



Augener & Co's Edition  
No 9044.

# RÜBEZAHL.

a Cantata for Soprano and Alto  
Solo's and Chorus of Female  
Voices with Pianoforte  
accompaniment  
Conducted by  
declamatory recitations

MUSIC  
by

## Franz Abt.

Op. 593.

*English Version from the German of Herrmann Francke*

(AFTER MUSÄUS)  
by

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# Rübezahl.

A series of eight musical pieces connected by recitation.

German Poem after Musæus by HERMANN FRANCKE.

English Version by W. Grist.

For two Sopranos and Alto (Chorus & Solos) with Pianoforte accompaniment

Allegro moderato.

FRANZ ABT, OP. 593.

N<sup>o</sup> 1.

The musical score for 'Rübezahl' No. 1 is written for piano accompaniment. It consists of five systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is 'Allegro moderato'. The score includes various dynamics such as *p*, *f*, *pp*, and *cresc.*, as well as articulation like *stacc.* and slurs. There are also triplets and slurs over groups of notes.

*p*  
 By star-gleam nev-er light-ed, Nor smiled on by the  
*p*  
 By star-gleam nev-er light-ed, Nor smiled on by the  
*p*  
 By star-gleam nev-er light-ed, Nor smiled on by the

*p* *pp* *sempre stacc.* *3*

gol-den day, We dwell in realms be-night-ed And e'er our mighty prince o -  
 gol-den day, We dwell in realms be-night-ed And e'er our mighty prince o -  
 gol-den day, We dwell in realms be-night-ed And e'er our mighty prince o -

*3* *3*

*mf* *p*  
 bey, We long to look up-on the skies, Our moun-tain lord the  
*mf* *p*  
 bey, We long to look up-on the skies, Our moun-tain lord the  
*mf* *p*  
 bey, We long to look up-on the skies, Our moun-tain lord the

*cresc.*

*dim.*  
boon de - nies. We long to quit these

*dim.*  
boon de - nies. We long to quit these

*dim.*  
boon de - nies. We long to quit these

*decresc.* *p*

por - tals From gloom - y toil to rest a - while; to share the joy of

por - tals From gloom - y toil to rest a - while; to share the joy of

por - tals From gloom - y toil to rest a - while; to share the joy of

*cresc.*

*cresc.*

*cresc.*

mor - tals, And rev - el in the heav'n - sent smile.

mor - tals, And rev - el in the heav'n - sent smile.

mor - tals, And rev - el in the heav'n - sent smile.

*f*

*f*

*f*

*a tempo*  
*p*  
 To  
*p*  
 To  
*p*  
 To  
*a tempo*  
*p*  
*poco rit.*  
*p*

warm us in the glo - - rious beam And  
 warm us in the glo - - rious beam And  
 warm us in the glo - - rious beam And

gaze on moun - tain, wood, and stream, To  
 gaze on moun - tain, wood, and stream, To  
 gaze on moun - tain, wood, and stream, To

warm us in the glo - - rious beam, and

warm us in the glo - - rious beam, and

warm us in the glo - - rious beam,

*f* gaze on moun - tain, wood and stream. *rit.*

*f* gaze on moun - tain, wood and stream. *rit.*

*f* and gaze on moun - tain, wood and stream. *rit.*

*rit.* *a tempo*

*poco riten.*

Poco più vivo.

SOPRANO SOLO.

Yes, when the brook is spring-ing So gai - ly from the height, And

*p scherzando*

mer - ry birds are sing - ing With voice so clear and bright, When

beau - teous flow'rs wave glad - ly In field in mead in glen, 'Tis

then our hearts crave mad-ly To join the glee of men, 'Tis then the heart craves mad-ly To

*cresc.*

*cresc.*



Tempo I.

CHORUS. *p*

join the glee of men.

As *p*

As *p*

As

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics 'join the glee of men.' are written under the first vocal staff. The piano accompaniment is in bass clef and includes dynamic markings such as *p* and *ritard.* along with triplets and a 7-measure rest.

in a pri-son stay we To be by hand of mor-tal freed, And

in a pri-son stay we To be by hand of mor-tal freed, And

in a pri-son stay we To be by hand of mor-tal freed, And

The second system continues the chorus with three vocal staves and piano accompaniment. The lyrics are 'in a pri-son stay we To be by hand of mor-tal freed, And'. The piano accompaniment features a steady rhythmic pattern with dynamic markings like *p* and triplets.

*cresc.* ev - er yearn-ing pray we The hap-py time for us de - creed.

*cresc.* ev - er yearn-ing pray we The hap-py time for us de - creed.

*cresc.* ev - er yearn-ing pray we The hap-py time for us de - creed.

*cresc.* ev - er yearn-ing pray we The hap-py time for us de - creed.

The third system concludes the chorus with three vocal staves and piano accompaniment. The lyrics are 'ev - er yearn-ing pray we The hap-py time for us de - creed.'. The piano accompaniment includes dynamic markings such as *cresc.* and *f*, along with a 7-measure rest.

When *p*  
 When *p*  
 When *p*  
 When

*p* *dim.* *poco rit.*

*cresc.*  
 we shall see the orb of gold And  
*cresc.*  
 we shall see the orb of gold And  
*cresc.*  
 we shall see the orb of gold And

*cresc.*

all the joy of earth be - hold, When  
 all the joy of earth be - hold, When  
 all the joy of earth be - hold, When

*cresc.*  
 we shall see the orb of gold And  
*cresc.*  
 we shall see the orb of gold And  
*cresc.*  
 we shall see the orb of gold And  
*cresc.*

all the joy of earth \_\_\_\_\_ be -  
 all the joy of earth \_\_\_\_\_ be -  
 all the joy of earth \_\_\_\_\_ be -  
*f*

hold. \_\_\_\_\_  
 hold. \_\_\_\_\_  
 hold. \_\_\_\_\_  
*poco rit.*

With playmates roamed she to the forest near:  
The mountain spirit spake – "Soon thou'lt be here."

## Nº 2. Chorus of Playmates. The King's Daughter.

*Animato.*

See how the day - gleam the  
See how the day - gleam the  
See how the day - gleam the

gloom o - ver - pow - ers Spring is re - turn - ing and  
gloom o - ver - pow - ers Spring is re - turn - ing and  
gloom o - ver - pow - ers Spring is re - turn - ing and

bids us be gay, Sis - ters be - deck ye with

bids us be gay, Sis - ters be - deck ye with

bids us be gay, Sis - ters be - deck ye with

chap - lets of flow - ers, Sing and be mer - ry in

chap - lets of flow - ers, Sing and be mer - ry in

chap - lets of flow - ers, Sing and be mer - ry in

fes - tal ar - ray. Wel - come, Oh, wel - come, thou

fes - tal ar - ray. Wel - come, Oh, wel - come, thou

fes - tal ar - ray. Wel - come, Oh, wel - come, thou

sun in thy glo - ry Trill, oh ye larks in the  
 sun in thy glo - ry Trill, oh ye larks in the  
 sun in thy glo - ry Trill, oh ye larks in the

heav - en - ly blue *rit. p* For - ests re - ech - o the *cresc.*  
 heav - en - ly blue *rit. p* For - ests re - ech - o the *cresc.*  
 heav - en - ly blue *rit. p* For - ests re - ech - o the *cresc.*

mu - - - si - cal sto - ry, Blos - soms be gay with the  
 mu - - - si - cal sto - ry, Blos - soms be gay with the  
 mu - - - si - cal sto - ry, Blos - soms be gay with the

fresh - en - ing dew, For - ests re - ech - o the  
fresh - en - ing dew, For - ests re - ech - o the  
fresh - en - ing dew, For - ests re - ech - o the

*p* *cresc.*

mu - - si - cal sto - ry, Blossoms be gay with the  
mu - - si - cal sto - ry, Blossoms be gay with the  
mu - - si - cal sto - ry, Blossoms be gay with the

*mf*

fresh - en - ing dew.  
fresh - en - ing dew.  
fresh - en - ing dew.

*f* *poco rit.*

## THE KING'S DAUGHTER.

*meno mosso* *mf* *rit.*

My home be - lov - ed, My home be - lov - ed.

*Allegretto, marcato.*

*f*

How proud-ly rise thy peaks e - ter - nal Be - girt by for-ests ev - er  
in thy plains are blend-ed How fair thy meads with blos - soms

young, The home of le - gends old yet ver - nal Of men and deeds he - ro - ic  
bright, Where'er our glan - ces are ex - tend-ed But mirth and gladness meet the

*mf*

sung, How mer - ri - ly the foun - tain gush - es, How  
sight, With ev' - ry toil is min - gled plea - sure, In



might - i - ly on - rolls the stream, From out the tor - rent as it  
 ev - ry sound a joy - ful tone Thee I'll not leave, thee will I

*mf*  
 rush - es There springs a half - for - got - ten dream, From out the  
 trea - sure My fa - ther - land my lov'd, my own, Thee I'll not

tor - rent as it rush - es There springs a half - for - got - ten  
 leave thee will I trea - sure My fa - ther - land my lov'd, my

*poco a poco più ritard.*  
 dream. Oh home be - lov - ed, Oh home be - lov - ed.  
 own. Oh home be - lov - ed, Oh home be - lov - ed.

*poco a poco rit.* *f a tempo*

*rall* **Tempo I.**  
 Oh home be - lov - ed, Oh home be - loved, What beauties

*rallent.* *p.* *rit.* *a tempo*

2

*f poco rit.*

**Animato. Tempo I.**  
**CHORUS.**

*f*

Hark the glad news in the breez - es re - sound - ed,

*f*

Hark the glad news in the breez - es re - sound - ed,

*f*

Hark the glad news in the breez - es re - sound - ed,

*mf*

Spring has ar - rived let us wel - come its beam.

Spring has ar - rived let us wel - come its beam.

Spring has ar - rived let us wel - come its beam.

Sun - light and blos - som be - hold we un - bound - ed,  
 Sun - light and blos - som be - hold we un - bound - ed,  
 Sun - light and blos - som be - hold we un - bound - ed,

Is not the vi - sion a rap - tu - rous dream.  
 Is not the vi - sion a rap - tu - rous dream.  
 Is not the vi - sion a rap - tu - rous dream.

Where - fore a dream, the ques - tion why ask we?  
 Where - fore a dream, the ques - tion why ask we?  
 Where - fore a dream, the ques - tion why ask we?

Beat not our hearts — so glad - some and gay? *rit.*

Beat not our hearts — so glad - some and gay? *rit.*

Beat not our hearts — so glad - some and gay? *rit.*

Spring — is ar - rived, — in the sun — i - dly bask we, *cresc.*

Spring — is ar - rived, — in the sun — i - dly bask we, *cresc.*

Spring — is ar - rived, — in the sun — i - dly bask we, *cresc.*

*mf* *cresc.* *f*

Sing and re - joice in the fro - lic - some May.

Sing and re - joice in the fro - lic - some May.

Sing and re - joice in the fro - lic - some May.

Spring is ar - rived, in the sun i - dly bask we,  
 Spring is ar - rived, in the sun i - dly bask we,  
 Spring is ar - rived, in the sun i - dly bask we,

Sing and re - joice in the fro - lic - some May.  
 Sing and re - joice in the fro - lic - some May.  
 Sing and re - joice in the fro - lic - some May.

For there to seize her lay of gnomes the horde  
As they had been commanded by their lord.

### N<sup>o</sup>. 3. King's Daughter and Chorus of Gnomes.

Allegro ma non troppo.

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano), *p leggiero* (piano, light), and *mf* (mezzo-forte).

This section contains the first two lines of the vocal melody and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: "Thou dear and love - ly mor - tal child We lead thee hence in / Thou yet shalt see, come how they may, The star - ry night, the". Dynamics include *p* and *mf*.

This section contains the second two lines of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "bondage mild, we lead thee hence, Thy home and guar - dians thou must / gol - den day, the gol - den day, In sun - ny beam may still re - / lead thee hence in bon - dage mild, Thy home and guar - dians thou must / star - ry night, the gol - den day, In sun - ny beam may still re -". Dynamics include *mf*.

*p* leave, E'en though the ve - ry gnomes it grieve, Be not with  
 joyce, In flow'r - et gay in bir - die's voice, Home - yearn - ing *mf*

*p* leave, E'en though the ve - ry gnomes it grieve, Be not with  
 joyce, In flow'r - et gay in bir - die's voice, Home - yearn - ing *mf*

*p* leave, E'en though the ve - ry gnomes it grieve, Be not with  
 joyce, In flow'r - et gay in bir - die's voice, Home - yearn - ing *mf*

*cresc.* new-found ter-ror fright-ed, Thy darkened lot shall soon be light-ed, so *p*  
 shall ere long be end-ed, Thou art not lone-ly and un-friend-ed, so *p*

*cresc.* new-found ter-ror fright-ed, Thy darkened lot shall soon be light-ed, so *p*  
 shall ere long be end-ed, Thou art not lone-ly and un-friend-ed, so *p*

*cresc.* new-found ter-ror fright-ed, Thy darkened lot shall soon be light-ed, so *p*  
 shall ere long be end-ed, Thou art not lone-ly and un-friend-ed, so *p*

*rit.* *pp* come, oh! come! Thou **1.**  
 come, *rit.* oh! come!  
 come, *rit.* oh! come! Thou  
 come, *rit.* oh! come! Thou  
 come, *rit.* oh! come! *a tempo*  
*rit.* *pp* *mp* *rit.* *a tempo*

Molto agitato.

## KING'S DAUGHTER.

2. *p*

Woe is mel great Heav - - en spare me, Drawn as

by re - sist - less might. Feel I gen - tle hands that

*p*

bear me In - to deep and gloom - y night. Fare - well

earth and all thy glad - ness, Fare thee well, dear home - stead



mine. Come what may, come joy, come sad - ness, Ev - er

will my heart be thine. Fare - well

Not a - lone on earth do

Not a - lone on earth do

Not a - lone on earth do

Fare - well, dear home - stead mine.

glad - ness, Pow'r and ho - nour find a shrine,

glad - ness, Pow'r and ho - nour find a shrine,

glad - ness, Pow'r and ho - nour find a shrine,

*f* Come what may, come joy, *p* come sad - ness, Ev - er will my  
*f* Ere the Prince shall work *p* thee sad - ness Thou shalt see all  
*f* Ere the Prince shall work *p* thee sad - ness Thou shalt see all  
*f* Ere the Prince shall work *p* thee sad - ness Thou shalt see all

*f* heart be thine, *p* Come what may, come joy, come sad - ness,  
*f* once - called thine, *p* Ere the Prince shall work thee sad - ness  
*f* once - called thine, *p* Ere the Prince shall work thee sad - ness  
*f* once - called thine, *p* Ere the Prince shall work thee sad - ness

*poco riten.*

Ev - er will my heart be thine. Be - lov - ed home - stead,

*poco riten.* *p* *rallent.* *pp*

Thou shalt see all once called thine, In thy home - - - - - stead, In thy

*poco riten.* *p* *pp*

Thou shalt see all once called thine, In thy home - - - - - stead, In thy

*poco riten.* *p* *pp*

Thou shalt see all once called thine, In thy home - - - - - stead, In thy

*poco riten.* *p*

Be - lov - ed home - stead, Be - lov - ed home - stead.

*ppp*

home - - - - - stead, in thy home - - - - - stead.

*ppp*

home - - - - - stead, in thy home - - - - - stead.

*ppp*

home - - - - - stead, in thy home - - - - - stead.

*pp* *pp*

At last, — there yet remained two turnips small  
Her faithful dog and cat obeyed her call.

## Nº 4. King's Daughter, Playmates and Gnome.

Moderato, ma non troppo.

*mf*  
Suc - cour to bear thee Hith - er - ward  
*mf*  
Suc - cour to bear thee Hith - er - ward  
*mf*  
Suc - cour to bear thee Hith - er - ward

fare we, Prin - cess, thy will we o - bey. Bright - ly be -  
fare we, Prin - cess, thy will we o - bey. Bright - ly be -  
fare we, Prin - cess, thy will we o - bey. Bright - ly be -  
fore thee, See, we res - tore thee Vi - sions of home far a - way.  
fore thee, See, we res - tore thee Vi - sions of home far a - way.  
fore thee, See, we res - tore thee Vi - sions of home far a - way.

**KING'S DAUGHTER.**

Bles - sing at - tend ye, All who be - friend me, Vie - ing to

glad - den my fate, Nought would be left me,

Were love be - rept me, Then would my grief be too great.

## GNOME. (ALTO.)

Low - est of low - ly, I would con - sole thee,

But that I know, all too soon Health will for - sake thee,

Death will o'er - take thee, Root - ed once more in the earth wilt thou grow.

KING'S DAUGHTER with 1<sup>st</sup> SOPRANO.

While we can trea - sure Mo - ments of

While we can trea - sure Mo - ments of

While we can trea - sure Mo - ments of

*mf* *cresc.*

## KING'S DAUGHTER.

plea - sure Let us be hap - py to - day, Hence with our sor - row, Joy till to -

plea - sure Let us be hap - py to - day, Hence with our sor - row, Joy till to -

plea - sure Let us be hap - py to - day, Hence with our sor - row, Joy till to -

plea - sure Let us be hap - py to - day, Hence with our sor - row, Joy till to -

Hence with our sor - row, Joy till to - mor - - row

mor - row, Hence with our sor - row, Joy till to - mor - row,

mor - row, Hence with our sor - row, Joy till to - mor - row,

mor - row, Hence with our sor - row, Joy till to - mor - row,

mor - row, Hence with our sor - row, Joy till to - mor - row,

*p* *3* *p* *3* *p* *3* *p* *3*

Come then to grieve us what may.

Come then to grieve us what may. Hence with our sor - - -

Come then to grieve us what may. Hence with our sor - - -

Come then to grieve us what may. Hence with our sor - - -

Hence with our sor - - row, Joy till to - mor - - row,

row, Joy till to - mor - row, Joy till to - mor - row,

row, Joy till to - mor - row, Joy till to - mor - row,

row, Joy till to - mor - row, Joy till to - mor - row,

Come then to grieve us what may.

Come then to grieve us what may. Joy till to - mor - row,

Come then to grieve us what may. Joy till to - mor - row,

Come then to grieve us what may. Joy till to - mor - row,

GNOME. (ALTO.)

Use then your plea - sure, Short is the mea - sure, Prize ye the

Prize ye the

Prize ye the

Prize ye the

Prize ye the

The first system of the musical score for 'GNOME. (ALTO.)' features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Use then your plea - sure, Short is the mea - sure, Prize ye the'. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes a triplet of eighth notes in the first measure.

pre - cious to - day. Use then your plea - sure Back on the mor - row

pre - cious to - day,

pre - cious to - day,

pre - cious to - day,

The second system continues the vocal line with the lyrics 'pre - cious to - day. Use then your plea - sure Back on the mor - row'. The piano accompaniment continues with a similar rhythmic pattern, including a triplet of eighth notes in the first measure of the system.

Sad - ness and sor - row, Come to re - dou - ble their swav. —

Prize we the pre - cious to - day. —

Prize we the pre - cious to - day. —

Prize we the pre - cious to - day. —

The third system concludes the piece with the lyrics 'Sad - ness and sor - row, Come to re - dou - ble their swav. —'. The piano accompaniment features a more complex rhythmic structure, including a triplet of eighth notes in the first measure of the system.



And all the time in grief and tears employed  
The world to her was but a barren void.

## Nº 5. Song of the King's Daughter.

Vivo.

The moun-tains are beam-ing With sun - varied hue, The lark-notes are

stream - ing From heav'n's own blue, How beau-ti-ful all is a-round, how

sweet, How beau-ti-ful all is a-round, how sweet.

*p*

Hid in the thick-et the night-in - gale A - wakes my long - ing with

*pp*

plain - tive tale "Zi - keet" "Zi - keet"

*p* *pp*

*p*

Moderato e lamentoso.

Yet I am lone-ly here and friend-less And sadness

*p* *pp*

*rallent. pp*

reigns in all a - round, From day to day my tears are end-less, For here no

*pp*

home, no joy, are found.

*p* *pp*

Tempo I.

All pomp and all trea - sure, are free - ly my own, Yet life has no

*rit.* *mf* *f*

plea - sure, For I am a - lone. How flies to my birth - place my long - ing

*p*

sweet, How flies to my birth - place my long - ing sweet, Go,

*cresc.* *f* *p*

tell it my mo - ther, dear night - in - gale, To

*p* *pp*

com - rades, to loved ones, tell the tale "Zi -

*p*

keet" "zi - keet"

*pp*

*p*

*rallent. pp*

Moderato lamentoso.

That I am lone-ly here and friend-less And sad-ness

*p*

reigns in all a - round From day to day my tears are end - less, For here no

*mf*

*p*

home, no joy are found.

*p rit.*

*pp*

*pp*

"Fly to my fatherland, and tell them there,  
Under whose power I live; and how I fare!"

## Nº 6. Song of the King's Daughter.

*Agitato.*

The piano introduction consists of three systems of music. The first system shows the treble and bass clefs with a key signature of two flats and a 3/4 time signature. The second system features a piano (*p*) dynamic and a triplet of eighth notes in the right hand, with a *cresc.* marking. The third system continues the accompaniment with a forte (*f*) dynamic.

Bir - die kind, oh do not  
Bear in rap - id flight the

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic.

tar - ry, Bir die kind, on pi - nion fast,  
tok - en To my loved once haste and tell,

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic.

To the land my mes - sage car - ry, Where my  
I'm no more with sor - row brok - en, Joy and

The vocal line concludes with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic.

*ritard.*

hap - py youth was past.  
hope with - in me dwell.

*ritard.* *p a tempo*

*p*

But let not thy sist - ers the jour - ney de -  
But let not thy sist - ers the jour - ney de -

*acceler.*

lay, And talk not too free - ly oh, talk not too free - ly Oh!  
lay, And talk not too free - ly oh, talk not too free - ly Oh!

*rit.* *Poco meno mosso, molto espressivo.*

pratt - ler gay. May - hap fate will de - cree thee  
pratt - ler gay. I feel spring up an o - men

*mf ritard.* *f*

*p* *cresc.*

From pri - son dire to free me, How  
That I shall 'scape my foe - men, How

glad - some then the day, How glad - some  
glad - some then the day, How glad - some

*p*

*cresc.*

then the day, How glad - some then the  
then the day, How glad - some then the

*cresc.*

*rit.*

day, How glad - some then the day.  
day, How glad - some then the day.

*rall.*

## Tempo I.

Greet the for - est copse and moun - tain, Hedge and

mea - dow, riv - er, lake, Greet the cham - ber,

*mf* *pp*

peace - ful foun - tain, Whence my life-stream did a - wake. But

*poco ritard.* *Tempo I.*

*poco ritard.* *pp*

let not thy sist - ers the jour - ney de - lay, And

talk not too free - ly, oh talk not too free - ly, oh pratt - ler gay May -

*acceler.* *rit.* *atempo*

*mf rit.*



hap fate will de - cree thee From pri - son

dire to free me, How glad - some then the

day, How glad - some then the day,

How glad - some then the day, How

glad - some then the day.

Howe'er he tried, he could not make it right  
The gnomes their monarch mocked with grim delight.

## Nº 7. The Gnomes' song of derision.

Moderato.

Count a - gain, still  
One and one and  
Count, re-count, and

Count a - gain, still  
One and one and  
Count, re-count, and

count in won - der, Fie for shame you sil - ly wight, O - ver us you  
one are three, So far you the truth have hit, Moun-tain prince re -  
do not tar - ry, Moun - tain prince you're but a child, Think - est thou this

count in won - der, Fie for shame you sil - ly wight, O - ver us you  
one are three, So far you the truth have hit, Moun-tain prince re -  
do not tar - ry, Moun - tain prince you're but a child, Think - est thou this

roar and thun - der, Yet in count - ing tur - nips blun - der,  
 count and see How to fill thy gnomes with glee  
 maid to mar - ry Tur - nips e'en your ef - forts par - ry

E'en a child would find it light, Try a - gain to  
 Still the count - ing does not fit, Count a - gain poor  
 Fling your hope to breez - es wild, You're by hu - man

bring it right } 1-3 Rü - be - zahl Rü - be - zahl  
 fee - ble out - wiled }  
 bring it right } 1-3 Rü - be - zahl Rü - be - zahl  
 fee - ble out - wiled }

*laughing*

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Rü - be - zahl, *rit.*  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Rü - be - zahl, *rit.*  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Rü - be - zahl, *rit.*

*p leggiero* *rit.*

*mf acceler.*

Rü - be - zahl ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha  
 Rü - be - zahl ha, ha, ha, ha, ha, ha, ha  
 Rü - be - zahl ha, ha, ha, ha

*p acceler.*

*sf*

The royal maiden lived in peace and joy,  
But no more turnips needed to employ.

## Nº 8. Final Chorus.

*Allegro maestoso.*

Songs of glad - ness

Songs of glad - ness

Songs of glad - ness

meet thee, Sounds of mu - sic ring,

meet thee, Sounds of mu - sic ring,

meet thee, Sounds of mu - sic ring,

Once a - gain we greet thee, Daugh - ter of our

Once a - gain we greet thee, Daugh - ter of our

Once a - gain we greet thee, Daugh - ter of our

king! *p* E - vil spi - rits nev - er Vir - tue's child af -

king! *p* E - vil spi - rits nev - er Vir - tue's child af -

king! *p* E - vil spi - rits nev - er Vir - tue's child af -

fright, Rul - er be thou ev - er As in dark - ness

fright, Rul - er be thou ev - er As in dark - ness

fright, Rul - er be thou ev - er As in dark - ness

light, *rit.* Rul - er be thou ev - er As in dark - ness light.

light, *rit.* Rul - er be thou ev - er As in dark - ness light.

light, *rit.* Rul - er be thou ev - er As in dark - ness light.

SOLO. (ad lib.)

*mf*  
Gems to en - rich us Glit - ter and bloom

SOLO. (ad lib.) *mf*  
Gems to en - rich us Glit - ter and bloom

*mf*  
Gems to en - rich us Glit - ter and bloom

The first system consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The tempo/mood is 'Poco più animato, molto leggero'. The first vocal line starts with a dynamic marking of *mf*. The lyrics are 'Gems to en - rich us Glit - ter and bloom'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Let them not witch us Deep to the gloom,

Let them not witch us Deep to the gloom,

Let them not witch us Deep to the gloom,

The second system consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The tempo/mood is 'Poco più animato, molto leggero'. The lyrics are 'Let them not witch us Deep to the gloom,'. The piano accompaniment continues with the same eighth-note pattern as in the first system.

Bet - ter our dwel - ling Light - ed by day,

Bet - ter our dwel - ling Light - ed by day

Bet - ter our dwel - ling Light - ed by day

The third system consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The tempo/mood is 'Poco più animato, molto leggero'. The lyrics are 'Bet - ter our dwel - ling Light - ed by day,'. The piano accompaniment continues with the same eighth-note pattern as in the previous systems.

Joy ev - er tell - ing, Springtime and May.

Joy ev - er tell - ing, Springtime and May.

Joy ev - er tell - ing, Springtime and May.

*f* *mf* *ritard.*

Tempo I.  
CHORUS.

Songs of glad - ness meet thee, Sounds of mu - sic

Songs of glad - ness meet thee, Sounds of mu - sic

Songs of glad - ness meet thee, Sounds of mu - sic

*f*

ring, Once a - gain we greet thee,

ring, Once a - gain we greet thee,

ring, Once a - gain we greet thee,

*f*



Thee our friend we sing, Thee we hail vic -

Thee our friend we sing, Thee we hail vic -

Thee our friend we sing, Thee we hail vic -

to - rious O'er the spells of night, Thou hast ri - sen

to - rious O'er the spells of night, Thou hast ri - sen

to - rious O'er the spells of night, Thou hast ri - sen

*mf* glo - rious In - to gol - den light, *f* Thee we hail vic - *mf cresc.*

*mf* glo - rious In - to gol - den light, *f* Thee we hail vic - *mf cresc.*

*mf* glo - rious In - to gol - den light, *f* Thee we hail vic - *mf cresc.*

