

# THE ENCHANTED SWANS.

(Die wilden Schwäne.)

Cantata for Soprano, Alto and Baritone Solo, Chorus  
for female Voices and Recitation.

The accompaniments arranged  
for Pianoforte, Harp, two Horns and Violoncello ad lib.



The Poetry by Karl Kuhn  
(after Hans Christian Anderson's tale.)

The English version by  
**LEWIS NOYRA.**

The Music by

# CARL REINECKE.

→ Op. 164. ←

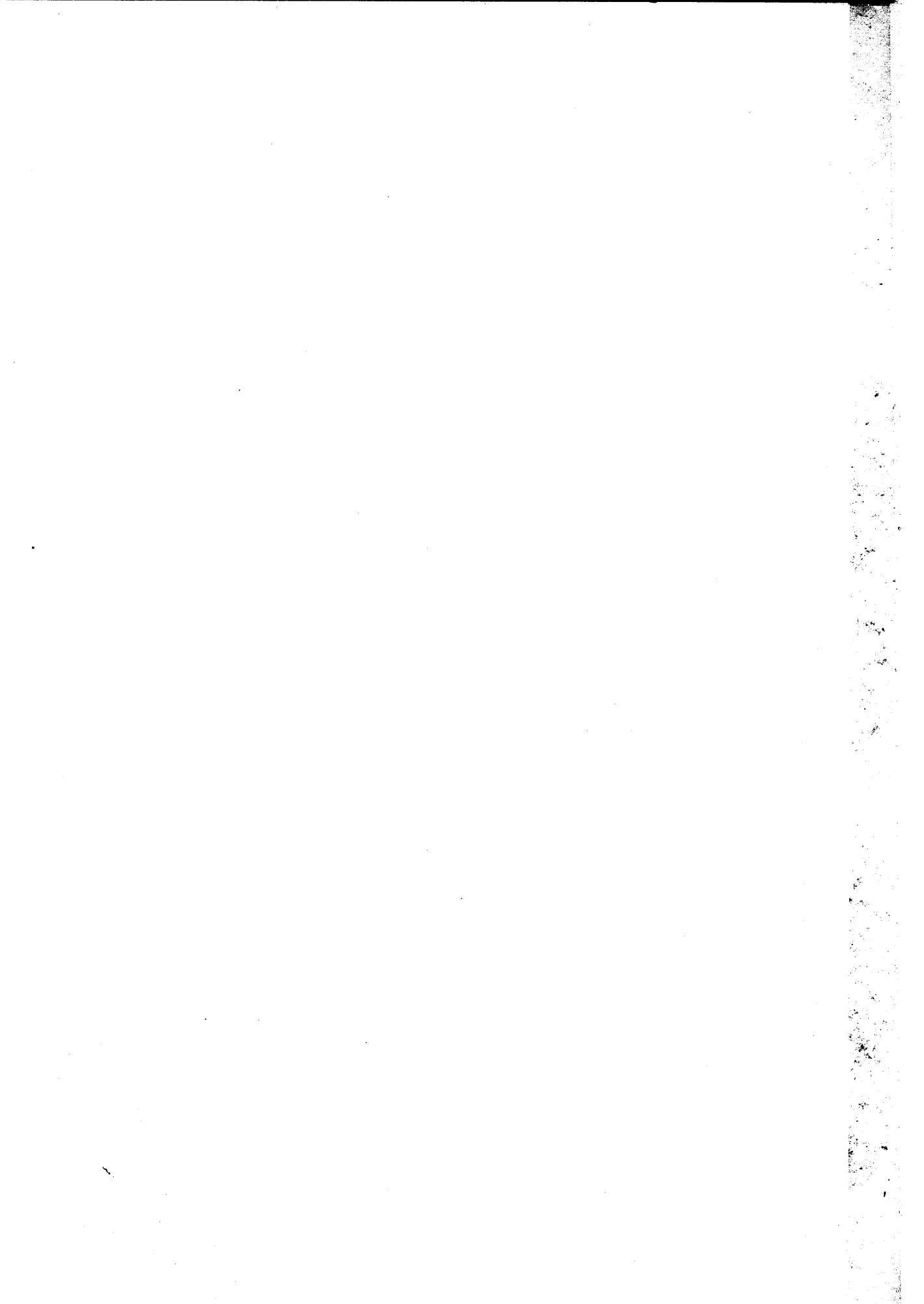
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# The enchanted swans.

365-272  
c. 2

## NO. 1. THE SONG OF THE KING'S CHILDREN.

Chorus.

Carl Reinecke, Op. 164.

Chorus. *mf*  
There

Moderato.  $\text{♩} = 72$ .

The piano introduction is in 3/4 time, marked Moderato with a tempo of 72 beats per minute. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and single notes. Dynamics include *sf*, *p*, and *pp*. The piece concludes with a *mf* dynamic and the word 'There'.

The first line of the vocal melody is: "was a king whose wicked spouse Her ven-geance consum - ma - ted By changing in - to". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p*. The piece ends with a *mf* dynamic.

The second line of the vocal melody is: "sev - en crows The sev - en sons she ha - ted." The piano accompaniment continues with chords and a bass line. Dynamics include *mf*. The piece ends with a *mf* dynamic.

The third line of the vocal melody is: "Their sis - ter wept to find they'd gone, And left no trace be - hind them, Then". The piano accompaniment continues with chords and a bass line. Dynamics include *p*. The piece ends with a *p* dynamic.

bravely wan-der'd forth a - lone, De - ter-min'd she would find them.

**B**  
In vain she seeks her brothers, now, By tangled brake and  
*Un poco animato*

riv - er, Un - til a fai - ry tells her how The prin-ces to de-  
*cresc.* *mf*  
*tranquillo*

**C** *pp*  
liv - er. For sev - en years must she be dumb, While sev - en doub-lets  
*pp* *ma esp.*

*cresc.* *f*  
weav - ing, Then back her broth - ers dear shall come And change to joy her  
*cresc.*

**D** *f* **Più vivace.** ♩ = 80.

grieving. A prince, while hunt - ing, saw the maid; Not

*dolce* *f*

long in doubt he tar - ried, That day, in bri - dal robes ar -

*mf* *espress.* *decresc.* *mf* *cresc.*

(without Alto)

ray'd, Be - lin - da, Be - lin - da fair he

*f* *pp*

*rit.* **Tempo I.** ♩ = 72. **E (with Alto)**

mar - ried! But, sad to

*rit.* *p* *marc.* *mf ed espress.*

tell, the charm a - gain Re - sumes its bane - ful pow - er, To

*p* *f* *pp*

crows are changed her children twain, She, lock'd in lone - some tow - er! The faithful sis - ter

*espress.*

*espress.*

*red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

still works on, Hope in her heart im - plant - ed, Swift - ly the sev - en years have gone, Com -

*mf*

*mf*

*red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

plete the term en - chant - ed!

**F**

*dolce*

With

*dolce*

*red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

brothers near and chil - dren dear She liv'd in queen - ly glo - ry, And

*red.* \* *red.* \* *red.* \* *red.* \*

all true sis - ters love to hear This won - der - ful fai - ry sto - ry!

*pp*

*rit.*

*rit.*

*red.* \* *red.* \* *red.* \* *red.* \*



Breathless she gains their chamber drear,  
And bids the trembling boys draw near  
Her dark and cruel curse to hear!

### № 2. THE QUEEN'S CURSE.

Alto.

Con moto moderato. ♩ = 88.

Now meet your fate, no more I'll wait Of

*f marcato*

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

vengeance to complete my measure! This wand I hold hath pow'r to mould All

*p* *f*

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

ob-jects to my will and plea-sure. Be changed in shape and

*pp*

Red. \*

fea - - tures, No long - - er hu - man crea - - tures, Go

Red. \*

forth as birds at my command, And fly a - - far o'er

*sfpp*  
Red. \* Red. \*

sea and land, Roam - - ing from shore to shore,

*sf*  
Red.

roaming from shore to shore, Lone wand' - rers ev - er - more!

*sf* *p* *cresc.*  
\* Red. \* Red. \* Red. \*

No more I'll wait; this day your fate Of ven - geance fills my mea -

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

- sure! From shore to shore roam ev - - er - more!

*mf* *sf*

And to the holy virgin breathes a prayer,  
That with success her journey may be bless'd,  
And guardian angels hold her in their care!

### Nº 3. ELFRIDA'S PRAYER.

Soprano.

Lento.  $\text{♩} = 92.$

*p* *cantando*

*mf*  
Ho-ly vir - gin, Queen of mer - cy! Thou who healest all our

*dolce* *pp* *p*

woes, In this for - est dark and lone - ly Let me find a sweet re -

*cresc.* *f.*  
pose! I have shared thy grace un - bound - - ed, When by ev - - ry snare sur -

*p* *cresc.* *f.*

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

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

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

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

rounded, I can trust thee, moth - er, now!

Ho-ly vir - gin, Queen of mer - cy! Let my voice pour out thy

praise; Let my prayer - ful off - ring move thee To il - lume my dark-est

days! I will fol - low wherethou lead - est, For I know full well thou

heedest All who at thy foot-stool bow!

### Nº 4. CHORUS OF GLOWWORMS.

Un poco più animato. ♩ = 132.

Harp.

*p* *cantando* *l. h.* *espress.*

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

Allegretto. (♩ = ♩)

*pp* *l. h.*

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

Corni in F.

Soprano I.

Soprano II.

Alto.

Lone - - ly, 'neath the

Lone - - ly, 'neath the

Lone - - ly, 'neath the

Lone - - ly, 'neath the

*pp*

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

The first system of music consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

for - - est bow-ers, Rests a mai - den pure and fair.

for - - est bow-ers, Rests a mai - den pure and fair,

for - - est bow-ers, Rests a mai - den pure and fair,

The piano accompaniment for the first system is shown in two staves. It includes a repeat sign with first and second endings. Performance markings include 'Ped.' (pedal) and asterisks (\*) indicating specific notes or chords.

The second system of music consists of five staves, similar in structure to the first system. It continues the vocal and piano parts.

While our lamps dis - - pel the dark - ness, Let her safe - ty be our .

While our lamps dis - - pel the dark - ness, Let her safe - ty be our

While our lamps dis - - pel the dark - ness, Let her safe - ty be our

The piano accompaniment for the second system is shown in two staves. It includes a repeat sign with first and second endings. Performance markings include 'Ped.' and asterisks (\*) indicating specific notes or chords.

care, While our lamps dis - pel the darkness, Let her safe - - ty

care, While our lamps dis - pel the darkness, Let her safe - - ty

care, While our lamps dis - pel the darkness, Let her safe - - ty

*pp*

*p*

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

be our on - ly care! Her safe-ty be our on - ly care,

be our on - ly care! Her safe-ty be our on - ly

be our on - ly care, her safe-ty be our on - ly care, her safe-ty be our on - ly

Red. \* Red. \*

A

*pp*

O let her safety be our care! Gol - den dreams, shine thro' her  
 care, O let her safety be our care! Gol - den dreams, shine thro' her  
 care, O let her safety be our care! Gol - den dreams, shine thro' her

*dolce*

*dolce*

*dolce*

A

*Red.*

*p espress.*

slum - bers, Come in forms of beau - - ty rare,  
 slum - bers, Come in forms of beau - - ty rare,  
 slum - bers, Come in forms of beau - - ty rare, Gol - den dreams, shine thro' her

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



**B**

Come in forms of beau - ty rare, Light-ly round the sleep-er  
 Come in forms of beau - ty rare, Light-ly round the sleep-er  
 slum - bers, Come in forms of beau - ty rare, Light-ly round the sleep-er

*mf*

**B**

*mf*

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

hov - er, Till the morn her charms dis - cov - er,  
 hov - er, Till the morn her charms dis - cov - er, A - round the sleep - - - er light-ly  
 hov - er, Till the morn her charms dis - cov - er, A - round the sleep - - - er light-ly

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

A-round the sleep - - er light-ly hov - er.  
 hov - - er, A-round the sleep - - er light-ly hov - er.  
 hov - - er, light-ly hov-er un-til

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

Lone - - ly, heath the for - - est bow-ers,  
 Lone - - ly, heath the for - - est bow-ers,  
 morn. Lone - - ly, heath the for - - est bow-ers,

*pp*

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

Rests a mai-den pure and fair, While our lamps dis -

Rests a mai-den pure and fair, While our lamps dis -

Rests a mai-den pure and fair, While our lamps dis -

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

pel the dark-ness, Let her safe-ty be our care, While our lamps dis -

pel the dark-ness, Let her safe-ty be our care, While our lamps dis -

pel the dark-ness, Let her safe-ty be our care, While our lamps dis -

*mf* *p*

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

pel the dark-ness, Let her safe - - ty be our on - ly care!

pel the dark-ness, Let her safe - - ty be our on - ly care!

pel the dark-ness, Let her safe - - ty be our on - ly care, her safe-ty

*dolce*

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

her safe-ty be our on - ly care, her safe-ty be our on - ly

O let her safe-ty be our care, her safe-ty be our on - ly

be our on - ly care! O let her safe-ty be our care, her safe-ty be our on - ly

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

The musical score is arranged in systems. The first system features a vocal line and piano accompaniment. The vocal line has three staves, each with the lyrics "care, her safe-ty be our on-ly care!". The piano accompaniment consists of two staves. Dynamics include *f* and *fp*. The second system continues the vocal and piano parts. The piano part includes markings for *pp*, *f*, and *p*, along with "Ced." and asterisk symbols. The third system shows the vocal line with dynamics *p*, *mf*, *f*, and *p*. The piano part continues with *sf* and *pp* dynamics, and "Ced." markings. The score concludes with a final piano flourish.

Fair Angel forms, array'd in light, appear  
 And sing, with voices tuned by heavenly art,  
 Sweet psalms that tell her God is ever near.

### Nº 5. CHORUS OF ANGELS.

Andantino. ♩ = 88.

Harpe.

Violoncello.

SOLO.  
Soprano I. *p*  
The Lord is thy shepherd, want shall ne'er o'er-take thee,

Soprano II. *p*  
The Lord is thy shepherd, want shall ne'er o'er-take thee,

Alto I. II. *p*  
The Lord is thy shepherd, want shall ne'er o'er-take thee,

CHORUS.  
Soprano I. *f*  
The Lord is thy

Soprano II. *f*  
The Lord is thy

Alto I. II. *f*  
The Lord is thy

Andantino.

*p*

*Red. ten. per il Red.* \* *Red.* \* *b.h.*

Detailed description of the musical score: The score is for a chorus of angels. It begins with a piano introduction in 2/4 time, marked 'Andantino' with a tempo of 88. The piano part features a harp and a cello. The harp part has a melodic line with triplets and a dynamic range from piano (p) to forte (f). The cello part has a more rhythmic accompaniment, also with triplets, and a dynamic range from piano (p) to forte (f). The vocal part consists of a solo section for Soprano I, Soprano II, and Alto I & II, followed by a chorus section for Soprano I, Soprano II, and Alto I & II. The lyrics are: 'The Lord is thy shepherd, want shall ne'er o'er-take thee,'. The soloists sing in a soft, piano (p) dynamic, while the chorus enters with a forte (f) dynamic. The score concludes with a piano part marked 'Andantino' and a dynamic of piano (p). There are some performance instructions at the bottom: 'Red. ten. per il Red.' with an asterisk, 'Red.' with an asterisk, and 'b.h.'.

shepherd, want shall ne'er o'er - take thee; And though thou dost

shepherd, want shall ne'er o'er - take thee; And though thou dost

shepherd, want shall ne'er o'er - take thee; And though thou dost

SOLO. *mf*

wan-der thro' the gloom - - y vale, And tho' thou dost wan-der thro' the

wan-der thro' the gloom - - y vale, And tho' thou dost wan-der thro' the

wan-der thro' the gloom - - y vale, And tho' thou dost wan-der thro' the

CHORUS. *f*

*mf* 3 3 3 3  
arco <sup>0</sup>

gloom - - y vale, Fear — thou no e - - vil, the  
gloom - - y vale, Fear — thou no e - - vil,  
gloom - - y vale, Fear — thou no e - - vil,

*mf* *f*  
Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

arco <sup>0</sup>

Lord is with thee, Fear — thou no e - - vil, the  
God is with thee, Fear — thou no e - - vil, the  
God is with thee, Fear — thou no e - - vil, the

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



Lord \_\_\_\_\_ is with thee, His rod and His

Lord \_\_\_\_\_ is with thee, His rod and His

Lord \_\_\_\_\_ is with thee, His rod and His

staff shall com - fort thee! \_\_\_\_\_

staff shall com - fort thee! \_\_\_\_\_

staff shall com - fort thee! \_\_\_\_\_

SOLO.  
*dolce*

*dolce*

*dolce*

O fear thou no e - vil, for the  
O fear thou no e - vil, for the  
O fear thou no e - vil, for the

**B**

*pizz.*  
*p*  
*arco*

The piano introduction for section B consists of two staves. The right hand plays chords in a rhythmic pattern, while the left hand plays a single note in a similar rhythm. The music is marked *pizz.* and *p*. The second staff begins with *arco* and features a melodic line with a slur.

**CHORUS.**

Lord is with thee! And tho' far are the hea - vens,  
Lord is with thee! And tho' far are the hea - vens,  
Lord is with thee! And tho' far are the hea - vens,

The chorus features three vocal lines. The first line is marked *f*. The lyrics are: "Lord is with thee! And tho' far are the hea - vens," repeated three times.

**B**

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

The piano accompaniment for the chorus consists of two staves. The right hand plays a melodic line with a slur, marked *f*. The left hand plays chords, with some notes marked *ped.* and asterisks.

The piano accompaniment for the second part of the chorus consists of two staves. The right hand is mostly silent, while the left hand plays a melodic line with a slur.

far from the earth be-low, Still His boundless mer - cy follows all who love Him and  
far from the earth be-low, Still His boundless mer - cy follows all who love Him and  
far from the earth be-low, Still His boundless mer - cy follows all who love Him and

The second part of the chorus features three vocal lines. The lyrics are: "far from the earth be-low, Still His boundless mer - cy follows all who love Him and", repeated three times.

The piano accompaniment for the second part of the chorus consists of two staves. The right hand plays a melodic line with a slur, marked *f*. The left hand plays chords, with some notes marked *ped.* and asterisks.

fear Him. Yea, though thou walk - est thro' the gloom - - y vale, the  
 fear Him. Yea, tho' thou walk - est thro' the gloom - - y,  
 fear Him. Yea, tho' thou walk - est thro' the gloom - - y,  
*decrease.* - - - *pp*

Lord is with thee. Tho' far are the hea - - vens, far from the  
 gloom - - y vale, The Lord is with  
 gloom - - y vale, The Lord is with  
*pp*

*dolce*

*mf*

earth be-low, Still His boundless mer - - cy, Still His boundless mer-cy fol-lows

*mf*

thee, Still His boundless mer - - cy fol-lows all who

*mf*

thee, Still His mer - - cy

*cresc*

*dolce*

all who love Him and fear Him. And though thou dost wan-der thro' the

*dolce*

love Him and fear Him. And though thou dost wan-der thro' the

*dolce*

fol-lows all who love Him and fear Him. And though thou dost wan-der thro' the

*dolce*

*l. h.*

*Red.*

*pizz.*  
*p*

*f*

*cresc. molto - ff*  
gloom - - y vale, Fear thou no e-vil, for the Lord

*cresc. molto - ff*  
gloom - - y vale, Fear thou no e-vil, for the Lord

*cresc. molto - ff*  
gloom - y vale, Fear thou no e-vil, for the Lord

*cresc. molto - ff*  
Led. \*Led. \*Led. \*Led. \*Led. \*Led. \*

*dim. pp*  
is with thee! The Lord is thy shepherd, want shall neer o'er-take thee!

*dim. pp*  
is with thee! The Lord is thy shepherd, want shall neer o'er-take thee!

*dim. pp*  
is with thee! The Lord is thy shepherd, want shall neer o'er-take thee!

*pp*  
Led. \*Led. \*

# Nº 6. ELFRIDA'S ADDRESS TO THE SEA.

Soprano.

Quasi Recitativo.  $\text{♩} = 56$ .

Was it a love-ly dream of night? Or has God's pres-ence bless'd my sight?

*p* *esp.*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \*

I can - not tell, but He is near! My God is

*string.* *f*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

near! A soft - ly mur-m'ring sound I hear, And

*p* *pp*

now I see the wa - ters bright, All bathed in gol-den mor-ning

*cresc. poco a poco*

light! I see the wa - - ters bright, all

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

Allegro. ♩ = 144.

bathed in morn-ing's gol - den light.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "bathed in morn-ing's gol - den light." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked "Allegro" with a quarter note equal to 144 beats per minute. The system ends with a fermata over the final note of the vocal line.

Wel - - come to me, thou beau - - ti - - ful sea, Whose

The second system continues the vocal line with the lyrics "Wel - - come to me, thou beau - - ti - - ful sea, Whose". The piano accompaniment features a more active right-hand part with eighth-note patterns. The system concludes with a fermata over the final note of the vocal line.

voice is si - - lent nev - - - er!

The third system continues the vocal line with the lyrics "voice is si - - lent nev - - - er!". The piano accompaniment maintains its rhythmic pattern. The system ends with a fermata over the final note of the vocal line.

Beau - ti - ful sea! The heav - - - ens

The fourth system continues the vocal line with the lyrics "Beau - ti - ful sea! The heav - - - ens". The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the right hand. The system ends with a fermata over the final note of the vocal line.

blue shall mir - ror'd, mir - ror'd be With - in thy

The fifth system continues the vocal line with the lyrics "blue shall mir - ror'd, mir - ror'd be With - in thy". The piano accompaniment features a dynamic shift to *mf* (mezzo-forte) in the right hand. The system ends with a fermata over the final note of the vocal line.

breast for ev - - - er. Thy bil - - - lows

*p*

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

'gainst the rocks ring clear, Bright

*cresc.*

*cresc.*

sun - - - beams in their foam ap -

*f*

*f*

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

pear! I feel new hope while

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

from thy shore I gaze with fond de - -

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



vo - - - - - tion; My

broth - ers dear bring back \_\_\_\_\_ once more From

lands \_\_\_\_\_ a - - far, great

O - - cean! Bring them \_\_\_\_\_ once

more!

And now from above on her wond'ring ear  
There falls a melody sweet and clear.

### Nº 7. CHORUS OF SWANS.

Chorus.

Allegro con molto di moto quasi Presto.  $\text{♩} = 126$ .

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment of chords and eighth notes, with dynamic markings such as *ff con fuoco*, *mf*, *z.h.*, and *sf*. Pedal points are indicated by 'Ped.' and asterisks. The lyrics are: "Day is fa - ding, haste and fly to the shore; Day is fa - ding, haste and fly to the shore, day is fa - ding, day is fa - ding, haste and fly to the shore, haste and fly to the shore, haste and fly to the shore, haste and fly to the shore."

shore! O fly to the

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

**A** Un poco meno

shore! There in

*decresc.* *mf* *p*

**mosso.**

safe - ty let us rest, let us rest our

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

pin - - ions once more. Soon will pass, soon will

*p* *sempre p* *Red.* \* *Red.* \*

pass the hours of drea - - ry night; And the

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

moun - tains wake, the moun - tains wake with morn - - ing's

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. Performance markings include a fermata over the first measure, a *Red.* marking under the bass line, and an asterisk under the second measure.

light!

*f* *express.*

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line has a fermata over the word "light!". The piano accompaniment continues with eighth-note patterns. Performance markings include a *f* dynamic marking, a *express.* marking, a *Red.* marking under the bass line, and an asterisk under the second measure.

**B** *p*

Soon will pass the hours of night, When

This system contains the third line of the vocal melody and its piano accompaniment. The vocal line begins with a **B** (Breve) marking and a *p* dynamic marking. The piano accompaniment features a more active eighth-note bass line. Performance markings include a *p* dynamic marking, a *Red.* marking under the bass line, and asterisks under the second and fourth measures.

Tempo I.

moun - - tains wake with the morn - - ing's light.

This system contains the fourth line of the vocal melody and its piano accompaniment. The tempo is marked **Tempo I.** The vocal line has a fermata over the word "light.". The piano accompaniment features a steady eighth-note bass line. Performance markings include a *mf* dynamic marking, a *Red.* marking under the bass line, and an asterisk under the fourth measure.

*cresc. molto*

This system contains the fifth line of the piano accompaniment. The piano part features a *cresc. molto* marking and a complex texture with chords and moving lines in both hands. Performance markings include a *Red.* marking under the bass line and asterisks under the second and fourth measures.

*C ff*

We must leave them, bid farewell to the shore, Speed - ing

*ff*

*red.* \* *red.* \* *red.* \* *red.* \*

brave - ly o - - ver the o - - cean once more, speed - - - ing

*sempre ff*

*red.* \* *red.* \* *red.* \*

brave - - - ly far o - - ver the o - - cean once more, speed -

*mf* *f*

*red.* \* *red.* \*

- - - ing brave - ly, speed - ing brave - ly o'er o - - cean once

*red.* \* *red.* \*

more!

*red.* \* *red.* \* *red.* \* *red.* \*

The noble swans once more for flight prepare,  
And hail with gladsome song the morning fair!

### Nº 8. CHORUS OF SWANS.

Andante con moto. ♩ = 76.

Harp.

2 Corni in F.

Violoncello. (The C string tuned down to B flat.)

Soprano I. II.

CHORUS. Alto.

A - - rise! the love - - ly morn - ing!

Andante con moto.

A-rise, a - rise!

rise! the love - ly morn - - ing, a - rise! the love - ly morn - - -

A - rise! while the love - ly morn - ing o'er the

ing spreads o'er the deep its ro - - sy  
 deep, spreads o'er the deep its ro - sy hue, spreads  
*p* *mf* *cresc. sempre al -*  
*cresc. sempre al -*  
*cresc. sempre al -*  
*p* *cresc. sempre al -*  
*Red. \**

hue, spreads o'er the deep  
 - - sy hue, now spreads its ro - - sy hue! And  
 o'er the deep its ro - - sy hue! And  
*f* *cresc.* *ff*  
*cresc.* *ff* *mf*  
*mf* *ff* *mf*  
*Red. \** *Red. \** *Red. \** *5037 \** *Red. \**

as the glimmering stars grow faint-er, The sun be-gins his course a - new! Ere long his  
 as the glimmering stars grow faint-er, The sun be-gins his course a - new! Ere long his

A

golden light will bright-en The vales and mountains far and nigh,  
 golden light will bright-en The vales and mountains far and nigh, O may his cheer-ing



O may his cheer - ing rays at -  
 O may his cheer - ing rays at - tend us, may his rays at -  
 rays at - tend us a - long our ai - ry path on

*p* *cresc. - - accel.*

*ff*

tend us, a - long our path, our path on  
 tend us, a - long our ai - ry path, our path on  
 high, our ai - ry path, our ai - ry path on high, O

*ff*

ℳ. \* ℳ. \* ℳ. \*  
 ℳ. \* ℳ. \* 5037 ℳ. \* ℳ. \*

high! O may his cheer-ing rays at - tend us a - long our ai - ry path on  
 may his cheer-ing, cheer-ing rays at - tend us a - long our ai - ry path on

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

**B**

high! A - - rise, a-rise! the love - ly, love - ly  
 high! A - rise, the love - ly morn - ing, a - rise, all a - -

*fp pp cresc. - - cresc. - - cresc. - - cresc. - -*

*pp cresc. - -*

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

A - rise,  
 morn - - ing, a - rise! the love - ly morn - - - ing, With ro - sy light the  
 rise! while the love - ly, love - ly morn - - - ing, With ro - sy light the  
 clouds a - dorn - ing, Now, smi - ling, bids us home - wards fly, Ere long his gol - den light, his  
 clouds a - dorn - ing, Now, smi - ling, bids us home - wards fly, Ere long his gol - den light, his

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*decrease.*

*decrease.*

*decrease.*

the vales — and moun-  
*decrease.*

gol-den light will bright - en The vales and moun-tains far and nigh, the vales and  
*decrease.*

gol-den light will bright - en The vales and mountains far and nigh, the vales and

*mf decrease.*

*Ad. \**

*dolce*

*pp*

*cresc.*

*dolce*

*p*

*pp*

*cresc.*

*dolce*

*p*

*pp*

*cresc.*

tains a - far and nigh, *p* *pp* *cresc.*

moun-tains far and nigh, a - far and nigh. A - rise, a-rise! 'tis morn - ing, the *cresc.*

moun-tains far and nigh, a - far and nigh. A - rise, a-risel 'tis morn - ing, the *cresc.*

*dolce*

*pp*

*cresc.*

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

love - - ly, love-ly morn - ing now, smi - ling, bids us home - wards,  
 love - - ly, love-ly morn - ing now bids us home - wards,

home - wards fly, a-rise! — a-rise! — and gai-ly home - wards well fly! —  
 home - wards fly, a-rise! — a-rise! — and gai-ly home - wards well fly! —

Her brothers near the spot lie down to sleep;  
The maid pours forth to God her earnest prayers  
In tones that sweetly echo o'er the deep!

## Nº 9. ELFRIDA'S PRAYER.

Soprano.

Lento.

*p*

Come to me, O gen-tle slum - - ber,

*pp*

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

Lull my wea - ry frame to rest, Let some kind and love - ly

*espress.*

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

*tranquillo*

fai - - ry Glad my soul — with vi - sions blest,

*espress.*

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

*mf*

Weave her mag - ic threads to - geth - er Till the

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

*dolce*

pic - ture clear I see, Show - ing forth in light and sha - dow What my

*calando* - - - *in tempo*

fu - - ture life must bel - - - O let that sweet vi - sion show me,

*calando* - - - *in tempo*

*pp*

*ad.* \* *ad.* \*

How to set my broth - ers free; Then to end their dread en -

*ad.* \* *ad.* \* *ad.* \* *ad.* \*

*dim.* - - - *al pp*

chant - ment Soon my joy - - ful task shall bel - - -

*cal.*

*pp*

*ad.* \* *ad.* \*

A beauteous fairy form appears,  
 These words the slum'ring maiden hears.

### Nº 10. THE FAIRY'S PROMISE.

Alto.

Molto moderato. ♩ = 76.

2 Corni. con sordino

Violon.  
 cello. *pp* con sordino

Musical notation for 2 Corni and Violoncello. The Corni part is in the upper staff with a treble clef and a key signature of one sharp (F#). The Violoncello part is in the lower staff with a bass clef and a key signature of one sharp (F#). Both parts are marked *pp* (pianissimo) and *con sordino* (with mutes). The time signature is common time (C).

Alto.

To save thy brothers thou must make— E-leven coats of mail well sewn With net-tle

Musical notation for the Alto and Piano accompaniment. The Alto part is in the upper staff with a treble clef and a key signature of one sharp (F#). The Piano accompaniment is in the lower staff with a bass clef and a key signature of one sharp (F#). The Alto part is marked *p* (piano). The Piano accompaniment is marked *pp* (pianissimo). The time signature is common time (C).

Musical notation for the Alto and Piano accompaniment. The Alto part is in the upper staff with a treble clef and a key signature of one sharp (F#). The Piano accompaniment is in the lower staff with a bass clef and a key signature of one sharp (F#). The Alto part is marked *p* (piano). The Piano accompaniment is marked *pp* (pianissimo). The time signature is common time (C).

thread and nev-er speak;

Or naught shall e'er thy crime a - tone! For

Musical notation for the Alto and Piano accompaniment. The Alto part is in the upper staff with a treble clef and a key signature of one sharp (F#). The Piano accompaniment is in the lower staff with a bass clef and a key signature of one sharp (F#). The Alto part is marked *p* (piano). The Piano accompaniment is marked *pp* (pianissimo). The time signature is common time (C).

*cresc.*

not a sound, that man can hear, Must pass thy lips till all are made; At ev-ry word one brother

Musical notation for the Alto and Piano accompaniment. The Alto part is in the upper staff with a treble clef and a key signature of one sharp (F#). The Piano accompaniment is in the lower staff with a bass clef and a key signature of one sharp (F#). The Alto part is marked *cresc.* (crescendo). The Piano accompaniment is marked *mfpp cresc.* (mezzo-fortissimo pianissimo crescendo). The time signature is common time (C).



dear Will sure - - ly in his grave be laid! The net-tles near this

*pp*

*f* *p*

*mf* *pp*

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

grot - to grow, But when they all are gone, To some lone grave-yard thou must go And pluck -

*pp*

Rev.

— them one by one! And when the coats of mail are done, Dear child, I promise

*pp*

Rev. \*

thee, Each brother, as he puts one on, shall dis - - en-chant-ed be!

*pp*

Rev. \*

A distant horn rings softly on her ear,  
Then louder grows and soon the bushes part.

### Nº 11. THE PRINCE'S SONG.

Barytone.

A fair young prince she sees, with beating heart, Before her stand in admiration dumb, As if by

Moderato. ♩ = 80.  
Corni in A.

pp un poco cresc. pp rit.

pp un poco cresc. pp rit.

♩ = 80.

Agitato. ♩ = 160.  
strange enchantment overcome!

Barytone.

What sweet spi - rit charms my vi - sion? Am I bound be - neath a

♩ = 160.

spell? In this wild and lone - some for - est Can so fair

f

mf

a mor - tal dwell? Dost thou breathe, O

con anima

decresc. mf

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won-drous mai - den, For - est Queen, be - yond com - pare! Say thou art no

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

love - ly phan - tom, Soon to van - ish in - - to air!

*f* *p*

Joy! she lives!

*f* *p* *3* *3*

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

Yes, She lives, yes, she lives, for now a

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

tear - drop From her eye - - - lid gent - - ly

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

steals, And her glance, to mine res - pon - sive, All her

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

wealth of soul re - veals, Her bright glance, to mine res - pon - sive,

Red. \* Red. \*

All her wealth of soul re - veals! Deep with-

Red. \* Red. \*

in my heart — there wa - kens Joy I nev - - er felt be -

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

fore; Life seems now a land of prom - ise, Fill'd

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

with sun - - - shine ev - - er - more!

Moderato.

Ped.

\*

♩ = 80.

Come and be my bride, fair an - gel; In the

*decresc.* *p*

cas - tle of the King Thou shalt reign the Queen of beau - ty,

*pp e dolce*

Far and wide thy fame shall ring, thy fame shall ring, Queen of

*f* *p*

beau - ty, far and wide thy fame shall ring!

*pp*

Then oft was the golden goblet drain'd  
 To the matchless prize the prince had gain'd,  
 And the joyful shouts ring far and wide.

## NO. 12. THE WEDDING MUSIC.

Moderato.  $\text{♩} = 104.$

Harpe.

Then a sound of music joyous and light From a band of harps, conceal'd from sight, Floats far  
 Corni in F.

*mf*

Violoncello.

*pizz.*

*mf senza sordino*

Moderato. (*Festlich.*)

*mf*

*♩*  
*♩*  
 Led. \* Led. \*

*f*

o'er the hills away.

*arco*

*f*

*f ma dolce*

*♩*  
*♩*  
 Led. \* Led. \* Led. \* Led. \*

Musical score system 1, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings *f* and *ff*. The system concludes with four fermatas marked with asterisks and the word "Ped." below the bass staff.

Musical score system 2, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings *mf* and *f*, and contains triplet markings. The system concludes with two fermatas marked with asterisks and the word "Ped." below the bass staff.

Musical score system 3, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings *f* and *ff*. The system concludes with four fermatas marked with asterisks and the word "Ped." below the bass staff.

Musical score system 1, featuring piano and bass staves. The piano part includes a treble and bass staff with chords and melodic lines. The bass part includes a treble and bass staff with a melodic line. Dynamics include *p* and *cresc.*.

Musical score system 2, featuring piano and bass staves. The piano part includes a treble and bass staff with chords and melodic lines. The bass part includes a treble and bass staff with a melodic line. Dynamics include *cresc.*, *f*, and *Red.*. A double bar line is present at the end of the system.



First system of musical notation, consisting of three staves. The top staff features a treble clef and a bass clef with a 3/4 time signature. It contains a melodic line with triplets and a bass line with chords. The middle staff has a treble clef and contains a melodic line with a triplet. The bottom staff has a bass clef and contains a melodic line with triplets. Dynamics include *cresc.* and *red.* with asterisks.

Second system of musical notation, consisting of three staves. The top staff has a treble clef and contains a melodic line with chords. The middle staff has a treble clef and contains a melodic line with chords. The bottom staff has a bass clef and contains a melodic line with chords. Dynamics include *ff* and *red.* with asterisks.

Un poco piu animato. ♩ = 112.

Un poco più animato.

System 1: This system contains the first four staves of music. The top two staves are a grand staff with a treble and bass clef. The bottom two staves are also a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes. There are several triplets marked with a '3' and a slur. The key signature has three sharps (F#, C#, G#). The time signature is 7/8. The bottom staff includes some chordal markings with asterisks and a 'Ped.' (pedal) instruction.

System 2: This system contains the next four staves. It continues the musical piece. The top two staves show a continuation of the rhythmic pattern. The bottom two staves feature more complex melodic lines with slurs and accents. Dynamic markings include 'p' (piano) and 'f' (forte). The word 'decresc.' (decrescendo) is written in the first and third staves. The bottom staff has several chordal markings with asterisks and 'Ped.' instructions.

System 3: This system contains the final four staves of music on the page. The top two staves continue the rhythmic pattern. The bottom two staves feature melodic lines with slurs and accents. Dynamic markings include 'p' and 'decresc.'. The word 'decresc.' is written in the second and third staves. The bottom staff has several chordal markings with asterisks and 'Ped.' instructions. The number '5037' is printed at the bottom center of the page.

pp 3

ppp

pp

Red. \*

This system contains the first two systems of music. The first system features a piano introduction with a triplet in the right hand and a bass line. The second system continues with piano accompaniment, including a triplet in the right hand and a bass line. Dynamics include *pp*, *ppp*, and *pp*. A *Red.* (Reduction) symbol and an asterisk are present at the end of the system.

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

Red. \* Red. \*

This system contains the third and fourth systems of music. The third system begins with a *cresc.* marking and features a *ff* dynamic. The fourth system continues with *cresc.* and *ff* markings. A *Red.* (Reduction) symbol and an asterisk are present at the end of the system.

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

This system contains the fifth and sixth systems of music. The fifth system features a *ff* dynamic and a *Red.* (Reduction) symbol with an asterisk. The sixth system continues with a *Red.* (Reduction) symbol and an asterisk. The page number 5037 is located at the bottom center.

System 1: This system contains the first two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *mf* and *p*. There are also markings for *ped.* and asterisks.

System 2: This system contains the third and fourth systems of music. The third system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The fourth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *cresc.* and *mf*. There are also markings for *ped.* and asterisks.

System 3: This system contains the fifth and sixth systems of music. The fifth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The sixth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *f*. There are also markings for *ped.* and asterisks.



The first system of the musical score consists of three systems of staves. The top system has a grand staff with a treble clef and a bass clef. The right hand part begins with a *mf* dynamic and ends with a *p* dynamic. The bottom system also has a grand staff. The right hand part is marked *mf dolce* and the left hand part is marked *p*. Both hands feature triplet patterns. The bottom system includes a series of *ped.* (pedal) markings with asterisks between them.

The second system of the musical score consists of three systems of staves. The top system has a grand staff with a treble clef and a bass clef. The right hand part is marked *pp* and the left hand part is marked *ppp*. The middle system has a grand staff. The right hand part is marked *pp* and the left hand part is marked *pp* and *sempre dim.*. The bottom system has a grand staff. The right hand part is marked *pp* and the left hand part is marked *pp*. Both hands feature triplet patterns. The bottom system includes a series of *ped.* (pedal) markings with asterisks between them.

62 Chanting a wild unearthly strain,  
That horror strikes to heart and brain.

### NO. 13. CHORUS OF PHANTOMS.

Allegro.  $\text{♩} = 126$ .  
Corni in F.

Soprano I. II.

Alto.

Allegro.

*pp*

*p*

*f*

*p*

*f*

*sf*

*f*

*sf*

*f*

Now while night en -

shrouds the vale, Let us be mer - ri - ly dan - - cing; On our gravestones,

cold and pale, See, the bright moonbeams are glan - cing! We are

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



*sf* *sf* *ff*  
*f* *f* *ff*  
 spi-rits of night! Darkness is our de-light! Mor - tals now quail at our

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

*p* *mf* *mf*  
 pow-er! Will - o' the - wisp, let thy gleaming

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

Lead us, where mortals lie dreaming, Soon by wild af - fright o'ertaken, They from their sleep shall a -

Red. \* Red. \*



Her throbbing heart grows faint with hope deferr'd,  
When at her door a gnawing sound is heard.

### № 14. CHORUS OF MICE AND THRUSHES.

Allegretto. ♩ - 96.

The piano introduction consists of four systems of music. The first system is marked *pp* and features a treble clef with a melody of eighth notes and a bass clef accompaniment of eighth notes. The second system is marked *f* and features a treble clef with a melody of eighth notes and a bass clef accompaniment of eighth notes. The third system is marked *f* and features a treble clef with a melody of eighth notes and a bass clef accompaniment of eighth notes. The fourth system is marked *un poco calando* and features a treble clef with a melody of eighth notes and a bass clef accompaniment of eighth notes.

#### CHORUS. Sopr. I. II.

Alt.  
Weep no more, weep no more! We are gnaw - ing

The first line of the chorus features a vocal line for Soprano I and II and a piano accompaniment. The vocal line is marked *pp* and the piano accompaniment is marked *pp*. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef accompaniment of eighth notes.

thro' thy door, Com - ing fast, com - ing fast,

The second line of the chorus features a vocal line for Soprano I and II and a piano accompaniment. The vocal line is marked *pp* and the piano accompaniment is marked *pp*. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef accompaniment of eighth notes.

*sempre p*

All to help thee at the last, all to help thee,

at the last, all to help thee at last.

help thee at the last, all to help thee at

**A**

Sopr. I. II. *pp*

Net-tles hurt, gnawing's hard, still our plan we'll ne'er dis-card. Let them sting, let them

Alt. *pp*

last. Net-tles hurt, gnawing's hard, still our plan ne'er dis-card.

Sopr. I.

sting, Soon more nettles we will bring. Quick, quick! and soon more net - tles

Sopr. II.

sting, Soon more nettles we will bring. O let them sting, o let them sting, and soon more nettles we will

Alt.

Let them sting, O let them sting, and soon more nettles we will

bring. quick, quick, more net - tles we will bring, weep no more!  
 bring. O let them sting, o let them sting, and soon more nettles we will bring,  
 bring. O let them sting, and soon more nettles we will bring, weep no

**B** *p*  
 Quick, quick, quick! No de - lay!  
 weep no more! Quick, quick, quick! No de - lay!  
 more, weep no more! No de - lay!

At the flax all tear a - way! Nev - er fear,  
 At the flax all tear a - way! Nev - er fear,  
 At the flax all tear a - way! Nev - er fear,

*express.*

nev - er fear, 'Twill be done ere morn ap - pear,

nev - er fear, 'Twill be done ere morn ap - pear,

nev - er fear, 'Twill be done ere morn ap - pear,

'twill be done ere morn ap - - - pear.

'twill be done ere morn ap - - - pear.

'twill be done ere morn, ere morn ap - pear. Nev - er fear, nev - er

**C** *pp*

Thrush - es hie, hith - er fly, Thro' the win - dow now they

Thrush - es hie, hith - er fly, Thro' the win - dow now they

fearl Thrush - es hie, hith - er nigh,

Fly, Help her sew, ere you go, Dar-ling thrush-es, end her

Fly, Help her sew, ere you go, Dar-ling thrush-es, end her

Help her sew, ere you go, quick, quick, quick,

woe! Come, thro' the win--dow, hith--er

woe! quick, quick, quick, quick, quick, come, thro' the win-dow, hith-er

come, thro' the win--dow, hith--er

fly, come, thro' the win--dow, hith--er

fly, quick, quick, quick, quick, quick, come, thro' the win-dow, hith-er

fly, come, thro' the win--dow, hith--er

1<sup>st</sup> Thrush.  
Sopr. solo. *f*

**D** *dolce*

Weet - ter - weet! Weet - ter - weet! Here are

2<sup>d</sup> Thrush.  
Sopr. solo. *f*

*dolce*

Weet - ter - weet! Weet - ter - weet!

fly, quick, quick, quick!

fly, quick, quick, quick! quick, quick, quick! quick, quick, quick!

fly, quick, quick, quick!

*mf*

*p* we! Weet - ter - weet! *f* ter - weet, ter - weet, ter - weet,

weet - ter - weet to work for thee! *f* ter - weet, ter - weet,

*p* quick, quick, quick! quick, quick, quick, quick, quick, quick,

quick, quick, quick, quick! quick, quick, quick, quick, quick, quick,

quick, quick, quick, quick! quick, quick, quick, quick, quick, quick,

*l.h.*



*p* Couragetake, couragetake! Whileourbeaks we sharper make! *f* Now all the  
 terweet! *p* Couragetake, couragetake! Whileourbeaks we sharper make!

quick!

quick, quick!

\*

seams we will sew! *dolce* On they  
 See, in and out the stitch - es go!

*p* quick,quick,quick,quick,quick, quick, *p* quick,quick,quick,quick,quick, quick,  
*p* quick,quick,quick,quick,quick, quick, *p* quick,quick,quick,quick,quick, quick,

No de-lay, no de-

℞

\*

℞

\*

℞

\*

*con grazia*  
run, Soon the work will all be

*dolce* *con grazia*  
One by one, Soon the work will all be

quick, quick,  
Nev-er fear, 'twill be done ere morn ap -

lay, At the flax all tear a - way, Nev-er fear 'twill be done ere morn ap -

Ad. \*

done! One by one, Soon the

done! On they run, Soon the

quick, nev-er fear,

pear, nev-er fear,

pear, no de-lay, no de - lay, At the flax all tear a - way, 'twill be

Ad. \* Ad. \*

work will all be done!

work will all be done!

*pp* nev-er fear, nev-er fear, O nev-er fear, O nev-er fear, O nev-er

*pp* nev-er fear, nev-er fear, O nev-er fear, O nev-er fear, O nev-er

done ere morn ap - pear!

*pp*

**E** *p*

Couragetake, couragetake, Whileourbeakswesharper make, couragetake, couragetake!

*p*

Couragetake, couragetake, Whileourbeakswesharper make, couragetake, couragetake!

fear! quick,quick, quick,

fear!

*sfz*

while our beaks we sharper make! *mf* Weet - ter - weet, \_\_\_\_\_

while our beaks we sharper make! \_\_\_\_\_ Weet - ter -

\_\_\_\_\_ *p* nev - er fear,

\_\_\_\_\_ *p* quick, quick, quick, \_\_\_\_\_ *mf* quick, quick, quick,

\_\_\_\_\_ *p* nev - er fear, \_\_\_\_\_ *mf* nev - er fear,

*Ad.* \* *Ad.*

\_\_\_\_\_ *p* ter - weet, \_\_\_\_\_ ter - weet, \_\_\_\_\_ ter - weet, \_\_\_\_\_

\_\_\_\_\_ *p* weet, \_\_\_\_\_ ter - weet,

\_\_\_\_\_ *mf* nev - er fear, \_\_\_\_\_ nev - er fear, nev - er fear, \_\_\_\_\_ nev - er fear, nev - er fear,

\_\_\_\_\_ nev - er fear, \_\_\_\_\_ nev - er fear, nev - er fear, \_\_\_\_\_ nev - er fear, nev - er fear,

\_\_\_\_\_ nev - er fear, \_\_\_\_\_ nev - er fear, \_\_\_\_\_ nev - er fear, nev - er fear,

\* *Ad.* \*

*con grazia*  
**F** ter - weet, Weet - - - ter -  
 ter - weet, ter - weet.  
 nev - er fear, nev - er fear, nev - er fear, nev - er fear, Now we work  
 nev - er fear, nev - er fear, nev - er fear, nev - er fear, Now we work  
 nev - er fear, nev - er fear, nev - er fear, nev - er fear, Now we work  
 \*  
 Led.

weet! here are we, to work, to work for thee!  
*con grazie*  
 Nev - -  
 with a will, See one sleeve is wan-ting still! Nev - er fear,  
 with a will, See one sleeve is wan-ting still! Nev - er fear,  
 with a will, See one sleeve is wan-ting still! Nev - er fear,  
 5037

er fear, O - nev - - - er fear, ter -  
 nev - er fear, 'twill be done ere morn ap - - pear,  
*sempre p*  
 nev - er fear, 'twill be, 'twill be done ere morn ap -  
 nev - er fear, 'twill be done,

ter - weet, ter - weet, ter - weet, ter -  
 weet, ter - weet, ter - weet, ter -  
*sempre p*  
 'twill be done ere morn ap - pear! 'twill be done ere morn ap -  
 pear! 'twill be done ere morn ap - pear!  
*sempre p*  
 'twill be done ere morn ap - - pear, done ere morn ap -

weet! nev - - er fear, nev - - er fear, 'twill be  
 weet! nev - - er fear, nev - - er fear, 'twill be  
 pear, nev-er fear, O nev-er fear, O nev-er fear, O nev-er fear, 'twill be  
 nev-er fear, O nev-er fear, O nev-er fear, O nev-er fear, 'twill be  
 pear. nev-er fear, O nev-er

done ere morn ap - pear, *f* ter - weet, ter - weet.  
 done ere morn ap - pear, *f* ter - weet, ter - weet.  
 done ere morn ap - pear, *mf* quick, quick, quick, *p* quick, quick, quick,  
 done ere morn ap - pear, *mf* quick, quick, quick, *p* quick, quick, quick,  
 fear, O nev-er fear, O nev-er fear.

O why, good mice and thrushes, say,  
Do you the precions moments waste?  
O say what see you drawing near?

Harp.

*glissando*  
*ff*

What rustling sounds are those I hear? Elfrida listen! Canst

*ff*

*pp*

not tell What means that sound, thou shouldst know well? Thy brothers come on

*p* *pp*

snow - white wings, 'Tis their old song so sweet-ly rings.

*attacca*

Detailed description: This is a page of a musical score for piano and voice. It features a harp accompaniment in the upper left and vocal lines in the middle and lower sections. The music is in a minor key with a common time signature. The harp part consists of a continuous glissando in the right hand and a more melodic line in the left hand. The vocal line is a recitative-style melody with lyrics in English. The score includes dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). There are also performance instructions like *glissando* and *attacca*. The page number 78 is in the top left corner, and the number 5037 is at the bottom center.



### Nº 15. CHORUS OF SWANS.

Allegro con molto di moto. ♩ = 126.

Alto.

*f* Swift - - - ly,

*ff*

*Ad.* \*

Sopr. *f* Swift - - ly, *f* SEMI-CHORUS. broth - - ers,

*mf*

*Ad.* \*

let us fly thro' the gloom, Swift - - ly

*r.h.*

*Ad.* \*

let us fly thro' the gloom;

*Ad.* \*

Save El - fri - da, save El - fri - da, save El -

*f* *sf* *sf*

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

fri - da, ere she yields to her doom! Let us

*f*

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

swift - ly, swift - ly fly thro' the gloom, swift - ly

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

fly thro' the gloom!

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

FULL CHORUS.  
Un poco più tranquillo.

Cou - rage, sis - ter, Night will

*mf* *p*

soon, soon — be o'er, soon will Night — be oer!

The first system features a vocal line in G major with lyrics "soon, soon — be o'er, soon will Night — be oer!". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Performance markings include "Ad." and an asterisk.

When — the morn's light — ap - pear - - eth, Grief shall as - -

The second system continues the vocal line with lyrics "When — the morn's light — ap - pear - - eth, Grief shall as - -". The piano accompaniment features a rhythmic eighth-note accompaniment in the left hand and chords in the right hand. Performance markings include "Ad." and asterisks.

sail — thee no more! Cou - - rage, sis - ter,

The third system continues the vocal line with lyrics "sail — thee no more! Cou - - rage, sis - ter,". The piano accompaniment has a more active right hand with moving chords. Performance markings include "Ad." and asterisks.

Night — will soon be o'er, soon will Night — be o'er! —

The fourth system continues the vocal line with lyrics "Night — will soon be o'er, soon will Night — be o'er! —". The piano accompaniment features a rhythmic eighth-note accompaniment in the left hand and chords in the right hand. Performance markings include "Ad." and asterisks.

The fifth system shows the piano accompaniment continuing with a rhythmic eighth-note pattern in the left hand and chords in the right hand. A "decrease." marking is present above the right hand. Performance markings include "Ad." and asterisks.

*p*  
 Grief shall then as - sail thee no more.

Cou - rage, El - fri - da, till night is

*f*  
 o'er! Cou - rage!

*mf* *cresc. molto*

*ff*  
 Cou - rage! Cou - rage, sis - ter,

fast we fly un - to thee! Cou - rage, sis - ter,

*sempre ff*

swift - ly we fly un - to thee. When the

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "swift - ly we fly un - to thee. When the". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. There are dynamic markings "ff" and "f" and some performance instructions like "sc." and asterisks.

morn - ing dawns, thy broth - ers will set thee

The second system of the musical score. The vocal line continues with the lyrics "morn - ing dawns, thy broth - ers will set thee". The piano accompaniment continues with the same rhythmic pattern. There is a dynamic marking "mf" and performance instructions "sc." and asterisks.

free, When the morn - ing dawns, thy

The third system of the musical score. The vocal line continues with the lyrics "free, When the morn - ing dawns, thy". The piano accompaniment continues with the same rhythmic pattern. There is a dynamic marking "f" and performance instructions "sc." and asterisks.

broth - ers will set thee free!

The fourth system of the musical score. The vocal line concludes with the lyrics "broth - ers will set thee free!". The piano accompaniment continues with the same rhythmic pattern. There is a dynamic marking "ff" and performance instructions "sc." and asterisks.

The fifth system of the musical score, which is purely instrumental for the piano. It continues the rhythmic pattern established in the previous systems. There are performance instructions "sc." and asterisks.

She wakes as from a dream in sweet surprise  
 And gazes round upon the eager throng,  
 Till all the joy express'd in her glad eyes  
 Bursts forth at last in sweet triumphant song!

**Nº 16. FINALE.**

Allegro.  $\text{♩} = 160.$

Violoncello.

Soprano. ELFRIDA, *molto agitato*  
 My task is o - ver, my tri - als are

*f* *p*

*Ad.* \*

*p e dolce*  
 en - ded! My brothers near me by Heav'n be -

*p e dolce*

friend - - ed, For Hea - - ven bade me set them free!

*cresc.*

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

*mf*  
 My heart re - - joi - ces with pu - rest of glad - ness, My

*mf*

*Ad.* \*

hus - band no long - er will meet me in sad -

*f*

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

ness, My hus - band no long - er will meet me in

*p* *f*

*mf*

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

EL FRIDA.  
sad\_ness, For ev - er restord un - to me!

PRINCE. Barytone.  
Oh! what sweet joy now a\_waits me, Oh! what sweet

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

Oh! what sweet joy now a\_waits me, Now is my love re -

joy now a\_waits me, Now all my love will be re -

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

qui - - - - - ted!

qui - - - - - ted!

*espress.* *accelerando*  
*decresc.*

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

Un poco più mosso. ♩ = 176.

*pp*

Af - ter

Af - ter all this time of sor - - row!

Un poco più mosso.

*p*

all this time of sor - - row! To my dear one re - u -

To my dear one re - - u - ni - - ted!



ni - ted! To my dear! one u - - ni - - - -

Yes, to my dear one, Yes, to my love u - - ni - - - -

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

Corni.

*pp* *cresc.*

Violoncello.

*mf*

ELFRIDA.

ted!

PRINCE.

ted!

CHORUS (the brothers.)

Soprano I, *mf*

Oh! what joy now a -

Soprano II. *p*

Oh! what joy, what sweet joy a - - -

Alto. *p*

Oh! what joy, what sweet joy a - - -

*pp* *cresc.*

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

Un poco più maestoso. ♩ = 120.

Harp.

*un poco rit.*

*f*

*f* *cresc.*

*un poco rit.*

*f*

*f* *un poco rit.*

Oh! what joy now a - waits me, Oh! now what

*f* *un poco rit.*

Oh! what joy now a - waits me, Oh! now

*f* *un poco rit.* *f*

waits them, Oh! what sweet joy now a - waits them. E'en the

*f* *un poco rit.* *f*

waits them, Oh! what sweet joy now a - waits them. E'en the

*f* *un poco rit.* *f*

waits them, Oh! what sweet joy now a - waits them. E'en the

Un poco più maestoso.

*f*

*un poco rit.*

*f*

joy a - waits me, all my love re - qui - ted! Oh! what sweet

— what joy a - waits me, my love re - qui - ted!

joy we deem'd for ev - er past. Now re - turns in all its brightness, Thro' their future lives to

joy we deem'd for ev - er past. Now re - turns in all its brightness, Thro' their future lives to

joy we deem'd for ev - er past. Now re - turns in all its brightness, Thro' their future lives to

Pa. \* Pa. \* Pa. \* Pa. \* Pa. \* Pa. \*

joy, to thee u - ni - - ted!

Oh! now what joy, to thee u - ni - - ted!

last! Hail, hail! El - fri - - da! Hail thou no - ble

last! Hail, hail! El - fri - - da! thou no - ble

last! Hail, hail! El - fri - - dal thou no - ble

℞. \* ℞. \* ℞. \* ℞. \*

First system of piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes. The bass line is mostly rests with some chords.

Second system of piano accompaniment. Treble clef. Features a triplet of eighth notes in the right hand. The bass line has a few notes.

Third system of piano accompaniment. Bass clef. Features a melodic line with slurs and ties.

Fourth system of piano accompaniment. Treble clef. Continuation of the melodic line from the previous system.

Our sor - rows all ——— are

Fifth system of piano accompaniment. Treble clef. Continuation of the melodic line.

to thee u - ni - - ted! All sor - rows

Sixth system of piano accompaniment. Treble clef. Continuation of the melodic line.

sis - - ter! All thy sor - rows now are

Seventh system of piano accompaniment. Treble clef. Continuation of the melodic line.

sis - - ter! God with all joys reward thee, Hail! El - fri - da,

Eighth system of piano accompaniment. Treble clef. Continuation of the melodic line.

sis - - ter! God with all joys reward thee, Hail! El - fri - da,

Ninth system of piano accompaniment. Treble clef. Continuation of the melodic line.

*Ad.*

\* *Ad.*

\* *Ad.*

\* *Ad.*

\*

past Oh! what joy, what joy a -

past Oh! what joy, what joy a -

past, for life are past. God with blessings rare re -

hail Hail, El - fri - da, hail God with blessings rare re -

hail Hail, Elfri - da, hail God with blessings rare re -

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

waits us, Af-ter all this time of sor-row, Now re-u-ni-ted, re-u-

waits us, Af-ter all this time of sor-row, Now re-u-ni-ted, re-u-

ward thee, Thro'e-ter-nal life thy joy will last! God with all joys re-ward thee,

ward thee, Thro'e-ter-nal life thy joy will last! God with all joys re-ward thee,

ward thee, Thro'e-ter-nal life thy joy will last! God with all joys re-ward thee,

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

ni\_ted, love, to thee! Joy now a - waits us, sweet

ni\_ted, love, love, un - to thee u - ni - ted, Af - ter all thy

Hail, El - fri - da hail Hail, hail, El - fri - da, hail!

Hail, El - fri - da, hail! Hail, hail, El - fri - da, hail!

Hail, El - fri - da, hail! Hail, hail, El - fri - da, hail!

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



and ho - ly joy, Oh! what sweet and ho - ly joy! \_\_\_\_\_

time of sor - row, Oh! what joy, Oh! sweet and ho - ly joy! \_\_\_\_\_

Hail, hail, El - fri - - - da, hail, El - fri - da, hail! \_\_\_\_\_

Hail, hail, El - fri - da, hail, hail, hail, El - fri - da, hail! \_\_\_\_\_

Hail, hail, El - fri - da, hail, hail, hail, El - fri - da, hail! \_\_\_\_\_

ℳ \* ℳ \* ℳ \* ℳ \* ℳ \*