

A
DRAMATIC GANTATA
By
HENRY EDWARD HODSON.

LONDON. NOVELLO, EWER & CO

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1855

THE GOLDEN LEGEND

A DRAMATIC CANTATA

WORDS FROM THE POEM OF

H. W. LONGFELLOW

MUSIC BY

HENRY EDWARD HODSON

M.A., OXON., CLERK IN ORDERS,

SOMETIME HON. ORGANIST OF WORCESTER COLL., OXFORD.

Ent. Sta. Hall.

Price Three Shillings.

LONDON: NOVELLO, EWER & CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.



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THE Composer gratefully acknowledges the assistance of the Rev. James Baden Powell, in preparing the Libretto; of Mr. John Edward Vernham, Organist and Choirmaster of St. Paul's, Knightsbridge, in the general supervision of the Cantata; and of Mr. Francis Antony Geverding, (Professor of Music), in arranging the Orchestration. The work is scored for full orchestra,

viz. :—

2 FLUTES.	2 TRUMPETS.	TYMPANI, ETC.
2 OBOES.	3 TROMBONES.	BELLS.
2 CLARIONETS.	1 BOMBARDON, OR CONTRA	CYMBALS.
2 BASSOONS.	FAGOTTO.	STRINGS.
4 HORNS.	HARP.	ORGAN.

Application for the hire of the instrumental parts to be made to the Publishers, Messrs. NOVELLO, EWER and Co.

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CHARACTERS, &C.

THE PROLOGUE ...		LUCIFER (<i>Baritone</i>).	CHORUS OF SPIRITS (S.A.T.B.).	CATHEDRAL CHOIR (A.T.T.B.).
THE LEGEND ...	{	ELSIE ... ..	...	<i>Soprano</i> .
		MAX	}	...
		BERTHA			Soprani.
		ANGEL OF GOOD DEEDS ... ..	...	<i>Soprano</i> .
		URSULA ... ..	...	<i>Contralto</i> (or <i>Mezzo-Soprano</i>).
		PRINCE HENRY ... ..	...	<i>Tenor</i> .
		THE FORESTER ... ..	...	<i>Tenor</i> (or <i>Baritone</i>).
		LUCIFER ... ..	...	<i>Baritone</i> .
GOTTLIEB ... ..	...	<i>Bass</i> .	[(A.T.T.B.).	
THE EPILOGUE ...		CHORUS OF ANGELS.		

DIVISIONS OF THE CANTATA.

THE PROLOGUE.

Lucifer and the Evil Spirits hovering round the spire of Strasburg Cathedral.

THE LEGEND.

PART I.

SCENE 1.—*The Castle of Vautsberg*.—Prince Henry's Temptation.

SCENE 2.—*A Farmhouse in the Odenwald*.—Elsie's Call.

PART II.

SCENE 1.—*The same*.—Elsie's Offering.

SCENE 2.—*Strasburg*.—The Night-Watch.

SCENE 3.—*At the foot of the Alps*.—The Pilgrims.

SCENE 4.—*Genoa*.—The Sea.

PART III.

SCENE 1.—*A Farmhouse in the Odenwald*.—"News from the Prince."

SCENE 2.—*The Rhine*.—The Return, and Wedding Pageant.

SCENE 3.—*The Castle of Vautsberg*.—The Curfew.

THE EPILOGUE.

Chorus of Angels.

THE GOLDEN LEGEND.



Longfellow ascribes the story of this poem to Hartman von der Rue, a minnesinger of the twelfth century; but the original "Legenda Aurea" was written in Latin by a Dominican Friar in the thirteenth century, one Jacobus de Voragine.

In the choice of words to serve as the libretto for this Cantata, the main outline of the story itself has been followed, without touching upon the incidental portions of the Legend.

ARGUMENT.

IN the PROLOGUE, *Lucifer* and his evil spirits are hovering over the Cathedral of Strasburg, to the destruction of which he in vain urges them on. Its sanctity repels them, and the Midnight Hymn of the Choir within finally puts them to flight. This scene is a sort of parable of what follows in the story itself, in which his plotting for the destruction of a human soul is defeated by the holiness and unselfishness of the heroine.

In the LEGEND, *Henry*, Prince of Hohenech, is sick—to death almost—with a wasting melancholy. He is accosted by *Lucifer* in the guise of a physician, to whom he tells his condition and the impossible cure suggested by the faculty at Salerno, viz. :—

The blood that flows from a maiden's veins,
Who of her own free-will shall die,
And give her life as the price of yours.

Lucifer laughs at his fears, and gives him an elixir to drink, which at first seems to restore him, but soon plunges him into still deeper despondency. He wanders away from his castle, and finds a refuge in the family of his tenant *Gottlieb*, a farmer in the Odenwald. The eldest daughter, *Elsie*, overhears her father speaking of the strange cure suggested by the doctors of Salerno for the restoration of the Prince's health. She at once devotes herself to the purpose, and prays for strength to carry out her intention. Her parents, *Gottlieb* and *Ursula*, are at first aghast at the idea, but are at length led, by *Elsie's* earnestness, to believe that the hand of God is in it, and submit. The immolation is to take place at Salerno, whither the Prince and *Elsie* journey together, their footsteps perpetually dogged by *Lucifer*. *Elsie's* unselfish devotion throughout the weary journey dispels the Prince's malady, and at Salerno he rescues her from her self-chosen fate, and finally brings her home to his Castle of Vautsberg as his bride. The family of *Gottlieb* have the news of her safe return dispatched to them by a messenger from the Prince (the *Forester*), and the wedding festivities are celebrated with due solemnity.

The EPILOGUE is a dialogue between the "Recording Angels of Good and Evil Deeds," upon the point of the Legend. Only a short portion is used in the Cantata, and treated as a final Chorus. Parts of it, however, afford useful matter, as will be seen, for reflective Angelic Choruses in the body of the Legend.

THE GOLDEN LEGEND.

A DRAMATIC CANTATA.

PROLOGUE.

SCENE.—*Night and storm.—Lucifer, with the spirits of the air, trying to tear down the cross of Strasburg Cathedral.*

NO. 1.—SOLO AND CHORUS.

Lucifer.

Hasten! hasten!
O ye spirits!
From its station drag the ponderous
Cross of iron, that to mock us
Is uplifted high in air!

Spirits.

O, we cannot!
For around it
All the saints and guardian angels
Throng in legions to protect it;
They defeat us everywhere!

Cathedral Bells and Alto voices.

Laudo Deum verum!
Plebem voco!
Congrego clerum!

Lucifer.

Lower! lower!
Hover downward!
Seize the loud, vociferous bells, and
Clashing, clanging, to the pavement
Hurl them from their windy tower!

Spirits.

All thy thunders
Here are harmless!
For these bells have been anointed,
And baptized with holy water!
They defy our utmost power.

Bells and Alto voices.

Defunctos ploro,
Pestem fugo!
Festa decoro!

Lucifer.

Shake the casements!
Break the painted
Panes, that flame with gold and crimson;
Scatter them like leaves of autumn,
Swept away before the blast!

Spirits.

O, we cannot!
The archangel
Michael flames from every window,
With the sword of fire that drove us
Headlong out of heaven, aghast!

Bells and Alto voices.

Funera plango!
Fulgura frango!
Sabbata pango!

Lucifer.

Baffled! baffled!
Inefficient,
Craven spirits! leave this labour
Unto Time, the great Destroyer!
Come away, ere night is gone!

NO. 2.—CHORUS.

Spirits.

Onward! onward!
With the night-wind,
Over field and farm and forest,
Lonely homestead, darksome hamlet,
Blighting all we breathe upon!

Cathedral Choir.

Nocte surgentes
Vigilemus omnes!

THE LEGEND.

PART I.

SCENE I.—*The Castle of Vautsberg on the Rhine.—A Chamber in a Tower.—Prince Henry, sitting alone, ill and restless.—Midnight.*

No. 3.—ARIA.

Prince Henry.

I cannot sleep! my fervid brain
Calls up the vanished Past again,
And throws its misty splendours deep
Into the pallid realms of sleep!
Come back! ye friends, whose lives are ended!
Come back, with all that light attended,
Which seemed to darken and decay
When ye arose and went away!

Rest! rest! O, give me rest and peace!
The thought of life that ne'er shall cease
Has something in it like despair,
A weight I am too weak to bear!
Sweeter to this afflicted breast
The thought of never-ending rest!
Sweeter the undisturbed and deep
Tranquillity of endless sleep!

[*A flash of lightning.—Lucifer, dressed as a travelling Physician, appears before the Prince.*]

No. 4.—RECITATIVE.

Lucifer.

All hail, Prince Henry!

Prince Henry (starting).

Who is it speaks?
Who and what are you?

Lucifer.

One who seeks
A moment's audience with the Prince.

Prince Henry.

When came you in?

Lucifer.

A moment since.
I found your study door unlocked,
And thought you answered when I knocked.

Prince Henry.

I did not hear you.
What may your wish or purpose be?

Lucifer.

Nothing or everything, as it pleases
Your Highness. You behold in me
Only a travelling Physician;
One of the few who have a mission
To cure incurable diseases,
Or those that are called so.

I heard
Of your maladies physical and mental,
And I hastened hither to proffer my aid,
What is your illness?

Prince Henry.

It has no name.
A smouldering, dull, perpetual flame.
I am accounted as one who is dead.
Whole schools of doctors with their rules,
Send me back word they can discern
No cure for a malady like this,
Save one which in its nature is
Impossible, and cannot be!

Lucifer.

That sounds oracular!

Prince Henry.

Unendurable!

Lucifer.

What is their remedy?

Prince Henry.

You shall see;
Writ in this scroll is the mystery.

Lucifer (reading).

“Not to be cured, yet not incurable!
The only remedy that remains
Is the blood that flows from a maiden's veins,
Who of her own free-will shall die,
And give her life as the price of yours!”
That is the strangest of all cures,
And one, I think, you will never try;
The prescription you may well put by.

[*Showing a flask.*]
Meanwhile, behold! this little flask
Contains the wonderful quintessence.

It assuages every pain,
Cures all disease, and gives again
To age the swift delights of youth,
Will you not taste it?

Prince Henry.

Into this crystal goblet pour
So much as I may safely drink.

[*Lucifer pouring.*

Headlong into the mysteries
Of life and death I boldly leap,
For death is better than disease!

[*The Prince drinks.*

No. 5.—TRIO.

*Angel of Good Deeds, Prince Henry,
and Lucifer.*

Angel.

Woe! woe! eternal woe!

Lucifer.

Drink! drink!
And thy soul shall sink
Down into the dark abyss.

Prince Henry.

It is like a draught of fire!
Through every vein
I feel again
The fever of youth, the soft desire;
A rapture that is almost pain
Throbs in my heart and fills my brain!
O joy! O joy! my weary breast
At length finds rest.

Angel.

Hereafter,
This false physician
Will mock thee in thy perdition.

Lucifer.

Drink all; it will not harm you.

Angel.

O, beware!

Prince Henry.

Who says that I am ill?
I am not ill! I am not weak!
The trance, the swoon, the dream is o'er!
I feel the chill of death no more!
At length,
I stand renewed in all my strength!
[*Drinks again, and sinks back.*
O thou voice within my breast!
Why entreat me, why upbraid me,
When the steadfast tongues of truth,
And the flattering hopes of youth,
Have all deceived me and betrayed me?
Give me, give me rest, O, rest!
Golden visions wave and hover,
Golden vapours, waters streaming,
Landscapes moving, changing, gleaming!
I am like a happy lover

Who illumines life with dreaming!
Brave physician! Rare physician!
Well hast thou fulfilled thy mission.

SCENE 2.—*A Room in a Farmhouse.*—*Gottlieb asleep.*—*Ursula at her Spinning-wheel.*—*Elsie comes in, followed by Max and Bertha, and they all sing the Evening Hymn on the lighting of the lamps.*

No. 6.—QUINTET.

Max, Elsie, Bertha, Ursula, and Gottlieb.

O gladsome light
Of the Father Immortal,
And of the celestial
Sacred and blessed
Jesus, our Saviour!

Now to the sunset
Again hast Thou brought us;
And, seeing the evening
Twilight, we bless Thee,
Praise Thee, adore Thee!

Father omnipotent!
Son, the Life-giver!
Spirit, the Comforter!
Worthy at all times
Of worship and wonder.

Prince Henry (at the door).

Amen!

No. 7.—RECITATIVE.

Ursula.

Who was it said "Amen?"

Elsie.

It was the Prince: he stood at the door,
And listened a moment, as we chanted
The evening song. He is gone again.
I have often seen him there before.

Gottlieb.

Poor Prince, alas! and yet as mild
And patient as the gentlest child!

Elsie.

Would I could do something for his sake—
Something to cure his sorrow and pain.

Gottlieb.

That no one can.

Elsie.

And must he die?

Ursula.

Yes; if the dear God does not take
Pity upon him.

Gottlieb.

Or unless
Some maiden, of her own accord,
Offers her life for that of her lord.

Elsie.

I will.

Ursula.

Prithee, thou foolish child, be still!
Thou shouldst not say what thou dost not
mean!

Elsie.

I mean it, truly!

All.

Good night!

[*Max and Bertha go out with Elsie. Ursula
begins to spin again.*]

No. 8.—ARIA.

Ursula.

She is a strange and wayward child,
That Elsie of ours. She looks so old,
And thoughts and fancies, weird and wild,
Seem of late to have taken hold
Of her heart, that was once so docile and mild.

No. 9.—ARIA (PRAYER).

Elsie (in her chamber praying).

My Redeemer and my Lord,
I beseech Thee, I entreat Thee,
Guide me in each act and word,
That hereafter I may meet Thee,
Watching, waiting, hoping, yearning,
With my lamp well trimmed and burning!

Interceding,
With these bleeding
Wounds upon Thy hands and side,
For all who have lived and erred
Thou hast suffered, Thou hast died.
Scourged, and mocked, and crucified,
And in the grave hast Thou been buried!

If my feeble prayer can reach Thee,
O my Saviour, I beseech Thee,
Even as Thou hast died for me,
More sincerely
Let me follow where Thou ledest,
Let me, bleeding as Thou bleedest,
Die, if dying I may give
Life to one who asks to live,
And more nearly,
Dying thus, resemble Thee!

No. 10.—ARIA.

(*Midnight.—Elsie standing in the chamber of
Gottlieb and Ursula, weeping.*)

Gottlieb.

The wind is roaring; the rushing rain
Is loud upon roof and window-pane,
As if the Wild Huntsman of Rodenstein,
Boding evil to me and mine,
Were abroad to-night with his ghostly train!
In the brief lulls of the tempest wild,
The dogs howl in the yard.

No. 11.—RECITATIVE AND ARIA.

And hark!

Some one is sobbing in the dark,
Here in the chamber!

Elsie.

It is I.

Ursula.

Elsie! What ails thee, my poor child?

Elsie.

I am disturbed and much distressed,
In thinking our dear Prince must die;
I cannot close mine eyes, nor rest.

Gottlieb.

What would'st thou? In the Power Divine
His healing lies, not in our own;
It is in the hand of God alone.

Elsie.

Nay, He has put it into mine,
And into my heart!

Gottlieb.

Thy words are wild!

Ursula.

What dost thou mean? My child! my child!

Elsie.

That for our dear Prince Henry's sake
I will myself the offering make,
And give my life to purchase his.

Ursula.

My child! my child! thou must not die!

Gottlieb.

Ah me!

Of our old eyes thou art the light!
The joy of our old hearts art thou!
And wilt thou die?

Ursula.

Not now! not now!

Elsie.

Christ died for me, and shall not I
Be willing for my Prince to die ?

Gottlieb.

In God's own time, my heart's delight !
When He shall call thee, not before !

Elsie.

I heard Him call. When Christ ascended
Triumphantly, from star to star,
He left the gates of heaven ajar.
I had a vision in the night,
And saw Him standing at the door
Of His Father's mansion, vast and splendid,
And beckoning to me from afar.
I cannot stay !

Gottlieb.

What if this were of God ?

Ursula.

Ah, then

Gainsay it dare we not.

No. 12.—SOLO AND CHORUS OF ANGELS.

God sent His messenger of faith,
And whispered in the maiden's heart,
" Rise up, and look from where thou art,
And scatter with unselfish hands
Thy freshness on the barren sands
And solitudes of Death."

PART II.

SCENE I.—*A Room in the Farmhouse.*

No. 13.—RECITATIVE, ARIA, AND
QUARTET.

Gottlieb.

It is decided ! and we give
Our child, O Prince, that you may live !

Ursula.

It is of God. He has inspired
This purpose in her ; and through pain,
Out of a world of sin and woe,
He takes her to Himself again.
The mother's heart resists no longer.

Gottlieb.

As Abraham offered long ago
His son unto the Lord, and even
The Everlasting Father in heaven
Gave His, as a lamb unto the slaughter,
So do I offer up my daughter !

[*Ursula hides her face.*

Elsie.

My life is little,
Only a cup of water,
But pure and limpid.
Take it, O my Prince !
Let it refresh you,
Let it restore you.
It is given willingly,
It is given freely ;
May God bless the gift !

Prince Henry.

And the giver !

Gottlieb.

Amen !

Prince Henry.

I accept it !

No. 14.—QUARTET AND CHORUS OF
ANGELS.

O beauty of holiness,
Of self-forgetfulness, of lowliness !

SCENE 2.—*A Street in Strasburg.—Night.—*
Prince Henry wandering alone.

No. 15.—ARIA, AND CHORUS OF
WATCHMEN.

Prince Henry.

Still is the night. The sound of feet
Has died away from the empty street ;
Sleepless and restless, I alone
Wander and weep in my remorse !

Watchmen. (Crier of the dead ringing a bell.)

Wake ! wake !
All ye that sleep !
Pray for the dead !
Pray for the dead !

Prince Henry.

Why for the dead, who are at rest ?
Pray for the living, in whose breast
The struggle between right and wrong
Is raging terrible and strong.

Watchmen.

Wake ! wake !
All ye that sleep !
Pray for the dead !
Pray for the dead !

Prince Henry.

Wake not, beloved ! be thy sleep
Silent as night is, and as deep !

There walks a sentinel at thy gate
Whose heart is heavy and desolate,
And the heavings of whose bosom number
The respirations of thy slumber,
As if some strange, mysterious fate
Had linked two hearts in one, and mine
Went madly wheeling about thine,
Only with wider and wilder sweep.

Watchmen (in the distance).

Wake! wake!
All ye that sleep!
Pray for the dead!
Pray for the dead!

SCENE 3.—*At the foot of the Alps.—A halt
under the trees at noon.*

NO. 16.—CHORUS AND TRIO.

Pilgrims chanting the Hymn of S. Hildebert.

[*Lucifer as a friar in the procession.*

Me receptet Sion illa,
Sion David, urbs tranquilla,
Cujus faber auctor lucis,
Cujus portæ lignum crucis.

Prince Henry.

Hark! what sweet sounds are those, whose
accents holy
Fill the warm noon with music sad and sweet?

Elsie.

It is a band of pilgrims, moving slowly
On their long journey, with uncovered feet.

Lucifer.

There is my German Prince again,
Thus far on his journey to Salern,
And the love-sick girl, whose heated brain,
Is sowing the cloud to reap the rain.

Pilgrims (chanting afar off).

Urbs celestis, urbs beata,
Supra petram collocata,
Urbs in portu satis tuto
De longinquo te saluto,
Te saluto, te suspiro,
Te affecto, te requiro!

SCENE 4.—*The Inn at Genoa.—A Terrace over-
looking the sea.—Night.*

NO. 17.—ARIA.

Prince Henry.

It is the sea, it is the sea!
In all its vague immensity.
Above the darksome sea of death
Looms the great life that is to be,
A land of cloud and mystery.

Lucifer (singing from the sea).

Thou didst not make it, thou canst not mend it,
But thou hast the power to end it;
The sea is silent, the sea is discreet,
Deep it lies at thy very feet.

Prince Henry.

The fisherman who lies afloat,
With shadowy sail, in yonder boat,
Is singing softly to the Night.
But do I comprehend aright,
The meaning of the words he sung
So sweetly in his native tongue?
Ah, yes! The sea is still and deep;
All things within its bosom sleep.
A single step, and all is o'er;
A plunge, a bubble, and no more;
And thou, dear Elsie, wilt be free
From martyrdom and agony.

NO. 18.—ARIA AND CHORUS.

[*Elsie comes from her chamber upon the terrace.*

Elsie.

The night is calm and cloudless,
And still as still can be,
And the stars come forth to listen
To the music of the sea.
They gather, and gather, and gather,
Until they crowd the sky,
And listen in breathless silence
To the solemn litany.
It begins in rocky caverns,
As a voice that chants alone,
To the pedals of the organ,
In monotonous undertone.
And anon from shelving beaches,
And shallow sands beyond,
In snow-white robes uprising,
The ghostly choirs respond.
And sadly, and unceasing,
The mournful voice sings on,
And the snow-white choirs still answer,
Christe eleison!

Chorus of Waves.

Christe eleison.

PART III.

SCENE 1.—*The Cottage in the Odenwald.—
Ursula spinning.—Summer afternoon.*

NO. 19.—ARIA.

Ursula.

Only the children's hearts are light;
Mine is weary, and ready to break.

God help us! I hope we have done right;
 We thought we were acting for the best.
 [Looking through the open door.
 Who is it coming under the trees?
 A man, in the Prince's livery dressed!
 He looks about him with doubtful face,
 As if uncertain of the place.
 He stops at the bee-hives;
 Can he be afraid of the bees?
 —Now he sees
 The garden-gate;—he is going past!
 No, he is coming in at last!
 He fills my heart with strange alarm.
 [Enter a Forester.

No. 20.—(i) RECIT. AND ARIA.

Forester.

Is this the tenant Gottlieb's farm?

Ursula.

This is his farm, and I his wife.
 Pray, sit. What may your business be?

Forester.

News from the Prince.

Ursula.

Of death, or life?

Forester.

You put your questions eagerly!

Ursula.

Answer me, then! How is the Prince?

Forester.

I left him only two hours since
 Homeward returning down the river,
 As strong and well as if God, the Giver,
 Had given him back his youth again.

Ursula (despairing).

Then Elsie, my poor child, is dead!

Forester.

That, my good woman, I have not said.
 It is true your daughter is no more;
 That is, the peasant she was before.

Ursula.

Oh, mock me not, nor make a sport
 Of a joyless mother whose child is dead!

Forester.

Your daughter lives, and the Prince is well;
 You will learn ere long how it all befell.
 Her heart for a moment never failed;
 But when they reached Salerno's gate,

The Prince's nobler self prevailed,
 And saved her for a nobler fate.
 For in Salerno he made a vow
 That Elsie only would he wed.

(ii) ARIA, QUARTET, AND CHORUS.

*Ursula, Max, Bertha, Gottlieb, and Chorus
 of Angels.*

We shall behold our child once more;
 She is not dead! she is not dead!
 God, listening, must have overheard
 The prayers, that, without sound or word,
 Our hearts in secrecy have said!
 O, bring me to her, for mine eyes
 Are hungry to behold her face;
 My very soul within me cries;
 My very hands seem to caress her,
 To see her, gaze at her, and bless her.
 Dear Elsie, child of God and grace!

No. 21.—INTERLUDE (*Allegro scherzando*).

[What a scene there, through the door!
 The forest behind and the garden before,
 And midway an old man of threescore,
 With a wife and children that caress him.
 Let me try still further to cheer and adorn it
 With a merry, echoing blast of my cornet!
 (*Forester goes out blowing his horn.*)]

SCENE 2.—*Elsie and Prince Henry sailing
 homeward down the Rhine in a splendid
 barge with golden prow, decked with ban-
 ners; crowd thronging the shore and
 shouting.*

No. 22.—CHORUS.

Fair and lovely did she seem
 As in a story or a dream;
 And the Prince looked so grand and proud,
 And waved his hand thus to the crowd,
 That gazed and shouted from the shore,
 All down the river, long and loud.

No. 23.—WEDDING MARCH AND
 PAGEANT MUSIC.

SCENE 3.—*The Castle of Vautsberg.—The
 wedding guests have ridden away.—Prince
 Henry and Elsie standing on the terrace.—
 The sound of evening bells in the distance.*

No. 24.—RECITATIVE AND DUET.

Prince Henry.

We are alone.

Elsie.

What bells are those, that ring so slow,
 So mellow, musical, and low?

Prince Henry.

They are the bells of Geisenheim,
That with their melancholy chime,
Ring out the curfew of the sun.

Elsie.

Listen, beloved.

Prince Henry.

Dear Elsie, many years ago
Those same soft bells at eventide
Rang in the ears of Charlemagne,
As, seated by Fastrada's side
At Ingelheim, in all his pride,
He heard their sound with secret pain.

Elsie.

Their voices only speak to me
Of peace and deep tranquillity,
And endless confidence in thee.

Prince Henry.

Thou knowest the story of her ring,
How, when the Court went back to Aix,
Fastrada died ; and how the King
Sat watching by her night and day,
Till into one of the blue lakes,
That water that delicious land,
They cast the ring, drawn from her hand ;
And the great monarch sat serene
And sad beside the fated shore,
Nor left the land for evermore.

Elsie.

Wilt thou as fond and faithful be ?
Wilt thou so love me after death ?

Prince Henry.

In life's delight, in death's dismay,
In storm and sunshine, night and day,
In health, in sickness, in decay,
Here and hereafter, I am thine !
O my Fastrada, O my Queen !

EPILOGUE.

Angel of Good Deeds ascending with closed book.—Heavenly Choir singing.

No. 25.—CHORUS.

O God ! It is Thy indulgence
That fills the world with the bliss
Of a good deed like this !

God sent His messenger of faith,
And whispered in the maiden's heart,
" Rise up, and look from where thou art,

And scatter with unselfish hands
Thy freshness on the barren sands
And solitudes of death."

The deed divine
Shall ever burn and shine
And never shall grow old.

THE GOLDEN LEGEND.

CANTATA.

Prologue.

Scene. LUCIFER with Spirits of the Air trying to tear down the cross of Strasburg Cathedral. Night and Storm.

Nº 1. SOLO and CHORUS. HASTEN, HASTEN.

Allegretto con fuoco. M. M. ^{*)} ♩. = 126.

H. E. Hodson.

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction in the right hand, marked *ff* and *tr* (trills), and a bass line in the left hand. The vocal part for LUCIFER begins with the lyrics: "Hast - en, hast-en, O ye spir-its! from its sta-tion drag the pond'-rous cross of i - ron That to mock us is up - lift - ed high in air." The tempo is *Allegretto con fuoco* with a metronome marking of ♩. = 112. The score includes piano accompaniment for the vocal lines and a full piano accompaniment for the chorus.

*) The Metronome marks throughout this Cantata have been arranged by the Composer.

A *mf*
SOPRANO.
 O we can-not, for a-round it All the saints and guard-ian
ALTO.
mf
 O we can-not, for a-round it All the saints and guard-ian
TENOR.
mf
 O we can-not, for a-round it All the saints and guard-ian
BASS.
mf
 O we can-not, for a-round it All the saints and guard-ian

cresc.

an-gels Throng in le-gions to pro-TECT it; They de-feat us
 an-gels Throng in le-gions to pro-TECT it; They de-feat us
 an-gels Throng in le-gions to pro-TECT it; They de-feat us
 an-gels Throng in le-gions to pro-TECT it; They de-feat us

f

B
 ev-'ry where, All the saints and guard-ian an-gels Throng in
 ev-'ry where, All the saints and guard-ian an-gels Throng in
 ev-'ry where, All the saints and guard-ian an-gels Throng in
 ev-'ry where, All the saints and guard-ian an-gels Throng in

B

le - gions to pro - tect it; They de - feat us ev - - 'ry where.

le - gions to pro - tect it; They de - feat us ev - - 'ry where.

le - gions to pro - tect it; They de - feat us ev - - 'ry where.

le - gions to pro - tect it; They de - feat us ev - - 'ry where.

C Bells of Strasburg.

Alto voices
Lau - do De - um ve - - - rum ple -

-bem vo - co Con - - gre - go cle - rum.

D LUCIFER.

poco accel.
Low - er, low - er, hov - er downward, Seize the loud vo - ci - fer - ous bells, And

clashing, clanging, to the pavement. Hurl them from their win - dy tower.

8

CHORUS of SPIRITS.

E f
All thy thun - ders here are harm - less, For these Bells have been a -
All thy thun - ders here are harm - less, For these Bells have been a -
All thy thun - ders here are harm - less, For these Bells have been a -
All thy thun - ders here are harm - less, For these Bells have been a -

Basses

-nointed, And baptised with ho - - ly wa - ter, They de - fy our ut - most power. *rall.*
-nointed, And baptised with ho - - ly wa - ter, They de - fy our ut - most power. *rall.*
-nointed, And baptised with ho - - ly wa - ter, They de - fy our ut - most power. *rall.*
-nointed, And baptised with ho - - ly wa - ter, They de - fy our ut - most power. *rall.*

Lento. ♩. = 88.

Bells of Strasburg.

Alto voices.

De - funct-os plo - - ro Pes - tem fu - go - - - - - Fes -

LUCIFER.

Shake the casements, break the painted panes that

-ta de - co - ro!

♩. = 126.

cresc. *accel.* *ff*

flame with gold and crim - son! Scatter them like the leaves of

Cymbals

pp

au - tumn, scat-ter them like the leaves of au - tumn,

Swept a - way be - fore the blast!

cresc.

CHORUS of SPIRITS.

G ff
 O — we can-not! O — we can - not! the
 O — we can-not! O — we can - not! the
 O — we can-not! O — we can - not! the
 O — we can-not! O — we can - not! the

Arch-angel Michael flames from ev-ry win-dow with — the sword — of fire that
 Arch-angel Michael flames from ev-ry win-dow with — the sword — of fire that
 Arch-angel Michael flames from ev-ry win-dow with — the sword — of fire that
 Arch-angel Michael flames from ev-ry win-dow with — the sword — of fire that

drove us head - long out of heav'n — a - gha-st!
 drove us head - long out of heav'n — a - gha-st!
 drove us head - long out of heav'n — a - gha-st!
 drove us head - long out of heav'n — a - gha-st!

Bells of Strasburg.

Alto voices.
Fu - ne - ra plan - go.

Ful - gu - ra fran - go Sab - ba - ta pan - - - go.

H LUCIFER.

Baf - - fled! baf-fled! In - - ef - fi - cient! Cra - ven

Spir - - its, leave - - this la - bour un - - to time - - the

great - - des - troy - er! Come a - way ere night - - is

Nº 2. SOLO and Double CHORUS. **ONWARD! ONWARD!**
NOCTE SURGENTES.

Allegretto ma non troppo.

gone! come!

On - ward! on - ward! onward with the night wind, O - - ver field and

On - ward! on - ward! onward with the night wind, O - - ver field and

On - ward! on - ward!

On - ward! on - ward!

CHORUS of SPIRITS.

Allegretto ma non troppo. ♩ = 112.

mf

come a-way ere night is gone come away ere night — is

farm — and for - est, Lone - ly homestead, dark - someham - let, Blight - ing

farm — and for - est, Lone - ly homestead, dark - someham - let, Blight - ing

Blight - ing

Blight - ing

gone— ere night— is gone!

all we breathe up-on!

all we breathe up-on!

all we breathe up-on!

all we breathe up-on!

Strasburg Cathedral Choir. (Tenors and Bases.)

Noc - - - te sur - gen - - tes vig - il -

p

On - ward!

On - ward!

On - ward!

On - ward!

- a - mus om - - nes.

on - ward! on - ward with the night - wind, O - ver field and farm and for - est,

on - ward! on - ward with the night - wind,

on - ward! on - ward with the night - wind,

on - ward! on - ward with the night - wind,

Lone - ly homestead, dark - some ham - let, Blight - ing all we breathe up - on!

Lone - ly homestead, dark - some ham - let, Blighting all we breathe up - on!

Blighting all we breathe up - on!

Blighting all we breathe up - on!

Cathedral Choir.

Noc - -

-te sur - gen - - tes vi - - gil - a - mus om - - nes!

CHORUS of SPIRITS.

On - ward! on - ward! onward with the night - wind,
 On - ward! on - ward! onward with the night - wind,
 On - ward! on - ward! onward with the night - wind,
 On - ward! on - ward! onward with the night - wind,

O - ver field and farm and for - est, Lone - ly homestead, dark - some
 O - ver field and farm and for - est, Lone - ly homestead, dark - some
 O - ver field and farm and for - est, Lone - ly homestead, dark - some
 O - ver field and farm and for - est, Lone - ly homestead, dark - some

ham - let, Blight - ing all we breathe up - on.
 ham - let, Blight - ing all we breathe up - on.
 ham - let, Blight - ing all we breathe up - on.
 ham - let, Blight - ing all we breathe up - on.

Cathedral Choir.
 Noc - - te sur -

- gen - - tes vi - - gil - a - mus om - - nes.

Noc - - te sur - gen - - tes vi - gil - a - mus om -

- nes. Noc - - te sur - gen - - tes vi - gil - a - mus

LUCIFER.
f Come — a - way!

CHORUS of SPIRITS.
f On - ward! onward! onward with the nightwind, O - ver field and farm and
f On - ward! onward! onward with the nightwind, O - ver field and farm and
f On - ward! onward! onward with the nightwind, O - ver field and farm and
f On - ward! onward! onward with the nightwind, O - ver field and farm and

om - - nes.

for - est, lone - ly home - stead, dark - some ham - let Blight - ing
 for - est, Come away! come away! come a -
 for - est, Come a - way! come a - way!

CRASC. Come a - way! come away!

for - est, Come away! come a - way! come a -

p *CRASC.*

come a - way! come a - way ere night is gone!
 all we breathe up - on, come a - way ere night is gone, ere
 - way! come a - way! come a - way ere night is gone!
 come away! come a - way! come a - way ere night is gone!
 - way! come! come a - way ere night is gone!

Cathedral Choir.

Noc - -
ff

night is gone come! come a - way!
 - te sur - gen - - tes vi - gil a - mus om - - nes.

LUCIFER.

CHORUS of SPIRITS.

Come a - way ere
 Come — a - way!
 Come — a -

night is gone! come ere night is gone — come a-way!
 come ere night is gone — come a - way! — come a -
 -way! come ere night is gone — come a - way! — come a -
 Come — a - way! come ere night is gone — come a - way! — come a -
 Come — a - way ere night is gone — come a - way! — come a -

come a - way! _____ come a - way! come on - ward! on - ward

- way! _____ come a - way ere night _____ is gone!

- way! _____ come a - way ere night is gone!

- way! _____ come a - way ere night _____ is gone!

- way! _____ come a - way ere night _____ is gone!

Cathedral Choir.

Vi - gil - a - - mus om - - - nes!

E

with _____ the night-wind!

SEMI-CHORUS.

On - ward! on - ward with the night-wind,

SEMI-CHORUS.

O - ver field and farm and for - est, On - ward,

SEMI-CHORUS.

On lone - - ly home-stead dark - some ham - let,

SEMI-CHORUS.

On - ward! on - - ward come!

F

FULL CHORUS. on - ward! on - ward with the night-wind.

Come a-way ere night is gone!

FULL CHORUS. *SEMI-CHORUS.*

Come a-way ere night is gone! O - ver

FULL CHORUS. *SEMI-CHORUS.*

Come a-way ere night is gone! On - ward! on - ward! on - -

CATHEDRAL CHOR.

Noc - - te sur - gen - tes.

F

SEMI-CHORUS. *FULL CHORUS.*

on - ward! on - ward with the night-wind, Come a-way ere night is gone!

FULL CHORUS.

field and farm and for - est, on - ward, Come a-way ere night is gone!

SEMI-CHORUS. *FULL CHORUS.*

lone - ly homestead, dark some ham - let, Come a-way ere night is gone!

FULL CHORUS.

-ward come! Come a-way ere night is gone!

(Alto I.)

Vi - gil - a - mus om - nes.

(Tenor or Alto II.)

Vi - gil - a - mus om - nes.

(Tenor.)

Vi - gil - a - mus om - nes.

(Bass.)

Vi - gil - a - mus om - nes.

ff

Come away! come away!

Come away! come away!

Come away! come away!

Come away! come away!

Come away! come away!

mf

come a - way ere night is gone!

come! come!

come! come!

come! come!

come! come!

p

G

ff

come!

come!

come! come!

come!

come!

CATHEDRAL CHOIR.

Legato.

(Alto I.)

Noc - te sur - gen - tes vi - gil -

(Tenor or Alto II.)

Noc - te sur - gen - tes vi - gil -

(Tenor.)

Noc - te sur - gen - tes vi - gil -

(Bass.)

Noc - te sur - gen - tes vi - gil -

The Legend.

PART FIRST.

Scene I. The Castle of Vautsberg on the Rhine. A Chamber in a tower. Prince Henry sitting alone, ill and restless. Midnight.

Nº 3. ARIA. I CANNOT SLEEP.

PRINCE HENRY.

Adagio. ♩ = 56.

pp Bassoon Clar.

I can not
sleep!

I can not
sleep! my fervid brain Calls up the vanished past a - gain, And throws its mis - tye splendours

Str.

deep In-to the pal - lid realms of sleep, in-to the pal - lid realms of sleep. Come back, come

sfz
p.

back, ye friends whose lives are end - ed, Come back, come back, with all that light at -

Solo Bassoon

- tend - ed, which seem'd to dark - en, and de - cay when ye a - rose

Str. reed

and went a - way! Come back, come back, come back, come back!

Str. reed

Str.

Rest! rest! O give me rest and peace, The thought of life that ne'er shall

Str.

cease Has something in it like des - pair, A weight I am too weak to bear, a weight I

reed

am too weak to bear. Sweet - er to this — afflicted breast The thought of never -

- end - ing rest! — Sweeter the un - disturb'd and deep tran - quil - li - ty of

end - less rest! O give me rest! O give me rest, give me rest and peace!

ad lib.

Clar. reed

Str.

Violin

poco accel.

Cello Solo

slentando

Bassoon Solo

dim.

No 4. RECIT. ALL HAIL! PRINCE HENRY.

A flash of lightning! Lucifer dressed as a travelling physician, appears before the Prince.

LUCIFER. (Recit. ad lib.)

Allegretto con fuoco. ♩ = 126.

Str. tremolo Str.

Hen - - - ry! —

p reed *ff* Brass

PRINCE HENRY (starting.)

Who is it speaks? who and what are you? LUCIFER.

Oboe One who seeks a moment's audience with the

Prince. Whence came you in? —

accel. *mf* A moment since I found your study door unlock'd And thought you

I did not hear you. What may your wish or pur - pose be?

an - swered when I knock'd!

Tymp.

6036

LUCIFER.

No-thing or ev-'ry thing, as it pleas-es your Highness! You behold in me

reed

$\text{♩} = 132$
tremolo Str.

on - ly a travell-ing Phy - sician! One of the few who have a mission to cure incur-a-ble dis-

- eas - es, Or those that are called so! I heard of your ma - la-dies,

ad lib.

phy-si-cal and men-tal, and I hastened hith-er to prof-fer my aid: What is your

PRINCE HENRY.

It has no name, a smould'ring, dull, perpetual flame. I am accounted as

ill - ness?

one who is dead. Whole schools of doctors with their rules send me back word they can discern no

cure for a ma-la-dy like this, save one, which in its nature is im-pos-si-ble and cannot be.

LUCIFER. Un - en - dur - a - ble! You shall
That sounds o - ra - cu - lar. What is their re - me - dy?

see; writ in this scroll is the mys - te - ry!

Poco allegro.
f Str.

LUCIFER (reading.)
"Not to be cured, yet not incur-a-ble, not in-cur-a-ble, The on-ly re-medy

p meno mosso *f*

that re-mains is the blood that flows from a mai - den's veins, who of her own free will shall die and

CRESC.

give her life as the price of yours!" That is the strangest of all cures and one I think you will

f

ne - ver try; The pre - scription you may well put by. Mean -

ad lib.

Lucifer showing a flask.

- while behold! This lit-tle flask con-tains a wonderful quint -

Str. *p Str.* reed

- es-sence! It as - suages ev-ry pain!

cures all dis-ease! And gives a-gain to age the swift de-lights of

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It contains the lyrics "cures all dis-ease! And gives a-gain to age the swift de-lights of". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

PRINCE HENRY.
In-to the crystal goblet pour so much as I may safely drink!

youth: will you not taste it?

The second system of music features Prince Henry's vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It contains the lyrics "In-to the crystal goblet pour so much as I may safely drink!". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes. The lyrics "youth: will you not taste it?" are written below the piano accompaniment.

Lucifer pours from the phial. PRINCE HENRY (drinking.)
Head-long!

rall. p dim

Fl. or Clar. or Harp *p pp*

The third system of music features Prince Henry's vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Head-long!". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes. The lyrics "Lucifer pours from the phial." and "PRINCE HENRY (drinking.)" are written above the vocal line. The lyrics "Head-long!" are written below the vocal line. The piano accompaniment includes dynamic markings *rall. p dim* and *p pp*.

— In-to the mysteries of life and death I boldly leap! for death is better than — dis —

rall.

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It contains the lyrics "— In-to the mysteries of life and death I boldly leap! for death is better than — dis —". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes. The lyrics "— In-to the mysteries of life and death I boldly leap! for death is better than — dis —" are written below the vocal line. The piano accompaniment includes a dynamic marking *rall.*

Nº 5. TRIO. DRINK! DRINK!

Prince Henry drinks. Angel with an Æolian harp hovers in the air.

Allegro con brio.

ANGEL.

Woe! woe! e-ternal woe!

PRINCE HENRY.

- ease.
LUCIFER.

Drink! drink! drink! and thy soul shall sink down, down in-to the deep - a -

Allegro con brio. ♩ = 120.

(Prince Henry.)

'Tis like a draught of fire through ev - 'ry vein,

- byss!

I feel a - gain the fe-ver of youth, the soft de-sire!

A rap-ture that is al - most pain throbs in my heart and in my brain!

O joy! O joy! my wea - ry breast at length finds rest.

ANGEL.
Here -

Maestoso.
- af - ter this false Phy - si - cian will mock thee in thy per - di - tion.

Tempo I.
O be - ware! PRINCE HENRY.
LUCIFER. Who says that I am
Drink all, it will not harm you!

ill? I am not ill! I am not weak: the

trance, the swoon, the dream is o'er! I feel the chill of death no

more; at length I stand re - newed in all my strength. O

joy! O joy! my wea - - ry breast at length finds rest.

ANGEL.
O be - ware! woe!

PRINCE HENRY.
Rest! O rest!

LUCIFER.
Drink! drink! deep down!

dim.

Andante. ♩ = 88.
PRINCE HENRY.
O thou voice with - in my breast! Why en - treat me? why up - braid me?

Strings muted

When the sted-fast tongues of truth and the flatt-ring hopes of youth

Oboe

have all de-ceived me and be-trayed me? Give me, give me rest! O rest!

Allegro vivace. ♩ = 168.

PRINCE HENRY.

Gold-en visions wave and ho-ver, gold-en

Flute

pp Clar.

va-pours, wa-ters streaming. Landscapes mov-ing! changing!

Oboe

ANGEL.
Woe, e - ter-nal woe! woe e -

gleam - ing! LUCIFER. I am like a hap-py

Drink, and thy soul shall sink, drink, and thy soul shall sink,

Tutti *mf agitato*

-ter-nal! woe e - ter-nal! woe! woe!

lov - er! Who il - lumines life with pleasure, Brave phy - sician! Rare phy - sician!

drink, and thy soul shall sink, Down! down!

Ob. Cl. Oboe Cl.
Bsns. *cresc.* Bassns.

Lento. *marcato*
woe! e - ternal woe! eternal woe! woe!

Well hast thou ful - fill'd, fulfill'd thy mis - sion! rest!

down in - to the deep, in - to the deep a - byss! down!

Lento. *f*

Tutti

Scene II. A Room in a Farm-house. Elsie comes in, followed by Max and Bertha. They all sing the Evening Song on the lighting of the lamps.

№ 6. QUINTET. O GLADSOME LIGHT.

Larghetto. ♩ = 104.

p

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, followed by a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The second system continues the grand staff with a melodic line in the treble clef and a supporting bass line in the bass clef.

ELSIE.

O gladsome light of the Fa - ther im - mortal, and of the ce - les - tial, sa - cred, and

The vocal line for Elsie is written on a single treble clef staff. The lyrics are: "O gladsome light of the Fa - ther im - mortal, and of the ce - les - tial, sa - cred, and". The piano accompaniment continues in the grand staff below.

MAX.

Je - sus our Sa - viour.

bles - sed Je - sus our Sa - viour.

BERTHA.

Je - sus our Sa - viour.

URSULA.

Je - sus our Sa - viour.

GOTTLIEB.

Je - sus our Sa - viour. Now to the sun - set a - gain hast Thou brought us

and

The vocal parts for Max, Bertha, Ursula, and Gottlieb are written on individual treble clef staves. The piano accompaniment continues in the grand staff below. The lyrics for the group are: "Je - sus our Sa - viour. Now to the sun - set a - gain hast Thou brought us".

a - dore — Thee!
 bless Thee, praise Thee, a - dore — Thee!
 bless Thee, praise Thee, a - dore — Thee!
 see - ing the eve - ning twilight, we bless Thee, praise Thee, a - dore — Thee!
 a - dore — Thee!
f

(Elsie.)
 Fa - ther om - ni - potent, Son the Life - gi - ver, Spi - rit the Com - for - ter,
 (Bertha.)
 Fa - ther om - ni - po - tent, Son the Life - gi - ver, Spi - rit the Com - for - ter,
 (Ursula.)
 Fa - ther om - ni - po - tent, Son the Life - gi - ver, Spi - rit the Com - for - ter,
 (Gottlieb.)
 Fa - ther om - ni - po - tent, Son the Life - gi - ver, Spi - rit the Com - for - ter,
 Fa - ther om - ni - po - tent, Son the Life - gi - ver, Spi - rit the Com - for - ter,
 unaccompanied

worthy at all times of worship and won - der, worth - y of worship and won - der.
 worthy at all times of worship and won - der, worth - y of worship and won - der.
 worthy at all times of worship and won - der, worth - y of worship and won - der.
 worthy at all times of wor - ship and won - der, worth - y of worship and won - der.
ritard.

MAX.

Fa-ther om - ni - po-tent, Son the Life - gi - ver, Spi - rit the Com - forter,
 Fa-ther om - ni - po-tent, Son the Life - gi - ver, Spi - rit the Com - forter,
 Fa-ther om - ni - po-tent, Son the Life - gi - ver, Spi - rit the Comfor - ter,
 Fa-ther om - ni - po-tent, Son the Life - gi - ver, Spi - rit the Com-forter,
 Fa-ther om - ni - po-tent, Son the Life - gi - ver, Spi - rit the Comfor - ter,

a tempo *CRESC.*

worth-y at all times of wor-ship and wonder, worthy of worship and won -
 worth - y at all times of wor - ship and won - der, worth - y of wor - ship and won - der,
 worth - y at all times of wor - ship and won - der, worthy of wor - ship and won - der,
 worth - y at all times of wor - ship and won - der, worth - y of wor - ship and won - der,
 worth - y at all times of wor - ship and won - der, worth - y of wor - ship and won - der,

f *dim.*

- der, worthy of wor-ship and won - der.
 worthy at all times of worship and won - der.
 worthy at all times of worship and won - der.
 worthy of wor - ship and won - der.
 PRINCE HENRY.
 and won - der.
 A - - - - men.

dim. *dim.* *dim.* *dim.* *f* *sv. lower.*

Nº 7. RECIT. WHO WAS IT SAID "AMEN"?

Animato.
URSULA.

Lento.
ELSIE.

Who was it said "A - men?" It was the Prince, He stood at the

door and listened a moment as we chanted the evening song. He is gone a -

- gain I have oft - en seen him there be - fore.

rall. *a tempo*

Adagio. ♩ = 72. GOTTLIEB.

Poor Prince! a - las! and yet as

rall. e dim.

mild and patient as the gentlest child. God bless him and make him well — a - gain!

ELSIE.

Would I could do something for his sake, something to cure his sor - row and pain!

ELSIE. *P.*

URSULA. And must he die?
That noone can. Yes, if the dear God does not take pi-ty upon him.
(See No 4. p. 26.)

GOTTLIEB.
Or un-

poco accel.

ELSIE. *f*
I will!

-less some maid-en of her own accord shall of-fer her life for that of her lord!

Molto agitato.

URSULA. Prithce, thou foolish child, be still; thou shouldst not say what thou dost not mean.

ELSIE. I mean it tru-ly.

Molto agitato.

mf *f* *p*

MAX. Good night! good night!

BERTHA Good night!

URSULA. Good night! good night!

GOTTLIEB. Good night! good night!

p a tempo *animato*

Nº 8 ARIA. SHE IS A STRANGE AND WAYWARD CHILD.

Ursula at her spinning-wheel.

Allegro assai. ♩ = 132.

Harp.
una corda

URSULA.

She is a strange and wayward child that El - sie of ours!

a tempo

She looks so old, and thoughts and fan - - - cies,

weird and wild, seem of

late to have ta - ken hold of her *ad lib.*

heart, that was once so do-cile and mild.

a tempo *rall. e dim.* *p* *trium*

Nº 9. ARIA. (PRAYER.) MY REDEEMER AND MY LORD.

Elsie in her chamber praying.

Andante religioso. ♩ = 69.

Musical score for the instrumental introduction. It consists of three staves: a vocal line (top), a woodwind line (middle), and a piano accompaniment line (bottom). The woodwind line includes parts for Oboe (Ob.), Clarinet (Cl.), and Bassoon. The piano accompaniment features a prominent triplet pattern in the right hand. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

ELSIE.

My Redeemer and my Lord, I beseech Thee, I en-treat Thee! guide me in each

Musical score for the first vocal line. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment includes parts for Clarinet (Cl.) and Bassoons. The key signature is three flats and the time signature is common time.

act and word, that here - af - ter I may meet Thee, watch - ing, wait - - ing,

Musical score for the second vocal line. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment includes parts for Clarinet (Cl.) and Bassoons. The key signature is three flats and the time signature is common time.

hop - ing, yearn - ing, with my lamp still trimm'd and burn - ing.

Musical score for the third vocal line. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment includes parts for Clarinet (Cl.) and Bassoons. The key signature is three flats and the time signature is common time.

In - ter - ced - ing with those bleeding

Wounds up - on Thy hands and side, For all who have lived and er - red, Thou hast suf - fered

8ves

Thou hast died! scourged and mock'd and cru - ci - fi - ed, and in the grave hast

P

Str.

Thou been bu - ri - ed.

If my fee - ble words can reach Thee, O! my Sa - viour,

I be-seech Thee, E'en as Thou hast died for me! more sincere-ly

let me fol - low, where Thou lead-est: let me, bleed - ing as Thou bleedest,

Fl.Ob.Cl.

Die if dy - - ing I may give life to one who

asks to live! And more near - ly

f *ritard.* *p*

Andantino.

dy - - ing thus re - sem - - ble Thee!

rall. e dim.

Nº 10. ARIA. THE WIND IS ROARING.

Midnight: Elsie standing in the chamber of Gottlieb and Ursula, weeping.

Allegro ma non troppo. ♩ = 120.

Cello

String

p Timp.

GOTTLIEB.

The wind — is roar — ing the

rush — — ing rain — is loud — up-on roof — and win — — dow-pane!

Loud upon roof and win — — dow-pane the roar — ing wind, —

wind and rush - ing rain! As

if the wild hunts man of Ro - den - stein — Bod - ing e - vil to

me and mine were a - broad to - night with his ghost - ly train! Bod - ing e - vil to

me, to me and mine! Bod - ing e - vil to me — and mine!

Al Segno

In the brief lulls of the tempest wild the dogs howl in the yard!

Al Segno

Hark! hark!

Str.

Cello

This system features a vocal line with the lyrics "Hark! hark!". The piano accompaniment includes a string section (Str.) and a cello (Cello). The music is in a minor key with a 3/4 time signature. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

In the brief lulls of the tempest wild the dogs howl in the yard! hark!

Oboe

Str. *CRSC.*

This system continues the vocal line with the lyrics "In the brief lulls of the tempest wild the dogs howl in the yard! hark!". The piano accompaniment includes an oboe (Oboe) and a string section (Str.) marked *CRSC.* (Crescendo). The piano part features a more complex texture with triplets and a rising melodic line in the right hand.

hark! Howl,

Bass. Cello Contr.

This system continues the vocal line with the lyrics "hark! Howl,". The piano accompaniment includes Bass, Cello, and Contrabass (Bass. Cello Contr.). The piano part features a dense texture with many sixteenth notes in the right hand and a more active bass line in the left hand.

howl, howl in the yard

This system continues the vocal line with the lyrics "howl, howl in the yard". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

howl, howl in the yard!

This system concludes the vocal line with the lyrics "howl, howl in the yard!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Clar.

Howl in the tem - - - pest

wild.

Clar.

dim.

Detailed description: This system contains three systems of musical notation. The top system shows a piano accompaniment with a treble and bass clef, and a clarinet part (Clar.) with a treble clef. The middle system continues the piano accompaniment and includes the vocal line with the lyrics "Howl in the tem - - - pest". The bottom system continues the piano accompaniment and includes the vocal line with the lyrics "wild." and a clarinet part (Clar.) with a dynamic marking of "dim.".

Nº 11. RECITATIVE. "AND HARK! SOMEONE IS SOBBING."

And hark! Someone is sobbing in the dark here in the

p Clar. Oboe

Clar..

ELSIE. URSULA. ad lib.

It is I! El-sie, what ails thee, my poor

chamber!

Oboe Str.

Detailed description: This system contains three systems of musical notation. The top system shows the vocal line with the lyrics "And hark! Someone is sobbing in the dark here in the". The middle system shows the piano accompaniment with a treble and bass clef, and a clarinet part (Clar.) with a dynamic marking of "p". The bottom system shows the vocal line with the lyrics "It is I! El-sie, what ails thee, my poor" and "chamber!". The piano accompaniment includes parts for Oboe and Str. (Strings).

Andante con espressione. ♩ = 92.

ELSIE.

child? I am dis-turbed and much dis-tressed in

Clar.

think-ing our dear Prince must die I can-not close my—

eyes — nor sleep!

GOTTLIEB.

What wouldst thou? In the Power di - vine his

heal - ing lies, not in our own.

ELSIE.

Nay! He has put it in-to mine and in - to my—

GOTTLIEB.

'Tis in the hand of God a - lone!

ad lib.

URSULA.

heart. GOTTLIB. What dost thou mean? my child! my

Thy words are wild!

ELSIE.

child! That for our dear Prince Henry's sake

Largo.

Trumpet *p rall. e dim.* *CRSC.* Brass. Reeds

I will my-self the off-ring make and give my life to pur - chase his! — URSULA.

My

Agitato.

child! my child! Thou must not die! my child! thou must not die!

Strings reeds

Adagio.

GOTTLIB.

Ah me! ah me! of our old eyes thou art the light. The joy of our old

reeds *p* *poco animato* Strings

Sempre adagio con
ELSIE.

URSULA.

Not now! not now! _____ Christ died for
 hearts art thou! and wilt thou die?

Adagio con anima.

anima.

me _____ and shall _____ not I _____ be
 rea - - dy _____ for my Prince _____ to

die? _____

GOTTLIEB.

In God's own time _____ my hearts _____ de -
 - light! _____ when He shall call _____ thee,

ELSIE. ad lib.

I heard Him call!

not _____ be - fore! _____

Horn Solo

Andante.

When Christ as - cen - ded tri - um - phantly, from star to star _____

Andante. *f*

He left the gates of Heav'n a - jar!

Reeds

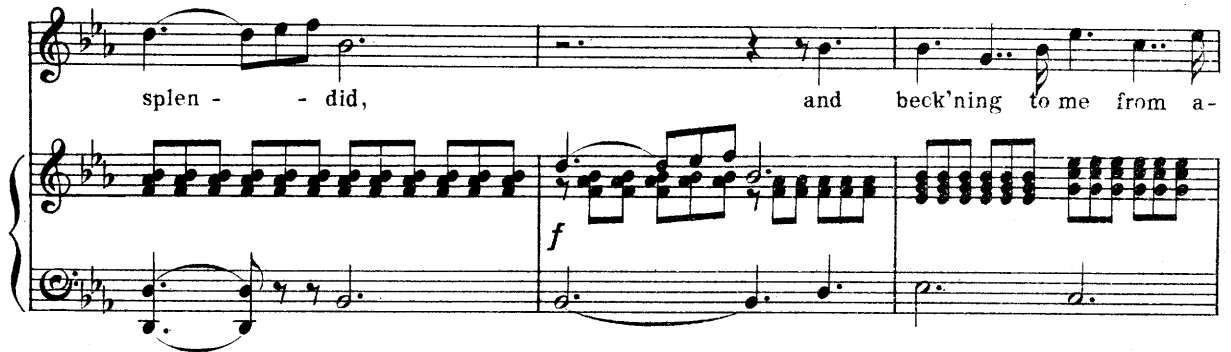
I had a vi - sion in the night! and saw Him stand - a -

animato *rit.* *a tempo*

Str.

- - ing at the door of His Fa - ther's man - sion, vast _____ and

splen - - did, and beck'ning to me from a-



-far; I can - not stay!



I can - not stay



GOTTLIEB.
What if this were of God?

Lento.



URSULA.
Ah! then gainsay — it dare we not!



Nº 12. SOLO and CHORUS. RISE UP, AND LOOK FROM WHERE THOU ART.

Andante non troppo. ♩ = 108.

SOLO ANGEL.

CHORUS of ANGELS. Sopranos.

Rise up! Rise up! and look from where thou art! God sent His messenger of

f animata Harp

Orch.

Faith and whis-per'd in the maid - en's heart, Rise

up! and look from where thou art, and scat - - ter with un - -

CRAS.

- self - - ish hands thy fresh - ness on the bar - ren sands and

so - li - tudes of death. Rise up and look! Rise up and

Rise up and look! Rise up and

Rise up and look! Rise up and look!

Rise up and look! Rise up and

Orch. *accelerando*

look! from where thou art Rise up and
 look! Rise up and scatter with un - self - ish hands
 and scat - ter with unselfish hands, scatter with un - self - ish hands,
 look from where thou art, Rise up and look from where thou art,

scatter with un - self - ish hands thy fresh - ness, scat-ter thy fresh - ness
 Rise up and scat-ter with un - self - ish hands, Rise! Rise!
 Rise up and look! Rise up and
 and with un - self - ish hands, Rise up! Rise up and look!

più ritard.
 scat-ter thy fresh - ness scatter thy freshness on the bar - ren sands
 Rise and look! scatter thy freshness on the bar - ren sands
 look! Rise up and look! look! bar - ren sands
 Rise up and look from where thou art, Rise up! bar - ren sands and so-li -
più ritard.

B

so - li-tudes of death. Rise —

so - li-tudes of death. Rise — up — and — look!

so - li-tudes of death. *a tempo* Rise — up — and look!

-tudes of death. **B** Rise up — and look! look! scat-ter thy

SOLO ANGEL.

Rise up! Rise up

up — and look! Rise up! Rise and scat - ter, Rise and scatter thy fresh -

Rise from where thou art, scat-ter thy freshness, Rise, scatter thy

scatter thy freshness, Rise up and look! and with unselfish hands, Rise up and

fresh-ness, fresh-ness, fresh-ness,

CRSC. Rise! Rise! Rise! Rise up!

- ness on — the bar - ren sands and so - litudes of death, Rise

fresh-ness on the bar - ren sands and so - litudes of death, Rise

look on bar - ren sands — and so - litudes of death; Rise

fresh - ness, Rise up and look from where thou art, Rise up and look! Rise

poco accel!

Rise up! Rise up! Rise up! Rise up! Rise and look on
 up! Rise up! Rise up! Rise up! Rise up! Rise up! and
 up! Rise up! Rise up! Rise up! Rise up! Rise up! and
 up! Rise up! Rise up! Rise up! Rise up! Rise up! and
 up! Rise up! Rise up! Rise up! Rise up! Rise up! and

so - li - tudes of death. **C**
 look from where thou art on the bar - ren sands and
 scat - ter with un - self - ish hands, scat - ter thy fresh - ness on the
 look on the bar - ren sands on the
 look; **C** God sent His mes - senger of Faith, and

so - li - tudes of death, **f** Rise and look!
 so - li - tudes of death, Rise and look!
 so - li - tudes of death, Rise and look!
 whis - per'd in the maiden's heart Rise up and look from where thou art, and scat - ter with un -

Rise and look!

Rise and look!

Rise and look!

- self - ish hands thy freshness on the bar - ren sands and so - li - tudes of

D

Rise up_ and

Rise up_ and_ look!

Rise up_ and_ look!

death;

D Harps and Strings

look! Rise up and look from where thou art, Rise up_ and

Rise up and look from where thou art, Rise up and

Rise up and look from where, thou art, Rise up_ and

Rise up and look from where thou art, Rise up and

CRSC.

look from where thou art, Rise from where thou art, Rise up and look from where thou

art, Rise and scat-ter thy fresh-ness on the art, Rise up and look from where thou art, Rise and scat-ter thy fresh-ness on the bar-ren sands.

bar - ren sands and so - li - tudes of art and scatter thy fresh-ness on the bar - ren sands and so - li-tudes of Rise up scatter thy fresh-ness on the bar - ren sands and solitudes of

SOLO ANGEL. *molto cresc. e accel.*

Rise up! Rise up! Rise up! Rise up!

death, scatter o'er the sands, scatter o'er the sands! scatter thy fresh-ness,

death, Rise up! Rise up! Rise up!

Rise up! Rise up! Rise up! Rise and

death, Rise up! scatter o'er the sands, scatter o'er the sands,

molto cresc. e accel.

Rise! *E*

a tempo
p con dolore

a rise! Bar - ren sands, so - li-tudes of

Rise up and look! Bar - ren sands, so - li-tudes of

look, a rise! Bar - ren sands, so - li-tudes of

Rise and look! Bar - ren sands, so - li-tudes of

Str.
a tempo
p con dolore

Rise up and look! *p* Look!

death Bar - ren sands!

death of death Bar - ren sands!

death Bar - ren sands!

death Bar - ren sands!

accel. poco *Oboe Solo*

F *ad lib.*

Look! Rise up and

so - li-tudes of death death.

so - li-tudes of death death.

so - li-tudes of death death.

so - li-tudes of death death.

Oboe Solo

look!

p *a tempo*

God sent His mes-sen-ger of Faith and

God sent His mes-sen-ger of Faith and

God sent His mes-sen-ger of Faith and

God sent His mes-sen-ger of Faith and

G *mf*

whis-per'd in the maid - en's heart, Rise up and look from where thou art, and

whis-per'd in the maid - en's heart, Rise up and look from where thou art, and

whis-per'd in the maid - en's heart, Rise up and look from where thou art, and

whis-per'd in the maid - en's heart, Rise up and look from where thou art, and

G *mf*

scat - ter with un - self - ish hands thy fresh - ness on the bar - ren sands and
 scat - ter with un - self - ish hands thy fresh - ness on the bar - ren sands and
 scat - ter with un - self - ish hands thy fresh - ness on the bar - ren sands and
 scat - ter with un - self - ish hands thy fresh - ness on the bar - ren sands and

SOLO ANGEL.

Rise up! Rise up and look from where thou
 so - li - tudes of death. Rise up! Rise up and look from where thou
 so - li - tudes of death. Rise up! Rise up and look from where thou
 so - li - tudes of death. Rise up! Rise up and look from where thou
 so - li - tudes of death. Rise up! Rise up and look from where thou

art, *rall. e cresc.* Rise and look from where thou art.
 art, Rise up and look from where thou art.
 art, Rise up and look from where thou art.
 art, *rall. e cresc.* Rise up and look from where thou art.
 art, Rise and look from where thou art, from where thou art.

PART SECOND.

Scene I. A Room in the Farm-house.

Nº 13. RECIT. ARIA and QUARTET. } IT IS DECIDED.
MY LIFE IS LITTLE.

Largo. ♩ = 76.

pp Viol. I. reeds

Andante grazioso. ♩ = 56.

Str. dim. Cello

GOTTLIEB.

It is de - ci - ded

and we give our child, — our child, O Prince, that you — may live!

Moderato. ♩ = 108.
URSULA.

It is of God, He has in - spired this purpose in her, and through

Oboi Horns trem. Str.

pain, — out of a world of sin and woe, He takes her to Him-self a -

animato

- gain; The mo-ther's heart re-sists no lon - ger.

p
f *a tempo*

Andante espressivo.
GOTTLIEB.

As A - bra-ham of-fer'd long a - go his son un-to the Lord; and

trem. reeds

e-ven the ev-erlast-ing Fa-ther in Heav'n gave His as a lamb un-to the slaughter,

animato

so do I of-fer up my daughter.

ELSIE.

My life is lit-tle, on-ly a cup of wa-ter,

dolce

Str. *p a tempo*

on-ly a cup of wa-ter, But pure and lim - - pid.

pp

poco accel.

Take it, O my Prince, take it, O my Prince. — Let it re-

p

- fresh you, let it re - store you!

mf

animata

dim.

reed Str.

It is given wil - ling-ly, PRINCE HENRY. it is gi-ven free - ly.

Clar. Solo

p

I ac - cept it!

May God bless the gift!

GOTTLIEB.

and the

A - - - men.

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'May God bless the gift!'. The second staff is another vocal line with lyrics 'and the'. The third staff is a vocal line with lyrics 'A - - - men.' and is labeled 'GOTTLIEB.'. The bottom two staves are piano accompaniment.

№ 14. QUARTET and CHORUS. O BEAUTY OF HOLINESS.

CHORUS of ANGELS. *Andante grazioso.*

O Beau - ty of Ho - - li - ness, of

URSULA.

A - - - men.

gi - - - ver!

A - - - men.

Andante grazioso. ♩ = 56.

Detailed description: This system contains five staves. The top staff is a vocal line for 'CHORUS of ANGELS' with lyrics 'O Beau - ty of Ho - - li - ness, of'. The second staff is a vocal line for 'URSULA' with lyrics 'A - - - men.'. The third staff is another vocal line with lyrics 'gi - - - ver!'. The fourth staff is a vocal line with lyrics 'A - - - men.'. The bottom two staves are piano accompaniment, with the tempo marking '*Andante grazioso. ♩ = 56.*'.

self - - - for - get - ful - ness, of low - - - li - - ness.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'self - - - for - get - ful - ness, of low - - - li - - ness.'. The bottom two staves are piano accompaniment.

QUARTET.

SOPRANO.
 ALTO. O Beau-ty of Ho - li - ness, of self - for - get-fulness, of low - li - ness.
 TENOR. O Beau - - ty of Ho - li ness, of self - for - get - ful - ness.
 BASS. O Beau - - ty of Ho - li ness, of self-for - get-fulness, of low - li - ness.

O Beau-ty of Ho - li - ness, self - for - get-fulness, of low - li - ness.

A

Beauty of Ho-liness,
 Beauty of Ho-liness,
 Beauty of Ho-liness,
 Beau - ty,

CHORUS.
p Beau - ty of Ho - li - ness, of self - - for - get - ful - ness, of low - - li -
p Beau - ty of Ho - li - ness, of self - - for - get - ful - ness, of
p Beau - ty of Ho - li - ness, of self - - for - get - ful - ness, of
p Beau - - - ty, low -

- ness.

low - li ness.

low - li ness.

- li - ness.

B

Beau-ty of Ho - li - ness, of self - for -

Beau-ty of

of Ho - li -

of Ho - li - ness,

- get - ful-ness, of low - li - ness.

Ho - li - ness.

- ness, of self-for - get - ful-ness, of low - li - ness.

low - li - ness.

C QUARTET. *p* **CHORUS.** *p* **QUARTET.**

Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness

CHORUS. *p* **TUTTI.** *dim.* **SOLO.**

Ho - li - ness, Beau - ty of Ho - li - ness, Beau - ty of Ho - li - ness, of Ho - li - ness, of Ho - li - ness, Beau - ty of Ho - li - ness, of self - for - get - ful - ness, of low - li - ness,

CHORUS.

self - - for - get - ful - ness, of low - li - ness. of low - li - ness. of low - li - ness. of Ho - li - ness, of low - li - ness.

of Ho - li-ness, of low - li-ness,
 Low - li-ness, low - li-ness, Beauty of
 Beauty of Ho - - - li-ness, self - for - get - ful-ness, Beau -
 Low - li-ness, low - li-ness, Beauty of

CHORUS.

Beau - ty of Ho - li-ness, of self - for - get - fulness, of low - - li -
 Ho - - - li ness, of self - for - get - fulness, of low - - li -
 - - ty of Ho - li - ness, of self - for - get - ful - ness, of low - - li -
 Ho - - - li - ness, of self - for - get - fulness, of low - - li -

SOLO *TUTTI*

-ness, self - for - get - ful-ness, of Ho - li - ness.
SOLO
 -ness, low - - - li - ness, of Ho - li - ness.
SOLO
 -ness, Beau - - - ty of Ho - li - ness, of Ho - li - ness.
SOLO
 -ness, O Beau-ty of Ho - li-ness, of Ho - li - ness.

Scene II. A street in Strasburg. Night. Prince Henry wandering alone.

Nº 15. ARIA and CHORUS. **{STILL IS THE NIGHT.
WAKE, WAKE.**

Larghetto. ♩ = 68. PRINCE HENRY.

Still is the night. The sound of feet has died a-

- way from the emp - ty street. Sleepless and rest-less I a - lone — wan - der, and weep in

(Crier of the dead, ringing a bell.)
Bell.

my remorse, wan - der, and weep in my remorse. Hark!

ALTO.
Wake, — all ye that sleep! Pray for the dead, pray for the

TENOR I.
Wake, — all ye that sleep! Pray for the dead, pray for the

TENOR II.
8^{va} lower.
Wake, — all ye that sleep! Pray for the dead, pray for the

BASS.
Wake, — all ye that sleep! Pray for the dead, pray for the

QUARTET of WATCHMEN.

Trombones

PRINCE HENRY.

Why for the dead who are at rest? Pray for the liv - ing

dead, all ye that sleep!

dead, all ye that sleep!

dead, all ye that sleep!

dead, all ye that sleep!

Trumpet

Horns

Bell

in whose breast the struggle be - tween right and wrong is ra - ging ter - ri - ble and

strong.

Wake, all ye that sleep! Pray for the dead, pray for the dead, all ye that

Wake, all ye that sleep! Pray for the dead, pray for the dead, all ye that

Wake, all ye that sleep! Pray for the dead, pray for the dead, all ye that

Wake, all ye that sleep! Pray for the dead, pray for the dead, all ye that

Wake, all ye that sleep! Pray for the dead, pray for the dead, all ye that

Trombones

QUARTET of WATCHMEN.

Wake not, be - lov - ed, be - lov - ed, wake not!

sleep!

sleep!

sleep!

sleep!

Legato. ♩ = 112.

Str. *p* 3 3 3 3

Bassoon

Be thy sleep si - - lent as night is,

and as deep! There stands a sen - tinel at thy

A

gate, Whose heart is

hea - - vy, hea - - vy and de - so - late, and the

Fl. Solo

heav - - ings of thy bo - som num - ber!

reads

The res - - pi - - ra - - tions of thy

slum - - - ber, as

Fl. & Oboe

B
if some strange mys - te - rious fate had link'd two hearts in one, And

Str.

mine went mad - ly wheel -

animato
Orch.

Ped.

- ing a-bout— thine, on - ly with wi-der and wild - er sweep.

f ben marcato e ritard. *dim.*

Wake not, wake not, be - lov - ed, wake

pp *rall.*

Bell. *p*

not! (Watchmen in the distance.) Wakenot, be-lov-ed, sleep!

Wake, — all ye that sleep! Pray for the dead, pray for the dead, all ye that sleep!

Wake, — all ye that sleep! Pray for the dead, pray for the dead, all ye that sleep!

Wake, all ye that sleep! Pray for the dead, pray for the dead, all ye that sleep!

Wake, all ye that sleep! Pray for the dead, pray for the dead, all ye that sleep!

reed Clar.

Scene III. At the foot of the Alps. A halt under the trees at noon.

Nº 16. CHORUS and TRIO. "ME RECEPTE SION ILLA."

Adagio. $\text{♩} = 72.$

CHORUS of PILGRIMS. (Mens voices 8^{vo} lower.)

The musical score is set in 4/2 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems, each with a vocal line and an organ accompaniment. The organ part begins with a piano (*p*) dynamic. The lyrics are: "Me re - cep - tet Si - on il - la Si - on Da - vid urbs tran - quil - la Cu - jus fa - ber auc - tor lu - cis Cu - jus por - ta lignum cru - cis, Cu - jus mu - ri la - pis vi - vus, Cu - jus cus - tos, Rex fes - ti - vus."

Me re -

- cep - tet Si - on il - la Si - on Da - vid urbs tran - quil -

- la Cu - jus fa - ber auc - tor lu - cis

Cu - jus por - ta lignum cru - cis, Cu - jus mu - ri la - pis

vi - vus, Cu - jus cus - tos, Rex fes - ti - vus.

TRIO.

PRINCE HENRY.

Hark! what sweet

Strings *p*

Cello

sounds are those whose ac-cents ho - - ly fill the warm noon with

PILGRIMS.

Si - - on Da - - vid

ELSIE.

It is a band of pil - grims mov - ing slow - ly

mu - sic sad and sweet!

LUCIFER. (as a Pilgrim.)
espressivo

There is my German Prince a - gain!

Orch.

urbs tran - quil - la. Me re -

on their long jour - ney.

thus far on his journey to Sa - lern,

and the love-sick girl, whose heat-ed

- cep - tet - Si - on il - la
 with un-cov-er'd feet.
 brain! is sow - ing the cloud to reap the rain!

A
poco accelerando e cresc.
 Cello
 Violins

PILGRIMS.
 Urbs coe - les - tis urbs be -
 Cello

- a - ta su - pra pe - tram col - lo -

- ca - ta, Urbs in
 Viol.

por - - - tu sa - - - - tis

This system features a vocal line with a long note value and a piano accompaniment with a steady eighth-note bass line.

tu - - - to. De lon - gin - quo Te sa -

The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

- lu - - - to, te sa -

cresc.

The piano accompaniment features a more active melodic line in the right hand, with a *crescendo* marking.

- lu - - - to, te sus - pi - - ro,

p e dim.

The piano accompaniment has a melodic line in the right hand and a bass line in the left hand, with a *p e dim.* marking.

C dim.
te af - - - fec - - - to te

dim.
Bassoon

Oboe Clar.

Viola

This system includes woodwind parts for Bassoon, Oboe, and Clarinet, and a Viola part. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

re - qui - - - ro!

Cello

Pilgrims chanting afar off.

Alto. Urbs cœ - les - tis, urbs be - a - ta! Su - - pra pe - tram col - lo -

Tenor. (in loco.) Urbs cœ - les - tis, urbs be - a - ta! Su - - pra pe - tram col - lo -

2nd Tenor or 1st Bass. Urbs cœ - les - tis, urbs be - a - ta! Su - - pra pe - tram col - lo -

Bass. Urbs cœ - les - tis, urbs be - a - ta! Su - - pra pe - tram col - lo -

- ca - - - ta.

- ca - - - ta. Te - sa - lu - - to, te sus - pi - ro.

- ca - - - ta. Te - sa - lu - - to, te sus - pi - ro.

- ca - - - ta. Te - sa - lu - - to, te sus - pi - ro.

In the far distance.

Rallentando e dim.

p Te af - fec - - to! *pp* te re - qui - - - ro!

p Te af - fec - - to! *pp* te re - qui - - - ro!

p Te af - fec - - to! *pp* te re - qui - - - ro!

p Te af - fec - - to! *pp* te re - qui - - - ro!

Scene IV. The Inn at Genoa. A terrace overlooking the sea. Night.

N° 17. ARIA. IT IS THE SEA.

Andante moderato. ♩ = 112

p Tymp.

Cello

PRINCE HENRY.

It is the sea it is the

Horn

sea! in all its vague im-men - si - ty!

Str. pizz. Viola

Contra

A - bove the dark - some sea of death

Clar.

Looms the great life that is to be

Detailed description: This is a page of a musical score for an aria. It features a vocal line for Prince Henry and a piano accompaniment. The tempo is 'Andante moderato' with a metronome marking of 112. The score is divided into five systems. The first system shows the piano introduction with 'p Tymp.' and 'Cello' parts. The second system begins the vocal line with the lyrics 'It is the sea it is the' and includes a 'Horn' part. The third system continues the vocal line with 'sea! in all its vague im-men - si - ty!' and includes 'Str. pizz.' and 'Viola' parts. The fourth system continues the vocal line with 'A - bove the dark - some sea of death' and includes a 'Clar.' part. The fifth system concludes the vocal line with 'Looms the great life that is to be'. The piano accompaniment consists of a right and left hand, with various trills and ornaments marked throughout.

A land of cloud and mys - te - ry.

Clar. Solo *rall.* pizz.

LUCIFER.

Thou didst not

rit. *ad lib.*

Bassoon

make it, Thou canst not mend it, But thou hast the

Str.

Andante.

power to end it! The sea is si - lent, The sea is dis - creet;

Horns

PRINCE HENRY.

The fish - - er - man who

Deep, deep it lies at thy ve - - ry feet.

Str.

lies a - float, With sha - dowy sail in yon - der boat, Is

sing - ing soft - ly to the night.

But do I comprehend a - right The mean - ing of the words he sung So sweet - ly in his

na - tive tongue? Ah! yes! — The sea — is still, — still — and

a tempo

deep All things with - in its bo - som sleep! A sin - gle step!

accel. e agitato

con fuoco

and all is o'er! A plunge! a bubble! and no more! And thou, dear El - sie, shalt be

ff *fz* *a tempo*

(See No 11. p. 47.)

free, be free From mar - tyr - dom and

CRSC.

a - - - go - ny! And

thou, dear El - sie, shalt be free From mar - tyr - dom and

a - - - go - ny, and a - - - go -

Nº 18. ARIA and CHORUS. } THE NIGHT IS CALM AND CLOUDLESS.
CHRISTE ELEISON.

-ny!

dim.

ELSIE. (coming from her chamber upon the terrace.)

The night is calm and cloud - - less, And

Harp
a tempo

still as still can be, And the stars come out to

lis - - ten To the mu - - sic of the sea.

They ga-ther, and gather, and ga - ther, Un -

-til they crowd the sky, And lis - ten in breath - less si - lence To the

CHORUS OF WAVES.

A

solemn li - ta - ny. It be - gins in rock - y ca - verns, As a voice that chants a -

ALTO.

TENOR I. Octave lower. Chris - te el - ei - son, Chris - te el -

TENOR II. Octave lower. Chris - te el - ei - son, Chris - te el -

BASS. Chris - te el - ei - son, Chris - te el -

Chris - te el - ei - son, Chris - te el -

- lone To the ped - als of the or - gan In mo - no - tonous un - der

- ei - son

- ei - son

- ei - son

- ei - son

- ei - son

tone: And a - non from shel - ing beach - - es, And shal - low sands be -

- yond, In snow - white robes up - ri - - sing,

B_p
The ghost - ly choirs re - spond: And sad - ly and un - ceas - ing The

P
Chris - te el - ei - son, Chris - te el -

P
Chris - te el - ei - son, Chris - te el -

P
Chris - te el - ei - son, Chris - te el -

P
Chris - te el - ei - son, Chris - te el -

B

mournful voice sings on, And the snow-white choirs still answer, Chris - te el -
 - ei - son Chris - te el - ei - son, Chris - te el -
 - ei - son, Chris - te, Chris - te el - ei - son, Chris - te el -
 - ei - son, Chris - te el - ei - son, Chris - te el -
 - ei - son, Chris - te el - ei - son, Chris - te el -

- ei - son Chris - te el - ei - son, And the
 - ei - son, el - ei - son,
 - ei - son, Chris - te el - ei - son,
 - ei - son, Chris - te el - ei - son, el - ei - son,
 - ei - son, el - ei - son,

snow-white choirs still an - swer, Chris - te el - ei - - - - -

Chris - te, Chris - te, Chris - te el - ei - son, el - ei - - - - -

Chris - te, Chris - te, Chris - te el - ei - - - - -

Chris - te, Chris - te, Chris - te el - ei - son, el - ei - - - - -

Chris - te, Chris - te, Chris - te el - ei - son, el - ei - - - - -

ff

dim.

- son, Chris - te, Chris - te el - ei - - - - - son

dim.

- son, Chris - te el - ei - - - - - son

dim.

- son, Chris - te el - ei - - - - - son

dim.

- son, Chris - te el - ei - - - - - son

dim.

- son, Chris - te el - ei - - - - - son

rall. p.

PART THIRD.

Scene I. The cottage in the Odenwald. Ursula spinning. Summer afternoon.

Nº 19. ARIA. ONLY THE CHILDREN'S HEARTS ARE LIGHT.

Allegro assai. ♩ = 132

Harp.

Oboe & Bassoon

URSULA.

On-ly the child-ren's hearts are light.

Strings muted

Tymp.

Mine is wear - y and rea - dy to

Andante affetuoso.

break. God help us! I hope we

Str.

Tymp.

have done right; I thought we were act - ing for the best.

Harp

RECIT.

Who is it coming under the trees? A

f

p

man in the Prin-ce's liv'-ry drest; He looks about him with doubt-ful

face, As if un-cer-tain of the place. He stops at the bee-hives!

Can he be afraid of the bees?

Now he sees the gar-den gate; He is go-ing past!

agitato No! he is coming in at last — He fills my heart with a strange a-larm!

Begins spinning again.

ff a tempo poco accel.
Horns
Harp

Nº 20. SCENA. (I) } RECIT. IS THIS THE TENANT GOTTLIEBS FARM?
 } ARIA. YOUR DAUGHTER LIVES.

URSULA.
 This is his farm, — and I his

FORESTER. *strepitosa*
 Is this the ten-ant Gott-lieb's farm?

ad lib. Str.
 Tymp.

wife — Pray sit! What may your bu - siness be? Of death or

News from the Prince!

f

life? Answer me, then! How is the Prince?

You put your questions eager-ly. I

subito

met him only two hours since! Homeward returning down the river, As

p

strong and well as if God the Gi - ver Had

giv'n him back his youth a - gain!

URSULA. *Moroso.*
Then El - sie, my poor child, is dead!

dim. *p*

Reeds

FORESTER. *Giocoso.* *Lento.*
That, my good wo-man, I have not said. 'Tis true your daughter is no more!

mf *p*

Brass Reeds

Vivace.
That is the peasant she was be - fore!

rit.

URSULA. *Andante.*
O mock me not, nor make a sport of a joy - less mother whose child is

rall.

Allegro. ♩ = 108.

dead! —
FORESTER.
Your daugh-ter lives and the Prince is well; You shall hear ere long how it

all — be-fell: Her heart for a mo-ment ne - ver fail'd, But when they reach'd Sa -

-ler - no's gate, The Prin-ce's nobler self prevail'd And sav'd her for a no-bler fate; For

in — Sa - ler-no he made a vow — — — That El - - sie

(II) ARIA etc. WE SHALL BEHOLD.

Vivacissimo.

URSULA.
We shall behold our child once more: She
on - - - ly would he wed! — — —

Meno Allegro.

is — not dead! she is — not dead! God list' - ning must have o - ver - heard the

dim. prayers, That with - out sound or word our hearts in se - cre - cy have said. *a tempo* O

f bring me to her, for mine eyes are hun - gry to — be - hold her face, My

ve - ry soul with - in me cries! My ve - ry hands seem to ca - ress her, To

see her, gaze at her, and bless her. Dear El - sie, dear El - sie, child of God and

MAX.
Dear El - sie, dear El - sie, child of God and grace...

BERTHA.
Dear El - sie, dear El - sie, child of God and grace...

URSULA.
grace, Dear El - sie, dear El - sie, child of God and grace...

GOTTLIEB.
Dear El - sie, dear El - sie, child of God and grace...

SOPRANO.
Dear El - sie, dear El - sie, child of God and grace...

ALTO.
Dear El - sie, dear

TENOR.
Dear El - sie, dear

BASS.
Dear El - sie, dear

CHORUS of ANGELS. (Echo.)
Dear El - sie, dear

Dear El - sie,

Dear El - sie,

Dear El - sie,

Dear El - sie,

El - sie, child of God and grace,

El - sie, child of God and grace,

El - sie, child of God and grace,

El - sie, child of God and grace,

El - sie, child of God and grace,

Str. pizz.

Cello

child of God and grace,

child of God and grace,

child of God and grace, We shall be-hold our child once more, Dear

child of God and grace,

child of God and grace

child of God and grace

child of God and grace

child of God and grace

child of God and grace

rall.

Dear El - sie, child of God and grace.

Dear El - sie, child of God and grace.

El - sie, child of God and grace.

child of God and grace.

child of God and grace.

child of God and grace.

child of God and grace.

child of God and grace.

child of God and grace. *a tempo*

rall. *f* *p* *f*

accel. poco a poco

N^o 21. INTERLUDE.

Ursula, Gottlieb, and the children go out towards the garden. The Forester lingers to drink "Health to the Prince."

"And what a scene there! through the door,
 "The forest behind and the garden before,
 "And midway an old man of threescore,
 "With a wife and children that caress him.
 "Let me try still further to adorn it
 "With a merry echoing blast of my cornet."

Allegro scherzando. ♩ = 208

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of five systems of staves:

- System 1:** Piano (Orch. *f*). The right hand features a melodic line with a repeat sign and a first ending. The left hand provides harmonic accompaniment.
- System 2:** Continuation of the piano part, showing the development of the melodic and harmonic themes.
- System 3:** Introduction of woodwinds. The right hand has a first ending and a second ending labeled "reeds". The left hand includes a section for Cello to +. Dynamics include *mf* and *Viola*.
- System 4:** Introduction of strings. The right hand includes a section for 1st Viol. and 2nd Viol. Dynamics include *dim.* and *pp*.
- System 5:** Final section of the interlude. The right hand includes a section for Cello and a first ending. The left hand includes a section for Orch. Dynamics include *f*, *Fine*, and *p*.

Str.

f reed

Str.

p

CRASC.

ff

dim.

p 1st Viol.

Viola

2nd Viol.

1. 2.

f

p

Cello Orch.

Scene II. Elsie and Prince Henry sailing homeward down the Rhine in a splendid barge with golden prow, decked with banners. The crowd thronging the shore and shouting.

Nº 22. CHORUS. FAIR AND LOVELY DID SHE SEEM.

Allegro moderato ben marcato.

SOPRANO I. Fair and lovely did she seem,

SOPRANO II. Fair and lovely did she seem,

ALTO. Fair and lovely did she seem,

TENOR I. Fair and lovely did she seem,

TENOR II. Fair and lovely did she seem,

BASS. Fair and lovely did she seem,

CHORUS.

Allegro moderato ben marcato. ♩ = 120.

Str. *f* Orch.

As in a sto - ry or a dream,

As in a sto - ry or a dream,

As in a sto - ry or a dream,

As in a sto - ry or a dream,

As in a sto - ry or a dream,

As in a sto - ry or a dream,

As in a sto - ry or a dream,

As in a sto - ry or a dream,

Str.

Fair and love-ly, did she seem, As in a sto-ry or a dream

Fair and love-ly, did she seem, As in a sto-ry or a dream

Fair and love-ly, did she seem, As in a sto-ry or a dream

Fair and love-ly, did she seem, As in a sto-ry or a dream

Fair and love-ly, did she seem, As in a sto-ry or a dream

Fair and love-ly, did she seem, As in a sto-ry or a dream, And the Prince look'd so grand and

Orch.

Bass

And the Prince look'd so grand and proud, and wav'd his

proud, and wav'd his hand un-to the crowd that gazed and shout-ed from the

Viola

2nd Violin

All down the ri-ver long and

Prince ____ look'd so grand and proud, and wav'd his hand un-to the crowd,

hand un-to the crowd ____ that gazed and shout-ed from the shore, all down the ri - ver

shore, all down the ri - ver

1st Violin.

B

loud _____

wav'd his hand, wav'd his hand, wav'd his hand,

long and loud, long and loud, long and

down the ri - ver, down the ri - ver, down the ri - ver,

long and loud, long and loud, long and

all down the ri - ver, all down the ri - ver, all down the ri - ver,

B

Oreh.

wav'd his hand un-to the crowd that gazed and shouted down the ri-ver, long — and loud, long — and
 wav'd his hand un-to the crowd that gazed and shouted down the ri-ver, long — and loud, long — and
 loud — long — and loud, long — and
 long — and loud, long — and
 loud, long — and
 long — and loud, long — and

The first system consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are repeated across the vocal lines. The piano part features a rhythmic accompaniment with chords and moving lines.

loud, long — and loud, long and loud. C
 loud, long — and loud, long and loud.
 loud, long — and loud, long and loud. And the Prince look'd so grand and
 loud, long — and loud, long and loud.
 loud, long — and loud, long and loud.
 loud, long — and loud, long and loud.

f C
 Cello

The second system continues the vocal and piano parts. It includes a section with a 'C' time signature change. The piano accompaniment features triplets and a dynamic marking of *f*. A 'Cello' part is indicated at the bottom right.

And the

And the Prince ——— look'd so grand and proud, and wav'd his

proud, and wav'd his hand un-to the crowd that gazed and shout-ed from the

Orch.

Prince ——— look'd so grand and proud and wav'd, all down the ri-ver long and

and wav'd his hand un-to the crowd

hand un-to the crowd

shore all down the ri - - ver long and

and wav'd his hand to the crowd that gazed and shout-ed from the shore,

loud

down the ri - ver, down the ri - ver, down the ri - ver,

long and loud, long and loud, long and

loud, long and loud, long and loud, long and

wav'd his hand, wav'd his hand, wav'd his hand,

all down the ri - ver, all down the ri - ver, all down the ri - ver,

dim. *dim.*

p e dim.

all down the ri-ver long and loud

all down the ri-ver long and loud

loud, all down the ri-ver long and loud

loud, all down the ri-ver long and loud

all down the ri-ver long and loud

shout-ed down the ri-ver long and loud

p e dim. 1st Violin

Fair and love - ly
 Fair and love - ly
 Fair and love - ly
 Fair and love - ly
 Fair and love - ly
 Fair and love - ly
 Fair and love - ly
 Flute
 Piccolo

fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 fair and love - ly did she seem, Fair and love - ly, fair and love-ly
 Orch.

as a dream.
as a dream.
as a dream.
as a dream.
as a dream.
as a dream.

f Str. *p* echo *f* Flute

Detailed description: This block contains the first system of a musical score. It features six vocal staves and a piano accompaniment. The vocal parts are in treble clef and contain the lyrics 'as a dream.' The piano accompaniment is in bass clef and includes dynamic markings: *f* Str., *p* echo, and *f*. A Flute part is also indicated with the label 'Flute'.

D

p echo D

Detailed description: This block contains the second system of the musical score, primarily for the piano accompaniment. It features six staves. A 'D' chord marking is present above the first staff. The piano accompaniment includes dynamic markings: *p* echo and D.

Fair and love - ly did she seem, As in a sto - ry or a dream. Fair and love - ly

Fair and love - ly did she seem, As in a sto - ry or a dream. Fair and love - ly

Fair and love - ly did she seem, As in a sto - ry or a dream. Fair and love - ly

Fair and love - ly did she seem, As in a sto - ry or a dream. Fair and love - ly

Fair and love - ly did she seem, As in a sto - ry or a dream. Fair and love - ly

Orch.

did she seem, As in a sto - ry or a dream. Hail!

did she seem, or a dream. Down the ri - ver long and

did she seem, As in a sto - ry or a dream. Hail!

did she seem, or a dream. Hail!

did she seem, Hail!

did she seem, As in a sto - ry All down the ri - ver long and

f Hail! Hail! *f* down the ri-ver long and
 loud, the ri-ver long and loud, the ri-ver long and loud. *f*
 Hail! Hail! down the ri-ver long and
 Hail! Hail! Hail!
 Hail! Hail! Hail!
 loud, all down the ri-ver long and loud, all down the ri-ver long and loud, all down the ri-ver long and

E loud.
 loud.
 loud.
E loud. *p* pizz.

Legato.

Fair and love - - ly

Fair and love - - ly

Fair and love - - ly

Fair and love - - ly

arco

did she seem.

As in a sto - - ry or a dream, a

Legato. Fair and love - - ly fair as a dream

Fair and love - - ly did she seem.

Fair and love - - ly did she seem, As in a sto - ry or a

As in a sto - - ry or a dream, a dream, dream

reeds

F

dream. Fair and love-ly, fair and love-ly did she seem,

Fair and love-ly, fair and love-ly did she seem,

dream. Fair and love-ly, fair and love-ly did she seem,

dream. Fair and love-ly, fair and love-ly did she seem,

Fair and love-ly, fair and love-ly did she seem,

F

Str.

Orch. **f**

f

fair and love-ly, fair and love-ly as a dream. Hail!

fair and love-ly, fair and love-ly as a dream. Hail!

fair and love-ly, fair and love-ly as a dream. Hail!

fair and love-ly, fair and love-ly as a dream. Hail!

fair and love-ly, fair and love-ly as a dream. Hail!

fair and love-ly, fair and love-ly as a dream. Hail!

fair and love-ly, fair and love-ly as a dream. Hail!

f

ff.
Hail! Hail! long and loud, long and

ff.
Hail! Hail! long and loud, long and

ff.
Hail! Hail! long and loud, long and

ff.
Hail! Hail! long and loud, long and

ff.
Hail! Hail! long and loud, long and

ff.
Hail! Hail! long and loud, long and

ff.
Hail! Hail! long and loud, long and

loud, long and loud, long and loud, long and loud.

loud, long and loud, long and loud, long and loud.

loud, long and loud, long and loud, long and loud.

loud, long and loud, long and loud, long and loud.

loud, long and loud, long and loud, long and loud.

loud, long and loud, long and loud, long and loud.

The Castle of Vautsberg on the Rhine.

No. 23. WEDDING MARCH and PAGEANT MUSIC.

Larghetto maestoso. ♩ = 100.

ff Orch.

Allegro ma non troppo. alla Marcia. ♩ = 120.

rall.
p Trumpet Solo

p reeds

pp Strings only

CRESC.

f

Brass and reed

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with a key signature of two flats.

Second system of musical notation. It includes a section marked with a 'C' time signature and the instruction *p Str. poco stacc.* in the bass staff. The music continues with similar rhythmic patterns.

Third system of musical notation. It features a section marked with *Str.* in the bass staff, indicating a string section. The notation continues with eighth and sixteenth notes.

Fourth system of musical notation, labeled *Orch.* and *D* in the treble staff. It begins with a forte (*ff*) dynamic. The music includes triplets and sixteenth-note patterns.

Fifth system of musical notation, continuing the orchestral texture with triplets and sixteenth-note figures in both hands.

Sixth system of musical notation, concluding the page with complex rhythmic patterns, including triplets and sixteenth-note runs.

First system of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked with *fz* (forzando) in both hands. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff. A *Tymp* (Tympani) symbol is located below the lower staff. A chord symbol 'E' is written above the treble staff.

Second system of the musical score, continuing the grand staff notation with piano accompaniment.

Third system of the musical score. It includes a *Trumpet Solo* section. The upper staff contains the trumpet part, marked with a dynamic of *f* (forte). The lower staff continues the piano accompaniment, marked with *f poco accel.* (forte poco accelerando). A chord symbol 'F' is written above the upper staff.

Fourth system of the musical score, featuring piano accompaniment with triplets in both hands.

Fifth system of the musical score, continuing the piano accompaniment with complex rhythmic patterns.

Sixth system of the musical score. The lower staff has four instances of 'L.H.' (Left Hand) written below it. The system concludes with a dynamic marking of *f cresc.* (forte crescendo).

ff

First system of a piano score. The right hand features a melodic line with some triplets, while the left hand provides a rhythmic accompaniment. The dynamic marking *ff* is present.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

3 *a tempo*
rall. dim. *p reed*

Third system of the piano score. It includes a triplet in the right hand and dynamic markings *rall.*, *dim.*, and *p reed*. The tempo marking *a tempo* is also present.

Fourth system of the piano score, showing further development of the musical themes.

poco accel.
Brass

Fifth system of the piano score. It features the marking *poco accel.* and the instruction *Brass* at the bottom.

Str. *f* Brass

Sixth system of the piano score. It includes the marking *Str.* and the instruction *f* Brass at the bottom.

First system of musical notation. The right hand (RH) features a melodic line with eighth-note patterns. The left hand (LH) has a bass line with long notes and rests. Performance markings include 'Ped.' (pedal) under the first measure and 'Tymp.' (tympani) under the last measure.

Second system of musical notation. The RH continues with melodic development. The LH has a more active bass line. A '*' symbol is placed below the first measure of the LH.

Third system of musical notation. The RH has a more complex melodic line with some chromaticism. The LH provides harmonic support with chords and moving lines.

Fourth system of musical notation. The RH features a series of chords and melodic fragments. The LH continues with a steady bass line.

Fifth system of musical notation. The RH has a melodic line with some rests. The LH has a rhythmic bass line with eighth notes.

Sixth system of musical notation. The tempo is marked 'Largo.' and the dynamics 'ff' (fortissimo). The RH has a melodic line with some chromaticism. The LH has a bass line with some rests. A 'rall.' (rallentando) marking is present in the middle of the system.

Scene III. The wedding guests have ridden away. Elsie and Prince Henry alone standing on a terrace. Bells of Geisenheim in the distance.

No. 24. RECIT. and DUET. WE ARE ALONE.
WILT THOU AS FOND AND FAITHFUL BE?

Andante affettuoso. ♩ = 66.

Str. *pp* Bells of Geisenheim.

Cello

rall. *dim.*

PRINCE HENRY.
Lento.

ELSIE.

We are a - lone!

What bells are

(Bell)

those that ring so slow, — So mel - - low,

rall.

mu - - sical, and low?

PRINCE HENRY.

They are the Bells of Gei - sen - heim,

Oboi

Bssn.

That with their me - lancholy chime ————— Ring out the curfew of the

cresc.

sun, ring out the cur - few of the sun, ring out the

f (Bell) Str.

dim. cur - few of the sun. **ELSIE.** Lis - ten, be - lov - ed:

f *p* Viola

rall. e dim. *p* Cello *smorz.*

PRINCE HENRY. RECIT. ad lib.
Dear El - sie! ma - ny years a - go Those same soft bells at e - ven - tide

f

Rang in the ears of Char - lemagne, As seat - ed by Fas - tra - da's side, At In - gelheim in all his

pride, He heard their sound with se - cret pain.

a tempo

Cello

1st Violin

ELSIE. *Adagio.* ♩ = 56.

Their voi - ces on - ly speak to me of peace, peace, of

Clar. reeds

(See No 3. p.p. 20, 21.)

Bassoon

peace and deep tranquil - li - ty, they on - ly speak to me of peace

Str.

and deep tranquillity. And endless con - fi - dence in thee.

Horns

p a tempo

Viola

Cello

PRINCE HENRY. RECIT. ad lib.

Thou knowst the sto-ry of her ring, How when the court went back to Aix Fas-tra - da

pp Brass

died — and how the king sat watch-ing by her night and day, Till in - to one of the blue

Str.

lakes that wa-ter that de - li - cious land — They cast the ring! drawn from her

hand, And the great monarch sat se - rene and sad be - side the fa - ted shore, Nor left the

land — for e - ver - more.

a tempo

p legato

pp

DUO.
Allegretto. ♩ = 112.

ELSIE.

Wilt thou as fond and faith - ful be? Wilt thou so love me af - ter

reeds

PRINCE HENRY.

death? In life's de - light, in death's dis - may, In storm and sun - shine, night and

Str.

Wilt thou love me? wilt thou love me? love me af - ter

day! In health and sick - ness, in — de - cay. Here and here - af - ter I am

death? Wilt thou as fond — and — faith - ful be? wilt thou so

animato e poco accel.

thine! O my Fas - tra - - da! O — my Queen! Here and here - af - ter

animato e poco accel.

love me? *più accel.* Wilt thou
 I am thine, O my Fas - tra - da, O my Queen!

love me af - ter death? wilt thou as fond and faith - ful be?
 O my Fas - tra - da! Here and here - af - ter I am

(See p. 21.)

Wilt thou so love me af - ter death?
 thine O Fas - tra - da I am thine, O my

Tempo primo.
 Wilt thou so love me af - ter death? Wilt thou as fond
 Queen! Here and here - af - ter I am thine! O my Fas -

and faith-ful be? Wilt thou so love me af - ter death?
 - tra-da! O my Fas - tra - da, Here and here - af - ter I am thine!

reeds

af - ter death? Wilt thou so loveme? wilt thou loveme? wilt thou loveme? wilt thou
 I am thine! O my Queen! O my Queen! Here and hereaf -

p *pizz.*
 Oboe Str.

rall.
 love me? wilt thou as fond and faithful be?
 - ter I am thine! *animato* O Fas - tra - da! O my

Str.
 Cello only

Wilt thou love me, so love me, wilt thou so love me
 Queen! O my Fas - tra - da, Here and here -

af - ter death? Wilt thou so love me af - ter
 - af - ter I am thine! Here and here - af - - ter I am

Cello only

death? Wilt thou so love me
 thine! O my Fas - tra - - da, Here and here - af - - ter

Largo.
 af - ter death? Wilt thou as fond and faith - ful be?
 I am thine! Here and here - af - - ter

Wilt thou so love?
 I am thine!

Cello

(Bell.)

Epilogue.

Scene. Angels of good deeds ascending with closed book. Heavenly choir singing.

No. 25. CHORUS. O GOD, IT IS THY INDULGENCE.

Andante maestoso.

SOPRANO.
ALTO.
TENOR.
BASS.

CHORUS of ANGELS.

f

O God, O God, O God, 'tis Thy in - dul - gence, O God, O God, O

Andante maestoso. ♩ = 88.

f Brass Orch.

rall.

God, 'tis Thy in - dul - gence That fills the world with the bliss of a good - deed like this.

God, 'tis Thy in - dul - gence That fills the world with the bliss of a good deed like this.

God, 'tis Thy in - dul - gence That fills the world with the bliss of a good - deed like this. God

God, 'tis Thy in - dul - gence That fills the world with the bliss of a good - deed like this.

p *cresc.* *rall.* *f*

Allegro con spirito.

A

God sent His messenger of
sent His messenger of Faith and whis-per'd in the maiden's heart, Rise up and look from

Allegro con spirito. ♩ = 138.

A

God sent His messenger of
Faith and whis-per'd in the maid-en's heart, Rise up and look from
where thou art, look from where thou art Rise up and look from

B

Faith and whisper'd in the maiden's heart, Rise up and look from where thou art,
where thou art, look from where thou art, Rise up look from where thou art,
where thou art Scat-ter with un-selfish hands thy fresh-ness on the barren

B

God sent His messenger of Faith and

look from where thou art, And scat-ter with un-self-ish hands, and scat - - ter thy freshness
 look from where thou art, Rise up! Rise up! and scat - ter with un - self-ish hands thy
 sands and so - li - tudes of death
 whis-per'd in the maid-en's heart, Rise up and look from where thou art, And scatter with un -

on the bar-ren sands and so - li - tudes of death
 fresh - ness on the sands Rise up! Rise...
 God sent His messenger of Faith and
 - self - ish hands thy freshness on the bar-ren sands and so - li - tudes of

God sent His messenger of
 up and scat-ter with un - self - - ish hands thy freshness on the bar -
 whis-per'd in the maiden's heart, Rise up! Rise up and look from where thou
 death Rise up! Rise up! Rise up! Rise up and look from where thou

Faith His mes-sen-ger of Faith, Rise up! Rise up and look from
 - - ren sands, Rise up and scat-ter with un-self -
 art, Rise up! Rise up and scat-ter with un-self-ish hands thy freshness on the
 art, Rise up! Rise up! scat-ter with un-self - - ish hands thy

D

where thou art, and look from where thou art, from where thou
 -ish hands thy— freshness on the bar- ren sands, God
 bar - - ren sands, the bar- ren sands, Rise up and look
 fresh - - ness on the bar - - ren sands thy

art scat-ter with un-
 sent His messenger of Faith and whis-per'd in the maiden's heart, Rise up and
 look from where thou art, Rise up! Rise up and scat-ter with un-self-ish hands thy
 freshness on the bar- ren sands and so - - li-tudes of death.

E

- self - ish hands, Rise up! Rise up, and scatter with un - self - ish hands thy
 look from where thou art, Rise up and scat - ter with un - self - ish
 freshness on the bar-rensands, Rise — up and look from where thou art, Rise —
 God sent His messenger of

freshness on the bar - ren sands and so - li - tudes of death — and so - - li - tudes of —
 hands thy freshness on the bar - ren sands and so - li - tudes of death,
 up and look from where thou art, Rise up! Rise up! Rise up! look from where thou
 Faith and whisper'd in the maiden's heart, Rise up and look from where thou

death — God sent His messenger of Faith, Rise up and look from where thou art, Rise
 Rise up and look from where thou art, Rise up! Rise up and
 art, Rise up! Rise up! Rise up and scatter with un - self - - ish
 art, Rise up and look from where thou art, Rise up and look,

up and look from where thou art, look from where thou art, Rise up! Rise
 look from where thou art, Rise up! Rise up! Rise up and
 handsthy fresh-ness on the bar-ren sands and so-li-tudes of death, God
 God sent His messenger of Faith and

up!
 look from where thou art, Rise up! Rise up! God sent His messenger of Faith
 sent His messenger of Faith, and whis-per'd in the maiden's heart, Rise up!
 whis-per'd in the maid-en's heart, Rise up Rise up! Rise

G
 God sent His messenger of Faith His mes-sen-ger of Faith, Rise up! Rise
 and whis-per'd in the maiden's heart, Rise up and look, look from
 look from where thou art, Rise up and look from
 up and look from where thou art and scat-ter with un-self-ish hands thy
G

up! Rise up! Rise up! Rise up! Rise up! God
 where thou art, Rise up! Rise up! Rise up! Rise up! Rise
 where thou art, Rise up and look from where thou art, Rise up! Rise
 fresh - - ness on the bar - - ren sands, God sent His messenger of

sent His messenger of Faith, Rise up! Rise up! Rise up! Rise
 and look on the bar - - ren sands and
 up! Rise up! Rise up! Rise and look on so - - li -
 Faith His mes - senger of Faith, Rise up! Rise up! Rise and look on
rall. *e*
rall. *e*
rall. *e*

up! Rise up! Rise up and scat - ter with un -
 so - li - tudes of death, *a tempo* God sent His messenger of Faith, Rise up and scat - ter with un -
 - tudes of death, God sent His messenger of Faith, Rise up! scatter with un - self - - ish
 death on death, Rise up! Rise up!
dim. *a tempo*

-self-ish hands thy freshness on the bar-ren sands and so - li - tudes of death.

-self-ish hands thy fresh-ness on the bar-ren sands and so - - li-tudes of death.

hands thy freshness on the bar-ren sands and so - - - li - tudes of death.

so - - li-tudes of death.

ben marc. **ff** The

ff ben marc. The deed di - vine shall

ff ben marc. The deed di - vine shall

ben marc. **ff** The

cresc. ben marcato

Adagio. **ff**

deed shall ev - er burn and shine, and ne-ver shall grow old.

ev - er burn and shine, and ne-ver shall grow old.

ev - er burn and shine, and ne-ver shall grow old.

deed shall ev - er burn and shine, and ne-ver shall grow old.

Adagio. **ff**

