

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
SPECTRE'S BRIDE

A DRAMATIC CANTATA

WRITTEN BY

K. J. ERBEN

THE MUSIC COMPOSED

FOR SOLI, CHORUS AND ORCHESTRA

BY

ANTONÍN DVOŘÁK.

(Op. 69.)

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY
HEINRICH VON KÁAN.

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THE SPECTRE'S BRIDE.

THE story which A. Dvořák has chosen as the subject of this Cantata is taken from the rich legendary treasures of the Bohemian people.

It is told in Bohemia, as K. J. Erben informs us, in two substantially different ways; and there are also remains of ancient Bohemian national songs in which the same story appears. In one of these versions the dead man thus calls on the maiden to follow him :—

Awake, beloved, don thy garments straight;
My time is come, no longer can I wait.
My steed is swift as is an arrow's flight,
Us will he bear a hundred miles to-night.

Stories and national songs, telling how a dead man rises from the grave, and comes to fetch either the girl he loved in life, or a beloved sister, are found among nearly all the Slavonic nations, and among other nations as well. The Servians have a poem which tells how the dead Jovan comes on a spectral horse to take with him his sister Jelica. The Slovaks have it that a girl called her dead lover to her while she was cooking a skull in broth, and that the skull went on calling "Come, come, come!" while she was cooking it. The Ruthenians have also a poem which resembles the Servian one. Zukovski has versified a Russian story on the same subject, and Mickiewicz a Polish or Lithuanian one. Bürger's German "Lenore" is universally known.

It is told in a Scotch national song how the dead William came to fetch his loved Margaret; and an old Breton poem describes a brother who had fallen in battle, and who came afterwards in the night to guide his sorrowing sister, named "Gvennolaik," into the other world.

The remarkable circulation of one and the same story through nations widely divided in race and language, witnesses apparently to the ancient origin of the legend. There is also a connexion between this story and the various legends of Vampyres, which are found in all Slavonic, as well as in many other European, nations.

Karel Jaromír Erben, one of the most meritorious Bohemian writers of the first half of this century, was born in 1811, at Miletin, in Bohemia, and died in 1870 at Prague. His abundant literary activity showed itself in two directions. On the one hand, he endeavoured, by means of monographs and editions of old Bohemian literary monuments, to elucidate the history of law and civilisation in Bohemia. He thus obtained a position as Secretary to the Royal Bohemian Museums, and later, found ample opportunity for research as Keeper of the Archives at Prague. On the other hand, he tried to rescue the Bohemian legends and national songs from oblivion, by making collections of them. His poems, chiefly arrangements of Bohemian national legends, in the popular form (among them "The Spectre's Bride"), have appeared in Bohemia under the title of "Kytice" (a Bouquet). The English translation has been made from the German version of K. J. Müller.

THE SPECTRE'S BRIDE.

No. 1.—CHORUS.

The stroke of midnight soon will sound,
And all is wrapt in rest profound ;
Save only where the lonely light
In yonder chamber still is bright.

Those humble walls to guard and grace,
Hangs there the Virgin's pictur'd face,
Borne in her arms the Holy Child,
So pure and fair, so sweet and mild.

Before that Mother's form one sees,
Pallid, a maiden on her knees ;
Clasped are her hands, and sunk her head,
Tears, too, she cannot choose but shed ;

Scarce can she breathe, by grief oppressed ;
And wildly throbs her heaving breast ;
While tear on tear, so deep her woe,
Rolls down in one unceasing flow.

No. 2.—SOPRANO SOLO.

Where art thou, father dear ?
At peace in death for many a year.
Where art thou, mother blest ?
Beside my father laid at rest.

Not one year old my sister died ;
War took my brother from my side ;
Mine did I once a lover call ;
Him would I fain have given my all ;
Fortune in foreign lands he sought,
And back to me he turns him not.

When on his quest he went away,
These words I heard him, parting, say :
Sow flax, my love, I counsel thee,
And ev'ry day remember me.

Spin in the first year, spin with care,
Bleach in the next the fabric fair,
Then garments make, when the years are
three ;
And ev'ry day remember me.
Twine I that year a wreath for thee,
We two that year shall wedded be.

Long have the garments now been made,
Long have in order due been laid,
Green myrtles fade, still is afar
My life's one only guiding star.

I know not where he is—can he
Have sunk beneath the cruel sea ?
Three years, and tidings have I none ;
Does he yet live, or is he gone ?

O holy Mother, hear my cry :
In my distress to thee I fly.
Bring thou my dear one back to me ;
All the delight I have is he.
O grant the boon for which I pray,
If not, then take my life away.

With him, near him, would I remain ;
Without him what is life but pain ?
Bring him again, thus do I pray,
Else carry me to him away.

No. 3.—BARITONE AND TENOR SOLI AND CHORUS.

The picture on a sudden moves ;
A cry the maiden's terror proves ;
The lamp with hisses flickers bright,
Upleaps the flame, then all is night.

Perchance then came a stream of air,
Perchance a sign of ill was there.
And hark ! advancing steps come nigh,
And one is heard to knock, and cry :

Say, maiden, dost thou sleep or wake ?
Shall not my voice thy slumbers break ?
Ah, dearest child, how is't with thee ?
Say, is thy heart still true to me ?

No. 4.—SOPRANO AND TENOR DUET.

Ah, dearest child, how is't with thee ?
Know'st thou thy love, that I am he ?
Ah, dearest child, how is't with thee ?
Say, is thy heart still true to me ?

Thou that art ever dear to me,
But now my thoughts were set on thee:
On thee I think by night and day,
For thee I never cease to pray.

Up, leave thy praying, hasten thee,
Up, up, my love, and follow me;
The moon is bright, and long the way,
Home I must lead my bride to-day.

Alas, what art thou asking me?
So late, so late—it cannot be:
And wildly roars the stormy blast:
Delay until the night be past.

Ha! day is night, and night is day,
The day I like to sleep away.
Ere yet this passing night is done,
Shall we in wedded bonds be one.
Then linger not, but come away,
And mine thou art ere dawn of day.

No. 5.—BARITONE SOLO AND CHORUS.

Nature was clad in gloom of night,
The wakeful moon displayed her light,
No life was stirring all around,
The wind alone was heard to sound.

No. 6.—BARITONE SOLO AND CHORUS.

And on he went, with rapid gait,
And she behind, she might not wait.
The dogs, awakened, yelled and cried,
To greet the bridegroom and the bride.
And all that heard them said, in fear,
There is a spectre somewhere near.

No. 7.—DUET.—SOPRANO AND TENOR.

Fair is the night, as clear as day,
Now many spirits forth may stray;
And, ere thou know'st, may pass by thee;
Yet fear not, since thou art with me.

I do not fear, when I have thee,
And Heaven's regard is over me.
But tell me, dearest, answer give,
How fares thy father? Does he live?
And will the mother in thy home—
Will she be glad to see me come?

Thou askest much, but let it be,
Make haste, make haste, thou soon wilt see.
Make haste, make haste, time quickly flies,
A weary march before us lies.

What is't thy hand is clasping there,
Beloved maid? A book of prayer.
Throw it away, bid it begone,
It weighs upon thee like a stone;
The book is but a check to thee;
Then fling it off, and follow me.

No. 8.—BARITONE SOLO AND CHORUS.

He grips the book; without a pause
Ten miles her steps he onward draws.
O'er boulders rough he takes his way,
The wolf's prolonged and dismal bay
From rocky clefts is heard to sound.

No. 9.—BARITONE SOLO AND CHORUS.

And out of caverns under ground,
The screech-owl, hark, the screech-owl cries,
And coming evil prophesies.

And on he went, with rapid gait,
And she behind, she might not wait.
And over flinty stones they sped,
Through thorny brakes, and deserts dead;
And wheresoe'er her footstep fell,
With blood the track was marked as well.

No. 10.—DUET.—SOPRANO AND TENOR.

Fair is the night, and spirits love,
At such an hour, on earth to rove;
And ere thou know'st, may pass by thee;
Yet fear not, since thou art with me.

I do not fear, when I have thee;
The hand of God is over me.
Deny me not, but answer give,
Describe thy home, where we shall live,
The view that from the house one sees;
And say if near the church it is.

Thou askest much, but let it be,
The whole this very day thou'lt see,
Make haste, make haste, time quickly flies,
A weary march before us lies.

But say, what hangs around thee there?
'Tis but the chaplet which I wear.
The chaplet? How it frightens me!
How like a snake it circles thee!
Throw it away, we are at speed,
Thy breathing, sure, it must impede.
Tearing it off, he rushes on,
Nor stops till twenty miles are done.

No. 11.—BARITONE SOLO AND CHORUS.

The pathway now less rugged grows,
Thro' marshy land and swamp it goes.
Corpse-candles there, in double row,
With wan and fitful lustre glow :
Two rows, with nine in each, are seen,
As they a fun'ral train had been :
From water-overladen bogs
Resounds a dirge of croaking frogs.

And on he went, with rapid gait,
She reeled along, yet fain would wait.
Her tender feet were tired and sore,
Her mouth betrayed the pain she bore,
Ah, whither bound, thou pallid bride ?
With blood from thee the ferns are dyed.

No. 12.—DUET.—SOPRANO AND TENOR.

Now, when the night so fair doth show,
Unto the grave the living go,
And ere thou know'st, may pass by thee,
Yet fear thou not, for thou hast me.

I do not fear, when I have thee,
The will of God is over me.
Now for a time forbear thy quest,
One moment only let me rest,
See how I reel for very pain,
My strength no longer I retain.

Nay, come, my love, the end is near,
The goal we seek will soon appear,
There wait us guests and mirth and joy,
And like a dart the moments fly.

But say, what is it, maiden fair,
That thou around thy neck dost bear ?
A cross my mother bade me wear.
Ha, ha, accursed ornament,
Beneath its weight I see thee bent,
Its edges wound both thee and me,
Without it, swifter we could be.
Hurling it far, he hurried on,
Till thirty miles the two had gone.

No. 13.—BARITONE SOLO AND CHORUS.

There stood a pile, with tower beside,
Wherein a bell might be descried,
With lofty windows, ample door,
Toward heaven it upward seemed to soar.

No. 14.—RECITATIVE.—SOPRANO AND
TENOR AND CHORUS.

See now, my sweet-heart, here at last
At home are we, our journey past.

Where is the house ? A church I behold,
The churchyard set with crosses there.

No church is this, but my castle old,
No churchyard, but my garden fair.
I pray thee, maiden, happy be,
And o'er the wall come leap with me.

O let me go, I would return,
Thine eyes with look terrific burn,
All hot and tainted is thy breath,
Thy heart is hard, and cold as death.

Fear not, my dear one, have no dread,
Richly my house within is spread,
Bloodless the flesh that there is found,
To-day shall blood for once abound.

What art thou bearing, sweetheart, say ?
Garments, against my wedding day,
Two are enough, thou maiden fair,
The rest but needless trifles are.
He took the garments which she gave,
And, laughing, threw them on a grave.

Fear not that aught will injure thee,
But lightly leap the wall with me.

Thou hast before me ever gone,
By risky paths I followed on,
Still thine it is the first to be,
Make thou the leap, I'll follow thee.

No. 15.—BARITONE SOLO AND CHORUS.

He leapt the wall, with sudden power,
Five fathom full, or somewhat more.
The maiden then, in deadly fright,
Betook herself to headlong flight.

God be with thee, thou hapless maid,
And in thy danger send thee aid.
Behold, a tiny house is here,
To the door with speed, where help is near.

Undo the door, and hurry in,
And God's protecting care be thine :
Make door and bolt together fly ;
Upon the grace of God rely.

A strange abode ; with feeble ray
The moon thro' crannies made her way ;
A plank was laid there, worn and old,
Thereon a corpse, all pale and cold.

Before the house, while moonbeams glanced,
A ghastly band of spectres danced,
Their voices gave an awful sound,
The warning echoed far around :
" The body must to death be brought,
And woe to him who ill has wrought."

No. 16.—BARITONE SOLO AND CHORUS.

And at the door there came a knock ;
Arise, thou dead, one loudly spoke,
Wake up, wake up, without delay,
And draw me now the bolts away.

The dead obeyed the voice that cried ;
At once his eyes he opened wide,
He stretched his limbs, he raised his head,
And life thro' all his members spread.

O mighty God, I call on Thee,
From Satan's grasp deliver me ;
Thou dead, O close again thine eyes,
God give thee rest in Paradise.
And lo, the dead man, near the door,
Let fall his eyelids as before.

And louder came again the knock ;
Arise, thou dead, one strongly spoke :
Wake up, and hearken, without delay,
I bid thee draw the bolts away.

Again the dead the voice obeyed,
And left the place where he was laid.
He then held out his frigid hand
To reach the door—God near us stand !
Set free my soul, Redeemer kind,
Defence with Thee O let me find.

Thou dead, be still, forbear to move,
Our God in judgment shew thee love.
And lo, the dead man, near the door,
Lay down where he had lain before.

Yet louder came the knock anew ;
The maiden faint with terror grew ;
Thou dead, do this I order thee,
The living thrust thou forth to me.

What anguish, what tormenting pain !
He wakens up yet once again,
His gloomy eye, new source of dread,
Glares on the maiden, now half dead.

No. 17.—SOPRANO SOLO.

O Virgin-Mother, gracious be,
All thy compassion let me see :
Sinful the prayer I made to thee,
Yet in thy love forgive thou me.
Bring me to dawn from out this night,
And set me free from cruel might.

No. 18.—BARITONE SOLO AND CHORUS.

There crew a cock, of morn to tell,
A second, third, and fourth as well,
The crowing still more frequent came,
The news was everywhere the same.

And when the signal first was heard,
The dead fell back, and never stirred,
And fled the ghastly spectre crew,
'Twas peaceful—morning breezes blew.

All who to mass at morning went
Stood still in great astonishment :
One tomb there was to ruin gone,
And in the dead house a maiden wan.
On looking round, amazed were they,
On every grave a garment lay.

Well was it, maiden, that thy mind
Turned unto God, defence to find,
For He thy foes did harmless bind.
Hadst thou thyself, too, nothing done.
Ill with thy soul it then had gone,
Thy body, as the garments were,
Mangled had been, and scattered there.

THE SPECTRE'S BRIDE.

INTRODUCTION.

Allegro moderato. ♩. = 72.

p

fz

pp

Ped.

fz

fp

p

Piu mosso.

pp

fz

pp

fz

p

ff

ben marcato la melodia.

ef

p

mf

p

8va.

8va.

B *espressivo.*

Musical score for piano, page 8, featuring complex rhythmic patterns and dynamic markings. The score is arranged in seven systems, each with a grand staff (treble and bass clefs).

Dynamic markings include: *sf*, *mf*, *f*, *pp*, *fz*, *ff marcato*, *dim.*, and *p*.

mf *f* *p*

pp

Poco meno, quasi tempo 1mo. *ff* *p* *dim.*

dim. *pp* *p*

pp *pp*

p *p*

fz *p* *poco rit.* *Ped.*

No. 1. CHORUS.—“THE STROKE OF MIDNIGHT SOON WILL SOUND.”

TENOR.

Allegro comodo, quasi Tempo lmo.

pp

The stroke . . of mid - night soon will sound,

Allegro comodo, quasi Tempo lmo. ♩ = 80.

pp

And all . . is wrapt in rest pro-found ; Save

on - - ly where . . the lone - ly light In yon - der

SOPRANO. *pp*

ALTO. *pp*

The stroke . . of mid - - night

The stroke . . of mid - - night

p cham - ber still . . is bright.

p

Detailed description: This is a musical score for a chorus. It features three vocal parts: Tenor, Soprano, and Alto, along with a piano accompaniment. The music is in 6/8 time and begins with a tempo marking of 'Allegro comodo, quasi Tempo lmo.' and a dynamic of 'pp'. The lyrics are: 'The stroke . . of mid - night soon will sound, And all . . is wrapt in rest pro-found ; Save on - - ly where . . the lone - ly light In yon - der'. The Soprano and Alto parts enter with the lyrics 'The stroke . . of mid - - night' and 'cham - ber still . . is bright.' respectively. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

soon will sound, And all . . . is wrapt . . . in rest . . . pro -

soon will sound, And all . . . is wrapt . . . in rest . . . pro -

mf

mf

R.H.

- found, Save on - ly for yon lone - ly light.

- found, Save on - ly for yon lone - ly light.

pp

pp

pp

The

stroke of mid - night soon will sound, . . .

pp Bass.

The stroke .. of mid - night

Save
pp And all is wrapt in rest . . . pro - found, and
 soon will sound, And all . . . is wrapt in rest . . . pro - found, and
mf

mp In yon - - der
 on - ly where the lone - - ly light
p all is wrapt . . . in rest pro - found.
 all is wrapt in rest, . . . in rest . . . pro-found.
p *dim.*

dim. cham - ber still . . . is bright. . . *pp* The
 The stroke . . . of mid - night
 The stroke . . . of mid - night
pp
Ped. *Ped.*

stroke . . of mid - night soon will sound, And all . . is

stroke . . of mid - night soon will sound, And all . . is

soon will sound, And all . . is wrapt in rest pro-found, Save

soon will sound, And all . . is wrapt in rest pro-found, Save

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

wrapt in rest profound, Save on - - ly where the

wrapt in rest profound, Save on - - ly where the *mf*

where the light . . In yon - der cham - ber still is bright, save

where the light . . In yon - der cham - ber still is bright, save *mf*

Ped. *mf* * *Ped.* *dim.*

mf lone - ly light In yon - der cham - ber still is bright, in

mf lone - ly light In yon - der cham - ber still is bright, save where the . . *dim.*

on - - ly where the lone - ly light, . . the light . . in

on - ly where the lone - ly light, . . the light . . in

mf *dim.*

yon - der cham - ber still is
 light in yon - der cham - ber still is
 yon - der cham - ber still is
 yon - der cham - ber still is

p *pp* *p* *pp*

bright.
 bright.
 bright.
 bright.

A

p

pp *p*

pp

pp

Those hum - ble walls to guard and grace,

pp

Those hum - ble walls to guard and grace,

pp

Those hum - ble walls to guard and grace,

pp

Those hum - ble walls to guard and grace,

pp

p

Hangs there the Vir - gin's pic - tur'd face,

Hangs there the Vir - gin's pic - tur'd face,

Hangs there the Vir - gin's pic - tur'd face,

Hangs there the Vir - gin's pic - tur'd face,

p

mp

Borne in her arms the Ho - ly Child,

mp

Borne in her arms the Ho - ly Child,

mp

Borne in her arms the Ho - ly Child,

mp

Borne in her arms the Ho - ly Child,

mf

pp

So pure and fair, . . . so sweet and mild, so pure and
 So pure and fair, . . . so sweet and mild, so pure and
 So pure and fair, . . . so sweet and mild, so pure and
 So pure and fair, . . . so sweet and mild, so pure and

dim. *pp* *pp* *pp*

p *dim.* *pp* *pp*

p *dim.* *pp* *pp*

p *dim.* *pp* *pp*

p *dim.* *pp* *pp*

p *dim.* *pp* *pp*

fair, . . . so sweet and mild,
 fair, . . . so sweet and mild,
 fair, . . . so sweet and mild,
 fair, . . . so sweet and mild,

B

p *f* *p*

so pure and fair, . . . so sweet and
 so pure and fair, . . . so sweet and
 so pure and fair, . . . so sweet and
 so pure and fair, . . . so sweet and

p *f* *p* *pp* *p* *pp*

p *f* *p* *pp* *p* *pp*

p *f* *p* *pp* *p* *pp*

p *f* *p* *pp* *p* *pp*

mf *p*

mild, Those hum - ble walls . . . to

mild, Those hum - ble walls . . . to

mild, Those hum - ble walls . . . to

mild, Those hum - ble walls . . . to

guard and grace, There hangs the Vir - gin's . . .

guard and grace, There hangs the Vir - gin's . . .

guard and grace, There hangs the Vir - gin's . . .

guard and grace, There hangs the Vir - gin's . . .

pic - tur'd face, With-in her arms . . . the Ho - ly

pic - tur'd face, With-in her arms . . . the Ho - ly

pic - tur'd face, With-in her arms . . . the Ho - ly

pic - tur'd face, With-in her arms . . . the Ho - ly

p cres. . . molto. . . f

Child, So pure and fair, so sweet and mild.

Child, So pure and fair, so sweet and mild.

Child, So pure and fair, so sweet and mild.

Child, So pure and fair, so sweet and mild.

dim. *p* *tr*

Be - fore . . . that

Be - fore . . . that

Be - fore . . . that Moth - er's form one sees,

Be - fore . . . that Moth - er's form one sees,

pp *pp* *pp*

Moth - er's form one sees, Pal - lid, a maid - en

Moth - er's form one sees, Pal - lid, a maid - en

Pal - lid, a maid - en on her knees;

Pal - lid, a maid - en on her knees;

mp

on her knees , Clasped are her hands, . . and sunk her head,

mp

on her knees ; Clasped are her hands, . . and sunk her head,

Clasped are her hands. . . and sunk her head, Tears, too,

Clasped are her hands, . . and sunk her head, Tears, too,

cres.

Tears, too, . . she can - not choose . . but shed ; . .

dim.

Tears, too, . . she can - not choose . . but shed ; . .

she can - not choose . . but shed ;

she can - not choose . . but shed ;

dim.

pp

Scarce can she breathe, by

pp

Scarce can she breathe, by grief op-pressed, And wild-ly throbs . . her

mf Scarce can she breathe, by grief, . . . by
 grief . . . op-pressed, scarce can she breathe, by
 heav - ing breast, scarce can she breathe, by
mf Scarce can she breathe, by grief op-pressed,
 grief op-pressed, and wild - ly throbs her heav - ing breast, While
 grief op - pressed, and wild - ly throbs . . her heav - ing breast, . . While
 grief . . op-pressed, and wild - ly throbs her heav-ing breast, While
dim.
p And wild - ly throbs her heav - ing breast, While tear on tear, so deep her
pp tear on tear, so deep her woe, while tear on tear, so deep her woe, so
 tear on tear, so deep her woe, while tear on tear, so deep her woe, so
 tear on tear, so deep her woe, while tear on tear, so deep her woe, so
pp tear on tear, so deep her woe, while tear on tear, so deep her woe, so

woe, Rolls down in one un - ceas - ing flow. . . .

deep her woe, Rolls down in one un - ceas - ing flow. . . .

deep her woe, Rolls down in one un - ceas - ing flow. . . .

deep her woe, Rolls down in one un - ceas - ing flow. . . .

Ped.

pp

f poco rit.

pp

Moderato quasi Recit.
SOPRANO SOLO.

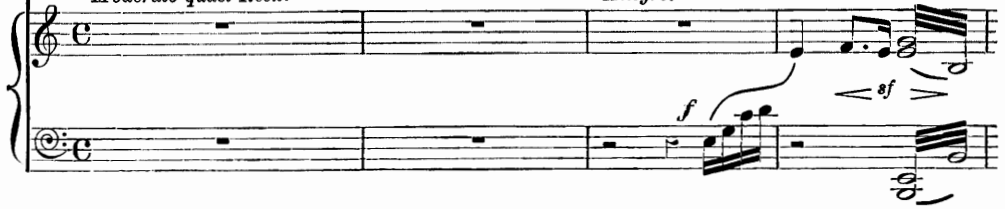
Allegro.



Where art thou, fa - ther? where art thou, fa - ther dear?

Moderato quasi Recit.

Allegro.



Moderato.



Where art thou, fa - ther? At peace in death for ma - ny a year.

Moderato.



Allegro con brio.



Ah, where art thou,

O where,

Allegro con brio.



mother blest?

O where,

mother blest?

Be -



- side my fa - ther laid at rest.

Meno mosso. *rit.* **RECOR.**

Not one year old, not one year old . . . my

Meno mosso. *pp* *p* *pp* *rit.*

pp *Allegro.* *ff*

sis - ter died, War took my broth - er from my side,

Allegro. *ff* *ff*

Ah, . . . where art thou,

ff

Andante.

where art thou, fa - ther dear? where art thou, moth - er blest?

Andante.

fz *pp*

p

SOPRANO SOLO.
Andante con moto.

Mine did I once a lov - er call; Him would I

Andante con moto. ♩ = 76. *p*

p dolce.

fain have given my . . . all; For - tune in . . . for - eign

espress.

lands he . . . sought, And back to me he turns him

p *f* *p* *f* *pp*

not. When on his quest he went a - - way,

p dolce. *mf* *dim.* *pp*

These words I heard him, part - ing, say: Sow flax, my . .

pp *molto espress.*

love, I coun - sel . . . thee, And ev' - ry day re - -

f *f* *f* *Sua*

- mem - ber me.

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

Un poco più con moto.

Spin in the first year, spin with care,
Un poco più con moto.

pp

Bleach in the next the fa - bric fair, Then gar - ments make, when the

pp *dim.*

years are three, And ev - ry day . . . re - mem - ber me.

Sua *tr*

pp

Spin in the first year, spin with care, Bleach in the

next the fa - bric fair, Then garments make, when the years are three : Twine I

that year a wreath for thee, We two that year shall wed-ded

be, That year a wreath I'll twine for . . thee,

p

That year we two shall wed - ded be. Long have the

molto espress.

ff *p* *pp* *p*

C

gar - ments now been made, Long have in or - der due been laid,

tr *tr*

pp *p*

Green myrtles fade, green myrtles fade, Long have the garments now been made,

p

Long have in or - der due been laid,

p

Green myr - tles fade, green myr - - tles fade,

Un poco più lento.

still is a - far My life's . . one on - ly, on - ly gui - ding

Un poco più lento.

D *Un poco più mosso.*

star. I . . know not where he is - can

D *Un poco più mosso.* *espress.*

he Have sunk be - neath the cru - - - el sea?

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

mp

Three years, and ti - dings have I none; Does he yet live, or

pp *p* *mf*

mf accel. *Tempo lmo.*

is he gone, does he yet live, or is he gone? does he yet live, or is he

mf accel. *fz* *Tempo lmo.*

pp rit. *Tempo lmo.*

gone? . . . O ho - ly Moth - er, hear, O hear my

pp espress. *rit.* *Tempo lmo.*

p

cry : In my dis - tress to thee, to thee I fly.

fz

Bring thou my . . . dear one back to . . . me ;

All the de - light I have is he. O grant the . . .

boon for which I . . . pray, If not, then . . . take my

life . . . a - way.

With him, . . . near him, would I . . . re -

- - main; With - out him what is life . . . but pain?

Bring him a - gain, thus do I pray, Else car - ry me to

him a - way.

No. 3. SOLI AND CHORUS.—“THE PICTURE ON A SUDDEN MOVES.”

Allegro comodo quasi tempo 1mo. BARITONE SOLO. *mezza voce.*

CHORUS.
SOPRANO. The pic - - ture on . . a

ALTO. The

TENOR. The

BASS. The

Allegro comodo quasi tempo 1mo.

pp

sud - den moves ; A cry . . the maid - - en's

pic - - ture on a sud - den moves ; A

pic - - ture on a sud - den moves ; A

pic - - ture on a sud - den moves ; A

pic - - ture on a sud - den moves ; A

ter - ror proves ; The lamp . . . with hiss - es flick - ers

cry . . . the maid - en's ter - ror proves ; The

cry . . . the maid - en's ter - ror proves ; The

cry . . . the maid - en's ter - ror proves ; The

cry . . . the maid - en's ter - ror proves ; The

Poco accelerando.

bright, Up-leaps the flame, . . . then

cres.
lamp . . . with hiss - es flick - ers bright,

cres.
lamp . . . with hiss - es flick - ers bright,

cres.
lamp . . . with hiss - es flick - ers bright,

cres.
lamp . . . with hiss - es flick - ers bright,

cres. *accel.* *cres.*

mf

mf

- chance . . . a sign of ill was there, per -

air, Per - chance . . . a sign of ill was

air, Per - chance . . . a sign of ill was

air, Per - chance . . . a sign of ill was

air, Per - chance . . . a sign of ill was

mf *f*

- chance . . . a sign of ill was there.

there, per - chance . . . a sign . . . of

there, per - chance . . . a sign . . . of

there, per - chance . . . a sign . . . of

there, per - chance . . . a sign . . . of

mf *cres.*

ill was there. *ff* And hark ! *p* and hark !

ill was there. *ff* And hark !

ill was there. *ff* And hark ! *pp* and hark !

ill was there. *ff* And hark ! *p* *dim.*

p And hark ! . . . *B* ad-vanc-ing steps come

pp And hark ! *pp* *B*

nigh, And one is heard to

pp ad - vanc - ing steps come nigh,

pp ad - vanc - ing steps come nigh,

pp ad - vanc - ing steps come nigh,

pp ad - vanc - ing steps come nigh,

cres.

knock, and cry :

And one is heard to knock, and cry,

And one is heard to knock, and cry.

And one is heard to knock, and cry,

And one is heard to knock, and cry,

pp

TENOR SOLO.

Say, maid - en, dost thou
knock, and cry :
knock, and cry :
knock, and cry :
knock, and cry :

p *pp* *p* *pp* *p*

sleep, or dost thou wake? . . Shall . . not my voice thy slum -

p *pp* *p* *pp* *p* *cres.* *Sea.....*

bers break? **BARITONE SOLO.**

And hark!

pp

And hark!

pp

And

pp

And hark!

Sva.

mf

mf

C

ad-vanc-ing steps come

hark!

pp

And hark!

C

dim.

fz

p

fz

nigh, And one is heard to
pp ad - vanc - ing steps come nigh,
pp ad - vanc - ing steps come nigh,
pp ad - vanc - ing steps come nigh,
pp ad - vanc - ing steps come nigh,
sf *cres.* *sf*

knock, and cry,
pp And one is heard to knock, and cry,
pp And one is heard to knock, and cry,
pp And one is heard to knock, and cry,
pp And one is heard to knock, and cry,
pp *p* *pp* *p*
Ped. *Ped.* *Ped.* *Ped.*

TENOR SOLO.

Ah, dear - est child, how
knock, and cry :

knock, and cry :

knock, and cry :

knock, and cry :

p

Ped. *Ped.* *Ped.*

Detailed description: This system contains the first four staves of music. The top staff is a tenor vocal line with lyrics. The next three staves are piano accompaniment, each with the lyrics 'knock, and cry :'. The piano part features a rhythmic pattern of eighth notes. The bottom two staves are piano accompaniment, with a dynamic marking of *p* and three pedal markings (*Ped.*).

is't . . . with thee ? Say, . . is thy heart still true . . to

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a tenor vocal line with lyrics. The middle staff is piano accompaniment. The bottom staff is piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes.

me ?

mf *f* *cres.* *rit.*

8va

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a tenor vocal line with lyrics. The middle staff is piano accompaniment, with dynamic markings *mf*, *f*, *cres.*, and *rit.*, and a marking *8va*. The bottom staff is piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes.

No. 1. DUET.—“ AH, DEAREST CHILD, HOW IS'T WITH THEE.”

SOPRANO.
Andante.

Musical score for the first system, featuring Soprano and Piano parts. The Soprano part is in treble clef with a 3/4 time signature. The Piano part is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante'. The Soprano part begins with a rest, followed by the lyrics 'Ah, dear - est child, how is't with'. The Piano accompaniment starts with a forte (*fz*) dynamic and includes a *dim.* (diminuendo) marking.

TENOR.

fz
Andante.

Ah, dear - est child, how is't with

thee? Know'st thou thy love, that

p

p dolce.

dim.

I am he? Ah, dear - est child, how

is't with thee? Say, is thy heart still true to me? Ah.

dear - est child, how is't with thee? Say, is thy heart still

espress.

true to me? Ah, dear - - est child, how is't with thee? Say, is thy

cres. molto.

heart still true to

Sva.

fz

p

Thou that art dear, ev - er dear to me, But now . . . my

me?

A

pp

pp

thoughts were set on thee ; On thee . . . I think by night . . . and day, For

thee I nev - er cease to pray.

Up, leave thy pray - ing, has - ten thee,

Up, up, my love, and fol - low me, The

moon . . . is bright, and long the way, Home I must lead my

dim. *pp*

cres. *dolce.* *pp*

pp *cres.* *dim.*

A - las, what art thou ask - ing me ?

bride to - - day.

p tranquillo.

So late, so late—it can - not be : And wild - - - ly

p *fz*

roars the storm - - y blast :

f *fz* *accel.*

B *Poco più vivo.*

A - las, what art thou ask - ing me ? So late, so late—it can - not be :

B *Poco più vivo.*

ff

De - lay un - til the night be past, de - lay un - til the

f *mf*

night be past.

pp ritard.

ppp ritard.

Andante, Tempo 1mo.

Ha, day is night, and night is

Sva.....

pp Andante, Tempo 1mo.

Ped. *Ped.*

Ah, what art thou ask - ing of me?

day, The day . . . I like to

ff *pp*

So late, so late— it can - not be.

sleep a - way. Ere . . yet this pass - ing

pp dolce.

Ped.

De - lay un - til the night be past, de - lay thou.

night is done, Shall . . we in wed - ded bonds be one. Then

Ped. *Ped.*

A-las, a-las,

lin - - ger not, but come a-way, And mine thou art ere

molto espress.

mf *cres.*

what ask - est thou? a - las, a -
dawn of day, then lin - ger not, but come a-way, and thou art

f

- las, de - lay, . . . de - lay un - til . . . the
mine ere dawn . . . of day, and mine thou art

dim. *pp*

night be past.
ere dawn of day, then lin - ger not, but

pp *C*

Ped.

So wild - ly roars the storm - y blast,
 come a - way, And

f *p* *pp* *f* *pp* *pp*

De-lay un - til the night be past, till the night be
 mine thou art ere dawn of day, and mine thou art ere dawn of

pp *p* *pp*

past.
 day.

f *dim.* *p* *f* *dim.* *p* *p espress.*

p *p* *ppp*

There should be a short pause after this movement.

Ped.

Andante. BARITONE SOLO.

Na - ture was clad in gloom of night, The wake - ful moon dis -

CHORUS.
SOPRANO.

ALTO.

TENOR. *pp*

BASS. *pp*

Na - ture was clad in
Na - ture was clad in

Andante.

pp

- played her light,

pp

Na - ture was clad in gloom of night,

pp

Wake - - ful, the moon dis -

pp *pp*

gloom of night, Wake - - ful, the moon dis -

pp *pp*

gloom of night,

pp *pp*

No life was stir - ring all a - round,

No life was stir - ring

- played her light, No life was stir - ring

- played her light, No life was stir - ring

No life was stir - ring

pp dim.

pp *pp*

A Un poco più mosso.

The wind . . . a - lone was heard to sound, the

all a - round, The wind . . . a - lone was

all a - round, The wind . . . a - lone was

all a - round, The wind . . . a - lone was

all a - round,

Un poco più mosso.

f

wind . . . a - lone was heard to sound.

heard to sound, the wind . . . a - lone was

heard to sound, the wind . . . a - lone was

heard to sound, the wind . . . a - lone was

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "wind . . . a - lone was heard to sound." Below it are three more vocal staves, each with the lyrics: "heard to sound, the wind . . . a - lone was". The bottom staff is a piano accompaniment with a complex, rhythmic melody in the right hand and a simpler bass line in the left hand.

heard to sound. And

heard to sound. And

heard to sound. And

heard to sound. And

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "heard to sound. And". Below it are three more vocal staves, each with the lyrics: "heard to sound. And". The bottom staff is a piano accompaniment with a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The system concludes with a double bar line and a key signature change to two flats.

No. 6. SOLO AND CHORUS.—“AND ON HE WENT, WITH RAPID GAIT.”

Allegro con fuoco.

on he went, with rap - id gait, and on he
 on he went, with rap - id gait, and on he
 on he went, with rap - id gait, and on he
 on he went, with ra - pid gait, and on he

Sua
Allegro con fuoco.

went, with rap - id gait, And she be -
 went, with rap - id gait, And she be -
 went, with rap - id gait, And she be -
 went, with rap - id gait, And she be -

Sua..... *Sua*.....

- hind, she might not wait, might not wait, she might not
 - hind, she might not wait, might not wait, and she behind, she might not
 - hind, she might not wait, might not wait, she might not
 - hind, she might not wait, might not wait, she might not

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

Ser. *dim.*

A
 BARITONE SOLO.
mp

and on he went, with rap-id gait,
 wait, she might not wait, and
 wait, she might not wait, and
 wait, she might not wait, and
 wait, and she be-hind, she might not wait, and

pp *f*
pp *f*
pp *f*
f

p *p*

mf

and she be - hind, she

on he went, with rap - id gait,

on he went, with rap - id gait,

on he went, with rap - id gait,

on he went, with rap - id gait,

on he went, with rap - id gait,

ff *p*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: "and she be - hind, she on he went, with rap - id gait,". The piano accompaniment features a prominent right-hand melody with slurs and a left-hand accompaniment. Dynamics include *mf*, *ff*, and *p*.

might not wait. *f* The

and she be - hind, she might not wait.

and she be - hind, she might not wait.

and she be - hind, she might not wait.

and she be - hind, she might not wait.

and she be - hind, she might not wait.

ff

Detailed description: This system continues the vocal and piano parts. The lyrics are: "might not wait. The and she be - hind, she might not wait." repeated on five vocal staves. The piano accompaniment continues with slurs and dynamics like *f* and *ff*.

dogs, a - wa - kened, yelled and cried, To greet the bride - groom

The dogs, a - wa - kened, yelled and cried, To

The dogs, a - wa - kened, yelled and cried, To

The dogs, a - wa - kened, yelled and cried, To

The dogs, a - wa - kened, yelled and cried, To

ff

and the bride, *p* And all that

greet the bride - groom and the bride.

greet the bride - groom and the bride.

greet the bride - groom and the bride.

greet the bride - groom and the bride.

ff

B

heard them said, in fear, There is a spec - tre some - where

B

p

mf

near, there is a spec - - - tre, there is a

mf *mf* *dim.*

p

spec - - - tre some - - - where near,

pp

And all that

pp

And all that

pp

And all that

pp

And all that

p *pp*

heard them said, in fear, There is a spec - tre some-where

heard them said, in fear, There is a spec - tre some-where

heard them said, in fear, There is a spec - tre some-where

heard them said, in fear, There is a spec - tre some-where

pp

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "heard them said, in fear, There is a spec - tre some-where". The piano accompaniment features a prominent left-hand arpeggiated pattern in the bass register, marked *pp*.

near, there is a spec - - tre, a

near, there is a spec - - tre, a

near, there is . . . a spec - - tre, a

near, there is . . . a spec - - tre, a

Detailed description: This system contains the next four vocal staves and the piano accompaniment. The vocal parts continue with the lyrics: "near, there is a spec - - tre, a". The piano accompaniment continues with the arpeggiated pattern, maintaining the *pp* dynamic.

mezza voce. **C**

And on he went, with
 spec - - tre some - - where near.
 spec - - tre some - - where near.
 spec - - tre some - - where near.
 spec - - tre some - - where near.

ra - pid gait, And she be - hind, she might not wait, The dogs, a - wa - kened,
cres. *mf*

yelled and cried, To greet the bridegroom and the bride, the dogs, a - -
f *f* *f* *f*

- wa - kened, cried, To greet the bride - groom and the bride.

The
 The

8va.....

f

The dogs, a - wakened, yelled and cried, To greet the bridegroom

The dogs, a - wakened, yelled and cried, To greet the bridegroom

dogs, a - wa - kened, yelled and cried, To greet the bride - groom

dogs, a - wa - - kened, yelled and cried, To greet the bride - - groom

f

and the bride, the dogs, a-wakened, yelled and cried, to greet the bridegroom

and the bride, the dogs, a-wakened, yelled and cried, to greet the bridegroom

and the bride, the dogs, a-wakened, yelled and cried, to greet the bridegroom

and the bride, The dogs, a - wakened, yelled and cried, the

The

and the bride, to greet the bride - groom and the

and the bride, to greet the bride - groom and the

and the bride, to greet the bride - groom and the

dogs, a - wakened, yelled and cried, To greet the bride - groom and the

D *p* dogs, a - wa - kened, yelled and cried, the dogs, a - wa - kened, yelled and cried, To
 bride.
 bride.
 bride.
 bride.

f *pp* *p* *sempre dim.* *pp*

greet the bridegroom and the bride.
 And all that heard them
 And all that heard them said, in fear, and
 And all that heard them
 And all that heard them said, in fear, and

f *f* *f* *f*

ff

said, in fear, There is a spec - tre

all that heard them said, in fear, There is a spec - tre

said, in fear, There is a spec tre

all that heard them said, in fear, There is a spec - tre

mf *Poco meno.*

And all that heard them said, in fear, There

some - where near,

some - where near,

some - where near,

some - where near,

Poco meno.

>mf *p*

is a spec - tre some - - where near,

and all that heard them

and all that heard them

and all that heard them

and all that heard them

pp

pp

pp

pp

pp

dim.

p

pp

dim.

said, in fear, There is a spec - tre some - - where

said, in fear, There is a spec - tre some - - where

said, in fear, There is a spec - tre some - - where

said, in fear, There is a spec - tre some - - where

dim.

dim.

dim.

dim.

pp

near, there is a spec - tre some - where near.

near.

near, somewhere

near, somewhere near,

pp *pp* *pp*

Detailed description: This system contains the first five staves of the musical score. The top staff is a grand staff with treble and bass clefs. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff, featuring a complex melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

near, somewhere near.

somewhere near.

pp *ritardando.* *pp*

Detailed description: This system contains the next five staves of the musical score. The top staff is a grand staff with treble and bass clefs. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff, featuring a complex melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo), *ritardando.* (ritardando), and *pp* (pianissimo). There are also triplets indicated by a '3' over the notes.

SOPRANO.
Allegro moderato.

TENOR. *mezza voce.*

Fair is the night, as clear as day, Now ma - ny

Allegro moderato.

Sua

pp

spir - its forth may stray ;

And, ere . . . thou

know'st, may pass . . . by thee ;

Yet fear not, since thou

art with me

p *poco ritard.*
I do not fear, . . . when I have thee, And Heaven's re-

poco ritard.

A a tempo.
- gard is o - ver me. But tell me, dear-est,

A a tempo.
p *p* *pp* *p*
3 3 3 3

an-swer give, but tell me, dear-est, an-swer give,

Sva *Sva*
mf *f*
3 3 3 3 3 3 3 3

un poco più tranquillo.
How fares thy fa - ther? Does he live? . . . does he live? And

un poco più tranquillo.
f *mp* *p*
tr

will the moth-er in thy home— Will she be glad to see me

come? Speak, my be-lov-ed, an-swer give, speak,

speaking, speaking. *mezza voce.* Thou ask-est much, but let it be, Make

haste, make haste, thou soon wilt see, Thou ask-est much, but let it be, Make

ritard. *p* *a tempo.* *f* *mf* *fz* *mp* *f* *f* *mf ritard.* *f*

mf a tempo.

haste, make haste, thou soon wilt see, Make haste, make haste, time quick - ly flies, A

a tempo.

f

espress.

wear - y march be - fore us lies, make haste, make haste, time

f

mf

fz

quick - ly flies, A wear - y march be - fore us lies.

p

pp

ritard.

What is't thy hand is clasp - ing there, Be - lov - ed

ritard.

ffz

Quasi Andante.

a tempo.

A book of prayer, a book of prayer.

maid?

Quasi Andante.

a tempo.

Throw it a-way, bid it be gone, throw it a-way,

bid it be gone, and fol - low me.

It weighs up -

- on thee like a stone, Throw it a - way, bid it be

Make haste, make haste, be - lov - ed

p *p* *f* *ff*

Meno mosso.

maid, throw it away, bid it be gone, weighing upon thee like a

Meno mosso.

pp *6* *6* *6* *6*

stone, the book is but a check to thee, throw it a - way, and fol - low

me.

BARITONE SOLO.
mezza voce.

Gripping the

Ped. *pp* *ppp* *dim.*

Allegro.

book, with-out a pause Ten miles her

CHORUS. SOPRANO. *mf* *f*

ALTO. *mf* *f*

TENOR. *mf* *f*

BASS. *mf* *f*

He grips the book; with-out a pause

He grips the book; with-out a pause

He grips the book; with-out a pause

Allegro.

mf *ff*

poco ritenuto.
pesante. *a tempo.*

steps he on - ward draws.

Ten miles her steps he on-ward

Ten miles her steps he onward draws.

poco ritenuto. *a tempo.*

ff *f*

Andante con moto.

draws.

Ten miles her steps he on-ward draws.

Ten miles her steps he on-ward draws.

f

f

Andante con moto.

V

ff

f

ff

espress.

f

p

pp

mezza voce.

O'er bould-ers rough he takes his way, The wolf's pro-longed and dis-mal

ppp

p

Ped.

Ped.

bay From rock - y clefts is heard, is heard to sound, And out of cav - erns un - der ground The

pp
O'er boulders rough he takes his way,

pp
O'er boulders rough he takes his way,

pp
O'er boulders rough he

pp
O'er boulders rough he

dim. *p* *pp*

screech-owl, hark, the screech-owl cries, And com - ing e - vil pro - phe-sies,

mf
The

mf
The

takes his way, *mf*
The

takes his way, *mf*
The

pp *fp* *cres.*

A *Un poco più mosso.*

and com - ing e - vil

wolf's prolonged and dis-mal bay

wolf's prolonged and dis-mal bay

wolf's prolonged and dis-mal bay

wolf's prolonged and dis-mal bay

mf *f* *ff*

Un poco più mosso.

A

pro - phesies, and com - ing e - vil

ff From rock - y clefts is heard to sound, And

ff From rock - y clefts is heard to sound, And

ff From rock - y clefts is heard to sound, And

From rock - y clefts is heard to sound, And

3 3

pro - phesies.

out of . . cav - erns un - der ground,

out of . . cav erns un - der ground,

out of . . cav - erns un - der ground,

out of . . cav - erns un - der ground,

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The key signature has one sharp (F#) and the time signature is common time (C). The piano part includes triplets in the left hand and various dynamic markings such as *f* and *sf*.

No. 9. SOLO AND CHORUS.—“OUT OF CAVERNS UNDER GROUND.”

Allegro con fuoco.

and out of cav - erns un - der ground the

and out of cav - erns un - der ground the

and out of cav - erns un - der ground the

and out of cav - erns un - der ground the

The piano accompaniment continues with a right-hand part and a left-hand part. The key signature has one sharp (F#) and the time signature is common time (C). The piano part includes triplets in the left hand and various dynamic markings such as *f*, *sf*, and *Sua*.

screech - owl, hark, the screech - owl cries, And com-ing
 screech - owl, hark, the screech - owl cries, And com-ing
 screech - owl, hark, the screech - owl cries, And com-ing
 screech - owl, hark, the screech - owl cries, And com-ing
Sea

And
 e - - - vil, and com - ing e - vil pro - - - phe -
 e - - - vil, and com - ing e - vil pro - - - phe -
 e - - - vil, and com - ing e - vil pro - - - phe -
 e - - - vil, and com - ing e - vil pro - - - phe -
Sea

on he went, with rap-id gait,

- sies. And on he went, with

- sies. And on he went, with

- sies. And on he went, with

- sies. And on he went, with

f *ff*

And she be - hind, she might not wait,

rap - id gait, And

rap - id gait, And

rap - id gait, And

rap - id gait, And

f *p* *ff*

And o - ver flint - y

she be - hind, she might not wait. And

she be - hind, she might not wait. And

she be - hind, she might not wait. And

she be - hind, she might not wait. And

stones they sped, Through thorn - y . . brakes, and des - erts dead ;

o - ver flint - y stones they sped, Through thorn - y brakes, and

o - ver flint - y stones they sped, Through thorn - y . . brakes, and

o - ver flint - y stones they sped, Through thorn - y brakes, and

o - ver flint - y stones they sped, Through thorn - y . . brakes, and

des - erts dead ;

des - erts dead ;

des - erts dead ;

des - erts dead ;

Sva.....

ff *f*

Detailed description: This system contains five staves. The top four staves are vocal parts, each with the lyrics "des - erts dead ;". The fifth staff is the piano accompaniment, starting with a forte (*ff*) dynamic and a piano (*f*) dynamic. It includes a section marked *Sva* (Soprano) with a dotted line above it, indicating a melodic line. The piano part features complex chordal textures and moving lines in both hands.

A *mf*

And where - so - e'er her foot - step fell, With

A *dim.* *pp* *fp.*

Detailed description: This system contains five staves. The top staff is a vocal line starting with a mezzo-forte (*mf*) dynamic and the lyrics "And where - so - e'er her foot - step fell, With". The second, third, and fourth staves are vocal parts with rests. The fifth staff is the piano accompaniment, starting with a piano (*pp*) dynamic and a fortissimo (*fp.*) dynamic. It includes a section marked *A* (Allegretto) with a *dim.* (diminuendo) dynamic marking. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

blood the track was marked as well, with blood the

pp.

cres.

Detailed description: This system contains the first vocal phrase. The vocal line is in a soprano register, starting with a half note 'blood' and a quarter note 'the', followed by a half note 'track' and a quarter note 'was', then a half note 'marked' and a quarter note 'as', and finally a half note 'well,' and a quarter note 'with'. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady quarter-note bass line. Dynamics include *pp.* at the start and *cres.* in the piano part.

track was marked, with blood was marked . . . as

f *p* *dim.* *pp*

Detailed description: This system contains the second vocal phrase. The vocal line begins with a half note 'track' and a quarter note 'was', followed by a half note 'marked,' and a quarter note 'with', then a half note 'blood' and a quarter note 'was', and finally a half note 'marked' and a quarter note 'as'. The piano accompaniment continues with the same rhythmic patterns as the first system. Dynamics include *f* in the piano part, *p* in the vocal line, *dim.* in the piano part, and *pp* in the vocal line.

well.

pp And whereso - e'er her foot - step fell, With blood the

pp And whereso - e'er her foot - step fell, With blood the

pp And whereso - e'er her foot - step fell, With blood the

pp And whereso - e'er her foot - step fell, With blood the

The first system of the musical score consists of five staves. The top staff is a vocal line with a whole rest and the word "well." below it. The next four staves are vocal lines for different parts, each with the lyrics "And whereso - e'er her foot - step fell, With blood the" and a *pp* dynamic marking. The bottom two staves are piano accompaniment, with a *p* dynamic marking.

track was marked as well, with blood . . . the

p track was marked as well, with blood the

p track was marked as well, with blood the

p track was marked as well, with blood . . . the

cres. *p*

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "track was marked as well, with blood . . . the". The next four staves are vocal lines for different parts, each with the lyrics "track was marked as well, with blood the" or "track was marked as well, with blood . . . the" and a *p* dynamic marking. The bottom two staves are piano accompaniment, with a *cres.* dynamic marking in the left hand and a *p* dynamic marking in the right hand.

mf And

pp track was marked, was marked as

pp track was marked, was marked as

pp track was marked, was marked as

pp track was marked, was marked as

B on he went, with rapid gait, And she be - hind, she might not wait ; Through

well.

well.

well.

well.

B *pp* *cres.*

fp

thorn - y brakes, and des-erts dead ; **And** where - so - e'er her footstep fell, **With**

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The lyrics are: "thorn - y brakes, and des-erts dead ; **And** where - so - e'er her footstep fell, **With**". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

blood, with blood . . . the **track** was marked as

And

And

And

And

Sua

The second system continues the musical score. The vocal line has a treble clef and the same key signature. The lyrics are: "blood, with blood . . . the **track** was marked as". Below the vocal line, there are four staves, each with a single note and the word "And" underneath, indicating a pause or a specific performance instruction. The piano accompaniment continues with a right-hand part featuring a melodic line and a left-hand part with chords. A dynamic marking of *f* (forte) is present. The system concludes with a section marked *Sua* followed by a dotted line, indicating a repeat or a specific musical phrase.

well.

on he went, with rap - id gait, And she be - hind, she might not wait; Through

on he went, with rap - id gait, And she be - hind, she might not wait; Through

on he went, with rap - id gait, And she be - hind, she might not wait; Through

on he went, with rap - id gait, And she be - hind, she might not wait; Through

thorn - y brakes, and des - erts dead; And where - so - e'er her foot-step fell, With

thorn - y brakes, and des - erts dead; And where - so - e'er her foot-step fell, With

thorn - y brakes, and des - erts dead; And where - so - e'er her foot-step fell, With

thorn - y brakes, and des - erts dead; And where - so - e'er her foot-step fell, With

f **C**

And on he went, with
 blood the track was marked as well.
 blood the track was marked as well.
 blood the track was marked as well.
 blood the track was marked as well.

Sva **C** *ff* *rinforzando.*

rap-id gait, **And**

And on he went, with rap-id gait,
 And on he went, with rap-id gait,
 And on he went, with rap-id gait,
 And on he went, with rap-id gait,
 And on he went, with rap-id gait,

ff

she be - hind, she might not wait.

And she be - hind, she

And she be - hind, she

And she be - hind, she

And she be - hind, she

f

And she be - hind, she

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'she be - hind, she might not wait.' The piano accompaniment features a complex, flowing melody with arpeggiated figures and a dynamic marking of *f* (forte).

might not wait, and she be - hind, . . . and she be - hind, she

might not wait, and she be - hind, . . . and she be - hind, she

might not wait, and she be - hind, . . . and she be - hind, she

might not wait, and she be - hind, . . . and she be - hind, she

The second system of the musical score continues the vocal and piano parts. The vocal lines repeat the phrase 'might not wait, and she be - hind, . . . and she be - hind, she'. The piano accompaniment continues with its intricate texture, including a dynamic marking of *mf* (mezzo-forte).

mf **D**

And o - ver flint - y stones they sped, and o - ver flint - y

might not wait.

might not wait.

might not wait.

might not wait.

D

fp *dim.*

p

stones they sped, Thro' thorn - y brakes, and des - erts dead,

And o - ver

And o - ver flint - y

And o - ver

And o - ver flint - y

pp

flint - y stones they sped, through
stones they sped, through thorn - y brakes, and des - erts dead, through
flint - y stones they sped, through
stones they sped, through thorn - y brakes, and des - erts dead, through

f *Poco meno.*
And where - so - e'er her foot - step fell, With
thorn - y brakes, and des - erts dead ;
thorn - y brakes, and des - erts dead ;
thorn - y brakes, and des - erts dead ;
thorn - y brakes, and des - erts dead ;
Poco meno.
dim.

blood the track was marked as well.

And where - so - e'er her

And where - so - e'er her

And where - so - e'er her

And where - so - e'er her

And where - so - e'er her

p *pp* *morendo.*

foot - step fell, With blood the track was marked as

foot - step fell, With blood the track was marked as

foot - step fell, With blood the track was marked as

foot - step fell, With blood the track was marked as

well.

well.

ppp well, with blood the track was marked as well.

ppp well, with blood the track was marked as well.

pp

poco rit. *ppp*

Detailed description: This page of a musical score for 'The Spectre's Bride' by Dvořák features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line consists of two staves, with the lyrics 'well, with blood the track was marked as well.' written below. The piano accompaniment is written for a grand piano, with the right hand playing a melodic line and the left hand providing harmonic support. The score includes dynamic markings such as *ppp* (pianissimo) and *pp* (piano), and a tempo marking of *poco rit.* (slightly ritardando). The page number 88 is centered at the top.

SOPRANO.
Allegro moderato.

TENOR. *mezza voce.*

Fair is the night, and spir - its love, At such an

Allegro moderato.

pp

pp

hour, on earth . . . to rove ;

And ere . . . thou

fz

pp

pp

know'st, may pass . . . by thee ;

Yet fear not, since thou

p

art with me,

yet fear not,

f

pp

ritard.

I do not fear, when I have thee; The
since thou art with me.

ritard.

hand of God is o - - - ver me. De-ny me

Poco più mosso.

not, but answer give, de - ny me not, but answer

Poco più mosso.

give, De - scribe thy home, where we shall live, The

poco ritard.

give, De - scribe thy home, where we shall live, The

poco ritard.

give, De - scribe thy home, where we shall live, The

Poco tranquillo quasi tempo lmo.

view that from the house one sees; And say if near the

Poco tranquillo quasi tempo lmo.

pp

fz

pp

Ped.

stringendo.

church it is. Do not de-ny, but an - swer give; answer me,

stringendo.

f

p

B *piu mosso.*

answer me, answer me.

Thou ask - est much, but let it be, The

mf
B *mp*
pui mosso.

whole this ve - ry day thou'lt see, Make haste, make haste, time quick - ly flies, make

rit.

f

rit.

a tempo. *mf*

haste, make haste, time quickly flies, A wear - y march before us lies, make haste, make haste, time

p a tempo. *espress.* *mf* *f* *mf*

p

quick - ly flies, A wear - y march be - fore us lies. . .

dim. *p*

mf rit. *p* *f rit.*

But say, be - lov - ed, what

Quasi Andante. *pp* *a tempo.*

'Tis but the chap - let which I wear. . .

ff *Quasi Andante.* *p* *a tempo.*

C TENOR.

The chap - let? How it fright - ens me! How like a

The first system of the score features a vocal line for Tenor and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "The chap - let? How it fright - ens me! How like a". The piano accompaniment consists of two staves: the right hand has a melody with some triplets and a fermata, while the left hand plays a steady eighth-note accompaniment with triplets. Dynamics include *p* and *mf*.

sneak it cir - cles thee! Throw it a - way, we are at speed,

The second system continues the vocal and piano parts. The vocal line has lyrics "sneak it cir - cles thee! Throw it a - way, we are at speed,". The piano accompaniment features more triplets and a fermata. Dynamics include *p* and *mf*. Pedal markings "Ped." are placed below the piano accompaniment.

throw it a - way, we are at speed, Thy breath - ing, sure, it

The third system continues with the vocal line and piano accompaniment. The vocal line has lyrics "throw it a - way, we are at speed, Thy breath - ing, sure, it". The piano accompaniment includes a *f* dynamic marking. Pedal markings "Ped." are present.

must im - pede, Then pluck it off, we are at speed. throw it a -

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has lyrics "must im - pede, Then pluck it off, we are at speed. throw it a -". The piano accompaniment features a *mf* dynamic marking and continues with triplets and a fermata.

- - way, we are at speed, throw it a-way, we are at speed, How does this

dim.

p

Poco tranquillo.

chap - let fright - en me! How like a snake it cir - cles

Poco tranquillo.

pp dolce. *p*

stringendo. *f*

thee! Thy breath - ing, sure, it must, it must . . im -

stringendo. *fz* *p* *f* *Sea*

- - pede, thy breathing, sure, it must, it must im - pede, Then

rit. *p* *pp rit.* *fz* *Sea*

a tempo. *f*

pluck it off, we are at speed,

a tempo. *sfz* *ff* *f* *pp* *p*

Poco meno mosso. *D*

Make haste, make haste, time quick - ly flies, . . on-ly make haste, time quickly

Poco meno mosso. *f* *pp*

flies, a wear-y march be - fore us lies.

Ped.

SOLO. BARITONE. *Un poco più mosso quasi Allegro.* *f*

Tearing it off, he rushes on, Nor stops till

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS. Tearing it off, he rushes on,

Un poco più mosso quasi Allegro. *pp* *mp*

twen - ty miles are done.

Nor stops till twen - ty miles are

Nor stops till twen - ty miles are done.

The first system of the score includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

done.

The

Nor stops till twen - ty miles are done.

Nor stops till twen - ty miles are done.

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings *f*, *ff*, and *fff*. The system concludes with the instruction *Attacca.*

No. 11. SOLO AND CHORUS.—“THE PATHWAY NOW LESS RUGGED GROWS.”

Andante con moto.

BARITONE SOLO.

path - way now less rugged grows, Thro' marsh-y land and swamp it goes,

SOPRANO.

mp

The

ALTO.

mp

The

TENOR.

mp

The

BASS.

mp

The

Andante con moto.

pp

fp

cres.

path - way now less rug - ged grows, Through marsh-y . . land it goes, through

cres.

path - way now less rug - ged grows, the path way now less rug - ged grows, Through

cres.

path - way now less rug - ged grows, Through marsh y

cres.

path - way now less rug - ged grows, Through marsh - y

poco a poco

cres.

mf

Corpse-candles there, in dou - ble row, With wan and fitful lus - tre glow, Two

marshy land and swamp it goes,

marshy land and swamp it goes,

land and swamp it goes,

land and swamp it goes,

f *pp* *p*

Quasi tempo di marcia.

rows, with nine in each, are seen, As they a fun-'ral train had been,

mp

Corpse -

pp

can-dles there, in dou - ble row, with wan and fit - ful lus - tre glow, Two

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "can-dles there, in dou - ble row, with wan and fit - ful lus - tre glow, Two" written below them. The bottom three staves are piano accompaniment in bass clef, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

rows, with nine in each, are seen, As they a fun-'ral-train had been,

From

The second system of the musical score also consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "rows, with nine in each, are seen, As they a fun-'ral-train had been," written below them. The word "From" is written below the second staff. The bottom three staves are piano accompaniment in bass clef, continuing the complex rhythmic and harmonic patterns from the first system.

wa - - ter - - o - ver - la - den boys Re

pp

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "wa - - ter - - o - ver - la - den boys Re". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a complex, rhythmic texture with many beamed sixteenth notes and chords, starting with a *pp* dynamic marking.

- sounds a dirge of croak - ing frogs.

pp

From:

pp

From

pp

From

pp

From

Detailed description: This system continues the musical score. The vocal line has the lyrics "- sounds a dirge of croak - ing frogs." and includes a *pp* dynamic marking. Below the vocal line are four empty staves, each with the word "From:" followed by a *pp* dynamic marking, likely indicating where to insert a recording or a specific performance instruction. The piano accompaniment continues with the same complex, rhythmic texture as in the first system.

wa - - ter - - o - ver - la - den bogs Re -

wa - - ter - - o - ver - la - den bogs Re -

wa - - ter - - o - ver - la - den bogs Re -

wa - - ter - - o - ver - la - den bogs Re -

Corpse -

- sounds a dirge of croak - ing frogs.

- sounds a dirge of croak - ing frogs.

- sounds a dirge of croak - ing frogs.

- sounds a dirge of croak - ing frogs.

can-dles there, in dou - ble row, With wan and fit - ful lus - tre glow, Two

Ped. *Ped.* *Ped.* *Ped.*

rows, with nine in each, are seen, As they a fun-'ral-train had been. And

Ped. *Ped.* *Ped.* *Ped.*

on he went, with rap - id gait, She reeled a - long, yet fain would wait, and

Ped. *Ped.* *Ped.* *Ped.* *cres.*

on he went, with rap - id gait, she reeled a - long, yet fain would

Corpse -
Corpse -
Corpse -
Corpse -
Corpse -

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

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

A

wait.

- can - dles there, in dou - - ble row, With wan and fit - ful

- can - dles there, in dou - - ble row, With wan and fit - ful

- can - dles there, in dou - - ble row, With wan and fit - ful

- can - dles there, in dou - - ble row, With wan and fit - ful

lus - tre glow, Two rows, with nine in each, . . are seen,

lus - tre glow, Two rows, with nine in each, are seen,

lus - tre glow, Two rows, with nine in each, . . are seen,

lus - tre glow, Two rows, with nine in each, . . are seen,

As they a fun - 'ral-train had been, From wa - ter - o - ver -

As they a fun - 'ral-train had been, From wa - ter - o - ver -

As they a fun - 'ral-train had been, From wa - ter - -

As they a fun - 'ral-train had been, From wa - ter - -

Sva *Sva* *ffz*

- la - den bogs Resounds a dirge of croak - - ing

- la - den bogs Resounds a dirge of croak - - ing

- o - - - ver - la - den bogs. Resounds. re-sounds a dirge of croak - ing

- o - - - ver - la - den bogs. Resounds, re-sounds a dirge of croak - ing

frogs. *ff* And on he went, with
 frogs. *ff* And on he went, with
 frogs. *ff* And on he went, with
 frogs. *ff* And on he went, with

ff
fz

And on he went, with rap - id gait, She
 rap - - id gait,
 rap - - id gait,
 rap - - id gait,
 rap - - id gait,
 rap - - id gait, *Sva*

f
fz
Ped.

reeled a - long, yet fain would wait.

And on he went, with rap - id gait, She

And on he went with rap - id gait, She

And on he went with rap - id gait, She

And on he went, with rap - id gait, She

dim. *p* *dim.*

Ped. *Ped.*

reeled a - long, yet fain would wait, she reeled a - long, yet fain would

reeled a - long, yet fain would wait, she reeled a - long, yet fain would

reeled a - long, yet fain would wait, she reeled a - long, yet fain would

reeled a - long, yet fain would wait, she reeled a - long, yet fain would

pp *ppp* *ppp* *ppp*

Ped. *pp* *ppp*

B *p* Her ten - der feet were

wait. . . . *pp* Her ten - der

wait. . . . *pp* Her ten - der

wait. . . . *pp* Her ten - der

wait. . . . *pp* Her ten-der feet were tired and sore, Her

B *ppp*

tired and sore, Her mouth be - trayed the pain she

feet were tired and

feet were tired and

feet were tired and

mouth be-trayed the pain she bore, Her ten - der feet were tired and sore, Her

bore, Ah, whith - er bound, thou pal - lid
 sore, Her mouth be
 sore, Her mouth be
 sore, Her mouth be

mouth be - trayed the pain she bore, Ah, whith - er bound, thou pal - lid bride? With

Detailed description: This system contains the first five staves of the musical score. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a lower vocal line. The fifth staff is the piano accompaniment for the lower vocal line. The music is in a minor key with a 2/4 time signature.

bride? With blood . . . from
 - trayed . . . the pain, be
 - trayed the pain, be
 - trayed the pain, be

blood from thee the ferns are dyed, ah, whith - er bound, thou pal - lid bride? With

Detailed description: This system contains the next five staves of the musical score. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a lower vocal line. The fifth staff is the piano accompaniment for the lower vocal line. The music continues in the same key and time signature.

thee the ferns, . . . the ferns are
 - trayed the pain she bore. Ah,
 - trayed the pain she bore. Ah,
 - trayed the pain she bore. Ah,
 blood from thee the ferns are dyed, ah, whither bound, thou pal-lid bride? with blood from thee the ferns are dyed. .

dyed, ah,
 whith - er bound, thou pal - lid bride? With
 whith - er bound, thou pal - lid bride? With
 whith - er bound, thou pal - lid bride? With
 ah,
 Ped. Ped. Ped. Ped. Ped.

whith - er bound, thou pal lid bride? with
 blood from thee . . the ferns are dyed, . . with
 blood from thee the ferns are dyed, with
 blood from thee the ferns are dyed, with
 whith - er bound, thou pal - lid bride? with

pp *pp* *pp* *pp*

Ped. *Ped.* *Ped.* *Ped.*

blood . . from thee the ferns . . are
 blood from thee the ferns are
 blood from thee the ferns are
 blood from thee the ferns are
 blood from thee the ferns are

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

Ped. *Ped.* *Ped.*

C *mp*

dyed. Corpse

dyed.

dyed.

dyed.

dyed.

C

p *mf* *pp*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a common time signature 'C' and a dynamic marking 'mp'. The lyrics 'dyed.' and 'Corpse' are written below the notes. The piano accompaniment consists of two staves with various dynamics: 'p' (piano), 'mf' (mezzo-forte), and 'pp' (pianissimo).

- candles there, in dou - ble row, With wan and fit - ful lus - tre glow, Two

pp *mf*

Ped. *Ped.* *Ped.* *Ped.*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'candles there, in double row, With wan and fit-ful lustre glow, Two'. The piano accompaniment features dynamic markings 'pp' and 'mf', and four 'Ped.' (pedal) markings at the bottom of the piano part.

rows, with nine in each, are seen, As they a fun-'ral-train had been, From

Corpse - *mp*

Corpse - *mp*

Corpse - *mp*

Corpse - *mp*

Corpse - *mp*

pp

Ped. *Ped.* *Ped.* *Ped.*

wa - ter - o - - - - ver - la - den bogs,

- can-dles there, in dou - ble row, With wan and fit - ful lus - tre glow, Two

- can-dles there, in dou - ble row, With wan and fit - ful lus - tre glow, Two

- can - - dles there, in dou - ble row, With

- can - - dles there, in dou - ble row, With

mf

Ped. *Ped.* *Ped.* *Ped.*

on he went, with rap - id gait, She reeled a-long, yet fain, yet fain would

sounds a dirge of croak - - - ing

sounds a dirge of croak - - - ing

they a fun - 'ral - - - train had

they a fun - 'ral - - - train had

dim. *pp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

wait.

fogs. And on he went, with rap - id gait, She reeled a-long, yet fain would

fogs. And on he went, with rap - id gait, She reeled a-long, yet fain would

been. *pp* And

been. *pp* And

Sva

pp *dim.* *pp*

Ped.

wait.

wait.

on he went, with rap - id gait, She reeled a-long, yet fain would

on he went, with rap - id gait, She reeled a-long, yet fain would

pp

she reeled a - long, yet fain would wait, yet

pp *ppp*

she reeled a - long, yet fain would wait, yet

pp *ppp*

wait, she reeled a - long, yet fain would wait, yet

pp *ppp*

wait, she reeled a - long, yet fain would wait, yet

pp *pp*

fain would wait.
 fain would wait.
 fain would wait.
 fain would wait.

p *f*

fz *p* *pp*

pp

Ped.

No. 12. DUET.—“NOW, WHEN THE NIGHT SO FAIR DOTH SHOW.”

Un poco meno mosso.

TENOR. *mezza voce.*

Un poco meno mosso. Now, when the night so

pp.

Ped. sempre. con Ped. Ped. Ped.

fair . . doth show, Un - to the grave the liv - ing

Ped. fz Ped. Ped.

go, And ere thou know'st, may pass by thee.

p. p. cres. f. p. pp.

Yet fear thou not, . . . for thou hast me, yet fear thou

fz p pp

not, . . for thou hast me, yet fear thou not, for

f

f

Ped.

f

A *pp* SOPRANO.

I do not fear, when

thou hast me.

p

f *pp* *ppp*

Ped. *Ped.*

I . . . have thee, The will . . of God is o - ver

pp

Ped. *Ped.* *Ped.*

me. Now for a time for - bear, . . for .

Ped. *Ped.* *Ped.*

- bear thy quest, One mo - ment on - ly let me rest.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *p* *Ped.*

See how I reel . . for ve - ry pain, My strength no

pp *dim.* *pp* *Ped.* *Ped.* *Ped.* *3* *6*

long - - er I re - - tain, my strength no

f *morendo.* *fz* *p* *pp* *fp* *dim.*

long - er I re - - tain. . . .

pp *ppp*

B *Poco più mosso, quasi Allegretto.*

Nay, come, my love, the end is near, The goal we

B Poco più mosso, quasi Allegretto.

fz \rightarrow *p* \rightarrow *fz*

seek will soon appear, There wait us guests and mirth and joy,

mf

p \rightarrow *fz* \rightarrow *f* \rightarrow *p* \rightarrow *mf*

And like a dart the moments fly, nay, come, my love, nay, come, my love, . .

poco a poco accelerando.

fz \rightarrow *f* \rightarrow *ff*

Now, when the night so fair doth shew, Un - to the

ritard. *Tempo 1mo.*

p \rightarrow *p*

ffz \rightarrow *dim.* \rightarrow *p* \rightarrow *pp*

grave the liv - ing go, And ere thou know'st, may

pass by thee. Yet fear thou

I do not fear when I . . . have
not, for thou . . . hast me,

thee, The will of God is
Nay, but, my love, the end is near,

pp *pp* *ppp* *p dolce.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *p* *dim.* *pp* *ff* *Ped.*

o - ver me. . . Now for a time for - bear thy quest,

Soon will the goal we seek ap - pear,

One mo - ment on - - ly. . . let me rest, Be - hold me reel for ver - y

Nay, but, my love, the end is near, The goal we seek will soon ap -

pain, for ver - y. . . pain, . . . My strength no lon - ger I re -

- pear, Nay, but, my love, . . . my love, nay, come, my

tain.

love.

But say, what

Sua basso

mp
A cross my
is it, maid-en fair, That thou around thy neck dost bear?

pp

moth - - er bade me wear.
Ha, ha, ac - curs'd or-na-ment, Beneath its

cres. *mf*

weight I see thee bent, Its ed-ges wound both thee and me. With -

fz *f* *ff*

- out it, swift - er we could be, . . . without it, swift - er we could be.

fff

Allegro.

BARITONE SOLO.

There stood a pile, with

Allegro.

pp

Sua bassa.....

tower be-side, Where - in a

SOPRANO.
pp
There stood a pile, with tower be - side,

ALTO.
pp
There stood a pile, with tower be - side,

TENOR.
pp
There stood a pile, with tower be - side,

BASS.
pp
There stood a pile, with tower be - side,

Sua bassa.....

bell might be des-cried,

Where - in a bell might

Where - in a bell might

Where - in a bell might

Where - in a bell might

Sea basso

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'bell might be des-cried,' followed by 'Where - in a bell might'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a 'Sea basso' marking below the bass line.

ff

With loft - y win - - dows,

be des-cried,

be des-cried,

be des-cried,

be des-cried,

poco a poco cres.

Detailed description: This system contains the fifth vocal staff and the piano accompaniment. The vocal parts enter with the lyrics 'With loft - y win - - dows,' followed by 'be des-cried,'. The piano accompaniment continues with the same rhythmic pattern, marked with a forte dynamic (*ff*) and a crescendo instruction (*poco a poco cres.*).

am - - ble door,

With loft - - y

With loft - - y

With loft - - y

With loft - - y

With loft - - y

mf

Toward

win - - dows, am - - ple door,

win - - dows, am - - ple door,

win - - dows, am - - ple door,

win - - dows, am - - ple door,

f *cres.*

heaven it up - - ward seemed to

ff

A *p*
soar, There stood a pile, with

ff
Toward heaven it up - ward seemed to soar,

ff
Toward heaven it up - ward seemed to soar,

ff
Toward heaven it up - ward seemed to soar,

ff
Toward heaven it up - ward seemed to soar,

A *ff sf fp pp*

am - ple door, *pp* Toward heaven it up-ward, toward *ppp*

With loft-y win-dows, am - ple door, *pp* Toward heaven it up-ward, *ppp*

With loft-y win-dows, am - ple door, *ppp* Toward heaven it up-ward, *ppp*

Toward heaven it up-ward, *ppp*

Toward heaven it up-ward, *ppp*

Ped. *

heaven it up - ward seemed to soar, toward heaven it up - ward seemed to

toward heaven it up - ward seemed to soar, toward heaven it up - ward

toward heaven it up - ward seemed to soar, toward heaven it up - ward

toward heaven it up - ward seemed to soar, toward heaven it up - ward

toward heaven it up - ward seemed to soar, toward heaven it up - ward

Ped. *

soar.

seemed to soar.

seemed to soar.

seemed to soar.

seemed to soar.

pp *pp*

Detailed description: This system contains five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing a whole note rest followed by four measures of whole rests. The second and third staves are vocal lines with treble clefs and a key signature of one sharp, each containing a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics "seemed to soar." below. The fourth staff is a vocal line with a treble clef and a key signature of one sharp, containing a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics "seemed to soar." below. The fifth staff is a piano accompaniment with a bass clef and a key signature of one sharp, starting with a piano (*pp*) dynamic. It features a melodic line with eighth notes and chords, with a *pp* dynamic marking in the second measure.

cres. *Sua*..... *f* *f*

Detailed description: This system contains five staves. The top four staves are vocal lines with treble clefs and a key signature of one sharp, each containing a whole rest. The fifth staff is a piano accompaniment with a bass clef and a key signature of one sharp. It begins with a *cres.* (crescendo) marking and a *Sua* vocal line above it. The piano part features a melodic line with eighth notes and chords, with *f* (forte) dynamic markings in the second and third measures.

Moderato.

TENOR. RECIT.

Moderato. See, now, my sweet-heart, here at last

SOPRANO. Allegro.

Where is the house? A

At home are we, our jour-ney past.

Allegro.

church I be-hold, The church-yard set with cross-es there!

Moderato.

RECIT.

No church is this, but my cas-tle old, my

Moderato.

The musical score is written for voice and piano. It begins with a Tenor Recitative part in a moderate tempo. The Soprano part follows in an allegro tempo. The piano accompaniment includes dynamic markings such as piano (p), pianissimo (pp), mezzo-piano (mp), and mezzo-forte (mf), along with crescendos and accelerandos. The score concludes with a recitative section for the Tenor and a final piano accompaniment.

cas - tie old. No church - yard, but my gar - den

f

fair. I pray thee, maid-en, hap - py be, And o'er the wall come leap with

Sva.
mf
dim.

A
O let me go, I would re - turn. Thine eyes with

A me.
p
pp
pp

look ter - ri - fic burn, All hot and taint-ed is thy breath, Thy

accelerando.
Allegro.
accelerando.
Allegro.
cres.

rit. *a tempo.*

heart is hard, and cold as death.

ff *rit.* *a tempo.* *ff*

Allegro non tanto.

mezza voce.

Fear not, my dear one, have no dread, Rich - ly my house with - in is spread,

Allegro non tanto. *fz*

Bloodless the flesh that there is found, To-day shall blood, shall blood for once a-bound,

fz *p* *f* *p*

mp *rit.*

Blood - less the flesh that there is . . found, To - day shall blood for once a -

f *rit.*

B

a tempo.

bound.

a tempo.

ff

QUASI RECIT.

What art thou bear - ing,

pp

Quasi Recit.

a tempo.

Garments, a-gainst my wed - ding - day,

sweet-heart, say ?

mp

Two are enough, thou

p a tempo.

pp

fp

maid - en fair,

The rest but need - less tri - fles are.

pp

CHORUS.

SOPRANO.
He took the gar-ments which she gave, And, laugh - ing, threw them on a

ALTO.
He took the gar-ments which she gave, And, laugh - ing, threw them on a

TENOR.
He took the gar-ments which she gave, And, laugh - ing, threw them on a

BASS.
He took the gar-ments which she gave, And, laugh - ing, threw them on a

Fear not that aught will in - jure .. thee, But light - ly leap the wall with

grave.

grave.

grave.

grave.

p
me.
p *dim.* *ppp* *p* > >

C *Poco meno mosso.*
p
Thou hast be-fore me ev-er gone, By risk-y paths I followed on, Still

C *Poco meno mosso.*
pp
Ped.

thine it is the first to be, Thou make the leap, I'll

pp 3 3 3 3

fol - low thee, thou make the leap, I'll fol - low thee, Still

accel.

f *accel.*

Tempo 1mo.

thine it is the first to be, Make thou the leap, I'll

Tempo 1mo.

f *p* *3*

fol - low thee, make thou the leap, I'll fol - low thee.

mf *f* *Sva.....*

Sva..... *dim.* *dim.*

pp *f*

Sva bassa.....

Allegro, quasi l'istesso tempo.

SOPRANO.

ALTO.

TENOR.

BASS.

He leapt, He leapt the He leapt the

He leapt, He leapt the

He leapt the wall, with sud - den power, He leapt the

Allegro, quasi l'istesso tempo.

BARITONE SOLO. *mf*

He leapt the wall, with sudden

wall, with sud - den power, Five fa - thom full, or some-what more.

wall, with sud - den power, Five fa - thom full, or some-what more.

wall, with sud - den power, Five fa - thom full, or some-what more.

wall, with sud - den power, Five fa - thom full, or some-what more. . . .

Sva...

fz

power, . . . Five fathom full, or somewhat

mp *pp* *dim.* *pp*

more. . . . The maid - en then, in

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

dead - ly fright, Be - took her-self to head-long flight, be-took her - self to head - long

poco rit. *ff* *poco rit.*

flight. . . CHORUS.

ALTO. *Allegro con fuoco.*

The maid - en then, in dead - ly fright, Be -

pp *A*

Allegro con fuoco.

A

p

- took her - self to head - long flight, the maid - en then, in
 TENOR. *mp*
 The maid - en then, in

cres.
mp
marcato.

SOPRANO. *mf*
 The
 dead - ly fright, Be - took her - self . . . to head - - - long
 dead - ly fright, Be - took her - self to head - - - long

maid - en then, in dead - ly fright, Be - took her - self to
mf flight, the maid-en then, in dead - - - ly fright, be -
mf flight, the maid - en then, in dead - ly fright, be - took her -

mf *cres.*

head - - - long flight, be - took her - self to headlong flight, be -
 - took her - self to head - long flight, be - took her - self to
 - self to .. head - long flight, head - long flight, be - took her -

f **BASS.**
 The maid - en then, in dead - ly fright, Be -

ff

mf

God be with thee, thou hapless

- took . . . her - self to head - long flight.

head - - long, to head - - long flight.

- self to head - long, to head - - long flight.

- took her - self to head - long, head - long flight.

fp

p

maid, And in thy dan-ger send thee aid, Be - -

dim. *pp*

hold, a ti - ny house is here, To the door with speed, where help is

pp 3 3 3 3

pp

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "hold, a tiny house is here, To the door with speed, where help is". The piano accompaniment features a left hand with a triplet of eighth notes and a right hand with a triplet of eighth notes, both marked *pp*. The piano part includes various articulations like accents and slurs.

near, speed to the door, where help is near.

rit. *p*

God

rit.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with lyrics: "near, speed to the door, where help is near." and ends with "God". The piano accompaniment features a left hand with a triplet of eighth notes and a right hand with a triplet of eighth notes, both marked *rit.* and *p*. The piano part includes various articulations like accents and slurs.

B *a tempo.*

God be with thee, thou
 be with thee, thou hap - less maid, God be with thee, thou
 God be with thee, thou
 God be with thee, thou

B *a tempo.*

pp *ff*

hap - less maid, God be . . with thee, God be . . with thee, hap - less
 hap - less maid, God be with thee, God be . . with thee, hap - less
 hap - less maid, God be with thee, God be . . with thee, hap - less
 hap - less maid, God be with thee, God be . . with thee, hap - less

maid, God be with thee, thou hap - less maid, God be with
 maid, God be with thee, thou hap - less maid, God be with
 maid, God be with thee, thou hap - less maid, God be with
 maid, God be with thee, thou hap - less maid, God be with

thee. . . . Be -
 thee. . . . Be -
 thee. . . . Be - hold, a ti - ny house is here, .
 thee. . . . Be -

- hold, a ti - ny house is here, To the door with speed, where help is
 - hold, a ti - ny house is here, To the door with speed, where help is
pp To the door, *pp* to the door with speed, where help is
 - hold, a ti - ny house is here, To the door with speed, where help is
pp
ppp

Poco tranquillo

ppp near.
ppp near.
ppp near.
ppp near.
Poco tranquillo.
p *pp*
pp

C *Allegro moderato.*
mezza voce.

Un - do the door, and hur-ry in, And

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The tempo is marked *Allegro moderato* and *mezza voce*. Below the vocal line are four staves for piano accompaniment, all of which contain whole rests for the first four measures. The key signature changes from one sharp (F#) to one flat (Bb) at the beginning of the fifth measure.

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The tempo is marked *Allegro moderato* and *mezza voce*. Below the vocal line are four staves for piano accompaniment, all of which contain whole rests for the first four measures. The key signature changes from one sharp (F#) to one flat (Bb) at the beginning of the fifth measure.

God's protecting care be thine, Make door and bolt to - geth - er fly, Up -

The piano accompaniment in the second system features a *poco rit.* section with dynamics *pp* and *pp*, followed by an *Allegro moderato* section with dynamic *p*. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

- on the grace of God re - ly,

pp
Un -

f *ff* *ff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics '- on the grace of God re - ly,'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *f* and *ff* in the piano part, and *pp* for the vocal line.

Make door and bolt to -

do the door, and hur - ry in, And God's pro-TECT - ing

pp And God's pro-TECT - ing

pp *pp*

Detailed description: This system continues the vocal and piano parts. The vocal line has the lyrics 'Make door and bolt to -' and 'do the door, and hur - ry in, And God's pro-TECT - ing'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *pp* for the vocal line and *pp* for the piano part.

Make door and bolt to-gether fly.

- geth - - er fly, Up - on the grace of God re - ly, . . .

care be thine. *pp* Make *pp*

care be thine. Make

pp

p A strange a- bode ; with fee - ble ray The moon thro' cran - nies

A strange a- bode ; with feeble ray The moon thro'

. . . . up-on the grace . . . of God re - ly, . . . up-on the

door and bolt to - geth - er fly, Up - on the grace of

door and bolt to - geth - er fly, Up - on the grace of

p *tr*

pp 3 3 3 3 3 3 3 3

made her way ; A plank was laid there, worn and old, a plank was laid there,

crannies made her way ;

grace . . . of God re - ly. . . .

God re - ly.

God re - ly.

mf *f* *tr* *f* *ff* *p*

worn and old, There-on a corpse, all pale and cold,

A plank was

A plank was

A plank was

A plank was

A plank was

f *D* *f* *f*

laid there, worn and old.

laid there. worn and old,

laid there, worn and old,

laid there, worn and old. There-on, there-on a

f *p* *dim.*

There - on a corpse, all pale and cold. . . .

There - on a corpse, all pale and cold. . . . Be -

There - on a corpse, all pale and cold. . . .

corpse, all pale, all pale and cold. . . .

pp *ppp* *ppp* *ppp* *pp*

Allegro fuoco.

Be - fore the

- fore the house, while moon-beams glanced,

Allegro fuoco.

house, while moon-beams glanced,

Be - fore the house, while moon-beams *mf*

Be - fore the house, while moon-beams

Be - fore the house, while moon-beams

A gha - st - ly
 glanced,
 gha - st - ly band of spec - tres danced,
 glanced,
 glanced,
mf

band of spec - tres danced,
 A gha - st - ly band of spec - tres
 A gha - st - ly band of spec - tres
 A gha - st - ly band of spec - tres

The musical score is arranged in two systems. The first system contains five staves: a vocal line with lyrics, a piano accompaniment line, and three additional staves. The second system contains seven staves: a vocal line with lyrics, a piano accompaniment line, and four additional staves. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The lyrics are: "Their voi - ces danced, Their voi - ces gave an aw - ful sound, danced, danced, gave an aw - ful sound, Their voi - ces gave an aw - ful sound, Their voi - ces gave an aw - ful sound, Their voi - ces gave an aw - ful sound, Their voi - ces gave an aw - ful sound."

f > > >

The warn - ing e - choed far a - round :

sound, The warn - ing

sound, The warn - ing

sound, The warn - ing

sound, The warn - ing

E *Poco meno mosso.*

e - choed far a - round :

e - choed far a - round :

e - choed far a - round :

A few voices in the distance.

e - choed far a - round : "The bod - y must to death be brought, .

E *Poco meno mosso.*

pp

. . . And woe to him who ill has wrought." . . .

fz *dim.* *p* *pp*

ppp

The musical score consists of two systems. The first system includes vocal staves and piano accompaniment. The piano part features dynamic markings: *fz* (forzando), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The second system shows the piano accompaniment continuing with a *ppp* (pianississimo) marking. The score is written in a key signature of two flats and a common time signature.

No. 16. SOLO AND CHORUS.—“AND AT THE DOOR THERE CAME A KNOCK.”

Allegretto.

The piano introduction consists of two systems of staves. The first system includes five staves: four treble clefs and one bass clef. The second system includes two staves: a grand staff (treble and bass clefs). The music is in 2/4 time with a key signature of two flats. The first system contains rests. The second system begins with a piano (*pp*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then a decrescendo to a piano (*p*) dynamic. The bass line features a rhythmic pattern of eighth notes and triplets.

BARITONE SOLO.

And at the door there came a knock,

SOPRANO. *pp*

And at the

ALTO. *pp*

And at the

TENOR. *pp*

And at the door there

BASS. *pp*

And at the

The vocal section features five staves for the Baritone Solo, Soprano, Alto, Tenor, and Bass. The Baritone Solo part has a melodic line with triplets. The vocal parts enter with the lyrics "And at the door there came a knock," and then "And at the" in subsequent lines. The piano accompaniment continues with a grand staff, maintaining the rhythmic and dynamic patterns from the introduction.

A - rise, thou dead, one loud - ly spoke,
 door - way came a
 door - way came a
 came a knock, A - rise, thou dead, one
 door - way came a

knock, Wake up, wake up, wake up, wake up, with -
 knock, Wake up, wake up, wake up, wake up, with -
 loud ly spoke, Wake up, wake up, wake up, wake up, with -
 knock, Wake up, wake up, wake up, wake up, with -

- out de - lay, And draw me now the bolts a - way, and

- out de - lay, And draw me now the bolts a - way, and

- out de - lay, And draw me now the bolts a - way, and

- out de - lay, And draw me now the bolts a - way, and

dim.

And *Poco meno mosso.*

dim. draw me now the bolts a - way. *pp*

dim. draw me now the bolts a - way. *pp*

dim. draw me now the bolts a - way. *pp*

dim. draw me now the bolts a - way. *pp*

pp *Poco meno mosso.*

energico.

at the door there came a knock, A - rise, thou dead, one loud - ly spoke, Wake . . up,

pp energico.

wake up, wake up, without de - lay, And draw . . me now the bolts a-way, the

p

bolts . . . a - way. The dead o - beyed the voice that cried ; At

pp *dim.*

once his eyes he o - pened wide, He stretched his limbs, he raised his head, And

pp *cres.* *dim.*

life thro' all his mem - bers spread. O might - y God, I call on Thee, From

pp *mf*

Sa - tan's grasp de - liv - er me; Thou dead, O close a - gain thine eyes, God

give thee rest in Par - a - dise, God give thee rest in Par - a -

B *a tempo.* *mf*
- dise; And lo, the dead man, near the door, Let
Thou dead, O close a - gain thine eyes, thou dead, O close a - gain thine eyes, God
Thou dead, O close a - gain thine eyes, thou dead, O close a - gain thine eyes, God
Thou dead, O close a - gain thine eyes, God
Thou dead, O close a - gain thine eyes, God
pp
pp
pp
pp
pp
pp
pp
a tempo.
B *pp*
a tempo.

f *ff*

fall his eye - lids as be - fore, And

f

give thee rest in Par - a - dise, in Par - a - dise,

f

give thee rest in Par - a - dise, in Par - a - dise,

f

give thee rest in Par - a - dise.

f

give thee rest in Par - a - dise.

Sva.

ff

lo, the dead man, near the door, let fall his eye - lids

f *ff*

ritard. *C a tempo.* *f*

as . . . be - fore.

ritard. *pp* *f fz* *a tempo.*

energico.

And loud - er came a -

pp energico.

- gain the knock ; A - rise, thou dead, one strong-ly spoke : Wake . . up, and heark - en,

heark - en, with - out de - lay, I bid . . thee draw the bolts a-way, the bolts . . a -

- way. A - gain the dead the voice o - beyed, And left the place where he was laid, He

then held out his fri - gid hand To reach the door, God near us stand ! Set free my soul, Re -

deem - er kind, De - fence with Thee O let me find. Thou dead, be still, for -

bear to move, Our God in judg-ment shew thee love. And lo, the dead man, near the door, Lay

down where he had lain be-fore. Yet loud - er came the knock a - new, The

CHORUS.

Thou dead, be still, for - bear to move, Our

Thou dead, be still, for - bear to move, Our

Thou dead, be still, for - -

Thou dead, be still, for - -

Sva

maid - en faint with ter - ror grew, Yet loud - er came the knock a - new, The
 God in judg - ment shew thee love, thou dead, be still, for - bear to move, for -
 God in judg - ment shew thee love, thou dead, be still, for - bear to move, for -
 - bear to move, Our God in judg - ment
 - bear to move, Our God in judg - ment
Sua

maid - en faint with ter - ror grew; Thou dead, do this I or - der thee,
 - bear . . . to move.
 - bear . . . to move.
 shew thee . . . love.
 shew thee love.
Sua

ff rit.

The liv - ing thrust thou forth . . . to

f *ff rit.* *pp*

f a tempo.

me.

f a tempo. *ff*

pp

What an-guish, what tor - ment - ing pain! He

pp

What an-guish, what tor - ment - ing pain! He

pp

What an-guish, what tor - ment - ing pain! He

pp

What an - guish, what tor -

pp

What an - guish, what tor -

p *pp*

wak-ens up yet once again, His gloomy eye, new source of dread, Glares on the
 wak-ens up yet once a-gain, what an
 wak-ens up yet once a-gain, what an
 ment - ing pain! what an
 ment - ing pain! what an

ppp

maid-en, now half dead.
 guish!
 guish!
 guish!
 guish!

poco ritard.

ppp

pp

Attaca.

Solo.—“O VIRGIN-MOTHER, GRACIOUS BE.”

Adagio. *pp* SOPRANO SOLO.

O Vir - gin - Moth - er, gra - cious be,

All thy com - pas - sion let me see :

O Vir - gin - Moth - er, gra - cious be,

All thy com - pas - sion let . . . me see,

Sin - ful the prayer I made to thee,

Yet in thy love for - give thou me,

sin - ful the prayer I made . . . to thee, . . .

yet in thy love for - give thou me, for - give thou

me, yet in thy love for - give thou me, . . . for - give . . . thou

me. Bring me to dawn . . . from out this night, . . . And set me free from cru - el

Sin - ful the prayer I made to

thee, Yet in thy love for

give thou me, O Vir - gin -

Moth - er, gra - cious be,

All thy com - pas - sion . . . let

pp

f

dim.

p

me see, And in thy

love for - give . . thou me. Bring me to dawn from

out this night, And set me free from cru - el night, and set me

free, and set me free, . . and set me free. O Vir - gin -

- Mother, gracious be.

pp

pp

pp

ppp

pp

dim.

Ped.

Ped.

Ped.

Ped.

Ped.

BARITONE SOLO.
Allegro non tanto.

pp

There

SOPRANO.

ALTO.

TENOR.

BASS.

pp
There

Allegro non tanto.

pp

Ped. pp

crew a cock, of morn to tell, A sec - ond, third, and

There crew a cock, of morn to tell, A

crew a cock, of morn to tell, A

fourth as well, *mf* The crow - ing still more fre - quent came,

sec - ond, third, and fourth as well, *mf* The crow - ing still more

There crew . . . a cock, of morn to

sec - ond, third, and fourth as well, The crow - - ing still more fre - quent

The news was ev - 'ry - where the same, the

fre - quent came, The news . . . was ev - 'ry - where the same, . . . the

tell, . . . A sec - ond, third, and fourth as well, the crow - ing still more

came, And ev - 'ry - where the news the same, . . .

cres.

news, the news was ev - - - 'ry - where the same,

news, . . the news . . was ev - - 'ry - where the same,

fre - quent came, And ev - 'ry - where the news the same,

And ev - 'ry - where the news the same,

f *pp*

pp There crew a cock, of morn to tell, A

pp There crew a cock, of morn to tell,

pp and ev - - - 'ry - where the

dim. fre - quent came, *p* And ev - 'ry - where the news *pp* the same.
dim. fre - quent came, *p* And ev - 'ry - where the news *pp* the same.
dim. And ev - 'ry - where the news *pp* the same.
dim. And ev - 'ry - where the news *pp* the same.
Sva
dim. *p* *pp*
pp And when the sig - - nal
fp

first was heard, The dead . . fell back, and nev - er stirred,

f *p*

Detailed description: This system contains the first vocal phrase. The vocal line is on a single staff with lyrics. The piano accompaniment consists of five staves: three treble clefs and two bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include a forte (*f*) accent and a piano (*p*) marking.

A

pp And when the sig - nal first was heard,

pp And when the sig - nal first was heard,

pp And when the sig - nal first was heard,

pp And when the sig - nal first was heard,

A *pp*

Detailed description: This system is marked with a section symbol 'A'. It contains four vocal staves, each with the lyrics 'And when the sig - nal first was heard,'. The piano accompaniment consists of two staves (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include piano-piano (*pp*) markings.

ghast - ly spec - tre - crew, 'Twas peace - ful, morn - ing - breez -

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "ghast - ly spec - tre - crew, 'Twas peace - ful, morn - ing - breez -". The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand.

- es blew.

And fled . . the ghist - ly spec - tre - crew, 'Twas

And fled . . the ghist - ly spec - tre - crew, 'Twas

And fled . . the ghist - ly spec - tre - crew, 'Twas

And fled . . the ghist - ly spec - tre - crew, 'Twas

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "- es blew. And fled . . the ghist - ly spec - tre - crew, 'Twas". The piano accompaniment continues with the same melodic and harmonic structure, including a *pp* (pianissimo) dynamic marking.

peace - ful, morn - ing - breez - - es blew. . . .

peace - ful, morn - ing - breez - - es blew. . . .

peace - ful, morn - ing - breez - - es blew. . . .

peace - ful, morn - ing - breez - - es blew. . . .

pp

B

All who to mass at

B

Ped.

morn - ing went . . . Stood still in great as - -
 morn - ing went . . . Stood still in great as - -
 morn - ing went . . . Stood still in great as - -
 morn - ing went . . . Stood still in great as - -

p *pp* *pp*

p *dim.* *pp*

One tomb . . there was to
 - ton - ish - ment. . .
 - ton - ish - ment. . .
 - ton - ish - ment. . .
 - ton - ish - ment. . .

dim. *dim.* *dim.* *dim.*

pp

Ped.

ru - in gone, And in the dead house a

Ped.

maid - en wan, On look - ing round, a

Ped.

- mazed were they, On ev - 'ry grave a gar - - ment

mf f ff pp

lay.
One tomb there was to ru - in gone,
One tomb there was to ru - in gone,
One tomb there was to ru - in gone,
One tomb there was to ru - in gone,

C pp f

Ped.

mf And in the dead - house a maid - en wan, *f* On *ff*
mf And in the dead - house a maid - en wan, *f* On *ff*
mf And in the dead - house a maid - en wan, *f* On *ff*
 And in the dead - house a maid - en wan, On

f

look - - ing round, a - - mazed were they,
 look - - ing round, a - - mazed were they,
 look - - ing round, a - - mazed were they,
 look - - ing round, a - - mazed were they,

ff

Poco tranquillo.

On ev - 'ry grave a gar - ment lay.

On ev - 'ry grave a gar - ment lay.

On ev - 'ry grave a gar - ment lay.

On ev - 'ry grave a gar - ment lay

dim., ppp

dim. ppp

dim. ppp

dim. ppp

pp

ppp

p

ppp

Poco tranquillo.

p

p

ff

Well was it, maid - en,

dim.

pp

mp

Ped.

Ped.

D

6/8

14

14

that thy mind Turned un - to God, de - -

Ped. *Ped.* *Ped.* *cres.*

- fence to find, For He thy foes did harm - less

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

bind.

pp Hadst thou thy - self, too, no - thing done,

pp Hadst thou thy - self, too, no - thing done,

pp Hadst thou thy - self, too, no - thing done,

pp Hadst thou thy - self, too, no - thing done,

pp *Ped.* *p* *Ped.*

cres - - - *cen* - - - *do.*

Ill with thy soul it then had gone,

cres - - - *cen* - - - *do.*

Ill with thy soul it then had gone,

cres - - - *cen* - - - *do.*

Ill with thy soul it then had gone,

cres - - - *cen* - - - *do.*

Ill with thy soul it then had gone,

f. *dim.*

Thy bod - - y, as the gar - - ments

f. *dim.*

Thy bod - - y, as the gar - - ments

f. *dim.*

Thy bod - - y, as the gar - - ments

f. *dim.*

Thy bod - - y, as the gar - - ments

E

were, Man - gled had been, and scat - tered there. . .
 were, Man - gled had been, and scat - tered there. . .
 were, Man - gled had been, and scat - tered there. . .
 were, Man - gled had been, and scat - tered there. . .

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

Ped.

Ped. Ped.

Ped. Ped.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex, rhythmic accompaniment in the bass and a more melodic line in the treble.

Second system of musical notation, continuing the piece. It includes a *pp* (pianissimo) dynamic marking. The bass line features a prominent, sweeping melodic line.

Third system of musical notation, featuring a *pp ritard.* (pianissimo, ritardando) marking. The music slows down, with a focus on sustained chords in the bass.

Fourth system of musical notation, starting with a *ppp a tempo.* (pianissimissimo, ad tempo) marking. The bass line has a dense, rhythmic texture. A *Ped.* (pedal) marking is present at the end of the system.

Fifth system of musical notation, featuring a *ppp* (pianissimissimo) dynamic marking. The music is characterized by sustained chords and a melodic line in the treble.

Sixth system of musical notation, concluding the piece. It features a final melodic phrase in the treble and a corresponding bass line.

CONTENTS.

No.		PAGE
	INTRODUCTION	1
1.	CHORUS The stroke of midnight soon will sound ...	5
2.	SOLO <i>Soprano</i> Where art thou, father?	17
3.	SOLI AND CHORUS <i>Baritone and Tenor</i> The picture on a sudden moves	28
4.	DUET <i>Soprano and Tenor</i> Ah, dearest child, how is't with thee?	38
5.	SOLO (<i>Baritone</i>) AND CHORUS Nature was clad in gloom	46
6.	SOLO (<i>Baritone</i>) AND CHORUS And on he went, with rapid gait	49
7.	DUET <i>Soprano and Tenor</i> Fair is the night	62
8.	SOLO (<i>Baritone</i>) AND CHORUS He grips the book	69
9.	SOLO (<i>Baritone</i>) AND CHORUS Out of caverns under ground	73
10.	DUET <i>Soprano and Tenor</i> Fair is the night	89
11.	SOLO (<i>Baritone</i>) AND CHORUS The pathway now less rugged grows	97
12.	DUET <i>Soprano and Tenor</i> Now, when the night so fair doth show	118
13.	SOLO (<i>Baritone</i>) AND CHORUS There stood a pile	126
14.	RECIT. (<i>Tenor</i>) AND CHORUS See, now, my sweetheart	133
15.	SOLO (<i>Baritone</i>) AND CHORUS He leapt the wall	140
16.	SOLO (<i>Baritone</i>) AND CHORUS And at the door there came a knock	159
17.	SOLO <i>Soprano</i> O Virgin-Mother, gracious be	170
18.	SOLO (<i>Baritone</i>) AND CHORUS There crew a cock	175