the instruction *marcato*.

The fifth system is a piano accompaniment consisting of two staves. Dynamics include *ff*, *dim.*, *p*, *morendo*, and *pp espressivo*. The tempo changes to "Andante." and includes the instruction *rit. molto*.

*mf* *p* *ben marcato*

*p* *cresc.*

*mf* *dim.* *p* *stringendo* *cresc.*

*marcato*

*f* *ritard.* *dimin.* *p* *poco a poco*

Hinda. *p* Lento.

How sweet - ly does the

*rit. più p* *morendo* *pp* *p*

moon-beam smile To - night up-on you leafy isle!

*p* *sempre p*

*cresc.* *p*

Oft, . . . in my fan - cy's wan - - derings, . . . I've wished that lit - tle

*mp*

isle . . . had wings, And we, . . . within its fai - - ry bowers, Were

*sempre p* *p*

*C*

waft - - ed off to seas un-known, Where not a

*cresc.* *pp*

*mp* *rit.* *cresc.* *f* *p* *sf* *dim.* *a tempo* *pp*

pulse should beat but ours, And we might live, love, die a - lone.

*mp* *p* *sf* *p* *pp* *p cresc.*

(She turns playfully to Hafed, and sees that he is regarding her mournfully.)

*accel.* *più f* *cresc. molto*

Animato.

*f.* Ah! yes, my dai - ly, hourly fears, My

*più f* *p* *f*

dreams have bod-ed all too right, We part

*p* *f*

for ev-er part to - night! I knew, I

*mf* *p* *sf*

Più Andante.

knew it *could* not last; 'Twas bright, 'twas heav-en - ly but 'tis

*f* *p* *pp* Brass.  $\Delta \Delta \Delta$

D past! Farewell, and blessings on thy way Where'er thou

*p* *pp* *pp* *p*

*trn.* *cresc.* *p* *p*

Strings.



go'st, be-lov'- ed stran - ger! Bet-ter to sit and watch that ray, And

*dim.* *mf* *cresc.* *p* *cresc.*

think thee safe, though far a - way, Than have thee near me and in

*stringendo*

*p* *mf* *mf*

dan - ger. Hafed. *ad lib.* *mf*

Dan - ger! oh! tempt me not to boast.

*cresc.* *p*

*p*

My dearest one, thou little know'st, What he can brave who, born and nurs't In

*mp* *cresc.*

*cresc.*

dan - - ger's paths, has dared her

*cresc.* *sf*

Moderato. ♩ = ♩

worst! Upon whose ear the sig - - nal - word Of

strife and death is hour - - ly break - ing;

Who sleeps with head up - on the

sword, His fe - - verd hand must grasp in wak - - ing!

Andante. Hinda.

Say on, thou fear'st not then, and we may meet, oft meet again?

Dan-ger!

Hafed. *f* *con amore*

Oh! look not so, . . . . beneath the skies . . . I now fear nothing but those

eyes. *crese.*  
If aught could make this soul for -

- get . . . . . The bond to which its seal is

set, *stringendo* *crese.*  
'Twould be those eyes; they, on - ly

they . . . . . could melt that sacred seal a - way!

*cresc.*  
*p*  
*cresc.*  
*p*  
*dim.*  
*p*  
 Più mosso.  
*sempre p*  
*p*  
*cresc.*  
*sf*

**F**  
Hafed.

But no, tis fix'd, my aw - ful doom Is fix'd;

*f*  
*p*  
*dim.*  
*pp*

*lugubre*

on this side of the tomb We meet no

*p*  
*sf*  
*p*  
*sf*  
*p*  
*sf*  
*p*  
*sf*

*acceler.*

more. Why, why did

*stringendo*  
*cresc.*  
*f*

Heav - en min - - gle two souls, that earth has riv - - en?

*cresc.* *f* *poco a*

*cresc.* *cresc.* *pù f*

*poco string.* **G** Animato.

Thy

*cresc.* *f* *marcato* *f*

Hinda. *f* *rit.* *dim.*

Ho - ly Al - la, save His grayhead from that light - - ning

Fa - ther,

*dim. p* *cresc.* *f* *dim.* *p* *cresc.*

Andante.

g lance! *con espressione* Thou know'st him

*f* *espress.* *mp dim.* *p* *sf* *p*

not, he loves the brave.

*p* *pomposo* *f marcato* *cresc.*

Lento.

Nor liveth there un - der Heav'n's ex - pane One who would prize, would

*p*

*p legato*

Più Allegro.

wor-ship thee and thy bold spi - rit more than he.

*rit.*

*dim.*

*f*

*crese.*

Animato.

One vic - - try

*stringendo*

*mf*

*sf*

*mp*

o'er those Slaves of Fire, Those

*mp*

*mp*

*crese.* *poco a poco accel.*

im - pious Ghe - - bers, whom my sire ab - hors.

*crese. molto*

H Hafed.

Hold, *Presto.*

*ff* *con fuoco*

*a tempo* *rit.*

hold . . . thy words are

*fp*

death! Here, maiden look, weep, blush to see . . . . . All that thy

*mfp* *pp* *dim.*

*energico* **Allegro ma non troppo.** (He flings back his mantle, and shows

sire abhors in me!

*f* *cresc.* *ff* *cresc.* *ff* *cresc.*

the belt which the Ghebers constantly wore.)

*f* *dim.*

*mf*

Yes, I am of that im-pious race, Those

*p* *crese.* *sf* *p*

Slaves of Fire, ..... who morn and e'en, ..... Hail their cre-

*p* *p* *crese.* *f*

*I* *sf*

*ritard.*

- a - tor's dwel - ling place Among the liv - ing

*dim.* *p* *dim.*

*Più mosso.*

lights ... of Heaven!

*p* *f* *sf* *f*

*poco a poco*

Thy bi-got sire, nay, tremble

*f* *sf* *f* *p*



*rit.* Lento molto. *p*

not, He who gave birth to those dear eyes with me is sa-cred as the

spot, . . . From which our fires of wor - - - ship

*p* *dim.* *cresc.*

Moderato. *f* *dim.* *p*

Oh! . . had we nev - - er, never met; Or could our hearts e'en now for -

rise. *f* *dim.*

Oh! had we nev - - er, never

Moderato. *mf* *dim.* *mf*

- get. Oh! had we nev - - er, nev-er met; Or could our hearts e'en now for -

met; Or could our hearts. . . e'en now for- get, Or could our heart's e'en now for -

*dim.* *cresc.* *mf* *p*

*p* - get, *f* How link'd, . . . . . how bless'd we might have been, Had  
*p* - get, *cresc.* How link'd, howbless'd we might have been, Had

*mp* *cresc.* *f*

*p stacc.*

*dim.* Fate not frown'd so dark be-tween! *p* How link'd, howbless'd we *cresc.*  
*dim.* Fate not frown'd so dark be-tween! *p* How link'd, howbless'd we *cresc.*

*p* *mf* *cresc.*

might have been, *mf* Had Fate, Had  
 might have been, Had Fate, Had Fate not

*dim.* *cresc.* *mf* *poco* *a poco*

*cresc.* Fate not frown'd so dark be-tween! . . . . . *f*  
*cresc.* frown'd so dark be-tween, so dark be-tween! . . . . . *f*

*cresc.* *f* *dim.*

*p* *ad lib.*

... so dark be - tween, so dark be - tween, Had Fate not frown'd so dark, so

*p* *ad lib.*

... so dark be - tween, so dark be - tween, Had Fate not frown'd so dark, . . . . .

*dim.* **L** Molto lento.

dark . . . . . be-tween!

*dim.*

... so dark be-tween! *dolce*

*p* *pp* *cresc.* *ff*

*dim.* *sf* *p* *mp* *legato*

*poco a poco accel.* *mf* *cresc.*

**M** Più Allegro.

*sf* *sf*

*cresc.* *più f* *cresc.* *accel.* *cresc.*

Hafed.

*f*

But look,

*pp cresc. molto* *ff*

Presto.

(Fiery signals rise from the gulf at a

those lights!

*dim.* *f* *p*

distance.)

— I must away.

*f* *p* *f* *p*

*f* *p* *dim.*

*ad lib.*

Both, both are ruin'd, if I

*p* *pp*

*ad lib.*

stay. Farewell, Fare-well, sweet life, thou cling'st in

*p* *cresc.* *f* *p*

**N** *Vivace.*

vain . . . . . Now

*f* *marcato* *dim.*

*f* *Animato.*

Vengeance! I am thine . . . a - gain.

*p* *sf* *f* *dim.*

(He breaks away from her, and drops from the lattice on to the crags beneath, Hinda, hearing him

*f* *cresc.* *sf*

plunge. into the water, shrieks, and rushes to the lattice.)

*sf* *sf* *dim.* *mp*

Hinda. *f*

*poco a poco cresc.*

0 *ad lib.*

*a tempo*

*molto ritard.*

come, I come, if in that tide... Thou sleepest to-night.

*ff* *pp*

*Lento.*

I'll sleep there too.

*cresc.* *f p* *p*

*p*

**P** *p dolente*

Oh! I would ask . . . . . no happier bed, . . . Than the

*p* *sempre p*

chill wave my love . . . . . lies un - der;

*mf* *p*

*p*  
Sweet - - er to rest . . . . . to - ge - ther

dead; Far sweet - er

*mp* *p*

*cresc.* *f* *rit.*  
than to live . . . . . a - sun - - - -

*cresc.* *f* *cresc. molto*

**Allegro giocoso.** (She sees Hafed's little pinnace sailing swiftly away.)

der.

*ff* *dim.* *mf* *cresc.* *molto*

*rit.* *poco* *a poco* **Andante.**

*ff* *p* *dim.* *pp* *ppp*

# No 3. Scene 2.

(A wide deep glen, overhung by rocky heights. Caverns at the back. On one side a secret bridge leads the way over a yawning chasm; on the other side a ruined temple.)

Allegretto.

First system of piano accompaniment. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 6/8. Dynamics include *p*, *dim.*, and *resc.* (ritardando).

Second system of piano accompaniment. Treble and bass clefs. Key signature: two sharps. Time signature: 6/8. Dynamics include *dim.* and *p*.

Third system of piano accompaniment. Treble and bass clefs. Key signature: two sharps. Time signature: 6/8. Dynamics include *crese.* (crescendo) and *f* (forte).

Fourth system of piano accompaniment. Treble and bass clefs. Key signature: two sharps. Time signature: 6/8. Dynamics include *rit.* (ritardando), *a tempo*, *p*, and *sempre p*.

Chorus.  
Sopranos.

*rit. a tempo p A*

The morn . . . . . hath

Altos.

The morn . . . . . hath

Tenors. (*8<sup>ve</sup> lower*)

The morn . . . . . hath

Basses.

The morn . . . . . hath

Fifth system of piano accompaniment. Treble and bass clefs. Key signature: two sharps. Time signature: 6/8. Dynamics include *rit.*, *a tempo*, *dim.*, and *p*.



*cresc.*  
 ris - en clear and calm . . . . . and o'er . . . . . the Green Sea pale-ly  
*cresc.*  
 ris - en clear and calm . . . . . and o'er . . . . . the Green Sea pale-ly  
*cresc.*  
 ris - en clear and calm . . . . . and o'er . . . . . the Green Sea pale-ly  
*cresc.*  
 ris - en clear and calm . . . . . and o'er . . . . . the Green Sea pale-ly

shines, . . . Re - veal - - ing, Bah - rein's groves . . . of  
 shines, . . . Re - veal - - ing, Bah - rein's groves . . . of  
 shines, . . . Re - veal - - ing, Bah - rein's groves . . . of  
 shines, . . . Re - veal - - ing, Bah - rein's groves . . . of

palm, . . . . . and light - - ing Kishma's am - ber vines . . . . .  
 palm, . . . . . and light - - ing Kishma's am - ber vines . . . . .  
 palm, . . . . . and light - - ing Kishma's am - ber vines . . . . .  
 palm, . . . . . and light - - ing Kishma's am - ber vines . . . . . The

B

*p*

And

The morn.....hath ris - en clear and

morn.....hath ris - en clear and calm.....

*rit.*  
o'er.....the Green Sea pale - ly shines,....  
*dim.* *a tempo.*

calm.....

And o'er.....the Green Sea pale - ly

veal - - ing Bah - - rein's groves... of palm,... and light - - ing

veal - - ing Bah - - rein's groves... of palm,... and light - - ing

shines, Re - veal - ing Bah - rein's groves... of palm,... and light - - ing

veal - - ing Bah - - rein's groves... of palm,... and light - - ing

*rit.* *a tempo*

Kish-ma's am-ber vines.

Kish-ma's am-ber vines.

Kish-ma's am-ber vines.

Kish-ma's am-ber vines.

*dim.* *p* *8*

See there..

See there..

See there..

See there..

*cresc.* *p* *dim.* *ff*

*dim.* *2* *dim.* *p cresc.*

.. the Sun him - self!... on wings Of

*dim.* *2* *dim.* *p cresc.*

.. the Sun him - self!... on wings Of

*dim.* *2* *dim.* *p cresc.*

.. the Sun him - self!... on wings Of

*dim.* *sf* *p* *cresc.* *8*

*f cresc.* *rit.* *a tempo*

Glo - - ry up the east he springs.

Glo - - ry up the east he springs.

Glo - - ry up the east he springs.

Glo - - ry up the east he springs.

*ff* *dim.* *p* *dim.*

*pp* *rit.* *ff marcato*

*Più animato.*

Tenors. *Df*

Basses. *f*

Say, . . . . who is he that wields the

Say, . . . . who is he that wields the

*dim.* *f*

might . . . . . Of Free - dom on the Green Sea

might . . . . . Of Free - dom on the Green Sea

*dim.* *f*  
 brink, *dim.* Be - fore whose sa - bre's daz - ling light. . . .  
 brink, Be - fore whose sa - bre's daz - ling light. . . .

The first system of the score features vocal lines and piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'brink, Be - fore whose sa - bre's daz - ling light. . . .'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *dim.* and *f*.

*cresc.*  
 . . . The hearts. . . . of Ye - men's war - riors shrink! . . .  
 . . . The hearts. . . . of Ye - men's war - riors shrink! . . . .

The second system continues the vocal and piano parts. The vocal lines have lyrics '. . . The hearts. . . . of Ye - men's war - riors shrink! . . .' and '. . . The hearts. . . . of Ye - men's war - riors shrink! . . . .'. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *cresc.*.

*f marcato*

The third system is primarily piano accompaniment, marked *f marcato*. It features a more complex and rhythmic piano part with sixteenth-note patterns in the right hand and a bass line with some rests. There are some vocal notes visible at the end of the system.

Chorus.  
 Sopranos.

Altos. *sf* 'Tis Haf - ed,  
 Tenors. 'Tis Haf - ed,  
 Basses. 'Tis 'Tis

The chorus section includes vocal parts for Sopranos, Altos, Tenors, and Basses, and piano accompaniment. The vocal parts have lyrics ''Tis Haf - ed,' and ''Tis 'Tis'. The piano accompaniment is marked *sf* and features a melodic line in the right hand and a bass line. The system concludes with a final piano chord.

*f* *mp*

'Tis Haf - ed, most ac -  
 'Tis Haf - ed,  
 Haf - ed, 'Tis Haf - ed,  
 Haf - ed, 'Tis Haf - ed,

*sf* *p cresc.*

**E** *f* *p*

curst..... and dire Of all the re - - bel Sons of  
 most ac - curst and dire Of all the re - - bel Sons of  
 most ac - curst and dire Of all the re - - bel Sons of  
 most ac - curst and dire Of all the re - - bel Sons of

*p* *f* *p* *cresc.* *p* *cresc.*

*f* *mp* *f* *p*

Fire! most a - curst..... and dire Of all the  
 Fire! most ac - curst and dire Of all the  
 Fire! most ac - curst and dire Of all the  
 Fire! most ac - curst and dire Of all the

*p* *cresc.* *p*

re - - bel Sons of Fire! 'Tis Haf-ed!

re - - bel Sons of Fire! 'Tis Haf-ed!

re - - bel Sons of Fire! 'Tis Haf-ed!

re - - bel Sons of Fire! 'Tis Haf-ed!

*fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

*cresc.* *fp* *ff* *f* *dim.* *marcato*

*rit.* *Alla Marcia.* (Hafed leads the remains of his army into the glen.)

*p* *pp* *sf dim.* *il basso marcato*

*mp* *dim.* *F* *pp*

*mp*

*cresc.* *p*

*poco a poco* *cresc* *più f*

Wel - - come,...

... ter - ri - fic glen! thy gloom, 'Tis Heav'n to him... who flies from

Tempo alla Marcia.

(They cross the chasm by the secret bridge way, and

chains!

enter the ruined temple, where they assemble round the altar and take a silent oath.)

Più moto.



*dim.* *p*

*più p* *cresc.* *f dim.* *p dim.*

Tenors. *f* **Allegro moderato.**  
 Chorus of Soldiers. This ru - - - in'd home at  
 Basses.

**Allegro moderato.**

*p cresc.* *f*

*p (div.)*  
 least..... is ours, Here we may bleed un -  
*mp*  
 This ru - - - in'd home at

*p*

mock'd by hymns Of Mos - - - lem tri - - - umph  
 least..... is ours, this ru - - - in'd home at

*cresc.* *f*

*p*

o'er our... head; Here hap - py that no  
 least... is ours; Here hap - py that no

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "o'er our... head; Here hap - py that no least... is ours; Here hap - py that no". A dynamic marking of *p* (piano) is placed above the first vocal staff.

*cresc.*

ty - - - rant's eye Gloats on our tor - - - ments  
 ty - - - rant's eye Gloats on our tor - - - ments

*cresc.*

*cresc. poco a poco*

The second system continues the vocal and piano parts. The lyrics are: "ty - - - rant's eye Gloats on our tor - - - ments". A dynamic marking of *cresc.* (crescendo) is placed above the first vocal staff. The piano accompaniment features a more active bass line. A marking of *cresc. poco a poco* is placed below the piano accompaniment.

**K**

we may die!  
 we may die!

*accel. molto*  
*sf marc.*

The third system begins with a key signature change, indicated by a large **K** above the staff. The lyrics are: "we may die!". The piano accompaniment becomes more dramatic, with a marking of *sf marc.* (sforzando marcato) and *accel. molto* (accelerando molto) appearing. The piano part features a complex, rhythmic accompaniment.

*sf marc.*

The fourth system shows the continuation of the piano accompaniment from the previous system. It features a complex, rhythmic accompaniment with a marking of *sf marc.* (sforzando marcato).

*p a tempo*

Though life is ebb - - - ing from..... our veins,..... E -

*p*

Though life is ebb - - - ing from..... our veins,..... E -

nough..... for ven - - geance still..... re - mains, still re -

*p*

nough..... for ven - - geance still..... re - mains, still re -

mains. E - nough for vengeance still re -

*f*

mains. E - nough for vengeance still re -

mains, E - nough for vengeance still re - mains.

*f*

mains, E - nough for vengeance still re - mains.

*L* *f* This spot . . . . . shall

*f* This spot . . . . . shall

*marcato* *f* *cresc.* *sf*

be the sa - - - cred grave Of

be the sa - - - cred grave Of

*sf* *sf* *sf*

those last few who, vain - - - ly

those last . . . few who, vain - - - ly

*sf* *sf* *sf*

*f* brave, Die for the land,

*f* brave, Die for the land,

*sf* *cresc.* *sf* *sf*

Die for the land, Die for the

Die for the land, Die for the

*sf* *sf* *cresc.*

land..... we can..... not save!

land..... we can..... not save!

*f* *stringendo* *cresc.* *rit.* *Animato.*

*f* *cresc.* *cresc. molto* *ff*

*stringendo* *sf*

*cresc.* *ff* *ff* *sf* *sf* *sf*

*La. d. \**

# No. 4. Scene 3.

## Hinda's chamber.

(Hinda is sleeping in the turret chamber. Seven days have passed since Hafed's visit. Enter Hassan.)

*Moderato.* *dim.* *p*

*f marcato* *f* *dim.* *cresc.*

*Strings.*

*f marcato* *dim.*

*f Strings.*

*p* *cresc.*

**Hassan.**

*f* *cresc.* *f* *cresc.*

Up, daughter, up - the ker-na's breath Has blown a

*ad lib.* *Meno mosso.*

blast, ..... would wa-ken death,

*f* *p* *sf* *p* *sf*

*poco ritard.* *f*

And yet thou sleep'st; up, child, and

*p* *cresc.* *pp legato* *pp*

*espressivo*

*Più Allegro.*

see This blessed day for Heaven and me.

*sempre pp* *mf* Wind.

*feroce*

Be - fore a - noth - er dawn shall shine, His

*mf*

*Vel.* *Vel.*

*A p cresc.*

head, heart, limbs shall all be mine. This very night his blood shall

*f* *p*

*f* *ad lib.*

steep These hands all o - ver, ere I sleep! — His blood! —

*mf* *cresc.* *mf*

Hassan.

Yes, spite of rocks and towers, Haf-ed, my child,... this night is

B

ours. Thanks to all con - - - quering

treach - er - y, With-out whose aid..... the links ac -

curst, That bind these im - pious slaves would be Too strong for

Al - la's self to burst!



C

*p* *cresc.* *sf*

That re - bel fiend, whose blade has spread My

*p*

path with piles of Moslem dead, This night with all his band, shall

*pp* *p*

know, How deep . . an Ar - abs steel can go.

*ad lib.* **D** Allegro con moto.

*f* *sf*

But, ha! — she sinks —

*mf* *mf* *sf dim.* *sf* *sf dim.*

that look so wild, . . . . Those liv - id

*mp cresc.* *sf* *mp*

VI.

lips, my child, my child! . . . . .

*sf* *p* *cresc.* *f* *dim.*

Vel.

*ad lib.* *poco rit.*

This life of blood be - fits not thee, And thou must

*p* *p*

**E Andantino.**

back to A - ra - by. So cheer thee,

*p* *espressivo* *mp*

*cresc.*

maid, the wind that now Is blow - ing o'er thy

fe - - ver - ish brow, To - day... shall waft thee from the shore;

*cresc.* *p* *mf* *dim.*

*p* *F* *mf*

from the shore; and ere a drop.....

*p* *cresc.* *mp*

of this night's gore Have time to chill in yon - der tow - - ers,

*mp* *cresc.*

*cresc.* *f.* *dim.*

Thou'lt see thy own sweet Ar - - ab bow - ers, thy own sweet

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include *cresc.*, *f.*, and *dim.*.

G

Ar - - - ab bowers.

*cresc.* *f.* *cresc.* *ff* *dim.*

The second system continues the vocal line with a half note G4, followed by a whole note G4. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamic markings include *cresc.*, *f.*, *cresc.*, *ff*, and *dim.*. A chord symbol 'G' is placed above the vocal line.

The third system shows the piano accompaniment for the vocal phrase. It features a complex right-hand texture with sixteenth-note runs and chords, while the left hand maintains a rhythmic accompaniment. A *p* dynamic marking is present.

Più ritard.

*pp* *p* *p* *p*

The fourth system is marked *Più ritard.* and features a series of sustained chords in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *pp* and *p*.

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

*pp* *dim.* *pp*

The fifth system concludes the piece with a series of chords and a final rhythmic accompaniment. Dynamic markings include *cresc.*, *p*, *sf*, *sf*, *dim.*, and *pp*. A *pp* marking is also present at the bottom of the system.

# Scene 4.

(Hinda's bark in the middle of the bay.)

Andante sostenuto.

First system of piano introduction. Treble and bass staves. Dynamics: *p*, *dim.*, *sf.*. Includes a trill (*tr*) in the treble staff.

Second system of piano introduction. Treble and bass staves. Dynamics: *pp*, *mp*, *p*, *pp*. Includes a trill (*tr*) in the treble staff.

Third system of piano introduction. Treble and bass staves. Dynamics: *dim.*, *mp*. Includes a trill (*tr*) in the treble staff.

Fourth system of piano introduction. Treble and bass staves. Dynamics: *mp*, *dim.*, *p*, *poco a poco*.

Chorus.  
Sopranos.

Altos.

Tenors.

Basses.

B

*p*  
On earth a calm pre-  
*p*  
On earth a calm pre-  
*p*  
On earth a calm pre-  
*p*  
On earth a calm pre-

Piano accompaniment for the chorus. Treble and bass staves. Dynamics: *cresc.*, *f*.

vails a - round, A pulse - less si - lence,

vails a - round, A pulse - less si - lence,

vails a - round, A pulse - less si - lence,

vails a - round, A pulse - less si - lence,

dread profound, More awful than the tempest's sound.

dread profound, More awful than the tempest's sound.

dread profound, More awful than the tempest's sound.

dread profound, More awful than the tempest's sound.

*C* Più moto. The seabirds with por -

The seabirds with por -

The seabirds with por -

The seabirds with por -

*Più* moto. *stacc.* *pp* *p* *mf* *pp*

ten - - tous screech *mf* Fly fast to land; Fly

ten - - tous screech *mf* Fly fast to land; Fly

ten - - tous screech *mf* Fly fast to land;

ten - - tous screech *mf* Fly fast to land;

*mf*

*mf*

fast to land; *cresc.* up-on the beach The pi - lot

fast to land; *cresc.* up-on the beach The pi - lot

Fly fast to land; *cresc.* up-on the beach The pi - lot

Fly fast to land; *cresc.* up-on the beach The pi - lot

*pp*

*cresc.*

*f* oft had paus'd with glance turn'd up-ward to that wild ex - panse;

*f* oft had paus'd with glance turn'd up-ward to that wild ex - panse;

*f* oft had paus'd with glance turn'd up-ward to that wild ex - panse;

oft had paus'd with glance turn'd up-ward to that

*f* *p* *sf* *p* *mp* *p*

*rit. p. cresc.* *D a tempo* *p*

Turn'd up-ward to that wild ex-panse; and  
 that wild ex - panse; and  
 that wild ex - panse; and  
 wild, that wild ex - panse; and

*f* *cresc.* *fp* *f* *f*

all was bo - - ding drear and dark,  
 all was bo - - ding drear and dark,  
 all was bo - - ding drear and dark,  
 all was bo - - ding drear and dark,

*cresc.* *f* *dim.*

*poco rit.* *p*

When from the shore sail'd Hin - da's bark.  
 When from the shore sail'd Hin - da's bark.  
 When from the shore sail'd Hin - da's bark.  
 When from the shore sail'd Hin - da's bark.

*p* *mf* *p*



Andante sostenuto.

*mp*

Musical score for the first system. It includes a vocal line with lyrics "A - - - lone, . . . . . un - heed - - - ed," and a piano accompaniment. The tempo is marked "Andante sostenuto." and the dynamic is "mp".

Andante sostenuto.

Musical score for the second system, primarily piano accompaniment. It features a series of triplets in the left hand and a melodic line in the right hand. The tempo is "Andante sostenuto." and the dynamic is "p".

Musical score for the third system. It includes vocal lines with lyrics "lone, . . . . . un - heed - - ed, from . . . . . the bay," and "from the - bay, . . . . .". The piano accompaniment includes a section marked "p cresc.". Dynamics include "mp", "dim.", and "p".

Musical score for the fourth system. It includes vocal lines with lyrics "The ves - - - sel takes its" and "from the bay, . . . . .". The piano accompaniment includes a section marked "pp legato". Dynamics include "p" and "pp".

mourn - - - ful way, Like some ill - des - - tined

mourn - - - ful way, Like some ill - des - - tined

mourn - - - ful way, Like some ill - des - - tined

mourn - - - ful way, Like some ill - des - - tined

*p*

bark . . . . . that steers In si - - lence through the

bark . . . . . that steers In si - - lence through the

bark . . . . . that steers In si - - lence through the

bark . . . . . that steers In si - - lence through the

*dim.*

*rit. dim.* Gate of Tears. **E a tempo**

*dim.* Gate . . . of Tears.

*dim.* Gate of Tears.

*dim.* Gate of Tears.

*dim.* Gate of Tears.

*mp dim.* *p* *mp* *pp*

mp p dim.

This system contains the first three measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics are marked as mezzo-piano (mp), piano (p), and diminuendo (dim.).

pp p

This system contains the next three measures. The left hand has a more active role with sixteenth-note patterns. Dynamics are marked as pianissimo (pp) and piano (p).

mp dim.

This system contains the next three measures. The right hand has a long melodic line with a slur. Dynamics are marked as mezzo-piano (mp) and diminuendo (dim.).

mp mp

This system contains the next three measures. The left hand continues with rhythmic accompaniment. Dynamics are marked as mezzo-piano (mp).

ritard. F Hinda. Where art thou, glo - rious

p più p pp

This system contains the next three measures, including the start of the vocal line. The right hand has a melodic line with a slur. Dynamics are marked as piano (p), piano (p), and pianissimo (pp). The instruction "ritard." is above the first measure, and "F Hinda." is above the second measure. The lyrics "Where art thou, glo - rious" are written below the vocal line.

stranger! thou, So loved, so lost, where art thou now? espressivo

mf dim. pp

This system contains the final three measures. The right hand has a melodic line with a slur. Dynamics are marked as mezzo-forte (mf), diminuendo (dim.), and pianissimo (pp). The instruction "espressivo" is above the final measure. The lyrics "stranger! thou, So loved, so lost, where art thou now?" are written below the vocal line.

*accel.*

*cresc.* *dim.* *cresc.*

Foe, Ghe-ber, in - fi - del, what -

*mf* *cresc.*

e'er Th'un - hal - - low'd name thourt doom'd. to bear,

*p* *p*

Still glo - rious, - still to this fond heart Dear... as its

*p* *dolce*

blood,..... what - e'er..... thou art!

*dim.* *cresc.*

*poco a poco rit.*

*p* *dim.*

**G** *Allegro animato.* *f* *crese.*

Yes, Al - la, dread - ful

*morendo* *f*

Al - - - - la! yes, If there be wrong, be

*f* *f* *p*

crime in this, Let the black waves, that round us roll, whelm me this

*sp*

*ad lib.*

instant, ere my soul For - - get - ting faith, home, fa - ther, all, Before its

*sp* *crese.* *f*

*f.* earth - - ly i - dol fall, nor wor-ship e'en thy-self be - *cresc.*

fore him. For, Oh! so wild-ly do I love him, thy *dim.*

Par - a - dise it - self were *dim.* and joy - less, if... not *f.*

*dim.* shared with him. **H** *Vivace.*

*f.* But hark!

*f.* But hark!

*f.* But hark!

*f.* But hark!

*dim.* *Vivace.* *ff* *marcato*



that crash, . . . as if each en- gine there, masts, sails, and  
 that crash, . . . as if each en- gine there, masts, sails, and  
 that crash, . . . as if each en- gine there, masts, sails, and  
 that crash, . . . as if each en- gine there, masts, sails, and  
 that crash, . . . as if each en- gine there, masts, sails, and  
 that crash, . . . as if each en- gine there, masts, sails, and  
 that crash, . . . as if each en- gine there, masts, sails, and  
 that crash, . . . as if each en- gine there, masts, sails, and

*f* *f* *f* *f* *f* *f* *f* *f*

*ff* *cresc.*

all, . . . . . were going to wreck, . . . I  
 all, . . . . . were going to wreck, . . .  
 all, . . . . . were going to wreck, . . . *mp* 'Mid yells and  
 all, . . . . . were going to wreck, . . . *mp* 'Mid yells and stampings of des-  
 all, . . . . . were going to wreck, . . . *p*

*sf* *mp* *p*



*mf* *cresc.*

'Mid yells and stampings of... des - pair, . . . . . des -

*mf* *cresc.*

'Mid yells and stampings of... des - pair, . . . . . of des - pair, . . . . . des -

stampings of... des - pair! . . . . . 'Mid yells and stampings of... des -

pair! . . . . . 'Mid yells and stampings of... des -

*mf* *cresc.*

**K<sub>f</sub>** *f* *f* *f*

pair! A - gain a

pair! A - gain a

pair! A - gain a

pair! A - gain a

*ffz* *ffz* *ffz*

*f* *f* *f* *f*

se. cond crash, a third;

se. cond crash, a third;

se. cond crash, a third;

se. cond crash, a third;

*ffz* *ffz* *ffz* *ffz*

L

The deck falls  
The deck falls  
The deck falls  
The deck falls

*mf*  
*cresc.*  
*marcato*  
*sfz*  
*sf*

in... wild cries are heard a - bove the  
in... wild cries are heard a - bove the  
in... wild cries are heard a - bove the  
in... wild cries are heard a - bove the

*sf*  
*sfz*  
*sf*  
*sf*

din  
din  
din  
din

*sfz*  
*dim.*  
*sf*

sf *dim.*

**M** *poco rit.*  
 Sop. u. Con. *pp*  
 Ten. u. Bass. *2p*

Of those that call "For God... and I - ran," as... they

Of those that call "For God... and I - ran," as... they

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

*fall.* *fall.*

*Lento.*

*Lento.*

*pp* *pp* *mp*

*pp* *mp* *p* *crese.*

*f* *ad lib.* *più p* *dim.*

N Moderato.

*f*  
Blest Al - - - la! who shall save .. her  
Blest Al - - - la! who shall save her  
Blest Al - - - la! who shall save .. her  
Blest Al - - - la! who shall save her

Moderato.  
*p*  
*f*

now?..... There's not in all.. that war - - rior - band.....  
now?..... There's not in all.. that war - - rior - band.....  
now?..... There's not in all.. that war - - rior - band.....  
now?..... There's not in all.. that war - - rior - band.....

*cresc.*

*f*  
One A - rab sword, one tur - band brow.....  
One A - rab sword, one tur - band brow.....  
One A - rab sword, one tur - band brow.....  
One A - rab sword, one tur - band brow.....

*sf*

From .... her own faith-ful Mos-lem land.....

From .... her own faith-ful Mos-lem land.....

From .... her own faith-ful Mos-lem land.....

From .... her own faith-ful Mos-lem land.....

*cresc.*

0 *mf* Their garb and vest, that re - bel

*mf* Their garb and vest, that re - bel

*mf* Their garb and vest, that re - bel

*mf* Their garb and vest, that re - bel

*sf*

hue, a - las..... her fears are

hue, a - las..... her fears are

hue, a - las..... her fears are

hue, a - las..... her fears are

*sf* *p*

all too true, And

all too true, And

all too true, And

all too true, And

*p* *cresc.*

*f* *p* *rit.*

Heaven... hath in this dread-ful hour A-ban-don'd

Heaven... hath in this dread-ful hour A-ban-don'd

Heaven... hath in this dread-ful hour A-ban-don'd

Heaven... hath in this dread-ful hour A-ban-don'd

Heaven... hath in this dread-ful hour A-ban-don'd

*cresc.* *P* **Allegro vivace.**

her.. to Ha-fed's power.

*cresc.* *f*

her.. to Ha-fed's power.

*cresc.* *f*

her.. to Ha-fed's power.

*cresc.* *f*

her.. to Ha-fed's power.

*cresc.* *f* **Allegro vivace.**

His ..... the in - fu - ri - ate band she sees,

His ..... the in - fu - ri - ate band she sees,

His ..... the in - fu - ri - ate band she sees,

His ..... the in - fu - ri - ate band she sees,

*f* *ff* *f*

*f* all in - fi - dels, all e - ne - mies!

all in - fi - dels, all

all in - fi - dels, all e - - ne -

all in fi - dels,

*f* *ff* *f*

e - - ne - mies!

mies!

*f* all e - ne - mies!

*cresc.* *f*

Lento.

pp p dim.

*p* *Q*  
 A death - like swoon . . . . . o'er  
*p*  
 A death - like swoon . . . . . o'er  
*p*  
 A death - like swoon . . . . . o'er  
*p* *cresc.*  
 A death - like swoon . . . . . o'er

*p* *dim.* *pp*

<sup>2</sup>  
 Hin - da spread Its dark - - ness, and . . . . . she  
<sup>2</sup>  
 Hin - da spread Its dark - - ness, and . . . . . she  
<sup>2</sup>  
 Hin - da spread Its dark - - ness, and . . . . . she  
*dim.*  
 Hin - da spread Its dark - - ness, and . . . . . she

*sempre pp*



dim. pp

sunk ..... as dead! .....

sunk ..... as dead! .....

sunk ..... as dead! .....

sunk ..... as dead! .....

pp

pp

mf v v

cresc.

pp

pp poco a poco

8 rit.

dim. morendo ppp

# Scene V.

(Interior of the Gheber's Tower.)

Largo.

*mf* *sf* *pp*

*stacc.* *pp*

*p legato*

*cresc.*

*p* *p*

*f* *dim.* *più p* *pp*

*mf* *p* *mp* *pp*

3/4

*p*  
It was a darkning hour that broke Up - on the world when Hin - da  
*p*  
It was a darkning hour that broke Up - on the world when Hin - da  
*p*  
It was a darkning hour that broke Up - on the world when Hin - da  
*p*  
It was a darkning hour that broke Up - on the world when Hin - da

*pp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in 3/4 time with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are repeated across the vocal staves.

woke.  
woke.  
woke.  
woke.

Detailed description: This system contains four vocal staves, each with the word "woke." written below. The piano accompaniment continues with the same rhythmic pattern as the first system.

*p* *più p* *dim.* *f*

Detailed description: This system shows the piano accompaniment with dynamic markings: *p*, *più p*, *dim.*, and *f*. The right hand has a melodic line with some grace notes and a final flourish. The left hand has a rhythmic accompaniment.

*accelerando* *sf* *sf*

Detailed description: This system features a more complex piano accompaniment with *accelerando* and *sf* markings. The right hand has a rapid, ascending melodic line with grace notes. The left hand has a rhythmic accompaniment with some chordal textures.

A

Allegro agitato.

Più mosso.

Allegro agitato.

vain, . . . . . with ming - led hope and fear,

vain, . . . . . with ming - led hope and fear

In vain, . . . . . with ming - led hope and

In vain, . . . . . with ming - led hope and

she look'd for him whose voice so dear . . . . .

she look'd for him whose voice so

fear, she look'd for him

fear, she look'd for him



B

out proclaim: "Hafed, the

out proclaim: "Hafed, the

out proclaim: "Hafed, the

out proclaim: "Hafed, the

*ff marcato*

chief," "Hafed, the chief,"

chief," "Hafed, the chief,"

chief," "Hafed, the chief,"

chief," "Hafed, the chief,"

"Hafed, Hafed!"

"Hafed, Hafed!"

"Hafed, Hafed!"

"Hafed, Hafed!"

*ff*

*dim.*

C

He comes, He comes, He comes, He comes, the

*f* *mf* *f* *fp*

He the rock re-sounds his rock re-sounds his tread, He the rock re-sounds his tread, He

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

*crese.* *f*

comes! How..... shall she dare to lift her tread! How..... shall she dare to lift her comes! How..... shall she dare to lift her comes! How..... shall she dare to lift her

*f* *p* *f* *p* *f* *p* *f* *p*

*fp* *crese.*

Hafed. *f ad lib.* D Andante.

Hin - da! look up, thy lov - er's

head.

head.

head.

head.

*f marcato*

*f rit.*

Andante.

here.

Hinda. *p* *cresc.* *f*

It is his voice — 'tis he, 'tis he!

*p* *dim.* *cresc.*

*rit.* *Largoup*

Come, rest thy

*mp*

There is but one such voice ..... for me!

*dim.* *p* *dim.* *mp*



*dim.* *p*  
 head . . . . . up - on my breast,

*mp*  
*dim.*

*mf* *dim.* *p*  
 There shalt thou find . . . . . a peace-ful rest.

*p* *dim.* *più p*

(She sinks into his arms.) *rit.* *Lento.*

*dim.* *pp* *morendo* *p*

*p* *p* *dim.*

*rit.* *a tempo*

*p* *dim.* *pp* *stacc.*

*poco a poco accel.*

*pp*

*poco a poco cresc.*

*Poco animato.*

*p*

*più f*

*cresc. molto*

**Hinda** (breaking away from him.) *ad lib.* *Molto Andante.*

No rest for me, while danger's nigh,

*ff* *dim.*

*stringendo*

At night, he said,

*p cresc.* *f* *p* *dim.*

3

**F** *f molto agitato*

and, look, 'tis near— Fly, fly..... if yet thou lov'st me,

fly,.... soon will his mur-d'rous band be here,

And I shall see thee bleed and die.

*accel.* **G** *a tempo*

*molto* *sf* *pp* *slacc.*

*pp*

Hush! heard'st thou not the tramp of men,

Sound - ing from yon - der fear - ful

glen! — Per - haps e'en

now . . . . . they climb the wood

**H** *f* *agitato*  
Fly, fly, . . . though still the west is bright, He'll

*rit.* *a tempo*  
come — Oh, ah! yes — he wants thy blood — I know him,

(she throws herself wildly into his arms)

he'll not wait for night! *rit. molto*

*cresc.* *f* *dim.* *p*

I *Meno mosso.*

*p con amore*

Do . . . . thou but live, . . . . . while I am thine, . . . .

*p* *p*

And . . . . on - ly thine, for, blest or crost, . . . . Liv - ing or

*dim.* *p*

*Più mosso.*

dead, thy doom is mine.

*cresc.* *f* *dim.*

If thou shouldst - per - ish, I . . . . . am

*f* *sf*

Hafed.

lost, A - las! . . . poor, wilder'd maid, to me Thou

*sf* *dim.* *sf* *dim.*

3 3 3 3

ow'st this rav-ing trance of grief.

*mf* *p*

Lost as I am,

*mf*

nought ev - er grew . . . . . Be - neath my shade, but

*cresc.* *sf*

perish'd too, - My doom is

*f* *marcato*

3

like the Dead-Sea air, and no - thing lives that

*mp* *dim.*

en - - - ters there! Why have I broke my heart - wrung

*p* *p cresc.*

vow? Why weak - - - ly, mad - ly met thee

*f* *p* *cresc.*

now? But, ere to - mor - row's

*f* *dim.* *cresc.*

dawn shall glow, Back to thy sire  
Hinda. To - mor-row! no!

*p* *cresc.* *f*

*ad lib.*

I tell thee, thou wilt nev-er see to - mor-row's sun\_

Death, death, ... will be the

night-cry through each reek-ing tower, Un-less we fly,

*cresc.* **M Lento.**

aye, fly this hour!



*f energico*

Thou art betray'd;—

*mf*

some wretch, who knew That dread-ful glen's mys-te-ri-ous clew,—

*dim.*

*cresc.*

*cresc.*

Hath sold thee . . . . to my ven-ge-ful sire.

*f rit.* **N a tempo**

*p cresc.* *f dim.* *f marc.*

(Hafed stands frozen with astonishment)

*cresc.* *f* *fp* *cresc.*

*sf* *ad lib.* *a tempo*

*f* *dim.* *p* *p stacc.*

*O Lento.* *p*

Ha - fed, my own be - lov - ed Lord, Who art my first and

*Più mosso.* *f*

last ador'd, I pray thee, if thou lov'st me, fly! . . . . Now,

*accel.*

now, ere yet their blades are nigh. *O*

*rit.*

hastel

*a tempo Vistesso* *mf*

The bark that bore me here. . . .

.... Can waft us o'er yon dark' - ning sea.....

East-west\_ a-las, I care not where, So thou art safe and I with

Poco Andante.

thee.

**P Hinda.** *p*  
On some se - - clu - - ded shore we'll dwell, Where 'tis no

**Hafed.** *p*  
On some se - - clu - - ded shore we'll dwell, Where 'tis no

crime to love too well,  
crime to love too well, Yes, if there be some hap-pier

*p.*

*dim.* Yes, if there be some hap-pier sphere, Where  
sphere, . . . Where fade-less

*dim.* *p.* *cresc.* *mp*

fade-less truth, like ours, is dear, is  
truth, . . . . . Where fade-less truth, like ours, is

*dim.* *più p* *p.*

dear. If there be an-y land of rest  
dear. . . . . If there be an-y

*pp* *dim.* *pp*

*pp*  
 For those who love and ne'er for-get,  
 land of rest *pp* For those who love and ne'er for-get,

*p ad lib.* Be com-fort-ed, *p ad lib.* Be com-fort-ed,  
*p* Be com-fort-ed, *ad lib.* Be com-fort-ed, *ad lib.*  
*p* *pp* *p* *pp*

**R** *a tempo* *p*  
 On some se - clu - - ded shore we'll dwell, Where 'tis no  
 On some se - clu - - ded shore we'll dwell, Where 'tis no

**CHORUS.**  
 Sopranos *pp*  
 Be com - fort - ed,  
 Altos *pp* *pp*  
 Tenors Be com - fort - ed, Be com - fort - ed,  
 (8 lower) *pp*  
 Basses Be com - fort - ed,

*p* *p*

crime to love too well, We'll meet in that . . . . . calm

crime to love too well, We'll meet in

*cresc.* *mf* *cresc.*

re-gion yet, in that calm re - - gion yet!

that calm re-gion yet, in that calm re - - gion yet!

Be com - - fort - ed!

Be com - fort - ed!

Be com - fort - ed!

Be comfort-ed!

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

*dim.* *più p* *pp* *p*

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

*legato* *dim.* *più p* *dim.*

(Hafed goes to the tower-wall, and blows a horn the signal that all hope is over.)

T Animato.

Musical score for Horn (Hrn.) in 6/8 time, marked *f*. The score consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth-note patterns in the bass staff and a melodic line in the treble staff. Dynamics include *f*, *sf*, and *ff*. A horn part is indicated by the label "Hrn." in the treble staff.

Piano accompaniment for the first section, marked *dim.*, *p*, and *più p cresc.*. The score consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth-note patterns in the bass staff and a melodic line in the treble staff. Dynamics include *dim.*, *p*, and *più p cresc.*

Musical score for Trombone (U) in 6/8 time, marked *ff* and *dim.*. The score consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth-note patterns in the bass staff and a melodic line in the treble staff. Dynamics include *ff* and *dim.*

Piano accompaniment for the second section, marked *rit.*, *più p*, *dim.*, *morendo*, and *pp*. The score consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth-note patterns in the bass staff and a melodic line in the treble staff. Dynamics include *rit.*, *più p*, *dim.*, *morendo*, and *pp*. The time signature changes to 3/4 at the end of the section.

Moderato.

CHORUS. Musical score for the chorus, marked *Moderato.* and *p*. The score consists of five staves: four vocal staves (treble clef) and one piano accompaniment staff (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Poor hap - less pair, you've look'd your last, Your hearts should". The piano accompaniment consists of a series of eighth-note patterns in the bass staff. Dynamics include *p* and *Moderato.*

both have broken then: The dream is o'er, your doom is cast,— The

both have broken then: The dream is o'er, your doom is cast,— The

both have broken then: The dream is o'er, your doom is cast,— The

both have broken then: The dream is o'er, your doom is cast,— The

dream is o'er, your doom is cast,— You'll nev- - er meet on

dream is o'er, your doom is cast,— You'll nev- - er meet on

dream is o'er, your doom is cast,— You'll nev- - er meet on

dream is o'er, your doom is cast,— You'll nev- - er meet on

earth again!

earth again!

earth again!

earth again!



# Scene 6.

(The ruined shrine of the Ghebers upon the mountains, at the end of a dark ravine.)

Allegro molto.

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a piano (*p*) dynamic with a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The third system starts with a decrescendo (*dim.*) and then returns to a piano (*p*) dynamic. The fourth system begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The fifth system starts with a forte (*f*) dynamic and includes two crescendo (*cresc.*) markings. The sixth system begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a forte (*f*) dynamic with a final crescendo (*cresc.*).

First system of musical notation. The right hand features a complex melodic line with numerous triplets and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of musical notation. The right hand continues with triplets and slurs. The left hand accompaniment includes a *dim.* (diminuendo) marking. The system concludes with a *cresc. molto* (crescendo molto) marking.

(Enter Hafed, followed by a band of Ghebers.)

Third system of musical notation. The right hand features triplets and slurs. The left hand accompaniment includes a *più f* (più forte) marking and a *ff* (fortissimo) marking.

Fourth system of musical notation. The right hand features triplets and slurs. The left hand accompaniment includes a *dim.* (diminuendo) marking and a *più p* (più piano) marking.

A Hafed.

Fifth system of musical notation. The right hand has a vocal line with lyrics "They come! They". The left hand accompaniment includes a *p* (piano) marking and a *cresc.* (crescendo) marking.

Sixth system of musical notation. The right hand has a vocal line with lyrics "come! the Mos - lems". The left hand accompaniment includes a *cresc.* (crescendo) marking and a *p* (piano) marking.

*ad lib.*

come! We'll make yon valley's reeking caves Live in the

*cresc.* *fp* *cresc.*

ave-struck minds of men, Till ty-rants shud-der . . . when their

*mf marcato* *mp*

slaves — tell of the Ghe-ber's bloo-dy glen.

*cresc. molto*

*f*

Fol - - - low, brave hearts!

*f* *cresc.* *f marcato*

this pile re-mains Our re-fuge still from life and

*fp* *sfp*

*cresc.* *f*

chains, But his the best, . . . . the holiest bed, Who sinks eu -

*cresc.* *f*

Chorus of Fire-Worshippers.

Hafed. *rit.* **B** *a tempo*

tomb'd in Mos-lem dead!

1<sup>st</sup> Tenors. *p* They

2<sup>nd</sup> Tenors. *p* They

1<sup>st</sup> Basses. *p* They

2<sup>nd</sup> Basses. *p* They

They come!

*f* *p* *cresc.* *p*

*f* *f* *f* *f* *f*

come! They

come! They

come! They

come! They

They come!

*ff* *cresc.* *f*

come! *mp* Now, Ghebers,  
 come! *mp* Now, Ghebers,  
 come! *mp* Now, Ghebers, now.  
*mp* Now, Ghebers, now.

*p* *cresc.* *p*

now. *mp* Now, Ghebers,  
 now. *mp* Now, Ghebers,  
*mp* Now, Ghebers,  
*mp* Now, Ghebers,  
*mp* Now, Ghebers, now.

*p* *cresc.* *p*

now.  
 now.  
 now.

*p* *cresc. molto*



dim. *mf* *cresc.* *f*

dim. *mf* *cresc.* *f*

dim. *mf* *cresc.* *f*

dim. *mf* *cresc.* *f*

*cresc. molto* *ff* *cresc.*

D

*ff* *cresc.* *ff*

*sempre ff*

Allegro.

E Chorus.  
Sopranos.

Contraltos. *f* What ru - in glares! *div.* What car - nage

Tenors 8<sup>va</sup> lower. *f* What ru - in glares! What car - nage

Basses. *f* What car - nage swims!

What ru - in glares! What car - nage

Allegro.

swims! *f* Heads, blazing tur - - - bans,

swims! *f* Heads, blazing tur - - - bans,

swims! *f* Heads, blazing tur - - - bans,

swims! *f* Heads, blazing tur - - - bans,

*dim.*

*mp* quiv - - - er - ing limbs, *f* Heads, blazing

*mp* quiv - - - er - ing limbs, *f* Heads, blazing

*mp* quiv - - - er - ing limbs, *f* Heads, blazing

*mp* quiv - - - er - ing limbs, *f* Heads, blazing



*mp*  
 tur - - bans, quiv - - er - ing limbs, . . . . .  
 tur - - bans, quiv - - er - ing limbs, . . . . .  
 tur - - bans, quiv - - er - ing limbs, . . . . .  
 tur - - bans, quiv - - er - ing limbs, . . . . .

*Ff*  
 Wretch - es, who wad - ing half . . . . . on fire,  
 Wretch - es, who wad - ing half . . . . . on fire,  
 Wretch - es, who wad - ing half on fire, 'T wixt flood and  
 Wretch - es, who wad - ing half on fire, 'T wixt flood and

*f*  
 'T wixt flood and flame in shrieks ex - pire.  
 'T wixt flood and flame . . . in shrieks ex - pire.  
 flame in shrieks ex - pire.  
 flame . . . in shrieks ex - pire.

Meno mosso.

But vain - - - ly

But vain - - - ly

Meno mosso.

*f*

hun - dreds, thou - sands bleed, Still

hun - dreds, thou - sands bleed, Still

But vain - - - ly hun - dreds, thou - sands

But vain - - - ly hun - dreds, thou - sands

*cresc.*

hun - - - dreds, thou - - - sands more . . . . . suc -

*cresc.*

hun - - - dreds, thou - - - sands more . . . . . suc -

bleed, Still hun - dreds, thou - sands more . . . . . suc -

bleed, Still hun - dreds, thou - sands more . . . . . suc -

*cresc.*

G

ceed.

ceed.

ceed.

ceed.

*cresc. molto*

*sf*

*dim.*

*p cresc.*

*f*

Crush'd down by that vast . . . . . mul - ti -

*f*

Crush'd down by that vast . . . . . mul - ti -

*f*

Crush'd down by that vast . . . . . mul - ti -

*f*

Crush'd down by that vast . . . . . mul - ti -

*sf*

*mf cresc.*

*sf*

tude, the Ghe - bers fell where first they stood; While

tude, the Ghe - bers fell where first they stood; While

tude, the Ghe - bers fell where first they stood; While

tude, the Ghe - bers fell where first they stood; While

*cresc.*

*sf*

*mf cresc.*

some with har-di - er strug - gle died, And still fought on by

some with har-di - er strug - gle died, And still fought on by

some with har-di - er strug - gle died, And still fought on by

some with har-di - er strug - gle died, And still fought on by

*sf* *cresc.* *sf* *cresc. molto*

Haf - - - ed's side.

Haf - - - ed's side.

Haf - - - ed's side.

Haf - - - ed's side.

*div.* **H** *p* *But*

*But* *whi - ther*

*ffz* *dim.* *p* *stacc.*

*p* *But* *whi - ther* *now?* *their* *track* *is* *lost,*

*p* *But* *whi - ther* *now?* *their* *track* *is* *lost,*

*whi - ther* *now?* *their* *track* *is* *lost,*

*now?* *their* *track* *is* *lost,* *Their* *prey* *es -*

*mf* *mf* *p*

Their prey es - cap'd, guide, torch - es gone,  
 Their prey es - cap'd, guide, torch - es gone,  
 Their prey es - cap'd, guide, torch - es gone,  
 cap'd, guide, torch - es gone,

*mf* *poco a poco accelerando*

By tor - rent  
 By tor - rent  
 By tor - rent  
 By tor - rent

*mf* *poco a poco accelerando* *cresc.*

beds . . . . and ra - vines cross'd, The scat - - - ter'd  
 beds . . . . and ra - vines cross'd, The scat - - - ter'd  
 beds . . . . and ra - vines cross'd, The scat - - - ter'd  
 beds . . . . and ra - vines cross'd, The scat - - - ter'd

*poco cresc.*

## I Animato.

crowd rush blindly on.

crowd rush blindly on.

crowd rush blindly on.

crowd rush blindly on.

*f*

*Animato.*

*ritard.*

*dim.*

*cresc.*

*p*

*pp*

*morendo*

## K Moderato.

*pp*

*pp*

*cresc.*

*pp*

*p*

*pp*

*cresc.*

*pp*

*p*

*pp*

*cresc.*

*pp*

*cresc.*

Più Allegro.  
L Chorus of Moslems (without).

1<sup>st</sup> Tenors.  
Curse on those tar - dy lights that wind A - long the hills so

2<sup>nd</sup> Tenors.  
Curse on those tar - dy lights that wind A - long the hills so

1<sup>st</sup> Basses.  
Curse on those tar - dy lights that wind A - long the hills so

2<sup>nd</sup> Basses.  
Curse on those tar - dy lights that wind A - long the hills so

*f stacc.*

far be - hind, Oh, for a bloodhound's pre - cious scent, To

far be - hind, Oh, for a bloodhound's pre - cious scent, To

far be - hind, Oh, for a bloodhound's pre - cious scent, To

far be - hind, Oh, for a bloodhound's pre - cious scent, To

*p* *dim.*

track the way the Ghe - ber went!

track the way the Ghe - ber went!

track the way the Ghe - ber went!

track the way the Ghe - ber went!

*pp*



(Enter Hafed, desperately wounded.)

**M** Hafed.  
*ad lib.*

At length I see the Fire di-vine Beam on the threshold of the

shrine. This torch shall

light my funer-al pyre, And I in Freedom's cause ex -



Maestoso. (He climbs on to the pyre.)

pire!

poco ritard. N Più lento. p ad lib.

Hin - da, my

(he dies)  
rit.

love, farewell to thee!..

0 Agitato.

Chorus.

What shriek was that on O - man's tide?  
 What shriek was that on O - man's tide?  
 What shriek was that on O - man's tide?

What shriek was that on O - man's tide?

*ff marcato* *sf*

Più lento.  
Tenors.

It came . . . . from you - der

Basses.  
It came . . . . from you - der

Più lento.

*p dim.* *p*

drift - - - ing bark, That just has caught . . . up - on her

drift - - - ing bark, That just has caught . . . up - on her

Tenors

side The death - light, and again is dark. It is the

1<sup>st</sup> Basses.

side The death - light, and again is dark. It is the

2<sup>nd</sup> Basses.

side The death - light, and again is dark. It is the

*dim.* *p Brass.* *f* *esce.*

1<sup>st</sup> Sopranos. Ah! why de - lay'd?

2<sup>nd</sup> Sopranos. Ah! why de - lay'd?

1<sup>st</sup> Contraltos. Ah! why de - lay'd?

2<sup>nd</sup> Contraltos. Ah! why de - lay'd?

Tenors. Ah! why de - lay'd? *cresc.*

boat That bears the *cresc.*

1<sup>st</sup> Basses. That bears the *cresc.*

boat That bears the *cresc.*

2<sup>nd</sup> Basses. That bears the *cresc.*

boat That bears the

Detailed description: This system contains the first vocal entry. It features five vocal staves: 1st Sopranos, 2nd Sopranos, 1st Contraltos, 2nd Contraltos, and Tenors. Each vocal part has the lyrics 'Ah! why de - lay'd?'. The piano accompaniment consists of a grand staff with a right-hand part playing a rhythmic pattern of eighth notes and a left-hand part with chords. Dynamics include *f* and *cresc.*

Sopranos. ah! why de - lay'd?

Contraltos. ah! why de - lay'd?

Tenors. ah! why de - lay'd?

wretch - - ed Mos - lem maid. ....

Basses. wretch - - ed Mos - lem maid. ....

Detailed description: This system continues the vocal parts. The Soprano and Contralto parts have the lyrics 'ah! why de - lay'd?'. The Tenor part has the lyrics 'ah! why de - lay'd?'. The Basses part has the lyrics 'wretch - - ed Mos - lem maid. ....'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *cresc.*

*f* *dim.* *p*

Detailed description: This system shows the final part of the piano accompaniment. The right-hand part features a complex rhythmic pattern with many beamed notes. The left-hand part has chords. Dynamics include *f*, *dim.*, and *p*. The system ends with a double bar line and the number 46.

*p*  
 She sees his form up-on the  
*p*  
 She sees his form up-on the  
*p*  
 She sees his form up-on the height,  
*p*  
 She sees his form up-on the height,

*mp*

height, *p* She sees the fa - tal tor - ch's  
 height, *p* She sees the fa - tal tor - ch's  
*p*  
 She sees the fa - tal tor - ch's light.  
*p*  
 She sees the fa - tal tor - ch's light.

*mp*

light. *f cresc.* 'T was . . . . but a mo - ment, *accel.*  
 light. *f cresc.* 'T was . . . . but a mo - ment,  
*f cresc.* 'T was . . . . but a mo - ment, fierce . . . . and  
*f cresc.* 'T was . . . . but a mo - ment, fierce . . . . and  
*mf* *f cresc.* *f* *accel.*

*Sopranos.*  
fierce . . . . . and high      fierce . . . . . and high      The death - pile  
*cresc.*

*1<sup>st</sup> Contraltos.*  
fierce . . . . . and high      fierce . . . . . and high      The death - pile  
*cresc.*

*2<sup>nd</sup> Contraltos.*  
fierce . . . . . and high      fierce . . . . . and high      The death - pile  
*cresc.*

*Tenors.*  
high,      fierce . . . . . and high      The death - pile  
*cresc.*

*1<sup>st</sup> Basses.*  
high,      fierce . . . . . and high      The death - pile  
*cresc.*

*2<sup>nd</sup> Basses.*  
high,      fierce . . . . . and high      The death - pile  
*cresc.*

*cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

*Q. ff.*  
blaz'd in - to the sky; . . . .

*ff*  
blaz'd in - to the sky; . . . .

*ff*  
blaz'd in - to the sky; . . . .

*ff*  
blaz'd in - to the sky; . . . .

*ff*  
blaz'd in - to the sky; . . . .

*ff*  
blaz'd in - to the sky; . . . .

*ff*  
blaz'd in - to the sky; . . . .

*molto* *ff* *dim.*

*rit.* *poco ritard.*

Sopranos. *p* Then Haf - ed's form . . . . is seen no more, And

Contraltos. *p* Then Haf - ed's form . . . . is seen no more, And

Tenors. *p* Then Haf - ed's form . . . . is seen no more, And

Basses. *p* Then Haf - ed's form . . . . is seen no more, And

*rit.* *p*

*Poco più lento.*

*crese.* *mf* *ritard.*

Ir - - - an's hopes . . . . and hers are

Ir - - - an's hopes . . . . and hers are

Ir - - - an's hopes . . . . and hers are

Ir - - - an's hopes . . . . and hers are

*Poco più lento.* *ritard.*

*crese.* *mf*

*Andante molto.*

*f* o'er!

*f* o'er!

*f* o'er!

*f* o'er!

*Andante molto.*

*ff* *dim.* *p*

*pp* *cresc.*

*mf*  
A wild heart -  
*mf*  
A wild heart -  
*mf*  
A wild heart -  
*mf*  
A wild heart -

*f* *mf* *dim.*  
*marcato*

*p*  
brok - - - en shriek she gave, Then sprung, . . . as if to  
*p*  
brok - - - en shriek she gave, Then sprung, as  
*p*  
brok - - - en shriek she gave, Then sprung, as  
*p*  
brok - - - en shriek she gave, Then sprung, as

*p* *decresc.* *più p*

reach that blaze.  
 if to reach that blaze.  
 if to reach that blaze.  
 if to reach that blaze.

The first system of music features four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a piano (*p*) dynamic marking.

Where still . . . . . she fix'd her  
 Where still she fix'd her  
 Where still she fix'd her  
 Where still she fix'd her

The second system continues the vocal and piano parts. The vocal lines are more active, with the soprano and alto parts featuring melodic lines. The piano accompaniment remains consistent with the first system. The system concludes with a piano (*p*) dynamic marking and a *dim.* (diminuendo) marking over the piano accompaniment.

dy - - - ing gaze, And, gaz - - - - ing,  
 dy - - - ing gaze, And, gaz - - - - ing,  
 dy - - - ing gaze, And, gaz - - - ing, gaz - - - ing,  
 dy - - - ing gaze, And, gaz - - - - ing,

The third system features the vocal parts with lyrics and the piano accompaniment. The vocal lines are more active, with the soprano and alto parts featuring melodic lines. The piano accompaniment remains consistent with the previous systems. The system concludes with a piano (*p*) dynamic marking and a *pù p* (pianissimo) marking over the piano accompaniment.



*dim.*  
sunk . . . . . in - to the wave, in - - to the

*dim.*  
sunk . . . . . in - to the wave, in - - to the

*dim.*  
sunk . . . . . in - to the wave, in - - to the

*dim.*  
sunk in - - to the wave, in - - to the

*p*

*pp*  
wave.

*pp*  
wave.

*pp*  
wave.

*pp*  
wave.

*pp*  
*3 dim.* *3* *morendo 3*

*mp*  
where nev - er

*pp* *pp* *pp*  
where nev - er

*pp*  
Deep, deep, deep,

*pp*  
Deep, deep, deep,

Harp. *pp* *6* *6* *6*

care or pain Shall reach that lov - ing heart a - gain. *cresc.* *f dim.*

care or pain Shall reach that lov - ing heart a - gain. *cresc.* *f dim.*

*cresc.* *f dim.*

Where nev - er care or pain Shall reach that lov - ing *dim.*

Where nev - er care or pain Shall reach that lov - ing *dim.*

Where nev - er care or pain Shall reach that lov - ing *dim.*

Where nev - er care or pain Shall reach that lov - ing *dim.*

Where nev - er care or pain Shall reach that lov - ing

*p* *dim.*

*pp* T heart again. *pp*

heart again. *pp*

heart again. *pp*

heart again. *pp*

*pp* *cresc. molto* *f marcato*

*cresc. molto*

*ff* *dim.* *p*

*dim.* *rit. poco a poco* *più p*

Chorus of Peris of the Sea.

Sopranos.

*mp*

Allegretto.

Contraltos.

*mp*

Tenors.

*mp*

Basses.

*mp*

Fare - - - well, oh, fare - well to thee,  
 Fare - - - well, oh, fare - well to thee,  
 Fare - - - well, oh, fare - well to thee,  
 Fare - - - well, oh, fare - well to thee,

*dim.* *p stacc.*

Allegretto.

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

A - - ra-by's daugh-ter! We Per - is will guard thee be -  
 A - - ra-by's daugh-ter! We Per - is will guard thee be -  
 A - - ra-by's daugh-ter! We Per - is will guard thee be -  
 A - - ra-by's daugh-ter! We Per - is will guard thee be -

*dim.* *Vp*

neath the dark sea; No pearl ev - er lay un-der

*dim.* *p*

neath the dark sea; No pearl ev - er lay un-der

*dim.* *p*

neath the dark sea; No pearl ev - er lay un-der

*dim.* *p*

neath the dark sea; No pearl ev - er lay un-der

*p*

O - man's green wa - - ter, More pure in its shell

*p*

O - man's green wa - - ter, More

*p*

O - man's green wa - - ter, More pure in its

O - man's green wa - - ter,

*legato*

*dim.* *rit.* *a tempo*

than thy spi-rit in thee.

*dim.* *p*

pure in its shell than thy spi-rit in thee.

*dim.* *p*

shell than thy spi - rit in thee, than in thee.

*dim.* *p*

than thy spi-rit in thee.

*rit.* *a tempo*

W

*cresc.*

Fare - *cresc.*

Fare - *cresc.*

Fare - *cresc.*

Fare -

*mf*

*dim.*

*p*

*cresc.*

*f*

*pp*

well, fare - well, fare - - well, fare -

well, fare - well, fare - - well, fare -

well, fare - well, fare - - well, fare -

well, fare - well, fare - - well, fare -

*f dim.*

*pp*

X

*p*

well, be it ours.... to em-bel-lish thy

well, be it

well, be it ours.... to em-bellish thy pil - low,

well,

*morendo*

*p*

*legato*

pil - low With ev' - ry - thing  
 ours..... to em-bel-lish thy pil - low With ev' - ry - thing

*p*

*p*

*p stacc.*

love - ly that grows in the deep;  
 love - ly that grows in the deep; Each

*dim.*

*dim.*

*mf*

Each flower of the rock and each  
 flower of the rock and each gem of the

*mf dim.*

*p*

*mf*

*p*

*dim.* gem of the bil - low Shall *p*  
 bil - low Shall *p*  
 Shall *p*  
 Shall

*cresc.* sweet - en thy bed, and il - lu - mine thy *mf*  
*cresc.* Sweet - en thy bed, and il - lu - mine thy *mf*  
*cresc.* sweet - en thy bed, and il - lu - mine thy *mf*  
*cresc.* sweet - en thy bed, and il - lu - mine thy *mf*

*ritard.*  
 sleep!  
 sleep!  
 sleep!  
 sleep!

*più f* *cresc.* *f*



*a tempo**mf*

Y

Fare - well, oh, fare - well, un-til Pi - ty's sweet

Fare - well, oh, fare - well, un-til Pi - ty's sweet

Fare - well, oh, fare - well, un - til Pi - ty's sweet

Fare - well, oh, fare - well, un-til Pi - ty's sweet

*cresc.* *f*

*mp* *cresc.*  
foun - tain Is lost in the hearts of the fair and the

*mp* *cresc.*  
foun - tain Is lost in the hearts of the fair and the

*mp* *cresc.*  
foun - tain Is lost in the hearts of the fair and the

*mp* *cresc.*  
foun - tain Is lost in the hearts of the fair and the

*mp* *cresc.*

*mf*  
brave; .. They'll weep for the Chief - - - - tain, who

*mf*  
brave; They'll weep for the Chief - - - - tain, who

*mf*  
brave; They'll weep for the Chief - - - - tain, who

*mf*  
brave; They'll weep for the Chief - - - - tain, who

*mf* *mf*



*Z mp*

died on that moun - tain, They'll weep for the

died on that moun - tain,

died on that moun - tain,

died on that moun - tain, They'll

*mp*

*dim.* *mp*

mai - den, *mp* They'll

They'll weep for the mai - den,

*cresc.*

weep for the Chief - tain, who died on that

*cresc.*

weep for the mai - den

*pù f* They'll weep for the

moan - tain;

*pù f* *cresc.*

Molto ritard.

1<sup>st</sup> Sopranos. *f* *cresc. molto*

2<sup>nd</sup> Sopranos. They'll weep for the mai - den, who *f* *cresc. molto*

Contraltos. They'll weep for the mai - den, who *f* *cresc. molto*

1<sup>st</sup> Tenors. They'll weep for the mai - den, who *f* *cresc. molto*

Chief - tain, They'll weep for the mai - den, who *f* *cresc. molto*

2<sup>nd</sup> Tenors. Chief - tain, They'll weep for the mai - den, who *f* *cresc. molto*

1<sup>st</sup> Basses. Chief - tain, They'll weep for the mai - den, who *f* *cresc. molto*

2<sup>nd</sup> Basses. They'll weep for the mai - den, who *f* *cresc. molto*

They'll weep for the mai - den, who *f* *cresc. molto*

Molto ritard.

*p* *più f* *cresc. molto*

*ff* *dim.*

sleeps in this wave..... *dim.*

sleeps in this wave..... *dim.*

sleeps in this wave..... *dim.*

sleeps in this wave..... *dim.*

sleeps in this wave..... *dim.*

sleeps in this wave..... *dim.*

sleeps in this wave..... *dim.*

sleeps in this wave..... *dim.*

*ff* *dim.* *ff marc.* *dim.* *pp*

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

# Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover	Paper Boards	Cloth Gilt			Paper Cover	Paper Boards	Cloth Gilt
<b>FRANZ ABT.</b>					<b>A. S. BAKER.</b>				
MINSTER BELLS (Female voices) (SOL-FA, 0/6)	1/6	—	—	—	COMMUNION SERVICE, IN E	1/6	—	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6)	1/6	—	—	—					
SUMMER (ditto) (SOL-FA, 0/6)	1/6	—	—	—	<b>J. BARNBY.</b>				
THE FAYS' FROLIC (ditto) (SOL-FA, 0/6)	1/6	—	—	—	REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6)	1/6	—	—	—	THE LORD IS KING (97th Psalm) (SOL-FA 1/0)	1/6	2/0	—	—
THE SILVER CLOUD (ditto) (SOL-FA, 0/6)	1/6	—	—	—	KING ALL GLORIOUS (SOL-FA, 0/1½)	0/6	—	—	—
THE WATER FAIRIES (ditto) (SOL-FA, 0/6)	1/6	—	—	—	<b>LEONARD BARNES.</b>				
THE WISHING STONE (ditto) (SOL-FA, 0/6)	1/6	—	—	—	THE BRIDAL DAY	2/6	—	4/6	—
<b>J. H. ADAMS.</b>					<b>J. F. BARNETT.</b>				
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THE CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	—	THE RAISING OF LAZARUS	6/6	—	9/6	—
THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	—	THE WISHING BELL (Female voices) (SOL-FA, 1/0)	2/6	—	—	—
THE RAINBOW OF PEACE	1/0	—	—	—	<b>MARMADUKE BARTON.</b>				
<b>B. AGUTTER.</b>					MASS IN A MAJOR (For Advent and Lent)	1/0	—	—	—
MISSA DE BEATA MARIÁ VIRGINE, IN C (English) (Female voices)	2/6	—	—	—	<b>BEETHOVEN.</b>				
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—
<b>THOMAS ANDERTON.</b>					CHORAL FANTASIA (SOL-FA, 0/3)	1/0	—	—	—
THE NORMAN BARON	1/0	1/6	—	—	CHORAL SYMPHONY	2/6	—	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	—	DITTO VOCAL PORTION (SOL-FA, 0/6)	1/6	—	—	—
YULE TIDE	1/6	2/0	3/0	—	COMMUNION SERVICE, IN C	1/6	—	3/0	—
<b>J. H. ANGER.</b>					ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—
A SONG OF THANKSGIVING	1/0	—	—	—	MASS, IN C	1/0	1/6	2/6	—
<b>W. I. ARGENT.</b>					MASS, IN D	2/0	2/6	4/0	—
MASS, IN B FLAT (St. Benedict)	2/6	—	—	—	MEEK, AS THOU LIVEDST	0/2	—	—	—
<b>P. ARMES.</b>					MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)	1/0	1/6	2/6	—
HEZEKIAH	2/6	—	—	—	DITTO CHORUSES ONLY	0/6	1/0	—	
ST. BARNABAS	2/0	—	—	—	RUINS OF ATHENS (SOL-FA, 0/6)	1/6	—	—	
ST. JOHN THE EVANGELIST	2/6	—	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0	
<b>A. D. ARNOTT.</b>					<b>A. H. BEHREND.</b>				
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	2/6	—	—	—	SINGERS FROM THE SEA (Female Voices) (DITTO, SOL-FA, 0/9)	1/6	—	—	—
YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	—	—	<b>WILFRED BENDALL.</b>				
<b>E. ASPA.</b>					A LEGEND OF BREGENZ (Female voices)	1/6	—	—	—
ENDYMION (with Recitation)	2/6	—	—	—	(DITTO, SOL-FA, 0/8)	1/6	—	—	
THE GIPSIES	1/0	—	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—	
<b>ASTORGA.</b>					(DITTO, SOL-FA, 1/0)	2/0	—	—	—
STABAT MATER	1/0	1/6	—	—	SONG DANCES. Vocal Suite. (Female Voices)	2/0	—	—	
<b>J. C. BACH.</b>					<b>KAREL BENDL.</b>				
I WRESTLE AND PRAY (SOL-FA, 0/2)	0/4	—	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—	—
<b>J. S. BACH.</b>					<b>SIR JULIUS BENEDICT.</b>				
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6)	1/0	—	—	—	PASSION MUSIC (from St. PETER)	1/6	—	—	
BE NOT AFRAID (SOL-FA, 0/4)	0/6	—	—	—	ST. PETER	3/0	3/6	5/0	
BIDE WITH US	1/0	—	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)	2/6	3/0	4/0	
BLESSING, GLORY, AND WISDOM	0/6	—	—	—	<b>GEORGE J. BENNETT.</b>				
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Ditto (PARTS 1 & 2)	1/0	—	—	—	<b>SIR W. STERNDALE BENNETT.</b>				
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<b>ROBERT FRANZ.</b>				THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem)	1/0	—	—
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COMALA	2/0	2/6	4/0	THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0
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ALEXANDER BALUS ... ..	3/0	3/6 5/0	5/0
ALEXANDER'S FEAST ... ..	2/0	2/6 4/0	4/0
ATHALIAH ... ..	3/0	3/6 5/0	5/0
BELSHAZZAR ... ..	3/0	3/6 5/0	5/0
CHANDOS TE DEUM ... ..	1/0	1/6 2/6	2/6
CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
Or, singly:—			
LET THY HAND BE STRENGTHENED ... ..	0/6	—	—
MY HEART IS INDITING ... ..	0/8	—	—
THE KING SHALL REJOICE (Sol-FA, 0/3)	0/6	—	—
THE WAYS OF ZION ... ..	1/0	—	—
ZADOK THE PRIEST (Sol-FA, 0/1½)	0/3	—	—
DEBORAH ... ..	2/0	2/6 4/0	4/0
DETTINGEN TE DEUM ... ..	1/0	1/6 2/6	2/6
DIXIT DOMINUS (from Psalm cx.) ... ..	1/0	—	—
ESTHER ... ..	3/0	3/6 5/0	5/0
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NISI DOMINUS ... ..	1/0	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6 2/6	2/6
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
O PRAISE THE LORD, YE ANGELS (Folio)	2/8	—	—
SAMSON (Sol-FA, 1/0) ... ..	2/0	2/6 4/0	4/0
<i>Ditto</i> (CHORUSES ONLY) ... ..	0/8	1/2 —	—
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SEMELE ... ..	3/0	3/6 5/0	5/0
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<b>HAYDN.</b>			
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<i>Ditto</i> (Latin and English) ... ..	1/0	1/6 2/6	2/6
INSANÆ ET VANÆ CURÆ (Latin and English) ... ..	0/4	—	—
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SIXTEENTH MASS (Latin) ... ..	1/6	2/0 3/0	3/0
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THE FAIRIES' ISLE (Female voices) ... ..	1/8	—	—
THE SEA FAIRIES (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—
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<b>EDWARD HECHT.</b>			
ERIC THE DANE ... ..	3/0	—	—
O MAY I JOIN THE CHÖIR INVISIBLE ... ..	1/0	—	—
<b>GEORG HENSCHEL.</b>			
OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
STABAT MATER ... ..	2/6	—	—
TE DEUM LAUDAMUS, IN C ... ..	1/6	—	—

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<b>FERDINAND HILLER.</b>			
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ALL THEY THAT TRUST IN THEE ... ..	0/8	—	—
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<b>HEINRICH HOFMANN.</b>			
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SONG OF THE NORNS (Female voices) ... ..	1/0	—	—
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AFTER THE SKIRMISH ... ..	1/0	—	—
<b>T. S. HOLLAND.</b>			
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<i>Ditto</i> , IN E FLAT ... ..	2/0	—	4/0
<i>Ditto</i> , IN D ... ..	2/0	—	4/0
FIRST MASS, IN B FLAT ... ..	1/0	1/6 2/6	2/6
QUOD IN ORBE (Latin and English) ... ..	0/4	—	—
SECOND MASS, IN E FLAT ... ..	1/0	1/6 2/6	2/6
THIRD MASS, IN D ... ..	1/0	1/6 2/6	2/6
<b>W. H. HUNT.</b>			
STABAT MATER ... ..	3/0	3/6 —	—
<b>G. F. HUNTLEY.</b>			
PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—
VICTORIA; OR, THE BARD'S PROPHECY (Ditto, Sol-FA, 1/0)	2/0	—	—
<b>H. H. HUSS.</b>			
AVE MARIA (Female voices) ... ..	1/0	—	—
<b>F. ILIFFE.</b>			
SWEET ECHO ... ..	1/0	—	—
<b>OLIVER IVE.</b>			
LA BELLE DAME SANS MERCI ... ..	1/0	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6 —	—
<b>G. JACOBI.</b>			
CINDERELLA (Operetta) (Sol-FA, 1/0) ... ..	2/0	—	—
<b>D. JENKINS.</b>			
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/6	3/6 —	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ... ..	1/0	1/6 —	—
<b>W. JOHNSON.</b>			
ECCE HOMO ... ..	1/0	—	—
<b>H. FESTING JONES.</b>			
KING BULBOUS (Operetta) (Sol-FA, 0/8) ... ..	3/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION ... ..	1/0	—	—
<b>N. KILBURN.</b>			
BY THE WATERS OF BABYLON ... ..	1/0	—	—
THE LORD IS MY SHEPHERD (23rd Psalm) ... ..	0/8	—	—
THE SILVER STAR (Female voices) ... ..	1/6	—	—
<b>ALFRED KING.</b>			
THE EPIPHANY ... ..	3/0	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—
THE NAIADS (Female voices) ... ..	1/6	—	—
THE ROMANCE OF THE ROSES ... ..	2/6	—	—
THE SANDS O' DEE (Sol-FA, 0/2) ... ..	1/0	—	—

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<b>H. LAHEE.</b>				<b>F. E. MARSHALL.</b>					
THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—	PRINCE SPRITE (Female voices) ... ..	2/6	—	—		
<b>G. F. LE JEUNE.</b>				CHORAL DANCES from Ditto ... ..				1/0	—
COMMUNION SERVICE IN C ... ..	2/0	—	—	<b>GEORGE C. MARTIN.</b>					
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<b>EDWIN H. LEMARE.</b>				DITTO, IN C ... ..				1/0	—
'TIS THE SPRING OF SOULS TO-DAY ... ..	1/0	—	—	FESTIVAL TE DEUM IN A (SOL-FA, 0/2) ... ..	0/6	—	—		
COMMUNION SERVICE IN F ... ..	2/6	—	—	<b>J. MASSENET.</b>					
<b>LEONARDO LEO.</b>				MANON (Opera) ... ..				6/0	8/0
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<b>F. LEONI.</b>				HARVEST CANTATA ... ..				1/0	—
THE GATE OF LIFE (SOL-FA, 1/0) ... ..	2/0	—	—	<b>J. H. MAUNDER.</b>					
<b>H. LESLIE.</b>				PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0) 1/6 2/0 —					
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	OLIVET TO CALVARY ... ..				1/6 2/0 —	
<b>F. LISZT.</b>				(SOL-FA, 0/9)					
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	<b>J. H. MEE.</b>					
THIRTEENTH PSALM ... ..	2/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) 1/0 — —					
<b>C. H. LLOYD.</b>				HORATIUS (Male voices) ... ..				1/0 — —	
A HYMN OF THANKSGIVING ... ..	2/0	—	—	MISSA SOLENNIS, IN B FLAT ... ..				2/0 — —	
ALCESTIS (Male voices) ... ..	1/6	—	—	<b>MENDELSSOHN.</b>					
ANDROMEDA ... ..	3/0	3/6	5/0	ANTIGONE (Male voices) (SOL-FA, 1/0) ... ..	4/0	—	—		
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6) ... ..	1/0	—	—		
HERO AND LEANDER ... ..	1/6	—	—	COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ... ..	1/0	—	—		
ROSSALL ... ..	2/0	—	—	NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—		
SIR OGGIE AND THE LADIE ELSIE ... ..	1/6	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—		
THE GLEANERS' HARVEST (Female voices) ... ..	1/6	—	—	(DITTO, SOL-FA, 0/9)					
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	ATHALIE (SOL-FA, 0/8) ... ..	1/0	1/6	4/0		
THE SONG OF BALDER ... ..	1/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ... ..	1/0	—	—		
THE RIGHTEOUS LIVE FOR EVERMORE ... ..	1/6	—	—	CHRISTUS (SOL-FA, 0/6) ... ..	1/0	—	—		
<b>CLEMENT LOCKNANE.</b>				DITTO (CHORUSES ONLY) ... ..				1/0 1/6 —	
THE ELFIN QUEEN (Female voices) ... ..	1/6	—	—	ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0		
<b>HARVEY LÖHR.</b>				ELIJAH (SOL-FA, 1/0) ... ..				2/0 2/6 4/0	
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ... ..	5/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2) 1/0 — —					
<b>W. H. LONGHURST.</b>				DITTO (Male voices) (T.T.B.B.) ... ..				1/0 — —	
THE VILLAGE FAIR (Female Voices) ... ..	2/0	2/6	—	HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/2) 1/0 — —					
<b>C. EGERTON LOWE.</b>				DITTO ... ..				0/4 — —	
LITTLE BO-PEEP (Operetta). (SOL-FA, 0/4) ... ..	1/0	—	—	HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ... ..	1/0	1/6	2/6		
<b>HAMISH MACCUNN.</b>				DITTO (CHORUSES ONLY) ... ..				0/6 1/0 —	
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½) ... ..	0/4	—	—		
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ... ..	1/0	—	—	LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ... ..	1/0	1/6	2/6		
<b>G. A. MACFARREN.</b>				LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ... ..				1/0 — —	
AJAX (Greek Play) ... ..	3/0	—	—	LORELEY (SOL-FA, 0/6) ... ..	1/0	—	—		
MAY-DAY (SOL-FA, 0/6) ... ..	1/0	1/6	2/6	MAN IS MORTAL (8 voices) ... ..	1/0	—	—		
DITTO (CHORUSES ONLY) ... ..	0/6	1/0	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0 — —					
OUTWARD BOUND ... ..	1/0	—	2/6	(DITTO, SOL-FA, 0/4)					
SONGS IN A CORNFIELD (Female voices) ... ..	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6	—	—		
(DITTO, SOL-FA, 0/9)				ŒDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—		
ST. JOHN THE BAPTIST ... ..	3/0	—	4/0	ST. PAUL (SOL-FA, 1/0) ... ..	2/0	2/6	4/0		
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(DITTO, Choruses only, SOL-FA, 1/0)				<b>MEYERBEER.</b>					
THE NEW COVENANT ... ..	1/6	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—		
THE ROSE OF SHARON ... ..	5/0	6/0	7/6	DITTO (English) ... ..	1/0	—	—		
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VENI, CREATOR SPIRITUS ... ..	3/0	—	—	ABRAHAM ... ..	3/0	3/6	5/0		
<b>C. MACPHERSON.</b>				<b>J. A. MOONIE.</b>					
BY THE WATERS OF BABYLON (137th Psalm) ... ..	2/0	—	—	A WOODLAND DREAM (SOL-FA, 0/9) ... ..	2/0	—	—		
<b>L. MANCINELLI.</b>				KILLIECRANKIE (SOL-FA, 0/8) ... ..				1/6 — —	
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FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6	<b>CIRO PINSUTI.</b>			
GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—	<b>PERCY PITT.</b>			
KING THAMOS ... ..	1/0	1/6	—	HOHENLINDEN (Men's voices) ... ..	1/6	—	—
LITANIA DE VENERABILI ALTARIS (E♭) ...	1/6	2/0	3/0	<b>V. W. POPHAM.</b>			
LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0	EARLY SPRING ... ..	1/0	—	—
O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—	<b>J. B. POWELL.</b>			
(SOL-FA, 0/2)	—	—	—	PANGE LINGUA (Sing, my tongue) ... ..	1/6	—	—
REQUIEM MASS ... ..	1/0	1/6	2/6	<b>A. H. D. PRENDERGAST.</b>			
Ditto (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6	THE SECOND ADVENT ... ..	1/6	—	—
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—	<b>C. E. PRITCHARD.</b>			
SPLENDEnte TE, DEUS ... .. First Motet	0/3	—	—	KUNACEPA ... ..	4/0	—	—
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6	<b>E. PROUT.</b>			
Ditto (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6	DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
Ditto (CHORUSES ONLY) ... ..	0/8	—	—	FREEDOM ... ..	1/0	—	—
<b>E. MUNDELLA.</b>				HEREWARD ... ..	4/0	—	—
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	QUEEN AIMÉE (Female voices) ... ..	1/6	—	—
<b>DR. JOHN NAYLOR.</b>				THE HUNDREDTH PSALM (SOL-FA, 0/4) ...	1/0	—	—
JEREMIAH ... ..	3/0	—	—	THE RED CROSS KNIGHT (SOL-FA, 2/0) ...	4/0	4/6	6/0
<b>JOSEF NEŠVERA.</b>				<b>PURCELL.</b>			
DE PROFUNDIS ... ..	2/6	—	—	DIDO AND ÆNEAS ... ..	2/6	—	—
<b>E. A. NUNN.</b>				ODE ON ST. CECILIA'S DAY ... ..	2/0	—	—
MASS, IN C ... ..	2/0	—	—	TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—
<b>E. CUTHBERT NUNN.</b>				Ditto (Edited by Dr. Bridge) (SOL-FA, 0/6) ...	1/0	—	—
THE FAIRY SLIPPER (Children's Opera) (SOL-FA, 0/8)	2/0	—	—	Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
<b>A. O'LEARY.</b>				KING ARTHUR ... ..	2/0	—	—
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<b>R. P. PAINE.</b>				<b>G. RATHBONE.</b>			
THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—	VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
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COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	THE SONG OF HANNAH ... ..	1/0	—	—
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	<b>J. F. H. READ.</b>			
MISSA BREVIS ... ..	2/6	—	—	BARTIMEUS ... ..	1/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ... ..	2/6	—	—	CARACTACUS ... ..	2/6	—	—
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	HAROLD ... ..	4/0	—	5/0
STABAT MATER ... ..	1/6	—	—	IN THE FOREST (Male voices) ... ..	1/0	—	—
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A WANDERER'S PSALM ... ..	2/6	—	—	THE CONSECRATION OF THE BANNER ...	1/6	—	—
HORA NOVISSIMA ... ..	3/6	4/0	—	THE DEATH OF YOUNG ROMILLY ... ..	1/6	—	—
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—	THE HESPERUS (SOL-FA, 0/9) ... ..	1/6	—	—
THE KOBOLDS ... ..	1/0	—	—	<b>DOUGLAS REDMAN.</b>			
<b>C. H. H. PARRY.</b>				COR UNUM VIA UNA ... ..	1/6	—	—
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BLEST PAIR OF SIRENS (SOL-FA, 0/8) ... ..	1/0	—	—	<b>ARTHUR RICHARDS.</b>			
(Ditto, German Words, 2 marks 50)	—	—	—	PUNCH AND JUDY (Operetta) (SOL-FA, 0/6) ...	1/6	—	—
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—	THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—
ETON ... ..	2/0	—	—	(Ditto, SOL-FA, 0/8)			
INVOCATION TO MUSIC ... ..	2/6	—	—	<b>J. V. ROBERTS.</b>			
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JUDITH (CHORUSES, SOL-FA, 2/0) ... ..	5/0	6/0	7/6	THE PASSION ... ..	1/6	2/0	—
KING SAUL (CHORUSES, SOL-FA, 1/6) ... ..	5/0	6/0	7/6	<b>W. S. ROCKSTRO.</b>			
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Ditto, IN G ...	2/0	—	3/6	FALL OF BABYLON ...	3/0	3/6	5/0
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1 O Mistress Mine ...	Shakespeare	
2 Take, O take those lips away ...	"	
3 No longer mourn for me ...	"	
4 Blow, blow, thou winter wind ...	"	
5 When icicles hang by the wall ...	"	
<b>THIRD SET.</b>		
1 To Lucasta, on going to the wars ...	Lovelace	
2 If thou would'st ease thine heart ...	Beddoes	
3 To Althea, from prison ...	Lovelace	
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1 Thine eyes still shined for me ...	Emerson	
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3 When we two parted ...	Byron	
4 Weep you no more ...	Anon.	
5 There be none of beauty's daughters ...	Byron	
6 Bright star ...	Keats	

<b>FIFTH SET.</b>		
1 A stray nymph of Dian ...	Julian Sturgis	
2 Proud Maisie ...	Scott	
3 Crabbed age and youth ...	Shakespeare	
4 Lay a garland on my hearse ...	Beaumont and Fletcher	
5 Love and laughter ...	Arthur Butler	
6 A girl to her glass ...	Julian Sturgis	
7 A Lullaby ...	C. O. Jones	

<b>SIXTH SET.</b>		
1 When comes my Gwen ...	E. O. Jones	
2 And yet I love her till I die ...	Anon.	
3 Love is a bable ...	Anon.	
4 I'm weaving sweet violets ...	Alfred P. Graves	
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