

SCENE IV.—At Caerleon.

Lists are prepared for a Tournament.

No. 8.

CHORUS AND RECITATIVE (MERLIN).

Allegro vivace. ♩ = 126.

f

sempre f

Sva.....

THE PEOPLE.

f SOPRANO.

Lance to lance, and glaive to glaive, While the

ALTO.

Lance to lance, and glaive to glaive, While the

TENOR.

Lance to lance, and glaive to glaive, While the

BASS.

Lance to lance, and glaive to glaive, While the

f

Ped.

pen - nons proud - ly wave,

pen - nons proud - ly wave,

pen - nons proud - ly wave,

pen - nons proud - ly wave,

Ped.

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *f*

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *f*

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *f*

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *f*

mf *cres.*

chivalric sport and play, Keep - ing roy - al ho - li - day.

chivalric sport and play, Keep - ing roy - al ho - li - day.

chivalric sport and play, Keep - ing roy - al ho - li - day.

chivalric sport and play, Keep - ing roy - al ho - li - day.

f *f* *Ped.*

War - riors they of high em - prise,

War - riors they of high em - prise,

War - riors they of high em - prise,

War - riors they of high em - prise,

f

sempre f

From whose steel the hea - then flies ; He - roes in the

From whose steel the hea - then flies ; He - roes in the

From whose steel the hea - then flies ; He - roes in the

From whose steel the hea - then flies ; He - roes in the

f

field and bower, And of Chris - tian Knights, of

field and bower, And of Chris - tian Knights, of

field and bower, And of Chris - tian Knights, of

field and bower, And of Chris - tian Knights, of

f

Whose the brow to wear the bay?
 Whose the brow to wear the bay?
 Whose the brow to wear the bay?
 fray? Whose the brow to wear the bay?

W

mf marcato.
 Sir A-gravaine be - fore the Queen Will kneel the he - ro

W

mf

mf
 Not so; Sir Per-ci-val,'tis he, Sir Per-ci-val Will win the
 of the scene. Sir A-gravaine!

marcato.
 3

mf
Nay, nay ; the chaplet doth be - long To Tris-tan, mf
prize of chiv - al - ry. To

mf
Mis - tak - en all ; have ye for -
to Tris-tan, skill'd in arms and song.
Per - ci - val !

cres.
got The prowess of Sir Lan - ce-lot? Or Ga - la-had, the fa-mous
mf
Sir Per - ci - val !
mf
Sir A-gravaine !
sempre cres.

Knight, So pure of soul, so great in fight,
 Tris-tan ! Tris-tan !
 Sir Per - ci-val ! Sir
 Sir A - gravaine ! Sir A - gravaine !

so great in fight?
 Tris - tan ! Tris - tan ! Nay,
 Per - ci-val ! Sir Per - ci - val ! 'tis he Will
 Sir A - gra - vaine !

Mis - tak - en all !
 nay, Tris - tan ! *sempre f* nay,
 win the prize ! 'tis he will
 Sir A - gra - vaine !

f mis - tak - en all ! *f* Sir Lan - ce - lot ! Or Ga - la - had !
 nay, Tris - tan ! nay, Tris - tan ! nay, Tris - tan !
 win the prize ! Sir Per - ci - val ! Sir Per - ci - val !
 Sir A - gra - vaine ! A - gra - vaine ! A - gra - vaine !

f Sir Lan - ce - lot ! or Ga - la - had !
 Tris - tan ! Tris - tan !
 Sir Per - ci - val ! Sir Per - ci - val ! Per - ci - val !
 A - gra - vaine ! Sir A - gra - vaine !

ff War - riors they of high em - prise, . . .
ff War - riors they of high em - prise, . . .
ff War - riors they of high em - prise, . . .
ff War - riors they of high em - prise, . . .

Wor-thy the vic - to - rious lord

Wor-thy the vic - to - rious lord

Wor-thy the vic - to - rious lord

Wor-thy the vic - to - rious lord

Whom they serve with daunt - less sword.

Whom they serve with daunt - less sword.

Whom they serve with daunt - less sword.

Whom they serve with daunt - less sword.

f

f *maestoso.*

The
The
The King!
the
The King!
the

King!
King!
King!
King!

L'istesso tempo ma tranquillo.

CHORUS. BASS.

See, how with grave and state-ly mien He gives his hand to

CHORUS.

While court - ly Lanc' - lot, sha - dow of the
 While court - ly Lanc' - lot, sha - dow of the

Guin - e - vere ;

Queen, . . . Basks in her smile and whis - pers in her
 Queen, . . . Basks in her smile and whis - pers in her

sempre p

ear.
 ear.

p They take their pla - ces : *mf* Now the trumpets
mf Now the trumpets

sound, . . . That call the knights to

sound, . . . That call the knights to

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics "sound, . . . That call the knights to" written below them. The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The middle two staves are piano accompaniment in treble clef, also featuring a rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

pace in state - ly round. . . .

pace in state - ly round. . . .

cres.

f

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics "pace in state - ly round. . . ." written below them. The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The middle two staves are piano accompaniment in treble clef, also featuring a rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The word "cres." is written above the piano accompaniment in the middle two staves, and the dynamic marking "f" is written below the piano accompaniment in the bottom two staves.

The third system of the musical score consists of two staves of piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Vivace.

Lo! what is
Lo! what is this

Vivace. ♩ = 112.

this that through the air comes fly - ing,
that through the air comes fly - ing,

With beat of snow - y wings?

mf
And gleam of gold - en rings?

p 6 6 6

mf
See,

p

mf
See, from the West, *p* see, *mf* See, *mf* See, from the

p *p* *p*

Y

p₃ from the West its

from the West 'tis hi - ther hie - ing!

p₃ from the West its course 'tis hi - ther hie - ing!

West, Sva

p poco marcato.

course 'tis hi - ther hie - ing!

Sva

cres *cen*

f Mer - lin! 'tis he!

mf Mer - lin! *f* 'tis he!

mf Mer - lin! *f* Mer - lin! 'tis he!

f Mer - lin! 'tis he!

do. *f*

(The swans gently lower the car to earth.)

The first system of the score shows the piano accompaniment. The right hand plays a series of sixteenth-note chords, with some notes beamed together. The left hand plays a similar pattern. There are rests in the vocal staves above.

The second system includes vocal lines and piano accompaniment. The lyrics are: "But who is she That,". The piano part continues with a similar sixteenth-note accompaniment. The tempo marking *tranquillo.* is present.

The third system includes vocal lines and piano accompaniment. The lyrics are: "pale and wan, like drown - ed li - ly lies?". The piano part continues with a similar sixteenth-note accompaniment.

Why sits the Sage As bowed . . . with

Why sits the Sage So

Why sits the Sage As bowed . . . with

Why sits the Sage So

age, While grief and woe are in his

bowed, While grief and woe are in his

age, While grief and woe are in his

bowed with grief and woe?

poco cres.

mourn - - - ful eyes?

mourn - - - ful eyes?

mourn - - - ful eyes?

Sva.

dim.

Ped.

MERLIN. *quasi a tempo.*

Great King and Lord, . . . now is no time for sport ; On

Moderato con moto. ♩ = 84.

all that's fair in this thy realm has fall - en A sha - dow deep. Be-hold th'E-gyp-tian

Maid, . . . Long hoped for as the flow-er of thy Court, But now e'en by the

hun- gry sea cast forth, And flung . . . up - on thy King - dom's rock - - y shore !

Andante non troppo. ARTHUR. *p*

I dreamed an - o - ther fate . . . when, all his

Andante non troppo. ♩ = 80.

p

realm By my good sword from dan - ger freed, her

mf

p

sire Gave me the pro - mise of her hand for him A - mong my no - ble

knights whom I should choose. A - las! . . . so

mf

p

dim.

per - ish e'en the hopes of kings.

mf

f

Moderato maestoso.

f Now, with full Chris - tian rites . . . and hon - ours due, Let this dead

Moderato maestoso. ♩ = 76.

dim.

rall.

Maid be car - ried to her rest. . .

p *rall.* *pp a tempo.*

Molto moderato. (To solemn music, Ladies of the Court approach the car and adorn it with flowers.)

Molto moderato. ♩ = 63. *In modo d'una Marcia Funebre.*

pp *p ma espressivo.*

Merlin stands apart in profound meditation.)

p

(Ladies of the Court.) SOPRANO. Z

ALTO.

Life's

Life's

Rest, Maid - en, rest!

dim.

p

tran-sient storm is past, And thou . . . at last Hast reached the

tran-sient storm is past, And thou . . . at last Hast reached the

dim.

dim. ha - ven of the blest. . . . Life's storm is

dim. ha - ven of the blest. . . . Life's storm is past,

p

past, And thou . . . at last Hast reached the *dim.*

Thou . . . at last, . . . at last Hast reached the *dim.*

p

MERLIN (*interposing*). *L'istesso tempo. RECIT.*

mf Hear me, O King, as who (un - wor - thy) speaks

ha - ven of the blest.

ha - ven of the blest. *L'istesso tempo. Recit.*

fp

a tempo.
f

With more than mor - tal in - sight. Let thy knights . . . In

mf

state - ly or - der come and touch the maid, For so may pass to her . .

. . . the kin - dred life Of him, her des - tined lord.

mf

If he should fail . . . Then let the rites pro - ceed.

dim. *f*

(At a sign from Arthur, the Knights gather in the arena and one by one approach the Maid.)

Attacca.

No. 9.

CHORAL RECITATIVE AND SOLO (SIR GALAHAD).

Allegro poco vivace e marziale.

THE PEOPLE. BASS. *mf*

See, of the glit-ter-ing

Allegro poco vivace e marziale. ♩ = 104.

f tenuto.

train, The bold Sir A - gra - vaine . . . Ad - van - ces first. . . .

f

TENOR. *mf*

Great Arthur's kinsman he, . . . And, in the ranks of

mf

Great Arthur's kinsman he, . . . And, in the ranks of

p

chi-val-ry, A dough - ty knight. . . .

chi-val-ry, A dough - ty knight. . . .

sf

SOPRANO.

p He nears the maid, And now

ALTO.

p He nears the maid, And now

p He nears the maid, And now

p He nears the maid, And now

fp

p up-on her head his hand hath laid!

p on her head his hand hath laid!

p up-on her head his hand hath laid!

p on her head his hand hath laid!

p *mf*

parlante.

p Still as a sculptured stone she lies,

p Still as a sculptured stone she lies,

p Still as a sculptured stone she lies,

p *pp*

Nor trem - ble once the lids that veil her eyes. . .

Nor trem - ble once the lids that veil her eyes. . .

Nor trem - ble once the lids that veil her eyes. . .

pp

pp

pp

pp

3

AA

AA

f tenuto.

mf

mf

Sir Per - ci-val now draw-eth near, The ho - ly

The ho - ly

f

p

knight, Who, in Christ's light

knight, Who, in Christ's light

mf

Walks ev - er without shame or fear.

Walks ev - er with-out shame or fear.

p Thrice he makes the sa - cred sign ; Thrice in -

p Thrice he makes the sa - cred sign ; Thrice in -

p Thrice he makes the sa - cred sign ; Thrice in -

p Thrice he makes the sa - cred sign ; Thrice in -

- vokes the Name Di - vine, And now, with rev - er - en - tial air, . . . Doth touch the

- vokes the Name Di - vine, And now, with rev - er - en - tial air, . . . Doth touch the

- vokes the Name Di - vine, And now, with rev - er - en - tial air, . . . Doth touch the

- vokes the Name Di - vine,

fore-head of the fair.

fore-head of the fair.

fore-head of the fair.

fore-head of the fair.

p parlante.
She flush-es! No; 'twas but a rud-dy ray . . .

p parlante.
She flush-es! No; 'twas but a rud-dy ray . . .

p parlante.
She flush-es! No; 'twas but a rud-dy ray . . .

Which, from his blood-red man-tle, glanced that way. . .

Which, from his blood-red man-tle, glanced that way. . .

Which, from his blood-red man-tle, glanced that way. . .

pp

pp

pp

pp

3

For Tris-tan

For Tris-tan

For Tris-tan

For Tris-tan

For Tris-tan

f

f

f

f

f

f

ten.

f

room!

room!

room!

room!

dim.

How heed - less he! Up - on his brow no high ex -

How heed - less he! Up - on his brow no high ex -

How heed - less he! Up - on his brow no high ex -

How heed - less he! Up - on his brow no high ex -

- pec-tan-cy! Just one slight touch the

- pec-tan-cy! Just one slight touch the

- pec-tan-cy! Just one slight touch the

- pec-tan-cy! Just one slight touch the

Maid he gives, Nor waits to see if now she lives, ..

Maid he gives, Nor waits to see if now she lives, ..

Maid he gives, Nor waits to see if now she lives, ..

Maid he gives, Nor waits to see if now she lives, ..

p But sighs . . and pass - es on.

p But sighs and pass - es on. His *p*

p But sighs . . . and pass - es on. His

His

p R.H. R.H.

thoughts have to I - sol - - de gone. . .

thoughts have to I - sol - - de gone. . .

thoughts have to I - sol - - de gone. . .

p *pp*

BB

f Sir Lan - ce-lot !

f Sir Lan - ce-lot !

f Sir Lan - ce-lot !

f Sir Lan - ce-lot !

BB

f tenuto. *dim.*

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

- says the great em - prise!

- says the great em - prise!

- says the great em - prise!

- says the great em - prise!

- says the great em - prise!

p Guin - e-vere may sit se - rene. *p* The Maid - en wakes not, *p* though, full

p Guin - e-vere may sit se - rene. *p* The Maid - en wakes not, *p* though, full

p Guin - e-vere may sit se - rene. *p* She wakes not,

sempre p

R.H.

p

though, Her hand in his he long doth hold. . .

bold, Her hand in his he long doth hold. . .

bold, Her hand in his he doth hold. . .

p

though, Her hand in his he long doth hold. . .

R.H.

p *pp*

CC Poco più moto. *f* *sempre marcato.*

Comes now, . . . in bloom of *sempre marcato.*

Comes now, . . . in bloom of *sempre marcato.*

Comes now, . . . in bloom of *sempre marcato.*

Comes now, . . . in bloom of

CC Poco più moto. ♩ = 112.

f

man - hood, strong and fair, Sir

man - hood, strong and fair, Sir

man - hood, strong and fair, Sir

man - hood, strong and fair, Sir

f

Ga - la-had, the knight be - yond com - pare.

Ga - la-had, the knight be - yond com - pare.

Ga - la-had, the knight be - yond com - pare.

Ga - la-had, be - yond com - pare.

sempre f

Oh, the rap-ture in his eyes, As, near - ing where the maid - en

Oh, the rap-ture in his eyes, . . . As,

Oh, the rap-ture in his eyes, As, near - ing where the maid - en

mf

p

lies, (The swans upraise their shin - - - ing

near - ing where the maid-en lies, (The swans upraise their

lies, (The swans upraise their shin - - - ing

(The swans upraise their

f

sf *p*

wings), He bends him o'er the car and *mf*^v

wings), He bends him o'er the car and *mf*^v

wings), He bends him o'er the car and *mf*^v

wings), He bends him o'er the car and *mf*^v

Sva..... *tr*

cres. *f*

Poco più agitato.
SIR GALAHAD. *appassionato.*

mf Mine art thou, pure Li - ly of the Nile! . . mine . . art

sings.

sings.

sings.

sings.

sings.
Poco più agitato. ♩ = 132.

Sva.....

mf

thou ! Dost sleep ? I call thee

p *mf*

p

with the voice of Love, I call thee with the

voice of Love, That through the world en - kin - dles

life, . . . en - kin - dles life and joy :

A - wake, Be - lov - ed ; ope thy gen - tle eyes !

p Art dead? . . . *p* art dead? . . .

p *colla voce.*

DD appassionato.
f Then, with a kiss on thy cold lips, I seal thee

mf a tempo.

mf sempre agitato.
 mine, . . . and bid thee wait, and bid thee wait in

p *cres.*

heav'n, . . . bid thee wait, bid thee wait *f* Till I shall

f *Ped.* *** *Segue.*

No. 10. FINAL DUET (INA AND SIR GALAHAD) AND CHORUS.

Molto più presto. (He kisses her.) **ARTHUR.** *p*

come. O won-der-ful! she

THE PEOPLE. SOPRANO. *p* O won-der-ful!

ALTO. *p* O won-der-ful!

TENOR. *p* O won-der-ful!

BASS. *p* O won-der-ful!

Won-der-ful!

Molto più presto. ♩ = 160. *pp*

lives!

she lives! She moves! Love's kiss hath raised her from the

she lives! She moves! Love's kiss hath raised her from the

she lives! She moves! Love's kiss hath raised her from the

she lives! she lives!

p *cres.* *mf*

dead ;

dead ;

dead ;

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and dynamics.

f In speech - less bliss she

f In speech - less bliss she

f In speech - less bliss she

Piano accompaniment for the second system, including vocal lines and piano accompaniment with dynamics and articulation marks.

Ancora più presto.

rests with-in his arms! . .

rests with-in his arms! . .

rests with-in his arms! . .

rests with-in his arms! . . *Ancora più presto.* $\text{♩} = 100.$

Piano accompaniment for the third system, including vocal lines and piano accompaniment with dynamics and articulation marks.

Sva.
ff
accel.

Allegro non troppo. SIR GALAHAD. *mf.* *poco espress.*
O love, . . . when first I

Sve...
Allegro non troppo. ♩ = 100.
sf *rall.* — *p tranquillo* *p*

saw thee in a dream, Far dis - tant voi - ces

p
sempre p *dim.*

EE
sang— as e - ven now!

RUSTIC CHORUS (*in the distance*).
SEMI-CHORUS. SOPRANO.

ALTO. "Sing heigh, . . . sing

TENOR. "Sing

BASS. "Sing heigh, . . . sing heigh, sing ho,

EE
p

heigh, sing ho, sing ho, . . . and wait for Spring; . . . *dim.* A flower
 heigh, sing ho, sing ho, and wait for Spring; *dim.* A flower
 . . . sing heigh, sing ho, . . . sing ho, . . . and wait for Spring; *dim.* A flower
p A

SIR GALAHAD. *mf*

The
 in her hand she'll bring." *pp*
 in her hand she'll bring." *pp*
 in her hand she'll bring." *pp*
dim. flower . . . she'll bring." *pp*

L'istesso tempo. *mf*

Spring has come, dear love! the Spring has come! The

L'istesso tempo. *p*

Spring has come, dear love! the Spring has come! Her

flow'rs are ev - 'ry-where, are ev - 'ry - where, for all, . . . and thou, O li - ly

pure, and thou, O li - ly, art mine. . . No more the chill - ing blast,

The win - ter's death, but life and warmth and light, . . .

life and warmth . . . and light! . . . Come, Poco più tranquillo.

bloom thou ev - - er near, ev - - er near . . my

cres.

Ped. * *Ped.* *

If Spring be here and heart, . . . near my faith - ful heart.

INA. Tempo lmo. *mf*

p poco rall.

Tempo lmo. ♩ = 100.

FF *p*

Ped. *

flow - èrs deck the glade, If I, thy flow - èr,

mf

p

The Spring has come !

ope to hap - - pi-ness and love, Thou . . art the

mf

p

the Spring has come ! . . .

p *mf* 3

sun whose all com - pell - ing beams Have kissed the wintry world, have kissed the
dear love!

world to life, . . . Thou art the sun whose beams Have
dear love! Thou . . art mine,

kissed the world . . to life . . and joy, . . .
O li - ly pure, thou art

to life . . . and joy. . .
mine, . . . O li - ly, thou art mine.

Ped. * *molto rall.* *pp* *p*

Poco più tranquillo.
mp

poco espress.

In that bright ra - diance let me dwell,
Come, come, bloom thou ev - - er

p *mp* *poco espress.*

Poco più tranquillo.
p

Ped. * *Ped.* *

let me ev - er dwell, let . . . me
near, ev - er near, near . . . my

cres. *p poco rall.*

cres. *p poco rall.*

Ped. * *Ped.* *

ev - er dwell.

Tempo lmo.

Tempo lmo.

faith - ful heart.
RUSTIC CHORUS (*in the distance*).
SEMI-CHORUS.
SOPRANO. *Tempo lmo.*

ALTO. "Sing heigh, sing ho, sing ho, and wait for Spring, sing
TENOR. "Sing heigh, sing ho, sing ho, and wait for Spring, sing
BASS. "Sing heigh, sing ho, . . . sing ho, . . . and wait for Spring,

p *p* *p*

"Sing heigh, sing ho, . . .

Tempo lmo. ♩ = 100.

p

INA. *mf*

For

yet I, dream - - ing, looked On . . thy sweet

dim.

3 3 3 3 3 3 3 3

ev - - er . . thine, dear lord, As . . thou, as

face!

p

3 3 3 3 3 3 3 3

dim.

thou wert mine while yet I . . knew thee

Nor

dim.

3 3 3 3 3 3 3 3

mf *f*

not! For ev - er thine, dear lord, for ev - er thine, for

space nor an - gry storm Could keep us each from each, nor

mf *cres.*

3 3 3 3 3 3 3 3

ev - er thine, dear lord! Now let Fate's tem - - pest
 space nor an - gry storm, nor space nor an - - gry,

f *agitato.*

Sva.

f *agitato.*

come, let Fate's tem - - pest come: . . . to
 storm Could keep each . . . from each.

poco rit. f

poco rit.

poco rit.

die with thee Were life, and life with - out
 Thou shalt be mine, O love, thou shalt be

f *con passione.* *mf*

Poco meno. *mf*

f *p*

Ped. * *Ped.* * *Ped.* *

thee, with - out . . . thee more than death.
 mine, O love, for ev - er - more!

p poco rall. *Tempo 1mo.*

p poco rall. *Tempo 1mo. ♩ = 100.*

p *p*

Ped. *

SIR GALAHAD.

Once more a - bove thee fills . . the sail, Once

more the spark - - ling wave - lets dance and play: A -

- round thy course, while mu - - sic sweet . . at - tends Our

voy - age on the chequered sea of life. . .

rall. *Andante.*

poco rall. *pp*

Andante. ♩ = 54.

Ped. *

INA.

p "At the prow, where the li - ly gleams,

p "At the prow,

Ped. * *Ped.* *

p Stand thou, O Love, . . . O

p Stand thou, O Love, Stand thou, O

Love, . . . "At the

Love, SOPRANO. THE PEOPLE. FULL CHORUS. "At the

ALTO. "At the

TENOR. "At the

BASS. "At the

cres - - - *cen* - - - *do.*

^ ^ ^ ^ ^ ^

V V V

HH

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

"At the prow,

prow, where the li - ly gleams,

"At the prow,

HH

fp

Ped.

*

f Stand thou, O Love, and cry *p* To the

f Stand thou, O Love, and cry *p* To the

p Stand, O Love, and cry

p Stand thou, O Love,

p Stand, O Love, and cry,

p Stand thou, O Love,

fp

Ped.

*

wan-der - ing storms, that they flee From the
 wan-der - ing storms, that they flee From the
 cry to the storms, that they flee From the
 cry to the storms, that they flee From the
 cry to the storms, that they flee From the
 cry to the storms,

f *p*

Ped. *

path of thy vo - ta - ry;
 path of thy vo - ta - ry;
 path of thy vo - ta - ry; At the
 path of thy vo - ta - ry; At the
 path of thy vo - ta - ry; At the
 that they flee from thy path; At the

cres.

Ped. *

8166.

f $\text{p} \cdot$

Stand

Stand

Grandioso.

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

ff Grandioso.

Ped. V

Ped. V

thou, O Love, and cry,

thou, O Love, and cry,

Stand thou, O Love, and cry,

Stand, O Love, and cry,

Stand thou, O Love, and cry,

Stand, O Love, and cry,

Sva

Ped. V

Più mosso. *mf* *cres.*

cry, O Love, . . . to the wan-dering storms, . . . cry, O Love, . . . to the

mf cry, O Love, . . . to the wandering storms, . . .

p cry, O Love, . . .

p cry, O Love, . . .

p cry, O Love, . . .

p cry, O Love, . . .

Più mosso. $\text{♩} = 88.$ *p* *cres.*

f *accel.*

wander-ing storms, . . . Fair shall it be, . . .

cres. *f* *accel.*

cry, O Love, . . . to the wan - d'ring storms; . . .

p *mf*

cry, O Love, . . . Fair shall . . . it

p *accel.* *mf*

cry, O Love, . . . Fair shall . . . it

p *accel.* *mf*

cry, O Love, . . . Fair shall . . . it

p *accel.* *mf*

cry, O Love, . . . Fair shall . . . it

f *accel.*

mf **II** *sempre accel.*

fair shall it be, as the beams in the blue . . . of a

sempre accel.

Fair shall it be,

sempre accel. *p*

be, fair shall . . . it be, as the

sempre accel. *p*

be, fair shall . . . it be, as the

sempre accel. *p*

be, fair shall . . . it be, as the

sempre accel. *p*

be, fair shall . . . it be, as the

II

f *p* *sempre accel.*

cres.

sum - mer sky, as the beams in the blue . . . of a sum - mer sky, . . .

mf *cres.*

fair shall it be, . . . fair shall it be, . . .

cres.

blue . . . of the sky, . . .

cres.

blue . . . of the sky, . . .

cres.

blue . . . of the sky, . . .

cres.

blue . . . of the sky, . . .

cres.

