

THE
MERMAID
BY
JULIAN EDWARDS



83708

THE MERMAID

CANTATA

FOR

SOPRANO AND TENOR SOLI, CHORUS AND ORCHESTRA

THE POEM BY

DANIEL AMADEUS ATTERBOM

THE MUSIC BY

JULIAN EDWARDS

PRICE, ONE DOLLAR

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Descriptive Notes of "THE MERMAID."

The orchestral introduction to "The Mermaid" is largely built upon representative themes which help to lend dramatic color to the poetic basis and atmosphere of the cantata. The themes in question may be almost said to epitomize the story, and the ear quickly grasps their significance as they appear and reappear later during the course of the work.

From the outset of the Allegro agitato a quivering of violins and a restless rolling figure in the deeper instruments proclaim the vicinage of the sea. By degrees through the turmoil of the waves there becomes perceptible a refrain of three notes (two short, one long,) like a distant call, gradually coming nearer, until at last given out in penetrating accents by the horns and corno inglese The Mermaid is rising from her ocean depths, and this is the first of four distinct motives that will hereafter be identified with her. They may be thus designated:—the "Call" theme; 2nd the "Rune" theme (wood wind and harp;) the "Magic Spell" theme (clarinet in arpeggios) and the theme of "Beauty" or "Fascination" (andante sostenuto wood wind and strings.)

Alternating with these melodious phrases are themes that suggest the presence and passionate declarations of the Youth, who is so quickly to yield liberty and existence to the too lovely Mermaid. One vigorous triplet passage should particularly be noted in this association. The chromatic figure of the "Sea" theme gracefully intertwines with the melody of the andante; then the agitation of the waves slowly subsides, and the music proceeds without interruption into the opening chorus.

This opening chorus "Leaving the Sea" sets out with the suave melody of the Andante (D flat,) the "Call" theme being heard in the orchestra. The description of the Mermaid in her robe of "lustrous pearls" is given in an appropriate grazioso movement, already heard in the prelude. The maiden herself is announced by the "Magic Spell" motive, wherewith the flute and clarinet accompany her "Rune" theme as she bids the Youth follow her to her coral island home. It will be observed that the thematic idea evolved from this illusion to the runes which the Youth "inscribes in the sand" plays an important part in the structure of the Mermaid's opening song. It pervades in one form or another most of the insinuating phrases allotted to her; while the Youth responds in energetic passages of his own, and the chorus takes up the task of narration and comment upon the progress of the scene.

Soon the Mermaid begins her alluring Dance of Fascination. It is in the rhythm of a valse lente, and brings into great prominence the "Call" theme, which the Mermaid here uses as a kind of ritornello and repeats it again and again with other counter melodies as she glides languidly over "the pearl-strewn sand." At the same time the youth gives unrestrained utterance to his passionate admiration. "Blithely she dances," he cries, and the chorus echoes him with ever-increasing vigour, now in imitative passages, now in broad massive harmonies, but always in rhythm with the graceful swing of the waltz. Throughout the orchestra supports the voices with infinite variety of color and resource.

At length the dance ceases. The Mermaid again pleads to the Youth in tender accents to follow her, while the "Rune" and "Fascination" motives are once more heard. A moment of hesitation; another persuasive word; then the Youth, "Heaven and earth abjuring," sinks into the Mermaid's arms. The tragedy now begins; and the music tells its story graphically enough. An animated allegro agitato depicts the rolling in of the waves, and accompanies the pleading outbursts of the Youth, as he calls upon his runes to save him, and the mocking answers of the victorious Mermaid. A dramatic chorus (allegro maestoso) describes how the waters part to engulf them both in its surging depths.

The orchestra continues the tale of woe in an interlude which brings into prominence more than one familiar theme. By degrees it grows calmer, and the fateful "Call" motive leads the way to a smooth and restful Andante sostenuto, furnishing a fitting framework for the imposing choral epilogue which concludes the cantata. Here, again, the leading motives reappear, perhaps less persistently than heretofore, but always with appropriate effect, and helping to worthily complete the symmetrical organic structure of the work.

HERMAN KLEIN.

THE MERMAID

The Poem by
DANIEL AMADEUS ATTERBOM

Music by
JULIAN EDWARDS

Allegro agitato.

PIANO

The musical score is written for piano and consists of five systems of music. The first system is marked "PIANO" and "Allegro agitato." The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The score features various dynamics including forte (f), piano (p), and pianissimo (pp), as well as triplets and slurs. A section marked "A" begins in the fourth system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has four flats. The music includes a *cresc.* marking and a slur over a melodic line in the right hand.

Second system of musical notation, continuing the piece. It includes dynamic markings *f* and *ff*, and a triplet of eighth notes in the right hand.

Third system of musical notation, marked with a square box containing the letter 'B'. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Fourth system of musical notation, including a *ff* dynamic marking and a triplet of eighth notes in the right hand.

Fifth system of musical notation, featuring a triplet of eighth notes in the left hand.

Sixth system of musical notation, concluding the page with a triplet of eighth notes in the left hand.

C

rit.

un poco rit. p

D

Largamente.

f ff

un poco rit.

E *a tempo.*

First system of musical notation for section E. The treble staff contains a series of chords with a melodic line on top. The bass staff contains a series of chords with a melodic line on top. The dynamic marking *p* is present in the first measure.

Second system of musical notation for section E. The treble staff continues with chords. The bass staff features a melodic line with triplet markings (3) and a *dolce.* dynamic marking.

Third system of musical notation for section E. The treble staff continues with chords. The bass staff features a melodic line with a *cresc.* dynamic marking.

Fourth system of musical notation for section E. The treble staff continues with chords. The bass staff features a melodic line with a *cresc.* dynamic marking.

F

Section F musical notation. The treble staff continues with chords. The bass staff features a melodic line with a *ff* dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a series of chords and eighth notes, while the bass staff has a more sparse accompaniment with some accents.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking and features a prominent melodic line in the bass staff with a long slur.

Third system of musical notation, showing further development of the musical themes. A piano (*p*) dynamic marking is present, and the bass staff continues with a melodic line.

Fourth system of musical notation, marked with a square box containing the letter 'G' and the tempo instruction *Meno mosso.* It includes a *decresc.* (decrescendo) marking and a *pp* (pianissimo) dynamic marking.

Fifth system of musical notation, concluding the page. It features a *f* (forte) dynamic marking in the bass staff and a *pp* (pianissimo) dynamic marking in the treble staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a series of chords in the right hand and a single note in the left hand. A dynamic marking of *f* (forte) is placed above the first measure. The system concludes with a double bar line.

Second system of musical notation. It begins with a square box containing the letter 'H'. The right hand features a complex, rapid passage of notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present. The system ends with a double bar line.

Third system of musical notation. The right hand continues with intricate passages, including a triplet of notes. The left hand has a melodic line with a dynamic marking of *p* (piano). The system concludes with a double bar line.

Fourth system of musical notation. The right hand features a series of chords with accents. The left hand has a melodic line with a dynamic marking of *f*. The system concludes with a double bar line.

Fifth system of musical notation. It begins with a square box containing the letter 'I'. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a melodic line with a dynamic marking of *p*. The system concludes with a double bar line.

decresc.

pp

un poco meno.
dolce.

f

accel.

K a tempo
ff
un poco rit.

un poco meno.

pp
con espressione.
p.

f

accel e cresc.

First system of musical notation, measures 1-2. The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets and a sustained chord.

Second system of musical notation, measures 3-5. The right hand continues the melodic line with slurs. The left hand has a bass line with triplets and slurs.

Third system of musical notation, measures 6-8. Includes a 'M' marking above the right hand and 'fp' markings below the left hand. The right hand has a sixteenth-note run.

Fourth system of musical notation, measures 9-11. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

Fifth system of musical notation, measures 12-14. Includes 'decresc.' and 'p' markings. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

Sixth system of musical notation, measures 15-17. Includes 'pp rall.' marking. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains a complex rhythmic pattern with a '5' marking under a group of notes.

Andante sostenuto.

Second system of musical notation, starting with the tempo marking "Andante sostenuto." and dynamic markings "pp" and "f". It includes a "5" marking in the bass line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The bass line has a "pp" dynamic marking.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a "f" dynamic marking and "6" markings in the bass line.

1

Fifth system of musical notation, starting with a boxed "1" and dynamic markings "pp dolce." and "un poco cresc."

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a "fp" dynamic marking and a "5" marking in the bass line.

2
L'istesso Tempo.

The first system of music consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A sixteenth-note triplet is marked with a '6' in the final measure of the system.

The second system contains four measures. It begins with a sixteenth-note triplet in the left hand, marked with a '6'. The right hand continues with a melodic line. A piano dynamic marking (*p*) is present in the second measure.

The third system consists of four measures. The right hand has a melodic line with some rests. The left hand features a rhythmic accompaniment with eighth notes. A forte dynamic marking (*f*) is indicated in the second measure.

The fourth system contains four measures. The right hand has a melodic line with a piano dynamic marking (*pp*) in the second measure. The left hand provides a steady accompaniment with eighth notes.

3

The fifth system consists of four measures. The right hand plays a continuous sixteenth-note pattern, while the left hand has a more active accompaniment with eighth notes and some rests.

The sixth system contains four measures. The right hand continues with a sixteenth-note pattern. The left hand has a rhythmic accompaniment. A piano dynamic marking (*p*) is present in the second measure.

4 *pp*

Soprano
Leav-ing the sea, the pale moon

Alto.
Leav-ing the sea, the pale moon

Tenor.
Leav-ing the sea, the pale moon

Bass.
Leav-ing the sea, the pale moon

lights the strand.

lights the strand.

lights the strand.

lights the strand.

5

Trac-ing old runes, a

Trac-ing old runes, a

Trac-ing old runes, a

Trac-ing old runes, a

youth in - scribes the sand.

youth in - scribes the sand.

youth in - scribes the sand.

youth in - scribes the sand.

6 *mp* Leav - ing the sea, the

mp Leav - ing the sea, the

pp Leav - ing the sea, the

pp Leav - ing the sea, the

pp Leav - ing the sea, the

pale moon lights the strand.

pale moon lights the strand.

pale moon lights the strand.

pale moon lights the strand.

Trac - ing old runes, a youth in - scribes the

Trac-ing old runes, trac-ing old runes, a youth in - scribes the

Trac-ing old runes, trac-ing old runes, a youth in - scribes the

Trac-ing old runes, trac-ing old runes, a youth in - scribes the

sand, a youth in - scribes the sand.

sand, a youth in - scribes the sand.

sand, a youth in - scribes the sand.

sand, a youth in - scribes the sand.

7

And by the rune - ring

And by the rune - ring

mf *tr* *tr* *tr* *tr*

waits a wom - an fair,

waits a wom - an fair,

and by the

and by the

f

waits a wom - - - an

waits a wom - an

rune - ring waits a wom - an

rune - ring waits a wom - an

cresc.

8

fair,

fair, Down to her feet ex - tends her

fair,

fair,

p

drip - ping hair, Down to her
Down to her feet ex - tends her

feet, Down to her feet ex -
drip - ping hair. Down to her
Down to her feet ex - tends her

9 *f*
Down to her feet ex - tends her
tends her hair, her drip - ping
feet, ex - tends her drip - ping
drip - ping hair. Down to her

drip - ping hair. And by the rune - ring

hair. And by the rune - ring

hair. And by the rune - ring

feet. And by the rune - ring

waits a wom - an fair, to her

waits a wom - an fair, Down to her

waits a wom - an fair, Down to her

waits a wom - an fair, Down to her

10

feet ex - tends her hair.

feet ex - tends her drip - ping hair.

feet ex - tends her drip - ping hair.

feet ex - tends her hair.

decrease.

un poco rit.

11 Grazioso.

Wov-en of lus-trous pearls — her robes ap-pear,

Wov-en of lus-trous pearls — her robes ap-pear,

Wov-en of lus-trous pearls — her robes ap-pear,

Wov-en of lus-trous pearls — her robes ap-pear,

pp

pp

Thin as the air and as — the wa-ter clear.

Thin as the air and as — the wa-ter clear.

Thin as the air and as — the wa-ter clear.

Thin as the air and as — the wa-ter clear.

Lift-ing her veil _____ with

Lift-ing her veil _____ with

Lift-ing her veil _____

Lift-ing her veil _____

cresc.

milk white hand, she shows

milk white hand, she shows

with milk white hand she shows

with milk white hand she shows

cresc.

Eyes in whose deeps _____ a dead-ly fire _____

Eyes in whose deeps _____ a dead-ly fire _____

Eyes in whose deeps _____ a dead-ly fire _____

Eyes in whose deeps _____ a dead-ly fire _____

f

.888-86

glows. _____

glows. _____

glows. _____

glows. _____

p

un poco rit.

a tempo

Blue are her eyes: _____ she _____

Blue are her eyes: _____ she looks up-on him, she

Blue are her eyes: _____ she looks up-on him, she

Blue are her eyes: _____ she _____

a tempo

mp

cresc.

looks up - on him _____

looks up - on him _____

looks up - on him _____

looks up - on him _____

f

trium

trium

13

bound, As by a spell, he views their gulf pro-
 bound, As by a spell,
 bound, As by a spell, he views their gulf pro-

found. Heav'n and death are
 he views their gulf pro - found. Heav'n and death are
 found. Heav'n and death are there:
 found. Heav'n and death are there: Heav'n and death are

there: in his de - sire, He
 there: in his de - sire, He
 Heav'n and death are there: in his de - sire, He
 there: in his de - sire, He

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

14 *ff.* *accel.*

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

ff. *accel.*

fire, he

fire, he feels the

fire, he feels the

fire, he

Largamente

15

a tempo

feels the heat of fire.
 heat the heat of fire.
 heat the heat of fire.

sva feels the heat of fire. *loco.*

ff
a tempo

decresc. *rit.*

Meno mosso.
Mermaid.

Five staves of piano introduction music in 4/4 time, key signature of one flat. The music is mostly rests, indicating a quiet or silent introduction.

Meno mosso. *espressivo.*

Piano accompaniment for the Mermaid section. It begins with a piano introduction in 4/4 time, key signature of one flat, marked *p*. The music then moves into an expressive section marked *espressivo.* The right hand features a melodic line with slurs and ornaments, while the left hand provides a harmonic accompaniment with chords and moving lines.

con grazia.

The

Vocal lines for the Mermaid section. The lyrics are: "Gra - cious-ly smil - ing, now she whis - pers low: The". The music is in 4/4 time, key signature of one flat. The vocal lines are marked *p* and *pp*, with a *rit.* marking. The lyrics are repeated on three staves.

now she whis - pers low: _____

Piano accompaniment for the vocal lines. It includes a piano introduction in 4/4 time, key signature of one flat, marked *p*. The music then moves into an expressive section marked *pp rit.* The right hand features a melodic line with slurs and ornaments, while the left hand provides a harmonic accompaniment with chords and moving lines.

16

runes are dark, would you their meaning know?

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

Fol - low! Fol - low! my dwell - ing

The second system continues the vocal and piano parts. The vocal line has a half note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment maintains the eighth-note texture.

is as dark and deep;

The third system shows the vocal line with a half note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment features a section of triplets in the right hand, marked *pp* (pianissimo).

con espansi ve.
You, you a - lone, You, you a - lone,

The fourth system begins with the instruction *con espansi ve.* The vocal line has a half note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment includes a section with sixteenth-note patterns in the right hand and a bass line in the left hand.

its treasure vast shall keep!

[17] The Youth

Where is your dwelling, charming maid, now say?

Mermaid

Built on a cor-al is-land far a-way,

grazioso

Crys-talline, gold-en, floats that cas-tle free,

un poco rit.

Meet for a love-ly daughter of the sea!

pp

pp

pp

pp

Still he de - lays and mus - es, on the strand;

Still he de - lays and mus - es, on the strand;

Still he de - lays and mus - es, on the strand;

Still he de - lays and mus - es, on the strand;

p

Chorus.

f

f

f

f

Now the al - lur - ing maid - en grasps his hand.

Now the al - lur - ing maid - en grasps his hand.

Now the al - lur - ing maid - en grasps his hand.

Now the al - lur - ing maid - en grasps his hand.

19 Mermaid

Ah! Do you trem-ble, you who were so bold?

pp

The Youth' Yes, for the heav- ing break - ers

fp

Mermaid Let not the mounting waves your are so cold! —

p

affettuoso. spir - it change! Take, as a charm, my

L.H.

un poco rit.

ring with sea - runes strange,

L. H.

Detailed description: This system contains the first two measures of the piece. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "ring with sea - runes strange,". The piano accompaniment consists of two staves (treble and bass clefs). The right hand (R.H.) has a melodic line with some triplets. The left hand (L.H.) has a bass line with several triplets. The tempo marking "un poco rit." is at the top right.

20

Here is my crown of wa - ter lil - ies white,

mf

Detailed description: This system starts at measure 20. The vocal line continues with the lyrics "Here is my crown of wa - ter lil - ies white,". The piano accompaniment features a more active bass line with many sixteenth notes. The dynamic marking "mf" is present in the piano part.

Here is my harp, my harp, with

cresc. *f*

Detailed description: This system contains the next two measures. The vocal line has the lyrics "Here is my harp, my harp, with". The piano accompaniment shows a clear crescendo in the bass line, marked with "cresc." and "f".

21

hu - man bones be - dight.

decresc.

Detailed description: This system starts at measure 21. The vocal line concludes with the lyrics "hu - man bones be - dight.". The piano accompaniment features a decrescendo in the bass line, marked with "decresc.". The system ends with a double bar line.

The Youth

un poco più mosso

f *>*

What say my Fa - ther and my Moth - er

dear? what says my God, Who

ff *>*

22

bends from heav'n to hear?

Mermaid

largamente

Fa-ther and Moth-er in the church-yard lie. — As for thy God, he

pp *fp* *pp* *fp* *colla voce.*

deigns not to re - ply, _____ The Youth

Ah! _____

cresc.

Mermaid

Ah _____

Ah! _____

cresc. ed accel.

b².

23 Allegretto ma non troppo

Ah _____ Ah _____

cresc.

First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melodic line with eighth notes and triplets, while the left hand provides a bass line with quarter notes and eighth notes. A *cresc.* marking is present in the second measure.

Second system of musical notation, measures 5-8. The right hand continues with melodic lines and triplets, and the left hand maintains a steady bass line. A *cresc.* marking is present in the sixth measure.

Third system of musical notation, measures 9-12. Measure 9 contains a *ff* dynamic marking. Measure 10 features a hairpin crescendo. Measure 11 contains a *p* dynamic marking. A box containing the number 24 is located above the right hand staff in measure 11.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. A *f* dynamic marking is present in measure 15.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. A *p* dynamic marking is present in measure 18.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. A *cresc.* marking is present in measure 22.

25

Mermaid

f

Ah! Ah! Ah!

This system features a vocal line with three 'Ah!' notes and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the bass clef and a melody in the treble clef with triplets. The key signature has three flats, and the time signature is 4/4.

elegantemente.
Ah! Ah! Ah!

mp

The second system continues the piece with the instruction 'elegantemente.' and a mezzo-piano (*mp*) dynamic. The piano accompaniment features a more active bass line with eighth-note runs.

Ah! Ah!

This system shows the vocal line with two 'Ah!' notes. The piano accompaniment continues with its characteristic eighth-note patterns.

cresc.
Ah! Ah! Ah!

cresc. *f*

The final system includes the instruction 'cresc.' (crescendo) and a forte (*f*) dynamic. The piano accompaniment becomes more intense, with a more complex bass line.

Musical score system 1. It consists of a vocal line and a piano accompaniment. The vocal line has two instances of the word "Ah!" with a long horizontal line underneath. The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature has three flats.

Musical score system 2. It begins with a measure number "26" in a box. The vocal line has another "Ah!" with a long horizontal line. The piano accompaniment continues with similar textures, including a dynamic marking of *f* (forte) in the right hand.

Musical score system 3. This system shows the vocal line with a melodic line and the piano accompaniment with a more active right hand and a steady bass line.

Musical score system 4. The vocal line has a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dynamic markings of *p* (piano) and *mp* (mezzo-piano).

cresc.

cresc.

Mermaid

27

Youth

Blithe - ly she dan -

f

mf

fp

ces on the pearl - strewn sand,

28

p

f

Smit - - ing the bone - - harp

with her grace - ful hand.

29 Blithe -

ly she dan - ces, Blithe - ly she

30 Youth

dan - ces, Blithe -

p Blithe-ly she dan - ces on the pearl - strewn sand, *cresc.*

p Blithe-ly she dan - ces on the pearl - strewn sand, *p*

Blithely she *p*

Blithely she

p *cresc.*

ly dan - ces on the

smit-ing the bone - harp with her grace

smit-ing the bone - harp with her grace

dan - ces smit-ing the bone - harp with her grace

dan - ces smit-ing the bone - harp with her hand.

decresc.

31

pearl - strewn sand.
 - - ful hand.
 - - ful hand.
 - - ful hand.
 Blithe - - ly she dan - ces,

Tenor

Bass

Blithe - - ly she
 she dan - ces on the pearl strewn sand, she blithe - ly

dan - ces, she dan - ces on the pearl - strewn
 dan - ces on the sand, smit - ing the bone - harp

Blithe - - - ly she
 sand, she blithe - ly dan - ces,
 with her grace-ful hand, with her hand,

dan - ces, she dan - ces on the pearl - strewn
 dan - ces on the sand, Smit - ing the bone - harp
 She dan - ces on the

Blithe - - - ly she dan - ces blithe-ly
 sand, she blithe - ly dan - ces on the sand, She
 with her grace - ful hand.
 pearl - strewn sand, smit-ing the
cresc. *gva.* *loco*

dan - ces on the pearl - strewn sand, she dan - ces on
 blithe - ly dan - ces on the sand, smit - ing her
 She blithe - ly dan - ces, dan - ces
 bone - harp with her grace -

Youth 33

Fair
 the pearl - - strewn sand.
 bone - harp with her grace - ful hand.
 on the pearl - - strewn - - sand.
 - - - - - ful hand.
decrease.
f

34

is her bo - - som,

through

through

White

her thin robe seen,

her thin robe seen,

Fair is her bo - som,

Fair is her bo - som,

pp

cresc.

as a swan

be - held

be - held

p

Mermaid. *tr*

Youth. Ah!

be - held through rush - es green.

through - rush - es green.

through - rush - es green.

White as a swan.

White as a swan.

35

White as a
 Fair is her bo - - som,
 Fair is her bo - - som,
 Fair
 Fair

f

36

Ah Ah
 swan be-held thro' rush - es green.
 White as a
 White as a
 White as a
 White

Fair is her bo - som, thro' her
 swan be-held thro' rush - es green.
 swan be-held thro' rush - es green.
 swan be-held thro' rush - es green.
 as a swan.

cresc.

un poco rit.
 Ah Ah Ah Ah
 thin robe seen, Ah
 Blithely she dan - -
 Blithely she dan - -
 She dan - -
 She dan - -

p

rit.

a tempo

Fair is her bo - som, through thin robes seen,
 ces. She blithe - ly
 ces. She blithe - ly
 ces.

a tempo

mf

White as a
 dan - ces on the pearl - strewn sand.
 dan - ces on the pearl - strewn sand.
 on the pearl - strewn sand,
 on the pearl - strewn sand,

swan seen thro' rush - es green,

She

She

Blithe - -

Blithe - - - ly she

39

Blithe - -

dan - ces on the pearl - strewn sand.

dan - ces on the pearl - strewn sand.

ly she dan - - ces.

dan - - ces.

ly she dan - ces on the

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

40 *p cresc.*

A!

pearl - strewn sand,

pp Blithe - ly she dan - ces

pp Blithe - ly she dan - ces

pp Blithe - ly she dan - ces on the pearl -

Blithe - ly she dan - ces on the pearl -

cresc.

Smit — ing the
 on the pearl - strewn sand,
 on the pearl - strewn sand,
 strewn sand,
 strewn sand,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of four staves, with lyrics: "Smit — ing the on the pearl - strewn sand, on the pearl - strewn sand, strewn sand, strewn sand,". The piano accompaniment is shown in grand staff notation with triplets and slurs.

bone - - harp with her grace - ful
 Smit - ing the bone - harp
 Smit - ing the bone - harp
 Smit - ing the bone - harp
 Smit - ing the bone - harp

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line consists of five staves, with lyrics: "bone - - harp with her grace - ful Smit - ing the bone - harp Smit - ing the bone - harp Smit - ing the bone - harp Smit - ing the bone - harp". The piano accompaniment continues with triplets and slurs.

Ah!

hand.

mp with her grace - ful hand.

mp with her grace - ful hand.

mp with her grace - ful hand.

mp with her grace - ful hand.

cresc.

ff Fair is her

Fair is her bo - -

Fair is her bo - -

f

Ahl

bo - - som, White as a swan

som, White as a swan

som, White as a swan

through her thin robes seen, be - held thro'

through her thin robes seen, be - held thro'

42

Ahl

She blithe - ly dan - ces,

She dan - ces,

She dan - ces,

rush - es green, She dan - ces,

rush - es green, She dan - ces,

ff Ah!

cresc. she blithe - ly dan - ces, Blithe - ly

she dan - ces, *ff* Blithe -

she dan - ces, Blithe - *ff*

She dan - ces, Blithe -

She dan - ces, Blithe -

sva

ff

Ah!

she dan - ces on the pearl - strewn sand,

ly she dan - ces,

ly she dan - ces,

ly she dan - ces,

ly she dan - ces,

ly she dan - ces,

s *loco*

accel. *f* Ah! Ah!

p cresc. *f* Blithe - - - ly she

p Smit-ing the bone - harp with her

p Smit-ing the bone - harp with her

p Smit-ing the bone - harp with her

p Smit-ing the bone - harp with her

accel. *p cresc.* *f* *ff* Ah! Ah!

Largamente dan - - - ces on the

ff grace - ful hand. Blithe-ly she dances

ff grace - ful hand. Blithe-ly she dances

ff grace - ful hand. Blithe-ly she dances

ff grace - ful hand. Blithe-ly she dances

Largamente *ff*

44

rit. *a tempo*

pearl - strewn sand.

on the pearl - strewn sand.

on the pearl - strewn sand.

on the pearl - strewn sand.

on the pearl - strewn sand.

rit. *a tempo* *ff*

Sua

Maestoso.

45

First system of musical notation for measures 45-46. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present.

Second system of musical notation for measures 47-48. The right hand continues the eighth-note pattern. The left hand has a more active role with chords and moving lines.

Third system of musical notation for measures 49-50. The right hand continues the eighth-note pattern. The left hand features sustained chords and moving lines.

Fourth system of musical notation for measures 51-52. The right hand continues the eighth-note pattern. The left hand has a more active role with chords and moving lines. A dynamic marking of *decresc.* is present. Measure 52 is marked with a box containing the number 46. The system concludes with the instruction *p ma ben marcato*.

Fifth system of musical notation for measures 53-56. The right hand features a complex texture with many beamed notes and slurs. The left hand has a more active role with chords and moving lines.

Sixth system of musical notation for measures 57-60. The right hand features a complex texture with many beamed notes and slurs. The left hand has a more active role with chords and moving lines. A dynamic marking of *pp rall.* is present.

47

Moderato assai.

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes a *dolce* marking.

Mermaid

Musical score for the second system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes a *p* marking.

Fol - low me, youth! Fol - low me, youth!

Musical score for the third system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes an *affrettando* marking.

through o-cean deeps we'll rove;

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes a *rit.* marking.

48

meno mosso

There is my cas - tle

in its cor - al grove;

There the red branches pur - ple shadows throw,

affrettando

pur - ple shad - ows throw,

cresc.

rit. un poco

There the green waves, like grass,— sway to and

pp

rit.

49

fro.

a tempo *cresc.*

dolce

I have a thou-sand sis - ters;

mf

none,— none so fair. He whom I

wed re-ceives my scep-tre rare. Wis - dom

oc - cult my mo - ther will im - part.

50

cresc.

Grant - ing his slight - est wish, I'll cheer his heart, I'll cheer his

heart. — Youth *f* *con passione*

Heav'n and earth to win you I ab -

ff più mosso

Largamente

jure! Child of the o - cean,

cresc. *f*

51

Mermaid

Heav'n and earth ab -
is your prom-ise sure?

loco *ff* *mp*

52

jur-ing, great's your gain, Throned with the an-cient

f *pp* *cresc.*

gods, a king to reign!

Placido

p

Lo, — as she speaks, — a

p

Lo, — as she speaks, — a

p

Lo, — as she speaks, — a

p

Lo, — as she speaks, — a

pp

thou - sand star - lights gleam, —

thou - sand star - lights gleam, —

thou - - - sand star - lights gleam,

thou - sand star - lights gleam, —

fp *fp*

Light - ed for Heav - en's Christ - mas day they
 Light - ed for Heav - en's Christ - mas day they
 Light - ed for Heav - en's
 Light - ed for Heav - en's Christ - mas day they

fp *fp* *fp* *fp*

seem.
 seem.
 Christ - mas day they seem,
 seem, For Christ - mas day they seem.

decrease.

53

Sigh - ing, he swears the oath,
 Sigh - ing,
 Sigh - ing, he swears the

p *p* *p*

Sigh - ing, he swears the oath, the die is
 he swears the oath, the
 he swears the oath, he swears the oath, the
 oath, he swears the oath, the die is cast; the

cast; the die is cast; *pp* In - to the mer - maid's
 die is cast; the die is cast; *pp* In - to the mer - maid's
 die is cast; the die is cast; *pp* In - to the mer - maid's
 die is cast; In - to the mer - maid's

cresc. *pp*

rit. arms he sinks at last. *Largamente*
 arms he sinks at last.
 arms he sinks at last.
 arms he sinks at last. *largamente*

rit. *pp*

fp *pp* *cresc.*

54

Allegro agitato.

f *ff*

loco

Chorus

f *f* *f* *f*

High on the shore the
 High on the shore the
 High on the shore the
 High on the shore the

f

rush - ing waves roll in.

rush - ing waves roll in.

rush - ing waves roll in.

rush - ing waves roll in.

Youth

Why — does the col - or va - ry on your

skin?

What! From your waist a fish's tail de -

56

pend!

f

Mermaid

grazioso
Worn for the dances of my

p

sea - maid friends.

57

Chorus

f High o - ver

f High o - ver

f High o - ver

f High o - ver

f High o - ver

head, the stars like torch - es burn;

head, the stars like torch - es burn;

head, the stars like torch - es burn;

head, the stars like torch - es burn;

The first system contains four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment consists of chords and moving lines in both hands.

58 Mermaid *un poco meno*

Haste!

mp

The second system begins with a boxed measure number '58'. It features a vocal line with the word 'Mermaid' and a piano accompaniment. The tempo marking 'un poco meno' is placed above the vocal line. The word 'Haste!' is written above the piano accompaniment. A dynamic marking 'mp' is also present.

Haste! to my

The third system continues the vocal line with the words 'Haste!' and 'to my'. The piano accompaniment features arpeggiated chords and moving lines.

gold - en cas - tle

cresc.

The fourth system continues the vocal line with the words 'gold - en cas - tle'. The piano accompaniment includes a dynamic marking 'cresc.' and a fermata over a chord.

59

I re - - - turn.

ff Youth
appassionato
 Save me, Save me, ye

un poco meno mosso
 runes Save me ye

stacc.

Mermaid
 runes! Yes,

High on the shore the waves roll in.

High on the shore the waves roll in.

High on the shore the waves roll in.

High on the shore the waves roll in.

p

try _____ them now; _____ they _____

The first system of the score consists of a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "try _____ them now; _____ they _____". The piano accompaniment has a grand staff with treble and bass clefs. It features a 7-measure rest in the right hand and a melodic line in the left hand.

fail, _____ Pu - pil of

The stars, like torch - es burn:

The stars, like torch - es burn:

The stars, like torch - es burn:

The stars, like torch - es burn:

The stars, like torch - es burn:

60

The second system begins with a measure number "60" in a box. It features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "fail, _____ Pu - pil of". Below this are five staves, each with a vocal line and the lyrics "The stars, like torch - es burn:". The piano accompaniment has a grand staff with treble and bass clefs. It includes a *cresc.* marking in the left hand.

hea - then men, my spells _____ pre -

accel.

accel.

The third system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "hea - then men, my spells _____ pre -". The piano accompaniment has a grand staff with treble and bass clefs. It includes an *accel.* marking in the left hand.

ff vail! _____ Youth. *ff* Save _____

f On the shore the rush - ing waves roll in,
f On the shore the rush - ing waves roll in,
f On the shore the rush - ing waves roll in,
 On the shore the rush - ing waves roll in,

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'vail!' and 'Youth.' followed by a long line and 'Save'. The second staff is another vocal line with lyrics 'Save'. The next three staves are vocal lines for different parts, each with the lyrics 'On the shore the rush - ing waves roll in,'. The bottom two staves are piano accompaniment, featuring a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

me, ye runes! _____ my spells pre - vail! _____ Save _____

The waves roll in.
 The waves roll in.
 The waves roll in.
 The waves roll in.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'me, ye runes!' and 'my spells pre - vail!' followed by a long line and 'Save'. The second staff is another vocal line with lyrics 'Save'. The next three staves are vocal lines for different parts, each with the lyrics 'The waves roll in.'. The bottom two staves are piano accompaniment, featuring a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

Pu - pil of
 me, ye runes!
 The waves roll in.
 The waves roll in.
 The waves roll in.
 The waves roll in.

The first system of the musical score consists of six staves. The top two staves are vocal lines. The first vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The second vocal line begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of four staves. The right hand plays a series of chords, and the left hand plays a bass line. The key signature is one flat (B-flat major or D minor).

hea - then men,
 Save me
 The stars, like torch - es
 The stars, like torch - es
 The stars, like torch - es
 The stars, like torch - es

The second system of the musical score consists of six staves. The top two staves are vocal lines. The first vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The second vocal line begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of four staves. The right hand plays a series of chords, and the left hand plays a bass line. The key signature is one flat (B-flat major or D minor).

Pu - pil of hea - then men, _____
 Save _____
 burn: the
 burn: the
 burn: the
 burn: the

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "Pu - pil of hea - then men, _____" on the top staff and "Save _____" on the second staff. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings *p* and *f*.

my spells pre -
 me, Save _____
 stars, like torch - es burn:
 stars, like torch - es burn:
 stars, like torch - es burn:
 stars, like torch - es burn:

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are "my spells pre -" on the top staff and "me, Save _____" on the second staff. The piano accompaniment includes dynamic markings *ff*, *mp*, and *cresc.*.

vail!

me!

On the shore the rush - ing waves roll in.

On the shore the rush - ing waves roll in.

On the shore the rush - ing waves roll in.

On the shore the rush - ing waves roll in.

ff

[62] Allegro maestoso.

mp *cresc.*

f

Proud - ly she turns;

f

Proud - ly she turns;

f

Proud - ly she turns;

f

Proud - ly she turns;

f

Proud - ly she turns; her

Proud - ly she turns; her

Proud - ly she turns; her

Proud - ly she turns; her

scap - tre strikes the

scap - tre strikes the

scap - tre strikes the

scap - tre strikes the

ff

63 *accel.*

wave,

wave,

wave,

wave,

accel.

Roar - ing, it parts; Roar - ing, it parts;

Roar - - ing, it parts;

Roar - ing, it parts; roar - ing, it

Roar - - - - - ing - - - - - it

Roar - ing, it parts; the

parts; roar - - - ing, it parts; the

parts; Roar - ing, it parts; the

o - cean yawns, a grave.

o - cean yawns, a grave.

o - cean yawns, a grave.

o - cean yawns, a grave.

The o - cean yawns, a
The o - cean yawns, a

64

Mer - maid and youth go down;
Mer - maid and youth go down;
grave. Mer - maid and youth go
grave. Mer - maid and youth go

Mer - maid and youth go down; the
Mer - maid and youth go down; the
down; Mermaid and youth go down;
down; Mermaid and youth go down;

gulf is deep.

gulf is deep.

the gulf is deep, The gulf is deep, the

the gulf is deep, The gulf is deep, the

pp *cresc.*

Maid and youth go down; the gulf

Maid and youth go down; the gulf

gulf is deep. Maid and youth go down;

gulf is deep. Maid and youth go down;

ff *p* *cresc.*

is deep.

is deep.

the gulf is deep, the gulf is

the gulf is deep, the gulf is

cresc.

Maid and youth go down; Mer- maid and
 Maid and youth go down; Mer- maid and
 deep, Maid and youth go down;
 deep, Maid and youth go down;

youth, Mer- maid and youth go
 youth, Mer- maid and youth go
 Mer- maid and youth, Mermaid and youth go
 Mer- maid and youth, Mermaid and youth go

65

down; The gulf is
 down; The gulf is
 down; The gulf is
 down; The gulf is

deep. deep. deep. deep. The gulf is deep

p Ov - er their heads Ov - er their heads

heads the surg - ing, surg - ing

ov - er their heads the surg -

p

Detailed description: This is a musical score for a vocal and piano piece. It consists of six systems of staves. The first system has four staves: three vocal staves and one piano accompaniment staff. The lyrics 'deep. deep. deep. deep. The gulf is deep' are written below the vocal staves. The second system has four staves with lyrics 'Ov - er their heads Ov - er their heads' and a piano accompaniment staff. The third system has four staves with lyrics 'heads the surg - ing, surg - ing' and a piano accompaniment staff. The fourth system has four staves with lyrics 'ov - er their heads the surg -' and a piano accompaniment staff. The score includes various musical notations such as treble and bass clefs, key signatures (three flats), time signatures, and dynamic markings like 'p' (piano). There are also slurs and accents over notes.

ing wa - ters sweep

surg - ing wa - ters sweep

ing wa - ters sweep

ing wa - ters sweep

Ov - er their heads the

Ov - er their heads the

Ov - er their heads the

Ov - er their heads the

Ov - er their heads the

surg - ing wa - ters sweep, the

surg - ing wa - ters sweep, the

surg - ing wa - ters sweep, the

surg - ing wa - ters sweep, the

surg - - - ing wa - - -

surg - - - ing wa - - -

surg - - - ing wa - - -

surg - - - ing wa - - -

cresc.

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. They all sing the words "surg - - - ing wa - - -". The piano accompaniment features a rising melodic line in the right hand and a more active bass line in the left hand. Dynamics include *cresc.* and *ff*.

- - - ters sweep.

- - - ters sweep.

- - - ters sweep.

- - - ters sweep.

loco.

fff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts sing the words "- - - ters sweep.". The piano accompaniment has a more rhythmic and active texture. Dynamics include *loco.* and *fff*.

66

feroce.

Detailed description: This system is primarily piano accompaniment. It begins with a boxed measure number "66". The right hand has a rapid, repetitive melodic pattern, while the left hand provides a steady bass line. The dynamic is marked *feroce.*

First system of musical notation. The treble clef staff features a melodic line with eighth-note runs and slurs. The bass clef staff provides harmonic support with chords and a few moving lines. Dynamics include *p* and *fp cresc.*

Second system of musical notation. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff has a more active line with eighth-note patterns. Dynamics include *p* and *cresc.*

Third system of musical notation. The treble clef staff shows a melodic phrase with a slur. The bass clef staff has a steady accompaniment. Dynamics include *p*.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A measure number box containing "67" is positioned above the treble staff. Dynamics include *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. Dynamics include *ff*.

Sixth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A measure number box containing "8" is positioned above the treble staff. Dynamics include *ff*.

8 *loco.*

68 *decresc.* *p*

p

cresc. *cresc.*

69 *con espansione.* *loco.* *ff.*

a tempo.

p rit.

70 *Meno mosso.* *Leggiadro.*

pp

71 *Andante.*

pp

p

rall.

pp

Andante sostenuto.

First system of piano introduction. Treble clef, bass clef, 4/4 time signature. Key signature: three flats (B-flat, E-flat, A-flat). The music features a series of triplets in the right hand and sustained chords in the left hand.

Second system of piano introduction. Continuation of the first system, with similar triplet patterns in the right hand and sustained chords in the left hand.

72 *pp* tranquillo.

Chorus

Of - ten, on moon-light nights, — when

pp

Of - ten, on moon-light nights, — when

Chorus vocal and piano accompaniment. The vocal parts (soprano and alto) enter at measure 72. The piano accompaniment features a continuous triplet pattern in the right hand and sustained chords in the left hand. The tempo is *pp* (pianissimo) and the mood is *tranquillo*.

blue - bells — ring, When for their

blue - bells — ring, When for their

Second system of the chorus. The vocal parts continue with the lyrics. The piano accompaniment continues with the triplet pattern in the right hand and sustained chords in the left hand. The tempo is *pp*.

sports the elves are gath - er - ing,

sports the elves are gath - er - ing,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "sports the elves are gath - er - ing,". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and a triplet of eighth notes.

Out - of the waves the youth appears, and plays tunes that are mer - ry,

Out - of the waves the youth appears, and plays tunes that are mer - ry,

The second system continues the musical score. The vocal staves have lyrics "Out - of the waves the youth appears, and plays tunes that are mer - ry,". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and a triplet of eighth notes. A dynamic marking of *mp* is present in the piano part.

mourn - ful, like his days, mourn - ful,

mourn - ful, like his days, mourn - ful,

The third system concludes the musical score. The vocal staves have lyrics "mourn - ful, like his days, mourn - ful,". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords and a triplet of eighth notes.

mourn - ful like his days,
Of - ten on moon - light

mourn - ful like his days on moonlight
Of - ten on moon - light

On moon-light nights, when blue - bells
nights, when blue - bells
nights, on moonlight

nights, when blue - bells

ring, when for
ring, when for their
nights, the youth ap - pears,
ring, when for their

their sports, when for their
sports the elves are gath - er -
out
sports the elves are gath - er -

cresc.

sports the elves are gath - er - ing,
ing, out of the waves the
of the waves the youth ap -
ing, out of the waves the

p

the youth appears, and plays
youth ap - pears and plays tunes that are mer - ry
pears the youth ap - pears, and
youth ap - pears and plays tunes that are mer - ry

tunes that are
 mourn - ful mourn - ful
 plays tunes that are mourn-ful,
 mourn - ful, mourn - ful

mourn - ful, tunes
 like his days, mourn - ful
 tunes that are mourn - ful
 like his days mourn - ful
 cresc. 3

like his days. On moonlight
 like his days. On moon - light
 are mournful, like his days. On moon-light nights on
 like his days. on
 dim. cresc.

74

nights, Out of the
 nights, blue - bells ring
 moon - - light nights the youth ap - pears,
 moon - - light nights the youth ap - pears,

dolce
pp
pp
pp
dolce.

waves the youth ap - pears, and
 for their sports elves are gath - er -
 out of the waves the youth ap - pears and
 out of the waves the youth ap - pears and

dolce.

plays _____

ing _____ on moon - light nights _____ out of the

plays _____ out of the waves

plays _____ on

f

pp

out

waves _____ the youth ap - pears, _____ the youth ap -

the youth ap - pears, out of the waves the

moon - light

tranquillo.

of the waves the youth ap - pears, the
 pears and plays, the youth ap - pears, the
 youth, the youth ap - pears, the
 nights the youth ap - pears, the

youth ap - pears, and plays tunes that are
 youth ap - pears, and plays tunes that are
 youth ap - pears, and plays tunes that are
 youth ap - pears, and plays tunes that are

pp mourn - ful, *ppp* like his days, *ff* like his
 mourn - ful, *ppp* like his days, *ff* like his
 mourn - ful, *ppp* like his days, *ff* like his
 mourn - ful, *ppp* like his days, *ff* like his

*molto rit.*75 *Grandioso*

days. Of - ten, on moon - light

days. Of - ten, on moon - light

days. Of - ten, on moon - light

days. Of - ten, on moon - light

molto rit. cresc. *ff Grandioso*

nights when blue - bells ring,

nights when blue - bells ring,

nights when blue - bells ring,

nights when blue - bells ring,

When for their sports the elves are gath - er -

When for their sports the elves are gath - er -

When for their sports the elves are gath - er -

When for their sports the elves are gath - er -

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords.

ing, Out of the waves the

ing, Out of the waves the

ing, Out of the waves the

ing, Out of the waves the

The piano accompaniment continues with triplets in the right hand and chords in the left hand.

youth ap-pears, and plays tunes that are mer - ry,
 youth ap-pears, and plays tunes that are mer - ry,
 youth ap-pears, and plays tunes that are mer - ry,
 youth ap-pears, and plays tunes that are mer - ry,

ritard.

mourn - ful, like his days, like his days,
 mourn - ful, like his days, like his days,
 mourn - ful, like his days, like his days,
 mourn - ful, like his days, like his days,

rit. e dim.

p un poco rit. 76 *largamente.*

mourn-ful, like his days, — *pp*

mourn-ful, like his days, — *pp* mourn-ful,

mourn-ful, like his days, — mourn-ful, mourn -

mourn-ful, like his days, — mourn - ful,

un poco rit. *pp*

pp

mournful, like his days, —

mourn-ful like his days, —

- ful, like his days, —

mourn-ful, like his days, —

morendo.

ppp

mourn-ful, like his days. —

mourn-ful, like his days. —

mourn-ful, like his days. —

mourn-ful, like his days. —

ppp

Press Notices

OF

THE REDEEMER

SACRED CANTATA

BY

JULIAN EDWARDS

*Performed at Ocean Grove, N.J., July 28th, and
Chautauqua, N.Y., July 29th and August 12th*

Musical Courier, Aug. 1st.

On Saturday evening last, in the Auditorium Julian Edwards' sacred cantata, "The Redeemer" was performed under the direction of Tali Esen Morgan, by his chorus of five-hundred voices and orchestra and achieved an immense success. The applause, which was hearty from the first and became more prolonged after each number resulted in an ovation for the composer, who was called to the platform amid waving handkerchiefs and overwhelming cheers, to bow his thanks for the enthusiastic reception accorded to him and his work.

New York Sunday World, July 29th.

"The Redeemer" heard by five-thousand at Ocean Grove.

The first public performance of Julian Edwards' new cantata "The Redeemer" was given under the direction of Tali Esen Morgan with a chorus of five-hundred and an orchestra of ninety-five in the Ocean Grove Auditorium last night before an audience of five-thousand people—Mr. Edwards was called to the platform by the enthusiastic audience at the close of the performance.

The Shore Press, Sunday, July 29th.

New Cantata makes hit at Ocean Grove.

Julian Edwards' new cantata "The Redeemer" scored an instantaneous success at the first public performance of the work in the Ocean Grove Auditorium last night. The audience of several thousand persons listened enraptured at the beautiful harmony as it told first of the "Advent," then of the "Nativity," the "Crucifixion," and lastly of the "Resurrection." Cries of "Edwards," "Edwards," at the close of the cantata brought Mr. Edwards to the platform amid enthusiastic applause and the handkerchief salute was given him.

The Concert Goer, Aug. 1st.

—On Saturday night the first production of "The Redeemer," a sacred cantata by Julian Edwards, was given by Mr. Morgan and his organization. This is a welcome addition to music of that class and it is certainly a departure for Mr. Edwards, whose reputation is well established in music of a lighter nature. The tunefulness of the work in itself would be a guarantee for its success.

Asbury Park Morning Press Aug. 6th.

There has been quite a demand to have "The Redeemer" repeated, but there has not yet been found any open date for it, it is likely, however, that it will be given again before the season closes.

The Musical Courier, Aug. 8th.

On Saturday night Julian Edwards' sacred cantata, "The Redeemer," was sung by the Chautauqua Choir. The ensemble of the quartet was effective, and the whole composition is imbued with devout feeling.

The Chautauquan Daily, Aug. 30th.

The sacred cantata "The Redeemer" written by Julian Edwards of New York City was given Sunday evening at the hands of the Chautauqua choir under the direction of Mr. Hallam. The composer who was unexpectedly absent could not but have been gratified by the favorable impression his latest work created on its initial performance. Briefly characterizing the cantata it may be said highly dramatic in conception. The total effect was reverent and deeply religious.

The Musical Leader, Aug. 16th.

The large audience showed its appreciation with outbursts of applause.

The Chautauquan Daily, Aug. 16th.

(Second performance of "The Redeemer" by request.)

"The Redeemer" was sung by the choir and solists under Mr. Hallam Sunday evening, this being the second time that the work has been rendered. The favorable impressions then formed of the work were accentuated last night. Mr. Edwards has written a reverent religious composition which will undoubtedly endure and grow in popularity.

CHORAL WORKS by JULIAN EDWARDS

BRIAN BORU

Romantic Opera in 3 acts.

KING RENE'S DAUGHTER

Lyric Drama in One act.

THE REDEEMER

Sacred Cantata for Soli, Chorus and Orchestra.

THE MERMAID

Cantata for Soprano and Tenor Soli, Chorus and Orchestra.

THE STORM

Chorus for S. A. T. B. with Baritone Solo.

Complete particulars regarding the above works can be obtained from the publishers.

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