

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
STORY OF SAYID

A DRAMATIC CANTATA

FOR SOLO VOICES, CHORUS, AND ORCHESTRA

THE LIBRETTO WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(OP. 34.)

THE PIANOFORTE ARRANGEMENT BY

BATTISON HAYNES.

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TO
THE REVEREND AND LEARNED
THE MEMBERS OF THE SENATUS ACADEMICUS OF THE
UNIVERSITY OF ST. ANDREWS
THIS WORK IS RESPECTFULLY DEDICATED

BY
ALEXANDER CAMPBELL MACKENZIE,
Mus. Doc., St. AND.

NOTE.

The story of this Cantata is founded upon that of a Poem in Mr. Edwin Arnold's *Pearls of the Faith*.

To the distinguished author of *The Light of Asia* grateful acknowledgments are hereby tendered, not only for permission to avail myself of his Work as a basis, but also for liberty to use such parts of it as suited my purpose. Where advantage has been taken of this favour, the lines appropriated are enclosed in brackets.

J. B.

THE STORY OF SAYID

A DRAMATIC CANTATA.

CHARACTERS REPRESENTED.

ILMAS (<i>Daughter of Sâwa</i>)	...	...	...	...	<i>Soprano.</i>
SAYID (<i>An Arab Chief</i>)...	...	...	...	...	<i>Tenor.</i>
SÂWA (<i>A Hindoo Prince</i>)	...	...	...	...	<i>Baritone.</i>
A WATCHMAN	...	...	...	...	<i>Tenor or Baritone.</i>
A HORSEMAN	...	...	...	...	<i>Baritone.</i>

PART I.

SCENE—*An open space before the palace of Sâwa.
It is filled with people in agitation and distress.*

People.

Alas! our land is desolate,
The children cry for bread;
Around, fierce fire and sword devour,
Our women wail their dead.

We pray for vengeance on the foe,
To death consign them all;
Siva, arise and fight for us,
Or see thine altars fall.

A Watchman.

[On the roof of the palace.

Across the plain a tireless horseman rides,
Behind him lags the wind!

People.

How looks he? Say!

Watchman.

As one who bringeth news of victory,
And waves his lance aloft for joy.

People.

What more?

Watchman.

I see the glint of many far-off spears,
And now the shining banner of our Prince.

People.

Vishnu, thou hast heard our cry,
Great Preserver, thanks we speak.
Siva, let each Arab die,
Stern Destroyer, vengeance wreak.

*[The crowd divide, a horseman rides into the
midst of the throng.*

What tidings have with thee outstripped the
wind?

Horseman.

Good news! good news! for, lo, the Arab host
Hath melted at the touch of Sâwa's spear!
Their chief is captive ta'en, and in their tents
Is weeping for the many dead!

People.

Vishnu, thou hast heard our cry,
Great Preserver, thanks we speak.
Siva, let each Arab die,
Stern Destroyer, vengeance wreak.

*[The distant music of the victorious army is heard.
It becomes louder; the troops appear, headed
by Prince Sâwa; Sayid rides, a captive, in
his train.*

MARCH OF TRIUMPH.

Sâwa.

[To Sayid.

Stand forth,

Thou tiger of the hills, and hear thy doom.

Soldiers and People.

Aye, hear thy doom, fierce scourger of our
plains.

Sâwa.

Thou hast come as a pestilence in the night,
As the swarming locusts' wasting blight;
As the fiery breath of the desert wind
Which, passing, leaves no life behind.

Chieftain, thou must die.

Thou hast come as the drought to parch our
fields,

As famine comes when no harvest yields;
As the beast of prey swoops on the fold;
And in thy train marched woes untold.

Chieftain, thou must die.

Sayid.

'Gainst unbelieving dogs I drew my sword;
'Tis now their turn to bite.

Sáwa. And thou wilt find
Their teeth are sharp.

Sayid.
[Saith the Book, "Count not as dead
Such as for the Faith have bled ;
Stark and red their bodies lie,
But their souls are in the sky.
Joyful are they, resting there,
Free from sorrow, pain or fear."]

Sáwa.
Fire and sword through this fair land
Thou hast borne with blood-red hand ;
Sword and fire are now thy fate,
Keen and scorching as our hate.

Soldiers and People.
Words avail not ; let him die,
This our bleeding country's cry.

Sáwa. [To an Executioner.
Thy duty now perform.

[As *Sayid* prepares for death, *Sáwa* looks
intently upon him.

[But, hold ! Art thou not he gave me to drink,
Hunting gazelles before the war began ?

Sayid.
Yea ; water gave I thee in Allah's name.

Sáwa.
Ask not thy life, but ask some other boon.
That I may pay my debt.]

Sayid. I fear not death.
Azrael and I are friends. Yet I would beg
One favour at thy hands.

Where sets the sun adown the crimson west,
My native valley lies ;
There, by a gentle stream that murmurs
"rest,"
My father's tents arise.

Fearing no harm, the happy peasant tills,
The woolly flocks increase ;
The shepherd's pipe is heard upon the hills,
And all around is peace.

When from afar loud clarions trumpeted
Defiance to the foe,
And our brave warriors clamoured to be led,
My father bade me go.
With trembling hands he bless'd me on that
day—

I kneeling at his feet ;
"Go forth, my son, while I to Heaven shall pray
That we again may meet."

And he has pray'd to Heaven, while I have
fought,
As none have prayed before—
Aged and worn, with but a single thought,
To see his son once more.
Oh ! grant him to behold my face again,
That joy his heart may fill.
I will return—take ye my word—and then
Do with me as ye will.

[Lend me my life
To hold as something borrowed from thine hand
Which I will bring again.

Sáwa. Aye, that will I,
If one should answer for it with his own.
Show me thy hostage.]

[During the foregoing, the Princess *Ilmas* has
entered from the palace unobserved. She
now comes forward.

Ilmas.
I will be his bond !

All.
O Princess, thou !

Ilmas.
Aye, I will be his bond,
And that old man shall see his son again,
If, O my Father and my Prince, thou deem'st
A maid fit hostage for such noble foe.

Sáwa.
Look to her ; she is mad.

Ilmas.
Nay, nay, dear Lord.
Not mad am I, but, in all reason, urge
Thy royal word : "Aye, that will I,
If one should answer for it with his own."
Behold in me that one.

Sáwa. Consider well,
For if thou hast thy wish, and it should chance
We see his face no more, I may not sink
The judge and ruler in the loving sire.
Yon sword will do its work.

Ilmas. I take the risk.
First of his Prophet's warriors he,
But gentler ne'er could soldier be,
When spear and sword are laid to rest,
And soft hands ease the mailèd breast.
Water he gave for Allah's sake,
With tender pity bade thee take,
And now would soothe a father's care ;
Can craft and falsehood harbour there ?

Sáwa.

Cursèd the tongue that lightly bound
My faith to save this Arab hound.

Soldiers and People.

Release him not; for doom we cry;
The scourger of our plains shall die.

Sáwa.

My word has passed, and I the bond accept.
Now let the captive go.

[*Sayid, released, leaps on the back of his steed.*]

Sayid.

Fear not, gentle maiden, my debt I shall pay!
At sunset who doubts the return of the day?
Will the tide of the ocean revisit the shore?
Aye, surely, and surely thou'lt see me once more.

Soldiers and People.

With tigers like thyself.

Sayid. [Riding away.]

If it be so
The beasts will crawl and lick the hand
Of that sweet maid.

[*Sayid disappears beyond the city gate. Sáwa
and the Princess retire into the palace.*]

Soldiers and People.

Síva, let each Arab die,
Vengeance, vengeance, all our cry.

PART II.

SCENE I.—*An apartment in the palace of Sáwa.
Ilmas sits with her maidens. A thunderstorm dies
away in the distance.*

The Maidens.

Sweet the balmy days of Spring,
And blushing roses that they bring;
But sweeter far is Love.

Sweet the fragrant southern breeze,
The hum of honey-laden bees;
But sweeter far is Love.

Sweet is music's gentle strain,
Kindling pleasure till 'tis pain,
But sweeter far is Love.

Ilmas.

Aye, sweet indeed is Love,
But Love is also strong, and by its power
The weakest maid may faithful stand till death.
Thus faithful will I stand, should aught have
chanced,
And Sayid cannot come.

O Love, thy car triumphal
Rolls'round the subject world
More glorious than the chariot
Of the sun.

Led by thy sister, Pity,
Behold me in thy courts,
A captive, yet a victor
Through thy might.

O Love, in bondage keep me
That I may triumph still,
And win true life in dying
For thy sake.

[*Sáwa and some attendants enter hurriedly.*]

Sáwa. [To *Ilmas*.]

For death prepare!
No longer may we vex the righteous gods.
The heavens have rained fire upon the earth,
And angry lightnings flashed from Siva's shrine!

The Attendants.

Princess, the Arab chief hath played thee false.
Alas! now must thou die.

Ilmas.

Then let me die
Before ye speak of broken faith. He said
"Fear not, gentle maiden, my debt I shall pay!
At sunset who doubts the return of the day?"
Tell me the hour of fate.

Sáwa.

The sword will fall
As sinks the sun behind the western hills.

Ilmas.

Ah! then my day is near, and there will be
No night.

[*To her attendants.*]

Array me, maidens, as a bride,
And put ye on the robes ye wear at feasts,
For if my Lord be dead I go to him,
And if he be alive he comes to me.

The Maidens.

Strong the high decree of Fate,
Passing all through Death's dark gate,
But stronger far is Love.

SCENE II.—*An open space near the western gate of
the city. Sáwa, attended by his Court, soldiers
and people, enters in procession.*

SOLEMN MARCH.

[*Towards the close of the March, Ilmas appears
in bridal dress. Her maidens scatter flowers
before her.*]

Ilmas.

What have these sounds to do with bridal robes
And flower-strewn paths? O maidens, sing me
now
A lighter strain of happy love.

The Maidens.

Sweet the balmy days of Spring,
And blushing roses that they bring ;
But sweeter far is Love.

Sáwa. [Interrupting.

O cease ;

And give the wrathful gods the life they claim.

[To the Executioner.

Look to the watchman on the gate, for when
He lifts his hand the sun hath set. Then strike.

[*Ilmas kneels in the centre of the open space.
The Executioner stands by her side.*

Ilmas.

I feel my Lord is near. Come, Sayid, come.

Soldiers and People.

[Cry to the desert wind to turn and come,
But call not Sayid.]

Ilmas.

Nearer, nearer yet.

[Pause. All fix their eyes upon the Watchman,
who looks stedfastly westward. Of a sudden
he turns toward the city.

Watchman.

Across the plain a tireless horseman rides,
Behind him lags the wind.

Soldiers and People.

How looks he ? Say !

Watchman.

Full well I know an Arab of the hills.

Ilmas. [Starting to her feet.

'Tis Sayid ! 'Tis my Lord !

Ilmas and Maidens.

"Will the tide of the ocean revisit the shore ?
Aye, surely, and surely thou'lt see me once
more."

Sáwa.

Oh ! wonderful !

Soldiers and People.

Can such as he keep faith ?

[*Sayid dashes through the gateway, and draws
rein before the Prince.*

Sayid.

Behold, I'm here !

[*He dismounts and kneels at the feet of Ilmas.*

Noble maiden, low before thee
Sayid bows his haughty head ;
Let thy grateful slave adore thee
Ere he passes to the dead.

Ilmas.

Noble chieftain, though thou perish,
Dieth not thy spotless fame ;
That within my heart I'll cherish,
There engraven is thy name.

Sáwa.

[Never before was known a deed like this,
That one should stake her life upon a word,
The other ride to death as to a bride.]

[To Sayid.

Live thou Sáwa's friend, and may thy god
Protect my realm and me.

ALL.

O Love, thy car triumphal
Rolls round the subject world
More glorious than the chariot
Of the sun.

We hail thee, Love Victorious !
Ride on with strength divine,
And quench all mortal passion
In thine own.

CONTENTS.

PART I.

No.		PAGE
1.	CHORUS WITH SOLI... <i>Tenor and Baritone</i> ... Alas! our land is desolate ...	1
2.	MARCH	25
2A.	SOLI (<i>Tenor and Baritone</i>) AND CHORUS ... Stand forth, thou tiger of the hills ...	29
3.	SOLO <i>Tenor</i> ... Where sets the sun ...	41
4.	SOLI (<i>Soprano and Baritone</i>) AND CHORUS... Aye, that will I ...	54
4A.	SOLO <i>Soprano</i> ... First of his Prophet's warriors he ...	59
5.	CHORUS WITH SOLI... <i>Tenor and Baritone</i> ... Release him not ...	66

PART II.

SCENE I.

1.	CHORUS WITH SOLI... <i>Female Voices</i> ... Sweet the balmy days of Spring... ..	80
2.	SOLO <i>Soprano</i> ... Aye, sweet indeed is love... ..	90
3.	CHORUS WITH SOLI... <i>Soprano and Baritone</i> For death prepare... ..	98

SCENE II.

1.	SOLEMN MARCH	106
2.	CHORUS WITH SOLI... <i>S., T., and Baritone</i> ... What have these sounds	109
3.	DUET <i>Soprano and Tenor</i> ... Noble maiden	121
4.	FINALE	127

PART I.

SCENE—An open space before the palace of Sâwa. It is filled with people in agitation and distress.

No. 1. CHORUS WITH SOLI.—“ALAS! OUR LAND IS DESOLATE.”

Andante mesto. ♩ = 69. *quasi trillo.*

mf *p* *Ped. **

CHORUS. TENOR.

A - las! our land is

SOPRANO.

The chil-dren cry for bread; . .

ALTO.

The chil-dren cry for bread; . .

BASS.

de - so-late, The chil-dren cry for bread; . . A -

the chil-dren cry for bread ; A -

the chil-dren cry for bread ; A -

- las ! our land is de - so - late, the chil - dren cry for bread, cry for

A -

- round, . . fierce fire and sword de - vour, Our wo - men wail . . . their

- round, . . fierce fire and sword de - vour, Our wo - men wail . . . their

bread, for bread, Our wo - - men wail . their

- round, fierce fire and sword de - vour, . . . Our wo - - men

Ped. *

dead, wail their dead. A

dead, wail their dead. pp

dead, wail their dead. pp

wail, wail their dead. A

pp

- las! . . . our land is de - so - late, . . . The chil - dren

cry for bread; . . . A - round, fierce fire and sword de - vour, . . .

Our wo - men wail their dead, . . . our wo - men wail their

pp

Ped. **Ped.* *

dead. . . .

p

Piu animato.

We pray . . . for vengeance on the foe,

We pray . . . for vengeance on the foe,

We pray . . . for vengeance on the foe,

We pray . . . for vengeance on the foe,

Piu animato.

p

To death . . . con-sign them all;

To death . . . con-sign them all;

To death . . . con-sign them all;

To death . . . con-sign them all;

To death . . . con-sign them all;

Ped.

Ped.

mf *cres.* *f* *f*

Si - va, Si - va, Si - va, a - rise

Si - va, Si - va, Si - va, a - rise

Si - va, a -

p *f* *trem.*

Ped. *

and fight for us, Or see thine al - tars fall,

- rise and fight for us, Or see thine

and fight for us, Or see thine al - tars fall,

- rise and fight for us, Or see thine

p

Ped. *

or see thine al - tars fall, Si - va, a - rise,

al - tars fall, . . . thine al - tars fall, Si - va, a -

or see thine al - tars fall, Si - va, a - rise,

al - tars fall, . . . thine al - tars fall, Si - va, a -

f

Ped. *

Si - va, a - rise and fight for us, Or see thine
 rise, Si - - - va, a - rise and fight for us, Or see thine
 Si - va, a - rise, Or see . . . thine
 rise, Si - - - va a - rise, Or see thine

mf

Ped.

al - - - tars fall. We pray . . .
 al - - - tars fall. We pray . . .
 al - - - tars fall. We pray . . .
 al - - - tars fall. We pray . . .

f *p*

Ped.

. . . for ven-geance, for ven-geance on the foe, Si - va, a -
 . . . for ven-geance, for ven-geance on the foe, Si - va, a -
 . . . for ven-geance, for ven-geance on the foe
 . . . for ven-geance, for ven-geance on the foe a -

p *mf*

Ped.

- rise and fight for us, or see thine al - tars fall. . . .

- rise and fight for us, or see thine al - tars fall. . . .

- rise, . . . or see thine al - tars fall. . . .

- rise, or see thine al tars fall.

f.

cres.

ff.

Ped.

*

B

We pray . . . for vengeance on the foe, To death . . . con-sign them

We pray . . . for vengeance on the foe, To death . . . con-sign them

We pray . . . for vengeance on the foe, To death . . . con-sign them

We pray . . . for vengeance on the foe, To death . . . con-sign them

p

B

p

pp *Tempo lmo.* *dolce.*

all. *pp* A - las ! . . . our land is de - so - late,

all. *pp* A - las ! . . . our land is de - so - late,

all. *pp* *dolce.*

all. *pp* *Tempo lmo.*

p

col Ped.

The chil - dren cry for bread; . . . A - round, fierce fire and sword de - vour, . . .

The chil - dren cry for bread, . . . A - round fierce fire and sword de - vour, . . .

Our wo - men wail their dead, . . . our wo-men wail their dead, . . .

Our wo - men wail their dead, . . . our wo-men wail their dead, . . .

mf

dim.

p

Allegro moderato. ♩ = 138.

p

sempre p

mf

p

p

sempre cres.

f

C

A WATCHMAN (TENOR OR BARITONE SOLO) *on the roof of the palace.*

A - cross the plain a tire - less horse-man rides, Be -

stac. p

CHORUS. *mf* How looks he? *f* Say!

How looks he? *mf* Say!

CHORUS. *mf* - hind him lags the wind! How looks he? *f* Say! WATCHMAN. As

How looks he? *mf* Say!

one who bring-eth news of vic - to - ry, And waves his lance a -

p

mf What more?

mf What more?

CHORUS. *mf* What more? **WATCHMAN.** I see the glint of

mf What more?

f What more?

f What more?

ma-ny far-off spears, **CHORUS.** What more?

f What more?

WATCHMAN. And now . . . I see . . . the shi-ning banner of our

Prince,

f *fz*

Ped. *

fz *fz* *fz* *fz*

Ped. *

Ped. *

Ped. *

CHORUS.
Animato.

mf *mf* *mf* *mf* *mf*

Vish - - nu,
Vish - - nu,
Vish - - nu,
Vish - - nu,
Vish - - nu,

Animato. $\text{♩} = 100.$ *f* *fp*

thou hast heard . . . our cry,

thou hast heard . . . our cry,

thou hast heard . . . our cry,

thou hast heard . . . our cry,

f

Vish - - nu, thou hast heard . . . our cry, . . .

Vish - - nu, thou hast heard . . . our cry, . . .

Vish - - nu, thou hast heard . . . our cry, . . .

Vish - - nu, thou hast heard . . . our cry, . . .

fp *mf*

heard our cry, heard our cry, . . .

heard our cry, heard our cry, . . .

heard our cry, heard our cry, . . .

heard our cry, heard our cry, . . .

Great Pre - ser - ver, thanks . . .

Great Pre - ser - ver, thanks . . .

Great Pre - ser - ver, thanks . . .

we . . . speak, . . . great Pre - ser - ver,

we . . . speak, . . . great Pre - ser - ver,

we . . . speak, . . . great Pre - ser - ver,

great Pre - ser - ver,

thanks . . . we . . . speak,

thanks . . . we . . . speak,

thanks . . . we . . . speak,

thanks . . . we . . . speak,

Vish - nu, Vish - nu, Vish -

Vish - nu, Vish - nu, Vish -

Vish - nu, Vish - nu, Vish -

Vish - nu, Vish - nu, Vish -

nu, thou hast heard . . . our cry, Great Pre -

nu, thou hast heard . . . our cry, Great Pre -

nu, thou hast heard . . . our cry, Great Pre -

nu, thou hast heard . . . our cry, Great Pre -

ser - ver, thanks we speak. *mf* Si - - va,

ser - ver, thanks we speak. *mf* Si - - va,

ser - ver, thanks we speak. *mf* Si - - va,

ser - ver, thanks we speak. *mf* Si - - va,

f Si - - va, let each A - - rab die, . . .

f Si - - va, let each A - - rab die, . . .

f Si - - va, let each A - - rab die, . . .

f Si - - va, let each A - - rab die, . . .

Stern De-stroy - er, vengeance wreak, Si - va,

Stern De-stroy - er, vengeance wreak, Si - va,

Stern De-stroy - er, vengeance wreak, Si - va,

Stern De-stroy - er, vengeance wreak, Si - va,

fz Si - va, let each A - rab die, . . .

fz Si - va, let . . . each A - rab die, . . .

fz Si - va, let each A - rab die, . . .

Si - va, let each A - rab die,

mf Si - va, Si - va, let each A - rab die,

mf Si - va, Si - va, let each A - rab die,

mf Si - va, Si - va, let each A - rab die,

mf Si - va, Si - va, let each A - rab die,

Si - va, let each A - - rab die,
 Si - va, let . . . each A - - rab die,
 Si - va, let each A - - rab die,
 Si - va, let each A - - - - - rab die,

Stern De - stroy - er, ven - - - geance
 Stern De - stroy - - - er, ven - - - geance
 Stern De - stroy - er, . . . ven - - - geance
 Stern De - stroy - er, ven - geance wreak, stern De - stroy - er, ven - geance
 8va.....

wreak, stern De - stroy - er, ven - geance wreak,
 wreak, stern De - stroy - er, ven - geance wreak,
 wreak, stern De - stroy - er, ven - geance wreak,
 wreak, stern De - stroy - er, ven - geance wreak,
 8va.....

stern De-stroy-er, ven-geance wreak.

stern De-stroy-er, ven-geance wreak.

stern De-stroy-er, ven-geance wreak.

stern De-stroy-er, ven-geance wreak.

(The crowd divide ; a horseman rides into the midst of the throng.)

What tid-ings have with

What tid-ings have with

What tid-ings have with

non legato. *f*

thee . . . out-stripped the wind? . . .

thee . . . out-stripped the wind? . . .

HORSEMAN. (BARITONE SOLO.)

thee . . . out-stripped the wind? . . . Good news!

p *p*

mf

good news! for, lo, . . . the A - rab host . . . Hath

sempre stac.

melt - ed at the touch of Sa - wa's spear! . . .

mf

Their chief . . . is cap - tive ta'en, . . . and in their

tents Is weep - - ing for the ma - ny dead . . .

cres.

CHORUS.

mf Vish - nu, *mf* Vish - nu,
mf Vish - nu, *mf* Vish - nu,
mf Vish - nu, *mf* Vish - nu,
mf Vish - nu, *mf* Vish - nu,
f

f Vish - nu, thou hast heard . . our cry, Great Pre -
f Vish - nu, thou hast heard . . our cry, Great Pre -
f Vish - nu, thou hast heard . . our cry, Great Pre -
f Vish - nu, thou hast heard . . our cry, Great Pre -
f

mf ser - ver, thanks we speak. Si - - - va,
mf ser - ver, thanks we speak. Si - - - va,
mf ser - ver, thanks we speak. Si - - - va,
mf ser - ver, thanks we speak. Si - - - va,
mf

Si - va, let each A - rab die,
 Si - va, let each A - rab die,
 Si - va, let each A - rab die,
 Si - va, let each A - rab die,

f

Stern De-stroy - er, ven-geance wreak, Si - va,
 Stern De-stroy - er, ven-geance wreak,
 Stern De-stroy - er, ven-geance wreak, Si - va,
 Stern De-stroy - er, ven-geance wreak,

Si - va, let each A - rab die,
 Si - va, let . . . each A - rab die,
 Si - va, let each A - rab die,
 Si - va, let each A - rab die,

mf *fz* *fz* *fz*

mf Si - va, Si - va, let each A - - rab die,
mf Si - va, Si - va, let each A - - rab die,
mf Si - va, Si - va, let each A - - rab die,
mf Si - va, Si - va, let each A - - rab die,

mf Si - va, let each A - - rab die,
mf Si - va, let . . each A - - rab die,
mf Si - va, let each A - - rab die,
mf Si - va, let each A - - rab die,

let each A - rab die, Stern De - stroy - er, ven - geance
 let each A - - rab die, Stern De - stroy - er, ven - geance
 let each A - rab die, Stern De - stroy - er, ven - geance
f Si - va, let each A - rab die, Stern De - stroy - er, ven - geance
 Sea.

wreak, stern De-stroy-er, ven-geance wreak,
wreak, stern De-stroy-er, ven-geance wreak,
wreak, stern De-stroy-er, ven-geance wreak,
wreak, stern De-stroy-er, ven-geance wreak,

ven-geance wreak; Vish
ven-geance wreak; Vish
ven-geance wreak; Vish
ven-geance wreak; Vish

sempre f

nu, thou hast heard . . . our cry,
nu, thou hast heard . . . our cry,
nu, thou hast heard, heard our cry,
nu, thou hast heard . . . our cry,

Sev.....

Vish - - - nu, thou hast heard . . . our

Vish - - - nu, thou hast heard . . . our

Vish - - - nu, thou hast heard . . . our

Vish - - - nu, thou hast heard . . . our

fz

Ped. *

cry, . . . heard our cry, heard our

cry, . . . heard our cry, heard our

cry, . . . heard our cry, heard our

cry, . . . heard our cry, heard our

cry.

cry.

cry.

cry.

f

The distant music of the victorious army is heard. It becomes louder; the troops appear, headed by
Alla marcia.

meno mosso.
p.

Prince Sawa; Sayid rides, a captive, in his train.

p.

p.

p.

p.

p.

mf.

First system of musical notation. The treble clef staff contains chords and a melodic line with a fermata. The bass clef staff contains a rhythmic accompaniment. Dynamic markings include *cres.* and *f*. A fingering number '7' is present above the final measure.

Second system of musical notation. The treble clef staff features a series of chords with a melodic line. The bass clef staff continues the accompaniment with a steady rhythm.

Third system of musical notation. The treble clef staff has a fermata over a chord. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a fermata and a dynamic marking of *p*. The bass clef staff features a complex rhythmic pattern with eighth notes and triplets. The instruction *leggero col Ped.* is written below the bass staff.

Fifth system of musical notation. The treble clef staff contains chords and a melodic line. The bass clef staff continues the accompaniment with a steady rhythm.

Sixth system of musical notation. The treble clef staff contains chords and a melodic line. The bass clef staff continues the accompaniment with a steady rhythm.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with various intervals and rests. The lower staff is in bass clef and contains a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together.

The second system continues the piece. The upper staff shows a series of chords and melodic fragments. The lower staff features a prominent piano (*p*) dynamic marking and continues with intricate rhythmic patterns, including slurs and accents.

The third system shows further development of the musical themes. The upper staff has a more active melodic line with slurs. The lower staff continues with its rhythmic accompaniment, showing some changes in articulation and dynamics.

The fourth system maintains the established musical structure. The upper staff has a melodic line with some rests, while the lower staff provides a consistent rhythmic foundation with various note values and slurs.

The fifth system continues the musical progression. The upper staff features a melodic line with slurs and accents. The lower staff's accompaniment remains intricate, with various rhythmic figures and dynamic markings.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff provides a final accompaniment with a *pp* (pianissimo) dynamic marking and various articulations.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic marking. The key signature has one sharp (F#) and the time signature is 2/4. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth notes.

The second system continues the piece. The upper staff features more complex rhythmic patterns with sixteenth notes and some triplets. The bass line remains consistent with eighth-note accompaniment. There are some slurs and accents over the notes.

The third system shows a change in dynamics to forte (*f*). The upper staff is dominated by chords, many of which are beamed together, creating a dense texture. The bass line continues with eighth notes, some of which are accented.

The fourth system features a more active upper staff with frequent sixteenth-note runs and chords. The bass line continues with eighth-note accompaniment, including some slurs and accents.

The fifth system continues with a similar texture to the previous systems. The upper staff has many chords and some melodic lines, while the bass line provides a consistent eighth-note accompaniment.

The sixth system concludes the piece. It features a forte (*f*) dynamic marking. The upper staff has some final chords and melodic fragments, while the bass line ends with a few final notes and chords.

No. 2a. SOLI AND CHORUS.—“STAND FORTH, THOU TIGER OF THE HILLS.”

Meno mosso. SÂWA (BARITONE) to Sayid.

Stand forth, . . . Thou ti - ger of the hills, . . . and

Meno mosso. ♩ = 100.

hear thy doom. . .

CHORUS. SOLDIERS AND PEOPLE.

SOPRANO.

Aye, hear thy doom, fierce scourg-er of our plains.

ALTO.

Aye, hear thy doom, fierce scourg-er of our plains.

TENOR.

Aye, hear thy doom, fierce scourg-er of our plains.

BASS.

Aye, hear thy doom, fierce scourg-er of our plains.

SÂWA. *Larghetto. declamato.*

Thou hast come as a pes - ti - lence in the night,

Larghetto. ♩ = 66.

As the swarm - ing lo-custs' wast - ing blight ;

As the fie - ry breath of the de - sert wind Which, pass - ing, leaves no life be - hind . .

Chief - tain, thou must die, . . . Chief - tain, thou must die. . .

CHORUS. thou must die. . .

Chief - tain, thou must die. . .

Chief - tain, thou must die, . . . must die. . .

Chief - tain, thou must die. . .

Chief - tain, thou must die, . . . must die. . .

Thou hast come . . as the drought to parch our fields, . . .

As fa - mine comes when no har-vest yields ; . . As the beast of prey

swoops . . on the fold ; And in thy train marched woes un - told,

calando.
marched woes un - told. . . .

Chief - tain, thou must die, . . . Chief - tain, thou must die, . . .

A un poco animato.

pp

thou must die. . .

CHORUS. *mf*

Chief - tain, thou must die. . .

mf

Chief - tain, thou must die, . . must die. . .

mf

Chief - tain, thou must die. . .

mf

Chief - tain, thou must die, . . must die. . .

A un poco animato.

f p 3 3 3 *p* *p*

Ped. . . *

SAYID. *mf*

'Gainst un - be - liev - ing dogs I drew my sword; . .

mf

SÁWA. *f*

'Tis now their turn to bite. . . And thou wilt

p *mf*

SAYID.

find Their teeth are sharp... Saith the Book, . . .

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase in a minor key, marked with a dynamic of *mf*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic of *p* is indicated at the start of the piano part.

Tempo lmo, più calmato.

. . . "Count not as dead Such as for the Faith have bled;

Tempo lmo.

The second system continues the vocal line and piano accompaniment. The tempo is marked *Tempo lmo.* The piano accompaniment features a prominent triplet figure in the right hand, which is mirrored in the left hand. A dynamic of *p* is indicated. The system concludes with a *Ped.* (pedal) marking.

dolcissimo.

Ped.

Stark and red their bo - dies . . . lie,

The third system continues the vocal line and piano accompaniment. The tempo remains *Tempo lmo.* The piano accompaniment features a triplet figure in the right hand. A dynamic of *dolce.* is indicated. The system concludes with a *Ped.* (pedal) marking.

corta pausa.

But their souls . . . are in the sky.

corta pausa.

The fourth system continues the vocal line and piano accompaniment. The tempo remains *Tempo lmo.* The piano accompaniment features a triplet figure in the right hand. A dynamic of *p* is indicated. The system concludes with a *Ped.* (pedal) marking and an asterisk.

Joy - ful are they rest - ing there,

The fifth system continues the vocal line and piano accompaniment. The tempo remains *Tempo lmo.* The piano accompaniment features a triplet figure in the right hand. A dynamic of *p* is indicated. The system concludes with a *Ped.* (pedal) marking and an asterisk.



Free from sor - row, pain or fear."

Ped.



Accelerandos.

f *Poco più mosso.*
B *S* *A* *A* *A*.

Words a - vail not, let him die, Fire and

Words a - vail not, let him die,

Words a - vail not, let him die,

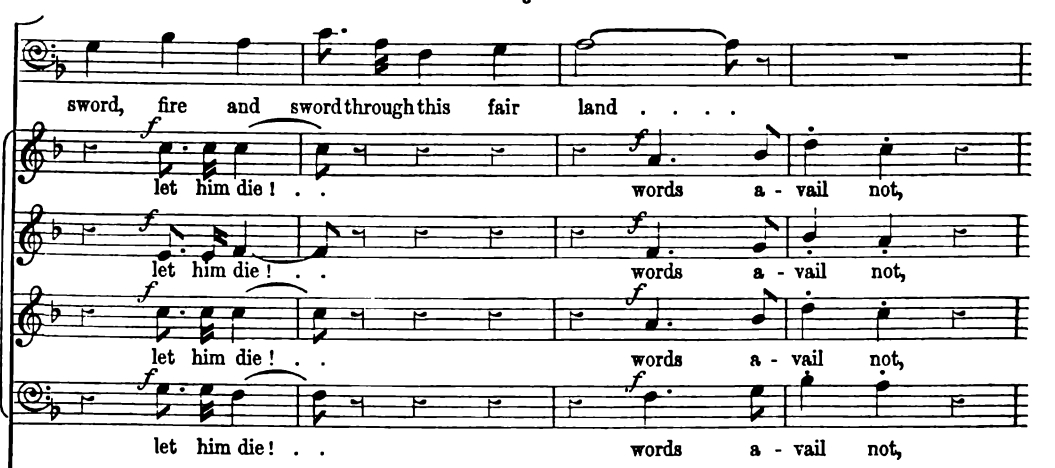
Words a - vail not, let him die,



Accelerandos.

cres.

mf



sword, fire and sword through this fair land . . .

let him die! . . . words a - vail not,

let him die! . . . words a - vail not,

let him die! . . . words a - vail not,

let him die! . . . words a - vail not,



f

8

mf
 Thou hast borne with blood-red . . .

hand; . . . *mf* Sword and fire . . . are now thy . . . fate,
 CHORUS. *p*
 Words a - vail not, let him die, let him
 Words a - vail not, let him die, let him
 Words a - vail not, let him die, let him
 Words a - vail not, let him die, let him

Keen and scorching, keen and scorching as our hate, our hate, .
 die, let him die! . . . This . . . our bleed - ing
 die, let him die! . . . This . . . our bleed - ing
 die, let him die! . . . This
 die, let him die! . . . This . . . our bleed - ing

mf

as our hate. . . .

country's cry,

country's cry, Let him die, . .

. . . . our bleed - - ing coun - - try's cry, . .

coun - - try's cry, . . this our bleed - - ing

mf *p* *f* *p*

mf Chief - tain, thou must die, . . . Chief - tain, thou must

p Thou must die, thou must

p Thou must die, thou must

p Thou must die, thou must

coun - - try's cry, . . Chief - tain, thou must die!

mf *p* *f* *p*

die, . . . Chief - tain, thou must die. . .

die, Chief - tain, thou must die. . .

die, Chief - tain, thou must die. . .

die, Chief - tain, thou must die. . .

Chieftain, thou must die, . . . thou must die. . .

fp

p

(To an Executioner.)
molto rit.

Thy du - ty now per -

This, . . . this our bleed - ing coun - try's cry. . . .

This, . . . this our bleed - ing coun - try's cry. . . .

This, . . . this our bleed - ing coun - try's cry. . . .

molto rit

C a tempo. Più tranquillo. (As Sayid prepares for death, Sāwa looks intently upon him.)

form. *a tempo. Più tranquillo.*

p dolce.

Ped. *

Ped. *

mf *p* *rit.*

Allegro molto.

Allegro molto. ♩ = 120.

pp *f*

fz *f*

But, hold! . . .

Art thou not he

mf

p

gave me to drink, Hunt - ing ga - zelles . . . be-fore the war be-gan?

f

f >

SAYID.

Yea; wa - ter gave I thee in

mf

sp

Al - - lah's name.

f

Ask not thy life, . . . but ask some oth-er boon, That I may

I fear not death.

pay my debt. . .

Az - ra - el . . . and I are friends. . .

Yet would I beg . . . One fa - your at thy hands. . .

Segue.

Andante pastorale. ♩ = 66

p L.H. *calando.*

The first system of the piano introduction features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a steady accompaniment. The tempo is marked 'Andante pastorale' with a quarter note equal to 66 beats. The dynamics start at piano (*p*), and the left hand is specifically noted as 'L.H. calando.'.

pp

The second system continues the piano introduction with a treble clef melodic line and a bass clef accompaniment. The dynamics are marked *pp* (pianissimo).

dolce.

Ped.

The third system continues the piano introduction. The treble clef has a melodic line with a slur, and the bass clef has a complex accompaniment. The dynamics are marked *dolce.* and *Ped.* (pedal).

SAYID.

p dolce.

Where sets the sun a - down the crim - son west, . . .

The vocal entry for Sayid begins with a treble clef staff. The lyrics are: "Where sets the sun a - down the crim - son west, . . .". The piano accompaniment in the bass clef is marked *p dolce.*

My na - tive val - - ley lies; . . .

The vocal line continues with the lyrics: "My na - tive val - - ley lies; . . .". The piano accompaniment continues in the bass clef, marked *p*.

There, by a gen-tle stream . . . that mur - murs "rest,"

My fa - ther's tents a - rise,

There, by a gen-tle stream . . . that mur - murs "rest," My fa - ther's tents a -

calando.

rise. Fear - ing no harm, the

A

hap - py, hap-py pea - sant tills, The . . .

mf

wool - - ly flocks . . in - crease ; . . . The

shep - - herd's pipe . . is . . heard, is . . heard up - on the

hills, the shep - herd's pipe . . . is heard up - on the

p

mf

hills, . . . And all . . a - round . . is

mf *tr*

peace, and all a - round is peace, and all is

p *pp*

calando.

peace Where sets the sun a -

calando.

Ped. *

- down the crim - son west, My na - tive val - ley

lies; There, by a gen - tle stream that mur - murs

"rest," My fa - ther's tents a - rise,

p

p dolce, calando molto. **B** *rit.*

my fa - ther's tents a - rise.

calando molto. *p* *rit.*

Ped.

a tempo. *accel. sempre.*

a tempo.

p *accel. sempre.*

Ped. *

Allegro con fuoco (Alla breve).

Allegro con fuoco (Alla breve). ♩ = 72.

p *accel.*

accel.

accel. *f*

Ped. *

fz

Ped. * *Ped.* *

C *ff*

When from a -

mf

Ped. *

far loud cla-ri-ons

trum-pet-ted De-fi-ance to the

foe, . . .

And our brave war-riors, and our . . . brave

war-riors clam-oured to be led, . . . My

far *loud* *cla-ri-ons*

f *mf*

f *p* *cres.* *f*

mf

f *mf*

Sve. *Sve.*

Ped. *

Più tranquillo.

fa - - - ther bade . . . me go.

Più tranquillo.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/2 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part includes a 'Ped.' (pedal) marking with an asterisk and a 'dim.' (diminuendo) marking. The right hand (R.H.) of the piano part has a '3' (triple) marking. The system concludes with a double bar line.

Meno mosso. p dolce.

Meno mosso.

With trem - - bling hands he

The second system continues the musical score. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The piano part features several triplet markings (indicated by '3' above or below the notes) and a 'p dolce' (piano dolce) marking. The system concludes with a double bar line.

bless'd me on that day, he . .

The third system continues the musical score. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The piano part features several triplet markings (indicated by '3' above or below the notes). The system concludes with a double bar line.

bless - - ed me - I kneel - ing at his . .

The fourth system continues the musical score. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The piano part features several triplet markings (indicated by '3' above or below the notes). The system concludes with a double bar line.

feet ;

mf dolce.

"Go

The fifth system continues the musical score. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The piano part features dynamic markings of 'p' (piano) and 'pp' (pianissimo), along with triplet markings (indicated by '3' above or below the notes). The system concludes with a double bar line.

Ancora meno mosso.

forth, . . . my . . . son, . . . go forth, . . . my . . .

son, . . . while I to Heaven shall pray . . . That

we a - gain may meet, . . . while I to Heaven shall

pray . . . that we a - gain may

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

E Animato. *Recit. mf*

meet." And he has prayed to

mf *f* *Recit. ad lib.*

a tempo. Recit.

Heaven, . . . while I have

a tempo. Recit.

fought, . . . as none have

f rit.

mf *f* *fz* *rit.*

a tempo.

prayed . . . be - fore.

p a tempo.

Ped. *

Più animato.

Più animato.

cres. e accel. *ff*

mf

F

A - ged and

trem.

worn, . . with but a sin - - gle thought,

p

with

p con espress. R.H. 2

but a sin - gle thought, . . To see . . his . . son . . once

more, to

trem. fp mf dim.

see his son once more.

fp *dim.*

Ped.

Andante pastorale. come prima.

Andante pastorale. come prima.

p

SAYID.

Oh! grant him to be

p *p dolce.*

sempre dolce.

hold my face a gain, That joy his heart may

fill. I will re-turn

take ye my word— and then Do with me as ye

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "take ye my word—" followed by a melodic phrase, then "and then Do with me as ye". The piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes.

will, I will re - turn . . .

The second system continues the vocal line with "will, I will re - turn . . .". The piano accompaniment includes a section marked "B.H." (Basso Continuo) with a specific rhythmic pattern. The music is in a minor key, indicated by the key signature.

take . . . ye my word— . . . and then Do with me as ye

f *p* *rit.*

colla voce. *a tempo.* *rit.*

The third system repeats the vocal line "take . . . ye my word— . . . and then Do with me as ye". It includes dynamic markings *f* (forte) and *p* (piano), and tempo markings *rit.* (ritardando). The piano accompaniment has markings for *colla voce.* and *a tempo.*

G will. . .

poco accel.

The fourth system begins with a chord change to G major, indicated by a "G" above the staff. The vocal line says "will. . .". The piano accompaniment is marked *poco accel.* (poco accelerando).

Lend . . . me my life, . . .

mf *pp*

The fifth system continues with the vocal line "Lend . . . me my life, . . .". It includes dynamic markings *mf* (mezzo-forte) and *pp* (pianissimo). The piano accompaniment features a triplet of eighth notes and a triplet of sixteenth notes.

cres. senza accel. 3 *mf*

lend . . . me my life To hold as some - thing

cres. senza accel.

largamente. *ff*

bor - rowed from thine hand . . . Which I will bring, which

mf largamente. *f*

Ped.

rit.

I . . . will bring a - gain.

rit. *p* *mf accel.*

Allegro molto (Alla breve).

f *ff sempre.*

Ped.

Ped.

Allegro moderato.

Allegro moderato. ♩ = 104.
f

SĀWA. (BARITONE.)

f *mf*

Aye, that will I, If one should an-swer for it with his own.

p *p dolce.*

p (*During the foregoing, the Princess Ilmas has entered from the*

Show me thy hos-tage.

p

palace unobserved. She now comes forward.) REBIT. ILMAS. (SOPRANO.) *Animato.*

I . . . will be his bond.

Animato.
f

CHORUS. SOPRANO.

f O Prin - cess, thou! . . .

ALTO. *f* O Prin - cess, thou! . . .

TENOR. *f* O Prin - cess, thou! . . .

BASS. *f* O Prin - cess, thou! . . .

Ped.

ILMAS. *p* *calando.*

tranquillo.

Aye, I will be his bond, . . .

p

calando.

a tempo.

A Andante.

And that old man . . . shall see his son a - gain,

a tempo.

Andante!

pp

L.H. *dolce.*

p parlando ed a piacere.

If, O my Fa - - ther and my Prince, thou deem'st A

Animato. SĀWA. *f*
 maid fit hostage for such no - ble foe. Look to her;

she is mad. . . Nay, nay, dear

ILMAS. *p*

tranne. *mf* *pp*

Lord, . . Not mad am I, but, in all

rea - son, urge The roy - al word: "Aye, that will I, If

cres. *f* *p*

mf *f* *p*

one should an - swer for it with his own." Be - hold in me, in

p *accel.*

p *accel.*

me, be-hold that one. . .

mf *p* *espress.*

3 3

S.A.V.A. p

Con - sid - er well, . . . For if thou hast thy

p

wish, and it should chance We see his face no more,

f *mf fz* *mf*

B meno mosso. *Recit.*

I may not

meno mosso. *mf* *B.H.*

sink The judge and rul - - er in the lov - ing sire.

mf
Yon sword will

do its work.

pp *dolce.*

Ped. *

ILMAS. p *calando.*

I take the risk.

calando.

No. 4A. SOLO. (SOPRANO).—"FIRST OF HIS PROPHET'S WARRIORS HE."

Larghetto maestoso.

Larghetto maestoso. ♩ = 69. *accel. e cres. molto.*

p *rit.* *a tempo. p*

Ped. *

Maestoso.

f

calando.

ILMAS. ff declamato.

First,

trem.

dim. *mf*

first of his Pro - phet's war - - riors he, . . . But

mf

p

gent - ler ne'er could sol - dier be, . . .

Ped. *

When spear and sword are laid . . . to

p

rest, And soft . . . hands ease the mail . . . ed

3 *cre.*

breast, when spear . . . and sword . . . are laid to

poco accel. *3* *cre.*

rest, are laid to rest, are laid . . . to rest,

Ped. *3* *dm.* *mf* *mf* *dolce.*

pp and soft hands ease the mail - ed breast. *calando. a tempo.*

calando. a tempo. dolce.

p Wa - ter he gave for Al - lah's sake, *Sva.*

D parlando. a piacere.
With ten - der pi - ty bade thee take, with ten - der pi - ty bade thee take,

calando.

a tempo.
Wa - ter he.. gave for Al - lah's sake, wa - ter he.. gave for Al - lah's

a tempo. *p*

sake, . . . with ten - der pi - ty bade thee take

rit. *p* *a tempo.*

colla voce. *a tempo.* *p*

Ped.

with ten - der pi - ty bade thee . . .

calando. *calando.*

take, . . . And now would soothe a . . fa - ther's

E a tempo. *p*

tr

care, *8ve* and now would soothe a fa - ther's care ; Can craft and false-hood

parlando a piacere. *pp calando.*

har - bour there, . . . can craft and false-hood har - bour

f *p*

there, . . . can craft . . . and false - hood

har - bour there?

calando. p

calando. dolce.

First, first of his Pro - phet's war - riors he,

calando. f

marcato. p

trem. f calando.

Ped.

But gent - ler ne'er could sol - dier be,

mf

p

mf

Ped.

When spear and sword are laid . . . to

p

F

p

col. Ped.

rest, And soft hands ease the mail - ed breast.

poco accel.

Wa - ter he gave for Al - lah's sake, With ten - der

p poco accel.

pi - ty hade thee take, And now would soothe a

f *Sva*

cres. *f* *p*

fa - ther's care, and now would soothe a fa - ther's

pp *Ped.* *

p *calando.*

care; . . . Can craft and falsehood har - bour there? . . .

tr

p calando.

Ped.

Parlando a piacere.

p

can craft and falsehood

pp

Ped.

crea. *rit.* *a piacere.*

har-bour there . . . can craft . . . can craft and falsehood harbour

trem. *f* *rit.*

Ped.

rit. molto. *a tempo.* *p*

there can craft and falsehood har-bour there?

rit. molto. colla voce. *a tempo.* *p dolce.*

Allegro feroce.
SOPRANO.

ALTO.

TENOR.

BASS.

Allegro feroce. ♩ = 138.

f fz mf non legato.

This section contains the vocal staves for Soprano, Alto, Tenor, and Bass, which are currently empty. Below them is the piano introduction, featuring a right-hand part with a driving eighth-note pattern and a left-hand part with chords. Dynamics include *f*, *fz*, and *mf non legato*.

Re-lease him

cres. f p

The vocal staves show the beginning of the first vocal entry. The piano accompaniment continues with the same rhythmic pattern, marked with *cres.*, *f*, and *p*. The lyrics "Re-lease him" are written under the vocal line.

For doom we . . . cry; . . . The

For doom we . . . cry; . . . The

For doom we . . . cry; . . . The

not, re-lease him not; For doom we . . . cry; . . . The

mf f fz

This section contains the full chorus with lyrics for all four vocal parts. The piano accompaniment provides accompaniment throughout. Dynamics include *mf*, *f*, and *fz*. The lyrics are: "For doom we . . . cry; . . . The" (repeated for Soprano, Alto, and Tenor) and "not, re-lease him not; For doom we . . . cry; . . . The" (for Bass).

scour - er of our plains shall die, shall die,
 scour - er of our plains shall die, shall die,
 scour - er of our plains shall die, shall die,
 scour - er of our plains shall die, shall die,

for doom we . . .
 for doom we . . .
 Re - lease him not, re - lease him not; for doom we . . .
 for doom we . . .

cry; . . . The scour - er of our plains shall die; Re -
 cry; . . . The scour - er of our plains shall die; Re -
 cry; . . . The scour - er of our plains shall die; Re -
 cry; . . . The scour - er of our plains shall die; Re -

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

scourg - er of our plains shall die.

scourg - er of our plains shall die.

scourg - er of our plains shall die.

scourg - er of our plains shall die.

S&W. A
mf

Curs - ed the tongue that light - ly

p

bound My faith to save this

A - rab hound. CHORUS. SOPRANOS & TENORS. Re-lease him not!

Curs - ed the tongue that light - ly bound My

faith to save this A - rab hound,

to save this A - rab hound.

CHORUS. SOPRANO. *mf*
Re - lease him not, re - lease him

ALTO. *p*
Re - lease him not,

TENOR. *mf*
Re - lease him

not; for doom we cry, . . .

re - lease him not; for doom we cry, . . .

not; for doom we cry, . . .

Bass. *mf*
Re - lease him not; for doom we cry, . . .

for doom we cry; . . .

for doom we cry; . . .

for doom we cry; . . .

for doom we cry; . . .

f

The scour - er of our plains shall die; Re -

The scour - er of our plains shall die; Re -

The scour - er of our plains shall die; Re -

The scour - er of our plains shall die; Re -

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

scour - er of our plains shall die.

scour - er of our plains shall die.

scour - er of our plains shall die.

scour - er of our plains shall die.

B *Sawa. f*

My word has

passed, and I the bond ac - cept.

Now let the

cap - tive go.

(Sayid, released, leaps on the back of his steed.)

Ped.

SAYID.
C *Più animato.*

mf
Fear not,
 Più animato.
dim. *p leggiero.*
Ped. * Ped. * Ped. * Ped. * Ped. *

gen -
tle maid -
en,
sempre col Ped.

My debt I shall pay!

At sun -
set who

doubts the re -
turn

of . . . the day?

Will the tide of the o - - - -

- cean re - - - - sit the

shore? Aye, sure - - - -

- ly, and sure - - - - ly

thou't see me once . . . more,

aye, sure - - - ly, and

mf

sure - - - ly . . . thou't see

pp

accel. *e* *cres.*

me . . . once more, see me once . .

accel. *e* *cres.*

more.

f

CHORUS. *f*

With ti - gers like thy - self. . . .

With ti - gers like thy - self. . . .

With ti - gers like thy - self. . . .

With ti - gers like thy - self.

SAYID (*riding away*).

If it be so The

beasts will crawl and lick the

hand Of that . . . sweet maid.

Animato. $\text{♩} = 100.$

p

(Sayid disappears beyond the city gate. Sāwa and the Princess retire into the palace.)

mf CHORUS. *mf*

Si - - - va, Si - - - va,

Si - - - va, Si - - - va,

Si - - - va, Si - - - va,

Si - - - va, Si - - - va,

let each A - - - rab

let each A - - - rab

let each A - - - rab

Si - - - va, let each A - - - rab

Ven - geance, ven - geance, all our cry,

Ven - geance, ven - geance, all our cry,

die, Ven - geance, ven - geance, all our cry,

die, Ven - geance, ven - geance, all our cry,

Si - va, Si - va,
 Si - va, Si - va,
 Si - va, Si - va,
 Si - va, Si - va,
 Si - va, Si - va,

let each A - rab die, . . . Ven - geance, ven-geance, all our
 let each A - rab die, . . . Ven - geance, ven-geance, all our
 let each A - rab die, . . . Ven - geance, ven-geance, all our
 let each A - rab die, . . . Ven - geance, ven-geance, all our

cry, Si - va, *fi* Si - va, let each
 cry, Si - va, *fi* Si - va, let . . each
 cry, Si - va, *fi* Si - va, let each
 cry, Si - va, let each A -

A - - rab die, . . Ven - geance, ven - geance,

A - - rab die, . . Ven - geance, ven - geance,

A - - rab die, . . Ven - geance, ven - geance,

- - - rab die, Ven - geance, ven - geance,

ven-geance, vengeance, all our cry, our

ven-geance, vengeance, all our cry, our

ven-geance, vengeance, all our cry, our

ven-geance, vengeance, all our cry, our

f

cry.

cry.

cry.

cry.

ff

Ped. *

PART II.

SCENE I.

An apartment in the Palace of Siva. Ilmas sits with her maidens. A thunderstorm dies away in the distance.

No. 1. CHORUS (FEMALE VOICES) WITH SOLI.—“SWEET THE BALMY DAYS OF SPRING.”

Andantino.

p *pp*

mf *sempre stac.* *cres.*

ff *fz* *mf*

fz *fz* *Ped.* *

f *p* *trem.*

p *trem.*

Più tranquillo

dim. *p*

dolce.

Ped. * *Ped.* *

1st SOPRANO.
Sweet the balm - y days . of Spring, And blush - ing

2nd SOPRANO.
Sweet the balm - y days of Spring, And blush - ing

A LTO.
Sweet the balm - y days of Spring, And blush - ing

pp *Ped.* *

ro - ses . that they bring ; But sweet - er far is Love,

ro - ses that they bring ;

ro - ses that they bring ;

mf *Ped.* * *Ped.* * *Ped.* *

But sweet-er far

mf But sweet - er far is Love, but sweet-er far

But sweet-er far

dolce.

Ped. * *Ped.*

a tempo.

is .. Love, .. sweet - er far is

a tempo.

is .. Love, .. sweet - er

a tempo.

is .. Love, .. sweet - er

tr

ad lib. *p a tempo.*

far is Love, is Love.

far is Love, is Love.

far . . . sweet - er far is Love.

mf

p Sweet the frag - rant southern breeze, . . .

Sweet the frag - rant southern breeze, . . .

Sweet the frag - rant south - ern

p The hum . . . of hon - ey - la - den bees, . . .

The hum . . . of hon - ey - la - den bees,

breeze, The hum . . . of hon - ey - la - den

L.II.

Bp Sweet the frag - rant south - ern breeze,

Sweet the fra - - grant south - ern

bees, Sweet the

B

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

The hum of hon - ey - la - den bees ;
 breeze, The hum of hon - ey - la - den bees ; But sweet - - er far is
 fra - - grant south - - ern breeze ;

mf

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

But sweet - - er far is Love,
 Love, but sweet - - er far, but sweet - - er far is
 But sweet - - er far is Love,

p *mf*

is Love, *dim.* *ad lib.*
 Love, is Love, *dim.* *ad lib.*
 is Love, *dim.* *ad lib.*

dolce. *ad lib.*

a tempo.

p is . . Love. . . . *mf* Sweet is mu - sic's

a tempo. *p* is Love. . . . *mf* Sweet is mu - sic's

a tempo. *p* is . . Love. . . . *mf* Sweet is mu - sic's

a tempo. pp

gen - tle strain,

gen - tle strain,

gen - tle strain,

L.H. *pp*

p sweet is . . mu - sic's gen - tle strain,

p sweet is mu - sic's gen - tle strain,

p sweet is mu - sic's gen - tle strain,

tr *tr* *pp*

Ped. * *Ped.* *

Kind - ling plea - sure till 'tis pain, . . .

Kind - ling plea - sure till 'tis pain, . . .

Kind - ling plea - sure till 'tis pain, . . .

tr *tr*

pp

Ped. * *Ped.* *

kind - ling plea - sure till 'tis pain,

kind - ling plea - sure till . . 'tis pain,

kind ling plea - sure, . . . kind - ling

till 'tis pain; . . . But sweet - er far is Love,

till 'tis pain; . . . But sweet - er

plea - sure till . . 'tis pain, till 'tis pain;

but sweet - er far is Love, is Love,
 far is Love, is Love,
 But sweet - er far is Love, is Love,

pp

Ped. *

Sweet the balm - y days of Spring
 Sweet the balm - y days of Spring
 Sweet the balm - y days of Spring

p

And blush - ing ro - ses . . . that they bring; . . .
 And blush - ing ro - ses that they bring;
 And blush - ing ro - ses that they bring;

p

mf
But sweet - er far is Love,
But sweet - er far is Love,

p
Ped. *

p *ad lib.*
but sweet - er far
but sweet - er far
but sweet - er far

ad lib.

a tempo.
is . . . Love, . . . sweet - er far is Love, is
a tempo.
is . . . Love, . . . sweet - er far is
a tempo.
is . . . Love, . . . sweet - er far,

tr
p a tempo.

Love, sweet - er far . . is . .
Love, sweet - er far . . is
sweet - er far is Love, sweet - er far . . is

mf *p* *mf* *p*
tr *D* *dolce.* *p*

3

Love, is Love.
Love, is Love.
Love, is Love.

p *p* *p*
mf

3

mf
Ped.

Moderato quasi recit.

ILMAS. SOPRANO.

Aye, sweet in - deed is Love, . . . But Love

Moderato quasi recit. ♩ = 76.

. . . is al - so strong, and by its power . . . The weak - est maid . . . may faithful

p trem.

stand . . . till death. . . .

stringendo molto.

p *cres.*

Thus faith ful will I stand,

f *mf*

Ped. * *Ped.* *

should aught have chanced, And Say - id can - not

pp

p

E

come.

p

O Love, . . . thy car tri -

p

- um - - phal Rolls round the sub - ject world . . .

mf

More glo - ri - ous than the cha - riot Of . . . the

mf

p

mf

sun, . . . O . . . Love, . . . thy car tri - um - phal Rolls

round the sub - ject world . . . More

cres. *f*

Ped. *

glo - ri - ous, more glo - ri - ous than the cha - riot . . . Of the

rit.

mf *rit.* *f*

F *a tempo.*

sun. . .

a tempo.

mf

mf *p*

Led . . . by thy sis - ter, Pi - - ty, Be -

Ped. * *Ped.* *

Tranquillo.

- hold me . . in thy courts, . . be - hold me . . in thy

dolce.

Ped. *

Ped. *

courts, . . A cap - tive, yet . . a vic - tor Through thy

molto cres. *mf*

molto cres.

might, a cap - tive, . . yet a vic - tor . . through thy

p

mf *p*

might, . . a cap - tive, yet a

mf *f*

largamente.

vic - tor, . . a . . vic - tor . . through thy might. . .

p

Piano introduction in G major, 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *stringendo*.

ad lib. Quasi Recit.

O Love, . . . O Love, . . . in bond-age keep me, That

Vocal line with lyrics and piano accompaniment. Dynamics include *ff*.

I may tri - - umph still, that I may tri - umph still, . . . that

Vocal line with lyrics and piano accompaniment. Dynamics include *mj*, *f*, and *p*.

I may tri - umph still, And win true life in

Vocal line with lyrics and piano accompaniment. Dynamics include *pp*.

dy - - ing For . . . thy . . . sake . . .

Vocal line with lyrics and piano accompaniment. Dynamics include *molto cres.*, *poco calando.*, and *p a tempo.*

O Love, O . . . Love, . . . in bond-age

sp *f*

keep . . me, That I may tri - umph still, that I may tri - umph

still, And win, and

p *rit.* *f* *p* *rit.*

win true life in dy - . . ing For thy sake, . . . in

a tempo. *p* *rit.* *p a tempo.*

dy - . . ing for thy sake.

cres. *f* *mf*

stringendo molto e cres.

rit. *ff* *fz* tempo lmo. meno mosso.

O . . . Love, . . . thy car tri - um - phal

largamento. *ff rit.* *fz* tempo lmo. meno mosso.

Ped. *

H

Rolls round the sub - ject world . . . More

p *legato.* *f*

mf

glo - ri - ous than the cha - riot Of the sun, . . . O . . .

p

Love, . . . thy car tri - um - phal rolls round the sub - ject

mf

world . . . more glo - ri - ous, more glo - . . .

. . . ri - ous, more glo - rious than the

ad lib.

cha - riot . . of the sun, . . . more glo - . . .

mf *p*

ri - ous, more glo

f *mf* *accel. molto.*

ri - ous, more glo - rious than the cha - riot, the cha - riot of the

sun, the sun.

rit. *f* *ff con forza.*

Attacca.

No. 3. CHORUS WITH SOLI.—“FOR DEATH PREPARE.”

Allegro animato.

Allegro animato. ♩ = 84. (*Stawa and some attendants, enter hurriedly.*)

ff fz

For death pre - pare!

mf *p*

No long - er may we vex the right - eous

mf

gods, . . . The heavens have rain - ed fire up - on the

crescendo.

earth, . . . And an - gry light-nings flashed from Si - va's

ff *f*

shrine! . . .

calando. *meno mosso.*

ff *fz* *p*

CHORUS OF ATTENDANTS.
TENORS.

Prin - cess, Prin - cess,
BASSES.
Prin - cess, Prin - cess, the A - rab chief . . . hath played thee

A - las! . . . now
A - las! a - las! now must thou
false. A - las!
false, . . . A - las! now must thou

die. . . .
die. . . .

K ILMAS. p
Then . . . let me die . . . Be - fore ye

poco rit.

speak of brok - en faith. . . .

p *con espress.* *poco rit.*

a tempo tranquillo.
con simplicità.

He said, . . . "Fear not, gen - tle maid

p *colla voce.*

- en, my debt I shall pay; At

sun - set who doubts the re - turn . .

of . . the day?"

dolce.

Ped. * *Ped.* *

p
Tell me the hour of fate. . .

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

Sawa. pp
The

p. p.

sword will fall As . . sinks the sun be - hind . .

ILMAS.
the west - ern hills. . . Ah! . . then

pp

Ped. *

cres. e stringendo. *f.*
my day is near, and there will be . . No

(to her attendants.)

night. . . . Ar - ray . . .

me, maid - ens, as . . . a bride, . . .

And put ye on the robes . . .

ye wear at feasts, For if my Lord . . . be

dead . . . I go to him, . . . And if . . . he be a -

live . . . he . . . comes to me. . . .

f *rit.*

Andantino, come prima.

THE MAIDENS.
1st SOPRANO.
Strong the high . . de - cree . . of Fate, . . Pass - ing all through

2nd SOPRANO.
Strong the high de - cree of Fate, . . Pass - ing all through

ALTO.
Strong the high de - cree of Fate, . . Pass - ing all through

Andantino, come prima

p dim.

p dolce.

Death's dark gate, But strong - er far is Love,

Death's dark gate, But strong - er

Death's, through Death's dark gate,

far is Love, but strong-er far

but strong-er far

ad lib.

is Love, rit.

is Love, rit.

is Love, rit.

tr tr

5

a tempo. rit.

a tempo. rit.

a tempo. rit.

p rit. 3

Fed.

SCENE II.

An open space near the western gate of the city. *Sáwa*, attended by his Court, soldiers and people, enters in solemn procession.

No. 1.

SOLEMN MARCH.

Maestoso. $\text{♩} = 60.$

pp *p* *p* *p* *p* *p*

A

First system of musical notation, measures 1-4. Treble and bass clefs, key signature of two flats. Dynamics include piano (*p*).

Second system of musical notation, measures 5-8. Treble and bass clefs, key signature of two flats. Dynamics include piano (*p*).

Third system of musical notation, measures 9-12. Treble and bass clefs, key signature of two flats. Dynamics include piano (*p*).

Fourth system of musical notation, measures 13-16. Treble and bass clefs, key signature of two flats. Dynamics include piano (*p*) and *dolce*.

B *Tranquillo assai.*

Fifth system of musical notation, measures 17-20. Treble and bass clefs, key signature of two flats. Dynamics include *cres. molto*.

Sixth system of musical notation, measures 21-24. Treble and bass clefs, key signature of two flats. Dynamics include piano (*p*) and pianissimo (*pp*).

Seventh system of musical notation, measures 25-28. Treble and bass clefs, key signature of two flats. Dynamics include *cres. molto*.

mf *p*

(Ilmas appears in bridal robes. Her maidens scatter flowers before her.)

Maestoso.

mf
Ped.

fz *f*

p *f*

molto rit.
Ped.

Lento.

The piano introduction is in 6/4 time, marked *Lento.* It features a treble clef with a key signature of two flats (B-flat and E-flat). The right hand plays a series of chords and moving lines, including a triplet of eighth notes. The left hand provides a steady accompaniment with chords and a few melodic fragments. The piece concludes with a final chord in the right hand.

ILMAS.

What have these sounds to do with bri - dal robes And flower - strewn paths? . . .

The vocal line for ILMAS is in 6/4 time, marked *p*. It begins with a half note followed by quarter notes, then eighth notes, and ends with a half note. The accompaniment in the piano is in 6/4 time, marked *p*, with a triplet of eighth notes in the right hand.

O maid - ens, sing . . . me now . A

The vocal line continues with a half note, followed by quarter notes, eighth notes, and a final half note. The piano accompaniment is in 6/4 time, marked *dolce.*, with a triplet of eighth notes in the right hand.

light - er strain of hap - py love.

The vocal line concludes with a half note, quarter notes, eighth notes, and a final half note. The piano accompaniment is in 6/4 time, marked *mf*, with a triplet of eighth notes in the right hand.

A dolce.
Sweet the balm - y days . . of Spring, And blush - ing ro - ses
dolce.
Sweet the balm - y days of Spring, And blush - ing ro - ses
dolce.
Sweet the balm - y days of Spring And blush - ing ro - ses

that they bring; But sweet - er far is Love. . .
that they bring; . . . But sweet - er far is Love. . .
that they bring; . . .

SAWA (interrupting), a tempo.
O cease, O cease; And give the wrathful gods the life they
But sweet - er far.

claim. .

p *len.*

(To the Executioner.)
Un poco meno mosso.

mf Look to the watchman on the gate, for when He lifts his hand the

mf

sun hath set. Then strike.

p *p*

(Ilmas kneels in the centre of the open space. The Executioner stands by her side.)

ILMAS. *pp* *ppp*

I feel . . . my Lord is near. . .

p *pp* *ppp*

B *mf*

Come, Say - id, come, . . . come, Say - id, come, Say - id,
SOLDIERS AND PEOPLE.
SOPRANO.

p Cry to the des - ert wind to turn . . . and

ALTO.

p Cry to the des - ert wind to turn . . . and

TENOR.

p Cry to the des - ert wind to turn . . . and

BASS.

p Cry to the des - ert wind to turn and

B *trem.* *p*

come,

come, But call not Say - id, but call not

come, But call not Say - id, but call not Say - id;

come, But call not Say - id, but call not

come, But call not Say - id, but call not Say - id,

pp

Say - id.

Say - id.

p

ILMAS.

rit.

Near - er, near - er yet, . . . near - er yet. . .

rit.

(All fix their eyes upon the Watchman, who looks stedfastly westward.)

Allegro moderato. ♩ = 138.

pp

pp

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, including triplets. The left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

The second system continues the piano accompaniment. The right hand has some slurs and accents. The left hand maintains the eighth-note accompaniment. The key signature remains one flat.

The third system of music shows the piano accompaniment. The right hand includes a *mf* dynamic marking. The left hand continues with eighth notes. The key signature is one flat.

The fourth system of music continues the piano accompaniment. The right hand has some slurs. The left hand continues with eighth notes. The key signature is one flat.

D

(Suddenly the Watchman turns toward the city.)

WATCHMAN. (BARITONE OR TENOR.)

The fifth system introduces the vocal line. The vocal part begins with the lyrics "A - cross the plain a". The piano accompaniment features a *cres.* (crescendo) and a *f* (forte) dynamic marking. The key signature changes to two flats (B-flat and E-flat).

The sixth system continues the vocal line with the lyrics "tire - less horse - man rides, . . . Be - hind him lags the". The piano accompaniment features a *ff* (fortissimo) dynamic marking. The key signature remains two flats.

CHORUS.

How looks he? say! how

How looks he? say! how looks he?

wind. . . How looks he? say! How

How looks he? say! how looks he?

fz *fz*

WATCHMAN.

Full - well I know an A-rab of the hills. . .

looks he? say!

say!

looks he? say!

say!

fz *mf*

ILMAS (starting to her feet).

"Tis Say - id! "Tis my

SĀWA. *f* Oh, . . won - der - ful! oh, . . won - der -

cres.

Lord! "Will the
 - ful, oh, won - der - ful!
 CHORUS. *f*
 Oh, won - der - ful! "Will the
 Oh, won - der - ful, oh, won - der - ful! Can such as
 Oh, won - der - ful, oh, won - der - ful! Can such as
 Oh, won - der - ful, oh,

tide of the o - - - - cean re - - vis - it . .
 tide of the o - - - - cean re - - vis - it . .
 he keep faith, can such as he keep faith, can such as
 he keep faith, can such as he keep faith, can such as
 won-der-ful, won-der-ful, won-der-ful, won-der-ful,

the . . shore? Aye, sure

Can such as he keep faith?

the . . shore? aye, sure

he keep faith? oh, won-der-ful! . . oh, won-der-ful! can such as

he keep faith? oh, won-der-ful! . . oh, won-der-ful! can such as

won-der-ful! oh, won-der-ful! . . oh, won-der-ful! can such as

ly, and sure ly thou't see

ly and sure ly thou't see

he keep faith, can such as he keep faith, can such as

he keep faith, can such as he keep faith, can such as

he keep faith, can such as he keep faith, can such as

me once . . . more."

oh,

me once . . . more." oh,

he keep faith? oh,

he keep faith? oh,

he keep faith? oh,

won - - - der - ful! oh, won - - - der - -

won - der - ful! oh, won - der-ful! oh, won - - - der - -

won - der - ful! oh, won - der-ful! can such as he keep

won - der, ful! oh, won - der-ful! can such as he keep

won - der - ful! oh, won - der-ful! can such as he keep

ful! can such . . . as he . . . keep faith? . . .
 ful! . . . Aye, sure . . .
 faith, can such . . . as he keep faith? aye,
 faith, can such . . . as he keep faith? . . . aye,
 faith, can such . . . as he keep faith? . . . aye,
 faith, can such . . . as he keep faith? . . . aye,
 Sva.....
 sempre cres. ff con forza.

(Sayid dashes through the gateway, and draws rein before the Prince.)

ly, aye, sure . . . ly thou't see
 sure - ly, aye, sure . . . ly thou't see
 sure - ly, aye, sure . . . ly thou't see
 sure - ly, aye, sure . . . ly thou't see
 Sva.....
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

me .. once more . . . Oh, won - - - der -

me once more . . . Oh, won - - - der -

me .. once more . . . Oh, won - - - der -

me once more . . . Oh, won - - - der -

8va.....

Ped. * Ped. *

SAYID. *f* RECIT. Be - hold, . . . I'm here! . . .

ful! . . .

ful! . . .

ful! . . .

ful! . . .

ful! . . .

8va.....

ff *fz*

(He dismounts and kneels at the feet of Ilmas.)

dim. Silent.

Andantino.

SAYID.

No - ble maid - en, . . low be - fore thee Say - id bows, Say - id

Andantino. = 60.

p

bows his haugh - ty head ; Let thy

grate - ful slave a - dore thee Ere he pass - es to the

p

dead, . . Let thy grate - ful slave a -

dolce.

dore thee . . Ere he pass - - es to the dead . .

calando, ad lib.

calando. *p*

A Poco agitato.
LMAS. p

Poco agitato. No - ble chief - tain, though thou

p stac.

per - ish, though thou per - ish, Di - - eth

*Ped. * Ped. * Ped. **

poco calando.

not thy spot - less fame, *mf SAYID.*

Let thy grate - ful slave, let thy grateful slave a -

poco calando.

stringendo.

That with-in my heart I'll cher - ish, There en-grav - en is thy

- dore thee,

pp *stringendo.*

name, there en-gra-ven is thy name,
 Ere he pass-es to the dead, ere he pass-es to the dead, Let thy grate-ful

mf *p* *stac.* *Ped.* *

That with-in my heart I'll cherish, There en-gra-ven is Thy
 slave, let thy grateful slave a-dore thee.

p *stringendo.* *p*

name, there en-gra-ven is . . thy
 Ere he pass-es to . . the dead, ere he pass-es to the

p *calando.* *calando.* *calando.* *Ped.* *

B *a tempo. p*
 name. No-ble chief-tain, though thou
 dead.
B *a tempo.*

p

per - ish, though thou per - ish, Di - eth not thy
 grate - ful slave a - dore thee.

B.H.

spot - less fame,
 Let thy grate - ful slave a -

p *C* *legato.*

That with - in my . . . heart I'll
 . . . dore . . . thee Ere he pass - es to the

p

cher - ish, There en - grav - en is thy name,
 dead, . . . to the dead, the dead,

calando. *calando.* *calando.* *p* *p* *3* *3* *3* *3*

name, . . . is . . .

stringendo.

p

There engrav - en is thy name, is thy

stringendo.

p

Ere he pass - es to the dead, to . . the

p *molto rit.*

name, That with - in my heart I'll cher - ish, There en - grav - en is thy

p *molto rit.*

dead, Let thy grate - ful slave a - dore thee Ere he pass - es to the

a tempo.

name.

a tempo.

dead.

dolce. *a tempo.*

L.H. L.H. R.H.

Ped. *Segue Finale.* *

No. 4. FINALE.—“NEVER BEFORE WAS KNOWN A DEED LIKE THIS.”

Moderato. ♩ = 80.

p *con espress.*

S&WA. p
Nev-er be-

- fore was known a deed like this, That one . . . should stake her

p
Ped. *

life . . . up-on a word, The other ride to

f *mf*
crea. *dim.*
Ped. * *Ped.* * *Ped.* *

death . . . as to a bride..

p *calando.* *A Più maestoso.*
calando. *Più maestoso.*
p *mf* *f*

(to Sayid.) *declamato.*

Live thou SA - wa's friend, and may thy

Allegro moderato.

god Pro - tect my realm and me.

Allegro moderato. ♩ = 100.

f. rit.

Ped. *

B

Meno mosso.

mf *p legato.*

L.H.

SAYID.

Oh Love, . . . thy car tri - um - - phal . . .

mf

ILMAS.

O Love, . . . O . . . Love, . . . O

Rolls round the sub - ject world . . . More glo - ri - ous, more

mf

Love, O Love, thy car tri - um - phal, O
 glo - ri - ous than the cha - riot Of the sun
 Sawa. *mf*
 O Love, O ..

mf
 Love, thy car tri - um - phal Rolls round the sub - ject
 thy car tri - um - phal Rolls round the
 Love, thy car tri - um - phal Rolls . . . round the

world More glo - ri - ous, more
 sub - - - - ject world More
 sub - - - - ject world More

ad lib. *rit.*

glo - - - rious than the cha - riot . . . Of the

glo - ri - ous than the cha - - - riot Of the

glo - ri - ous than the cha - - - riot Of the

rit.

C *Animato.*

sun. . .

sun. . .

sun. . .

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

We hail thee, Love vic - to - ri - ous, we hail thee,

We hail thee, Love vic - to - ri -

p

p

C *Animato.*

D

Love, Ride on, ride on, ride

Love, Ride on, ride on, ride

Love, Ride on, ride on, ride

Love, Ride on, ride on, ride

f >

on, ride on with strength di - vine, with strength di - -

on, ride on with strength di - vine, with strength di - -

on, ride on, ride on with strength di - -

on, ride on, ride on with strength di - -

ff

vine, And quench all mor - tal pas - sion In thine

vine, And quench all mor - tal pas - sion In thine

vine, And quench all mor - tal pas - sion In thine

vine, And quench all mor - tal pas - sion In thine

Ride on, . . . ride . . . on, E

Ride on, . . . ride on, . . .

Ride . . . on, . . . ride . . . on,

own, . . . and quench each mor - tal

own, . . . and quench each mor - tal

own, . . . and quench each mor - tal

own, . . . and quench each mor - tal

p *ff*

Ride on with strength di -

with strength di -

Ride on . . . with strength di -

pas - sion in thine own. . . *mf*

pas - sion in thine own. . . We *mf*

pas - sion in thine own. . . We *mf*

pas - sion in thine own. . . We *mf*

f *p*

strength di - vine, with strength di - vine, with
 on, ride on, ride on with strength, with strength, with strength, with
 on, ride on, ride on with strength, with strength, with strength, with
 - vine, ride on, ride on with strength, with strength, with strength, with

strength di - vine, And quench all mor - tal pas - - sion
 strength di - vine, And quench all mor - tal pas - - sion
 strength di - vine, And quench all mor - tal pas - - sion
 strength di - vine, And quench all mor - tal pas - - sion

Poco meno mosso.

F ILMAS.

SAYID. *mf* We hail, we hail thee *mf*

SAWA. *mf* We hail thee *mf*

in thine own.

in thine own.

in thine own.

in thine own.

F *Poco meno mosso.*

fp

Love vic - to - ri - ous,

hail . . . thee, . . . Love, Ride on, ride

Love, Ride on, ride on with strength di -

(Empty musical staves for piano accompaniment)

(Piano accompaniment with arched melodic lines)

ride on, . . ride on with strength di - vine,
 on with strength di - vine,
 - vine, with strength di - vine, ride

ride on, ride
 ride on, ride

p

stringendo.

ride on, . . . ride
 ride on, ride on with strength di -
 on, ride on with strength di - vine, with strength di -

on, ride on, ride on,
 on, ride on, ride on,

mf

stringendo.

stringendo.

on.
vine,
vine, ride on, ride
ride on, ride on with strength di - vine,
ride on, ride
ride on, ride on with strength di - vine,
ride on, ride
ride on, ride
cres. *sp* *stringendo.*

with strength . . . di -
ride on, ride on with strength di -
on, ride on with strength di - vine, with strength di -
on, ride on, ride on,
on, ride on, ride on,
mf

stringendo.

- vine, . . . ride on, ride

ride on, ride on with strength di - vine, ride on, ride

ride on, ride on with strength di - vine, ride on, ride

mf *3* *8* *3* *3* *fp*

p

with strength . . . di -

with strength . . . di -

on, ride on with strength di -

ride on, ride on, ride on with strength di -

on, ride on, ride on, ride on, ride on with strength di -

ride on with strength di -

on, ride on, ride on, ride on, ride on, ride on, ride

f vine.
f vine.
f vine.
mf vine and .. quench all ..
mf vine and .. quench all ..
mf vine and quench all ..
mf on with strength di - vine .. and .. quench, .. and quench all
mf and .. quench all .. mor - tal ..
mf and quench all .. mor - tal ..
mf and quench all .. mor - tal
f mor - tal .. pas - sion in thine own, thine own, in
f mor - tal .. pas - sion in thine own, thine own, in
f mor - tal .. pas - sion in thine own, thine own, in
ff mor - tal pas - sion in thine own, thine own, in

we hail thee, Love,

we hail thee, Love,

we hail thee, Love, we hail thee, Love,

Love, we hail, we hail thee, Love.

Love, we hail, we hail thee, Love. vic - to - ri -

Love, we hail, we hail thee, Love, we hail thee, Love vic - to - ri -

Love, we hail, we hail thee, Love, we hail thee, Love vic - to - ri -

mf *p*

mf vic - to - ri - ous, we hail thee, Love vic - to - ri -

ous, we hail thee, Love, we hail thee, Love vic - to - ri -

ous, we hail thee, Love, we hail thee, Love, we hail thee, Love vic - to - ri -

ous, we hail thee, Love, we hail thee, Love vic - to - ri -

f

ben marcato.

ous. Love, thy car, tri -
 ous. Love, O Love, thy car, thy
 ous. Love, thy car, tri -
 ous. Love, O Love, thy car, thy

Quasi doppio movimento. ♩ = 84.

f

um - - - phal Rolls round the sub - - - ject
 car tri - - - um - phal
 um - - - phal Rolls round the sub - - - ject
 car tri - um - phal

8va

world . . . more glo - - - rious, more
 Rolls round the sub - - - ject world more
 world . . . more glo - - - rious, more
 Rolls round the sub - - - ject, sub - - - ject world more

8va

glo - - - rious than the cha - riot . . of the . .

glo - - - rious than the cha - - - riot of . . the

glo - - - rious than the cha - - - riot of the . .

glo - - - rious than the cha - - - riot, the . .

Sva.....

sun, O Love, thy car tri -

sun, O Love, thy

sun, O Love, thy car tri -

cha - riot . . of the . . sun, thy

- um - - - phal Rolls round the sub - - - ject

car tri - um - phal Rolls round the sub - - - ject

- um - - - phal Rolls round the sub - - - ject

car tri - um - phal Rolls round the sub - - - ject

Sva.....

L

more glo - - - rious,
 more glo - - - rious,
 more glo - - - rious,

world more
 world more
 world more
 world more
Sua.....

glo - - - rious than the cha - riot of the
 glo - - - rious than the cha - riot of the
 glo - - - rious than the cha - riot of the
 glo - - - rious than the cha - riot of the
Sua.....

we
we
we
we

sun, . . . of the sun, we hail thee,
sun, . . . of the sun, we hail thee,
sun, . . . of the sun, we hail thee,
sun, . . . of the sun, we hail thee,
8va.....

hail thee, Love,
hail thee, Love,
hail thee, Love,
Love vic - to - rious, hail thee, ..
Love vic - to - rious, hail thee,
Love vic - to - rious, hail thee,
Love vic - to - rious, hail thee,
8va.....

we hail thee,
 we hail thee,
 we hail thee,
 Love vic - to - - - rious, we hail thee,
 Love vic - to - - - rious, we hail thee,
 Love vic - to - - - rious, we hail thee,
 Love vic - to - - - rious, we hail thee,
Sra

molto cres.

M Più animato.

Love,
 Love,
 Love, *Ride*
 Love vic - to - - - rious, *Ride* on, ride
 Love vic - to - - - rious, *Ride* on, . . . ride on, ride
 Love vic - to - - - rious, *Ride* on, ride
 Love vic - to - - - rious, *Ride* on, ride on with strength di -
Sra

M Più animato.

f *ff*

Ride on, ride on, with strength di - vine, and quench all mor - tal pas - sion

Ride on, ride on, and quench all mor - tal pas - sion

on, ride on, ride on with strength . . di - vine, . . .

on,

on,

on,

- vine, *8va*.....

p *f*

In . . . thine *ff* own

In . . . thine *ff* own

ride on, ride on, ride on,

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

8va.....

f *ff*

stringendo sempre alla fine.

pas - sion, in thine own, in thine
 pas - sion, in thine own, in thine
 pas - sion, in thine own, in thine
 pas - sion, in thine own, in thine

8va

stringendo sempre alla fine.

own, we hail . . . thee, Love, . . . we hail thee,
 own, we hail . . . thee, Love, . . . we hail thee,
 own, we hail . . . thee, Love, . . . we hail thee,
 own, we hail . . . thee, Love, . . . we hail thee,

8va

Love.
 Love.
 Love.
 Love.