

From Prof. A. A. Stanley
Oct. 1900

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Composed for and dedicated
to the

Philharmonic Society of Montreal.



Dramatic Poem



Solo Voices, Chorus and Orchestra:

by

G. W. Chadwick

Price 1.00

Arthur P. Schmidt.

Boston. Leipzig New York.

146 Boylston St.

136 Fifth Avenue.

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THE LILY NYMPH.

CHARACTERS

The Lily Nymph	- - -	<i>Soprano.</i>
Sir Albrecht	- - - - -	<i>Tenor.</i>
The Lake Spirit	- - -	<i>Baritone.</i>
First Knight	- - - -	<i>Baritone.</i>
Second Knight	- - - -	<i>Tenor.</i>
Chorus of Knights, Elves, Dryads and Nymphs.		

A short pause may occur after the fourth scene, but with this exception, the performance of this work should be continuous.

THE LILY NYMPH.

Poem by
ARLO BATES.

SCENE I.

Music by
G.W. CHADWICK.

(Night; A valley in the Black Forest, In the middle, a lake dotted with white water lilies and stretching back to a thick forest. The tramp of horses is heard.)

Molto tranquillo. ♩ = 66

pp *cresc.*

A 8

f p *f*

B (Enter Sir Albrecht followed by a group of retainers.)

dim. *sempre* *pp*

THE KNIGHTS.
TENOR.

CHORUS.

pp How still and how peaceful the for - est lies sleep - ing, we ride through the

BASS. *pp* How still

night like the shapes of a dream,

Be - side us the shad - ows their phantom march

p like com - rades, *cresc.* like com - rades and knights like

keep - ing, like com - rades,

comrades and knights of our fel - low - ship seem like com - rades they seem

C

pp Tramp, tramp, tramp, tramp, *f* our hors - es go — *p* tramp, tramp thread - ing,

pp *tr* *f* *p*

f the dark - ness slow - and yet when the moon shall rise - - - eag - er we

f *pp*

f *pp* *f*

ride since joy - ful our mas - ter speeds on to his bride, since

ff joy - ful our master speeds on, speeds on to - - his

ff

ff

D

bride (The sound of female voices is heard from the forest)

ALTO I & II. *pp* (humming)

ALTO III. *pp*

Animato ♩ = 108

Lento (*ad lib.*)

E

1st KNIGHT.

Hark Hark what sound awakes music the silence breaks

Tempo I. ♩ = 72

pp a tempo *piu p*

what may these notes be - to - ken

Animato. ♩ = 108

ALTO I. (humming) *pp*

ALTO II. (The voices are again heard.) *pp*

Lento (*ad lib.*)

First system of musical notation, featuring vocal staves and piano accompaniment.

2^d KNIGHT.

p It is mid - sum - mer night when spir its take their

Tempo I. ♩ = 72

p a tempo

Piano accompaniment for the first system, including treble and bass clefs.

flight and el - - fin spells are bro - ken

Second system of musical notation, including vocal staves and piano accompaniment.

un poco piu mosso

Piano accompaniment for the second system, including treble and bass clefs.

F Enter a group of Dryads twining one another in garlands.

Third system of musical notation, including piano accompaniment.

dim - in

p

THE DRYADS. Semi Chorus. ALTOS.

pp
♩ = 80
We love the aisles — of the for - est

trees and the pat - tering murmur of leaves we love the sound of the morning

breeze as it laughs and sighs and grieves *p* But *pp*

best we love — the air - y flight *pp* where el - fins play the

live - long — night *G* ♩ = 88 *pp*

By leaf - y ways to

meet them we haste to find and greet them

Hark Hark their song fan - tas - tic

H piu vivace ♩ = 420 (Will 'o the wisp
clear

flashes appear in the forest and over the lake. The Elves enter dancing and frolicking)

The el fin band draws

L'istesso tempo $\text{♩} = 120$

THE ELVES. (SOPRANO Semi Chorus) †)

Light as mote in the beam as they float as they gleam

THE DRYADS.

near

pp

Do they hasten to find us Do they hasten to find us

if we tease them still we please them still they fol - low, by

hill and hol - low in embraces to bind us They - hasten to

find us in em - bra - ces to bind us in em -

bra ces to bind us

still they fol low by dale and hol -

pp *dim.* *rall.*

J ELVES.
un poco meno mosso. ♩ = 112

low light as mote as they float

DRYADS. SOP. *p*

ALTO.

KNIGHTS. TENOR. Hark Hark

BASS. Hark Hark

un poco meno mosso

by leaf_y ways to meet them

the wood_sprites call

Hark, hark the wood_sprites call the for_ est trem_bles with

we haste to find and greet them
 the wood-sprites call
 sing - ing Hark Hark List to the musi-cal
 List to the

f If we tease them still we please them
f Hark Hark
 mur - murs that fall Hark Hark
 mur - murs that fall

K sostenuto assai ♩ = 100
 we please them
 List to the mu-si-cal mur - murs that fall
 to the mur - mur It is mid sum - mers
 8 *dim.* *in.* *p* *sostenuto assai*

p light as mote in the beam *f* we haste to find and
p by leaf y ways to greet them
 night when spi_rits take their flight

8.

p greet them light as mote in the beam
f Hark *p* Hark Hark Hark we hear
p Hark Hark list to the wood nymps sing - ing

f *p*

f Hark *mf* Hark their songs so clear *p* Hark *p* ALTOS
f Hark Hark list to the wood nymps sing - ing Hark *p*

8.

light as mote
SOP. & ALTO

Hark we hear their song fan-tas-tic like

Hark the sounds that fall like fair-y bells

in the beam we please them still we tease them

fair-y bells tink-ling-ly ring-ing Hark

tink-ling-ly ring-ing Hark

ALTOS

light as mote
SOP. & ALTO

Hark we hear their song fan-tas-tic like

Hark the sounds that fall like fair-y bells

in the beam we please them still we tease them

fair - y bells tink - ling - ly ring - ing Hark

tink - ling - ly ring - ing Hark Hark the

Hark They has - ten to find us

Hark hark we hear their song we

sounds that fall while elf and

to find us they has - ten

hear their song fan - tas - tic clear Hark

fair - y call list to the

p
 in em - bra - ces to bind us
 hark we hear their song we
 wood - nymphs sing - ing like fair - y bells

8.....

still they fol - low by hill and hol - low
 haste to find and greet them
 tink - ling - ly ring - ing *p* Hark Hark the

M
 They has - ten to find us
 SOP. *p*
 ALTO *p*
 Hark Hark Hark their song
 sounds that fall like fair - y bells
 like *p*

8.....

p

They has - ten to find us

by leaf - y way to meet them we haste

tink - ling - ly ring - ing like fair - y bells -

in em - bra - ces em -

we haste to find and greet them Hark

tink - ling - ly ring - ing tink - ling

Hark

dim.

bra - ces to find us to find us

we haste to find and greet them Hark

tink - ling tink - ling - ly ring - ing Hark

- the bells

pp

pp

pp

pp
 light as mote in the beam as they float
 Hark Hark
 Hark the bells

Npp
 as they gleam hark
 Hark Hark
 tink - ling - ly ing

8.....;

exeunt ELVES & DRYADS.) 8... 8... 8-...;

Scene II.

(The Knights dismount and come forward.)

Allegro moderato. ♩ = 92

1st KNIGHT.

From fair - y spell set

free to - night the li - lies fair — that on this lake ye see their own true

form may wear till morn shall break their joyance take their

2^d KNIGHT.

A

But who has seen their

joy - ance take in dance and rev - el - ry

espress

love-ly band no more — may find in an - y land maid - ens so

fair to see their love - li - ness can

cresc.

nought express so all — di - vine they be

f *p*

ALBRECHT. *Recit.*

what are the li - lies that we sleep - ing see who dance to night in joc - und

f *p* *f*

B = 108

rev - el - ry

pp *a tempo*

2^d KNIGHT.

They are li - lies en - chant - ed by the Lake - spir - it

cantando

plant - ed white - as the

sf

stars in their bloom But on mid - summer

f

even is the el - finspellriven and they dance they dance

sf

and they dance in the gloom

sf *ff*

f *be*

Fa - tal the beau - ty of the fair li - ly daughters Deep dwells the

Lake - spir - it un - der its wa - ters and his charm -

work - eth harm - And the power - of his spell - is a

bove them that man may not see but to love

p cresc.

them

pp

D

L'istesso tempo.

2^d KNIGHT.

But all

pas - sion, all pas - sion is vain

pas - sion is vain they will love not a

gain since love would con - sume them like fire

And one for them are Death and de

E

Allegro agitato. ♩ = 138 ALBRECHT.

2^d KNIGHT.

sire.
1st KNIGHT. *mf*

Be - ware be - ware the fa - tal charm

sf f fp

mf

O knight be - ware be -

flee — — — ere it work thee harm beware beware

sf p

ware the spell flee — — — while yet all is well

be ware the charm — — — flee — — — ere it work thee harm

cresc.

F *f con brio*

Safe in her love no charm hath power to work me

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Safe in her love no charm hath power to work me". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

harm safe in her love no charm hath
O knight be - ware the spell be -
O knight be - ware the charm O knight be -

The second system continues the vocal line with lyrics: "harm safe in her love no charm hath", "O knight be - ware the spell be -", and "O knight be - ware the charm O knight be -". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one flat.

power to work me harm I fear no fair - y
ware the charm O
ware the charm O

G

The third system concludes the vocal line with lyrics: "power to work me harm I fear no fair - y", "ware the charm O", and "ware the charm O". A section marker **G** is placed above the final vocal note. The piano accompaniment features more complex chordal textures and some chromaticism in the bass line. The key signature changes to two flats (B-flat major or D minor).

spell who loves shall find all well
 knight be-ware the spell O flee while all is
 knight be-ware the spell O knight beware the

safe in her love no power can work thee
 well, flee yet while all while all is
 spell flee yet while all while all is

harm No charm no
 well O knight be-ware the
 well O knight be-ware be-ware the

charm hath power _____ to work me harm

charm flee ere it work thee harm beware the fa - tal

charm flee ere it work thee harm be -

No charm hath power _____ to work me

charm be - - ware. be - ware be - ware the fa - tal

ware beware the fa tal charm be - ware be - ware the fa - tal

harm _____ No

charm _____

charm _____

H ALBRECHT.
poco più lento ♩ = 120

mag-ic of beau - ty may charm - me save that of the maid the maid who is

mine — No spell - may have power to harm - me pro-

tect - ed by her love di - vine I fear - not the lake's daugh - ters

beau ty my heart cannot yield to their spell It

beats - but where pas - sion is du - ty so fond - ly it loves and so

well so fond - ly it loves and so

well Here will I watch what

er this night be - tide since morn - ing speeds me

K

to my bride.

2^d KNIGHT.

1st KNIGHT.

Be -

ware be_ware the fa - tal charm flee _____ ere it

pp cresc.
O knight be_ware beware the spell
p
work thee harm be_ware beware be_ware the spell _____

L
Safe in her
flee _____ while yet all is well
flee _____ ere it work thee harm

love no charm hath power to work me harm _____

O knightbeware the

safe in her love, no charm hath power to work me

O knight be - ware the spell be - ware the

spell. O knight be - ware the

harm _____ I fear no fair - y spell _____ who

charm _____ O knight be - ware the

charm _____ O knight be - ware the

loves shall find all well safe in her
spell O flee while all is well, flee yet while
spell O knight beware the spell flee yet while

love no power can work me harm
all while all is well O knight be -

no charm no charm hath power to work me
O knight be - ware the charm flee ere it work thee
ware, be - ware the charm flee ere it work thee

harm Nocharm hath power — to work me
 harm beware the fa_tal charm be - ware beware be_ware the fa - tal
 harm be - ware beware the fa_tal charm beware be_ware the fa - tal

ff harm No power — *ad lib.*
 charm be - ware —
 charm be - ware —

— to work me harm.
 — the fa - tal charm.
 — the fa - tal charm.

roce *ff* *sf*

p *cresc.* *sf*

Scene III.

The lake is covered by a light mist. The Dryads and Elves return, gathering in clusters and watching the lake.

Moderato. ♩ = 60

THE DRYADS.

Chorus. ALTO.

pp

Cold

A sostenuto

on the lakes calm breast the li - lies white are sleep - ing lulled

THE ELVES. Chorus. SOPRANO.

p

The

in their wave rocked rest — of dreams the se - cret keep - ing

stars float with them on the tide, — and lov - - ing press them to their

The stars float on the tide, and

pp *cresc.*

side, — They sleep — till mid night's charmed hour shall wake them with its

press them to their side — They sleep till mid-night's hour

mag - - ic power.

They sleep, — they sleep, cold on the lakes, calm

p *p*

They sleep till mid-night's hour, shall wake them with its power.

breast, The li - lies white are sleep - ing, lulled in their wave rocked

They sleep till mid - night's hour shall wake them with its
rest till mid - night's hour shall wake them with its

f *p*

B (The mist rises and over the sur face of the water are seen a company of beautiful Nymphs).

power. The hour is
power. The hour is here

Piu mosso ♩ = 98

pp *cresc.*

Molto vivace. ♩ = 112 (The Lily Nymphs move over the water in a graceful dance)

here, they wake, they wake.

Molto vivace.

ff *f*

TENOR. *p*
THE KNIGHTS. See! Bro. thers! the li - lies
BASS. *p*

8.

wak - ing! see! Bro - thers! their fair - y semblance ta - king!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "wak - ing! see! Bro - thers! their fair - y semblance ta - king!". The piano accompaniment is written in a bass clef and features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

Now ad - vance, now re - treat, Now ad -

see, see the li - lies wak - ing see!

The second system of the musical score begins with a common time signature 'C'. It contains a vocal line and a piano accompaniment. The vocal line lyrics are "Now ad - vance, now re - treat, Now ad - see, see the li - lies wak - ing see!". The piano accompaniment continues with a similar complex rhythmic pattern, marked with a forte 'f' dynamic and an '8' indicating an eighth-note figure.

vance sing - ing ev - - - er Now ad - vance

see! their hu - man semblance tak - ing! See the li - lies

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "vance sing - ing ev - - - er Now ad - vance see! their hu - man semblance tak - ing! See the li - lies". The piano accompaniment features a similar complex rhythmic pattern, marked with an '8' and a dotted line, indicating an eighth-note figure.

Now re - treat, sing - ing, sing - ing,
 Now ad - vance, sing - - ing
 wak - ing, the li - lies wak - - - ing, See the

singing ev - - - er. *sempre sotto*
 sing - ing *pp* In the
 li - lies wak - - - ing. *pp* In the

D *pp*
roce e dolcissimo Now ad - vance - now re -
 dance do they glance the lake o - - - ver, Spring - ing
 dance do they glance the lake o - - - ver, Spring - ing

treat Sing - ing ev - er
 fleet as the bee to the clo - ver, Now ad - vance, now re -
 fleet as the bee to the clo - - - ver, Now ad - vance, now re -
 springing as the bee

Now ad - vance, now re - treat, cling - ing sweet, springing
 treat sing - ing ev - - - er cling - ing sweet who must
 treat sing - ing ev - - - er cling - ing sweet, springing who must
 cling - ing sweet, springing
 cling - ing sweet, springing

fleet, cling - ing sweet, Who must sev - er,
 sev - - - er Who so quick - - ly must sev - er,
 fleet, sev - - - er cling - ing sweet, Who must sev - - -
 fleet, Who so quick - - ly must sev - er so

sing - ing, springing, clinging, sing - ing
 sing - ing ev - er, sing - ing
 er sing - ing ev - er, sing - ing
 quick - ly must sev - er, sing - ing, springing, cling - ing,
dim.

E
 ev - er, sing - ing ev - er, who
 ev - er, sing - ing ev - er, sing - ing ev - er
 ev - er, sing - ing ev - er, cling - ing sweet, who so
 sing - ing ev - er, who so
p

quick - ly must sev - er, cling - ing
 er sing - ing sev - er, cling - ing sweet, who so
 quick - ly must sev - er, cling - ing sweet, who must
 quick - ly must sev - er, who must sev - er,
 8

sweet who must sev - - - er, who must sev - er,
 quick - - ly must sev - - - er,
 sev - er who must sev - er,
 who must sev - er

8.....

SOP. I & II. **F** *p*
 THE LILIES. White glid - ing feet, that meet the tide
 ALTO I & II. *p*

and slid - ing fleet — peep out and hide — Arms moon beam

white, that gleam and leap, flash - ing like light, to

pp

to charm the deep. White glid - ing

charm the deep. Bo - - - - - sons of snow

pp cantabile

feet, peep out and hide,

and sweep of hair

Arms, moon beam white,

flung to and fro on smooth

that gleam and leap Bo - - -

necks bare,

p

soms of snow, and sweep of

Bo. soms. of snow and sweep of

hair in flow like gold

hair like gold, our

f *p*

our charms be - - hold.

charms be - - hold.

f

G THE DANCE OF THE LILY NYMPHS.

The first system of music consists of two staves. The upper staff is a treble clef with a whole note G4, followed by rests for the rest of the measure. The lower staff is a bass clef with a whole note G2, followed by rests. The second system continues with a treble clef staff featuring a sequence of chords and eighth notes, starting with a forte (*f*) dynamic. The bass clef staff continues with a rhythmic accompaniment of eighth notes. A *dim.* (diminuendo) marking is present in the second measure of the second system.

The second system continues the piece. The treble clef staff features a sequence of chords and eighth notes, starting with a piano (*p*) dynamic. The bass clef staff continues with a rhythmic accompaniment of eighth notes. A *pp* (pianissimo) marking is present in the second measure of the second system. A key signature change to one flat (B-flat major) is indicated by a large 'H' and a flat symbol above the staff.

The third system continues the piece. The treble clef staff features a sequence of chords and eighth notes, starting with a piano (*p*) dynamic. The bass clef staff continues with a rhythmic accompaniment of eighth notes. A *pp* (pianissimo) marking is present in the second measure of the third system.

The fourth system continues the piece. The treble clef staff features a sequence of chords and eighth notes, starting with a piano (*p*) dynamic. The bass clef staff continues with a rhythmic accompaniment of eighth notes. A *pp* (pianissimo) marking is present in the second measure of the fourth system.

The fifth system continues the piece. The treble clef staff features a sequence of chords and eighth notes, starting with a piano (*p*) dynamic. The bass clef staff continues with a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is present in the second measure of the fifth system.

The sixth system continues the piece. The treble clef staff features a sequence of chords and eighth notes, starting with a piano (*p*) dynamic. The bass clef staff continues with a rhythmic accompaniment of eighth notes. A *pp* (pianissimo) marking is present in the second measure of the sixth system.

dim. p

The first system of music consists of two staves. The upper staff contains a complex melodic line with many beamed eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *dim.* is placed above the first measure, and a *p* marking is above the second measure.

f p

The second system continues the piece. The upper staff features a melodic line with some rests and slurs. The lower staff has a steady accompaniment. Dynamic markings include *f* above the sixth measure and *p* above the eighth measure.

8

The third system shows the continuation of the melodic and harmonic themes. A first ending bracket labeled '8' spans the final two measures of this system.

8 K

The fourth system begins with a first ending bracket labeled '8'. A section marker 'K' is placed above the second measure, indicating a key change. The melodic line continues with intricate patterns.

p f dim.

The fifth system features a melodic line with many slurs and ties. The lower staff has a consistent accompaniment. Dynamic markings include *p* at the start, *f* above the nineteenth measure, and *dim.* above the twentieth measure.

p cresc.

The sixth system continues the melodic development. The lower staff has a more active accompaniment. A dynamic marking of *p cresc.* is placed above the second measure.

f

The seventh system concludes the page. The melodic line features a series of accidentals (flats and naturals) and slurs. The lower staff has a final accompaniment. A dynamic marking of *f* is placed above the second measure.

L'istesso tempo ma animato.

mf
 NYMPHS. Our charms be hold,
p *mf*
 KNIGHTS. They beck-on us there Those

mf
 In flow like gold,
f *p*
 forms of night Their dance to

f
 Our charms be - - hold, In
f *p* *f*
 share To soothe and ex - cite

flow like gold.

But the fall of their spell shall en -

thrall thee well.

the fall

of the spell shall en - thrall en - thrall thee

well.

Andante con moto. $\text{♩} = 69$

p dolce Oh, yield to beau - ty's mag - ic spell

Oh, yield to beau - ty's mag - ic spell

Oh, fa - tal beau - ty's mag - ic spell

Oh, fa - - - tal

spell! Are we not

Are we not fair as words can tell

spell! Who shall es - cape its pow - er

spell Who shall es cape its pow er

fair No

Safe in her love no charm

fell Be - ware be - ware the fa - tal

fell Be - ware beware the fa - tal

pp

charm — hath power to work thee harm *cresc.*

No charm, no charm hath power to work thee

charm, Be - - - ware, be - - - ware the

cresc.

cresc.

Ah! yield to beau - ty's mag - ic, mag - ic spell

charm Ah! yield to beau - ty's charm

charm Flee ere it work flee ere it work thee

Flee ere it work thee harm

p are we not fair — as — words — can tell?

p are we not fair — as words can tell?

harm, flee ere it work thee harm En - chant - - ment, en -

flee

ff

ff

N

yield to beau.ty's mag - ic spell Are we not
 snar - ing spread they a - round

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand, all in a minor key.

fair Ah! yield -
 fa - - - tal un - spar - ing, Oh, flee from their mag - ic pro

The second system continues the vocal line and piano accompaniment. The piano part features a more complex texture with sixteenth notes in the right hand and chords in the left hand.

O *p* *Sostenuto.*
 Then, gal - lant knights, love us well, and for -
 found Love means to life last fare - well, and for -

The third system begins with a dynamic marking of *p* and a tempo marking of *Sostenuto*. The piano accompaniment features a prominent bass line with eighth notes and chords, and a right hand with sixteenth notes and chords. The system concludes with a double bar line and a repeat sign.

ev - - er love well, love us well, gallant knights, love well, love
 un_to life
 ev - - er farewell, un_to life, un_to loving fare - well,
 un_to life, fare - well,

cresc.

sostenuto

well, love well gallant knights, and for ev - er, love us well, love us
 love well,
 fare_well, fare well, fa - tal spell and for ev - er, fare - well, fare thee
 fare thee well,

p

well, gallant knights, love well, love well, gallant
 well, life and love, fare - well, fare - - well, fa - tal
 fare - well, fare - well,

f *P*

2

knights, love us well, and for - ev - - er, love us well, gallant knights love us
love well, gallant knights
spell, fare thee, well and for - ev - - er, fare_well, life and love fare.

p

well, fare - well, love us well.
love well,
well, fare well.
fare_well fare_well,

pp dolcissimo

pp

Scene IV.

DUET AND CHORUS OF NYMPHS.

Andante tranquillo. $\text{♩} = 54$

(A Lily Nymph approaches, addressing Sir Albrecht)

Piano introduction in G-flat major, 4/4 time, marked *pp*. The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

THE LILY NYMPH

Out of the heart— of the wa - - ters, Out of the black wave be-

low, Fairest of all the white daughters, bloomed I, as pure, as

pure as the snow Ah! man may not see but to

love me, And will by my glances is slain, But the

ad lib

power of a spell is above me, and hearts break with turbulent

p cresc.

pain.

al tempo

rall.

B *un poco piu lento* ♩ = 52

molto espressivo

p

But all passion, all passion is Vain, all

passion is Vain, I can love not a-gain, Since love would consume me like fire,

p

Lento

And one for me are death and desire

pp

C ALBRECHT.

pp sotto voce

a tempo come primo

Maid-en most fair, I a - dore thee! Such

spell has thy beau - ty cast o'er me, O stay, though but for - one

agitato

accel

mo - ment it be - O stay, O stay, O stay, I

cresc.

f Allegro. = 120

ff

love thee, I love thee, my heart, my

LILY NYMPH.

rall.

Ah mor-tal, en -

heart burns for thee, for thee.

colla voce

f a tempo

p

poco meno mosso ♩ = 72

treat - ing, I glide past thee fleet ing, to list - en were dan - ger, to love thee were

Death.
Fair maiden en - dear - ing, what danger in hear - ing, I love thee, sweet

Ah mor - tal, en - treat - ing, I glide past thee
rang - er, Far more than my breath, Fair maiden, en - dear - ing, what danger in

fleet - ing To love — thee, to love thee were Death, to
hear - ing I love — thee more than my breath,

love — thee, to love — thee, to love thee were —
 I love thee, I. love thee, more — than my

p *cresc.*

Death, — to love — thee —
 breath, — I love — thee I love — thee —

dim.

to love — thee, to love — thee were
 I love — thee, I love thee, more than my

Death.
 breath.

f *a tempo* *If*

E

ALBRECHT.

thou canst but love me, Thy doom, how sweet to share — it, If

p

woe hangs a - bove — thee, My heart shall help thee bear it,

Ah love, ah love, my spir - it yearns for thine,

p *CREMU.*

Give to my arms, — give to my arms, — thy

ff *sf* *sf*

LILY NYMPH.

Ah, no! ah, no! It

form — di - vine

f *sf*

can not be, ah, no! ah,

8...
f p
8 ∞

no! and yet I cannot leave thee so.
(The Lily Nymph ap -

F *piu mosso* ♩ = 76

piu mosso

8

proaches nearer.)
My heart, my heart burns for thee

p

My heart, my heart, what is thou
dear - est,

L.N.

fear - est?

ALB.

I ——— live, I live, but in thy

What power my will en - tranc - es! my

glanc - es, I live but in thy glanc - es,

heart, — what ist, what ist, thou — fear - est?

my heart burns, my heart burns for thee dear - est

SOPRANO I.II.

NYPHS.

(The Lily Nymphs implore her by gestures to return, while the Dryads and Elves show the utmost consternation)

ALTO I.II.

p

p

p Ah, love! ah, love!

ware, be - ware, O fair - est, be - ware, If

love ah, love! Ah, love! what ist thou fear - est?

ah love! my heart burns for thee dear - est!

mor - tal love thou shar - est, Thy doom is sure - ly

(She flings herself into the arms of Sir Albrecht)

molto animato Ah! what is death beside this bliss! who would not dare!

What is death beside this bliss! who would not dare!

spo - ken, If mor - tal love thou shar - est, Thy doom is

molto animato

doom for this kiss Loves rap - tures
 doom for this kiss Loves rap - tures so our
 spo - ken. If love thou shar - est, Be - ware, beware if
 Be - ware, be -

so our hearts are fil - ling, All else is lost in joy so thril - ling,
 hearts are fil - ling, All is lost in joy so thril - ling,
 mor - tal love thou shar - est be - ware be - ware thy doom is sure - ly spo - ken
 ware, be - ware, be - ware, be -

All is lost, is lost in joy so thril - ling.
 All is lost in joy so thril - ling, in joy so
 Be - ware, be - ware, beware, be -
 ware, be - ware, be - ware,
 3 sempre piu 3 stretto 3 3 3 3

Ah what is death be side this
 thril - ling, Ah what is
 ware, be - ware, Be -
 Be -

bliss - who would not dare - - - doom for this
 death be - side this bliss! who would not dare - - - doom for this
 ware, - be - ware, - be - ware, - thy
 ware, be - ware, be - ware, be - ware, be - ware,

kiss who'd not dare doom for this kiss! Ah!
 kiss who'd not dare doom for this kiss! Ah!
 doom - is spo - ken, be - ware, thy doom is spo - -
 ff

K

meno mosso $\text{♩} = 54$

love! _____

(They sink in rapturous embraces)

love! _____

SOP. He

ken 'NYMPHS. He clasps her with kiss - es,

ALTO. He clasps her with kiss - es, Her

TEN. He clasps her with kiss - es, Her

KNIGHTS. He clasps her with kiss - es, Her

BASS

meno mosso, molto largamente

clasp - s her with kiss - es, hearts

ru - by lips stain - ing, In joy - full est bliss - es hearts

ru - by lips stain - ing, In bliss - es, bliss - es hearts

ru - by lips stain - ing,

f know no re - strain - ing, *p* De - li - rious em - bra - cing, *molto cresc.* d -

know no re - strain - ing, *p* De - li - rious em - bra - cing, de -

f ing *p molto cresc.*

L *ff* The Lily Nymphs, with sorrowful gestures move

li - rious em bra - cing, While sad - ly, sad - ly, sad - ly re -

li - rious em bra - cing, While sad - ly, sad - ly, sad - ly re -

slowly backward over the lake. *dim.*

tra - cing our way down the wa - way - ters

tra - cing their way down the wa - way - ters *dim.*

ff *f* *dim.*

We go, the lake's daugh - ters, we go, the lake's daughters.

They go, the lake's daugh - ters, they go, the lake's daughters, they

daugh -

go the lake's daugh - ters

go the lake's daugh - ters

ters, they go they go

piu tranquillo

simili

Scene V.

(The light of morning begins to appear)

Andante tranquillo. ♩ = 54

pp sempre *dolciss.*

8

8

A

pp THE DRYADS With the lisp of light leaves, in the

pp AND ELVES With the lisp of light leaves, in the

8 With the lisp of light leaves,

morn - ning breeze sha - ken, Down the dim for - est aisles, see the gleaming dawn
 dim for - est aisles, see the dawn
 morn - ning breeze sha - ken, Down the dim for - est aisles, see the dawn
 8... in the morn - ning breeze sha - ken, Down the for - est aisles, see the dawn

wa - ken, Soft - est glow,
 wa - ken, Soft - est glow,
 wa - ken, Soft - est glow,

faint - est flush, soft - est glow,
 faint - est flush, soft - est glow, as the lake rip - ples
 faint - est flush, soft - est

faint - est flush, faint - est flush,
quick - en, faint - est flush, in the sky wax and
glow, faint - est flush, faint - est

soft est glow, *p*
thick - en, Till they die on the beach, in the
flush,

in the sky wax and
sky - wax and thick - en,
in the sky wax and

B

thick en. thick en. *p* Fast the morn - ing star — fades like a

p Fast the morn - ing star — fades like a
pearl dropped in wine, fast the

f Fast the morn - ing star — fades, like a
pearl - dropped in wine, fast the morn - ing star — fades,
morn - ing star — fades, like a

cresc.
As more clear and more
As more clear
cresc.
As more
cresc.
As more clear

pearl dropped in wine,
As more clear
As more clear
As more clear

pearl dropped in wine,
As more clear
As more clear

pearl dropped in wine,
As more clear

near doth the com ing day shine, as more clear doth the
and more near doth the com ing day shine,
near doth the com ing day shine, as more clear doth the
and more near doth the com ing day shine,

com ing day shine, for the night is at end.
The
The
com ing day shine,
for the night, the night is at

see the gleam ing dawn
 night is at end and the trembling leaves sha - ken, see the
 night is at end and the trembling leaves sha - ken, see the
 end. down the dim forest aisle see the gleaming dawn

D.

wa - ken,
 dawn wa - ken,
 dawn wa - ken,
 wa - ken,
 wa - ken,

pp sotto voce soft - est glow, see the gleam ing dawn
 soft - est glow, see,
pp faint est flush, soft - est glow, see,
pp

wa - ken, soft - est
soft - est glow, soft - est
pp faint - est flush soft - est
soft - est, soft - est

calando

calando

glow.
ppp
ppp glow.
ppp

8

calando

ppp

Scene VI.

SOLO and CHORUS of NYMPHS.

A commotion is heard over the water, and the voice of the Lake Spirit is heard from the depths.

Allegro con spirito. ♩ = 118

THE LAKE SPIRIT.

A

turn, re - turn, return ye li - ly maid - ens, re - turn once

more, once more your snowy sem - blance take. A - gain my

spells, my spells with might en - chain you, That nought, that

B

nought ——— your charm-ed sleep may break.

A - gain my spells, my spells have

power, Now ——— comes the morn - ing hour.

il doppio piu lento

THE LILY NYMPHS. Backward re.turning we

dim. - - in

il doppio piu lento

has - ten, Back to the lake wherewe sleep.

pp

pp

pp

THE LAKE SPIRIT.

Re -

Soon in the sun beams will glis - ten, Cool dew-y tears which we weep. —

p

p

C *Tempo I.* ♩ = 116

turn, re - turn, ye li - ly maid - ens,

p

And float once more — up - on — the tide, Un - less the

p

p

fire of love has touched you And mortal

cres

won you to his side, Then shall

cen *do* *molto* *ff*

ye blight-ed fall and death make

sf *f* *rit* *ad lib.* *sf colla voce*

end of all.

sf *ff* *a tempo*

Il doppio piu lento

p

THE LILY NYMPHS. Backward return-ing we has - ten, Back to the lake where we

p

sleep, Fa ding like mist wreathes that glis - ten,

p

THE LAKE SPIRIT.

D *Tempo* 1. $\text{♩} = 116p$

Re -

Fa ding a way while we weep.

p *f* *p*

turn, re - turn, ye li - ly maid - ens. Un -

p *p*

less the taint of love ye know, Then blight - ed

p *f*

fall your beau - ty ho ly

with - erd and stained your leaves of

snow once more

once more once more my spells have

power

ad lib.

Now _____ comes the morn - - ing



E

hour.

ff *a tempo* *dim.*



p *f* *p*



sempre dim. e rit. *pp*



Scene VII.

Molto moderato. ♩ = 56

pp THE LILY NYMPH.

The doom up - on me falls, a - las! a -

las! On the lake's bo - som as be - fore With my white

pp sis - ters shall I float no more, in

love - liness, no more, no more.

A
ALBRECHT.

triquillo

pp

Poco animato. ♩ = 63

Nay, what is doom a - gainst our love!

p

Heart's dear - est thou, heart's dear - est thou, can

spells di - vide my heart from thine!

cresc.

Lean on my breast, and on - - ly think Of this sweet

rap - ture so di - vine.

B THE LILY NYMPH. ♩ = 66

Too late! too late!

soon will be sleep - ing, The li - lies all, save I a -

piu agitato ♩ = 72

lone, — save I a lone.

ALBRECHT.

Ah! bit - ter woe, what blight is creep - ing oer

those clear eyes, that peer - less shone!

C

Farewell, — farewell, — fa — tal the spell, —

Ah! bit — ter

fare — well, — fa — tal the spell. —

woel. — Ah! bit — ter woel. —

molto con brio

ah! leave me not, my life is in thy keep — ing.

D = 76

Heart's dearest thou, — would I might re — main. — Heart's dearest

Ah — leave me not,

thou. Heart's dear, est thou.

Ah! leave me not, Ah! leave me not, to bit - ter

Ah! fa - tal, fa - tal

bit - ter weep - ing, Ah! leave me not, ah!

sempre piu animato

spell - too late, too late, Fare -

leave me not. Ah! woe, ah! woe,

well, Fare - well,

Ah! bit ter woe,

cresc. e accel.

(She kisses him passionately, then releases herself from his embrace and glides down again to the lake where she stretches up her arms in farewell)

E *Recit.*

well. Ah! fa-tal

ah! woe.

Allegro. ♩ = 116

ff sf

Recit.

a tempo *tempo ad lib sempre piu lento* (She sinks from sight)

spell, fare-well, fare-well, Heart's dearest, I for thee am slain.

meno f p pp rall.

SOP. **F** *sotto voce* (The mist again conceals the lake for a moment. When it

pp

THE LILIES. The doom on her falls as be-

ALTO. *pp*

Lento. ♩ = 54

pp

lifts the Nymphs are gone, and the lilies are again on the water)

fore, Once more to blossoms turn-ing, Un-touched by pas-sions yearn-ing we

To blos-soms turn-ing

pp
float, But she is there no more.

G ALBRECHT. *assai agitato*
Heart's dearest thou, where are thou sleeping?
Allegro. $\text{♩} = 120$

pp *sf*

(He flings himself into the lake)
I plunge to seek thine arms a - gain.

sf

ff sf *strepitoso* *tr tr* *ff f*

TENOR. **H** Lento. $\text{♩} = 60$
THE KNIGHTS. BASS. Ah! he has plunged in the lakes night black

Lento.
mf *p* *rit.* *pp* *pp*

sf wa - ters, *p* He is gone, and no lon - ger our pleading can

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a forte (*sf*) dynamic and a half note 'wa - ters,' followed by a rest, then a piano (*p*) dynamic for 'He is gone,' and another rest, and finally 'and no lon - ger our pleading can'. The piano accompaniment consists of chords and moving lines in both hands, with a prominent eighth-note pattern in the right hand.

hear. Van - ished like mist wreathes the lakes lovely

The second system continues the vocal line with 'hear.' followed by a rest, then 'Van - ished like mist wreathes the lakes lovely'. The piano accompaniment features a melodic line in the right hand with a slur over several measures, and a bass line with chords.

daugh - ters, *pp* On - ly one li - ly floats faded and

The third system shows the vocal line with 'daugh - ters,' followed by a rest, then a piano-piano (*pp*) dynamic for 'On - ly one li - ly floats faded and'. The piano accompaniment includes a melodic line in the right hand with a slur and a fermata, and a bass line with chords.

sere.

espress.

The fourth system shows the vocal line with 'sere.' followed by a rest. The piano accompaniment features a melodic line in the right hand with a slur and a fermata, and a bass line with chords. The dynamic marking *espress.* is present.

J

piu mosso

pp p f p

sf p f p

K

f mf f mf f

sf ff

L

sf dim. sempre

p pp

dim. pp attacca

EPILOGUE.

Andante sostenuto assai. ♩ = 63
ELVES

ELVES *p*

DRYADS Ah! li - ly maid, fare thee well, and for-

KNIGHTS Ah! li - ly maid, fare well, and for-

Andante sostenuto assai.

pp

ev - er, fare well, gal-lant knight, tru-est lov-ers, fare

Fare thee well, li - ly maid,

well.

Doom with its spell fondest bo - soms will

Fare thee well, gal-lant knight,

pp

Leav - ing but blight of their pas - sion to
 sev - er, Leav - ing
 Fare thee well li - ly maid

tell. Fare thee well,
 Leav - ing but blight of their pas - sion to tell,
 Fare thee well, gal - lant knight Fare well

A
 Fare thee well, li - ly maid,
 woe, hear we to the bride, Who for her love doth

Fare thee well, gal-lant knight,
 Fare thee well gal-lant
 bide, Woe bear we to the bride, Who

piuf

p Fare thee well, li-ly maid, Ah! li-ly
 knight, fare thee well, Ah! li-ly
 for her love doth bide, Ah! li-ly

B_f

p *cresc.* *f.*

maid, fare thee well, and for - ev - er, fare - well, gal-lant
 gal-lant knight,
 maid, fare thee well, and for - ev - er, fare - well, gal-lant

knight, tru - est lov - ers, fare - well, Fare - well, fare -
 knight, tru - est lov - ers, fare - well, Farewell, fare -
 knight, fare - well,

well, li - ly maid, and fore - ev - er, fare - well, gal - lant
 li ly maid, and fore - ev - er, fare - well, gal - lant
 well, li - ly maid, and fore - ev - er, fare - well, gal - lant
 fare thee well gal - lant

knight, tru - est lovers, fare - well, fare - well, fare -
 knight, tru - est lovers, fare - well, fare - well, fare -
 knight - fare thee well, fare - well, fare - well, fare -

well, li - ly maid, and for - ev - er, fare - well, gallant knight, li - ly
 well, li - ly maid, and for - ev - er, fare - well, fare - well, li - ly

D

maid, tru - est lov - ers, fare - well, Fare - well, Fare -
 maid, tru - est lov - ers, fare - well,
 fare thee fare - well,

well, Fare - well, Fare -

well,
pp Fare - well, Fare - well, fare - well,
Fare - well, Fare - well, Fare -

This system contains the first three staves of music. The top two staves are vocal lines with lyrics. The third staff is the piano accompaniment. The lyrics are: "well," followed by "Fare - well, Fare - well, fare - well," and "Fare - well, Fare - well, Fare -". The piano part features a melodic line with slurs and a bass line with sixteenth-note patterns.

pp Fare - well,
pp Fare - well,
well,
pp Fare - well,
pp Fare -

This system contains the next three staves. The lyrics continue: "Fare - well," "Fare - well," "well," "Fare - well," and "Fare -". The piano accompaniment includes a prominent sixteenth-note figure in the bass line, marked with a '6' for a sextuplet.

FINE.
Fare - well, Fare - well,
well, Fare - well.

This system contains the final three staves. It concludes with the word "FINE." in the right margin. The lyrics are "Fare - well, Fare - well," and "well, Fare - well.". The piano accompaniment features a final melodic flourish in the bass line, marked with an '8' for an octuplet.

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