ABSTRACT

Title of Dissertation:	ISLE OF GOLD: A STORY IN MUSIC
	Matthew David Arling Samson, Doctor of Musical Arts, 2018
Dissertation Directed by:	Dr. Robert Gibson Department of Music

Out of the great abundance of stories available to humans throughout history, opera composers and their librettists have favored a surprisingly small subset of these stories in the production of their works. Thus, a significant amount of very interesting subject matter has remained largely unexplored by the compositional community. One such seldom attempted story is Plato’s tale of Atlantis, both its existence and its fall. At present, only a small handful of composers have attempted large scale musico-dramatic works dealing with the legend, and arguably none of these works have taken hold in the greater operatic canon, if they are even known in the first place. Despite its neglect, this particular legend, which depicts the conflict of an idealized primal state with one ruined by arrogance and both of their eventual destructions by catastrophe, is ripe for interpretation.

This work is an attempt to begin to begin to address the story's neglect. My focus in exploring the topic and composing this stage piece has been foremost on the idea of repetition, and key to that exploration has been the use of carefully structured anachronism. Symbolically, Atlantis can be made to function as a stand-in for nearly any powerful nation or empire in nearly any time period. As such, textually, "the Isle" as it is called in the piece, is ostensibly placed in the distant past; however, there are textual elements that problematize this assumption, such that it could indeed be set in the distant future or even as a continuously repeating event, removed from the normal workings of time.

Similarly, the orchestration consists of essentially only instruments present in an early baroque orchestra, and while they are generally asked to play in a conventionally baroque style, the harmonic, melodic, and formal material is decidedly contemporary. Furthermore, from time to time, both the instruments and voices are asked to perform techniques and in styles borrowed from many different times and places.

All these elements and others taken together serve to underscore the universality and timelessness of the tale, especially highlighting its relevance to the modern world and our place in it.

ISLE OF GOLD: A STORY IN MUSIC

by

Matthew David Arling Samson

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
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Preface

Upon examination of the score, it will likely become apparent that *Isle of Gold* does not necessarily appeal to the conventions or vocabulary of contemporary composition and, as such, perhaps requires at least some amount of explanation. Most notably, a soprano castrato is called for to sing the main role, but there are a number of smaller details that perhaps also warrant explanation, such as an atypical approach to recitative and other like elements. Indeed, even before the score itself is examined, the very subtitle "a story in music" as a genre marker deserves some level of clarification.

So, to begin there, the subtitle raises the question, "Why not 'an opera?'" The answer is that, quite simply, the piece is not strictly an opera. While it is true that the majority of the work's genre markers do point to opera, specifically early Baroque opera, a still significant number of markers point to other sorts of works, some of which are precursors to opera, some of which descend from opera, and some which have little to do with it. In so mixing these genres, a sort of concept piece emerges for which, perhaps, no true precedent exists. Specifically, the work bears elements of oratorio, musical drama (of the Broadway sort), classical Greek drama, the mystery play, liturgical drama, liturgy itself, and, very importantly, the closet drama; roughly speaking, closet drama is a genre of play that is not meant to be staged but to be read. With that understanding, the use of a castrato in the score, or an entire Baroque orchestra as well in this case, need not require an actual castrato or Baroque orchestra for performance; rather, the piece should be understood as having an ideal performance that is currently only possible in the imagination, as is, in point of fact, the case with all Baroque music. That being said, when or if performed (for indeed, a number of closet dramas are performed regularly), the considerations taken in order to stage a Baroque opera are essentially the same considerations that should be taken in order to stage *Isle of Gold*, which will be discussed further in the performance considerations.

As a sort of “closet opera” or, perhaps, literal “concept piece,” the score has been generally made to follow the conventions of the early 17th-century, having only been “updated” to modern notation for the purposes of legibility for the modern reader but not necessarily for the modern performer, as in the manner of, for instance, a scholarly performing edition. With that said, contemporary early musicians, as well as some sorts of church musicians, should generally have no issue with reading the score as it is.

The purpose of such an approach to preparing the score and the music itself is that, in this case, it reinforces certain thematic elements present in both the libretto and musical material. Specifically, the work’s displacement in time is used to underscore the cyclicity of human history and, importantly, the cyclicity of human folly. Thus, in presenting the Atlantis legend, *Isle of Gold* depicts an Atlantis that, in essence, happened not just once, but many times. It happens today, and it will happen again.

As mentioned, this cyclicity is built into the musical and textual material as well. Both the musical form and the form of the libretto are chiastic, or structured as a ring, though in music, this is referred to as arch form (e.g. ABCDCBA). This is true at the macro level, on the scale of the whole piece, but also within each act (if scene VII is considered as belonging to both acts), within each scene, and even within a number of the small-scale melodic, rhythmic, and harmonic motifs and gestures. In the music, this is generally meant to mirror the equivalent construction of the libretto, though the purpose for this construction in the libretto goes beyond mere cyclicity and repetition. Ring form (or chiastic structure) is used for the libretto in order to parallel the construction of a great deal of ancient mythological and sacred literature. Though this form is used occasionally today in literature, it was much more common in ancient times, particularly during the 8th-century BCE, during which time the Hebrew Bible was just beginning to be composed (though, ring structure was used for a good deal of scriptural and mythic literature composed much later as well, including the New Testament, the Qur'an, the Odyssey, and others).[1] The construction of the libretto in the manner of ancient mythological literature, again, serves to underscore the universality of the work, highlighting particularly its relationship and resemblance to other mythic literary traditions.

This is accomplished by presenting the story not as it is told by Plato in the *Timaeus* or *Critias,* but as a sort of ur- or parent myth to, and unification of, the myriad religious flood myths, a number of the fall of man/expulsion from paradise myths, and myths of divine judgement, among others. Using the methods of comparative mythology (though adapted for creative purposes), the most significant myths to which the libretto is related are Plato's Atlantis (obviously), the Hebrew Noah, the Babylonian and Akkadian Xiusudra/Utnapishtim, the Indian Manu, ancient Egypt's Zp Tpj, several assorted North American flood myths, the Hebrew Adam and Eve, the Persian Yima, and the Hebrew Sodom and Gomorrah. As it was an aim of the piece to embody a sort of universality, the Christian and Greek elements of the source material are downplayed in favor of those more foreign to western culture, particularly the Indian and Persian elements.

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[1] There are several aspects and conventions of ring structure that were generally observed throughout the centuries that have also been observed in *Isle of Gold*, such as special indicators to mark individual sections and central loading (or, roughly speaking, placing the most important thematic development in the center of the work instead of, for instance, as in Aristotelian plot construction, roughly two thirds or three quarters through the work during a climax), among several others. A full explication of ring structure is not quite feasible to cover in this brief preface, but a more thorough understanding can be found in several books and essays on the subject, notably Mary Douglas's "Thinking in Circles: An Essay on Ring Composition."

All these elements and considerations taken together should hopefully clarify the nature of the piece and provide a sufficient understanding of how and why the piece exists as it does. They should also begin to elucidate how one might approach performing the work, should they so choose, though that will be discussed further below in the performance considerations.

Acknowledgements

Firstly, I would like to acknowledge my two composition teachers here at University of Maryland, Dr. David Froom and Dr. Robert Gibson. Their careful guidance has been instrumental in my growth during these final stages of my graduate compositional training, and it has simply been a joy and pleasure studying and learning with them.

Secondly, I would like to acknowledge my wife, Rachel Arling Samson. I would not have been able to complete this dissertation were it not for the immense effort and hard work that she has put into keeping me on track and productive. Her love and care have enabled me to pursue my dreams, which, in my mind, is almost certainly the greatest gift a person could ever give to their spouse.

Lastly, I would like to acknowledge my mother, Alexandra Samson, whose practice in life it has been to put her children first, in all circumstances, with little regard to her own wants or needs. Her constant encouragement and support is largely responsible for my pursuing of this degree in the first place, and her frequent words of inspiration and motivation have seen me through even the most difficult challenges, both in my education and in life.

With all sincerity, thank you.

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Performance Considerations

As was mentioned in the preface, this score is presented basically as if the manuscript were composed during the early Baroque period and updated with modern notation perhaps sometime between the 19th century and the present day. As such, essentially, the performance considerations that should be made for the performance of an actual Baroque work are generally the same considerations that should be made for the performance of this work. However, because a score-accurate performance of the work was never possible to begin with, in some sense, *Isle of Gold*, if performed today, is meant to be performed imperfectly. But beyond that, it is also meant to be performed creatively. For instance, while it is true that many compromises and adjustments are made today in order to produce as-accurate-as-possible performances of Baroque works, quite divergently, plenty of performers will approach these works in novel (and completely inauthentic, though perhaps perfectly valid) ways. Beyond the fairly standard practice of performing Baroque music on modern instruments, it is quite common to encounter much more adventurous approaches, such as, for instance, metal or electronic covers of Baroque works and their like. Whereas with actual Baroque music, this is a simple side effect of both our great distance in time from the original works (and their existence in the public domain) as well as our lack of understanding of Baroque performance practice, with the present work, this is indeed an intended feature.

Nonetheless, while it is the case that nearly any sort of interpretation of the work is valid, for those who may wish to perform a score-accurate interpretation of the piece, one which conforms to Baroque performance practice (and the practices of the several other source genres, particularly chant), some explanation may be required (though, again, as mentioned above in the preface, there is generally nothing present in this score which would not be readily understood by modern period players and the church musicians of several different denominations, particularly Anglicans and Episcopalians).

It would not be feasible to fully explicate the intricacies of Baroque performance practice or chant performance practice in this brief outline, especially where exhaustive materials have already been dedicated specifically to said tasks (especially given that there are numerous different schools of thought and practice on the subjects), but the main considerations have to do with ornamentation, phrasing, and improvisation, both in the continuo and elsewhere, and, in the case of chant, it should simply be necessary to explain the three types mentioned in the score. However, given the necessary brevity of the following comments, they should be understood merely as a starting point, such that the most score-accurate performance of the work would incorporate performance practice beyond what is mentioned here; that is to say, those players best equipped to perform the piece as written will already have a fairly extensive understanding of the practices involved or would be motivated to seek out the proper materials to fully learn and understand them for themselves.

With regard to ornamentation, Baroque practice generally allowed for the introduction of ornamentation at will (in addition to any explicitly marked ornamentation), but obviously some amount of discretion was required to do so appropriately and with taste. The initial statement of a theme, for instance, should almost certainly not be ornamented, but subsequent iterations could be. Repeated sections, especially in the case of *da capo* arias, could be ornamented. However, in both cases, or all cases rather, simply adding many notes for the sake of adding notes is not appropriate; all ornamentation should serve the purpose of reinforcing the mood or affect of a given passage of music.

Phrasing and dynamics in the Baroque period differ fairly significantly from modern practice. For stringed instruments, crescendi and diminuendi are accomplished using bow speed, without the use of vibrato; vibrato was generally understood as an ornament for all instruments and voices. Movement toward and away from strong beats essentially functions as a sort of miniature phrase for any given measure; in other words, whereas in contemporary music, a passage with no marked dynamic might be fairly placid, an unmarked passage in Baroque music and in the current work might feature, in triple meter for instance, a very strong downbeat followed by a considerable drop in dynamic on the second beat, with a crescendo through the third beat back to a very strong downbeat, and so on and so forth.

Lastly, an understanding of the extent to which Baroque music was improvised is likely necessary to most accurately interpret the score. For instance, much like a modern lead sheet, figured bass was used in notating the basso continuo part. Contrary to much contemporary interpretation of figured bass, Baroque interpretations were often quite adventurous and improvisatory, of course always matching the style and mood of a given section, but also adding a number of ornaments and figures that many musicians today would associate with modern jazz and other contemporary genres (e.g. flat 9, 13, unresolved 4 against a 4-3 resolution, etc.). In the current work, many of these sorts of figures exist already, but their use need not be restricted to the places in which they are explicitly marked. If a less conventional figure seems appropriate in a given passage where there is none, then the performer should feel free to include in it their realization (of course, appropriately or collectively with any other members of the continuo that may also be playing at the time). Beyond appropriate basso continuo improvisation, there is also the matter of percussion. Many percussion parts in the Baroque were not notated by the composer, but rather decided by the performer. To some extent, many of the details of this practice are lost to us today, as the secrets of the old percussion guilds generally died with them. Nonetheless, some things are known about how percussionists fit into the Baroque orchestral texture; for instance, one common technique was for a drummer or other percussionist to simply play an embellished version of the main rhythm, as is the case in the current work in the opening timpani part, for instance (in contrast to our modern practice of generally playing a complementary rhythm, as with a drum set, though this sort of figuration does appear in the work as well in, for instance, the third scene). That being the case, the percussion parts for *Isle of Gold* should probably be most appropriately largely improvised by the players.

Notated parts have been included mainly as a courtesy, particularly for the purpose of elucidating mood, but should not be understood as exclusively valid. If, however, the performer or performers do not feel comfortable improvising their own parts or simply do not wish to go to the trouble to do so, the included parts may, of course, be used.

The last important aspect of the work is the use of chant where generally recitative would have been used historically. This has the dual purpose of emphasizing the liturgical aspects of the work, but it also functions as a way to imagine opera had it evolved differently, as recitative grew out of falsobordone, which has its own roots in monody and chant. Early notated recitative would have sounded nearly identical to contemporaneous excerpts of falsobordone.[2] Falsobordone is hardly complicated to explain; it consists simply of chanting notes, in which multiple words are sung on a single pitch, followed by either metered or unmetered cadential patterns. In *Isle of Gold*, this is not always exactly the configuration of elements (e.g. sometimes one chanting note follows another), but in these cases, the intended result is self-evident.

A few chant sections in the work are marked as plainchant ("canto piano"), as opposed to the more common marking of falsobordone. Technically speaking, plainchant can be thought of as including falsobordone, as well as Gregorian chant and other sorts of chant as well. The reason for marking specific sections as plainchant and not falsobordone, then, is to emphasize those sections' relation to actual liturgical chant and to deemphasize their relation to recitative. As such, these sections should be performed perhaps more soberly or subduedly, though ultimately, this is a judgement for the director, conductor, and performers to make. Furthermore, these can be understood as opportunities for the performers to emphasize the liturgical elements of the work. For instance, at the end of Scene X, where Aitor and Amari dialogue, but in which Amari's words are sung also by the chorus, this matches almost exactly the manner in which responsorial psalms are chanted in the Anglican or Episcopal church (and perhaps others as well), and should, thus, probably adhere to the performance practice thereof. For the most part, if falsobordone is understood, so too is this. However, one practice to note is that within each couplet, at the bar line, each singer or group of singers should pause or rest for a not-insignificant amount of time while the instruments sustain beneath them before moving on to the next phrase. Then between each couplet, when moving from one singer or group to the other, at the bar line, there should be little to no space, to the point of nearly overlapping.

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[2] For instance, see Monteverdi's use of falsobordone in his "Sfogava con le Stelle" from his 1603 Fourth Book of Madrigals. It is almost indistinguishable from his use of recitative in the prologue to Orfeo without examining the scores.

Finally, at this point, all instances of Anglican chant ("canto Anglicano") should be nearly self-explanatory, as the method of their execution is nearly identical to falsobordone; the only true distinction is that Anglican chant is always sung in four parts (specifically in this piece, that is), and falsobordone is usually sung as a solo (again, specific to this piece). Also, each Anglican chant section is composed such that it follows specific rules regarding the number of chanting notes and moving notes per verse, but this is not something that the performer need be concerned with. It should be noted, however, that the half note and quarter note in Anglican chant are not held for specific rhythmic values, despite possessing stems; they are sung as one might sing recitative, that is, only as long as they need to be given the words that are to be sung.

Isle of Gold

a story in music

Matthew Arling Samson

ISLE OF GOLD

A story in music

In two acts
or thirteen scenes

The words made by Mr. Matthew Arling Samson

The music composed by the same

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for Mom and Rachel

Dramatis Personae

Aitor, *soprano castrato*
one of nine lesser kings

Unai, *countertenor*
Aitor's right hand

Amari, *soprano*
high priestess of the Isle

The Emissary, *contralto*
messenger of a foreign queen

Eneko, *tenor*
Aitor's nephew and heir

Kemen, *bass-baritone*
high king of the Isle and the nine kingdoms

Citizens, Kings and other officials, their Attendants,
Soldiers, Priestesses, Beggars,
The Sacred Bulls, among many other sorts of animals, &c.

Contents

1 ACT I, Scene I

21 Scene II

41 Scene III

55 Scene IV

77 Scene V

96 Scene VI

113 Scene VII

139 ACT II, Scene VIII

152 Scene IX

159 Scene X

184 Scene XI

196 Scene XII

209 Scene XIII

Instruments

2 Alto Recorders
2 Cornetti
2 Clarini
2 Tenor Sackbutts (or Alto and Tenor)
1 Bass Sackbutt

Timpani in E and D

Antique Cymbals
Tambourine
Field Drum
Long Drum

Treble Viol I
Treble Viol II (or Tenor Viol I)
Tenor Viol
Bass Viol
Violone

Continuo:
Guitar
Cittern
Lute
Theorbo
Triple Harp
Harpsichord
Organ

ACT I

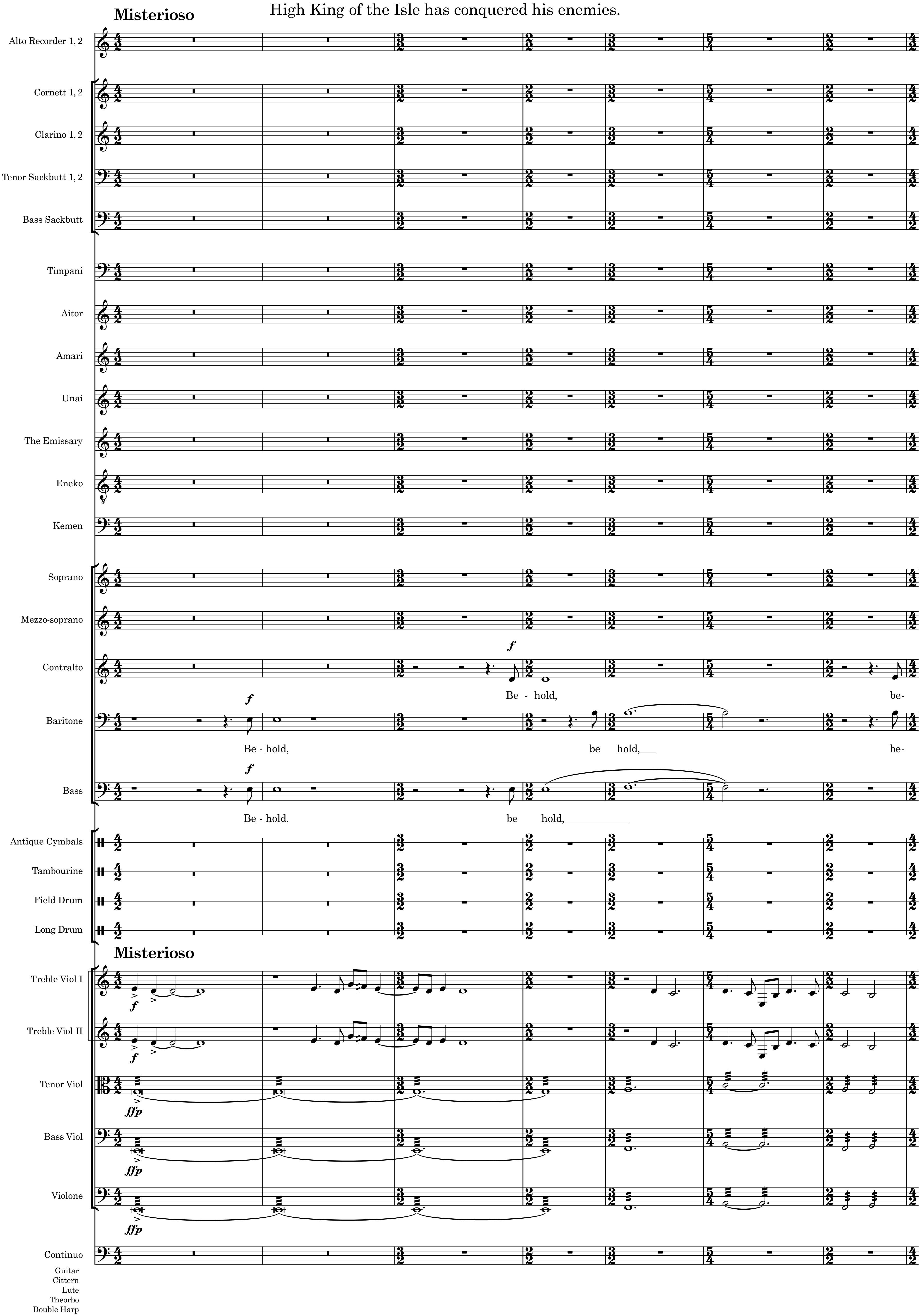
Isle of Gold

ACT I

Scene I

Matthew Arling Samson

The people celebrate along the King's Highway. The High King of the Isle has conquered his enemies.


Misterioso
Alto Recorder 1, 2
Cornett 1, 2
Clarino 1, 2
Tenor Sackbutt 1, 2
Bass Sackbutt
Timpani
Aitor
Amari
Unai
The Emissary
Eneko
Kemen
Soprano
Mezzo-soprano
Contralto
Be - hold, be-
Baritone
Be - hold, be hold, be-
Bass
Be - hold, be hold,
Antique Cymbals
Tambourine
Field Drum
Long Drum
Misterioso
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
Continuo
Guitar
Cittern
Lute
Theorbo
Double Harp
Harpsichord
Organ

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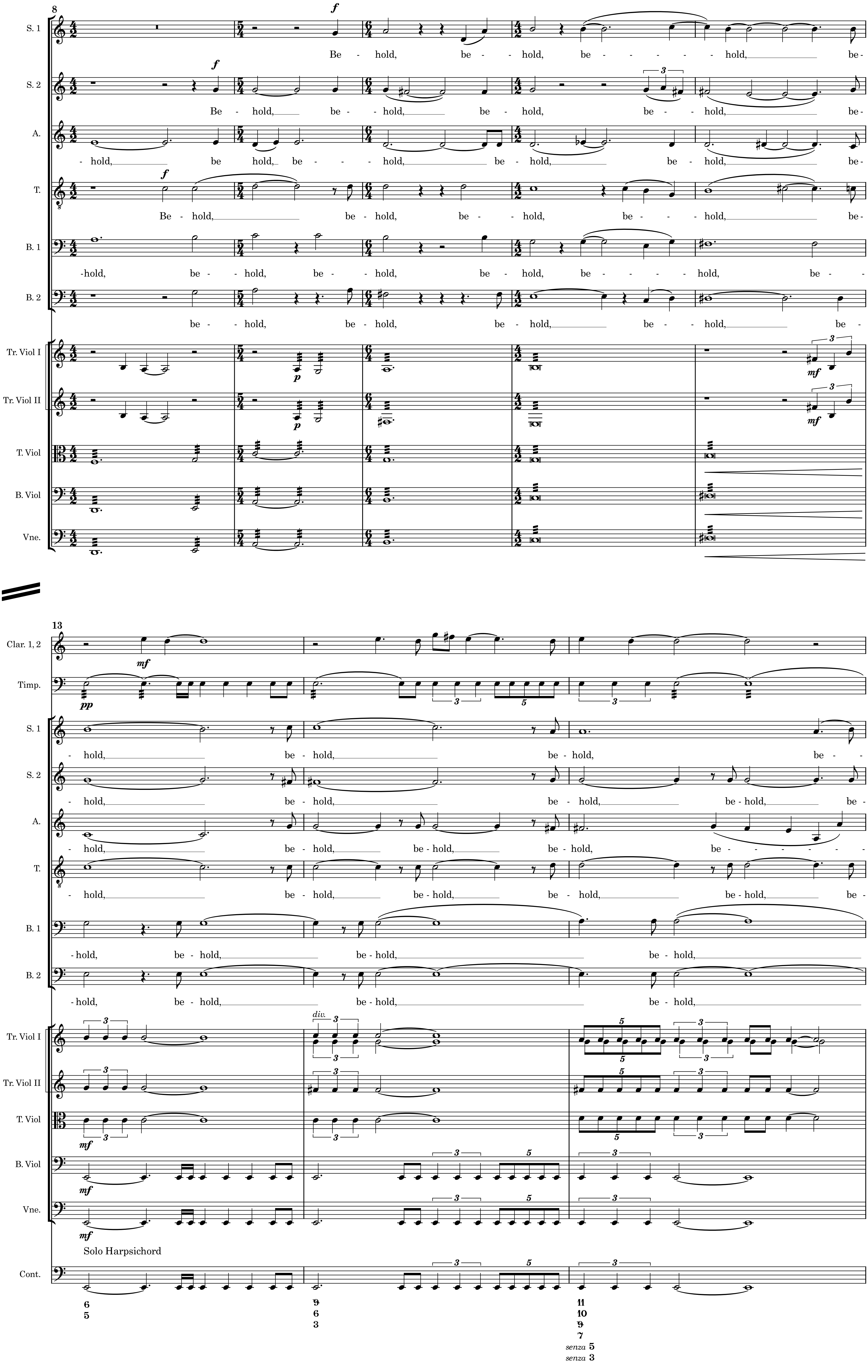
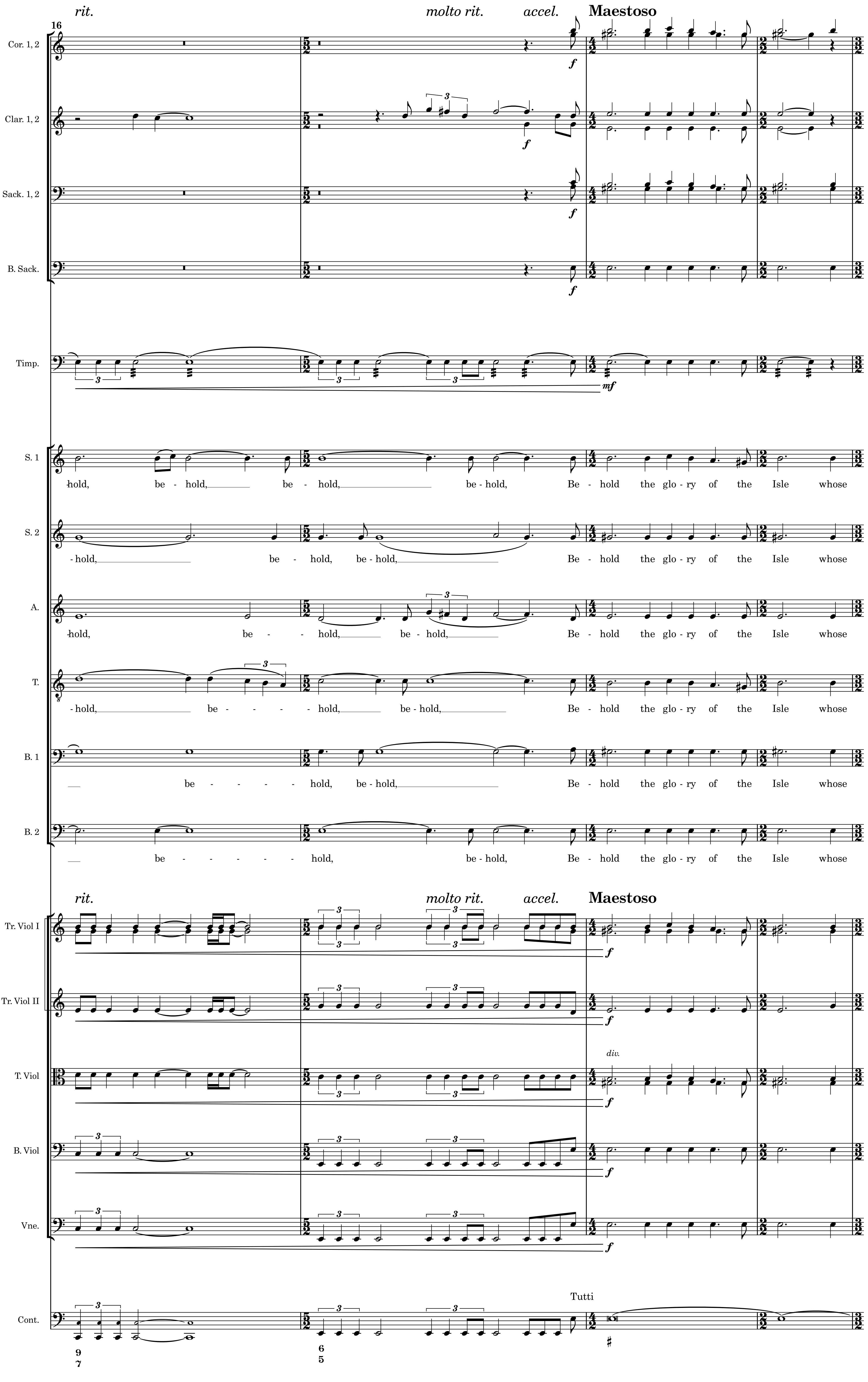
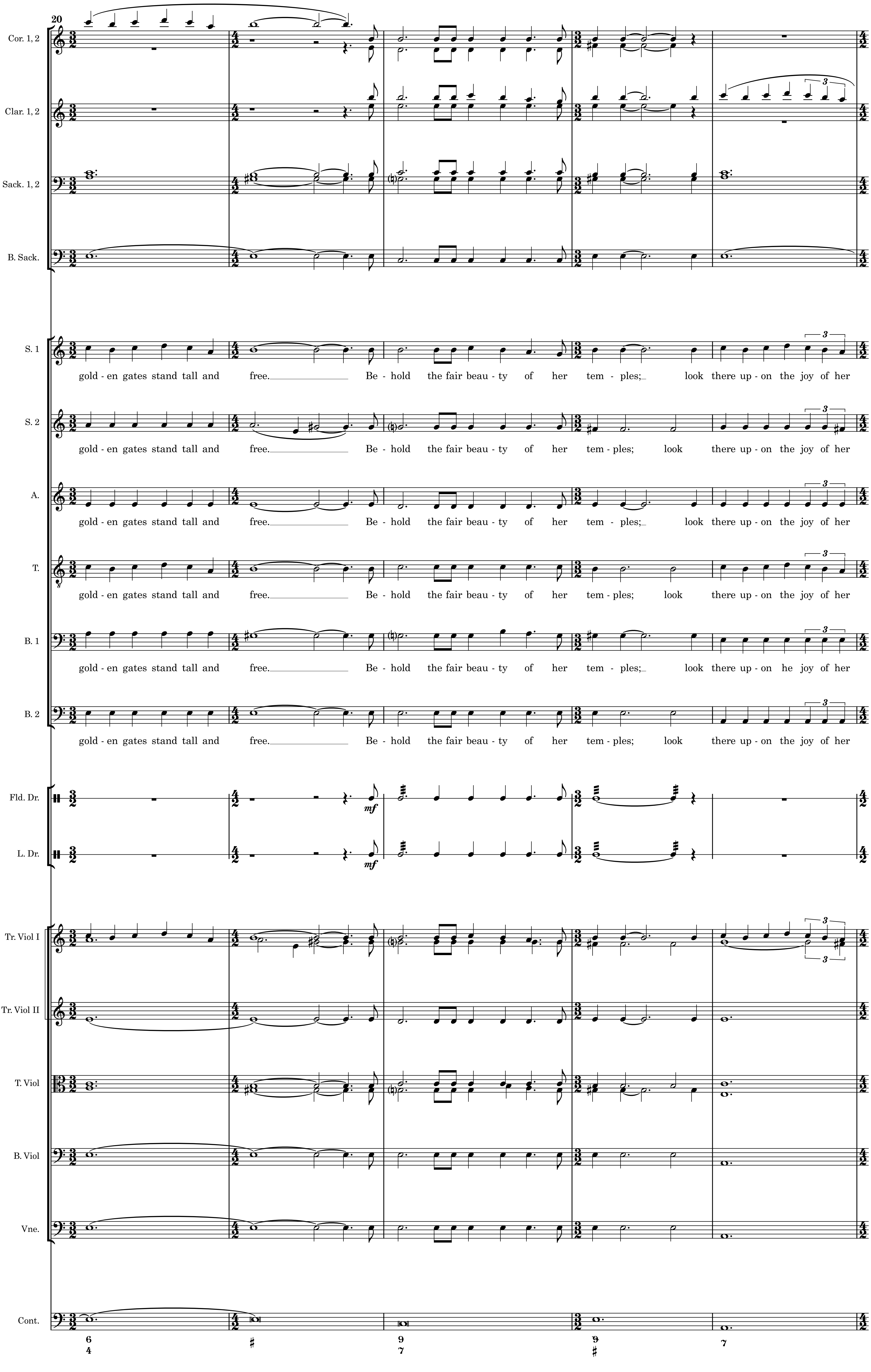
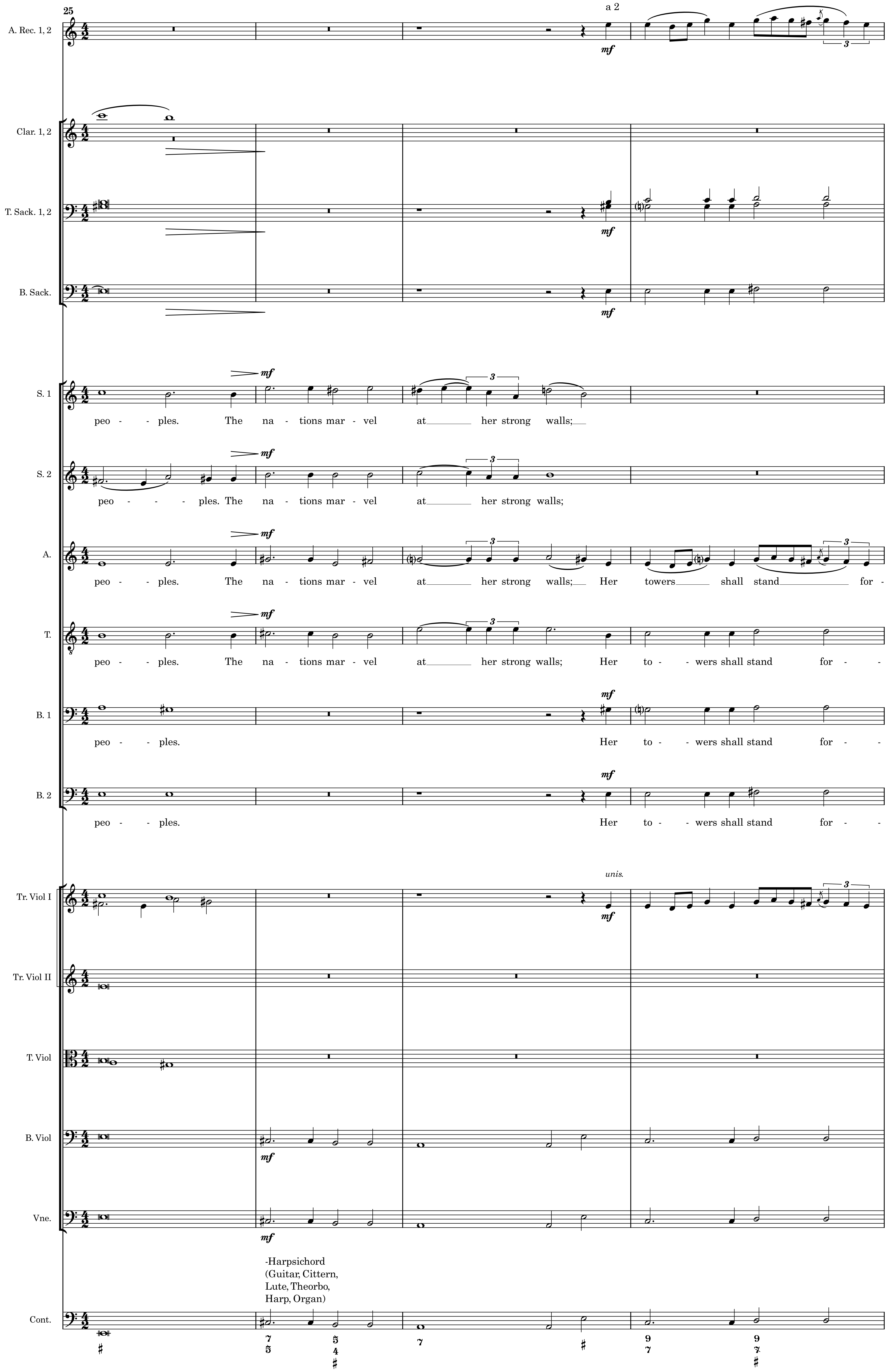
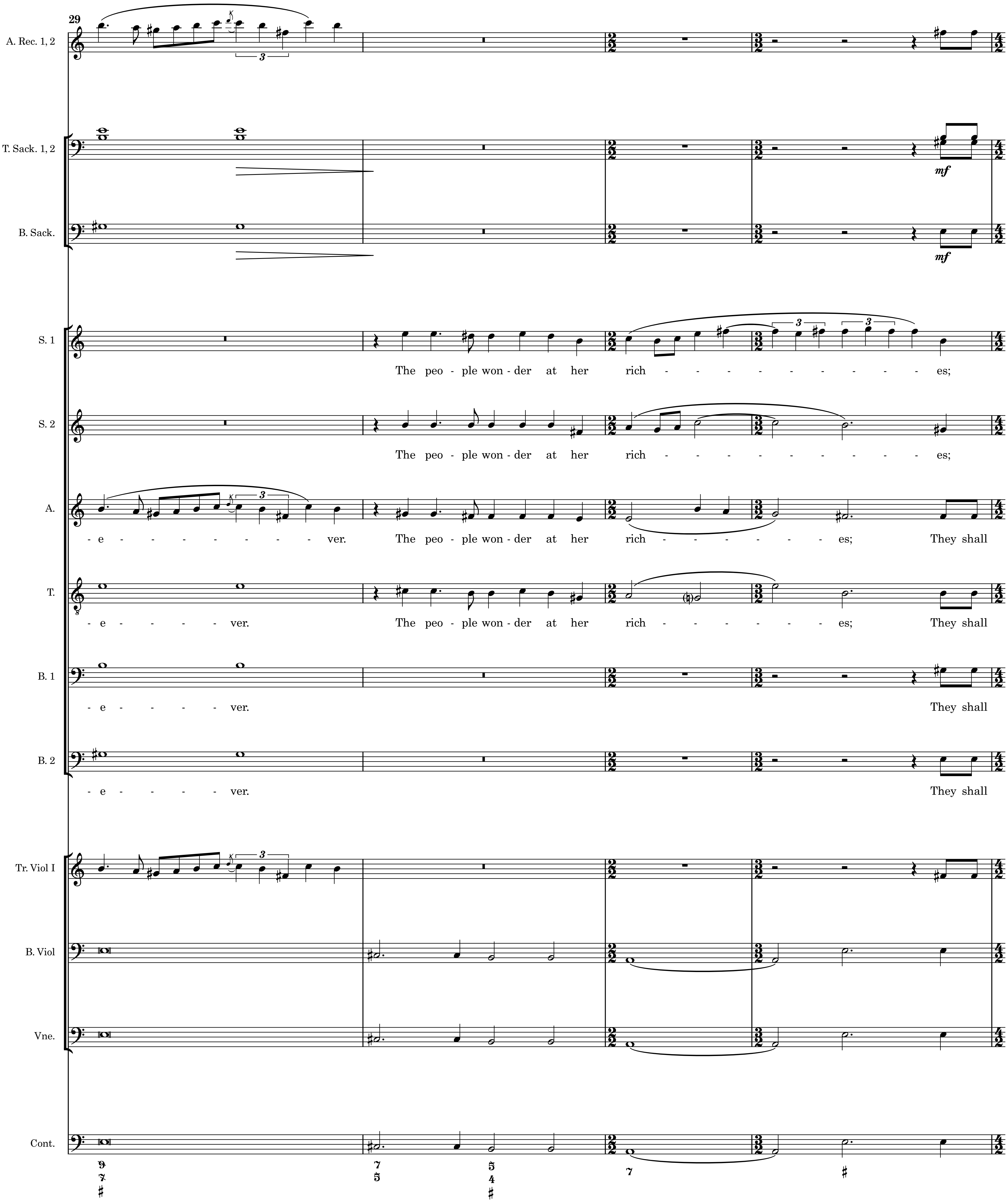
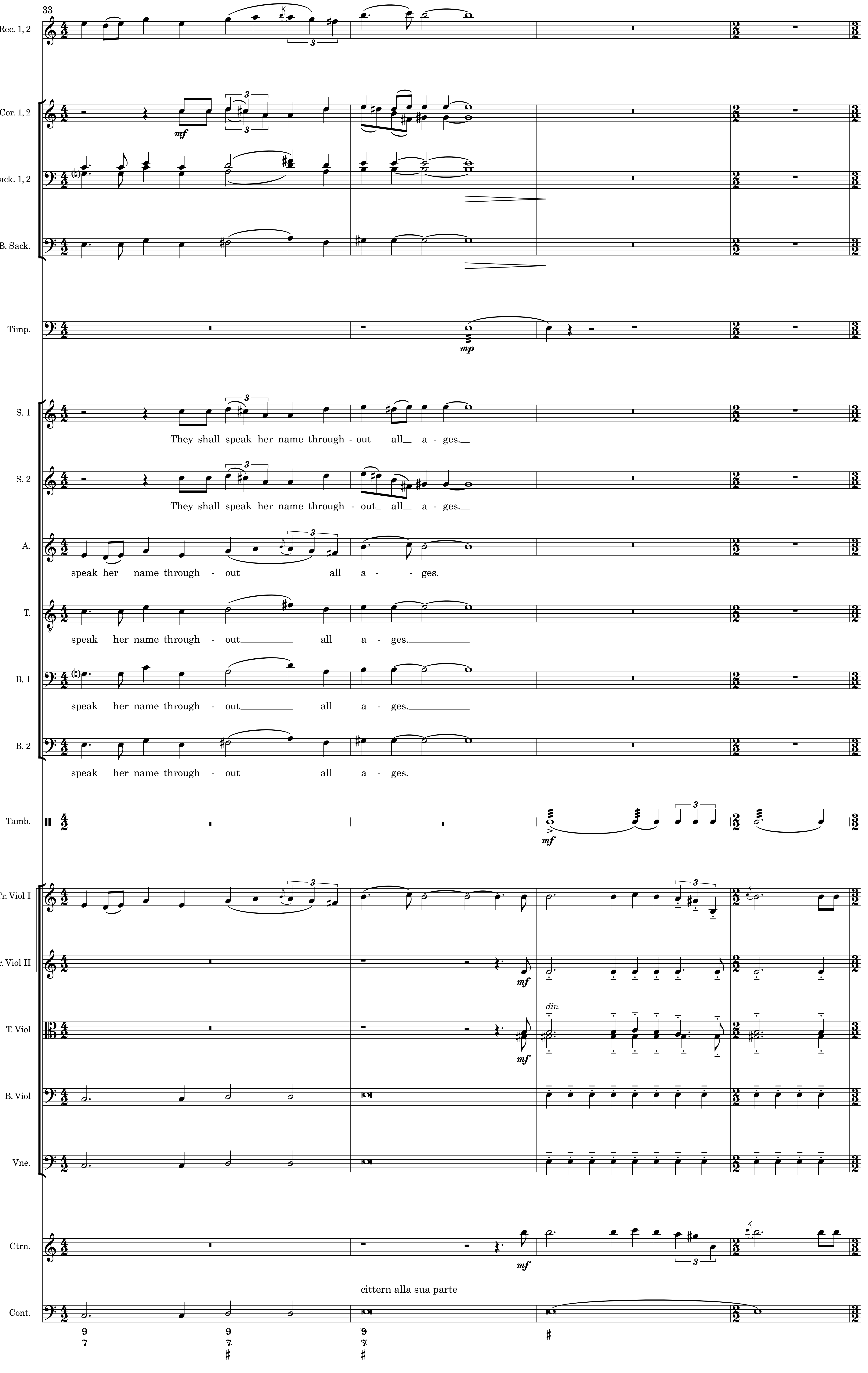

8
S. 1
f
Be - hold, be - hold, be - - - - - hold, be-
S. 2
f
3
Be - hold, be - hold, be - hold, be - hold, be-
A.
- hold, be hold, be - - - hold, be - hold, be - hold, be-
T.
f
Be - hold, be - hold, be - - - hold, be-
B. 1
-hold, be - hold, be - hold, be - hold, be - - - hold, be -
B. 2
be - hold, be - hold, be - hold, be - hold, be -
Tr. Viol I
p
mf
Tr. Viol II
p
mf
T. Viol
B. Viol
Vne.
13
Clar. 1, 2
mf
Timp.
pp
3
5
S. 1
- hold, be - hold, be - hold, be -
S. 2
- hold, be - hold, be - hold, be - hold, be -
A.
- hold, be - hold, be - hold, be - hold, be - - - - - -
T.
- hold, be - hold, be - hold, be - hold, be - hold, be -
B. 1
- hold, be - hold, be - hold, be - hold,
B. 2
- hold, be - hold, be - hold, be - hold,
Tr. Viol I
div.
Tr. Viol II
T. Viol
mf
B. Viol
mf
Vne.
mf
Solo Harpsichord
Cont.
6
5
9
6
3
11
10
9
7
senza 5
senza 3

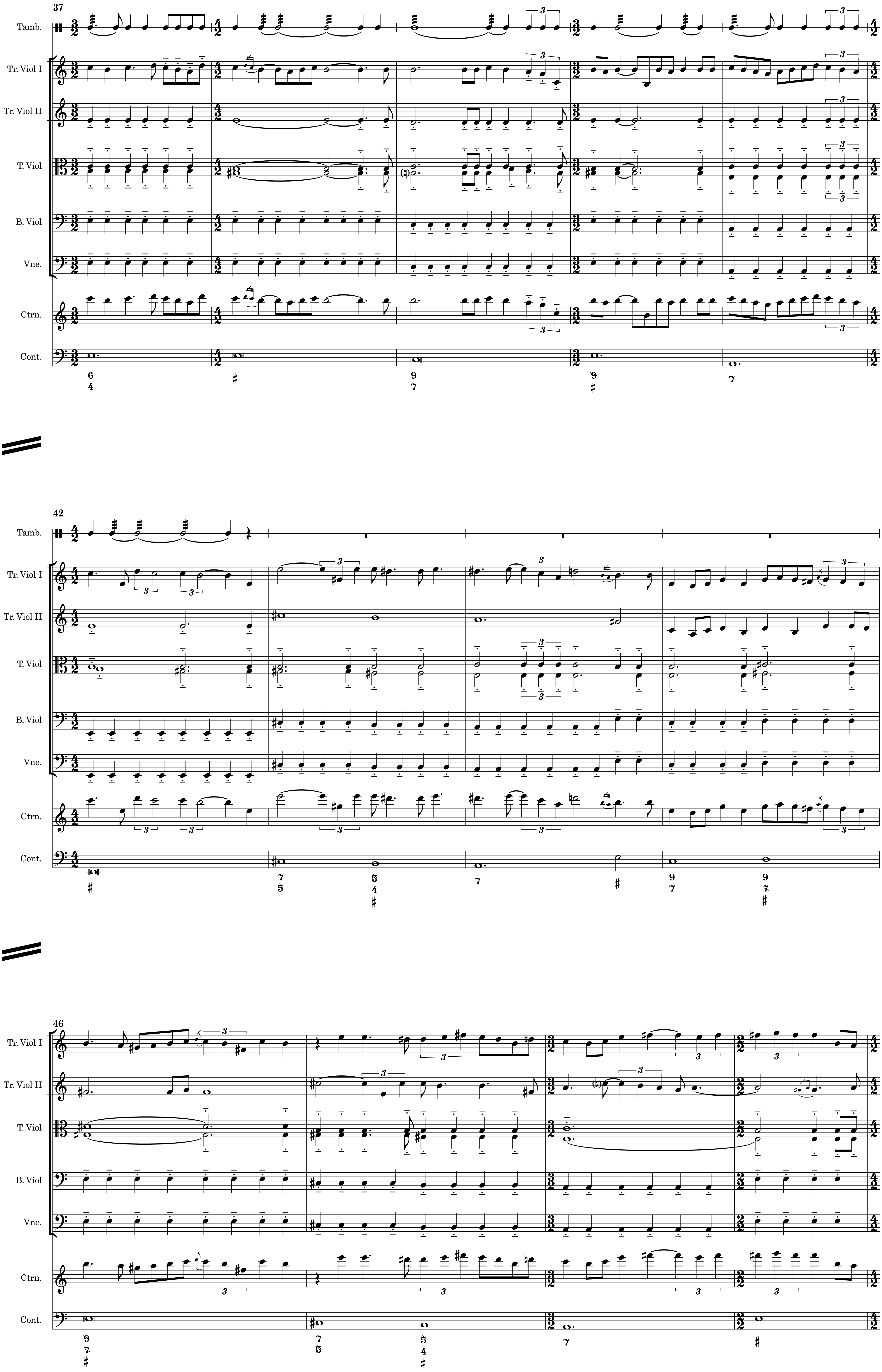

rit.
molto rit.
accel.
Maestoso
16
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
S. 1
hold, be - hold, be - hold, be - hold, Be - hold the glo - ry of the Isle whose
S. 2
- hold, be - hold, be - hold, Be - hold the glo - ry of the Isle whose
A.
hold, be - hold, be - hold, Be - hold the glo - ry of the Isle whose
T.
- hold, be - hold, be - hold, Be - hold the glo - ry of the Isle whose
B. 1
be - hold, be - hold, Be - hold the glo - ry of the Isle whose
B. 2
be - hold, be - hold, Be - hold the glo - ry of the Isle whose
Tr. Viol I
Tr. Viol II
div.
T. Viol
B. Viol
Vne.
Tutti
Cont.
9 7
6 5
#


20
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
S. 1
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
S. 2
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
A.
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
T.
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
B. 1
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on he joy of her
B. 2
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
Fld. Dr.
mf
L. Dr.
mf
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
6 4
♯
9 7
9 ♯
7

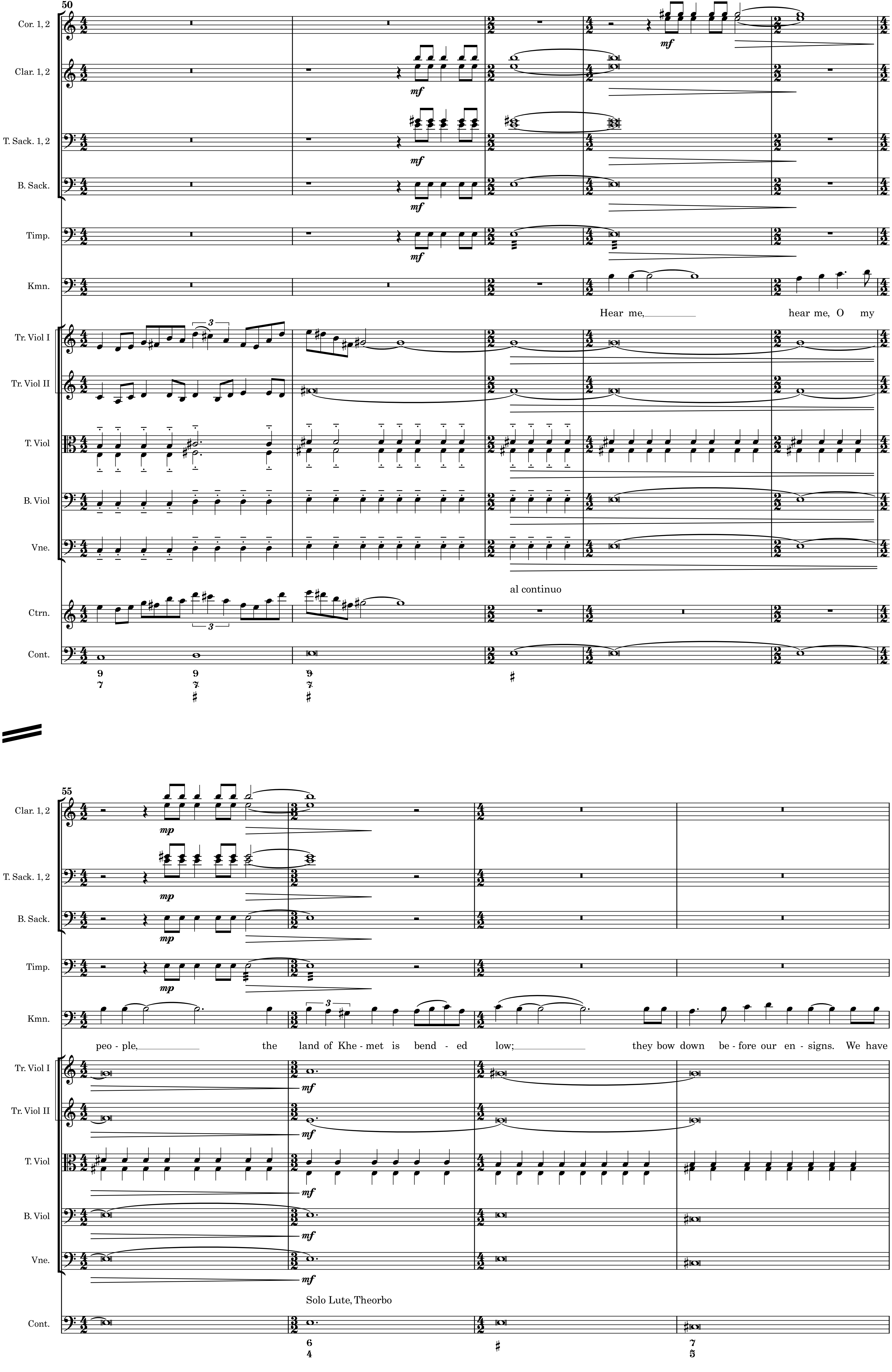

25
A. Rec. 1, 2
a 2
mf
3
Clar. 1, 2
T. Sack. 1, 2
mf
B. Sack.
mf
S. 1
mf
peo - ples. The na - tions mar - vel at her strong walls;
S. 2
mf
peo - - - ples. The na - tions mar - vel at her strong walls;
A.
mf
peo - ples. The na - tions mar - vel at her strong walls; Her towers shall stand for -
T.
mf
peo - ples. The na - tions mar - vel at her strong walls; Her to - - wers shall stand for -
B. 1
mf
peo - - ples. Her to - - wers shall stand for -
B. 2
mf
peo - - ples. Her to - - wers shall stand for -
Tr. Viol I
unis.
mf
Tr. Viol II
T. Viol
B. Viol
mf
Vne.
mf
-Harpsichord
(Guitar, Cittern,
Lute, Theorbo,
Harp, Organ)
Cont.
♯
7 5
5 4 ♯
7
♯
9 7
9 7 ♯

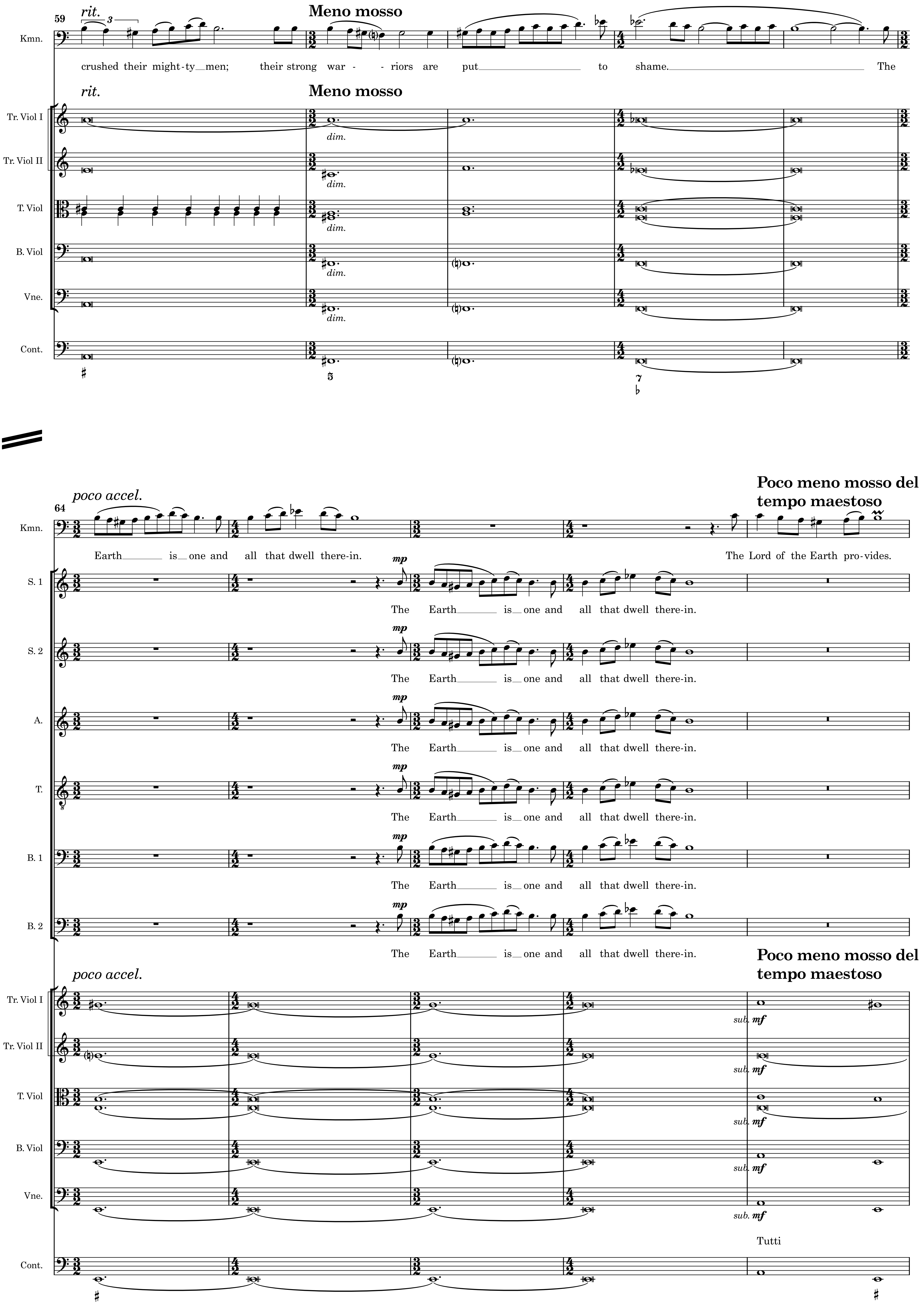

29
A. Rec. 1, 2
T. Sack. 1, 2
B. Sack.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
B. Viol
Vne.
Cont.
mf
mf
The peo - ple won - der at her rich - - - - - - - - - - - - es;
The peo - ple won - der at her rich - - - - - - - - - - - - es;
- e - - - - - - - - - ver. The peo - ple won - der at her rich - - - - - - - es; They shall
- e - - - - - ver. The peo - ple won - der at her rich - - - - - - - es; They shall
- e - - - - - ver. They shall
- e - - - - - ver. They shall
9 7 ♯
7 5
5 4 ♯
7
♯

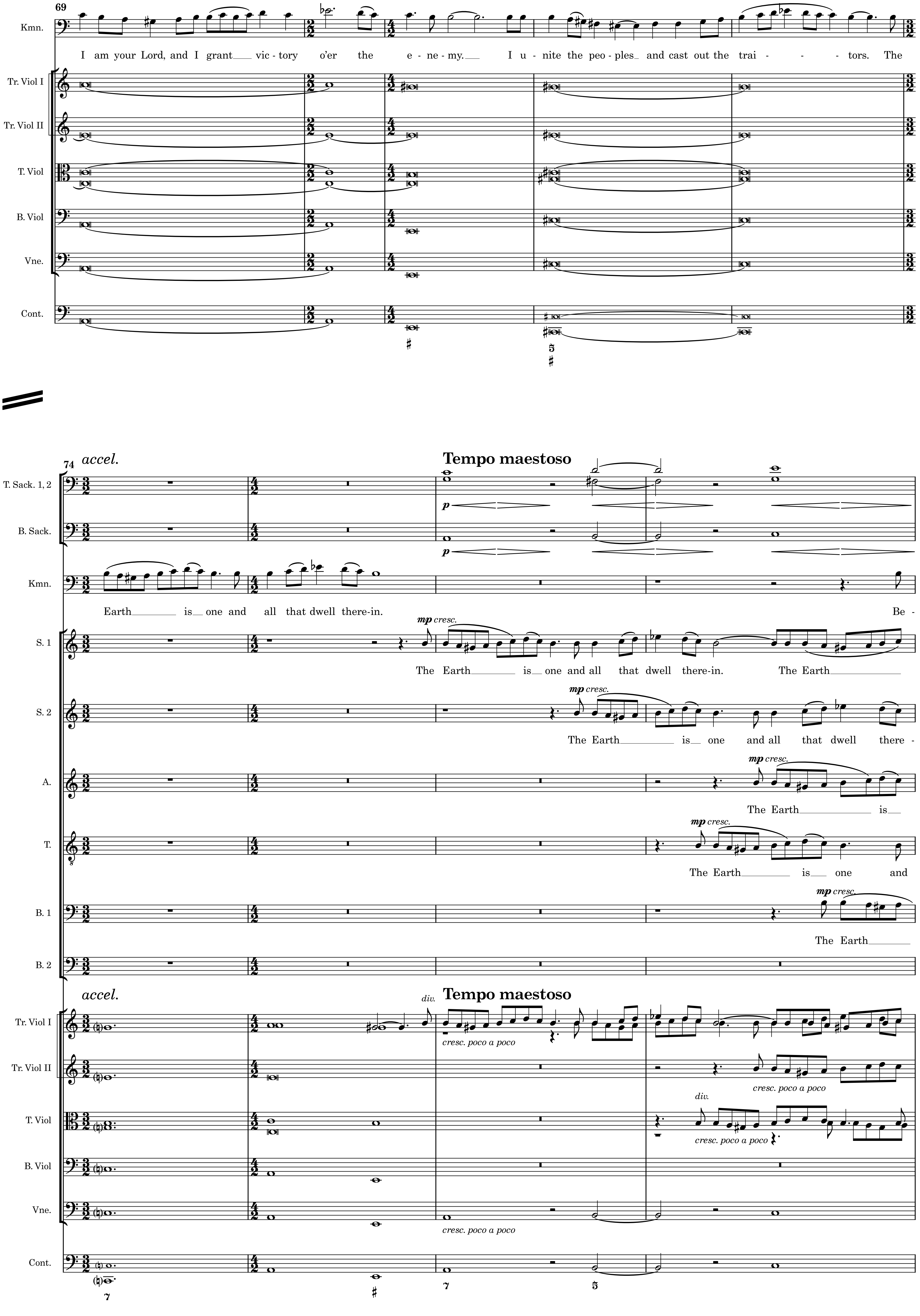

33
A. Rec. 1, 2
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
S. 1
They shall speak her name through - out all a - ges.
S. 2
They shall speak her name through - out all a - ges.
A.
speak her name through - out all a - ges.
T.
speak her name through - out all a - ges.
B. 1
speak her name through - out all a - ges.
B. 2
speak her name through - out all a - ges.
Tamb.
Tr. Viol I
Tr. Viol II
T. Viol
div.
B. Viol
Vne.
Ctrn.
cittern alla sua parte
Cont.
mf
mp

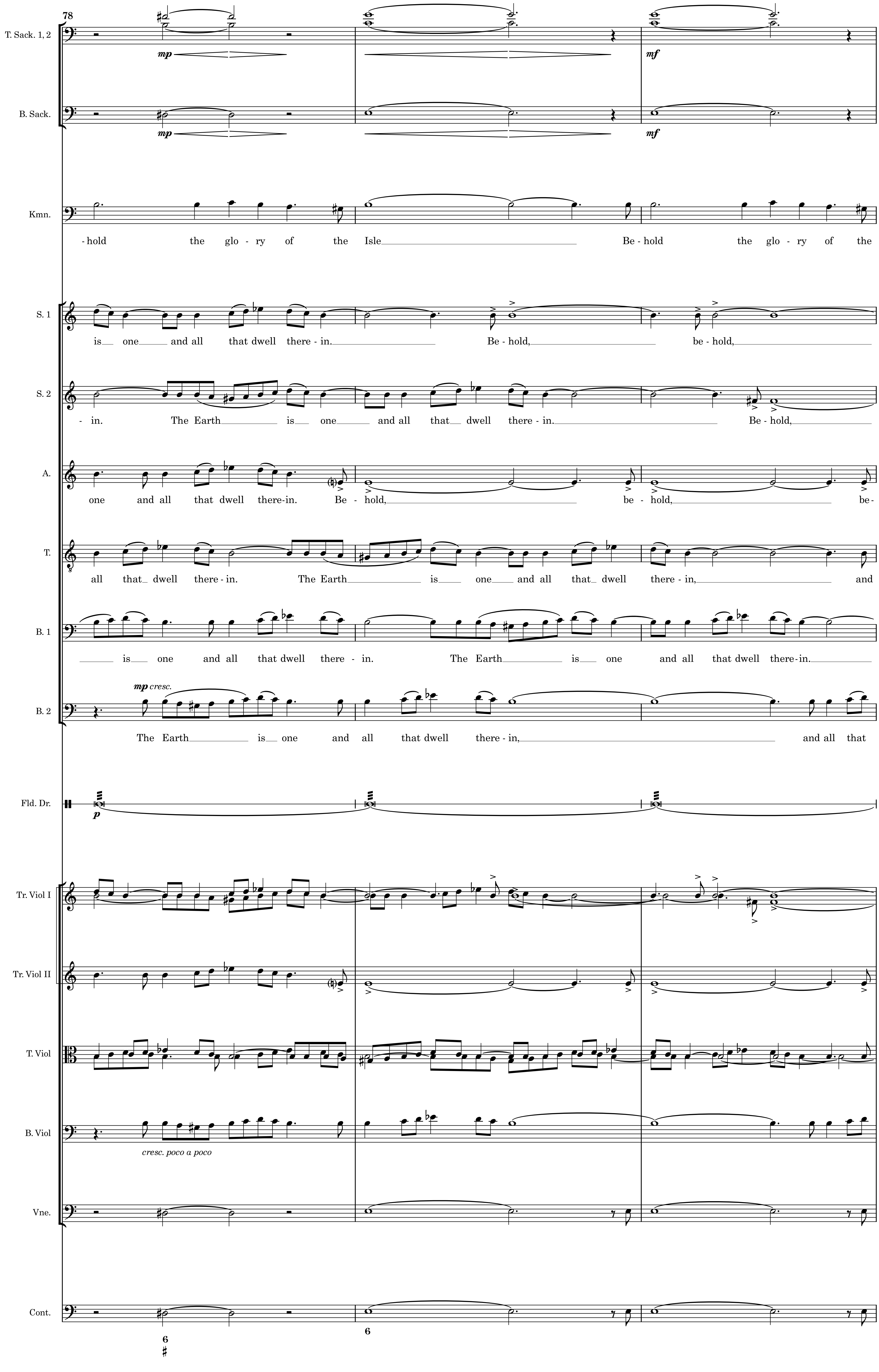

37
Tamb.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Ctrn.
Cont.
42
46

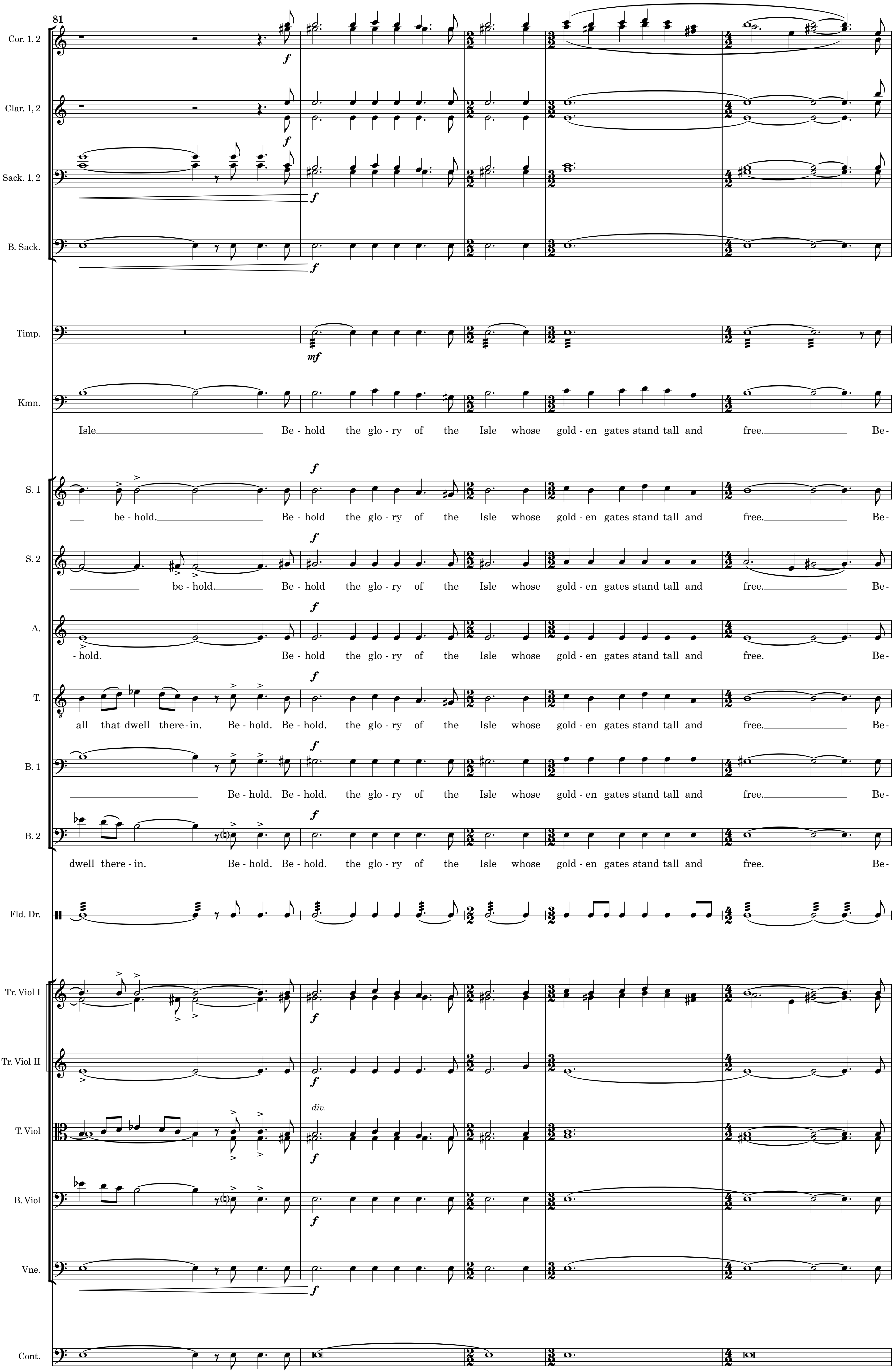
The High King stands before the people.

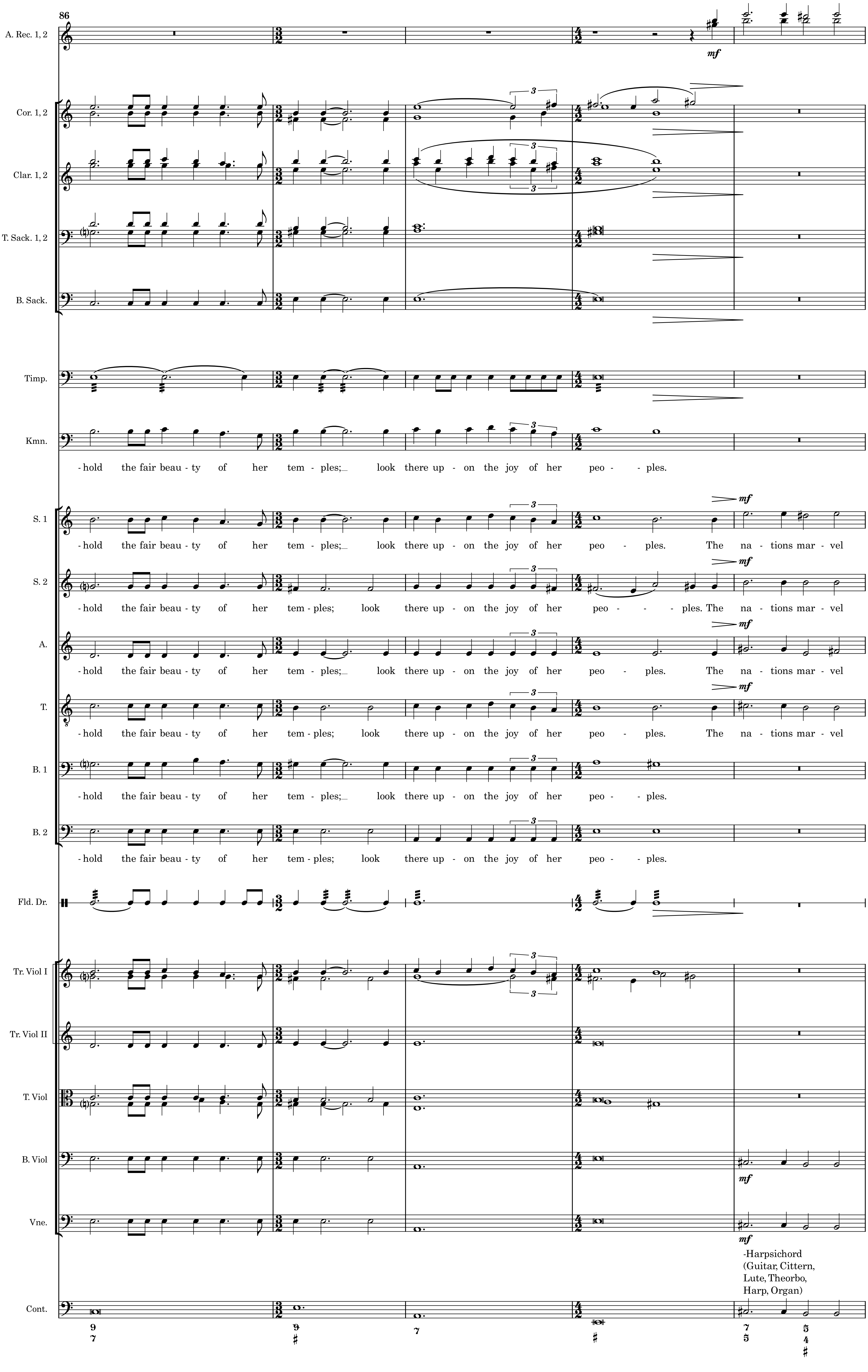

50
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Kmn.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Ctrn.
Cont.
mf
Hear me, hear me, O my
al continuo
9 7
9 7 ♯
9 7 ♯
♯
55
mp
people, the land of Khemet is bend - ed low; they bow down be - fore our en - signs. We have
mf
Solo Lute, Theorbo
6 4
♯
7 5

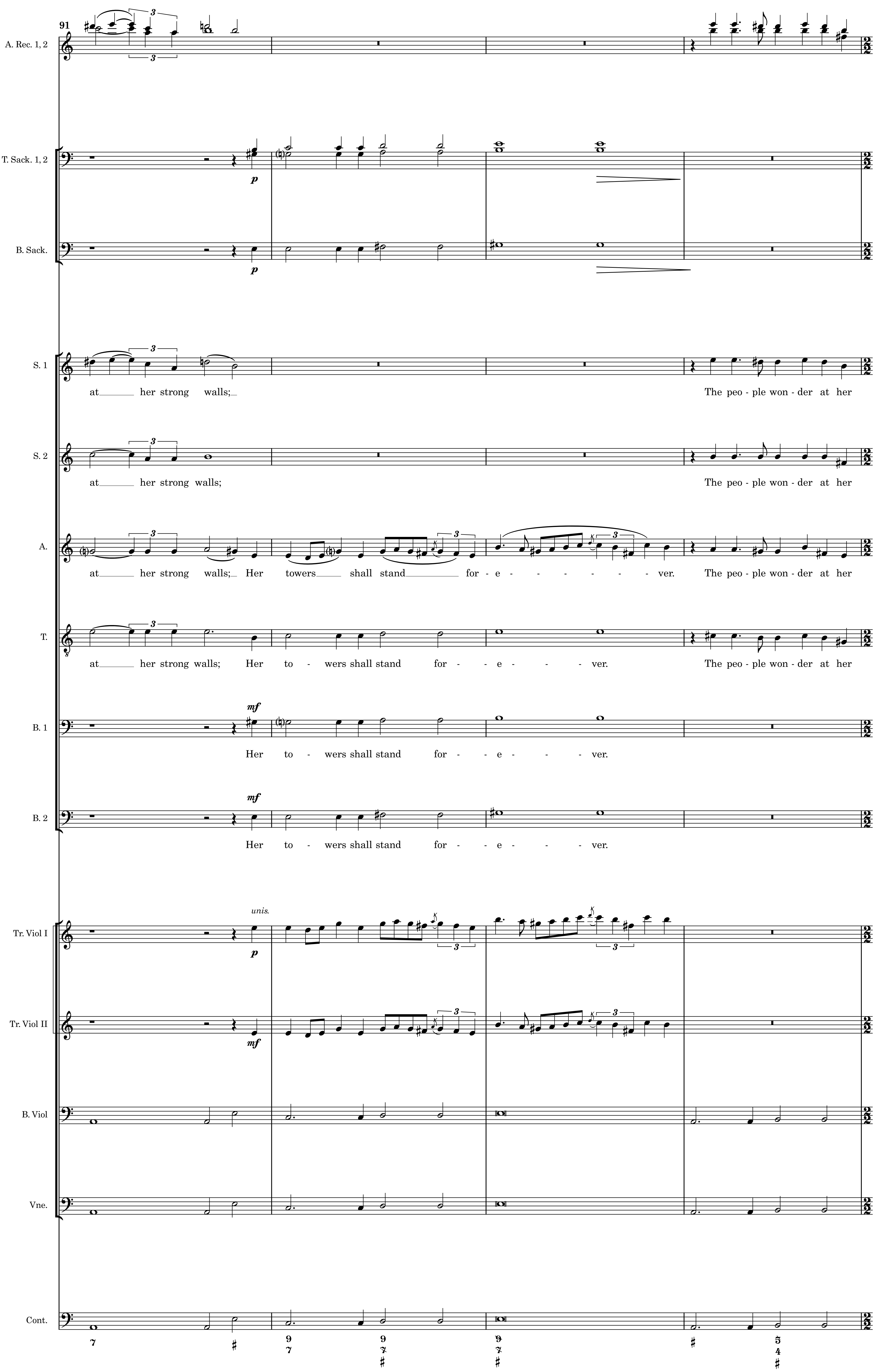

59
rit.
Meno mosso
Kmn.
crushed their might-ty_men; their strong war - riors are put to shame. The
rit.
Meno mosso
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
dim.
64
poco accel.
Poco meno mosso del tempo maestoso
Kmn.
Earth is_one and all that dwell there-in.
The Lord of the Earth pro-vides.
S. 1
S. 2
A.
T.
B. 1
B. 2
mp
The Earth is_one and all that dwell there-in.
poco accel.
Poco meno mosso del tempo maestoso
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
sub. mf
Tutti

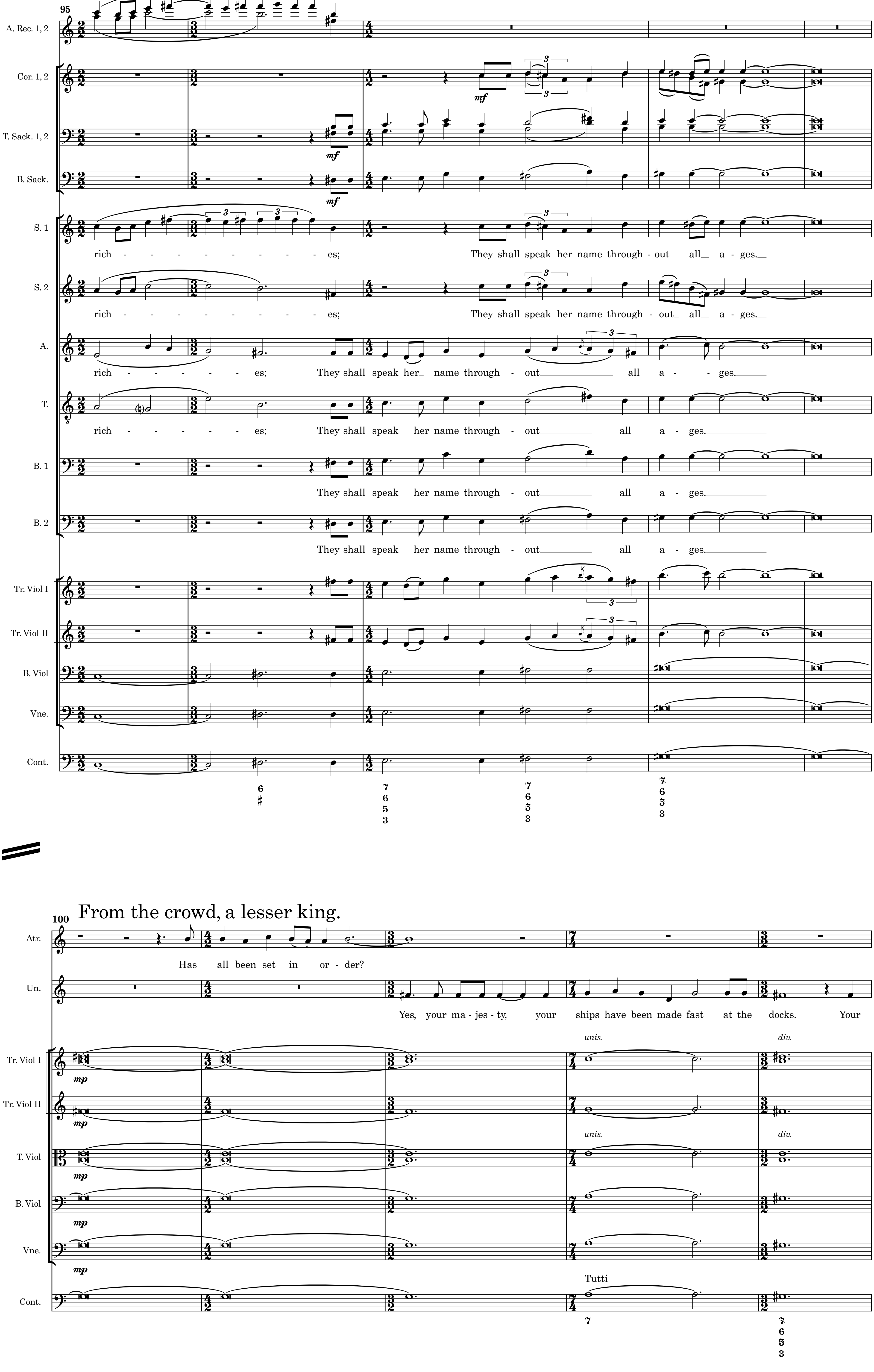

69
Kmn.
I am your Lord, and I grant vic-tory o'er the e-ne-my. I u-nite the peo-ples and cast out the trai - - - tors. The
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
74
accel.
Tempo maestoso
T. Sack. 1, 2
B. Sack.
p
p
Kmn.
Earth is one and all that dwell there-in.
Be -
S. 1
mp cresc.
The Earth is one and all that dwell there-in. The Earth
S. 2
mp cresc.
The Earth is one and all that dwell there -
A.
mp cresc.
The Earth is
T.
mp cresc.
The Earth is one and
B. 1
mp cresc.
The Earth
B. 2
accel.
Tempo maestoso
div.
cresc. poco a poco
cresc. poco a poco
div.
cresc. poco a poco
cresc. poco a poco
7
7
5

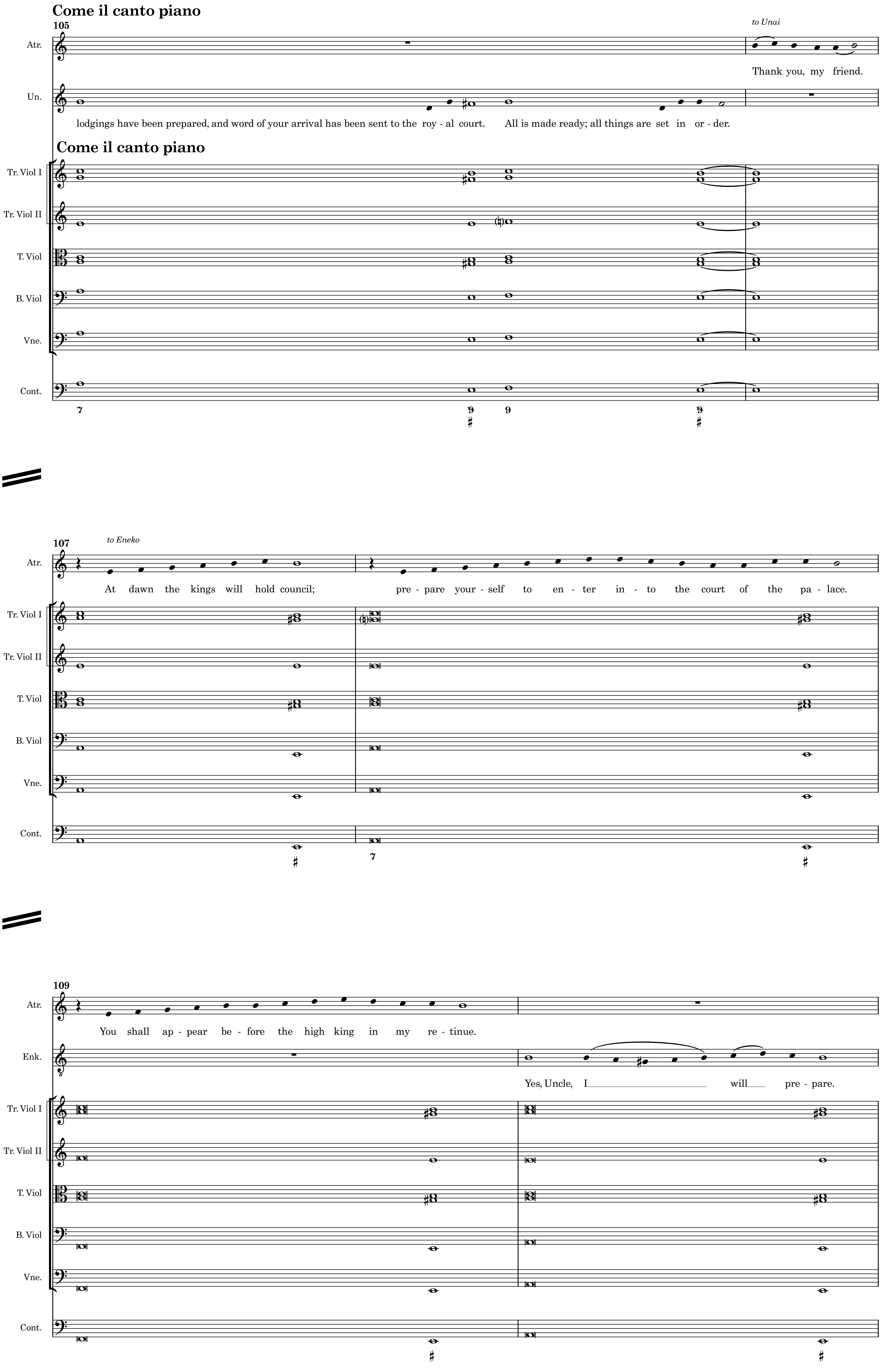

78
T. Sack. 1, 2
mp
mf
B. Sack.
mp
mf
Kmn.
-hold the glo - ry of the Isle Be - hold the glo - ry of the
S. 1
is one and all that dwell there - in. Be - hold, be - hold,
S. 2
- in. The Earth is one and all that dwell there - in. Be - hold,
A.
one and all that dwell there-in. Be - hold, be - hold, be-
T.
all that dwell there - in. The Earth is one and all that dwell there - in, and
B. 1
is one and all that dwell there - in. The Earth is one and all that dwell there-in.
B. 2
mp cresc.
The Earth is one and all that dwell there - in, and all that
Fld. Dr.
p
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
cresc. poco a poco
Vne.
Cont.
6
♯
6

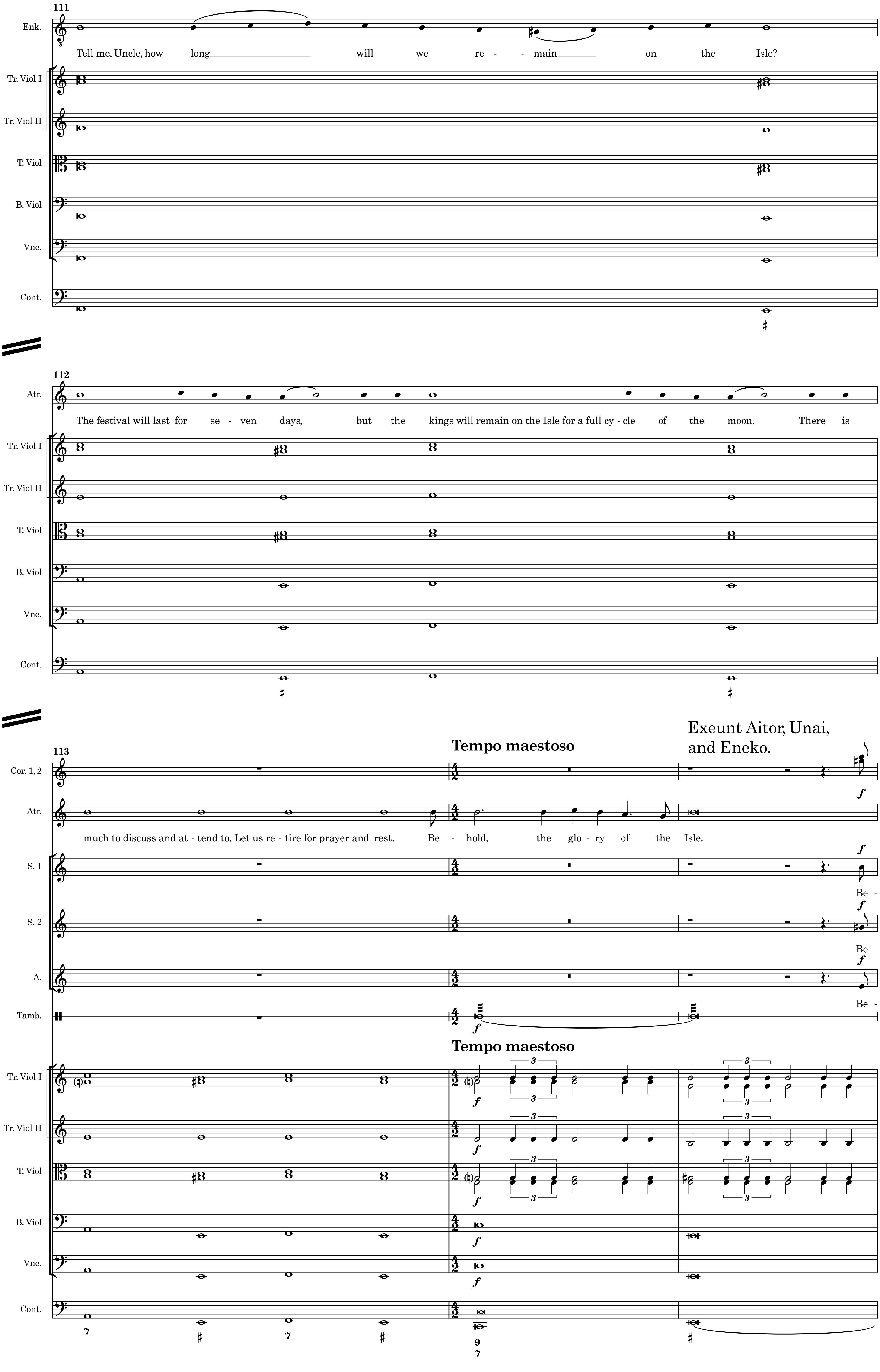

81
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Kmn.
Isle Be - hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be-
S. 1
behold. Be - hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be-
S. 2
be - hold. Be - hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be-
A.
- hold. Be - hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be-
T.
all that dwell there - in. Be - hold. Be - hold. the glo - ry of the Isle whose gold - en gates stand tall and free. Be-
B. 1
Be - hold. Be - hold. the glo - ry of the Isle whose gold - en gates stand tall and free. Be-
B. 2
dwell there - in. Be - hold. Be - hold. the glo - ry of the Isle whose gold - en gates stand tall and free. Be-
Fld. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
div.
B. Viol
Vne.
Cont.
f
mf
6
4

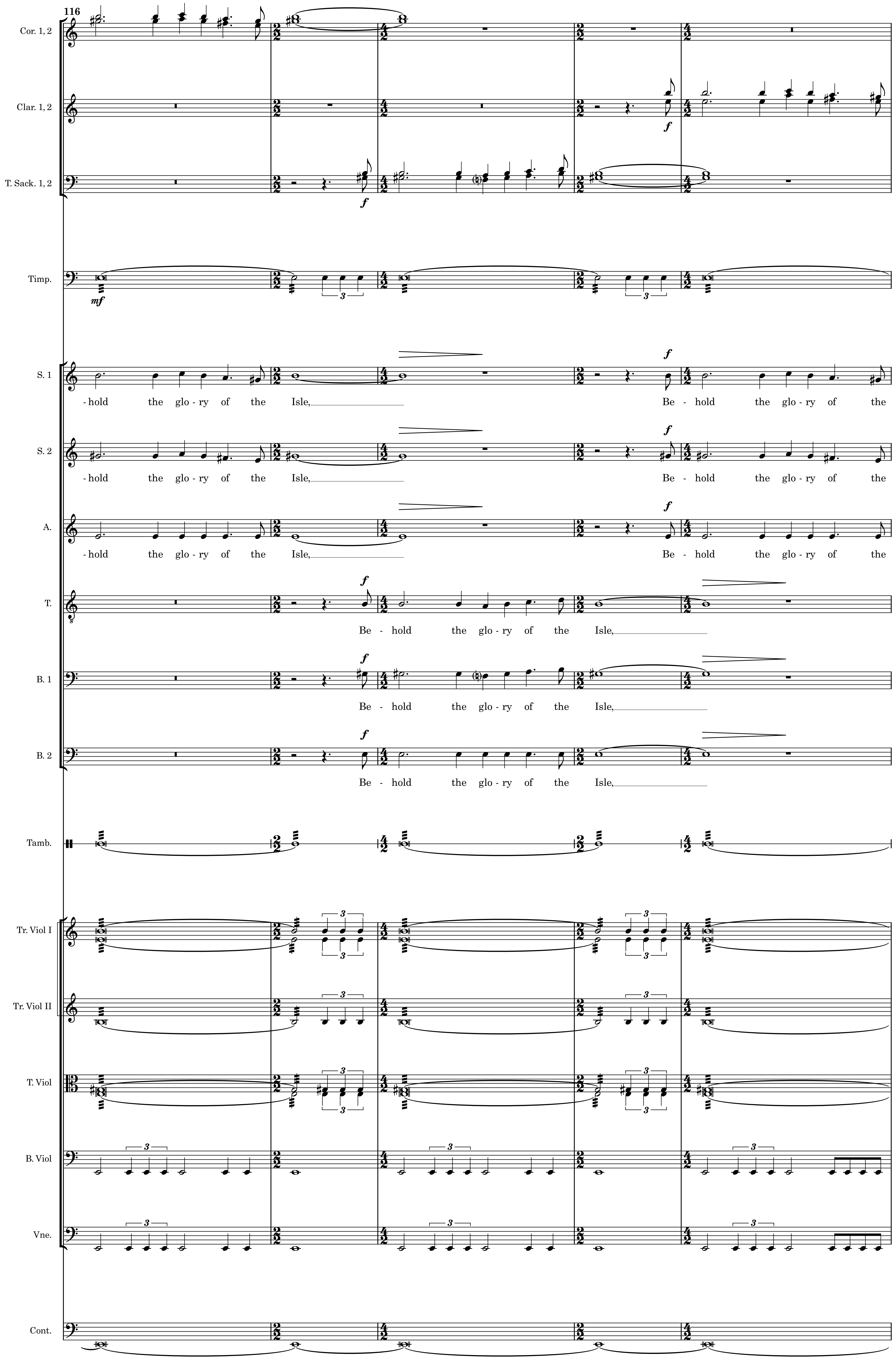

86
A. Rec. 1, 2
mf
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Kmn.
-hold the fair beau - ty of her tem - ples;_ look there up - on the joy of her peo - - ples.
S. 1
mf
-hold the fair beau - ty of her tem - ples;_ look there up - on the joy of her peo - ples. The na - tions mar - vel
S. 2
mf
-hold the fair beau - ty of her tem - ples; look there up - on the joy of her peo - - - ples. The na - tions mar - vel
A.
mf
-hold the fair beau - ty of her tem - ples;_ look there up - on the joy of her peo - ples. The na - tions mar - vel
T.
mf
-hold the fair beau - ty of her tem - ples; look there up - on the joy of her peo - ples. The na - tions mar - vel
B. 1
-hold the fair beau - ty of her tem - ples;_ look there up - on the joy of her peo - - ples.
B. 2
-hold the fair beau - ty of her tem - ples; look there up - on the joy of her peo - - ples.
Fld. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
mf
Vne.
mf
-Harpsichord
(Guitar, Cittern,
Lute, Theorbo,
Harp, Organ)
Cont.
9 7
9 ♯
7
♯
7 5
5 4 ♯
3
3
3
3
3

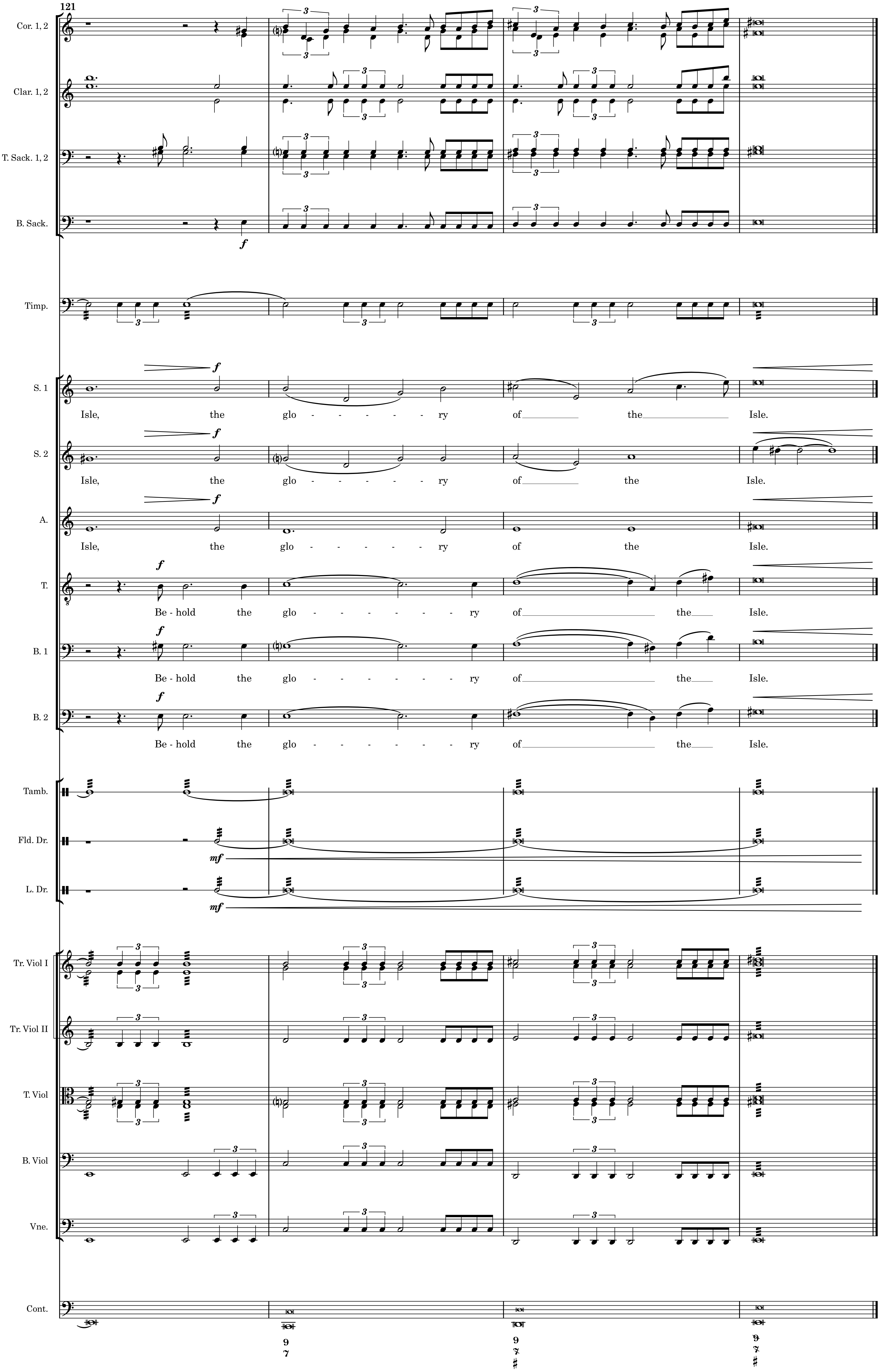

91
A. Rec. 1, 2
T. Sack. 1, 2
B. Sack.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
B. Viol
Vne.
Cont.
p
mf
unis.
at her strong walls;
The peo - ple won - der at her
at her strong walls;
The peo - ple won - der at her
at her strong walls; Her towers shall stand for - e - - - - - - - ver.
The peo - ple won - der at her
at her strong walls; Her to - wers shall stand for - - e - - - - ver.
The peo - ple won - der at her
Her to - wers shall stand for - - e - - - - ver.
Her to - wers shall stand for - - e - - - - ver.
7 ♯ 9 7 9 7 ♯ 9 7 ♯ ♯ 5 4 ♯


95
A. Rec. 1, 2
Cor. 1, 2
mf
T. Sack. 1, 2
mf
B. Sack.
mf
S. 1
rich - - - - - - - - - - - es; They shall speak her name through - out all a - ges.
S. 2
rich - - - - - - - - - - - es; They shall speak her name through - out all a - ges.
A.
rich - - - - - - - es; They shall speak her name through - out all a - - ges.
T.
rich - - - - - - - es; They shall speak her name through - out all a - ges.
B. 1
They shall speak her name through - out all a - ges.
B. 2
They shall speak her name through - out all a - ges.
Tr. Viol I
Tr. Viol II
B. Viol
Vne.
Cont.
6 ♯
7 6 5 3
7 6 5 3
7 6 5 3
From the crowd, a lesser king.
100
Atr.
Has all been set in order?
Un.
Yes, your ma - jes - ty, your ships have been made fast at the docks. Your
unis.
div.
Tr. Viol I
mp
Tr. Viol II
mp
unis.
div.
T. Viol
mp
B. Viol
mp
Vne.
mp
Tutti
Cont.
7
7 6 5 3


Come il canto piano
105
Atr.
Un.
to Unai
Thank you, my friend.
lodgings have been prepared, and word of your arrival has been sent to the roy - al court. All is made ready; all things are set in or - der.
Come il canto piano
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
7
9
♯
9
9
♯
107
to Eneko
Atr.
At dawn the kings will hold council; pre - pare your - self to en - ter in - to the court of the pa - lace.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
7
♯
109
Atr.
You shall ap - pear be - fore the high king in my re - tinue.
Enk.
Yes, Uncle, I will pre - pare.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
♯

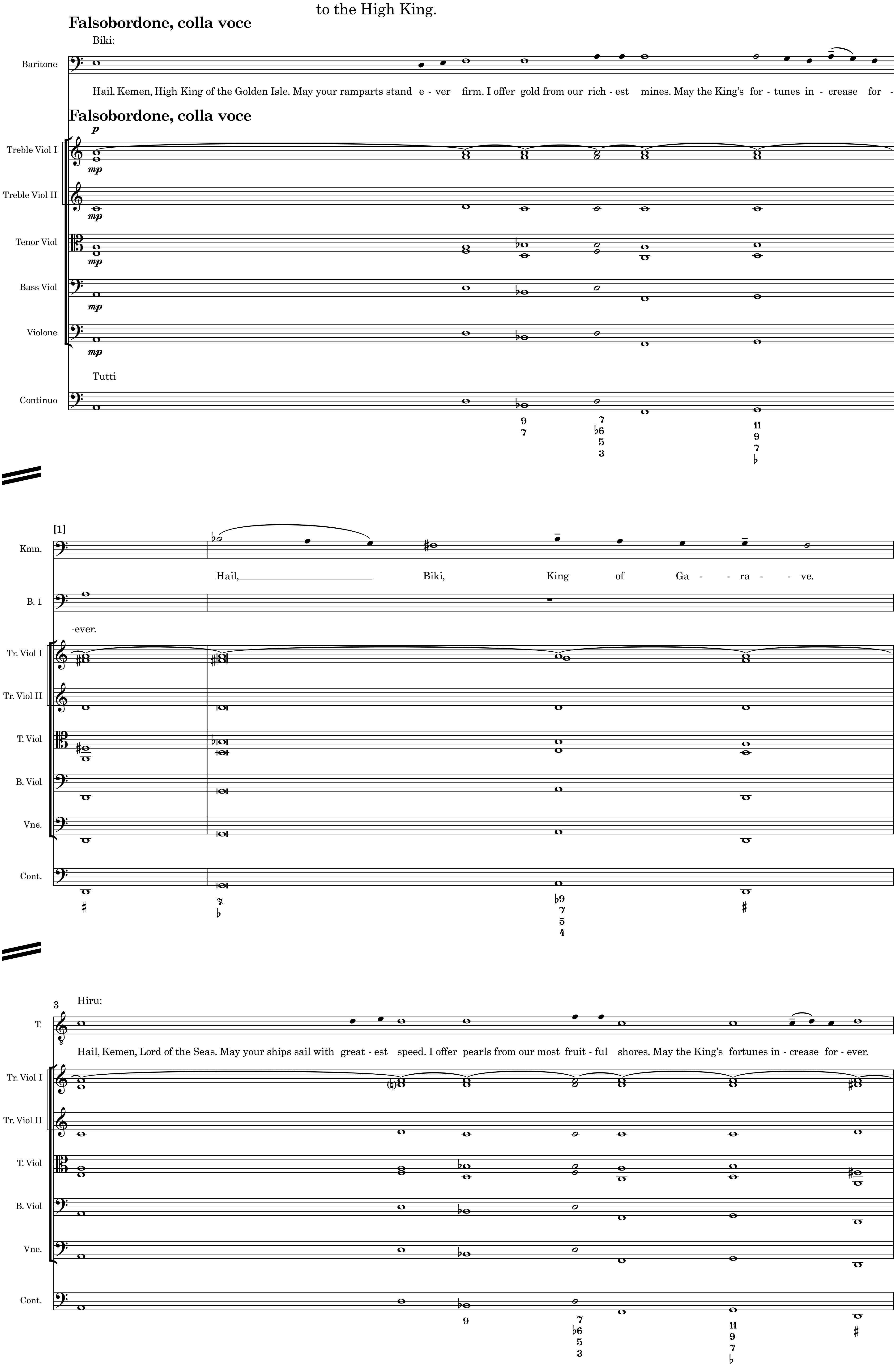

111
Enk.
Tell me, Uncle, how long will we re - main on the Isle?
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
112
Atr.
The festival will last for se - ven days, but the kings will remain on the Isle for a full cy - cle of the moon. There is
113
Cor. 1, 2
much to discuss and at - tend to. Let us re - tire for prayer and rest. Be - hold, the glo - ry of the Isle.
S. 1
S. 2
A.
Tamb.
Tempo maestoso
Exeunt Aitor, Unai, and Eneko.
Be -
f
3
7
9
♯

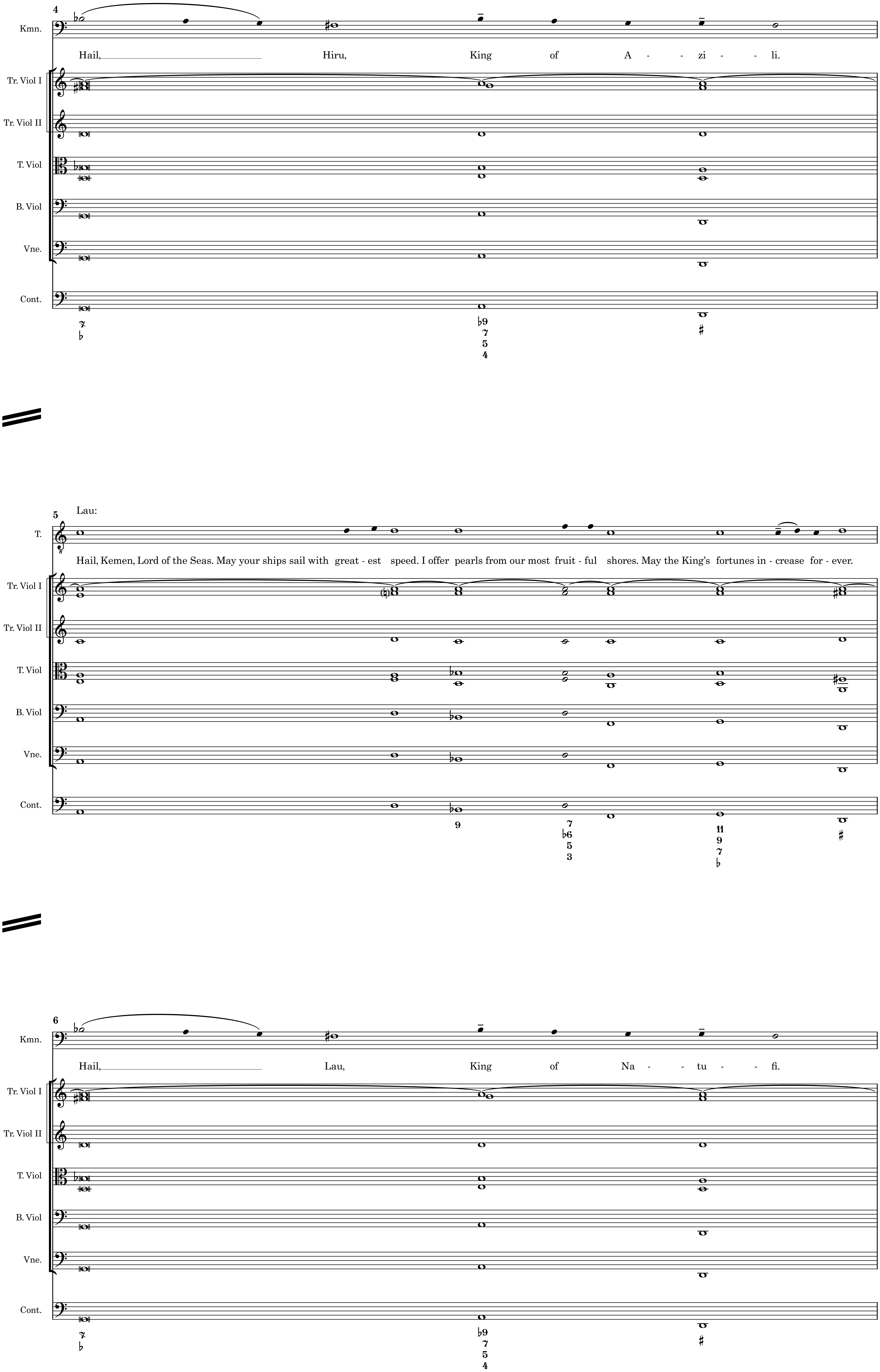

116
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
Timp.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
mf
f
-hold the glo-ry of the Isle,
Be-hold the glo-ry of the
Be-hold the glo-ry of the Isle,
3

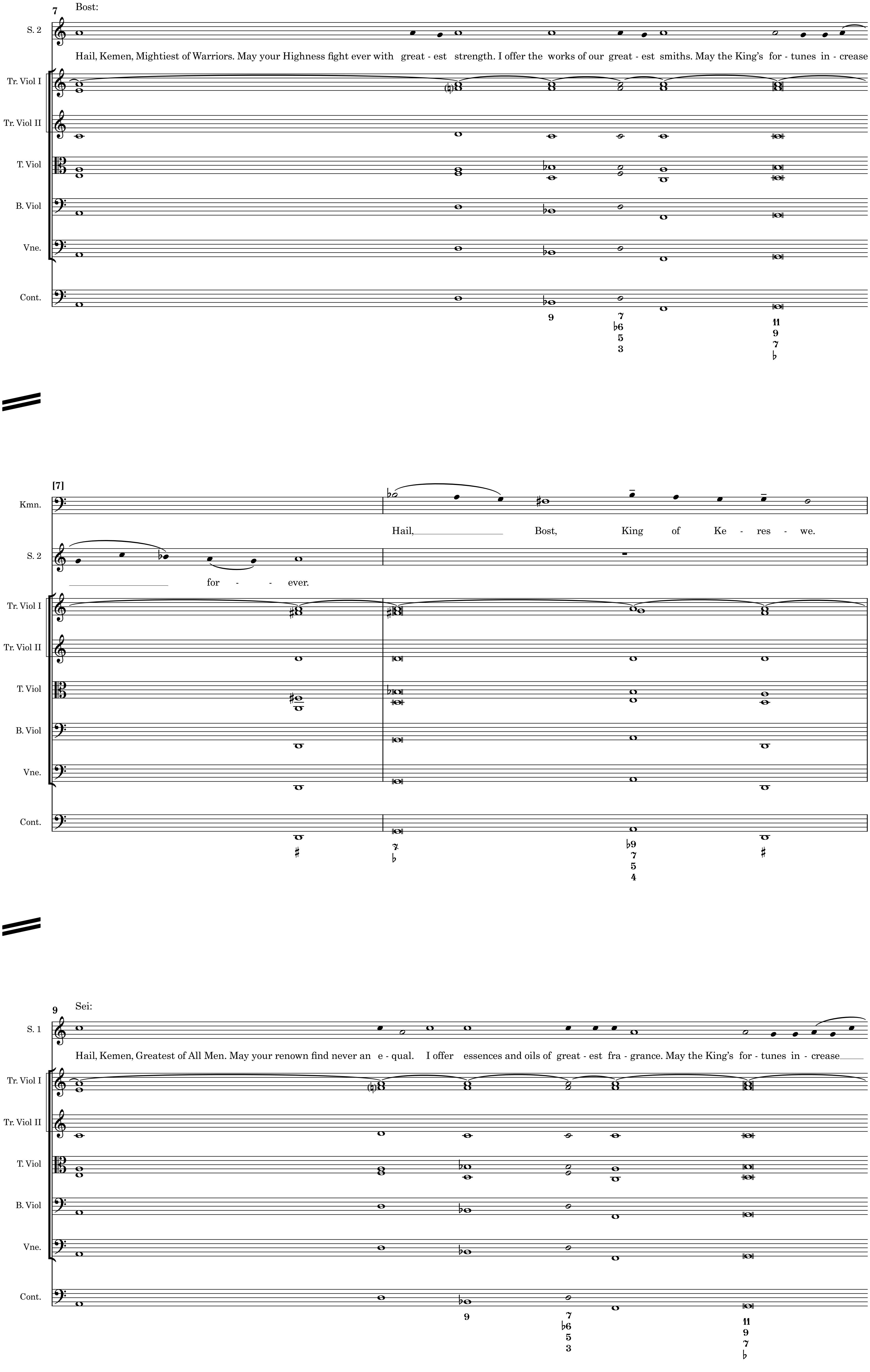

121
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
f
Timp.
S. 1
f
Isle, the glo - - - - - - ry of the Isle.
S. 2
f
Isle, the glo - - - - - - ry of the Isle.
A.
f
Isle, the glo - - - - - - ry of the Isle.
T.
f
Be - hold the glo - - - - - - - - ry of the Isle.
B. 1
f
Be - hold the glo - - - - - - - - ry of the Isle.
B. 2
f
Be - hold the glo - - - - - - - - ry of the Isle.
Tamb.
Fld. Dr.
mf
L. Dr.
mf
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
9 7
9 7 ♯
9 7 ♯

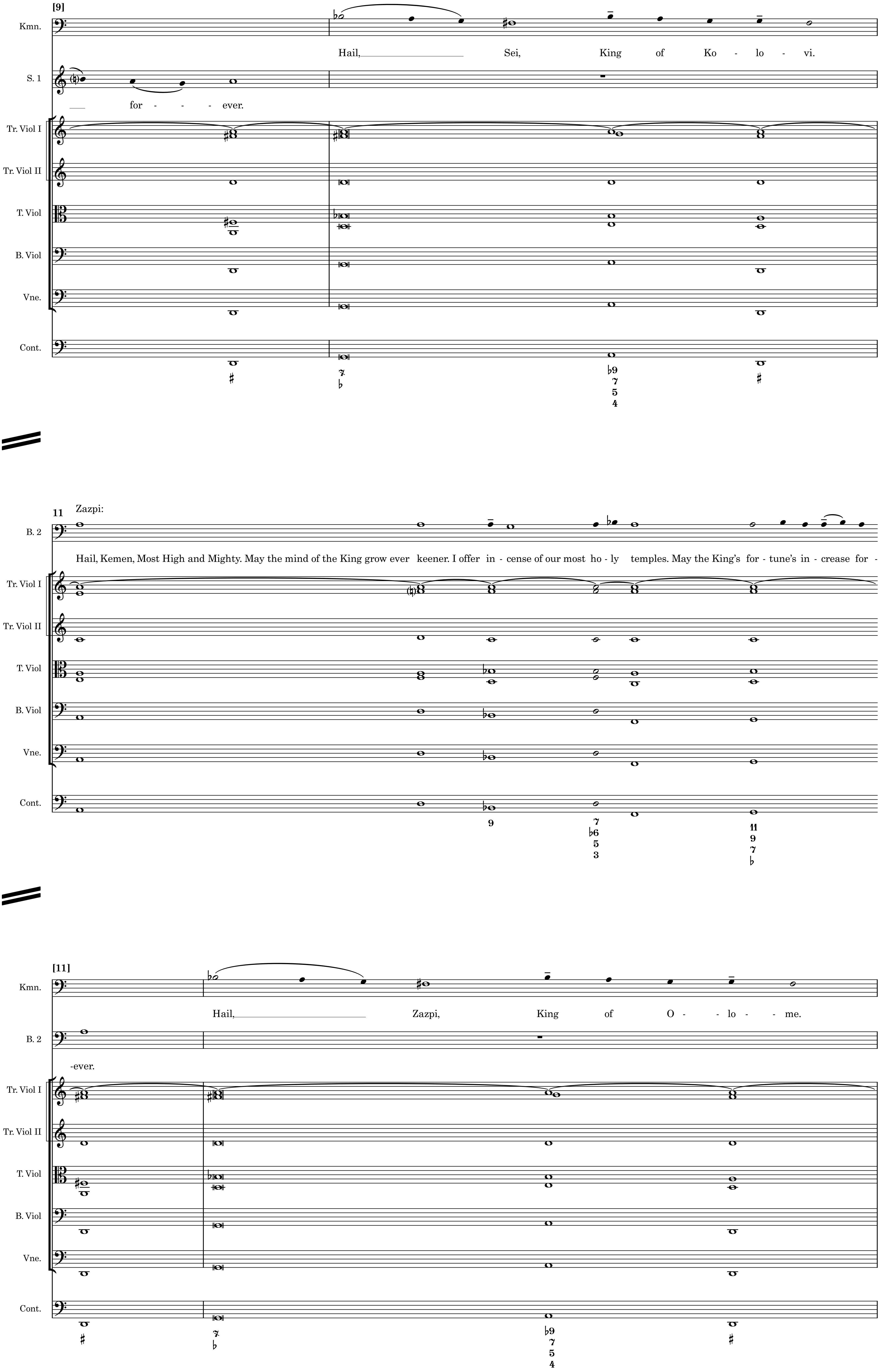
Scene II

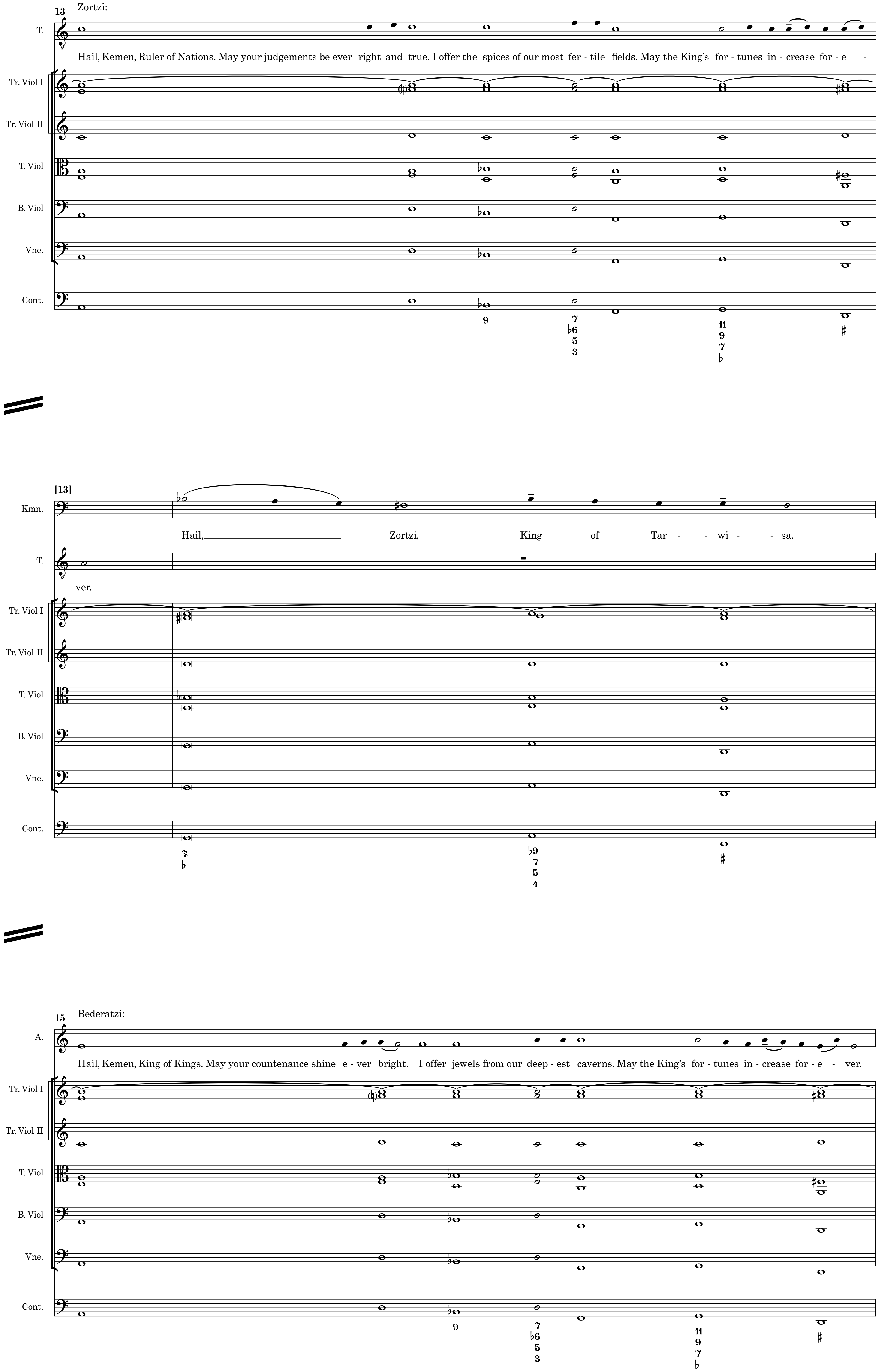
In the chambers of the royal court,
the kings gather in council and pay tribute
to the High King.

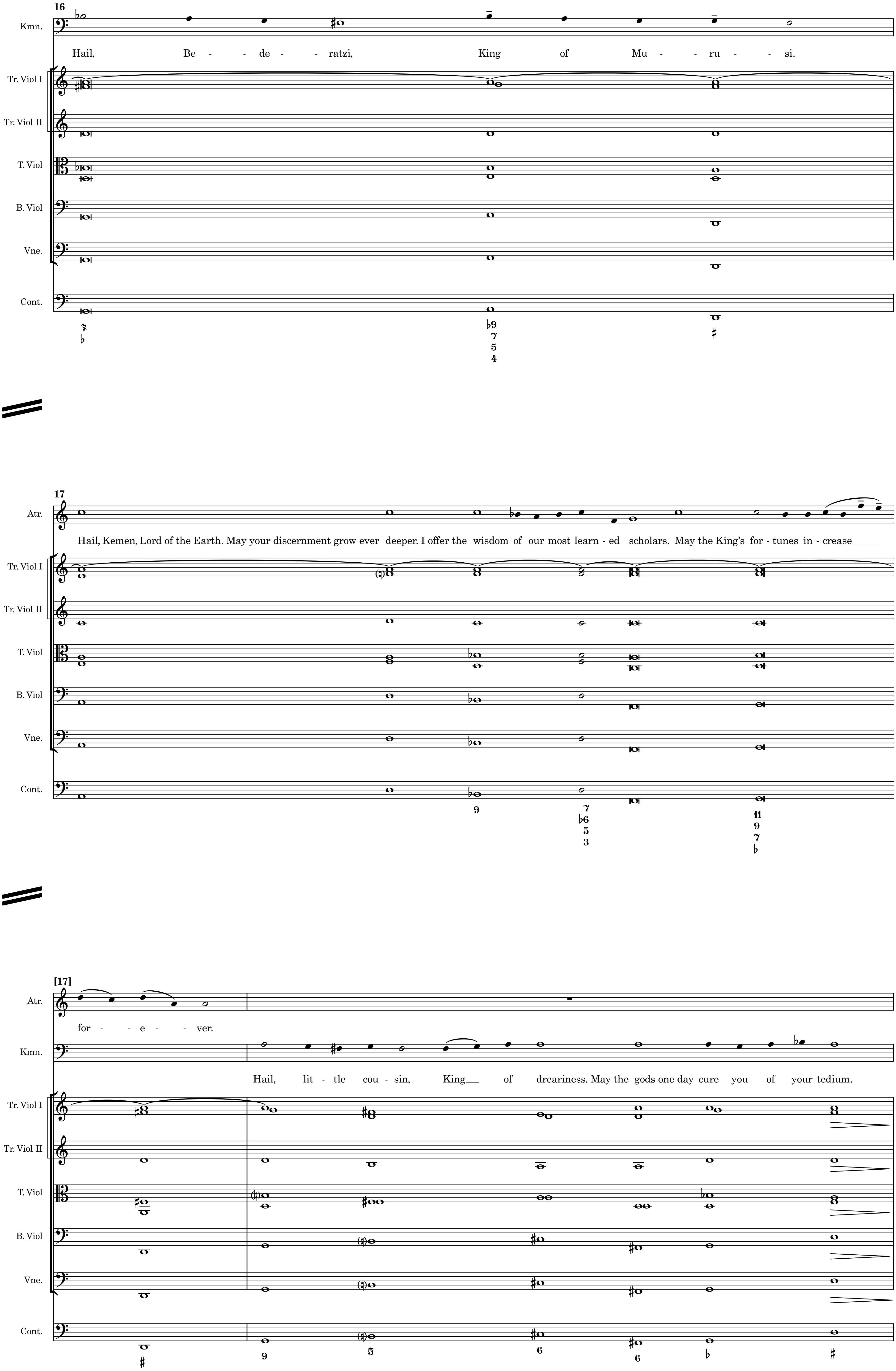

Falsobordone, colla voce
Biki:
Baritone
Hail, Kemen, High King of the Golden Isle. May your ramparts stand e - ver firm. I offer gold from our rich - est mines. May the King's for - tunes in - crease for -
Falsobordone, colla voce
p
mp
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
Tutti
Continuo
9 7
7 ♭6 5 3
11 9 7 ♭
[1]
Kmn.
Hail, Biki, King of Ga - ra - ve.
B. 1
-ever.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
7 ♭
♭9 7 5 4
♯
3
Hiru:
T.
Hail, Kemen, Lord of the Seas. May your ships sail with great - est speed. I offer pearls from our most fruit - ful shores. May the King's fortunes in - crease for - ever.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
9
7 ♭6 5 3
11 9 7 ♭
♯

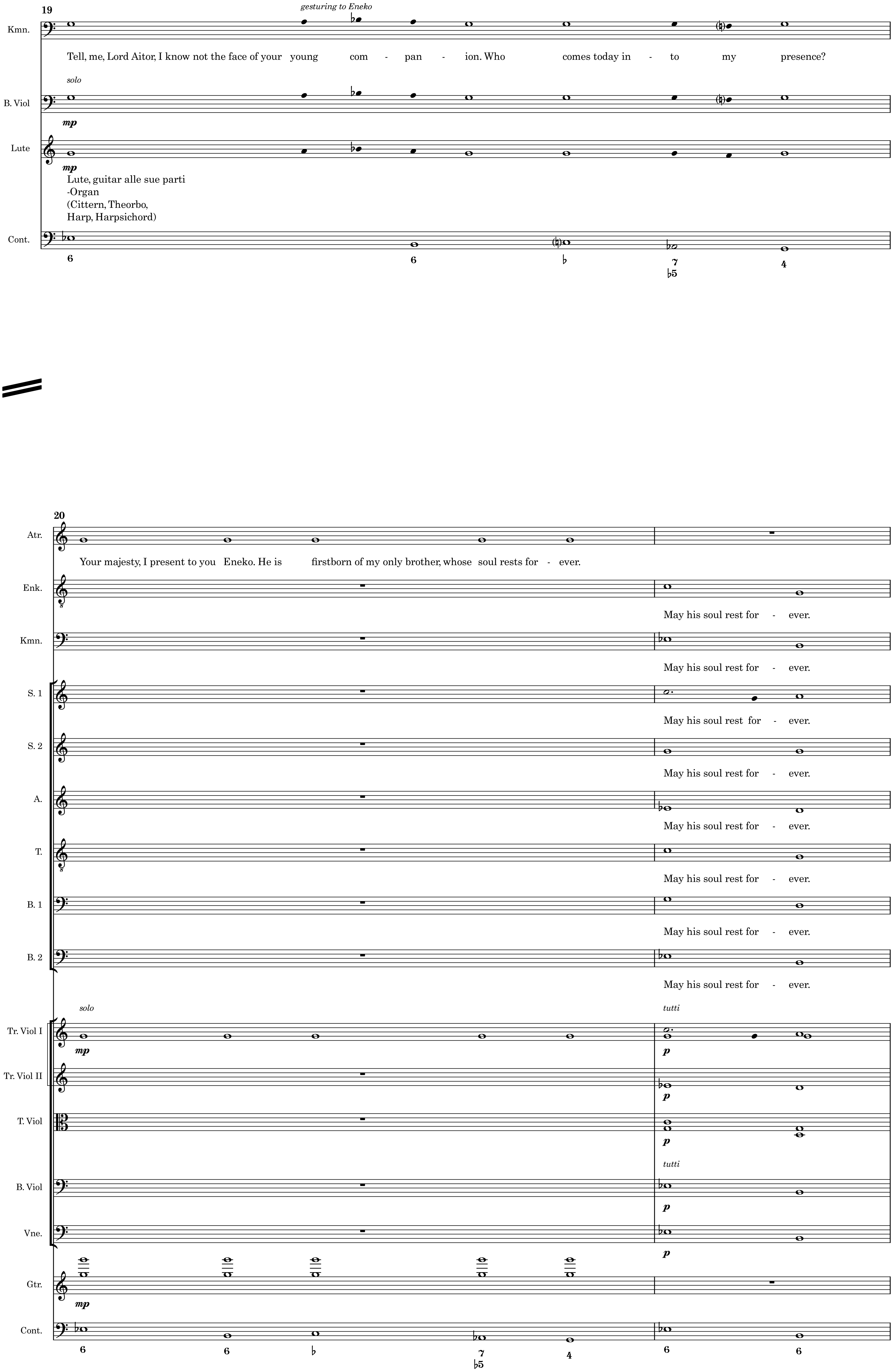

4
Kmn.
Hail, Hiru, King of A - zi - li.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
5
Lau:
T.
Hail, Kemen, Lord of the Seas. May your ships sail with great - est speed. I offer pearls from our most fruit - ful shores. May the King's fortunes in - crease for - ever.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
6
Kmn.
Hail, Lau, King of Na - tu - fi.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.

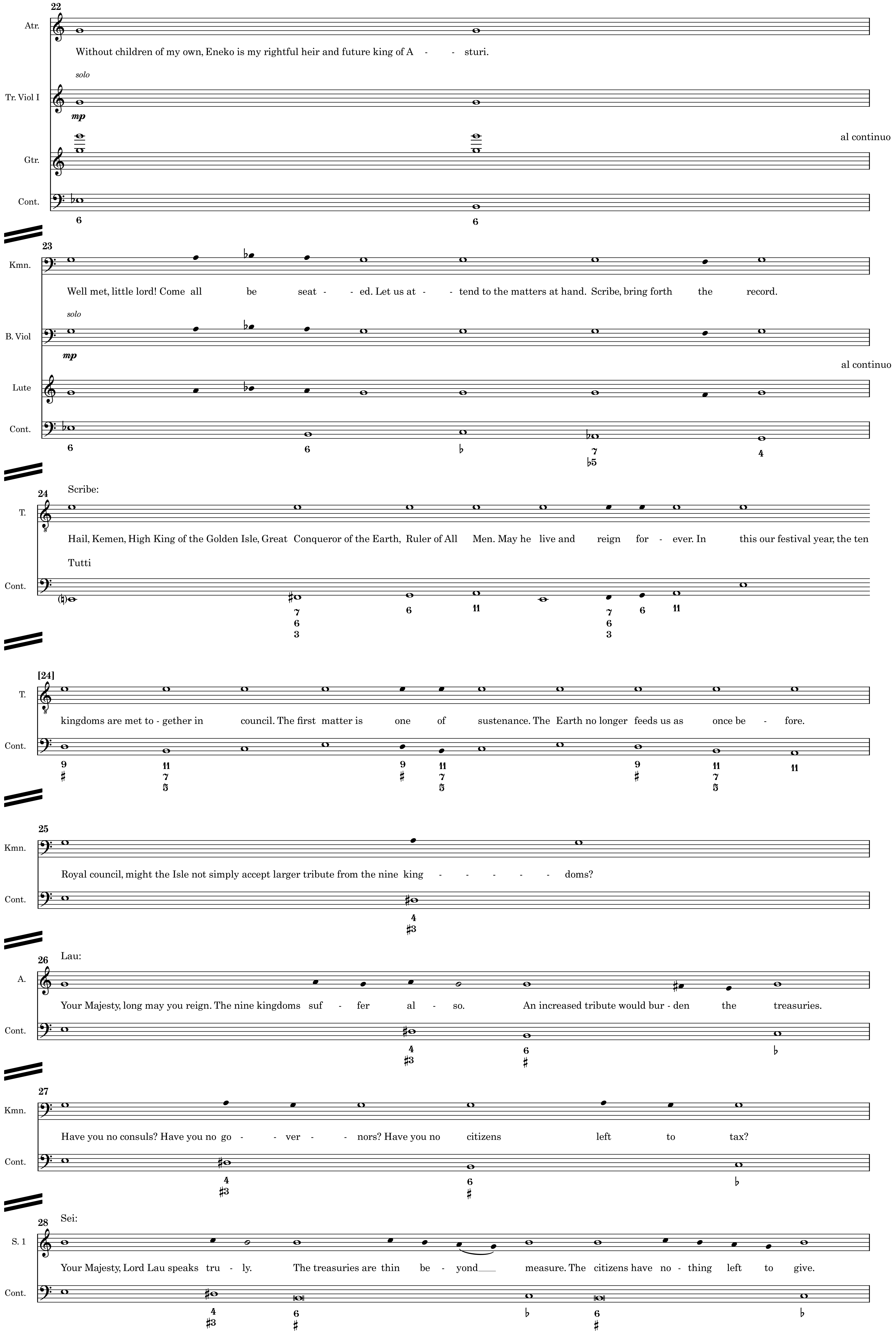

7
Bost:
S. 2
Hail, Kemen, Mightiest of Warriors. May your Highness fight ever with great - est strength. I offer the works of our great - est smiths. May the King's for - tunes in - crease
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
9
7 ♭6 5 3
11 9 7 ♭
[7]
Kmn.
Hail, Bost, King of Ke - res - we.
S. 2
for - ever.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
7 ♭
♭9 7 5 4
♯
9
Sei:
S. 1
Hail, Kemen, Greatest of All Men. May your renown find never an e - qual. I offer essences and oils of great - est fra - grance. May the King's for - tunes in - crease
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
9
7 ♭6 5 3
11 9 7 ♭

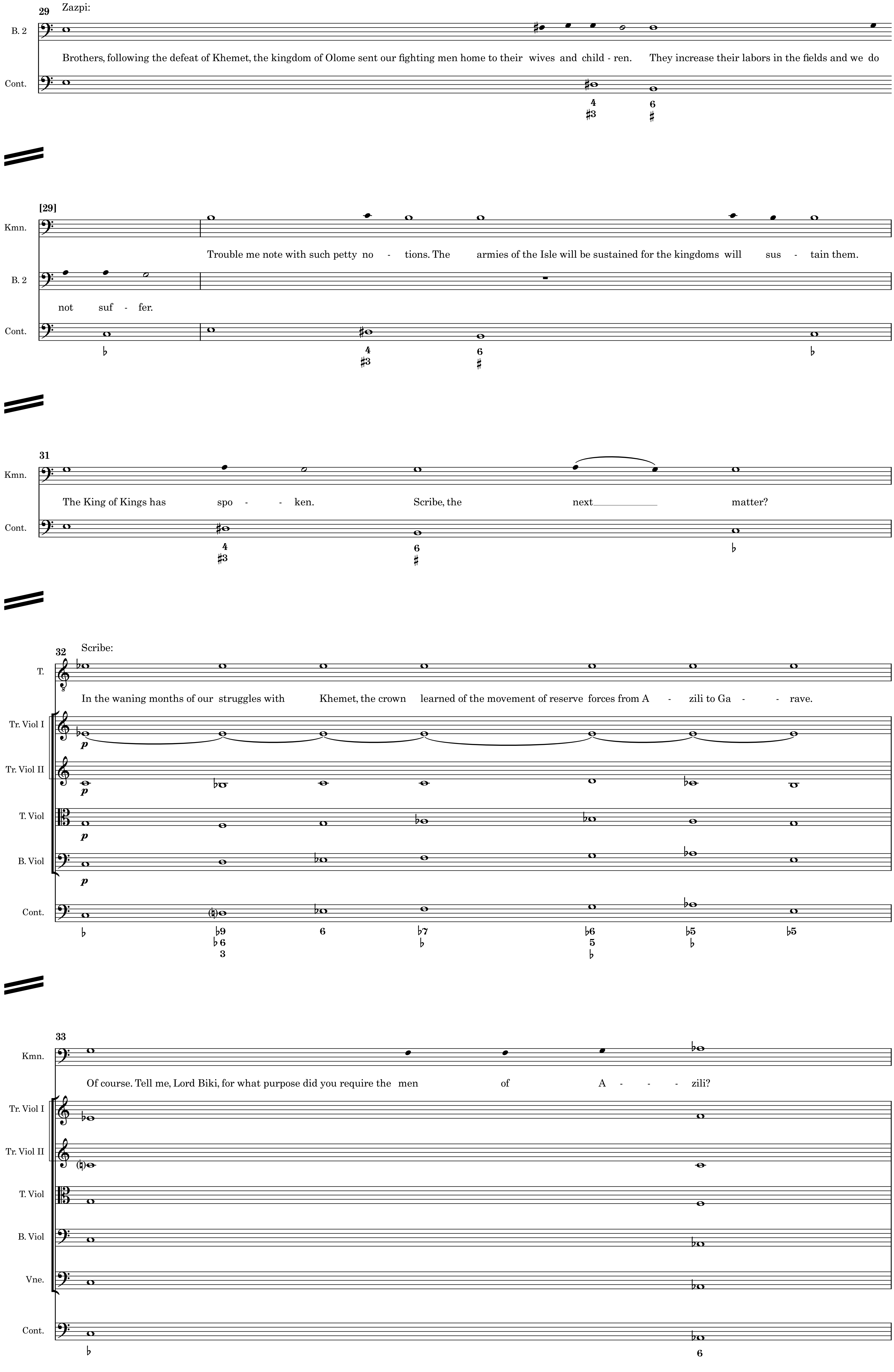

[9]
Kmn.
Hail, Sei, King of Ko - lo - vi.
S. 1
for - - - ever.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
7 ♭
♭9 7 5 4
♯
11
Zazpi:
B. 2
Hail, Kemen, Most High and Mighty. May the mind of the King grow ever keener. I offer in - cense of our most ho - ly temples. May the King's for - tune's in - crease for -
9
7 ♭6 5 3
11 9 7 ♭
[11]
Hail, Zazpi, King of O - - lo - - me.
-ever.
♯
7 ♭
♭9 7 5 4
♯

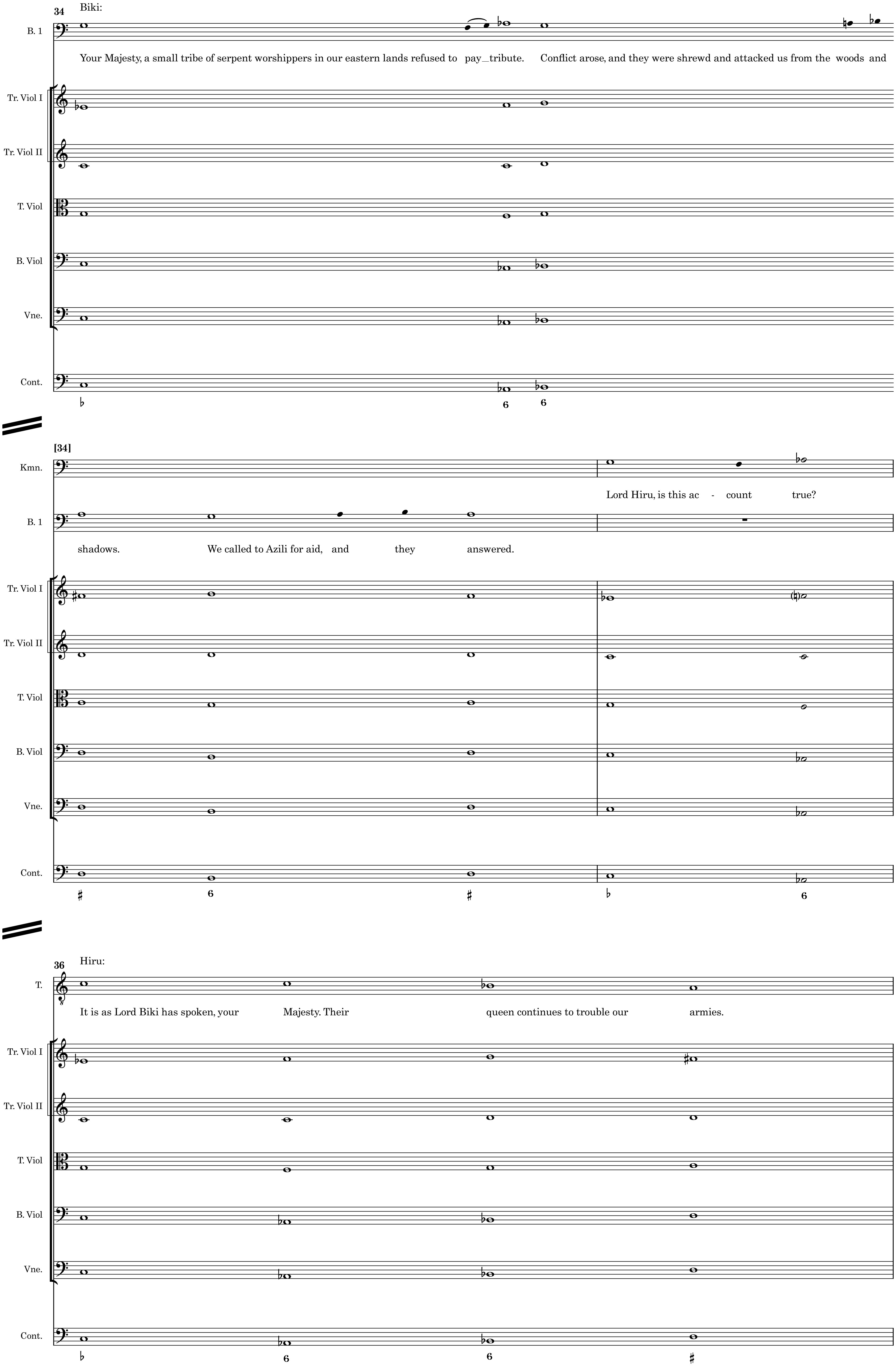

13
Zortzi:
T.
Hail, Kemen, Ruler of Nations. May your judgements be ever right and true. I offer the spices of our most fer - tile fields. May the King's for - tunes in - crease for - e - ver.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
9
7 ♭6 5 3
11 9 7 ♭
♯
[13]
Kmn.
Hail, Zortzi, King of Tar - wi - sa.
♭9 7 5 4
15
Bederatzi:
A.
Hail, Kemen, King of Kings. May your countenance shine e - ver bright. I offer jewels from our deep - est caverns. May the King's for - tunes in - crease for - e - ver.

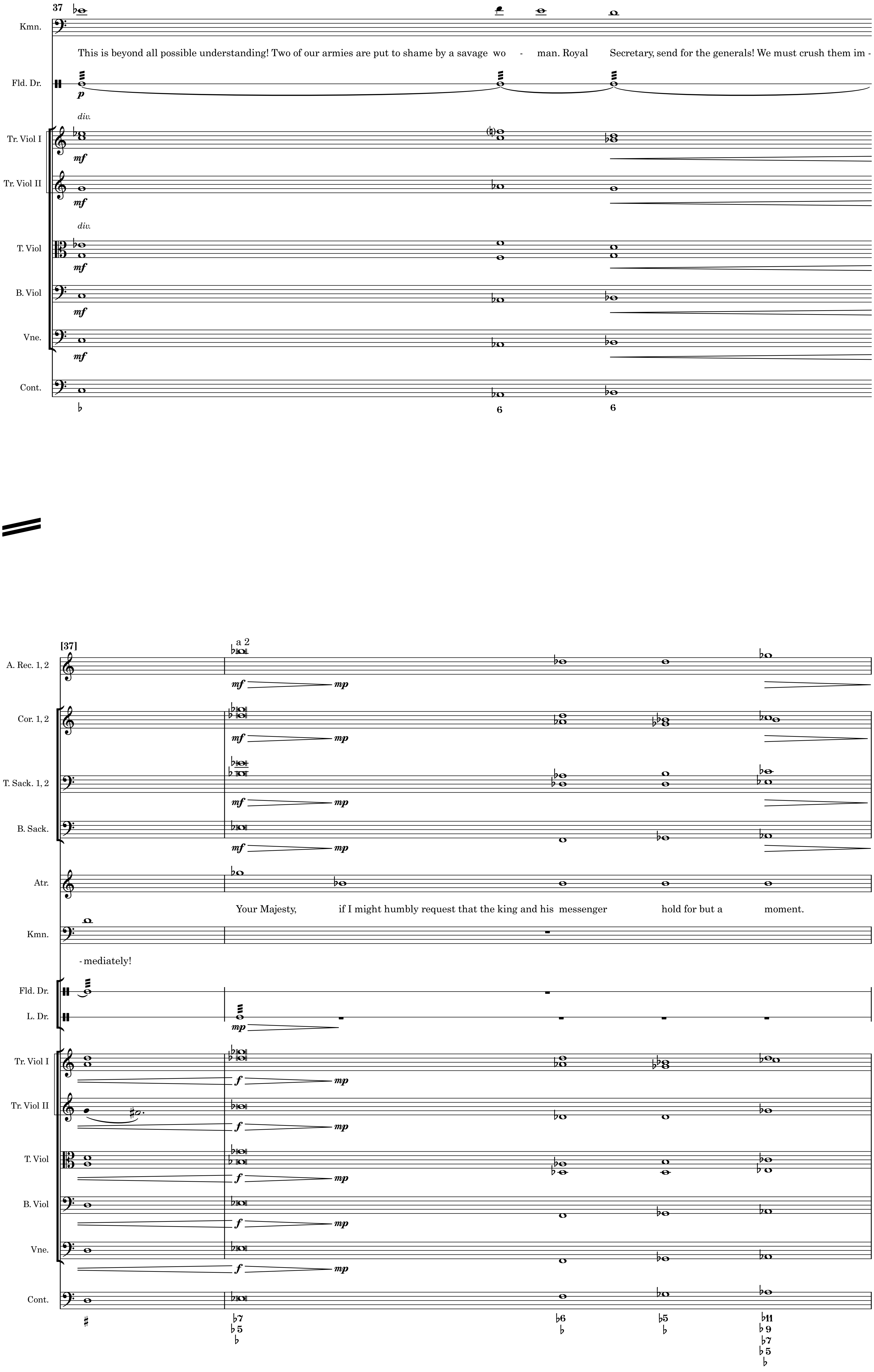

16
Kmn.
Hail, Be - de - ratzi, King of Mu - ru - si.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
7 ♭
♭9 7 5 4
♯
17
Atr.
Hail, Kemen, Lord of the Earth. May your discernment grow ever deeper. I offer the wisdom of our most learn - ed scholars. May the King's for - tunes in - crease
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
9
7 ♭6 5 3
11 9 7 ♭
[17]
Atr.
for - e - ver.
Kmn.
Hail, lit - tle cou - sin, King of dreariness. May the gods one day cure you of your tedium.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
9
5
6
6
♭
♯

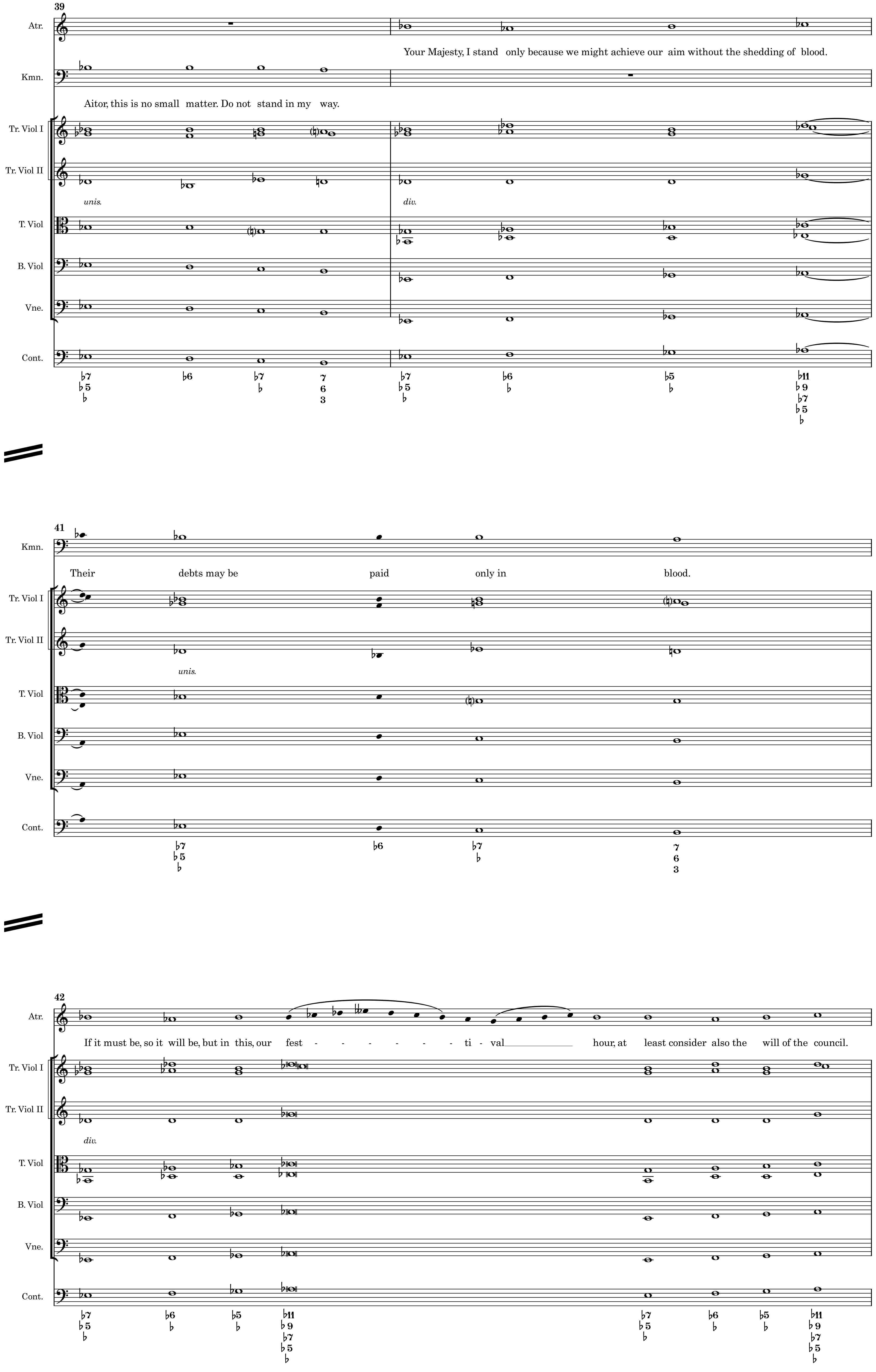

19
gesturing to Eneko
Kmn.
Tell, me, Lord Aitor, I know not the face of your young com - pan - ion. Who comes today in - to my presence?
solo
B. Viol
mp
Lute
mp
Lute, guitar alle sue parti
-Organ
(Cittern, Theorbo,
Harp, Harpsichord)
Cont.
6 6 ♭ 7 ♭5 4
20
Atr.
Your majesty, I present to you Eneko. He is firstborn of my only brother, whose soul rests for - ever.
Enk.
May his soul rest for - ever.
Kmn.
May his soul rest for - ever.
S. 1
May his soul rest for - ever.
S. 2
May his soul rest for - ever.
A.
May his soul rest for - ever.
T.
May his soul rest for - ever.
B. 1
May his soul rest for - ever.
B. 2
May his soul rest for - ever.
solo
tutti
Tr. Viol I
mp
p
Tr. Viol II
p
T. Viol
p
tutti
B. Viol
p
Vne.
p
Gtr.
mp
Cont.
6 6 ♭ 7 ♭5 4 6 6

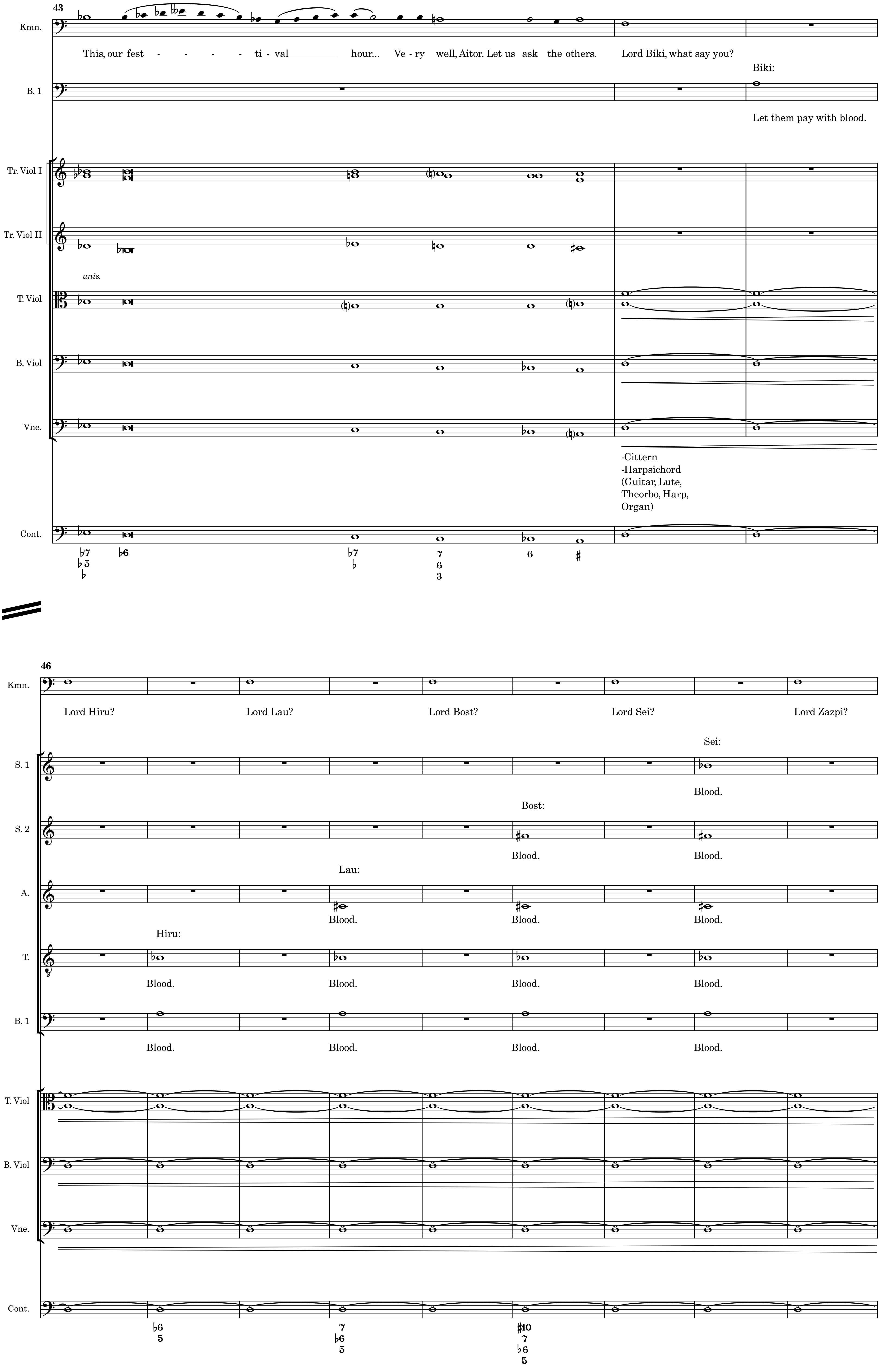

22
Atr.
Without children of my own, Eneko is my rightful heir and future king of A - - sturi.
solo
Tr. Viol I
mp
Gtr.
al continuo
Cont.
6 6
23
Kmn.
Well met, little lord! Come all be seat - - ed. Let us at - - tend to the matters at hand. Scribe, bring forth the record.
solo
B. Viol
mp
al continuo
Lute
Cont.
6 6 ♭ 7 ♭5 4
24
Scribe:
T.
Hail, Kemen, High King of the Golden Isle, Great Conqueror of the Earth, Ruler of All Men. May he live and reign for - ever. In this our festival year, the ten
Tutti
Cont.
(♮) 7 6 3 6 11 7 6 3 6 11
[24]
T.
kingdoms are met to - gether in council. The first matter is one of sustenance. The Earth no longer feeds us as once be - fore.
Cont.
9 ♯ 11 7 5 9 ♯ 11 7 5 9 ♯ 11 7 5 11
25
Kmn.
Royal council, might the Isle not simply accept larger tribute from the nine king - - - - - - doms?
Cont.
4 ♯3
26
Lau:
A.
Your Majesty, long may you reign. The nine kingdoms suf - fer al - so. An increased tribute would bur - den the treasuries.
Cont.
4 ♯3 6 ♯ ♭
27
Kmn.
Have you no consuls? Have you no go - - ver - - nors? Have you no citizens left to tax?
Cont.
4 ♯3 6 ♯ ♭
28
Sei:
S. 1
Your Majesty, Lord Lau speaks tru - ly. The treasuries are thin be - yond measure. The citizens have no - thing left to give.
Cont.
4 ♯3 6 ♯ ♭ 6 ♯ ♭

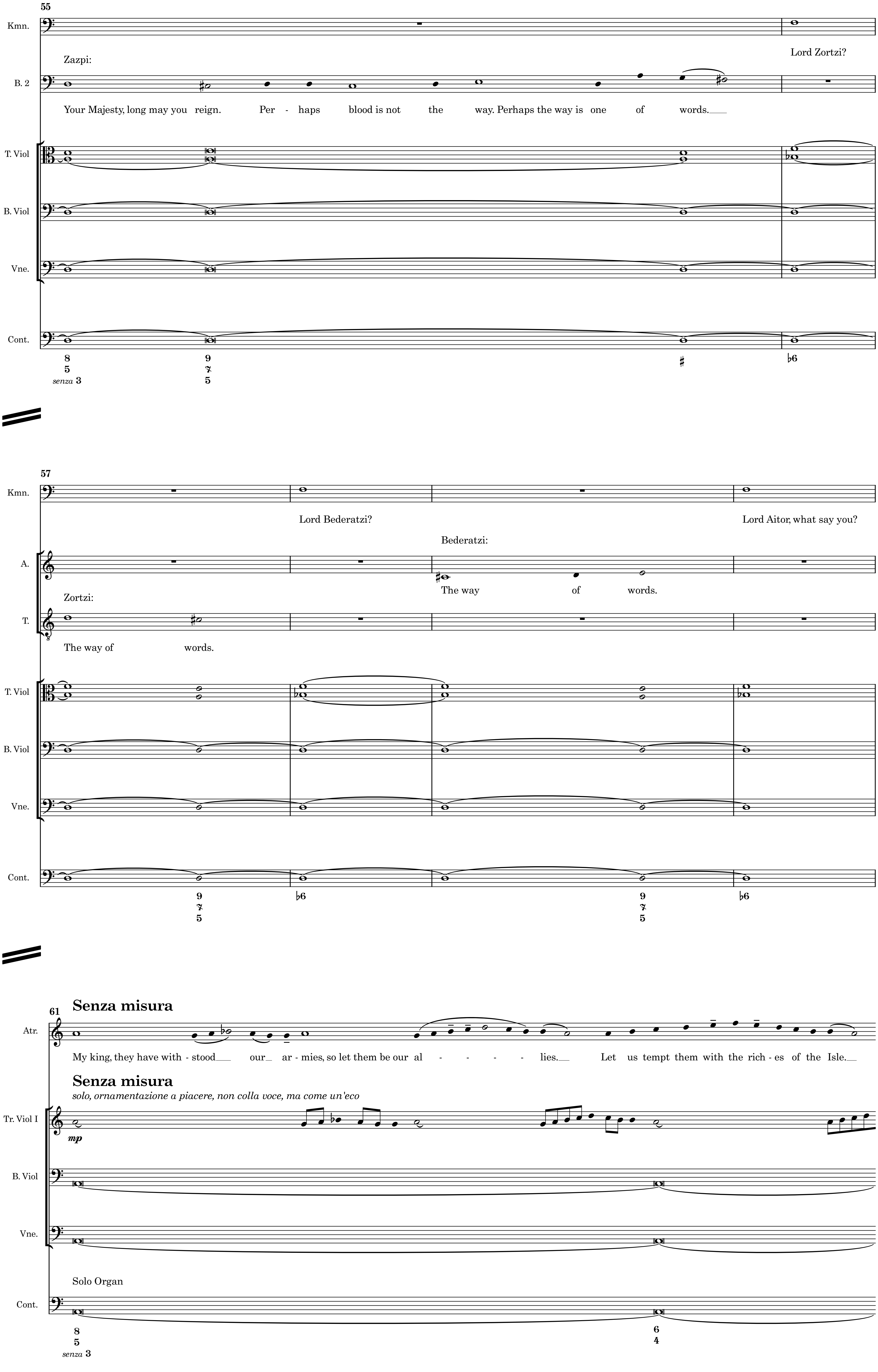

29
Zazpi:
B. 2
Cont.
Brothers, following the defeat of Khemet, the kingdom of Olome sent our fighting men home to their wives and child - ren. They increase their labors in the fields and we do
4 ♯3
6 ♯
[29]
Kmn.
Trouble me note with such petty no - tions. The armies of the Isle will be sustained for the kingdoms will sus - tain them.
not suf - fer.
♭
31
The King of Kings has spo - - ken. Scribe, the next matter?
32
Scribe:
T.
In the waning months of our struggles with Khemet, the crown learned of the movement of reserve forces from A - zili to Ga - - rave.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
p
♭9 ♭6 3
6
♭7 ♭
♭6 5 ♭
♭5 ♭
♭5
33
Of course. Tell me, Lord Biki, for what purpose did you require the men of A - - - zili?
Vne.
6

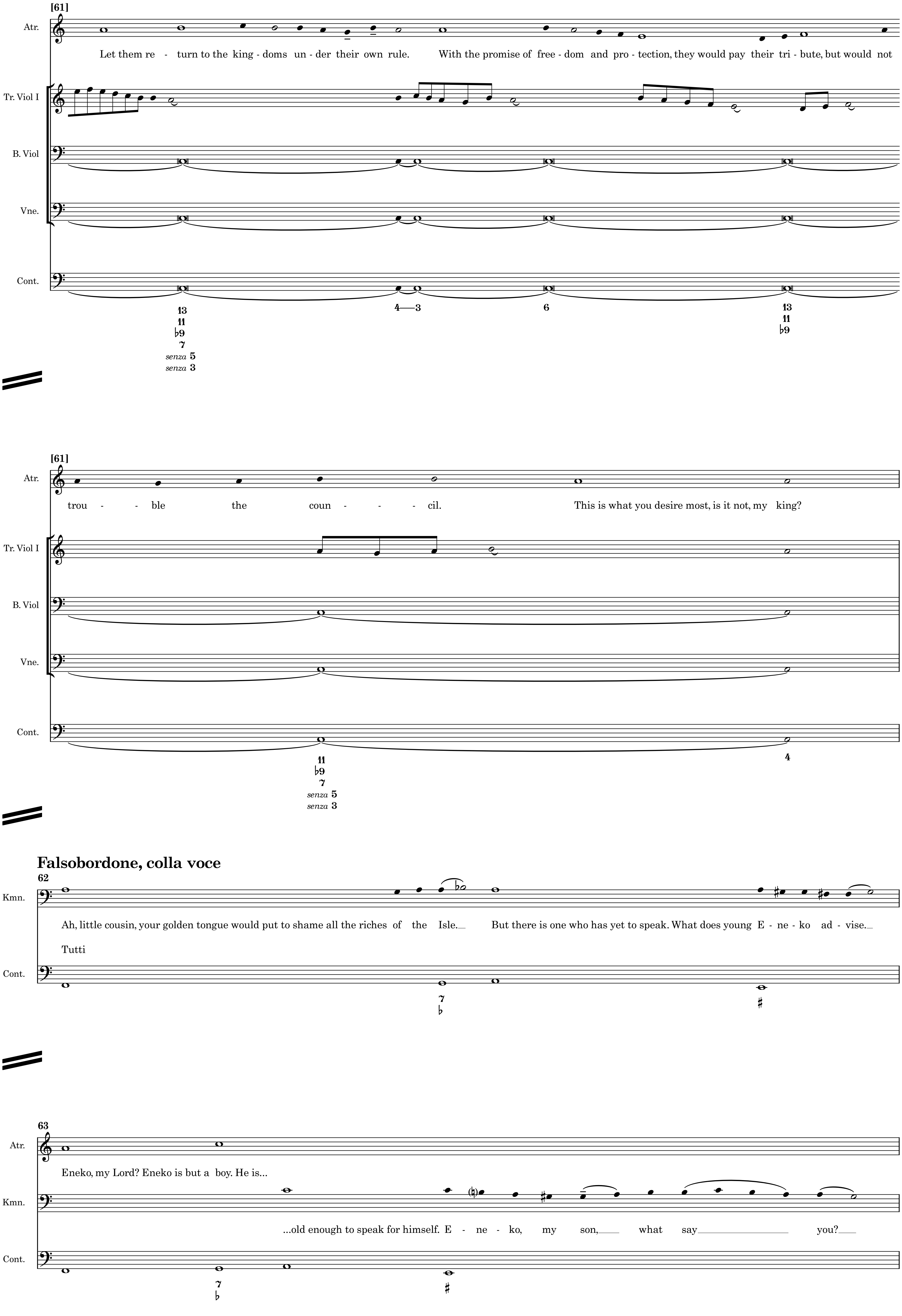

34
Biki:
B. 1
Your Majesty, a small tribe of serpent worshippers in our eastern lands refused to pay_tribute. Conflict arose, and they were shrewd and attacked us from the woods and
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭
6
6
[34]
Kmn.
Lord Hiru, is this ac - count true?
B. 1
shadows. We called to Azili for aid, and they answered.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
6
♯
♭
6
36
Hiru:
T.
It is as Lord Biki has spoken, your Majesty. Their queen continues to trouble our armies.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭
6
6
♯

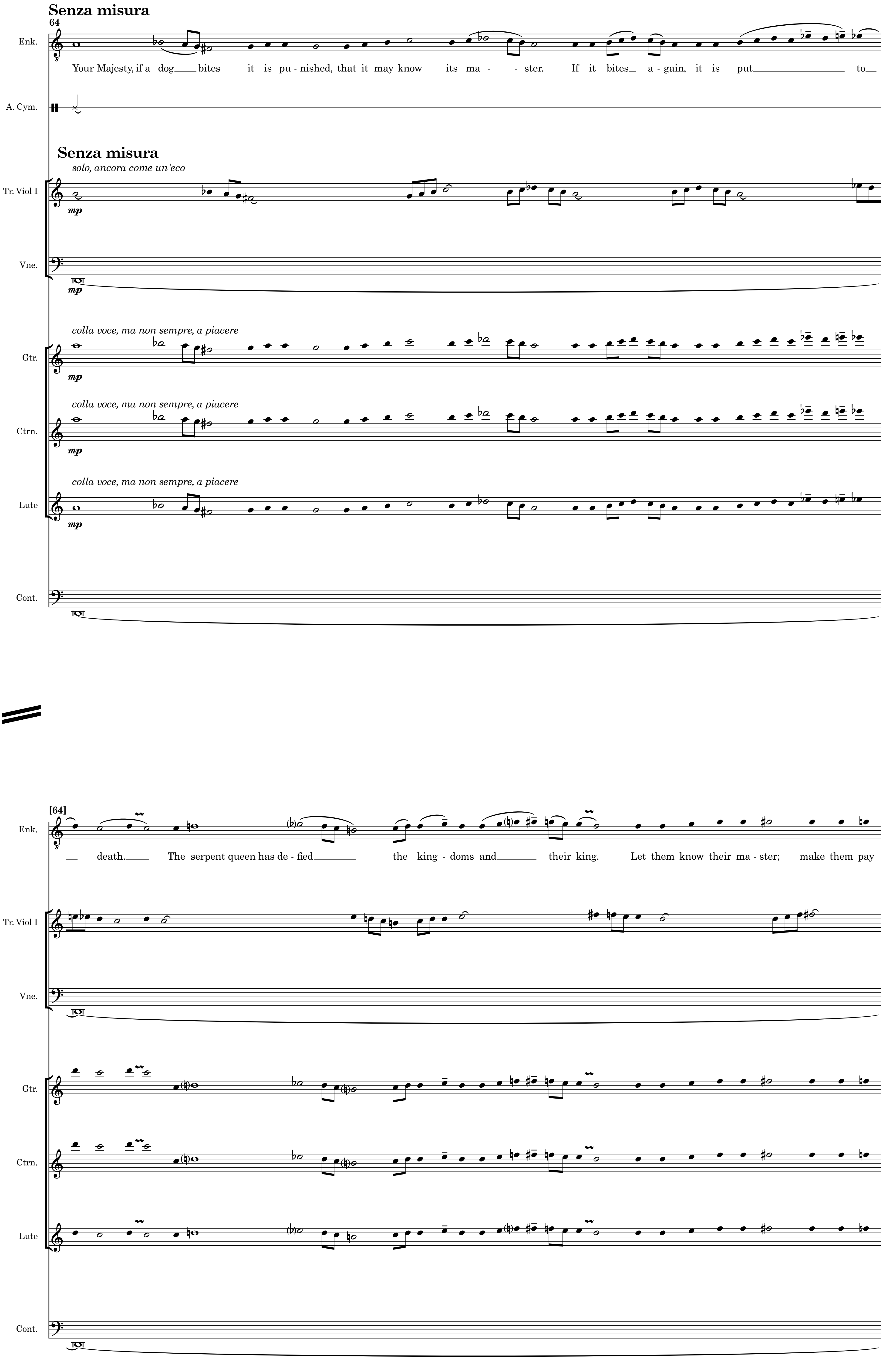

37
Kmn.
This is beyond all possible understanding! Two of our armies are put to shame by a savage wo - man. Royal Secretary, send for the generals! We must crush them im -
Fld. Dr.
p
div.
Tr. Viol I
mf
Tr. Viol II
mf
div.
T. Viol
mf
B. Viol
mf
Vne.
mf
Cont.
♭
6
6
[37]
a 2
A. Rec. 1, 2
mf
mp
Cor. 1, 2
mf
mp
T. Sack. 1, 2
mf
mp
B. Sack.
mf
mp
Atr.
Your Majesty, if I might humbly request that the king and his messenger hold for but a moment.
Kmn.
- mediately!
Fld. Dr.
L. Dr.
mp
Tr. Viol I
f
mp
Tr. Viol II
f
mp
T. Viol
f
mp
B. Viol
f
mp
Vne.
f
mp
Cont.
♯
♭7 ♭5 ♭
♭6 ♭
♭5 ♭
♮11 ♭9 ♭7 ♭5 ♭

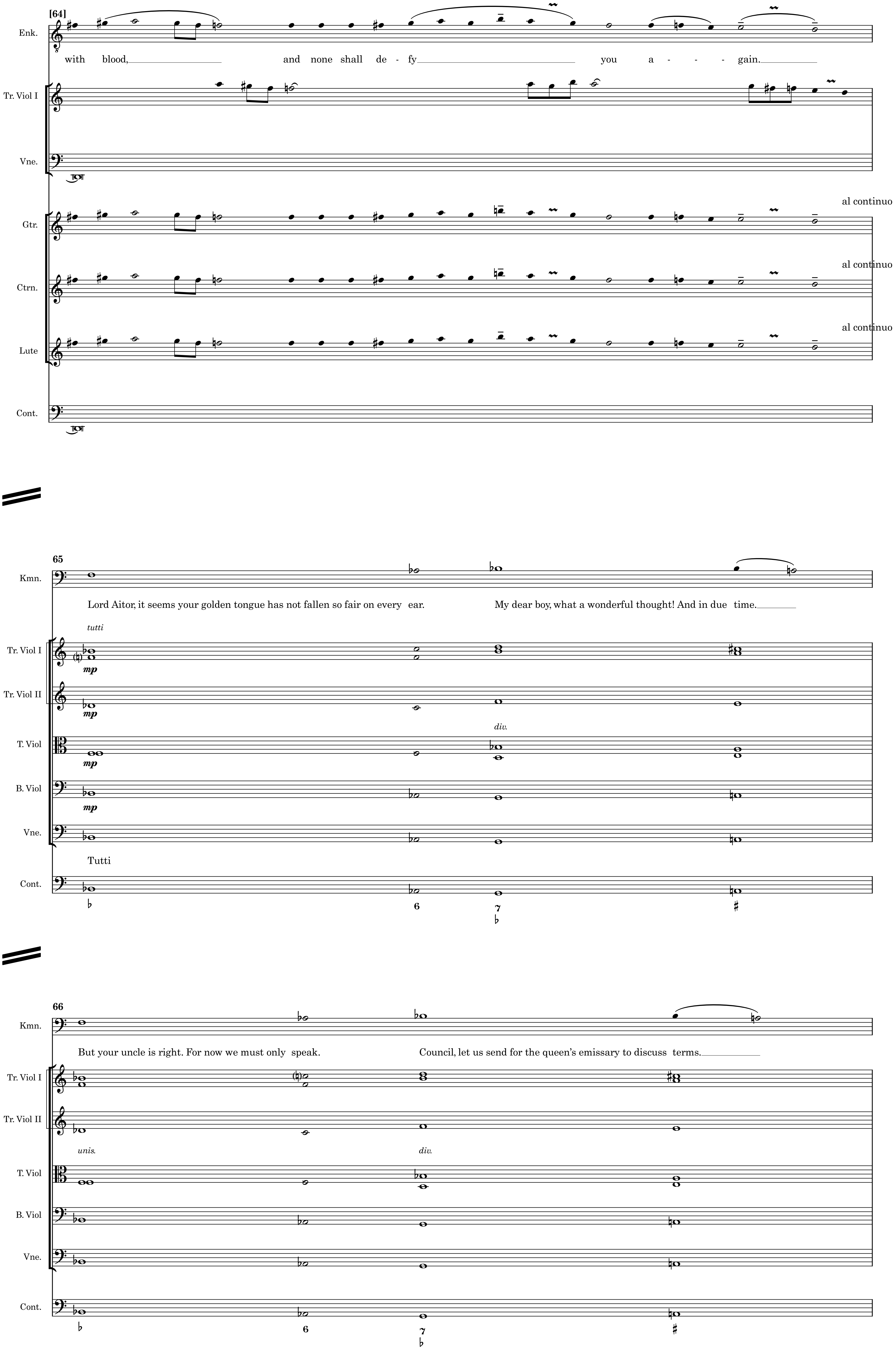

39
Atr.
Your Majesty, I stand only because we might achieve our aim without the shedding of blood.
Kmn.
Aitor, this is no small matter. Do not stand in my way.
Tr. Viol I
Tr. Viol II
unis.
div.
T. Viol
B. Viol
Vne.
Cont.
41
Kmn.
Their debts may be paid only in blood.
Tr. Viol I
Tr. Viol II
unis.
T. Viol
B. Viol
Vne.
Cont.
42
Atr.
If it must be, so it will be, but in this, our fest - - - - - - ti - val hour, at least consider also the will of the council.
Tr. Viol I
Tr. Viol II
div.
T. Viol
B. Viol
Vne.
Cont.

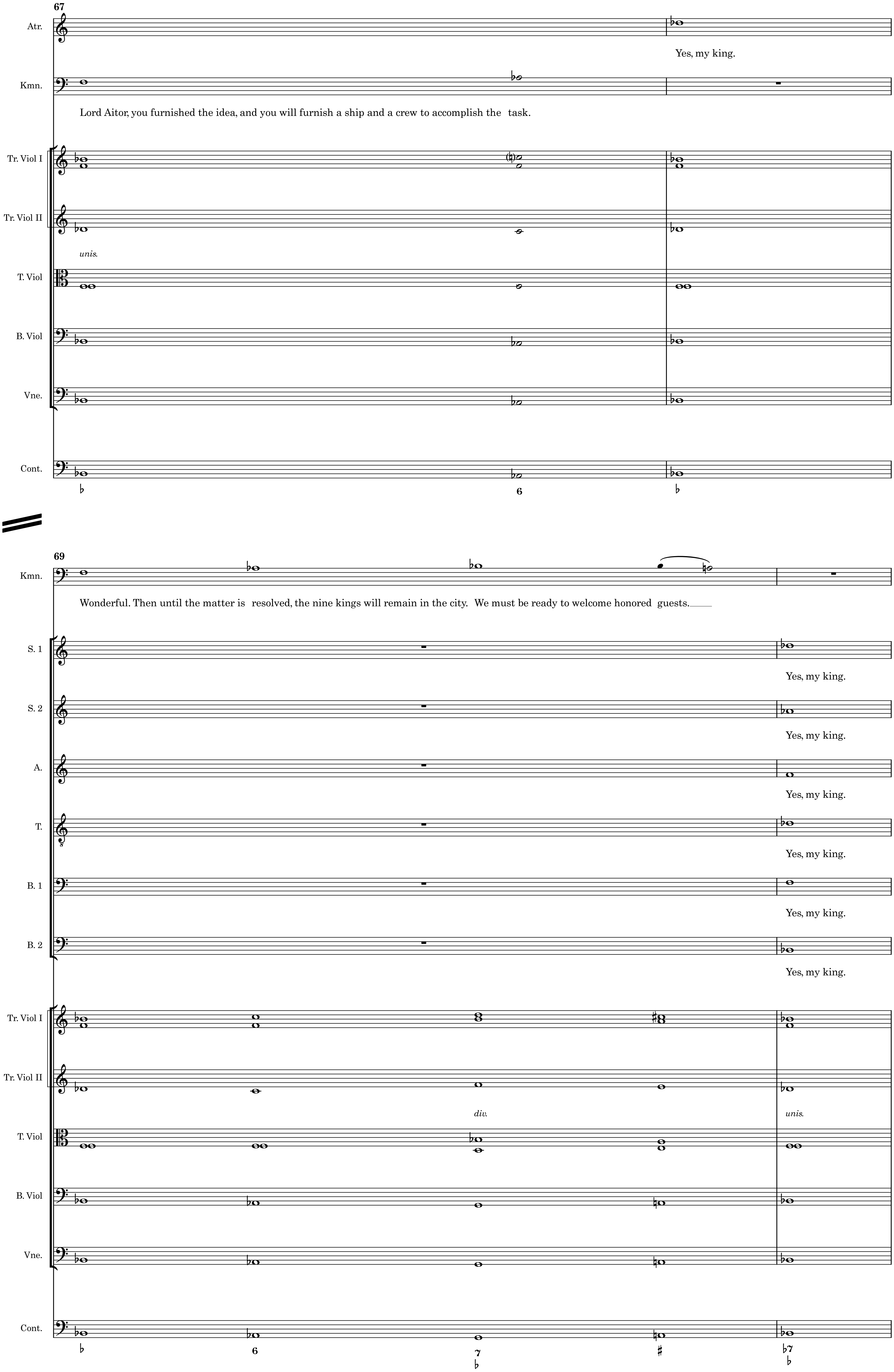

43
Kmn.
This, our fest - - - - ti - val hour... Ve - ry well, Aitor. Let us ask the others.
Lord Biki, what say you?
B. 1
Biki:
Let them pay with blood.
Tr. Viol I
Tr. Viol II
unis.
T. Viol
B. Viol
Vne.
-Cittern
-Harpsichord
(Guitar, Lute, Theorbo, Harp, Organ)
Cont.
♭7 ♭5 ♭
♭6
♭7 ♭
7 6 3
6
♯
46
Kmn.
Lord Hiru?
Lord Lau?
Lord Bost?
Lord Sei?
Lord Zazpi?
S. 1
Sei:
Blood.
S. 2
Bost:
Blood.
Blood.
A.
Lau:
Blood.
Blood.
Blood.
T.
Hiru:
Blood.
Blood.
Blood.
Blood.
B. 1
Blood.
Blood.
Blood.
Blood.
T. Viol
B. Viol
Vne.
Cont.
♭6 5
7 ♭6 5
♯10 7 ♭6 5

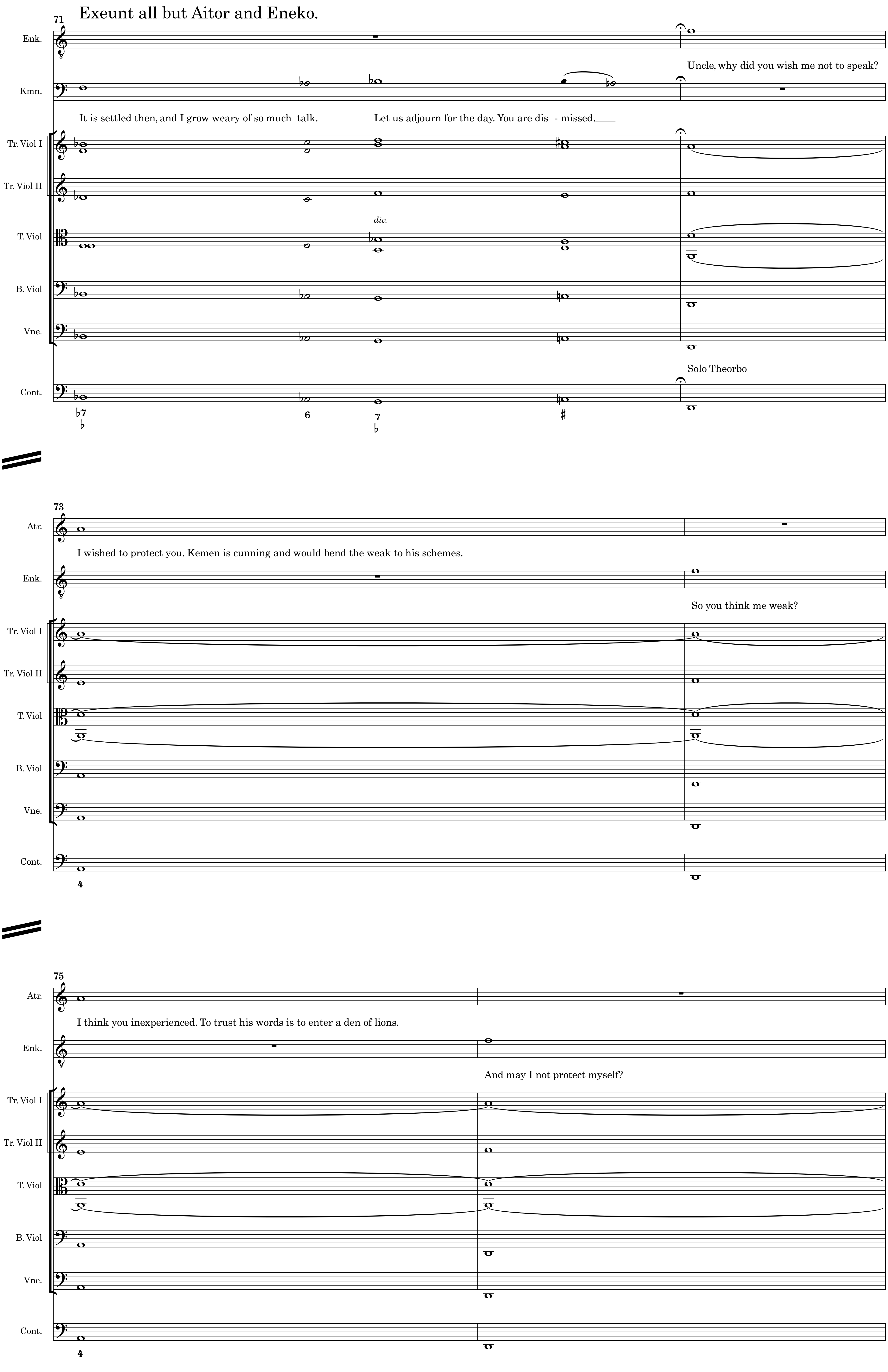

55
Kmn.
Zazpi:
B. 2
Your Majesty, long may you reign. Per - haps blood is not the way. Perhaps the way is one of words.
Lord Zortzi?
T. Viol
B. Viol
Vne.
Cont.
8 5 senza 3
9 7 5
♯
♭6
57
Kmn.
Lord Bederatzi?
Bederatzi:
A.
The way of words.
Lord Aitor, what say you?
Zortzi:
T.
The way of words.
T. Viol
B. Viol
Vne.
Cont.
9 7 5
♭6
9 7 5
♭6
61
Senza misura
Atr.
My king, they have with - stood our ar - mies, so let them be our al - - - - lies. Let us tempt them with the rich - es of the Isle.
Senza misura
solo, ornamentazione a piacere, non colla voce, ma come un'eco
Tr. Viol I
mp
B. Viol
Vne.
Solo Organ
Cont.
8 5 senza 3
6 4

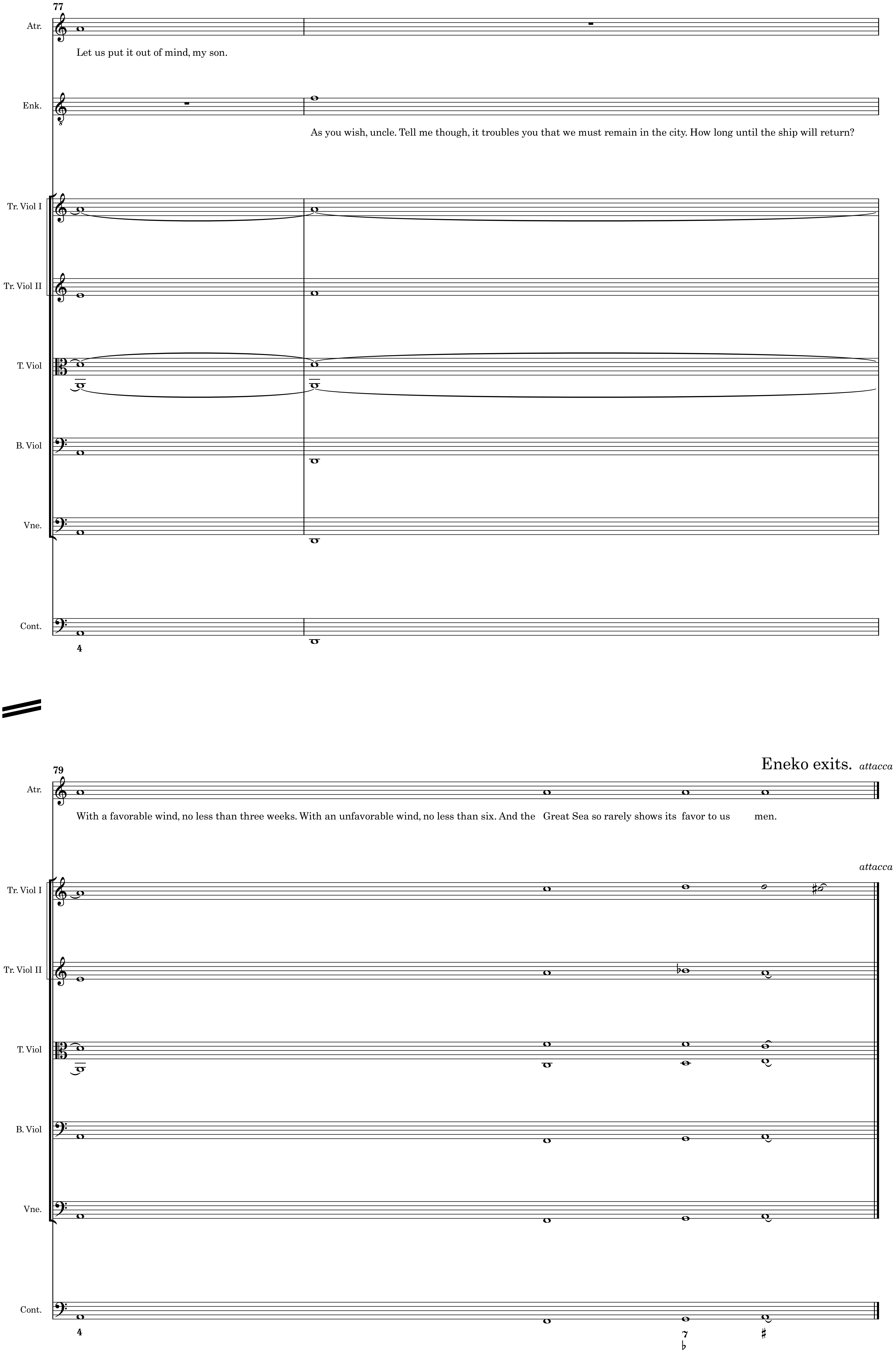

[61]
Atr.
Let them re - turn to the king - doms un - der their own rule. With the promise of free - dom and pro - tection, they would pay their tri - bute, but would not
Tr. Viol I
B. Viol
Vne.
Cont.
13 11 ♭9 7 senza 5 senza 3
4—3
6
13 11 ♭9
[61]
trou - - ble the coun - - - - cil. This is what you desire most, is it not, my king?
11 ♭9 7 senza 5 senza 3
4
Falsobordone, colla voce
62
Kmn.
Ah, little cousin, your golden tongue would put to shame all the riches of the Isle. But there is one who has yet to speak. What does young E - ne - ko ad - vise.
Tutti
7 ♭
♯
63
Eneko, my Lord? Eneko is but a boy. He is...
...old enough to speak for himself. E - ne - ko, my son, what say you?
7 ♭
♯


Senza misura
64
Enk.
Your Majesty, if a dog bites it is pu - nished, that it may know its ma - - ster. If it bites a - gain, it is put to
A. Cym.
Senza misura
solo, ancora come un'eco
Tr. Viol I
mp
Vne.
mp
colla voce, ma non sempre, a piacere
Gtr.
mp
colla voce, ma non sempre, a piacere
Ctrn.
mp
colla voce, ma non sempre, a piacere
Lute
mp
Cont.
[64]
Enk.
death. The serpent queen has de - fied the king - doms and their king. Let them know their ma - ster; make them pay
Tr. Viol I
Vne.
Gtr.
Ctrn.
Lute
Cont.


[64]
Enk.
with blood, and none shall de - fy you a - - - gain.
Tr. Viol I
Vne.
Gtr.
al continuo
Ctrn.
al continuo
Lute
al continuo
Cont.
65
Kmn.
Lord Aitor, it seems your golden tongue has not fallen so fair on every ear.
My dear boy, what a wonderful thought! And in due time.
tutti
Tr. Viol I
mp
Tr. Viol II
mp
div.
T. Viol
mp
B. Viol
mp
Vne.
Tutti
Cont.
♭ 6 7 ♭ ♯
66
Kmn.
But your uncle is right. For now we must only speak.
Council, let us send for the queen's emissary to discuss terms.
Tr. Viol I
Tr. Viol II
unis.
div.
T. Viol
B. Viol
Vne.
Cont.
♭ 6 7 ♭ ♯

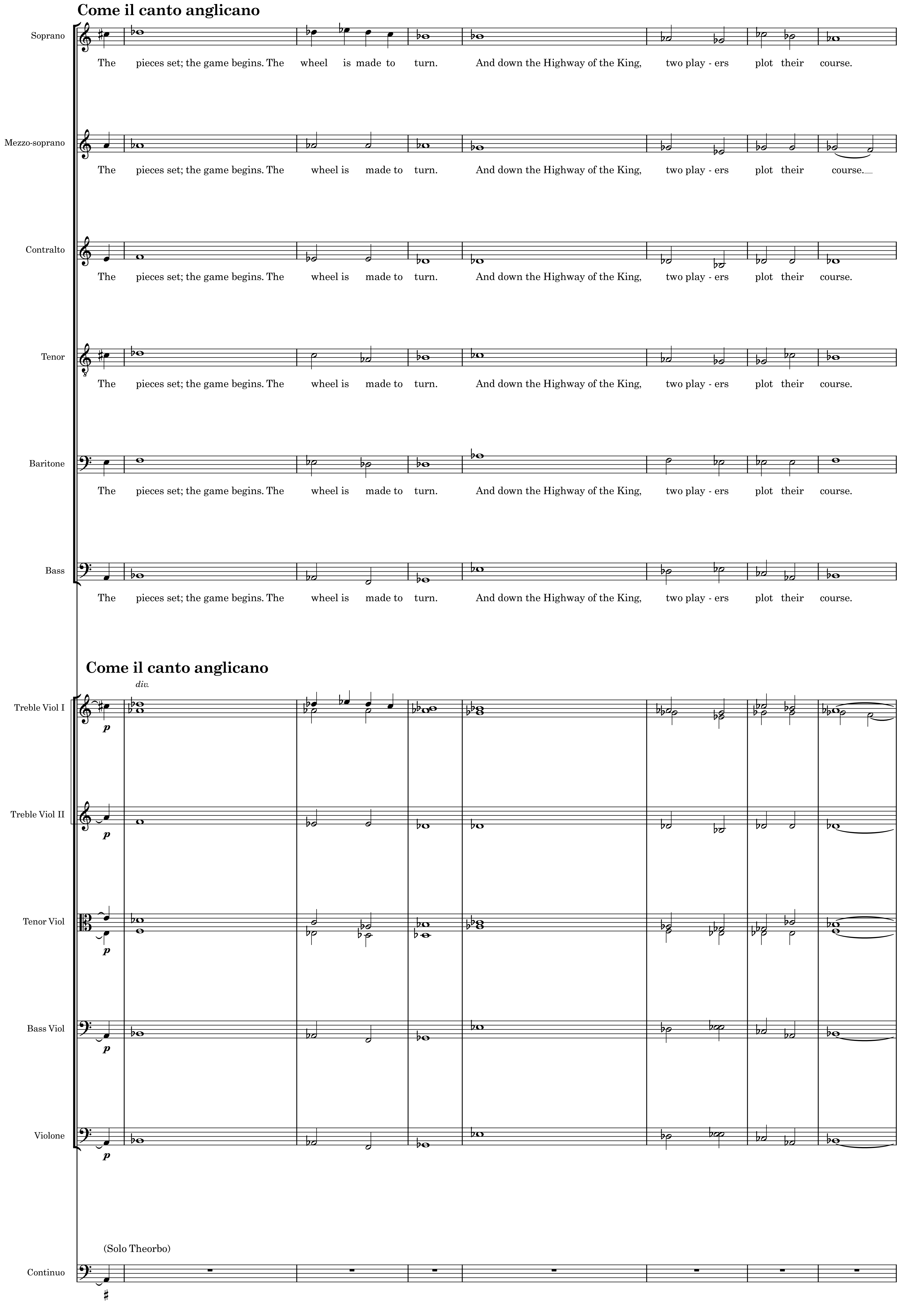

67
Atr.
Kmn.
Yes, my king.
Lord Aitor, you furnished the idea, and you will furnish a ship and a crew to accomplish the task.
Tr. Viol I
Tr. Viol II
unis.
T. Viol
B. Viol
Vne.
Cont.
♭
6
♭
69
Kmn.
Wonderful. Then until the matter is resolved, the nine kings will remain in the city. We must be ready to welcome honored guests.
S. 1
Yes, my king.
S. 2
Yes, my king.
A.
Yes, my king.
T.
Yes, my king.
B. 1
Yes, my king.
B. 2
Yes, my king.
Tr. Viol I
Tr. Viol II
div.
unis.
T. Viol
B. Viol
Vne.
Cont.
♭
6
7
♭
♯
♭7
♭

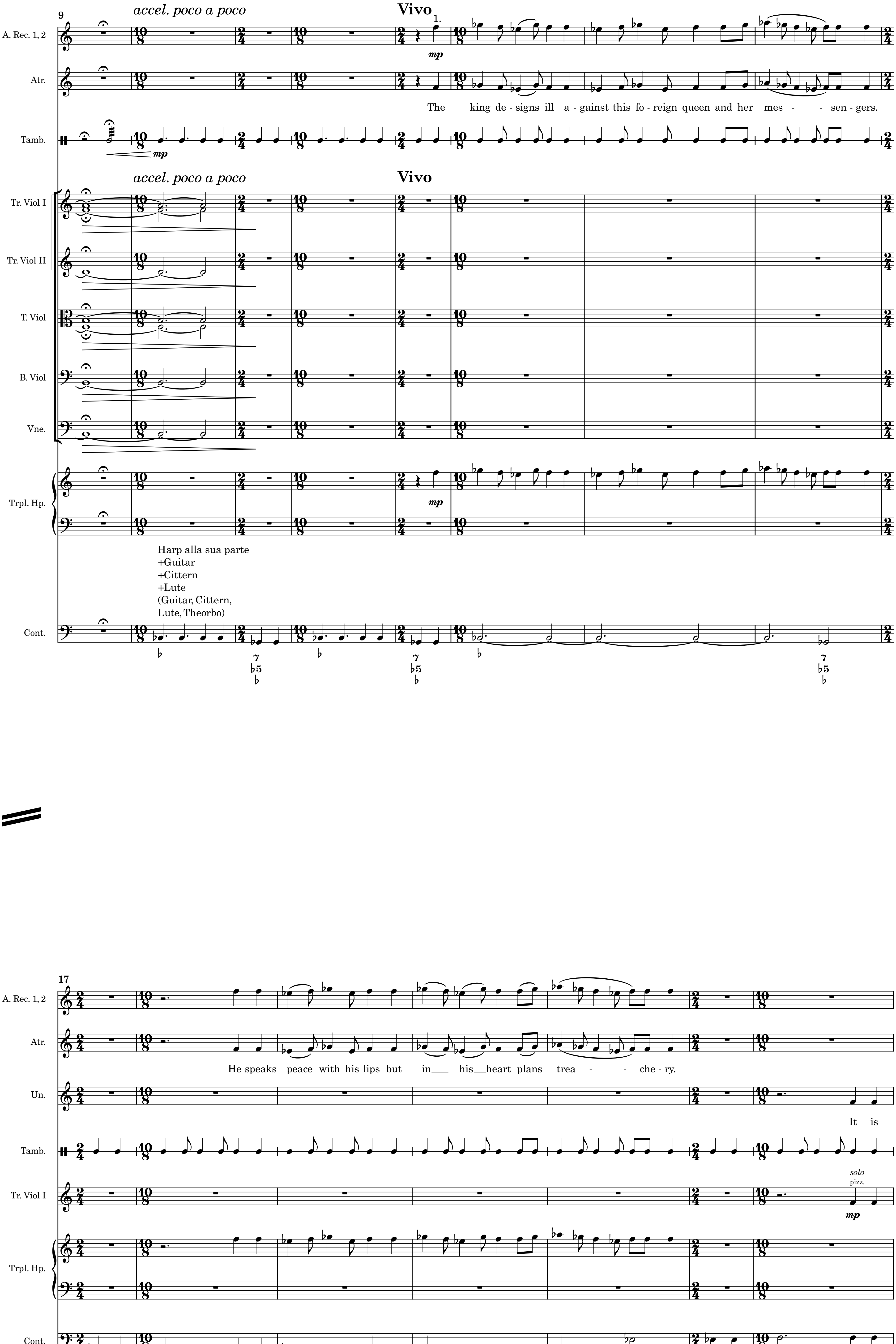

71
Exeunt all but Aitor and Eneko.
Enk.
Kmn.
Uncle, why did you wish me not to speak?
It is settled then, and I grow weary of so much talk.
Let us adjourn for the day. You are dis - missed.
Tr. Viol I
Tr. Viol II
div.
T. Viol
B. Viol
Vne.
Solo Theorbo
Cont.
♭7 ♭
6
7 ♭
♯
73
Atr.
I wished to protect you. Kemen is cunning and would bend the weak to his schemes.
Enk.
So you think me weak?
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
4
75
Atr.
I think you inexperienced. To trust his words is to enter a den of lions.
Enk.
And may I not protect myself?
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
4

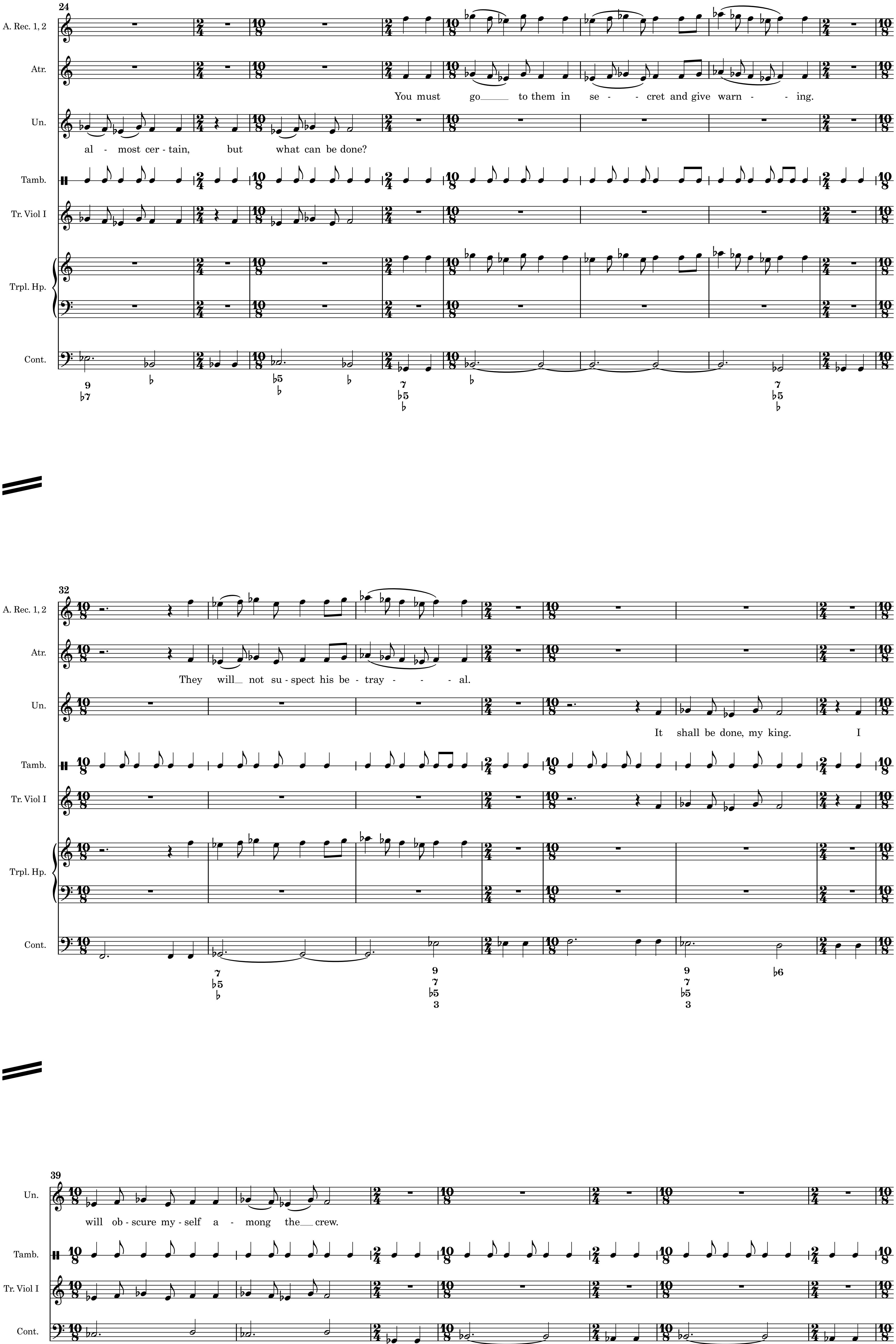

77
Atr.
Let us put it out of mind, my son.
Enk.
As you wish, uncle. Tell me though, it troubles you that we must remain in the city. How long until the ship will return?
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
4
79
Eneko exits.
attacca
Atr.
With a favorable wind, no less than three weeks. With an unfavorable wind, no less than six. And the Great Sea so rarely shows its favor to us men.
attacca
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
4
7
♭
♯

Scene III

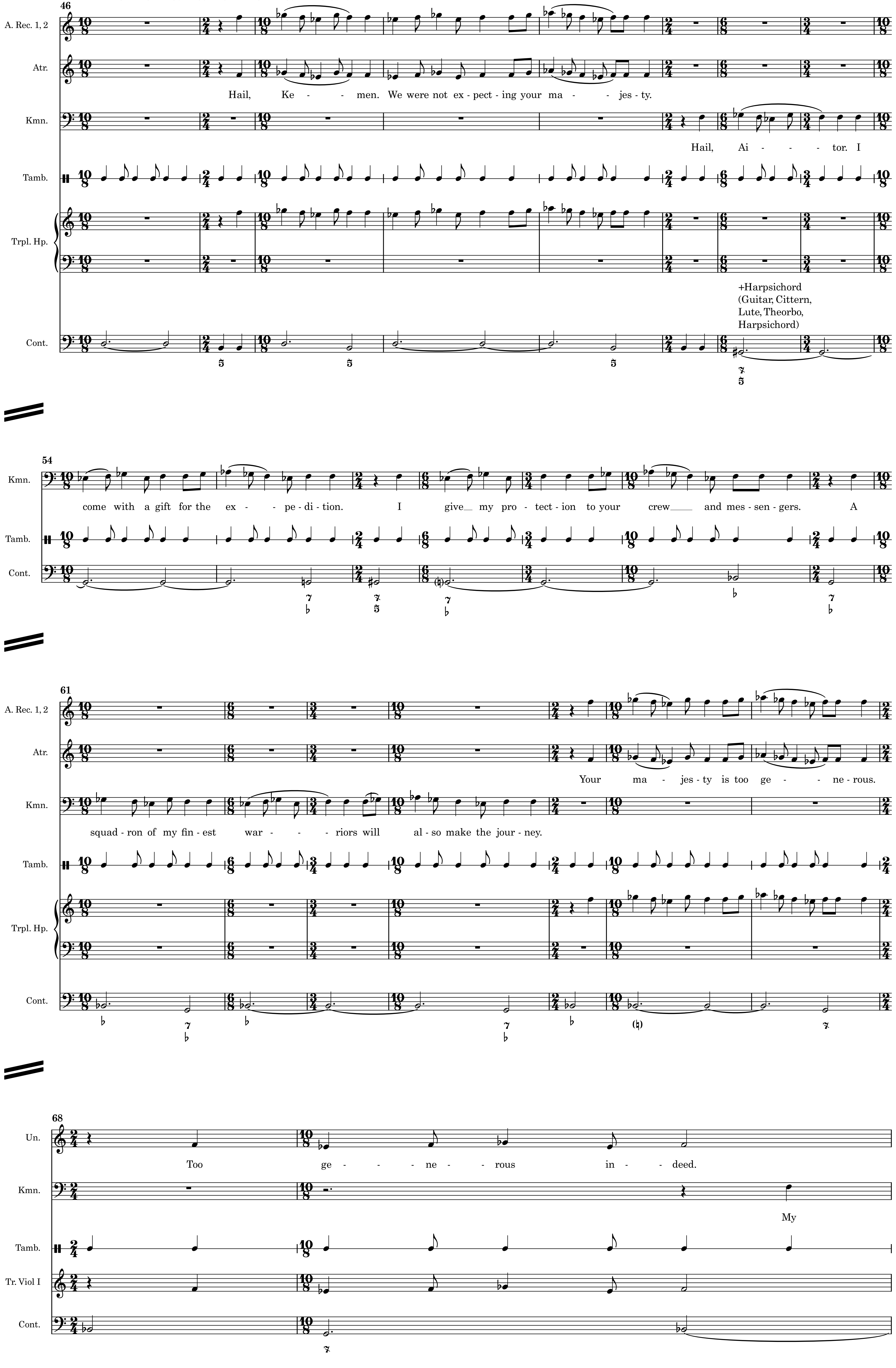
Along the highway of the king, Aitor and
Unai travel to the docks.

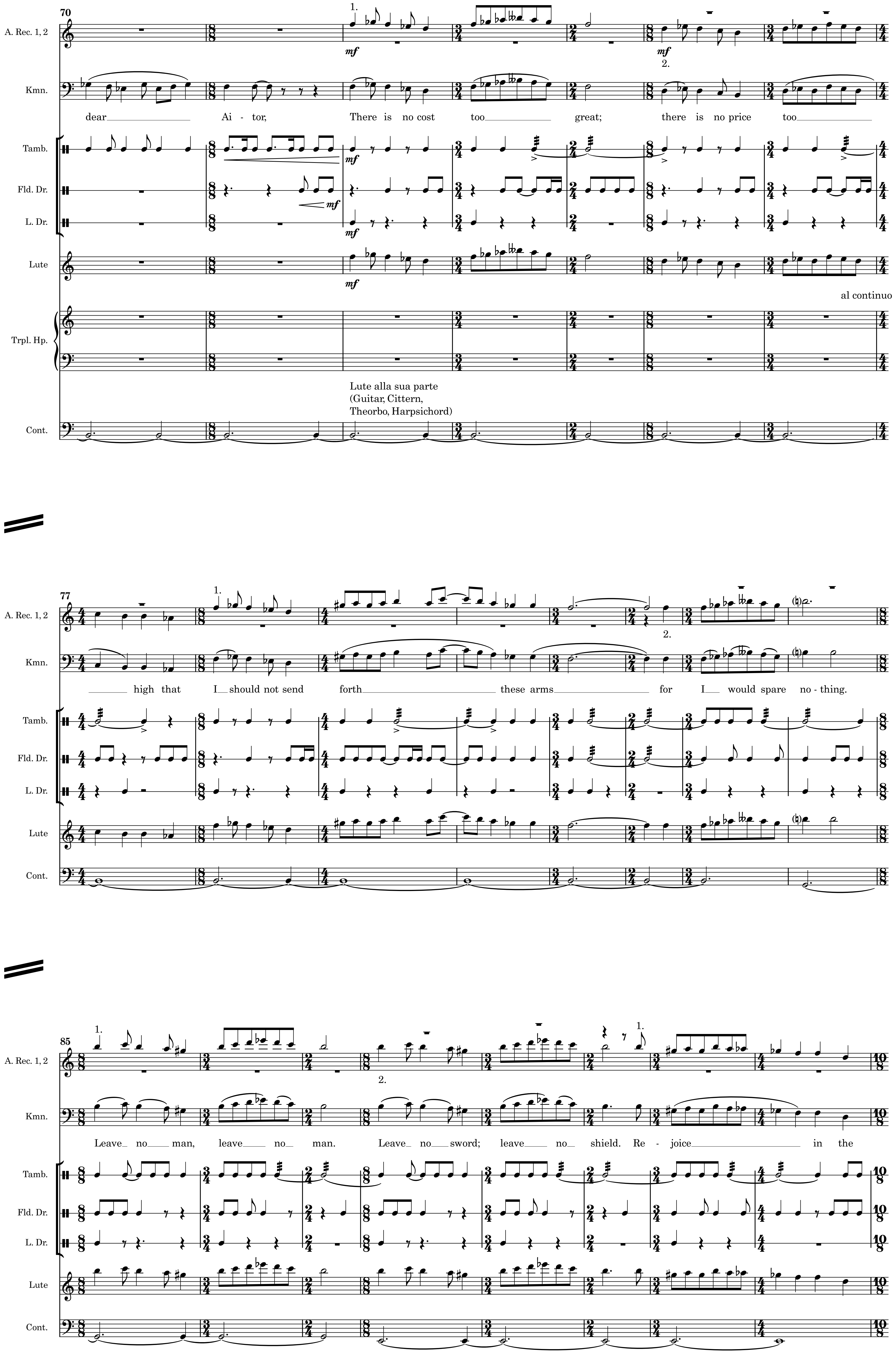

Come il canto anglicano
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
The pieces set; the game begins. The wheel is made to turn. And down the Highway of the King, two play - ers plot their course.
Come il canto anglicano
div.
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
p
(Solo Theorbo)
Continuo

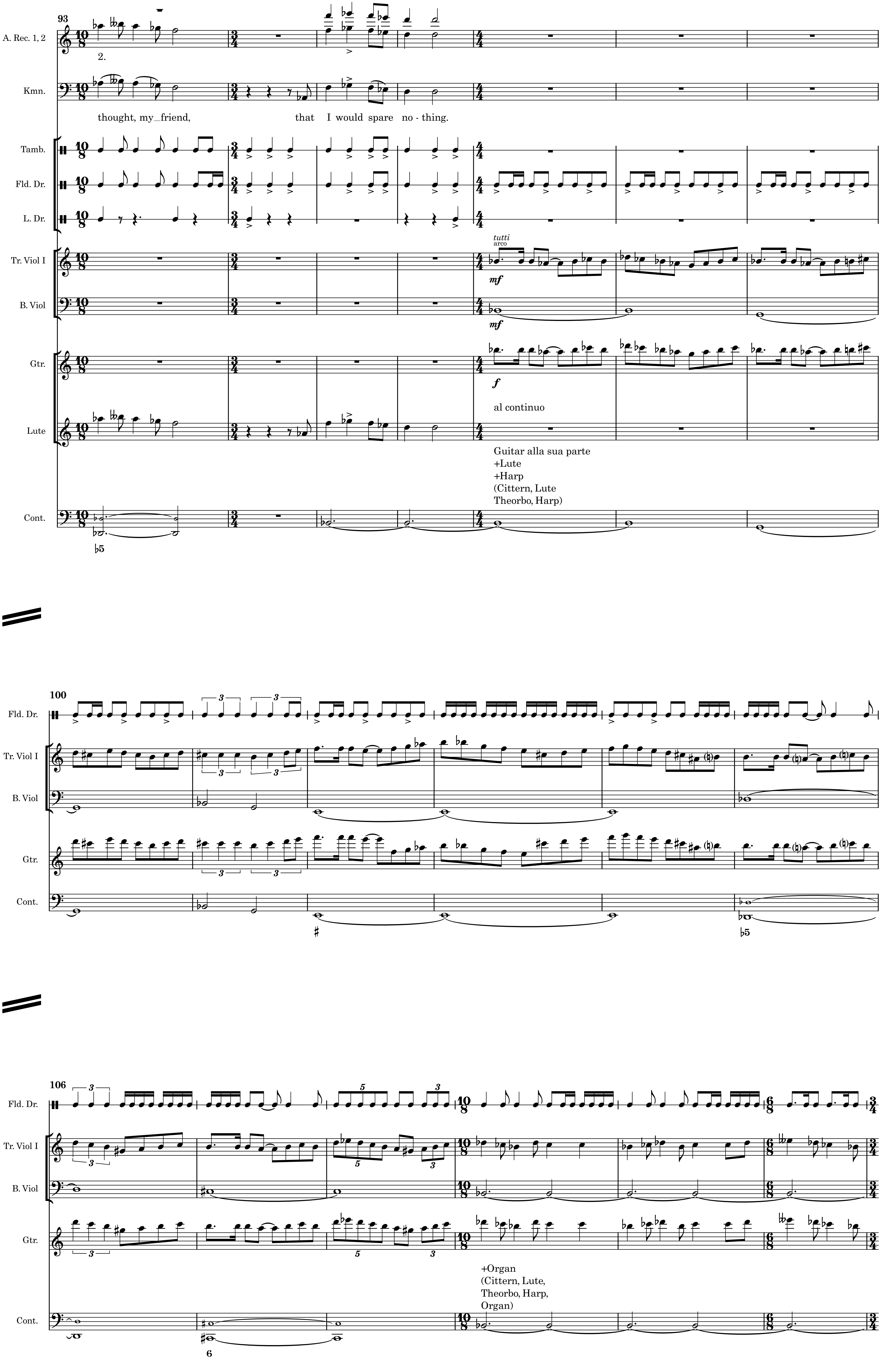

9
accel. poco a poco
Vivo
1.
A. Rec. 1, 2
mp
Atr.
The king de - signs ill a - gainst this fo - reign queen and her mes - - sen - gers.
Tamb.
mp
accel. poco a poco
Vivo
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
mp
Harp alla sua parte
+Guitar
+Cittern
+Lute
(Guitar, Cittern,
Lute, Theorbo)
Cont.
17
A. Rec. 1, 2
Atr.
He speaks peace with his lips but in his heart plans trea - - che - ry.
Un.
It is
Tamb.
Tr. Viol I
solo
pizz.
mp
Trpl. Hp.
Cont.

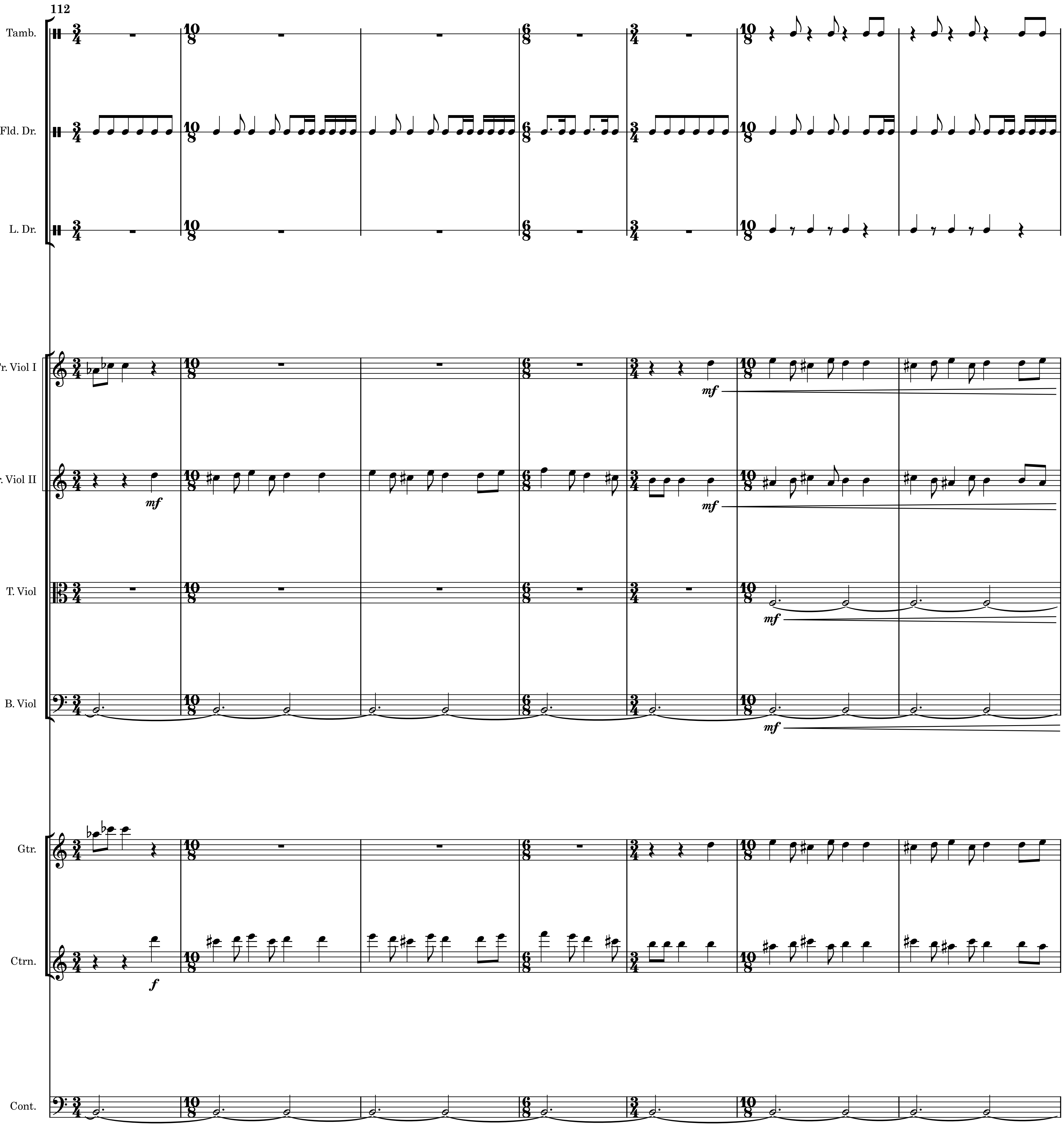

24
A. Rec. 1, 2
Atr.
You must go to them in se - - cret and give warn - - ing.
Un.
al - most cer - tain, but what can be done?
Tamb.
Tr. Viol I
Trpl. Hp.
Cont.
32
They will not su - spect his be - tray - - - al.
It shall be done, my king. I
39
will ob - scure my - self a - mong the crew.

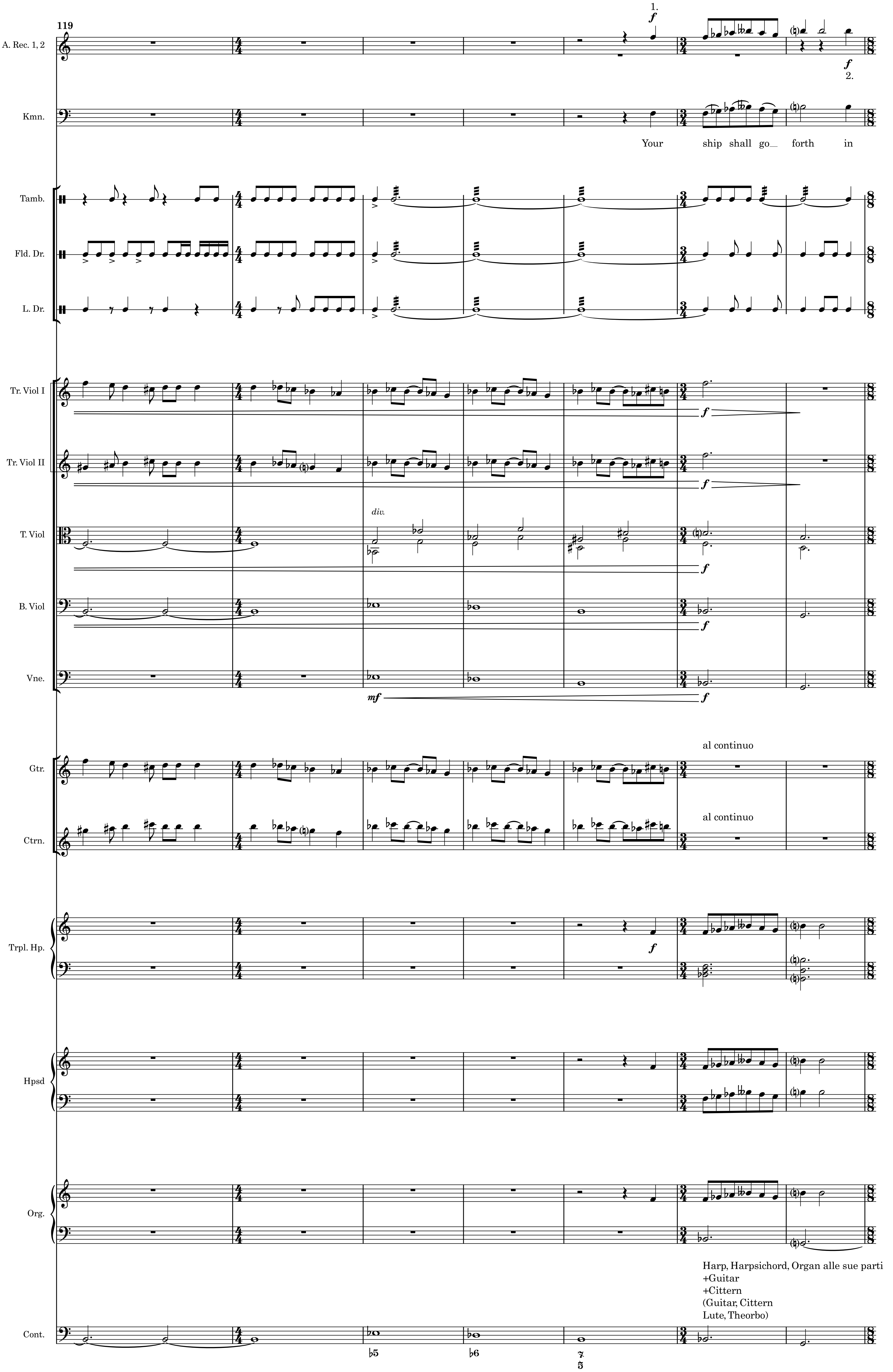
Kemen awaits their arrival.

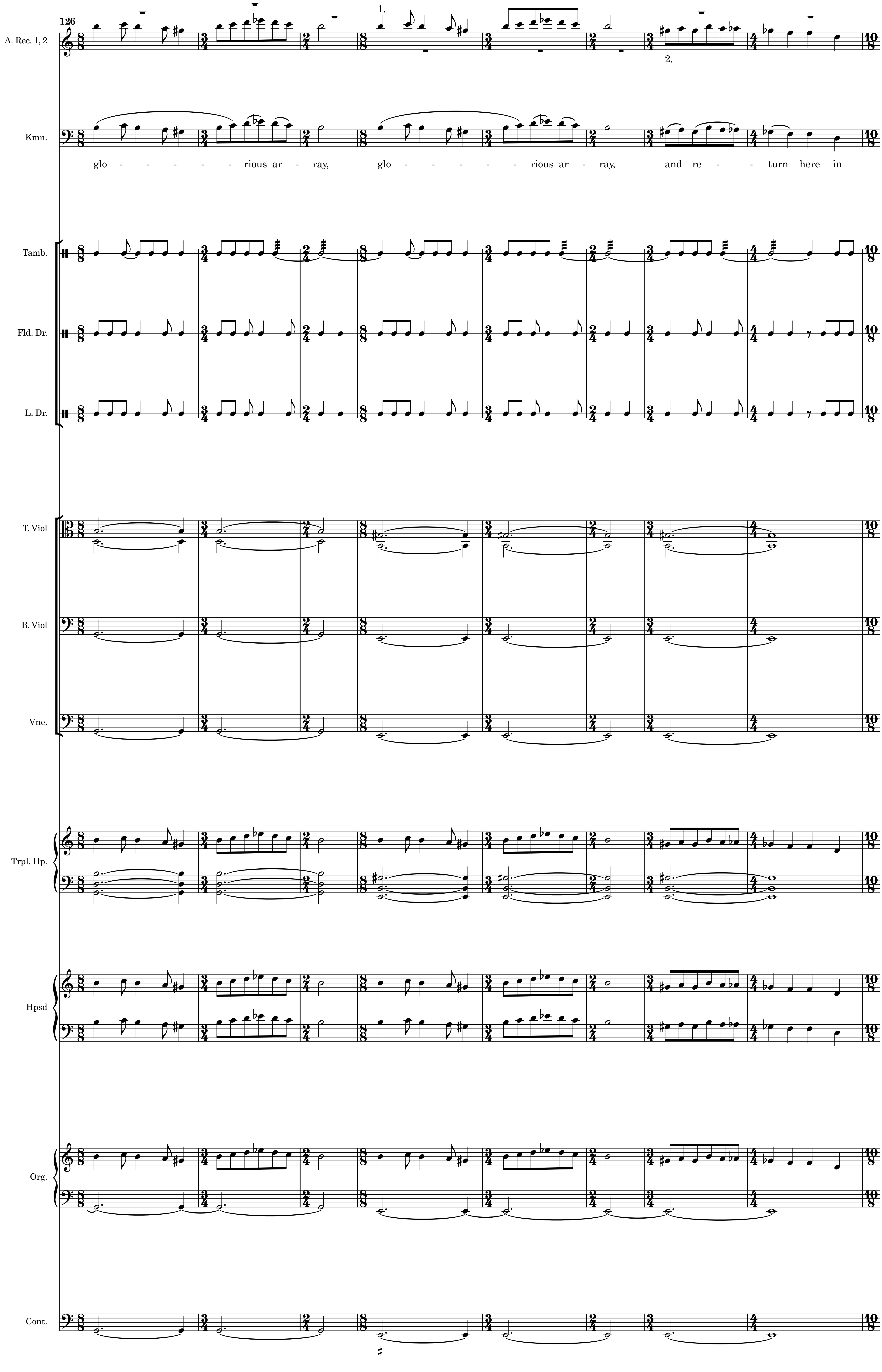

46
A. Rec. 1, 2
Atr.
Hail, Ke - men. We were not ex - pect - ing your ma - jes - ty.
Kmn.
Hail, Ai - tor. I
Tamb.
Trpl. Hp.
+Harpsichord
(Guitar, Cittern,
Lute, Theorbo,
Harpsichord)
Cont.
54
come with a gift for the ex - pe - di - tion. I give my pro - tect - ion to your crew and mes - sen - gers. A
61
squad - ron of my fin - est war - riors will al - so make the jour - ney.
Your ma - jes - ty is too ge - ne - rous.
68
Un.
Too ge - ne - rous in - deed.
My
Tr. Viol I

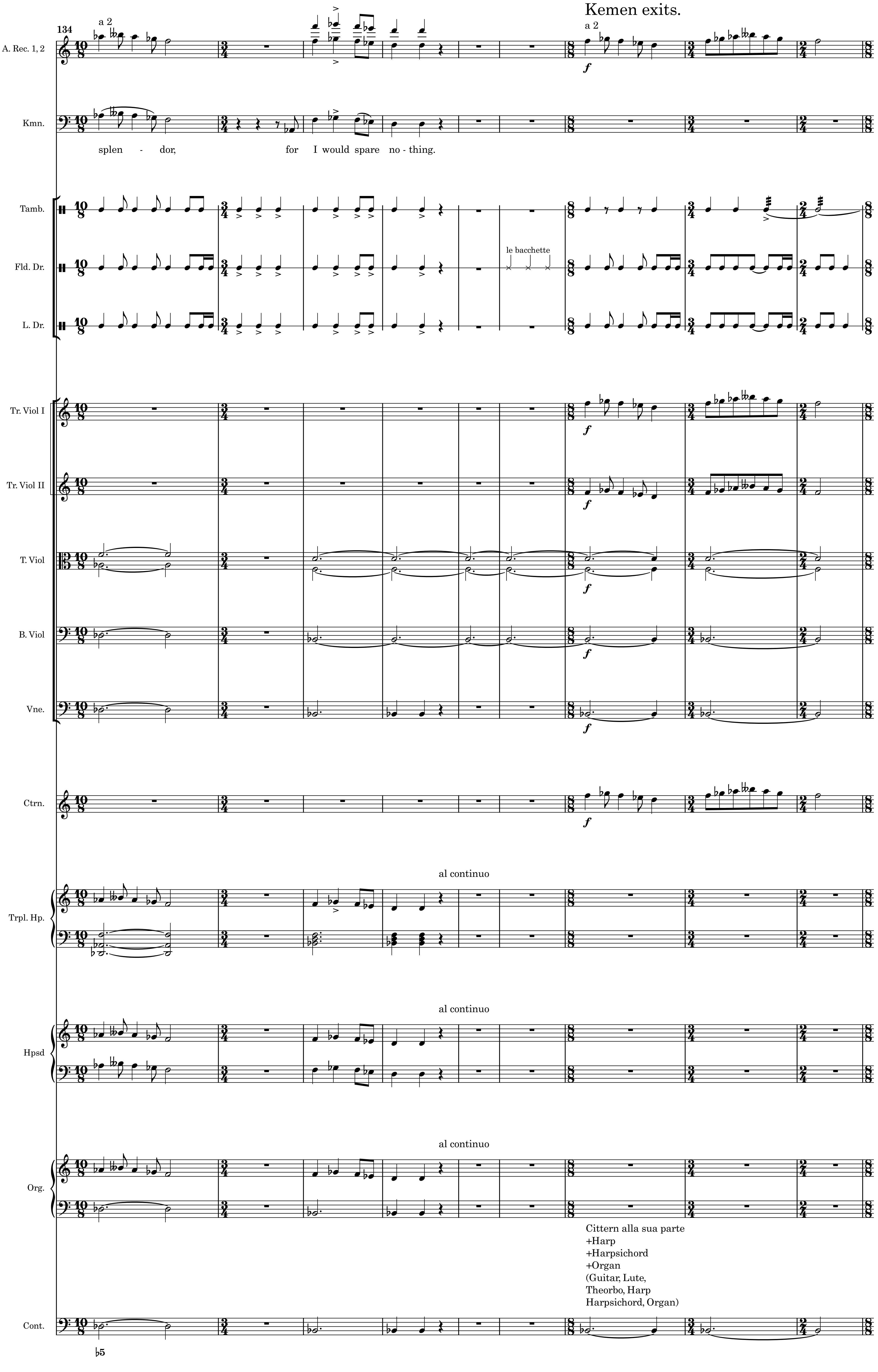

70
A. Rec. 1, 2
Kmn.
dear Ai - tor, There is no cost too great; there is no price too
Tamb.
Fld. Dr.
L. Dr.
Lute
al continuo
Trpl. Hp.
Lute alla sua parte
(Guitar, Cittern,
Theorbo, Harpsichord)
Cont.
mf
1.
2.
77
A. Rec. 1, 2
Kmn.
high that I should not send forth these arms for I would spare no - thing.
Tamb.
Fld. Dr.
L. Dr.
Lute
Cont.
85
A. Rec. 1, 2
Kmn.
Leave no man, leave no man. Leave no sword; leave no shield. Re - joice in the
Tamb.
Fld. Dr.
L. Dr.
Lute
Cont.

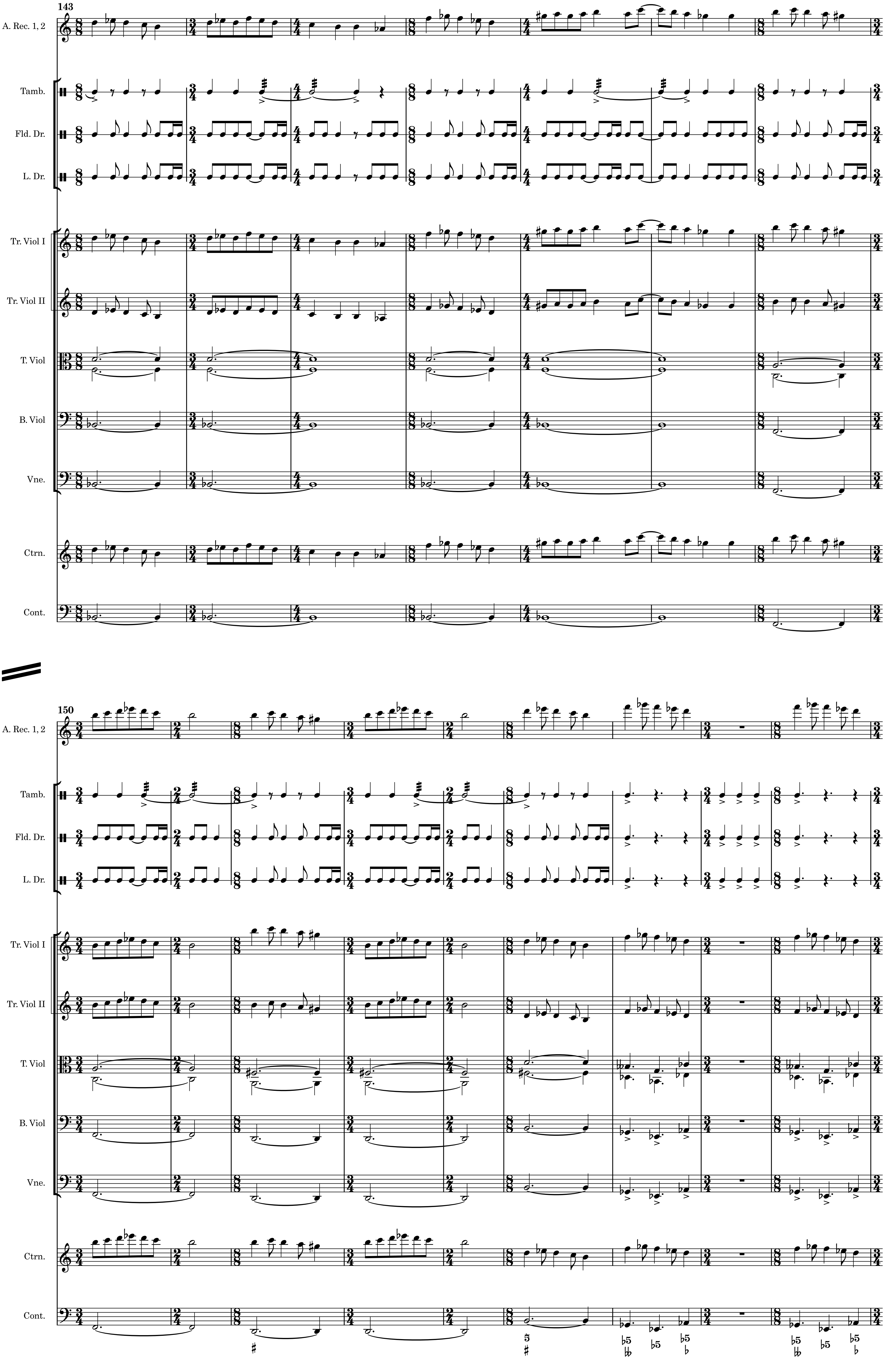

93
A. Rec. 1, 2
2.
Kmn.
thought, my_friend, that I would spare no - thing.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
tutti
arco
mf
B. Viol
mf
Gtr.
f
al continuo
Lute
Guitar alla sua parte
+Lute
+Harp
(Cittern, Lute
Theorbo, Harp)
Cont.
♭5
100
Fld. Dr.
Tr. Viol I
B. Viol
Gtr.
Cont.
♯
♭5
106
Fld. Dr.
Tr. Viol I
B. Viol
Gtr.
+Organ
(Cittern, Lute,
Theorbo, Harp,
Organ)
Cont.
6

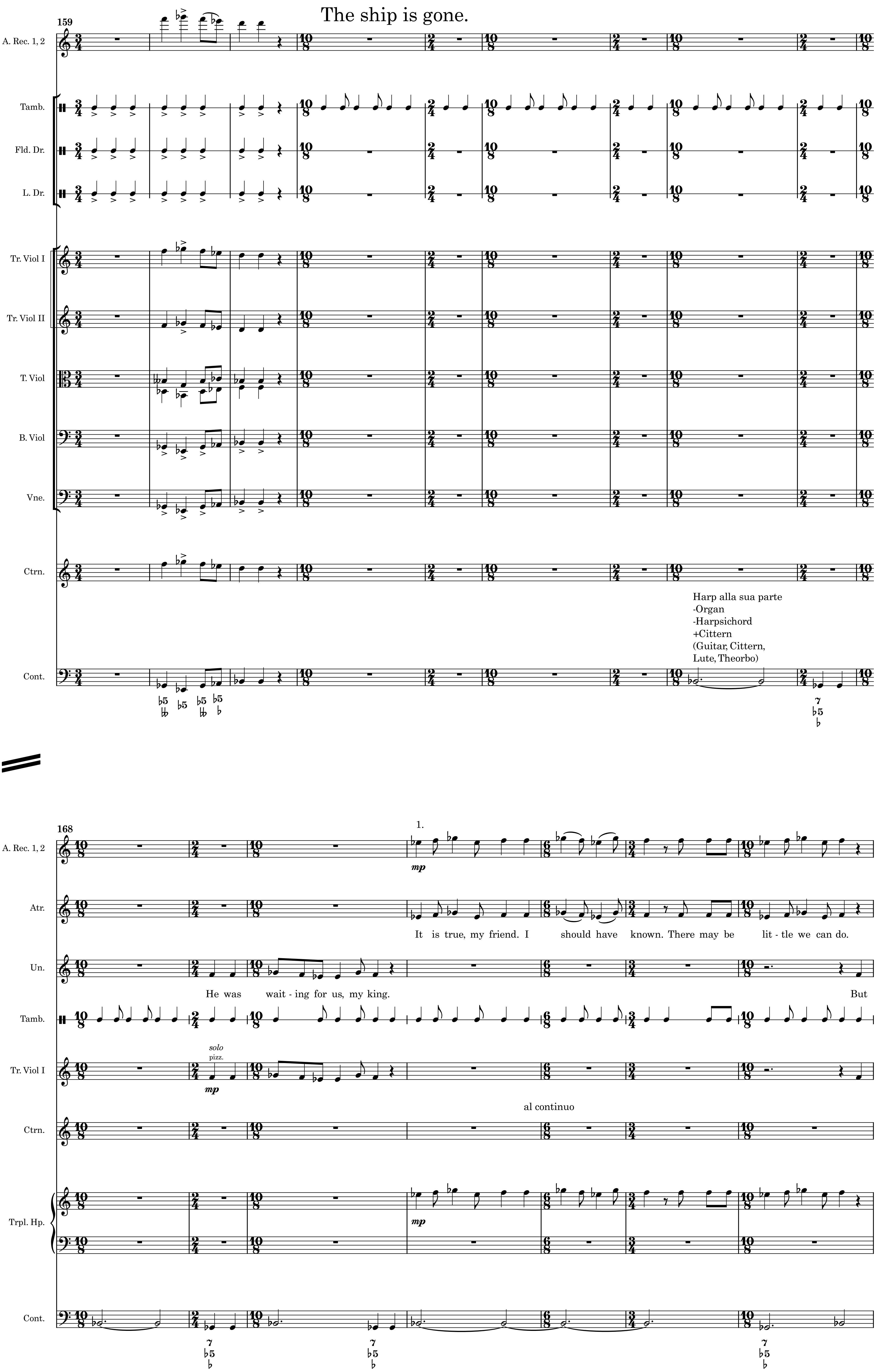

112
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Gtr.
Ctrn.
Cont.
mf
f

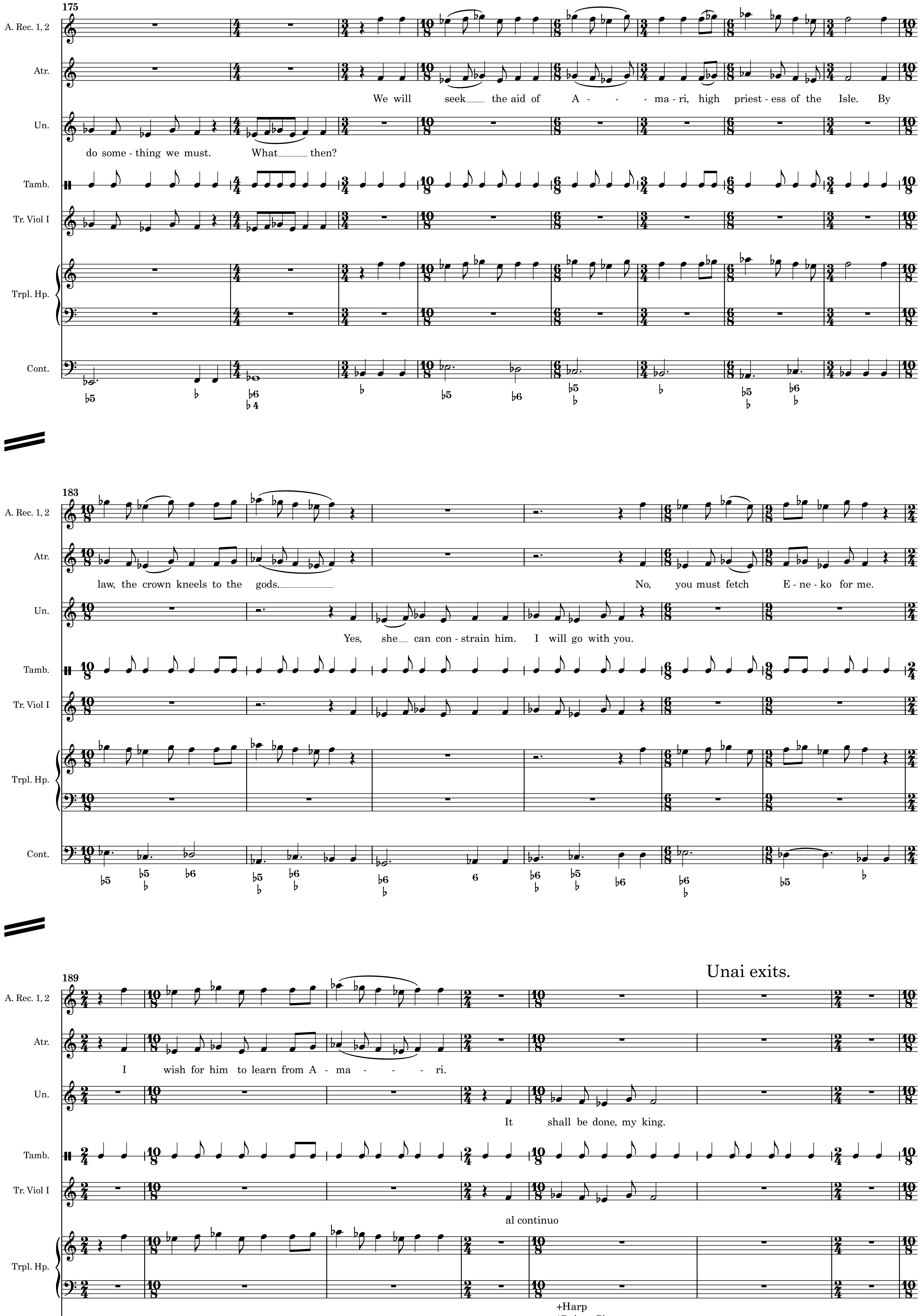

119
A. Rec. 1, 2
1.
f
f
2.
Kmn.
Your ship shall go_ forth in
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
f
Tr. Viol II
f
div.
T. Viol
f
B. Viol
f
Vne.
mf
f
al continuo
Gtr.
al continuo
Ctrn.
Trpl. Hp.
f
Hpsd
Org.
Harp, Harpsichord, Organ alle sue parti
+Guitar
+Cittern
(Guitar, Cittern
Lute, Theorbo)
Cont.
♭5
♭6
7
5

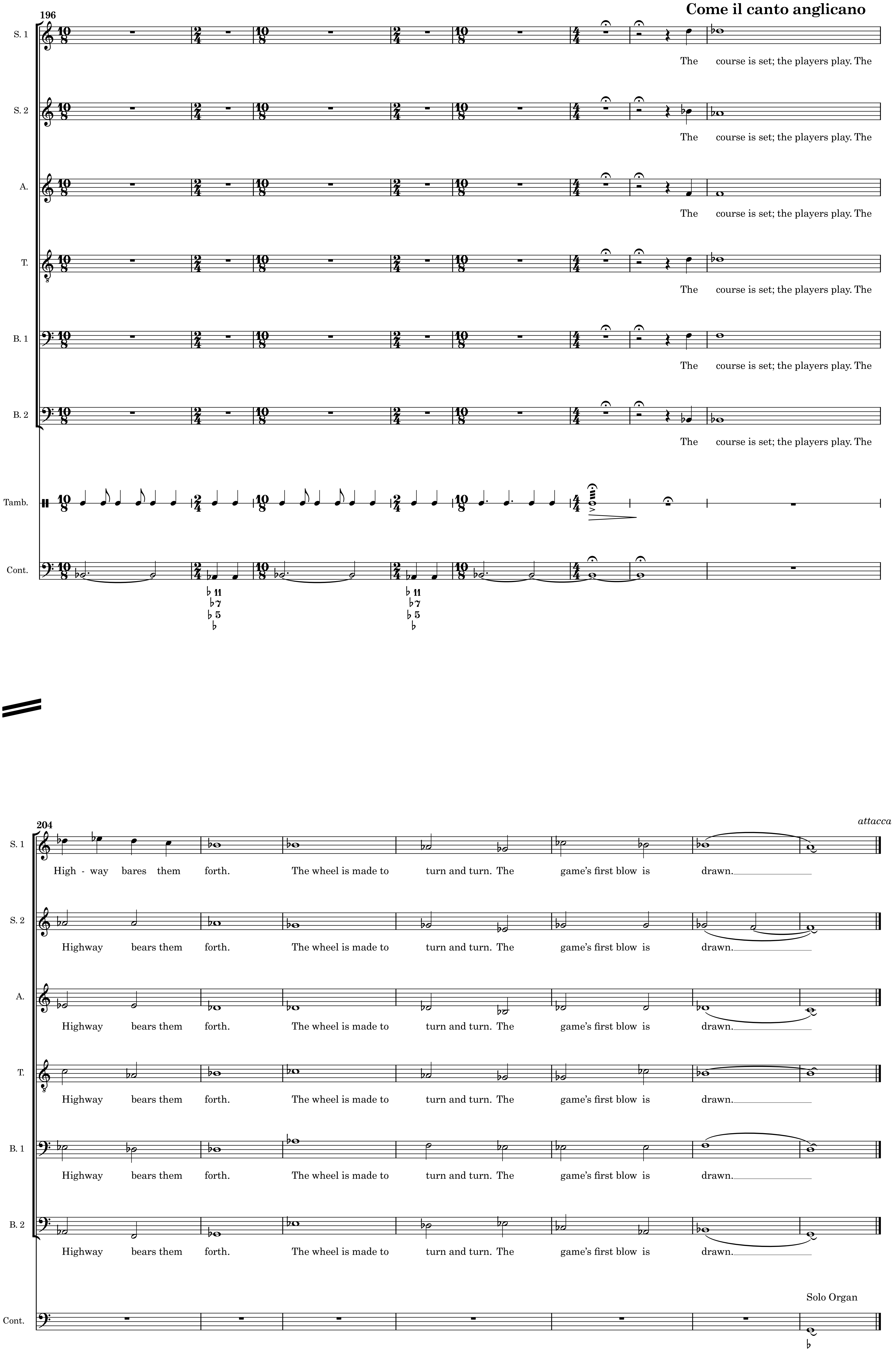

126
A. Rec. 1, 2
1.
2.
Kmn.
glo - - - - - - rious ar - ray, glo - - - - - - rious ar - ray, and re - - turn here in
Tamb.
Fld. Dr.
L. Dr.
T. Viol
B. Viol
Vne.
Trpl. Hp.
Hpsd
Org.
Cont.


Kemen exits.
134
a 2
a 2
A. Rec. 1, 2
Kmn.
splen - dor, for I would spare no - thing.
Tamb.
Fld. Dr.
le bacchette
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Ctrn.
al continuo
Trpl. Hp.
al continuo
Hpsd
al continuo
Org.
Cittern alla sua parte
+Harp
+Harpsichord
+Organ
(Guitar, Lute,
Theorbo, Harp
Harpsichord, Organ)
Cont.
♭5
f
f
f
f
f
f
f


143
A. Rec. 1, 2
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Ctrn.
Cont.
150
A. Rec. 1, 2
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Ctrn.
Cont.

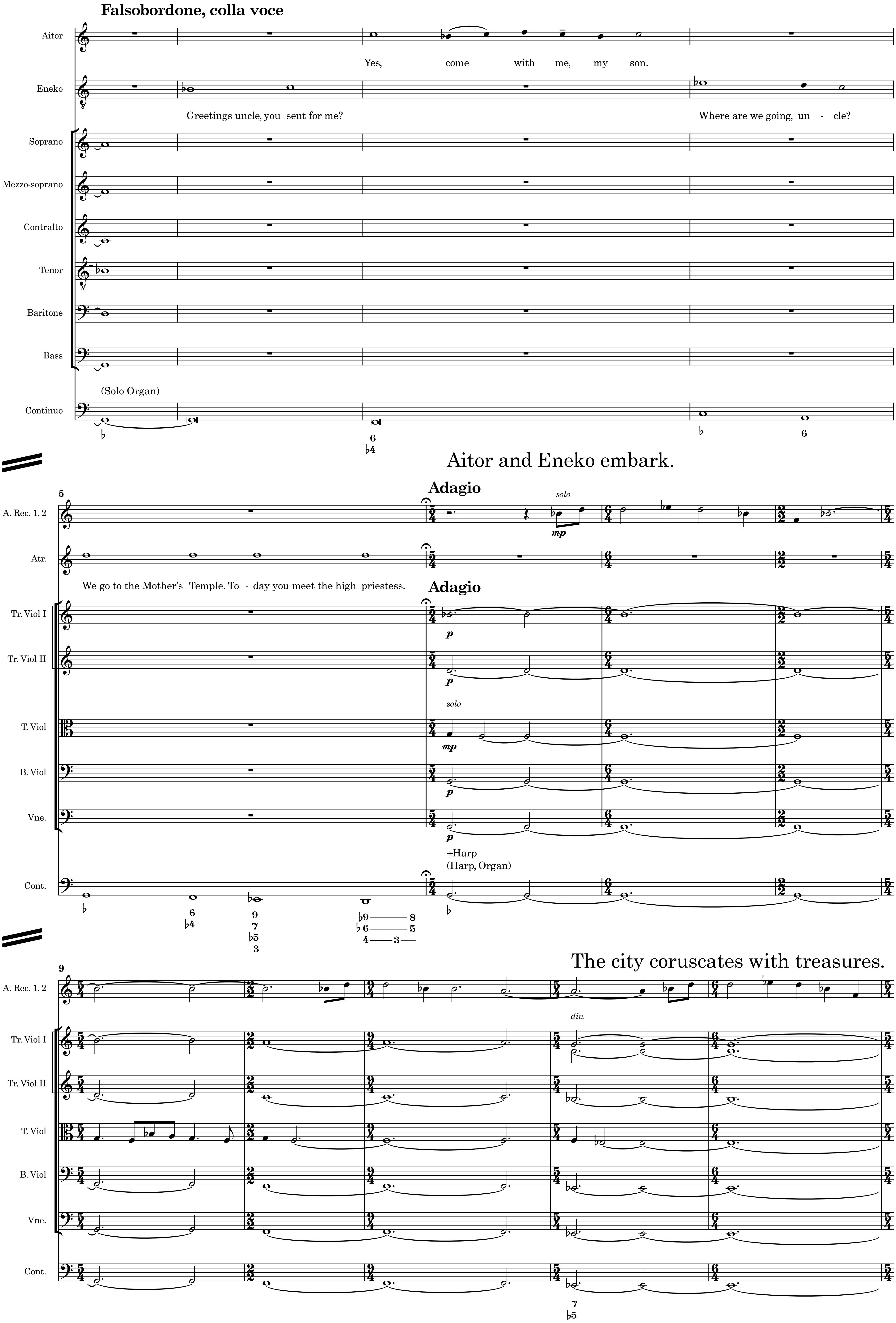

The ship is gone.
159
A. Rec. 1, 2
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Ctrn.
Harp alla sua parte
-Organ
-Harpsichord
+Cittern
(Guitar, Cittern,
Lute, Theorbo)
Cont.
168
1.
mp
Atr.
It is true, my friend. I should have known. There may be lit - tle we can do.
Un.
He was wait - ing for us, my king. But
solo
pizz.
al continuo
Trpl. Hp.

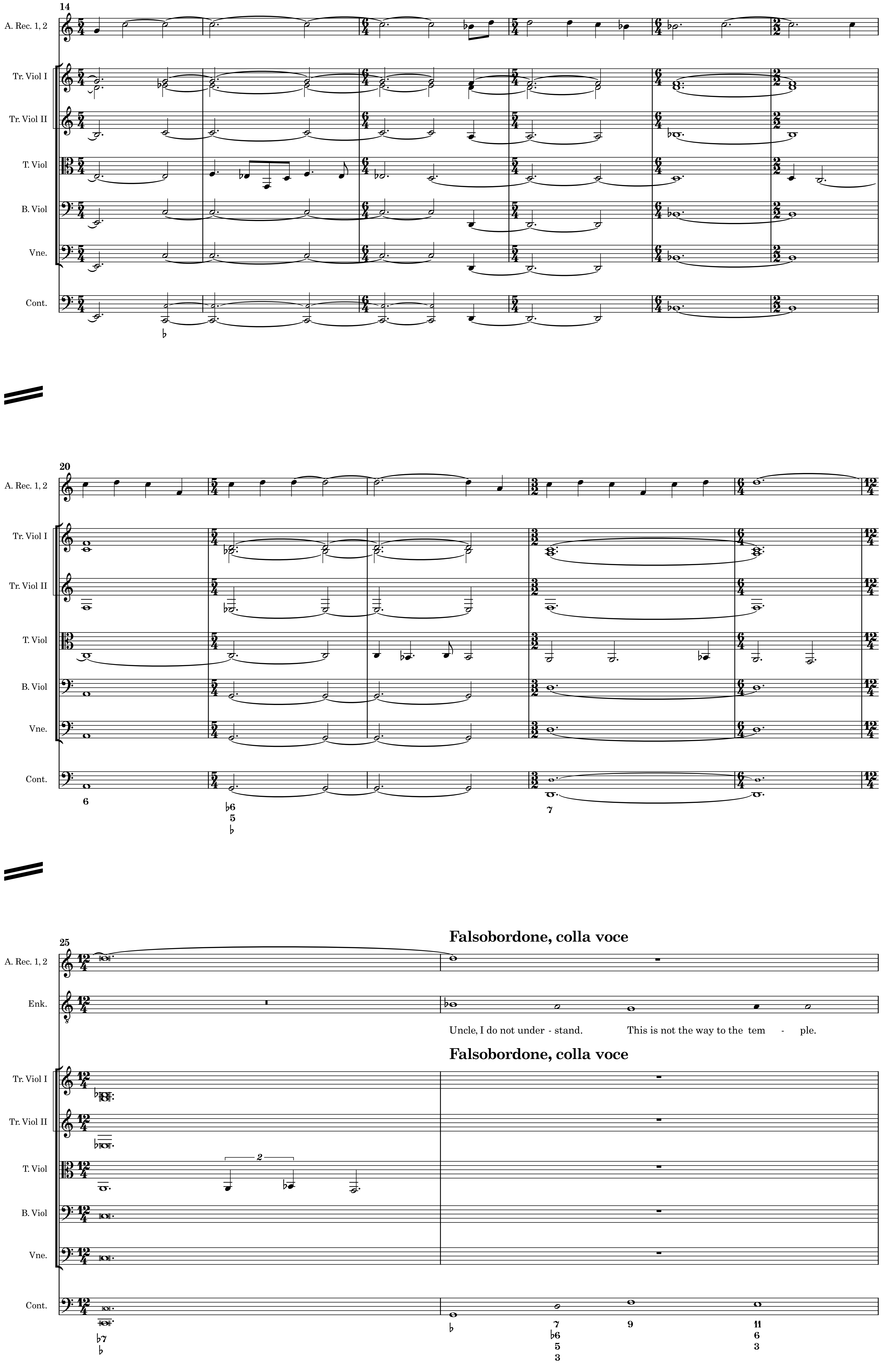

175
A. Rec. 1, 2
Atr.
We will seek the aid of A - - - ma - ri, high priest - ess of the Isle. By
Un.
do some - thing we must. What then?
Tamb.
Tr. Viol I
Trpl. Hp.
Cont.
183
law, the crown kneels to the gods.
No, you must fetch E - ne - ko for me.
Yes, she can con - strain him. I will go with you.
189
Unai exits.
I wish for him to learn from A - ma - - - ri.
It shall be done, my king.
al continuo
+Harp
(Guitar, Cittern,
Lute, Theorbo,
Harp)

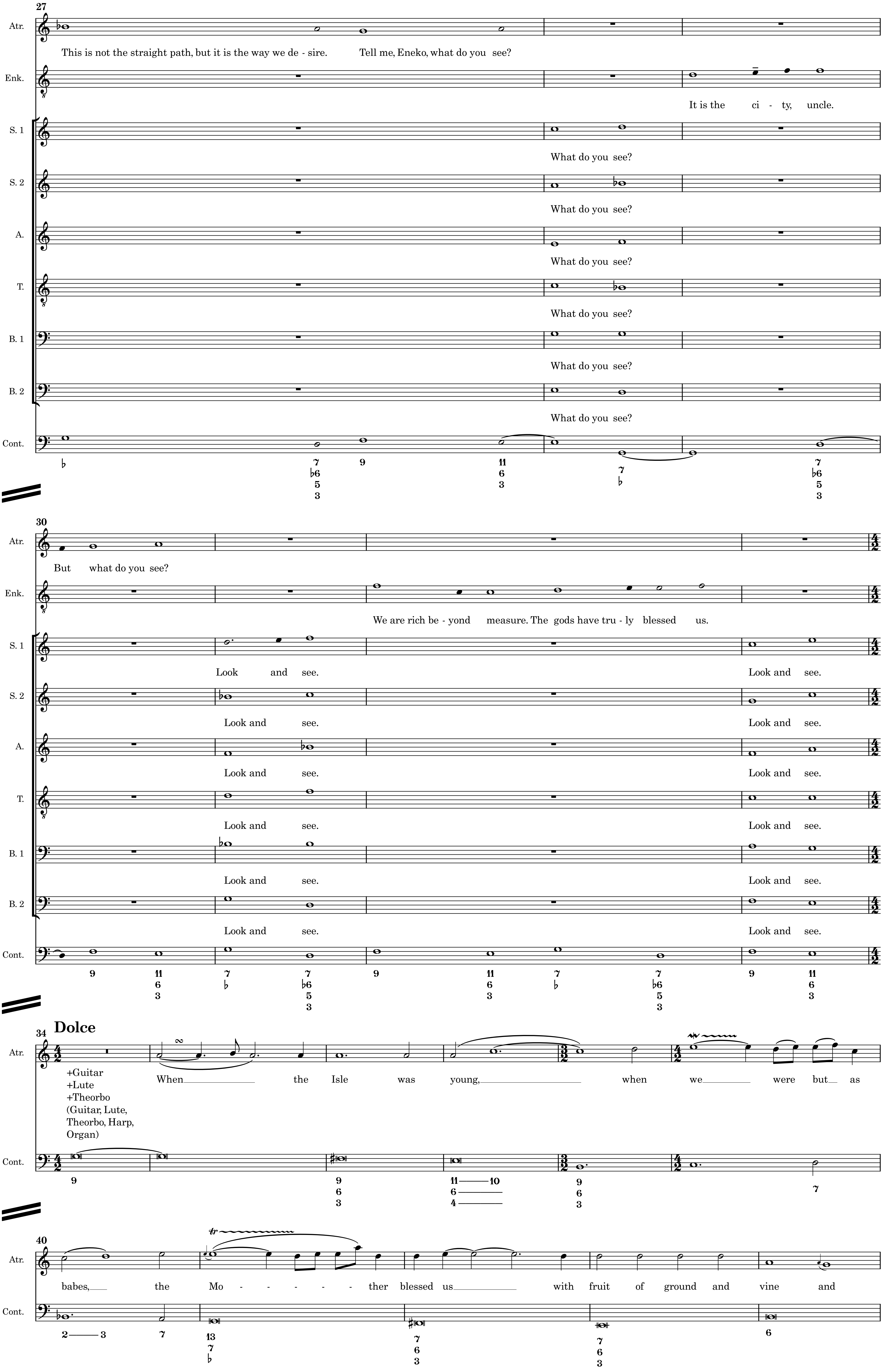

Come il canto anglicano
196
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Cont.
The course is set; the players play. The
♭11 ♭7 ♭5 ♭
204
attacca
High - way bares them forth. The wheel is made to turn and turn. The game's first blow is drawn.
Highway bears them forth. The wheel is made to turn and turn. The game's first blow is drawn.
Solo Organ
♭

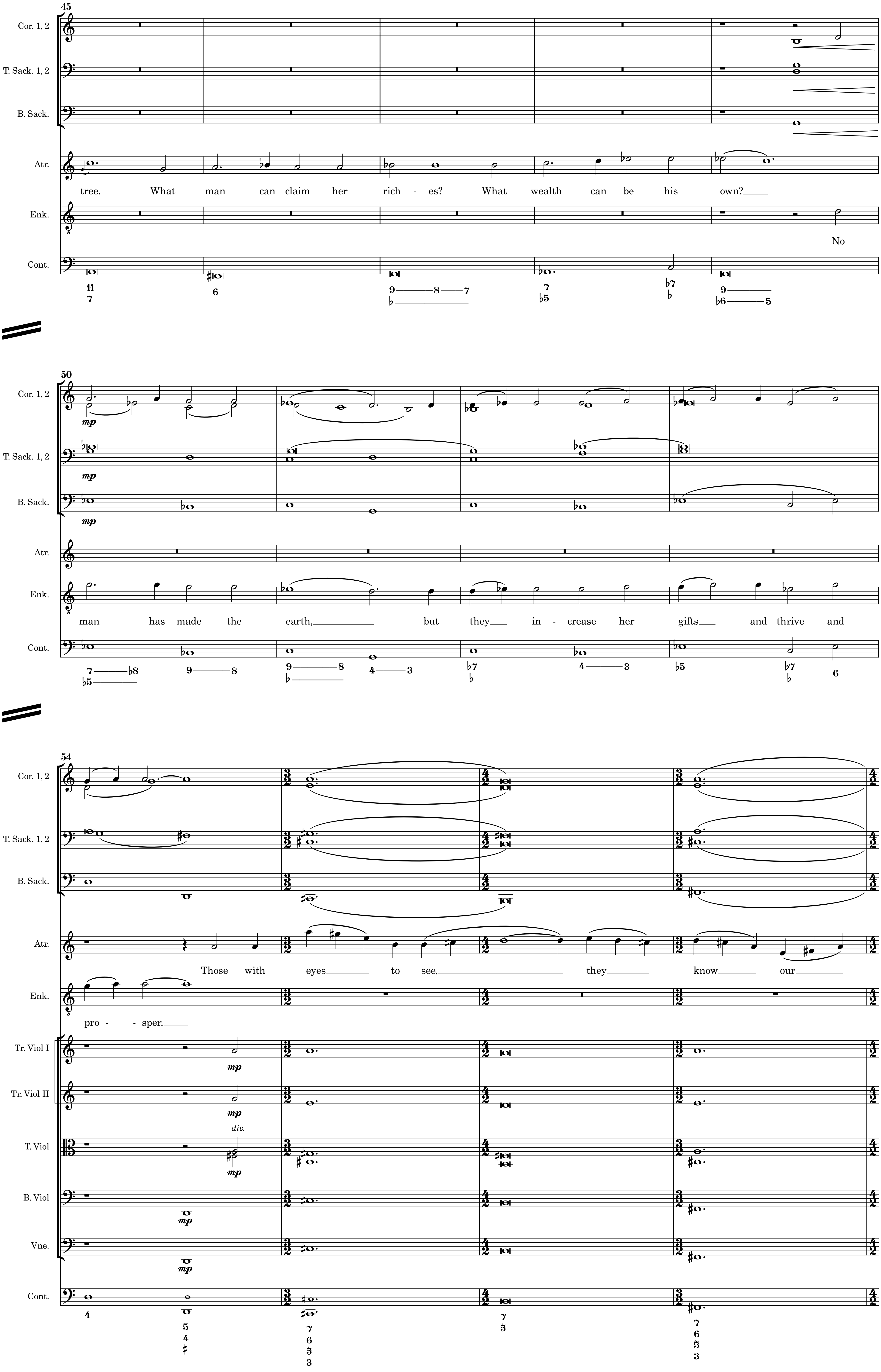
Scene IV

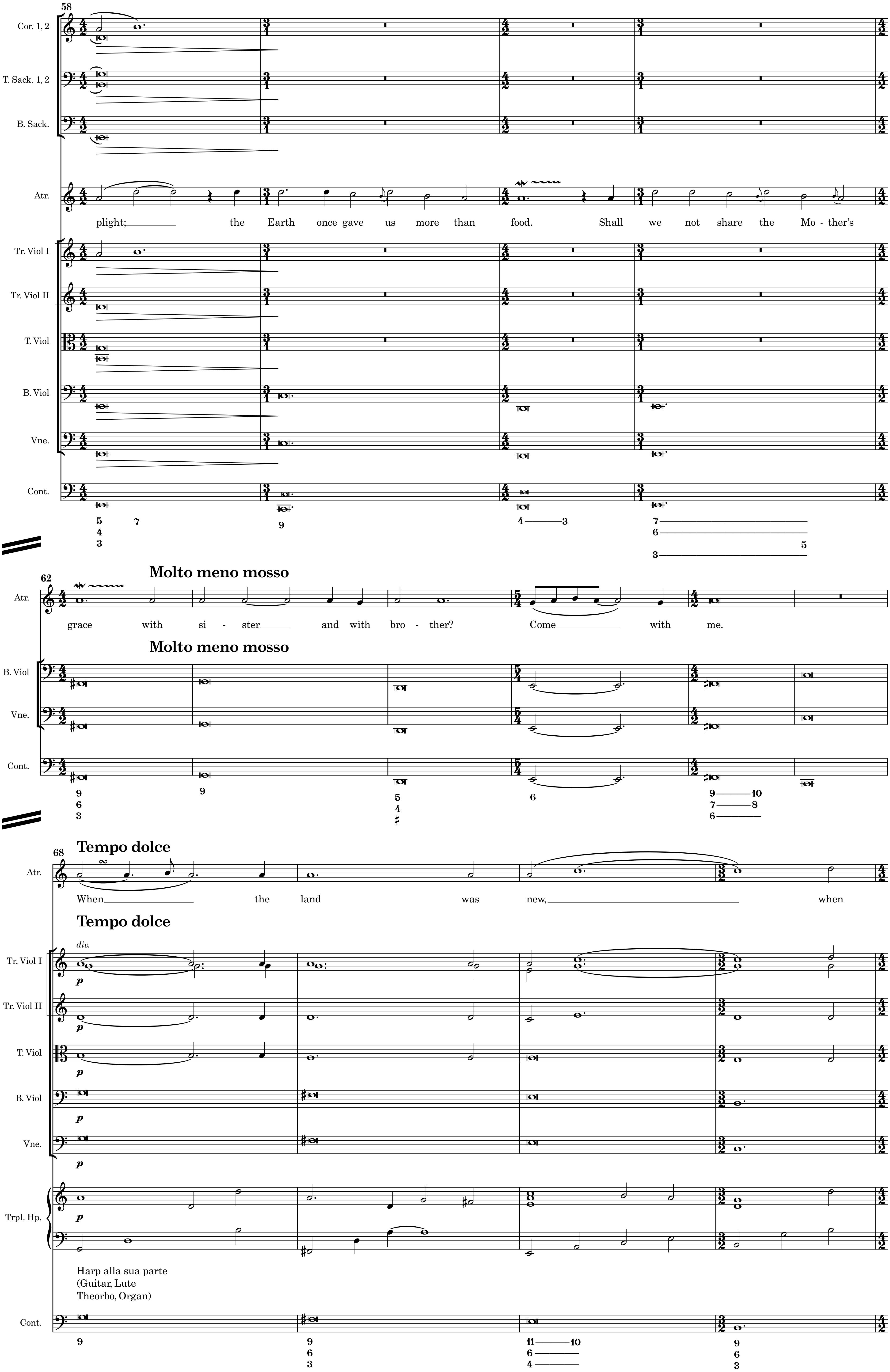
Aitor awaits his nephew's arrival.

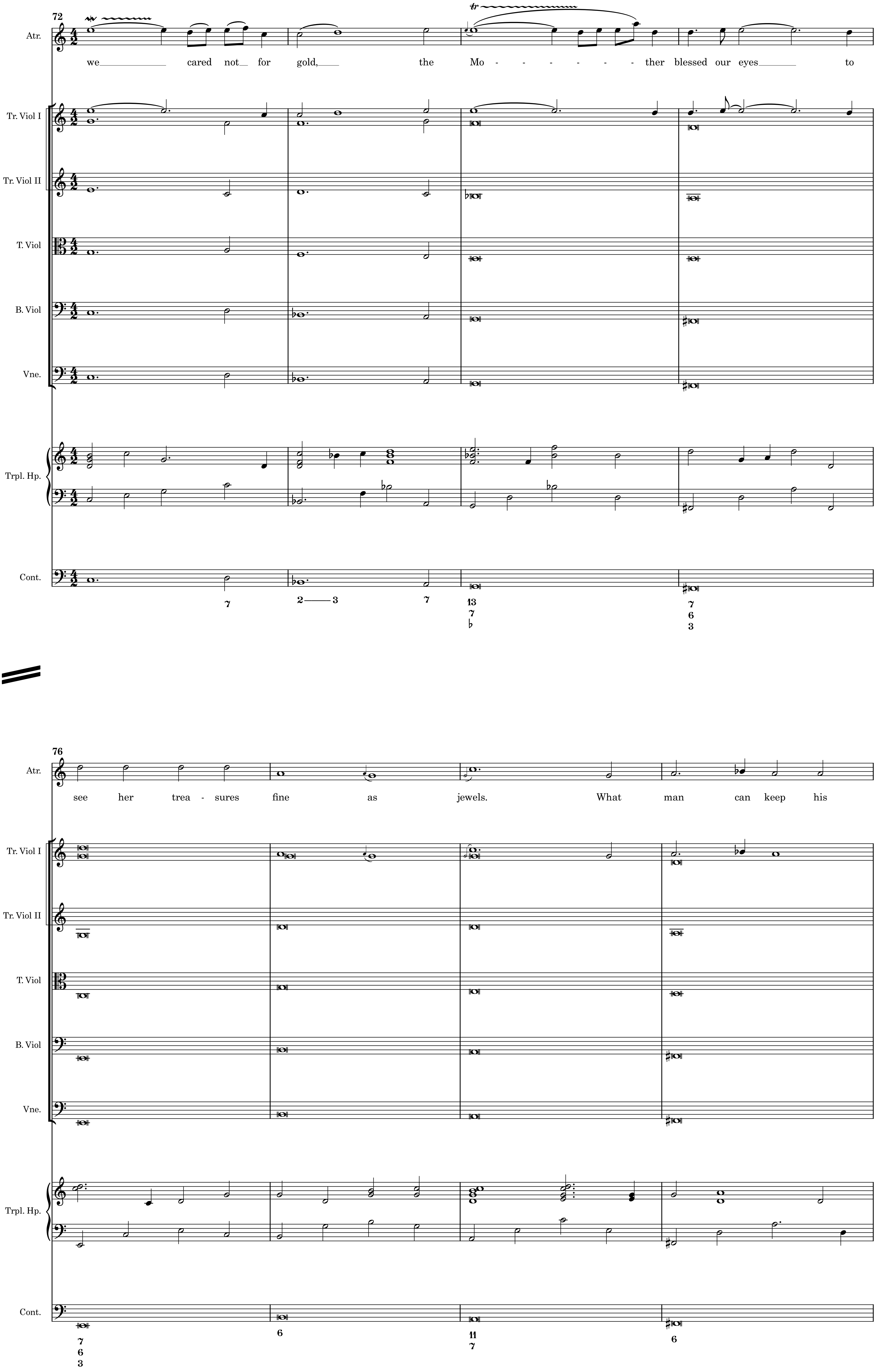

Falsobordone, colla voce
Aitor
Eneko
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
Continuo
(Solo Organ)
Greetings uncle, you sent for me?
Yes, come with me, my son.
Where are we going, un - cle?
Aitor and Eneko embark.
5
A. Rec. 1, 2
Atr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
We go to the Mother's Temple. To - day you meet the high priestess.
Adagio
solo
mp
p
+Harp
(Harp, Organ)
9
The city coruscates with treasures.
div.

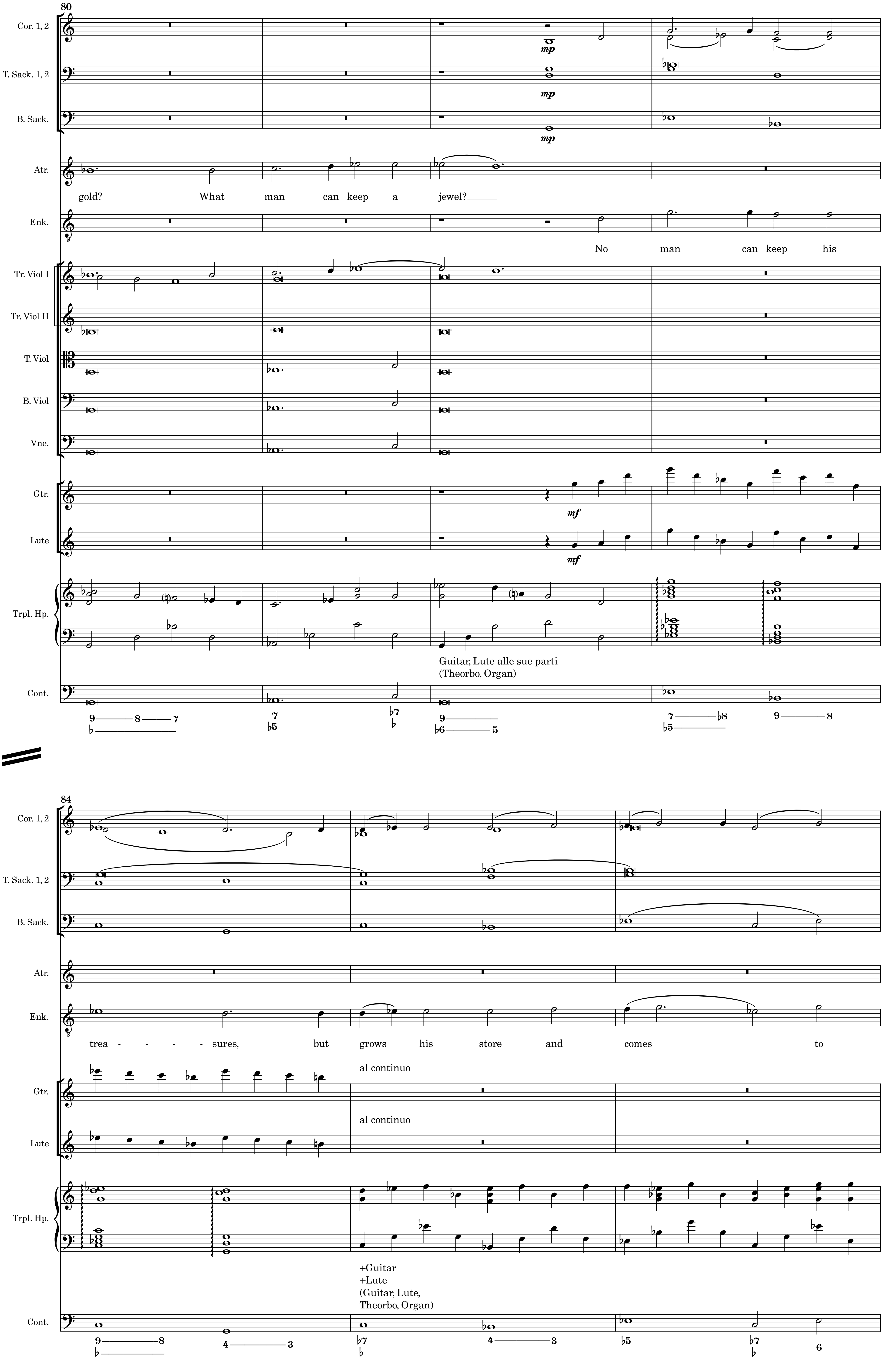

14
A. Rec. 1, 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
20
6
♭6
5
♭
7
25
Falsobordone, colla voce
Enk.
Uncle, I do not under - stand.
This is not the way to the tem - ple.
2
♭7
♭
9
11
6
3

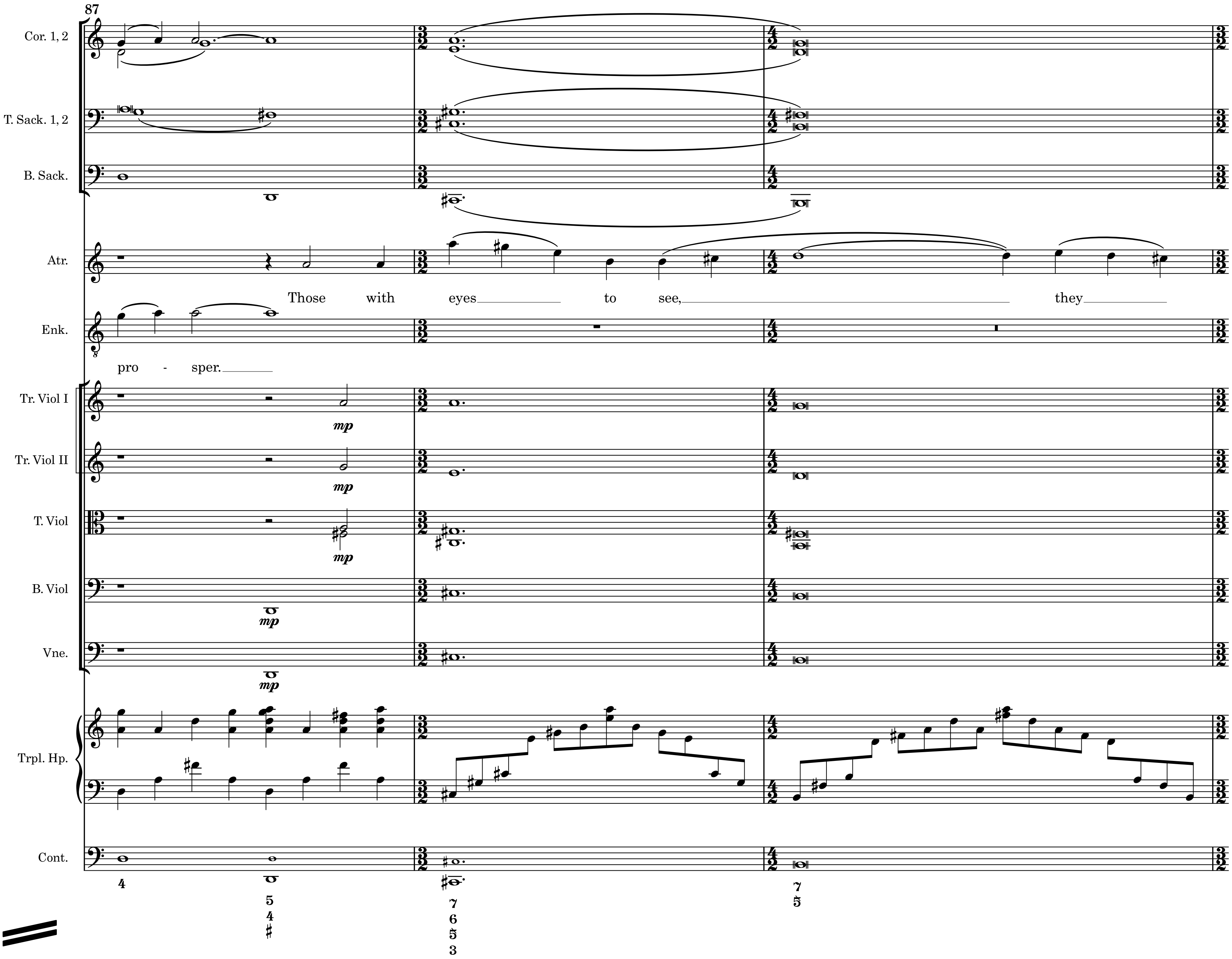

27
Atr.
This is not the straight path, but it is the way we de - sire. Tell me, Eneko, what do you see?
Enk.
It is the ci - ty, uncle.
S. 1
S. 2
A.
T.
B. 1
B. 2
What do you see?
Cont.
30
But what do you see?
We are rich be - yond measure. The gods have tru - ly blessed us.
Look and see.
Look and see.
34
Dolce
+Guitar
+Lute
+Theorbo
(Guitar, Lute, Theorbo, Harp, Organ)
When the Isle was young, when we were but as
40
babes, the Mo - - - - - ther blessed us with fruit of ground and vine and

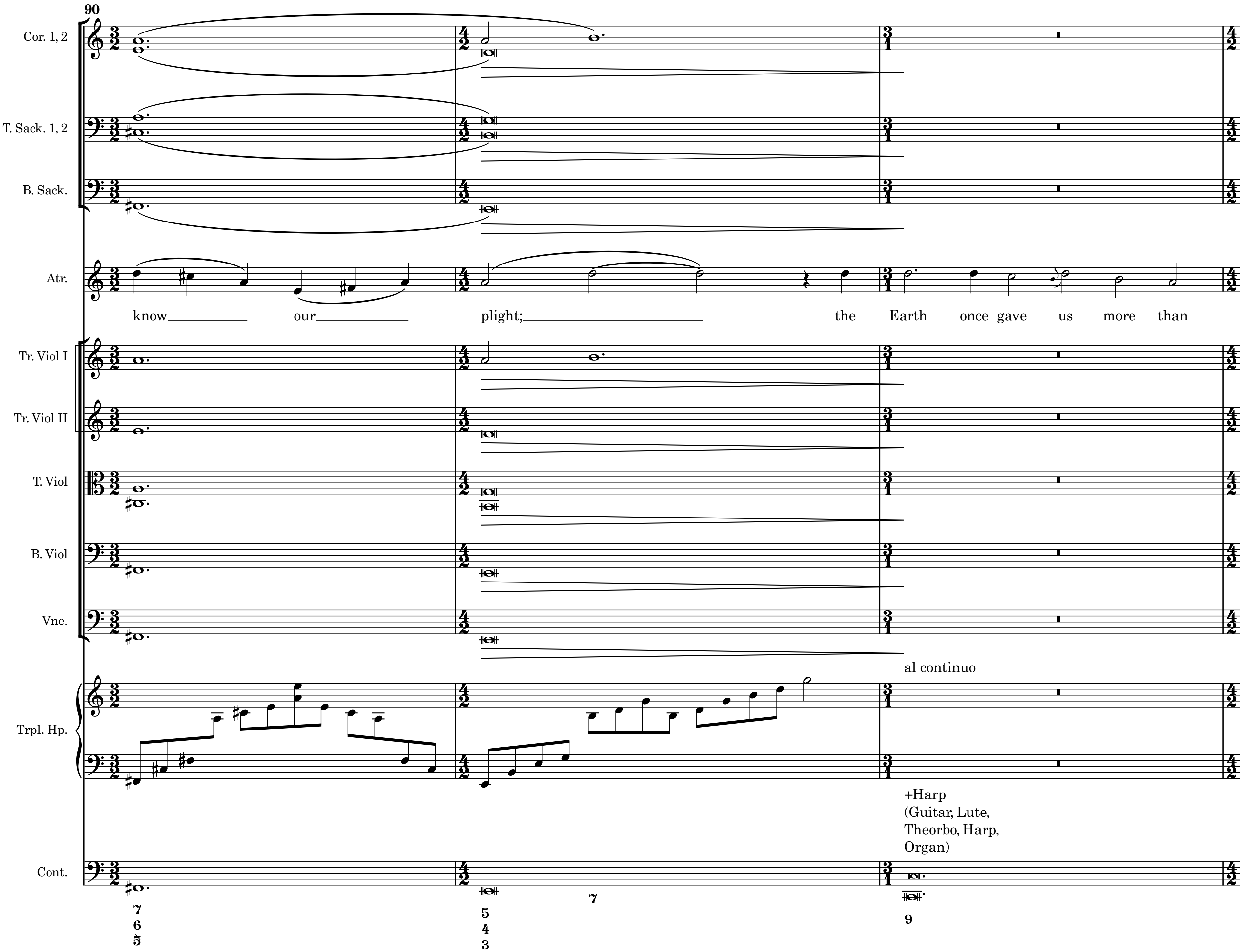

45
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
tree. What man can claim her rich - es? What wealth can be his own?
Enk.
No
Cont.
11 7
6
9 8 7 ♭
7 ♭5
♭7 ♭
9 ♭6 5
50
mp
man has made the earth, but they in - crease her gifts and thrive and
7 ♭8 ♭5
9 8
9 8 ♭
4 3
♭7 ♭
4 3
♭5
♭7 ♭
6
54
Those with eyes to see, they know our
pro - sper.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
div.
mp
4
5 4 ♯
7 6 5 3
7 5
7 6 5 3

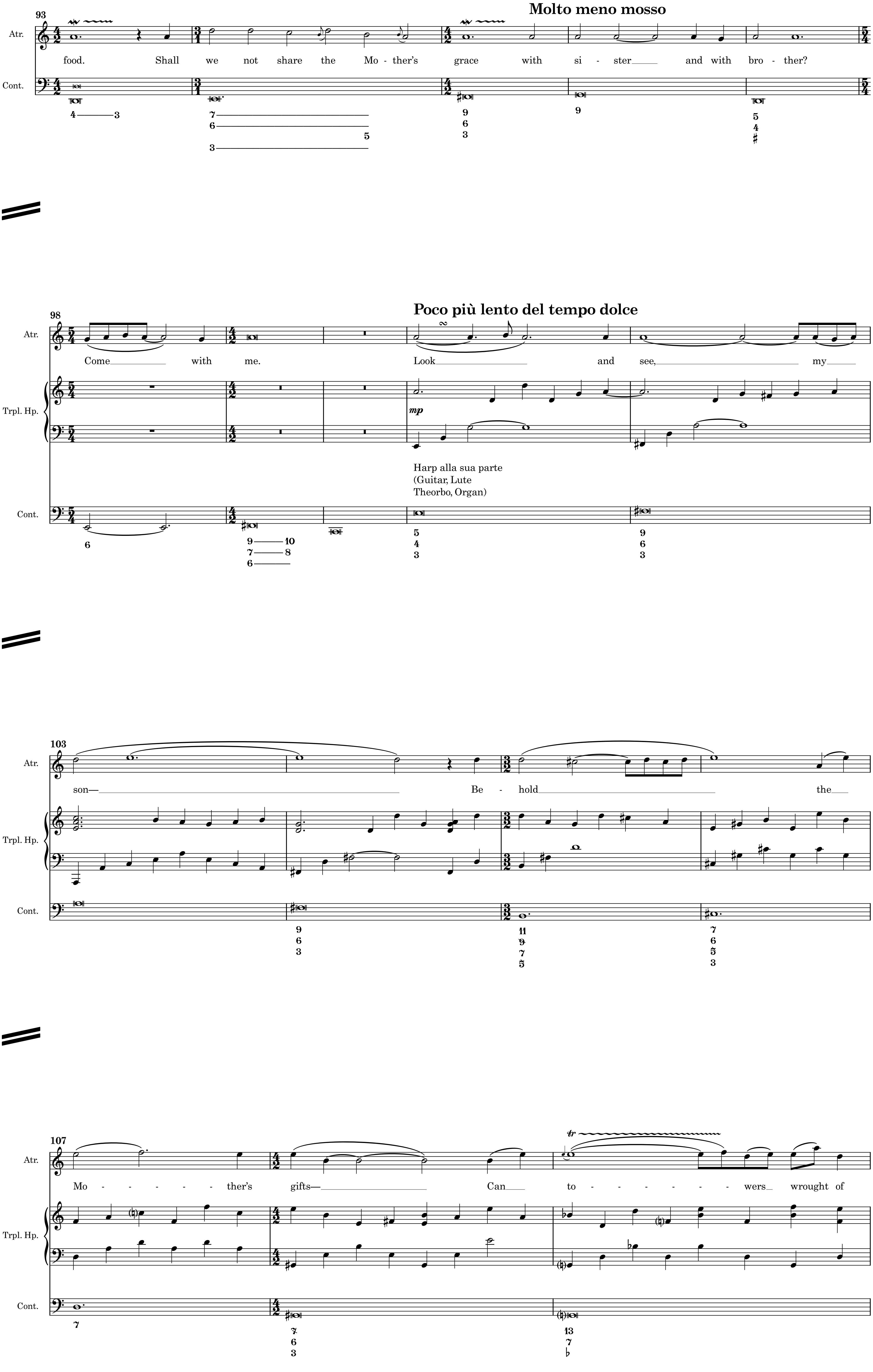

58
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
plight; the Earth once gave us more than food. Shall we not share the Mo - ther's
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
5 4 3 7
9
4 3
7 6 3 5
62
Molto meno mosso
Atr.
grace with si - ster and with bro - ther? Come with me.
Molto meno mosso
B. Viol
Vne.
Cont.
9 6 3
9
5 4 ♯
6
9 7 6 10 8
68
Tempo dolce
Atr.
When the land was new, when
Tempo dolce
div.
Tr. Viol I
p
Tr. Viol II
p
T. Viol
p
B. Viol
p
Vne.
p
Trpl. Hp.
p
Harp alla sua parte
(Guitar, Lute
Theorbo, Organ)
Cont.
9
9 6 3
11 6 4 10
9 6 3

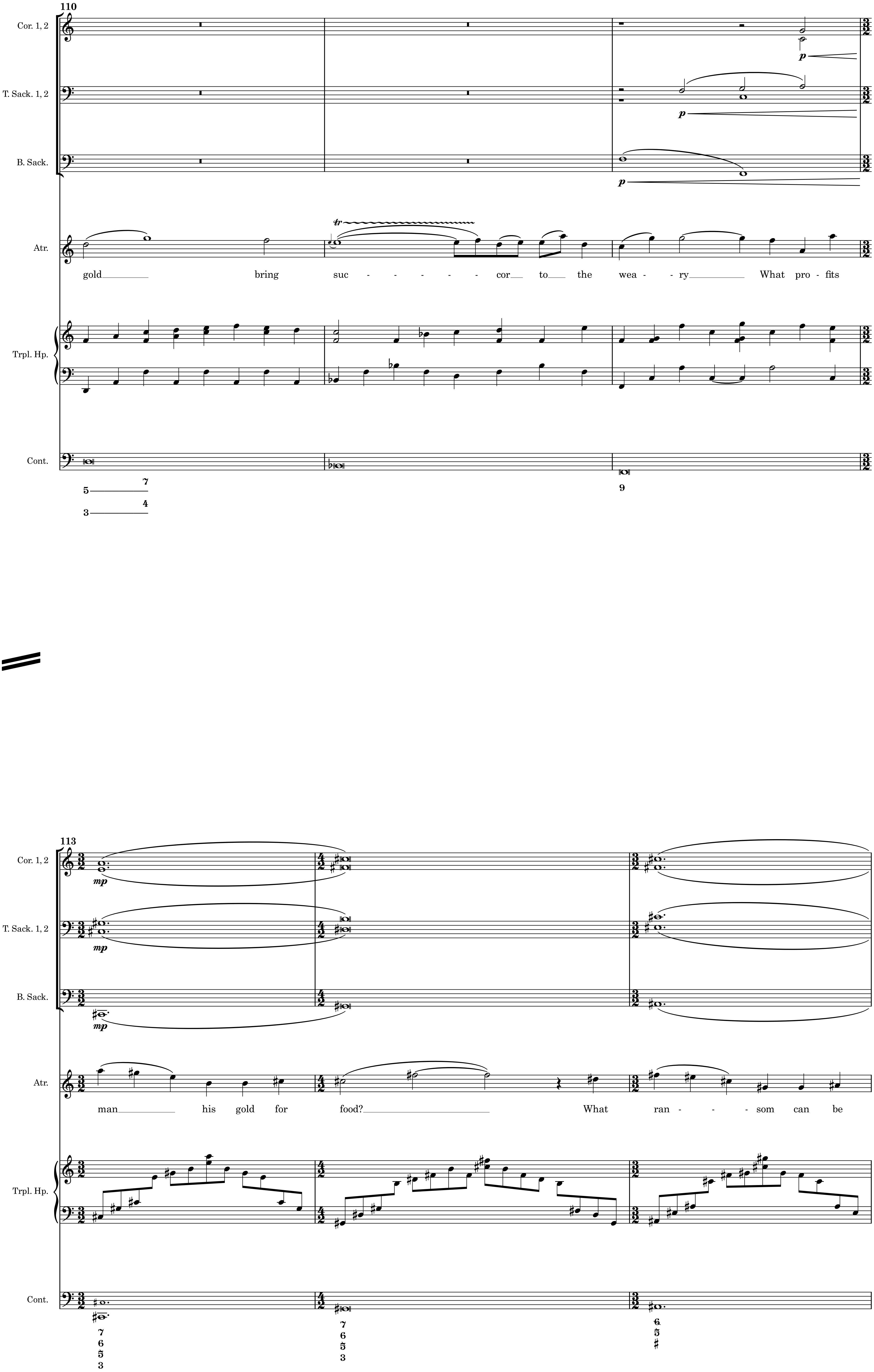

72
Atr.
we cared not for gold, the Mo - - - - - - ther blessed our eyes to
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Cont.
7
2 3
7
13 7 ♭
7 6 3
76
see her trea - sures fine as jewels. What man can keep his
7 6 3
6
11 7
6


80
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
Enk.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Gtr.
Lute
Trpl. Hp.
Cont.
mp
mp
mp
gold? What man can keep a jewel?
No man can keep his
mf
mf
Guitar, Lute alle sue parti
(Theorbo, Organ)
84
trea - - - - sures, but grows his store and comes to
al continuo
al continuo
+Guitar
+Lute
(Guitar, Lute,
Theorbo, Organ)

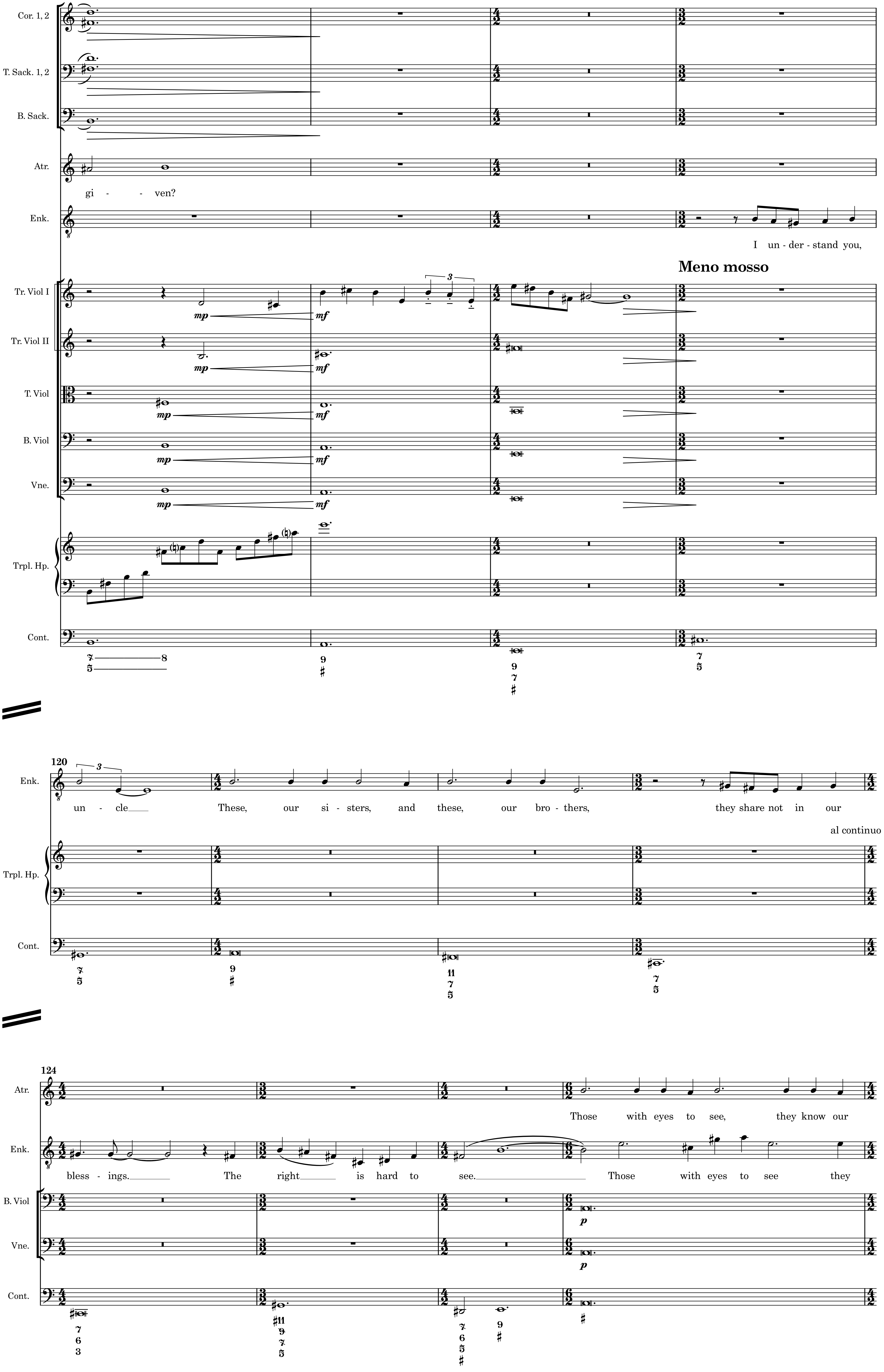

87
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
Those with eyes to see, they
Enk.
pro - sper.
Tr. Viol I
mp
Tr. Viol II
mp
T. Viol
mp
B. Viol
mp
Vne.
mp
Trpl. Hp.
Cont.
4
5 4 ♯
7 6 5 3
7 5

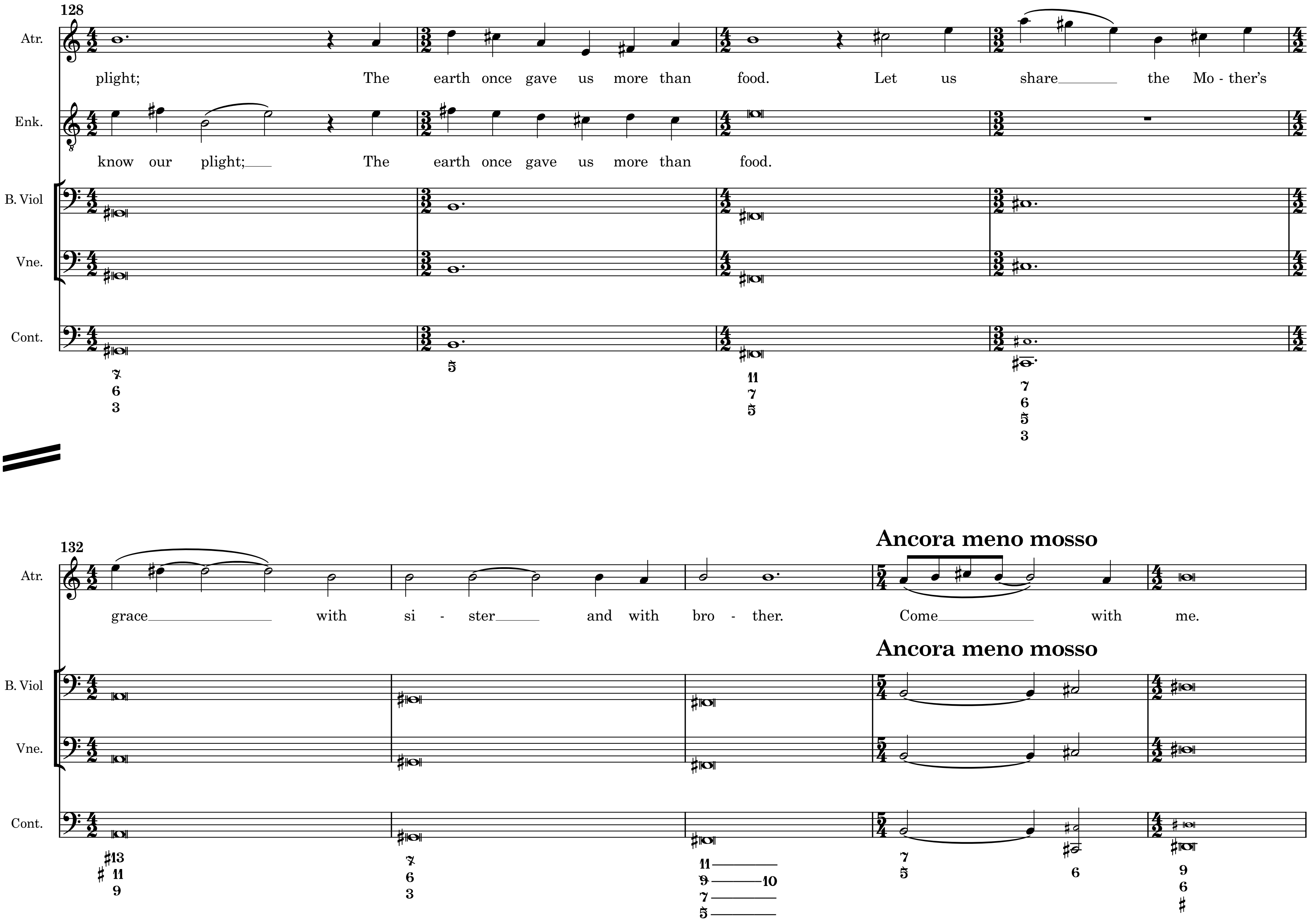

90
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
know our plight; the Earth once gave us more than
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
al continuo
Trpl. Hp.
+Harp
(Guitar, Lute,
Theorbo, Harp,
Organ)
Cont.
7 6 5 3
5 4 3
7
9


93
Molto meno mosso
Atr.
Cont.
food. Shall we not share the Mo - ther's grace with si - ster and with bro - ther?
98
Poco più lento del tempo dolce
Come with me. Look and see, my
Trpl. Hp.
mp
Harp alla sua parte
(Guitar, Lute
Theorbo, Organ)
103
son— Be - hold the
107
Mo - - - - - ther's gifts— Can to - - - - - - wers wrought of
tr

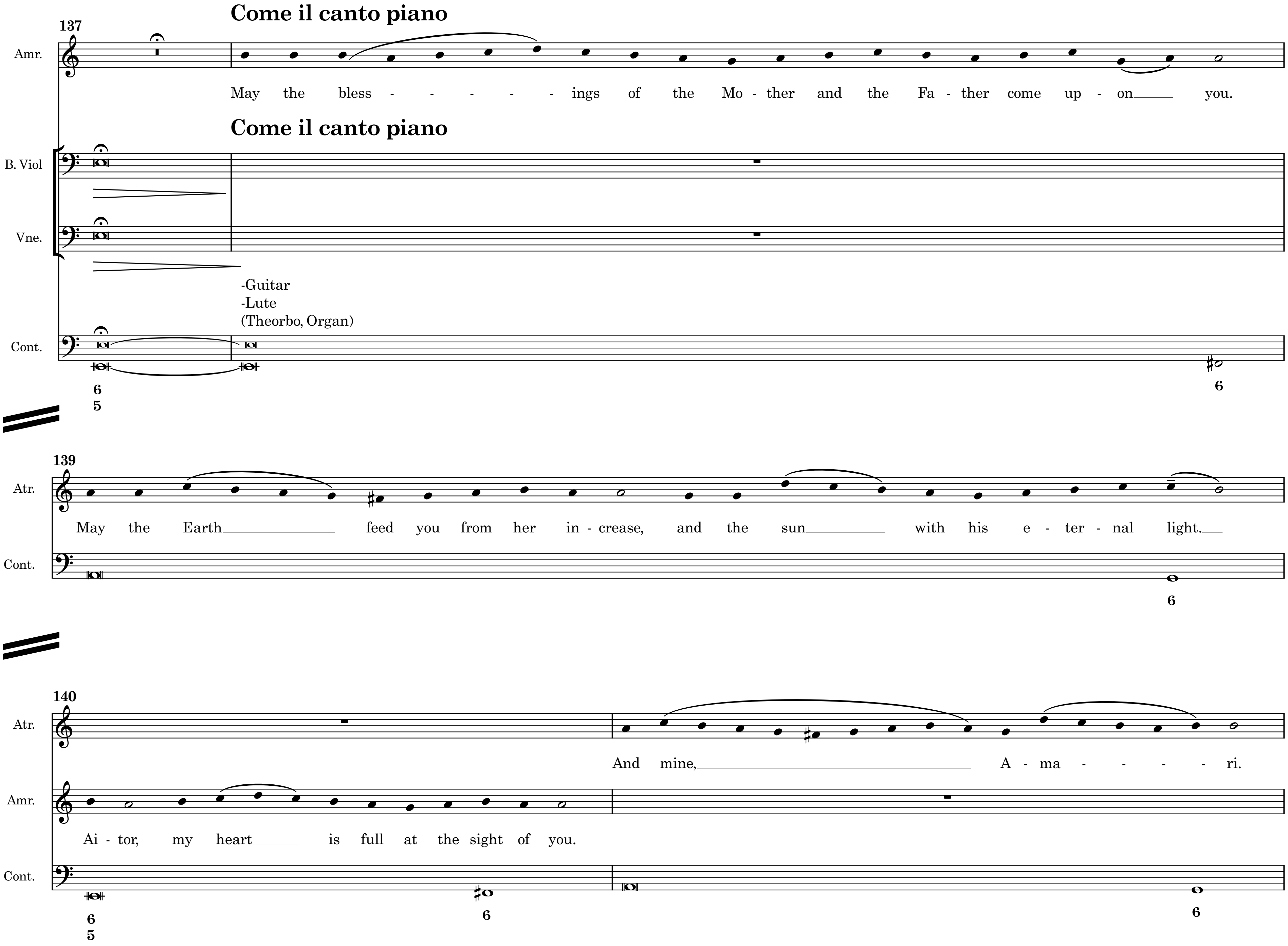

110
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
Trpl. Hp.
Cont.
p
tr
gold bring suc - - - - - - cor to the wea - - ry What pro - fits
5 7
3 4
9
113
mp
man his gold for food? What ran - - - som can be
7 6 5 3
7 6 5 3
6 5 ♯

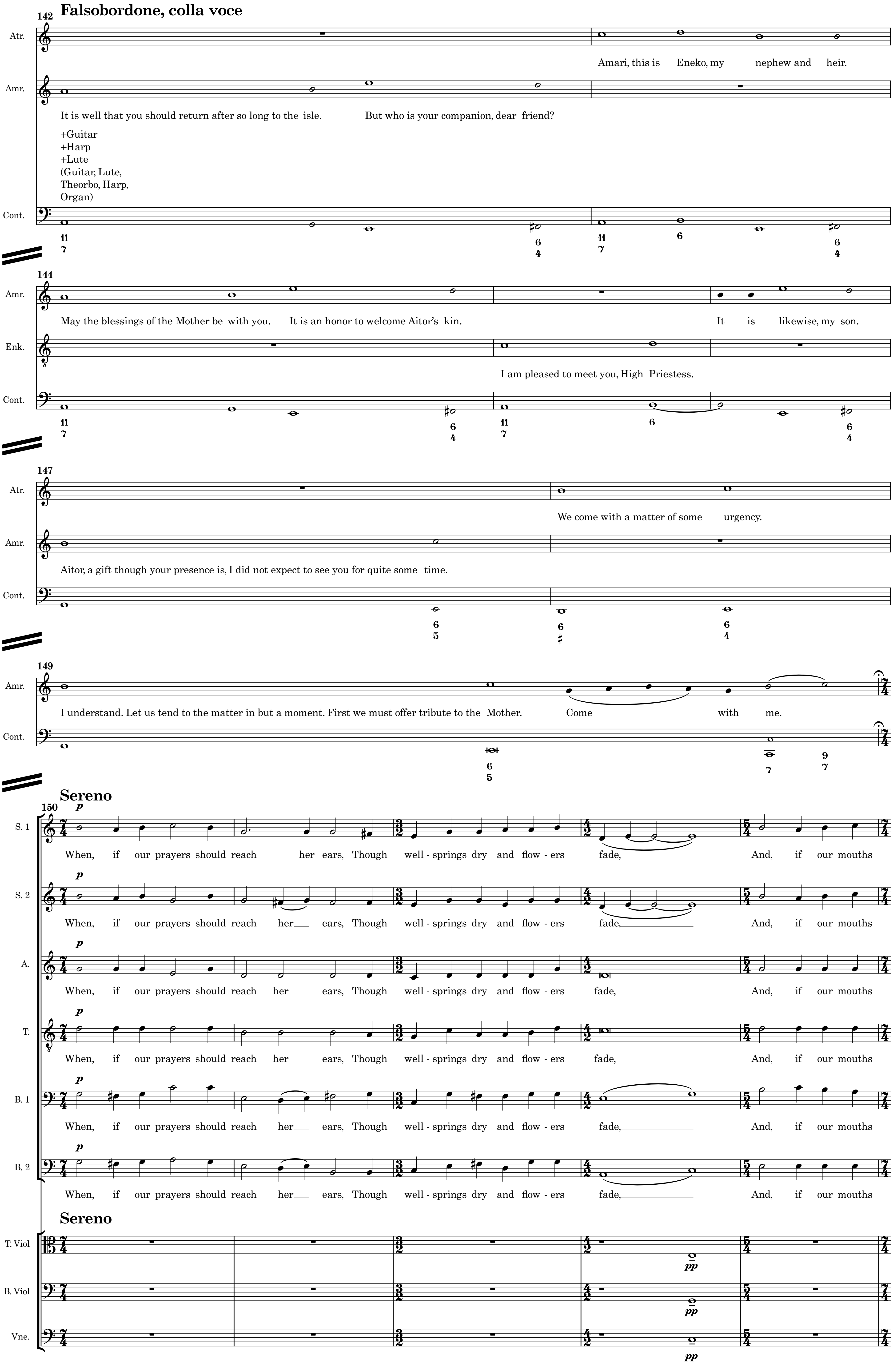
The city's treasures are but shadows.


116
Meno mosso
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
gi - ven?
Enk.
I un - der - stand you,
Meno mosso
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
mp
mf
Trpl. Hp.
Cont.
7 8
5
9
♯
9
7
♯
7
5
120
un - cle
These, our si - sters, and these, our bro - thers,
they share not in our
al continuo
7
5
9
♯
11
7
5
7
5
124
Those with eyes to see, they know our
bless - ings. The right is hard to see. Those with eyes to see they
p
7
6
3
♯11
9
7
5
7
6
5
♯
9
♯
♯

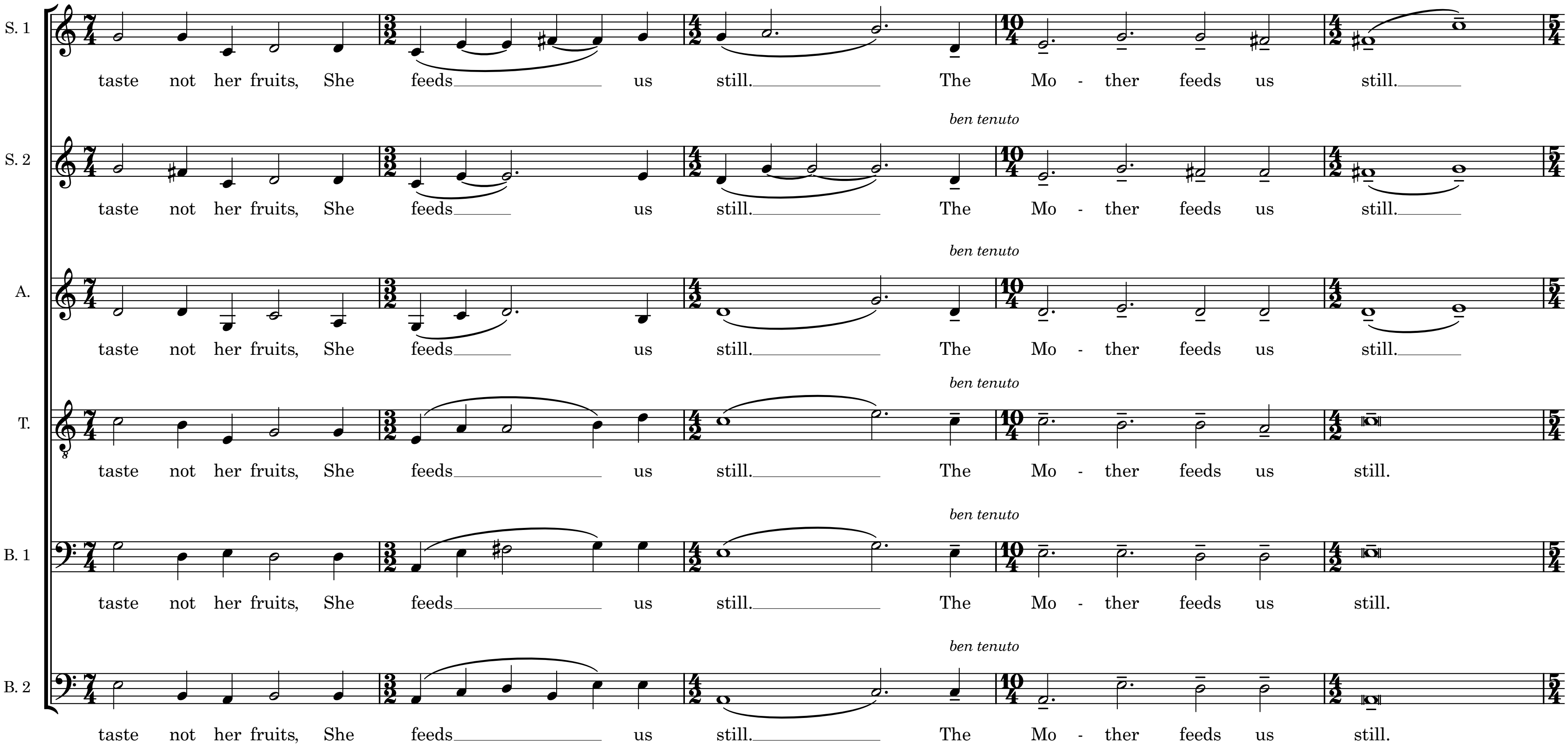

128
Atr.
plight; The earth once gave us more than food. Let us share the Mo - ther's
Enk.
know our plight; The earth once gave us more than food.
B. Viol
Vne.
Cont.
132
grace with si - ster and with bro - ther. Come with me.
Ancora meno mosso
Ancora meno mosso

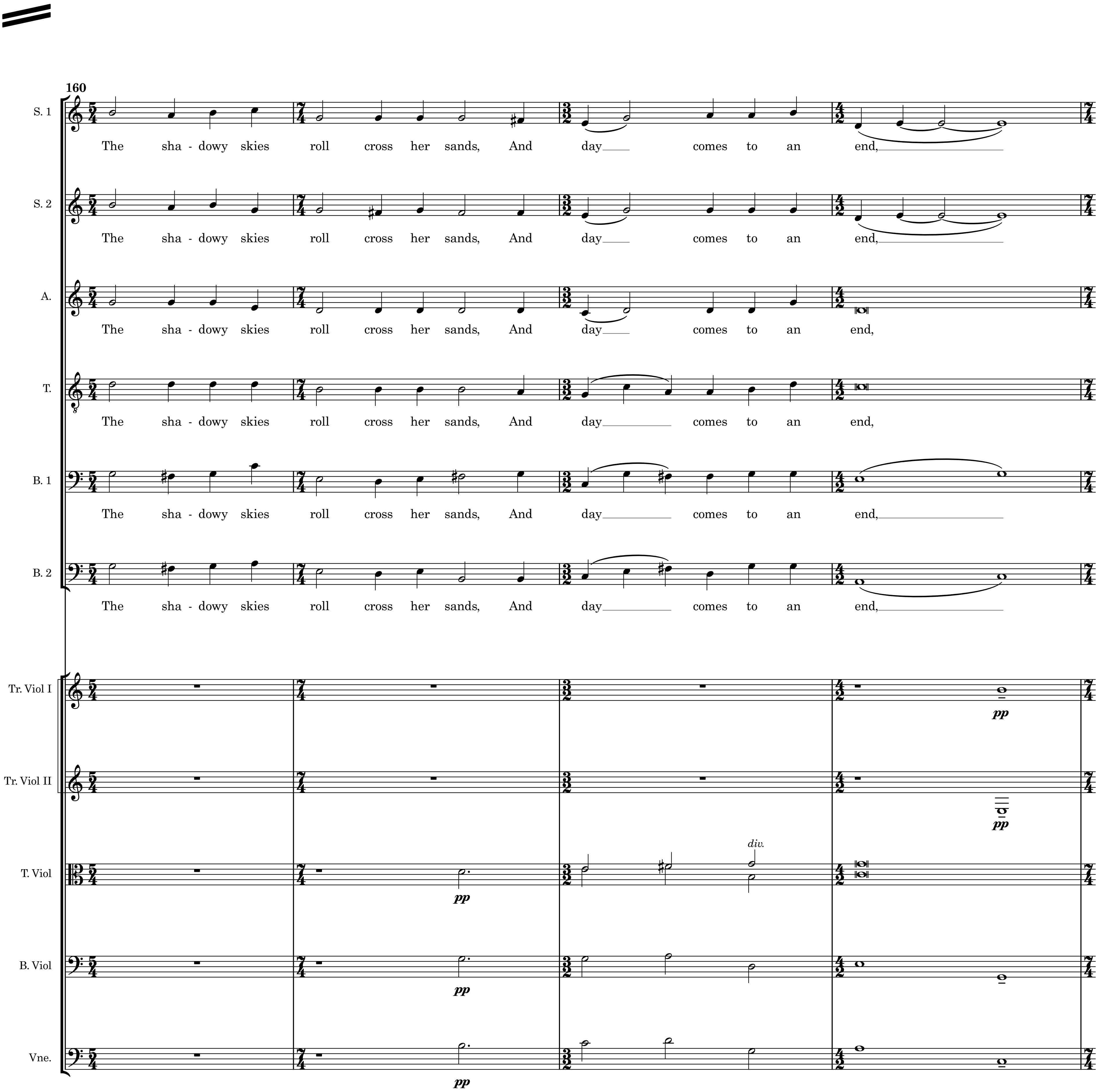
Aitor and Eneko enter the Mother's Temple.
The High Priestess comes to them.


137
Come il canto piano
Amr.
May the bless - - - - - ings of the Mo - ther and the Fa - ther come up - on you.
Come il canto piano
B. Viol
Vne.
-Guitar
-Lute
(Theorbo, Organ)
Cont.
139
Atr.
May the Earth feed you from her in - crease, and the sun with his e - ter - nal light.
Cont.
140
Atr.
And mine, A - ma - - - - ri.
Amr.
Ai - tor, my heart is full at the sight of you.
Cont.

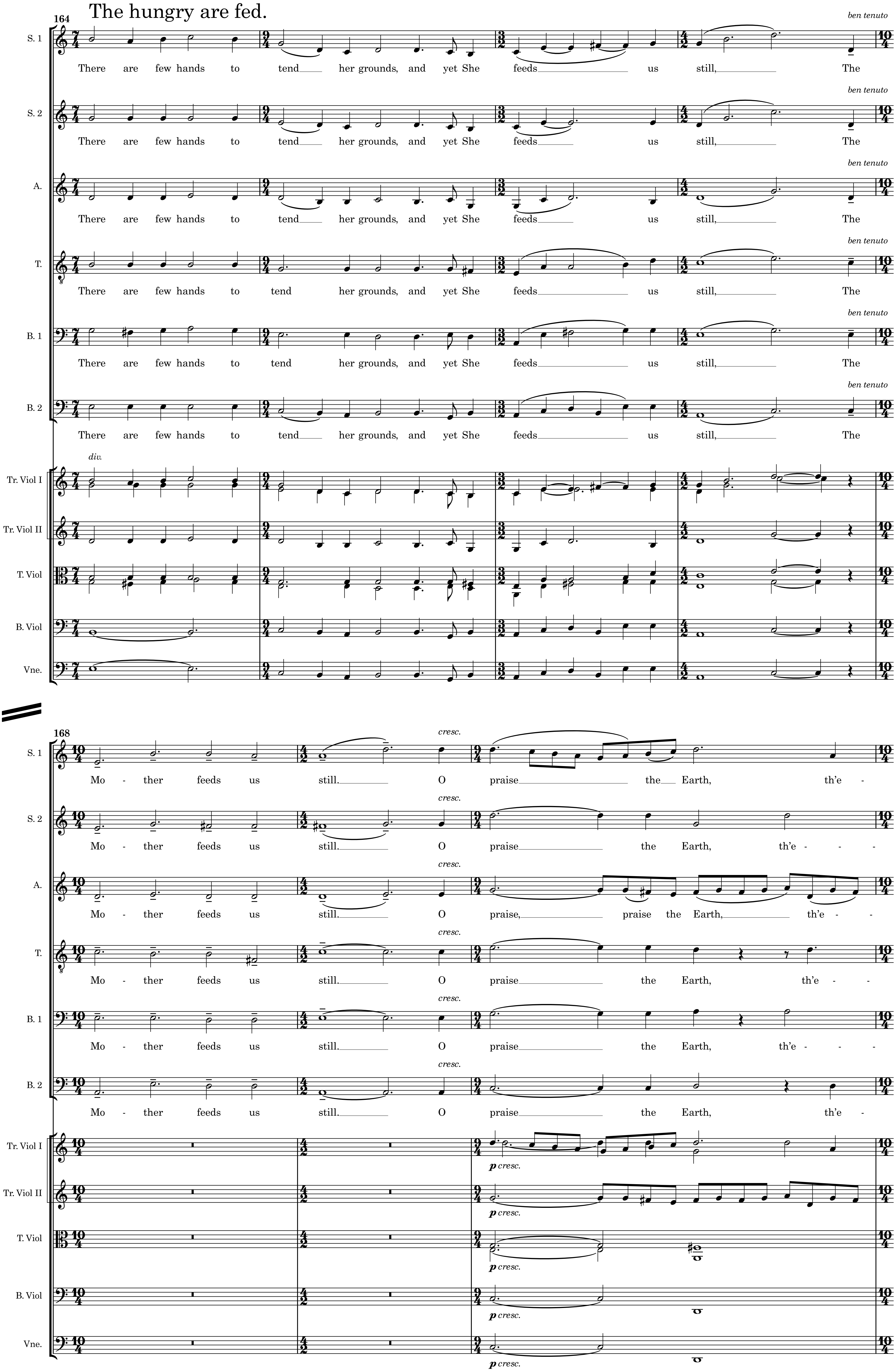

142
Falsobordone, colla voce
Atr.
Amr.
Cont.
It is well that you should return after so long to the isle.
But who is your companion, dear friend?
Amari, this is Eneko, my nephew and heir.
+Guitar
+Harp
+Lute
(Guitar, Lute, Theorbo, Harp, Organ)
144
Enk.
May the blessings of the Mother be with you.
It is an honor to welcome Aitor's kin.
I am pleased to meet you, High Priestess.
It is likewise, my son.
147
Aitor, a gift though your presence is, I did not expect to see you for quite some time.
We come with a matter of some urgency.
149
I understand. Let us tend to the matter in but a moment. First we must offer tribute to the Mother.
Come with me.
Sereno
150
S. 1
S. 2
A.
T.
B. 1
B. 2
When, if our prayers should reach her ears, Though well-springs dry and flow-ers fade, And, if our mouths
T. Viol
B. Viol
Vne.
p
pp

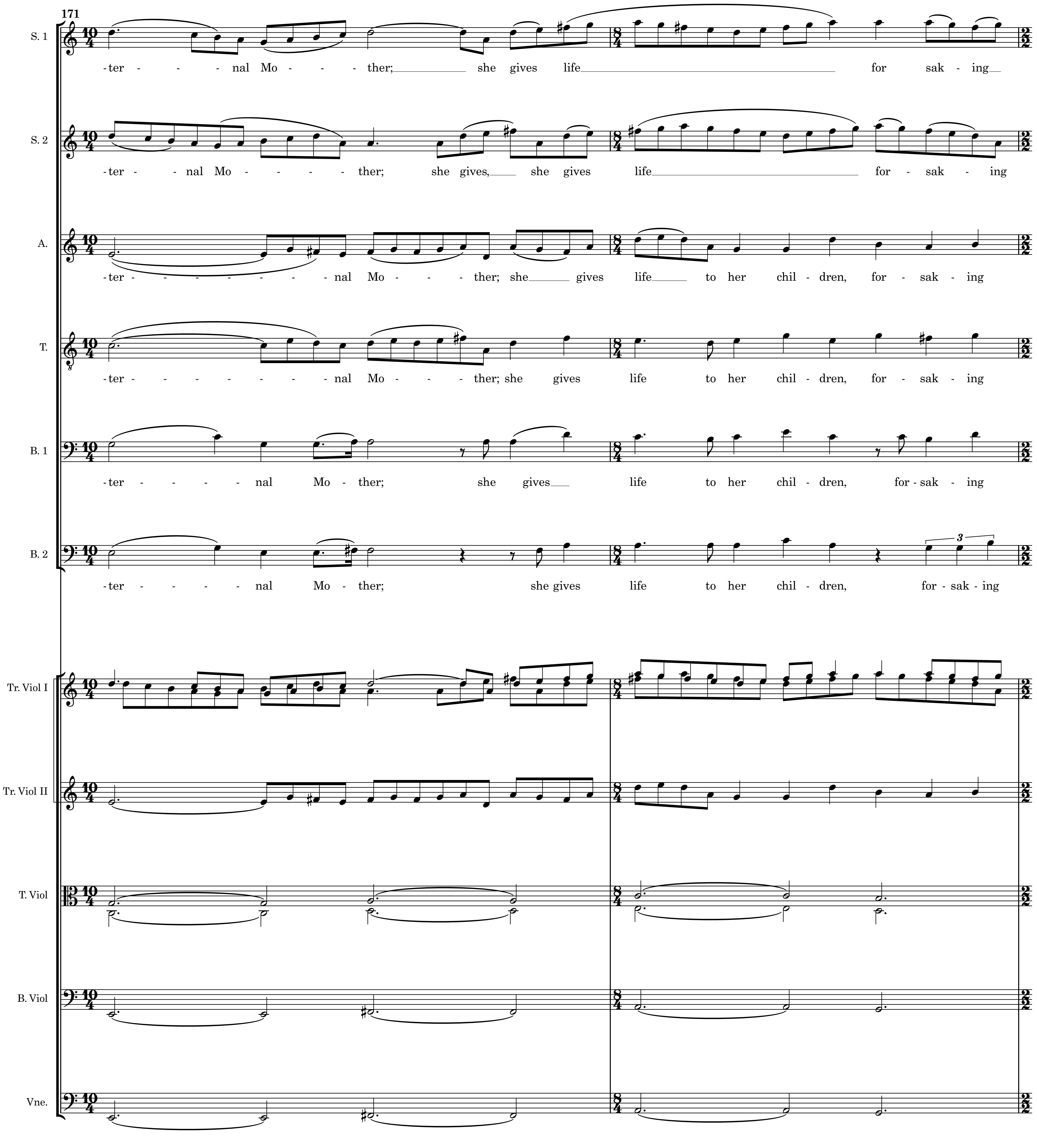
The meal is prepared.


155
S. 1
S. 2
A.
T.
B. 1
B. 2
ben tenuto
taste not her fruits, She feeds us still. The Mo - ther feeds us still.

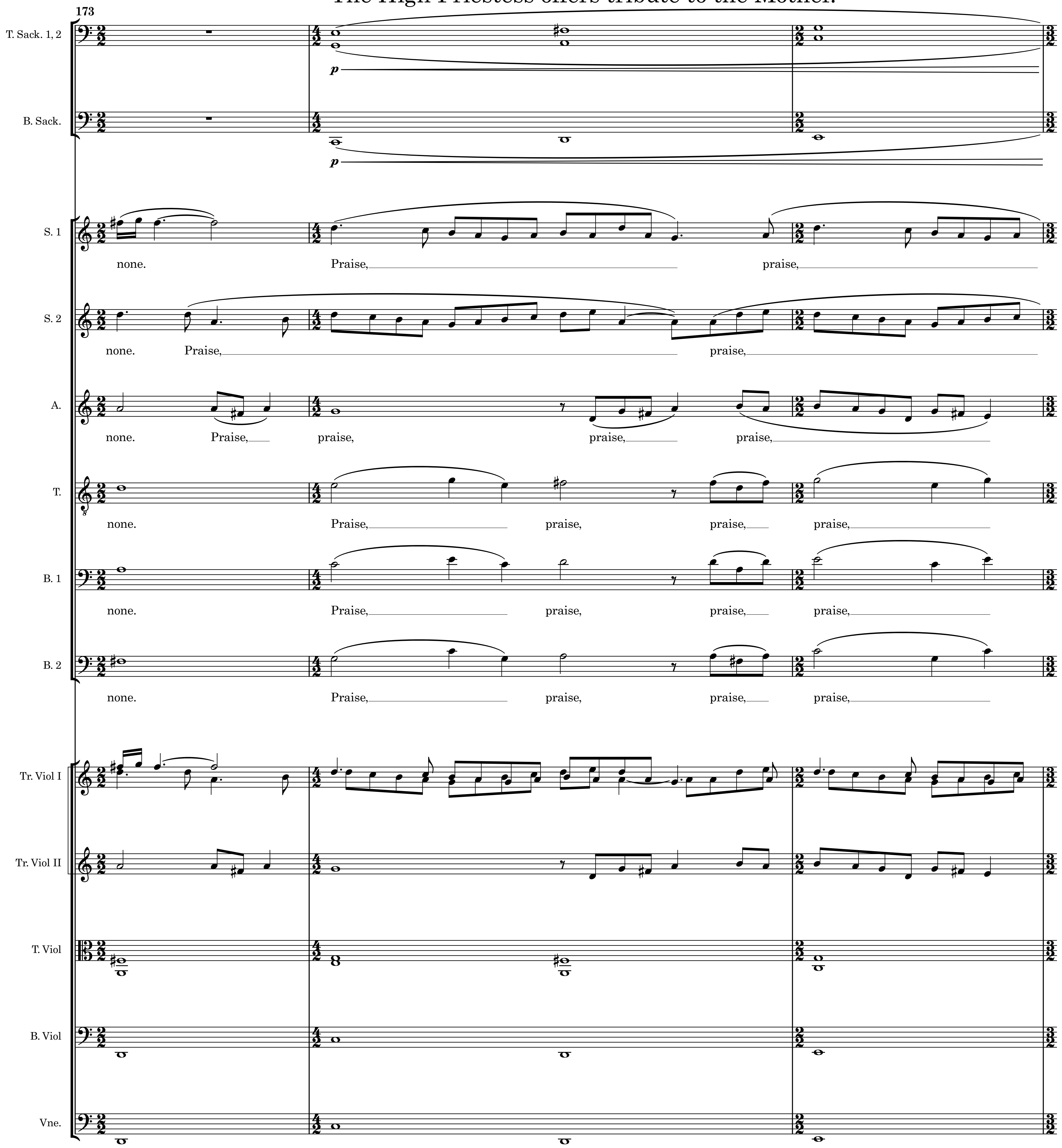

160
S. 1
S. 2
A.
T.
B. 1
B. 2
The sha - dowy skies roll cross her sands, And day comes to an end,
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
pp
div.

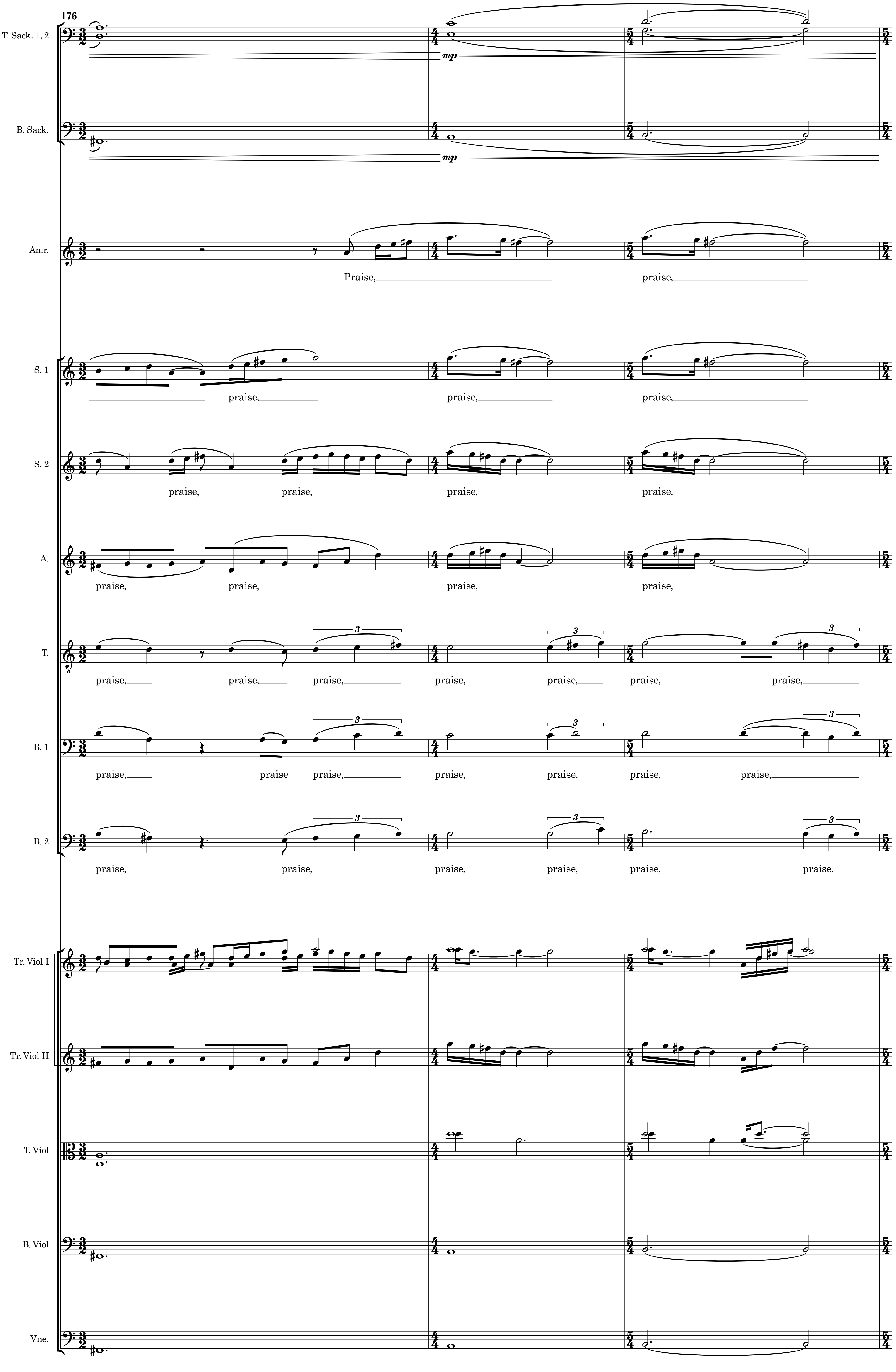
The hungry are fed.

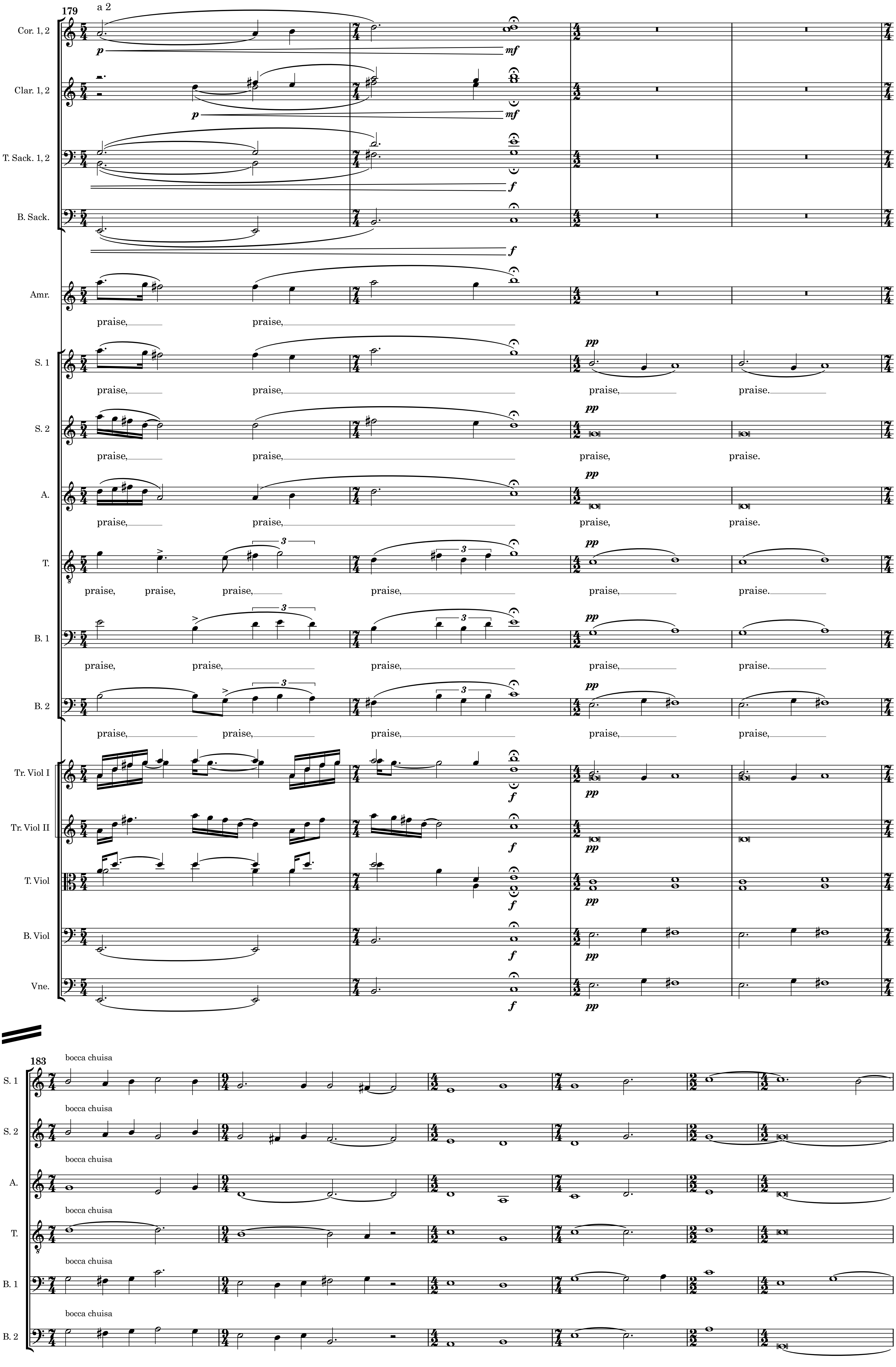

164
S. 1
S. 2
A.
T.
B. 1
B. 2
There are few hands to tend her grounds, and yet She feeds us still, The
ben tenuto
div.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
168
Mo - ther feeds us still. O praise the Earth, th'e -
Mo - ther feeds us still. O praise, praise the Earth, th'e -
cresc.
p cresc.

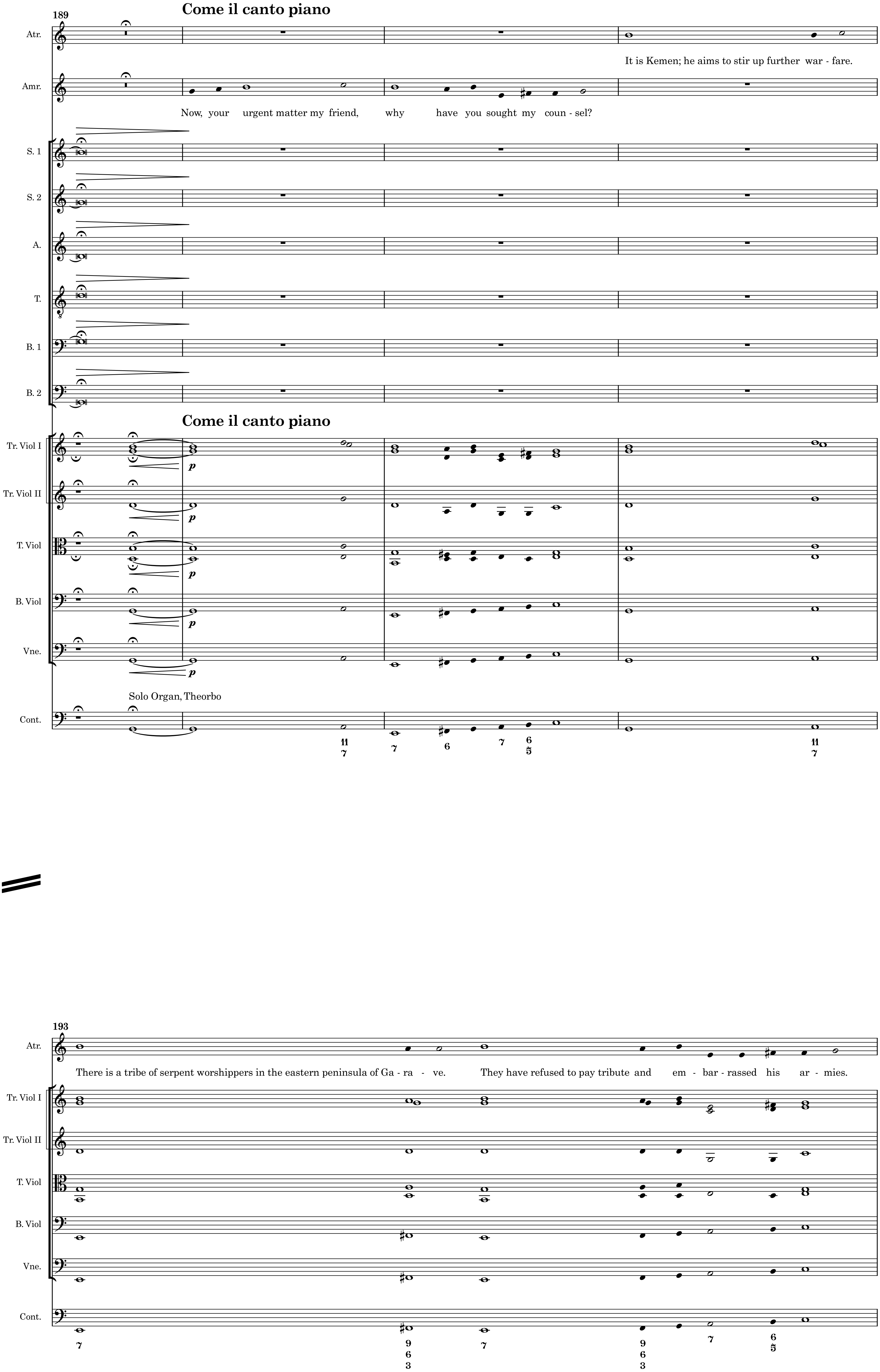

171
S. 1
-ter - - - nal Mo - - - ther; she gives life for sak - ing
S. 2
-ter - - nal Mo - - - - - ther; she gives, she gives life for - sak - ing
A.
-ter - - - - - - - - - nal Mo - - - - ther; she gives life to her chil - dren, for - sak - ing
T.
-ter - - - - - - - - - - nal Mo - - - - ther; she gives life to her chil - dren, for - sak - ing
B. 1
-ter - - - - - nal Mo - ther; she gives life to her chil - dren, for - sak - ing
B. 2
-ter - - - - - nal Mo - ther; she gives life to her chil - dren, for - sak - ing
3
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.

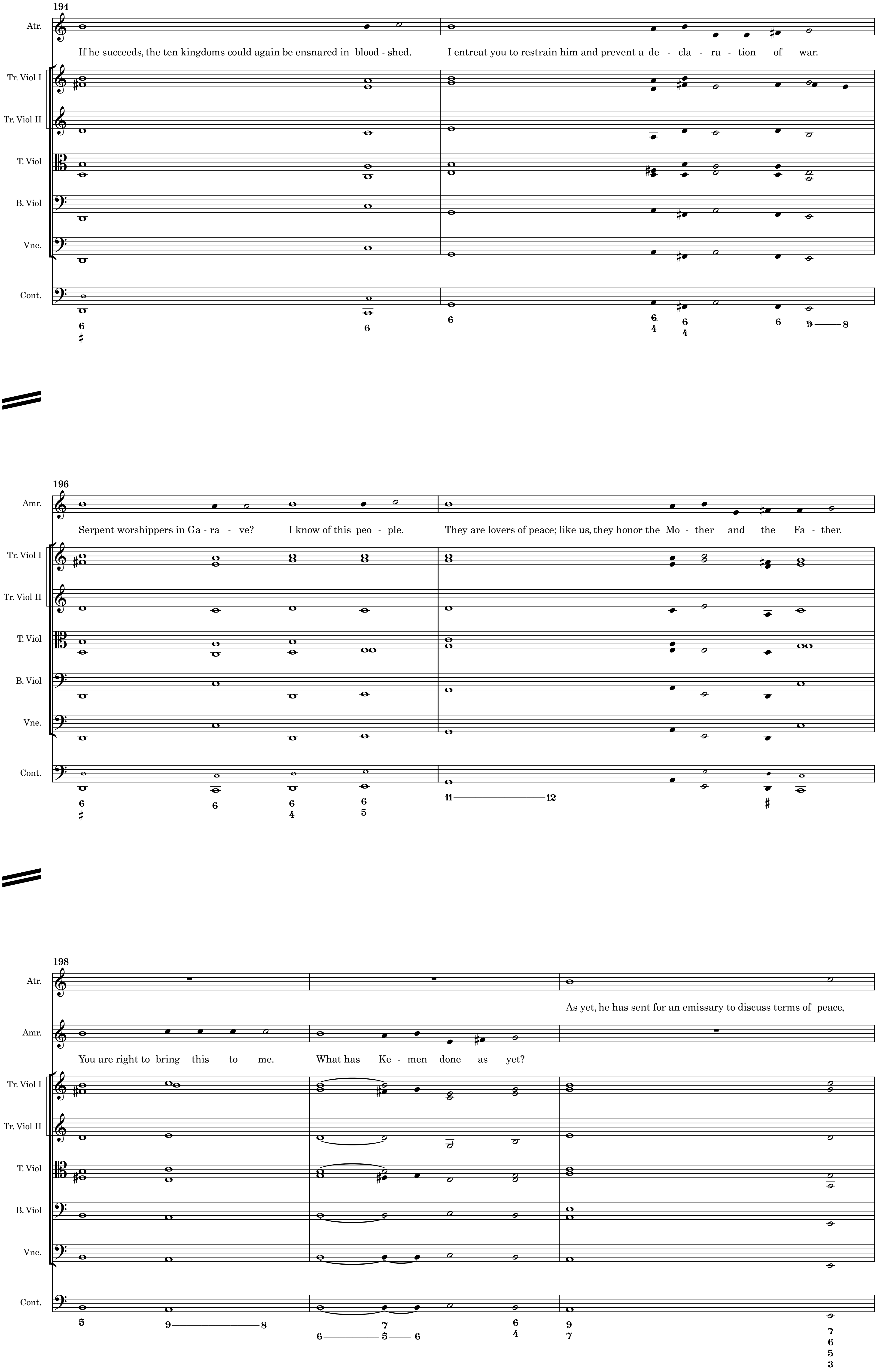
The High Priestess offers tribute to the Mother.

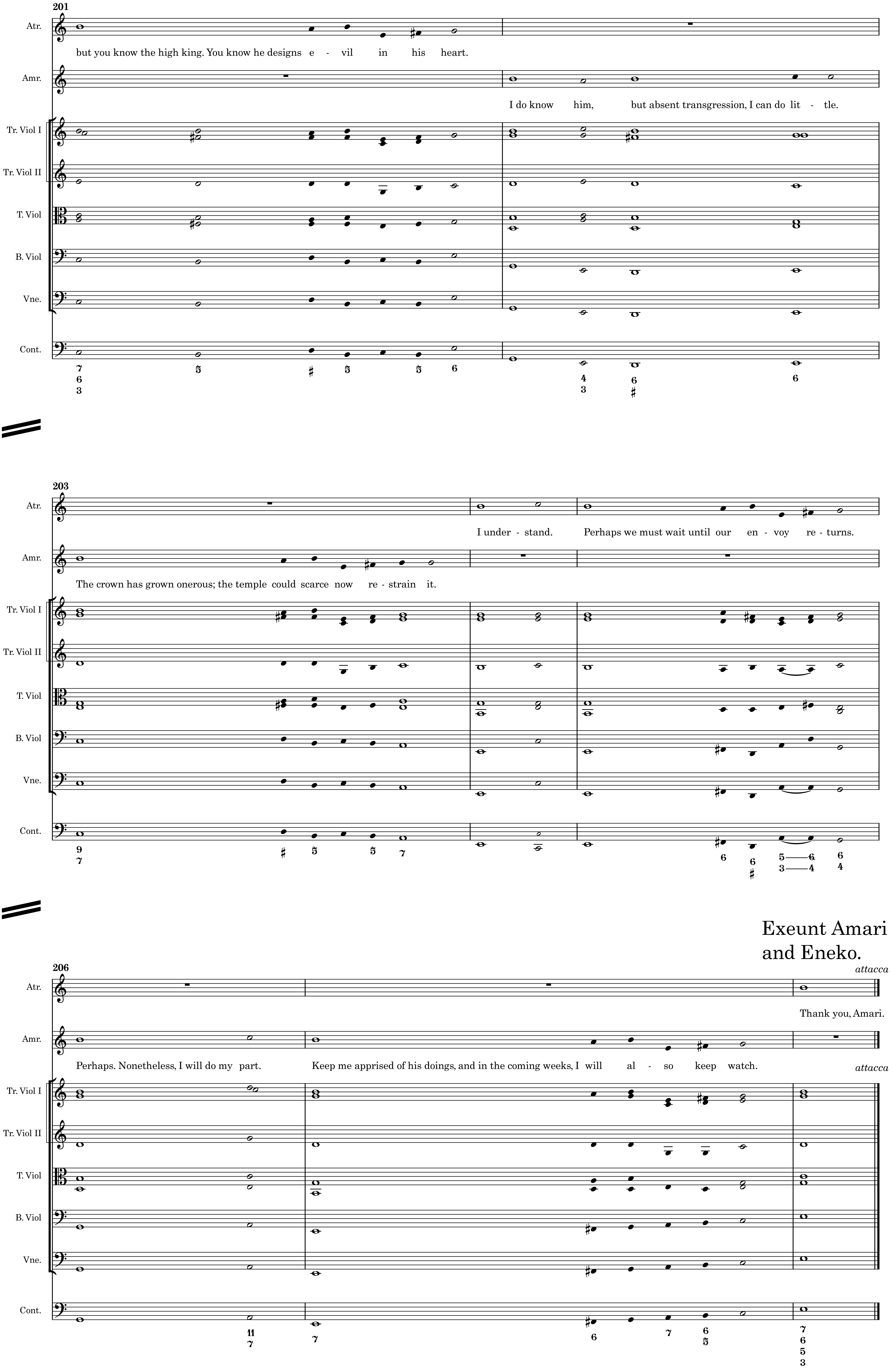

173
T. Sack. 1, 2
B. Sack.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
p
p
none.
Praise,
praise,
none.
Praise,
praise,
none.
Praise,
praise,
praise,
praise,
none.
Praise,
praise,
praise,
praise,
none.
Praise,
praise,
praise,
praise,
none.
Praise,
praise,
praise,
praise,


176
T. Sack. 1, 2
B. Sack.
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
mp
mp
Praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
praise,
3


179
a 2
Cor. 1, 2
p
mf
Clar. 1, 2
p
mf
T. Sack. 1, 2
f
B. Sack.
f
Amr.
praise, praise,
S. 1
praise, praise,
pp
praise, praise.
S. 2
praise, praise,
pp
praise, praise.
A.
praise, praise,
pp
praise, praise.
T.
praise, praise, praise, praise,
pp
praise, praise.
B. 1
praise, praise, praise,
pp
praise, praise.
B. 2
praise, praise, praise,
pp
praise, praise,
Tr. Viol I
f
pp
Tr. Viol II
f
pp
T. Viol
f
pp
B. Viol
f
pp
Vne.
f
pp
183
S. 1
bocca chuisa
S. 2
bocca chuisa
A.
bocca chuisa
T.
bocca chuisa
B. 1
bocca chuisa
B. 2
bocca chuisa

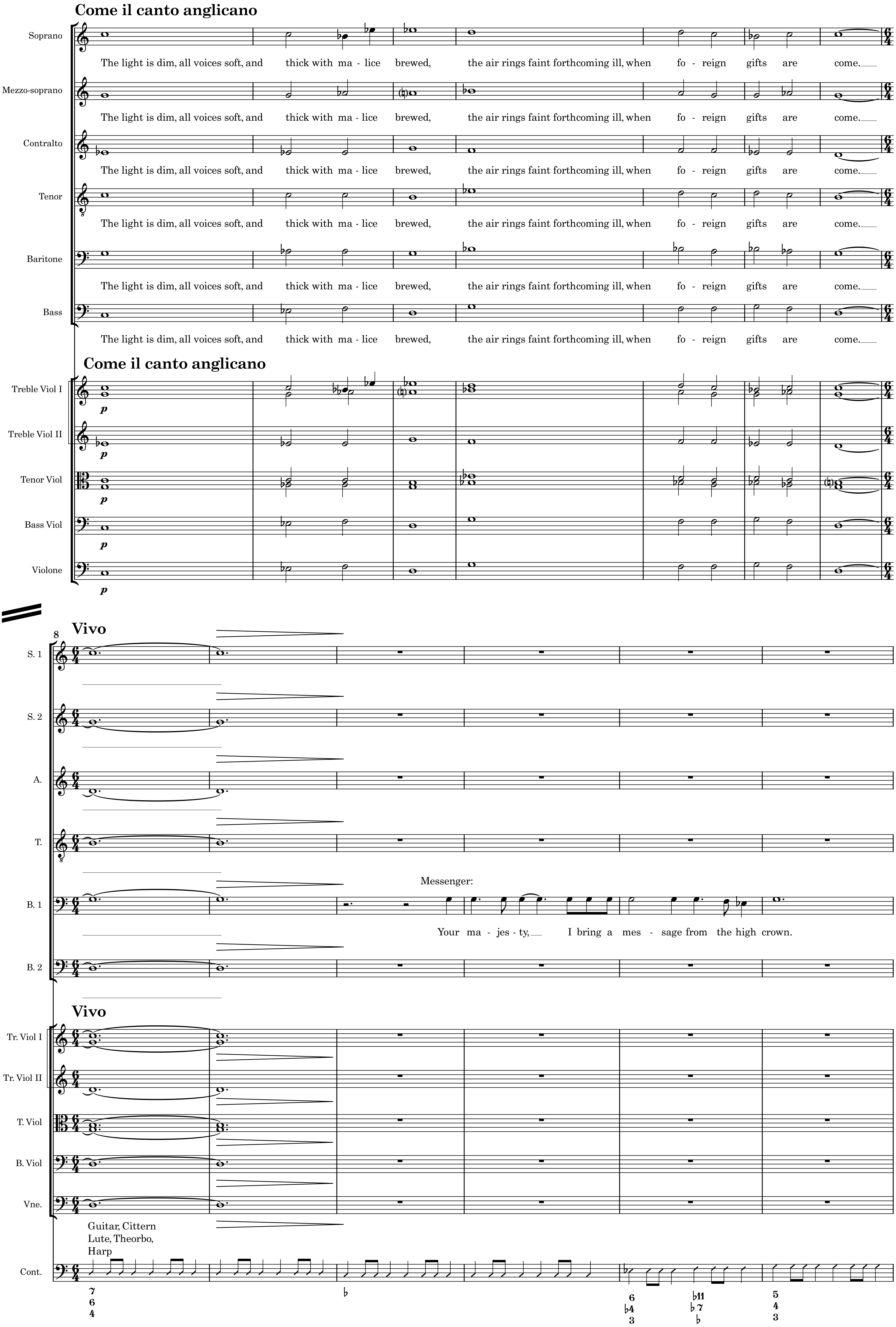

189
Come il canto piano
Atr.
Amr.
It is Kemen; he aims to stir up further war - fare.
Now, your urgent matter my friend, why have you sought my coun - sel?
S. 1
S. 2
A.
T.
B. 1
B. 2
Come il canto piano
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
p
Solo Organ, Theorbo
11 7
7
6
7
6 5
11 7
193
There is a tribe of serpent worshippers in the eastern peninsula of Ga - ra - ve. They have refused to pay tribute and em - bar - rassed his ar - mies.
7
9 6 3
7
9 6 3
7
6 5

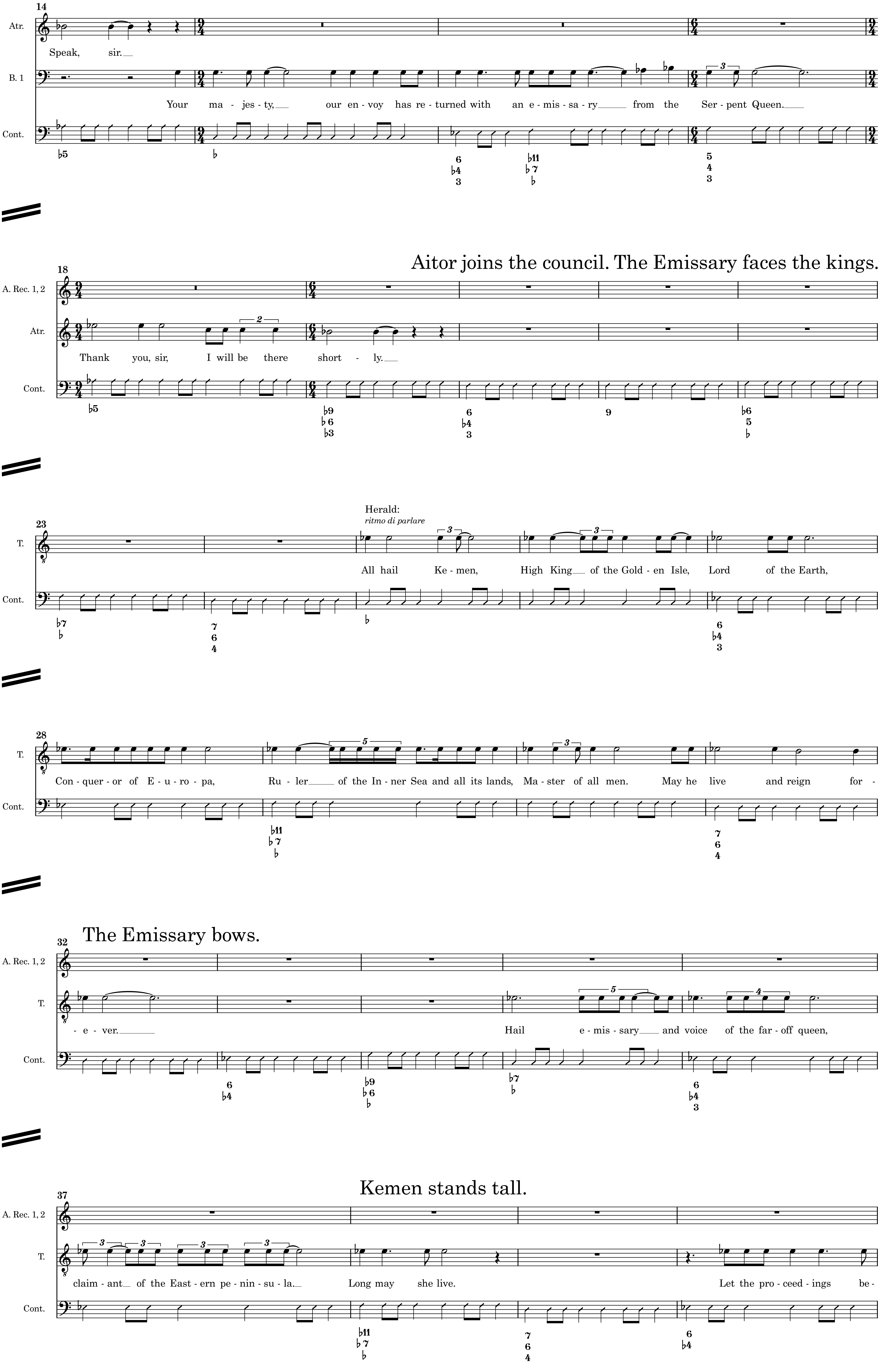

194
Atr.
If he succeeds, the ten kingdoms could again be ensnared in blood - shed.
I entreat you to restrain him and prevent a de - cla - ra - tion of war.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
196
Amr.
Serpent worshippers in Ga - ra - ve?
I know of this peo - ple.
They are lovers of peace; like us, they honor the Mo - ther and the Fa - ther.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
198
Atr.
As yet, he has sent for an emissary to discuss terms of peace,
Amr.
You are right to bring this to me.
What has Ke - men done as yet?
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.


201
Atr.
Amr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
but you know the high king. You know he designs e - vil in his heart.
I do know him, but absent transgression, I can do lit - tle.
7 6 3
5
♯ 5 5 6
4 3
6 ♯
6
203
I under - stand. Perhaps we must wait until our en - voy re - turns.
The crown has grown onerous; the temple could scarce now re - strain it.
9 7
♯ 5 5 7
6
6 ♯
5—6 3—4
6 4
206
Exeunt Amari and Eneko.
attacca
Thank you, Amari.
Perhaps. Nonetheless, I will do my part. Keep me apprised of his doings, and in the coming weeks, I will al - so keep watch.
attacca
11 7
7
6
7
6 5
7 6 5 3

Scene V

A messenger arrives to summon Aitor from his chambers.

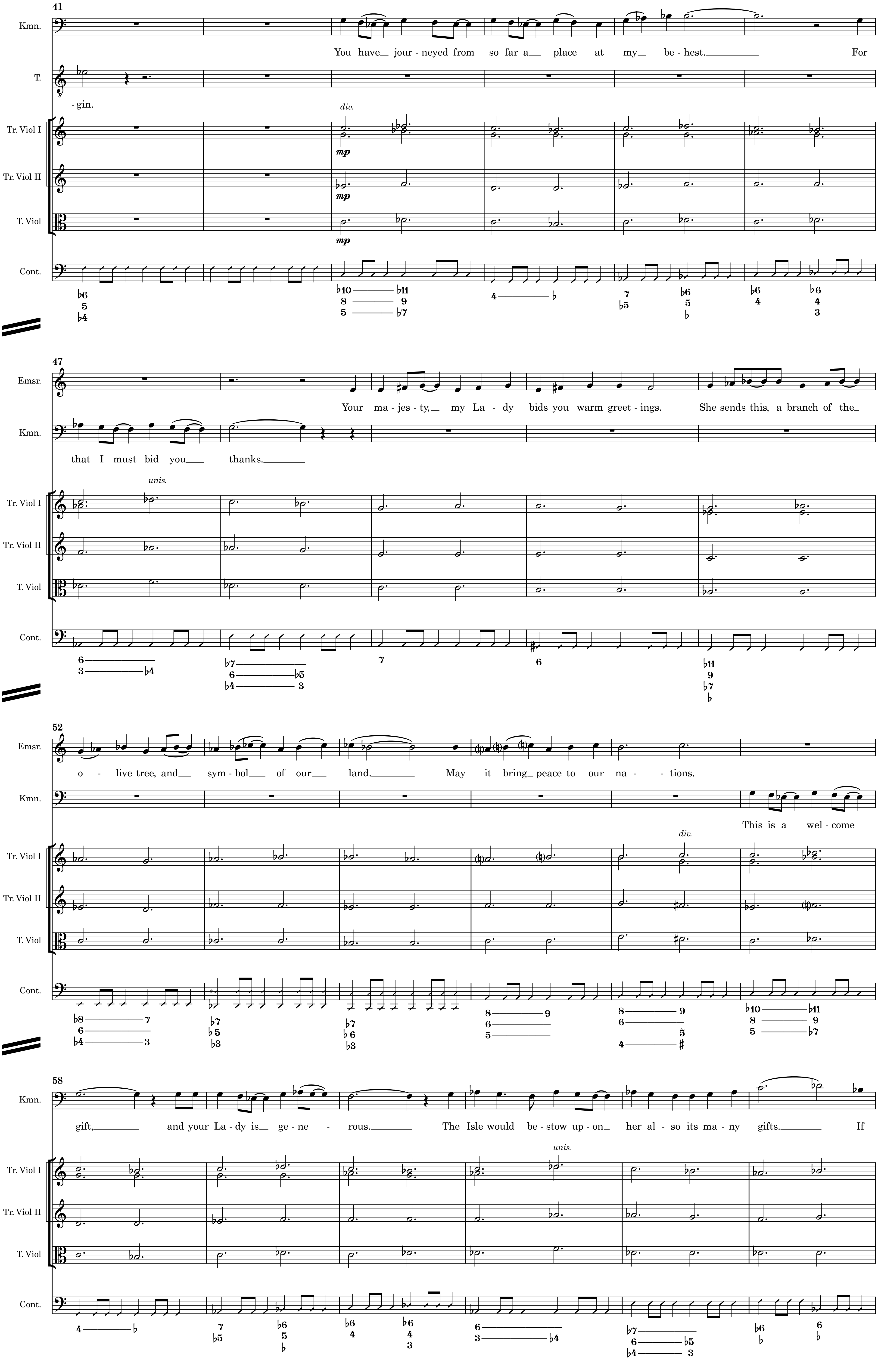

Come il canto anglicano
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
The light is dim, all voices soft, and thick with ma - lice brewed, the air rings faint forthcoming ill, when fo - reign gifts are come.
Come il canto anglicano
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
p
8
Vivo
S. 1
S. 2
A.
T.
B. 1
B. 2
Messenger:
Your ma - jes - ty, I bring a mes - sage from the high crown.
Vivo
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Guitar, Cittern
Lute, Theorbo,
Harp
Cont.
7 6 4
♭
6 ♭4 3
♭11 ♭7 ♭
5 4 3

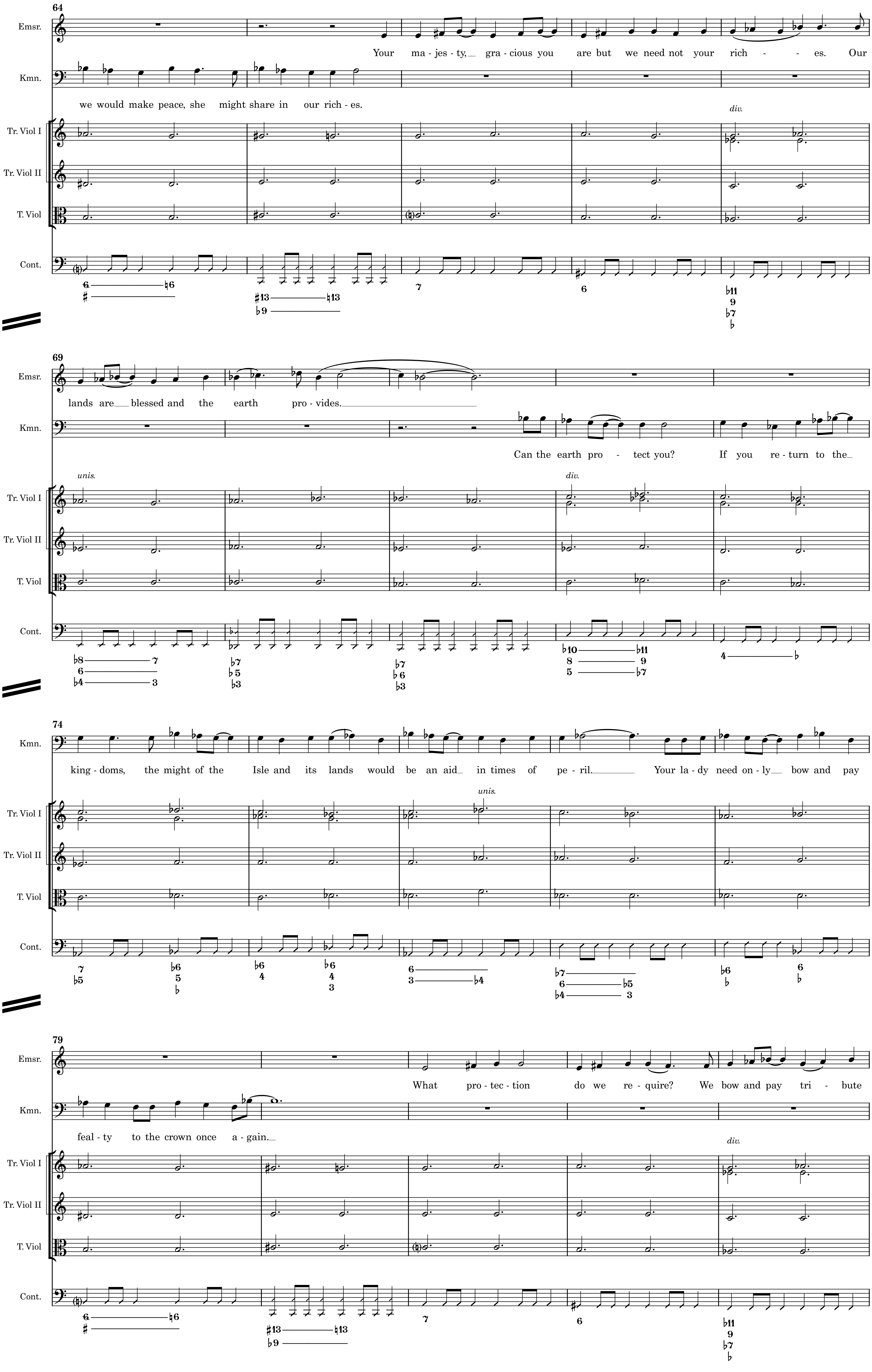

14
Atr.
B. 1
Cont.
Speak, sir.
Your ma - jes - ty, our en - voy has re - turned with an e - mis - sa - ry from the Ser - pent Queen.
18
A. Rec. 1, 2
Thank you, sir, I will be there short - ly.
23
T.
Herald:
ritmo di parlare
All hail Ke - men, High King of the Gold - en Isle, Lord of the Earth,
28
Con - quer - or of E - u - ro - pa, Ru - ler of the In - ner Sea and all its lands, Ma - ster of all men. May he live and reign for -
32
- e - ver. Hail e - mis - sary and voice of the far - off queen,
37
claim - ant of the East - ern pe - nin - su - la. Long may she live. Let the pro - ceed - ings be -

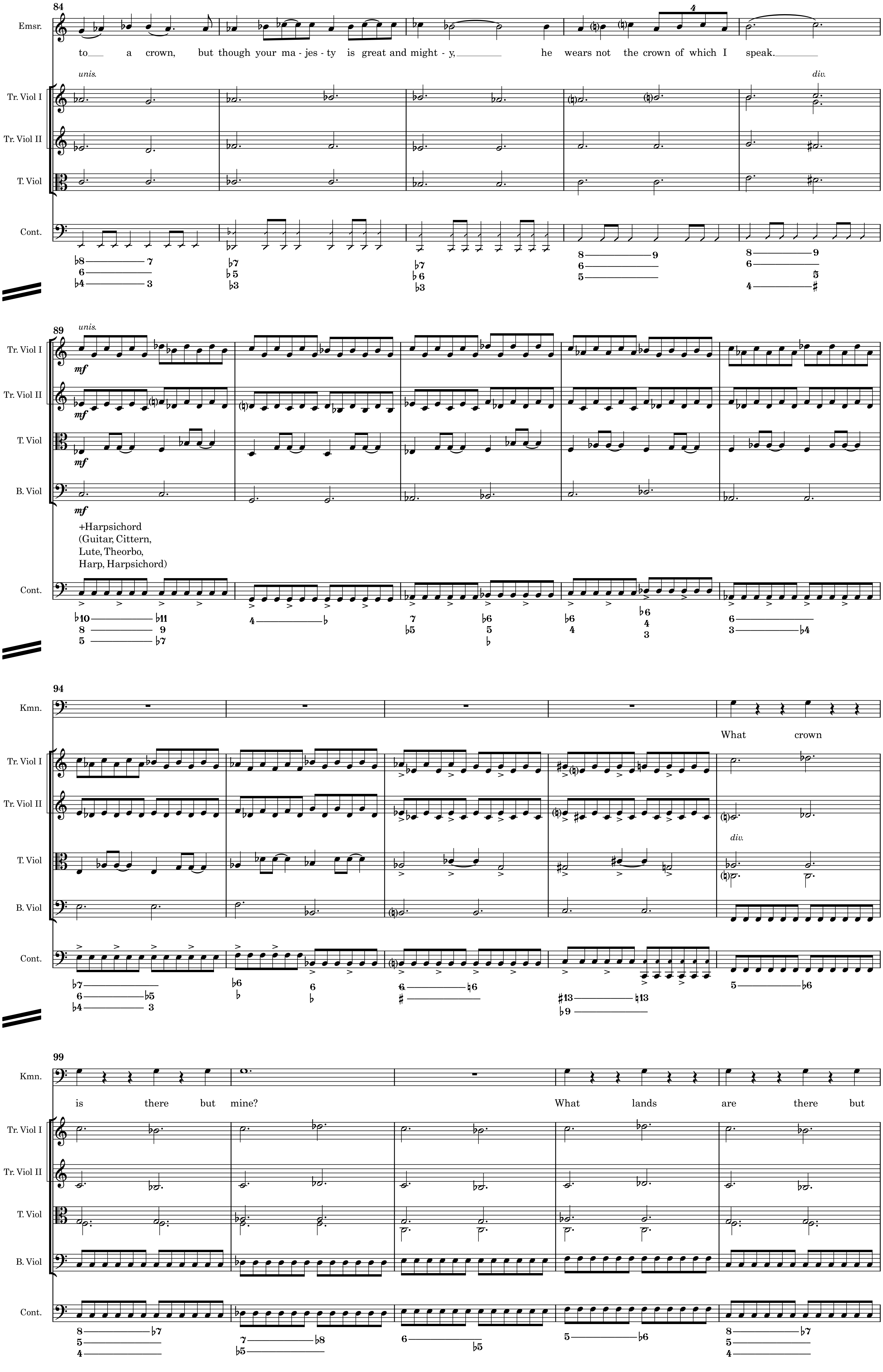
Aitor joins the council. The Emissary faces the kings.

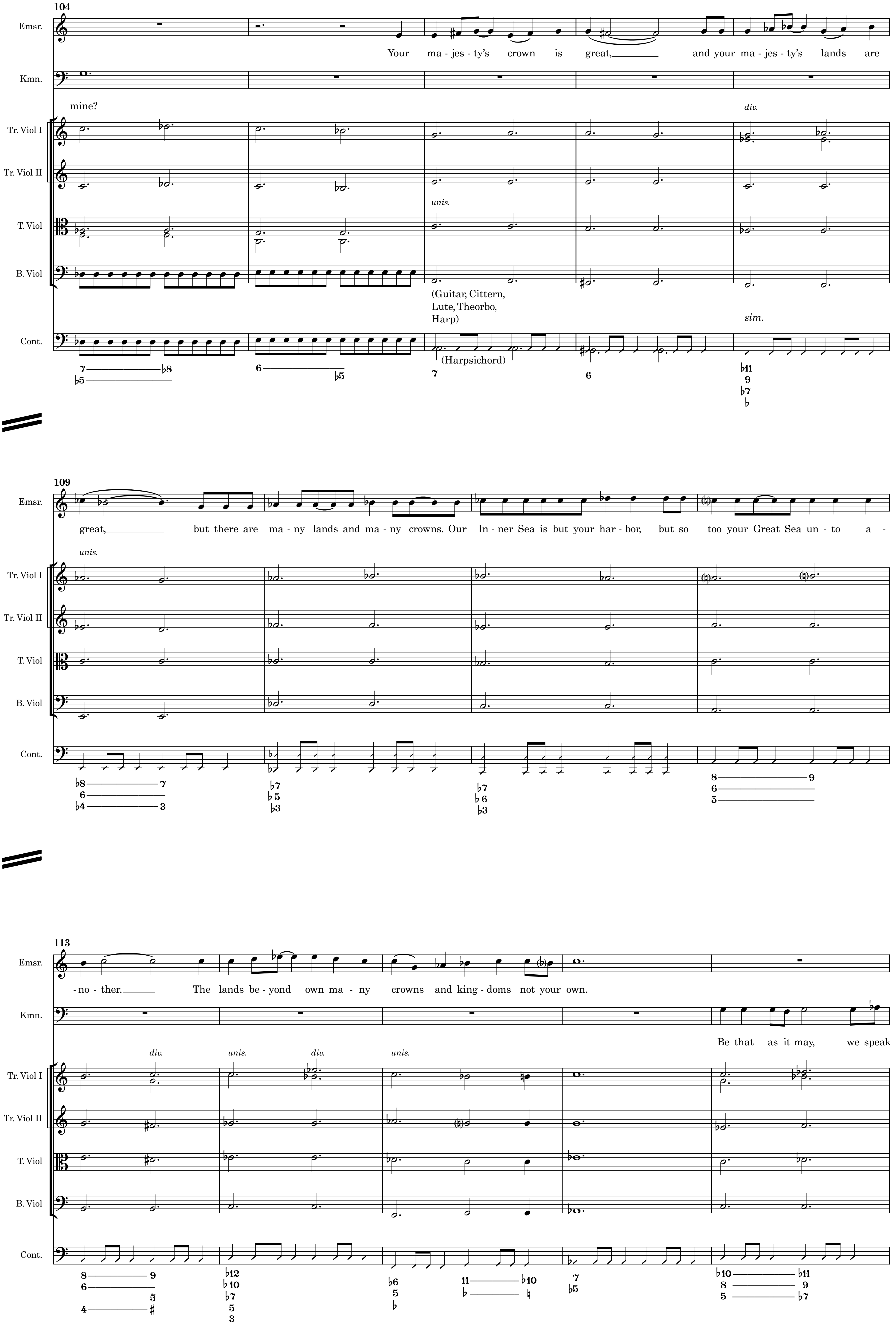
The Emissary bows.

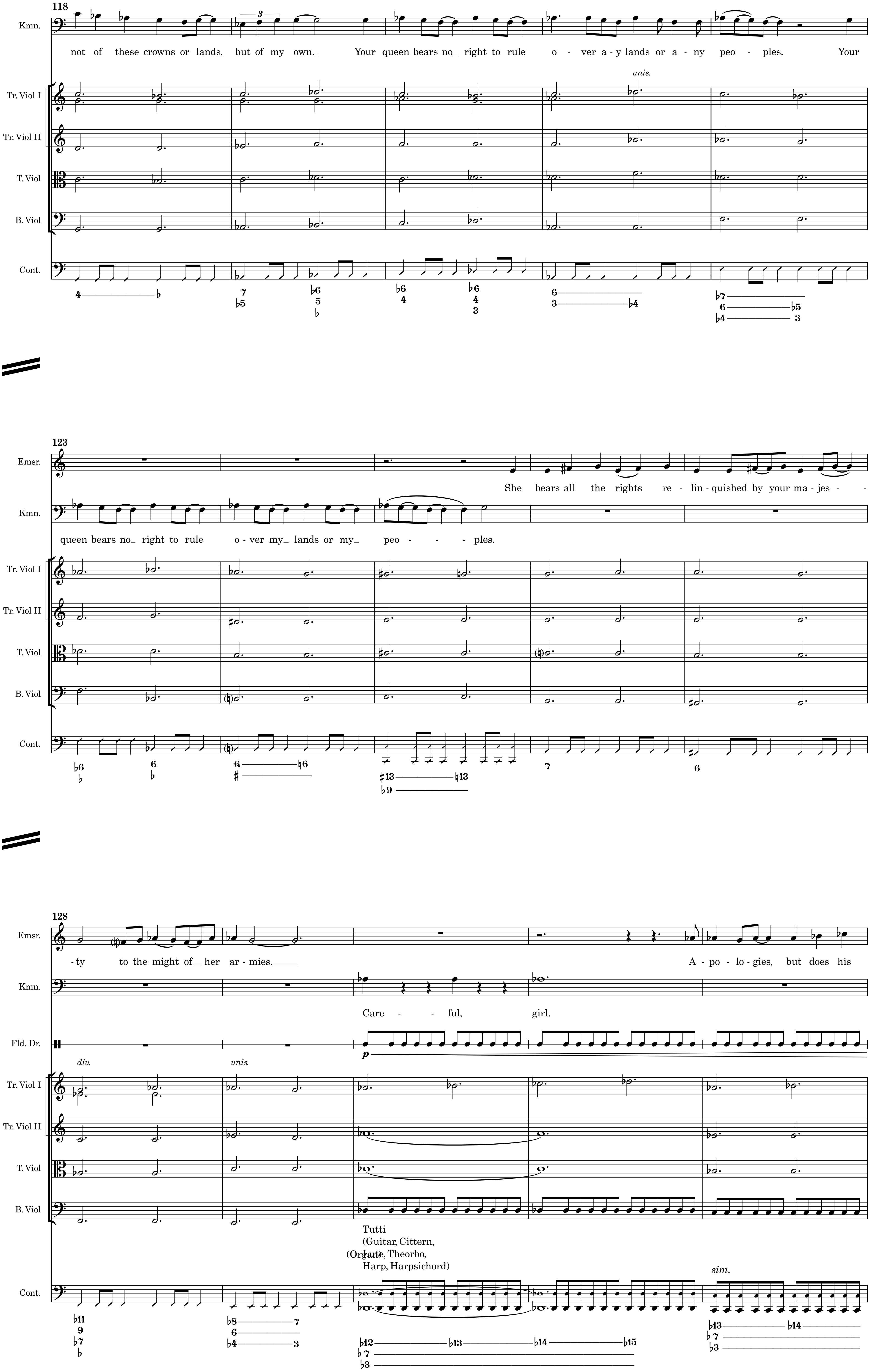
Kemen stands tall.

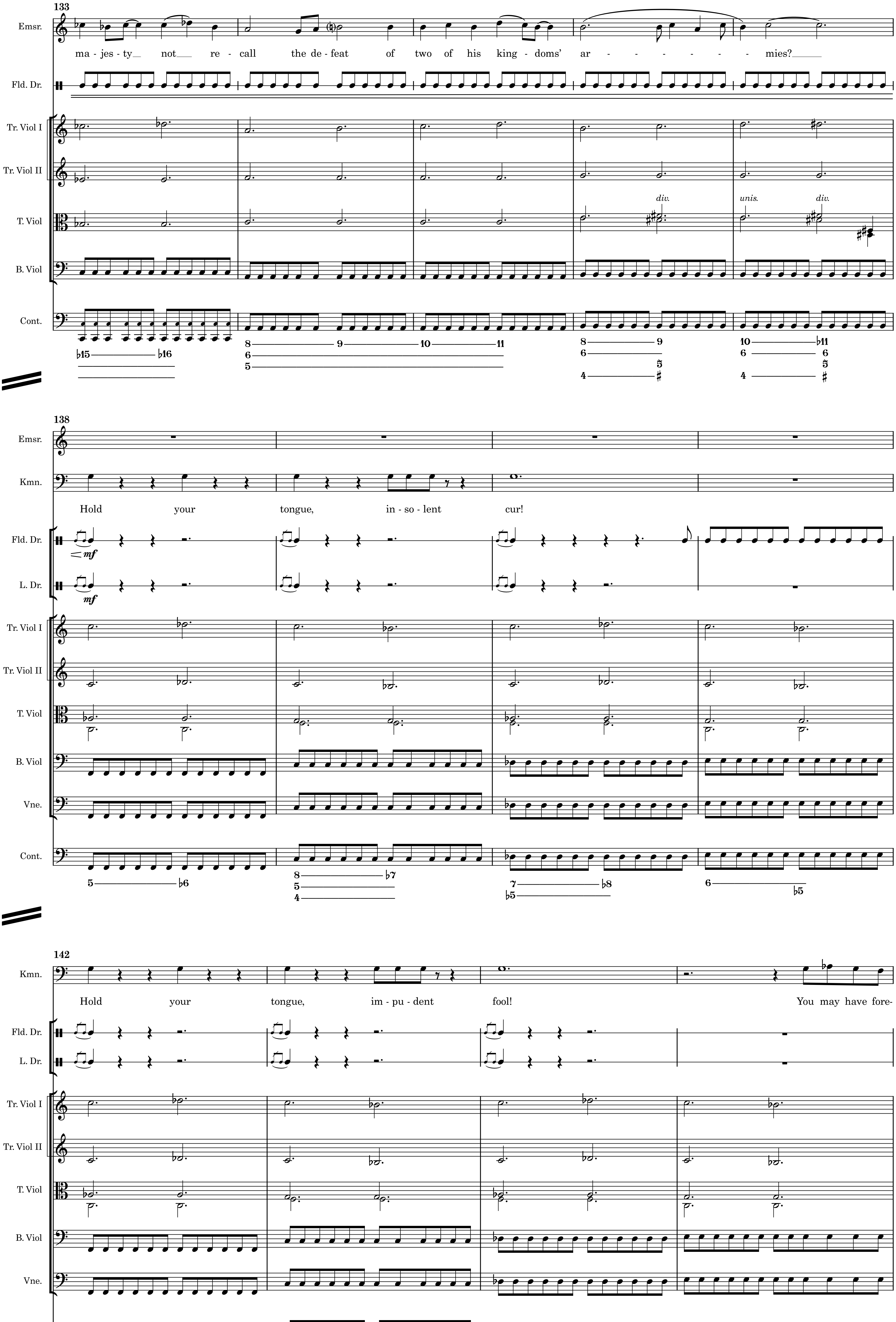

41
Kmn.
You have jour - neyed from so far a place at my be - hest. For
T.
- gin.
Tr. Viol I
div.
mp
Tr. Viol II
mp
T. Viol
mp
Cont.
♭6 5 ♭4
♭10 8 5 ♭11 9 ♭7
4 ♭
7 ♭5
♭6 5 ♭
♭6 4
♭6 4 3
47
Emsr.
Your ma - jes - ty, my La - dy bids you warm greet - ings. She sends this, a branch of the
Kmn.
that I must bid you thanks.
Tr. Viol I
unis.
Tr. Viol II
T. Viol
Cont.
6 3 ♭4
♭7 6 ♭4 ♭5 3
7
6
♭11 9 ♭7 ♭
52
Emsr.
o - live tree, and sym - bol of our land. May it bring peace to our na - tions.
Kmn.
This is a wel - come
Tr. Viol I
div.
Tr. Viol II
T. Viol
Cont.
♭8 6 ♭4 7 3
♭7 ♭5 ♭3
♭7 ♭6 ♭3
8 6 5 9
8 6 4 9 5 ♯
♭10 8 5 ♭11 9 ♭7
58
Kmn.
gift, and your La - dy is ge - ne - rous. The Isle would be - stow up - on her al - so its ma - ny gifts. If
Tr. Viol I
unis.
Tr. Viol II
T. Viol
Cont.
4 ♭
7 ♭5
♭6 5 ♭
♭6 4
♭6 4 3
6 3 ♭4
♭7 6 ♭4 ♭5 3
♭6 ♭
6 ♭

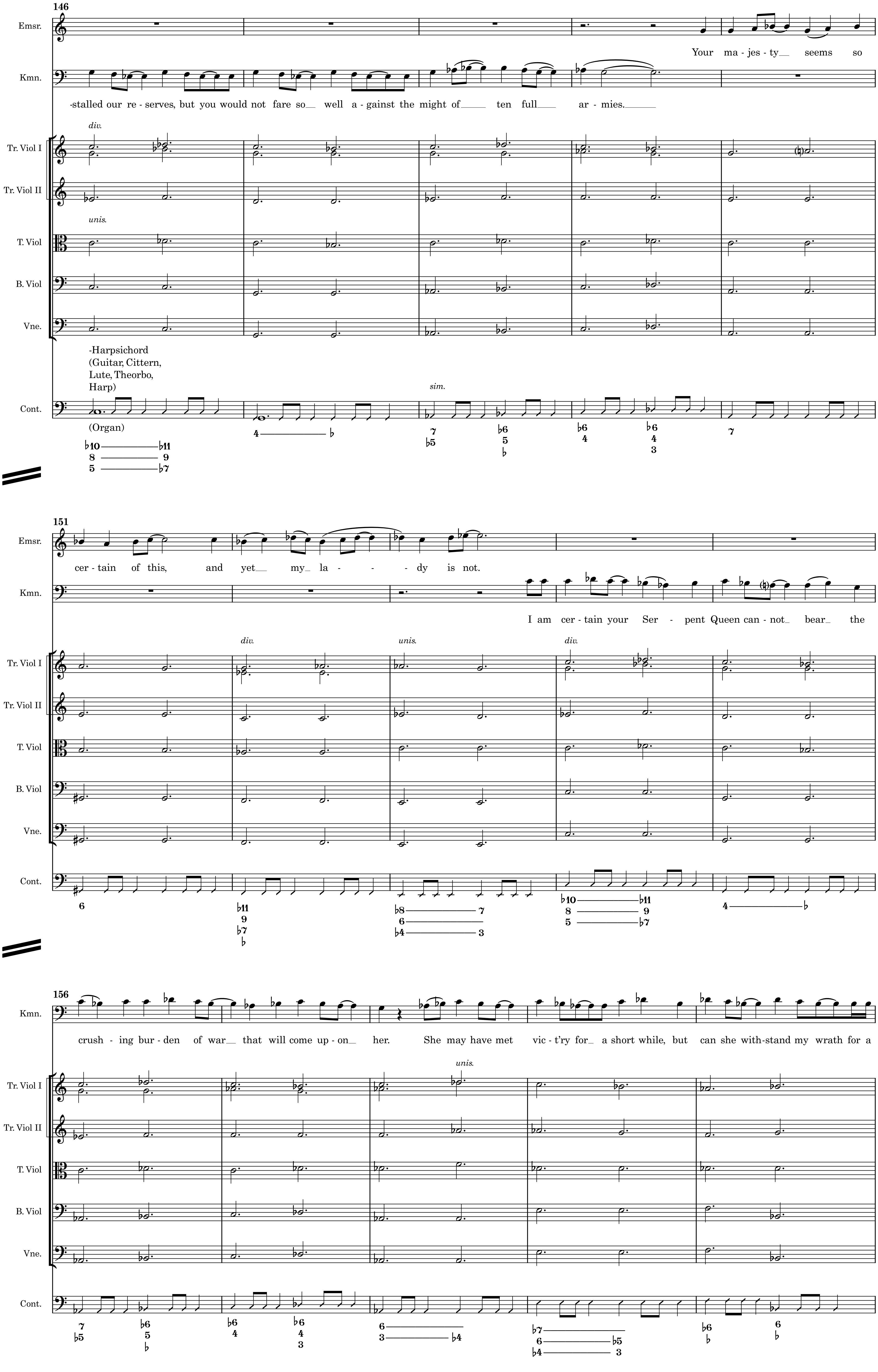

64
Emsr.
Kmn.
Tr. Viol I
Tr. Viol II
T. Viol
Cont.
Your ma - jes - ty, gra - cious you are but we need not your rich - - es. Our
we would make peace, she might share in our rich - es.
div.
69
lands are blessed and the earth pro - vides.
Can the earth pro - tect you? If you re - turn to the
unis.
div.
74
king - doms, the might of the Isle and its lands would be an aid in times of pe - ril. Your la - dy need on - ly bow and pay
unis.
79
What pro - tec - tion do we re - quire? We bow and pay tri - bute
feal - ty to the crown once a - gain.
div.

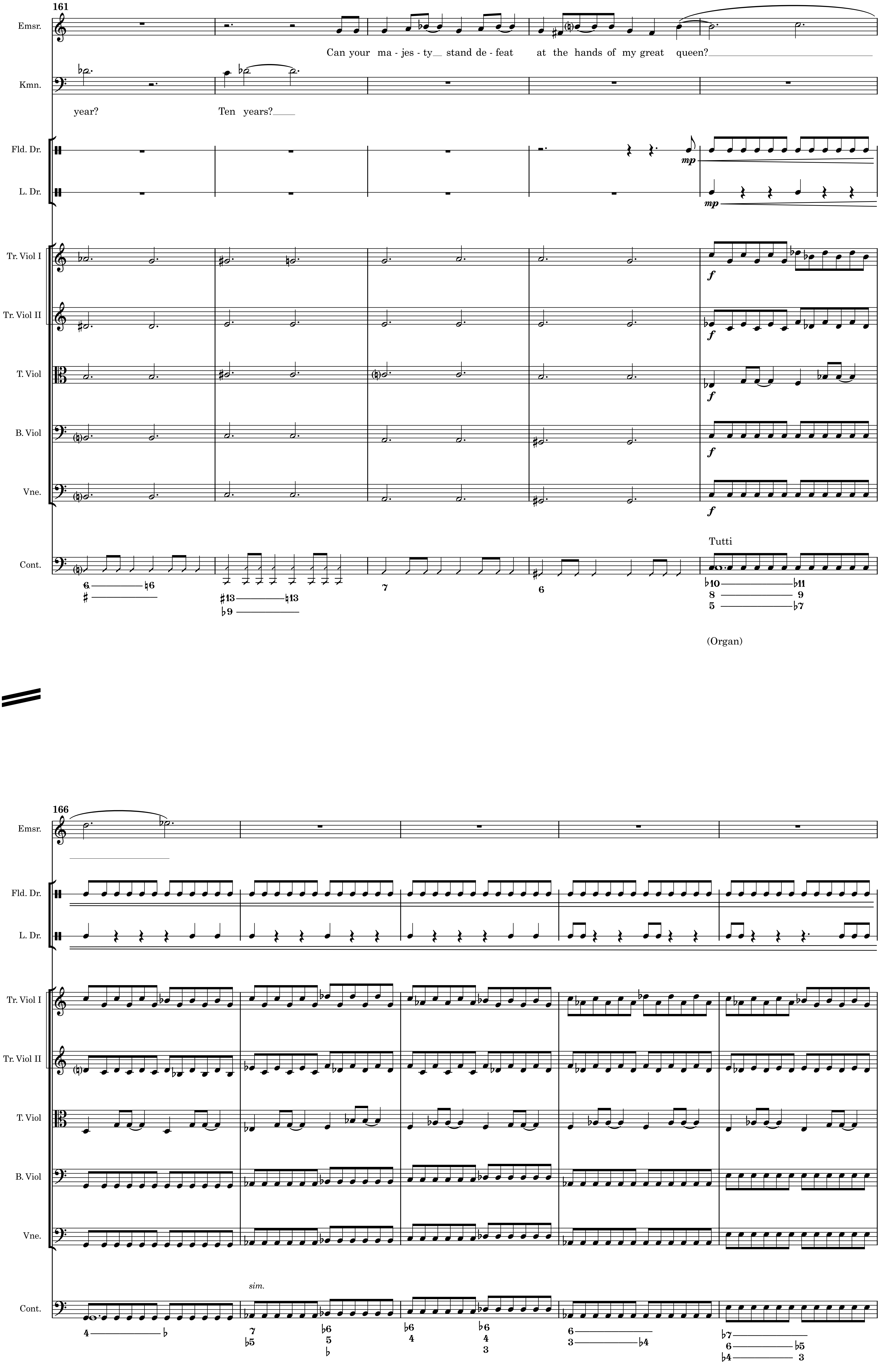

84
Emsr.
to a crown, but though your ma - jes - ty is great and might - y, he wears not the crown of which I speak.
unis.
div.
Tr. Viol I
Tr. Viol II
T. Viol
Cont.
89
mf
B. Viol
+Harpsichord
(Guitar, Cittern,
Lute, Theorbo,
Harp, Harpsichord)
94
Kmn.
What crown
99
is there but mine?
What lands are there but

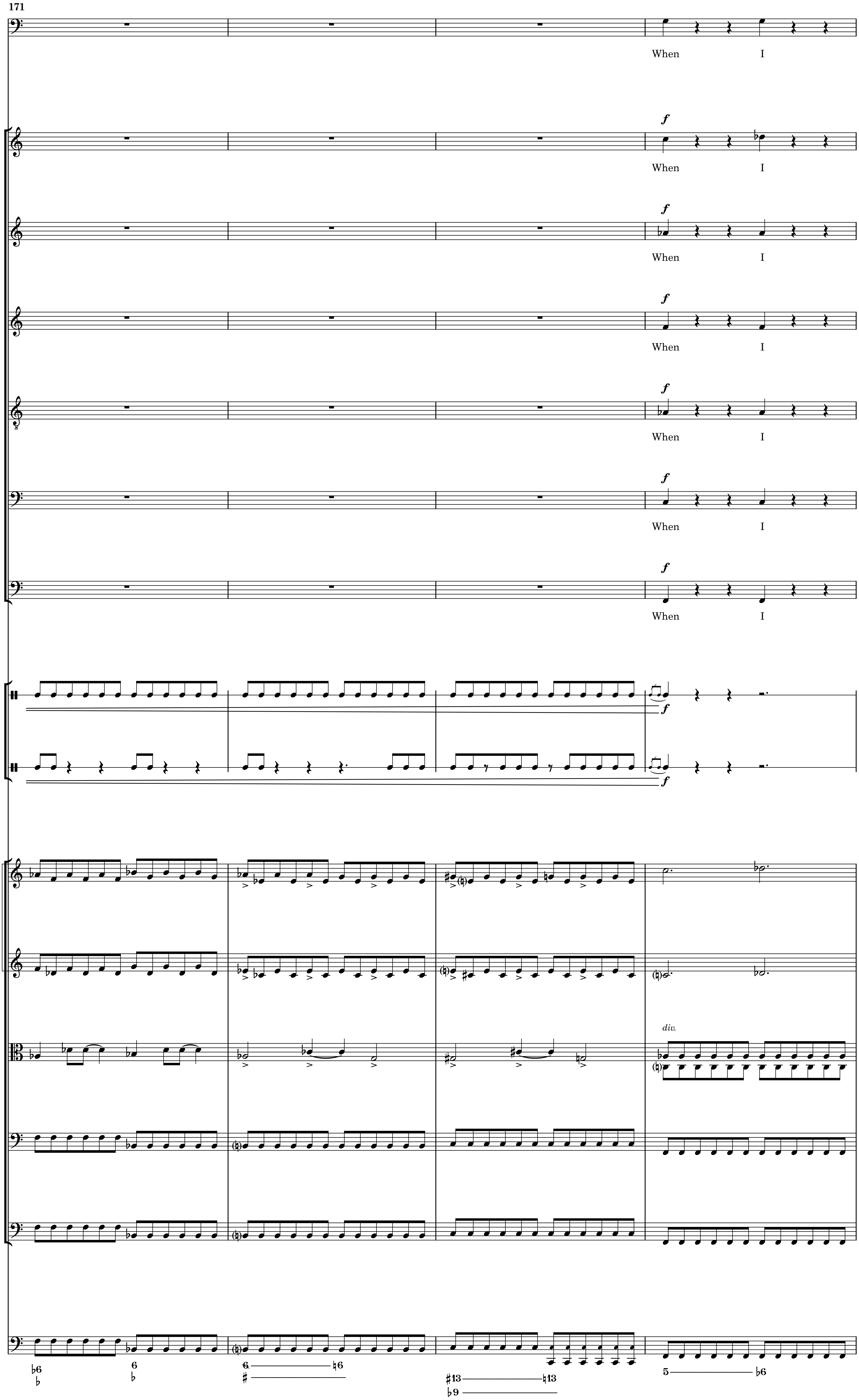

104
Emsr.
Kmn.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Cont.
Your ma - jes - ty's crown is great, and your ma - jes - ty's lands are
mine?
div.
unis.
(Guitar, Cittern, Lute, Theorbo, Harp)
sim.
(Harpsichord)
109
great, but there are ma - ny lands and ma - ny crowns. Our In - ner Sea is but your har - bor, but so too your Great Sea un - to a -
unis.
113
- no - ther. The lands be - yond own ma - ny crowns and king - doms not your own.
Be that as it may, we speak
div.
unis.
div.
unis.

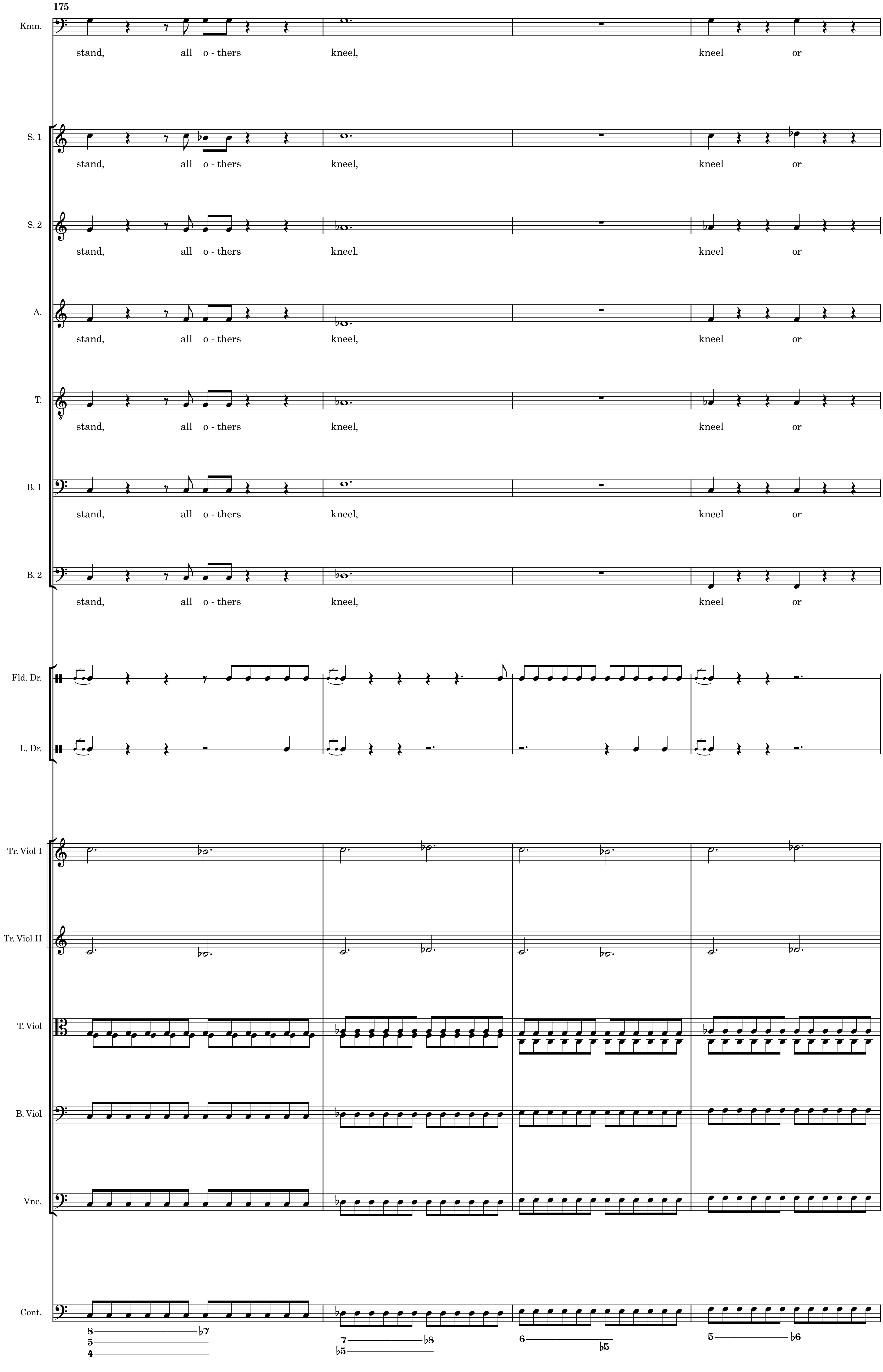

118
Kmn.
not of these crowns or lands, but of my own._ Your queen bears no_ right to rule o - ver a - y lands or a - ny peo - ples. Your
unis.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Cont.
123
Emsr.
She bears all the rights re - lin - quished by your ma - jes -
Kmn.
queen bears no_ right to rule o - ver my_ lands or my_ peo - - - ples.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Cont.
128
Emsr.
- ty to the might of_ her ar - mies.___ A - po - lo - gies, but does his
Kmn.
Care - - ful, girl.
Fld. Dr.
p
div.
unis.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Tutti
(Guitar, Cittern, Lute, Theorbo, Harp, Harpsichord)
(Organ)
sim.
Cont.

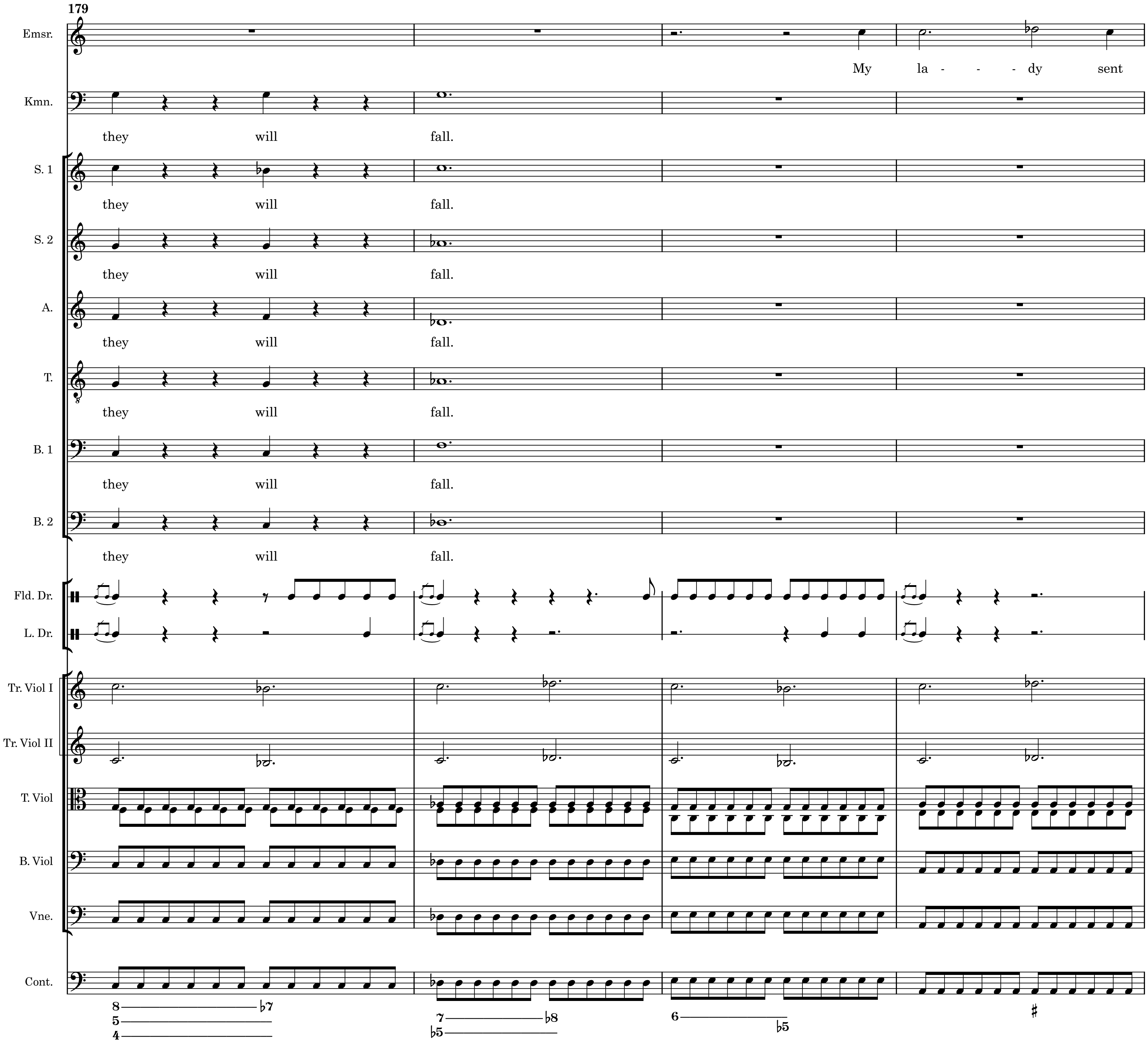

133
Emsr.
ma - jes - ty not re - call the de - feat of two of his king - doms' ar - - - - - - - - mies?
Fld. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
div.
unis.
div.
B. Viol
Cont.
♭15 ♭16
8 9 10 11
6
5
8 9
6
5
4 ♯
10 ♭11
6 6
5
4 ♯
138
Emsr.
Kmn.
Hold your tongue, in - so - lent cur!
Fld. Dr.
mf
L. Dr.
mf
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
5 ♭6
8 ♭7
5
4
7 ♭8
♭5
6
♭5
142
Kmn.
Hold your tongue, im - pu - dent fool! You may have fore-
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
5 ♭6
8 ♭7
5
4
7 ♭8
♭5
6
♭5

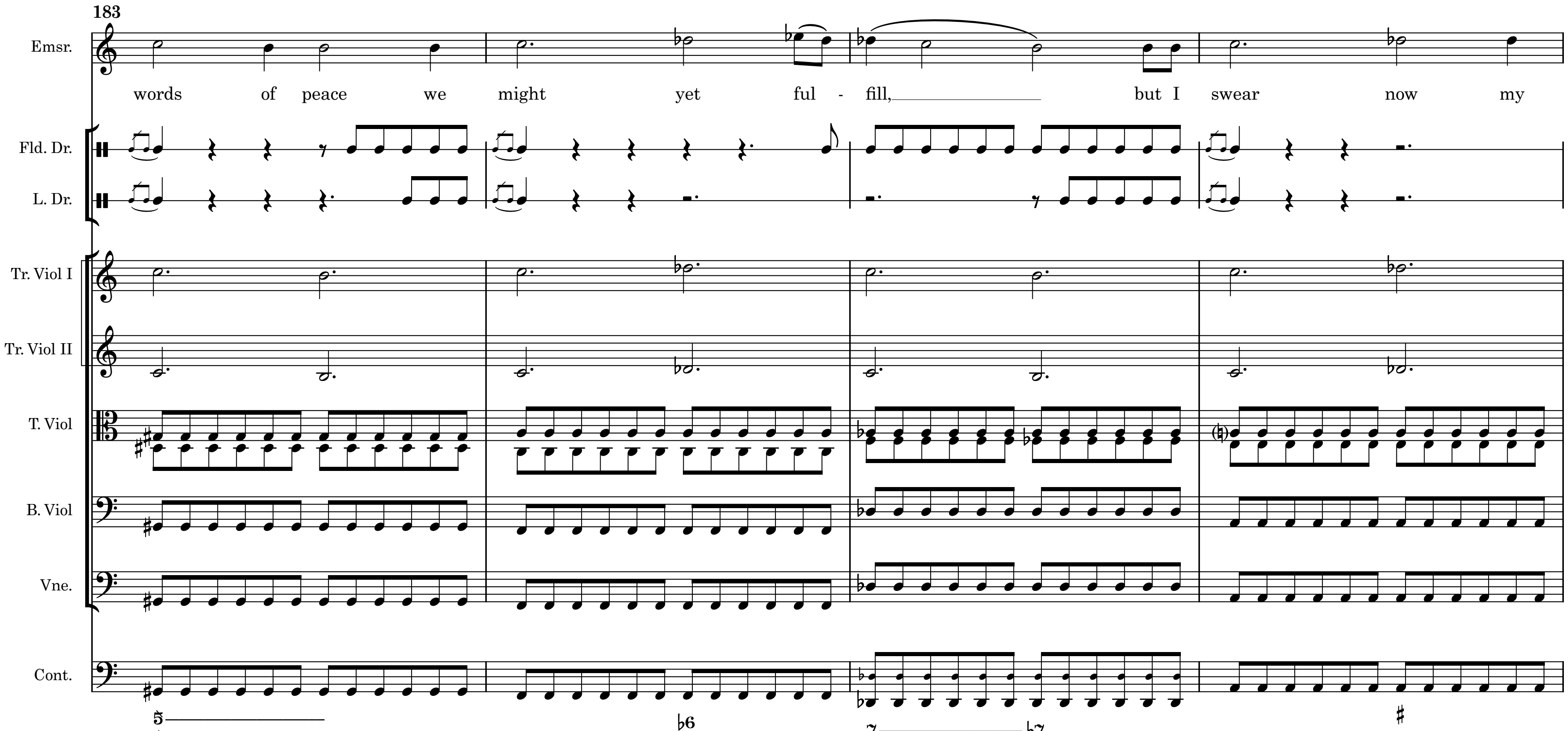

146
Emsr.
Your ma - jes - ty__ seems so
Kmn.
-stalled our re - serves, but you would not fare so__ well a - gainst the might of____ ten full___ ar - mies.______
div.
Tr. Viol I
Tr. Viol II
unis.
T. Viol
B. Viol
Vne.
-Harpsichord
(Guitar, Cittern,
Lute, Theorbo,
Harp)
sim.
Cont.
(Organ)
151
cer - tain of this, and yet__ my_ la - - - dy is not.
I am cer - tain your Ser - pent Queen can - not_ bear_ the
div.
unis.
div.
156
crush - ing bur - den of war__ that will come up - on__ her. She may have met vic - t'ry for_ a short while, but can she with-stand my wrath for a
unis.

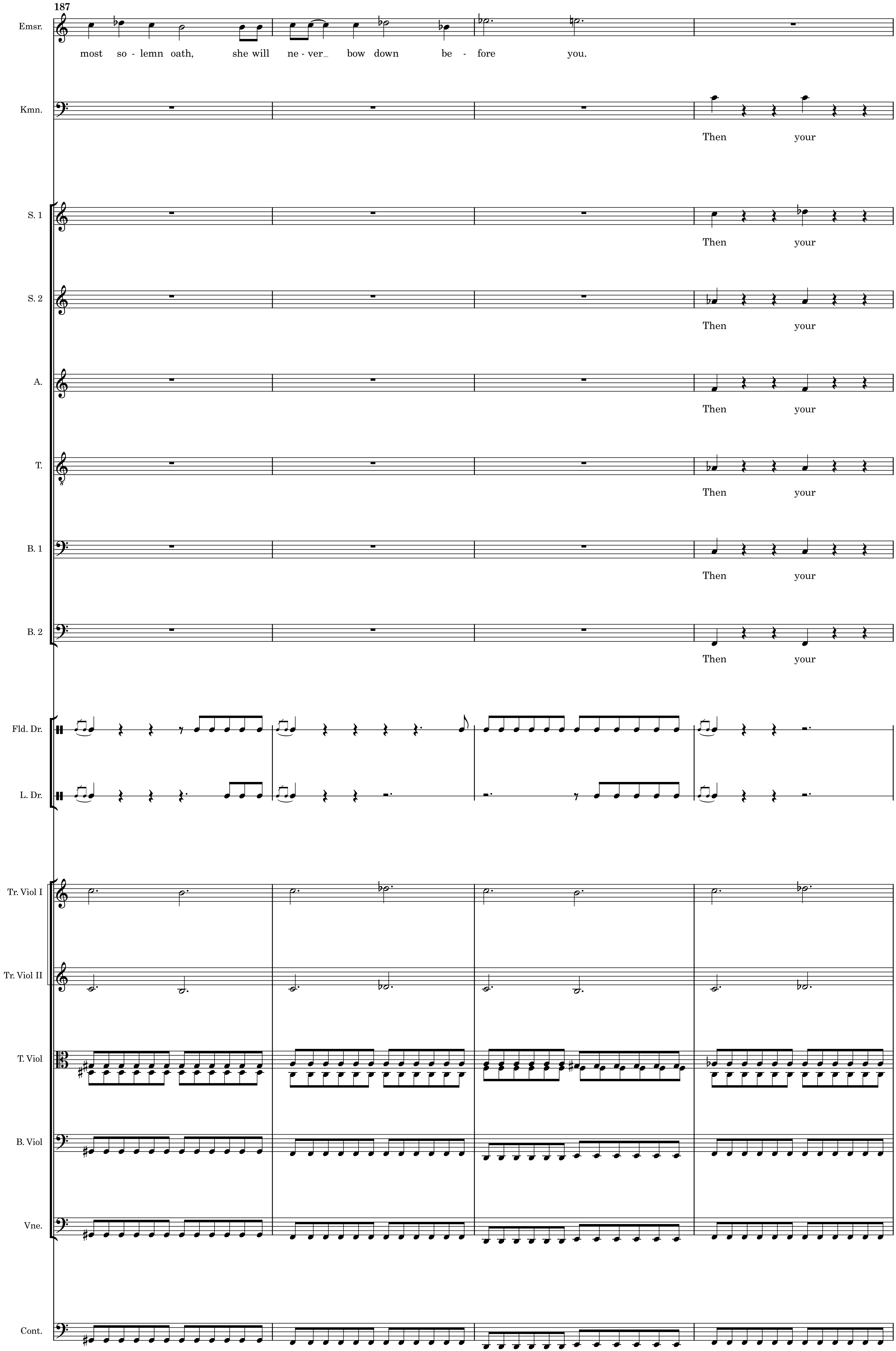

161
Emsr.
Can your ma - jes - ty__ stand de - feat at the hands of my great queen?
Kmn.
year? Ten years?
Fld. Dr.
L. Dr.
mp
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
f
Tutti
Cont.
6 ♮6
♯
♯13 ♮13
♭9
7
6
♭10 ♭11
8 9
5 ♭7
(Organ)
166
sim.
4 ♭
7 ♭5
♭6 5 ♭
♭6 4
♭6 4 3
6 3 ♭4
♭7 6 ♭5 ♭4 3

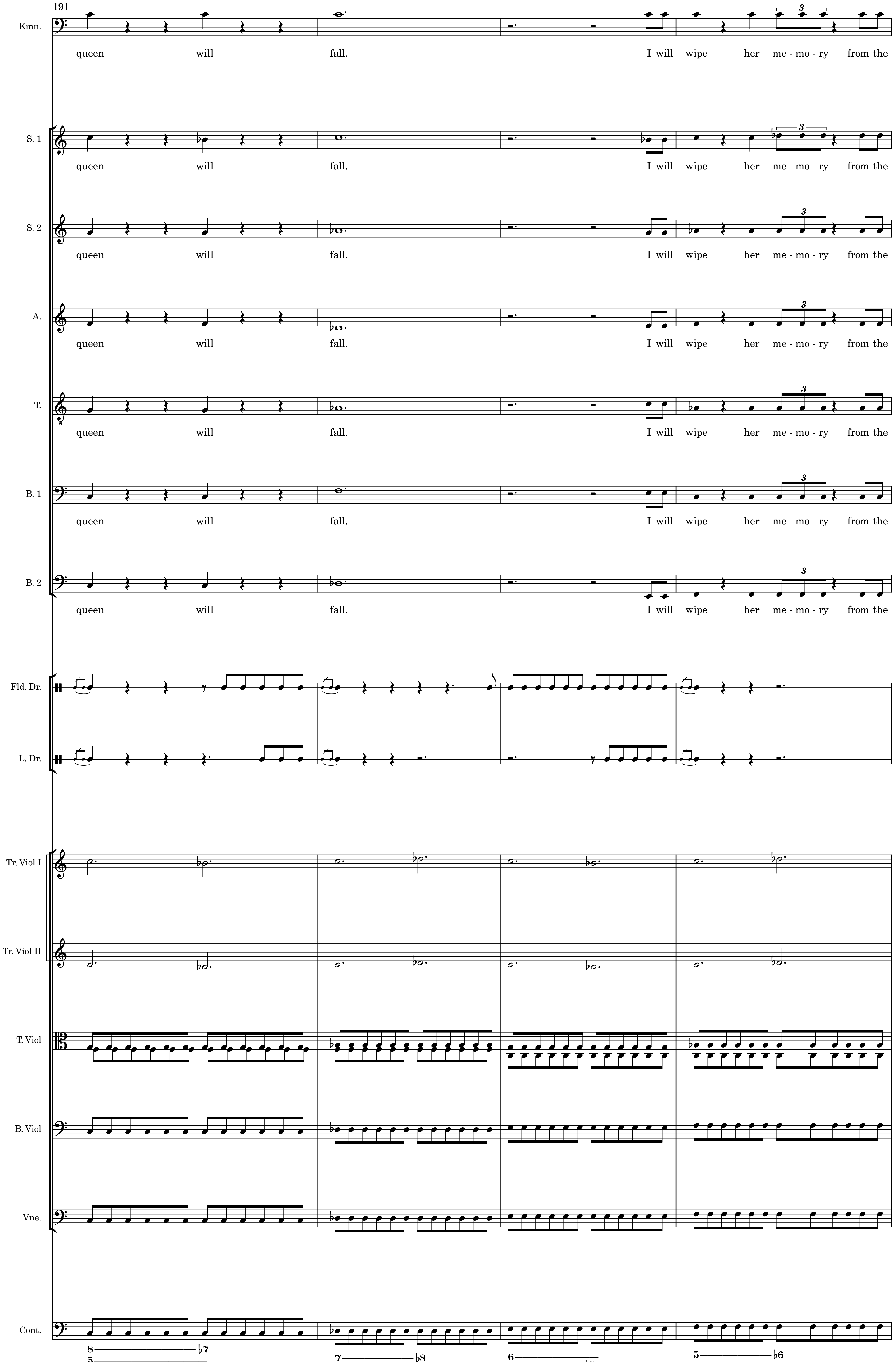

171
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
When I
f
div.
♭6 ♭
6 ♭
6 ♯ ♮6
♯13 ♮13 ♭9
5 ♭6

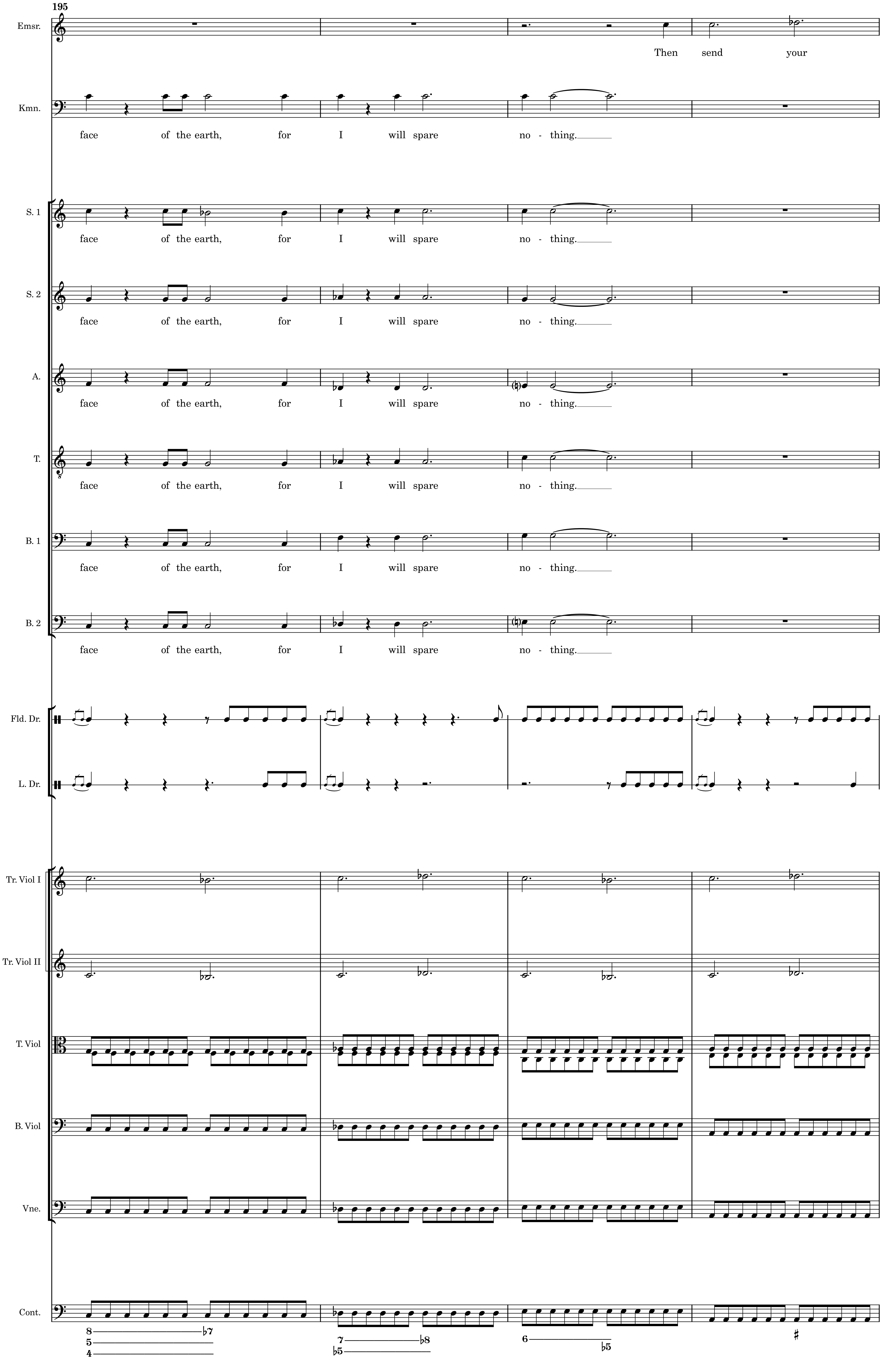

175
Kmn.
stand, all o - thers kneel, kneel or
S. 1
stand, all o - thers kneel, kneel or
S. 2
stand, all o - thers kneel, kneel or
A.
stand, all o - thers kneel, kneel or
T.
stand, all o - thers kneel, kneel or
B. 1
stand, all o - thers kneel, kneel or
B. 2
stand, all o - thers kneel, kneel or
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
8 5 4 ♭7
7 ♭5 ♭8
6 ♭5
5 ♭6

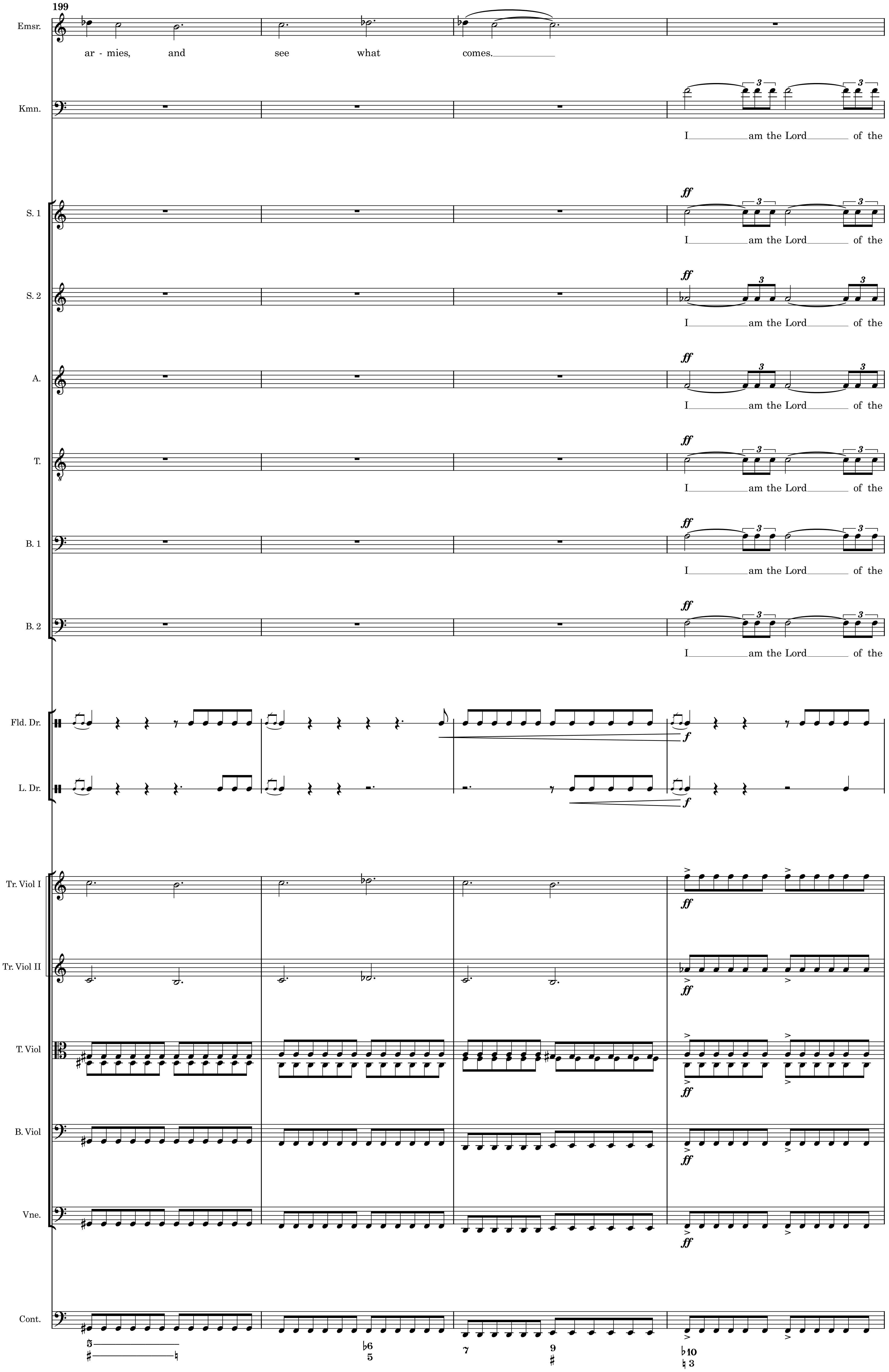

179
Emsr.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
My la - - - dy sent
they will fall.


183
Emsr.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
words of peace we might yet ful - fill, but I swear now my

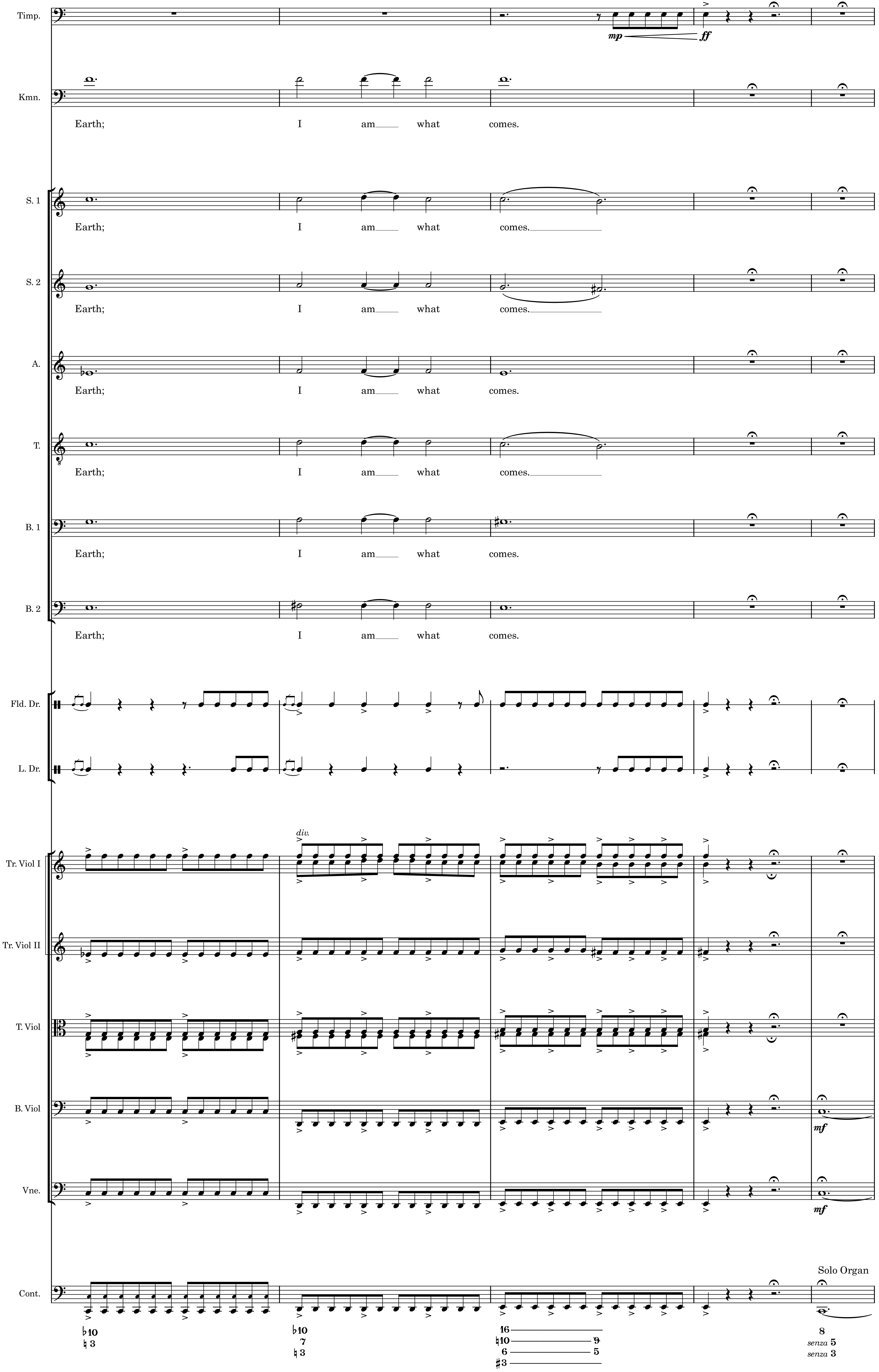

187
Emsr.
most so - lemn oath, she will ne - ver_ bow down be - fore you.
Kmn.
Then your
S. 1
Then your
S. 2
Then your
A.
Then your
T.
Then your
B. 1
Then your
B. 2
Then your
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.

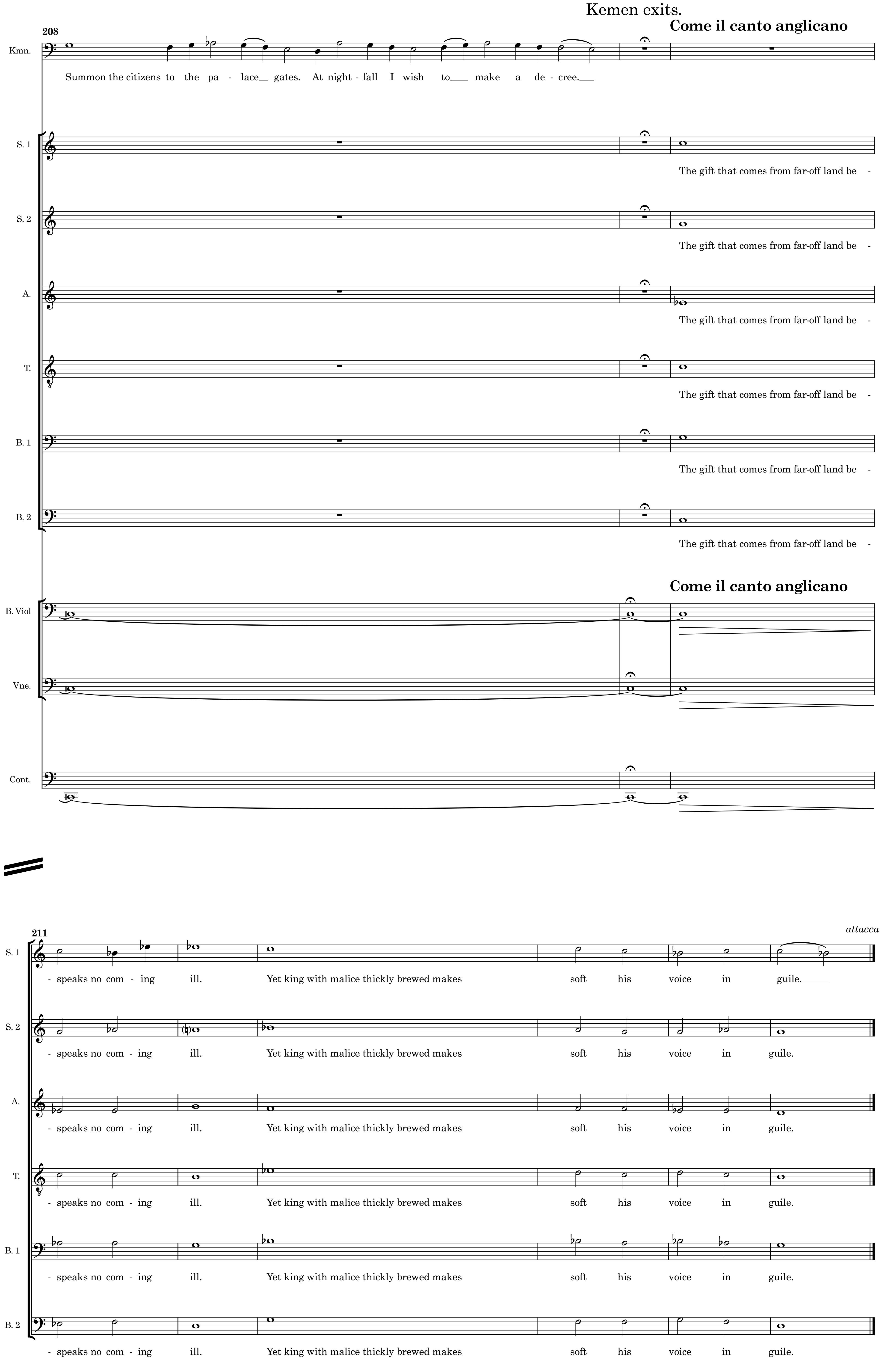

191
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
queen will fall. I will wipe her me - mo - ry from the
3
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
8 ♭7
5
4
7 ♭8
♭5
6 ♭5
5 ♭6


195
Emsr.
Then send your
Kmn.
face of the earth, for I will spare no - thing.
S. 1
face of the earth, for I will spare no - thing.
S. 2
face of the earth, for I will spare no - thing.
A.
face of the earth, for I will spare no - thing.
T.
face of the earth, for I will spare no - thing.
B. 1
face of the earth, for I will spare no - thing.
B. 2
face of the earth, for I will spare no - thing.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
8 5 4 ♭7
7 ♭5 ♭8
6 ♭5
♯


199
Emsr.
ar - mies, and see what comes.
Kmn.
I am the Lord of the
S. 1
ff
I am the Lord of the
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
f
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
3
5
♯ ♮
♭6
5
7
9
♯
♭10
♮3

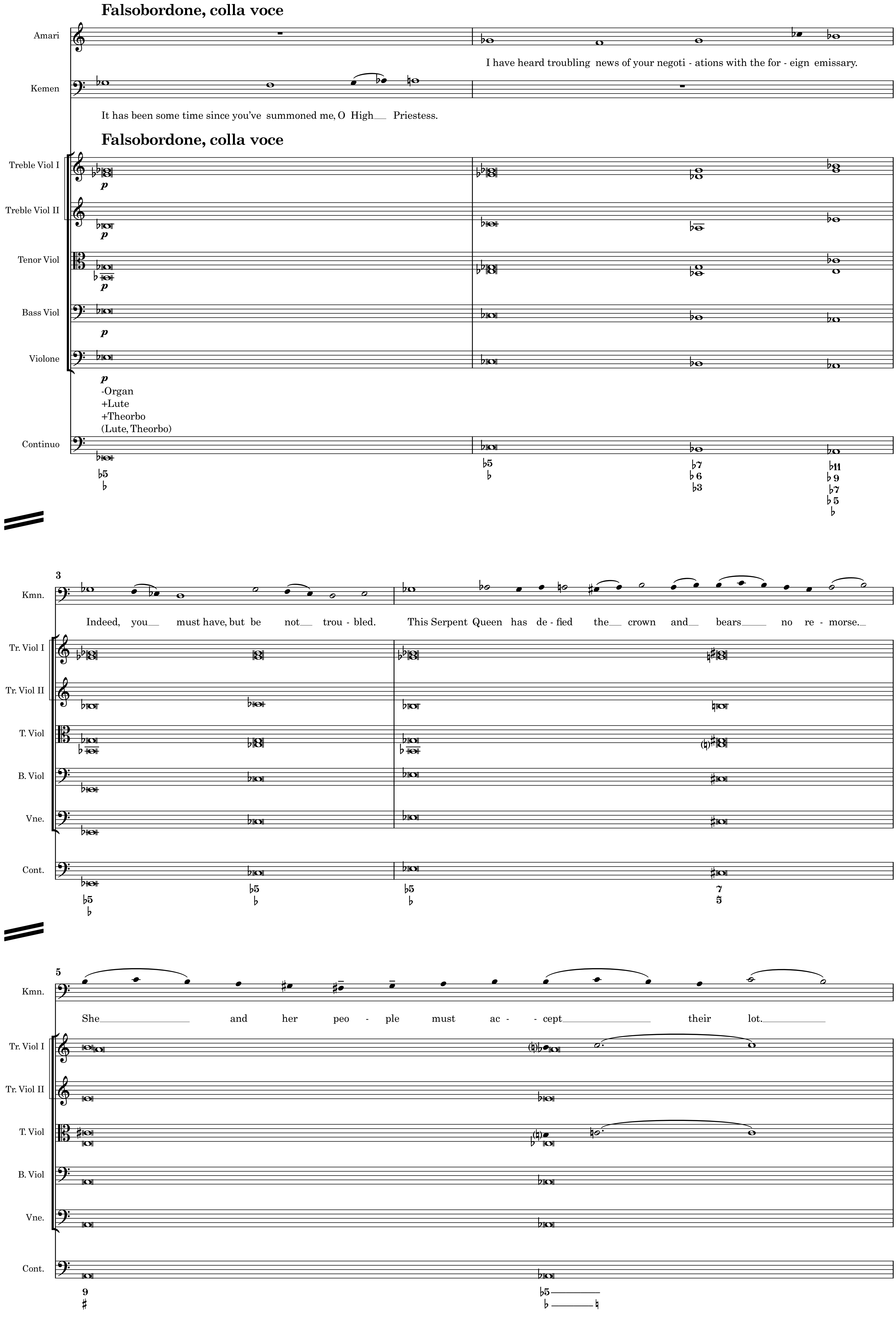
Kemen withdraws to his advisor.

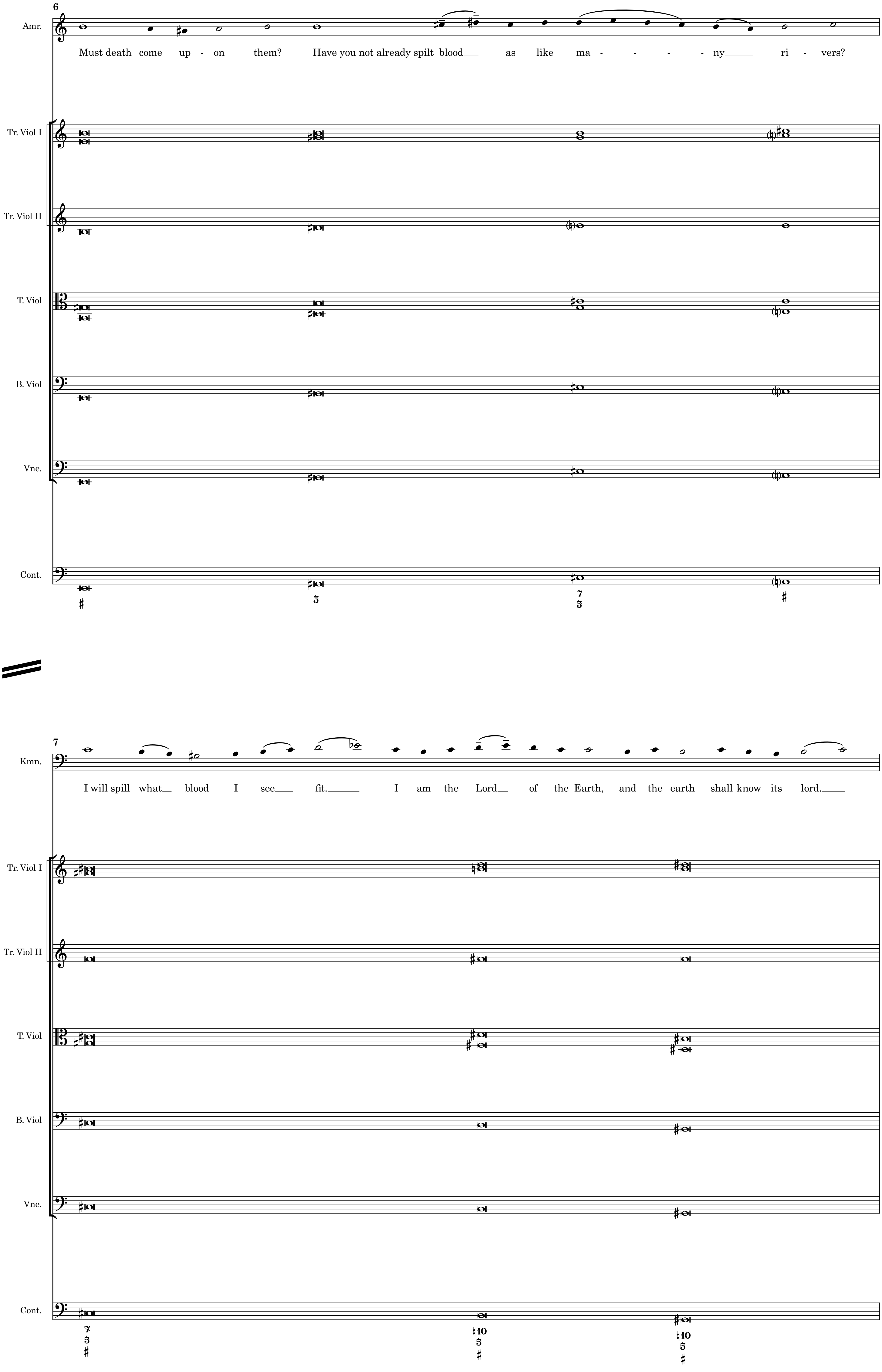

203
Timp.
mp
ff
Kmn.
Earth;
I am what comes.
S. 1
Earth;
I am what comes.
S. 2
Earth;
I am what comes.
A.
Earth;
I am what comes.
T.
Earth;
I am what comes.
B. 1
Earth;
I am what comes.
B. 2
Earth;
I am what comes.
Fld. Dr.
L. Dr.
Tr. Viol I
div.
Tr. Viol II
T. Viol
B. Viol
mf
Vne.
mf
Solo Organ
Cont.
♭10
♮3
♭10
7
♮3
16
♮10
6
♯3
9
5
8
senza 5
senza 3


Kemen exits.
Come il canto anglicano
208
Kmn.
Summon the citizens to the pa - lace gates. At night - fall I wish to make a de - cree.
S. 1
S. 2
A.
T.
B. 1
B. 2
The gift that comes from far-off land be -
Come il canto anglicano
B. Viol
Vne.
Cont.
211
attacca
- speaks no com - ing ill. Yet king with malice thickly brewed makes soft his voice in guile.

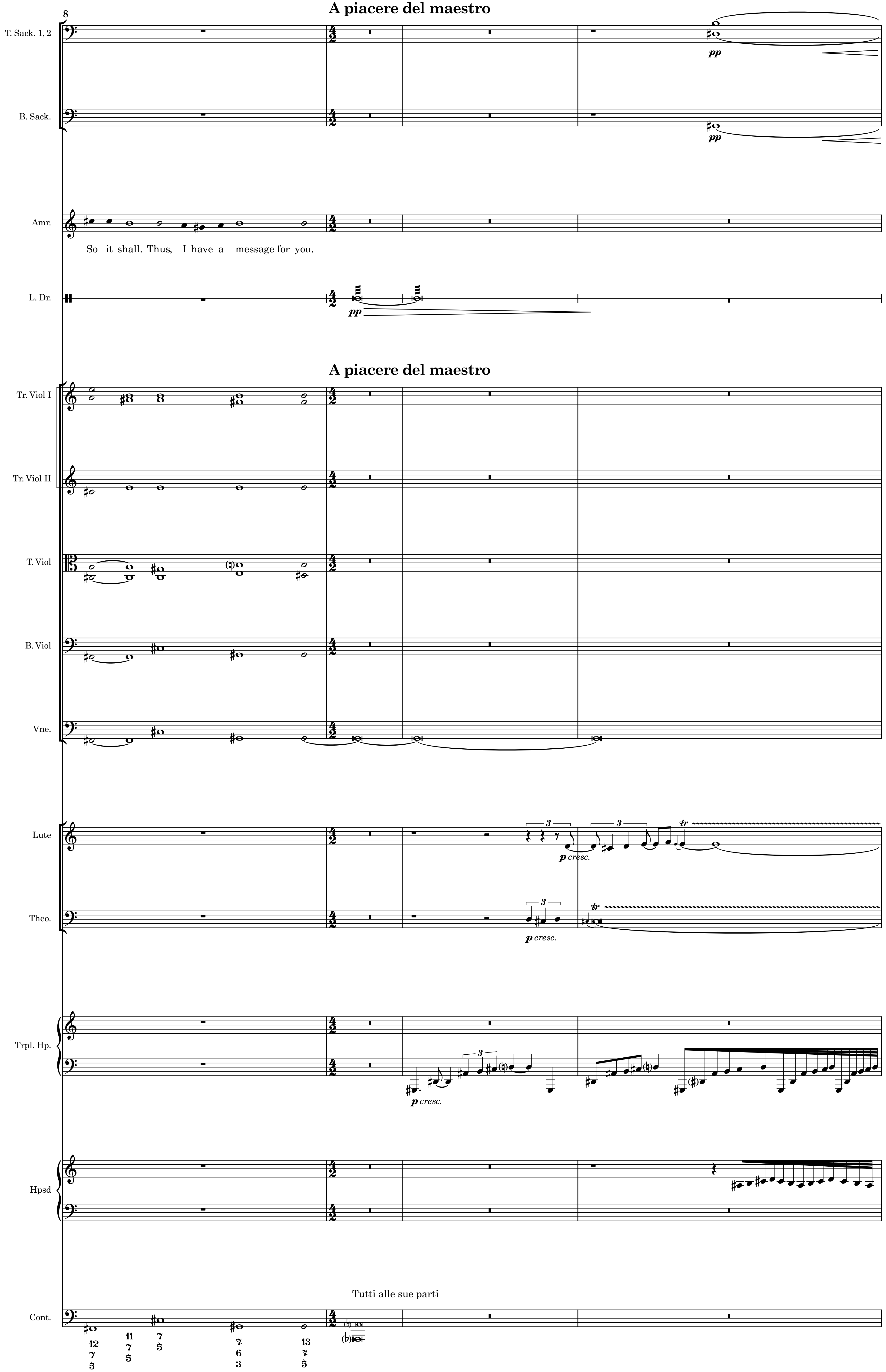
Scene VI

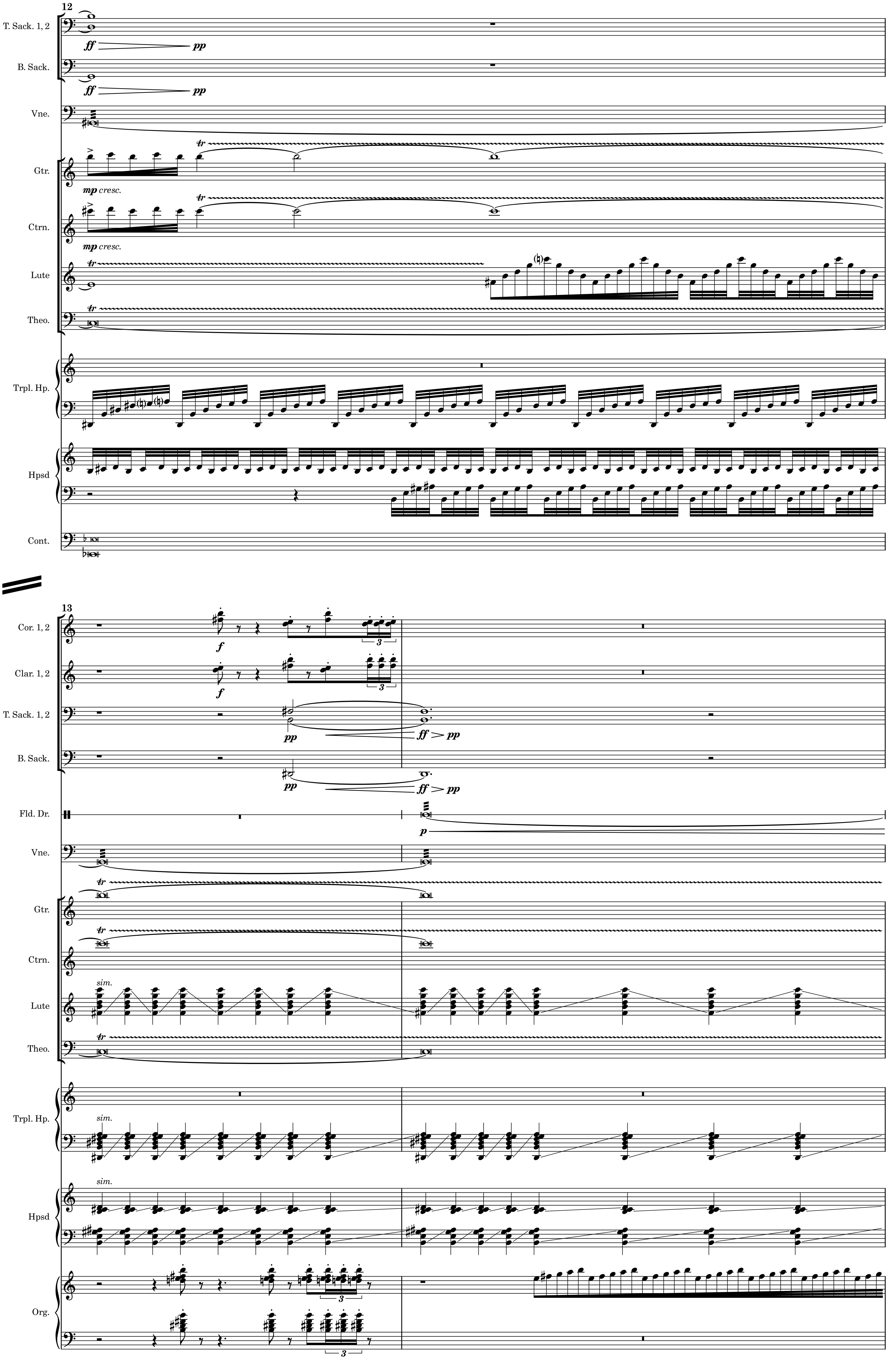
The High King is come to the Mother's Temple.

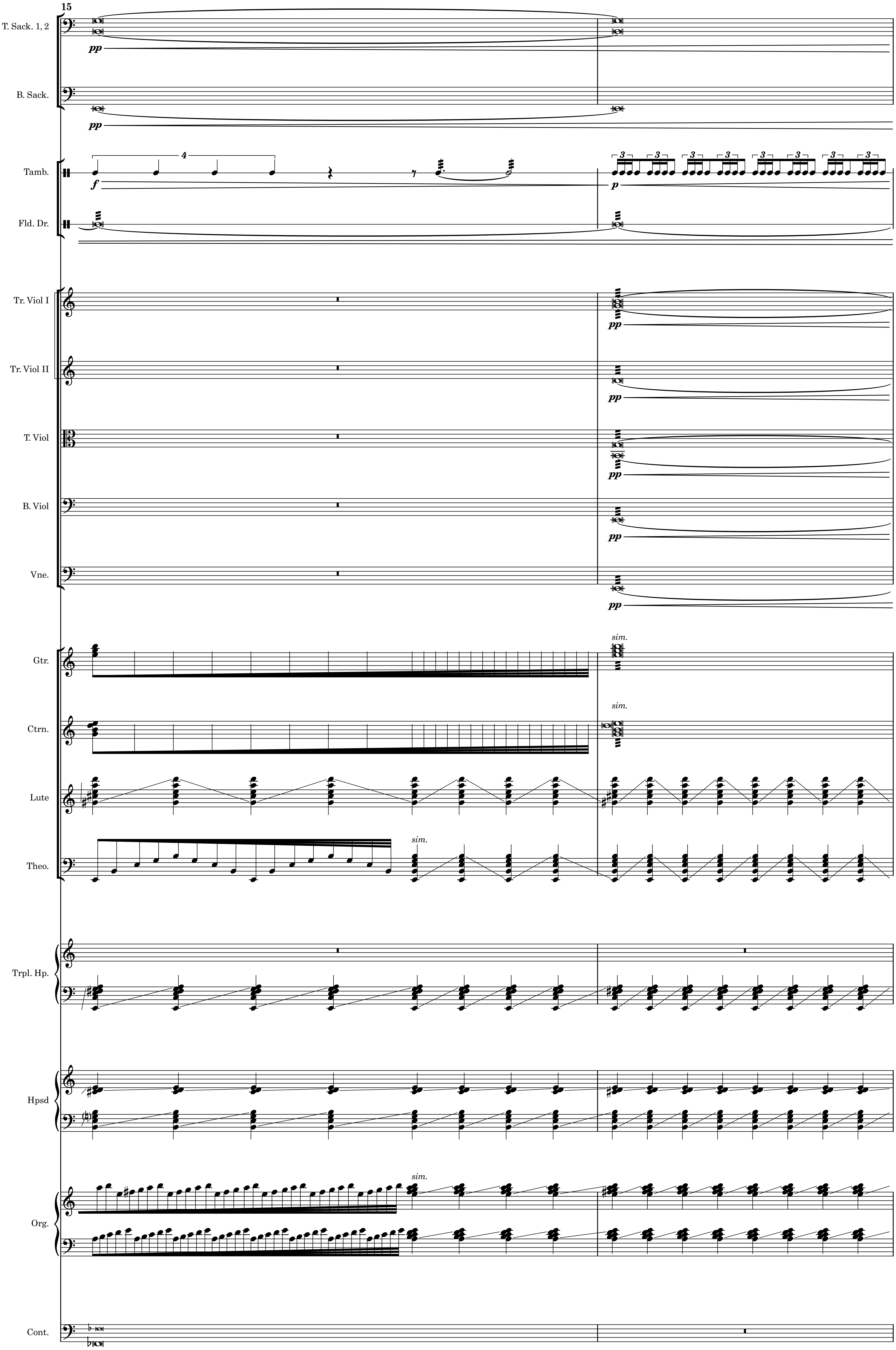

Falsobordone, colla voce
Amari
Kemen
It has been some time since you've summoned me, O High Priestess.
I have heard troubling news of your negoti - ations with the for - eign emissary.
Falsobordone, colla voce
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
-Organ
+Lute
+Theorbo
(Lute, Theorbo)
Continuo
3
Kmn.
Indeed, you must have, but be not trou - bled.
This Serpent Queen has de - fied the crown and bears no re - morse.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
5
She and her peo - ple must ac - cept their lot.

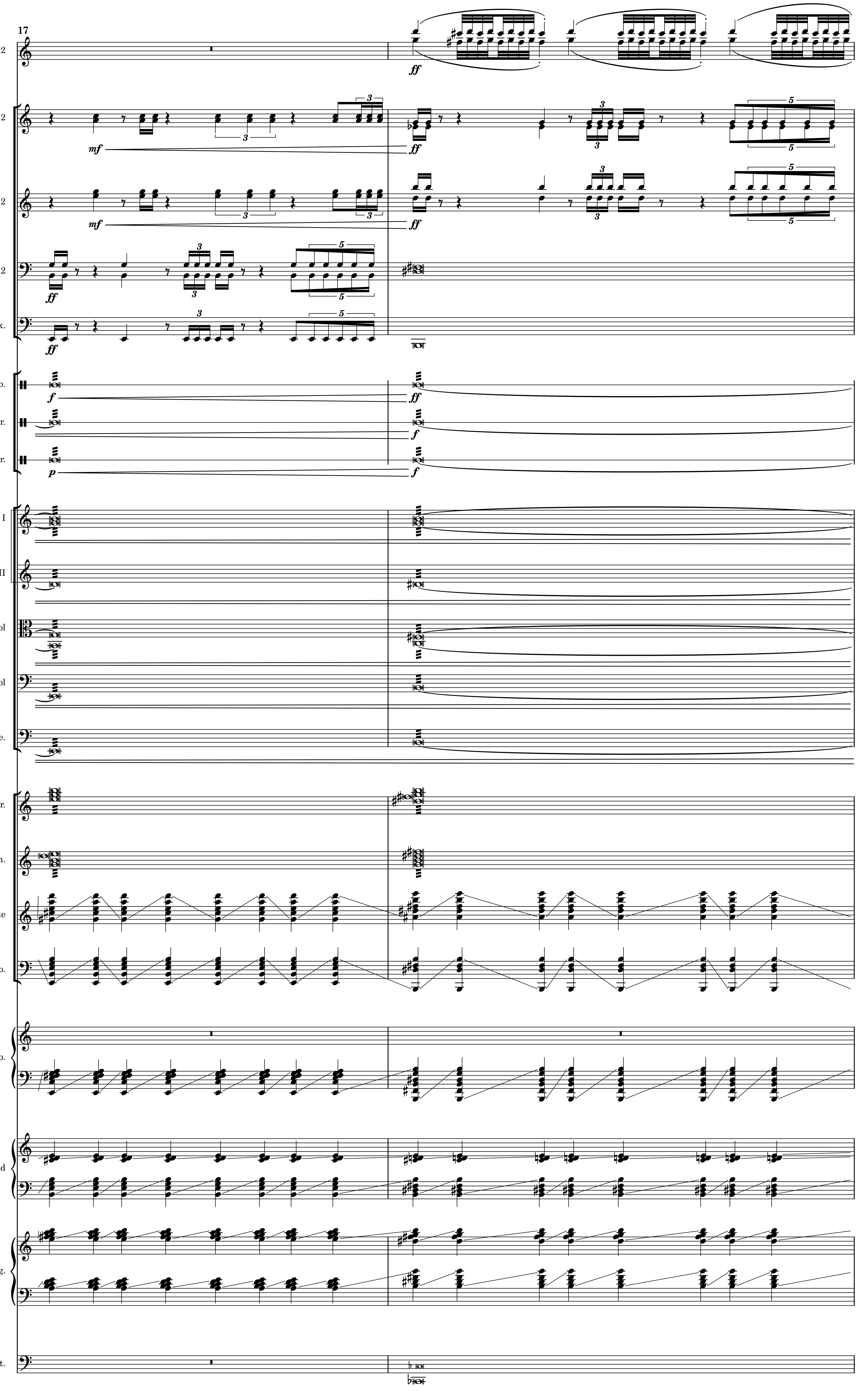

6
Amr.
Must death come up - on them? Have you not already spilt blood___ as like ma - - - - ny_____ ri - vers?
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯
5
7
5
♯
7
Kmn.
I will spill what__ blood I see___ fit._____ I am the Lord__ of the Earth, and the earth shall know its lord._____
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
7
5
♯
♮10
5
♯
♮10
5
♯

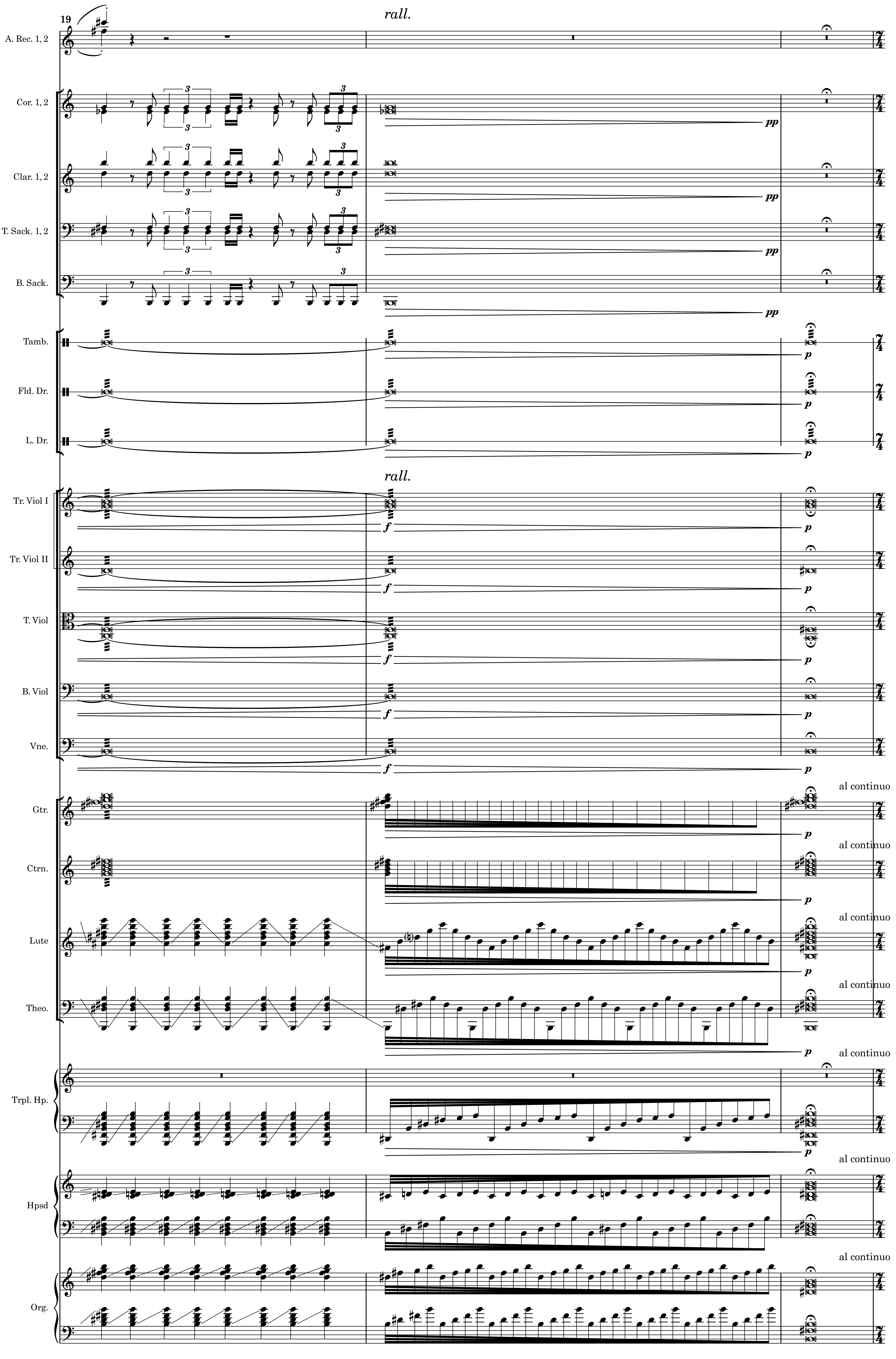
Amari conjures a vision in the waterfall.

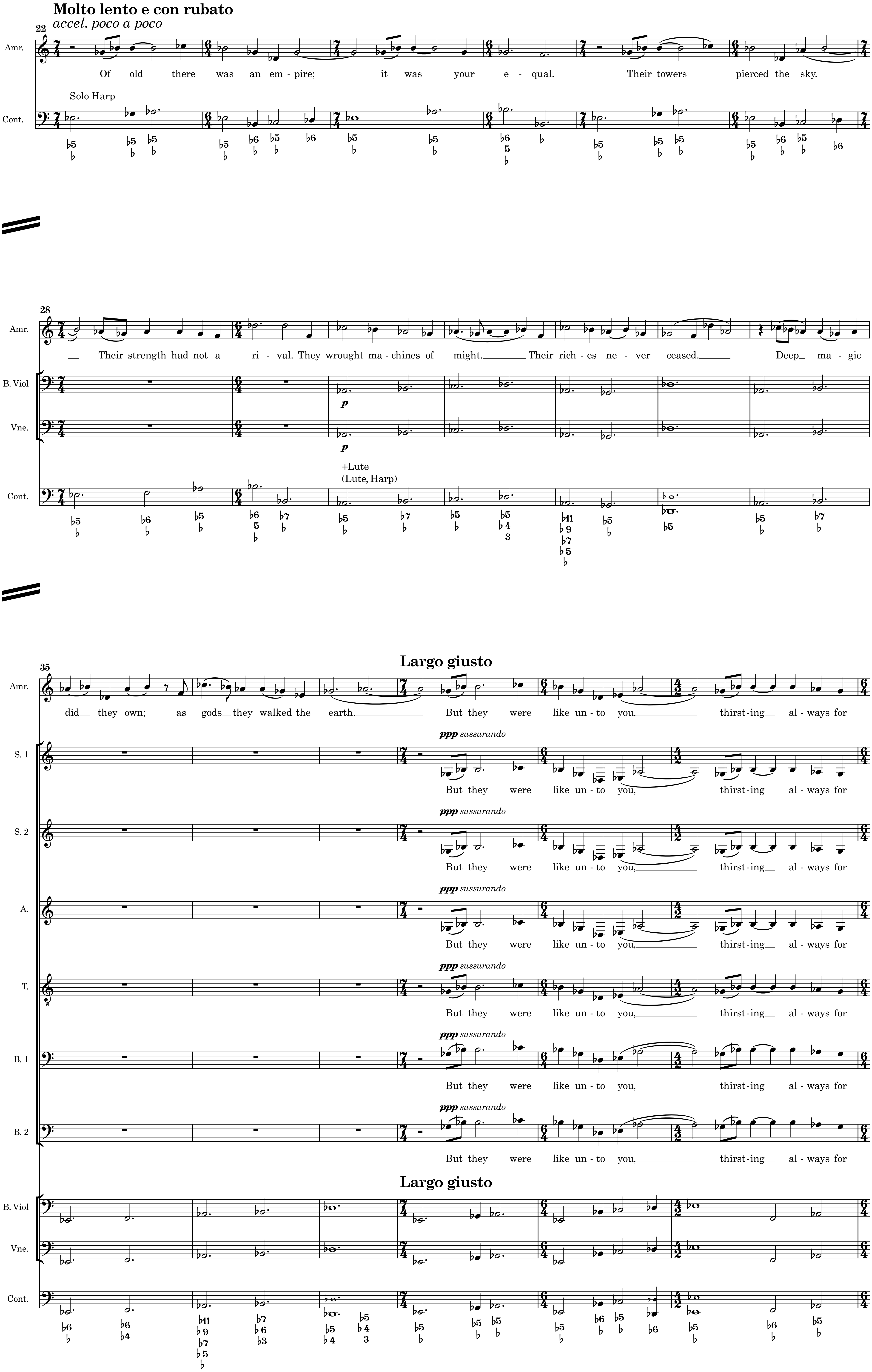

A piacere del maestro
8
T. Sack. 1, 2
B. Sack.
Amr.
So it shall. Thus, I have a message for you.
L. Dr.
A piacere del maestro
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Lute
Theo.
Trpl. Hp.
Hpsd
Tutti alle sue parti
Cont.
pp
p cresc.
tr
3

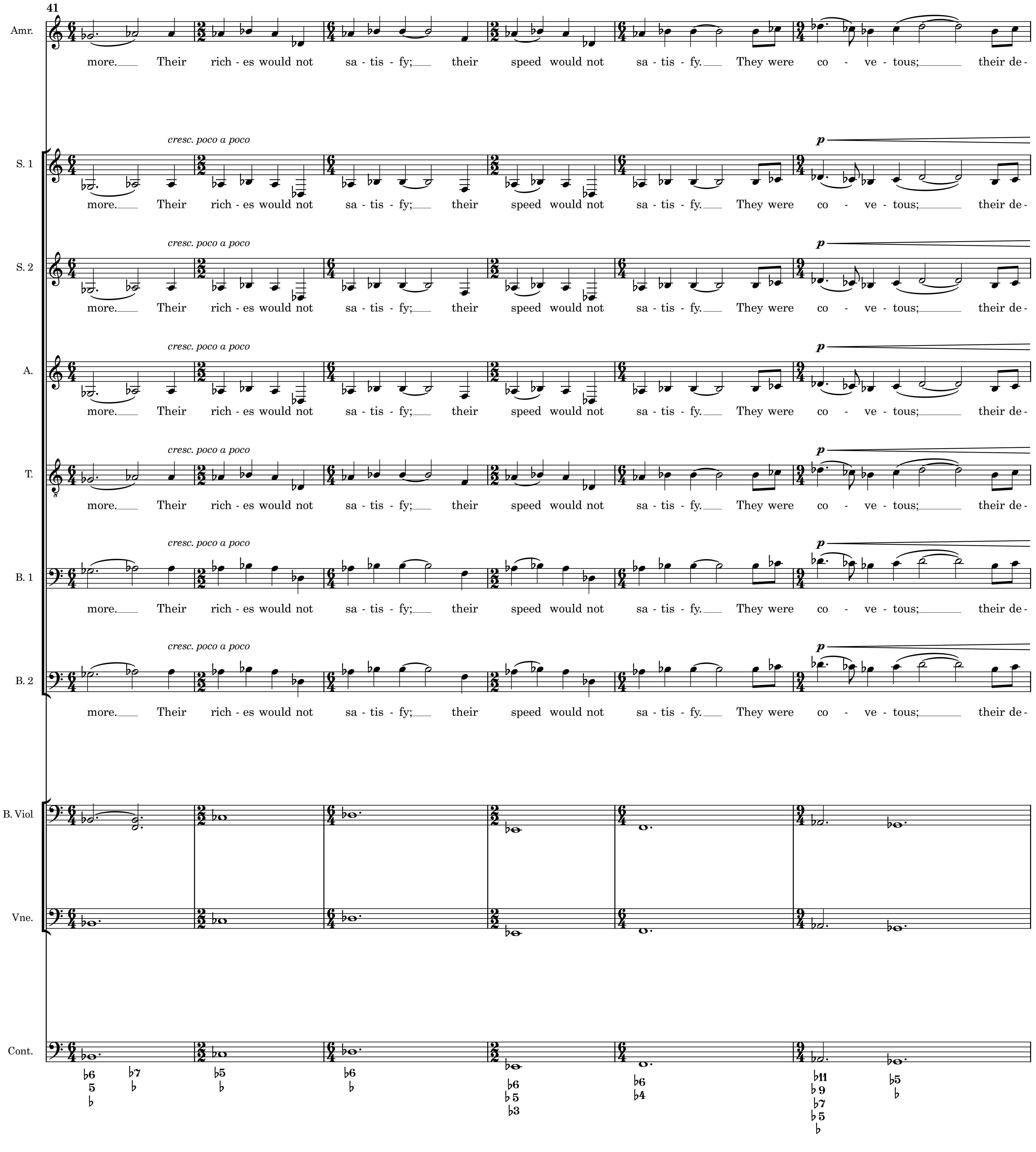

12
T. Sack. 1, 2
ff
pp
B. Sack.
ff
pp
Vne.
Gtr.
mp cresc.
tr
Ctrn.
mp cresc.
tr
Lute
tr
Theo.
tr
Trpl. Hp.
Hpsd
Cont.
13
Cor. 1, 2
f
3
Clar. 1, 2
f
3
T. Sack. 1, 2
pp
ff > pp
B. Sack.
pp
ff > pp
Fld. Dr.
p
Vne.
Gtr.
tr
Ctrn.
tr
Lute
sim.
Theo.
tr
Trpl. Hp.
sim.
Hpsd
sim.
Org.
3
3

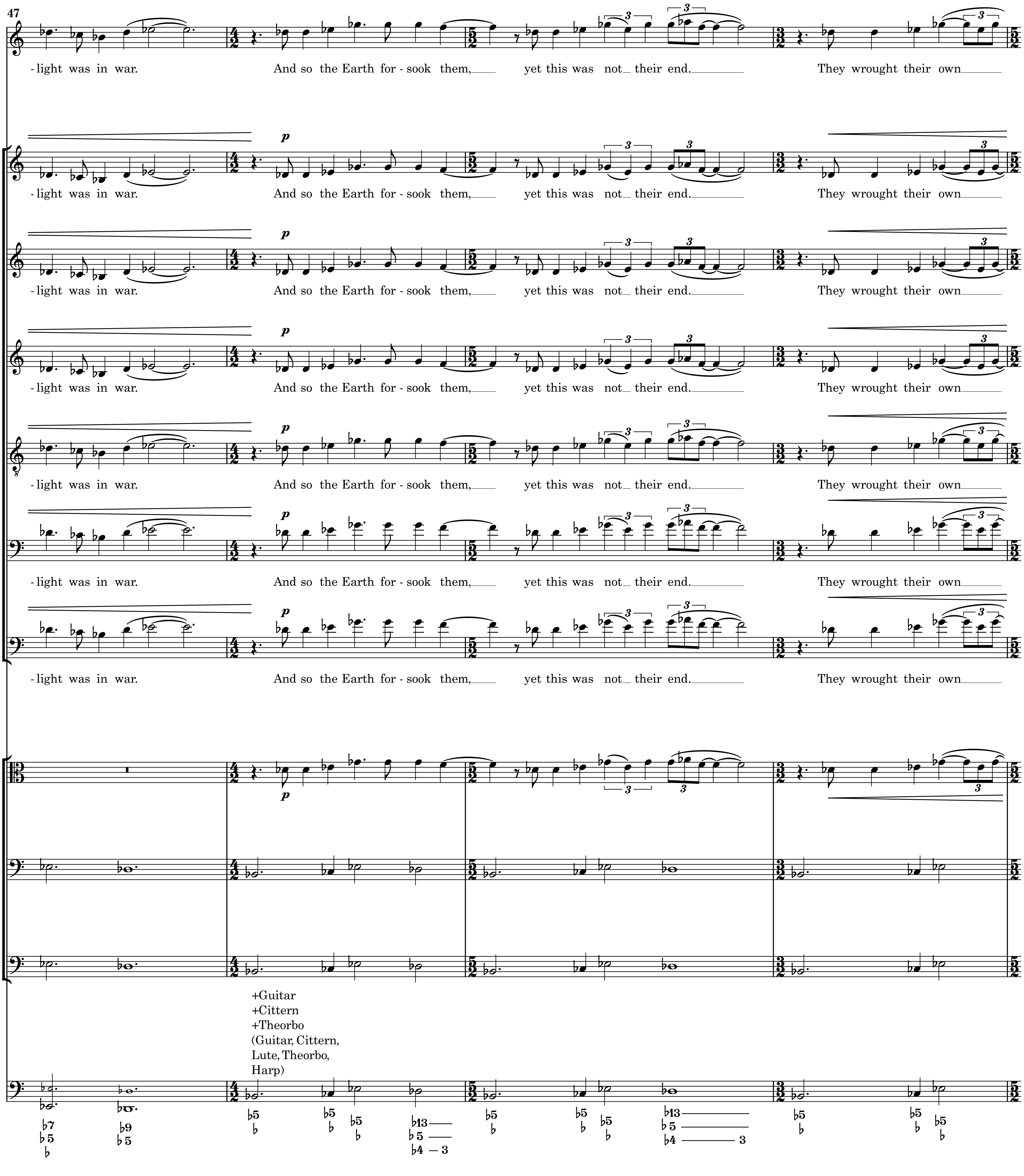

15
T. Sack. 1, 2
pp
B. Sack.
pp
Tamb.
4
f
3
p
Fld. Dr.
Tr. Viol I
pp
Tr. Viol II
pp
T. Viol
pp
B. Viol
pp
Vne.
pp
Gtr.
sim.
Ctrn.
sim.
Lute
Theo.
sim.
Trpl. Hp.
Hpsd
Org.
sim.
Cont.

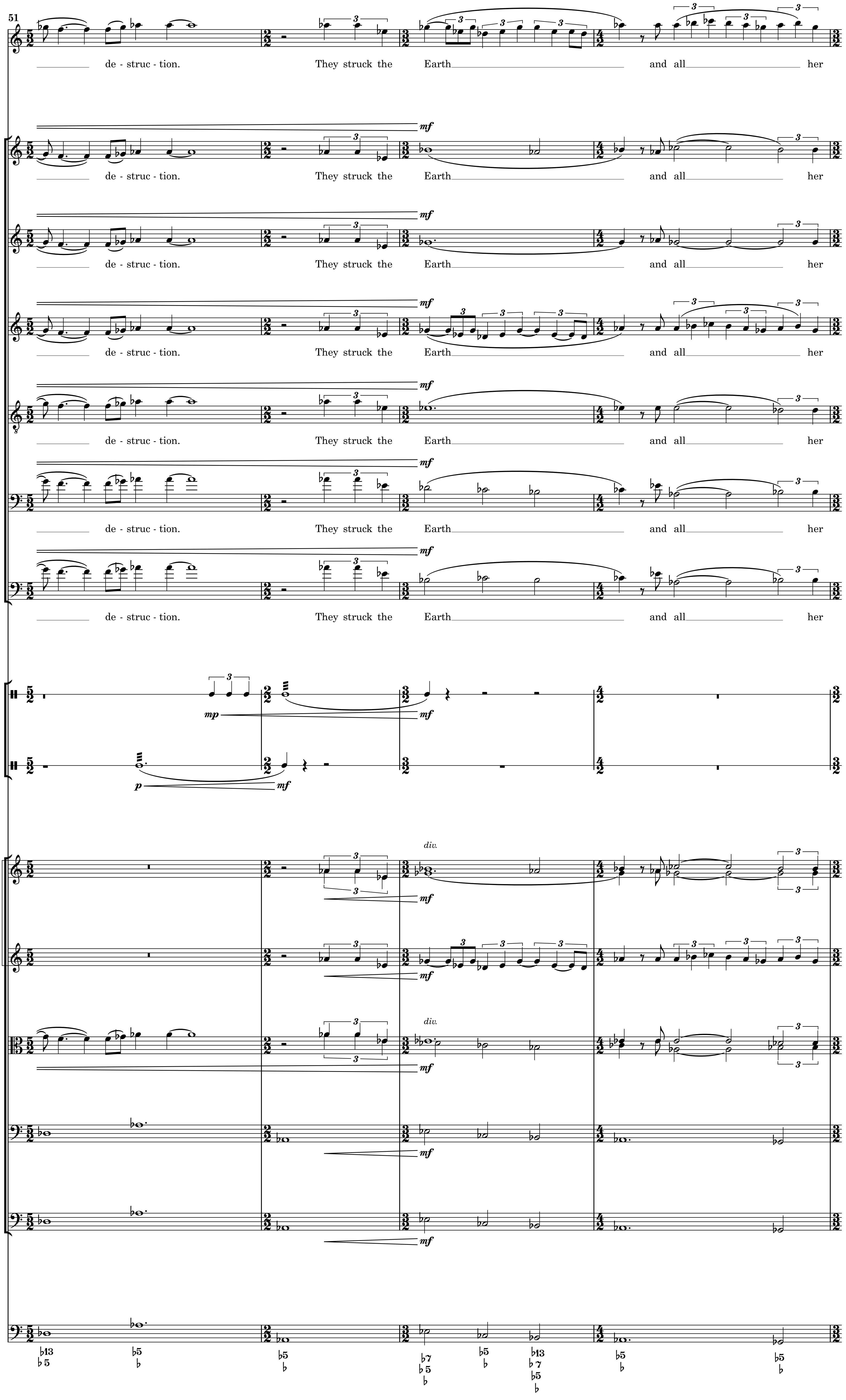

17
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Gtr.
Ctrn.
Lute
Theo.
Trpl. Hp.
Hpsd
Org.
Cont.
ff
mf
ff
f
ff
f
p
f
3
5

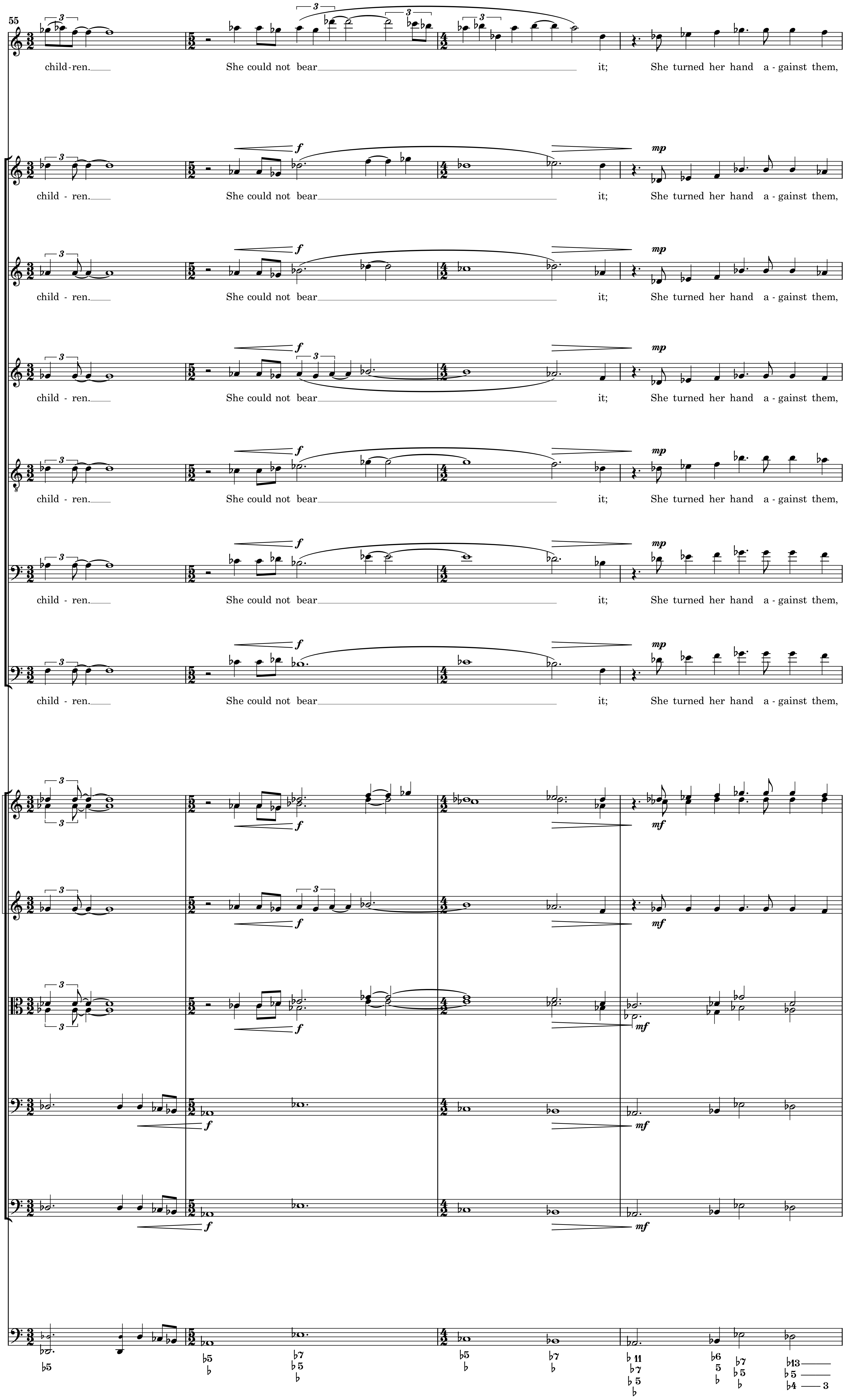

19
rall.
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Gtr.
Ctrn.
Lute
Theo.
Trpl. Hp.
Hpsd
Org.
3
pp
p
f
al continuo
7
4

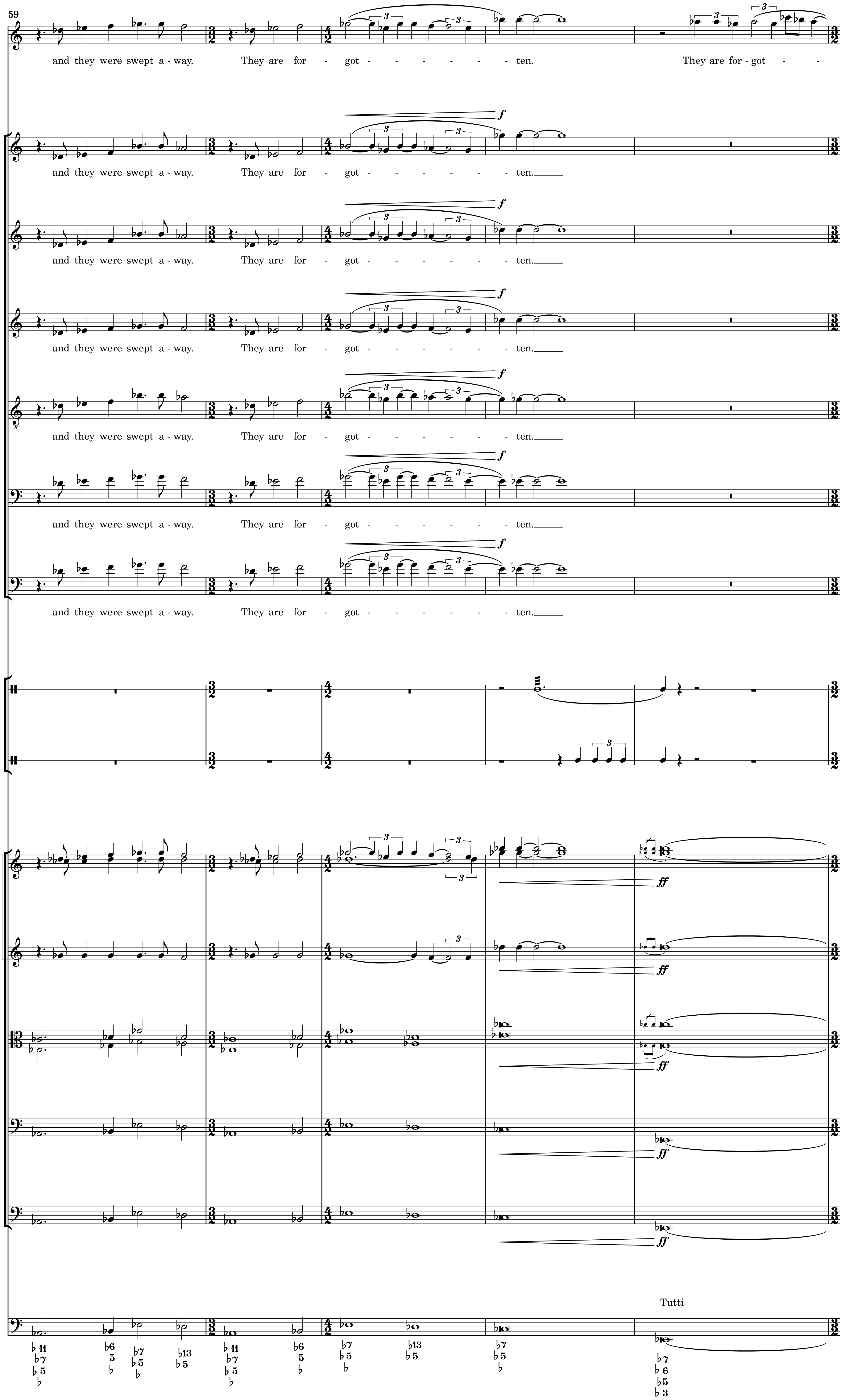

Molto lento e con rubato
accel. poco a poco
22
Amr.
Of old there was an em-pire; it was your e-qual. Their towers pierced the sky.
Solo Harp
Cont.
28
Amr.
Their strength had not a ri-val. They wrought ma-chines of might. Their rich-es ne-ver ceased. Deep ma-gic
B. Viol
Vne.
p
+Lute
(Lute, Harp)
Cont.
35
Amr.
did they own; as gods they walked the earth.
Largo giusto
But they were like un-to you, thirst-ing al-ways for
S. 1
S. 2
A.
T.
B. 1
B. 2
ppp sussurando
But they were like un-to you, thirst-ing al-ways for
Largo giusto
B. Viol
Vne.
Cont.

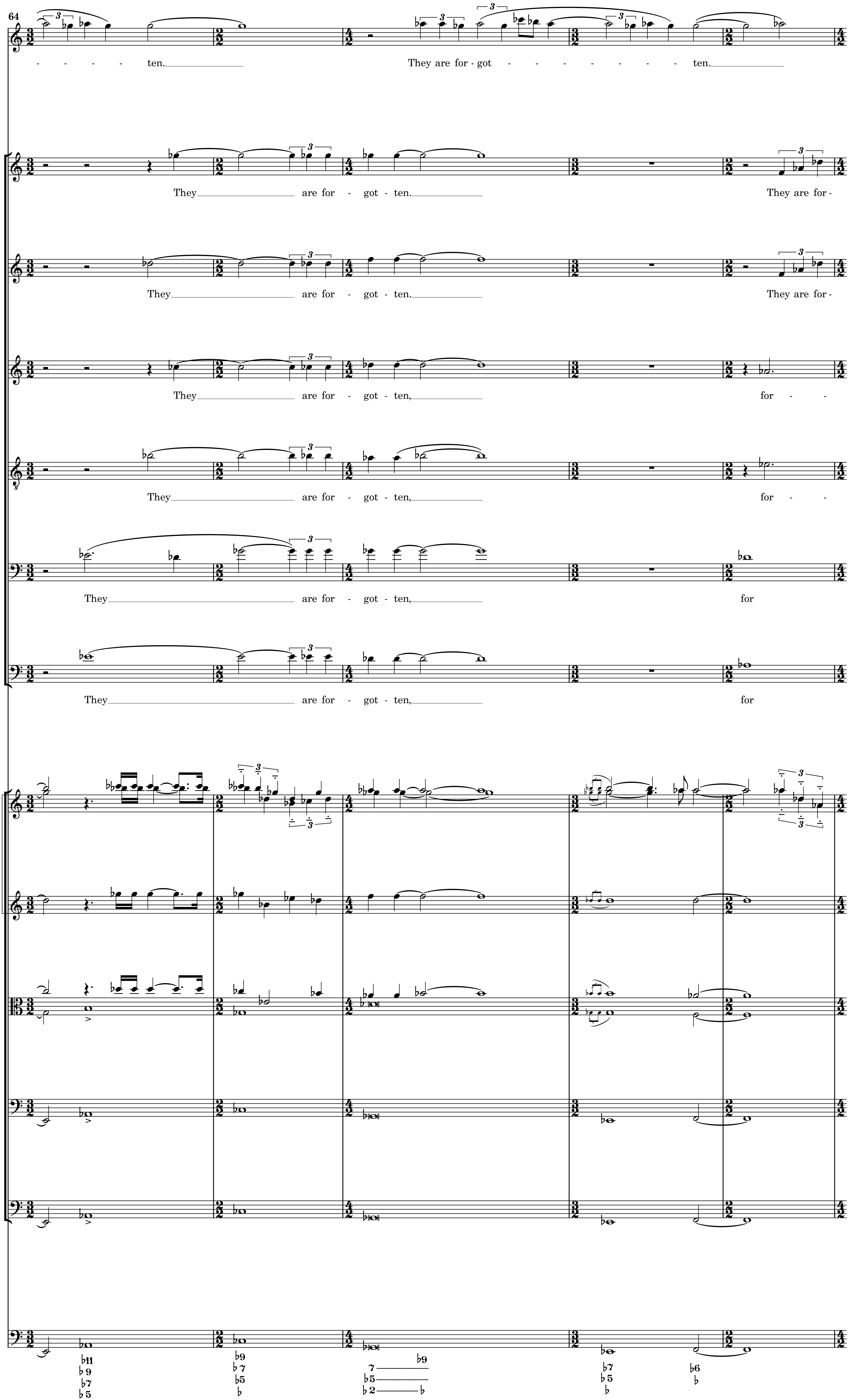

41
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
B. Viol
Vne.
Cont.
cresc. poco a poco
p
more. Their rich - es would not sa - tis - fy; their speed would not sa - tis - fy. They were co - ve - tous; their de-

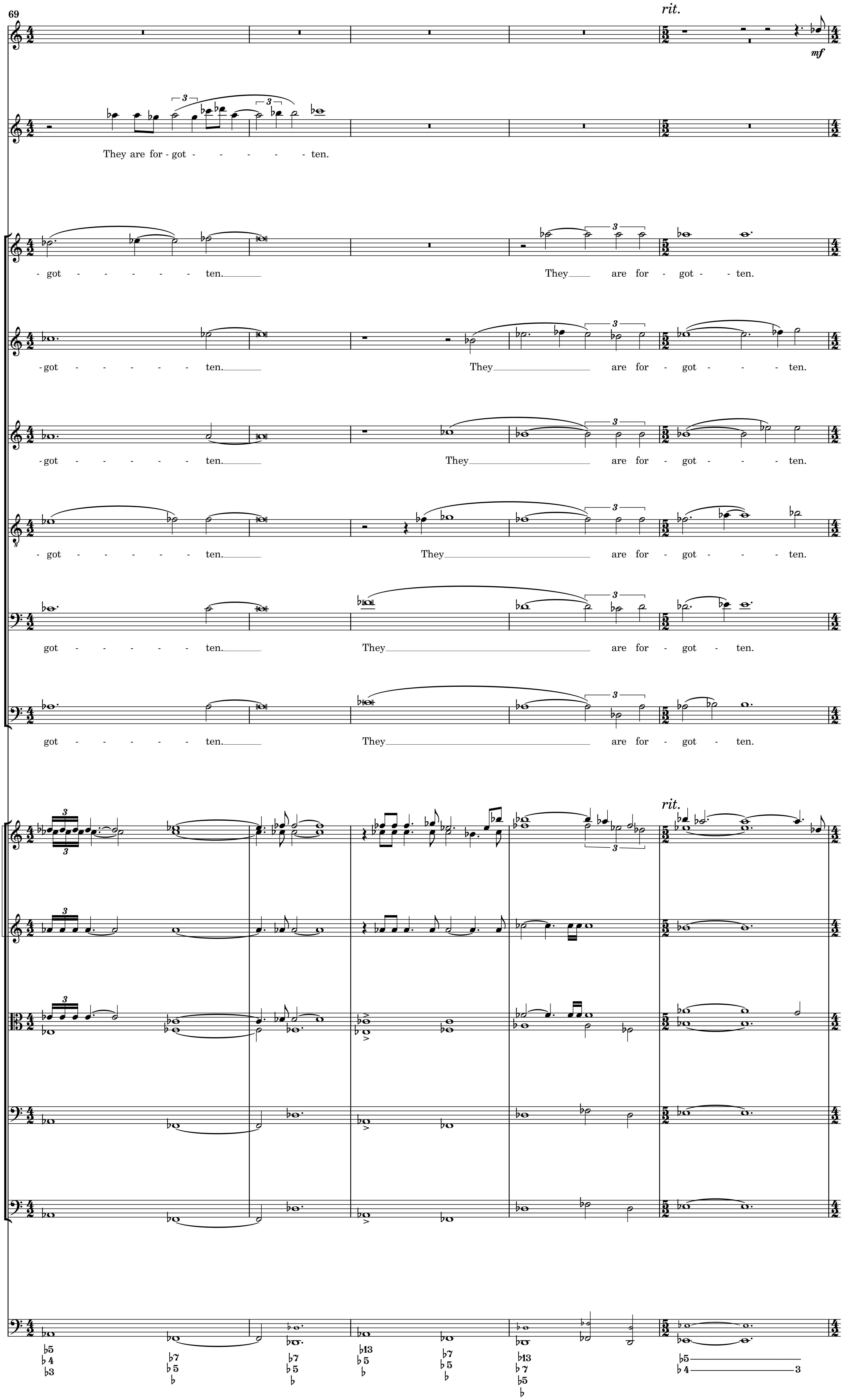

47
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
T. Viol
B. Viol
Vne.
Cont.
-light was in war.
And so the Earth for - sook them,
yet this was not their end.
They wrought their own
p
+Guitar
+Cittern
+Theorbo
(Guitar, Cittern,
Lute, Theorbo,
Harp)

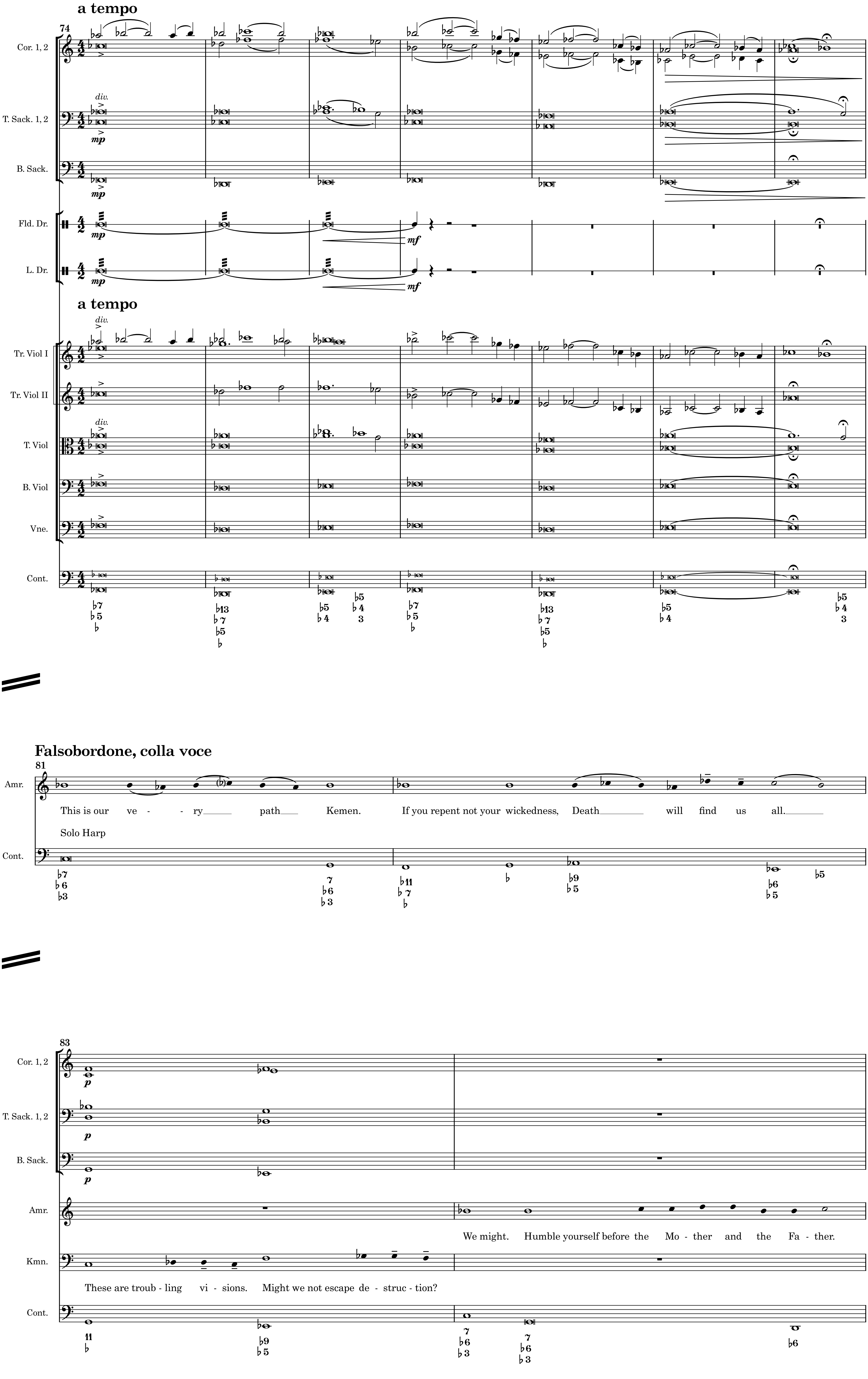

51
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
de - struc - tion. They struck the Earth and all her
mf
Fld. Dr.
L. Dr.
mp
p
mf
div.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭13 ♭5
♭5 ♭
♭5 ♭
♭7 ♭5 ♭
♭5 ♭
♭13 ♭7 ♭5 ♭
♭5 ♭
♭5 ♭

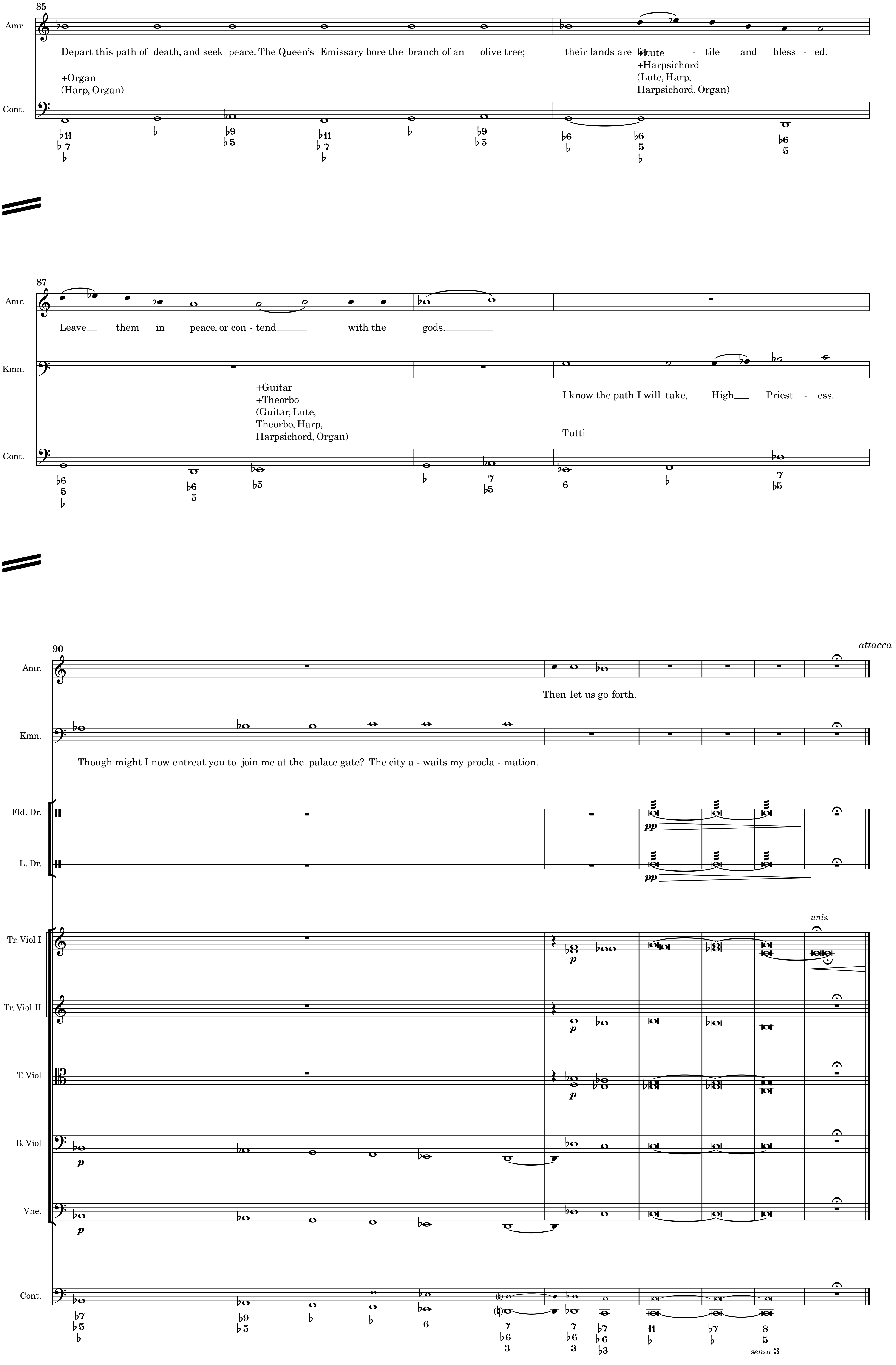

55
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
child-ren.
She could not bear
it;
She turned her hand a-gainst them,
f
mp
mf
3


59
Amr.
and they were swept a - way. They are for - got - - - - - - - ten.
They are for - got - -
S. 1
and they were swept a - way. They are for - got - - - - - - - ten.
S. 2
and they were swept a - way. They are for - got - - - - - - - ten.
A.
and they were swept a - way. They are for - got - - - - - - - ten.
T.
and they were swept a - way. They are for - got - - - - - - - ten.
B. 1
and they were swept a - way. They are for - got - - - - - - - ten.
B. 2
and they were swept a - way. They are for - got - - - - - - - ten.
f
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
ff
Tutti
Cont.


64
Amr.
- - - - ten.
They are for - got - - - - - - - - ten.
S. 1
They are for - got - ten.
They are for -
S. 2
They are for - got - ten.
They are for -
A.
They are for - got - ten,
for - -
T.
They are for - got - ten,
for - -
B. 1
They are for - got - ten,
for
B. 2
They are for - got - ten,
for
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭11 ♭9 ♭7 ♭5 ♭
♭9 ♭7 ♭5 ♭
7 ♭5 ♭2 ♭9 ♭
♭7 ♭5 ♭
♭6 ♭

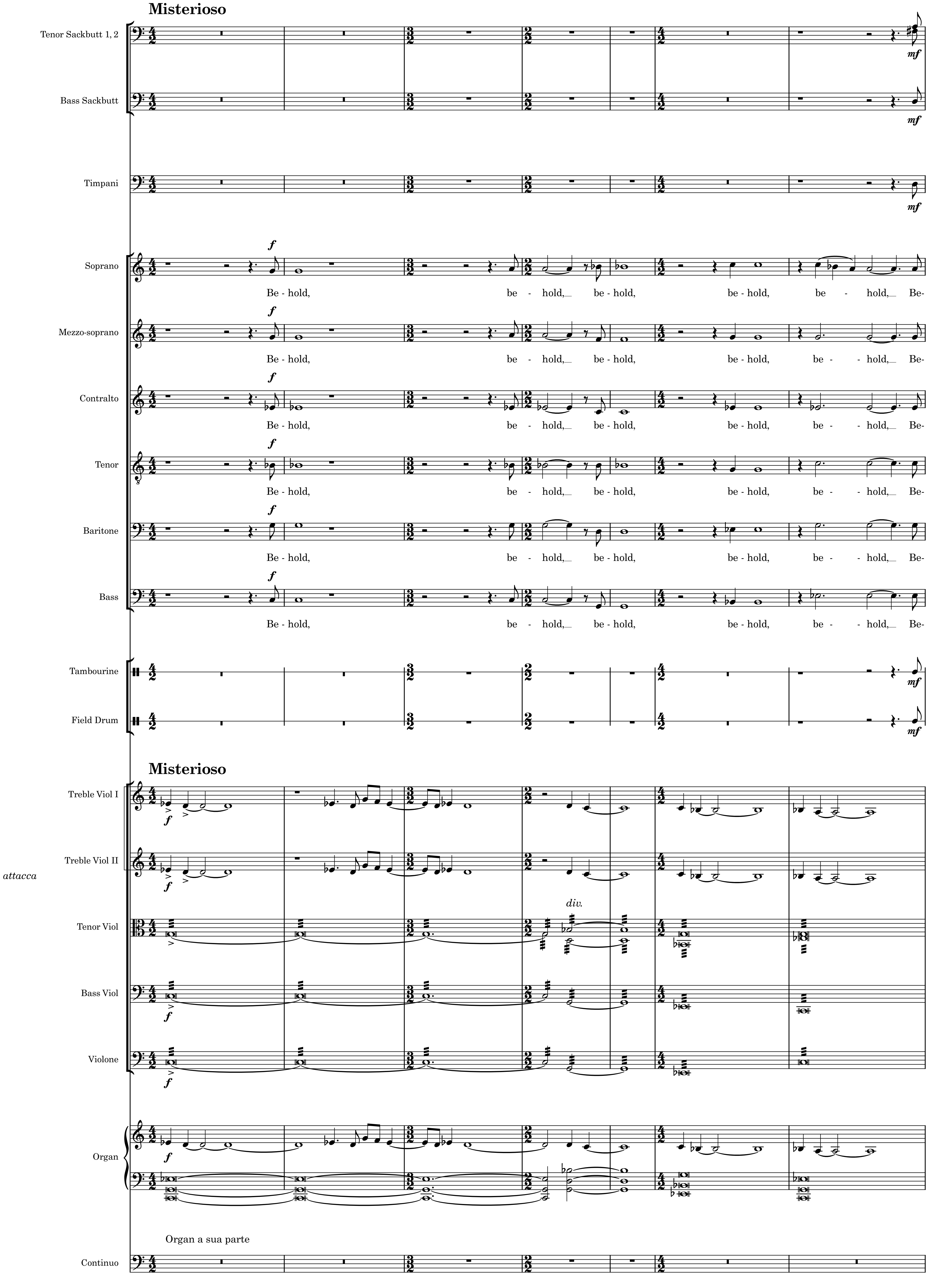

69
rit.
Cor. 1, 2
mf
Amr.
They are for - got - - - - - - ten.
S. 1
- got - - - - - - ten.
They are for - got - - ten.
S. 2
- got - - - - - - ten.
They are for - got - - - - ten.
A.
- got - - - - - - ten.
They are for - got - - - - ten.
T.
- got - - - - - - ten.
They are for - got - - - - ten.
B. 1
got - - - - - - ten.
They are for - got - ten.
B. 2
got - - - - - - ten.
They are for - got - ten.
rit.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭5 ♭4 ♭3
♭7 ♭5 ♭
♭7 ♭5 ♭
♮13 ♭5 ♭
♭7 ♭5 ♭
♮13 ♭7 ♭5 ♭
♭5 ♭4 3

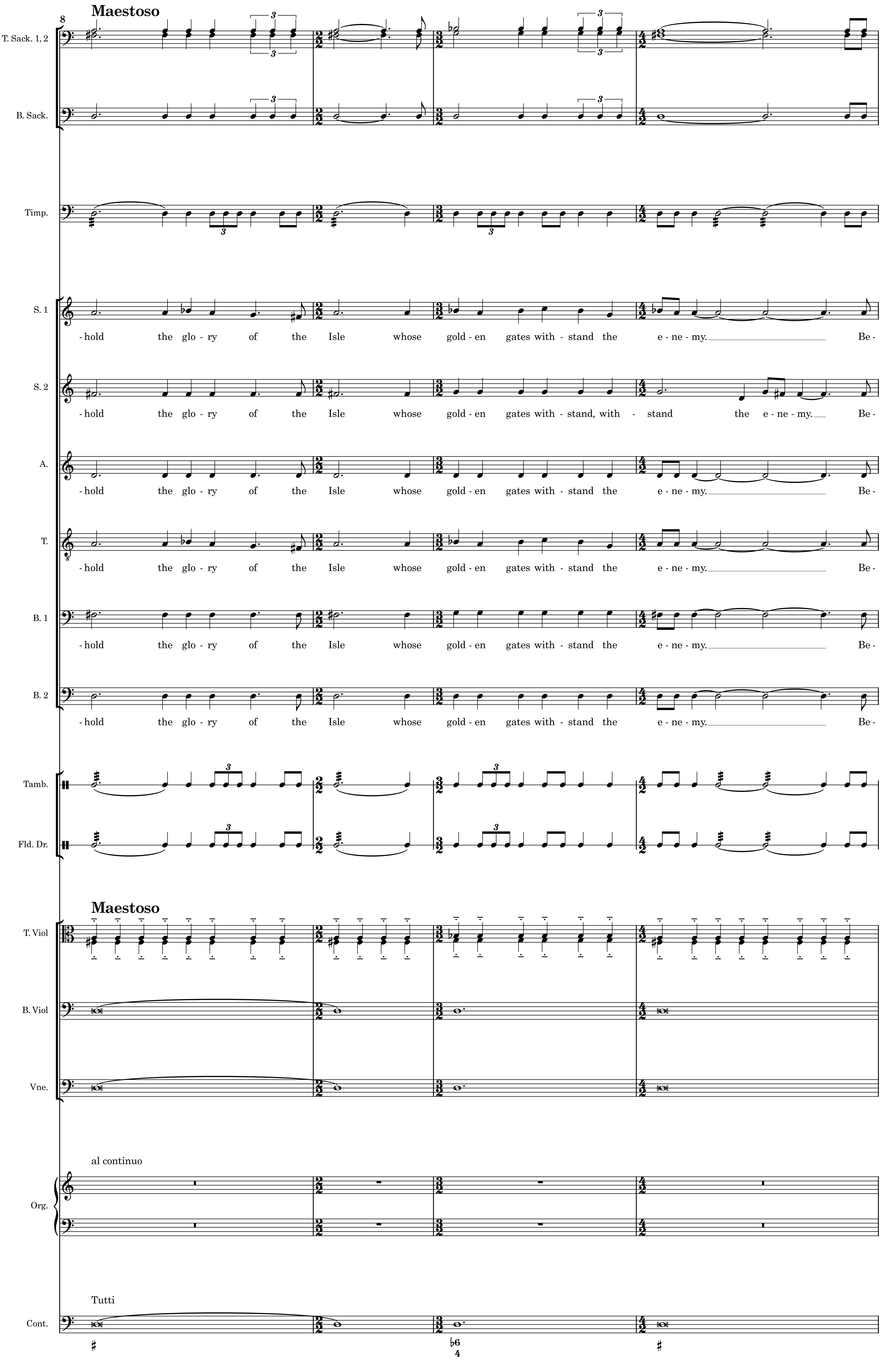

a tempo
74
Cor. 1, 2
T. Sack. 1, 2
div.
mp
B. Sack.
mp
Fld. Dr.
mp
mf
L. Dr.
mp
mf
a tempo
div.
Tr. Viol I
Tr. Viol II
T. Viol
div.
B. Viol
Vne.
Cont.
Falsobordone, colla voce
81
Amr.
This is our ve - ry path Kemen. If you repent not your wickedness, Death will find us all.
Solo Harp
Cont.
83
Cor. 1, 2
p
T. Sack. 1, 2
p
B. Sack.
p
Amr.
We might. Humble yourself before the Mo - ther and the Fa - ther.
Kmn.
These are troub - ling vi - sions. Might we not escape de - struc - tion?
Cont.

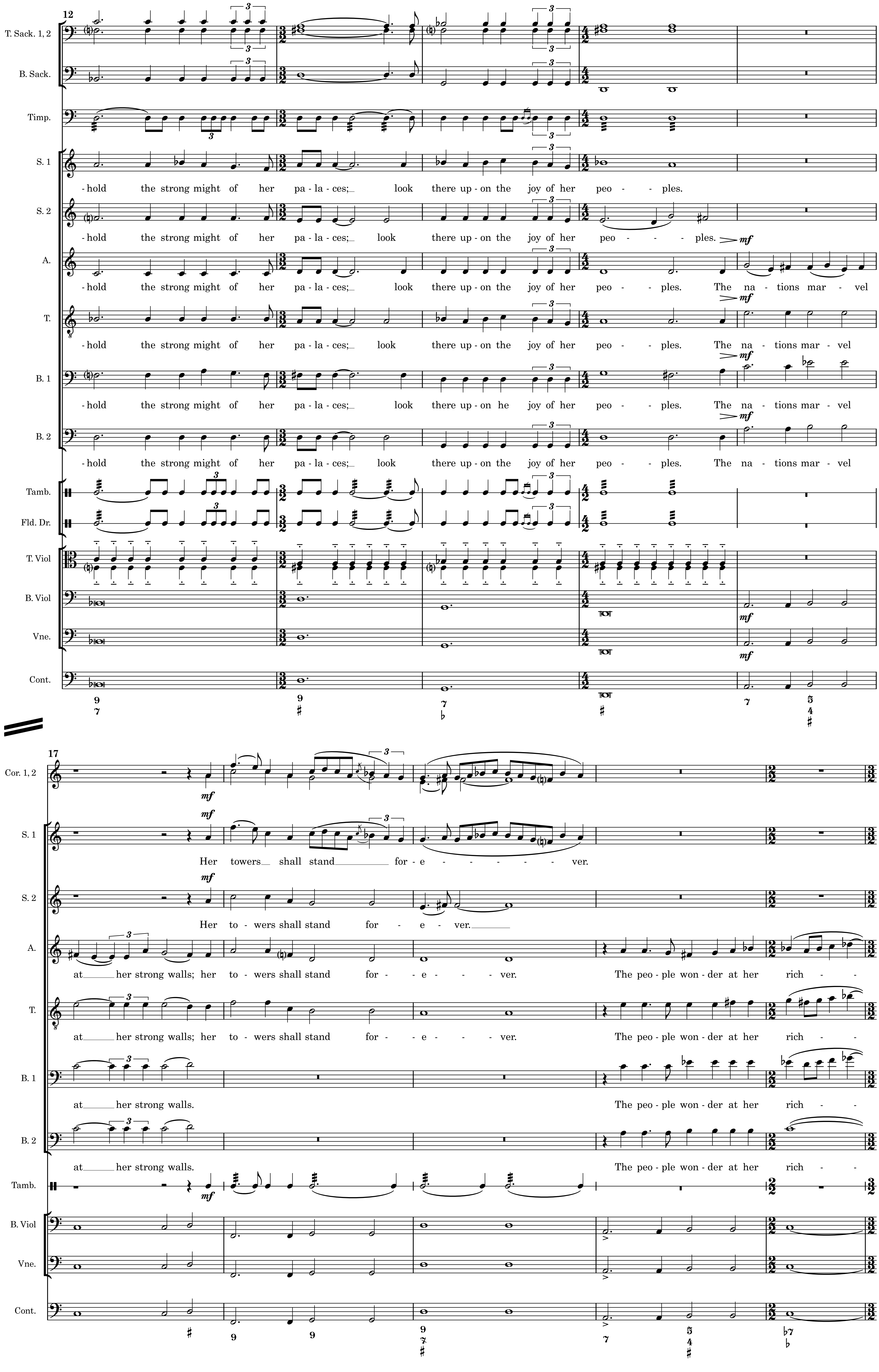

85
Amr.
Depart this path of death, and seek peace. The Queen's Emissary bore the branch of an olive tree;
their lands are fer - tile and bless - ed.
+Organ
(Harp, Organ)
+Lute
+Harpsichord
(Lute, Harp, Harpsichord, Organ)
Cont.
87
Amr.
Leave them in peace, or con - tend with the gods.
Kmn.
+Guitar
+Theorbo
(Guitar, Lute, Theorbo, Harp, Harpsichord, Organ)
I know the path I will take, High Priest - ess.
Tutti
Cont.
90
attacca
Amr.
Then let us go forth.
Kmn.
Though might I now entreat you to join me at the palace gate? The city a - waits my procla - mation.
Fld. Dr.
L. Dr.
pp
Tr. Viol I
unis.
Tr. Viol II
T. Viol
B. Viol
Vne.
p
Cont.
senza 3

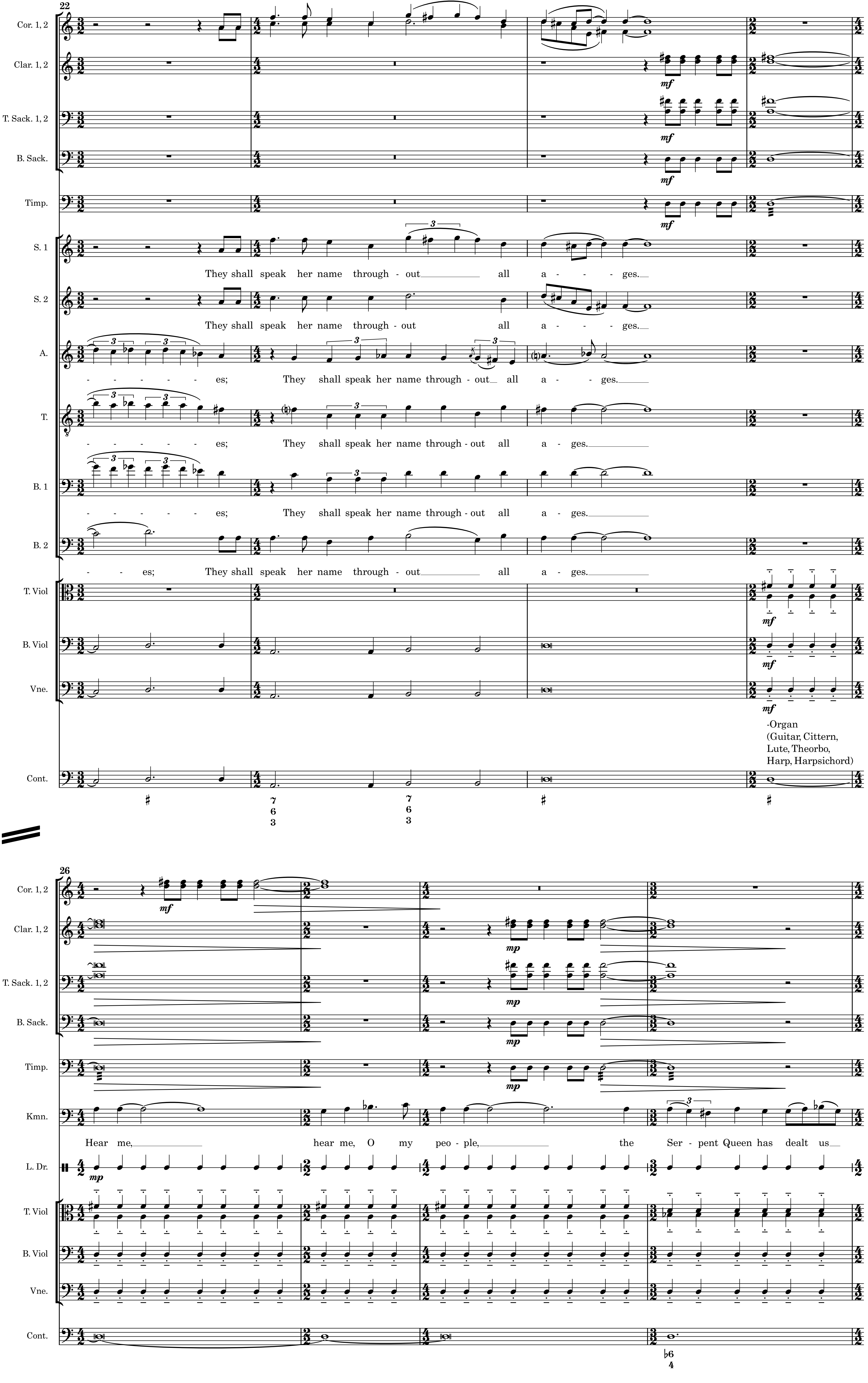
Scene VII

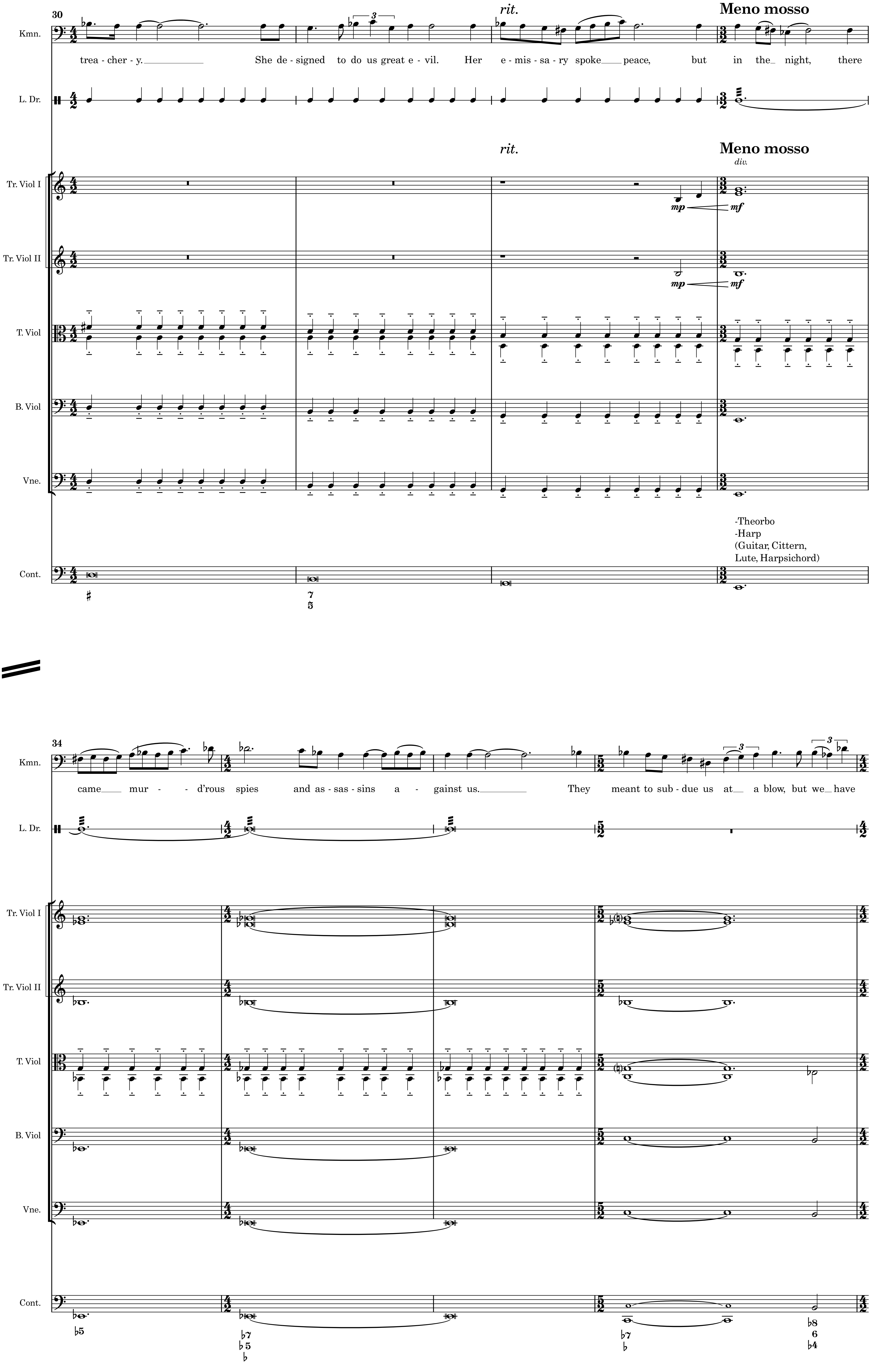
The crowds gather at the palace gates.

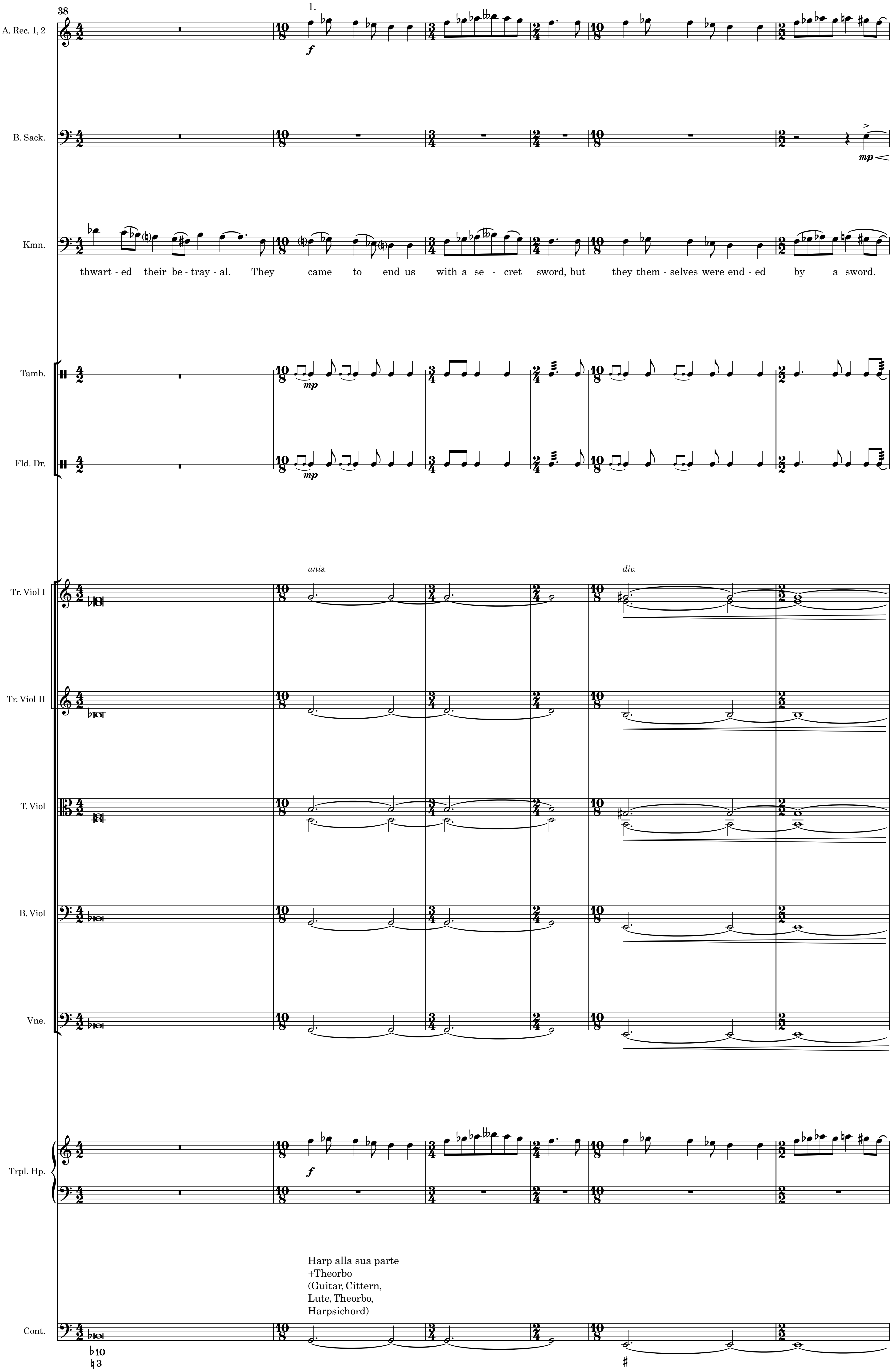

Misterioso
Tenor Sackbutt 1, 2
mf
Bass Sackbutt
mf
Timpani
mf
Soprano
f
Be - hold, be - hold, be - hold, be - hold, be - hold, Be-
Mezzo-soprano
f
Be - hold, be - hold, be - hold, be - hold, be - hold, Be-
Contralto
f
Be - hold, be - hold, be - hold, be - hold, be - hold, Be-
Tenor
f
Be - hold, be - hold, be - hold, be - hold, be - hold, Be-
Baritone
f
Be - hold, be - hold, be - hold, be - hold, be - hold, Be-
Bass
f
Be - hold, be - hold, be - hold, be - hold, be - hold, Be-
Tambourine
mf
Field Drum
mf
Misterioso
Treble Viol I
f
Treble Viol II
f
attacca
Tenor Viol
div.
Bass Viol
f
Violone
f
Organ
f
Organ a sua parte
Continuo


8
Maestoso
T. Sack. 1, 2
B. Sack.
Timp.
S. 1
-hold the glo-ry of the Isle whose gold-en gates with-stand the e-ne-my. Be-
S. 2
-hold the glo-ry of the Isle whose gold-en gates with-stand, with-stand the e-ne-my. Be-
A.
-hold the glo-ry of the Isle whose gold-en gates with-stand the e-ne-my. Be-
T.
-hold the glo-ry of the Isle whose gold-en gates with-stand the e-ne-my. Be-
B. 1
-hold the glo-ry of the Isle whose gold-en gates with-stand the e-ne-my. Be-
B. 2
-hold the glo-ry of the Isle whose gold-en gates with-stand the e-ne-my. Be-
Tamb.
Fld. Dr.
Maestoso
T. Viol
B. Viol
Vne.
al continuo
Org.
Tutti
Cont.
♯
♭6
4
♯

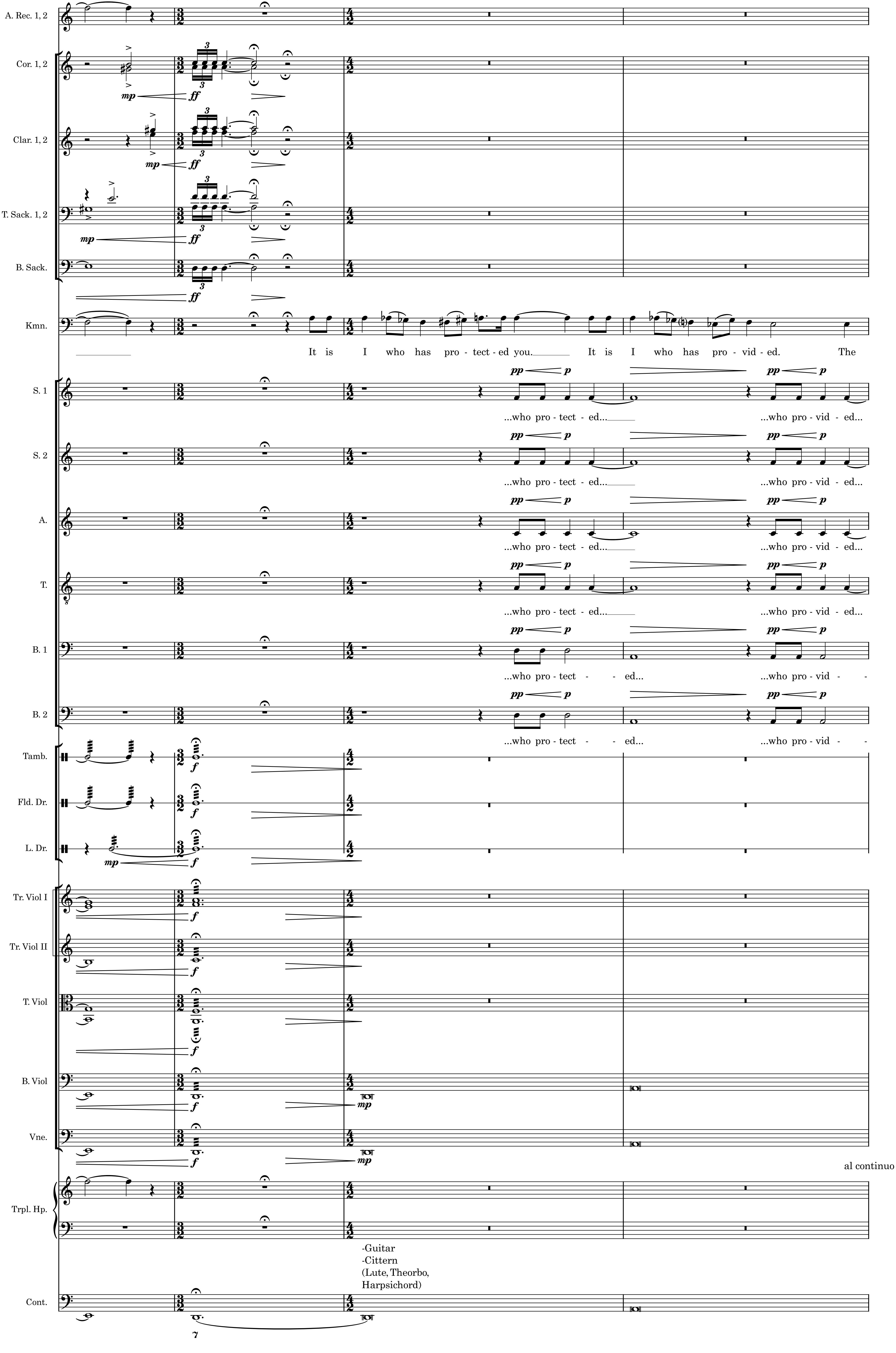

12
T. Sack. 1, 2
B. Sack.
Timp.
S. 1
-hold the strong might of her pa - la - ces; look there up - on the joy of her peo - - ples.
S. 2
-hold the strong might of her pa - la - ces; look there up - on the joy of her peo - - - ples.
A.
-hold the strong might of her pa - la - ces; look there up - on the joy of her peo - - ples. The na - tions mar - vel
T.
-hold the strong might of her pa - la - ces; look there up - on the joy of her peo - - ples. The na - tions mar - vel
B. 1
-hold the strong might of her pa - la - ces; look there up - on he joy of her peo - - ples. The na - tions mar - vel
B. 2
-hold the strong might of her pa - la - ces; look there up - on the joy of her peo - - ples. The na - tions mar - vel
mf
Tamb.
Fld. Dr.
T. Viol
B. Viol
Vne.
Cont.
17
Cor. 1, 2
S. 1
Her towers shall stand for - e - - - - - - ver.
S. 2
Her to - wers shall stand for - e - ver.
A.
at her strong walls; her to - wers shall stand for - - e - - - ver. The peo - ple won - der at her rich - -
T.
at her strong walls; her to - wers shall stand for - - e - - - ver. The peo - ple won - der at her rich - -
B. 1
at her strong walls. The peo - ple won - der at her rich - -
B. 2
at her strong walls. The peo - ple won - der at her rich - -
Tamb.
B. Viol
Vne.
Cont.

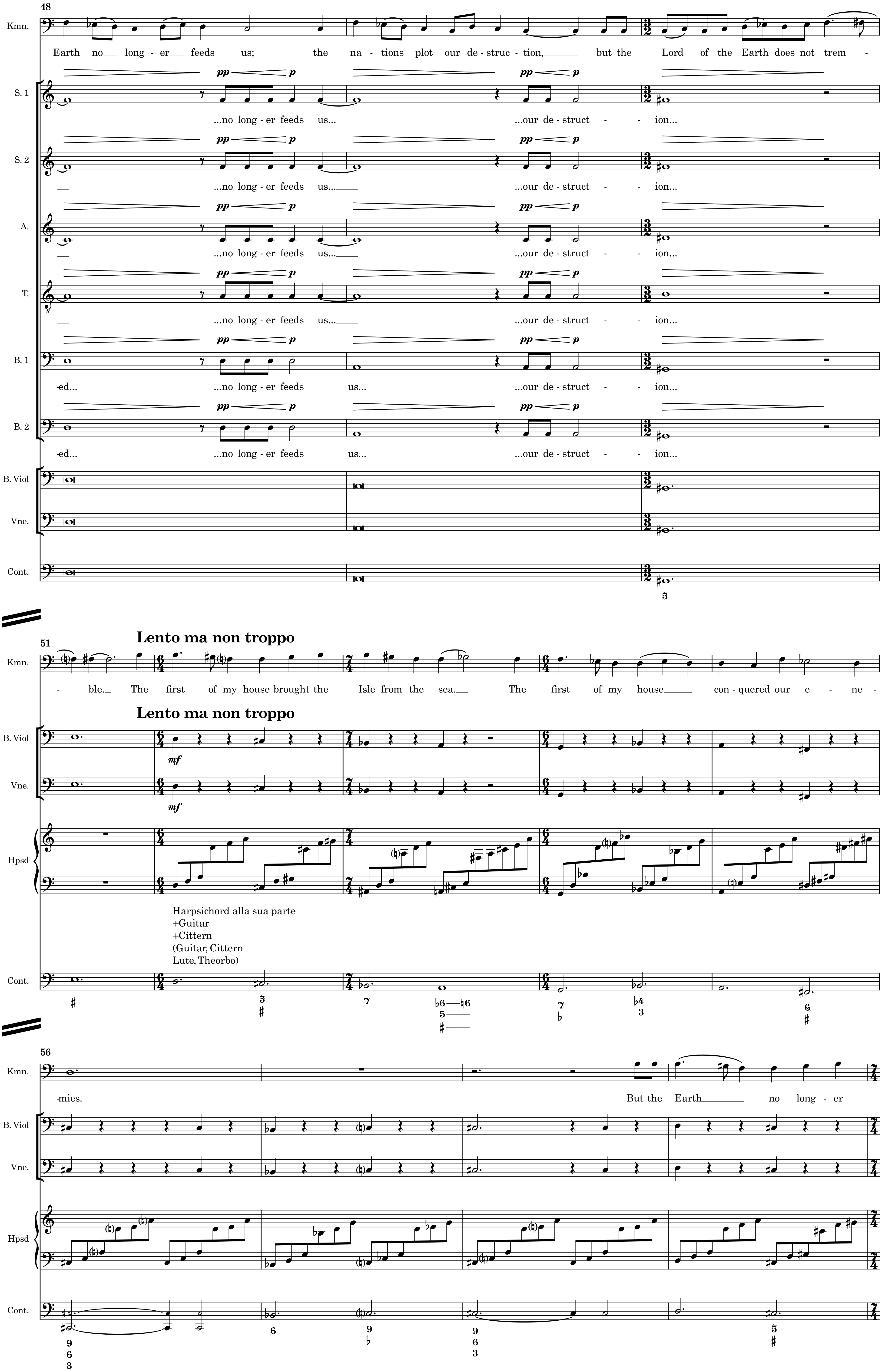

22
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
S. 1
S. 2
A.
T.
B. 1
B. 2
T. Viol
B. Viol
Vne.
Cont.
mf
They shall speak her name through - out all a - - - ges.
They shall speak her name through - out all a - - - ges.
- - - - - - es; They shall speak her name through - out all a - - ges.
- - - - - - es; They shall speak her name through - out all a - ges.
- - - - - - es; They shall speak her name through - out all a - ges.
- - es; They shall speak her name through - out all a - ges.
-Organ
(Guitar, Cittern,
Lute, Theorbo,
Harp, Harpsichord)
♯ 7 6 3 7 6 3 ♯ ♯
26
Kmn.
L. Dr.
mp
Hear me, hear me, O my peo - ple, the Ser - pent Queen has dealt us
♭6 4

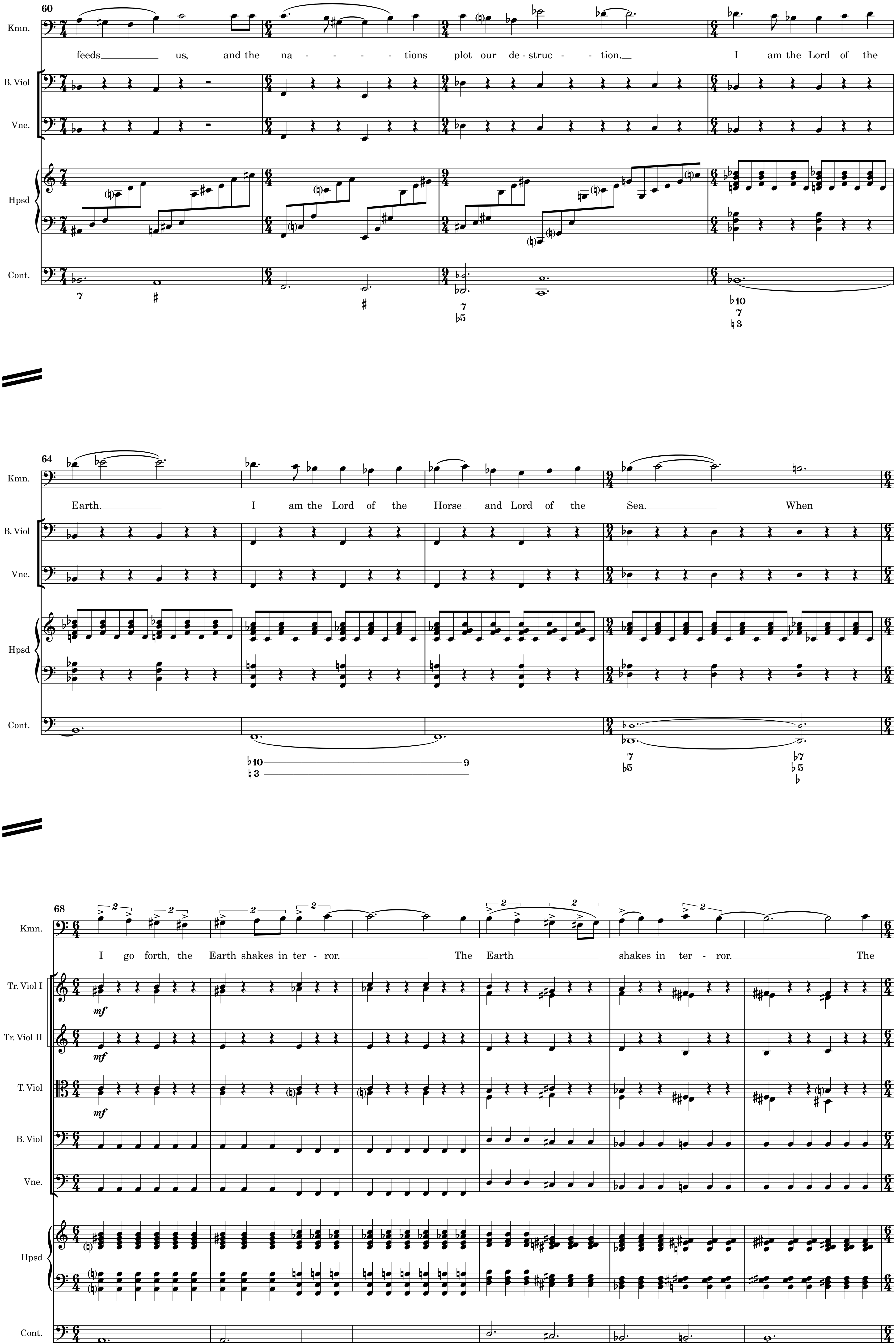

30
Kmn.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
treachery. She designed to do us great evil. Her emissary spoke peace, but in the night, there
rit.
Meno mosso
div.
mp
mf
-Theorbo
-Harp
(Guitar, Cittern,
Lute, Harpsichord)
♯
7
5
34
came murd'rous spies and as-sas-sins a-gainst us. They meant to sub-due us at a blow, but we have
♭5
♭7
♭5
♭
♭7
♭
♭8
6
♭4

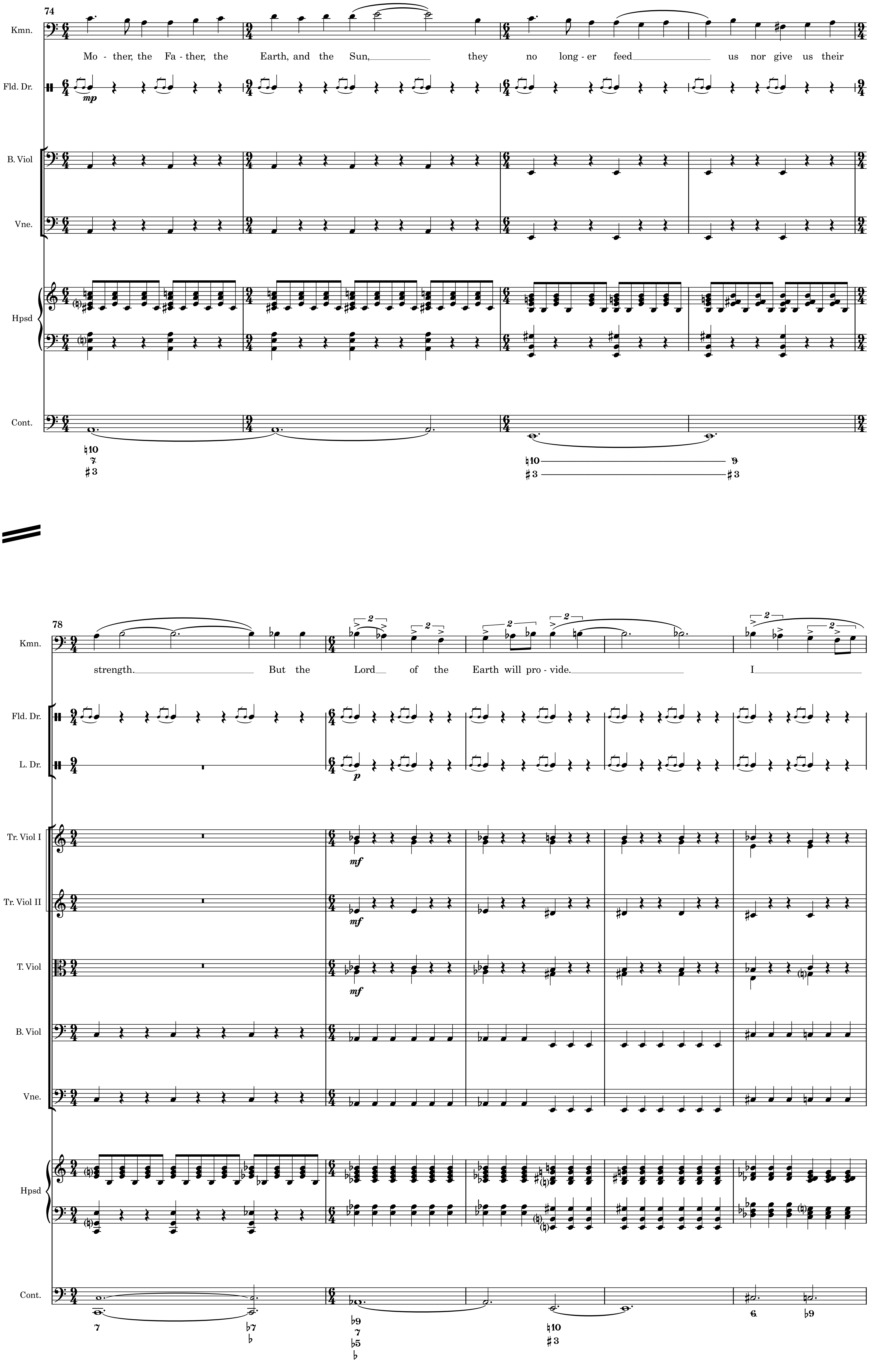

38
1.
A. Rec. 1, 2
B. Sack.
Kmn.
thwart - ed__ their be - tray - al.__ They came to__ end us with a se - cret sword, but they them - selves were end - ed by___ a sword.__
Tamb.
Fld. Dr.
unis.
div.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
f
mp
Harp alla sua parte
+Theorbo
(Guitar, Cittern,
Lute, Theorbo,
Harpsichord)
Cont.
♭10
♮3
♯

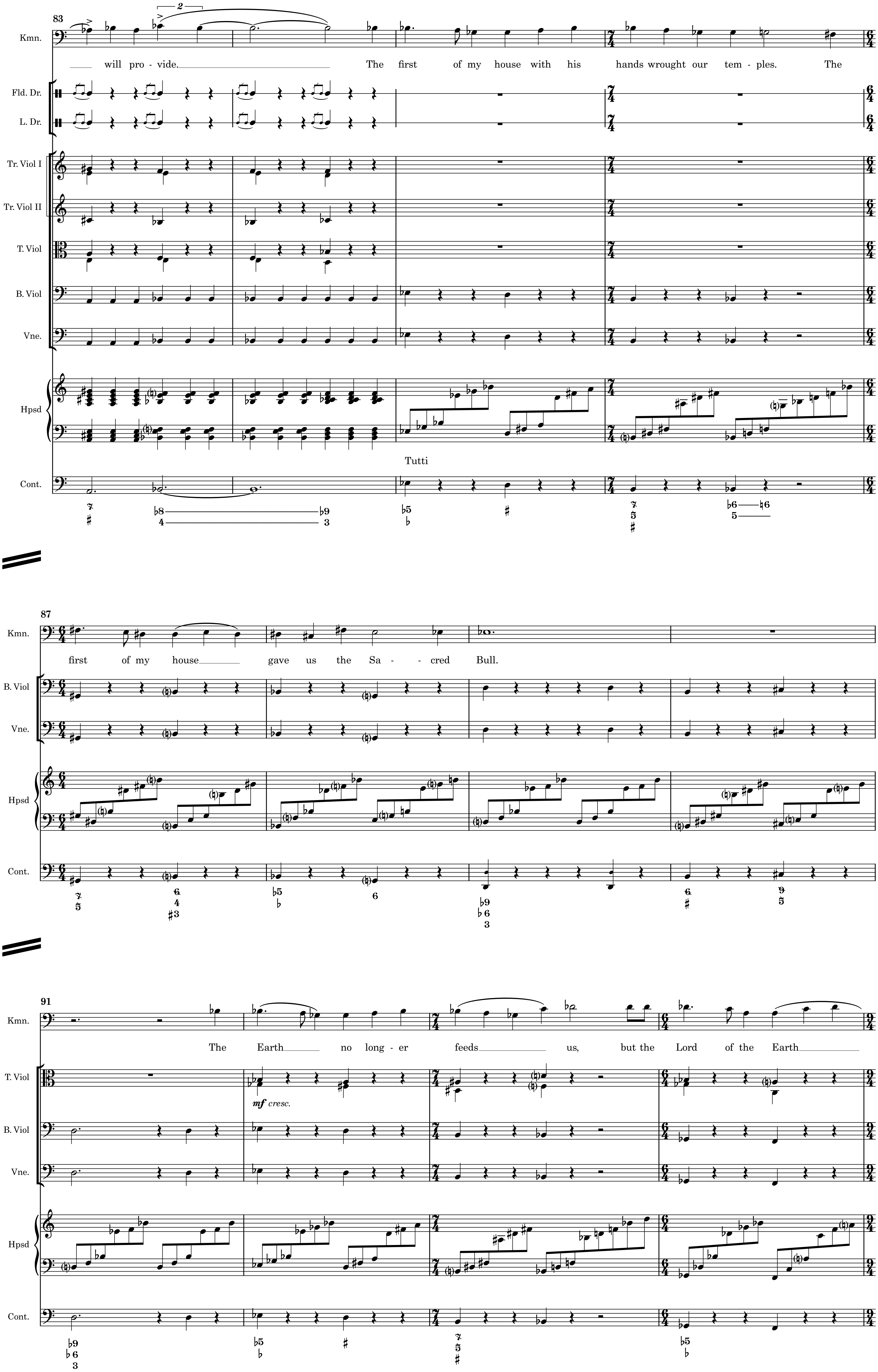
The head of the emissary is presented to the crowd.
They cheer with terrific fervor.


44
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Kmn.
It is I who has pro - tect - ed you. It is I who has pro - vid - ed. The
S. 1
...who pro - tect - ed... ...who pro - vid - ed...
S. 2
...who pro - tect - ed... ...who pro - vid - ed...
A.
...who pro - tect - ed... ...who pro - vid - ed...
T.
...who pro - tect - ed... ...who pro - vid - ed...
B. 1
...who pro - tect - ed... ...who pro - vid -
B. 2
...who pro - tect - ed... ...who pro - vid -
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
al continuo
Trpl. Hp.
-Guitar
-Cittern
(Lute, Theorbo,
Harpsichord)
Cont.

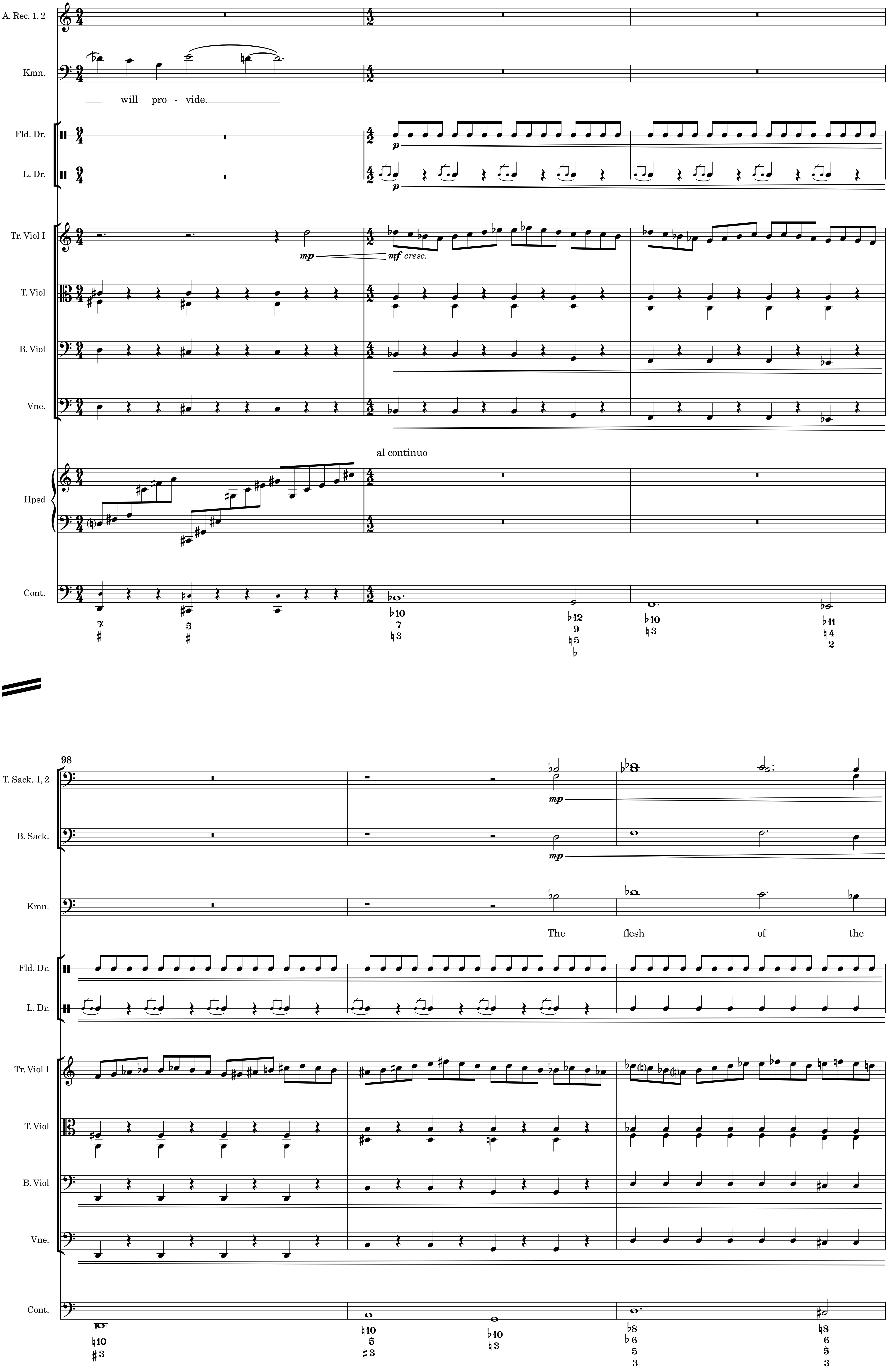

48
Kmn.
Earth no long - er feeds us; the na - tions plot our de - struc - tion, but the Lord of the Earth does not trem -
S. 1
pp p
...no long - er feeds us... ...our de - struct - ion...
S. 2
...no long - er feeds us... ...our de - struct - ion...
A.
...no long - er feeds us... ...our de - struct - ion...
T.
...no long - er feeds us... ...our de - struct - ion...
B. 1
-ed... ...no long - er feeds us... ...our de - struct - ion...
B. 2
-ed... ...no long - er feeds us... ...our de - struct - ion...
B. Viol
Vne.
Cont.
5
51
Lento ma non troppo
Kmn.
- ble. The first of my house brought the Isle from the sea. The first of my house con - quered our e - ne -
Lento ma non troppo
B. Viol
mf
Vne.
mf
Hpsd
Harpsichord alla sua parte
+Guitar
+Cittern
(Guitar, Cittern
Lute, Theorbo)
Cont.
♯ 5 ♯ 7 ♭6 ♮6 5 ♯ 7 ♭ ♭4 3 6 ♯
56
Kmn.
-mies. But the Earth no long - er
B. Viol
Vne.
Hpsd
Cont.
9 6 3 6 9 ♭ 9 6 3 5 ♯

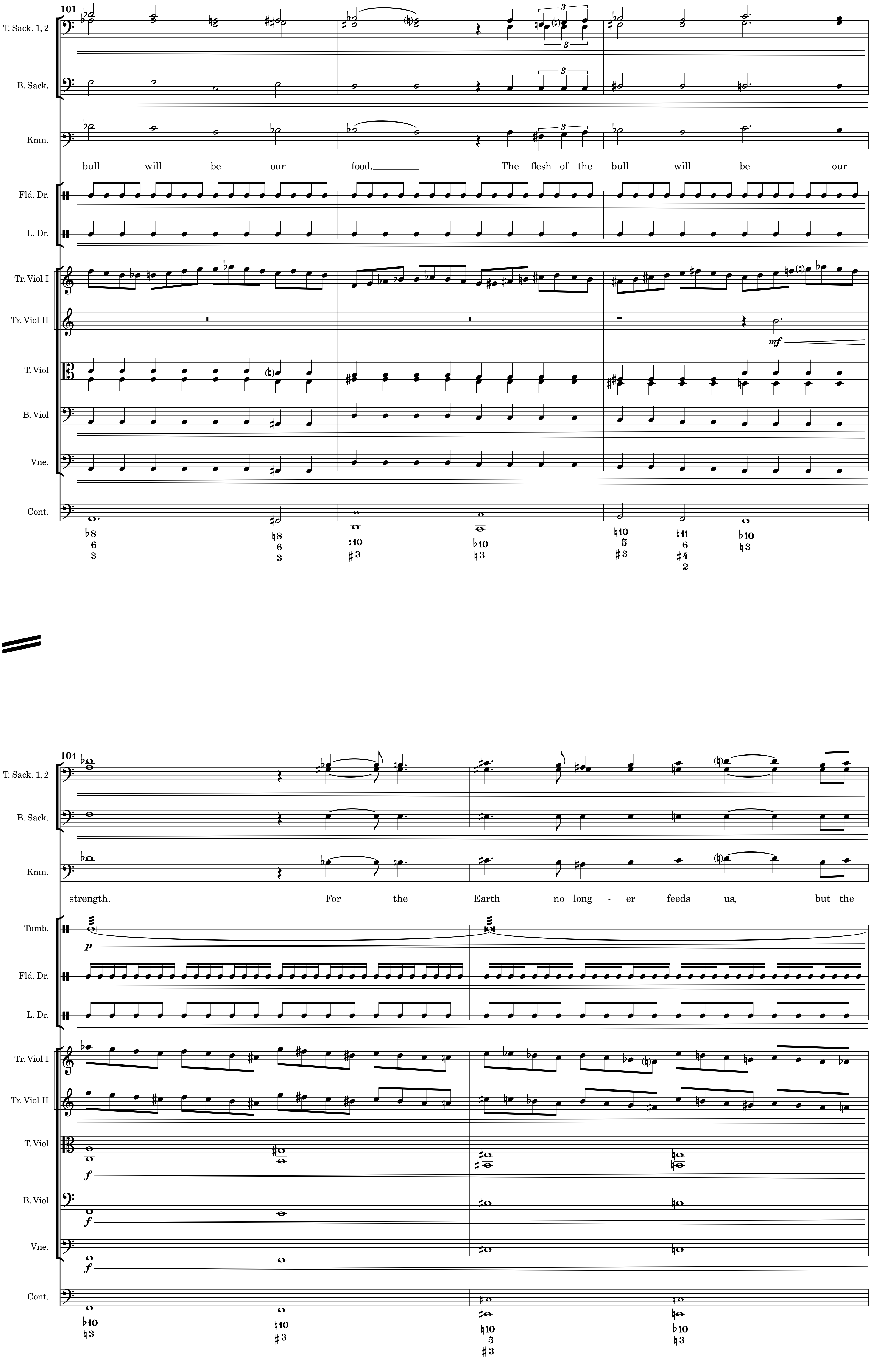

60
Kmn.
feeds us, and the na - - - - tions plot our de - struc - - tion.
I am the Lord of the
B. Viol
Vne.
Hpsd
Cont.
7
♯
♯
7
♭5
♭10
7
♮3
64
Earth.
I am the Lord of the Horse and Lord of the Sea.
When
♭10
♮3
9
7
♭5
♭7
♭5
♭
68
I go forth, the Earth shakes in ter - ror.
The Earth shakes in ter - ror.
The
Tr. Viol I
Tr. Viol II
T. Viol
mf
mf
mf
9
7
♭10
♮3
6
9
5
7
8
4
♭9
♯


74
Kmn.
Mo - ther, the Fa - ther, the Earth, and the Sun, they no long - er feed us nor give us their
Fld. Dr.
mp
B. Viol
Vne.
Hpsd
Cont.
♮10 7 ♯3
♮10 ♯3 9 ♯3
78
Kmn.
strength. But the Lord of the Earth will pro - vide. I
Fld. Dr.
L. Dr.
p
Tr. Viol I
Tr. Viol II
T. Viol
mf
B. Viol
Vne.
Hpsd
Cont.
7 ♭7 ♭
♭9 7 ♭5 ♭
♮10 ♯3
6 ♭9

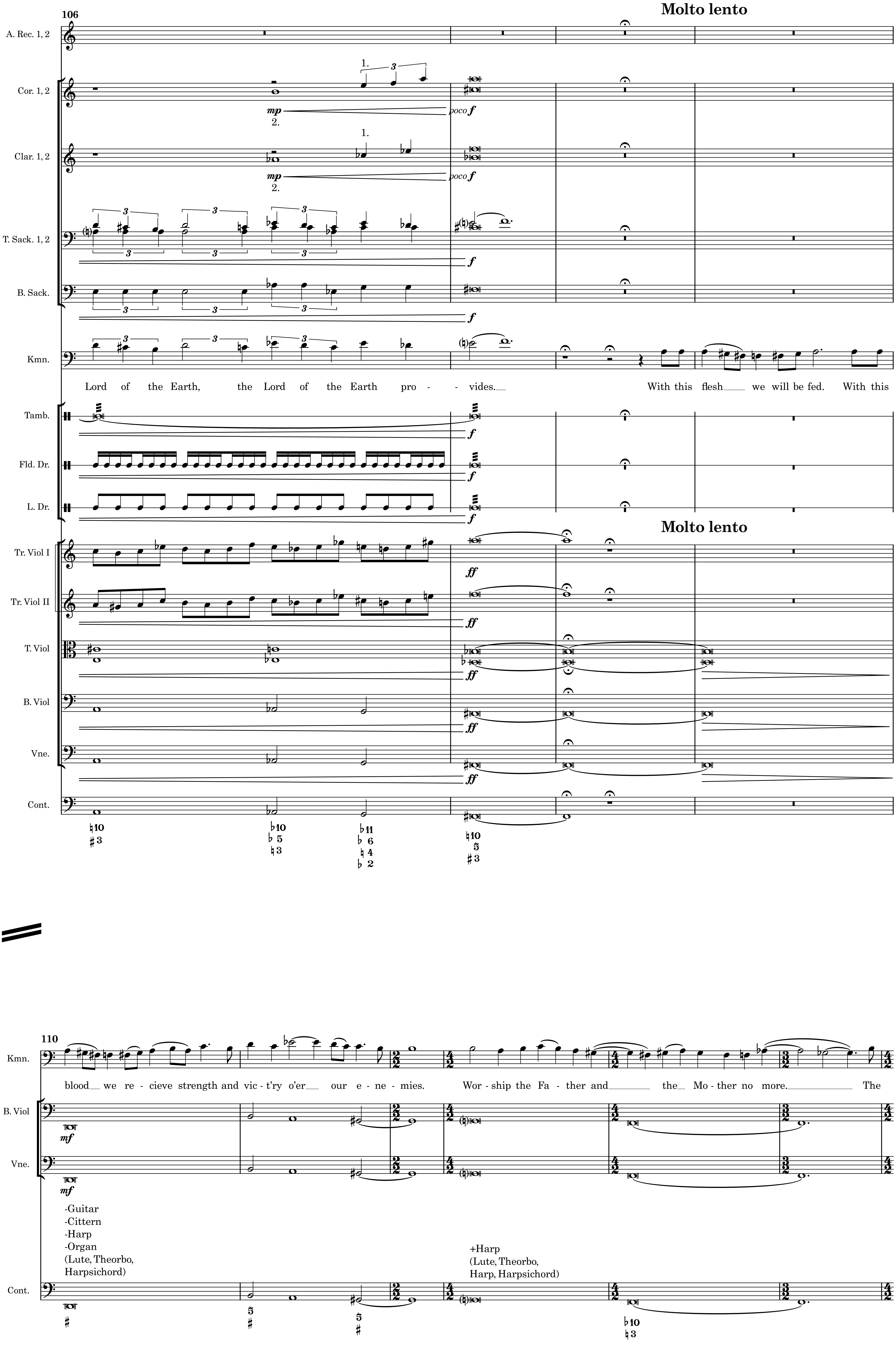

83
Kmn.
will pro - vide. The first of my house with his hands wrought our tem - ples. The
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Hpsd
Tutti
Cont.
87
first of my house gave us the Sa - cred Bull.
91
The Earth no long - er feeds us, but the Lord of the Earth
mf cresc.

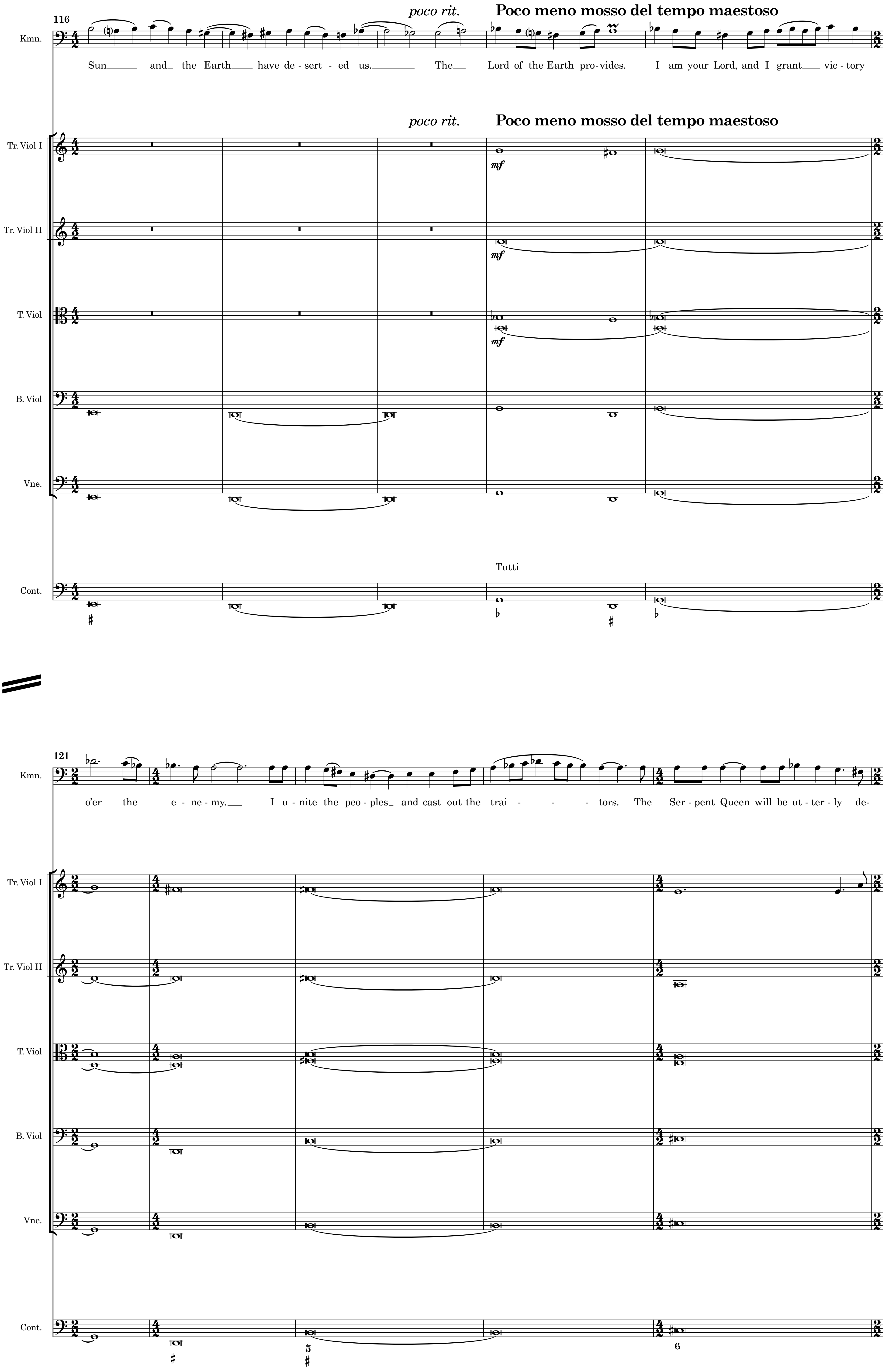
The Sacred Bull is led to the altar.

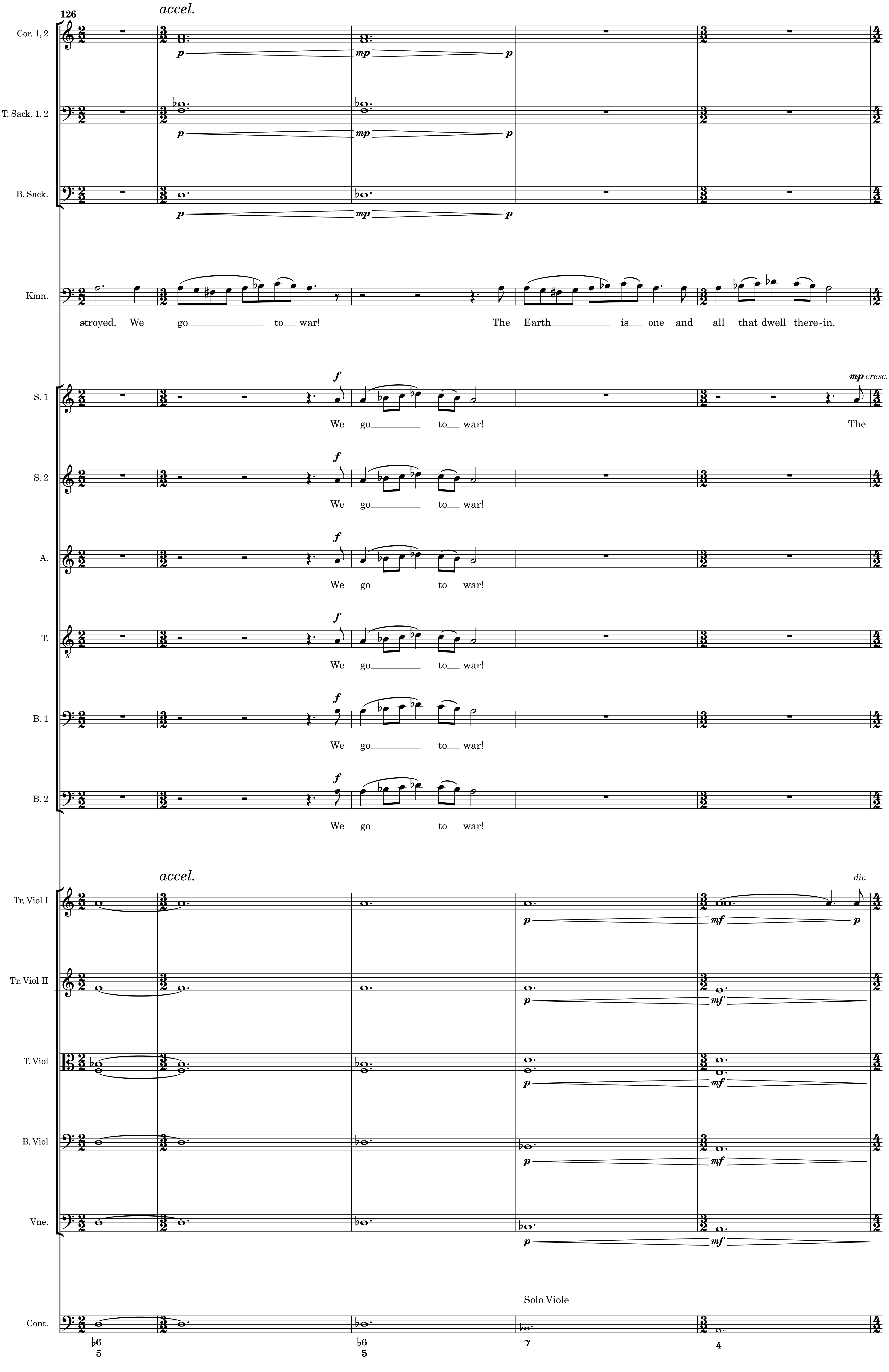

95
A. Rec. 1, 2
Kmn.
will pro - vide.
Fld. Dr.
L. Dr.
p
Tr. Viol I
mp
mf cresc.
T. Viol
B. Viol
Vne.
al continuo
Hpsd
Cont.
98
T. Sack. 1, 2
B. Sack.
mp
Kmn.
The flesh of the
Fld. Dr.
L. Dr.
Tr. Viol I
T. Viol
B. Viol
Vne.
Cont.

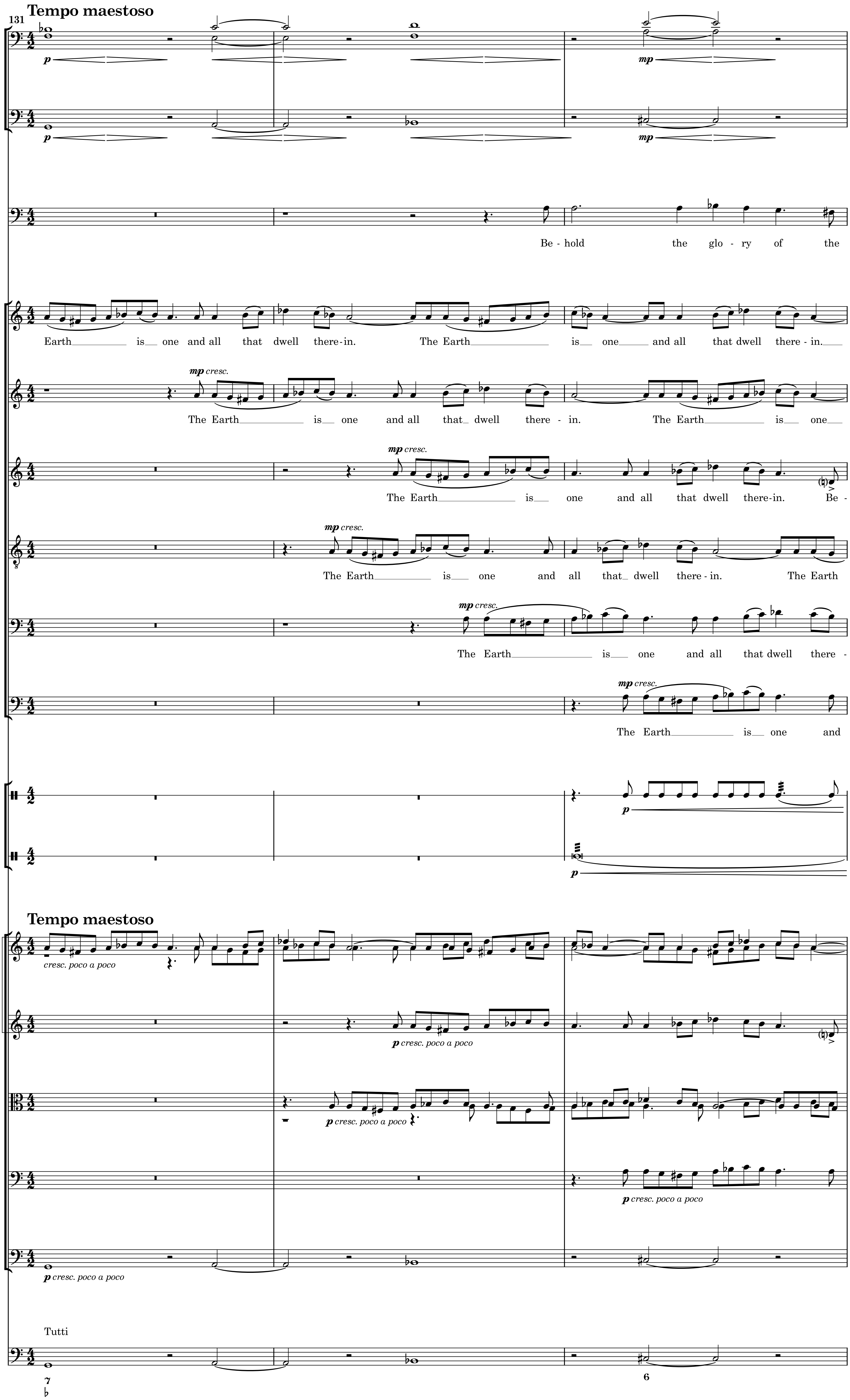

101
T. Sack. 1, 2
B. Sack.
Kmn.
bull will be our food. The flesh of the bull will be our
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
mf
T. Viol
B. Viol
Vne.
Cont.
104
T. Sack. 1, 2
B. Sack.
Kmn.
strength. For the Earth no long - er feeds us, but the
Tamb.
p
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
f
B. Viol
f
Vne.
f
Cont.

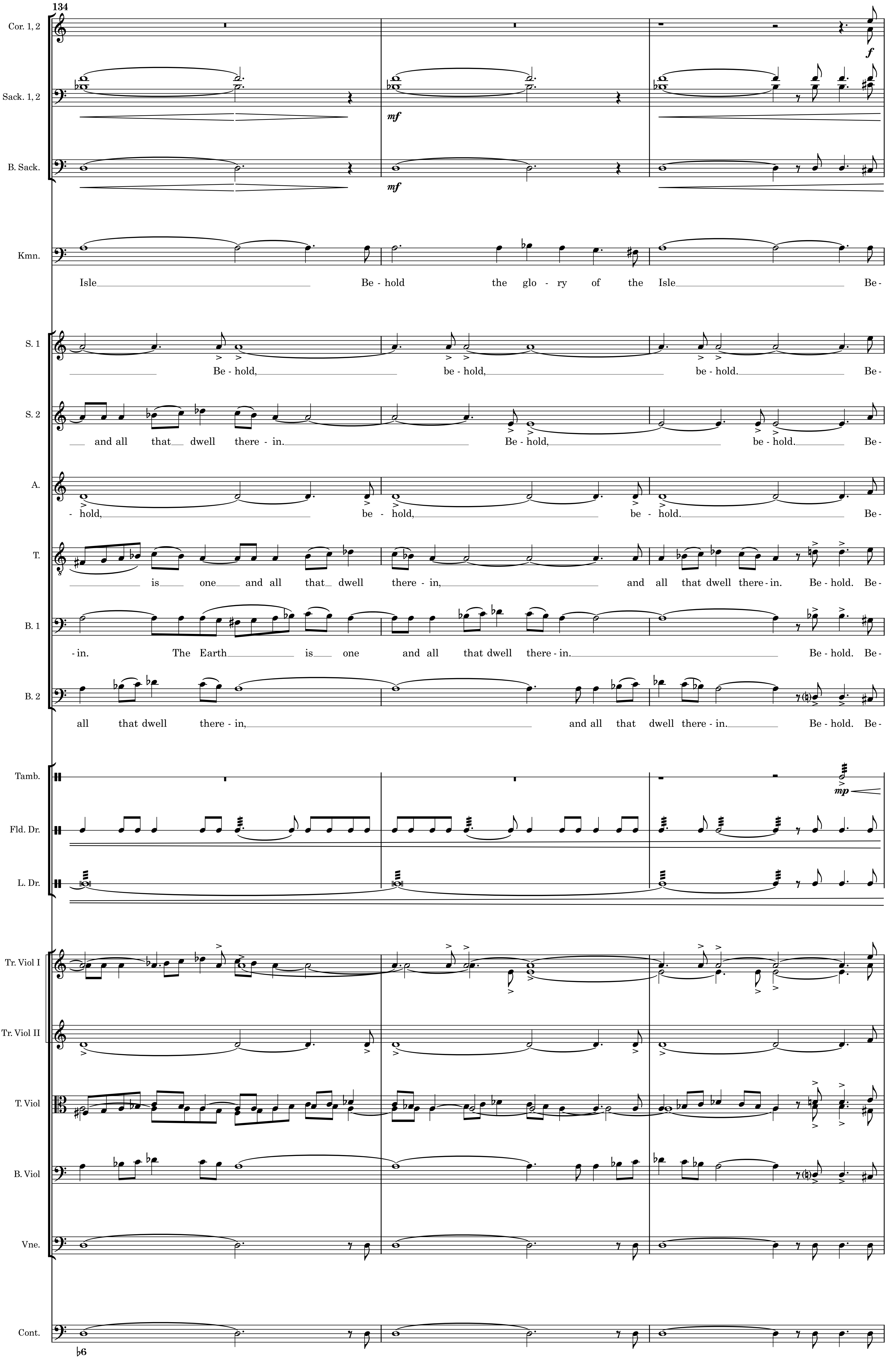
The bull is slaughtered.
The High King drinks his fill.

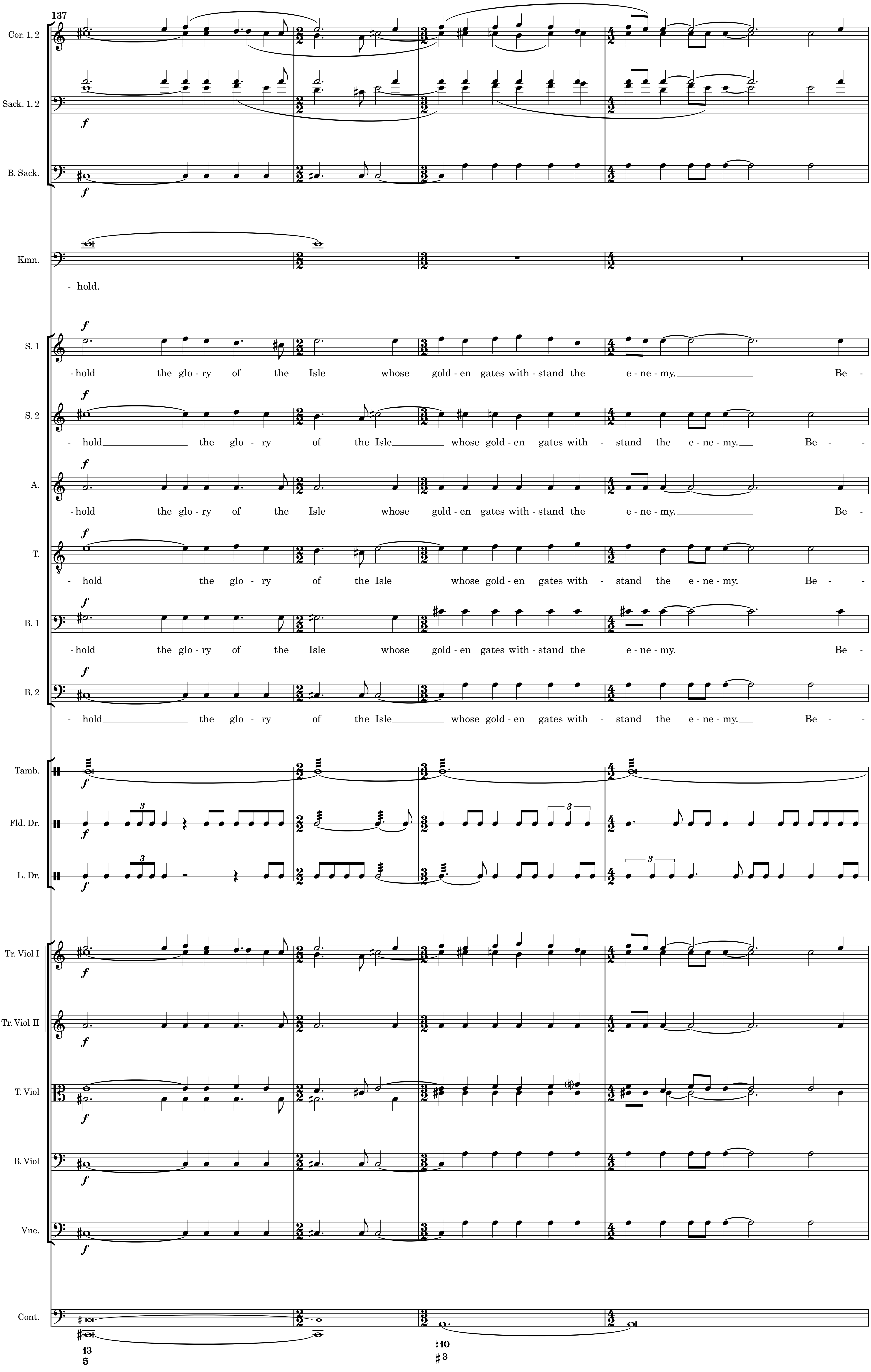

106
Molto lento
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Kmn.
Lord of the Earth, the Lord of the Earth pro - vides. With this flesh we will be fed. With this
Tamb.
Fld. Dr.
L. Dr.
Molto lento
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
110
Kmn.
blood we re - cieve strength and vic - t'ry o'er our e - ne - mies. Wor - ship the Fa - ther and the Mo - ther no more. The
B. Viol
Vne.
-Guitar
-Cittern
-Harp
-Organ
(Lute, Theorbo, Harpsichord)
+Harp
(Lute, Theorbo, Harp, Harpsichord)
Cont.

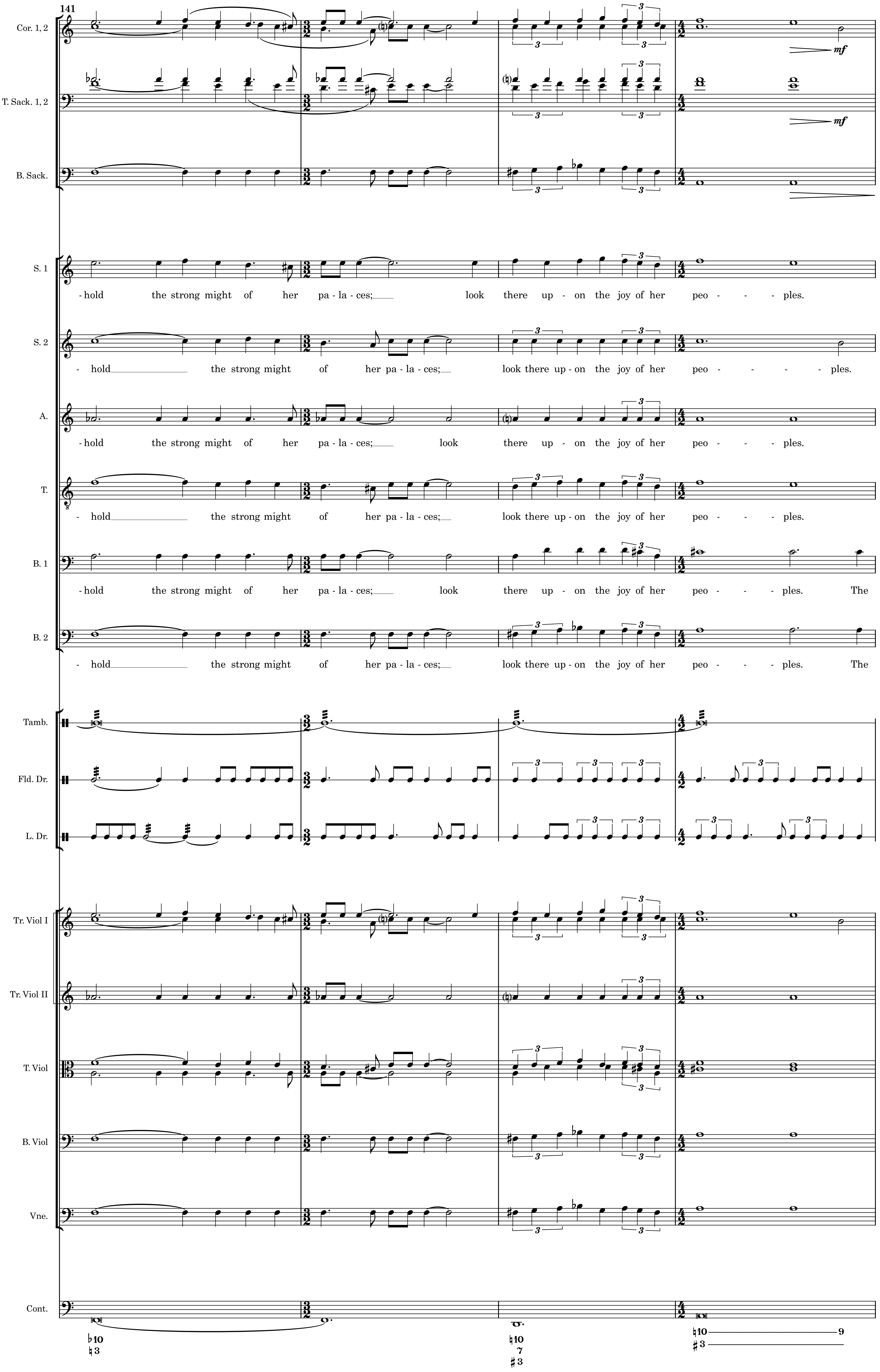

116
poco rit.
Poco meno mosso del tempo maestoso
Kmn.
Sun and the Earth have de-sert-ed us. The Lord of the Earth pro-vides. I am your Lord, and I grant vic-tory
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
mf
Tutti
121
o'er the e-ne-my. I u-nite the peo-ples and cast out the trai-tors. The Ser-pent Queen will be ut-ter-ly de-
5
6

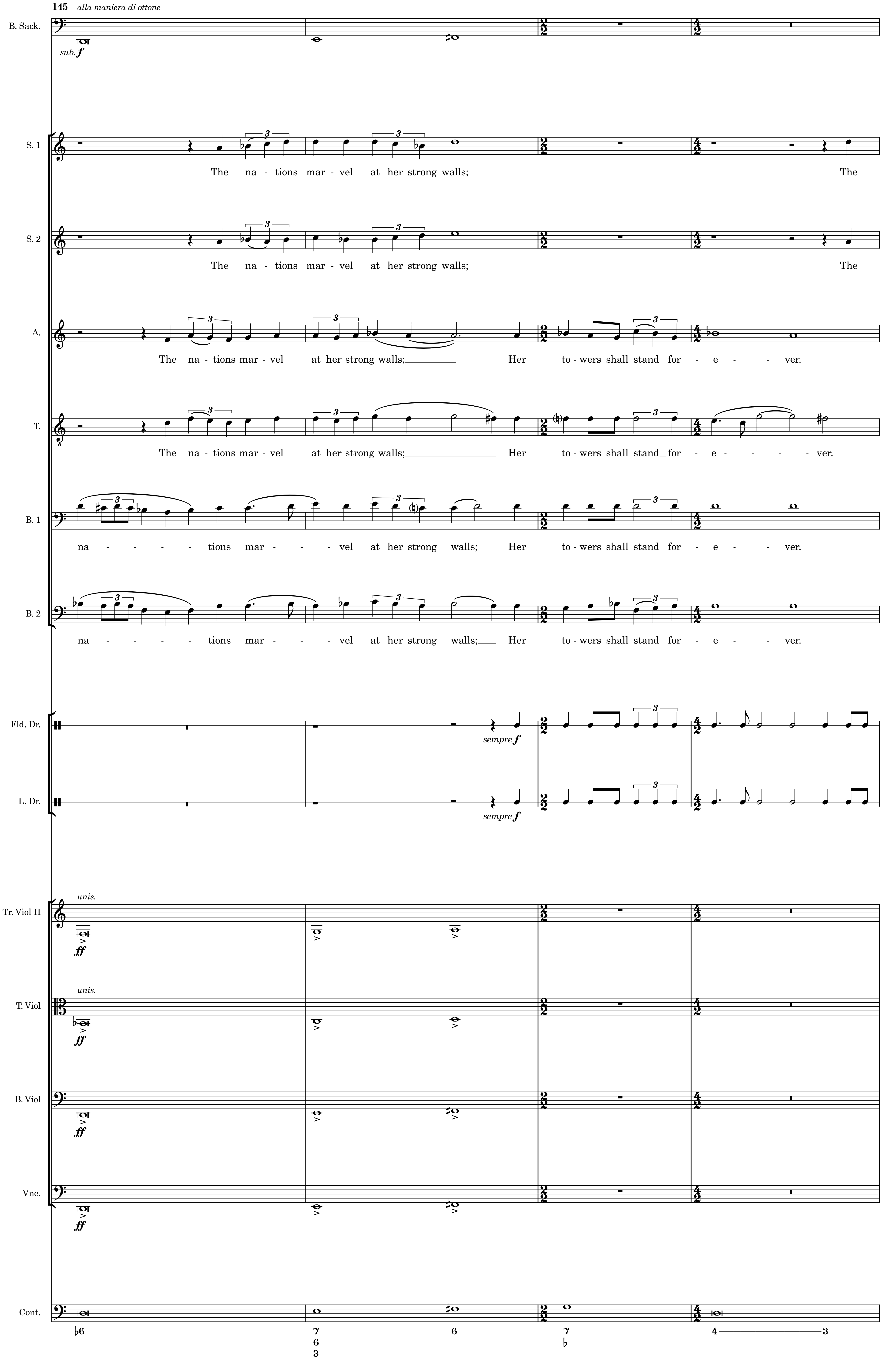

126
accel.
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
p
mp
p
Kmn.
stroyed. We go to war! The Earth is one and all that dwell there-in.
S. 1
S. 2
A.
T.
B. 1
B. 2
f
mp cresc.
We go to war!
The
accel.
div.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
p
mf
Solo Viole
Cont.
♭6 5
♭6 5
7
4

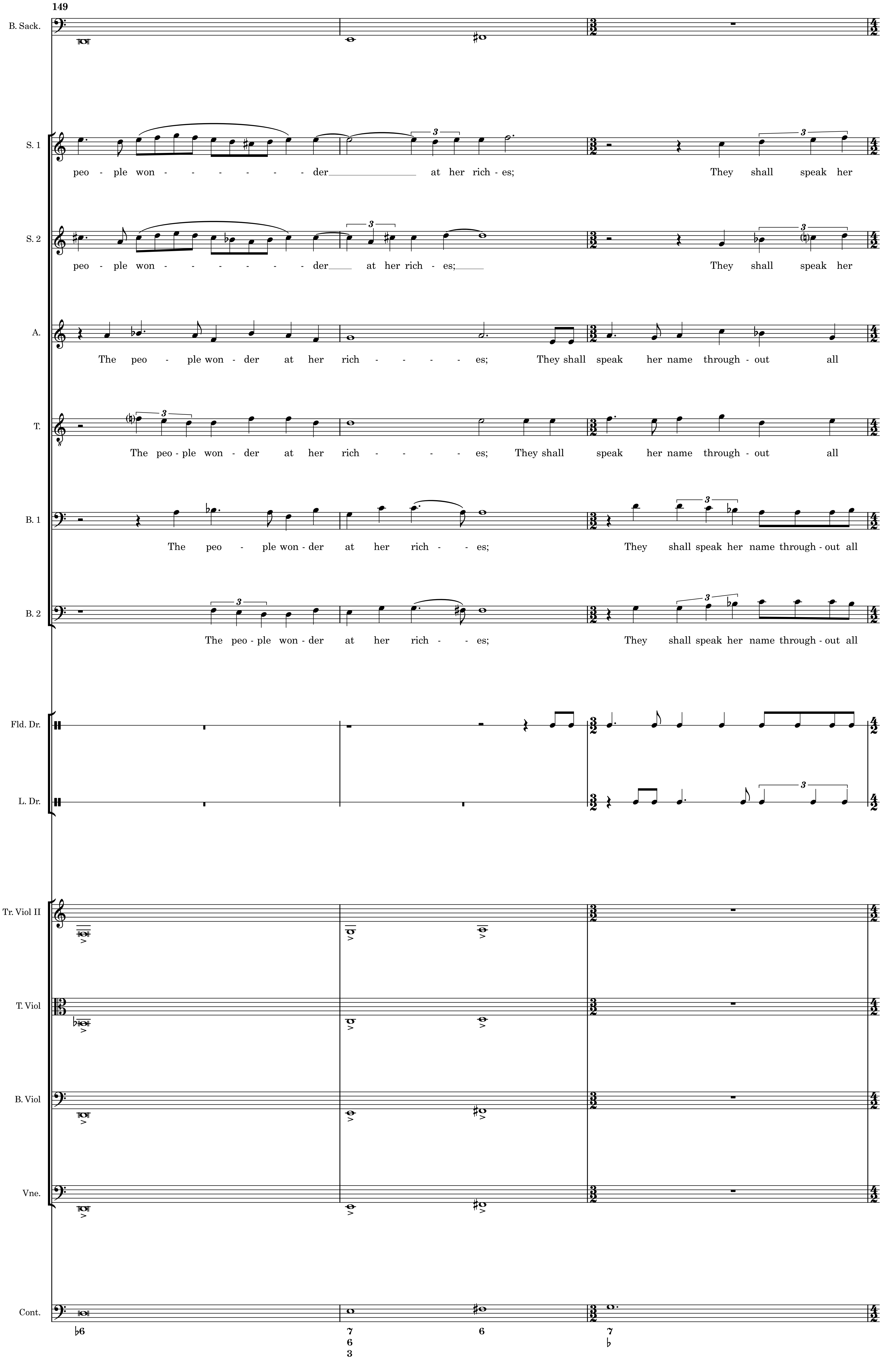

131
Tempo maestoso
T. Sack. 1, 2
B. Sack.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
p
mp
mp cresc.
p cresc. poco a poco
cresc. poco a poco
Tutti
7
♭
6
Be - hold the glo - ry of the
Earth is one and all that dwell there-in. The Earth is one and all that dwell there - in.
The Earth is one and all that dwell there - in. The Earth is one
The Earth is one and all that dwell there-in. Be -
The Earth is one and all that dwell there - in. The Earth
The Earth is one and all that dwell there -
The Earth is one and

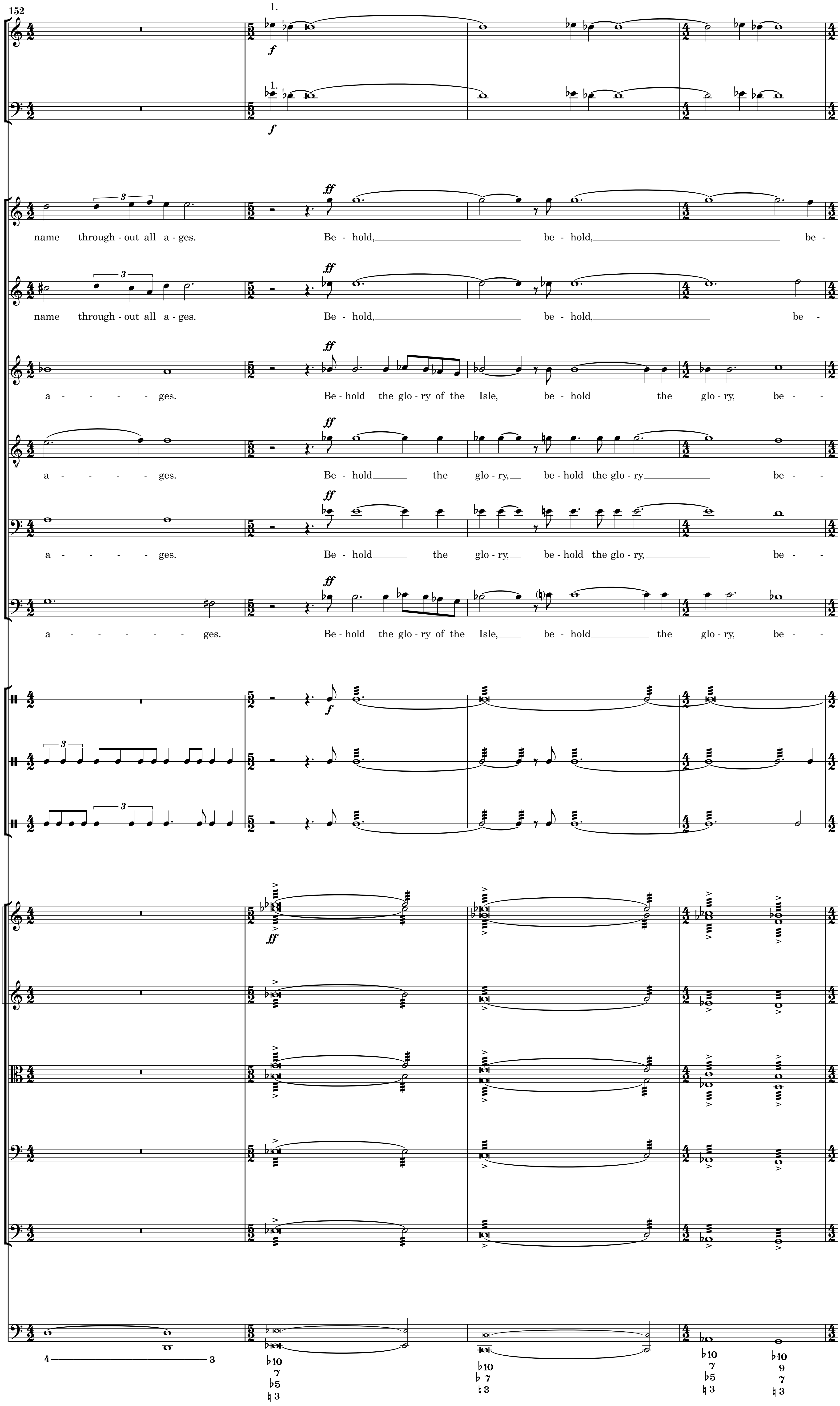

134
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Kmn.
Isle Be - hold the glo - ry of the Isle Be -
S. 1
Be - hold, be - hold, be - hold. Be -
S. 2
and all that dwell there - in. Be - hold, be - hold. Be -
A.
- hold, be - hold, be - hold. Be -
T.
is one and all that dwell there - in, and all that dwell there - in. Be - hold. Be -
B. 1
- in. The Earth is one and all that dwell there - in. Be - hold. Be -
B. 2
all that dwell there - in, and all that dwell there - in. Be - hold. Be -
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭6
f
mf
mf
mp

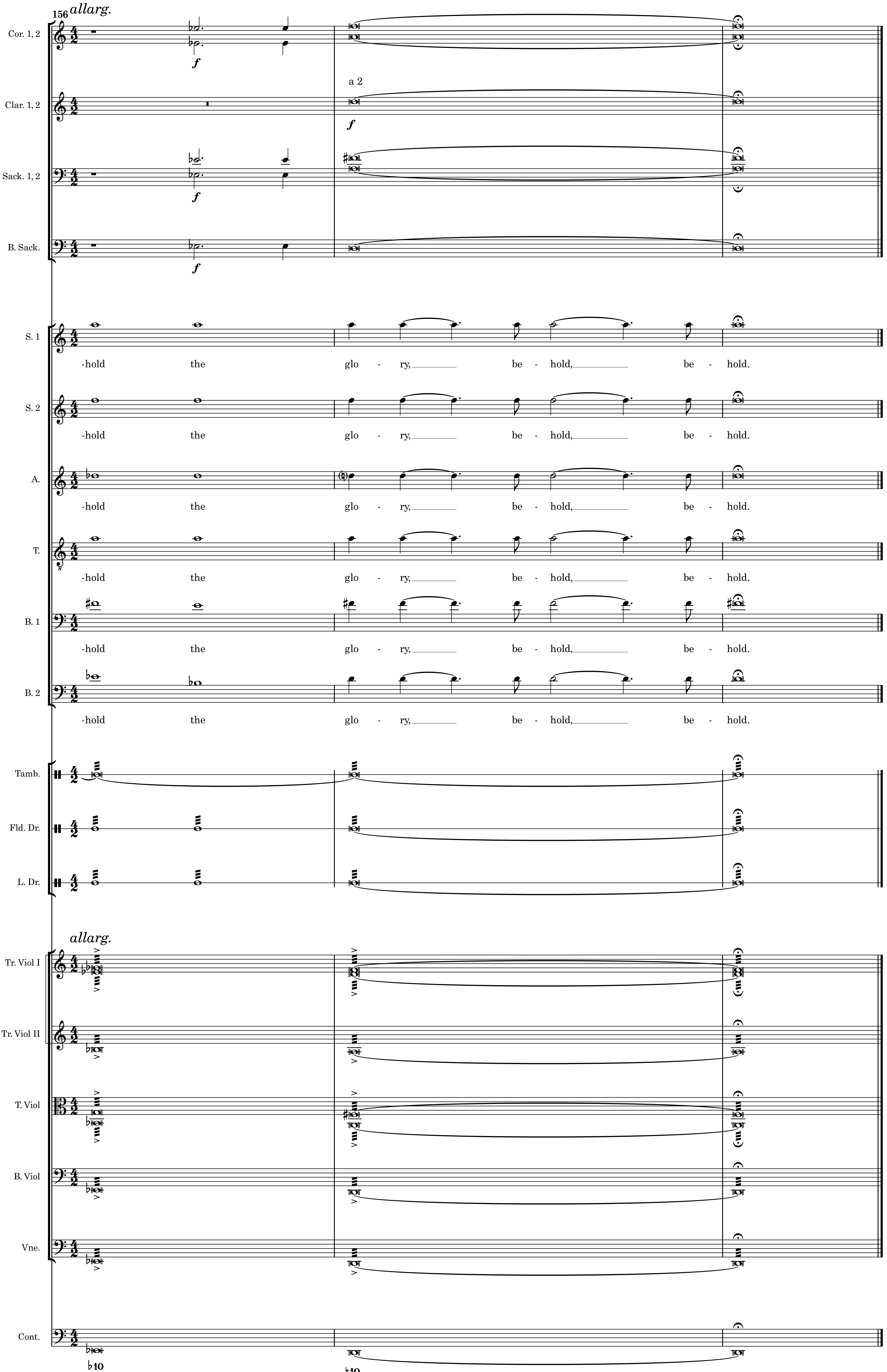

137
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Kmn.
- hold.
S. 1
- hold the glo - ry of the Isle whose gold - en gates with - stand the e - ne - my. Be -
S. 2
- hold the glo - ry of the Isle whose gold - en gates with - stand the e - ne - my. Be -
A.
- hold the glo - ry of the Isle whose gold - en gates with - stand the e - ne - my. Be -
T.
- hold the glo - ry of the Isle whose gold - en gates with - stand the e - ne - my. Be -
B. 1
- hold the glo - ry of the Isle whose gold - en gates with - stand the e - ne - my. Be -
B. 2
- hold the glo - ry of the Isle whose gold - en gates with - stand the e - ne - my. Be -
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
f
3
13
5
♮10
♯3


141
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
mf
mf
S. 1
-hold the strong might of her pa-la-ces; look there up-on the joy of her peo- - - ples.
S. 2
- hold the strong might of her pa-la-ces; look there up-on the joy of her peo- - - - ples.
A.
-hold the strong might of her pa-la-ces; look there up-on the joy of her peo- - - ples.
T.
- hold the strong might of her pa-la-ces; look there up-on the joy of her peo- - - ples.
B. 1
-hold the strong might of her pa-la-ces; look there up-on the joy of her peo- - - ples. The
B. 2
- hold the strong might of her pa-la-ces; look there up-on the joy of her peo- - - ples. The
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭10 ♮3
♮10 7 ♯3
♮10 9 ♯3


145 alla maniera di ottone
B. Sack.
sub. f
S. 1
The na - tions mar - vel at her strong walls; The
S. 2
The na - tions mar - vel at her strong walls; The
A.
The na - tions mar - vel at her strong walls; Her to - wers shall stand for - e - - ver.
T.
The na - tions mar - vel at her strong walls; Her to - wers shall stand for - e - - - ver.
B. 1
na - - - - - tions mar - - - - vel at her strong walls; Her to - wers shall stand for - e - - ver.
B. 2
na - - - - - tions mar - - - - vel at her strong walls; Her to - wers shall stand for - e - - ver.
Fld. Dr.
sempre f
L. Dr.
sempre f
Tr. Viol II
unis.
ff
T. Viol
unis.
ff
B. Viol
ff
Vne.
ff
Cont.
♭6
7 6 3
6
7 ♭
4 3


149
B. Sack.
S. 1
peo - ple won - - - - - - - der at her rich - es; They shall speak her
S. 2
peo - ple won - - - - - - - der at her rich - es; They shall speak her
A.
The peo - ple won - der at her rich - - - - - - es; They shall speak her name through - out all
T.
The peo - ple won - der at her rich - - - - - - es; They shall speak her name through - out all
B. 1
The peo - ple won - der at her rich - - es; They shall speak her name through - out all
B. 2
The peo - ple won - der at her rich - - es; They shall speak her name through - out all
Fld. Dr.
L. Dr.
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭6
7 6 3
6
7 ♭


152
Cor. 1, 2
T. Sack. 1, 2
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
1.
f
ff
3
name through - out all a - ges. Be - hold, be - hold, be -
name through - out all a - ges. Be - hold, be - hold, be -
a - - - - - ges. Be - hold the glo - ry of the Isle, be - hold the glo - ry, be -
a - - - - - ges. Be - hold the glo - ry, be - hold the glo - ry be -
a - - - - - ges. Be - hold the glo - ry, be - hold the glo - ry, be -
a - - - - - - - ges. Be - hold the glo - ry of the Isle, be - hold the glo - ry, be -
4 3
♭10 7 ♭5 ♮3
♭10 ♭7 ♮3
♭10 7 ♭5 ♮3
♭10 9 7 ♮3

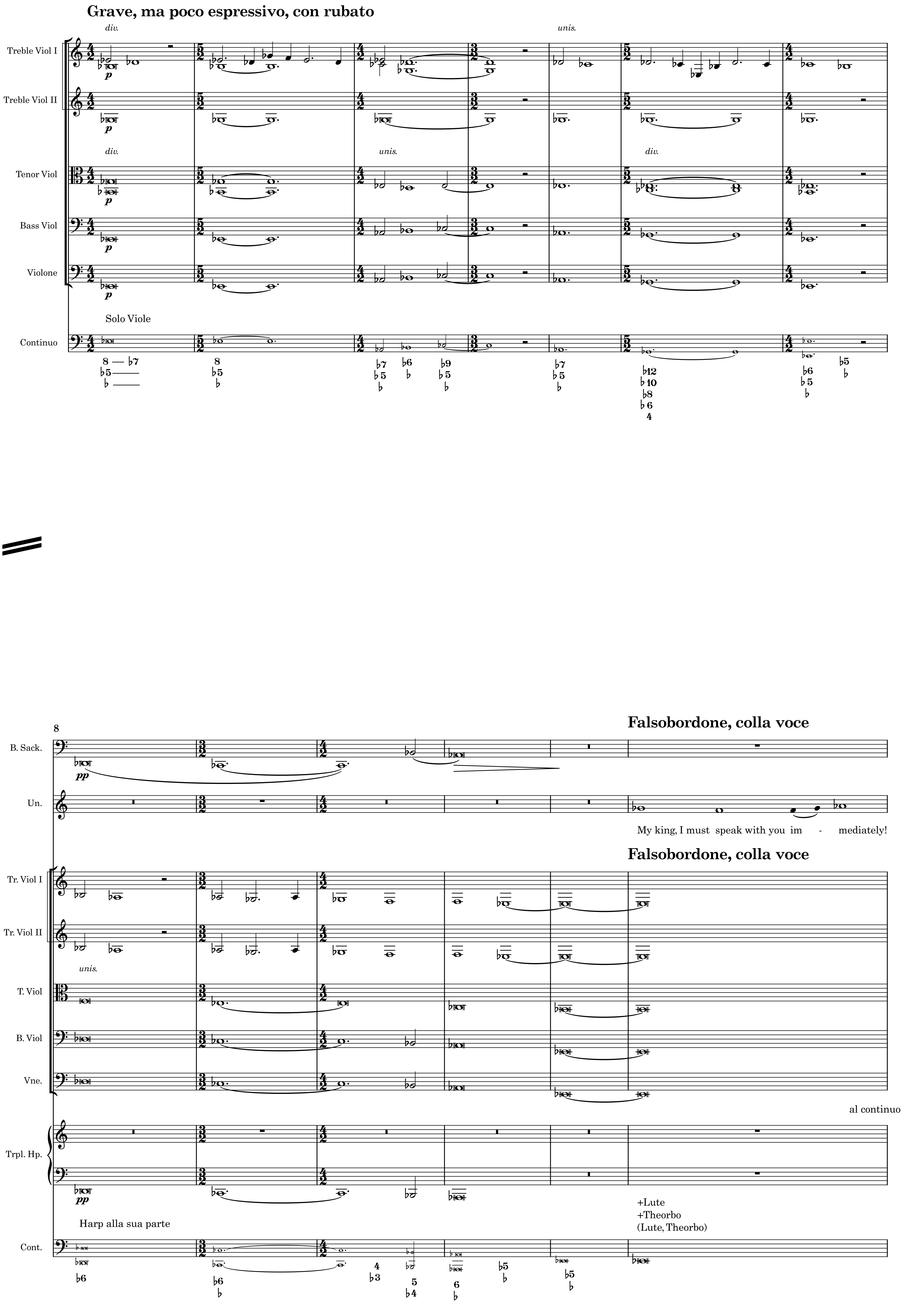

156
allarg.
Cor. 1, 2
Clar. 1, 2
a 2
T. Sack. 1, 2
B. Sack.
S. 1
S. 2
A.
T.
B. 1
B. 2
-hold the glo - ry, be - hold, be - hold.
Tamb.
Fld. Dr.
L. Dr.
allarg.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭10 7 ♭5 ♮3
♮10 ♯3

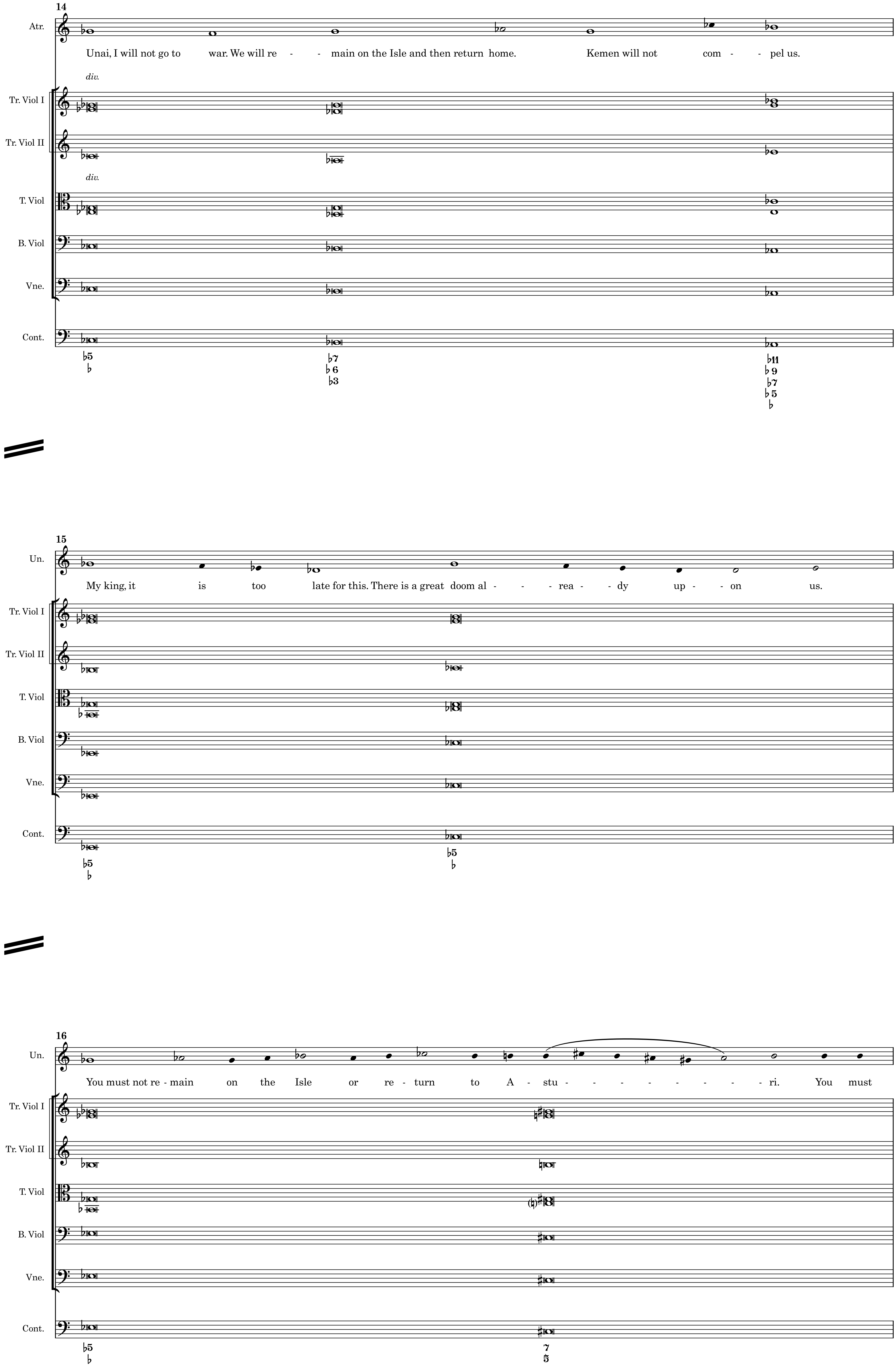
ACT II

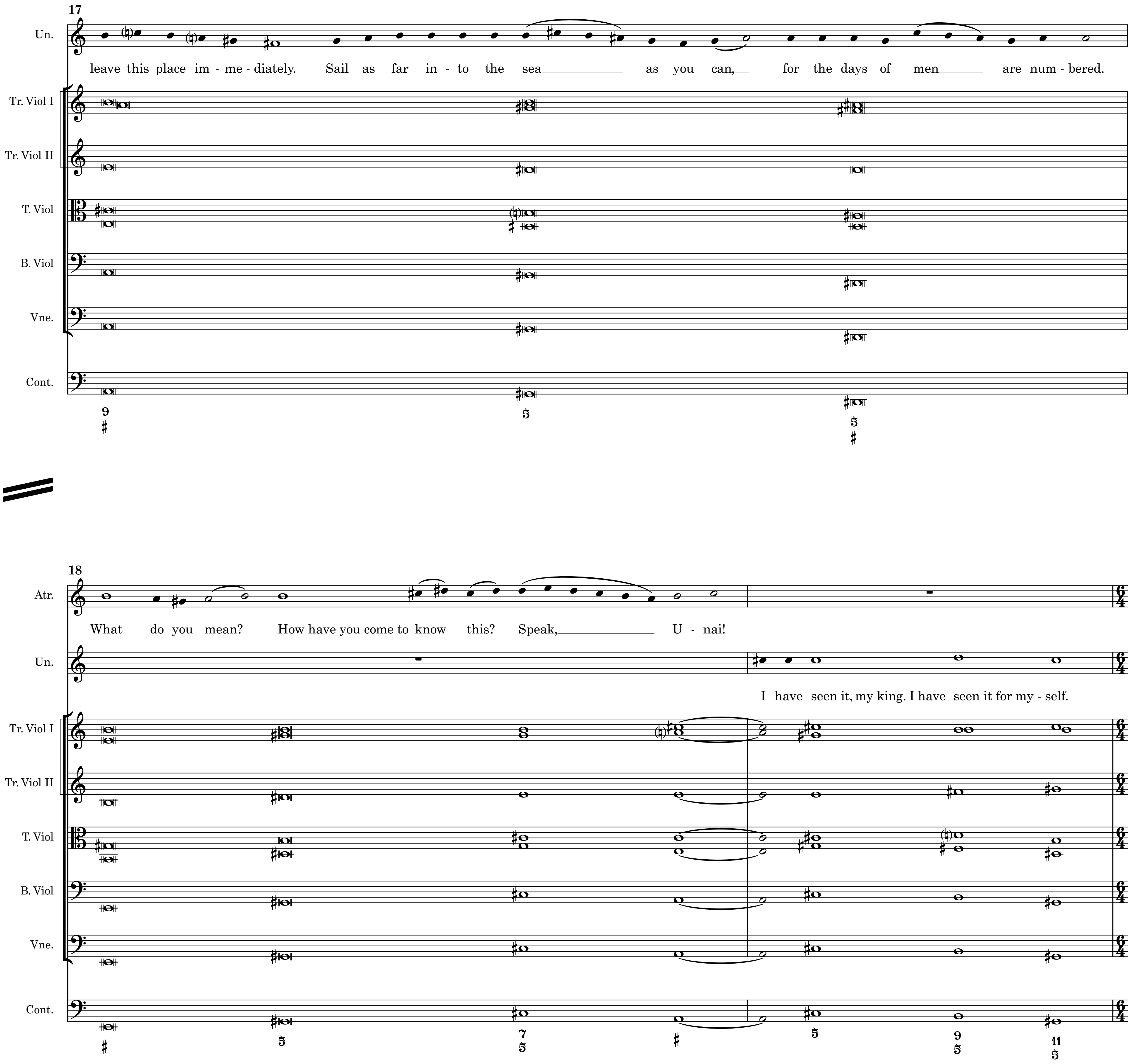
ACT II

Scene VIII

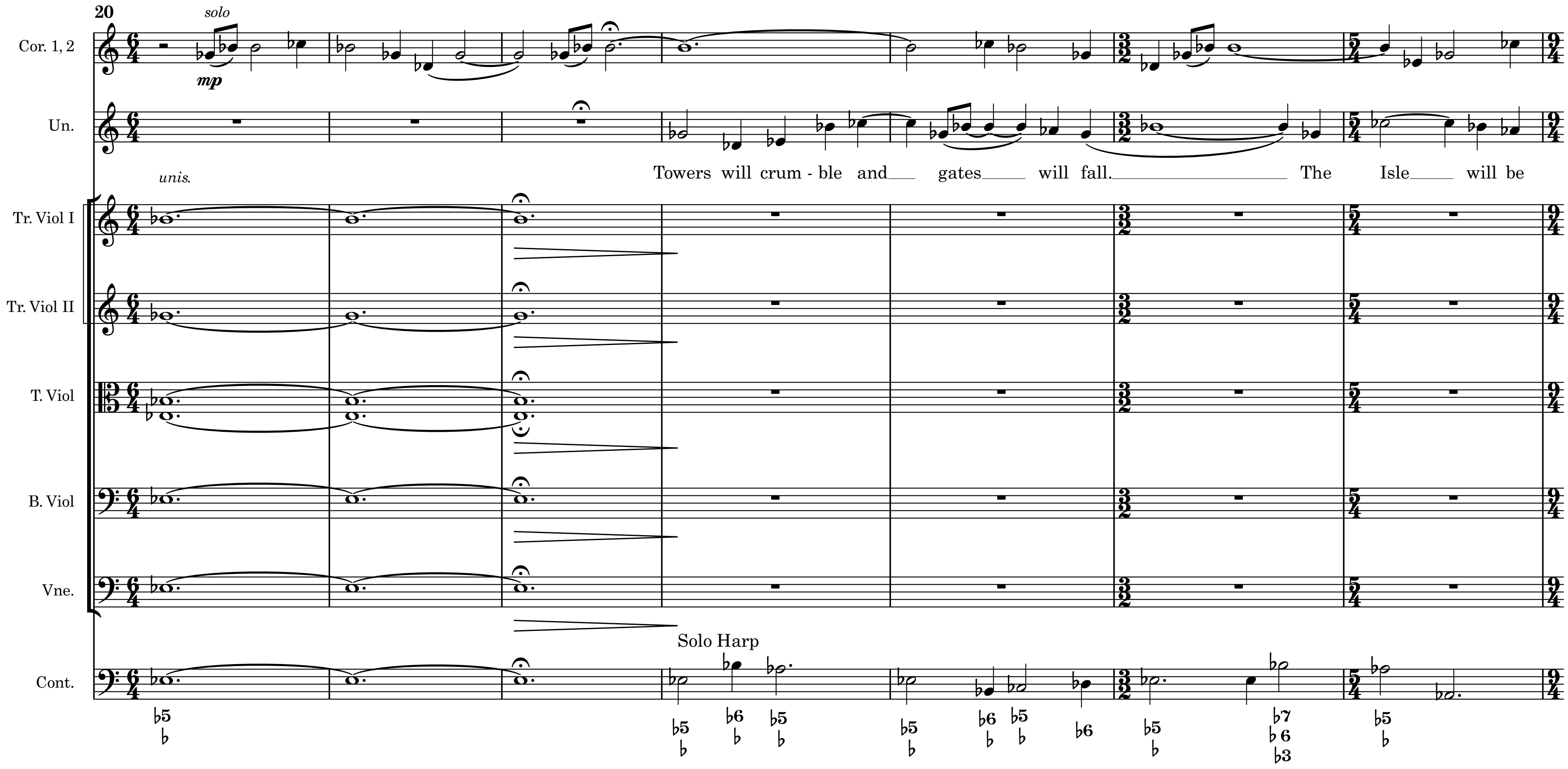
Aitor washes at dawn.

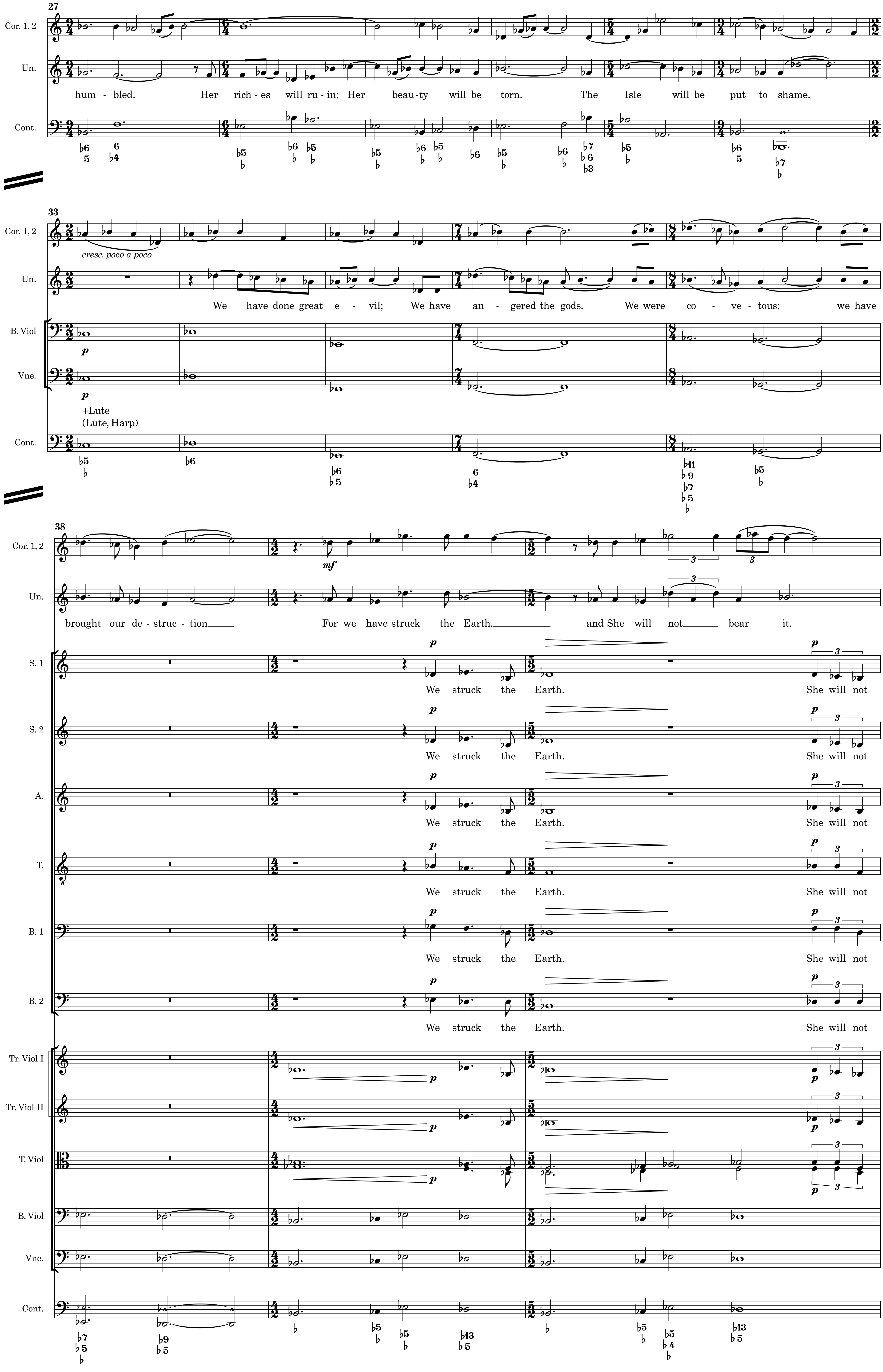

Grave, ma poco espressivo, con rubato
div.
unis.
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
Solo Viole
Continuo
p
8
B. Sack.
Un.
pp
Falsobordone, colla voce
My king, I must speak with you im - mediately!
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
al continuo
Trpl. Hp.
Harp alla sua parte
+Lute
+Theorbo
(Lute, Theorbo)
Cont.

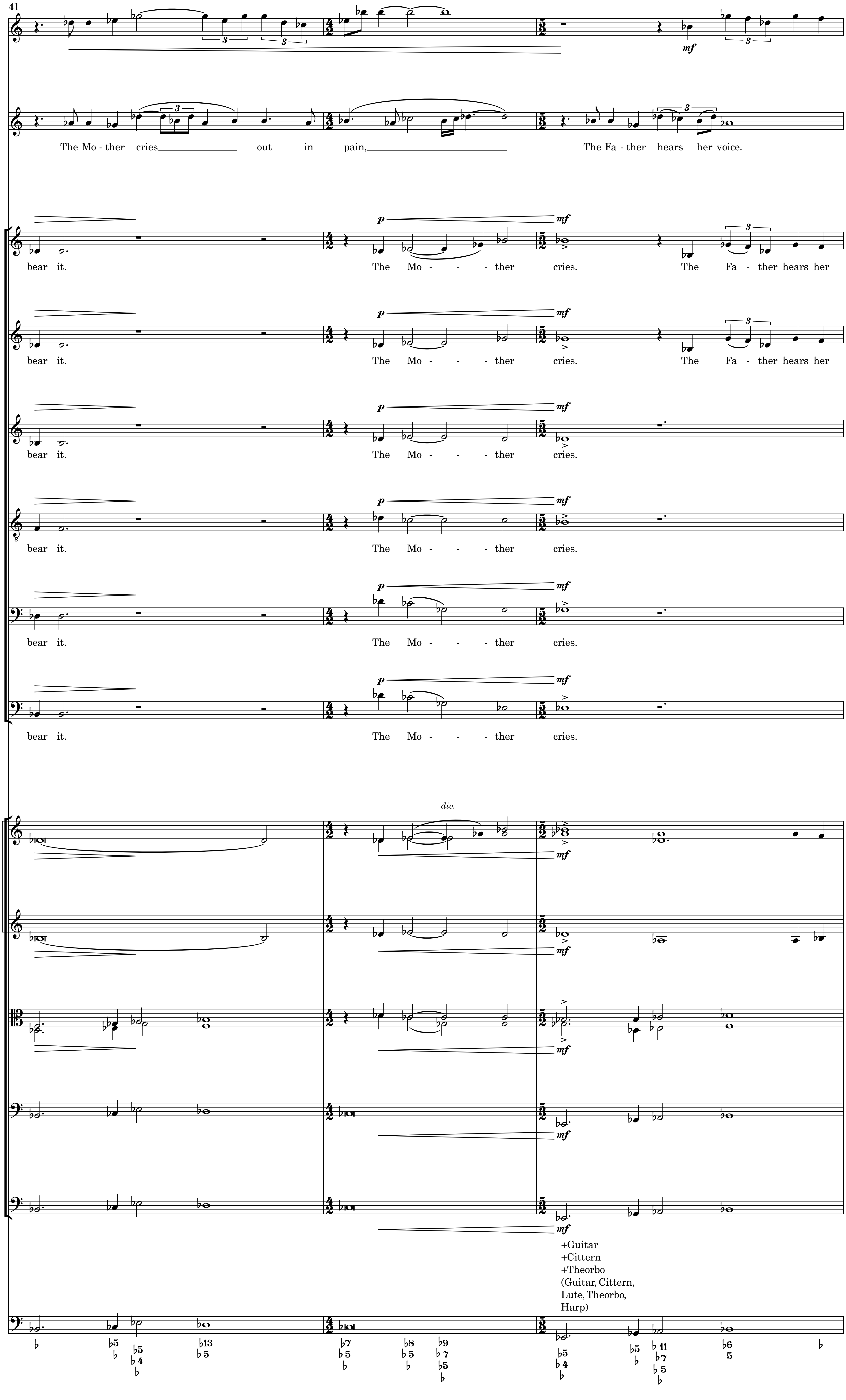

14
Atr.
Unai, I will not go to war. We will re - - main on the Isle and then return home. Kemen will not com - - pel us.
div.
Tr. Viol I
Tr. Viol II
div.
T. Viol
B. Viol
Vne.
Cont.
♭5 ♭
♭7 ♭6 ♭3
♭11 ♭9 ♭7 ♭5 ♭
15
Un.
My king, it is too late for this. There is a great doom al - - rea - - dy up - - on us.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭5 ♭
♭5 ♭
16
Un.
You must not re - main on the Isle or re - turn to A - stu - - - - - - - - ri. You must
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭5 ♭
7 5

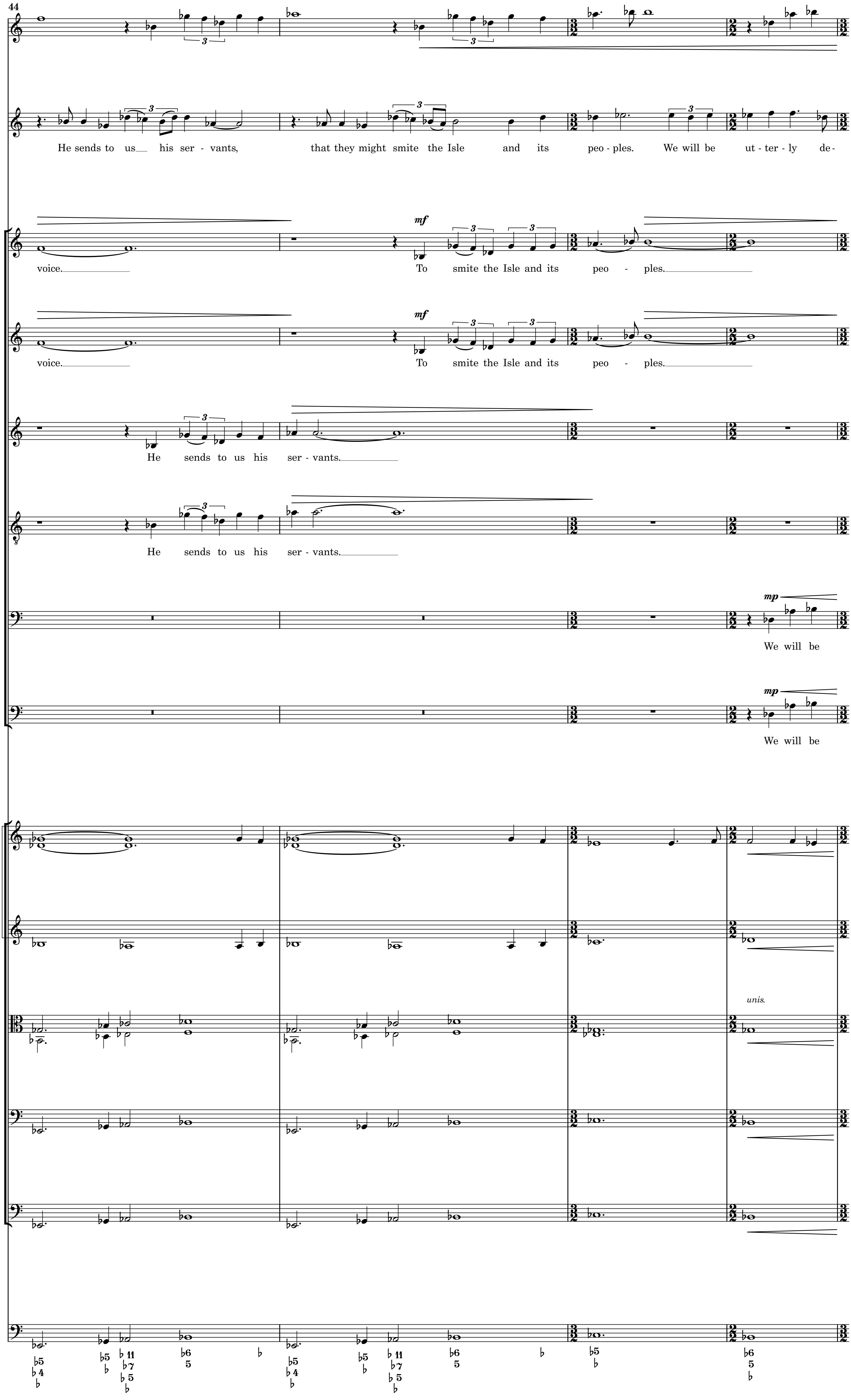

17
Un.
leave this place im - me - diately. Sail as far in - to the sea as you can, for the days of men are num - bered.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
18
Atr.
What do you mean? How have you come to know this? Speak, U - nai!
Un.
I have seen it, my king. I have seen it for my - self.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.

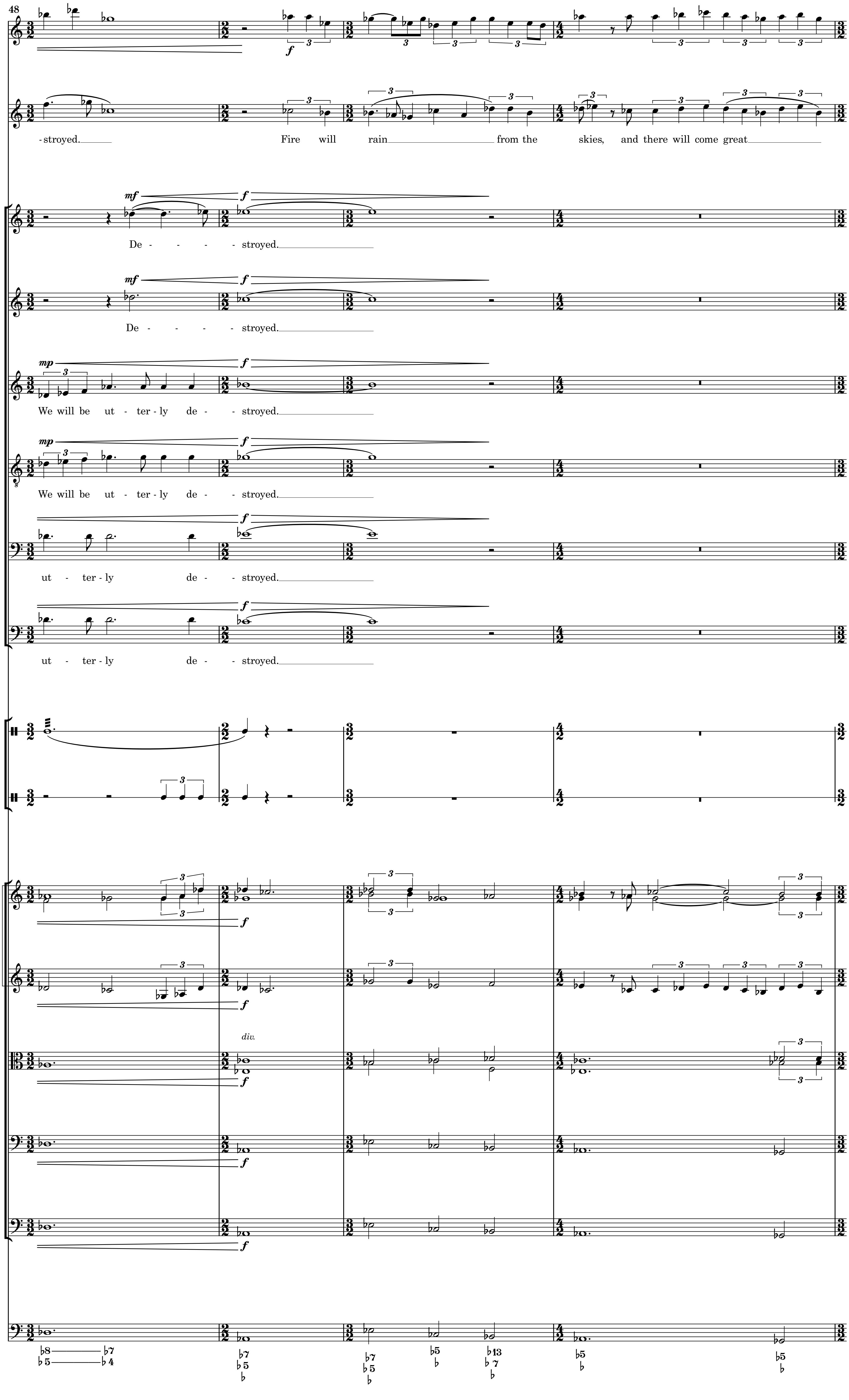
Unai conjures a vision in the smoke and the haze.
Destruction lies before them.

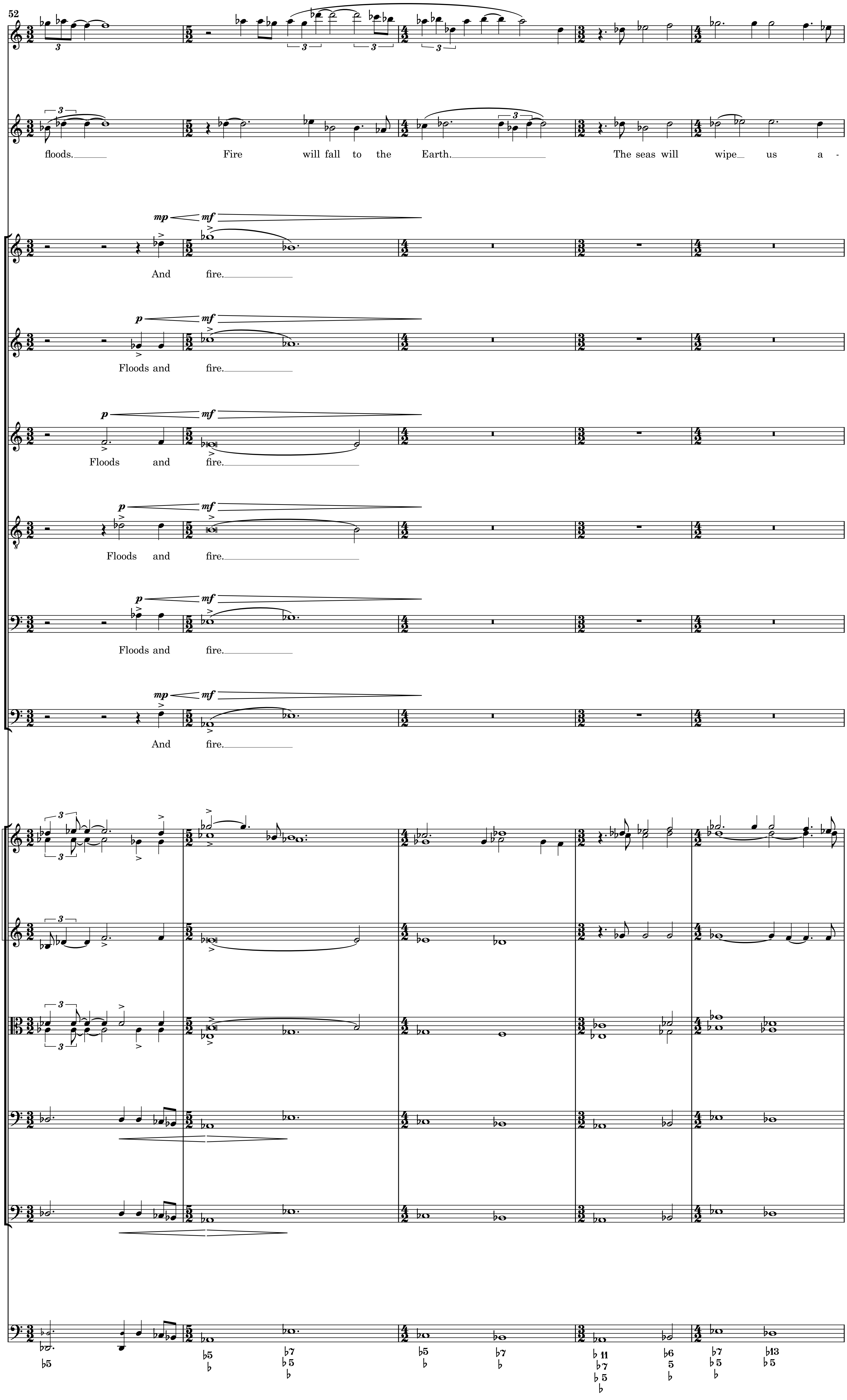

20
solo
mp
Cor. 1, 2
Un.
Towers will crum - ble and gates will fall. The Isle will be
unis.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Solo Harp
Cont.

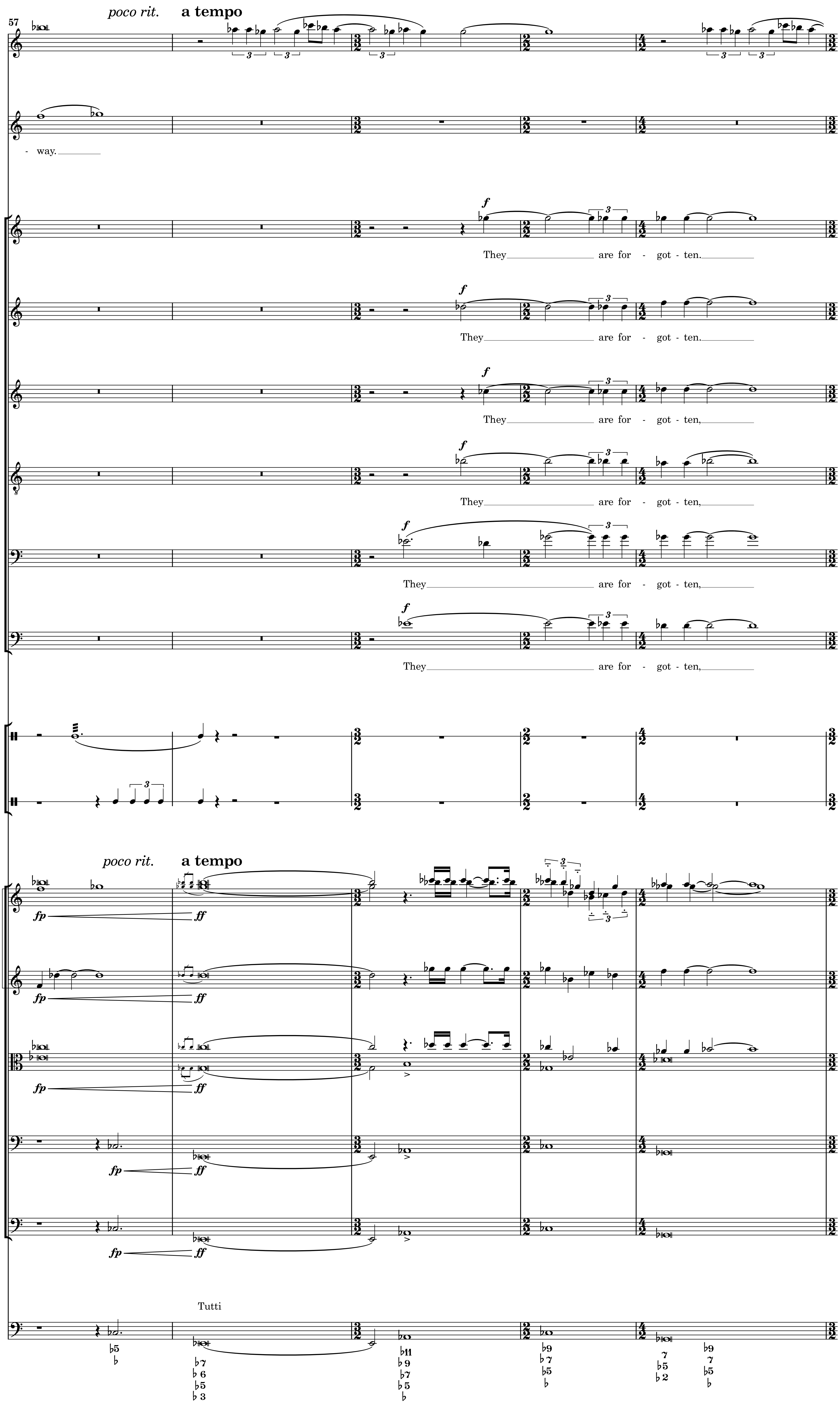

27
Cor. 1, 2
Un.
hum - bled. Her rich - es will ru - in; Her beau - ty will be torn. The Isle will be put to shame.
Cont.
33
Cor. 1, 2
cresc. poco a poco
Un.
We have done great e - vil; We have an - gered the gods. We were co - ve - tous; we have
B. Viol
p
Vne.
p
+Lute
(Lute, Harp)
Cont.
38
Cor. 1, 2
mf
Un.
brought our de - struc - tion For we have struck the Earth, and She will not bear it.
S. 1
p
We struck the Earth. She will not
S. 2
p
We struck the Earth. She will not
A.
p
We struck the Earth. She will not
T.
p
We struck the Earth. She will not
B. 1
p
We struck the Earth. She will not
B. 2
p
We struck the Earth. She will not
Tr. Viol I
p
Tr. Viol II
p
T. Viol
p
B. Viol
Vne.
Cont.
3

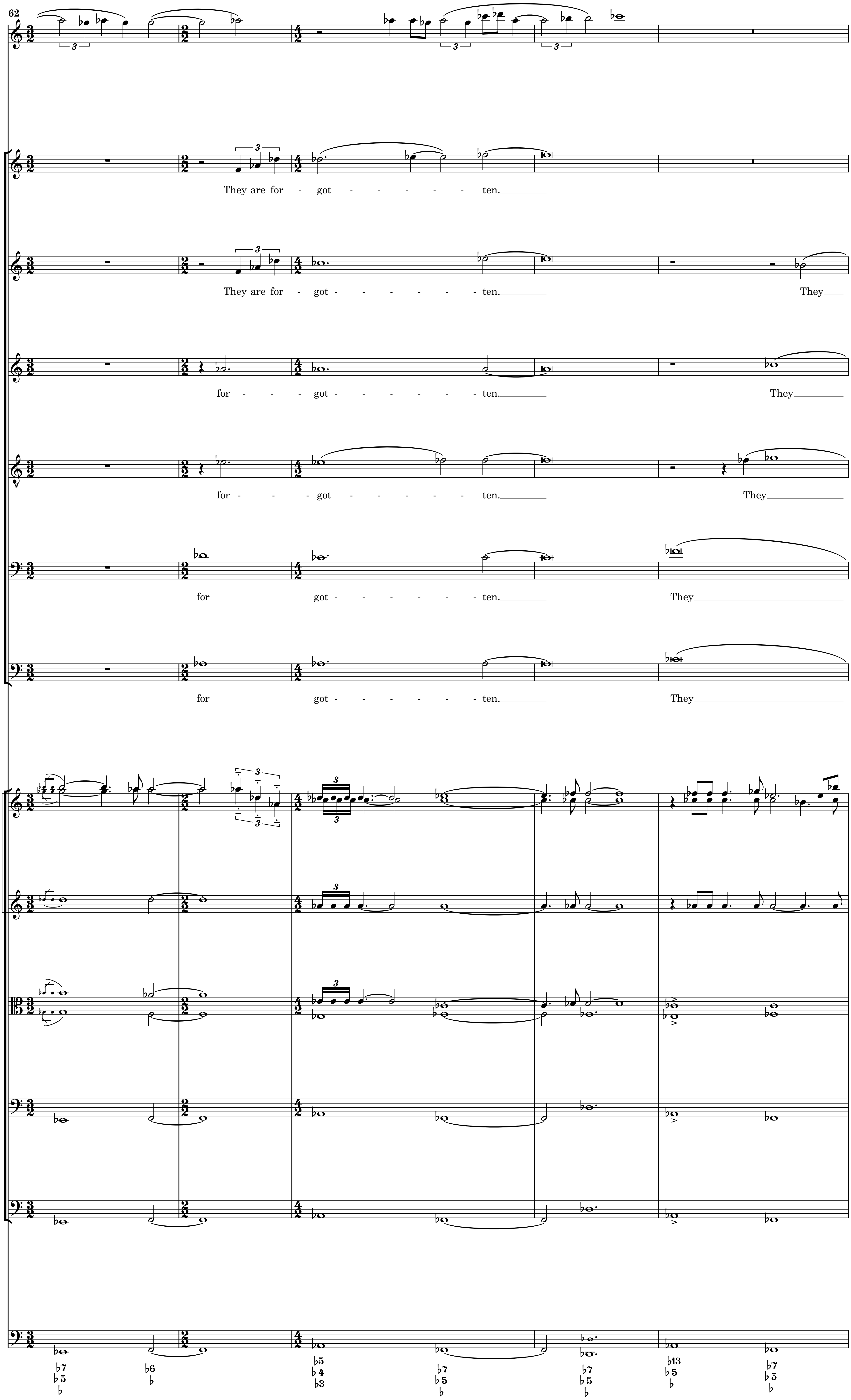

41
Cor. 1, 2
Un.
The Mo - ther cries out in pain, The Fa - ther hears her voice.
S. 1
bear it. The Mo - - ther cries. The Fa - ther hears her
S. 2
bear it. The Mo - - ther cries. The Fa - ther hears her
A.
bear it. The Mo - - ther cries.
T.
bear it. The Mo - - ther cries.
B. 1
bear it. The Mo - - ther cries.
B. 2
bear it. The Mo - - ther cries.
p
mf
div.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
+Guitar
+Cittern
+Theorbo
(Guitar, Cittern, Lute, Theorbo, Harp)
Cont.

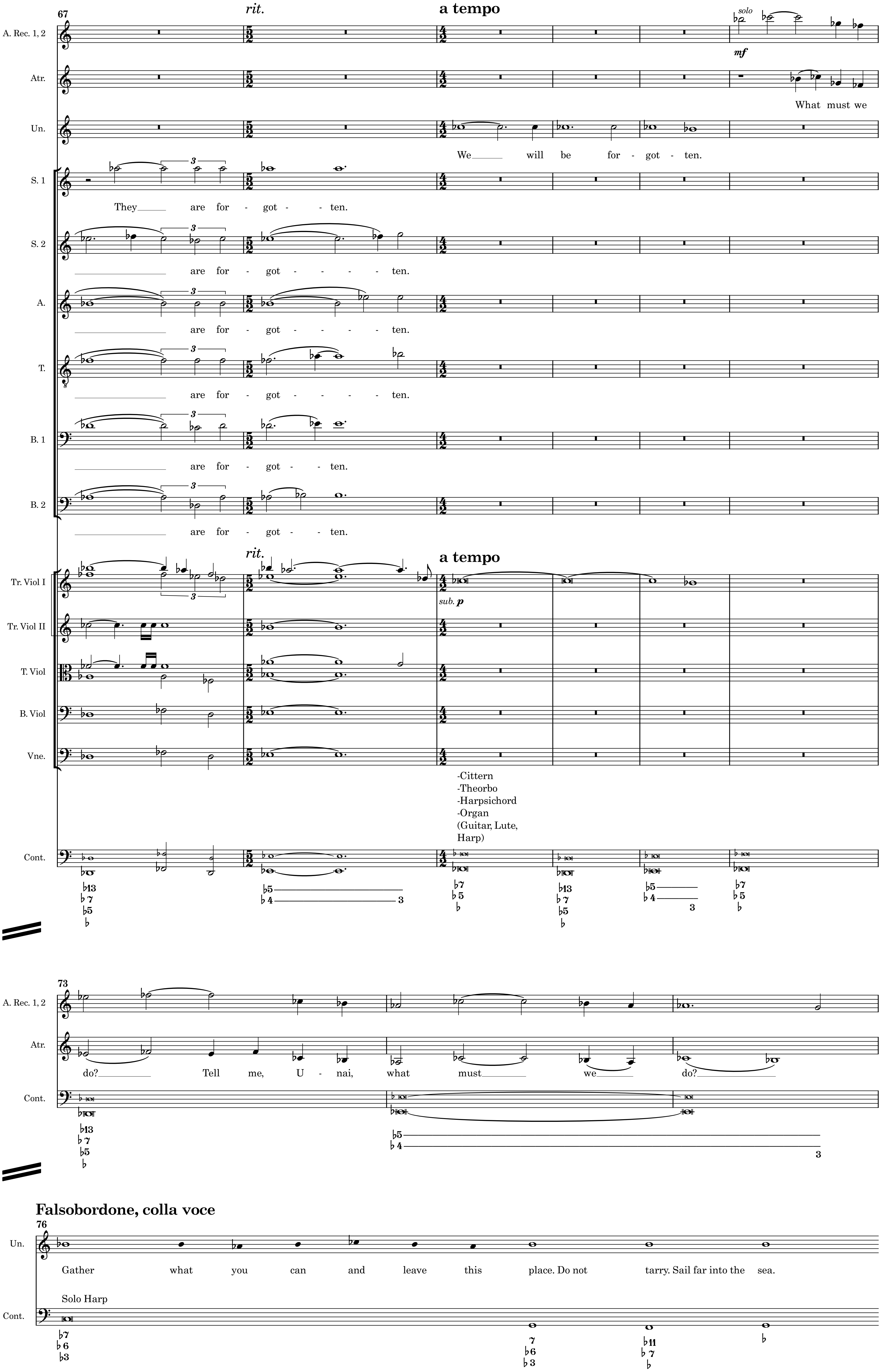

44
Cor. 1, 2
Un.
He sends to us his ser - vants, that they might smite the Isle and its peo - ples. We will be ut - ter - ly de -
S. 1
voice.
mf
To smite the Isle and its peo - ples.
S. 2
voice.
mf
To smite the Isle and its peo - ples.
A.
He sends to us his ser - vants.
T.
He sends to us his ser - vants.
B. 1
mp
We will be
B. 2
mp
We will be
Tr. Viol I
Tr. Viol II
unis.
T. Viol
B. Viol
Vne.
Cont.

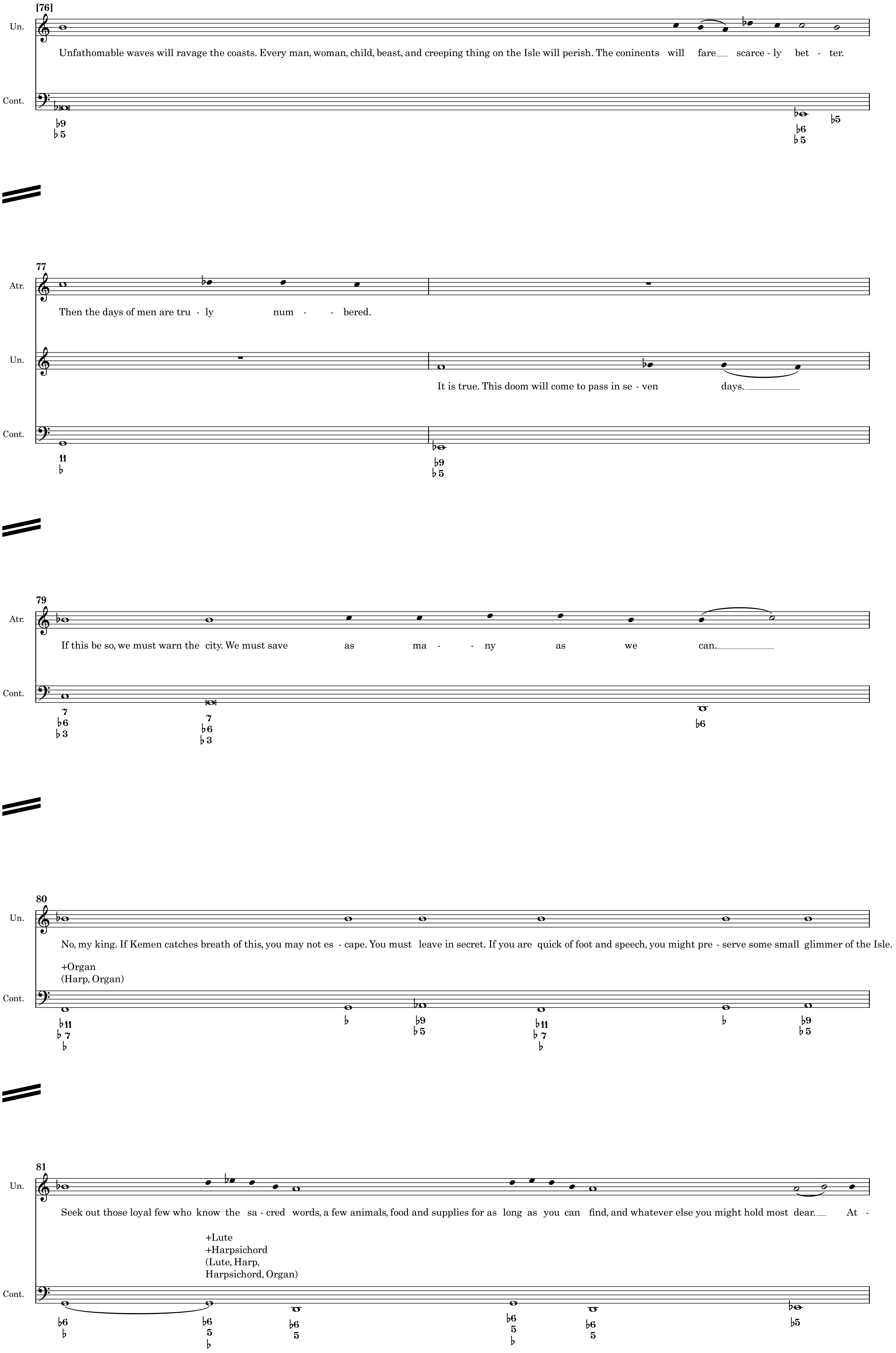

48
Cor. 1, 2
Un.
-stroyed. Fire will rain from the skies, and there will come great
S. 1
De - - - - stroyed.
S. 2
De - - - - stroyed.
A.
We will be ut - ter - ly de - - stroyed.
T.
We will be ut - ter - ly de - - stroyed.
B. 1
ut - ter - ly de - - stroyed.
B. 2
ut - ter - ly de - - stroyed.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
div.
B. Viol
Vne.
Cont.
mf
mp
f

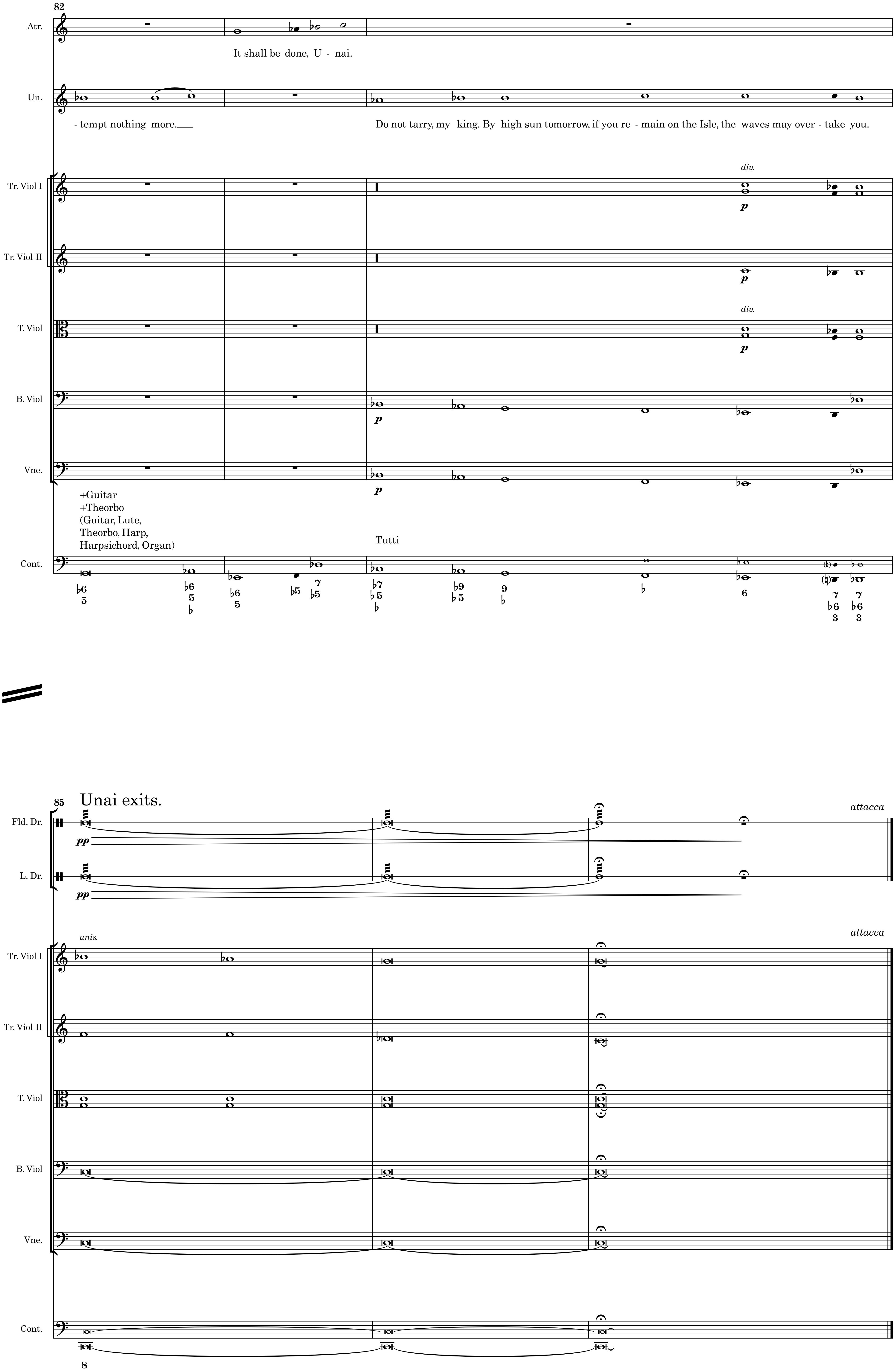

52
Cor. 1, 2
Un.
floods.
Fire will fall to the Earth.
The seas will wipe us a -
S. 1
mp mf
And fire.
S. 2
p mf
Floods and fire.
A.
p mf
Floods and fire.
T.
p mf
Floods and fire.
B. 1
p mf
Floods and fire.
B. 2
mp mf
And fire.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭5
♭5 ♭
♭7 ♭5 ♭
♭5 ♭
♭7 ♭
♭11 ♭7 ♭5 ♭
♭6 5 ♭
♭7 ♭5 ♭
♭13 ♭5


57
poco rit.
a tempo
Cor. 1, 2
Un.
- way.
S. 1
They are for - got - ten.
S. 2
They are for - got - ten.
A.
They are for - got - ten,
T.
They are for - got - ten,
B. 1
They are for - got - ten,
B. 2
They are for - got - ten,
f
Fld. Dr.
L. Dr.
poco rit.
a tempo
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
fp
ff
Tutti
Cont.


62
Cor. 1, 2
S. 1
They are for - got - - - - - - ten.
S. 2
They are for - got - - - - - - - ten.
They
A.
for - - - got - - - - - - - ten.
They
T.
for - - - got - - - - - - - ten.
They
B. 1
for got - - - - - - - ten.
They
B. 2
for got - - - - - - - ten.
They
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭7 ♭5 ♭
♭6 ♭
♭5 ♭4 ♭3
♭7 ♭5 ♭
♭7 ♭5 ♭
♭13 ♭5 ♭
♭7 ♭5 ♭

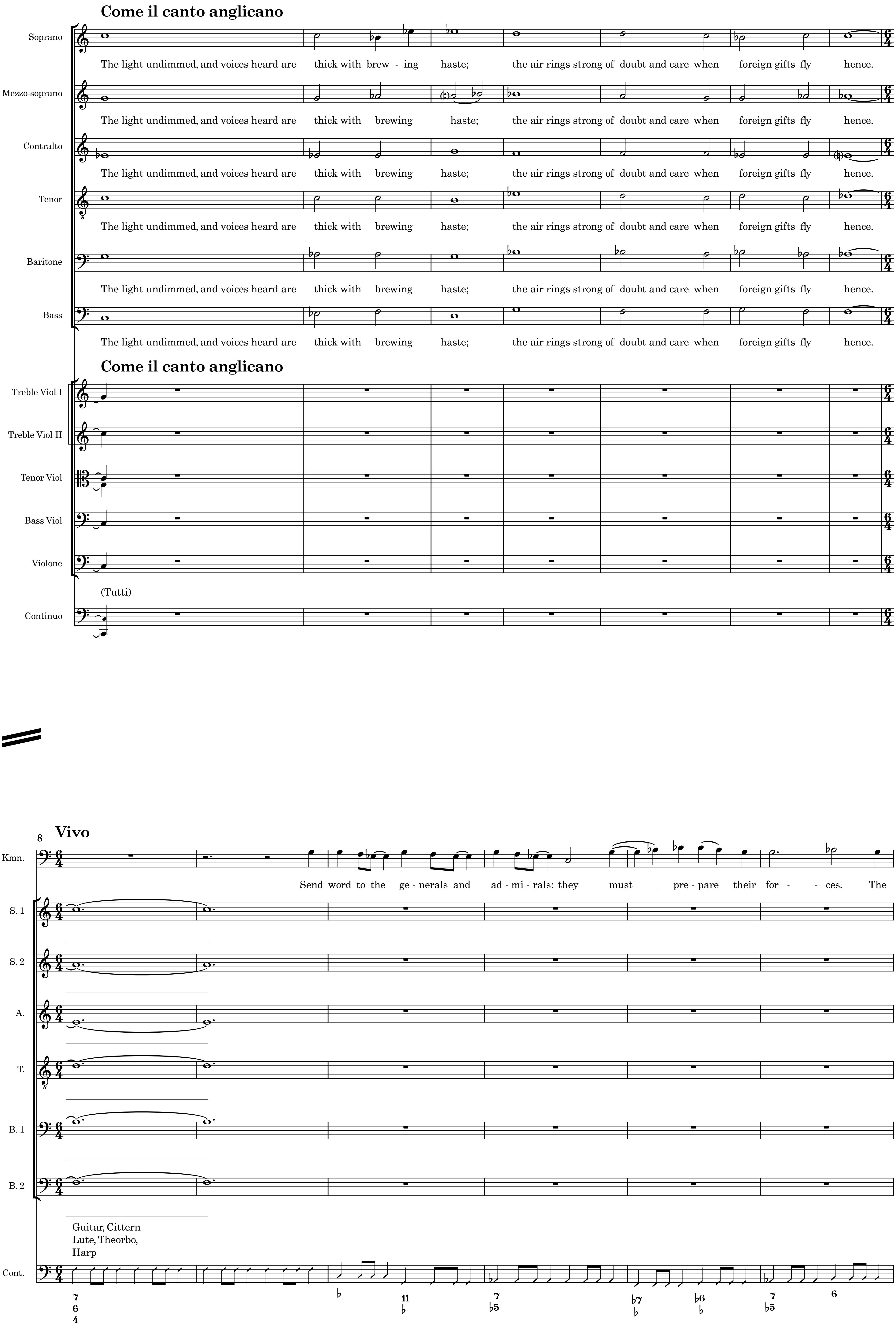

67
rit.
a tempo
A. Rec. 1, 2
solo
mf
Atr.
What must we
Un.
We will be for - got - ten.
S. 1
They are for - got - ten.
S. 2
are for - got - ten.
A.
are for - got - ten.
T.
are for - got - ten.
B. 1
are for - got - ten.
B. 2
are for - got - ten.
Tr. Viol I
sub. p
Tr. Viol II
T. Viol
B. Viol
Vne.
-Cittern
-Theorbo
-Harpsichord
-Organ
(Guitar, Lute, Harp)
Cont.
73
A. Rec. 1, 2
Atr.
do? Tell me, U - nai, what must we do?
Cont.
Falsobordone, colla voce
76
Un.
Gather what you can and leave this place. Do not tarry. Sail far into the sea.
Solo Harp
Cont.

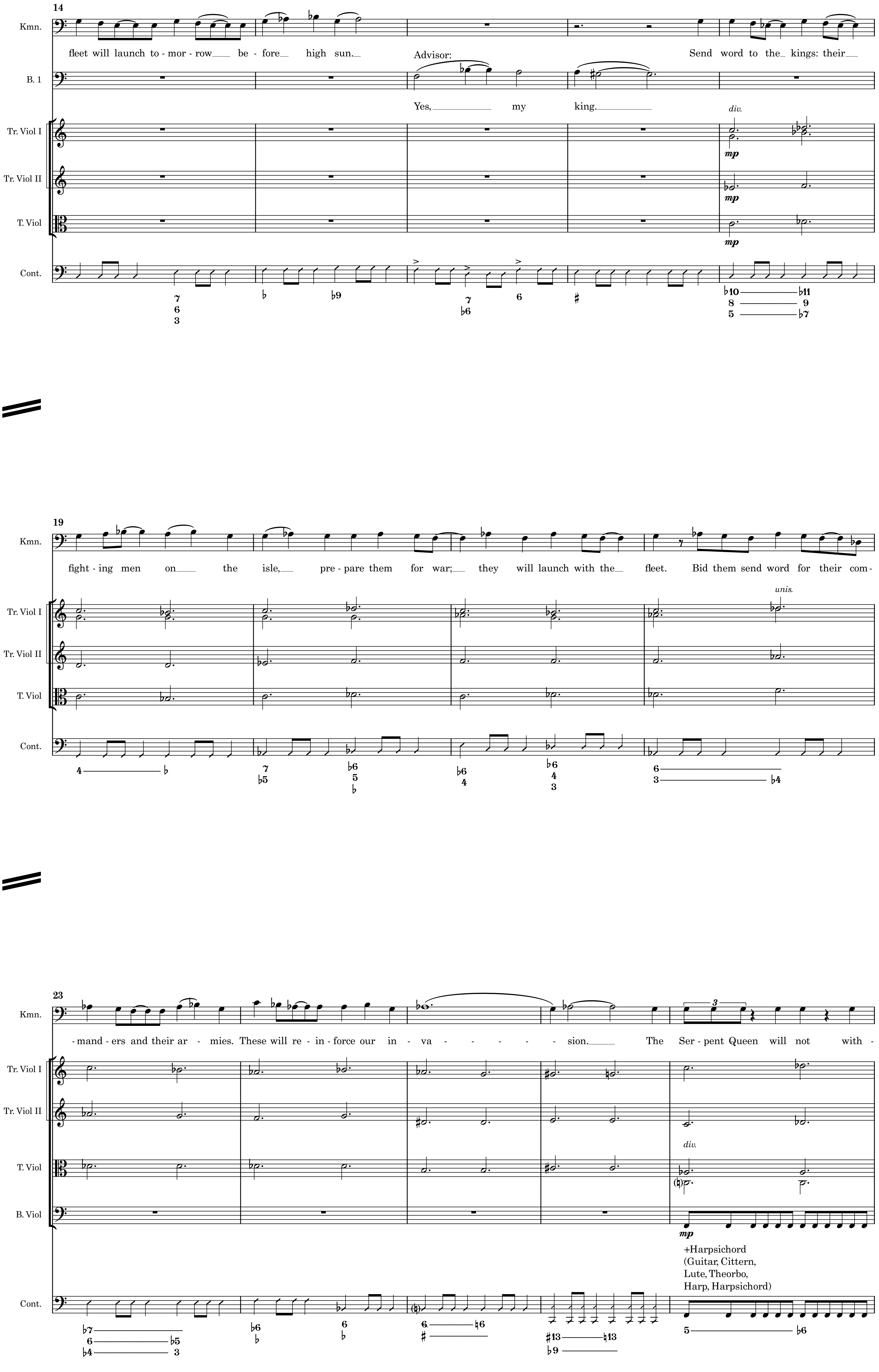

[76]
Un.
Unfathomable waves will ravage the coasts. Every man, woman, child, beast, and creeping thing on the Isle will perish. The coninents will fare scarce - ly bet - ter.
Cont.
77
Atr.
Then the days of men are tru - ly num - - bered.
Un.
It is true. This doom will come to pass in se - ven days.
Cont.
79
Atr.
If this be so, we must warn the city. We must save as ma - - ny as we can.
Cont.
80
Un.
No, my king. If Kemen catches breath of this, you may not es - cape. You must leave in secret. If you are quick of foot and speech, you might pre - serve some small glimmer of the Isle.
+Organ
(Harp, Organ)
Cont.
81
Un.
Seek out those loyal few who know the sa - cred words, a few animals, food and supplies for as long as you can find, and whatever else you might hold most dear. At -
+Lute
+Harpsichord
(Lute, Harp,
Harpsichord, Organ)
Cont.

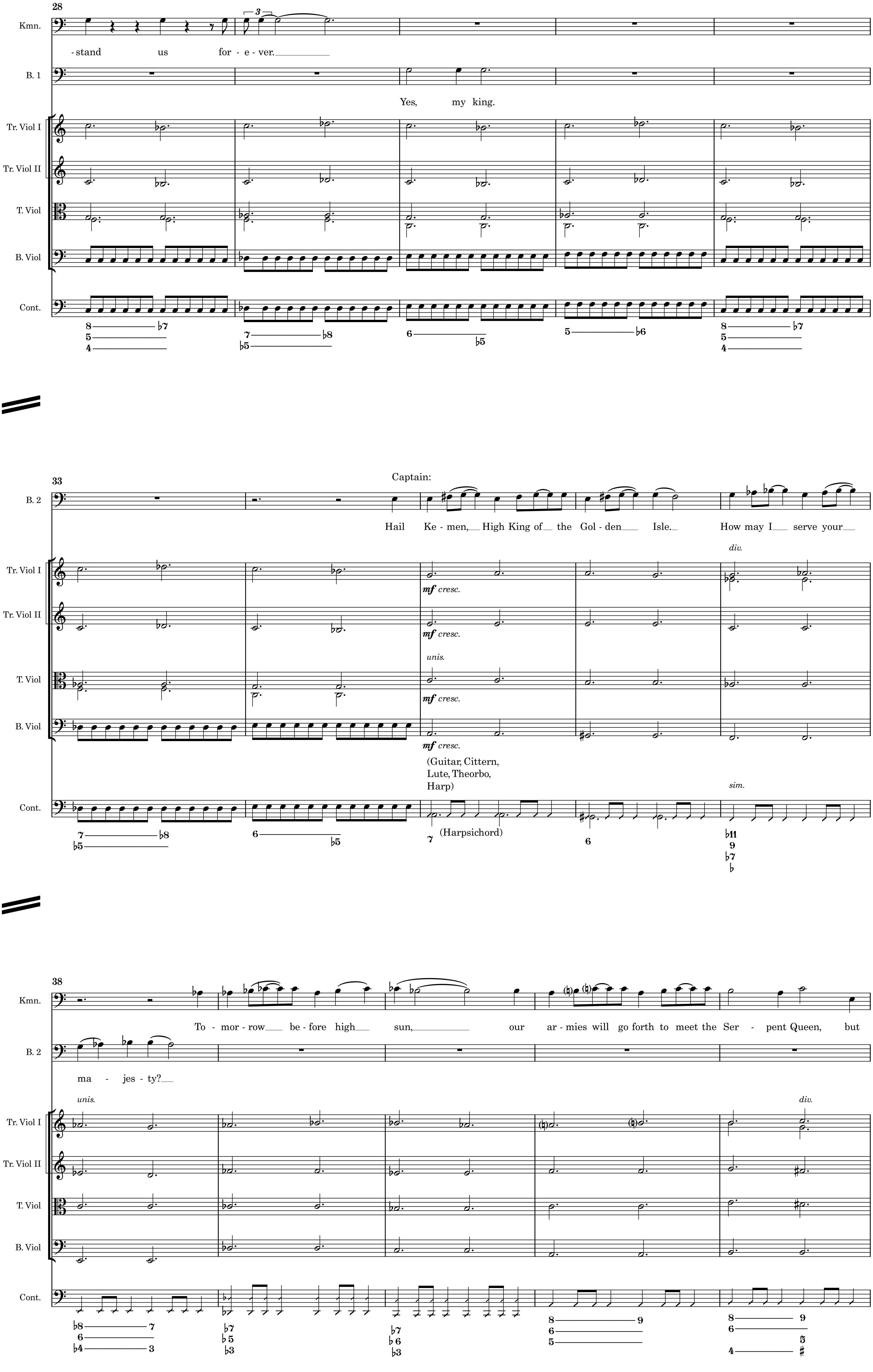

82
Atr.
It shall be done, U - nai.
Un.
- tempt nothing more.
Do not tarry, my king. By high sun tomorrow, if you re - main on the Isle, the waves may over - take you.
Tr. Viol I
div.
p
Tr. Viol II
p
T. Viol
div.
p
B. Viol
p
Vne.
p
+Guitar
+Theorbo
(Guitar, Lute,
Theorbo, Harp,
Harpsichord, Organ)
Tutti
Cont.
♭6 5
♭6 5 ♭
♭6 5
♭5
7 ♭5
♭7 ♭5 ♭
♭9 ♭5
9 ♭
♭
6
7 ♭6 3
7 ♭6 3
85
Unai exits.
attacca
Fld. Dr.
pp
L. Dr.
pp
unis.
attacca
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
8 5
senza 3

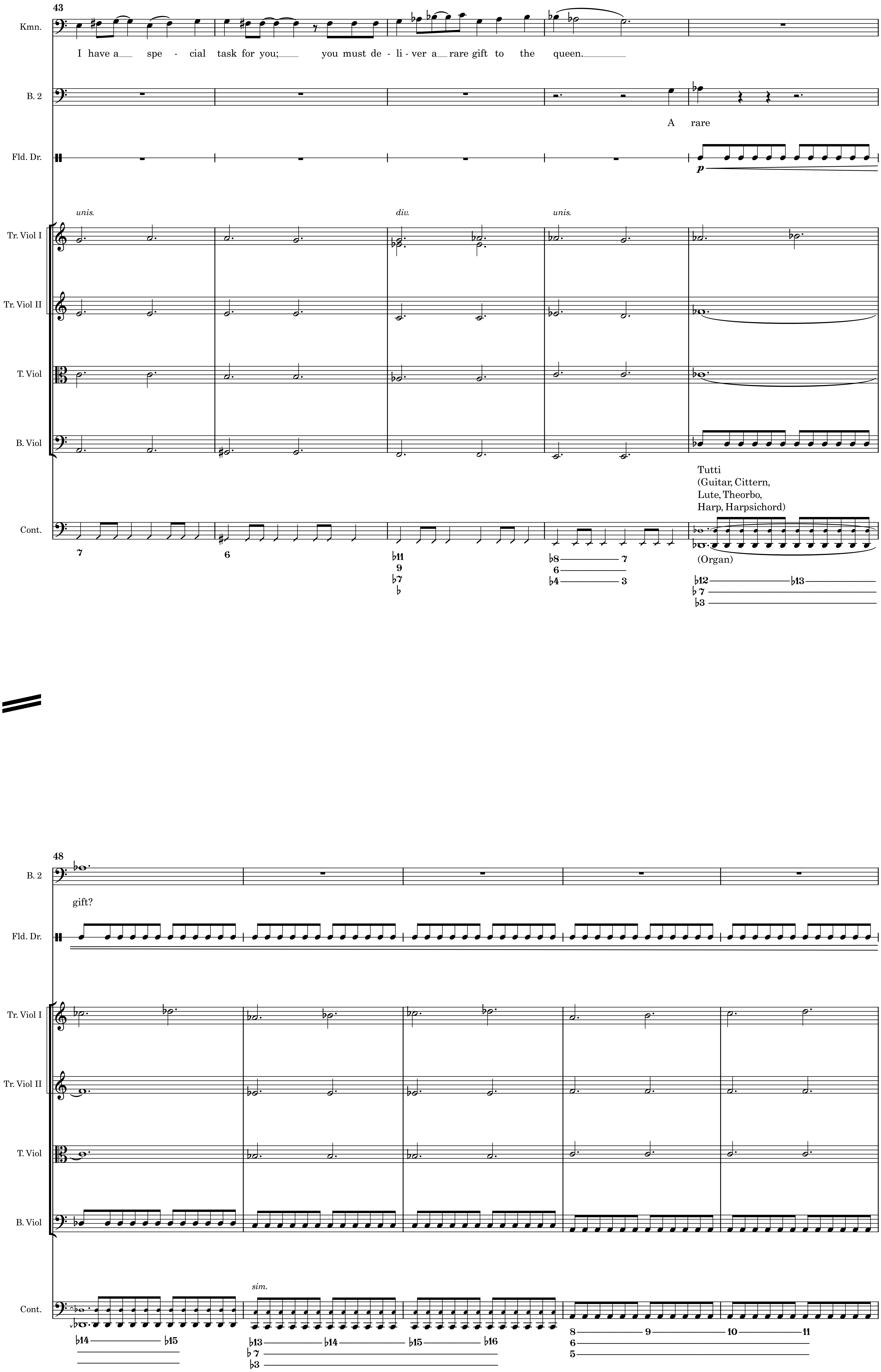
Scene IX

Kemen travels the highway to the docks.

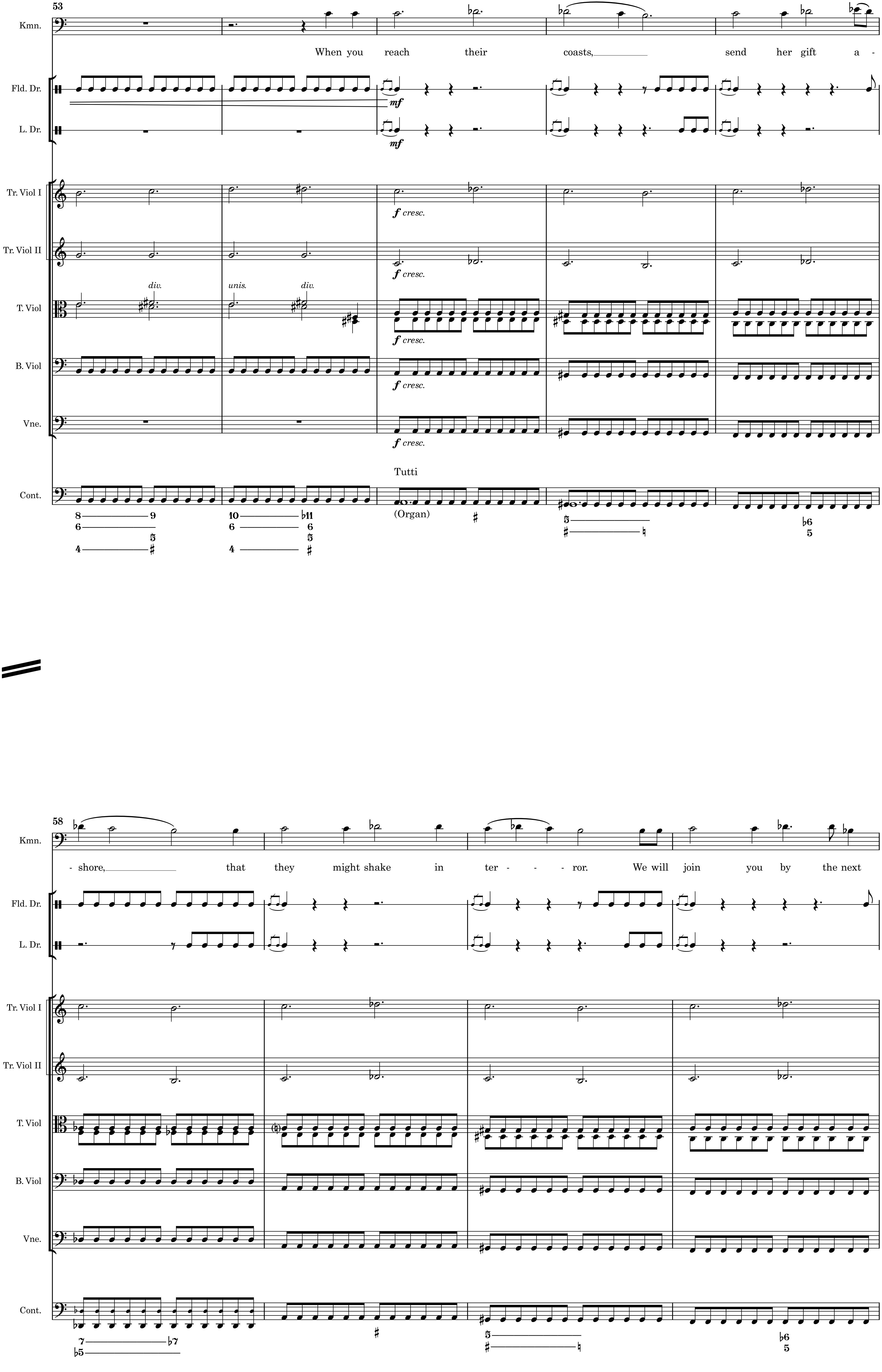

Come il canto anglicano
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
The light undimmed, and voices heard are thick with brew - ing haste; the air rings strong of doubt and care when foreign gifts fly hence.
The light undimmed, and voices heard are thick with brewing haste; the air rings strong of doubt and care when foreign gifts fly hence.
Come il canto anglicano
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
(Tutti)
Continuo
8
Vivo
Kmn.
Send word to the ge - nerals and ad - mi - rals: they must pre - pare their for - - ces. The
S. 1
S. 2
A.
T.
B. 1
B. 2
Guitar, Cittern
Lute, Theorbo,
Harp
Cont.
7
6
4
♭
11
♭
7
♭5
♭7
♭
♭6
♭
7
♭5
6

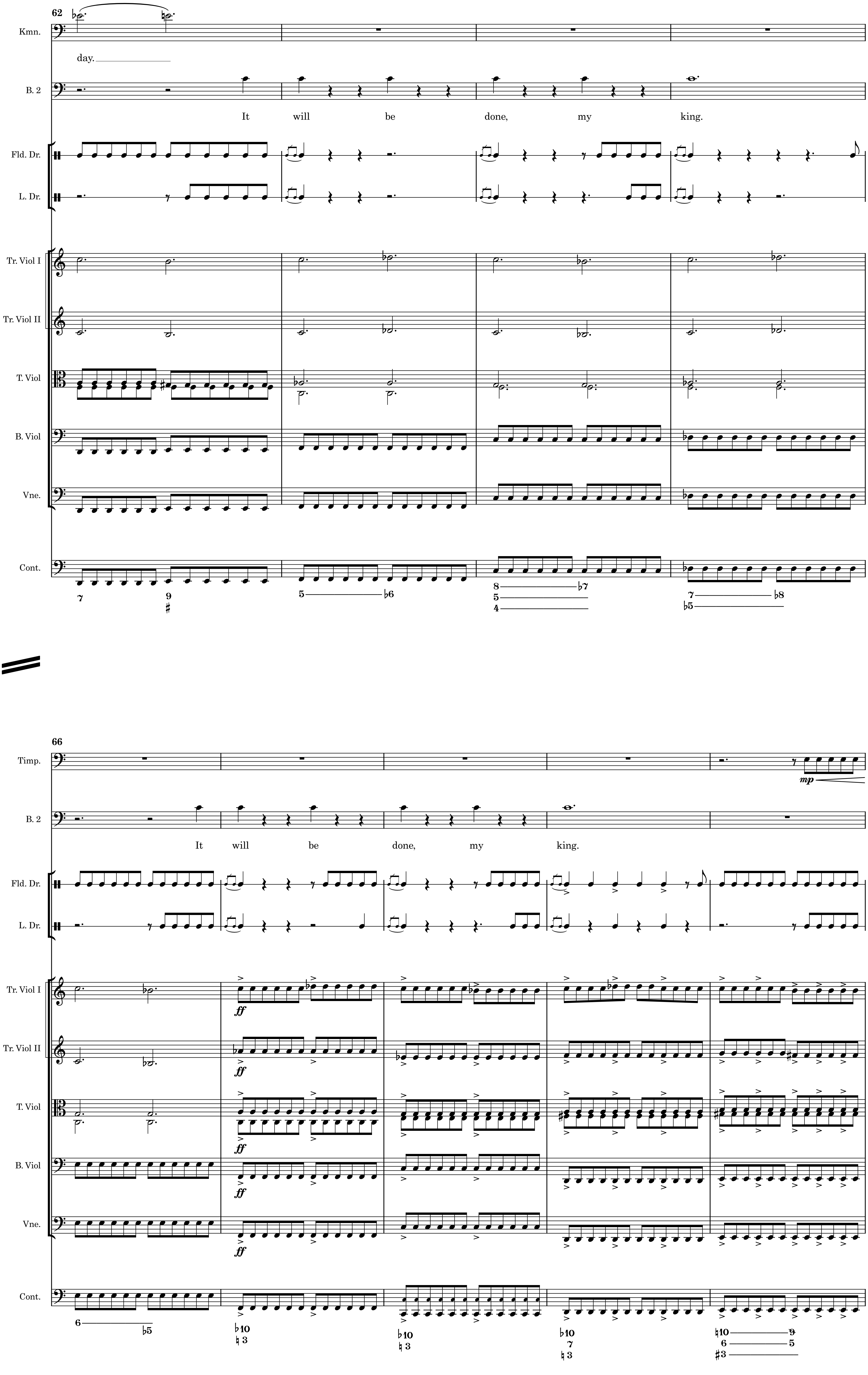

14
Kmn.
fleet will launch to - mor - row__ be - fore__ high sun.__
Send word to the__ kings: their__
B. 1
Advisor:
Yes,__ my king.__
Tr. Viol I
div.
mp
Tr. Viol II
mp
T. Viol
mp
Cont.
7 6 3
♭
♭9
7 ♭6
6
♯
♭10 8 5
♭11 9 ♭7
19
Kmn.
fight - ing men on__ the isle,__ pre - pare them for war;__ they will launch with the__ fleet. Bid them send word for their com -
Tr. Viol I
unis.
Tr. Viol II
T. Viol
Cont.
4 ♭
7 ♭5
♭6 5 ♭
♭6 4
♭6 4 3
6 3
♭4
23
Kmn.
- mand - ers and their ar - mies. These will re - in - force our in - va - - - - - - sion.__ The Ser - pent Queen will not with -
3
Tr. Viol I
Tr. Viol II
T. Viol
div.
B. Viol
mp
+Harpsichord
(Guitar, Cittern,
Lute, Theorbo,
Harp, Harpsichord)
Cont.
♭7 6 ♭4
♭5 3
♭6 ♭
6 ♭
6 ♯
♮6
♯13 ♭9
♮13
5
♭6

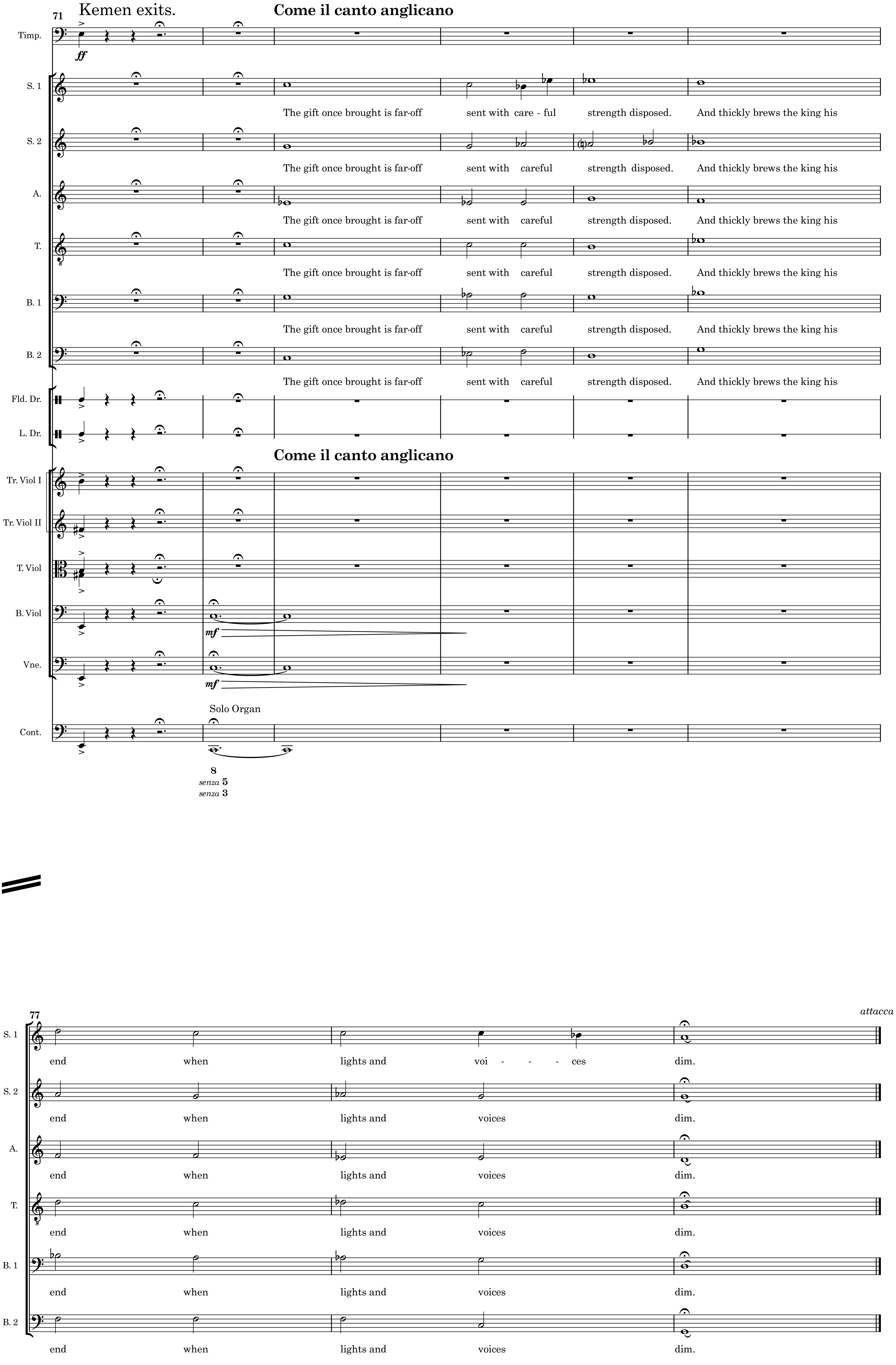

28
Kmn.
-stand us for - e - ver.
B. 1
Yes, my king.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Cont.
33
B. 2
Captain:
Hail Ke - men, High King of the Gol - den Isle. How may I serve your
div.
mf cresc.
unis.
(Guitar, Cittern, Lute, Theorbo, Harp)
(Harpsichord)
sim.
38
To - mor - row be - fore high sun, our ar - mies will go forth to meet the Ser - pent Queen, but
ma - jes - ty?
unis.
div.


43
Kmn.
B. 2
Fld. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Cont.
I have a__ spe - cial task for you;__ you must de - li - ver a__ rare gift to the queen.___
A rare
p
unis.
div.
unis.
Tutti
(Guitar, Cittern,
Lute, Theorbo,
Harp, Harpsichord)
(Organ)
48
gift?
sim.

The body of the Emissary, wrapped in the branch of the olive tree, is revealed.

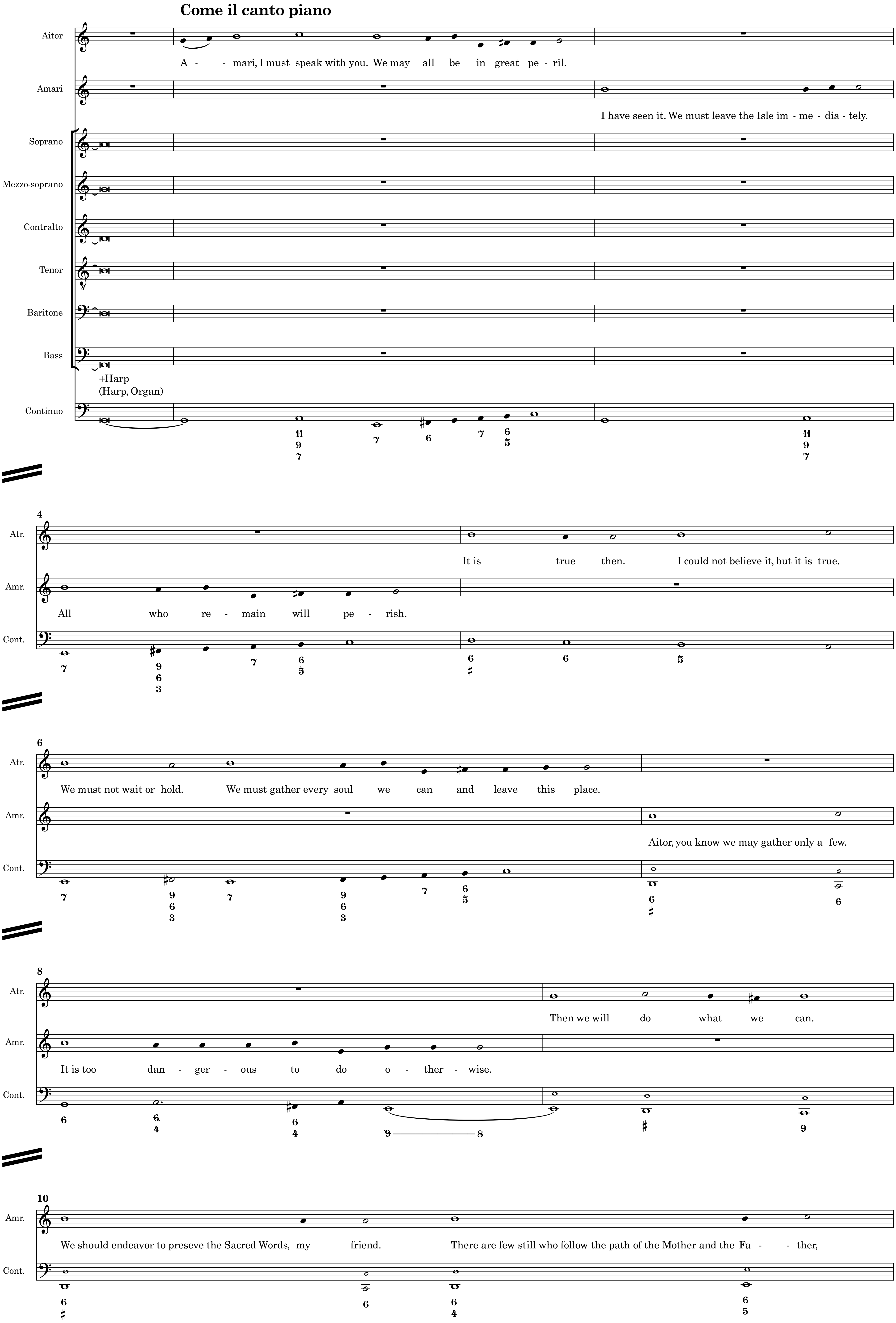

53
Kmn.
When you reach their coasts, send her gift a-
Fld. Dr.
L. Dr.
mf
mf
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
f cresc.
div.
unis.
div.
Tutti
Cont.
(Organ)
8 9
6
4 5 ♯
10 ♭11
6 6
4 5 ♯
♯
5
♯ ♮
♭6
5
58
-shore, that they might shake in ter - - - ror. We will join you by the next
7 ♭7
♭5
♯
5
♯ ♮
♭6
5

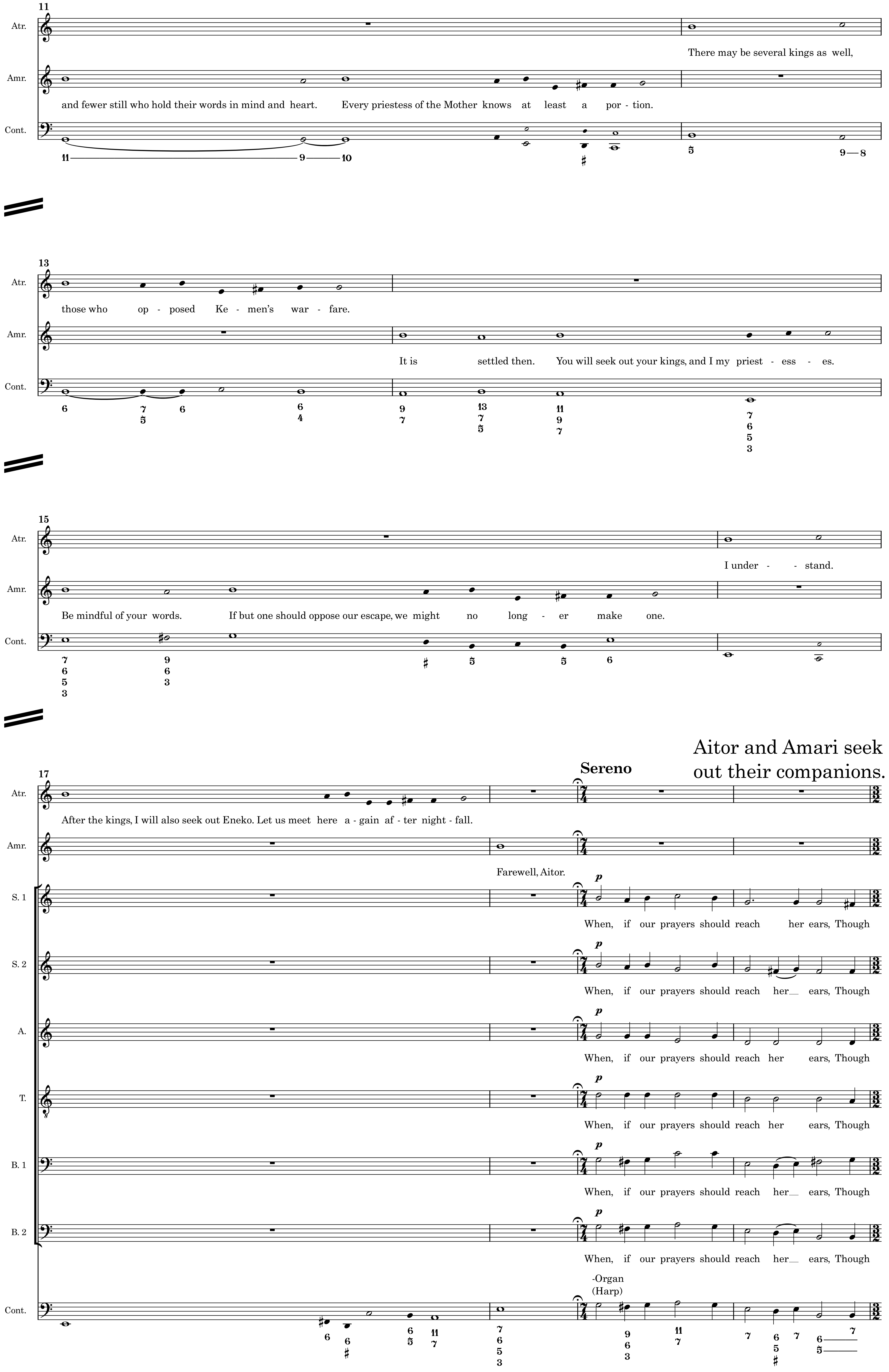

62
Kmn.
day.
B. 2
It will be done, my king.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
7 9 ♯
5 ♭6
8 5 4 ♭7
7 ♭5 ♭8
66
Timp.
mp
B. 2
It will be done, my king.
Fld. Dr.
L. Dr.
Tr. Viol I
ff
Tr. Viol II
ff
T. Viol
ff
B. Viol
ff
Vne.
ff
Cont.
6 ♭5
♭10 ♮3
♭10 ♮3
♭10 7 ♮3
♮10 6 ♯3 9 5

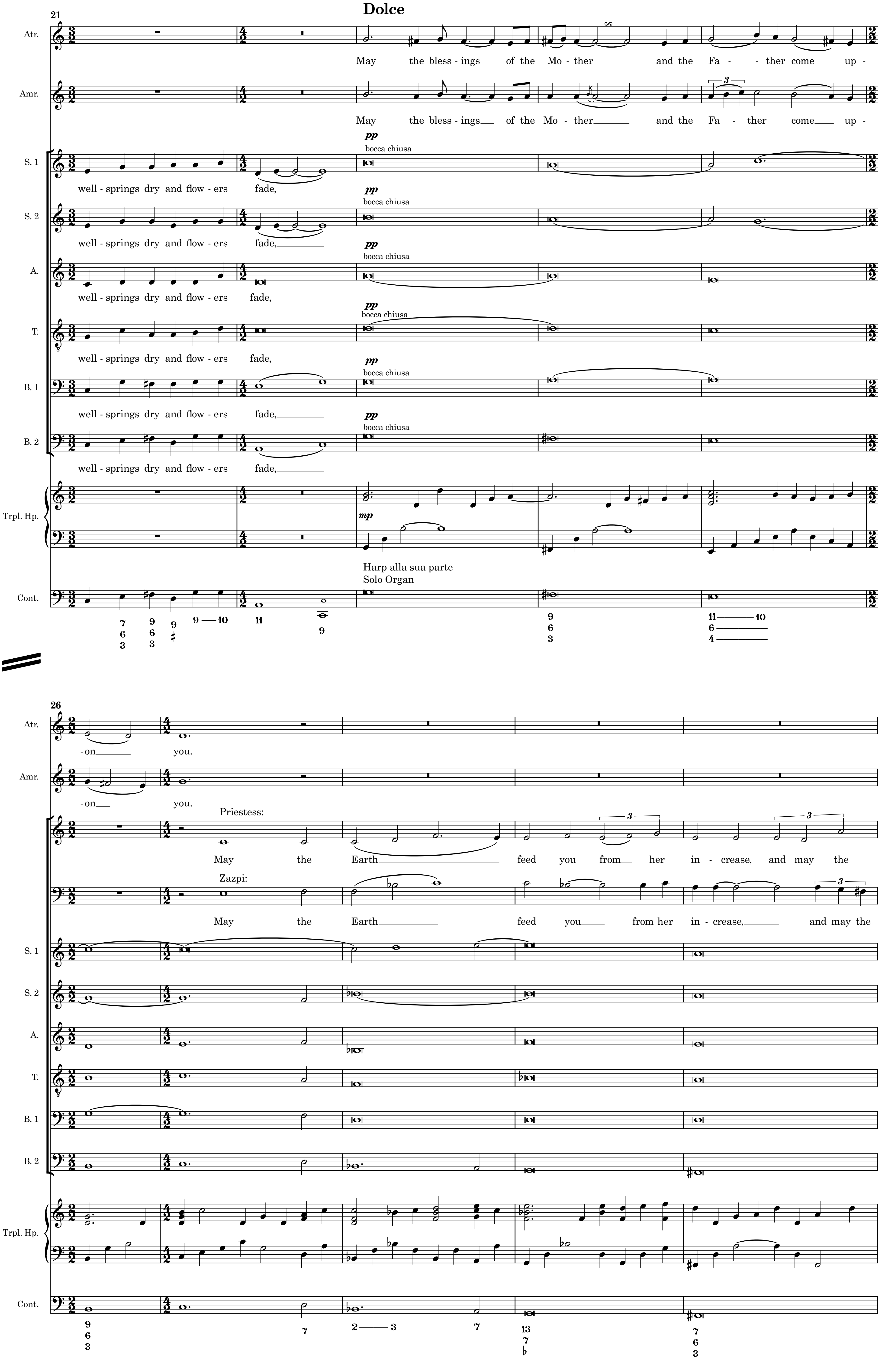

71
Kemen exits.
Come il canto anglicano
Timp.
ff
S. 1
The gift once brought is far-off sent with care - ful strength disposed. And thickly brews the king his
S. 2
The gift once brought is far-off sent with careful strength disposed. And thickly brews the king his
A.
The gift once brought is far-off sent with careful strength disposed. And thickly brews the king his
T.
The gift once brought is far-off sent with careful strength disposed. And thickly brews the king his
B. 1
The gift once brought is far-off sent with careful strength disposed. And thickly brews the king his
B. 2
The gift once brought is far-off sent with careful strength disposed. And thickly brews the king his
Fld. Dr.
L. Dr.
Come il canto anglicano
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
mf
Vne.
mf
Solo Organ
Cont.
8
senza 5
senza 3
77
attacca
S. 1
end when lights and voi - - - ces dim.
S. 2
end when lights and voices dim.
A.
end when lights and voices dim.
T.
end when lights and voices dim.
B. 1
end when lights and voices dim.
B. 2
end when lights and voices dim.

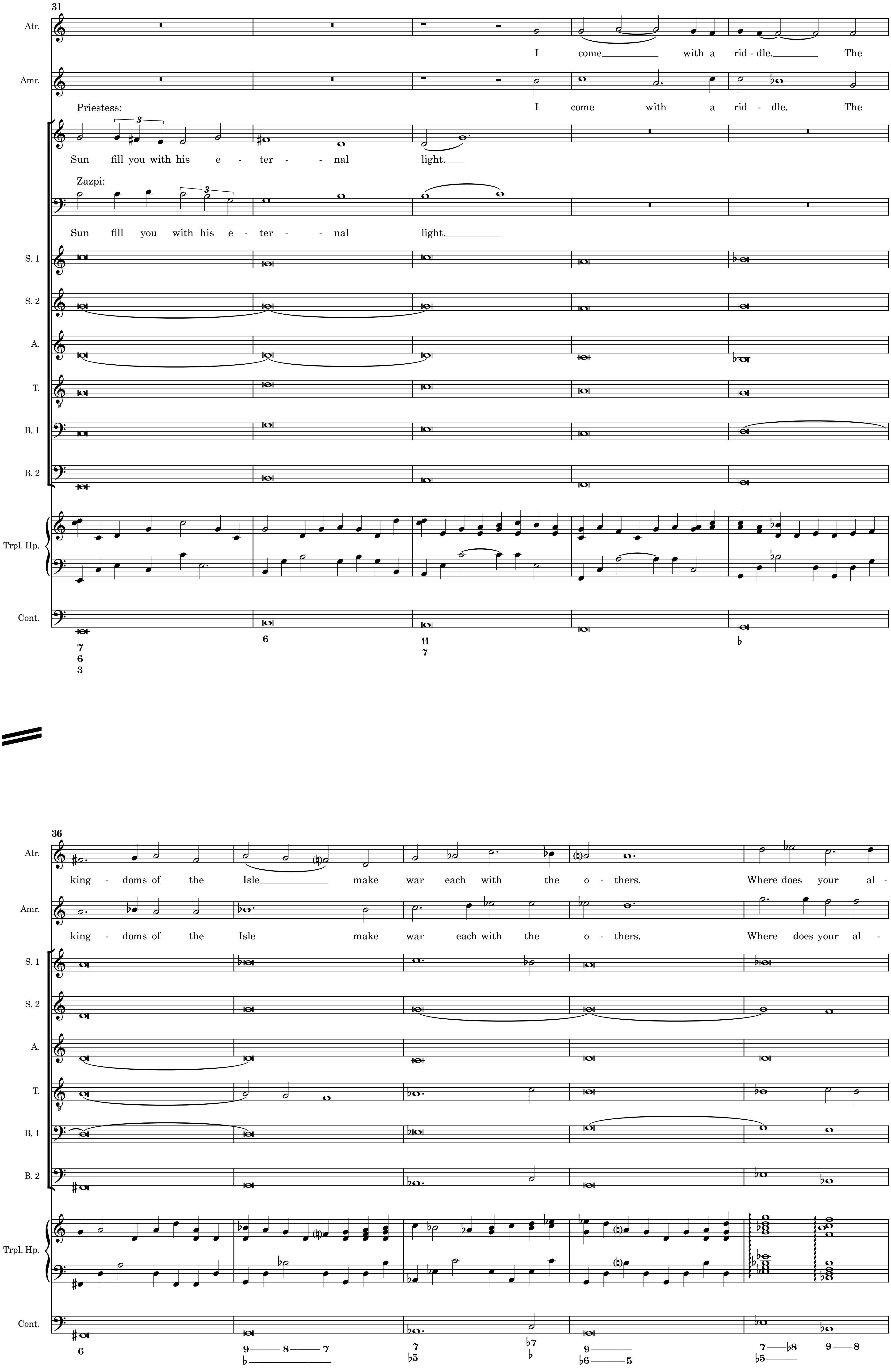
Scene X

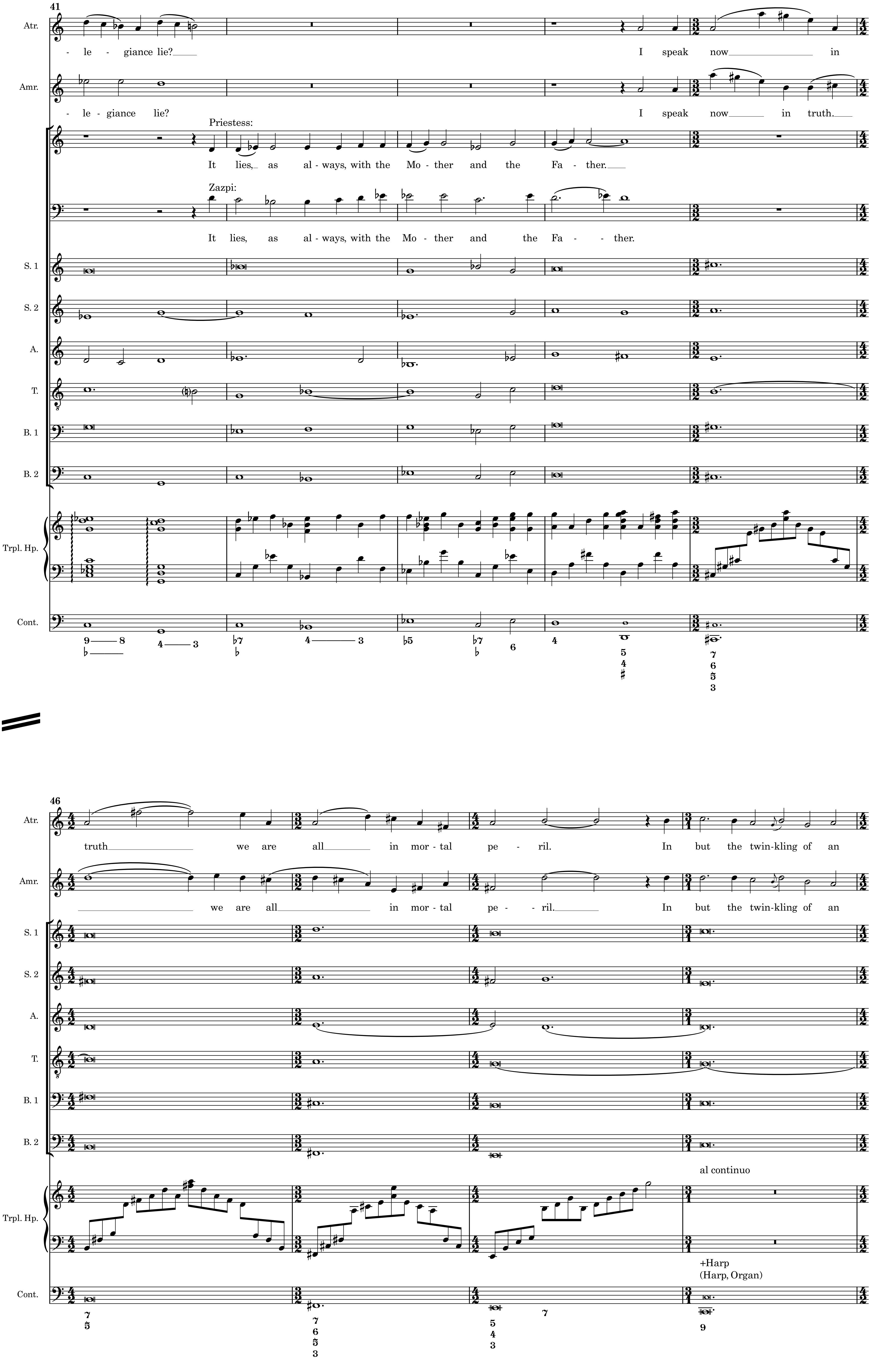
Aitor seeks Amari at the Mother's Temple.

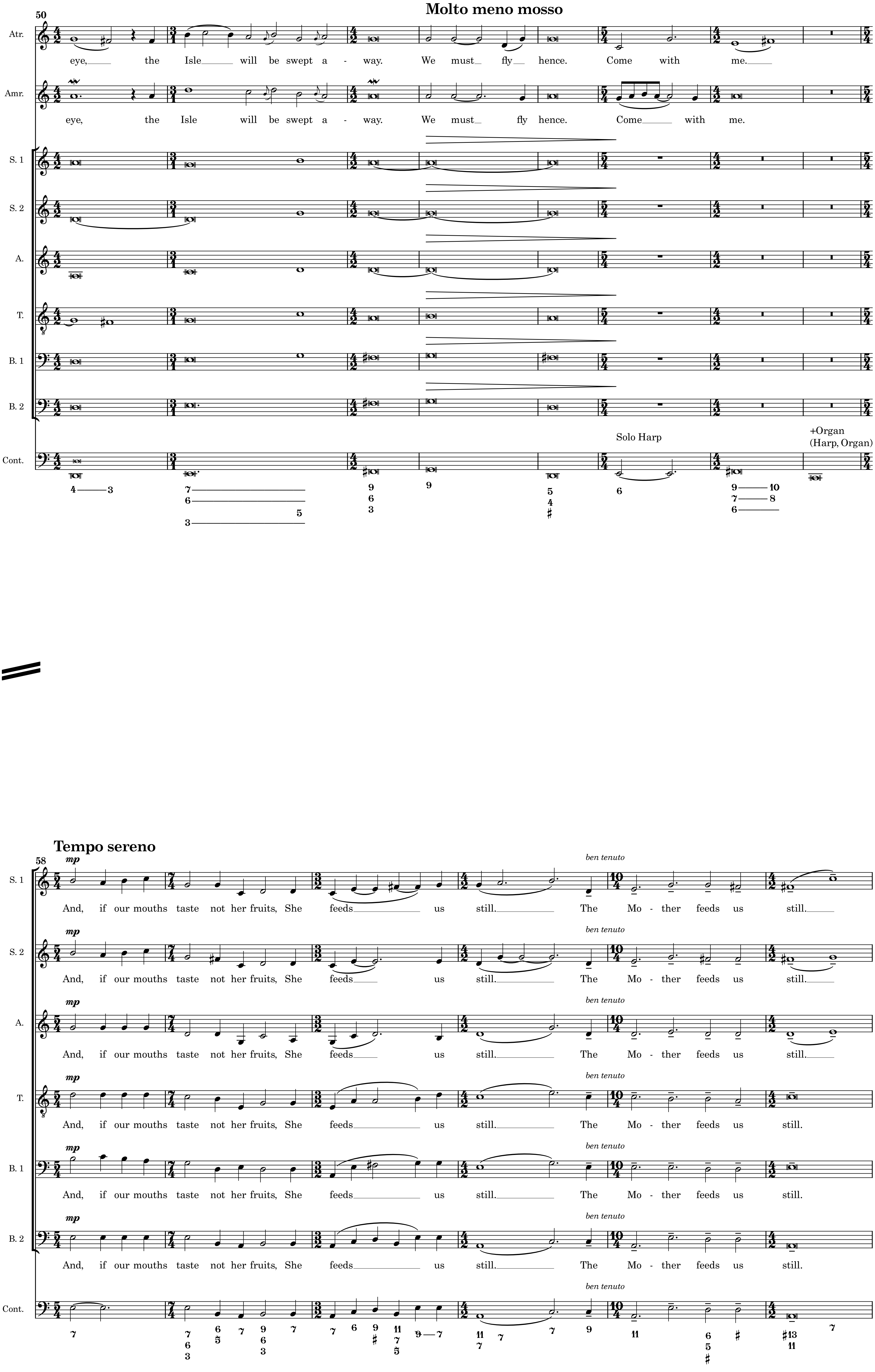

Come il canto piano
Aitor
Amari
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
+Harp
(Harp, Organ)
Continuo
A - mari, I must speak with you. We may all be in great pe - ril.
I have seen it. We must leave the Isle im - me - dia - tely.
4
Atr.
Amr.
Cont.
All who re - main will pe - rish.
It is true then. I could not believe it, but it is true.
6
We must not wait or hold. We must gather every soul we can and leave this place.
Aitor, you know we may gather only a few.
8
It is too dan - ger - ous to do o - ther - wise.
Then we will do what we can.
10
We should endeavor to preseve the Sacred Words, my friend. There are few still who follow the path of the Mother and the Fa - ther,

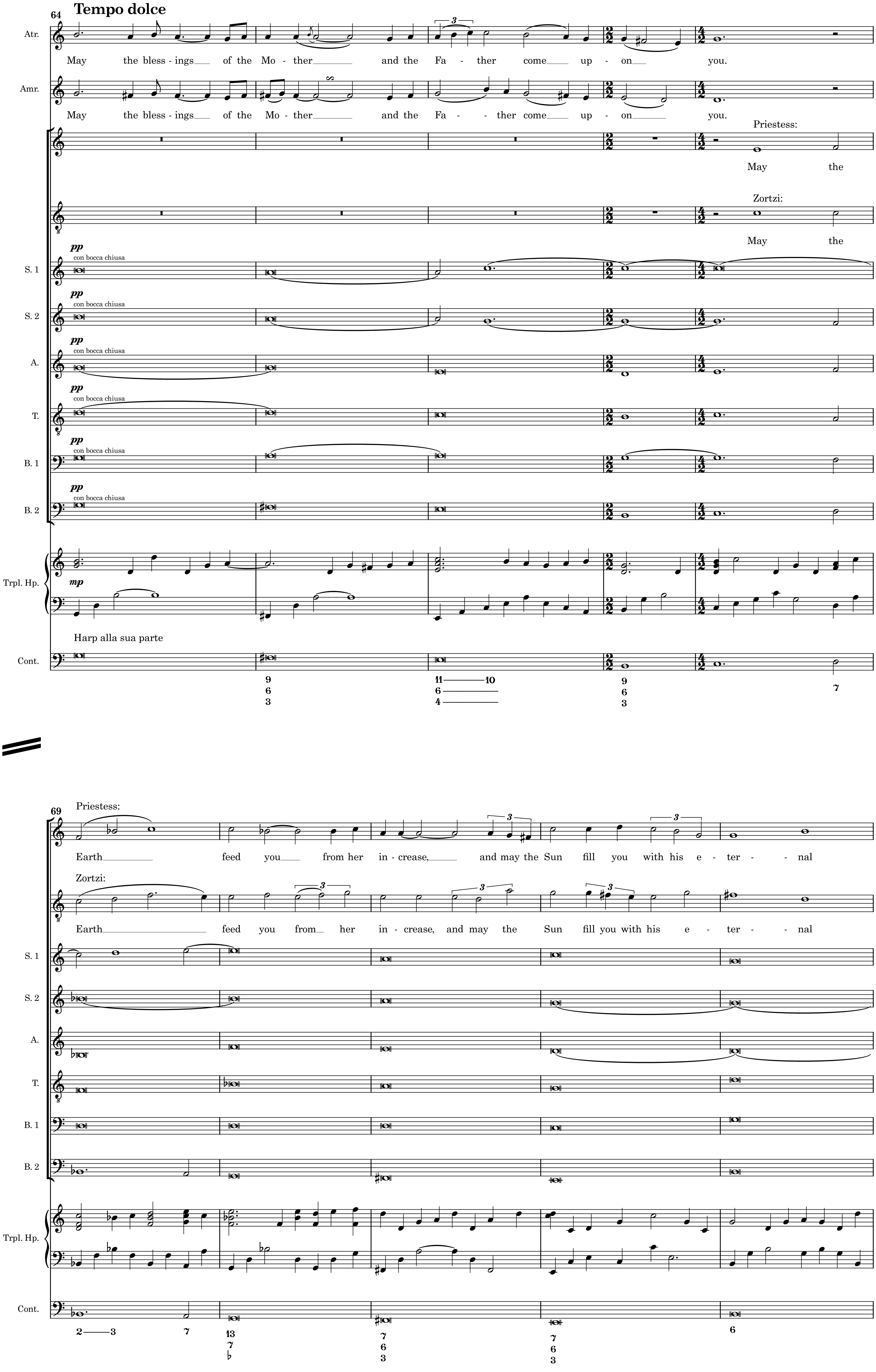

11
Atr.
Amr.
Cont.
There may be several kings as well,
and fewer still who hold their words in mind and heart. Every priestess of the Mother knows at least a por - tion.
11 9 10 ♯ 5 9 8
13
those who op - posed Ke - men's war - fare.
It is settled then. You will seek out your kings, and I my priest - ess - es.
6 7 5 6 6 4 9 7 13 7 5 11 9 7 7 6 5 3
15
I under - - stand.
Be mindful of your words. If but one should oppose our escape, we might no long - er make one.
7 6 5 3 9 6 3 ♯ 5 5 6
Aitor and Amari seek out their companions.
Sereno
17
After the kings, I will also seek out Eneko. Let us meet here a - gain af - ter night - fall.
Farewell, Aitor.
S. 1
S. 2
A.
T.
B. 1
B. 2
p
When, if our prayers should reach her ears, Though
When, if our prayers should reach her__ ears, Though
When, if our prayers should reach her ears, Though
When, if our prayers should reach her ears, Though
When, if our prayers should reach her__ ears, Though
When, if our prayers should reach her__ ears, Though
-Organ
(Harp)
6 6 ♯ 6 5 11 7 7 6 5 3 9 6 3 11 7 7 6 5 ♯ 7 6 5 7

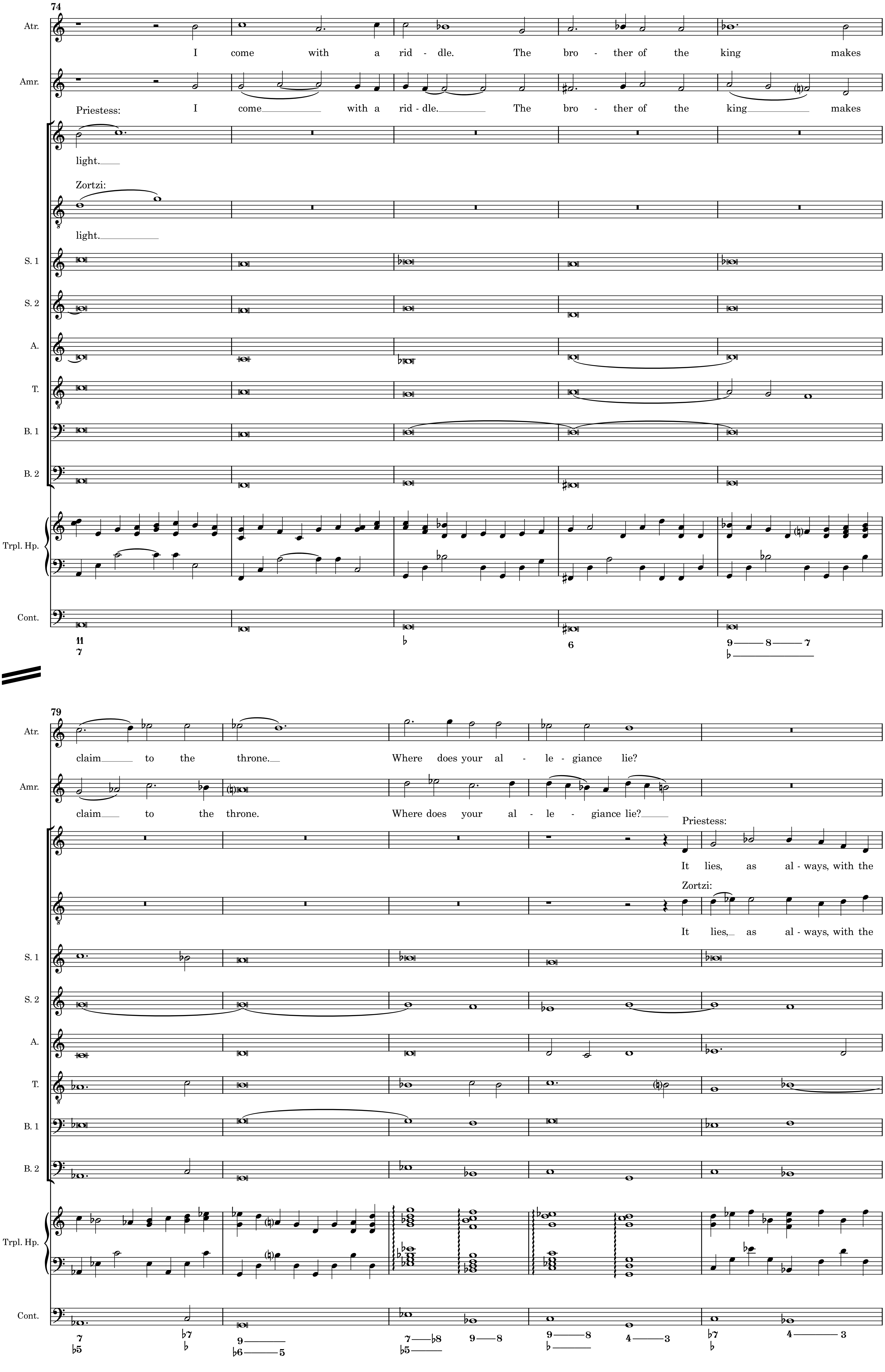

Dolce
21
Atr.
May the bless - ings of the Mo - ther and the Fa - ther come up -
Amr.
May the bless - ings of the Mo - ther and the Fa - ther come up -
S. 1
well - springs dry and flow - ers fade,
pp
bocca chiusa
S. 2
well - springs dry and flow - ers fade,
A.
well - springs dry and flow - ers fade,
T.
well - springs dry and flow - ers fade,
B. 1
well - springs dry and flow - ers fade,
B. 2
well - springs dry and flow - ers fade,
Trpl. Hp.
mp
Harp alla sua parte
Solo Organ
Cont.
26
-on you.
Priestess:
May the Earth feed you from her in - crease, and may the
Zazpi:
May the Earth feed you from her in - crease, and may the

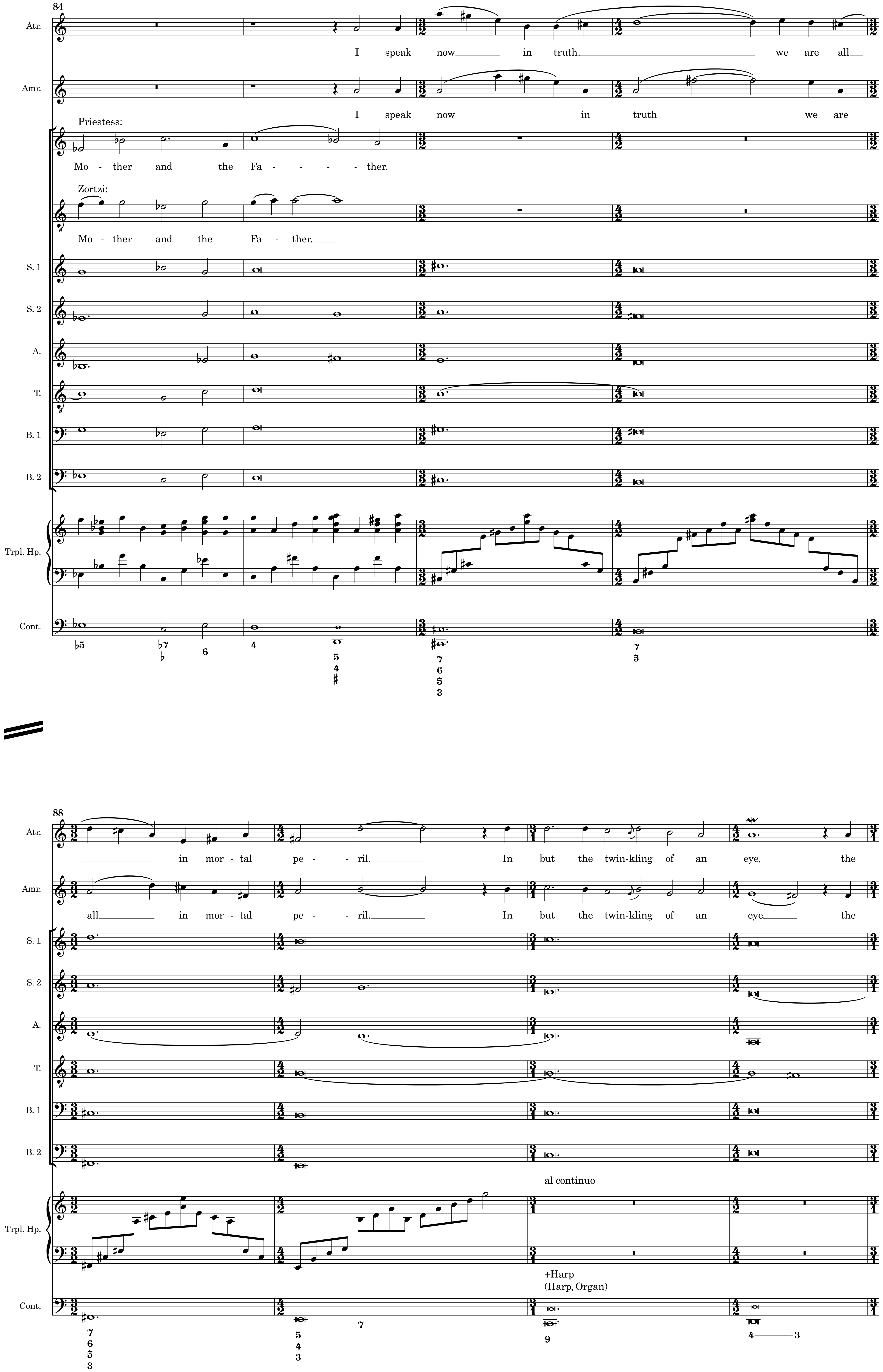

31
Atr.
Amr.
Priestess:
Zazpi:
S. 1
S. 2
A.
T.
B. 1
B. 2
Trpl. Hp.
Cont.
I come with a rid - dle. The
I come with a rid - dle. The
Sun fill you with his e - ter - nal light.
Sun fill you with his e - ter - nal light.
3
7 6 3
6
11 7
♭
36
king - doms of the Isle make war each with the o - thers. Where does your al -
king - doms of the Isle make war each with the o - thers. Where does your al -
6
9 8 7 ♭
7 ♭5
♭7 ♭
9 ♭6 5
7 ♭8 ♭5
9 8

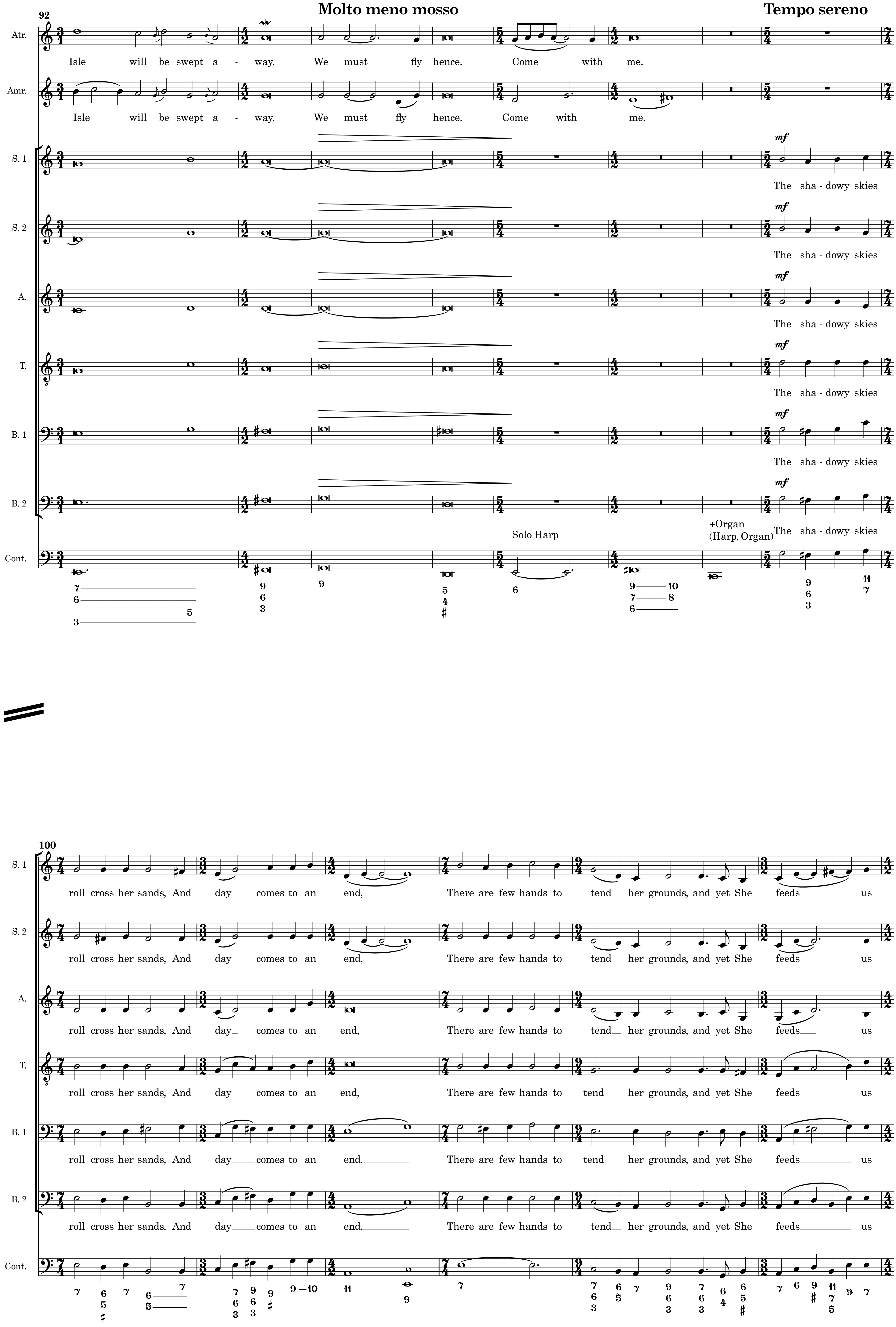

41
Atr.
- le - giance lie? I speak now in
Amr.
- le - giance lie? I speak now in truth.
Priestess:
It lies, as al - ways, with the Mo - ther and the Fa - ther.
Zazpi:
It lies, as al - ways, with the Mo - ther and the Fa - ther.
S. 1
S. 2
A.
T.
B. 1
B. 2
Trpl. Hp.
Cont.
9 8 ♭ 4 3 ♭7 ♭ 4 3 ♭5 ♭7 ♭ 6 4 5 4 ♯ 7 6 5 3
46
Atr.
truth we are all in mor - tal pe - ril. In but the twin - kling of an
Amr.
we are all in mor - tal pe - ril. In but the twin - kling of an
S. 1
S. 2
A.
T.
B. 1
B. 2
al continuo
Trpl. Hp.
+Harp
(Harp, Organ)
Cont.
7 5 7 6 5 3 5 4 3 7 9

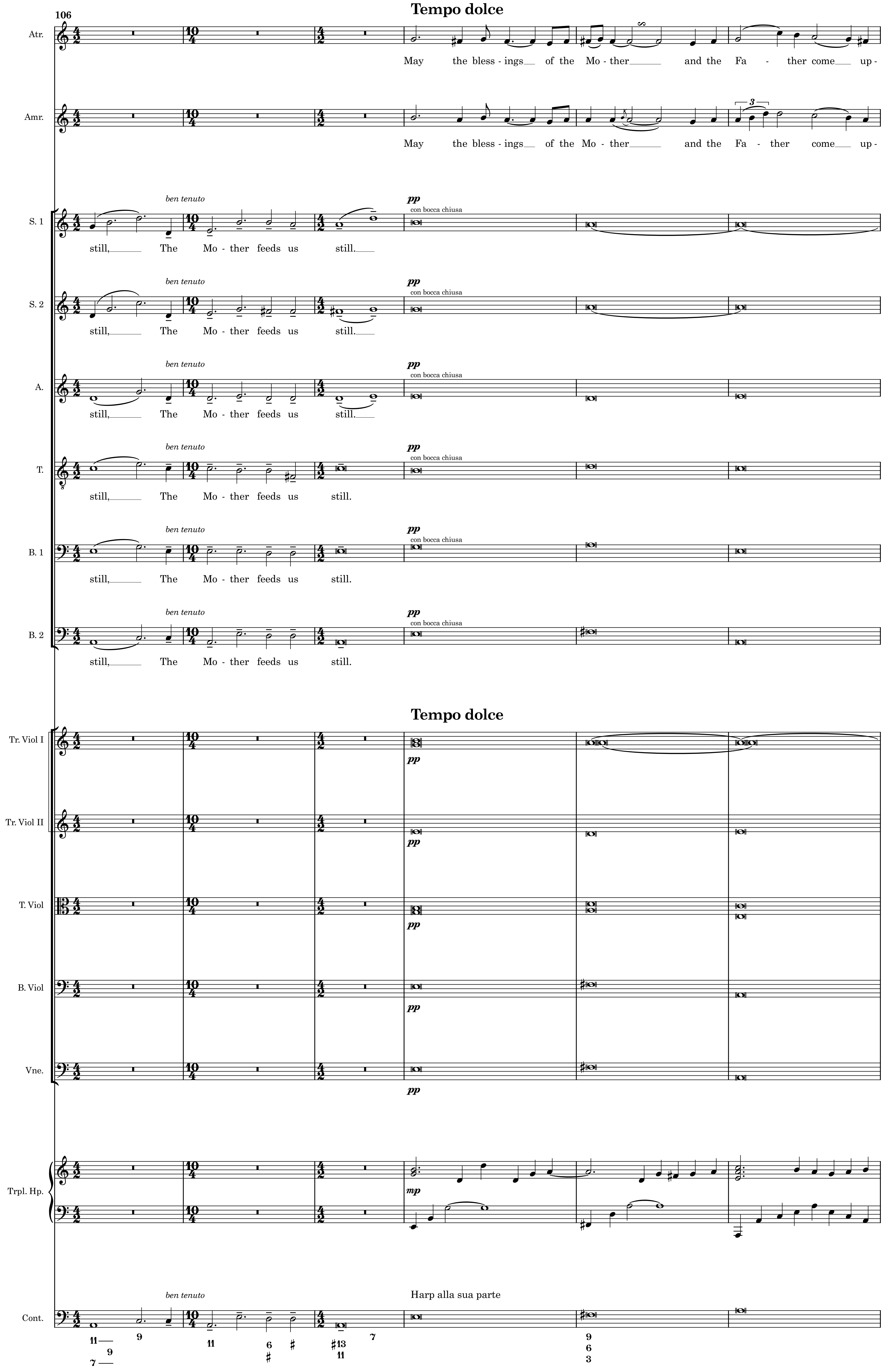

Molto meno mosso
50
Atr.
eye, the Isle will be swept a - way. We must fly hence. Come with me.
Amr.
eye, the Isle will be swept a - way. We must fly hence. Come with me.
S. 1
S. 2
A.
T.
B. 1
B. 2
Solo Harp
+Organ
(Harp, Organ)
Cont.
Tempo sereno
58
mp
ben tenuto
S. 1
And, if our mouths taste not her fruits, She feeds us still. The Mo - ther feeds us still.
S. 2
And, if our mouths taste not her fruits, She feeds us still. The Mo - ther feeds us still.
A.
And, if our mouths taste not her fruits, She feeds us still. The Mo - ther feeds us still.
T.
And, if our mouths taste not her fruits, She feeds us still. The Mo - ther feeds us still.
B. 1
And, if our mouths taste not her fruits, She feeds us still. The Mo - ther feeds us still.
B. 2
And, if our mouths taste not her fruits, She feeds us still. The Mo - ther feeds us still.
Cont.

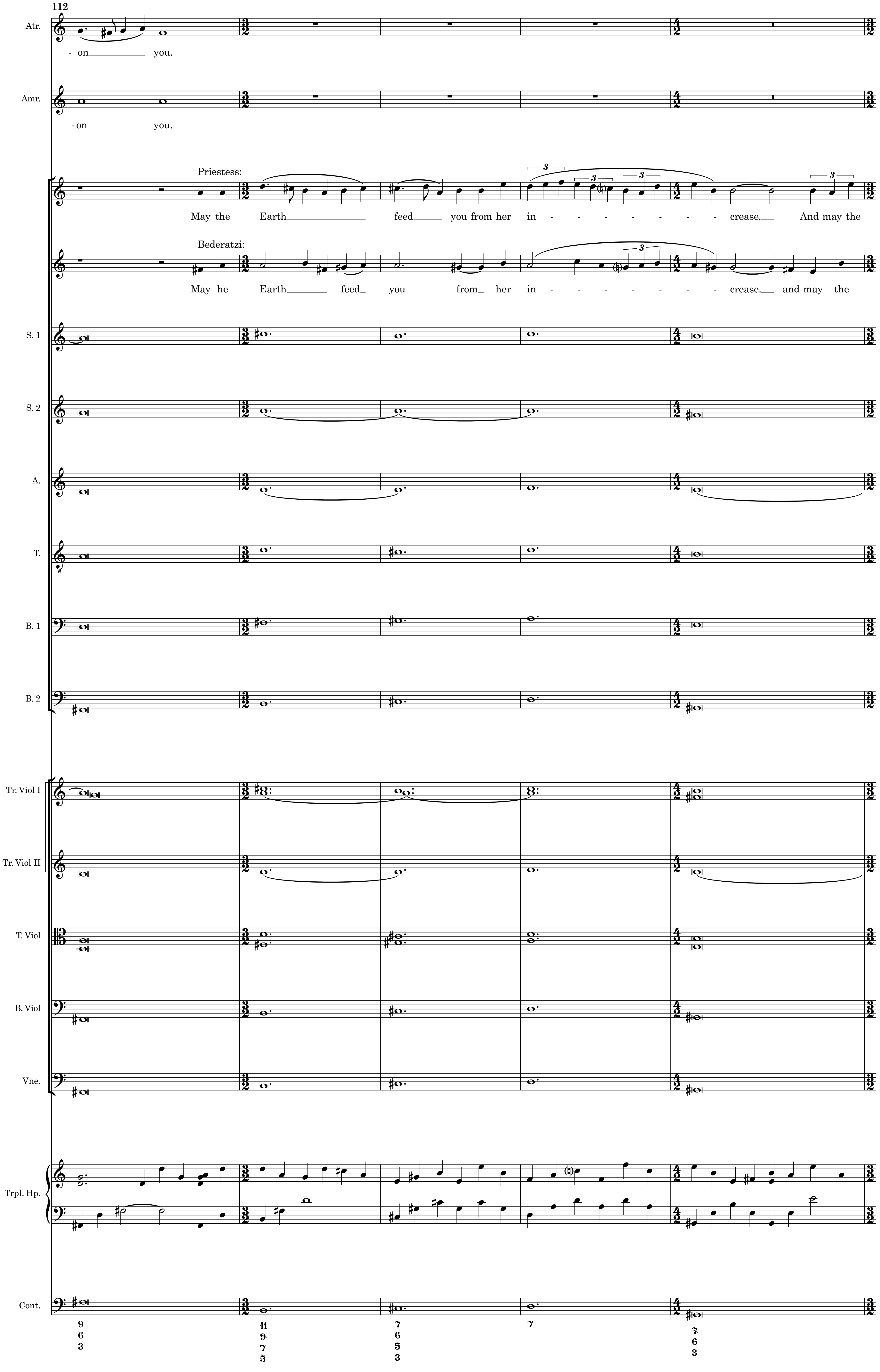

64
Tempo dolce
Atr.
May the bless - ings of the Mo - ther and the Fa - ther come up - on you.
Amr.
May the bless - ings of the Mo - ther and the Fa - ther come up - on you.
Priestess:
May the
Zortzi:
May the
S. 1
S. 2
A.
T.
B. 1
B. 2
pp
con bocca chiusa
Trpl. Hp.
mp
Harp alla sua parte
Cont.
9 6 3
11 10 6 4
9 6 3
7
69
Priestess:
Earth feed you from her in - crease, and may the Sun fill you with his e - ter - nal
Zortzi:
Earth feed you from her in - crease, and may the Sun fill you with his e - ter - nal
S. 1
S. 2
A.
T.
B. 1
B. 2
Trpl. Hp.
Cont.
2 3 7
13 7 ♭
7 6 3
7 6 3
6

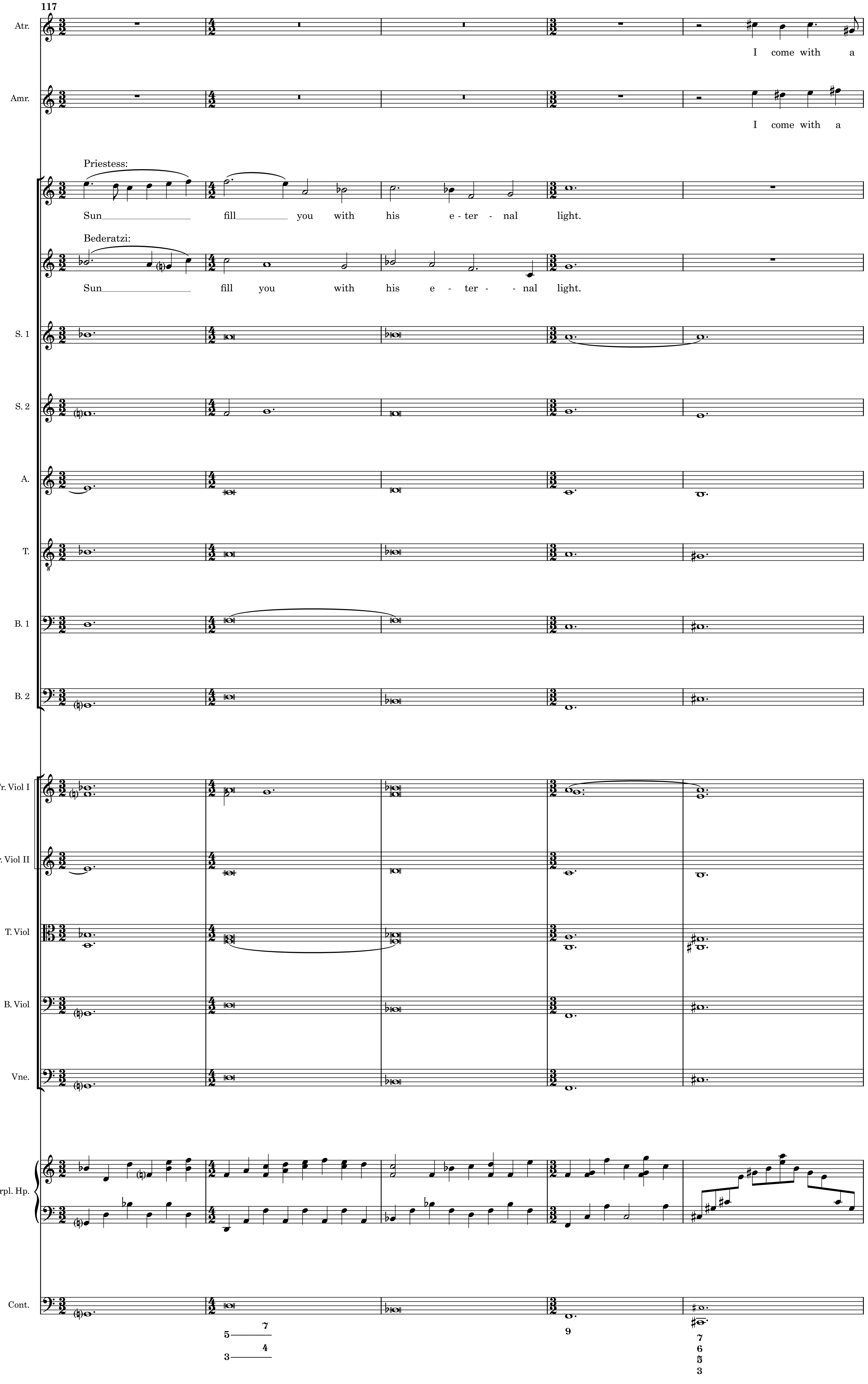

74
Atr.
I come with a rid - dle. The bro - ther of the king makes
Amr.
I come with a rid - dle. The bro - ther of the king makes
Priestess:
light.
Zortzi:
light.
S. 1
S. 2
A.
T.
B. 1
B. 2
Trpl. Hp.
Cont.
11 7
♭
6
9 8 7 ♭
79
Atr.
claim to the throne. Where does your al - le - giance lie?
Amr.
claim to the throne. Where does your al - le - giance lie?
Priestess:
It lies, as al - ways, with the
Zortzi:
It lies, as al - ways, with the
S. 1
S. 2
A.
T.
B. 1
B. 2
Trpl. Hp.
Cont.
7 ♭5
♭7 ♭
9 ♭6 5
7 ♭8 ♭5
9 8
9 8 ♭
4 3
♭7 ♭
4 3

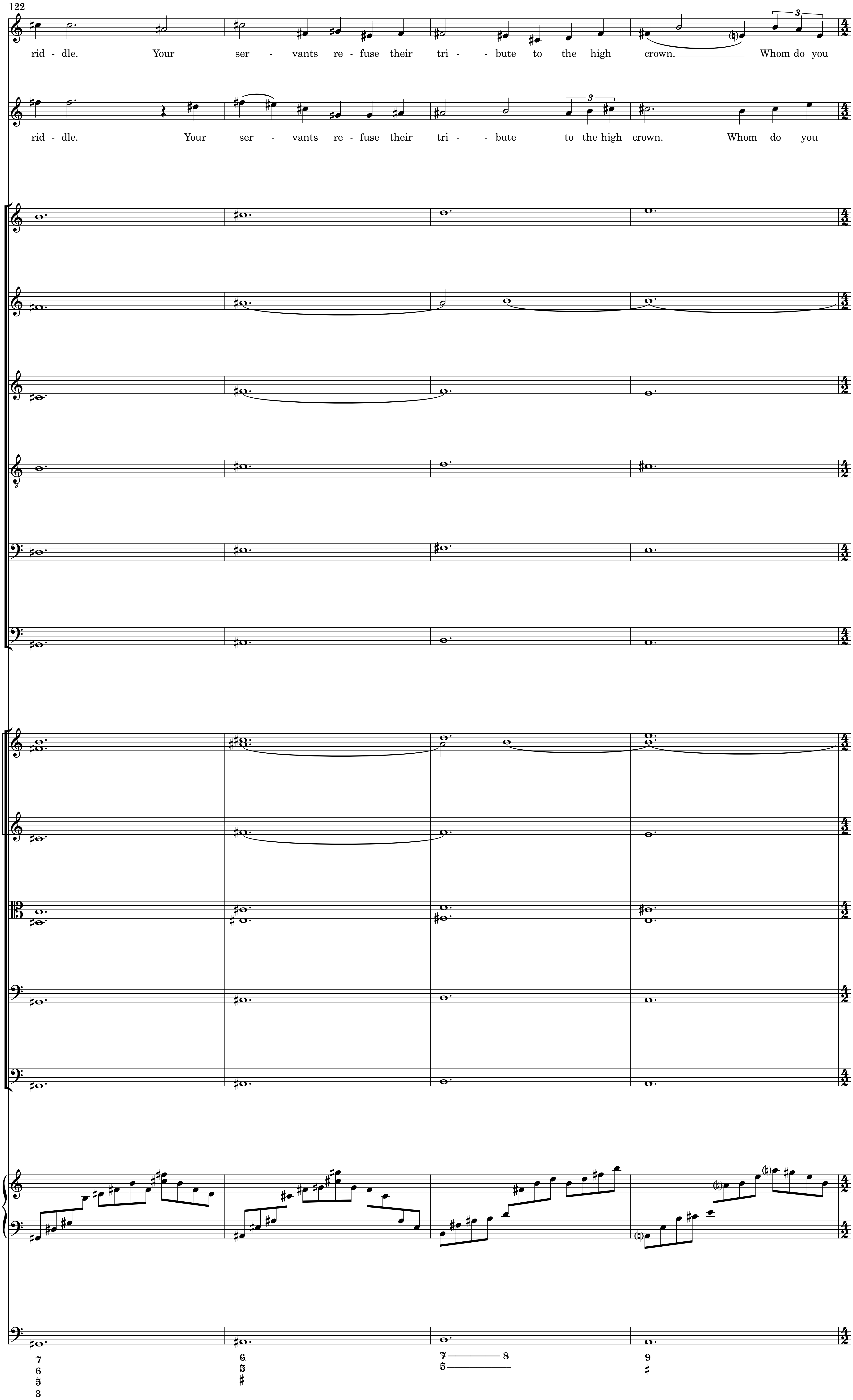

84
Atr.
I speak now in truth. we are all
Amr.
I speak now in truth we are
Priestess:
Mo - ther and the Fa - - - - ther.
Zortzi:
Mo - ther and the Fa - ther.
S. 1
S. 2
A.
T.
B. 1
B. 2
Trpl. Hp.
Cont.
♭5 ♭7 ♭ 6 4 5 4 ♯ 7 6 5 3 7 5
88
Atr.
in mor - tal pe - ril. In but the twin-kling of an eye, the
Amr.
all in mor - tal pe - ril. In but the twin-kling of an eye, the
S. 1
S. 2
A.
T.
B. 1
B. 2
al continuo
Trpl. Hp.
+Harp
(Harp, Organ)
Cont.
7 6 5 3 5 4 3 7 9 4 3

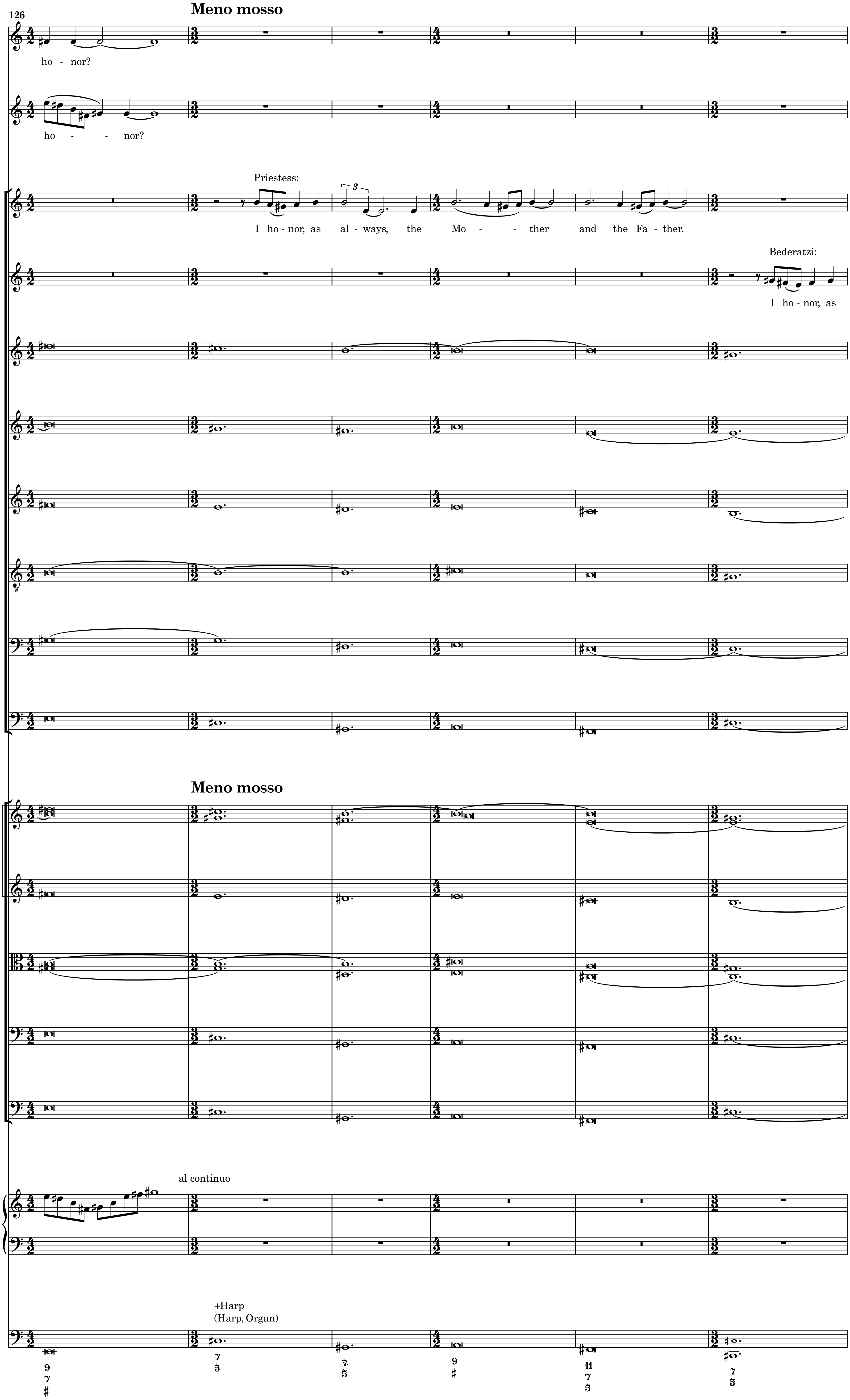

92
Molto meno mosso
Tempo sereno
Atr.
Isle will be swept a - way. We must fly hence. Come with me.
Amr.
Isle will be swept a - way. We must fly hence. Come with me.
S. 1
S. 2
A.
T.
B. 1
B. 2
mf
The sha - dowy skies
Solo Harp
+Organ
(Harp, Organ)
Cont.
100
roll cross her sands, And day comes to an end, There are few hands to tend her grounds, and yet She feeds us

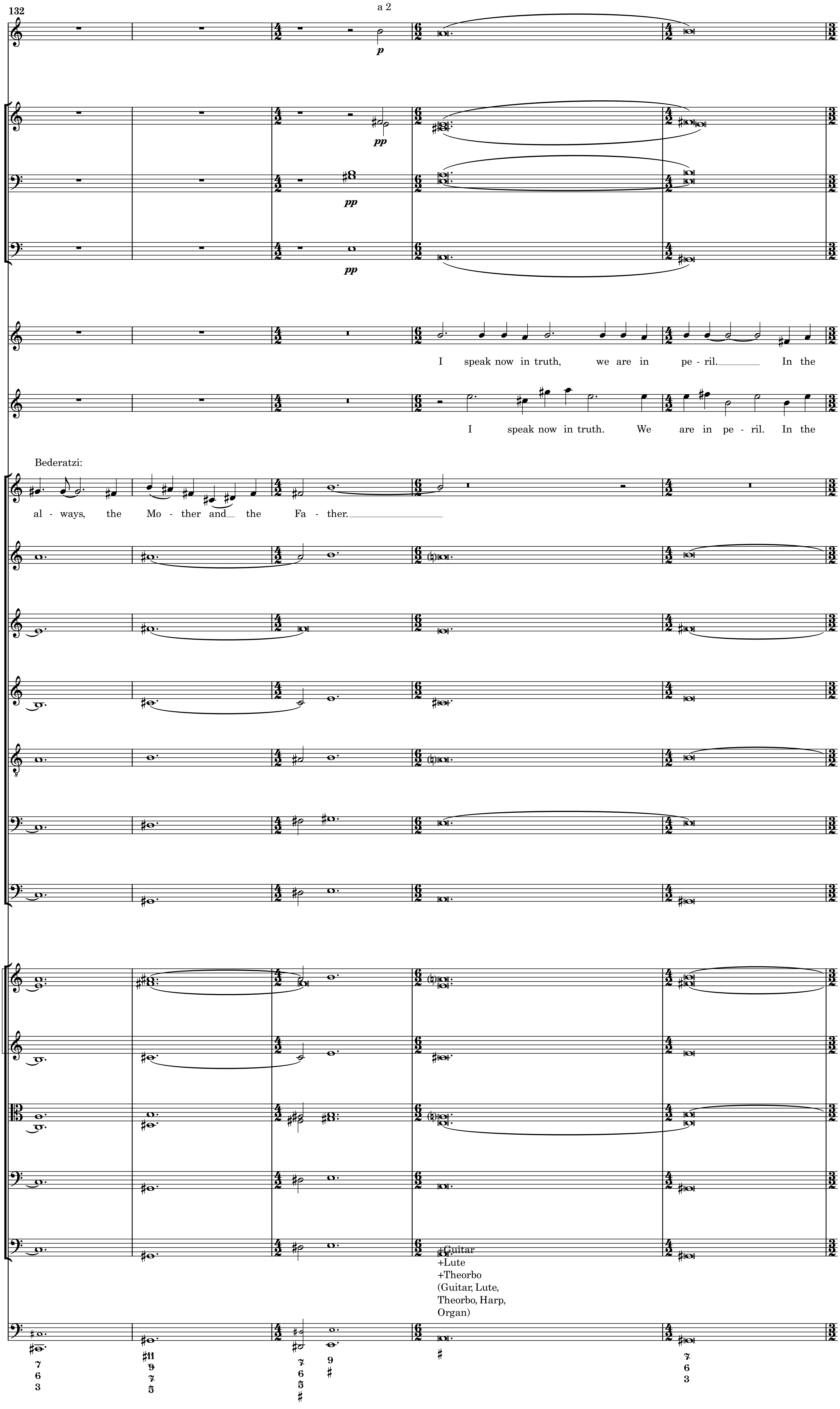

106
Tempo dolce
Atr.
May the bless - ings of the Mo - ther and the Fa - ther come up -
Amr.
May the bless - ings of the Mo - ther and the Fa - ther come up -
S. 1
S. 2
A.
T.
B. 1
B. 2
ben tenuto
still, The Mo - ther feeds us still.
pp
con bocca chiusa
Tempo dolce
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
pp
Trpl. Hp.
mp
Cont.
ben tenuto
Harp alla sua parte
11 9 7 9
11
6 ♯ ♯
♯13 11 7
9 6 3

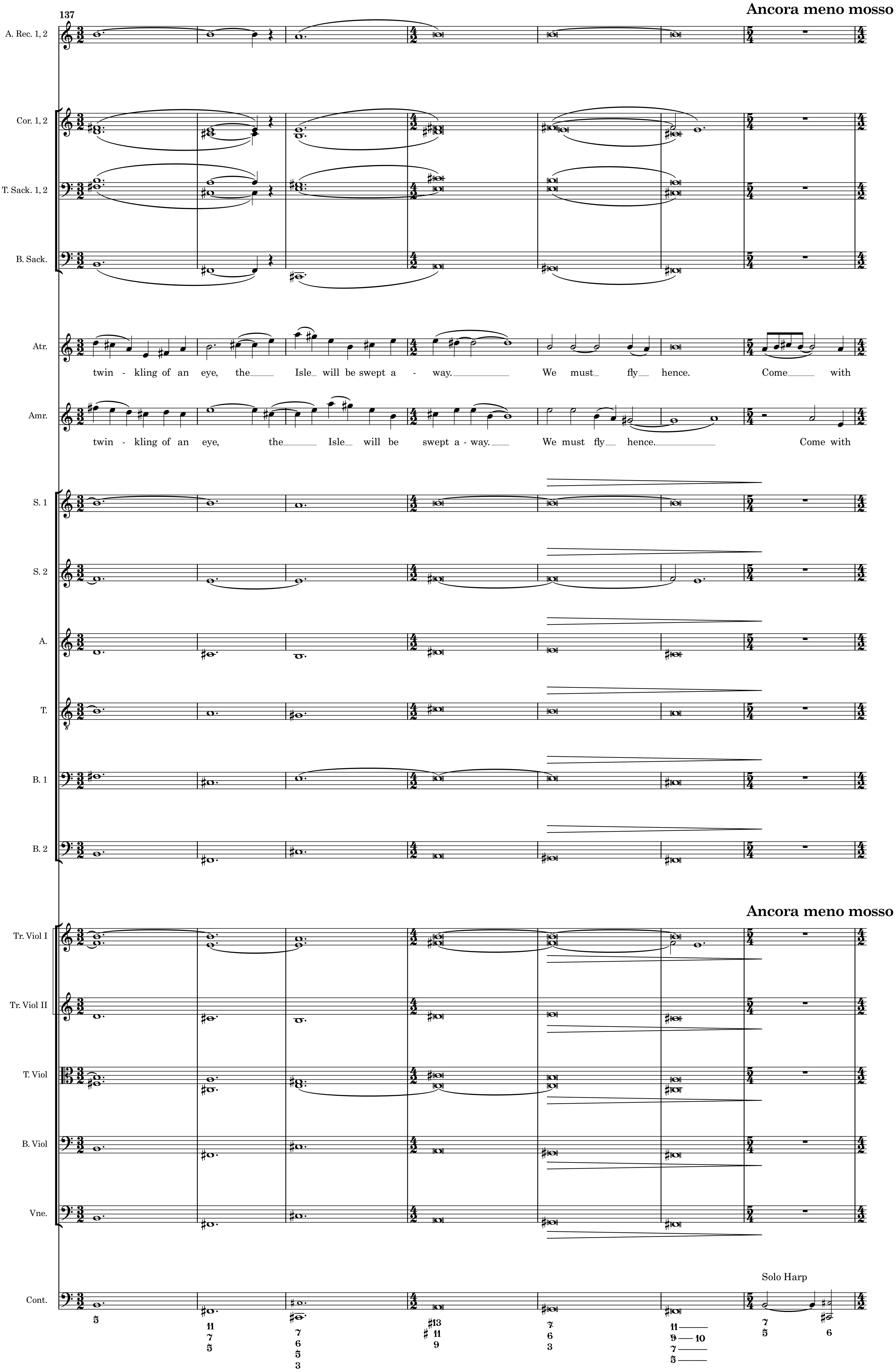

112
Atr.
- on you.
Amr.
- on you.
Priestess:
May the Earth feed you from her in - - - - - - - - crease, And may the
Bederatzi:
May he Earth feed you from her in - - - - - - - - crease. and may the
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Cont.
9 6 3
11 9 7 5
7 6 5 3
7
7 6 3


117
Atr.
I come with a
Amr.
I come with a
Priestess:
Sun fill you with his e - ter - nal light.
Bederatzi:
Sun fill you with his e - ter - - nal light.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Cont.
5 7
3 4
9
7
6
5
3


122
Atr.
rid - dle. Your ser - vants re - fuse their tri - bute to the high crown. Whom do you
3
Amr.
rid - dle. Your ser - vants re - fuse their tri - bute to the high crown. Whom do you
3
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Cont.
7 6 5 3
6 5 ♯
7 8 5
9 ♯
4 2

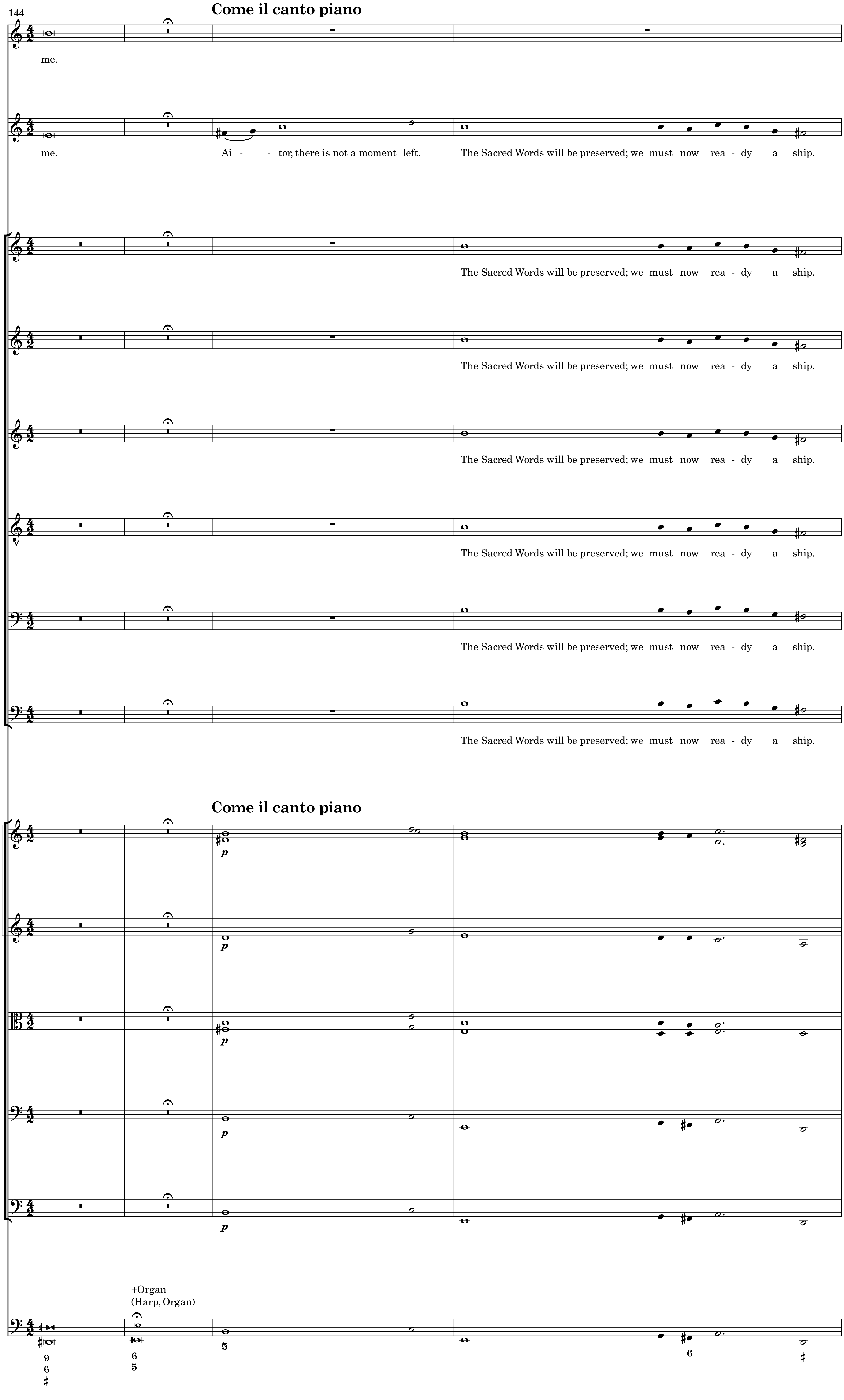

126
Meno mosso
Atr.
ho - nor?
Amr.
ho - - nor?
Priestess:
3
I ho - nor, as al - ways, the Mo - - ther and the Fa - ther.
Bederatzi:
I ho - nor, as
S. 1
S. 2
A.
T.
B. 1
B. 2
Meno mosso
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
al continuo
Trpl. Hp.
+Harp
(Harp, Organ)
Cont.
9 7 ♯
7 5
7 5
9 ♯
11 7 5
7 5

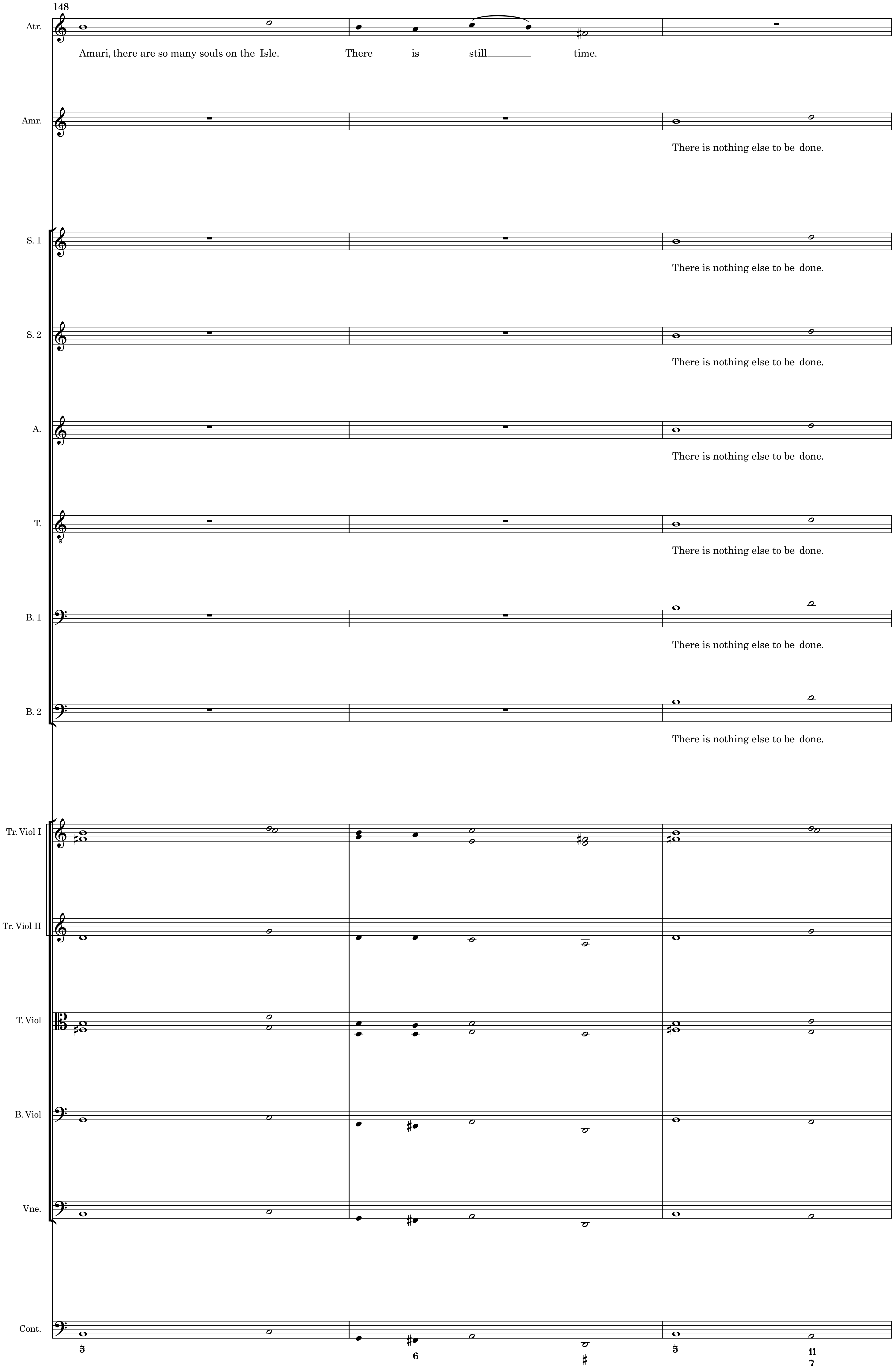

132
a 2
A. Rec. 1, 2
p
Cor. 1, 2
pp
T. Sack. 1, 2
pp
B. Sack.
pp
Atr.
I speak now in truth, we are in pe - ril. In the
Amr.
I speak now in truth. We are in pe - ril. In the
Bederatzi:
al - ways, the Mo - ther and the Fa - ther.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
+Guitar
+Lute
+Theorbo
(Guitar, Lute, Theorbo, Harp, Organ)
Cont.

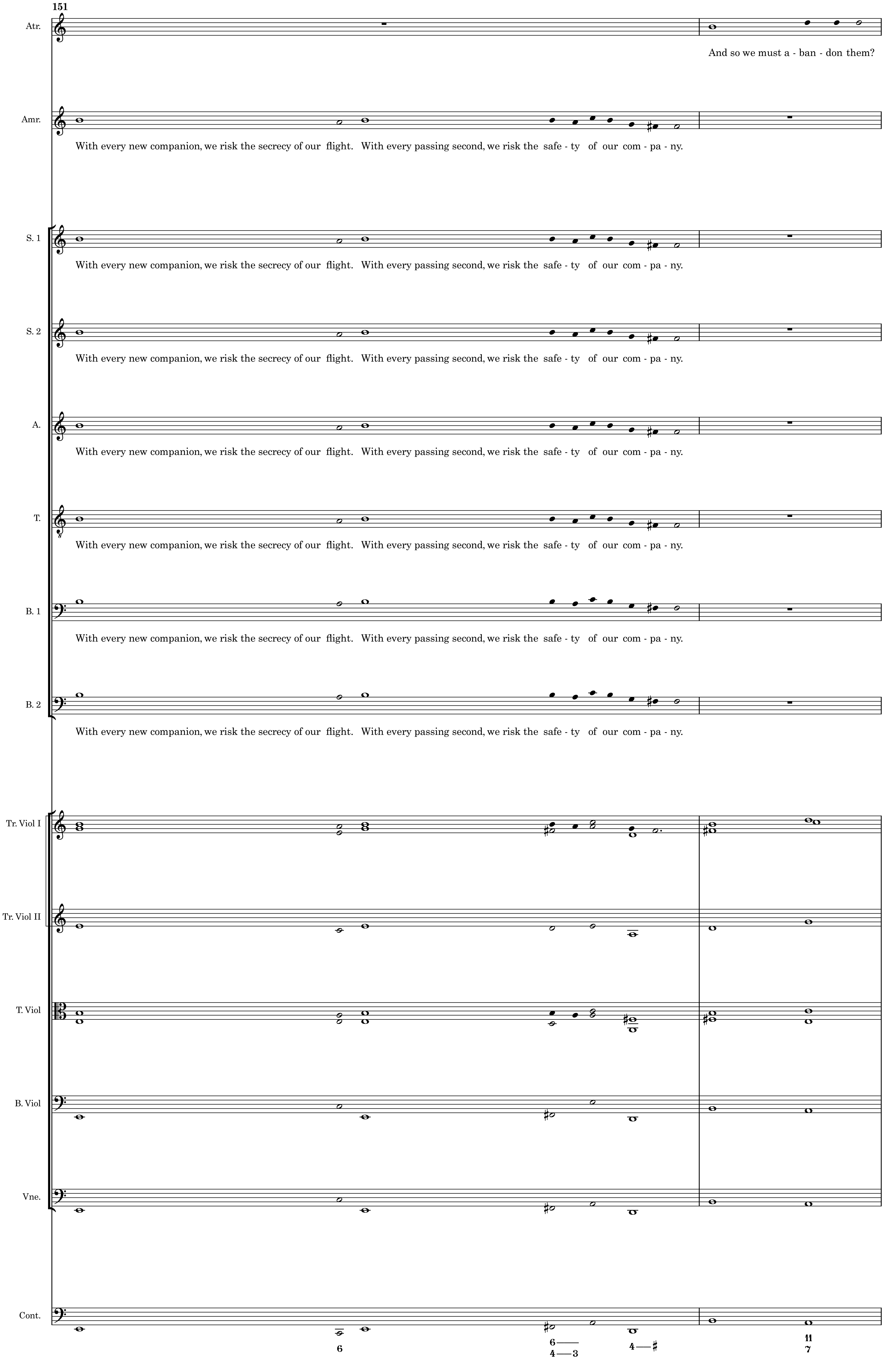

137
Ancora meno mosso
A. Rec. 1, 2
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
twin - kling of an eye, the Isle will be swept a - way. We must fly hence. Come with
Amr.
twin - kling of an eye, the Isle will be swept a - way. We must fly hence. Come with
S. 1
S. 2
A.
T.
B. 1
B. 2
Ancora meno mosso
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Solo Harp
Cont.
5
11 7 5
7 6 5 3
♯13 ♯ 11 9
7 6 3
11 9 10 7 5
7 5
6

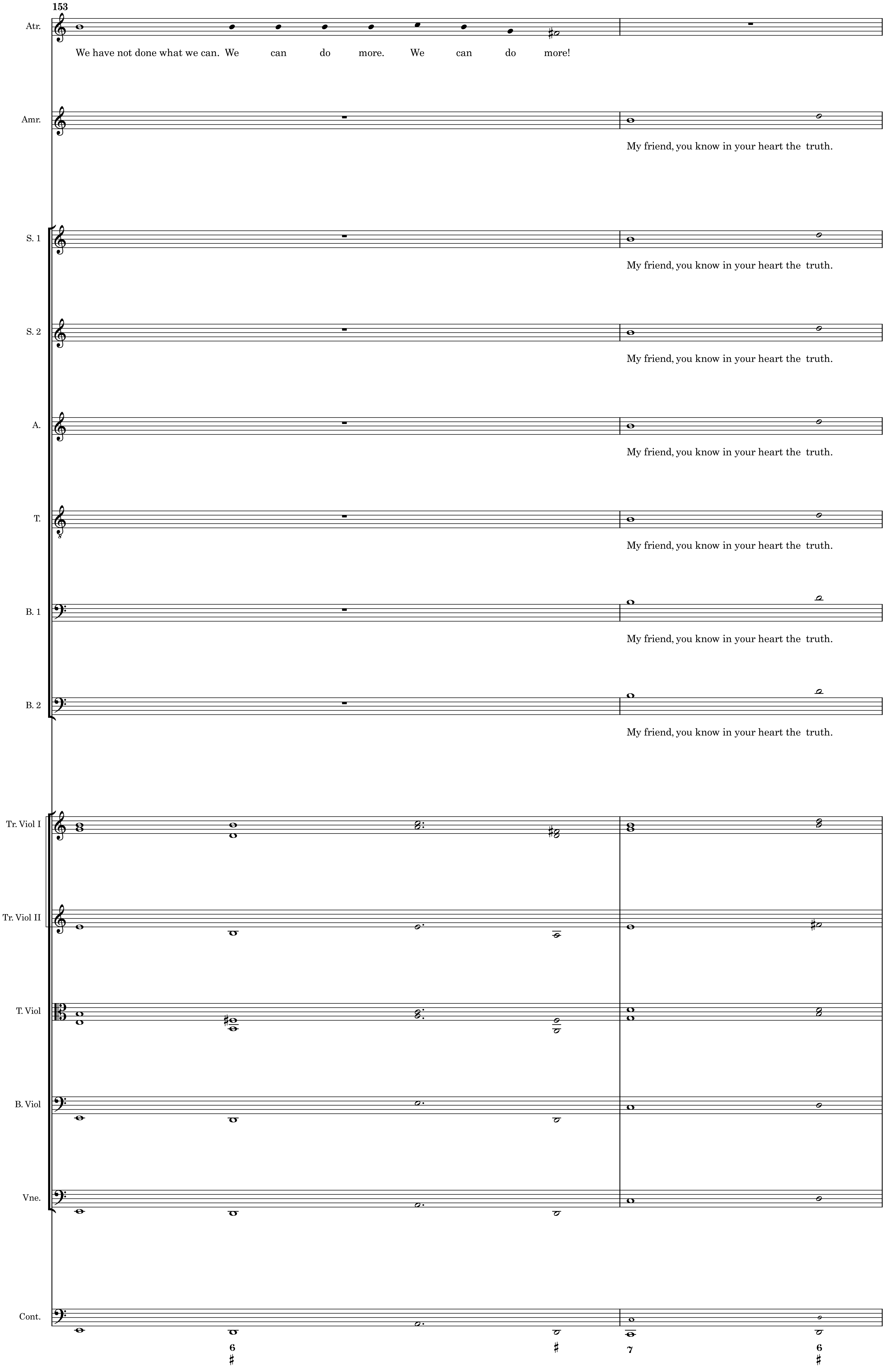
Night has fallen.

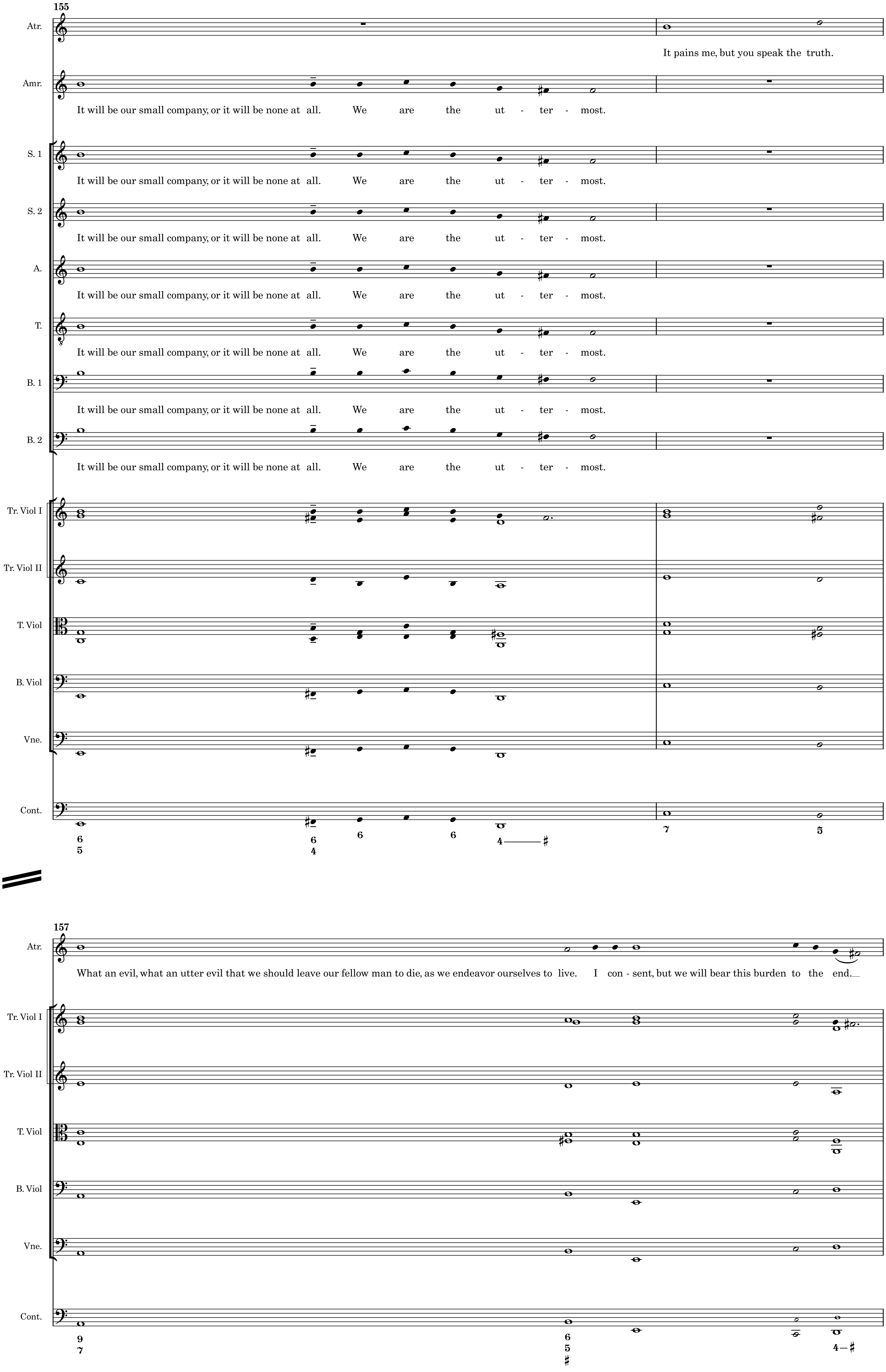
Aitor, Amari, and their companies return to one another.

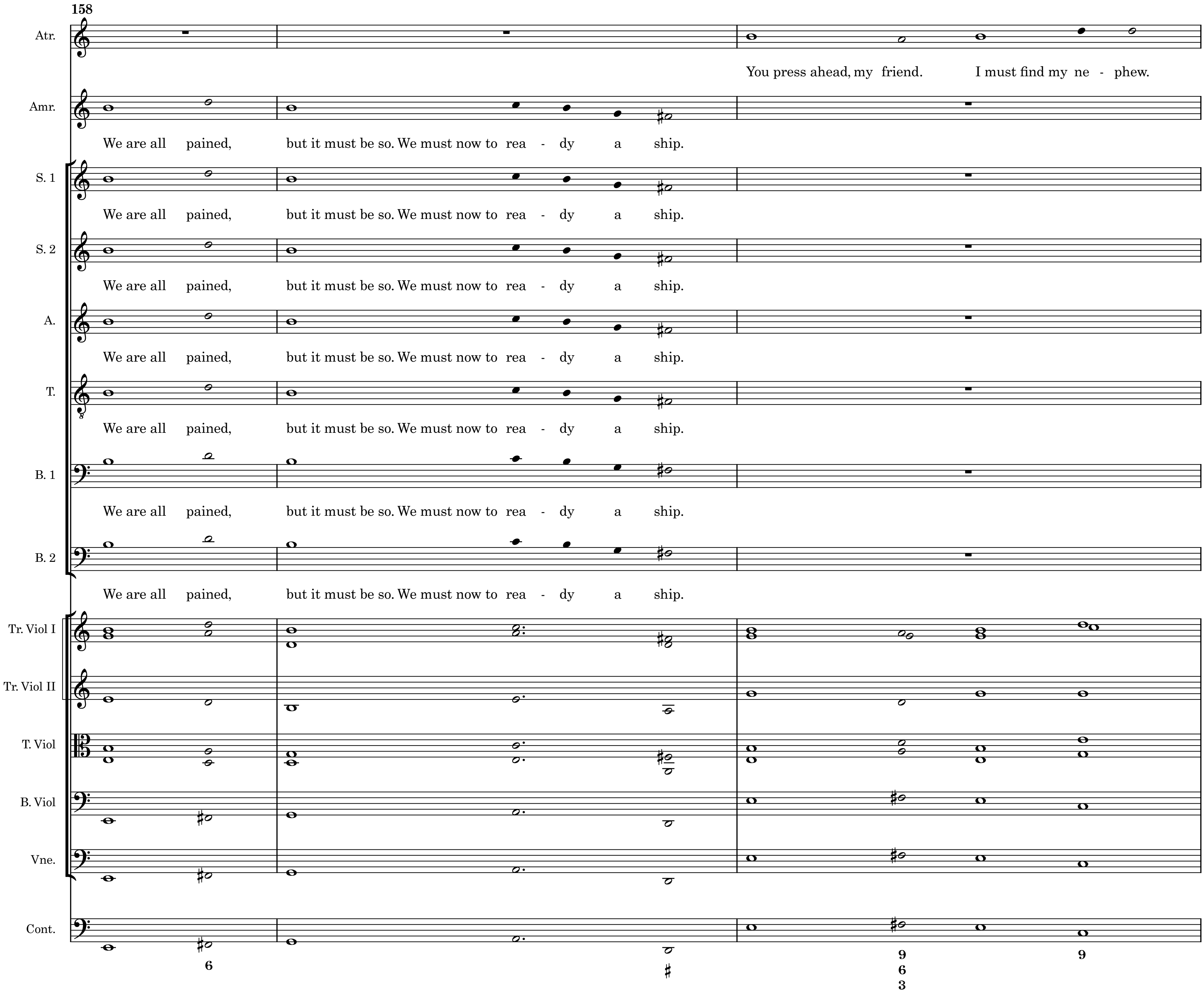

144
Come il canto piano
Atr.
me.
Amr.
me.
Ai - tor, there is not a moment left.
The Sacred Words will be preserved; we must now rea - dy a ship.
S. 1
S. 2
A.
T.
B. 1
B. 2
Come il canto piano
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
p
+Organ
(Harp, Organ)
Cont.
9 6 ♯
6 5
5
6
♯

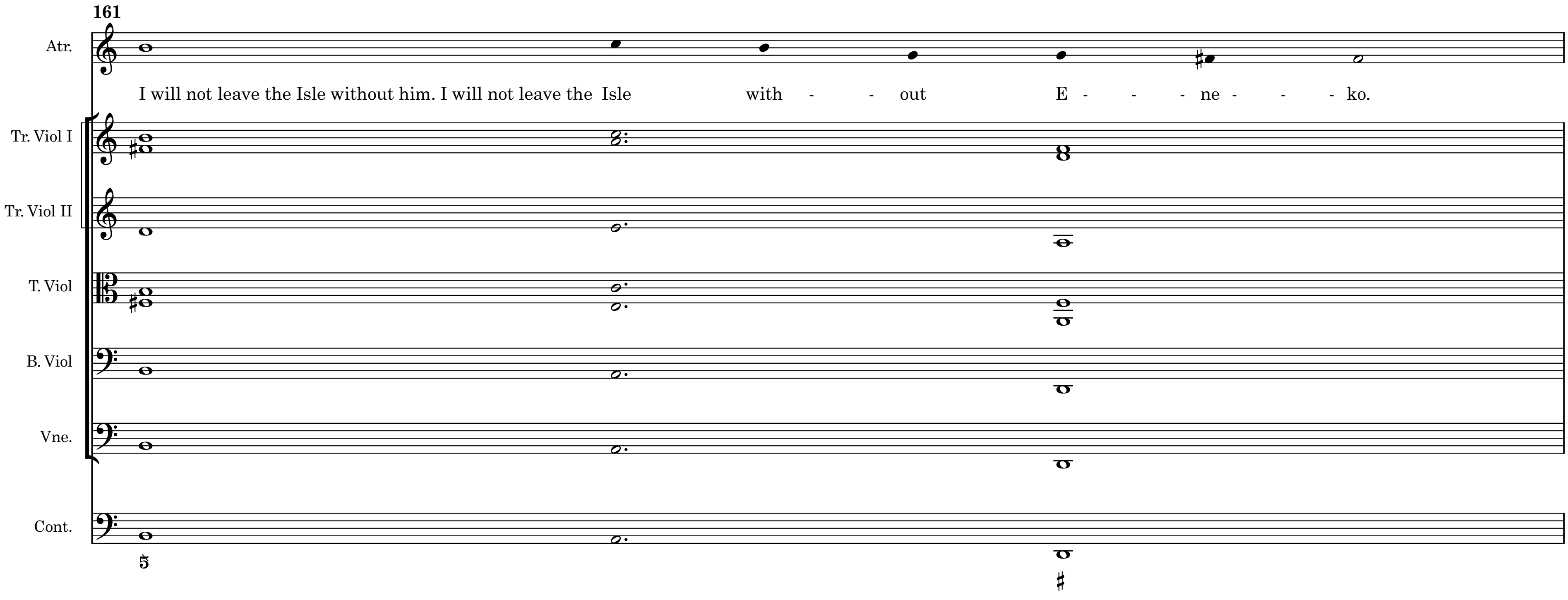

148
Atr.
Amari, there are so many souls on the Isle. There is still time.
Amr.
There is nothing else to be done.
S. 1
There is nothing else to be done.
S. 2
There is nothing else to be done.
A.
There is nothing else to be done.
T.
There is nothing else to be done.
B. 1
There is nothing else to be done.
B. 2
There is nothing else to be done.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
5
6
♯
5
11
7

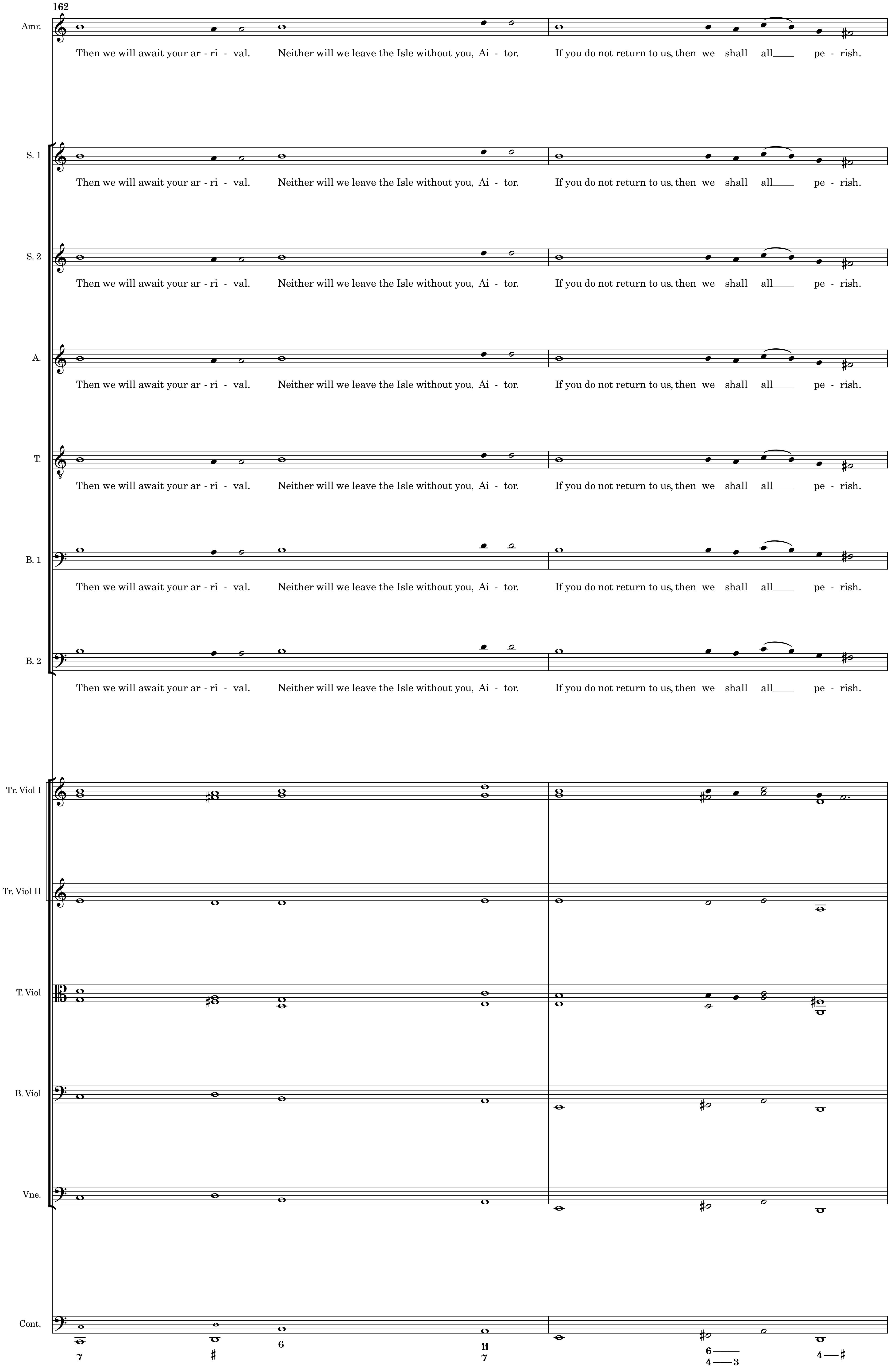

151
Atr.
And so we must a - ban - don them?
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
With every new companion, we risk the secrecy of our flight. With every passing second, we risk the safe - ty of our com - pa - ny.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
6
6
4 3
4 ♯
11
7


153
Atr.
We have not done what we can. We can do more. We can do more!
Amr.
My friend, you know in your heart the truth.
S. 1
My friend, you know in your heart the truth.
S. 2
My friend, you know in your heart the truth.
A.
My friend, you know in your heart the truth.
T.
My friend, you know in your heart the truth.
B. 1
My friend, you know in your heart the truth.
B. 2
My friend, you know in your heart the truth.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
6
♯
♯
7
6
♯

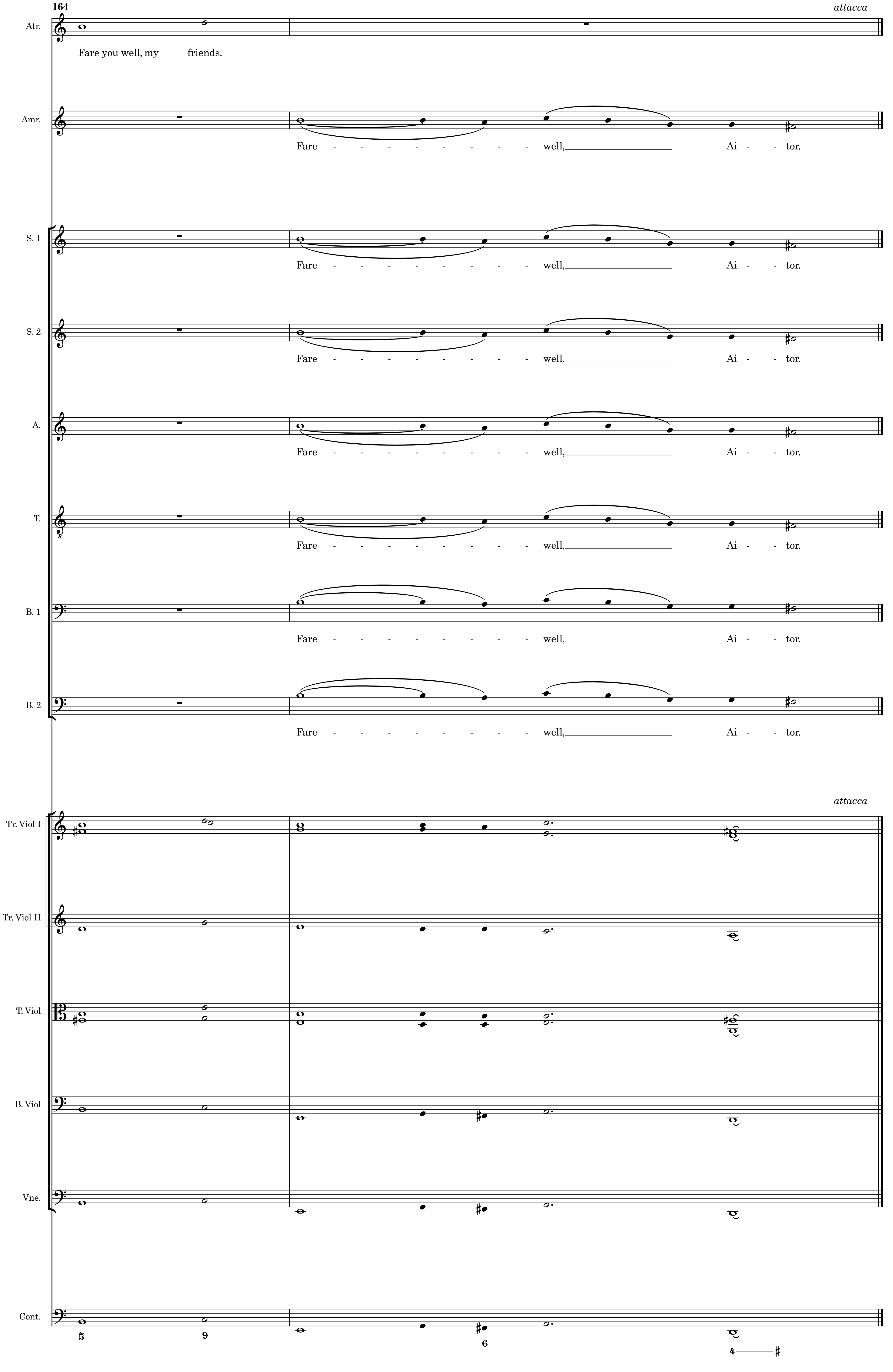

155
Atr.
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
It pains me, but you speak the truth.
It will be our small company, or it will be none at all. We are the ut - ter - most.
6 5
6 4
6
6
4 ♯
7
5
157
What an evil, what an utter evil that we should leave our fellow man to die, as we endeavor ourselves to live. I con - sent, but we will bear this burden to the end.
9 7
6 5 ♯
4 ♯


158
Atr.
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
You press ahead, my friend. I must find my ne - phew.
We are all pained, but it must be so. We must now to rea - dy a ship.
6
♯
9
6
3
9


161
Atr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
I will not leave the Isle without him. I will not leave the Isle with - - out E - - - ne - - - ko.
5
♯

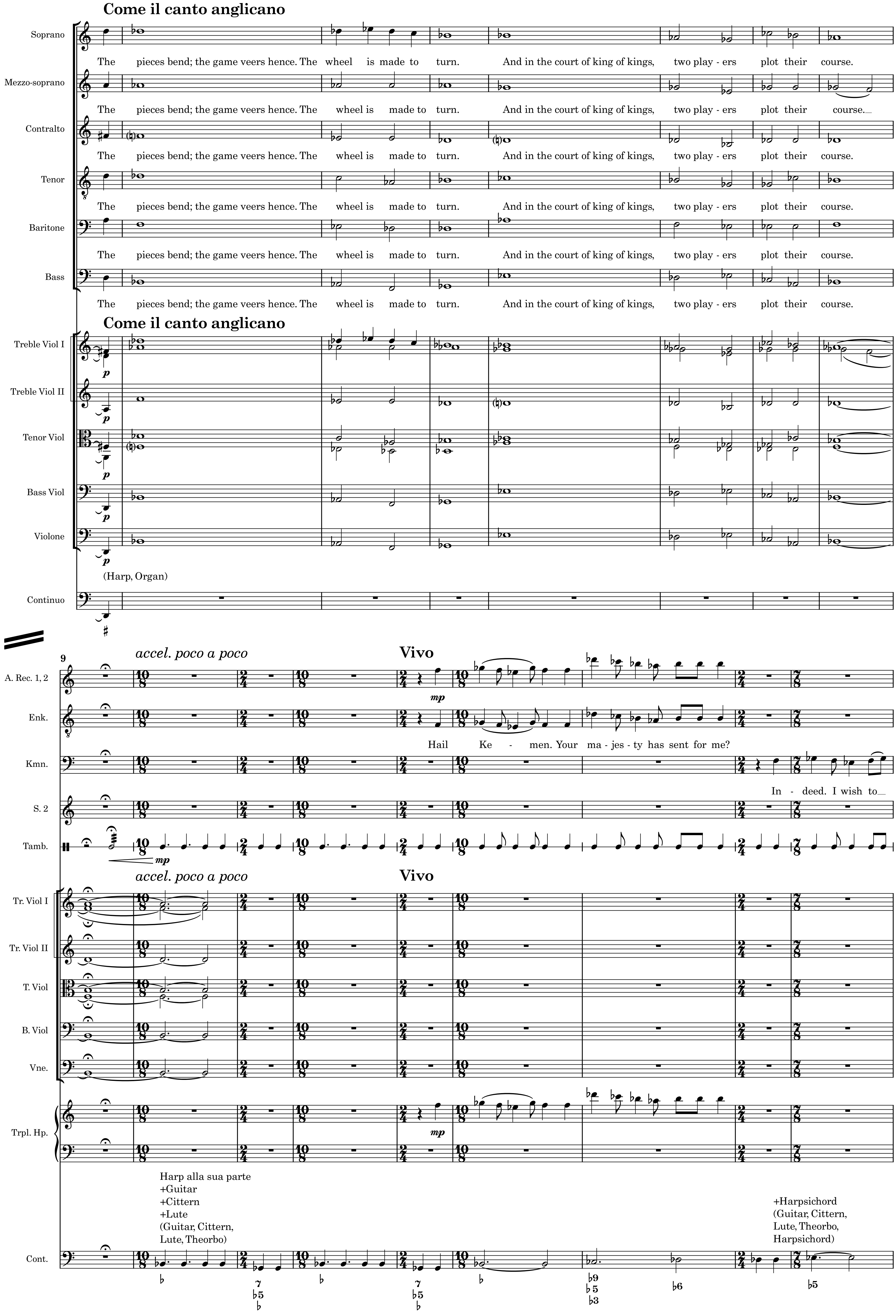

162
Amr.
Then we will await your ar - ri - val. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all pe - rish.
S. 1
Then we will await your ar - ri - val. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all pe - rish.
S. 2
Then we will await your ar - ri - val. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all pe - rish.
A.
Then we will await your ar - ri - val. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all pe - rish.
T.
Then we will await your ar - ri - val. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all pe - rish.
B. 1
Then we will await your ar - ri - val. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all pe - rish.
B. 2
Then we will await your ar - ri - val. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all pe - rish.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
7
♯
6
7
6
4 3
4 ♯

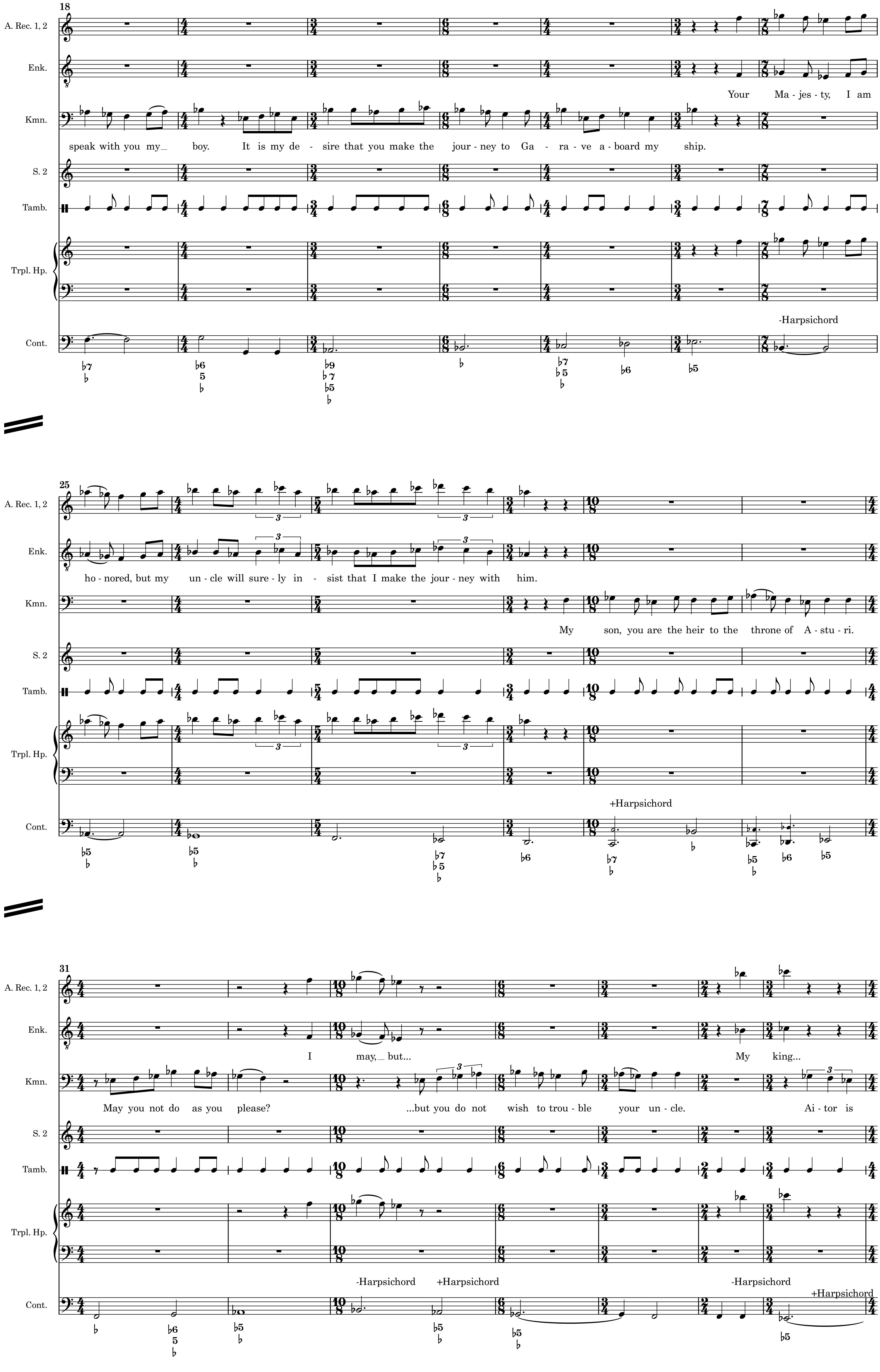
Exeunt all.

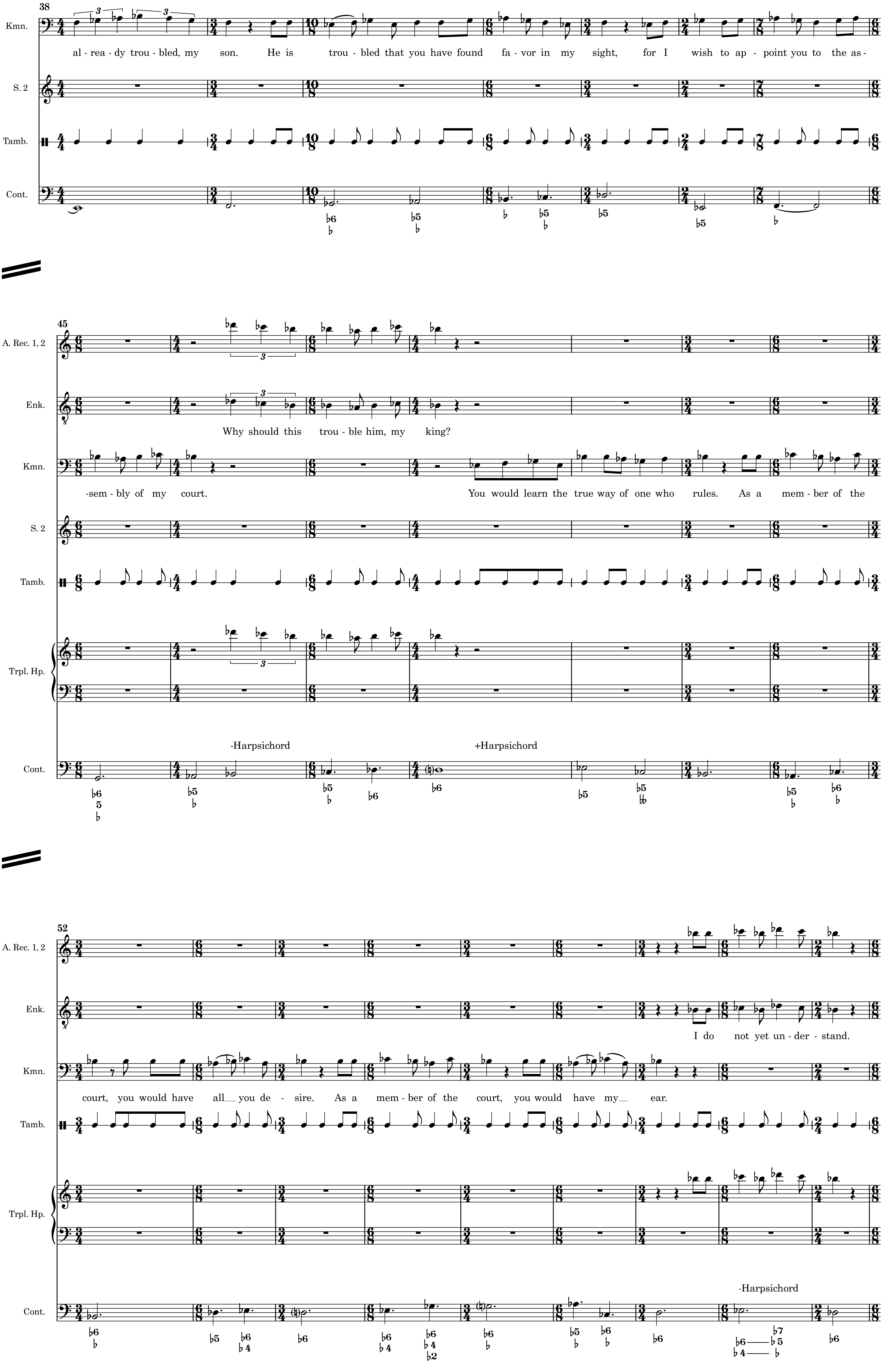

attacca
164
Atr.
Fare you well, my friends.
Amr.
Fare - - - - - - - - - well, Ai - tor.
S. 1
Fare - - - - - - - - - well, Ai - tor.
S. 2
Fare - - - - - - - - - well, Ai - tor.
A.
Fare - - - - - - - - - well, Ai - tor.
T.
Fare - - - - - - - - - well, Ai - tor.
B. 1
Fare - - - - - - - - - well, Ai - tor.
B. 2
Fare - - - - - - - - - well, Ai - tor.
attacca
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
5
9
6
4 ♯

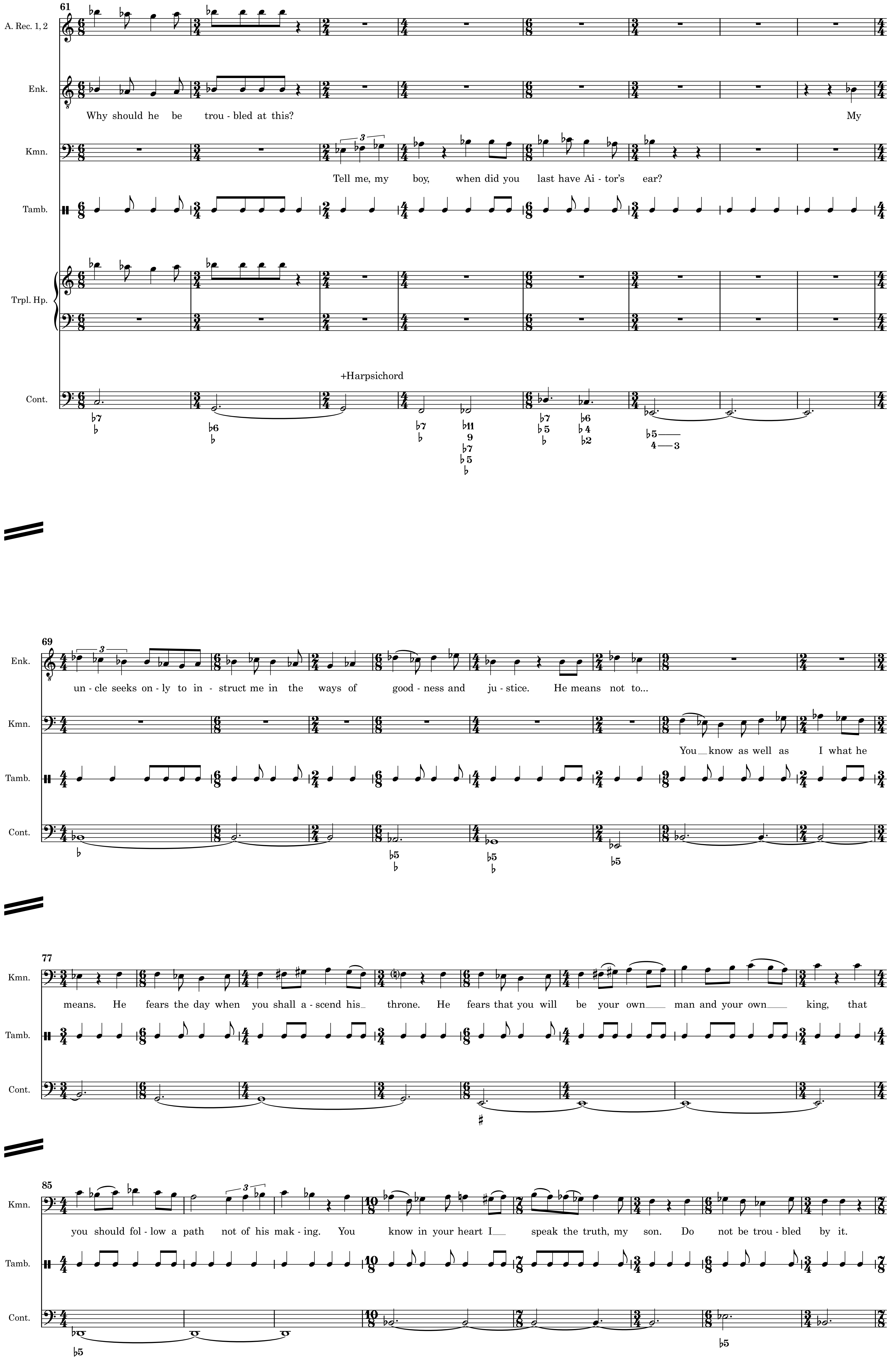
Scene XI

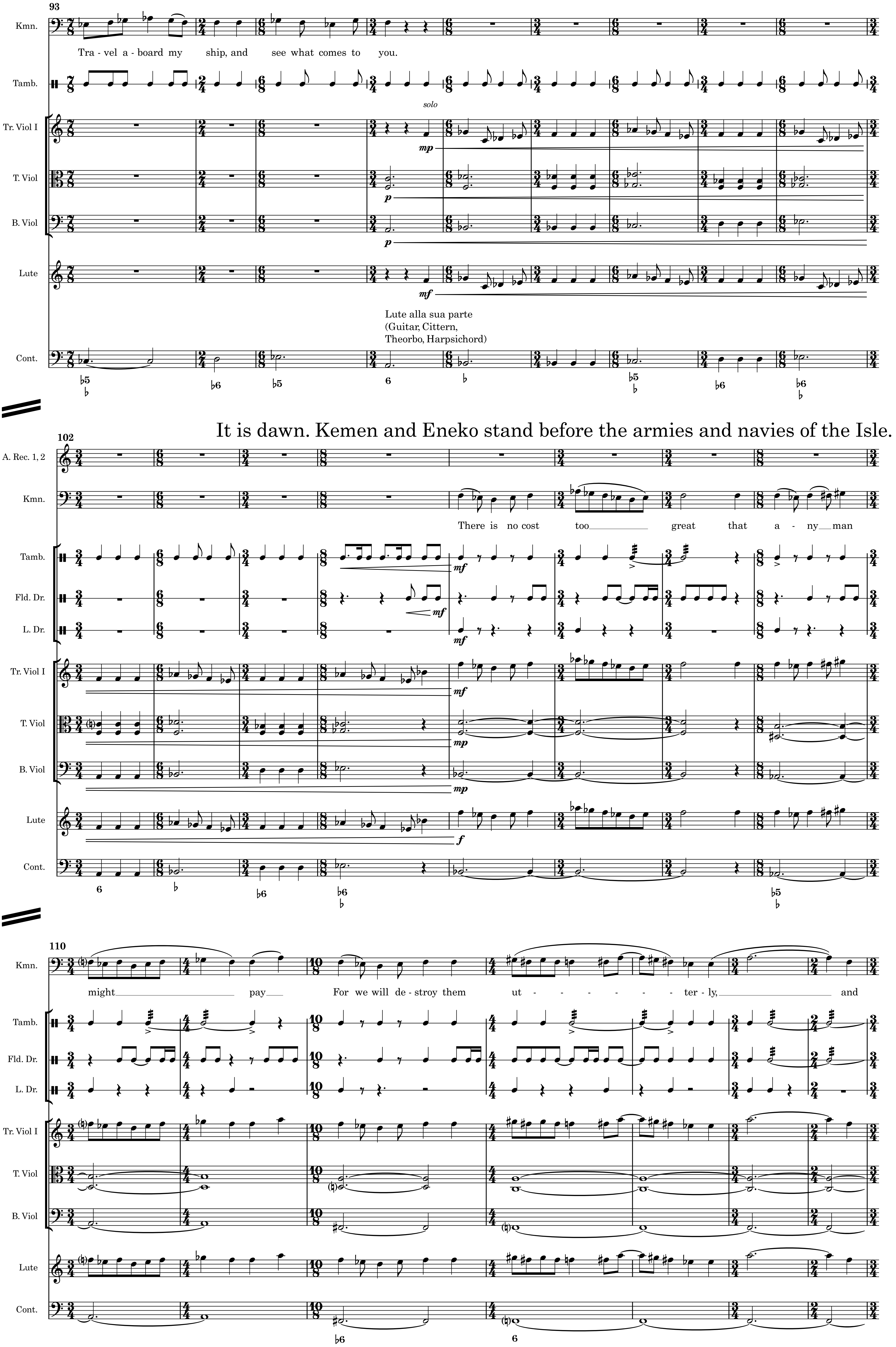
That same night, having been summoned to the palace, Eneko arrives to meet Kemen.


Come il canto anglicano
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
The pieces bend; the game veers hence. The wheel is made to turn. And in the court of king of kings, two play - ers plot their course.
Come il canto anglicano
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
p
(Harp, Organ)
Continuo
9
accel. poco a poco
Vivo
A. Rec. 1, 2
Enk.
Hail Ke - men. Your ma - jes - ty has sent for me?
Kmn.
In - deed. I wish to
S. 2
Tamb.
mp
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Harp alla sua parte
+Guitar
+Cittern
+Lute
(Guitar, Cittern, Lute, Theorbo)
+Harpsichord
(Guitar, Cittern, Lute, Theorbo, Harpsichord)
Cont.


18
A. Rec. 1, 2
Enk.
Your Ma - jes - ty, I am
Kmn.
speak with you my_ boy. It is my de - sire that you make the jour - ney to Ga - ra - ve a - board my ship.
S. 2
Tamb.
Trpl. Hp.
-Harpsichord
Cont.
25
ho - nored, but my un - cle will sure - ly in - sist that I make the jour - ney with him.
My son, you are the heir to the throne of A - stu - ri.
+Harpsichord
31
I may,_ but... My king...
May you not do as you please? ...but you do not wish to trou - ble your un - cle. Ai - tor is
-Harpsichord
+Harpsichord
-Harpsichord
+Harpsichord

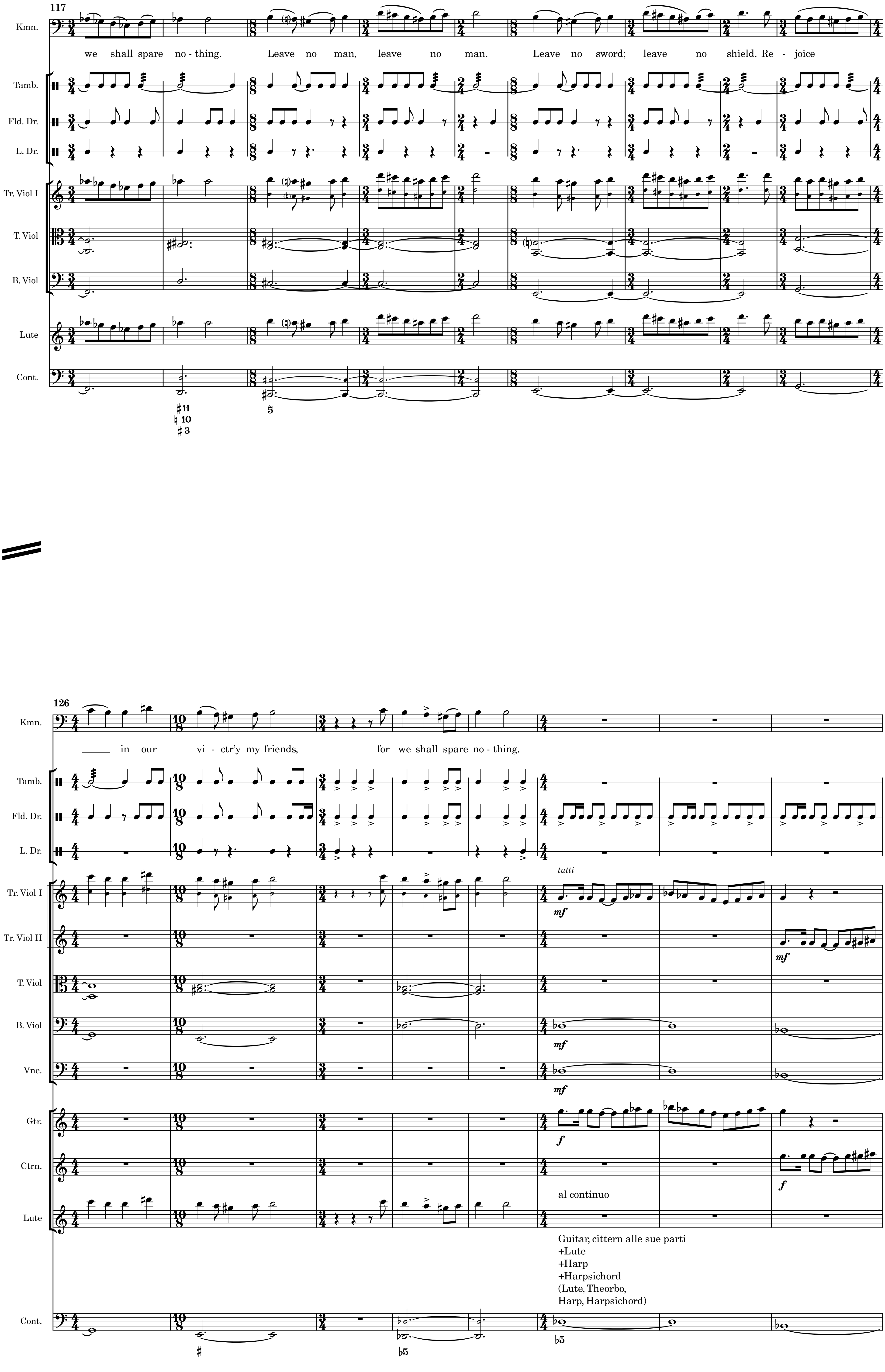

38
Kmn.
al - rea - dy trou - bled, my son. He is trou - bled that you have found fa - vor in my sight, for I wish to ap - point you to the as-
S. 2
Tamb.
Cont.
45
A. Rec. 1, 2
Enk.
Why should this trou - ble him, my king?
Kmn.
-sem - bly of my court. You would learn the true way of one who rules. As a mem - ber of the
S. 2
Tamb.
Trpl. Hp.
-Harpsichord
+Harpsichord
Cont.
52
A. Rec. 1, 2
Enk.
I do not yet un - der - stand.
Kmn.
court, you would have all__ you de - sire. As a mem - ber of the court, you would have my__ ear.
Tamb.
Trpl. Hp.
-Harpsichord
Cont.

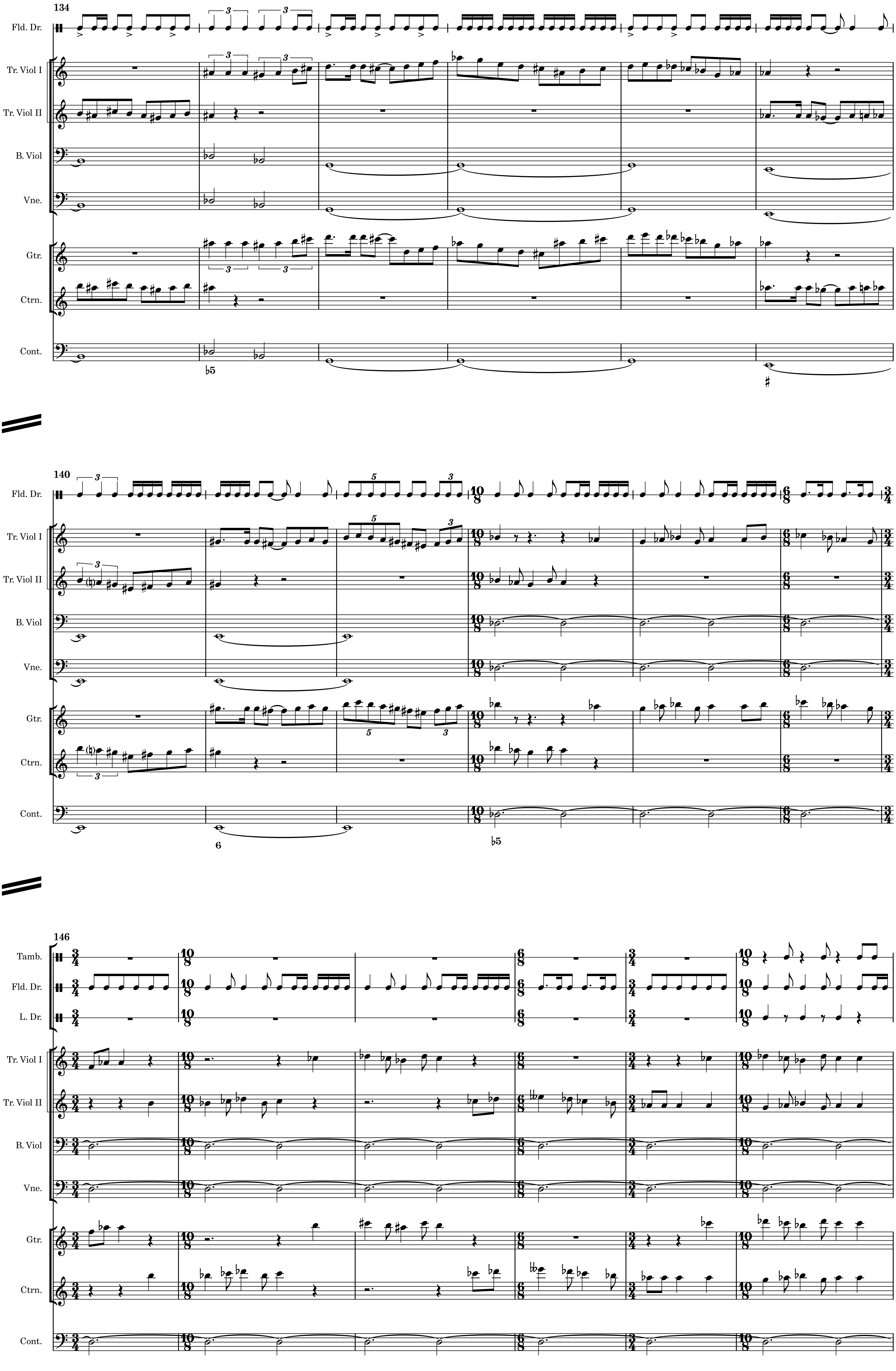

61
A. Rec. 1, 2
Enk.
Why should he be trou - bled at this? My
Kmn.
Tell me, my boy, when did you last have Ai - tor's ear?
Tamb.
Trpl. Hp.
+Harpsichord
Cont.
69
Enk.
un - cle seeks on - ly to in - struct me in the ways of good - ness and ju - stice. He means not to...
Kmn.
You know as well as I what he
Tamb.
Cont.
77
Kmn.
means. He fears the day when you shall a - scend his throne. He fears that you will be your own man and your own king, that
Tamb.
Cont.
85
Kmn.
you should fol - low a path not of his mak - ing. You know in your heart I speak the truth, my son. Do not be trou - bled by it.
Tamb.
Cont.

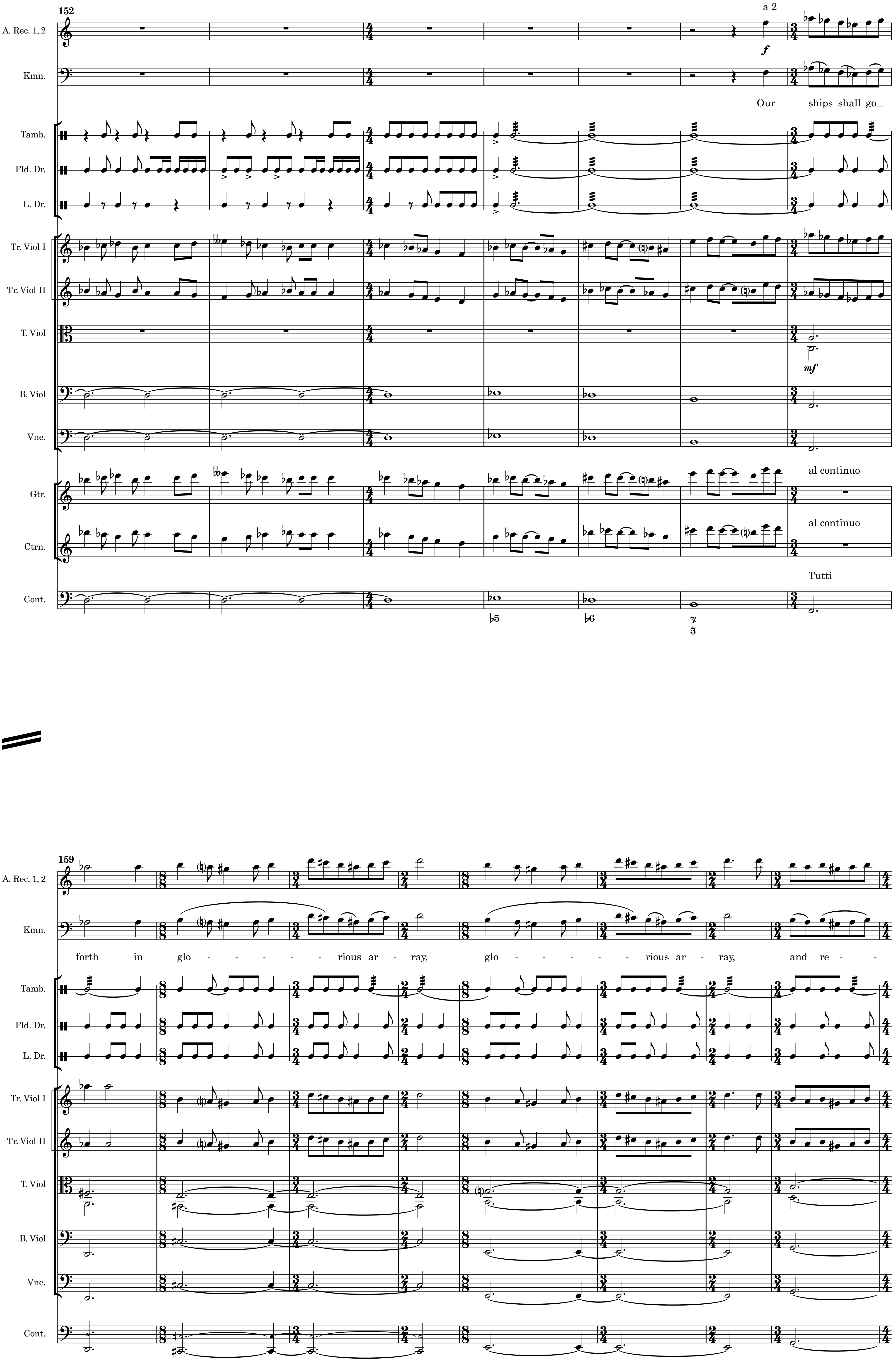

93
Kmn.
Tamb.
Tr. Viol I
T. Viol
B. Viol
Lute
Cont.
Tra - vel a - board my ship, and see what comes to you.
solo
mp
p
p
mf
♭5 ♭ ♭6 ♭5 6 ♭ ♭5 ♭ ♭6 ♭6 ♭
102
A. Rec. 1, 2
Kmn.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
T. Viol
B. Viol
Lute
Cont.
There is no cost too great that a - ny man
mf
mf
mf
mf
mp
mp
f
6 ♭ ♭6 ♭6 ♭ ♭5 ♭
110
Kmn.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
T. Viol
B. Viol
Lute
Cont.
might pay For we will de - stroy them ut - - - - - - - ter - ly, and
♭6 6

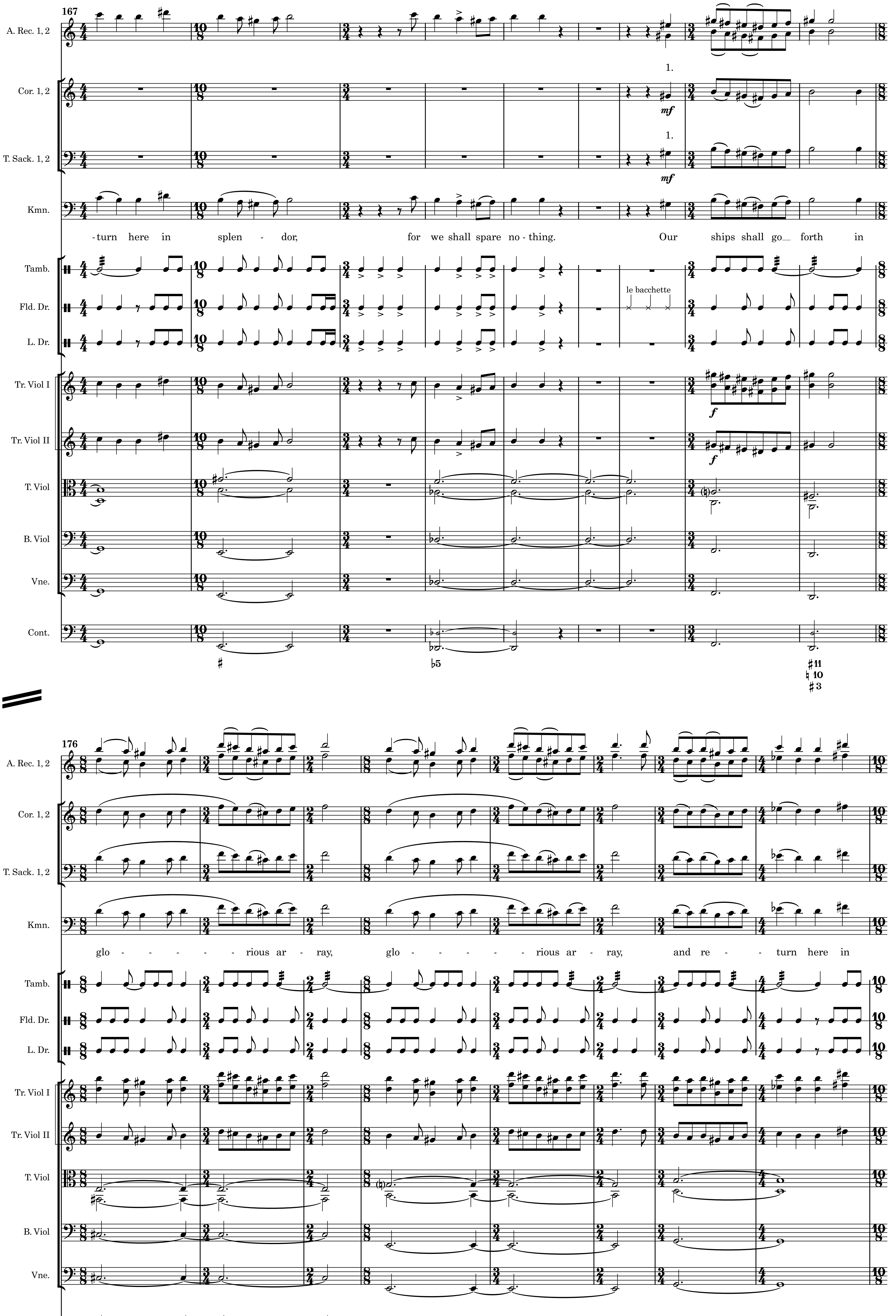
Lute alla sua parte
(Guitar, Cittern,
Theorbo, Harpsichord)

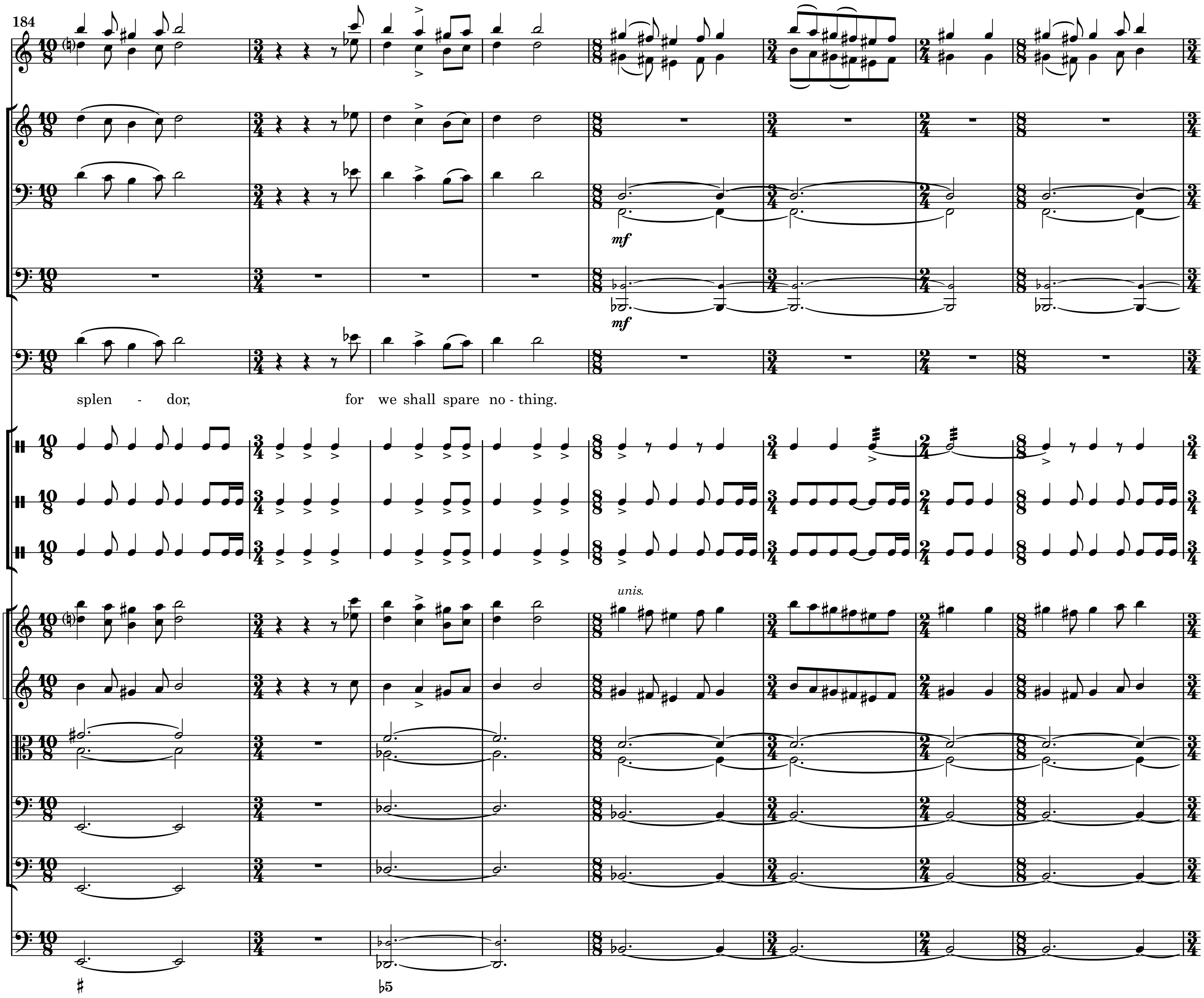
It is dawn. Kemen and Eneko stand before the armies and navies of the Isle.

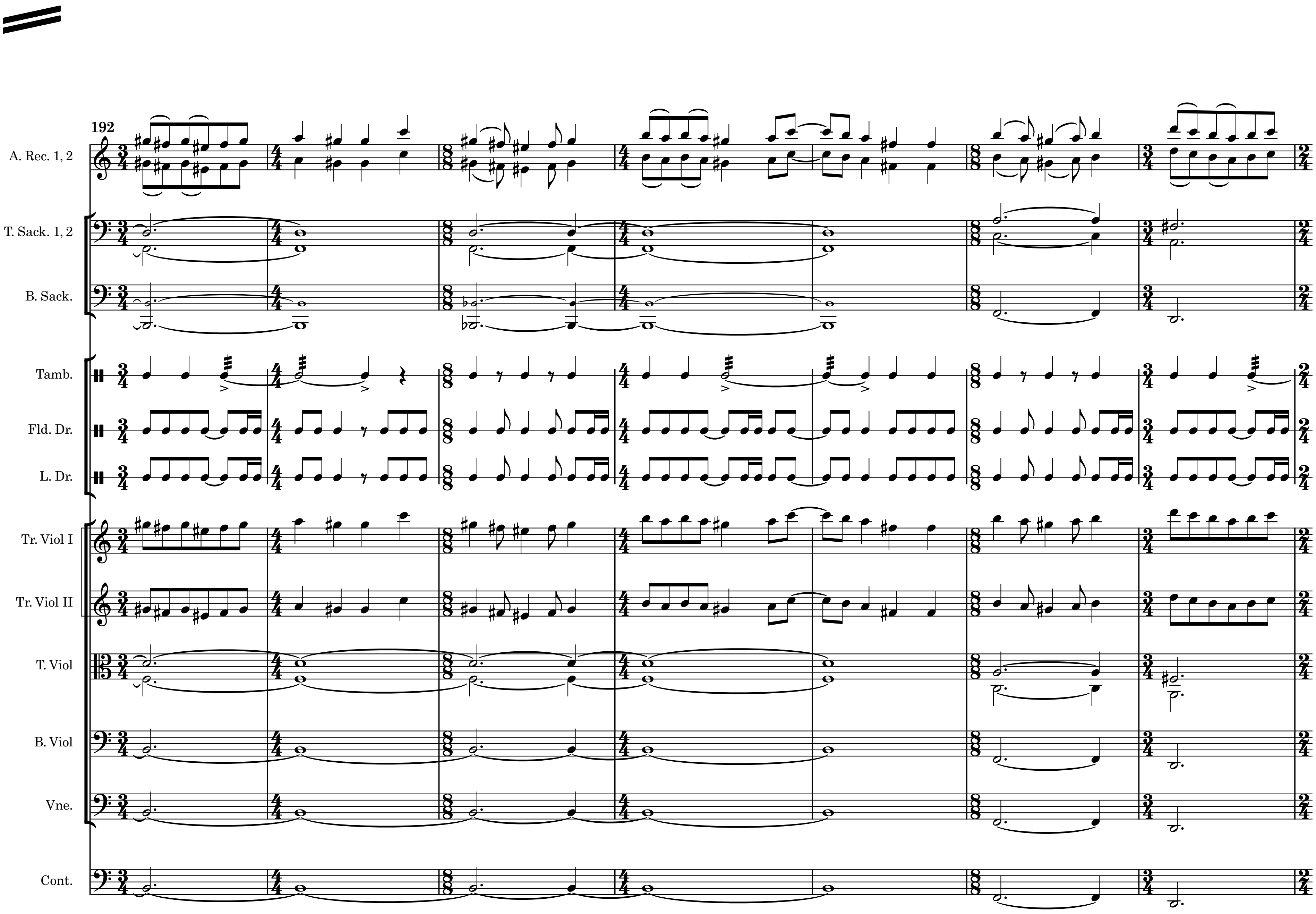

117
Kmn.
we shall spare no - thing. Leave no man, leave no man. Leave no sword; leave no shield. Re - joice
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
T. Viol
B. Viol
Lute
Cont.
♯11
♮10
♯3
5
126
in our vi - ctr'y my friends, for we shall spare no - thing.
Tr. Viol II
Vne.
Gtr.
Ctrn.
tutti
mf
f
al continuo
Guitar, cittern alle sue parti
+Lute
+Harp
+Harpsichord
(Lute, Theorbo,
Harp, Harpsichord)
♯
♭5

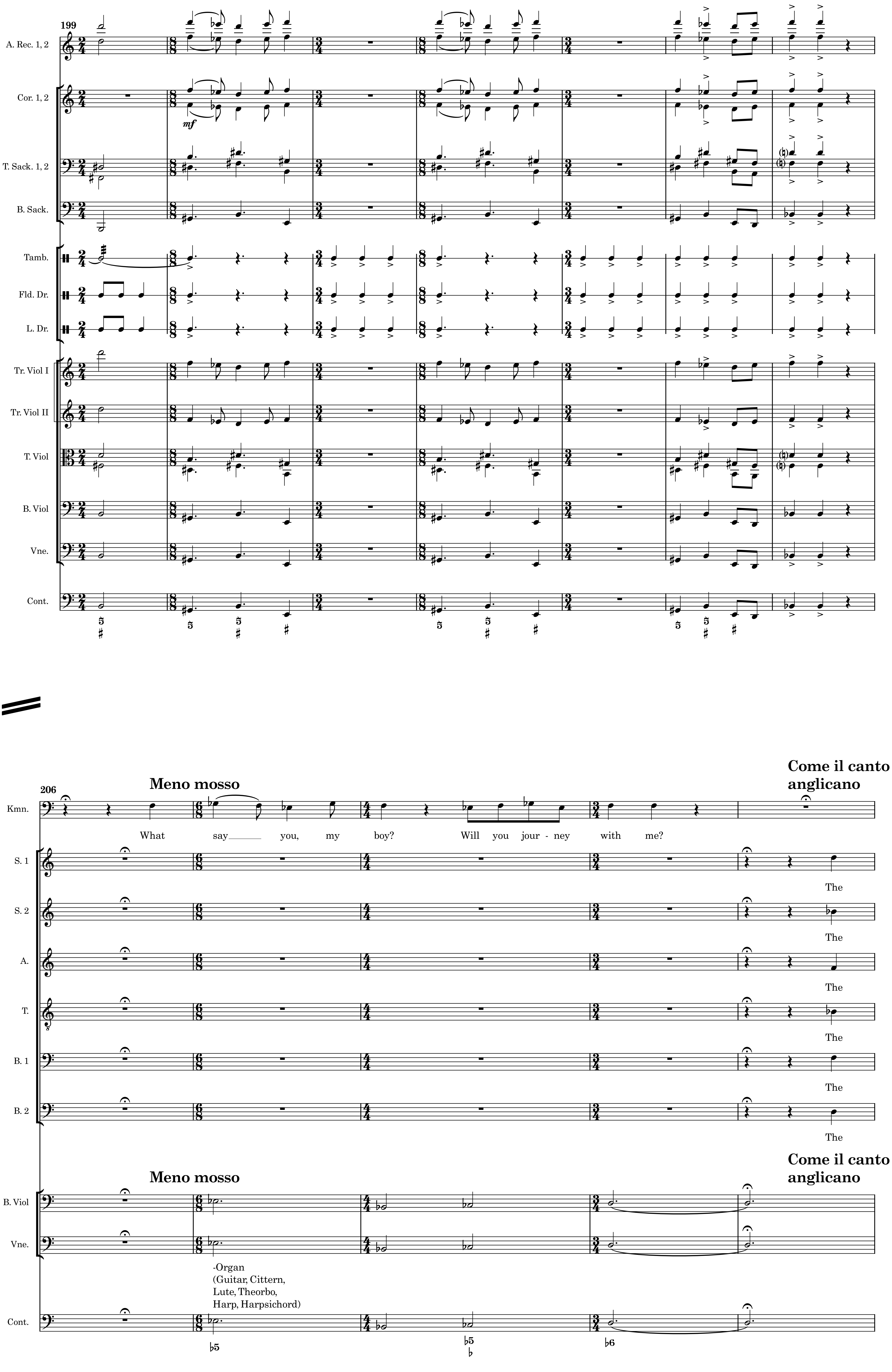

134
Fld. Dr.
Tr. Viol I
Tr. Viol II
B. Viol
Vne.
Gtr.
Ctrn.
Cont.
♭5
♯
140
6
♭5
146
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
B. Viol
Vne.
Gtr.
Ctrn.
Cont.

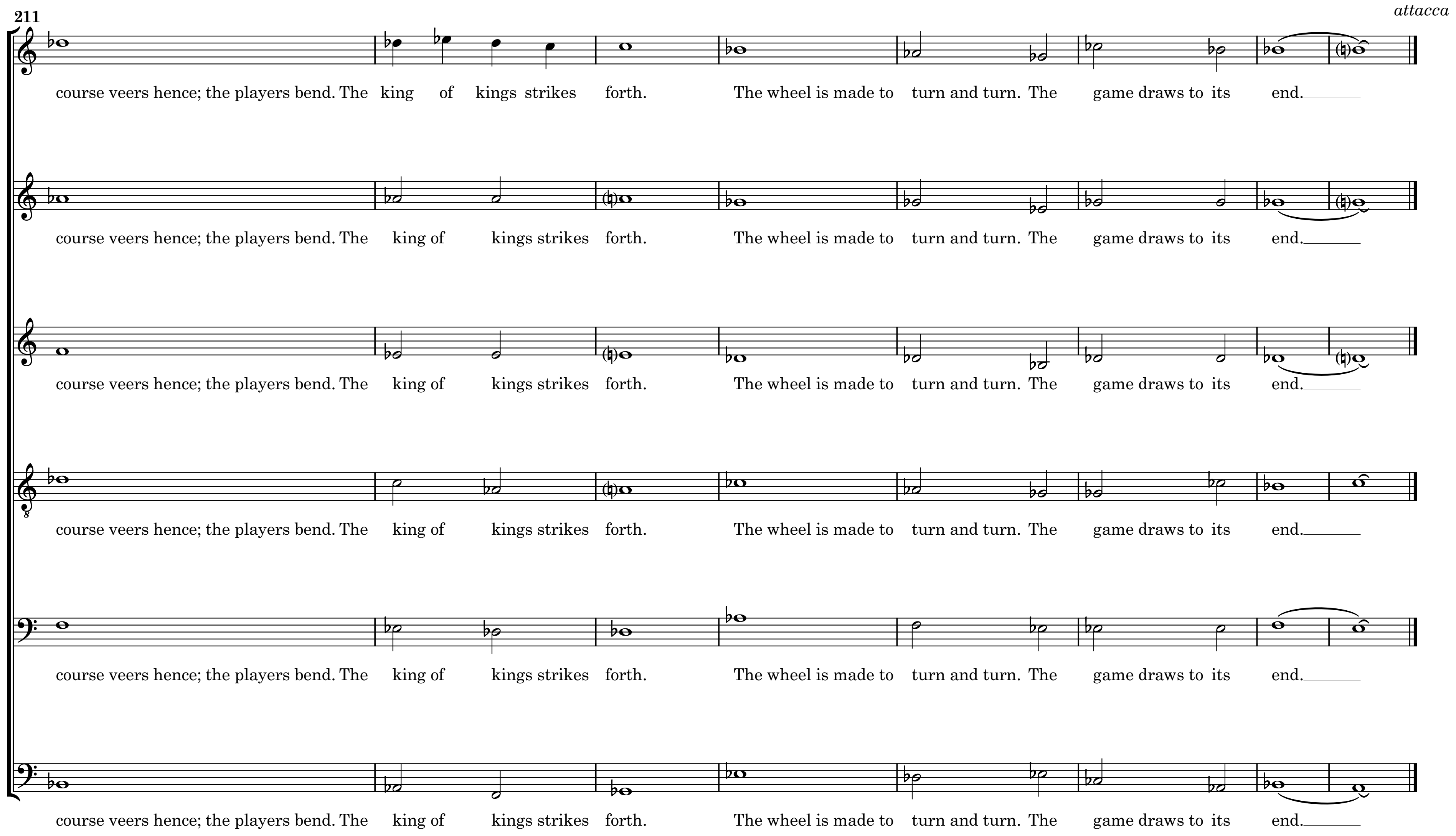

152
A. Rec. 1, 2
Kmn.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Gtr.
Ctrn.
Cont.
a 2
f
Our ships shall go_
mf
al continuo
al continuo
Tutti
♭5
♭6
7
5
159
forth in glo - - - - - - rious ar - ray, glo - - - - - - rious ar - ray, and re - -
♯11
♮10
♯3
5


167
A. Rec. 1, 2
Cor. 1, 2
T. Sack. 1, 2
Kmn.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
1.
mf
1.
mf
-turn here in splen - dor, for we shall spare no - thing. Our ships shall go forth in
le bacchette
f
f
♯
♭5
♯11
♮10
♯3
176
glo - - - - - rious ar - ray, glo - - - - - - rious ar - ray, and re - turn here in
5


184
A. Rec. 1, 2
Cor. 1, 2
T. Sack. 1, 2
B. Sack.
Kmn.
splen - dor, for we shall spare no - thing.
Tamb.
Fld. Dr.
L. Dr.
unis.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
mf
mf
♯
♭5

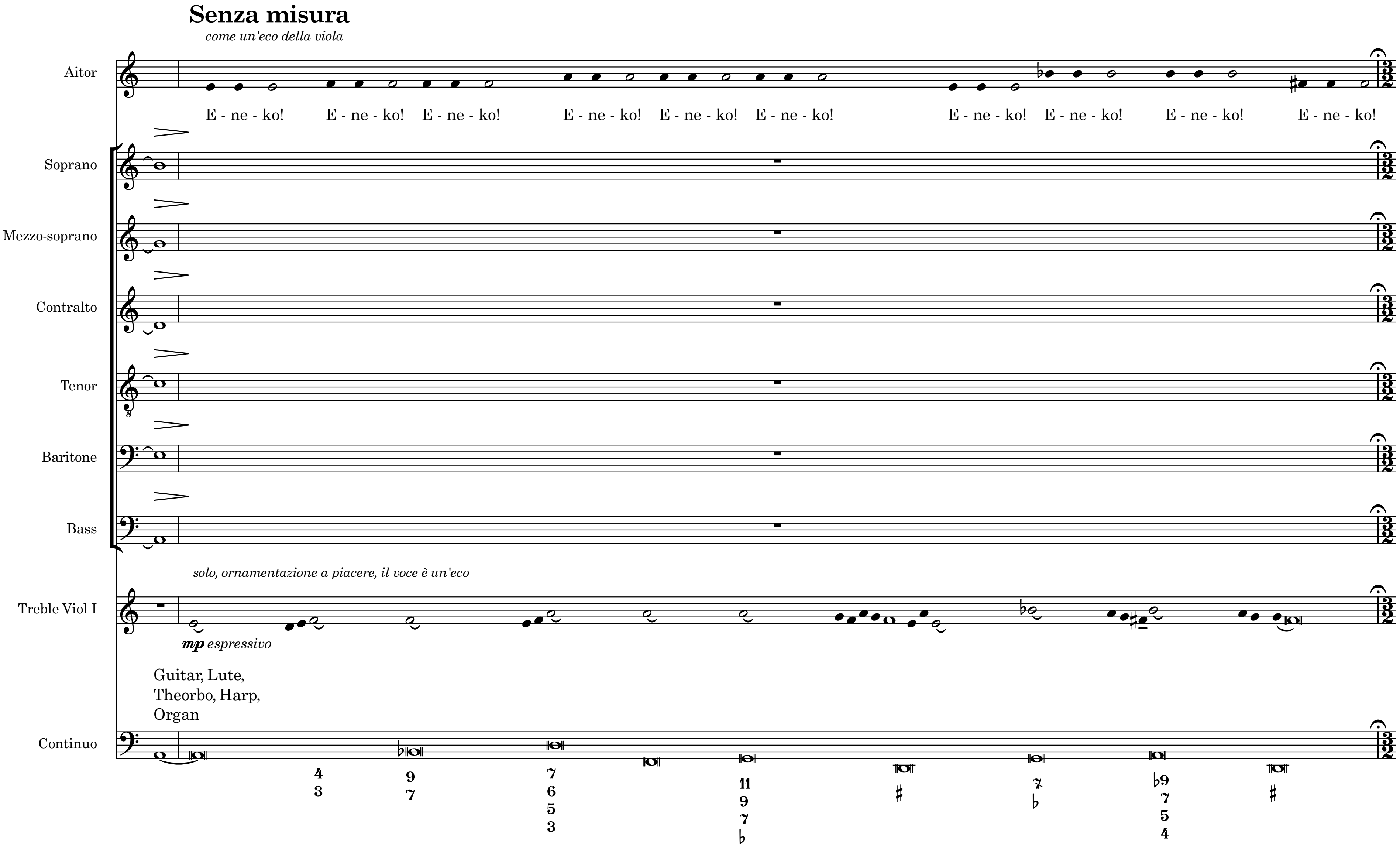

192
A. Rec. 1, 2
T. Sack. 1, 2
B. Sack.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♯


199
A. Rec. 1, 2
Cor. 1, 2
mf
T. Sack. 1, 2
B. Sack.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
206
Meno mosso
Come il canto anglicano
Kmn.
What say you, my boy? Will you jour - ney with me?
S. 1
S. 2
A.
T.
B. 1
B. 2
The
Meno mosso
Come il canto anglicano
B. Viol
Vne.
-Organ
(Guitar, Cittern,
Lute, Theorbo,
Harp, Harpsichord)
Cont.
♭5
♭5
♭
♭6

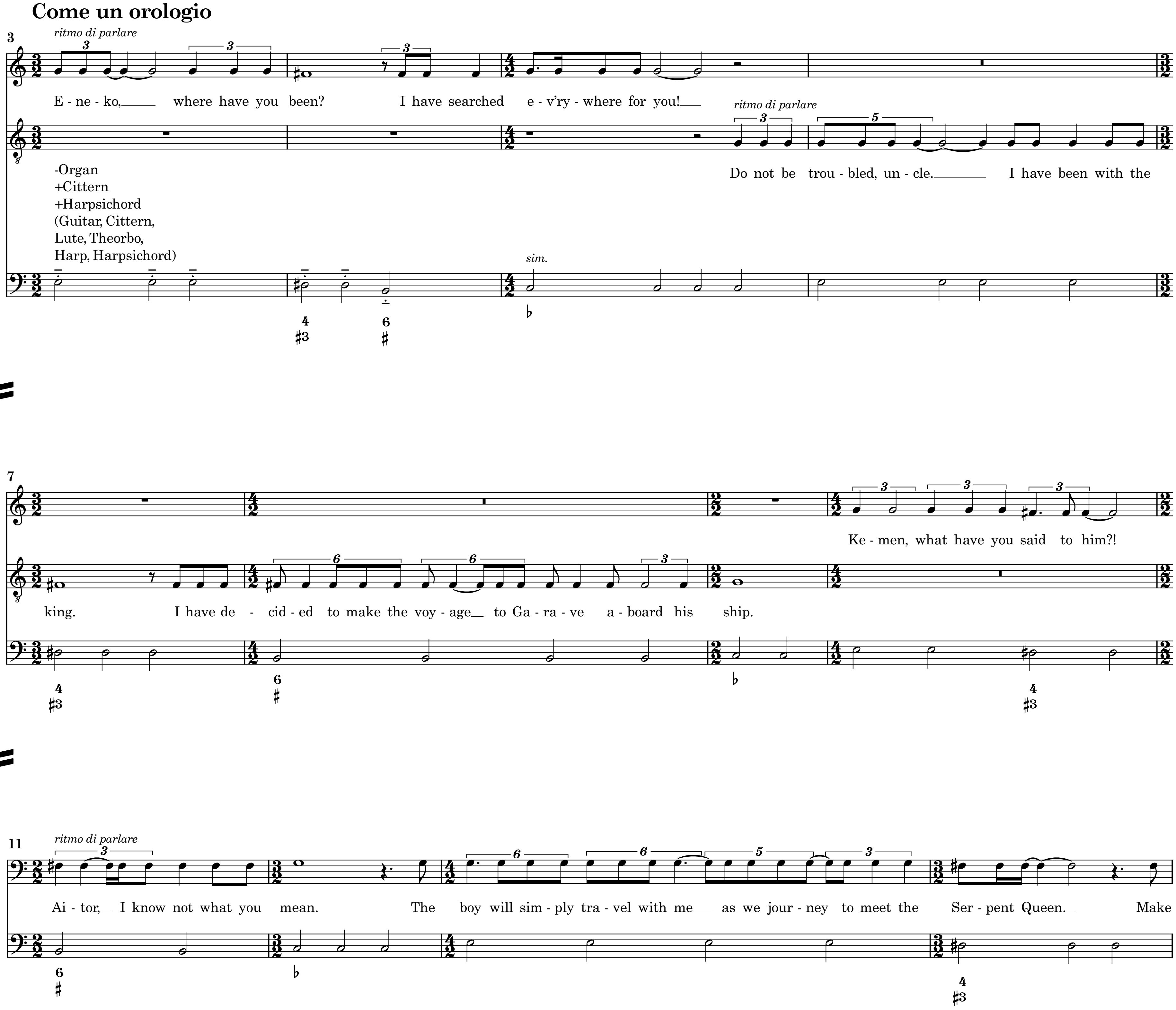

211
attacca
S. 1
S. 2
A.
T.
B. 1
B. 2
course veers hence; the players bend. The king of kings strikes forth. The wheel is made to turn and turn. The game draws to its end.

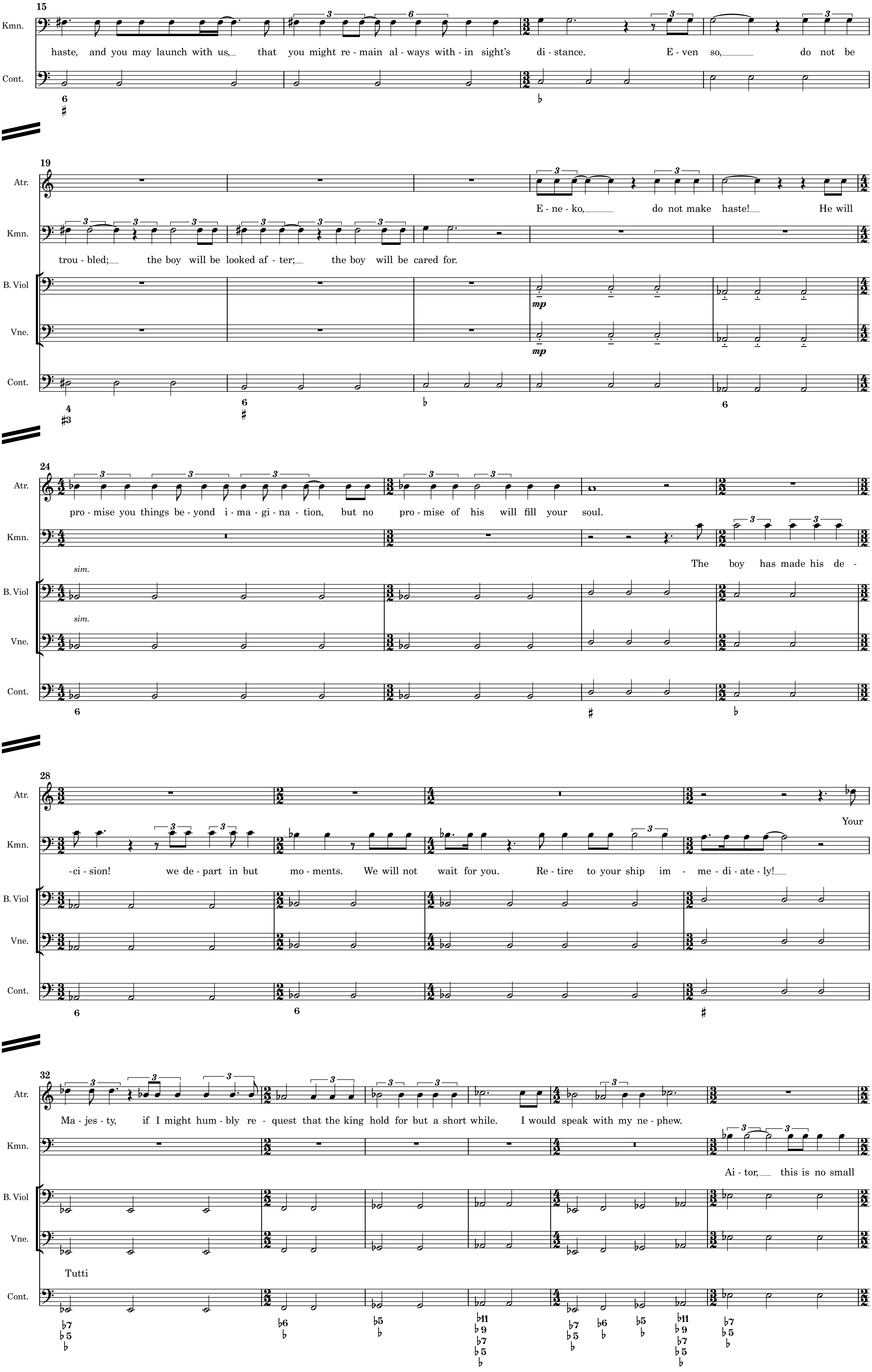
Scene XII

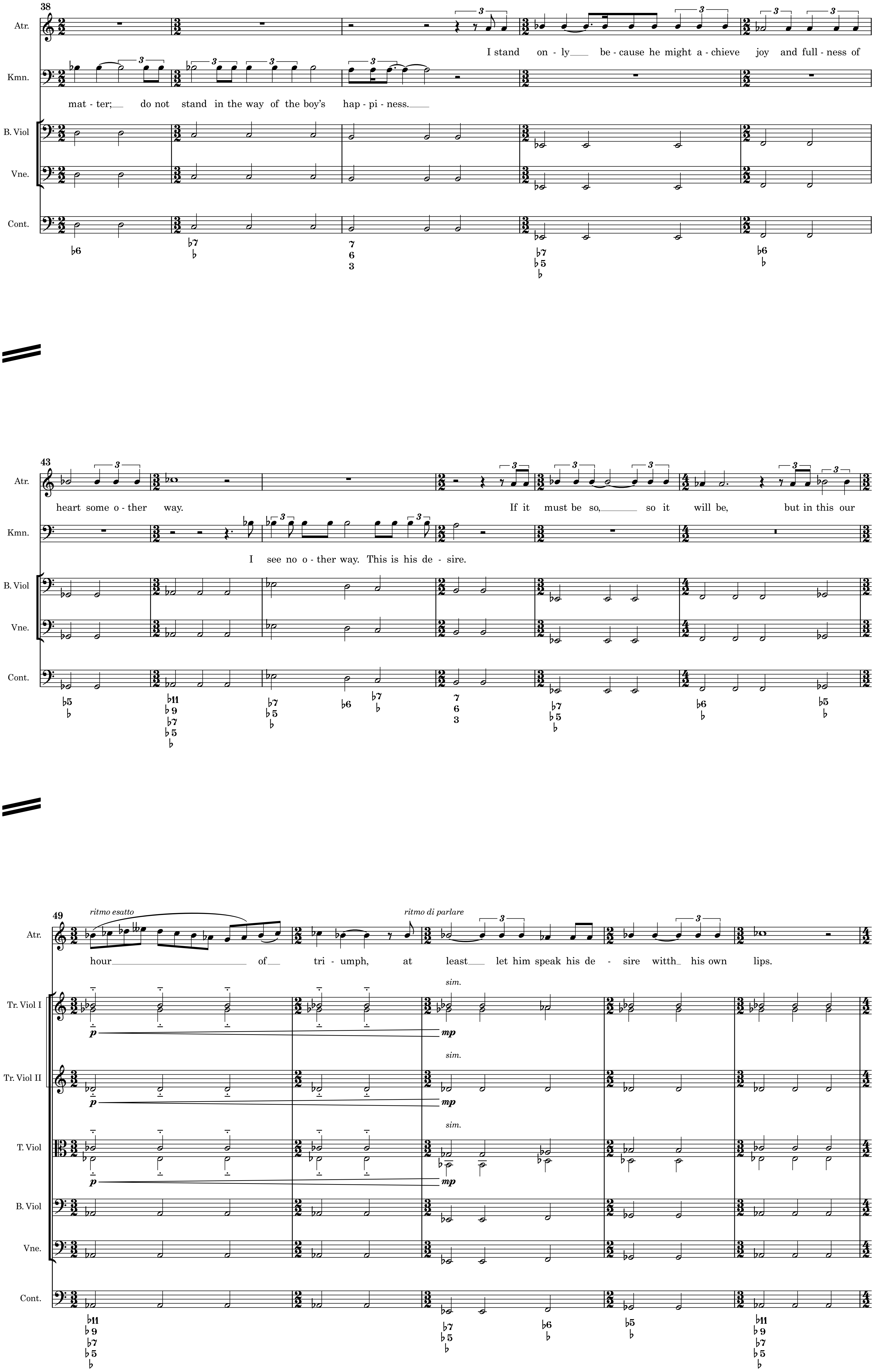
Aitor scours the city for his nephew. Upon the highway, he makes his way towards to docks.

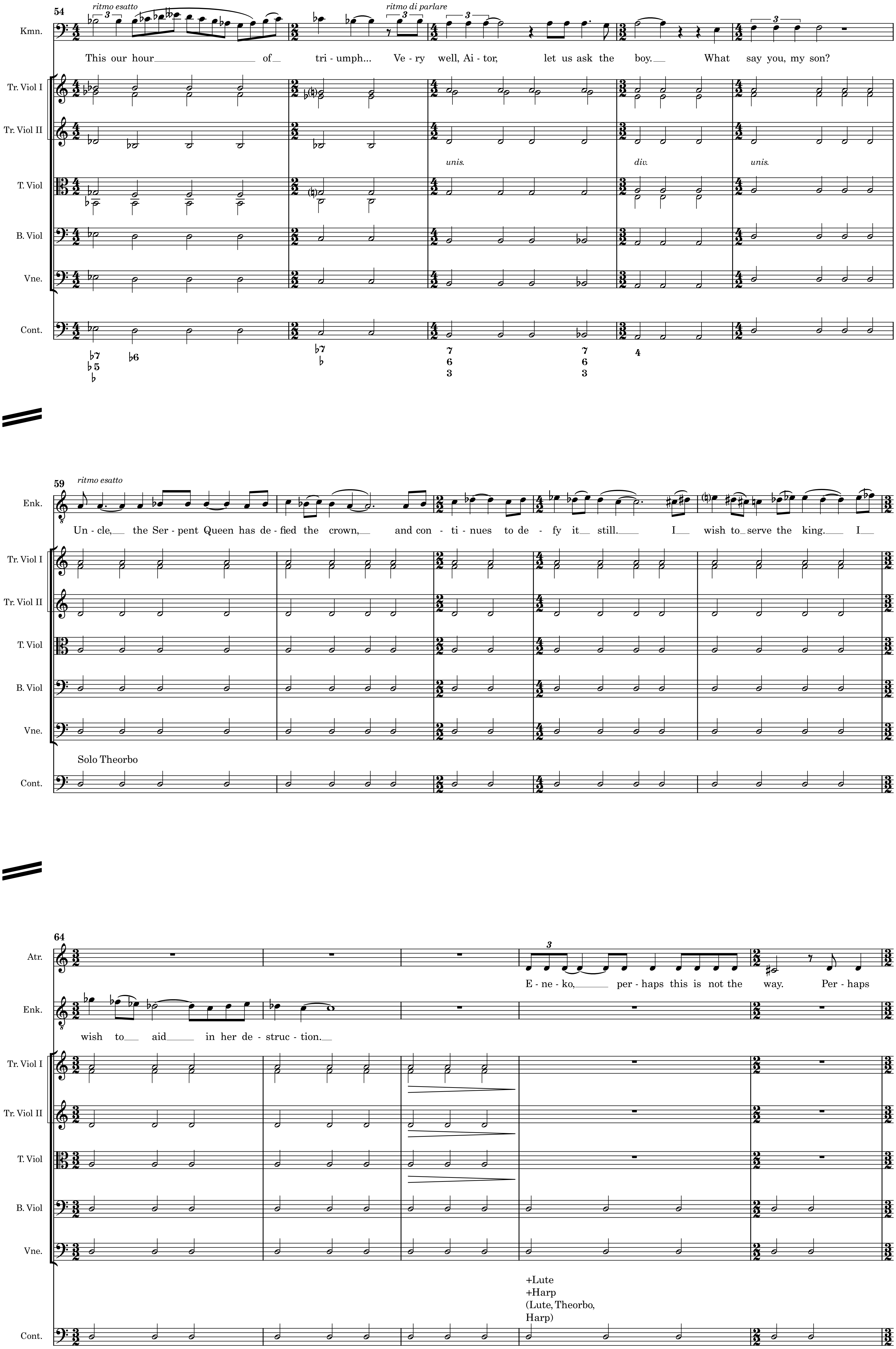

Senza misura
come un'eco della viola
Aitor
E - ne - ko! E - ne - ko! E - ne - ko! E - ne - ko! E - ne - ko! E - ne - ko! E - ne - ko! E - ne - ko! E - ne - ko! E - ne - ko!
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
solo, ornamentazione a piacere, il voce è un'eco
Treble Viol I
mp espressivo
Guitar, Lute, Theorbo, Harp, Organ
Continuo
4 3
9 7
7 6 5 3
11 9 7 ♭
♯
7 ♭
♭9 7 5 4
♯

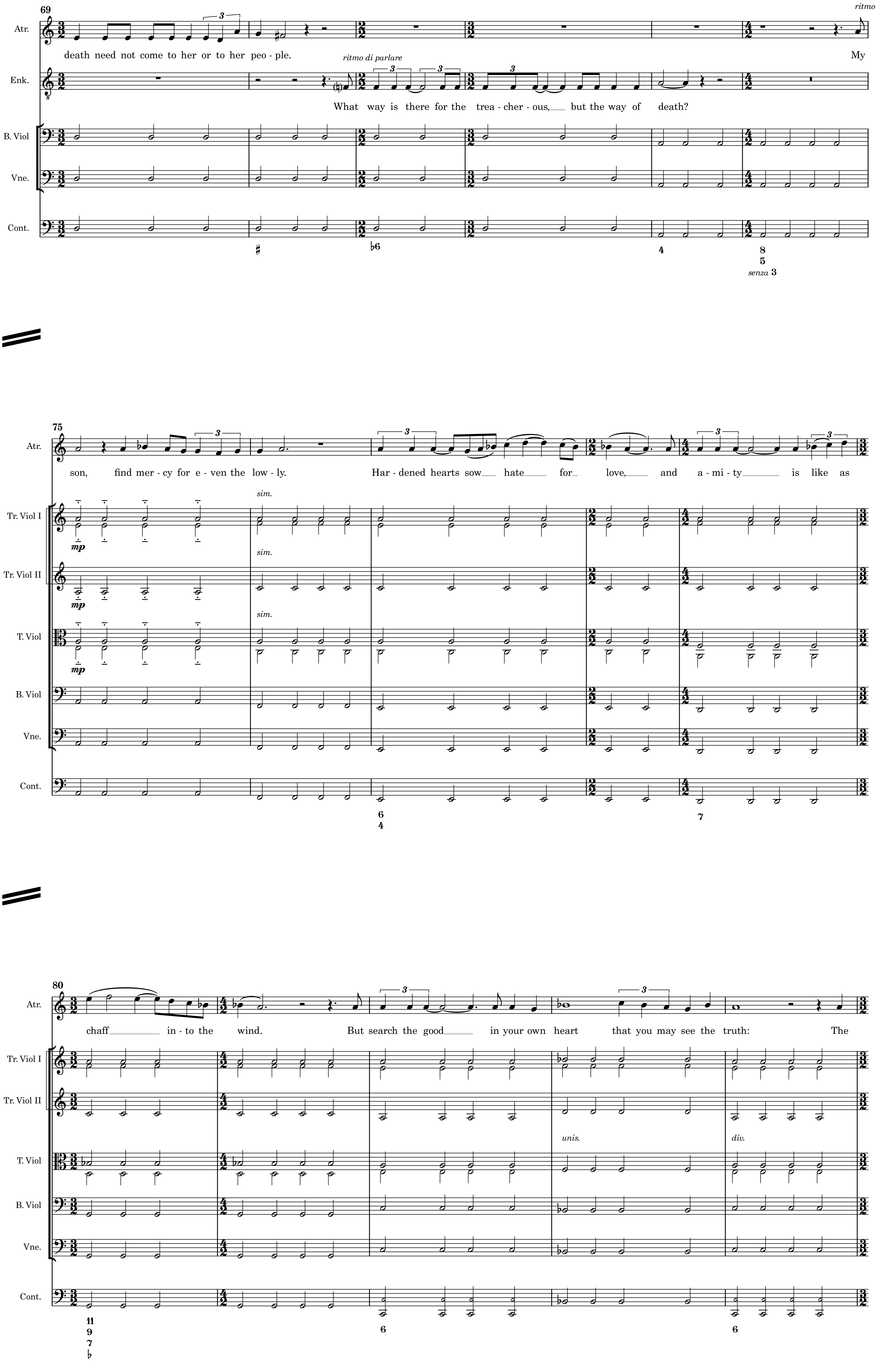
Aitor finds himself and his nephew at the docks.

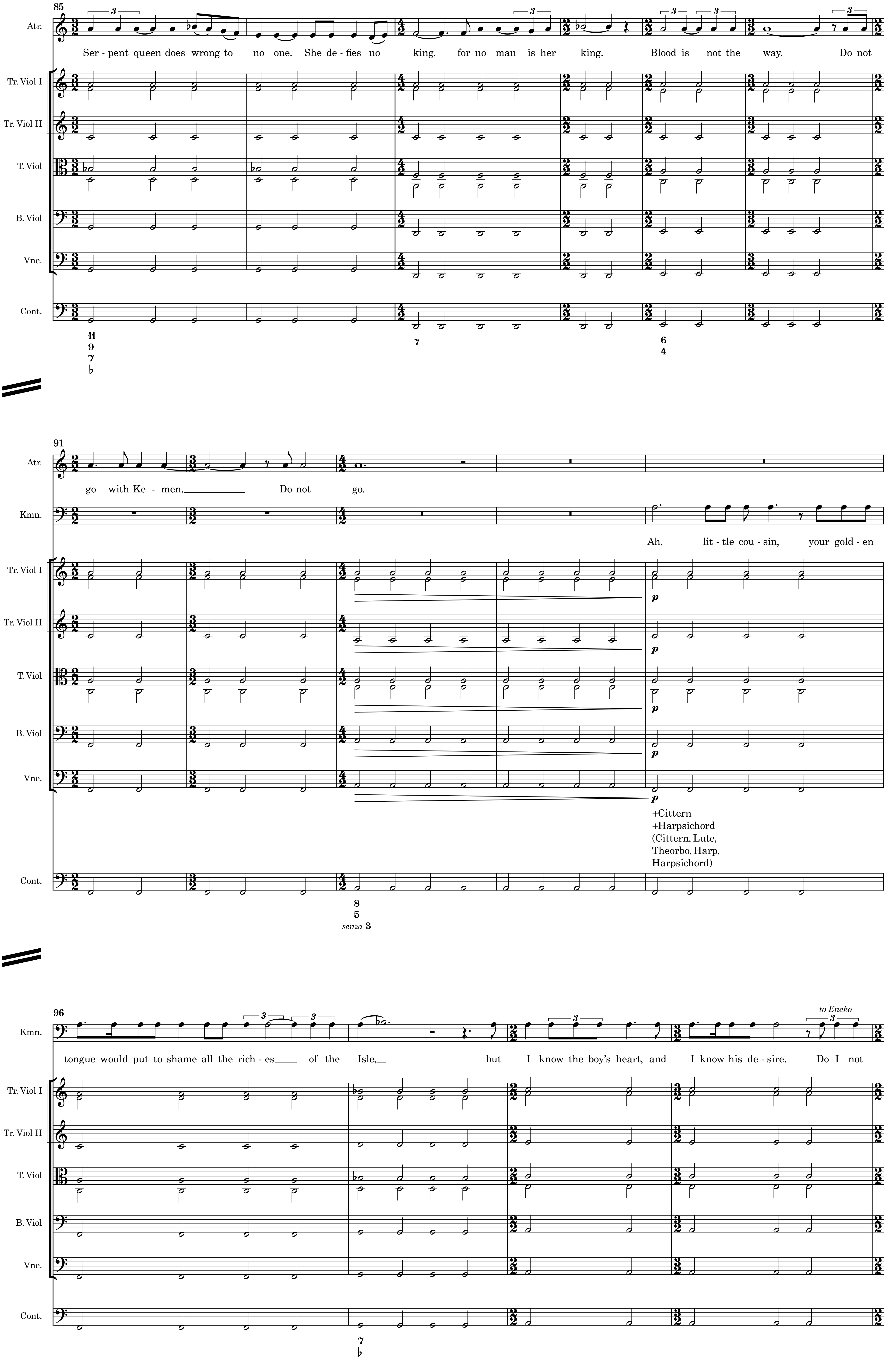

Come un orologio
3
ritmo di parlare
Atr.
E - ne - ko, where have you been? I have searched e - v'ry - where for you!
Enk.
ritmo di parlare
Do not be trou - bled, un - cle. I have been with the
-Organ
+Cittern
+Harpsichord
(Guitar, Cittern, Lute, Theorbo, Harp, Harpsichord)
Cont.
4 ♯3
6 ♯
sim.
♭
7
Atr.
Ke - men, what have you said to him?!
Enk.
king. I have de - cid - ed to make the voy - age to Ga - ra - ve a - board his ship.
Cont.
4 ♯3
6 ♯
♭
4 ♯3
11
ritmo di parlare
Kmn.
Ai - tor, I know not what you mean. The boy will sim - ply tra - vel with me as we jour - ney to meet the Ser - pent Queen. Make
Cont.
6 ♯
♭
4 ♯3

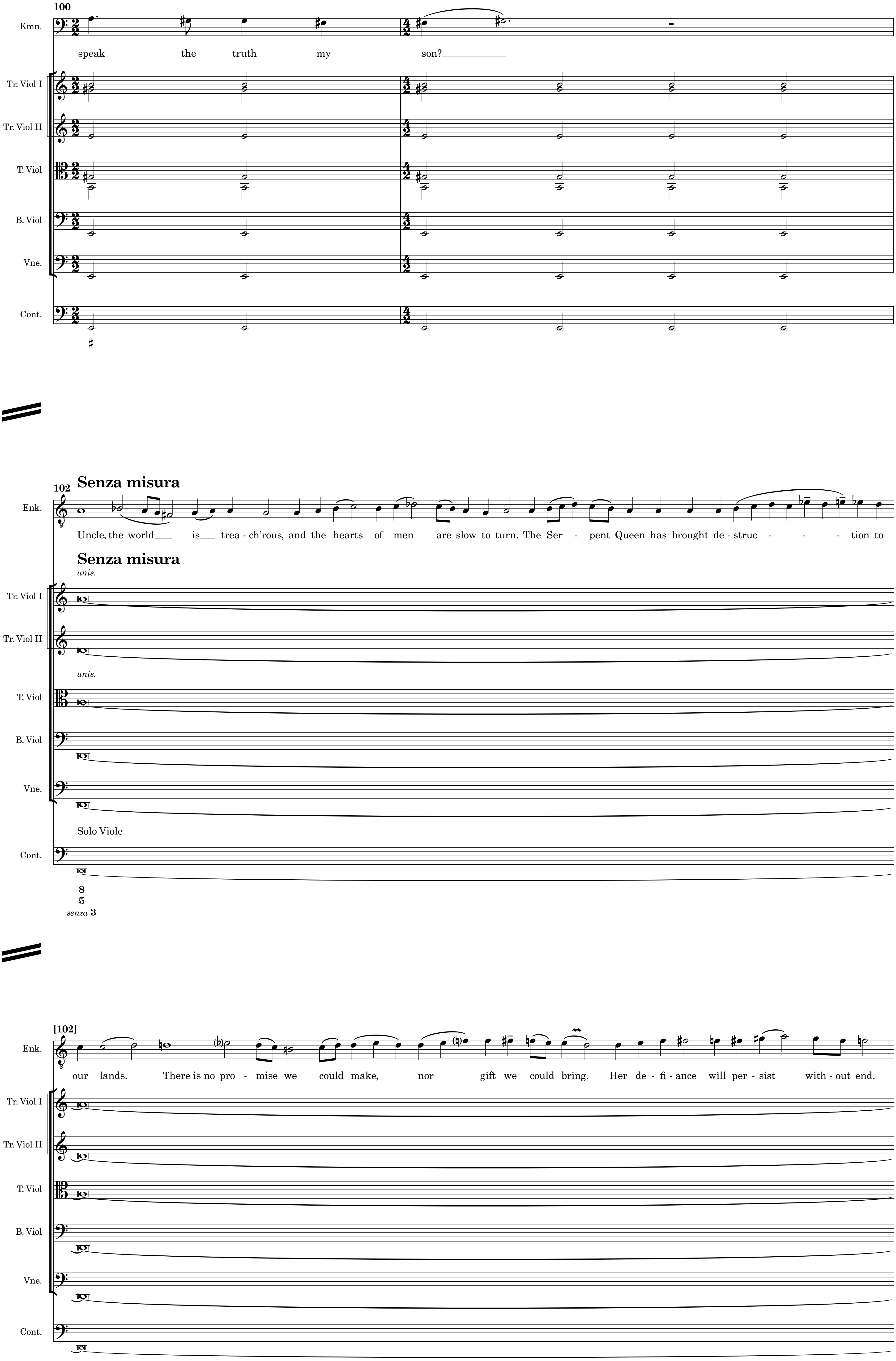

15
Kmn.
haste, and you may launch with us, that you might re - main al - ways with - in sight's di - stance. E - ven so, do not be
Cont.
19
Atr.
E - ne - ko, do not make haste! He will
Kmn.
trou - bled; the boy will be looked af - ter; the boy will be cared for.
B. Viol
Vne.
mp
Cont.
24
Atr.
pro - mise you things be - yond i - ma - gi - na - tion, but no pro - mise of his will fill your soul.
Kmn.
The boy has made his de -
sim.
B. Viol
Vne.
Cont.
28
Atr.
Your
Kmn.
-ci - sion! we de - part in but mo - ments. We will not wait for you. Re - tire to your ship im - me - di - ate - ly!
B. Viol
Vne.
Cont.
32
Atr.
Ma - jes - ty, if I might hum - bly re - quest that the king hold for but a short while. I would speak with my ne - phew.
Kmn.
Ai - tor, this is no small
B. Viol
Vne.
Tutti
Cont.

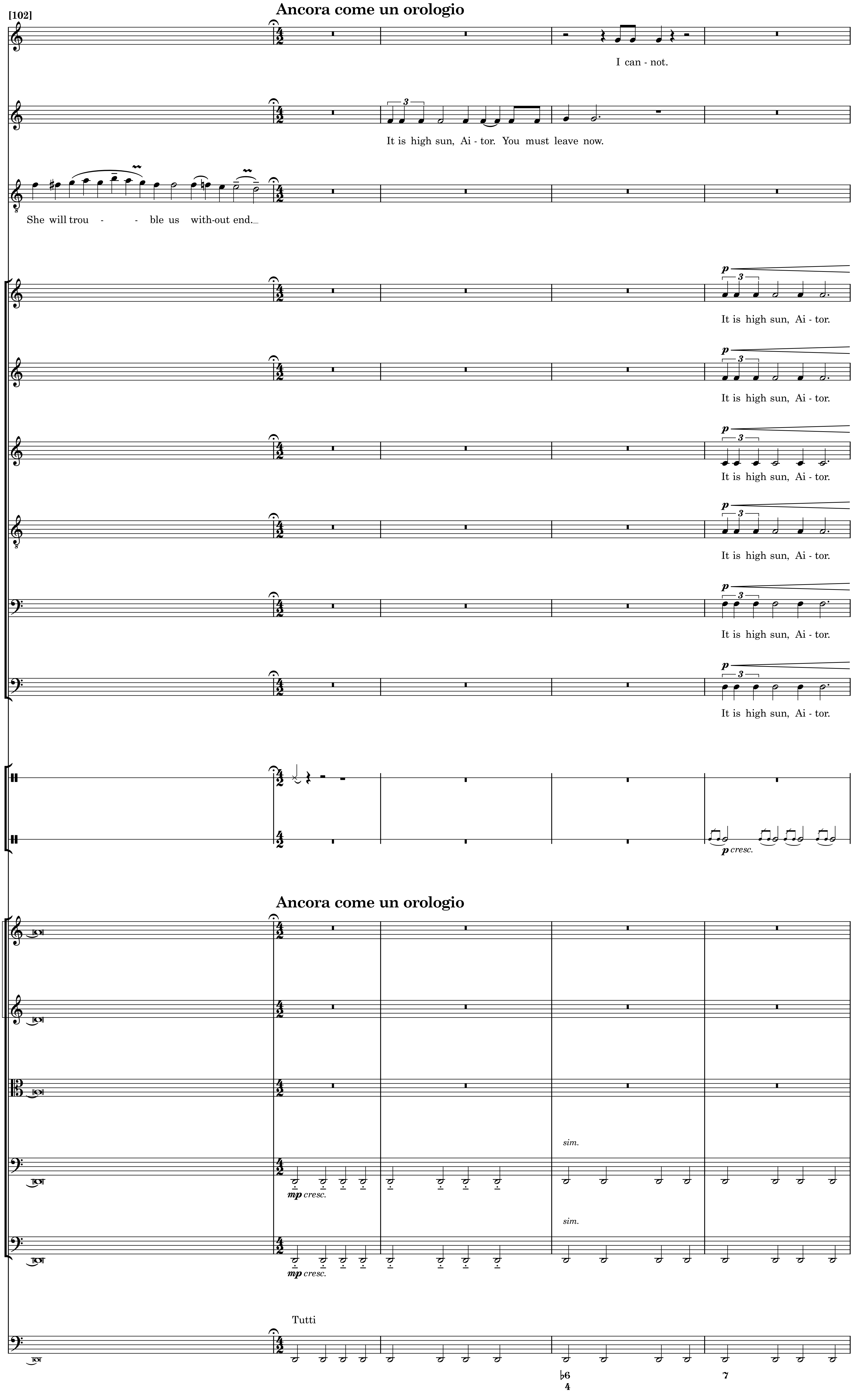

38
Atr.
Kmn.
B. Viol
Vne.
Cont.
I stand on - ly be - cause he might a - chieve joy and full - ness of
mat - ter; do not stand in the way of the boy's hap - pi - ness.
43
heart some o - ther way.
If it must be so, so it will be, but in this our
I see no o - ther way. This is his de - sire.
49
ritmo esatto
ritmo di parlare
hour of tri - umph, at least let him speak his de - sire with his own lips.
Tr. Viol I
Tr. Viol II
T. Viol
sim.
p
mp

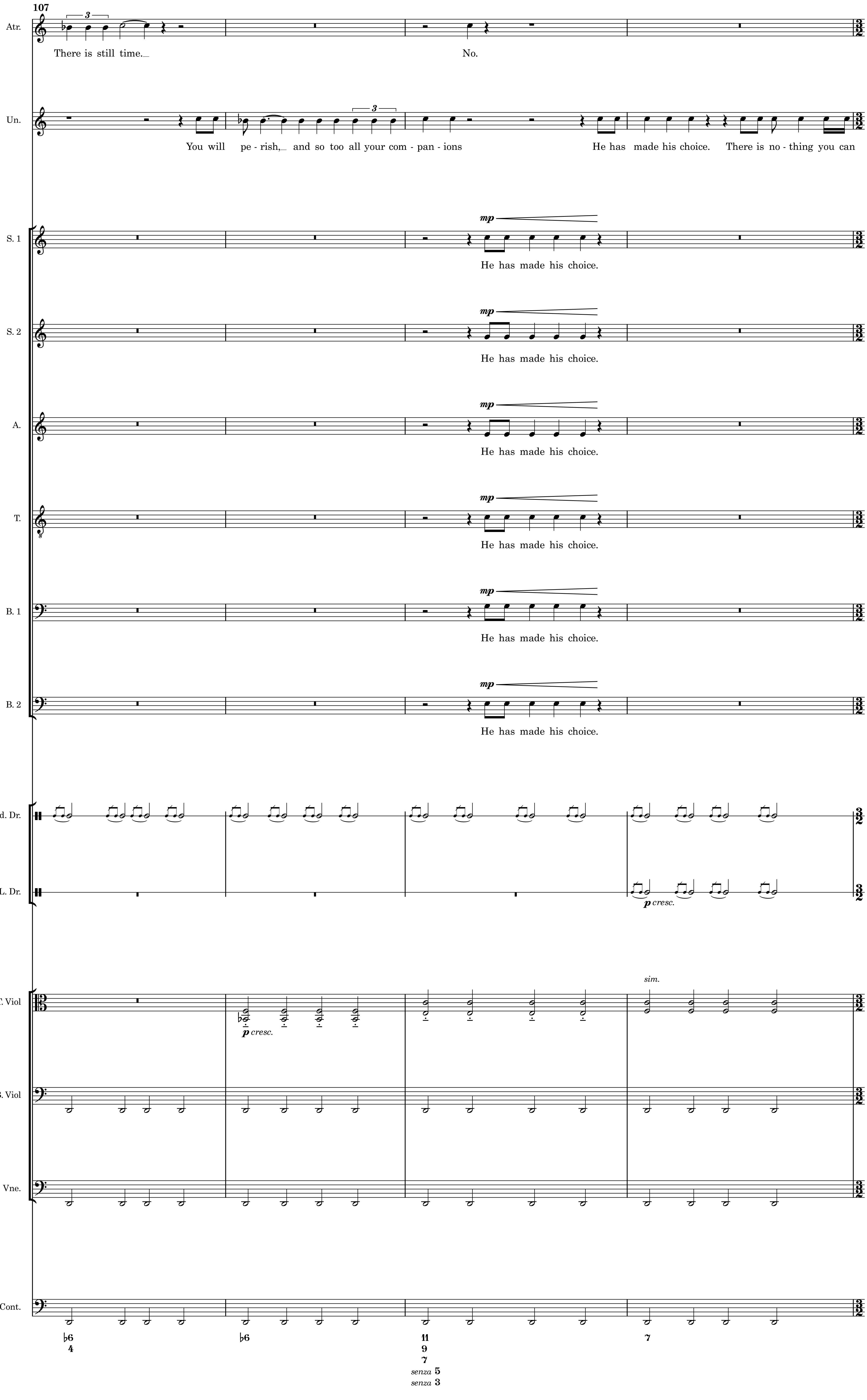

54
ritmo esatto
ritmo di parlare
Kmn.
This our hour of tri - umph... Ve - ry well, Ai - tor, let us ask the boy. What say you, my son?
Tr. Viol I
Tr. Viol II
unis.
div.
unis.
T. Viol
B. Viol
Vne.
Cont.
♭7 ♭5 ♭
♭6
♭7 ♭
7 6 3
7 6 3
4
59
ritmo esatto
Enk.
Un - cle, the Ser - pent Queen has de - fied the crown, and con - ti - nues to de - fy it still. I wish to serve the king. I
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Solo Theorbo
Cont.
64
Atr.
E - ne - ko, per - haps this is not the way. Per - haps
Enk.
wish to aid in her de - struc - tion.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
+Lute
+Harp
(Lute, Theorbo, Harp)
Cont.

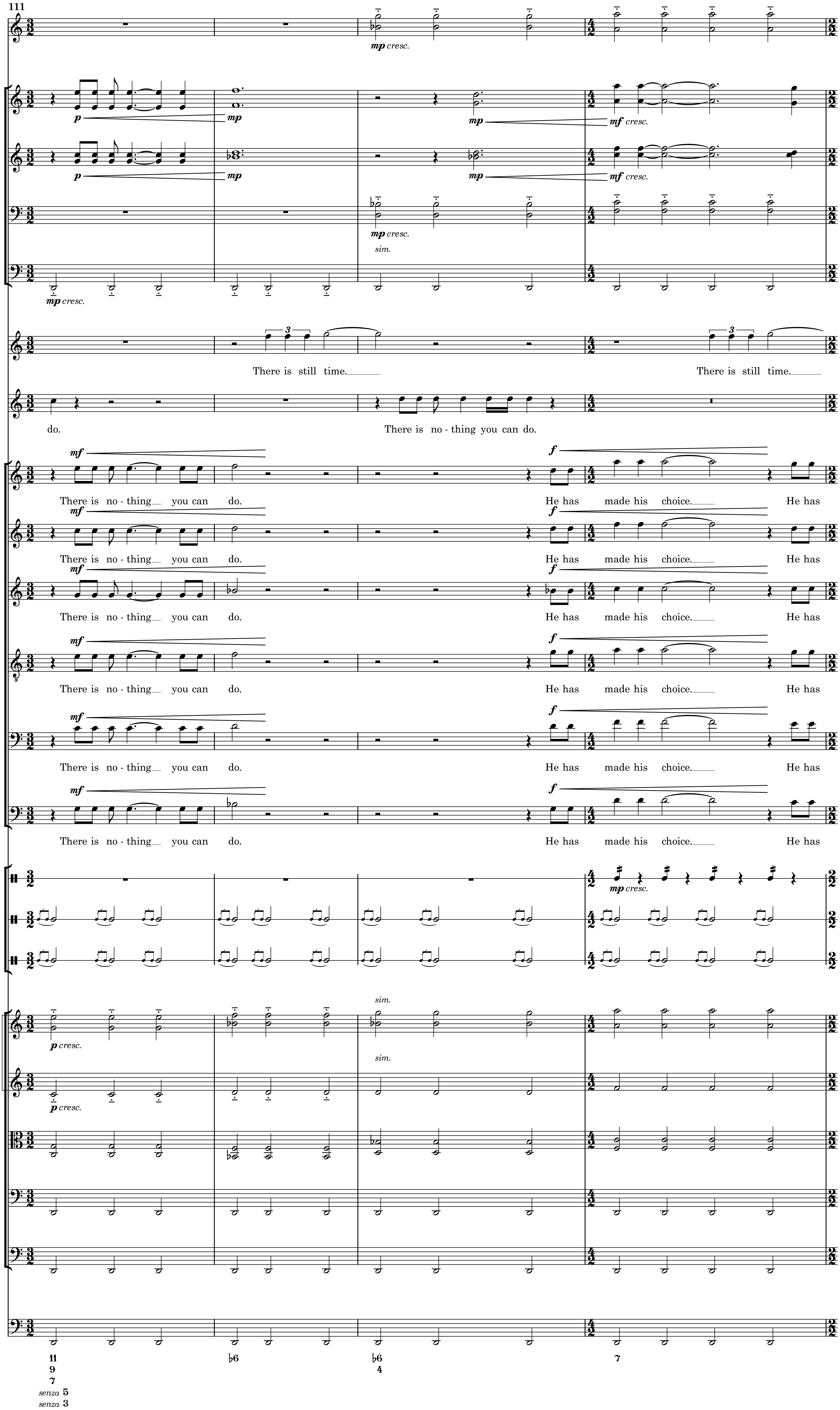

69
ritmo esatto
Atr.
death need not come to her or to her peo - ple.
My
ritmo di parlare
Enk.
What way is there for the trea - cher - ous, but the way of death?
3
B. Viol
Vne.
Cont.
♯
♭6
4
8
5
senza 3
75
son, find mer - cy for e - ven the low - ly.
Har - dened hearts sow hate for love, and a - mi - ty is like as
Tr. Viol I
Tr. Viol II
T. Viol
mp
sim.
6
4
7
80
chaff in - to the wind.
But search the good in your own heart that you may see the truth:
The
unis.
div.
11
9
7
♭
6
6

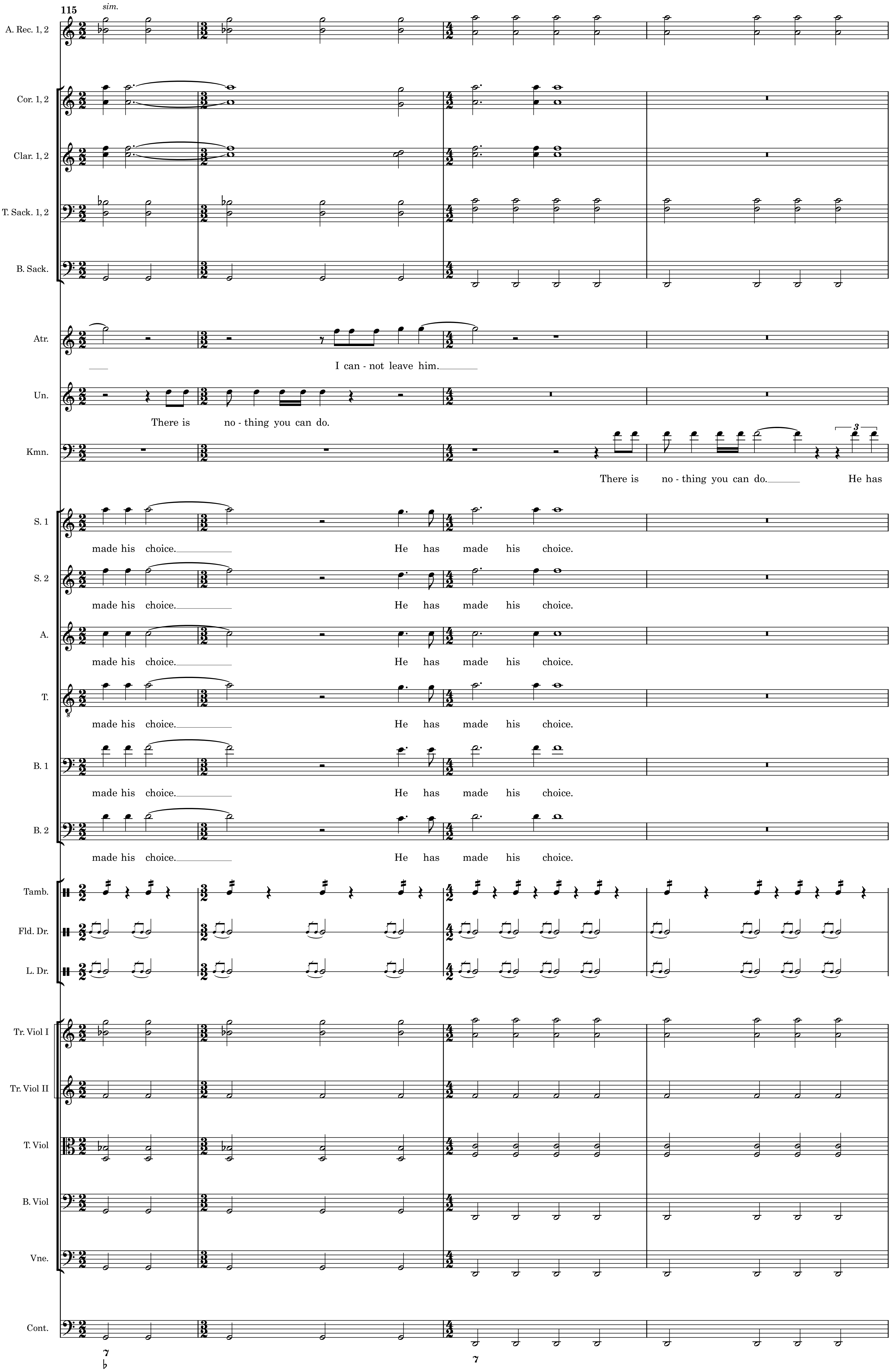

85
Atr.
Ser - pent queen does wrong to no one. She de - fies no king, for no man is her king. Blood is not the way. Do not
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
11 9 7 ♭
7
6 4
91
go with Ke - men. Do not go.
Kmn.
Ah, lit - tle cou - sin, your gold - en
p
+Cittern
+Harpsichord
(Cittern, Lute, Theorbo, Harp, Harpsichord)
8 5 senza 3
96
tongue would put to shame all the rich - es of the Isle, but I know the boy's heart, and I know his de - sire. Do I not
to Eneko
7 ♭

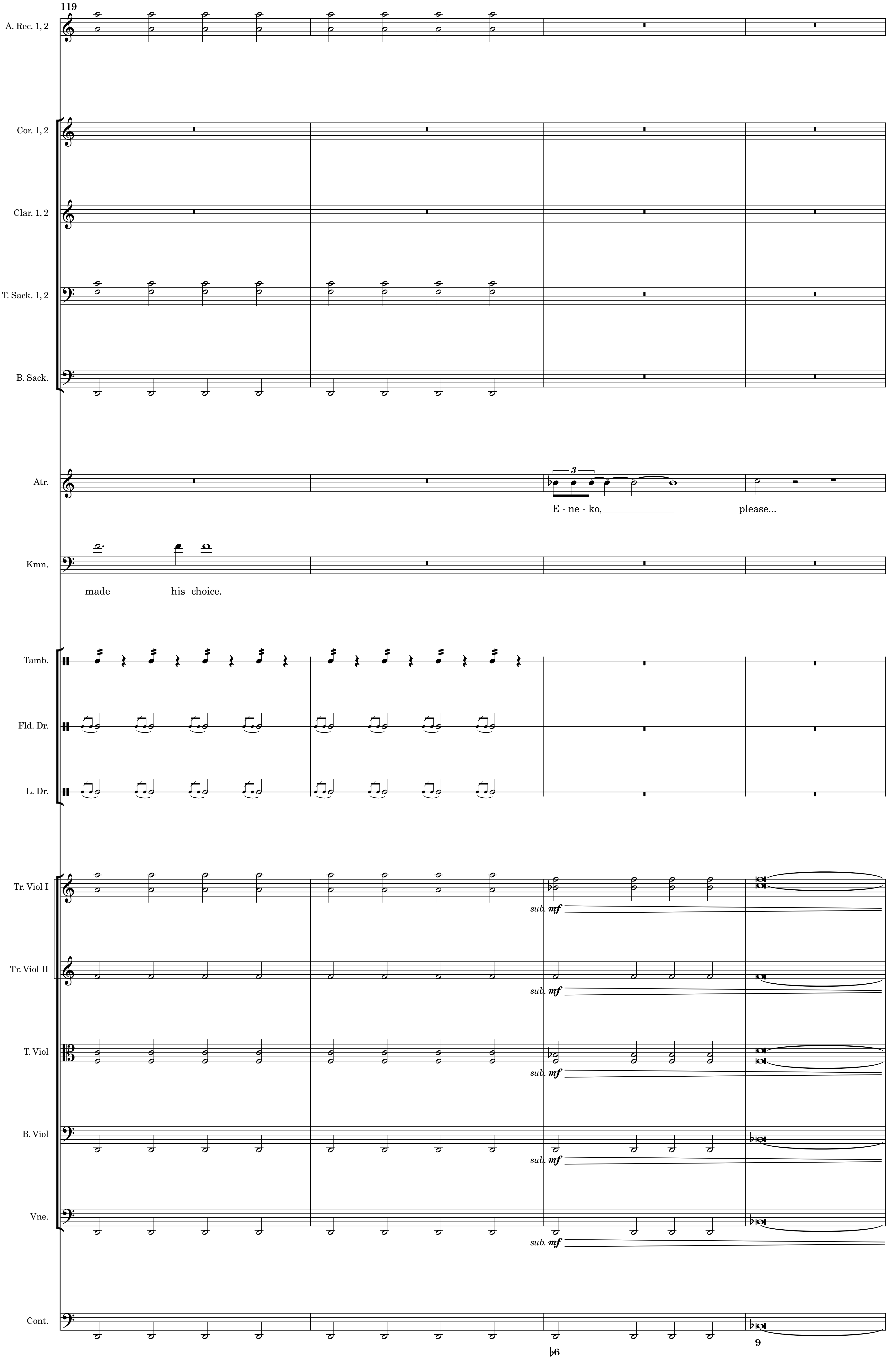

100
Kmn.
speak the truth my son?
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
102
Senza misura
Enk.
Uncle, the world is trea - ch'rous, and the hearts of men are slow to turn. The Ser - pent Queen has brought de - struc - - - tion to
Senza misura
unis.
unis.
Solo Viole
8
5
senza 3
[102]
our lands. There is no pro - mise we could make, nor gift we could bring. Her de - fi - ance will per - sist with - out end.

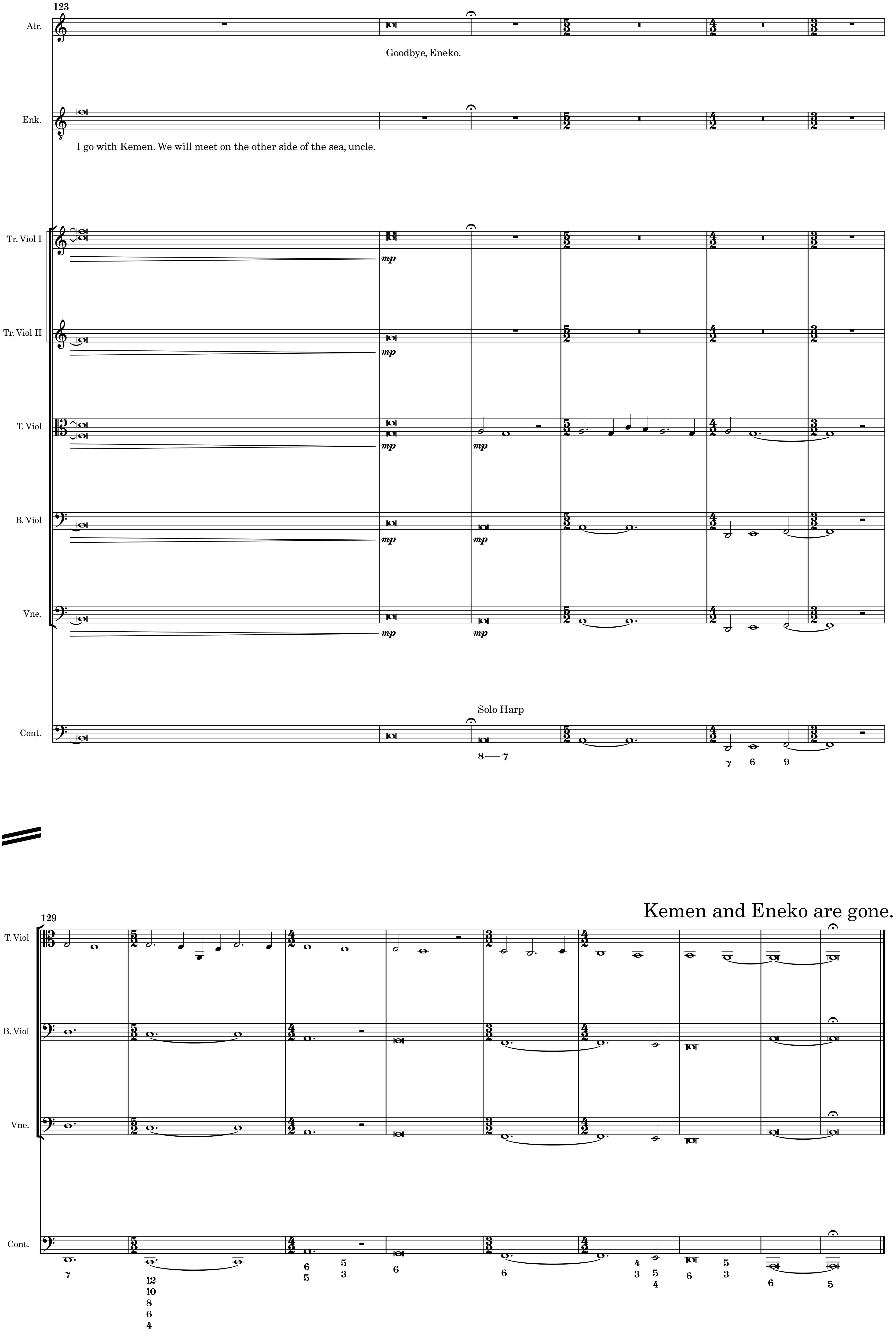

[102]
Ancora come un orologio
Atr.
I can - not.
Un.
It is high sun, Ai - tor. You must leave now.
Enk.
She will trou - - ble us with-out end.
S. 1
p
It is high sun, Ai - tor.
S. 2
p
It is high sun, Ai - tor.
A.
p
It is high sun, Ai - tor.
T.
p
It is high sun, Ai - tor.
B. 1
p
It is high sun, Ai - tor.
B. 2
p
It is high sun, Ai - tor.
A. Cym.
Fld. Dr.
p cresc.
Ancora come un orologio
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
mp cresc.
sim.
Vne.
mp cresc.
sim.
Cont.
Tutti
♭6
4
7


107
Atr.
There is still time.
No.
Un.
You will pe - rish, and so too all your com - pan - ions
He has made his choice. There is no - thing you can
S. 1
S. 2
A.
T.
B. 1
B. 2
mp
He has made his choice.
Fld. Dr.
L. Dr.
p cresc.
sim.
T. Viol
p cresc.
B. Viol
Vne.
Cont.
♭6
4
♭6
11
9
7
senza 5
senza 3
7


111
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
Un.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
mp cresc.
p
mp
mf cresc.
sim.
There is still time.
do.
There is no - thing you can do.
mf
f
There is no - thing you can do.
He has made his choice. He has
p cresc.
11 9 7 senza 5 senza 3
♭6
♭6 4
7


115
sim.
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
I can - not leave him.
Un.
There is no - thing you can do.
Kmn.
There is no - thing you can do. He has
S. 1
made his choice. He has made his choice.
S. 2
made his choice. He has made his choice.
A.
made his choice. He has made his choice.
T.
made his choice. He has made his choice.
B. 1
made his choice. He has made his choice.
B. 2
made his choice. He has made his choice.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
7
♭
7

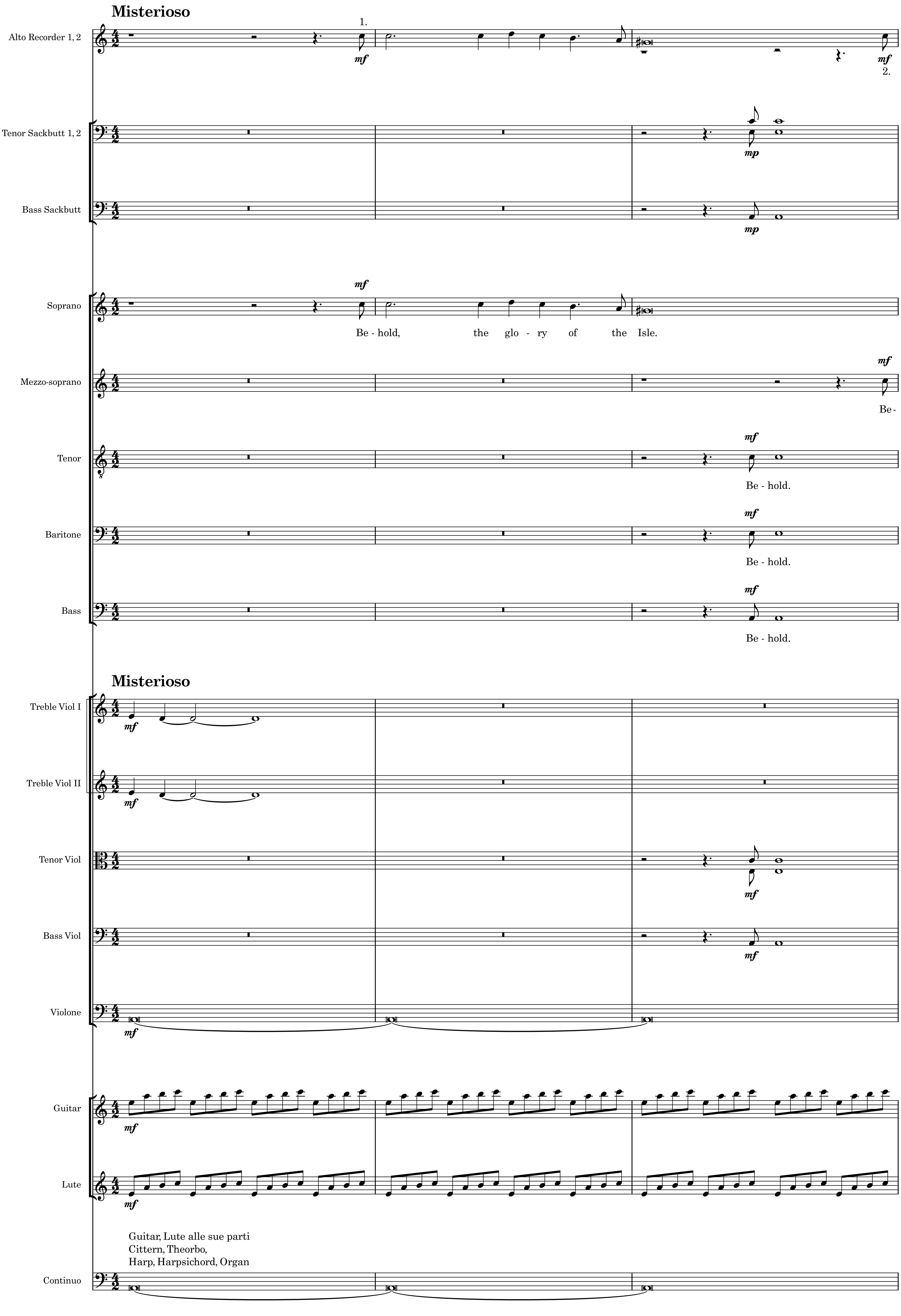

119
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
3
E - ne - ko,
please...
Kmn.
made
his choice.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
sub. mf
Tr. Viol II
sub. mf
T. Viol
sub. mf
B. Viol
sub. mf
Vne.
sub. mf
Cont.
♭6
9

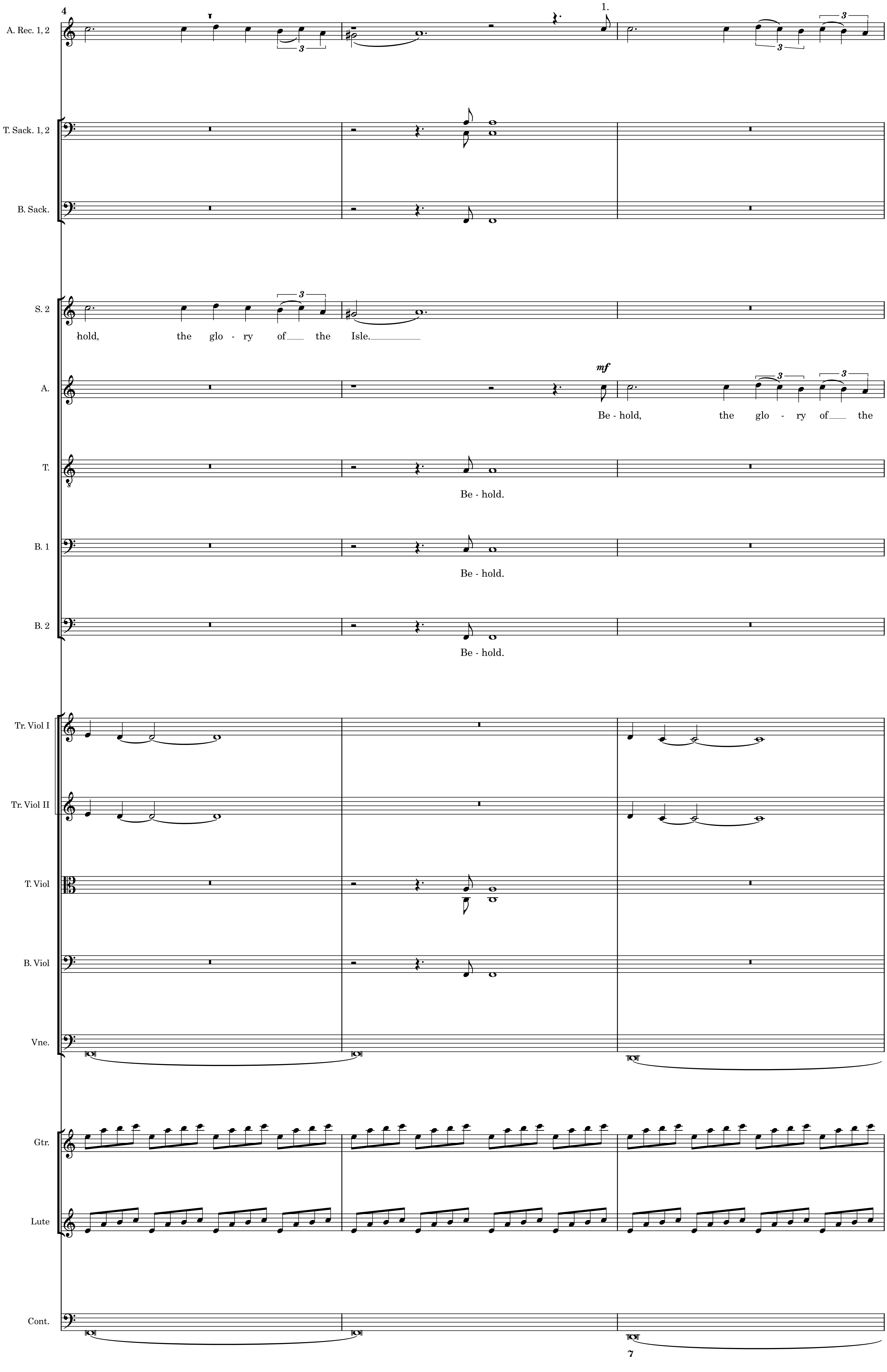

123
Atr.
Goodbye, Eneko.
Enk.
I go with Kemen. We will meet on the other side of the sea, uncle.
Tr. Viol I
mp
Tr. Viol II
mp
T. Viol
mp
mp
B. Viol
mp
mp
Vne.
mp
mp
Solo Harp
Cont.
8 — 7
7 6 9
129
T. Viol
B. Viol
Vne.
Cont.
7
12
10
8
6
4
6
5
5
3
6
6
4
3
5
4
6
5
3
6
5

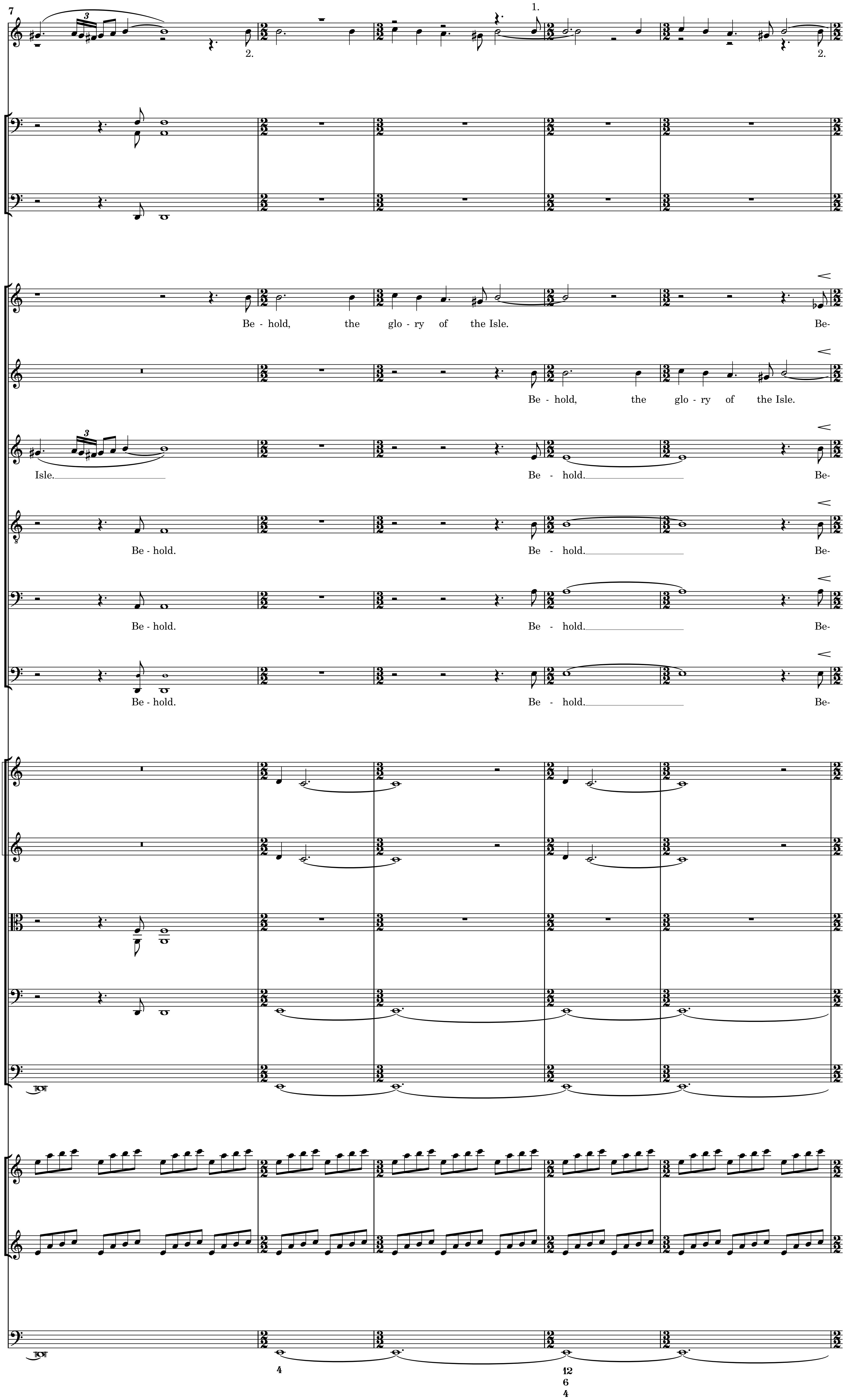
Kemen and Eneko are gone.

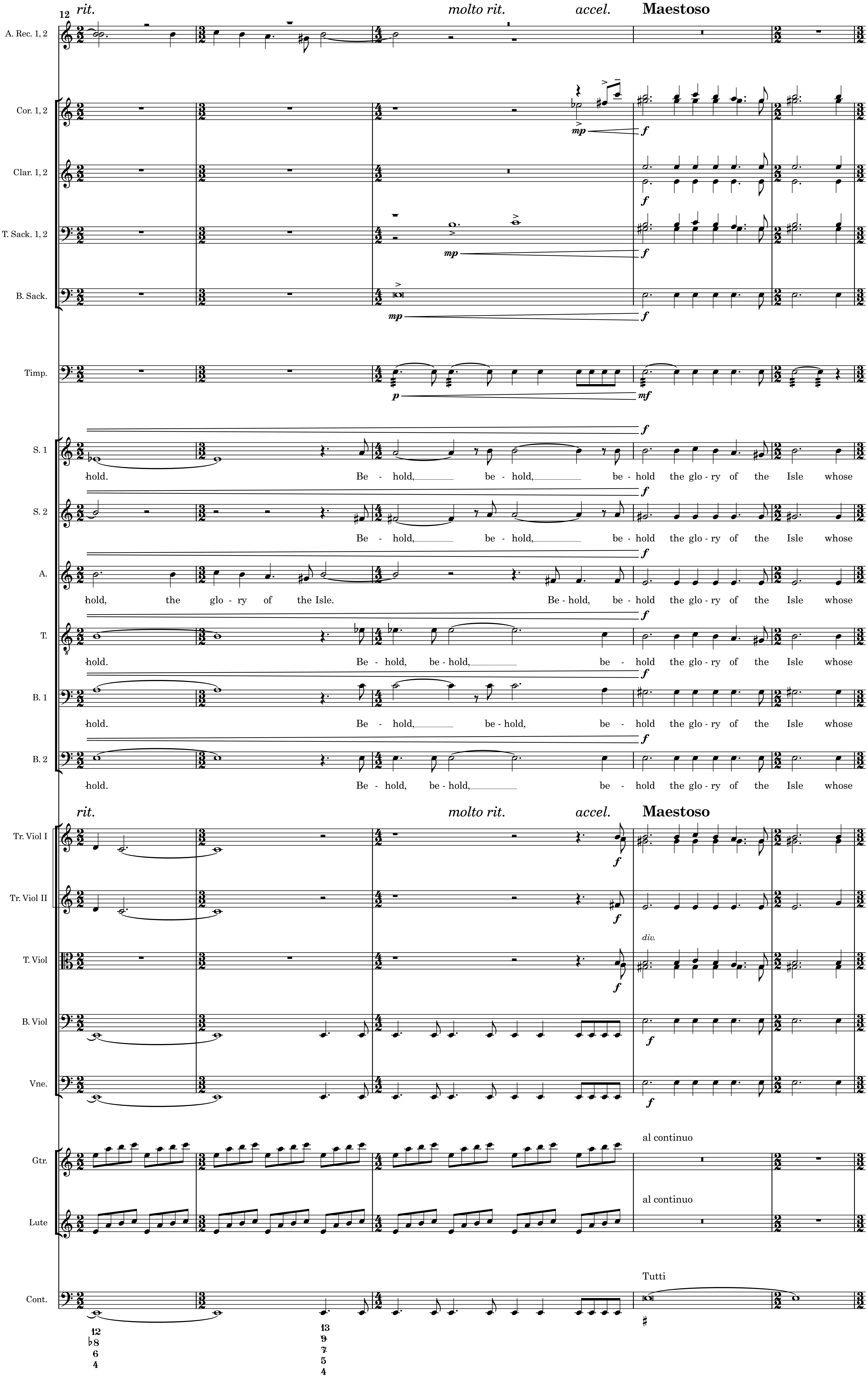
Scene XIII

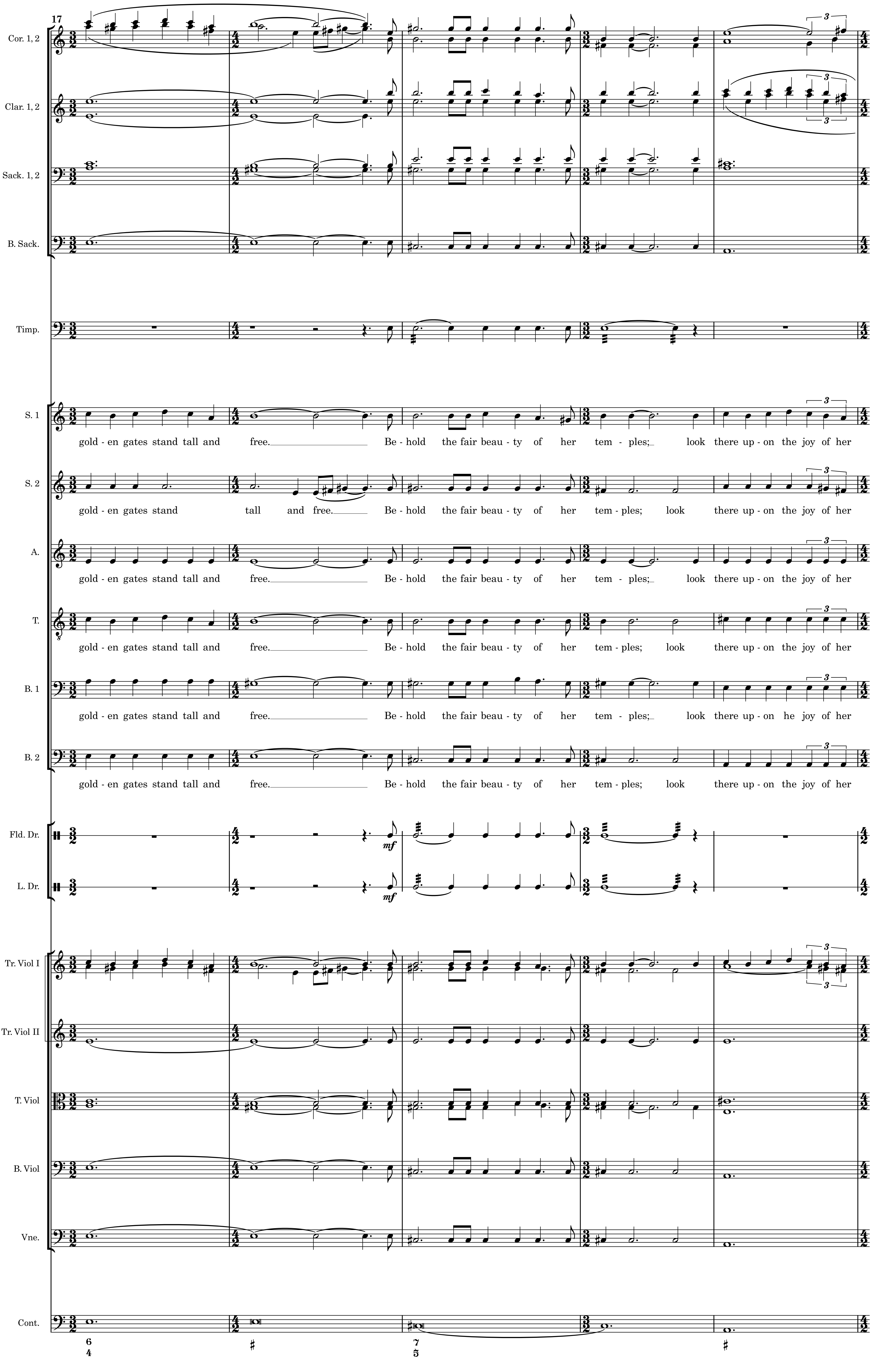
The return.

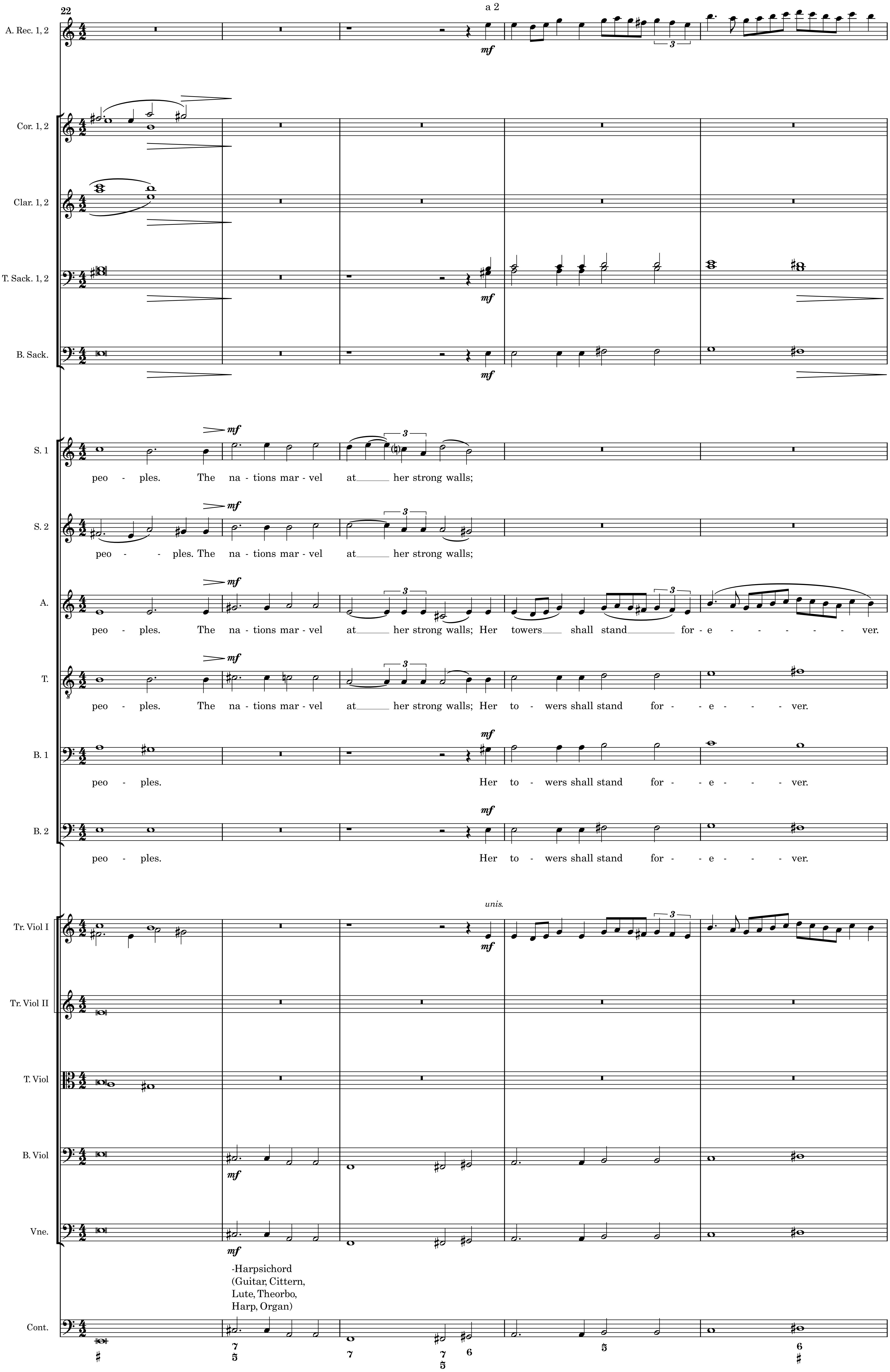

Misterioso
Alto Recorder 1, 2
1.
2.
mf
Tenor Sackbutt 1, 2
mp
Bass Sackbutt
Soprano
Be - hold, the glo - ry of the Isle.
Mezzo-soprano
Be-
Tenor
Be - hold.
Baritone
Be - hold.
Bass
Be - hold.
Misterioso
Treble Viol I
Treble Viol II
Tenor Viol
Bass Viol
Violone
Guitar
Lute
Guitar, Lute alle sue parti
Cittern, Theorbo,
Harp, Harpsichord, Organ
Continuo

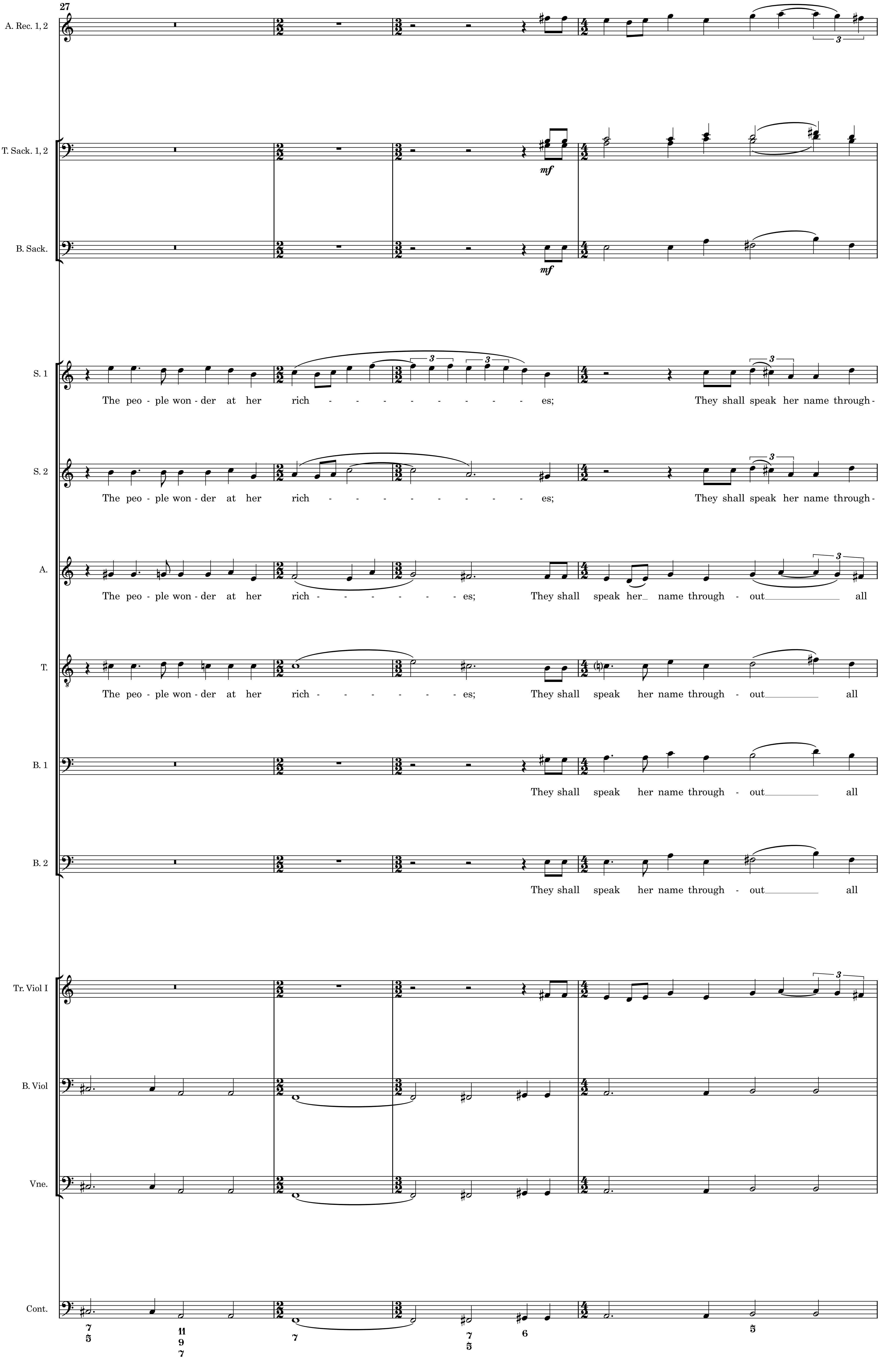

4
1.
A. Rec. 1, 2
T. Sack. 1, 2
B. Sack.
S. 2
hold, the glo - ry of the Isle.
A.
mf
Be - hold, the glo - ry of the
T.
Be - hold.
B. 1
Be - hold.
B. 2
Be - hold.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Gtr.
Lute
Cont.
7

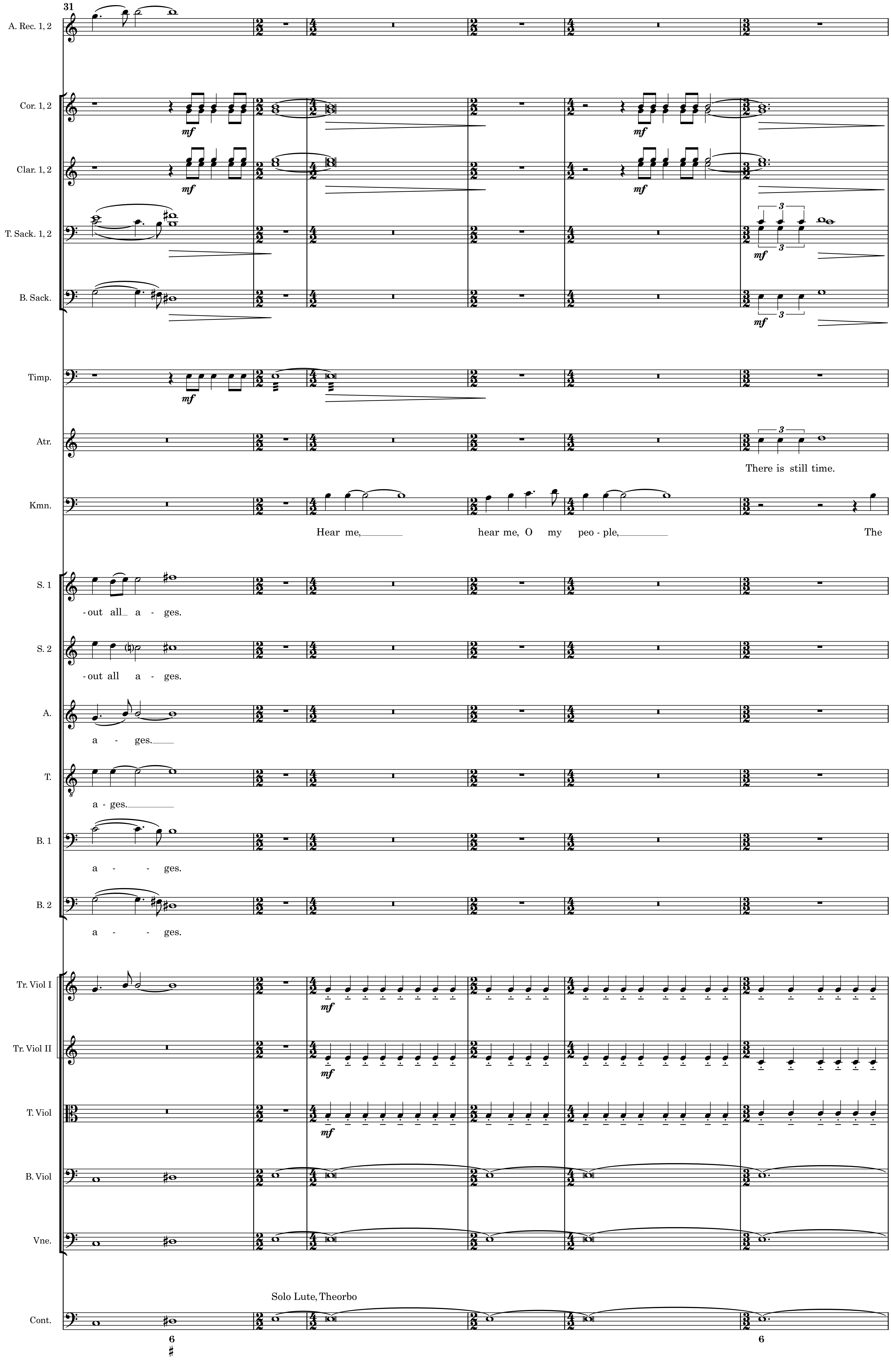

7
A. Rec. 1, 2
1.
2.
T. Sack. 1, 2
B. Sack.
S. 1
Be - hold, the glo - ry of the Isle. Be-
S. 2
Be - hold, the glo - ry of the Isle.
A.
Isle. Be - hold. Be-
T.
Be - hold. Be - hold. Be-
B. 1
Be - hold. Be - hold. Be-
B. 2
Be - hold. Be - hold. Be-
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Gtr.
Lute
Cont.
4
12
6
4

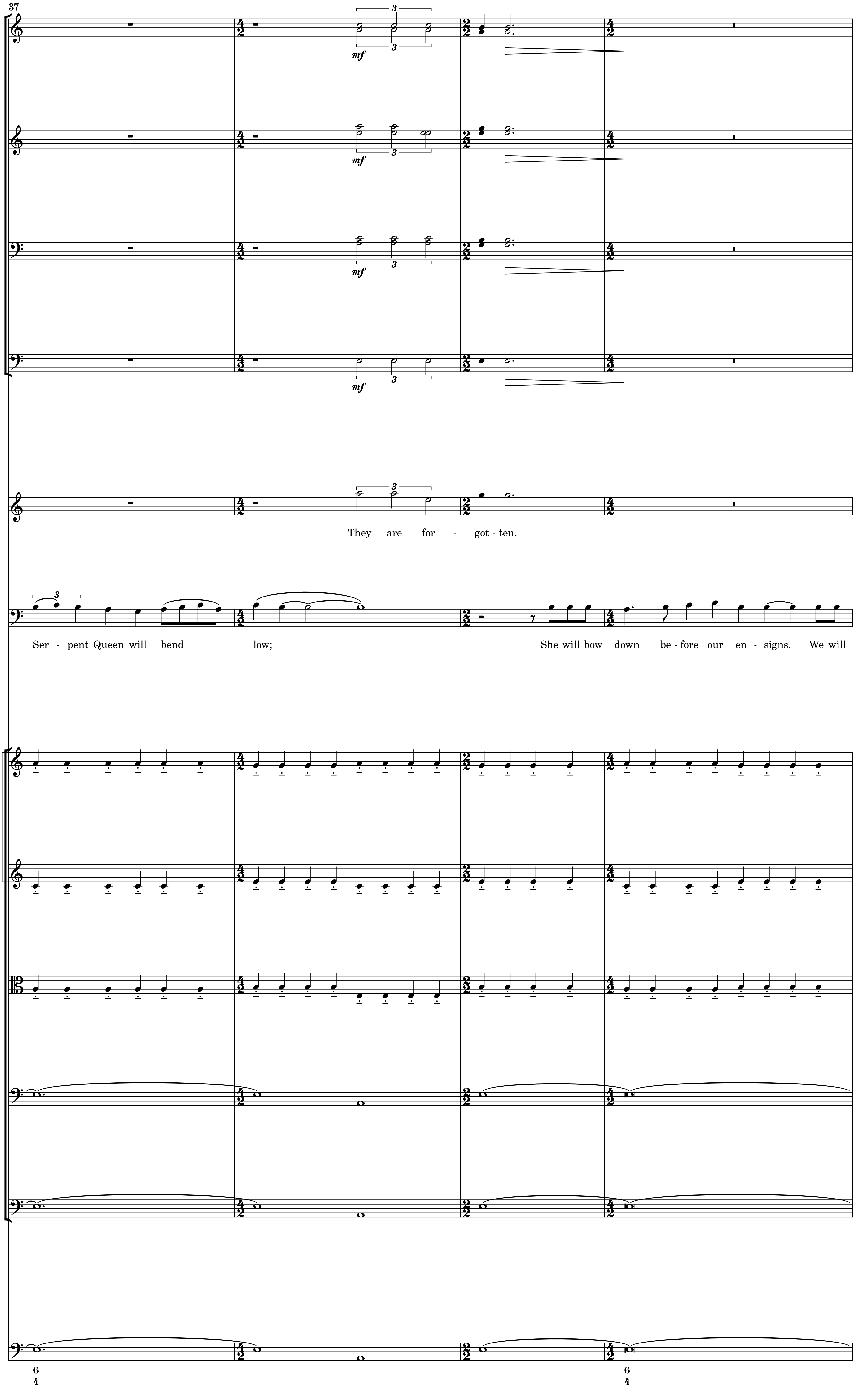

12
rit.
molto rit.
accel.
Maestoso
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Gtr.
Lute
Cont.
mp
f
p
mf
hold. Be - hold, be - hold, be - hold the glo - ry of the Isle whose
Be - hold, be - hold, be - hold the glo - ry of the Isle whose
hold, the glo - ry of the Isle. Be - hold, be - hold the glo - ry of the Isle whose
hold. Be - hold, be - hold, be - hold the glo - ry of the Isle whose
hold. Be - hold, be - hold, be - hold the glo - ry of the Isle whose
hold. Be - hold, be - hold, be - hold the glo - ry of the Isle whose
div.
al continuo
al continuo
Tutti
12
♭8
6
4
13
9
7
5
4
♯

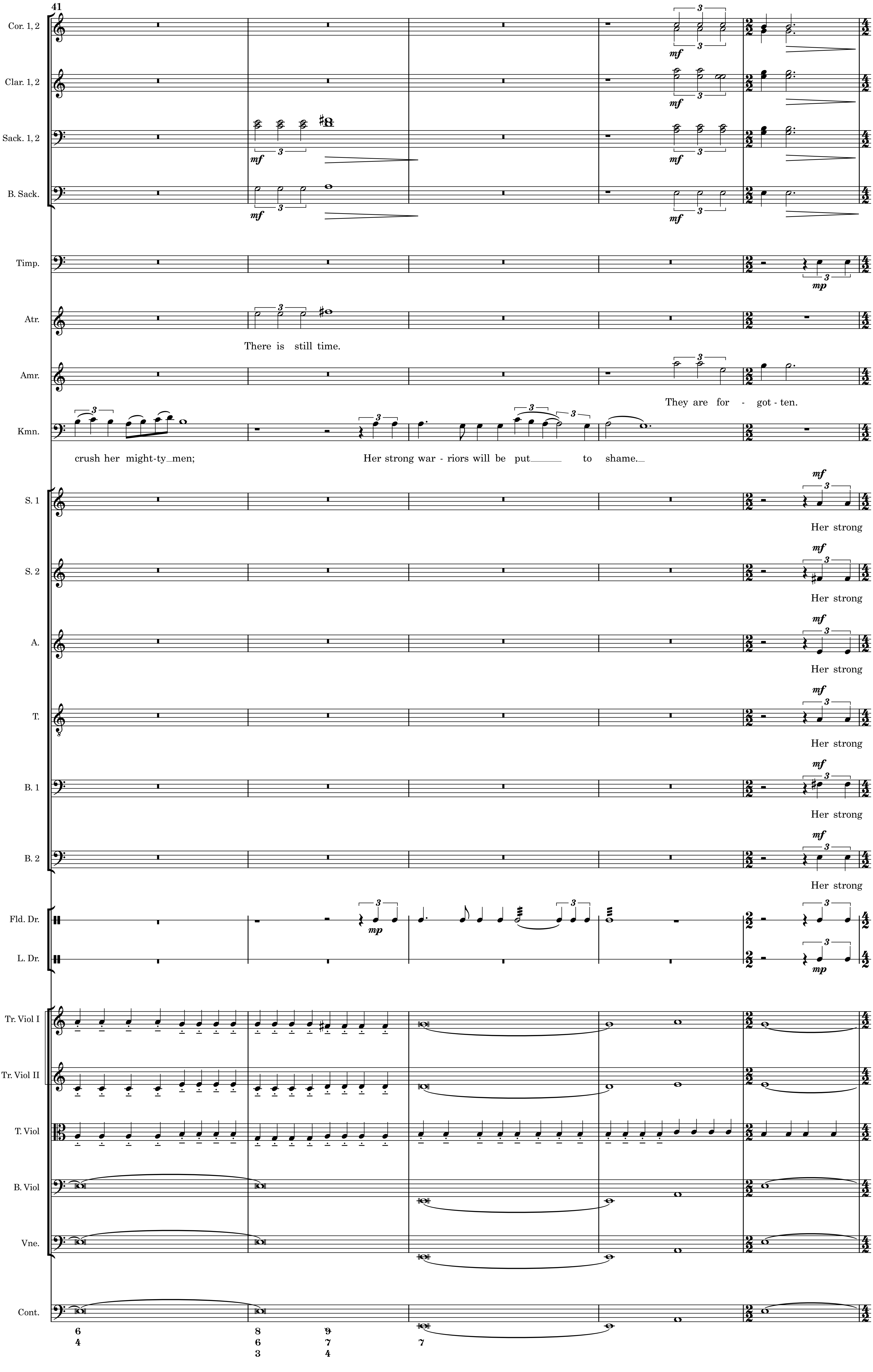

17
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
S. 1
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
S. 2
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
A.
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
T.
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
B. 1
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on he joy of her
B. 2
gold - en gates stand tall and free. Be - hold the fair beau - ty of her tem - ples; look there up - on the joy of her
Fld. Dr.
mf
L. Dr.
mf
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
6
4
♯
7
5
♯
3

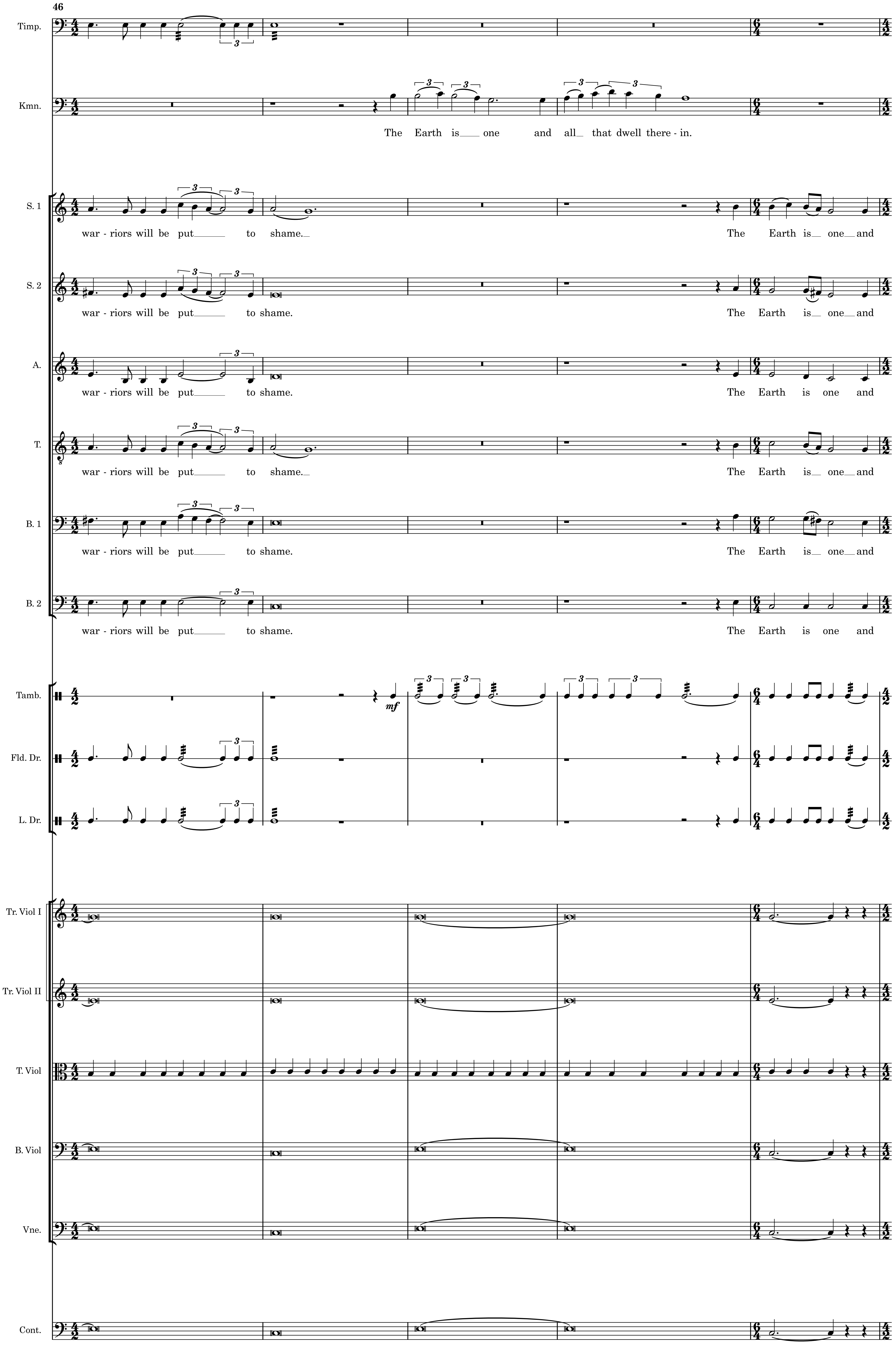

22
a 2
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
S. 1
peo - ples. The na - tions mar - vel at her strong walls;
S. 2
peo - - ples. The na - tions mar - vel at her strong walls;
A.
peo - ples. The na - tions mar - vel at her strong walls; Her towers shall stand for - e - - - - - - ver.
T.
peo - ples. The na - tions mar - vel at her strong walls; Her to - wers shall stand for - - e - - - ver.
B. 1
peo - ples. Her to - wers shall stand for - - e - - - ver.
B. 2
peo - ples. Her to - wers shall stand for - - e - - - ver.
unis.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
-Harpsichord
(Guitar, Cittern,
Lute, Theorbo,
Harp, Organ)
Cont.
mf

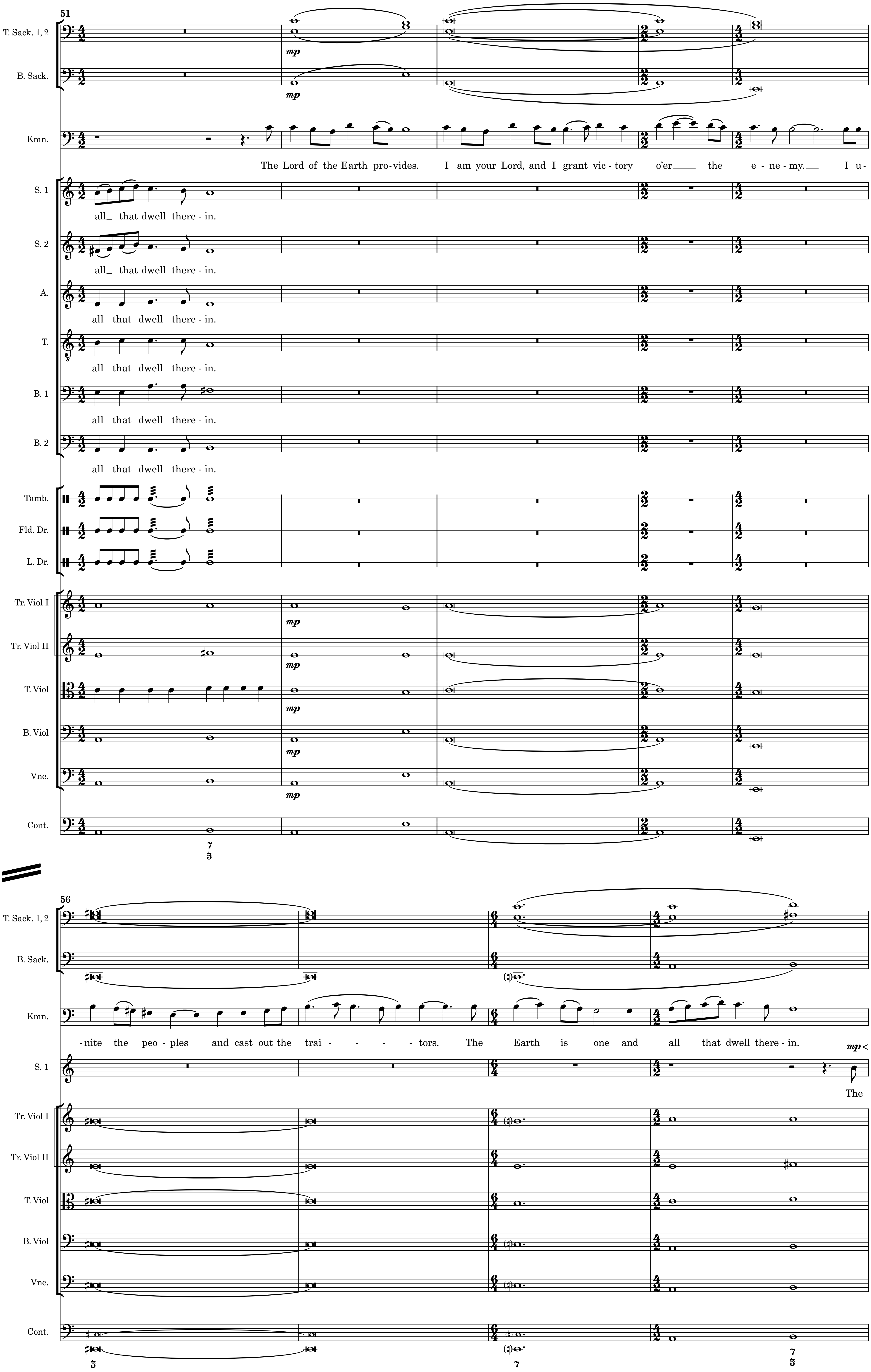

27
A. Rec. 1, 2
T. Sack. 1, 2
B. Sack.
mf
mf
S. 1
The peo - ple won - der at her rich - - - - - - - - - - es; They shall speak her name through -
S. 2
The peo - ple won - der at her rich - - - - - - - - - - es; They shall speak her name through -
A.
The peo - ple won - der at her rich - - - - - - - es; They shall speak her name through - out all
T.
The peo - ple won - der at her rich - - - - - - - es; They shall speak her name through - out all
B. 1
They shall speak her name through - out all
B. 2
They shall speak her name through - out all
Tr. Viol I
B. Viol
Vne.
Cont.
7 5
11 9 7
7
7 5
6
5

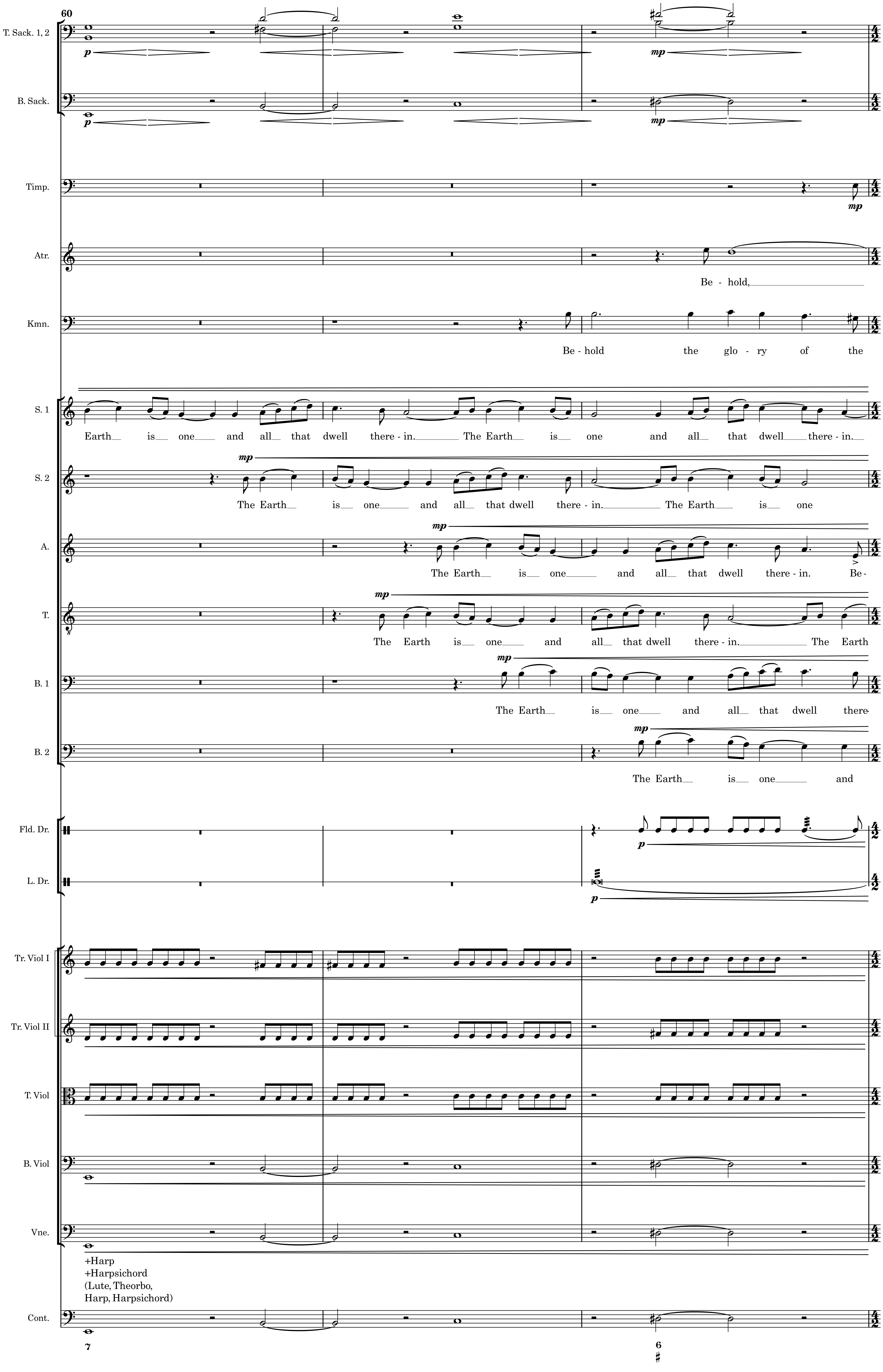

31
A. Rec. 1, 2
Cor. 1, 2
mf
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
There is still time.
Kmn.
Hear me, hear me, O my peo - ple, The
S. 1
-out all a - ges.
S. 2
-out all a - ges.
A.
a - ges.
T.
a - ges.
B. 1
a - - ges.
B. 2
a - - ges.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Solo Lute, Theorbo
Cont.
6
♯
6

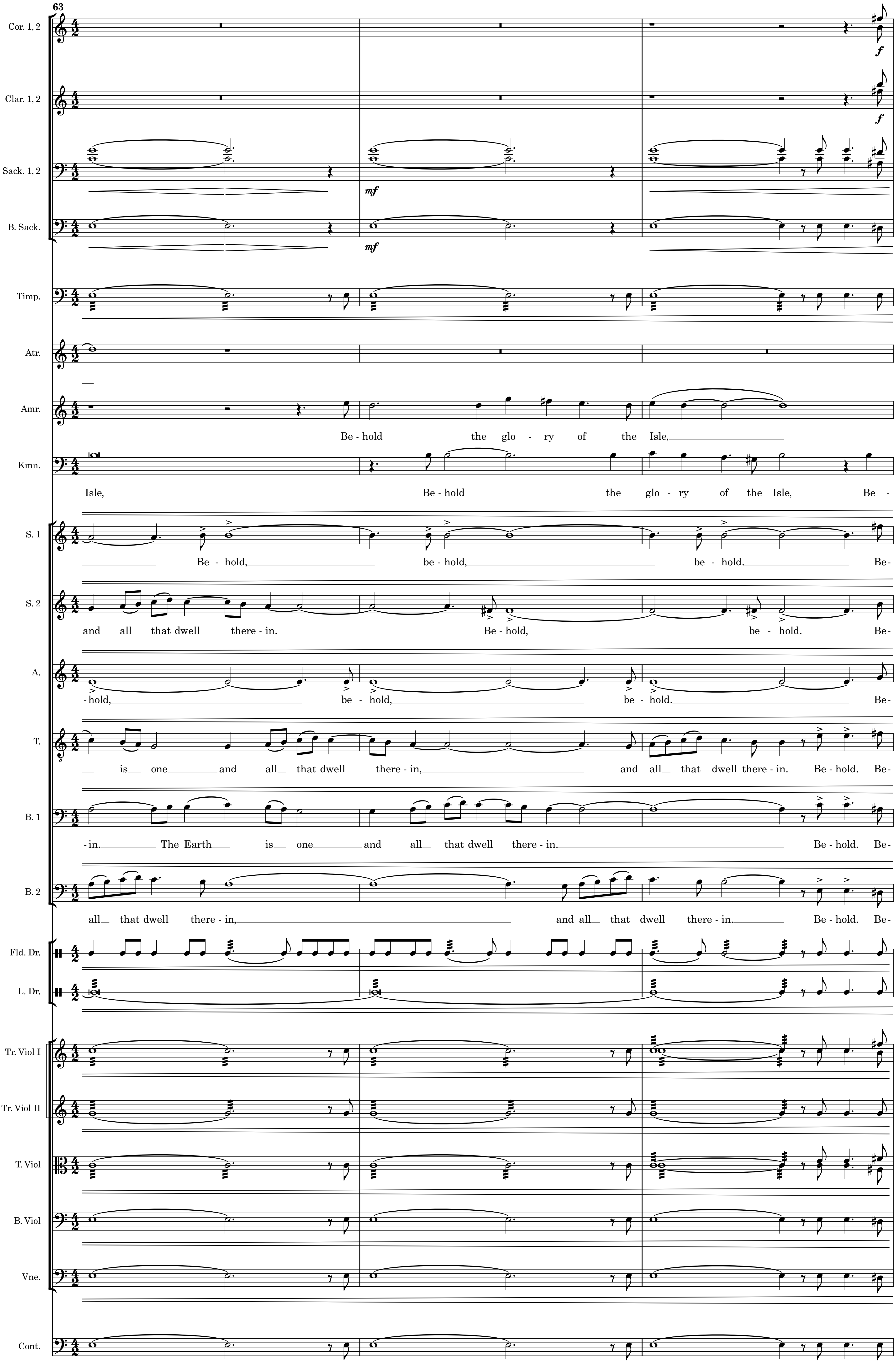

37
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Amr.
Kmn.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
mf
3
They are for - got - ten.
Ser - pent Queen will bend low;
She will bow down be - fore our en - signs. We will
6
4

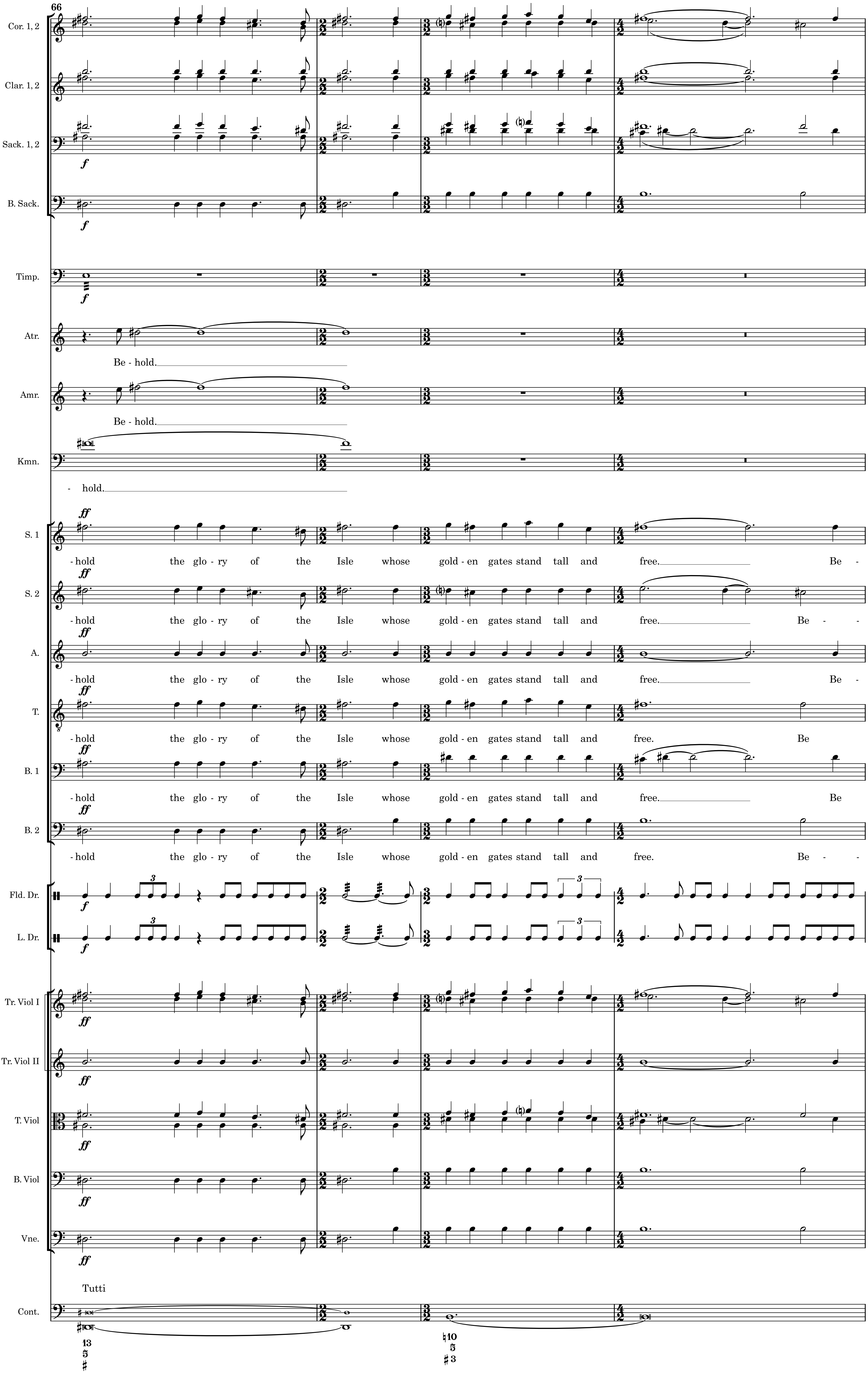

41
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
Amr.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
mf
mp
There is still time.
They are for - got - ten.
crush her might-ty men;
Her strong war - riors will be put to shame.
Her strong
6 4
8 6 3
9 7 4
7

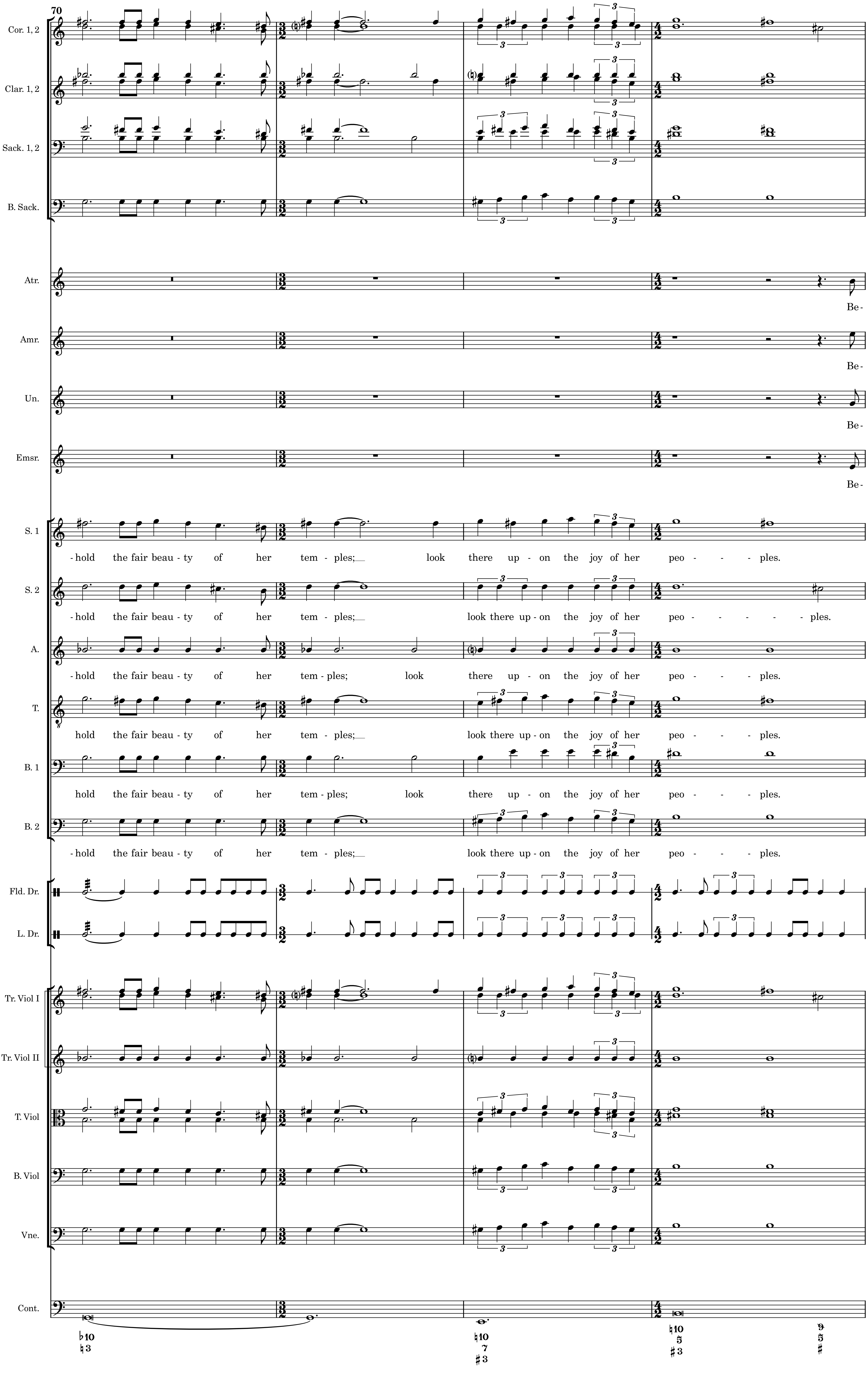

46
Timp.
Kmn.
The Earth is one and all that dwell there - in.
S. 1
war - riors will be put to shame. The Earth is one and
S. 2
war - riors will be put to shame. The Earth is one and
A.
war - riors will be put to shame. The Earth is one and
T.
war - riors will be put to shame. The Earth is one and
B. 1
war - riors will be put to shame. The Earth is one and
B. 2
war - riors will be put to shame. The Earth is one and
Tamb.
mf
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.

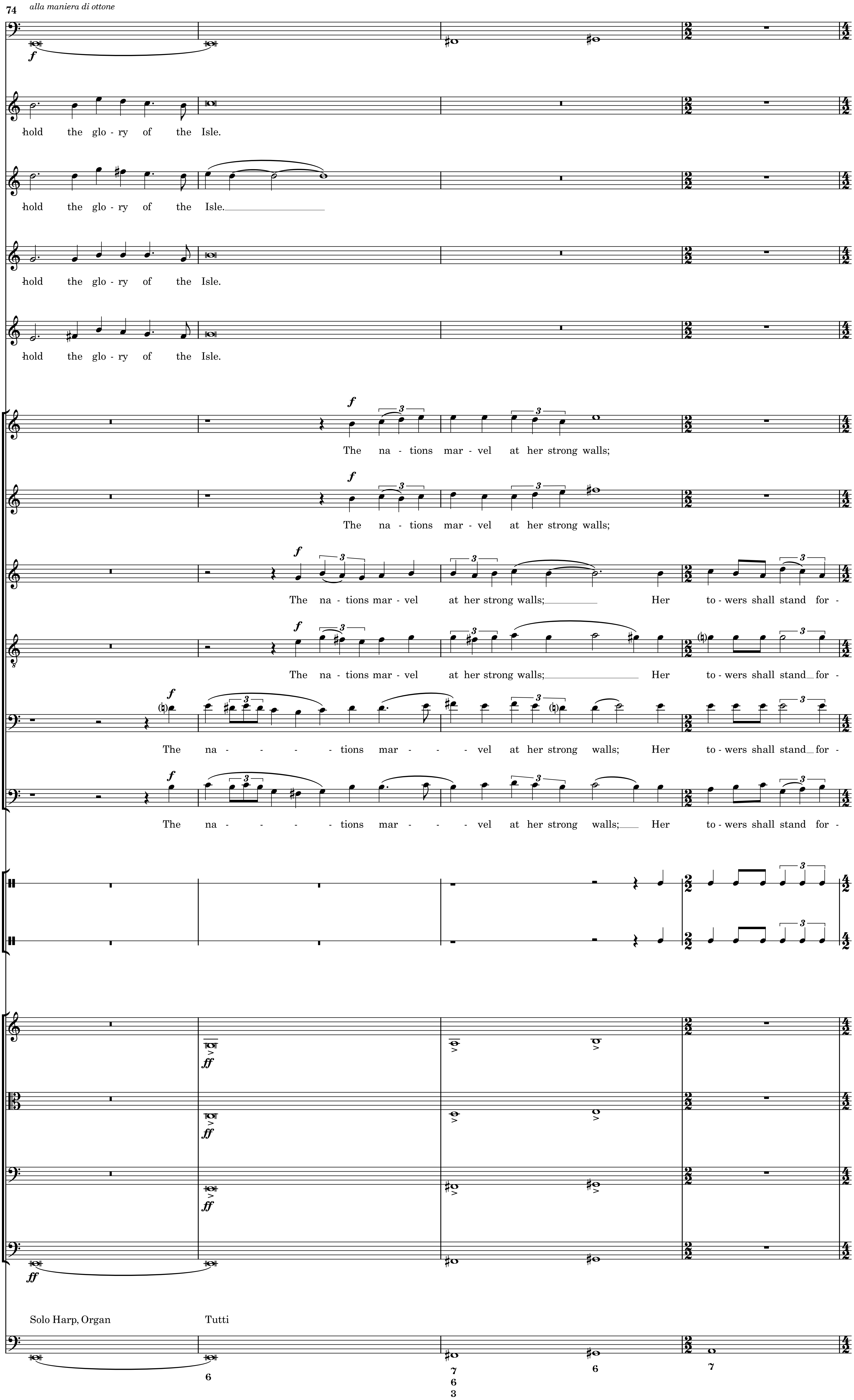

51
T. Sack. 1, 2
B. Sack.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
mp
The Lord of the Earth pro - vides. I am your Lord, and I grant vic - tory o'er___ the e - ne - my.___ I u -
all_ that dwell there - in.
all_ that dwell there - in.
all that dwell there - in.
all that dwell there - in.
all that dwell there - in.
all that dwell there - in.
7
5
56
- nite the_ peo - ples__ and cast out the trai - - - - tors.__ The Earth is__ one__and all__ that dwell there - in.
mp <
The
5
7
7
5

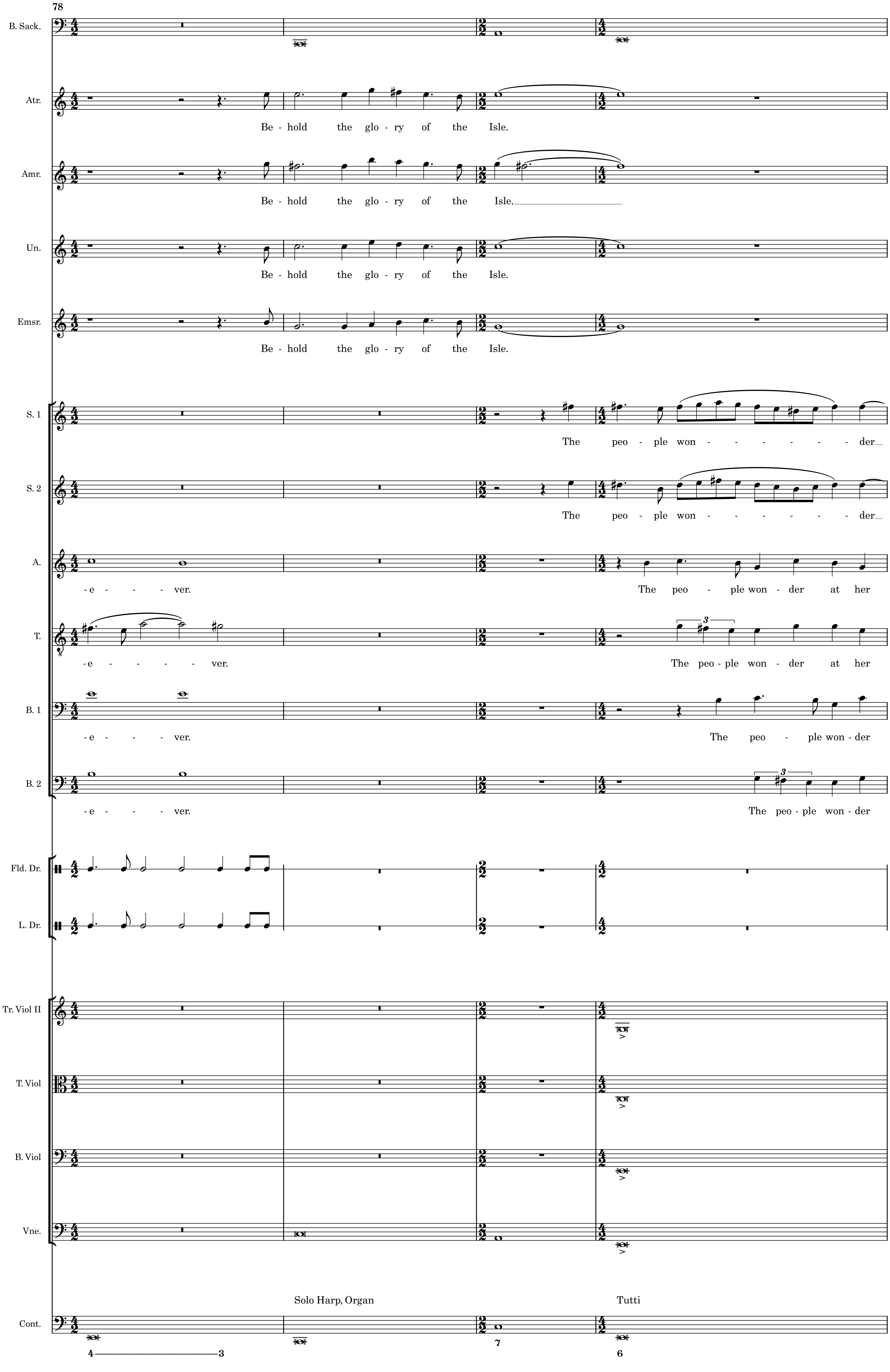

60
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
p
mp
Be - hold,
Be - hold the glo - ry of the
Earth is one and all that dwell there - in. The Earth is one and all that dwell there - in.
The Earth is one and all that dwell there - in. The Earth is one
The Earth is one and all that dwell there - in. Be-
The Earth is one and all that dwell there - in. The Earth
The Earth is one and all that dwell there
The Earth is one and
+Harp
+Harpsichord
(Lute, Theorbo,
Harp, Harpsichord)
7
6
♯

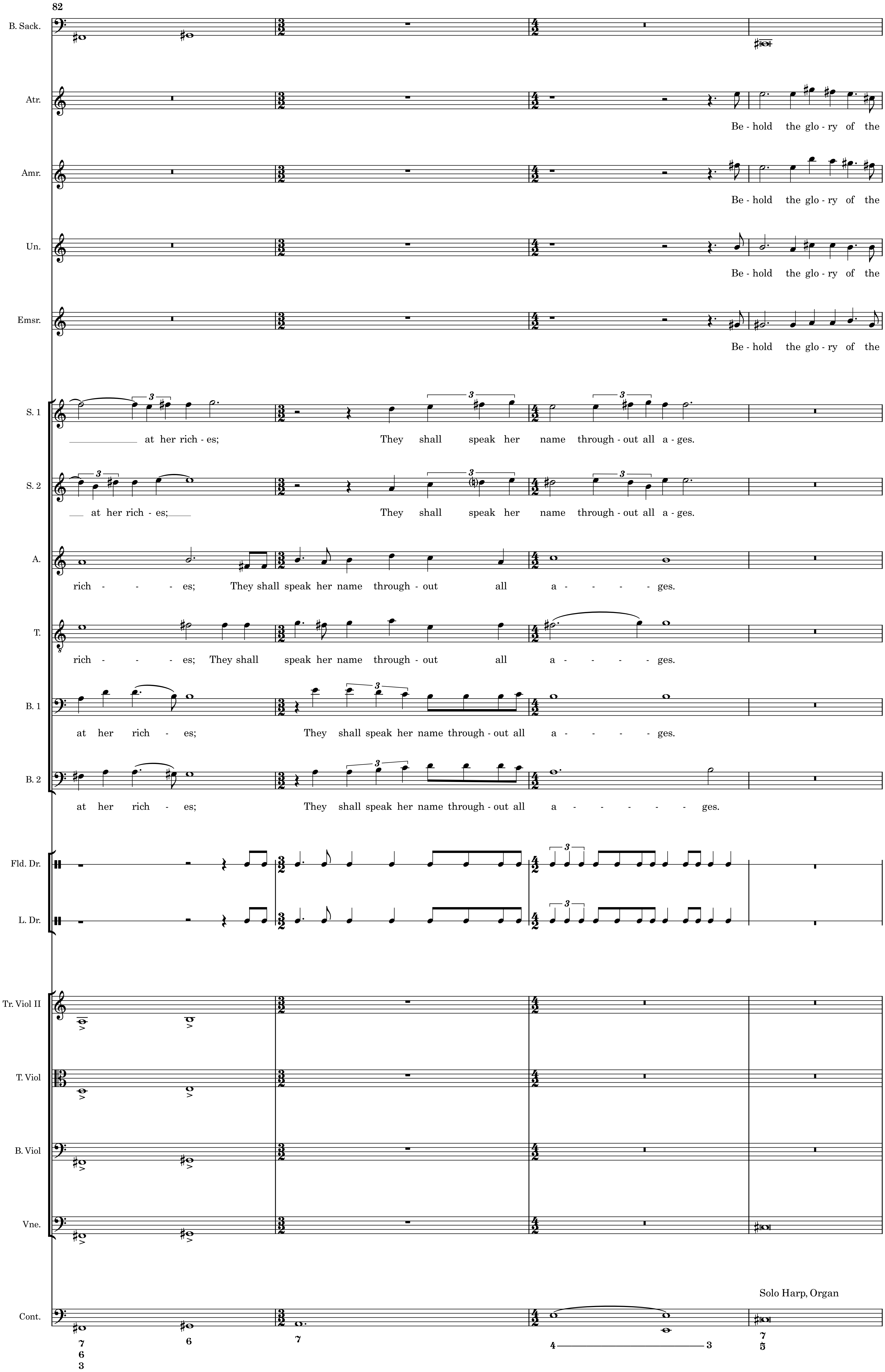

63
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
Amr.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
f
mf
Be - hold the glo - ry of the Isle,
Isle, Be - hold the glo - ry of the Isle, Be -
Be - hold, be - hold, be - hold. Be -
and all that dwell there - in. Be - hold, be - hold. Be -
- hold, be - hold, be - hold. Be -
is one and all that dwell there - in, and all that dwell there - in. Be - hold. Be -
- in. The Earth is one and all that dwell there - in. Be - hold. Be -
all that dwell there - in, and all that dwell there - in. Be - hold. Be -
6

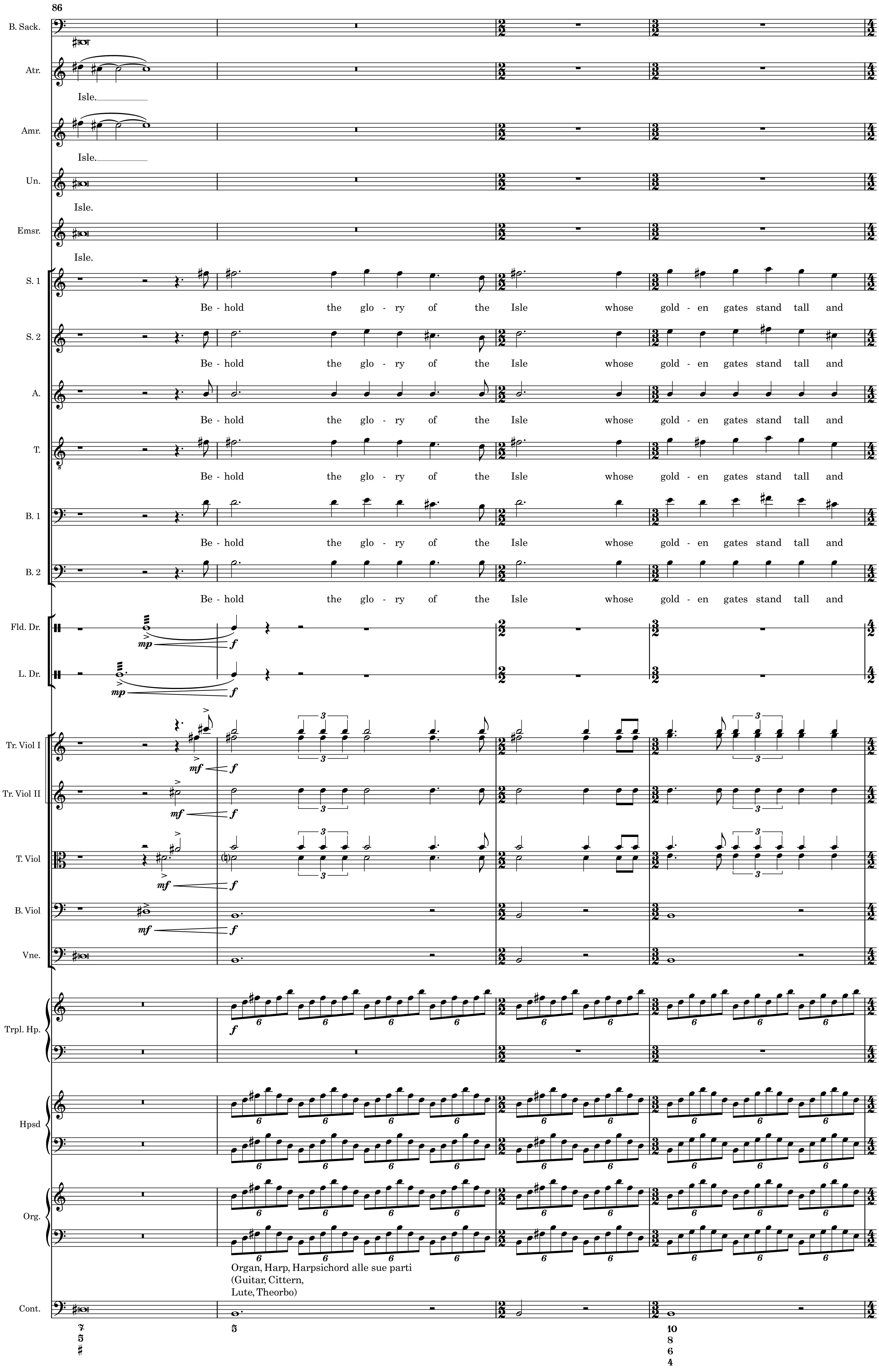

66
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
Be - hold.
Amr.
Be - hold.
Kmn.
- hold.
S. 1
- hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be -
S. 2
- hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be -
A.
- hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be -
T.
- hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be
B. 1
- hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be
B. 2
- hold the glo - ry of the Isle whose gold - en gates stand tall and free. Be -
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Tutti
Cont.
f
ff

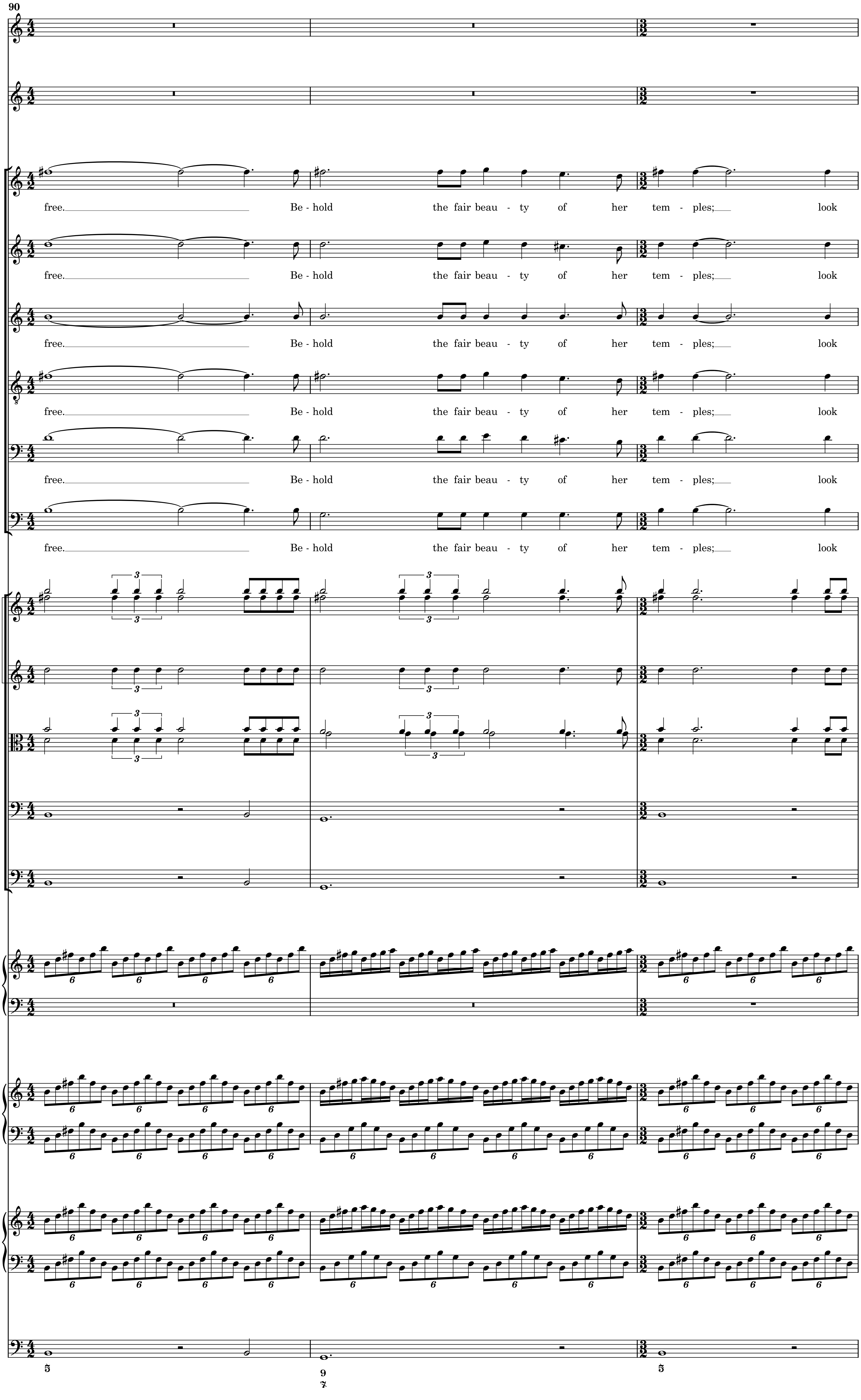

70
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
Be-
Amr.
Be-
Un.
Be-
Emsr.
Be-
S. 1
-hold the fair beau-ty of her tem-ples; look there up-on the joy of her peo- - - ples.
S. 2
-hold the fair beau-ty of her tem-ples; look there up-on the joy of her peo- - - - - ples.
A.
-hold the fair beau-ty of her tem-ples; look there up-on the joy of her peo- - - ples.
T.
hold the fair beau-ty of her tem-ples; look there up-on the joy of her peo- - - ples.
B. 1
hold the fair beau-ty of her tem-ples; look there up-on the joy of her peo- - - ples.
B. 2
-hold the fair beau-ty of her tem-ples; look there up-on the joy of her peo- - - ples.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
♭10 ♮3
♮10 7 ♯3
♮10 5 ♯3
9 5 ♯

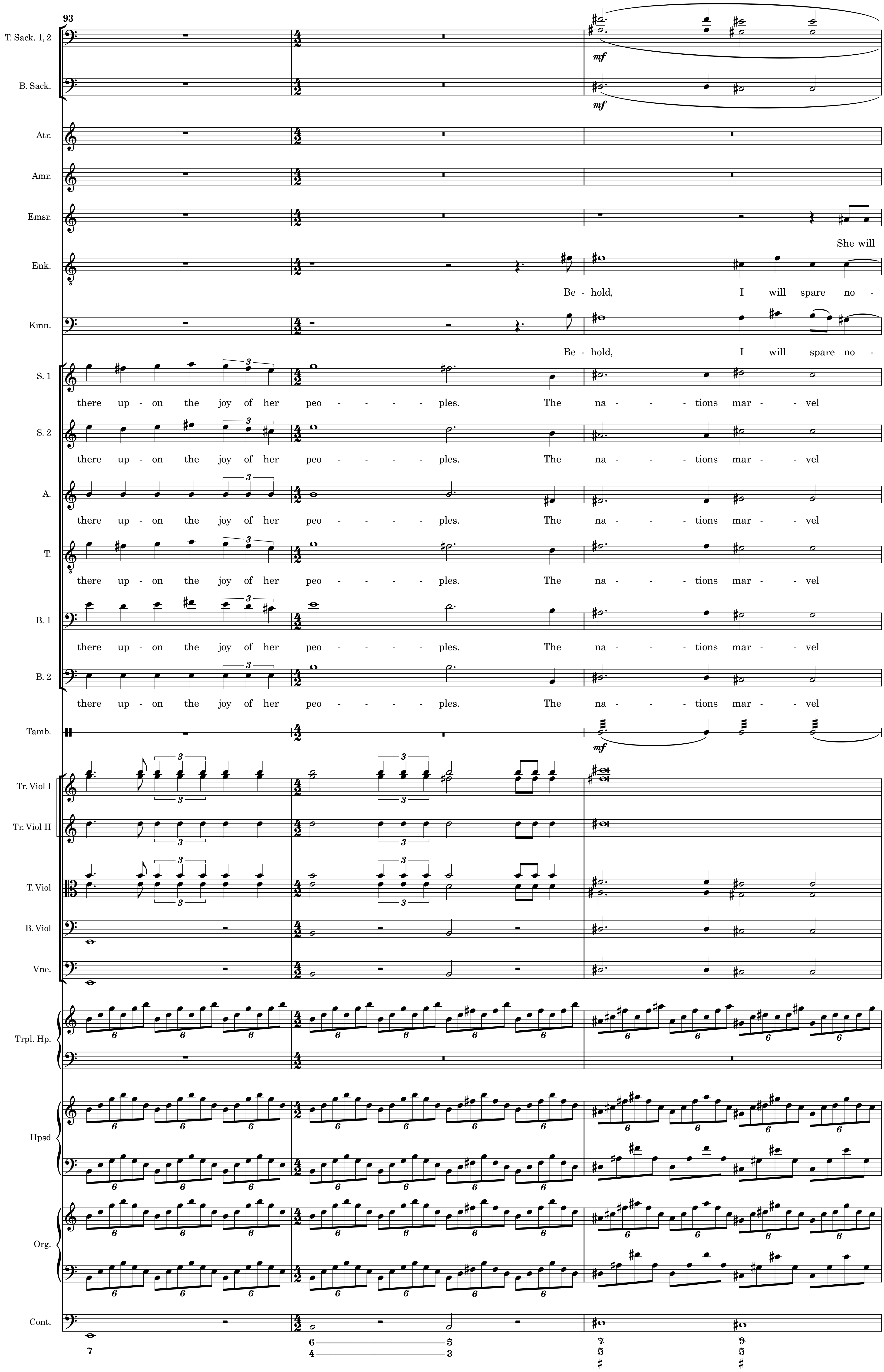

74
alla maniera di ottone
B. Sack.
Atr.
hold the glo - ry of the Isle.
Amr.
hold the glo - ry of the Isle.
Un.
hold the glo - ry of the Isle.
Emsr.
hold the glo - ry of the Isle.
S. 1
The na - tions mar - vel at her strong walls;
S. 2
The na - tions mar - vel at her strong walls;
A.
The na - tions mar - vel at her strong walls; Her to - wers shall stand for -
T.
The na - tions mar - vel at her strong walls; Her to - wers shall stand for -
B. 1
The na - tions mar - vel at her strong walls; Her to - wers shall stand for -
B. 2
The na - tions mar - vel at her strong walls; Her to - wers shall stand for -
Fld. Dr.
L. Dr.
Tr. Viol II
T. Viol
B. Viol
Vne.
Solo Harp, Organ
Tutti
Cont.
6
7 6 3
6
7
f
ff
3

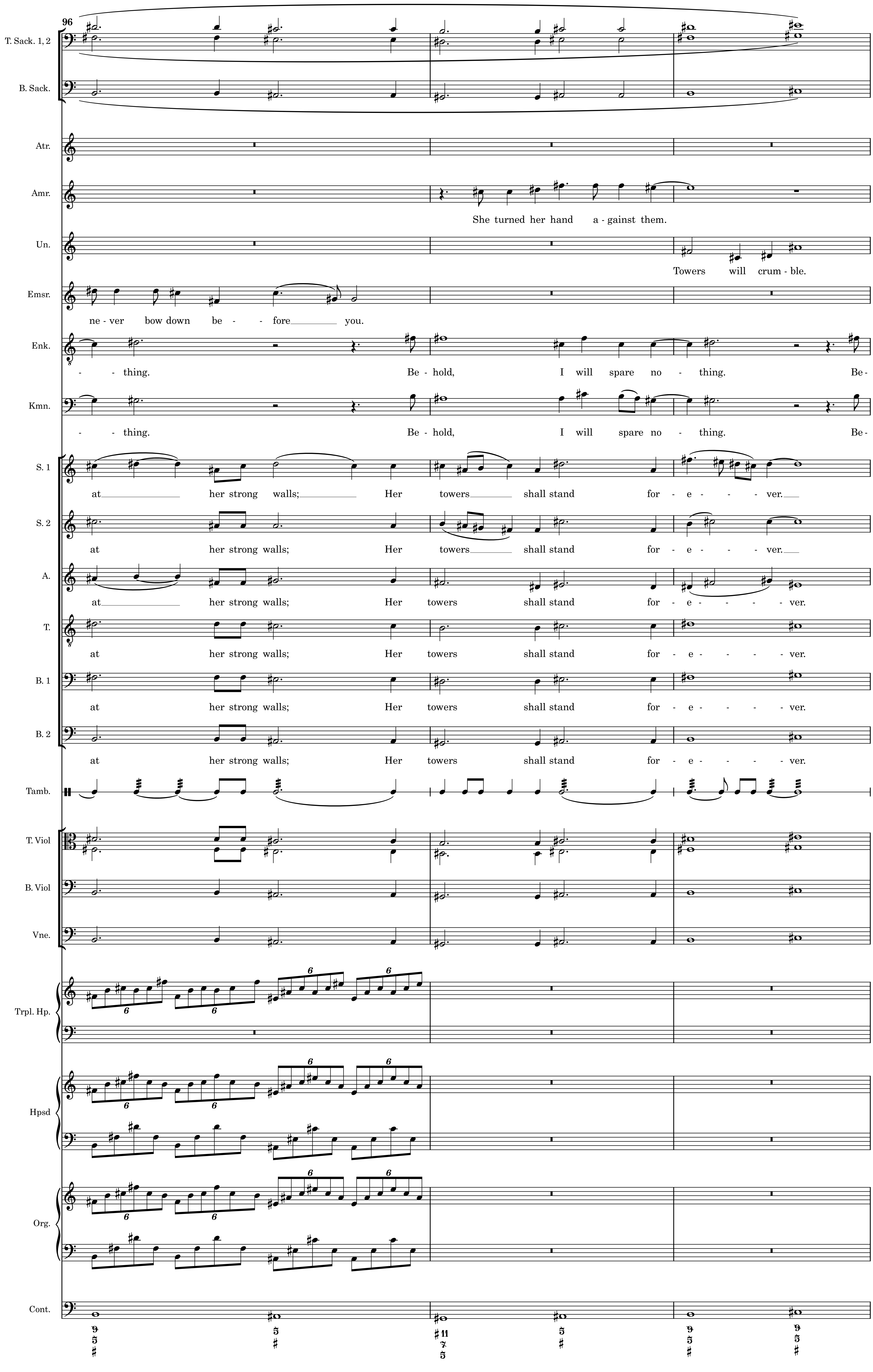

78
B. Sack.
Atr.
Be - hold the glo - ry of the Isle.
Amr.
Be - hold the glo - ry of the Isle.
Un.
Be - hold the glo - ry of the Isle.
Emsr.
Be - hold the glo - ry of the Isle.
S. 1
The peo - ple won - - - - - - der
S. 2
The peo - ple won - - - - - - der
A.
-e - - - ver.
The peo - ple won - der at her
T.
-e - - - - - ver.
3
The peo - ple won - der at her
B. 1
-e - - - - ver.
The peo - ple won - der
B. 2
-e - - - - ver.
3
The peo - ple won - der
Fld. Dr.
L. Dr.
Tr. Viol II
T. Viol
B. Viol
Vne.
Solo Harp, Organ
Tutti
Cont.
4
3
7
6

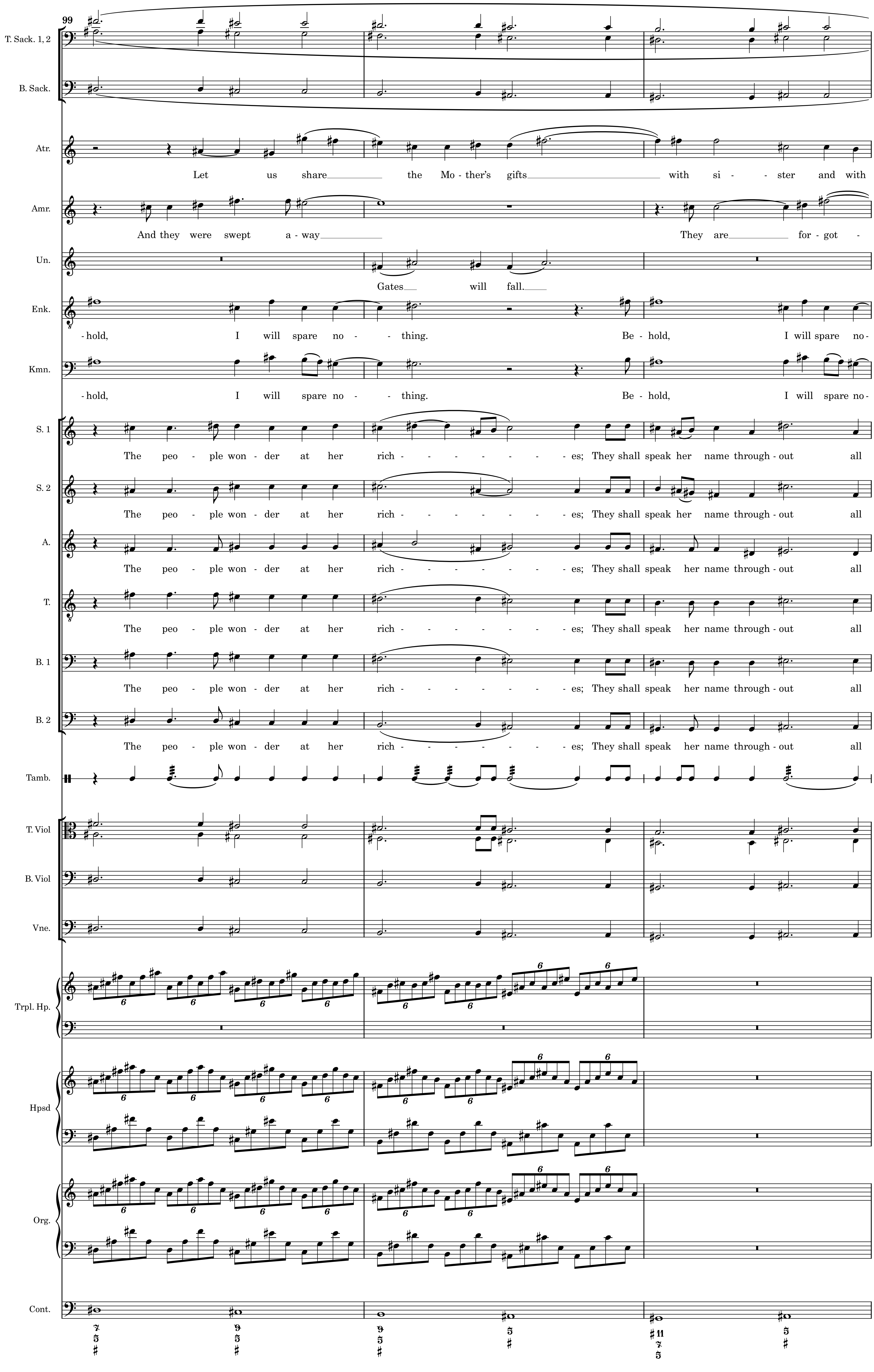

82
B. Sack.
Atr.
Be - hold the glo - ry of the
Amr.
Be - hold the glo - ry of the
Un.
Be - hold the glo - ry of the
Emsr.
Be - hold the glo - ry of the
S. 1
at her rich - es; They shall speak her name through - out all a - ges.
S. 2
at her rich - es; They shall speak her name through - out all a - ges.
A.
rich - - - es; They shall speak her name through - out all a - - - - ges.
T.
rich - - - es; They shall speak her name through - out all a - - - - ges.
B. 1
at her rich - es; They shall speak her name through - out all a - - - - ges.
B. 2
at her rich - es; They shall speak her name through - out all a - - - - - - ges.
Fld. Dr.
L. Dr.
Tr. Viol II
T. Viol
B. Viol
Vne.
Solo Harp, Organ
Cont.
7 6 3
6
7
4
3
7 5

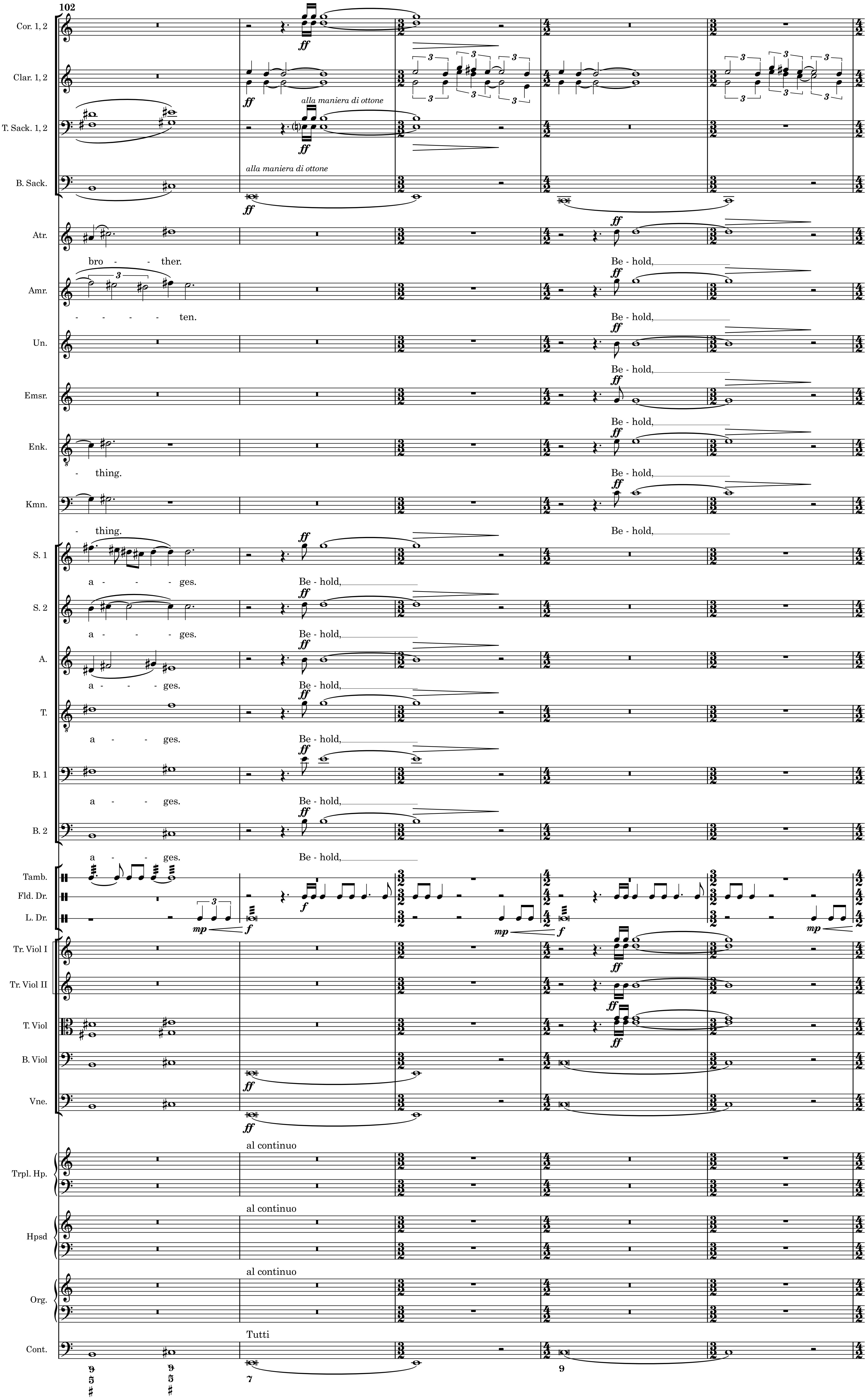

86
B. Sack.
Atr.
Isle.
Amr.
Isle.
Un.
Isle.
Emsr.
Isle.
S. 1
Be - hold the glo - ry of the Isle whose gold - en gates stand tall and
S. 2
Be - hold the glo - ry of the Isle whose gold - en gates stand tall and
A.
Be - hold the glo - ry of the Isle whose gold - en gates stand tall and
T.
Be - hold the glo - ry of the Isle whose gold - en gates stand tall and
B. 1
Be - hold the glo - ry of the Isle whose gold - en gates stand tall and
B. 2
Be - hold the glo - ry of the Isle whose gold - en gates stand tall and
Fld. Dr.
mp f
L. Dr.
mp f
Tr. Viol I
mf f
Tr. Viol II
mf f
T. Viol
mf f
B. Viol
mf f
Vne.
Trpl. Hp.
f
Hpsd
Org.
Organ, Harp, Harpsichord alle sue parti
(Guitar, Cittern,
Lute, Theorbo)
Cont.
7 5 ♯
5
10 8 6 4

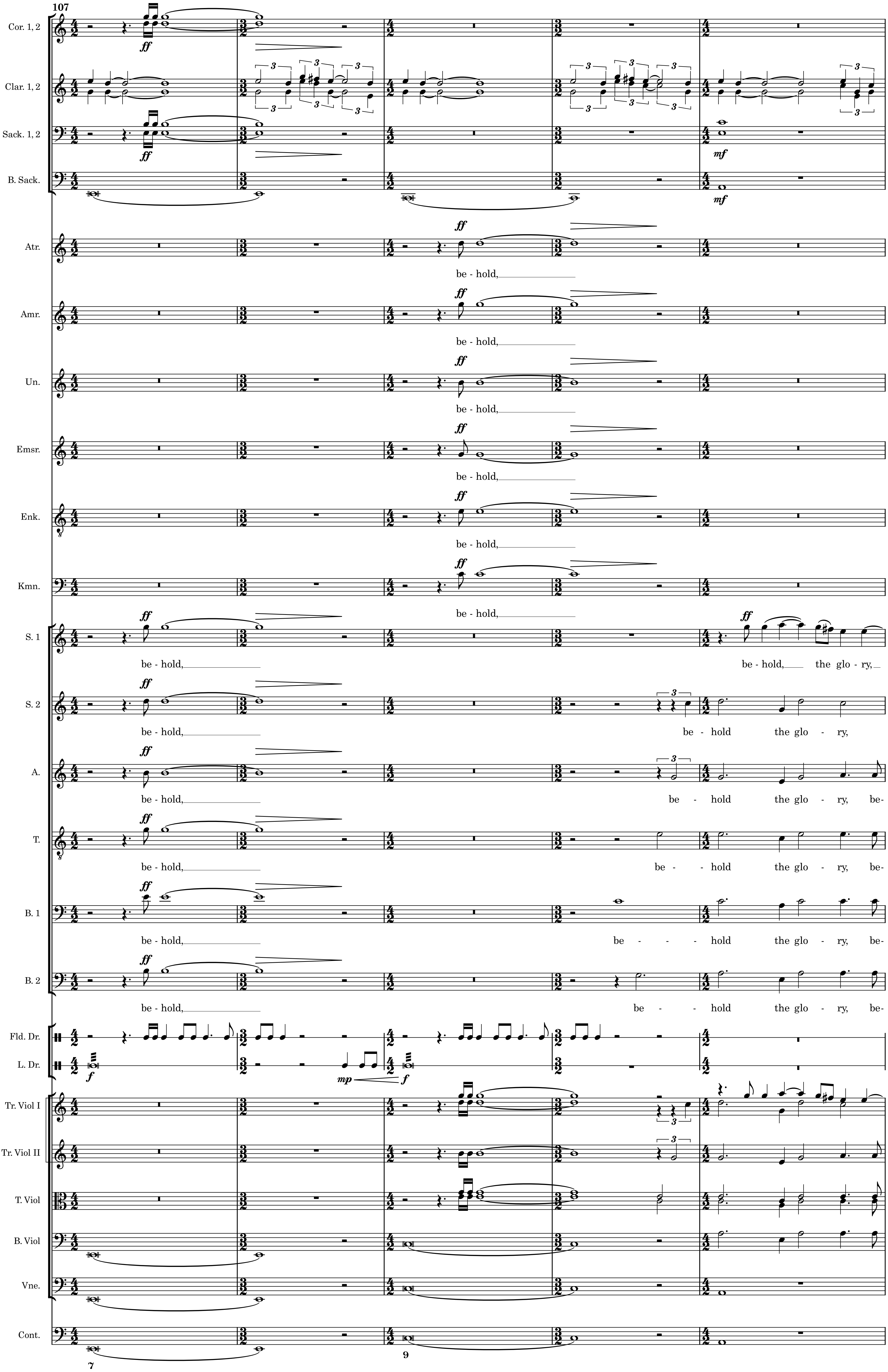

90
Atr.
Amr.
S. 1
S. 2
A.
T.
B. 1
B. 2
free. Be - hold the fair beau - ty of her tem - ples; look
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Hpsd
Org.
Cont.
5
9
7
5

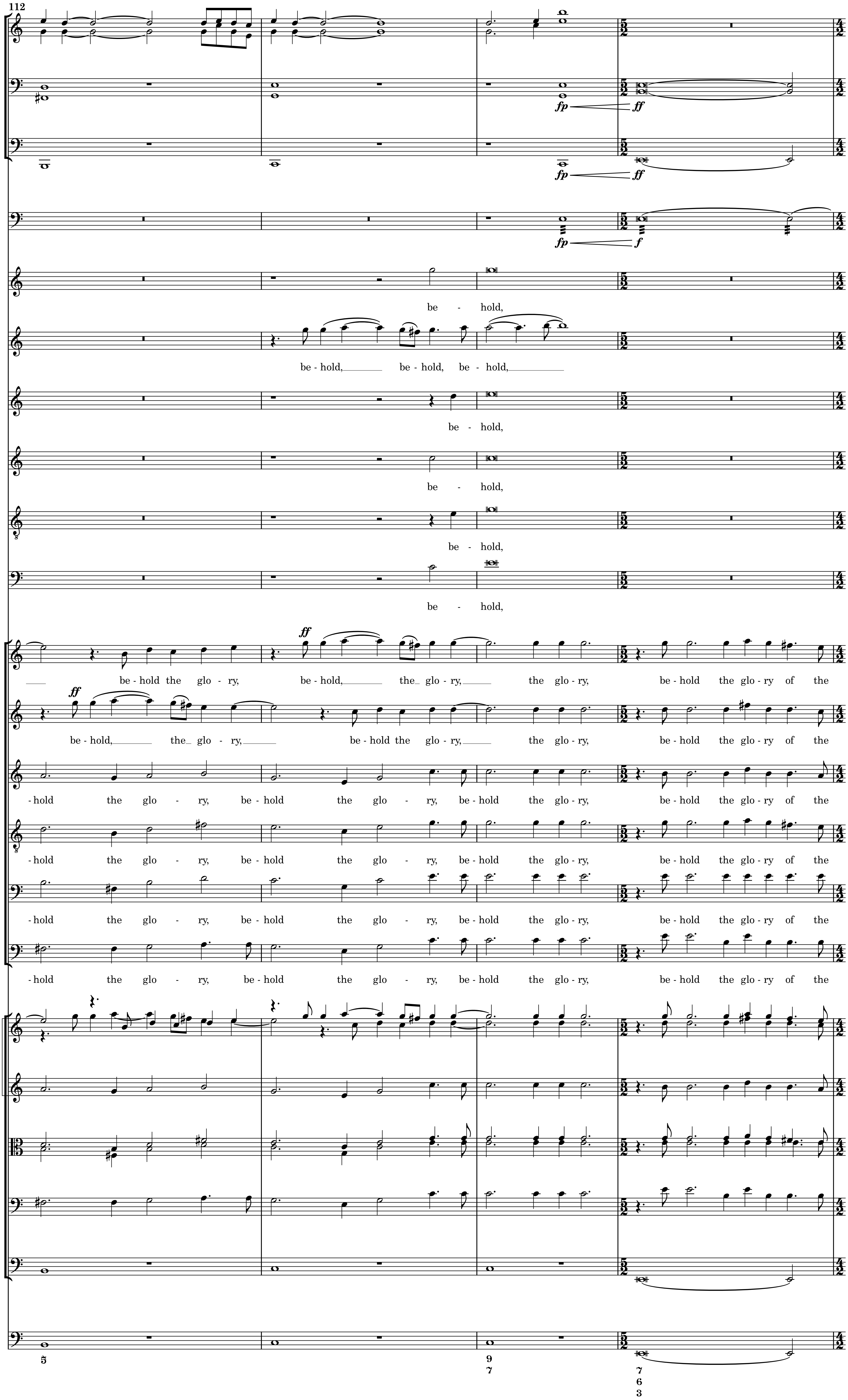

93
T. Sack. 1, 2
B. Sack.
Atr.
Amr.
Emsr.
Enk.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Hpsd
Org.
Cont.
mf
She will
Be - hold, I will spare no -
Be - hold, I will spare no -
there up - on the joy of her peo - - - - - ples. The na - - - tions mar - - vel
6 — 5
4 — 3
7
7 5 ♯
9 5 ♯

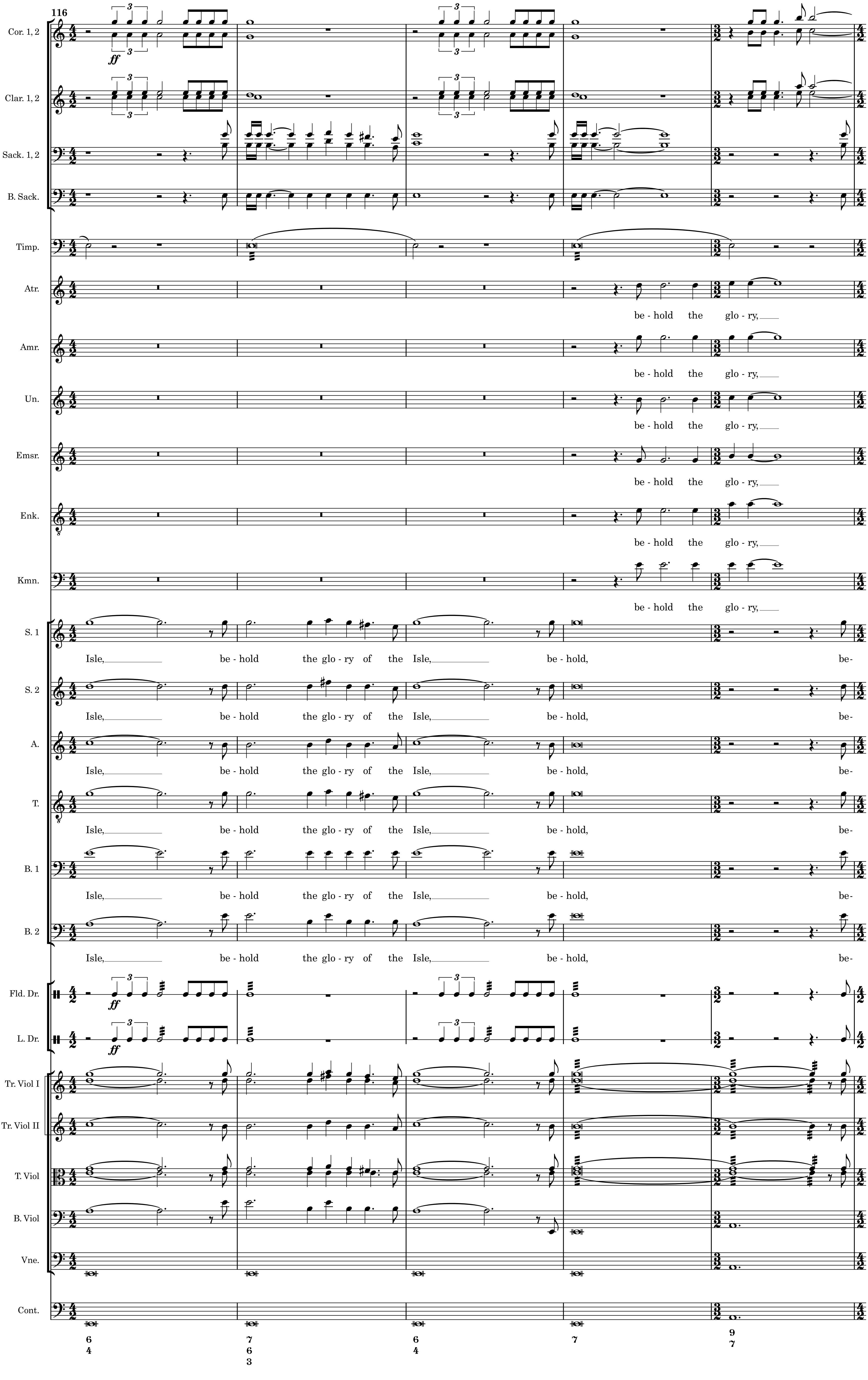

96
T. Sack. 1, 2
B. Sack.
Atr.
Amr.
She turned her hand a - gainst them.
Un.
Towers will crum - ble.
Emsr.
ne - ver bow down be - fore you.
Enk.
- thing. Be - hold, I will spare no - thing. Be-
Kmn.
- thing. Be - hold, I will spare no - thing. Be-
S. 1
at her strong walls; Her towers shall stand for - e - - - ver.
S. 2
at her strong walls; Her towers shall stand for - e - - - ver.
A.
at her strong walls; Her towers shall stand for - e - - - ver.
T.
at her strong walls; Her towers shall stand for - e - - - ver.
B. 1
at her strong walls; Her towers shall stand for - e - - - ver.
B. 2
at her strong walls; Her towers shall stand for - e - - - ver.
Tamb.
T. Viol
B. Viol
Vne.
Trpl. Hp.
Hpsd
Org.
Cont.
6 6 6 6
9 5 ♯
5 ♯
♯11 7 5
5 ♯
9 5 ♯
9 5 ♯

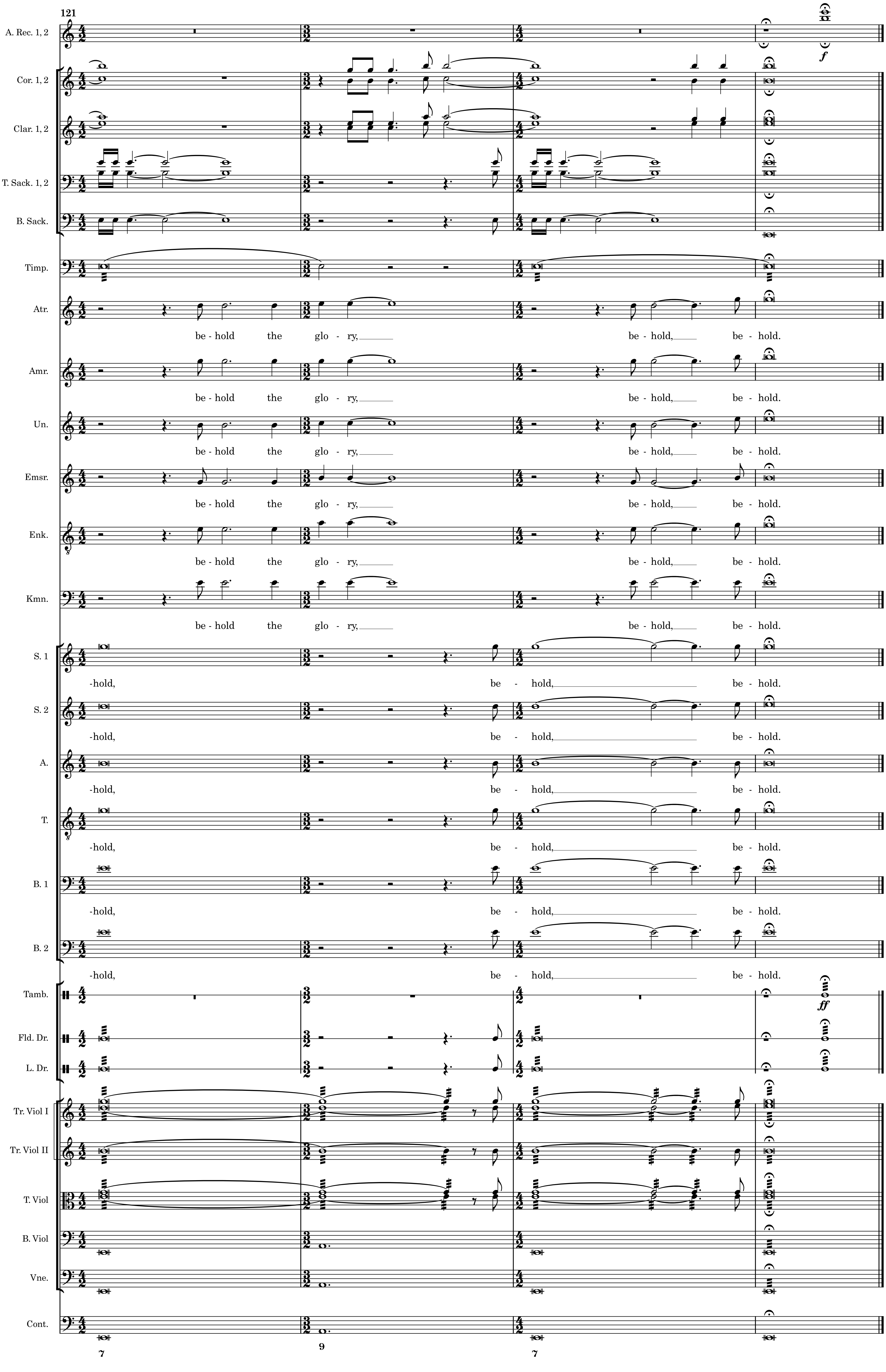

99
T. Sack. 1, 2
B. Sack.
Atr.
Let us share the Mo - ther's gifts with si - ster and with
Amr.
And they were swept a - way They are for - got -
Un.
Gates will fall.
Enk.
- hold, I will spare no - thing. Be - hold, I will spare no-
Kmn.
- hold, I will spare no - thing. Be - hold, I will spare no-
S. 1
The peo - ple won - der at her rich - es; They shall speak her name through - out all
S. 2
The peo - ple won - der at her rich - es; They shall speak her name through - out all
A.
The peo - ple won - der at her rich - es; They shall speak her name through - out all
T.
The peo - ple won - der at her rich - es; They shall speak her name through - out all
B. 1
The peo - ple won - der at her rich - es; They shall speak her name through - out all
B. 2
The peo - ple won - der at her rich - es; They shall speak her name through - out all
Tamb.
T. Viol
B. Viol
Vne.
Trpl. Hp.
Hpsd
Org.
Cont.


102
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
Amr.
Un.
Emsr.
Enk.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Trpl. Hp.
Hpsd
Org.
Cont.
ff
alla maniera di ottone
alla maniera di ottone
bro - ther.
- - - - ten.
- thing.
- thing.
a - - - ges.
a - - - ges.
a - - - ges.
a - - ges.
a - - ges.
a - - ges.
Be - hold,
mp
f
al continuo
al continuo
al continuo
Tutti
9 5 ♯
9 5 ♯
7
9


107
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Atr.
be - hold,
Amr.
be - hold,
Un.
be - hold,
Emsr.
be - hold,
Enk.
be - hold,
Kmn.
be - hold,
S. 1
be - hold,
be - hold, the glo - ry,
S. 2
be - hold,
be - hold the glo - ry,
A.
be - hold,
be - hold the glo - ry, be-
T.
be - hold,
be - hold the glo - ry, be-
B. 1
be - hold,
be - hold the glo - ry, be-
B. 2
be - hold,
be - hold the glo - ry, be-
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
7
9


112
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
Amr.
Un.
Emsr.
Enk.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
fp
ff
f
be - hold,
be - hold, be - hold, be - hold,
be - hold the glo - ry, be - hold, the glo - ry, the glo - ry, be - hold the glo - ry of the
be - hold, the glo - ry, be - hold the glo - ry, the glo - ry, be - hold the glo - ry of the
- hold the glo - ry, be - hold the glo - ry, be - hold the glo - ry, be - hold the glo - ry of the
5
9 7
7 6 3


116
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
Amr.
Un.
Emsr.
Enk.
Kmn.
S. 1
S. 2
A.
T.
B. 1
B. 2
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
ff
be - hold the glo - ry,
Isle, be - hold the glo - ry of the Isle, be - hold, be-
6 4
7 6 3
6 4
7
9 7


121
A. Rec. 1, 2
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
Timp.
Atr.
be - hold the glo - ry, be - hold, be - hold.
Amr.
be - hold the glo - ry, be - hold, be - hold.
Un.
be - hold the glo - ry, be - hold, be - hold.
Emsr.
be - hold the glo - ry, be - hold, be - hold.
Enk.
be - hold the glo - ry, be - hold, be - hold.
Kmn.
be - hold the glo - ry, be - hold, be - hold.
S. 1
-hold, be - hold, be - hold.
S. 2
-hold, be - hold, be - hold.
A.
-hold, be - hold, be - hold.
T.
-hold, be - hold, be - hold.
B. 1
-hold, be - hold, be - hold.
B. 2
-hold, be - hold, be - hold.
Tamb.
Fld. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.
f
ff
7
9
7