

The Quest



Text by
Randolph Hartley

Music by
Ethelbert
Nevin.

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(NOTE. This work was orchestrated by Mr. Horatio Parker after the composer's death. The orchestral score and parts may be rented from the Publishers.)

The Quest.

PART I.

The Lady of Saville.

Text by
RANDOLPH HARTLEY.

Music by
ETHELBERT NEVIN.

Allegretto, ma non troppo.

SOPRANO I. CHORUS. (WOMEN'S VOICES.)

p

The maid - ens sing at the

SOPRANO II.

The maid - ens sing at the

ALTO I.

p

ALTO II.

A musical score for five voices (Soprano I, Soprano II, Alto I, Alto II, Bass) and piano. The score consists of five staves. The top four staves are in common time with a key signature of one sharp. The piano staff is in common time with a key signature of one sharp. The vocal parts enter in pairs, starting with Soprano I and Alto I. The piano part features sustained notes and eighth-note patterns. Performance instructions include 'Ped.' and '*' under the piano staff, and dynamic markings like 'p'.

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foun - tain side, When the night is calm and still, _____ When the
 foun - tain side, When the night is calm and still, _____ When the
 and still,
Led. **Led.**

cool ca - ress of e - ven - tide, Falls soft on vale and
 cool ca - ress of e - ven - tide, Falls soft on vale and
Led. **Led.**

hill; They sing the song, at the foun - tain side, Of the

hill; They sing the song, at the foun - tain side, Of the

La - dy of Sa - ville. They sing the song, at the

La - dy of Sa - ville. They sing the song, at the

La - dy of Sa - ville. They sing the song, at the

foun - - tain side, Of the La - - dy of Sa -

foun - - tain side, Of the La - - dy of Sa -

ville, _____ Of the La - - dy of Sa -

ville, _____ Of the La - - dy of Sa -

Musical score page 7, measures 1-4. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a key signature of one sharp (F#). Measure 1: Treble staff has a dotted half note followed by a fermata. Bass staff has a dotted half note followed by a fermata. Measure 2: Treble staff has a dotted half note followed by a fermata. Bass staff has a dotted half note followed by a fermata. Measure 3: Treble staff has a dotted half note followed by a fermata. Bass staff has a dotted half note followed by a fermata. Measure 4: Treble staff has a sixteenth-note pattern: (D, E, F#) - (G, A, B) - (C, D, E). Bass staff has a sixteenth-note pattern: (D, E, F#) - (G, A, B) - (C, D, E). Measure 5: Treble staff has a sixteenth-note pattern: (D, E, F#) - (G, A, B) - (C, D, E). Bass staff has a sixteenth-note pattern: (D, E, F#) - (G, A, B) - (C, D, E). The word "dolce." is written below the treble staff in measure 4.

Musical score page 7, measures 5-8. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a key signature of one sharp (F#). Measures 5-8: Treble staff is silent. Bass staff has a sixteenth-note pattern: (D, E, F#) - (G, A, B) - (C, D, E).

f

The maid - ens sing at the

The maid - ens sing at the

foun - tain side, When the night is calm and still; _____ They

foun - tain side, When the night is calm and still; _____ They

dim.

sing the song, at the foun - tain side, Of the La - dy of Sa -

dim.

sing the song, at the foun - tain side, Of the La - dy of Sa -



ville, _____ Of the La - dy of Sa - ville. _____

ville, _____ Of the La - dy of Sa - ville. _____





SOLO SOP. I.

p

Ah, _____ Ah, _____

SOLO SOP. II.

Ah, _____ Ah, _____

SOLO ALTO.

p

Ah, _____ Ah, _____

CHORUS.
SOP. I

pp

When the night is calm and still.

SOP. II

When the night is calm and still.

ALTO I.

pp

When the night is calm and still.

ALTO II.

When the night is calm and still.

cantando.

p

pizz.

A musical score for voice and piano. The vocal part is in treble clef, G major, and common time. The piano part is in bass clef, G major, and common time. The vocal line consists of sustained notes with 'Ah,' lyrics and a recitation mark. The piano part features eighth-note chords in the bass and eighth-note patterns in the treble. The vocal line continues with 'When the night was cool and still; —' repeated four times.

Ah, _____ Ah, _____

Ah, _____ Ah, _____

Ah, _____ Ah, _____

When the night was cool and still; —

BARITONE SOLO.

p

Far

Ah, _____ Ah, _____ When the night was calm and still. _____

Ah, _____ Ah, _____ When the night was calm and still. _____

Ah, _____ Ah, _____ When the night was calm and still. _____

pp

calm and still; calm and still; calm and still. _____

calm and still; calm and still; calm and still. _____

pp

calm and still; calm and still; calm and still. _____

pp

calm and still; calm and still; calm and still. _____

p legatissimo.

dim. *p*

3

BARITONE SOLO.

back in the gold - en yes - ter - year, She dwelt in a pal - ace

This musical score for baritone solo and piano accompaniment consists of three staves. The top staff is for the baritone voice, featuring a treble clef and a key signature of one sharp. The lyrics "back in the golden yes-ter-year, She dwelt in a pal-ace" are written below the notes. The middle staff is for the piano's bass line, and the bottom staff is for the piano's treble line. Measures 1 through 3 are shown, with measure 3 ending on a half note.

there, — And proud was she, and good was she, And there was none more

This section continues the musical score from the previous page. The top staff shows the baritone singing "there, — And proud was she, and good was she, And there was none more". The middle staff shows the piano's bass line, and the bottom staff shows the piano's treble line. Measures 4 through 6 are shown, with measure 6 ending on a half note.

fair; And all the joys that in life can be, Were hers in a boun-tous

This section continues the musical score from the previous page. The top staff shows the baritone singing "fair; And all the joys that in life can be, Were hers in a boun-tous". The middle staff shows the piano's bass line, and the bottom staff shows the piano's treble line. Measures 7 through 9 are shown, with measure 9 ending on a half note.

share. Far back in the gold - en yes - ter-year, She dwelt in a pal - ace

there, — And proud was she, and good was she, And there was none more

fair, — And all the joys that in life could be, Were hers in a boun - tious

4

share..

cresc.

cresc. molto.

ff più ten. *dim.*

MEN'S CHORUS. *TEN. I.*

Allegro maestoso. *f*

TEN. II.

BASS I.

BASS II.

Her

Her

Allegro maestoso.

suit-ors were ma - ny and bold, _____ And val - or - ous knights were

suit-ors were ma - ny and bold, _____ And val - or - ous knights were

sf

14091

they, _____ But to all the La - dy's heart was cold, And she ev - er said them
 they, _____ But to all the La - dy's heart was cold, And she ev - er said them

nay, _____ And she ev - er said them nay. _____ She
 nay, _____ And she ev - er said them nay. _____ She

paid no heed to lov - er's creed, Nor min - strel's round - e -
 paid no heed to lov - er's creed, Nor min - strel's round - e -

5

lay. _____ She paid no heed to lov - er's creed, Nor
 lay. _____ She paid no heed to lov - er's creed, Nor

Musical score for piano and voice, page 19. The score consists of two systems of music. The top system features three staves: soprano (G clef), alto (C clef), and bass (F clef). The vocal parts sing "min - strel's round - e - lay." The piano part is prominent, with a melodic line in the bass staff and harmonic support in the treble staff. The dynamic is marked *f*. The bottom system contains four staves, all of which are blank except for the piano staff at the bottom, which shows a continuous harmonic progression.

Her suit-ors were many and
 Her suit-ors were many and
 bold, — And val - 'rous knights were they; — But to all the La - dy's
 bold, — And val - 'rous knights were they; — But to all the La - dy's
 were they;

The musical score consists of eight staves. The top two staves are soprano (G clef), the middle two are alto (C clef), and the bottom two are bass (F clef). The key signature is G major (one sharp). The time signature is common time. The vocal parts sing in unison. The piano accompaniment is present in the lower staves, providing harmonic support with chords and bass lines. The vocal parts sing the lyrics 'Her suit-ors were many and' twice, followed by 'bold, — And val - 'rous knights were they; — But to all the La - dy's' twice, and finally 'were they;'. The piano part features eighth-note patterns and sustained notes.

cresc. molto.

heart was cold, And she ev - er said them nay, _____ And she ev - er said them
 heart was cold, And she ev - er said them nay, _____ And she ev - er said them

6

MEZZO SOP. SOLO. **Agitato.**

My heart doth long for an un-known song, For the
 nay. _____

nay. _____

Agitato.

piu presto.

sf

marc.

thrill of a strange ca - ress, _____ And I dream at night of a

3 *3*

won - drous light, That glows in the wil - der - ness. ____ 'Tis

ff *tranquillo.*

5 *ff* *meno mosso.*

cresc.

not the bliss of a lov - er's kiss My yearn - ing lips de - sire, _____ But I

cresc.

accel.

crave al-way, I plead, I pray, For an un-known pas-sion's

accel.

agitato.

ff

Meno f dim. e ritard.

pizz.

fire, For an un-known pas-sion's fire, For an un-known pas-sion's

agitato.

sfz

7 Andante.

fire! — Ah! thus do I dream of the

dolce.

v.

sa - cred shrine, That the pil - grims seek in _ vain, Where

bur - - dend hearts their griefs re-sign, Where souls for - get their

pain. 'Tis the joy — that wo - men's dreams have sought, Thro' the

espress.

long un - num - ber'd years; 'Tis the bliss that wo-men's hope has wrought From the

gems of count - less tears.

molto espressivo.

The joy su-preme of an an - gel's dream, Is the light of the lur-ing

cresc.

fire; And it beams a - far like a guid - ing star, To the land of Heart's De-

cresc.

sire, —————

To the land of Heart's De -

9

sire. The joy su-preme of an an - - gel's dream, Is the

CHORUS. SOP. *p* 'Tis the yearn-ing song that the cur - - lews sing, As they

ALTO.

TEN.

BASS.

cresc.

light of the lur - ing fire; And it beams a-far like a guid - ing star, To the

cresc.

search o'er land and sea, 'Tis the wist - ful note that the chime bells ring, In their

cresc.

search o'er land and sea, 'Tis the wist - ful note that the chime bells ring, In their

cresc.

ff

land of Heart's De - sire. _____

dim.

chant of e - ter - ni - ty, 'Tis the mad de-sire of a wo - man's soul, For a

dim.

chant of e - ter - ni - ty, 'Tis the mad de-sire of a wo - man's soul, For a

ff

dim.

'Tis the land of Heart's De - sire, _____

p

joy that may not be, The joy that may not be, That may not

p

joy that may not be, The joy that may not be, That may not

p

- of Heart's Desire, It beams a-far like a guid - ing star, To the land of Heart's De -
 be, 'Tis the wist - ful note that the chime bells ring, In their chant of e-ter - ni -
 be, 'Tis the wist-ful note that the chime bells ring, In their chant of e-ter - ni -

 ff.
 sire, The land of Heart's De - sire.
 ty, Their chant of e - ter - ni - ty.
 ty, Their chant of e - ter - ni - ty.

 ff.

10

CHORUS BASS.

Then for - ward strove a val - iant knight, Whose love was strong and

true, _____ And he swore to find this mys - tic light, Of the bliss that no one

BARITONE SOLO. ff

I will find the fire of her Heart's De-sire, Tho' I search the wide world
knew. _____

thro'. I will find the fire of her Heart's De-sire, Tho' I search the wide world

11
meno mosso.

thro'. It may be the gleam of an un - known gem, Or the scent of an un - born

rose, It may be an un - seen won - drous flow'r, That deep in the o - cean

12

blows, That deep in the o - cean blows. But

più presto agitato.

night and day I will seek al - way, For the love that no one

knows. —

FEMALE CHORUS. SOP. I. *f*

Oh, ride to the end of the world, Sir Knight,

SOP. II.

Oh, ride to the end of the world, Sir Knight,

ALTO I. *f*

Oh, ride to the end of the world, Sir Knight,

ALTO II.

MALE CHORUS. TEN. I. *f*

Thro'

TEN. II.

BASS I. *f*

Thro'

BASS II.

f

sfz

f

(Oh, ride to the end of the
Oh, ride to the end of the
days of dan - ger dire, _____
days of dan - ger dire, _____

MEZZO SOP. SOLO.

Più mosso.

'Tis

world, Sir Knight, In search of her Heart's De - sire._____

world, Sir Knight, In search of her Heart's De - sire._____

In search of her Heart's De - sire._____

In search of her Heart's De - sire._____

Più mosso.

13 *cresc.*

not the bliss of a lov - er's kiss, That my yearn-ing lips de - sire, — But I
BARITONE. *cresc.*

I will find the fire of her Heart's De-sire, of her Heart's De-sire, Tho' I

cresc.

cresc.

crave al-way, I plead, I pray, For an un - known pas-sion's fire, — For an
cresc. *accel.*

search, I search the wide world thro', Tho' I search the wide world thro', — Tho' I

cresc.

accel.

un - known pas - sion's fire. — I crave al-way, I plead, I pray, For an

search the wide world thro'. —

ff

un - known pas - sion's fire. _____

ff rit.

cresc.

*CHORUS.
SOP.*

f 14

Oh, ride to the end of the world, Sir Knight, Thro'

ALTO.

TEN.

Oh, ride to the end of the world, Sir Knight, Thro'

BASS.

f

days of dan - ger dire:_____ Far o - ver the lur - ing path of light That

days of dan - ger dire:_____ Far o - ver the lur - ing path of light That

beams from the mys - tic fire,_____ That beams from the mys - tic fire.

beams from the mys - tic fire,_____ That beams from the mys - tic fire.

BARITONE SOLO.

It

SOP. I.

Oh, ride to the end of the world, Sir Knight, In search of her Heart's De-sire. —

SOP. II.

Oh, ride to the end of the world, Sir Knight, In search of her Heart's De-sire. —

ALTO. I.

Oh, ride to the end of the world, Sir Knight, In search of her Heart's De-sire. —

ALTO. II.

In search of her Heart's De-sire. —

TEN. I.

In search of her Heart's De-sire. —

TEN. II.

In search of her Heart's De-sire. —

BASS. I.

In search of her Heart's De-sire. —

BASS. II.

14091

MEZZO SOP. SOLO.

15

My heart doth long for an
un-known gem, Or the scent of an un-born rose; It
may be the gleam of an un-known song, For the thrill of a strange caress, And I dream by night of a
un-known song, For the thrill of a strange caress, And I dream by night of a
may be an un-seen won-drous flow'r, That deep in the ocean blows; But
may be an un-seen won-drous flow'r, That deep in the ocean blows; But
won-drous light, That glows in the wil-der-ness. 'Tis not the bliss of a
night and day will I seek al-way, For the joy that no one knows.

lov - er's kiss, That my yearn-ing lips de - sire,___ But I crave al-way, I
But find the fire of her Heart's De-sire, Tho'I search the wide world

plead, I pray, For an un - known pas - sion's fire. The
thro', Tho'I search the wide world thro'. It

espress.

joy su-preme of an an - gel's dream, Is the light of the lur - - ing
may be the gleam of an un - known gem, Or the scent of an un - born

cresc.

fire, And it beams a - far like a guid - ing star, To the

rose, It may be an un - known won - drous flow'r, That

cresc.

land of Heart's De - sire. _____ To the

deep in the o - cean blows. _____ To the

16

land of Heart's De - sire.

land of Heart's De - sire.

poco accel.

ff a tempo.

rit.

p

land of Heart's De - sire, The land of Heart's De-sire, The

dim.

p dolce.

17

rit.

land of Heart's De - sire.

rit.

land of Heart's De - sire.

rit.

Andante.

Andante.

p

So went the Knight on his ea - ger quest, A - way and a - far from Spain, And the

ALTO.

So went the Knight on his ea - ger quest, A - way and a - far from Spain, And the

BASS.

So went the Knight on his ea - ger quest, A - way and a - far from Spain, And the

p (For Rehearsal.)

So went the Knight on his ea - ger quest, A - way and a - far from Spain, And the

days went by, and the years went by, But he nev - er re-turned a - gain; And the
days went by, and the years went by, But he nev - er re-turned a - gain; And the

La - dy watched at the foun - tain side, And wait - ed and watched in vain.
La - dy watched at the foun - tain side, And wait - ed and watched in vain.
But an -

mf

A horse-man grim and chill, —

But a suit - or came by night, A horse-man grim and chill, Spurr'd

But an-oth - er suit - or came by night, A horse-man grim and chill, Spurr'd

oth - er suit - or came by night, A horse-man grim and chill, —

Spurr'd down in a mad-dened flight From the clouds that crown the hill.

swift - ly down in a mad-dened flight From the clouds that crown the hill.

swift - ly down in a mad-dened flight From the clouds that crown the hill.

Death's cou-rier came and spoke the name Of the La - dy of Sa - ville, Of the

Death's cou-rier came and spoke the name Of the La - dy of Sa - ville, Of the

pp

La - dy of Sa - ville, Of the La - dy of Sa - ville.

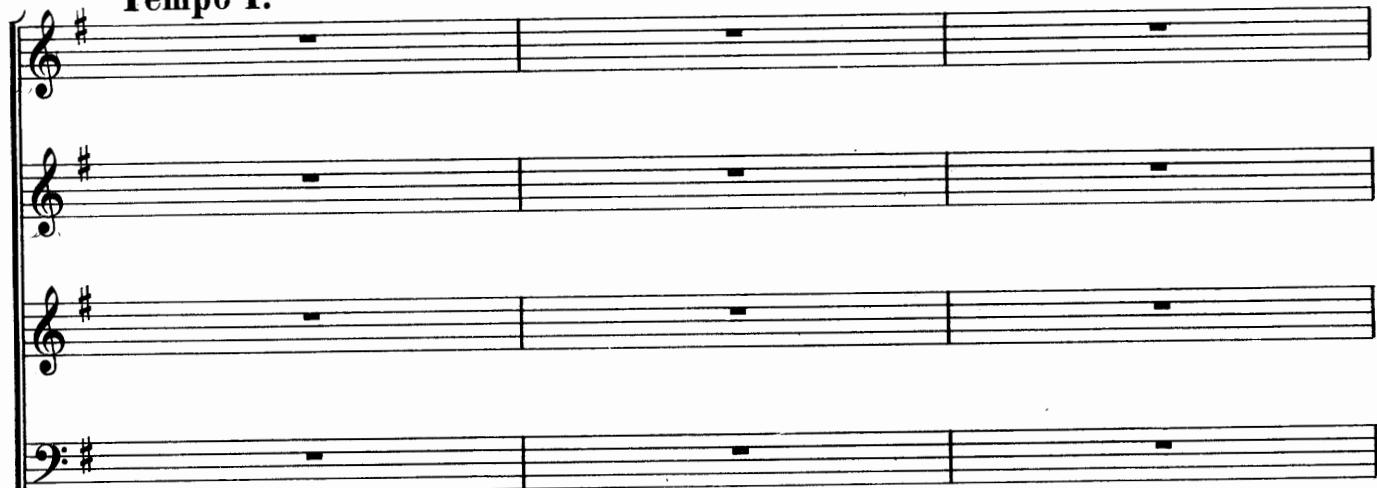
pp

La - dy of Sa - ville, Of the La - dy of Sa - ville.

pp

18

Tempo I.



Tempo I.

p molto tranquillo.

A section of musical notation featuring a dynamic instruction "*p* molto tranquillo." above a melodic line. The melodic line is composed of eighth-note patterns in the upper staves and sixteenth-note patterns in the lower staff. The notation is in G major, 2/4 time, with a basso continuo line indicated by a bass clef and a single note per measure.

A section of musical notation featuring a melodic line in the upper staves and a basso continuo line in the lower staff. The melodic line includes grace notes and sixteenth-note patterns. The notation is in G major, 2/4 time, with a basso continuo line indicated by a bass clef and a single note per measure.

p Quasi primo.

And now, and now in the

And now, and now in the

Quasi primo.

foun - tain's spray, The wraith of the La - dy dwells, _____ In the

foun - tain's spray, The wraith of the La - dy dwells, _____ In the

tink - ling wa - ters night and day, Her wea - ry tale she

tink - ling wa - ters night and day, Her wea - ry tale she

tells: _____ "I longed, I longed for an un - known joy, For a

tells: _____ "I longed, I longed for an un - known joy, For a

joy that no one knew, _____ And the vagrant bliss was

joy that no one knew, _____ And the vagrant bliss was

but the kiss Of a knight whose love was true, _____ Of a

but the kiss Of a knight whose love was true, _____ Of a

knight whose love was true.

Piano accompaniment (bottom staff):

- Measures 1-3: Empty staves.
- Measure 4: Eighth-note chords (F#7, C7, G7, D7) followed by a melodic line (F#-G-A-G).
- Measure 5: Eighth-note chords (C7, G7, D7, A7) followed by a melodic line (C-B-A-G).
- Measure 6: Eighth-note chords (D7, A7, E7, B7) followed by a melodic line (D-C-B-A).

I longed, I longed for an un - known joy, For a

I longed, I longed for an un - known joy, For a

Piano accompaniment (bottom staff):

- Measures 1-2: Eighth-note chords (F#7, C7, G7, D7) followed by a melodic line (F#-G-A-G).
- Measures 3-4: Eighth-note chords (C7, G7, D7, A7) followed by a melodic line (C-B-A-G).
- Measures 5-6: Eighth-note chords (D7, A7, E7, B7) followed by a melodic line (D-C-B-A).

f

Piano accompaniment (bottom staff):

- Measures 1-2: Eighth-note chords (F#7, C7, G7, D7) followed by a melodic line (F#-G-A-G).
- Measures 3-4: Eighth-note chords (C7, G7, D7, A7) followed by a melodic line (C-B-A-G).
- Measures 5-6: Eighth-note chords (D7, A7, E7, B7) followed by a melodic line (D-C-B-A).

joy that no one knew, _____ And the vagrant bliss was

joy that no one knew, _____ And the vagrant bliss was

joy that no one knew, _____ And the vagrant bliss was

but the kiss, Of a knight whose love was true, _____ Of a

but the kiss, Of a knight whose love was true, _____ Of a

SOLI.

SOP. I.

SOP. II.

ALTO.

CHORUS.

SOP.

ALTO.

TEN.

BASS.

p

Ah,

p

Ah,

p

Ah,

pp

knight whose love was true.” “I longed, I longed for an

pp

knight whose love was true.” “I longed, I longed for an

cantando.

*MEZZO SOP. SOLO.**p*

'Tis

BARITONE SOLO. p

I will find the fire of her

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

un-known joy, For the joy that no one knew. And the va - grant bliss was

un-known joy, For the joy that no one knew. And the va - grant bliss was

largamente.

not the bliss of a lov - er's kiss, That my yearn - ing lips de - sire, I

Heart's De-sire, Tho' I search the wide world thro', I will find the fire of her

Ah! Ah!

Ah! Ah!

Ah! Ah!

but the kiss, Of a knight whose love was true, Of a knight whose love was

but the kiss, Of a knight whose love was true, Of a knight whose love was

largamente.

1 2 3 4 5 6 7 8 9 10

largamente.

20.

crave al-way, For an un - known pas - sion's fire. _____

Heart's De-sire, Tho' I search the wide world thro'. _____

Ah! _____ Ah! _____

Ah! _____ Ah! _____

Ah! _____ Ah! _____

true, _____ Of a knight whose love was true. _____

true, _____ Of a knight whose love was true. _____



PART II.

The Desert Wraith.

Quasi adagio.

The musical score consists of four staves of music, likely for two instruments, presented in four systems. The first system starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with dynamic markings *p* and *cresc.* The second system begins with a bass clef, common time, and a key signature of one sharp. It includes dynamic markings *mp*, *f*, and *più rit.* The third system starts with a treble clef, common time, and a key signature of one sharp. It has dynamic markings *mp a tempo.*, *dim.*, and *pp*. The fourth system concludes the piece.

1 CHORUS.

When the plains lie white in the ghost - ly light, Of the
 When the plains lie white in the ghost - ly light,
 Of the
For rehearsal.

SOP. I & II.

bra - zen south - ern moon; When the night winds moan and

ALTO I & II.

The south - ern moon;

TEN. I & II.

Of the south - ern moon; and

BASS I & II.

bra - zen south - ern moon;

sob and groan, un - end - ing tune.

sob and groan, In a weird, un - end - ing tune. Then the

dark Ca-bal - ler - os will trem - ble with fear, As they whis - per the tale of the

As they whis - per the tale of the lost Cav - a - lier, As they

p

lost Cav - a - lier. of the lost Cav - a - lier, As they

Vivace.

whis - per the tale of the lost Cav - a - lier.

Vivace.

14091

Musical score page 62, featuring three systems of music for two voices (Treble and Bass). The score consists of six staves:

- System 1 (Measures 1-3):** The bass voice (Bass staff) plays eighth-note chords in a repeating pattern of $\{ \text{B}, \text{A} \}$, $\{ \text{G}, \text{F} \}$, $\{ \text{E}, \text{D} \}$, and $\{ \text{C}, \text{B} \}$. The treble voice (Treble staff) remains silent.
- System 2 (Measures 4-6):** The bass voice continues its eighth-note chords. The treble voice enters with eighth-note chords: $\{ \text{C}, \text{B} \}$, $\{ \text{G}, \text{F} \}$, $\{ \text{E}, \text{D} \}$, and $\{ \text{B}, \text{A} \}$. A crescendo dynamic is indicated above the treble staff.
- System 3 (Measures 7-9):** The bass voice continues its eighth-note chords. The treble voice enters with eighth-note chords: $\{ \text{B}, \text{A} \}$, $\{ \text{G}, \text{F} \}$, $\{ \text{E}, \text{D} \}$, and $\{ \text{C}, \text{B} \}$. The bass staff has a forte dynamic (**f**) and a crescendo dynamic below the staff.

3 Con moto.

Up from the South came he, With the

Con moto.

bold Cor - o - na - do's band,

When Spain held her em - per -

y, _____ Thro' all the west - ern land. _____
 Up from the South came he, _____ With the bold Cor - o - na - do's
 band, _____ When Spain held her em - per - y, _____ O'er

4

BARITONE SOLO.

I will find the fire of her
all the west - ern land.

Heart's De - sire, Tho' I search the wide world thro', I will

find the fire of her Heart's De - sire, Tho' I search the wide world

più rit.

*meno mosso.**mp*

thro'. For the work that man must do; Be he

*meno mosso.**mp*

peas - ant, knight or king, Is to strive al - way, to

*cresc.**cresc.*

toil or pray, Till at last his hands may bring, Bring to

*ff**mp*

her he loves, the joy she loves, Tho' it be a price - less

*con espressione.**p*

5

thing.

And

broad.

Moderato.

great - er by far is the prize,

If the quest should life - last - ing

be;

And great - er the peace when the strife_ shall cease, If the

sword from stain be free. And I'll seek the will-o'-the
wisp of joy, Tho' I ride thro' e-ter-ni-ty.

Moderato con grazioso.

wisp of joy, Tho' I ride thro' e-ter-ni-ty.

cresc
fff

It

Andante con moto.*mp*

may be the gleam of an un-known gem, Or the scent of an un-born

mp

rose; It may be an un - seen won - drous flow'r, That

deep in the o - cean blows. It may be the gleam of an

p

un - known gem, Or the scent of an un - born rose, It

dolce

may be an un - seen, won-drous flow'r, That deep in the o - cean blows. It

may be the gleam of an un - known gem, The scent of an un - born

mf

rose, It may be an un - seen, won - drous flow'r, That

deep in the o - cean blows. It may be the gleam of an

pp

A - way to the west he

pp

A - way to the west he

p

pp

un - known gem, Or the scent of an un - born rose; It

rode, In the gloom of the dy - ing day, Till the

rode, In the gloom of the dy - ing day,

cresc.

may be an un - seen, won - drous flow'r, That deep in the o - cean
shades of dark - ness grim - ly strole Be - side his lone - ly

blows.

way.

And the night - wind chant - ed a soft re - frain Of the

And the night - wind chant - ed a soft re - frain Of the

mp

love he should nev - er be - hold a - gain, They lured him a - way and a -
 love he should nev - er be - hold a - gain, They lured him a - way and a -

cresc.

far, To the place where the thirst - fiends dwell, To the
 far, To the place where the thirst - fiends dwell, To the

cresc.

cresc.

land where the de - sert de - mons are, Where mad - ness works its
 land where the de - sert de - mons are, Where mad - ness works its

f

spell.

spell. _____

ff

14091

The musical score consists of five systems of music. The top two systems feature a soprano vocal line in treble clef, a basso continuo line in bass clef, and a piano line below it. The piano part includes a bass staff and a treble staff, with various dynamics like 'f' and 'ff'. The middle section features a piano dynamic 'f' and a vocal dynamic 'ff'. The bottom three systems show a piano dynamic 'ff' and a basso continuo dynamic 'ff'. The lyrics 'land where the de - sert de - mons are, Where mad - ness works its' are repeated twice in the first two systems. The vocal line ends with 'spell.' in the third system, followed by a short melodic line. The basso continuo line ends with 'spell. _____' in the fourth system. The piano line concludes with a dynamic 'ff' in the fifth system.

9 Moderato.

9 Moderato.

cresc. e accel.

fff

dim.

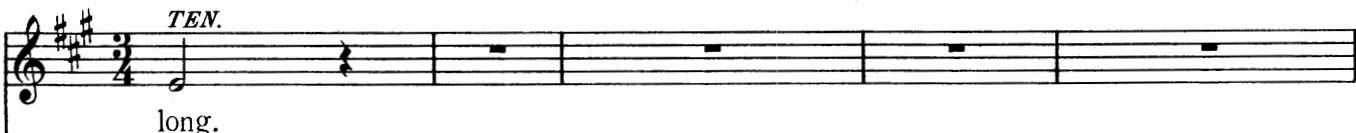
rit. e dim.

10 Lento. *TENOR.*

They sang to the

Ca - va - lier, The lur - ing fa - tal song, The song that

all men yearn to hear, Yet no man hear - eth

Allegretto grazioso.*TEN.*

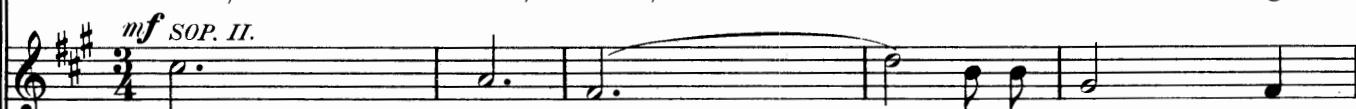
long.

*PRIMO.**mf SOP. I.*

Come,

come, come,

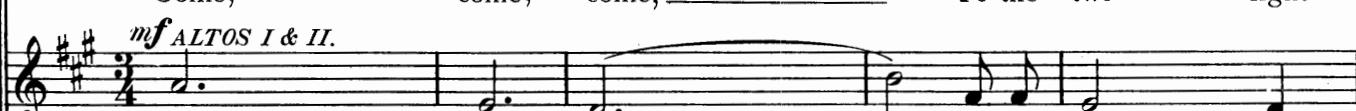
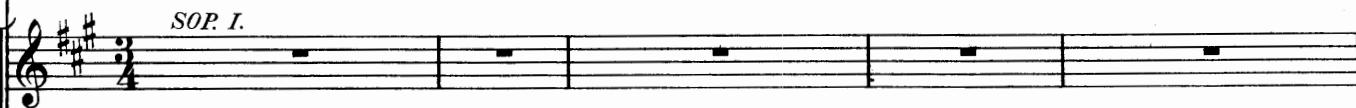
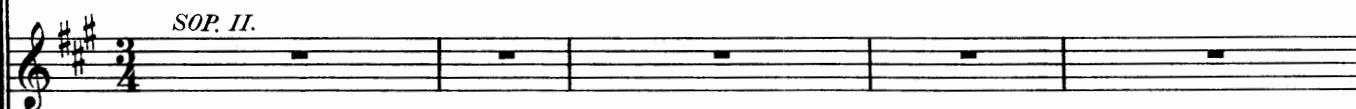
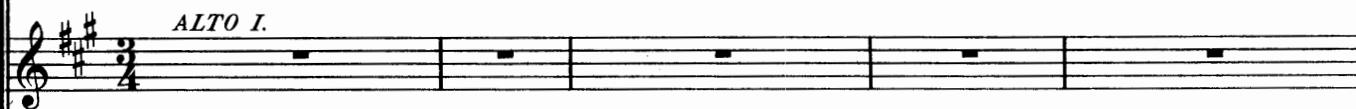
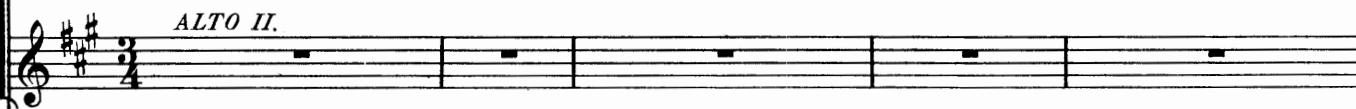
To the twi - light

mf SOP. II.

Come,

come, come,

To the twi - light

mf ALTOS I & II.*SECONDO.**SOP. I.**SOP. II.**ALTO I.**ALTO II.***Allegretto grazioso.***mf*

A musical score for a solo voice and piano. The vocal part is in soprano C major, 2/4 time. The piano part is in basso continuo style, providing harmonic support. The vocal line consists of eight staves of music, each containing lyrics. The piano part includes bass notes and harmonic changes indicated by key signatures.

lands of peace, _____ Sing, sing,
lands of peace, _____ Sing, sing,
lands of peace, _____
To the lands of peace _____

A musical score for voice and piano. The vocal part is in soprano C major, indicated by a treble clef and two sharps. The piano part is in bass F major, indicated by a bass clef and one sharp. The vocal line consists of three staves of music, each ending with a fermata. The lyrics are: "sing, _____ With the joy that ne'er shall cease." followed by three repetitions of "With the". The piano part features harmonic progression and bass line patterns.

sing, _____ With the joy that ne'er shall cease.
sing, _____ With the joy that ne'er shall cease.
With the
With the
With the

joy that on - ly those shall know Who kiss the lips of

joy that on - ly those shall know Who kiss the lips of

joy— that on - ly those shall know Who kiss— the lips of

f

11

Come, oh come, come, come, _____ To the

Come, oh come, come, come, _____ To the

peace. —

peace. —

peace. —

mf

A musical score consisting of six staves. The top four staves are for voice, each in common time and G clef, with lyrics in English. The first three staves begin with a quarter note followed by a dotted half note, and the fourth begins with a dotted half note. The lyrics are: "twi - light lands of peace. _____ Sing," repeated twice. The fifth staff begins with a dotted half note and ends with a half note, followed by the lyrics: "To the lands of peace. _____". The sixth staff begins with a dotted half note and ends with a half note, followed by the lyrics: "To the lands of peace. _____". The bottom two staves are for piano, showing bass and treble clefs, with a treble clef above the bass staff. The piano part consists of eighth-note patterns.

A musical score for a three-part setting (likely SATB) with piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of six staves. The first four staves represent the vocal parts, each with a melodic line and lyrics. The fifth staff represents the piano's bass line. The sixth staff represents the piano's upper manual or harmonic line.

sing, sing, With the joy that ne'er shall cease.

sing, sing, With the joy that ne'er shall cease.

- Joy that ne'er shall cease.

- Joy that ne'er shall cease.

- Joy that ne'er shall cease.

{ F. | F. | F. | F. | F. | F. |

ritenuto. *mp*

Come, come, oh come.

Come, come, come.

divisi.

Come, come, oh come.

Come, come, come.

Come, come, come.

p

Quasi andante.

*CHORUS.
SOP.*

pp

And

ALTO.

pp

TEN.

And

BASS.

Quasi andante.

pp

now when the moon shows clear, And the des - ert's night-winds sigh, The

mf

now when the moon shows clear, And the des - ert's night-winds sigh,

mf

white - lipp'd herd - ers_ quake with fear As the lost Ca - va-lier rides

The white-lipp'd herd - ers_ quake with fear As the lost Ca - va-lier rides

The herd-ers quake with fear As the lost Ca - va-lier rides

They quake with fear As the lost Ca - va-lier rides

L.H.

dim.

by; And they hear his wail - ing song, As he rides with a rein flung

by; And they hear his wail - ing song, As he rides with a rein flung

misterioso.

pp

BARITONE SOLO.

13

fff

I will find the prize for my own true love Tho' I
free.

free.

ride thro' e - ter - ni - ty.

Tho' he ride thro' e - ter - ni -

Tho' he ride thro' e - ter - ni -

Musical score for voice and piano, page 88. The score consists of five systems of music.

System 1: Treble and bass staves. Dynamics: **p**, **p**. Vocal line lyrics: "ty, E - ter - ni - ty."

System 2: Treble and bass staves. Dynamics: **p**, **p**. Vocal line lyrics: "ty, E - ter - ni - ty."

System 3: Treble and bass staves. Dynamics: **pp**.

System 4: Treble and bass staves. Dynamics: **pp**. Vocal line lyrics: "It"

System 5: Treble and bass staves. Dynamics: **pp**.

14

may be the gleam of an un - known gem, Or the scent of an un - born

p

rose. It may be an un - known, won - drous flow'r, That

p cresc.

won - drous flow'r, That

p cresc.

It may be an un - known, won - drous flow'r, That

won - drous flow'r, That

p cresc.

deep in the o - cean blows; Oh, ride to the end of the

deep in the o - cean blows; Oh, ride to the end of the

world, Sir Knight, Thro' days of dan - ger dire, To

world, Sir Knight, Thro' days of dan - ger dire, To

find the fire of her Heart's De-sire, Go search the wide world

find the fire of her Heart's De-sire, Go search the wide world

find the fire of her Heart's De-sire, Go search the wide world

through, For the work that man must do, Be he

through, For the work that man must do, Be he

peas - ant, knight, or king, Is to strive al - way, to
 peas - ant, knight, or king, Is to strive al - way, to

p
 toil and pray, Till at last his hands may bring To
 toil and pray, Till at last his hands may bring To

ad lib.

p

her he loves, the joy she loves, Tho' it be a
 her he loves, the joy she loves, Tho' it be a

p

price - less thing. It may be the gleam of an un - known gem, Or the
 price - less thing. It may be the gleam of an un - known gem, Or the

scent of an un-born rose, Or it may be an un - known,

scent of an un-born rose, Or it may be an un - known,

won - drous flow'r, That deep in the o - cean blows. The

won - drous flow'r,

won - drous flow'r, That deep in the o - cean blows. The

won - drous flow'r,

16

joy su - preme of an an - gel's dream Is the light of the lur - ing
 joy su - preme of an an - gel's dream Is the light of the lur - ing
 fire, And it beams a - far like a guid - ing star, To the
 And it beams a - far like a guid - ing star,
 fire, And it beams a - far like a guid-ing star, To the
 guid - ing star,

fff

land of Heart's De - sire, It beams a - far like a guid-ing star To the

fff

land of Heart's De - sire, It beams a - far like a guid-ing star To the

8

17 *accel.*

land of Heart's De - sire, It beams a - far to the

accel.

land of Heart's De - sire, It beams a - far to the

accel.

land of Heart's De - sire, It beams a far to the
 land of Heart's De - sire, It beams a far to the
 land of Heart's De - sire,