



G. SCHIRMER'S  
COLLECTION OF ORATORIOS  
AND CANTATAS

THE VALLEY OF THE ESPINGO  
A BALLAD

..  
THE MUSIC  
BY  
JOSEF RHEINBERGER



NEW YORK: G. SCHIRMER  
BOSTON: BOSTON MUSIC CO.



SCHIRMER'S EDITION  
THE VALLEY OF THE ESPINGO

POEM BY PAUL HEYSE

ENGLISH VERSION BY ALICE C. JENNINGS

• • •

BALLAD

FOR

CHORUS OF MEN'S VOICES AND ORCHESTRA

BY

JOSEF RHEINBERGER

Op. 50

Vocal Score, arr. by J. N. CAVALLO

Edited by HORATIO PARKER

35 CENTS NET



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# The Valley of the Espingo

(Das Thal des Espingo)

(Paul Heyse)

English version by  
Alice C. Jennings

## Ballade for Chorus of Men's Voices

Jos. Rheinberger. Op. 50

Arr. by J. N. Cavallo

Edited by Horatio Parker

Moderato (♩=80)

Piano

The piano accompaniment is written for a grand piano and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The score begins with a piano (*pp*) dynamic and features a variety of textures, including arpeggiated chords, sustained chords, and rhythmic patterns. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The dynamics range from *pp* to *f* (forte) and *mf* (mezzo-forte). The score concludes with a final triplet and a fermata over the last few notes.

Tenor I *mf*  
They march by the streams to the

Tenor II *mf*  
They march by the streams to the

Bass I *mf*  
They march by the streams to the

Bass II *mf*  
They march by the streams to the

*p* *mf*

*ff* *3* *ff*  
mountains so high, Dark Moorish folk, strong in their pride, To

*ff* *ff*  
mountains so high, Dark Moor - ish folk, strong in their pride, To

*ff* *3* *ff*  
mountains so high, Dark Moorish folk, strong in their pride, To

*ff* *ff*  
mountains so high, Dark Moor - ish folk, strong in their pride, To

*ff* *3* *ff*

fight with the Frenchman, fight or die, As one by one, by the  
fight with the Frenchman, fight or die, As one by one, by the  
fight with the Frenchman, fight or die, As one by one, by the  
fight with the Frenchman, fight or die, As one by one, by the

*mf* *mf* *mf* *mf*

streams, toward the sky And Py-re - ne-an heights, they  
streams, toward the sky And Py-re - ne-an heights, they  
streams, toward the sky And Py-re - ne-an heights, they  
streams, toward the sky And Py-re - ne-an heights, they

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

**A**

ride. In the

ride. In the

ride. In the

ride. In the

*p*

**A**

*pp*

*pp*

dark ravine all their man-tles wave; Sharp from the heights the wind doth

dark ravine all their man-tles wave; Sharp from the heights the wind doth.

dark ravine all their man-tles wave; Sharp from the heights the wind doth

dark ravine all their man-tles wave; Sharp from the heights the wind doth

*f*

*f*

*f*

*sf*

*f*

*pp*

*ff*

*f*

8



sound, — And their lanc-es gleam, and\_ their watch-ful eyes No

sound, — And their lanc-es gleam, and their watch-ful eyes No

sound, — And their lanc-es gleam, and\_ their watch-ful eyes No

sound, — And their lanc-es gleam, and their watch-ful eyes No

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the left hand. The music is in a minor key with a 3/4 time signature. Dynamics include *p* (piano) and *f* (forte). The lyrics are: "sound, — And their lanc-es gleam, and\_ their watch-ful eyes No".

Detailed description: This is the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features triplet patterns in the right hand and block chords in the left hand. Dynamics include *p* and *f*. A fermata is placed over the first measure of the right hand.

hat\_ of a Basque on the cliffs\_ can sur - prise,

hat\_ of a Basque on the cliffs\_ can sur - prise,

hat of a Basque on the cliffs can sur - prise,

hat of a Basque on\_ the cliffs can sur - prise,

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The vocal parts are in a four-part setting. The piano accompaniment is in the left hand. The music is in a minor key with a 3/4 time signature. Dynamics include *p* and *f*. The lyrics are: "hat\_ of a Basque on the cliffs\_ can sur - prise,".

Detailed description: This is the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features triplet patterns in the right hand and block chords in the left hand. Dynamics include *sfz* (sforzando) and *f*. A fermata is placed over the first measure of the right hand.

While the dead - ly Basque ar - rows fly — all a - round,

While the dead - ly Basque ar - rows fly — all a - round,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in treble and bass clefs. The lyrics are: "While the dead - ly Basque ar - rows fly — all a - round,". The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs.

While the dead - ly Basque ar - rows fly — all a - round.

While the Basque ar - rows fly — all a - round.

while the dead - ly Basque ar - rows fly — all a - round.

while the Basque ar - rows fly — all a - round.

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of three flats. The piano accompaniment is in treble and bass clefs. The lyrics are: "While the dead - ly Basque ar - rows fly — all a - round.", "While the Basque ar - rows fly — all a - round.", "while the dead - ly Basque ar - rows fly — all a - round.", and "while the Basque ar - rows fly — all a - round.". The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs.

**B**

They  
They  
They  
They

Detailed description: This block contains the first system of a musical score for four voices. It features four staves: Soprano, Alto, Tenor, and Bass. The music is in a minor key and includes a section marked 'B'. The lyrics 'They' are written under each staff. Dynamics include *p* (piano).

*ff* *dim.* *p* *pp*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music features triplets and dynamic markings: *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). A section marked 'B' is also indicated.

*mf* *mf* *mf* *mf*

ride all the day up the steep ra - vine, Gloom-y — the path,  
ride all the day up the steep ra - vine, Gloom-y the path,  
ride all the day up the steep ra - vine, Gloom-y — the path,  
ride all the day up the steep ra - vine, Gloom-y the path,

Detailed description: This block contains the vocal lines for the second system. It features four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: 'ride all the day up the steep ra - vine, Gloom-y — the path,'. Dynamics include *mf* (mezzo-forte).

*fz*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music includes triplets and a dynamic marking of *fz* (forzando).

hur-ried they go; And drear-y pines line the end - less road. The

hur-ried they go; And drear-y pines line the end - less road. The

hur-ried they go; And drear-y pines line the end - less road. The

hur-ried they go; And drear-y pines line the end - less road. The

*p*

*p*

*n*

*p*

*p*

*fp*

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

*poco rit.* *p*

*poco rit.* *p*

*poco rit.* *p*

*poco rit.* *p*

*poco rit.*

*pp*

*fp* Tempo I

climb - - ing slow.

*fp* climb - ing slow.

*fp* climb - - ing slow.

*fp* climb - - ing slow.

Tempo I

*pp*

*pp*

*f* From the heights so cold

*mf* The path leads them down *f* from the heights so cold,

*mf* The path leads them down *f* from the heights so cold,

*f* From the heights so cold

*mf* *p* *f*

Steep-ly it falls, reach-ing the vale. A

Steep-ly it falls, reach-ing the vale. A

Steep-ly it falls, to reach the vale. — A

Steep-ly it falls, reach-ing the vale. A

**C** *Meno mosso*

*pp dolce*

glow - ing scene they can now be - hold, —

*pp dolce*

glow - ing scene they can now be - hold, —

*pp dolce* *mf*

glow - ing scene they can now be - hold, Where the moun-tain's rough sides broad

*pp dolce*

glow - ing scene they can now be - hold, —

**C** *Meno mosso* (♩ = 72)

*pp dolce* *p*

Where the moun-tain's roughsides broad mead-ows en-fold; But -

Where the moun-tain's roughsides broad mead-ows en-fold; But -

mead-ows en-fold;

Where the moun-tain's roughsides broad mead-ows en-fold;

*p* *ff*

*p*

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The fourth staff is a piano accompaniment in bass clef. Dynamics include *p* (piano) and *ff* (fortissimo).

- - ter - flies up and down - ward sail, \_\_\_\_\_

- - ter - flies up and down - ward sail, How mild is the eve, how

*pp* But - ter - flies up and down - ward sail, \_\_\_\_\_

*pp* But - ter - flies up and down - ward sail, \_\_\_\_\_

*pp* *mf*

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The fourth staff is a piano accompaniment in bass clef. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

*p*  
How mild is the eve and how ver-dant the mead!

ver - dant the mead! \_\_\_\_\_ Gen - tly the

*p*  
How mild is the eve and how ver-dant the mead!

*p*  
How mild is the eve and how ver-dant the mead!

*p*

*sfpp*  
Gen - tly the elms wave in the air, \_\_\_\_\_

*sfpp*  
elms wave \_\_\_\_\_ in the air,

*sfpp* *mf*  
Gen - tly the elms wave in the air, And jas - mine and yel - low nar -

*sfpp*  
Gen - tly the elms wave in the air, \_\_\_\_\_

*pp* *mf*



And jas - mine and yel - low nar - cis - sus blow On the

And jas - mine and yel - low nar - cis - sus blow On the

cis - sus blow On the

And jas - mine and yel - low nar - cis - sus blow On the.

*p dolce*

*f*

3

**D**

ter-race beneath, where ros - es glow, That fling their fragrance wide ev - 'ry-

ter-race beneath, where ros-es glow, That fling their fragrance wide ev - 'ry-

ter-race beneath, where ros-es glow, That fling their fragrance wide ev - 'ry-

ter-race beneath, where ros-es glow, That fling their fragrance wide ev - 'ry-

*sf* *p* *poco rit.*

*sf* *p* *poco rit.*

*sf* *p* *poco rit.*

*sf* *p* *poco rit.*

**D**

*sf* *p* *poco rit.*

pp  
where. \_\_\_\_\_

pp  
where. \_\_\_\_\_

pp  
where. \_\_\_\_\_

pp  
where. \_\_\_\_\_

(♩=56)

pp

*f*

*sf*

pp  
Then Moor - ish

pp  
Then Moor - ish

*p poco marcato*  
Then Moor - ish puls - es and

*f*  
*dolce* *f*

*p*

*p dolce*

Then Moor-ish puls-es and hearts are stirred,

puls-es and hearts, and hearts are stirred,

puls-es and hearts, and hearts are stirred,

hearts are stirred, Hap-pi-er times re-mem-ber they,

*p dolce*

*f* *dim.* *p* *3*

Happi-er times re-mem-ber they, When they gay-ly hunt-ed the

*f* *dim.* *p* *3*

Happi-er times re-mem-ber they, When they gay-ly hunt-ed the

*f* *dim.* *p* *3*

Happi-er times re-mem-ber they, When they gay-ly hunt-ed the

*f* *dim.* *p* *3*

happi-er times re-mem-ber they, When they gay-ly hunt-ed the

(♩ = 56)

*f* *dim.* *p*

slen - der ga - zelle, When they lis - tened to tales

slen - der ga - zelle, When they lis - tened to tales

slen - der ga - zelle, When they lis - tened to tales

slen - der ga - zelle, When they lis - tened to tales

*pp* *sf* *pp*

and to love's ma - gic spell; When they gathered the ros - es of

and to love's ma - gic spell; When they gathered the ros - es of

and to love's ma - gic spell; When they gathered the ros - es of

and to love's ma - gic spell; When they gathered the ros - es of

*sf* *smorz.* *pp* *sf* *smorz.* *pp* *sf* *smorz.* *pp* *sf* *smorz.* *pp* *dolce* *pp* *smorz.* *pp*

*morendo* **E Poco più mosso** *mf*

En - - ga - di. As the

*morendo* *mf*

En - - ga - di. And the ar-my dissolves as the

*morendo* *mf*

En - ga - di. And the ar-my dissolves as the

*morendo* *mf*

En - ga - di. As the

**E Poco più mosso** (♩ = 66)

*morendo* *mf*

*Ad.*

*pp*

warriors descend, Soft, balm-y air kiss-ing their brows; As in

*pp*

warriors descend, Soft, balm-y air kiss-ing their brows; As in

*pp*

warriors descend, Soft, balm-y air kiss-ing their brows; As in

*pp*

warriors descend, Soft, balm-y air kiss-ing their brows; As in

*p* *pp*

Bag - dad o - dors of ros - es blend With the strong salt air that the

Bag - dad o - dors of ros - es blend With the strong salt air that the

Bag - dad o - dors of ros - es blend With the strong salt air that the

Bag - dad o - dors of ros - es blend With the strong salt air that the

sea doth send, So sweet - ly up - on them the south wind blows.

sea doth send, So sweet - ly up - on them the south wind blows.

sea doth send, So sweet - ly up - on them the south wind blows.

sea doth send, So sweet - ly up - on them the south wind blows.

**F**

*f marc.*

All their

*f marc.*

All their prudent fears the sol - diers

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with a whole rest followed by a half note G4. The second staff is another vocal line with a whole rest followed by a half note G4. The third staff is a piano accompaniment line with a whole rest followed by a half note G4. The fourth staff is a piano accompaniment line with a whole rest followed by a half note G4. The fifth staff is a piano accompaniment line with a whole rest followed by a half note G4. The sixth staff is a piano accompaniment line with a whole rest followed by a half note G4. The seventh staff is a piano accompaniment line with a whole rest followed by a half note G4. The eighth staff is a piano accompaniment line with a whole rest followed by a half note G4.

*f marc.*

All their

pru - dent fears the sol - diers soon for - get;

*f marc.*

All their pru - dent fears the sol - diers

soon for - get;

Detailed description: This system contains the next two systems of music. The top staff is a vocal line with a whole rest followed by a half note G4. The second staff is another vocal line with a whole rest followed by a half note G4. The third staff is a piano accompaniment line with a whole rest followed by a half note G4. The fourth staff is a piano accompaniment line with a whole rest followed by a half note G4. The fifth staff is a piano accompaniment line with a whole rest followed by a half note G4. The sixth staff is a piano accompaniment line with a whole rest followed by a half note G4. The seventh staff is a piano accompaniment line with a whole rest followed by a half note G4. The eighth staff is a piano accompaniment line with a whole rest followed by a half note G4.

pru-dent fears the sol - diers soon for-get; Shield and  
 Shield and  
 soon for - get;  
 Shield and weap-on cast they a - -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some dynamic markings like 'f'.

weap - on cast they a - side, shield, and  
 weap - on cast they a - side, shield and  
 shield and weap-on cast they a - -  
 side, shield and weap-on cast they a -

The second system of the musical score continues with four staves. It follows the same layout as the first system, with two vocal staves and two piano accompaniment staves. The lyrics are split across the vocal staves. The piano accompaniment continues with similar melodic and harmonic patterns, including dynamic markings like 'f'.



weap - on cast they a - side, And their sens - es are lulled

weap - on cast they a - side, And their sens - es are lulled

side, cast they a - side, And their sens - es are lulled

side, And their sens - es are

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics "weap - on cast they a - side, And their sens - es are lulled". The second pair (Tenor and Bass) has the lyrics "side, cast they a - side, And their sens - es are lulled". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *ff* (fortissimo) above the vocal staves and below the piano part.

by a dream of home, Wan-d'ring here and there where the

by a dream of home, Wan-d'ring here and there where the

by a dream of home, Wan-d'ring here and there where the

lulled by a dream of home, Wan-d'ring 'mid the

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal parts have the lyrics "by a dream of home, Wan-d'ring here and there where the" on the first three staves, and "lulled by a dream of home, Wan-d'ring 'mid the" on the fourth staff. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, maintaining the *ff* dynamic.

ros-es bloom, Plung-ing with glee in the cool lake's tide. O

ros-es bloom, Plung-ing with glee in the cool lake's tide. O

ros-es bloom, Plung-ing with glee in the cool lake's tide. O

ros - - - es, Plung - ing in cool lake's tide. O

*dim.* *mf* *dim.* *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The lyrics are: "ros-es bloom, Plung-ing with glee in the cool lake's tide. O". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p*, *smorz.*, and *ff*. There is a triplet of eighth notes in the vocal lines.

dream of Home-land! O dream of

dream of Home-land! O dream of

dream of Home-land! O dream of

dream of Home-land! O dream of

*G* *ff* *G* *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The lyrics are: "dream of Home-land! O dream of". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *ff*. There are accents (^) over the notes in the piano accompaniment.

Home-land!

Home-land!

Home-land!

Home-land!

This section contains four vocal staves, each with the lyrics "Home-land!". The first two staves are in treble clef, and the last two are in bass clef. The music is in a key with two flats and a 4/4 time signature.

*mf*

*dolce*

*p*

*3*

*3*

*3*

*2*

This piano accompaniment features a melody in the right hand and a more active bass line in the left hand. It includes dynamic markings such as *mf*, *dolce*, and *p*, and contains several triplet figures in the bass line.

*pp*

The

*pp*

The

*pp*

The

*pp*

The

*pp*

The

This section consists of four vocal staves, each with the lyrics "The". The first two staves are in treble clef, and the last two are in bass clef. The music is in a key with three flats and a 4/4 time signature.

This piano accompaniment continues the musical theme from the first system, featuring a melody in the right hand and a bass line in the left hand. It concludes with a double bar line and a fermata over the final notes.

watch in their tent en - vious hear The cries of de -

watch in their tent en - vious hear The cries of de -

watch in their tent en - vious hear The cries of de -

watch in their tent en - vious hear The cries of de -

*pp*

light. So full of peace seems the

light. So full of peace seems the

light. So full of peace seems the

light. So full of peace seems the

*meno p*

*p*

world a - bout, They can - not re - sist all the  
 world a - bout, They can - not re - sist all the  
 world a - bout, They can - not re - sist all the  
 world a - bout, They can - not re - sist all the

plea - sures without: And those who should watch,  
 plea - sures without: And those who should watch,  
 plea - sures without: And those who should watch,  
 plea - sures without: And those who should watch,

watch not to-night, and those who should watch,  
watch not to-night, and those who should watch,  
watch not to-night, and those who should watch,  
watch not to-night, and those who should watch,

*mf*  
*f*

*ff*  
watch not to - night! \_\_\_\_\_  
*ff*  
watch not to - night! \_\_\_\_\_  
*ff*  
watch not to - night! \_\_\_\_\_  
*ff*  
watch not to - night! \_\_\_\_\_

*sfz*  
*cresc.*  
*p*

H

*pp* And none heed the night's dan - ger - the foe, *f*

*pp* And none heed the night's dan - ger - the foe, *f*

*pp* And none heed the night's dan - ger - the foe, *f*

*pp* And none heed the night's dan - ger - the foe, *f*

*pp*  
 Leav - - ing their lair, Now steal sly - ly forth,  
*pp*  
 Leav - - ing their lair, Now steal sly - ly forth,  
*pp*  
 Leav - - ing their lair, Now steal sly - ly forth,  
*pp*  
 Leav - - ing their lair, Now steal sly - ly forth,

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair uses a soprano and alto clef, while the bottom pair uses a tenor and bass clef. The piano accompaniment is written in grand staff notation. The music is in a minor key and features a steady, rhythmic accompaniment with triplets in the right hand.

si - lent - ly they leave the wood, by the  
*cresc.*  
 si - lent - ly they go, And creep — to — the  
*cresc.*  
 si - lent - ly they go, And creep — to — the  
*cresc.*  
 si - lent - ly they go, And creep — to — the

The second system of the score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The piano accompaniment includes triplets and a crescendo marking. The music maintains the same rhythmic and melodic motifs as the first system.



camp-fire\_ Be-ware! be - ware!  
camp-fire\_ Be-ware! be - ware!  
camp-fire\_ Be - ware!  
camp-fire\_ Be - ware!

Bas - quish ar - rows are  
Bas - quish ar - rows are

3  
piercing the air! Basquish arrows are

*ff*  
Basquish arrows are piercing the air!

3  
piercing the air! Basquish arrows are

*ff*  
Basquish arrows are piercing the air!

3  
piercing the air! piercing the

*ff*  
Basquish arrows are piercing the air!

3  
piercing the air! piercing the

*ff*  
Basquish arrows are piercing the air!

*dim.*

air, ————— pierc - ing the air! —

pp pierc - ing the air! —

air, ————— pierc - ing the air!

pp pierc - ing the air! Too

*pp*

Poco più mosso

Too late! ————— too late! ————— Too near is the

Too late! ————— too late! ————— Too near is the

Too late! ————— too late! ————— Too near is the

late! ————— too late! ————— Too near is the mer-ci-less

Poco più mosso (♩ = 84)

*mf* *dim.*

## I Poco meno mosso

foe!—

foe!—

foe!— *p* Weap-on - less drink-ing the ros - es'— breath,

foe!— *p* Weap-on - less drink-ing the ros - es'— breath,

I Poco meno mosso (♩ = 76)

*p* *pp*

3

*p* Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

*p* Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

*p* Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

*p* Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

*p* *cresc.*

3

band by band: fall the Moor-ish folk,

band by band: fall the Moor-ish folk,

band by band: fall the Moor-ish folk,

band by band: fall the Moor-ish folk,

fall the Moor-ish folk, band

fall the Moor-ish folk, band

fall the Moor-ish folk, band

fall the Moor-ish folk, band

band — by band: O fond dream of home in a

band — by band: O fond dream of home in a

— by band: O fond dream of home in a

— by band: O — fond dream of home in a

*sf* *p* *sf* *p* *p* *p*

*sf* *dim.* *mf*

3 3 3 3

treach - 'rous land! O fond dream of home in a treach - 'rous

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treach - 'rous land! O fond dream of home in a treach - 'rous

treach - 'rous land! O fond dream of home in a treach - 'rous

*pp* *pp* *pp* *pp* *pp*

*s* *s* *pp*

3 3

*ff* **K** *dim.*

land! O dream of home-land, thou

*ff* *dim.*

land! O dream of home-land, thou

*ff* *dim.*

land! O dream, O dream of home-land, thou

*ff* *dim.*

land! O dream, of home-land, thou

*p cresc.* *ff* *dim.*

*pp* *f*

brought-est them death! O dream of home-land, thou

*pp* *f*

brought-est them death! O dream of home-land, thou

*pp* *f*

brought-est them death! O dream of home-land, thou

*pp* *f*

brought-est them death! O dream of home-land, thou

*espr.* *p* *f* *dim.*

*pp*  
brought-est, thou brought-est them death! Thou

*pp*  
brought-est, thou brought-est them death! Thou

*pp*  
brought-est, thou brought-est them death! Thou

*pp*  
brought-est, thou brought-est them death! Thou

*p* *pp*

*ff* *dim.* *pp*  
brought - est them death!

*ff* *dim.* *pp*  
brought - est them death!

*ff* *dim.* *pp*  
brought - est them death!

*ff* *dim.* *pp*  
brought - est them death!

*ff* *dim.* *ppp*  
K.dr. *pp* *3*