

Prize Composition, Cincinnati Festival of 1880.

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THE POET.

SCENES FROM LONGFELLOW'S GOLDEN LEGEND.

Symphonic Cantata

FOR

Solos, Chorus and Orchestra.

BY

 DUDLEY BUCK. 

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CHARACTERS REPRESENTED.

ELSIE.....*Soprano.*
 PRINCE HENRY OF HOHENECK.....*Tenor.*
 LUCIFER.....*Baritone.*
 CHORUS OF SPIRITS, THE BELLS, ATTENDANTS, ETC.

N. B.—*The orchestral parts to this work may be obtained in manuscript from the publishers. Of the piano score, numbers 2, 4, 5, 7, 9, 11, and 13, may be had SEPARATELY, together with the three orchestral numbers arranged for pianoforte, four hands.*

SCENES FROM LONGFELLOW'S "GOLDEN LEGEND."

The Selection of Words by permission of the Poet and his Publishers.

SCENE I.

(PROLOGUE.)

The spire of Strasburg Cathedral. Night and storm. LUCIFER, with the Powers of the air, trying to pull 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. (*Female Chorus.*)

O, we can not!
For around it
All the Saints and Guardian Angels
Throng in legions to protect it;
They defeat us every-where!

THE BELLS. (*Male Chorus.*)

Laudo Deum verum!
Plebem voco!
Congrego clerum!

LUCIFER.

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

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.

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 can not!
The Apostles
And the Martyrs, wrapped in mantles,
Stand as wardens at the entrance,
Stand as sentinels o'erhead!

THE BELLS.

Excito lentos!
Dissipo ventos!
Paco cruentos!

LUCIFER.

Baffled! baffled!
Inefficient,
Craven spirits! leave this labor
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 II.

Castle of Vautsberg on the Rhine. A chamber in a tower. PRINCE HENRY alone, ill and restless. Midnight.

PRINCE HENRY.

I can not sleep! my fervid brain
Calls up the vanished Past again,
And throws its misty splendors deep
Into the pallid realms of sleep!
A breath from that far-distant shore
Comes freshening ever more and more,
And wafts o'er intervening seas
Sweet odors from the Hesperides!

Come back, ye friendships long departed!
That like o'erflowing streamlets started,
And now are dwindled, one by one,
To stony channels in the sun!
Come back, ye friends whose lives are ended,
Come back, with all that light attended,
Which seemed to darken and decay
When ye arose and went away!

They come, the shapes of joy and woe,
The airy crowds of long ago,
The dreams and fancies known of yore,
That have been, and shall be no more.

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 the undisturbed and deep
Tranquillity of endless sleep!

SCENE III.

A flash of lightning, out of which LUCIFER appears, in the garb of a traveling Physician.

LUCIFER.

All hail, Prince Henry!

PRINCE HENRY [*starting*].

Who is it speaks?
Who and what are you?

LUCIFER.

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

PRINCE HENRY.

When came you in?

LUCIFER.

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

PRINCE HENRY.

What may your wish or purpose be?

LUCIFER.

The storm, that against your casement drives,
In the little village below waylaid me,
And there I heard, with a secret delight,
Of your maladies physical and mental;
And I hastened hither, tho' late in the night,
To proffer my aid!
What is your illness?

PRINCE HENRY.

It has no name.
A smoldering, dull, perpetual flame,
As in a kiln, burns in my veins.
Even the doctors of Salem
Send me back word they can discern
No cure for a malady like this,
Save one which in its nature is
Impossible, and can not be!

LUCIFER.

What is their remedy?

PRINCE HENRY.

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!"

The prescription you may well put by.
Meantime permit me to recommend
My wonderful Catholicon!
Behold it here! this little flask
Contains the wonderful quintessence,
The perfect flower and efflorescence,
Of all the knowledge man can ask!

PRINCE HENRY.

Will one draught suffice?

LUCIFER.

If not, you can drink more.

PRINCE HENRY.

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

INVISIBLE CHORUS OF ANGELS.

Woe! woe! eternal woe!
Not only the whispered prayer
Of love,
But the imprecations of hate,
Reverberate
For ever and ever through the air
Above!
This fearful curse
Shakes the great universe!

LUCIFER [*disappearing*].

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

PRINCE HENRY [*drinking*].

It is like a draught of fire!
Through every vein

I feel again
The fever of youth, the soft desire.
O joy! O joy! I feel
The band of steel uplifted:
My weary breast
At length finds rest.

CHORUS.

Touch the goblet no more!
It will make thy heart sore
To its very core!
Beware! O, beware!
Sickness, sorrow, and care,
All are there!
With fiendish laughter,
Hereafter,
This false physician
Will mock thee in thy perdition.

PRINCE HENRY.

Golden visions wave and hover,
Golden vapors, waters streaming!
I am like a happy lover
Who illumines life with dreaming.
Brave physician! Rare physician!
Well hast thou fulfilled thy mission.

CHORUS.

Alas! alas!
Like a vapor the golden vision
Shall fade and pass,
And thou wilt find in thy heart again
Only the blight of pain,
And bitter, bitter contrition!

SCENE IV.

ELSIE comes in with a lamp; MAX and BERTHA follow her; and they all sing the Evening Song on the lighting of the lamps.

(*Quartet, unaccompanied.*)

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

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!

SCENE V.

ELSIE'S chamber. Night. ELSIE praying.

My Redeemer and my Lord,
I beseech thee, I entreat thee,
Guide me in each act and word.
That hereafter I may meet thee,
Watching, waiting, hoping, yearning,
With my lamp well trimmed and burning!
Interceding,
With these bleeding
Wounds upon thy hands and side.
For all who have lived and erred
Thou hast suffered, thou hast died,
Scourged, and mocked, and crucified,
And in the grave hast thou been buried!

If my feeble prayer can reach the
O my Savior, I beseech thee,
Even as thou hast died for me,
More sincerely
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!

SCENE VI.

The Pilgrimage to Salerno.

(For Orchestra only.)

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.

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

ELSIE.

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

PILGRIMS.

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

SCENE VII.

*The Convent of Hirschau in the Black Forest.
The Refectory. Gaudiolum of monks at mid-
night. LUCIFER disguised as a friar. FRIAR
PAUL sings.*

(Drinking Song and Chorus.)

Ave! color vini clari,
Duleis potus, non amari,
Tua nos incibriari
Digneris potentia!

O! quam placens in colore!
O! quam fragrans in odore!
O! quam sapidum in ore!
Dulce linguæ vinculum!

Felix venter quem intrabis!
Felix guttur quod rigabis!
Felix os quod tu lavabis!
Et beata labia!

CHORUS OF MONKS.

Funde vinum, funde!
Tanquam sint fluminis undæ,
Nec quæras unde,
Sed fundas semper abunde!

[TRANSLATION (FOR THIS WORK) BY EDMUND C. STEDMAN.]

(Drinking Song and Chorus.)

Hail! thou vintage clear and ruddy!
Sweet of taste, and fine of body,
Thro' thine aid we soon shall study
How to make us glorious!

O! thy color erubescant!
O! thy fragrance evanescent!

O! within the mouth, how pleasant!
Thou the tongue's prætorius!

Blest the stomach where thou wendest!
Blest the throat which thou distendest!
Blest the mouth which thou befriendest,
And the lips victorious!

CHORUS OF MONKS.

Pour the wine, then, pour it!
Let the wave bear all before it!
There's none to score it,
So pour it in plenty, pour it!

SCENE VIII.

The Revel, and appearance of the Abbot.

(For Orchestra only.)

What means this revel and carouse?
Is this a tavern and drinking-house?
Are you Christian monks, or heathen devils,
To pollute this covent with your revels?

SCENE IX.

*At Genoa. Night. ELSIE coming from her
chamber upon the terrace.*

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

SCENE X.

(Barcarolle—for Orchestra only.)

The fisherman, who lies afloat,
With shadowy sail, in yonder boat,
Is singing softly to the Night!

A single step, and all is o'er;
A plunge, a bubble, and no more;
And thou, dear Elsie, wilt be free
From martyrdom and agony.

SCENE XI.

At sea.

CHORUS OF SAILORS.

The wind upon our quarter lies,
And on before the freshening gale,
That fills the snow-white lateen sail,
Swiftly our light felucca flies.
Around, the billows burst and foam;
They lift her o'er the sunken rock,

They beat her sides with many a shock,
And then upon their flowing dome
They poise her, like a weathercock!
Now all is ready, high and low;
Blow, blow, good Saint Antonio!

Ha! that is the first dash of the rain,
With a sprinkle of spray above the rails,
Just enough to moisten our sails,
And make them ready for the strain.
See how she leaps, as the blasts o'ertake her,
And speeds away with a bone in her mouth!
Now keep her head toward the south,
And there is no danger of bank or breaker.
With the breeze behind us, on we go;
Not too much, good Saint Antonio!

—o:~:~:~:—
SCENE XII.

The College of Salerno. LUCIFER disguised as a friar. Enter PRINCE HENRY, ELSIE, and their attendants.

PRINCE HENRY.

Can you direct us to Friar Angelo?

LUCIFER.

He stands before you.

PRINCE HENRY.

I am Prince Henry of Hoheneck, and this
The maiden that I spake of in my letters.

LUCIFER.

It is a very grave and solemn business!
Does she of her own free will consent to this?

PRINCE HENRY.

Against all prayers, entreaties, protestations,
She will not be persuaded.

LUCIFER [to ELSIE].

Have you thought well of it?

ELSIE.

I come not here
To argue, but to die. Your business is not
To question, but to kill me. I am ready,
. . . . impatient to be gone. . . .
I must fulfil my purpose.

[To her 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.

PRINCE HENRY.

Believe not what she says, for she is mad,
And comes not here to die, but to be healed.

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 HENRY.

Gone! and the light of all my life gone with her.

[To the attendants.]

Why did you let this horrible deed be done?
Why did you not lay hold on her, and keep her
From self-destruction? Angelo! murderer!

ELSIE [within].

Farewell, dear Prince! farewell!

PRINCE HENRY AND CHORUS.

Unbar the door!

LUCIFER.

It is too late!

PRINCE HENRY AND CHORUS.

It shall not be too late!
Burst the door open! Rush in!

—o:~:~:~:—
SCENE XIII.

*The Return. Castle of Vautsberg on the Rhine.
PRINCE HENRY and ELSIE on the terrace at
evening.*

PRINCE HENRY AND ELSIE.

Behold! the hill-tops all aglow
With purple and with amethyst;
While the whole valley deep below
Is filled, and seems to overflow,
With a fast-rising tide of mist.

PRINCE HENRY.

The evening air grows damp and chill;
Let us go in.

ELSIE.

Ah! not so soon.
See yonder fire! It is the moon
Slow rising o'er the eastern hill.

BOTH.

It glimmers on the forest tips,
And through the dewy foliage drips
In little rivulets of light,
And makes the heart in love with night.
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!

—o:~:~:~:—
SCENE XIV.

(EPILOGUE AND FINALE.)

O beauty of holiness,
Of self-forgetfulness, of lowliness!
O power of meekness,
Whose very gentleness and weakness
Are like the yielding, but irresistible air!

In characters of gold,
That never shall grow old,
The deed divine
Shall burn and shine
Through all the ages
With soft effulgence!
O God! 'tis thy indulgence
That fills the world with the bliss
Of a good deed like this.

Lo! over the mountain steep
A dark, gigantic shadow sweeps;
A blackness inwardly brightening,
As a storm-cloud lurid with lightning;
And a cry of lamentation,
Repeated and again repeated,
Deep and loud,
Swells and rolls away in the distance.
It is Lucifer, the son of mystery.

O beauty of holiness,
Of self-forgetfulness, of lowliness!
The deed divine
Shall burn and shine
Through all the ages.

FINIS.

SCENES FROM THE GOLDEN LEGEND.

SCENE I.—PROLOGUE.

The spire of Strasburg Cathedral. Night and storm. Lucifer, with the powers of the air, trying to pull down the cross.

Allegro con Fuoco ed Agitato.

PIANO.

p Viola. Cello.

Corni.

Timp. 12
Bassi. 12
Corni. 12

Cres - cen - do poco a poco

Trombe. *ff*
Tromboni. *f*
Tuba. *f*

Molto Marcato.

ff Ped. *ff*

sf sf 12 12 *p* Celli. Fag. 12 *mf* 6

Musical score system 1, featuring piano accompaniment. The right hand has a melodic line with slurs and ornaments. The left hand has a rhythmic accompaniment with chords and single notes. Dynamics include *Poco Cres.* and *p*. Pedal markings are present below the left hand.

Musical score system 2, continuing the piano accompaniment. The right hand features a more active melodic line. Dynamics include *Cres.* and *f*. Pedal markings are present below the left hand.

Musical score system 3, continuing the piano accompaniment. The right hand has a melodic line with slurs. Dynamics include *sf*. Pedal markings are present below the left hand.

Musical score system 4, featuring piano accompaniment and woodwind entries. The piano part continues with a melodic line. Dynamics include *sf*. Woodwind parts for Flute, Clarinet, and Oboe enter. Percussion parts for Cymbal and Pedal are also indicated.

Musical score system 5, featuring piano accompaniment and woodwind entries. The piano part continues with a melodic line. Dynamics include *Str.* and *Dim.*. Woodwind parts for Flute, Clarinet, and Bassoon are indicated. Percussion parts for Cymbal and Pedal are also indicated.

Musical score system 6, featuring piano accompaniment and woodwind entries. The piano part continues with a melodic line. Dynamics include *tan do.*, *Tempo, I.*, and *mf*. Woodwind parts for Flute, Oboe, Clarinet, and Bassoon are indicated. Percussion parts for Cymbal and Pedal are also indicated.

Musical score system 7, featuring piano accompaniment. The right hand has a melodic line with slurs. Dynamics include *mf*. Pedal markings are present below the left hand.

Cres - cen - do.

Brass.

Tutti.

Cres.

Brass.

fp

Cres.

sf

f

Celli. Fag.

Dim.

Ten.

Ten.

LUCIFER.
Molto Energico.

Hast - en! hast - en! Hast - en, oh, ye spir - its!

Ob.

Ped. p mf Ped.

From its sta - tion drag the pond'rous cross of i - ron,

p *mf* *f* *p* 12 12

Sves

that to mock us is up - lift - ed, is up - lift - ed high in

mf *Cres.*

D **SOPR. I & II.** *sf* *sf*
 air! **Chorus of Spirits.** Oh, we can not! For around it
ALTO I & II.

Ob. Clar. *da y*
 Str. *Cres.* 3 *fp* *fp*
 Corni. *3*
 Fag. *3*
 Ped. *3* ***

mp all the saints and guar - dian an - gels *sf* Throng in le - gions to pro -
mp *sf*

sf *sf*
 Ped. *3* *3* *3* *3* *3* ***

tect it; They de - feat us, they de - feat us, ev' - - ry-

ff

sf Trambe. *sf*

 Ped. Ped. *

where!

 "The Bells."

 Male Chorus.

 TENORS.

 BASSES.

fp 6 6 12 Tr.

sf

f *Cres.* *ff*

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

f *Cres.* *ff*

Cres.

 Ped.

mp *f*

 Ple - bem vo - co! Con - gre - go ele - rum!

mp *f*

mp *Cres.* *f* 12 p 12 6

LUCIFER.

Cres.

Low - er! low - er! Hov - er

mf sf

downward! Seize the loud, vociferous bells, Clash-ing,

ff sf f Tromboni. sf Cymbals.

Sempre Forte.

clang - ing, to the pave - ment hurl them!

sf mf p ff Con impeto.

SOP. I & II.

Chorus of Spirits.

ALTO I & II.

mf All thy thunders

Hurl them from their windy tower!

sf sf p mf Ped.

Dim.
 here are harm-less! For these bells have been a-noint-ed, And baptized with

Dim. *p*

Fl. Ob. Clar.

Celli. Fag.

Ped. *

ho - ly wa - ter! They de-fy our ut - most pow'r! . . .

ff *ff* *sf* *sf* *mf* **Dim. e Rit.** $\frac{1}{2}$ $\frac{1}{2}$

TENORI I & II. Poco Moderato.

BASSI I & II.

"The Bells." De - func - tos plo - ro! Pes - - - tem

p *mf* *p*

Poco Moderato.

Ped. * *Ped.* * *Ped.* *

Tempo Imo.

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

Tempo Imo.

f *sf*

Ped. *Ped.* *

LUCIFER.

ff

Vivace. Aim your lightnings at the

sf *Poco rall.*

A tempo lmo.

oak-en, mas-sive, i - ron-stud-ded por - tals! Sack the house of God . .

p *sff Colla Voce. p*

Molto ritard.

... and scatter wide ... the ashes of the dead!

Molto rit. *pp* *A tempo.*

SOP. I & II

Chorus of Spirits.

ALTO I & II

O we cannot! we can not! The A - pos - tles, and the

f *mf*

f *mf*

Corni. Celli. Fag.

Mar - tyr, wrapped in man - tles, Stand as war - ders, Stand as war - ders at the

Poco Cres

en - trance, Stand as sen - ti - nels o'er - head!

sva **F** *ff*

"The Bells."

TENOR I & II.

f Ex - ci - to len - tos! Dis - si - po ven - tos!

BASS I & II.

mf *Cor.* *p*

p Pa - co cru - en - tos! **LUCIFER.**

p Baf - fled!

pp *mf* *svcs*

baf - fled! In - ef - fi - cient, Cra-ven spir - its!

mf *sves.* *f* Fl. Ob. Clar. Corni.

leave this la - bor Un - to Time, the

Marcato. *Str. p*

dan - do. *Allegro lmo.*

great . . . De - stroy - er! Come a - way! come a - way, ere

mf Cor. Tromboni. Fag.

Senza rit.

night is gone!

Str. p Clar. Fag.

Chorus of Spirits.

mf On - ward! on - ward With . . the night - wind! O - ver field and

mf

farm . . and for - est, Lone - ly home - stead, dark - some ham - let,

Lone - - ly homestead, dark - - - some hamlet,

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It includes a triplet of eighth notes and a dynamic marking of *p*. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *p* is also present in the piano part.

Blight - ing all . . we breathe up - on! Then on - ward, on - ward, With . . the night - wind,

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* and includes a triplet of eighth notes. The piano accompaniment features a dynamic marking of *f* in the right hand and *p* in the left hand, with a *mf* marking appearing later in the system.

O - ver field and farm . . and for - est, Lone - ly home - stead,

Lone - - ly homestead,

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* and includes a triplet of eighth notes. The piano accompaniment has a dynamic marking of *p*.

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

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* and includes a triplet of eighth notes. The piano accompaniment has a dynamic marking of *f* and includes a measure with a '12' marking, possibly indicating a repeat or a specific fingering. A dynamic marking of *p* is also present in the piano part.

all! Blight-ing all we breathe up - on!

p **G** *Cres.*

Soprano and Alto in unison. *sf* (They sweep away.)

On - ward! on - ward! With the night

ff **Dim.**

wind!

p *ff*

SOPRANO. *p* **Andante poco Maestoso.**

ALTO. *p* Noe - te sur - gen - - - - tes,

Rallent. (Choir within the Cathedral. Organ and Gregorian Chant.)

TENOR. *p* Noe - te sur - gen - - - - tes,

BASS. *p* Noe - te sur - gen - - - - tes,

Rallent. **Andante poco Maestoso.** *p* *Cres.*

Corn. *p* **Ped.** *

Organ with voices, ad lib.)

Vi - gi - le - mus

Vi - gi - le - mus

mf Wind. Strings. *p*

Fag. Str. Pizz.

om - nes! Noc - te sur - gen -

om - nes! Noc - te sur - gen -

ff *ff* *ff*

Ped. Ped. Ped. Ped. Ped.

tes! Vi - gi - le - mus om - nes!

tes! *p* Vi - gi - le - mus om - nes!

p *p*

Dim. *p* Corni.

Ped.

vi - gi - le - mus om - - - nes!

vi - gi - le - - - mus om - nes!

vi - gi - le - mus om - - - nes!

Celli. Viola.

p

Ped. *

p vi - gi - le - mus! *pp* vi - gi - le - mus

p vi - gi - le - mus! *pp* vi - gi - le - mus

R. H.

Ped. Ped. Ped. *

om - - - nes!

om - - - nes!

Corni. Clar. Fag. Corni.

mf *pp*

Ped. 8 Ped. 8

* Organ tacet from this point.

SCENE II.

Castle of Vantsberg on the Rhine. Chamber in a tower. Prince Henry alone, ill and restless. Midnight.

PIANO.

Andante espressivo.

Cor. *mf* Celi. 3 3 3 3 *mf*

p *sf* **Cres. ed accel.**

ff **Poco agitato.** *p* **Rall.**

PRINCE HENRY.

RECITANTE.* **Con anima.**

I can not sleep! my fer-vid brain . . . Calls up the vanished

Colla voce.

p **Moderato in Tempo.** **Recit.** **Tempo.**

Past again, And throws its mis - - ty, misty splendors deep Into the pal-lid realms, the

Tempo. *pp* *sf* *p*

*The recitative portions of this work must be taken as nearly in strict time as possible.

pal - lid realms of sleep!

Tempo. *mf* *Ped.*

A breath . . . from that far-distant shore Comes fresh' - - ning ev-er

A

Fl. Ob. Clar. *Sempre piano.* *p* ** Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *6*

more and more, And wafts . . . o'er in-ter - ven-ing seas Sweet o - dors,

mf *Ped.* ***

sweet o - dors, sweet o - dors from the Hes-per - i-

des! Come

B

mf *Tempo.* *Cor.* *Dim.* *p* *Ped.*

Cres.

back! ye friendships long de - part - - ed! That like o'er-flow - ing

streamlets start - ed, And now are dwin - dled, one by one, To sto - ny

chan - nels in the sun! *f* Come back! ye friends, whose lives are

mf *p*

end - ed, *f* Come back, with all that light at - tend - ed, Which seemed to darken

p

and de - cay, *mf* When ye a - rose and went a - way!

Cres.

Ped. *

Poco Animato. *f*

They

mf *p* *f*

Fl. Ob. Clar.

Poco Animato.

Ped. 3 3 3 *

ff

come! they come! the shapes . . . of joy and woe, The

Sva

sempre piano.

Celli. Fag. Cor.

Ped. *

air - y crowds of long a - go, The dreams and fan - cies known of yore, That

Sva

f *p*

have been, and shall be no more, no

Sva

Dim.

Ped. Ped. Ped. Ped.

more! **Ral** no more! **len - - - tan - - - do.**

p **Cor.** *p*

Rest! **Tempo Imo.** rest! **Cres.** *f* O give me

Ped. *mf* **Cres.** **Ped.**

Dim. rest, rest and peace! **f Recitante. Molto accel. con passione.** The thought of life that

p *sf*

Poco rall. ne'er shall cease Has something in it like des - pair, **Lento.**

mf *sf* *p* **Lento.** Clar. Fag. Cor. .

Tempo Imo. A weight I am too weak to bear! Sweet - er the un - dis-turbed

Str. *pp* **Cor.** **Tempo Imo.**

... and deep tranquil - i - ty. . . . The un - disturbed and deep Tran-

Ob. *p* Str.

Ped. *

quil - i - ty of end - less sleep, of end - less

pp **Cres.**

Ped. Ped. Ped.

sleep, of end - - - less, of end - less sleep!

f *mf* *p*

Ped. *

Senza ritard.

Rest! rest! O give me rest!

pp

Ped. *

SCENE III.

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

PIANO.

Allegro con fuoco.
Sva.

ff *mf* **Dim.**

Ped. 12 * Timp.

LUCIFER.

All

PRINCE HENRY, (starting.)

hail, . . . Prince Hen - ry! Who is it speaks? Who and what

LUCIFER.

are you? One who seeks a mo-ment's aud-ience with the

PRINCE HENRY. LUCIFER.

Prince. When came you in? A mo-ment since. I found your stud-y door un-

locked, And thought you an - swered when I knocked.

PRINCE HENRY.
What may your wish or pur - pose be?

LUCIFER.
The storm, that a- gainst your case-ment drives, In the vil-lage below way-

laid me. And there I heard, with a secret de-light, Of your mal-a-dies phy - si-cal and

men - tal; And I has - tened hith - er, tho' late in the night, To

PRINCE HENRY.

prof - fer my aid. What is your ill - ness? *Rall.* It

Ob. Clar.

Cor.

Rall.

Audante espressivo. (Tempo del No. 2.)

has . . no name. A smoul - d'ring, dull, perpet-ual

p 3 3

Ped. sempre.

flame, As in a kiln, burns in my veins.

Sempre piano.

E - ven the doc-tors of Sa - lern Send me back word they can discern No cure—

3 3 2 3

no cure for a mal - a - dy like this, Save

Allo. come lma. **LUCIFER.** **PRINCE H.**

one which in its na-ture is Im-pos - si-ble, and can-not be! What is their rem-e - dy? You shall

mf *p* *sf* *p*

LUCIFER, (reading.)

see; Writ in this scroll is the mys - te - ry. "The

mf *pp*

on - ly rem-e - dy which re-mains Is the blood that flows from a maid - en's veins, Who

sfp *fp*

of her own free will shall die, And give her life as the price of yours!"

fp *p*

The pre - scrip - tion you may well put

Cres. *f* *sf*

by! Mean - while per - mit me to re - com - mend My won - der - ful Ca -

B *p* *Pizz.* *Arco.*

Sves.

tho - li - con! Be - hold it here! Be - hold it here! this lit - tle flask Con - tains the

p *Stacc.*

won - der - ful quint - essence, The per - fect flower of ef - flo - rescence, Of all . . . the knowledge

PRINCE HENRY. **LUCIFER.**

man can ask! Will one draught suf - fice? If not, you can drink

Sva. *R. H.* *Fl. Clar.*

PRINCE HENRY.

more. In - to this crys - tal gob - let pour so much as safe - ly I may

Ob. Fag.

C **LUCIFER.**

drink. Drink! drink! and thy

f Tromboni

soul shall sink Down . . . in - to the dark a - byss, the in - fin - ite a -

Pizz.

PRINCE HENRY. (*Drinking.*) *f* **Con fuoco.**

'Tis like a draught of fire! Thro' ev - 'ry

LUCIFER.

byss!

(Chorus remain seated throughout this number.)

SOPR. *pp* Woe! woe, e - ter - - - nal woe! Not on - ly the

ALTO. *pp*

TENOR. Woe! woe, e - ter - - - nal woe! Not on - ly the

BASS. *pp*

Chorus of angels hovering in the air.

PIANO. *pp* Tromboni. *p*

12

Pr. II.

vein I feel a - gain The fe - ver of youth, the soft de - sire:
 whis - per'd pray'r, the whisper'd pray'r of love, But the im - pre-ca - tions of
 whis - per'd pray'r, the whisper'd pray'r of love, But the im - pre-ca - tions of
 whis - per'd pray'r, the whisper'd pray'r of love, But the im - pre-ca - tions of

Pr. II.

O joy! O joy! . . I feel the band of steel up - lift - -
 hate, Re - ver - be-rate, re - ver - be-rate for - ev - er and
 hate, Re - ver - be-rate, re - ver - be-rate for - ev - er and
 hate, Re - ver - be-rate, re - ver - be-rate for - ev - er and

sf

Ped. Ped. Ped.

ed! My wea-ry breast at last finds rest!

ev - er thro' the air a - bove. This

ev - er thro' the air a - bove. This

ev - er thro' the air a - bove. This

Ped. * *Ped.* *

fear - ful curse— Shakes the great u - ni - verse!

fear - ful curse— Shakes the great u - ni - verse!

fear - ful curse— Shakes the great u - ni - verse!

fff *p*

sf *sf*
Ped. *

f (With ecstasy.)

PRINCE HENRY.
Gold - - en visions wave and hov - er,

LUCIFER.
mf Drink! drink! and thy soul shall sink

Semi-Chor.
SOPRANOS and ALTOS
(Altos only.)
With fiend ish laugh - ter,

SOPRANO.
Touch the *pp*

ALTO.
D Touch the *pp*

TENOR.
Touch the *pp*

BASS.
Touch the *pp*

PIANO.
mf
Ped. * *sempre.*

* This Semi-Chorus to consist of eight to sixteen voices, weakly proportioned to general chorus, and equally divided in Sopranos and Altos.

Pr. H. Goid - en va - pers, Wa - - - - - ters

I. Down, down in - to the dark a - byss, the in - fi - nite a - byss! Thy

S. C. Here - af - ter, This false phy - si - cian, this false phy -

gob - let no more! Touch the gob - let

gob - let no more! Touch the gob - let

gob - let no more! Touch the gob - let

gob - let no more! Touch the gob - let

Pr. H. stream - ing, I am like a hap - - - - - ty

I. soul shall sink, thy soul shall sink! In - to the in - fi - nite a -

S. C. si - cian Will mock thee in thy per - di - tion, in thy per -

no more! no more!

no more! no more!

no more! no more!

no more! no more!

Pr. II.  lov - er, Who il - lu - mines life . . . with

I.  byss thy soul shall sink! in - to the in - fi - nite, in - to the

S. C.  di - tion! in thy per - di - tion, in thy per -

 It will make thy heart sore To its

 It will make thy heart sore To its

 It will make thy heart sore To its





Pr. II.  dreaming! Brave phy - si - cian! Rare phy -

I.  dark abyss! Drink! drink! and thy soul . . . shall sink, thy soul shall sink in - to the

S. C.  di - tion! False phy - si - cian! False phy -

 ver - - y core! O beware! O beware!

 ver - - y core! O beware! O beware!

 ver - - y core! O beware! O beware!





si - cian! Well hast thou ful-filled thy mis - - - -
 dark a-byss!

si - cian! Well hast thou ful-filled thy mis - - - -

Sick-ness, sor - row and care, All, all are

Sick-ness, sor - row and care, All, all are

Sick-ness, sor - row and care, All, all are

sion!

E Thy soul shall sink in-to the dark a -
 Sop.

sion! **Alto.** With

there! **Dim.** A - las! A - las! Like a va - por the gold - en vi - sion Shall

there! A-las! . . . A - las! . . . Like a va - por the gold - en vi - sion Shall

there! **Dim.** A - las! A - las! The gold - en vi - sion Shall

A-las! . . . A - las! . . . Like a va - por the

p **Dim.**

Pr. H.
I.
S. C.

Gold - en visions wave and ho-ver. I am like a
byss! Drink! drink! and thy soul shall sink! Drink! drink! and thy
fiend - - ish, fiendish laugh - ter Here - af - ter, This false phy-si - cian, this
fade and pass! And thou shalt find in thy
fade and pass! And thou shalt find in thy
fade and pass! And thou shalt find in thy

Pr. H.
I.
S. C.

hap - - - py lov - er! My wea - ry breast at last find a
soul shall sink in - to the dark a - byss, in - to the
false . . . phy - si - cian Will mock thee, Will
heart a-gain On - ly the blight of pain,
heart a-gain On - ly the blight of pain,
heart a-gain On - ly the blight of pain, And

Pr. H.
I.
S. C.

rest! O joy! O joy!

dark a - byss, the in - fi - nite a - byss!

mock thee, will mock thee . . . in thy per - di

And bit - ter, bit - ter con - tri

And bit - ter, bit - ter con - tri

And bit - ter, bit - ter con - tri

bit - ter, bit - ter con - tri

Ped. *

Pr. H.
I.
S. C.

tion!

tion, and bit - ter, and bit - ter con - tri - tion!

tion, and bit - ter, and bit - ter con - tri - tion!

tion, and bit - ter, and bit - ter con - tri - tion!

tion, and bit - ter, and bit - ter con - tri - tion!

tion, and bit - ter, and bit - ter con - tri - tion!

tion, and bit - ter, and bit - ter con - tri - tion!

Ped.

SCENE IV.

QUARTET WITHOUT ACCOMPANIMENT.

Olga comes in with a lamp; Max and Bertha follow her, and they all sing the "Evening Song" on the lighting of the lamps.

SOPRANO
(Olga.)

ALTO
(Bertha.)

TENOR
(Max.)

BASS
(Karlchen.)

Con Moto.

mf O gladsome light!

mf O glad - some light, O gladsome,

mf O gladsome light!

Con Moto.

p

Tromboni.

O gladsome light! O gladsome light of the Father, of the
glad - some light!

O gladsome light! O gladsome light of the Father, of the
glad - - - some light, O gladsome light of the Fa - - - ther, of the

Fa - ther Im - mor - tal, And of the ce - les - tial, Sa - cred and bless - ed Je - sus, the

Fa - ther Im - mor - tal, And of the ce - les - tial, Sa - cred and bless - ed Je - sus, the

bless - ed Je - sus, Our Sav - ior! *Tranquillo.* Now . . . to the

bless - ed Je - sus, Our Sav - ior! Now . . . to the sun - set, the sun - - -

bless - ed Je - sus, Our Sav - ior!

sun - set a - gain hast thou brought us, a - gain hast thou brought us; And

set a - gain hast thou brought us, a - gain hast thou brought us; And

Thou to the sun - set hast brought us; And

Now to the sun - set a - gain hast thou brought us; And

see - ing the eve - ning twi - light, we bless thee, see - ing the eve - ning

see - ing the eve - ning twi - light, we bless thee, see - ing the eve - ning

twi - light, we bless thee, Praise . . . thee, a - dore thee!

twi - light, we bless thee, Praise . . . thee, a - dore thee!

Fa - ther om - ni - po - tent! Son, the Life - giv - er! Spir - it, the Com - fort - er!

Fa - ther om - ni - po - tent! Son, the Life - giv - er! Spir - it, the Com - fort - er!

Wor - - - thy of wor - ship and won - der! Wor - thy at all

Wor - thy at all times of wor - ship and won - der! Wor - thy at all

won - der, At all, at all

times of wor - ship and won - - - der! O glad - some

times of wor - ship and won - - - der! O gladsome light!

times of wor - - - ship and won - der! O glad - some

light! O gladsome light! O glad - some light!

O gladsome light, gladsome light! O glad - some light!

light! O gladsome light, gladsome light, O gladsome, gladsome light, gladsome light!

SCENE V.

*Elsie's Chamber. Night. Elsie praying.***Andante espressivo.**

PIANO. *p*

sempre con Ped.

ELSIE.

My Re-

Cor. *Dim.*
L.H. *p*

deem - - - er, My Re - deem - - - er and my

mf

Lord, I be - seech thee, I en - treat thee,

Guide me in each act and word, That here-af - - - ter, that here-

p *Dim.*

af - - - ter I may meet thee; Watch - ing,

p *mf* *Sva* *Ped.* *

wait - ing, hop-ing, yearn - ing, With my lamp well-trimm'd, well-trimm'd and

f *Cres.* *p* *colla voce.*

burn - - - ing.

Ped.

mf

Un poco piu moto.

In - ter - ced - - ing with these bleed - ing wounds, these

Un poco piu moto.

Fag. Viola. *p* Celli.

bleed - ing wounds up-on thy hands and side, For all who have lived and

f

R. H. *p* *mf*

D. Bass. Fag.

err - - ed Thou hast suf - fer'd, thou hast died, thou hast

p

suf - fer'd, thou hast died. Scourged, and mocked, and

f **Poco accel.**

mf **Accel.**

Poco rall. **A** *p* **Molto ritard.**

cru - - ci - fied, . . . And in the grave hast thou been bur - ied!

f *p* **Molto ritard.** *pp* *p*

Rall. *Pizz.*

Tempo lmo. mezza voce.

If my fee-ble prayer can reach thee, Oh, my Sav - ior, I be-

Tempo lmo.
sempre tranquillo.

sempre Ped.

seech thee, I be - seech thee, E - ven as thou hast died for

Cres. p

me, More sin - cere - ly, more sin - cere - ly, Let me

fol - - - low, let me fol - - - low where thou

lead-est, Let me, bleeding as thou bleed - est, Die, if dy - ing I may

f give Life to one who asks to live, *p* And more near

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "give Life to one who asks to live, And more near". The piano accompaniment consists of a rhythmic pattern of chords in the right hand and a more melodic line in the left hand. A crescendo hairpin is visible above the piano part.

- ly, *Cres.* Dy - ing thus, . . . re - sem - ble thee! *sva* *More*

The second system continues the vocal line with the lyrics "- ly, Dy - ing thus, . . . re - sem - ble thee!". The piano accompaniment features a dynamic marking of *Cres.* (crescendo) and a *sva* (sustained vibrato) marking. The vocal line ends with the word "More".

near - ly, *f* more near - ly, more near - ly, dy - - -

The third system shows the vocal line with the lyrics "near - ly, more near - ly, more near - ly, dy - - -". The piano accompaniment is marked with a forte (*f*) dynamic. The piano part features a steady rhythmic accompaniment.

- - ing thus, re - sem - ble thee, re - sem - - ble thee.

The fourth system continues the vocal line with the lyrics "- - ing thus, re - sem - ble thee, re - sem - - ble thee.". The piano accompaniment is marked with a piano (*p*) dynamic. The piano part features a steady rhythmic accompaniment.

Vln.

The fifth system features a violin part in the upper staff, marked "Vln.", and a piano accompaniment in the lower two staves. The piano part is marked with a piano (*p*) dynamic. The violin part consists of a melodic line with some sustained notes.

SCENE VI.

The Pilgrimage to Salerno.

(FOR ORCHESTRA ONLY.)

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

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

PILGRIMS. { *Urbs celestis, urbs beata,
Supra petram collocata,
Urbs in porto satis tuto,
De longinquo te saluto!*"

Tempo di Marcia. Poco moderato.

PIANO. Str. *p* Corni.

Ob. Clar. Fag. *mf* "Urbs ce - les - tis, urbs be - a - ta." Str. pizz. *p* Arco.

"Su - pra pe - tram col - lo - ca - ta," *p*

L.H. "Urbs in por - tu sa - tis tu - - -"
Ped. *

R. H. "De lon - gin - quo te sa - - - to,"

Cor.

lu - to!"

This system contains the first two staves of music. The top staff is a vocal line with lyrics "lu - to!". The bottom staff is the piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the bass.

p

This system contains the third and fourth staves of music. The piano accompaniment continues with a consistent eighth-note pattern in the bass and chords in the treble.

This system contains the fifth and sixth staves of music. The piano accompaniment continues with a consistent eighth-note pattern in the bass and chords in the treble.

mf (Wind.)

This system contains the seventh and eighth staves of music. The piano accompaniment continues with a consistent eighth-note pattern in the bass and chords in the treble.

This system contains the ninth and tenth staves of music. The piano accompaniment continues with a consistent eighth-note pattern in the bass and chords in the treble.

p

This system contains the eleventh and twelfth staves of music. The piano accompaniment continues with a consistent eighth-note pattern in the bass and chords in the treble.

Cres. sempre.

This system contains the thirteenth and fourteenth staves of music. The piano accompaniment continues with a consistent eighth-note pattern in the bass and chords in the treble, with a dynamic marking of *Cres. sempre.*

Trumpets, Tromboni.

ff

First system of music for Trumpets and Trombones. The score is written in two staves (treble and bass clef) in a key signature of two flats. It begins with a forte (ff) dynamic marking. The music consists of rhythmic patterns with various articulations.

Second system of music for Trumpets and Trombones, continuing the rhythmic patterns from the first system.

Third system of music for Trumpets and Trombones. A "str." (string) marking is present in the bass staff.

Ob. Fl. Fag.

mf

R.H.

Cres.

First system of music for Oboe, Flute, and Bassoon. It starts with a mezzo-forte (mf) dynamic and includes a right-hand (R.H.) marking. A crescendo (Cres.) marking is also present.

ff

Dim.

Second system of music for Oboe, Flute, and Bassoon. It begins with a fortissimo (ff) dynamic and includes a decrescendo (Dim.) marking.

Poco piu Mosso.
Corni, Clar. Ob.

tr

sf

p

First system of music for Horns, Clarinet, and Oboe. It includes a trill (tr) marking, a sforzando (sf) dynamic, and a piano (p) dynamic.

Second system of music for Horns, Clarinet, and Oboe, continuing the melodic and harmonic material.

Trombe. Corni.

Accelerando.
Tromboni. Tuba.

Str.

Tromboni.

ff

Dim

in-uen-do. p

Tuba.

fp

Poco Allegro.

Cor. Fag. Celli.

sf

p

Cres. molto.

fp

Espressivo.

D. Bass.

Cres.

sf

Con Sves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and trills (*tr.*) in the final measures.

Tempo (Imo) di Marcia.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and the instruction "(Wind inst's.)".

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *Cres.* (Crescendo) marking.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a fortissimo (*ff*) dynamic marking and the instruction "Tromboni."

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes the instruction "Str." (Strings).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes the instruction "Trombe. Tromboni." (Trumpets and Trombones).

Seventh system of musical notation, featuring a grand staff with treble and bass clefs.

Dim. *p*

Cor. *Accel.* *Poco cres.*

Poco Allegro. *Tremolo.* *fp* *fp*

Celli. Viola. Fag.

fp

Fl. Ob. Clar. *p*

Tempo Imo.

Poco Allegro. *R.* *Str.*

Cor. *Tempo Imo.* *Fag. Celli.*

First system of musical notation, consisting of a treble staff and a bass staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation. It includes dynamic markings *fp* and *Poco Allo.*. A *Tremolo.* marking is present over a chord in the bass staff. A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation. It includes dynamic markings *Cres.* and *ff.*. The music shows a progression of chords and moving lines in both staves.

Fourth system of musical notation. It includes dynamic markings *fp* and *Espressivo.*. The music features a series of chords and a melodic line in the bass staff.

Fifth system of musical notation. It includes dynamic markings *mf* and fingerings '2 1 4' under a triplet of eighth notes in the bass staff.

Sixth system of musical notation. It includes dynamic markings *f* and *p*. The music features a rhythmic pattern of eighth notes in the bass staff.

Seventh system of musical notation. It includes dynamic markings *Dim.*. The music concludes with a series of chords and a melodic line in the bass staff.

Cor. Fag.

Str.

First system of musical notation. The upper staff is for Cor. Fag. and the lower staff is for Str. The music is in 2/4 time with a key signature of one flat. The lower staff begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic.

Second system of musical notation. The upper staff is for (Wind) and the lower staff is for Corni. The music is in 2/4 time. Dynamics include *mf* and *Cres.* (Crescendo). A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation. The upper staff continues the melodic line with accents. The lower staff features chords and rests. Dynamics include *sf* (sforzando) and *f* (forte). The tempo marking *Poco maestoso.* is present.

Fourth system of musical notation. The upper staff has a complex melodic line with accents and slurs. The lower staff has chords. Dynamics include *sf* and *f*. A triplet of eighth notes is marked with a '3' above it.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has chords. Dynamics include *sf* (sforzando).

Sixth system of musical notation. The upper staff has a melodic line with a wavy line above it labeled *sva* (sustained vibrato). The lower staff has chords.

Seventh system of musical notation. The upper staff has a melodic line with a wavy line above it labeled *sva* (sustained vibrato). The lower staff has chords.

Sva.

The first system consists of two staves. The treble staff has a wavy line above it labeled "Sva.", indicating a tremolo. The bass staff contains a series of chords and single notes.

Sva.

The second system consists of two staves. The treble staff has a wavy line above it labeled "Sva.". The bass staff continues with chords and notes.

Sva.

The third system consists of two staves. The treble staff has a wavy line above it labeled "Sva.". The bass staff continues with chords and notes.

Sva.

The fourth system consists of two staves. The treble staff has a wavy line above it labeled "Sva.". The bass staff continues with chords and notes.

Sva.

The fifth system consists of two staves. The treble staff has a wavy line above it labeled "Sva.". The bass staff continues with chords and notes.

Sva. **Allegro Molto.**

Accel.

The sixth system consists of two staves. The treble staff has a wavy line above it labeled "Sva.". The bass staff has a wavy line above it labeled "Accel.". The tempo marking "Allegro Molto." is placed above the treble staff.

The seventh system consists of two staves. The treble staff has a wavy line above it. The bass staff continues with chords and notes.

SCENE VII

(DRINKING SONG.)

The Refectory. Convent of Hirschau in the Black Forest. Gaudiolum of monks at midnight. Lucifer disguised as a friar. Friar Paul sings.

Allegro con Fuoco.

PIANO.

FRIAR PAUL.*

Con abandon.

A - ve co - lor vi - ni cla - ri, Dul - cis po - tus non . . a - ma - ri,
 † Hail, . . thou vintage, clear and rud - dy, Sweet of taste and fine . . of bod - y,

Tr - a nos in - e - - bri - a - ri, Dig - ne - ris po -
 Thro' . . thine aid we soon . . . shall stud - y How . . to make us

p *Cres.* *f* *Dim.*

* This part may be sung by the singer of the role of "Lucifer."
 † English translation (for this work) by EDMUND C. STEDMAN.

TENORS. *ff*

Chorus of Monks.

Fun - de v. - num, ita Et fun de! Tanquam sint fluminis
Pour the wine, then, pour it! pour it! Let the wave bear all be-BASSES. *ff*ten - ti - a.
glo - rious.Fun - de, funde vinum, fun - de!
Pour the wine, O pour it! pour it!un - dae, Nec quæ - ras, nec quæras un - de, Nec quæ - ras, nec quæras
fore it! There's none here, none here to score it! There's none here, none here toun - de, Sed fun - das, sed fun - das sem - - per a - bun - de!
score it, So pour it in plen - ty, in plen - - ty, pour it!

sem - per a - - bun - de!

FRIAR PAUL. (With exaggerated portamento.)

*mf*A O! . . . quam pla - cens in . . . co - lo - re!
Ob. O . . . thy col - or e . . . ru - bes - cent!*p*

R. H.

Simili
 O! quam fragrans in o - do - re!
 O thy fra - grance ev - - an - es - cent!

poco rall.
 O quam sa - pi - dum in o - - re! . . . Dul - ce lin - quae
 O with - in the mouth how pleas - - ant! Thou the tongue's prae -

f *p*

Tempo. *ff*
Chorus of Monks. Fun - - de, vi - num, fun - de!
 Pour the wine, then, pour it!

vin - culum. Fun - - de, fun - de vi - num, fun - de! fun - de!
 to - - rious. Pour the wine, O pour it, pour it! pour it!

Tempo.

Tan - quam sint flu - mi - nis un - dae, Nec quae - ras, nec quae - ras
 Let the wave bear all be - fore it! There's none here, none here to

un - de, nec quae - ras, nec quae - ras un - de, fun - das,
score it! There's none here, none here to score it! Pour it in

Sed fun - das, sem - - -
So pour it in plen - - -

sem - - - per a - bun - de!
plen - - - ty, pour it!

FRIAR PAUL.

per a - bun - de!
ty, pour it!

Fe - lix ven - ter
Blest the stom - ach

Cor. Fag.

p **R.H.** **Str.**

quem in - tra - bis! Fe - - lix gut - tur quod - - - ri - ga - bis!
where thou wend - est! Blest the throat which thou . . . dis - tend - est!

Fe - - lix os - - - quod tu - - la - va - bis, Et . . . be - a - ta, be -
Blest the mouth . . . which thou . . . be - friend - est, And . . . the lips, . . . the

a - ta, be - a - ta la - - - - bi - a!
lips, . . . the lips vic - to - - - - ri - ous!

f **B**

Chorus of Monks.

Fun - - de vi - num, fun - de! fun - de! Tan - quam sit flu - min - is un - dae, Nec
Pour the wine, then pour it, pour it! Let the wave bear all . . be - fore it! There's

quae - ras, Nec quae ras un - de, Nec quae - ras, nec quae - ras un - de, Sed
none here, None here to score it! There's none here, none here to score it! So

Pour it, pour it!

fun - das, sed fun - das, Sem - - per a - bun - de!
pour it in plen - ty, Sem - per a - bun - de!
Pour it, o pour it!

Sem - per a - bun - de!
Pour it, o pour it!

SCENE VIII.

The Revel, and appearance of the Abbot.

(FOR ORCHESTRA ONLY.)

“What means this revel and carouse?
Is this a tavern and drinking house?
Are you Christian monks, or heathen devils,
To pollute this convent with your revels?”

PIANO.

Allegro Bacchanale. Con Molto Brio.

The musical score is divided into seven systems. The piano part is written in treble and bass clefs. The orchestra part includes strings, woodwinds, and brass. Dynamics range from *ff* to *p*. Performance markings include accents, trills, and crescendos.

System 1: *ff*, *3*, **Allegro Bacchanale. Con Molto Brio.**

System 2: *mf*

System 3: *Cres.*, *ff*

System 4: *tr.*

System 5: *Corni.*, *Viola. Clar.*, *mf*, *Str.*, *p*

System 6: *mf*, *Corni.*

ff *Sva*

This system shows the first two staves of a piano accompaniment. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady bass line with quarter notes. The dynamic marking is *ff* (fortissimo), and the tempo marking is *Sva* (Svato, or Ad libitum).

mp Tromboni. *mf*

This system continues the piano accompaniment. The right hand melody is similar to the first system. The left hand has a more active bass line with eighth notes. The dynamic marking is *mp* (mezzo-piano) for the right hand and *mf* (mezzo-forte) for the left hand. The instruction "Tromboni." is written above the left hand staff.

Cres.

This system shows the piano accompaniment with a dynamic marking of *Cres.* (Crescendo) above the right hand staff. The right hand continues its complex melodic pattern, while the left hand maintains a rhythmic accompaniment.

ff Molto marcato.

This system features a dynamic marking of *ff* (fortissimo) and the tempo marking *Molto marcato.* (Very marked). The right hand has a more pronounced, rhythmic melody with triplets. The left hand also features triplets and a strong, rhythmic accompaniment.

This system continues the piano accompaniment with triplets in both hands. The right hand melody is highly rhythmic and complex, while the left hand provides a strong, rhythmic accompaniment.

F1. Ob. Clar. Str. *p* Tremo.

This system shows the first two staves of a woodwind and string section. The right hand is for Flute 1, Oboe, and Clarinet (F1. Ob. Clar.), and the left hand is for Strings (Str.). The dynamic marking is *p* (piano), and the instruction "Tremo." (Tremolo) is written below the left hand staff.

Corni. Fag. *mf*

This system shows the first two staves of a brass and woodwind section. The right hand is for Horns (Corni.) and the left hand is for Bassoon (Fag.). The dynamic marking is *mf* (mezzo-forte).

Musical notation for the first system, featuring piano and bass staves. The piano part has a *Cres.* marking. The bass part has a *mf* marking.

Musical notation for the second system, featuring piano and bass staves. The piano part has a *ff* marking.

Musical notation for the third system, featuring piano and bass staves. The piano part has *tr.* markings. The bass part has an *L.H. mf* marking.

Musical notation for the fourth system, featuring piano and bass staves. The piano part has *tr.* markings. The bass part has a *mf* marking.

Musical notation for the fifth system, featuring piano and bass staves. The bass part has a *3* marking.

Musical notation for the sixth system, featuring piano and bass staves. The piano part has a *ff* marking.

Musical notation for the seventh system, featuring piano and bass staves. The piano part has a *Marcato.* marking. The bass part has a *mf Celli. Fag.* marking.

Cres.

ff Poco stringendo.

Sva 12 12
sf
Ped. *

Cor. Fag. Veelli.
recitando poco rall.
p

Fl. VI. 1.
Tempo.
VI. 2. Ob.
poco rall.
sf mf
R. II.

Tempo.
p
Trombe.
Tromboni.
Viola. Clar.

pp
rallentando.
Adagio.
Tromboni.
(Str.)
pp

SCENE IX.

At Genoa. A terrace overlooking the sea. Elsie coming from her chamber. Night.

Andante moderato.

PIANO.

Vla. Vcell. *p*

The night is calm and cloudless, And

pp

still as still can be, And the stars come forth to lis-ten, To the mu - sic of the

f

Cres. *f*

sea. They gath - er, and gath - er, and gath - - - er, Un - - -

Sopr. Alto.

ppp Chri - ste e - - le - - - i - son.

Tenor.

ppp Chri - ste e - - le - - - i - son.

Base.

ppp

p *mf*

*Chorus remain seated throughout this number.

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

p *pp*

sol - emn lit - - a - ny.

pp Ky - ri - e e - le - i - son, Chri - ste e - le - - i -

pp Ky - ri - e e - le - i - son, Chri - ste e - le - - i -

(Organ.)

It be-gins in rock-y cav - erns, As a voice that chants a - - -

son! *ppp* Chri - ste e -

son! *ppp* Chri - ste e -

p

Organ ped. sustains.

lone, To the ped - als of the or - gan, In mo - no - tonous un - der -
 le - - - i - son, e - le - - - i - son.
 le - - - i - son, e - le - - - i - son.

sempre piano.

tone; And a - non from shelving beach - es, And shal - low sands be -
 Chris - te, e - le - - - i -
 Chris - te, e - le - - - i -

yond, In snow - white robes up - ris - ing, The ghost - ly choirs re -
 son.
 son.

Vcello. Fag. *p*

ff spond, Chris - te! Chris - te e - le - i - son, Christe e-

Cres. *f* Ky - ri - e, e - le - i - son, e - le - - - i - son! *p*

Cres. *f* Ky - ri - e, e - le - i - son, e - le - - - i - son! *p*

Cres. *f* *p*

le - - i - son, e - le - - i - son. Christe! Christe e-

mf *p* Chris - te! Chris - te! Chris - te e - le - - - i -

mf *p* Chris - te! Chris - te! Chris - te e - le - - - i -

mf *p* 1. Chris - - - te e - le - i -

2. Chris - - - te e - le - i -

mf *p* *Cres.*

le - - - i - son!

p son, e - le - i - son!

p son, e - le - i - son!

p son! *rall.*

f *p* *p*

SCENE X.

Barcarolle.

(FOR ORCHESTRA ONLY.)

The fisherman, who lies afloat,
With shadowy sail, in yonder boat
Is singing softly to the Night!

* * * * *

A single step, and all is o'er;
And thou, dear Elsie, wilt be free
From martyrdom and agony.

Allegro Moderato e Tranquillo. *

PIANO.

pp p

mf p Cres.

mf Cres. f

Sves ad lib.

mf p

mf f p

Cres. mf p

* Two (moderately slow) beats to the measure.

f *p* *mf*

Tromboni, Corni.

(Strings)
p *mf*

D. Bass.
Tuba.

p

Fl. Clar. Ob.

mf

Cor. Fag. **Canto sempre marcato.**

Cres. *ff* **Con passione.**

Ped. **Ped. y**

First system of a piano score. The left hand (L.H.) is indicated. The tempo is marked *Poco rall.* and the dynamics include *Dim.* and *Sv.* (Sforzando). The music features complex chordal textures and melodic lines in both hands.

Second system of the piano score, continuing the complex textures and dynamics from the first system.

Third system of the piano score, featuring a *p* (piano) dynamic marking and a *VI* (Sixteenth) note figure in the right hand.

Fourth system of the piano score, marked with *mf* (mezzo-forte) and *p* dynamics.

Fifth system of the piano score, marked with a *f* (forte) dynamic.

Sixth system of the piano score, marked with *Cor.* (Crescendo) and *p* dynamics.

Seventh system of the piano score, marked with *Dim.* and *pp* (pianissimo) dynamics.

SCENE XI.

At Sea.

(CHORUS OF SAILORS.)

PIANO.

Allegro con Spirito.

Trombe. Tromboni.

Str.

ff

Ped.



sva

Ped.



TENOR I. *f*

The wind up - on our quar - ter lies, And

TENOR II.

BASS I. *f*

The wind up - on our quar - ter lies, And

BASS II.

f

Cor.

Pizz.



on, and on be - fore the fresh'ning gale, And on, and on be -
 on, and on, . . . and on be - fore the fresh'ning gale, And on, and on, . . . and on be -
 on, and on be - fore the fresh'ning gale, And on, and on be -

Ped. * *Ped.* * *Ped.* *

fore the fresh'ning gale, . . . be fore the fresh'ning gale, That
 fore the fresh'ning gale, . . . be - fore the fresh'ning gale, That
 be - fore the fresh'ning gale, That fills our

fills our snow - white lat - een sail, Swift - ly, swift - ly
 fills our snow - white lat - - een sail, Swift - ly, swift - ly
 snow - - white lat - een sai',

Cres.

swift - - ly our light fe - luc - ca flies, our light fe - luc - ca

swift - - ly our light fe - luc - ca flies, our light . . . fe-luc - ca
flies, our light fe - luc - ca

f *p*

flies.

flies. **A**

f *ff* *ff*

ff

A - round the bil - lows burst and

A - round the billows burst and foam,

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

foam, A - round the billows burst and

shock! And then, up-on their flowing dome, They poise her, they

shock! And then, up-on their flowing dome, They poise her, they

sf *sf* *fp*

poise her, like a weath-er-cock. Now all is read-y, high and

poise her, like a weath-er-cock. Now all is read-y, high and

p Like a Veelli.

low, Blow! blow!

low, Blow! blow!

ff *ff*

f

Ped. Ped.

blow! good Saint An - to - ni - o!

blow! good Saint An - to - ni - o!

ff *mp* *ff*

Ped. *

Ha! that is the

Ha! that is the

Ped. *

first dash, the first dash of the rain! With a sprin - kle of spray, of

first dash, the first dash of the rain! With a sprin - kle of spray, oi

mp

mp

mp

mp

Cres.

spray a-bove the rail, Just e-nough, e-nough to mois-ten our sails,

spray a-bove the rail, Just e-nough, e-nough to mois-ten our sails, . . .

Cres.

And

Cres.

And make them read-y for the strain, and make them read-

And make them read - - y for the strain, and make them read - -

make them read - - y for the strain, . . . and make them read - y

Cres.

y for the strain. See how she leaps when the blasts o'er-take her, And

- - y for the strain. See how she leaps when the blasts o'er-take her, And

for the strain.

ff *sf* *sf*

6

speeds ₃ a-way with a bone in her mouth.

speeds ₃ a-way with a bone in her mouth. Now keep her head to - -

Now keep her head to - ward the

sf *p* *mf* *Vcelli.*

Now keep her head to - ward the South, And

Now keep her head to - ward, to - ward the South, And

ward the South, toward the South, Now keep her head to - ward the South, And

South, her head toward the South, *pp*

mf *pp* *R.H.*

there is no dan-ger of bank or of breaker, there is no dan - ger: With the

there is no dan-ger of bank or of breaker, there is no dan - ger: With the

pp *f* *f* *6* *Cr.*

breeze, the breeze be-hind us, On we go, on we go, on we go! Not too

breeze, the breeze be-hind us, On we go, . . . on we go! Not too

On we go, on we go,

Ped. *

Ped. *

much, not too much, not too much,

much, not too much, not too much,

Ped. Ped. Ped. *

. . . good Saint An - to - - ni - o.

. . . good Saint An - to - - ni - o.

mf *ff* *Sva*

Ped. Ped.

SCENE XII.

The College of Salerno. Lucifer disguised as a Friar. Enter Prince Henry, Elsie, and their attendants.

PIANO.

Andante moderato.

Cor. *p* **Dolente.** Pizz.

PRINCE HENRY. **LUCIFER.** *Allo. moderato.*

Can you di-rect us to Fri - ar An - ge - lo? He stands be - fore you.

f **Allo. moderato.** *fp* **Svi**

PRINCE HENRY.

f **Deciso.** I am Prince Henry of Hoh-en-cek, and this the

(Brass.) *p* **Cres.** **Svi**

LUCIFER.

maid-en that I spake of in my letters. It is a ver-y grave and sol - emn

(Str.) *sf* Pizz. Arco. *p*

business. Does she, of her own free will consent to this? Against all pray'r's, en-

sempre piano.

LUCIFER (to Elsie.)

treaties, protest-a-tions, She will not be persuad-ed. Have you thought well of it?

sf sf p pizz. p

ELSIE.

I come not here to

A Fl. Ob. Clar. *mf* *poco marcato.* *p* *Vc. Fag.* *Corni.* *Vc. llo.* *Ped.*

Chorus of Attendants.

ar-gue, but to die. Your busi-ness not to question, but to kill

Sopr. *ppp*

Alto. *(Chorus seated.)* *ppp*

Tenor. *(Chorus seated.)* *ppp*

Bass. *(Chorus seated.)* *ppp*

Sva. *ppp* *Ped.* *

me. I am read - y, im - pa - tient to be gone. I must ful -

a - tions, She will not be per - suad - ed!

a - tions, She will not be per - suad - ed!

f fil my pur - pose! (To her attendants.)

Tromboni. Tuba.

p Ped. *

Weep not, my friends! rather rejoice, rejoice with me; I

pp Against all pray'rs, en - treat - ies, pro - test - a - tions,

pp Against all pray'rs, en - treat - ies, pro - test - a - tions,

p *Aves.*

Cres. *f* *mp*

shall not feel the pain, . . . but shall be gone, And you will have an-oth-er
 against all pray'rs she will not be per - suaded.
 against all pray'rs she will not be per - suaded.

p

Rall. **Tempo.** **PRINCE HENRY.** **Con Passione.**

friend, an-oth-er friend in heaven. Believe not what she says, for she is

p *pp* *sf* *f*

ELSIE.

mad, and comes not here to die, but to be healed, but to be healed! A - las! a-

sf *sf* *fp*

LUCIFER.

las! Prince Hen - ry! Come with me, this way!

Pizz. *p* *fp*

Ral - tien - tar

Piano introduction for Prince Henry's scene. The music is in a minor key and features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The right hand (R.H.) has a melodic line with some grace notes. The left hand provides a steady, driving accompaniment.

PRINCE HENRY. *Andante.*

First vocal line for Prince Henry. The lyrics are: "Gone! gone! and the light of all my life." The music is marked *Andante* and *Dolente*. The piano accompaniment features a prominent triplet pattern in the left hand.

Second vocal line for Prince Henry. The lyrics are: "gone with her! Why did you let this hor-rible deed be done? Why did you not lay hold on her, and keep her from self-destruction? An-ge-lo! Mur-der-er!" The music is marked *Allegro Assai* and *Agitato*. The piano accompaniment is very active, with a strong triplet pattern in the left hand. Dynamics include *ff* and *sf*.

Third vocal line for Prince Henry. The lyrics are: "self-destruction? An-ge-lo! Mur-der-er!" The music continues with the *Allegro Assai* and *Agitato* tempo. The piano accompaniment remains highly rhythmic and driving.

Chorus section. The lyrics are: "(Chorus rise with this measure.)" The music is marked *sf*. The piano accompaniment features a complex, rhythmic pattern with many triplets and sixteenth notes. The right hand has a melodic line with some grace notes. The left hand provides a steady, driving accompaniment.

ELSIE (from within.)

Fare - well, . . . farewell, dear Prince, fare-

An - - - geto! Mur - - - der-er!

An - - - gelo! Mur - - - derer!

PRINCE HENRY.

well, farewell!

Un - bar the door! . . .

Sopr.

Alto.

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

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

Un-

1.

2.

LUCIFER.

It is too late, it

Un - bar the door! . . .

bar the door, Un - bar the door!

PRINCE HENRY. 90

is too late! It shall . . . not be too late!

poco a poco strin-

Altos. It shall not be too

f It shall not be too

Poco rall. Tempo. *poco a poco strin-*

pizz. *p* *poco a poco strin-*

rando. Burst the door o - pen!

Sopr. late! It shall not be too late! *ff* Burst the door

late! It shall not be too late! *ff* Burst the door

rando. *ff* Burst the door

rando. *ff*

o - pen! Rush in! rush in!

o - pen! Rush in! rush in!

SCENE XIII.

The Return. Castle of Vautsberg on the Rhine. Prince Henry and Elsie on the terrace. Evening.

Allegro non troppo.

PIANO. *mf* **Cres.**

Trombe.

ELSIE. *f* **Animato.**

PRINCE HENRY. *f* **Animato.**

Be - hold the hill - tops all a - glow With

pur - - ple and with am - e - thyst; . . . While . . . the whole val - ley

deep be - low . . . Is filled, . . . and seems to ov - er - flow . . . With . . . a fast ris - ing

Is filled, . . . and seems to ov - er - flow With a fast

Poco cres.

tide of mist, a ris - - ing tide, a ris - - ing tide, a tide of
 ris - - ing tide, a ris - - ing tide, a ris - - ing tide, a tide of

Dim. *p*

mist. **PRINCE HENRY.**
 mist. The evening

Ped. *

air grows damp, grows damp and chill, Let us go in, . . . let us go in.

p

ELSIE.
 Ah, not so soon, see yon-der fire, see yon-der fire!

p *f*

Cres.

It is the moon slow ris - ing, slow ris - - ing,

fp Poco a poco cres.

ris - - ing o'er the East - - ern hill. It

It glim - mers o'er the

f Ped. * *p*

glim - mers o'er the for - est tips, And thro' the dew - y fo - liage drips,

for - est tips, And thro' . . . the dew - y fo - liage drips In lit - tle riv - u - lets of

In lit - tle, lit - tle riv - u - lets of light, And makes the heart in

light, lit - tle riv - u - lets of light, And makes the heart in

p

love with night!

pp *sf* *sf* *sf*

ff *ff*

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

mf

night and day, . . In health, and sick-ness, in de-cay, . . Here, and hereaf-ter.

p 12/8

Cres.

Here and hereaf-ter, I am thine, yes, I am

Here and hereaf-ter, I am thine, I am

6

WS m_i^2

thine, I . . . am thine! In life's de - light, . . .

thine, I . . . am thine!

Dim. pp

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include m_i^2 and pp . A *Dim.* marking is present over the piano accompaniment.

In death's dis-may, . . . Here and here-

Here and here-

ff $> > >$

ff $> > >$

p $Molto cresc.$ sf

Sves~~~~~

Detailed description: This system continues the vocal and piano parts. The piano accompaniment becomes more complex with sixteenth-note patterns. Dynamics include ff , p , *Molto cresc.*, and sf . There are crescendo hairpins and accents ($>$) over the piano accompaniment. A wavy line labeled 'Sves' is written below the piano part.

af - ter, I . . . am thine!

af - ter, I . . . am thine!

ff $Animato.$

Detailed description: This system contains the third vocal staff and the piano accompaniment. The piano accompaniment is marked *Animato.* and ff . The system concludes with a 9/8 time signature change.

Ped. p

Detailed description: This system shows the final part of the piano accompaniment. It includes a *Ped.* (pedal) marking and a p dynamic. The piano part concludes with a final chord.

SCENE XIV.

Epilogue and Finale.

MOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Andante, molto maestoso.

ff Marcato.

Ped. Ped.

ff *Dim.* *p*

O beau - ty of ho - - li - ness, Of self - for - get - ful-ness, of

ff *Dim.* *p*

O beau - ty of ho - - li - ness, Of self - - - for-get-fulness,

ff *Dim.* *p*

O beau - ty of ho - li - ness, Of self - for - get - ful-ness, of

sf low - liness! O pow'r of meek - ness, Whose ver - y gentleness and

sf low - liness! O pow'r of meek - ness, Whose gen - - tleness and

sf Whose ver - y gentleness and

weak - ness Are like the yield - ing, but ir - resist - i - ble air! O

weak - ness Are like the yield - ing, but ir - resist - i - ble air! O

f beau - ty of ho - liness! O pow'r of meek - ness!

f beau - ty of ho - liness! O pow'r of meek - ness!

f

Ped. * *p*

Sves
(Org. Ped. sustains.)

mf

Allegro non troppo.

In char - ac - ters of gold, That nev - er shall grow old, The

In char - ac - ters of gold That nev - er shall grow old, The

Allegro non troppo.

mf

Cres. deed, the deed di - vine *f* Shall burn, shall burn and shine Thro' all, thro' all the

Cres. deed, the deed di - vine *f* Shall burn, shall burn and shine Thro' all, thro' all the

Cres. *f*

a - - - ges! *f* Thro' all the a - - - ges!

In char - ac - ters of gold That nev - es shall grow

a - - - ges! *f* Thro' all the a - - - ges!

In char - ac - ters of gold That nev - er shall grow

thro' all, all . . . the a - - - ges!

old, The deed, the deed di - vine Shall burn, sha'l burn and

thro' all, all . . . the a - - - ges!

old, The deed, the deed di - vine, . . . Shall burn, shall burn and

Sves

ff Shall shine thro' all . . . the a - ges With soft ef - ful - gence!

shine thro' O

ff Shall shine thro' all . . . the a - ges With soft ef - ful - gence! O

shine thro' O

ff *sf* *p* *f*

Ped. *

f O God! *ff* O God! 'tis thy in - -

God! O God! O God! O God! 'tis thy in - -

God! O God! O God! O God! 'tis thy in - -

sf *sf* *sf*

dim.
dul - - gence That fills the world with the bliss, the bliss of a good

Dim.
dul - - gence That fills the world with the bliss, the bliss of a good

Dim.
dul - - gence That fills the world with the bliss of a good

Ped. * *Ped.* * *Ped.*

p *Rall.*
deed, a deed like this!

p
deed . . . a deed like this!

p *Trombe.* *Ral - len - - tando.*

Sves

Andante maestoso.

p
Lo! ov - er the mount - ain steep, A

p

Andante maestoso.
fp *fp*

dark, . . gi-gan-tic shad - ow sweeps, A black-ness, inwardly bright'ning, As a

f *mp* *ff*

Cres. *f* *fp* *fp*

And a cry of la - men - ta - tion

pp *pp*

storm-cloud lu - rid with light-ning, And a cry of la - men - ta - tion Re-

v *Sves*

Deep, deep and loud, Swells and rolls

mf *f*

peat - ed and a-gain re - peat-ed, Deep, deep and loud, Swells and

mf *f*

peat - ed and a-gain re - peat-ed, Deep, deep and loud, Swells and rolls . .

mf *f*

Swells . . and

mf *f*

Sves *Ped.* *

Dim. *p*
 a - way . . . in the dis - tance.
Dim. *p*
 rolls . . . a - way in the dis - tance.
Dim. *p* *ff*
 a - way in the dis - tance. *ff* It is
Dim. *p*
 rolls . . .

f *pp*
 Lu - ci-fer! . . . The son of mys - te - ry!
Dim. *pp*
f *pp*
 Sves

f *p*
 O beau - ty of ho - li - ness, . . . of
f *p*
 O beau - ty of ho - li - ness, . . . of
 L'istesso Tempo.
Cres. *f* *p*
 Sves

self - for - get - ful-ness, of low - li - ness! O pow'r of

self - - for - get - ful-ness, low - li - ness! O pow'r of

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

meek - - ness, O pow'r of meek-ness! The deed, the deed di-

meek - ness, O pow'r of meek-ness! The deed, the deed di-

p *ff* **Allegro Assai.**

vine, the deed di - vine shall burn and

vine, the deed di - vine shall burn and

Ped. * Ped. * Ped. *

shine, shall burn and shine thro' all, thro' all the

sempre ff

shine, shall burn and shine thro' all, thro' all . . . the

sempre ff

Sva

Detailed description: This system contains the first two systems of a musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in a high register, with lyrics 'shine, shall burn and shine thro' all, thro' all the' and 'shine, shall burn and shine thro' all, thro' all . . . the'. The piano accompaniment is in a high register as well, with a 'sempre ff' (sempre fortissimo) dynamic marking. The piano part includes a 'Sva' (Soprano Violino) marking and features a complex, rhythmic texture with many sixteenth notes.

a - - - ges!

a - - - ges!

Sva

Detailed description: This system contains the second two systems of the musical score. It features four staves: two vocal staves and two piano staves. The vocal lines are in a high register, with lyrics 'a - - - ges!' and 'a - - - ges!'. The piano accompaniment is in a high register as well, with a 'Sva' (Soprano Violino) marking and features a complex, rhythmic texture with many sixteenth notes.

Thro' all the a - ges, the a - - - ges!

Thro' all the a - ges, the a - - - ges!

Detailed description: This system contains the final two systems of the musical score. It features four staves: two vocal staves and two piano staves. The vocal lines are in a high register, with lyrics 'Thro' all the a - ges, the a - - - ges!' and 'Thro' all the a - ges, the a - - - ges!'. The piano accompaniment is in a high register as well, with a 'Sva' (Soprano Violino) marking and features a complex, rhythmic texture with many sixteenth notes.