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C. PRÜFER'S OCTAVO PLATE EDITION  
OF WORKS FOR

*Choral Societies,*

IN VOCAL SCORE.

No. 1.	Hear My Prayer. <i>Motett for Sop. Solo and Chorus</i>	F. Mendelssohn.	.50
" 2.	The Birches and the Alders. <i>For Sop. Solo and Chorus</i>	Max Bruch.	.60
" 3.	By the Waters of Babylon, Psalm 137. <i>For Sop. Solo and Chorus</i>	H. Goetz.	.50
" 4.	Gallia. <i>Motett for Sop. Solo and Chorus</i>	Ch. Gounod.	.50
" 5.	The Wreck of the Hesperus. <i>Cantata for Solo Voices and Chorus</i>	Th. Anderton.	.50
" 6.	The Flight of the Holy Family. <i>For Chorus and Piano</i>	Max Bruch.	.40
" 7.	Fair Melusina. <i>A Legend for Solo Voices and Chorus</i>	H. Hofmann.	1.00
" 8.	Holiday Scenes in Karinthia. <i>Sop. Solo and Male Chorus</i>	Th. Koschat.	.60
" 9.	Roland's Horn. <i>Male Chorus and Solos</i>	F. W. Markull.	1.25
" 10.	Schubert's German Dances. <i>Male Chorus with Piano</i>	Rich. Heuberger.	.75
" 11.	Memoirs of a Piano. <i>Male Chorus with Piano</i>	L. Lackenbacher	.50
" 12.	Awakening of Spring. <i>Cantate for Sop. Solo and Male Chorus</i>	Th. Gouvy.	1.00

Boston, Carl Prüfer, 34 West St.

# AWAKENING OF SPRING.

English version by Mrs. L.T. Craigin.

Andante moderato. ♩ = 108.

Theodor Gouvy. Op. 73.

Soprano Solo.

Ten. I.

Ten. II.

Bass I.

Bass II.

Piano.

*p*

Why dost thou so long thy re - turn yet delay?

*p*

Why dost thou so long thy re - turn yet delay?

Andante moderato. ♩ = 108.

Harm.

*p*

*p*

*cresc.* *p*

Love-ly Springtime draw nea - rer! ah why? ah why? With fond eager voices we -

*p* *cresc.* *p*

Love-ly Springtime draw nea - rer! ah why?..... ah why? With fond eager voices we -

*cresc.* *p*

ah why? ah why? With fond eager voices we

*p*

Love-ly Springtime draw nea - rer! ah why? With fond eager voices we

*P*

Ah why..... thus de -

call thee each day, Stern winter makes thee but dear - er. With fond eager voi - ces

call thee each day, Stern winter makes thee but dear - er. With fond eager voi - ces

call thee each day, Stern winter makes thee but dear - er. With fond eager voi - ces

call thee each day, Stern winter makes thee but dear - er. we call

lay?..... Under thy breath the flowers are newly born.....

*pp* we call, we call each day. Earth waits, a - las!..... un - til thy portal un -

*pp* we call, we call each day Earth waits, a - las!..... un - til thy portal un -

*pp* we call, we call each day Earth waits, a - las!..... un - til thy portal un -

we call thee! Earth waits, a - las!..... till it un -

*pp con grazia*

when shall we wandering greet the golden dawn ..... and gather lilies and  
 clo - ses. When shall we wander and gather lilies and ro - ses, li - lies and  
 clo - ses. When shall we wander and gather lilies and ro - ses, li - lies and  
 clo - ses. When shall we wander and gather lilies and ro - ses, li - lies and  
 clo - ses. When shall we wander and gather ro - ses, sweet

(A)

roses?  
 roses? Come thou, neath whose footsteps the fair blossoms lie, Waken anew all things  
 roses? Come thou, neath whose footsteps the fair blossoms lie, Waken anew all things  
 roses? Come thou, neath whose footsteps the fair blossoms lie,  
 roses? (A) Come thou, neath whose footsteps the fair blossoms lie, Waken anew all things

liv - ing. *p* O come! *cresc.* O come! *p* The azure restore lovely spring to the sky, To  
 liv - ing. O come! O come! *cresc.* *p* The azure restore lovely spring to the sky, To  
 O come! O come! *p* The azure restore lovely spring to the sky, To  
 liv - ing. O come! The azure restore lovely spring to the sky, To

O come..... a - wake.....  
 sunshine new radiance giv - ing, on us smile lovely spring with thy grace a -  
 sunshine new radiance giv - ing, on us smile lovely spring with thy grace a -  
 sunshine new radiance giv - ing, on us smile lovely spring with thy grace a -  
 sunshine new radiance giv - ing, O come!

..... the earth that in slumber now re - pos - - - - es, Then shall we  
 - dorn!..... *pp* Come, waken earth; that in slumber now re - pos - - es!  
 dorn!..... *pp* wa - - - ken the earth, that in slumber now re - pos - - es!  
 dorn!..... *pp* wa - - - ken the earth, that in slumber now re - pos - - es!  
 O come, wa - - - ken the earth, that now re - pos - es!

*cresc.* wander beneath the goldendawn..... and gather lilies and ro - ses!  
*pp* *cresc.* *f* *pp* *p*  
 Then shall we wan - der and gather lilies and ro - ses, li - lies and roses! ah  
*pp* *cresc.* *f* *pp* *p*  
 Then shall we wan - der and gather lilies and ro - ses, li - lies and roses! ah  
*pp* *cresc.* *f* *pp* *p*  
 Then shall we wan - der and gather lilies and ro - ses, li - lies and roses! ah  
*pp* *cresc.* *f* *pp* *p*  
 Then shall we wan - der and gather ro - ses, sweet ro - ses! ah

*p* *rit.* *pp*

ah why!..... Lovely springtime de lay?.....

why lovely May,..... why dost thou thy com - - - ing de - lay?.....

why lovely May,..... why dost thou thy com - - - ing de - lay?.....

ah why, why thy com - - - ing de - lay?.....

why lovely May,..... why dost thou thy com - - - ing de - lay?.....

**Allegro con brio.  $\text{♩} = 60.$**

*p* *dim.*

*dim.* **(B)**

*m.  $\sharp 2$*

*poco a poco cresc.*  
*m.s.*

*m.s.*  
*sempre cresc.*

**(C)**  
**BASS.** *f*

It comes,..... the wild tem - pest, hear it mut.....

**(C)**

**Tenor.** *f*

It comes..... the wild tem - pest

ter and moan.....

Hear it mut - - - - - ter and moan,..... with fu - ry it

*p*

ra - - - - - ges Tall oaks are o'er - thrown!.....

**Bass.**

with fury it ra - - ges, Tall oaks are o'erthrown!

*p*

**(D)**

Ah the voice of the tem - - - pest Hear it

The voice of the tem - - pest Hear it.

**(D)**

*p* *leggiero*

hear it moan..... with fu - - - ry it ra - - - ges, Tall  
 hear it; hear it moan, fury, fury ra - - ges,

oaks..... are: o'er - thrown.....  
 Tall oaks..... are o'er - thrown. The dark

The dark clouds are fly - ing,  
 clouds are fly - ing, Driv - en

Driv - en by..... his breath  
by..... his breath

*ff*  
b7.

Heavy clouds are flying Driven by his

*ff*  
*f*

Ten. I. (E)

Ten. II breath. It is here 'Tis

Bass I. breath. It is here

Bass II. breath. Hear the rag - ing tem - - - pest In wrath and

breath. Hear the rag - - - - ing tem - - - pest, In wrath..... and

(E)

*f*

here!.....

..... 'tis here!

fu - - - ry.

fu - - - ry.

*pp*

Neath the

*pp*

Neath the

*pp*

Neath the

*p*

*dim.*

Ten. I & II.

white snow in si - - - lence ly - - - - - ing, nature

*pp*

BASS I & II.

*pp*

*pp*

*sempre pp*

wear - - eth the as - - - pect of death.....

*pp*

Tromba

*perdendosi*

*p*



ges!

*sp*

*sp*

*cresc.*

The stron - - - - - gest must yield,.....

*f*

*f*

The strongest must

*f*

(G)

must yield..... to its might.....

yield, must yield to its might when the storm of life

(G) 3 3 3

When the storm of life ra - ges, they must  
ra - ges, Ev - en strong hearts must yield,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes, with some rests. The piano part has a steady accompaniment with some triplet-like patterns.

yield to its might a - las!.....  
to its might a - las!.....

The second system continues the vocal and piano parts. The vocal staves have lyrics and some melisma (indicated by dotted lines). The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

..... The star..... that his eye..... would  
..... The star..... that his eye..... would

The third system concludes the page. The vocal staves have lyrics and melisma. The piano accompaniment features a triplet pattern in the right hand and a steady bass line. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). The piano part has a steady accompaniment with some triplet-like patterns.

fol . . . low. In dark . . . ness close veiled

fol . . . low: In: dark . . . . . ness close veiled

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

*dim.*

hidesher light.....

*dim.*

*sempre pp*

The second system continues the vocal and piano parts. The vocal line features a long, sustained note for the phrase "hidesher light.....". The piano accompaniment continues with the same rhythmic pattern, marked with *sempre pp* (piano piano) and *dim.* (diminuendo).

*dim.* *ritard.*

The third system shows the piano accompaniment continuing. It includes markings for *dim.* and *ritard.* (ritardando), indicating a gradual decrease in volume and tempo. The bass line remains prominent with its eighth-note pattern.

*Adagio.*

*pp*

The fourth system is marked *Adagio.* and *pp* (pianissimo). The piano accompaniment features a more complex texture with arpeggiated chords and sustained notes in the right hand, while the bass line continues. The tempo is significantly slower than the previous sections.

Sopr. Solo.

(H) *p*  
 Hark!..... light zephyrs soft - - ly

(H) Flute.  
*p* Clar.

sigh - - - ing, The air with frag - rance fill..... Till

*cresc.*  
 hearts oppressed with sor - row, With joy and pleas - - ure

*poco a poco* cre - - - scen - do.

thrill..... O fly dark gloom - y

frost,..... Far too slow - ly art thou go - - ing.

With new life all is glow - - - ing and the May follows

fast,..... With new life all is glo - - ry, and the

May fol - lows fast.....

**I**  
**4 Tenors.** *p*  
 With him love..... now re - -

**4 Basses.** *p*  
 It is the May..... with him

**Viol. I**  
*p*

**Cello.**

*cresc.*  
 turns ..... who has wan - - dered far a - - way..... We will

love..... fol - - lows fast,..... Who had wan - - dered far a - -

*cresc.*

greet them to - - geth - - - er As hand in hand they

way, We will greet..... them to - - geth - - - er, As

*poco a poco*

stray. *f* A chal - ice to us off' - - - ring Brimming

hand in hand they stray. *f* A chal - ice to us

*sempre cresc.*  
o'er with pu - - rest joy, The cup of bliss we

off' ring, Brimming o'er with pu - rest joy, ..... The cup we

*sempre cresc.*

*fs* *sempre cresc.*

drain with - - out earth - - - ly al - ley:.....

drain with - - out earth - - - ly al - ley:.....

*ff*

Basses.

It is the May!

Ten. tutti. (K) Andante maestoso.  $\text{♩} = 66$ .

As - - - - - cend..... my

Clar. Tromboni Bassoon

(K) p

voice,..... as cend to the azure of Heaven, with notes.... of lof - tiest

praise,..... A hymn..... of triumph raise..... Bases tutti.

dim. p

As - - - - - cend..... my

p Viol.

dim.

*p*

As - - - - - cend!..... as - - - - - cend!

voice,..... as - - - - - cend to the a - - - - - zure of Heav - - - - - en, with *cresc.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic and contains the lyrics "As - - - - - cend!..... as - - - - - cend!". The middle staff is a vocal line in bass clef with the lyrics "voice,..... as - - - - - cend to the a - - - - - zure of Heav - - - - - en, with". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. A *cresc.* marking is placed at the end of the system.

*cresc.*

In notes..... of praise a hymn of tri - - - - - umph

notes of lof - - - - - ty praise,..... a hymn of tri - - - - - umph

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "In notes..... of praise a hymn of tri - - - - - umph". The middle staff is a vocal line in bass clef with the lyrics "notes of lof - - - - - ty praise,..... a hymn of tri - - - - - umph". The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment. A *cresc.* marking is placed at the beginning of the system.

*p* *f* (L)

raise. All hail!..... all hail!..... o

*p* *f*

raise. All hail!

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "raise. All hail!..... all hail!..... o". It features a piano (*p*) dynamic for "raise." and a forte (*f*) dynamic for "All hail!". A *(L)* marking is placed above the staff. The middle staff is a vocal line in bass clef with the lyrics "raise. All hail!". It features a piano (*p*) dynamic for "raise." and a forte (*f*) dynamic for "All hail!". The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment.

(L)

The fourth system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef with the *(L)* marking. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment.

*dim.* *p*

love,..... all hail o love,..... with thee the world re.

*dim.* *p*

..... o love, all hail, all hail o love,..... with thee the world re.

joi - - - ces, all hail..... o spring all hail o spring,..... o spring o

joi - - - ces, all hail o spring all hail..... o.....

*p*

love, Loud reecho myriad voi... ces, all hail..... o

love, Loud reecho myriad voi... ces, Hail, hail,

Clar.

*p*

spring!..... hail, hail!..... *dim.* As - -

hail, hail!..... hail, hail!..... *dim.*

(III)  
cend, my voice..... *pp* as - - cend my

*pp* as - - cend my

*p*

cend to the a - - zure of Heav - - en, with *cresc.*

voice,..... with notes of

*cresc.*

notes..... of lof . . . ty praise..... A

praise..... A lof . . . ty

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'dim.' (diminuendo) marking. The key signature has one sharp (F#) and the time signature is 4/4.

hymn..... of tri . . . umph raise ..... Hail,

hymn of tri . . . umph raise, of tri . . . umph

The second system continues the vocal and piano parts. The piano accompaniment features a 'f' (forte) dynamic marking. The key signature and time signature remain consistent with the first system.

hail..... o love..... all hail,..... all hail o love,..... with the world re-

raise.

The third system concludes the vocal and piano parts. The piano accompaniment features a 'p' (piano) dynamic marking. The key signature and time signature remain consistent with the previous systems.

joi - ces Hail, hail..... all hail lovely spring, ..... all hail  
 All hail o love! .....

*p*

love, re-echo myriad voices. Hail love with thee the world re -  
 All hail o love, ..... with thee the world re -  
*dolce*

*dolce* (N)

joi - ces, ..... Hail love, re - e - - cho my - - riad  
 joi - ces, Hail, hail spring, hail love, re - e - - cho my - - riad

*cresc.*

voi - ces! Hail.....

*cresc.*

voi - ces, Hail Hail love!..... Hail spring with

*cresc.*

hail o spring with thee the world re\_ joi - ces... As -

thee the world re\_ joi - ces As - - cend, my

**Bass I.**

thee the world re\_ joi - ces As - - cend.....

**Bass II.**

thee the world re\_ joi - ces As - - cend, my

*p*

*p*

*p*

(O)

*p*

*cresc.*

cond..... my voice..... In notes..... of.....

*cresc.*

voice to the a-zure Heav - - - en In notes..... of lof - ty

*cresc.*

..... as - cend..... In notes..... of

*cresc.*

voice to the a-zure Heav - - - en In notes..... of lof - ty

*cresc.*

The first system of music consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line with a crescendo marking. The lyrics are: "cond..... my voice..... In notes..... of.....", "voice to the a-zure Heav - - - en In notes..... of lof - ty", "..... as - cend..... In notes..... of", and "voice to the a-zure Heav - - - en In notes..... of lof - ty".

praise,..... A hymn of tri - - umph

praise,..... of praise,..... A hymn of tri - - umph

**Basses.**

praise, In notes of lof - ty praise, A hymn of tri - - umph

The second system of music consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line with a crescendo marking. The lyrics are: "praise,..... A hymn of tri - - umph", "praise,..... of praise,..... A hymn of tri - - umph", and "praise, In notes of lof - ty praise, A hymn of tri - - umph".

raise!..... *p* As - - cend, my

raise!..... *p* As - - cend,.....

raise!..... *p* As - - cend, my

raise!..... *p* As - - cend, my

raise!..... As -

voice To the azure of Heav - - - en In notes..... of lof-ty

as - - cend.....

voice To the azure of Heav - - - en In notes of lof-ty

voice To the azure of Heav - - - en In notes of lof-ty

cend..... my voice..... In tones..... of.....

(P)

praise,..... of praise,..... of praise,..... a  
 ..... my voice..... in praise..... a lof - ty  
 praise of praise a lof - - - - ty  
 praisse of lof - ty praise In tones of lof - ty praise, A  
 praise

(P)

*ff* *riten* **Lento maestoso.**  $\text{♩} = 126.$  *p* *cresc.*

hymn..... of tri - - - - umph raise. We hail, thee spring! Hail

*ff* *riten* *p* *cresc.*

hymn..... of tri - - - - umph raise. All hail,..... hail

*ff* *riten* **Lento maestoso.**  $\text{♩} = 126.$  *p* *cresc.* 8

*f* hail,..... O lovely spring lovely spring,..... *p* *cresc.* we hail, we hail, we *ff*

hail, O . spring, O love - ly spring, we hail thee love, we *p* *cresc.* *f*

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

8----- 8-----

*f* *p* *cresc.*

hail..... thee lovely, love - - ly spring!.....

hail..... we hail thee love - - ly spring!.....

8-----

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OF

PART SONGS

FOR

MALE VOICES.

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2. Absence . . . . .	J. L. Hatton.	.10
3. Forsaken . . . . .	Th. Koschat.	.10
4. Serenade . . . . .	J. Otto.	.10
5. The Young Lover . . . . .	Th. Koschat.	.20
6. Theresa Waltzes . . . . .	Carl Faust.	.40
7. Invitation to the Dance . . . . .	V. E. Nessler.	.40
8. Forest Dawn ( <i>Bass Solo</i> ) . . . . .	W. Speidel.	.20
9. The Dreaming Rose . . . . .	H. Rheinhold.	.15
10. Autumn . . . . .	R. Heuberger.	.15
11. Evening at Sea . . . . .	F. H. Hofmann.	.20
12. Spring Song . . . . .	“ “	.25

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