



# RUSSELL'S



## BOYLSTON CLUB

No.	Title	Voice Type	Composer	Cts.
1.	SLUMBER SONG . . . . .	(Male Voices)	<i>Taubert,</i>	15
" 2.	WAKEN, LORDS AND LADIES GAY . . . . .	(Male Voices)	<i>Mendelssohn,</i>	10
" 3.	INVOCATION TO APOLLO . . . . .	(Male Voices)	<i>Cortada,</i>	10
" 4.	ON A THORN BUSH . . . . .	(Male Voices)	<i>Adolf Schmid,</i>	10
" 5.	IMPATIENCE . . . . .	(Male Voices)	<i>Schubert,</i>	10
" 6.	O WORLD, THOU ART SO WONDROUS FAIR (Male Voices)		<i>Storch,</i>	15
" 7.	NIGHT . . . . .	(Mixed Voices)	<i>Rheinberger,</i>	25
" 8.	MOTET. No. 1. Double Chorus . . . . .	(Mixed Voices)	<i>Bach,</i>	50
" 9.	WINTER CAROL . . . . .	(Mixed Voices)	<i>Raff,</i>	15
" 10.	FORESTER'S SONG . . . . .	(Male Voices)	<i>Schumann,</i>	15
" 11.	CHRISTMAS CAROL . . . . .	(Male Voices)	<i>Osgood,</i>	15
" 12.	PRESAGE OF SPRING . . . . .	(Female Voices)	<i>Hollander,</i>	15
" 13.	SLUMBER SONG . . . . .	(Mixed Voices)	<i>Kucken.</i>	15
" 14.	FORSAKEN . . . . .	(Male Voices)	<i>Koschat,</i>	15
" 15.	CHORAL HYMN . . . . .	(Mixed Voices)	<i>Brahms,</i>	15
" 16.	KING ERIC . . . . .	(Mixed Voices)	<i>Rheinberger,</i>	40
" 17.	SUNSET . . . . .	(Mixed Voices)	<i>Gade,</i>	30
" 18.				
" 19.				
" 20.				

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# KING ERIC.

From the German of Reinick.

JOSEF RHEINBERGER, Op. 71.

English version by ELLIS GRAY.

Moderato. ♩=72

Marcato.

Piano.

The first system of piano accompaniment consists of two staves. The right hand begins with a series of chords, marked *f* and *ff*. The left hand features a rhythmic pattern of eighth notes, marked *f*. A *Ped* (pedal) marking is present at the end of the first measure, and an asterisk (\*) is at the end of the second measure.

The vocal staves are arranged vertically. The Soprano part is marked *mf* and begins with the lyrics "Sir E - ric, the old king's youth - ful son, Young". The Alto, Tenor, and Bass parts also begin with the same lyrics. The Bass part is marked *mf*.

The second system of piano accompaniment consists of two staves. The right hand continues with chords, marked *mf*. The left hand continues with eighth notes, marked *mf*. Multiple *Ped* (pedal) markings and asterisks (\*) are used throughout the system to indicate pedaling instructions.

4

*f* Anna's love had won, Young An - na's love had won *p* Young  
*f* Anna's love had won, Young An - na's love had won. *p* Of  
*f* Anna's love had won, Young An - na's love had won. *p* Of

*cres.* *f* *dim.*  
*Ped* \* *Ped* \*  
*Ped\*Ped\*Ped\*Ped\**

*f* Anna with the golden hair, Of fisher maids the fairest fair, *f*  
 fish - er maids the fair - est fair, *v*  
*dolce.* *f*  
 Young An-na with the golden hair, Of fisher maids the fair - est fair, *f* For  
 fish - er maids, of fish - er maids the fair - est fair, *f*

*p* *f*  
*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*  
 King Eric - 24

love - lier there was none..... For

love - lier there was none... .. For

*mf*

*mf*

*mf*

*mf*

*mf*

her at dawn thro' for - est glades, He chased the bear and stag, He

her at dawn thro' for - est glades, He chased the bear and stag, He

*cres.*

chased the bear and stag . . . . . In sunset glow at eventide, With  
 chased the bear and stag . . . . . With her he roam'd the  
 chased the bear and stag . . . . . In sunset glow at  
 With her he roam'd the  
 her he roam'd the sea beside, The heavy net they  
 sea be - side, sea be - side, the sea be - side,  
 eventide, With her he roam'd the sea be - side, The heavy net they  
 sea beside, the sea be - side,

*f* *dol. p* *p* *dim.* *f* *f*

*Ped* *Ped* *Ped* *Ped*

*Ped*

drag.....

*mf* *dolce.*

drag..... "Fare-well my love, fare-well my love, I

*dim.*

*dolce.*

*Ped* \*

*mf*

hear my father's stern command." he said,..... I'll ev - er true to

*mf*

*p*

*Ped* \*

thee re - main, To thee true re - main, . . . But

*p* But *p*

*dim.*

But when he returned,

when he returned, *mf* The

when . . . he re - turned, The

*p* *Ped* \* *Ped* \* *Ped* \*



*mf* *pp*

The next year a-gain, Fair

next year again,

next . . . year a - gain, . . . Fair

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'The next year a-gain, Fair'. The second staff is another vocal line in treble clef with lyrics 'next year again,'. The third staff is a vocal line in treble clef with lyrics 'next . . . year a - gain, . . . Fair'. The fourth staff is a piano accompaniment in bass clef. Dynamics include *mf* and *pp*. There are also hairpins indicating volume changes.

An - na, . . . fair An - na, . . . fair

An - na, . . . fair An - na, . . . fair

*Ped* \* *Ped* \*

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'An - na, . . . fair An - na, . . . fair'. The second staff is another vocal line in treble clef with lyrics 'An - na, . . . fair An - na, . . . fair'. The third staff is a piano accompaniment in bass clef. Dynamics include *Ped* and \* *Ped* \*. There are also hairpins indicating volume changes.



An - na, she was dead,.... But when he returned the

An na, she was dead,.... But when he returned the

*Ped* \* *Ped* \*

next year again, Fair An - na she was dead....

next year again, Fair An - na she was dead.... When

When full of years, the

*Ped* \*

*f*  
 Sir E - ric took the crown. . . .  
 full of years the old King died, Sir E - ric took the crown. . . .  
 old King died, Sir Eric took the crown, Sir E - ric took the crown, . . .

*p*  
 Sir E-ric leave thy grief and pain !'Tis time; for now to thee remain,  
 'Tis time; . for now to thee re - main  
 Sir E-ric, leave thy grief and pain, 'Tis time; for now to  
 Sir E - ric leave thy pain, for now to

*dim.* *p*  
 \* *Ped* \* *Ped* \*

King Eric - 24

*f* Thy peo - ple and thy throne . . .

thee re - main, Thy peo - ple and thy throne . . .

*f* *dim.*

*Ped* \*

*p* Sir E - ric put a - way his grief, His *f*

*p* Sir E - ric put a - way his grief, His *f*

*p* *sfz* *f*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

peo - ple guid - ed right. In peace wise coun - sel still he sought, By

peo - ple guid - ed right. In peace wise coun - sel still he sought, By

*mf*

*p*

*mf*

*p*

land and sea hot battles fought, This brave and val - iant knight.

land and sea hot battles fought, This brave and val - iant knight. For

*f*

*f*

*f*

*p*

For ma - ny years he  
 ma - ny years he or - - - dered well . . . .

*mf* For ma - ny years he or - - - dered well . . . .  
 or - - - dered well, His king - dom far and wide.

*mf* His king - dom far and wide, And then he blessed his

Ped \*

*f*

And then he blessed his hap-py land

And tak - ing spear and

And then he blessed his hap-py land

hap - py land, And tak - ing spear and

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The first vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

*Ped*

\*

net in hand, And tak - ing spear and net in hand,

net in hand, And tak - ing spear and net in hand,

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment continues with the same rhythmic pattern as the first system.

*dim.*

*f*

*Ped* \* *Ped* \* *Ped*

The third system concludes the musical score with four vocal staves and piano accompaniment. The piano part features a *dim.* (diminuendo) marking and a final *f* (forte) dynamic. The piano accompaniment includes several *Ped* (pedal) markings and asterisks. The piano part ends with a series of chords and a final cadence.

*pp* *poco rit.*

went forth . . . the sea, . . . went forth the sea be

*pp* *pp*

went forth . . . the sea, . . . went forth the sea be

*ad lib.*

*pp* *dolciss.* *pp*

*Ped* \*

*mf*

side . . . He nev-er more by man was seen,

*mf*

side He nev-er more by man was seen,

*mf*

side He nev-er more by

*mf*

He

*pp* *mf* *cres.*

*Ped* \*



There all a-lone dwelt he, There

There all a-lone dwelt he, There

man was seen, There all a-lone dwelt he, There

nev - er more by man was seen, a - lone, a-lone, a-lone dwelt

all a-lone dwelt he, all a-lone . . . . .

dwelt he all a-lone . . . . .

he a-lone, a-lone . . . . .

*f* *cres.* *Ped*

..... To him though storms blew in and out, His

..... To him though storms blew in and out, His

*dim.*

*p*

\*Ped\*Ped\*

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment starts with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a melodic line in the treble and a bass line with chords. A 'dim.' marking is placed above the piano accompaniment, and a 'p' (piano) dynamic is placed below it. A 'Ped' (pedal) marking with asterisks is located at the bottom of the piano part.

dar - ling's emp - ty house a-bout, Her home it seemed to

dar - ling's emp - ty house a-bout, Her home it seemed to

*f*

*f*

Detailed description: This system continues the vocal and piano parts. The vocal lines are in the same register as the first system. The piano accompaniment continues with the same melodic and bass lines. A 'f' (forte) dynamic marking is placed above the piano accompaniment. The piano part concludes with a final chord and a double bar line.

be... Her home it seemed to be, At

be... Her home it seemed to be, At

*dim.* *p* *f*

*Ped* \*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "be... Her home it seemed to be, At". The piano accompaniment is in a grand staff (treble and bass clefs). It features a piano introduction with a *dim.* (diminuendo) marking, followed by a *p* (piano) section and a *f* (forte) section. A *Ped* (pedal) marking is present in the bass clef, and an asterisk (\*) is placed below the piano part.

ear - ly dawn through for - est glade, He

ear - ly dawn through for - est glade, He

*f*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are "ear - ly dawn through for - est glade, He". The piano accompaniment is in a grand staff. It features a piano introduction with a *f* (forte) marking. The piano part consists of a rhythmic accompaniment with eighth notes and chords.

*f* hunted stag and bear, He hunt - ed stag and bear *p* At  
 He  
 hunted stag and bear, He hunt - ed stag and bear He

*cres.* *f* *dim.*

sunset glow at ev-en-tide, He drags the net the sea beside, *f* As  
 drags the net the sea be - side, *f* As  
*dolce.* *p* In sun-set glow at ev-en-tide, He drags the net the sea be - side, *f* As  
 drags the net the sea beside, the sea be - side, *f* As

*Ped* \* *Ped* \*

though his love were there. The a - ged king a -  
*p dolce.*

though his love were there. The a - ged king a -  
*p*

*dim.* *dolce.*

*mf* *f* *p*  
 wait - ed thus, (His heart aglow with love,.... His head all crown'd with silver bright,) The

*mf* *f* *p dolce.*  
 wait - ed thus, (His heart aglow with love,.... His head all crown'd with silver bright,) The

*mf* *f* *dim.* *p*  
 His head all crown'd with silver bright,) The

welcome day that should u - nite His soul with hers, . . . . . a -

welcome day that should u - nite His soul with hers, a -

The wel - come day that should u - nite, with hers, . . . . . a -

wel - come day that should unite His soul with hers, a -

*f*

*Ped*

bove . . . . . As

bove . . . . . As

*dim.*

*Ped*

*rit.* *pp*

*pp*

*p*

*Poco meno mosso.*  
*dolciss.*

he in peace - ful slum - ber lay, A

*dolciss.*

he in peace - ful slum - ber lay, A

*pp*

*Ped* \* *Ped* \*

bless - ed vis - ion broke, Dear

bless - ed vis - ion broke, Dear

*pp*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*



*p*

An - na stood a ser - aph bright, And

An - na stood a ser - aph bright, And

*pp*

*Ped* \* *Ped* \*

The first system of the musical score consists of four staves. The top two staves are vocal staves in G major (one sharp) with lyrics: "An - na stood a ser - aph bright, And". The bottom two staves are piano accompaniment in G major, marked *pp*. The piano part features a flowing sixteenth-note accompaniment. Pedal markings are present: *Ped* under the first measure of the piano part, and *\* Ped \** under the second measure.

*dolce.*

ope'd for him the gates of Light, There

*dolce.*

ope'd for him the gates of Light, There

*pp*

*Ped* \* *Ped*

King Eric - 24 \*

The second system of the musical score consists of four staves. The top two staves are vocal staves in G major with lyrics: "ope'd for him the gates of Light, There". The bottom two staves are piano accompaniment in G major, marked *pp*. The piano part continues with the same accompaniment style. Pedal markings are present: *Ped* under the first measure of the piano part, and *\* Ped* under the second measure. The page number "King Eric - 24" is printed at the bottom right, followed by an asterisk.

The musical score consists of two systems. The first system includes four vocal staves and a piano accompaniment. The vocal parts have lyrics: "to new life he" and "to new life he". The piano accompaniment features a complex texture with many sixteenth notes. The second system includes four vocal staves and a piano accompaniment. The vocal parts have lyrics: "woke" and "To". The piano accompaniment continues with similar rhythmic patterns. Performance markings include *f*, *dim.*, *pp*, *ppp*, and *Ped*. There are also asterisks (\*) and a double bar line with a repeat sign.

The first system of the musical score consists of five staves. The top two staves are vocal parts, both with lyrics: "new life, he.... woke". The bottom three staves are for piano accompaniment. The piano part begins with a *pp* dynamic marking and includes a *Ped* (pedal) marking. The system concludes with a double bar line and an asterisk.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics: "new life, he.... woke". The bottom two staves are for piano accompaniment. The piano part includes a *rit.* (ritardando) marking. The system concludes with a double bar line and an asterisk.

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