



SCENES FROM

The Golden Legend

for

A Cantata for Soli, Chorus & Orchestra

Poem By

Henry Wadsworth Longfellow

Set to Music By

Charles Villiers Stanford

[1875]

VOCAL SCORE

COVER IMAGE

“Couple Embracing” by William Ladd Taylor

Cover of Ladies Home Journal, Vol. XXI, no. 11 - October 1904



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Vocal Score:

Royal College of Music Library

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CHARACTERS

Lucifer

Fallen Angel
Baritone

Ursula

Mother of Elsie
Alto

Bertha

Sister of Elsie
Alto

Henry

Prince of Hoheneck
Tenor

Gottlieb

Vassal of the Prince - Father of Elsie
Baritone

Max

Brother of Elsie
Tenor

Elsie

Daughter of Ursula and Gottlieb
Soprano

Approximate
Performance Time
60 minutes

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ARGUMENT



Prince Henry of Hohenneck, 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 traveling 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, who 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.

In the Prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strasburg. In the Epilogue, the beneficent devotion of Elsie is compared to the course of a mountain brook, which cools and fertilizes the arid plain.



Source: *The Golden Legend*, piano/vocal score, Novello & Co. 1886, plate 8045

The Golden Legend

Henry Wadsworth Longfellow

1851

STANFORD'S "PART I"

- **Prince Henry's Despair:** The poem opens with Prince Henry of Hohenek, afflicted with a malady, seeking a cure from the physicians of Salerno, who tell him the only cure is the blood of a maiden willing to die for him.
- **Lucifer's Temptation:** Despairing, Henry is tempted by Lucifer, disguised as a traveling physician, who leads him to a life of excess and eventually, an outcast state.
- **Elsie's Sacrifice:** Henry finds refuge with Ursula, a former vassal, and her daughter Elsie, who, moved by compassion, offers herself as a sacrifice to cure Henry, believing it will bring her closer to Christ.

BALANCE OF LONGFELLOW'S POEM

- **Journey to Salerno:** Elsie and Henry embark on a journey to Salerno, where they encounter a band of pilgrims, including Lucifer disguised as a friar, who gloats over Elsie's fate.
- **Miraculous Healing:** During the journey, Elsie is kidnapped by Lucifer, but Henry rescues her, and in the process, is miraculously healed. Henry and Elsie return to Hohenek and marry.

THEMES & ANALYSIS

- **Themes of Faith and Sacrifice:** The poem explores themes of faith, sacrifice, and redemption, with Elsie's willingness to die for Henry serving as a powerful example of Christian selflessness.
- **Light vs. Darkness:** The poem contrasts the light of faith and hope with the darkness of despair and temptation, embodied by Lucifer's machinations.
- **Historical and Mythical Elements:** Longfellow weaves together historical and mythical elements, drawing from Christian traditions and legends to create a rich and evocative narrative.
- **Existential Themes:** The poem delves into existential themes, exploring the nature of suffering, the search for meaning, and the promise of salvation.
- **Longfellow's Style:** Longfellow's signature style is evident in the poem's lyrical language, beautiful imagery, and focus on moral and spiritual themes.

Source: Google Generative AI



After completing Part I on December 27, 1875, Stanford never returned to the project. We can only imagine how he would have chosen to portray the rest of the story. Only the full score manuscript has survived (Royal College of Music Library MS 4145). The composer did not prepare a piano reduction and no vocal score was created at the time. This vocal score and associated piano reduction were created by Dave Fielding (English Heritage Music Series) in April 2025.



SCENE I

Prologue

THE SPIRE OF STRASBURG 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!
Congrego 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
Panes that flame with gold and
crimson!
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!
Fulgora 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 wardens at the entrance,
Stand as sentinels o'erhead!

THE BELLS.

Excito lentos!
Dissipo ventos!
Paco cruentos!

LUCIFER.

Baffled! baffled!
Inefficient,
Craven spirits! leave this labor
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
Vig lemus omnes!

SCENE II

THE CASTLE OF VAUTSBERG ON THE
RHINE

*A chamber in a tower. PRINCE HENRY,
sitting alone, ill and restless.*

PRINCE HENRY

I cannot sleep! my fervid brain
Calls up the vanished Past again,
And throws its misty splendors deep
Into the pallid realms of sleep!
A breath from that far-distant shore
Comes freshening ever more and more,
*And wafts o'er intervening seas
Sweet odors from the Hesperides!*
*A wind, that through the corridor
Just stirs the curtain, and no more,
And, touching the aeolian strings,
Faints with the burden that it brings!*

*Come back! ye friendships long departed!
That like o'erflowing streamlets started,
And now are dwindled, one by one,
To stony channels in the sun!*

*Come back! ye friends, whose lives are ended!
Come back, with all that light attended,
Which seemed to darken and decay
When ye arose and went away!*

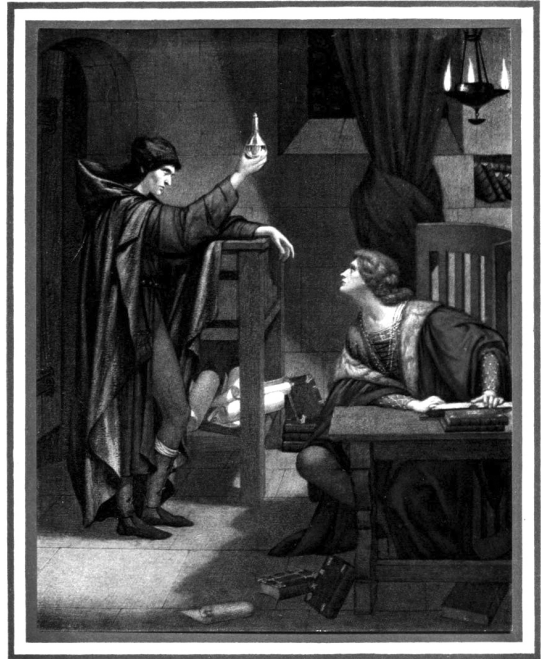
*They come, the shapes of joy and woe,
The airy crowds of long-ago,
The dreams and fancies known of yore,
That have been, and shall be no more.
They change the cloisters of the night
Into a garden of delight;
They make the dark and dreary hours
Open and blossom into flowers!
I would not sleep! I love to be
Again in their fair company;
But ere my lips can bid them stay,
They pass and vanish quite away!
Alas! our memories may retrace
Each circumstance of time and place,
Season and scene come back again,
And outward things unchanged remain;
The rest we cannot reinstate;
Ourselves we cannot re-create,
Nor set our souls to the same key
Of the remembered harmony!*

*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!*

SCENE III

THE CASTLE OF VAUTSBERG
ON THE RHINE

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



LUCIFER.

All hail Prince Henry!

PRINCE HENRY (starting).

Who is it speaks?

Who and what are you?

LUCIFER.

One who seeks

A moment's audience with the Prince.

PRINCE HENRY.

When came you in?

LUCIFER.

A moment since.

I found your study door unlocked,

And thought you answered when I knocked.

PRINCE HENRY.

I did not hear you.

LUCIFER.

You heard the thunder;

It was loud enough to waken the dead.

And it is not a matter of special wonder

That, when God is walking overhead,

You should not have heard my feeble tread.

PRINCE HENRY.

What may your wish or purpose be?

LUCIFER.

Nothing or everything, as it pleases

Your Highness. You behold in me

Only a traveling Physician;

One of the few who have a mission

*To cure incurable diseases,
Or those that are called so.*

PRINCE HENRY.

*Can you bring
The dead to life?*

LUCIFER.

*Yes; very nearly.
And, what is a wiser and better thing,
Can keep the living from ever needing
Such an unnatural, strange proceeding,
By showing conclusively and clearly
That death is a stupid blunder merely,
And not a necessity of our lives.
My being here is accidental;
The storm, that against your casement drives,
In the little village below waylaid me.
And there I heard, with a secret delight,
Of your maladies physical and mental,
Which neither astonished nor dismayed me.
And I hastened hither, though late in the night,
To proffer my aid!*

PRINCE HENRY (ironically)

*For this you came!
Ah, how can I ever hope to requite
This honor from one so erudite?*

LUCIFER.

*The honor is mine, or will be when
I have cured your disease.*

PRINCE HENRY.

But not till then.

LUCIFER.

What is your illness?

PRINCE HENRY.

*It has no name.
A smouldering, dull, perpetual flame,
As in a kiln, burns in my veins,
Sending up vapors to the head,
My heart has become a dull lagoon,
Which a kind of leprosy drinks and drains;
I am accounted as one who is dead,
And, indeed, I think that I shall be soon.*

LUCIFER.

*And has Gordonius the Divine,
In his famous Lily of Medicine,--
I see the book lies open before you,--
No remedy potent enough to restore you?*

PRINCE HENRY.

None whatever!

LUCIFER

*The dead are dead,
And their oracles dumb, when questioned
Of the new diseases that human life
Evolves in its progress, rank and rife.
Consult the dead upon things that were,
But the living only on things that are.
Have you done this, by the appliance
And aid of doctors?*

PRINCE HENRY.

*Ay, whole schools
Of doctors, with their learned rules,
But the case is quite beyond their science.
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

That sounds oracular!

PRINCE HENRY

Unendurable!

LUCIFER

What is this remedy?

PRINCE HENRY

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

LUCIFER (reading).

*"Not to be cured, yet not incurable!
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;
The prescription you may well put by,*

*As something impossible to find
Before the world itself shall end!
And yet who knows? One cannot say
That into some maiden's brain that kind
Of madness will not find its way.
Meanwhile permit me to recommend,
As the matter admits of no delay,
My wonderful Catholicon,
Of very subtile and magical powers!*

PRINCE HENRY.

*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 Supernal!
Pray tell me, of what school are you?*

LUCIFER.

*Both of the Old and of the New!
The school of Hermes Trismegistus,
Who uttered his oracles sublime
Before the Olympiads, in the dew
Of the early dawn and dusk of Time,
The reign of dateless old Hephaestus!
As northward, from its Nubian springs,
The Nile, forever new and old,
Among the living and the dead,
Its mighty, mystic stream has rolled;
So, starting from its fountain-head
Under the lotus-leaves of Isis,
From the dead demigods of eld,
Through long, unbroken lines of kings
Its course the sacred art has held,
Unchecked, unchanged by man's devices.
This art the Arabian Geber taught,
And in alembics, finely wrought,
Distilling herbs and flowers, discovered
The secret that so long had hovered
Upon the misty verge of Truth,
The Elixir of Perpetual Youth,
Called Alcohol, in the Arab speech!
Like him, this wondrous lore I teach!*

PRINCE HENRY.

What! an adept?

LUCIFER.

Nor less, nor more!

PRINCE HENRY.

*I am a reader of such books,
A lover of that mystic lore!
With such a piercing glance it looks
Into great Nature's open eye,
And sees within it trembling lie
The portrait of the Deity!
And yet, alas! with all my pains,
The secret and the mystery
Have baffled and eluded me,
Unseen the grand result remains!*

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!
Hold it up thus against the light!*

PRINCE HENRY.

*How limpid, pure, and crystalline,
How quick, and tremulous, and bright
The little wavelets dance and shine,
As were it the Water of Life in sooth!*

LUCIFER.

*It is! It assuages every pain,
Cures all disease, and gives again
To age the swift delights of youth.
Inhale its fragrance.*

PRINCE HENRY.

*It is sweet.
A thousand different odors meet
And mingle in its rare perfume,
Such as the winds of summer waft
At open windows through a room!*

LUCIFER.

Will you not taste it?

PRINCE HENRY.

Will one draught Suffice?

LUCIFER.

If not, you can drink more.

PRINCE HENRY.

*Into this crystal goblet pour
So much as safely I may drink.*

LUCIFER (pouring).

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

PRINCE HENRY.

I am as one who on the brink
Of a dark river stands and sees
The waters flow, the landscape dim
Around him waver, wheel, and swim,
And, ere he plunges, stops to think
Into what whirlpools he may sink;
One moment pauses, and no more,
Then madly plunges from the shore!
Headlong into the *dark* mysteries
Of life and death I boldly leap,
Nor fear the fateful current's sweep ,
Nor what in ambush lurks below!
For death is better than disease!

(An ANGEL with an aeolian harp
hovers in the air.)

THE ANGEL.

Woe! woe! eternal woe!
Not only the whispered prayer
Of love,
But the curses *imprecations* of hate,
Reverberate
Forever *and ever* through the air
Above!
This fearful curse
Shakes the great universe!

LUCIFER (disappearing).

Drink! drink!
And thy soul shall sink
Down into the dark abyss,
*Into the infinite abyss,
From which no plummet nor rope
Ever drew up the silver sand of hope!*

PRINCE HENRY (drinking).

It is like a draught of fire!
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!
O joy! O joy! I feel
The band of steel
That so long and heavily has pressed
Upon my breast
Uplifted, and *the malediction*
Of my affliction
Is taken from me, and my weary breast
At length finds rest.

THE ANGEL.

*It is but the rest of the fire, from which
the air*

has been taken!

*It is but the rest of the sand, when the
hour-glass*

is not shaken!

*It is but the rest of the tide between the
ebb*

and the flow!

*It is but the rest of the wind between the
flaws that blow!*

With fiendish laughter,

Hereafter,

This false physician

Will mock thee in thy perdition.

PRINCE HENRY.

Speak! speak!

Who says that I am ill?

I am not ill! I am not weak!

*The trance, the swoon, the dream, is
o'er!*

I feel the chill of death no more!

At length,

I stand renewed in all my strength!

Beneath me I can feel

The great earth stagger and reel,

As it the feet of a descending God

Upon its surface trod,

And like a pebble it rolled beneath his heel!

This, O brave physician! this

Is thy great Palingenesis!

(Drinks again.)

THE ANGEL.

Touch the goblet no more!
It will make thy heart sore
To its very core!
Its perfume is the breath
Of the Angel of Death,
And the light that within it lies
Is the flash of his evil eyes.
Beware! O, beware!
For sickness, sorrow, *and* care
All are there!

PRINCE HENRY (sinking back).
O thou voice within my breast!
Why entreat me, why upbraid me,
When the steadfast tongues of truth
And the flattering hopes of youth
Have all deceived me and betrayed me?
Give me, *give me rest, O, rest!*
Golden visions wave and hover,
Golden vapors, waters streaming,
Landscapes moving, changing, gleaming!
I am like a happy lover
Who illumines life with dreaming!
Brave physician! Rare physician!
Well hast thou fulfilled thy mission!

(His head falls on his book.)

THE ANGEL
(receding).

Alas! alas!
Like a vapor the golden vision
Shall fade and pass,
And thou wilt find in thy heart again
Only the blight of pain,
And bitter, bitter, bitter contrition!

COURTYARD OF THE CASTLE

NONE OF THE TEXT IN THIS SCENE
WAS SET TO MUSIC BY STANFORD

SCENE IV

A FARM IN THE ODENWALD

A garden; morning; *PRINCE HENRY*
seated, with a book. *ELSIE*, at a
distance, gathering flowers.

PRINCE HENRY (reading).

One morning, all alone,
Out of his convent of gray stone,
Into the forest older, darker, grayer,
His lips moving as if in prayer,
His head sunken upon his breast
As in a dream of rest,
Walked the Monk Felix. All about
The broad, sweet sunshine lay without,
Filling the summer air;
And within the woodlands as he trod,
The twilight was like the Truce of God
With worldly woe and care;
Under him lay the golden moss;
And above him the boughs of hemlock-tree
Waved, and made the sign of the cross,
And whispered their Benedicites;
And from the ground
Rose an odor sweet and fragrant
Of the wild flowers and the vagrant
Vines that wandered,
Seeking the sunshine, round and round.
These he heeded not, but pondered
On the volume in his hand,
A volume of Saint Augustine;
Wherein he read of the unseen
Splendors of God's great town
In the unknown land,
And, with his eyes cast down
In humility, he said:
"I believe, O God,
What herein I have read,
But alas! I do not understand!"
And lo! he heard
The sudden singing of a bird,
A snow-white bird, that from a cloud
Dropped down,

*And among the branches brown
Sat singing
So sweet, and clear, and loud,
It seemed a thousand harp strings ringing.
And the Monk Felix closed his book,
And long, long,
With rapturous look,
He listened to the song,
And hardly breathed or stirred,
Until he saw, as in a vision,
The land Elysian,
And in the heavenly city heard
Angelic feet
Fall on the golden flagging of the street.
And he would fain
Have caught the wondrous bird,
But strove in vain;
For it flew away, away,
Far over hill and dell,
And instead of its sweet singing
He heard the convent bell
Suddenly in the silence ringing
For the service of noonday.
And he retraced
His pathway homeward sadly and in haste.
In the convent there was a change!
He looked for each well known face,
But the faces were new and strange;
New figures sat in the oaken stalls,
New voices chaunted in the choir,
Yet the place was the same place,
The same dusky walls
Of cold, gray stone,
The same cloisters and belfry and spire.
A stranger and alone
Among that brotherhood
The Monk Felix stood
"Forty years," said a Friar.
"Have I been Prior
Of this convent in the wood,
But for that space
Never have I beheld thy face!"
The heart of the Monk Felix fell:
And he answered with submissive tone,*

*"This morning, after the hour of Prime,
I left my cell,
And wandered forth alone,
Listening all the time
To the melodious singing
Of a beautiful white bird,
Until I heard
The bells of the convent ringing
Noon from their noisy towers,
It was as if I dreamed;
For what to me had seemed
Moments only, had been hours!"
"Years!" said a voice close by.
It was an aged monk who spoke,
From a bench of oak
Fastened against the wall;--
He was the oldest monk of all.
For a whole century
Had he been there,
Serving God in prayer,
The meekest and humblest of his creatures.
He remembered well the features
Of Felix, and he said,
Speaking distinct and slow:
"One hundred years ago,
When I was a novice in this place,
There was here a monk, full of God's grace,
Who bore the name
Of Felix, and this man must be the same."
And straightway
They brought forth to the light of day
A volume old and brown,
A huge tome, bound
With brass and wild-boar's hide,
Therein were written down
The names of all who had died
In the convent, since it was edified.
And there they found,
Just as the old monk said,
That on a certain day and date,
One hundred years before,
Had gone forth from the convent gate
The Monk Felix, and never more
Had entered that sacred door.*

*He had been counted among the dead!
And they knew, at last,
That, such had been the power
Of that celestial and immortal song,
A hundred years had passed,
And had not seemed so long
As a single hour!*

(ELSIE comes in with flowers.)

ELSIE.

Here are flowers for you,
But they are not all for you.
Some of them are for the Virgin
And for Saint Cecilia.

PRINCE HENRY.

As thou standest there,
Thou seemest to me like the angel
That brought the immortal roses
To Saint Cecilia's bridal chamber.

ELSIE.

But these will fade.

PRINCE HENRY.

Themselves will fade,
But not their memory,
And memory has the power
To re-create them from the dust.
They remind me, too,
Of martyred Dorothea,
Who from celestial gardens sent
Flowers as her witnesses
To him who scoffed and doubted.

ELSIE.

Do you know the story
Of *Christ and the Sultan's daughter*?
That is the prettiest legend of them all.

PRINCE HENRY.

Then tell it to me.
But first come hither.
Lay the flowers down beside me.
And put both thy hands in mine.
Now tell me the story.

ELSIE.

Early in the morning
The Sultan's daughter



Walked in her father's garden,
Gathering the bright flowers,
All full of dew.

PRINCE HENRY.

*Just as thou hast been doing
This morning, dearest Elsie.*

ELSIE.

And as she gathered them,
She wondered more and more
Who was the Master of the Flowers,
And made them grow
Out of the cold, dark earth.
"In my heart," she said,
"I love him; and for him
Would leave my father's palace,
To labor in his garden."

PRINCE HENRY.

*Dear, innocent child!
How sweetly thou recallest
The long-forgotten legend,
That in my early childhood
My mother told me!
Upon my brain*

*It reappears once more,
As a birth-mark on the forehead
When a hand suddenly
Is laid upon it, and removed!*

ELSIE.

And at midnight,
As she lay upon her bed,
She heard a voice
Call to her from the garden,
And, looking forth from her window,
She saw a beautiful youth
Standing among the flowers.
*It was the Lord Jesus;
And she went down to him,
And opened the door for him;
And he said to her, "O maiden!
Thou hast thought of me with love,
And for thy sake
Out of my Father's kingdom
Have I come hither:
I am the Master of the Flowers.
My garden is in Paradise,
And if thou wilt go with me,
Thy bridal garland
Shall be of bright red flowers."
And then he took from his finger
A golden ring,
And asked the Sultan's daughter
If she would be his bride.
And when she answered him with love,
His wounds began to bleed,
And she said to him,
"O Love! how red thy heart is,
And thy hands are full of roses,"
"For thy sake," answered he,
"For thy sake is my heart so red,
For thee I bring these roses.
I gathered them at the cross
Whereon I died for thee!
Come, for my Father calls.
Thou art my elected bride!"
And the Sultan's daughter
Followed him to his Father's garden.*

PRINCE HENRY.

Wouldst thou have done so, Elsie?

ELSIE.

Yes, very gladly.

PRINCE HENRY.

*Then the Celestial Bridegroom
Will come for thee also.
Upon thy forehead he will place,
Not his crown of thorns,
But a crown of roses.
In thy bridal chamber,
Like Saint Cecilia,
Thou shall hear sweet music,
And breathe the fragrance
Of flowers immortal!
Go now and place these flowers
Before her picture.*

SCENE V

A ROOM IN THE FARMHOUSE

Twilight; URSULA spinning,
GOTTLIEB, asleep in his chair

URSULA.

*Darker and darker! Hardly a glimmer
Of light comes in at the window-pane;
Or is it my eyes are growing dimmer?
I cannot disentangle this skein,
Nor wind it rightly upon the reel.
Elsie!*

GOTTLIEB (starting).

*The stopping of thy wheel
Has wakened me out of a pleasant dream.
I thought I was sitting beside a stream,
And heard the grinding of a mill,
When suddenly the wheels stood still,
And a voice cried "Elsie" in my ear!
It startled me, it seemed so near.*

URSULA.

*I was calling her: I want a light.
I cannot see to spin my flax.*

*Bring the lamp, Elsie.
Dost thou hear?*

ELSIE (within).

In a moment!

GOTTLIEB.

Where are Bertha and Max?

URSULA.

*They are sitting with Elsie at the door.
She is telling them stories of the wood,
And the Wolf, and Little Red
Ridinghood.*

GOTTLIEB.

And where is the Prince?

URSULA.

*In his room overhead;
I heard him walking across the floor,
As he always does, with a heavy tread.*

*(ELSIE comes in with a lamp.
MAX and BERTHA follow her;
and they all sing the Evening Song
on the lighting of the lamps.)*

EVENING SONG.

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!

URSULA.

Who was it said Amen?

ELSIE.

*It was the Prince: he stood at the door,
And listened a moment, as we chaunted
The evening song. He is gone again.
I have often seen him there before.*

URSULA.

Poor Prince!

GOTTLIEB.

*I thought the house was haunted!
Poor Prince, alas! and yet as mild
And patient as the gentlest child!*

MAX.

*I love him because he is so good,
And makes me such fine bows and
arrows,
To shoot at the robins and the sparrows,
And the red squirrels in the wood!*

BERTHA.

I love him, too!

GOTTLIEB.

*Ah, yes! we all
Love him, from the bottom of our hearts;
He gave us the farm, the house, and the
grange,
He gave us the horses and the carts,
And the great oxen in the stall,
The vineyard, and the forest range!
We have nothing to give him but our
love!*

BERTHA.

*Did he give us the beautiful stork above
On the chimney-top, with its large, round
nest?*

GOTTLIEB.

*No, not the stork; by God in heaven,
As a blessing, the dear, white stork was
given;
But the Prince has given us all the rest.
God bless him, and make him well again.*

ELSIE.

*Would I could do something for his
sake,
Something to cure his sorrow and pain!*

GOTTLIEB.

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

ELSIE.

And must he die?

URSULA.

*Yes; if the dear God does not take
Pity upon him, in his distress,
And work a miracle!*

GOTTLIEB.

Yes, or unless
Some maiden, of her own accord,
Offers her life for that of her lord,
And is willing to die in his stead.

ELSIE.

I will!

URSULA.

Prithee, thou foolish child, be still!
Thou shouldst not say what
thou dost not mean!

ELSIE.

I mean it truly!

MAX.

*O father! this morning,
Down by the mill, in the ravine,
Hans killed a wolf, the very same
That in the night to the sheepfold came,
And ate up my lamb, that was left outside.*

GOTTLIEB.

*I am glad he is dead. It will be a warning
To the wolves in the forest, far and wide.*

MAX.

And I am going to have his hide!

BERTHA.

*I wonder if this is the wolf that ate
Little Red Ridinghood!*

URSULA.

*O, no!
That wolf was killed a long while ago.
Come, children, it is growing late.*

MAX.

*Ah, how I wish I were a man,
As stout as Hans is, and as strong!
I would do nothing else, the whole day long,
But just kill wolves.*

GOTTLIEB.

*Then go to bed,
And grow as fast as a little boy can.
Bertha is half asleep already.
See how she nods her heavy head,
And her sleepy feet are so unsteady
She will hardly be able to creep upstairs.*

URSULA.

*Good-night, my children. Here's the light.
And do not forget to say your prayers
Before you sleep.*

GOTTLIEB.

*Good-night!
Max and Bertha.
Good-night!*

(They go out with ELSIE.)

URSULA, (spinning).

*She is a strange and wayward child,
That Elsie of ours. She looks so old,
And thoughts and fancies weird and wild
Seem of late to have taken hold
Of her heart, that was once so docile and mild!*

GOTTLIEB.

She is like all girls.

URSULA.

*Ah no, forsooth!
Unlike all I have ever seen.
For she has visions and strange dreams,
And in all her words and ways, she seems
Much older than she is in truth.
Who would think her but fourteen?
And there has been of late such a change!
My heart is heavy with fear and doubt
That she may not live till the year is out.
She is so strange,--so strange,--so strange!*

GOTTLIEB.

*I am not troubled with any such fear!
She will live and thrive for many a year*

SCENE VI

ELSIE'S CHAMBER

Night; *ELSIE* praying.

ELSIE.

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!

Interceding
With these bleeding
Wounds upon thy hands and side,
For all who have lived and erred
Thou hast suffered, thou hast died,
Scourged, and mocked, and crucified,
And in the grave hast thou been buried!

If my feeble prayer can reach thee,
O my Saviour, I beseech thee,
Even as thou hast died for me,
More sincerely
Let me follow where thou ledest,
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!

SCENE VII

THE CHAMBER OF
GOTTLIEB & URSULA

Midnight; *ELSIE* standing by their
beside, weeping

GOTTLIEB.

*The wind is roaring; the rushing rain
Is loud upon roof and window-pane,
As if the Wild Huntsman of Rodenstein,*

*Boding evil to me and mine,
Were abroad to-night with his ghostly train!
In the brief lulls of the tempest wild,
The dogs howl in the yard; and hark!
Some one is sobbing in the dark,
Here in the chamber!*

ELSIE.

It is I.

URSULA.

Elsie! what ails thee, my poor child?

ELSIE.

I am disturbed and much distressed,
In thinking our dear Prince must die,
I cannot close mine eyes, nor rest.

GOTTLIEB.

What wouldst thou? In the Power Divine
His healing lies, not in our own;
It is in the hand of God alone.

ELSIE.

Nay, he has put it into mine,
And into my heart!

GOTTLIEB.

Thy words are wild!

URSULA.

What dost thou mean? my child! my child!

ELSIE.

That for our dear Prince Henry's sake
I will myself the offering make,
And give my life to purchase his.

URSULA

Am I still dreaming, or awake?
Thou speakest carelessly of death,
And yet thou knowest not what it is.

ELSIE.

*T is the cessation of our breath.
Silent and motionless we lie;
And no one knoweth more than this.
I saw our little Gertrude die,
She left off breathing, and no more
I smoothed the pillow beneath her head.
She was more beautiful than before.
Like violets faded were her eyes;
By this we knew that she was dead.*

*Through the open window looked the skies
Into the chamber where she lay,
And the wind was like the sound of wings,
As if angels came to bear her away.
Ah! when I saw and felt these things,
I found it difficult to stay;
I longed to die, as she had died,
And go forth with her, side by side.
The Saints are dead, the Martyrs dead,
And Mary, and our Lord, and I
Would follow in humility
The way by them illumined!*

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!
Some more, some less, but of the whole
Not one quite happy, no, not one!*

URSULA.

It is the malediction of Eve!

ELSIE.

*In place of it, let me receive
The benediction of Mary, then.*

GOTTLIEB.

*Ah, woe is me! Ah, woe is me!
Most wretched am I among men!*

URSULA.

*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!
And it will seem no more to thee
Than if at the village on market-day*

*I should a little longer stay
Than I am used.*

URSULA.

*Even as thou sayest!
And how my heart beats, when thou stayest!
I cannot rest until my sight
Is satisfied with seeing thee.
What, then, if thou wert dead?*

GOTTLIEB

*Ah me!
Of our old eyes thou art the light!
The joy of our old hearts art thou!
And wilt thou die?*

URSULA.

Not now! not now!

ELSIE

*Christ died for me, and shall not I
Be willing for my Prince to die?
You both are silent; you cannot speak.
This said I, at our Saviour's feast,
After confession, to the priest,
And even he made no reply.
Does he not warn us all to seek
The happier, better land on high,
Where flowers immortal never wither,
And could he forbid me to go thither?*

GOTTLIEB.

*In God's own time, my heart's delight!
When he shall call thee, not before!*

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.
Nay, I cannot stay!*

GOTTLIEB.

*She speaks almost
As if it were the Holy Ghost
Spake through her lips, and in her stead!
What if this were of God?*

URSULA.

*Ah, then
Gainsay it dare we not.*

GOTTLIEB.

*Amen!
Elsie! the words that thou hast said
Are strange and new for us to hear,
And fill our hearts with doubt and fear.
Whether it be a dark temptation
Of the Evil One, or God's inspiration,
We in our blindness cannot say.
We must think upon it, and pray;
For evil and good in both resembles.
If it be of God, his will be done!
May he guard us from the Evil One!
How hot thy hand is! how it trembles!
Go to thy bed, and try to sleep.*

URSULA.

Kiss me. Good-night; and do not weep!

(ELSIE goes out.)

*Ah, what an awful thing is this!
I almost shuddered at her kiss.
As if a ghost had touched my cheek,
I am so childish and so weak!
As soon as I see the earliest gray
Of morning glimmer in the east,
I will go over to the priest,
And hear what the good man has to say!*

A VILLAGE CHURCH

*None of the text in this scene
was set to music by Stanford*

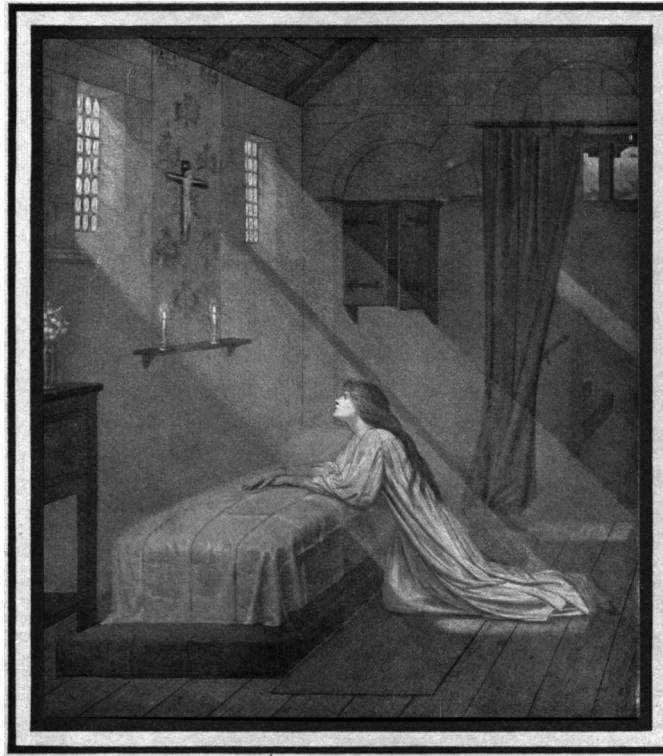


SCENE VIII

A ROOM IN THE FARM-HOUSE

GOTTLIEB.

*It is decided! For many days,
And nights as many, we have had
A nameless terror in our breast,
Making us timid, and afraid
Of God, and his mysterious ways!
We have been sorrowful and sad;
Much have we suffered, much have prayed
That he would lead us as is best,
And show us what his will required.
It is decided; and we give
Our child, O Prince, that you may live!*



URSULA.

*It is of God. He has inspired
This purpose in her; and through pain,
Out of a world of sin and woe,
He takes her to himself again.
The mother's heart resists no longer;
With the Angel of the Lord in vain
It wrestled, for he was the stronger.*

GOTTLIEB.

*As Abraham offered long ago
His son unto the Lord, and even
The Everlasting Father in heaven
Gave his, as a lamb unto the slaughter,
So do I offer up my daughter!*

(URSULA hides her face.)

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.
It is given willingly,
It is given freely;
May God bless the gift!*

PRINCE HENRY.

And the giver!

GOTTLIEB.

Amen!

PRINCE HENRY.

I accept it!

PREFACE IMAGES

The Golden Legend by Henry Wadsworth Longfellow.

Hodder & Stoughton, ©1910.

Illustrator: Sidney H. Meteyard

SCORE IMAGES

The Poetical Works of Henry Wadsworth Longfellow

Boston: James R Osgood and Company, 1872

Illustrations by Birket Foster, Jane E. Hay, F.O.C. Darley,

Sir John Gilbert, Sir John Tenniel and others.

Scenes from "The Golden Legend"

Henry Wadsworth Longfellow

Charles Villiers Stanford

Scene I (Prologue) - The Spire of Strasburg Cathedral

Night and Storm. Lucifer, with the Powers of the Air, trying to tear down the Cross

Allegro con fuoco

Lucifer

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

Piano

Allegro con fuoco

pp

mp

pp

3

6

Pno

Pno

Pno

Measures 9-11. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a triplet of eighth notes in the bass clef. The key signature has two flats (B-flat and E-flat).

Pno

Measures 12-15. The right hand continues the melody. The left hand plays a triplet of eighth notes in the bass clef. The key signature has two flats (B-flat and E-flat).

Pno

Measures 16-19. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a triplet of eighth notes in the bass clef. The key signature has two flats (B-flat and E-flat).

Pno

Measures 20-22. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a triplet of eighth notes in the bass clef. The key signature has two flats (B-flat and E-flat).

Pno

Measures 23-26. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a triplet of eighth notes in the bass clef. The key signature has two flats (B-flat and E-flat).

Pno

Measures 27-30. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a triplet of eighth notes in the bass clef. The key signature has two flats (B-flat and E-flat).

Pno

30

ff

33

8va

mf *sf* *sf*

Pno

36

f

Has - - ten ! Has - - ten !

Luc.

f

Has - - ten ! Has - - ten !

Pno

dim. sf *dim.*

Luc.

f

O _____ ye spir - its !

Pno

pp *cresc.* *ff*

47 *f*

Luc. From its sta - tion drag the pond - 'rous cross of

Pno *p*

52

Luc. i - ron, The cross

Pno *p*

57

Luc. of ir - on, that to

Pno *f* *dim.*

62

Luc. mock us is up - lift - ed high in

Pno *p*

66 *ff*

Luc. air, up - - lift - - - ed high air !

Pno *cresc.* *mf*

71 *f*

T. I O, we can - not ! O, we

T. II *f* O, we can - not ! O, we

B. I *f* O, we can - not !

B. II *f* O, we can - not !

Pno *sf* *sf* *sf* *sf*

75

T. I
can - not, we can - - - not !

T. II
can - not, we can - - - not !

B. I
O, we can - - - not !

B. II
O, we can - - - not !

Pno
p *cresc.*

79

T. I
For a - round it Saints and An - gels

T. II
For a - round it Saints and An - gels

B. I
All the Saints and

B. II
All the Saints and

Pno

83

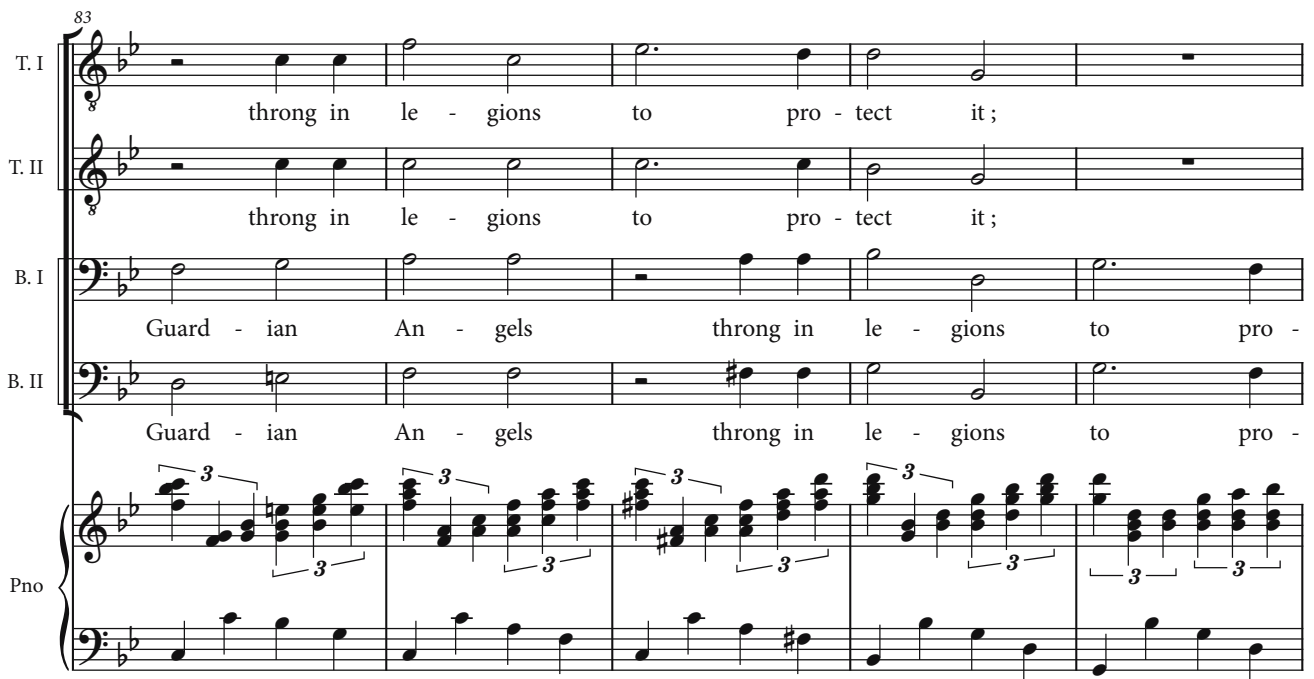
T. I
throng in le - gions to pro - tect it ;

T. II
throng in le - gions to pro - tect it ;

B. I
Guard - ian An - gels throng in le - gions to pro -

B. II
Guard - ian An - gels throng in le - gions to pro -

Pno



88

T. I
They de - feat us ev - 'ry - where, they de - feat us ev - 'ry -

T. II
They de - feat us ev - 'ry - where, they de - feat us ev - 'ry -

B. I
- tect it ; They de - feat us, they de - feat us ev - 'ry -

B. II
- tect it ; They de - feat us, they de - feat us ev - 'ry -

Pno

cresc.

p



92

ff

T. I
- where, they _____ de - - feat _____ us ev -

T. II
- where, they _____ de - - feat _____ us ev -

B. I
- where, they _____ de - - feat _____ us ev -

B. II
- where, they _____ de - - feat _____ us ev -

Pno
ff *sf*

97

T. I
- 'ry - where! They de - feat us, They de - feat us

T. II
- 'ry - where! They de - feat us

B. I
- 'ry - where! They de - feat us

B. II
- 'ry - where! They de - feat us

Pno
sf *p*

102

T. I
ev - - - - - 'ry - - where! They de - feat us

T. II
ev - - - - - 'ry - - where! They de - feat us

B. I
ev - - - - - 'ry - where! They de - feat us

B. II
ev - - - - - 'ry - where! They de - feat us

Pno
dim.

107

T. I
ev - 'ry - where! They de - feat us ev - 'ry - where!

T. II
ev - 'ry - where! They de - feat us ev - 'ry - where!

B. I
ev - 'ry - where! They de - feat us ev - 'ry - where!

B. II
ev - 'ry - where! They de - feat us ev - 'ry - where!

Pno
pp ppp pp

113

S. I Lau - do De - um ve - rum,

S. II Lau - do De - um, —

A. I Lau - - do De - - - um, — ve -

A. II Lau - do De - um,

Pno *pp*

118

S. I De - um ve - rum! Ple - bem vo - - - - co!

S. II De - um ve - rum! Ple - bem, vo - - - - co!

A. I - - rum De - um, Ple - bem vo - - - - co!

A. II De - um ve - rum! Ple - bem vo - - - - co!

Pno

124

S. I
Con - gre - go — cle - rum, — con - gre - go — cle - rum, —

S. II
Con - gre - go — cle - rum, — con - gre - go — cle - rum, —

A. I
Con - - - gre - - go cle - - - rum,

A. II
Con - gre - go — cle - rum, — con - gre - go — cle - rum, —

Pno

128

S. I
con - gre - - go — cle - - - - -

S. II
con - gre - - go — cle - - - - -

A. I
con - gre - - go — cle - - - - -

A. II
con - gre - - go — cle - - - - -

Pno

$\text{♩} = \text{♩}$

132 *mf*

Luc. Low - er ! low - er ! Hov - er

S. I -rum !

S. II -rum !

A. I -rum !

A. II -rum !

Pno *pp*

135

Luc. down - ward ! Seize the loud, vo - cif - 'rous bells, and

Pno *pp*

138

Luc. clash - ing, clang - ing, to the pave - ment hurl them from their win - dy

Pno

141

Luc. tower ! Seize the bells, Seize the bells.

Pno

p *cresc.*

$\text{♩} = \text{♩}$

145

T. I thun - ders here are harm - less ! All, _____ all are

T. II thun - ders here are harm - less ! All, _____ all are

B. I thun - ders here are harm - less ! All, _____ all are

B. II thun - ders here are harm - less ! All, _____ all are

Pno

sf *ff*

$\text{♩} = \text{♩}$

151

T. I
harm - less ! For these bells have been a - noint - ed,

T. II
harm - less ! For these bells have been a - noint - ed,

B. I
harm - less ! For these bells have

B. II
harm - less ! For these bells have

Pno

156

T. I
and bap - tized with ho - - ly wa - ter !

T. II
and bap - tized with ho - - ly wa - ter !

B. I
been a - noint - ed, and bap - tized with

B. II
been a - noint - ed, and bap - tized with

Pno

160

T. I

T. II

B. I

B. II

Pno

They de - fy our ut - most power, they de -

They de - fy our ut - most power, they de -

ho - - ly wa - ter ! They de - fy our ut - most

ho - - ly wa - ter ! They de - fy our ut - most

164

T. I

T. II

B. I

B. II

Pno

- fy our ut - most pow'r. They de - - fy,

- fy our ut - most pow'r. They de - - fy,

pow'r. They de - - fy,

pow'r. They de - - fy,

ff

ff

ff

f *cresc.*

168

T. I they de - fy our ut - most pow'r.

T. II they de - fy our ut - most pow'r.

B. I they de - fy our ut - most pow'r.

B. II they de - fy our ut - most pow'r.

Pno *ff* *p*

172

S. I

S. II

A. I *p* De - - func -

A. II *dim.*

T. I They de - fy our ut - most pow'r.

T. II *dim.* They de - fy our ut - most pow'r.

B. I *dim.* They de - fy our ut - most pow'r, our ut - most pow'r.

B. II *dim.* They de - fy our ut - most pow'r, our ut - most pow'r.

Pno *pp*

178

S. I De - - func - tos plo - ro, plo - - ro ! Pes - tem fu - -

S. II *p* De - func - tos plo - ro, plo - - ro ! Pes - tem fu - -

A. I *p* - - tos plo - - ro, plo - - ro ! Pes - tem fu - -

A. II *p* De - func - tos plo - ro, plo - - ro ! Pes - tem fu - -

Pno

185

S. I - - go ! Fes - ta de - co - ro, fes - ta de - co - ro,

S. II - - go ! Fes - ta de - co - ro, fes - ta de - co - ro,

A. I - - go ! Fes - - ta de - co - ro,

A. II - - go ! Fes - ta de - co - ro, fes - ta de - co - ro,

Pno

Con fuoco

191

Luc. Shake the

S. I. fes - - ta de - co - - ro !

S. II. fes - - ta de - co - - ro !

A. I. fes - - ta de - co - - ro !

A. II. fes - - ta de - co - - ro !

Pno

Con fuoco

198

Luc. case - ments ! Break the paint - ed panes, that flame with gold and crim - son ;

Pno

f

203

Luc. Scat - ter them like leaves of Au - tumn, scat - ter them

Pno

209

Luc. like leaves of Au - - - tumn, swept a - way

Pno



214

Luc. be - fore the blast !

Pno

sf *sf* *f*



218

T. I *f* O, we can - not ! O, we can - not, we *ff*

T. II *f* O, we can - not ! O, we can - not, we *ff*

B. I *f* O, we can - not ! O, we *ff*

B. II *f* O, we can - not ! O, we *ff*

Pno *sf* *p* *sf*



222

T. I
can - - - not ! The Arch -

T. II
can - - - not ! The Arch -

B. I
can - - - not !

B. II
can - - - not !

Pno
p

226

T. I
- an - gel Mi - chael flames, he flames from ev - 'ry

T. II
- an - gel Mi - chael flames, he flames from ev - 'ry

B. I
The Arch - an - gel Mi - chael flames, he

B. II
The Arch - an - gel Mi - chael flames, he

Pno

232

T. I
win - dow, with the sword of fire that drove us, head - long,

T. II
win - dow, with the sword of fire that drove us, head - long,

B. I
flames from ev - - 'ry win - dow, with the sword of fire that

B. II
flames from ev - - 'ry win - dow, with the sword of fire that

Pno
p

237

T. I
out of heav'n, a - ghist! Out _____ of heav'n, _____

T. II
out of heav'n, a - ghist! Out _____ of heav'n, _____

B. I
drove us out of heav'n, out _____ of heav'n, _____

B. II
drove us out of heav'n, out _____ of heav'n, _____

Pno
cresc.

241

S. I *mf* Fu - ne - ra plan -

S. II *p* Fu - ne - ra, fu - ne - ra plan -

A. I *p* Fu - ne - ra, fu - ne - ra plan -

A. II *mf* Fu - ne - ra plan -

T. I head - - long, a - ghist !

T. II head - - long, a - ghist !

B. I head - - long, a - ghist !

B. II head - - long, a - ghist !

Pno *sf* *sf* *sf* *p*

248

f

Luc. Aim, aim _____ your light - nings

S. I *f* - go ! _____ Ful - go - ra,

S. II *f* - go ! _____ Ful - go - ra,

A. I *f* - go ! _____ Ful - go - ra,

A. II *f* - go ! _____ Ful - go - ra,

Pno *pp* *sf* *p*

254

Luc. at the i - ron - -

S. I ful - go - ra fran - - go ! _____

S. II ful - go - ra fran - - go ! _____

A. I ful - go - ra fran - - go ! _____

A. II ful - go - ra fran - - go ! _____

Pno *p*

259

Luc. - stud - ded por - tals! Sack the

mf

S. I Sab - ba - ta pan - - - - -

mf

S. II Sab - ba - ta pan - - - - -

mf

A. I Sab - ba - ta pan - - - - -

mf

A. II Sab - ba - ta pan - - - - -

Pno

264 *dim.*

Luc. house of God, and scat - ter wide the

S. I - go! Pan - - - - - go!

S. II - go! Pan - - - - - go!

A. I - go! Sab - ba - ta pan - - - go!

A. II - go! Sab - ba - ta pan - - - go!

Pno

pp

p

270

Luc. ash - es of the dead !

T. I *pp* O, we can - not,

T. II *pp* O, we can - not,

B. I *pp* O, we can - not ! O _____

B. II *pp* O, we can - not ! O, _____

Pno

275

T. I we can - not ! The A - pos - tles and the Mar - tyrs, stand as

T. II we can - not ! The A - pos - tles and the Mar - tyrs, stand as

B. I — we can - not ! The A - pos - tles and the Mar - tyrs, stand as

B. II — we can - not ! The A - pos - tles and the Mar - tyrs, stand as

Pno

282

mf

S. I Ex - ci - to len - - - - - tos !

mf

S. II Ex - ci - to len - - - - - tos !

mf

A. I Ex - ci - to len - - - - - tos !

mf

A. II Ex - ci - to len - - - - - tos !

cresc. un poco

T. I war - dens at the en - trance, stand as sen - ti -

cresc. un poco

T. II war - dens at the en - trance, stand as sen - ti -

cresc. un poco

B. I war - dens at the en - trance, stand as sen - ti -

cresc. un poco

B. II war - dens at the en - trance, stand as sen - ti -

pp

Pno

289

S. I
Dis - - si - po ven - - - - - tos !

S. II
Dis - - si - po ven - - - - - tos !

A. I
Dis - - si - po ven - - - - - tos !

A. II
Dis - - si - po ven - - - - - tos !

T. I
- nels o'èr - head ! Stand as sen - ti - nels o'èr -

T. II
- nels o'èr - head ! Stand as sen - ti - nels o'èr -

B. I
- nels o'èr - head ! Stand as sen - ti - nels o'èr -

B. II
- nels o'èr - head ! Stand as sen - ti - nels o'èr -

Pno

296

S. I Pa - - co cru - en - - - - - tos !

S. II Pa - - co cru - en - - - - - tos !

A. I Pa - - co cru - en - - - - - tos !

A. II Pa - - co cru - en - - - - - tos !

T. I - head !

T. II - head !

B. I - head !

B. II - head !

Pno *pp*

301

Pno

304 accel.....

307

Pno

cresc.
cresc. 8

310

Luc.

rall. Rec. *f*

Baf - fled ! baf - fled ! Cra - ven

Pno

rall. *ff* *Recitativo*

ff *Recitativo*

315

Luc.

spir - its ! Leave this la - bor un - to Time,

Pno

f *f*

f *f*

320

Luc.

Rec. un - to Time, the great Des - troy - er !

Pno

Recitativo *f*

Recitativo *f*

325

a tempo *Presto*

Luc. Come a - way, come a - way, ere night is gone!

Pno



331

p

T. I. On - ward! on -

p

T. II. On - ward! on - ward! With the__ night - wind,

p

B. I. On - ward! on - ward! With the__ night - wind,

p

B. II. On - ward! on - ward! With the__ night - wind,

Pno

pp

336

ff

T. I - ward! With the_ night - - wind. On - ward! on - ward! With the_

T. II night - - wind. On - ward! on - ward! With the_

B. I night - - wind. On - ward! on - ward! With the_

B. II night - - wind. On - ward! on - ward! With the

Pno *f*

341

T. I night - wind. On - ward! on - ward! With the_ night - wind, _____

T. II night - wind. On - ward! on - ward! With the_ night - wind, _____

B. I night - wind. On - ward! on - ward! With the_ night - wind, _____

B. II night - wind. On - ward! on - ward! With the_ night - wind, _____

Pno *p* *f*

346

T. I
o - ver field and farm and for - est, blight - ing

T. II
o - ver field and farm and for - est, blight - ing

B. I
o - ver field and farm and for - est, blight - ing

B. II
o - ver field and farm and for - est, blight - ing

Pno
3 3 3 *meno f cresc.* *ff*



352

T. I
all we breathe up - on ! Blight - ing all we breathe up - on !

T. II
all we breathe up - on ! Blight - ing all we breathe up - on !

B. I
all we breathe up - on ! Blight - ing all we breathe up - on !

B. II
all we breathe up - on ! Blight - ing all we breathe up - on !

Pno

358

T. I

T. II

B. I

B. II

Pno

mf

dim.

p

Blight - ing all

Blight - ing all

Blight - ing all

Lone - ly home - stead, dark - some ham - let, Lone ly home stead,

365

T. I

T. II

B. I

B. II

Pno

f

f

cresc.

cresc.

pp

pp

On - ward !

On - ward !

Blight - ing all, all,

dark - some ham - let, Blight - ing all, all,

372 *ff*

T. I
on - ward! on - ward! With the_ night - wind. On - ward! on -

T. II
on - ward! on - ward! With the_ night - wind. On - ward! on -

B. I
On - ward! on - ward! With the_ night - wind. On - ward! on -

B. II
On - ward! on - ward! on - ward! On with the_ night - wind. On - ward! on -

Pno
ff

377

T. I
- ward! With the_ night - - - wind, blight - ing all,

T. II
- ward! With the_ night - - - wind, blight - ing all,

B. I
- ward! With the_ night - - - wind, blight - ing all,

B. II
- ward! With the night - - - wind, blight - ing all,

Pno

382

T. I
blight - ing all, all we breathe up - on!

T. II
blight - ing all, all we breathe up - on!

B. I
blight - ing all, all we breathe up - on! On - ward!

B. II
blight - ing all, all we breathe up - on! On - ward!

Pno
sf

388

T. I
ff
Blight - - - - - ing,

T. II
ff
Blight - - - - - ing,

B. I
ff
Blight - - - - - ing, blight - ing, all, _____

B. II
ff
Blight - - - - - ing, blight - ing, all, _____

Pno
ff

396 *p*

T. I
- ing, all we breathe up - on !

T. II
- ing, all we breathe up - on !

B. I
- ing, all we breathe up - on !

B. II
- ing, all we breathe up - on !

Pno
p

400

Moderato tranquillo

S. I

S. II

A. I

A. II

T. I

T. II

B. I

B. II

Pno

pp

All we breathe up - on, _____ up - on !

pp

All we breathe up - on, _____ up - on !

pp

All we breathe up - on _____ up - on !

pp

All we breathe up - on, _____ up - on !

Moderato tranquillo

405

p

S. I

Noc - te sur - gen - - - - -

p

S. II

Noc - te sur - gen - - - - -

p

A. I

Noc - te sur - gen - - - - -

p

A. II

Noc - te sur - gen - - - - -

Pno

411

S. I

- tes vi - gil - e - mus om - - nes !

S. II

- tes vi - gil - e - mus om - - nes !

A. I

- tes vi - gil - e - mus om - - nes !

A. II

- tes vi - gil - e - mus om - - nes !

Pno

417 *cresc.*

S. I
Noc - te sur - gen - - - - - tes vi - gil -

S. II
Noc - te sur - gen - - - - - tes vi - gil -

A. I
Noc - te sur - gen - - - - - tes vi - gil -

A. II
Noc - te sur - gen - - - - - tes vi - gil -

Pno

423

S. I
- e - - mus om - - - - - nes !

S. II
- e - - mus om - - - - - nes !

A. I
- e - - mus om - - - - - nes !

A. II
- e - - mus om - - - - - nes !

Pno

429

S. I
vi - - gil - e - mus om - - - - nes !

S. II
vi - - gil - e - mus om - - - - nes !

A. I
vi - - gil - e - mus om - - - - nes !

A. II
vi - - gil - e - mus om - - - - nes !

Pno

pp

435

Pno

rall.

The musical score is for a vocal and piano piece. It begins at measure 429 with four vocal staves (Soprano I, Soprano II, Alto I, Alto II) and a piano accompaniment. The vocal parts sing the Latin phrase 'vi - - gil - e - mus om - - - - nes !' with long, sustained notes. The piano accompaniment features a series of chords and single notes, with a dynamic marking of *pp* (pianissimo). The score continues to measure 435, where the piano part transitions into a new section marked 'rall.' (rallentando). The piano part consists of sustained chords and single notes, with a dynamic marking of *pp*. The score ends with a double bar line and a repeat sign.

Scene II

The Castle of Vautsberg on the Rhine

A Chamber in a tower. Prince Henry, sitting alone, ill and restless. Midnight

Andante

Prince Henry

Prince Henry's part consists of six measures of whole rests. The Piano accompaniment begins with a half rest in the right hand and a half note G4 in the left hand. In the second measure, the right hand has a half note A4 and the left hand has a half note G4. In the third measure, the right hand has a half note B4 and the left hand has a half note A4. In the fourth measure, the right hand has a half note C5 and the left hand has a half note B4. In the fifth measure, the right hand has a half note D5 and the left hand has a half note C5. In the sixth measure, the right hand has a half note E5 and the left hand has a half note D5. Dynamics include *pp* in the third measure and *p* in the fifth measure.

P. Henry

P. Henry's part consists of six measures of whole rests. The Piano accompaniment continues with a half note F#5 in the right hand and a half note E5 in the left hand. In the second measure, the right hand has a half note G5 and the left hand has a half note F#5. In the third measure, the right hand has a half note A5 and the left hand has a half note G5. In the fourth measure, the right hand has a half note B5 and the left hand has a half note A5. In the fifth measure, the right hand has a half note C6 and the left hand has a half note B5. In the sixth measure, the right hand has a half note D6 and the left hand has a half note C6. Dynamics include *pp* in the third measure and *p* in the fifth measure.

P. Henry

P. Henry's part consists of four measures of whole rests. The Piano accompaniment continues with a half note E5 in the right hand and a half note D5 in the left hand. In the second measure, the right hand has a half note F#5 and the left hand has a half note E5. In the third measure, the right hand has a half note G5 and the left hand has a half note F#5. In the fourth measure, the right hand has a half note A5 and the left hand has a half note G5. In the fifth measure, the right hand has a half note B5 and the left hand has a half note A5. In the sixth measure, the right hand has a half note C6 and the left hand has a half note B5. Dynamics include *sf* in the fifth measure.

P. Henry

Pno

17

sfp

8

P. Henry

Pno

20

p

8

P. Henry

Pno

23

p

8

P. Henry

Pno

29

pp

8

35 *Rec. pp*

P. Henry

No rest! no sleep! my fer - vid brain calls up the va - nished

Pno

pp

41

P. Henry

Past a - gain, and throws its mis - ty splen - dors

Pno

pp

47

P. Henry

deep in - to the pal - lid realms of sleep!

Pno

pp

52

P. Henry

A breath from that far dis - tant shore

Pno

56 *stringendo un poco*

P. Henry

comes fresh - - - 'ning ev - - - er

Pno

59 *cresc.*

P. Henry

more and more, and

Pno

62 *più mosso* *pp*

P. Henry

wafts o'er in - ter - ven - ing

Pno

65

P. Henry

seas sweet o - - dors from the Hes -

Pno

Allegro

P. Henry

68

- per - i - des !

Pno

cresc.

P. Henry

72

f Come back ! *p* ye friends, whose lives are end - - ed !

Pno

f *p* cresc.

P. Henry

78

f Come back, with all that light at - tend - ed,

Pno

sf *p*

P. Henry

82

p which seemed to dark - en

Pno

p

86 *morendo*

P. Henry

and de - cay when ye a - rose and went a -

Pno

91 *Lento*

P. Henry

-way !

Pno

101 *legato*

P. Henry

p Rest ! rest ! O, give me rest and peace !

Pno

legato

p

106

P. Henry

O, give me rest and peace ! The thought of life that ne'er shall

Pno

112

cresc.

dim.

P. Henry

cease has some - thing in it like de - spair, a weight

Pno

118

P. Henry

I am too_ weak to bear!

Pno

pp

p

3 3 3 3 3 3

123

P. Henry

Sweet - - - - er to this af - flict - ed

Pno

127

P. Henry

breast the thought of nev - er - end - ing

Pno

pp

131

P. Henry

rest ! Sweet - - - - er the

Pno

3 3 3 3 3 3

135

P. Henry

un - dis - turb - ed deep tran - quil - - - li - ty of end - less

Pno

pp *rall.*

3 3 3 3 3 3

139

P. Henry

sleep !

Pno

a tempo *p* *cresc.*

3 3 3 3

144

P. Henry

Rest ! rest ! O, give me, give me rest and

Pno

f *p*

3 3 3 3 3 3

147 *rall.*

P. Henry

peace ! Rest ! O, give me rest and

Pno

p

153 *a tempo*

P. Henry

peace !

Pno

159 *Allegro*

Pno

pp *pp* *cresc.* *p*

166

Pno

cresc.

170

Pno

ff

Attaca Scene III



Scene III

The Castle of Vautsberg on the Rhine

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

Allegro moderato

Prince Henry

Lucifer

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Piano

Rec. f

Rec. mf

Who is it

All hail, Prince Hen - ry !

Allegro moderato

sf

p

p

6

P. Henry

Luc.

Pno

speaks ?

Who and what are you ?

One who

10

P. Henry

Luc.

Pno

p

seeks, who seeks a mo - ment's au - dience with the Prince.

15

P. Henry

Luc.

Pno

When came you in ?

A mo - ment since. I found your

20

P. Henry

Luc.

Pno

stu - dy door un - locked, and thought you

24 *Più lento* *Rec.*

P. Henry

Luc.

Pno

What may your wish or

an - swer'd when I knocked.

f *p*

30 *A tempo*

P. Henry

Luc.

Pno

pur - pose be ?

p

34

P. Henry

Luc.

Pno

The storm, that a - gainst your case - ment drives, in the vil - lage be-

f

38

P. Henry

Luc.

- low way - laid me. And there I heard, with a sec - ret de - light, of your

Pno

f *p* *f*

f *p* *f*

42

P. Henry

Luc.

mal - a - dies phy - si - cal and men - tal, which nei - ther as - ton - ish'd nor dis -

Pno

p *cresc.*

45

P. Henry

Luc.

- may'd me. And I has - - - ten'd, I has - ten'd hith - er, though

Pno

p

49

P. Henry

Luc.

Pno

late, though late in the night, to prof - - - fer my aid to pro - -

p

sfp

53

P. Henry

Luc.

Pno

con ironia

For this you came! For this you

fer my aid.

tr

58

P. Henry

Luc.

Pno

Agitato

came! No cure for

Agitato

p

61

P. Henry

mal - a - dy like this

Luc.

Pno

64

P. Henry

No cure for mal - a - dy like this save one__

Luc.

Pno

cresc.

cresc.

p

68

P. Henry

which can - not be which can - not be.

Luc.

What is this

Pno

dim.

p

73

P. Henry

Luc.

Pno

You shall see writ in this scroll is the

rem - e - dy?

p



77

P. Henry

Luc.

Pno

mys - te - ry. (Reading)

"The

p



83


P. Henry

Luc.

Pno

on - ly rem - e - dy that re - mains is the blood that flows from a maid - en's

f



89

P. Henry

Luc.

veins, who of her own free will shall die, and

Pno

3

95

P. Henry

Luc.

give her life as the price of yours!"

Pno

3

p

3

p

101

P. Henry

Luc.

Pno

cresc.

106

P. Henry

Luc.

Pno

cresc. *f*

That is _____ the strang - est of all cures,



110

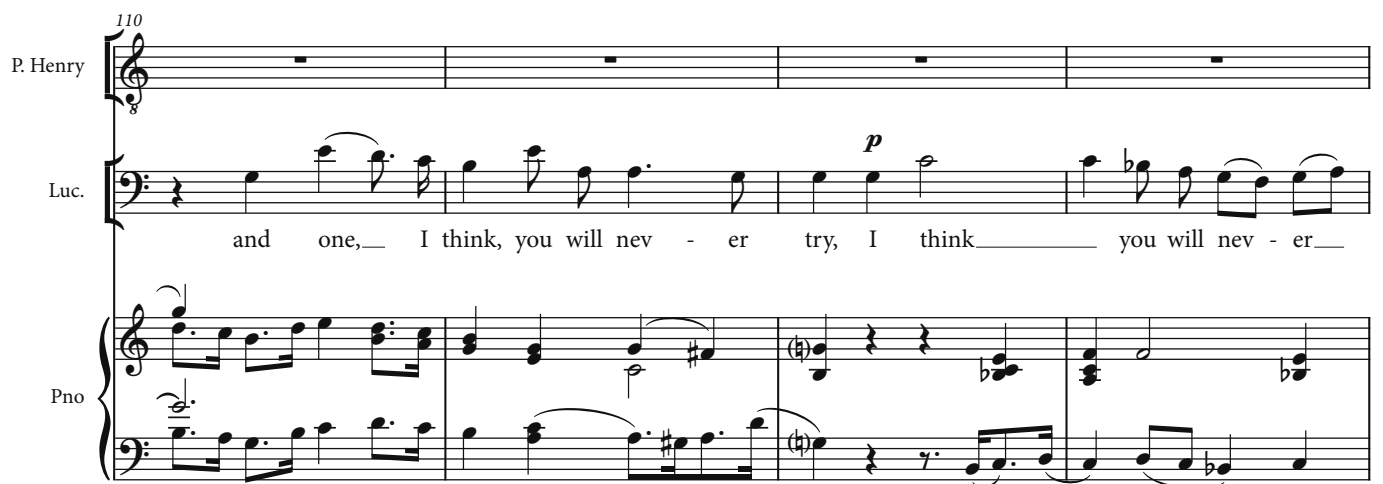
P. Henry

Luc.

Pno

p

and one, — I think, you will nev - er try, I think _____ you will nev - er —



114

P. Henry

Luc.

Pno

tr

try, I think _____ you will nev - er, — nev - ver_ try!

sf



119

P. Henry

Luc.

f

Be - hold _____ it here ! This lit - tle flask _____

Pno

sf

f



124

P. Henry

Luc.

— con - tains all know - ledge man can ask !

Pno

p

f

Allegro molto animato



129

P. Henry

Luc.

Pno

sfp

cresc.

f

135 *f* *mf*

P. Henry

How lim - pid, pure how crys - tal - line, the lit - tle wave - lets dance and

Luc.

Pno

p

141 *cresc.*

P. Henry

shine, as tho' 'twere the Wa - - - - ter, the Wa - ter of Life in

Luc.

Pno

146

P. Henry

sooth ! How quick, how trem - u - lous, and bright

Luc.

Pno

p

151

P. Henry

As tho' 'twere the Wa - ter of Life in sooth, the

Luc.

Pno

p

156

P. Henry

Wa - ter of Life in sooth!

Luc.

It is! It is! It as-

Pno

sfp

162

P. Henry

- sua - ges ev - 'ry pain, cures all dis - ease, soothes ev - - 'ry

Luc.

p

Pno

sfp

p

167

P. Henry

Luc.

cresc.

pain, and gives a - gain to age the swift de - lights of youth.

Pno

cresc.

172

P. Henry

f

How lim - pid, pure, how crys - tal - line, how pure, how trem -

Luc.

f

How lim - pid, pure, how crys - tal - line, how pure how trem -

Pno

f *p*

179

P. Henry

f

- u - lous and bright, The lit - tle wave - lets dance, they dance and shine as

Luc.

- u - lous and bright. The lit - tle wave - lets dance, they dance and

Pno

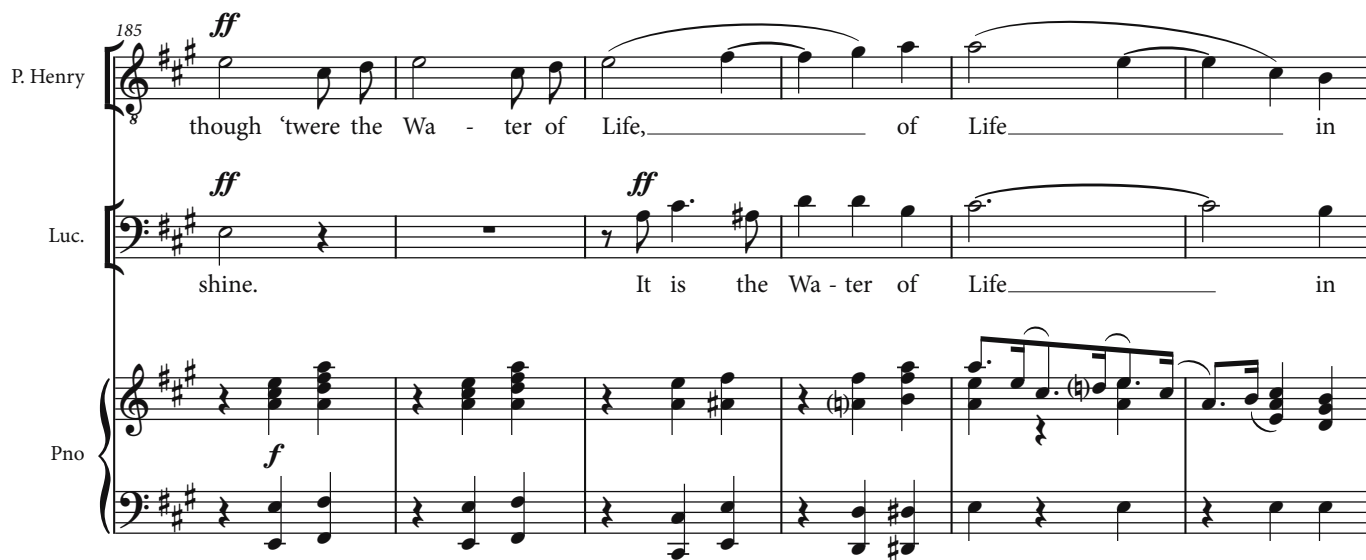
p

185 *ff*

P. Henry *ff* though 'twere the Wa - ter of Life, _____ of Life _____ in

Luc. *ff* shine. *ff* It is the Wa - ter of Life _____ in

Pno *f*



191

P. Henry sooth.

Luc. *p* sooth. You may drink all ;

Pno *p*

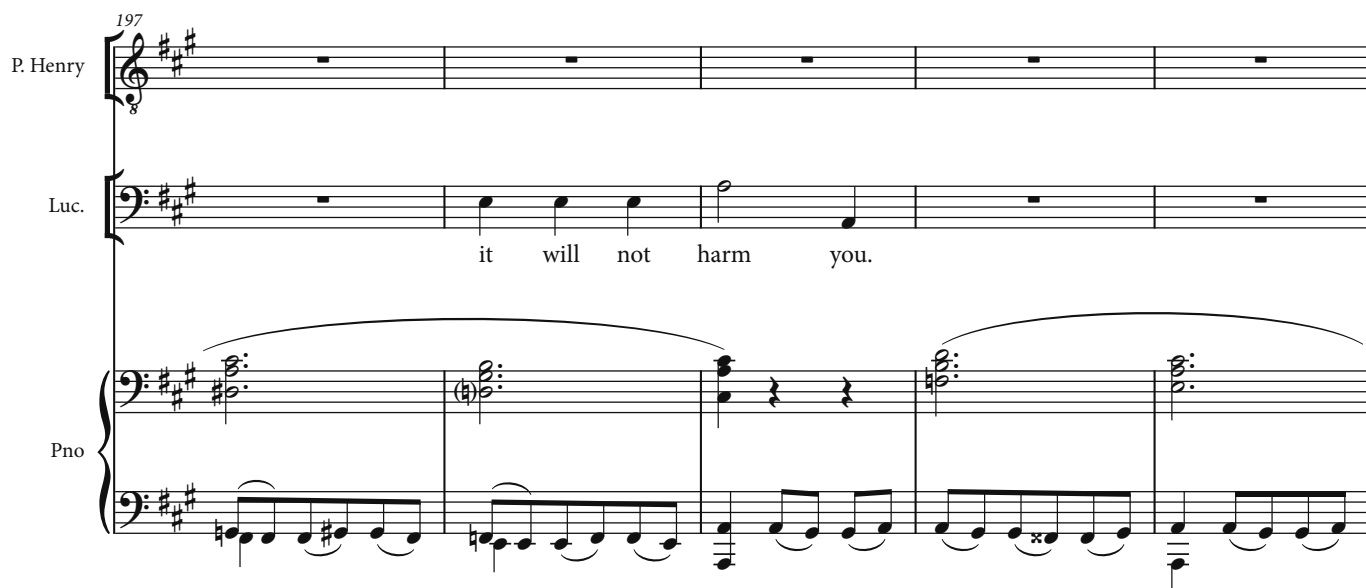


197

P. Henry

Luc. it will not harm you.

Pno



202

P. Henry

Luc.

Pno

208

P. Henry

Luc.

Pno

213

P. Henry

Luc.

Pno

pp

I am as one who on the brink

of a dark riv - er stands

218

P. Henry

Luc.

Pno

and sees the wa - - -

223

P. Henry

Luc.

Pno

Agitato *cresc.*

- ters flow, the land - scape dim a -

229

P. Henry

Luc.

Pno

cresc.

- round him wa - er, wheel, and swim, and, ere he plun - ges, stops to

234 *cresc.*

P. Henry

think in - to what whirl - pools he may

Luc.

Pno

238

P. Henry

sink ; one mo - ment pau - ses, and no

Luc.

Pno

242 *ff*

P. Henry

more, then mad - - - - - ly

Luc.

Pno

248

P. Henry

plun - ges from the shore! Head - - long, head - - long

Luc.

Head - - long, head - - long

Pno

mf

252

P. Henry

in - to the mys - ter - ies of life and death I

Luc.

in - to the mys - ter - ies of life and death I

Pno

256

P. Henry

bold - - ly leap, nor fear the fate - - ful

Luc.

bold - - ly leap, nor fear the fate - - ful

Pno

p *staccato*

260

P. Henry

Luc.

Pno

cur - - - - rent's sweep,

cur - - - - rent's sweep,

262

P. Henry

Luc.

Pno

nor what in am - - - - - bush, what in

nor what in am - - - - - bush, what in

266

P. Henry

Luc.

Pno

am - bush lurks be - low, lurks be

am - bush lurks be - low, lurks be -

272

P. Henry

low !

Luc.

low !

Pno

p

3

This musical score page contains three staves. The top staff, for P. Henry, is in treble clef with a key signature of one flat and a common time signature. It begins with a measure rest, followed by a half note G4, and then another measure rest. The bottom staff, for Luc., is in bass clef with the same key signature and time signature. It also begins with a measure rest, followed by a half note G3, and then another measure rest. The piano accompaniment (Pno) is shown in grand staff notation. The right hand has a melody starting on a half note G4, followed by quarter notes F#4, E4, and D4, which are beamed together and marked with a '3' above them. The left hand plays a continuous eighth-note accompaniment. The first measure of the piano part is marked with a piano dynamic 'p'. The score concludes with a double bar line and a final chord in the right hand.

274

S. I E - - ter - - nal woe ! Not

S. II E - - ter - - nal woe ! Not

A. I E - - ter - - nal woe !

A. II E - - ter - - nal woe !

T. I E - - ter - - nal woe !

T. II E - - ter - - nal woe !

Pno

276

S. I on - - ly the whis - per'd prayer of

S. II on - - ly the whis - per'd prayer of

A. I of

A. II of

T. I of

T. II of

Pno

278

S. I love, but the cur - - - ses, the

S. II love, but the cur - - - ses, the

A. I love, but the cur - - - ses, the

A. II love, but the cur - - - ses, the

T. I love, but the cur - - - ses, the

T. II love, but the cur - - - ses, the

Pno

280

S. I cur - - - ses of hate re - -

S. II cur - - - ses of hate re - -

A. I cur - - - ses of hate re - -

A. II cur - - - ses of hate re - -

T. I cur - - - ses of hate re - -

T. II cur - - - ses of hate re - -

Pno

282

S. I
- ver - - - ber - ate for - - ev - - - - er through the

S. II
- ver - - - ber - ate for - - ev - - - - er through the

A. I
- ver - - - ber - ate for - - ev - - - - er through the

A. II
- ver - - - ber - ate for - - ev - - - - er through the

T. I
- ver - - - ber - ate for - - ev - - - - er through the

T. II
- ver - - - ber - ate for - - ev - - - - er through the

Pno

284

S. I
air a - - - bove ! This

S. II
air a - - - bove ! This

A. I
air a - - - bove ! This

A. II
air a - - - bove ! This

T. I
air a - - - bove ! This

T. II
air a - - - bove ! This

Pno

286

S. I
fear - - - - - ful curse shakes the great

S. II
fear - - - - - ful curse shakes the great

A. I
fear - - - - - ful curse shakes the great

A. II
fear - - - - - ful curse shakes the great

T. I
fear - - - - - ful curse shakes the great

T. II
fear - - - - - ful curse shakes the great

Pno

288

S. I
u - - - - - ni - verse !

S. II
u - - - - - ni - verse !

A. I
u - - - - - ni - verse !

A. II
u - - - - - ni - verse !

T. I
u - - - - - ni - verse !

T. II
u - - - - - ni - verse !

Pno

The musical score is written for six vocal parts and piano. The key signature has one flat (B-flat). The time signature is not explicitly shown but is 4/4. The lyrics are: 'fear - - - - - ful curse shakes the great' for measures 286-287 and 'u - - - - - ni - verse !' for measure 288. The piano accompaniment features arpeggiated figures in the right hand and a steady eighth-note pattern in the left hand. In measure 288, the piano part includes triplets in the right hand.

Allegro moderato come Tempo I

290

P. Henry

Luc.

S. I

S. II

A. I

A. II

T. I

T. II

Pno

295

P. Henry

Luc.

Pno

f

Drink! Drink! And thy soul shall sink down in - to the

pp

Woe!

pp

Woe!

pp

Woe!

pp

Woe!

pp

Woe!

Allegro moderato come Tempo I

mp

It is

(Disappears)

deep a - byss, down in - to the dark a - byss

p

p

mf

301

P. Henry

like a draught of fire! It is like a draught of

Pno

cresc.

304

P. Henry

fire! Through ev - 'ry_ vein I feel a - gain the fe - ver of youth, the soft de -

Pno

cresc.

308

P. Henry

-sire; A rap - ture that is al - most pain throbs in my

Pno

f

p

311

P. Henry

heart and fills my brain! O

Pno

Allegro molto animato

cresc.

f

cresc.

ff

316

P. Henry

joy! O joy! O joy! I feel the band of steel that so long has

Pno

p

322

P. Henry

pressed up - on my breast, up - lift - - - ed, and

Pno

pp

327

P. Henry

my af - flic - tion is ta - ken from me, —

Pno

332

P. Henry

is ta - ken from me, and my wea - ry breast at

Pno

p *cresc.* *p*

337

P. Henry

length_ finds rest, at length, at length finds rest, at length finds_

rall. .

Pno

rall. .

343

Tempo [come mm 272]

P. Henry

rest.

S. I

mf *p*

Touch the gob - - - let no

S. II

mf

Touch the gob - - - let no

A. I

mf

Touch the gob - - - let no

A. II

mf

Touch the gob - - - let no

T. I

mf

Touch the gob - - - let no

T. II

mf

Touch the gob - - - let no

Tempo [come mm 272]

Pno

pp

3

345

S. I
more ! It will make thy heart_____

S. II
more ! It will make thy heart_____

A. I
more ! It will make thy heart

A. II
more ! It will make thy heart

T. I
more ! It will make thy heart

T. II
more ! It will make thy heart

Pno

more ! It will make thy heart_____

more ! It will make thy heart_____

more ! It will make thy heart

more ! It will make thy heart

more ! It will make thy heart

more ! It will make thy heart

3

347 *pp*

S. I
sore to its ve - - ry core!

S. II
sore to its ve - - ry core!

A. I
sore to its ve - ry core!

A. II
sore to its ve - ry core!

T. I
sore to its ve - - ry core! Its

T. II
sore to its ve - - ry core! Its

Pno

The musical score for measures 347-350 is written for a vocal ensemble and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II) are all marked *pp* (pianissimo). The lyrics for all vocal parts are "sore to its ve - - ry core!". The piano part (Pno) features a complex accompaniment with a triplet in the final measure.

350

S. I

S. II

A. I

A. II

T. I

T. II

Pno

per - fume is the breath of the

per - fume is the breath of the

The musical score is written for a vocal ensemble and piano. It consists of six vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo is marked '8'. The vocal parts have lyrics: 'per - fume is the breath of the'. The piano part has a complex, flowing melody in the right hand and a simpler bass line in the left hand.

352 accel.....

S. I and the

S. II and the

A. I An - - - gel of Death, and the

A. II An - - - gel of Death, and the

T. I An - - - gel of Death, and the light that with -

T. II An - - - gel of Death, and the light that with -

Pno accel.....

3

354

S. I
light that with - in it lies is the flash of his

S. II
light that with - in it lies is the flash of his

A. I
light that with - in it lies is the flash of his

A. II
light that with - in it lies is the flash of his

T. I
- in it _____ lies is the flash of his

T. II
- in it _____ lies is the flash of his

Pno

356 *rall.....* *Lento - Tempo del Scene II* *dim.*

S. I
e - vil eyes. Be - ware ! O, be - ware ! For sick - ness, *dim.*

S. II
e - vil eyes. Be - ware ! O, be - ware ! For sick - ness, *dim.*

A. I
e - vil eyes. Be - ware ! O, be - ware ! For sick - ness, *dim.*

A. II
e - vil eyes. Be - ware ! O, be - ware ! For sick - ness, *dim.*

T. I
e - vil eyes. Be - ware ! O, be - ware ! For sick - ness, *dim.*

T. II
e - vil eyes. Be - ware ! O, be - ware ! For sick - ness, *dim.*

rall..... *Lento - Tempo del Scene II*

Pno

364 *pp*

S. I
sor - row, care all, all

S. II
sor - row, care all, all

A. I
sor - row, care all, all

A. II
sor - row, care all, all

T. I
sor - row, care all, all

T. II
sor - row, care all, all

Pno
pp

370

S. I
are there, _____ there ! _____

S. II
are there ! _____ there ! _____

A. I
are there, _____ there ! _____

A. II
are there, _____ there ! _____

T. I
are there, _____ there ! _____

T. II
are there, _____ there ! _____

Pno
pp

375

P. Henry
O thou voice, thou voice with - in my breast ! Why en -

Pno
pp

380

P. Henry
- treat me, why up - braid me, when the stead - fast tongues of

Pno

386

P. Henry

truth and the flatt - 'ring hopes of youth_____ have all de - ceived me and be -

Pno

p



391

P. Henry

- trayed me ? O give me rest,_____ O rest !

Pno

p



397

P. Henry

O rest !_____

Pno



401

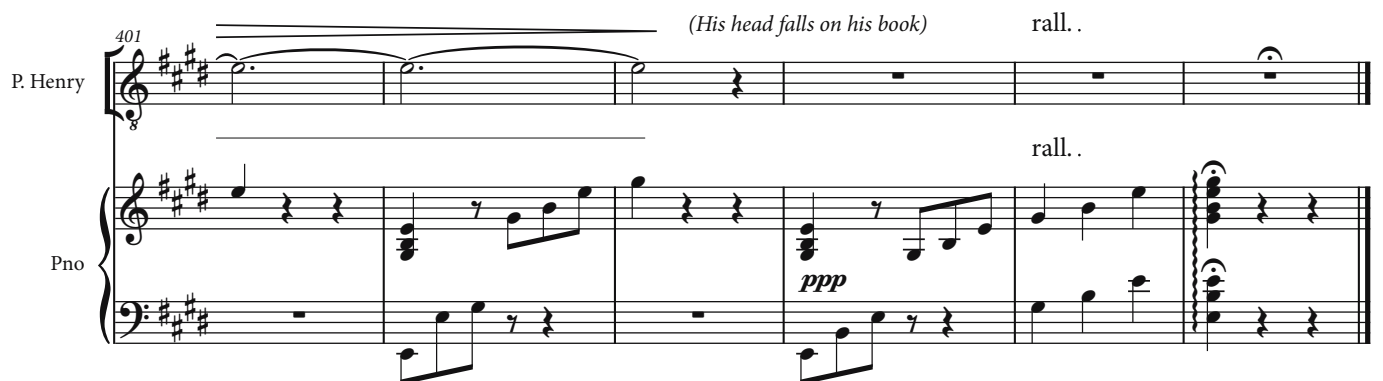
P. Henry

(His head falls on his book) rall. .

Pno

ppp

rall. .





Scene IV

A Farm in the Odenwald

A garden ; morning ; Prince Henry seated with a book. Elsie, at a distance, gathering flowers

Andante con moto

The musical score is written for three parts: Elsie, Prince Henry, and Piano. The time signature is 3/8. The tempo is marked "Andante con moto".

System 1:

- Elsie:** Four measures of whole rests.
- Prince Henry:** Four measures of whole rests.
- Piano:** A melody in the right hand, starting with a piano (*p*) dynamic. The left hand has whole rests for the first two measures, then enters with a bass line in the last two measures, also marked *p*.

System 2:

- Elsie:** Four measures of whole rests.
- P. Henry:** Four measures of whole rests.
- Pno:** Continuation of the piano part. The right hand melody continues, and the left hand provides harmonic support with chords and single notes.

System 3:

- Elsie:** Four measures of whole rests.
- P. Henry:** Four measures of whole rests.
- Pno:** Continuation of the piano part. The right hand melody continues, and the left hand provides harmonic support with chords and single notes.

13 *p*

Elsie

P. Henry

Pno

Here _____ are

17

Elsie

P. Henry

Pno

flow'rs for you, but they are not all for you.

20

Elsie

P. Henry

Pno

Some of them are for the Vir - gin and some _____ for Saint Ce - cil - ia

24

Elsie

P. Henry

p dolce

As _____ thou stand - est there, thou seem'st to me like the an - gel that

Pno

28

Elsie

P. Henry

brought the im - mor - tal ro - ses to Saint Ce - cil - ia's bri - dal cham - - ber.

Pno

32

Elsie

But these will fade.

P. Henry

mf

Them - selves will fade, but not their mem - o - ry.

Pno

pp

36 *rall.* *Allegretto* ♩ = ♩. *Recitative*

Elsie

P. Henry

Pno

Do you know the

42 *a tempo*

Elsie

P. Henry

Pno

sto - ry of the Sul - tan's daught - ter? That is the pret - tiest le - gend of them all.

Then tell _____

49

Elsie

P. Henry

Pno

— it to me. But first come hith - er. Lay the flow'rs down be - side me. And put both thy

Andante con moto

56

Elsie

P. Henry

Pno

hands_____ in mine. Now tell me the sto - ry.

p

pp

p

65

Elsie

P. Henry

Pno

p con simplicità

Ear - ly in the morn - ing,

pp

72

Elsie

P. Henry

Pno

the Sul - tan's daugh - ter walked in her fath - er's gar - den, gath - ring

78

Elsie

the bright flow'rs, all full of dew.

P. Henry

Pno

p

86

Elsie

And as she gath - ered them, she won - dered she won - dered more and more who

P. Henry

Pno

p

94

Elsie

— was the Mas - - ter of the Flow'rs, and made them grow out of the cold, dark

P. Henry

Pno

rall.

3

101

f

Elsie

earth. "In my heart," _____ she said, "I love him; In my

P. Henry

8

Pno

p

mf

3 3 3 3 3 3 3 3

108

Elsie

heart, _____ I _____ love him; and for him would leave my _____ fa - ther's

P. Henry

8

Pno

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

115

Elsie

pal - ace, to la - - bor in his gar - - - den."

P. Henry

8

Pno

mf

p

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

124 *p*

Elsie

And at mid - night, as she lay up - on her

P. Henry

Pno

132

Elsie

bed, she heard a voice call _____ to her from the gar - den, and, look - ing forth__

P. Henry

Pno

pp *p*

141

Elsie

from her win - dow, she_ saw a beau - ti - ful youth stand - ing a - mong the

P. Henry

Pno

148

Elsie flowers. And he said to her, "O__ maid - en ! Thou hast thought of me with

P. Henry

Pno

156

Elsie love, and for thy__ sake_ out of my Fa - ther's king - dom have I come hith - er :

P. Henry

Pno

165

Elsie *f* I__ am the Mas - ter of the Flow'rs. *dim.* *legato* *f* My gar - - den is in

P. Henry

Pno

175

Elsie

Pa - ra - dise, and if thou wilt go with me, thy

P. Henry

Pno

mf dim.

181

Elsie

bri - dal gar - land shall be of bright red flow - - - ers."

P. Henry

Pno

p

189

Elsie

And the Sul - tan's daugh - ter fol - lowed Him to His

P. Henry

Pno

p *pp*

199

Elsie

Fa - ther's gar - - den.

P. Henry

Would'st thou have done so,

Pno

mf

Measures 199-206. Elsie's line ends with a fermata. P. Henry's line begins with a fermata. The piano accompaniment includes triplets in both hands and a final triplet in the right hand. Dynamics include *mf* and *pp*.

207

Elsie

Yes, ve - ry glad - ly.

P. Henry

El - sie ?

Pno

p

pp

Measures 207-214. Elsie's line ends with a fermata. P. Henry's line begins with a fermata. The piano accompaniment includes triplets in both hands and a final triplet in the right hand. Dynamics include *p* and *pp*.



Scene V

A Room in the Farm-House

Twilight. Ursula spinning. Gottlieb asleep in his chair

Moderato

Elsie
 Bertha
 Ursula
 Prince Henry
 Max
 Gottlieb

Piano

5

Pno

9

Pno

Pno

12

3

Elsie

Ber.

Urs.

Max

Gott.

Pno

16

O glad - some light of the Fa - ther im - mor -

O glad - some light of the Fa - - ther im -

O glad - some light of the Fa - - ther im -

O glad - some light of the Fa - - ther im -

O glad - some light of the Fa - - ther im -

O glad - some light of the Fa - - ther im -

23

Elsie - tal and of the ce - les - tial sa - cred and bles - sed

Ber. - mor - - tal and of the ce - les - tial, sa - cred and bles - sed

Urs. - mor - - tal and of the ce - les - tial, sa - cred and bles - sed

Max 8 - mor - - tal and of the ce - les - tial sac - red and bles - sed

Gott. - mor - - tal and of the ce - les - tial sa - cred and bles - sed

Pno *pp*

29 *p*

Elsie Je - sus our Sa - viour!

Ber. *p* Je - sus our Sa - viour! *mf* O glad - some

Urs. *p* Je - sus our Sa - viour! *mf* O glad - some

Max 8 *p* Je - sus our Sa - viour! *mf* O glad - some light, _____

Gott. *p* Je - sus our Sa - viour! *mf* O glad - some light, _____

Pno *p*

34 *mf* *cresc.* *p*

Elsie O glad - some light, light of the Fa - ther Im -

Ber. light, glad - some light, light of the Fa - ther Im -

Urs. light, glad - some light, light of the Fa - ther, the

Max 8 O glad - some, glad - some light, light of the

Gott. O glad - some, glad - some light, light of the

Pno *cresc.* *p*

39 *p*

Elsie - mor - - - tal, and of the ce - les - tial

Ber. - mor - - - tal, and of the ce - les - tial

Urs. Fa - ther Im - mor - tal, and of the ce - les - tial

Max 8 Fa - ther Im - mor - tal, and of the ce - les - tial

Gott. Fa - ther Im - mor - tal, and of the ce - les - tial

Pno *p*

44

Elsie *p*
sa - cred and ble - sed Je - - - - sus our Sa - viour, our

Ber. *p*
sa - cred and ble - sed Je - sus our Sa - viour, our Sa - viour, our

Urs. *p*
sa - cred and ble - sed Je - sus our Sa - viour, our Sa - viour, our

Max *p*
sa - cred and ble - sed Je - sus our Sa - viour, our

Gott. *p*
sa - cred and ble - sed Je - sus our Sa - viour, our

Pno

49 *pp*

Elsie *pp*
Sa - viour, our Sa - - viour !

Ber. *pp*
Sa - viour, our Sa - - viour !

Urs. *pp*
Sa - viour, our Sa - - viour !

Max *pp*
Sa - viour, our Sa - - viour !

Gott. *pp*
Sa - viour, our Sa - - viour !

Pno *p*

53

Elsie

Ber.

Urs.

Max

Gott.

Pno

56

Elsie

Ber.

Urs.

Max

Gott.

Pno

The musical score for measures 53-56 of Scene V - A Room in the Farm-house. The score is written for five vocalists (Elsie, Ber., Urs., Max, Gott.) and a piano (Pno). Measures 53-55 show the vocalists with rests and the piano playing a triplet accompaniment. Measure 56 shows the vocalists with rests and the piano playing a more complex accompaniment with triplets and a melodic line in the right hand. A double bar line is present at the end of measure 56.

59

Elsie

Ber.

Urs.

Max

Gott.

Pno

mf

mf

mf

sfp

sfp

sfp

sfp

mf

mf

mf

sfp

Now to the_ sun - set_ hast thou brought us ;

Now to the_ sun - set a - gain_ hast thou brought_ us ;

Now to the_ sun - set a - gain_ hast thou brought

sun - set a - gain_ hast thou_ brought

And, see - - -

And, see - - -

3 3 3 3

68

Elsie

Ber.

Urs.

Max

Gott.

Pno

us ;

And, see - -

us ;

And, see - - - - ing,

- - ing the eve - - - - ning twi - - light,

- - ing the eve - - - - - - - - ning, the

3 3 3 3

3 3 3 3

3 3 3 3

71

Elsie

Ber.

Urs.

Max

Gott.

Pno

see - - ing the eve - - - - ning twi - - - - -

- - - - ing the eve - - - - - ning twi - - - - -

see - - ing the eve - - - - - ning twi - - - - -

see - - ing the eve - - - - - ning twi - - - - -

eve - - - - - ning twi - - - - -

3 3 3 3

3 3 3 3

3 3 3 3

74

Elsie - light, we bless thee, *cresc.*

Ber. - light, we bless thee, *cresc.*

Urs. - light, we bless thee, *cresc.*

Max - light, we _____ bless thee, we

Gott. - light, _____ we _____ bless thee, we

Pno

77

Elsie we praise thee, a - dore

Ber. we praise thee, a - dore

Urs. we praise thee, a - dore

Max praise thee, a - dore

Gott. praise thee, a - dore

Pno

80 *f*

Elsie thee ! Fa - - -

Ber. thee ! Fa - - -

Urs. thee ! Fa - - -

Max thee ! Fa - - -

Gott. thee ! Fa - - -

Pno *p*

84

Elsie - ther om - ni - po - tent ! Fa - - - ther om -

Ber. - ther om - ni - po - tent ! Fa - - - ther om -

Urs. - ther om - ni - po - tent ! Fa - - - ther om -

Max - ther om - ni - po - tent ! Fa - - - ther om -

Gott. - ther om - ni - po - tent !

Pno *cresc.*

89 *ff*

Elsie - ni - - po - tent ! Son, the Life - giv - - er !

Ber. - ni - - po - tent ! Son, the Life - giv - - er !

Urs. - ni - - po - tent ! Son, the Life - giv - - er !

Max - ni - - po - tent ! Son, the Life - giv - - er !

Gott. Son, the Life - giv - - er !

Pno *f* *ff*

95 *pp* *f*

Elsie Spir - - it, the Com - - - for - ter ! Wor - thy at__

Ber. *pp* *f* Spir - - it, the Com - - - for - ter ! Wor - thy at__ all__ times,

Urs. *pp* *f* Spir - - it, the Com - - - for - ter ! Wor - thy at__ all__ times,

Max *pp* Spir - - it, the Com - - - for - ter !

Gott. *pp* Spir - - it, the Com - - - for - ter !

Pno *sf* *f*

102

ff

Elsie all times, wor - thy at all times, _____ at

ff

Ber. wor - thy at all times, at all times, _____ at

ff

Urs. wor - thy at all, at _____ all times, _____ at

ff

Max 8 Wor - thy at _____ all times, _____ at

ff

Gott. Wor - thy at _____ all times, at all times, _____ at

Pno

106

Elsie all times _____ of wor - ship and won - - der !

Ber. all times _____ of wor - ship and won - - der !

Urs. all times _____ of wor - ship and won - - der !

Max 8 all times _____ of wor - ship and won - - der !

Gott. all times _____ of wor - ship and won - - der !

Pno

111 *p*

Elsie
Wor - - thy of wor - ship and

Ber.
p
Wor - thy of wor - ship, of wor - ship and

Urs.
p
Wor - thy of wor - ship, of wor - ship and

Max
p
Wor - - - - thy of wor - ship, of wor - ship and

Gott.
p
Wor - thy of wor - ship, of wor - ship and

Pno
p

116 *f*

Elsie
won - - - - - der !

Ber.
f
won - - - - - der !

Urs.
f
won - - - - - der !

Max
f
won - - - - - der !

Gott.
f
won - - - - - der !

Pno
p *f*

119 *p*

Elsie A - - - - - men !

Ber. *p*

Ber. A - - - - - men !

Urs. *p*

Urs. A - - - - - men !

Max *p*

Max A - - - - - men !

Gott. *p*

Gott. A - - - - - men !

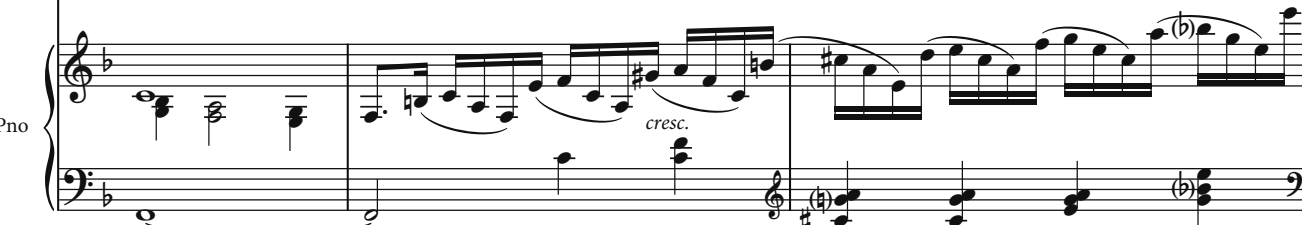
Pno *p*



122 *p*

P. Henry A - - - - - men !

Pno *cresc.*



125 *f*

Elsie It was the Prince : He stood at the door, and lis - ten'd a mo - ment,

f

Urs. Who was it spoke ?

Gott.

Pno *f* *p*



129

Elsie as we chaunt - ed the even - ing song ; He is gone a - gain. I have of - ten seen him there be -

Urs.

Gott.

Pno *pp*

133

Elsie

-fore.

Urs.

Poor Prince !

Gott.

Poor Prince, a - las ! and yet as mild and pa - tient

Pno

p

3 3 3

3



138

Elsie

Urs.

Gott.

as the gent - lest child !

Pno

cresc.

f



142 *f* *dim.*

Elsie Would I could do some - thing for his sake, _____ some - thing to cure _____ his

Urs.

Gott.

Pno *sf* *p*

152

rall..... *p* a tempo

Elsie

And must he die?

Urs.

Gott.

I. Yes, _____

mf

Pno

rall..... a tempo

f *p* *mp*

158

Elsie

Urs.

Gott.

un - less some maid - en, of her own ac - cord,

Pno

p

164

Elsie

Urs.

Gott.

of - fers her life for that of her lord, and is will - ing to

Pno

f *3* *dim.* *p*

Allegro

170

Elsie

ff

I, I,

Urs.

Gott.

die___ in his stead.

Allegro

Pno

f *sf* *sf*

175

Elsie

I _____ will !

Urs.

Gott.

Pno

sf

f

180

Elsie

Urs.

Gott.

mf

Pri - thee, fool - ish child, be still !

Pno

f

p

184

Elsie

Urs.

Gott.

Thou should'st not say what thou dost not mean !

Pno

cresc.

188

Elsie

Urs.

Gott.

I mean _____ it

Pno

ff

f

sf

193

Elsie

tru - - ly!

Urs.

Gott.

Pno

ff

sf

197

Pno

dim.

dim.

202

Pno

dim.

pp

207

Pno

pp

214

Pno

pp

Attacca Scene VI

Scene VI

Elsie's Chamber

Night. Elsie praying

Andante con moto

Elsie

Piano

pp

Elsie

8

p

My Re - deem - - er and my Lord,

Pno

p *pp*

Elsie

16

I be - seech thee, I en - treat thee, guide me in each

Pno

mp

23

Elsie

act and word, that here - af - - - ter I may meet

Pno

pp

28

Elsie

thee, Watch - ing, wait - ing, hop - ing, yearn - ing, with my

Pno

pp

33

Elsie

lamp well trimm'd and burn - ing!

Pno

p

38

Elsie

In - ter - ced - - ing with these bleed - ing wounds up -

Pno

44

Elsie

- on thy hands and side, for all _____ who have

Pno

p *pp*

49

Elsie

cresc. *f*

lived _____ and erred. Thou _____ hast suf - fer'd

Pno

cresc. *mf* *pp* *p*

55

Elsie

pp *ff*

Thou hast died, _____ scourged, and mocked _____ and

Pno

p *cresc.* *ff* *pp* *cresc.*

64

Elsie

colla voce *ad lib*

cru - - - ci - fied, and in the grave _____ hast thou been bur - i -

Pno

pp

71

Elsie

- ed !

Pno

pp

pp

p

71 72 73 74 75

76

Elsie

If my fee - ble prayer

Pno

pp

76 77 78 79 80 81

82

Elsie

can reach thee, O my Sa - - - viour, I be-

Pno

mf

82 83 84 85 86 87 88

89

Elsie

- seech thee, E'en as thou hast

Pno

pp

pp

89 90 91 92 93 94

96

Elsie

died _____ for me, more sin - cere - ly

Pno

103

Elsie

cresc. let me fol - low where _____ thou lead - - - est, *pp* where thou

Pno

108

Elsie

pp lead - - - est, Let me, bleed - ing as thou bleed - est,

Pno

pp *p*

114

Elsie

die, die, if dy - ing I _____ may give

Pno

cresc.

121

Elsie

life _____ to one who asks to live, _____

Pno

f *3* *3* *3* *f*

125

Elsie

a tempo

p

And more near - ly, more

Pno

pp *pp*

130

Elsie

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

Pno

134

Elsie

- - - ble thee, re - sem - ble thee!

Pno

pp *pp*

Attacca Scene VII

Scene VII
The Chamber of Gottlieb & Ursula
Midnight. Elsie standing by their bedside, weeping

Allegro agitato

Elsie

Ursula

Gottlieb

Piano

pp

Allegro agitato



5

Elsie

Urs.

Gott.

Pno

pp

9

Elsie

Urs.

Gott.

Pno

mf

El - - - sie !

p

sf

12

Elsie

Urs.

Gott.

Pno

what ails thee, my poor child ? What ails thee ? What

15

Elsie

Urs.

Gott.

Pno

ails thee ?

p

18

mf

Elsie

Urs.

Gott.

Pno

I am dis - turbed and much dis - tressed, and much dis -

mf

(b)

21

Elsie

tressed, in think - ing our dear Prince must die, our dear Prince must

Urs.

Gott.

Pno

p

25

Elsie

die ; I can - not close mine

Urs.

Gott.

Pno

p

28

Elsie

eyes, nor rest. I can - not close mine eyes, nor

Urs.

Gott.

Pno

p

32

Elsie

rest.

Urs.

Gott.

mf

What

Pno

cresc.

36

Elsie

Urs.

Gott.

would'st thou? In the Pow'r Di - vine his heal - ing

Pno

p

||

40

Elsie

Urs.

Gott.

lies, not in our own, not in our

Pno

3 3 3

44

Elsie

Urs.

Gott.

own ; It is the hand of God _____ a - lone.

Pno

49

Elsie

Urs.

Gott.

The hand _____ of God _____ a - lone.

Pno

p

mf

3 3

53 *ff*

Elsie

Nay, _____ he has put it in - to mine, and in - to my _____

Urs.

Gott.

Pno *mf*

53

54

55

56

57

Elsie

heart ! God has put it in - to

Urs. *f*

What dost thou mean ? My child ! my child !

Gott. *f*

Thy words are wild ! My child ! my child !

Pno *p*

57

58

59

60

60

Elsie mine, and in - to my heart !

Urs.

Gott. Thy words are

Pno

p 3 3 3

64

Elsie

Urs. *cresc.* What doth thou mean ? my child, my child,

Gott. wild ! my child, my child,

Pno

p 3 3 3 3 3 3 3 3

67 *Andante con moto*

Elsie

Urs.
my child, my child!

Gott.
my child, my child!

Pno

72

Elsie

Urs.

Gott.

Pno
pp

76 *p*

Elsie

Urs.

Gott.

Pno

That for our dear Prince Hen - - ry's

80 *mf*

Elsie

Urs.

Gott.

Pno

sake I will my - self the off - 'ring make,

84 *cresc.*

Elsie and give my life, and give my life_____ my_ life_____

Urs.

Gott.

Pno

89

Elsie _____ to pur - chase his.

Urs. *mf*
Am I still dream - ing, or a - wake ?

Gott. *mf*
Am I still

Pno

95

Elsie

Urs. *mf*
Thou speak - est care - - - - less - ly of

Gott.
dream - ing, or a - wake ? Thou speak - est care - - - -

Pno

==

99

Elsie

Urs. *pp*
death, And yet thou know'st not, yet thou know'st not

Gott. *pp*
- less - ly of death, and yet thou know'st not, yet thou

Pno

==

105

Elsie

Urs.

Gott.

Pno

what it is. Thou know'st not what it is.

know'st not what it is, thou know'st not what it is.

p *pp* *pp*

110

Elsie

Urs.

Gott.

Pno

Si - - - - - lent and mo - tion - less we lie ; and

Allegro agitato

114

Elsie

no one, no one know - eth more than this.

Urs.

Gott.

Allegro agitato

Pno

mf

118

Elsie

Urs.

mf

Ah, woe is me, ah woe is

Gott.

mf

Ah, woe is me ! Ah, woe is

Pno

mf

121

Elsie

Urs.

Gott.

Pno

me ! That I should live to see thy death, — be -

me !

125

Elsie

Urs.

Gott.

Pno

- lov - - ed,

That I should live to see thy death — be -

mf

129

Elsie

Urs.

Gott.

Pno

and to stand a - bove thy grave!

- lov - ed and to stand a - bove thy grave!

134

Elsie

Urs.

Gott.

Pno

Ah, woe the day, ah, woe the day!

Ah, woe the day, ah, woe the day!

Più mosso

139

Elsie

Pno

Thou wilt not see it.

cresc.

f

p

143 *mf*

Elsie

I _____ shall lie be - neath _____ the flow'rs of an - oth - er

Pno

162

Elsie - point - ed me to die, _____ it is ap - point - ed me _____

Urs. Ah, woe the day, ah, woe, _ woe _____ the day, ah, woe, _ woe

Gott. Ah, woe the day, ah, woe, _ woe _____ the day, ah, woe, _ woe

Pno

168

Elsie _ to die ! It is ap - point - ed me to die, _____

Urs. the day ! Ah, woe _____

Gott. the day ! Woe

Pno

cresc. *mf*

174 *un poco rall.*

Elsie — to die !

Urs. — the day !

Gott. — the day ! Ah, me ! Of our old

Pno *pp*

178

Urs. Ah, me ! The joy of our old hearts art

Gott. eyes thou art the light !

Pno

182 *accel. cresc.*

Urs. thou ! And wilt thou die, and wilt thou

Gott. *cresc.* And wilt thou die, and wilt thou

Pno *accel.*

186 *Più mosso*

Urs. *die ? Ah, woe the day !*

Gott. *die ? Ah, woe the day !*

Pno *f ff*

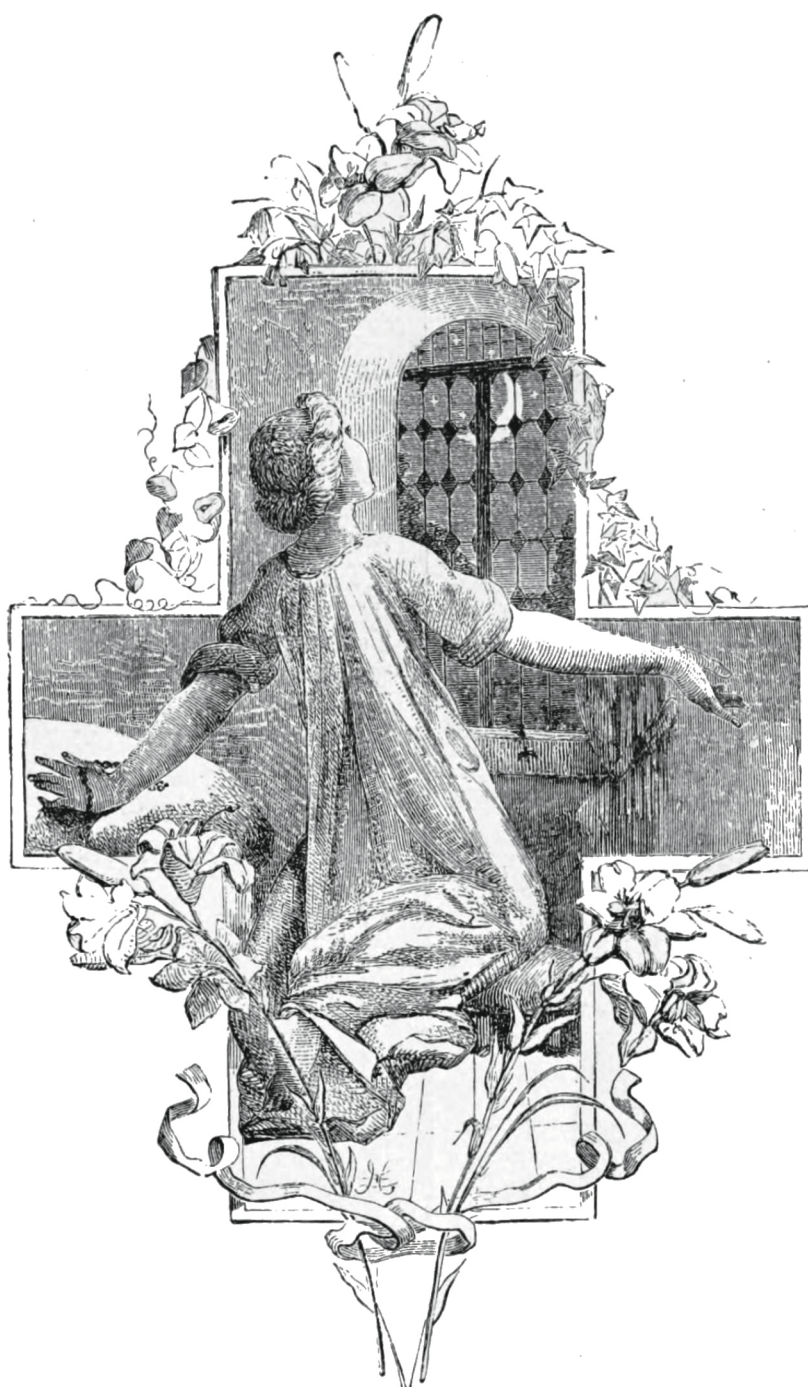
The musical score for Ursula and Gottlieb is in G major (one sharp) and 4/4 time. Ursula's part begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note G4. Gottlieb's part begins with a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note G3. The piano accompaniment starts with a triplet of eighth notes (G3, A3, B3) in the right hand and a half note G2 in the left hand. The dynamics are marked *f* and *ff*.

191 *dim.*

Pno

The piano accompaniment continues with triplets of eighth notes in the right hand and sustained notes in the left hand. The dynamics are marked *dim.* and the piece ends with a double bar line and repeat sign.

Attacca Scene VIII



Scene VIII

A Room in the Farm-House

Gottlieb and Ursula (hiding her face) resign themselves to the fate that Elsie has chosen

L'istesso tempo

Music score for Elsie, Ursula, Gottlieb, and Piano. The score is in 3/2 time and D major. Elsie, Ursula, and Gottlieb have rests. The Piano part features a melody with triplets and chords, marked *p* and *pp*.



p semplice

Music score for Elsie, Ursula, Gottlieb, and Piano. The score is in 3/2 time and D major. Elsie has a vocal line starting at measure 7 with the lyrics: "My life is lit - tle, on - ly a cup of wa - ter,". Ursula and Gottlieb have rests. The Piano part features chords and a melody.

14

Elsie

Take it, O my Prince, take it O my Prince! Let it re - fresh you,

Urs.

Gott.

Pno

20

Elsie

let it re - store you. It is giv - en wil - ling - ly, it is giv - en

Urs.

Gott.

Pno

25

Elsie free - ly ; May God _____ bless the gift !

Urs. And the

Gott. And the

Pno

32 *pp*

Elsie May God bless the gift ! _____

Urs. giv - - er, the giv - - - - - er.

Gott. giv - - er, and the giv - - - - - er.

Pno

38

Pno

accel.

43

Pno

47

Pno

Allegro con fuoco

54

Pno

60

Pno

65

Pno

cresc.

70

Pno

ff



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