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EDITION.

W. BENDALL.

A

LEGEND OF BREGENZ

ONE SHILLING & SIXPENCE.

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## FIRST SET.

### SOPRANO.

1. My heart ever faithful ... .. J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... .. Ch. Gounod
4. With verdure clad ("Creation") ... .. J. Haydn
5. I will extol Thee, O Lord ("Eli") ... .. M. Costa
6. I mourn as a dove ("St. Peter") ... .. J. Benedict

### TENOR.

1. O God, have mercy (Pietà, Signore) ... .. A. Stradella
2. In native worth ("Creation") ... .. J. Haydn
3. Be thou faithful unto death ("St. Paul")...  
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... .. G. Rossini
5. The Lord is very pitiful ("St. Peter") ... .. J. Benedict
6. The soft southern breeze ("Rebekah") ... .. J. Barnby

### CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... .. J. S. Bach
2. But the Lord is mindful ("St. Paul")  
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... .. Handel
4. Evening Prayer ("Eli") ... .. M. Costa
5. There is a green hill... .. Ch. Gounod
6. O Thou afflicted ("St. Peter") ... .. J. Benedict

### BASS.

1. Dost thou despise ... .. J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... .. G. Rossini
5. How great, O Lord ("St. Peter")... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli")... .. M. Costa

## SECOND SET.

### SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)  
C. Saint-Saëns
2. Lo! the heaven-descended Prophet  
("The Passion") ... .. C. H. Graun
3. Jerusalem ("St. Paul") ... .. F. Mendelssohn-Bartholdy
4. Great is Jehovah ... .. F. Schubert
5. Turn Thee unto me ("Eli") ... .. M. Costa
6. Let the bright Seraphim ("Samson") ... .. Handel

### TENOR.

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... .. J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... .. J. Benedict
3. Thus was the sun ("Samson") ... .. Handel
4. O come, let us worship (Psalm xcvi.)  
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... .. J. Raff
6. Song of Penitence (Busslied) ... .. Beethoven

### CONTRALTO.

1. To living waters ("The Lord is my Shepherd")  
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... .. A. Stradella
3. All my heart inflamed and burning  
("Stabat Mater") ... .. A. Dvořák
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Fac ut portem ("Stabat Mater") ... .. G. Rossini
6. Morning Prayer ("Eli") ... .. M. Costa

### BASS.

1. Mighty Lord and King all glorious  
("Christmas Oratorio") ... .. J. S. Bach
2. Rolling in foaming billows ("Creation") ... .. J. Haydn
3. Litany for All Souls' Day ... .. F. Schubert
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Consume them all ("St. Paul")  
F. Mendelssohn-Bartholdy
6. Nazareth ... .. Ch. Gounod

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# A LEGEND OF BREGENZ

A BALLAD FOR FEMALE VOICES

THE POEM WRITTEN BY

ADELAIDE A. PROCTER

AND

THE MUSIC COMPOSED BY

WILFRED BENDALL.

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PRICE ONE SHILLING AND SIXPENCE.

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MADE IN ENGLAND



# A LEGEND OF BREGENZ.

GIRT round with rugged mountains  
The fair Lake Constance lies ;  
In her blue heart reflected,  
Shine back the starry skies ;  
And watching each white cloudlet  
Float silently and slow,  
You think a piece of Heaven  
Lies on our earth below !

Midnight is there : and silence,  
Enthroned in Heaven, looks down  
Upon her own calm mirror,  
Upon a sleeping town ;  
For Bregenz, that quaint city  
Upon the Tyrol shore,  
Has stood above Lake Constance  
A thousand years and more.

Her battlements and towers,  
Upon their rocky steep,  
Have cast their trembling shadow  
For ages on the deep :  
Mountain, and lake, and valley  
A sacred legend know,  
Of how the town was saved one night  
Three hundred years ago.

Far from her home and kindred,  
A Tyrol maid had fled,  
To serve in the Swiss valleys,  
And toil for daily bread ;  
And every year that fled  
So silently and fast,  
Seemed to bear farther from her  
The memory of the past.

\* \* \* \* \*

She spoke no more of Bregenz,  
With longing and with tears ;  
Her Tyrol home seemed faded  
In a deep mist of years ;

She heeded not the rumours  
Of Austrian war and strife ;  
Each day she rose contented,  
To the calm toils of life.

\* \* \* \*

And when at morn and evening  
She knelt before God's throne,  
The accents of her childhood  
Rose to her lips alone.

And so she dwelt ; the valley  
More peaceful year by year ;  
When suddenly strange portents  
Of some great deed seemed near.  
The golden corn was bending  
Upon its fragile stalk,  
While farmers, heedless of their fields,  
Paced up and down in talk.

\* [The men seemed stern and altered,  
With looks cast on the ground ;  
With anxious faces, one by one,  
The women gathered round ;  
All talk of flax, or spinning,  
Or work was put away ;  
The very children seemed afraid  
To go alone to play.] \*

One day, out in the meadow  
With strangers from the town,  
Some secret plan discussing,  
The men walked up and down.  
Yet, now and then seemed watching,  
A strange uncertain gleam,  
That looked like lances 'mid the trees,  
That stood below the stream.

At eve they all assembled,  
All care and doubt were fled ;  
With jovial laugh they feasted,  
The board was nobly spread.

31. G. 4. 19. 7. 115

The elder of the village  
 Rose up, his glass in hand,  
 And cried, " We drink the downfall  
 " Of an accursed land !

" The night is growing darker,  
 " Ere one more day is flown,  
 " Bregenz, our foeman's stronghold,  
 " Bregenz shall be our own !"  
 The women shrank in terror  
 (Yet Pride, too, had her part),  
 But one poor Tyrol maiden  
 Felt death within her heart.

Before her, stood fair Bregenz,  
 Once more her towers arose ;  
 What were the friends beside her ?  
 Only her country's foes.  
 The faces of a kinsfolk,  
 The days of childhood flown,  
 The echoes of her mountains  
 Reclaimed her as their own !

Nothing she heard around her  
 (Though shouts rang forth again),  
 Gone were the green Swiss valleys,  
 The pasture and the plain ;  
 Before her eyes one vision,  
 And in her heart one cry,  
 That said, " Go forth, save Bregenz,  
 And then, if need be, die ! "

With trembling haste and breathless,  
 With noiseless step she sped ;  
 Horses and weary cattle  
 Were standing in the shed ,  
 She loosed the strong white charger  
 That fed from out her hand,  
 She mounted, and she turned his head  
 Towards her native land.

Out, out into the darkness—  
 Faster, and still more fast ;  
 The smooth grass flies behind her,  
 The chestnut wood is past ;

\* \* \* \* \*

" Faster ! " she cries, " O faster ! "  
 Eleven the church bells chime ;  
 " O God," she cries, " help Bregenz  
 " And bring me there in time ! "  
 But louder than bells' ringing  
 Or lowing of the kine,  
 Grows nearer in the midnight  
 The rushing of the Rhine.

\* \* \* \* \*

She strives to pierce the darkness,  
 And looser throws the rein ;  
 Her steed must breast the waters  
 That dash above his mane.

\* \* \* \* \*

They reach the gate of Bregenz  
 Just as the midnight rings,  
 And out come serf and soldier  
 To meet the news she brings.

Bregenz is saved ! Ere daylight  
 Her battlements are manned ;  
 Defiance greets the army  
 That marches on the land.  
 And if to deeds heroic  
 Should endless fame be paid,  
 Bregenz does well to honour  
 The noble Tyrol maid.

Three hundred years are vanished,  
 And yet upon the hill  
 An old stone gateway rises  
 To do her honour still.  
 And there, when Bregenz women  
 Sit spinning in the shade,  
 They see in quaint old carving  
 The charger and the maid.

And when, to guard old Bregenz  
 By gateway, street, and tower  
 The warder paces all night long,  
 And calls each passing hour :  
 " Nine, ten, eleven," he cries aloud,  
 And then (O crown of Fame !)  
 When midnight pauses in the skies  
 He calls the maiden's name.

ADELAIDE A. PROCTER.

\* \* \* Some portions of the poem, at the places indicated by asterisks, have been omitted in the musical setting.

# A LEGEND OF BREGENZ.

## PROLOGUE.

Adelaide Proctor.\*

Wilfred Bendall.

*Allegro maestoso.* ♩ = 116.

PIANO.

*f*

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a change in texture with more complex chordal patterns. The fourth system shows a steady rhythmic flow. The fifth system includes a *rit.* (ritardando) marking and a *ff* (fortissimo) dynamic. The sixth system concludes with a *ff* dynamic and includes several *Ped.* (pedal) markings and asterisks (\*) indicating specific performance instructions.

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*Allegro vivace.*

Soprano I.

*p*

Soprano II.

Girt round with rug-ged moun - tains The

*p*

Alto.

Girt round with rug-ged moun - tains The

*p*

Girt round with rug-ged moun - tains The

*Allegro vivace.* ♩ = 152.

*dolce*

fair Lake Con-stance lies;

In her blueheart re - flect - ed, Shine

*cresc.*

fair Lake Con-stance lies;

In her blue heart re - flect - ed, Shine

*cresc.*

fair Lake Con-stance lies;

In her blue heart re - flect - ed, Shine

*cresc.*

*cresc.*

back the star-ry skies;

And watch-ing each white cloud - let Float

*f*

back the star-ry skies;

And watch-ing each white cloud - let Float

*f*

back the star-ry skies;

And watch-ing each white cloud - let Float

*f*

*f*

si - lent - ly and slow, You think a piece of Heaven Lies

si - lent - ly and slow, You think a piece of Heaven Lies

si - lent - ly and slow, You think a piece of Heaven Lies

on our earth be - low.

on our earth be - low.

on our earth be - low.

*a tempo*

*f*

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

Mid - night is there; and

Mid - night is there; and

Mid - night is there; and

*p*

silence En - thron'd in Heaven, looks down Up - on her own calm

silence En - thron'd in Heaven, looks down Up -

silence En - thron'd in Heaven, looks down Up -

mir - - ror, Up - on a sleep - ing town, For Bre -

- on her own calm mir - - ror, Up - on a sleep - ing

- on her own calm mir - - ror, Up - on a sleep - ing

- genz that quaint ci - ty Up - on the Ty - rol

town, For Bregenz that quaint ci - ty Up - on the Ty - rol

town, For Bregenz that quaint ci - ty Up - on the Ty - rol

shore Has stood a-bove Lake Con-stance A thou-sand years and

shore Has stood a-bove Lake Con-stance A thou-sand years and

shore Has stood a-bove Lake Con-stance A thou-sand years and

more, *f* Has stood a-bove Lake Con-stance A thousand years and

more, *f* Has stood a-bove Lake Con-stance A thousand years and

more, *f* Has stood a-bove Lake Con-stance A thousand years and

more.

more.

more.

*p*

Her bat-tle-ments and tow - ers, Up - on their rock-y—

Her bat-tle-ments and tow - ers, Up - on their rock-y

Her bat-tle-ments and tow - ers, Up - on their rock-y

steep Have cast their trem-bling sha - dow For a - ges on the

steep Have cast their trem-bling sha - dow For a - ges on the

steep Have cast their trem-bling sha - dow For a - ges on the

*f*

deep Mountain, and lake, and val - ley A sa - cred le - gend

deep Mountain, and lake, and val - ley A sa - cred le - gend

deep Mountain, and lake, and val - ley A sa - cred le - gend

*f* *CRSC.*

know Of how the town was saved, one night, Three

know Of how the town was saved, one night, Three

know Of how the town was saved, Three

hundred years a - go.

hundred years a - go.

hundred years a - go.

*a tempo*

### THE LEGEND.

*Allegretto.* ♩ = 100.

*f* *ff*

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

Soprano Solo. *p*

Far

from her home and kind-red, A Ty-rol maid had fled\_\_\_\_\_ To

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a tritone chord (F#4 and C5) in the fifth measure.

serve in the Swiss val - leys And toil for dai - ly bread; And

The second system continues the vocal line with a half note G4, quarter notes A4, B4, and C5, a dotted quarter note B4, and a half note A4. The piano accompaniment continues with similar rhythmic patterns and harmonic support, including a tritone chord (F#4 and C5) in the fifth measure.

ev -'ry year that fleet-ed So si-lent-ly and fast Seemed to

*CRSC.*

The third system features a vocal line starting with a half note G4, quarter notes A4, B4, and C5, a dotted quarter note B4, and a half note A4. The piano accompaniment includes a tritone chord (F#4 and C5) in the fifth measure. The instruction *CRSC.* (Crescendo) is placed above the vocal line and below the piano accompaniment in the fifth measure.

bear far-ther from her The mem -'ry of the past Seemed to

The fourth system continues the vocal line with a half note G4, quarter notes A4, B4, and C5, a dotted quarter note B4, and a half note A4. The piano accompaniment provides harmonic support, including a tritone chord (F#4 and C5) in the fifth measure.

*f* bear far - ther from her The mem'ry of the past *mf* She

spoke no more of Bre - genz With long - ing and with tears, Her

*mf*

Ty - rol home seemed fad - ed In a deep mist of years; She

*p* heed - ed not the rumours Of Aus - trian war and strife, Each

*p*

day she rose con - tent - ed To the calm toils of life.

And when at morn and evening She knelt be-fore God's

And when at morn and evening She knelt be-fore God's

And when at morn and evening She knelt be-fore God's

*f* *p*

throne, The accents of her child-hood Rose to her lips a - lone The

throne, The accents of her child-hood Rose to her lips a - lone The

throne, The accents of her child-hood Rose to her lips a - lone The

accents of her child-hood Rose to her lips a - lone.

accents of her child-hood Rose to her lips a - lone.

accents of her child-hood Rose to her lips a - lone. *Poco piu mosso.*

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

Ped \* Ped \* Ped \*

*Allegretto tempo.*

*mf* Chorus in unison.

And so she dwelt: the val-ley more peace-ful year by

year; When sud-den-ly strange portents, Of some great deed seemed near. The

gol-den corn was stand-ing Up-on its fra-gile stalk While  
 gol-den corn was stand-ing Up-on its fra-gile stalk While  
 gol-den corn was stand-ing Up-on its fra-gile stalk While

*p stacc.*

far - mers heed - less of their fields, Paced up and down in talk. One *mf*

far - mers heed - less of their fields, Paced up and down in talk. One *mf*

far - mers heed - less of their fields, Paced up and down in talk. One *mf*

day, out in the mea - dows With stran - gers from the town, Some

day, out in the mea - dows With stran - gers from the town, Some

day, out in the mea - dows With stran - gers from the town, Some

*mf*

se - cret plan dis - cus - sing, The men walked up and down. Yet,

se - cret plan dis - cus - sing, The men walked up and down. Yet,

se - cret plan dis - cus - sing, The men walked up and down. Yet,

*p cresc. e accel.*

now and then seemed watching, A strange un-cer-tain gleam That

*p cresc. e accel.*

now and then seemed watching, A strange un-cer-tain gleam That

*p cresc. e accel.*

now and then seemed watching, A strange un-cer-tain gleam That

*p cresc. e accel.*

*f rit.*

looked like lan-ces 'mid the trees That stood be-low the stream.

*f rit.*

looked like lan-ces 'mid the trees That stood be-low the stream.

*f rit.*

looked like lan-ces 'mid the trees That stood be-low the stream.

*f rit.*

## Soprano Solo.

*♩ = 108.*

At eve they all assembled, All care and doubt were fled. With

*Ped.* \*

jo-vial laugh they feast - ed, The board was no - bly spread, The

The first system of the musical score. It 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 key signature of one flat. The lyrics are: "jo-vial laugh they feast - ed, The board was no - bly spread, The". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

el - der of the vil-lage Rose up, his glass in hand, And cried,

We  
We  
We

*CRSC.*

The second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line continues with the lyrics: "el - der of the vil-lage Rose up, his glass in hand, And cried,". Below the vocal line, there are three separate staves, each with a vocal line that begins with the word "We". The piano accompaniment includes the instruction "CRSC." (Crescendo) and continues with a similar rhythmic pattern to the first system.

drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere

drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere

drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere

*ff* *pp* *pp*

The third system of the musical score. It features three vocal lines and a piano accompaniment. Each vocal line begins with the lyrics: "drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere". The piano accompaniment starts with a forte (*ff*) dynamic and then transitions to piano (*pp*) dynamics. The score includes various musical notations such as slurs and dynamic markings.

*CRASC.* *f*

one more day is flown Bre - genz our foemen's stronghold Bre -

*CRASC.* *f*

one more day is flown Bre - genz our foemen's stronghold Bre -

*CRASC.* *f*

one more day is flown Bre - genz our foemen's stronghold Bre -

*CRASC.* *f*

-genz shall be our own.

-genz shall be our own.

-genz shall be our own.

*Contralto Solo.* *p* *Più lento.*

The women shrank in ter-ror, (Yet

*morendo* *rit.* *p*

*CRESC.* *mf*

pride too had her part) But one poor Ty - rol mai - den Felt

*CRESC.* *mf*

death with - in her heart.

*Andante.*  
Soprano Solo.

*Andante.* *p* Be - fore her stood

*Andante.* *p* Be - fore her stood

*Andante.* *p* -92.

*D U E T.*

Contralto Solo.

fair Bre-genz once more \_\_\_\_\_ her towers a - rose: What

fair Bre-genz once more her towers a - rose: \_\_\_\_\_

were the friends be - side her — on - ly her coun - try's

What were the friends be - side her — on - ly her coun - try's

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in the same key and time signature, with a bass line that has a long note in the first measure.

*cresc. e accel.*

foes The fa - ces of her kins - folk The days of child - hood

*cresc. e accel.*

foes The fa - ces of her kins - folk The

The second system continues with two vocal staves and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the bass line. The tempo and dynamics markings are *cresc. e accel.*

*f* *a tempo*

flown The e - choes of her moun - tains, Re -

*f* *a tempo*

days of child - hood — flown The e - choes of her

The third system continues with two vocal staves and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the bass line. The tempo and dynamics markings are *f* and *a tempo*.

- claimed her as their own      Re - claimed her as their own.

moun-tains      Re - claimed her\_ as their own\_ as their own.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature. The piano accompaniment features a steady bass line and chords in the right hand.

This system consists of two empty vocal staves and a piano accompaniment. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

No-thing she heard a - round her      (*f*) Tho' shouts rang forth a

No-thing she heard a - round her      (*f*) Tho' shouts rang forth a

*p*      *f*

This system includes two vocal staves and a piano accompaniment. The piano part has a dynamic marking of *p* (piano) in the first measure and *f* (forte) in the second measure. The vocal lines have a dynamic marking of *f* (forte) for the second phrase.

gain,) Gone were the green Swiss val-leys, The pas - ture and the

gain,) Gone were the green Swiss val-leys, The pasture and the

plain; Be - fore her eyes one vi - sion And

plain; Be - fore her eyes one vi - sion

*rit* *p* *atempo*

in her heart one cry That said "Go forth save Bre-genz.

And in her heart one cry That said "Go forth save Bre-genz.

*ff* *ff*

Go forth save Bre-genz, And

Go forth save Bre-genz, And

*p*

*p*

*p*

Ped. \* Ped. \* Ped.

then, if need be, then, if need be, die!"

then, if need be, then, if need be, die!"

*pp* *Più mosso.*

*pp*

*Più mosso.*

*pp trem.*

Ped. \* Ped. \* Ped.

*crusc.*

*f*

*Allegro molto.*

Soprano I.

With trembling heart and breath - less, With noise-less step she

Soprano II.

With trembling heart and breath - less, With noise-less step she

Alto.

With trembling heart and breath - less, With noise-less step she

*Allegro molto.*  $\text{♩} = 116.$

CHORUS.

mount-ed, and she turned his head To - wards her na - tive land. Out,

mount-ed, and she turned his head To - wards her na - tive land. Out,

mount-ed, and she turned his head To - wards her na - tive land. Out,

out in - to the dark - ness Fas - ter, and still more fast The

out in - to the dark - ness Fas - ter, and still more fast The

out in - to the dark - ness Fas - ter, and still more fast The

smooth grass flies be - hind her, The chest - nut wood is past;

smooth grass flies be - hind her, The chest - nut wood is past;

smooth grass flies be - hind her, The chest - nut wood is past;

## Soprano Solo.

*f*

Fas - ter! she cries, O fas - ter! E -

*ff Più lento.*

- leven the church bells chime; O God she cries,

help Bre-genz And bring me there in time!

*p* But

*p* But

*p* But

*a tempo*

*p*

loud - er than bells ring - ing Or low - ing of the

loud - er than bells ring - ing Or low - ing of the

loud - er than bells ring - ing Or low - ing of the

*mf*  
kine Grows near - er in the mid - night The

*mf*  
kine Grows near - er in the mid - night The

*mf*  
kine Grows near - er in the mid - night The

*mf*  
rush - ing of the Rhine. She strives to pierce the

*mf*  
rush - ing of the Rhine. She strives to pierce the

*mf*  
rush - ing of the Rhine. She strives to pierce the

black - ness And loos - er throws the rein; Her  
 black - ness And loos - er throws the rein; Her  
 black - ness And loos - er throws the rein; Her

steed must breast the wa - ters That dash a - bove his  
 steed must breast the wa - ters That dash a - bove his  
 steed must breast the wa - ters That dash a - bove his

**Soprano Solo.** *p*  
 They reach the gate of Bre - genz.  
 mane.  
 mane.  
 mane.

*CRSC.*

Just as the mid - night rings, And out come serf and

*CRSC.*

*f rit.*

sol - dier To meet the news she

*f rit.*

*ff*

brings.

*Allegro con spirito.* ♩ = 126.

*ff*

*ff*

Bre - genz is saved! ere

*ff*

Bre - genz is saved! ere

*ff*

Bre - genz is saved! ere

day - light Her bat - tle - ments are manned, De -  
 day - light Her bat - tle - ments are manned, De -  
 day - light Her bat - tle - ments are manned, De -

*meno f*  
 - fi - ance greets the ar - my That march - es on the -  
 - fi - ance greets the ar - my That march - es on the  
 - fi - ance greets the ar - my That march - es on the -

*ff*  
 land And if to deeds he - ro - ic Should end - less fame be  
 land And if to deeds he - ro - ic Should end - less fame be  
 land And if to deeds he - ro - ic Should end - less fame be

*rit.*  
 paid, Bre - genz does well to hon - our The no - ble Ty - rol  
*rit.*  
 paid, Bre - genz does well to hon - our The no - ble Ty - rol  
*rit.*  
 paid, Bre - genz does well to hon - our The no - ble Ty - rol  
*rit.*

maid.  
 maid.  
 maid.  
*a tempo*

### EPILOGUE.

*Tempo of the Prologue.*  
*p* Three hun - dred years have van - ish'd And yet up - on the  
*p* Three hun - dred years have van - ish'd And yet up - on the  
*p* Three hun - dred years have van - ish'd And yet up - on the  
*Tempo of the Prologue*  
*p*

*CRSC.*

hill An old stone gate-way ris - es, To do her hon - our

*CRSC.*

hill An old stone gate-way ris - es, To do her hon - our

*CRSC.*

hill An old stone gate-way ris - es, To do her hon - our

*CRSC.*

*f.*

still And there, when Bre-genz wo - men Sit spin-ning in the

*f.*

still And there, when Bre-genz wo - men Sit spin-ning in the

*f.*

still And there, when Bre-genz wo - men Sit spin-ning in the

*mf.*

shade, They see in quaint old carv - ing The char-ger and the

*mf.*

shade, They see in quaint old carv - ing The char-ger and the

*mf.*

shade, They see in carv - ing The char-ger and the



*Più lento.*

*f* "Nine, ten, e - leven" he calls a - loud, *ff*  
*f* "Nine, ten, e - leven" he calls a - loud, *ff*  
*f* "Nine, ten, e - leven" he calls a - loud, *ff*  
 And

*Più lento.* *f* *ff* *rall.* *3* *3*

*Maestoso.*

then — (O crown of fame) and then — (O crown of  
 then — (O crown of fame) and then — (O crown of  
 then — (O crown of fame) and then — (O crown of

*Maestoso.* *♩* = 100.

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

fame ) When mid - night pau - ses in the skies, He  
 fame ) When mid - night pau - ses in the skies, He  
 fame ) When mid - night - pau - ses in the skies, He

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

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calls, he calls, he

calls, he calls, he

calls, he calls, he

Ped. \* Ped. \*

calls the maiden's name!

calls the maiden's name!

calls the maiden's name!

*fff.*

*fff.*

*fff.*

*rit.*

*fff.*

*a tempo*

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

calls the maiden's name!

calls the maiden's name!

calls the maiden's name!

*trem.*

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