

Nº 13.

DUET. (Selene and Sir Ethais.)

Allegretto comodo.

Piano.

The piano introduction consists of three measures. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

SELENE.

Selene's first line of music spans three measures. The vocal line begins with a rest, followed by the lyrics "Thy features are fair and". The piano accompaniment continues with a steady eighth-note pattern. The dynamic marking is *p*.

SFL.

Selene's second line of music spans three measures. The vocal line contains the lyrics "seem - ly— A god a - mong mor - tal men: ——— I'm". The piano accompaniment continues with a steady eighth-note pattern.

SFL.

Selene's third line of music spans three measures. The vocal line contains the lyrics "beau - ti - ful, too, ex - treme - ly— Grant - ing all this, what". The piano accompaniment continues with a steady eighth-note pattern.

SEL. then? **A**

Sir. ETHAIS. *mf*

You're **A** beau - ti - ful, too, ex - treme - ly—

SEL. *rit.* *a tempo.*

Sir. E. *rit.* *a tempo.*

Grant. ing all this, what then? The cause is be - yond my

rit. *p a tempo.*

SEL. ken. I blind - ly thus re - ply: "Sup -

SEL. _pose we were fa - ted To be sep - ar - a - ted, As -

SEL. *f* **B** Broader.
 sur-ed-ly I should die!" Oh, thine is the giv-ing Of

f *colla voce*

SEL. *p* *a tempo*
 dy-ing or liv-ing! I won-der, won-der

p *a tempo*

SEL. why?—

mf

SEL. **C**
 A be-ing of ra-diance

p

SEL. *ra - - rer Is the Sun in his gol - - den noon; Be -*

SEL. *-yond com - pa - ri - son fair - - er The sheen of the sil - - ver*

SEL. *Moon. Sir. ETHAIS.*

mf *Be - yond com - pa - ri - son fair - - er The sheen of the sil - ver*

SEL. *rit. a tempo. Each is a god - sent boon,*

SLR. E *rit. a tempo. Moon.*

SEL. Fair - er than thou or I - But when they've de - part - ed I'm

SEL. not bro - ken - heart - ed, I nei - ther des - pair nor die! Their

E Broader.

SEL. ris - ing and set - ting I see with - out fret - ting - I won - der, won -

f colla voce *p a tempo*

SEL. - - - der why! The

Sir ETHAIS.

The cause is be - yond our

SEL. cause is be - yond our ken. I

Sir E. ken. I blind - ly thus re -

pp

SEL. blind - ly thus re - ply: "Sup -

Sir E. - ply, re - ply: "Sup -

SEL. - pose we were fat - ed To be sep - a - ra - ted As -

Sir E. - pose we were fat - ed To be sep - a - ra - ted As -

SEL. *rall.* **F** *f allargando*
 - sur - ed - ly I should die!" Oh, thine is the giv - ing Of

Sir E. *f*
 - sur - ed - ly I should die!" Oh, thine is the giv - ing Of

f allargando

SEL. *p a tempo*
 dy - ing or liv - ing! I won - der, won - - - der

Sir E. *p*
 dy - ing or liv - ing! I won - der, won - - - der

p a tempo

SEL. **ff** *animato*
 why! I won - - der why, I won - der why? Oh,

Sir E. **ff**
 why! I won - der why? Oh,

ff *animato*

a tempo

rall.

SEL. *p* thine is the giv - ing Of dy - ing or liv - ing! I won - der why, I

a tempo

rall.

Sir E. thine is the giv - ing Of dy - ing or liv - ing! I won - der why, I

p a tempo *rall.*

p

G

SEL. won - der why?

p

Sir E. won - der why?

G

a tempo

p Ped. * Ped. * Ped.

SEL.

Sir E.

pp Ped. * Ped. * Ped. *