



The  
Golden Legend

Cantata

For Soli, Chorus and Orchestra

The Words adapted from the Poem of Longfellow by  
Joseph Bennett

Music

by

Arthur Sullivan

Vocal Score

(The Pianoforte Arrangement by Berthold Tours)

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## ARGUMENT.

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PRINCE HENRY, of Hoheneck, lying sick in body and mind at his Castle of Vautsberg, on the Rhine, has consulted the famous physicians of Salerno, and learned that he can be cured only by the blood of a maiden who shall, of her own free will, consent to die for his sake. Regarding the remedy as impossible, the Prince gives way to despair, when he is visited by Lucifer, disguised as a travelling physician. The Fiend tempts him with alcohol, to the fascination of which he ultimately yields in such measure as to be deprived of place and power, and driven forth as an outcast.

Prince Henry finds shelter in the cottage of one of his vassals, whose daughter, Elsie, moved by great compassion for his fate, resolves to sacrifice her life that he might be restored. The prayers of her mother, Ursula, are of no avail to turn her from this purpose, and, in due time, Prince Henry, Elsie, and their attendants set out for Salerno. On their way they encounter a band of pilgrims, with whom is Lucifer, in the garb of a friar. He also is journeying to Salerno.

On reaching their destination, Prince Henry and Elsie are received by Lucifer, who has assumed the form of Friar Angelo, a doctor of the medical school. Elsie persists in her resolve to die, despite the opposition of the Prince, who now declares that he intended to do no more than test her constancy. Lucifer draws Elsie into an inner chamber, but the Prince and attendants, breaking down the door, rescue her at the last moment.

Miraculously healed, Prince Henry marries the devoted maiden, and is restored to his rightful place.

The six scenes of the Cantata illustrate passages in the foregoing story. In the Prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strassburg. In the Epilogue, the beneficent devotion of Elsie is compared to the course of a mountain brook, which cools and fertilizes the arid plain.

III.



## THE GOLDEN LEGEND

PROLOGUE.—*The Spire of Strassburg Cathedral. Night and storm. LUCIFER, with the Powers of the Air, trying to tear down the Cross.*

*Lucifer.*

Hasten ! Hasten !  
O ye spirits !  
From its station drag the ponderous  
Cross of iron, that to mock us  
Is uplifted high in air !

*Voices.*

O, we cannot ;  
For around it  
All the saints and guardian angels  
Throng in legions to protect it ;  
They defeat us everywhere !

*The Bells.*

Laudo Deum verum !  
Plebem voco !  
Congregro clerum !

*Lucifer.*

Lower ! Lower !  
Hover downward !  
Seize the loud vociferous bells, and  
Clashing, clanging, to the pavement  
Hurl them from their windy tower.

*Voices.*

All thy thunders  
Here are harmless !  
For these bells have been anointed  
And baptized with holy water !  
They defy our utmost power.

*The Bells.*

Defunctos ploro !  
Pestem fugo !  
Festa decoro.

*Lucifer.*

Shake the casements !  
Break the painted  
Panels, that flame with gold and crim-  
son :  
Scatter them like leaves of Autumn,  
Swept away before the blast !

*Voices.*

O, we cannot ;  
The Archangel  
Michael flames from every window,  
With the sword of fire that drove us,  
Headlong, out of Heaven, aghast !

*The Bells.*

Funera plango !  
Fulgura frango !  
Sabbata pango !

*Lucifer.*

Aim your lightnings  
At the oaken,  
Massive, iron studded portals !  
Sack the house of God, and scatter  
Wide the ashes of the dead !

*Voices.*

O, we cannot ;  
The Apostles  
And the Martyrs, wrapped in mantles,  
Stand as warders at the entrance,  
Stand as sentinels o'erhead !

*The Bells.*

Excito lentos !  
Dissipo ventos !  
Paco cruentos !

*Lucifer.*

Baffled ! baffled !  
Inefficient,  
Craven spirits ! leave this labour  
Unto Time, the great Destroyer !  
Come away, ere night is gone !

*Voices.*

Onward ! onward !  
With the night-wind,  
Over field, and farm, and forest,  
Lonely homestead, darksome hamlet,  
Blighting all we breathe upon.

[*They sweep away. Organ and  
Gregorian Chant.*

*Choir.*

Nocte surgentes  
Vigilemus omnes.

SCENE I.—*The Castle of Vautsberg on the Rhine. A chamber in a tower.*

PRINCE HENRY *sitting alone, ill, and restless. Midnight.*

*Prince Henry.*

I cannot sleep! my fevered brain  
Calls up the vanished Past again,  
And throws its misty splendours deep  
Into the pallid realms of sleep!  
Rest, rest! O give me rest and peace!  
The thought of life that ne'er shall  
cease

Has something in it like despair,  
A weight I am too weak to bear!  
Sweeter to this afflicted breast,  
The thought of never-ending rest!  
Sweeter the undisturbed and deep  
Tranquillity of endless sleep.

[*A flash of lightning, out of which  
LUCIFER appears, in the garb  
of a travelling Physician.*

*Lucifer.*

All hail, Prince Henry!

*Prince.*

Who is it speaks?  
What may your wish and purpose be?

*Lucifer.*

Your Highness, you behold in me  
Only a travelling physician;  
One of the few who have a mission  
To cure incurable diseases,  
Or those that are called so.  
What is your illness?

*Prince.*

It has no name.  
A smouldering, dull, perpetual flame.  
Even the doctors of Salern  
Send me back word they can discern  
No cure for a malady like this,  
Save one, which in its nature is  
Impossible, and cannot be.

*Lucifer.*

What is their remedy?

*Prince.*

You shall see;  
Writ in this scroll is the mystery.

*Lucifer.*

[*Reading.*  
"The only remedy that remains  
Is the blood that flows from a maiden's  
veins,

Who of her own free will shall die,  
And give her life as the price of  
yours."

That is the strangest of all cures,  
And one, I think, you will never try.  
Meanwhile permit me to recommend  
As the matter admits of no delay,  
My wonderful Catholicon,  
Of very subtle and magical powers.

*Prince.*

Purge with your nostrums and drugs  
infernal,  
The spouts and gargoyles of these  
towers,  
Not me. My faith is utterly gone  
In every power but the Power Super-  
nal.

*Lucifer.*

[*Showing a flask.*  
Behold it here! This little flask  
Contains the wonderful quintessence,  
The perfect flower and efflorescence  
Of all the knowledge man can ask!  
'Tis Alcohol, in the Arab speech  
Of him whose wondrous lore I teach!

*Prince.*

How limpid, pure, and crystalline!  
The little wavelets dance and shine!

*Lucifer.*

[*Pouring.*  
Let not the quantity alarm you;  
You may drink all; it will not harm  
you.

*Angels.*

Ah! what in ambush lurks below!  
Woe, woe, eternal woe!  
This fearful curse  
Shakes the great universe.

*Lucifer.*

[*Disappearing.*  
Drink, drink, and thy soul shall sink  
Down into the deep abyss.

*Prince.*

[*Drinking.*  
Through every vein  
I feel again  
The fever of youth, the soft desire.  
A rapture that is almost pain  
Throbs in my heart, and fills my brain.

*Angels.*

Beware, O beware,  
For sickness, sorrow, and care,  
All are there.

*Prince.*

[*Sinking back.*  
Golden visions wave and hover,  
Golden vapours, waters streaming,  
Landscapes moving, changing, gleaming!

I am like a happy lover.

[*His head falls on his book.*

*Angels.*

[*Receding.*

Alas, alas!

Like a vapour, the golden vision  
Shall fade and pass.

SCENE II.—*Before the house of URSULA.*  
*Villagers have gathered after labour.*  
*Evening.*

*Ursula.*

Slowly, slowly up the wall  
Steals the sunshine, steals the shade,  
Evening damps begin to fall,  
Evening shadows are displayed.  
Shafts of sunshine from the west  
Paint the dusky windows red.  
Darker shadows, deeper rest,  
Underneath and overhead.

[*Lamps are lit in the house.*

EVENING HYMN.

*Villagers.*

O gladsome Light  
Of the Father immortal,  
And of the celestial  
Sacred and blessed  
Jesus our Saviour!

Now to the sunset  
Again hast Thou brought us,  
And, seeing the evening  
Twilight, we bless Thee,  
Praise Thee, adore Thee.

Father Omnipotent!  
Son, the Life-giver!  
Spirit, the Comforter!  
Worthy at all times  
Of worship and wonder!

*Prince Henry.*

[*At the door.*

Amen.

[*The Villagers disperse to their homes.*

*Ursula.*

Who was it said Amen?

*Elsie.*

It was the Prince. He is gone again.  
Would I could do something for his  
sake;  
Something to cure his sorrow and  
pain!

*Ursula.*

That no one can, neither thou nor I,  
Nor any one else.

*Elsie.*

And must he die?

*Ursula.*

Unless some maiden of her own accord  
Offers her life for that of her lord.

*Elsie.*

I will.

*Ursula.*

Foolish child, be still.

*Elsie.*

I mean it truly; for his sake  
I will myself the offering make,  
And give my life to purchase his.

*Ursula.*

My child, my child, thou must not  
die!

*Elsie.*

Why should I live? do I not know  
The life of woman is full of woe?  
Toiling on and on and on,  
With breaking heart and tearful eyes,  
And silent lips, and in the soul  
The secret longings that arise,  
Which this world never satisfies!

*Ursula.*

Ah, woe is me! Ah, woe is me!  
Alas that I should live to see  
Thy death, beloved, and to stand  
Above thy grave. Ah, woe the day!

*Elsie.*

Thou wilt not see it. I shall lie  
Beneath the flowers of another land,  
For at Salerno, far away,  
Over the mountains, over the sea,  
It is appointed me to die.

*Ursula.*

In God's own time, my heart's de-  
light,  
When He shall call thee; not be-  
fore.

*Elsie.*

I heard Him call. When Christ ascended  
Triumphantly from star to star,  
He left the gates of Heaven ajar.  
I had a vision in the night  
And saw him standing at the door  
Of His Father's mansion, vast and  
splendid,  
And beckoning to me from afar.

*Ursula.*

[*Entering the house.*

What if this were of God! Ah! then  
Gainsay dare I not. Amen.

*Elsie.*

[*Left alone.*

My Redeemer and my Lord,  
I beseech Thee, I entreat Thee,  
Guide me in each act and word,  
That hereafter I may meet Thee,  
Watching, waiting, hoping, yearning,  
With my lamp well trimmed and  
burning.  
If my feeble prayer can reach Thee,  
O, my Saviour, I beseech Thee,  
Let me follow where Thou leadest,  
Let me, bleeding as Thou bleedest,  
Die, if dying I may give  
Life to one who asks to live;  
And more nearly,  
Dying thus, resemble Thee.

[*PRINCE HENRY enters.*

*Elsie.*

My life is little—  
Only a cup of water,  
But pure and limpid;  
Take it, O my Prince!  
Let it refresh you,  
Let it restore you,  
May God bless the gift!

*Angels.*

Amen.

*Prince.*

And the giver.

*Angels.*

Amen.

[*The PRINCE and ELSIE pass slowly into the house. It is now dark.*

SCENE III.—*On the road to Salerno.*

PRINCE HENRY, ELSIE, and their attendants.

*Elsie.*

Onward and onward the highway  
runs to the distant city, impatiently  
bearing  
Tidings of human joy and disaster,  
of love and of hate, of doing and  
daring!

*Prince Henry.*

This life of ours is a wild Æolian harp  
of many a joyous strain,  
But under them all there runs a loud  
perpetual wail, as of souls in pain.

*Elsie.*

All the hedges are white with dust,  
while onward the horses toil and  
strain.

*Prince Henry.*

Now they stop at the wayside inn,  
and the waggoner laughs with  
the landlord's daughter.

*Elsie.*

All through life there are wayside  
inns, where man may refresh his  
soul with love;  
Even the lowest may quench his thirst  
at rivulets fed by springs from  
above.

[*They turn down a green lane.*

Sweet is the air with the budding  
haws, and the valley stretching  
for miles below  
Is white with blossoming cherry trees,  
as if just covered with lightest  
snow.

*Prince Henry.*

Hark, what sweet sounds art those,  
whose accents holy  
Fill the warm noon with music sad  
and sweet?

*Elsie.*

It is a band of pilgrims moving slowly  
On their long journey, with un-  
covered feet.

*Pilgrims.*

[*Chanting the hymns of St. Hildebert.*

Me receptet Sion illa,  
Sion David, urbs tranquilla,  
Cujus faber auctor lucis,  
Cujus porta lignum crucis,



Cujus clavis lingua Petri,  
Cujus cives semper læti,  
Cujus muri lapis vivus,  
Cujus custos Rex festivus !

*Lucifer.*

[*As a Friar in the procession.*  
Here am I, too, in the pious band,  
The soles of my feet are hard and  
tanned.

There is my German Prince again,  
Far on his journey to Salerno,  
And the love-sick girl, whose heated  
brain

Is sowing the cloud to reap the rain ;  
But it's a long road that has no  
turn !

Let them quietly hold their way,  
I have also a part in the play.  
But first I must act to my heart's  
content

This mummary and this merriment,  
And drive this motley flock of sheep  
Into the fold where drink and sleep  
The jolly old friars of Benevent.

Of a truth, it often provokes me to  
laugh,

To see these beggars hobble along,  
Lamed and maimed and fed upon  
chaff,

Chanting their wonderful piff and  
paff,

And, to make up for not under-  
standing the song,

Singing it fiercely, and wild, and  
strong.

*Pilgrims.*

In hâc urbe, lux solennis,  
Ver æternum, pax perennis ;  
In hâc odor implens cœlos,  
In hâc semper festum melos !

[*The pilgrims pass on, their  
chant is heard in the dis-  
tance.*

Urbs cœlestis, urbs beata,  
Supra petram collocata,  
Urbs in portu satis tuto,  
De longinquo te saluto,  
Te saluto, te spiro,  
Te affecto, te requiro !

[*PRINCE HENRY, ELSIE, and At-  
tendants journey on. They  
reach a height overlooking the  
sea and encamp. Evening.*

*Prince Henry.*

It is the sea, it is the sea,  
In all its vague immensity ;

Fading and darkening in the distance !  
Silent, majestic, and slow  
The white ships haunt it to and fro,  
With all their ghostly sails unfurled,  
As phantoms from another world  
Haunt the dim confines of existence.

*Elsie.*

The night is calm and cloudless,  
And still as still can be,  
The stars come forth to listen  
To the music of the sea ;  
In snow-white robes uprising  
The ghostly choirs respond,  
And sadly and unceasing  
The mournful voice sings on,  
And the snow-white choirs still an-  
swer,  
Christe eleison !

*Attendants.*

The night is calm and cloudless,  
And still as still can be,  
The stars come forth to listen  
To the music of the sea ;  
In snow-white robes uprising  
The ghostly choirs respond,  
And sadly and unceasing  
The mournful voice sings on,  
And the snow-white choirs still an-  
swer,  
Christe eleison !

SCENE IV.—*The Medical School at Sa-  
lerno, LUCIFER dressed as a doctor.*

*Lucifer.*

My guests approach ! There is in the  
air

An odour of innocence and of prayer !  
I cannot breathe such an atmosphere ;  
My soul is filled with a nameless fear,  
That after all my restless endeavour,  
The most ethereal, most divine,  
Will escape from my hands for ever  
and ever.

But the other is already mine.

[*Enter PRINCE HENRY and ELSIE,  
with attendants.*

*Prince.*

Can you direct us to Friar Angelo ?

*Lucifer.*

He stands before you.

*Prince.*

Then you know our purpose.  
I am Prince Henry of Hoheneck, and  
this  
The maiden that I spake of.

*Lucifer.*

Does she  
Without compulsion, of her own free  
will,  
Consent to this?

*Prince.*

Against all opposition.  
She will not be persuaded.

*Lucifer.*

[*To* *ELSIE.*  
Have you thought well of it?

*Elsie.*

I come not here to argue,  
But to die.

*Attendants's.*

O pure in heart! from thy sweet dust  
shall grow  
Lilies, upon whose petals will be writ-  
ten  
"Ave Maria" in characters of gold!

*Elsie.*

[*To the Attendants.*  
Weep not, my friends! rather rejoice  
with me.  
I shall not feel the pain, but shall be  
gone,  
And you will have another friend in  
Heaven.  
There is no more to say, let us go in.

*Prince.*

Not one step further! I only meant  
To put thy courage to the proof.  
Friar Angelo! I charge you on your  
life,  
Believe not what she says, for she is  
mad.

*Elsie.*

Alas! Prince Henry!

*Lucifer.*

Come with me this way.  
[*ELSIE goes in with LUCIFER, who  
thrusts PRINCE HENRY back,  
and closes the door.*

*Prince.*

Gone, and the light of all my life gone  
with her!  
A sudden darkness falls upon the  
world.

[*To the Attendants.*

Why did you not lay hold on her and  
keep her  
From self-destruction? Angelo! Mur-  
derer!

[*Struggles at the door, but cannot  
open it.*

*Elsie.*

[*Within.*  
Farewell, dear Prince, farewell!

*Prince and Attendants.*

Unbar the door!

*Lucifer.*

It is too late!

*Prince and Attendants.*

It shall not be too late!  
[*They burst the door open and  
rush in.*

SCENE V.—URSULA'S Cottage.

*Ursula.*

[*Looking through the open door.*  
Who is it coming under the trees?  
A man in the Prince's livery dressed!  
He fills my heart with strange alarm!  
[*Enter a Forester.*

*Forester.*

Is this the tenant Gottlieb's farm?

*Ursula.*

This is his farm and I his wife.

*Forester.*

News from the Prince!

*Ursula.*

Of death or life?

*Forester.*

Your daughter lives, and the Prince  
is well.  
You will learn, ere long, how it all  
befell.  
Her heart for a moment never  
failed:

But when they reached Salerno's gate,  
The Prince's nobler self prevailed,  
And saved her for a nobler fate.

*Ursula.*

Virgin, who lovest the poor and lowly,  
If the loud cry of a mother's heart  
Can ever ascend to where thou art,  
Into thy blessed hands and holy,  
Receive my prayer of praise and  
thanksgiving.  
Our child who was dead again is  
living.

O bring me to her ; for mine eyes  
Are hungry to behold her face ;  
My very soul within me cries ;  
My very hands seem to caress her,  
To see her, gaze at her, and bless her ;  
Dear Elsie, child of God and grace !

SCENE VI.—*The Castle of Vautsberg on  
the Rhine.* PRINCE HENRY and  
ELSIE stand on the Terrace. *It is  
the evening of their marriage day.  
The sound of bells heard from a  
distance.*

*Prince.*

We are alone ; the wedding guests  
Ride down the hill with plumes and  
cloaks,  
And the descending dark invests  
The forest's hoar and haunted oaks.

*Elsie.*

What bells are those that ring so slow,  
So mellow, musical, and low ?

*Prince.*

They are the bells of Geisenheim  
That with their melancholy chime  
Ring out the curfew of the sun.

*Elsie.*

Listen, beloved !

*Prince.*

They are done.  
Dear Elsie, many years ago  
These same soft bells at eventide  
Rang in the ears of Charlemagne,  
As, seated by Fastrada's side  
At Ingelheim, in all his pride,  
He heard their sound with secret pain.

*Elsie.*

Their voices only speak to me  
Of peace and deep tranquillity,  
And endless confidence in thee.

*Prince.*

Thou know'st the story of her ring,  
How when the court went back to Aix,  
Fastrada died ; and how the king  
Sat watching by her night and day,  
Till into one of the blue lakes  
Which water that delicious land,  
They cast the ring drawn from her  
hand ;  
And the great monarch sat serene  
And sad beside the fated shore,  
Nor left the land for evermore.

*Elsie.*

That was true love.

*Prince.*

For him the queen  
Ne'er did what thou hast done for me.

*Elsie.*

Wilt thou as fond and faithful be ?  
Wilt thou so love me after death ?

*Prince.*

Thou hast Fastrada's ring. Beneath  
The calm blue waters of thine eyes,  
Deep in thy steadfast soul it lies,  
And, undisturb'd by this world's  
breath,  
With magic light its jewels shine.

*Both.*

In life's delight, in death's dismay,  
In storm and sunshine, night and day,  
In health and sickness, in decay,  
Here and hereafter I am thine.

[*They go in.*]

CHORAL EPILOGUE.

God sent His messenger, the rain,  
And said unto the mountain brook,  
"Rise up, and from thy caverns look,  
And leap, with naked snow-white feet,  
From the cool hills into the heat  
Of the broad and arid plain."

God sent His messenger of faith,  
And whispered in the maiden's heart,  
"Rise up, and look from where thou  
art.

And scatter with unselfish hands  
Thy freshness on the barren sands  
And solitudes of death."

The deed divine  
Is written in characters of gold  
That never shall grow old,  
But through all ages  
Burn and shine !



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# The Golden Legend.

## Prologue.

### Lucifer and Chorus.

*The Spire of Strassburg Cathedral. Night and Storm. Lucifer, with the Powers of the Air, trying to tear down the Cross.*

ARTHUR SULLIVAN.

Allegro energico. (♩ = 80)

\*) Piano.

Bells

*ff*

Detailed description: This block contains the first system of the musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a whole note chord, followed by a melodic line. The lower staff contains a rhythmic accompaniment. The word 'Piano.' is written to the left of the first staff. The word 'Bells' is written above the first few notes of the lower staff. The dynamic marking '*ff*' is placed below the first few notes of the upper staff. The tempo and meter markings 'Allegro energico. (♩ = 80)' are located above the system.

Detailed description: This block contains the second system of the musical score. It continues the melodic and rhythmic themes established in the first system. The notation includes various note values, rests, and dynamic markings.

*f<sub>s</sub>*

Detailed description: This block contains the third system of the musical score. The dynamic marking '*f<sub>s</sub>*' is placed at the beginning of the system. The music continues with complex rhythmic patterns and melodic lines.

*f<sub>s</sub>*

Detailed description: This block contains the fourth system of the musical score. The dynamic marking '*f<sub>s</sub>*' is placed at the beginning of the system. The music continues with complex rhythmic patterns and melodic lines.

Detailed description: This block contains the fifth system of the musical score. The music continues with complex rhythmic patterns and melodic lines.

Detailed description: This block contains the sixth system of the musical score. The music continues with complex rhythmic patterns and melodic lines.

Lucifer. *Quasi rit.*

A

Hasten,

hast-en! — O ye spir - its! From its

station drag the pondrous Cross of i - ron, that to mock us Is up - lift - ed

B

high in air!





ev- - - - 'ry - where! —

ev- - - - 'ry - where! —

*dim.* *p*

**C**

**TENOR.**

*mf* Lau - do De - um ve - rum! Ple - bem

**BASS.**

*mf* Lau - do De - um ve - rum! Ple - bem

The Bells.

*mf*

vo - co! Con - gre - go cle - rum!.

vo - co! Con - gre - go cle - rum!

*f*

**D**

*fz*

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns and chordal textures.

Lucifer.

Low - er! Low - er! — Hov - er down - ward! Seize the loud vo -

Vocal line and piano accompaniment for the second system, including the lyrics 'Low - er! Low - er! — Hov - er down - ward! Seize the loud vo -'.

cif - 'rous bells, and Clash - ing, clanging, to the pave - ment Hurl — them

Vocal line and piano accompaniment for the third system, including the lyrics 'cif - 'rous bells, and Clash - ing, clanging, to the pave - ment Hurl — them'.

from their wind - y tower.

Vocal line and piano accompaniment for the fourth system, including the lyrics 'from their wind - y tower.'

SOPRANO.

ALTO.

*f* *f<sub>2</sub>*

All

All

thy thun - ders Here are

thy thun - ders Here are

*dim.*

*dim.*

*dim.*

harm - less! For these bells have been a -

harm - less! For these bells have been a -

*mf*

*mf*

*p*

noint - ed And bap - tized with ho - ly

noint - ed And bap - tized with ho - ly

*mf*

*p*

wa - - ter! They de - fy *dim.* our ut - most

wa - - ter! They de - fy *dim.* our ut - most

*dim.*

*p* power. *mf* De - fun - ctos plo - ro! Pes - tem fu -

*p* power. *mf* De - fun - ctos plo - ro! Pes - tem fu -

*pp* *mf*

TENOR

BASS

go! Fes - ta de - co - ro.

go! Fes - ta de - co - ro.

*f*

Lucifer.

Shake the case - ments!

*fp* *f* *f*

Break the paint - ed Panes that

This system contains the first two measures of the piece. The vocal line begins with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a complex, chromatic texture in the right hand and a steady bass line in the left hand. A dynamic marking of *mf* is present.

flame with gold and crim - son:

This system contains the next two measures. The vocal line continues with a dotted quarter note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains its chromatic texture. A dynamic marking of *mf* is present. The system concludes with a repeat sign and an asterisk.

H

This system contains the next two measures of piano accompaniment. The right hand continues with a dense, chromatic texture, while the left hand provides a rhythmic foundation. A dynamic marking of *mf* is present.

Scat - ter them,

This system contains the next two measures of piano accompaniment. The right hand features a rapid, repetitive chromatic pattern. A dynamic marking of *mf* is present.

scat - ter them like leaves of Au - tumn,

This system contains the final two measures. The vocal line begins with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a chromatic texture. A dynamic marking of *p* is present. The system concludes with a repeat sign and an asterisk.

Swept a-way be - fore the blast!

*cresc.*

SOPRANO. *f*

ALTO. *f*

O, we

O, we

can - not; The Arch - an - gel

can - not; The Arch - an - gel

*dim.*

*p*

Mi - chael flames from ev - 'ry win - dow,

Mi - chael flames from ev - 'ry win - dow,

With the sword of fire that

With the sword of fire that

*p*

*cresc.* drove us, Head - long, out of

*cresc.* drove us, Head - long, out of

*cresc.*

heaven, a - gha - st!

heaven, a - gha - st!

*f* *K* *f* *fz* *p*

TENOR. *mf* Fu - ne - ra plan - go! Ful - gu - ra fran - go!

BASS. *mf* Fu - ne - ra plan - go! Ful - gu - ra fran - go!

*mf*



Sab - ba - ta pan - go! Lucifer.

Sab - ba - ta pan - go! Aim your lightnings At the oak-en, Massive,

i - ron-studded por - tals!

SOPRANO. *f* O, we

ALTO. *f* O, we

Sack the house of God, and scat-ter

can - not, O, we can - not,

can - not, O, we can - not,

TENOR.

BASS. *f* Ex - -

*f* Ex - -

scat - ter, scat - ter,

*sempre f*  
The A - pos - -tles And the

*sempre f*  
The A - pos - -tles And the

ci - - to len - - tos,

ci - - to len - - tos,

Detailed description: This system contains the first two systems of a musical score. The top system features a bass line with a fermata and a second ending marked with a '2'. Below it are two vocal staves with lyrics and a piano accompaniment staff. The piano part consists of a right-hand melody with grace notes and a left-hand accompaniment of eighth notes. The second system continues the vocal and piano parts with similar notation.

scat - ter Wide \_\_\_\_\_ the ash - es of the

Mar - - tyrs, wrapped in man - tles, Stand \_\_\_\_\_ as

Mar - - tyrs, wrapped in man - tles, Stand \_\_\_\_\_ as

Dis - - si - - po

Dis - - si - - po

Detailed description: This system contains the second two systems of the musical score. The top system features a bass line with a fermata and a second ending marked with a '2'. Below it are two vocal staves with lyrics and a piano accompaniment staff. The piano part continues with a right-hand melody and a left-hand accompaniment of eighth notes. The second system continues the vocal and piano parts.

dead! Sack the house of God, and  
 ward-ers at the en-trance, Stand  
 ward-ers at the en-trance, Stand  
 ven-tos!  
 ven-tos!

The first system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics: "dead! Sack the house of God, and". The second staff is a treble clef vocal line with lyrics: "ward-ers at the en-trance, Stand". The third staff is a treble clef vocal line with lyrics: "ward-ers at the en-trance, Stand". The fourth staff is a bass clef vocal line with lyrics: "ven-tos!". The fifth staff is a bass clef vocal line with lyrics: "ven-tos!". Below these are two staves for piano accompaniment, showing a complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

scat - ter Wide the ash - es of the dead!  
 as sen - ti - nels o'er -  
 as sen - ti - nels o'er -  
 as sen - ti - nels  
 Pa - co cru - en - tos!  
 Pa - co cru - en - tos!

The second system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics: "scat - ter Wide the ash - es of the dead!". The second staff is a treble clef vocal line with lyrics: "as sen - ti - nels o'er -". The third staff is a treble clef vocal line with lyrics: "as sen - ti - nels o'er -". The fourth staff is a treble clef vocal line with lyrics: "as sen - ti - nels". The fifth staff is a bass clef vocal line with lyrics: "Pa - co cru - en - tos!". Below these are two staves for piano accompaniment, continuing the complex melodic and rhythmic patterns from the first system.

M

Baf-fled,  
head!  
head!

Detailed description: This system contains the first vocal entry. The vocal line (bass clef) begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter rest. The piano accompaniment (treble and bass clefs) consists of a half rest followed by a quarter note G4, then a quarter note A4, and a quarter rest. The key signature has one sharp (F#) and the time signature is 6/8.

M

*ffp* *f*

Detailed description: This system shows the piano accompaniment for the second system. The right hand (treble clef) plays a melodic line with a slur over the first two measures, starting on G4 and moving up to A4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *ffp* and *f*. The key signature has one sharp (F#) and the time signature is 6/8.

baf-fled!

In - ef - fi - cient, Cra - ven spir - its!

*f* *f*

Detailed description: This system contains the second vocal entry. The vocal line (bass clef) begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) consists of a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Dynamics include *f*. The key signature has one sharp (F#) and the time signature is 6/8.

leave this

la - bor Un - to Time, the great De -

*f*

Detailed description: This system contains the third vocal entry. The vocal line (bass clef) begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) consists of a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Dynamics include *f*. The key signature has one sharp (F#) and the time signature is 6/8.

N

stroy - er!

*p stacc.*

Detailed description: This system contains the fourth vocal entry. The vocal line (bass clef) begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) consists of a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Dynamics include *p stacc.*. The key signature has one sharp (F#) and the time signature is 6/8.

Come a - way, come a -

The first system of the score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "Come a - way, come a -". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, featuring a complex, rhythmic accompaniment with many sixteenth notes.

way,

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "way,". The piano accompaniment continues with its intricate rhythmic pattern.

come a - way, ere night is

The third system continues the vocal line and piano accompaniment. The vocal line has notes for "come a - way, ere night is". The piano accompaniment continues with its intricate rhythmic pattern.

gone! **SOPRANO.**  
On - ward! With the

**ALTO.**  
On - ward! With the

The fourth system introduces two vocal parts: Soprano and Alto. The Soprano part is marked *mf* and has the lyrics "gone! SOPRANO. On - ward! With the". The Alto part is also marked *mf* and has the lyrics "On - ward! With the". Below the vocal parts is the piano accompaniment, which continues with its intricate rhythmic pattern.

night - wind, on -

night - wind, on -

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has one flat, and the time signature is 4/4.

- ward!

O - ver field and farm,

- ward!

O - ver field and farm,

*P* *f unis*

*p* *p*

The second system continues the vocal and piano parts. It includes dynamic markings: *P* (piano) and *f unis* (fortissimo unison) for the vocal lines, and *p* (piano) for the piano accompaniment. The piano accompaniment has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

and for - est,

and for - est,

The third system shows the vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment continues with its characteristic rhythmic pattern. The key signature remains one flat, and the time signature is 4/4.

Lone-ly homestead, dark-some ham-let,

Lone-ly homestead, dark-some ham-let,

*cresc.*

The fourth system concludes the page. It includes the dynamic marking *cresc.* (crescendo) for the piano accompaniment. The vocal lines and piano accompaniment continue. The key signature remains one flat, and the time signature is 4/4.

*cresc.*  
 O - ver field, and farm, and for - est, o - ver field, and farm, and  
*cresc.*  
 O - ver field, and farm, and for - est, o - ver field, and farm, and

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "O - ver field, and farm, and for - est, o - ver field, and farm, and". The first vocal line has a *cresc.* marking above it. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

for - est, field, and farm, and for - est,  
 for - est, field, and farm, and for - est,  
*sempre cresc.*

The second system continues the vocal lines and piano accompaniment. The lyrics are: "for - est, field, and farm, and for - est, for - est, field, and farm, and for - est,". The piano accompaniment includes a *sempre cresc.* marking. The system ends with a repeat sign and a first ending bracket.

field, and farm, and for - est, Blight - ing all we  
 field, and farm, and for - est, Blight - ing all we

The third system continues the vocal lines and piano accompaniment. The lyrics are: "field, and farm, and for - est, Blight - ing all we field, and farm, and for - est, Blight - ing all we". The piano accompaniment features a *f* dynamic marking and a *Q* (ritardando) marking. The system ends with a repeat sign and a first ending bracket.

breathe up - on: On - - - ward!  
 breathe up - on: On - - - ward!

The fourth system continues the vocal lines and piano accompaniment. The lyrics are: "breathe up - on: On - - - ward! breathe up - on: On - - - ward!". The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

*ff*  
on - - - - ward!  
*ff*  
on - - - - ward!

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). They feature a melody with long horizontal lines indicating sustained notes. The piano accompaniment is in grand staff (treble and bass clefs) and consists of a steady eighth-note accompaniment in the right hand and a block-chord accompaniment in the left hand.

R

R

The second system continues the piano accompaniment. It features a dynamic marking of *ff* and a fermata over the first measure of the right-hand part. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

8

The third system continues the piano accompaniment. It features a dynamic marking of *p* and a fermata over the first measure of the right-hand part. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

8

The fourth system continues the piano accompaniment. It features a dynamic marking of *p* and a fermata over the first measure of the right-hand part. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The fifth system continues the piano accompaniment. It features a dynamic marking of *p* and a fermata over the first measure of the right-hand part. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. A vocal line labeled 'S' (Soprano) begins in the second measure. Dynamics include *dim.* (diminuendo) in the vocal line and the piano.

Second system of musical notation, continuing the grand staff from the first system. It features complex piano accompaniment with many sixteenth notes in both hands.

Third system of musical notation, continuing the grand staff. The piano accompaniment continues with intricate rhythmic patterns. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation, continuing the grand staff. The piano accompaniment features a steady eighth-note bass line. A dynamic marking of *dim.* (diminuendo) is present.

Fifth system of musical notation. The upper staff has a long rest, and the lower staff continues with eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present. A vocal line labeled 'T' (Tenor) begins in the fifth measure.

Sixth system of musical notation. The upper staff has a long rest, and the lower staff continues with eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *ppp* (pianississimo). The text "8<sup>va</sup> bassa....." is written below the staff.

Seventh system of musical notation. The upper staff has a long rest, and the lower staff continues with eighth-note accompaniment. A dynamic marking of *rit.* (ritardando) is present. The system concludes with a double bar line and a change in time signature to 4/2.

Andante maestoso. (♩ = 84)

Organ. *mf*

Ped.

TENOR. *mf*

Noc - te sur - gen - tes Vi - gi - le - - - mus

BASS. *mf*

Noc - te sur - gen - tes Vi - gi - le - - - mus

*Vf*

o - mnes, ——— noc - te sur -

o - mnes, ——— *f* noc - te sur -

*cresc.*

*f*

gen - tes vi - gi - le - - - - - mus -

gen - tes vi - gi - le - - - - - mus -

The first system consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The music is in a minor key and features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano.

om - nes, om - nes, om - - - nes,

om - nes, om - nes, om - - - nes,

*cresc.*

*cresc.*

The second system continues the vocal and piano parts. The vocal lines have lyrics. The piano accompaniment includes dynamic markings such as *cresc.* (crescendo) and *ff* (fortissimo). The piano part features a steady accompaniment with some melodic movement.

om - - - nes.

om - - - nes.

*ff*

The third system shows the vocal lines and piano accompaniment. The piano part includes a *ff* (fortissimo) marking. The music continues with the same melodic and harmonic themes.

*cresc.* - - - *fff*

*ped.* \* *ped.* \* *ped.* \*

The fourth system is primarily piano accompaniment. It features a *cresc.* (crescendo) leading to a *fff* (fortissimo) section. The piano part includes *ped.* (pedal) markings and asterisks indicating specific performance instructions.

Scene I.  
 Prince Henry, Lucifer, and Chorus.  
 (Sopranos and Altos.)

*The Castle of Vautsburg on the Rhine. A chamber in a tower. Prince Henry sitting alone, ill, and restless. Midnight.*

Allegro. (♩ = 152.)

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The first system begins with a tempo marking 'Allegro. (♩ = 152.)' and a dynamic marking 'ff'. The bass line features a triplet of eighth notes. The second system includes a key signature change to one flat (B-flat major) and a dynamic marking 'ff'. The third system features a key signature change to two flats (D-flat major) and a dynamic marking 'ff'. The fourth system has a dynamic marking 'ff'. The fifth and sixth systems continue the piece with various melodic and harmonic developments.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a dense accompaniment of chords and sixteenth notes. A dynamic marking *f* is present in the right hand, and a first ending bracket labeled '1' is at the end of the system.

Second system of the musical score, labeled 'A'. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The treble staff begins with a dynamic marking *p*. The bass staff includes a triplet of eighth notes and a dynamic marking *p marcato*.

Third system of the musical score. The treble clef staff has a melodic line with a slur. The bass clef staff has accompaniment with a triplet of eighth notes. There are two accents (^) above notes in the treble staff.

Fourth system of the musical score. The treble clef staff has a melodic line with a slur. The bass clef staff has accompaniment with a triplet of eighth notes.

Fifth system of the musical score, labeled 'B'. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The treble staff has dynamic markings *dim.* and *pp*.

Sixth system of the musical score. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The treble staff has dynamic markings *dim.* and *pp*.

Andante.  
Prince Henry. Recit.

I can-not sleep! my fever'd brain Calls up the van-ish'd Past a-gain,

*sempre pp*

*Red.*

And throws its mist-y splendor deep In - to the

*a tempo* ( $\text{♩} = 72$ )

*pp*

*Red.*

pal - lid realms of sleep. Rest, rest!

*p*

*Red.*

O give me rest and peace! The thought of

*Red.*

life that ne'er shall cease Has some - thing

*p.*

in it like de - spair,

*Re.* \*

*Re.* \*

**D**

A weight I am too weak to bear!

*Re.* \*

*Re.* \*

*Re.* \*

Sweet-er to this af - flict - ed breast, The thought of nev - er - end - ing

*p*

*Re.* \*

rest! Sweet-er the un - dis - turbed and deep - Tran - quil - li - ty

*ad. lib.*

of end - less sleep.

*r.h. pp*

*l.h.*

*Re.* \*

(A flash of lightning, out of which Lucifer appears, in the garb of a travelling Physician.)

Allegretto. (♩ = 168.)

Lucifer.

All hail,

Lucifer's first entry. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line begins with a long note, followed by the lyrics "All hail,".

Prince Henry.

Prince Hen - ry! Who is it speaks?

Prince Henry's first entry. The piano accompaniment continues with a similar rhythmic pattern. The vocal line begins with the lyrics "Prince Hen - ry! Who is it speaks?".

E Lucifer.

What may your wish and pur - pose be? Your High-ness,

Lucifer's second entry. The piano accompaniment features a more complex rhythmic pattern. The vocal line begins with the lyrics "What may your wish and pur - pose be? Your High-ness,".

you be - hold - in me On - ly a trav' - ling phy -

Lucifer's third entry. The piano accompaniment continues with a similar rhythmic pattern. The vocal line begins with the lyrics "you be - hold - in me On - ly a trav' - ling phy -".

si - cian; One of the few who

Lucifer's fourth entry. The piano accompaniment continues with a similar rhythmic pattern. The vocal line begins with the lyrics "si - cian; One of the few who".



have a mis - sion To cure in - cur - a - ble dis - eas - es,

Or those that are called so. What is your ill -

*Andante.* Prince Henry. **G**  
ness? It has no name. A smould - 'ring dull, per -

pet - - ual flame.

*cresc. molto*

Ev - en the doctors of Sa -

lern Send me back— word they can discern No cure— for— a mal - a-dy like

*f* *p*

Red. \*

this, Save one, which in its na - ture is Im -

*p*

pos - si-ble, and can - not be.

**H** Allegretto.

*p*

Lucifer.

What is their rem - e - dy?

*p*

Andante.

Prince Henry.

You shall see; Writ in this scroll is the mys - te - ry.

*p* *p*

Lucifer. (reading)

"The on-ly reme - dy that re-mains Is the blood that flows from a

maid - en's veins, Who of her own free will shall die, And give her

life as the price of yours?"

**K** Allegretto.

That is the

strang - est of all \_\_\_\_\_ cures, And one, \_\_\_\_\_

I think, ————— you will nev - er try.

**L**

Mean - while, per - mit me to re - com - mend, As the

mat - ter ad - mits of no de - lay, My

won - der - ful — Ca - tho - lic - on, Of ver - -

- - y sub - tle — and — mag - i - cal

Allegro vivace (♩ = 152)

Prince Henry.

pow'rs. Purge with your

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a rest, followed by the lyrics 'pow'rs.' and 'Purge with your'. The piano accompaniment starts with a forte (f) dynamic and includes a trill in the right hand.

nostrums and drugs in - fer - nal, The spouts and gargoyles of these tow'rs, Not

The second system continues the vocal line with the lyrics 'nostrums and drugs in - fer - nal, The spouts and gargoyles of these tow'rs, Not'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

**M**  
me. My faith is ut - ter - ly gone In ev - 'ry pow'r

The third system begins with a mezzo-forte (M) dynamic marking. The vocal line has the lyrics 'me. My faith is ut - ter - ly gone In ev - 'ry pow'r'. The piano accompaniment features a complex harmonic structure with frequent chord changes and a piano (p) dynamic.

but the Power Su - per - - - nal.

The fourth system continues the vocal line with the lyrics 'but the Power Su - per - - - nal.'. The piano accompaniment includes a crescendo (cresc.) marking and a forte (f) dynamic, with a trill in the right hand.

The fifth system shows the final part of the piano accompaniment, featuring a fortissimo (ff) dynamic and a complex, rapid passage in the right hand.

Lucifer. (showing a flask).

Behold it here!

Andante con moto (♩ = 168)

This lit - tle flask Con -

tains the won - der - ful quint - es - sence, The

per - fect flow'r and ef - flor - es - cence Of

all the know - ledge man can

ask! \_\_\_\_\_ 'Tis Al - - - co -

The first system of the musical score. The vocal line is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a half note 'ask!' followed by a dotted half note 'Tis' and a quarter note 'Al'. The piano accompaniment consists of two staves: the right hand has a continuous eighth-note pattern, and the left hand has a similar eighth-note pattern. A fermata is placed over the first measure of the vocal line.

hol, in the A - rab speech Of him \_\_\_\_\_ whose

The second system of the musical score. The vocal line continues with a half note 'hol,' followed by a dotted half note 'in the A - rab speech' and a quarter note 'Of him'. The piano accompaniment continues with the same rhythmic patterns as the first system.

won - - - drous lore I

The third system of the musical score. The vocal line has a half note 'won - - - drous' and a quarter note 'lore'. The piano accompaniment continues with the same rhythmic patterns.

teach! \_\_\_\_\_ Prince Henry. How

The fourth system of the musical score. The vocal line has a half note 'teach!' followed by a quarter rest. The piano accompaniment continues with the same rhythmic patterns.

lim - pid, pure, and crys - tal - line! The

The fifth system of the musical score. The vocal line has a half note 'lim - pid,' followed by a dotted half note 'pure,' and a quarter note 'and crys - tal - line!'. The piano accompaniment continues with the same rhythmic patterns.

lit - tle wave - lets dance and shine!

Lucifer (pouring)  
Let not the quan - ti - ty a - larm you;

You may drink all; — it will not harm you, you may drink

Chorus of Angels. *p* SOPRANO I & II.  
Ah! what in  
*p* ALTO. Ah! what in

Prince Henry.  
How

all; — it will not harm you.  
am - bush lurks be - low!  
am - bush lurks be - low!



lim - pid, pure and crys - tal - line!

Woe, woe, e - ter - nal woe! This

Woe, woe, e - ter - nal woe! This

8

The lit - tle wave - lets dance and

fear - - - ful curse

fear - - - ful curse

8

shine!

Shakes the great u - ni - verse.

Shakes the great u - ni - verse.

8

36 Allegro vivace, ma non troppo. (♩ = 88.)  
Lucifer (disappearing.)

8<sup>va</sup> Drink, drink, — and — thy soul shall sink Down in — to the

Prince Henry (drinking.)

deep a - byss. Through ev - 'ry vein I

feel a - gain The fe - ver of

youth, the soft de - sire.

A rap - ture that is al - most —



youth, the soft — de - sire,  
O be - ware, For sick - ness,  
O be - ware, For sick - ness,

The first system of the musical score. It features a vocal line and two piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "youth, the soft — de - sire," followed by "O be - ware, For sick - ness," and "O be - ware, For sick - ness,". The piano accompaniment includes a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure. The left-hand part provides harmonic support with chords and a bass line.

the soft de - - sire,  
sor - - row, and care, All are there,  
sor - - row, and care, All are there,

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "the soft de - - sire," followed by "sor - - row, and care, All are there," and "sor - - row, and care, All are there,". The piano accompaniment features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part has a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure. The left-hand part continues with harmonic support.

sick - - ness, sor - - row, and  
sick - - ness, sor - - row, and

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "sick - - ness, sor - - row, and" followed by "sick - - ness, sor - - row, and". The piano accompaniment features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part has a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure. The left-hand part continues with harmonic support.

(sinking back)

S

care *dim.* All are there, *p* Gold - -

care, All are there, *p*

The first system of the score features a vocal line starting with a fermata and a piano accompaniment. The piano part includes triplets and a section marked *sempre p* with a shaded texture. The lyrics are: "care dim. All are there, p Gold - -" and "care, All are there, p".

- - en vi - - sions wave and

The second system continues the vocal line with the lyrics: "- - en vi - - sions wave and". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

hov - - er, Gold - en

The third system continues the vocal line with the lyrics: "hov - - er, Gold - en". The piano accompaniment includes sixteenth-note runs in the right hand and chords in the left hand, with some triplets.

va - pors, wa - ters stream - ing,

The fourth system concludes the vocal line with the lyrics: "va - pors, wa - ters stream - ing,". The piano accompaniment continues with sixteenth-note patterns and chords, including triplets.

Land - scapes mov - - ing, chang - - -

ing, \_\_\_\_\_ gleam - - - ing!

Angels. (receding.) *p* SOPRANO.  
A - las! a -

ALTO.  
A - las! a -

*p*

I am like a hap - py lov - - er.

las! a -

las! a -

las, a - las, a -

las, a - las, a -

\* *Ad.* \*

**U**

Gold - - en va - pors, wa - ters

las! Like

las! Like

**U**

*Ad.* \* *Ad.*

stream - ing, Land - scapes mov - ing, chang - ing,

a va - - por, like

a va - - por, like

\* *Ad.* \* *Ad.*





ver.

and pass.

and pass.

*pp*

\* *Red.* \* *Red.* \*

*pp dim.*

A - las!

*pp dim.*

A - las!

*pp* *dim.*

\* *Red.* \* *Red.* \* *Red.* \*

*pp*

Gold - en vis - ions!

*pp*

\* *Red.* \*

Scene II.

Elsie, Ursula, Prince Henry and Chorus.

Before the house of Ursula. Villagers have gathered after labor. Evening.

Andante tranquillo. (♩=76.)  
dolce e legato

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The music is in 3/4 time and B-flat major. The first system begins with a piano (*p*) dynamic. The second system features a *cresc.* (crescendo) marking. The third system includes a section marker 'A'. The fourth system has a *dim.* (diminuendo) marking. The fifth system includes a section marker 'B' and a *pp* (pianissimo) dynamic. The sixth system concludes with a *dim.* marking and two asterisks (*\* Red. \**) indicating a reduction in volume.

*p.*      \* *p.*      \* *p.*      \* *p.*      \*

Ursula.

Slow - ly, slow - ly up the wall Steals the

sun-shine, steals the shade, Ev - 'ning

*p*

damps\_\_ be - gin\_\_ to fall, Ev - 'ning shad - ows

*cresc.*

are dis - played. Shafts of sun-shine from the west

*f*      *mf*

D

Paint the dus-ky win-dows red, paint the dus - ky win - dows red.

*dim.* *p*

Un - der - neath and o - ver - head,

Dark - er shad - ows, deep - er rest, —

*cresc.*

(Lamps are lit in the house.)

deep - er rest.

*p* *pp*

# "O glad-some Light"

## Evening Hymn.

Andante moderato.

Chorus.

*p* SOPRANO.  
O glad-some Light Of the Fa - ther im - mor - tal, And

*p* ALTO.  
O glad-some Light Of the Fa - ther im - mor - tal, And

*p* TENOR.  
O glad-some Light Of the Fa - ther im - mor - tal, And

*p* BASS.  
O glad-some Light Of the Fa - ther im - mor - tal, And

Andante moderato. ( $\text{♩} = 76$ )  
*p* (To be sung without accompaniment)

*cresc.* *dim.*  
of the ce - les - tial Sa - cred and bless - ed Je - - sus

*cresc.* *dim.*  
of the ce - les - tial Sa - cred and bless - ed Je - - sus our

*cresc.* *dim.*  
of the ce - les - tial Sa - cred and bless - ed Je - - sus our

*cresc.* *dim.*  
of the ce - les - tial Sa - cred and bless - ed Je - - sus our

*cresc.* *dim.*

*p*  
- our Sa - viour! O glad-some Light Of the Fa - ther im -

*p*  
Sa - - viour! O glad-some Light Of the Fa - ther im -

*p*  
Sa - - viour! O glad-some Light Of the Fa - ther im -

*p*  
Sa - - viour! O glad-some Light Of the Fa - ther im -

*cresc.*

mor - tal, And of the ce - les - tial Sa - cred and

*cresc.*

mor - tal, And of the ce - les - tial Sa - cred and

*cresc.*

mor - tal, And of the ce - les - tial Sa - cred and

*cresc.*

mor - tal, And of the ce - les - tial Sa - cred and

*cresc.*

*dim.*

bless - ed Je - sus our Sa - viour!

*dim.*

bless - ed Je - sus our Sa - viour!

*dim.*

bless - ed Je - sus our Sa - viour!

*dim.*

bless - ed Je - sus our Sa - viour!

*dim.*

*p*

Now to the sun - set A - gain hast Thou brought us, And,

*p*

Now to the sun - set A - gain hast Thou brought us, And,

*p*

Now to the sun - set A - gain hast Thou brought us, And,

*p*

Now to the sun - set A - gain hast Thou brought us, And,

*p*

*cresc.* *f* **E**

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

*cresc.* *f*

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

*cresc.* *f*

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

*cresc.* *f*

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee, **E**

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

*ff* **^**

praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!

*ff* **^**

praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!

*ff* **^**

praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!

*ff* **^**

praise Thee, we bless Thee, a - dore Thee. Fa - ther Om - ni - po - tent!

Son, the Life-giv-er! Spir - it, the Com - fort-er! Worth - y at

Son, the Life-giv-er! Spir - it, the Com - fort-er! Worth - y at

Son, the Life-giv-er! Spir - it, the Com - fort-er! Worth - y at

Son, the Life-giv-er! Spir - it, the Com - fort-er! Worth - y at

all times Of wor - ship and won -

all times Of wor - ship and won -

all times Of wor - ship and won -

all times Of wor - ship and won -

**F** *p*  
der! Now to the sun - set A - gain hast Thou brought us, a -

*p*  
der! Now to the sun - set A - gain hast Thou brought us, a -

*p*  
der! Now to the sun - set A - gain hast Thou brought us, a -

*p*  
der! Now to the sun - set A - gain hast Thou brought us, a -

**F** *p*  
der! Now to the sun - set A - gain hast Thou brought us, a -



gain hast Thou brought us, And, see - ing the ev - 'ning twi - light, we

gain hast Thou brought us, And, see - ing the ev - 'ning twi - light, we

gain hast Thou brought us, And, see - ing the ev - 'ning twi - light, we

gain hast Thou brought us, And, see - ing the ev - 'ning twi - light, we

## Prince Henry (at the door.)

A - - - - - men.

*pp* (The villagers disperse to their homes.)

bless Thee, bless Thee, a - dore Thee.

bless Thee, bless Thee, a - dore Thee.

bless Thee, bless Thee, a - dore Thee.

bless Thee, bless Thee, a - dore Thee.

*pp* *unis.*

## Andante (♩=84.)

*p*

Ursula.

Elsie.

Who was it said A - - - men? It was the Prince. He is

gone again. <sup>G</sup> Would I could

do something for his sake; Some - thing to cure his

sor - row and pain. Ursula. That no one can, neither

*p*

Allegro vivace. (♩ = 152)

thou nor I, Nor any-one else.

Elsie.  
And must he die?

Ursula.  
Un-less some maid - - en of her own ac-

cord Of - fers her life for that of her

lord.

ff fz  
Ped.

Elsie. I will.

pp

\* Ped. \*

Ursula. Fool - ish child, - be still. J

con fuoco

p

Ped. \*

Elsie.

cresc.

pp

Ped. \* Ped. \* Ped. \* Ped. \*

mean it tru - ly;

\* Ped.

for his sake I will my - self the

of - f'ring make, And give my

life to pur - chase his.

Ursula.  
My child, my child,

L  
thou must not die!

Elsie.

Why should I live? do I not

know The life of woman is full of woe? Toil - ing on and

**M**  
on and on, With breaking heart and tearful eyes, And silent

lips, and in the soul The secret *ad lib.*

longings that a - rise Which this world nev - er sat - is - fies!

Andante (♩ = 76)

Ursula.

Ah, woe is me! ah,

woe is me! A - las! that I should live to see Thy

*Red.* \* *Red.* \*

death, be-lov - ed, and to stand A -

*Red.* \* *Red.* \*

bove thy grave. Ah, woe the

day! ah, woe the day!

*Red.* \*

Elsie.

Allegretto (♩ = 72)

ah, woe the day! Thou wilt not see it.

*pp*  
Ped. \*

I shall lie Be - neath the flow'rs of an -

Ped.

oth - er land, For at Sa - ler - no,

far a - way, O - ver the moun - tains,

o - ver the sea, far a - way, far a -

Ped. \* Ped. \*



way, \_\_\_\_\_ It is ap - point - ed

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a long note on 'way,' followed by a melodic phrase for 'It is ap - point - ed'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

me \_\_\_\_\_ to die. Ursula. In God's own

The second system continues the vocal line with 'me \_\_\_\_\_ to die.' and 'In God's own'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a *p* (piano) marking. The piano part features a triplet of eighth notes in the right hand.

time, my heart's de - light, When He shall

The third system contains the vocal line 'time, my heart's de - light,' and 'When He shall'. The piano accompaniment continues with chords and melodic fragments, maintaining the harmonic structure.

call thee; 0 not be - fore.

The fourth system features the vocal line 'call thee;' and 'not be - fore.' with a fermata over the final note. The piano accompaniment includes a dynamic marking of *pp* and a triplet of eighth notes in the right hand.

The fifth system shows the continuation of the piano accompaniment, featuring complex chordal textures and melodic lines in both hands. It includes dynamic markings of *pp* and *ppp* (pianississimo), and a triplet of eighth notes in the right hand.

L'istesso tempo.

Elsie.

I

*stacc.*

heard him call.

**P**

When Christ as -

*And.* \*

ced - ed Tri - umph - ant - ly

from star \_\_\_\_\_ to star,

*And.*

He left the

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features a dense texture of sixteenth-note chords in the right hand and a more rhythmic accompaniment in the left hand. An asterisk (\*) is placed below the piano part in the second measure.

gates of Heav'n a - jar.

This system contains the next two staves of music. The vocal line continues with the lyrics "gates of Heav'n a - jar." The piano accompaniment maintains its dense texture. A fermata is placed over the final note of the vocal line. The piano part ends with a double bar line and a repeat sign (Rw.).

*Q*  
I had a vi - sion in the

This system contains the next two staves of music. The tempo marking *Q* (Quasi) is placed above the vocal line. The vocal line begins with the lyrics "I had a vi - sion in the". The piano accompaniment continues with its characteristic texture. An asterisk (\*) is placed below the piano part in the second measure.

night And saw him stand - ing

This system contains the next two staves of music. The vocal line continues with the lyrics "night And saw him stand - ing". The piano accompaniment continues with its characteristic texture. A fermata is placed over the final note of the vocal line. The piano part ends with a double bar line and a repeat sign (Rw.). An asterisk (\*) is placed below the piano part in the second measure.

at the door Of His Fa - ther's man - sion,

*sempre stacc.*

This system contains the final two staves of music. The vocal line continues with the lyrics "at the door Of His Fa - ther's man - sion,". The piano accompaniment changes to a staccato texture, indicated by the marking *sempre stacc.* below the piano part. The piano part ends with a double bar line and a repeat sign (Rw.).

vast and splen - - - did,

Revised piano accompaniment for the first system, featuring a flowing eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *Revised* is present below the piano part, and an asterisk is placed at the end of the system.

And beck - on - ing to me, from a -

Revised piano accompaniment for the second system, continuing the eighth-note pattern in the right hand and the bass line in the left hand. A dynamic marking of *Revised* is present below the piano part.

R  
far.

Revised piano accompaniment for the third system. The vocal line has a fermata over the word "far." The piano part features a dense texture of sixteenth notes in the right hand and a sustained bass line in the left hand. A dynamic marking of *dim.* is present above the piano part, and a dynamic marking of *Revised* is present below it.

Revised piano accompaniment for the fourth system, consisting of a continuous eighth-note melody in the right hand and a sustained bass line in the left hand. Dynamic markings of *Revised* are present below the piano part at the beginning and end of the system.

S

Revised piano accompaniment for the fifth system. The right hand continues with eighth notes, while the left hand features a sustained bass line with some chordal movement. A dynamic marking of *pp* is present above the piano part, and a dynamic marking of *Revised* is present below it.

Ursula (entering the house.)

What if this

\* Ped.

were of God! Ah! then

\* p \*

Gain - say dare I not.

\* Ped. \* Ped. \*

A - - - men.

\* Ped. \* Ped. \*

Andante. (♩=72)

Elsie (left alone.)

My Re -

\* p \*

deem - er and my Lord, I be - seech Thee, I en - treat Thee,

Guide me in each act and word, That here - af - ter I may meet Thee,

Watch - ing, wait - ing, hop - ing, yearning, With my lamp well trimm'd and burn - ing.

**T**  
If my fee - ble prayer can reach Thee,

*p*

O, my Sav - iour, I be - seech Thee, Let me fol - low where Thou lead - est,

*cresc.*

Let me, bleed-ing as Thou bleed-est, Die, if dy-ing I may give

*p*

Life to one who asks to live; And more near-ly Dy-ing—thus, re-

*U*  
*Red.* \* *Red.* \*

sem-ble Thee, O, my Sav-iour,

*Red.* \*

Let me die,— if dy-ing I may give Life to one who

*p* *cresc.* *cresc.*

asks— to live, And dy-ing—

*f* *dim.*

V

thus, dy - ing thus, more near - ly re -

sem - ble Thee: O my

Sav - iour, My Re - deem - er and my Lord.

*dim. e rall.*

*dim. e rall.*

*Ad.* \* *Ad.* \*

W

(Prince Henry enters.)

*Allegretto* tempo.

My life is lit - tle On - ly a cup of wa - ter But pure and

lim - pid; Take it, O my Prince!



Let it re - fresh you, Let it re - store you, May

X  
God bless the gift.  
SOPRANO. *pp*

Chorus. Angels.  
ALTO. *pp*

X

Prince Henry. *p* SOPRANO. *dim.*

men. And the giv-er. A - *dim.*

men. A - *dim.*

*ppp* Y

- men.

*ppp* - men.

*ppp* Y

(Prince Henry and Elsie pass slowly into the house. It is now dark.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It includes the instruction *pp legato.* in the bass staff.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including the instruction *dim. al fine.* in the bass staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs.

Sixth system of musical notation, concluding the piece. It includes a double bar line and a final chord.

Elsie, Prince Henry, Lucifer and Chorus.

*On the road to Salerno.* Prince Henry, Elsie and their attendants.

Allegretto moderato. (♩ = 69)

Elsie.

On-ward and on-ward the high - way runs \_\_\_\_\_ to the dis - tant

cit - v, im - pa - tient - ly bear - ing

Ti - dings of hu - man joy and dis - as - ter, of

love and of hate, \_\_\_\_\_ of do - ing and dar - - -

Prince Henry.

ing! This life of ours \_\_\_\_\_ is a

wild Æ - o - lian harp of man - y a joy - ous

**A**  
strain, But under them all \_\_\_\_\_ there

runs a loud per - pet - u - al wail, as of

*cresc.*

*f*

souls in pain.

*dim*

*p*

Elsie.

All the hed-ges are white with

dust, while onward the hors - es toil and

Prince Henry.

strain. Now they stop at the way - side

*Rd.* \* *Rd.* \*

inn, and the wag-gon - er laughs with the

*Rd.* \* *Rd.* \* *Rd.* \*

B

Elsie.

land - lord's daugh - ter. All through life there are way - side

*p*

inns, where man may re-fresh his soul with love;

The first system of music features a vocal line in G major with lyrics "inns, where man may re-fresh his soul with love;". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and single notes. Fingerings like 7 and 2 are indicated.

E-ven the low-est may quench his thirst at riv - - - u - lets

The second system continues the vocal line with lyrics "E-ven the low-est may quench his thirst at riv - - - u - lets". The piano accompaniment features a more active right-hand part with sixteenth-note runs and a steady bass line. Fingerings like 5 and 2 are shown.

fed by springs from a - bove.

The third system concludes the vocal line with lyrics "fed by springs from a - bove." and ends with a double bar line. The piano accompaniment includes a dynamic marking of *p* (piano) and triplet markings in the right hand.

**C** (They turn down a green lane.)

The fourth system is a piano interlude marked with a **C** time signature and the instruction "(They turn down a green lane.)". It features a right-hand melody with triplet markings and a left-hand accompaniment of chords. A dynamic marking of *mf* (mezzo-forte) is present.

The fifth system continues the piano interlude with a right-hand melody and a left-hand accompaniment. It concludes with a dynamic marking of *dim.* (diminuendo) and a final double bar line.

Elsie.

Sweet is the air with the budding haws, — and the val-ley stretching for Prince Henry.

Sweet is the air with the budding haws, — and the val-ley stretching for

*p dolce*

miles be-low Is white — with blossom-ing cher-ry trees,

miles be-low Is white — with blossom-ing cher-ry trees,

*cresc.*

white — with blossoming cher-ry trees, — as if — just —

white — with blossoming cher-ry trees, — as if — just —

*dim.* *p*

**D**

cov - er'd with light - est snow, — just cov - er'd with light-est

cov - er'd with light - est snow, — just cov - er'd with light-est

**D**

snow. Sweet is the air, *rall.*

snow. Sweet is the air, *rall.*

*p* *rall.*

sweet is the air. *a tempo*

sweet is the air. *a tempo*

*colla voce* *p a tempo*

**E**

Tenors of Chorus. (Pilgrims in the distance.)

*pp*

Cu - jus cla - vis lin - gua Pe - tri,

*p*

*dim.*

Cu - jus ci - ves sem - per læ - ti.

*dim.*



Prince Henry.

Hark, what sweet sounds— are those, whose ac - cents

ho - ly Fill the warm noon with mu - sic sad and

sweet? **F** BASSES (in the distance.) **F** It is a  
Cu - jus fa - ber auc - tor lu -

band of pil - grims, mov - ing slow - ly  
cis.

**G** *ad lib.*  
On their long jour - ney, with un - cov - er'd feet.—

Andante, l'istesso tempo. (♩ = 72)

TENORS &amp; BASSES. (Pilgrims, chanting the Hymn of St. Hildebert.)

Me re - cep - tet Si - on — il - la, Si - on Da - vid,

urbs tran - quil - la, Cu - jus fa - ber auc - tor lu - cis, Cu - jus

por - tæ lig - num cru - cis, Cu - jus cla - vis lin - gua Pe - tri, Cu - jus

ci - ves sem - per læ - ti, Cu - jus mu - ri la - pis vi - vos,

Cu - jus cus - tos Rex fes - ti - vus!

## Lucifer (as a Friar in the procession.)

Here am I, too, in the pi - ous band, The

*sempre stacc.*

soles of my feet are hard and tanned.

TENORS. *p*

In hâc ur - be lux so - -

There is my German Prince a - gain, Thus

len - nis, Ver æ - ter - num, pax pe -

far on his jour - ney to Sa - lern, And the

ren - nis; In hâc o - - dor

love - sick girl, whose heat - ed brain Is sow - ing the cloud to  
im - pens - coe - los, In hác

reap the rain, is sow - ing the cloud to reap the  
sem - per fes - tum me -

rain; But it's a long road that has no turn! Let them  
los!

qui - et - ly hold their way, I have al - so a part in the play.

But first I must act to my heart's con-tent This

mummer-y And this merriment, And drive this mot-ley flock of sheep In-to the fold where

drink and sleep The jol-ly old friars of Be-ne-vent. Of a truth, it often provokes me to

laugh, - To see these beg-gars hobble a - long, Lamed - and maimed - and

fed - up - on chaff, Chant -

- - ing, — their wonderful piff and paff, their wonderful piff and paff, And, to

make — up for not — under — stand — ing the song, Sing — ing it fierce — ly, and

wild, — and strong, wild — and

strong! First I must act to my hearts con-tent This mummery and this merriment, And

TENORS & BASSES.

Cu - jus fa - ber auc - tor lu - cis,

drive this motley flock of sheep In-to the fold where drink and sleep The jolly old fri-ars of

Cu - jus por - tae lig - num cru - cis,

Re-vent. Of a truth, it often provokes me to laugh, To see these beggars

Cu - jus cla - vis lin - gua Pe - tri,

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a 6/8 time signature, followed by a 12/8 time signature, and ends with a 6/8 time signature. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The key signature has three flats.

hobble a - long, Lamed and maimed, and fed up on chaff,

Cu - jus ci - ves sem - per læ - ti.

The second system continues the vocal and piano parts. The vocal line maintains the same rhythmic and melodic patterns. The piano accompaniment provides harmonic support with consistent textures. The time signatures and key signature remain the same as in the first system.

Chant - - - - - ing their

The third system shows the vocal line with a long, sustained note for the word 'Chant' followed by a melodic line for 'ing their'. The piano accompaniment continues with its characteristic eighth-note patterns. The time signature and key signature are consistent with the previous systems.

won-der-ful piff and paff, their won-der-ful piff and paff, Sing-ing it

The fourth system concludes the page with the vocal line repeating the phrase 'won-der-ful piff and paff'. The piano accompaniment features a more active eighth-note bass line in the left hand. The time signature and key signature are maintained throughout.

M

Chorus of Pilgrims (passes on).

fierce - ly, and wild, — and strong! *ff* Urbs cœ - le - - - stis,  
*ff* Urbs cœ - le - - - stis,

M

urbs — be - a - ta, Su - pra pe - - tram  
 urbs — be - a - ta, Su - pra pe - - tram

col - lo - - ca - ta, *dim.*  
 col - lo - - ca - ta, Urbs in por - tu sa - tis

TENORS and BASSES.

tu - to, De lon - gin - quo te sa - lu - to,



*N sempre dim.*

Te sa - - lu - - to, te sus - -

*sempre dim.*

pi - - ro, Te af - - fe - - cto,

*p*

*p*

te re - - qui - -

*3*

*O Elsie.*

Hark! — those sounds — whose ac - cents ho - ly

ro!

*pp* *3*

Fill the warm — noon with mu - sic, with

(In the distance) *pp*

Te sa - lu - - - to, te —

mu - sic sad *ppp*  
 re - qui - ro, te sa -

and sweet.  
 lu - to!

*pp*

**P**

(Prince Henry, Elsie, and attendants journey on.)  
 L'istesso tempo.

*p*

*f*

**Q**

*p*

*Rit.*

*p*

\*

*R rall.*

*Rit.* \* *Rit.* \*

(They reach a height overlooking the sea, and encamp. Evening) *Più lento.* (♩ = 60)

*pp*

*Rit.* \* *Rit.*

## Prince Henry.

It is — the sea, ——— it is — the

sea, ——— In all its vague ——— im -

men - si - ty, ——— *pp* Fad - - ing and dark - en - ing

in — the dis - tance, fad - - ing and dark - en - ing

in — the dis - tance!

**S**  
 Si - lent, ma - jes - ti - cal, and

Red. \* Red. \*

slow The white ships haunt it to and

fro, With all their ghost - ly sails un -

*pp*  
 Red. \* Red. \*

furled, As phan - toms from an - oth - er

Red. \* Red. \*

world Haunt the dim

Red. \* Red. \*

con- - fines of ex - ist - - ence.

It is \_\_\_\_\_ the

sea, \_\_\_\_\_ it is \_\_\_\_\_ the

sea, — In all, \_\_\_\_\_ all \_\_\_\_\_

its vague immensi - ty;

Si - - lent, ma -

*cresc.*  
*Pia.*

jes - - ti - cal, and slow, si - - lent, ma -

*dim.*  
*pp*  
*dim.*  
*Pia.*

jes - - ti - cal, and slow, ma -

Andante tranquillo. (♩ = 72.)

jes - ti - cal, and slow.

*pp*  
*U*

*Pia.* \*

Elsie.

The night is calm and cloud-less, And

Rev.

still as still can be, The stars

\*

— come forth to lis - ten, come forth to

Rev. \* Rev. \* Rev. \*

lis - ten To the mu - sic

Rev. \*

of the sea; In

Rev. \* Rev. \*



snow-white robes up - ris - ing The ghost - ly choirs re -

spend, And sad - ly and un - ceas - ing The mourn - ful—

voice sings on, ————— And the snow-white choirs still

*And.* \* *And.* \*

an - swer, still an - - swer

*And.* \* *And.*

Chri - - - ste e - lei - - -

*p*

son, Chri - - - ste e - lei - -

*cresc.*

*Red.*

\*

W  
- - son, Chri - ste e - lei - - -

*Red.*

\*

son!

SOPRANO.

The night is calm and cloudless, And still as still — can be,

ALTO.

The night is calm and cloud-less,

TENOR. *f*

The night is calm — and cloudless, And still as still can

BASS.

The night is calm — and cloudless, And still as

*f legato*

Chorus.

The stars — come forth to list-en, come forth to list - en —  
 The stars come forth — to list - en To the  
 be, The stars come forth to list - - -  
 still can be, The stars come forth to list - en

To — the mu - sic — of — the — sea; — *dim.* X *p* In  
 mu - sic of the sea; *dim.* In snow-white *p*  
 en To the mu - sic of the sea; In *p*  
 To the mu - sic of the sea; X In

snow-white robes up - ris - ing The ghost-ly choirs re - spond, And  
 robes up - - ris-ing The ghost - ly choirs respond, And  
 snow - white robes up - ris - - - ing, The  
 snow - white robes up - ris - - - ing, The

sad - ly and un - ceas - ing The mourn - ful voice sings on, the mourn -  
 sad - ly and un - ceas - ing The mourn - - - ful voice sings  
 ghost - ly choirs re - spond, the ghost - ly  
 ghost - ly choirs re - spond, the ghost - ly

*Red. \* Red. \* Red. \* Red. \**

Elsie.

The snow-white choirs still an - swer,  
 - ful voices sings on, The snow-white choirs still an - swer,  
 on, The snow-white choirs still an - swer,  
 choirs re - spond, The snow-white choirs still an - swer,  
 choirs re - spond, The snow-white choirs still an - swer,

*dim. cresc. dim. cresc. dim. cresc. dim. cresc. dim. cresc. dim. cresc.*

*Red. \* Red. \* Red. \* Red. \* Red. \* Red. \**





# Scene IV.

## Elsie, Prince Henry, Lucifer, and Chorus.

(The Medical School at Salerno; Lucifer dressed as a doctor.)

Allegretto moderato. (♩=168)

The first system of music is written for piano in 3/4 time. The tempo is marked 'Allegretto moderato' with a quarter note equal to 168 beats per minute. The dynamics are 'mf stacc.'. The treble clef part begins with a melodic line, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment. It features a mix of chordal textures and melodic fragments in both the treble and bass staves, maintaining the 3/4 time signature.

The third system shows a continuation of the piano accompaniment. The treble staff has some sustained chords, while the bass staff continues with a steady accompaniment of chords and moving lines.

The fourth system features a change in the bass line, with some melodic development in the treble staff. The overall texture remains consistent with the previous systems.

The fifth system includes a key signature change to two sharps (F# and C#) and a time signature change to 2/4. The piano accompaniment continues with a new rhythmic feel.

The sixth system is marked with a section letter 'A' and ends with a double bar line. It features a return to the 3/4 time signature and concludes the piano accompaniment for this section.

Andante. Lucifer.

My guests approach! There is in the air An o - dor of

*p*

*And.* \*

in - nocence and of pray'r! I cannot breathe such an at - mosphere; My soul is

**B**

filled with a name - less fear, That after all my rest - less en - deav - or, The most e -

the - real, most di - vine, Will es - cape from my hands for

*p*

(Enter Prince Henry and Elsie, with attendants.)

ev - er and ev - er. But the other is ahead - y mine.

**C** Allegro maestoso. (♩ = 84)

*f*



First system of piano accompaniment. The music is in D major (two sharps) and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and melodic lines. A dynamic marking of *sf* (sforzando) is present in the right hand.

Second system of piano accompaniment. Similar to the first system, it continues the rhythmic and harmonic patterns. A dynamic marking of *sf* is visible in the right hand.

Third system of piano accompaniment. The music continues with the established patterns. A dynamic marking of *sf* is present in the right hand.

**D** Prince Henry.

Prince Henry. Can you di -

Fourth system of music, featuring the vocal line for Prince Henry. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "Can you di -" are written below the vocal line.

rect us \_\_\_\_\_ to Fri - ar An - ge - lo? \_\_\_\_\_

rect us \_\_\_\_\_ to Fri - ar An - ge - lo? \_\_\_\_\_

Fifth system of music, continuing the vocal line and piano accompaniment. The lyrics "rect us \_\_\_\_\_ to Fri - ar An - ge - lo? \_\_\_\_\_" are written below the vocal line. A dynamic marking of *f* (forte) is present in the piano accompaniment.

Lucifer.

Lucifer. He stands be - fore \_\_\_\_\_ you.

Sixth system of music, featuring the vocal line for Lucifer. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "He stands be - fore \_\_\_\_\_ you." are written below the vocal line. A dynamic marking of *mf* (mezzo-forte) is present in the piano accompaniment.

Prince Henry.

E

Then you know our pur - pose. I am Prince Hen - ry of

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include piano (p) and accents (^).

Ho - hen-eck, — and this The maid - en that I spake of.

The second system continues the vocal line with a half note G4, quarter notes A4, B4, and C5. The piano accompaniment features a half note G3 and quarter notes A3, B3, and C4. Dynamics include piano (p) and accents (^).

Lucifer.

Does she With - out com - pul - sion, of her own free

The third system shows a vocal line in bass clef starting with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment in treble clef features a half note G4 and quarter notes A4, B4, and C5. Dynamics include piano (p) and accents (^).

Prince Henry.

will, — Con - sent to this? A - gainst all op - po -

The fourth system continues the vocal line with a half note G2, quarter notes A2, B2, and C3. The piano accompaniment in bass clef features a half note G3 and quarter notes A3, B3, and C4. Dynamics include piano (p) and accents (^).

si - tion, She will not be per - suad - ed.

The fifth system shows the vocal line with a half note G2, quarter notes A2, B2, and C3. The piano accompaniment in bass clef features a half note G3 and quarter notes A3, B3, and C4. Dynamics include piano (p) and accents (^).

Lucifer (to Elsie.) **F**

Have you thought well of it?

Musical score for the character Lucifer, speaking to Elsie. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a vocal line and a piano accompaniment. The piano part has a prominent bass line with a long note in the first measure.

Adagio. Elsie.

I come not here to ar-gue, But to die.

Musical score for the character Elsie. The tempo is marked 'Adagio'. The music is in a key with three sharps. It features a vocal line and a piano accompaniment. The piano part has a long, flowing line with a 'pp' dynamic marking.

Andante.

SOPRANO. *p*  
ALTO. *p*  
TENOR. *p*  
BASS. *p*

Four vocal staves for Soprano, Alto, Tenor, and Bass. The tempo is marked 'Andante'. Each staff begins with a rest and a dynamic marking of 'p'.

Andante. (♩ = 72.)

*p* (Voices only) *p*

Piano accompaniment for the vocal section. The tempo is marked 'Andante' with a metronome marking of 72. The music is in a key with three flats (Bb, Eb, Ab). It features a piano part and a vocal line labeled '(Voices only) p'.

*cresc.*  
pure in heart, O pure in heart! from thy sweet dust shall grow— Lil-ies, up-  
*cresc.*  
pure in heart, O pure in heart! from thy sweet dust shall grow— Lil-ies, up-  
*cresc.*  
pure in heart, O pure in heart! from thy sweet dust shall grow— Lil-ies, up-  
*cresc.*  
pure in heart, O pure in heart! from thy sweet dust shall grow Lil-ies, up-

Final section of the score. It features four vocal staves and a piano accompaniment. The tempo is 'Andante'. The music is in a key with three flats. The vocal lines are marked with 'cresc.' and 'f'. The piano part also has a 'cresc.' marking.

on whose petals will be written "A - - ve Ma - ri - a"

on whose petals will be written "A - - ve Ma - ri - a"

on whose petals will be written "A - - ve Ma - ri - a"

on whose petals will be written "A - - ve Ma - ri - a"

on whose petals will be written "A - - ve Ma - ri - a"

dim. *G* *p* *cresc.*

Ma - - ri - a" in char - - ac - ters of gold! O

ri - a" in char - ac - ters of gold! O

ri - - a" in char - ac - ters of gold! O

ri - a" in char - ac - ters of gold! O

Ma - - ri - a" in char - - ac - ters of gold! O

ri - a" in char - ac - ters of gold! O

ri - - a" in char - ac - ters of gold! O

ri - a" in char - ac - ters of gold! O

*H* *p*

pure in heart, O pure in heart, O pure in heart, O

pure in heart, O pure in heart, O pure in heart, O

pure in heart, O pure in heart, O pure in heart, O

pure in heart, O pure in heart, O pure in heart, O

pure in heart, O pure in heart, O pure in heart, O

pure in heart, O pure in heart, O pure in heart, O

pure in heart, O pure in heart, O pure in heart, O

pure in heart, O pure in heart, O pure in heart, O

*dim.* *pp* Elsie.

pure in heart! Weep not, my

pure in heart!

pure in heart!

pure in heart!

*dim.* *pp* *p*

*Allegretto, doppio movimento.*

friends!

*pp*

*Ped.* \* *Ped.* \* *Ped.*

rath - er re - joice with me,

*Ped.* \*

I shall not feel the pain, but shall be gone, And

*Ped.* \* *Ped.* \* *Ped.* \*

you will have an - oth - er friend in heav'n. Weep

not, weep not. There is no

more to say, let us go in.

Prince Henry.  
Not one step fur - ther! I on - ly meant To put thy

cour - age to the proof. Fri - ar

An- -ge - lo! I charge you on your life, Be -

*L*

*p*

lieve not what she says, for she is mad, she is

*cresc.*

*Red.*

mad.

*f*

*Red.*

Elsie.

A - las! — Prince Hen - ry!

*dim.*

*Red.*

Allegretto moderato.

Lucifer.

Come with me this

*p*

(Elsie goes in with Lucifer, who thrusts Prince Henry back, and closes the door.)

way!

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the word "way!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line and a common time signature 'C'.

**M**  
Listesso tempo

Prince Henry.

Gone, and the light of all my

The third system begins with a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a rest followed by the lyrics "Gone, and the light of all my". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano).

life gone with her! A sud-den dark- -ness

The fourth system continues the musical piece. The vocal line has the lyrics "life gone with her! A sud-den dark- -ness". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano).

falls up - on the world.

The fifth system continues the musical piece. The vocal line has the lyrics "falls up - on the world.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *cresc.* (crescendo).



0 To the attendants.

Why did you not lay hold on her

and keep her From self - destruc - tion An - - ge - lo!

An - - ge - lo! Mur - der - er!

(Struggles at the door, but cannot open it.)

mur - der - er!

Murderer! murderer!

Murderer! murderer!

Murderer! murderer!

Murderer! murderer!

Murderer! murderer!

Elsie (within) Recit.

*Q*  
 Fare - well, dear Prince, fare - well.

*Rec.*

\*

Prince Henry.  
*a tempo*

Lucifer.

Prince Henry.

Un - - bar the door! It is too late! Un - - bar the

Un - bar the door, un - bar the door!

Un - bar the door, un - bar the door!

Un - bar the door, un - bar the door!

Un - - bar the door, un - - bar the

*f a tempo*

Lucifer.

Prince Henry.

door! it is too late! It shall not be too late!

It shall not be too late!

It shall not be too late! it shall

It shall not be too late!

door! It shall not be too late! it shall



Più vivo.

late, too late!

un - bar the door! It shall not be too late, it

un - bar the door! It shall not be too late, it

Prince Henry with Chorus.

un - bar the door! It shall not be too late, it

un - bar the door! It shall not be too late, it

Più vivo.

*Red.* \*

(They burst the door open and rush in.) Presto.

shall not be too late!

shall not be too late!

shall not be too late!

shall not be too late!

Presto.

*ff* *accel.* *f*

*Red.* \*

End of the fourth Scene.

Scene V.  
Ursula and a Forester.

Andante con moto. (♩=72)  
(Ursula's cottage.)

*p*  
*ten.*

**A** Ursula (looking through the open door.)  
Who is it com-ing un-der the trees? A man in the Prince's

(Enter a Forester.)

liv-er-y dress'd! He fills my heart with strange a - larm!

*a tempo*  
*p*  
*ten.*

Forester. Ursula.  
Is this the tenant Gottlieb's farm? This is his farm, and

**B** Forester. Ursula.

I his wife. News from the Prince! Of death or life?

Forester. **Allegro vivace.** (♩=144)

Your daughter lives, and the Prince is well.

**C**

You will learn, ere long, how it all be - fell.

Her heart for a mo - ment nev - er failed:

But when they reach'd Sa - ler - no's gate,

The Prin - ce's no - bler self pre - vail'd.

And sav'd her for a no - - bler

Andante come prima.

fate.

Andante allegretto. (♩ = 112)

Ursula.

Vir-gin, who lov-est the poor and

low-ly, If the loud cry of a moth-er's heart Can ev-er as-

**E** *cresc.*  
cend to where thou art, In-to thy bless-ed hands and ho-ly, Re-

ceive my pray'r of praise and thanks-giv-ing, Our child

who was dead a-gain is liv-



**F**

ing. O bring me to her; for mine eyes —

— Are hun - gry to be - hold her face; My ver - y soul —

— with - in me cries; My ver - y hands — seem to ca -

*cresc.*

**G**

ress — her, To see her, gaze at her, and

*molto cresc.* *f*

bless her; Dear El - sie,

*molto cresc.* *f*

child of God and grace, El - sie, child of

*dim.*

*Reo.* \*

God and grace! Vir-gin, who lov - est the

**H**

poor and low - ly, Re - ceive my pray'r of praise and

thanks - giv - ing, Our child who was dead

a - gain is liv - ing.

*p*

*Reo.* \*

End of the Fifth Scene.

Elsie and Prince Henry.

The Castle of Vautsberg on the Rhine. Prince Henry and Elsie stand on the Terrace. It is the evening of their marriage-day. The sound of bells heard from a distance.

Andante tranquillo. (♩=76.)

8

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

*dim.*

*pp.* *pp.* *pp.* *pp.* *pp.*

**Prince Henry.**

We are a-lone; the wedding guests Ride down the

*pp.* *p.*

hill with plumes and cloaks, And the descending dark invests The forest's hoar and

haunted oaks. 8

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

**B Elsie.**

What bells are those — that ring so slow, So mel-low, mu-sic-al, and

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

Prince Henry.

low? They are the bells of Gei-senheim That with their me-lan-cho-ly

chime Ringout the cur-few of the sun.

Elsie. Prince Henry. *Red.* \*

Lis - ten, be-lov-ed! They are done. Dear El - sie,

**C** *Red.* \*

man - y years a - go These same soft bells at e - ven-tide Rang in the

ears — of — Char-lemagne, As, seat - ed by Fas - tra-da's side At

In-gelheim, in all his pride, He heard their sound with secret

*cresc.* *f* *p*

Red. \* Red. \* Red. \*

**D** Elsie.  
pain. Their voices only speak to me Of

*p*

Red. \* Red. \*

peace and deep tranquil-ly, And endless confidence in thee.

Red. \* Red. \* Red. \*

**Moderato.** (♩ = 84.) Prince Henry.  
Thou know'st the story of her

*p*

ring, How when the court went back to Aix Fas-tra-da

died; and how the king Sat watch - ing by her

night and day, — night and

day; —

*dim.*

**E Andante.** (♩ = 72.)

Till in - to one of the blue

*rall.* *p*

lakes Which wa - ter that de - li - cious land, They cast the ring drawn from her

hand; And the great

*p* *f*

mon - arch sat se - rene And sad - be -

*p* *f*

side the fat - ed shore,

*un poco cresc.* *dim.*

*f* *p*

Nor left the land for ev - er - more. —

*pp* *pp*

*p* *f*

Elsie. Prince Henry.

*un poco più vivo* *un poco più vivo*

That was true love. For him the queen Ne'er did what thou hast

*p* *cresc.*

*p* *f*



G Tempo I.

Elsie.

done for me. Wilt thou as fond and faith-ful be?

*dim.* *p*

Prince Henry.

Wilt thou so love me af-ter death? Thou hast Fas-tra-da's ring.

*mf* *dim.* *p*

Be-neath the calm blue wa-ters of thine eyes,

*pp* *p*

H

Deep in thy

*pp* *p*

sted-fast soul it lies,— And un-dis-turb'd — by this world's breath, With

*pp* *p*

*un poco cresc.*

mag - ic light, with mag - ic light — its jew - els

*cresc.* *dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

shine.

*rall.*

\* *Red.* \*

Elsie. *Andante un poco adagio.*

Prince Henry.

In life's de - light, in death's dis - may, In storm and

In life's de - light, in death's dis - may, In storm and

*Andante un poco adagio. (♩ = 63.)*

*p*

*Pedal with each change of harmony.*

sun - shine, night and day, In

sun - shine, night and day, — In health and sick - ness, in de -

health and sickness, in de - cay,

cay, In storm and sun - shine, night and

**K**

In health and sick - ness, in de - cay,

day, In health and sick - ness, in de -

*cresc.*

Here and here - af - ter, here and here -

cay, Here and here - af - ter, here and here -

*dim.* *p*

af - ter I am thine,

af - ter I am thine,

*p*

*Rec. \* Rec. \* Rec. \**

I am thine!

I am thine!

*pp*

*Rec. \* Rec. \* Rec. \**

## Choral Epilogue.

Andante maestoso, non troppo lento (♩ = 76)

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Starts with a forte (f) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction, continuing the accompaniment from the first system.

Third system of piano introduction. The treble clef part begins with a melodic line marked *mf* and includes two *ten.* (tenor) markings. The bass line continues with eighth notes.

*mf* Chorus. TENORS & BASSES.

God sent his mes - sen - ger, the rain, And

First system of the choral entry. The vocal line is for Tenors and Basses. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

said un - to the moun - tain - brook, "Rise

Second system of the choral entry. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous system.

up, rise up, and from thy caverns

Third system of the choral entry. The vocal line concludes with the lyrics. The piano accompaniment continues until the end of the system.

look, And leap, with na - ked snow-white

feet, From the cool hills in - to the heat Of the

*A*

broad and a - rid plain!" "Rise up, and —

*f*

leap, with na - ked snow - white feet, From the

*Ad.* \* *Ad.* \*

cool hills in - to the heat Of the broad and

*3*

a - - - - - rid - plain, the

**B** *mf* Chorus. SOPRANOS & ALTOS.

broad and a - rid plain?" God sent His

*dim.* *meno f*

mes - sen - ger of faith, And whis - per'd in the

maid - - en's heart, "Rise up, rise

up, and look from where thou art, And

scat - - - ter with un - self - fish hands Thy

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are "scat - - - ter with un - self - fish hands Thy". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

**C**  
fresh - ness on the bar - ren sands And sol - i - tudes of

The second system begins with a common time signature 'C'. The vocal line continues with the lyrics "fresh - ness on the bar - ren sands And sol - i - tudes of". The piano accompaniment features a more complex eighth-note pattern in the right hand, with some sixteenth-note runs. The left hand remains simple.

*f*  
death Rise up, rise - up, and

The third system starts with a dynamic marking of *f* (forte). The lyrics are "death Rise up, rise - up, and". The piano accompaniment becomes more active, with a dense texture of eighth and sixteenth notes in the right hand. The left hand has a few chords. A 'Ped.' (pedal) marking is present at the end of the system, along with an asterisk.

look from where thou - art, And scat - ter thy -

The fourth system continues the lyrics with "look from where thou - art, And scat - ter thy -". The piano accompaniment maintains its complex eighth-note texture. A 'Ped.' marking and an asterisk are also present at the end of the system.

fresh - ness on the bar - ren sands And sol -

The fifth system concludes the lyrics with "fresh - ness on the bar - ren sands And sol -". The piano accompaniment continues with the same eighth-note pattern. The system ends with a fermata over the final note of the vocal line.

- i - tudes of death, the sol - i - tudes of

SOPR. *sempre*  
death." The deed di - vine Is writ - ten in char - ac - ters of gold is writ -  
ALTO.  
death. The deed di -

- ten in char - ac - ters of gold That nev - er, nev -  
vine is written in char - ac - ters of gold, is writ - ten in  
TENOR.  
The deed di - vine is writ - ten in

- er shall grow old, nev - er shall grow old,  
char - ac - ters of gold, That nev - er shall grow old, that nev - er shall  
char - ac - ters of gold, is writ - ten in char - ac - ters of  
BASS.  
The deed di - vine is writ - ten in char - ac - ters of



the deed di - vine is writ - ten in charac - ters, in charac - ters of  
 grow old, nev - er shall grow old, — shall nev - er grow  
 gold, the deed di - vine is writ - ten in cha - rac - ters of  
 gold, cha - - - rac - - - ters of

**F**  
 gold that nev - er, nev - er shall grow old, nev - er, — nev - er,  
 old, that nev - er, nev - er,  
 gold that nev - er, nev - er shall grow old, the deed di -  
 gold, in cha - rac - ters of gold,  
**F**

nev - - - er shall grow old, nev - er shall — grow  
 nev - er — nev - er shall — grow  
 vine is written in characters of gold, — of gold, the deed di - vine —  
 the deed divine is written in — cha - rac - ters of

**G**

old, The deed di-vine Is written in char-ac-ters of gold, in char-

old, The deed di-vine Is written in char-ac-ters of gold, in char-

Is writ-ten in char-ac-ters of gold, in charac-

gold, The deed di-vine Is written in char-ac-ters of gold, in char-

**G**

*f*

- ac-ters, in char-ac-ters of gold That never, nev-er,

- ac-ters, in char-ac-ters of gold That never, nev-er

ters, in char-ac-ters of gold That never, nev-er

- ac-ters, in char-ac-ters of gold That never shall

*f* *con forza*

**H**

nev-er shall grow old, that nev-er

shall grow old, that nev-er

shall grow old, that nev-er

grow old, that nev-er

**H**

shall grow old, that nev-er shall grow old, that  
 shall grow old,  
 shall grow old, that nev-er shall grow old, that  
 shall grow old, that nev-er shall grow old, that  
 shall grow old, that nev-er shall grow old, that

nev-er shall grow old; The deed di-vine is  
 nev-er shall grow old; The deed di-vine is  
 nev-er shall grow old; The deed di-vine is  
 nev-er shall grow old; The deed di-vine is

*J* *p*

*poco marcato*

writ - - ten In char - - ac - -  
 writ - - ten In char - - ac - -  
 writ - - ten In char - - ac - -  
 writ - - ten In char - - ac - -

*cresc.* *ac - -*

ters of gold

ters of gold

ters of gold

ters of gold

**K**

That nev - er shall grow

That nev - er, nev - er

The deed di - vine is writ - ten in gold,

That nev - er, the deed di -

**L**

old, nev - er grow old.

grow old.

vine is written in gold.

**L**

*ff* **Maestoso.**

The deed di - vine,  
 The deed di - vine,  
 The deed di - vine,  
 The deed di - vine,

*ff* **Maestoso.**

*8*

*Rev.* \*

the deed di - vine shall  
 the deed di - vine shall  
 the deed di - vine shall  
 the deed di - vine shall

*8*

*Rev.* \*

through all a - ges  
 through all a - ges  
 through all a - ges  
 through all a - ges

*8*

*Rev.* \*

Burn and shine,  
Burn and shine,  
Burn and shine,  
Burn and shine,

This system contains the first four staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The piano part features a dense, rhythmic texture with many sixteenth notes. There are dynamic markings 'p' and 'f' and a 'Ped.' (pedal) marking at the end of the system.

This system contains the next four staves of music. The vocal parts continue with a melodic line. The piano accompaniment continues with its rhythmic pattern. There are dynamic markings 'p' and 'f' and a 'Ped.' marking at the end of the system.

burn and  
burn and  
burn and  
burn and

This system contains the final four staves of music on the page. The vocal parts have lyrics. The piano accompaniment continues. There are dynamic markings 'p' and 'f' and a 'Ped.' marking at the end of the system.

shine, burn and  
shine, burn and  
shine, burn and  
shine, burn and

8

*Red.* \* *Red.* \*

This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system is marked with an '8' and includes dynamic markings for the piano part.

shine, burn and  
shine, burn and  
shine, burn and  
shine, burn and

8

*Red.* \* *Red.* \*

This system contains the second four vocal staves and the second two staves of the piano accompaniment. It continues the vocal and piano parts from the first system, maintaining the same rhythmic and harmonic structure.

shine, burn and shine!  
shine, burn and shine!  
shine, burn and shine!  
shine, burn and shine!

*Red.* *Red.* *Red.* *Red.*

This system contains the final four vocal staves and the final two staves of the piano accompaniment. The vocal parts conclude with the word 'shine!' and a long note. The piano accompaniment features a final chord and some melodic fragments. The system includes dynamic markings for the piano part.