

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

W. BENDALL.

A

LEGEND OF BREGENZ

ONE SHILLING & SIXPENCE.

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BACH

HAYDN

BEETHOVEN

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ALBERTO RANDEGGER.

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FIRST SET.

SOPRANO.

1. My heart ever faithful J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") Ch. Gounod
4. With verdure clad ("Creation") J. Haydn
5. I will extol Thee, O Lord ("Eli") M. Costa
6. I mourn as a dove ("St. Peter") J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) A. Stradella
2. In native worth ("Creation") J. Haydn
3. Be thou faithful unto death ("St. Paul")...
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") G. Rossini
5. The Lord is very pitiful ("St. Peter") J. Benedict
6. The soft southern breeze ("Rebekah") J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") J. S. Bach
2. But the Lord is mindful ("St. Paul")
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") Handel
4. Evening Prayer ("Eli") M. Costa
5. There is a green hill... .. Ch. Gounod
6. O Thou afflicted ("St. Peter") J. Benedict

BASS.

1. Dost thou despise J. S. Bach
2. O God, have mercy ("St. Paul")
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") G. Rossini
5. How great, O Lord ("St. Peter")... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli")... .. M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)
C. Saint-Saëns
2. Lo! the heaven-descended Prophet
("The Passion") C. H. Graun
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah F. Schubert
5. Turn Thee unto me ("Eli") M. Costa
6. Let the bright Seraphim ("Samson") Handel

TENOR.

1. Only be still, wait thou His leisure
("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") J. Benedict
3. Thus was the sun ("Samson") Handel
4. O come, let us worship (Psalm xcvi.)
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) J. Raff
6. Song of Penitence (Busslied) Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd")
J. S. Bach
2. O God, have mercy (Pietà, Signore) A. Stradella
3. All my heart inflamed and burning
("Stabat Mater") A. Dvořák
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Fac ut portem ("Stabat Mater") G. Rossini
6. Morning Prayer ("Eli") M. Costa

BASS.

1. Mighty Lord and King all glorious
("Christmas Oratorio") J. S. Bach
2. Rolling in foaming billows ("Creation") J. Haydn
3. Litany for All Souls' Day F. Schubert
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Consume them all ("St. Paul")
F. Mendelssohn-Bartholdy
6. Nazareth Ch. Gounod

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ORIGINAL OCTAVO EDITION.

A LEGEND OF BREGENZ

A BALLAD FOR FEMALE VOICES

THE POEM WRITTEN BY

ADELAIDE A. PROCTER

AND

THE MUSIC COMPOSED BY

WILFRED BENDALL.

PRICE ONE SHILLING AND SIXPENCE.

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MADE IN ENGLAND

A LEGEND OF BREGENZ.

GIRT round with rugged mountains
The fair Lake Constance lies ;
In her blue heart reflected,
Shine back the starry skies ;
And watching each white cloudlet
Float silently and slow,
You think a piece of Heaven
Lies on our earth below !

Midnight is there : and silence,
Enthroned in Heaven, looks down
Upon her own calm mirror,
Upon a sleeping town ;
For Bregenz, that quaint city
Upon the Tyrol shore,
Has stood above Lake Constance
A thousand years and more.

Her battlements and towers,
Upon their rocky steep,
Have cast their trembling shadow
For ages on the deep :
Mountain, and lake, and valley
A sacred legend know,
Of how the town was saved one night
Three hundred years ago.

Far from her home and kindred,
A Tyrol maid had fled,
To serve in the Swiss valleys,
And toil for daily bread ;
And every year that fled
So silently and fast,
Seemed to bear farther from her
The memory of the past.

* * * * *

She spoke no more of Bregenz,
With longing and with tears ;
Her Tyrol home seemed faded
In a deep mist of years ;

She heeded not the rumours
Of Austrian war and strife ;
Each day she rose contented,
To the calm toils of life.

* * * *

And when at morn and evening
She knelt before God's throne,
The accents of her childhood
Rose to her lips alone.

And so she dwelt ; the valley
More peaceful year by year ;
When suddenly strange portents
Of some great deed seemed near.
The golden corn was bending
Upon its fragile stalk,
While farmers, heedless of their fields,
Paced up and down in talk.

* [The men seemed stern and altered,
With looks cast on the ground ;
With anxious faces, one by one,
The women gathered round ;
All talk of flax, or spinning,
Or work was put away ;
The very children seemed afraid
To go alone to play.] *

One day, out in the meadow
With strangers from the town,
Some secret plan discussing,
The men walked up and down.
Yet, now and then seemed watching,
A strange uncertain gleam,
That looked like lances 'mid the trees,
That stood below the stream.

At eve they all assembled,
All care and doubt were fled ;
With jovial laugh they feasted,
The board was nobly spread.

31. G. 4. 19. 7. 115

The elder of the village
 Rose up, his glass in hand,
 And cried, " We drink the downfall
 " Of an accursed land !

" The night is growing darker,
 " Ere one more day is flown,
 " Bregenz, our foeman's stronghold,
 " Bregenz shall be our own !"
 The women shrank in terror
 (Yet Pride, too, had her part),
 But one poor Tyrol maiden
 Felt death within her heart.

Before her, stood fair Bregenz,
 Once more her towers arose ;
 What were the friends beside her ?
 Only her country's foes.
 The faces of a kinsfolk,
 The days of childhood flown,
 The echoes of her mountains
 Reclaimed her as their own !

Nothing she heard around her
 (Though shouts rang forth again),
 Gone were the green Swiss valleys,
 The pasture and the plain ;
 Before her eyes one vision,
 And in her heart one cry,
 That said, " Go forth, save Bregenz,
 And then, if need be, die ! "

With trembling haste and breathless,
 With noiseless step she sped ;
 Horses and weary cattle
 Were standing in the shed ,
 She loosed the strong white charger
 That fed from out her hand,
 She mounted, and she turned his head
 Towards her native land.

Out, out into the darkness—
 Faster, and still more fast ;
 The smooth grass flies behind her,
 The chestnut wood is past ;

* * * * *

" Faster ! " she cries, " O faster ! "
 Eleven the church bells chime ;
 " O God," she cries, " help Bregenz
 " And bring me there in time ! "
 But louder than bells' ringing
 Or lowing of the kine,
 Grows nearer in the midnight
 The rushing of the Rhine.

* * * * *

She strives to pierce the darkness,
 And looser throws the rein ;
 Her steed must breast the waters
 That dash above his mane.

* * * * *

They reach the gate of Bregenz
 Just as the midnight rings,
 And out come serf and soldier
 To meet the news she brings.

Bregenz is saved ! Ere daylight
 Her battlements are manned ;
 Defiance greets the army
 That marches on the land.
 And if to deeds heroic
 Should endless fame be paid,
 Bregenz does well to honour
 The noble Tyrol maid.

Three hundred years are vanished,
 And yet upon the hill
 An old stone gateway rises
 To do her honour still.
 And there, when Bregenz women
 Sit spinning in the shade,
 They see in quaint old carving
 The charger and the maid.

And when, to guard old Bregenz
 By gateway, street, and tower
 The warder paces all night long,
 And calls each passing hour :
 " Nine, ten, eleven," he cries aloud,
 And then (O crown of Fame !)
 When midnight pauses in the skies
 He calls the maiden's name.

ADELAIDE A. PROCTER.

* * * Some portions of the poem, at the places indicated by asterisks, have been omitted in the musical setting.

A LEGEND OF BREGENZ.

PROLOGUE.

Adelaide Proctor.*

Wilfred Bendall.

Allegro maestoso. ♩ = 116.

PIANO.

f

The musical score is written for piano and voice. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro maestoso' with a quarter note equal to 116 beats. The piano part is marked 'PIANO.' and 'f'. The score consists of six systems of music. The first system shows the piano accompaniment with a treble clef and a bass clef. The second system continues the piano accompaniment. The third system introduces the vocal line with a treble clef. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system concludes the piece with a 'rit.' marking and a 'ff' dynamic marking. Pedal markings are present at the end of the first, third, and fifth systems.

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Allegro vivace.

Soprano I.

Soprano II.

Alto.

p
Girt round with rug-ged moun - tains The
p
Girt round with rug-ged moun - tains The
p
Girt round with rug-ged moun - tains The
p
Girt round with rug-ged moun - tains The

Allegro vivace. ♩ = 152.

dolce

cresc.

fair Lake Con-stance lies; In her blue heart re - flect - ed, Shine
cresc.
 fair Lake Con-stance lies; In her blue heart re - flect - ed, Shine
cresc.
 fair Lake Con-stance lies; In her blue heart re - flect - ed, Shine

cresc.

f

back the star-ry skies; And watch-ing each white cloud - let Float
f
 back the star-ry skies; And watch-ing each white cloud - let Float
f
 back the star-ry skies; And watch-ing each white cloud - let Float

si - lent - ly and slow, You think a piece of Heaven Lies

si - lent - ly and slow, You think a piece of Heaven Lies

si - lent - ly and slow, You think a piece of Heaven Lies

on our earth be - low.

on our earth be - low.

on our earth be - low.

a tempo

f

Ped. * *Ped.* *

p Mid - night is there; and

p Mid - night is there; and

p Mid - night is there; and

p

silence En - thron'd in Heaven, looks down Up - on her own calm

silence En - thron'd in Heaven, looks down Up -

silence En - thron'd in Heaven, looks down Up -

mir - - ror, Up - on a sleep - ing town, For Bre -

- on her own calm mir - - ror, Up - on a sleep - ing

- on her own calm mir - - ror, Up - on a sleep - ing

- genz that quaint ci - ty Up - on the Ty - rol

town, For Bregenz that quaint ci - ty Up - on the Ty - rol

town, For Bregenz that quaint ci - ty Up - on the Ty - rol

shore Has stood a-bove Lake Con-stance A thou-sand years and

shore Has stood a-bove Lake Con-stance A thou-sand years and

shore Has stood a-bove Lake Con-stance A thou-sand years and

f more, Has stood a-bove Lake Con-stance A thousand years and

f more, Has stood a-bove Lake Con-stance A thousand years and

f more, Has stood a-bove Lake Con-stance A thousand years and

more.

more.

more.

p

Her bat-tle-ments and tow - ers, Up - on their rock-y—

Her bat-tle-ments and tow - ers, Up - on their rock-y

Her bat-tle-ments and tow - ers, Up - on their rock-y

steep Have cast their trem-bling sha - dow For a - ges on the

steep Have cast their trem-bling sha - dow For a - ges on the

steep Have cast their trem-bling sha - dow For a - ges on the

f

deep ——— Mountain, and lake, and val - ley A sa - cred le - gend

deep Mountain, and lake, and val - ley A sa - cred le - gend

deep Mountain, and lake, and val - ley A sa - cred le - gend

f *CRSC.*

know Of how the town was saved, one night, Three

know Of how the town was saved, one night, Three

know Of how the town was saved, Three

hundred years a - go.

hundred years a - go.

hundred years a - go.

a tempo

THE LEGEND.

Allegretto. ♩ = 100.

Soprano Solo. *p*

Far

from her home and kind-red, A Ty-rol maid had fled_____ To

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

serve in the Swiss val-leys And toil for dai-ly bread; And

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

ev-'ry year that fleet-ed So si-lent-ly and fast Seemed to

CRSC.

The third system of the musical score includes the instruction *CRSC.* above the vocal line. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

bear far-ther from her The mem-'ry of the past Seemed to

The fourth system of the musical score continues the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

f bear far - ther from her The mem'ry of the past *mf* She

spoke no more of Bre - genz With long - ing and with tears, Her

mf

Ty - rol home seemed fad - ed In a deep mist of years; She

p heed - ed not the rumours Of Aus - trian war and strife, Each

p

day she rose con - tent - ed To the calm toils of life.

And when at morn and evening She knelt be-fore God's

And when at morn and evening She knelt be-fore God's

And when at morn and evening She knelt be-fore God's

f *p*

throne, The accents of her child-hood Rose to her lips a - lone The

throne, The accents of her child-hood Rose to her lips a - lone The

throne, The accents of her child-hood Rose to her lips a - lone The

f accents of her child-hood Rose to her lips a - lone.

f accents of her child-hood Rose to her lips a - lone.

f accents of her child-hood Rose to her lips a - lone. *Poco più mosso.*

f *Ped.* * *Ped.* *

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

Allegretto tempo.

mf Chorus in unison.

And so she dwelt: the val-ley more peace-ful year by

year; When sud-den-ly strange portents, Of some great deed seemed near. The

gol-den corn was stand-ing Up-on its fra-gile stalk While
 gol-den corn was stand-ing Up-on its fra-gile stalk While
 gol-den corn was stand-ing Up-on its fra-gile stalk While

p stacc.

far - mers heed - less of their fields, Paced up and down in talk. One *mf*

far - mers heed - less of their fields, Paced up and down in talk. One *mf*

far - mers heed - less of their fields, Paced up and down in talk. One *mf*

day, out in the mea - dows With stran - gers from the town, Some

day, out in the mea - dows With stran - gers from the town, Some

day, out in the mea - dows With stran - gers from the town, Some

mf

se - cret plan dis - cus - sing, The men walked up and down. Yet,

se - cret plan dis - cus - sing, The men walked up and down. Yet,

se - cret plan dis - cus - sing, The men walked up and down. Yet,

p cresc. e accel.

now and then seemed watching, A strange un-cer-tain gleam That

p cresc. e accel.

now and then seemed watching, A strange un-cer-tain gleam That

p cresc. e accel.

now and then seemed watching, A strange un-cer-tain gleam That

p cresc. e accel.

f rit.

looked like lan-ces 'mid the trees That stood be-low the stream.

f rit.

looked like lan-ces 'mid the trees That stood be-low the stream.

f rit.

looked like lan-ces 'mid the trees That stood be-low the stream.

f rit.

Soprano Solo.

$\text{♩} = 108.$

At eve they all assembled, All care and doubt were fled. With

Ped. *

jo-vial laugh they feast - ed, The board was no - bly spread, The

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "jo-vial laugh they feast - ed, The board was no - bly spread, The". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

el - der of the vil-lage Rose up, his glass in hand, And cried,

We
We
We

CRSC.

The second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "el - der of the vil-lage Rose up, his glass in hand, And cried,". Below the vocal line, there are three separate staves, each with a treble clef and a key signature of one flat, containing the word "We" at the end of a phrase. The piano accompaniment includes the instruction "CRSC." (Crescendo) and features a steady eighth-note bass line and chords in the right hand.

drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere

drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere

drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere

ff *pp*

The third system of the musical score. It features three vocal lines and a piano accompaniment. Each vocal line has a treble clef and a key signature of one flat. The lyrics are: "drink the downfall Of an ac - cur-sed land! The night is growing darker, Ere". The piano accompaniment includes the instruction "ff" (fortissimo) at the beginning and "pp" (pianissimo) later in the system. It features a steady eighth-note bass line and chords in the right hand.

CRASC. *f*

one more day is flown Bre - genz our foemen's stronghold Bre -

CRASC. *f*

one more day is flown Bre - genz our foemen's stronghold Bre -

CRASC. *f*

one more day is flown Bre - genz our foemen's stronghold Bre -

-genz shall be our own.

-genz shall be our own.

-genz shall be our own.

Contralto Solo. p Più lento.

The women shrank in ter-ror, (Yet

morendo *rit.* *p*

CRSC. *mf*

pride too had her part) But one poor Ty - rol mai - den Felt

CRSC. *mf*

death with - in her heart.

Andante.
Soprano Solo.

Andante. *p* Be - fore her stood

Andante. *p* Be - fore her stood

Andante. *p* -92.

D U E T.

fair Bre-genz once more _____ her towers a - rose: What

fair Bre-genz once more her towers a - rose: _____

were the friends be - side her — on - ly her coun - try's

What were the friends be - side her — on - ly her coun - try's

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in the same key and time signature, with a bass line that has a long note in the first measure.

cresc. e accel.

foes The fa - ces of her kins - folk The days of child - hood

cresc. e accel.

foes The fa - ces of her kins - folk The

The second system continues with two vocal staves and piano accompaniment. The vocal staves have a *cresc. e accel.* marking above them. The piano accompaniment also has a *cresc. e accel.* marking below it. The piano accompaniment features a steady eighth-note accompaniment in the bass line.

f *a tempo*

flown The e - choes of her moun - tains, Re -

f *a tempo*

days of child - hood — flown The e - choes of her

The third system continues with two vocal staves and piano accompaniment. The vocal staves have a *f* dynamic marking and an *a tempo* marking. The piano accompaniment also has a *f* dynamic marking and an *a tempo* marking. The piano accompaniment features a steady eighth-note accompaniment in the bass line.

- claimed her as their own Re - claimed her as their own.

moun-tains Re - claimed her_ as their own_ as their own.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a key with two flats and a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

This system consists of two empty vocal staves and a piano accompaniment. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

p No-thing she heard a - round her *f* (Tho' shouts rang forth a

p No-thing she heard a - round her *f* (Tho' shouts rang forth a

p *f*

This system includes two vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of chords in the right hand and a simple bass line in the left hand. Dynamics markings *p* and *f* are present.

gain,) Gone were the green Swiss val-leys, The pas - ture and the

gain,) Gone were the green Swiss val-leys, The pasture and the

plain; Be - fore her eyes one vi - sion And

plain; Be - fore her eyes one vi - sion

rit *p* *atempo*

in her heart one cry That said "Go forth save Bre-genz.

And in her heart one cry That said "Go forth save Bre-genz.

ff *ff*

Go forth save Bre-genz, And

Go forth save Bre-genz, And

p

p

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

then, if need be, then, if need be, die!"

then, if need be, then, if need be, die!"

pp *Più mosso.*

pp

Più mosso.

pp trem.

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

crusc.

f

Allegro molto.

Soprano I.

With trembling heart and breath - less, With noise-less step she

Soprano II.

With trembling heart and breath - less, With noise-less step she

Alto.

With trembling heart and breath - less, With noise-less step she

Allegro molto. $\text{♩} = 116.$

CHORUS.

mount-ed, and she turned his head To - wards her na - tive land. Out,

mount-ed, and she turned his head To - wards her na - tive land. Out,

mount-ed, and she turned his head To - wards her na - tive land. Out,

out in - to the dark - ness Fas - ter, and still more fast The

out in - to the dark - ness Fas - ter, and still more fast The

out in - to the dark - ness Fas - ter, and still more fast The

smooth grass flies be - hind her, The chest - nut wood is past;

smooth grass flies be - hind her, The chest - nut wood is past;

smooth grass flies be - hind her, The chest - nut wood is past;

Soprano Solo.

f

Fas - ter! she cries, O fas - ter! E -

ff Più lento.

- leven the church bells chime; O God she cries,

help Bre-genz And bring me there in time!

p But

p But

p But

a tempo

p

loud - er than bells ring - ing Or low - ing of the

loud - er than bells ring - ing Or low - ing of the

loud - er than bells ring - ing Or low - ing of the

mf
kine Grows near - er in the mid - night The

mf
kine Grows near - er in the mid - night The

mf
kine Grows near - er in the mid - night The

mf
rush - ing of the Rhine. She strives to pierce the

mf
rush - ing of the Rhine. She strives to pierce the

mf
rush - ing of the Rhine. She strives to pierce the

black - ness And loos - er throws the rein; Her
 black - ness And loos - er throws the rein; Her
 black - ness And loos - er throws the rein; Her

steed must breast the wa - ters That dash a - bove his
 steed must breast the wa - ters That dash a - bove his
 steed must breast the wa - ters That dash a - bove his

Soprano Solo. *p*
 They reach the gate of Bre - genz.
 mane.
 mane.
 mane.

CRSC.

Just as the mid - night rings, And out come serf and

CRSC.

f rit.

sol - dier To meet the news she

f rit.

ff

brings.

Allegro con spirito. ♩ = 126.

ff

ff

Bre - genz is saved! ere

ff

Bre - genz is saved! ere

ff

Bre - genz is saved! ere

day - light Her bat - tle - ments are manned, De -

day - light Her bat - tle - ments are manned, De -

day - light Her bat - tle - ments are manned, De -

meno f

- fi - ance greets the ar - my That march - es on the -

- fi - ance greets the ar - my That march - es on the

- fi - ance greets the ar - my That march - es on the -

ff

land And if to deeds he - ro - ic Should end - less fame be

land And if to deeds he - ro - ic Should end - less fame be

land And if to deeds he - ro - ic Should end - less fame be

ff

rit.
 paid, Bre - genz does well to hon - our The no - ble Ty - rol
rit.
 paid, Bre - genz does well to hon - our The no - ble Ty - rol
rit.
 paid, Bre - genz does well to hon - our The no - ble Ty - rol
rit.

maid.
 maid.
 maid.
a tempo

EPILOGUE.

Tempo of the Prologue.
p Three hun - dred years have van - ish'd And yet up - on the
p Three hun - dred years have van - ish'd And yet up - on the
p Three hun - dred years have van - ish'd And yet up - on the
Tempo of the Prologue
p

CRSC.

hill An old stone gate-way ris - es, To do her hon - our

CRSC.

hill An old stone gate-way ris - es, To do her hon - our

CRSC.

hill An old stone gate-way ris - es, To do her hon - our

CRSC.

f.

still And there, when Bre-genz wo - men Sit spin-ning in the

f.

still And there, when Bre-genz wo - men Sit spin-ning in the

f.

still And there, when Bre-genz wo - men Sit spin-ning in the

mf.

shade, They see in quaint old carv - ing The char-ger and the

mf.

shade, They see in quaint old carv - ing The char-ger and the

mf.

shade, They see in carv - ing The char-ger and the

maid And when to guard old Bre-genz By

maid And when to guard old Bre-genz By

maid And when to guard old Bre-genz By

p

gate-way, street and tower The war - der pa - ces

gate-way, street and tower The war - der pa - ces

gate-way, street and tower The war - der pa - ces

mf

all night long, And calls each pass - ing hour

all night long, And calls each pass - ing hour

all night long, And calls each pass - ing hour

rit.

Più lento.

f "Nine, ten, e - leven" he calls a - loud, *ff*
f "Nine, ten, e - leven" he calls a - loud, *ff*
f "Nine, ten, e - leven" he calls a - loud, *ff*
 And

Più lento. *f* *ff* *rall.* *3* *3*

Maestoso.

then — (O crown of fame) and then — (O crown of
 then — (O crown of fame) and then — (O crown of
 then — (O crown of fame) and then — (O crown of

Maestoso. *♩* = 100.

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

fame) When mid - night pau - ses in the skies, He
 fame) When mid - night pau - ses in the skies, He
 fame) When mid - night - pau - ses in the skies, He

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

23239

calls, he calls, he

calls, he calls, he

calls, he calls, he

Ped. * Ped. *

calls the maiden's name!

calls the maiden's name!

calls the maiden's name!

rit. *fff.* *fff.* *fff.* *a tempo*

Ped. * Ped. * Ped. * Ped.

calls the maiden's name!

calls the maiden's name!

calls the maiden's name!

trem.

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