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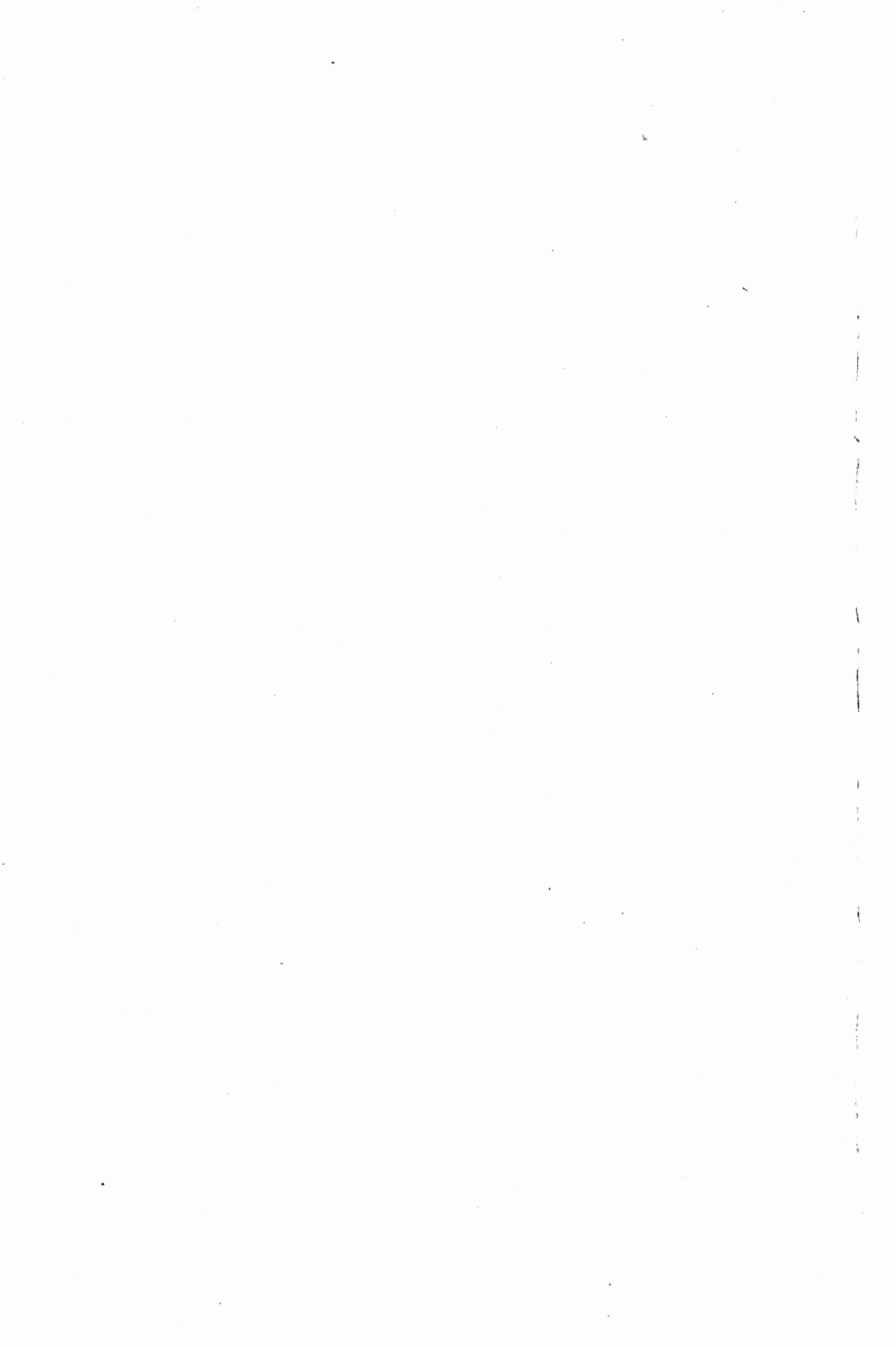
**THE PILGRIMAGE  
TO KEVLAAR**  
**BALLAD**

FOR MEZZO-SOPRANO AND TENOR SOLI;  
CHORUS OF MIXED VOICES,  
AND ORCHESTRA  
OR PIANO.

—  
Vocal Score  
n. .75

**E. HUMPERDINCK**

*THE BOSTON MUSIC CO., BOSTON, MASS.*



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# THE PILGRIMAGE TO KEVLAAR

## BALLAD

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CHORUS OF MIXED VOICES,  
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*BY*

**E. HUMPERDINCK**

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Vocal Score n. .75



BOSTON, MASS.

**THE BOSTON MUSIC COMPANY**

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# The Pilgrimage to Kevlaar

Ballad for Mezzo-Soprano and Tenor Solos  
Mixed Chorus and Orchestra

HEINRICH HEINE  
*English version by Dr. Theo. Baker*

I ENGELBERT HUMPERDINCK

Lento moderato

Piano

(Cl.)

(Bssn)

pp 6 6 6 6

(Ob.)

(Cl.)

(Fl.)

6 6 6

CHORUS  
Soprano

pp

pp

pp

pp

She stood before the win-dow, Her

She stood before the win-dow, Her

She stood before the win-dow, Her

She stood before the win-dow, Her

(Horn)

6 6

**A**

son in bed did lie;  
 son in bed did lie;  
 son in bed did lie;  
 son in bed did lie;

**A** (Str.)

*pp* 6

Mezzo Soprano Solo

"Wilt thou not join me, Wil-liam, And

(Ob.) (Fl.)

watch the pil-grims go by?"

Tenor Solo

"I am too ill, oh,

(Cl.) (Ob.) (Vl.) (Vl.) (Vcel.)

*p*

Mother, I can-not see or hear; My heart for my love is

(Str.)

*pp*

3

ach - ing, Who's ly - ing dead on her bier, — Who's ly - ing dead on her

*poco rit.*

*poco rit.*

*p* *sfz*

3

**B** *a tempo*

"Rise up! we'll fol-low to Kev-laar, Be - fore the shrine to —

*a tempo*

bier."

**B** *a tempo*

(Ob.)

*p* (Cl.) (Bssn.)

*cresc.*

kneel; Our Sav-iour's bless-ed Moth-er Thy wounded heart will heal!"

"I

(Ob.) (VI.) (Cl.)

"Rise up we'll fol-low to Kev-laar, Be-fore the shrine to

am so ill, oh, moth-er, I can-not see or hear,—

(Bssn.) (Bssn.)

kneel; Our Sav-iour's bless-ed Moth-er Thy wounded heart will

My heart for my love is ach - - - ing, Who slumbers dead on her

(Vla.)

Red. \*



heal, Our Sav-iour's bless-ed Moth-er Thy wounded heart will  
 bier, Who's ly - - ing dead, who's ly - ing dead on her

(Fl.)

*p*

**C** *a tempo*  
 heal.”  
 bier.”

**CHORUS**  
 Soprano *p* The ban - ners of faith are  
 Alto *p* The ban - ners of faith are  
 Tenor *p* The ban - ners are  
 Bass *p* The ban - ners are

**C** *a tempo*

*p*

(Horn)

7 (Bssn.)

*Red.* \*

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
6  
6  
6  
(Tromb.)

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

(Trps.)

*largamente*  
6  
6  
6  
*cresc. molto*  
*f*  
*ff*  
(Tromb.)

long. The son and mother fol - low, His

long. The son and moth - er fol - low, His

long. The son and moth - er fol - low,

long. The son and moth - er fol - low, His

*dim.*

(Wind)

*f*

*dim.*

frail support is she, Their voices join in the

*dim.*

frail support is she, Their voices join in the

*dim.*

His frail support is she, Their voices join in the

*dim.*

frail support is she, Their voices join in the

*dim.*

(Cl.)

(Tpts.)

(Vl.)

Their voices join in the  
 Their voices join in the  
 cho - rus: "Hail, Ma - ry, hail to Thee!"  
 cho - rus: "Hail, Ma - ry, hail to Thee!"  
 cho - rus: "Hail, Ma - ry, hail to Thee!"  
 cho - rus: "Hail, Ma - ry, hail to Thee!"  
 (Ob.) *p*  
 (Horn) *p*

cho - rus: "Hail, Ma - ry, hail to Thee! All  
 cho - rus: "Hail, Ma - ry, hail to Thee! All  
 "All hail, all hail to  
 "All hail!  
 "All hail, all  
 "All hail!  
 (Ob.)

hail, All hail *3* to Thee! Hail to  
 hail, All hail to Thee! All hail, All hail to  
 Thee! All

All hail, All hail to Thee!

hail, All hail, All hail to  
 All hail to  
 All hail!

Thee! hail to Thee! All  
 Thee! All hail to Thee! All  
 hail, All hail to Thee! All hail, All hail to  
 All hail to  
 Thee! All hail, All hail to Thee!  
 Thee! All hail, All hail!

All hail to



Thee! All hail, all hail to Thee! All

Thee! All hail, all hail to Thee! All

Thee! All hail to Thee! All hail!"

Thee! All hail, all hail to Thee! All hail!"

(Ob.)

(Fl.)

(Vl.)

pp

All hail!"

All hail!"

hail!"

hail!"

morendo

pp

pp

II

Maestoso, ma non troppo lento

Piano

(Brass) *f* *dim.* (Hrp.) *p*(Str.)

CHORUS  
Soprano I

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Soprano II

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Alto

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Tenor

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Bass I

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Bass II

*f a piena voce*

Our blessed La-dy of Kev - laar, has



*dim.* **F** *p*  
 on her best ar - ray, For

*dim.* *p*  
 on her best ar - ray, For

*dim.* *p*  
 on her best ar - ray, For

*dim.* *p*  
 on her best ar - ray, For

*dim.* *p*  
 on her best ar - ray, For

*dim.* *p*  
 on her best ar - ray, For

*dim.* *p*  
 man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
 man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
 man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
 man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
 man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
 man - y ill and ail - ing Will seek her shrine to - day,

The halt and lame will  
 The halt and lame will  
 The halt and lame will  
 The halt and lame will  
 The halt and lame will  
 The halt and lame will

*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And  
*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And  
*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And  
*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And  
*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And



heal; If an - y a wax foot bring her, His foot straightway is  
 heal; If an - y a wax foot bring her, His foot straightway is  
 heal; If an - y a wax foot bring her, His foot straightway is  
 heal; If an - y a wax foot bring her, His foot straightway is

*p* (Str.) (Wind) *f*

**H** *stringendo* *p cresc.*  
 well. To Kev - laar come man - y on crutches,  
*stringendo* *p cresc.*  
 well. To Kev - laar come man - y on crutch - es,  
*stringendo* *p cresc.*  
 well. To Kev - laar come man - y on crutches, Who then go  
*stringendo* *p cresc.* crutch - es, *f*  
 well. To Kev - laar come man - y on crutches, Who then go

**H** *stringendo* *p cresc.* *dim.*

Who then go danc - ing a - way; And man - y play on the  
 Who then go danc ing a - way; And man - y play on the  
 danc - ing, Who then go danc - ing a - way, And man - y  
 danc - ing, Who then go danc - ing a - way, And man - y

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

(Cl.) (VI.) (Ob.) (VI.)  
*mf* *cresc.*

vi - ol, Could lift no fin - ger,  
 vi - ol, Could lift no fin - ger,  
 - play on the vi - ol, Could lift no  
 play on the vi - ol, Could lift no fin - ger,

*f* *f* *f*

(Cl.) (Wind)  
*f*

no fin - ger, Could lift no fin - - ger to

no fin - ger, Could lift no fin - - ger to

fin - ger, no fin - ger, no fin - - ger to

no fin - ger, Could lift no fin - - ger to

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "no fin - ger, Could lift no fin - - ger to" (first two staves), "fin - ger, no fin - ger, no fin - - ger to" (third staff), and "no fin - ger, Could lift no fin - - ger to" (fourth staff). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

**I Vivace**

play. \_\_\_\_\_

play. \_\_\_\_\_

play. \_\_\_\_\_

play. \_\_\_\_\_

**I Vivace** (Brass)

The second system is for instruments. It begins with a section marked "I Vivace" and "ff" (fortissimo). It contains four staves, each with the instruction "play." followed by a blank line. The bottom system is for the piano accompaniment, also marked "I Vivace" and "ff". It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. The word "(Brass)" is written above the right-hand staff of this system.

*lento poco a poco*

(Tromb.) *dim.* *p* *più p* *p*

*sfz* *sfz* (Kdr.) *ped.* \*

(Ob.) (Vl.)

(Wind) *p* (Vla.) *dim.*

Tempo I  
K Mezzo Soprano Solo

The moth-er took a ta-per, And mould-ed there from a

(Vl.) (Fl.) *pp* (Vl.) (Kd.) *pp*

heart:

(Ob.) (Fl.) *pp* (Kd.) *pp* *più p* *pp*

L Lento

"Take this to our dear La - dy, And she will heal thy heart, —

(Cl.) (Ob.)

*pp* *p*

*una corda*

For she will heal thy

Tenor

He

(VI.)

*mp* *cresc.* *dim.* *f*

*tre corde*

M

heart!"

took the wax heart sigh - ing, His

Bass

And sigh-ing he sought re - lief, —

(Wind) (Wind) (Strings)

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



eyes with tears o-ver - flow - ing, His heart o-ver-flow -

His heart o-ver-flow-ing with grief, o-ver

(Wind)

*dim.* *f* *f* *f* (Str.)

Lento assai

N Tenor Solo

"Thou bless-ed Vir-gin Moth -

- - - ing with grief.

flow - - - ing with grief.

*dim.* *poco rit.* *p*

*dim.* *poco rit.* *p*

N Lento assai

(Horn)

*rit.* *dim.* *p* *pp*

er, Thou sin less Maid di - vine, Thou Queen of heav'n, O

*pp* (Horn) *f* *p* *f* (VI)

*Red.* \*

hear me, Kneel - ing be - fore thy shrine!

*p* *p* *più p*

(Horn) <sup>3</sup> <sub>7</sub>

**0** Poco più mosso

"My moth - er and I to - geth - er Are

(Str.) *pp* (Horn) (Cl.)

(Vcl.)

dwel - ers in Co - logne, 'Tis there so man - y chapels And churches fill

(Ob.) (Fl.) (Ob.) (Ob.)

all the town. Our neigh - bor's daugh - ter was

*p* *pp* (Ob.) (Vl.)

Ed.

\*

Mar - gret, But she is now, is

(Fl.) (Cl.)

*più p* *morendo* *pp*

now — no more; O

(Str.)

*pp*

*poco cresc.* *poco rit.*

Queen! — I bring thee a wax heart; Heal thou my heart so sore!

*poco rit.* (Vcl) *p*

*poco cresc.*

*a tempo*

Heal thou my heart sore wound-ed, Heal thou my heart so sore!

*a tempo* (Cl. Bssn) (Ob. Horn)

*p*

*poco rit.*

And ev - er - more to thee I'll pray and I'll

(Vl. Fl.) *poco rit.* (Ob.) (Cl.) *p dim.*

*a tempo cresc. poco a poco*

sing with de - vo - tion: All hail, All

(Horn) *a tempo* (Vl.) *p cresc. poco a poco*

hail, Oh, Ma - ry, hail to thee!

(Vl.) (Vl.) (Ob.) (Vl.) (Bsn) *pp* (Kds.) *p*

(Fl.) *pp r.h. l.h.* *r.h.*

Lento moderato  
(Str.)

Piano

*pp*

*una corda*

*pp*

Soprano

Alto

Tenor

Bass

*poco rit.*  
*pp*

The suf- f'ring

*poco rit.* *pp*

The

*poco rit.* *pp*

The

*poco rit.*

*a tempo*

son and his moth-er Were sleep-ing in mid- night gloom;

*a tempo*

suf- f'ring son and his moth- er Were sleep-ing in mid- night gloom;

*a tempo*

suf- f'ring son and his moth- er Were sleep-ing in mid- night gloom;

*pp*

Were sleep-ing in mid- night gloom;

*a tempo*

*pp*

*pp*

(pizz.)

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit.* (Ob.)  
 There came our bless-ed La - dy, All soft - - ly, the

(Horn)  
*tre corde*

**R** *a tempo*  
 room. *a tempo*

*a tempo*  
 room. *a tempo*

*a tempo*  
 room. *a tempo*

*a tempo*  
 room. *a tempo*

*a tempo*  
 room.

**R** *a tempo*  
*pp* *cresc. un poco*

*una corda* *ped.* \*

*p subito* (Fl.) *dim.*  
 (Bsn.)

Soprano *pp*

Alto *pp*

And o - ver the suf - fer - er bend - ing, She

And o - ver the suf - fer - er bend - ing, She

(Vl.)

(Horn)

laid her hand up - on his heart so gent - ly,

laid her hand up - on his heart so gent - ly,

(Bssn)

(Horn)

(Cl.)

**S** *pp sempre*

kind - - - ly, - And smil - ing on

*pp sempre*

kind - - - ly, - And smil - ing on

(Ob.)

(Vl.)

(Ob.)

*pp sempre*

(Vla.)

(Kdr.)

him, was gone,

him, was gone.

(Vl.) (Fl.)

(Fl.) (Bssn.)

This system contains two vocal staves and piano accompaniment. The vocal lines are in a high register, with lyrics "him, was gone," and "him, was gone." The piano accompaniment includes Violin I (Vl.), Flute I (Fl.), Flute II (Fl.), and Bassoon (Bssn.). The woodwinds play melodic lines with triplets and slurs. The piano part features chords and moving lines in both hands.

was gone.

*pp poco rit.*

*dim.* *pp* *poco rit.* *(ten.)*

(Harp) *es.* \*

This system continues the vocal line with the lyrics "was gone." It includes piano accompaniment and harp. The piano part has a *pp* dynamic and a *poco rit.* marking. The harp part is marked *es.* (espressivo) and includes an asterisk. The system ends with a double bar line.

**T** Lento Mezzo Soprano Solo

The moth-er view'd all as a vi-sion, And more she saw in the

(Horn) *pp* (Ob.) *p* (Bssn.) *espressivo*

This system begins with a mezzo-soprano solo marked **T** Lento. The lyrics are "The moth-er view'd all as a vi-sion, And more she saw in the". The piano accompaniment includes Horn, Oboe (Ob.), and Bassoon (Bssn.). The dynamics are *pp* for the horn and *p* for the oboe and bassoon. The bassoon part is marked *espressivo*.



*un poco più mosso*

dark;

She a-woke from out her slum-ber,

So

Musical score for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves: the upper staff is for Clarinet (Cl.) and the lower staff is for Viola (Vla.). Dynamics include *f* (forte) and *p* (piano). The tempo marking is *un poco più mosso*. There is a *Red.* (Reduction) symbol and an asterisk (\*) below the piano part.

*rit.*

U

loud the dogs did bark.

Musical score for the second system. The vocal line continues in treble clef. The piano accompaniment includes a Horn part in the upper staff. Dynamics include *p* (piano), *pp* (pianissimo), and *cresc. poco a poco* (crescendo). Tempo markings include *rit.* (ritardando), *(a tempo)*, and *alquanto largamente* (moderately ad libitum).

There on his

There on his

There on his

There on his

Musical score for the third system. It features four vocal staves in treble clef, all with the lyrics "There on his". The piano accompaniment includes a Brass section in the lower staff. Dynamics include *ff* (fortissimo). The piano part has a complex rhythmic pattern with many sixteenth notes.

bed out-strech - ed, Her son was ly - ing dead, While  
 bed out - stretch - ed, Her son was ly - ing dead, While  
 bed out - stretch - ed, Her son was ly - ing dead, While  
 bed out - stretch - ed, Her son was ly - ing dead, While

(Wind)  
 ff dim. p cresc. f dim.  
 (Str.)  
 (Brass)  
 Viollo

o - ver his wan face bright - ly Fell rays of morn - ing  
 o - ver his wan face bright - ly Fell rays of  
 o - ver his wan face bright - ly Fell rays of morn - ing  
 o - ver his wan face bright - ly Fell rays of

(VI) 8...  
 cresc. p 3 3 3 3 f 3 3 dim.  
 con Pedale

V

red; of morn-ing red; While  
 morn - - ing red; While  
 red; While  
 morn - ing red; While

V (Ob.)

*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn - ing *più f*  
*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn-ing *più f*  
*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn-ing *più f*  
*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn-ing *più f*

(Trmp.) (VI)  
*p* *cresc.* *f* *più f*  
 (Tromb.)

SOLO (Mezzo Soprano) *poco rit.*

*W a tempo*

With fold - ed hands at his  
 red, Fell rays of morn - ing red.  
 red, Fell rays of morn - ing red.  
 red, Fell rays of morn - ing red. With  
 red, Fell rays of morn - ing red. With

*poco rit. dim.* *a tempo p*  
*poco rit. dim.* *a tempo p*  
*poco rit. dim.* *a tempo p*  
*poco rit. dim.* *a tempo p*

*poco rit. dim.* *a tempo p*

bed - side, In won - d'ring awe stood she, In  
 In won - d'ring awe, In  
 In won - d'ring  
 fold - ed hands at his bed - side, In won - d'ring awe stood  
 fold - ed hands at his bed - side, In awe, In

*p* *p*

(Horn)  
 (Vla.)  
 (Vcell.)

won - d'ring awe stood she; Full

won - d'ring awe stood she; Full

awe stood she; Full

she, stood she; Full

awe stood she; Full

The piano accompaniment includes triplets and sixteenth-note runs.

low she sang de - vout - ly: "Hail

low she sang de - - -

low she sang de - vout - ly: "All

low she sang de - vout - ly: "All

low she sang de - - -

The piano accompaniment features sixteenth-note runs and dynamic markings like *p* and *sfz*.

Ma - ry, All hail to\_ thee! Hail Ma - ry, All hail to\_

vout-ly, "Hail Ma - ry, All hail to\_ thee! Hail

hail to thee! All hail to

hail!

vout - - - ly: "All hail to

(Cl.) (Bssn.) (Cl.)

*p* (Kdr.) 3

thee! All hail! *cresc. un poco*

Ma - ry, All hail to\_ thee! *cresc. un poco*

thee! All hail! *cresc. un poco*

All hail to\_ thee! *cresc. un poco*

thee! All hail! *cresc. un poco*

(Bssn.) (Vl.) *p cresc. un poco*

dim.

dim.

dim.

dim.

dim.

(VI.)

dim. 6

(Ob.)

(Fl.) p

(Cl.)

dim.

*pp*

All hail!"

*pp*

All hail!"

*pp*

All hail!"

*pp*

All hail!"

*pp*

All hail!"

*poco rit.*

*pp*

*più p*

*ppp*

(Kdr.)





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MIXED, MEN'S AND WOMEN'S VOICES WITH ORCHESTRA *ad lib.*

*Works marked with (\*) are suitable for Church or Concert*

M. ENRICO BOSSI	PARADISE LOST (Symphonic Poem in Prologue and 3 Parts). <i>Mixed</i>	1 75
KAREL BENDEL	THE WATER SPRITE'S REVENGE. <i>Women</i>	30
JOHANN. BRAHMS	RHAPSODIE (Alto Solo). Eng. and Ger. <i>Men</i>	30
F. F. BULLARD	THE NATIVITY (Christmas). <i>Mixed</i>	50
F. S. CONVERSE	LAUDATE DOMINUM (Organ, 2 Trumpets, 4 Trombones). Lat. <i>Men</i>	20
CÉSAR CUI	MYSTIC CHORUS (Eng. and Lat.) <i>Women</i>	25
A. S. DARGOMYZHSKY	CHORUS OF ENCHANTED MAIDENS (from Opera Rogdana). <i>Women</i>	25
H. de FONTENAILLES	THE LEGEND OF MIANA (Eng. and Fr.) <i>Women</i>	40
VINCENT D'INDY	O'ER THE SEA (Soprano Solo). Eng. and Fr. <i>Women</i>	35
VINCENT D'INDY	SAINT MARY MAGDALENE (Soprano Solo). Eng. and Fr. <i>Women</i>	40
*ANTON. DVOŘÁK	149TH PSALM. <i>Mixed</i>	30
MAX FILKE	SPRING NIGHT (Soprano or Tenor Solo). <i>Men</i>	30
*CÉSAR FRANCK	MASS IN A (Harp or 'Cello <i>ad lib.</i> ) Lat. <i>Mixed</i>	1 00
WILHELM GERICKE	CHORUS OF HOMAGE (Piano 4 hands or Orch.) <i>Mixed</i>	30
H. K. HADLEY	THE FAIRIES. <i>Mixed</i>	30
E. B. HILL	NUNS OF THE PERPETUAL ADORATION. <i>Women</i>	40
CHARLES GOUNOD	LIGHT AS AIR (Waltz and Chorus from "Faust"). Eng. & It. <i>Mixed</i>	25
*CHARLES GOUNOD	SECOND MASS, des Orphéonistes. (Lat.) <i>Men</i>	75
ARNOLD KRUG	FROM EVERY ZONE (Cycle). <i>Men</i>	50
*FRANZ LISZT	137TH PSALM (Soprano Solo, Harp, Vo., Po. and Organ). <i>Women</i>	30
ETHELBERT NEVIN	WYNKEN, BLYNKEN AND NOD. <i>Mixed</i>	40
ETHELBERT NEVIN	WYNKEN, BLYNKEN AND NOD. <i>Men</i>	40
ETHELBERT NEVIN	WYNKEN, BLYNKEN AND NOD. <i>Women</i>	40
*E. CUTHBERT NUNN	EVERYMAN. <i>Mixed</i>	75
J. K. PAINE	SCENES FROM "THE BIRDS" OF ARISTOPHANES (Tenor Solo). <i>Men</i>	75
VITTORIO RICCI	THE CHIMERAS (Piano or Harp, Organ & Strings). Eng. & It. <i>Women</i>	25
FRANZ SCHUBERT	GERMAN DANCES. <i>Women</i>	25
H. J. STEWART	CHRISTMAS (Soli, Organ or Orch.) <i>Mixed</i>	60
GUSTAV STRUBE	HYMN TO EROS (Tenor Solo). Eng. and Ger. <i>Men</i>	75
FERRIS TOZER	MARCUS CURTIUS. <i>Men</i>	60
FERRIS TOZER	MARCUS CURTIUS. <i>Mixed</i>	60
FERRIS TOZER	THE LAST ADVENT. <i>Mixed</i>	60
FERRIS TOZER	THE TWO HARVESTS. <i>Mixed</i>	60
FERRIS TOZER	THE WAY OF THE CROSS. <i>Mixed</i>	75
*EDMUND TURNER	FESTAL SONG. <i>Mixed</i>	60
RICHARD WAGNER	THE FEAST OF THE HOLY GRAIL (from "Parsifal"). Eng. & Ger. <i>Men</i>	50
RICHARD WAGNER	THE FEAST OF THE HOLY GRAIL (from "Parsifal"). Eng. & Ger. <i>Mixed</i>	50
FRITZ VOLBACH	RAPHAEL (Lat. and Eng.) <i>Mixed</i>	75
FRITZ VOLBACH	SALVE REGINA, from "Raphael" Part II (Lat. and Eng.) <i>Women</i>	25
H. W. WAREING	A GARDEN OF JAPAN (Children's Cantata)	60
*HUGO WOLF	CHRISTMAS NIGHT (Soprano Solo). Eng. and Ger. <i>Mixed</i>	50

The Chorus Conductor's Guide, 201 pp.

The Choir Master's Guide, 134 pp.

Catalog of Church Cantatas, 43 pp.

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