

**The Erl-king's
Daughter**

Ballad

Founded on Danish Legends
for Soli, Chorus and Orchestra

The English Version by
Miss Louisa Vance

Music
by

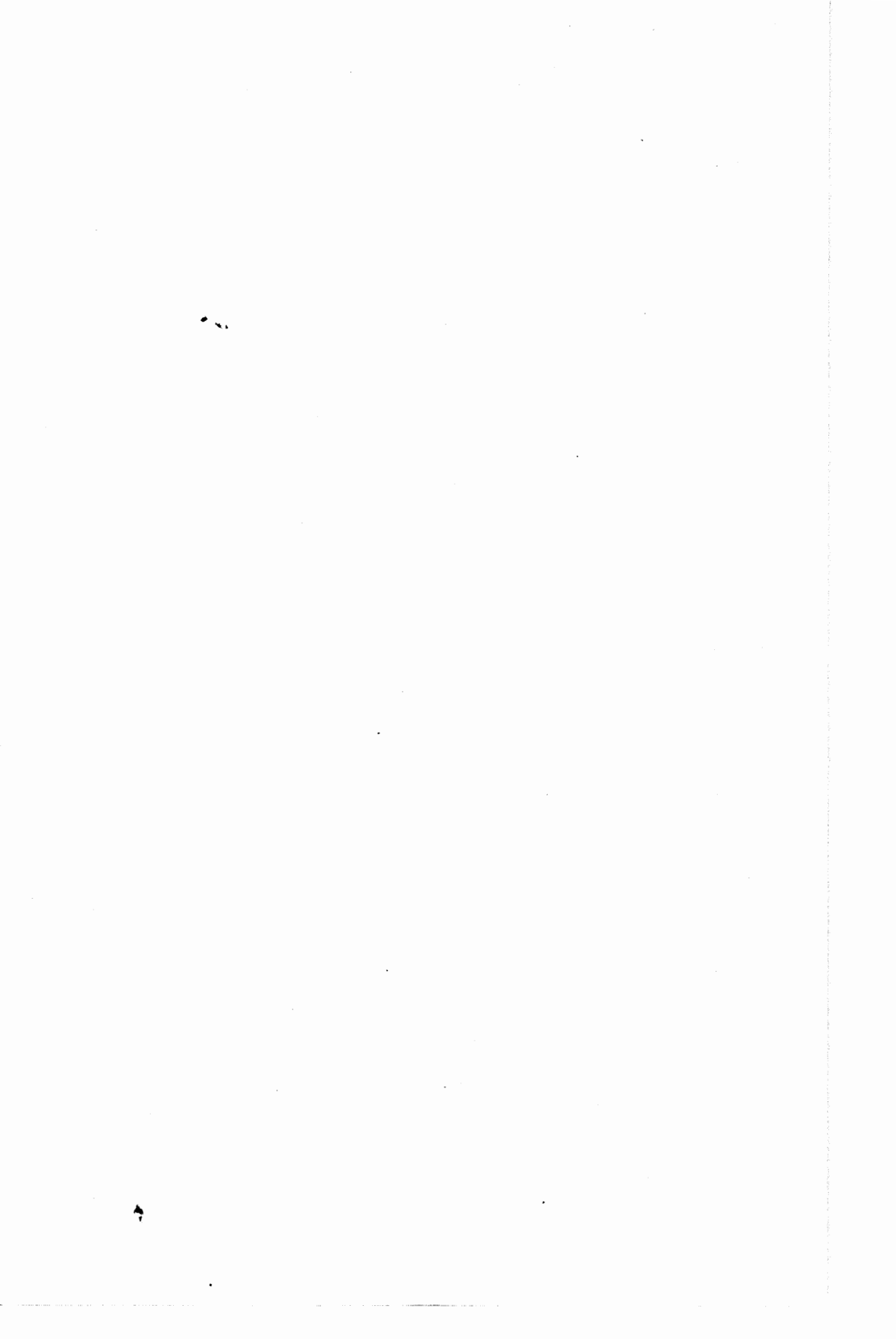
Niels W. Gade

Op. 30

Vocal Score

40c. net

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THE ERL-KING'S DAUGHTER

(AFTER OLD DANISH LEGENDS)

THE ENGLISH VERSION BY MISS LOUISA VANCE

PROLOGUE.

At eve, Sir Oluf reined up his steed ;
The dewy mist gently falling,
The flow'rs' fragrant sighing, the
freshening mead,
To thoughts of rest were calling.

He threw himself down on the Erl-
king's mound,
His eyelids in slumber soon closing ;
And then came a group of fair maids
around,
Who gazed on him there reposing.

One bent and caress'd him ; another
spake.
And thus to him whispered sweetly,

Wake up, oh youth ! my love, awake !
And join in dancing fleetly.

They murmur'd a song of melody rare
That hushed the streamlet glitt'-
ring ;
Calm and still was the evening air,
But distant birds were twitt'ring.

It was well for him the wak'ning
sound
Of cock-crow was heard shrilly
ringing ;
Else had he slept on the Erl-king's
mound
For aye, while damsels were singing.

PART I

Chorus.

The sun in Ocean sinks to rest,
The ev'ning bird is singing.
Haste on, oh morn, for Oluf blest
His wedding day in-bringing.

Oluf.

Bring forth my fleet, sure-footed steed,
With golden trappings deck him !
Yet one more wedding guest I need,
I forth must go to seek him.

Oluf's Mother.

My son !
The ev'ning shadows onward stride,
Day's orb will soon be hidden ;
Why rid'st thou forth at eventide ?
What guest hast thou not bidden ?

Oluf.

I must from hence—the ev'ning calm
But mocks my inward anguish ;
Oh morning ! wilt thou bring the balm
For which my heart doth languish ?

Chorus.

The sun in Ocean, &c.

Song.—Oluf.

When thro' the meadows of tender
green
I see the streamlet wander,
Then turns my heart to its gentle
Queen,
And on her sweet charms do I ponder,
When, 'mid the ripened fields, I see,
With corn, bright flowers growing,
Then her blue eyes seem present to me
'Neath tresses all golden and flowing.
But if by night thro' the woods I go
When stars o'er the Erl-mound are
shining,
Then dark are the eyes that in fancy
I know,
Above them are raven locks twining.
The deepest wound may be healed
again,
Though deadly the hate that gave it ;
And now this poor heart would seem
cleft in twain,
Can time from such torture save it ?
Bring forth my fleet, sure-footed steed,
With golden trappings deck him !

The Mother.

Oluf, keep far from the Erl-king's mound!
O ride not forth at this witching hour,
Weird troops through the forest are thronging.

Oluf.

Near the Erl-mound, all is hush'd and still
Save cloud-wreaths idly sailing.

The Mother.

Thou knowest, my son, the Erl-king's pow'r,
True love he can turn to vain longing.

Oluf.

Now forth, my steed, fly with goodwill,
(Oh cease, my heart, thy wailing!)

Chorus.

The black steed rushes, bespattered with foam,
Over wastes where all track is hidden,
Sir Oluf rides forth from hearth and from home
To seek wedding guests yet unbidden.

To-morrow, while the bells all peal and ring
We'll join the feast and gaily sing.

PART II

Song.—Oluf.

Night, thou art silent!—The moon alone
Keeps watch, and o'er the thicket glistens.—
A bird now warbles with sweetest tone,
But ill may o'ertake him who listens.
A robe glitters there—'Tis gone again!
The air seems full of voices
That lull my sense, and my heart enchain,
While yet beneath the spell it rejoices!

Chorus of Erl-maidens.

Lightly through the wood are we dancing!

Oluf.

Erl-maidens are singing, my senses they capture;
Oh quick, let me fly from the treacherous rapture!

Chorus of Erl-maidens.

Lightly through the wood are we dancing!

Oluf.

Fair maidens dancing there I see,
The Erl-king's Daughter now beckons to me.

The Erl-king's Daughter.

Oh welcome, Sir Oluf! why turn'st thou from me?
Come, join in the dancing; we wait but for thee.

Oluf.

I may not dance—I cannot stay,
To-morrow is my wedding day.

The Erl-king's Daughter.

A silken robe I'll give thee—so white—
'Twas bleached by my mother in pale moon-light!

Oluf.

Oh tempt me not with that sweet lay,
Though 'twere bliss to dance, I must not stay!

The Erl-king's Daughter.

Hear me, Sir Oluf! Dance gaily with me,
This silver cuirass then give I to thee.

Oluf.

I may not dance—I dare not stay,
To-morrow is my wedding day!

The Erl-king's Daughter.

Then if thou wilt not dance with me,
Pain and grief shall follow thee!

Oluf.

Ha! help me, Heav'n! she touches
me now!
What icy chill do I feel on my brow?

The Erl-king's Daughter.

I laid my hand upon his head,
And down his cheek the blood streams
red!

(With Chorus.)

Sir Oluf, to-morrow art thou dead!

Oluf.

Now fly, good steed, if thou my life
wouldst save,
Else will the wedding morn break
sadly o'er my grave!

The Erl-king's Daughter and Chorus.

Ride home to thy sweetheart in robe
so red!
Sir Oluf, to-morrow art thou dead!

Oluf.

Now fly, good steed! fly at thy best!
Death rides with me as wedding guest.

PART III

Morning Hymn.

The sun now mounts the eastern sky,
To clouds bright hues he lends;
O'er sea and land, o'er mountains
high,
O'er man, his course he wends.

From Paradise, where first he rose,
He comes with blessings rare;
The life and joy his light bestows,
Both high and low may share.

God's own bright sun the world doth
fill

With joy and glorious light.
He soothing brings for ev'ry ill,
And chases sorrow's night.

Song.—The Mother.

I watched before the castle gate
Till each pale star had vanished;
The dread I felt for Oluf's fate
All thought of sleep had banished.

My Oluf, what ails thee, that far from
thy home
(While trembles thy mother) at night
thou must roam?

Chorus.—Male Voices.

Fill high the cups with mead and
wine!

Maidens.

Oluf, why tarry from sweetheart
thine?

The Mother.

And now appears the blushing morn,
From night's embrace escaping.
Alas! the day, thus brightly born,
For me new grief is shaping.

My Oluf, what ails thee, that far from
thy home
(While trembles thy mother) at night
thou must roam?

Chorus.

Fill high the cups, etc.

The Mother.

But from afar who rides so fast?
Who sounds from golden horn that
blast?

Oh joy! my son returns!
The earth his charger spurns;
With rapid swoop from yonder height
He mocks the eagle's daring flight!

Chorus.

He madly rides, he homeward tears,
Sparks fly, and stones are crashing;

The Mother.

Sir Oluf! draw rein! check thy speed-
ing!

Chorus.

See! in his helm no plume he wears,
Gone is the shield bright flashing,
From golden spurs is the charger
bleeding!

Sir Oluf! draw rein! check thy speed-
ing!

The Mother.

Hear me, my son, oh tell me aright.
Why is thy cheek so ghastly white?

Oluf.

My cheek may well be ghastly white,
I dwelt in the Erl-king's realm last
night.

The Mother.

But tell me, my son, my fond heart's
pride!
What shall I say to thy gentle bride?

Oluf.

Oh say that my steed and my coursers
good
Have lured me to hunt in yonder
wood.

The Mother and Chorus.

Where are the guests after whom thou
hast ridden?

Oluf.

But one saw the morn, of all those I
had bidden.

The Mother and Chorus.

And who is so faithful, the tryst thus
keeping?

Oluf.

The chill of death, o'er my heart
slowly creeping!

The Mother and Chorus.

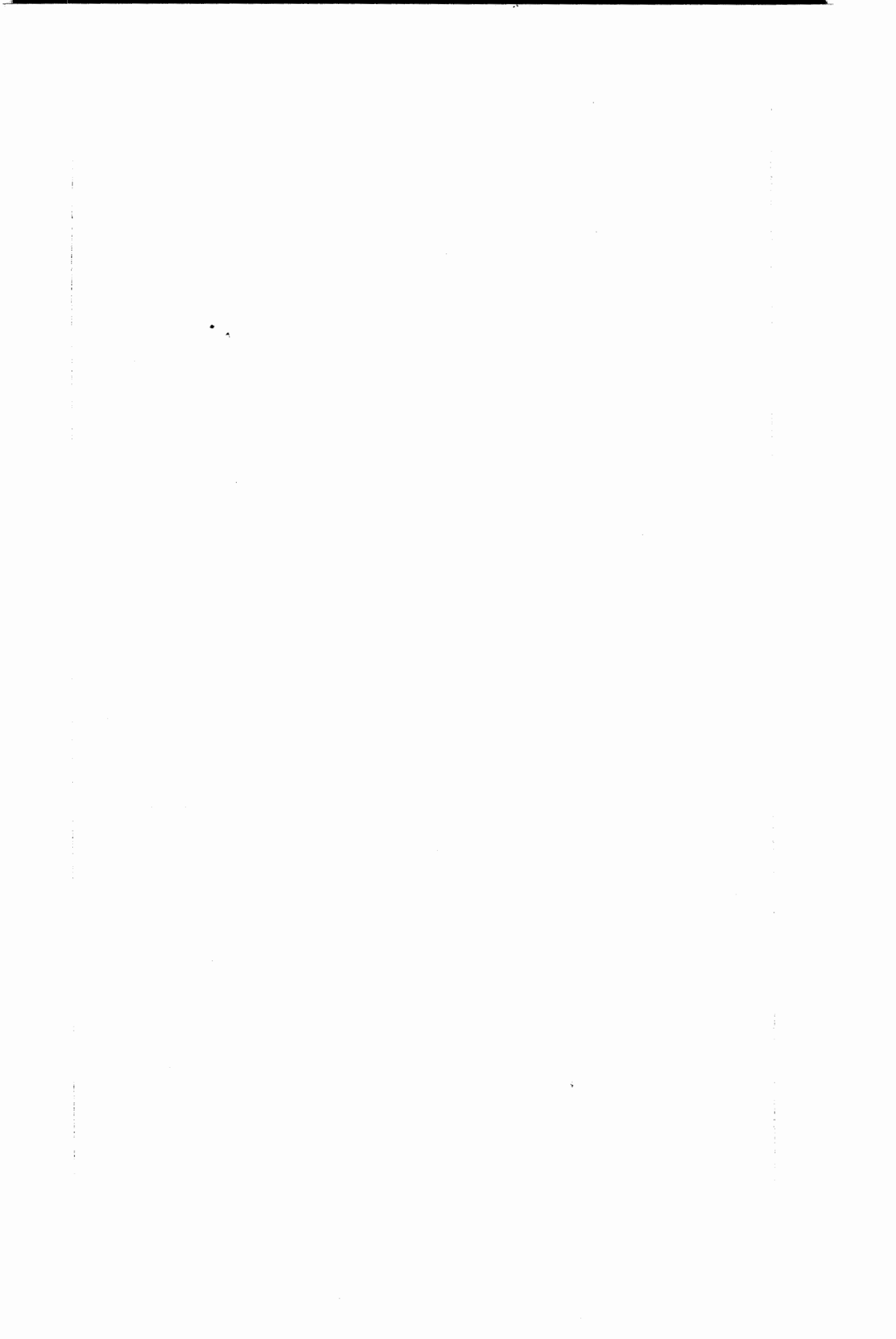
Help us, oh Heav'n, in our sorrow and
dread!
He sinks—turns pale—Sir Oluf is
dead!

EPILOGUE.

Then, youths, if through the wood you
ride,
When night repose is bringing,
Turn from the Erl-king's mound
aside,
Though songs through the air be
ringing.
Danger will ever him betide
Who heeds the Erl-maidens' singing!

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The Erl-king's Daughter.

Prologue.

Niels W. Gade. Op. 30.

Andantino. (♩ = 48)*

Piano.

Imp.
pp

dim.
p

fz
pp

SOPRANO. *p*

ALTO. *p*

TENOR. *p*

BASS. *p*

Chorus.

At eve, Sir O-luf rein'd up his steed; The dew-y mist gen-tly

At eve, Sir O-luf rein'd up his steed; The dew-y mist gen-tly

At eve, Sir O-luf rein'd up his steed; The dew-y mist gen-tly

At eve, Sir O-luf rein'd up his steed; The dew-y mist gen-tly

At eve, Sir O-luf rein'd up his steed; The dew-y mist gen-tly

*The Metronome times were added by the Composer in London, in 1832.

fall -ing, The flow'r's fragrant sighing, the freshen-ing mead, To thoughts of rest were

fall -ing, The flow'r's fragrant sighing, the freshen-ing mead, To thoughts of rest were

fall -ing, The flow'r's fragrant sighing, the freshen-ing mead, To thoughts of rest were

fall -ing, The flow'r's fragrant sighing, the freshen-ing mead, To thoughts of rest were

p

p

p

p

p

call-ing; He threw himself down on the Erl-king's mound, His

call-ing; He threw himself down on the Erl-king's mound, His

call-ing; He threw himself down on the Erl-king's mound, His

call-ing; He threw himself down on the Erl-king's mound, His

p

p

p

p

p

eye-lids in slumber soon clos - ing; And then came a group of fair maids around, Who

eye-lids in slumber soon clos-ing; And then came a group of fair maids around, Who

eye-lids in slumber soon clos-ing; And then came a group of fair maids around, Who

eye-lids in slumber soon clos - ing; And then came a group of fair maids around, Who

p gaz'd on him there re - pos - ing. One

p gaz'd on him there re - pos - ing. One

p gaz'd on him there re - pos - ing. One

p gaz'd on him there re - pos - ing. One

bent and caress'd him, an - oth - er spake, And thus to him whis - per'd

bent and caress'd him, an - oth - er spake, And thus to him whis - per'd

bent and caress'd him, an - oth - er spake, And thus to him whis - per'd

bent and caress'd him, an - oth - er spake, And thus to him whis - per'd

p dolce

sweet - ly: "Wake up, oh youth! my love, a - wake! And

sweet - ly: "Wake up, oh youth! my love, a - wake! And

sweet - ly: "Wake up, oh youth! my love, a - wake! And

sweet - ly:

p

stacc.

join in danc - ing fleet - - ly!" They

join in danc - ing fleet - - ly!" They

join in danc - ing fleet - - ly!" They

They

p

fz

dim.

mur - mur'd a song of me - lo - dy rare That hush'd the streamlet

mur - mur'd a song of me - lo - dy rare That hush'd the streamlet

mur - mur'd a song of me - lo - dy rare That hush'd the streamlet

mur - mur'd a song of me - lo - dy rare That hush'd the streamlet

glitt - ring; Calm and still was the ev - ning air, But dis - tant birds were

glitt - ring; Calm and still was the ev - ning air, But dis - tant birds were

glitt - ring; Calm and still was the ev - ning air, But dis - tant birds were

glitt - ring; Calm and still was the ev - ning air, But dis - tant birds were

twitt - ring. It was

twitt - ring. It was

twitt - ring. It was

twitt - ring. It was

well for him the wak'ning sound Of cock-crow was heard shrilly ring-ing,

well for him the wak'ning sound Of cock-crow was heard shrilly ring-ing,

well for him the wak'ning sound Of cock-crow was heard shrilly ring-ing,

well for him the wak'ning sound Of cock-crow was heard shrilly ring-ing,

fz *p*

Else had he slept on the Erl-king's mound— For aye, while

Else had he slept on the Erl-king's mound— For aye, while

Else had he slept on the Erl-king's mound— For aye, while

Else had he slept on the Erl-king's mound— For aye, while

pp *fz* *dim.* *p*

dam - - sels were sing -

dam - - sels were sing -

dam - - sels were sing -

dam - - sels were sing -

p

p

p

p

ing.

ing.

ing.

ing.

p

pp

Red. *

Part I.

No 1. "The sun in ocean sinks to rest."

Chorus.

Allegro moderato ma vivace. (♩ = 112)

Piano.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is two sharps (F# and C#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first system includes a *rit.* marking. The second system features a *dol.* marking. The third system has a *p* marking. The fourth system includes a *dol.* marking. The fifth system has a *mf* marking. The sixth system features a *f* marking. The seventh system includes a *dim.* marking. The eighth system has a *p* marking. The score concludes with a final chord in the bass staff.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *dim.* (diminuendo) marking is present over the right hand.

Second system of piano accompaniment. The right hand continues the melodic line, and the left hand maintains the accompaniment. A *p* (piano) dynamic marking is indicated at the beginning.

Third system of piano accompaniment. The right hand has a more active melodic line. The left hand consists of chords. *dol.* (dolente) and *f* (forte) markings are present.

Fourth system of piano accompaniment. The right hand features a melodic line with some slurs. The left hand has chords. *f* and *dim.* markings are present.

Chorus.

SOPRANO. *p dol.*
The sun — in o — cean sinks to

ALTO. *p dol.*
The sun — in o — cean sinks to

TENOR. *p dol.*
The sun — in o — cean sinks to

BASS. *p dol.*
The sun — in o — cean sinks to

p sempre e legato dol.

Piano accompaniment for the chorus. The right hand has a melodic line with slurs, and the left hand has chords. *p sempre e legato dol.* marking is present.

rest, The sun in ocean sinks to rest,

rest, The sun in ocean sinks to rest,

rest, The sun in ocean sinks to rest,

rest, The sun in ocean sinks to rest,

Red. *

p

The ev-'ning bird is sing - -

The ev-'ning bird is sing - -

The ev - - - -'ning bird,

The ev-'ning bird, is

p

ing, the ev - 'ning bird is sing - - - ing.

ing, the ev - 'ning bird is sing - - - ing.

— the ev - 'ning bird is sing - - - ing.

sing - ing, ev - 'ning bird is sing - - - ing.

cresc.

f
Haste on, oh morn, — for O - - luf

f
Haste on, oh morn, for O - - luf

f
Haste on, oh morn, — for O - - luf

f
Haste on, oh morn, for O - - luf

blest His wed - ding day in - bring - - ing, his

blest His wed - ding day in - bring - - ing, his

blest His wed - ding day in - bring - - ing, his

blest His wed - ding day in - bring - - ing, his

fz *fz*

wed - ding day in - bring - - - - ing.

wed - ding day in - bring - - - - ing.

wed - ding day in - bring - - - - ing.

wed - ding day in - bring - - - - ing.

dim. *mf*

And.

mf
Ped.

Oluf. *f*
Bring forth my fleet, sure - foot - ed steed! With

tr
p *p* *f*

golden trappings deck__ him! Yet one more

p *p*

wed - ding guest I need, I forthmust ride__ to seek

him! *f*
Bring forth my fleet, sure - foot - ed steed, With

f *f* *p*

The Mother.

gold-en trappings deck — him. My — son!

The — ev'n — — ing shad - ows on - ward stride, —

My son, — my son, — day's orb — will

soon — be hid - - den. Yet one more

Oluf. *f*

wed - - ding guest I need, yet one more wed-ding guest I

The Mother.

need, I forth must ride to seek him. My son! Why

dim. *p* *dolce*

rid'st thou forth at e - ven - tide? What guests hast thou not

p

bid - den? Why rid'st thou forth at e - ven - tide? What guest hast

p

Oluf. *f*

thou not bid - den? I must from hence, the ev'n-ing calm But

pp *f* *tr*

mocks my in - ward an - guish! Oh morn - ing! wilt thou

dim. *p*

bring the balm For which my heart doth languish?

The Mother.

My son, the ev'n- ing shadows on - ward stride!

dim.

dim.

Chorus.

p e dolce
The sun in o - cean sinks to rest,

p e dolce
The sun in o - cean sinks to rest,

p e dolce
The sun in o - cean sinks to rest, The

p e dolce
The sun in o - cean sinks to rest,

p

tr

rit.

The ev' - ning bird is sing -

The ev' - ning bird is sing -

ev' - - - - ning bird,

p The ev' - ning bird is

p

ing, the ev' - ning bird is sing -

ing, the ev' - ning bird is sing -

— the ev' - ning bird is sing -

sing - ing, ev' - ning bird is sing -

cresc.

f

ing, Haste on, oh morn, for

ing, Haste on, oh morn, for

ing, Haste on, oh morn, for

ing, Haste on, oh morn, for

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'ing, Haste on, oh morn, for'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a forte (*f*) dynamic marking.

O - - luf blest His wed - ding day in -

O - - luf blest His wed - ding day in -

O - - luf blest His wed - ding day in -

O - - luf blest His wed - ding day in -

The second system continues with four vocal staves and a piano accompaniment. The lyrics are 'O - - luf blest His wed - ding day in -'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a forte (*fz*) dynamic marking.

bring - ing, his wed - ding day in - bring -

bring - ing, his wed - ding day in - bring -

bring - ing, his wed - ding day in - bring -

bring - ing, his wed - ding day in - bring -

ing.

ing.

ing.

ing.

Corno.

No. 2. "When through the meadows of tender green."

Song.

Andante sostenuto. (♩ = 108)

Oluf. *dolce*

When

pp

con espress.

through the mead-ows of ten - der green I see — the stream-let wan - der,

Then turns my heart to its gen - tle Queen, And on — her sweet charms — do I

p *dim.*

dim. *dolce*

pon - - der. When

p

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante sostenuto' and a metronome marking of '(♩ = 108)'. The key signature has one flat (B-flat) and the time signature is 6/8. The score is divided into four systems. The first system shows the vocal line starting with the word 'When' and the piano accompaniment starting with a piano (*pp*) dynamic. The second system contains the lyrics 'through the mead-ows of ten - der green I see — the stream-let wan - der,' and features a 'con espress.' marking. The third system contains the lyrics 'Then turns my heart to its gen - tle Queen, And on — her sweet charms — do I' and includes piano (*p*) and diminuendo (*dim.*) markings. The fourth system contains the lyrics 'pon - - der. When' and includes piano (*p*) and dolce (*dolce*) markings. The piano accompaniment consists of chords and moving lines in both hands, often with arpeggiated figures.

'mid the ri - pend fields I see, With corn, - bright flow - ers -

grow - ing, Then her blue eyes - seem present to me, 'Neath

tress - - es all gold - en and flow - -

ing! But

Agitato.

if by night thro' the woods I go, When

stars — o'er the Erl - mound are shin - - ing,

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'stars' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Dark are the eyes that in fan - cy I know, And a -

mf *cresc.* *fz*

The second system of the musical score. The vocal line continues with 'Dark are the eyes that in fan - cy I know, And a -'. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), and *fz* (forzando).

bove them are ra - ven locks twin - - ing.

fz *fz* *fz*

The third system of the musical score. The vocal line concludes with 'bove them are ra - ven locks twin - - ing.'. The piano accompaniment features repeated *fz* (forzando) markings.

con passione *fz*

The fourth system of the musical score, which is a piano accompaniment. It begins with the instruction *con passione* and includes a *fz* (forzando) marking.

dim.

The fifth system of the musical score, which is a piano accompaniment. It concludes with a *dim.* (diminuendo) marking.

p e tranquillo

The deep - est wound may be heal'd a - gain, Tho'

p *dim.* *pp*

dead - ly the hate — that gave it; And now this poor heart would seem

p

cleft_ in twain, — Can time from such tor - ture

pp *f* *p* *dim.*

save _____ it?

pp *pp*

No 3. "Bring forth my fleet, sure-footed steed."

Duet and Chorus.

Allegro risoluto. (♩ = 126)

The musical score is written in 2/4 time and consists of four systems. The first system shows the piano introduction with a dynamic marking of *p*. The second system begins the vocal entry with the lyrics "Bring forth my fleet, sure-footed steed!" and includes dynamic markings *cresc.* and *f*. The third system continues the vocal line with the lyrics "With gold-en trap-pings deck" and a dynamic marking of *f*. The fourth system concludes the vocal phrase with the word "him!" and includes dynamic markings *ff* and *dim.*. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

p

cresc. *f*

f

ff *dim.*

Oluf. *f* *risoluto*

Bring forth my fleet, sure-

foot - - ed steed! With gold - en trap-pings deck

him!

The Mother.

p

O - - luf! keep far, — far from the

pp *p*

Erl - - king's mound!

p *p*

Agitato.

Oh ride not forth at this witch - ing

p

hour, Weird troops thro'the for - est are throng - - ing!

fz *p*

O - - luf, ride not, ride not at this witch - - ing

fz *p* *pp*

Oluf. *f* *p*

hour! Near the Erl - mound all is hush'd

The Mother.

— and still! Thou know - est, my

son, the Erl - king's pow'r, True love he can turn to vain

fz *p*

long - - - ing; O - - - luf, ride not, ride not at this

witch - - ing hour! All — is still save cloud-wreaths

f *Oluf.*

pp *cresc.* *f* *p*

i - dly sail - - ing.

p

The Mother.

O - - luf! keep — far from the

p

Erl - - king's mound! _____

pp

Oluf. *f*

cresc. *f* Now

Animato.

forth, — my steed, now forth! fly with good will! Oh cease, my

mf

heart, — thy wail - ing! now forth, — now forth!

f

The black steed rush - es, he rush - es, be -

The black steed rush - es, he rush - es, be -

The black steed rush - -

The black steed rush - -

sempre f

spatter'd with foam, O - ver wastes where all track is hid - - -

spatter'd with foam, O - ver wastes where all track is hid - - -

es, he rush - es, be - spatter'd with foam, O - ver wastes where all track is -

es, be - spat - ter'd with foam, O - ver wastes where all track is hid - - -

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

den! be - spat - ter'd with foam! _____

den! be - spat - ter'd with foam! _____

hid - - - den! be - spat - ter'd with

den, be - spat - ter'd with foam! _____

The piano accompaniment continues with similar chordal textures and a steady bass line.

Allegro molto.

Sir O - - luf rides
 Sir O - - luf rides
 foam! Sir O - - luf, Sir O -
 Sir O - - luf, Sir O -

Allegro molto.

hearth and
 forth from hearth and home, To seek wed - ding
 forth from hearth and home, To seek wed - ding
 luf rides forth, To seek wed - ding
 luf rides forth, To seek wed - ding

guests yet un - bid - - - den.

guests yet un - bid - - - den.

guests yet un - bid - - - den.

guests yet un - bid - - - den.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "guests yet un - bid - - - den." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

f Sir O - - luf rides - - - forth from

f Sir O - - - luf rides - - - forth from

f Sir O - - luf, Sir O - - luf

f Sir O - - luf, Sir O - - luf

The second system continues with four vocal staves and piano accompaniment. The lyrics are "Sir O - - luf rides - - - forth from" and "Sir O - - luf, Sir O - - luf". The piano part includes a dynamic marking of *ff* (fortissimo) and features a more complex rhythmic pattern with sixteenth notes.

hearth and
 hearth and home, To seek wed - ding guests yet un -
 rides forth, To seek wed - ding guests yet un -
 rides forth, To seek wed - ding guests yet un -

bid - - - den.
 bid - - - den. To - mor - row,
 bid - - - den. To - mor - row,
 bid - - - den. To - mor - row, while

To - mor - row, while the bells all peal and
 while the bells all peal and
 while the — bells — all — ring,
 bells peal and ring, and ring,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The key signature is G major (one sharp). The vocal parts enter with the lyrics 'To - mor - row, while the bells all peal and'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ring, We'll join the feast and gai - ly
 ring, We'll join the feast and gai - ly
 — We'll join the feast and gai - ly
 — We'll join the feast and gai - ly

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'ring, We'll join the feast and gai - ly'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

sing! we'll
 sing! we'll sing, we'll
 sing! we'll gai - ly sing, then
 sing! at the feast we'll

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

gai - ly sing! we'll
 gai - ly sing! we'll gai - ly
 at the feast we'll gai - ly sing, we'll
 gai - ly sing, we'll gai - ly

The second system continues the vocal and piano parts. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

sing, well gai - ly sing!

sing, well gai - ly sing!

sing, well gai - ly sing!

sing, well gai - ly sing!

dim.

p dolce

Ped.

dim.

Ped.

pp

Ped.

Part II.

Nº 4. "Night, thou art silent."

Andante con moto. (♩ = 69) Song.

Piano.

sempre pianissimo

The musical score is written for piano and includes a vocal line. It consists of seven systems of two staves each. The first system is marked "Piano" and "sempre pianissimo". The second system includes dynamic markings "pp" and "mf". The third system is marked "con Ped.". The fourth system includes "fz" and "dim.". The fifth system includes "pp" and "Ped.". The sixth system includes "pp" and "mf". The seventh system includes "pp" and "mf". The score features complex piano textures with many chords and arpeggios, and a vocal line with various dynamics and phrasing.

dim. *pp marcato*

Red.

sf *dim.* *p*

p

3 *dim.* *p*

Oluf.
p tranquillo

Night, thou art si - - lent! the moon alone Keeps watch, and

pp

o'er the thicket glis - tens;— A bird now warbles with

p

sweet - est tone, But ill may o'ertake him who

dim.

lis - tens! A robe glitters there!

p *sf*

'Tis gone a - gain! The

dim. *p* *dolce*

air seems full of voic - - -

dim.

dolce

es That lull my sense, and my

heart enchain, While yet beneath the spell it re -

joic - - - - es, re

joic - - - - es!

pp

pp

pp

p

sempre pp

tr. *tr.* *tr.* *cresc.* *riten.* *tr.* *tr.*

Nº 5. "Lightly through the wood."

Chorus with Baritone Solo.

Andantino. (♩ = 58.)

The piano accompaniment consists of five systems of grand staff notation. The first system features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bass clef part begins with a forte (*fz*) dynamic and includes several chords. The second system starts with a piano (*pp*) dynamic and includes the instruction *leggiero*. It features a melodic line in the treble clef with triplet markings and a bass line with sustained notes. The third system continues the melodic development in the treble clef, with a piano (*pp*) dynamic. The fourth system shows a return to a forte (*fz*) dynamic in the treble clef. The fifth system features a very dense, rapid sixteenth-note passage in the treble clef, also marked *fz*.

The Eri-Maidens.
2 SOPRANOS & ALTO.

The vocal part is written for two sopranos and an alto. The lyrics are: "Light - ly through the wood are we". The piano accompaniment for this section is in the same key signature and time signature as the first part. It begins with a piano (*p*) dynamic and includes the instruction *leggiero*. The piano part features a steady accompaniment with some triplet markings.

danc - - - ing!

dim.

Oluf.
Erl -

cresc.

fz

p

agitato

maidens are sing-ing, my sens-es they cap-ture, Oh quick, let me fly, let me

fz

fly from the treach-er-ous rap - - - ture!

fz

p

pp

The first system of the piano accompaniment consists of three staves. The top staff is the right hand, featuring a melodic line with several triplet markings. The middle and bottom staves are the left hand, providing harmonic support with chords and moving bass lines. The key signature is one sharp (F#) and the time signature is 3/4.

The Erl - Maidens.

The second system continues the piano accompaniment. It features a dense texture with many sixteenth notes in the right hand. The left hand has a steady bass line. Dynamics include *p* (piano) and *leggiero* (light). The lyrics "Light - ly through the" are written above the right-hand staff.

Light - ly through the

leggiero

The third system continues the piano accompaniment. The right hand has a melodic line with some rests, while the left hand plays a rhythmic accompaniment. Dynamics include *p* (piano). The lyrics "wood are we danc" are written below the right-hand staff.

wood are we danc

The fourth system concludes the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* (diminuendo) and *cresc.* (crescendo). The lyrics "ing!" are written below the right-hand staff.

ing!

dim.

cresc.

Oluf.
Fair maid - - ens danc - ing

The first system of the score shows the vocal line for Oluf. The lyrics are "Fair maid - - ens danc - ing". The music is in G major and 3/4 time. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *fz* (forzando).

there I see: Now the Erl - king's

Flauti

The second system continues the vocal line with the lyrics "there I see: Now the Erl - king's". The piano accompaniment features a woodwind entry for the Flutes (*Flauti*) with a melodic line. Dynamics include *fz* and *p*.

daugh - ter beck - ons to me!

Flauti
Red. *

The third system continues the vocal line with the lyrics "daugh - ter beck - ons to me!". The piano accompaniment includes a woodwind entry for the Flutes (*Flauti*) and a section marked *Red.* (ritardando). Dynamics include *fz*, *p*, and *dim.* (diminuendo).

Trombe

The fourth system shows the piano accompaniment for the Trombones (*Trombe*). The music features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

Clar.

The fifth system shows the piano accompaniment for the Clarinet (*Clar.*). The music features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *fz* (forzando).

Nº 6. "Oh welcome."

Scene for Soprano, Baritone and Chorus.

The Erl-king's Daughter.

Andante sostenuto. (♩ = 120)

p dolciss.

The musical score is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music. Each system includes a vocal line (Soprano/Baritone) and a piano accompaniment (right and left hands). The piano part features a prominent, rhythmic accompaniment in the right hand, often consisting of eighth-note patterns, and a more melodic line in the left hand. Dynamics include *pp* (pianissimo), *p* (piano), and *p e dolce* (piano e dolce). The lyrics are: "Oh welcome, Sir O - lul! why turn'st thou from me? Come, join in the danc - ing, we wait but for The Erl - Maidens. Light - ly through the thee! Sir O - wood are we danc -".

Oh wel - come, Sir

O - lul! why turn'st thou from me? Come,

join in the danc - ing, we wait but for
The Erl - Maidens. Light - ly through the

thee! Sir O - wood are we danc -

Oluf.
animato

luf! — I may not dance — I can - not stay, To -

ing. —

animato
f

mor - - - row, to - mor-row is my wed - ding

p *fz* *fz*

day.

Trombe *Clar.*
fz *fz* *fz*

The Erl-kings' Daughter.

p
A sil - ken robe I'll

pp a tempo *pp*
Red.

give thee so white, 'Twas bleach'd by my-

mo - - - ther in pale moon -
 The Erl - Maidens. *pp*
 Light - ly through the

light! Sir O
 wood are we danc - - -

e dolce
p
pp

luf! Oh tempt me not with thy sweet lay, Tho'twere

ing!
animato
pp

dim. *ritard.*

bliss — to dance, — I must — not stay. —

dim. *p ritard.* *mf*

The Erl-king's Daughter.

p

Hear — me, Sir O — luf! — Dance

fs *pp* *Cello*

Rel.

gai — — — ly with me, — This —

pp

sil — ver cui — rass — then — give — I to

Rel.

The Erl-Maidens.

Light — ly through the

pp

Rel.

p e dolce

thee. — Sir O — — — — luf, — — — — dance

wood — are we dance — — — — ing, Sir O —

gai - ly with me, — — — — dance gai - ly with me! — — — —

luf, dance with us! I

rit. *ritard.* *pp* *ffz*

Allegro molto. (♩ = 132)

may not dance, I dare not stay, — — — — To - mor - row is my

wed - - - ding day.

Ohoo *p* *fz* *p*

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Dynamics include *fz* and *f*.

The Erl-king's Daughter.
con fuoco

Then if thou

Vocal line: Then if thou
Piano accompaniment: *p*

wilt not dance with me, then if thou wilt not

Vocal line: wilt not dance with me, then if thou wilt not
Piano accompaniment: *p*

dance with me, Pain and grief,

Vocal line: dance with me, Pain and grief,
Piano accompaniment: *fz*

con fuoco
pain and grief shall follow

Vocal line: *con fuoco*
pain and grief shall follow
Piano accompaniment: *fz*

thee.

ff

Oluf.

Ha! help me Heav'n! she touch - es me now!

dim. *p*

What i - cy chill do I feel on my brow?

fz

What chill on my brow?

The Erl-king's Daughter.

ff

I laid my hand up - on his head,

And down his cheek the

f *p*

blood streams red! Sir O-

sempre p

luf, Sir O- - - luf, to- -mor- -row

art thou dead!

The Erl-Maidens. *ff*

Art thou dead!

cresc. *ff*

Vall.

Oluf.
ragitato

Now fly, now fly, good steed, fly, if

fz *p*

Sir O - luf! Sir

Sir O - luf! Sir

thou my life wouldst save!— Oh fly, oh fly, good steed, fly, if thou my life wouldst

p

O - luf!

O - luf!

con passione To - mor - - row,

save! Else will the wedding morn break o'er my

mf *fz*

f *fz*

f
 O - luf, art thou
 grave! Oh fly, good steed, oh fly, good steed, if

dim.

The Erl-king's Daughter. *mf*
 Ride home to thy
 dead!
 thou my life wouldst save!

ff
f *dim.* *P*

sweet - heart in robe so red! Sir O - luf, Sir
 Ride home, ride home, Sir
 Oh fly! fly quick - ly, oh

mf

O - - luf! to - mor - - row, Sir O - -
 O - - luf! to - mor - - row, Sir O - -
 fly, fly quick - ly, oh fly, — good steed, fly quick - -

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

luf, to - mor - - row, Sir O - - luf, to -
 luf, to - mor - - row art thou
 ly! *ff* good

This system continues the vocal and piano parts. The vocal parts have lyrics: "luf, to - mor - - row, Sir O - - luf, to -", "luf, to - mor - - row art thou", and "ly! good". The piano accompaniment continues with similar patterns. The key signature remains two flats, and the time signature is 4/4. Dynamics include *cresc.* and *ff*.

mor - - - - row art thou
 dead! dead!
 steed, fly quick - ly, oh fly, good steed! Now

ff
ff
p cresc.
ff
ff
p
ff
p
 R.

dead, art thou to -
 dead! To - mor - - - - row
 To - mor - - - - row, O - luf,
 fly, good steed, fly at thy best! Death rides with me as

ff
ff
ff
f

musical score for the first system, including vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "mer - row dead! art thou dead! art thou dead! wed - ding guest!". The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Dynamics include *fz* and *ff*.

piano accompaniment for the second system, featuring a dense texture of chords and a melodic line in the treble clef. The bass line continues with a steady eighth-note pattern. Dynamics include *fz* and *ff*.

piano accompaniment for the third system, featuring a dense texture of chords and a melodic line in the treble clef. The bass line continues with a steady eighth-note pattern. Dynamics include *fz* and *ff*.

piano accompaniment for the fourth system, featuring a dense texture of chords and a melodic line in the treble clef. The bass line continues with a steady eighth-note pattern. Dynamics include *fz* and *ff*. The word *sempre* is written above the *ff* dynamic.

piano accompaniment for the fifth system, featuring a dense texture of chords and a melodic line in the treble clef. The bass line continues with a steady eighth-note pattern. Dynamics include *fz* and *ff*.

Part III.
 No 7. "The sun now mounts the eastern sky."
 Morning Hymn.

Andante con moto. ($\text{♩} = 50$)

Piano.

Cor. Viol. Cor.
 Cello

SOPRANO.

ALTO.

TENOR. *p*

The sun now mounts the east-ern sky, To clouds bright hues he

BASS. *p*

The sun now mounts the east-ern sky, To clouds bright hues he

p

O'er sea and land, o'er mountains high, O'er man, his course he

p

O'er sea and land, o'er mountains high, O'er man, his course he

p

lends;— O'er sea and land, o'er mountains high, O'er man, his course he

p

lends;— O'er man, his course he

p dolce

wends. From Pa - ra - dise, where first he rose, He

p dolce

wends. From Pa - ra - dise, where first he rose, He

p dolce

wends. From Pa - ra - dise, where first he rose, He comes with bless-ings

p dolce *p*

wends. From Pa - ra - dise, where first he rose, He

p *f*

comes with bless - ings rare; The life and

p *f*

comes with bless - ings rare; The life and joy, the

p *f*

rare, with bless - ings rare; The life and joy, the life, the

p *f*

comes with bless - ings rare; The life and joy, the life, the

joy, the joy his light be - stows, Both high and low may
 life and joy his light be - stows, Both high and low may
 life and joy his light be - stows, Both high and low may
 life and joy Both high and low may

share. God's own bright sun the world doth fill With joy and
 share. God's own bright sun the world doth fill With joy and
 share. God's own bright sun the world doth fill With joy and
 share. God's own bright sun the world doth fill With joy and

No. 8. "I watched before the castle gate."
Air and Chorus.

Andantino. (♩=67)

The piano introduction is in 3/4 time and consists of 67 measures. It features a melody in the right hand marked *dolce* and *p* (piano), and a supporting accompaniment in the left hand. The key signature has one sharp (F#).

The Mother.

dolce

The first line of the song is in 3/4 time. The vocal line is marked *dolce* and *p*. The piano accompaniment is marked *p*. The lyrics are: "I watch'd be-fore the cas - tle gate, Till".

The second line of the song is in 3/4 time. The vocal line is marked *p*. The piano accompaniment is marked *p*. The lyrics are: "each pale star had van - ish'd; The grief I felt for".

The third line of the song is in 3/4 time. The vocal line is marked *p*. The piano accompaniment is marked *p*. The lyrics are: "O - luf's fate, All thought of sleep had ban - ish'd."

poco animato
f
 My O - - - luf, my O - luf, what

poco animato
fz
fp
fp

ails — thee, that, far from home, (While

fp
dim.
p

trem-bles thy mo - - ther) at

p

night thou must roam?

p
mf
Red.

Chorus.

SOPRANO.

ALTO.

TENOR.
 Fill high the cups with mead and wine, with mead and wine! _____

BASS.
 Fill high the cups with mead and wine, with mead and wine! _____

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets and dynamic markings such as *f*, *cresc.*, and *p*.

p dolce

O- -luf, why tar- -ry from sweet- -heart thine? _____

p dolce

O- -luf, why tar- -ry from sweet- -heart thine? _____

The vocal lines are marked *p dolce* and feature a melodic line with a question mark at the end of the phrase.

dolce

dolce

Tempo I.

Ob.

The piano accompaniment is marked *dolce* and **Tempo I.** It includes a section for the Oboe (*Ob.*) with a melodic line.

The Mother.
dolce

And now ap-pears the

p *p* *Cor.*

blush - ing morn, From night's em - brace es - cap - ing, A -

las! the day, thus bright-ly born, For_ me new grief is shap - ing!

p

poco animato *f* My O - - - luf, my O - luf, what

poco animato *fz* *fp* *fp*

ails thee, that far from home, (While

fp *dim.* *p*

trem - bles thy mo - - ther) at

p

night thou must roam?

p *mf* *Ped.*

Chorus.

SOPRANO.

ALTO.

TENOR. *f*

BASS. *f*

Fill high the cups with mead and wine, with mead and wine!

f *p*

Fill high the cups with mead and wine, with mead and wine!

cresc. *f* *p*

p dolce *dolce*

O - luf, - why tar - ry from sweet - heart thine? —

p dolce *dolce*

O - luf, - why tar - ry from sweet - heart thine? —

p dolce *dolce*

Tempo I.

p dolce *dolce*

Allegro non troppo. (♩=138)

p *ritenuto* *pp*

The Mother.

But from a - far who rides so fast?

pp

f

Who sounds from gold - en horn — that

fz *fz*

blast? Oh joy! my son returns! The earth, — the earth his charg-er

mf

spurns; — With rap - id swoop from yon - der height, He mocks the ea - gle's

p

dar - ing flight!

Chorus.

He madly rides, he homeward tears, he madly

He madly rides, he homeward tears, he madly

He madly rides, he homeward tears, he madly

He madly rides, he homeward tears, he madly

f

rides, he home-ward tears, Sparks fly, and stones are crashing, sparks —

rides, he home-ward tears, Sparks fly, and stones are crashing, sparks

rides, he home-ward tears, Sparks fly, and stones are crashing, sparks

rides, he home-ward tears, Sparks fly, and stones are crashing, sparks

The piano accompaniment includes dynamic markings such as *fz* and accents (>).

fly, and stones are crashing! He madly rides, he homeward tears, he

fly, and stones are crashing! He madly rides, he homeward tears, he

fly, and stones are crashing! He madly rides, he homeward tears, he

fly, and stones are crashing! He madly rides, he homeward tears, he

The piano accompaniment includes dynamic markings such as *fz* and accents (>).

The Mother. *f*

Sir O - luf! draw
 home - ward tears!
 home - ward tears!
 home - ward tears!
 home - ward tears!

The first system of the score features five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Sir O - luf! draw home - ward tears!". The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *f* and *dim*.

rein, check thy speed - - ing!
 See! in his helm no'
 See! in his helm no
 See! in his helm no
 See! in his helm no

The second system of the score features five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "rein, check thy speed - - ing! See! in his helm no' See! in his helm no See! in his helm no See! in his helm no". The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p* and *Oboe.*

My O - luf, my son, my son!

plume he wears!

plume he wears!

plume he wears!

plume he wears!

p

Ohoe

p

str.

Sir O - luf, draw rein! check thy speed - ing!

p Gone is the shield bright flash-ing!

p Gone is the shield bright flash-ing!

p Gone is the shield bright flash-ing!

p Gone is the shield bright flash-ing!

From gold-en spurs is the charg - er bleed -

From gold-en spurs is the charg - er bleed -

From gold-en spurs is the charg - er bleed -

From gold-en spurs is the charg - er bleed -

f

ing! Sir O - luf, Sir O - luf, draw rein, oh

ing! Sir O - luf, Sir O - luf, draw rein, oh

ing! Sir O - luf, Sir O - luf, draw rein, oh

ing! Sir O - luf, Sir O - luf, draw rein, oh

ff

check thy speed - - ing!

check thy speed - - ing!

check thy speed - - ing!

check thy speed - - ing!

This section contains four vocal staves, each with the lyrics "check thy speed - - ing!". The notes are written in a simple, melodic style with a long note on "speed" and a shorter note on "ing!".

fz *con fuoco* *fz*

This piano accompaniment section features a treble clef with a melody of eighth notes and triplets, and a bass clef with block chords. The marking "con fuoco" is centered between two "fz" (forzando) markings.

fz

This piano accompaniment section continues the melody from the previous section, featuring a treble clef with eighth notes and triplets, and a bass clef with block chords. A "fz" marking is present at the beginning.

ffz

Ped. *

This piano accompaniment section features a treble clef with eighth notes and triplets, and a bass clef with block chords. A "ffz" marking is present. At the bottom right, there is a "Ped." instruction with an asterisk.

Nº 9 "Hear me, my son."

Duet and Chorus.

Molto moderato. The Mother. *f* *dolce*

Hear me, my son, — O tell me a —

p right, Why is thy cheek so — gha - st - ly white?

p *p*

Oluf. *f* My —

cheek may well be gha - st - ly white, my — cheek may well be

pp

The musical score is written in G major and common time. It features a vocal line for 'The Mother' and a piano accompaniment. The Mother's part begins with a dynamic of *f* and a tempo of *Molto moderato*. The piano accompaniment starts with *f* and includes a section marked *p*. The Mother's second line of music is marked *p*. The piano accompaniment continues with *p* dynamics and includes a triplet of eighth notes. The character 'Oluf' enters with a vocal line marked *f*. The piano accompaniment for Oluf's part is marked *pp* and features a triplet of eighth notes. The lyrics are: 'Hear me, my son, — O tell me a — right, Why is thy cheek so — gha - st - ly white? My — cheek may well be gha - st - ly white, my — cheek may well be'.

ghast - ly white, I dwelt in the Erl - king's realm last

night!

The Mother.

But

tell me, my son, my fond heart's pride! What shall I say to thy

dolce

p

gen - tle bride?

p

cresc.

Oluf.

O say, my steed and my

cours - ers good — Have lured me to hunt in — yon - der

pp *p* *pp*

The Mother.

Where, where are the guests af - ter whom — thou hast

wood. —

Chorus.

SOPRANO & ALTO. *f* Where, where are the guests af - ter whom — thou hast

TENOR & BASS. *f* Where, where are the guests af - ter whom — thou hast

fz *fz*

rid - den?

But one, but one saw the

rid - den?

rid - den?

p *fz*

morn, of all those... I had

The Mother. *f*

And who is so faith - ful, the
bid - den.

And who is so faith - ful, the
And who is so faith - ful, the

fs *cresc.*

tryst thus keep - ing? Who is so -
tryst thus keep - ing?
tryst thus keep - ing?

fs *pp*

faith - ful, my son, _____ my

son? _____ Who? _____ Who? *Oluf. ff*

cresc.

The

Animato. (♩ = 104)

chill of death, the chill of death o'er my

ad lib.

heart slow - ly creep - ing. *dim.*

ff *f* *f*

The Mother.

ff

Help us, oh heav-en, in our sor-row and dread! He sinks — turns

Chorus.

ff

Help us, oh heav'n! in sor-row and dread!

ff

Help us, oh heav'n! in sor-row and dread!

ff

p *dim.* *p*

dim. e rit. *Poco lento.* *pp*

pale — Sir O - luf is dead!

pp

Sir O - luf is dead!

pp

Sir O - luf is dead!

pp

Sir O - luf is dead!

rit. *Poco lento.* ($\text{♩} = 88$)

pp

cresc. *ff*

dim. *p*

attacca.

Epilogue.

Andante sostenuto.

Chorus.

SOPRANO. *p con espress.*
Then, youths, if thro' the wood you ride, When night repose is

ALTO. *p*
Then, youths, if thro' the wood you ride, When night repose is

TENOR. *p*
Then, youths, if thro' the wood you ride, When night repose is

BASS. *p*
Then, youths, if thro' the wood you ride, When night repose is

Andante sostenuto. (♩ = 116)

p dolce

bring - ing, Turn from the Erl- king's mound a-side, Tho' songs thro' the air be

bring - ing, Turn from the Erl- king's mound a-side, Tho' songs thro' the air be

bring - ing, Turn from the Erl- king's mound a-side, Tho' songs thro' the air be

bring - ing, Turn from the Erl- king's mound a-side, Tho' songs thro' the air be

p

ring-ing. Dang-er will ev - er him - be - tide, — Who heeds the

ring-ing. Dang-er will ev - er him - be - tide, — Who heeds the

ring-ing. Dang-er will ev - er him - be - tide, — Who heeds the

ring-ing. Dang-er will ev - er him - be - tide, — Who heeds the

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "ring-ing. Dang-er will ev - er him - be - tide, — Who heeds the". The piano part includes dynamic markings: *pp*, *f*, *dim.*, and *p*.

Erl- -maid - ens' sing - - ing!

Erl- -maid - ens' sing - - ing!

Erl- -maid - ens' sing - - ing!

Erl- -maid - ens' sing - - ing!

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "Erl- -maid - ens' sing - - ing!". The piano part includes dynamic markings: *p* and *p dolce*.

The third system of the score consists of piano accompaniment in the right and left hands. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part includes dynamic markings: *p* and *Red.* (Reduction). There is an asterisk (*) at the end of the system.