

SCHIRMER'S EDITION.

# Clarice of Eberstein

Poem by F.von Hoffnaass.

BALLAD

FOR

Solo Voices, Chorus and Orchestra.

Composed by

# JOSEF RHEINBERGER.

OP. 97.

Vocal Score.

Pr. 40 Cts.net.

NEW YORK: G. SCHIRMER  
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# CLARICE OF EBERSTEIN.

## Nº 1. CHORUS.

JOSEF RHEINBERGER.

Tempo moderato. (♩ = 63.)

SOPRANO.

ALTO.

TENOR.

BASS.

The  
The  
The  
The

Tempo moderato. (♩ = 63.)

PIANO.

*f ritard.*  
rushlights are twinkling the whole night long Round Eberstein's fortress so gloomy and  
*f*  
rushlights are twinkling the whole night long Round Eberstein's fortress so gloomy and  
*f*  
rushlights are twinkling the whole night long Round Eberstein's fortress so gloomy and  
*f*  
rushlights are twinkling the whole night long Round Eberstein's fortress so gloomy and  
*ritard.*  
*p* *cresc.* *f*





swift as the wind, as swift as the wind; Tho' weary with spinning the  
 swift as the wind, as swift as the wind; Tho' weary with spinning the  
 as swift as the wind; Tho' weary with spinning the  
 as swift as the wind; Tho' weary with spinning the

fin - ger may be, The eye so sleep-y it scarce-ly can see, Spin  
 fin - ger may be, The eye so sleep-y it scarce-ly can see, Spin  
 fin - ger may be, The eye so sleep-y it scarce-ly can see, Spin  
 fin - ger may be, The eye so sleep-y it scarce-ly can see, Spin

*cresc.* *ritard.*

on, work on, spin on, weave on; Tho' weary with spinning the finger may be, Till the  
 on, weave on, work on, spin on, Till the  
 on, weave on, work on, spin on, Till the  
 on, weave on, weave on, spin on, weave on, Till the

*a tempo.* *dim.* *ff*



Ba-ron a bride, A bride and a for-tune has won!

Ba-ron a bride, A bride and a for-tune has won!

Ba-ron a bride, A bride and a for-tune has won!

Ba-ron a bride, A bride and a for-tune has won!

*sf* *ff* *p* *m.d.* *pp*

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

*dim.*

No 2. DUETT.

CLARICE. *sf* RUPERT. *sf*

Spin-ning Witch! ah, come and help me! Tang-led threads a-gain! a-gain!" "Nay, my

*p* *sf*

*Ped.* \* *Ped.*

*cresc.*

darling, leave thy la-bour, darling, leave thy la-bour, I— my-self will wind the

*cresc.* *p*

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

*dolce.*

skain. Give me but one lov - ing look, Rest up - on my shoul - der, so; Cla -

rice! when shall we to - gether to the al - tar go?

*sf* *cresc.*

*p* *cresc.*

CLARICE.

*p espress.*

"Were I rich I'd go to - morrow, But a - las! An or - phan I; Care and

*cresc.*

po - ver - ty and sor - row Are my on - ly dow - e - ry."

RUPERT.

Ah, were I, were I — the

Baron, Then at once to Church we'd go; I am but a humble weaver, So my

"Came the Baron himself to woo me, Wretch! I'd say, with scornful  
timid love says 'No!'

glance, To the piping of thy ta-bor, Think not Clarice e'er will dance!  
Ah! were

Nay, to thy piping, thy piping ta-bor, Think not Cla-ric-e e'er will  
I, were I the Baron, To the Church at once we'd go; I am but a hum-ble

*ritard.*                      *atempo.*

dance, Think not Cla - rice e'er will dance!"

weaver, So — my ti - mid love says 'No!"

*atempo.*

*ritard.*

*p*

Cav.

*pp* < >

*p*

Cav.                      Cav.

### NO. 3. CHORUS.

Andante molto. (♩ = 66.)

*p*

Fair Cla - rice summons her cou - rage now, and

*p*

Fair Cla - rice summons her cou - rage now, and

*p*

Fair Cla - rice summons her cou - rage now, and

*p*

Fair Cla - rice summons her cou - rage now, and

Andante molto. (♩ = 66.)

*p*                      *dolce.*

timid-ly brave, doth say, "Yes, e'en tho' I trem-ble, My cheek grow pale, I'll  
 timid-ly brave, doth say, "Yes, e'en tho' I trem-ble, My cheek grow pale, I'll  
 timid-ly brave, doth say, I'll  
 timid-ly brave, doth say, I'll

*marc.*  
 speak to the Baron to-day." "Sir Ba-ron, Rupert has ask'd my hand, To  
 speak to the Baron to-day." "Sir Ba-ron, Rupert has ask'd my hand, To  
 speak to the Baron to-day." "Sir Ba-ron, Rupert has ask'd my hand, To  
 speak to the Baron to-day." "Sir Ba-ron, Rupert has ask'd my hand, To

*Ad.* \* *Ad.* \*  
 win my love has sought, If thou wilt consent; our wedding permit, I'll  
 win my love has sought, If thou wilt consent; our wedding permit, I'll  
 win my love has sought, I'll  
 win my love has sought, I'll

serve thee then a year for nought?" The Ba-ron laugh'd scornfully, say-ing, "A  
 serve thee then a year for nought?" The Ba-ron laugh'd scornfully, say-ing, "A  
 serve thee then a year for nought?" The Ba-ron laugh'd scornfully, say-ing, "A  
 serve thee then a year for nought?" The Ba-ron laugh'd scornfully, say-ing, "A

bride! What! And thou, too, would'st married be?" Then  
 bride! What! And thou, too, would'st married be?" Then  
 bride! What! And thou, too, would'st mar - ried be?" Then  
 bride! What! And thou, too, would'st mar - ried be?" Then

dragging her in-to the window he cried, "Look down there! and an - swer  
 dragging her in-to the window he cried, "Look down there! and an - swer  
 dragging her in-to the window he cried, "Look down there! and an - swer  
 dragging her in-to the window he cried, "Look down there! and an - swer

me. *pp* Say, what is that cross, where the willow trees wave?" "Ah! my

me. *pp* Say, what is that cross, where the willow trees wave?" "Ah! my

me. *pp* Say, what is that cross, where the willow trees wave?" "Ah! my

me. *pp* Say, what is that cross, where the willow trees wave?" "Ah! my

*dim.*

*mf.* \*

lord, woe is me! 'tis my dear, dear pa - rents' grave." *dim.*

lord, woe is me! 'tis my dear, dear pa - rents' grave." *mf*

lord, woe is me! 'tis my dear, dear pa - rents' grave." "Thy father, an *mf*

lord, woe is me! 'tis my dear, dear pa - rents' grave." "Thy father, an

*dim.*

"They span them -

"They span them -

*mf* i - dle weaver he; Thy mother in spin - ning was slow?"

i - dle weaver he; Thy mother in spin - ning was slow?"

selves to death for thee! De - vo - tion could no fur - ther go!"

selves to death for thee! De - vo - tion could no fur - ther go!"

*mf* "Seethere are  
*mf* "Seethere are

flow - ers white and red, And nettles and thorns — to guard the

flow - ers white and red, And nettles and thorns — to guard the

*p* With the net - ties spin thee a bri - dal veil;

*p* With the net - ties spin thee a bri - dal veil;

dead. — *p* With the net - ties spin thee a bri - dal veil;

dead. — *p* With the net - ties spin thee a bri - dal veil;



*f marc.*  
A shroud for me of the blossoms pale. —

*f marc.*  
A shroud for me of the blossoms pale. — *mf* When

*f marc.*  
A shroud for me of the blossoms pale. — *mf* When

A shroud for me of the blossoms pale. — *mf* When

*f* *ff* \* *ff* \*

And I will myself the wedding

both are completed, the rite shall take place, And I will myself the wedding

both are completed, the rite shall take place, And I will myself the wedding

both are completed, the rite shall take place, And I will myself the wedding

*f* *ff* *ff* \*

*poco meno mosso.*  
grace." Pale with terror and indignant grief, She

grace." Pale with terror and indignant grief, She

grace." Pale with terror and indignant grief, She

grace." Pale with terror and indignant grief, She

*poco meno mosso.*  
*dim.* *pp* \*

tot-ters down the stair; Then flies to the grave seeking relief And

tot-ters down the stair; Then flies to the grave seeking relief And

tot-ters down the stair; And

tot-ters down the stair; And

*rit.*

sob-bing moans out her prayer.

sob-bing moans her prayer.

sob-bing moans her prayer.

sob-bing moans her prayer.

*rit. smorz.*

*rit.*

No. 4.

Andante espressivo. (♩ = 69)

CLARICE.  
*p con duolo.*

*cresc.*

"Oh, Mo-ther mine! How could'st thou me for-

*pp*

sake? — Let me come to thee, — For grief my heart will break; —

My Fa-ther, too, *f* Fa-ther and Mother taken, *f* Leaving their child All

*ten.*

help - less and a - lone, — For - sa - ken! To rob the flow'rs,

*dim.* *p* *p*

Here on your grave that spring, *f* Oh! grief and shame! E'en

sharp - er than the net - tles cru - el sting!"

*p* *rit.* *cresc.* *f*

*p a tempo.*

*cresc.*

Oh! Mo-ther mine! How could'st thou me for - sake? —

The first system features a vocal line in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "Oh! Mo-ther mine! How could'st thou me for - sake? —". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 7/8 time signature. It includes dynamic markings *pp* and *cresc.*

Let me come to thee — For grief my heart will break!"

The second system continues the vocal line with lyrics "Let me come to thee — For grief my heart will break!". The piano accompaniment includes dynamic markings *f* and *rit.*

CHORUS.

A-las! poor child! up-on the grave, No light! No

A-las! poor child! up-on the grave, No light! No

A-las! poor child! she lies upon the grave, No light! No

A-las! poor child! up-on the grave, No light! No

The chorus section consists of four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. Each vocal part has the lyrics "A-las! poor child! up-on the grave, No light! No". The piano accompaniment includes dynamic markings *pp* and *f*. At the bottom of the page, there are six measures of piano accompaniment with a *pp* marking and a *f* marking, and a series of notes with a *ped.* (pedal) marking and asterisks.

hope! No helping hand to save! \_\_\_\_\_

hope! No helping hand to save! \_\_\_\_\_

hope! No helping hand to save! \_\_\_\_\_

hope! No helping hand to save! \_\_\_\_\_

*ff* *p* *pp*

*rit.* \*

*f* *p* *pp* *rit.*

*rit.* \*

Andantino quasi Allegretto. (♩ = 188) **No. 5.**  
 THE SPINNING WITCH. (Alto.)  
*dolce.*

Mur - mur not, thou gen - tle maid -

*pp*

*rit.* \* *rit.* \* *rit.* \*

en, Fate has hap - py days in store.

*cresc.*

*p dolce.*

Ten - der heart with sor - row la - den, Weep no more, — no more!

Oft when I lay sick and

*pp* Weep no more, — no more.

*pp* Weep no more, — no more.

*pp* Weep no more, — no more.

*pp* Weep no more, — no more.

*pp*

*pp*

**CHORUS.**

wea - ry, Lay — all — lone - ly, — all — for - sa -

*dim.*

*ℓ. ad.* \* *ℓ. ad.*

ken; Thou didst come so kind and cheer-y, Pi-ty on me hast ta-

ken. Now, my child  
Weep no more, no more!  
Weep no more, no more!  
Weep no more, no more!  
Weep no more, no more!

CHORUS.

*pp*  
*Cres.* \* *Cres.* \*

will I re - - pay thee For

*mf*  
*Cres.* \* *Cres.* \* *Cres.* \*

thy lov - - ing care of me

*poco animato.*

Touch no blos - - som here, I pray

CHORUS.

Weep no more! —

Weep no more! —

Weep no more! —

Weep no more! —

*pp* *dim.* *p* *ℓa.*

thee Flow'rs to spin would mad - - ness be

Weep no

Weep no

Weep no

Weep no

*f* *ℓa.* *ℓa.*



Yet the net - ties leave to me.

more!

more!

more!

more!

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

*Ad.* \* *Ad.* \* *Ad.* \*

How to use them I know best!

*p* *dim.*

*dolce.*

Come, my child, a - way with thee, Leave the dead to rest.

*p* *pp*

CHORUS.

*ppp*  
Here trou - bles cease, The

*ppp*  
Here trou - bles cease, The

*ppp*  
Here trou - bles cease, The

*ppp*  
Here trou - bles cease, The

*una corda.*  
*pp*

grave is peace! —

grave is peace! —

grave is peace! —

grave is peace! —

*tutta corda.*

*sf* *sf* *f* *dim.*

# Nº 6 CHORUS.

Moderato. (♩ = 80.)

The Ba-ron stands with gloomy brow, and watches the ris-ing storm now

The Ba-ron stands with gloomy brow, and watches the ris-ing storm now

The Ba-ron stands with gloomy brow, and watches the ris-ing storm now

The Ba-ron stands with gloomy brow, and watches the ris-ing storm now

Moderato. (♩ = 80.)

gath' - ring fast. The Heav'ns are dark, the golden sun with driv - ing

gath' - ring fast. The Heav'ns are dark, the golden sun with driv - ing

gath' - ring fast. The Heav'ns are dark, the golden sun with driv - ing

gath' - ring fast. The Heav'ns are dark, the golden sun with driv - ing

clouds is o - - - - - ver - cast. Now

clouds is o - - - - - ver - cast. Now

clouds is o - - - - - ver - cast. Now

clouds is o - - - - - ver - cast. Now

gleams out the moun - tain's lof - ti - est peak, Ha! do not I see there the spinning Witch

gleams out the mountain's lof - ti - est peak, Ha! do not I see there the spinning Witch

gleams out the moun - tain's lof - ti - est peak, Ha! do not I see there the spinning Witch

gleams out the moun - tain's lof - ti - est peak, Ha! do not I see there the spinning Witch

frown - ing? A flash! From Hea - ven the thun - - ders break, The

frown - ing? A flash! From Hea - ven the thun - - ders break, The

frown - ing? A flash! From Hea - ven the thun - - ders break, The

frown - ing? A flash! From Hea - ven the thun - - ders break, The

voice of the bold Ba - ron drown - ing. "Ac - cur - - sed Bel - dame! Thy

voice of the bold Ba - ron drown - ing. "Ac - cur - - sed Bel - dame! Thy

voice of the bold Ba - ron drown - ing. "Ac - cur - - sed Bel - dame! Thy

voice of the bold Ba - ron drown - ing. "Ac - cur - - sed Bel - dame! Thy

threats I dare! Go wind-ing and spin-ning till time shall have no mor-row;

threats I dare! Go wind-ing and spin-ning till time have no mor-row;

threats I dare! Go wind-ing and spin-ning till time shall have no mor-row;

threats I dare! Go wind-ing and spin-ning till time have no mor-row;

*And. \**

And lack - est thou hemp, then thy fox - y red hair To

And lack - est thou hemp, then thy fox - y red hair To

And lack - est thou hemp, then thy fox - y red hair To

And lack - est thou hemp, then thy fox - y red hair To

*And. \**

weave thy hell - dress thou may'st bor -

weave thy hell - dress thou may'st bor -

weave thy hell - dress thou may'st bor -

weave thy hell - dress thou may'st bor -

*And. \* And. \**



*p*

"Take warn - ing! Take warn - ing! Thou'rt near the

"Take warn - ing! Take warn - ing! Thou'rt near the

"Take warn - ing! Take warn - ing! Thou'rt near the

"Take warn - ing! Take warn - ing! Thou'rt near the

*Rw.* \* *Rw.* \*

end of thy te - - end - - ther!"

end of thy te - - end - - ther!"

end of thy te - - end - - ther!"

end of thy te - - end - - ther!"

end of thy te - - end - - ther!"

*f* \* *Rw.*

*pp* Who knocks at the por-tal? The Ba-ron turns pale. Fair Clarice appears,

*pp* Who knocks at the por-tal? The Ba-ron turns pale. Fair Clarice appears,

*pp* Who knocks at the por-tal? The Ba-ron turns pale. Fair Clarice appears,

Who knocks at the por-tal? The Ba-ron turns pale. Fair Clarice appears,

*sf*

*poco rit. - cresc.*

two gar-ments dis - play - ing.

two gar-ments dis - play - ing.

two gar-ments dis - play - ing.

two gar-ments dis - play - ing.

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "two gar-ments dis - play - ing." repeated on each vocal staff. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* and *dim.*.

*meno mosso. dolce.*

Thy will is obey'd; Here, thy shroud! Here, my veil! May God bless thee, and me for o-

Thy will is obey'd; Here, thy shroud! Here, my veil! May God bless thee, and me for o-

Thy will is obey'd; Here, thy shroud! Here, my veil! May God bless thee, and me for o-

Thy will is obey'd; Here, thy shroud! Here, my veil! May God bless thee, and me for o-

Thy will is obey'd; Here, thy shroud! Here, my veil! May God bless thee, and me for o-

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "Thy will is obey'd; Here, thy shroud! Here, my veil! May God bless thee, and me for o-" repeated on each vocal staff. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *pp*.

bey - ing!

bey - ing!

bey - ing!

bey - ing!

bey - ing!

*una corda.*

The third system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "bey - ing!" repeated on each vocal staff. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *pp* and *una corda.*.



N<sup>o</sup> 7. CHORUS OF WOMEN.

(Bridal song.)

Allegretto.

SOPRANO I &amp; II.

SOLO.

*mf*

The joy - bells are ring - ing, And

ALTI.

SOLO.

*mf*

The joy - bells are ring - ing, And

Allegretto

*pp**cr.*

ju - bilant sing - ing, And ju - bi - lant sing - ing Re - sounds thro' the air To

ju - bilant sing - ing, And ju - bi - lant sing - ing Re - sounds thro' the air To

greet the hap - py pair. They've suf - fer'd and stri - ven, Now vict' - ry is gi - ven, Their

greet the hap - py pair. They've suf - fer'd and stri - ven, Now vict' - ry is gi - ven, Their

## CHORUS.

pa - tience and love The Hea - vens ap - prove The joy - bells are ring - ing And  
 CHORUS.  
 pa - tience and love The Hea - vens ap - prove The joy - bells are ring - ing And

*f*

ju - bi - lant sing - ing, And ju - bi - lant sing - ing Re - sounds thro' the air To  
 ju - bi - lant sing - ing, And ju - bi - lant sing - ing Re - sounds thro' the air To

*p*

greet the happy pair. Now bridegroom and bride Live on side by side, What -  
 greet the happy pair. Now bridegroom and bride Live on side by side, What -

*mf*

*p*

*mf* *cresc*  
 e'er may be - tide, — Mur - mur ye not. Now bride-groom and bride Live  
*mf* *cresc*  
 e'er may be - tide, — Mur - mur ye not. Now bride-groom and bride Live

*mf* *dim.* *cresc.*

*pp* *f*  
 on side by side, What - e'er may be - tide, What - e'er may be - tide, —  
*pp* *f*  
 on side by side, What - e'er may be - tide, What - e'er may be - tide, —

*dim.* *pp*

Mur - - mur ye not! —  
 Mur - - mur ye not! —

*f* *dim.*

RUPERT. Tenor Solo.

Con moto.

"Take, my dar-ling, these three flow - ers To deck thy

Ad. \*

faith-ful breast, — Fore - shadow - ing hap - py hours Of love and

Ad. \*

u - nion blest — This crimson dai - sy dy - ing To tell thy tender

*dolce.* *p*

Ad. \*

heart — That mine on thine re - ly - ing, Can nev - er live a -

*cresc.*

Ad. \*

part, — Thy Heartsease, o my treasure! I fain my - self would

*f* *dim.* *p dolce.* *f*

Ad. \*

be! — My one and on - ly plea - sure To live and die for

*Ad.* \*

thee. — Ah! sure, thou art not weep - ing To see For - get-me-

*p dolce.* *cresc.*  
*Ad.* \* *Ad.* \*

not — From out this po - sy peeping? I know we need it

*Ad.* \*

not; — But, dear, these starry flow - ers Bring greeting from a -

*smorz. dolce marc.* *f*  
*dimin.* *p*  
*Ad.* \* *Ad.* \*

bove; And bear from heav'nly bow - ers Thy Mother's kiss of

*p* *pp*  
*Ad.* \* *Ad.* \*

love; They bear, these star-ry flow - ers, Thy Mother's

*smorz.* **Tempo I.**  
kiss of love!"

**SOPR. I. II. Solo.** *mf*  
**ALTO. Solo.** *mf*  
In love now u - ni - ted And troth surely plight-ed, And troth surely

plight - ed, How hap - py their lot! How hap - py their lot! The wretch - ed she  
plight - ed, How hap - py their lot! How hap - py their lot! The wretch - ed she

tend - ed, The lone - ly be - friended; Safe guard - ed her door By prayers of the

tend - ed, The lone - ly be - friended; Safe guard - ed her door By prayers of the

## CHORUS.

poor. In love now u - ni - ted And troth surely plight - ed, And troth surely

CHORUS.

poor. In love now u - ni - ted And troth surely plight - ed, And troth surely

plighted, How hap - py their lot! How hap - py their lot! Now bridegroom and bride, Live

plighted, How hap - py their lot! How hap - py their lot! Now bridegroom and bride, Live

on side by side, What e'er may be - tide, — Mur - mur ye not! Now

on side by side, What e'er may be - tide, — Mur - mur ye not! Now

*mf* *mf* *mf* *dimin.*

bride groomand bride, Live on sideby side, What-e'er may be - tide, What-

bride groomand bride, Live on sideby side, What - e'er may be - tide, What-

*cresc.* *pp* *cresc.* *pp* *p* *cresc.* *dimin.* *pp*

e'er may be - tide, — Mur - - - mur ye

e'er may be - tide, — Mur - - - mur ye

*f* *f*



not!

not!

*dimin.*

*p*

*pp*

*Ad. \**

SOPR.

ALTO. Hail! the Weaver, the Weaver's Bride! —

TENOR. Hail! the Weaver, the Weaver's Bride! —

BASS. Hail! the Weaver, the Weaver's Bride! —

CHORUS. Hail! the Weaver, the Weaver's Bride! —

*Ad. \**

*Ad. \**

Hail! the Weaver, the Weaver's Bride! —

Hail! the Weaver, the Weaver's Bride! —

Hail! the Weaver, the Weaver's Bride! —

Hail! the Weaver, the Weaver's Bride! —

*ff* Come

*ff* Come

*Ad. \**

No 8. CHORUS.

Allegro. (♩ = 84.)

now in the dance let us merri - ly glide! This festival day, this bri - dal day With  
 now in the dance let us merri - ly glide! This festival day, this bri - dal day With

Allegro. (♩ = 84.)

music and mirth we'll all be gay! The wheel must turn both year out and year in — For  
 music and mirth we'll all be gay! The wheel must turn both year out and year in — For  
 Hail, Hail, the youth - ful pair!  
 Hail, Hail, the youth - ful pair!

once in the dance men and maidens may spin, for once — in the dance men and maidens may  
 once in the dance men and maidens may spin, for once — in the dance men and maidens may  
 Come  
 Come

*poco rit.*

a tempo.

spin.  
spin.

now in the dance let us merri-ly glide, This festival day, this bri-dal day\_ With  
now in the dance let us merri-ly glide, This festival day, this bri-dal day\_ With  
a tempo.

*And.* \* *And.* \* *And.* \* *And.* \*

Hail, Hail, the youth - ful pair! For  
Hail, Hail, the youth - ful pair! For  
music and mirth we'll all be gay, The wheel must turn both year out and in, — For  
music and mirth we'll all be gay, The wheel must turn both year out and in, — For

*cresc.*

*And.* \* *And.* \* *And.* \* *And.* \*

once in the dance men and maid - ens may spin, — For  
once in the dance men and maid - ens may spin, — For  
once in the dance men and maidens may spin, for once in the dance, For —  
once in the dance men and maidens may spin, the dance, the dance, For

*cresc.* *ff.*

*And.* \* *And.* \* *And.* \*

once in the dance men and maid-ens may spin.

once in the dance men and maid-ens may spin.

once in the dance men and maid-ens may spin.

once in the dance men and maid - ens may spin.

*f* *ff*

*Ad. \** *Ad. \**

Poco meno mosso. TENOR SOLO.

*pp*

Why ringeth the bell — so

*dimin.* *p* *sp.*

loud — and shrill? At once the ju-bilant sounds are still.

A voice calls down to the fest-ive throng:

**CHORUS.**

The Baron — is

The Baron — is

The Baron — is

The Baron — is

*cresc.*

*Ad.* \* *Ad.* \*

dead! ————— hush your joy - - - ous

dead! ————— hush your joy - - - ous

dead! ————— hush your joy - - - ous

dead! ————— hush your joy - - - ous

*ff* *pp* *rit.*

*ff* *pp* *rit.*

*ff* *pp* *rit.*

*ff* *pp* *rit.*

*ff* *p* *rit.*

*Ad.* \*

Quasi Adagio. (♩ = 69.)

song." Stark lies he and cold in death-shroud ar-

song." Stark lies he and cold in death-shroud ar-

song." Stark lies he and cold in death-shroud ar-

song." Stark lies he and cold in death-shroud ar-

Quasi Adagio. (♩ = 69.)

ray'd, A hap - py bride is that low-ly

ray'd, A hap - py bride is that low-ly

ray'd, A hap - py bride is that low-ly

ray'd, A hap - py bride is that low-ly

Tempo I<sup>o</sup> (♩ = 63.)

maid. Still wanders his phantom round dark Eber-stein, In

maid. Still wanders his phantom round dark Eber-stein, In

maid. Still wanders his phantom round dark Eber-stein, In

maid. Still wanders his phantom round dark Eber-stein, In

Tempo I<sup>o</sup> (♩ = 63.)







ing, re - pose ev - er - last - - - ing his worn -

ing, re - pose ev - er - last - - - ing his worn -

ing, re - pose ev - er - last - - - ing his worn -

ing, re - pose ev - er - last - - - ing his worn -

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "ing, re - pose ev - er - last - - - ing his worn -". The piano part includes dynamic markings like *ff* and *mf*, and performance instructions such as *Re.* and *\* Re.*

spir - it wins!

spir - - - it wins!

spir - - - it wins!

spir - it wins!

The second system continues the vocal and piano parts with the lyrics "spir - it wins!". The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamic markings like *ff* and *mf*, and performance instructions such as *Re.* and *\* Re.*

The third system shows the vocal staves with rests, indicating a pause in the vocal line. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line and the word *alleg* written vertically.