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G. SCHIRMER'S  
COLLECTION OF ORATORIOS  
AND CANTATAS

CHRISTOFORUS

A LEGEND

POEM BY E. VON HOFFNAASS  
ENGLISH VERSION BY FREDERICK H. MARTENS

COMPOSED FOR

SOLI, CHORUS OF MIXED VOICES, AND ORCHESTRA

BY

JOSEF RHEINBERGER

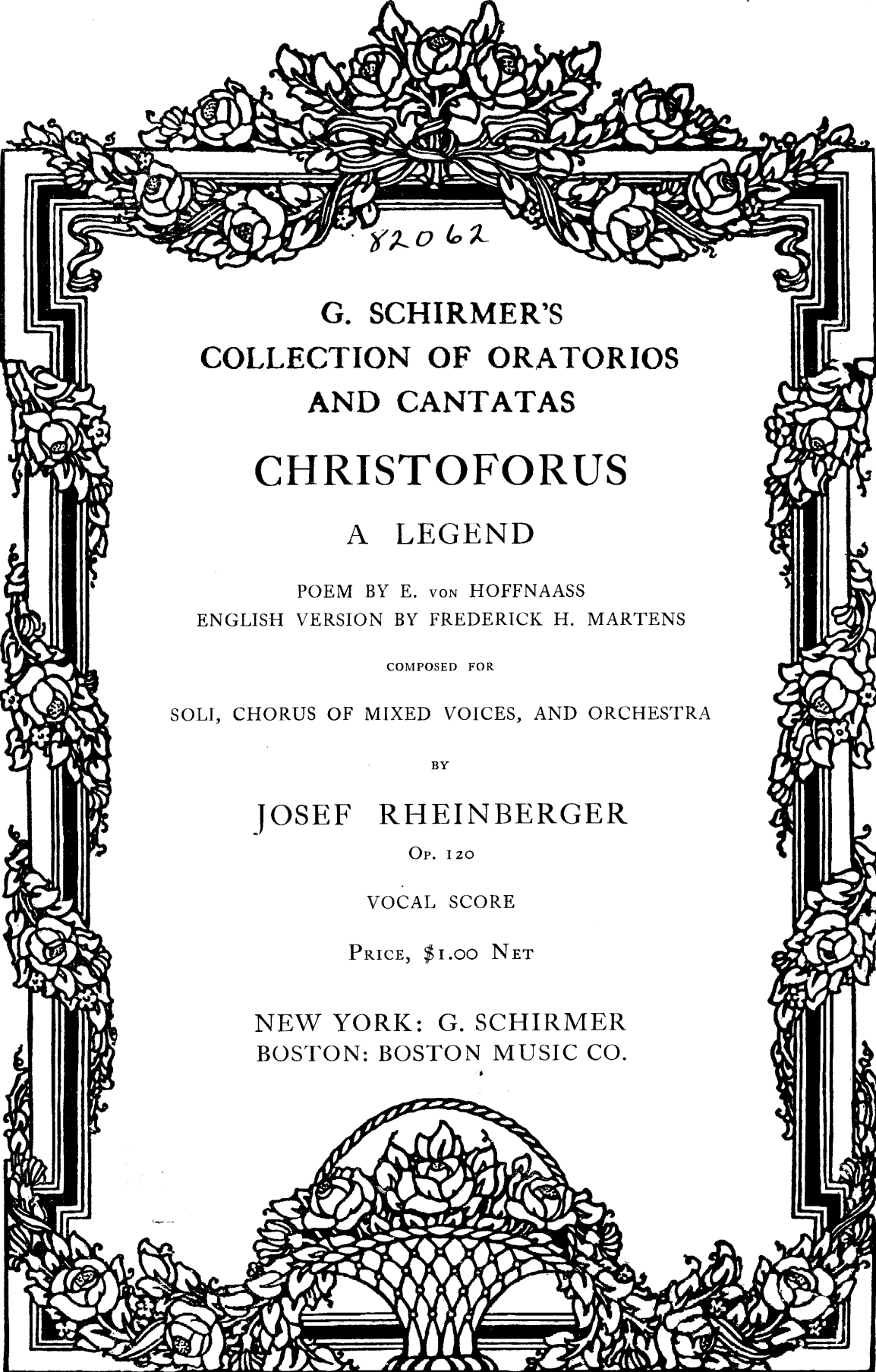
Op. 120

VOCAL SCORE

PRICE, \$1.00 NET

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BOSTON: BOSTON MUSIC CO.





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# CHRISTOFORUS

## PART THE FIRST

### CHORUS

In Eastern lands a warrior  
There lived in bygone days,  
Whose joy lay in affronting  
The fiercest of mellays.  
His sword and mighty hammer  
Clove sheer thro' casque and shield;  
Who dared his lance encounter,  
Ne'er steel again might wield.  
By reason of his prowess,  
His giant height and brawn,  
The fame of his achievements  
Throughout the land was borne.  
Yet fight for sake of fighting  
Was never to his mind,  
To be his lord and master  
A hero he would find;  
One who would be 'mid princes  
The greatest in renown:  
To him he'd pay his homage,  
For him his life lay down.

At last there came glad tidings  
Of royal strength and might,  
And of a Prince of princes,  
His dream by day and night.  
On foam-begirded isle  
A towering castle lies;  
'Tis there longing impels him,  
In haste he onward hies.

### SOLO (*Baritone*)

Compelled by thy great name,  
And thy heroic might,  
From distant land I came.  
Behold the desert's pride,  
The tawny lion bold,  
He crouches at thy feet,  
Before thy throne of gold.  
His native fierceness I have tamed,  
He yields obedience to me,

Thus I would be thy vassal named,  
And give my life to thee.  
Thy glories I admire,  
To valiant deeds that fire,  
And high renown do gain:  
But should I tidings hear  
Of yet a mightier lord,  
Your service I'd forswear,  
And offer him my sword!

### CHORUS

A second Samson lives in thee,  
Whose curling locks his brow entwine!  
Art thou of earthly parentage?  
This Titan is of lineage divine:  
A gift of the gods to our mighty king,  
A token that the high heavens bring,  
That they to mortal greatness must bow.

### SOLO (*Baritone*)

Ye flatt'ring tongues, no more! hold! hold!  
The gods have laid no charge on me:  
Where'er I list, I wander free!  
I come to serve of my free will alone!

### SOLO (*Alto*)

Trust not this loud-voiced stranger, O  
King!  
Vows of his troth never believe!  
False is his vow and false is his spear:  
Thy ruin he's sworn to achieve.  
Name, nor country, nor kin boasts he,  
Tells of far distant regions.  
Surely, this knight, tho' brave he may be,  
Should ne'er hold rank in thy legions!  
Fly, traitor, begone! Perchance  
There follows thy footsteps the foe's  
array!  
Thou art no mortal, we trust thee not!  
Envoy of Satan, away!

### CHORUS

Envoy of Satan, away!

(iii)

SOLO (*Baritone*)

How strange a sight! The King's turning  
pale!

Doth Satan's name call forth such fear?  
Farewell! hence let me depart!

For Satan's glory the sword let me bear,  
For he alone must be lord of all,  
Whose name doth so valiant a monarch  
appal!

CHORUS

Now forth he goes, and onward,  
His thoughts a woeful maze,  
Where high above the valley  
Dark rocks their crest upraise;  
All black the crags and storm-rent,  
All sullen red the sky:  
While cliff and cave re-echo  
The soaring eagle's cry.  
In solitude so awful  
Might ever man remain?  
And who on earth hath power  
To rend the rock in twain?  
Is this the might of evil?  
Is Satan's kingdom found?  
O'erhead the ghostlike snow-peaks,  
The dismal gorge around!  
The giant's voice uplifted  
The thunder seems to mock,  
And hark! the name of Satan  
Resounds from rock to rock!  
Then came an awful stillness,  
Dread silence, mute dismay,  
As though the whole creation  
Spellbound before him lay.  
The magic charm weaves round him  
Its subtle, mystic power,  
He can scarce resist it  
In that dread place and hour.  
He feels bound down for ever  
To that vast solitude,  
So solemn and so great,  
So stern and unsubdued.  
But now, his weakness over,  
Hope his whole heart fills,  
He seeks the verdant vale  
Along the leaping rills.

TRIO (*Women's Voices*)

Over us stars shine.  
Far down below an ocean of light  
Glows where the streets of the town show  
bright,  
Balmy the fragrance from blossom and  
tree.  
Zephyrs enchanting lull to repose,  
Impregnate with odors of violet and rose.  
Far in the distance, clearer and clearer,  
Gleams thro' the palm-leaves magical  
sheen.  
Peeping thro' leaflets sparkling with dew-  
drops  
Flowerets appear, so lovely and bright.  
Gently the wanderer sinks to repose,  
Resting in slumber light.

SOLO (*Soprano*)

What is the sovereign power of the uni-  
verse,  
That all hearts doth enchain?  
That is both a blessing and curse,  
Tho' the victims thereof never dare  
complain?  
Without which life would know no Spring,  
That the breath of joy breathes o'er every-  
thing.

CHORUS

Love alone!

SOLO (*Soprano*)

What sing the birds with quivering trills,  
As each chants blithely his Springtide  
lay?  
What clothes with green all the vales and  
hills  
And glorious wealth of blossoms gay?  
What murmurs the brook when the cold  
Winter yields?  
What carols the lark to her brood in the  
fields?

CHORUS

Love alone!

SOLO (*Soprano*)

And many a lord of a kingdom fair,  
No prouder ruler on earth tho' there be,

(iv)

Would go pale-cheeked and smiling ne'er,  
None sadder at heart than he.  
"Away," he'd cry, "with dominion and  
throne,  
And leave me love alone!"

CHORUS

Love alone! ah, love alone!

CHORUS (*Men's Voices*)

Brave knight! hath Cupid bound thee fast,  
And conquered the giant at last?  
Didst list when the nightingale chanted,  
While potent draughts thy senses en-  
chanted?

Say, where is the stalwart arm,  
The strength to keep thy vow?  
That fear which thy name inspired?  
His captive art thou!

SOLO (*Baritone*)

How rages my heart in passionate ire,  
Consumed by secret, devouring fire!  
Away, away! straight I'll quit these  
regions:

No rank I'll hold in Iniquity's legions!  
'Twas Satan I longed to serve, his vassal  
I would be:  
If these his realms, accursèd be he!

CHORUS (*Men's Voices*)

Stay thou! thou'rt wedded to Satan's cause,  
Thou'rt doomed to obey his dread laws.  
Doth Love with its magic affright thee,  
May Hatred's power then serve to delight  
thee!  
Brave deeds and achievements high hath  
wrought  
The power of Hate ere now.

Thy heart's longing was for Satan:  
His captive art thou!

CHORUS

Satan a-hunting is gone!  
Racing thro' the wheatfields, blights the  
ripest corn.  
The poorer the harvest, the louder will  
mortals complain!  
Away! wind the horn!

Hark to yon revelling crew  
Dancing round the oaktree;  
Wine o'erfloweth the bowls.  
Aside there, ye idlers!  
Come hither, thou golden-haired maid!  
Fill high, merry souls, fill high!  
Roystering huntsmen, away!  
No one bade ye hither:

Cease your clamor and brawl!  
Full well we know your dealings,  
In borrowed plumage you strut!  
Come on, come on, seize them all!

Shrieking, and glitter of steel,  
(Ha, ha, ha, ha, ha, ha, ha!)  
Cries and shouts and cursing,  
Ruddy with blood is the mead,  
The wounded cry: "Mercy!"  
Ah me! Ah, fly! I am stricken to  
death!

Hateful deed!

Stormily falleth the night,  
Frightened maids are fleeing,  
After them demon hordes!—  
A cross sudden gleameth!  
Fly, Master! too fast have we come!  
Fly, fly! on this ground lies a spell!

PART THE SECOND

SOLO (*Baritone*)

Satan! cowardly fiend! is this then thy  
power?  
Wherewith thou dost lie, wherewith thou  
deceiv'st

As tho' all the earth owned thee Master  
and Lord!  
From your own shadow you shrink in fear,  
A piteous sham of greatness and might,  
Without sword or shield.

(v)

O, fool that I was!  
Who with longing keen desired to obtain  
What I ne'er could have gained:  
The creation of my fancies wild!  
Am I myself the mightiest power on earth?  
Myself? O, poor fool!  
How has vanished all my life's desire!

Yet no: all is not night.  
I feel, hope brings me light!  
In this domain mysterious  
I'll bide the dawn of day,  
Then to my eyes shall be revealed  
What Satan's sorceries doth lay.

CHORUS

All now is lone and silent,  
The night how long and drear!  
O, would but darkness vanish,  
The blessed morn appear!  
No gleam of starlight shineth  
Upon the blood-stained plain,  
Where late amid the darkness  
Men strove with might and main.  
As softly rises heavenward  
The first sweet blush of dawn,  
So gently Faith awaketh  
Within his soul forlorn.  
And lo, as lifts the darkness,  
Behold, a Cross is nigh,  
Whereon the Man of Sorrows  
In death yet hangs on high.  
With love the Cross embracing  
A hermit suppliant lies,  
Unto the Sacred Form upraised  
His earnest eyes.

SOLO (*Tenor*)

Lord, Lord of heaven and all creation,  
Hear Thou a sinner lowly wailing:  
Thou art the fountain never failing,  
The way that leadeth to salvation.  
I wandered thro' the desert far,  
There found I anguish, none to save;  
Then, Lord, wert Thou my guiding-star,  
Thou dost redeem me from the grave.

SOLO (*Baritone*)

Know'st thou him upon the cross,  
At whose sight proud Satan fled away?  
Why dost thou speak as tho' he lived?  
Who is the dead man, say?

SOLO (*Tenor*)

He is the King of all the universe,  
Jesus, God's own Son!

SOLO (*Baritone*)

Where is his realm? Have I at last  
The mightiest one discovered?  
For whom to battle bravely, or to perish!

SOLO (*Tenor*)

Go down to yonder river's strand,  
Where wearied pilgrims oft-times stand  
And many a backward league must toil,  
Ere they may reach the longed-for land;  
For neither boat nor bridge is near,  
And swiftly runs the river clear.  
Go down, be thou the pilgrims' help,  
And bear them thro' the stream, for love  
Of Him that died for thee.  
Do thou this work in faith and love,  
Tho' all thy life thou needs must labor.  
He shall Himself as guerdon give thee.  
Farewell! Trust in Him!

CHORUS

As flows the river seaward,  
So onward glide the years,  
And still the faithful toiler  
His burden bravely bears.  
Oft falters he, and reeleth,  
When winds and waves are high,  
But yearning for the master  
Temptation doth defy.  
Another day is over,  
And he may rest and dream,  
While the nightingales are singing  
Beneath the moon's pale beam.

(vi)



SOLO (*Soprano*)

Come over! Come over!

SOLO (*Baritone*)

Who calls? Is this a dream?  
Methinks, the old familiar call  
Pursues me e'en in sleep.

SOLO (*Soprano*)

Come over! Come over!

SOLO (*Baritone*)

'Tis repeated?  
Lo, a child, in scanty raiment,  
On the shore is waiting.  
Little stranger, I will bear thee!  
I will bear thee!

My strength is gone! The waters rise,  
My rushing blood swells every vein!  
Tell me, child, tell me, what power is  
thine?  
I feel as tho' I bore the world on me!

SOLO (*Soprano*)

Thou bearest the world, and bearest its  
Creator:

For I am Jesus, God's own Son!  
Me hast thou sought, in love to me  
Wast ever faithful, tho' long thy toil.

Brave heart, rejoice!

The prize of thy faith is won!

CHORUS

The prize of thy faith is won!—

Thrice-blessèd river, the Child embrace,  
Tenderly kissing His hands and His face,  
Rolling and roaring in joy uncontrolled,  
Sharing in Jordan's blessing of old.

Ah, to enfold Him, ah, to be near Him,

What bliss untold!

Christoforus, Christupholder!

O what joy, the glory of heaven to behold!

Joy of the blessèd ones, rapture untold!

Christ hath given thee life!

O welcome, the glory of heaven to behold!

O welcome! O welcome!



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# Christoforus

## A Legend

### OVERTURE

Poem by

F. von HOFFNAASS

English version by

Frederick H. Martens

Secondo

Josef Rheinberger. Op. 120

Adagio (♩ = 60)

Piano

*p* < *f*

*p*

*pp* *dolce*

*p* *dolce* *cresc.* *p*

*cresc.* *pp*

*f* *ff*

# Christoforus

## A Legend

Poem by  
F. von HOFFNAASS  
*English version by  
Frederick H. Martens*

### OVERTURE

Primo

Josef Rheinberger. Op.120

Adagio (♩ = 60)

Piano

The musical score is written for piano and consists of seven systems. The key signature is G minor (three flats) and the time signature is 3/4. The tempo is Adagio, with a quarter note equal to 60 beats per minute. The score includes various dynamics: *p* (piano), *f* (forte), *ff* (fortissimo), *p dolce* (piano dolce), and *cresc.* (crescendo). There are first endings marked with the number '1'. The music features flowing eighth-note patterns in the right hand and block chords in the left hand.

Secondo

Allegro (♩ = 112)

The first system of the piano score consists of two staves. The right hand begins with a series of eighth-note chords, marked with a forte *f* dynamic. The left hand plays a steady eighth-note accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piece. The right hand features a melodic line with some rests, while the left hand maintains its rhythmic accompaniment. The dynamics and articulation markings are consistent with the first system.

The third system shows further development of the musical themes. The right hand has a more active melodic line with slurs and accents. The left hand continues with its accompaniment, showing some chordal changes.

The fourth system features a prominent melodic line in the right hand, characterized by slurs and dynamic markings. The left hand provides harmonic support with chords and some rhythmic patterns.

The fifth system continues with a strong melodic focus in the right hand, marked with a forte *f* dynamic. The left hand has a more active role with eighth-note patterns and chordal accompaniment.

The sixth system concludes the page with a melodic line in the right hand that includes a change to a treble clef. The left hand continues with its accompaniment, ending with a final chord.

Allegro (♩ = 112)

6 *f*

*f*

*f*

*f*

*sf*

The image shows a musical score for piano, consisting of six systems of two staves each. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The score begins with a measure rest in both staves, followed by a measure with a '6' in the left hand and a forte (*f*) dynamic in the right hand. The right hand features a series of sixteenth-note runs and chords, while the left hand plays a steady eighth-note accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *sf*.

First system of musical notation, featuring treble and bass clefs, a key signature of two flats, and dynamic markings such as *ff*.

Second system of musical notation, including first fingerings (1) and dynamic markings like *ff*.

Third system of musical notation, showing complex chordal textures and dynamic markings such as *ff*.

Fourth system of musical notation, featuring a fifth finger fingering (5) and dynamic markings like *ff*.

Fifth system of musical notation, including dynamic markings such as *p* and *ff*.

Sixth system of musical notation, showing a consistent rhythmic pattern in the bass line.

Seventh system of musical notation, concluding the page with sustained chords and melodic lines.



The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with a crescendo leading to a fortissimo (*ff*) dynamic. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic.

The second system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with a crescendo leading to a fortissimo (*ff*) dynamic. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic.

The third system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with a crescendo leading to a fortissimo (*ff*) dynamic. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic.

The fourth system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with a crescendo leading to a fortissimo (*ff*) dynamic. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic.

The fifth system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with a crescendo leading to a fortissimo (*ff*) dynamic. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic.

The sixth system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with a crescendo leading to a fortissimo (*ff*) dynamic. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic.

The seventh system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with a crescendo leading to a fortissimo (*ff*) dynamic. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mf*. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *f*. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Includes slurs and accents.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Includes slurs and accents.

First system of musical notation. Treble and bass staves. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *mf*.

Second system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *f* and a first ending bracket labeled '1'.

Third system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *p* and *cresc.*

Fourth system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *f*.

Sixth system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *f*.

Seventh system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *ff*.

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, featuring treble and bass staves with various notes and rests.

Third system of musical notation, featuring treble and bass staves with dynamic markings like *ff* and *p*, and first endings. Includes markings like *red.* and asterisks.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings like *cresc.* and *f*. Includes markings like *red.* and asterisks.

Fifth system of musical notation, featuring treble and bass staves with dynamic markings like *p* and *cresc.*. Includes markings like *red.* and asterisks.

Sixth system of musical notation, featuring treble and bass staves with dynamic markings like *f*.

Seventh system of musical notation, featuring treble and bass staves with dynamic markings like *ff* and first endings.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. Dynamics include *p* and *pv*. The bass staff is mostly silent, with a few notes and slurs.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. Dynamics include *p* and *pv*. The bass staff has a few notes with slurs.

Third system of musical notation. The treble staff has a melodic line with slurs and accents. Dynamics include *ff* and *dimin.*. The bass staff has a few notes with slurs.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. Dynamics include *p*, *cresc.*, *f*, *dim.*, and *p dolce*. The bass staff has a few notes with slurs.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. Dynamics include *cresc.*. The bass staff has a few notes with slurs.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. Dynamics include *f*. The bass staff has a few notes with slurs and triplets.

Seventh system of musical notation. The treble staff has a melodic line with slurs and accents. Dynamics include *ff*. The bass staff has a few notes with slurs.

First system of the musical score. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) and then a forte (*f*) dynamic. The left hand (bass clef) provides a steady accompaniment. The key signature is two flats (B-flat and E-flat).

Second system of the musical score. The right hand continues with a piano (*p*) dynamic. The left hand maintains its accompaniment. The key signature remains two flats.

Third system of the musical score. The right hand features a forte (*f*) dynamic. The left hand continues with its accompaniment. The key signature remains two flats.

Fourth system of the musical score. The right hand continues with a forte (*f*) dynamic. The left hand features a piano (*p*) dynamic. The key signature remains two flats.

Fifth system of the musical score. The right hand continues with a forte (*f*) dynamic. The left hand features a piano (*p*) dynamic. The key signature remains two flats.

Sixth system of the musical score. The right hand continues with a forte (*f*) dynamic. The left hand features a piano (*p*) dynamic. The key signature remains two flats.

Seventh system of the musical score. The right hand continues with a forte (*f*) dynamic. The left hand features a mezzo-forte (*mf*) dynamic. The key signature remains two flats.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a series of chords and single notes. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The right hand continues with sixteenth-note patterns, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* and *f*.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand plays chords. Dynamics include *p* and *f*.

Fourth system of musical notation. The right hand features a melodic line with accents and slurs. The left hand plays chords. Dynamics include *p* and *f*.

Fifth system of musical notation. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand plays chords. Dynamics include *cresc.*

Sixth system of musical notation. The right hand has a melodic line with a *ff marc.* (fortissimo marcato) marking. The left hand plays chords. Dynamics include *ff marc.*

Seventh system of musical notation. The right hand has a melodic line with a *ff* (fortissimo) marking. The left hand plays chords. Dynamics include *ff*.





mf

f ff

p cresc. mf

f cresc.

ff sf

sf ff

dim. p

pp *cresc.*

*cresc.*

*poco più Allegro*  
*f*

*dimin.* *p con fuoco* *cresc.*

*cresc.* *ff*

5

5

pp *p dolce*

*p dolce* *cresc.* *tr*

*poco più Allegro*

*sf* *f*

*dim.* *p con fuoco* *cresc.*

*cresc.*

*cresc.*

*cresc.*

First system of musical notation. The treble clef staff contains a melodic line starting with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The bass clef staff provides harmonic accompaniment with chords and some eighth-note patterns.

Second system of musical notation. The treble clef staff features a melodic line with a *cresc.* marking, followed by a fortissimo (*ff*) dynamic. The bass clef staff has a more active accompaniment with eighth-note patterns.

Third system of musical notation. The bass clef staff is the primary focus, showing a continuous eighth-note accompaniment. The treble clef staff has a melodic line that concludes the system with a half note.

Fourth system of musical notation. The treble clef staff has a melodic line with a piano (*p*) dynamic. The bass clef staff provides harmonic support with chords and some eighth-note patterns.

Fifth system of musical notation. The bass clef staff is the primary focus, showing a continuous eighth-note accompaniment with a *cresc.* marking. The treble clef staff has a melodic line that concludes the system with a half note.

Sixth system of musical notation. The bass clef staff has a fortissimo (*ff*) dynamic and a *cresc.* marking. The treble clef staff has a melodic line that concludes the system with a half note. There is a *Red.* (Reduction) marking in the bass clef staff and an asterisk (\*) at the end of the system.

First system of musical notation. The right hand plays a series of chords and a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. The left hand is mostly silent. Dynamics include *p* and *cresc.*

Second system of musical notation. The right hand plays a continuous sixteenth-note scale. The left hand has a few notes. Dynamics include *ff*.

Third system of musical notation. The right hand plays a continuous sixteenth-note scale. The left hand plays a steady accompaniment of eighth notes. Dynamics include *ff*.

Fourth system of musical notation. The right hand has a melodic line with a trill-like figure. The left hand has a steady accompaniment. Dynamics include *p* and *cresc.*

Fifth system of musical notation. The right hand plays a continuous sixteenth-note scale. The left hand has a steady accompaniment. Dynamics include *cresc.*

Sixth system of musical notation. The right hand plays a continuous sixteenth-note scale. The left hand has a steady accompaniment. Dynamics include *ff*.

Part the First

Tempo moderato (♩ = 84)

SOPRANO *p*  
In

ALTO *p*  
Chorus In

TENOR *p*  
In

BASS *p*  
In

PIANO  
*ff* *mf* *pp*

*f*

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

*f*

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

*f*

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

*f*

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

*cresc.* *f*

Red. \*

front-ing The fierc-est of mel-lays. His  
 front-ing The fiercest of mel - lays. His  
 front-ing The fiercest of mel - lays. His  
 front-ing The fierc-est of mel-lays. His

sword and might - y ham-mer Clove sheer thro' casque and shield; Who  
 sword and might - y ham-mer Clove sheer thro' casque and shield; Who  
 sword and might - y ham-mer Clove sheer thro' casque and shield; Who  
 sword and might - y ham-mer Clove sheer thro' casque and shield; Who

dared his lance en-coun-ter, Ne'er steel a-gain might wield.  
 dared his lance en-coun-ter, Ne'er steel a-gain might wield.  
 dared his lance en-coun-ter, Ne'er steel a-gain might wield.  
 dared his lance en-coun-ter, Ne'er steel a-gain might wield.

By reason of his prowess, His giant height and\_

By reason of his prowess, His giant height and

By reason of his prowess, His giant height and\_

By reason of his prowess, His giant height and

*p* *f* *sf* *dim.*

*Ed.* \*

brawn, The fame of his achievements Throughout the land —

brawn, The fame of his achievements Throughout the land —

brawn, The fame of his achievements Throughout the land —

brawn, The fame of his achievements Throughout the land —

*mf* *mf* *mf* *mf*

*p*

*Ed.* \*



was borne. \_\_\_\_\_

was borne. \_\_\_\_\_

was borne. \_\_\_\_\_ Yet fight for

was borne. \_\_\_\_\_ Yet fight for

*f* *p*

3 3 3 3

was nev - er to his

was nev - er to his

sake of fight - ing Was nev - er to his mind,

sake of fight - ing Was nev - er to his mind,

*f*



*marcato*

To him he'd pay his hom - age, For him

To him he'd pay his hom - age, For

To him he'd pay his hom - age, For

To him he'd pay his hom - age, For

his life lay down. At last there came glad ti -

him his life lay down. At last there came glad ti -

him his life lay down. At last there came glad ti -

him his life lay down. At last there came glad ti -

dings Of roy - al strength and might, And of a Prince of

dings Of roy - al strength and might, And of a Prince of

dings Of roy - al strength and might, And of a

dings Of roy - al strength and might, And of a

princ - es, His dream by day  
 princ - es, His dream by day and night,  
 And of a Prince of princ - es, His dream by  
 Prince of princ - es, His dream by

The first system of music features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *sf* (sforzando) and *ff* (fortissimo). There are triplets in the piano part.

and night, his dream by day and night.  
 his dream by day, by day and night.  
 day and night, his dream by day and night.  
 day and night, his dream by day and night.

The second system continues the vocal and piano parts. Dynamics include *p* (piano). The piano accompaniment features a steady eighth-note pattern in the bass line.

On foam-be-gird-ed isle A tow'r-ing cas-tle  
 On foam-be-gird-ed isle A tow'r-ing cas-tle

The third system continues the vocal and piano parts. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The piano accompaniment features a steady eighth-note pattern in the bass line.

'Tis there, 'tis there long-ing im-pels him,  
 lies; 'Tis there, 'tis there long-ing im-pels him,  
 'Tis there, 'tis there long-ing im-pels him,  
 lies; 'Tis there, 'tis there long-ing im-pels him,

In haste he on-ward  
 In haste he on-ward  
 In haste he on-ward  
 In haste he on-ward

hies.  
 hies.  
 hies.  
 hies.

**The Giant**  
 Com -

Con moto (♩ = 96) *sempre marcato*

pell'd by thy great name And thy he-ro-ic might, From dis-tant land

The first system of the musical score. The vocal line (bass clef) begins with the lyrics "pell'd by thy great name And thy he-ro-ic might, From dis-tant land". The piano accompaniment (treble and bass clefs) features a complex texture with chords and moving lines. Dynamics include *f* and *p*. There are markings for "Red." and "\*" in the piano part.

I came. Be-hold the desert's pride, The taw-ny li-on

The second system of the musical score. The vocal line continues with "I came. Be-hold the desert's pride, The taw-ny li-on". The piano accompaniment continues with similar textures. Dynamics include *p*. There are markings for "Red." and "\*" in the piano part.

bold, He crouch-es at thy feet, Be-fore thy throne of gold.

The third system of the musical score. The vocal line continues with "bold, He crouch-es at thy feet, Be-fore thy throne of gold.". The piano accompaniment continues with similar textures. Dynamics include *p*, *f*, and *f*. There are markings for "Red." and "\*" in the piano part.

*marc.*  
His na-tive fierce-ness I have tamed, He

The fourth system of the musical score. The vocal line begins with "His na-tive fierce-ness I have tamed, He". The piano accompaniment features a more rhythmic, repetitive pattern. Dynamics include *marc.*. There are markings for "Red." and "\*" in the piano part.

yields o-be-dience to me; — Thus I would

The fifth system of the musical score. The vocal line concludes with "yields o-be-dience to me; — Thus I would". The piano accompaniment continues with similar textures. Dynamics include *f* and *f*. There are markings for "Red." and "\*" in the piano part.

be thy vas - sal named, And give my life to

*sf sf sf p*

thee. Thy glo - ries I ad - mire, To val - iant deeds that

*sf p*

fire And high re - nown do gain: But should I ti - dings

*p*

hear Of yet a mightier lord, Your ser - vice

*ff p f*

I'd for - swear And of - fer, and of - fer him my

*rit. sf sf rit.*

sword! **Chorus**  
 A second Sam - son lives in thee, Whose curl-ing locks  
 A second Sam - son lives in thee, Whose curl-ing locks  
 A second Sam - son lives in thee, Whose curl-ing locks  
 A second Sam - son lives in thee, Whose curl-ing locks

*a tempo* *f* *ff*  
 Red. \* Red. 3

his brow-en-twine! Art thou of  
 his brow-en-twine! Art thou of  
 his brow-en-twine! Art thou of  
 his brow-en-twine! Art thou of

earth - ly pa - rent-age? This Ti - tan  
 earth - ly pa - rent-age? This Ti - tan  
 earth - ly pa - rent-age? This Ti - tan  
 earth - ly pa - rent-age? This Ti - tan

Red. \* Red. 3



is of lin - eage di - vine: A gift of the Gods to

is of lin - eage di - vine: A gift of the Gods to

is of lin - eage di - vine: A gift of the Gods to

is of lin - eage di - vine: A gift of the Gods to

our might-y king, A token that the high heav-ens bring,

our might-y king, A token that the high heav-ens bring,

our might-y king, A token that the

our might-y king, A token that the high heav-ens bring, That

The Giant

Ye

That they to mor-tal great - ness must bow.

That they to mor-tal great - ness must bow.

high heav-ens bring, That they to a mortal must bow.

they to a mor-tal must bow, that they to a mortal must bow.

flat-tring tongues, no more! hold, hold! — The godshave laid no

charge on me: Wher-e'er I list, I wan-der free! I come to

serve of my free will — a - lone!

A Voice (ALTO)

Trust not this loud-voiced stran - ger, O King!

Vows of his troth ne'er be-lieve!

False is his vow and false

is his spear: Thy ru - - - in he's sworn to a-

chieve. Name, nor coun - try, nor kin boasts he,

Tells of far distant re - - gions. Sure-ly, this

knight, though brave he may be, Should ne'er hold rank in thy

le - gions!

Fly, trai - tor, be - gone! Perchance

There follows thy foot-steps — the foe's ar - ray!

Thou art no mor-tal — we trust thee

not! En-voy of Sa - - - tan, a - way!

Chorus

*ff*  
 Envoy of Sa - - - tan, a - - way!  
*ff*  
 Envoy of Sa - - - tan, a - - way!  
*ff*  
 Envoy of Sa - - - tan, a - - way!  
*ff*  
 Envoy of Sa - - - tan, a - - way!

*cresc.*  
*ff*

The Giant

Recit.

How strange a sight! The King's turning

*p*

Con moto (♩ = 126)

pale! Doth Sa-tan's

*f.* *p*

name call forth such fear? Farewell! hence let me de-

*ff* *f* *p*

*part!* *marc.* For Sa - tan's

glo - ry the sword let me bear, *cresc.* for Sa - tan's

glo - ry the sword let me bear, *ff* For he a - -

*cresc.*

lone must be lord of all, Whose

*ff* *p*

*poco meno mosso* *sf dim.*

name doth so val - iant a mon - - arch ap -

Tempo I (♩ = 84)

pal!

*p*

Now forth he goes, and on - ward, His thoughts a woeful

*p*

**Chorus** Now forth he goes, and on - ward, His thoughts a woeful

*p*

Now forth he goes, and on - ward, His thoughts a woeful

*p*

Now forth he goes, and on - ward, His thoughts a woeful

Tempo I (♩ = 84)

*pp*

*cresc.*

*f*

maze, Where high above the val - ley Dark rocks their crest up - raise;

*f*

maze, Where high above the val - ley Dark rocks their crest up - raise;

*f*

maze, Where high above the val - ley Dark rocks their crest up - raise;

*f*

maze, Where high above the val - ley Dark rocks their crest up - raise;

*f*

*ff*

Red. \*

Red. \*

*f*

All black the crags and stormrent, All

*f*

All black the crags and stormrent, All

*f*

All black the crags and stormrent, All

*f*

All black the crags and stormrent, All

*f*

*tr.* \*

sul-len red the sky: While cliff and cave re-ech-o The

sul-len red the sky: While cliff and cave re-ech-o The

sul-len red the sky: While cliff and cave re-ech-o The

sul-len red the sky: While cliff and cave re-ech-o The

*ff*

*tr.*



soaring eagle's cry. In sol - i-tude so aw - ful Might ev-er man re -

soaring eagle's cry. In sol - i-tude so aw - ful Might ev-er man re -

soaring eagle's cry. In sol - i-tude so aw - ful Might ev-er man re -

soaring eagle's cry. In sol - i-tude so aw - ful Might ev-er man re -

*dim.* *pp* *f* *sf*

Ed. \*

main? And who on earth hath pow - er To rend the rock \_\_\_\_ in -

main? And who on earth hath pow - er To rend the rock in twain?

main? And who on earth hath pow - er To rend the rock \_\_\_\_ in -

main? And who on earth hath pow - er To rend the rock in twain?

*f* *sf*

Ed. \*

Listesso tempo

*f*

twain? Is this — the might of E - vil? Is

Is this — the might of E - vil? Is

twain? Is this — the might of E - vil? Is

Is this — the might of E - vil? Is

Listesso tempo

*f*

*mf*

Sa - - tan's king - dom found? O'er -

Sa - - tan's king - dom found? O'er -

Sa - - tan's king - dom found? O'er -

Sa - - tan's king - dom found? O'er -

head the ghost-like snow - peaks, The dis - mal gorge a - round! —

head the ghost-like snow - peaks, The dis - mal gorge a - round! —

head the ghost-like snow - peaks, The dis - mal gorge a - round! —

head the ghost-like snow - peaks, The dis - mal gorge a - round!

*marc.*

The gi - ant's voice up - lift - ed The

The gi - ant's voice up - lift - ed The

The gi - ant's voice up - lift - ed The

The gi - ant's voice up - lift - ed The

*f* *red.* \*

thun - der seems to mock,

thun-der seems to mock,

thun-der seems to mock,

thun-der seems to mock,

*ff* *red.* \*

*L'istesso tempo* *f* *marc.*

And hark! — the name of Sa - tan Resounds from

*f* *marc.*

And hark! — the name of Sa - tan, the

*f*

And hark! — the name of Sa - tan

*f*

And hark! — the name of Sa - tan

*L'istesso tempo*

*ff*

21122



As though the whole cre -

As though the whole cre -

si - lence, mute dis - may,

si - lence, mute dis - may,

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

a - tion Spell - -

a - tion Spell - -

As though the whole cre - a - tion

As though the whole cre - a - tion

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

bound be-fore him lay.

bound be-fore him lay. *mf* *cresc.*

Spell - - bound be-fore him *cresc.*

Spell - - bound be-fore him

*cresc.*

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

*p*  
 The ma - gic charm weaves round him Its  
 The ma - gic charm *p* weaves round him Its  
 lay. The ma - gic charm weaves round him  
 lay. The ma - gic charm weaves round him  
*dim.* *pp*

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

*p*  
 sub - tle, mys - tic pow - er, He can scarce re -  
 sub - tle, mys - tic pow - er, He can scarce re -  
 sub - tle, mys - tic pow - er, He can scarce re -  
 sub - tle, mys - tic pow - er, He can scarce re -  
*pp*

Red. \*

*f*  
 sist it In that dread place and hour. He  
 sist it In that dread place and hour. He  
 sist it In that dread place and hour. He  
 sist it In that dread place and hour. He  
*cresc.*

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

feels bound down for ev - er To that vast sol - i -

feels bound down for ev - er To that vast sol - i -

feels bound down for ev - er To that vast sol - i -

feels bound down for ev - er To that vast sol - i -

*p*

*f* *dim.* *p*

Red. \* Red. \*

tude So sol - emn and so great, So

tude So sol - emn and so great, So

tude So sol - emn and so great, So

tude So sol - emn and so great, So

tude So sol - emn and so great, So

*sf* *pp*

stern and un - - sub - dued. But

stern and un - - sub - dued. But

stern and un - - sub - dued. But

stern and un - - sub - dued. But

stern and un - - sub - dued. But

*sf* *mf*

*cresc.* *f*  
 now, his weakness o - - - ver, Hope his whole heart  
*cresc.* *f*  
 now, his weakness o - - - ver, Hope his whole heart  
*cresc.* *f*  
 now, his weakness o - - - ver, Hope his whole heart  
*cresc.* *f*  
 now, his weakness o - - - ver, Hope his whole heart

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

fills, the vale. *pp*  
 fills, He seeks the verdant vale. *pp*  
 fills, He seeks the verdant vale A - long the leaping rills. *pp*  
 fills, He seeks the verdant vale A - long the leaping rills.

*mf* *dim.* *pp*  
*Red.* \* \* \* \* \*

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

*p*  
 \* \* \* \* \*



Andantino (♩. = 56)

SOPR. I SOLO

*p dolce*

Over us stars shine. — Far down be-low an ocean of

SOPR. II SOLO

*p dolce*

Over us stars shine. — Far down be-low an ocean of

ALTO SOLO

*p dolce*

Over us stars shine. — Far down be-low an ocean of

Andantino (♩. = 56)

*pp*

light — Glows where the streets of the town show bright, Balmy the

light — Glows where the streets of the town show bright, Balmy the

light — Glows where the streets of the town show bright, Balmy the

*mf*

fra-grance from blossom and tree. Zephyrs en - chant - ing lull to re-

fra-grance from blossom and tree. Zephyrs en - chant - ing lull to re-

fra-grance from blossom and tree. Zephyrs en - chant - ing lull to re-

*dim.* *f* *dim.*

pose, — Impregnate with o - dors of violet and rose. — Far in the *dolce*

pose, — Impregnate with o - dors of violet and rose. — Far in the *dolce*

pose, — Impregnate with o - dors, violet and rose. — Far in the *dolce*

Red. \*

dis - tance, clearer and clear - er, Gleams thro' the palmleaves magical

dis - tance, clearer and clear - er, Gleams thro' the palmleaves magical

dis - tance, clearer and clear - er, Gleams thro' the palmleaves magical

Red. \* Red. \*

sheen. — Peeping through leaflets *p dolce*

sheen. — Peeping through leaflets *p dolce*

sheen. — Peeping through leaflets *p dolce*

*f* *pp* *pp* *p*

*f* *dim.* *pp* *p*

Red. \* Red. \*

sparkling with dewdrops Flow'rets ap-pear, so love-ly and bright. Gently the

sparkling with dewdrops Flow'rets ap-pear, so love-ly and bright. Gently the

sparkling with dewdrops Flow'rets ap-pear, so love-ly and bright. Gently the

*Ad.* \*

*f* wand'ers sinks to re-pose, *dim.* Resting in slum-ber light, resting in *pp*

*f* wan - d'ers sink store-pose, *dim.* Resting in slum-ber light, resting in *pp*

*f* wan - d'ers sink store-pose, *dim.* Resting in slum-ber light, resting in *pp*

*f* wan - d'ers sink store-pose, Resting in slum-ber light, resting in

*p* *pp* *pp*

*Ad.* \*

*smorz.*  
slum-ber, in slum-ber light.

slum-ber, in slum-ber light.

slum-ber, in slum-ber light.

*mf* *pp*

*Ad.* \*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The first measure features a *cresc.* (crescendo) marking. The second measure is marked *ff* (fortissimo). The system concludes with a fermata over a chord and the instruction *Red. \* Red. \* Red. \** (Ritardando).

Second system of musical notation. The first measure is marked *p* (piano). The second measure features a *dolce* (dolce) marking. The system concludes with a fermata over a chord and the instruction *Red. \* Red. \** (Ritardando).

Third system of musical notation. The first measure is marked *cresc.* (crescendo). The second measure is marked *f* (forte). The system concludes with a fermata over a chord and the instruction *Red. \* Red. \* Red. \** (Ritardando).

Fourth system of musical notation. The first measure is marked *mf* (mezzo-forte). The second measure is marked *p* (piano). The third measure is marked *f* (forte) and includes a triplet of eighth notes. The system concludes with a fermata over a chord and the instruction *Red. \* Red. \** (Ritardando).

Fifth system of musical notation. The first measure is marked *cresc.* (crescendo). The second measure is marked *ff* (fortissimo). The system concludes with a fermata over a chord and the instruction *Red. \** (Ritardando).

Sixth system of musical notation. The first measure is marked *p* (piano). The second measure is marked *pp* (pianissimo). The third measure is marked *morendo* (morendo). The system concludes with a fermata over a chord.

Moderato (♩ = 58)

A Voice (SOPRANO)

*dolce*

What is the sov'reign pow'r of the u - ni-verse, That all hearts doth en-

chain? That is both a blessing and

course, Tho' the vic - tims there-of never dare com - plain? With-out which

life would know no Spring, That the breath of joy breathes o'er

ev - 'ry-thing, breathes o'er ev - - 'ry - thing.

*dolce*

What sing the birds with quiv-er-ing

**Chorus** *ppp*

Love a-lone!

*ppp*

Love a-lone!

*ppp*

Love a-lone!

*ppp*

Love a-lone!

*pp* *p dolce*

trills As each chants blithe-ly his Spring-tide lay?

*mf*

What clothes with green all the vales and hills, and glorious wealth of blossoms

*p*

*p*

gay? What murmurs the brook when the cold winter yields? What ca - rols the

lark to her brood in the fields? *marc.* And many a

**Chorus** *ppp*

Love — a - lone!

*ppp*

Love — a - lone!

*ppp*

Love — a - lone!

*ppp*

Love — a - lone!

*dim.* *pp* *pp dolce*

lord of a kingdom fair, No prouder rul - er on earth tho' there be,

Would go pale-cheeked and smiling ne'er, None sad-der at heart than

he. "A-way," he'd cry, "with dominion and

throne, And leave me Love a - lone?"

**Chorus**  
*ppp dolce rit. Vivo (♩ = 108)*  
 Love a - lone, ah, love a - - lone!  
*ppp rit.*  
 Love a - lone, ah, love a - - lone!  
*ppp rit.*  
 Love a - lone, ah, love a - - lone!  
*ppp rit.*  
 Love a - lone, ah, love a - - lone!  
*Vivo (♩ = 108)*



Chorus  
TENOR

*sempre p*

Brave knight! *sempre p* Hath Cu-pid

BASS

Brave knight!

*ff pp*

bound thee fast, And conquer'd the Gi - - ant at

Hath Cu-pid bound thee fast, And conquer'd the

*mf*

last? Didst list *mf* when the nightingale

Gi - - ant at last? Didst list

chant - - ed, While po - tent draughts thy senses en -

when the nightingale chant - ed, While po - tent draughts

chant - ed? Say, where, say, where is the  
thy senses en - chant - ed? Say, where,

stal - - wart arm, The strength to — keep thy  
say, where is the stal - - wart arm, The strength to —

vow? That fear which thy name in -  
keep thy vow? That fear which thy

spir - ed? His captive art thou, his captive!  
name in - spir - ed? His captive art thou, his captive!

The Giant *p*

How ra - - ges my heart in pas - sionate ire, Consum'd by

*f* *p cresc.*

*mf* *p* *f* *p*

*Red.* \*

secret, devouring fire! A - way! a - way! Straight I'll quit these

*animato* *f* *p* *poco meno mosso*

*f* *p*

regions: No rank I'll hold in In-i - quity's le -

*f*

*Red.* \*

gions! 'Twas Sa - tan I came to serve, his vas - sal I would be:

*ff* *ff* *ff*

*Red.* \*

If these his realms, if these his realms, ac - curs - ed be

*mf*

Tempo I (♩ = 108)

he!

TENOR *f* Stay thou! *f* thou'rt wedded to

BASS Chorus *f* Stay thou!

Tempo I (♩ = 108)

Sa - - tan's cause, Thou'rt doom'd to o - bey his dread

thou'rt wedded to Sa - - tan's cause, Thou'rt doom'd to o -

laws. Doth Love with its magic af -

bey his dread laws. Doth Love

fright thee, May Ha - tred's pow'r then serveto de -

—with its magic af - fright thee, May Ha - tred's pow'r

*ff*  
 light thee! Brave deeds and achievements  
 then serveto de - light thee! Brave deeds

high hath wrought The power of Hate ere  
 and achievements high hath wrought the power of

now. Thy heart's long - ing was for  
 Hate ere now. Thy heart's long - ing

*ff*  
 Sa - tan: His captive art thou, his captive!  
 was for Sa - tan: His captive art thou, his captive!

SOPRANO *ff*  
 Sa-tan a-hunting is gone! Rac-ing thro' the  
 ALTO *ff*  
 Sa-tan a-hunting is gone! Rac-ing thro' the  
 TENOR *ff*  
 Sa-tan a-hunting is gone! Rac-ing thro' the  
 BASS *ff*  
 Sa-tan a-hunting is gone! Rac-ing thro' the

Allegro (♩. = 112) *ff*  
 Sa-tan a-hunting is gone! Rac-ing thro' the

wheat - fields, rac - ing through the wheat - fields, blights the rip - est  
 wheat - fields, rac - ing through the wheat - fields, blights the rip - est  
 wheat - fields, rac - ing through the wheat - fields, blights the rip - est  
 wheat - fields, rac - ing through the wheat - fields, blights the rip - est

*ff*

corn. *ff* The poorer the harvest, the louder will mortals com-  
 corn. *ff* The poorer the harvest, the louder will mortals com-  
 corn. *ff* The poorer the harvest, the louder will mortals com-  
 corn. *ff* The poorer the harvest, the louder will mortals com-

*ff*

plain! A - way! wind the horn, a - way!

plain! A - way! wind the horn, a - way!

plain! A - way! wind the horn, a - way!

plain! A - way! wind the horn, a - way!

*ff*

*f* *f* *f* *ff*

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

wind the horn, rac - ing thro' the wheat-fields, wind the horn!

wind the horn, wind the horn!

wind the horn, rac - ing thro' the wheat-fields, wind the horn!

wind the horn, wind the horn!

*ff*

*ff* *p*

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

*cresc.* *ff*

*ff*  
Hark toyon revelling  
*ff*  
Hark toyon revelling  
*ff*  
Hark toyon revelling  
*ff*  
Hark toyon revelling

*sempre ff*

*ff*

Red. \* Red. \*

crew, danc-ing round the oak - tree, danc-ing round the  
crew, danc-ing round the oak - tree, danc-ing round the  
crew, danc-ing round the oak - tree, danc-ing round the  
crew, danc-ing round the oak - tree, danc-ing round the

*ff*  
oak - tree, wine o'er-floweth the bowls. A-side there,  
*ff*  
oak - tree, wine o'er-floweth the bowls. A-side there,  
*ff*  
oak - tree, wine o'er-floweth the bowls. A-side there,  
*ff*  
oak - tree, wine o'er-floweth the bowls. A-side there,

*ff*

Red. \* Red. \*





souls!

souls!

souls!

souls!

*p*

*ff*

*sempre ff*

Ped. \* Ped. \*

*ff*

Roystering huntsmen, a - way!

No\_\_one bade ye hith - er:

Roystering huntsmen, a - way!

No\_\_one bade ye hith - er:

*ff*

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

cease your clamor and brawl! — Full well we know your deal - ings, in  
 cease your clamor and brawl! — Full well we know your deal - ings, in

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

bor - row'd plumage you strut, in bor - row'd plumage you strut! Come  
 bor - row'd plumage you strut, in bor - row'd plumage you strut! Come

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

*ff*  
 on, come on, — seize them all!  
*ff*  
 on, come on, — seize them all!

*ff*

*ff*  
 Shrieking, and glitter of steel, Cries and shouts and curs - ing,  
 Shrieking, and glitter of steel, Cries and shouts and curs - ing,  
 Ha, ha, ha, ha, ha, ha, ha!  
 Ha, ha, ha, ha, ha, ha, ha!

Ruddy with blood is the mead, the wound - ed cry: "mer - cy!"  
 Ruddy with blood is the mead, the wound - ed cry: "mer - cy!"  
 the wound - ed cry: "mer - cy!"  
 the wound - ed cry: "mer - cy!"

ah, fly! ah,  
 ah, fly! ah,  
 Ah me! I am stricken to death!  
 Ah me! I am stricken to death!

fly! ah, fly! Hate - ful deed!

fly! ah, fly! Hate - ful deed!

Ah me!

I am strick - en to death!

*sf* *dimin.*

*p.* *Red.* \*

Storm - - i - - ly fall - - eth the night,

Storm - - i - - ly fall - - eth the night,

Storm - - i - - ly

Storm - - i - - ly

storm - - i - - ly fall - - eth the

storm - - i - - ly fall - - eth the

fall - - eth the night,

fall - - eth the night,

fall - - eth the night,

fall - - eth the night,



sud - den gleam - - - eth!

sud - den gleam - - - eth!

sud - den gleam - - - eth!

sud - den gleam - - - eth!

*rit.* \*

*p* Fly, Mas - ter! too fast have we

*p* Fly, Mas - ter! too fast have we

*p* Fly, Mas - ter! too fast have we

*p* Fly, Mas - ter! too fast have we

*p*

come.

come.

come.

come.





## Part the Second

Tempo moderato

Recit.

The Giant

Satan! cowardly fiend! is this then thy pow'r?

wherewith thou dost lie, wherewith thou de-

ceiv'st as though all the earth own'd thee Mas - ter and Lord! From

*marcato*

your own shad - ow you shrink in fear, a

*cresc.*

pit - eousham of greatness and might, without sword, without sword or

shield! O fool that I was! O fool that I

*Recit.*

was, who with longing keen — de - sir'd to ob - tain what I

ne'er could have gain'd: the cre - a - tion of my fan - cies wild!

*f marcato*

Am I my - self the might - iest pow'r on earth?

My - self? — O, poor fool! how has van - ish'd all my

*fp* *p*

life's de - sire! Yet

*f* *pp dolce* *p*

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

no: all is not night. I feel, hope brings me light! In this domain mys -

*f* *f marcato*

te - rious I'll bide the dawn of day, Then to mine eyes shall be re -

*p*

veal'd what Sa - tan's sor - ce - ries doth lay.

*f* *p*

Tempo I

*p*

All now is lone and si - lent, the

Chorus

All now is lone and si - lent, the

All now is lone and si - lent, the

Tempo I

All now is lone and si - lent, the

night how long and drear! O would but dark-ness van - ish, the

night how long and drear! O would but dark-ness van - ish, the

night how long and drear! O would but dark-ness van - ish, the

night how long and drear! O would but dark-ness van - ish, the

bless - ed morn ap - pear!

*f* No

bless - ed morn ap - pear!

*f* No

bless - ed morn ap - pear!

*f* No

bless - ed morn ap - pear!

*f* No

gleam of star - light shineth up - on the bloodstain'd plain, Where  
 gleam of star - light shineth up - on the bloodstain'd plain, Where  
 gleam of star - light shineth up - on the bloodstain'd plain, Where  
 gleam of star - light shineth up - on the bloodstain'd plain, Where

late a-mid the darkness men strove with might and main. As  
 late a-mid the darkness men strove with might and main. As  
 late a-mid the darkness men strove with might and main. As  
 late a-mid the darkness men strove with might and main. As

*Poco meno mosso*  
 soft - ly ris - es heav'n - ward the first sweet blush of  
 soft - ly ris - es heav'n - ward the first sweet blush of  
 soft - ly ris - es heav'n - ward the first sweet blush of  
 soft - ly ris - es heav'n - ward the first sweet blush of

*Poco meno mosso*

dawn, — So gen - tly Faith a - wak - eth with - in his soul for -

dawn, — So gen - tly Faith a - wak - eth with - in his soul for -

dawn, So gen - tly Faith a - wak - eth with - in his soul for -

dawn, So gen - tly Faith a - wak - eth with - in his soul for -

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

*dimin.* *p* *f*  
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

*p* *f*  
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

*dimin.* *p* *f*  
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

*p* *f*  
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

*dimin.* *p* *f* *dimin.*

*dim.* \* *dim.* \* *dim.* \*

*dimin. pp*  
 nigh, Where - on the Man of Sor - rows in

*dimin. pp*  
 nigh, Where - on the Man of Sor - rows in

*dimin. pp*  
 nigh, Where - on the Man of Sor - rows in

*dimin. pp*  
 nigh, Where - on the Man of Sor - rows in

Red. \* Red. \*

*mf cresc.*  
 death yet hangs on high. With love the Cross em -

*mf cresc.*  
 death yet hangs on high. With love the Cross em -

*mf cresc.*  
 death yet hangs on high. With love the Cross em - brac - ing a

*mf cresc.*  
 death yet hangs on high. With love the Cross em - brac - ing a

Red. \* Red. \*





*f* un - - to the Sa - cred Form *p* up - -

Form, un - to the Sa - cred Form *p* up -

Form, un - to the Sa - cred Form *p* up -

Form, un - to the Sa - cred Form *p* up -

*f* *dimin.*

Red. \*

rais'd his ear - - nest eyes. \_\_\_\_\_

rais'd his ear - - nest eyes. \_\_\_\_\_

rais'd his ear - - nest eyes. \_\_\_\_\_

rais'd his ear - - nest eyes. \_\_\_\_\_

*pp*

Red. \*

Andante (♩ = 84)

## The Hermit (TENOR)

Lord, Lord of

*p*

Heav'n and all cre - a - tion, Hear Thou a sin - ner low - ly

*f*

wail - ing: Thou art the foun - tain nev - er fail - ing,

*p*

Thou art the fountain, The way that leadeth to sal - va - tion.

*p*

*Red.* \*

I wan - der'd thro' the des - ert far, -

*p*

*poco animato e cresc.*

There found I anguish, none to save, there found I anguish,

*p cresc. cresc. f*

an-guish, none to save; —

*ff p*

*dolce*

Then, Lord, wert Thou my guid - ing - star, — Thou dost re - deem me

*dimin.*

from the grave; — Then, Lord, wert Thou my guid - ing - star, —

*p mf f dimin.*

*p mf cresc. f dimin.*

Thou dost re-deem me, — dost re-deem me from the grave, — redeem me

*ff dim. f risoluto sf dim.*

### The Giant

from the grave.

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

### Allegro (♩ = 108)

Know'st thou him upon the cross, At whose sight proud Satan fled a-way? Why dost thou

*sf* *p*

### The Hermit

He is the

speak as tho' he liv'd? Who is the dead man, say?

King of all the U - ni-verse: Je - sus, God's own Son!

Where is his

*f* *p* *ff* *sf* *mf*

*Red.* \*

realm? have I at last the might-iest one dis - cov-ered? for

whom to bat-tle brave-ly or to per - ish! Go

*The Hermit*

*L'istesso tempo*

down \_\_\_\_\_ to yon - der riv - er's strand, Where

wear - ied pil - grims oft - times stand And man - ya

back - ward league must toil, Ere they may reach the long'd - for

land; For nei - ther boat nor bridge is near, And swift - ly

*marcato*

*sempre p*

glides the riv - er clear.

*p* *cresc.*

*Red.* \*

Go down, — go down, — be thou the

*cresc.* *mf*

*Red.* \*

pil - grims' help, and bear them thro' the stream, for love of

*marcato* *p*

Him that died for thee, for love, for

*mf* *dimin.* *smorz.*

*Red.* \*

love of Him that died for thee. Do\_ thou this work in faith and

*dim.* *f*

*ped.* \*

love, though all thy life thou needs must la-bor. He shall Him-

*f* *ff marcato* *f* *ff*

*ped.* \*

self as guer-don give thee. Fare-well,

*p* *pp*

*ped.* \*

Tempo I

trust in Him!

*pp*

*f* *f* *p*

## Chorus

*pp* *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

*pp* *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

*pp* *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

*pp* *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

*f*

years, And still the faith-ful toil - - er his

*f*

years, And still the faith-ful toil - - er his

*f*

years, And still the faith-ful toil - - er his

*f*

years, And still the faith-ful toil - - er his

*ff*

bur - den brave - ly bears. Oft

*ff*

bur - den brave - ly bears. Oft

*ff*

bur - den brave - ly bears. Oft

*ff*

bur - den brave - ly bears. Oft



fal - - ters he, and reel - eth, when winds and waves are

fal - - ters he, and reel - eth, when winds and waves are

fal - - ters he, and reel - eth, when winds and waves are

fal - - ters he, and reel - eth, when winds and waves are

high, But yearn - ing for the mas - ter temp -

high, But yearn - ing for the mas - ter temp -

high, But yearn - ing for the mas - ter temp -

high, But yearn - ing for the mas - ter temp -

ta-tion doth de - fy. *dimin.* *rit.* *p* An -

ta-tion doth de - fy. *dimin.* *rit.* *p* An -

ta-tion doth de - fy. *dimin.* *rit.* *pp*

ta-tion doth de - fy. *dimin.* *rit.* *pp*

Poco meno mosso

*dolce*

oth - er day is o - ver, and he may rest and dream.

oth - er day is o - ver, and he may rest and dream. *p dolce*

While the *p*

While the

Poco meno mosso

*p*

*pp*

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

night - in - gales are sing - ing be-neath the moon's pale beam.

night - in - gales are sing - ing be-neath the moon's pale beam.

*pp*

*p*

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

Poco meno mosso

*p dolce*

*cresc.*

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

*f* *dimin.* *p*

*f* *dimin.*

*p*

*dolce* *mf*

*f* *dim.*

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

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

*Ped.* \*

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

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

First system of piano accompaniment. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *cresc.* and *dimin.*

Second system of piano accompaniment. The right hand continues the melodic development with slurs and ties. The left hand has a steady accompaniment. Dynamics include *p* and *f*. There are markings for *ped.* and asterisks (\*) below the staff.

Third system of piano accompaniment. The right hand has a more active melodic line with slurs and ties. The left hand accompaniment is also more active. Dynamics include *sf*. There are markings for *ped.* and asterisks (\*) below the staff.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs and ties. The left hand accompaniment is steady. Dynamics include *f*, *dimin.*, *p*, and *pp*. There are markings for *ped.* and asterisks (\*) below the staff.

**A Voice (SOPRANO)** **The Giant**

Come o - ver! Come o - ver! Who calls?

Vocal line and piano accompaniment for the fifth system. The vocal line is in soprano clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *p*. There is a marking for *ped.* and asterisks (\*) below the piano part.

Is this a dream? Me-thinks the old fa-mi-liar call pur-sues me e'en in

Vocal line and piano accompaniment for the sixth system. The vocal line is in soprano clef with lyrics. The piano accompaniment is in bass clef.

A Voice

sleep. *p* Come o - ver! Come o - ver!

Allegro molto (♩ = 154)

The Giant

'Tis re-peat-ed?

Recit.

*espress.*

Lo! a child, in scan - ty rai - ment, on the shore is

*a tempo*

wait - ing. Lit - tle

stran-ger, I will bear thee! I

*a tempo* (♩ = 84)

will bear thee.

*pp*

*cresc.*

*f*

*ff*

*ff*

*ff*

The Giant

My strength is

ff  
Ped. \*

gone!

The wa - ters

p

rise —

the wa - ters rise —

p sf sf

My rush - ing blood swells ev - 'ry vein!

sf

Tell me, child,

tell —

p

me what pow'r is — thine? I

*p* *sf* *p*

feel as tho' I bore all the world —

*ff* *ff*

— on me!

*f*

**The Voice**

Thou bear-est the world, — and bear - est its Cre - a - tor:

*p*



For I am Je - sus, God's own Son!

This system features a vocal line in G major with lyrics "For I am Je - sus, God's own Son!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include accents and a piano (*p*) marking.

Me hast thou

This system continues the vocal line with the lyrics "Me hast thou". The piano accompaniment features a prominent left-hand pattern of chords marked with *ff* (fortissimo). Dynamics include *ff* and *p* (piano).

sought, in love to me wast ev - er faith - ful, tho' long

This system continues the vocal line with the lyrics "sought, in love to me wast ev - er faith - ful, tho' long". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include accents and *p* (piano).

thy toil. Brave heart, re -

This system concludes the vocal line with the lyrics "thy toil. Brave heart, re -". The piano accompaniment features a complex left-hand pattern of chords marked with *ff* (fortissimo). Dynamics include *p* (piano) and *ff*.

joice, the prize of thy faith — is won!

The prize of thy faith, \_\_\_\_\_

**Chorus** The prize of thy faith — is

The prize of thy faith is

The prize of thy faith is

*rit.*

*f*

of thy faith \_\_\_\_\_ is

won, the prize of thy faith \_\_\_\_\_ is

won, the prize of thy faith \_\_\_\_\_ is

won, — the prize of thy faith, of thy faith is

Andante (♩. = 72)

won!

won!

won!

won!

Andante (♩. = 72)

*Red.*

*ff*

*riten.*

*Red.*

The Angelic Host

Chorus

*p dolce*

Thrice - bless - ed riv - er, the Child em -

*p dolce*

Thrice - bless - ed riv - er, the Child em -

*a tempo*

*pp*

*p*  
Thrice - bless - ed riv - er, the

*p*  
Thrice - bless - ed riv - er, the

brace, \_\_\_\_\_

brace, \_\_\_\_\_

*cresc.*

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

Child \_\_\_\_\_ em - brace, \_\_\_\_\_ Ten - der - ly

Child \_\_\_\_\_ em - brace, \_\_\_\_\_ Ten - der - ly

*p*  
Ten - der - ly

*p*  
Ten - der - ly

Ten - der - ly

*p*

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

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

*p*  
 kiss - ing His hands and His face, \_\_\_\_\_  
*p*  
 kiss - ing His hands and His face, \_\_\_\_\_  
*p*  
 kiss - ing His hands and His face, \_\_\_\_\_  
*p*  
 kiss - ing His hands and His face, \_\_\_\_\_

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

*f*  
 Roll - ing and roar - ing in joy un - con -  
*f*  
 Roll - ing and roar - ing in joy un - con -  
*f*  
 Roll - ing and roar - ing in joy un - con -  
*f*  
 Roll - ing and roar - ing in joy un - con -

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

*dimin.* *pp*  
 trolled, Shar - ing in Jor - dan's

*dimin.* *pp*  
 trolled, Shar - ing in Jor - dan's

*dimin.* *pp* *cresc.*  
 trolled, Shar - ing in Jor - dan's

*dimin.* *pp* *cresc.*  
 trolled, Shar - ing, shar - ing in

*f*  
 bless - ing of old. Ah! to en -

*f*  
 bless - ing of old.

*f*  
 bless - ing of old.

*f*  
 Jor - dan's bless - ing of old.

*f* *mf*

fold Him, \_\_\_\_\_

Ah, to en-fold Him, ah, to be

Ah, to be near Him, \_\_\_\_\_

Ah, to be

*mf* *cresc.*

*mf* *cresc.*

*Red.* \*

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

what bliss— un-told, \_\_\_\_\_ what

near Him, what bliss— un-told, \_\_\_\_\_ what

what bliss— un-told, \_\_\_\_\_ what

near Him, what bliss— un-told, \_\_\_\_\_ what

*ff*

*ff*

*ff*

*ff*

*Red.* \*

*Red.* \*

bliss un - told!

bliss un - told!

bliss un - told!

bliss un - told!

*f* *dimin.*

*Ped.* \*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'bliss un - told!' written below each staff. The piano accompaniment is in grand staff (treble and bass clefs). It begins with a forte (*f*) dynamic and includes a *dimin.* (diminuendo) marking. A *Ped.* (pedal) marking is present in the bass clef, and an asterisk (\*) is placed below the piano part.

*pp*  
Chris-to - fo - rus,

*pp*  
Chris-to - fo - rus,

*pp*  
Chris-to - fo - rus,

*pp*  
Chris-to - fo - rus,

*pp* *p<sup>3</sup>*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'Chris-to - fo - rus,' written below each staff. The piano accompaniment is in grand staff. It features a piano (*pp*) dynamic throughout. The right hand of the piano part includes a triplet of eighth notes marked *p<sup>3</sup>*.



Christ - up - hold - er! O what joy,

Christ - up - hold - er! O what

Christ - up - hold - er!

Christ - up - hold - er!

*p* *cresc.* *f*

O what joy, — the glo-ry of

joy, — O what joy, — the

O what joy, —

O what joy, the

*f*

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

heav'n \_\_\_\_\_ to be - hold, — the glo - ry of heav - en!

glo - ry of heav'n to be - hold, the glo - ry! —

the glory of heav'n \_\_\_\_\_ to be - hold, — the glo - ry!

glo - ry of heav'n to be - hold, the glo - ry of

*ff*

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

Joy of the bless - ed ones, rap - ture un -

Joy of the bless - ed ones,

Joy of the bless - ed ones,

heav'n! Rap - ture \_\_\_\_\_ un -

*mf*

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

told! Joy of the bless - ed ones,  
 joy of the bless - ed ones, rap - ture un -  
 rap - ture un - told!  
 told! Joy of the  
 rap - ture un - told! Christ hath giv'n thee  
 told! Je - sus Christ hath giv'n thee  
 Joy of the bless - ed ones! Christ hath giv'n thee  
 bless - ed ones, rap - ture un - told! Christ gives thee

*f*  
*f*  
*f*  
*f*  
*f*  
*ff*

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

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

life! \_\_\_\_\_ Christ hath giv'n thee life! \_\_\_\_\_ 0

life! \_\_\_\_\_ Christ hath giv'n thee life! \_\_\_\_\_ 0

life! \_\_\_\_\_ Christ hath giv'n thee life! \_\_\_\_\_ 0

life! \_\_\_\_\_ Christ hath giv'n thee life! \_\_\_\_\_ 0

*f* *sf*

Red. \*

wel - come, the glo - ry of Heav'n to be -

wel - come, the glo - ry of Heav'n to be -

wel - come, the glo - ry of Heav'n to be -

wel - come, the glo - ry of Heav'n to be -

*ff* *f* *f* *f*

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

*dimin.* *p* *rit.*  
 hold, the glo - ry of Heav'n to be -

*dimin.* *p* *rit.*  
 hold, the glo - ry of Heav'n to be -

*dimin.* *p* *rit.*  
 hold, the glo - ry of Heav'n to be -

*dimin.* *p* *rit.*  
 hold, the glo - ry of Heav'n to be -

*p* *rit.*

*Red.* \*

*Red.* \*

*a tempo* *pp*  
 hold. 0 wel -

*a tempo* *pp*  
 hold. 0 wel -

*a tempo* *pp*  
 hold. 0 wel -

*a tempo* *pp*  
 hold. 0 wel -

*pp dolce*

*Red.* \*

come, — *ff* 0

come, — *ff* 0

come, — *ff* 0

come, — *ff* 0

*p* *f*

*ff*

wel - - - - - come!

wel - - - - - come!

wel - - - - - come!

wel - - - - - come!

*ff*

*ff*

8.....