



# The Quest



Text by  
Randolph Hartley



Music by  
Ethelbert  
Nevin.



COPYRIGHT MCMII, BY THE JOHN CHURCH COMPANY.

INTERNATIONAL COPYRIGHT.

ENTERED ACCORDING TO ACT OF THE PARLIAMENT OF CANADA, IN  
THE YEAR MCMII, BY THE JOHN CHURCH COMPANY IN THE  
DEPARTMENT OF AGRICULTURE.

# Index.



## PART I.

	Page.
"The maidens sing at the fountain side." <i>Chorus for Women's Voices.</i> . . . . .	3
"Far back in the golden yesteryear." <i>Baritone Solo.</i> . . . . .	13
"Her suitors were many and bold." <i>Men's Chorus.</i> . . . . .	16
"My heart doth long for an unknown song." <i>Solo for Mezzo Soprano.</i> . . . . .	21
"Tis the yearning song." <i>Chorus for Mixed Voices.</i> . . . . .	27
"I will find the fire of her heart's desire." <i>Baritone Solo.</i> . . . . .	30
"Oh, ride to the end of the world, Sir Knight." <i>Double Chorus and Mezzo Soprano Solo.</i> . . . . .	32
"It may be the gleam of an unknown gem." <i>Duet for Baritone and Mezzo Soprano.</i> . . . . .	40
"So went the Knight on his eager quest." <i>Chorus.</i> . . . . .	44

## PART II.

"When the plains lie white in the ghostly light." <i>Chorus.</i> . . . . .	60
"Up from the South came he." <i>Duet and Solo.</i> . . . . .	64
"It may be the gleam of an unknown gem." (1) <i>Chorus.</i> . . . . .	70
"Come, come, come." <i>Double Chorus.</i> . . . . .	78
"And now when the moon shows clear." <i>Chorus.</i> . . . . .	86
"It may be the gleam of an unknown gem." (2) <i>Final Chorus.</i> . . . . .	90



(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.*

*ALTO I.*

*p*

The maid - ens sing at the

*ALTO II.*

The piano accompaniment consists of two staves, treble and bass clef, in G major and 3/4 time. It features a melody in the right hand with a piano (*p*) dynamic. The left hand provides harmonic support with chords and moving lines. There are four measures of music, each ending with a fermata and a *Red.* (Reduction) marking. The first measure has a *p* dynamic, while the others have *\* Red.* markings.

Copyright MCMII by The John Church Company. International Copyright.  
Entered according to act of the Parliament of Canada in the year MCMII.  
by The John Church Company in the Department of Agriculture.

four - tain side, When the night is calm and still, \_\_\_\_\_ When the

four - tain side, When the night is calm and still, \_\_\_\_\_ When the

and still,

*Red.* *Red.*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "four - tain side, When the night is calm and still, \_\_\_\_\_ When the" on the first staff, and "four - tain side, When the night is calm and still, \_\_\_\_\_ When the" on the second staff. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. The word "Red." is written below the first two measures of the piano part.

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

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

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "cool ca - ress of e - ven - tide, Falls soft on vale and" on the third staff, and "cool ca - ress of e - ven - tide, Falls soft on vale and" on the fourth staff. The piano accompaniment continues with the same right-hand and left-hand parts as in the first system.

hill; \_\_\_\_\_ They sing *f* the song, at the foun - tain side, Of the

hill; \_\_\_\_\_ They sing *f* the song, at the foun - tain side, Of the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "hill; \_\_\_\_\_ They sing *f* the song, at the foun - tain side, Of the". The second pair of vocal staves has lyrics: "hill; \_\_\_\_\_ They sing *f* the song, at the foun - tain side, Of the". The piano accompaniment is written for the right and left hands, featuring arpeggiated chords and melodic lines.

La - dy of Sa - ville. \_\_\_\_\_ They sing *f* the song, at the

La - dy of Sa - ville. \_\_\_\_\_ They sing *f* the song, at the

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "La - dy of Sa - ville. \_\_\_\_\_ They sing *f* the song, at the". The second pair of vocal staves has lyrics: "La - dy of Sa - ville. \_\_\_\_\_ They sing *f* the song, at the". The piano accompaniment continues with arpeggiated chords and melodic lines.

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "foun - - tain side, Of the La - - dy of Sa -" written below them. The second pair of vocal staves has the same lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line with a slur over it, and a bass line with a slur over it. The key signature is one sharp (F#) and the time signature is 4/4.

ville, Of the La - - dy of Sa -

ville, Of the La - - dy of Sa -

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "ville, Of the La - - dy of Sa -" written below them. The second pair of vocal staves has the same lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line with a slur over it, and a bass line with a slur over it. The key signature is one sharp (F#) and the time signature is 4/4.

ville. \_\_\_\_\_

ville. \_\_\_\_\_

*dolce.*

This system contains five staves. The top four staves are vocal lines in treble clef with a key signature of one sharp (F#). The first and third staves have the lyrics "ville." followed by a horizontal line. The second and fourth staves have rests. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with the instruction "dolce." and features a flowing eighth-note melody in the right hand and a more active eighth-note accompaniment in the left hand.

This system contains five staves. The top four staves are vocal lines in treble clef with a key signature of one sharp (F#). All four staves contain rests. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part continues with the same melodic and accompanimental patterns as in the first system.

The maid - ens sing at the

The maid - ens sing at the

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The key signature is one sharp (F#). The first vocal staff has a dynamic marking of *f* and a first ending bracket above the final measure. The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

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

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

Detailed description: This system continues the vocal and piano parts. The piano accompaniment includes a crescendo hairpin in the right hand and a decrescendo hairpin in the left hand. The vocal lines end with a fermata over the word 'They'. The piano accompaniment concludes with a final *f* dynamic marking.



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 -

dim.

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal staff has a *dim.* marking above it. The second vocal staff also has a *dim.* marking above it. The piano accompaniment has a *dim.* marking above the right-hand part in the third measure.

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

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

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal lines continue from the first system. The piano accompaniment continues with chords and melodic lines. The first vocal staff has a fermata over the word 'ville' and a measure rest. The piano accompaniment has a fermata over the first two measures of this system.

2 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.

2 *cantando.*

*p*

*pizz.*

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

When the night was cool and still; \_\_\_\_\_

When the night was cool and still; \_\_\_\_\_

When the night was cool and still; \_\_\_\_\_

When the night was cool and still; \_\_\_\_\_

## BARITONE SOLO.

*p* Far

*p* Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ When the night was calm and still. \_\_\_\_\_

*p* Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ When the night was calm and still. \_\_\_\_\_

*p* 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. \_\_\_\_\_

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

The first system of the musical score consists of a vocal line for a baritone solo and a piano accompaniment. The vocal line is written on a single staff in G major and 3/4 time, with lyrics: "back in the gold - en yes - ter - year, She dwelt in a pal - ace". The piano accompaniment is written on two staves (treble and bass clef) and features a melody in the right hand and a bass line in the left hand. There are fermatas over the first and third measures of the piano accompaniment.

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

The second system continues the musical score. The vocal line has lyrics: "there, — And proud was she, and good was she, And there was none more". The piano accompaniment continues with similar melodic and harmonic patterns, including fermatas over the first and third measures.

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

The third system concludes the musical score. The vocal line has lyrics: "fair; And all\_ the joys that in life can be, Were hers in a boun-tous". The piano accompaniment continues with the same style, ending with a fermata over the first measure.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E36

4

share. \_\_\_\_\_

*cresc.*

This system contains the first system of music. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The first staff has a single note followed by a rest. The piano accompaniment consists of two staves (treble and bass) with arpeggiated chords and melodic lines. The word "share." is written below the first staff with a line extending to the right. The word "cresc." is written below the piano part.

*cresc. molto.*

This system contains the second system of music. The piano part continues with arpeggiated chords and melodic lines. The word "cresc. molto." is written below the piano part.

*ff più ten.* *dim.*

This system contains the third system of music. The piano part continues with arpeggiated chords and melodic lines. The word "ff più ten." is written below the piano part, and the word "dim." is written below the piano part.

## 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*

*sf*



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

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. The piano part features a complex rhythmic pattern with many beamed eighth notes and rests.

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

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

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 7/8. The piano part continues with its complex rhythmic accompaniment, featuring chords and moving lines in both hands.

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 -

The first system consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

5  
lay. ————— She paid no heed to lov - er's creed, Nor

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

The second system consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). A large number '5' is positioned above the first measure of the vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with a similar rhythmic pattern.

min - strel's round - e - lay. —

min - strel's round - e - lay. —

*f*

*f*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal lines feature a melodic line with a fermata over the final note. The piano accompaniment includes a bass line and a right-hand part with chords and arpeggiated figures. Dynamics markings include *f* (forte) and a hairpin crescendo.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal lines are mostly empty, with only a few notes and rests. The piano accompaniment continues with a bass line and a right-hand part with chords and arpeggiated figures. Dynamics markings include *f* (forte) and a hairpin crescendo.

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;

*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

*cresc. molto.*

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "thrill of a strange ca - ress, ——— And I dream at night of a". The piano accompaniment is in a grand staff (treble and bass clefs). It features several triplet figures in the right hand and a steady bass line in the left hand. A 7-measure rest is indicated in the right hand of the piano part.

won-d'rous light, That glows in the wil - der - ness. ——— 'Tis

*ff* *tranquillo.*

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "won-d'rous light, That glows in the wil - der - ness. ——— 'Tis". The piano accompaniment features a 5-measure rest in the right hand. Dynamic markings include *ff* (fortissimo) and *meno mosso.* (moderato). The tempo marking *tranquillo.* is also present.

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

*cresc.*

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "not the bliss of a lov - er's kiss My yearn - ing lips de - sire, ——— But I". The piano accompaniment features a 5-measure rest in the right hand. A *cresc.* (crescendo) marking is present in both the vocal and piano parts.

*accel.*

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

*accel.*

*b7.*

*agitato.*

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

*ff*

*Meno f dim. e ritard.*

*agitato.*

*sfz* *pizz.*

**7** *Andante.*

fire! — Ah! thus do I dream of the

*dolce.*

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

bur - den'd 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

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves, treble and bass clef, with a grand staff brace on the left. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like hairpins.

gems of count - less tears.

This system continues the vocal line and piano accompaniment. The vocal line has several rests, indicating a pause in the vocal melody. The piano accompaniment continues with a steady flow of notes, including some arpeggiated figures in the bass line.

*molto espressivo.*

This system shows the piano accompaniment for the third system. The vocal line is mostly empty, with a few notes at the beginning. The piano part features a prominent melodic line in the right hand, marked with a slur and a hairpin, and a supporting bass line. The instruction *molto espressivo.* is written above the right-hand staff.

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

*cresc.*

The second system continues the musical score. The vocal line starts with the word 'fire;' followed by a long note, then continues with 'And it beams a - far like a guid - ing star, To the land of Heart's De-'. The piano accompaniment includes a *cresc.* (crescendo) marking in both the vocal and piano parts.

sire, \_\_\_\_\_ To the land of Heart's De -

*f* *dim.*

The third system concludes the musical score. The vocal line ends with 'sire, \_\_\_\_\_' followed by 'To the land of Heart's De -'. The piano accompaniment features a *f* (forte) marking and a *dim.* (diminuendo) marking.

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.* *p*

'Tis the yearn-ing song that the cur - - lews sing, As they

*BASS.*

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

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

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

*cresc.*

*cresc.*

*cresc.*

*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

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ff* and *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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *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 -

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

## 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



knows. \_\_\_\_\_

*FEMALE CHORUS. SOP. I.* *f*  
Oh, ride to the end of the world, Sir Knight,

*SOP. II.*

*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*

Detailed description: This is a page of a musical score, page 32. It features a vocal ensemble and a piano accompaniment. The vocal parts include a Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The piano part is at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are 'knows. \_\_\_\_\_', 'Oh, ride to the end of the world, Sir Knight,', and 'Thro''. Dynamics include *f* (forte) and *sfz* (sforzando). The piano part has a complex texture with many sixteenth notes and slurs.



Oh, ride to the end of the

Oh, ride to the end of the

days of dan - ger dire, \_\_\_\_\_

days of dan - ger dire, \_\_\_\_\_

The score consists of a piano introduction and two vocal parts. The piano part begins with a treble clef and a key signature of two sharps (G major). It features a series of chords and melodic lines, including a prominent eighth-note pattern in the right hand and a more active bass line. The vocal parts enter with the lyrics "Oh, ride to the end of the" and "days of dan - ger dire, \_\_\_\_\_". The vocal lines are written in treble clef and feature a mix of quarter, eighth, and sixteenth notes, with some phrases ending in a long note followed by a rest.

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.* *accel.*

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.* *f*

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

The first system of music consists of four vocal staves. The top two staves are for the soprano and alto parts, and the bottom two are for the tenor and bass parts. The lyrics are: "days of dan - ger dire: — Far o - ver the lur - ing path of light That". The music is in a key with three sharps (F#, C#, G#) and a common time signature.

8

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a complex texture with many sixteenth and thirty-second notes, creating a shimmering effect. A first ending bracket with an 8-measure rest is indicated above the treble staff.

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. —

The second system of music consists of four vocal staves. The lyrics are: "beams from the mys - tic fire, — That beams from the mys - tic fire. —". The music continues in the same key and time signature as the first system.

8

The piano accompaniment for the second system is shown in two staves. It continues the complex texture from the first system. A second ending bracket with an 8-measure rest is indicated above the treble staff.

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

14091

15

MEZZO SOP. SOLO.

My heart doth long, for an  
 may be the gleam of an un-known gem, Or the scent of an un - born rose; — It

un-known song, For the thrill of a strange ca - ress, — And I dream by night of a  
 may be an un - seen won - d'rous flow'r, That deep in the o - cean blows; — But

won-d'rous 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 - d'rous flow'r, That

*cresc.*

land of Heart's De - sire. To the  
 deep in the o - cean blows. To the

*ff* *meno f*

16

land of Heart's De - sire.

land of Heart's De - sire.

*poco accel.*

To the

*rit.*

*ff a tempo.*

8

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

The land of Heart's De - sire, The

*dim.*

*p*

*p dolce.*

17

*rit.*  
land of Heart's De - sire.

*rit.*  
land of Heart's De - sire.

*rit.* *mf* **Andante.**

*p*

**CHORUS.**  
*p* **SOP.**  
So went the Knight on his ea - ger quest, A - way and a - far from Spain, And the

**ALTO.**

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

**BASS.**

*p* (For Rehearsal.)

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

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: "days went by, and the years went by, But he nev - er re - turned a - gain; And the" for both systems.

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 -

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are: "La - dy watched at the foun - tain side, And wait - ed and watched in vain." for both systems. The fourth system ends with the text "But an -" and a dynamic marking of *mf*.

*mf*  
A horse-man grim and chill, —

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

*mf* *f*  
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, —

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 3/4 time. The first vocal line starts with a rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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. —

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 3/4 time. The first vocal line starts with a quarter note G4, then a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note bass line and chords in the right hand.

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature and features a melodic line with eighth and sixteenth notes.

*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. —

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues with a similar melodic structure. The piano part includes chords and arpeggiated figures. The dynamic marking *pp* (pianissimo) is present in both the vocal and piano parts.

18

Tempo I.

Tempo I.

*p molto tranquillo.*

*p* Quasi primo.

And now, and now in the

And now, and now in the

## Quasi primo.

*p*

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

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "tink - ling wa - ters night and day, Her wea - ry tale she". The bottom two staves are piano accompaniment in bass clef, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

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

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

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "tells: \_\_\_\_\_ 'I longed, I longed for an un - known joy, For a". The bottom two staves are piano accompaniment in bass clef, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line. There are dynamic markings of *f* (forte) above the vocal lines.

joy that no one knew, ——— And the va - grant bliss was

joy that no one knew, ——— And the va - grant bliss was

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "joy that no one knew, ——— And the va - grant bliss was". The bottom two staves are piano accompaniment, featuring a flowing arpeggiated pattern in the right hand and a steady bass line in the left hand.

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

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

The second system of the musical score also consists of four staves. The top two staves are vocal lines in G major, with lyrics: "but the kiss Of a knight whose love was true, ——— Of a". The bottom two staves are piano accompaniment, continuing the arpeggiated pattern from the first system.

knight whose love was true.

knight whose love was true.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both with a key signature of one sharp (F#). The lyrics "knight whose love was true." are written below the first two staves. The third staff is a vocal line in bass clef, also with a key signature of one sharp. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs), featuring flowing arpeggiated figures in both hands.

The second system of the musical score consists of four staves. The top three staves are empty, representing vocal lines. The fourth staff is a piano accompaniment in grand staff, continuing the arpeggiated accompaniment from the first system.

The first system of the score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. All staves have a key signature of one sharp (F#) and contain whole rests. Below this is a grand staff (treble and bass clefs) with piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

The second system features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp. It begins with a fermata on a whole note, followed by the lyrics: "I longed, I longed for an un - known joy, For a". The piano accompaniment is on a grand staff, with the right hand providing harmonic support and the left hand playing a rhythmic accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the vocal line.

The third system continues the piano accompaniment. It features a grand staff with piano accompaniment. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the system.

joy that no one knew, And the va - grant bliss was

joy that no one knew, And the va - grant bliss was

*f*

*f*

*f*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "joy that no one knew, And the va - grant bliss was". The bottom two staves are piano accompaniment in treble and bass clefs. A dynamic marking of *f* (forte) is present above the piano part.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "but the kiss, Of a knight whose love was true, Of a". The bottom two staves are piano accompaniment in treble and bass clefs.

*SOLI.*  
*SOP. I.* *p* Ah, \_\_\_\_\_

*SOP. II.* *p* Ah, \_\_\_\_\_

*ALTO.* *p* Ah, \_\_\_\_\_

*CHORUS.*  
*SOP.* *pp*  
knight whose love was true." \_\_\_\_\_ "I longed, I longed for an

*ALTO.*  
knight whose love was true." \_\_\_\_\_ "I longed, I longed for an

*TEN.* *pp*  
knight whose love was true." \_\_\_\_\_ "I longed, I longed for an

*BASS.*  
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!

*largamente.*

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.*

Red.



*pp*  
 crave al-way, For an un-known pas-sion's fire.\_\_\_\_\_

*pp*  
 Heart's De-sire, Tho' I search the wide world thro'.\_\_\_\_\_

*pp*  
 Ah!\_\_\_\_\_ Ah!\_\_\_\_\_

*pp*  
 Ah!\_\_\_\_\_ Ah!\_\_\_\_\_

*pp*  
 Ah!\_\_\_\_\_ Ah!\_\_\_\_\_

*pp*  
 true,\_\_\_\_\_ Of a knight whose love was true.\_\_\_\_\_

*pp*  
 true,\_\_\_\_\_ Of a knight whose love was true.\_\_\_\_\_

*pp*  
 true,\_\_\_\_\_ Of a knight whose love was true.\_\_\_\_\_

*pp*

*pp*

Red.

Red.

\*

## PART II.

### The Desert Wraith.

Quasi adagio.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a whole rest in the first measure, followed by whole rests in the second and third measures. The lower staff is a bass clef with the same key signature and time signature. It begins with a piano (*p*) dynamic marking. The melody starts on a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and ends with a whole note G4. A hairpin crescendo is shown over the final two measures.

The second system continues the piece. The upper staff has a treble clef, one sharp, and common time. It begins with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4. The lower staff is a bass clef, one sharp, and common time. It starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and ends with a whole note G4. A hairpin crescendo is shown over the first two measures, and another is shown over the last two measures, labeled *cresc.*

The third system continues the piece. The upper staff has a treble clef, one sharp, and common time. It begins with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4. The lower staff is a bass clef, one sharp, and common time. It starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and ends with a whole note G4. A hairpin crescendo is shown over the first two measures, and another is shown over the last two measures, labeled *più rit.*

The fourth system concludes the piece. The upper staff has a treble clef, one sharp, and common time. It begins with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4. The lower staff is a bass clef, one sharp, and common time. It starts with a mezzo-piano (*mp*) dynamic and the tempo marking *a tempo*. The melody consists of quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and ends with a whole note G4. A hairpin decrescendo is shown over the first two measures, labeled *dim.*, and another is shown over the last two measures, labeled *pp*.

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.

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

*p.*

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

*dim.*

*dim.*

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

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics "As they whis - per the tale of the lost Cav - a - lier, As they". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

*pp* **Vivace.**  
whis - per the tale of the lost Cav - a - lier.

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

**Vivace.**  
*mf*

This system contains the second vocal entry and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics "whis - per the tale of the lost Cav - a - lier." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals. The tempo and dynamics change to *pp* and **Vivace.** in the second system.

System 1: Treble and Bass staves are empty. Grand staff contains a piano accompaniment with a melodic line in the bass clef and a supporting line in the bass clef. The melodic line features a series of eighth notes with various accidentals (flats and naturals) and a final sharp. A slur covers the entire melodic line.

System 2: Treble and Bass staves are empty. Grand staff contains a piano accompaniment with a melodic line in the treble clef and a supporting line in the bass clef. The melodic line features a series of eighth notes with various accidentals (flats and naturals) and a final sharp. A slur covers the entire melodic line. The word "cresc." is written above the treble staff.

System 3: Treble and Bass staves are empty. Grand staff contains a piano accompaniment with a melodic line in the treble clef and a supporting line in the bass clef. The melodic line features a series of eighth notes with various accidentals (flats and naturals) and a final sharp. A slur covers the entire melodic line. The word "f" is written below the treble staff, and "cresc. -" is written below the bass staff.

**3** *Con moto.*

Up from the South came he, With the

*cresc* *ff*

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



BARITONE SOLO.

I will find the fire of her

all the west - ern land.

*ff*

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

*mf* *pù rit.*  
find the fire of her Heart's De - sire, Tho' I search the wide world

*mf* *pù rit.*

*meno mosso.*  
*mp*

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

*meno mosso.*  
*mp*

*cresc.*

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

*cresc.*  
*cresc.*

*ff**mp*

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

*ff*  
*ff*

*con espressione.*

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

*p*  
*con espressione.*

5

thing.

*ff* *a tempo.*

And

*broad.*

**Moderato.**

*mf*

great - er by far is the prize, If the quest should life - last - ing

*mf*

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

3

Moderato con grazioso.

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

12/8

mf

7

cresc

fff

8

6.

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-d'rous 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-d'rous flow'r, That deep in the o - cean blows. It

*dolce*

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

*mf*

rose, It may be an un - seen, — won - d'rous flow'r, That

*mf*

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

A - way to the west he

A - way to the west he

*pp*

*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 - d'rous flow'r, That deep in the o - cean  
shades of dark - ness grim - ly stole Be - side his lone - ly

*f*

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

*p*  
*p*  
*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 -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "love he should nev - er be - hold a - gain, They lured him a - way and a -". A fermata is placed over the word "gain" in both vocal parts. A piano dynamic marking is present above the first vocal staff. The piano accompaniment consists of chords and moving lines in both hands.

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

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "far, To the place where the thirst - fiends dwell, To the". The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "far, To the place where the thirst - fiends dwell, To the". The piano accompaniment consists of chords and moving lines in both hands. The word "cresc." is written above the first vocal staff and below the piano part.

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*

*ff*

spell.

*ff*

spell. \_\_\_\_\_

*ff*

9 Moderato.

The musical score consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Moderato'. The right hand plays a melodic line with slurs and triplets. The left hand provides a rhythmic accompaniment of triplets. Performance markings include 'cresc. e accel.' in the third system, 'fff' in the fourth system, and 'dim.' in the fifth system. The piece concludes with a final cadence in the sixth system.

*mp* 3 3 3 *rit. e dim.*

10 *Lento. TENOR.*

They sang to the

*pp* *p*

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

*dim.* *pp*

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

*dim.* *pp*

# 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*

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). The vocal parts (Tenor, Soprano I, Soprano II, Alto I, and Alto II) are in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is 'Allegretto grazioso' and the dynamic is 'mf'.

lands of peace, \_\_\_\_\_ Sing, sing,

lands of peace, \_\_\_\_\_ Sing, sing,

*mp* To the lands of peace \_\_\_\_\_

*mp* To the lands of peace \_\_\_\_\_

*mp* To the lands of peace \_\_\_\_\_

*mp* To the lands of peace \_\_\_\_\_

Two vocal staves in treble clef with a key signature of three sharps (F#, C#, G#). The first staff has the lyrics "sing, \_\_\_\_\_ With the joy that ne'er shall cease." The second staff has the same lyrics. Both staves feature a melodic line with a long note followed by a descending eighth-note pair, then a quarter note, and finally a half note.

Three vocal staves in treble clef with a key signature of three sharps. Each staff contains the lyrics "With the" and features a melodic line that is mostly silent (rests) with a final note.

Piano accompaniment in treble and bass clefs with a key signature of three sharps. The right hand plays chords, and the left hand plays a melodic line with a long note followed by a descending eighth-note pair, then a quarter note, and finally a half note.

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

*mf*

Come, oh come, come, come, \_\_\_\_\_ To the

*mf*

Come, oh come, come, come, \_\_\_\_\_ To the

*mf*

*mp*

peace. —

*mp*

peace. —

*mp*

peace. —

*mp*

*mf*

twi - light lands of peace. \_\_\_\_\_ Sing,

twi - light lands of peace. \_\_\_\_\_ Sing,

To the lands of peace. \_\_\_\_\_

To the lands of peace. \_\_\_\_\_

To the lands of peace. \_\_\_\_\_

To the lands of peace. \_\_\_\_\_

14091

Music score for a choir and piano. The score consists of seven vocal staves and a piano accompaniment. The lyrics are: "sing, sing, With the joy that ne'er shall cease." and "Joy that ne'er shall cease."

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The piano accompaniment is written for the right and left hands.

The lyrics are: sing, sing, With the joy that ne'er shall cease.

The lyrics are: sing, sing, With the joy that ne'er shall cease.

The lyrics are: Joy that ne'er shall cease.

The lyrics are: Joy that ne'er shall cease.

The lyrics are: Joy that ne'er shall cease.

The lyrics are: Joy that ne'er shall cease.

*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.

TEN. pp

And

BASS.

Detailed description: This block contains four vocal staves. The Soprano staff begins with a rest followed by a quarter note G4. The Alto staff begins with a rest followed by a quarter note G4. The Tenor staff begins with a rest followed by a quarter note G4. The Bass staff begins with a rest followed by a quarter note G4. The tempo is marked 'Quasi andante' and the dynamics are 'pp'.

Quasi andante.

pp

Detailed description: This block shows the piano accompaniment for the first system. The right hand has a few notes, and the left hand has a rhythmic pattern of eighth notes. The tempo is 'Quasi andante' and the dynamics are 'pp'.

mf

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

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

Detailed description: This block contains two vocal staves with lyrics. The first staff has lyrics: 'now when the moon shows clear, And the des - ert's night-winds sigh, The'. The second staff has lyrics: 'now when the moon shows clear, And the des - ert's night-winds sigh,'. The piano accompaniment continues below. The dynamics are 'mf'.

mf

Detailed description: This block shows the piano accompaniment for the second system. The right hand has a few notes, and the left hand has a rhythmic pattern of eighth notes. The dynamics are '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 *dim.*

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

*L.H.*

*dim.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 7/8 time signature. The lyrics are: 'white - lipp'd herd - ers\_ quake with fear As the lost Ca - va-lier rides'. The piano accompaniment features a melodic line in the left hand (L.H.) and a harmonic accompaniment in the right hand. A 'dim.' (diminuendo) marking is present in the piano part.

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*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 7/8 time signature. The lyrics are: 'by; And they hear his wail - ing song, As he rides with a rein flung'. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. A 'misterioso.' (mysterioso) marking is present in the piano part, and a 'pp' (pianissimo) marking is present in the left hand.

BARITONE SOLO.

*fff*

13

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

free.

free.

*fff*

*fff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'I will find the prize for my own true love Tho' I'. The piano accompaniment includes a grand staff with treble and bass clefs. The piano part features a *fff* dynamic marking and a key signature change to one flat (B-flat major) in the second measure.

ride thro' e - ter - ni - ty.

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

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

*f*

*fff*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics 'ride thro' e - ter - ni - ty.' and 'Tho' he ride thro' e - ter - ni -'. The piano accompaniment includes a grand staff with treble and bass clefs. The piano part features a *f* dynamic marking in the first measure and a *fff* dynamic marking in the second measure.

*p*

ty, E - ter - ni - ty.

ty, E - ter - ni - ty.

Detailed description: This block contains the vocal parts for two voices. The top staff is for the soprano and the middle staff is for the alto. Both have the lyrics 'ty, E - ter - ni - ty.' The music is in a 4/4 time signature. The soprano part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The alto part begins with a quarter rest, followed by a quarter note F4, a quarter note G4, and a quarter note A4. Both parts end with a half note B4. The dynamics are marked *p* (piano) with hairpins indicating a crescendo and then a decrescendo.

*pp*

Detailed description: This block shows the piano accompaniment for the first system. The right hand has a few chords in the final measure, while the left hand has a few notes. The dynamics are marked *pp* (pianissimo).

*pp*

It

Detailed description: This block contains the vocal parts for the second system. The top staff has the word 'It' under a quarter note G4. The other three staves (soprano, alto, and tenor) have whole rests. The dynamics are marked *pp* (pianissimo).

*pp*

Detailed description: This block shows the piano accompaniment for the second system. The right hand has chords, and the left hand has a rhythmic pattern of eighth notes. The dynamics are marked *pp* (pianissimo).



14

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

*pp*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "may be the gleam of an un - known gem, Or the scent of an un - born". The piano accompaniment consists of a right hand with chords and a left hand with a triplet pattern.

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

won - d'rous flow'r, That

*p cresc.*

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

won - d'rous flow'r, That

*p cresc.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "rose. It may be an un - known, won - d'rous flow'r, That" and "won - d'rous flow'r, That". The piano accompaniment features a right hand with chords and a left hand with a triplet pattern. Dynamic markings include *p cresc.* and *p*.

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

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A dynamic marking of *f* (forte) is present above the first vocal staff.

The piano accompaniment for the first system consists of two staves. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* is present above the right-hand staff.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The key signature remains three sharps and the time signature is 4/4.

The piano accompaniment for the second system consists of two staves. It continues the melodic and bass lines from the first system. The key signature changes to two sharps (F#, C#) at the end of the system.

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "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

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "through, For the work that man must do, Be he".

## 15

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

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

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*

This system contains the first two systems of a musical score. The first system features a vocal line with lyrics "her he loves, the joy she loves, Tho' it be a" and a piano accompaniment. The second system repeats the same vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and a fermata over a chord in the final measure.

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

This system contains the second two systems of the musical score. The third system features a vocal line with lyrics "price - less thing. It may be the gleam of an un - known gem, Or the" and a piano accompaniment. The fourth system repeats the same vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

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,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "scent of an un-born rose, Or it may be an un - known,". The piano accompaniment features a triplet in the bass line.

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

won - d'rous flow'r,

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

won - d'rous flow'r,

The second system of the musical score continues with two vocal staves and a piano accompaniment. The key signature remains A major. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "won - d'rous flow'r, That deep in the o - cean blows. The". The piano accompaniment features a triplet in the bass line.

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

*fff*

The first system of music consists of three staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The first vocal line starts with a fermata over the first measure, followed by a melodic line. The piano accompaniment features a complex, arpeggiated texture with many beamed notes and some 'x' marks indicating specific fingerings or techniques.

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.*

The second system of music also consists of three staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature remains three sharps. The tempo marking 'accel.' is placed above the first vocal line and below the piano accompaniment. The piano accompaniment continues with a similar arpeggiated texture, showing a clear acceleration in the tempo.



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,

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "land of Heart's De - sire, It beams a far to the" on the first two staves, and "land of Heart's De - sire," on the third staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

land of Heart's De - sire.  
land of Heart's De - sire.

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "land of Heart's De - sire." on the first two staves, and "land of Heart's De - sire." on the third staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The system concludes with a double bar line.