

43379

NOVELLO'S ORIGINAL OCTAVO EDITION.

PARADISE AND THE PERI

A CANTATA

THE WORDS WRITTEN AND ADAPTED

FROM MOORE'S "LALLA ROOKH"

BY

H. W. DULCKEN, PH.D.

THE MUSIC COMPOSED BY

ROBERT SCHUMANN.

(OP. 50.)

PRICE TWO SHILLINGS AND SIXPENCE.

Paper boards, 3s. ; cloth, gilt, 4s.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

M
1531
8717

FULL SCORE, GERMAN WORDS	...	...	...	18/6
VOCAL PARTS	...	...	...	4/3
ORCHESTRAL PARTS	...	...	...	29/6
BOOK OF WORDS	...	...	...	6d.

PARADISE AND THE PERI.

ARGUMENT.

THE Peri, a beauteous Spirit expelled from Paradise, stands at the gate of the abode of the blessed, lamenting her exclusion. The angel who guards the gate, promises her she shall be re-admitted, if she brings to the portal "the gift that is most dear to Heaven." The Peri goes forth to seek this gift, and brings successively the last drop of a hero's blood, shed for liberty, and the last sigh of a love that has sacrificed life itself for the beloved one—but these gifts are rejected as insufficient. At length she brings the first tear of penitence shed by a softened sinner. This is accepted as the gift most dear to Heaven, and the gates of Paradise are unbarred to the triumphant Peri.

Part I.

No. 1.—SOLO ALTO.

One morn, at gate of Eden, a Peri,
Weeping, disconsolate, was standing:
And as she, listening, heard the springs
Of life within like music flowing,
And caught the light upon her wings,
Athwart half open heav'n-portals glowing,—
Wept she, to think her recreant race
Should e'er have lost that sacred place.

No. 2.—SOLO TREBLE.

The Peri.

How blest, seem to me, banished child of air,
And holy the spirits that wander in there!
Though mine are the gardens of earth and of
sea,
And stars e'en themselves have bright flowers
for me,
One blossom of heaven outweighs them all;
Though sunny the lake of cool Cashmere,
With bright Plane-tree isle reflected clear,—
And sweetly the founts of that valley fall,—
Yet, oh it is only the blest can say
How waters of Heaven outshine them all.
Go, wing now thy flight swift from star to star,
From world to world shining bright, as far
As the universe spreads its flaming wall.
Take all—all the pleasures of all the bright
spheres,
And each one be lengthened throughout endless
years—
One moment of heaven is worth them all."

No. 3.—RECIT. TENOR.

The glorious Angel who was keeping
The gates of light, beheld her weeping,—
And as he listening nearer drew,
And heard her song, a tear fled glist'ning
downward.
He said:

SOLO ALTO.

The Angel.

One hope is thine,
Thou nymph of fair but of an erring line.
Within the Book of Fate 'tis written,
The Peri yet may be forgiven,
Who to this gate eternal bringeth
The gift that is most dear to heaven.
Go, seek it now, redeem thy sin,
'Tis sweet to let the pardoned in!"

No. 4.—SOLO TREBLE.

The Peri.

But whither now?—
Ah, where now shall she find the gift for
heav'n?—
I know the wealth hidden in every urn,
Wherein the red rubies of Chilminar burn;
I know where the isles of perfume are,
Full many a fathom down in the sea.
I know, too, where the Genii hid
The jewell'd cup of their King Jamshid,
With life's elixir sparkling high.
Alas, gifts like these are not for the sky.
Was ever gem that shone so brightly,
Like the steps on great Allah's throne so mighty?
And O what drops of life should we be
In the great deep of Eternity?

No. 5.—SOLO TENOR.

While thus she mused, now fanned her pinions,
That land of India's bright dominions;
O beauteous land!—O realm so bright!
Whose palms whisper soft and light,
Whose silent stars bedeck the night;
Whose air is balm, whose ocean spreads
O'er coral rocks and amber beds;
Whose mountains, pregnant by the beam
Of warmest sun, with diamonds teem;
Where streams murmur soft and light,
All bright with gold beneath their tides,
And sandal-groves and bowers of spice—
O Paradise!

No. 6.—CHORUS.

But crimson now her rivers ran
 With human blood.
 And man is sacrificed by man !
 Death through her spicy bowers stalketh,
 With iron tread the flow'r he crushes—
 Land bright with sunbeam, who invadeth,
 Fierce thy inmost shades?
 Now c'erthrowing all, alas !—
 Thy cavern shrines, thy thousand thrones, and
 monarchs !
 'Tis he, 'tis he of Gazna ! fierce in wrath !

Chorus of Indians and Conquerors.

Hail to Mahmoud, the mighty in war !
 May death the tyrant seize !
 To Mahmoud be honour, the great in war :
 May death the tyrant seize !
 Now slay him !

No. 7.—SOLO TENOR.

Behold a youthful warrior stand
 Alone beside his native river,
 The red blade broken in his hand
 And one last arrow in his quiver.
 Undaunted see the warrior stand,
 A prisoner, by his native river,
 Though sword be shattered in his hand,
 And but one arrow in his quiver.

Chorus of Conquerors.

Hail to Mahmoud, glory's strength !
 All hail to the mighty lord !

SOLO, BASS AND TENOR.

The King of Gazna.

Come, valiant one, submit to me,
 For I am loth my wrath should smite thee,
 Submit, and highly I'll requite thee—
 Crowns and trophies thou shalt share !

A Youth.

'Tis thou hast slain my nation,
 Thou spreadest desolation,
 For thee this arrow's left—

Gazna.

Ha, thou shalt rue this !

No. 8.—CHORUS.

Woe !
 For false flew the shaft, though pointed right
 well ;
 The tyrant did live, the hero fell !

No. 9.—SOLO TENOR.

The Peri marked where he was lying,
 And when the rush of war was past,
 Then did she on a ray descend,
 Of morning light—she caught the last
 Last glorious drop his heart had shed,
 Before its freeborn spirit fled.

SOLO TREBLE (*The Peri*) AND CHORUS

Let this be my gift, rare and bright,
 Let this be my gift at the gates of light.
 For blood must holy be,
 That is shed in the fight for liberty,
 It never would stain e'en the purest rill,
 That sparkles fair through the bowers of bliss—
 Oh, if there be here on this earthly sphere,
 A great boon, an offering that heav'n holds
 dear,—
 'Tis the blood that the hero, falling but free,
 Hath poured—a libation to Liberty.
 Let this be thy gift, right welcome yonder,
 At Eden's portals !

Part III.

No. 10.—SOLO TENOR.

Now with her gift the hopeful Peri hasten'd
 On airy wings aloft to radiant realms above ;
 If now the gates may be unfasten'd,
 She asks with suppliant looks of love.

SOLO ALTO (*The Angel*) and *Chorus of Angels.*

Sweet is our welcome of the brave ones,
 Who thus have died for native land.
 But see, the crystal bar doth not yet move ;
 Far holier yet the boon must be
 That opes the gates of heav'n for thee.

No. 11.—SOLO TENOR.

Her first fond hope of Eden lost,
 Now to the south the Peri passed,
 And, 'mid far Afric's lunar mountains,
 She sleeked her plumes now at the fountains
 Whence flows the stream, whose secret birth
 Is hidden from the sons of earth.

Chorus of the Genii of the Nile.

Come forth from the waters so bright,
 And mark ye the lovely, beautiful sprite ;
 'Tis a Peri bright now haunts the spot,
 Disturb her not—disturb her not !

SOLO TREBLE.—*The Peri.*

Oh Eden, oh Eden, how longeth for thee
 My heart, when shall thy portals open for me ?

CHORUS.

Hark, how she moans ! Hark, hark ! Listen,
 listen.

No. 12.—SOLO TENOR.

Now wanders forth the Peri sighing,
 Where Egypt's sultry plains are lying,
 Her grots and sepulchres of kings ;
 Now in Rosetta's vale she loves
 To list, to mark the peaceful doves,
 Or watch the pelicans that break
 The azure calm of Mœri's lake.
 'Twas fair ; a land, a scene more bright
 Did mortal eye ne'er once behold !
 But lo, a silence dark and drear
 Lies brooding o'er this region lovely,
 The demon fierce of plague hath cast
 From his hot wing the deadly blast.

SOLO TREBLE.—*The Peri.*

Poor race of men!
Ye dearly pay for primal fall—
Some flow'rets of Eden are yours even now,
The trail of the serpent's o'er all!

No. 13.—SOLO TENOR AND QUARTETT.

The Peri wept—the air grew bright and clear
Around her, as the bright drops ran;
For there's a magic in each tear,
Such kindly spirits weep for man.

No. 14.—SOLO ALTO.

Just then beneath some orange trees,
Close by the lake, she heard a moan,
A youth in despair, at this silent hour,
Had stolen to die here, die alone,—
One who in life, where'er he mov'd,
Drew forth the hearts of many a one;
He now, as though he ne'er were lov'd,
Dies here, unseen, unwept, alone!

SOLO TENOR.—*The Youth.*

Oh, but one sprinkle from out the lake
That sparkles so cool before my dim eyes!
Oh, but one drop that shall gently slake
The fire in my bosom that lies!

No. 15.—SOLO MEZZO-SOPRANO.

Poor youth! thus deserted, one thought only
Comfort gave still in death—
That she, whom he had loved so for years,
Was safe from this foul midnight's breath;—
Safe in her father's princely halls,
Where fountains breathe out coolness,
Perfumed by many a brand
Of sweetest wood from India's strand,
And pure as she whose brow they fanned.
But see—who comes approaching yonder,
This dark and lonely bower to seek,
Like Health's young envoy doth she wander,
With rosy gifts upon her cheek.
She 'tis! far off through midnight dim,
He knew his own betrothed bride.
Her arms are round him now,—
His livid cheek to hers she presses,
And in cool lake her loosened tresses
Dips she, to bind his burning brow.

The Youth.

Thou here! Fly hence—from me a breath
Will bring thee death!

No. 16.—SOLO TREBLE.

The Maiden.

Oh! let me only breathe the air, love,
That blessed air that's breathed by thee,
And, whether on its wings it bear, love,
Healing or death, 'tis sweet to me!
There, drink my tears, love, while they fall—
Would that my bosom's blood were balm,
And, well thou know'st, I'd shed it all
To give thy brow one moment's calm.

Nay, turn not from me that dear face—
Am I not thy loved bride—yes, thine?
The one, the chosen one, whose place
In life or death is by thy side!

Think'st thou that she, whose only light,
In this dim world, from thee hath shone,
Could bear the long, the cheerless night,
That must be hers, when thou art gone?

Can I now live and let thee go,
Who art my life itself? Ah, no!
Then turn to me, my own, oh turn, love,
Before like thee I fade and burn.

Cling thou to these cool lips, and share,
Life's latest breath that lingers there.

SOLO TENOR.

She dies, she sinks—as dies the lamp
In foul charnel airs pent or cavern-damp,
And all her eyes' sweet light is darken'd.
One pang—his earthly pain is over—
The youth no longer liveth.
One long, long kiss the maiden giveth,
The last—and dies, and dies in giving.

No. 17.

SOLO TREBLE (*The Peri*) AND CHORUS.

Sleep on, in visions of odour oh rest,
For balmier airs never stirred
Round the pile of the bright, the lone Phoenix
bird,

Who at the last sings his own death-lay.
Sleep, then, and rest in visions so blest,
Thou, the truest, most loving of hearts.

CHORUS.

She spake—and then the Peri spread
Throughout the place unearthly breathings,
And shook her sparkling wreath, and shed
Such lustre o'er each dead pale face there,
They seemed two lovely saints there sleeping.

And now the Peri watched and beamed,
Till light o'er all their death-bed streamed;
Until their souls should wake again,
Sleep! sleep!

Part III.

No. 18.

Chorus of Houris with Soli.

Wreathe ye the steps to great Allah's throne!
Wreathe them with flowers, wreathe them all
over!

That e'en the Heaven's humblest upon
Mildly a glance of th' Eternal may hover.
Onward now wend we, worship and bend we,
Gladly, humbly, unto the Lord!

Likewise the loved ones remember right,
Who on the earth still are toilsome wending;
Downward is darkness, upward is light—
Hatred there, here love never ending.

Lo, on the path to heav'nly light,
See where the Peri comes hither sailing.
Beautiful Peri, despond not quite,
Faith and truth have been still unfailing.
Go, seek the boon, it shall be given,
That most dearly is prized in Heaven.
Now we wend back to the rosy bowers,
Pleasures we're giving, pleasures receiving,—
For to enjoy bright love still is ours ;
In these bright gardens evermore living.
Day star is mounting—joy's crystal fountain
Floweth for those who wait on the Lord.

No. 19.—SOLO TENOR.

Now morn is blushing in the sky ;
Again the Peri soars above ;
She brings to Heav'n that precious sigh
Of pure self-sacrificing love.
High throbb'd her heart, with hope elate,
Soon the Elysian palm she'll win ;
For see, the Spirit at the gate
Smiled as she gave the off'ring in ;
And now she hears bright Eden's trees,
They ring their crystal bells,
That ring, that ring in that ambrosial breeze,
That from the throne of Allah swells ;
And she can see the starry bowls
That lie around that lucid lake,
Upon whose banks admitted souls
Their first sweet draught of glory take.
But ah, the Peri's hopes were vain.—
Again the fates forbade, again
The angel told her with regret,

SOLO ALTO.—*The Angel.*

"Not yet!"

True was the maiden, and her story
As writ in light o'er Allah's head,
By seraph eyes shall long be read.
But, Peri, see—the crystal bar,
It moves not yet—
For holier yet the boon must be
That opes the gates of Heav'n for thee.

No. 20.

The Peri.

Rejected, and sent from Eden's door.
Ah, vanished the light of hope once more—
Thou shalt I never, never find it,
The holy, beautiful boon,
Ah, must the courage vanish that urged me on—
Yet will I not rest, but constantly
From pole to pole I'll wander,—
Nor pause nor tarry here or yonder,
Till that the prize falleth to me,
Till that the guerdon have been giv'n,
Till open for me the gates of Heav'n.
And though the jewel guarded be,
Fast though the granite rocks may bind it,
I will, I must, yet surely find it

No. 21.—SOLO BARITONE.

And now, o'er Syria's rosy plain,
The light of eve is spread again,
And, like a glory, broad the sun
Hangs over sainted Lebanon ;
Whose head in winter grandeur towers,
And whitens with eternal sleet,
While summer, in a vale of flowers,
Is sleeping rosy at his feet.
For him, who looked from upper air,
O what enchanted regions there !
How beauteous must have been the glow,
The life, the sparkling life below !
Fair gardens, shining streams, with ranks
Of golden melons on fair banks,
More golden all where sunlight's falling.
And then the mingling sounds upcoming
Of shepherd's ancient reed, with humming
Of bees, wild bees of Palestine,
That banquet through the flow'ry valleys ;—
And Jordan, those sweet banks of thine,
And shady woods, where nightingales are
singing!

No. 22.—SOLO TENOR AND QUARTETT.

And as she hov'ring downward bends,
Lo a sister troop around her wends.
Say, is it so ?
That to Heaven thou would'st go ?
Contents not thee, the sunbeam free,
And earth, and moon, and star-beam.
Then take us with thee too, Peri.

SOLO BARITONE.

But nought can make the luckless Peri glad
Her wing is dull, her heart is sad !
Joyless sees she the sun down looking
There on that temple, once her temple,
Whose lonely columns stand sublime,
And fling their shadows from on high.

No. 23.—SOLO TREBLE.

The Peri.

Yet haply there may lie concealed,
Beneath those chambers of the sun,
Same amulet of gems annealed
In the fierce fires, some fair tablet sealed
With that great name, the name of Solomon,
Which spell'd by my illumin'd eyes,
May teach me where, beneath the moon,
In earth or sea there lies the boon,
The charm that speedy now restoreth !
To brightest heaven an erring Spirit !
Away !

SOLO TENOR.

Cheer'd by this hope she bends her thither ;—
Still laughs the radiant eye of Heaven.
Nor have the golden bow'rs of Eve
Begun to fade and wither ;—
When, o'er the vale of Baalbec winging
She sees a lovely child at play,
Among the rosy wild flowers singing,
As rosy and as wild as they.

And, near the boy, who, tir'd with play
 Now nestling 'mid the roses lay,
 She saw a wearied man dismounting
 From his hot steed, and on the brink
 Impatient fling him down to drink
 Beside an im'ret's rustic fountain.
 Then swift his haggard brow he turn'd
 To that fair child, who fearless sat,
 Though never yet hath day-beam burn'd
 Full on a brow more fierce than that,—
 Lo, sullen-fierce, a mixture dire,
 Like thunder-clouds of gloom and fire,
 In which the Peri's eyes could read
 Dark tales of many a ruthless deed;
 Treason—and broken oaths—and shrine profaned
 By blood of guests—
 That face so passion-stained displayed there.

SOLO ALTO.

But hark! the vesper call to prayer,
 As slow the orb of daylight sets,
 Is rising sweetly on the air,
 From Syria's minarets.
 The boy has started from the bed,
 Where he had laid his infant head,
 And down upon the fragrant sod
 Kneels, with his forehead to the south,
 And lisps th' eternal name of God.
 And seeming, while his hands and eyes
 Are lifted to the glowing skies,
 A straying babe of lovely Paradise—
 Who, lighting here,
 His bright home now once more is seeking.

SOLO TENOR.

And how felt he, the wretched man
 Reclining there—while mem'ry ran
 O'er many a year of guilt and strife,
 O'er all that turbid flood his life,
 Nor found one sunny resting-place,
 Nor brought him back one branch of grace.

SOLO BARITONE.

There was a time—thou blessed child—
 When young, and haply pure as thou,
 I prayed like thee—but now!—

NO. 24.—QUARTETT AND CHORUS.

Oh blessed tears of true repentance!
 In whose benign, redeeming flow
 Is found the first, the only feeling
 Of guiltless joy that guilt can know.

NO. 25.—SOLO TREBLE AND TENOR AND CHORUS.

The Peri.

There falls a drop on the land of Egypt,
 Through with'ring hot airs of June,
 Down from the moon—
 Of so healing a pow'r, that in one single hour,
 Fell contagion dies,
 And now health once more animates earth and
 skies!
 Is it not thus, oh man so sinful,
 The tears of true repentance fall?
 Though foul thy fiery plagues have been,
 One heav'nly drop hath dispell'd them all!

TENOR.

And see! behold him kneeling there
 Beside that child, in humble pray'r,
 While now the sunbeam shines upon them
 The guilty and the guiltless one.

CHORUS.

'Twas when the golden orb had set,
 While on their knees they linger'd yet,
 There fell a light, more lovely far
 Than ever came from sun or star,
 Upon that tear-drop—
 To mortal eye this light might seem
 A northern flash or meteor beam—
 But well th' enraptur'd Peri knew
 It was the smile the angel threw
 From Heaven's gate, to hail the tear
 That heralds now her glory near!
 And hymns of joy proclaim through Heaven
 That triumphs now a soul forgiven!

NO. 26.—SOLO TREBLE.

The Peri.

Joy, joy for ever! my work it is done—
 The gates now are passed, and high Heaven is
 won!
 Oh! am I not happy? I am, yes, I am,
 For ever, oh joy, my work it is done.

SOLO TREBLE AND CHORUS.

The Peri.

To thee, oh sweet Eden! how sad,
 Are Shadukiam's diamond turrets,
 How poor are the bowers of Amberabad,
 Oh welcome, oh welcome, come 'mid the blessed.

CHORUS.

Thou strovest bravely, and restedst ne'er,
 Now hast thou won it, the prize rich and rare.

The Peri.

Farewell, ye odours of earth, for ye die;
 Swiftly ye pass like a lone lover's sigh;—
 My feast is of the Tooba tree,
 Whose scent is the breath of Eternity.
 Farewell, ye vanish, ye flowers that shone
 That bloom'd in my wreath, all so bright but so
 brief.
 What are the brightest that ever hath blown
 To lote-tree that springeth by Allah's throne,
 Whose boughs eternal bright blossoms own
 And whose flow'rs have a soul—yes, in ev'ry
 leaf.
 Oh if there be here on this earthly sphere
 A great boon, an off'ring that Heav'n holds dear,
 It is the soft repentant tear
 That fell from eye of sinner here
 That open'd Heaven's portals for Thee.
 Thou strovest bravely, and restedst ne'er,
 Now hast thou won it the prize rich and rare,
 Now accepted in Eden's garden—
 Where bright souls redeemed e'en now await
 thee,
 And joys eternal abound.
 Oh be thou welcome, we greet thee;—
 Oh, be thou welcome, thou'rt welcome here.

PART I.

No. 1.

PIANO.
♩ = 60.

Andante.



Cello.

Tr.



tr.

poco a poco.

cres.



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



f *sf* *dim.* *p*
Ped. *

p *3*
Ped. * Ped. *

fp *Ped.* *

ALTO SOLO.

dim. *pp* *p*

Onemornat gate of E-den a Pe-ri Weep-ing dis -

Ped. *

- con - so - late was stand-ing:

Poco . a . poco . . . strin - - gen -

And as she list'-ning heard the

trem. *f* *p*
Ped. *

do. *cres.*

springs, there— Of life with-in, like mu-sic flow-ing, And caught the

f *p* *f* *p* *f* *p*

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

light up-on her wings, there— Athwart half o-pen heav'n-portals glowing;

f *p* *f* *p* *f* *p*

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

ritard. TREBLE SOLO.
THE PERL.

Wept she to think her recreant race Should e'er have lost that sa-cred place! "How

f *p* *espress.* *dim.* *ritard.*

No. 2. *Andantino.* ♩ = 80. *accel.*

blest! seem to me, banish'd child of air, And ho-ly the

fp

Ped. * *sempre Ped.*

spi-rits that wan-der in there, And

ho - ly the spi - rits that wander, wander in there! Though

mine are the gar - dens of earth and of sea, And stars e'en themselves have bright

flow - ers for me, . . . One blos - som of hea - ven out - weighs them all,

out-weighs, out-weighs them all. Though

sun - ny the lake of cool Cash - mere, With bright Plane-tree isle re -

flec - ted clear, And sweet-ly the founts of that val - ley

fall; Yet—oh, it is on - ly the Blest can say . . How wa-ters of

Hea - ven out - shine . . them all, out - shine . . them

all! Go, wing . . now thy flight swift from star to

star, From world to world shining bright, as far As the u - ni -

verse spreads its flam - ing wall: . . . Take all, all the plea - sures of

f *p* *fp*

all the bright spheres, And each one be lengthen'd through-out end - less

f *p*

years, . . . One mo - ment of hea - ven is worth . . . them all, one

f *p*

mo-ment of hea - ven is worth . . . them all!"

f *dim.* *p*

Ped. * *Ped.* *

Ped. * *Ped.* *

No. 3.

RECITATIVO.

A Tempo. TENOR SOLO.

The glo-rious An-gel, who was keep-ing The gates of light,

be-held her weep-ing; And, as he list-'ning near-er

drew, And heard her song, a tear fled glist'ning downward, he said:

Più lento. $\text{♩} = 60.$
THE ANGEL.

ALTO. SOLO. One hope is thine, one hope is thine, yet, Thou

nymph of fair but of an err-ing line, now, With-in the

Book of Fate 'tis writ - ten, "The Pe - - ri yet may

be for-gi'vn, Who to this gate e - ter - nal bring - eth, The gift that

Sve.

p

Ped. *

is most dear to heav'n!" Go, seek it now, re-deem thy

loco.

sin - 'Tis sweet to let the Par - don'd in.

Ped. *p* *

No. 4.

Doppio Movimento. ♩ = 120. THE PERI.

But whither now? Ah,

cres.

where now shall she find it? shall she find the

gift, the gift for heav'n? I

un poco ritard.

Moderately slow. ♩ = 108.

know the wealth hid - den in ev - e - ry urn, *Fl.*

Cl. Fag.

Tmf. *pp*

sempre pp

Where - in the red ru - bies of

Chil - mi-nar burn. I

pp

know where the isles . . of per - fume are,

pp

Full ma - ny a fa - thom down

in . . the sea. I

f

know, too, where the Ge-nii hid The jew-ell'd cup of their King Jam-shid, With life's e -

sf *Tromb.* *sf*

lix - ir sparkling high there, with life's e - lix - ir spark - ling high.

f *ritard.* *dim.* *a tempo.*

p A - -

ritard. *Poco più lento.*

- - las, gifts like these are not for the sky. Was e - ver gem that shone so

pp ritard. *Celli.*

bright-ly, Like the steps on great Allah's throne so migh-ty, And oh! what drops of life should we

pp *p*

be, In the great deep of E-ter - ni - ty?

Fl. *pp* *cres. e str*

No. 5.

TENOR SOLO. *mf*

Allegro. ♩ = 84.

p *cres.* *p*

While thus she

Ped. *

mused, now fann'd . . . her pin - ions, That land of

Ped. * *Ped.* *

In - - - dia's bright do - - min - - ions; Bass SOLO. *mf*

mf

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

TWO TREBLES SOLI.

mf

O realm so bright!

beau - teous land, Whose palms whis - per

beau - teous land, Whose palms whis - per

Whose si - lent stars be - deck the night,
soft and light, Whose air is
soft and light, Whose air is

Whose moun - tains, preg - nant
balm, whose o - cean spreads O'er co - ral rocks, and
balm, whose o - cean spreads O'er co - ral rocks, and

by the beam Of warm - est sun, with dia - monds
am - ber beds; Whose mountains, pregnant by the
am - ber beds; Whose moun - tains, preg - - nant

teem. Where streams murmur soft and light, All
 beam of warm - est sun, with dia - monds teem, All
 by the warm - est sun, with dia - monds teem, All

cres.

bright with gold be - neath their tides, All bright with
 bright with gold be - neath their tides, All bright with
 bright with gold be - neath their tides, All bright with

p

gold be - neath their tides, And san - dal groves and bow'rs of
 gold be - neath their tides, And san - dal groves and bow'rs of
 gold be - neath their tides, And san - dal groves and bow'rs of

p

cres.

un poco rit. a tempo.

spice, O Pa - ra - dise !
 spice, O Pa - ra - dise !
 spice, O Pa - ra - dise !

p *un poco rit. a tempo.* *sf* *trem.*

No. 6.

CHORUS.

sf *cres.* *sf* *sf* *sf* *sf*

TENOR.
 But crim-son now her ri - vers ran with

sempre f

TREBLE. *sf*
 And man is sa - cri - fic'd by man ;

ALTO. *sf*
 And man is sa - cri - fic'd by man ;

sf
 hu - man blood,

BASS. *f* *sf*
 And man is sa - cri - fic'd by man ;

sf *f* *sf*

But erim-son now her ri - vers ran With hu - man

sf

And man is sac - ri - fic'd by man; Death

And man is sac - ri - fic'd by man; Death

blood, Death

And man is sac - ri - fic'd by man; Death

sf

through her spi - cy bow - ers stalk - eth, With

through her spi - cy bow - ers stalk - eth, With

through her spi - cy bow - ers stalk - eth, With

through her spi - cy bow - ers stalk - eth, With

f

3

i - ron tread the flow'r . . he crush - es.

i - ron tread the flow'r . . he crush - es.

i - ron tread the flow'r . . he crush - es.

i - ron tread the flow'r . . he crush - es.

Land bright with sun - beam, who in - va - deth fierce thy in - most

Land bright with sun - beam, who in - va - deth fierce thy in - most

Land bright with sun - beam, who in - va - deth fierce thy in - most

Land bright with sun - beam, who in - va - deth fierce thy in - most

shades, now o'er-throw - ing all, a - las! o'er-throw-ing all, a - las!

shades, now o'er-throw - ing all, a - las! o'er-throw-ing all, a - las!

shades, now o'er-throw - ing all, a - las! o'er-throw-ing all, a - las!

shades, now o'er-throw - ing all, a - las! o'er-throw-ing all, a - las!

Thy cavern shrines, thy thousand thrones and monarchs ?

Thy cavern shrines, thy thousand thrones and monarchs ?

Thy cavern shrines, thy thousand thrones and monarchs ?

Thy cavern shrines, thy thousand thrones and monarchs ?

f

ff *sf* *sf*

sf

sf *sf* *ff* *sf* *sf* *sf* *sf*

sf *sf*

'Tis he, 'tis he of Gaz - na, 'Tis
 'Tis he, 'tis he of Gaz - na, 'Tis

This system contains the first two systems of music. The vocal staves (Soprano and Alto) have lyrics: "'Tis he, 'tis he of Gaz - na, 'Tis". The piano accompaniment includes a bass line with triplets and chords, and a treble line with chords and triplets. Dynamics include *f* and *sf*.

he of Gaz - na, fierce in wrath, of Gaz - na, fierce in wrath,
 'Tis he, 'tis
 he of Gaz - na, fierce in wrath, of Gaz - na, fierce in wrath,
 'Tis he, 'tis

This system contains the third and fourth systems of music. The vocal staves have lyrics: "he of Gaz - na, fierce in wrath, of Gaz - na, fierce in wrath, 'Tis he, 'tis". The piano accompaniment continues with similar textures. Dynamics include *f*.

he of Gaz - - na, 'Tis he of Gaz - na, fierce in wrath, of
 he of Gaz - - na, 'Tis he of Gaz - na, fierce in wrath, of

This system contains the fifth and sixth systems of music. The vocal staves have lyrics: "he of Gaz - - na, 'Tis he of Gaz - na, fierce in wrath, of". The piano accompaniment includes a bass line with chords and a treble line with chords. Dynamics include *fz* and *sf*.

Gaz - na, fierce in wrath! 'Tis he, 'tis he!

Gaz - na, fierce in wrath! 'Tis he, 'tis he of Gaz - - - na, he, 'tis he of Gaz-na, fierce in

'Tis he, 'tis he of Gaz - - - na, he, 'tis he of Gaz-na, fierce in

1st & 2nd.
he of Gaz - - - na, he of Gaz-na, fierce in wrath, 'tis
wrath, 'tis he of Gaz-na, he of Gaz-na, fierce in wrath, 'tis
he of Gaz - - - na, he of Gaz-na, fierce in wrath, 'tis
1st & 2nd.
wrath, 'tis he of Gaz-na, he of Gaz-na, fierce in wrath, 'tis

he of Gaz - na, fierce in wrath! . . .

he of Gaz - na, fierce in wrath! . . .

he of Gaz - na, fierce in wrath! . . .

he of Gaz - na, fierce in wrath! . . .

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

CHORUS OF INDIANS.
1st TENOR.

May death the ty - rant seize, May

2nd TENOR.

May death the ty - rant seize, May

CHORUS OF CONQUERORS.
BASS.

Hail to Mah-moud, the migh - ty in war!

f *f* *f* *f* *f*

death the tyrant seize, May death the tyrant

death the tyrant seize, May death the tyrant

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

Hail to Mahmoud, the migh - ty in war!

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

seize, May death the tyrant seize.

seize, May death the tyrant seize.

To

sf

ff

sf

May death the tyrant seize, Now slay him!

May death the tyrant seize, Now slay him!

Mahmoud be honour, the great in war, . . . the great, the great in

sf

sf

May death the ty-rant seize.

May death the ty-rant seize.

war, . . to Mahmoud the great, the great in war, in war.

sf

sf *sf*

Ped. L.H.

sf sf sf * Ped. L.H. sf sf

sf * Ped. L.H. sf sf sf sf L.H. Ped.

sf sf sf sf sf sf sf

dim in u

en do. Trombe. > > f

No. 7.

Più lento. TENOR SOLO.

mf Be - hold a youth - ful war - rior stand A - lone be - dol.

Ped. * Ped. *

side his na - tive ri - ver, The red blade bro - ken in . . . his

p *cres.*

Ped. * *Ped.* *

hand, And one last ar - row in his qui - ver.

mf

Un - daunt - ed seethe warrior

sf

stand A pris' - ner by his na - tive ri - ver, Though

cres.

sword be shatter'd in his hand, . . . And but one ar - row in his

Tempo primo.

qui - - ver.

CHORUS OF CONQUERORS.
TENOR.

1st Bass.

Hail . . . to

2nd Bass.

Hail to

Hail to Mah - moud!

Tempo primo.
Ped.

L.H.

* Ped.

Mah - moud!

Glo - - - ry's

Mah - moud!

Glo - - ry's

Hail . . . to Mah - moud!

strength, All hail to the migh - ty lord, All

strength, All hail to the migh - ty lord, All

All hail to the migh - ty lord, All

GAZNA. BASS SOLO.

Come, valiant one, sub -

hail to the migh - ty Lord!

hail to the migh - ty Lord!

hail to the migh - ty Lord!

- mit to me, For I am loath my wrath should smite thee! Sub -

- mit and high - ly I'll re - quite thee, Crowns and tro - phies thou shalt

share!

A YOUTH. TENOR SOLO.

'Tis thou hast slain my na -

trem.

tion, Thou sprea - dest

de - - so - - - la - - - tion,

For thee this ar - - row's

left. Ha! thou shalt rue this. *dim. ritard.*

GAZNA.

Piu lento. $\text{♩} = 84.$

1st & 2nd TREBLE. *sf* *sf* *p*

1st & 2nd ALTO. Woe, . . . woe, . . . woe, For

Piu lento. *sfp* *sfp*

p *sfp*

Ped. * Ped. *

false flew the shaft, though poin-ted right well,

false flew the shaft, though poin - ted right well,

1st & 2nd TENOR. *sf* *p*

1st & 2nd BASS. *sf* *sf* *sf* *p*

Woe, . . . woe, . . .

Woe, . . . woe, . . .

Ped. * Ped. * Ped.

The ty - rant did

The ty - rant did

woe, For false flew the shaft, though poin - ted right well,

woe, For false flew the shaft, though poin - ted right well,

*

live, the he - ro fell.

live, the he - ro fell.

The ty - rant did live, the he - ro

The ty - rant did live, the he - ro

Woe, . . . woe, . . . woe, For false flew the

fell.

fell. Woe, . . . woe, woe, For false flew the

shaft, though poin - ted right well.

Woe, . . . woe, . . .

Woe, . . . woe,

shaft, though poin - ted right well.

Ped. * Ped. * Ped.

p

The ty - rant did

woe, For false flew the shaft, though poin - ted right well,

woe, For false flew the shaft, though poin - ted right well, The ty - rant did

The ty - rant did

live, the he - - ro, the he - - ro fell,

the he - - ro, the he - - ro fell,

live, the he - - ro, the he - - ro fell,

live, the he - - ro, the he - - ro fell,

Ped.

Ped.

*sf p**sf p*

Ped.

pp

CHORUS

No. 9.

TENOR SOLO.

Lento. $\text{♩} = 60.$

p

The Pe-ri mark'd where he was

ly - ing, And when the rush of war was past, Then did she on a

ten.

pp ten.

ray descend Of morn-ing light, she caught the last, Last glorious drop . . his heart had

p *f*

p THE PERI.

shed, be-fore its free-born spi - rit fled. Let this be my

p *Hp.* *dolce.* *Ped.* *

gift, my gift rare and bright, Be this my gift at the gates of

light, . . . Let this be my gift, . . . be it re -

- ceiv'd at the gates of light, . For blood - - must ho-ly

be, . . . blood must ho-ly be . . . that is shed in the fight for

li - ber - ty! It

CHORUS.

1st & 2nd TREBLE. *ff* That is shed in the fight for li - ber - ty!

1st & 2nd ALTO. *ff* That is shed in the fight for li - ber - ty!

1st & 2nd TENOR. *ff* That is shed in the fight for li - ber - ty!

BASS. *ff* That is shed in the fight for li - ber - ty!

Vivace. $\text{♩} = 132.$

ne - ver would stain e'en the pu - rest rill, That spar - kles fair thro' the

bow'rs of bliss!

CHORUS.

TREBLE.

Ho - ly, . . ho - ly . . blood must be that is

ALTO.

Ho - ly, . . ho - ly . . blood must be that is

1st & 2nd TENOR.

Ho - ly, . . ho - ly . . blood must be that is

BASS.

Ho - ly, . . ho - ly . . blood must be that is

mf THE PERI.
It ne - ver would stain e'en the pu - rest

mf SOLO.
shed in the fight for li - ber - ty. It ne - ver would stain e'en the pu - rest

mf SOLO.
shed in the fight for li - ber - ty. It ne - ver would stain e'en the pu - rest

shed in the fight for li - ber - ty.

shed in the fight for li - ber - ty.

p

rill, That spar - kles fair thro' the bow'rs of bliss. O if

CHORUS. *p*
rill, That spar - kles fair thro' the bow'rs of bliss. O if

CHORUS. 1st & 2nd ALTO. *p*
rill, That spar - kles fair thro' the bow'rs of bliss. O if

mf SOLO. CHORUS.
It ne - ver would stain e'en the pu - rest rill.

mf SOLO. CHORUS. *p*
It ne - ver would stain e'en the pu - rest rill. O if

cres. *p*

there be here on this earth - - - ly

there be here on this earth - - - ly

there be here on this earth - - - ly

O if there be

there be here on this earth - - - ly

sphere, A great boon, an off' - - a .

sphere, A great boon, an off' - - a .

sphere, A great boon, an off' - - a .

here on this earth - - ly sphere a .

sphere, A great boon, an off' - -

poco

- ring that heav'n . . . holds dear, 'Tis the

poco

- ring that heav'n . . . holds dear, 'Tis the

poco

- ring that heav'n . . . holds dear, 'Tis the

a great boon, . . . an off - ring that

poco

- ring that heav'n . . . holds dear, 'Tis the

poco

f

blood that the he - ro, fall - ing but free, . . . hath pour'd,

f

blood that the he - ro, fall - ing but free, . . . hath pour'd,

f

blood that the he - ro, fall - ing but free, . . . hath pour'd,

f

hea - ven holds dear, 'Tis the blood that the he - ro
that the he - ro

f

blood that the he - ro fall - ing but free . . . hath pour'd,

f

1st & 2nd.

sf

'Tis the blood that the he - ro, fall - ing but free, . . . hath pour'd,

'Tis the blood that the he - ro, fall - ing but free, . . . hath pour'd,

'Tis the blood that the he - ro, fall - ing but free, . . . hath pour'd,

fall - ing but free, . . . hath pour'd, 'Tis . . . the blood that the he - ro,
fall - ing but free, . . . hath pour'd. 'Tis . . . the blood that the he - ro,

'Tis the blood that the he - ro, fall - ing but free, . . . hath pour'd,

sf *sf*

'Tis the blood that the he - ro, fall - ing but free, hath pour'd, hath pour'd

'Tis the blood that the he - ro, fall - ing but free, hath pour'd, hath pour'd

'Tis the blood that the he - ro, fall - ing but free, hath pour'd, hath pour'd
1st & 2nd.

fall - ing but free, the he - ro, fall - ing but free, hath pour'd, hath pour'd
fall - ing but free,

'Tis the blood that the he - ro, fall - ing but free, hath pour'd, hath pour'd

a li - ba - tion, li - ba - tion, li - ba - tion to Li - ber - ty.

a li - ba - tion, li - ba - tion, li - ba - tion to Li - ber - ty.

a li - ba - tion, li - ba - tion, li - ba - tion to Li - ber - ty.

a li - ba - tion, li - ba - tion, li - ba - tion to Li - ber - ty.

a li - ba - tion, li - ba - tion, li - ba - tion to Li - ber - ty.

Più vivace.

For

For blood . . must ho - ly be, for

For blood must ho - ly be, must ho - - ly be, for

Più vivace.

blood . must ho - ly be, for blood must ho - ly be, for
 blood . must ho - ly be, must ho - - ly be
 blood . must ho - ly be,
 For blood . . must ho - ly be,

blood . . must ho - ly be, for blood must ho - ly be,
 for blood . . must ho - ly be,
 for blood must ho - ly be, must ho - ly be,
 must ho - - ly be, for blood must ho - ly be, for

for ho - - ly blood must
 for blood . . must ho - ly be, must
 for ho - - ly, ho - ly blood must be,
 ho - - ly blood must be, for ho - ly blood must be, for

be, for blood . . . must ho - ly

be, for ho - - ly, ho - ly blood must

for ho - - ly, ho - ly blood must be, fo:

ho - - ly blood must be, for ho - ly blood must be,

be, ho - - - ly,

be, for ho - - ly blood, for ho - - ly blood must be,

ho - - ly blood must be,

for ho - ly blood, for ho - ly blood, for

ho - - - ly,

for blood . . . must ho - ly be,

for blood must ho - ly be,

ho - ly blood must be, must be, must be,

poco accelerando.

Tromb.

fight for free .

That is shed in the fight, the fight for free - dom,

That is shed in the fight, the fight for free - dom,

That is shed in the fight, the fight for free - dom, that is

- dom, That is shed in the fight,

That is shed in the

shed in the fight, in the fight, . . . that is shed

that is shed in the fight,

fight, that is shed in the fight,

for ho - - ly blood must be,

f Ped. *ff* Ped.

in the fight, the fight for free - - dom.
 that is shed in the fight, that is shed in the
 for ho - - ly blood must be that is shed in the fight, that is

* Ped. Ped.

For ho - - ly blood must be . . for ho - ly
 fight for free - dom, for ho - - ly
 ly blood must be, . for . ho - - ly, ho - ly . . blood . .
 shed in the fight, for ho - ly blood

blood must be, for ho - ly, ho - ly blood must be, That is
 blood must be, for ho - ly, ho - ly blood must be, That is
 must be, for ho - ly, ho - ly blood must be, That is
 must be, for ho - ly, ho - ly blood must be, That is

shed in the fight for free - - dom, for ho - ly, ho - - ly

shed in the fight for free - - dom, for ho - ly, ho - - ly

shed in the fight for free - - dom, for ho - ly, ho - - ly

shed in the fight for free - - dom, for ho - ly, ho - - ly

blood must be, that is shed in the fight for free

blood must be, that is shed in the fight for free

blood must be, that is shed in the fight for free

blood must be, that is shed in the fight for free

- dom, for ho - ly, ho - ly blood must be, for ho - ly,

- dom, for ho - ly, ho - ly blood must be, for ho - ly

- dom, for ho - ly, ho - ly blood must be,

- dom, for ho - ly, ho - ly blood must be, for ho - ly,

Ped. *

ho - ly blood must be, that is shed in the fight for
 blood, for ho - ly blood must be, for
 for ho - ly blood must be, for ho - ly, ho - ly,
 ho - ly blood must be, for ho -

Ped. * *sf*

free - dom, ho - ly, ho - ly,
 ho - ly blood, ho - ly, for ho - ly,
 ho - ly blood, ho ly, for ho - ly,
 ly blood must be, ho ly, for ho - ly,

sfz dim. p
sfz dim. p
sfz dim. p
1st & 2nd.
sf dim. p

ly, ho - ly,
 ho - ly blood, for ho - ly,
 ho - ly blood, for ho - ly,
 ho - ly blood, for ho - ly,

cres.
cres.
p
cres.
cres.

ly blood, for ho - ly blood, . .

ho - - - ly blood, for ho - ly blood, . .

ly blood, for ho - ly blood, . .

ho - - - ly blood, for

f

for ho - - ly blood

for ho - - ly blood

for ho - - ly blood

ho - ly blood, for ho - ly blood

must be that is shed in the fight for free - - dom, must be, must

must be that is shed in the fight for free - - dom, must be, must

must be that is shed in the fight for free - - dom, must be, must

must be that is shed in the fight for free - - dom, must be, must

be, that is shed in the fight for free - - - - - dom.

be, that is shed in the fight for free - - - - - dom.

be, that is shed in the fight for free - - - - - dom.

be, that is shed in the fight for free - - - - - dom.

Ped.

THE PERI.

Let this be my gift, Right wel - come

Solo. Let this be thy gift, *Chorus.* Right wel - come

Solo. Let this be thy gift, let this be thy gift, *Chorus.* Right wel - come

Solo. Let this be thy gift, let this be thy gift, *Chorus.* Right wel - come

Chorus. Right wel - come

p

*

right . . wel - - - come yon - - der, . . .
 Solo.
 right . . wel - - - come *f* yon - - der, . . .

yon - - der
 Solo.
 right . . wel - - - come *f* yon - - der, . . .

yon - - der
 Solo.
 right . . wel - - - come *f* yon - - der, . . .

yon - - der

yon - - - - - der . . .

cres. *f*

Ped. * *Ped.* *

right wel - come yon - - der at E - - - den's por - - -

p *Ped.*

crescendo.

. tals, right wel - - - come at

p L.H. *sf*

Ped.

E - - - - den's por

sf

crescendo,

tals, right wel - - come, CHORUS.

Let this be thy gift,

CHORUS.

Let this be thy gift,

f

Right wel - - - - come yon - - der at E -

Right wel - - - - come yon - - der at E -

CHORUS.

Right wel - - - - come yon - - der at E -

Right wel - - - - come yon - - der at E -

f

Ped.

- - - - - come, . . . right . . . wel - - -
 - - - - - den's por - - - tals at E - - -
 - - - - - come yon - - - der at E - - -
 - - - - - den's por - - - tals right wel - - -
CHORUS.
 Let this be thy gift, right wel - - -

- - - - - come, . . . right . . . wel - - -
 - - - - - den's por - - - tals right wel - - -
 - - - - - den's por - - - tals right wel - - -
 - - - - - come yon - - - der at E - - -
 - - - - - come yon - - - der at E - - -

- come yon - - - der, Let this
 - come yon - - - der, Let this
 - come yon - - - der, Let this, let this be thy
 - den's por - - - tals, Let this
 - den's por - - - - - - - tals, Let this be thy

Ped. *

be my gift,
 be thy gift,
 gift, let this be thy gift,
 be thy gift,
 gift, let this be thy gift,

Ped.

right wel - - come

right wei - - come

right wel - - come

right wel - - come

right wel - - come

right wel - - come

right wel - - come

ff

ff

ff

ff

ff

ff

ff

yon - - - - der.

yon der.

yon - - - - der.

yon der.

yon - - - - der.

yon der.

yon - - - - der.

sf

trem.

Vcllo

Vcllo

Vcllo

Vcllo

PART II.

No. 10.

Largo. $\text{♩} = 54.$

PIANO. *p* *Ob.* *sfp*

TENOR SOLO. *p*

Now with her gift the hopeful Pe - ri

dim. *sfp*

hasten'd On ai-ry wings a-loft to radiant realms a - bove ;

Ob. *sfp* *Ped.* *

If now the gates may be un - fas - ten'd, She asks with suppliant looks of

THE ANGEL. ALTO SOLO.

love. Sweet is our welcome of the brave ones, Who thus have died for na - tive

Tromb. *p*

land. But see, the crys - tal bar doth not yet

move; Far ho-lier yet the boon must be, That opes the gates of heav'n for

CHORUS OF ANGELS.

thee.
FOUR 1st TREBLES.
Far ho-lier yet the boon must be, That opes the gates of heav'n for thee.

FOUR 2nd TREBLES.
Far ho-lier yet the boon must be, That opes the gates of heav'n for thee.

FOUR 1st ALTOS.
Far ho-lier yet the boon must be, That opes the gates of heav'n for thee.

FOUR 2nd ALTOS.
Far ho-lier yet the boon must be, That opes the gates of heav'n for thee.

Far ho-lier yet the boon must be, That opes, that opes the gates of heav'n for thee.

Sva.

Piccolo
pausa.

TENOR SOLO. *Tempo 1mo.*

Her first fond hope of E-den lost,

Now to the south the Peri passed, And, mid far Afric's lunar

mountains She sleek'd her plumes now at the fountains Whence flows the

stream, Whose secret birth is hidden from the sons of

CHORUS OF THE GENII OF THE NILE.

Vivace. ♩ = 138.

earth.

TREBLE. *pp*

Come forth from the wa - ters so bright, And

sfp *sfp* *sfp* *vl.* *Fl.* *Ob.*

mark ye the love - - ly, beau - ti - ful sprite, TENOR.

Come forth from the wa - ters so

vl. *Fl.* *vl.* *sfp* *sfp* *sfp*

Come forth and mark the beau - ti - ful ALTO.

bright, And mark ye the love - - ly, beau - ti - ful

vl. *Fl.* *vl.* *Fl.* *cl.* *sfp* *sfp* *sfp*

Come

sprite,
 forth from the wa - ters so bright, And mark ye the
 sprite, Come forth, and mark

sfp *sfp* *sfp*

Fl.

'Tis a Pe - ri bright now haunts the spot,
 love - - ly, beau - ti - ful sprite, 'Tis a Pe - ri bright now
 the beau - ti - ful sprite, 'Tis a

sfp *Cl.* *Fog.*

Dis -
 haunts the spot, Dis - turb her not
 Pe - ri bright now haunts the spot, Dis -

pp *pp* *pp*

Cor.

THE PERI.

p

Oh E - - - den, oh E - - den, how

- turb her not!

- turb her not!

pp

long - - eth for thee my heart, when shall

pp

Hark, how she moans!

pp

Hark, how she moans!

pp

Hark, how she moans!

Tpt.

o - - pen thy por - - tals for me?

CHORUS. ALTO.

p

Come forth from the wa - ters so

sf p

TREBLE.

p
Come

bright, And mark her, the love - ly, beau - ti - ful

sfp *Fl.* *vl.* *Fl.* *cl.*

forth from the wa - ters so bright, And mark her, the

sprite, Come forth and mark

sfp *Cor.* *vl.* *Fl.* *vl.* *Fl.*

love - ly, beau - ti - ful sprite, Come forth

the beau - ti - ful sprite,

TENOR.

p
Come forth from the wa - ters so bright, And

sfp *cl.* *vl.* *Fl.*

And mark the beau - ti - ful sprite, 'Tis a
 'Tis a Pe - ri bright now
 mark her, the love - - ly, beau - ti - ful sprite;

Viol. *Fl.* *Clar.* *Clar.*
sfp *sfp* *Fag.*

Pe - ri bright now haunts this spot, Dis -
 haunts this spot, Dis - turb her not!
 'Tis a Pe - ri bright now haunts this spot,

pp
Cor.

THE PERI. *p*
 Oh E - - - den, oh
 turb her not!
 Dis - turb her not!

pp
Cor. *pp*

E - den, how long - eth for thee my

pp Hark, how she moans.

pp Hark, how she moans!

pp Hark, how she moans!

heart, when shall o - pen thy por - - tals for

Come

Tpt.

me?

forth from the wa-ters so bright, Come forth from the wa-ters so

Come forth from the wa-ters so bright,

Come forth from the waters so bright, Come forth from the waters so

Sempre Ped.

bright, come forth, come forth, Come

come forth, come forth, come forth, come forth, come forth,

1st & 2nd.
bright, come forth, come forth, come forth, come

forth from the waters so bright, and mark her, the love - ly, beau - ti - ful

1st & 2nd.
and mark the beau - ti - ful

forth, come forth from the waters so bright, come forth, come forth, come,

p

sprite, Come forth from the waters so bright, and mark her, the beau - ti - ful

sprite, come forth, come forth, come

forth from the waters so bright, and mark her, the love - ly, beau - ti - ful

p

sprite, come forth, come forth, come forth, come forth, *cres.* come forth, come forth, come forth, come forth, come forth, come forth, . . .
 sprite, come forth, come forth, come forth, come forth, come forth, . . .

cres.
 forth, come forth, come forth, come forth, come forth, come forth, come forth, . . .
 come forth, come forth, . . . come forth, . . .
 come forth, come forth, . . . come forth, . . .
Tpis.
mf

THE PERI. *p*
 Oh E - - den, oh E - - den,
dim. . . . come forth, come forth,
dim. . . . come forth, come forth, *p* come
dim. . . . come forth, come forth,
p

THE PERL.

When o - - pen thy

p 1st & 2nd.
Hark, how she moans!

forth, from the wa - ters so bright!

p
Hark, how she moans!

gol - den por - tals for me?

p Hark, how she moans, *pp* hark,

p Hark, how she moans, *pp* hark,

p Come forth from the wa - ters so bright, *pp* hark,

dim.

When, when, when,
hark, hark, hark,
hark, hark, hark,
hark, hark, hark,

dimi nu - en - do.

Detailed description: This system contains the first three measures of the piece. It features a vocal line at the top with lyrics 'When, when, when,' and three staves below it for piano accompaniment, each with the lyric 'hark,'. The piano part includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The key signature has two sharps (F# and C#).

when?
Lis - ten! List!
Lis - ten!
Lis - ten!

morendo. *pp*

Detailed description: This system contains measures 4-6. The vocal line begins with 'when?' and then has three staves with the lyric 'Lis - ten!'. The piano accompaniment continues with the same rhythmic pattern, marked with *morendo.* and *pp* (pianissimo). The key signature remains two sharps.

ri - - - *tar* - - - *an* - - - *do.* *cres.*

Detailed description: This system contains measures 7-8. It features piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The lyrics 'ri - - - tar - - - an - - - do.' are placed above the right-hand staff, and *cres.* (crescendo) is written above the final measure. The key signature changes to one sharp (F#) in the final measure.

No. 12.

Lento. $\text{♩} = 80$. TENOR SOLO.

Now wan - ders forth the Pe - ri sigh - ing, Where E - gypt's

sul - try plains are ly - ing, Her grots and se - pul - chres of kings; Now

in Ro - set - ta's vale she loves To list, to mark the peace - ful doves, Or

watch the pe - li - cans that break The a - zure calm of Mœ - ris' lake. 'Twas

fair; a land, a scene more bright Did mor - tal eye ne'er once be - hold!

f p

pp

Fl. Ob.

f p

pp

Fag.

Fl. Ob.

sempre pp

Fag.

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

cres.

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

ritard.

Ped. *cres.* * *Ped.* * *Ped.* *ritard.* * *Ped.* *pp* *

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

But lo, a si - lence dark and drear Lies

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

brood - ing o'er this re - gion love - ly, The de - mon fierce of plague hath cast here From

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

his hot wing the dead - ly blast.

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

Cor.

THE PERL.

Poor race, poor race of men, ye

morendo. *fp*

dear - ly pay for pri - mal fall - Some flow'rets of E - den are yours e - ven now, The

trail of the ser - pent o'er all!" *accel - le - ran - - do.*

No. 13. *Più animato.* $\text{♩} = 58.$

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

TENOR SOLO.

The Pe - - ri wept - the air grew

bright and clear A - round . . . her, as the bright drops ran;

FOUR SOLO VOICES. TREBLE.

ALTO. For there's a ma-gic in each tear, Such kindly

TENOR. For there's a ma-gic in each tear, Such kindly

BASS. For there's a ma-gic in each tear, Such kindly

For there's a ma-gic in each tear, Such kindly

spi - rits weep for man.

spi - rits weep for man.

spi - rits weep for man.

spi - rits weep for man.

For there's a

For there's a ma - gic in each

For there's a ma - gic in each tear,
 ma - gic in each tear,
 tear, Such kind-ly spi-rits weep for
 For there's a ma - gic in each tear,

Such kind-ly spi-rits weep for man.
 Such kind-ly spirits weep for man, . . . such spi - - rits weep,
 man, such kind - ly spi-rits weep for man,
 such kind - ly spi - rits weep for man,

For there's a ma-gic
 For there's a ma-gic in each tear, For there's a ma-gic in each
 For

in . . . each tear, for there's a magic in each tear, There's magic power, there's ma- gic

For there's a magic in each tear, in each tear, There's magic power, there's ma- gic

tear, For there's a magic in each tear, in each tear, There's magic power, there's ma- gic

there's a ma- gic in . . . each tear, in each tear, There's magic power, there's ma- gic

cres.

p

power, there's ma- gic power.

power, there's ma- gic power.

power, there's ma- gic power.

power, there's ma- gic power.

dol.

dim.

(The crotchets should be a trifle quicker than the minims of the previous movement.)

♩ = 66. ALTO SOLO.

Just then be-neath some o - - range trees, Close by the lake, she now

heard a moan, A youth in des-pair, at this si-lent hour,

Had sto-len to die here, die a-lone,

One who in life, where-'er . . he mov'd, Drew forth the hearts of ma-n-y a one;

He now, as though he ne'er were lov'd, Dies here, un-

THE YOUTH. (2nd TENOR.)

- seen, un-wept a-lone' Oh but one sprinkle from

out . . the lake That sparkles so cool be-fore my dim eyes, Oh but one drop that shall

gent-ly slake The fire in my bo-som that lies.

No. 15.

Andante. $\text{♩} = 92$.

MEZZO SOPRANO SOLO.

Poor youth! . . thus de-ser-ted, one thought on-ly

Com-fort gave still in death— That she, whom he had lov'd so, lov'd . . for

years, Was safe from this foul mid-night's breath ;— Safe in her fa - ther's prince - ly

cres.

cres.

halls there, Where foun - tains breathe out cool-ness, Perfum'd by ma - ny a

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

brand Of sweet - est wood from In-dia, Of sweet - est wood from India's

strand, And pure as she whose brow . . . they fann'd.

Fl.

p

Poor youth! . . . thus do -

pp

- ser-ted, one thought on - ly Com-fort gave still in death.

TENOR SOLO.
poco a poco accelerando. ♩ = 120.

mf But

accel - - - *le* - - - *ran* - - - *do.*

Corn. *cres.* *p*

see— who comes approaching yonder, This dark and lone - ly bow'r to

p

seek, (Like Health's young en-voy doth she wan - der, With

ro - sy gifts up-on her cheek? She 'tis— far off, thro' midnight

cres.

dim. . . . He knew his own, his own be - troth - - ed

bride. *Più animato.*

dim.

Her arms . . . are round . . . him now, His li - vid

dim. *p*

check . . to hers, to hers she presses, And in cool lake her loos - en'd

tres - ses Dips she, to bind his burn - ing brow.

cres. *dim.*

THE YOUTH. (2ND TENOR.)

Thou here, fly

un poco *ri - tar - dan*

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

hence, From me a breath

do.

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

will bring thee death. *stringendo.*

Ped. * *Ped.* *

No. 16.

Allegro. $\text{♩} = 108.$

THE MAIDEN. (2nd TREBLE.)

Oh! let me

on - ly breathe the air, love, That bles - sed air, that's

breath'd by thee, And, whe - ther on . . its wings . . it

bear, love, Healing or death, 'tis sweet to me! There,—drink my

tears, love, while they fall,— Would that my heart's best

blood were balm, And, well thou know'st, I'd shed . . it

p

all, To give thy brow one mo - ment's calm.

cres. *dim.*

Nay, turn not from me that dear

sf

face— Am I not thy lov'd bride? yes, thine? Nay, turn not

from . . me that dear face— Am . . . I not thy lov'd

cres.

bride? yes, thine? The one, . . . the cho - sen one, . . . whose
dim. *f* *p* *fp*

place In life . . . or death is by thy side! Think'st thou that
sf *p*

she, whose on - ly light, In this dim world, from
cres. *f* *dim.*

thee hath shone, Could bear the long, the cheer - less
p

night, That must be hers, when thou art gone?
cres. *dim.*

Can I now live, and let thee

go, Who art my life . . . it - self? . . . Ah no! Then turn to

me, my own, oh turn, love, Be - fore like thee I

fade and burn; Cling thou . . . to these . . . cool lips, . . . and

share, love, Life's la - test breath that lin - gers there, Life's la - test

ritar - dando. Poco a poco più lento.

breath that lin - gers there.

ritar - dando. p

TENOR SOLO.

She dies— she sinks—

as dies the lamp In foul

*Ped. * Ped. **

char - nel airs pent or ca - vern - damp,

And all her eyes' sweet light is dar - -

*Fl. p. Ped. pp **

ken'd. Ore

* Ped.

ri - tar - dan - do.
pang— his earth - ly pain is o - ver— The youth no lon-ger

* Ped.

Più lento. *p*
liv - eth! One long, long kiss . . . the

mf dol. *Ped.* * *mf* *Ped.* * *p* *Ped.* * *Ped.* *

ri - tar - dan - do.
mai - den giv - eth, The last - . . . and dies, and dies in giv - ing.

dim. *Ped.* *

Tromb.
pp *pp* *cres.*

Molto Adagio. THE PERI. ♩ = 66.

Sleep on, in vis - ions of o - dour, oh rest, For balm - i - er

airs ne - ver stirr'd Round the pile of the bright, the lone Phoenix bird, Who.

. at the last sings his own death - lay.

Sleep, then, and rest in vi - sions so blest, Thou, . . the tru - est, most lov - ing of

hearts.

Sleep, then, in

Sleep, then, in

Bass.

pp

pp

pp

She

piu f

dim. with Ped.

p

6 6 6

vi - - sions of o - dour, oh rest,

1st & 2nd.

vi - - sions of o - dour, oh rest,

1st & 2nd.

Sleep.

spake, and then the Pe - ri spread Through - -

For balm - - i - er air ne - ver

For balm - - i - er air ne - ver

out the place un - earth - - ly

stirr'd, Round the pile of the bright, the
 stirr'd, Round the pile of the bright, the
 sleep, sleep,
 breath-ings, And shook her sparkling wreath, and shed such
 lone Phœ-nix bird, Who . . . at the
 lone Phœ-nix bird, Who . . . at the
 sleep, sleep,
 lus-tre o'er each dead pale face there, They . . . seem'd two
 last sings his own death-lay.
 last sings his own death-lay.
 sleep, sleep, sleep, sleep.
 love-ly saints there sleep-ing,

Ped.

THE PERI.

pp Sleep on, in

And now the

dim. *p*

visions of o-dour, oh rest, Thou . . the tru-est, the faith-ful-est breast, Thou . .

Sleep, sleep, sleep, *pp* Thou . .

Sleep, sleep, sleep, *pp* Thou . .

Sleep, sleep, sleep,

Pe-ri watch'd and beam'd Till light o'er all . their death-bed stream'd, Un -

cres.

the tru - est, the faith - ful - est

the tru - est, the faith - ful - est

the tru - est, the faith - ful - est

- til their souls . . . should wake a - - -

dim.

Detailed description: This system contains the first vocal entry and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'the tru - est, the faith - ful - est' for the vocal lines, and '- til their souls . . . should wake a - - -' for the bass line. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes, with a 'dim.' (diminuendo) marking in the right hand.

breast.

breast.

breast.

- gain, un - til their souls should

pp

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a grand staff for piano. The lyrics are: 'breast.' for the vocal lines, and '- gain, un - til their souls should' for the bass line. The piano accompaniment continues with the same rhythmic pattern, with a 'pp' (pianissimo) marking in the bass line.

pp
 sleep, sleep
pp
 sleep, sleep,
pp
 sleep, sleep,
pp
 sleep, sleep,
ppp
 wake a - - gain, un - til their

sleep, sleep!
 sleep, sleep!
 sleep, sleep
 souls should wake a - gain.
dim. e ritar - dan - do.

PART III.

No. 18.

CHORUS OF HOURIS.

Non troppo Allegro. p dolce.

1st TREBLE. Wreathe ye the steps to great Al-lah's throne,

2nd TREBLE. Wreathe ye the steps to great

1st ALTO. Wreathe ye the steps to great Al-lah's throne,

2nd ALTO. Wreathe ye the steps to great Al-lah's throne,

PIANO. *p dolce.*

Fl.

♩ = 92.

Wreathe them with flow-ers, wreathe them all o-ver, That e'en the Hea-ven's humblest up -

Al-lah's throne, Wreathe them with flow-ers, wreathe them all o-ver, That e'en the

Wreathe them with flow-ers, wreathe them all o-ver, That e'en the Hea-ven's, That e'en the

Wreathe them with flow-ers, wreathe them all o-ver, That e'en the Hea-ven's, That e'en the

- on Mild-ly a glance of th'E-ter-nal may ho-ver.

Hea-ven's hum-blest up-on Mild-ly a glance of th'E-ter-nal may ho-ver.

Hea-ven's hum-blest up-on Mild-ly a glance of th'E-ter-nal may ho-ver.

Hea-ven's hum-blest up-on Mild-ly a glance of th'E-ter-nal may ho-ver.

poco ritard.

On-ward now wend we, wor-ship and bend we, Glad-ly, hum-bly, un-to the *poco ritard.*

On-ward now wend we, wor-ship and bend we, Glad-ly, hum-bly, un-to the *poco ritard.*

Onward now wend we, wor-ship and bend we, Humbly un-to the *poco ritard.*

Onward now wend we, wor-ship and bend we, Humbly un-to the

cres. *poco ritard.*

p a tempo.

Lord, Wreathe ye the steps to great Al-lah's throne, Wreathe them with

Lord, Wreathe ye the steps, oh wreathe ye the steps to great Al-lah's

Lord, Wreathe ye the steps to great Al-lah's throne, Wreathe them with

Lord, Wreathe ye the steps to great Al-lah's throne, Wreathe them with

p a tempo.

flow-ers, wreathe them all o-ver, That e'en the Hea-ven's hum-blest up-

throne, wreathe them with flow-ers, wreathe them all o-ver, That e'en the

flow-ers, wreathe them all o-ver, That e'en the Hea-ven's hum-blest up-

flow-ers, wreathe them all o-ver, That e'en the Hea-ven's hum-blest up-

on Mild-ly a glance of th'E-ter - nal may ho - ver!

hum - blest Mild-ly a glance of th'E-ter - nal may ho - ver!

on Mild - ly a glance of th'E-ter - nal may ho - ver!

on Mild - ly a glance of th'E-ter - nal may ho - ver!

dim.

SOLO. *mf* *sf* *sf*
Like - wise the lov'd ones re - mem - ber right, Who on the earth still are toil - some

SOLO. *mf* *sf* *sf*
Like - wise the lov'd ones re - mem - ber right, Who on the earth still are toil - some

SOLO. *mf* *sf* *sf*
Like - wise the lov'd ones re - mem - ber right, Who on the earth still are toil - some

SOLO. *mf* *sf* *sf*
Like - wise the lov'd ones re - mem - ber right, Who on the earth still are toil - some

pia f *sf* *sf*

wen - ding. Down - ward is dark - ness, up - ward is light, Ha - tred there, here

wen - ding. Down - ward is dark - ness, up - ward is light, Ha - tred there, here

wen - ding. Down - ward is dark - ness, up - ward is light, Ha - tred there, here

wen - ding. Down - ward is dark - ness, up - ward is light, Ha - tred there, here

p

ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreathe ye the steps to great Al - lah's
ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreathe ye the
ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreathe ye the steps to great Al - lah's
ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreathe ye the steps to great Al - lah's

ritardando. *p a tempo.*

throne, Wreathe them with flowers, wreathe them all o - ver, That e'en the Heaven's
 steps to great Al - lah's throne, Wreathe them with flowers, wreathe them all o - ver,
 throne. Wreathe them with flowers, wreathe them all o - ver, That e'en the Heaven's,
 throne, Wreathe them with flowers, wreathe them all o - ver, That e'en the Heaven's,

humblest up - on Mild - ly a glance of th' E - ter - nal may ho - ver.
 That e'en the Hea - ven's hum - blest up - on Mild - ly a glance of th' E -
 That e'en the Hea - ven's hum - blest up - on Mild - ly a glance of th' E -
 That e'en the Heaven's hum - blest up - on Mild - ly a glance of th' E -

On - ward now wend we, wor - ship and bend we,
 ter - nal may ho - ver! On - ward now wend we, wor - ship and bend we,
 ter - nal may ho - ver! On - ward now wend we, wor - ship and
 ter - nal may ho - ver! Oh - ward now wend we, wor - ship and

poco ritard. *p a tempo.*
 Glad - ly, hum - bly, un - to the Lord, Wreathe ye the steps to great Al - lah's
 Glad - ly, hum - bly, un - to the Lord, Wreathe ye the steps, oh wreathe ye the
 bend we, hum - bly, un - to the Lord, Wreathe ye the steps to great Al - lah's
 bend we, hum - bly, un - to the Lord, Wreathe ye the steps to great Al - lah's

poco ritard. *p a tempo.*
 throne, Wreathe them with flow - ers, wreathe them all o - ver, That e'en the
 steps to great Al - lah's throne, wreathe them with flow - ers, wreathe them all
 throne, Wreathe them with flow - ers, wreathe them all o - ver, That e'en the
 throne, Wreathe them with flow - ers, wreathe them all o - ver, That e'en the

Hea - ven's hum - blest up - on Mild - ly a glance of th'E - ter - nal may
o - ver, That e'en the hum - blest Mild - ly a glance of th'E - ter - nal may
Hea - ven's hum - blest up - on Mild - ly a glance of th'E - ter - nal may
Hea - ven's hum - blest up - on Mild - ly a glance of th'E - ter - nal may

SOLO. *Più mosso.*
ho - ver! Lo on the path to heav'n-ly light,
ho - ver!
ho - ver!
ho - ver!

Più mosso.
più f 3 3

See where the Pe - ri comes hi - ther sail - ing! Beau - ti - ful Pe - ri, des -
CHORUS. Beau - ti - ful Pe - ri, des -
CHORUS. Beau - ti - ful Pe - ri, des -
CHORUS. Beau - ti - ful Pe - ri, des -
CHORUS. Beau - ti - ful Pe - ri, des -

Solo.

- pond not quite, Faith and truth have been still un-fail-ing! Go seek the
 - pond not quite, Faith and truth have been still un-fail-ing!
 - pond not quite, Faith and truth have been still un-fail-ing!
 - pond not quite, Faith and truth have been still un-fail-ing!

boon, it shall be giv'n, That most dear-ly is priz'd in Heav'n!
 - - - - -
 - - - - -
 - - - - -
 - - - - -

CHORUS.
 Go seek the boon, it shall be giv'n, That most dear-ly is
 CHORUS.
 Go seek the boon, it shall be giv'n, That most dear-ly is
 CHORUS.
 Go seek the boon, it shall be giv'n, That most dear-ly is
 CHORUS.
 Go seek the boon, it shall be giv'n, That most dear-ly is
 CHORUS.
 Go seek the boon, it shall be giv'n, That most dear-ly is

prized in Heav'n! Now we wend back to the ro - sy bow - ers,

prized in Heav'n! Now we wend back to the ro - sy bow - ers,

prized in Heav'n!

prized in Heav'n!

Pleasures we're giv - ing, pleasures re - ceiv - ing, For to en - joy bright love still is ours;

Pleasures we're giv - ing, pleasures re - ceiv - ing, For to en - joy bright love still is ours;

In these bright gar - dens e - ver - more li - ving, Day - star is mount - ing.

In these bright gar - dens e - ver - more li - ving, Day - star is mount - ing.

Joy's cry - stal

Joy's cry - stai

Tromb.

CHORUS.
pp

Joy's crys - tal foun - tain Flow - eth for those who wait on the
 foun - tain, Joy's crys - tal foun - tain Flow - eth for those who wait on the
 foun - tain, Joy's crys - tal foun - tain Flow - eth for those who wait on the

CHORUS.
pp

Joy's crys - tal foun - tain Flow - eth for those who wait on the

diminuendo.

Lord! . . .

dimin.

Lord! . . .

dimin.

Lord! . . .

dimin.

Lord! . . .

diminuendo. pp

VI. solo. cres. 8va.

No. 19.

Più lento.

TENOR SOLO.

Sua... Now morn is blush-ing in the sky; A - gain the Pe - ri soars a -

loca. *p* *fp*

Cello.

- love, She brings to Heav'n that pre - cious sigh Of pure, self -

- sa - cri - fi - cing love.

cl. *p*

High throbb'd her heart, with

un poco ritard. *a tempo.*

hope e - late, Soon the E - ly - sian palm she'll win, For see, the Spi - rit at the

ritard. *p dolce.*

gate Smil'd as she gave the off-ring in; And now she hears bright

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'gate' followed by a quarter note 'Smil'd', then a quarter rest, a quarter note 'as', a quarter note 'she', a quarter note 'gave', a quarter note 'the', a quarter note 'off-', a quarter note 'ring', a quarter note 'in;', a quarter rest, a quarter note 'And', a quarter note 'now', a quarter note 'she', a quarter note 'hears', a quarter note 'bright'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

E - den's trees, They ring their crys - tal bells, That

The second system continues the vocal line with a triplet of eighth notes for 'E - den's trees,' followed by 'They ring their crys - tal bells,' and 'That'. The piano accompaniment continues with the eighth-note pattern, with some chords in the right hand.

ring, that ring in that am - bro - sial breeze That from the throne of Al-lah

The third system continues the vocal line with 'ring, that ring in that am - bro - sial breeze' (including a triplet) and 'That from the throne of Al-lah'. The piano accompaniment includes a dynamic marking 'p' and a 'Ped. Fl. *' instruction.

swells; And she can see the star - ry bowls now That lie a -

The fourth system begins with a vocal line that has a whole rest for the first measure, then 'swells;' followed by 'And she can see the star - ry bowls now' (including a triplet) and 'That lie a -'. The piano accompaniment features a dynamic marking 'sf' and a 'Ped. *' instruction.

- round that lu - cid lake, Up - on whose banks ad -

The fifth system continues the vocal line with '- round that lu - cid lake,' and 'Up - on whose banks ad -'. The piano accompaniment includes a dynamic marking 'fp' and a 'Tromb.' instruction.

mit - ted souls now Their first sweet draught of glo - ry take!

fp

But ah! the Pe - ri's hopes were vain, yet—

cres. *f* *dim.* *cres.*

A - gain the Fates for-bade, a - gain yet The an - gel told her

fp *p*

ALTO SOLO.
THE ANGEL.

with re-gret— Not yet— True was the mai - den, and her sto - ry As

f *fp*

writ in light o'er Al - lah's head, By se - raph eyes shall long be

fp

read. But, Pe - ri, see—the crys - tal bar, It moves not yet,—

cres.

For ho - lier yet the boon must be That opes the

sf *p*

gates of Heav'n for thee.

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

No. 20.

Piu lento. ♩ = 66. THE PERI.

Re - jec - ted, re - jec - ted, and sent from E - den's

door, Ah ba-nish'd! Ah va-nish'd the light of hope once more, Ah

va-nish'd hope once more! Then shall I ne-ver, ne-ver find it, The

ho - ly, beau - ti - ful boon, Ah must the courage vanish that urg'd me on - Yet

Allegro. ♩ = 112.

will I not rest but con - stant - ly From pole to

pole with-out rest I'll wan - der,

Nor pause, nor tar - ry here or

p *cres.*

yon - der, Till that the prize fall - eth to me, Till . .

f. *sf*

. . . that the guer - don have been giv'n, Till . . ope for

sf

me the gates of Heav'n! I will . . not

f. *sf* *p*

stay but con - stant - ly, From pole to pole with-out

rest I'll wan - der, And though the jew - - el guar - - ded

be, Fast though the gra - - nite rocks . . may bind it,

I will, I must, yet sure - - ly find it, And though . . the

jew - - el guar - ded be, I will, I must, yet I will, I

must, yet I will, I must yet full sure - ly find it; And though the

sfp *cres.*

jew - - el guar - ded be, I . . will, I must yet find it,

cres. *f* *sfp*

And though the jew - el guar - ded be,

f *dim.* *cres.* *dim.*

. I will, I must, I will, I must full sure - ly

p *p* *p*

find it.

sf *p* *cres.* *f*

Yet will I not

*sf sf Ped. dim. **

rest, but constant - ly From pole to pole, with - out

rest I'll wan - der, Nor pause nor tar - - ry here or

p

yon - der, Nor pause nor tar - ry here or yon - der, Till

cres.

that the prize, till that the prize, Till . . . that the guer-don

sf

have been giv'n, Till . . . that the guer-don have been giv'n, Till ope for

me the gates of Heav'n, Till that the

ri - tar - dan - do.
guer-don have been giv'n, Till ope for me the gates of Heav'n!

ritar *dan* *da*

Ped. * *pp Tromb.*

Ped.

Adagio. $\text{♩} = 104$ BARITONE SOL^o.

And now, o'er

Sy - ria's ro - sy plain, The light of eve is spread a - gain, And,

Cello

like a glo - ry, broad the sun Hangs o - ver sain - ted Le - ba - non;

Whose head in win - ter grand - eur tow'rs, And whi - tens

with e - ter - nal sleet, While sum - mer, in a vale of flow'rs, Is sleep - ing ro - sy

at his feet.

dolce. *vl.*

For him, who look'd from up - per

vl. 2.

air, O what en - chan - ted re - gions there!

How beau-teous must have been the glow, The life, the

spark - ling life be - low! Fair gar - dens, shi - ning streams, with ranks there Of

cres. *cres.*

gol - den me - lons on fair banks there, More gol - den all where

sun - light's fall - ing, And then the min - gling

sounds up - coming Of shep - herd's an - cient reed, with humming Of bees, wild bees of

Pa - les - tine, That ban - quet thro' the flow'ry valleys;—And Jordan, those sweet banks of

thine, And sha - dy woods where night - ingales are singing!

Vivace. ♩ = 120. TENOR SOLO.

And as she hov'ring downward bends, Lo a sis - ter troop around her

wends.

QUARTETT. FOUR PERIS.

sf 1st TREBLE.

Say, is it so, that to Hea-ven thou would'st go?

sf 2nd TREBLE.

Say, is it so, that to Hea-ven thou would'st go?

1st ALTO. *sf*

Say, is it so, that to Hea-ven

2nd ALTO. *sf*

Say, is it so, that to Hea-ven

sf say is it so, that to Hea - ven

sf say is it so, that to Hea - ven

thou would'st go? say, is it so,

thou would'st go? say, is it so,

thou would'st go, thou to Heav'n would'st go, thou to Heav'n would'st go? Con -
 thou would'st go, thou to Heav'n would'st go, thou to Heav'n would'st go?
 that to Heav'n, to Heav'n would'st go, thou to Heav'n would'st go?
 that to Heav'n, to Heav'n would'st go, thou to Heav'n would'st go?

sf

tents not thee, The sunbeam free con - tents not thee, the
 and earth, and moon, and
 Con - tents not thee, con - tents not thee, the
 Con - tents not thee, the

sf sf sf

sun - beam, and earth, and moon and star - beam, Say, is it
 sun - beam free, and earth, and moon and star - beam, Say, is it
 sun - beam free, And earth, and moon and star - beam,
 sun - beam free, And earth, and moon, and star - beam,

sf sf sf

so, that to Hea - ven thou would'st go?

so, that to Hea - ven thou would'st go?

sf Say, is it so, that to Hea - ven

sf Say, is it so, that to Hea - ven

f Then take us too, then take us with thee too

f Then take us too, then take us with thee too,

thou would'st go? Then take us with thee too, Con -

thou would'st go? Then take us with thee too, Con -

f Cor.

Con - tents not thee, the sun - beam free and

Con - tents not thee, the sun - beam free and

- tents not thee, The sun - beam free, and

- tents not thee, The sun - beam free, and

sf *sf* *sf* *sf*

earth, and moon, and star - - beam! Then take us with thee

earth, and moon, and star - - beam! Then take us with thee

earth, and moon, and star - - beam! Then take us with thee

earth, and moon, and star - - beam! Then take us with thee

sf *cres.*

too, *sf* Pe - - ri, *p* Pe - -

too, *sf* Pe - - ri, *p* Pe - -

too, *sf* Pe - - ri, *sf* Pe - - ri,

too, *sf* Pe - - ri, *Sva...*

ri,

ri,

p Pe - - ri!

p Pe - - ri!

loc. *Sva.....*

sf Pe - - - - - ri!

sf Pe - - - - - ri!

Sva..... loco.

sf

Fl. Piccolo.

p

Ped.

sfp *sf*

*

BARITONE SOLO.

p But nought can make the luck-less Pe-ri glad,

sfp *cl.*

Her wing is dull, her heart is sad!

Joy-less sees she the sun down look-ing there On that

temple, once her tem-ple, whose lone-ly columns stand sub-lime, And

fling their sha-dows from on high.

diminuendo.

Not too fast. $\text{♩} = 100.$ THE PERI.

Yet hap - ly there may lie con - ceal - ed, Beneath those

marcato.

mf *Cello.*

cham - bers of the sun, some a - mu - let of gems, of

tr

gems an - nea - led In the fierce fires,

f *sf*

some fair tab - let seal'd with that great name, the name of So - lo -

mon, Which, spell'd by my il - lu - min'd eyes, May teach me where, be -

- neath the moon, In earth or sea there lies the boon, The

charm, that spee- dy now . . . re - sto - reth To bright - est

heav'n an err - ing Spi - rit! A - way!

dim. *p*

Cello.

TENOR SOLO. *mf*

Cheer'd by this hope she bends her

thi - ther;— Still laughs the ra - dant eye of Heav'n, Nor

have the gol - den bow'rs of Eve Be - gun to fade and

wi - ther;— When,

o'er the vale of Bal - - bec wing - ing She

sees a love-ly child at play, A - mong the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand, including a triplet of eighth notes.

ro - sy wild flow'rs sing - ing, As ro - - sy and as wild as

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a similar pattern of chords and bass line.

they.

marcato.
Cor.
p

The third system shows the vocal line with a rest. The piano accompaniment is marked *marcato.* and *Cor.* (Crescendo). The dynamics are marked *p* (piano). The piano part features a more rhythmic and active accompaniment.

mf
And, near the boy, who, tir'd with play Now nest - ling

The fourth system features a vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment is marked *mf* (mezzo-forte) and consists of chords in the right hand and a bass line in the left hand.

'mid the ro - ses lay,

The fifth system shows the vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment continues with chords and a bass line.

She saw a wea - ried man dis - moun - ting From his hot

cres. *mf* Cello.

stead, and on the brink Impa - tient fling him down to

drink Be - side an im' - - ret's rus - tie foun - tain.

f

Then swift his hag - gard

sf

p

brow he turn'd To that fair child, who fear - less sat, Though

sfp *p* *f*

ne - ver yet hath day-beam burn'd Full on a brow more fierce than

that, — *cres.* Lo, sul - len - fierce, a mix - ture dire, Like

thun - der - clouds, of gloom and fire! In which the Pe - ri's

eyes could read Dark tales of ma - ny a ruth - less deed ; *Tpt.*

Trea - son, and broken oaths — and shrine pro - fan'd — By blood of

guests;—that face so pas - sion - stain'd dis - play'd there.

ritardando.

sfz *p a tempo.* *mol.*

p

ALTO or MEZZO-SOPRANO SOLO.

mf

But hark! the ves - per call to pray - er, As slow the

orb of day - light sets, Is ri - sing sweet - ly

Ped. *

on the air, . . . From Syria's mi - na - rets!

The boy has start - ed

from the bed, Where he had laid his in-fant

head, And down up - on the fra - - grant sod Kneels,

with his fore-head to the south, And lisps th'e-ter-nal name of God.

And seeming, while his hands and eyes Are lif - ted to the

glow - ing skies, A stray - ing babe of love - ly Para - dise who, light - ing

pp *Ped.* *

here, His bright home now once more . . is seek - ing.

pp *Clar.*

TENOR.

mf And how felt

piu f *p* *sf*

he, the wretch - ed man Re - cli - ning there - while mem'ry

sf *sf*

ran O'er ma-ny a year of guilt and strife, O'er all that tur - bid flood his

life, Nor found one sun - ny rest - ing-place there, Nor

brought him back one branch of grace there!

Piu lento. $\text{♩} = 80.$
THE HORSEMAN.

There was a time, thou bless - ed child, When, young and hap -

- ly pure as thou, I pray'd like thee— but now!

No. 24.

$\text{♩} = 80.$

SOLI.

TREBLE. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

ALTO. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

TENOR. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

BASS. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

CHORUS.

TREBLE. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

ALTO. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

TENOR. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

BASS. *p* Oh bless - ed tears of true re - pen - tance! In whose be -

PIANO. *pp*

Ped. *

- nign, re - deem - ing flow Is found the first, the on - ly

- nign, re - deem - ing flow Is found the first, the on - ly

- nign, re - deem - ing flow Is found the first, the on - ly

- nign, re - deem - ing flow Is found the first, the on - ly

- nign, re - deem - ing flow Is found the first, the on - ly

- nign, re - deem - ing flow Is found the first, the on - ly

- nign, re - deem - ing flow Is found the first, the on - ly

- nign, re - deem - ing flow Is found the first, the on - ly

Ped. *

feel - ing Of guilt - less joy . . that guilt can know.

feel - ing Of guilt - less joy . . that guilt can know.

feel - ing Of guilt - less joy . . that guilt can know. *espressivo.*

feel - ing Of guilt - less joy . . that guilt can know. Oh bless - ed

feel - ing Of guilt - less joy . . that guilt can know.

feel - ing Of guilt - less joy . . that guilt can know.

feel - ing Of guilt - less joy . . that guilt can know.

feel - ing Of guilt - less joy . . that guilt can know.

feel - ing Of guilt - less joy . . that guilt can know.

espressivo. Oh bless - ed

espressivo. Oh bless - ed tears of true re -

Oh bless - ed tears of true re - pentance, Oh bless - ed

tears of true re - pentance! In whose be - nign, re - deem - ing

p

tears of true . . re - pen - tance! In whose be - nign, re - deem - ing
 - pen - tance! In whose be - nign, In whose be - nign, re - deem - ing
 tears of true . . re - pen - tance! In whose be - nign, re - deem - ing
 flow, In whose be - nign, In whose be - nign, re - deem - ing

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "tears of true . . re - pen - tance! In whose be - nign, re - deem - ing". The piano part features a steady accompaniment with some melodic lines in the right hand.

flow Is found . . the on - ly feel - ing that guilt can know, . .
 flow Is found . . the on - ly feel - ing that guilt can know, . .
 flow Is found . . the on - ly feel - ing that guilt can know, . .
 flow Is found . . the on - ly feel - ing that guilt can know, . .

Oh
 Oh
 Oh
 Oh

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "flow Is found . . the on - ly feel - ing that guilt can know, . .". The piano accompaniment continues with a similar texture. At the end of the system, the vocal parts have a fermata and the word "Oh" is written below each staff. The piano part has a *pp* dynamic marking.

Oh bless - ed tears of true re - pen -

Oh tears . . of true re - pen -

Oh tears . . of true re - pen -

Oh tears . . of true re - pen -

bless - ed tears, . . oh

bless - ed tears, . . oh

bless - ed tears, . . oh

bless - ed tears, . .

tance, oh bless - ed, bless - ed tears . . In whose, in whose re -

tance! In whose, in whose re -

tance! In whose, in whose re -

tance! In whose, in whose re -

bless - ed tears . . of true re - pen - tance!

oh tears . . of true re - pen - tance!

bless - ed tears . . of true re - pen - tance!

oh tears . . of true re - pen - tance!

cres. *p*

- deem - ing flow, Oh bless - ed tears, . . . oh bless -
- deem - ing flow, Oh bless - ed tears, . . . oh bless
- deem - ing flow, Oh bless - ed tears, . . . oh bless -
- deem - ing flow, Oh bless - ed tears, . . . oh bless
Oh bless - ed tears, . . .
Oh bless
Oh bless - ed, bless Oh bless -
Oh bless - ed tears,
sf

- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
- ed tears, oh bless - ed tears. . . .
pp
pp

No. 25.

(The crotchets to be taken the same time as the previous minims.)

Slow. ♩ = 80. Più accell.

p Corno Solo. *p*

THE PERI.
There falls a drop on the land . . . of E - gypt, Through

with' - ring hot airs of June, down from the moon Of so heal - ing a

pow'r that in one sin - gle hour, Fell con - ta - gion dies, And now health once

cres. *f*

more a - ni - mates earth and skies!

dim. p *Ped.* *

Is it not thus, oh man so sin - ful, The tears of true re - pen - tance

fall? Though foul thy fie - ry plagues hath been here, One

heav'n - ly drop hath dis - pell'd them all, one heav'n - ly drop hath dis -

pell'd them all! And see - be - hold him kneeling

TENOR SOLO.

Oboe.

fp

there Be - side that child, in humble pray'r,

Ob. *cl.*

ffp *ffp*

Ped. *Ped.* *Fag.*

While now the sun - beam shines up -

Ob.

fp

Ped. * Ped. *

- on them The guil - ty and the guilt - - less

fp Clar.

one.

CHORUS. TREBLE. *pp*

And hymns of joy pro - claim thro' Hea - ven

ALTO. *pp*

And hymns of joy pro - claim thro' Hea - ven

TENOR. *pp*

And hymns of joy pro - claim thro' Hea - ven

BASS. *pp*

And hymns of joy pro - claim thro' Hea - ven

sf *sf* *pp* Tron.

Ped. * Ped. *

TENOR SOLO.

'Twas when the

That tri-umphs now a soul for - gi - ven!

That tri-umphs now a soul for - gi - ven!

That tri-umphs now a soul for - gi - ven!

That tri-umphs now a soul for - gi - ven!

Ped.

*

sf

fp

gol-den orb had set,

While on their knees they lin-ger'd

Ob.

fp

Cl.

fp

yet,

There fell a light, more

vi.

fp

Ob.

fp

Fag.

sf

love - ly

far ...

Than

e - ver came from sun or

Fag.

star, Up-on that tear-drop—

TREBLE. *pp*

ALTO. *pp* And hymns re-sound-ed thro' high Hea-ven, A human 1st & 2nd.

TENOR. *pp* And hymns re-sound-ed thro' high Hea-ven, A human

BASS. *pp* And hymns re-sound-ed thro' high Hea-ven, A human

And hymns re-sound-ed thro' high Hea-ven, A human

sf *sf*

Ped. * *Ped.* *

mf

To mor - tal eye this light might

soul had been for - gi - ven!

soul had been for - gi - ven!

soul had been for - gi - ven!

soul had been for - gi - ven!

sf *Ob.*

Ped. *

seem A nor-thern flash or me - teor beam—

fp *sf* *fp*

But well th'en - rap-tur'd Pe - ri knew The

fp *cres.*

Ped. * *Ped.* *

smile, it was the smile the an - gel threw

fp *dim.* *ritardando.*

Ped. * *Ped.* *

From Heaven's gate, to hail the tear That he-ralds now her

dolce. *Ped. trem.* *molto cres.*

glo - ry near!

f *e stringendo.* * *Ped.* *sf Ped.* *

Allegro. $\text{♩} = 126.$

THE PERI.

Joy, joy for e - ver! my work . . it is done— The

f *sf*
Ped. * Ped. *sf* *

gates now are pass'd, and high Hea - ven is won!

p *sf*

Oh! am . . I not hap - py? I

f *mf*

am, yes, I am, For e - ver, oh! joy, my work it is done,

f *sf* *sf*

Oh joy, joy for e - ver! my

sf *p*

work it is done— The gates they are pass'd, and high Hea - ven is

won, The gates now are pass'd, and high Hea - ven is won! and

Hea - ven is won! Oh! am I not hap - py, oh! am I not

p *f* *p*

hap - py, oh am I not hap - py? I am, yes, I am!

sf

CHORUS OF THE REDEEMED. TREBLE.

ALTO. Oh wel -

TENOR. Oh wel -

BASS. Oh wel -

Oh wel -

f *dim.* *p*

To thee, oh sweet

- come, oh wel-come, come 'mid the bless - - - - - ed.

- come, oh wel-come, come 'mid the bless - - - - - ed.

- come, oh wel-come, come 'mid the bless - - - - - ed.

- come, oh wel-come, come 'mid the bless - - - - - ed.

E - den! how sad, how sad are Sha - du - ki - am's dia - mond

tur - rets, How poor, how poor are the bow - ers of
mf
 Thou stro - vest brave - ly
mf
 Thou stro - vest brave - ly
mf
 Thou stro - vest brave - ly
mf
 Thou stro - vest brave - ly

Am - be - ra - bad, how sad, how sad, Sha -
 and res - tedst ne'er, and res - tedst ne'er
 and res - tedst ne'er, and res - tedst ne'er
 and res - tedst ne'er, and res - tedst ne'er
 and res - tedst ne'er, and res - tedst ne'er

du - ki - am's dia - mond tur - rets, how sad,

Now hast thou won it, the

Now hast thou won it, the

Now hast thou won it, the

Now hast thou won it, the

mf

Detailed description: This system contains five vocal staves and two piano staves. The key signature is one sharp (F#). The vocal parts enter with the lyrics 'du - ki - am's dia - mond tur - rets, how sad,'. The piano accompaniment begins with a melody in the right hand and chords in the left hand, marked *mf*.

How poor are the bow - ers of Am - be - ra - bad!

prize rich and rare, Now

prize rich and rare, Now

prize rich and rare, Now

prize rich and rare, Now

Detailed description: This system continues the musical score with five vocal staves and two piano staves. The vocal parts enter with the lyrics 'How poor are the bow - ers of Am - be - ra - bad!' followed by 'prize rich and rare, Now'. The piano accompaniment continues with a steady accompaniment pattern. The key signature remains one sharp (F#).

p

How hap - py am I; Oh am I not

hast thou won . . it, the prize rich and rare, the

hast thou won . . it, the prize rich and rare, the

hast thou won . . it, the prize rich and rare, the

hast thou won . . it, the prize rich and rare, the

1st & 2nd

fp *sf*

hap - py? I am, yes, I am.

prize rich and rare.

prize rich and rare.

prize rich and rare.

prize rich and rare.

dolce.

THE PERI.

To thee, oh sweet E - den! how sad, how sad,

Scha - du - kiam's dia - mond tur - rets, how poor the

bow - ers of Am - ber - a - bad, how poor are the bow - ers of

Am - ber - a - bad!

Ped. *sf* * *Ped.* *sf*

Oh! joy, joy for e - ver! my work it is done!—

cres. *f*

The gates now are

mf

pass'd, and high Hea - ven is won! Oh! joy, oh what joy, my

work it is done, Oh!

ff

joy, joy for e - ver! my work it is done, Oh! joy, joy for

p

e - ver! my work it is done, The gates they are pass'd, and high

Hea - ven is won, high Hea - ven is won! Oh! am I not hap - py, oh!

am I not hap - py, oh! am I not hap - py? I am, yes, I

am! Fare - well, ye

Oh! be thou wel - come,

Most wel - come here.

Most wel - come here.

Most wel - come here.

o - dours of earth, for ye die swift - - ly, Ye pass like a lone lov-er's

The first system consists of a vocal line in G major and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

sigh ; - My feast is

Oh! be thou wel - - come,

Thou'rt wel - come here,

Thou'rt wel - come here,

Thou'rt wel - come here,

mf *cres.* *f*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sigh ; - My feast is" and "Oh! be thou wel - - come,". The piano accompaniment features a dynamic marking of *mf* and a crescendo leading to *f*. The piano part includes a variety of chords and textures, including a prominent bass line.

of the Too - ba tree, Whose scent is the breath of E - ter - ni - ty!

Oh! be thou
1st & 2nd.

Oh! be thou
1st & 2nd.

Oh! be thou

Oh! be thou

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in G major. The first vocal line has a dynamic marking of *sf*. The second and third vocal lines have dynamic markings of *p* and include the instruction "1st & 2nd." The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings of *sf* and *mf*.

Fare-well, ye va - nish, ye

wel - - come!

wel - - come!

wel - - come!

wel - - come!

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in G major. The first vocal line has a dynamic marking of *p*. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *p*. The piano part includes triplet markings.

flow'rs, that shone, that bloom'd In my wreath, all so bright but so

brief,— What are the brigh - test that

dolce.

e - ver have blown, To lote - tree that spring - eth by Al - lah's

cres.

throne, Whose boughs e - ter - - nal bright blos - soms own, And whose

V

flow'rs have a soul, yes, in ev - 'ry leaf.

V

TREBLE. *cres.*
 Oh, if there be here on this earth - ly sphere, A great boon, . . an

ALTO. *cres.*
 Oh, if there be here on this earth - ly sphere, A great boon, . . an

TENOR. *cres.*
 Oh, if there be here on this earth - ly sphere, A great boon, . . an

BASS. *cres.*
 Oh, if there be here on this earth - ly sphere, A great boon, . . an

p *mf*

THE PERL.
 Oh! joy, joy for e - ver! my work it is done— The

off - 'ring that Heav'n holds dear,

off - 'ring that Heav'n holds dear,

off - 'ring that Heav'n holds dear,

off - 'ring that Heav'n holds dear,

gates . . . now are pass'd, and high Hea - ven is won,

Oh if there be here on this

Oh if there be here on this

Oh if

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half rest, followed by a melodic line starting on G4. The piano accompaniment is in bass clef, starting with a half rest and then providing harmonic support with chords and moving lines. Dynamics include a piano (*p*) marking.

. and Hea - - - - - ven is won! oh!

earth - ly sphere, a great boon, . . . that Hea - ven holds dear,

earth - ly sphere, a great boon, . . . that Hea - ven holds dear,

there be here on this earth - - - ly sphere,

Detailed description: This system continues the vocal and piano parts. The vocal line has a long note on 'Hea' and a final note on 'won! oh!'. The piano accompaniment continues with harmonic support. Dynamics include a piano (*p*) marking.

joy, joy for e - ver! my work it is done— The gates . . . now are

cres. *f*

pass'd, and high Hea - ven is won! Oh joy! . . .

It is the soft re - pen - tant tear That fell from eye of
1st & 2nd. *un . . . poco . . . ri*

It is the soft re - pen - tant tear That fell from eye of
un . . . poco . . . ri

It is the soft re - pen - tant tear That fell from eye of
un . . . poco . . . ri

It is the soft re - pen - tant tear That fell from eye of
un . . . poco . . . ri

p *un . . . poco . . . ri*

tar - - - dan - - do. *a tempo.*

oh! am I ,not hap - - -
tar - - - dan - - do. *a tempo.*

sin - ner here, That o - pen'd Hea - ven's por - tals for thee,
tar - - - dan - - do. *a tempo.*

sin - ner here, That o - pen'd Hea - ven's por - tals for thee,
tar - - - dan - - do. *a tempo.*

sin - ner here, That o - pen'd Hea - ven's por - tals for thee,
tar - - - dan - - do. *a tempo.*

sin - ner here, That o - pen'd Hea - ven's por - tals for thee,
tar - - - dan - - do. *p a tempo.*

py,

that o - - - - - pen'd Hea - - -

oh! I am not
 1st & 2nd.
 ven's por - - tals for thee, That
 That
 That
 That o - - - pen'd

Detailed description: This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "oh! I am not ven's por - - tals for thee, That That That o - - - pen'd". There are various musical markings such as slurs, accents, and dynamic markings like "am" and "1st & 2nd.".

poco
 hap - - - py? I am,
poco
 o - - - pen'd Hea - - ven's por - -
poco
 o - - - pen'd Hea - -
poco
 o - - - pen'd Hea - -
poco
 Hea - - ven's por - - tals for thee,

Detailed description: This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "hap - - - py? I am, o - - - pen'd Hea - - ven's por - - poco poco poco poco Hea - - pen'd Hea - - Hea - - ven's por - - tals for thee,". There are various musical markings such as slurs, accents, and dynamic markings like "poco" and "a".

poco. *cres.*

I am, yes, I am, . . .

poco. *cres.*

tals for thee, that o - - pen'd

poco. *cres.*

ven's por - - tals for thee, o - - pen'd

poco. *cres.*

ven's por - - tals for thee, o - - pen'd

poco. *cres.*

sf

Oh am . . . I . . .

sf

Hea - - - ven's por - - -

sf

Hea - - - ven's por - - -

sf

Hea - - - ven's por - - -

o - - pen'd Hea - - ven's por - - -

f

. . . not hap - - - py?
 - tals for thee.
 - tals for thee.
 - tals for thee.
 - tals for thee.

sf

Detailed description: This system contains five staves. The top four staves are vocal lines in treble clef with a key signature of one sharp (F#). They contain the lyrics 'not hap - - - py?' and '- tals for thee.' with various rests and phrasing marks. The fifth staff is the piano accompaniment, consisting of two staves (treble and bass clef) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *sf* (sforzando) is placed above the piano part.

ff
 Oh! joy, joy for

sf *ff*

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with a key signature of one sharp, starting with a dynamic marking of *ff* (fortissimo) and the lyrics 'Oh! joy, joy for'. The second and third staves are vocal lines in treble clef with a key signature of one sharp, containing rests. The fourth and fifth staves are the piano accompaniment, consisting of two staves (treble and bass clef) with a key signature of one sharp. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamic markings of *sf* (sforzando) and *ff* (fortissimo) are present in the piano part.

e - ver-my work it is done, oh! joy, joy for e - ver-my work it is

mf

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics 'e - ver-my work it is done, oh! joy, joy for e - ver-my work it is' are written below. The piano accompaniment consists of five staves: three treble clefs and two bass clefs. The piano part begins with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed above the piano part.

done, How hap - py am I, how hap - py am I.

Thou stro - vest

Thou stro - vest

Thou stro - vest

Thou stro - vest

f sf

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics 'done, How hap - py am I, how hap - py am I.' followed by four vocalizations of 'Thou stro - vest'. The piano accompaniment continues with chords and a bass line. Dynamic markings of *f* and *sf* are present. The piano part features a series of chords in the right hand and a bass line in the left hand.

brave - ly, and res - tedst ne'er, Now, now hast thou won it, the

brave - ly, and res - tedst ne'er, Now, now hast thou won it, the

brave - ly, and res - tedst ne'er, Now, now hast thou won it, the

brave - ly, and res - tedst ne'er, Now, now hast thou won it, the

prize rich and rare; Now ac - cept - ed in E - den's gar -

prize rich and rare; Now ac - cept - ed in E - den's gar -

prize rich and rare; Now ac - cept - ed in E - den's gar -

prize rich and rare; Now ac - cept - ed in E - den's gar -

den, Where bright souls re - deem'd e'en now . . a - wait thee, And joys e -

den, Where bright souls re - deem'd e'en now . . a - wait thee, And joys e -

den, Where bright souls re - deem'd e'en now . . a - wait thee, And joys e -

den, Where bright souls re - deem'd e'en now . . a - wait thee, And joys e -

ter - nal a - bound, and joys a - bound. . . Oh be thou

ter - nal a - bound, and joys a - bound. . . Oh! be thou

ter - nal a - bound, and joys a - bound. . . Oh! be thou

ter - nal a - bound, Oh! be thou wel - come.

sempre

Oh!

wel - come, oh! be thou wel - come, we greet . .

wel - come, oh! be thou wel - come, we greet . .

wel - come, oh! be thou wel - come, we greet . .

oh be thou wel-come, be thou wel - come, we greet . .

sf

f

joy, joy for e - ver—my work it is done— The gate now is pass'd, and high

thee.

thee.

thee.

thee.

f sf sf

Hea - ven is won! Oh! am I not hap - py, yes, hap -

p *cres.*

py! Ah! hap

sf *sf*

py . . . am I, Ah!

Oh! be thou wel - come,

Oh! be thou wel - come,

Oh! be thou wel - come,

Oh! be thou wel - come,

f *f* *f* *f* *f*

hap - py, How hap - py, how hap - py am I! . . .

oh! 'be thou wel - come, thou'rt wel - come here! . . .

oh! be thou wel - come, thou'rt wel - come here! . . .

oh! be thou wel - come, thou'rt wel - come here! . . .

oh! be thou wel - come, thou'rt wel - come here! . . .

Ped.

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in G major. The first vocal line has lyrics 'hap - py, How hap - py, how hap - py am I! . . .' with a first ending bracket labeled '1st & 2nd.' The second and third vocal lines have lyrics 'oh! 'be thou wel - come, thou'rt wel - come here! . . .' and 'oh! be thou wel - come, thou'rt wel - come here! . . .' respectively, with first ending brackets labeled '1st & 2nd.'. The fourth and fifth vocal lines have lyrics 'oh! be thou wel - come, thou'rt wel - come here! . . .' and 'oh! be thou wel - come, thou'rt wel - come here! . . .' respectively, with first ending brackets labeled '1st & 2nd.'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. A 'Ped.' marking is at the end of the piano part.

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in G major. The first vocal line has a fermata over the final note. The second and third vocal lines have a fermata over the final note. The fourth and fifth vocal lines have a fermata over the final note. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. A '*' marking is at the end of the piano part.