

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

T. W. SURETTE.

THE

EVE OF SAINT AGNES



LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
EVE OF SAINT AGNES

DRAMATIC BALLAD

FROM THE POEM BY KEATS

COMPOSED FOR

SOLI, CHORUS AND ORCHESTRA

BY

THOMAS WHITNEY SURETTE.

LONDON & NEW YORK

NOVELLO, EWER AND CO.

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THE EVE OF SAINT AGNES.

No. 1.

PRELUDE.—THE WINTER'S NIGHT.

J. KEATS.

THOMAS WHITNEY SURETTE.

Allegro moderato.

PIANO.
♩ = 92

pp

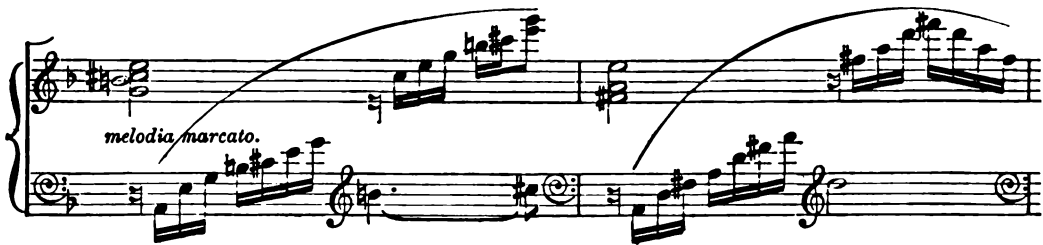
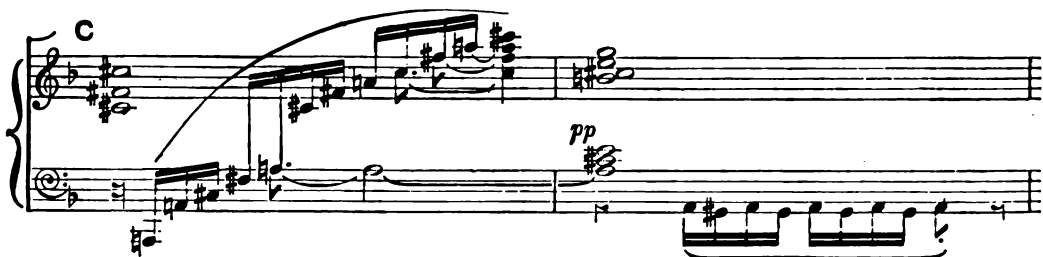
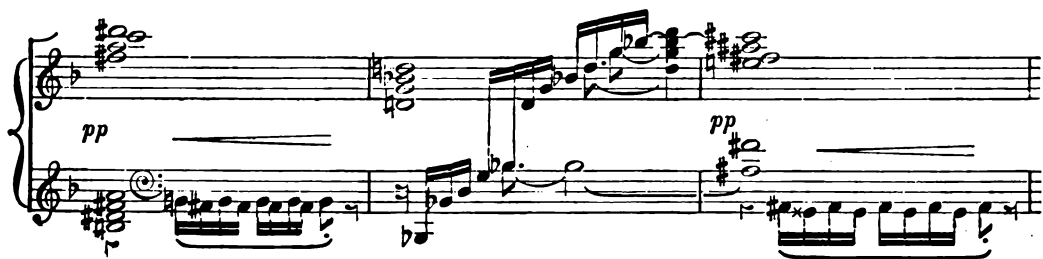
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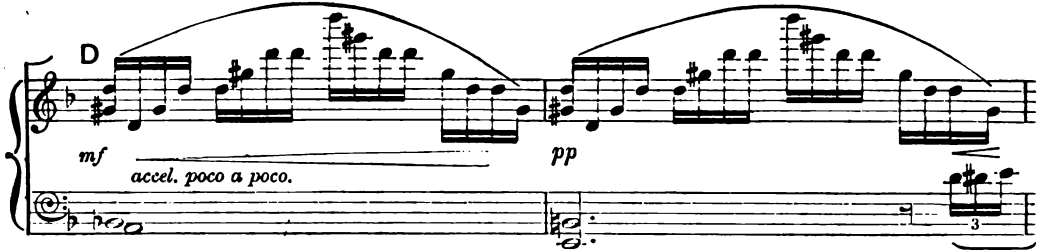
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pp

pp

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No. 2.

CHORUS.—"SAINT AGNES' EVE."

SOPRANO. *Adagio. p* *lunga*

ALTO. *p* Saint Ag - nes' Eve, .

TENOR. *p* Saint Ag - nes' Eve, . *lunga*

BASS. *p* Saint Ag - nes' Eve, *lunga*

lunga

Con moto. p

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all his

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all . . his

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all his

Saint Ag - nes' Eve—Ah, bit - ter chill, ah, bit - ter chill it was! The owl, for all his

Con moto. ♩ = 100.

dim. e rit. p pp Poco lento.

feathers, was a - cold ; The hare limp'd trembling through the frozen grass, And si - lent,

dim. e rit. p pp

feathers, was a - cold ; The hare limp'd trembling through the frozen grass, And si - lent,

dim. e rit. p pp

feathers, was a - cold ; The hare limp'd trembling through the frozen grass, And si - lent,

dim. e rit. p pp

feathers, was a - cold ; The hare limp'd trembling through the frozen grass, And si - lent,

dim. e rit. p pp

pp si - lent, and si - lent was the flock in wool - ly fold ; *A*

pp si - lent, and si - lent was the flock in wool - ly . . fold ;

pp si - lent, and si - lent was the flock, the flock in wool - ly fold ;

pp si - lent, and si - lent was the flock ; *A a tempo.*

p *Ped.*

pp *Ped.*

Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he

Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he

Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he

Numb were the Beadsman's fin - gers, while he told His ro - sa - ry, while he

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

told his ro - sa - ry, and while his frost - ed breath, Like pi - ous

incense from a cen - ser old, Seemed tak - ing flight for heaven, . . seemed

incense from a cen - ser old, Seemed . . taking flight for heaven, for heaven, seemed

incense from a cen - ser old, Seemed tak - ing flight for

incense from a cen - ser old, Seemed . . taking flight for

tak - ing flight for

tak - ing flight, seemed tak - ing flight for heaven, without a death, for

heaven, for heaven, seemed tak - ing flight for heaven, without a death, for

heaven, seemed . . taking, tak - ing flight for heaven, without a death, for

heaven, with-out a death, . . Past the sweet Vir-gin's pic-ture, while his prayer he

heaven, with-out a death, Past the sweet Vir-gin's pic-ture, while his prayer he . .

heaven, with-out a death, Past the sweet Vir-gin's pic-ture, while his prayer he

heaven, with-out a death, Past the sweet Vir-gin's pic-ture, while his prayer he

saith, while his prayer he saith.

saith, while his prayer he saith.

saith, while his prayer he saith.

saith, while his prayer he saith.

saith, while his prayer he saith.

Ped.

Alacca.

No. 8.

CHORUS.—“SOON, UP ALOFT.”

Moderato.

PIANO.
♩ = 104.

The first system of the piano accompaniment for 'Soon, Up Aloft.' is in 3/4 time, marked 'Moderato' with a tempo of 104 beats per minute. It features a treble and bass staff. The treble staff begins with a piano (p) dynamic and a triplet of eighth notes. The bass staff also starts with a piano (p) dynamic and a triplet of eighth notes. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with various triplet markings throughout.

Allegro.
SOPRANO.

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Allegro.
ALTO.

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Allegro.
TENOR.

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Allegro.
BASS.

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Allegro. ♩ = 112.

The second system of the score includes vocal parts for Soprano, Alto, Tenor, and Bass, along with the piano accompaniment. The tempo is marked 'Allegro' at 112 beats per minute. The vocal parts enter with the lyrics 'Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to'. The piano accompaniment continues with a driving eighth-note pattern, marked with a forte (f) dynamic and triplet markings.

A

chide : The lev - - el

chide : The lev - - el

chide : The lev - - el

chide : The lev - - el

A

The third system of the score features a vocal entry marked 'A' with the lyrics 'chide : The lev - - el'. This is followed by four vocal staves, each with the same entry. The piano accompaniment continues with a driving eighth-note pattern, marked with a forte (f) dynamic and triplet markings. The system concludes with a final vocal entry marked 'A'.

cham - bers, rea - dy with their pride, Were glow - ing, were
 cham - bers, rea - dy with their pride, Were glow - ing, were
 cham - bers, rea - dy with their pride, Were glow - ing, were
 cham - bers, rea - dy with their pride, Were glow - ing, were

glow - ing, were glow - ing to re - ceive a thou - sand guests, were
 glow - ing, were glow - ing to re - ceive a thou - sand guests, were
 glow - ing, were glow - ing to re - ceive a thou - sand guests, were
 glow - ing, were glow - ing to re - ceive a thou - sand guests, were

glow - ing to re - ceive a . . . thousand guests, re - ceive a thou - sand guests :
 glow - ing to re - ceive a . . . thousand guests, re - ceive a thou - sand guests :
 glow - ing to re - ceive a . . . thousand guests, re - ceive a thousand guests :
 glow - ing to re - ceive a . . . thousand guests, re - ceive a thousand guests :

8261.

p

The carv-ed . . an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

The carv-ed . . an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

p

The carv-ed an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

p

The carv-ed an-gels, ev-er ea-ger-eyed, Star'd, where up-on their heads the

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

cor-nice rests, With hair blown back, and wings put crosswise on their breasts. The

B

sil-ver, snarl-ing trum-pets 'gan to chide,

sil-ver, snarl-ing trum-pets 'gan to chide,

sil-ver, snarl-ing trum-pets 'gan to chide,

sil-ver, snarl-ing trum-pets 'gan to chide,

B

Ped. 8261.

the sil-ver, snarl-ing trum-pets 'gan to chide,

the sil-ver, snarl-ing trum-pets 'gan to chide,

the sil-ver, snarl-ing trum-pets 'gan to chide,

the sil-ver, snarl-ing trum-pets 'gan to chide,

più f *C* the trum-pets 'gan to chide, the trum-pets 'gan to

più f the trum-pets 'gan to chide, the trum-pets 'gan to

più f the trum-pets 'gan to chide, the trum-pets 'gan to

più f the trum-pets 'gan to chide, the trum-pets 'gan to

the trum-pets 'gan to chide, the trum-pets 'gan to

dim. poco a poco. chide, 'gan to chide, 'gan to chide, 'gan to

dim. chide, 'gan to chide, 'gan to chide, 'gan to

dim. chide, 'gan to chide, 'gan to chide, 'gan to

dim. chide, 'gan to chide, 'gan to chide, 'gan to

dim. poco a poco. chide, 'gan to chide, 'gan to chide, 'gan to

più p

chide, 'gan to chide, . . . 'gan to chide, 'gan to

più p

chide, 'gan to chide, . . . 'gan to chide, 'gan to

più p

chide, 'gan to chide, . . . 'gan to chide, 'gan to

più p

chide, 'gan to chide, . . . 'gan to chide, 'gan to

D

chide, 'gan to chide, 'gan to chide: . . .

'chide, 'gan to chide, 'gan to chide: . . .

chide, 'gan to chide, 'gan to chide: . . .

chide, 'gan to chide, 'gan to chide: . . . *D*

rit. e dim.

dolce.

The carv - ed . . an - gels, . . ev - er ea - ger - eyed, Star'd, where up -

dolce.

The carv - ed an - gels, ev - er ea - ger - eyed, Star'd, where up -

dolce.

The carv - ed an - gels, . . ev - er ea - ger - eyed, Star'd, where up -

dolce.

The carv - ed an - gels, ev - er ea - ger - eyed, Star'd, where up -

p dolce. a tempo.

- on their heads the cor - nice rests, The carv - ed

an - gels, Where . . . the cor - nice
ev - er ea - ger - eyed, Star'd, where up - on their heads the cor - nice

rit.
rests, With hair blown back, put cross-wise on their breasts.
rit.
rests, With hair blown back, put cross-wise on their breasts.
rit.
rests, With hair blown back, put cross-wise on their breasts,
rit.
rests, With hair blown back, and wings . . . on their breasts.

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

Soon, up a - loft, The sil - ver, snarl - ing trum - pets 'gan to

chide: The lev - el

chide: The lev - el

chide: The lev - el

chide: The lev - el

cham - bers, rea - dy with their pride, Were glow - ing, were

cham - bers, rea - dy with their pride, Were glow - ing, were

cham - bers, rea - dy with their pride, Were glow - ing, were

cham - bers, rea - dy with their pride, Were glow - ing, were

glow - ing, were... glow - - ing to re-ceive a thou - sand

glow - ing, were... glow - - ing to re-ceive a thou - sand

glow - ing, were glow - - ing to re-ceive a thou - sand

glow - ing, were ³ glow - - ing to re-ceive a thou - sand

guests, were... glow - - ing to re-ceive a . . . thou-sand guests, re -

guests, were... glow - - ing to re-ceive a ³ . . . thou-sand guests, re -

guests, were glow - - ing to re-ceive a ³ . . . thou-sand guests, re -

guests, were ³ glow - - ing to re-ceive a . . . thou-sand guests, re -

Un poco più Lento.

- ceive a thou - sand guests.

- ceive a thou - sand guests.

- ceive a thou - sand guests.

- ceive a thou - sand guests.

Un poco più Lento.

dim. poco a poco.

p

Maestoso.

At length burst in

At length burst in

At length burst in

At length burst in

Maestoso. ♩ = 80.*rit.**ff*

the ar - gent rev - - - el - ry,

With plume, ti -

the ar - gent rev - - - el - ry,

With plume, ti -

the ar - gent rev - - - el - ry,

With plume, ti -

the ar - gent rev - - - el - ry,

With plume, ti -

*marcato.**rit.*

- a - ra,

and all rich ar - ray.

rit.

- a - ra,

and all rich ar - ray.

rit.

- a - ra,

and all rich ar - ray.

rit.

- a - ra,

and all rich ar - ray.

*rit.**Ped.*

No. 4.

REVELRY MUSIC.

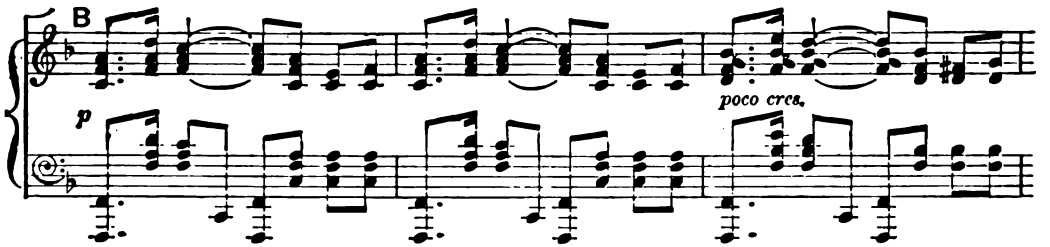
Molto maestoso e pomposo.

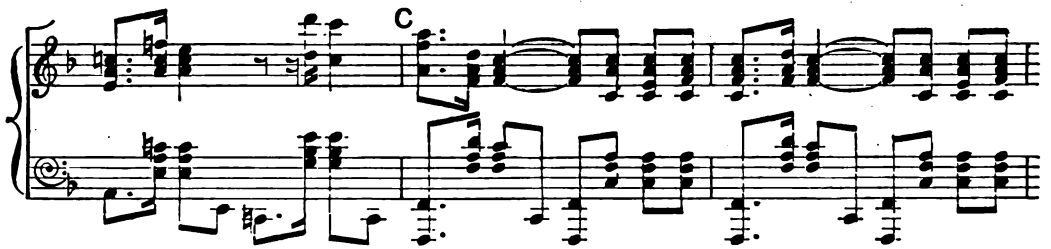
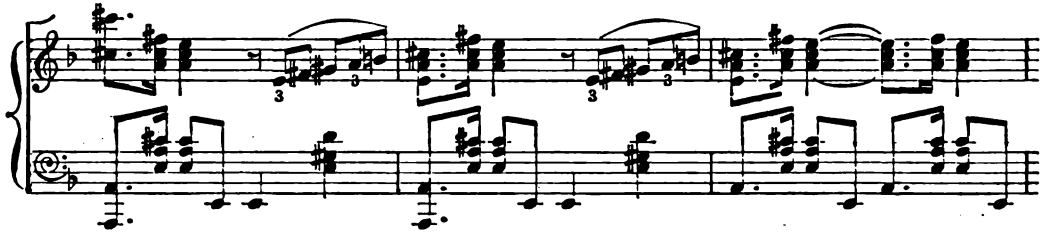
PIANO.
♩ = 66.

ff

ff

ff





The image displays a page of musical notation for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** Features a complex melodic line in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand.
- System 2:** Continues the melodic development in the right hand, with a prominent trill or rapid scale-like passage. The left hand provides harmonic support with chords and moving lines.
- System 3:** The right hand has a melodic line with some slurs, while the left hand features a series of chords marked with 'V' (accents). The system concludes with the instruction *dim. molto* (diminuendo molto).
- System 4:** The right hand has a melodic line with a trill, and the left hand has a series of chords. A dynamic marking of *p* (piano) is present.
- System 5:** The right hand features a melodic line with a trill, and the left hand has a series of chords. A dynamic marking of *pp* (pianissimo) is present.
- System 6:** The right hand has a melodic line with a trill, and the left hand has a series of chords.

No. 5.

MALE CHORUS.—“MEANTIME, ACROSS THE MOORS.”

Allegro energico.

1st & 2nd TENORS.

Mean-time, a cross the moors, Had come young Por - phy - ro, with heart on fire . .

1st & 2nd BASSES.

Mean-time, a-cross the moors, Had come young Por - phy - ro, with heart on fire . .

Allegro energico.

PIANO.

$\text{♩} = 80.$

f

più p

. . For Ma - de - line, . . for Ma - de - line. . . Be - side the por - tal doors,

più p

. . For Ma - de - line, for Ma - de - line. . . Be - side the por - tal doors, . .

f

più p

f

3

Buttress'd from moon-light, stands he, and im - plores All saints, and im - plores all

3

Buttress'd from moon-light, stands he, and im - plores All saints, and im - plores all

3

dim. *p*

saints to give him sight of Ma - de - line, to give him sight of

dim. *p*

saints to give him sight of Ma - de - line, to give him sight of

mf *A*

Ma - de - line. . . Not one breast af - fords Him a - ny

mf

Ma - de - line. . . Not one breast af - fords Him a - ny

mf *Ped.*

p

mer - cy, in that man - sion foul, in that man - sion foul, Save one old

p

mer - cy, in that man - sion foul, in that man - sion foul, Save one old

bel-dame, weak in bo - dy and in soul, . . . save one old beldame, weak in bo - dy

bel-dame, weak in bo - dy and in soul, . . . save one old beldame, weak in bo - dy

and in soul. . . . Ah, hap - py chance! the a - ged crea - ture

and in soul. . . . Ah, hap - py chance!

and in soul. . . . Ah, hap - py chance! the a - ged crea - ture

came To where he stood, hid by the torch - es' flame. . .

p rit.

rit. To where he stood, hid by the torch - es' flame. . .

p came To where . . . he stood. . . .

rit.

accel.

ANGELA.

f *Più mosso.*

"Mer - cy, Por - phy-ro! hie thee from this place;

f a tempo. *p* *Più mosso.*

sotto voce.

They are all here to - night, the whole blood-thirst - y race! Get hence! get hence! there's

pp trem.

dim.

dwarf-ish Hil - de-brand; He curs-ed thee and thine, both house and land."

dim.

PORPHYRO.

Più lento. ♩ = 80.

"Ah, Gos - sip dear, We're safe e-nough; here in this

p *tranquillo. dolce.*

D

ANGELA.

"Good Saints! not here, not here;
arm-chair sit, and tell me how"—

accel.

E *Lento.*

Fol-low me, child, or else these stones will be thy bier."

Lento. $\text{♩} = 63.$

Ped.

CHORUS OF MEN.

1st & 2nd TENORS. *Lento.*

He fol-low'd through a low - ly arch - ed way, He

1st & 2nd BASSES. *p*

He fol-low'd through a low - ly arch - ed way, He

Lento.

molto sostenuto.

found him in a lit - tle moon-light room,

found him in a lit - tle moon-light room,

L.H.

Ped.

Pale, lat - tic'd, chill, and

Pale, lat - tic'd, chill, and

Ped.

si - - lent as a tomb.

si - - lent as a tomb.

Ped.

PORPHYRO.

Andante con moto.

"Now tell me, tell me where is Ma - deline, Oh, tell me by the ho - ly loom Which

Andante con moto.

p

accel. cresc.

none but se-cret sis-ter-hood may see, I will not harm her, by all saints I swear."

SEMI-CHORUS. ALTOS.

An-ge-la gives pro-mise she . . will do What-ev-er he shall wish,

$\text{♩} = 120.$

p

ANGELA. *Moderato, quasi Recit.*

più lento.

"It

Which was, to lead him Even to Madeline's cham-ber, and there hide him.

F

shall be as thou wish-est, Wait here, my child, with patience; kneel in prayer."

Moderato.

lunga

No. 6.

CHORUS.—“FULL ON THIS CASEMENT.”

Larghetto e sostenuto.

PIANO.
♩ = 69.

pp

mf *fz* *rit.* *più p*

A

pp

CHORUS. TENORS. *Smoothly and well sustained.*

Full on this case - ment shone the win - try moon, And threw warm gules on

Ma - de - line's fair breast, As down she knelt for hea - ven's grace and boon ;

SOPRANO.

ALTO.

BASS.

B

mp And on her sil - ver cross soft

mp And on her sil - ver cross soft

Rose - bloom fell on her hands, to - ge - ther prest, And on her sil - ver cross soft

mp And on her sil - ver cross soft

B

mf am - e - thyst, And on her hair a glo - ry, like a saint : She

mf am - e - thyst, And on her hair a glo - ry, like a saint : She

mf am - e - thyst, And on her hair a glo - ry, like a saint : She

mf am - e - thyst, And on her hair a glo - ry, like a saint : She

seem'd a splen - did an - gel, new - ly drest, Save wings, for ³

seem'd a spleu - did an - gel, new - ly drest, Save wings, for . .

seem'd a splen - did an - gel, new - ly drest, Save wings, for

seem'd a splen - did an - gel, new - ly drest, Save wings, for

heaven : Full on this case - ment shone the win - try moon, And

heaven : Full on this case - ment shone the win - try moon, And

heaven : Full on this case - ment shone the win - try moon, And

heaven : Full on this case - ment shone the win - try moon, And

threw warm gules on Ma - de - line's fair breast, As down she knelt for

threw warm gules on Ma - de - line's fair breast, As down she knelt for

threw warm gules on Ma - de - line's fair breast, As down she knelt for

threw warm gules on Ma - de - line's fair breast, As down she knelt for

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

hea - ven's grace and boon ; Rose - bloom fell on her hands, to - ge - ther prest,

cres. poco a poco.

pp Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft
pp Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft
pp Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft
pp Rose - bloom fell on her hands, to-ge-ther prest, And on her sil - ver cross soft
cres. poco a poco.

f am - e - thyst, And on her hair a glo - ry, like a saint: . . . She
f am - e - thyst, And on her hair a glo - ry, like a saint: . . . She
f am - e - thyst, And on her hair a glo - ry, like a saint: . . . She
f am - e - thyst, And on her hair a glo - ry, like a saint: . . . She
sempre f

dim. seem'd a splen - did an - gel, new - ly drest, Save wings, . . . save
dim. seem'd a splen - did an - gel, new - ly drest, Save wings, save
dim. seem'd a splen - did an - gel, new - ly drest, . . . Save wings, . . . save
dim. seem'd a splen - did an - gel, new - ly drest, Save wings, save
dim. poco a poco.

wings, for heaven, for heaven:

wings, for heaven, for heaven:

wings, for heaven, for heaven:

wings, for heaven, for heaven:

E *Un poco più lento.*
p espress.

Full on this case - ment shone the win - try moon, . . . the win - try moon.

p espress.

Full on this case - ment shone the win - try moon, . . . the win - try moon.

p espress.

Full on this case - ment shone . . . the win - try moon.

p espress.

Full on this case - ment shone . . . the win - try moon.

E *Un poco più lento.*

p

pp *calando.*

SEMI-CHORUS. ALTOS.
Con moto.

Soon, trembling in her

Con moto.

soft and chil - ly nest, In sort of wake - ful swoon, perplex'd she lay,

Stol'n to this pa - ra-dise, and so en - tranc'd, Por - phy-ro gaz'd and

listen'd to her breath-ing. "And now, my love, . . . my

PORPHYRO (softly).

con Ped.

se - raph fair, a - wake! O - pen thine

eyes, for meek St. Ag - nes' sake." Thus whis-per ing, his

G

SEMI-CHORUS. ALTO.

pp

rit.

warm, un - nerv - - ed arm Sank in her

rit.

a tempo.

pil - low. It seem'd he nev - er, nev - er could re -

a tempo.

- deem From such a stead - fast spell his la - dy's eyes ; So

rit. *Più lento.*

nus'd a - while, en - toil'd in woofed phan - ta - sies. *Più lento.*

rit.

Ped.

A -

wake - - ning up, he took her hol - low

con Ped.

lute,— Close to her ear

touch - ing the me - lo - dy;—

Her blue af - fray - ed

p

eyes wide o - pen shone: Up - on his

dim. *rit.*

knees he sank, pale as smooth-sculp - tured stone.

a tempo.

Her eyes were o - pen, but she still be -

a tempo.

- held, Now wide a - wake, . . the vi - sion of her

sleep.

rit. e dim.

No. 7.

ARIETTA (MADELINE).—"AH, PORPHYRO!"

Poco lento e espressivo.

VOICE.

"Ah, Por - phy-ro! but e - ven now Thy voice was.. at sweet

Poco lento e espressivo.

PIANO.

p

♩ = 76.

trem-ble in mine ear, Made tune - a - ble . . with ev - 'ry sweet - est vow; And those sad

dim.

sempre p

eyes were spi - ri - tual and clear: How chang'd thou art! how

A

pal - lid, chill, and drear! Give me that voice a - gain, my Por - phy - ro, my

appass.

più f

p **B**
 Por - phy-ro, Those looks im-mor-tal, those complainings dear! ah, Por - phy-ro! but

pp *cres.*
 e - ven now Thy voice was at sweet trem-ble, Ah, Por - phy-ro! oh

mf *cres.*
 leave me not, ah, Por - phy-ro! ah, Por - phy-ro! leave me

f *queto.* **C** *accel.*
 not, ah, Por - phy-ro! ah, Por - phy-ro! Oh leave me not in

f *dim.* *poco a poco accel.*

appassionato. *ff*
 this e - ter - nal woe, For if thou di - est, my

appassionato. *ff*

rit. **D**

Love, I know not where to go."

rit. *più f*

accel. poco a poco. *marcato.*

dim.

E *pp*

No. 8.

FEMALE CHORUS.—"THE FROST-WIND BLOWS."

*accelerando poco a poco.**Allegro.*

The musical score is written for a female chorus and piano accompaniment. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Allegro.* and the dynamics include *cres. poco a poco.*, *sf*, *marcato.*, *f*, and *B*. The score features various musical notations such as slurs, accents, and dynamic markings. The piano accompaniment includes a prominent bass line with triplets and a treble line with chords and single notes. The vocal line is a single melodic line with various ornaments and slurs. The score is divided into sections by letters A, B, and C.

cres. poco a poco. *sf*

marcato. *f*

B

Sva.
fz *ff*

Sva. *dim. poco a poco e rit.*

Allegro vivace e agitato.
 1st & 2nd SOPRANOS.

The frost - wind blows Like Love's a -

1st & 2nd ALTOS.

The frost - wind blows Like Love's a -

Allegro vivace e agitato. ♩ = 138.

mf.
 - la - rum pat - ter - ing the sharp sleet A - gainst the win - dow
mf.
 - la - rum pat - ter - ing the sharp sleet A - gainst the win - dow .

C

- panes, The frost - wind blows Like Love's a -

- panes, The frost - wind blows Like Love's a -

- la - rum pat - ter - ing the sharp sleet A - gainst the win - dow -

- la - rum pat - ter - ing the sharp sleet A - gainst the win - dow -

D *f*

- panes. . . quick pat - ter - eth the flaw - blown

quick pat - ter - eth the flaw - blown

- panes. *f* 'Tis dark :

D *f* *cres.* *ff*

sleet : the i - ced gusts still rave and
 sleet : the i - ced gusts still rave and

ff *ffz* 'Tis dark :

f *cres.*

beat : 'Tis dark, 'tis
 beat : 'Tis dark, 'tis

pp *pp*

p *E*

dark : The frost . . .
 dark : The frost . . .

p *p*

p *Ped.*

. wind blows, . . . blows, . . .
 . wind blows, . . . blows, . . .

blows, . . . the frost - - wind
 blows, . . . the frost - - wind

blows, . . . blows, . . .
 blows, . . . blows, . . .

8va

pp *blows.*

pp *blows.*

pp *8va* *G*

rit. e dim. poco a poco. *a tempo.*

H *The frost - wind*

H *The frost - wind*

H

blows Like Love's a - la - rum pat - ter - ing the

blows Like Love's a - la - rum pat - er - ing the

mf

sharp sleet A - gainst the win - dow - panes, The frost - wind

sharp sleet A - gainst the win - dow - panes, The frost - wind

I

blows Like Love's a - la - rum pat - ter - ing the

blows Like Love's a - la - rum pat - ter - ing the

mf

sharp sleet A - gainst the win - dow - panes. . .

sharp sleet A - gainst the win - dow - panes.

dim. poco a poco.

p Blows, . . . blows, . . .

p Blows, . . . blows, . . .

trattivo.

Saint Saint

rit. poco a poco al fine. *sempre pp*

rit. poco a poco al fine. *dim.*

Ag - nes' moon hath set, . . . Saint Ag - nes'

rit. poco a poco al fine. *dim.*

Ag - nes' moon hath set, . . . Saint Ag - nes'

tranquilla

rit. poco a poco al fine.

moon hath set, . . . hath

moon hath set, . . . hath

set.

set.

pp ten.

No. 9. SOLO (PORPHYRO).—"MY MADELINE! SWEET DREAMER!"
AND SCENE (MADELINE, PORPHYRO AND CHORUS).

VOICE. *Con moto.*

PIANO. *Con moto.*
pp sostenuto.

♩ = 108.

A *PROPHYRO. dolce.*

"My Ma - de - line! sweet dream - er!

love - ly bride! Say, may I be for aye thy vas - sal blest? Thy

bean - ty's shield, heart - shap'd and ver - meil dyed? Ah, sil - ver shrine, here will I

B *cres. poco a poco.*

take my rest, Say, may I be thy vas - sal blest?

cres.

Thy beau - ty's shield, heart-shap'd and ver - meil dyed? My Ma - de - line! sweet

dream - er! love - ly bride! Say, may I be for aye thy vas - sal

C

blest? Sweet dream - er! love - ly bride!

dim. poco a poco, sotto voce.

Say, may I be for aye thy vas - sal blest?

dim. poco a poco.

D

accel.

Allegro vivace.

Hark! 'tis an el - fin-storm from fae - ry land, A - rise, a - rise! the

Allegro vivace. ♩ = 144.

p trem.

cres.

morn-ing is at hand;— Hark! 'tis an el - fin-storm from fae - ry land, A -

cres.

cres.

- rise, a - rise! Let us a - way, my love, with hap - py

speed; There are no ears to hear, or eyes to see,—

E stringendo.

Drown'd all in Rhen - ish and the sleepy mead, drown'd all in Rhen - ish

stringendo.

and the sleepy mead: A - wake! my love, a - wake! my love, a -

- wake! my love, and fear - less be, For o'er the south - ern moors I have a

home, a home for thee.

F

Allegro vivace.

CHORUS. 1st & 2nd TENORS.

Drown'd all in Rhen - ish and the sleep - y mead, drown'd all in Rhen - ish

1st & 2nd BASSES.

Drown'd all in Rhe - nish and the sleep - y mead, drown'd all in Rhen - ish

Allegro vivace.

L. H.

and the sleep - y mead : A - wake, a - wake, a - wake! . . . a -

and the sleep - y mead : A - wake, a - wake, a - wake! . . . a -

trem.

a - wake! . . . G

- rise! and fear - less be, a - wake, . . . a - wake, a - wake, a - wake! a - rise! a - wake! and

- rise! and fear - less be, a - wake, . . . a - wake, a - wake, a - wake! a - rise! a - wake! and

G

MADLINE.
appassionato.

Ah, Por - phy-ro! Oh leave me not in this e - ter - nal woe, . . Ah,
fear - less be.
fear - less be.

Por - phy-ro! ah, Por - phy-ro! Oh leave me not, my love, . . For if

ff thou . . . di - est, I know not where to go, I
accelerando. cres.
ff *accelerando. cres.*

know not where, I know not, . . I know not where . . to
rit. **H**
rit.

go.
PORPHYRO.

Ah, Por - phy - ro! Oh

Sweet . . . dream - er! love - ly bride! sweet . . .

SOPRANO.

mp Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

ALTO.

mp Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

TENOR.

mp Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

BASS.

mp Hark! 'tis an el - fin - storm, hark! 'tis an el - fin -

Meno mosso. ♩ = 138.

leave me not, ah, Por - phy - ro! oh, leave me not, oh,

dream - er! love - ly bride! oh, love - ly bride! oh,

- storm, hark! 'tis an el - fin storm, hark! 'tis an el - fin - storm,

- storm, hark! 'tis an el - fin storm, hark! 'tis an el - fin - storm,

- storm, hark! 'tis an el - fin - storm, hark! 'tis an el - fin - storm,

- storm, hark! 'tis an el - fin - storm, hark! 'tis an el - fin - storm,

leave me not, ah, Por - phy - ro! For if thou di - est, I know not
 love - - ly bride! my bride, . . my bride! Let us a - way, a - way, my
 hark! 'tis an el - fin - storm, A - wake! . . a - rise! and fearless be, and fear - less
 hark! 'tis an el - fin - storm, A - wake! . . a - rise! and fearless be, and fear - less
 hark! 'tis an el - fin - storm, A - wake, . . a - rise! and fearless be, and fear - less
 hark! 'tis an el - fin - storm, A - wake, a - rise! and fearless be, and fear - less

where . . . to go.
 love - - ly bride!

I
 be, hark! 'tis an el - fin - storm, hark! 'tis an
 be, hark! 'tis an el - fin - storm, hark! 'tis an
 be, hark! 'tis an el - fin - storm, hark! 'tis an
 be,

I
 p

*un poco rit.**dim.*

el - fin-storm, an el - fin-storm from fae - ry land, from fae

*un poco rit.**dim.*

el - fin-storm, an el - fin-storm from fae - ry land, from fae

*un poco rit.**dim.*

el - fin-storm, an el - fin-storm from fae - ry land, from fae

8va.

*rit. poco a poco.**pp**Ped.*

ry land,

an el - fin-storm from

ry land,

an el - fin-storm from

ry land,

an el - fin-storm from

an el - fin-storm from

*rit.**rit.*

fae-ry land, from fae

ry land.

fae-ry land, from fae

ry land.

fae-ry land, from fae

ry land.

fae-ry land, from fae

ry land.

Più moderato, misterioso.

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

They glide, like phantoms, in - to the wide hall; Like phan - toms, to the

rit. *dim. poco a poco e rit.*
porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

rit. *dim. poco a poco e rit.*
porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

rit. *dim. poco a poco e rit.*
porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

rit. *dim. poco a poco e rit.*
porch, they glide; . . . By one, and one, the bolts full ea - sy slide:— The

rit. pp

chains lie si-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

rit. pp

chains lie si-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

rit. pp

chains lie si-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

rit. pp

chains lie si-lent on the foot-worn stones;—The key turns, and the door up-on its hing-es

rit. pp

J
groans.

groans.

groans.

groans.

J
delicato.
pp

rit.

EPILOGUE,

*Solemnelle.
Molto sostenuto.*

1st & 2nd TENORS. *pp* *sempre p*

And they are gone: ay, a - ges long a - go These lov - ers fled a -

1st & 2nd BASSES. *pp* *sempre p*

And they are gone: ay, a - ges long a - go These lov - ers fled a -

Solemnelle.

PIANO. *pp* *sempre p*

$\text{♩} = 100.$

- way in - to the storm, And they are gone: ay, a - ges long a - go

- way in - to the storm, And they are gone: ay, a - ges long a - go . .

cres. *Più lento.* *pp sotto voce.*

These lov - ers fled a - way in - to the storm. . . That night the Ba - ron

cres. *pp sotto voce.*

These lov - ers fled a - way in - to the storm. That night the Ba - ron

Più lento. $\text{♩} = 84.$

pp misterioso.

dreamt of ma-ny a woe, . . . that night the Ba - ron dreamt of ma-ny a woe,
 dreamt of ma-ny a woe, . . . that night the Ba - ron dreamt of ma-ny a woe,

Largamente.

SOPRANO.

mp And they are gone: . . . ay, long a-go . . . These *più f* lov - ers fled a -
 ALTO.
mp And they are gone: ay, a-ges long a-go These *più f* lov - ers fled a -
 TENOR.
mp And they are gone: ay, a-ges long a-go . . . These *più f* lov - ers fled a -
 BASS.
mp And they are gone: ay, a-ges long a-go These *più f* lov - ers fled a -

Largamente. ♩ = 80.

mp *più f*
 Ped.

f broadly. *cres. ed accel.*
 - way in - to the storm, these lov - ers fled . . . in - to the
f broadly. *cres. ed accel.*
 - way in - to the storm, these lov - ers fled . . . in - to the
f broadly. *cres. ed accel.*
 - way in - to the storm, these lov - ers fled . . . in - to the
f broadly. *cres. ed accel.*
 - way in - to the storm, these lov - ers fled . . . in - to the

più f *f* broadly. *cres. ed accel.*

storm, in-to the storm, they fled a-way, in

storm, in-to the storm, they fled a-way, a-way in

storm, in-to the storm, they fled a-way, a-way . . . in

storm, in-to the storm, they fled a-way in

dim.e rit. to the storm, . . . And they are gone : . . . ay,

dim.e rit. to the storm, And they are gone : ay,

dim.e rit. to the storm, And they are gone : ay,

dim.e rit. to the storm, And they are gone : ay,

dim.e rit. to the storm, And they are gone : ay,

Tranquillo.

a-ges long a-go These lov-ers fled a-way in

a-ges long a-go These lov-ers fled a-way in

a-ges long a-go These lov-ers fled a-way in

a-ges long a-go These lov-ers fled a-way in

to the storm, And
 to the storm, *pp sotto voce.*
 to the storm, And
 to the storm, *pp sotto voce.*

And pp sotto voce.

Sostenuto espress.

pp

they are gone, long a - go, and
 they are gone, long a - go, *sempre pp*
 they are gone, long a - go, and
 they are gone, long a - go, *sempre pp*

sempre pp

and sempre pp

and

they are gone, long a - go, and
 they are gone, long a - go, and
 they are gone, long a - go, and
 they are gone, long a - go, and

calando.

pp

