

THE VISION  
OF  
CLEOPATRA

TRAGIC POEM  
FOR  
ORCHESTRA  
SOLI AND  
CHORUS  
WORDS BY  
GERALD  
CUMBERLAND

MUSIC BY  
**HAVERGAL BRIAN**  
OP. 15.

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# The Vision of Cleopatra.

*Iris.* Our Queen has joy to-night, and all her cares are smoothed and cancelled by the spell of love. She blooms with passionate ardour like a red lily, and her face is hidden and mask'd with all the secrecy of future bliss. I do not think those eyes of hers can be quite human, for they are so innocent; And her strong hands, so slender and white, have vast intelligence: they know, and think, and dream.

*Charmion.* And her long hair is subtly wise; For as I bound it at the set of sun, the secret scent of it filled hair and eyes, made sounds and pictures, and seemed soft and smooth, as languidly it brushed across my face.

### CHORUS (*in the distance*)

The sun has gone away to sleep: He bids the dark night bury all the Pyramids.

*Iris.* And when with regal, arrogant step she passed across the portico, Her proud eyes glanced; Her neck seemed conscious of its loveliness; Her lips, curved into beauty, Parted with the expectancy of love's quick pain; She was as one who walks, With dreams for company, such dreams Asadden one with longing, fear And dread that love be vanquished.

### CHORUS (*in the distance*)

The desert cannot cool, Nor can love die, Whilst Horus burns and rides across the sky.

*Charmion.* Oh! our Queen has wine for blood, Her tears are heavy drops of water Stolen from some brackish sea of murderous waves. Her heart now leaps with life and now lies sleeping like a coiled snake. But in to-night's cold moon she burns and glows: Her heart is housing many a mad desire, and she is sick for Antony.

### CHORUS (*in the distance*)

The desert may not slake her thirst Nor may men's thirsty loving hearts procure alay

*Iris.* The day has gone, and soon they'll drink the heady wine which Sparkles in each other's eyes. Once more Venus and Bacchus meet, and all the world stands still to watch the bliss of living gods.

### CHORUS (*in the distance*)

Nothing will stay: Nor desert, sun, nor night. But this dies last — Love's anguishing delight.

### DUET.

*Antony.* When battle's done, and the reeking plain Crimsons the sky from East to West — Oh, Egypt! hungrily I seek The royal affluence of your breast.

*Cleopatra.* And I, O son of Bacchus, Count the invisible hosts that throng you round. My thoughts kill all your enemies And strike them prostrate to the ground.

*Antony.* Ay, prostrate, Egypt! yours the hand that strikes, And yours the insatiable lust for power; And yours the quick command That flings my enemies in the dust.

*Cleopatra.* 'Tis true: I'm with you, Antony, Mid battle, death, and bloody rout Mine is the voice of whispering hope — 'Tis I who "Victory! Victory!" shout.

*Antony.* But when the battle's done, ah, then! With heart ablaze, with brain afire, From battle, death, and bloody rout, I seek my Queen, my great desire.

*Cleopatra.* I wait for you until you come Quickening my heart with glad surprise; With scarlet blood upon your hands, And scarlet blood within your eyes.

Oh, conqueror of the peopled world, Ruler of lands in East and West! Even Egypt hails you lord, And falls a willing victim on your breast.

*Antony.* When battle's done, and the reeking plain  
Crimsons the sky from East to West;  
Oh, Egypt! hungrily I seek  
The royal affluence of your breast.

*Cleopatra.* Oh, conqueror of the peopled world,  
Ruler of lands in East and West!  
Even Egypt hails you, lord,  
And falls a willing victim on your breast.

## SOLO.

*Cleopatra.* Far back within the womb of time  
In one fair body we were pent—  
Bound in the strict imprisonment  
Of flesh;

And at each year's sweet prime,  
When all the earth exhaled the sun,  
And flowers crept upward  
Through the ground,

Your soul and mine, in prison bound  
(Two souls in prison, body one!)  
Would wake and stir with dim surprise,  
To find each other's presence near;

Would strain each other's voice to hear,  
And both gaze through the  
Same clear eyes.

And in the night, when your soul slept,  
I'd lie awake and vigilant;  
I'd watch the shelving mist  
Aslant the Pyramids,

Whence slowly crept dreams upon dreams  
Of dead men gone;  
Faces of kings, remote, austere.  
And I would through the darkness peer,

Leaving the couch you slept upon—  
Leaving the couch, and walking there,  
In darkness, mist, and faint moonlight;  
Keeping at bay each fearsome sight,  
Searching the darkness everywhere.

And now, though we are separate  
(One soul in prison, bodies two!)  
Yet are we one, faithful and true,  
And one our love, inviolate.

## CHORUS.

Great silence is o'er everything—  
The sweet tired silence of the Spring.  
Oh, busily beneath the ground the  
Spring is working without sound.  
The rushes quicken in the morn,  
And by the evening  
They are born.  
Red flow'rs raise heads of innocence  
And turn them to the blue sky.—  
Whence comes all the life and love of earth,  
Comes all the life that longs for birth.  
And in our blood there is a sting  
Urging to love both slave and king.  
We cannot till the fertile soil  
Without long pauses in our toil  
To think of those who wait and long  
To share with us Love's secret song.

Venus and Bacchus clasp and kiss  
And melt with rapture at their bliss.  
Oh, for the secrecy of night!  
Oh, for the long and dear delight  
Of gazing into loved one's eyes  
Of listening to each other's sighs!  
The day just dawning is accursed  
For we are feverish with the thirst  
That Venus has aroused  
Within the veins of us  
Who may not win deep satisfaction  
Of our pain until cold winter  
Come again.

## SOLO.

*Cleopatra.* Now all is finished, all is done:  
My world is dead.  
And he whose glory shamed the sun  
Lies shamed instead.

These lips that frenzied him with bliss  
Have death bestowed . . .  
Strange that an agony like this  
Should have been sowed

In wonderful blue nights  
When sighs crept o'er the earth,  
And stars looked down  
Upon love's birth.

And he is dead!  
Bacchus lies dead, and very cold.  
His eyes have tears they cannot shed;  
His tale is told.

His heart was stabb'd by Egypt's lie,  
By Egypt's hand:  
Yet came he in his pain to die  
In my own land.

Now all is finished, all is done:  
Bacchus lies dead;  
And he whose glory shamed the sun  
Lies shamed instead.

And I who once was Egypt, I  
Have mind and sense;  
But in my body there doth lie  
A dead heart

Whence springs neither love nor bitterness—  
Only a lust for death,  
Whence Egypt's loveliness  
Will lie in dust.

## CHORUS.

The sun has gone away to sleep;  
He bids the dark night  
Bury all the Pyramids.

The Pyramids lie buried in the gloom,  
And buried there lies Antony's dark tomb.

To-morrow Horus strides across the sky  
Without his lusty compeer, Antony.

If Antony be dead  
Then Horus too will fade to nothing in the sky's  
dim blue.

Two suns have gone away to sleep:  
They bid the last long night prepare their pyra-  
mid.

GERALD CUMBERLAND

### III

## Principals.

Cleopatra .....	Contralto.
Antony.....	Tenor.
Charmion .....	Mezzo Soprano.
Iris .....	Soprano.
Large Chorus of Mixed Voices.	
Small Chorus of Mixed Voices.	

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## Orchestra.

1 Piccolo, 2 Flutes, 2 Oboes, 1 English Horn, 2 Clarinets, 1 Bass Clarinet, 2 Bassons, 1 Double Basson, 4 Horns (5<sup>th</sup> and 6<sup>th</sup> ad lib.) 3 Trompets (4<sup>th</sup> Trömpet ad lib.) 8 Trombones, Bass Tuba, Harp, Glockenspiel, Tympani, Bass Drum, Side Drum, Triangle, Castanets, Indian Drum, Gong, Large Cymbals, Small Cymbals.

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## Contents.

	Page
Orchestral Prelude .....	1
Solo-Iris (Soprano) .....	7
Solo-Charmion (Mezzo Soprano) ...	11
Semi-Chorus (in the distance)....	18
Solo-Iris (Soprano) .....	15
Semi-Chorus (in the distance)....	17
Solo-Charmion (Mezzo Soprano)....	19
Semi-Chorus (in the distance)....	22
Solo-Iris (Soprano) .....	23
Semi-Chorus (in the distance)....	26
Duet    Antony (Tenor) .....	27
Cleopatra (Contralto) .....	
Solo-Cleopatra (Contralto).....	88
Chorus.....	44
Solo-Cleopatra (Contralto). ....	58
Finale (Marcia funebre) .....	65
Chorus.....	65

# The Vision of Cleopatra.

## Slave Dance.

Gerald Cumberland.

*Allegro con fuoco.*

Havergal Brian, Op. 15.

1

Allegro con fuoco.

[sim.]

*a piacere*

## The Dance.

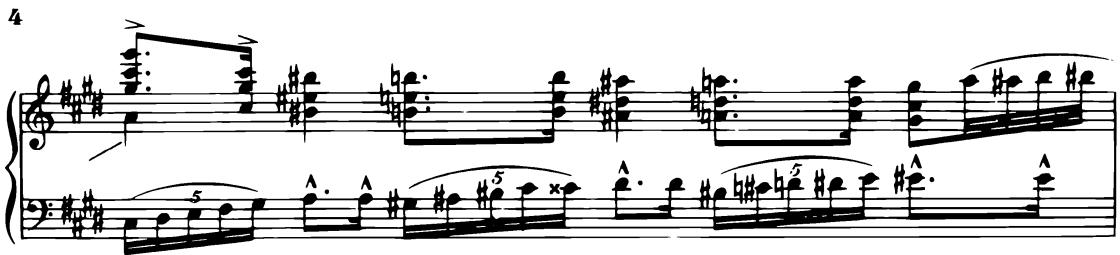
*a tempo*

(Stately - gradually grow wild and riotous)

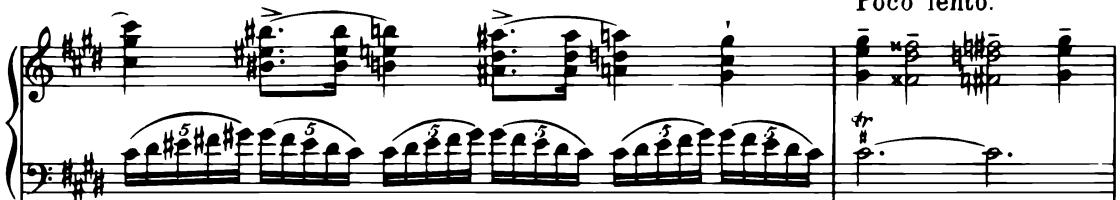


The musical score consists of five staves of piano music, each with a treble and bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4.

- Staff 1:** Shows a series of eighth-note chords in the treble and bass staves, followed by sixteenth-note patterns.
- Staff 2:** Shows eighth-note chords in the treble and bass staves, with a dynamic instruction **[>]** above the treble staff.
- Staff 3:** Shows eighth-note chords in the treble and bass staves. The bass staff has a dynamic instruction **ff**.
- Staff 4:** Labeled **3**, shows eighth-note chords in the treble and bass staves. The bass staff has a dynamic instruction **ff**.
- Staff 5:** Labeled **Più lento.**, shows eighth-note chords in the treble and bass staves. The bass staff has a dynamic instruction **mp**.
- Staff 6:** Labeled **yearning**, shows eighth-note chords in the treble and bass staves.
- Staff 7:** Shows eighth-note chords in the treble and bass staves. The bass staff has a dynamic instruction **a tempo**.



Poco lento.



Musical score for piano, three staves. Measure 5: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note patterns. Measure 6: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note patterns. Measure 7: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note patterns.

*Wild and uneven*

Musical score for piano, two staves. Measure 8: Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns. Measure 9: Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns.

Musical score for piano, two staves. Measure 10: Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns. Measure 11: Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns.

Musical score for piano, two staves. Measure 12: Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns. Measure 13: Treble staff has eighth-note chords. Bass staff has sixteenth-note patterns.

6

Musical score for piano, page 6, measures 6-10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 6 starts with eighth-note chords in the treble and bass staves. Measure 7 begins with a forte dynamic. Measure 8 features a melodic line in the bass staff. Measure 9 shows a continuation of the bass line. Measure 10 concludes the section.

7

Musical score for piano, page 7, measure 7. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The measure begins with a sustained note in the treble staff followed by eighth-note chords. The bass staff has a continuous eighth-note pattern.

Lento.

Musical score for piano, page 7, measures 8-10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The music is marked "Lento." Measures 8 and 9 show sustained notes in the treble staff with eighth-note chords in the bass. Measure 10 concludes with a piano dynamic.

Iris (languidly) *p*

Our Queen has joy to-night, — and all her

Lento.

*p*

It. 8 cares are smooth'd — and can-cell'd by the spell of

*pp*

Ir. love.

*con passion*

She bloomswith passionate ar - dour like a red li - ly,

Allegro.

9

Ir. and her face — is hid - den and mask'd with

Ir. all the sec - re - cy — of fu - ture bliss.

Lento.

*a tempo*

Ir. —

mezza voce

Lento molto misterioso. I do not think those eyes of hers can be quite

8 Lento.

ppp

Ir. hu - man, for they are so in - no - cent, And her strong

8

Ir. 10 hands so slen - derand white, Have

string. molto

vast in - tel - ligence.

6 6

Lento.

Ir. (dreamily)

they know, and think, — And

Ir.

dream. —

poco stringendo

ritard.

11

Ir.

Lento.

*pp*

Ir.

Charmion.

And her long hair is sub - ly wise;

For as I bound it at the set of

12

sun the se - cret scent of it fill'd

*ppp (afar)*

*string. poco*                      *a tempo*

hair and eyes

*string. poco*                      *a tempo*

Ch. made sounds and pictures

Ch. and seem'd soft

Ch. and smooth

13

Ch. as lan - - guid - - ly it

*Lento.*

*molto stringendo*      *tr.....*

Ch.  
brush'd a-cross my face.

*Arpa* *ff* *glissando*

*ff fuoco*

*sfs*

*pp*

Lento.  
I. Soprani. *pp*  
The sun has gone a-way to sleep

II. Soprani. *pp*  
The sun has gone a-way to sleep

Contratti. *pp*  
seated in the orchestra or behind the scenes. The sun has gone a-way to sleep

Tenore. *pp*  
The sun has gone a-way to sleep

Bassi. *pp*  
The sun has gone a-way to sleep

Lento.  
*pp*

SMALL - CHORUS.

He bids the dark night —

**14**

*pp*

*ppp*

Bury all the Py - ra - mids —

Bury all the Py - ra - mids —

Bury all the Py - ra - mids —

Bury all the Py - ra - mids —

Bury all the Py - ra - mids —

*Glockenspiel.*

Iris

And when with re - - gal, arro-gant step she

Lento (alla Marcia)

Ir.

passed a - cross the por - ti - - co, Her

15

proud eyes glanced. Her neck seemed conscious of its love - li -  
\* white breasts gleamed;

Ir.

ness, Her lips, curv'd in - to beau - ty, tired of tame kis - ses,

\* Original libretto

16

*ff with animation*

Ir.

16

pain - -  
sault;

Ir.

(quick march time-full of animation - brilliancy)

She was as one - who - walks, with

ff

Ir.

dreams for com - pany,

*stringendo*

Ir. Such dreams as madden one with longing fear  
Allegro con fuoco.

[17] Ir. and dread that

Ir. love be van - - - quish'd.  
Sop. (with passion) The des - ert

Contr. (with passion) in the orchestra or behind the scenes The des - ert can - not cool

Ten. (with passion) The des - ert

Bass. (with passion) The des - ert can - not cool

affrettando

**SMALL - CHORUS.**

can - - not cool Nor \_\_\_\_\_ can

Nor \_\_\_\_\_ can love die

can - - not cool Nor \_\_\_\_\_ can

Nor \_\_\_\_\_ can love die

8.....

love die whilst Ho - rus burns \_\_\_\_\_ and

whilst Ho - rus burns \_\_\_\_\_ and

love die whilst Ho - rus burns \_\_\_\_\_ and

whilst Ho - rus burns \_\_\_\_\_ and

8.....

18

strides a - cross the sky

18

8.

8.

Charmion. (with awe and mystery.)

Oh! our Queen has wine for

Lento.

stringendo

Ch. blood; her tears are hea - vy drops of

stringendo

Ch. wa - ter sto-len from some brack-ish sea of mur - - derous waves;

**[19]**

Ch. Allegro fuoco. her heart now

*pp*

*sonore*

Ch. leaps with life,

Ch. and now lies sleep - - *quasi Lento*

*molto rall.* *pp quasi Lento*

Ch. - - - ing like a coil-ed snake.

20 *sotto voce* naturale  
But in to-night's cold moon she burns and glows;

*ppp* *misterico*

Ch. her heart is hous-ing man-y a

Ch. mad de - sire, and she is sick \_\_\_\_\_ for

21

Ch. An - - to - n y.

Lento.

8.....

(Trumpet afar)

## SMALL - CHORUS.

*pp* (misterio) The des - ert may not slake her thirst

*pp* (misterio) in the orchestra The des - ert may not slake her thirst

or behind the scenes *pp* (misterio) The des - ert may not slake her thirst

*pp* (misterio) The des - ert may not slake her thirst

*pp* Corni *mp*

nor may men's thirsty, lov - ing hearts pro - cure al - lay  
 nor may men's thirsty, lov - ing hearts pro - cure al - lay  
 nor may men's thirsty, lov - ing hearts pro - cure al - lay  
 nor may men's thirsty, lov - ing hearts pro - cure al - lay

Iris. *p e dolce*  
 The day has gone,

and soon they'll drink the heady wine — which sparkles, sparkles in each other's

It.

20) eyes. —

*lightly*

23)

ppp

Iris. —

Once more

Ir. Ve - - nus and Bac - - - chus meet

molto rit. al *Lento*.

Ir. and all the world stands

molto rit. al *Lento*. *ff*

25

Ir. still to watch the bliss of liv - ing

*8.*

*ppp*

Ir. gods.

*stringendo*

*8.*

*stringendo*

**Small Chorus seated in the orchestra or behind the scenes.**

Sop. (misterio) 3  
Nothing will stay \_\_\_\_\_ nor

Con. (misterio) 3  
Nothing will stay \_\_\_\_\_ nor des - ert, sun, nor

Ten. (misterio) 3  
Nothing will stay \_\_\_\_\_ nor

Bass. (misterio) 3  
Nothing will stay \_\_\_\_\_ nor des - ert, sun, nor

8.  
pp

(raise the voice)  
des - ert, sun, nor night \_\_\_\_\_ But this dies last \_\_\_\_\_

(raise the voice)  
night \_\_\_\_\_ But this dies last \_\_\_\_\_

(raise the voice)  
des - ert, sun, nor night \_\_\_\_\_ But this dies last \_\_\_\_\_

(raise the voice)  
night \_\_\_\_\_ But this dies last \_\_\_\_\_

8.  
pp

*ff* *allargando*

26

love's an - guishing de - light.

26

In regal martial style.

*fff* Tpts. (deliberate)

Antony. 27 (with great earnestness and enthusiasm)

When

An.

bat - tle's done, and the reek - ing plain Crimsons the sky from East to

An.

(Slower and with serenity)

West, — Oh, E - - - gypt!

An.

hungri - ly I seek The roy - al affluence of your breast. —

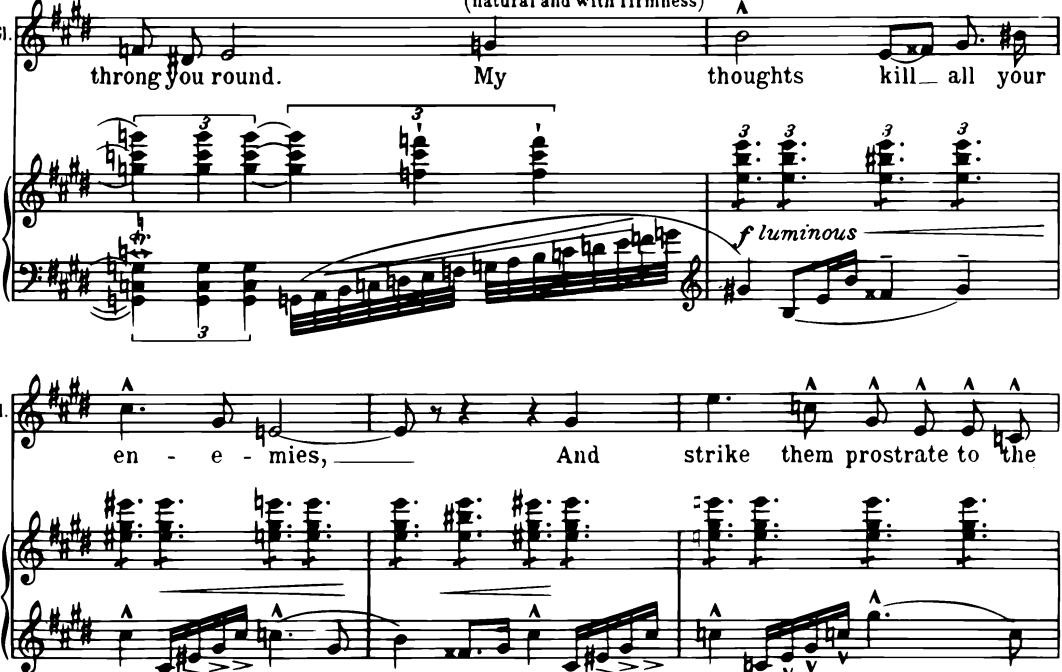
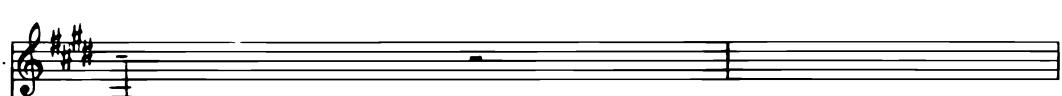
L.H.

L.H.

**28** Cleopatra under the breath.  
(with rapture)

And I, O son of Bac-chus count The in - vis - i - ble hosts that

ppp

Cl. (natural and with firmness) ▲  
 throng you round. My thoughts kill all your  

  
 en - e - mies, And strike them prostrate to the  

  
 ground.  
**Antony.** stringendo Ay, prostrate, E - gypt!  

  
**29**  
 An. animato yours the hand That strikes, and yours the insat-iable lust For  


A. power \_\_\_\_\_ And yours the quick command that

Cleopatra.

Tis

A. flings my en - emies in the dust. \_\_\_\_\_

30

C. true: I'm withyou, An - - tony, 'mid bat - tle, death . and

with great earnestness

C. blood - y rout mine is the voice of whispering hope. \_\_\_\_\_

Recit. a piacere. (frenzy)

Cl.

'Tis I who Vic - to - ry! Vic - to - ry! shout.

Grandioso.

31

accel.

Antony.

Marcia.

Animato.

An.

bat - - - tle's done, ah! then

An. with heart a - blaze, — with brain a - fire, —

32

*accel.*

An. (abandon) From

*più accel.*

An. bat - tle, death or blood - y rout I

Allargando.

B. & C° 13211

*quasi Recitativ*

Cleopatra.

33

I wait for you un-til you come, Quick'ning my

*Lento.**ppp**pp*

heart with glad sur-prise with scar-let blood up-on your hands and

*lightly.**pp accel.*

scar-let blood with-in your eyes. —

*Allegro con fuoco.*

(Str.)

Musical score for orchestra and piano, page 34. The top two staves show woodwind parts with dynamic markings 'gr' and 'ff'. The piano part is mostly silent.

34

Cleopatra.

O con - quer-

Continuation of the musical score. The piano part begins with a forte dynamic 'ff'. The vocal line starts with 'O conquer-'.

Cl. or of the peo - pled world ru - ler of lands in

Continuation of the musical score. The vocal line continues with 'or of the peo - pled world ru - ler of lands in'. The piano part provides harmonic support.

Cl. East and West!

Continuation of the musical score. The vocal line concludes with 'East and West!'. The piano part provides harmonic support.

(Raise the voice) 35

Cl. Even E - gyp t hails you

Cl. lord, and falls a willing vic - - - tim up on your  
(Exult)  
**Antony.**

When

Cl. Grandioso.  
breast, O conqueror of the peo - - - pled world

An. bat - - - - tle's done and the reek - ing plain

Grandioso.

B. & C° 13211

C1. Rul - er of lands in East and  
 An. erim - - sons the sky from East to

C1. West Rul - - er of lands from East and  
 An. West from East to

**36** C1. West (abandon) Even E - - - egypt  
 An. West (abandon) 0 E - - - egypt

**36** C1. West (abandon) Even E - - - egypt  
 An. West (abandon) 0 E - - - egypt

Ci. hails you lord and falls a wil - ling

An. hung - ri - ly I seek the roy - al

Largamente.

Ci. vic - - - tim on your breast.

An. af - - - fluence of your breast.

Largamente.

accelerando

più f

37

*molto*

„Fuoco.

*lunga*

*Lento.*

Cleopatra. *mezza voce*

Cl.

Far back with -

in the womb of time in one fair bod - y we were pent -

38

Cl.

Bound - in the strict im - pris - on - ment of flesh

Misterioso. *poco string. a piacere*

Ci. And at each year's sweet prime\_ When all the earth ex-

*pp e legg. colla voce*

Ci. haled the sun, And flow'rs crept upward through the ground Your soul and (emphasis)

Ci. mine in pris - on bound\_ (Two souls in

*ppp colla voce*

39

Ci. pris - on, bod - y one) would wake and stir with dim surprise To

*ppp*

C1.

find each other's presence near, would strain each other's voice to hear And

C1.

both gaze through the same clear eyes.

C1.

40

And in the night when your soul slept. I'd lie a -

C1.

wake and vig - i - lant I'd watch the shelve - - ing

*accelerando*

Cl. mist a - - slant the Py - - - ra -

*pp colla voce*

*mids.*

*molto stringendo*

*misterioso sotto voce*

41 Whence slowly crept dreams up-on dreams of dead men gone Faces of kings

*Lento.*

*pp (Trpts. afar)*

*più misterio*

remote austere and I would thro' the dark - - ness

*più misterio*

42

C1. peer Leav - ing the couch you slept up-on

*pp*

5

*più string. e cresc. (sempre misterio)*

C1. Leav - - ing the couch and walk - - ing there in

*pp*

*più cresc.*

C1. dark - ness, mist, and faint moon - light

*molto cresc.*

**42**

C1. Keep - ing at bay each fear-some sight, search-ing the dark - ness

*più string.*

Cl. eve - ry where " ff And now though  
*molto rit.* Grandioso.

Cl. we are sep - ar - ate (one soul in pris - on, bodies

Cl. two) poco rall. Yet are we  
*poco rall.* *più f*

Cl. one faithful and true and one our love in -  
*v v v*

43

B. & C° 13211

44

poco rall.      a tempo

C1. vi - o - late

poco rall.      a tempo

ppp

44

Soprano.      Allegro animato.

Contralto.

Chorus.      Great si-lence is o'er

Tenor.

Bass.      pp

Great si-lence is o'er

pp

Allegro animato.

pp

*pp*

The sweet tired si - - lence of the spring.

ev - ry-thing.

*pp*

The sweet tired si - - lence of the spring.

ev - ry-thing.

*pp*  
Oh

45

*pp dolce*  
Oh busily beneath the ground — the spring is

*dolce*  
busily beneath the ground — the spring is working without sound —

45

The rush-es quick-en in the  
working without sound

The rush-es quick-en in the

*più cresc.*

morn.

*dolce*

And by the even-ing, They are born

*sempre*

morn.

*dolce*

And by the even-ing, They are born

Red flow'r's raise heads of in - no-cence and

*dolce*

flow'r's raise heads of in - no-cence and turn them to the

46

turn them to the blue sky. *più f* Whence

blue sky. *più f* Whence

46

*più cresc.*

comes all the life \_\_\_\_\_ and love of earth, comes

*più f* Whence comes all the life \_\_\_\_\_ and love of earth, comes

comes all the life \_\_\_\_\_ and love of earth, comes

*più f* Whence comes all the life \_\_\_\_\_ and love of earth, comes

*f*

all the life that longs for birth.

all the life that longs for birth.

all the life that longs for birth.

*poco accelerando*

all the life that longs for birth and in our blood there

*poco accelerando* *f*

47

*p.*

We

We

We can - - not

is a - sting \_\_\_\_\_ urging to love, both slave and king

*p.*

can - not till the fer - tile soil \_\_\_\_\_ with -

can - not till the fer - tile soil \_\_\_\_\_ with -

till the fer - - - tile soil \_\_\_\_\_

We can - - not till the fer - tile soil

out long paus - es in our toil.

out long paus - es in our toil.

To think of those who

To think of those who

Allargando. (2 bars of preceding = 1)

To share with us Love's

To share with us Love's

wait and long. To share with us Love's

wait and long. To share with us Love's

Allargando.

48

se - - - cret song  
 se - - - cret song  
 se - - - cret song  
 se - - - cret song

48

*con forz.* Con fuoco.

Ve - nus and Bacchus clasp and  
 Ve - nus and Bacchus clasp and kiss  
 Ve - nus and Bacchus clasp and kiss  
 Ve - nus and Bacchus clasp and kiss

## Largamente (dissolve to nothing)

1<sup>st</sup> Sopr. *sfz*

2<sup>nd</sup> Sopr. *fff*

1<sup>st</sup> Alt. *fff*

2<sup>nd</sup> Alt. *fff*

1<sup>st</sup> Ten. *fff*

2<sup>nd</sup> Ten. *fff*

1<sup>st</sup> Bass.

2<sup>nd</sup> Bass.

Largamente (dissolve to nothing)

kiss and melt with rap-ture

kiss and melt melt

and melt with rap-ture at their bliss melt with

and melt melt with rap-ture, melt with

kiss and melt with rap-ture

kiss and melt melt with rap-ture melt with rap-ture

and melt melt melt

and melt with rap-ture at their

"

"

## 49 Quasi Recit.

at \_\_\_\_\_ their bliss, at their bliss.  
 — with rapture at their bliss, at their bliss.  
 rap - - - ture at \_\_\_\_\_ their bliss.  
 rap - - - ture at \_\_\_\_\_ their bliss.  
 at \_\_\_\_\_ their bliss.  
 at \_\_\_\_\_ their bliss.  
 —  
 Small chorus seated in orchestra or  
 behind the scenes  
 bliss. — Oh, for the secre-cy of night —

49 Quasi Recit.

*dolce espress. (yearning)*  
*molto legato*

— oh, for the long and dear de-light of gazing in-to loved one's

*rall. molto*

of listen-ing to each oth - - er's sighs.

of listen-ing to each oth - er's sighs.

of listen-ing to each oth - - er's sighs.

eyes \_\_\_\_ of listen-ing to each oth - er's sighs.

*Allegro con fuoco.*

*rall. molto*

*sempre cresc.*

(Glockenspiel)

**50** *cresc. molto*

(Tpt. afar)

*cresc. molto*

*più cresc.*

*cresc. molto*

*più cresc.*

**Chorus.**

(ejaculate) *ff*

The day just dawning is ac -  
 The day just dawning is ac -  
 The day just dawning is ac -  
 The day just dawning is ac -

*molto*

**Soprano**

(molto passion and abandon)

cursed For we are fever - - ish with the

**1st Alt.** cursed For we are feverish with the thirst, For we are feverish

**2nd Alt.** cursed For we are feverish with the thirst, For we are feverish

cursed For we are feverish with the thirst, For we are feverish

**1st Ten.** cursed For we are fever - - ish with the

cursed For we are feverish with the thirst, For we are feverish

**2nd Ten.** cursed For we are feverish with the thirst, For we are feverish

**1st Bass.** cursed For we are

**2nd Bass.** cursed For we are feverish with the thirst, For we are feverish

*furioso*

B. & C° 13211

thirst \_\_\_\_\_ that Ve - - - nus has \_\_\_\_\_ a -  
 with the thirst that Ve-nus has a-roused with-in the veins of us, For we are  
 with the thirst that Ve-nus has a-roused with-in the veins of us, For we are  
 thirst \_\_\_\_\_ that Ve - - - nus has \_\_\_\_\_ a -  
 with the thirst that Ve-nus has a-roused with-in the veins of us, For we are  
 fever-ish with the thirst that Ve - - - nus has \_\_\_\_\_ a -  
 with the thirst that Ve-nus has a-roused with-in the veins of us, For we are

**b:** **b:** **#3:** **#3:** **51** **b:** **b:**

roused with = in \_\_\_\_\_ the veins of us who may not  
 fever-ish with the thirst that Ve-nus has a-roused with-in the veins of us who may not  
 fever-ish with the thirst that Ve-nus has a-roused with-in the veins of us who may not  
 roused with = in \_\_\_\_\_ the veins of us who may not  
 fever-ish with the thirst that Ve-nus has a-roused with-in the veins of us who may not  
 roused \_\_\_\_\_ with - in the veins of us who may not  
 (sim.)  
 fever-ish with the thirst that Ve-nus has a-roused with-in the veins of us who may not

Allargando.

win deep sat - is - fac-tion of our pain un - til cold win - - -  
 win deep sat - is - fac-tion of our pain un - til cold win - - -  
 win deep sat - is - fac-tion of our pain un - til cold win - - -  
 win deep sat - is - fac-tion of our pain un - til cold win - - -

Allargando.

*ff*

Con fuoco.

- - ter come a - gain. *fff*  
 - - ter come a - gain. *fff*  
 - - ter come a - gain. *fff*  
 - - ter come a - gain. *fff*

Con fuoco.

*ff* *ff* *ff* *ff*

52 *Con fuoco*

Lento. (Cor Anglais) affret.

*(Lament)* K.D.

53 Cleopatra.

(pathetic) Now all is

rit.

Cleo.

fin-ished, all is done, my world is dead.

Ci. and he whose glo-ry shamed the sun  
*affect.*

Ci. lies shamed in - stead  
*Lento.*  
*molto cresc.* *ff* *pp* *ppp poco string.*

54 (Suppressed passion)  
Ci. These lips that frenzied him with bliss  
*mf cresc.*

Ci. Have death be-stowed Strange that an ag-o-ny like  
*(abrupt)* *(wandering)*  
*trem. continue* *pp*  
*pp molto espress. e colla voce*

Cl. this — Should have been sow'd In wonderful blue nights when  
 {  
 sighs crept o'er the earth — and stars looked down  
 {  
 Cl. — up - on love's birth.  
 {  
 And he is dead!  
 {

The musical score is for a clarinet (Cl.) and piano. It features four systems of music. The first system begins with the clarinet playing a melodic line over a piano accompaniment. The second system continues with the same instrumentation. The third system begins with the clarinet playing a melodic line over a piano accompaniment. The fourth system begins with the clarinet playing a melodic line over a piano accompaniment. The piano part includes various dynamics such as *ppp e misterio*, *pp*, and *pp*.

Cl. Bacchus lies dead and ve - ry cold

Cl. (wandering) His eyes have tears they can - not

(rit. molto espress.) *p* molto espress. patetico

Cl. 56 shed His tale is told

(rubato molto) stringendo

Cl. His heart was stabb'd by E-gypt's lie By  
leg. string.

Cl. E - gyp's hand Yet

(hurrying and conversational)

Cl. came he in his pain to die in my

(bitterly)

Cl. own land Now all is

57

Cl. finished, all is done Bac chus lies dead.

(misticō)

Cl. And he whose glo - ry shamed the sun

(più string.)

Lies shamed in - stead Lento.

stringendo

58 and I who once was E - gypt I

(halting)

have mind and sense But in my bo-dy there doth lie — a

ppp silence

(hollow, overpowering)

Cl. dead heart Whence springs neither love nor bitterness

Cl. only a lust for death

Lento. (molto) 3  
pp sempre dimin.

rit.

59

Cl. Whence Egypt's love - li - ness

ppp pppp

(faltering)

Cl. will lie in dust.

(colla voce)

rit. molto

## FINALE.

Marche funèbre.

Sopr.

Con.

Ten.

Baß.

*espress. molto* (Veiled) *pp*

The sun has gone a -

Marche funèbre.

*p**pp*

60

Bu-ry

(Veiled)

(natural)

He bids the dark night

Bu-ry

Bu-ry

way to sleep

(natural)

Bu-ry

60

*cresc. più*

*pp*

all the Py - ra-mids

all the Py - ra-mids

all the Py - ra-mids

**Semi Chorus**

all the Py - ra-mids the

**Chorus. (*sotto voce*)**

And buried there is An - tony's dark

**Chorus. (*sotto voce*)**

And buried there is An - tony's dark

**Chorus. (*sotto voce*)**

And buried there is An - tony's dark

(seated in Orchestra or behind Scenes)

**Chorus. (*sotto voce*)**

Py - ramids lie bur - ied in the gloom — And buried there is An - tony's dark

*pp*  
(as afar)

*tr*

*tr*

*tr*

*tr*

*tr*

tomb \_\_\_\_\_

tomb \_\_\_\_\_

tomb \_\_\_\_\_

tomb \_\_\_\_\_

*dim molto*

61

To-mor - row Horus strides across the sky

To-mor - row Horus strides across the sky

To-mor - row

61

*pp*

with - out his lust - - y com - peer

with - out his lust - - y com - peer

with - out his lust - - y com - peer

Horus rides a-cross the sky, with-out his lust-y com - peer An - tony

An - - - to - ny

## Recit misterioso.

If An-to-ny be dead Then Hor-us too will fade to no-thing in the

*ppp mistico*

*a 3*      **62**

sky's dim blue      *accelerando molto*

*rit. molto*

*a Tempo*

*pp*

*Largamente*

*a tempo*

*tr*      *tr*

*tr*      *tr*

*tr*      *tr*

*tr*      *tr*

**Semi-Chorus.** (seated in Orchestra or behind Scenes.)

pp  
Two suns have gone a - way to sleep

pp  
Two suns have gone a - way to sleep

pp  
Two suns have gone a - way to sleep

pp  
Two suns have gone a - way to sleep

tr ppp  
they bid the last long night pre-prepare their pyra - mid

fff  
they bid the last long night pre-prepare their pyra - mid

fff  
they bid the last long night pre-prepare their pyra - mid

rit. molto.  
con fuoco  
rpp