

DYLAN

SON OF THE WAVE

A DRAMA

IN 3 ACTS

BY

T. E. ELLIS

MUSIC

BY

JOSEF HOLBROOKE

OP. 53.

PIANOFORTE VOCAL SCORE.

The Italian Version by Madame SIMONETTI-BLEINER.

PRICE £1. 1. 0. NET.

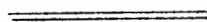
LONDON

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DRAMATIS PERSONAE:

DYLAN	BARITONE
GOVANNION	} BASSO
SEA KING	
SEITHENIN	BARITONE
GWYDION	BARITONE
GWYDDNO	TENOR
ELAN	CONTRALTO
CHORUS OF SEA FOLK	{ SOPRANOS CONTRALTOS
WAVES, AND WILD FOWL	



DYLAN.

(SON OF THE WAVE.)
(FIGLIO DELLE ONDE.)

Music by
JOSEF HOLBROOKE
Op. 53.

OVERTURE.

Andante.

PIANO.

Allegro molto leggiero.

Moderato.

marcato

3

cresc.

This system contains the first two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The tempo is marked 'Moderato.' and the articulation is 'marcato'. A triplet of eighth notes is indicated by a '3' above the staff. A 'cresc.' (crescendo) marking is placed below the staff.

ff

This system contains the third and fourth staves of music. The upper staff continues with a treble clef. The lower staff continues with a bass clef. A fortissimo 'ff' dynamic marking is placed below the staff.

4

fz

f

rit.

This system contains the fifth and sixth staves of music. The upper staff begins with a treble clef. The lower staff begins with a bass clef. A fortissimo 'fz' dynamic marking is placed below the staff. A '4' above the staff indicates a four-measure rest. A fortissimo 'f' dynamic marking is placed below the staff. A 'rit.' (ritardando) marking is placed above the staff.

a tempo

pp

5

This system contains the seventh and eighth staves of music. The upper staff begins with a treble clef. The lower staff begins with a bass clef. The tempo is marked 'a tempo'. A pianissimo 'pp' dynamic marking is placed below the staff. A '5' above the staff indicates a five-measure rest.

f

p

This system contains the ninth and tenth staves of music. The upper staff continues with a treble clef. The lower staff continues with a bass clef. A fortissimo 'f' dynamic marking is placed below the staff. A piano 'p' dynamic marking is placed below the staff.

6

First system of musical notation, measures 1-5. Treble and bass staves with various notes and rests.

8

molto cresc.

Second system of musical notation, measures 6-10. Treble and bass staves. Includes the instruction *molto cresc.*

7

ff

dim.-

Third system of musical notation, measures 11-15. Treble and bass staves. Includes dynamic markings *ff* and *dim.-*.

p

cresc.

Fourth system of musical notation, measures 16-20. Treble and bass staves. Includes dynamic markings *p* and *cresc.*

8

ff

Pos.

Fifth system of musical notation, measures 21-25. Treble and bass staves. Includes dynamic marking *ff* and the instruction *Pos.*

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a bass line. A dynamic marking of *pesante* is present in the middle of the system.

Second system of musical notation, continuing the piece. It features a treble and bass clef. A measure number '9' is indicated above the staff. The music includes a melodic line in the treble and a bass line.

Third system of musical notation, featuring a treble and bass clef. Dynamic markings include *ff*, *p*, and *cresc.*. The music includes a melodic line in the treble and a bass line.

Fourth system of musical notation, featuring a treble and bass clef. A measure number '10' is indicated above the staff. Dynamic markings include *ff*. The music includes a melodic line in the treble and a bass line.

Fifth system of musical notation, featuring a treble and bass clef. A measure number '8' is indicated above the staff. Dynamic markings include *ff* and *p*. The music includes a melodic line in the treble and a bass line.

Sixth system of musical notation, featuring a treble and bass clef. A measure number '11' is indicated above the staff. Dynamic markings include *p* and *cresc.*. The music includes a melodic line in the treble and a bass line.

8

fz

This system contains the first two measures of the piece. It features a treble and bass clef. The music is characterized by dense, multi-measure rests and complex chordal textures. A dynamic marking of *fz* (forzando) is present in the second measure.

12

p *cresc.*

This system contains measures 10 and 11. It continues the complex texture with multi-measure rests. A dynamic marking of *p* (piano) is in the first measure, and a *cresc.* (crescendo) marking is in the second measure.

ffz

This system contains measures 12 and 13. The texture remains dense with multi-measure rests. A dynamic marking of *ffz* (forzando fortissimo) is present in the second measure.

13

mf

This system contains measures 14 and 15. The music shows more melodic movement in the treble clef. A dynamic marking of *mf* (mezzo-forte) is present in the second measure.

mf

This system contains measures 16 and 17. It features a more active melodic line in the treble clef. A dynamic marking of *mf* is present in the first measure.

14

cresc. *ff* *pesante*

This system contains measures 18 and 19. It features a prominent melodic line in the treble clef. Dynamic markings include *cresc.* in the first measure, *ff* (fortissimo) in the second measure, and *pesante* (heavy) in the third measure.

Musical notation for the first system, measures 1-5. The piece is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Measure 5 contains a fermata over a chord.

Musical notation for the second system, measures 6-10. Measure 6 is marked with the number 15. The right hand has a melodic line with a fermata in measure 8. The left hand continues with eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is present in measure 8.

Musical notation for the third system, measures 11-15. The right hand features a melodic line with a long slur and a fermata in measure 14. The left hand continues with eighth-note accompaniment. A dynamic marking of *sf* is present in measure 14.

Musical notation for the fourth system, measures 16-20. Measure 16 is marked with the number 16 and the dynamic marking *pp* *sost. legato*. The right hand has a melodic line with a long slur and a fermata in measure 17. The left hand continues with eighth-note accompaniment.

Musical notation for the fifth system, measures 21-25. The right hand has a melodic line with a long slur and a fermata in measure 22. The left hand continues with eighth-note accompaniment. A dynamic marking of *esp.* (espressivo) is present in measure 22.

17

cresc.

Musical score system 1, measures 17-21. The system consists of a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at the beginning. A *cresc.* (crescendo) marking is placed above the staff in measure 18. The key signature has two flats.

Musical score system 2, measures 22-26. The right hand continues the melodic line with some chromaticism, including a sharp sign. The left hand accompaniment remains consistent. The key signature has two flats.

18 *p*

Musical score system 3, measures 27-31. The system begins with a key signature change to two sharps. The right hand features a melodic line with a dynamic marking of *f* (forte) in measure 28. The left hand accompaniment changes to a more active pattern. A dynamic marking of *p* (piano) is present in measure 31. The key signature has two sharps.

pp

Musical score system 4, measures 32-36. The right hand plays a melodic line with a dynamic marking of *pp* (pianissimo) in measure 35. The left hand accompaniment continues. The key signature has two sharps.

rit.

- 19

più p

Segue.

Musical score system 5, measures 37-41. The system begins with a key signature change to one sharp. The right hand plays a melodic line with a dynamic marking of *più p* (pianissimo) in measure 37. The left hand accompaniment consists of sustained chords. A *Segue.* marking is present at the end of the system. The key signature has one sharp.

Act I.

SCENE I.

An orchard outside the walls of Gwyddno's Castle. A path leads down from the castle L. and another passes out C. leading down to the plains of Gwaellod. Towards evening. Elan, Gwyddno, Seithenin. Elan is seated R. Gwyddno stands by her side, and Seithenin before her as if he had just ceased singing.

Atto Primo.

SCENA I.

Un giardino fuori delle mura del castello di Gwyddno. Un sentiero conduce dal castello ed un altro va dal centro alle pianure di Gwaellod. Verso sera Elan, Gwyddno, Seithenin. Elan è seduta, Gwyddno sta presso di lei e Seithenin appunto a lei come se avesse finito di cantare.

Larghetto sostenuto.

PIANO.

20

Gwyddno.

p

Here hive the clus-tered hosts to - night, And Seithenin
Guer - rier stu - not - te qui ver - ran, E lár - pa suo

p esp.

must pluck his harp To death - - ly phras-es.
ne - rà Sa - tan Con tri - - ste - no - te.

21

cresc. *3*

Gwŷ Gwy-di - on — brings All the might - y is - land boasts Of
 I guer-rier — io Gui - do del - la bel - l'Al - bion Va -

Gwŷ

war - rior hearts with - in — her coasts A - gainst the —
 - len - ti, pro - di, buon — fe - del; O - stiam i —

Gwŷ

Brython. Sing you sharp And sud - den vic - to - ry — that
 Bretton Oh! can - tar Sa - rà ben la vit - to - ria

cresc. - sf *f*

8

22

Gwŷ

stings The sons of Llyr.
 a ferir I fi - gli (di) Lir.

Seithenin.
Moderato allegro.

Nay, I will praise The fair-ness of E-lan that comes like the
 Io lo-de-rò La bel-tà di E-lan, che vien come i

23

Sei.

rays Of a swift ris-en moon. A splen-dour that
 rai Del-la lu - na nel ciel. Splen-den-ti, che

Sei.

touch-es and drifts from our ways Too sweet and too
 toc-can e sen van, (or) me-sti,(or)gai; Gen-til, ma-ri-

Elan.

p

Sei.

Sing not of me: for
 Non can-tar di me: ch'op

soon.
 - bel.

E.

there is much of pain A - bout my be - ing that fits no re - frain for
pres - so ho il cor; La fe - sta non sta col mio fier do - lor; non

24

E.

rev-el - ry.
si con-fan.

Seithenin.

But where there is might All good songs are wor - shipped. And this
Ma dov' è po - ter; I bei can - ti trion - fan or a -

Poco più allegro.

Sei.

cho - sen night I match me with Dy - lan, Strange bard and
vrò 'l pia - cer D'ac - cop - piar mi a Dy - lan, Stra - nier e

Sei.

strange born, Let him sing of his dreams.
can - tor, Can - te - rà so - gni d'or.

Sei.

For I am in vein To sing of the
Chè 'nve - na io son di can - tar, di cac -

Sei.

hunt or the drink in the horn, The mead that they ride or the
- ciar e di ber nel bic - chier, Dei pra - ti che pas - san, del

Sei.

mead that they pour, The bard's mead is mine And what
miel che - ver - san, La vit - to - ria è mia, che ci

(Seithenin takes up his harp, and goes out.)

(Seithenin prende l'arpa ed esce.)

Sei.

would you more?
sa - rà an - cor?

sf *dim.* *pp*

Gwyddno.

(persuasively)
(persuasivo)

p

O lone - ly
Don - na gen -

Meno mosso.

pp sost. *esp.*

Gw?

queen, whose beau-ty gives the air A strange la - ment.
- til, la tua bel - tà al - l'aria Or dà so - spir

27

Gw?

Wide rule is mine O'er plain of peace and
Gran - d'è 'l mio poter Su - ter - re u' dol -

p dolce *pp*

Gw^o

slum - bring chine - Haunt-ed of none but qui - et kine. And
 - c'è po - sar - Al suon de' bron - zi de gli al-tar Non

f *p*

f *p* *dim.*

Gw^o

here come nev - er wars nor ill's 'Twixt sa - cred sea and sa - cred
 c'è mai guer - ra o al-tro mal. Fra i col - li siam e'l sa - cro

p

pp *p*

28

Gw^o

hills For was - ted fields and shad - owed vales of wrong,
 mar Su gua - sti cam - pie val - li puoi re-gnar,

cresc.

Gw^o

Rule you our pas - - tures and fair feasts of
 Pa - sco - li fe - ste e suon con - cer -

f *sf*

Elan. (sadly.) (mesto) *p*

Nay, kind-ly
Ma; ca-ro

song.
-tar.

dim. *p*

29

King, For me there is no peace But an-guish pur-pose-less with-out re -
Re, per me non c'è più ben, Sol stra-zio, sen-za fin, o-gnor nel

Allegro agitato.

f

(Almost fiercely.)
(quasi fieramente) *f*

- lease. Gwyddno, Shrink from Don's chil-dren Who link man with the
sen. Guiddno fug-gi i fi - gli di Don Son le - ga - ti a' not-

p *f*

powers of the night. Heark-en! You har-bour to-night in your
- tur - ni po - ter Ba - da! Tu stai per ospi-tar nel ca -

p *p* *p* *cresc.*

E. *hall Ar-mies the Gods have ta-ken in thrall.*
-stel, Guer-rier giù schia - via - gli Dei del ciel.

30
 E. *The black craft of Ann-wn has crept to your wall And the*
Di Ann - wa l'a stu - zia s'ar - ram pi - ca ai mur Ed i

(Enter Govannion. L.)
 (entra Govannion. L.)

E. *fruit of your land it will blight.*
frutti dè giar din guas-ta pur. **Allegro con brio.**

Govannion. *f*

Hail Ave

31

Gov. King of Cered-i-gion There wait the Cym-ric hosts be -
Re di Cred-i-gion Ecco qui - de' Cim-ri l'o - ste

Gov. - fore your gate, And I, their her-ald, give you greet-ing The com-mon
al tuo can-cel, L'a - ral - do io son, ch'of - fre a fra - tel guer-rier, l'u -

Gov. chal - lenge of all meet - ing Con - sort or bat - tle!
-sual sa - lu - to, o duel: Pa - ce, o guer - ra!

32 Gwyddno. (crossing L.) (traversando L)

Wel-come, Go-van-nion Free are all my courts for your most
Sal - ve, Go - van - nion Aper - te son mie cor - ti per tua

Gw^o

wor - thy race. I will re-ceive them and of me Shall they have
stir - pe real *Son ben ve - nu - ti;* *o - spi - tar* *Lor è mio*

(Exit Gwyddno L.)
(esce Gwyddno L)

33
 (Govannion coming down suspiciously.)
(Govannion scendendo sospettoso.)

Gw^o

ev - ry hon - our. **Poco meno mosso.**
al - to o - nor.

Govannion.

pp

To this place Do spells draw us to-gether as the flood fol - lows the
For - se che *Ma - lia* *trae ci tut-tiin siem?* *ta - le qual* *La lu - na*

Gov.

cours - ing moon? And what seek you, Daughter of Don?
trae ma - rea? *che cer - chi tu?* *fi - glia di Don?*

Poco lento.

pp *sost. pp*

(Sarcastically)
(sarcastico)

34

Gov.

Not blood cool yet? Men say you have not let your fa-vours waste, through the
I - ro - sa an - cor? In - te si, che non destigiam mai a - mor nel - l'in -

Gov.

staunch years That have be - fal - len since we met.
- ter - val Di tem - po dac - chè ti la - sciai,

Elan. *p*

E-ven so, yet I could not for-get The night that you and
E ben ver! mai la not - te scor - dar Po - trò, che'l fi - glio

35

E.

Gwydi-on slew my son. Racked have I been by bit-te-rer than
mi tru ci - da - ste Ah! 'l cor mi stra-zio do - lor piu fier che

E. *p* *3*

your spears, Breasting the sea - sons lone - ly and a - part Bear - ing an
pu - gnal Ven - go al mar per pian - ger e pre - gar Pe - na ho'n

Più allegro.

E. *f*

ach - ing womb, an ach - ing heart your rage has
sen che nul - la può al - le - viar Vo - stro - dio a -

E. *mp*

made a tomb. No hands have clung a - bout my
-pri l'a - vel. Non ho fi - gliuol. Da ab - brac -

36

E. *p esp.*

knees, The wi - dow of great vis - ions.
-ciar Or - ba son del ca - ro ben.

E. *p* *3*
 Govannion. *f* *3*
 Gwy-di-on bade me come.
 Mi chia-mò Gui-di-on.

Stung are you from si-lence?
A par-lar co-min-ci?

Gov. *(savagely)* *(feroce)* *f* *Molto allegro.* *3*
 Lis-ten! With Gwydi-on am I linked for life, We
O-di! Per la mia vi-ta a Gui-dion giu-rai, Dal-

37
 Gov. *f* *ff*
 sheltered you from shame. Ha-ting and coup-led we go to the strife
l'on-ta dar-ti a-sil. O-dio e giu-ro ci strin-ge o-mai

Gov. *f* *p* *sf* *compassione* *p.*
 ne-ver the same. Since through the wast-ed lands we ran In
sem-pre o-stil D'al-lor le ter-re noi scor-riam, Ban-

Gov. *f* *2*

flesh of wolves beneath Math's ban While Goe - win died in Ar - von.
-di - ti quai le - on da Math Mo - ri brun Goe - win in Ar - von.

Gov. *f* *3*

Hate through these long years has been my mate, Foul are you
I-ra m'ac - com - pa - gnò fin quì o - gnor. Tut - ti sle

Gov. *fp* *f marc.*

all who have had taste of An - nwn's gift. Math is replaced by
al che d'An - nwn ri - ce - ve - ste'l don A Mes suc - ce - dè Gui -

Gov. *p*

Gwydion dead-li - er in his dream sick craft. And you, our fair - est,
-di - on Più fa - tal per le sue vi - sion. E tu, im - pu - ra e

39

Gov. *known un-chaste, Theme of a sot-tered camp song and dis-*
bel - la Dea, Te - ma di can-zon - tri - vial e ple-

Gov. *-graced. I stride at Gwy-di-on's heel to trail*
-bea! Io se-guo a-vac-cio Gui - dion Per trac -

Gov. *Don's new dis - hon - our.*
-ciar tuo di - so - nor.

Elan. *f* 40

Did the dru-ids lie who said my son should be the fate-ful
I drui-di men-tir - allor di-cen-do 'l suo de - stin es - ser fa -

Wd. wa.

E. *soul - tal* of this great land? How could he die
a sta re - gion? *co - me puo Mo -*

Più moderato.
 E. — and by your hands? *Govannion.* *f*
- rir di tua man?

Più moderato. I am a blade Against such e - vil, and
La spa - da son A pu - nir tai rei, e

Gov. **41**
 all o - ther ills That breeds the caul-dron.
tant' al - tri mal Che cau - sa 'l cal - dron.

Gov. *f* Un - a - fraid stand I, Go - van - nion, ser - vant of the
Te - mer non Suol mai Go - van - nion, a' col - li ser - vi

Tempo andante. (Enter. Dylan, L.)
(entra Dylan)

Gov. hills.
tor.

C.A.
p
Fg.

Eelan.

42

What prince is this?
Che princ'è quel?

Govannion.

An i - dle, fool - ish bard,
Un paz - zo can - ta - tor,

Gov.

p
pp

(To Dylan.)
(a Dylan)

And Gwydi-on's love child.
Di Gui-di-on l'a-mor.

Is not the feast marred That has not
Man ca la gio - ia Se non si

Gov.

esp. p
p

Dylan.

I have sung. I can sing
Già can - tai; can - te - rò

heard you, Dy - lan?
può udir Dy - lan.

Gov.

p
sf
pp legg.

43

D.

bet - ter — to the lone - ly leas And the wind haunted for - est. More than
an - cor — al - le pra - te - rie A fo - re - ste in can - ta - te. Chi an -

pp

D.

these wait ev - er for my voice the sa - cred seas; And
- cor' Può bra - mar mia can - zon? I sa - cri - mar; I

p

D.

puls - ing winds will greet me as old friends. Where sla - ver - ing —
dol - ci zef - fir m'ap - plau - don o - gnor. U' schia ve lin -

p *p*

44

D.

wa - ter makes and mends The shift - ing beau - ty of our is - land
- fe fan ri - sal - tar Sva - ria - te bel - tà del'isol an con

p

D.

p *>*

ends. *fin.* No kin have I in man, The
Non ho Pa - ren - tial - cun, La

D.

so - ber night has been my mo - ther, and the dancing day my gol - den
sag - gia notte buia ma - dre mia fù, e l'al - le - gro dì mio pa - dre -

pp *sost.* *pp*

D.

45

sire. *p.* Soon shall I steep Me in the sing - ing of
- buon. Pre - sto sa - rò Col - le si - re - ne ca -

pp *pp*

D.

sea - maidens bright With scaled and danger - ous jewels of the deep
- no - re del mar Con fal - se gio - ie che fan scin - til - lar

p *sf*

D. *p*

Your world grows faint and gleam on gleam The ma - ny glo-ries of the
Il mon-do è fal - sa il lu - sion Le glo - rie di buia not-te

D. (Elan gazing at him intently.)
 (Elan lo guarda con attenzione.)

night world steam In - to my nos - trils. —
m'at - trag - gon Con và - go de - sir. —

46 Elan. (Govannion withdraws smiling.)
 (Govannion esce sorridendo.)

Are you of Gwydion's loins and not some wraith Of an-cient years?
Sei di Gui-dion fi - glinol? o sei lo spettro d'un uom che fù?

Più andante. Dylan. *p*

I bring no scaith, Are you not A - rian-rod?
Non fac - cio mal, Sei tu la A - rian-rod?

Elan. *p* *f*

The same. In your voice Lie ma - ny
È desso! *Nel tuo dir* *Son ca - ri*

47

E. mem-o-ries and ancient thoughts, Such as I knew when I could once re-
sov-ve-nir, *dol-ci pen - sier* *Qua-li pro-vai* *quand'io po-teo go-*

E. -jice. Let me hear more. You think me vile And a black
-der. *Can-ta an - cor* *Mi cre di vil* *E cru-del*

Wd. Str.

E. mem-o - ry. *Dylan. p*
sov-ve - nir. You shall be
Sa - re - te

D. *3*

saint Of my de-parted world whose ut-ter taint I go to lose wherethe
Santa Del mondo ch'ho a la sciar suo con-ta - gio Im-mer - ge - rò nel - lo

pp

esp.

D.

sea spa - ces smile. Tell them, Go - van - nion, I
sma - glian - te mar. Di lor, Go - van - nion, ch'io

f

Wd.

sf *p*

Wd.

D.

cast off the yoke All bondage of them, and their folk, And go
li - ber sa - ro D'o - gni cor - ru zion e vil - tà Per an -

sf *cresc.* *f* *p*

(Exit Dylan. C.)
(esce Dylan.)

D.

down to my kind - red of the night.
-dar cò miei ca - ri nel - l'o - blio.

sf *p* *cresc.*

49 Elan. Allegro fuoco. *f*

Call him, Go-vannion, call him, E-ven his words have ta - ken
 Chia-mal, Go-vannion, chia-mal Il sno par-lar m'ha con-qui -

E. me in thrall. Govannion. I have
 -sta - to'l cor *f* Io sen -

What ails you, E - lan?
 Che ti duol, E - lan?

E. felt the pain Of bear - ing in me, a for - got - ten silt Of
 tii do - lor, Del par - to, chi mè! che un dì pro - vai. Il

50

E. be - ing new dis - turbed. Govannion. (looks at Elan with an air of mockery.)
 mio sen di - stur bò. *f* (*guarda Elan con aria di scherno.*)

Ne-ver a - gain shall you en -
 Non fia mai più Non vi ac -

(Exit-Govannion. C.)
(esce Govannion.)

Gov.

-dure it, by this hilt!
-ca - drà, sul mio o-nor!

cresc. molto

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics '-dure it, by this hilt!' and '-ca - drà, sul mio o-nor!'. The piano accompaniment features a strong dynamic of *f* (forte) and includes a *cresc. molto* (crescendo molto) marking. The music is in a minor key and features complex harmonic textures with many accidentals.

The second system continues the vocal and piano parts. The piano accompaniment is highly active, with frequent sixteenth-note patterns and complex chordal structures. Dynamic markings include *f* and *mf* (mezzo-forte). The vocal line continues with a melodic line that is partially obscured by the piano accompaniment.

The third system features a *dim.* (diminuendo) marking. The piano accompaniment has a long, sweeping melodic line in the right hand that spans across the system. The vocal line is mostly silent in this system, with only a few notes visible. The piano part continues with complex rhythmic patterns.

51 Più moderato.

Elan.

p

It is a day of phantoms and chill fears
E quest' un dì di spet-tri e ter-ror

The fourth system begins with the marking '51 Più moderato.' and the instruction 'Elan.' (with a fermata). The tempo is marked *p* (piano). The vocal line starts with the lyrics 'It is a day of phantoms and chill fears' and 'E quest' un dì di spet-tri e ter-ror'. The piano accompaniment features a strong dynamic of *f* (forte) in the right hand and *p* (piano) in the left hand, with a *sfp* (sforzando piano) marking. The music is in a minor key and features complex harmonic textures.

E. *p* *3*

That ech-o roundly in my emp - ty heart. Strange visit-ors, will they ask joy or
Quel-l'e-co che suo - na-mi den - tr'al cor O - spi-ti miei, è di gioia o do-

E. 52

tears_ who seek a hall long lone - ly and a-part_
- lor? A - sil cer-chiam so - li - tar e lon-tan

Enter Gwydion L. He appears anxious and impatient.
Entra Gwydion L. egli pare ansioso ed impaziente.

E. *rit.*

from such a pres-ence.
da tal so - cie - tà.

Gwydion.
Tempo allegro con brio.

E - lan!
E - lan!

53

She looks up preoccupied.
Eelan si volta in su.

Gwyn

Here a-lone!
So-la qui

Whither went Dy-lan?
dov' an-dò Dy-lan?

Whither went
dov' an-dò

Musical score for Gwyn, measures 53-55. The vocal line is in bass clef with a key signature of one flat. The piano accompaniment is in bass clef. Dynamics include *sf* and *f*. There are also markings for *Cl.* and *Fg.* in the piano part.

Elan.

(Dreamily.)
(come sognando.)

To some kind em-brace,
Nel-l'am-plex-so d'a-mor,

Dy-lan?
Dy-lan?

tranquillo

Musical score for Elan, measures 56-58. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. Dynamics include *p*, *sf*, *pp*, and *legg.*

54

E.

or fa-vour of soft
o se-ral fe-sti

eve._____
no._____

He had the face Of
A-ve-va'l viso I

Musical score for E., measures 59-61. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. Dynamics include *pp*.

E.

fash-ion of my lost sea lov-er:
mo-di del mio a-mo-ro-so

All the grace that led my
Le gra-zie che at-tras

Musical score for E., measures 62-64. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. Dynamics include *pp*.

55

E. soul to darkness. I am grown Con-
 ser mio pec-car. Ho pia-cer Or-

E. -tent with all my loss-es, and my pain since I did
 -mai del mio pa-ti-re, e pe-nar ch e pos-so

56

E. hear him. >
 Vu-dir.

Gwydion. *rit.* *f* Elan. *f*
 Gwy-di-on!
 Gui-di-on!

For he was your son! *Allegro.*
 Tuo fi-gliuol ei fu!

57

Gwydion. *f*

For him was Math slain; work be - gun That
Per lui pe - ri Math la - vo - rai Per

Gwyon

should have been his us - age. I would lead Newknit - ted folk to power
far di lui un gran re. Nuo - vi Lord Vo - le voal - zar al po - ter

58

Gwyon

that the stern seed of Don might rule.
a far re - gnar La stir pe Don.

Gwyon

It was not so de - creed He loved all
Nou e - ra il de - stin Ei tut - to a -

Gwyon

dim. *p* 59

states of be - ing but mine own, All gifts but
 ma - va fuor - chè co - man - dar, Non ac - cet -

Gwyon

Lento.

mine. Had you but known and stayed him.
 - tò Perchè la - sciar - - lo an - dar?

Fig. Cl. *pp* *espr.*

60 Elan. *p*

Gwy-di - on, all my life you stole from
 Gui - di - on, i det - ti tuoi ahi - mè! m'uc -

sfp *pp* *ppp*

E.

me. Up - on the stone of strife You laid my
 cidon! Del fi - glio con - tra-riasti oignor Vaf - fe -

f *sf* *dim.*

Tempo con brio. 61 *p*

E. *son. zion.* He will soon re-turn, *Go-van-nion fol-lows him.*
Pre-sto tor-ne-rà, *Go-van-nion Vad-dur-rà.*

Gwydion. *ff* Oh, Gods of night, what have you done:
Oh, Dei del ciel! chi 'l sal-ve-rà?

Gwyon **62** A - gainst your ve - ry flesh thrown off the black hawk of our
Al ti - mi - do au - gel Lan - cia - sti spar - vier mi - ci -

Gwyon kind And there is no re - turn. Dis - sev - ered, blind,
- dial Non tor - ne - rà mai più! La - scia - to, sol,

Gwyon

creep back the ves-sels which the Gods enmesh,
Tra-sci - na 'l va-scel che gli Dei schiantär,

63

Gwyon

Old now, and shivered, with the dark-ling wine of
sbat - tu to e rot - to, stre-mo d'e - ner-gia vi -

Gwyon

life lost in their cre-vi-ces. The poi-son
- tal che ne' spac - chi per-dè. Il ve-len

dim. - - - p

64

Gwyon

of the Gods takes hold at last and of a sud-den am I
de - gli Dei tor-men - tami già Vec-chio mi sen-to o - ra

Gwyn

old. Speed fast
mai. Deh! vien!

Gwyn

65

Dy - lan be - loved of me to wait - ing waves.
Dy - lan a - mor mio, l'on - de t'at - ten - don.

Gwyn

Sea - spir - it shield him from the hate that
Net - tun! sal - val tu, da quel - lo - - dio

Gwyn

craves and creeps up - on him.
fier ch'a - go - gna sua fin.

Poco più lento.

66

Gwyn

E - lan, E - lan, It comes as Math fore - told.
 E - lan, tal fù La pro fe zia di Mes.

Musical score for measures 66-67. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). Dynamics include *p* and *sf*.

67

p

Gwyn

The
Gli

sf *espress.*

Musical score for measures 67-68. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. Dynamics include *p* and *sf*.

Gwyn

Gods have done with us; And graves of sud - den si - lence
 Dei ci ab - ban do - nâr; A - vel a - per - ti scor - go

Musical score for measures 68-69. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. Dynamics include *p* and *sf*.

68

Gwyn

shall our lives en - fold.
 or ci ac - co - glie - ran.

Musical score for measures 69-70. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. Dynamics include *p*.

Gwyn

Seithenin.
(outside the scene.)
(fuori della scena.)

Tempo allegro.

Drink then to the bat-tle break-er, The night - y
Brindiam! al Re del - le bat - ta - glie, Il Re guer -

Sei.

one, the blood - thirst slak-er Gwy-di-on son of
- rier, che c'em - pie l'bic - chier Gwy-di-on figlio di

Sei.

Don. Be-fore his strength the Brython shakes
Don. In-nau - zi a lui treman(Bret - ton

Sei. *p.*

Beneath his shield a na - tion wakes, Gwydi - on
 Con lui de - star ve diam la Nazion, Gui - di - on

sf p poco sf a poco

Sei. *a.* **71**

son of Don. — più accel.
 figlio di Don. —

cresc.

Curtain slowly falls.
 Cade il sipario.

Più vivace.

loco

f cresc. molto

72

ff

fff

First system of musical notation, measures 68-72. It features a complex melodic line in the right hand with many accidentals and a steady bass line in the left hand. A dynamic marking of *ff* is present at the end of the system.

Second system of musical notation, measures 73-76. Measure 73 is marked with a *3* (triple). A *cresc.* marking is placed above the staff. The right hand continues with intricate patterns, while the left hand provides harmonic support.

Third system of musical notation, measures 77-80. The right hand has a *fff* dynamic marking at the start. The system includes dynamic markings of *mf* and *sf*. The melodic line in the right hand is highly active.

Fourth system of musical notation, measures 81-84. The right hand starts with a *mp* dynamic marking, which then transitions to *cresc.* The left hand features a rhythmic pattern of eighth notes.

Fifth system of musical notation, measures 85-88. Measure 85 is marked with a *5* (quintuplet). Measure 86 is marked with *74*. The system concludes with a *mp* dynamic marking. The right hand has a complex melodic line with many accidentals.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes various rhythmic patterns, slurs, and dynamic markings such as *ff* and *fz*.

Second system of musical notation, starting with the tempo marking **Presto.** and dynamic marking *fff*. It includes the instruction *accel.* and a measure containing a sixteenth-note figure with the number **6** above it.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a measure with a sixteenth-note figure and the number **75** above it.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It contains dense sixteenth-note passages in the treble clef.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It continues the dense sixteenth-note passages from the previous system.

pesante *più lento* 76 *rit.*

sempre ff dim.

Tempo moderato.

pp *sost.* *p* *p* *sf*

77

p *sempre pp* *espr.* *molto* *espr.*

Poco più mosso.

pp *p molto legato*

78

p *pp* *sf*

First system of musical notation, featuring piano and bass staves. The piano part includes dynamic markings *sf*, *p*, and *dim.*. The bass part features a rhythmic accompaniment of eighth notes.

Tempo poco moderato.

Second system of musical notation. The piano part includes dynamic markings *ppp* and *rit.*. The system includes a *rit.* marking and a *p* marking. The bass part features a rhythmic accompaniment of eighth notes.

79

Third system of musical notation, starting at measure 79. The piano part includes dynamic markings *sf* and *p*. The system includes a *sf* marking and a *p* marking. The bass part features a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The piano part includes dynamic markings *fz* and *ff*. The system includes a *fz* marking and a *ff* marking. The bass part features a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The piano part includes dynamic markings *p* and *sfpp*. The system includes a *p* marking and a *sfpp* marking. The bass part features a rhythmic accompaniment of eighth notes.

Segue Scene 2.

Act I.
SCENE II.

The sea shore. R a path from the low cliffs that join the sands C in confused sheets of rock. In the distance the sea. Night.

Atto Primo.
SCENA SECONDA.

La spiaggia R. un sentiero dalle basse rupi che arriva alla sabbia C. in confusi ammassi di rocce. In lontananza il mare, è notte.

Poco allegro, sostenuto.

PIANO. *pp*

79

(Enter Dylan R.)
(Entra Dylan R.)

80

Dylan. *p*

Now from the fe-ver — of their sul-len feast;
Or dal lor feb-bril e scon-cio fes-teg-giar;

Sick scent of
o - dor di

D.

wine and ro - ses — I am well re - leased From their lust - bur - dened
vin e di fior, — mi po - tei sal - var Lor con - cer - ti sprez -

81

D.

mu - sic's foul appeal To the kind sea sound.
zo, fug - go'l piacer Vo' il mar gio - ir.

D.

O ye Gods — to
Sen - to, Dei, — il

82

D.

feel The wide sweet dark - ness — of the chast - ened deep, The sea's strength
pur, Il dol - ce in - can - to — del - là - bis - so o - scur La fu - ria

D. *p*

turn- ing — in un - eas - y sleep — And to lie with it. To
d'o - cean in son - no can - gie - rò — E dor - mir po - trò Gal -

D. *(dim.)* 83 *p*

drift out and gaze — Un-shrink-ing-ly in - to the trem-bling rays Un -
-leg-giar e fis - sar — Con oc - ch'im-mo - ti i tre-man - ti rai Di

D. *2* *2*

- think-ing stars sow down up-on the field Of wind ploughed wa - ters. —
va - ghe stel - le, splen-de-re o - gnor Sul tur - chin del mar. —

(Str.) *pp*

(Enter Govannion R.)
 (Entra Govannion R.)

D.

84

D. *f* *ff* *p*

I shall hear their words — All the weed
 Lor par - lar u - drò — Il su - sur

D. *fz* *p*

whis - pers — and rock ren - dered lays, My bro - ther's speech, The
 d'at - ghe, — di sco - gli i lai, Il dir del fratel, Le

85

D. *f*

danc - ing o - cean herds Trampling land - ward — in cliff — cir - cled
 on - de d'o - ce - an Con - tro an - dar — ad erte, — ton - de -

(Coming across. L.)
(attraversando L.)

D. *p* *marc.* *f*

bays. Breth - ren hear me, I come down — to
 - baie. Ger - man, con voi or ver - rò a gia -

D.

you. —
cer. —

Tr.
Pos.

ff *fz* *p*

Moderato.

Govannion.

p (Recit.)

Not vain-ly have I fol-lowed. It is true. He shall go
Non in-van io lo se-guii E ben ver! Ei giù an-

f *p* *p*

Gov.

down, but to a dark-ling sea, The fath-om-less black caul-dron of the
drà uel-l'in-fer-nal ba-cin L'in-pe-ne-tra-bil cal-dron del de-

f *p*

Gov.

fates, The shining si-lence that the hell God's brew, Where-in life
-stin L'e-ter-na mor-te che Plu-ton tra-mò Per pu-nir

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

Gov.

sinks and leaves no sign to view But blis-ter-ing bub - bles
l'uom che nul - la mai o - prò Bol - la pas - seg - ge ra

Gov.

ff Froth of love and hate Ev-en to death.
d'o dio ower d'a - mor Fin al mo - rir.

88

Dylan. *ff*

God of the seas, in
Dio de i mar in

D.

all thy my - ri - ad forms Thy treas - - ured col - ours
for - me mi - ri - di - al Con va - - ghi co - lor

D. *cresc.*

and en-chant-ed light, Thy shim-mer-ing peace and wild con-tor-ted
e vi-sion ge-uial Tua splen-di-da cal-ma o ter-ri-bil fu-

cresc.

Poco più allegro.

D. storms I find my wor-ship. A fool is he who'll
-ror con-qui don mio cor. E paz-zo chi ce-

f p p

89

D. yield the smooth kind wa-ter's kiss For em-pire o-ver
-drà l'am-ples-so del bel mar Per lus-su-ria, per

f p sf

D. flesh and stone. I will now a-tone For these years
do mi-nar E spie-rò Si-gnor Per glan-ni

sf sf

D.

wast - ed in the dust, a span not worth a mo - ment of the
spe - si tan-to mal in - uan Fe - lice va - do col fug -

D.

speed - - ing tide. A - tone thou shalt, the
- gen - - te o - cean E - spi - e - rai! non

Govannion.

p *f*

Gov.

hills are not thus scorned Nor is a
son i col - lia sde - gnar Nè vin col

Gov.

90
 blood bond light-ly cast a - side. The
car - nal fa - cil an - nien - tar O

f

Gov. gods be wit - ness that I go to kill For my lands wor - ship
Dei, ve-dre te che uc-ci - de - rò A ven-giar l'o - nor

Gov. and our man - hood's sake Fa - ther of Time
del - l'u - ma - ni - tà. Sa - tur - no Dio,

Gov. chained in the ut - most isle Be - yond all wis - dom,
Re del - l'an ti - chi - tà Sa - pien - te, se - ver,

Gov. whose faint vis - ions guide And rule our ac - tions
se - guii tua vi - sion ch' i - spi - ra l'a - zion

91

p

Gov. See this sac - ri - fice: Up - on the al - tar of this
di sa - cri - fi - car Sul sa cro al - tar d'e - sto

p (Br.)

Gov. moun - tain pile. And by a priest or - dained of
mon - te tuo. Fo stes - so al - to sa - cer

(*dim.*)

Gov. cer - - tain pride Our name is purged tho' at hon - our's price.
do - - te suo. L'o - nor di ca - sa ven - di - che - rò.

Gov. *f* Out spear! and play the part of sa - - cred
Mio pug - nal l'uf - fi - cio sa - cro a - dem - - pi -

p

Gov.

knife.
rai. **Più mosso.**

f - marc. tenuto *fp*

Dylan.

mf *3*

On - ly a mo - ment and I reach my life So - far be - hind me lies the realm of
 Un sol mo - men - to ri - mar - rò qua - giù A ga - re ri - nun - zio di gio - ven -

fp *p*

(Govannion drives the spear etc.)
(Govannion trae la lancia.)

D.

strife.
tù.

Govannion. *f* *3*

En - vi - ous gods have
 In - vi - di Dei, col -

Home be - tween shoulders
 Mo - ri ba - star - do!

f *ff* *p* *lunga*

Tempo. Allegretto.

D.

sped my death to me; and what dark
 - pir mi vol - ler, Ah! Con ner ac -

Ob. Fl.

p marc.

D. *p*
 in - stru - ment Have they pro - voked? I am spent.
ciar fe - rir. Li pro - vo - cai? Fo muo - io. Cl.

D. *f*
 But who art thou that like some fiend — can'st
Ma chi sei tu? cru - del a - vol - - - to -

94
 D. brood A - bove my sick - ness?
- io? Che non m'a - iü - ti?

Govannion. *f*
 Who but I?
So - no Fo!

Gov. thou lewd And drunken lov - er of this scen - ted dark. — Who
im - pur, La - sci - vo a - man - te del - l'o - scu - ri - tà Chi

Gov. 95

else but I, Go - van - nion care to mark — And fol - low thee. —
 mai sa - ria? Go - van - nion uc - ciso t'ha — E ben ti sta. —

Dylan. *mp*

Gov. Kinsman of mine
Pa - ren - te mio,

Dead — is your har - lot - ry.
 Finì — tua pro - sti - tu - zion.

Meno mosso.

D.

what have I done to thee That I am thus of thy harsh hand be - trayed?
 non fe - ci mal a - zion Per me - ri - tar d'es - ser tra - di - to così

Govannion. 96 Allegro maestoso.

Am I not son to Don the o - ver - lord Of fif - ty hills, the
 Non fù Don pa - dre mio? Il gran Si - gnor Di tutti i colli e

Gov. 


master of the heights Bred on the breast of the long up-ward sward?
del-le som-mi-tà? Da pio-te al - le-va-to, vol-te in fuor?

sf *f* *espressivo*

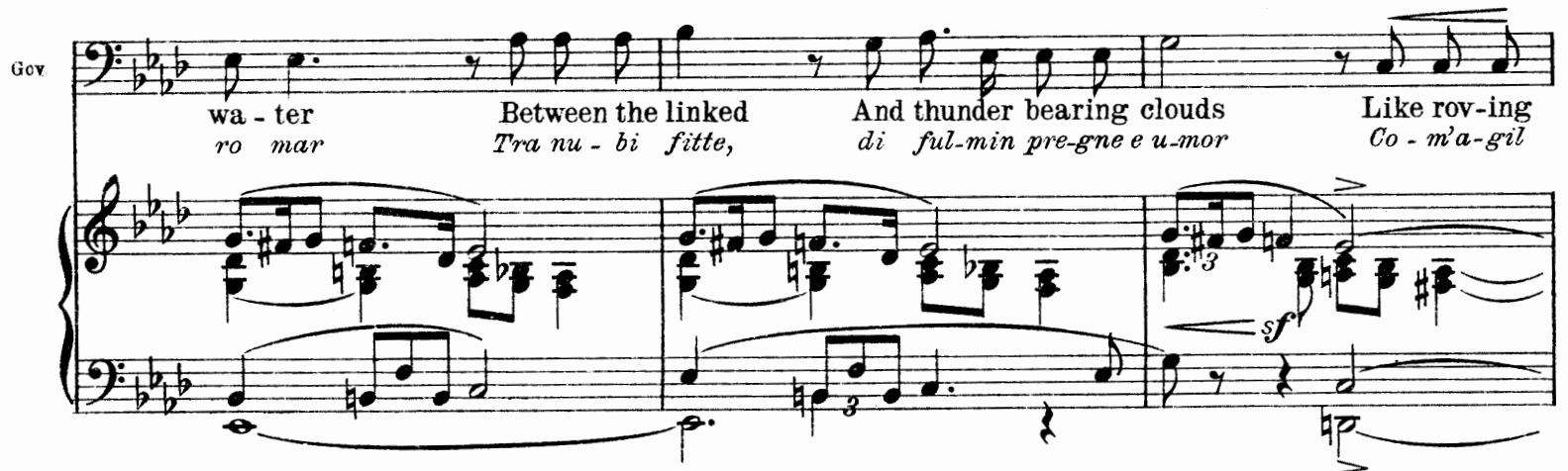
Gov. 

Once long a - go on a dim
Mol - t'an-ni fa, in un'o -

p *Poco meno.* *f* *pp sost.*

Gov. 

97
 sum - mer night (When the long moon shafts smote down to the face Of sul-len
scu - ra notte Quan-do i rai lu - nar bat - te - - van sul viso Del bur-be -

Gov. 

wa - ter Between the linked And thunder bearing clouds Like rov-ing
ro mar Tra nu - bi fitte, di ful-min pre-gne e u-mor Co - m'a-gil

sf

Gov. *spearsthurstforth in-to the crowds Of lap-ping plates and jos - - tling*
lan - ce nel - la fol - la spinte Di cur - vi ac - ciar e scu - - di

Gov. shields;
d'or;

98 *p*

Gov. *My sis-ter stole from our wide bar-ren fields And the grim safety of our*
Mia suo-ra andò via da i - cam pi steril, dai gra-ni - ti e si-cur

Molto Allegro.

Gov. *gran - ite holds Down to the pleasaunce of the shin - ing shores To*
ca - so - lar A go - der le gio - ie di splen - den - te mar, A tuf

Gov. bathe her pres-ence in the glit-ter-ing folds Of the night mists.
far sua bel - tà negliar-ca - ni ba-glior Dinebbie se - ral.

99
 Gov. Then, with-out a cause, Came a sea stran-ger from the ed - dy-ing deep, A
Sen - za cau - sa allor Uno stran-ier dai gor - ghi pro - fon - di ap - pa - ri 0 -

Gov. wraith of dark-ness with a voice of sleep. His speech had in it
- scu - ro spet - tro e vo - ce (che) fea dor - mir (il) par - lar - a - vea qual

Gov. something of the sighs Of storms long wasted dy - ing to their
co - sa dei so spir Di) pro - cel - la stan - ca, - cal - ma, per mo -

Gov. rest Of time - worn sor-row and in-cess-ant war.
-rir, d'im-ma - ne guer-ra e con-ti-nuo dolor.

f *p*

Gov. And so, at his be - hest, Faint with his mag-ic came she to the
Co si al suo chia - mar, De - bol per incan-to, al li - do an -

p *dim.*

**L'istesso tempo
Poco (Allegretto.) *p***

Gov. strand. And so they met and
dò. E sin con trär; un

Cl. *cresc.* *pp sost.*

Gov. so he kissed and prest Andrew her to him. There-
ba - cio ei le dié La tras-se a sé. Di

ad lib. p *dim.* *ppp* *lento*

Gov. *a tempo*

af-ter_ was our shame.
 poi suo di - so - nor.

pp sf p a tempo

102 Dylan. *Allegro.*

If such be sin, how am I held to blame?
 S'è quel pec-car, son io da bia - si-mar?

p f

Govannion.

She was thy moth-er, and I clear her name,
 Ell' è tua ma-dre Suoful - lir pur-gai,

Gov. 103

So I stamp you bas - tard_ of the seas, — Be-neath my
 Ti cal - pe - sto bas - tar - do dei mar, vil so - gna

f

Gov. *p rit.* **Allegro moderato.**

feet. We have been shamed too long.
tor! *Sof-frim-no tem-po as-sai.*

f rit. f marc.

104 Dylan. *mf*

The won-der and speech _____ of the seas _____ shall change And
Gl'in-can-ti del mar _____ sva-ni-ran _____ per me. Sot-

p cresc.

Dyl. *f*

I _____ shall give _____ no sign - When the long lines lounge _____ to the
ter ra gia - ce - ró Quan do i-ca - na - pi a spiag-gia

f sf p p

105 **Poco Animato.**

Dyl. *p*

fore-shore - They shall mut-ter _____ my name _____ in vain, _____
o zian Chia - me ran - no mio no me invan _____

esp. p.

Dyl. *p*

And the voice of the bent _____ and the sea-grass Shall an-swer _____ my
E le vo - ci del - la _____ li - ghe del mar Ai fra - tei _____ miei

Dyl. *p* 106

broth-ers _____ a - gain. Mine hon - est
ri - spon - de - ran. I miei pa

Dyl.

kin-dred _____ mourn a - far and think that I their sea-be - got - ten _____
ren - ti _____ pian - ge - ran apen - sar Che io lor pre - di - let - to _____

Dyl. *pp* **Meno mosso.**

halt _____ and shrink. _____ Night is ve - ry
sia in fe - del. _____ Notte s'ap - pres - sa

107

Dyl.

near. And I die lone-ly in the hands of fear
 giù Ah! mo - rir so - lo nel più gran ter-ror!

The musical score for measure 107 consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with some grace notes and a bass line. The piano accompaniment features a treble clef with chords and a bass clef with a more active line. Dynamics include *pp* (pianissimo) in the piano part.

Dyl.

p
 Is there no run-nel burn or trick-ling spring, No birth of
 Nou c'è un ru - scel? Ardo! una goc - cia almen? Un po' d'u -

The musical score for measure 107 continues with a vocal line and piano accompaniment. The vocal line includes a *p* (piano) dynamic marking. The piano accompaniment features a *(dim.)* (diminuendo) marking. The score ends with a double bar line.

Poco Andante.

108

Dyl.

mois-ture that can hear and bring Tale of my death to my im-mor - tal kin?
 - mi - dor che pos-sa nar-rar Ter - ti-bil sto - ria à miei im - mor-tal?

The musical score for measure 108 consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with triplets and a bass line. The piano accompaniment features a treble clef with chords and a bass clef with a more active line. Dynamics include *pp* (pianissimo) in the piano part.

Dyl.

Ye bit-terwinds, have I not sailed with you, Ye brawling rills, have I not
 Cru-de-li ven - ti con voi non viag-giar? Ris - so - si ru - scel con voi

The musical score for measure 108 continues with a vocal line and piano accompaniment. The vocal line includes triplets. The piano accompaniment features a treble clef with chords and a bass clef with a more active line.

Dyl.

railed with you? They will not hear me. All my
non ris-sai? Non m'u - di - ran - no. Non ha

Dyl.

109

bit - ter cry - ing is ech - o - less.
al - cun e - co il pian-to mio.

calando

pp *ppp*

Maestoso molto (Govannion begins to ascend the path. R.)
(Govannion comincia a salire il sentiero.)

ff pesante *fff* *tenuto*

Govannion *p*

Ev - er the same dull song Mur - murs a - cross the slop - ing wrinkled
Sempre lo stes - so suon mor - mo - ra quest' a - re - no - so pen

110

Gov. *f.*

sands My causè is just, The hon-our of the lands.
dio Mia cau - sa è di pa - tria per l'ò - nor!

Gov. *p*

The lit - tle wind that flies be - fore the sun is here al - read-y, And the air is
Il ven - ti - cel che vo - la a - van ti al sol è ar - ri - va - to, Ma l'a - er è

Gov. *p* *pp*

thick With un - seen night-folk, All the ghosts that run Be - neath the skirts of
prien D'es - seri mai vi sti, que - sti spet - tri van In te - tra not - te a -

Gov. *pp* *p*

dark-ness, And the quick light - fear - ing gob - lins.
sco - si e te - mon La vi - va lu - ce.

111

Gov.

Ye foul powers, a - way, And bear with you _____ in-to the speed-ing
Im-pure lar - ve via! *Por-ta - te lun _____* *gi quest'o - scu - ri-*

Musical score for the first system. The vocal line (bass clef) features a melodic line with a triplet and a dynamic marking of *(dim.)*. The piano accompaniment (treble and bass clefs) includes chords and a triplet in the bass line, with a dynamic marking of *sf* and *(dim.)*.

(Exit Govannon R.)

Gov.

gloom All know-ledge of this deed.
tà *L'or -ror del _____* *luc-ci - sion!*

Musical score for the second system. The vocal line (bass clef) has a dynamic marking of *p*. The piano accompaniment (treble and bass clefs) features a triplet in the bass line and a dynamic marking of *p*.

Darkness.)

Musical score for the third system, piano accompaniment only. It includes a dynamic marking of *pp* and the tempo instruction *lento a più*. The score shows chords and a triplet in the bass line.

112

Musical score for the fourth system, piano accompaniment only. It features a dynamic marking of *ppp* and the instruction *segue*. The score includes chords and a triplet in the bass line.

Chorus of Wild Fowl.

Brethren up, for the night is sped.

Coro I'uccelli ci

Frateri su, ch  notte fini.

Presto leggiero.

113

Musical notation for measures 113-114, first system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The music features a complex rhythmic pattern with many beamed notes and rests. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). A first ending bracket is shown above the upper staff, starting at measure 113 and ending at measure 114.

Musical notation for measures 113-114, second system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with complex rhythmic patterns. Dynamic markings include *p* (piano).

Musical notation for measures 114-115, first system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features complex rhythmic patterns. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Musical notation for measures 114-115, second system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features complex rhythmic patterns. Dynamic markings include *pp* (pianissimo) and *f* (forte).

Musical notation for measures 115-116, first system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features complex rhythmic patterns. Dynamic markings include *cresc.* (crescendo) and *f* (forte). A first ending bracket is shown above the upper staff, starting at measure 115 and ending at measure 116.

8

p *cresc.*

8

This system contains two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with chords and longer note values. Dynamics include piano (*p*) and crescendo (*cresc.*).

8

p

8

This system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff features sustained chords. Dynamics include piano (*p*).

116

8

f *p*

8

This system begins at measure 116. The upper staff has a melodic line with slurs and accents. The lower staff features sustained chords. Dynamics include forte (*f*) and piano (*p*).

8

f *p*

8

This system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff features sustained chords. Dynamics include forte (*f*) and piano (*p*).

117

8

f *dim.*

8

This system begins at measure 117. The upper staff has a melodic line with slurs and accents. The lower staff features sustained chords. Dynamics include forte (*f*) and diminuendo (*dim.*).

8

p *dim.*

8

This system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff features sustained chords. Dynamics include piano (*p*) and diminuendo (*dim.*).

118

Musical score for measures 118-119. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 118 features a treble staff with a sequence of chords and a bass staff with a melodic line. Measure 119 continues with similar textures. A dynamic marking of *pp* (pianissimo) is present in measure 119. A first ending bracket with a repeat sign and a fermata is shown above the treble staff in measure 119.

Musical score for measures 119-120. Measure 119 continues with a treble staff featuring chords and a bass staff with a melodic line. Measure 120 features a treble staff with chords and a bass staff with a melodic line. A dynamic marking of *pp* is present in measure 119. A first ending bracket with a repeat sign and a fermata is shown above the treble staff in measure 119.

119

Musical score for measures 120-121. Measure 120 features a treble staff with chords and a bass staff with a melodic line. Measure 121 continues with similar textures. A dynamic marking of *pp* is present in measure 120.

Musical score for measures 121-122. Measure 121 features a treble staff with chords and a bass staff with a melodic line. Measure 122 continues with similar textures. Dynamic markings of *f* (forte) and *pp* (pianissimo) are present in measure 121.

120

Musical score for measures 122-123. Measure 122 features a treble staff with chords and a bass staff with a melodic line. Measure 123 continues with similar textures. A dynamic marking of *pp* is present in measure 122.

A continuation of the bass staff from the previous system, showing a few notes at the end of the page.

pp

This system contains the first two measures of a musical piece. The right hand features a complex, chromatic chordal texture with many accidentals. The left hand has a more melodic line with some grace notes. A dynamic marking of *pp* is present in the second measure.

121

ff

This system contains measures 121 and 122. Measure 121 shows a continuation of the chromatic texture in the right hand. Measure 122 features a dynamic shift to *ff* and includes an *8* (octave) marking above the right hand.

dim.

This system contains measures 123 and 124. Measure 123 has an *8* marking above the right hand. Measure 124 features a dynamic marking of *dim.* (diminuendo).

122

p

This system contains measures 125 and 126. Measure 125 has a dynamic marking of *p* (piano). Measure 126 shows a continuation of the chromatic texture.

ppp

This system contains measures 127 and 128. Measure 127 has a dynamic marking of *ppp* (pianissimo). Measure 128 features a final chordal texture.

123

First system of musical notation for measures 123. The treble clef staff contains a series of chords, some with slurs. The bass clef staff contains a long, sustained chord with a *p* dynamic marking.

Second system of musical notation for measures 123. The treble clef staff continues with chords and slurs. The bass clef staff features a series of chords with a long slur across the system.

124

First system of musical notation for measures 124. The treble clef staff has a series of chords with slurs. The bass clef staff has a long slur with a *dim.* marking and a *pp* marking.

Second system of musical notation for measures 124. The treble clef staff continues with chords and slurs. The bass clef staff has a long slur with a *dim.* marking.

125

First system of musical notation for measures 125. The treble clef staff has a series of chords with slurs. The bass clef staff has a long slur with a *ppp* marking.

Dylan.
Andante espressivo.

p

Now my fate is
L'in-fe-li-ci-

p esp. *pp*

126

D. past all mending Bear the tid-ings of my ending To the Sea King's
tà è fi - ni - ta Nar-ra-te la mia par-ti - ta Al buon Re del

p esp.

D. ear. Watch my death and watch my slay-er Serve my
mar Il mio as - sas-sin mi - ra - te, Mie pre-

p sost. molto

D. cause and mark my prayer Let my breth - ren hear
ghie - re a - scol - ta-te Oh! fra - tel - li - car!

f

Agitato allegro.

accel.

f

Vengeance my brethren,
Fra-tei ven-det-ta,

vengeance for this pain,
chieggo del pa-tir

accel.

cresc.

ff

Dy-lan is dead by harsh Go-
Go-van-nion fe-ri Dy-lan e'l

f

(Dylan dies.)
(Dylan muvre.)
rit.

-van-nion slain.
fe mo- rir

rit.

Maestoso lamentoso.

mf

cresc.

fff

rit.

dim.

pp

pppp

"Wild Fowl."

"Uccelli selvatici.

Through the feathered mist folds drooping Hawklike from the wild heights stooping, etc.

Dagli alati, stuol cadenti Quai dal' alto falchi ruenti Fratel, noi veniam.

Presto molto leggiero.

129

Musical score for measures 129-130. The piece is in 6/8 time with a key signature of one flat. Measure 129 begins with a piano (*pp*) and *misterioso* marking. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady accompaniment. Measure 130 continues this texture, with a dynamic shift to *f* (forte) in the right hand.

Musical score for measures 130-131. Measure 130 starts with a piano (*p*) dynamic. The right hand continues with intricate chordal patterns. Measure 131 begins with a piano (*pp*) dynamic, showing a change in the right hand's texture to more sustained chords.

Musical score for measures 131-132. Measure 131 starts with a piano (*p*) dynamic. The right hand features a series of chords with a *cresc.* (crescendo) marking. Measure 132 continues with a piano (*pp*) dynamic, showing a change in the right hand's texture to more sustained chords.

Musical score for measures 132-133. Measure 132 starts with a piano (*p*) dynamic. The right hand features a series of chords with a *cresc.* (crescendo) marking. Measure 133 continues with a piano (*pp*) dynamic, showing a change in the right hand's texture to more sustained chords.

Musical score for measures 133-134. Measure 133 starts with a piano (*p*) dynamic. The right hand features a series of chords with a *cresc.* (crescendo) marking. Measure 134 continues with a piano (*pp*) dynamic, showing a change in the right hand's texture to more sustained chords.

132

pp

This system contains measures 131 and 132. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand has a few notes in the first measure, followed by a long rest. The dynamic marking *pp* is present.

8.

ff *dim.*

This system contains measures 132 and 133. The right hand has a series of chords with accents. The left hand has a few notes in the first measure, followed by a long rest. The dynamic marking *ff* is present, and *dim.* appears in the second measure.

133

p sf p sf p sf sf

This system contains measures 133 and 134. The right hand has a series of chords with accents. The left hand has a series of chords. The dynamic markings *p* and *sf* alternate throughout the system.

p sf p sf p sf sf sf

This system contains measures 134 and 135. The right hand has a series of chords with accents. The left hand has a series of chords. The dynamic markings *p* and *sf* alternate throughout the system.

134

p esp.

This system contains measures 135 and 136. The right hand has a series of chords with accents. The left hand has a series of chords. The dynamic marking *p esp.* is present.

pp rit.

This system contains measures 136 and 137. The right hand has a series of chords with accents. The left hand has a series of chords. The dynamic marking *pp* and the tempo marking *rit.* are present.

135

8

pp tempo

136

pp

dim.

ppp

8

CHORUS.
137 *Maestoso Allegro.*

f

ff

ff

fff

Chorus.

138 *p(marc.)*

S. Soprano. *p* Mark and fol - low, watch and turn, For the
Se - gui, se - gna, guar-da, gira, Del mar (la)

A. Alto. *p* Mark and fol - low, watch and turn, For the
Se - gui, se - gna, guar-da, gira, Del mar (la)

T. Tenor. *p* Mark and fol - low, watch and turn, For the
Se - gui, se - gna, guar-da, gira, Del mar (la)

B. Bass. *p* Mark and fol - low, watch and turn, For the
Se - gui, se - gna, guar-da, gira, Del mar (la)

138 *p(marc.)*

S. sea - spell holds and we must earn Death for death and flesh for
ma - lia du - ra, uc - ci - diam 'ltra - di - tor, fel - lon, cru -

A. sea - spell holds and we must earn Death for death and flesh for
ma - lia du - ra, uc - ci - diam 'ltra - di - tor, fel - lon, cru -

T. sea - spell holds and we must earn Death for death and flesh for
ma - lia du - ra, uc - ci - diam 'ltra - di - tor, fel - lon, cru -

B. sea - spell holds and we must earn Death for death and flesh for
ma - lia du - ra, uc - ci - diam 'ltra - di - tor, fel - lon, cru -

S. *p* flesh del Brother, have no fear. *p* Dead is
Fra-tel, non te - mer. Mor - to è

A. *p* flesh del Brother, have no fear. *p* Dead is
Fra-tel, non te - mer. Mor - to è

T. *p* flesh del Brother, have no fear.
Fra-tel, non te - mer.

B. *p* flesh del Brother, have no fear.
Fra-tel, non te - mer.

p cresc.

139

S. *p* Dyl - an dead is Dyl - an. Heark - en all ye low landshid - ing
Dy - lan Mor - to è Dy - lan Udi - te bas - su - re ce - la - te

A. *p* Dyl - an dead is Dyl - an. Heark - en all ye low landshid - ing
Dy - lan Mor - to è Dy - lan Udi - te bas - su - re ce - la - te

T. Dead is Dyl - an dead is Dyl - an. Heark - en
Mor - to è Dy - lan Mor - to è Dy - lan Udi - te

B. Dead is Dyl - an dead is Dyl - an.
Mor - to è Dy - lan Mor - to è Dy - lan

dim. p

S. *f* Neath the mist's un-eas - y glid - - ing *(dim.)* Neath the mist's un -
Sot - to nu vo lette do - ra te Sot-to nu - vo

A. *f* Neath the mist's un-eas - y glid - - ing Neath the mist's un-eas-y
Sot - to nu vo lette do - ra te Sot - to nu-vo le do -

T. *f* all ye low lands hid - - ing Neath the mist's un -
bas - su - re ce - la - - te Sot - to nu - vo

B. *f* Hark - en all ye low lands hid-ing *(dim.)* Neath the
Udi - te bas - su re ce - la-te Sot-to

S. *p* - eas-y glid - ing Hear the wild - fowl pass.
le do - ra - te Pas - san quì gl'au - gei.

A. *p* glid - - ing Hear the wild - fowl pass.
- ra - - te Pas - san quì gl'au - gei.

T. *p* - eas-y glid - ing Hear the wild - fowl pass.
le do - ra - te Pas - san quì gl'au - gei.

B. *p* mist's un-eas - y glid - - ing Hear the wild-fowl
nu vo - lette do ra - - te Pas - san quì gl'au -

cresc. 140

S. Hear the wild fowl - pass. Hear the
Pas - san qui - g'l'au - gei *Pas - san*

A. Hear the wild fowl - pass. Hear the
Pas - san qui - g'l'au - gei *Pas - san*

T. Hear the wild fowl - pass. Hear the wild - fowl
Pas - san qui - g'l'au - gei *Pas - san qui - g'l'au -*

B. *pass. gei.* Hear the wild - fowl - pass.
Pas - san qui - g'l'au - gei

S. wild - fowl - pass. Dead, Dead,
qui - g'l'au - gei *Fu* *mor*

A. wild - fowl - pass. Dead, Dead,
qui - g'l'au - gei *Fu* *mor*

T. *pass gei* Hear the wild - fowl - pass.
Pas - san qui - g'l'au - gei

B. Hear the wild - fowl - pass.
Pas - san qui - g'l'au - gei

S. *p*
 is Dyl-an, Dead is Dyl - an.
 toè Dy - lan Mor_ toè Dy - lan

A. *p*
 is Dyl-an, Dead is Dyl - an.
 toè Dy - lan Mor_ toè Dy - lan

T. *p*
 Dead is Dyl - an,
 Mor_ toè Dy - lan

B. *mf*
 Dead is Dyl - an,
 Mor_ toè Dy - lan

141

S. *p*
 Hearken all ye clo - ven airs Wing - spurned
 Udi te o - lex - zan - ti zefir Viuz - ze

A. *p*
 Hearken all ye clo - ven airs Wingspurned
 Udi te o - lex - zan - ti zefir Viuz - ze

T. *p*
 Hearken all ye clo - ven airs
 Udi te o - lex - zan - ti zefir

B. *p*
 Hearken all ye clo - ven airs
 Udi te o - lex - zan - ti zefir

dim.

S. *pp*
 paths where-in there fares Death news to the hid - den lairs
u' fan - si u - dir Di morte nuo - ve pe' co - vil

A. *pp*
 paths wher-in there fares Death news to the hid - den lairs
u' fan - si u - dir Di morte nuo - ve pe' co - vil

T. *pp*
 airs Wing-spurned paths where - in there fares Death news to the
zefir Viuz - ze u' fan - si u - dir Di morte nuo - ve

B. *pp*
 airs Wing-spurned paths where - in there fares Death news to the
zefir Viuz - ze u' fan - si u - dir Di morte nuo - ve

S. *f* *p*
 whence the veng - ing storm - wind tears Hear the wild - fowl
a ven-giar de - lit - to vil Pas-san qui gl'au

A. *f* *p*
 whence the veng - ing storm - wind tears Hear the wild - fowl
a ven-giar de - lit - to vil Pas-san qui gl'au

T. *f*
 hid - den lairs whence the veng - ing storm - wind tears
pe' co - vil a ven-giar de - lit - to vil

B. *f*
 hid - den lairs whence the veng - ing storm - wind tears
pe' co - vil a ven-giar de - lit - to vil

142

S. *pass. gei*

A. *pass. gei*

T. *p*
Hear the wild - fowl *pass.*
Pas-san qui gl'au gei.

B. *p*
Hear the wild - fowl *pass.*
Pas-san qui gl'au gei.

142

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

Maestoso.

S. *p* *f*
Speed we to the pow'rs that bred us Air that bore and
Vo - liam ai po - ter (che) ci al - le - var L'aria (ci) por - to, nu -

A. *f*
Speed we to the pow'rs that bred us Air that bore and
Vo - liam ai po - ter (che) ci al - le - var L'aria (ci) por - to, nu -

T. *f*
Speed we to the pow - ers that bred us Air that
Vo - liam ai po - ter (che) ci al - le - var L'aria (ci) por -

B. *f*
Speed we to the pow - ers that bred us Air that
Vo - liam ai po - ter (che) ci al - le - var L'aria (ci) por -

Maestoso.

f

143

S. seas that fed us Through the mid air spa - ces shriek - ing To the
 - trir - ci i mar. Per gli spa - zi o - gnor gri - dan - do (dim.) Al gran

A. seas that fed us Through the mid air spa - ces shrieking To the
 - trir - ci i mar. Per gli spa - zi o - gnor gri - dando (dim.) Al gran

T. bore and seas that fed us Through the mid air
 tò, nu - trir - ci i mar Per gli spa - zio -

B. bore and seas that fed us Through the mid air
 tò, nu - trir ci i mar Per gli spa - zio -

143

S. gloom where sits the Sea King, To the gloom where sits the
 Re del mar an - dan - do Al gran Re del mar an -

A. gloom where sits the Sea King, To the gloom where sits the
 Re del mar an - dan - do Al gran Re del mar an -

T. spa - ces shriek - ing To the gloom where sits the
 gnor gri - dan - do Al gran Re del mar an

B. spa - ces shriek - ing To the gloom where
 gnor gri - dan - do Al gran Re del

S
Sea - king,
dan - do,

A
Sea - king,
dan - do,

T
Sea - king,
dan - do,

B
sits the Sea - king,
mar an-dan - do,

p

Speed we to the powers that bred us, Air that bore and
Vo - liam ai po - ter (che) c'al - le - v'ar L'aria (ci) por - tò, nu -

144

p *esp.*

S
p Speed we to the powers that bred us Air that bore and seas that fed us
Vo - liam ai po - ter (che) c'al - le - v'ar, L'aria (ci) portò, nu - trir - ci i mar *accel.*

A
seas that fed us Through the mid - air spa - ces shrieking To the gloom where
- trir - ci i mar Per gli spa - zi o - gnor gri - dan - do Al gran Re del

T

B
p *cresc.*
Speed we to the
Vo - liam ai po

pp *cresc.* *accel.*

cresc. *f*

S Through the mid air spa - ces shrieking, To the gloom where sits the Sea-king,
Per gli spa-zi o - guor gri-dan-do, Al gran Re del mar an-dan-do

A sits the Sea-king To the gloom where sits the Sea-king,
mar an-dan-do Al gran Re del mar an-dan-do,

T Speed we to the powers that bred us
Vo - liam ai po - ter (che) c'al-le - vār

B powers that bred us Air that bore and seas that fed us, Through the
- ter (che) c'al-le - vār L'aria (ci) por-tò, nu - trir - ci i mar, Per gli

Più allegro.

f

145

dim.

S Speed we to the powers that bred us Air that
Vo - liam ai po - ter (che) c'al - le - vār L'aria (ci) por-

A Speed we to the powers that bred us Air that
Vo - liam ai po - ter (che) c'al - le - vār L'aria (ci) por-

T Air that bore and seas that fed us Through the mid - air
L'aria por-tò, nu - trir - ci i mar Per gli spa - zi o

B mid - air spa - ces shriek - ing To the gloom where
spa - zi o - gnor can - tan - do Al gran Re del

145

f

S
bore and seas that fed us Through the mid-air
-tò, nu-trir - ci i mar Per gli spa-zio

A
bore and seas that fed us Through the mid-air spa - ces
-tò, nu-trir - ci i mar Per gli spa-zio - guor can -

T
spa - ces shrieking To the gloom where sits the
gnor gri-dan-do Al gran Re del mar an -

B
sits the Sea - - king.
mar an - dan - - do

S
spa - ces shrieking To the gloom where sits the
gnor can-tan-do Al gran Re del mar an -

A
shriek-ing To the gloom where sits the
- dan - do Al gran Re del mar an -

T
Sea - - king To the gloom where
dan - - do Al gran Re del

B
To the gloom where
Al gran Re del

S
Sea- - - - king
dan- - - - do

A
Sea- - - - king
dan- - - - do

T
sits the Sea- - - - king
mar an - dan- - - - do

B
sits the Sea- - - - king
mar an - dan- - - - do

f *ff* *ff*

Allegro fuoco.

S
Hear the wild - fowl pass!
Ecco pas - sar gli au - gei

A
Hear the wild - fowl pass!
Ecco pas - sar gli au - gei

T
Hear the wild - fowl pass!
Ecco pas - sar gli au - gei

B
Hear the wild - fowl pass!
Ecco pas - sar gli au - gei

Allegro fuoco.

fff *f*

S
Hear the wild - fowl pass! Hear the
Ecco pas-sar gli au - gei Ecco pas -

A
Hear the wild - fowl pass! Hear the
Ecco pas-sar gli au - gei Ecco pas -

T
Hear the wild - fowl pass! Hear the
Ecco pas-sar gli au - gei Ecco pas -

B
Hear the wild - fowl pass! Hear the
Ecco pas-sar gli au - gei Ecco pas -

S
wild - - - fowl pass
- sar gli au - gei

A
wild - - - fowl pass
- sar gli au - gei

T
wild - - - fowl pass
- sar gli au - gei

B
wild - - - fowl pass
- sar gli au - gei

S *pp*
Hear the wild - fowl pass!
Ecco pas-sar gli au - gei.

A *pp*
Hear the wild - fowl pass!
Ecco pas-sar gli au - gei.

T *pp*
Hear the wild - fowl pass!
Ecco pas-sar gli au - gei.

B *pp*
Hear the wild - fowl pass!
Ecco pas-sar gli au - gei.

147

pp *sost.* *pp*

S

A

T

B

f *ff* *dim.* *p*

Act II.

INTRODUCTION.

Waves.

The dawn has cast its flowers abroad
 To wanton in our hands
 And faint with scent of waking sward
 The winds leap off the lands.

Atto secondo.

INTRODUZIONE.

L' Onde.

L'aurora sparge nel ciel i suoi fior
 Scherzando colle mar;
 Nei prati desta soave odor
 Veloci i venti van.

Allegretto.

Cor.
p sostenuto
poco marc. pesante
pp

148

pp

fp
pp

149

150

fp

Ob.

p *cantabile* *espressivo*

151

152

poco cresc.

mf

153

mf

f *dim.*

sf

154

p *più p* *pp*

Detailed description: This system shows the piano accompaniment for measures 154 and 155. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p*, *più p*, and *pp*.

155

ppp

Detailed description: This system continues the piano accompaniment for measures 155 and 156. The right hand has a melodic line with slurs and a final measure with a fermata. The left hand continues with a steady accompaniment. A *ppp* dynamic marking is present.

Alt. Sax.

sf

Detailed description: This system shows the Alto Saxophone part for measures 154 and 155. It features a melodic line with triplets and slurs. A *sf* dynamic marking is present.

"Ripple and eddy are flamed at play etc.
 "Fair day to you, swift winds returning?"
 L'onda e lo zeffir giuocan cou ardor
 Buou di e venti felici oguor.

156

Più animato.

p *f*

Detailed description: This system shows the piano accompaniment for measures 156 and 157. The tempo is marked **Più animato.** The right hand has a melodic line with slurs and triplets. The left hand has a bass line with slurs. Dynamic markings include *p* and *f*.

157

sf *fz*

Detailed description: This system continues the piano accompaniment for measures 157 and 158. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with slurs. Dynamic markings include *sf* and *fz*.

sf *sf* *sf* *sf* *sf*

accel.

Detailed description: This system shows the piano accompaniment for measures 158 and 159. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with slurs. Dynamic markings include *sf* and *accel.*

First system of musical notation (measures 158-160). The treble clef staff contains complex chordal textures with many accidentals. The bass clef staff has a few notes, including a triplet of eighth notes marked "(3 Pos.)". Dynamics include *fi* and *ff pesante*. A hairpin crescendo is shown above the bass staff.

Second system of musical notation (measures 161-163). Both staves feature dense, rapid chordal passages. The bass staff has a melodic line with slurs and accents.

159

Third system of musical notation (measures 164-166). The treble clef staff has a melodic line with slurs and accents, marked *fff*. The bass clef staff has a few notes with slurs.

Fourth system of musical notation (measures 167-169). The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a few notes with slurs. Dynamics include *mp* and *espress.*

160

Fifth system of musical notation (measures 170-172). The treble clef staff has a melodic line with slurs and accents, marked *dim.*. The bass clef staff has a few notes with slurs, marked *p*.

Sixth system of musical notation (measures 173-175). The treble clef staff has a melodic line with slurs and accents, marked *f*. The bass clef staff has a few notes with slurs, marked *f* and *tr*.

161

8

sf

sf

sf

Measures 161-162, first system. Treble and bass staves. Measure 161 starts with a forte (*sf*) dynamic. Measure 162 features a trill (*tr*) in the bass line.

sf

sf

sf

Measures 161-162, second system. Treble and bass staves. Measure 162 features a trill (*tr*) in the bass line.

162

sf

sf

tr

sf

Measures 162-163, first system. Treble and bass staves. Measure 163 features a trill (*tr*) in the bass line.

tr

sf

dim.

Measures 162-163, second system. Treble and bass staves. Measure 163 features a trill (*tr*) in the bass line and a *dim.* dynamic marking in the treble line.

163

pp

Measures 163-164, first system. Treble and bass staves. Measure 163 features a piano (*pp*) dynamic marking. Triplet markings (*3*) are present in both staves.

Curtain rises.

sf

p

rit.

tr

Measures 163-164, second system. Treble and bass staves. Measure 163 features a forte (*sf*) dynamic marking. Measure 164 features a piano (*p*) dynamic marking and a *rit.* (ritardando) instruction. A trill (*tr*) is present in the bass line.

CHORUS OF SEAFOLK.

SCENE.

A jagged ravine. From its centre a great mass of rock strikes up out of the sea. Scattered about the ledges of the ravine lie the Sea Folk. The day is lowering and misty.

CORO DEL MARE.

SCENE.

Un orrido burrone Nel centro un grande scoglio che sporge nel mare. Sparsi intorus alle rupi sou la gente del mare. Il gioruo è buio e nebbioso.

164

Soprano. *p* Ask not of
Non ci chia -

Contralto. *p* Ask not of
Non ci chia -

Tenor. *p* Ask not of us
Non ci chia - mar,

Bass. *p* Ask not of us
Non ci chia - mar,

Più lento. 164

p *sost.* *p* Tr. >

165

S. *pp* us - mar, For we come to you la - den, Our_

A. *pp* us - mar, For we come to you la - den, Ci_

T. For we come to you la - den, Our_ breath

B. For we come to you la - den, Ci_ man -

pp *pp*

165

pp

p

S. Our breath is heav-y with a host of
Ci man - ca'l re-spir pel pre-gar fer-

A. breath is heav-y with a host of prayers
man-ca'l re-spir pel pre-gar fer-vente

T. is heav-y with a host of prayers
- ca'l re-spir pel pre-gar fer-vente

B. Our breath is heav-y with a host
Ci man - ca'l re-spir pel pre-gar

pp sf pp

166

S. pray - ers For we are wreathed in
- ven - te Ghir - lan - de por - tiam;

A. For we are wreathed in hopes of
Ghir - lan - de por - tiam; d'uom, di

T. For we are wreathed in hopes of
Ghir - lan - de por - tiam; d'uom, di

B. of prayers For we
fer - vente, Ghir - lan -

166

pp sost.

S. hopes of man and maid - en, And
d'uom, di ver - gin i de - sir E

A. man and maid - en, And gar - land - ed with
ver - gin i de - sir E co - ro - ne di

T. man and maid - en, And gar - land - ed with
ver - gin i de - sir E co - ro - ne di

B. are wreathed in hopes of man
de - por - tiam; d'uom, di ver -

167 *pp*

S. gar - land - ed with sor-row and des - pair.
co - ro - ne di do - lor, di mar - tir.

A. sor-row and des - pair, and des - pair.
do - lor, di mar - tir, di mar - tir.

T. sor-row and des - pair, and des - pair.
do - lor, di mar - tir, di mar - tir.

B. and maid - en, And gar - land - ed with sor-row,
gin, i de - sir E co - ro - ne di do - lor,

167 *f* *pp*

S. Like flowers of
Quai nim - bi di

A. *cresc.* Like flow - ers of smoke from all men's
Quai nim - bi di fumo nel vas - to

T. *cresc.* Like flowers of smoke from all men's hab - it -
Quai nim - bi di fumo nel vas - to ciel va -

B. *f* and des - pair. Like flowers of
di mar - tir. Quai nim - bi di

168 S. smoke from all men's hab - it - a - tion, Drives
fumo, nel vas - to ciel va - gan - ti, trag -

A. *ff* hab - it - a - tion, Drives up the breath - ing of their
ciel va - gan - ti, trag - gon i sos - pir de gl'e

T. *ff* - a - tion, Drives up the breath - ing of their
- gan - ti, trag - gon i sos - pir de gl'e

B. *ff* smoke from all men's hab - it - a - tion, Drives
fumo, nel vas - to ciel va - gan - ti, trag -

168

169 *dim.*

S. up the breathing of their troub - led race,
 - gon i sos - pir de - gl'e gri mor - tal,

A. troub - led race, Moan - ing de -
 gri mor - tal, Pian - ti, de -

T. troub - led race, Moan - ing de -
 gri mor - tal, Pian - ti, de -

B. up the breathing of their troub - led race,
 gon i sos - pir de - gl'e - gri mor - tal,

169

ff *mf*

S. Moan - ing de - sires and
 Pian - ti, de - sir, fal -

A. - sires and ham - pered as - pir - a - tion, Moan -
 - sir, fal - la - ci as - pi - ra - zion, Pian -

T. - sires and ham - pered as - pir - a - tion, Moan -
 - sir, fal - la - ci as - pi - ra - zion, Pian -

B. Moan -
 Pian -

p cresc. *sf*

cresc. 170

S. ham - pered as - pir - a - tion.
- la - ci as - pi - ra - zion;

A. - ing de - sires and ham - pered as - pir - a - tion.
- ti, de - sir, fal - la - ci as - pi - ra - zion.

T. - ing de - sires and ham - pered as - pir - a - tion.
- ti, de - sir, fal - la - ci as - pi - ra - zion.

B. - ing de - sires and ham - pered as - pir - a - tion.
- ti, de - sir, fal - la - ci as - pi - ra - zion.

170

molto cresc.

Allegro moderato.

S. To clog our passage and our feet en-lace,
Ch'ostan fra' cep - pi og - ni nos - tro i - deal,

A. To clog our passage and our feet en-lace,
Ch'ostan fra' cep - pi og - ni nos - tro i - deal,

T. To clog our passage and our feet en-lace,
Ch'ostan fra' cep - pi og - ni nos - tro i - deal,

B. To clog our passage and our feet en-lace,
Ch'ostan fra' cep - pi og - ni nos - tro i - deal,

Allegro moderato.

espr.

ff *f dim.*

S. *f* Free, now let our i - dle dance be - gin, *p* We care
Ah! *f* *p* *p*
 dan-ziam, ri - diam, can-tiam d'a - mor, Non ci

A. *f* Free, now let our i - dle dance be - gin, We care
Ah! *f* *p*
 dan-ziam, ri - diam, can-tiam d'a - mor, Non ci

T. *f* Free, now let our i - dle dance be - gin,
Ah! *f*
 dan-ziam, ri - diam, can-tiam d'a - mor,

B. *f* Free, now let our i - dle dance be - gin,
Ah! *f*
 dan-ziam, ri - diam, can-tiam d'a - mor,

171

S. no - thing for man's course_ or sin *cresc.* Out from the land
cu - riam se l'uom fu pec - ca - tor Fuor a go - der

A. no - thing for man's course_ or sin *cresc.* Out from the land
cu - riam se l'uom fu pec - ca - tor Fuor a go - der

T. *p* We care no - thing for man's course or sin *cresc.* Out from the
Non ci cu - riam se l'uom fu pec - ca - tor Fuor a go -

B. *p* We care no - thing for man's course or sin *cresc.* Out from the
Non ci cu - riam se l'uom fu pec - ca - tor Fuor a go -

171

S. down the path of the sun O'er the light - dap-pled
dei be' rai d'al - mo so - le sul - le can - gian - ti ac - que

A. down the path of the sun O'er the light - dap-pled
dei be' rai d'al - mo so - le sul - le can - gian - ti ac - que

T. land down the path of the sun O'er the
- der dei be' rai d'al - mo so - le sul - le

B. land down the path of the sun O'er the
- der dei be' rai d'al - mo so - le sul - le

cresc. f dim.

S. wa - ters the na - ked winds run. At the
vo - lan a - la - ti zef - fir. Al lam -

A. wa - ters the na - ked winds run.
vo - lan a - la - ti zef - fir.

T. light - dap - pled wa - ters the na - ked winds run. At the
can - gian - ti ac - que a - la - ti zef - fir. Al lam -

B. light - dap - pled wa - ters the na - ked winds run.
can - gian - ti ac - que a - la - ti zef - fir.

molto espr. pp

172

S. touch — of their feet the smooth splen - dour is
- bi - re de' lor piè spa - rì quel va - go splen -

A. At the touch of their feet the smooth splen - dour is
Al lam - bir de lor piè spa - rì quel va - go splen -

T. touch — of their feet the smooth splendour
- bir de' lor piè spa - rì quel va - go

B. *p*
At the touch of their feet the
Al lam - bir de' lor piè spa -

f

172

S. bro - ken — is bro - ken —
- do - re — splen - do - re — *pp*

A. bro - ken — is bro - ken —
- do - re — splen - do - re — *pp*

T. is bro - ken is bro - ken is bro - ken
splen - do - re splen - do - re splen - do - re *pp*

B. smooth splen - dour is bro - ken is bro - ken
- rì quel va - go splen - do - re splen - do - re *pp*

pp sost.

Più Allegro.

S. *f* The sil-ver heads rise like lit-tle spears
Le sir-ti ar-gen - tee bril - la - no al -

A. *f* The
Le

T. *f* The sil-ver heads rise like lit-tle spears
Le sir-ti ar-gen - tee bril - la - no al -

B. *f* The
Le

Più Allegro.

S. *f* glanc - ing Through the blue mead - ows bloom.
- lor su - i pra - ti, spar - si di fior.

A. sil-ver heads rise like lit-tle spears glancing Through the blue meadows
sir-ti ar-gen - tee, bril - lan-ti, s'al - zan, su - i pra - ti' spar - si di

T. *f* glanc - ing Through the blue mead - ows bloom.
- lor su - i pra - ti spar - si di fior.

B. sil-ver heads rise like lit-tle spears glancing Through the blue meadows
sir-ti ar-gen - tee, bril - lan-ti, s'al - zan, su - i pra - ti' spar - si di

cresc. *ff*

173

S. *p* The
I

A. bloom. *p* The
fior. I

T. *p* The
I

B. bloom. *p* The
fior. I

(As the chorus proceeds the scene darkens. Gauzes rise up till the whole scene takes the appearance of the depths of the sea. The central rock becomes faint and almost undistinguishable; only a pale light strikes down from above.)

Mente il coro continua a cantare la scena di venta buca. Dei veli promiscui s'alzano e s'abbassano gli uni sugli altri fiuchè tutta la scena prende l'aspetto delle profondità, del mare. So scoglio centrale si distingue appena; mea tenue luce viene dal di sopra.

173

S. seas are a-wok-en And turn from their sloth
mar or si sve-glian giù dal lor tor-por

A. seas are a-wok-en And turn from their sloth
mar or si sve-glian giù dal lor tor-por

T. seas are a-wok-en And turn from their sloth
mar or si sve-glian giù dal lor tor-por

B. *f* The
I

Tr. *f*

S. *ff* 3 *>>* *>*
 to follow our dancing, our danc
per danzare e go-der per dan

A. *ff* 3 *>>* *>*
 to follow our dancing, our danc
per danzare e go-der per dan

T. *ff* 3 *>>* *>*
 to follow our dancing, our danc
per danzare e go-der per dan

B. seas are a-woken And turn from their sloth
mar si sveglian gia dal lor tor-por

cresc. *sf* *f*

S. - ing.
- zar.

A. - ing.
- zar.

T. - ing.
- zar.

B. *p* *>*
 to fol - low our danc - ing.
per dan - zar e go - der

p *cresc.*

Tenori. *f* Lord Signor of our mo - tion and the sleep - less state Where -
f del ri - sve - glio e por - ten - to - so o - prar, che

Bassi. *f* Lord Signor of our mo - tion and the sleep - less state Where -
f del ri - sve - glio e por - ten - to - so o - prar, che

Ob. *marc.*

p. stacc. *cresc.*

S. *f* Lord Signor of our
f del ri -

A. *f* Lord Signor of our
f del ri -

T. *f* Lord Signor of our
f del ri -

- in the tranc - ed el - e - ments do wait,
gli a - to - mi in - can - ta - ti san glo - riar

- in the tranc - ed el - e - ments do wait,
gli a - to - mi in - can - ta - ti san glo - riar

- in the tranc - ed el - e - ments do wait,
gli a - to - mi in - can - ta - ti san glo - riar

- in the tranc - ed el - e - ments do wait,
gli a - to - mi in - can - ta - ti san glo - riar

piu f

S. mo - tion and the sleep - less state Where -
sve - glio e por - ten - to - so o - prar che

A. mo - tion and the sleep - less state Where -
sve - glio e por - ten - to - so o - prar che

T. Thy pa - tient ar - mies
noi siam tue le - gion

B. Thy pa - tient ar - mies
noi siam tue le - gion

S. - in the tranced el - e - ments do wait, Thy patient
gli a - to - mi in can - ta - ti san glo - riar noi siam tue

A. - in the tranced el - e - ments do wait, Thy patient
gli a - to - mi in can - ta - ti san glo - riar noi siam tue

T. lis - ten for thy words. The winds bring us but
per far tuo vo - ler I ven - ti scher - zan

B. lis - ten for thy words. The winds bring us but
per far tuo vo - ler I ven - ti scher - zan

B. lis - ten for thy words. The winds bring us but
per far tuo vo - ler I ven - ti scher - zan

S. ar - mies lis - ten for thy words. The
le - gion per far tuo vo - ler. I

A. ar - mies lis - ten for thy words.
le - gion per far tuo vo - ler.

T. mock - er - ies and scorn
si ri - don di noi

B. mock - er - ies and scorn
si ri - don di noi

B. mock - er - ies and scorn
si ri - don di noi

S. winds bring us but mock - er - ies and scorn
ven ti scher - zan si ri - don di noi

A. The winds bring us but mock - er - ies and
I ven ti scher - zan si ri - don di

T. The winds bring us but
I ven ti scher - zan

B. The
I

S. Who should have spurred our surges
chi mai po - ter a' ma - ro

A. scorn
noi Who should have spurred our
chi mai po - ter a'

T. mock-er-ies and scorn Who should have spurred our
si ri - don di noi chi mai po - ter a'

B. winds bring us but mock-er-ies and scorn
ven ti scher - zan si ri - don di noi

B. The winds bring us but
I ven ti scher - zan

mp

S. in - to power And we are
si ac - cor - dō tris - tez - za

A. surges in - to power And
ma - ro si ac - cor - dō tris

T. surges in - to power And we are
ma - ro si ac - cor - dō tris - tez - za

B. Who should have spurred our surges in - to
chi mai po - ter a ma - ro si ac - cor -

B. mock-er-ies and scorn Who should have
si ri don di noi chi mai po -

ff

S. bound in sad-ness and sloth,
le - ga - cie tar - di - tà

A. we are bound in sad-ness and sloth, in sad-ness and
- tez - za le - ga - cie tar - di - tà ed in tar - di -

T. bound in sad-ness and sloth, in
le - ga - cie tar - di - tà tri -

B. power And we are bound in sad-ness and
- do tris - tez - za le - ga - cie tar - di -

B. spurred our surg-es in - to power And we are
- ter a' fiot - ti ac - cor-dò Tris - tez - za

176

mf *dim.*

S. Chained by a
p Stret - ti da

A. sloth,
- tà

T. sad-ness and in sloth, Chained by a
- stex - za e tar - di - tà *p* Stret - ti da

B. sloth,
- tà

B. bound in sad-ness and in sloth,
le - ga - cie con tar - di - tà

f

S. foul *tedio* slow *lan* qui-et *gui-do* we must mourn Hid-ing our
p *pian - giam,* *ce lan do il*

A. Chained by a foul slow qui-et we must mourn
Stret - ti da tedio lan - gui-do noi pia - giam,

T. foul *tedio* slow *lan* - qui-et *gui-do* we noi must mourn Hid-ing our
p *pian - giam,* *ce lan do il*

B. Chained by a foul slow qui-et we must mourn
Stret - ti da tedio lan - gui-do noi pian - giam,

B. Chained by a foul slow qui-et
Stret - ti da tedio lan - gui-do

mf *p*

S. an-guish through the creeping hours In loath - ed still-ness.
mar-tir, d'o - re sen - za fin, in quie - ta cal - ma.

A. Hid-ing our an-guish through the creep-ing hours In loath - ed
ce lan do il mar - tir, d'o - re sen - za fin, in quie - ta

T. an-guish through the creeping hours In loath - ed still-ness.
mar-tir, d'o - re sen - za fin, in quie - ta cal - ma.

B. Hid-ing our an-guish through the creep-ing hours In loath - ed
ce lan do il mar - tir, d'o - re sen - za fin, in quie - ta

B. we must mourn Hid-ing our an-guish through the creeping
noi pian - giam, ce lan do il mar - tir, d'o - re sen - za

dim. *p* *p*

177

A.
still-ness.
cal - ma

B.
still-ness.
cal - ma

B.
pp
hours In loath - - ed still - ness.
fin, in in quie - - ta cal - ma.

pp *legg.*

B.
pp
Hid - ing our
Ce - lan - do il

B.
pp
Hid - ing our
Ce - lan - do il

pp

3

B.
an - guish through the creep - - ing hours
mar - tir, d'o - re sen - - za fin,

B.
an - guish through the creep - - ing hours
mar - tir, d'o - re sen - - za fin,

pp

3

B. In loath - - ed still - ness.
in quie - - ta cal - ma.

In loath - - ed
in quie - - ta

pp
sf

B. still - ness.
cal - ma.

178

A. Chained by a foul slow qui - et
Stret ti da te dio lan - gui

A. Chained by a foul slow qui - et
Stret ti da te dio lan - gui

p *sf*

A. - do, *pp* we must mourn
 noi *pian-giam,*

A. - do, we must mourn
 noi *pian-giam,*

cresc.

A. *Hid - ing our*
ce - lan do il

A. *Hid - ing our*
ce - lan do il

S. *through the*
d'o - re

A. *an - guish through the*
mar - tir, d'o - re

A. *an - guish through the*
mar - tir, d'o - re

S. *creep - ing hours*
sen - za fin,

A. *creep - ing hours*
sen - za fin,

A. *creep - ing hours*
sen - za fin,

Più allegro.

S. *f* O that both the deep
Tal del mar pro - fon -

A. *f* O that both the deep
Tal del mar pro - fon -

T. *f* O that both the deep
Tal del mar pro - fon -

T. *f* O that both the deep
Tal del mar pro - fon -

B. *f* O that both the deep
Tal del mar pro - fon -

179

S. *ff* held cur-rents and the vault - ed skies,
do'l flut-tuar col - le sfe - re del ciel

S. *ff* held cur-rents and the vault - ed skies,
do'l flut-tuar col - le sfe - re del ciel

A. *ff* held cur-rents and the vault - ed skies,
do'l flut-tuar col - le sfe - re del ciel

T. *ff* held cur-rents and the vault - ed skies,
do'l flut-tuar col - le sfe - re del ciel

T. *ff* held cur-rents and the vault - ed skies,
do'l flut-tuar col - le sfe - re del ciel

B. *ff* held cur-rents and the vault - ed skies,
do'l flut-tuar col - le sfe - re del ciel

Maestoso.

179

S. and the vault ed skies Could
col - le sfere del ciel fa -

S. and the vault ed skies Could
col - le sfere del ciel fa -

A. and the vault ed skies Could
col - le sfere del ciel fa -

T. and the vault ed skies Could
col - le sfere del ciel fa -

T. and the vault ed skies Could
col - le sfere del ciel fa -

B. and the vault ed skies Could
col - le sfere del ciel fa -

and the vault ed skies Could
col - le sfere del ciel fa -

S. mate their strength in war
-ran in - siem scop - piar

S. mate their strength in war
-ran in - siem scop - piar

A. mate their strength in war
-ran in - siem scop - piar

T. mate their strength in war
-ran in - siem scop - piar

B. mate their strength in war
-ran in - siem scop - piar

mate their strength in war
-ran in - siem scop - piar

S. and lor rise in
 furor furor con
 S. and lor rise in
 furor furor con
 A. and lor rise in
 furor furor con
 T. and lor rise in
 furor furor con
 B. and rise in war,
 lor furor scop - piar
 B. and rise in
 lor furor scop -

S. com mon temp - est.
 gran tem po - ral.
 S. com - mon temp - est.
 gran tem po - ral. O that del -
 A. com mon temp - est.
 gran tem po - ral.
 T. com mon temp - est.
 gran tem po - ral. O that del -
 B. in war, and rise
 scop - piar lor furor
 B. war, and rise in
 -piar lor furor con

S
O that both the deep held
Tal del - mar pro - fon - do

S
both the deep held cur-rents and the vault - ed skies, _____ Could
-mar pro - fon - do'l flut-tuar col - le sfere del ciel _____ Fa -

A
f
O that both the deep held cur - rents and the
Tal del - mar pro - fon - do'l flut - tuar col - le

T.
f
O that both the deep held cur - rents and the
Tal del - mar pro - fon - do'l flut - tuar col - le

T.
both the deep held cur-rents and the vault - ed skies, _____ Could
-mar pro - fon - do'l flut-tuar col - le sfere del ciel _____ Fa -

B.
in com - mon temp - est! O that
con gran tem - po - ral. Tal del -

B.
com - montempest! O that both the
gran tem-po - ral. Tal del - mar pro -

S. currents and the vault - ed skies Could mate their strength in
'l fluttuar col - le sfere del ciel Fa - ran in - siem scop -

S. mate their strength in war _____ and rise _____ in
- ran in - siem scop - piar _____ lor furor _____ scop -

A. vault - ed skies Could mate _____ their strength in
sfere del ciel Fa - ran _____ in - siem scop -

A. vault - ed skies Could mate their strength in
sfere del ciel Fa - ran in - siem scop -

T. vault - ed skies Could mate their strength _____ in
sfere del ciel Fa - ran in - siem _____ scop -

T. mate their strength in war _____ and rise _____ in
- ran in - siem scop - piar in lor furor re scop -

B. both the deep held currents and the vault - ed skies Could
- l' i - mo mar i fiot - ti col - le sfere del ciel Fa -

B. deep held currents and the vault - ed skies Could
- fon - do'l fluttuar col le sfere del ciel Fa -

P. *[Piano accompaniment]*

181

S. *ff* war and rise in com - mon temp - est
 -piar lor furor con gran tem - po - ral

S. *ff* war and rise in com - mon temp - est
 -piar lor furor con gran tem - po - ral

A. *ff* war and rise in war and rise, and
 -piar lor furor scop - piar lor furor, lor

A. *ff* war and rise in war and rise, and
 -piar lor furor scop - piar lor furor, lor

T. *ff* war and rise in com - mon temp - est
 -piar lor furor con gran tem - po - ral

T. *ff* war and rise in com - mon temp - est
 -piar lor furor con gran tem - po - ral

B. mate their strength in war and rise, and
 -ran in - siem scop - piar lor furor, lor

B. mate their strength in war and rise, and
 -ran in - siem scop - piar lor furor, lor

ff

181

S. and rise in com - mon temp - est.
lor furor con gran tem - po - ral.

A. rise in com - mon temp - est.
furor con gran tem - po - ral.

T. and rise in com - mon temp - est.
lor furor con gran tem - po - ral.

B. rise in com - mon temp - est.
furor con gran tem - po - ral.

SCENE: A faint light falls on the central rock revealing the Sea King seated on a throne of rough stone. He hears the chorus without movement.
 SCENE: Una debole luce cade sullo scoglio centrale, e illumina il Re del mare seduto sopra un trono di ruvido pietra. Ode il coro senza muoversi.

Sea King.

182

Peace! un -
 Zit - to! ri -

S.K. -ru - ly herds! Is my grim si-lence to be moved to speech By such as ye?
 -bel - li or - de! Co - me ar - di - te mio dor - mir tur - bar? Chi sie - te voi?

S.K. *p*

E'en in the qui - et place Where strange sea li - lies
Fin nel tran - quil - lo a - sil co va - ghi gi - gli

S.K.

stare on the grey plain And the lank kelp
d'or vo - sa - te en - trar? sta - lat - ti - ti

S.K.

hangs straight a - bout the face Of rocks for - got - ten,
pen - don su sco - gli ner del mar scor - da - ti.

(cresc.)

183

S.K. *f*

Ye dis - turb my reign.
Io non vo' ru - mor!

ff

S.K. *mf*

I would brood in si - lence and un - known
Tut - to sol, in pa - ce vo - glio star,

S.K.

Save of the mon - strous shad - ows and strange shapes Whom the pri -
co' va - ni spet - tri, ch'un di ma - gi - nar Gen - ti, pria

S.K.

-me - val mad - ness bred. My throne is set in the a -
del l'e - tà del l'or. A Rui - nar sta'l tro - no mio o -

S.K. 184

-byss and dark - ness drapes — My mo - tion - less a - bode.
-mai; vel ner ap - par — cir - con - da'l mio re - gal.

p

S.K. *The night that bounds My sub - ject spa - ces has no fier - cer*
tri - ste ma - nier L'av - vol - ge o - vun - que col più gran squal -

S.K. *gloom; The ghost - ly void which the fair stars sur - rounds Is not so*
-lor; l'im - men - so ciel con tut - ti i suoi splen - dor di que - sta

S.K. *still as this deep sun - ken room. Here lone - ly ran - ges from — cre - a - tion*
stan - za lo cal - ma non ha. Te - tre gio ga - ie dal - la cre - a -

185

S.K. *cursed Doomed — to black hor - ror and e - ter - nal stealth Shoot crook - ed*
- zion a o - blio dan - na - te ed e - ter - no or - ror, spor - gon lor

S.K.

fin - gers air - wards and a thirst For high - er
ci - me al - - - - - ciel a chia - mar Di so - le un

mf *(dim.)*

S.K.

pha - ses, shed a loath - some wealth Of blind - and limb - less
rag - gio, ad il - lu - mi - nar Lor vi ta di do -

dim. *p*

Poco allegro.

186

S.K.

life. Here deep be - yond all
-lor Qui, sot - to il mar nel -

p *Red.*

S.K.

mo - tion, I will grieve a - part, Sleep - less a - lone a -
l'i - mo mi la - men - te - rò; ve - gliar do - vro e l'a -

p *pp*

S.K.

p

-midst a hell of sleep, Mourn-ing a - lone_ with things_ that
 -ver - no dor - mi - rà. *Sol pian - ge - rò_ fra co - se*

S.K.

pp 187

have no heart. I will for - get_ that I did
sen - za cor. Io scor - de - rò_ d'a - ver ser -

S.K.

ev - er wield The throb - bing lightning on_ the
 -ra - to'n man ter - ri - bil fol - gor sul_ flut -

S.K.

cresc. *3*

wa - tery field. I will for - get_ that
 -tuan - te mar. *Io scor - de - rò_ d'a -*

S.K.

I did ev - er loose _____ The ra - vag - ing of temp - ests -
 -ver *sfre - na - to mai* _____ *l'or - ri - bi - li tem - pe - ste;* -

188

S.K.

for my use. _____
 per me sol. _____

S.K.

Be still ye re - bels of my realm and know _____
 O - là! ri - bel - li, ram - men - tar deg - g'io? -

S.K.

That I though si - lent am no less your _____
 ch' an - che ta cen - te, son pur vo - stro

188a

S.K.

King
Re

Than here - to - fore;
per co - man - dar

Musical score for system 188a. The vocal line (S.K.) is in bass clef with lyrics. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *cresc.* and *p*. There are various musical notations such as slurs, accents, and fermatas.

S.K.

si - lent be ye and low,
loc - ca a voi ub - bi - dir

or my wrath shall bring The
se sde - gna - te, mai Bo -

Musical score for system 188b. The vocal line (S.K.) is in bass clef with lyrics. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *p*, *sf p*, and *f*. There are various musical notations such as slurs, accents, and fermatas.

S.K.

strong white fet - ters of the north on you.
-rea co' cep - pi di gel v'in - ca - glie - rà

p rit.
Ye shall be
Tut - ti nel

Musical score for system 188c. The vocal line (S.K.) is in bass clef with lyrics. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *p*, *sf p*, and *rit e dim.*. There are various musical notations such as slurs, accents, and fermatas.

188b

S.K.

dun - geoned in a keep of ice.
ghiac - cio vo' in - car - ce - rar.

Musical score for system 188d. The vocal line (S.K.) is in bass clef with lyrics. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *pp*. There are various musical notations such as slurs, accents, and fermatas.

Allegro.

Tenor: Down all ye hood - ed hosts,
Bass: Ab - bas - so, o guerrier!

f *Ab* *f* *Ab* *p*

T. Down all, and sink to the lev - el breast Of the
Ca - la - te giù tut - ti, fin al sen Nel pur -

B. Down all, and sink to the lev - el breast Of the
Ca - la - te giù tut - ti, fin al sen Nel pur -

pp *dim.*

T. dim film - ed depths where - on we rest, Our
- pu - re - o mar do - ve dor - miam il

B. dim film - ed depths where - on we rest, Our
- pu - re - o mar do - ve dor - miam il

pp *f* *10*

T. king wars not to - day.
Re non vuol pu - gnar.

B. king wars not to - day.
Re non vuol pu - gnar.

f *3*

p rit. dim.

p

The Sea King. 191

Andante espressivo.

esp. sost.

p ³

Was he not
Bam-bo-lin

S. K.

suc-kled by the curv-ing swell And fed with milk the shin - ing
suc-chiò il ma - rin net-tar Poi l'al - lat - to la schin - ma

p

S. K.

rocks draw forth Of my wild herds.
ch'a gi - tàr sco - gli del mar.

f

dim.

³

S. K.

O! my son, my son! E - ven the
 Mio fi - glinol, te - sor! An - che le

mp *p*

S. K.

ser - vants of my hands, the blunt un - heed - ing waves call for
 roz - ze, paz - ze, ser - ve mie Le on de, chia - man di

193

S. K.

thee - as they run up - on my ser - vice, and the lone - ly birds The
 te, nel ve - nir A ser - vir - mi qui gluc - cel - li - ni van can -

pp

S. K.

flit - ting pet - rel and gaunt circ - ling tern Cry for thine ab - sence.
 - tan - do per te, la can - zon d'a - mor; pian - gon' mio Dy - lan.

dim. *sf*

S. K.

Of the teeming herds Who wait my goad-ing, And the fires that burn
Greg-gi ch'a-spet-tan Da - me lo sti-mol, l'in-cen-dio strut-tor,

p *sf*

S. K.

194

But for my caus-es there are none who lack A
Sol per mia ca-giou tut-ti insiem bra-man O -

pp (esp. cantabile) *sf*

S. K.

long - ing for thy pres - ence. Once my love
-gnor l'a - mor mio Dy - lan. Mio te - sor

p *dim.*

S. K.

Hard won from these red shores drew back In-to the hills that straight - ly
ch'a spiag - ge con - qui - stai, las su Sul-le col-li - ne an - - do;

ppp rit.

195

S. K.

stand a - bove Their hab - it - ants like beasts a - cross their
là! *las - sù!* *Color* *quai le - on* *s'av - ven - tan a lui* *a sbra -*

S. K.

prey And came no more. And I was
- nar. *Più non tor - nò!* *do - len - te*

S. K.

195a

sor - row - ful but not en - an - gered. Then a
mol - to fui *Ma, non m'a - di - rai.* *Quan - do*

S. K.

sud - den day Cast me a babe, and on the
Ecco un di *Par - ve un bam - bin* *e l'in - do -*

S.K.

mor - row full of spark - ling glad - ness, my good gen - tle
 ma - ni pien Di vi - va gio - ia i miei ser - vi -

195b

S.K.

slaves Bore me my son. And he was lord of us The
 - tor Diër mi'l fan ciul Fù - no - stro buon so - vran Fi -

S.K.

fair lone child of the winds and waves, And
 - glinol del - l'on - de e de' zef - fir Ep -

195c

S.K.

yet he left us aye, The ward of us, Resought the
 - pur se n'an - dò, si, il bel fan - ciul. cer - ca - to'n

S. K.

land My love is lost to me.
n'van Per du to mio te-sor

esp.

S. K.

The seas have striv - en and the lands have won - Take
lot - ta - va'l ma - re, ma la ter - ra vin - se Pren-

f

S. K.

what ye will - Count not the cost to me - But not
- de - te pur tut - to che pos - so dar Vò l'a

195d

sf ff p

S. K.

my son.
mor mio.

pp dim. ppp

Str.

"Wild Fowl."

Uccelli selvatier.

Hearken all ye wings who spurn land or wave.

SCENE. During the Sea Kings song the upper portion of the scene becomes more lurid. Across the stormy light pass the Wild Fowl as though flying low across the surface of the sea.

Udite anghi che sdequate terra e mare.

SCENE. Durante il canto del Re del mare la parte superiore della scena ed diventata neroccia come se al di la delle acque si preparasse il temporale. Traverso la torbida luce si vedano forme d'uccelli che volano basso sulla superfine del mare.

Presto leggiero.

The musical score consists of six systems of piano accompaniment. Each system is written for two staves (treble and bass clef). The music is in a minor key, indicated by three flats in the key signature. The tempo is marked 'Presto leggiero'. The score includes various dynamic markings such as *pp* (pianissimo), *sf* (sforzando), *f* (forte), and *dim.* (diminuendo). There are also performance instructions like *8va* (octave) and *8* (octave). Measure numbers 196 and 197 are clearly marked. The notation includes chords, single notes, and rests, with some notes marked with accents.

pp

First system of musical notation, measures 187-192. Treble and bass staves with piano (*pp*) dynamic marking.

198

Second system of musical notation, measures 193-198. Treble and bass staves with piano (*pp*) dynamic marking.

Third system of musical notation, measures 199-204. Treble and bass staves with piano (*pp*) dynamic marking, transitioning to forte (*sf*) in the final measure.

199

Fourth system of musical notation, measures 205-210. Treble and bass staves with piano (*p*) dynamic marking and a *dim.* (diminuendo) marking.

Fifth system of musical notation, measures 211-216. Treble and bass staves with piano (*p*) dynamic marking and a forte (*f*) marking.

200

Sixth system of musical notation, measures 217-222. Treble and bass staves with piano (*p*) dynamic marking, transitioning to forte (*f*) and fortissimo (*ff*) markings.

dim. p

This system contains the first two staves of music. The upper staff features a complex, chromatic texture with many accidentals. The lower staff has a more melodic line with some grace notes. A *dim.* marking is placed above the first measure, and a *p* marking is placed above the second measure.

201 sf p sf p

This system contains the third and fourth staves. The upper staff has a series of chords with some grace notes. The lower staff has a rhythmic accompaniment. A *sf p* marking is placed above the first measure, and another *sf p* marking is placed above the fourth measure. The number 201 is written above the first measure.

p pp

This system contains the fifth and sixth staves. The upper staff continues with chords and grace notes. The lower staff has a melodic line. A *p* marking is placed above the first measure, and a *pp* marking is placed above the fourth measure.

cresc.

This system contains the seventh and eighth staves. The upper staff has a series of chords. The lower staff has a melodic line. A *cresc.* marking is placed above the fourth measure.

202 sf sf

This system contains the ninth and tenth staves. The upper staff has a series of chords. The lower staff has a melodic line. A *sf* marking is placed above the first measure, and another *sf* marking is placed above the fourth measure. The number 202 is written above the first measure.

calando 203 lunga p dim. piu p ppp

This system contains the eleventh and twelfth staves. The upper staff has a series of chords. The lower staff has a melodic line. A *calando* marking is placed above the first measure, and a *lunga* marking is placed above the eighth measure. A *p dim.* marking is placed above the first measure, a *piu p* marking is placed above the fourth measure, and a *ppp* marking is placed above the eighth measure. The number 203 is written above the first measure.

Sopranos. *p*

Breth-ren we have
Fra - tei a spet -

Contraltos. *p*

Breth-ren we have
Fra - tei a spet -

Larghetto cantando.

p *sost.*

204

s. wait - - ed long Played our
- tam - - mo as - sai Non suo -

c. wait - - ed long Played our
- tam - - mo as - sai Non suo -

s. play and sung our song.
- niam, non can - tiam più.

c. play and sung our song.
- niam, non can - tiam più.

S. Where is Dy - lan? Where is Dy - lan?—
 Dov' è Dy - lan? Dov' è Dy - lan?—

C. Where is Dy - lan? Where is Dy - lan?
 Dov' è Dy - lan? Dov' è Dy - lan?

S. *pp* Where is Dy - lan?—
 Dov' è Dy - lan?—

C. *pp* Where is Dy - lan?—
 Dov' è Dy - lan?—

p *dim.* *pp*

205

S. — — — — —

C. — — — — —

ppp *Segue*

“Wild Fowl.”

Dead, his wrong
Drives us faster than the wind. Up, we pass!—

“Uccelli Selvatici.”

Sua morte
Traeci più presto del vento. Voliam.

Presto leggero e marcato.

Wd. Wd.

The musical score is written for piano in 6/8 time. It consists of two pieces: "Wild Fowl" and "Uccelli Selvatici". The tempo is marked "Presto leggero e marcato". The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into systems, with measure numbers 206 and 207 indicated. Dynamic markings include *pp* (pianissimo), *sf* (sforzando), *f* (forte), and *dim.* (diminuendo). The notation includes chords, arpeggios, and melodic lines in both hands.

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff contains complex chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *pp*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff contains complex chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *sf*.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff contains complex chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *(dim.)* and *pp*. Measure number 208 is indicated above the first measure.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff contains complex chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *fz*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff contains complex chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *pp*. Measure number 209 is indicated above the first measure.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff contains complex chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *cresc.*, *f*, and *ff*.

210

sf

sf *dim.*

pp *f*

Poco meno mosso.

211

ff (*esp.*) *p*

212

pp

dim. *pppp* Segue.

The Sea King rises from his throne. A troubled light begins to descend into the scene and wavering beams.

Il re del mare salza dal trono. Una luce torbida comincia a discendere sulla scena con ombre vaghe.

Sea King.

Allegro Marcato.

S.K.

Lo! my power is stirred with wonder,
 Ve' 'l mio re-gno ma-ra - vi - glia - to

S.K.

And min - gled voi - ces cleave a - sun - - der
 'i Si - len - zio e da' can - ti svia - - to

cresc.

213

S.K.

This shrin - ed still - ness as the thun - der Tears the hot
 Co - si il ful - mi - ne fu - ren - te Squar - cia l'az -

S.K.

pur - ple that the heav - - ens sway.
 - zur - ro del ciel por - - po - rin.

S.K.

What mes - sage bear ye, that ye dare e -
 Che v'an - ge, au - gei? ch'o - sa - te sfi -

S.K.

- voke The phan - tom of mine an - ger,
 - dar Mia col - le - ra tre - men - da?

S.K.

flaunt - ing birds? Be swift in an - swer or a
 Qual ar - dir? — Pres - ti al di - re se no

214

S.K.

fier - y stroke Spat heav - en-wards from the flam - - ing
 spu - te - rò Dai col - li miei; vi fa - rò col

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a fermata on a dotted quarter note, followed by eighth notes. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include accents and a forte (f) marking.

S.K.

hills, shall choke Your shriek - ing throats.
 sì ta - cer E sof fo - car.

The second system continues the vocal and piano parts. The vocal line has a fermata on a dotted quarter note. The piano accompaniment includes a piano (p) dynamic marking and a triplet of eighth notes in the right hand. The texture remains dense with sixteenth-note patterns.

S.K.

Give me your words.
 Par - la - te pur.

The third system shows the vocal line with a fermata on a dotted quarter note. The piano accompaniment features a forte (f) dynamic marking and an 'sf accel.' (sforzando accelerando) instruction. The piano part includes a triplet of eighth notes and a 'vires' marking at the bottom.

S.K.

The fourth system shows the vocal line with a fermata on a dotted quarter note. The piano accompaniment features a forte (f) dynamic marking and a 'rit.' (ritardando) instruction. The piano part includes a 'vires' marking at the bottom.

Wild Fowl Chorus (and Semi Chorus.)

Tempo Andante.

215

Sop. I. *p* > *p* >

Dead, Dead is Dylan,
Fù Fù bel Dylan!

Sop. II. *p* > *p*

Dead, Dead is Dylan,
Fù Fù bel Dylan!

Cont. I. *p* > *p* >

Dead, Dead is Dylan,
Fù Fù bel Dylan!

Cont. II. *p* > *p* >

Dead, Dead is Dylan,
Fù Fù bel Dylan!

Ten. I. *p* > *p* >

Dead, Dead is Dyl - an,
Fù Fù bel Dy - lan!

Ten. II. *p* > *p*

Dead, Dead is Dyl - an,
Fù Fù bel Dy - lan!

Bass I. *p* > *p*

Dead, Dead is Dyl - an,
Fù Fù bel Dy - lan!

Bass II. *p* > *p*

Dead, Dead is Dyl - an,
Fù Fù bel Dy - lan!

Tempo Andante. 215

p sostenuto *f*

poco marc.

S.I. Dead, Fù Dead Fù is Dylan, bel Dylan We have Noi vo -
 S.II. Dead, Fù Dead Fù is Dylan, bel Dylan We have Noi vo -
 C.I. Dead, Fù Dead Fù is Dylan, bel Dylan
 C.II. Dead, Fù Dead Fù is Dylan, bel Dylan
 T.I. Dead, Fù Dead Fù is Dyl - an, bel Dy - lan,
 T.II. Dead, Fù Dead Fù is Dyl - an, bel Dy - lan,
 B.I. Dead, Fù Dead Fù is Dyl - an, bel Dy - lan,
 B.II. Dead, Fù Dead Fù is Dyl - an, bel Dy - lan,
 Piano part with dynamics *p* and *f*.

S.I. raced a-bove the shield The burnished cov-er that you.
- liam su specchian - te mar Che'l cen - no tuo può far vi -

S.II. raced a-bove the shield The burnished cov - er that you
- liam su specchian - te mar Che'l cen - no tuo può far vi -

C.I. *p*
We have raced a-bove the shield The burnished
Noi vo - liam su specchian - te mar Che'l cen - no

C.II. *p*
We have raced a-bove the shield The burnished
Noi vo - liam su specchian - te mar Che'l cen - no

T.I. We have
Noi vo -

T.II. *p*
We have raced a -
Noi vo - liam su spec -

B.I. *p*
We have raced above the
Noi vo - liam su specchian - te

B.II. We have
Noi vo -

p
poco a poco cresc.

216

S.I. wield. -
- brar. -

S.II. wield. -
- brar. -

C.I. cov-er that you wield.
tuo può far vi - brar. *p*

C.II. cov - er that you wield.
tuo - può - far vi - brar. *p*

T.I. raced a - bove the shield The burnished cov - er that you
- liam su spec-chian - te mar Che'l cen-no tuo può far vi -

T.II. - bove the shield The burnished cov - er that you wield. Care-less of the
chian - te mar Che'l cen-no tuo può far vi - brar. D'Eol non ci cal,

B.I. shield - The burnished cov - er that you wield.
mar - Che'l cen-no tuo può far vi-brar. *p*

B.II. raced a - bove the shield The burnished
- liam su specchian - te mar Che'l cen-no

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mf
S.I. Care - less of the
D'Eol non ci cal,

mf
S.II. Care - less of the
D'Eol non ci cal,

p
C.I. Care-less of the wind our mas - ter
D'Eol non ci cal, Re dei ven - ti;

p
C.II. Care-less of the wind our mas - ter
D'Eol non ci cal, Re dei ven - ti;

mf
T.I. wield. Care - less of the wind our mas - ter
- brar. D'Eol non ci cal Re dei ven - ti;

wind our mas-ter, Cry-ing loud and fly - ing fast - er
Re dei ven - ti; Ma vo - lan - do su e stril - len - ti

mf
B.I. Care-less of the wind our mas - ter, Cry-ing loud and fly - ing
D'Eol non ci cal, Re dei ven - ti; Ma vo - lan - do su e stril -

mf
B.II. cov - er that you wield Careless of the
tuò puo far vi - brar D'Eol non ci cal

poco a poco cresc.

p

poco a poco cresc.

S.I. wind our mas - ter, Cry - ing loud and fly - ing fas - ter,
Re dei ven - ti; Ma vo - lan - do su e stril - len - ti

S.II. wind our mas - ter, Cry - ing loud and fly - ing fas - ter,
Re dei ven - ti; Ma vo - lan - do su e stril - len - ti

C.I. Cry - ing loud and fly - ing fas - ter, *f* Scream - ing death _____ and
Ma vo - lan - do su e stril - len - ti Furie mor - tal _____ av -

C.II. Cry - ing loud and fly - ing fas - ter, Scream - ing death _____ and
Ma vo - lan - do su e stril - len - ti Furie mor - tal _____ av -

T.I. Cry - ing loud and fly - ing fas - ter, Scream - ing death
Ma vo - lan - do su e stril - len - ti Furie mor - tal

T.II. Cry - ing loud and fly - ing fas - ter, Scream - ing death
Ma vo - lan - do su e stril - len - ti Furie mor - tal

B.I. fas - ter _____ Cry - ing loud and fly - ing faster,
- len - ti _____ Ma vo - lan - do su e stril - len - ti

B.II. wind our master Cry - ing loud and fly - ing faster,
Re dei ven - ti; Ma vo - lan - do su e stril - len - ti

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S.I. *f* *f*
 Scream - ing death and fir - ing rage, Wak - ing all the
Furie mor - tal av - vam - pe - rem. *Tut - to 'l mon - do*

S.II *f*
 Scream - ing death and fir - ing rage, Wak - ing all the
Furie mor - tal av - vam - pe - rem. *Tut - to 'l mon - do*

C.I
 fir - ing rage Wak - ing all the world — to wage War — of vengeance
- vam - pe - rem. Tut - to 'l mon - do tur - be - rem Gran — ven - det - ta

C.II
 fir - ing rage Wak - ing all the world — to wage War of ven - geance
- vam - pe - rem. Tut - to 'l mon - do tur - be - rem Gran ven - det - ta

T.I *f*
 Scream - ing death and fir - ing rage, Wak - ing all the
Furie mor - tal av - vam - pe - rem. *Tut - to 'l mon - do*

T.II *f*
 Scream - ing death and fir - ing rage, Wak - ing all the
Furie mor - tal av - vam - pe - rem. *Tut - to 'l mon - do*

B.I *f*
 Screaming death — and fir - ing rage, Wak - ing all — the
Furie mor - tal — av - vam - pe - rem. Tut - to 'l mon - do a

B.II *f*
 Scream - ing death and fir - ing rage, Wak - ing all the
Furie mor - tal av - vam - pe - rem. Tut - to 'l mon - do

217

f

S.I.
world to wage War of vengeance..
tur - be - rem Gran ven - det - ta!

S.II
world to wage War of vengeance.
tur - be - rem Gran ven - det - ta!

C.I.
War of ven - geance, War of
Si ven - det - ta Gran ven -

C.II
War of ven - geance War of vengeance, War of
Si ven - det - ta Gran ven - det - ta! Gran ven -

T.I.
world to wage War of ven - geance..
tur - be - rem Gran ven - det - ta!

T.II
world to wage War of ven - geance..
tur - be - rem Gran ven - det - ta!

B.I.
world to wage War of ven - geance, War of
tur - be - rem Gran ven - det - ta Gran ven -

B.II
world to wage War of ven - geance, War of
tur - be - rem Gran ven - det - ta Gran ven -

Piano part includes dynamics: *f*, *tr*, *3*.

S. I. *ff* **Scream - - ing death and fir - ing rage Wak - ing**
Furie mor - tal av - vam - pe - rem Tut - to

S. II. *ff* **Scream - - ing death and fir - ing rage Wak - ing**
Furie mor - tal av - vam - pe - rem Tut - to

C. I. *ff* **ven - geance. _____ Screaming death and fir - ing rage Wak - ing**
- det - ta! _____ Furie mor - tal av - vam - pe - rem Tut - to

C. II. *ff* **ven - geance. _____ Screaming death and fir - ing rage Wak - ing**
- det - ta! _____ Furie mor - tal av - vam - pe - rem Tut - to

T. I. *ff* **Scream - - ing death and fir - ing rage. Wak - ing**
Furie mor - tal av - vam - pe - rem Tut - to

T. II. *ff* **Scream - - ing death and fir - ing rage. Wak - ing**
Furie mor - tal av - vam - pe - rem Tut - to

B. I. **ven - geance, _____ Ri - ot, tur - moil madness, hell,**
- det - ta! _____ Or - ge! stra - gi! mor - te! orror!

B. II. **ven - geance, _____ Ri - ot, tur - moil madness, hell,**
- det - ta! _____ Or - ge! stra - gi! mor - te! orror!

ff

S. I.
 all the world to wage War of vengeance!
 'l mon - do tur - be - rem Gran ven - det - ta!

S. II.
 all the world to wage War of vengeance!
 'l mon - do tur - be - rem Gran ven - det - ta!

C. I.
 all the world to wage War of ven - geance!
 'l mon - do tur - be - rem Gran ven - det - ta!

C. II.
 all the world to wage War of ven - geance!
 'l mon - do tur - be - rem Gran ven - det - ta!

T. I.
 all the world to wage War of ven - geance! Ri - ot,
 'l mon - do a guer - reg - giar Gran ven - det - ta! Or - ge!

T. II.
 all the world to wage War of ven - geance! Ri - ot,
 'l mon - do tur - be - rem Gran ven - det - ta! Or - ge!

B. I.
 Air and wa - ter leagued can swell Tem - pest, dark - ness,
 ch'ac - qua ed a - ria pos - son dar Gran - din ful - min

B. II.
 Air and wa - ter leagued can swell Tem - pest, dark - ness,
 ch'ac - qua ed a - ria pos - son dar Gran - din ful - min

(Pos.)

p *cresc.*

S. I.
 Ri-ot, tur - moil, madness, hell
 Or-ge! stra - gi! mor-te! orror!

p *cresc.*

S. II.
 Ri-ot, tur - moil, madness, hell
 Or-ge! stra - gi! mor-te! orror!

p *f*

C. I.
 Ri-ot, tur - moil, madness, hell, Air and wa - ter
 Or-ge! stra - gi! mor-te! orror! ch'ac - qua ed a - ria

p *f*

C. II.
 Ri-ot, tur - moil, madness, hell, Air and wa - ter
 Or-ge! stra - gi! mor-te! orror! ch'ac - qua ed a - ria

T. I.
 tur - moil, mad - ness, hell, Air and wa - ter leagued can swell
 stra - gi! mor - te! orror! ch'ac - qua ed a - ria pos - son - dar

f

T. II.
 tur - moil, mad - ness, hell, Air and wa - ter leagued can swell
 stra - gi! mor - te! orror! ch'ac - qua ed a - ria pos - son - dar

B. I.
 light - ning fell,
 sa - - et - tar,

B. II.
 light - ning fell,
 sa - - et - tar,

f p *cresc.*

poco marcato

p

f *>*

S. I. mad - - ness, hell, Air and wa-ter leagued can
mor - - te! orror! ch'ac - qua ed aria pos - son

S. II. mad - - ness, hell, Air and wa-ter leagued can
mor - - te! orror! ch'ac - qua ed aria pos - son

C. I. leagued _____ can swell Tem-pest, dark - ness, lightning fell,
pos - - son dar. Gran-din, ful - min sa - et - tar,

C. II. leagued _____ can swell Tem-pest, dark - ness, lightning fell,
pos - - son dar. Gran-din, ful - min sa - et - tar,

T. I. Tem - pest, darkness, lightning fell, Air and wa-ter leagued can swell
Gran - din, ful - min sa - et - tar ch'ac - qua ed aria pos - son dar

T. II. Tem - pest, darkness, lightning fell, Air and wa-ter leagued can swell
Gran - din, ful - min sa - et - tar ch'ac - qua ed aria pos - son dar

f *>*

B. I. Air and water leagued can swell _____
ch'ac - qua ed aria pos - son dar

B. II. Air and water leagued can swell _____
ch'ac - qua ed aria pos - son dar

B. III. Air and water leagued can swell _____
ch'ac - qua ed aria pos - son dar

fz *mp marc.*

S. I. swell dar Tem - pest, dark - ness, light - ning fell, Gran - din, ful - min sa - et - tar *cresc.*

S. II swell dar Tem - pest, dark - ness, light - ning fell, Gran - din, ful - min sa - et - tar *cresc.*

C. I *f* Ri - ot, tur - moil, mad - ness, hell, Or - ge! stra - gi! mor - te! orror! *cresc.*

C. II *f* Ri - ot, tur - moil, mad - ness, hell, Or - ge! stra - gi! mor - te! orror! *cresc.*

T. I Tem - pest, dark - ness, light - ning fell, Gran - din, ful - min sa - et - tar, *cresc.*

T. II Tem - pest, dark - ness, light - ning fell, Gran - din, ful - min sa - et - tar *cresc.*

B. I Tem - pest, dark - ness, light - ning fell, Gran - din, ful - min sa - et - tar *cresc.*

B. II Tem - pest, dark - ness, light - ning fell, Gran - din, ful - min sa - et - tar *cresc.*

B. III Tem - pest, dark - ness, light - ning fell, Gran - din, ful - min sa - et - tar *cresc.*

sempre *più* *cresc.*

S. I. Air and wa-ter leagued can
ch'ac - qua ed a-ria pos - - son

S. II. Air and wa-ter leagued can
ch'ac - qua ed a-ria pos - - son

C. I. Air and wa-ter leagued can swell Tem - pest,
ch'ac - qua ed a-ria pos - son dar Gran - din,

C. II. Air and wa-ter leagued can swell Tem - pest,
ch'ac - qua ed a-ria pos - son dar Gran - din,

T. I. King of the seas,
Re de' - - gran mar

T. II. King of the seas,
Re de' - - gran mar

B. I. King of the seas,
Re de' - - gran mar

B. II. King of the seas,
Re de' - - gran mar

B. III. King of the seas,
Re de' - - gran mar

(Pos.)

The piano accompaniment features a Poson part in the upper register and a grand staff in the lower register. The grand staff includes a treble clef and a bass clef. The music is in a key with one sharp (F#) and a common time signature. The Poson part has a melodic line with some grace notes. The grand staff accompaniment consists of a bass line with triplets and chords in the right hand. Dynamics include *ff* and accents.

S. I. swell dar Tem-pest, Gran-din, dark-ness, ful-min light-ning fell, sa-et-tar

S. II. swell dar Tem-pest, Gran-din, dark-ness, ful-min light-ning fell, sa-et-tar

C. I. dark-ness, ful-min light-ning fell, sa-et-tar Ri-ot, Or-ge! tur-moil, stra-gi!

C. II. dark-ness, ful-min light-ning fell, sa-et-tar Ri-ot, Or-ge! tur-moil, stra-gi!

T. I. King Re of de-gran the Seas. mar

T. II. King Re of de-gran the Seas. mar

B. I. King Re of de-gran the Seas. mar

B. II. King Re of de-gran the Seas. mar

B. III. King Re of de-gran the Seas. mar

(Pos.)

J. H. 7

S. I. *dim.*
 Ri-ot, tur - - moil, mad - - ness, hell,
 Or-ge! stra - - gi! mor - - te! orror!

S. II. *dim.*
 Ri-ot, tur - - moil, mad - - ness, hell,
 Or-ge! stra - - gi! mor - - te! orror!

C. I. *dim.*
 mad - ness, hell, Air and wa - ter leagued can swell
 mor - te! orror! ch'ac - qua ed a - ria pos - son dar

C. II. *dim.*
 mad - ness, hell, Air and wa - ter leagued can swell
 mor - te! orror! ch'ac - qua ed a - ria pos - son dar

T. I. *dim.*
 hear thou the spell,
 u - - drai ma - lia.

T. II. *dim.*
 hear thou the spell,
 u - - drai ma - lia.

B. I. *dim.*
 hear thou the spell,
 u - - drai ma - lia.

B. II. *dim.*
 hear thou the spell,
 u - - drai ma - lia.

B. III. *dim.*
 hear thou the spell,
 u - - drai ma - lia.

dim.

S. I. Air and wa - ter leagued can swell Temp - est,
 ch'ac - qua ed a - ria pos - son dar. Or - ge!

S. II. Air and wa - ter leagued can swell Temp - est,
 ch'ac - qua ed a - ria pos - son dar. Or - ge!

C. I. Temp - est, dark - ness, light - ning,
 Or - ge! stra - gi! mor - te!

C. II. Temp - est, dark - ness, light - ning,
 Or - ge! stra - gi! mor - te!

T. I. King
 Re

T. II. King
 Re

B. I. King
 Re

B. II. King
 Re

B. III. King
 Re

Pos.

S. I.
dark - ness, light - - ning, Tempest, darkness,
stra - gi! mor - - te! Grandin, ful-min

S. II.
dark - ness, light - - ning, Tempest, darkness,
stra - gi! mor - - te! Grandin, ful-min

C. I.
fell, — Tempest, Tempest,
orror! — Grandin, ful-min

C. II.
fell, — Tempest, Tempest,
orror! — Grandin, ful-min

T. I.
of the seas, — Hear thou the spell, Tempest,
de' - gran mar — u - - drai ma - lià Grandin

T. II.
of the seas, — Hear thou the spell, Tempest,
de' - gran mar — u - - drai ma - lià Grandin

B. I.
of the seas, — Hear thou the spell, Tempest,
de' - gran mar — u - - drai ma - lià Grandin

B. II.
of the seas, — Hear thou the spell, Tempest,
de' - gran mar — u - - drai ma - lià Grandin

B. III.
of the seas, — Hear thou the spell, Tempest,
de' - gran mar — u - - drai ma - lià Grandin

Pos.

Piano accompaniment with complex rhythmic patterns and triplets.

S. I. darkness, light - ning fell, *cresc. molto*
ful-min sa - et - tar,

S. II. darkness, light - ning fell,
ful-min sa - et - tar,

C. I. darkness, King of the seas,
ful-min Re de' - gran mar

C. II. darkness, King of the seas,
ful-min Re de'-gran mar

T. I. darkness, hear thou the spell,
ful-min u - drai ma - lia

T. II. darkness, hear thou the spell,
ful-min u - drai ma - lia

B. I. darkness, hear thou the spell,
ful-min, u - drai ma - lia

B. II. darkness, Tempest, dark-ness,
ful-min, Grandin, ful - min

B. III. darkness, King of the
ful-min, Re de' - gran

Pos. *cresc. - - - - - molto*

p cresc. - - - - - molto

S. I. King of the seas, hear thou the spell,
Re de'-gran mar, u - drai ma - lia,

S. II. King of the seas, hear the spell,
Re de'-gran mar, udrai ma - lia,

C. I. hear thou the spell, hear the spell,
u - drai ma - lia, udrai ma - lia,

C. II. hear thou the spell,
u - drai ma - lia,

T. I. King of the seas, hear thou the spell,
Re de' - gran mar, u - drai ma - lia,

T. II. hear thou the spell,
u - drai ma - lia,

B. I. King of the seas, hear thou the spell,
Re de' - gran mar, u - drai ma - lia,

B. II. light - ning fell, King hear the spell,
sa - et - tar Re, udrai ma - lia,

B. III. seas, hear thou the spell,
mar, u - drai ma - lia,

Pos.

S. I. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

S. II. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

C. I. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

C. II. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

T. I. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

T. II. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

B. I. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

B. II. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

B. III. Thy son has laid up - on us.
che tuo fi-gliuol ci lar - già.

p *ff* *mp* Tr. Cor.

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S. *p*
Thy son has laid up - on
Che tuo fi - gliuol ci lar -

A. *p*
Thy son has laid up - on
Che tuo fi - gliuol ci lar -

T. *p*
Thy son has laid up - on
Che tuo fi - gliuol ci lar -

B. *p*
Thy son has laid up - on
Che tuo fi - gliuol ci lar -

221

pp
p
trmm
trmm
trmm
trmm

S. us. - già. Sop.

A. us. - già.

T. us. - già. Cont.

B. us. - già.

trmm
dim.
pp
espress.

S.I. *pp* Through the glare and chill of dawn, *p* A - bove thy
Al l'au - ro - ra del mat - tin, *Por - tiam per*

S.II. *pp* Through the glare and chill of dawn, *p* A - bove thy
Al l'au - ro - ra del mat - tin, *Por - tiam per*

C.I. *pp* Through the glare and chill of dawn, *p* A - bove thy
Al l'au - ro - ra del mat - tin, *Por - tiam per*

C.II. *pp* Through the glare and chill of dawn, *p* A - bove thy
Al l'au - ro - ra del mat - tin, *Por - tiam per*

Adagio solenne.

espr. *legate*

S.I. *p* des - erts we have borne Ti - dings of thy son.
pla - ghe sen - za fin, Nuo - ve di Dy - lan.

S.II. *p* des - erts we have borne Ti - dings of thy son.
pla - ghe sen - za fin, Nuo - ve di Dy - lan.

C.I. *p* des - erts we have borne Ti - dings of thy son.
pla - ghe sen - za fin, Nuo - ve di Dy - lan.

C.II. *p* des - erts we have borne Ti - dings of thy son.
pla - ghe sen - za fin, Nuo - ve di Dy - lan.

p

S. I. Pi - ty of his death we cried. *p*
 Glo - rie eges - ta - sue can - tiam.

S. II. Pi - ty of his death we cried. *p*
 Glo - rie eges - ta - sue can - tiam.

C. I. *p* Pi - ty of his death we cried. *p*
 Glo - rie eges - ta - sue can - tiam.

C. II. *p* Pi - ty of his death we cried. *p*
 Glo - rie eges - ta - sue can - tiam.

223 *cresc.*

S. I. Ven - geance for his end be - side, We have raised the
 Ven - giar mor - te sua vo - gliam L'on - de scos - se

S. II. Ven - geance for his end be - side, We have raised the
 Ven - giar mor - te sua vo - gliam L'on - de scos - se

C. I. Ven - geance for his end be - side, We have raised the
 Ven - giar mor - te sua vo - gliam L'on - de scos - se

C. II. Ven - geance for his end be - side, We have raised the
 Ven - giar mor - te sua vo - gliam L'on - de scos - se

C. III. Ven - geance for his end be - side, We have raised the
 Ven - giar mor - te sua vo - gliam L'on - de scos - se

Tempo con moto.

S. I. scour - ing tide, We have raised the scour - ing tide,
 già ab - biam L'on de scos - se già ab - biam

S. II. scour - ing tide, We have raised the scour - ing tide,
 già ab - biam L'on de scos - se già ab - biam

C. I. scour - ing tide, We have raised the scour - ing tide,
 già ab - biam L'on de scos - se già ab - biam

C. II. scour - ing tide, We have raised the scour - ing tide,
 già ab - biam L'on de scos - se già ab - biam

C. III. scour - ing tide, We have raised the scour - ing tide,
 già ab - biam L'on de scos - se già ab - biam

S. I. And our task is done Our task is done
 E com - piem do - ver com - piem do -

S. II. And our task is done Our task is done
 E com - piem do - ver com - piem do -

C. I. And our task is done Our task is done
 E com - piem do - ver com - piem do -

C. II. And our task is done Our task is done
 E com - piem do - ver com - piem do -

C. III. And our task is done Our task is done
 E com - piem do - ver com - piem do -

S. I.
done.
- ver

S. II.
done.
- ver

C. I.
done.
- ver

C. II.
done.
- ver

(B. Fl.)

p *mf*

224

p *rit.*

Tenori. *p*

T.
Through flat lands by sea — walls narrowed, Tus - socked fields by
Per ter - ren da spe - ron cin - ti, Ir - ti cam - pi

Bassi. *p*

B.
Through flat lands by sea — walls narrowed, Tus - socked fields by
Per ter - ren da spe - ron cin - ti, Ir - ti cam - pi

f *f*

Tempo andante.

pp

T. black dykes harrowed, Where the rush-es lace pas - tures
da di - ghe - scin - ti, U'giunchi pa-scol dan a' fiu - mi.

B. black dykes harrowed, Where the rush-es lace pas - tures
da di - ghe - scin - ti, U'giunchi pa-scol dan a' fiu - mi.

cresc.

T. *p* Through flat lands by sea walls nar - rowed, Tussocked
Per ter - ren da spe - ron cin - ti, Ir - ti

B. *p* Through flat lands by sea walls nar - rowed, Tussocked
Per ter - ren da spe - ron cin - ti, Ir - ti

225

dim.

T. fields by black dykes har-rowed, Where the rush - es lace
cam - pi da di - ghe scin - ti, U'giun - chi pa - scol dan

B. fields by black dykes har-rowed, Where the rush - es lace
cam - pi da di - ghe scin - ti, U'giun - chi pa - scol dan

T. *p* pas - tures _____ *f* Through flat lands _____ by sea - walls _____
a' fiu - mi. *Per ter - ren* _____ *da spe - ron* _____

B. *p* pas - tures _____ *f* Through flat lands _____ by sea - walls _____
a' fiu - mi. *Per ter - ren* _____ *da spe - ron* _____

T. _____ *f* 226 *f* _____
 nar - rowed, Tussocked fields by black dykes har - rowed. Where the rush - es
cin - ti, Ir - ti cam - pi da di - ghe _____ *scin - ti,* *U'giunchi pa - scol*

B. _____ *f* _____ *p* _____ *f* _____
 nar - rowed. Tussocked fields by _____ black dykes harrowed. Where the rush - es
cin - ti. Ir - ti cam - pi _____ *da di - ghe scin - ti,* *U'giunchi pa - scol*

226

T. _____
 lace pas - tures to the streams with thongs.
dan a'ru - scel del lor fi - let - tar.

B. _____
 lace pas - tures to the streams with thongs.
dan a'ru - scel del lor fi - let - tar.

Ob. *p* _____ *dim.* _____

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Più allegro.

Tenori. *p*

Where the *U'giunchi* rush - es lace pas - tures to the streams with thongs,
pa - scol dan a'ru - scel del lor fi - let - tar,

T.

Where the *U'giunchi* rush - es lace pas - tures to the streams with thongs,
pa - scol dan a'ru - scel del lor fi - let - tar,

Bassi. *p*

Where the *U'giunchi* rush - es lace pas - tures to the streams with thongs,
pa - scol dan a'ru - scel del lor fi - let - tar,

B.

Where the *U'giunchi* rush - es lace pas - tures to the streams with thongs,
pa - scol dan a'ru - scel del lor fi - let - tar,

227

T. *cresc.*

Where the rush - es lace pastures to the streams with thongs.
U'giun - chi pa - scol dan a'ru - scel del lor fi - let - tar.

I. *cresc.*

Where the rush - es lace pastures to the streams with thongs.
U'giun - chi pa - scol dan a'ru - scel del lor fi - let - tar.

B. *cresc.*

Where the rush - es lace pastures to the stream with thongs.
U'giun - chi pa - scol dan a'ru - scel del lor fi - let - tar.

B. *cresc.*

Where the rush - es lace pas - tures to the streams with thongs.
U'giun - chi pa - scol dan a'ru - scel del lor fi - let - tar.

228

f *p*

T. Where the rush - es lace pas - tures to the streams with
U'giun-chi pa - scol dan a' ru - scel del lor fi - let

T. Where the rush - es lace pas - tures to the streams with
U'giun-chi pa - scol dan a' ru - scel del lor fi - let

B. Where the rush - es lace pas - tures to the streams with
U'giun-chi pa - scol dan a' ru - scel del lor fi - let

B. Where the rush - es lace pas - tures to the streams with
U'giun-chi pa - scol dan a' ru - scel del lor fi - let

228

f *p* *pp*

Cl.

T. thongs. Go - vannion goes to hide the wrongs He
 - tar. Go - van-nion va i mal a ce-lar che

T. thongs. Go - vannion goes to hide the wrongs He
 - tar. Go - van-nion va i mal a ce-lar che

B. thongs. Go - vannion goes to hide the wrongs He
 - tar. Go - van-nion va i mal a ce-lar che

B. thongs. Go - vannion goes to hide the wrongs He
 - tar. Go - van-nion va i mal a ce-lar che

f *cresc.*

T. wrought against our race.
fe' a noi o - gnor.

T. wrought against our race.
fe' a noi o - gnor.

B. wrought against our race.
fe' a noi o - gnor.

B. wrought against our race.
fe' a noi o - gnor.

ff, *cresc.*

SCENE.

As the chorus continues, the Sea King mounts slowly to the crest of the central rock. The gauzes begin to sink away as though the scene were rising through the sea.

Allegro fuoco.

Soprano.

229

p

SCENE.

Mentre il coro continua a cunrare il be del mare sale adagio sulla cima dello scoglio centrale. I veli cominciano a sparire come se la scena l'innalgesse dal mare.

Haste,
Su,
p

Contralto.

Haste,
Su,

Tenor.

Bass I.

Bass II.

Allegro fuoco.

ff, *f cl.*, *dim.*, 3 (Fg.)

Semi-Chorus.

S.
A.
S.
S.
A.
A.
T.
T.
B.
B.

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

Haste, ye brethren, haste,
Su, fra-tel-li, via

Haste, ye brethren, haste,
Su, fra-tel-li, via

Haste, ye brethren, haste,
Su, fra-tel-li, via

Haste, ye brethren, haste, ye brethren, haste,
Su, fra-tel-li, su, fra-tel-li, via

Haste, ye brethren, haste, ye brethren, haste,
Su, fra-tel-li, su, fra-tel-li, via

Haste, ye brethren, haste, ye brethren, haste,
Su, fra-tel-li, su, fra-tel-li, via

f *pp* *f*

Semi-Chorus.

S. *f* Haste, ye brethren, *f* Haste, Go -
Su, fra - tel - li, *Su,* Go -

A. *f* Haste, ye brethren, *f* Haste, Go -
Su, fra - tel - li, *Su,* Go -

S. *f* Haste, ye brethren haste! *f* Haste,
Su, fra - tel - li, via. *Su,*

S. *f* Haste, ye brethren haste! *f* Haste,
Su, fra - tel - li, via. *Su,*

A. Haste, ye brethren haste! Haste,
Su, fra - tel - li, via. *Su,*

A. Haste, ye brethren haste! Haste,
Su, fra - tel - li, via. *Su,*

T. *f* Govannion, sits assured
 Govannion, sta si - cur

T. *f* Govannion, sits assured
 Govannion, sta si - cur

B. *f* Govannion, sits assured
 Govannion, sta si - cur

B. *f* Govannion, sits assured
 Govannion, sta si - cur

f *dim.* *f*

Semi-Chorus.

230

S. - van-nion, sits as - sured and free, Haste
 - van-nion, sta si - cur e fier, Su

A. - van-nion, sits as - sured and free, Haste, ye brethren,
 - van-nion, sta si - cur e fier, Su, fra - tel - li,

S. haste, haste, In the wind - torn
 su, su, nel - la tor de'

S. haste, haste, In the wind - torn
 su, su, nel - la tor de'

A. haste, haste, haste,
 su, su, su,

A. haste, haste, haste,
 su, su, su,

T. and free In the wind - torn tower be - side the
 e fier nel - la tor de' venti di là del

T. and free In the wind - torn tower be - side the
 e fier nel - la tor de' venti di là del

B. and free In the wind - torn tower be - side the
 e fier nel - la tor de' venti di là del

B. and free In the wind - torn tower be - side the
 e fier nel - la tor de' venti di là del

230
 dim. mp

Semi-Chorus.

S. haste, haste. —
su, an - diam.

A. haste, In the wind - - torn
via nel - la tor de'

S. tower, haste, ye breth - ren, In the wind - - torn
venti, su, fra - tel - li, nel - la tor de'

S. tower, haste, ye breth - ren, In the wind - - torn
venti, su, fra - tel - li, nel - la tor de'

A. In the wind - torn tower
nel - la tor de' venti

A. haste, haste,
su, su,

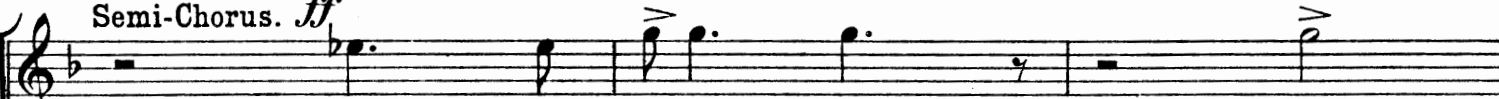
T. sea, Go -
mar, Go -

T. sea, Go -
mar, Go -

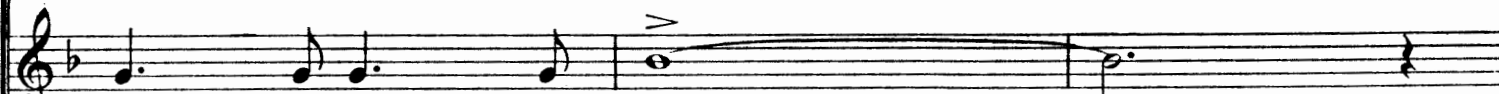
B. sea, In the wind - torn tower be -
mar, nel - la tor de' venti di

B. sea, In the wind - torn tower be -
mar, nel - la tor de' venti di

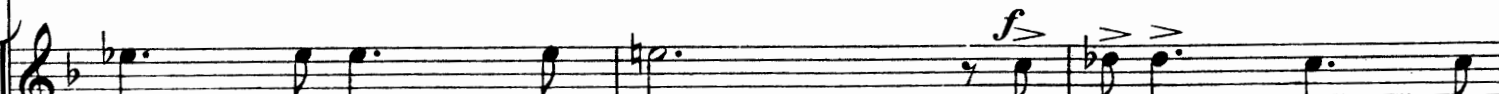
Semi-Chorus. *ff*

S. 

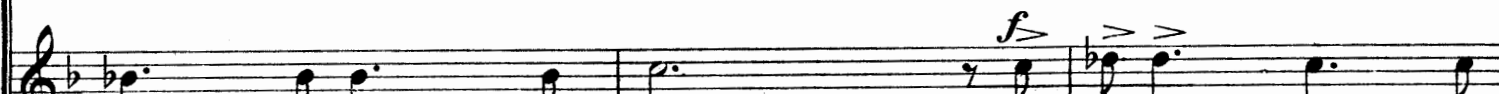
haste, ye brethren, haste, haste!
su, fra - tel-li via, via,

A. 

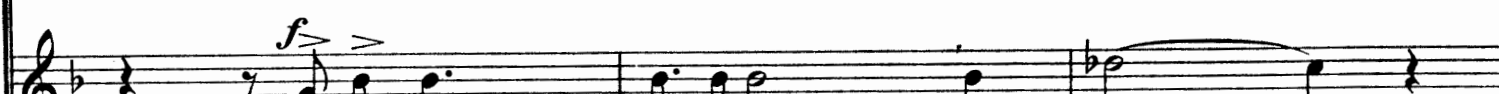
tower be-side the sea.
venti di là del mar.

S. 

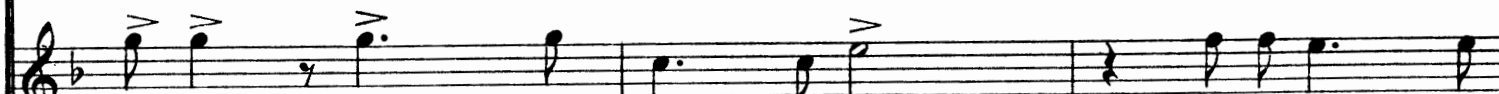
tower be-side the sea. Go - van-nion sits as -
venti di là del mar. Go - vannon sta si -

S. 

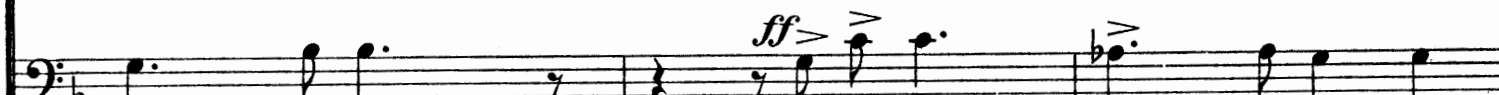
tower be-side the sea. Go - van-nion sits as -
venti di là del mar. Go - vannon sta si -

A. 

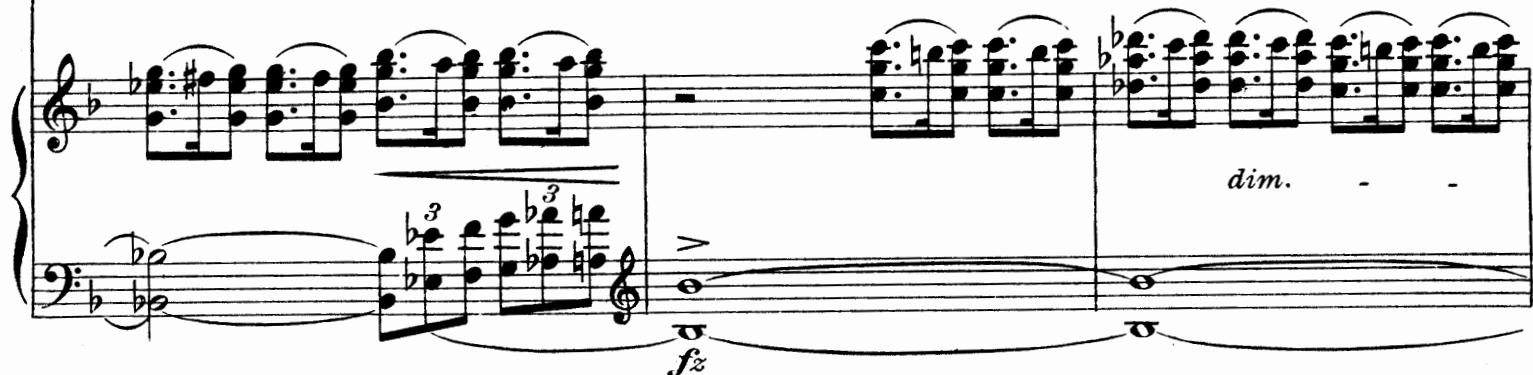
Go-van-nion sits assured and free,
Go-van-nion sta si-cur e fier,

T. 

- van-nion sits as - sured and free, In the wind - torn
- van-nion sta si - cur e fier, nel - la tor de'

B. 

- side the sea, Go-van-nion sits as-sured and
là del mar, Go-van-nion sta si-cur e



dim.

Semi-Chorus.

S. Haste, haste, ye fra -
su su

S. Haste ye brethren, haste haste, ye fra -
su fra - tel-li via su fra -

A. Haste ye brethren, haste Haste ye fra -
su fra - tel-li via su fra -

S. -sured and free The keep of Seithen-in, lord and
- cur e fier La ca' di Seithen - in, a dighe Si -

S. -sured and free The keep of Seithen-in, lord and
- cur e fier La ca' di Seithen - in, a dighe Si -

A. The keep of Seithen-in, lord and
La ca' di Seithen - in, a dighe Si -

T. tower be - side the
venti di là del

B. free In the wind - worn tower be - side the
fier, nel-la tor de' venti di là del

sf *dim.* *p*

231 Semi-Chorus.

S. breth-ren - tel - li The keep of Seithenin
la ca' di Seith-en-in

A. breth-ren - tel - li The keep of Seith-en-in, lord and guard
la ca' di Seith-en-in a dighe Si - gnor

S. guard - gnor Of di dyke and sluice
ca - te - ratte

A. guard - gnor The keep of Seith-en-in, lord and
la ca' di Seith-en-in a dighe Si -

T. sea, _____ The keep of Seith-en-in, lord and guard
mar _____ la ca' di Seith-en-in a dighe Si - gnor

T. sea, _____ The keep of Seith-en-in, lord and guard
mar _____ la ca' di Seith-en-in a dighe Si - gnor

B. sea, _____ The keep of Seith-en-in, lord and
mar _____ la ca' di Seith-en-in a dighe Si -

231

The piano accompaniment consists of two staves. The right hand (treble clef) features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) in the final measure. The left hand (bass clef) provides a harmonic foundation with chords and moving lines, including a dynamic marking of *f* (forte) in the final measure.

Semi-Chorus.

S. lord and guard Of dyke and sluice
a dighe Si - gnor di ca - te - ratte

A. lord and guard Of dyke and
a dighe Si - gnor di ca - te -

A. lord and guard Of dyke and
a dighe Si - gnor di ca - te -

S. *ff* lord and guard
a dighe Si - gnor

S. *ff* lord and guard
a dighe Si - gnor

A. guard Of dyke and sluice lord and
- gnor di ca - te - ratte a dighe Si -

T. *ff* lord and guard Of
a dighe Si - gnor di

T. *ff* lord and guard Of
a dighe Si - gnor di

B. *ff* guard lord and guard Of
- gnor a dighe Si - gnor di

Semi-Chorus.

S. *ff* who go - - -

A. sluce who has the ward Of
- ratte go - ver - na - tor, nei

S. lord and guard Of dyke and sluce
a dighe Si - gnor, di ca - te - ratte

S. lord and guard Of dyke and sluce
a dighe Si - gnor, di ca - te - ratte

A. guard Of dyke and sluce who has the ward Of
- gnor di ca - te - ratte go - ver - na - tor nei

T. dyke and sluce who has the
ca - te - ratte go - ver - - - na -

T. dyke an sluce who has the
ca - te - ratte go - ver - - - na -

B. dyke and sluce who has the
ca - - - te - ratte go - ver - na -

ffz *cresc.*

Semi-Chorus.

232

S. has the ward Of all the bounds of
 - ver - - na - tor Nei gran con-fin di

A. all the bounds, of all the bounds of Gwydd - no's
 gran con - fin, ne' gran con - fin di Guid - no

S. who has the ward Of all the bounds of
 go - ver - na - tor Nei gran con - fin di

A. all the bounds of Gwydd - no's sway, of
 gran con - fin di Guid - no imper ne'

T. ward Of all the bounds of
 - tor ne' gran con fin di

T. ward Of all the bounds of
 - tor ne' gran con fin di

B. ward Of all the bounds of Gwydd - no's sway, of
 - tor ne' gran con - fin di Guid - no imper di

B. ward Of all the bounds of Gwydd - no's sway, of
 - tor ne' gran con - fin di Guid - no imper di

232

Semi-Chorus.

S. Gwydd - no's sway, Haste ye brethren
 Guid - no imper, Su fra - tel - li

A. sway, Haste ye brethren haste haste
 imper, Su fra - tel - li su via

S. Gwyddno's sway, Haste The
 Guid - no imper, Su con -

S. Gwyddno's sway, Haste The
 Guid - no imper, Su con -

A. Gwyddno's sway, Haste The
 Guid - no imper, Su con -

T. Gwydd - - no's sway, The
 Guid - - no re, con -

T. Gwydd - - no's sway, The
 Guid - - no re, con -

B. Gwyddno's sway, Haste The
 Guid - no imper, Su con -

B. Gwyddno's sway, Haste The
 Guid - no imper, Su con -

Semi-Chorus.

S. Haste ye brethren, haste. *ff*
su fra - tel - li via

A. Haste ye brethren, haste.
su fra - tel - li via

S. bounds of Gwydd - no's sway. *ff*
-fin di Guid - no's imper

S. bounds of Gwydd - no's sway. *ff*
-fin di Guid - no's imper

A. bounds of Gwydd - no's sway. *ff*
-fin di Guid - no's imper

T. bounds of Gwydd - no's sway. *ff*
-fin di Guid - no's imper

T. bounds of Gwydd - no's sway. *ff*
-fin di Guid - no's imper

B. bounds of Gwydd - no's sway. *ff*
-fin di Guid - no's imper

B. bounds of Gwydd - no's sway. *ff*
-fin di Guid - no's imper

ff *dim.*

Semi-Chorus.

233

S. *p*
 The keep of Seithen-in
 la ca' di Seith-en-in

S. lord and guard
 a dighe Si - gnor

A. lord and guard
 a dighe Si - gnor

A. *p*
 The keep of Seithen-in
 la ca' di Seith-en-in

S.

A.

T. *p*
 lord and guard Of
 a dighe Si - gnor di

T. *p*
 lord and guard Of
 a dighe Si - gnor di

B. *p*
 lord and guard Of
 a dighe Si - gnor di

B. *p*
 lord and guard Of
 a dighe Si - gnor di

233

p *f* *p*

Semi-Chorus.

S. *p* Of dyke and sluice *f* who has the ward Of
di ca - te - ratte *go - ver-na - tor ne'*

A. *p* Of dyke and sluice *f* who has the ward Of
di ca - te - ratte *go - ver-na - tor ne'*

S. *p* Of dyke and sluice *f* who has the ward Of
di ca - te - ratte *go - ver-na - tor ne'*

A. *p* Of dyke and sluice *f* who has the ward Of
di ca - te - ratte *go - ver-na - tor ne'*

T. dyke and sluice *f* who has the ward Of
ca - te - ratte *go - ver-na - tor ne'*

B. dyke and sluice *f* who has the ward Of
ca - te - ratte *go - ver-na - tor ne'*

B. dyke and sluice *f* who has the ward Of
ca - te - ratte *go - ver-na - tor ne'*

sf *p* *f*

Semi-Chorus.

The musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics are written below each staff. The piano accompaniment is at the bottom, with treble and bass clefs. Dynamic markings such as *f* (forte) and *p* (piano) are placed above or below the notes. The lyrics are as follows:

Soprano (S.):
all the bounds of Gwydd-no's sway. Gwyddno Garanhir whom o-bey,
gran con - fin - di Guid - no imper. *Guidno Garanhir* *ch'è pa-dron*

Alto (A.):
all the bounds of Gwydd-no's sway. Gwyddno Garanhir whom o-bey,
gran con - fin - di Guid - no imper. *Guidno Garanhir* *ch'è pa-dron*

Tenors (T.):
all the bounds of Gwydd-no's sway. Gwyddno Garan-hir
gran con - fin - di Guid - no imper. *Guidno Garan-hir*

Basses (B.):
all the bounds of Gwydd-no's sway. Gwyddno Garan-hir
gran con - fin - di Guid - no imper. *Guidno Garan-hir*

Semi-Chorus.

S. *pp* *f*
 The can-trevs of the West. Gwyddno Ga -
 delle cen - to vil - le del vest. Guid-no Ga -

S. *pp* *f*
 The can-trevs of the West. Gwyddno Ga -
 delle cen - to vil - le del vest. Guid-no Ga -

C. *pp* *f*
 The can-trevs of the West. Gwyddno Ga -
 delle cen - to vil - le del vest. Guid-no Ga -

S. —

A. —

T. *pp* *f*
 whom o - bey, The can-trevs of the West. Gwyddno Ga - ran-hir
 ch'è pa-dron delle cen - to vil - le del vest Guid-no Ga - ran-hir

T. *pp* *f*
 whom o - bey, The can-trevs of the West. Gwyddno Ga - ran-hir
 ch'è pa-dron delle cen - to vil - le del vest Guid-no Ga - ran-hir

B. *p* *pp* *f*
 The can-trevs of the West. Gwyddno Ga - ran-hir
 le cen - to vil - le del vest Guid-no Ga - ran-hir

B. *p* *pp* *f*
 The can-trevs of the West. Gwyddno Ga - ran-hir
 le cen - to vil - le del vest Guid-no Ga - ran-hir

marc.

235 Semi-Chorus.

S. *ranhir* whom o - bey, The can - trevs of the
ranhir *ch'è pa-dron delle cen - ta ville del*

C. *ranhir* whom o - bey, The can - trevs of the
ranhir *ch'è pa-dron delle cen - to ville del*

S. *Gwyddno Garanhir* whom o-bey, The can - - - trevs
Guidno Garanhir *ch'è pa-dron delle cen - - - to*

S. *Gwyddno Garanhir* whom o-bey, The can - - - trevs
Guidno Garanhir *ch'è pa-dron delle cen - - - to*

C. *Gwyddno Garanhir* whom o-bey, The can - - - trevs
Guidno Garanhir *ch'è pa-dron delle cen - - - to*

C. *Gwyddno Garanhir* whom o-bey, The can - - - trevs
Guidno Garanhir *ch'è pa-dron delle cen - - - to*

T. whom o - bey, whom o - bey, the
ch'è pa - dron ch'è pa - dron delle

T. whom o - bey, whom o - bey, the
ch'è pa - dron ch'è pa - dron delle

B. whom o - bey, whom o - bey, the
ch'è pa - dron ch'è pa - dron delle

235

Semi-Chorus.

S. West. vest
 C. West. vest
 S. of the West. *p*
ville del vest.
 S. of the West. *p*
ville del vest.
 C. of the West. *p*
ville del vest.
 T. can - trevs of the West. *p*
 - cen - to ville del vest.
 T. can - trevs of the West. *p*
 - cen - to ville del vest.
 B. can - trevs of the West. *p*
 - cen - to ville del vest.

Piano accompaniment includes a complex melodic line in the right hand with triplets and a more rhythmic bass line in the left hand.

Semi-Chorus.

236

S. *p* of the West. *f* of the
ville del vest ville del

C. *p* of the West. *f* of the
ville del vest ville del

C. *p* of the West. *f* of the
ville del vest ville del

S. *mf* of the West, *f* of the
ville del vest, ville del

C. *mf* of the West, *f* of the
ville del vest, ville del

T. *f* of the West,
ville del vest

B. *f* of the
ville del

236

Wd. *pp* *sf* Str. *f*

S. West. vest.

C. West. vest.

S. West. vest.

C. West. vest.

T. *f* of the West. ville del vest.

B. West. vest.

8

f *sf*

Detailed description: This block contains the vocal and piano accompaniment for measures 208 through 215. It features five vocal staves (Soprano, Contralto, Soprano, Contralto, Tenor) and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment includes a piano introduction starting at measure 208, marked with a forte (*f*) dynamic. The Tenor part has lyrics: "of the West. ville del vest." The piano accompaniment includes various dynamics such as *f*, *sf*, and *dim.* (diminuendo).

(dim.) *p* *sf*

Detailed description: This block shows the piano accompaniment for measures 216 through 225. It consists of two staves (treble and bass clef). The music is in a B-flat major key with a common time signature. The dynamics range from *dim.* (diminuendo) to *sf* (sforzando). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

237 *f* *sf* *p* *pp* Segue Scena.

Detailed description: This block shows the piano accompaniment for measures 226 through 237. It consists of two staves (treble and bass clef). The music is in a B-flat major key with a common time signature. The dynamics range from *f* (forte) to *pp* (pianissimo). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piece concludes with the instruction "Segue Scena." at measure 237.

Sea King *f marc.*

Allegro con fuoco. Hearn
Voi! o -

f marc.

S. K.

all! my rest is bro - ken. Hearn
-là! Mi tur - - ba - ste'l son - no. tut - ti

p *f*

S. K.

all till I have spo - ken And my
quà, par - lar vi vo - glio, Miei guer -

f *f* *ff*

238

S. K.

strength ar - rayed. Winds of North and West - ern
- rier adu - nar Os - tro, Eu - ro, A - qui

p *f* *p*

S. K.

quar - ters Fierc - est of the storm - queen's daugh - ters, I do
 lo - ne le Fi - glie del cru del Plu - to - ne Deh ai

S. K.

pray your aid. Waves of
 tà te'l Re! On de

S. K.

mine who have o - beyed me
 mie A me fe - del o - gnor

239

S. K.

Lend your necks to those that aid me. Ye who
 ub - bi - dite i miei di - fen - sor, Giuro ser -

gra

S. K.

boast no man may ride you. Rise and let the storm
 - ba - te all' nom con - tra - star Sol bur - ra - sca deevi

8

presto

S. K.

— be-stride you! Out then, my mar-shals! drive and
 — sca-te - nar Vo - i mon-ta - te l'on - de

mp poco marc. *sf*

Str.

S. K.

240

lead my curb - ed hosts, The Sea-King's seed.
 mie, miei ma - re-scial Rei ca - va - lier,

sf *sf* *p*

S. K.

p

Ye rac-ing ranks who serve my need, The monstrous
 del re del mar, sol-da - ti le al, Fe - ro - ce

piu p *ppp*

S. K.

on - slaught of my fierce de - sire Go out in
 stra - ge gio - ia mia sa - rà Fa - re - te ma -

p *legate*

241

S. K.

dark - ness with the green death fire To flame your
 - cel - lo nel - l'o - scu - ri - tà Con grand' ar -

S. K.

speed. My trum-pets blare, The
 - dar squil-lar le trombe, Mug-

poco cresc. *f* *mf*

S. K.

deep - lunged bel-low-ing winds My for - ces march the
 - gir i ven - ti o - do, in fu - ror mie schie - re van i ca -

sf *f* *p* *più cresc.*

242

S. K.

pour - ing ri - ot of lashed waves
val - lon or già si sca - glian

ff

My
Que'

The piano accompaniment for the first system consists of a grand staff with treble and bass clefs. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment. Dynamic markings include *fz* (forzando) and *ff* (fortissimo). There are also *colla* markings in the bass line.

S. K.

sca - ven-gers
ser - vi - tor

beaked
cie - - chi

ten - ta - cled and
dell' am - pio o -

The piano accompaniment for the second system continues the rhythmic pattern. The dynamic marking *mp* (mezzo-piano) is used. A *Pos. marc.* (ritardando) marking is present in the bass line. The system concludes with a *Pos.* marking.

S. K.

blind
- cean,

Wait
Te

in the pon - derous
non nel gra - ve

The piano accompaniment for the third system maintains the rhythmic accompaniment. The dynamic marking *p* (piano) is used. The system concludes with a *Pos.* marking.

S. K.

si - lence — of my graves —
si - len - zio de' lora - vel —

Be - hind the
appo lu - ra -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part consists of a right-hand melody and a left-hand accompaniment. Dynamics include *ffz*, *mf*, and *ff*. The tempo is marked *vai.* (vivo). The key signature has one sharp (F#).

S. K.

storm — my wrath
- gan — se - guir

Un - dy - ing — stands the
il mio fla - gel Ca -

The second system continues the musical piece. The piano accompaniment features a prominent right-hand melody. Dynamics include *ffz*, *mf*, and *cresc.* (crescendo). The tempo remains *vai.* The key signature has one sharp.

S. K.

hot bolts of my ha - tred — and the brands — Of ev - er
lor do dio io da - rò — a'miei qua - drel — con sem - pi -

The third system concludes the musical piece. The piano accompaniment features a right-hand melody and a left-hand accompaniment. Dynamics include *ff*, *mf*, and *cresc.* The tempo is *vai.* The key signature has one sharp.

S. K.

liv - ing lightning!
ter - ni ful-min

Tempo Moderato, Maestoso.

8.

fff marc.

Bell.

S. K.

sf *sf* *sf* *dim.*

S. K.

Out then, — my marshals, drive and lead my
Via, miei — ma-re-scial a ca - val-car le

f *p* *mf*

S. K.

curb - ed hosts, The Sea-King's seed. I can raise the spout - ing
on - de mie, — del re del mar. Lan-cie - rò - gli spu - ti

p *sf* *p*

245

S-K. *mp*

breath of sulphur-rusted lips _____ The crater's fumes; the
rog - gie la - va de' vol - can _____ bi - tu - me e cener que'

mf *p*

S-K. *cresc.*

writh-ing deadly blaze Of shatter'd mountains and the vile eclipse Of burn - ing
sgor - ghi sot - ter - ran di spac - chi mou - ti sca - tu - rir fa - rò e fiam - me

cresc. *mf*

S-K. *p* *cresc.*

ash. I can wield the light In blue and sud-den floods, the
rie. Far bril - lar po - trò Poi fu - mo e not - te buia e or -

f *p* *p*

246

S-K. *f* *f*

night In gross and stif - ling cloaks. I will lash the world _____
ror col te tro suo man - tel. Con cru - dei do - lor _____

f *5*

S-K. *p*

With thongs of fu-ry and embitter'd pains. Ye trembling
Il mon - do io vol tormentar e ru - nir Tre-man-ti

S-K. *cresc.*

wings, who hover'd, dipp'd, and swirl'd Above my legions, land - wards
penne che sor-vo - la te'n gir Sul-le mie legion a ter - ra

247

S-K. *f*

speed a-fresh And cry my coming; for the Sea King strides
con - vien audar A nun-ciar mio ve-nir; di te'l Re del Mar

Più Allegro.

S-K. *p*

Shoreward in meas - ure as the thun - ders crash. He
A spiaggia s'a - vac - cia col rombar del tuon. Tem -

S-K.

goads the tem-pest and it's mad - ness guides. Cry
 - pe - sta sca - glia e fier al - quaz - zon Sì

S-K.

war to the can - trevs who crouch for their doom;
 guer - ra al - le cit - tà che son senz' o - nor

ff accel. rit. 3

fz accel. fz rit. ff tempo

Molto Allegro.

248

S-K.

Once more to the land through the
 Su via! al - la terra nel fa

fz

S-K.

wind-smitten gloom. Fly
 tal te - ne - bror Vo -

ffz

S-K.

swift on my path, for I fol-low fast. Cry high to the land for
 - la - te ch'o-mai vi raggiumge - rò. Ter - ri, bil bu - fe - ra

S-K.

loud is my blast. Out! van-guard
 io sof-fie-rò Via! fo-rier

Più Allegro fuoco.

S-K.

of the storm!
 di tem-po - ral!

249

Act III.

INTRODUCTION.

Waves.

"Little ripples landward creeping,
Idle waves in sunset sleeping,
Gentle guards the sea bounds keeping,
Give your brethren way."

Atto Terzo.

INTRODUZIONE.

"Oude cresse verso il pian
Ch'a dormir con Titone van,
Dei confin gentili guardian,
Lasciate l'altre andar."

Andantino.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Andantino*. The piano part consists of a series of chords in the right hand and a simple bass line in the left hand. The right hand starts with a *p sostenuto* dynamic and later changes to *pp espress.*. The vocal part for the Cor (Corypheus) is written in the bass clef and begins with the instruction *(B.C.I.) oct ad lib.*. The score is divided into five systems, each with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The dynamics range from *pp* to *f pp*. The key signature is one flat (B-flat major or D minor).

First system of a piano score. The right hand features a continuous sixteenth-note accompaniment. The left hand plays a bass line with some rests and a final melodic phrase.

Second system of the piano score, continuing the accompaniment and bass line. A measure number '4' is placed above the right hand staff.

Third system of the piano score. It includes dynamic markings: *dim.*, *pp*, and *p espress.*. An *Ob.* (Oboe) part is introduced with a melodic line. Measure numbers '2' and '3' are above the *Ob.* staff.

Fourth system of the piano score. The right hand has a melodic line with a measure number '5' above it. The left hand continues with a steady accompaniment.

Fifth system of the piano score. The right hand has a melodic line with a measure number '6' above it. The left hand accompaniment continues. A *poco cresc.* marking is present.

Sixth system of the piano score. The right hand has a melodic line with a measure number '2' above it. The left hand accompaniment continues. A *mf* marking is present. An *(Cl.)* (Clarinet) part is also visible.

7

pp 3 3 mp

Measures 7 and 8 of the first system. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *mp*.

3 3 3 3 p

Measures 7 and 8 of the second system. The right hand continues with triplets and slurs. The left hand accompaniment is dense with chords. Dynamics include *p*.

8

3 3 3 3 sempre dim. pp

Measures 8 and 9 of the first system. The right hand features triplets and slurs. The left hand accompaniment is consistent. Dynamics include *sempre dim.* and *pp*.

rit a tempo più p ppp f mp

Measures 8 and 9 of the second system. The right hand features triplets and slurs. The left hand accompaniment is consistent. Dynamics include *rit*, *a tempo*, *più p*, *ppp*, *f*, and *mp*.

9

p

Measures 9 and 10 of the first system. The right hand features a melodic line with triplets and slurs. The left hand accompaniment is consistent. Dynamics include *p*.

10

pp

Measures 9 and 10 of the second system. The right hand features a melodic line with triplets and slurs. The left hand accompaniment is consistent. Dynamics include *pp*.

più anima 11

Poco allegro, con brio.

fp marc.

12

dim.

p

cresc.

f

13

f

Musical score for piano, measures 1-13. Treble and bass clefs. Dynamics include *sf* and *dim.*

Musical score for piano, measures 14-17. Treble and bass clefs. Dynamics include *sf*, *p*, and *pp*. Measure 14 is marked with a '14' above the staff.

SCENE I.

SCENA I^a

A room in the tower of Seithenin. A forescene shallow and gloomy. Two torches are guttering on the walls. Seithenin and Govannion are seated at a table with drinking vessels.

Una stanza nella torre di Seithenin. Una scena bassa e buia. Due torce colano sui muri. Seithenin e Govannion sono seduti ad una tavola con vasi da bere.

(Curtain Rises.)
(Salza il sipario.)
Seithenin.

Musical score for voice and piano, measures 1-14. Bass clef for voice, treble and bass for piano. Includes lyrics "alio".

15 Più moderato.

Musical score for voice and piano, measures 15-18. Bass clef for voice, treble and bass for piano. Includes lyrics "Sei." and "(Cor)". Dynamics include *p* and *pp*.

(with great humour.)

16

f (con molta vivacità)

Sei.

Nev - ers'wine so worth the drink-ing As when foul - weath - ers harsh-ly
 Tan - to più cial - lie - ta 'l vi - no Sù - ra - gan - fier, ci sta vi -

Sei.

link - ing Bar - ren night and day. When the peev - ish winds drive
 - ci - no Lun - ghe not - ti e di Se Ti - feo nu - vol spin

Sei.

back the smoke And the storm - birds - draw to the glare, When the hearth -
 ge in fu - ror E - gli au - gei - trae nel ba - glior, Ma' ter - ren -

Sei.

- spits back at the rain's down stroke We're shel - tered from our
 - spruz - za la piog - gia al lor Quà ri - po - sium dal

17

Sei.

care And we can talk and sup, and talk, and sup
 lavor Be - viam! par - liam! ce - niam! can - tiam! suo - niam!

cresc. *f* *ff*

18

Govannion. (gloomy and preoccupied.) (tristo e preoccupato) *p*

and play. The
 e giuo - chiam! L'a

Andante.

Seithenin.

Gov.

wild night calls to me.
 tra notte vien da me.

Fill up! We're six foot clear
 Be - viam! Di not - te te

f *sfp*

19

Sei.

of the screech-ing night, Our grey walls stand a - point and bright,
 tra fi - ni l'or - ror Le mu - ra stan e - ret - te o - gnor

f *p*

Sei.

Fearless of foam and the rav-ing might Of wind - - raised seas.
Di piog-gia o spu-ma non han ti-mor Dai scos - - si mar

Sei.

We're snug and tight, I walk my rounds but not to -
siam sal - vi or In ron - da vo sta - se - ra in

20

Sei.

- night. Pledge me a - gain.
fuor Be - viam an cor.

Govannion. (absently) (distratto) (as he drinks, the chorus is heard faintly in the distance.) (mentre beve s'ode il coro in lontananza)

21

My friend, good health to you.
A - mici sa - lu - te a voi!

molto rit.

CHORUS.

Soprano. *pp sempre piano*

Alto. Dy-lan is dead Swift and si-lent white and dread
Dy-lan mo - ri Rat - ta, si - lente te - mi - bil

Tenor. *pp sempre piano*

Bass. *pp sempre piano*
Più moderato.

S.
A.

22

The tat-tered mists speed o-ver-head, Gulf and rift of
La neb-bia s'al - za or - ri - bil Vor - ti - co - sa

T.
B.

S.
A.

chang-ing drift, Knit mass-es who their threads up - lift To the blot - ted
gal - leg-gia, Fin al - le stel-le om - breg - gia, Le a - scon-de

T.
B.

23 *p*

S. A. stars. The grim night's shift Is stripped from its dark - ling arms.
a noi. St'or-ror ar - can Apu nir tue cru - en - ti man

T. B. *p*

Govannion. *p* 24 Seithenin.

The night speaks to me, Hear you not, Seithen-in? Give to these
Odi tu quel par-lar! Sen-ti tu Seith-en-in? Non vi ba -

Poco più mosso.

Sei.

sounds no heed, A hundred such nights have I spent at ease, Let the
- dar Son baje! Tan-te not-ti tran-quil-le già pas-sai Las-scia

Sei.

winds ri - ot how they please. Pledge me a - gain!
i ven - ti coz - - zar o - mai! Viva! beviam ancor

Govannion. (looks round uneasily.)
(guarda intorno inquieto)

25

f *p* *3*

A - larums, Of - ten e - nough I've heard faint
La sveglia! U - dii so - ven - te i trom - bet -

Gov.

trum - pets strive To wa - ken sleep - ers, On rain stricken meads,
- tier suo - nar; I dor - mi glio - ni, Su pra - ti a des - tar

(Tr.) *f* *marc.*

Gov.

Wheneas night - covered en - e - mies contrived To strike with dawn.
Che quai fu - rie su' ne - mi - ci piom bär al - l'al - beg - giar

f *p* *dim.*

26 Seithenin.

f

For - get! For man loves use of blade and steed Or
o - blia che l'uom de - sià lac - ciar e'l cor - sier O'l

Sei.

wo - man's breast, or god - like mead, And lets his pleasure serve his
sen di don - na o li dro mel, Ap - pa - gai de - sir col pia -

Sei.

27

need. Who'll de - ny him? Yet! steel and horse have a
- cer Chi 'lne - ghe - rà? Ma! Fren ha for - za d'ac -

Sei.

tem - pered force Brit - tle as wo - men's faith and loss, Drives all to the
- ciar e ca - val Fra - gil, qual - fè di don - na venal Tor - niam tut - ti al

f> dim. f>

Sei.

old, the kind - ly source Drink deep.
dol - - ce pri - mo a - mor Be - viam

Sei.

Musical staff for voice 'Sei.' in bass clef, showing a triplet of eighth notes and a quarter note.

and we'll for - get.

e scor-de - rem

Govannion.

p

But there's a tremb-ling in the
La ter - ra tre - ma d'ò - gn'in

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It includes a triplet of eighth notes and a quarter note in the right hand, and a bass line with a *p* dynamic marking.

Gov.

Musical staff for voice 'Gov.' in bass clef, showing a melodic line with various note values.

ve - ry earth, And our sur - round - ing shivers with the birth Of such a ter -ror That
tor - no a noi s fra - gel - la quà e par tut - to in - goi Qual nuo - vo ter -ror! Mon

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. It includes a *pp* dynamic marking in the right hand and a bass line.

Gov.

Musical staff for voice 'Gov.' in bass clef, showing a melodic line with various note values.

un-shak-en hills Are rest-less. and there is a-broad A sul-phur breath of
ti in crol - la - bil Si scuò - ton, e nau - se - a - bil Di zol - fo - a - li -

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. It includes a *p* dynamic marking in the right hand and a bass line.

Seithenin.

Musical staff for voice 'Seithenin.' in bass clef, showing a melodic line with a *f* dynamic marking and a *b* key signature change.

Leave your ills. For wine is time and
Non (vi) pen-sar! La vi - - ta, 'l tem - po

Gov.

Musical staff for voice 'Gov.' in bass clef, showing a melodic line.

e - vill!
- to vien!

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. It includes a *mp* dynamic marking and a *cresc.* marking in the right hand.

Sei.

wine is life, The cup's the cure for pain and strife, In the red depths
nel vin stan, La cop-pa cu - - ra o - gni af-fan Suo bel ru - bin

Sei.

sink all thoughts that shrink For the cup is our priest and
fa ba - sir i pen - sier No-stro pre - te e guar-dian è'l bic -

30 (During the Chorus Seithenin falls asleep.)
 (Durante il coro Seithenin s'addormenta)

Sei.

guard.
 - chier.
 Soprano. (Nearer.)
p (piu vicino)

Alto. *p* We have sown the grey fields of the sea in our hast-ing Our
Nel - la fu - ria se - mi nam-mo i gran cam-pi del mar Son

Tenor. *p* We have sown the grey fields of the sea in our hast-ing Our
Nel - la fu - ria se - mi nam-mo i gran cam-pi del mar Son

Bass. *p* We have sown the grey fields of the sea in our hast-ing Our
Nel - la fu - ria se - mi nam-mo i gran cam-pi del mar Son

Meno mosso. We have sown the grey fields of the sea in our hast-ing Our
Nel - la fu - ria se - mi nam-mo i gran cam-pi del mar Son

CHORUS.

S. seed's in the womb of the wave, And our brood of des-truc-tion is
i se - mi nel se - no del - l'onde *p* *Li - ra spro - na - ci a strug-ger, ab -*

A. seed's in the womb of the wave, And our brood of des-truc-tion is
i se - mi nel se - no del - l'onde *p* *Li - ra spro - na - ci a strug-ger, ab -*

T. seed's in the womb of the wave, And our brood of des-truc-tion is
i se - mi nel se - no del - l'onde *p* *Li - ra spro - na - ci a strug-ger, ab -*

B. seed's in the womb of the wave, And our brood of des-truc-tion is
i se mi nel se - no del - l'onde *p* *Li - ra spro - na - ci a strug-ger, ab -*

pp *dim.*

S. ris - ing And tast-ing the ri - ot of life that we gave.
bat - ter; per gu - star Del fu - ror de flutti al - le spon - de *f* *p*

A. ris - ing And tast-ing the ri - ot of life that we gave.
bat - ter; per gu - star Del fu - ror de flutti al - le spon - de *f* *p*

T. ris - ing And tast-ing the ri - ot of life that we gave.
bat - ter; per gu - star Del fu - ror de flutti al - le spon - de *f* *p*

B. ris - ing And tast-ing the ri - ot of life that we gave.
bat - ter; per gu - star Del fu - ror de flutti al - le spon - de *f* *p*

pp *cresc. -* *f* *p*

31

Seithenin.

(Seithenin lolls back unconscious.
(Seithenin si sdraia supino inconscio.)

Let me sleep!
Vo' dor - mir!

Govannion.

Seith-en - in!
Seith - en - in!

Musical score for the first system. It includes a vocal line for Seithenin (bass clef) and Govannion (bass clef). The piano accompaniment is for the Cor (Corns), shown in both treble and bass clefs. Dynamics include *f* and *pp*. The key signature has one sharp (F#).

One of the torches goes out, and the chamber is left in gloom.
Gov. stands erect, listening.)

Govannion. *p* 32

Una delle torce si spenge e la camera resta nell'oscurità.
Govannion sta ritto ascoltando.)

No sleep, can I get by the
Po - sar Non pos - so sul - la

Musical score for the second system. It features Govannion's vocal line (bass clef) and piano accompaniment (treble and bass clefs). Dynamics include *p* and *cresc.*. The key signature changes to two flats (Bb, Eb).

Gov.

verge of the mol - ten deep. Some fears a - foot, and threatening
ri - pa del fon do mar M'as - sal ti - mor. Mal mi - nac -

Musical score for the third system. It features Govannion's vocal line (bass clef) and piano accompaniment (treble and bass clefs). Dynamics include *f* and *sf*. The key signature remains two flats.

Gov.

ills cry to my soul — long sick for the hills Voi - ces there
- ciar I col - li m'o - do, che sep - pi a - mar Mor - te! Le

Musical score for the fourth system. It features Govannion's vocal line (bass clef) and piano accompaniment (treble and bass clefs). Dynamics include *f* and *p*. The key signature remains two flats.

Gov.

are that cry me death Som - bre sounds and a ris - ing
vo - ci sen - to ur - lar Cu - pi suon; spet - tri ve - do al -

33 *rit.* (As he drinks the Coro enter sinister.)
 (Mentre beve il coro entra sinistro.)

Gov.

wraith Oh, let me drink and get my faith.
zar Oh! vo - glio ber e di - men - ti - car.

CORO.

Soprano. *p* *f*

Deep must the kil-ler drink to slake his thirst for si-lence. We a -
Ber - rà l'uc - ci - sor sì, a smor-zar De - sio di mor-te Ec - cheg-

Alto. *p* *f*

Deep must the kil-ler drink to slake his thirst for si-lence. We a -
Ber - rà l'uc - ci - sor sì, a smor-zar De - sio di mor-te Ec - cheg-

Tenor. *p* *f*

Deep must the kil-ler drink to slake his thirst for si-lence. We a -
Ber - rà l'uc - ci - sor sì, a smor-zar De - sio di mor-te Ec - cheg-

Bass. *p* *f*

Deep must the kil-ler drink to slake his thirst for si-lence. We a -
Ber - rà l'uc - ci - sor sì, a smor-zar De - sio di mor-te Ec - cheg-

Tempo moderato.

34

S. -wake Ech-oes of eve-ry cry, Eve - ry cry of hurt or death Shall sting the
giar Fa-rem o - gnor i so-spir Tut - ti i gri - di, i lai, i do - lor A fe - rir e gra

A. -wake Ech-oes of eve-ry cry, Eve - ry cry of hurt or death Shall sting the
giar Fa-rem o - gnor i so-spir Tut - ti i gri - di, i lai, i do - lor A fe - rir e gra

T. -wake Ech-oes of eve-ry cry, Eve - ry cry of hurt or death Shall sting the
giar Fa-rem o - gnor i so-spir Tut - ti i gri - di, i lai, i do - lor A fe - rir e gra

B. -wake Ech-oes of eve-ry cry, Eve - ry cry of hurt or death Shall sting the
giar Fa-rem o - gnor i so-spir Tut - ti i gri - di, i lai, i do - lor A fe - rir e gra

34

S. soul and catch the breath Of the slay-er un - til he die.
var il re - spir, il cor Dell'as - sas - sin. fin a suo mo - rir.

A. soul and catch the breath Of the slay-er un - til he die.
var il re - spir, il cor Dell'as - sas - sin. fin a suo mo - rir.

T. soul and catch the breath Of the slay-er un - til he die.
var il re - spir, il cor Dell'as - sas - sin. fin a suo mo - rir.

B. soul and catch the breath Of the slay-er un - til he die.
var il re - spir, il cor Dell'as - sas - sin. fin a suo mo - rir.

(Govannion flings the cup away.)
 (Govannion getta via la coppa.)

Govannion. (Surveying Seithenin.)
(*osservando Seithenin.*)

35

Leave the sot to his sort I'll
L'im-be-cil a suo de-stin Allegro. A'

accell. cresc. f p

Gov. back to the faith-ful heights, The hills are mine and the on-ly
miei col-li tor-ne-rò Son quei ba-luardi su-pe-rior con-

cresc. p

Gov. fort That bays these sav-age nights.
fin Su quel-le al-tu-re an-drò.

Molto allegro.

(As Govannion goes out, darkness. In complete darkness the Coro.)
 (*Mentre Govannion esce diventa buio. Il coro entra ed è tutto buio.*)

f p f

36

p f p

CHORUS.

Soprano. *p*

Alto. *p*

Tenor. *p*

Bass. *p*

Sleep all for death comes quick at the
Dor - *mite* *La Par - ca no - stro par -*

Sleep all for death comes quick at the
Dor - *mite* *La Par - ca no - stro par -*

Sleep all for death comes quick at the
Dor - *mite* *La Par - ca no - stro par -*

Sleep all for death comes quick at the
Dor - *mite* *La Par - ca no - stro par -*

S. *f* *p*

A. *f* *p*

T. *f* *p*

B. *f* *p*

heels Of our speech, and the dance of dis -
lar Se - gui - rà Disa - stro ve - diam dan -

heels Of our speech, and the dance of dis -
lar Se - gui - rà Disa - stro ve - diam dan -

heels Of our speech, and the dance of dis -
lar Se - gui - rà Disa - stro ve - diam dan -

heels Of our speech, and the dance of dis -
lar Se - gui - rà Disa - stro ve - diam dan -

cresc. - - - - - *ff*

S. -as - ter Is mea - sured and marshalled. It
za - re In mi - su - ra, e schie - ra - to gi -

A. -as - ter Is mea - sured and marshalled. It
za - re In mi - su - ra, e schie - ra - to gi -

T. -as - ter Is mea - sured and marshalled. It
za - re In mi - su - ra, e schie - ra - to gi -

B. -as - ter Is mea - sured and marshalled. It
za - re In mi - su - ra, e schie - ra - to gi -

cresc. *ff*

37 *p*

S. wheels To your fac - ing; and fas - ter and fas - ter
rar Di - rim - pet - to; più rat - to far scat - tar

A. wheels To your fac - ing; and fas - ter and fas - ter
rar Di - rim - pet - to; più rat - to far scat - tar

T. wheels To your fac - ing; and fas - ter and fas - ter
rar Di - rim - pet - to; più rat - to far scat - tar

B. wheels To your fac - ing; and fas - ter and fas - ter
rar Di - rim - pet - to; più rat - to far scat - tar

37 *ff* *p*

cresc. - - - - - *f*

S. Heav - en's wrath and sea's fu - ry re - veals The
L'ira del ciel e del - l'o - ce - an e mos - trar l'ran -

cresc. - - - - - *f*

A. Heav - en's wrath and sea's fu - ry re - veals The
L'ira del ciel e del - l'o - ce - an e mos - trar l'ran -

cresc. - - - - - *f*

T. Heav - en's wrath and sea's fu - ry re - veals The
L'ira del ciel e del - l'o - ce - an e mos - trar l'ran -

cresc. - - - - - *f*

B. Heav - en's wrath and sea's fu - ry re - veals The
L'ira del ciel e del - l'o - ce - an e mos - trar l'ran -

cresc. - - - - - *f*

S. lust of the Sea King our mas-ter._____
cor del no - stro Signor Re del Mar._____
ff

A. lust of the Sea King our mas-ter._____
cor del no - stro Signor Re del Mar._____
ff (Darkness.)
(oscurità.)

T. lust of the Sea King our mas-ter._____
cor del no - stro Signor Re del Mar._____
ff

B. lust of the Sea King our mas-ter._____
cor del no - stro Signor Re del Mar._____
ff

cresc.

38 (The scene lightens, shewing a huge sea dyke. A savage oppressive sky overhangs it. Govannion appears on the embank-
(Le scena s'illumina mostrando una gran diga. Il cielo è torbido. Govannion appare sulla riva.))

Musical score for measures 38-39, piano accompaniment. The score is written for piano and includes dynamic markings such as *ff*, *pp*, and *rit.* The key signature is one flat (B-flat major or D minor).

-ment.)

Musical score for measures 38-39, piano accompaniment with Flute. The tempo is marked *Moderato.* and includes dynamic markings such as *ff* and *f*. The key signature is one flat.

39

Govannion. (looking out to sea.)
(guardando il mare.)

Andante.

Musical score for measure 39, vocal line and piano accompaniment. The tempo is marked *Andante.* The key signature is one flat. The lyrics are: "What horror's on you snake like streams. Whose coils are lit by such".
Che or-ri-bil cor-ren-ti a spi-ral il-lu-mi-na-te da

Gov.

Musical score for measure 39, vocal line and piano accompaniment. The tempo is marked *Andante.* The key signature is one flat. The lyrics are: "gross beams What are the voices that incessant rasp, Red threats up -".
den - si vapor Per-chè le vo-ci im-pre-can o-gni mal A' Si-gnor

40

Gov. *f*

-on the soul of us that grasp Our ten-ure of these lands. Oh,
d'e - ste ter - re al - lo - dial, Ch'handrit-to di te - ner? O -

Gov.

hat - ed o - cean mean - ing-less mad and vile corrupt com-motion
dio - so o - cean! A - gi - ta - tor cor - rot - to, paz - zo, im man,

Gov. *f*

What wrath is yours? Fare -
Per - chè tal fu - ror? *Ad -*

(With change of manner.)
(con modo diverso.)

Gov. *(dim.)*

-well once more Ne-ver a-gain I'll look up-on this shore Nor heed your
dio an - cor! Mai più sta spiag - gia a ve - der tor - ne - rò - A ba - dar tua

41

Gov. *f* *>* *3*

fe - ver. Speak you, speak to me — If you have
 feb - bre Par - la, A - scol - te - rò — Se vo - ce

(A flash of lightning, and a low roll of thunder far off.)
 (Un lampo ed uno scoppio di tuono da lontano.)

Gov. voice! *sf p* *Andantino.* *p sost. dim.*

hai!

Sea King (very distant.) *marcato*

Hordes of mine — on a - pace.
 Or - de mie — A - van - ziam

pp marc.

42 *f*

S. K. Beat - ers and teach - ers We shall des - troy a race;
 Co - lon, bat - ti - tor Tal raz - za di - strug - giam

sempre pp

S. K.

We the far reach-ers Black as his deed he stands be -
 Sa - rem pre - cur - sor L'as - sas - sin ner ar - di - sce

S. K.

-fore us Asks us why we stirred or swore us
 chia mar A che mo - viam? O - sò c'in - sul - tar.

S. K.

An - swer him ye seas. Ye
 Ri - spon de - te, mar. O

Govannion. (horror stricken.)
 (inorridito)

Gov.

Gods of our great race what grim un - known Death light - ed mem - ber of you
 Dei! Qual spir - to igno - to di mia real Pro - sa - pia, mor - to, vien ver

Gov. 43

strides on me? Blue as the storm — What wan-ton spi-rit of the night can
me bru-tal? Per-so di co-lor — Qual fol-le spet-tro in-fer-nal Ha

Sea King. *p*

Bro-ther of A-rian-rod, I bred you Dy-lan,
Fra-tel di A-rian-rod; al-le-vai Dy-lan,

Gov. own this form?
for-ma tal?

p *ppp* *lento*

S.K. *f* *accel.*

Know you his sire? Your chal-lenge to the seas I
Suo pa-dre fui, Tua sfi-da a-i mar ac-

S.K. **Allegro.** 44

take for Dy-lan Feel my de-sire, Go-vannion will you meet the
cetto per Dy-lan Vo' com-bat-ter; Go-vannion, mio figlinol a

S.K. *Sea King Dare the com-bat of your seek - ing?*
ven - giar! Vin - ce - rai tu mai il Re del mar?

marc. p cresc.

(Govannion, turning) *Govannion.*
 (Govannion voltandosi) *ff*

S.K. *Help me Ca - rid - wen!*
Ai - to Ca - rid - wen!

Lord of flood and fire.
Può tutt' i - non - dar!

mf

Gov. *Help me hills And for - ests all. Let me but win to your deep heart - ed*
Col - li miei E bo - schi bei Deh! ch'io ri - sal - ga le ghylls sì fe -

cresc.

45

Gov. *ghylls And in your hall. I'll do you wor - ship.*
del E nel ca - stel Vi a - do - re - rò.

p *accell.* *f accell.*

(Giovannion rushes down the embankment and disappears. Darkness, then another peal of thunder and flash of lightning.)
 (Giovannion corre giù sulla riva e sparisce. Oscurità, poi un altro rombo di tuono e un lampo.)

Molto allegro.

Musical score for the first system, featuring piano accompaniment with dynamic markings *f* and *ff*. The score is in a key with one sharp (F#) and a 4/4 time signature. It consists of a grand staff with treble and bass clefs.

46

(Suddenly the Sea King appears on the embankment — he is the only thing visible.)
 (Subitamente il Re del Mare appare sulla riva — è la sola cosa visibile.)

Musical score for the second system, featuring piano accompaniment with dynamic markings *f* and *ff*. The score continues from the previous system, maintaining the same key and time signature.

rit.

Musical score for the third system, featuring piano accompaniment with dynamic markings *f* and *ff*. The tempo marking *rit.* (ritardando) is present above the staff. The score concludes with a double bar line.

Maestoso allegro.

Sea King.

ff marc. dim. mp

Lo! the dark hours lie be-
 Ve'! La not - te a - van-

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part has dynamic markings *ff marc.*, *dim.*, and *mp*. The vocal line includes the lyrics: "Lo! the dark hours lie be- / Ve'! La not - te a - van-". The score is in a key with two flats (Bb) and a 4/4 time signature.

S.K.

-fore us, Howl ye winds our hunt - ing cho - rus!
 za - re Fis - chin ven - ti con noi, in co - ro!

cresc.

f

S.K.

Snuff ye not— my wolf pack leap - ing Where the night— your prey holds
 Torme di lu - pi, non fiu - ta - te? Quel - le pre - de dor - men -

47

p

S.K.

sleep - ing? Strike ye then! Sea teeth gnaw cha - sms
 ta - te? Uc - ci - dete Mar, spiag - ge ro - di.

f

p

pp

S.K.

Tear ye rav - ing tide wracked spa - sms! Lash ye foam lined tongues of
 Spac - ca pur, ma - rea, ti go - di Lin - gue di spu - ma stra - ge

mf

S. K. *cresc.*

slaugh-ter! Lick ye lips of starv - - ing wa - ter!
fa - te *Ac - que, tut - to al - - la ga - te!*

S. K. *f* 48 *b.e.*

Beat ye pon - - derous mace - like
Per - cuo - te - - te mazze sco -

S. K.

heav - ings, Gap and pass in sea - walls
ten - do! *spac - chie vie in di - ghe*

S. K.

cleav - ing, Dyke and sluice and bank must
apren - do. *Ca - te - rat - te e rive tre -*

S. K.

trem - ble Where our maddened powers as -
 me - ran Dove i fu - ren - ti poter s'u -

ff

S. K.

- sem ble. **Molto allegro.**
 ni - - - ran!

accell.

(Tr.)

49 (The Sea King stands motionless during the attack on the lands.)
 (Il Re del mare sta immoto durante l'attacco alle regioni.)

mp

fz *cresc.* *ff*

mp

50

fff fuoco pesante

CHORUS.

Soprano.

f

We have leapt at the throat of this
Que - sta rocca con va-lor as - sal

Alto.

f

We have leapt at the throat of this
Que - sta rocca con va-lor as - sal

Tenor.

f

We have leapt at the throat of this
Que - sta rocca con va-lor as - sal

Bass.

f

We have leapt at the throat of this
Que - sta rocca con va-lor as - sal

f

S.
sul - len hold In vain We have spent our strength on the
ta - to ab-biam In van Con no - vel ar-dir, con-tro

A.
sul - len hold In vain We have spent our strength on the
ta - to ab-biam In van Con no - vel ar-dir, con-tro

T.
sul - len hold In vain We have spent our strength on the
ta - to ab-biam In van Con no - vel ar-dir, con-tro

B.
sul - len hold In vain We have spent our strength on the
ta - to ab-biam In van Con no - vel ar-dir, con-tro

51
yield - ing mould In vain The wealth of the waves
'l lido, an - diam In van La for - za dell'onde

A.
yield - ing mould In vain The wealth of the waves
'l lido, an - diam In van La for - za dell'onde

T.
yield - ing mould In vain The wealth of the waves
'l lido, an - diam In van La for - za dell'onde

B.
yield - ing mould In vain The wealth of the waves
'l lido, an - diam In van La for - za dell'onde

S. — of the night and of thun-der, The ter-ror of gloom
del tur-bin nè del fol-gor Non pos-son di quel

A. — of the night and of thun-der, The ter-ror of gloom
del tur-bin nè del fol-gor Non pos-son di quel

T. — of the night and of thun-der, The ter-ror of gloom
del tur-bin nè del fol-gor Non pos-son di quel

B. — of the night and of thun-der, The ter-ror of gloom
del tur-bin nè del fol-gor Non pos-son di quel

marc.

S. — will not tear them a-sun-der, King of the
for-te es - ser di-struttur Re de-i

A. — will not tear them a-sun-der, King of the
for-te es - ser di-struttur Re de-i

T. — will not tear them a-sun-der, King of the
for-te es - ser di-struttur Re de-i

B. — will not tear them a-sun-der, King of the
for-te es - ser di-struttur Re de-i

mp cresc. molto mf cresc.

S. seas, it is vain.
mar tut t'è van

A. seas, it is vain.
mar tut t'è van

T. seas, it is vain.
mar tut t'è van

B. seas, it is vain.
mar tut t'è van

S.K. *f*

Turn to the
Con - tro le

molto

fz *mf*

S. *mp*
 vain!
van

A. *mp*
 vain!
van

T. *mp*
 vain!
van

B. *mp*
 vain!
van

S.K. shores a - gain. Our har-bouredprey is stirred and wo - ken.
spiag - ge an-cor! La pre - da nel ca - stel è de - sta

dim.

S.K.

Roused from rest in walls un-bro-ken, Our quar-ry is a-foot.
Ma in-crol - la - bil esso re-sta Il for-te sta in piè

un più tranquillo

Poco più Allegro.

53

S.K.

Speed you Go - vannon no shel-ter of your kind shall much a -
Pre-sto, Go - vannon, niun a-sil ti var-rà Che la mia

p legg.
esp.

S.K.

-vail, for I am hard be-hind Your stum - bling fears.
col le-ra t'ag-guan - te - rà Di - sper - de - rò

S.K.

All flesh like leaves shall scat-ter at my com - ing, And the
al mio ve - nir I mor-tal, che do - vran tut - ti pe -

S.K. *p*

sheaves Of being be dis - persed. Look back and face the
rir Vol - ge - te 'l guardo A con - templar La

pp

54

S.K. *3*

pan-o - ply— and pas - time of my space. The
pa - no - plia e' l di - por - to del mio mar! Ve'

pp

tr

S.K. *cresc.* *f*

Gods of motion frown up - on your race. Ye
Dei sco ti tor su voi ac - ci - gliar Fu

p cresc. *tr* *f* *3*

S.K. *p* *f*

waves who raged — so im-potent-ly turn To fierce onslaught Tear and
ren - ti flutti, — as - sa - li - te ancor! Con fiero cozzo tra-spor-

55

S.K.

cleave and spurn — these banks to slime, — Up let new fu-ry burn.
ta - te fuor Ste rive di calce. Su, con no - vel fu-ror!

Cl. Str.

S.K.

Turn to the shores a-gain. —
Con - tro le spiagge o-gnor!

S.K.

Great leis-ure-ly hosts —
Avan - za - te, Le - gion

p 56

S.K.

— Roll in and strike and die,
Col - pi - te per mo-rir

But take your toll — of the melt - ing
Ma tra - sci - na - te-vi sta re -

S.K. *p*

coasts And, ere your blood can dry New tramp - ling ar - mies
gion. *E pria del vo - stro perir* Ar - ma te nuo - ve

Brass. *p*

S.K. *f*

swing in-to your place.
fac - cian in - va - sion.

(Unseen.) *invisibile*

CHORUS.

Tempo Moderato Allegro.

Soprano.

Alto.

Tenor.

Bass.

A thous - and leagues are ours to
Mi - gliata - di le - ghe siam a chia -

sostenuto dim. pp pp

58

S. *p* A thous - and
Mi - gliata di

A. *p* A thous - and
Mi - gliata di

T. *f* Their white roofed ri-ot and
Con armi splen - den-ti a fie -

B. *f* call Their phal - anxes and rage,
mar Fa - lan - gi pie - ne d'ira

call Their phal - anxes and rage,
mar Fa - lan - gi pie - ne d'ira

Their white roofed ri-ot and
Con armi splen - den-ti a fie -

58

59

S. leagues are ours to call *f*
le - ghe siam a chia - mar Their phal - anxes and rage Their
Fa - lan - gi pie - ne d'ira Con

A. leagues are ours to call Their phal - anxes and rage Their
le - ghe siam a chia - mar Fa - lan - gi pie - ne d'ira Con

T. *dim.* *p* black shin - ing walls have taken up our gage.
- der mura d'ac - ciar U - ni - ti siam in dira

B. *p* black shin - ing walls have taken up our gage.
- der mura d'ac - ciar U - ni - ti siam in dira

59

S. white roofed ri - ot and black shin - ing walls
armi splen - den - ti a fieder mura d'ac - ciar

A. white roofed ri - ot and black shin - ing walls
armi splen - den - ti a fieder mura d'ac - ciar

T. Brothers to - geth - er, see they yield, — they yield, The
Bravi, fra - tel - li Ve' già cadon i ri - par Le

B. Brothers to - geth - er, see they yield, — they yield, The
Bravi, fra - tel - li Ve' già cadon i ri - par Le

60

S. — Have ta - ken up our gage —
U - ni - ti siam in dira

A. — Have ta - ken up our gage —
U - ni - ti siam in dira

T. racked lands trem - ble and the cow - 'ring field Looks
ter - re tre - man i cam - pi posson guardar Sen -

B. racked lands trem - ble and the cow - 'ring field Looks
ter - re tre - man i cam - pi posson guardar Sen -

S. Brothers see they yield!
Fra-tei ce - don i ripar!

A. Brothers see they yield!
Fra-tei ce - don i ripar!

T. sea - ward thro' their fall.
z'al cun o-sta-col il mar.

B. sea - ward thro' their fall.
z'al cun o-sta-col il mar.

(A great piece of the embankment slips away, one sees for a moment a tumult of tossing waves beyond.)
 (Una gran parte della spiaggia sparisce si vede per un momento l'imperversar delle onde scagliate in alto più lontano.)

Sea King.

61

S. K.

Allegro.

S. K.

'Tis won_ ye hosts
Ab-bia - mò vinto

62

S. K. *of mine en - fren-zied, Go your way till all be cleansed,*
va - len - ti guer-rier! Pro-se gui - te pur a strug-ger

S. K. *Our revenge be filled. Messengers of mine — night*
Per ven-det - ta compier Ce - le - ri not turni mes -

S. K. *speeding, Rouse the King whose lands are ced - ing place to me and*
sag-ger De - sta - te 'l Re che tut - to ce - der De - vea me ai

63

SCENE III. (and darkness.)
(un altro scoppio dituono e oscurita)

(The gauzes are drawn away, revealing the battle-
ments of Gwyddno's Castle.)
(I veli spariscono e rivelano le mura del castello)

Più Allegro.

S. K. *mine. miei.*

First system of musical notation. The upper staff contains a melodic line with various ornaments and accidentals. The lower staff contains a bass line with dynamic markings *ff*, *dim.*, and *sf*. The key signature is B-flat major.

Second system of musical notation, starting at measure 64. It features a complex melodic line with triplets and a *rit.* marking. The lower staff has dynamic markings *mf* and *p*. A *Cor.* (Cornet) part is indicated with a *p* dynamic.

Third system of musical notation, starting at measure 65. The tempo is marked *Lento.* The upper staff has dynamic markings *pp*, *sost. pesante*, and *f*. The lower staff has a *f* dynamic.

Fourth system of musical notation. The upper staff has dynamic markings *sf*, *ff*, and *fff*. The lower staff has a *fff* dynamic. The system concludes with a triplet in the upper staff.

Fifth system of musical notation, starting at measure 66. It features a *Rit.* marking and a *p* dynamic in the lower staff. The system concludes with a triplet in the upper staff.

CHORUS.

Tempo Allegro Moderato.

Tenor I. *p*
 A - down the skies are borne our cries Shrill laughter of our bands,
 Ven - gon dai ciel gri - dar ri - bel Ri - don le no - stre bande

Tenor II. *p*
 A - down the skies are borne our cries Shrill laughter of our bands,
 Ven - gon dai ciel gri - dar ri - bel Ri - don le no - stre bande

Bass I. *p*
 A - down the skies are borne our cries Shrill laughter of our bands,
 Ven - gon dai ciel gri - dar ri - bel Ri - don le no - stre bande

Bass II. *p*
 A - down the skies are borne our cries Shrill laughter of our bands,
 Ven - gon dai ciel gri - dar ri - bel Ri - don le no - stre bande

67

T. I. *f*
 Gwyddno a - wake! The swift seas slake Their ha - tred on thy lands
 Gwyddno ti desta. Il diro mar resta La stra ge su tue lande

T. II. *f*
 Gwyddno a - wake! The swift seas slake Their ha - tred on thy lands
 Gwyddno ti desta. Il diro mar resta La stra ge su tue lande

B. I. *f*
 Gwyddno a - wake! The swift seas slake Their ha - tred on thy lands
 Gwyddno ti desta. Il diro mar resta La stra ge su tue lande

B. II. *f*
 Gwyddno a - wake! The swift seas slake Their ha - tred on thy lands
 Gwyddno ti desta. Il diro mar resta La stra ge su tue lande

67

T.I. *p* wake from sleep - ing, wake to weep - ing,
Cac - cia l'son - no, di pian - to sol don - no,

T.II. *p* wake from sleep - ing, wake to weep - ing,
Cac - cia l'son - no, di pian - to sol don - no,

B.I. *p* wake from sleep - ing, wake to weep - ing,
Cac - cia l'son - no, di pian - to sol don - no,

B.II. *p* wake from sleep - ing, wake to weep - ing,
Cac - cia l'son - no, di pian - to sol don - no,

68 *rit.*

T.I. *f* From the sea-line death is creep-ing, Death on ev-'ry hand.
Tut - ti mor - te nel mar han - no Per a - zion ne - fande.

T.II. *f* From the sea-line death is creep-ing, Death on ev-'ry hand.
Tut - ti mor - te nel mar han - no Per a - zion ne - fande.

B.I. *f* From the sea-line death is creep-ing, Death on ev-'ry hand.
Tut - ti mor - te nel mar han - no Per a - zion ne - fande.

B.II. *f* From the sea-line death is creep-ing, Death on ev-'ry hand.
Tut - ti mor - te nel mar han - no Per a - zion ne - fande.

68 *rit.* - - - *tempo*

(Str.) *p*

(Enter Gwyddno on the battlements.)
Gwyddno. (*Entra Gwyddno sulle mura.*)

f (*ad lib.*)

Har-bing-ers of e - vil
Fo - rie ri di mal au -

Andante.

Gw^o

meaning, Wings of fate on darkness lean-ing, What would you of me?
- gu - rio Fa - to a la to nel gran bu - io Che vo - le - te da me?

69

(invisible.)
CORO. (*invisibile.*)
Tenor I.

Poco allegro. *p*

Hear-ken to the night windssinging through your
O - di, l'u - lu - lar del ven-to, Nun - zia,-

Tenor II.

Hear-ken to the night windssinging through your
O - di, l'u - lu - lar del ven-to, Nun - zia,-

Bass I.

Hear-ken to the night windssinging through your
O - di, l'u - lu - lar del ven-to, Nun - zia,-

Bass II.

Hear-ken to the night windssinging through your
O - di, l'u - lu - lar del ven-to, Nun - zia,-

Poco allegro.

T.I. chambers. *di mor-te* They are bringing news of death to thee. *f*
l' tri - sto even - to Tru - ce ver te vien!

T.II. chambers. *di mor-te* They are bringing news of death to thee. *f*
l' tri - sto even - to Tru - ce ver te vien!

B.I. chambers. *di mor-te* They are bringing news of death to thee. *f*
l' tri - sto even - to Tru - ce ver te vien!

B.II. chambers. *di mor-te* They are bringing news of death to thee. *f*
l' tri - sto even - to Tru - ce ver te vien!

Poco più mosso. 70

Gwyddno. *p*
 I am a - wake and there is a night-cry,
Sve - gliò son, o - do più vo - ci gri - dar,

p legg. sost. p

Gw^o *p*
 In - to the force - ful gloom I stare, Choked with the
Nel buio m'af - fis - so a gua - tar Stor - di - to

71

Gw^o

power of the la - den air. From the heart of the darkness
del - l'a - ria al po - ter. Te - ne - bror del - la not - te

p

Gw^o

speeds a fear, A wail and thunder grow - ing near,
fa te - mer, Odo gnai e tuo - ni qui vol - ger,

f

p *mf*

72

Gw^o

A death cry beat - ing fierce and clear, out of the
Di mor - te gri - do a me giun - ger, Il tur - bin fi

f

Gw^o

wind - swept night.
chia - re fier.

p *pp* *mf*

CHORUS.

Tenors. 73 *p*

Hearken, for our lord is speak-ing, Loud - er than his
Ec - co il Si-gnor che par - la, For - te più del

Basses. *p*

p sost.

Gwyddno.

74 *f*

A-way ye foul night
Via, via! tre - men - da

gales are shriek-ing.
ven - to che cer - la.

sf

Gw^o

haunt - ing pass-ions, Who calls _____ to Gwyddno in such fash-ion?
not - te d'or -ror! Chi chia - ma Gwyd-no in tal te - nor?

sf

Sea King. (far off.)
(pù lontano)

75 *mp*

Molto meno mosso.

I the
 II Re

pp marc.

Gwyddno. *p*

S. K. Speech of keen
Mar au - da - -

Sea King!
del Mar!

pp *sost.*

Gw^o seas, and sound of clamour-ing kine,
- ci, chias - so - si ar-men-ti miei, *Allegro.* Seith - en - in wake!
Seith - en - in su!

76 *f*

Gw^o Guard you our foreshore.
Guarda al - le spiag-ge!

Sea King. *(nearer.)*
(più vicino)

Seith - en - in sleep!
Dorme Seith-en - in.

cresc. *sf* *p*

S. K. you need to watch no more.
piu non oc - cor guar - dar!

77

sf *cresc.*

Gwyddno.

Cursed be Seith-en-in who hath let loose the fount of the des-
Guai! a Seith-en-in che la-scio pe-ne-trar Sul-le mie

f. *marc.* *f.* *sf.* *f.* *3*

-troy-ing deep up - on our lands! Cursed be Seith-en-in.
 ter-re fu-ri - bon - do *mar!* *Guai* a Seith-en-in! in!

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

78
 O my folk who trust-ed in my guarding and my yoke,
 Oh miei car! Fi-da-ste in mia cu-ra e prote-zion

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

Wake! — For the quick and ma-ny mys-ter-ied
 Su! — chē 'rab-bio-so, ra-pi-dis-si-mo

f. *cresc.* *fz.*

79 *ff*

Gw.
sea Comes in up - on you.
mar In - vade sta re-gion!

ff *dim.*

Sea King.

80 *p*

Soft lie their limbs in the
Giac - cion lor mem - bra del

tranquillo
p *sost. legate* *pp*

S. K.

grey waves hands. Sea fing-ers play with their hairs wet
l'on - de in man Di - ta del mar co ca - pei gio -

pp

S. K.

81 *p*

strands, Deep lie my hosts on the conquered
- can, L'o - - ste mia, su vin-te ter-re

p *p*

S. K.

f *p*

lands. _____ And the king crab _____ holds thy
sta _____ *Tien il trono Re* _____ *gran chio*

S. K.

L'istesso tempo. *f*

throne, _____ Where is Govannion, the red-hand - ed slave?
già, _____ *Do v'è Govannion, il vil as - sas-sin?*

pp *f*

S. K.

An - swer ye watchers, wind andwingandwave, We fol - - low
A - van - ti, miei guardian, onde e ven - ti ma - rin Se - guiam _____ *quel*

p *82*

S. K.

Govannion. (out of the darkness Govannion staggers to the foot of the wall.)

(*Nell oscurita Govannion barcolla a' piedi del muro.*) *f* *3* *p*

one a-lone. for I am
ma landrin. _____ *A - pri 'lcan - cel chè gro son*

mp *cresc.* *sf* *5* *p*

Gov.

sick and spent.
per sve-nir.

'Tis I,
Sou io,

Govan-nion,
Govan-nion,

Death is ve-ry
Aheinè sto per mo-

Sea King. (The Sea King appears on the wall beside Gwyddno.)
(Il Re del Mar appare sul muro presso Gwyddno.)

near.
-rir.

O-pen the gates.
A-pri 'l can - cel.

Nay,
No,

death is here,
dei mo-rir!

83

S. K.

I have stamped your king-dom to slime and waste, No shel-ter
E tuo regno dan-na - to a ro - vi-nor! Nou hai u'

p espress.

Govannion.

S. K.

O-pen the gates!
A-pri 'l can - cel!

shall a-vail.
vi - fu-giar.

Sea King.

f *>*

Bayed, ye clar-ion winds blare out the hunt - ing peal
olà! *Squil la - te, ven - ti, la cac - cia, do stor-dir*

p cresc. *sf*

S. K.

Thro' the vast trum-pets of the clo - ven heights, Give
Nel - le gran trom - be che né monti sa - prir, At -

mf cresc. *f*

84

S. K.

ear, ye waves! your quar - ry stands at bay!
ten - te on - de ve' la preda lan - guir!

sf *p* *Cor. A* *Pos.*

S. K.

Let the torn an - guish of our ven - geance pay The
Pa - ghi'l suo stra - zio 'l san gue mio e'l pa - - tir. Fia

sost. *p* *cresc.*

Govannion.

Poco più mosso.

f

S.K.

You will not
Ti pre - - go,

blood debt swift - ly.
pre - - sto'l mo - rir!

Poco più mosso.

Gov.

o - pen Gwyddno once my friend Wilt thou
ami - co Gwyddno di a - prir! avrai tu

Gov.

gaze i - dly on my sud - den - end? Come down in
cuor di ve - der - mi co - si pe - rir? Pie - ta! Deh!

85

Gov.

mer - cy. O - pen thou and mend my bit - - ter
scen - di! cor - ri ad a - prir! Dor - ren - - do

Gov. for - tune ere the wa - ters rend my be - ing from me.
fa - to sal - va - mie mar - tir! Mi sen - to sfi - nir!

(a pausa)

Gov. Comes then the
Il fred - do

Meno mosso.
 (Wd.)

Gov. cold and sa - vage win - ter long foretold Where -
vien. E'l cru - do in - ver - no lor ror pien Nel

86

Gov. - in the grey sea deserts shall un - fold Their mantles of ob - liv - i - on -
va - sto, glan - co mar spie ga - ti tien Man - tel - li de - ter - nal o - blio.

Gov. *f* *p*

Come con - sume your vengeance waves! There
Onde! *ul - tri ci, im - pla - - cabil;* *In*

Gov. wait all val-ues of the world in your deep graves.
gor de d'o-gni gran te - sor pe' vo - stri a - - vel;

87

Gov. My friends re - fuse me Company I crave against the lone-ly
A mi - - ci non ho per me o - spi - tabil A vin - cer si - len -

Gov. si - lences that loom A - bove us all.
- zi in - ter - - mi - - nabil, Cru - del, o - stil.

Gov. *ff* *>* *>* *p.* *3*

O - pen, o - pen the gate of the deep cavern that mouths love and
So - no in vo - stro po - ter! Ca - ver ne fon de che l'uom suol te -

Gov. *ff* *>*

hate _____ My mem'ry shall be this
mer _____ Sa - rà mia rab - bia nel

sf *dim.*

88

Gov. *p.* *>* *>*

wrath displayed My hon - our _____ thy des -
tuo pen - sier! Mia glo - ria tuo do -

Gov. *p.* *>* *>* *7*

- pair. I meet it un - a - fraid.
lor A te, mor - te, con pia - cer!

sf *sf* *dim.*

Anima.

(Darkness. In the fierce turbulence about the foot of the walls Govannion disappears. Gwyddno sinks ashamed and heartbroken
 (Oscurità. Nella terribile perturbazione ai piedi delle mura Govannion sparisce. Gwyddno s'accascia vergogoso e scoraggiato

Musical score for the first system, featuring piano accompaniment. The score includes a bass line and two treble staves. Dynamic markings include *f*, *ff*, and an 8-measure rest. The key signature has two flats.

upon the wall. The Sea King strides over to him.)
 sul muro, il re del mare s'avanza presso di lui.)

89

Musical score for the second system, featuring piano accompaniment. The score includes a bass line and two treble staves. Dynamic markings include *sf*. The key signature has two flats.

Musical score for the third system, featuring piano accompaniment. The score includes a bass line and two treble staves. Dynamic markings include *fff pesante* and a 3-measure rest. The key signature has two flats.

Sea King:

Musical score for the fourth system, featuring vocal line and piano accompaniment. The score includes a bass line, a vocal line, and two treble staves. Dynamic markings include *f* and *sf*. The key signature has two flats.

Gwyddno
Gwyddnobe -
con

S. K.

- hold the tur-bu-lent streams, *tem pla l'on-de in fu-riar* Foul with the fragments *Soz-ze d'a-van - zi* of your ra - vished state, *del tuo sta - to car*

S. K.

90 *f* Spout in upon Go - vannon Powers of mine *a - bate your en - vious*
Spu - ta - te su Go - vannon flut - ti miei ces - sar Po - te - te

S. K.

Lento. *p*
 hun - ger, We have dealt with fate, Our task is end - ed, And I
l'i - ra eil de - stin ai - tar Or e'vo-stro do - ver ne' con

S. K.

Gwyddno. *Più Lento.* *f*
 set your bounds. God of the seas
fin tor - nar. Dio de i mar

91

Gw9

are you so pit - i - less? The mul - ti - tudes of life will you put down
 sei tu sen - za pie - tà? Per - chè di - strug - gi tante vi - te co - si?

(Hpe.) *dim.*

p

Gw9

Vaunting your passion, o - ver man's dis - tress, Add - ing dis - as - ter to your
 A vantar li - ra - tua sul - l'u - ma - ni - tà? Can - san - do stra - ge ed or -

ppp *p* *p*

Gw9

rug - ged crown? What jus - tice of the Gods _____ can give them
 ror ogui di? Qual de gli Dei fa - vor, t'a - in - te

p esp. *p*

92

Gw9

breath Whom you have swal - lowed? Are you the soul of
 rà? Se'l tut to in ghiot - ti? Sei tu il cor Di

p *f*

Gw^o

nothing but destruc-tion?
tut-ta la di-stru-zion?

Then slay me Who have out-
Per fa - vor, La mor-te

ff

p *fz* *fz*

Gw^o

(He falls)
(Egli sipario)

93

- lived my be - ing.
dam mi al - lor!

rit.

f *mp* *f*

Sea King.
 Tempo allegro moderato.

Be you whole The vic - tors and the van - quish'd
Tut ti ui cor U - gua - li son i vin - ti

p

S. K.

are the same, To none the joy - ance and to none the
a vin - ci - tor A niun la gio - ia a nes - sun l'o -

94

tranquillo e sost. pp

S. K. *p*

shame.
nor

Hence - forth the
Del mio a -

S. K. 95

Sea King serves his sub - ject son
ma - to fi - - glio fui l'ul - - tor

S. K.

Bound to the cy - cle that the ra - ces
Ei bre - - ve spa - zio d'e sta vita pas -

S. K. *p*

run. Ye dream - ers
so' Tuo d'or

96

S. K.

of the world give heed
d'avvi - si fa - te pro

This system contains a vocal line for Soprano (S.K.) and piano accompaniment. The vocal line has a melodic line with a long note on 'of' and a dotted note on 'world'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Dynamics include piano (*p*) and a crescendo leading to a forte (*f*) dynamic.

S. K.

To your grim fa - ther
Del ge - nitor vo - stro

This system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'To' and a dotted note on 'grim'. The piano accompaniment continues with the same eighth-note pattern. Dynamics include piano (*p*) and a crescendo leading to a forte (*f*) dynamic.

S. K.

97

Chro - nos breeds new fash - ions for your
Crono - nos mode nuove per far - vi ca -

This system is marked with the number 97. It features a vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'Chro' and a dotted note on 'nos'. The piano accompaniment continues with the eighth-note pattern. Dynamics include forte (*f*) and a crescendo leading to a forte (*f*) dynamic.

S. K.

fall. Ye sons of
- der Pro - genie di

This system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'fall.' and a dotted note on 'Ye'. The piano accompaniment continues with the eighth-note pattern. Dynamics include forte (*f*) and a crescendo leading to a forte (*f*) dynamic.

S. K.

Llyr, _____ new he-ri-tors _____ of state _____
 Llyr, _____ e - re-di del _____ po - ter _____

98

S. K.

Take up _____ the fu - ture glo - ry _____
 Ma al - ti detin _____ e glo - ria _____

p

S. K.

_____ and the fate _____ that should have been _____ my
 _____ vi trar - ran _____ che mio figlio onrar _____ do -

p *mp*

99

S. K.

son's, _____ O, Dyl - -
 - vean _____ O, Dyl - -

fz.

S. K.

- an, _____ Where in the wa - ters _____ of vast night _____ are
 an, _____ Co - me tro - var _____ ti posso? Do - ve

mp

S. K.

you? _____ Still lie _____ your en - e - mies _____ be -
 sei? _____ Morti; tuoi _____ ne - mi - ci giac - ciou

100

p

f

p

S. K.

- neath _____ my pall. _____ Most for - tun - ate in
 nel _____ l'a - vel _____ Fe - li _____ ci son nel

sf

S. K.

death: _____ They have _____ their ease. _____ Stung are the mild
 lor _____ tran - quil _____ dor - mir _____ do - cil Ti - tan

p

sf

101

S. K. *f* *p*

Tit - ans from their thrall And an - cient sleep
si de - stan ri - bel, Dal - lor ser - vir.

S. K. *f*

Once more — I brew wild wine of new cre -
Fer - men - to ancor Il vin di nuo - va

102

S. K. *p* *sf* *p*

- a - tion, and for - lorn. For I in si - lence —
crea - zion per - du - to Mentr'io si - lente

S. K. *p* *fp*

must for ev - er mourn. The mem' - ried
sem - pre pian - ge - rò Mio fi - glio,

S. K.

mas - ter of the sob - bing seas My earth clasped
Signor dei sin ghioz - zan - ti mar. Li - tea 'l ra -

S. K.

son who is to be re - born So ma - ny
- pi ma de - ve ri - tor - nar Al mon do

ad lib.

104

(The Sea King disappears. During the closing Chorus, the scene lightens, shewing Gwyddno lying in an attitude of dejection,
(Il re del mare sparine. Durante la fine del coro la scena s'illumina mostrando Gwyddno giacente sul muro in atteggiamento di

CHORUS

times.
 ancor.
 Soprano.
 Wide - spread wing, And away we swing Hounds of the
L'ali spieg - hiam E lontan vo - liam Vel - tri del-

Alto.
 (Behind the Scenes.) Wide - spread wing, And away we swing Hounds of the
L'ali spieg - hiam E lontan vo - liam Vel - tri del-

Tenor.
 Wide - spread wing, And away we swing Hounds of the
L'ali spieg - hiam E lontan vo - liam Vel - tri del-

Bass.
 Wide - spread wing, And away we swing Hounds of the
L'ali spieg - hiam E lontan vo - liam Vel - tri del-

Tempo molto Allegro.

on the wall.)
desolazione.)

mp

mid - most air. Sha - dows swift As the
l'aria cen - tral. *a Spet - triu - gual* *Co' gef -*

mid - most air. Sha - dows swift As the
l'aria cen - tral. *a Spet - triu - gual* *Co' gef -*

mid - most air. Sha - dows swift As the
l'aria cen - tral. *a Spet - triu - gual* *Co' gef -*

mid - most air. Sha - dows swift As the
l'aria cen - tral. *a Spet - triu - gual* *Co' gef -*

mp

wind - blown drift, On the cloud - flecked moon - light's glare,
- fir ol soffiari *Di chiar di luna al ba - glior*

wind - blown drift, On the cloud - flecked moon - light's glare,
- fir ol soffiari *Di chiar di luna al ba - glior*

wind - blown drift, On the cloud - flecked moon - light's glare,
- fir ol soffiari *Di chiar di luna al ba - glior*

wind - blown drift, On the cloud - flecked moon - light's glare,
- fir ol soffiari *Di chiar di luna al ba - glior*

f

Ne-ver an eye can hold our track,
a - chio nes - sun ci può trac - ciar

Ne-ver an eye can hold our track,
a - chio nes - sun ci può trac - ciar

Ne-ver an eye can hold our track,
a - chio nes - sun ci può trac - ciar

Ne-ver an eye can hold our track,
a - chio nes - sun ci può trac - ciar

105

Ne-ver a wind can hold us back,
Ven-to al - cun ci può fer - mar

Ne-ver a wind can hold us back,
Ven-to al - cun ci può fer - mar

Ne-ver a wind can hold us back,
Ven-to al - cun ci può fer - mar

Ne-ver a wind can hold us back,
Ven-to al - cun ci può fer - mar

105

p
 ne-ver a night can be so black, That the hounds of the
 Mai not - te te tra sì ve - nir I vel - tri al - rei a

p
 ne-ver a night can be so black, That the hounds of the
 Mai not - te te tra sì ve - nir I vel - tri al - rei a

p
 ne-ver a night can be so black, That the hounds of the
 Mai not - te te tra sì ve - nir I vel - tri al - rei a

p
 ne-ver a night can be so black, That the hounds of the
 Mai not - te te tra sì ve - nir I vel - tri al - rei a

f
 air need care, The death is wrought the
 impa - u - rir La Par - co fè del-

f
 air need care, The death is wrought the
 impa - u - rir La Par - co fè del-

f
 air need care, The death is wrought the
 impa - u - rir La Par - co fè del-

f
 air need care, The death is wrought the
 impa - u - rir La Par - co fè del-

Sea King planned. New flushed of dawn our
Re 'l vo - ler *Vien l'al* - ba su' spa -
cresc. *cresc.* *cresc.*

con - quests stand. Be - hold,
- riti quar - tier *Oh! vè!*

con - quests stand. Be - hold,
- riti quar - tier *Oh! vè!*

con - quests stand. Be - hold,
- riti quar - tier *Oh! vè!*

con - quests stand. Be - hold,
- riti quar - tier *Oh! vè!*

The lilt - ing wash where once was the
 Dan - zan ti onde, ov' era l'a - bi -

The lilt - ing wash where once was the
 Dan - zan ti onde, ov' era l'a - bi -

The lilt - ing wash where once was the
 Dan - zan ti onde, ov' era l'a - bi -

The lilt - ing wash where once was the
 Dan - zan ti onde, ov' era l'a - bi -

106

strand Sea light where once
 - tar or sta il cor

strand Sea light where once
 - tar or sta il cor

strand Sea light where once
 - tar or sta il cor

strand Sea light where once
 - tar or sta il cor

8

was the land. *dim.*
 ru sco Mar.

was the land. *dim.*
 ru sco Mar. Curtain.

was the land.
 ru sco Mar.

was the land.
 ru sco Mar.

ff *Tr.*

fff *accel. mf molto cresc.*

fff

p

fff

Adagio.

107

SUPPLEMENT.
DYLAN

SON OF THE WAVE

A DRAMA
IN 3 ACTS
BY
T. E. ELLIS

MUSIC

BY
JOSEF HOLBROOKE

OP. 53.

PIANOFORTE VOCAL SCORE.

The Italian Version by Madame SIMONETTI-BLEINER.

LONDON
Novello & Co., Ltd.

SUPPLEMENT
TO THE 3rd ACT OF
DYLAN.

JOSEF HOLBROOKE.

Accel. As the Chorus dies away, Elan and Gwydion enter. Elan rushes toward Govannion. Seithenin raises himself and stares vacantly at her.

Allegro Molto. Elan. *f*

Where is my son, Go-van-nion?

Govannion.
(Mockingly)

Ask it of the waves he loved so well.

Gov. Their voice is ve-ry loud and near to - night,

Gwydion. *f* Where is he now? Elan. *f* You slew him then?

El. You slew my son and broke the geis:

El. Shut out the heir of an im - mor - tal race from

Govannion.

El. he - ri - tage! It was my

Gov. right: for when he cast pro - tec - tion off he was my

Gov. prey or an - y o - thers.

Gov. Old and tame are you both now: and the old sway of

Poco meno mosso.

Gov. Don re turns. It has been long And I its

Gov. ser-vant pa-tient. Gwydion. For your fault I suffered once.

Gwd. It shall not be my stain that you the smith of hell live to de-fame our

Gwd. sa - cred task. It is short your joy-ance shall be for this

work you wrought, Guard you!

Gwd.

ff

work you wrought, Guard you!

Govannon.

Accel. *f*

Come then, we fought aforesaid, and shall war a - gain.

f

f

f

f

Who dies tonight? Mine is the

(Elan comes between them.)

Elan. *p* **D** Moderato.

Wrong, and mine the vengeance that the Gods shall pay.

f

p espr.

3

(To Gwydion.)

E1. *f* For which is worse, to steal or slay, *f* you robbed me of my son to

(To Govannion.)

E1. fill the wan-ing pur-pose _____ of your will. *f* You

E1. *f* slew him to make good your hate _____ of all who reached be-yond your fate. *pp* *sost.*

E1. *f* And now like wolves you snar - ling stand a-bove the kill. *molto espressivo*

E1. *p*
 Your course is run. For now race up the fos - tering

E1. waves That shall find you your an swer and your

E1. *f* graves **F** Hearken to them *Più mosso. f*

E1. they are not quelled who rage without.

Govannion. *f*

Can they give back your son? Child-less are you and

poco *cresc.*

Gov.

Gwy-di - on — has no heir, I have dis-pelled the mad-ness of the

sf *p* *f*

Allegro.

G

ff

Gov.

could - ron. Come you! Wreak, what you will on me.

sf *ff*

Gov.

Vengeance cannot change — what I have done.

Furioso.

sf p *pp*

S. *p* Heed all! for

A. *p* Heed all! for

Coro. *p* Heed all! for

T. *p* Heed all! for

B. *p* Heed all! for

f quick at our heels comes death *p* And the dance of dis-

f quick at our heels comes death *p* And the dance of dis-

f quick at our heels comes death *p* And the dance of dis-

f quick at our heels comes death *p* And the dance of dis-

H *cresc.* - *f* *ff*
 as - ter is meas-ured and marshalled: it
cresc. - *f* *ff*
 as - ter is meas-ured and marshalled: it
cresc. - *f* *ff*
 as - ter is meas-ured and marshalled: it
cresc. - *f* *ff*
 as - ter is meas-ured and marshalled: it

mf

wheels to your fac - ing: and fas - ter and fas - ter
 wheels to your fac - ing: and fas - ter and fas - ter
 wheels to your fac - ing: and fas - ter and fas - ter
 wheels to your fac - ing: and fas - ter and fas - ter

f *p*

Heav'n's wrath and seas fu - ry re - veals The

Heav'n's wrath and seas fu - ry re - veals The

Heav'n's wrath and seas fu - ry re - veals The

Heav'n's wrath and seas fu - ry re - veals The

cresc.

lust of the Sea King our mas - ter.

lust of the Sea King our mas - ter.

lust of the Sea King our mas - ter.

lust of the Sea King our mas - ter.

lust of the Sea King our mas - ter.

ff

(Darkness)

fff

Seithenin rises unsteadily to his feet.

dim. *p* *rit.*

Allegro moderato.

Seithenin.

K

mf *p* *f* *p* *f* *p* *f* *p*

Wel - come these that have drunk deep of wild Ca-rid-wen's witching wine

Seith

ff *p*

There's no need to hate nor weep For wine gives fire and

Seith

cresc. *fz*

wine gives sleep. Drink deep and youll for - get.

Seith. *L*
 And ne-ver heed the floodsthat leap a - bout this hold,

Seith. *p.*
 — nor winds that threep a-cross the sills: For they but whet the

Seith. *ffe.* *f*
 life of us that is proud and bold. The

Seith. *M*
 walls stand sound _____ tho'the walls are old. _____ Drink down

A great part of the wall falls away leaving a fissure through which the spray begins to fly. Seithenin stands aghast.

poco rit.

Seith. all red re-gret.

Poco più mosso.

Gwydion (determined) N

But I will yet get my last stroke on

Allegro. (agitato.)

Gwy. him who brought this death to us.

Gwy. *And this black bel-lied pall shall*

Gwy. *Gwydion strides towards Govannion.*
co - ver one of us.

Elan. (triumphantly)
Not one but all For we that

El. *do by all our lives in voke the mon-strous powers shall*

O

E1. suf-fer now their stroke, my ven - ger comes!

E1. rit.

Poco andante.

Sea King. (off) *p*

Hordes of mine on a - pace

s.k. Bea - ters and tea - chers. We shall des - troy a race,

S.K. *p* We _____ the far rea-chers. Red as his deed he stands be -

S.K. *Pf* fore us _____ He for whom we stirred and swore us.

S.K. *Accel. molto.* Stoop to him_ ye seas!

Molto Allegro.
Seithenin. (A great mass of spray flies up in the fissure of the wall. Seithenin attempts

Fly! fly! Lyd of the seas is near.

to fly but falls. Govannion slinks away. Gwydion is about to do the same, but Elan withholds him.)

Seith.

Elan. *Molto moderato.*

p This is an end - ing, Gwy - di - on.

rit.

p *fz* *mp* *pp*

EI.

Will you fear to meet with me the mon - strous change that

EI.

comes up - on our world. For I was

f *p* *f*

Più mosso.

Gwydion. *p*

El. near when Math's spells took you. Then we were

R

Gwy. young, but now our souls are wea - ry.

Elan. *p*

Yet the song that drew me from you ri-ses

El. wild a - gainst our pass - - ing. Fierce and

El. fast with his cloak of an - ger fly - - ing

El. free My rou - sen lo - ver ri - - ses.

Sf

cresc.

Gwydion. *f* And a waste — is my life's work. *p* All that I

Allegro. Maestoso.

p marcato

Gwy. strove to shape wasted and use-less.

p

Elan.

p ³
I have faced loss of my being in my son and still I

El. greet this in - stant and the will we have wo - ken.

^T Poco più mosso.

El. For a doom be - gun when came the caul-dron tow-ers be - fore us.

El. Come, Gwy-di - on, with me, we have done with dreams.

E1. *f* *pp*

And the taste of the sea's wild broth bids us wel-come haste. And what is

E1. *f*

death or change to those — who have drunk of the source — where-from they

U Andante. *p* *f*

rose. Oh wel-come ye! — That with an in - stant stroke —

E1. *f*

— shall stun our hates — and lay our sor - rows deep. —

E1. *f*
Come, Kill! our frames — out-worn and let our souls go

V *Più mosso.*
E1. *f*
free. — Wel - come, ye
espressivo.

E1. *(cresc.)*
friends — and ven - gers. — dear to me is your quick

E1. an - ger — that shall send us Now in - to the

El. *ff*
 night that bore us, The garth of

W **Allegro.** *ff*
 spi - rits with no bound or end. (As Elan sings she draws Gwydion up towards the beach till they stand

El. *ff*
 silhouetted against the outer darkness. (The Sea King becomes visible amongst the racing clouds and spray)

El. *cresc. accel.*
 Segue.