

The Day Dream: The Departure.

THE DAY-DREAM: THE DEPARTURE.

And on her lover's arm she leant,
And round her waist she felt it fold,
And far across the hills they went
In that new world which is the old:
Across the hills, and far away
Beyond their utmost purple rim,
And deep into the dying day
The happy princess follow'd him.

"I'd sleep another hundred years,
O love, for such another kiss;"
"Oh, wake forever, love," she hears,
"O love, 'twas such as this and this."
And o'er them many a sliding star,
And many a merry wind was borne,
And, stream'd through many a golden bar,
The twilight melted into morn.

"O eyes long laid in happy sleep!"
"O happy sleep, that lightly fled!"
"O happy kiss, that woke thy sleep!"
"O love, thy kiss would wake the dead!"
And o'er them many a flowing range
Of vapor buoy'd the crescent-bark,
And, rapt through many a rosy change,
The twilight died into the dark.

"A hundred summers! can it be?
And whither goest thou, tell me where?"
"Oh, seek my father's court with me,
For there are greater wonders there."
And o'er the hills, and far away
Beyond their utmost purple rim,
Beyond the night, across the day,
Through all the world she follow'd him.

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XAVER SCHARWENKA.

Moderato assai.

PIANO.

p dolce. *cres.*

The piano introduction consists of two staves in 6/8 time, marked *Moderato assai*. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from *p dolce* to *cres.*

And on her lov - er's arm she leant, And round her waist she

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is in a bass clef. The lyrics are: "And on her lov - er's arm she leant, And round her waist she". Dynamics include *p*.

felt . . it fold, And far a - cross the hills they went In that new . . world which

The second system of the vocal score continues the vocal line and piano accompaniment. The lyrics are: "felt . . it fold, And far a - cross the hills they went In that new . . world which". Dynamics include *p*.

is . . . the old: A - cross the hills, and far a - way Be - yond their ut - most

The third system of the vocal score concludes the vocal line and piano accompaniment. The lyrics are: "is . . . the old: A - cross the hills, and far a - way Be - yond their ut - most". Dynamics include *cres.*

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pur - ple rim, And deep . . in - to the dy - ing day The hap - py prin - cess

fol - - low'd him.

"I'd sleep a - no - ther hun - dred years, O love, for such a -

- no - ther kiss," "O wake for ev - er, love." she hears, .. "O love, 'twas such as

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un poco cres.

this . . . and this." And o'er them many a sli - ding star, And many a mer - ry

ccl *un poco cres.*

wind was borne, And, stream'd thro' ma - ny a gold - en bar, The twi - light melt - ed

ccl *pp*

in - - - to morn.

dolce. *cres. e accelerando.*

un poco più mosso.

"O eyes . . . long laid in hap - - - py

un poco più mosso. *f*

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sleep!" "O hap - - - py sleep, that light - ly fled!" "O hap - py

kiss, that woke thy sleep!" . . . "O love, . . . thy kiss would wake the

ff

ff

sf

dead!" . . . And o'er them ma-ny a flow - ing range Of

mf

dim.

mf

va - pour buoy'd the cres - - - cent bark, . . . And, rapt thro' ma-ny a

poco . . . *a . poco* . . . *ri - tar -*

poco . . . *p dolce.* . . . *a . poco.* . . . *ri - tar -*

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- dan - - do. *Tempo imo.*
 ro - sy change, The twi - light died in - to the dark.
Tempo imo.

- - dan - do. *pp* *poco cres.*

"A hun - dred sum - mers!
pp

pp

can it be? And whi - ther go - est thou, tell . . me where?" "O seek my fa - ther's

court with me, For there are great - er won - ders there." And o'er the hills, and
pp

pp

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poco cres. *pp*

far a-way Be - yond their ut - most pur - ple rim, Be - yond the night, a -

- - cross the day, Thro' all the world she fol - - - low'd

him.

pp dolce.

rall.