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FRANZ LISZT.

ST. ELIZABETH

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**ROSE OF SHARON**

A DRAMATIC ORATORIO

FOUNDED ON THE SONG OF SOLOMON

THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

AND THE MUSIC COMPOSED EXPRESSLY FOR THE NORWICH MUSICAL FESTIVAL, 1884, BY

**A. C. MACKENZIE.**

Paper cover, 5s.; Paper boards, 6s.; Scarlet cloth, 7s. 6d.  
Tonic Sol-fa Edition, 2s.

THE TIMES.

"The entire section, commencing with the Sulamite's solo, 'Dark am I but comely,' and ending with her address to the women of King Solomon's harem, 'I charge ye all, daughters of Jerusalem,' may be unhesitatingly classed among the masterpieces of oratorio music. It comprises the gorgeously designed 'Procession of the Ark,' and the poetic 'Dream of the Sulamite,' entirely different from each other in character, but each in its way perfect. . . . Mr. Mackenzie is eminently fitted to become the leader of the rising English school and to do honour to that school as an exponent of high and serious art both at home and abroad."

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"At the close the general verdict was unmistakable; cheer after cheer rang through the hall, while the members of the choir rained down flowers upon the fortunate composer. The Norwich audience thus stamped the oratorio with their approval. They could do no other and be just."

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"I have already alluded to the hearty reception given to Mr. Mackenzie, who richly deserved all the encomiums passed upon him. The knowledge of orchestral combination, the contrapuntal skill displayed no less in the instrumental than in the vocal parts, and, above all, the ease and grace of the melodies, together with the poetic feeling which underlies it, all set the seal of nobility upon 'The Rose of Sharon.' . . . The chorus 'Make a joyful noise' is simply an astonishing piece of contrapuntal ingenuity and skill. Handel or Bach would have been proud of such an exercise as this."

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"It is one of the most important works of its class that has been produced for many years, and will doubtless speedily find wide acceptance."

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"No work, whether by a foreigner or by a native composer, has ever before drawn such an audience to the Crystal Palace, and the applause with which the oratorio was received showed that the confident expectation of the public had been in no way disappointed."

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"The composer has put forth his full strength, and has not only surpassed everything he has previously done, but in our deliberate opinion has produced by far the finest oratorio ever written by an Englishman. . . . By his new achievement Mr. Mackenzie has placed himself at the head of living English composers, and shown the possession of genius as distinguished from highly cultivated talent."

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"This has been a red-letter day for English music. Among the company of young composers who are striving successfully to raise the musical status of the country, Mr. A. C. Mackenzie may be accorded the foremost place, and he has now gained a conspicuous triumph in the most difficult branch of the art—namely, oratorio."

SUNDAY TIMES.

"It was listened to from the first note to the last, not only with patience and rapt attention, but with a delight which the audience could not at times refrain from showing. The interest of the story, the charm and the grandeur of the music, the excellence of the performance—all combined to impress upon the hearer one simple but decisive opinion, that 'The Rose of Sharon' is a magnificent work, and brings fresh honour to English art and additional fame to its gifted composer."

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE LEGEND OF  
ST. ELIZABETH

AN ORATORIO

COMPOSED BY

FRANZ LISZT.

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THE WORDS TRANSLATED FROM THE GERMAN OF OTTO ROQUETTE BY

CONSTANCE BACHE.

*Ent. Sta. Hall.*

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TO  
HIS MAJESTY LUDWIG II.

KING OF BAVARIA

WITH GRATEFUL VENERATION

FRANZ LISZT.

31 Oct. 19, 1871, 2. 26-

À WALTER BACHE,

LONDRES.

Très honoré ami,

Depuis une vingtaine d'années, vous employez votre beau talent de pianiste, vos soins de professeur et de chef de Concerts, à faire connaître et propager en Angleterre, mes œuvres. La tâche paraissait ingrate, son insuccès menaçant; mais vous l'accomplissez noblement, avec la plus honorable et ferme conviction d'artiste.

Je vous renouvelle mes reconnaissants remerciements à l'occasion de la présente édition, publiée par la très accréditée maison Novello, de la *Legende de St. Elizabeth*. Cette œuvre, exécutée pour la première fois en '65, à Budapest, a été reproduite successivement en plusieurs pays et langues.

Espérons qu'elle rencontrera aussi quelque sympathie en Angleterre,

Votre bien dévoué,

F. LISZT.

18 *Octobre*, '84. WEIMARE.

## PREFACE.

---

THIS Oratorio of the Abbé Liszt, which has been followed by a second—"Christus"—and is on the eve of being followed by a third, was specially composed, at the instigation of the Grand Duke of Weimar, for a Festival held at the Wartburg, on the 28th of August, 1867, in commemoration of the eighth centenary of the founding, and in honour of the restoration, then just completed, of that remarkable and historically interesting relic of the middle ages.

The Legend of St. Elizabeth is a tolerably familiar one—at least, to Roman Catholics. For English readers, who have not made themselves acquainted with it either through the late Canon Kingsley's dramatic poem, "The Saint's Tragedy," through Count de Montalembert's "Vie de Sainte Elisabeth," or from other sources, it seems sufficient to recall the following facts:—St. Elizabeth, the daughter of King Andreas II. of Hungary, was born in 1207; at four years of age she was brought to the Wartburg as the affianced bride of Ludwig, son of the Landgrave Hermann, of Thuringia. Here the two children were carefully and religiously brought up as brother and sister, and in 1220 became man and wife. Wondrous stories are told of the manner in which, by devoting herself to the poor and practising extreme austerities, she exercised all the Christian virtues. On becoming a widow, in 1227, she, with her four children, was driven out from the Wartburg by her mother-in-law and compelled to resign the regency. After long and cruel wanderings in the neighbourhood, taking refuge among the poorest of her dependents, she retired poverty-stricken to Bamberg, in order to be near her uncle, the bishop of that town. On being at length reinstated as Landgravine, she renounced her rights in favour of her son Hermann II. She died in 1231, and was canonized at Marburg, by command of Pope Gregory IX., in 1235.

The libretto, by Otto Roquette, owes its immediate inspiration to Moritz von Schwind's exquisite frescoes at the Wartburg of "Scenes from the life of St. Elizabeth." It is divided into six scenes, which are identical in subject and order with Von Schwind's pictures, each being complete in itself.

Scene I. depicts the arrival of Elizabeth, with her escort of Hungarian magnates, at the Wartburg, and the joy with which she is received.

Between the first and second scenes several years are supposed to have elapsed, in the course of which the betrothal of Ludwig and Elizabeth has been followed by their marriage, and Ludwig, by the death of his father, has succeeded to the throne. Ludwig now devotes himself to knight-errantry. During one of his campaigns in Italy a famine rages in Thuringia; Elizabeth impoverishes herself by relieving the suffering poor around her to such an extent that she is obliged to sell some of her landed possessions. Such conduct enrages her mother-in-law, who never seems to have approved her piety and deeds of charity, and

Ludwig is induced to impose bounds upon her liberality. It was this, probably, which gave rise to the story of the rose miracle.

Scene II.—a landscape glowing with wild flowers in the foreground—opens with the unexpected return of Ludwig. Leisurably riding along on his charger, and singing a hunting song, he suddenly comes upon Elizabeth, unattended and at a distance from the Wartburg. Suspicious at meeting her alone, he asks her what she is doing away from her attendants, and what she has got in the basket she is carrying. Elizabeth excuses herself by saying that she has been gathering flowers, the beauty of which had tempted her to stray away from her ladies. Ludwig, who evidently does not believe her, seizes the basket, when, lo! after confession of the falsehood she has told, roses fall out, the bread and wine which she was carrying to some sick people having been by a miracle converted into roses. Both stand astonished. Elizabeth repeats that she left the house with bread and wine, and now they are roses! Is it a dream? she asks. The chorus responds, “A wonder hath the Lord performed!” Stricken with remorse at having mistrusted her, Ludwig now asks her forgiveness; and the two return thanks to the Almighty, and pray for a continuance of His guidance. A short chorus, re-echoing as it were their petition, and confirming their faith, closes the scene.

Scene III., presumably laid at Schmalkald, on the borders of Thuringia—for it was to this place that Ludwig went with his wife and family to meet the knights and nobles who were to accompany him to the Holy Land—represents the courtyard of a mediæval castle, filled with troops on the point of departure and the friends who have come to bid them adieu. The troops, acknowledging Ludwig as their leader, encourage each other in their resolve to fight for the Faith. Ludwig calls upon his assembled subjects to swear allegiance to him and to Elizabeth in his absence. Acknowledging Elizabeth’s goodness, they willingly promise obedience to her, and to stand by Ludwig in weal and woe. After a sad but affectionate leave-taking of his wife and children, Ludwig places himself at the head of his troops, which now set out on their march to join the new crusade.

Scene IV. opens with tidings of Ludwig’s death of a fever on his way to the Holy Land. The Dowager Landgravine Sophie, his mother, now claims the Wartburg as her inheritance, and, unmoved by Elizabeth’s grief and pleadings for mercy, drives her and her children out from the Wartburg in the midst of a fearful storm of thunder and lightning.

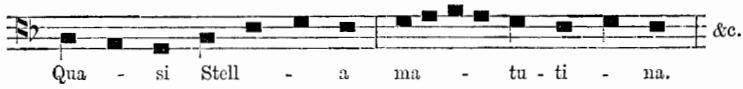
In Scene V. we find Elizabeth, who, on being expelled from the Wartburg, has taken refuge at a hospital which she had founded in her prosperity, still exercising her charity among the poor and afflicted in the neighbourhood. It closes with her death.

Scene VI., preceded by an orchestral interlude, takes us to Marburg. It represents the interior of the Cathedral, in which the Emperor Frederick II., and a goodly array of princes, archbishops, bishops, priests, warriors, and people have assembled to celebrate the canonization of Elizabeth, which in the previous year had been ordained by Pope Gregory IX. This imposing ceremony terminates the work.

Attention is due to a few of the principal themes, which, introduced with a special purpose, are found constantly recurring throughout the work. In a note appended to the full score, Liszt acknowledges his indebtedness to certain Hungarian friends, who furnished him with the antiphons, graduals, and hymns, &c., preserved in breviaries and choral books of the sixteenth and seventeenth centuries, as appointed by the Church “*In festo sanctæ Elizabethæ*,” *i.e.*, for use on St. Elizabeth’s Day (Nov. 13). From this Liturgical treasure he has borrowed two themes. The first and most important, which, treated with the utmost variety and



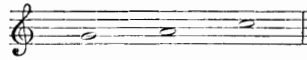
ingenuity, appears whenever Elizabeth is the most prominent of the characters represented, or where allusion to her is made, stands thus in its original form :—



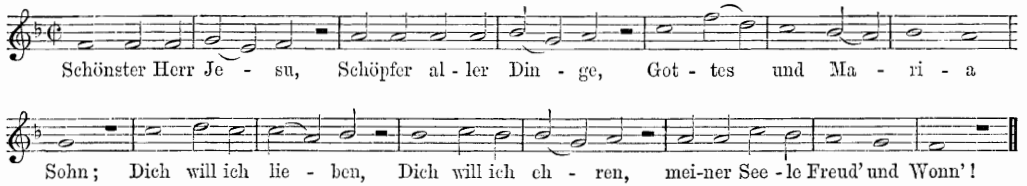
Whenever mention is made of Hungary, the following Hungarian national tune, or snatches from it, are introduced :—



The Gregorian “intonation” —



symbolical of the Cross, and as forming the key-note to its intent, appropriately forms the basis of the Crusaders’ March and Chorus. The “Trio,” as it may be regarded, which occurs twice in the Crusaders’ March, and again in the sixth scene, is derived from an old Pilgrims’ Song, supposed to date from the time of the Causaders :—



The theme of the Chorus of the Poor, which occurs in the fifth and sixth scenes, is taken from an old Hungarian “Kirchenlied zur heiligen Elizabeth,” found in an old devotional book, entitled “Lyra Cœlestis.” It stands there as follows :—





# THE LEGEND OF ST. ELIZABETH.

## PERSONÆ.

ST. ELIZABETH ... ..	<i>Soprano.</i>	A HUNGARIAN MAGNATE ...	<i>Baritone.</i>
LANDGRAVE LUDWIG ...	<i>Baritone.</i>	THE SENESCHAL ... ..	<i>Baritone.</i>
LANDGRAVE HERMANN ...	<i>Bass.</i>	EMPEROR FRIEDRICH II. OF	
LANDGRAVINE SOPHIE ...	<i>Mezzo-Soprano.</i>	HOHENSTAUFFEN ... ..	<i>Bass.</i>

N.B.—*The parts of Landgrave Ludwig, the Hungarian Magnate, the Seneschal, and the Emperor can be taken by the same singer (Baritone).*

## PART I.

### ORCHESTRAL INTRODUCTION.

#### No. 1.—ARRIVAL OF THE CHILD ELIZABETH AT THE WARTBURG.

##### *Chorus.*

We welcome the bride!  
We welcome hither from afar  
The fair young bride, with greeting loving,  
Entrusted to our prince's care,  
Of happy future promise giving.  
We welcome the bride!

While in the silver cradle still  
Dreams to the babe come thronging  
Of future days that shall fulfil  
The heart's unspoken longing.

##### *Landgrave Hermann.*

I welcome my daughter dear!  
Take this kiss; thy father I will be.

##### *Hungarian Magnate.*

Thus I bring this beloved pledge,  
Of Hungary's land the fairest flower,  
And trust her to your tender care.  
O guard with love's protecting power  
This childish brow so fair and pure!  
From home so early torn away,  
From mother's love she has been taken,  
That in a veiled unknown future  
An earnest mission she may fulfil.  
May she never in the future miss  
Within this mighty house the old home!  
But may she rule and dwell in honour!  
Long may she reign and dwell in honour,  
This pledge of proud Hungarian land!

##### *Chorus.*

Long may she reign and dwell in honour,  
This pledge of proud Hungarian land!

##### *Landgrave Hermann.*

Be it a father's loving care  
To fill her life with joyous hours,  
That she may welcome the morning fair  
That crowns her brow with myrtle flowers.  
And as e'en now to her my son  
Gave childhood's kiss with childhood's pleasure,  
So may he on his father's throne  
Still prize her as his dearest treasure.

##### *Ludwig.*

Look around! gaze on every side,  
For all shall thine be, little bride!

##### *Elizabeth.*

Filled is the house with sunny light!  
Bear to my mother greetings bright!

##### *Chorus of Children.*

Merriest games  
With thee would we play,  
Loveliest flowers  
We twine thee to-day.  
Come where the fish through the  
Waters are skimming,  
And where the light-footed  
Squirrel is climbing.  
Then toward the meadow-land  
Onward we'd lead thee,  
Chasing the bright-winged  
Butterfly speed we.  
Come where the bounding deer  
Swiftly is lying,  
Thou shalt forget for aye  
Sorrow and sighing.

Merriest games  
 With thee would we play,  
 Loveliest flowers  
 We twine thee to-day.  
 Lightly we'll dance to ye,  
 Sweet songs we'll sing ye,  
 Fair little bridal pair,  
 Much joy we bring ye !

*Full Chorus.*

We welcome her, the fair young bride,  
 Entrusted to our prince's care.  
 Long may she reign and dwell in honour.

No. 2.—LANDGRAVE LUDWIG.

*Landgrave Ludwig.*

Through the mist of the valleys re-echo around,  
 O my bugle, in jubilant measure,  
 Pour forth thy glad music, and welcome the  
 chase

With its vigour and life-giving pleasure.

With swiftness unerring,  
 To distance untold,  
 Through the breeze of summer  
 O'er field and wold  
 The arrow is loosed  
 From the prisoning hold,  
 And good fortune shall favour  
 The hunter that's bold.

O ye lands of my home, gladly roam I along,  
 O'er thy hills and thy valleys roving,  
 O thou hall of my sires, with the evening star  
 I return to thy shelter so loving.

*Recitative.*

But see, what glimmers through the trees,  
 Descending swift the hilly path? Elizabeth !

*Elizabeth.*

My husband ! woe is me !

*Ludwig.*

Elizabeth, why are thy cheeks aglow?  
 And wherefore at my gaze dost tremble thus?  
 And whither goest thou, lone and unattended?  
 What dost thou hold concealèd from my sight?

*Elizabeth.*

Beloved, ask me not !

*Ludwig.*

Let me behold it !  
 Thy trembling tells me that thou hast disdained  
 My command, and heedest not my loving wishes  
 That thou no more the lonesome path should'st  
 follow

In secret to the dwellings of distress.  
 I pray thee, let me see ; thou'rt silent ; I will !

*Elizabeth.*

Forbear ! I will confess !  
 I plucked sweet roses in the hedge,  
 And their abundance lured me afar  
 And onward still.

*Ludwig.*

And therefore art thou so  
 Confused ?

*Elizabeth.*

Have pity on my weakness !

*Ludwig.*

But why holdest the roses from me still ?  
 Elizabeth, Elizabeth !

*Elizabeth.*

Have pity !  
 Before thy feet behold me kneeling !  
 The truth have I withheld from thee :  
 To evil hath my heart inclined,  
 And unto God and thee hath lied.  
 Not roses plucked I in the hedges,  
 To aid a suffering one I went—  
 See ! wine and bread here, which I carry,  
 The offerings of a sinner !

*Ludwig.*

What see I ?—roses !  
 What sweet fragrance breathes o'er the even-  
 ing air ?

*Elizabeth.*

O Lord of Heaven—roses !

*Ludwig.*

Speak thou,  
 Reveal all, that my heart be turned ;  
 Ah, what a radiance o'er thee shines !

*Elizabeth.*

With pious offerings forth I went,  
 With wine and bread from out thy house ;  
 They now are roses ; do I dream ?

*Chorus.*

A wonder hath the Lord performed !

*Ludwig.*

A wonder ! yea, I will adore Him,  
 And praise this angel pure and good !  
 Beloved, can'st thou pardon me ?

*Elizabeth.*

Behold me trembling and exalted !

*Ludwig and Elizabeth.*

Him we worship and bless this day,  
 His mercies ponder ;  
 Be He our helper, He our stay,  
 When we in darkness wander.

*Chorus.*

Blessings from heaven  
 On thee shall shine,  
 O thou the roses'  
 Emblem divine.

Over the dwelling  
Blest by thy love  
Radiance is streaming—  
Light from above.

Glory celestial  
O'er thee shall play,  
Roses eternal  
Thy crown for aye !

No. 3.—THE CRUSADERS.

*Chorus.*

To Palestine, the Holy Land,  
Where the Redeemer's cross did stand,  
Be thou our host's commander !  
Come all by Christian zeal impelled  
In holy war the sword to wield,  
And be our faith's defender.  
God wills it !

*Ludwig.*

Assembled are my faithful vassals,  
At my command, ere my departure,  
That they may swear to me allegiance  
For comfort in the hour of parting.  
The call divine, the holy cities  
From pagan hordes idolatrous to ransom,  
Upon my soul has ceaseless pressed :  
And yet I am filled with sorrow,  
To leave ye, ah, my loved ones, here alone.  
Elizabeth !—Swear unto me  
That ye will guard her truly as your ruler,  
And stand by her in weal and woe to serve her.

*Chorus.*

She is all goodness, she is all beauty,  
We swear to her allegiance and duty ;  
We stand by thee in weal and woe to serve,  
We stand by thee to serve thee faithfully.

*Ludwig.*

Farewell, my wife !

*Elizabeth.*

O tarry !

O shorten not the hour,  
The last sweet hour of gladness,  
The last we pass together.  
My inmost spirit tells me  
That I in grief and pain  
In vain shall wait the moment  
That brings thee back again.  
Ah ! must thou then forsake me ?

*Ludwig.*

'Twas thou, my love, who gav'st me  
Those higher aspirations  
Toward which my heart is yearning—  
The thirst for self-devotion.

*Elizabeth.*

With grief my spirit wrestles,  
But in my inmost soul  
One only thought is borne me,  
That I shall ceaseless mourn thee—  
This only do I know.  
Around my pathway evil  
Spreads forth its wings with might,  
No star of hope beams comfort  
To guide me through the night.  
I tremble, awed and fearful,  
I wrestle, lone and tearful,  
And fall beneath this crushing blow,  
Seized by despair and woe !

*Ludwig.*

Where is thy courage, O my love,  
Thine ardour, all thy holy trust ?

*Elizabeth.*

Ah, let me weep upon thy breast !  
See where thy children pleading stand,  
In loving silence they implore thee,  
As though their sad fate they foresaw.

*Chorus of Crusaders.*

To Palestine, the Holy Land !  
God wills it !

*Ludwig.*

Hear'st thou the warning call ? Farewell !  
Farewell, for I must part from thee.

*Chorus.*

To Palestine, the Holy Land,  
Be thou our host's commander !

*Ludwig.*

Farewell, my children, fare ye well,  
May God's peace ever with you dwell !

*Elizabeth.*

Thou goest ? O God !

*Ludwig.*

In prayer remember me !  
I must fulfil the mission I have chosen ;  
Farewell, my wife, farewell !

*Elizabeth.*

He goes !

Alas, he goes ! I have for ever lost him !

*Chorus.*

Come, all by Christian zeal impelled,  
In holy war the sword to wield,  
And be our faith's defender !  
God wills it !

To Palestine, the Holy Land,  
Where the Redeemer's cross did stand,  
Come, all by Christian zeal impelled,  
In holy war the sword to wield !  
God wills it !

## PART II.

## No. 4.—LANDGRAVINE SOPHIE.

*Sophie.*

Come in, come in! Hast thou already heard  
The news? My son upon the field is fallen!

*Seneschal.*

O grievous tidings!

*Sophie.*

Since to battle he went  
Forth, I have mourned him as we mourn the  
dead;  
The sad foreboding is to me fulfilled,  
And e'en the knowledge finds me undismayed.  
But now to deeds, which with a powerful will  
Till now I have been forced to hold restrained.  
Mine be this land! mine be the ruler's might!  
Away with her who snatched this power from  
me!

*Seneschal.*

Thou sayest, O Lady—hast thou pondered  
well?

*Sophie.*

My will shall be fulfilled, as I have spoken!  
How? Art thou lured by the hypocrite?  
Has my son's wife befooled thy better sense?  
The artful one has fallen from her height,  
And if to her thou'rt bound by secret plotting?—  
If so, begone, and leave with her these walls;  
Thou too shalt be cast forth from this my  
kingdom!

*Seneschal.*

Forgive me, Lady! thee I must obey,  
In duty toward thee never will I fail.  
Command me thou!

*Sophie.*

Obedient to my orders  
Drive hence Elizabeth from out my castle's  
shelter!

*Elizabeth (comes with the children).*

O day of mourning, day of sorrow!  
Beloved, ah! whom I have lost,  
For whom my heart, of hope bereavèd,  
Implorèd Heaven with earnest prayers,  
Never again shall these sad eyes behold thee,  
Thou liest slain in distant warfare.  
O God, behold I pine in anguish,  
Hast Thou in anger turned from me?

*Sophie.*

Decided is thy fate,  
And my decree can no one alter.  
From this my castle thou must go,  
And never more behold it!

*Elizabeth.*

Would'st drive me like a beggar forth,  
And banish from these walls for ever?  
From Hungary's race imperial,  
From kings am I descended!  
Thou mayest hate me, but I claim from  
Thee, as my right, a prince's honour!  
Shall I forsake what yet remains,  
And leave unwept these blessed memories?  
O grant the only power I ask,  
A home to me within these portals.

*Sophie.*

This very night they shall be closed on thee,  
Thou must begone, for I am ruler here!

*Elizabeth.*

This very night?—Woe, woe, my children, woe!  
One only night within this house be mine!  
See, the horizon lowers dark and dread,  
A storm begins, the heavens are lightning.—  
One only night, ere I from hence depart,  
Let me in this safe shelter guard my children!

*Sophie.*

Mine is this land! mine is the ruler's might!  
mine!

*Elizabeth.*

O day of mourning, day of sorrow!  
Beloved, ah, whom I have lost!

*Sophie.*

Away with her who snatched this power from  
me!

Forth in the threatening tempest  
Thou must go hence away,  
For Heaven itself is angry,  
No longer canst thou stay.

*Seneschal.*

The softening voice of pity  
I feel within my breast,  
And yet I dare not question  
My Lady's stern behest!

*Elizabeth.*

Thou too art a mother, hear then  
The pleadings of thine heart,  
Have pity, ah, I supplicate,  
On my children here!

*Sophie.*

No longer tarry. Hence, away!

*Elizabeth.*

Here is the voice of compassion dead!  
O my beloved, could'st thou see my need!—

Thou house, for all thy happy hours  
I give thee thanks, that gavest me a home!  
The stream of weeping stills my sorrow,  
Come, O my children, with me come!  
[She goes away slowly and with dignity.  
The storm draws nearer.

*Seneschal.*

The gates are closed upon her steps,  
The stormy night envelopes her.

*Sophie.*

Appeased

Is my ambition;—mine the power!

*Seneschal.*

The waxing storm, the lightning's splendour  
wild

Convulse the roof, the firm-built walls are  
trembling,—

It is the wrath of Heaven! Vast thunder  
Clouds are rolling over hill and valley.

The heavens flame, the noble battlements  
Are shattered!

*Sophie.*

Woe! What horror!

*Seneschal.*

Now the flames  
Have seized tower and roof! O night of dire  
despair!

(ORCHESTRAL INTERLUDE: THE  
STORM.)

No. 5.—ELIZABETH.

*Elizabeth.*

Now peace to earth is given,  
The storm of grief is o'er,  
And bringing hope from Heaven  
Shine forth the stars once more.

I call to mind the hours  
When thou and I, my love,  
Plucked life's divinest flowers,  
Sent down from Heaven above.

If o'er yon stars thou dwellest  
With the redeemed in light,  
'Tis thou who hope revealest  
To comfort me in night.

But Thee, my God, with grateful heart I thank  
For joy and grief to me and to my loved ones!  
Ah soon I feel—e'en now the hour is near—  
To my beloved Thou wilt unite me.  
Lay Thou Thy hand upon my children's head,  
Beloved children, whom they took from me!  
Is't for their good I gladly them resign;  
O make them worthy of their noble sire!  
O childhood's dream! Remembrance brings  
Before me times long since forgotten.  
Through golden twilight I behold  
My fatherland with fragrant meadows.  
O Hungary! Light clouds transport me,  
Like silver swans, upon the breeze of Spring,  
And show to me my parents weeping,  
Weeping o'er their distant child.  
O Father, let Thy blessing lighten  
On my beloved home of childhood.

*Chorus of the Poor.*

Here 'neath the roof of want she dwelleth,  
Of misery she the sure salvation,  
To sorrow words of hope she telleth,  
In sickness bringeth consolation.

*First Voice.*

Thou hast refreshed the thirsting ones with  
wine,  
And gavest bread to them that hungering pine.

*Second Voice.*

For naked want thy ever ready care  
A warming garment did prepare.

*Third Voice.*

To weary wanderers thou gavest rest,  
And hope didst waken in their pilgrim breast.

*Fourth Voice.*

And him o'er whom the death-angel passed,  
Him didst thou gently lay to rest at last.

*Elizabeth.*

O take what yet to me remaineth,  
This mantle and this last bread!

*Chorus.*

Elizabeth, thou holy one! our sure salvation!  
Who then will give us consolation  
If thee the Lord from us doth take?  
His love it is that works in thee,  
Do thou our intercessor be!

[*They go away.*]

*Elizabeth.*

Now cooler grows the air,  
And darkness steals o'er my failing senses.  
This is no earthly night!  
A holy feeling

Penetrates my breast with new awakening life.  
The earthly chains are loosed,  
And waving pinions lightly bear  
Me up on high,  
As though the blessed flight were now  
beginning  
To eternal day!  
Ah! what a light breaks dazzling  
Through the clouds,  
And I behold a form now glorified;  
Thou call'st, Beloved,  
Yea, I quickly come!

Unto mine end Thy love has led me,  
O Lord, whom my soul adores,  
And unto Thee, O Father,  
My spirit I commend.

*Chorus of Angels.*

All grief is o'er, and joy victorious,  
Awhile the body rests in night,  
The soul shall rise, undying, glorious,  
To realms of everlasting light.

And all the tears from sad hearts flowing  
 Are drops of pure and heavenly rain,  
 And o'er the path of sorrow growing  
 Shall Heaven's own roses bloom again.

No. 6.—SOLEMN INTERMENT OF  
 ELIZABETH.

*Emperor Friedrich.*

I see assembled round the throne  
 With one accord the kingdom's vassals,  
 With songs of praise to journey to the tomb  
 In homage unto the departed.  
 O'erthrown are the usurpers of her power  
 'Neath Heaven's displeasure and the kingdom's  
 ban,  
 While she on high, her night of sorrow passèd,  
 In everlasting light for us is pleading.  
 There she hath found the Consort, who so young  
 Was stricken down in battle, nobly fighting.  
 So come, in mournful homage let us bear  
 Elizabeth unto her long home.

*Chorus of People.*

'Mid tears and solemn mourning  
 With cypress wreaths we crown thee,  
 All hasten to renown thee,  
 From distant lands returning.  
 Elizabeth, thou holy one!  
 Be thou our guide unto salvation  
 Who wander here in tribulation!

*Chorus of Warriors.*

O thou, whose life-blood streamèd  
 In holy warfare glorious,  
 Who seest her now victorious,  
 From pains of earth redeemèd;  
 To aid our steps be thou beside us,  
 And toward the heavenly goal O guide us!

*Church Choristers.*

Decorata novo flore  
 Christum mente, votis ore,  
 Collaudat ecclesia.

(Beautified by this new flower,  
 Let the Church with all her power  
 Give praise unto Christ the Lord.)

*Hungarian Bishops.*

Nova nobis lux illuxit,  
 Nova stella, quam produxit  
 Nobilis Ungaria!

(New the light that o'er us streameth,  
 New the star that on us beameth  
 From our noble Hungary!)

*German Bishops.*

Læta stupet Thuringia  
 Fractis naturæ regulis,  
 Dum per sanctæ suffragia  
 Miranda fiunt sæculis!

(Filled with joy is Thuringia  
 At the wondrous deeds divine,  
 For in her, the holy one,  
 The spirit of the Lord doth shine.)

*Entire Church Choir.*

Tu pro nobis, mater pia,  
 Roga regem omnium,  
 Ut post hoc exilium  
 Nobis det vera gaudia!

(To the King of earth and Heaven,  
 Holy Mother, for us pray,  
 That when life shall pass away  
 Blessed peace to us be given!)

Amen.



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# PART I.

*Andante moderato.*

PIANO. *dolcissimo.*

*poco rall.*

*tr.*

*mf a tempo espressivo.*

*p sostenuto.*

*un poco cres.*

*espress.*

*A*  
*cres.*

*più agitato e cres.*

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *f* and *sempre f*. Pedal markings: *Ped.* and *\**. Fingerings: *V* and *1*.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Pedal markings: *Ped.* and *\**. Fingerings: *V* and *1*.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Section marker: **B**. Dynamics: *p*, *tranquillo.*, and *dolcissimo.* Pedal markings: *Ped.* and *\**. Fingerings: *1 2 3 4 5* and *1 2 3 4 5*.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Pedal markings: *Ped.* and *\**. Fingerings: *1 2 3 4 5* and *1 2 3 4 5*.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *cres.*, *legato.*, and *il tema marcato.* Pedal markings: *Ped.* and *\**. Fingerings: *1 2 3 4 5* and *1 3*.

Sixth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *sostenuto.* Pedal markings: *Ped.* and *\**. Fingerings: *1 2 3 4 5*, *5 1*, *1 5*, and *1 5 2*.

4

*sempre legatissimo.*

*marcato.*

*Ped.* \* *Ped.*

*1 5 2 1 5 1 4*

*marcato.*

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

*cres.*

*più marcato e stringendo.*

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

*f* *ff*

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

*molto cres.*

*marcatissimo.*

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

*rinforzando.*

*ff*

ff *sempre fff*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

*Tempo 1mo.*

*dolcissimo.*  
 Ped.

*rit.* *smorz.*  
 Ped.

\*

*p espressivo.*

*un poco marcato.*

*p*

3 3 3 3

*dolce quieto ma espress.*

*Ped.* \*

*Ped.* \*

C

L.H.

*rit.*

*a tempo.*

*Ped.* \*



*Sva*

*pp*

*un poco rall.*

*Ped.* \*

*p*

*a tempo.*

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

*f*

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

*riten. molto.*

*p* *pp*

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

No. 1. ARRIVAL OF THE CHILD ELIZABETH AT THE WARTBURG.

*Allegro animato.*

PIANO.

*staccato.* *f*

*p*

*poco*

*cres.*

*p subito.* *f*

D

Piano introduction in G major, 2/4 time. The right hand features a melodic line with grace notes, and the left hand provides a rhythmic accompaniment. Dynamics range from *f* to *p*.

CHORUS.  
SOPRANO.

ALTO.

TENOR.

BASS.

We wel - come the

We wel - come the bride,

*cres.*

We wel - come, we wel - come the bride,

We wel - come, we wel - come the bride,

bride, we wel - come the bride,

we wel - come, we wel - come the bride,

we wel - - - come the bride,  
 we wel - - - come the bride,  
 we wel - - - come the bride,  
 we wel - - - come the bride,  
 we wel - come, we wel - come,  
 we wel - come, we wel - come,  
 we wel - come, we wel - come,  
 we wel - come, we wel - come,  
 we wel - come, we wel - come,  
 we wel - come the  
 we wel - come the  
 we wel - come hi - ther from a -  
 we wel - come hi - ther from a -

*ff*  
*ff*  
*ff*  
*ff*  
*mf espress.*  
*mf espress.*  
*mf espress.*  
*mf espress.*  
*mf espressivo.*

bride, The fair young bride,  
 bride, The fair young bride,  
 1st TENOR.  
 - far, The fair young bride, the fair young bride,  
 2nd TENOR.  
 - far, The fair young bride, the fair young bride, With  
 1st BASS.  
 - far, The fair young bride, the fair young bride, With  
 2nd BASS.  
 - far, . . The fair young bride, the fair young bride,

With greet - ing lov - ing, En - trust - ed  
 With greet - ing lov - ing, En - trust - ed  
 With greet - ing lov - ing, En - trust - ed  
 greet - ing lov - ing, with greet - ing lov - ing, En - trust - ed  
 greet - ing lov - ing, with greet - ing lov - ing, En - trust - ed  
 With greet - ing lov - ing, En - trust - ed

to our prin - ce's care, en - trust - ed . . to our prin - ce's care,  
 to our prin - ce's care, en - trust - ed . . to our prin - ce's care,  
 1st & 2nd TENOR.  
 to our prin - ce's care, en - trust - ed . . to our prin - ce's care,  
 1st & 2nd BASS.  
 to our prin - ce's care, en - trust - ed . . to our prin - ce's care,

*mf espress.*  
 Of hap - - py fu - ture  
*mf espress.*  
 Of hap - py fu - ture  
*mf espress.*  
 Of hap - py fu - - - ture  
*mf espress.*  
 Of hap - py fu - ture pro - - - mise giv - ing,

pro - mise giv - - - ing, of hap - py  
 pro - mise giv - - - ing, of hap - py  
 pro - - - mise giv - - - ing, of hap - py  
 of hap - py fu - ture pro - - - mise giv - ing, of

Detailed description: This is a page of a musical score for Liszt's 'Legend of St. Elizabeth'. The page is numbered '12' at the top center. It features five systems of music. The first system contains vocal parts for Tenors and Basses, with lyrics 'to our prince's care, entrusted. . to our prince's care'. The second system continues the vocal parts and includes piano accompaniment. The third system features a vocal line with lyrics 'Of happy future' and piano accompaniment, marked 'mf espress.'. The fourth system continues the vocal line with lyrics 'Of happy future promise giving' and piano accompaniment. The fifth system continues the vocal line with lyrics 'promise giving, of happy' and piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

fu - ture pro - - - - - mise giv - - - - - ing. We

fu - ture pro - - - - - mise giv - - - - - ing. We

fu - ture pro - - - - - mise giv - - - - - ing. We

hap - py fu - ture pro - - - - - mise giv - - - - - ing. We

*f*

*cres.*

wel - - - - - come the bride, we wel - -

wel - - - - - come the bride, we wel - -

wel - - - - - come the bride, we wel - -

wel - - - - - come the bride, we wel - -

*f*

come the bride!

come the bride!

come the bride!

come the bride!

*f*

*poco rit.*

*dolce sotto voce.*

While in the sil - ver cra - dle still Dreams to the  
*dolce sotto voce.*  
 While in the sil - ver cra - dle still Dreams to the  
*dolce sotto voce.*  
 While in the sil - ver cra - dle still Dreams to the  
*dolce sotto voce.*  
 While in the sil - ver cra - dle still Dreams to the  
*dolce sotto voce.*

*p dolce tranquillo.*

babe come thron - ing, Of fu - ture days that shall ful - fil The  
*pp molto tranquillo.*  
 babe come thron - ing, Of fu - ture days that shall ful - fil The  
*pp molto tranquillo.*  
 babe come thron - ing, Of fu - ture days that shall ful - fil The  
*pp molto tranquillo.*  
 babe come thron - ing, Of fu - ture days that shall .. ful - fil The  
*pp molto tranquillo.*

heart's un - spo - ken long - ing.  
*un poco rit. smorz.*  
 heart's un - spo - ken long - ing.  
*un poco rit. smorz.*  
 heart's un - spo - ken long - ing.  
*un poco rit. smorz.*  
 heart's un - spo - ken long - ing.  
*un poco rit. dolcissimo. smorz.*



LANDGRAVE HERMANN.  
Poco meno mosso.

*p*

I wel - come my daugh - ter dear! Take . . this kiss! . .

*dim.*

Thy fa - - ther I . . will be!

*p* *dolce espressivo.*

*pp* *pp*

*Andante moderato.*

*Andante moderato.*

*f marcato.* *rit.*

A HUNGARIAN MAGNATE.

Thus I . . bring this be - lov - ed pledge, of Hun - gary's

*mf*

land the fair - est flow - er, And trust her to your ten - der care.

*rit.*

*mf*

O guard with love's pro -

*animando.*

*espressivo.* *dim.* *p*

- tect-ing pow - er, This . . childish brow so fair and pure!

*f*

From home . . so ear - ly torn a - way, From

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*

mo - - - ther's love . . she has been ta - ken,

*poco rit.* *a tempo.*

*p* *poco rit.* *mf sostenuto.* *a tempo.*

That in a veil - ed un - known fu - ture An ear - nest mis - sion she

may . . . ful - fil.

*dim.* *pp*

*dolce.*

May she nev - er in the fu - ture Miss with - in this might - y

*dolce.*

*poco rall.* *a tempo.*

house the old . . home, May she nev - er

*poco rall.* *a tempo.* *p*

in the fu - - ture Miss within this might - y house the old home!

*f grandioso.*

But may she rule, and dwell in hon-our ! Long

*L'istesso tempo.*

may she reign, and dwell in hon-our, This pledge of proud Hun-

*L'istesso tempo.*

*f staccato.*

ga-rian land, . this pledge of proud Hun-ga-rian land, .

Long may she reign, and dwell in

*ten.* *ten.* *f*

hon-our, This pledge of proud Hun-ga-rian land! . .

*ff sempre e stacc.*

*ff*

ALTO. Long may she reign and dwell in hon - - our, This pledge of proud Hun-

TENOR. Long may she reign and dwell in hon - - our, This pledge of proud Hun-

BASS. Long may she reign and dwell in hon - - our, This pledge of proud Hun-

Long may she reign and dwell in hon 3 - - our, This pledge of proud Hun-

- ga-rian land! . . . Long may she reign and dwell in

- ga-rian land! . . . Long may she reign and dwell in

- ga-rian land! . . . Long may she reign and dwell in

- ga-rian land! . . . Long may she reign and dwell in

hon - our, This pledge of proud Hun - ga - rian land!

hon - our, This pledge of proud Hun - ga - rian land!

hon - our, This pledge of proud Hun - ga - rian land!

hon - our, This pledge of proud Hun - ga - rian land!

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

Piano accompaniment for the second system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The instruction *poco a poco diminuendo.* is written above the treble staff.

Piano accompaniment for the third system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The instruction *mp ma marc.* is written above the treble staff.

Vocal line and piano accompaniment for the fourth system. The vocal line begins with a **G** and the instruction *tranquillo.* above it. The lyrics are: "Be it a father's lov - ing care To". The piano accompaniment includes the instruction *p grazioso.* below the bass staff.

Vocal line and piano accompaniment for the fifth system. The lyrics are: "fill her life with joy - ous hours, . .". The piano accompaniment includes the instruction *sempre legato.* below the bass staff.

Vocal line and piano accompaniment for the sixth system. The lyrics are: "That she may wel - come the morn - ing fair".

That crowns . . . her brow . . with myr - tle flowers. . .

. . . And as e'en now to

*sempre legato.*

her my . . son Gave child - hood's kiss with child - hood's

plea - sure, So may he on . . his

fa - ther's throne Still prize . . . her

as his dear - est trea - - sure, still prize . . her

*espressivo.*

as his dear - est trea - - - - sure.

*tranquillo.*

*p*

*p*

4 3 2 3 - 2 3 2 3

*rit.*

4 2 2 3 2 4 2 3

4 3 2 2 3 2 3 2 3 4-2

LUDWIG. (ALTO.)

Look a-round, Gaze on ev - 'ry side, For all shall thine be, lit - tle bride !

ELIZABETH.

Filled is the house with sun-ny light !

*tr*

*p dolcissimo.*



Bear to my mo-ther greet-ings bright !

*p* *p*

*Allegretto con grazia.*

*p* *Ped.* \*

*tr* *tr* *tr* *tr* *tr*

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

*tr* *tr* *tr* *tr* *tr*

*sempre p*

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

*tr* *tr*

*pp*

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

*innocente.*

*dolce.*

*dolce.*  
 Mer-ri-est games with thee would we play, Love-li-est flowers we twine thee to - day.  
*ALTO. dolce.*  
 Mer-ri-est games with thee would we play, Love-li-est flowers we twine thee to - day.

Mer-ri-est games with thee would we play,  
 Mer-ri-est games with thee would we play,

*Poco più mosso.*  
 Love-li-est flowers we twine thee to - day.  
 Love-li-est flowers we twine thee to - day.  
*Poco più mosso.*

*deciso.*  
 Come where the fish through the wa-ters are skim - ming,  
*deciso.*  
 Come where the fish through the wa-ters are skim - ming,  
*staccato e scherzando.*

And where the light-foot-ed squir-rel is climb - ing.

And where the light-foot-ed squir-rel is climb - ing.

*teneremente.*  
1st SOPRANO.  
Then toward the mea - dow land On - ward we'd lead thee,

*teneremente.*  
2nd SOPRANO.  
ALTO. Then toward the mea - dow land On - ward we'd

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

Then toward the mea - dow - land On - ward we'd lead thee,

lead thee, Then toward the mea - dow - land On - ward we'd

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

Chas - ing the bright - winged but - ter - fly speed we.

lead thee, Chas - ing the bright - winged but - ter - fly speed we.

*cres.* *molto.* *sf*  
Ped. \*

1st &amp; 2nd SOPRANO.

*p*  
Come where the bound-ing deer swift-ly is hie - ing,

ALTO.  
*p*  
Come where the bound-ing deer swift-ly is hie - ing,

*p subito e staccato.*

Thou shalt for-get for aye sor-row and sigh - ing.

Thou shalt for-get for aye sor-row and sigh - ing.

*dolce.*

*p*  
Mer-ri - est games with thee would we play, Love-li - est

*p*  
Mer-ri - est games with thee would we play, Love-li - est

flowers we twine . . . thee to - day. Light - ly we'll

flowers we twine . . . thee to - day. Light - ly we'll

*H*

*un poco espressivo.*

dance to ye, Sweet songs we'll sing ye,  
 dance to ye, Sweet songs we'll sing ye,

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'dance to ye, Sweet songs we'll sing ye,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. There are triplets in the piano part.

sweet songs we'll sing ye, Fair lit - tle bri - dal pair,  
 sweet songs we'll sing ye, Fair lit - tle bri - dal pair,

*poco più animato.*

The second system continues the vocal and piano parts. The lyrics are 'sweet songs we'll sing ye, Fair lit - tle bri - dal pair,'. The piano accompaniment becomes more active, with a 'poco più animato' instruction. It includes a 'mf' dynamic marking and 'poco più animato' instruction. Pedal markings are present: 'Ped.' and '\* Ped.'.

much joy we bring ye!  
 much joy we bring ye!

The third system features the vocal lines with lyrics 'much joy we bring ye!'. The piano accompaniment is highly rhythmic and features several 'Ped.' and '\* Ped.' markings. The dynamics are marked 'mf' and 'poco più animato'.

Light - ly we'll dance to ye,  
 Light - ly we'll dance to ye,

*p subito.*

The fourth system shows the vocal lines with lyrics 'Light - ly we'll dance to ye,'. The piano accompaniment is marked 'p subito.' and features a triplet. The system concludes with a double bar line.

Sweet songs we'll sing ye, sweet songs we'll sing ye,  
 Sweet songs we'll sing ye, sweet songs we'll sing ye,

Fair lit - tle bri - dal pair, fair lit - tle bri - dal pair,  
 Fair lit - tle bri - dal pair, fair lit - tle bri - dal pair,

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

Much joy we bring ye!  
 Much joy we bring ye!

Fair lit - tle bri - dal pair,  
 Fair lit - tle bri - dal pair,

*tr.* *1 3* *2 1 2 3 2 3* *sempre p* *2 1 2 3 2 3*

Much joy we bring ye!

Much joy we bring ye!

*p*

*p grazioso.*

*tr*

Fair lit - tle

Fair lit - tle bri - dal pair,

*tr*

bri - dal pair, Much joy we bring ye!

Much joy we bring ye!

*Allegro non troppo.*

*tr*

*tr*

*Allegro non troppo. (♩ = ♩.)*

CHORUS.

SOPRANO. *p* We

ALTO. *p* We wel - come

TENOR. *p espressivo.* We wel - - - come, we

BASS. *p* We wel - - - come, we

*p espressivo.* We wel - - - come the

wel - come her, the fair young bride,  
 the bride, the fair young bride, . . .

1st TENOR.  
 wel - - come the fair young . . . bride,

2nd TENOR.  
 wel - come her, the fair . . . young bride, . . .

1st Bass.  
 wel - come her, the fair . . . young bride, . . .

2nd Bass.  
 bride, the fair young bride,

*cres.*

En - trust - ed to our prin - ce's care. Long *f*

*cres.*

En - trust - ed to our prin - ce's care. Long *f*

1st & 2nd TENOR.  
*cres.*

En - trust - ed to our prin - ce's care. Long *f*

1st & 2nd Bass.  
*cres.*

En - trust - ed to our prin - ce's care. Long *f*

*cres.*



may she reign and dwell in hon - our, long may she reign and  
 may she reign and dwell in hon - our, long may she reign and  
 may she reign and dwell in hon - our, long may she reign and  
 may she reign and dwell in hon - our, long may she reign and

The first system of the score consists of five staves. The top four staves are vocal parts, each with the lyrics "may she reign and dwell in hon - our, long may she reign and". The fifth staff is the piano accompaniment, featuring a complex texture with a five-fingered chord (marked '5') and various rhythmic patterns.

dwell in hon - - our, long may she reign and dwell in  
 dwell in hon - - our, long may she reign and dwell in  
 dwell in hon - - our, long may she reign and dwell in  
 dwell in hon - - our, long may she reign and dwell in

The second system of the score consists of five staves. The top four staves are vocal parts, each with the lyrics "dwell in hon - - our, long may she reign and dwell in". The fifth staff is the piano accompaniment, featuring a complex texture with a five-fingered chord (marked '5'), a key signature change to C major (marked 'K'), and dynamic markings like 'dim.' and 'ten.'.

hon - - our!  
 hon - - our!  
 hon - - our!  
 hon - - our!

The third system of the score consists of five staves. The top four staves are vocal parts, each with the lyrics "hon - - our!". The fifth staff is the piano accompaniment, featuring a complex texture with a five-fingered chord (marked '5'), a key signature change to C major (marked 'K'), and dynamic markings like 'sostenuto.'.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line starting with a series of eighth notes, followed by a few quarter notes and a half note. The lower staff begins with a bass clef and contains a rhythmic accompaniment of eighth notes. The dynamic marking *dim.* is placed below the first few notes of the upper staff, and *p* is placed below the first few notes of the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring a series of quarter notes and a half note. The lower staff continues the rhythmic accompaniment of eighth notes. The dynamic marking *staccato.* is placed below the first few notes of the upper staff, and *dolce.* is placed below the first few notes of the lower staff.

The third system of musical notation consists of two staves. The upper staff features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The lower staff continues the rhythmic accompaniment of eighth notes.

The fourth system of musical notation consists of two staves. The upper staff features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The lower staff continues the rhythmic accompaniment of eighth notes.

The fifth system of musical notation consists of two staves. The upper staff features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The lower staff continues the rhythmic accompaniment of eighth notes. The dynamic marking *espressivo.* is placed below the first few notes of the lower staff.

The sixth system of musical notation consists of two staves. The upper staff features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The lower staff continues the rhythmic accompaniment of eighth notes. The system concludes with a double bar line.

*Allegro con brio.*

PIANO.

*f*

3

3

3

3

3

3

*p staccato.*

*Ped.*

*Ped.*

*f*

3

3

*f*

3

3

*mf*

*Ped.*

*p*

*f*

*Ped.*

LANDGRAVE LUDWIG.

*f* Through the mist of the val - leys re -

- e - cho a - round, O my bu - gle, in ju - bi - lant

*Ped.*

mea - sure, (Echo.) O my bu - - gle, re

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

- e - - - cho a - round, re - e - cho a -

(Echo.)

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

- round, . . in ju - bi - lant mea - sure . . . Pour forth thy glad mu -

*rit.* *dim.*

*a tempo.* - sic, and

*a tempo.*

*mf* *p ma ben marcato.*

wel - come the chase, With its vig - our and life - giv - ing plea - -

- sure, and

wel - come the chase, with its vig - our and life - giv - ing plea -

- sure. With swift - ness un - err - ing, To

dis - tance un - told, Through the breeze of sum - mer, O'er

field . . and wold, The ar - row is loosed from the

M *b*

pri - son - ing hold, And good for - tune shall

fa - vour the hun - ter that's bold ;

*f* *Ped.*

Yes, good for - tune shall fa - vour the hun - ter that's

*f*

bold, . . . shall fa - - vour the hun - -

- - ter that's bold.

Musical score for the first system, featuring piano accompaniment with triplets and a *Ped.* marking.

Musical score for the second system, featuring piano accompaniment with a *p* marking and an asterisk.

Musical score for the third system, featuring piano accompaniment with a long melodic line in the right hand.

Musical score for the fourth system, including vocal lines and piano accompaniment with markings like *dolce.*, *Un poco più moderato (non tirare in dietro).*, and *legato.*

O . . . ye lands of my

Musical score for the fifth system, including vocal lines and piano accompaniment.

home, . . . glad - ly roam . . . I a - long, . . .



O'er thy hills and thy val - leys rov - ing, o'er thy  
 hills and thy val - leys rov - - ing,  
 O . . . thou hall . . . of my  
 sires, . . . with the eve - - ning star.  
 I re - turn . . . to thy shel - ter lov - ing, thy shel - ter so

*sostenuto e espressivo.*

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

*rit.* *dolce.*

lov - ing!

*molto tranquillo.*

*sempre legato.*

*pp*

*Lento.*

*Lento.*

*poco rall.*

*p*

*p*

But see, what glim-mers thro' the trees, de-scend-ing swift the hill - y path?

*P Un poco più mosso ma sempre Moderato.*

E - liz - a - beth! E -

*p*

*un poco agitato.*

liz - a-beth! My hus - band! woe is me!

*p*

liz - a-beth, why are thy cheeks a - glow, And where-fore at my

gaze dost trem - ble thus? And whi - ther

*R Un poco accel.*

*Un poco accel.*

goest thou, lone and un - at - tend - ed?

*rall.* *a tempo.*

*rall.* *smorz.* *a tempo.* *p*

What dost thou hold con - ceal - - ed from my sight?

*p espressivo.*

ELIZABETH (*umilmente*).

Be - lov - ed, ask me not!

LANDGRAVE (*serioso*).

Let me be - hold it!

Thy trem - bling tells me that thou hast dis - dained . . . my command,

and heed - est not my lov - ing wish - es That thou no

more the lonesome path shouldst fol - low, In se - cret to the dwellings of dis - tress.

**T**

*dolce.*

I pray thee, let me

*p poco rall.* *f* *a tempo.* **ELIZABETH.** *rit.*

see; Thou'rt si - lent; I will! For - bear! I will con - fess!—

*pp poco rall.* *f a tempo.* *rit.*

**U** *a tempo un poco slentando.* *p sotto voce.*

I plucked sweet ro - ses in the hedge,

*a tempo un poco slentando.*

And their a - bun - dance lu - red me a - far and on - ward still.

*pp*

**LANDGRAVE. Animato.** **ELIZABETH.**

And there - fore art thou so con - fused? Have pi - ty on my weak -

LANDGRAVE.

*con dolore.*

- ness! But why hold - est the ro - ses from me still? E -

*rit.* - li - za - beth! E - li - za - beth! Have

*rit. espressivo appassionato accelerando.*

ELIZABETH.

*Molto agitato, ma non Allegro.*

pi - - ty, have pi - - ty! Be - fore thy feet be -

*Agitato assai.*

- hold me kneel - ing! The truth have I with - held from

thee; . . . To e - - - vil

hath my heart in - clin - ed, And un - to God and

W  
thee . . hath lied! Not ro - ses plucked I in the

*p agitato e legato.*

hed - ges, To aid a suf - fer - ing one I went, -

See! wine and bread here, which I car - ry, The offerings of a sin - ner!

*lunga.*

*rfz*

*Andante moderato.* LANDGRAVE.

What see I?

*Andante moderato.*

*pp*

*Ped. una corda.* \* *Ped.* \* *Ped.* \*

ro - - - ses ! What sweet fra - grance breathes . . . o'er the

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

ELIZABETH. X  
eve - - ning air ? O Lord . . . of

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

Hea - ven, ro - - - ses !

*p* *dolciss.*

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

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

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



*poco cres.* Y

*cres. molto.*

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

LANDGRAVE.

*rit.*

Speak thou, re - veal all, that my heart be turned.

*una dolce.*

Z

*corda.*

Ah! what a ra - diance

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

ELIZABETH.

o'er . . . thee shines! With pi - ous of - ferings

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

forth I went, With wine and bread from out thy

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

house; . . .

AA

They now are

*p* *dolcissimo.*

Ped. Ped. Ped.

ro - ses; do I dream?

Ped. Ped. Ped.

Ped. Ped.

CHORUS.  
SOPRANO.

TENOR.

BASS.

A

A won - der, a

A won - der, a

*f* *>* *ff*

*f* *>* *ff*

*cres.*

won - der hath the Lord per - formed!

won - der hath the Lord per - formed!

won - der hath the Lord per - formed!

*f* *ff*

Ped.

*Allegro deciso.* LANDGRAVE. *f*

*Allegro deciso.* A won - - der!

*f marcato.*

*dolce.*

Yea, I will a - dore Him, and praise this an - gel

*mf espressivo.*

*un poco rall.*

pure and good! Be - lov - ed, canst thou par-don me? . .

ELIZABETH.  
*un poco rall.*

Be-hold me trem - bling and . . ex - alt - ed!

*dolce. un poco rall.*

Detailed description: This system contains the first vocal line for Elizabeth and the beginning of the piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, with various chords and melodic lines following.

Detailed description: This system shows the piano accompaniment for the first system. It features a complex texture with multiple voices in both hands, including chords and moving lines. There are some fingerings indicated, such as '3' and '2' on the right hand.

*espress.* *poco rall.*

Detailed description: This system continues the piano accompaniment. It includes dynamic markings 'espress.' and 'poco rall.'. The music features a mix of chords and melodic fragments, with some notes marked with accents.

*Andante religioso.*  
ELIZABETH.

Him we wor-ship and bless this day, His . . mer-cies pon - der;

Detailed description: This system shows the vocal line for Elizabeth in the second system. It begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The tempo is marked 'Andante religioso'.

LANDGRAVE.

Him we wor-ship and bless . . this day, His mer-cies pon - der;

Detailed description: This system shows the vocal line for Landgrave in the second system. It begins with a half note G3, followed by quarter notes A3, B3, C4, and D4. The tempo is marked 'Andante religioso'.

*Andante religioso.*

Detailed description: This system shows the piano accompaniment for the second system. It features a mix of chords and melodic lines, with some notes marked with accents. The tempo is marked 'Andante religioso'.

Be He our help - er,

Be He our help - er, be He our

be He our stay, be He our help - er,

stay, be He our help - er, be He our

be He our stay, When we in dark - - -

stay, When we in dark - - -

ness wan - der, when we in dark - ness wan - der.

ness wan - der, when we in dark - ness wan - der.

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

*Lento.*

CHORUS.  
SOPRANO. *dolciss.*  
Bless - - ings from

ALTO. *dolciss.*  
Bless - - ings from

TENOR. *dolciss.*  
Bless - - ings from

BASS. *dolciss.*  
Bless - - ings from

*Lento. molto tranquillo.*  
*dolciss.*

Him . . .

Hea - ven on . . . thee . . . shall shine, . . .

Hea - ven on thee . . . shall shine, . . . O

Hea - ven on thee . . . shall shine, . . . O

Hea - ven on . . . thee . . . shall shine, . . . O

*dolciss.*

sonore ma espressivo.

we . . thank and bless . . this day, His mer - cies pon - der !

His

O thou the ro - - - ses' em - blem di - vine ! . .

thou the ro - - - ses' em - blem di -

thou the ro - - - ses' em - blem di -

thou the ro - - - ses' em - blem di

mer - cies pon - - - der !

Bless - - - ings from hea - ven on

- vine ! . . . Bless - - - ings from hea - ven on

- vine ! . . . Bless - - - ings from hea - ven on

- vine ! . . . Bless - - - ings from hea - ven on

Be . . . He our . . .

thee . . . shall shine, . . . O thou the

thee . . . shall shine, . . . O thou the

thee . . . shall shine, . . . O thou the

thee . . . shall shine, . . . O thou the

thee . . . shall shine, . . . O thou the

thee . . . shall shine, . . . O thou the

help - - - er, He our . . . stay. . .

Be He our help - - - er,

ro - - - ses' em - blem di - vine. . . .

ro - - - ses' em - blem di - vine.

ro - - - ses' em - blem di - vine.

ro - - - ses' em - blem di - vine.

ro - - - ses' em - blem di - vine.



His grace we pon - - - der,  
 He our stay, Be He our help - -  
*poco a poco cres.*  
 O - - ver the dwell - ing Blest by Thy  
*poco a poco cres.*  
 O - - ver the dwell - ing Blest by Thy  
*poco a poco cres.*  
 O - - ver the dwell - ing Blest . . by Thy  
*poco a poco cres.*

His grace we pon - - - der! Be He our . . help - -  
 - er, be He . . our . . stay, When  
 love Ra - - diance is stream - ing,  
 love Ra - - diance is stream - ing,  
 love Ra - - diance is stream - ing,  
 love Ra - - diance is stream - ing,  
 love Ra - - diance is stream - ing,

er, be He our . . . stay, . . .

we in dark - ness wan - - der; be He our

Light from a - bove, Ra - - diance is

Light from a - bove, Ra - - diance is

Light from a - bove, Ra - - diance is

Light from a - bove, Ra - - diance is

Light from a - bove, Ra - - diance is

Light from a - bove, Ra - - diance is

When we in dark - ness wan - - - -

help - er, He our stay.

*piu cres.* stream - ing, Light from a - bove.

*piu cres.* stream - ing, Light from a - bove.

*piu cres.* stream - - ing, Light from a - bove.

*piu cres.* stream - ing, Light from a - bove.

*piu cres.* stream - ing, Light from a - bove.

*piu cres.* stream - ing, Light from a - bove.

*piu cres.* stream - ing, Light from a - bove.

CC

- der.

Glo - ry ce - les - tial O'er . . . . .

Glo - ry ce - les - tial O'er . . . . .

Glo - ry ce - les - tial O'er . . . . .

Glo - ry ce - les - tial O'er . . . . .

CC

*f*

thee shall play,

thee shall play,

thee shall play, Ro - - - - ses e -

thee shall play,

CHORUS.  
*dolce.*

Ro - ses e - ter - nal Thy crown for  
Ro - ses e - ter - nal Thy crown for  
- ter - - - - - nal, Thy crown for  
Ro - ses e - ter - nal

*p dolce.*

aye, ro - ses e - ter - nal  
aye, ro - ses e - ter - nal  
aye, ro - ses e - ter - nal  
Thy crown for aye, ro - ses e -

thy crown for aye, thy  
thy crown for aye, thy  
thy crown for aye, thy  
- ter - nal thy crown, thy

ELIZABETH. *accel. f* Be He our help - - er, be

LANDGRAVE. *accel. f* Be He our help - - er, be

CHORUS. *cres. e. accel.* Be He our help - - er, be

*cres. e. accel.* crown for aye,

*cres. e. accel.* crown for aye,

*cres. e. accel.* crown for aye,

*cres. e. accel.* crown for aye,

*cres. e. accel.*

He our stay!

He our stay!

thy crown for aye!

thy crown for aye!

thy crown for aye!

thy crown for aye!

*Sua*

*piu f*

*ff* Be He our help - er, be He our stay, *sotto voce.* When

*ff* Be He our help - er, be He our stay, *sotto voce.* When

*Sva.* Be He our help - er, be He our stay, When

*trem.*

we in dark - ness wan - der!

we in dark - ness wan - der!

*p*

*p*

*molto tranquillo.*

*CHORUS. dolce.*

Bless - ings from hea - ven on thee shall shine, *dolce.*

Bless - ings from hea - ven on thee shall shine, *p dolce.*

Bless - ings from hea - ven on thee shall shine, *p dolce.*

Bless - ings from hea - ven on thee shall shine, *p dolce.*

*molto tranquillo.*

*dolce.*

O thou the ro - ses' em - blem di - vine!

O thou the ro - ses' em - blem di - vine! . . .

O thou the ro - ses' em - blem di - vine! . . .

O thou the ro - ses' em - blem di - vine!

*legatissimo.*

ELIZABETH. (CHORUS *tacet.*)

Him . . we will thank . . and bless this day, His mer-cies pon - - der,

LANDGRAVE.

Him we will thank and bless this day, . . His . . mer - -

*sempre legatissimo.*

*poco a poco rall. e perdendo.* *a tempo.*

Be He our help - er, be He our stay!

*poco a poco rall. e perdendo.* *a tempo.*

- - - cies pon - - - - - der!

*poco a poco rall. e perdendo.* *espressivo.*

CHORUS.  
*sotto voce.*

Hea - ven - ly                      bless - ings                      On   thee                      shall

Hea - ven - ly                      bless - ings                      On   thee                      shall

Hea - ven - ly                      bless - ings                      On   thee                      shall

Hea - ven - ly                      bless - ings                      On   thee                      shall

shine,                      Glo - ry                      ce -

shine,                      Glo - ry                      ce -

shine,                      Glo - ry                      ce -

shine,                      Glo - ry                      ce -

*DD un poco rall. sotto voce.*

*un poco rall. sotto voce.*

*un poco rall. sotto voce.*

*un poco rall. sotto voce.*

*DD un poco rall. sotto voce.*

*pp un poco rall.*

- les - - - tial                      O'er                      thee shall                      play,

- les - - - tial                      O'er                      thee shall                      play,

- les - - - tial                      O'er                      thee shall                      play,

- les - - - tial                      O'er                      thee shall                      play,

- les - - - tial                      O'er                      thee shall                      play,

*pp*

*pp*

*pp*

*pp*

*pp*

*Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*



1st SOPRANO.

Ro - ses e - ter - - nal Thy . . . . .

2nd SOPRANO.

Ro - ses e - ter - - nal Thy . . . . .

Ro - ses e - ter - - nal Thy . . . . .

Ro - ses e - ter - - nal Thy . . . . .

Ro - ses e - ter - - nal Thy . . . . .

Ro - ses e - ter - - nal Thy . . . . .

3

3

3

*f* crown for aye!

*f* crown for . . . aye!

*f* crown for aye!

*f* crown for . . . aye!

*f* crown for . . . aye!

*f* crown for . . . aye!

*cres.*

*slargando.*

*Allegro impetuoso.*

PIANO.

*p* *f* *cres.*

CHORUS.

1st & 2nd TENOR.

*ff*

To Pa - les - tine, the Ho - ly Land, Where the Re - deem - - er's

1st & 2nd BASS.

*ff*

To Pa - les - tine, the Ho - ly Land, Where the Re - deem - - er's

*mf*

cross did stand, . . . Be thou our

*mf*

cross did stand, . . . Be

*f* *mf* 6 6

host's com-mand - - er, be thou our host's com -  
 thou our host's com-mand - - er, be thou our

- mand - - er! To Pa - les-tine, the Ho - ly  
 host's com-mand - er! To Pa - les-tine, the Ho - ly

Land, Be thou our host's com - mand - -  
 Land, Be thou our host's com - mand - -

- er! To Pa - les - -  
 - er! To Pa - les - -

tine, the Ho - ly Land, Be thou our host's com -

tine, the Ho - ly Land, Be thou our host's com -

mand - - er, be thou our host's com - mand - -

mand - - er, be thou our host's com - mand - -

er! To Pa - les - tine, the Ho - ly

er! To Pa - les - tine, the Ho - ly

*un poco rit.*

*un poco rit.*

*un poco rit.*

1st TENOR.  
Land, Where the Re - deem - - er's cross did stand.

2nd TENOR.  
Land, Where the Re - deem - er's cross . . did stand.

Land, Where the Re - deem - er's cross . . did stand.

*a tempo.*

First system of piano introduction, featuring a treble and bass clef with complex chordal textures and a melodic line in the right hand.

Second system of piano introduction, marked **FF** (fortissimo) and **ff** (fortissimo), continuing the dense harmonic and melodic development.

**CHORUS.**

Come all by Chris - tian zeal im - pelled In ho - ly  
 Come all by Chris - tian zeal im - pelled In ho - ly

Piano accompaniment for the chorus, providing harmonic support for the vocal lines.

war the sword . . . to wield, And  
 war the sword . . . to wield, And

Piano accompaniment for the chorus continuation, marked *mf sempre stac.* (mezzo-forte sempre staccato), featuring triplet patterns in the bass line.

be our faith's de - - fend - - er, and be our  
 be our faith's de - - fend - - er, and be our

Piano accompaniment for the chorus continuation, marked *cres.* (crescendo), featuring triplet patterns in the bass line.

*accel. e cres.*

faith's de - fend - er. Come all . . by Chris - tian

*accel. e cres.*

faith's de - fend - er. Come all . . by Chris - tian

*accel. e cres.*

zeal . . im - pelled In ho - ly . . war, in

*ff*

zeal . . im - pelled In ho - ly . . war, in

ho - ly war, in ho - ly war the

ho - ly war, in ho - ly war the

*Presto, sempre alla breve.*

sword . . to wield.

sword . . to wield.

*Presto, sempre alla breve.*

*ff trem.*

The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "God wills it!" repeated in various parts of the score. Performance markings include *ff* (fortissimo), *sempre accel.* (always accelerating), and *ff marcatisimo.* (fortissimo, very marked). The score concludes with a 4/4 time signature.

*Lento assai.*

*Lento assai.* (The  $\bullet$  same time as the  $\circ$  in the earlier part.)

*ten.* *ten.* *ten.*

*ff* *mf* *f* *mf*

*sostenuto.* *p* *p*

To Pa - les - tine, the Ho - ly Land, Where the Re - deem - er's

To Pa - les - tine, the Ho - ly Land, Where the Re - deem - er's

*p*

*Un poco meno lento.*

*deciso.* *f*

cross did stand. Come all by Chris-tian zeal . . im-pelled

*deciso.* *f*

cross did stand. Come all by Chris-tian zeal . . im-pelled

*Un poco meno lento.* *f*

*espress.*

In ho - ly war the sword . . to wield, And be our

*espress.*

In ho - ly war the sword . . to wield, And be . . our



faith's de - fend - er, and be our faith's de - fend - .

faith's de - fend - er, and be our faith's de - fend - .

*Un poco più mosso, ma solenne.*

er. *f* God

er. *f* God

*Un poco più mosso, ma solenne.*

*mp e staccato.*

wills it! *f* God

wills it! *f* God

wills it! God wills it!

wills it! God wills it!

GG *Accelerando (ma non troppo).*

SOPRANO.

God wills it!

ALTO.

God wills it!

TENOR.

God wills it!

BASS.

God wills it!

GG *Accelerando (ma non troppo).*

God wills it!

God wills it!

*p trem.*

*poco a*

God wills it!

God wills it!

God

God wills it!

God wills it!

God

God wills it!

God

God wills it!

God

*poco cres.*

wills it! God wills it!

wills it! God wills it!

wills it! God wills it!

wills it! God wills it!

God wills it!

God wills it!

God wills it!

God wills it!

*Marziale (non troppo animato e sempre maestoso.)*

To Pa - les - tine, . . . the Ho - ly  
 To Pa - les - tine, the Ho - ly  
 To Pa - les - tine, . . . the Ho - ly  
 To Pa - les - tine, the Ho - ly

*Marziale (non troppo animato e sempre maestoso.)*

Land, . . . Where the Re - deem - er's cross did  
 Land, . . . Where the Re - deem - er's cross did  
 Land, . . . Where the Re - deem - er's cross did  
 Land, . . . Where the Re - deem - er's cross did

stand, . . . Come all by Chris - tian zeal im - pelled In  
 stand, . . . Come all by Chris - tian zeal im - pelled in  
 stand, . . . Come all by Chris - tian zeal im - pelled In  
 stand, . . . Come all by Chris - tian zeal im - pelled In

ho - ly war the sword to wield. God

ho - ly war the sword to wield. God

ho - ly war the sword to wield. God

ho - ly war the sword to wield. God

wills it! God wills it! God

wills it! God wills it! God

wills it! God wills it! God

wills it! God wills it! God

wills it!

wills it!

wills it!

wills it!

The musical score consists of vocal parts and piano accompaniment. The vocal parts are arranged in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is B-flat major (two flats). The tempo and style are indicated by the piece's title and edition. The lyrics are: 'ho - ly war the sword to wield. God' and 'wills it! God wills it! God'. The piano accompaniment features complex textures, including triplets and dense chordal structures.

*Quasi Allegro moderato.* LANDGRAVE.

As -

*Quasi Allegro moderato.*

*mf* *f*

- sem - bled are my faith - ful vas - sals, At my com - mand, ere my de - par - ture, That they may

swear to me al - le - giance, For com - fort in the hour of part - ing.

*rit.*

*f*

**HH** *Un poco animato.*

The call di - vine, the ho - ly

*Un poco animato.*

ci - ties From pa-gan hordes i - dol - a - trous to ran - som, Up - on ray soul has ceaseless

pressed : And yet . . I am filled with sorrow, To

leave ye, ah, my loved ones, here a - lone !

II E - liz - a - beth ! E - liz - - a - beth !

deciso. (Allegro moderato.) Swear un - to me That ye will

guard her tru - ly as your ru - - ler, And stand by

*sempre f*

her in weal and woe to serve her, in

weal and woe to serve her.

KK

*Tranquillo, ma non tirare in dietro.*

SOPRANO. *p dolce.*

She is all good - - ness, she

ALTO. *p dolce.*

She is all good - - ness, she

TENOR. *p dolce.*

She is all good - - ness, she

BASS. *p dolce.*

She is all good - - ness, she

*Tranquillo, ma non tirare in dietro.*

*p dolce.*

is . . . all beau - - ty,  
 is . . . all beau - - ty,  
 is . . . all beau - - ty,  
 is . . . all beau - - ty,

*Sva*.....

*ff* We swear to her al - le - gi - ance and du - ty!  
*ff* We swear to her al - le - gi - ance and du - ty!  
*ff* We swear to her al - le - gi - ance and du - ty!  
*ff* We swear to her al - le - gi - ance and du - ty!

*ff* We stand by thee in weal and woe to serve, We  
*ff* We stand by thee in weal and woe to serve, We  
*ff* We stand by thee in weal and woe to serve, We  
*ff* We stand by thee in weal and woe to serve, We



stand by thee to . . serve thee faith - ful - ly!

stand by thee to serve thee faith - ful - ly!

stand by thee to . . serve thee faith - ful - ly!

stand by thee with faith - ful hearts and true!

*ff marcato.*

*rf*

*rf* *agitato.*

ELIZABETH. *lunga.* *Lento.*

LANDGRAVE. *rit. molto.* O tar - ry! O tar - ry!

Fare-well, my wife, fare - well!

*rit. molto.* *lunga.* *pp* *Lento.*

*un poco rit.*

O shorten not the hour, The last sweet hour of glad-ness, The last we pass to -

*un poco rit. colla voce.*

- ge - ther! My in - most spi - rit tells me That I in

*pp trem.*

grief and pain In vain shall wait the mo - ment That brings thee

*cres.*

back a - gain. . . . Ah!

*cres.* *mf.*

*rit. ad lib.*

must thou . . then for - sake me? Ah! must thou then for - sake me?

*rit. molto.* *p* *p*

*Quasi Andante.* LANDGRAVE.

*Quasi Andante.* 'Twas thou, my love, who gav'st me Those high - er as - pi -

*La voce tranquillo, ma non ritenuto in tempo.*

- ra - tions Toward which my heart is yearn - ing, - The

*p agitato.*

thirst for self - de - vo - tion.

*accel.*

*Allegro agitato assai.* ELIZABETH.

With grief

*Allegro agitato assai.*

*più accel.* *f*

... my spi - rit wres - tles, But in my in - most soul One

*appassionato.*

on - ly thought is borne me, That I shall cease-less mourn thee,—

*cres.*

This on - - - ly do I know.

*piti cres. rit. p a tempo. legato.*

A - round my path - way

*legato. p*

e - vil Spreads forth its wings with might,

*p*

No star of hope . . . beams com - - -

*p*

fort, To guide . . . me through the night.

*molto agitato.*

I trem-ble, awed . . and fear-ful, I wres-tle,

lone and tear-ful,

*accelerando e sempre più veemente.*

and fall be-neath this crush-ing

*p accelerando.* *rinforz.* *p*

blow, Seized by de-

*rinforz.* *p* *rinforz.*

spair and woe!

*sempre accelerando.*

*lunga.*

*rit. molto.* LANDGRAVE.

Where is thy cour - age, O my love, Thine

*p rit. molto.*

ELIZABETH.

ar - dour, all thy ho - ly trust? Ah, let me weep up - on thy breast!

*Quasi Andante mosso. dolce semplice.*

See where thy chil - dren plead - ing stand, In

*Quasi Andante mosso.*

*p pp rit. smorz.* *p*

lov - ing si - lence they im - plore thee, Asthough their sad fate they fore -

*rit.*

*smorz.*

**LL** *Allegro impetuoso.*

saw.  
CHORUS. TENOR.

BASS.

To Pa - les - tine,

To Pa - les - tine,

**LL** *Allegro impetuoso.*

*p* *f* *cres.*

the Ho - ly Land! God wills it! God wills it!

the Ho - ly Land! God wills it! God wills it!

LANDGRAVE.

Hear'st thou the warning call? Fare -

*rit.*

- well, fare - well, for I must part from

*f* *f*

- thee !

CHORUS. TENOR.

*mf*

To Pa - les - tine, the Ho - ly Land, Be

BASS.

*mf*

To Pa - les - tine, the Ho - ly

*staccato sempre.*

*poco rit.*

Fare - well, my

*cres.* *poco rit.*

thou our host's com - mand - er !

*cres.* *poco rit.*

Land, Be thou our host's com - mand - er !

*cres.* *poco rit.*



chil-dren, fare ye well, May God's . . . peace ev - er with you dwell!

*p*

*a tempo.*  
ELIZABETH.

Thou goest? O God!

*mf a tempo.*

*un poco rit.* LANDGRAVE. *f deciso.* *a tempo.*

In prayer re - mem - ber me! . . . I must ful - fil the

*dim. un poco rit.* *f impetuoso.*

mis - sion I have cho - sen. Fare - well, my

CHORUS. 1st TENOR.

1st BASS. Come all by Chris - tian

Come all by Chris - tian

## ELIZABETH.

wife, fare - well! . . . He goes!

zeal im - pelled In ho - ly war the

zeal im - pelled In ho - ly war the

*mf sempre staccato.*

A - las, he goes! I have for

sword to wield, And be our faith's de -

sword to wield, And be our faith's de -

*cres.*

*cres. e accel.* ev - er lost him!

*cres. e accel.* fend - er, Come all . . by Chris - tian zeal im -

*cres. e accel.* fend - er, Come all . . by Chris - tian zeal im -

*cres. e accel.*

**TUTTI.**

- pelled In ho - ly . . war, in ho - ly

- pelled In ho - ly . . war, in ho - ly

*f*

war, in ho - ly war the sword . . to

war, in ho - ly war the sword . . to

*f*

*Presto.*  
SOPRANO.

ALTO.

TENOR.

wield!  
BASS.

wield!  
*Presto.*

God wills it!

God wills it!

*sempre accel.*

God wills it!

God wills it!

*sempre accel.*

it!

it!

God wills it!

God wills it!

*Marziale (ma non troppo animato e sempre maestoso).*

To

To

To

To

*Marziale (ma non troppo animato e sempre maestoso).*

*ff*

Pa - les - tine, . . the Ho - ly Land, . .

Pa - les - tine, the Ho - ly Land, . .

Pa - les - tine, . . the Ho - ly Land, . .

*sempre legato.*

Detailed description: This system contains the first line of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Pa - les - tine, . . the Ho - ly Land, . .'. The piano part is marked 'sempre legato.' and consists of a dense, flowing accompaniment in the right hand and a more rhythmic accompaniment in the left hand.

Where the Re - deem - - - er's cross did

Where the Re - deem - er's cross did

Where the Re - deem - - - er's cross did

Where the Re - deem - - - er's cross did

Detailed description: This system contains the second line of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are 'Where the Re - deem - - - er's cross did'. The piano part continues with the same accompaniment style as the first system.

stand, . . Come all by Chris - tian zeal im - -

stand, . . Come all by Chris - tian zeal im - -

stand, . . Come all by Chris - tian zeal im - -

stand, . . Come all by Chris - tian zeal im - -

Detailed description: This system contains the third line of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are 'stand, . . Come all by Chris - tian zeal im - -'. The piano part continues with the same accompaniment style.

- pelled In ho - ly war the sword to wield.  
 - pelled In ho - ly war the sword to wield.  
 - pelled In ho - ly war the sword to wield.  
 - pelled In ho - ly war the sword to wield.  
 See

God wills it, God wills  
 God wills it, God wills  
 God wills it, God wills  
 God wills it, God wills

it, God wills it,  
 it, God wills it,  
 it, God wills it,  
 it, God wills it,

Liszt's "Legend of St. Elizabeth."—Novello, Ewer and Co.'s Octavo Edition,

The musical score is arranged in a system of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The lyrics are: "God wills it, God wills it, God wills it, God wills it, God wills it, it! it! it! it!". The piano accompaniment features prominent triplet patterns in both hands. Dynamic markings include *fff* and *sf*.

N.B.—The last three bars form the Finale, if the following March is left out.

MARCH OF THE CRUSADERS.

*Un poco accelerando.*

*Allegro risoluto.*

PIANO.

*mp*

*(Un poco più mosso che il Core.)*

*sempre marcato e staccato.*

*poco a poco cres.*



First system of musical notation. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. Dynamics include *ff* *ten.* and *Ped.*. A fermata is placed over a chord in the right hand. An asterisk is at the end of the system.

Second system of musical notation. Features triplets in both hands. Dynamics include *ten.* and *Ped.*. Asterisks are placed under the first and third measures of the system.

Third system of musical notation. The right hand has a *M M* marking above a chord. Dynamics include *ff* *ten.*, *ten.*, and *Ped. inf.*. Asterisks are placed under the first, second, and fourth measures of the system.

Fourth system of musical notation. The right hand has a *mp* marking. The left hand has a *Ped.* marking. An asterisk is placed under the second measure of the system.

Fifth system of musical notation. The right hand has a *cres.* marking. The left hand has a *Ped.* marking. Asterisks are placed under the first and second measures of the system.

Sixth system of musical notation. The right hand has a *più cres.* marking. The left hand has a *Ped.* marking. An asterisk is at the end of the system.

ten. *ff*  
Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \*

Ped. \* Ped. *p* \*

*cres.*

Ped. \* *p* *p*

*Quasi l'istesso tempo (un poco meno mosso).*

*dolce cantando.*

*sempre dolce.*

*Ped. \**

*Ped. \**

*Ped. \**

*p sempre dolce.*

*sempre dolce un poco espressivo.*

*NN*

*p*

*insensibilmente al tempo 1mo.*

*sempre staccato.*

*p*

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

*un poco cres.*

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

*p*

*cres.*

*ff*

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

The image shows a page of musical notation for Liszt's 'Legend of St. Elizabeth'. It consists of six systems of piano music, each with a grand staff (treble and bass clefs). The first system is marked 'insensibilmente al tempo 1mo.' and 'sempre staccato.' with a dynamic marking of 'p'. The second system has a dynamic marking of 'p' and includes pedal markings: 'Ped.', '\* Ped.', '\* Ped.', and '\*'. The third system is marked 'un poco cres.' and includes pedal markings: 'Ped.', '\* Ped.', and '\* Ped.'. The fourth system has a dynamic marking of 'p'. The fifth system is marked 'cres.'. The sixth system has a dynamic marking of 'ff' and includes pedal markings: 'Ped.', '\* Ped.', and '\*'. The notation includes various rhythmic values, slurs, and articulation marks.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a series of chords and arpeggiated figures. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

Second system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Dynamics include *ff ten.* and *ten.*. Pedal markings include "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

Third system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Dynamics include *ten.* and *rinf.*. Pedal markings include "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

Fourth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Dynamics include *p*. Pedal markings include "Ped." followed by an asterisk and another asterisk.

Fifth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The tempo marking is *Quasi l'istesso tempo (un poco meno mosso).*

Sixth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Dynamics include *PP* and *sempre dolce.*. Pedal markings include "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Musical score system 1, first system. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. A long slur covers the first two measures. The instruction *sempre dolce.* is written in the right hand. A *Ped.* marking is in the left hand, with an asterisk below it.

Musical score system 2, second system. Continuation of the piece with similar complex textures and beamed notes.

Musical score system 3, third system. The instruction *un poco espressivo.* is written in the left hand.

Musical score system 4, fourth system. The instruction *insensibilmente al Tempo 1mo.* is written in the left hand, with a *p* marking below it.

Musical score system 5, fifth system. The instruction *sempre p e staccato.* is written in the left hand.

Musical score system 6, sixth system. The instruction *Ped.* is written in the left hand, with asterisks below it.

SOPRANO.

ALTO.

TENOR.

BASS.

*ff*

To

*ff*

To

*ff*

To

*ff*

To

*crescendo.*

*ff*

*Ped.*

*Ped. \* Ped. \**

Pa - les - tine, the Ho - ly Land, Where our Re - deem - er's  
 Pa - les - tine, the Ho - ly Land, Where our Re - deem - er's  
 Pa - les - tine, the Ho - ly Land, Where our Re - deem - er's  
 Pa - les - tine, the Ho - ly Land, Where our Re - deem - er's

*Pedal every half-bar.*

cross did stand. God wills it, God  
 cross did stand. God wills it, God  
 cross did stand. God wills it, God  
 cross did stand. God wills it, God

*sempre ff*

wills it! To Pa-les-tine, where the Re-deem-er's cross did

wills it! To Pa-les-tine, where the Re-deem-er's cross did

wills it! To Pa-les-tine, where the Re-deem-er's cross did

wills it! To Pa-les-tine, where the Re-deem-er's cross did

RR *un poco accel.*

stand, Be thou our host's com-mand-er, be thou our host's com-

*un poco accel.*

stand, Be thou our host's com-mand-er, be thou our host's com-

*un poco accel.*

stand, Be thou our host's com-mand-er, be thou our host's com-

*un poco accel.*

stand, Be thou our host's com-mand-er, be thou our host's com-

RR *Sva*

*ff sempre, un poco accel.*

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

mand-er! To Pa-les-tine, the Ho-ly Land!

mand-er! To Pa-les-tine, the Ho-ly Land!

mand-er! To Pa-les-tine, the Ho-ly Land!

mand-er! To Pa-les-tine, the Ho-ly Land!

*Sva*

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



Come all by Chris - tian zeal im - pelled In ho - ly  
 Come all by Chris - tian zeal im - pelled In ho - ly  
 Come all by Chris - tian zeal im - pelled In ho - ly  
 Come all by Chris - tian zeal im - pelled In ho - ly

*ten. ff sempre.* *ten.*  
*Ped.* \* *Ped.* \* *Ped.* \*

war, in ho - ly . . war . . the sword to . . wield, . . And  
 war, in ho - ly . . war . . the sword to . . wield, . . And  
 war, in ho - ly . . war . . the sword to . . wield, . . And  
 war, in ho - ly . . war . . the sword to . . wield, . . And

*Ped.*

be . . our faith's de - fend - er! God wills it,  
 be . . our faith's de - fend - er! God wills it,  
 be . . our faith's de - fend - er! God wills it,  
 be . . our faith's de - fend - er! God wills it,

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

God wills it! To Pa - les - tine, the Ho - ly  
 God wills it! To Pa - les - tine, the Ho - ly  
 God wills it! To Pa - les - tine, the Ho - ly  
 God wills it! To Pa - les - tine, the Ho - ly

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

Land, Where our Re - deem - er's cross did stand.  
 Land, Where our Re - deem - er's cross did stand.  
 Land, Where our Re - deem - er's cross did stand.  
 Land, Where our Re - deem - er's cross did stand.

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

God wills it!  
 God wills it!  
 God wills it!  
 God wills it!

*Ped. \* Ped. \**

God wills it,

God wills it,

God wills it,

God wills it,

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

God wills it, God wills it!

God wills it, God wills it!

God wills it, God wills it!

God wills it, God wills it!

*Ped.*

\* *Ped.*

END OF THE FIRST PART.

# PART II.

No. 4.

LANDGRAVINE SOPHIE.

*Lento, con duolo.*

PIANO. *dolente espressivo.* *rit. e dim.*

*Allegro agitato assai.* *rit. e dim.* *ff*

*ff senza accel.* *sf*

*Ped.*

\* *3*

The musical score is written for piano in G major and common time. It consists of six systems of two staves each. The first system is marked 'Lento, con duolo' and 'PIANO. dolente espressivo.' The second system continues the first movement. The third system is marked 'Allegro agitato assai' and 'rit. e dim.' followed by 'ff'. The fourth system features complex triplets and is marked 'ff'. The fifth system is marked 'ff senza accel.' and 'sf'. The sixth system continues the fast movement. The score includes various musical notations such as slurs, accents, and dynamic markings.

LANDGRAVINE SOPHIE.

Come in, come in!

*f* *sf* *stringendo.* *espressivo.*

Hast thou al - ready heard the

*allegro.* *Meno mosso.* *rit. e dim.* *p* *Meno mosso.*

news? My son up-on the field is fallen! O griev-ous tid - ings!

SENESCHAL.

*rit.* *ten.*

SOPHIE. *Un poco ritenuto il tempo.*  
 Since bat - tle he went forth, I have mourn'd him  
*Un poco ritenuto il tempo.*

*p*

as we mourn the dead; The sad fore-bo-ding is to me ful-

- fill - ed, And e'en the know-ledge finds me un - dis - mayed.

*f accelerando.*

*Allegro molto agitato.* *f risoluto.*

But now to

*Allegro molto agitato.*

*f sempre*

deeds, which, with a power-ful will, Till

now I have been forced to hold re - strained.

*ten.*  
*ff*<sup>^</sup>

Mine . . . be this land! mine . . . be the

ru - er's might, *ff* A - way with her Who

snatched this pow - er from me, *ff*

*marcato.*

*SENESCHAL. fermadosi.*

Thou sayest, O la - dy, *mf*

*SOPHIE. deciso.*

hast thou pondered well! My will shall be ful - filled as I have





from this my king - - dom!

*ten.*

*poco rall.*

SENESCHAL. B

For - give me, la - dy! thee I must o - bey,—

*dim.* *mf*

In du - ty toward thee nev - er will I fail.

SOPHIE.

Com - mand me thou! O - be - - -

*p*

- dient to my or - - ders

*veemente.*  
Drive hence E - li - za - beth from out my cas - tle's shel - ter?

*molto agitato.*

*Allegro agitato molto ed appassionato.*

*mf*

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

*poco a poco cres.*

*Sva.....*

*Ped. \**

*Sva.....*

*rinforz.*

*fz*

ELIZABETH.

O day of mourn - ing, day of

*mf*

sor - row! Be - lov - ed, ah! whom I . . . have

lost, . . . For whom my heart, . . . of hope be -

- reav - ed, Im - plor - ed Heaven with ear - - nest

prayers; Nev - er a - gain . . shall these . . sad eyes be -

- hold thee, Thou li - est slain . . in dis - tant

war - fare, O God, be - hold, . . I

pine in an - guish, Hast Thou in an - ger turned from me?

*Tempo primo.*

*Tempo primo.*

*ff*

*marcatissimo.*

3

SOPHIE. *risoluto e crudele.*

De - ci - - ded

*marcato.*

The first system shows Sophie's vocal line starting with a rest, followed by the lyrics "De - ci - - ded". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The key signature is one sharp (F#).

is thy fate, And my de-cree can no one al - ter.

*ff*

The second system continues Sophie's vocal line with the lyrics "is thy fate, And my de-cree can no one al - ter.". The piano accompaniment continues with similar rhythmic patterns. The key signature changes to two flats (Bb).

From

The third system shows Sophie's vocal line starting with a rest, followed by the word "From". The piano accompaniment continues with similar rhythmic patterns. The key signature remains two flats (Bb).

this my cas - tle thou must go, And

The fourth system continues Sophie's vocal line with the lyrics "this my cas - tle thou must go, And". The piano accompaniment continues with similar rhythmic patterns. The key signature remains two flats (Bb).

ELIZABETH.

nev - er more be - hold it? Wouldst drive me like a beg - gar forth, And

*p espress.*

*agitato.*

The fifth system shows Elizabeth's vocal line starting with the lyrics "nev - er more be - hold it? Wouldst drive me like a beg - gar forth, And". The piano accompaniment features a more active and expressive style, marked *p espress.* and *agitato.* The key signature remains two flats (Bb).

ban - - ish from . . these walls for ev - er?

From Hun - gary's race . . im - per - ial,

From kings am I . . de - scend - ed!

Thou may - est hate me, but I claim from thee,

as my right, a prin-ce's hon - our!

*ff* *ff*

*un poco accel.* *un poco accel.*

Shall I for - sake what yet re - mains,

and leave un - wept these bless - ed

mem - ories? 0

*F Quasi Andante.* *Quasi Andante.* *p flebile.*

grant . . . the on - ly prayer I ask, A

*poco rit.*

home, . . . a home to me with - in these por - tals!

*dolce.* *smorzando.*

*Allegro agitato assai.* SOPHIE.

*Allegro agitato assai.* *ff* This <sup>3</sup> ve - ry night they

shall be closed on thee, Thou must be-gone, for

*f*

I am ru - ler here!

*risoluto.*



ELIZABETH.

**G**

This ve - ry night? Woe, . . . woe, my chil - dren,

*supplicando.*

woe! One on - ly night with - in this house

*ritenuto.*

be mine!

*p a tempo.*

*mf* *Ped.* \*

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

See, the ho - ri - zon

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

low - ers dark and dread, . . . A storm be - gins, the

hea - vens are light - ning.  
Sva...

*rinforz.*

One on - ly

*dim.* *p*

night, ere I . . . from hence de-part, Let me in

this safe shel - - ter guard . . . . my

chil - dren !

Mine . . is this land,

*SOPHIE.* *ff* *Sva*.....

mine . . is the ru - ler's might !

*Sva*..... *Sva*.....

*ff*

mine !

*Sva*.....

O

day of mourn - ing, day of sor - row!

SENESCHAL. *f* A-way with her, a-way with

The sof - tening voice of pi - ty

*f appassionata assai.*

Be - lov - ed, ah! whom I have lost.

her who snatched this pow - er from me! Forth

I feel with - in . . . my breast,

through the threat - ening tem - pest Thou must go hence a - way, For

And yet I dare not ques - tion

Heaven it - self is an - gry, No long - er canst thou stay.  
 My la - dy's stern be - hest. . . . *stringendo.*

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "Heaven it - self is an - gry, No long - er canst thou stay." The middle staff is a vocal line in G major, with lyrics: "My la - dy's stern be - hest. . . ." The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo marking *stringendo.* is placed above the piano staff.

The second system of the musical score consists of two staves for piano accompaniment. The top staff is in G major and features a rhythmic pattern of eighth notes. The bottom staff is in G major and features a rhythmic pattern of eighth notes.

ELIZABETH. *levandosi con molto umiltà.*  
 Thou too art a mo - - - -  
*p appassionato assai e accel.*

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "Thou too art a mo - - - -". The middle staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes. The tempo marking *p appassionato assai e accel.* is placed below the piano staff.

- ther, hear . . . then, hear

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "- ther, hear . . . then, hear". The middle staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes. The tempo marking *sf* is placed above the vocal staff.

then The plead - - - - - ings

*p subito.*

of thine heart, . . . .

*cres. >*

Have pi - - - -

*p subito.*

- ty, have pi - - - -

*rfz*

- - - ty, ah, I sup - - - pli -

cate, On . . . my chil

*rff*

SOPHIE. *secco*.  
- dren here! No long - er tar - ry. Hence, a-way!

*Lento*. ELIZABETH.  
Here is the

*dolente espress.* *lunga.* *p*

*rit.*  
voice of com - pas - sion dead!

*rit.* *molto rit.*

O my be - lov - ed, couldst thou see my need!

*rit.*

*Lento.* *dolce.*

*Lento.* Thou house, for all thy hap - py

*dolce con grazia.*

hours . . . I give thee thanks, that gav - est me . . .

. . . a home! *sostenuto.* The

*espress.* *f*

*rit.* *mf tranquillo.*

stream of weep - ing stills my sor - row; Come, O my chil - dren,

*rit.* *p*

**K** *Allegro moderato e maestoso.*

with me come!

*Allegro moderato e maestoso.* *nobile.*

*p trem.*



The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with a long slur over the first six measures. The left hand plays a steady eighth-note accompaniment.

The second system continues the piece. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment, showing some chromatic movement.

The third system shows a change in the right hand's texture, with chords and longer notes. The left hand features triplet eighth-note patterns, indicated by the number '3' above the notes.

The fourth system includes a dynamic marking of *p* (piano) in the left hand. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment, including triplet patterns.

The fifth system features a dynamic marking of *cres.* (crescendo) in the left hand. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment.

The sixth system shows a continuation of the eighth-note accompaniment in the left hand and a melodic line in the right hand with slurs.

SENESCHAL.

The gates are closed up

*8va*.....

- on her steps, The storm - y night en - ve - lopes . . her.

*8va*.....

SOPHIE.

Ap-peased is

*8va*.....

my am - bi - - - - tion ; Mine the

*8va*.....

power!

*mf* *cres.*

*mf* *cres.*

*f*

SENESCHAL.

*Sva* The wax - ing

storm, the light - ning's splen - dour wild Con -

*Sva* *Sva* *Sva*

Detailed description: This is a page of a musical score for Liszt's "Legend of St. Elizabeth." It features a vocal line and a piano accompaniment. The score is divided into five systems. The first system shows the vocal line with the instruction "power!" and the piano accompaniment with dynamics *mf* and *cres.*. The second and third systems continue the piano accompaniment with dynamics *mf* and *f*. The fourth system introduces the character "SENESCHAL." and the vocal line with the lyrics "The wax - ing" and a *Sva* marking. The fifth system continues the vocal line with lyrics "storm, the light - ning's splen - dour wild Con -" and includes *Sva* markings. The piano accompaniment throughout is highly rhythmic and technical, featuring many triplets and arpeggiated figures.

- vulse the roof, *Sva* ..... The firm - built

walls are trem-bling; It is the wrath of

*Un poco stringendo.*

*Sva* ..... *Un poco stringendo.*

*ff martellato.*

Ped.  $\frac{3}{5}$

Heaven!

*Sva* ..... *ff*

*Vast*

*mf molto agitato.*

thun - der clouds are roll - ing o - ver

hill and val - ley.

*cres.*

*Il tempo poco a poco accelerando.*

*Il tempo poco a poco accelerando.* The hea - vens

*Sva*

*fff*

*Ped.*

flame, the no - ble bat - tle - ments are shat - tered!

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

SOPHIE.

Woel . . . what

*Sva*

*fff sempre.*

*Ped.* \*

## SENESCHAL.

hor - ror! Now the flames have seized tower and

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

roof! O night of dire des - pair!

*Sva*.....

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

*Sva*.....

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

*fff* 3

*Sva*.....

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

*fff* 3 3 3

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

System 1: Treble and bass staves. Treble staff contains triplets of eighth notes. Bass staff contains triplets of eighth notes and sixteenth notes.

System 2: Treble and bass staves. Treble staff has a whole note with an accent (^). Bass staff has a continuous sixteenth-note accompaniment. A *Ped.* marking is present at the start of the bass staff.

System 3: Treble and bass staves. Treble staff has a half note with an accent (^). Bass staff continues with sixteenth notes. A 3/2 time signature change is indicated at the end of the system.

System 4: Treble and bass staves. Treble staff is mostly empty. Bass staff continues with sixteenth notes. A *dim.* marking and a decrescendo hairpin are shown.

System 5: Treble and bass staves. Treble staff has a whole note. Bass staff continues with sixteenth notes. A 6/4 (3/2) time signature change is indicated. *Ped.* and *\* Ped.* markings are present.

System 6: Treble and bass staves. Treble staff has a half note with *mf* marking. Bass staff continues with sixteenth notes. Markings include *L'istesso tempo.*, *marcato il canto e gemendo.*, and *Ped.* with *\* Ped.* markings.

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Pedal markings are present: "Ped." at the beginning, followed by "\* Ped." at the end of each of the four measures.

The second system continues the piece with similar melodic and accompaniment patterns. Pedal markings include "Ped." at the start and "\* Ped." at the end of each of the four measures.

The third system shows a change in dynamics with the instruction "dim." (diminuendo) in the right hand. The left hand continues with eighth-note accompaniment. Pedal markings are "Ped." at the start and "\*" at the end of the first measure.

The fourth system begins with the dynamic marking "p un poco marcato." (piano, a little more marked). The right hand has a more active melodic line, and the left hand has a more complex accompaniment. A fermata is placed over the final measure of the system.

The fifth system features a dense texture with sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand.

The sixth system concludes the piece with the instruction "poco a poco ritenuto." (poco a poco ritenuto). The tempo slows down as the final notes are played. The system ends with a double bar line and a fermata.

Attacca.



PIANO. *Andante.*

*p* *pp* *lunga.*

Detailed description: This system shows the beginning of the piano introduction. The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The music starts with a series of chords in the left hand, moving from a low register to a higher one. The dynamics are marked *p* and *pp*. The word *lunga.* is written above the final measure.

*dolce.* *quieto.*

*una corda.* *Ped.* \*

Detailed description: This system continues the piano introduction. The right hand features a series of chords with a *3* (triple) marking. The left hand continues with chords. The dynamics are *dolce.* and *quieto.*. The instruction *una corda.* is written below the left hand. A *Ped.* (pedal) marking is present, followed by an asterisk.

*Ped.* \*

Detailed description: This system continues the piano introduction. The right hand has a *5* (quintuplet) marking. The left hand continues with chords. A *Ped.* (pedal) marking is present, followed by an asterisk.

*poco a poco rit.* *dolce.* *smorz.*

Detailed description: This system concludes the piano introduction. The right hand has a *3* (triple) marking. The left hand continues with chords. The dynamics are *poco a poco rit.*, *dolce.*, and *smorz.*

ELIZABETH. *dolce. Lento.*

Now peace to earth is giv - en, The storm of grief is o'er, And

*Lento.* *p*

Detailed description: This system shows the vocal entry. The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The lyrics are "Now peace to earth is giv - en, The storm of grief is o'er, And". The dynamics are *Lento.* and *p*.

bring - ing hope from Hea - ven, Shine forth the stars once more.

*poco rall.* *a tempo.* *a tempo.* *un poco marcato.* *legato.* *una corda.* *Ped.* \* *Ped.* \*

Detailed description: This system continues the vocal entry. The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The lyrics are "bring - ing hope from Hea - ven, Shine forth the stars once more.". The dynamics are *poco rall.*, *a tempo.*, *a tempo.*, *un poco marcato.*, *legato.*, and *una corda.*. Pedal markings (*Ped.*) and asterisks are present.

*dolce.*

I call to mind the hours, When thou and I, my

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

love, Plucked life's di-vin-est flow-ers, Sent down . . from Heaven a - bove.

*Sva*.....

*sempre dolcissimo.*

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

If o'er yon stars thou dwell - est,

*Sva*..... *Sva*.....

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

With the re - deemed in light, 'Tis thou

*Sva*..... *Sva*.....

*un poco cres.*

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

who hope re - veal - - - - est, To com - fort me in . . night,

*Sva*.....

*M*

*dim.* *p* *sempre molto.*

to . . com-fort me in dark night.

*triquillo.*

But Thee, my God, with grateful heart I

*p*

thank For joy and grief to me . . and to my

*espressivo.*

loved ones! For joy and grief, for joy and

**N** *Un poco accelerando.*

grief to me and to my loved ones!

*espressivo.*

Ah soon I feel, e'en now the hour is near,

To my be - lov - ed Thou wilt u -

*dolciss.*

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

nite . . . me, yea soon,

*cres.*

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

. . . to my be - lov - ed Thou wilt . . . u -

*f p*

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

nite . . . me.

*f dim.*

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

*Un poco più lento.*

Lay Thou Thy hand up -

*dolce.* *poco rall.* *molto tranquillo.*

on my children's head, Be-lov - ed chil - dren, whom they took from

*sf*

me, whom they took from me !

*sf sf sf dim.*

Is't for . . their good I glad - ly them re - sign.

*dolciss.*

O make them wor - thy of their no - ble sire,

*poco rfz*

*dim.* **P**

O make them wor - thy of . . their no - ble sire!

*p* *sempre una corda.*

*poco rall.*

*Quasi l'istesso tempo.* *p*

O child-hood's dream! Re - mem - brance

*Quasi l'istesso tempo.* *trem.*

*pp trem.*

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

brings be - fore me times long since for - got - ten.

*sempre pp* *grazioso.*

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

*sempre p*

Through gol - den twi - light I be - hold my

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

fa - ther-land with fra - grant mea -

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

- dows. O Hun - ga - ry, my

*sempre p un poco marcato.* *rfz*

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

fa - - ther - land ! Light clouds tran - sport me,

*dolce.*

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

Like sil - ver swans, up - on the breeze of

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

Spring, And show to me my

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

*Un poco animato.*

pa - - - rents weep - ing,

*Ped.* *Ped.* \*

weep - ing o'er their dis - - - tant

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

child.

*tre corde.*

*agitato e cres - cen - - - - - do.*

*Ped.* \*

*Un poco ritenuto. ad lib.*

O Fa - - - ther, let Thy bless - ing

*Sva.* *f* *p* *Ped.* \*

light - - - en On my be - lov - - - ed

*Sva.* *f* *p* *f* *Ped.* \* 3 3 3



*a tempo. Andante moderato.*

home . . . . of child hood !

*Andante moderato.*

*8va*

*p*

*a tempo. legeremente.*

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

O let Thy bless - - -

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

ing . . light - - - en On

*Ped.*

my . . be - - lov - - ed home . . . .

of child-hood, on my be-lov-ed home . . of child .

*Ped.* \*

- - hood, O let Thy bless - ing

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

light - en On my be - lov - ed home . . .

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

of child

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

- hood!

*cres.* \* *Ped.* \* *f* \* *dim. al ppp lunga.* \*

*Sempre Andante moderato.*

*dolce.* *dolce quieto.*

un poco espressivo.

This system shows the first two staves of the piece. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

egualmente.

This system continues the piece. The right hand has a trill (tr) and a slur. The left hand maintains a steady accompaniment.

This system shows the third system of the piece. The right hand has a slur and a trill (tr). The left hand continues with its accompaniment.

This system shows the fourth system of the piece. The right hand has a trill (tr) and a slur. The left hand continues with its accompaniment.

This system shows the fifth system of the piece. The right hand has a trill (tr) and a slur. The left hand continues with its accompaniment.

pp

This system shows the sixth system of the piece. The right hand has a slur. The left hand continues with its accompaniment. The piece concludes with a double bar line and repeat signs.

ppp

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is marked *ppp* (pianissimo) and includes various chordal textures and melodic lines.

*sostenuto.*

Second system of musical notation, marked *sostenuto.* (sustained). It features a dense texture of chords and arpeggiated figures in both hands, with a long slur over the top staff.

*Ped.* *Ped.*

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats (Bb, Eb). It includes a *pp* (pianissimo) marking and two *Ped.* (pedal) markings with asterisks, indicating sustained bass notes.

*Andante moderato.*

*p Un poco marcato.* *p sempre staccato.*

Fourth system of musical notation, marked *Andante moderato.* It features a treble and bass clef with a key signature of two flats. The music is marked *p* (piano) and includes *Un poco marcato.* and *sempre staccato.* (always staccato) markings.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. It includes a *V* (crescendo) marking and various chordal textures.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two flats. It includes a *V* (crescendo) marking and various chordal textures.

CHORUS. SOPRANO & ALTO. *sotto voce.*

Here 'neath the roof of want she dwell-eth, Of

TENOR. *sotto voce.*

Here 'neath the roof of want she dwell-eth, Of

BASS. *sotto voce.*

Here 'neath the roof of want she dwell-eth, Of

*dolce.*

mi-se-ry she the sure sal-va-tion, To sor-row words of hope she tell-

*dolce.*

mi-se-ry she the sure sal-va-tion, To sor-row words of hope she tell-

*dolce.*

mi-se-ry she the sure sal-va-tion, To sor-row words of hope she tell-

*dolce.*

*dim.*

- eth, In sick-ness bring-eth con-so-la-tion, con-so-la-tion.

*dim.*

- eth, In sick-ness bring-eth con-so-la-tion, con-so-la-tion.

*dim.*

- eth, In sick-ness bring-eth con-so-la-tion, con-so-la-tion.

*sempre p*

*stacc.*

*Un poco ritenuto.*  
1st SOPRANO.

Thou hast re-fresh'd the thirst-ing ones with wine, And gav - est bread to them . . .

*Un poco ritenuto.*

*a tempo.*

. . . that hungering pine.

*p sempre.*

*Un poco ritenuto.*  
2nd SOPRANO.

For na - ked want thy ev - er rea - dy care

*Un poco ritenuto.*

*a tempo.*

A warm-ing gar - ment did pre - pare.

*a tempo.*

The first system shows the piano introduction. The right hand features a melodic line with a long, sweeping slur over several measures. The left hand provides a steady accompaniment with eighth-note patterns.

ALTO.

To wea - ry wan - der - ers thou

The second system contains the first vocal phrase. The vocal line is written for an Alto. The piano accompaniment continues with a consistent eighth-note accompaniment.

gav - - est . . rest, And hope didst

The third system contains the second vocal phrase. The piano accompaniment is marked *sempre staccato*.

wak - - - en in their pil - grim breast.

The fourth system contains the third vocal phrase. The piano accompaniment continues with the staccato accompaniment.

The final system shows the piano accompaniment concluding the piece. The right hand has a more active melodic line, while the left hand maintains the accompaniment.

*Un poco ritenuto.*

SOPRANO &amp; ALTO.

And him o'er

*sotto voce.*

whom the death - an - gel passed, Him didst thou gent - ly

lay to rest at last.

**V** ELIZABETH (*mosso*).

O take what yet to me re-main-eth,

*smorz.* *sf*

This mantle and this last - bread !

*sf* *3* *3* *agitato e stringendo.*



SOPRANO. *poco rit. dolciss. pp* *Tempo 1mo. Andante moderato molto tranquillo.*

ALTO. E - - liz - a - beth, E - liz - a - beth, thou

TENOR. E - liz - a - beth, thou

BASS. E - liz - a - beth, thou

*Tempo 1mo. Andante moderato molto tranquillo.*

*poco rit. dolce.*

ho - - ly one, our sure sal - va - - tion!

ho - - ly one, our sure sal - va - - tion!

ho - - ly one, our sure sal - va - - tion!

ho - - ly one, our sure sal - va - - tion!

*Ped. Ped. \* marcato.*

E - liz - a - beth! thou ho - ly one!

E - liz - a - beth! thou ho - ly one!

E - liz - a - beth! thou ho - ly one!

E - liz - a - beth! thou ho - ly one!

Who then will give us con - so - la - tion If thee the Lord

Who then will give us con - so - la - tion If thee the Lord

Who then will give us con - so - la - tion If thee the Lord

Who then will give us con - so - la - tion If thee the Lord

*p*

*p*

*p*

*p*

*v*

*v*

from us doth take? His love it dolce.

from us doth take? His love it dolce.

from us doth take? His love it dolce.

from us doth take? His love it dolce.

from us doth take? His love it dolce.

*f*

*f*

*f*

*f*

*f*

*Più ritenuto. dolce.*

*mf*

*dolce.*

*Ped.*

\*

is that works .. in thee, Do thou our in - ter - ces - sor be! . . . His

is that works .. in thee, Do thou our in - ter - ces - sor be! . . .

is that works .. in thee, Do thou our in - ter - ces - sor be! . . .

is that works .. in thee, Do thou our in - ter - ces - sor be! . . .

is that works .. in thee, Do thou our in - ter - ces - sor be! . . .

*p*

Tempo 1mo.  
1st SOPRANO.

love it is . . . that works in thee, . . . Do thou my

2nd SOPRANO.  
His love . . . it is that works in thee, Do thou

His love . . . it is that works in thee, Do thou

His love it is that works in thee, . . . Do thou our

His love it is that works in thee, . . . Do

Tempo 1mo.

in - - - ter - ces - sor be! . . . Do thou my in - ter - ces - sor

our in - - - ter - ces - sor be! . . . Do thou our in - ter - ces - sor

our in - - - ter - ces - sor be! . . . Do thou our in - ter - ces - sor

in - - - ter - ces - sor be! Do thou our in - ter - ces - sor

thou our in - - - ter - ces - sor be! . . . Do thou our in - ter - ces - sor

be, Do thou my in - ter - ces - sor be!

be, Do thou our in - ter - ces - sor be! . . . . .

be, Do thou our in - ter - ces - sor be! . . . . .

be, Do thou our in - ter - ces - sor be! . . . . .

be, Do thou our in - ter - ces - sor be! . . . . .

W

staccato.

rit. molto.

Adagio.

Molto lento. ELIZABETH.

Now cool - er grows the air, And dark - ness steals o'er my

pp

fail - ing sens-es.

*pp*  
*una corda.* *ppp*

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

This is no earth - ly night! A

*Ped.* \*

ho - ly feel - ing pen - e - trates my breast with

*pp*

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

new a - wak' - ning life.

*dolciss. sempre una corda.*

*Ped.* \*

The earth - ly chains are loosed,

*p*

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

And wa-ving pin - ions light - ly bear me up on

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

high, *Sva.* As tho' the bless - ed flight were now be - gin - ning *Sva.*

*poco a poco cres.* *un poco accel.*

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

*Sva.* To e - ter - nal day!

*Ped.* \* *tre corde.*

Ah! what a light breaks daz - zling thro' the clouds,

*f*

And I be - hold a

*dim.*

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

form now glo - ri - fied ;— Thou call'st, Be - lov - ed ;

*Ped.* *p* *p*

*poco rit.* *a tempo.*  
yea, I quick - ly come !

*p* *molto lento.* *rall.*

*Molto lento.*  
Un - to mine end Thy love has

*rit.* *pp*

led me, O Lord, whom my soul a - dores, . .

*poco rit.* *poco rit.*

And un - to Thee, O Fa - ther, my spi - rit I com - mend !

*rit.*

*a tempo. (Andante moderato.)*  
*dolcissimo.* *perdendo.*

*Andante moderato.*  
*molto tranquillo. dolcissimo.* *espress.*

*sempre legato e tranquillo assai.*

*p*

*tr.* *Y*

*tr.*



CHORUS OF ANGELS.  
SEMI-CHORUS, OR THREE SOLO VOICES.  
SOPRANO. *dolciss.*

*dolciss.* All grief is o'er, and joy vic - to - rious,

*dolciss.* ALTO. All grief is o'er, and joy vic - to - rious, A -

*poco rit.* *pp.* A - while the bo - dy rests in night, *dolce.* The soul shall

*poco rit.* *pp.* - while the bo - dy rests in night, *dolce.* The soul shall

rise, un - dy - ing, glo - rious, To realms of . . ev - - er -

rise, . . un - dy - ing, glo - rious, To realms of ev - - er -

*dim.* - last - ing, ev - - er - last - - - ing light.

*dim.* - last - ing light, ev - - er - last - ing light.

*Un poco più mosso.*

And all the tears from sad hearts flow - ing      Are drops of pure and heavenly rain,

And all the tears from sad hearts flow - ing      Are drops of pure and heavenly rain,

*Un poco più mosso.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "And all the tears from sad hearts flow - ing      Are drops of pure and heavenly rain,". The piano accompaniment consists of a treble and bass clef staff with chords and a rhythmic pattern. The tempo marking is "Un poco più mosso."

And o'er the path of sor - row grow - ing,      Yes, o'er the path of sor - row

And o'er the path of sor - row grow - ing,      Yes, o'er the path of sor - row

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "And o'er the path of sor - row grow - ing,      Yes, o'er the path of sor - row". The piano accompaniment features a treble clef staff with chords and a bass clef staff with a simple bass line. The tempo marking is "Un poco più mosso."

grow - ing      Shall Heaven's own ro - ses bloom a - gain. *sempre lento e*

grow - ing      Shall Heaven's own ro - ses bloom a - gain. *sempre lento e*

*p dolce.*

*Ped.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "grow - ing      Shall Heaven's own ro - ses bloom a - gain." and "grow - ing      Shall Heaven's own ro - ses bloom a - gain." The piano accompaniment features a treble and bass clef staff with chords and a rhythmic pattern. The tempo marking is "sempre lento e" and the dynamic marking is "p dolce." with a "Ped." (pedal) marking at the end.

## THE WHOLE CHORUS OF FEMALE VOICES.

*molto tranquillo.*

All grief is o'er, and joy vic - to - rious,

All grief is o'er, and joy vic - to - rious,

*molto tranquillo.*

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

Awhile the bo - dy rests in night, The soul shall

Awhile the bo - dy rests in night, The soul shall

*cres*

*cres*

*cres*

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

rise, un - dy - ing, glo - rious, To realms of ev - er -

rise, un - dy - ing, glo - rious, To realms of ev - er -

*cen do.*

*cen do.*

*cen do.*

*f*

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

*rfz*  
 - last - ing light. And all the  
*rfz*  
 - last - ing light. And all the  
*Sva.*  
*mp*  
*mp*  
*rfz* *dim.* *p* *espress.*  
*Ped.* *Ped.* \*

tears from sad hearts flow - ing Are drops of pure and heavenly  
 tears from sad hearts flow - ing Are drops of pure and heavenly  
*Sva.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

rain, . And o'er the path of sor - row grow - ing,  
 rain, . And o'er the path of sor - row grow - ing,  
*Sva.*  
*p*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Yes, o'er the path of sor - row grow - ing Shall  
 Yes, o'er the path of sor - row grow - ing Shall  
*Ped.* \* *Ped.* \*

The musical score is arranged in four systems, each with four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *rfz*, *mp*, *dim.*, *p*, and *espress.*, as well as performance instructions like *Sva.* (Soprano voice) and *Ped.* (pedal). There are asterisks (\*) marking specific points in the piano accompaniment.

Heaven's own ro - - ses bloom a - - gain.

Heaven's own ro - - ses bloom a - - gain.

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

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

*Sva*.....

*pp*

6

6

\* *Ped.*

*Sva*..... 8..... 8..... 8..... 8..... 8.....

3 3 3 3 3 3

*Ped.* \*

8..... 8..... 8..... 8..... 8..... 8.....

3 3 3 3 3 3

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

8..... 8..... 8..... 8.....

*pp* *ppp*

*Ped* \* *Ped.* \*





First system of the piano score, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of flowing sixteenth-note passages in both hands.

Second system of the piano score. The right hand continues with sixteenth-note runs, while the left hand has a more rhythmic accompaniment. Performance markings include *un poco cres.* and *Ped.* with asterisks.

Third system of the piano score. The right hand features a series of chords and sixteenth-note patterns. Performance markings include *Ped.* with asterisks.

Fourth system of the piano score. The right hand has a melodic line with some grace notes. Performance markings include *espressivo.*

Fifth system of the piano score. The right hand has a melodic line with fingerings 5, 4, 3, 2, 1, 2, 1, 2, 5 indicated above it. The left hand has a bass line with some chords.

Sixth system of the piano score. The right hand has a melodic line with dynamics *p* and *f* and accents. Performance marking includes *marcato.*

Seventh system of the piano score. The right hand has a melodic line with accents and a triplet. The left hand has a bass line with a triplet.



*Sva.*

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

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

*dolce. p*  
2-1-2

*piano ma ben marcato.*

*Marziale.* *Trumpets.*  
3/2  
*mf* *ten.* *p*  
Ped. \*

3/4  
*mf* *p*  
Ped. \*

*ten.*  
3/4  
*mf* *p*  
\*

*cantando.*

*Ped.* \*

*Ped.* \*

*un poco espressivo.*

*poco ritenuto.*

8va.....

*pp più ritenuto smorz.* *dolce con grazia.*

*tr.*

*sempre dolce e legato.*

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

Sva.

Ped. \*

Sva.

Ped. \* Ped. \*

Sva.

poco a poco cres.

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

Sva.

legato.

Ped. \* Ped. \*

Sva.

p

marcato.

*Sva*.....

2 *cres.*

*Un poco stringendo il tempo.*

*Sva*.....

*Sf* *Ped.*

*Sva*.....

*Sf* *ff* *\* Ped.*

*Sva*.....

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

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

*Sva*.....

*Sf* *sempre ff* *\* Ped.* *\* Ped.* *\* Ped.* *Ped.*

*Sva*.....

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

*Sva*.....

*Ped.*

*ff stringendo.  
tremolando.*

*Ped. every bar.*

*Sva*.....

*Ped.*

*fff appassionato.*

*sempre marcattissimo.*

*Ped.*

*Ped. every bar.*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. every bar.*

*Sva*  
*sempre f*

*sempre marcatissimo.*

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

*Sva*  
*Ped. every bar.*

*tremolando.*  
*Ped.*

*Sva*  
*Ped.*

*Andante.*

*p* *mp*

*simile.* *un poco marcato.* *cres.*

*Sva.....* *ff un poco slargando.*

*Sva.....*

*fff*

AA *Lento.*

*Lento.*  
*p* *sostenuto.*

THE EMPEROR FRIEDRICH II. *Largo.*

I see as-sembled round the throne With one ac-cord the kingdom's

vas-sals, With songs of praise to jour-ney to the

*ff* *v*

tomb, In hom-age un-to the de-part-ed.

*p* *mf*

BB *f* *p* *v* *v*

*piu mosso.* O'er-thrown are the u-sur-pers of her



pow - er, 'Neath Heaven's dis - plea - sure and the king - dom's ban,

While she on high,

*mf* *Un poco meno moderato.*

*f* *dolce.*

her night of . . sor - row passed, In ev - er -

*espress.*

*pp*

- last - ing light, in ev - er - last - ing light . . for us is plead -

*p sotto voce.* *dolce.*

*p*

- ing. There she hath found . . the

*pp*

con - sort, who so young Was strick - en down in bat - tle,

*p* *sempre pp*

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

no - bly fight - ing.

*rit.* **CC**

\* *Ped.* \*

*f*

So come, in mourn - ful hom - age let us bear

*f*

*mf*

E - li - - za - beth un - to her long

*f*

home.

*cres.*

System 1: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and accents. Dynamics include *mf* and *ten.*

System 2: Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the rhythmic accompaniment. Dynamics include *dolente.* and *ten.*

System 3: Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the rhythmic accompaniment. Dynamics include *ten.*

System 4: Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the rhythmic accompaniment.

System 5: Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the rhythmic accompaniment. Dynamics include *ten.*

System 6: Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the rhythmic accompaniment. Dynamics include *ten.* and *DD*.

*mp*

'Mid tears and so - lemn

ALTO.

*mp*

'Mid tears and so - lemn

TENOR.

*pp*

'Mid tears and so - lemn mourn - ing,

BASS.

*pp*

'Mid tears and so - lemn mourn - ing,

*sempre marcato e un poco espressivo.*

mourn - ing,

With cy - press wreaths we crown thee,

'Mid

mourn - ing,

With cy - press wreaths we crown thee,

'Mid

With cy - press wreaths we crown thee,

'Mid tears and so - lemn

With cy - press wreaths we crown thee,

'Mid tears and so - lemn

tears and so - lemn mourn - ing, With cy - press wreaths we crown thee,

tears and so - lemn mourn - ing, With cy - press wreaths we crown thee,

mourn - ing, With cy - press wreaths we crown thee, All

mourn - ing, With cy - press wreaths we crown thee, All

All has - ten to re - nown thee, From  
 All has - ten to re - nown thee, From  
 has - ten to re - nown thee, From dis - tant lands re -  
 has - ten to re - nown thee, From dis - tant lands re -  
 dis - tant lands re - turn - ing, All has - ten to re -  
 dis - tant lands re - turn - ing, All has - ten to re -  
 - turn - ing, All has - ten to re - nown thee, From  
 - turn - ing, All has - ten to re - nown thee, From  
 - nown . . . thee, From dis - tant lands re - turn - ing.  
 - nown thee, From dis - tant lands re - turn - ing.  
 dis - tant lands re - turn - - - ing.  
 dis - tant lands re - turn - - - ing.

Musical score for Liszt's "Legend of St. Elizabeth," featuring vocal lines and piano accompaniment. The score is in G major and 2/4 time. It includes dynamic markings such as *sf* (sforzando) and *f* (forte). The piano part features intricate arpeggiated patterns and a prominent bass line.

E - liz - a - beth, . . .  
 E - liz - a - beth, . . .  
 E - liz - a - beth, . . .  
 E - liz - a - beth, . . .

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the name 'Elizabeth' with a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet in the bass line.

E - liz - a - beth, . . . thou ho - ly one!  
 E - liz - a - beth, . . . thou ho - ly one!  
 E - liz - a - beth, . . . thou ho - ly one!  
 E - liz - a - beth, . . . thou ho - ly one!

The second system continues the vocal and piano parts. The vocal parts now sing 'Elizabeth, . . . thou holy one!' with a fermata. The piano accompaniment continues with the same rhythmic pattern, including a triplet in the bass line.

The third system shows the piano accompaniment for the final part of the piece. It features a complex rhythmic texture with many sixteenth and thirty-second notes, and a triplet in the bass line. The piece concludes with a final chord.

*p dolce.*  
 Be thou our guide un - to . . . sal - va - tion, Who wan - der  
*dolce.*  
*p* Be thou . . . our guide un - to sal - va - tion, Who wan -  
*p dolce.*  
 Be thou our guide un - to . . . sal - va - tion, Who wan - der  
*p dolce.*  
 Be thou our guide un - to . . . sal - va - tion, Who wan - der

*p*

here in tri - - bu - la - tion! *p* Be thou our  
 - - der here in tri - bu - la - tion! *p* Be thou our guide un - to sal -  
 here in tri - - bu - la - tion! *p* Be thou our guide un -  
 here in tri - - bu - la - tion! *p* Be thou our guide un -

*p*

Who wan - der

- va - - - tion, Who wan - der here . . in tri - bu -  
 - va - - - tion, Who wan - der here . . in tri - bu -  
 - to sal - va - tion, Who wan - der here . . in tri - bu -  
 - to sal - va - tion, Who wan - der here in tri - bu -

*dim.*  
 - la - - - - tion!  
*dim.*  
 - la - - - - tion!  
*dim.*  
 - la - - - - tion!  
*dim.*  
 - la - - - - tion!

*poco a poco accelerando ma non troppo*  
*mf staccato e un poco marcato.*



CHORUS OF WARRIORS. TENORS. *p*

O thou, whose life - blood stream - ed In

BASSES. *p*

O thou, whose life - blood stream - ed In

ho - ly war - fare glo - rious, Who seest her

ho - ly war - fare glo - rious, Whe seest her

*Allegro moderato.*

now vic - - to - - - rious, From

now vic - - to - - - rious, From

*mf*

*mf*

*Allegro moderato.*

*mf*

*mf*

pains of earth re - deem - ed; To

pains of earth re - deem - ed; To

*mf*

aid our steps . . be thou be - side . . us, And

aid our steps . . be thou be - side . . us, And

*cres.*

*cres.*

toward the heaven - ly goal O guide us!

*cres.*

toward the heaven - ly goal O guide us!

*FF*

*f*

De - co - ra - ta no - vo flo - - re

ALTO.

De - co - ra - ta no - vo flo - - re

TENOR.

De - co - ra - ta no - vo flo - - re

BASS.

De - co - ra - ta no - vo flo - - re

*f*

*f*

Chris - tum men - te, vo - tis o - re, col -

Chris - tum men - te, vo - tis o - - re, col -

Chris - tum men - te, vo - tis o - - re, col -

Chris - tum men - te, vo - tis o - - re, col -

*ff*

*ff*

- lau - dat ec - cle - si - a, col - lau - dat ec -

- lau - dat ec - cle - si - a, col - lau - dat ec -

- lau - dat ec - cle - si - a, col - lau - dat ec -

- lau - dat ec - cle - si - a, col - lau - dat ec -

*ff*

cle - si - a!

cle - si - a!

cle - si - a!

cle - si - a!

*GG*  
*Sua*

*ff*

HUNGARIAN BISHOPS.

*ff*

No - va no - bis lux il - lux - it,

*ff*

no - va stel - la quam pro - dux - -

*ff*

it no - bi - lis . . . Un - ga - - ri - a!

SOPRANO.  
 No - bi - lis . . . Un - ga - - ri - a ! No - bi -

ALTO.  
 No - bi - lis . . . Un - ga - - ri - a ! No - bi -

TENOR.  
 No - bi - lis . . . Un - ga - - ri - a ! No - bi -

BASS.  
 No - bi - lis . . . Un - ga - - ri - a ! No - bi -

*Un poco stringendo il tempo ma sempre maestoso.*

- lis Un - - ga - - ri - a !

- lis Un - - ga - - ri - a !

- lis Un - - ga - - ri - a !

- lis Un - - ga - - ri - a !

*Un poco stringendo il tempo ma sempre maestoso.*

GERMAN BISHOPS.  
 Lac - - - - ta

tremolo.

Musical score for Liszt's "Legend of St. Elizabeth." The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent sixteenth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is divided into three systems, each with three staves (Soprano, Alto, and Tenor/Bass). The lyrics are in Latin.

**System 1:**  
 Vocal: *Lae - ta stu - - -*  
*stu - pet Thu - rin - - - gi - a frac - #tis na -*  
 Piano: *Lae - ta stu - - -*

**System 2:**  
 Vocal: *pet Thu - rin - - gi - a!*  
*pet Thu - rin - - gi - a!*  
*- tu - rae re - - - gu - lis, dum per*  
 Piano: *pet Thu - rin - - gi - a!*

**System 3:**  
 Vocal: *Lae - ta stu - - -*  
*Lae - ta stu - - -*  
*sanc - tae suf - fra - - - gi - a mi - ran - da*  
 Piano: *Lae - ta stu - - -*

- pet Thu - rin - - - gi - a !  
 - pet Thu - rin - - - gi - a !  
 fi - unt sae - - - cu - lis !

*L'istesso tempo.*

*Un poco rall.*

Tu pro no - bis, ma - ter pi - a, ro - ga re - gem  
 Tu pro no - bis, ma - ter pi - a, ro - ga re - gem  
 Tu pro no - bis, ma - ter pi - a, ro - ga re - gem  
 Tu pro no - bis, ma - ter pi - a, ro - ga re - gem

om - ni - um, ro - ga re - - gem

om - ni - um, ro - ga re - - gem

om - ni - um, ro - ga re - - gem

om - ni - um, ro - ga re - - gem

*Un poco animato.*  
*mp*

om - ni - um. Tu pro no - bis,

*mp*

om - ni - um. Tu pro no - bis,

*mp*

om - ni - um. Tu pro no - bis,

*mp*

om - ni - um. Tu pro no - bis,

*Un poco animato.*  
*mp*



ma - ter pi - a, ro - ga . . re - gem om - ni - um,

ma - ter pi - a, ro - ga re - gem om - ni - um,

ma - ter pi - a, ro - ga re - gem om - ni - um,

ma - ter pi - a, ro - ga re - gem om - ni - um,

*cres.* ut post hoc ex - i - li - um *f* no - bis det

*cres.* ut post hoc ex - i - li - um *f* no - bis det

*cres.* ut post hoc ex - i - li - um . . . *f* no - bis det

*cres.* ut post hoc ex - i - li - um . . . *f* no - bis det

*cres.* ut post hoc ex - i - li - um . . . *f* no - bis det

ve - - ra gau - di - - a! Tu, . . ma - ter

ve - - ra gau - di - - a! Tu, ma - ter

ve - - ra gau - di - - a! Tu, ma - ter

ve - - ra gau - di - - a! Tu, ma - ter

*p*

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p* (piano) and hairpins.

pi - a, ro - ga . . re - gem om - ni - um,

pi - a, ro - ga re - gem om - ni - um,

pi - a, ro - ga re - gem om - ni - um,

pi - a, ro - ga re - gem om - ni - um,

*cres.*

This system contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature remains three sharps and the time signature is 4/4. Dynamics include *cres.* (crescendo) and hairpins.

*cres.*

ut post hoc ex - i - li - um no - - bis

*cres.*

ut post hoc ex - i - - li - um no - - bis

*cres.*

ut post hoc ex - i - li - um . . no - - bis

*cres.*

ut post hoc ex - i - li - um . . no - - bis

*cres.*

*f*

det ve - - ra gau - di - a, no - bis

det ve - - ra gau - di - a, no - bis

det ve - - ra gau - di - a, no - bis

det ve - - ra gau - di - a, no - bis

det ve - ra gau - - - di - a! *cres.* **II**

det ve - ra gau - - - di - a! *cres.*

det ve - ra gau - - - di - a! *cres.*

det ve - ra gau - - - di - a! *cres.*

*Sua.* **II**

*cres.*

*Andante.*  
*p*  
No - bis det

No - bis det

No - bis det

No - bis det

*Sua.* *Andante.*

*f* *f*

*Andante moderato.*

ve - ra gau - di - a!

ve - ra gau - di - a!

ve - ra gau - di - a!

ve - ra gau - di - a!

*Andante moderato.*

*p marcato.*

*f*

A - - - men, A -

*f*

A - - - men, A -

*f*

A - - - men, A -

*f*

A - - - men, A -

*cres.*

men, A men,  
men, A men,  
men, A men,  
men, A men,  
men, A men,  
*Sva*  
*ff*

A men.  
A men.  
A men.  
A men.  
*Sva*  
A men.

*Sva*

# NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper Boards.	Cloth Gilt.			Paper Cover.	Paper Boards.	Cloth Gilt.
<b>FRANZ ABT.</b>					<b>BEETHOVEN.</b>				
MINSTER BELLS (Female voices) ...	...	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6)	...	2/6	—	—	CHORAL FANTASIA (SOL-FA, 0/3)	1/0	—	—	—
SUMMER (ditto) ...	...	2/6	—	—	CHORAL SYMPHONY ...	2/6	—	—	—
THE FAYS' FROLIC (ditto) ...	...	2/6	—	—	Ditto, VOCAL PORTION (SOL-FA, 0/6)	1/6	—	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6)	...	2/6	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0	—
THE SILVER CLOUD (ditto) ...	...	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—
THE WATER FAIRIES (ditto) ...	...	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6	—
THE WISHING STONE (ditto) ...	...	2/6	—	—	MASS, IN D ...	2/0	2/6	4/0	—
<b>J. H. ADAMS.</b>					<b>A. H. BEHREND.</b>				
A DAY IN SUMMER (Female Voices) (SOL-FA, 0/6)	...	1/6	—	—	MEEK, AS THOU LIVEDST ...	0/2	—	—	—
<b>T. ADAMS.</b>					<b>MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)</b>				
THE CROSS OF CHRIST (SOL-FA, 0/6)	...	1/0	—	—	RUINS OF ATHENS (SOL-FA, 0/6)	1/0	1/6	2/6	—
THE HOLY CHILD (SOL-FA, 0/6)	...	1/0	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0	—
THE RAINBOW OF PEACE ...	...	1/0	—	—	<b>WILFRED BENDALL.</b>				
<b>B. AGUTTER.</b>					<b>A LEGEND OF BREGENZ (Female voices)</b>				
MISSA DE BEATA MARIÀ VIRGINE, IN C	...	2/6	—	—	(DITTO, SOL-FA, 0/8)	1/6	—	—	—
(English) (Female voices) ...	...	2/6	—	—	THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	—
MISSA DE SANCTO ALBANO (English) ...	...	3/0	4/0	5/0	(DITTO, SOL-FA, 1/0)	2/0	—	—	—
<b>THOMAS ANDERTON.</b>					<b>SONG DANCES. Vocal Suite. (Female Voices)</b>				
THE NORMAN BARON ...	...	1/0	1/3	—	<b>KAREL BENDL.</b>				
WRECK OF THE HESPERUS (SOL-FA, 0/4)	...	1/0	—	—	<b>WATER-SPRITE'S REVENGE (Female voices)</b>				
YULE TIDE ...	...	1/6	2/0	3/0	<b>SIR JULIUS BENEDICT.</b>				
<b>J. H. ANGER.</b>					<b>PASSION MUSIC (from St. PETER) ...</b>				
A SONG OF THANKSGIVING ...	...	1/0	—	—	ST. PETER ...	1/6	—	—	—
<b>W. I. ARGENT.</b>					<b>THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)</b>				
MASS, IN B FLAT (St. Benedict) ...	...	2/6	—	—	<b>GEORGE J. BENNETT.</b>				
<b>P. ARMES.</b>					<b>EASTER HYMN ...</b>				
HEZEKIAH ...	...	2/6	—	—	<b>SIR W. STERNDALÉ BENNETT.</b>				
ST. BARNABAS ...	...	2/0	—	—	<b>INTERNATIONAL EXHIBITION ODE (1862)</b>				
ST. JOHN THE EVANGELIST ...	...	2/6	—	—	THE MAY QUEEN (SOL-FA, 0/6)	1/0	1/6	2/6	—
<b>A. D. ARNOTT.</b>					<b>THE WOMAN OF SAMARIA (SOL-FA, 1/0) ...</b>				
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	...	2/6	—	—	<b>G. R. BETJEMANN.</b>				
YOUNG LOCHINVAR (SOL-FA, 0/6)	...	1/6	—	—	<b>THE SONG OF THE WESTERN MEN ...</b>				
<b>E. ASPA.</b>					<b>W. R. BEXFIELD.</b>				
ENDYMION (with Recitation) ...	...	4/0	—	—	<b>ISRAEL RESTORED ...</b>				
THE GIPSIES ...	...	1/0	—	—	<b>HUGH BLAIR.</b>				
<b>ASTORGA.</b>					<b>BLESSED ARE THEY WHO WATCH (ADVENT)</b>				
STABAT MATER ...	...	1/0	1/6	—	HARVEST-TIDE ...	1/6	—	—	—
<b>J. C. BACH.</b>					<b>THE SONG OF DEBORAH AND BARAK ...</b>				
I WRESTLE AND PRAY (SOL-FA, 0/2)	...	0/4	—	—	<b>JOSIAH BOOTH.</b>				
<b>J. S. BACH.</b>					<b>THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...</b>				
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6)	...	1/0	—	—	<b>KATE BOUNDY.</b>				
BE NOT AFRAID (SOL-FA, 0/4)	...	0/6	—	—	<b>THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ...</b>				
BIDE WITH US ...	...	1/0	—	—	<b>E. M. BOYCE.</b>				
BLESSING, GLORY, AND WISDOM ...	...	0/6	—	—	<b>THE LAY OF THE BROWN ROSARY ...</b>				
CHRISTMAS ORATORIO ...	...	2/0	2/6	4/0	<b>THE SANDS OF CORRIEMIE (Female voices) ...</b>				
DITTO (PARTS 1 & 2)	...	1/0	—	—	(DITTO, SOL-FA, 0/6)	1/6	—	—	—
DITTO (PARTS 3 & 4)	...	1/0	—	—	<b>YOUNG LOCHINVAR ...</b>				
DITTO (PARTS 5 & 6)	...	1/0	—	—	<b>J. BRADFORD.</b>				
GOD GOETH UP WITH SHOUTING ...	...	1/0	—	—	<b>HARVEST CANTATA ...</b>				
GOD SO LOVED THE WORLD ...	...	1/0	—	—	<b>W. F. BRADSHAW.</b>				
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	...	1/0	—	—	<b>GASPAR BECERRA ...</b>				
JESUS, NOW WILL WE PRAISE THEE	...	1/0	—	—	<b>J. BRAHMS.</b>				
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	...	1/0	—	—	<b>A SONG OF DESTINY ...</b>				
MAGNIFICAT, IN D ...	...	1/0	—	—	<b>C. BRAUN.</b>				
MASS, IN B MINOR ...	...	2/6	3/0	4/0	<b>QUEEN MAB AND THE KOBOLDS (Operetta)</b>				
MISSA BREVIS, IN A ...	...	1/6	—	—	(SOL-FA, 0/9)	2/0	—	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	1/0	—	—	SIGURD ...	5/0	—	—	—
O LIGHT EVERLASTING (SOL-FA, 0/6)	...	1/0	—	—	<b>THE COUNTRY MOUSE AND THE TOWN</b>				
SLEEPERS, WAKE (SOL-FA, 0/6)	...	1/0	—	—	<b>MOUSE (Operetta) (SOL-FA, 0/4) ...</b>				
THE LORD IS A SUN AND SHIELD ...	...	1/0	—	—	<b>THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ...</b>				
THE PASSION (S. JOHN) ...	...	2/0	2/6	4/0	<b>A. HERBERT BREWER.</b>				
THE PASSION (S. MATTHEW) ...	...	2/6	3/0	—	<b>EMMAUS (SOL-FA, 0/9) ...</b>				
DITTO (Abridged as used at St. Paul's)	...	1/6	2/0	—	<b>NINETY-EIGHTH PSALM ...</b>				
THOU GUIDE OF ISRAEL ...	...	1/0	—	—	<b>O PRAISE THE LORD ...</b>				
WHEN WILL GOD RECALL MY SPIRIT ...	...	1/0	—	—	<b>J. C. BRIDGE.</b>				
<b>A. S. BAKER.</b>					<b>DANIEL ...</b>				
COMMUNION SERVICE, IN E ...	...	1/6	—	—	<b>RESURGAM ...</b>				
<b>J. BARNBY.</b>					<b>RUDEL ...</b>				
REBEKAH (SOL-FA, 0/9)	...	1/0	1/6	2/6	<b>J. F. BRIDGE.</b>				
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)	...	1/6	2/0	—	<b>BOADICEA ...</b>				
KING ALL GLORIOUS (SOL-FA, 0/1½)	...	0/6	—	—	<b>CALLIRHOÉ (SOL-FA, 1/6) ...</b>				
<b>LEONARD BARNES.</b>					<b>FORGING THE ANCHOR (SOL-FA, 1/0) ...</b>				
THE BRIDAL DAY ...	...	2/6	—	4/6	<b>HYMN TO THE CREATOR ...</b>				
<b>J. F. BARNETT.</b>					<b>MOUNT MORIAH ...</b>				
PARADISE AND THE PERI ...	...	4/0	—	6/0	<b>NINEVEH ...</b>				
THE ANCIENT MARINER (SOL-FA, 2/0)	...	3/6	4/0	5/0	<b>ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...</b>				
THE RAISING OF LAZARUS ...	...	6/6	—	9/0	<b>THE BALLAD OF THE CLAMPHERDOWN ...</b>				
THE WISHING BELL (Female voices) (SOL-FA, 1/0)	...	2/6	—	—	<b>(DITTO, SOL-FA, 0/8)</b>				
<b>MARMADUKE BARTON.</b>					<b>THE CRADLE OF CHRIST ("Stabat Mater Speciosa")</b>				
MASS IN A MAJOR (For Advent and Lent) ...	...	1/0	—	—	<b>THE FLAG OF ENGLAND (SOL-FA, 0/9) ...</b>				
<b>FRANZ ABT.</b>					<b>THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6) ...</b>				
<b>FRANZ ABT.</b>					<b>THE INCHEAPE ROCK ...</b>				
<b>FRANZ ABT.</b>					<b>THE LORD'S PRAYER (SOL-FA, 0/6) ...</b>				
<b>FRANZ ABT.</b>					<b>THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6) ...</b>				

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CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9) ... ..	2.0	—	—	THE KALENDAR (Operetta) (SOL-FA, 0/9) ... ..	2.0	—	—
CORONATION ODE ... ..	1.6	—	—	MYLES B. FOSTER.	—	—	—
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	—	—
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THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9) ... ..	2.0	—	—	(DITTO, SOL-FA, 0/8)	—	—	—
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J. MAUDE CRAMENT.	—	—	—	NIELS W. GADE.	—	—	—
I WILL MAGNIFY THEE, O GOD (145th 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
W. CRESER.	—	—	—	EKL-KING'S DAUGHTER (SOL-FA, 0/9) ... ..	1/0	1/6	2/6
EUDORA (A dramatic Idyll) ... ..	2.6	—	—	SPYCHE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
W. CROTCH.	—	—	—	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
W. H. CUMMINGS.	—	—	—	ZION ... ..	1/0	1/6	2.6
THE FAIRY RING ... ..	2/6	—	—	HENRY GADSBY.	—	—	—
TE DEUM, IN B FLAT ... ..	1/6	—	—	ALCESTIS (Male voices) ... ..	4/0	—	—
FÉLICIEN DAVID.	—	—	—	COLUMBUS (Male voices)... ..	2/6	—	—
THE DESERT (Male voices) ... ..	1/6	2/0	3/0	LORD OF THE ISLES (SOL-FA, 1/6) ... ..	2/6	—	—
H. WALFORD DAVIES.	—	—	—	ODE (for s.s.a.)... ..	1/0	—	—
HERVÉ RIEL ... ..	1/0	—	—	F. W. GALPIN.	—	—	—
THE TEMPLE ... ..	4/0	5/0	6/0	YE OLDE ENGLYSHE PASTYMES... ..	1/6	—	—
THE THREE JOVIAL HUNTSMEN (Folie) ... ..	1/6	—	—	G. GARRETT.	—	—	—
P. H. DIEMER.	—	—	—	HARVEST CANTATA (SOL-FA, 0/6) ... ..	1/0	—	—
BETHANY ... ..	4/0	—	—	THE SHUNAMMITE ... ..	3/0	—	—
M. E. DOORLY.	—	—	—	THE TWO ADVENTS ... ..	1/6	—	—
LAZARUS ... ..	2/6	—	—	R. MACHILL GARTH.	—	—	—
F. G. DOSSERT.	—	—	—	EZEKIEL ... ..	4/0	—	—
COMMUNION SERVICE, IN E MINOR... ..	2/0	—	—	THE WILD HUNTSMAN ... ..	1/0	1/6	—
MASS, IN E MINOR ... ..	5/0	—	—	A. R. GAUL.	—	—	—
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A PARABLE IN SONG ... ..	2/0	—	—	(DITTO, SOL-FA, 0/9)	—	—	—
F. DUNKLEY.	—	—	—	A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ... ..	1.0	—	—
THE WRECK OF THE HESPERUS ... ..	1/0	—	—	ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ... ..	2/6	3/0	4/0
				JOAN OF ARC (SOL-FA, 1/0) ... ..	2/6	3.0	4.0
				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, 1/0) ... ..	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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TOILERS OF THE DEEP (Female voices) ... ..	2/0	—	—	THE MESSIAH, edited by V. Novello (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
UNA (Sol-fa, 1/0) ... ..	2/6	3/0	4/0	THE MESSIAH, edited by E. Prout (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
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<b>FR. GERNSHEIM.</b>				THE MESSIAH, edited by W. T. Best (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
SALAMIS, A TRIUMPH SONG (Male voices) ... ..	1/6	—	—	Ditto (Choruses only) ... ..	0/8	1/2	—
<b>E. OUSELEY GILBERT.</b>				THE PASSION ... ..	3/0	3/6	5/0
SANTA CLAUS AND HIS COMRADES (Operetta) (Ditto, Sol-fa, 0/8)	2/0	—	—	THE TRIUMPH OF TIME AND TRUTH ... ..	3/0	3/6	5/0
<b>F. E. GLADSTONE.</b>				UTRECHT JUBILATE ... ..	1/0	1/0	—
PHILIPPI ... ..	2/6	—	—	<b>SYDNEY HARDCASTLE.</b>			
<b>GLUCK.</b>				SING A SONG OF SIXPENCE (Operetta) ... ..	0/6	—	—
ORPHEUS (Choruses, Sol-fa, 1/0) ... ..	3/6	—	—	<b>BASIL HARWOOD.</b>			
Ditto (Act II only) ... ..	1/6	—	—	INCLINA, DOMINE (56th Psalm) ... ..	3/0	—	—
<b>HERMANN GOETZ.</b>				<b>F. K. HATTERSLEY.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—	KING ROBERT OF SICILY ... ..	2/6	—	—
NGENIA ... ..	1/0	—	—	<b>HAYDN.</b>			
THE WATER-LILY (Male voices) ... ..	1/6	—	—	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
<b>A. M. GOODHART.</b>				Ditto (Latin and English) ... ..	1/0	1/6	2/6
ARETHUSA ... ..	1/0	—	—	INSANÆ ET VANÆ CURÆ (Latin and English) ... ..	0/4	—	—
EARL HALDAN'S DAUGHTER ... ..	1/0	—	—	SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
SIR ANDREW BARTON ... ..	1/0	—	—	SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0
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<b>HANDEL.</b>				CINDERELLA ... ..	4/0	—	—
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MY HEART IS INDITING ... ..	0/8	—	—	FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
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O PRAISE THE LORD, YE ANGELS ... ..	2/6	—	—	<b>A. JENSEN.</b>			
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THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR-			
THE SONG OF BALDER ... ..	1/0	—	—	SAKEN ME (22nd Psalm) ... ..			
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JOB (CHORUSES, Sol-FA, 1/0) ...	2/6	—	—	<b>ROSSINI.</b>				
JUDITH (CHORUSES, Sol-FA, 2/0) ...	5/0	6/0	7/6	MOSES IN EGYPT ...	6/0	6/6	7/6	
KING SAUL (CHORUSES, Sol-FA, 1/6) ...	5/0	6/0	7/6	STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	
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<b>DR. JOSEPH PARRY.</b>					THE HEAVENS DECLARE—CÆLI ENARRANT	1/6	—	
CERIDWEN (Sol-FA, 1/6) ...	2/6	—	—	(19th Psalm) ...	—	—	—	
NEBUCHADNEZZAR ...	3/0	4/0	5/0	<b>W. H. SANGSTER.</b>				
Ditto (Sol-FA) ...	1/6	2/0	2/6	ELYSIUM ...	1/3	—	—	
<b>B. PARSONS.</b>					<b>FRANK J. SAWYER.</b>			
THE CRUSADER ...	3/6	—	—	THE SOUL'S FORGIVENESS ...	1/0	—	—	
<b>T. M. PATTISON.</b>					THE STAR IN THE EAST ...	2/6	—	
MAY DAY ...	1/0	—	—	<b>C. SCHAFER.</b>				
LONDON CRIES ...	2/0	—	—	OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	
THE ANCIENT MARINER ...	2/6	—	—	<b>H. W. SCHARTAU.</b>				
THE LAY OF THE LAST MINSTREL ...	2/6	—	—	CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	
THE MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0	—	—	<b>SCHUBERT.</b>				
<b>A. L. PEACE.</b>					COMMUNION SERVICE, IN A FLAT ...	2/0	—	
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—	Ditto, IN B FLAT ...	2/0	—		
<b>PERGOLESI.</b>					Ditto, IN C ...	2/0	—	
STABAT MATER (Female voices) (Sol-FA, 0/8)	1/0	—	—	Ditto, IN E FLAT ...	2/6	2/6		
<b>CIRO PINSUTI.</b>					Ditto, IN F ...	2/0	—	
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	Ditto, IN G ...	2/0	—		
<b>PERCY PITT.</b>					MASS, IN A FLAT ...	1/0	1/6	
HOHENLINDEN (Men's voices) ...	1/6	—	—	Do., IN B FLAT ...	1/0	1/6		
<b>V. W. POPHAM.</b>					Do., IN C ...	1/0	1/6	
EARLY SPRING ...	1/0	—	—	Do., IN E FLAT ...	2/0	2/6		
<b>A. H. D. PRENDERGAST.</b>					Do., IN F (Sol-FA, 0/9) ...	1/0	1/6	
THE SECOND ADVENT ...	1/6	—	—	Do., IN G ...	1/0	1/6		
<b>E. PROUT.</b>					SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	
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TE DEUM AND JUBILATE, IN D ...	1/0	—	—	THE KING'S SON ...	1/0	—		
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6)	1/0	—	—	THE LUCK OF EDENHALL (Male voices) ...	1/6	—		
Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—	THE MINSTREL'S CURSE ...	1/6	—		
KING ARTHUR ...	2/0	—	—	SONG OF THE NIGHT ...	0/9	—		
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—	<b>H. SCHÜTZ.</b>				
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THE BLESSED DAMOZEL ...	2/6	—	—	<b>BERTRAM LUARD SELBY.</b>				
<b>G. RATHBONE.</b>					CHORUSES AND INCIDENTAL MUSIC TO	3/6	—	
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—	"HELENA IN TROAS" ...	1/6	—		
(Ditto, Sol-FA, 0/6)	—	—	—	SUMMER BY THE SEA (Female voices) ...	1/6	—		
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PSYCHE ...	5/0	—	—					
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THE DEATH OF YOUNG ROMILLY ...	1/6	—	—					
THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—					
<b>DOUGLAS REDMAN.</b>								
COR UNUM VIA UNA ...	1/6	—	—					

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JOASH ... ..	4/0	—	—	<b>E. H. THORNE.</b>			
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<b>R. SLOMAN.</b>					<b>G. W. TORRANCE.</b>		
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ARIADNE (SOL-FA, 0/9)	2/3	—	—	KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—
CONLA ... ..	2/6	—	—	(DITTO, SOL-FA, 0/6)	—	—	—
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ODE TO THE PASSIONS ... ..	2/0	—	—	ST. CECILIA'S DAY (SOL-FA, 0/9) ... ..	1/0	1/6	2/6
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(DITTO, SOL-FA, 0/8)	—	—	—	THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	2/6	—	—
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MASS, IN D ... ..	2/6	—	—	THE MAGICIAN (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—
<b>A. SOMERVELL.</b>					<b>W. S. WINNING.</b>		
ELEGY ... ..	1/6	—	—	SONG OF THE PASSION (according to St. John) ...	1/6	—	—
KING THRUSHBEARD (Operetta) (SOL-FA, 0/9)	2/0	—	—	<b>S. P. WADDINGTON.</b>			
MASS, IN C MINOR ... ..	2/6	—	—	JOHN GILPIN (SOL-FA, 0/8) ... ..	2/0	—	—
ODE TO THE SEA (SOL-FA, 1/0) ... ..	2/0	—	—	WHIMLAND (Operetta) (SOL-FA, 0/8) ... ..	2/0	—	—
PRINCESS ZARA (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—	<b>R. WAGNER.</b>			
THE CHARGE OF THE LIGHT BRIGADE	0/9	—	—	HOLY SUPPER OF THE APOSTLES ... ..	2/0	—	—
(DITTO, SOL-FA, 0/4)	—	—	—	<b>W. M. WAIT.</b>			
THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/8)	2/0	—	—	GOD WITH US ... ..	2/0	—	—
THE FORSAKEN MERMAN ... ..	1/5	—	—	ST. ANDREW ... ..	2/0	—	—
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CALVARY ... ..	2/6	3/0	4/0	THE WRECK OF THE HESPERUS ... ..	1/6	—	—
FALL OF BABYLON ... ..	3/0	3/6	5/0	<b>HENRY WATSON.</b>			
GOD, THOU ART GREAT (SOL-FA, 0/6) ... ..	1/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode)	2/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/8	—	—	A PSALM OF THANKSGIVING ... ..	1/0	—	—
HYMN TO ST. CECILIA ... ..	1/0	—	—	<b>WEBER.</b>			
JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—	COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—
LAST JUDGMENT (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	IN CONSTANT ORDER (Hymn) ... ..	1/6	—	—
MASS (for 5 solo voices and double choir)	2/0	—	—	JUBILEE CANTATA ... ..	1/0	1/6	—
THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6	MASS IN E FLAT (Latin and English) ... ..	1/0	1/6	2/6
<b>JOHN STAINER.</b>					<b>Do., IN G (Latin and English) ... ..</b>		
ST. MARY MAGDALEN (SOL-FA, 1/0) ... ..	2/0	2/6	4/0	PRECIOSA ... ..	1/0	—	—
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EAST TO WEST ... ..	1/6	—	—	EXULTATE DEO ... ..	0/6	—	—
EDEN ... ..	5/0	6/0	7/6	IN EXITU ISRAEL ... ..	0/4	—	—
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	<b>S. S. WESLEY.</b>			
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