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NOVELLO'S ORIGINAL OCTAVO
EDITION

SULLIVAN.

THE GOLDEN LEGEND

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THE GOLDEN LEGEND

ADAPTED FROM THE POEM OF

LONGFELLOW

BY

JOSEPH BENNETT

AND SET TO MUSIC BY

ARTHUR SULLIVAN.

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THE TIMES.

"The Golden Legend" roused genuine enthusiasm. It is pleasant for the critic to be for once in full accord with the *vox populi*.

DAILY TELEGRAPH.

A greater, more legitimate, and more undoubted triumph than that of the new Cantata has not been achieved within my experience.

STANDARD.

In speaking of the music which Sir Arthur Sullivan has added to Mr. Bennett's admirable libretto, I have nothing but praise—and praise the most emphatic—to offer. From first to last the hand of the master is apparent; and the united musical forces, instrumental and vocal, have been turned to a proper account.

ATHENÆUM.

Not one of his earlier Cantatas can compare with "The Golden Legend" in abstract beauty or even in finish of workmanship. This is high praise, but we bestow it without the slightest hesitation.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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THE PIANOFORTE ARRANGEMENT BY
BERTHOLD TOURS.

Ent. Sta. Hall.

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ARGUMENT.

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

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

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

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

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



THE GOLDEN LEGEND.

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

Lucifer.

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

Voices.

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

The Bells.

Laudo Deum verum !
Plebem voco !
Congregio clerum !

Lucifer.

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

Voices.

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

The Bells.

Defunctos ploro !
Pestem fugo !
Festa decoro.

Lucifer.

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

Voices.

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

The Bells.

Funera plango !
Fulgura frango !
Sabbata pango !

Lucifer.

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

Voices.

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

The Bells.

Excito lentos !
Dissipo ventos !
Paco cruentos !

Lucifer.

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

Voices.

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

Choir.

Nocte surgentes
Vigilemus omnes.

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

Prince Henry.

I cannot sleep! my fevered brain
Calls up the vanished Past again,
And throws its misty splendours deep
Into the pallid realms of sleep!
Rest, rest! O give me rest and peace!
The thought of life that ne'er shall cease
Has something in it like despair,
A weight I am too weak to bear!
Sweeter to this afflicted breast,
The thought of never-ending rest!
Sweeter the undisturbed and deep
Tranquillity of endless sleep.

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

Lucifer.

All hail, Prince Henry!

Prince.

Who is it speaks?

What may your wish and purpose be?

Lucifer.

Your Highness, you behold in me
Only a travelling physician;
One of the few who have a mission
To cure incurable diseases,
Or those that are called so.
What is your illness?

Prince.

It has no name.

A smouldering, dull, perpetual flame.
Even the doctors of Salerno
Send me back word they can discern
No cure for a malady like this,
Save one, which in its nature is
Impossible, and cannot be.

Lucifer.

What is their remedy?

Prince.

You shall see;

Writ in this scroll is the mystery.

Lucifer.

[*Reading.*

“The only remedy that remains
Is the blood that flows from a maiden’s veins,
Who of her own free will shall die,
And give her life as the price of yours.”
That is the strangest of all cures,
And one, I think, you will never try.
Meanwhile permit me to recommend
As the matter admits of no delay,
My wonderful Catholicon,
Of very subtle and magical powers.

Prince.

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

Lucifer.

[*Showing a flask.*

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

Prince.

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

Lucifer.

[*Pouring.*

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

Angels.

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

Lucifer.

[*Disappearing.*

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

Prince.

[*Drinking.*

Through every vein
I feel again
The fever of youth, the soft desire.
A rapture that is almost pain
Throbs in my heart, and fills my brain.

Angels.

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

Prince.

[*Sinking back.*

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

[*His head falls on his book.*

Angels.

[*Receding.*

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

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

Ursula.

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

[Lamps are lit in the house.]

EVENING HYMN.

Villagers.

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

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

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

Prince Henry.

[At the door.]

Amen.

[The Villagers disperse to their homes.]

Ursula.

Who was it said Amen?

Elsie.

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

Ursula.

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

Elsie.

And must he die?

Ursula.

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

Elsie.

I will.

Ursula.

Foolish child, be still.

Elsie.

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

Ursula.

My child, my child, thou must not die!

Elsie.

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

Ursula.

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

Elsie.

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

Ursula.

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

Elsie.

I heard Him call. When Christ ascended
Triumphantly from star to star,
He left the gates of Heaven ajar.
I had a vision in the night
And saw Him standing at the door
Of His Father's mansion, vast and splendid,
And beckoning to me from afar.

Ursula.

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

Elsie.

[Left alone.]

My Redeemer and my Lord,
I beseech Thee, I entreat Thee,
Guide me in each act and word,
That hereafter I may meet Thee,
Watching, waiting, hoping, yearning,
With my lamp well trimmed and burning.
If my feeble prayer can reach Thee,
O, my Saviour, I beseech Thee,
Let me follow where Thou leadest,
Let me, bleeding as Thou bleedest,
Die, if dying I may give
Life to one who asks to live;
And more nearly,
Dying thus, resemble Thee.

[PRINCE HENRY enters.]

Elsie.

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

Angels.

Amen.

Prince.

And the giver.

Angels.

Amen.

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

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

Elsie.

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

Prince Henry.

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

Elsie.

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

Prince Henry.

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

Elsie.

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

[*They turn down a green lane.*]

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

Prince Henry.

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

Elsie.

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

Pilgrims.

[*Chanting the hymn to St. Hildebert.*]

Me receptet Sion illa,
Sion David, urbs tranquilla,
Cujus faber auctor lucis,
Cujus portæ lignum crucis,
Cujus clavis lingua Petri,
Cujus cives semper læti,
Cujus muri lapis vivus,
Cujus custos Rex festivus !

Lucifer.

[*As a Friar in the procession.*]

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

Pilgrims.

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

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

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

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

Prince Henry.

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

Elsie.

The night is calm and cloudless,
And still as still can be,
The stars come forth to listen
To the music of the sea ;
In snow-white robes uprising
The ghostly choirs respond,
And sadly and unceasing
The mournful voice sings on,
And the snow-white choirs still answer,
Christe eleison!

Attendants.

The night is calm and cloudless,
And still as still can be,
The stars come forth to listen
To the music of the sea ;
In snow-white robes uprising
The ghostly choirs respond,
And sadly and unceasing
The mournful voice sings on,
And the snow-white choirs still answer,
Christe eleison!

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

Lucifer.

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

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

Prince.

Can you direct us to Friar Angelo ?

Lucifer.

He stands before you.

Prince.

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

Lucifer.

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

Prince.

Against all opposition.
She will not be persuaded.

Lucifer.

Have you thought well of it ?

Elsie.

I come not here to argue,
But to die.

Attendants.

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

Elsie.

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

Prince.

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

Elsie.

Alas ! Prince Henry !

Lucifer.

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

Prince.

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

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

Elsie.

Farewell, dear Prince, farewell !

Prince and Attendants.

Unbar the door !

Lucifer.

It is too late !

Prince and Attendants.

It shall not be too late !
[*They burst the door open and rush in.*]

SCENE V.—*URSULA'S Cottage.*

Ursula.

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

Forester.

Is this the tenant Gottlieb's farm ?

Ursula.

This is his farm and I his wife.

Forester.

News from the Prince!

Ursula.

Of death or life?

Forester.

Your daughter lives, and the Prince is well.
You will learn, ere long, how it all befell.

Her heart for a moment never failed:
But when they reached Salerno's gate,
The Prince's nobler self prevailed,
And saved her for a nobler fate.

Ursula.

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

O bring me to her; for mine eyes
Are hungry to behold her face;
My very soul within me cries;
My very hands seem to caress her,
To see her, gaze at her, and bless her;
Dear Elsie, child of God and grace!

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

Prince.

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

Elsie.

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

Prince.

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

Elsie.

Listen, beloved!

Prince.

They are done.

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

Elsie.

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

Prince.

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

Elsie.

That was true love.

Prince.

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

Elsie.

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

Prince.

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

Both.

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

[*They go in.*]

CHORAL EPILOGUE.

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

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

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

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THE GOLDEN LEGEND.

PROLOGUE.—LUCIFER AND CHORUS.

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

Allegro energico. ♩ = 80.

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The score begins with a single whole note on the treble staff, followed by a double bar line and a repeat sign. The tempo and dynamics are marked as *Allegro energico* and *fz* (forzando). The piano accompaniment features a complex, rhythmic pattern in the bass clef, while the treble clef staff contains a series of chords and melodic lines. The score is divided into several systems, each with a double bar line and repeat sign. The final system concludes with a double bar line and repeat sign.

LUCIFER. *Quasi Recit.*

A

Has-ten,

fz p

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

R.H.

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

f

B

high in air!

VOICES.
1st & 2nd SOPRANO.

3

f *sf* *2*
O we can - not
f *sf* *2*
O we can - not
f *leggiero.*

dim. *mf*
For a - - round it All the saints and guard - ian
dim. *mf*
For a - - round it All the saints and guard - ian
dim. *p*

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

- tect it; They de - feat us
- tect it; They de - feat us
dim.

ev - - - - ry - where!

ev - - - - ry - where!

dim. *p*

Sva.

TENOR. *mf*

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

BASS. *mf*

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

THE BELLS. *mf*

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

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

f

fz

First system of piano introduction. Treble clef, key signature of two flats (B-flat, E-flat). The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of piano introduction. Treble clef, key signature of two flats. The right hand continues with chords and eighth notes. The left hand features a melodic line with some grace notes. A dynamic marking of *fzp* (forzando) is present. The system ends with a chord marked with a capital letter 'E'.

LUCIFER.

Vocal entry and piano accompaniment for 'LUCIFER.'. The vocal line is on a single staff with lyrics: "Low - er! Low - er! . . . Hov - er down - ward! Seize the loud vo -". The piano accompaniment is on two staves, featuring a rhythmic pattern of chords and eighth notes.

Continuation of vocal and piano accompaniment. The vocal line continues with lyrics: "- cif - rous bells, and Clash - ing, clang - ing, to the pave - ment Hurl . . them". The piano accompaniment includes dynamic markings of *f* and *f*. The system ends with a chord marked with a capital letter 'F'.

Final system of vocal and piano accompaniment. The vocal line concludes with the lyrics: "from their wind - y tower." The piano accompaniment continues with a rhythmic accompaniment of eighth notes and chords.

SOPRANO.

ALTO.

f All *ff*

f All *ff*

f

thy thun - ders Here are

thy thun - ders Here are

dim.

dim.

dim.

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

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

p

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

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

The image shows a page of a musical score for Soprano and Alto voices, with piano accompaniment. The score is in G major and 4/4 time. It consists of four systems of music. The first system shows the vocal entries with dynamics *f* and *ff*. The second system contains the lyrics 'thy thunders Here are' with a *dim.* marking. The third system contains the lyrics 'harm - - less! For these bells have been a -' with a *p* marking and a 9/8 time signature change. The fourth system contains the lyrics '- noint - - ed And bap - tized with ho - ly'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

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

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

dim.

dim.

G

Sva.....

dim.

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

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

Sva.....

pp *mf*

TENOR.

BASS.

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

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

f

LUCIFER.

Shake . . . the case - - ments!

fp *f* *f*

Break the paint - ed Panes that

sf
Ped. *

flame with gold and crim - son :

Sca
sf
Ped. *

H

Scat - ter them,

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

p

Swept a - way be - fore the blast!

SOPRANO. *f* 0, we

ALTO. *f* 0, we

Sva.

can - not; The Arch - an - gel

can - not; The Arch - an - gel

dim. *p*

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

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

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

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

p

cres.
drove us, Head - - long, out of

cres.
drove us, Head - - long, out . . . of

cres.

heaven, . . . a - ghost!

heaven, . . . a - ghost!

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

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

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

mf

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

The first system of the score features a vocal line with lyrics "Sab - ba - ta pan - go!" and a piano accompaniment. The piano part includes a section marked "LUCIFER." with a dynamic of *f*. The key signature has one sharp (F#) and the time signature is 6/8. The system concludes with a double bar line and repeat signs.

i - ron - stud - ded por - tals!

SOPRANO. *f* O, we

ALTO. *f* O, *sf* we

The second system continues the vocal and piano parts. It features vocal lines for Soprano and Alto with lyrics "i - ron - stud - ded por - tals!" and "O, we". The piano accompaniment includes a section marked *f* and *sf*. The system concludes with a double bar line and repeat signs.

Sack . . . the house of God, . . . and scat - ter

can - not, O, we can - not,

can - not. O, we can - not,

TENOR.

BASS. Ex -

Ex -

p dim. p

The third system continues the vocal and piano parts. It features vocal lines for Tenor and Bass with lyrics "Sack . . . the house of God, . . . and scat - ter" and "can - not, O, we can - not,". The piano accompaniment includes a section marked *p*, *dim.*, and *p*. The system concludes with a double bar line and repeat signs.

scat - ter, scat - ter,

sempre f
The A - pos - - tles And the

sempre f
The A - pos - - tles And the

- ci - - - to len - - - tos,

- ci - - - to len - - - tos,

Detailed description: This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'scat - ter, scat - ter,' followed by 'The A - pos - - tles And the' and 'The A - pos - - tles And the'. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 9/8. There are dynamic markings like 'sempre f' and performance instructions like '2' and '9/8'.

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

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

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

Dis - - si - - po

Dis - - si - - po

Detailed description: This system contains the second two systems of music. It continues the vocal line with lyrics and the piano accompaniment. The vocal line includes 'scat - ter wide . . . the ash - es of the', 'Mar - - tyrs, wrapped in man - tles, stand . . . as', and 'Dis - - si - - po'. The piano accompaniment continues with a treble clef melodic line and a bass clef rhythmic accompaniment. The key signature remains one sharp (F#) and the time signature is 9/8. There are dynamic markings like '2' and '9/8'.

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

The first system of the musical score consists of five vocal staves and two piano accompaniment staves. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "dead! . . . Sack the house of God, and ward - - ers at the en - - trance, Stand .". The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

scat - ter ² Wide the ash - es of the dead!
 as sen - - ti - nels o'er
 as sen - ti - nels . . . o'er -
 as sen - ti - nels . . . o'er -
 Pa - - co cru - - en - - tos!
 Pa - - co cru - - en - - tos!

The second system of the musical score continues with five vocal staves and two piano accompaniment staves. The lyrics are: "scat - ter ² Wide the ash - es of the dead! as sen - - ti - nels o'er as sen - ti - nels . . . o'er - as sen - ti - nels . . . o'er - Pa - - co cru - - en - - tos! Pa - - co cru - - en - - tos!". The piano accompaniment continues with similar rhythmic patterns, including some melodic flourishes in the right hand.

M

Baf - fled,

- head!

- head!

M

ffp *f*

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

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

N

- stroy - er!

p stac.

Come a - way, come a -

The first system of the musical score consists of a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics "Come a - way, come a -". The piano accompaniment features a complex, rhythmic pattern with many beamed notes, primarily in the right hand, while the left hand provides a steady bass line.

- way,

The second system continues the vocal line with the lyric "- way,". The piano accompaniment maintains its intricate, rhythmic texture, with some changes in dynamics and articulation.

come a - way, ere night . . . is

The third system continues the vocal line with the lyrics "come a - way, ere night . . . is". The piano accompaniment continues with its characteristic rhythmic complexity.

gone.

SOPRANO.
On ward ! With the

ALTO.
On ward ! With the

The fourth system introduces two vocal parts: Soprano and Alto. The Soprano part begins with the lyric "gone." and then "On ward ! With the". The Alto part follows with "On ward ! With the". The piano accompaniment continues, with a fermata over the final chord. A small number "7" is written below the piano part.

night - wind, on - - - - -

night - wind, on - - - - -

p

ward ! O - ver field, and farm,

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

p *p*

P Unis.

and for - est,

and for - est,

p

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

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

cres

7

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

fo - rest, field, and farm, and fo - rest,
 fo - rest, field, and farm, and fo - rest,
Sva.
sempre cres.
Ped. * *Ped.*

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

breathe up - on, On - ward!
 breathe up - on, On - ward!
Sva.

on ward!

on ward!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics "on ward!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

R

R
Sua

f

The second system includes piano accompaniment and a vocal line. The piano part continues with chords and rhythmic patterns. The vocal line has a rest marked "R" and then begins with "Sua". A dynamic marking of *f* (forte) is present.

Sua

The third system is primarily piano accompaniment, continuing the rhythmic and harmonic patterns from the previous systems. It begins with a vocal line marked "Sua".

Sua

The fourth system continues the piano accompaniment. It begins with a vocal line marked "Sua". A fermata is placed over the final notes of the system.

The fifth system continues the piano accompaniment, concluding the piece with a final cadence. It features a mix of eighth and sixteenth notes in the right hand and chords in the left hand.

S
dim.

p

dim.

pp T

dim. ppp

Sua bassa.....

rit.

Sua bassa

Andante maestoso, ♩ = 84.

Organ.
mf

Ped.

U

mf TENOR.

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

mf BASS.

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

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

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

cres - - cen - - do.

f

V

f

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

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

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

om - - nes, . . om - nes, om - - - - nes,

om - - - - nes.

om - - - - nes.

f

cres - cen - do. . . fff

*Ped. * Ped. * Ped. **

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

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

Allegro. ♩ = 152.

The musical score consists of six systems of grand staff notation. Each system includes a treble clef staff and a bass clef staff. The first system is marked *ff* and features a triplet of eighth notes in the bass line. The second system also has a *ff* marking and shows a melodic line in the treble staff. The third system continues the accompaniment with various rhythmic patterns. The fourth system features a *ff* marking and a melodic line in the bass staff. The fifth and sixth systems continue the piece with complex rhythmic and melodic textures. The key signature changes from one sharp (F#) to two sharps (F# and C#) during the score.

First system of musical notation, featuring a treble and bass clef. The music consists of rapid sixteenth-note passages in both hands. A dynamic marking of *fz* (forte) is present in the right hand.

Second system of musical notation, starting with a section labeled **A**. It features a piano (*p*) dynamic marking. The right hand has a melodic line with a long note, while the left hand has a rhythmic accompaniment. A dynamic marking of *p marcato* with a triplet of eighth notes is present in the left hand.

Third system of musical notation, continuing the melodic and rhythmic patterns from the previous system. It features a long note in the right hand and a rhythmic accompaniment in the left hand.

Fourth system of musical notation, featuring a triplet of eighth notes in the left hand. The right hand has a melodic line with a long note.

Fifth system of musical notation, starting with a section labeled **B**. It features a piano (*pp*) dynamic marking. The right hand has a melodic line with a long note, and the left hand has a rhythmic accompaniment. A dynamic marking of *dim.* (diminuendo) is present in the left hand.

Sixth system of musical notation, continuing the melodic and rhythmic patterns from the previous system. It features a piano (*pp*) dynamic marking and a dynamic marking of *dim.* (diminuendo) in the left hand.

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

Andante.
sempre pp

Ped.

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

a tempo. $\text{♩} = 72$
pp

pal - lid realms of sleep. . . . Rest, rest!

p
Ped.

O give me rest and peace! The thought of

Ped. *Ped.*

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

in it like des - pair,

Ped. * Ped. *

A weight I am too weak to bear!

Ped. * Ped. * Ped. *

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

p Ped. *

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

of end - less sleep.

ad lib. *pp* R.H. L.H. Ped. *

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

Allegretto.

LUCIFER.

All hail, . . .

f *mf* *stac.*

PRINCE HENRY.

Prince Hen - ry! Who is it speaks?

E LUCIFER.

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

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

- si - cian ; One of the few who

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

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

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

- pet - - ual flame.

cres - - cen - - do *molto.*

Ev - en the doc - tors of Sa -

f

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

f *p*

Ped. *

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

p

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

Allegretto. *Allegretto.*

p

LUCIFER.

What is their re - me - dy?

Sua.....

Andante. PRINCE HENRY. J

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

Andante. *p* *p*

LUCIFER (*reading*). 3

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

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

life as the price of yours."

Ped. *

K Allegretto.

Allegretto. That is the

ff dim. mf

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

I think, you will nev - er try.

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

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

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

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

Allegro vivace.

Purge with your

powers.
Allegro vivace. ♩ = 152.

nos-truns and drugs in - fer - nal, The spouts and gargyles of these towers, Not

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

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

LUCIFER (*showing a flask*).

Sva..... Be-hold it here!

Andante con moto.

Andante con moto. ♩ = 168. This lit - tle flask . . . Con -

Sva.....

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

Sva.....

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

Sva.....

all the know - - ledge man can

Sva.....

ask! 'Tis Al - - - - co -

Sea

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

Sea

won - - - drous lore I

Sea

PRINCE HENRY.

teach! How

Sea

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

Sea

lit - tle wave - lets dance and shine !
Sra.....

LUCIFER (*pouring*).
Sra..... Let not the quan - ti - ty a - larm you ;

You may drink all ; . . . it will not harm you, you may drink
 CHORUS OF ANGELS. 1st & 2nd SOPRANO.

ALTO.
 Ah ! what in
 Ah ! what in

Sra.....

PRINCE HENRY.
 How
 all ; . . . it will not harm you.

am - bush lurks be - low !
 am - bush lurks be - low !
Sra.....

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

Woe, woe e - ter - nal woe! This

Woe, woe e - ter - nal woe! This

Sva.....

The lit - tle wave - lets dance and

fear - - - - ful curse . . .

fear - - - - ful curse . . .

Sva.....

shine !

Shakes . . the great u - ni - verse.

Shakes . . the great u - ni - verse.

Sva.....

LUCIFER (*disappearing*).
Allegro vivace, ma non troppo.

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

fz *Allegro vivace, ma non troppo.* $\text{♩} = 88.$ *fp*

PRINCE HENRY (*drinking*).

deep a - byss. Through ev' - ry vein I

p *Ped.*

feel . . . a - gain The fe - - ver of

Ped.

youth, the soft de - sire.

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

A rap - ture that is al - most

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

pain Throbs in my heart, and fills my

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

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

CHORUS OF ANGELS.

SOPRANO.

Be - ware, O be -

ALTO.

Be - ware, O be -

p * *Ped.*

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

- ware, be - ware,

- ware, be - ware,

youth the soft . . de - sire,

O be - ware, For sick - - ness,

O be - ware, For sick - - ness,

The first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "youth the soft . . de - sire,". The middle staff is another vocal line with lyrics: "O be - ware, For sick - - ness,". The bottom staff is a piano accompaniment with triplets in the right hand and chords in the left hand.

the soft de - - sire, . . .

sor - - row, and care, All are there,

sor - - row, and care, All are there.

The second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "the soft de - - sire, . . .". The middle staff is another vocal line with lyrics: "sor - - row, and care, All are there,". The bottom staff is a piano accompaniment with triplets in the right hand and chords in the left hand.

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

sick - - ness, sor - - row, and

The third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "sick - - ness, sor - - row, and . . .". The middle staff is another vocal line with lyrics: "sick - - ness, sor - - row, and". The bottom staff is a piano accompaniment with triplets in the right hand and chords in the left hand.

(sinking back.)

S

Gold . . .

dim. care, All are there.

dim. care, All are there,

S

sempre p

. . . en vi - - - sions wave . . . and

ho - - - ver, Gold - - - en

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

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

ing, . . . gleam - - - ing!

ANGELS (*receding*). SOPRANO.
 ALTO.
 A - las, a -
 A - las, a -

T

I am like a hap - py lov - er.

- las! a -
 - las! a -

- las, a - las, a - - -

- las, a - las, a - - -

* Ped. *

U

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

- las ! Like

- las ! Like

p *p*

Sca

Ped. * Ped.

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

a va - - pour, like

a va - - pour, like

Sca

* Ped. * Ped.

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

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

a va - - - pour, the gold

* Ped. * Ped. * Ped.

Detailed description: This system contains the first system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The piano part includes triplet patterns and a section marked 'Sva'. Pedal markings are placed below the piano staves.

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

en vi - - - sion Shall fade . . .

en vi - - - sion Shall fade . . .

* Ped. * Ped.

Detailed description: This system contains the second system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The piano part includes triplet patterns and a section marked 'Sva'. Pedal markings are placed below the piano staves. The vocal line includes dynamic markings like 'dim.'.

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

and pass, fade

and pass, fade

* Ped. * Ped.

Detailed description: This system contains the third system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The piano part includes triplet patterns and a section marked 'Sva'. Pedal markings are placed below the piano staves. The vocal line includes a 'V' marking and a 'p' dynamic marking.

ver.

and pass.

and pass.

Sva.....

pp

Ped. * *Ped.* *

pp *dim.*

A - las !

pp *dim.*

A - las !

Sva.....

pp *dim.*

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

pp

Gold - en vi - - sions !

ppp

Ped. * *Ped.* *

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

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

dolce e legato.

Andante tranquillo. $\text{♩} = 76.$

p

A

cres.

dim. *pp* *dim.*

Ped. * *Ped.* *

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

URSULA.

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

sun - shine, steals the shade, Eve - ning

p

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

cres.

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

mf

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

dim. *p*

D

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

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

cres.

(Lamps are lit in the house.)

deep - er rest.

p *pp*

EVENING HYMN.—"O GLADSOME LIGHT."

Andante moderato.

SOPRANO.
O glad-some Light Of the Fa - ther im - mor - - tal, And

ALTO.
O glad-some Light Of the Fa - ther im - mor - - tal, And

TENOR.
O glad-some Light Of the Fa - ther im - mor - - tal, And

BASS.
O glad-some Light Of the Fa - ther im - mor - - tal, And

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

cres. *dim.*
of the ce - les - tial Sa - cred and bless - ed Je - - - sus . *dim.*

cres. *dim.*
of the ce - les - tial Sa - cred and bless - ed Je - - - sus our *dim.*

cres. *dim.*
of the ce - les - tial Sa - cred and bless - ed Je - - - sus our *dim.*

cres. *dim.*
of the ce - les - tial Sa - cred and bless - ed Je - - - sus our

p
... our Sa - viour! . . . O glad-some Light Of the Fa - ther im -

p
Sa - - - viour! . . . O glad-some Light Of the Fa - ther im -

p
Sa - - - viour! . . . O glad-some Light Of the Fa - ther im -

p
Sa - - - viour! . . . O glad-some Light Of the Fa - ther im -

cres.

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

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

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

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

cres.

cres.

dim.

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

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

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

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

dim.

dim.

p

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

p

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

p

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

p

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

p

cres. *f* **E**

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. *f*

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. *f*

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. *f*

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. *f* **E**

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

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

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

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

ff **E**

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

ff

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

ff

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

ff

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PRINCE HENRY (*at the door*).

A - - - - - men.
(*The villagers disperse to their homes.*)

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

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

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

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

pp

Andante.

Andante. $\text{♩} = 84.$

p

This block contains the piano introduction. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with an accompaniment. The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The introduction concludes with a repeat sign.

URSULA.

ELSIE.

Who was it said A - - - - men? It was the Prince. He is

This block shows the vocal introduction for Ursula and Elsie. Ursula's line is on the upper staff, and Elsie's line is on the lower staff. The piano accompaniment is shown in a grand staff below. The lyrics are: "Who was it said A - - - - men? It was the Prince. He is".

gone a - gain. Would I could

G

This block continues the vocal and piano accompaniment. The lyrics are: "gone a - gain. Would I could". A chord symbol 'G' is placed above the vocal line. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

do some-thing for his sake ; Some - thing to cure his

This block continues the vocal and piano accompaniment. The lyrics are: "do some-thing for his sake ; Some - thing to cure his". The piano accompaniment features a more active melodic line in the right hand.

sor - row and pain. That ne one can, nei-ther

URSULA.

p

This block shows the vocal line for Ursula and the piano accompaniment. The lyrics are: "sor - row and pain. That ne one can, nei-ther". The tempo is marked 'p' (piano). The piano accompaniment concludes with a repeat sign.

Allegro vivace.

thou nor I, Nor a - ny one else.

Allegro vivace. ♩ = 152.

ELSIE.

And must he die?

URSULA.

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

f

Ped. *

cord Of - fers her life for that of her

fz

Ped. *

lord.

f

fz

Sva
ff *fz* *fz*
Ped.

ELSIE.
f
I will.
pp
** Ped. **

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

ELSIE.
I
do.
cres *cen* *pp*
*Ped. * Ped. * Ped. * Ped. * Ped.*

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

f

for his sake I will my - self, the

* Ped. * Ped.

off - 'ring make, And give my

*

life to pur - chase his.

Ped.

URSULA.

My child, my child,

p

*

L

thou must not die!

ELSIE.

Why should I live? do I not

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

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

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

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

Andante.

URSULA.

Ah, woe is me! ah,

Andante. ♩ = 76.

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

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

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

day! ah, woe the day!

ELSIE.

Allegretto.

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

Allegretto. ♩ = 72.

pp

Ped. *

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

Ped.

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

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

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

Ped. * *Ped.* *

way, It is ap - point - ed

pp

me to die. URSULA. In God's own

p

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

call thee ; O not be - fore.

pp

Ped. *Ped.* *

L'istesso tempo.

ELSIE.

I

stac.

heard him call.

P

When Christ as -

Ped. *

- cend - ed Tri - umph - - ant - ly

from star to star,

Ped.

He left the

gates of Heaven ajar.

I had a vision in the

night And saw Him stand - - ing

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

sempre stac.

Ped.

Q

vast and splen - - - did,

Ped. *

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

R- far.

dim.
* *Ped.*

* *Ped.* *

S

pp

Ped.

URSULA (entering the house.)

What if this

* Ped.

were of God! Ah! then

Gain - say dare I not.

Ped.

* Ped.

A - - - - - men.

f

Ped.

* Ped.

Andante.

ELSIE (left alone).

My Re -

Andante. ♩ = 72.

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

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

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

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

p
Péd. *

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

cres.

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

p

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

Ped. * *Ped.* *

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

Ped. *

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

p *cres.*

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

f *dim.*

V

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

sem - ble Thee, O . . . my

dim. e rall.

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

dim. e rall.

Ped. * *Ped.* *

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

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

L'istesso tempo.

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

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

X
God bless the gift.

SOPRANO. *pp*

CHORUS. ANGELS. *pp*

CONTRALTO. *pp*

X

PRINCE HENRY. SOPRANO. *dim.*

men. And the giv - er!

men. *dim.*

pp

dim.

ppp Y

men.

ppp men.

ppp Y

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

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It includes the dynamic marking *pp legato.* in the middle of the system.

Third system of musical notation, showing further development of the musical theme.

Fourth system of musical notation, ending with the dynamic marking *dim. al fine.*

Fifth system of musical notation, continuing the accompaniment.

Sixth system of musical notation, concluding the scene with the marking *Ped.* and an asterisk ***.

END OF THE SECOND SCENE.

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

On the road to Salerno. Prince Henry, Elsie and their attendants.

Allegretto moderato. ♩ = 69.

ELSIE.

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

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

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

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

PRINCE HENRY.

ing! This life of ours . . . is a

wild Aeolian harp of many a joy - - - ous

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

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

cres.

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

souls in pain.

dim. *p*

Ped. * *Ped.* *

ELSIE.

All the hed - ges are white with

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

PRINCE HENRY.

strain. Now they stop at the way - side

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

B

ELSIE.

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

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

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

fed by springs from a - bove.

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

ELSIE.

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

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

p dolce.

Sra.

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

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

cres.

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

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

dim. *p*

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

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

D

SNOW. Sweet . . is the air, *rall.*

SNOW. Sweet . . is the air, *rall.*

p *rall.*

sweet is the air. *a tempo.*

sweet is the air . . . *a tempo.*

colla voce. *p a tempo.*

E

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

ppp

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

p

dim.

Cu - jus ci - ves sem - per læ - ti.

dim.

PRINCE HENRY.

Hark, what sweet sounds are those, whose accents

ho - ly fill the warm noon with music sad and

sweet!

ELISE.

Is it a

BASSES (in the distance).

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

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

cis.

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

ad lib.

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

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

Andante, l'istesso tempo. ♩ = 72.

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

por - tae lig - num eru - cis, Cu - jus cla - vis lin - gua Pe - tri, Cu - jus

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

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

LUCIFER (as a Friar in the procession).

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

sempre stac.

soles of my feet are hard and tanned.

TENORS. *p*

In hâc ur - be lux sol -

There is my German Prince a-gain, Thus

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

far on his jour - ey . . . to Sa - lem, . . . And the

- en - - nis; In hâc o - - dor

love - sick girl, whose heat - ed brain Is sow - ing the cloud to
 in - plens . . . ce - - los, In hác

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

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

p

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

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

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

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

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

fed . . . up-on chaff, Chant

ing their wonderful piff and paff, their wonderful piff and paff, And, to
 make up for not . . . under - stand - ing the song, Sing - ing it fierce - ly, and
 wild, . . . and strong, wild . . . and
 strong! First I must act to my heart's content This mummery and this mer-ri-ment, And
 TENORS & BASSES.
 Cu - jus fa - ber auc - tor lu - cis,
 drive this mot-ley flock of sheep In-to the field where drink and sleep The jolly old fri-ars of
 Cu - jus por - te lig - num cru - cis,

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

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

Chant - - - - - ing . . their

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

M

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

Urbs cœ - les - - - tis,

M

f *3* *3* *3* *3* *Sves.*

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

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

Sves.

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

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

Sves.

TENORS AND BASSES.

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

Sves.

N *sempre dim.*

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

sempre dim.

8ves.....

p

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

p

8ves.....

O ELSIE.

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

- - ro.

pp 3 3 3 3

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

(*In the distance.*) *pp*

Te sa - lu - - - to, te . .

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

and sweet,
lu - to! *pp*

P

(Prince Henry, Elsie, and attendants journey on.)
L'istesso tempo.

p

f

Ped. *

p
Ped.

p
*

Ped. *R* *rall* *en*
* *Ped.* *

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

tan *do.*
pp
Ped. *

PRINCE HENRY.

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

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

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

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

in . . . the dis - - tance!

pp

pp

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. *

S

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

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

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

- furred, As phan - toms from an - oth - er

world Haunt . . . the dim

Ped. * *Ped.* *

pp

Ped. * *Ped.* *

Ped. * *Ped.* *

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

Ped.

It is . . . the

Ped. *

T
sea, . . . it is . . . the

Ped. *

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

mf

its vague im - men - si - ty;

dim. *p* *pp*

Ped.

Si - lent, ma -

Ped. *cres.*

jes - - - ti - cal, and slow,

pp *Ped.*

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

dim.

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

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

Andante tranquillo. U

Andante tranquillo. ♩. = 72.

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

ELSIE.

The night is calm and cloud - less, And

Ped.

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

*

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

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

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

Ped. *

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

Ped. * *Ped.* *

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

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

voice sings on, And the snow-white choirs still

Ped. * *Ped.* *

an - - swer, still an - - swer

Ped. * *Ped.* *

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

p

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

cres - - - - *cen*

Ped. *

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

do.

Ped. *

son,

CHORUS. SOPRANO.

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

ALTO.

The night is calm and cloud - less,

TENOR.

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

BASS.

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

f *legato.*

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

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

be, The stars come forth to lis - - - - -

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

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

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

- - ten to the mu - - sic of the sea ; In

to the mu - sic of the sea ; In

In snow-white

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

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

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

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

p

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

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

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

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

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

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

ELSIE.

The snow-white choirs still an - swer,

dim. *cres.*

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

dim. *cres.*

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

dim. *cres.*

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

dim. *cres.*

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

dim. *p* *cres.*

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

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

p Chris - - - - te e -

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

cres. Chris - te . e - lei - - - son,

cres. Chris - - - - te e - lei - - - son,

molto. - - lei - - - son, Chris - - te e - lei - - - son,

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

cen *do.*

f e - - - lei - - - son !

f e - - - lei - - - son, . . .

f e - - - lei - - - son, Chris - -

f e - - - lei - - - son, *ff*

f lei - - - son, *ff* Chris - te e -

f *ff*

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

ff Chris - te e - lei - son.

e - le - i - son.

- te e - lei - - son.

Chris - te e - lei - - son.

lei - - - son.

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

END OF THE THIRD SCENE.

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

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

Allegretto moderato. ♩ = 168.
mf stac.

A

Andante. LUCIFER. . .

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

Andante.

p

Ped. *

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

B

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

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

p

(Enter Prince Henry and Elsie, with attendants.)

C

Allegro maestoso.

ev - er and ev - er. But the oth - er is al - rea - dy mine.

Allegro maestoso. ♩ = 84.

f

First system of piano accompaniment. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment. The right hand includes a *Sva.* (Sustained) marking and a dynamic *f* (forte) marking. The left hand continues with a rhythmic accompaniment.

Third system of piano accompaniment. The right hand has a melodic line with slurs and grace notes. The left hand maintains the accompaniment with chords and moving lines.

Fourth system of piano accompaniment. The right hand is mostly rests, with a *D* (D major) chord marking above the staff. The left hand continues with a rhythmic accompaniment.

PRINCE HENRY.

Can you di -

Fifth system of piano accompaniment. The right hand has a melodic line with a triplet of eighth notes. The left hand features a triplet of chords and a dynamic *f* (forte) marking.

- rect us . . . to Fri - ar An - ge - lo? . . .

Sixth system of piano accompaniment. The right hand has a melodic line with a dynamic *mf* (mezzo-forte) marking. The left hand continues with a rhythmic accompaniment.

LUCIFER.

He stands be - fore . . . you.

PRINCE HENRY. E

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

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

LUCIFER.

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

PRINCE HENRY.

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

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

LUCIFER (to Elsie). F

Have you thought well of it?

Musical score for 'LUCIFER (to Elsie)'. It features a vocal line in treble clef with a key signature of two sharps (D major) and a common time signature. The lyrics are 'Have you thought well of it?'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked 'F' (Forte).

Adagio. ELSIE.

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

Musical score for 'Adagio. ELSIE.'. It features a vocal line in treble clef with a key signature of two sharps (D major) and a common time signature. The lyrics are 'I come not here to ar - gue, But to die.'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked 'Adagio' and the dynamics include 'p' (piano) and 'pp' (pianissimo).

Andante.

CHORUS. SOPRANO. p

ALTO. p

TENOR. p

BASS. p

Andante. ♩ = 72.

Voices only. p

Musical score for 'Andante. CHORUS'. It features four vocal staves for Soprano, Alto, Tenor, and Bass, each with a dynamic marking of 'p'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of two flats (B-flat major) and a common time signature. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The dynamics include 'p' (piano) and 'pp' (pianissimo).

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

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

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

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

Musical score for 'pure in heart, O pure in heart!'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of two staves (treble and bass clefs). The key signature is two flats (B-flat major) and the time signature is common time. The lyrics are 'pure in heart, O pure in heart! from thy sweet dust shall grow . . . Li - lies, up -'. The dynamics include 'cres.' (crescendo) and 'f' (forte).

on whose petals will be writ - ten "A - - - ve Ma -

on whose petals will be writ - ten "A - - - ve Ma -

on whose petals will be writ - ten "A - - - ve Ma -

on whose petals will be writ - ten "A - - - ve Ma -

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

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

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

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

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

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

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

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

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

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

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

dim. pure in heart! . . .

dim. pp p

ELSIE. *Allegretto, doppio movimento.*

Weep not, my friends!

Allegretto, doppio movimento.

pp

Ped. * Ped. * Ped.

ra - ther re - joice with me,

* Ped. *

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

Ped. * Ped. *

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

J

Ped. *

not, weep not. . . . There is no

s^f

Ped. *

more to say, let us go in.

pp

K

PRINCE HENRY.

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

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

Ped.

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

p *

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

cres.
Ped. *

mad.

f
Ped. *

ELSIE.
A - las! Prince Hen - ry!

dim.
Ped. *

ALLEGRETTO MODERATO. LUCIFER.
Come with me this

Allegretto moderato.
p

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

way!

The first system of music shows a vocal line starting with a whole rest, followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

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

The third system begins with the vocal entry of Prince Henry. The tempo is marked *M L'istesso tempo.* The piano accompaniment features a prominent eighth-note accompaniment in the right hand and chords in the left hand.

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

The fourth system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

falls up - on the world.

cres.
Ped.

The fifth system concludes the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The system ends with a *Ped.* (pedal) marking.

(To the attendants.)

O

Why did you not lay hold on her,

f *p*

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

Ped. *cres.*

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

Ped. *ff* ** Ped.*

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

CHORUS. mur - der - er!

Mur-derer! murder-er!

Mur-derer! murder-er!

Mur-derer! murder-er!

Mur-derer! murder-er!

Mur-derer! murder-er!

fp

ELSIE (*within*). RECIT.

Fare - well, dear Prince, fare - well.

Ped. *

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

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

CHORUS.

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

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

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

Un - bar the door, un - bar the

f a tempo.

LUCIFER. PRINCE HENRY.

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

It shall not be too late!

It shall not be too late! it shall

It shall not be too late!

door! It shall not be too late! it shall

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

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

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

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

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

cres. *ff*

Ped. *

too late! Un - bar the door. Too

too late! Un - bar the door,

too late! Un - bar the door,

too late! Un - bar the door,

too late! Un - bar the door,

R

Ped. * *Ped.* *

LUCIFER.

Piu vivo.

late, too late!

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

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

PRINCE HENRY with Chorus.

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

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

Piu vivo.

Ped.

(They burst the door open and rush in.)

Presto.

shall not be . . . too late!

shall not be . . . too late!

shall not be . . . too late!

shall not be . . . too late!

Presto.

f *accl.* *sf*

Ped.

*

END OF THE FOURTH SCENE.

SCENE V.—URSULA AND A FORESTER.

Ursula's cottage

Andante con moto. ♩ = 72.

p
ten.

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

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

a tempo. (Enter a Forester.)

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

a tempo.

p
p
ten.

FORESTER. **URSULA.**

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

B FORESTER.

URSULA.

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

f *p*

FORESTER.

Allegro Vivace.

Your daughter lives, and the Prince is well.

f *ff* *Ped.* *

Allegro Vivace. ♩ = 144.

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

p

C

Her heart for a moment nev - er failed :

f

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

fz

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

fz

D

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

p

Andante come prima.

fate.

Andante come prima.

p *ten.* *dim.*

Andante Allegretto.

URSULA.

Vir - gin, who lov - est the poor and

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

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

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

who was dead . . . a - gain is liv -

F

ing. O bring me to her; for mine eyes . .

Are hun - gry to be - hold her face; My ve - ry soul . .

with-in me cries, My ve - ry hands . . seem to ca -

cres.

G

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

molto cres.

bless her; Dear El - - - sie,

molto cres.

f

Ped.

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

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

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

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

a - gain is liv - ing. . .

Ped. * *dim.* *H* *p* *Ped.* *

END OF THE FIFTH SCENE.

SCENE VI.—ELSIE AND PRINCE HENRY.

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

Andante tranquillo. $\text{♩} = 76$.

Sva.....

First system of the piano score. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note chords. Pedal markings include "Ped." at the start and "* Ped." with an asterisk at the end of the system.

Second system of the piano score. The right hand continues the melodic line, marked with *Sva* (Sforzando) dynamics. The left hand maintains the accompaniment. Pedal markings include "Ped." and "* Ped." with an asterisk.

Third system of the piano score. The right hand continues the melodic line. The left hand accompaniment features some chordal textures. Pedal markings include "Ped." and "* Ped." with an asterisk.

Fourth system of the piano score. The right hand continues the melodic line, marked with *Sva* dynamics. The left hand accompaniment includes some chordal textures. Pedal markings include "Ped." and "* Ped." with an asterisk.

Fifth system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes some chordal textures. Pedal markings include "Ped." and "* Ped." with an asterisk.

Sixth system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes some chordal textures. Pedal markings include "Ped." and "* Ped." with an asterisk.

Sva.....

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

PRINCE HENRY.

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

Ped. *

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

haunt-ed oaks.

Sva.....

Ped. * *Ped.* *

B ELSIE.

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

Sva....:

Ped. * *Ped.* *

PRINCE HENRY.

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

chime Ring out the cur - few of the sun.

ELSIE. PRINCE HENRY.

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

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

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

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

cres. cen - do. *f*

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

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

p *p*

Ped. *

ELSIE.

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

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

Moderato. PRINCE HENRY.

Thou know'st the sto - ry of her

Moderato. ♩ = 84.

p

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

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

night and day, . . . night and

day; . . .

dim.

E Andante.

Till in - to one of the blue

Andante. ♩ = 72.

rall. *p*

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

hand ; And the great

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

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

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

- side the fa - - ted shore,

un poco cres. *dim.*

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

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

pp *pp*

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

ELSIE. PRINCE HENRY.

un poco più vivo. *un poco più vivo.*

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

p *cres.*

Ped.

G *Tempo lmo.* ELSIE.

done for me. Wilt thou as fond and faith-ful be?

Tempo lmo.

dim. *p*

PRINCE HENRY.

Wilt thou so love me af-ter death? Thou hast Fas-tra-da's ring.

mf *dim.* *p*

Ped.

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

pp

Ped. * *Ped.*

H

Deep in thy

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

sted-fast soul it lies, And, un-dis-turb'd . . . by this world's breath, With

un poco cres.

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

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

cres. *dim.*

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

shine.

rall.

* *Ped.* *

ELSIE. *Andante un poco adagio.*

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

PRINCE HENRY.

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

Andante un poco adagio. ♩ = 63.

p

Pedal with each change of harmony.

sun - shine, night and day, . . In

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

health and sick - ness, in de - cay,

- cay, In storm and sun - shine, night and

K

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

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

cres

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

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

cen do. dim. p

- af - ter I am thine,

- af - ter I am thine,

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

I am thine!

I am thine!

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

CHORAL EPILOGUE.

Andante maestoso non troppo lento. ♩ = 76.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The music begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present.

Second system of piano introduction, continuing the accompaniment from the first system.

Third system of piano introduction. The right hand features a melodic line with a *ten.* (tenuto) marking. The left hand continues with a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

CHORUS. TENORS AND BASSES.

First system of the chorus. The vocal line (tenors and basses) begins with the lyrics "God sent His mes - sen-ger, the rain, And". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* is present.

Second system of the chorus. The vocal line continues with the lyrics "said un - to the moun - - - tain brook, . . . 'Rise". The piano accompaniment continues.

Third system of the chorus. The vocal line concludes with the lyrics "up, rise up, and from thy cav-erns". The piano accompaniment concludes with the same rhythmic pattern.

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

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

A

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

f

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

Ped. * *Ped.* *

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

a

rid plain, the

CHORUS. SOPRANOS AND ALTOS.
mf

B

broad and a - rid plain." God sent His

dim. meno f

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

maid - - - den's heart, . . . Rise up, rise

up, and look from where thou art, And

scat - ter with un - sel - fish hands Thy

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

death ; Rise up, rise up, and

Ped. *

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

Ped. *

fresh - ness on the bar - ren sands And so

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

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

ALRO.

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

TENOR.
 The deed di - vine is writ - ten in

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

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

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

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

G

f

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

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

. . Is writ - ten in cha - rac - ters of gold, in cha - rac -

gold, the deed di - vine is writ - ten in cha - rac - ters of gold, in cha -

f

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

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

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

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

f *con forza.*

H

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

shall grow old, . . that nev - er

shall . . grow old, that nev - er

grow old, that nev - er

Ped. *

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

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

Ped. *poco marcato.*

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

** Ped.*

cen - - - - do.

ters of gold

cen - - - - do.

ters of gold

cen - - - - do.

ters of gold

cen - - - - do.

ters of gold

* Ped. *

K

That nev - - - er shall . . . grow

That . . . nev - - - er, nev - - - er

The deed di - vine is writ - ten in gold,

That nev - - - er, . . . the deed di -

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

grow . . . old.

vine is writ - ten in gold.

L

Maestoso.

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

Sca

ff Maestoso.

Ped. *

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

Sca

Ped. *

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

Sca

Ped. *

Burn and shine,
 Burn and shine,
 Burn and shine,
 Burn and shine,
 Ped. * Ped. * Ped.

Ped. * Ped. *

burn and
 burn and
 burn and
 burn and
 Ped. * Ped. * Ped. *
 Sea.....

shine, burn and

shine, burn and

shine, burn and

shine, burn and

Sua

Ped. * *Ped.* *

shine, burn and

shine, burn and

shine, burn and

shine, burn and

Sua

Ped. * *Ped.* *

shine, burn and shine!

shine, burn and shine!

shine, burn and shine!

shine, burn and shine!

Ped. * *Ped.* *

