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THE GOLDEN LEGEND

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# BEETHOVEN AND HIS NINE SYMPHONIES

BY

## GEORGE GROVE, C.B.

PRICE, CLOTH, GILT, SIX SHILLINGS.

### THE TIMES.

Sir George Grove's analyses of Beethoven's Symphonies have long been familiar, not only to every frequenter of the Crystal Palace Concerts, for which they were at first designed, but to all lovers of music in England. They may most truly be said to have become household words, and it seems almost strange that a piece of musical literature so well known and so highly valued should never before have appeared in book form. The analytical programmes, with the musical examples, form the groundwork of the volume, published by Messrs. Novello under the title "Beethoven and his Nine Symphonies," but these have been amplified and their value largely increased by the addition of documents before only referred to.

### DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

### MORNING POST.

Sir George Grove's book is irresistibly fascinating. It is never unduly pedantic, and the information it contains is conveyed in a style at once terse and lucid, whilst its pages are interspersed with many anecdotes and interesting details of the great master's life.

### GLOBE.

Sir George Grove seems to have discovered a good deal of new material, which forms by no means the least valuable part of the book. In his estimate of Beethoven Sir George Grove writes like an enthusiast, but his enthusiasm is tempered with sound judgment, and his style is always pleasant, and often eloquent in the best sense of the term.

### ST. JAMES'S GAZETTE.

It would be difficult to say whether Sir George Grove's admirable volume is more to be esteemed for its biographical or its critical chapters. Probably for neither, but rather for those in which biography and criticism go hand-in-hand together. It needed an enthusiast gifted with industry and the spirit of research to produce such a work.

### SPECTATOR.

The most important and valuable of his contributions to the literature of the concert-room have been developed into a book which for many years is likely to remain the standard work on the subject. . . . Sir George writes as a thorough-going hero-worshipper, but personally we find his enthusiasm infectious. No one can rise from the perusal of these fascinating chapters without an enhanced reverence—amounting almost to awe—for the dæmonic genius whose workings are here so vividly set forth.

### SUNDAY TIMES.

No one can fail to have his enjoyment of the Symphonies enormously increased by reading the work which will henceforth be indispensable to every student of Beethoven.

### THE PEOPLE.

Sir George Grove has performed his self-imposed task with such thoroughness that, after reading the volume, there will be little, if anything, left for amateurs to learn concerning the Nine Symphonies.

### YORKSHIRE POST.

We might go on for long enough discussing points suggested by this delightful book, and must be contented with very cordially recommending it to all musically inclined persons, whether they want to become acquainted with the immortal Nine, or only to refresh their recollection of these unapproachable masterpieces.

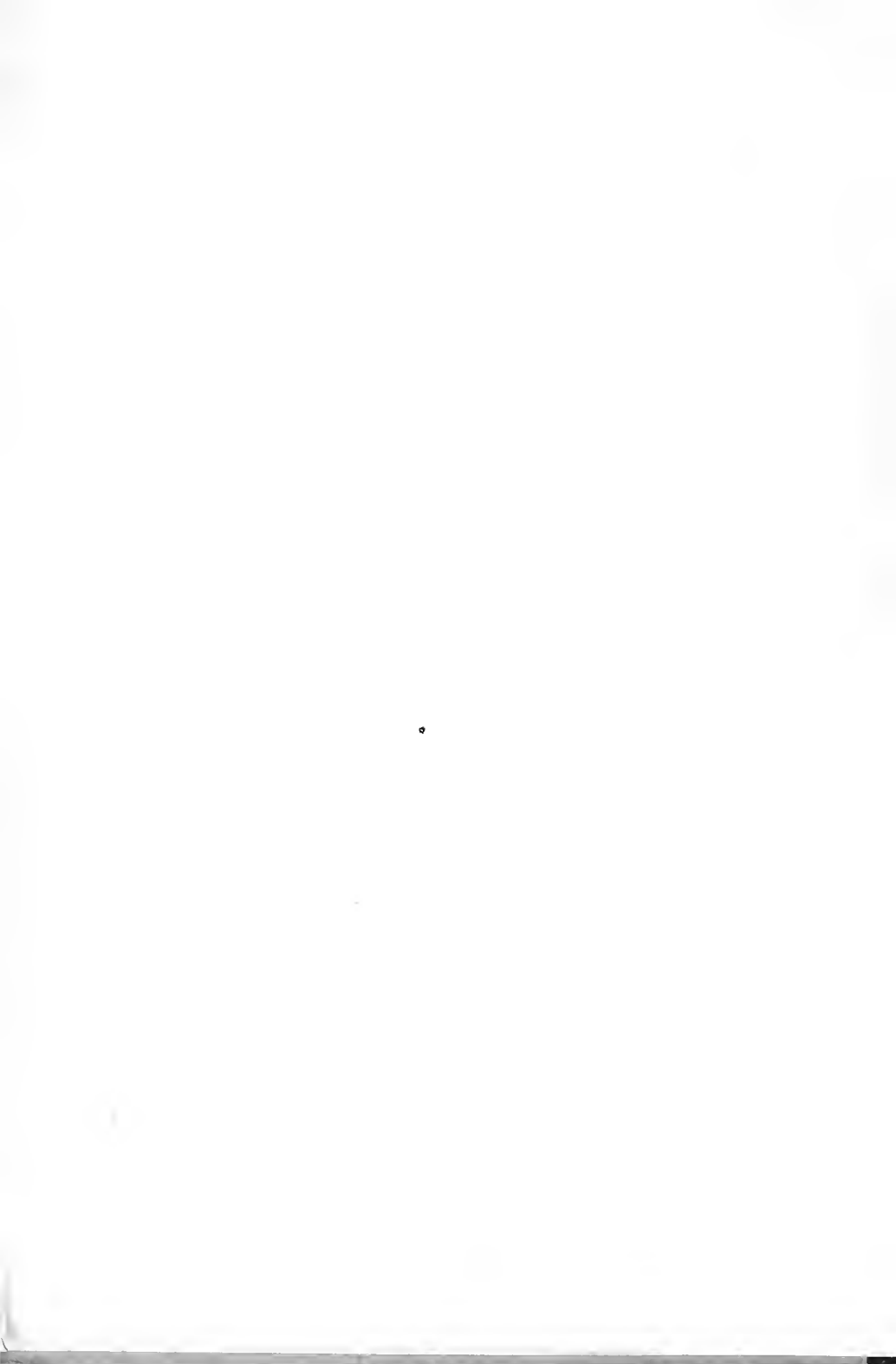
### BRISTOL TIMES AND MIRROR.

Amateurs and students will welcome the present volume as a very valuable contribution to the large store of information which has been published regarding the immortal Nine Symphonies of Beethoven. . . . The most valuable and most recent information about, and bearing upon, the Nine Symphonies is brought together and set forth in that masterly and scholarly way which characterises everything undertaken by the enthusiastic ex-director of the Royal College of Music.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.



NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
GOLDEN LEGEND

ADAPTED FROM THE POEM OF

LONGFELLOW

BY

JOSEPH BENNETT

AND SET TO MUSIC BY

ARTHUR SULLIVAN.

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THE PIANOFORTE ARRANGEMENT BY

BERTHOLD TOURS.

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## ARGUMENT.

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PRINCE HENRY, of Hoheneck, lying sick in body and mind at his Castle of Vantsberg, on the Rhine, has consulted the famous physicians of Salerno, and learned that he can be cured only by the blood of a maiden who shall, of her own free will, consent to die for his sake. Regarding the remedy as impossible, the Prince gives way to despair, when he is visited by Lucifer, disguised as a travelling physician. The Fiend tempts him with alcohol to the fascination of which he ultimately yields in such measure as to be deprived of place and power, and driven forth as an outcast.

Prince Henry finds shelter in the cottage of one of his vassals, whose daughter, Elsie, moved by great compassion for his fate, resolves to sacrifice her life that he might be restored. The prayers of her mother, Ursula, are of no avail to turn her from this purpose, and, in due time, Prince Henry, Elsie, and their attendants set out for Salerno. On their way they encounter a band of pilgrims, with whom is Lucifer, in the garb of a friar. He also is journeying to Salerno.

On reaching their destination, Prince Henry and Elsie are received by Lucifer, who has assumed the form of Friar Angelo, a doctor of the medical school. Elsie persists in her resolve to die, despite the opposition of the Prince, who now declares that he intended to do no more than test her constancy. Lucifer draws Elsie into an inner chamber, but the Prince and attendants, breaking down the door, rescue her at the last moment.

Miraculously healed, Prince Henry marries the devoted maiden, and is restored to his rightful place.

The six scenes of the Cantata illustrate passages in the foregoing story. In the Prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strasburg. In the Epilogue, the beneficent devotion of Elsie is compared to the course of a mountain brook, which cools and fertilises the arid plain.



# THE GOLDEN LEGEND.

---

PROLOGUE.—*The Spire of Strasburg Cathedral.*  
*Night and storm. LUCIFER, with the Powers*  
*of the Air, trying to tear down the Cross.*

*Lucifer.*

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

*Voices.*

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

*The Bells.*

Laudo Deum verum !  
Plebem voco !  
Congregro clerum !

*Lucifer.*

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

*Voices.*

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

*The Bells.*

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 !

*Voices.*

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

*The Bells.*

Funera plango !  
Fulgura frango !  
Sabbata pango !

*Lucifer.*

Aim your lightnings  
At the oaken,  
Massive, iron studded portals !  
Sack the house of God, and scatter  
Wide the ashes of the dead !

*Voices.*

O, we cannot ;  
The Apostles  
And the Martyrs, wrapped in mantles,  
Stand as warders at the entrance.  
Stand as sentinels o'erhead !

*The Bells.*

Excito lentos !  
Dissipo ventos !  
Paco cruentos !

*Lucifer.*

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

*Voices.*

Onward ! onward !  
With the night-wind,  
Over field, and farm, and forest,  
Lonely homestead, darksome hamlet.  
Blighting all we breathe upon.  
[*They sweep away. Organ and Gregorian Chant.*]

*Choir*

Nocte surgentes  
Vigilemus omnes.

SCENE I.—*The Castle of Vautsberg on the Rhine. A chamber in a tower.* PRINCE HENRY *sitting alone, ill, and restless.* *Midnight.*

*Prince Henry.*

I cannot sleep! my fevered brain  
Calls up the vanished Past again,  
And throws its misty splendours deep  
Into the pallid realms of sleep!  
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  
Tranquility of endless sleep.

[*A flash of lightning, out of which* LUCIFER *appears, in the garb of a travelling Physician.*

*Lucifer.*

All hail, Prince Henry!

*Prince.*

Who is it speaks?

What may your wish and purpose be?

*Lucifer.*

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.  
What is your illness?

*Prince.*

It has no name.

A smouldering, dull, perpetual flame.  
Even the doctors of Salerno  
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.*

What is their remedy?

*Prince.*

You shall see;

Writ in this scroll is the mystery.

*Lucifer.*

[*Reading.*

“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.  
Meanwhile permit me to recommend  
As the matter admits of no delay,  
My wonderful Catholicon,  
Of very subtle and magical powers.

*Prince.*

Purge with your nostrums and drugs infernal,  
The spouts and gargoyles of these towers,  
Not me. My faith is utterly gone  
In every power but the Power Supernal.

*Lucifer.*

[*Showing a flask.*

Behold it here! This little flask  
Contains the wonderful quintessence,  
The perfect flower and efflorescence  
Of all the knowledge man can ask!  
'Tis Alcohol, in the Arab speech  
Of him whose wondrous lore I teach!

*Prince.*

How limpid, pure, and crystalline!  
The little wavelets dance and shine!

*Lucifer.*

[*Pouring.*

Let not the quantity alarm you;  
You may drink all; it will not harm you.

*Angels.*

Ah! what in ambush lurks below!  
Woe, woe, eternal woe!  
This fearful curse  
Shakes the great universe.

*Lucifer.*

[*Disappearing.*

Drink, drink, and thy soul shall sink  
Down into the deep abyss.

*Prince.*

[*Drinking.*

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.

*Angels.*

Beware, O beware,  
For sickness, sorrow, and care,  
All are there.

*Prince.*

[*Sinking back*

Golden visions wave and hover,  
Golden vapours, waters streaming,  
Landscapes moving, changing, gleaming!  
I am like a happy lover.

[*His head falls on his book.*

*Angels.*

[*Receding*

Alas, alas!  
Like a vapour, the golden vision  
Shall fade and pass.

SCENE II.—*Before the house of URSULA. Villagers have gathered after labour. Evening.*

*Ursula.*

Slowly, slowly up the wall,  
Steals the sunshine, steals the shade,  
Evening damps begin to fall,  
Evening shadows are displayed.  
Shafts of sunshine from the west  
Paint the dusky windows red.  
Darker shadows, deeper rest,  
Underneath and overhead.

*[Lamps are lit in the house.]*

EVENING HYMN.

*Villagers.*

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.*

Amen.

*[At the door.]*

*[The Villagers disperse to their homes.]*

*Ursula.*

Who was it said Amen?

*Elsie.*

It was the Prince. He is gone again.  
Would I could do something for his sake;  
Something to cure his sorrow and pain!

*Ursula.*

That no one can, neither thou nor I,  
Nor any one else.

*Elsie.*

And must he die?

*Ursula.*

Unless some maiden of her own accord  
Offers her life for that of her lord.

*Elsie.*

I will.

*Ursula.*

Foolish child, be still.

*Elsie.*

I mean it truly; for his sake  
I will myself the offering make,  
And give my life to purchase his.

*Ursula.*

My child, my child, thou must not die!

*Elsie.*

Why should I live? do I not know  
The life of woman is full of woe?  
Toiling on and on and on,  
With breaking heart and tearful eyes,  
And silent lips, and in the soul  
The secret longings that arise,  
Which this world never satisfies!

*Ursula.*

Ah, woe is me! Ah, woe is me!  
Alas that I should live to see  
Thy death, beloved, and to stand  
Above thy grave. Ah, woe the day!

*Elsie.*

Thou wilt not see it. I shall lie  
Beneath the flowers of another land,  
For at Salerno, far away,  
Over the mountains, over the sea,  
It is appointed me to die.

*Ursula.*

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.

*Ursula.*

What if this were of God! Ah! then  
Gainsay dare I not. Amen. *[Entering the house.]*

*Elsie.*

*[Left alone.]*

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.  
If my feeble prayer can reach Thee,  
O, my Saviour, I beseech Thee,  
Let me follow where Thou leadest,  
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.

*[PRINCE HENRY enters.]*

*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,  
May God bless the gift !

*Angels.*

Amen.

*Prince.*

And the giver.

*Angels.*

Amen.

[*The PRINCE and ELSIE pass slowly into the house. It is now dark.*]

SCENE III.—*On the road to Salerno. PRINCE HENRY, ELSIE, and their attendants.*

*Elsie.*

Onward and onward the highway runs to the distant city, impatiently bearing Tidings of human joy and disaster, of love and of hate, of doing and daring !

*Prince Henry.*

This life of ours is a wild Æolian harp of many a joyous strain,  
But under them all there runs a loud perpetual wail, as of souls in pain.

*Elsie.*

All the hedges are white with dust, while onward the horses toil and strain.

*Prince Henry.*

Now they stop at the wayside inn, and the waggoner laughs with the landlord's daughter.

*Elsie.*

All through life there are wayside inns, where man may refresh his soul with love ;  
Even the lowest may quench his thirst at rivulets fed by springs from above.

[*They turn down a green lane.*]

Sweet is the air with the budding haws, and the valley stretching for miles below  
Is white with blossoming cherry trees, as if just covered with lightest snow.

*Prince Henry.*

Hark, what sweet sounds art 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.

*Pilgrims.*

[*Chanting the hymn of St. Hildebert.*  
Me receptet Sion illa,  
Sion David, urbs tranquilla,  
Cujus faber auctor lucis,  
Cujus portæ lignum crucis,  
Cujus clavis lingua Petri,  
Cujus cives semper læti,  
Cujus muri lapis vivus,  
Cujus custos Rex festivus !

*Lucifer*

[*As a Friar in the procession.*]

Here am I, too, in the pious band,  
The soles of my feet are hard and tanned.  
There is my German Prince again,  
Far on his journey to Salerno,  
And the love-sick girl, whose heated brain  
Is sowing the cloud to reap the rain ;  
But it's a long road that has no turn !  
Let them quietly hold their way,  
I have also a part in the play.  
But first I must act to my heart's content  
This mummerly and this merriment,  
And drive this motley flock of sheep  
Into the fold where drink and sleep  
The jolly old friars of Benevent.  
Of a truth, it often provokes me to laugh,  
To see these beggars hobble along,  
Lamed and maimed and fed upon chaff,  
Chanting their wonderful piff and paff,  
And, to make up for not understanding the song,  
Singing it fiercely, and wild, and strong !

*Pilgrims.*

In hac urbe, lux solennis,  
Ver æternum, pax perennis ;  
In hac odor implens cœlos,  
In hac semper festum melos !

[*The Pilgrims pass on, their chant is heard in the distance.*]

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

[*PRINCE HENRY, ELSIE, and Attendants journey on. They reach a height overlooking the sea and encamp. Evening.*]

*Prince Henry.*

It is the sea, it is the sea,  
In all its vague immensity ;  
Fading and darkening in the distance :  
Silent, majestic, and slow  
The white ships haunt it to and fro,  
With all their ghostly sails unfurled,  
As phantoms from another world  
Haunt the dim confines of existence.

*Elsie.*

The night is calm and cloudless,  
 And still as still can be,  
 The stars come forth to listen  
 To the music of the sea ;  
 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 !

*Attendants.*

The night is calm and cloudless,  
 And still as still can be,  
 The stars come forth to listen  
 To the music of the sea ;  
 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 !

SCENE IV.—*The Medical School at Salerno,*  
*LUCIFER dressed as a doctor.*

*Lucifer.*

My guests approach ! There is in the air  
 An odour of innocence and of prayer !  
 I cannot breathe such an atmosphere ;  
 My soul is filled with a nameless fear,  
 That after all my restless endeavour,  
 The most ethereal, most divine,  
 Will escape from my hands for ever and ever.  
 But the other is already mine.

[*Enter PRINCE HENRY and ELSIE, with attendants.*]

*Prince.*

Can you direct us to Friar Angelo ?

*Lucifer.*

He stands before you.

*Prince.*

Then you know our purpose.  
 I am Prince Henry of Hohenek, and this  
 The maiden that I spake of.

*Lucifer.*

Does she

Without compulsion, of her own free will,  
 Consent to this ?

*Prince.*

Against all opposition.  
 She will not be persuaded.

*Lucifer.*

Have you thought well of it ?

*Elsie.*

I come not here to argue,  
 But to die.

*Attendants.*

O pure in heart ! from thy sweet dust shall  
 grow  
 Lilies, upon whose petals will be written  
 " Ave Maria " in characters of gold !

*Elsie.*

[*To the Attendants*]  
 Weep not, my friends ! rather rejoice with me,  
 I shall not feel the pain, but shall be gone,  
 And you will have another friend in heaven.  
 There is no more to say, let us go in.

*Prince.*

Not one step further ! I only meant  
 To put thy courage to the proof.  
 Friar Angelo ! I charge you on your life,  
 Believe not what she says, for she is mad.

*Elsie.*

Alas ! Prince Henry !

*Lucifer.*

Come with me this way.  
 [*ELSIE goes in with LUCIFER, who thrusts  
 PRINCE HENRY back, and closes the  
 door.*]

*Prince.*

Gone, and the light of all my life gone with her !  
 A sudden darkness falls upon the world.

*[To the Attendants.]*

Why did you not lay hold on her and keep her  
 From self-destruction ? Angelo ! Murderer !  
 [*Struggles at the door, but cannot open it.*]

*Elsie.*

Farewell, dear Prince, farewell !

*[Within.]**Prince and Attendants.*

Unbar the door !

*Lucifer.*

It is too late !

*Prince and Attendants.*

It shall not be too late !

*[They burst the door open and rush in.]*

SCENE V.—*URSULA'S Cottage.*

*Ursula.*

[*Looking through the open door.*]  
 Who is it coming under the trees ?  
 A man in the Prince's livery dressed !  
 He fills my heart with strange alarm !

*[Enter a Forester.]**Forester.*

Is this the tenant Gottlieb's farm ?

*Ursula.*

This is his farm and I his wife.

*Forester.*

News from the Prince!

*Ursula.*

Of death or life?

*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.

*Ursula.*

Virgin, who lovest the poor and lowly,  
If the loud cry of a mother's heart  
Can ever ascend to where thou art,  
Into thy blessed hands and holy,  
Receive my prayer of praise and thanksgiving,  
Our child who was dead again is living.

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;

SCENE VI.—*The Castle of Vautsberg on the Rhine.* PRINCE HENRY and ELSIE stand on the Terrace. It is the evening of their marriage day. The sound of bells heard from a distance.

*Prince.*

We are alone; the wedding guests  
Ride down the hill with plumes and cloaks,  
And the descending dark invests  
The forests hoar and haunted oaks.

*Elsie.*

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

*Prince.*

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

*Elsie.*

Listen, beloved!

*Prince.*

They are done.

Dear Elsie, many years ago  
These 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.*

Thou know'st 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  
Which 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.*

That was true love.

*Prince.*

For him the queen  
Ne'er did what thou hast done for me.

*Elsie.*

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

*Prince.*

Thou hast Fastrada's ring. Beneath  
The calm blue waters of thine eyes,  
Deep in thy steadfast soul it lies,  
And, undisturb'd by this world's breath,  
With magic light its jewels shine.

*Both.*

In life's delight, in death's dismay,  
In storm and sunshine, night and day,  
In health and sickness, in decay,  
Here and hereafter I am thine.

[*They go in.*]

#### CHORAL EPILOGUE.

God sent His messenger, the rain,  
And said unto the mountain brook,  
"Rise up, and from thy caverns look,  
And leap, with naked snow-white feet,  
From the cool hills into the heat  
Of the broad and arid plain."

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  
Is written in characters of gold  
That never shall grow old,  
But through all ages  
Burn and shine!



# THE GOLDEN LEGEND.

## PROLOGUE.—LUCIFER AND CHORUS.

The Spire of Strasburg Cathedral. Night and Storm. Lucifer, with the Powers of the Air, trying to tear down the Cross.

*Allegro energico.* ♩. = 80.

The musical score is presented in six systems. The first system includes a treble clef staff with a whole rest and a bass clef staff labeled "BELLS." with a dynamic marking of *ff*. The subsequent systems consist of a grand staff with a treble clef and a bass clef. The piano accompaniment features a driving eighth-note pattern in the right hand and a more complex, often chromatic, bass line in the left hand. The music is in a minor key and 6/8 time. The score concludes with a final cadence in the piano part.

LUCIFER. *Quasi Recit.*

A

Has-ten,

*f* *p*

has - ten! . . . O ye spi - rits! From its

R.H.

sta - tion drag the pond'rous Cross of i - ron, that to mock us Is up - lift - ed

*f*

B  
high in air!

Voices  
1st & 2nd SOPRANO.

8

First system of the musical score. It includes a Soprano line and a Piano accompaniment. The Soprano part begins with a forte (*f*) dynamic and a *sf* (sforzando) accent. The lyrics are "O we can - not". The Piano part starts with a forte (*f*) dynamic and includes the instruction *leggiere.* (light). There are fermatas over the first two measures of both parts.

*f* *sf* *f* *leggiere.*

O we can - not

Second system of the musical score. It includes a Soprano line and a Piano accompaniment. The Soprano part begins with a *dim.* (diminuendo) dynamic. The lyrics are "For a - - round it All the saints and guard - ian". The Piano part starts with a *dim.* dynamic and includes a *mf* (mezzo-forte) dynamic marking. There are fermatas over the first two measures of both parts.

*dim.* *mf* *mf*

For a - - round it All the saints and guard - ian

Third system of the musical score. It includes a Soprano line and a Piano accompaniment. The Soprano part begins with a *dim.* dynamic. The lyrics are "an - - gels Throng in le - - gions to pro -". The Piano part starts with a *dim.* dynamic and includes a *p* (piano) dynamic marking. There are fermatas over the first two measures of both parts.

*dim.* *p*

an - - gels Throng in le - - gions to pro -

Fourth system of the musical score. It includes a Soprano line and a Piano accompaniment. The Soprano part begins with a *dim.* dynamic. The lyrics are "- tect it; They de - feat us". The Piano part starts with a *dim.* dynamic. There are fermatas over the first two measures of both parts.

*dim.* *dim.*

- tect it; They de - feat us

ev' - - - ry - where !

ev' - - - ry - where !

*dim.* *p*

*8va*

TENOR. *mf*

Lau - do De - um ve - rum ! Ple - bem

BASS. *mf*

Lau - do De - um ve - rum ! Ple - bem

THE BELLS. *mf*

vo - co ! Con - gre - go cle - rum !

vo - co ! Con - gre - go cle - rum !

*f*

*fz*

First system of piano introduction. Treble clef, key signature of two sharps (D major). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern with some grace notes.

Second system of piano introduction. Treble clef, key signature of two sharps. The right hand continues the rhythmic pattern. The left hand features a melodic line with grace notes. A dynamic marking *fzp* is present. A chord symbol **E** is written above the treble staff.

## LUCIFER.

Vocal line and piano accompaniment for the first part of the song. The vocal line is in bass clef with lyrics: "Low - er! Low - er! . . . Hov - er down - ward! Seize the loud vo -". The piano accompaniment is in bass clef, providing harmonic support with chords and some melodic fragments.

Vocal line and piano accompaniment for the second part of the song. The vocal line continues with lyrics: "- cif - rous bells, and Clash - ing, clang - ing, to the pave - ment Hurl . . them". The piano accompaniment features a more active bass line with some doublets. Dynamic markings *f* are present.

Vocal line and piano accompaniment for the third part of the song. The vocal line concludes with lyrics: "from their wind - y tower." The piano accompaniment continues with a rhythmic pattern. A chord symbol **F** is written above the treble staff.

SOPRANO. *f*

ALTO. All *f*  
All

thy thun - ders Here are *dim.*

thy thun - ders Here are *dim.*

harm - - less! For these bells have been a -

harm - - less! For these bells have been a -

*p*

- noint - - ed And bap - tized with ho - ly

- noint - - ed And bap - tized with ho - ly

wa - - ter! They de - fy . . . our nt - most

wa - - ter! They de - fy . . . our ut - most

*dim.*

*dim.*

*dim.*

*G*

*Sea.....*

*p* power. . . De - funct - os plo - ro! Pest - em fu -

*p* power. . . De - funct - os plo - ro! Pest - em fu -

*Sra.....*

*pp* *mf*

TENOR. *mf*

BASS. *mf*

- go! Fes - ta de - co - ro.

- go! Fes - ta de - co ro.

*f*

LUCIFER.

Shake . . . the case - - ments!

*fp* *f* *f*

Break the paint - ed Panes that

*sf*

*Ped.* \*

flame with gold and crim - son :

*sf*

*Ped.* \*

H

Scat - ter them,

scat - ter them like leaves . . of Au - tumn,

*p*



Swept a - way be - fore the blast! . . .

*cres.*

*Sua*

SOPRANO. *f* O, we

ALTO. *f* O, we

*Sua*

*f*

can - not; The Arch - an - gel

can - not; The Arch - an - gel

*dim.* *p*

Mi - chael flames from ev' - ry win - dow,

Mi - chael flames from ev' - ry win - dow,

With . . . the sword of fire . . . that

With . . . the sword of fire . . . that

*p*

*cres.* drove ns, Head - long, out of

*cres.* drove ns, Head - long, out . . . of

*cres.*

heaven, . . . a - ghash!

heaven, . . . a - ghash!

*Sua* *K* *f* *fz* *p*

TENOR.

*mf* Fu - ne - ra plan - go! Ful - gu - ra fran - go!

*mf* BASS. Fu - ne - ra plan - go! Ful - gu - ra fran - go!

*mf*

Sab - ba - ta pan - go! **LUCIFER.**  
 Sab - ba - ta pan - go! Aim your light - nings At the oak - en, mas - sive,

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Sab - ba - ta pan - go!' and is followed by a section labeled 'LUCIFER.' with the lyrics 'Aim your light - nings At the oak - en, mas - sive,'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The system ends with a double bar line and repeat signs.

i - ron - stud - ded por - tals!  
**SOPRANO.** *f* O, *sf* we  
**ALTO.** *f* O, *sf* we

The second system of the score features vocal parts for Soprano and Alto, and piano accompaniment. The Soprano part has the lyrics 'i - ron - stud - ded por - tals!' followed by 'O, we'. The Alto part has the lyrics 'O, we'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The system ends with a double bar line and repeat signs.

Sack the house of God, and scat - ter  
 can - not, O, we can - not,  
 can - not. O, we can - not,  
**TENOR.**  
**BASS.** Ex *f*  
 Ex

The third system of the score features vocal parts for Tenor and Bass, and piano accompaniment. The Tenor part has the lyrics 'Sack the house of God, and scat - ter can - not, O, we can - not, can - not.' The Bass part has the lyrics 'Ex' and 'Ex'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The system ends with a double bar line and repeat signs.

scat - ter, scat - ter,

*sempre f*  
The A - pos - - tles And the

*sempre f*  
The A - pos - - tles And the

ci - - - to len - - - tos,

ci - - - to len - - - tos,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'scat - ter, scat - ter,'. The second and third staves are vocal lines with lyrics 'The A - pos - - tles And the' and 'The A - pos - - tles And the' respectively, both marked with *sempre f*. The fourth and fifth staves are vocal lines with lyrics 'ci - - - to len - - - tos,' and 'ci - - - to len - - - tos,'. The piano accompaniment is shown in the bottom two staves, featuring a complex, flowing melody in the right hand and a steady bass line in the left hand. The key signature is D major and the time signature is 9/8.

scat - ter wide . . . the ash - es of the

Mar - - tyrs, wrapped in man - tles, stand . . . as

Mar - - tyrs, wrapped in man - tles, stand . . . as

Dis - - si - - po

Dis - - si - - po

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'scat - ter wide . . . the ash - es of the'. The second and third staves are vocal lines with lyrics 'Mar - - tyrs, wrapped in man - tles, stand . . . as' and 'Mar - - tyrs, wrapped in man - tles, stand . . . as' respectively. The fourth and fifth staves are vocal lines with lyrics 'Dis - - si - - po' and 'Dis - - si - - po' respectively. The piano accompaniment is shown in the bottom two staves, continuing the complex, flowing melody from the first system. The key signature is D major and the time signature is 9/8.

dead! . . . Sack the house of God, and  
ward - - ers at the en - - trance, Stand .  
ward - - ers at the en - - trance, Stand .  
ven - - tos!  
ven - - tos!

scat - ter Wide the ash - es of the dead!  
as sen - - ti - nels o'er  
as sen - ti - nels . . . o'er -  
as sen ti - nels . . . o'er -  
Pa - - co cru - - en - - tos!  
Pa - - co cru - - en - - tos!

M

Baf - fled,  
- head!

M

*ffp* *f*

baf - fled! In - ef - fic - ient, Cra - ven spi - rits!

leave this la - bour Un - to Time, the great De -

N

- stroy - - er!

*p stac.*

Come a - way, come a -

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Come a - way, come a -". The piano accompaniment features a complex, rhythmic pattern with many sixteenth notes and frequent key signature changes.

- way,

The second system continues the vocal and piano parts. The vocal line has a rest followed by the lyric "- way,". The piano accompaniment continues with its intricate rhythmic and harmonic texture.

O  
come a - way, ere night is

The third system features a vocal line with a fermata over the word "O" and the lyrics "come a - way, ere night is". The piano accompaniment continues, ending with a fermata on the final chord.

gone.  
SOPRANO.  
On ward! With the  
ALTO.  
On ward! With the

The fourth system introduces two vocal parts: Soprano and Alto. The Soprano part has the lyrics "gone." and "On ward! With the". The Alto part has the lyrics "On ward! With the". The piano accompaniment continues with a similar rhythmic pattern. The system ends with a fermata on the piano part.

night - wind, on

night - wind, on

*p*

ward ! O - ver field, and farm,

ward ! *p* O - ver field, and farm,

*p* *p*

*P Unis.*

and for - est,

and for - est,

*p*

Lone - ly home - stead, dark - some ham - let,

Lone - ly home - stead, dark - some ham - let,

*cres*

7



*crca.*  
O - ver field, and farm, and fo - rest, o - ver field, and farm, and

*cres.*  
O - ver field, and farm, and fo - rest, o - ver field, and farm, and

*con* *do.* *Sca*

fo - rest, field, and farm, and fo - rest,

fo - rest, field, and farm, and fo - rest,

*Sca*.....

*sempre cres.* *#.*

*Ped.* *\* Ped.*

field, and farm, and fo - rest, Blight - ing all . . . we

field, and farm, and fo - rest, Blight - ing all . . . we

*Sca*.....

*f*

breathe up - on, On - ward!

breathe up - on, On ward!

*ff*  
on . . . . . ward!

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The first vocal line begins with the lyrics "on . . . . . ward!". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *ff* (fortissimo).

R

R  
*Sca*

*ff*

The second system of music continues the piano accompaniment. It features a dynamic marking of *ff* and a section marked *Sca* (scandalosa) in the right hand. A fermata is placed over the first measure of this section. The piano part continues with its characteristic eighth-note accompaniment.

*Sca*

The third system of music continues the piano accompaniment. It features a dynamic marking of *ff* and a section marked *Sca* in the right hand. The piano part continues with its characteristic eighth-note accompaniment.

*Sca*

The fourth system of music continues the piano accompaniment. It features a dynamic marking of *ff* and a section marked *Sca* in the right hand. The piano part continues with its characteristic eighth-note accompaniment.

The fifth system of music continues the piano accompaniment. It features a dynamic marking of *ff* and a section marked *Sca* in the right hand. The piano part continues with its characteristic eighth-note accompaniment.

First system of music. Treble clef. Key signature: one flat. The system contains two staves. The upper staff has a vocal line starting with a fermata and a dynamic marking 'S'. The lower staff has a piano accompaniment. A dynamic marking 'dim.' is present in the lower staff.

Second system of music. Treble clef. Continuation of the piano accompaniment from the first system.

Third system of music. Treble clef. Continuation of the piano accompaniment. A dynamic marking 'p' is present.

Fourth system of music. Treble clef. Continuation of the piano accompaniment. A dynamic marking 'dim.' is present.

Fifth system of music. Treble clef. Continuation of the piano accompaniment. A dynamic marking 'pp' is present. A fermata is placed over the final chord, with a 'T' above it.

Sixth system of music. Treble clef. Continuation of the piano accompaniment. Dynamic markings 'dim.' and 'ppp' are present.

Sua bassa.....

Seventh system of music. Treble clef. Continuation of the piano accompaniment. A dynamic marking 'rit.' is present. The system ends with a double bar line and a 4/2 time signature.

Sua bassa.....

*Andante maestoso.*  $\text{♩} = 84.$

Organ.  
*mf*

Ped.

*mf* TENOR.

Noc - te sur - gen - tes Vi - gi - le - - - - mus

*mf* BASS.

Noc - te sur - gen - tes Vi - gi - le - - - - mus

om - nes, . . . noc - te sur -

om - nes, . . . noc - te sur -

*cres* - - - cen - do. *f*

gen - - tes vi - gi - le - - - - - mus . .

gen - - tes vi - gi - le - - - - - mus . .

om - - nes, . . om - nes, om - - - - nes, *cres.*

om - - nes, . . om - nes, om - - - - nes, *cres.*

om - - - - nes,

om - - - - nes.

*cres - cen - do . . .* *fff*

*Ped.* \* *Ped.* \* *Ped.* \*

## SCENE I.—PRINCE HENRY, LUCIFER, AND CHORUS (SOPRANOS AND ALTOS).

The Castle of Vautsburg on the Rhine. A chamber in a tower. Prince Henry sitting alone, ill, and restless. Midnight.

*Allegro.*  $\text{♩} = 152.$

*ff*

*pp.*

*ff*

*ff*

*ff*

*ff*

First system of a musical score. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes. The left hand (bass clef) plays a rhythmic accompaniment with chords and eighth notes. A dynamic marking *fz* is present in the right hand.

Second system of a musical score, starting with a section labeled **A**. The right hand features a melodic line with a dynamic marking *p*. The left hand has a bass line with a dynamic marking *p* and the instruction *marcato, 3*.

Third system of a musical score. The right hand has a melodic line with a dynamic marking *A*. The left hand features a bass line with a dynamic marking *A* and a triplet of eighth notes.

Fourth system of a musical score. The right hand has a melodic line with a dynamic marking *A*. The left hand features a bass line with a dynamic marking *A* and a triplet of eighth notes.

Fifth system of a musical score, starting with a section labeled **B**. The right hand has a melodic line with a dynamic marking *dim.* and *pp*. The left hand has a bass line with a dynamic marking *pp*.

Sixth system of a musical score. The right hand has a melodic line with a dynamic marking *dim.* and *pp*. The left hand has a bass line with a dynamic marking *pp*.

I can - not sleep! my fe-ver'd brain Calls up the van-ish'd Past a - gain,

*Andante.*  
*sempre pp*

*Ped.*

*a tempo.*  
*a tempo. ♩ = 72*

And throws its mist - y splendours deep In - to the

*pp*

pal - lid realms of sleep. Rest, rest!

*p*

*Ped.*

O give me rest and peace! The thought of

*Ped.*

life that ne'er . . . shall cease Has some - thing



in it like des - pair,

*Ped.* \* *Ped.* \*

A weight I am too weak to bear!

*Ped.* \* *Ped.* \* *Ped.* \*

Sweet - er to this af - flict - ed breast, The thought of nev - er - end - ing

*p* *Ped.* \*

rest! Sweet - er the un - dis - turb - ed and deep Tran - quil - li - ty

of end - less sleep.

*pp* R.H. L.H. *Ped.* \*

(A flash of lightning, out of which Lucifer appears, in the garb of a travelling Physician.)

*Allegretto.*

LUCIFER.

*Allegretto.* ♩ = 168.

All hail,

First system of music. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in 3/4 time with a key signature of one sharp (F#). The piano part includes dynamic markings *f* and *mf stac.*

PRINCE HENRY.

Prince Hen - ry!

Who is it speaks?

Second system of music. The vocal line is in treble clef. The piano accompaniment is in 3/4 time with a key signature of one sharp (F#).

E LUCIFER.

What may your wish and pur - pose be? Your High - ness,

Third system of music. The vocal line is in treble clef. The piano accompaniment is in 3/4 time with a key signature of one sharp (F#).

you be - hold in me On - ly a tra - v'ling phy -

Fourth system of music. The vocal line is in treble clef. The piano accompaniment is in 3/4 time with a key signature of one sharp (F#).

- si - cian;

One of the few who

Fifth system of music. The vocal line is in treble clef. The piano accompaniment is in 3/4 time with a key signature of one sharp (F#).

have a mis - sior. To cure in - cur - a - ble dis - eas - es,

Or those that are called so. What is . . . your ill - -

*Andante.* PRINCE HENRY. G  
- ness? It has no name. A smould - 'ring, dull, per

pet - - ual flame.

*cres - cen - - do* *molto.*

Ev - en the doc - tors of Sa -

- lern      Send me back word they can dis-cern No cure . . for a ma - la - dy like

*f* *p*

*Per.* \*

this,      Save one,      which in its na - ture is Im -

*p*

- pos - si - ble,      and can - not      be.

*Allegretto.* *Allegretto.*

*p*

**LUCIFER.**

What      is their re - me - dy?

*Sca.*

*Andante.* **PRINCE HENRY.**

You shall see;      Writ in this scroll is the mys - te - ry.

*Andante.*

*p* *p*

LUCIFER (*reading*). 3

"The on - ly reme - dy that re - mains Is the blood that flows from a

maid - en's veins, Who of her own free will shall die, And give her

*p*

life as the price of yours."

*Ped.* \*

*K Allegretto.*

*Allegretto.* *f* *dim.* *mf*

That is the

stran - - gest of all . . . cures, And one,

I think . . . . . you will nev - er try.

Mean - while per - mit me to re - - com - mend, As the

mat - ter ad - mits of no de - lay, My

won - der - ful . . . Ca - tho - lic - on, Of ve -

- - - ry sub - tle . . . and . . . ma - - - gi - cal

*Allegro vivace.*

powers.  
*Allegro vivace.* ♩ = 152.

Purge with your

The first system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic, playing a complex rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

nos-trums and drugs in - fer - nal, The spouts and gargoyles of these towers, Not

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns, featuring a mezzo-forte (mf) dynamic in the right hand.

M  
me. My faith is ut - ter - ly gone In ev' - ry power

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a piano (p) dynamic and includes a 'Ped.' (pedal) marking with an asterisk.

but the Power Su - per - - - - - nal.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a piano (p) dynamic, a 'Ped.' marking, and a crescendo (cres.) leading to a forte (f) dynamic.

Sra.....

The fifth system shows the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a piano (p) dynamic, a 'Ped.' marking, and a fortissimo (ff) dynamic.

Sua..... Be-hold it here!

*Andante con moto.*  
Sua..... This lit - tle flask . . . Con -

Sua..... tains the won - der - ful . . quint - es - - sence, The

Sua..... per - fect flower and ef - flor - es - - cence Of

Sua..... all the know - - ledge man can



ask! . . . . . 'Tis Al - co -

The first system of the musical score. The vocal line is in G major and begins with a fermata over the word 'ask!'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

hol, in the A - rab speech Of him . . . . . whose

The second system of the musical score. The vocal line continues with a fermata over the word 'hol,'. The piano accompaniment remains consistent with the first system.

won - - - drous lore I

The third system of the musical score. The vocal line has a fermata over the word 'won'. The piano accompaniment continues with the same rhythmic pattern.

teach! PRINCE HENRY. How

The fourth system of the musical score. The vocal line begins with a fermata over the word 'teach!'. The piano accompaniment continues. The name 'PRINCE HENRY.' is written above the vocal line, and the word 'How' is written below it.

lim pid, pure, and crys - tal - line! The

The fifth system of the musical score. The vocal line has a fermata over the word 'lim pid,'. The piano accompaniment continues with the same rhythmic pattern.

lit - tle wave - lets dance and shine !

*Sea*

**LUCIFER (pouring).**

Let not the quan - ti - ty a - larm you;

*Sea*

You may drink all ; . . it will not harm you, you may drink

**CHORUS OF ANGELS. 1st & 2nd SOPRANO.**

**ALTO.**

Ah ! what in

*Sea*

**PRINCE HENRY.**

How

all ; . . it will not harm you.

am - bush lurks be - low !

am - bush lurks be - low !

*Sea*

lin - pid, pure and crys - tal - line !

Woe, woe e - ter - nal woe ! This

Woe, woe e - ter - nal woe ! This

*Sra.*

The lit - tle wave - lets dance and

fear - - - - ful curse

fear - - - - ful curse

*Sra.*

shine !

Shakes the great u - ni - verse.

Shakes the great u - ni - verse.

*Sra.*

8va Drink, drink, and thy soul shall sink Down in - to the

*fz Allegro vivace, ma non troppo. ♩ = 88. fp*

PRINCE HENRY (drinking).  
deep a - byss. Through ev' - ry vein I

*p*

*Ped.*

feel a - gain The fe - ver of

*Ped.*

youth, the soft de - sire.

*Ped. \* Ped. \* Ped. 6*

A rap - ture that is al - most

*Ped. \* Ped. \* Ped. 6 6 \* Ped. 6 \* Ped. \**

pain                      Throbs      in      my      heart,      and      fills      my

*Ped.*                      \* *Ped.*                      \* *Ped.*                      \*

brain,                      **R**                      Through      ev - 'ry      vein      I      feel      . .      a

CHORUS OF ANGELS.

SOPRANO.

Be - ware,                      O                      be -

ALTO.

Be - ware,                      O                      be -

*Ped.*                      \*

- gain,                      I      feel      a - - gain      The      fev - er      of

- ware,                      be - ware,

- ware,                      be - ware,

youth, the soft . . de - sire,  
 O be - ware. For sick - - ness,  
 O be - ware, For sick - - ness,

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains the lyrics "youth, the soft . . de - sire," with a fermata over the final note. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The piano part features several triplet markings (indicated by a '3' over the notes) and a large slur covering the first two measures.

the soft de - - sire, . . . .  
 sor - - row, and care, All are there,  
 sor - - row, and care, All are there.

The second system continues the vocal and piano parts. The vocal line has a fermata over the final note of the first measure. The piano accompaniment continues with similar triplet markings and a consistent melodic and harmonic structure.

sick - - ness, sor - - row, and . . . .  
 sick - - ness, sor - - row, and

The third system concludes the vocal and piano parts. The vocal line has a fermata over the final note. The piano accompaniment features a more active melodic line in the right hand, with a large slur and various rhythmic patterns.

(sinking back.)

S

Gold . . .

*dim.*

care, *dim.* All are there. . . . .

care, S All are there, . . . . .

*sempre p*

en vi - - - sions wave . . . and

ho - - - ver, Gold - - en

va - - pours, wa - - ters stream - - ing,

Land - scapes mov - ing, chang - - - . . .

ing, . . . gleam - - - ing!

ANGELS (*receding*). SOPRANO.

A - las, a -

ALTO.

A - las, a -

*p*

*p*

*p*

*Ped.* \*

I am like a hap - py lov - er.

- las ! a -

- las ! a -

*p*

*p*

*Ped.* \* *Ped.*



las, a las, . . . . . a - -

las, a las, . . . . . a - -

*\* Ped.* *\**

**U**

Gold - - - en va - pours, . . wa - ters

- las ! Like

- las ! Like

*p* *Sva*.....

*Ped.* *\* Ped.*

stream - ing, Land - - scapes mov - ing, . . chang - ing,

a va - - pour, like . . . .

a va - - pour, like

*Sva*.....

*\* Ped.* *\* Ped.*

gleam - ing, Gold - - - en . . . vi - - -

a va - - - pour, the gold - - -

a va - - - pour, the gold - - -

*\* Ped.                      \* Ped.                      \* Ped.*

sions, gold - - - en . . . vi - - -

*dim.* en vi - - - sion Shall fade . . .

*dim.* en vi - - - sion Shall fade . . .

*\* Ped.                      \* Ped.*

sions wave . . . and . . . ho - - -

and pass, . . . . . fade . . .

and pass, . . . . . fade . . .

*V*

*dim.*

*\* Ped.                      \* Ped.*

ver.

and pass.

and pass.

*Sra.*

*pp*

*Ped.* \* *Ped.* \*

*pp* *dim.*

A - las!

*pp* *dim.*

A - las!

*Sra.*

*pp* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

*pp*

Gold - en vi - - sions!

*ppp*

*Ped.* \* *Ped.* \*

END OF THE FIRST SCENE.

## SCENE II.—ELSIE, URSULA, PRINCE HENRY AND CHORUS.

Before the house of Ursula. Villagers have gathered after labour. Evening.

*dolce e legato.*

*Andante tranquillo.*  $\text{♩} = 76.$

*p*

*A*

*cres.*

*B*

*dim.* *pp* *dim.*

*Ped.* \* *Ped.* \*

Ped. \* Ped. \* Ped. \* Ped. \*

URSULA.

Slow - ly, slow - ly up the wall, Steals the

sun - shine, steals the shade, Eve - ning

*p*

damps . . be - gin . . to fall, Eve - ning sha - dows

*cres.*

are dis - played Shafts of sun - shine from the west.

*mf*

Paint the dus-ky win-dows red, paint the dus - ky win - dows red.

*dim.* *p*

Un - der - neath and o - ver - head,

Dark - er sha - dows, deep - er rest,

*cres.*

(Lamps are lit in the house.)

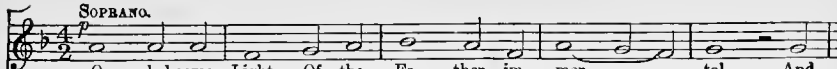
deep - er rest,

*p* *pp*

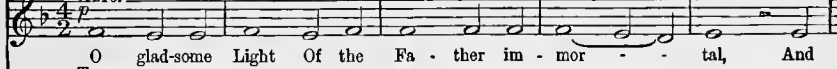
## EVENING HYMN.—"O GLADSOME LIGHT.

*Andante moderato.*

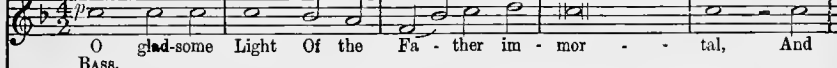
SOPRANO.



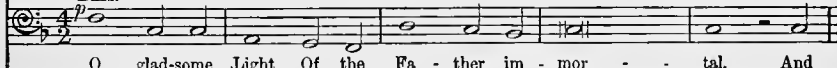
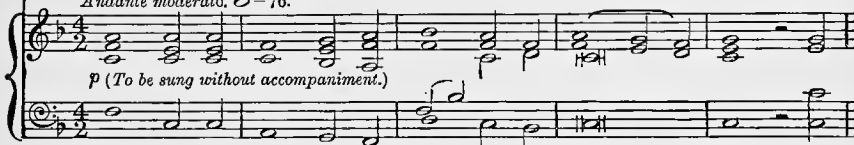
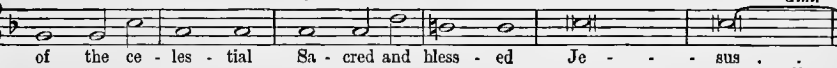
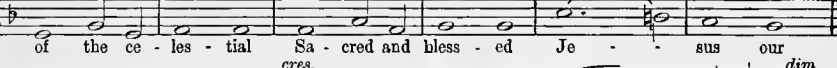
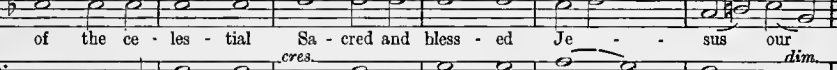
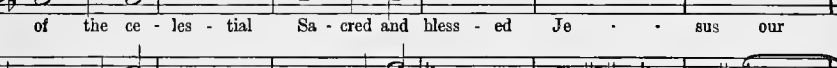
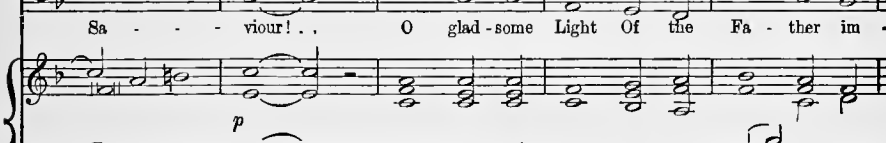
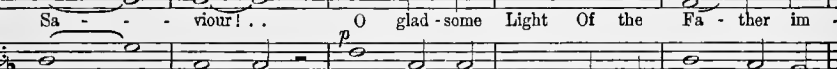
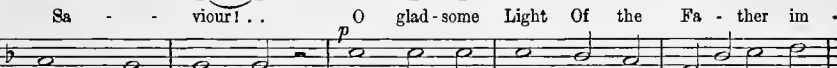
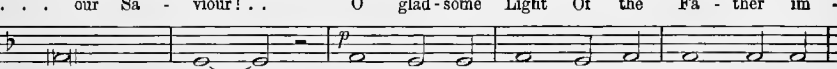
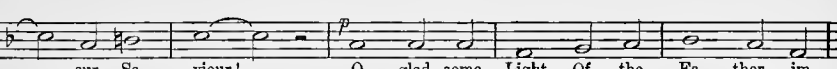
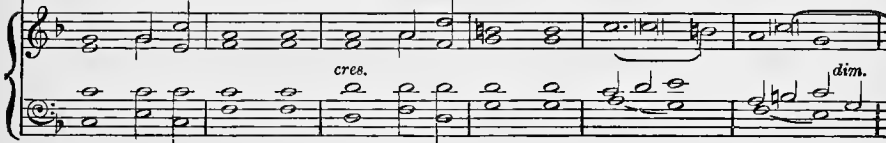
ALTO.



TENOR.



BASS.

*Andante moderato.*  $\text{♩} = 76$ .*p* (To be sung without accompaniment.)*cres.**dim.**cres.**dim.**cres.**dim.**cres.**dim.**cres.**dim.*

*cres.*

mor - - tal, And of the ce - les - tial Sa - cred and

mor - - tal, And of the ce - les - tial Sa - cred and

mor - - tal, And of the ce - les - tial Sa - cred and

mor - - tal, And of the ce - les - tial Sa - cred and

*cres.*

*dim.*

bless - ed Je - - sus our Sa - viour !..

bless - ed Je - - sus our Sa - viour !..

bless - ed Je - - sus our Sa - viour !..

bless - ed Je - - sus our Sa - viour !..

*dim.*

Now to the sun - set A - gain hast Thou brought us, And,

Now to the sun - set A - gain hast Thou brought us, And,

Now to the sun - set A - gain hast Thou brought us, And,

Now to the sun - set A - gain hast Thou brought us, . . . And,

*p*



*cres.* *f* **E**  
 see ing the eve-ning Twi - light, we bless Thee, Praise Thee,  
*cres.* *f*  
 see - ing the eve-ning Twi - light, we bless Thee, Praise Thee,  
*cres.* *f*  
 see - ing the eve-ning Twi - light, we bless Thee, Praise Thee,  
*cres.* *f*  
 see - ing the eve-ning Twi - light, we bless Thee, Praise Thee,  
*cres.* *f* **E**

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,  
 praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,  
 praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,  
 praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,  
 praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

*ff* **^**  
 praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!  
*ff* **^**  
 praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!  
*ff* **^**  
 praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!  
*ff* **^**  
 praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!  
*ff* **^**

Son, the . . . Life giv - er! Spi - rit, the Com - fort - er! Worth - y at

Son, the Life giv - er! Spi rit, the Com - fort - er! Worth - y at

Son, the Life giv - er! Spi - rit, the Com - fort - er! Worth - y at

Son, the Life giv - er! Spi - rit, the Com - fort - er! Worth - y at

all times . . . Of wor - - - ship . . . and . . . won -

all times . . . Of wor - - - ship . . . and . . . won -

all times . . . Of . . . wor - - - ship and won -

all times . . . Of wor - ship and won

der! . . . Now to the sun - set A - gain hast Thou brought us, a -

der! . . . Now to the sun - set A - gain hast Thou brought us, a

der! . . . Now to the sun - set A - gain hast Thou brought us, a -

der! . . . Now to the sun - set A - gain hast Thou brought us, a -

*dim.*

gain hast Thou brought us, And, see - ing the eve - ning Twi - light, we

*dim.*

gain hast Thou brought us, And, see - ing the eve ning Twi - light, we

*dim.*

gain hast Thou brought us, And, see - ing the eve - ning Twi - light, we

*dim.*

gain hast Thou brought us, And, see - ing the eve - ning Twi - light, we

PRINCE HENRY (*at the door*).

A . . . . . men.

(*The villagers disperse to their homes.*)

*pp*

bless Thee, bless . . . Thee, a - dore . . . . Thee.

*pp*

bless Thee, bless . . . Thee, a - dore . . . . Thee.

*pp*

bless Thee, bless . . . Thee, a - dore . . . . Thee.

*pp*

bless Thee, bless . . . Thee, a - dore . . . . Thee.

*Andante.*

*Andante.*  
*p*

URSULA.

ELSIE.

Who was it said A - - - men ?

It was the Prince. He is

gone a - gain.

Would I could

G

do some-thing for his sake ;

Some - thing to cure his

sor - row and pain.

That no one can, nei-ther

*p*

thou nor I, Nor a - ny one else.

*Allegro vivace.* ♩ = 152.

ELSIE.

And must he die?

URSULA.

Un-less some maid - en of her own ac -

*f*

*Ped.* \*

- cord Of - fers her life for that of her

*fz*

*Ped.* \*

lord.

*f*

*fz*

ELISIE. *f*  
 I will. *pp*  
 \* Ped. \*

URSULA. *J*  
 Fool - ish child, be still, . . . *Con fuoco.*  
*p*  
 Ped. \*

ELISIE. *I*  
*cres* - - - *cen* - - - *do.* *pp*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped.

mean it tru - - - ly ;  
 \* Ped.

*f*

for his sake I will my - self the

\* Ped. \* Ped.

off - 'ring make, And give my

K

\*

life to pur - chase his.

Ped.

URSULA.

My child, my child,

*p*

\*

L

thou must not die!

ELSIE.

Why should I live? de I not

The first system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment consists of a right hand with a series of chords and a left hand with a simple bass line.

know The life of wo-man is full of woe? Toil-ing on and

The second system of the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a right hand with chords and a left hand with a bass line, including a triplet of eighth notes in the right hand.

on and on, With break-ing heart and tear-ful eyes, And si-lent lips,

The third system of the musical score. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment includes a right hand with chords and a left hand with a bass line, featuring triplets in both hands.

and in the soul . . . . . The se-cret long-ings that a

The fourth system of the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a right hand with chords and a left hand with a bass line, with the instruction *ad lib.* above the vocal line.

- rise, Which this world nev - er sa - tis - fies!

The fifth system of the musical score. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment includes a right hand with chords and a left hand with a bass line, with a *p* (piano) dynamic marking below the right hand.



*Andante.*

URSULA.

Ah, woe is me! ah,

*Andante.*  $\text{♩} = 76.$

*p*

woe is me! A - las that I should live to see Thy

*Ped.* \* *Ped.* \*

death, be-lov - ed, and to stand A -

*Ped.* \* *Ped.* \*

- bove . . thy . . grave. Ah, woe the

day! ah, woe the day!

*Ped.* \*

ELSIE.

*Allegretto.*

ah, woe the day: Thou wilt not see it.

*Allegretto.  $\text{♩} = 72.$*

*pp*

*Ped.* \*

I shall lie Be - neath the . . flow'rs of an -

*Ped.*

oth - er land, For at Sa - ler - no,

far a - way, O - ver the moun - tains,

o - ver the sea, far a - way, far a -

*N*

*Ped.* \* *Ped.* \*

way, . . . It is ap - point - ed

*pp*

me . . . to die. In God's own

*p*

URSULA.

time, my heart's de - light, When He shall

call thee; not be - fore.

*pp*

O

*Ped.* \* *Ped.* \*

O

*L'istesso tempo.*

ELSIE.

I

*stac.*

heard him call.

P

When Christ as -

*Ped.*

\*

- cend - ed Tri - umph - ant - ly

from star . . . . . to star, . . . . .

*Ped.*

He left the

gates of Heaven ajar.

I had a vi - sion in the

night And saw Him stand - - ing

at the door Of His Fa - ther's man - sion,

*sempre stac.*

vast and splen - did,

*Ped.* \*

And beck - on - ing to me, from a -

R - far . . .

*dim.*  
\* *Ped.*

*Ped.*

\* *Ped.* \*

S

*pp*

*Ped.*

URSULA (entering the house.)

What if this

\* Ped.

were of God! Ah! then

\* Ped.

Gain - say dare I not.

Ped. \* Ped. \*

A men.

Ped. \* Ped. \*

*Andante.*  $\text{♩} = 72$

ELSIE (left alone.)

My Re -

- deem - er and my Lord, I be - seech Thee, I en - treat Thee,

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'deem' followed by eighth notes for 'er and my Lord,'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

Guide me in each act and word, That here - af - ter I may meet Thee,

The second system continues the vocal line with a half note 'Guide' and eighth notes for 'me in each act and word,'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Watch - ing, wait - ing, ho - ping, yearning, With my lamp well trimm'd and burn - ing.

The third system features a vocal line with a half note 'Watch' and eighth notes for 'ing, wait - ing, ho - ping, yearning,'. The piano accompaniment includes some chromatic movement in the right hand, reflecting the 'yearning' in the lyrics.

If . . . my fee - - ble prayer . . . can reach Thee,

*p*  
*Péd.* \*

The fourth system begins with a vocal line marked with a 'T' (trill) above the first note. The lyrics are 'If . . . my fee - - ble prayer . . . can reach Thee,'. The piano accompaniment is marked with a piano dynamic (*p*) and includes a pedaling instruction (*Péd.*) and an asterisk (\*) below the staff.

O, my Sa - viour, I be - seech Thee, Let me fol - low where Thou lead - est,

*cres.*

The fifth system features a vocal line with a half note 'O,' and eighth notes for 'my Sa - viour, I be - seech Thee,'. The piano accompaniment includes a crescendo marking (*cres.*) and continues with a steady eighth-note accompaniment.



Let me, bleeding as Thou bleed - est, Die, if dy - ing I may give

*p*

Life to one who asks to live; And more near - ly Dy - ing thus, re -

U

*Ped.* \* *Ped.* \*

- sen - ble Thee, O, my Sa - viour,

*Ped.* \*

Let me die, . . if dy - ing I may give Life to one who

*p* *cres.*

asks to live, And dy - - - - - ing

*f* *dim.*

V

thus, dy - ing thus, more near - ly re -

*p* *p*

sem - ble Thee, O . . . my

*p*

*dim. e rall.*

Sa - - viour, My . . . Re - deem - er and my Lord.

*dim. e rall.*

*Ped.* \* *Ped.* \*

*W* (*Prince Henry enters.*)  
*L'istesso tempo.*

My life is lit - tle— On - ly a cup of wa - ter But pure and

*L'istesso tempo.*

lim - pid ; Take it, . . . O my Prince!

Let it re - fresh you, Let it re - store you, May

X  
God bless the gift.  
SOPRANO. *ppp*  
CHORUS. ANGELS. *ppp*  
CONTRALTO. *ppp*  
A  
X  
*p*

PRINCE HENRY. SOPRANO. *dim.*  
men. And the giv - er! A *dim.*  
men. A *dim.*  
*p* *dim.*

*ppp* Y  
men.  
*ppp* men.  
*ppp* Y  
*ppp*

(Prince Henry and Elsie pass slowly into the house. It is now dark.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with chords and slurs.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The instruction *pp legato.* is written above the lower staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The instruction *dim. al fine.* is written above the lower staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The instruction *Ped.* is written below the lower staff.

## SCENE III.—ELSIE, PRINCE HENRY, LUCIFER AND CHORUS.

*On the road to Salerno. Prince Henry, Elsie and their attendants.**Allegretto moderato. ♩ = 69.*

*f* *p*

ELSIE.

On - ward and on - ward the high - way runs . . . to the dis - tant

ci - ty, in - pa - tient - ly bear - ing

Ti - dings of hu - man joy and dis - as - - ter, Of

love and of hate, . . . of do - ing and dar -

PRINCE HENRY.

ing ! This life of ours is a

wild Æolian harp of many a joyous

*A* strain, But un-der them all there

runs a loud per-pet-u-al wail, as of

*cres.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

souls in pain.

*dim.* *p*

*Ped.* \* *Ped.* \*

ELSIE.

All the hed - ges are white with

dust, While on - ward the hor - ses toil and

PRINCE HENRY.

strain. Now they stop at the way - side

inn, And the wag - gon - er laughs with the

land - lord's daugh - ter. All through life there are way - side

inns, Where man may re - fresh his soul with love;

E - ven the low - est may quench his thirst . . . At ri - - - vu - lets

fed by springs from a - bove.

*C* (They turn down a green lane.)



ELsie.

Sweet . . is the air with the bud - ding haws, . . . And the val - leystretching for

PRINCE HENRY.

Sweet . . is the air with the bud - ding haws, . . . And the val - leystretching for

*p dolce.*

*Sra.*

miles be - low Is white . . with blos - som - ing cher - ry trees,

miles be - low Is white . . with blos - som - ing cher - ry trees,

*cres.*

white . . with blos - som - ing cher - ry trees, . . . As if . . . just . .

white . . with blos - som - ing cher - ry trees, . . . As if . . . just . .

*dim.* *p*

cov - - er'd with light - est snow, . . . just cov - er'd with light - est

cov - - er'd with light - est snow, . . . just cov - er'd with light - est

**D**

snow. Sweet . . is the air,

snow. Sweet . . is the air,

*p* *rall.*

sweet is the air. *a tempo.*

sweet is the air

*colla voce.* *p a tempo.*

*E*

TENORS OF CHORUS. (*Pilgrims in the distance.*)

*pp*

Cu - jus cla - vis lin - gua Pe - tri,

*p*

Cu - jus ci - ves sem - per la - ti.

*dim.*

## PRINCE HENRY.

Hark, what sweet sounds are those, whose ac - cents

ho - ly Fill the warm noon with mu - sic sad and

sweet!

ELsie.

It is a

BASSES (in the distance).

Cu - jus fa - ber auc - tor lu -

band of pil - grims, mov - ing slow - ly,

cis.

On their long jour - ney, with un - cov - er'd feet. . .

ad lib.

TENORS & BASSES (*Pilgrims chanting the Hymn of St. Hildebert.*)*Andante, l'istesso tempo.*

Me re - cep - tet Si - on . . il - la, Si - on Da - vid,

*Andante, l'istesso tempo.* ♩ = 72.

urbs tran - quil - la, Cu - jus fa - ber auc - tor lu - cis. Cu - jus

por - ta lig - num cru - cis, Cu - jus cla - vis lin - gua Pe - tri, Cu - jus

ci - ves semper la - ti, Cu - jus mu - ri la - pis vi - vus

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

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

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

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

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

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

## LUCIFER (as a Friar in the procession)

Here am I, too, in the pi - ous band, The

*sempre stac.*

soles of my feet are hard and tanned.

TENORS. *p*

In hâc ur - be lux sol -

There is my German Prince a-gain, Thus

en - nis, Ver æ - ter - num, pax per -

far on his journ - ey . . . to Sa - lern, . . . And the

en - nis ; In hâc o - - dor

love - sick girl, whose heat - ed brain Is sow - ing the cloud to  
im - plens . . . cœ - los, In hâc

reap the rain, is sow - ing the cloud . . . to . . . reap the  
sem - per fes - tum . . . me

rain ; But it's a long road that has no turn ! Let them  
los !

qui - et - ly hold their way, I have al - so a part in the play.

But first I must act to my heart's content This

mumery And this mer-ri-ment, And drive this mot-ley flock of sheep In-to the fold where

drink and sleep The jolly old friars of Be-ne-vent. Of a truth, it of-ten provokes me to

laugh, To see these beggars hobble a-long, Lamed and maimed and

fed . . . up-on chaff, Chant

ing their wonderful puff and puff, their wonderful puff and puff, And, to

make up for not . . . under - stand - ing the song, Sing - ing it fierce - ly, and

wild, . . . and strong, wild . . . and

strong ! First I must act to my heart's content This mummery and this mer-ri-ment, And

TENORS & BASSES.

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

drive this mot-ley flock of sheep In-to the field where drink and sleep The jolly old fri-ars of

Cu - jus por - te lig - num cru - cis,



Be - nevent. Of a truth, it often provokes me to laugh, To see these beg-gars  
 cu - jus cla - vis lin - gua Pe - tri,

hoh-ble a-long, Lamed and maimed, and fed . . up-on chaff,  
 Cu - jus ci - ves sem - per læ - ti

Chant - - - - - ing . . their

won - der - ful piff and paff, their won - der - ful piff and paff, Sing - ing it

M

fierce - ly, and wild, . . . and strong! *Urbs* cœ - les - - - tis,

*Urbs* cœ - les - - - tis,

M

*f* *3* *3* *f* *3* *3* *Sres*

urbs be - - a - ta, Su - pra pe - - tram

urbs be - - a - ta, Su - pra pe - - tram

*Sres*

col - lo - - ca - ta, *dim.*

col - lo - - ca - ta, *Urbs* in por - tu sa - tis *dim.*

*Sres*

TENORS AND BASSES.

tu - to, De lon - gin - quo te sa - lu - to,

*Sres*

N *sempre dim.*

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

*sempre dim.*

*Sves*

*p*

Te af - fec - to, te . . re - qui -

*p*

*Sves*

○ ELSIE.

Hark! . . those sounds . . whose ac - cents ho - ly

- - ro.

*pp* 3 3 3 3

Fill the warm . . noon with mu - sie, with

*(In the distance,) pp*

Te sa - lu - to, te . .

mu - sic sad *ppp*  
re - qui - ro, te sa -

and sweet,  
lu - to!

*pp*

*P*

(Prince Henry, Elsie, and attendants journey on.)  
*Listesso tempo.*

*p*

*f*

*ped.*

First system of musical notation. Treble clef, key signature of two flats, 3/4 time. The right hand plays a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* and *Ped.*

Second system of musical notation. Similar to the first system, with a melodic line in the right hand and accompaniment in the left. Dynamics include *p* and *Ped.*

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *p* and *Ped.*

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. Dynamics include *p* and *Ped.*

Fifth system of musical notation. The right hand has a melodic line with a *R* (ritardando) marking. The left hand accompaniment continues. Dynamics include *Ped.* and *\* Ped.*

(They reach a height overlooking the sea, and encamp. Evening.) *Più lento.* ♩. = 60.

Sixth system of musical notation. The right hand has a melodic line with lyrics "tan do." above it. The left hand accompaniment is present. Dynamics include *pp* and *Ped.*

## PRINCE HENRY.

It is . . . the sea, . . . it is . . . the

sea, . . . In all its vague . . . im -

men - si - ty, . . . Fa - - ding and dark - en - ing

*pp*

*pp*

Ped. \* Ped. \*

in . . . the dis - - tance, fa - - - ding and dark - en - ing

Ped. \* Ped. \*

in . . . the dis - - tance!

Ped. \*

S

Si - lent, ma - jes - ti - cal, and . . .

*Ped.* \* *Ped.* \*

slow . . . The white ships haunt . . . it to and

fro, With all . . . their ghost - ly sails un -

*pp*

*Ped.* \* *Ped.* \*

- furl'd, As phan - toms from an - oth - er

*Ped.* \* *Ped.* \*

world Haunt . . . the dim

*Ped.* \* *Ped.* \*

con - fines of ex - is - - tence, . . .

*Ped.*

It is . . . the

*Ped.* \*

sea, . . . it is . . . the

*Ped.* \*

sea, . . . In all, all . . .

*mf*

its vague im - men - si - ty;

*dim.* *p* *pp*

*Ped.*



Si - lent, ma -

*cres.*

*Ped.* \*

jes - ti - cal, and slow,

*pp*

*Ped.* \*

*dim.*

si - lent, ma - jes - ti - cal, and

*dim.*

slow, ma - jes - ti - cal, and slow.

$C \left( \frac{12}{8} \right)$

$C \left( \frac{12}{8} \right)$

*Andante tranquillo.* U

*Andante tranquillo.* ♩ = 72.

*pp*

$C \left( \frac{12}{8} \right)$

$C \left( \frac{12}{8} \right)$

*Ped.* \*

ELSIE.

The night is calm and cloud - less, And

*Ped.*

still as still . . . can be, The stars . . .

\*

. . . come forth to lis - ten, come forth . . . to . . .

*Ped.* \* *Ped.* \* *Ped.* \*

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

*Ped.* \*

of . . . the . . . sea; . . . In

*Ped.* \* *Ped.* \*

snow - white robes up - ris - ing The ghost - ly choirs re -

- spond, And sad - ly and un - ceas - ing The mourn - ful

voice sings on, . . . . And the snow-white choirs still

*Ped.* \* *Ped.* \*

an - - swer, still an - - swer

*Ped.* \* *Ped.* \*

Chris - - - - - te e - lei - - - -

*p*

son, Chris - - - te e - lei - - -

*cres* *cen*

*Ped.* \*

son, Chris - - te e - lei - - -

*do.*

*Ped.* \*

son,  
CHORUS. SOPRANO.

The night is calm and cloud-less, And still as still . . can be,

ALTO.

TENOR.

The night is calm and cloud - less,

BASS.

The night is calm . . and cloud-less, And still as

*f* *legato.*

The stars . . . come forth to lis - ten, come forth to . . . lis - ten . . .

The stars come forth . . . to lis - - - ten To the

be, The stars come forth to lis - - -

still can be, The stars come forth to lis - ten

To . . . the mu - sic . . . of . . . the . . . sea ; . . . In

mu - - sic of the sea ; . . . In snow-white

- - ten To the mu - - sic of the sea ; . . . In

To the mu - sic of the sea ; . . . In

dim. X p

snow-white robes up - ris - ing The ghost - ly choirs re - spond, And

robes up - ris - ing The ghost - ly choirs re - spond, And

snow - white robes up - ris - - - ing, The

snow - white robes up - ris - - - ing, The

p Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

sad - ly and un - ceas - ing The mourn - ful voice sings on, the mourn -

sad - ly and un - ceas - ing The mourn - - - ful voice sings

ghost - ly choirs re - spond, the ghost - ly . .

ghost - ly choirs re - spond, the ghost - ly

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

ELSIE.

The snow-white choirs still an - swer,

*dim.* *cres.*

- - ful voice sings on, The snow-white choirs still an - swer,

*dim.* *cres.*

on, The snow-white choirs still an - swer,

*dim.* *cres.*

choirs re - spond, The snow-white choirs still an - swer,

*dim.* *cres.*

choirs re - spond, The snow-white choirs still an - swer,

*dim.* *p* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Y  
Chris - - - - - te e - lei - - - - son,

*p* *cres.*  
Chris - - - - - te e -

*p* *cres.*

*p* *cres.* *molto.*  
Chris - - - - - te e - lei - - - - son,

*p* *cres.* *molto.*  
Chris - - - - - te e - lei - - - son,

*p* *cres.* *molto.*  
- lei - - - son, Chris - - - te e - lei - - - son,

*p* *cres.* *molto.*  
Chris - - - te e - le - - i - son, . . e - -

*cres.* *do.*

*f* e - - - lei - - - son !  
*f* e - - - lei - - - son, . . .  
*f* e - - - lei - - - son, Chris - -  
*f* e - - - lei - - - son, *ff*  
*f* lei - - - son, Chris - te e -  
*f* *ff*  
 Ped. \* Ped. \* Ped. \*  
*ff* Chris - te e - lei - son. . . . .  
 e - le - i - son. . . . .  
 - te e - lei - - son. . . . .  
 Chris - te e - lei - - son. . . . .  
 lei - - - son. . . . .  
 Ped. \* Ped. \* Ped. \*  
 END OF THE THIRD SCENE.



## SCENE IV.—ELSIE, PRINCE HENRY, LUCIFER, AND CHORUS.

*The Medical School at Salerno, Lucifer dressed as a doctor.*

*Allegretto moderato.* ♩ = 168.  
*mf stacc.*

The musical score consists of six systems, each with a treble and bass clef staff. The first system includes the tempo marking *Allegretto moderato.*, a quarter note equal to 168 (♩ = 168), and the dynamic marking *mf stacc.* The music is in 3/4 time. The first system features a melody in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes and rests. The second system continues the melody with a trill-like figure in the treble. The third system shows a more active treble melody with eighth notes and a bass line with chords. The fourth system has a treble melody with eighth notes and a bass line with chords and a key signature change to two sharps (F# and C#). The fifth system continues with a treble melody and a bass line with chords. The sixth system begins with a section marked 'A' in the treble staff, featuring a 3/4 time signature and a key signature of two sharps, and ends with a double bar line and a 'C' time signature.

*Andante.* LUCIFER.

My guests approach! There is in the air An o - dour of

*Andante.*  
p  
Ped. \*

in - no - cence and of prayer! I can - not breathe such an at - mosphere; My soul is

filled with a name - less fear, . . . That af - ter all my rest - less en - dea - vour, The most e -

the - real, most di - vine, Will es - cape from my hands for

*p*

(Enter Prince Henry and Elsie, with attendants.)  
C  
*Allegro maestoso.*

ev - er and ev - er. But the oth - er is al - rea - dy mine.  
*Allegro maestoso. ♩ = 84.*  
f

D PRINCE HENRY.  
Can you di -

rect us . . . to Fri - ar An - ge - lol . . .

LUCIFER.  
He stands be - fore . . . you.

PRINCE HENRY.

Then you know our pur - pose. I am Prince Hen - ry of

Ho - hen - eck, . . . and this The maid - en that I spake of.

LUCIFER.

Does she With - out com - pul - sion, of her own free

PRINCE HENRY.

will, . . . Con - sent to this? A - gainst all op - po -

- si - tion, She will not be per - suad - ed.

LUICIFER (to Elsie).

Have you thought well of it?

*F*

*Adagio.* ELSIE.

I come not here to ar - gue, But to die.

*pp*

*Andante.*

CHORUS. SOPRANO. *p*

ALTO. *p*

TENOR. *p*

BASS. *p*

*Andante.* ♩ = 72.

*p* *Voices only. p*

pure in heart, O pure in heart! from thy sweet dust shall grow . . . Li - lies, up -

*cres.* *f*

pure in heart, O pure in heart! from thy sweet dust shall grow Li - lies, up -

*cres.* *f*

pure in heart, O pure in heart! from thy sweet dust shall grow Li - lies, up -

*cres.* *f*

pure in heart. O pure in heart! from thy sweet dust shall grow Li - lies, up -

*cres.* *f*

on whose petals will be written "A - - - ve Ma - ri - -  
 on whose petals will be written "A - - - ve Ma -  
 on whose petals will be written "A - - - ve Ma -  
 on whose petals will be written "A - - - ve Ma -

*dim.* *cres.* *p* *cres.* *G*

Ma - ri - a" in cha - rac - ters of gold! O  
 a ri - a" in cha - rac - ters of gold! O  
 ri - a" in cha - rac - ters of gold! O  
 ri - a" in cha - rac - ters of gold! O

*f* *p* *H* *p*

pure in heart, O pure in heart, O pure . . in heart, . . O  
 pure in heart, O pure in heart, O pure in heart, O  
 pure in heart, O pure in heart, O pure in heart, O  
 pure in heart, O pure in heart, O pure in heart, O

*dim.* pure . . . in heart!  
*dim.* pure . . . in heart!  
*dim.* pure in . . . heart!  
*dim.* pure in heart!  
*dim.* pure in heart!  
*dim.* pure in heart!

ELSIE. *Allegretto, doppio movimento.*

Weep not, my friends!

*Allegretto, doppio movimento.*

*pp*

*Ped.* \* *Ped.* \* *Ped.*

ra - ther re - joice with me,

\* *Ped.* \*

I shall not feel the pain, but shall be gone, And

*Ped.* \* *Ped.* \* *Ped.* \*

you will have an - oth - er friend . . . in heaven, Weep

*J*  
*Ped.* \*

not, weep not. . . . There is no

*Ped.* \*

more to say, let us go in.

*pp* *K*

PRINCE HENRY.  
Not one step fur - - ther! I on - ly meant To put thy

cou - rage . . . to the proof. Fri - ar

*Ped.*



An - - ge - lo! I charge you on your life, Be

- lieve not what she says, for she is mad, she is

mad.

ELSIE.  
A - las! Prince Hen - ry!

Allegretto moderato. LUCIFER.  
Come with me this

(Else goes in with Lucifer, who thrusts Prince Henry back, and closes the door.)

way!

M *L'istesso tempo.* PRINCE HENRY.  
Gone, and the light of all my

*L'istesso tempo.*  
*p*

life gone with her! A sud - den dark - ness

falls up - on the world.

*cres.*  
*Ped.*

*(To the attendants.)*

Why did you not lay hold on her,

*f* *p*

and keep her From self de-struc - tion? An - - ge - lo!

*ped.* *cres.*

An - - - ge - lo! Mur - der - er!

*ped.* *ff* *ped.*

*(Struggles at the door, but cannot open it.)*

CHORUS. mur - der - er!

Mur-derer! murder-er!

Mur-derer! murder-er!

Mur-derer! murder-er!

Mur-derer! murder-er!

*fp*

ELSIE (within) RECIT.

Fare - well, dear Prince, fare - well.

*Ped.* \*

PRINCE HENRY. *a tempo.* LUCIFER. PRINCE HENRY

Un - bar the door! It is too late! Un - bar the

CHORUS.

Un - bar the door, un - bar the door!

Un - har the door, un - har the door!

Un - har the door, un - bar the door!

Un - bar the door, un - bar the

*f a tempo.*

LUCIFER. PRINCE HENRY.

door! it is too late! It shall not be too late!

It shall not be too late!

It shall not be too late! it shall

It shall not be too late!

door! It shall not be too late! it shall

it shall not be too late, it shall not be too late, . . .

it shall not be too late, it shall not be too late, . . .

not be too late, it shall not be too late,

it shall not be too late, it shall not be too late, . . .

not be too late, it shall not be too late,

*cres.* *ff*

*Ped.* \*

**R** **LUCIFER.**

. . . too late! Un - bar the door. Too

. . . too late! Un - bar the door,

too late! Un - bar the door,

. . . too late! Un - bar the door,

too late! Un - bar the door,

**R**

*Ped.* \* *Ped.* \*

*Più vivo.*

late, too late!

un - bar the door! It shall not be too late, it

un - bar the door! It shall not be too late, it

PRINCE HENRY with Chorus.

un - bar the door! It shall not be too late, it

un - bar the door! It shall not be too late, it

*Più vivo.*

*Ped.*

*(They burst the door open and rush in.) Presto.*

shall not be . . . too late!

shall not be . . . too late!

shall not be . . . too late!

shall not be . . . too late!

*Presto.*

*ff accel. sf*

*Ped.*

END OF THE FOURTH SCENE.

## SCENE V.—URSULA AND A FORESTER.

*Ursula's cottage*

*Andante con moto.* ♩ = 72.

*p*

*ten.*

**A** *URSULA (looking through the open door).*

Who is it com - ing un - der the trees? A man in the Prince's

*a tempo. (Enter a Forester.)*

liv - er - y dress'd! He fills my heart with strange a - larm!

*a tempo.*

*p*

*p*

*ten.*

**FORESTER.** **URSULA.**

Is this the ten - ant Gott - lieb's farm? This is his farm, and

B FORESTER.

URSULA.

I his wife. News from the Prince! Of death or life?

FORESTER.

*Allegro Vivace.*

Your daughter lives, and the Prince is well.

*Allegro Vivace. ♩ = 144.*

*ff*

*Ped.* \*

You will learn, ere long, how it all be - fell.

*p*

*C*



Her heart for a moment nev - er failed :

But when they reach'd Sa - ler - no's gate,

*Sca.*

The Prin - ce's no - bler self prevailed.

*Sca.*

D

And sav'd . . her for a no - - - - - bler

*Andante come prima.*

fate.

*Andante come prima.*

*p ten. dim.*

## URSULA.

*Andante Allegretto.*

Vir - gin, who lov - est the poor and

low - ly, If the loud cry of a mo - ther's heart Can ev - er as -

cead . . to where thou art, In - to thy bless - ed hands and ho - ly. Re -

ceive my prayer of praise and thanks - giv - ing, Our child -

who was dead . . a - gain is liv -

F

ing. O 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

*cres.*

G

ress her, To see her, gaze at her, and

*molto cres.*

bless her; Dear El sie,

*molto cres.*

*f*

*Pod.*

child of God and grace, El - - sie, child . . of

*Ped.* \* *dim.*

God and grace! Vir - gin, who lov - est the

*p*

poor and low - ly, Re - ceive my prayer . . of praise and

thanks - giv - ing, Our child who was dead . . .

a - gain is liv - ing. . . .

*p* *Ped.* \*

END OF THE FIFTH SCENE

## SCENE VI.—ELSIE AND PRINCE HENRY.

The Castle of Vautsberg on the Rhine. Prince Henry and Elsie stand on the Terrace. It is the evening of their marriage day. The sound of bells heard from a distance.

Andante tranquillo.  $\text{♩} = 76$ .

Sva.....

The score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The tempo is 'Andante tranquillo' with a quarter note equal to 76 beats per minute. The dynamics are marked 'p' (piano) and 'Ped.' (pedal). Pedal markings include 'Ped.', '\* Ped.', and 'Ped.' with an asterisk. The first system is marked 'Sva.....' above the treble staff. The second system is also marked 'Sva.....'. The third system is marked 'Sva.....'. The fourth system is marked 'Sva.....'. The fifth system is marked 'Sva.....'. The sixth system is marked 'Sva.....'. The score concludes with a final asterisk in the bass staff of the last system.

*Sua...*

*A*

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

PRINCE HENRY.

We are a - lone; the wedding guests Ride down the

*pp*

*p*

*Ped.* \*

hill with plumes and cloaks, And the de-scending dark in-vests The forest's hoar and

haunt-ed oaks.

*Sua...*

*p*

*Ped.* \* *Ped.* \*

B ELSIE.

What bells are those . . . that ring so slow, So mel-low, mu-sic-al, and

*Sua...*

*p*

## PRINCE HENRY.

low? They are the bells of Gei-sen-heim That with their me-lan-cho-ly

chime Ring out the cur-few of the sun.

ELsie. PRINCE HENRY.  
Lis-ten, be-lov-ed! They are done. Dear El-sie,

C  
ma-ny years a-go These same soft bells at ev-en-tide Rang in the

ears . . of . . Char-lemagne, As, seat-ed by Fas-tra-da's side At

In - gel - heim, in all his pride, He

*cres* cen - do. *f*

*Ped.* \* *Ped.* \* *Ped.* \*

heard their sound with se - cret pain. Their voi - ces on - ly speak to

*p* *p*

*Ped.* \*

ELSIE.

me Of peace and deep tran - quil - li - ty, And end - less con - fi - dence in thee.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Moderato.* PRINCE HENRY.

Thou know'st the sto - ry of her

*Moderato.* ♩ = 84.

*p*

ring, How when the court went back to Aix Fas - tra - da



died; and how the king sat watch - ing by her

night and day, . . . night and

day; . . .

*dim.*

*E Andante.*

Till in - to one of the blue

*Andante.* ♩ = 72.

*rall.* *p*

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

hand; And the great

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

mon - arch sat se - rene And sad . . be -

*Ped.* \* *Ped.* \* *Ped.* *Ped.* \*

side the fa - - ted shore,

*un poco cres.* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

Nor left the land for ev - er - more. . .

*pp* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

ELSIE. PRINCE HENRY.  
*un poco più vivo.*

That was true love. For him the queen Ne'er did what thou hast

*p* *cres.*

*Ped.* \*

ELSIE.

G *Tempo lmo.*

done for me,

Wilt thou as fond and faith - ful be?

*Tempo lmo.*

*dim.*

*p*

PRINCE HENRY.

Wilt thou so love me af - ter death?

Thou hast Fas - tra - da's ring.

*mf*

*dim.*

*p*

*Ped.*

Be-neath the calm blue wa - ters of thine eyes,

*pp*

*Ped.*

*\* Ped.*

H

Deep in thy

*Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\**

sted-fast soul it lies,

And, un - dis - turb'd . . . by this world's breath, With

*un poco cres.*

*Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

ma - gic light, with ma - - gic light . . its jew - els

*cres.* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

shine.

*J*

*rall.*

\* *Ped.* \*

ELSIE. *Andante un poco adagio.*

In life's de - light, in death's dis - may, In storm and

PRINCE HENRY.

In life's de - light, in death's dis - may, In storm and

*Andante un poco adagio.* ♩ = 63.

*p*

*Pedal with each change of harmony.*

sun - shine, night and day, . . In

sun - shine, night and day, . . In health and sick - ness, in de -

health and sick - ness, in de - cay, In storm and sun - shine, night and

cay, In storm and sun - shine, night and

*K* *K*

In health and sick - ness, in de - cay,  
 day, . . . In health . . . and sick - ness, . . . in de

*cres*

Here . . . and here - af - ter, here and here  
 - cay, Here and . . . here - af - ter, here and here -

*cen do. dim. p*

- af - ter I am thine,  
 - af - ter I am thine,

*p*  
*Ped. \* Ped. \* Ped. \**

I am thine!  
 I am thine!

*pp*  
*Ped. \* Ped. \* Ped. \**

## CHORAL EPILOGUE.

*Andante maestoso non troppo lento.* ♩ = 76.

*f*

*mf* *ten.* *ten.*

CHORUS, TENORS AND BASSES.

*mf*

God sent His mes - sen-ger, the rain, And

said un - to the moun - - - tain brook, . . . "Rise

up, rise up, and from thy cav-erns

look, And leap, . . . with na - ked snow-white

feet, From the cool hills in-to the heat Of the

A

broad and a-rid plain." "Rise up, and . . .

*f*

leap, with na - ked snow - white feet, From the

*Ped.* \* *Ped.* \*

cool hills in-to the heat Of the broad . . . and

a - rid plain, the

CHORUS. SOPRANOS AND ALTOS.

broad and a - rid plain." God sent His

*mf*

*dim.* *meno f*

mes - senger of faith, And whis - per'd in the

maid - en's heart, Rise up, rise

up, and look from where thou art, And



scat - ter with un - sel - fish hands Thy

fresh - ness on the bar - ren sands And so - - li - tudes of

death ; Rise up, rise up, and

*Ped.* \*

look from where thou . . art, And scat - ter thy . .

*Ped.* \*

fresh - ness on the bar - ren sands And so

li - tudes of death, the so - li - tudes of

**D**

death. *sempre f* The deed di - vine is writ - ten in cha - rac - ters of gold, . . . is writ -

**Alto.**

death. The deed di -

- ten in cha - rac - ters of gold That nev - er, nev -

vine is writ - ten in cha - rac - ters of gold, . . . is writ - - ten in

**TENOR.**

The deed di - vine is writ - ten in

er shall grow old, nev - er shall . . . grow old,

cha - rac - ters of gold, That nev - er shall grow old, . . . that never shall . .

cha - rac - ters of gold. . . is writ - - ten in cha - rac - ters of

**Bass.**

The deed di - vine is writ - ten in cha - rac - ters of

**E**

the deed di - vine is writ - ten in cha - rac - ters, in cha - rac - ters of  
 grow old, nev - er shall grow old, . . . shall nev - er grow  
 gold, the deed di - vine is writ - ten in cha - rac - ters of  
 gold, . . . cha - rac - ters of

**F**  
 gold that nev - er, nev - er shall grow old, nev - er, nev - er,  
 old, that nev - er, nev - er,  
 gold that nev - er, nev - er shall grow old, the deed di -  
 gold, in cha - rac - ters of gold,  
**F**

nev - er shall grow old, nev - er shall . . . grow  
 nev - er, nev - er shall . . . grow  
 vine is writ - ten in cha - rac - ters of gold, . . . of gold, the deed di - vine . .  
 the deed di - vine is writ - ten in . . . cha - rac - ters of

**G**

old, The deed di - vine Is writ - ten in cha - rac - ters of gold, . . . in cha -  
 old, The deed di - vine Is writ - ten in cha - rac - ters of gold, . . . in cha -  
 . . . Is writ - ten in cha - rac - ters of gold, in cha - rac -  
 gold, the deed di - vine is writ - ten in cha - rac - ters of gold, in cha -

**G**

rac - ters, . . . in cha - rac - ters . . . of gold That nev - er, nev - er,  
 rac - ters, . . . in cha - rac - ters . . . of gold That nev - er, nev - er  
 ters, in cha - rac - ters of gold That nev - er, nev - er  
 rac - ters, . . . in cha - rac - ters . . . of gold That nev - er shall .

*f* *con forza*

**H**

nev - er shall grow old, . . . that nev - er  
 shall grow old, . . . that nev - er  
 shall grow old, that nev - er  
 grow old, that nev - er

*Ped.* \*

*Ped.* \*

shall grow old, that nev-er shall grow old, that  
 shall grow old, that nev-er shall grow old, that  
 shall grow old, that nev-er shall grow old, that  
 shall grow old, that nev-er shall grow old, that

nev-er shall grow old, The deed di-vine is  
 nev-er shall grow old, The deed di-vine is  
 nev-er shall grow old, The deed di-vine is  
 nev-er shall grow old, The deed di-vine is

*p*  
*p*  
*p*  
*p*

*Ped.* *poco marcato.*

writ-ten In cha-rac-ter  
 writ-ten In cha-rac-ter  
 writ-ten In cha-rac-ter  
 writ-ten In cha-rac-ter

*cres.*  
*cres.*  
*cres.*  
*cres.*

*\* Ped.*

cen do.  
 ters of gold do.  
 ters of gold do.  
 ters of gold do.  
 ters of gold

\* Ped. \*

K  
 That nev - er shall grow  
 That nev - er, nev - er  
 The deed di - vine is writ - ten in gold,  
 That nev - er, the deed di

f

old, nev - er grow old,  
 grow old.  
 vine is writ - ten in gold.

*Maestoso.*

The deed di - vine,  
 The deed di - vine,  
 The deed di - vine,  
 The deed di - vine,

*Sra.*

*ff Maestoso.*

*Ped.* \*

the deed di - vine shall  
 the deed di - vine shall  
 the deed di - vine shall  
 the deed di - vine shall

*Sra.*

*Ped.* \*

through all a - ges  
 through all a - ges  
 through all a - ges  
 through all a - ges

*Sra.*

\* *Ped.* \* *Ped.* \*

Burn and shine,  
 Burn and shine,  
 Burn and shine,  
 Burn and shine,

*Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \*

burn and  
 burn and  
 burn and  
 burn and

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Sua*



shine, burn and  
 shine, burn and  
 shine, burn and  
 shine, burn and  
 shine,  
*Sea*

*Ped.* \* *Ped.* \*

shine, burn and  
 shine, burn and  
 shine, burn and  
 shine, burn and  
 shine,  
*Sua*

*Ped.* \* *Ped.* \*

shine, burn and shine!  
 shine, burn and shine!  
 shine, burn and shine!  
 shine, burn and shine!  
 shine, burn and shine!

*Ped.* V





# VOCAL DUETS.

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STABAT MATER ...	1/0	1/6	—	W. R. BEXFIELD.			
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I WRESTLE AND PRAY (SOL-FA, 0/2) ...	0/4	—	—	BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—
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A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6)	0/6	—	—	THE SONG OF DEBORAH AND BARAK ...	2/6	—	—
BE NOT AFRAID (SOL-FA, 0/4) ...	1/0	—	—	<b>JOSIAH BOOTH.</b>			
BIDE WITH US ...	0/6	—	—	THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...	2/6	—	—
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GOD SO LOVES THE WORLD ...	1/0	—	—	(DITTO, SOL-FA, 0/6)	—	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	YOUNG LOCHINVAR ...	1/6	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	HARVEST CANTATA ...	1/6	—	—
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MAGNIFICAT, IN D ...	1/0	—	—	GASPAR BECERRA ...	1/6	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0	<b>J. BRAHMS.</b>			
MISSA BREVIS, IN A ...	1/6	—	—	A SONG OF DESTINY ...	1/0	—	—
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THE LORD IS A SUN AND SHIELD ...	1/0	—	—	SIGURD ...	—	—	—
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	THE COUNTRY MOUSE AND THE TOWN	1/0	—	—
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WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	EMMAUS (SOL-FA, 0/9) ...	1/6	2/0	—
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COMMUNION SERVICE, IN E ...	1/6	—	—	O PRAISE THE LORD ...	1/0	—	—
<b>J. BARNBY.</b>				<b>J. C. BRIDGE.</b>			
REBEKAH (SOL-FA, 0/9) ...	1/0	1/6	2/6	DANIEL ...	3/6	—	—
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)	1/6	2/0	—	RESURGAM ...	1/6	—	—
KING ALL GLORIOUS (SOL-FA, 0/14) ...	0/6	—	—	RUDELAM ...	4/0	—	—
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THE RAISING OF LAZARUS ...	6/6	9/0	—	MOUNT MORIAH ...	3/0	—	—
THE WISHING BELL (Female voices) (SOL-FA, 1/0)	2/6	—	—	NINEVEH ...	2/6	3/0	4/0
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OUT OF THE DEEP (130th Psalm) ... ..	1 0	—	—	PATRIOTIC HYMN ... ..	3 6	—	—
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PLACIDA ... ..	2 0	2 6	4 0	<b>H. J. EDWARDS.</b>			
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FOURTH MASS, IN C ... ..	1 0	1 6	2 6	THE ASCENSION ... ..	2 6	—	—
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HIAWATHA'S HOCHZEIT ... ..	3 marks	—	—	A MERRY CHRISTMAS (Sol-Fa, 0,6) ... ..	1 0	—	—
THE DEATH OF MINNEHAHA (Sol-Fa, 1,0) ... ..	1 6	—	—	RED RIDING-HOOD'S RECEPTION (Operetta) ... ..	2 6	—	—
HIAWATHA'S DEPARTURE (Sol-Fa, 1,0) ... ..	2 0	—	—	DITTO (Sol-Fa, 0,9) ... ..	—	—	—
THE BLIND GIRL OF CASTEL-CUILLE ... ..	2 6	2 0	—	SONS OF THE EMPIRE (School Cantata) ... ..	1 6	—	—
DITTO, Sol-Fa, 1,0) ... ..	—	—	—	DITTO (Sol-Fa, 0,6) ... ..	—	—	—
MEG BLANE (Sol-Fa, 0,9) ... ..	2 0	—	—	E. FAUNING ... ..	—	—	—
<b>FREDERICK CORDER.</b>				BUTTERCUPS AND DAISIES (Female voices) ... ..	2 6	—	—
THE BRIDAL OF TRIERMALIN (Sol-Fa, 1,0) ... ..	2 6	—	—	DITTO (Sol-Fa, 1,0) ... ..	—	—	—
<b>SIR MICHAEL COSTA.</b>				<b>HENRY FARMER.</b>			
THE DREAM ... ..	1 0	—	—	MASS, IN B FLAT (Latin and English) (Sol-Fa, 1,0) ... ..	2 0	2 6	3 6
<b>H. COWARD.</b>				<b>PERCY E. FLETCHER.</b>			
GARETH AND LINET (Sol-Fa, Chorus only) 1,0) ... ..	2 6	—	—	THE TOY REVIEW (Operetta) (Sol-Fa, 0,8) ... ..	1 6	—	—
THE STORY OF BETHANY (Sol-Fa, 1,6) ... ..	2 6	3 0	—	THE ENCHANTED ISLAND (Operetta) ... ..	2 0	—	—
<b>F. H. COWEN.</b>				DITTO (Sol-Fa, 0,9) ... ..	—	—	—
A DAUGHTER OF THE SEA (Female vv.) (Sol-Fa, 1,0) ... ..	2 0	—	—	THE OLD YEAR'S VISION (Operetta) (Sol-Fa, 0,6) ... ..	1 6	—	—
A SONG OF THANKSGIVING ... ..	1 6	—	—	<b>J. C. FORRESTER.</b>			
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0,9) ... ..	2 0	—	—	THE KALENDAR (Operetta) (Sol-Fa, 0,9) ... ..	2 0	—	—
CORONATION ODE ... ..	1 6	—	—	<b>MYLES B. FOSTER.</b>			
ODE TO THE PASSIONS (Sol-Fa, 1,0) ... ..	2 0	—	—	SNOW FAIRIES (Female voices) (Sol-Fa, 0,6) ... ..	1 6	—	—
RUTH (Sol-Fa, 1,6) ... ..	4 0	4 6	6 0	THE ANGELS OF THE BELLS (Female voices) ... ..	1 6	—	—
ST. JOHN'S EVE (Sol-Fa, 1,6) ... ..	2 6	3 0	4 0	DITTO (Sol-Fa, 0,8) ... ..	—	—	—
SLEEPING BEAUTY (Sol-Fa, 1,6) ... ..	2 6	3 0	4 0	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0,9) ... ..	2 6	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0,9) ... ..	2 0	—	—	THE COMING OF THE KING (Female voices) ... ..	1 6	—	—
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0,9) ... ..	2 0	—	—	DITTO (Sol-Fa, 0,8) ... ..	—	—	—
THE WATER LILY ... ..	2 6	—	—	<b>ROBERT FRANZ.</b>			
VILLAGE SCENES (Female voices) (Sol-Fa, 0,9) ... ..	1 6	—	—	PRAISE YE THE LORD (117th Psalm) ... ..	1 0	—	—
<b>J. MAUDE CRAMENT.</b>				<b>NIELS W. GADE.</b>			
I WILL MAGNIFY THEE, O GOD (115th Psalm) ... ..	2 6	—	—	CHRISTMAS EVE (Sol-Fa, 0,4) ... ..	1 0	1 6	—
LITTLE RED RIDING-HOOD (Female voices) ... ..	2 0	—	—	COMALA ... ..	2 0	2 6	4 0
<b>W. CRESER.</b>				ERL-KING'S DAUGHTER (Sol-Fa, 0,9) ... ..	1 0	1 6	2 6
EUDORA (A dramatic Idyll) ... ..	2 6	—	—	PSYCHE (Sol-Fa, 1,6) ... ..	2 6	3 0	4 0
<b>W. CROTCH.</b>				SPRING'S MESSAGE (Sol-Fa, 0,3) ... ..	0 8	—	—
PALESTINE ... ..	3 0	3 6	5 0	THE CRUSADERS (Sol-Fa, 1,0) ... ..	2 0	2 6	4 0
<b>W. H. CUMMINGS.</b>				ZION ... ..	1 0	1 6	2 6
THE FAIRY RING ... ..	2 6	—	—	<b>HENRY GADSBY.</b>			
<b>W. G. CUSINS.</b>				ALCESTIS (Male voices) ... ..	4 0	—	—
TE DEUM, IN B FLAT ... ..	1 6	—	—	COLUMBUS (Male voices) ... ..	2 6	—	—
<b>FELICIAN DAVID.</b>				LORD OF THE ISLES (Sol-Fa, 1,6) ... ..	2 6	—	—
THE DESERT (Male voices) ... ..	1 6	2 0	3 0	ODE (for s.s.a.) ... ..	1 0	—	—
<b>H. WALFORD DAVIES.</b>				<b>F. W. GALPIN.</b>			
HERVE RIEL ... ..	1 0	—	—	YE OLDE ENGLYSHE PASTYMES ... ..	1 6	—	—
THE TEMPLE ... ..	4 0	5 0	6 0	<b>G GARRETT.</b>			
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BETHANY ... ..	4 0	—	—	THE TWO ADVENTS ... ..	1 6	—	—
LAZARUS ... ..	2 6	—	—	<b>R. MACHILL GARTH.</b>			
<b>F. G. DOSSERT.</b>				EZEKIEL ... ..	4 0	—	—
COMMUNION SERVICE, IN E MINOR ... ..	2 0	—	—	THE WILD HUNTSMAN ... ..	1 0	1 6	—
MASS, IN E MINOR ... ..	5 0	—	—	<b>A. R. GAUL.</b>			
<b>LUCY K. DOWNING.</b>				AROUND THE WINTER FIRE (Female voices) ... ..	2 0	—	—
A PARABLE IN SONG ... ..	2 0	—	—	DITTO (Sol-Fa, 0,9) ... ..	—	—	—
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THE WRECK OF THE HESPERUS ... ..	1 0	—	—	PASSION SERVICE ... ..	2 6	3 0	4 0
				RUTH (Sol-Fa, 0,9) ... ..	2 0	2 6	4 0
				THE ELFIN HILL (Female voices) ... ..	2 0	—	—
				THE HARE AND THE TORTOISE (Sol-Fa, 0,6) ... ..	1 0	—	—
				THE HOLY CITY (Sol-Fa, 1,9) ... ..	2 6	3 0	4 0
				THE LEGEND OF THE WOOD (Female voices) ... ..	1 0	—	—
				DITTO (Sol-Fa, 0,8) ... ..	—	—	—
				THE PRINCE OF PEACE (Sol-Fa, 1,0) ... ..	2 6	3 0	4 0

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THE REDEMPTION (English Words) (Sol-Fa, 2/0) ...	6/0	6/0	7/6
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O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
GEORG HENSCHEL.			
OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
STABAT MATER ...	2/6	—	—
TE DEUM LAUDAMUS, IN C ...	1/6	—	—
HENRY HILES.			
THE CRUSADERS ...	2/6	—	—
GOD IS OUR REFUGE ...	0/6	—	—
WAR IN THE HOUSEHOLD ...	4/0	—	—
FERDINAND HILLER.			
A SONG OF VICTORY (Sol-Fa, 0/3) ...	1/0	1/6	—
NALA AND DAMAYANTI ...	4/0	—	6/0
ALL THEY THAT TRUST IN THEE ...	0/8	—	—
H. E. HODSON.			
THE GOLDEN LEGEND ...	2/0	—	—
HEINRICH HOFMANN.			
CHAMPAGNERLIED (Male voices) ...	1/6	—	—
CINDERELLA ...	4/0	—	—
MELUSINA ...	2/0	2/6	4/0
SONG OF THE NORNS (Female voices) ...	1/0	—	—
C. HOLLAND.			
AFTER THE SKIRMISH... ..	1/0	—	—
T. S. HOLLAND.			
KING GOLDEMAR (Operetta) (Sol-Fa, 0/9) ...	2/0	—	—
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COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
Ditto, IN E FLAT ...	2/0	—	4/0
Ditto, IN D ...	1/0	—	—
FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
QUOD IN ORBE (Latin and English) ...	0/4	—	—
SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
THIRD MASS, IN D ...	1/0	1/6	2/6
W. H. HUNT.			
STABAT MATER ...	3/0	3/6	—
G. F. HUNTLEY.			
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F. LILFFE.			
SWEET ECHO ...	1/0	—	—
OLIVER IVE.			
LA BELLE DAME SANS MERCI ...	1/0	—	—
W. JACKSON.			
THE YEAR ...	2/0	2/6	—
G. JACOBI.			
CINDERELLA (Operetta) (Sol-Fa, 1/0) ...	2/0	—	—
D. JENKINS.			
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A. JENSEN.			
THE FEAST OF ADONIS ...	1/0	1/6	—

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<b>C. WARWICK JORDAN.</b>					<b>IN C</b>				
BLOW YE THE TRUMPET IN ZION ... ..	1/0	—	—	—	FESTIVAL TE DEUM IN A (Sol-Fa, 0/2) ... ..	0/6	—	—	—
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THE LORO IS MY SHEPHERD (23rd Psalm) ... ..	0/8	—	—	—	<b>J. T. MASSER.</b>				
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<b>ALFRED KING.</b>					<b>J. H. MAUNDER.</b>				
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BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ... ..	1/0	—	—	—
THE NAIAOS (Female voices) ... ..	2/6	—	—	—	HORATIUS (Male voices) ... ..	1/0	—	—	—
THE ROMANCE OF THE ROSES ... ..	2/6	—	—	—	MISSA SOLENNIS, IN B FLAT ... ..	2/0	—	—	—
THE SANDS O' DEE (Sol-Fa, 0/2) ... ..	1/0	—	—	—	<b>MENDELSSOHN.</b>				
<b>J. KINROSS.</b>					<b>ANTIGONE (Male voices) (Sol-Fa, 1/0) ... ..</b>				
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 0/6) ... ..	2/6	—	—	—	AS THE HART PANTS (2nd Psalm) (Sol-Fa, 0/6) ... ..	1/0	—	—	—
<b>H. LAHEE.</b>					<b>COME, LET US SING (95th Psalm) (Sol-Fa, 0/6) ... ..</b>				
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/6) ... ..	2/6	—	—	—	NOT UNTO US, O LORD (11th Psalm) ... ..	1/0	—	—	—
<b>EDWIN H. LEMARE.</b>					<b>WHEN ISRAEL OUT OF EGYPT CAME ... ..</b>				
'TIS THE SPRING OF SOULS TO-DAY ... ..	1/0	—	—	—	(Ditto, Sol-Fa, 0/9) ... ..	1/0	1/6	4/0	—
<b>LEONARDO LEO.</b>					<b>ATHALIE (Sol-Fa, 0/8) ... ..</b>				
DIXIT DOMINUS ... ..	1/0	1/6	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ... ..	1/0	—	—	—
<b>F. LEONI.</b>					<b>CHRISTUS (Sol-Fa, 0/6) ... ..</b>				
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<b>H. LESLIE.</b>					<b>ELIJAH (Sol-Fa, 1/0) ... ..</b>				
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-Fa, 0/2) ... ..	1/0	—	5/0	4/0
<b>F. LISZT.</b>					<b>Ditto (Male voices) (T.T.E.B.) ... ..</b>				
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	—	HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/2) ... ..	1/0	—	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	—	Ditto ... ..	0/4	—	—	—
<b>C. H. LOYD.</b>					<b>HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0) ... ..</b>				
A HYMN OF THANKSGIVING ... ..	2/0	—	—	—	JUDGE ME, O GOD (23rd Psalm) (Sol-Fa, 0/1½) ... ..	0/4	—	—	—
ALCEPHTS (Male voices) ... ..	1/6	—	—	—	LAUDA SION (Praise Jehovah) (Sol-Fa, 0/2) ... ..	2/0	2/6	4/0	—
ANDROMEDA ... ..	3/0	3/6	5/0	—	LORD, HOW LONG WILL THOU (Sol-Fa, 0/4) ... ..	1/0	—	—	—
A SONG OF JUDGMENT ... ..	3/0	3/0	4/0	—	LORELEY (Sol-Fa, 0/6) ... ..	1/0	—	—	—
HERO AND LEANDER ... ..	1/6	—	—	—	MAN IS MORTAL (8 voices) ... ..	1/0	—	—	—
ROSSALL ... ..	2/0	—	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—	—
SIR ORGIE AND THE LADIE ELSIE ... ..	1/6	—	—	—	(Ditto, Sol-Fa, 0/4) ... ..	—	—	—	—
THE CLEANERS' HARVEST (Female voices) ... ..	2/6	—	—	—	MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—	—
THE LONGERAKOS' SAGA (Male voices) ... ..	1/6	—	—	—	SAREN ME (22nd Psalm) ... ..	0/6	—	—	—
THE SONG OF BALDER ... ..	1/0	—	—	—	GEDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—	—
THE RIGHTEOUS LIVE FOR EVERMORE ... ..	1/6	—	—	—	ST. PAUL (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0	—
<b>CLEMENT LOCKNANE.</b>					<b>ST. PAUL, Pocket Edition ... ..</b>				
THE ELFIN QUEEN (Female voices) ... ..	2/6	—	—	—	SING TO THE LORD (98th Psalm) ... ..	1/0	1/6	2/0	—
<b>HARVEY LÖHR.</b>					<b>SIX ANTHEMS for the Cathedral at Berlin. For</b>				
THE QUEEN OF SHEBA ... ..	5/0	—	—	—	8 voices, arranged in 4 parts ... ..	0/8	—	—	—
<b>W. H. LONGHURST.</b>					<b>SON AND STRANGER (Operetta) ... ..</b>				
THE VILLAGE FAIR (Female Voices) ... ..	2/0	2/6	—	—	THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	—
<b>C. EGERTON LOWE.</b>					<b>THREE MOTETS FOR FEMALE VOICES ... ..</b>				
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/4) ... ..	1/0	—	—	—	(Ditto, Sol-Fa, 0/1½, 0/2, and 0/2 each.) ... ..	1/0	—	—	—
<b>HAMISH MacCUNN.</b>					<b>TO THE SONS OF ART (Male voices) (Sol-Fa, 0/3) ... ..</b>				
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0	—	WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	—
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8) ... ..	1/0	—	—	—	<b>R. D. METCALFE AND A. KENNEDY.</b>				
<b>G. A. MACFARREN.</b>					<b>PRINCE FERDINAND (Operetta) (Sol-Fa, 0/9) ... ..</b>				
MAY-DAY (Sol-Fa, 0/6) ... ..	1/0	1/6	2/6	—	<b>MEYERBEER.</b>				
OLTWARD ROUND ... ..	1/0	—	2/6	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	—
SONGS IN A CORNFIELD (Female voices) ... ..	1/6	—	—	—	Ditto (English) ... ..	1/0	—	—	—
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(Ditto, Sol-Fa, 2/0) ... ..	1/6	—	—	—	LITANIA DE VENERABILI SACRAMENTO (B?) ... ..	1/6	2/0	3/0	—
THE PROCESSION OF THE ARK (Choral Scene) ... ..	1/6	—	—	—	O GOD, WHEN THOU APPEAREST. First Motet ... ..	0/3	—	—	—
(Ditto, Sol-Fa, 0/9) ... ..	1/6	—	—	—	REQUIEM MASS ... ..	1/0	1/6	2/6	—
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ERO E LEANDRO (Opera) ... ..	5/0	—	—	—	<b>E. MUNDELLA.</b>				
<b>F. W. MARKULL.</b>					<b>VICTORY OF SONG (Female voices) ... ..</b>				
ROLAND'S HORN (Male voices) ... ..	2/6	—	—	—	<b>DR. JOHN NAYLOR.</b>				
<b>MASS, IN C ... ..</b>					<b>JEREMIAH ... ..</b>				
<b>2/0</b>					<b>JOSEF NESVERA.</b>				
<b>2/6</b>					<b>DE PROFUNDIS ... ..</b>				
<b>2/0</b>					<b>E. A. NUNN.</b>				
<b>2/0</b>					<b>MASS, IN C ... ..</b>				
<b>2/0</b>					<b>2/6</b>				
<b>2/0</b>					<b>2/0</b>				



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MISSA ASSUMPTA EST MARIA ...	2/6	—	—	W. S. ROCKSTRO.		
MISSA BREVIS ...	2/6	—	—	THE GOOD SHEPHERD ...	2/6	—
MISSA "O ADMIRABILE COMMERCIMUM" ...	2/6	—	—	J. L. ROECKEL.		
MISSA PAPE MARCELLI ...	2/0	—	—	LITTLE SNOW-WHITE (Opera) (Sol-Fa, 0/9) ...	2/0	—
STABAT MATER ...	1/6	—	—	THE HOURS (Opera) (Sol-Fa, 0/9) ...	2/0	—
H. W. PARKER.				THE SILVER PENNY (Opera) (Sol-Fa, 0/9) ...	2/0	—
A WANDERER'S PSALM ...	2/6	—	—	EDMUND ROGERS.		
HORA NOVISIMA ...	3/6	4/0	—	THE FOREST FLOWER (Female voices) ...	2/6	—
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	ROLAND ROGERS.		
THE KOBOLDS ...	1/0	—	—	FLORABEL (Female voices) (Sol-fa, 1/0) ...	2/6	—
C. H. H. PARRY.				PRAYER AND PRAISE (Obligato) ...	3/0	—
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—	F. ROLLASON.		
BLEST PAIR OF SIKES (Sol-Fa, 0/8) ...	1/0	—	—	STOOD THE MOURNFUL MOTHER WEeping	1/6	—
(Ditto, German Words, 2 marks 50)	—	—	—	ROMBERG.		
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	THE LAY OF THE BELL (New Edition, translated		
ETON ...	2/0	—	—	by the Rev. J. Troutbeck, D.D.) (Sol-Fa, 0/8)	1/0	1/6 2/6
INVOCATION TO MUSIC ...	2/6	—	—	THE TRANSCIENT AND THE ETERNAL ...	1/0	—
JOB (Choruses, Sol-Fa, 1/0) ...	2/6	—	—	(Ditto, Sol-Fa, 0/4)	—	—
JUDITH (Choruses, Sol-Fa, 2/0) ...	5/0	6/0	7/6	ROSSINI.		
KING SAUL (Choruses, Sol-Fa, 1/6) ...	5/0	6/0	7/6	MOSES IN EGYPT ...	6/0	6/6 7/6
L'ALLEGRO (Sol-Fa, 1/6) ...	2/6	—	—	STABAT MATER (Sol-Fa, 1/0) ...	1/0	1/6 2/3
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TE DEUM LAUDAMUS ...	2/6	—	—	WATER LILIES ...	1/0	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	C. SAINTON-DOLBY.		
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	FLORIMEL (Female voices) ...	2/6	—
WAR AND PEACE (Ode) ...	3/0	—	—	CAMILLE SAINT-SAËNS.		
DR. JOSEPH PARRY.				THE HEAVENS DECLARE—CÆLI ENARRANT	1/6	—
CERIDWEN (Sol-Fa, 1/6) ...	2/6	—	—	(19th Psalm) ...	—	—
NEBUCHADNEZZAR ...	3/0	4/0	5/0	W. H. SANGSTER.		
(Ditto (Sol-Fa) ...	1/6	2/0	2/6	ELYSIUM ...	1/0	—
B. PARSONS.				FRANK J. SAWYER.		
THE CRUSADER ...	3/6	—	—	THE SOUL'S FORGIVENESS ...	1/0	—
T. M. PATTISON.				THE STAR IN THE EAST ...	2/6	—
MAY DAY ...	1/0	—	—	C. SCHAFER.		
LONDON CRIES ...	2/0	—	—	OUR BEAUTIFUL WORLD (Opera) ...	2/6	—
THE ANCIENT MARINER ...	2/6	—	—	H. W. SCHARTAU.		
THE LAY OF THE LAST MINSTREL ...	2/6	—	—	CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—
THE MIRACLES OF CHRIST (Sol-Fa, 0/6) ...	1/0	—	—	SCHUBERT.		
A. L. PEACE.				COMMUNION SERVICE, IN A FLAT ...	2/0	3/6
ST. JOHN THE BAPTIST (Sol-Fa, 1/0) ...	2/6	—	—	Ditto, IN B FLAT ...	2/0	3/6
PERGOLESI.				Ditto, IN C ...	2/0	3/6
STABAT MATER (Female voices) (Sol-Fa, 0/6) ...	1/0	—	—	Ditto, IN E FLAT ...	2/0	3/6
CIRO PINSUTI.				Ditto, IN F ...	2/0	3/6
PHANTOMS—FANTASMI NELL'OSBRA ...	1/0	—	—	Ditto, IN G ...	2/0	3/6
PERCY PITT.				MASS, IN A FLAT ...	1/0	1/6 2/6
HOHENLINDEN (Men's voices) ...	1/6	—	—	Do., IN B FLAT ...	1/0	1/6 2/6
V. W. POPHAM.				Do., IN C ...	1/0	1/6 2/6
EARLY SPRING ...	1/0	—	—	Do., IN E FLAT ...	2/0	2/6 4/0
J. B. POWELL.				Do., IN F (Sol-Fa, 0/9) ...	1/0	1/6 2/6
PANGE LINGUA (Sing. m. tongue) ...	1/6	—	—	Do., IN G ...	1/0	1/6 2/6
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HEREWARD ...	4/0	—	—	MIGNON'S REQUIEM ...	1/0	—
QUEEN AÏMÉE (Female voices) ...	2/6	—	—	NEW YEAR'S SONG (Sol-Fa, 0/6) ...	1/0	—
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THE RED CROSS KNIGHT (Sol-Fa, 2/0) ...	4/0	4/6	6/0	PILGRIMAGE OF THE ROSE ...	1/0	1/6 2/6
PURCELL.				REQUIEM ...	2/0	—
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DOUGLAS REDMAN.						
COR UNUM VIA UNA ...	1/6	—	—			



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