

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
GOLDEN LEGEND

ADAPTED FROM THE POEM OF

LONGFELLOW

BY

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AND SET TO MUSIC BY

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THE PIANOFORTE ARRANGEMENT BY

BERTHOLD TOURS.

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ARGUMENT.

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

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

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

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

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

THE GOLDEN LEGEND.

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

Lucifer.

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

Voices.

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

The Bells.

Laudo Deum verum !
Plebem voco !
Congrego clerum !

Lucifer.

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

Voices.

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

The Bells.

Defunctos ploro !
Pestem fugo !
Festa decoro.

Lucifer.

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

Voices.

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

The Bells.

Funera plango !
Fulgura frango !
Sabbata pango !

Lucifer.

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

Voices.

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

The Bells.

Excito lentos !
Dissipo ventos !
Paco cruentos !

Lucifer.

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

Voices.

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

Choir

Nocte surgentes
Vigilemus omnes.

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

Prince Henry.

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

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

Lucifer.

All hail, Prince Henry!

Prince.

Who is it speaks?

What may your wish and purpose be?

Lucifer.

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

Prince.

It has no name.

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

Lucifer.

What is their remedy?

Prince.

You shall see;

Writ in this scroll is the mystery.

Lucifer.

[*Reading.*]

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

Prince.

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

Lucifer.

[*Showing a flask.*]

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

Prince.

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

Lucifer.

[*Pouring.*]

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

Angels.

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

Lucifer.

[*Disappearing.*]

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

Prince.

[*Drinking.*]

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

Angels.

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

Prince.

[*Sinking back*]

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

[*His head falls on his book.*]

Angels.

[*Receding*]

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

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

Ursula.

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

[Lamps are lit in the house.]

EVENING HYMN.

Villagers.

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

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

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

Prince Henry.

Amen.

[At the door.]

[The Villagers disperse to their homes.]

Ursula.

Who was it said Amen?

Elsie.

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

Ursula.

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

Elsie.

And must he die?

Ursula.

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

Elsie.

I will.

Ursula.

Foolish child, be still.

Elsie.

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

Ursula.

My child, my child, thou must not die!

Elsie.

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

Ursula.

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

Elsie.

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

Ursula.

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

Elsie.

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

Ursula.

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

Elsie.

[Left alone.]

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

[PRINCE HENRY enters.]

Elsie

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

Angels.

Amen.

Prince.

And the giver.

Angels.

Amen.

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

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

Elsie.

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

Prince Henry.

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

Elsie.

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

Prince Henry.

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

Elsie.

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

[*They turn down a green lane.*]

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

Prince Henry.

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

Elsie.

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

Pilgrims.

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

Lucifer

[*As a Friar in the procession.*]

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

Pilgrims.

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

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

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

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

Prince Henry.

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

Elsie.

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

Attendants.

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

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

Lucifer.

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

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

Prince.

Can you direct us to Friar Angelo ?

Lucifer.

He stands before you.

Prince.

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

Lucifer.

Does she

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

Prince.

Against all opposition.

She will not be persuaded.

Lucifer.

Have you thought well of it ?

[*To ELSIE.*

Elsie.

I come not here to argue,
But to die.

Attendants.

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

Elsie.

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

Prince.

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

Elsie.

Alas ! Prince Henry !

Lucifer.

Come with me this way.

[*ELSIE goes in with LUCIFER, who thrusts
PRINCE HENRY back, and closes the
door.*

Prince.

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

[*To the Attendants.*

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

Elsie.

Farewell, dear Prince, farewell !

[*Within.*

Prince and Attendants.

Unbar the door !

Lucifer.

It is too late !

Prince and Attendants.

It shall not be too late !

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

SCENE V.—*URSULA'S Cottage.*

Ursula.

[*Looking through the open door.*

Who is it coming under the trees ?
A man in the Prince's livery dressed !
He fills my heart with strange alarm !

[*Enter a Forester.*

Forester.

Is this the tenant Gottlieb's farm ?

Ursula.

This is his farm and I his wife.

Forester.

News from the Prince!

Ursula.

Of death or life?

Forester.

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

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

Ursula.

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

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

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

Prince.

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

Elsie.

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

Prince.

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

Elsie.

Listen, beloved!

Prince.

They are done.

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

Elsie.

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

Prince.

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

Elsie.

That was true love.

Prince.

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

Elsie.

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

Prince.

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

Both.

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

[*They go in.*]

CHORAL EPILOGUE.

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

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

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

THE GOLDEN LEGEND.

PROLOGUE.—LUCIFER AND CHORUS.

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

Allegro energico. ♩. = 80.

The musical score is presented in a multi-system format. The first system includes a grand staff with a piano accompaniment and a section for bells. The piano part is written in a key with one flat (B-flat) and a 6/8 time signature. The tempo is marked *Allegro energico* with a quarter note equal to 80 beats per minute. The dynamics range from *ff* (fortissimo) to *fz* (forzando). The score consists of six systems of music, each with a grand staff. The piano accompaniment features a complex, rhythmic pattern with many beamed notes, while the bells play a simpler, more melodic line. The overall mood is dramatic and intense, reflecting the 'Night and Storm' setting.

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.

8

O we can - not

O we can - not

f *leggiere.*

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

dim. 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 -

dim. *p*

- tect it; They de - feat us

- tect it; They de - feat us

dim. *dim.*

ev' - - - ry - where !

ev' - - - ry - where !

dim. *p*

8va.....

TENOR. *mf*

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

BASS. *mf*

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

THE BELLS. *mf*

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

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

f

fz

LUCIFER.

Low - er! Low - er! . . . How - er down - ward! Seize the loud vo -

- cif - rous bells, and Clash - ing, clang - ing, to the pave - ment Hurl . . them

from their wind - y tower.

SOPRANO. *f*

ALTO. All *f*
All

thy thun - ders Here are *dim.*

thy thun - ders Here are *dim.*

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

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

p

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

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

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

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

dim.

dim.

dim.

dim.

G

Sea.....

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

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

Sra....

pp *mf*

TENOR. *mf*

BASS. *mf*

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

- go! Fes - ta de - co ro.

f

LUCIFER.

Shake . . . the case - - ments!

fp *f* *f*

Break the paint - ed Panes that

sf
Ped. *

flame with gold and crim - son :

sf
Ped. *

H

Scat - ter them,

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

p

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

cres.

Sua

SOPRANO. *f* O, we

ALTO. *f* O, we

Sua

f

can - not; The Arch - an - gel

can - not; The Arch - an - gel

dim. *p*

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

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

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

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

p

cres. drove us, Head - long, out of

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

cres.

heaven, . . . a - ghash!

heaven, . . . a - ghash!

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

TENOR.

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

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

mf

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

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Sab - ba - ta pan - go!' followed by a fermata and the word 'LUCIFER.' in bold. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The system ends with a double bar line and repeat signs.

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

The second system introduces vocal parts for Soprano and Alto. The Soprano part has the lyrics 'i - ron - stud - ded por - tals!' followed by a fermata and 'O, we'. The Alto part has 'O, we'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* and *sf*. The system ends with a double bar line and repeat signs.

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

The third system features vocal parts for Tenor and Bass. The Tenor part has the lyrics 'Sack the house of God, and scat - ter can - not, O, we can - not, can - not.' The Bass part has 'Ex' and 'Ex'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p*, *dim.*, and *f*. The system ends with a double bar line and repeat signs.

scat - ter, scat - ter,

sempre f
The A - pos - - tles And the

sempre f
The A - pos - - tles And the

ci - - - to len - - - tos,

ci - - - to len - - - tos,

Detailed description: This system contains the first two systems of music. It features a vocal line with lyrics and two piano accompaniment staves. The piano part includes a complex, flowing melodic line in the right hand and a steady bass line in the left hand. The lyrics are: "scat - ter, scat - ter, The A - pos - - tles And the ci - - - to len - - - tos, ci - - - to len - - - tos,". The piano part has a dynamic marking of *sempre f*.

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 features a vocal line with lyrics and two piano accompaniment staves. The piano part continues with the same complex melodic and bass lines as the first system. The lyrics are: "scat - ter wide . . . the ash - es of the Mar - - tyrs, wrapped in man - tles, stand . . . as Dis - - si - - po Dis - - si - - po". The piano part has a dynamic marking of *sempre f*.

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

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

M

Baf - fled,
- head!
- head!

M

ff
f

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

f *f*

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

f

N

- stroy - - er!

p stac.

Come a - way, come a -

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

- way,

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

O
come a - way, ere night is

The third system begins with a fermata over the vocal line, followed by the lyrics "O 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 has the lyrics "On - ward! With the" and the Alto part has "On - ward! With the". The piano accompaniment continues, with a fermata at the end of the system. The system number "7" is written below the piano part.

night - wind, on

night - wind, on

p

ward !

ward !

P Unis.

O - ver field, and farm,

O - ver field, and farm,

p

and for - est,

and for - est,

p

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

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

cres

7

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

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

caz *do.* *Sca*

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

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

Sca.....

sempre cres. *#.*

Ped. ** Ped.*

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

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

Sca.....

f

breathe up - on, On - ward!

breathe up - on, On ward!

ff
on ward!

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The first vocal line begins with a dynamic marking of *ff* and contains the lyrics "on ward!". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a block-chord accompaniment in the left hand.

R

R
Sca

ff

The second system of music features piano accompaniment. It begins with a dynamic marking of *ff*. The right hand has a melodic line with some rests, and the left hand continues with the block-chord accompaniment. There are markings for *R* (ritardando) and *Sca* (scandalo) in the system.

Sca

The third system of music continues the piano accompaniment with the *Sca* (scandalo) marking. The right hand has a more active melodic line, while the left hand maintains the block-chord accompaniment.

Sca

The fourth system of music continues the piano accompaniment with the *Sca* (scandalo) marking. The right hand has a more active melodic line, while the left hand maintains the block-chord accompaniment. A fermata is placed over the final measure of the system.

The fifth system of music continues the piano accompaniment. The right hand has a more active melodic line, while the left hand maintains the block-chord accompaniment. A fermata is placed over the final measure of the system.

First system of music. Treble clef. Key signature: one flat. The music features a complex rhythmic pattern with sixteenth and thirty-second notes. A dynamic marking *dim.* is present. A vocal line is indicated by an 'S' above the staff.

Second system of music. Treble clef. Continuation of the complex rhythmic pattern from the first system.

Third system of music. Treble clef. Continuation of the complex rhythmic pattern. A dynamic marking *p* is present.

Fourth system of music. Treble clef. Continuation of the complex rhythmic pattern. A dynamic marking *dim.* is present.

Fifth system of music. Treble clef. The music becomes more sparse, featuring chords and rests. A dynamic marking *pp* is present. A vocal line is indicated by a 'T' above the staff.

Sixth system of music. Treble clef. Continuation of the sparse texture. Dynamic markings *dim.* and *ppp* are present. The text *Sua bassa* is written below the staff.

Seventh system of music. Treble clef. Continuation of the sparse texture. A dynamic marking *rit.* is present. The text *Sua bassa* is written below the staff. The system concludes with a double bar line and a 4/2 time signature.

Andante maestoso. $\text{♩} = 84.$

Organ.
mf

Ped.

mf TENOR.

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

mf BASS.

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

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

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

cres - - - cen - do. *f*

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

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

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

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

om - - - - nes,

om - - - - nes.

cres - cen - do . . . *fff*

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

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

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

Allegro. $\text{♩} = 152.$

ff 3 3 3

pp. *ff*

ff

First system of music. Treble clef contains a melodic line with eighth notes and sixteenth notes. Bass clef contains a dense accompaniment of chords and eighth notes. A dynamic marking *fz* is present in the right hand.

Second system of music. Treble clef contains a melodic line with a dynamic marking *p*. Bass clef contains a melodic line with a dynamic marking *p* and the instruction *marcato, 3*.

Third system of music. Treble clef contains a melodic line with a dynamic marking *p*. Bass clef contains a melodic line with a dynamic marking *p* and the instruction *marcato, 3*.

Fourth system of music. Treble clef contains a melodic line with a dynamic marking *p*. Bass clef contains a melodic line with a dynamic marking *p* and the instruction *marcato, 3*.

Fifth system of music. Treble clef contains a melodic line with a dynamic marking *dim.* and *pp*. Bass clef contains a melodic line with a dynamic marking *dim.* and *pp*.

Sixth system of music. Treble clef contains a melodic line with a dynamic marking *dim.* and *pp*. Bass clef contains a melodic line with a dynamic marking *dim.* and *pp*.

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

Andante.
sempre pp

Ped.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature. The bottom staff is a piano accompaniment in treble and bass clefs. The piano part features a series of sustained chords in the left hand and a melodic line in the right hand. A 'Ped.' (pedal) marking is present below the piano staff.

a tempo.
a tempo. ♩ = 72
And throws its mist-y splendours deep In - to the

pp

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'And throws its mist-y splendours deep In - to the'. The piano accompaniment features a prominent triplet pattern in the right hand, marked with 'pp' (pianissimo). A tempo change is indicated by 'a tempo. ♩ = 72'. A 'Ped.' marking is present below the piano staff.

pal - lid realms of sleep. Rest, rest!

p

Ped.

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'pal - lid realms of sleep. Rest, rest!'. The piano accompaniment features a steady accompaniment in the left hand and chords in the right hand. A 'C' time signature change is indicated above the vocal staff. A 'p' (piano) dynamic marking is present. A 'Ped.' marking is present below the piano staff.

O give me rest and peace! The thought of

Ped.

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with the lyrics 'O give me rest and peace! The thought of'. The piano accompaniment features a steady accompaniment in the left hand and chords in the right hand. A 'Ped.' marking is present below the piano staff.

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

Detailed description: This system contains the ninth and tenth staves. The vocal line continues with the lyrics 'life that ne'er . . . shall cease Has some - thing'. The piano accompaniment features a steady accompaniment in the left hand and chords in the right hand. A 'Ped.' marking is present below the piano staff.

in it like des - pair,

Ped. * *Ped.* *

A weight I am too weak to bear!

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

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

p *Ped.* *

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

of end - less sleep.

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

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

Allegretto.

LUCIFER.

Allegretto. ♩ = 168. All hail, . . .

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

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

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

pet - ual flame.
cres - - - *cen* - - - *do* *molto*.

Sra Ev - en the doc-tors of Sa -

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

f *p*

Per. *

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

p

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

Allegretto. *Allegretto.*

p

LUCIFER.

What is their re - me - dy?

Sca.

Andante. PRINCE HENRY. J

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

Andante.

p *p*

LUCIFER (reading). 3

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

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

p

life as the price of yours."

Ped. *

K Allegretto.

Allegretto. That is the

f dim. mf

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

I think you will nev - er try.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are "I think you will nev - er try." The piano accompaniment features a steady eighth-note bass line and a more active treble line.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "Mean - while per - mit me to re - - com - mend, As the". The piano accompaniment includes a section marked with a 'C' time signature (common time) and a 'C' clef (alto clef) on the right side of the system.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "mat - ter ad - mits of no de - lay, My". The system includes a key signature change to two sharps (F# and C#) and a time signature change to 2/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are "won - der - ful . . . Ca - tho - lic - on, Of ve -". The system changes to a 3/4 time signature and a key signature of two sharps. The piano accompaniment has a more complex, flowing texture.

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "- - - ry sub - tle . . . and . . . ma - - - gi - cal". The system ends with a common time signature and a C-clef on the right side. The piano accompaniment provides a solid harmonic foundation.

Allegro vivace.

powers.
Allegro vivace. ♩ = 152.

Purge with your

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

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment continues with a consistent rhythmic pattern, featuring chords and moving lines in both hands.

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

The third system includes a vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment continues with a consistent rhythmic pattern, featuring chords and moving lines in both hands. Pedal markings are present at the bottom of the piano part.

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

The fourth system includes a vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment continues with a consistent rhythmic pattern, featuring chords and moving lines in both hands. Pedal markings are present at the bottom of the piano part.

Sra.....

The fifth system includes a vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment continues with a consistent rhythmic pattern, featuring chords and moving lines in both hands. Pedal markings are present at the bottom of the piano part.

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

Andante con moto.
Sva..... *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

ask! 'Tis Al - co -

hol, in the A - rab speech Of him whose

won - - - drous lore I

teach! How

PRINCE HENRY.

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

lit - tle wave - lets dance and shine !

Sea

LUCIFER (pouring).

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

Sea

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

CHORUS OF ANGELS. 1st & 2nd SOPRANO.

ALTO. Ah ! what in

Ah ! what in

Sea

PRINCE HENRY.

How

all ; . . it will not harm you.

am - bush lurks be - low !

am - bush lurks be - low !

Sea

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

Woe, woe e - ter - nal woe ! This

Woe, woe e - ter - nal woe ! This

Sra.

The lit - tle wave - lets dance and

fear - - - - ful curse

fear - - - - ful curse

Sra.

shine !

Shakes the great u - ni - verse.

Shakes the great u - ni - verse.

Sra.

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

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

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

p

Ped.

feel a - gain The fe - ver of

Ped.

youth, the soft de - sire.

*Ped. * Ped. * Ped. 6*

A rap - ture that is al - most

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

pain Throbs in my heart, and fills my

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

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

CHORUS OF ANGELS.

SOPRANO.

Be - ware, O be -

ALTO.

Be - ware, O be -

p 3 3 3 3 3

Ped. *

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

- ware, be - ware,

- ware, be - ware,

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

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line with triplets.

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

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line with triplets.

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

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line with triplets.

(sinking back.)

S

Gold . . .

dim.

care, *dim.* All are there.

care, S All are there,

sempre p

en vi - - - sions wave . . . and

ho - - - ver, Gold - - en

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

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

ing, . . . gleam - - - ing!

ANGELS (*receding*). SOPRANO.

A - las, a -

ALTO.

A - las, a -

p

p

p

Ped. *

I am like a hap - py lov - er.

- las ! a -

- las ! a -

p

p

Ped. * *Ped.*

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

* Ped. *

U

Gold - - - en va - pours, . . wa - ters
 - las ! Like
 - las ! Like
Sva

p

p

Sva

Ped. * *Ped.*

stream - ing, Land - - scapes mov - ing, . . chang - ing,
 a va - - pour, like
 a va - - pour, like
Sva

* *Ped.* * *Ped.*

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

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

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

** Ped. * Ped. * Ped.*

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

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

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

** Ped. * Ped.*

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

and pass, fade . . .

and pass, fade . . .

V

dim.

** Ped. * Ped.*

ver.

and pass.

and pass.

Sra.

pp

Ped. * *Ped.* *

pp *dim.*

A - las!

pp *dim.*

A - las!

Sra.

pp *dim.*

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

pp

Gold - en vi - sions!

ppp

Ped. * *Ped.* *

END OF THE FIRST SCENE.

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

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

dolce e legato.

Andante tranquillo. $\text{♩} = 76.$

p

A

cres.

B

dim. *pp* *dim.*

Ped. * *Ped.* *

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system includes the tempo marking 'Andante tranquillo' and the metronome marking '♩ = 76'. The second system has a dynamic marking 'p'. The third system is marked 'A'. The fourth system has a dynamic marking 'cres.'. The fifth system is marked 'B'. The sixth system includes dynamic markings 'dim.', 'pp', and 'dim.', and performance markings 'Ped.' and '* 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.

f *mf*

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

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

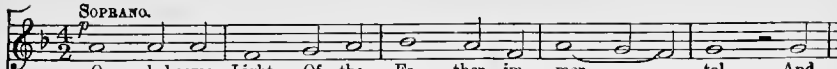
Dark - er sha - dows, deep - er rest,

(Lamps are lit in the house.)
deep - er rest,

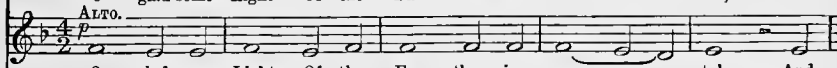
EVENING HYMN.—"O GLADSOME LIGHT.

Andante moderato.

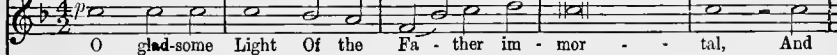
SOPRANO.



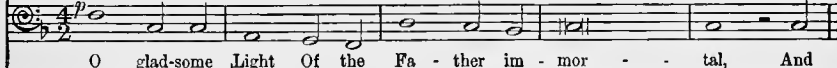
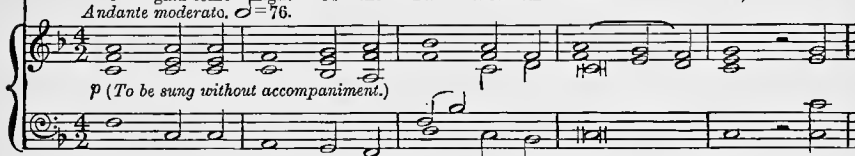
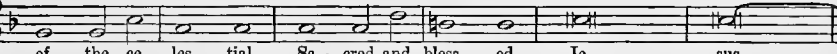
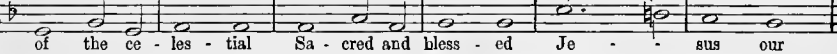
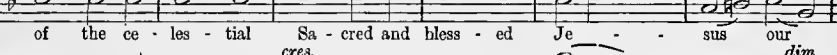
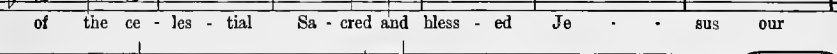
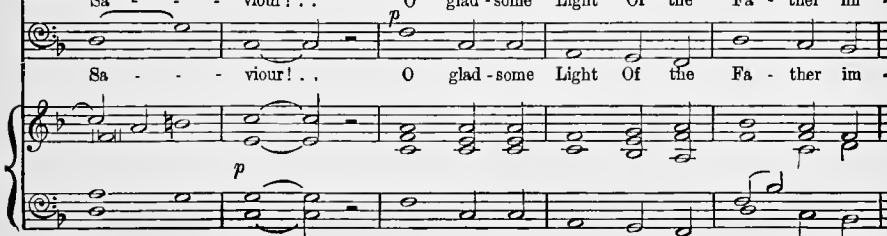
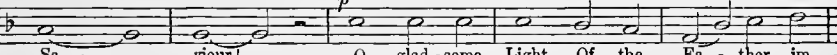
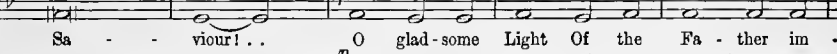
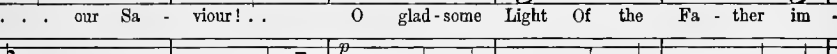
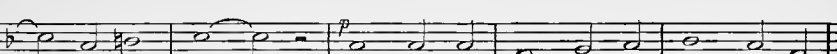
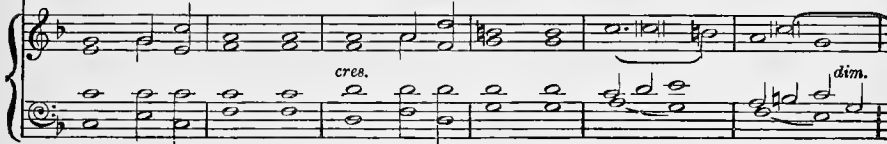
ALTO.



TENOR.



BASS.

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

cres.

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

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

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

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

cres.

dim.

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

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

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

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

dim.

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

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

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

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

p

cres. *f* **E**

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

cres. *f*

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

cres. *f*

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

cres. *f*

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

cres. *f* **E**

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

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

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

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

ff **^**

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

ff **^**

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

ff **^**

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

ff **^**

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

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

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

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

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

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

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

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

all times . . . Of wor - ship and won

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

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

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

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

dim.

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

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.)

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

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

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

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

Andante.

Piano introduction in 3/4 time, 2 flats. The right hand features a flowing eighth-note melody, while the left hand provides a steady accompaniment. A dynamic marking of *p* is present.

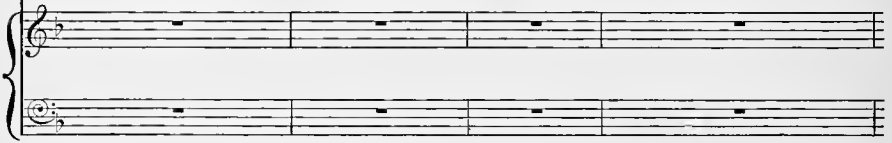
Andante. ♩ = 84.

p

URSULA.

ELSIE.

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



Two vocal staves for Ursula and Elsie. The music is in 3/4 time with a key signature of two flats. Ursula's part is on the upper staff, and Elsie's part is on the lower staff. The lyrics are: "Who was it said A - - - men ? It was the Prince. He is".

gone a - gain.

Would I could



Continuation of the vocal line with piano accompaniment. The piano part features a rhythmic accompaniment with chords. A dynamic marking of *p* is present. The lyrics are: "gone a - gain. Would I could".

p

do some-thing for his sake ;

Some - thing to cure his



Continuation of the vocal line with piano accompaniment. The piano part features a rhythmic accompaniment with chords. A dynamic marking of *p* is present. The lyrics are: "do some-thing for his sake ; Some - thing to cure his".

p

sor - row and pain.

That no one can, nei-ther



Continuation of the vocal line with piano accompaniment. The piano part features a rhythmic accompaniment with chords. A dynamic marking of *p* is present. The lyrics are: "sor - row and pain. That no one can, nei-ther".

p

thou nor I, Nor a - ny one else.

Allegro vivace. ♩ = 152.

ELSIE.

And must he die?

URSULA.

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

f

Ped. *

- cord Of - fers her life for that of her

fz

Ped. *

lord.

f

fz

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

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

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

mean it tru - - - ly ;
 * Ped.

f

for his sake I will my - self the

* Ped. * Ped.

off - 'ring make, And give my

K

*

life to pur - chase his.

Ped.

URSULA.

My child, my child,

p

*

L

thou must not die!

ELSIE.

Why should I live? de I not

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. $\text{♩} = 76.$

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

Ped. * *Ped.* *

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

Ped. * *Ped.* *

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

day! ah, woe the day!

Ped. *

ELSIE.

Allegretto.

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

Allegretto. $\text{♩} = 72$.

pp

Ped. *

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

Ped.

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

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

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

N

Ped. * *Ped.* *

way, It is ap - point - ed

pp

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

p

URSULA.

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

call thee; not be - fore.

pp

O

Ped. * *Ped.* *

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.

Ped.

I had a vi - sion in the

Q

*

night And saw Him stand - - ing

Ped.

*

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

sempre stac.

vast and splen - did,

Ped. *

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

R - far . . .

dim.
* *Ped.*

Ped.

* *Ped.* *

S

pp

Ped.

URSULA (entering the house.)

What if this

* Ped.

were of God! Ah! then

* Ped.

Gain - say dare I not.

Ped. * Ped.

A men.

Ped. * Ped.

f

My Re -

Andante.

Andante. ♩ = 72.

ELSIE (left alone).

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

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

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

The second system continues the vocal line with 'Guide me in each act and word' and 'That here - af - ter I may meet Thee'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages.

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

The third system features the vocal line with 'Watch - ing, wait - ing, ho - ping, yearning, With my lamp well trimm'd and burn - ing.' The piano accompaniment includes some chords and moving lines in both hands.

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

p
Ped. *

The fourth system begins with a 'T' time signature change. The vocal line has 'If . . . my fee - - ble prayer . . . can reach Thee,'. The piano accompaniment is marked with a piano (*p*) dynamic and includes a pedal point (*Ped.*) and an asterisk (*) indicating a specific performance instruction.

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

cres.

The fifth system concludes with the vocal line 'O, my Sa - viour, I be - seech Thee, Let me fol - low where Thou lead - est,'. The piano accompaniment is marked with a crescendo (*cres.*) dynamic.

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

p

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

U

Ped. * *Ped.* *

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

Ped. *

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

p *cres.*

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

f *dim.*

V

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

p *p*

sem - ble Thee, O . . . my

p

dim. e rall.

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

dim. e rall.

Ped. * *Ped.* *

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

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

L'istesso tempo.

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

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

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

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

ppp Y
men.
ppp men.
ppp Y
ppp

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

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

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking *pp legato.* is placed above the lower staff.

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

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

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

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking *Ped.* is placed below the lower staff.

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

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

ELSIE.

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

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

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

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

PRINCE HENRY.

ing ! This life of ours is a

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

wild Æolian harp of many a joyous

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, an eighth note, a quarter note, and a half note. The piano accompaniment maintains the same rhythmic pattern.

A strain, But un-der them all there

The third system begins with a section marked 'A'. The vocal line starts with a dotted quarter note, an eighth note, and a quarter note. The piano accompaniment continues with the established rhythmic pattern.

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

cres. *f*

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

The fourth system features a vocal line with a dotted quarter note, an eighth note, and a quarter note. The piano accompaniment includes dynamic markings 'cres.' and 'f'. Pedal markings are present at the bottom of the system.

souls in pain.

dim. *p*

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

The fifth system shows the vocal line with a dotted quarter note, an eighth note, and a quarter note. The piano accompaniment includes dynamic markings 'dim.' and 'p'. Pedal markings are present at the bottom of the system.

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

Ped. * *Ped.* *

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

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

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

p

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

The first system of music features a vocal line in G major with a 3/4 time signature. The lyrics are "inns, Where man may re - fresh his soul with love;". The piano accompaniment consists of a right hand with flowing eighth-note patterns and a left hand with block chords. There are two fermatas over the piano accompaniment in the second measure, each marked with a "2".

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

The second system continues the vocal line with the lyrics "E - ven the low - est may quench his thirst . . . At ri - - - vu - lets". The piano accompaniment features a right hand with a melodic line and a left hand with chords. A fermata with a "5" is placed over the piano accompaniment in the first measure, and another with a "2" is in the second measure.

fed by springs from a - bove.

The third system concludes the vocal line with the lyrics "fed by springs from a - bove." The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. A fermata with a "3" is placed over the piano accompaniment in the second measure. The system ends with a double bar line and a 3/4 time signature.

C (They turn down a green lane.)

The fourth system is a piano interlude in G major, marked with a "C" and the instruction "(They turn down a green lane.)". It features a right hand with a melodic line and a left hand with a steady eighth-note bass line. There are several fermatas with a "3" over the piano accompaniment. The dynamic marking *mf* is present.

The fifth system continues the piano interlude with a right hand melodic line and a left hand eighth-note bass line. It includes several fermatas with a "3" and a dynamic marking of *dim.* (diminuendo).

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

p dolce.

Sra.

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

cres.

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

dim. *p*

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

D

snow. Sweet . . is the air,

snow. Sweet . . is the air,

p *rall.*

sweet is the air. *a tempo.*

sweet is the air

colla voce. *p a tempo.*

E

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

pp

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

p

dim.

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

dim.

PRINCE HENRY.

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

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

sweet!

ELSIE.
It is a

BASSES (in the distance).
pp

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

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

cis.

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

ad lib.

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

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

Andante, l'istesso tempo. ♩ = 72.

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

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

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

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

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

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

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

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

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

LUCIFER (as a Friar in the procession)

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

sempre stac.

soles of my feet are hard and tanned.

TENORS. *p* In hâc ur - be lux sol -

There is my German Prince a-gain, Thus

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

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

en - nis ; In hâc o - - dor

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

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

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

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

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

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

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

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

fed . . . up-on chaff, Chant

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

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

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

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

TENORS & BASSES.

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

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

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

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

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

Chant - - - - - ing . . their

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

M

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

Urbs cœ - les - - - tis,

M

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

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

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

Sres

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

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

Sres

TENORS AND BASSES.

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

Sres

N *sempre dim.*

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

sempre dim.

Sves

p

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

p

Sves

○ ELSIE.

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

- - ro.

pp 3 3 3 3

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

(In the distance,) pp

Te sa - lu - to, te . .

mu - sic sad *ppp*

re - qui - ro, te sa -

and sweet,

lu - to!

pp

P

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

p

f

ped.

p *Ped.*

p *Ped.*

p *Ped.*

p *Ped.*

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

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

tan do. *pp* *Ped.* ** Ped.*

PRINCE HENRY.

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

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

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

pp

pp

Ped. * *Ped.* *

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

Ped. * *Ped.* *

in . . . the dis - - tance!

Ped. *

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

Ped. * Ped. *

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

Ped. * Ped. *

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

pp

Ped. * Ped. *

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

Ped. * Ped. *

world Haunt . . . the dim

Ped. * Ped. *

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

Ped.

It is . . . the

Ped. *

sea, . . . it is . . . the

Ped. *

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

mf

its vague im - men - si - ty;

dim. *p* *pp*

Ped.

Si - lent, ma -

cres.

Ped. *

jes - ti - cal, and slow,

pp

Ped. *

dim.

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

dim.

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

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

Andante tranquillo. U

Andante tranquillo. ♩ = 72.

pp

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

Ped. *

ELSIE.

The night is calm and cloud - less, And

Ped.

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

*

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

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

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

Ped. *

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

Ped. * *Ped.* *

V

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

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

voice sings on, And the snow-white choirs still

Ped. * *Ped.* *

an - - swer, still an - - swer

Ped. * *Ped.* *

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

p

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

cres *cen*

Ped. *

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

do.

Ped. *

son,
CHORUS. SOPRANO.

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

ALTO.

TENOR.

The night is calm and cloud - less,

BASS.

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

f *legato.*

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

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

be, The stars come forth to lis - - -

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

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

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

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

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

dim. X p

dim. p

dim. p

dim. X

dim. p

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

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

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

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

p

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

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

p *cres.*

Chris - - - - - te e -

Y

p *cres.*

p *cres.* *molto.*

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

p *cres.* *molto.*

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

p *cres.* *molto.*

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

p *cres.* *molto.*

Chris - - - - te e - le - - i - son, . . e - -

cres. *do.*

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

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

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

Allegretto moderato. ♩ = 168.

mf stacc.

The musical score consists of six systems of piano accompaniment. Each system is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time. The first system includes the tempo marking 'Allegretto moderato' and the metronome marking '♩ = 168', along with the dynamic marking 'mf stacc.'. The melody in the treble staff is characterized by eighth and sixteenth notes, often with slurs. The bass staff provides a steady accompaniment with chords and moving lines. The score concludes with a double bar line and a 'C' time signature.

Andante. LUCIFER. . .

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

Andante.
p
Ped. *

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

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

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

p

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

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

PRINCE HENRY.

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

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

LUCIFER.

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

PRINCE HENRY.

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

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

LUICIFER (to Elsie). F

Have you thought well of it?

Andante.

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

Adagio.

pp

Andante. CHORUS. SOPRANO. *p*

ALTO. *p*

TENOR. *p*

BASS. *p*

Andante. ♩ = 72.

p *Voices only. p*

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

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

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

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

cres. *f*

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

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

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

f *p* *H* *p*

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

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

ELSIE. *Allegretto, doppio movimento.*

Weep not, my friends!

Allegretto, doppio movimento.

pp

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

ra - ther re - joice with me,

* *Ped.* *

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

Ped. * *Ped.* * *

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

not, weep not. . . . There is no

more to say, let us go in.

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

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

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

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

mad.

ELSIE.
A - las! Prince Hen - ry!

Allegretto moderato. LUCIFER.
Come with me this

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

way!

The first system shows a vocal line with a fermata and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system continues the vocal line and piano accompaniment from the first system.

M *L'istesso tempo.* PRINCE HENRY.

Gone, and the light of all my

L'istesso tempo.

p

The third system introduces Prince Henry's entry. The vocal line begins with the lyrics "Gone, and the light of all my". The piano accompaniment features a complex rhythmic pattern with sixteenth notes and chords.

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

The fourth system continues the vocal line and piano accompaniment. The piano part has a consistent eighth-note accompaniment.

falls up - on the world.

cres.

Ped.

The fifth system concludes the vocal line and piano accompaniment. The piano part features a crescendo and a pedaling instruction.

(To the attendants.)

Why did you not lay hold on her,

f *p*

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

ped. *cres.*

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

ped. *ff* *ped.*

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

CHORUS. mur - der - er!

Mur-derer! murder-er!

Mur-derer! murder-er!

Mur-derer! murder-er!

Mur-derer! murder-er!

fp

ELSIE (within) RECIT.

Fare - well, dear Prince, fare - well.

Ped. *

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

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

CHORUS.

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

Un - 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. *

R **LUCIFER.**

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

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

too late! Un - bar the door,

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

too late! Un - bar the door,

R

Ped. * *Ped.* *

Più vivo.

late, too late!

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

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

PRINCE HENRY with Chorus.

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

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

Più vivo.

Ped.

(They burst the door open and rush in.)

Presto.

shall not be . . . too late!

shall not be . . . too late!

shall not be . . . too late!

shall not be . . . too late!

Presto.

ff accel. sf

Ped.

END OF THE FOURTH SCENE.

SCENE V.—URSULA AND A FORESTER.

Ursula's cottage

Andante con moto. ♩ = 72.

p

ten.

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

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

a tempo. (Enter a Forester.)

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

a tempo.

p

p

ten.

FORESTER. **URSULA.**

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

B FORESTER.

URSULA.

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

FORESTER.

Allegro Vivace.

Your daughter lives, and the Prince is well.

Allegro Vivace. ♩ = 144.

ff

Ped. *

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

p

C

Her heart for a moment nev - er failed :

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

Sca.

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

Sca.

D

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

Andante come prima.

fate.

Andante come prima.

p ten. dim.

URSULA.

Andante Allegretto.

Vir - gin, who lov - est the poor and

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

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

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

who was dead . . a - gain is liv -

F

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

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

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

cres.

G

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

molto cres.

bless her; Dear El sie,

molto cres.

f

Pod.

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

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. * *H*

dim.

p

p

Ped. *

END OF THE FIFTH SCENE

SCENE VI.—ELSIE AND PRINCE HENRY.

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

Andante tranquillo. $\text{♩} = 76$.

Sva.....

The score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The tempo is 'Andante tranquillo' with a metronome marking of quarter note = 76. The dynamics are marked 'p' (piano) and 'Ped.' (pedal). The first system includes a 'Sva.....' marking above the treble staff. The second system includes a 'Sva.....' marking above the treble staff. The third system includes a 'Sva.....' marking above the treble staff. The fourth system includes a 'Sva.....' marking above the treble staff. The fifth system includes a 'Sva.....' marking above the treble staff. The sixth system includes a 'Sva.....' marking above the treble staff. The score is marked with 'Ped.' and asterisks (*) indicating pedal points and phrasing.

Sua...

A

dim.

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

PRINCE HENRY.

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

pp

Ped. *

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

haunt-ed oaks.

Sua...

p

Ped. *Ped.* *

B **ELSIE.**

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

Sua...

p

PRINCE HENRY.

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

chime Ring out the cur-few of the sun.

ELSIE. Lis-ten, PRINCE HENRY. 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.

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

p *cres.*

*

ELSIE.

G *Tempo lmo.*

done for me,

Wilt thou as fond and faith - ful be?

Tempo lmo.

dim.

p

PRINCE HENRY.

Wilt thou so love me af - ter death?

Thou hast Fas - tra - da's ring.

mf

dim.

p

Ped.

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

pp

Ped.

* *Ped.*

H

Deep in thy

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

*

sted-fast soul it lies,

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

un poco cres.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

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

cres. *dim.*

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

shine.

rall.

* *Ped.* *

ELSIE. *Andante un poco adagio.*

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

PRINCE HENRY.

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

Andante un poco adagio. ♩ = 63.

p

Pedal with each change of harmony.

sun - shine, night and day, . . In

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

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

cay, In storm and sun - shine, night and

K K

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

cres

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

cen do. dim. p

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

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

I am thine!
 I am thine!

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

CHORAL EPILOGUE.

Andante maestoso non troppo lento. ♩ = 76.

CHORUS, TENORS AND BASSES.

mf

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

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

up, rise up, and from thy cav-erns

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

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

A

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

f

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

Ped. * *Ped.* *

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

a - rid plain, the

CHORUS. SOPRANOS AND ALTOS.

broad and a - rid plain." God sent His

mf

dim. *meno f*

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

maid - en's heart, Rise up, rise

up, and look from where thou art, And

scat - ter with un - sel - fish hands Thy

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

death ; Rise up, rise up, and

Ped. *

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

Ped. *

fresh - ness on the bar - ren sands And so

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

D

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

Alto.
death. The deed di -

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

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

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

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

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

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

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

E

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

F
 gold that nev - er, nev - er shall grow old, nev - er, nev - er,
 old, that nev - er, nev - er,
 gold that nev - er, nev - er shall grow old, the deed di -
F
 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

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

G

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

f *con forza*

H

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

Ped. *

Ped. *

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

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

p
p
p
p

Ped. *poco marcato.*

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

cres.
cres.
cres.
cres.

** Ped.*

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

* Ped. *

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

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

Maestoso.

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

Sra.

ff Maestoso.

Ped. *

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

Sra.

Ped. *

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

Sra.

* *Ped.* * *Ped.* *

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

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

Ped. * *Ped.* *

burn and
 burn and
 burn and
 burn and

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

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

Ped. * *Ped.* *

Detailed description: This system contains the first system of a musical score. It features five staves. The top four staves are vocal parts, each with the lyrics 'shine, burn and'. The fifth staff is a piano accompaniment with a complex, rhythmic pattern. Pedal markings are present at the bottom: 'Ped.' followed by an asterisk, then '* Ped.' followed by an asterisk.

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

Ped. * *Ped.* *

Detailed description: This system contains the second system of the musical score. It features five staves. The top four staves are vocal parts, each with the lyrics 'shine, burn and'. The fifth staff is a piano accompaniment with a complex, rhythmic pattern. Pedal markings are present at the bottom: 'Ped.' followed by an asterisk, then '* Ped.' followed by an asterisk.

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

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

Detailed description: This system contains the third system of the musical score. It features five staves. The top four staves are vocal parts, each with the lyrics 'shine, burn and shine !'. The fifth staff is a piano accompaniment with a complex, rhythmic pattern. Pedal markings are present at the bottom: 'Ped.' followed by a 'v' symbol, then 'Ped.' followed by a 'v' symbol, then 'Ped.' followed by a 'v' symbol, then 'Ped.' followed by a 'v' symbol, and finally 'Ped.' followed by a 'v' symbol.