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THE GYPSIES
A RHAPSODY IN SEVEN NUMBERS
FOR
SOLO, CHORUS AND ORCHESTRA

THE MUSIC
BY
JULIUS BECKER

OP. 31

VOCAL SCORE



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(In U. S. A.)

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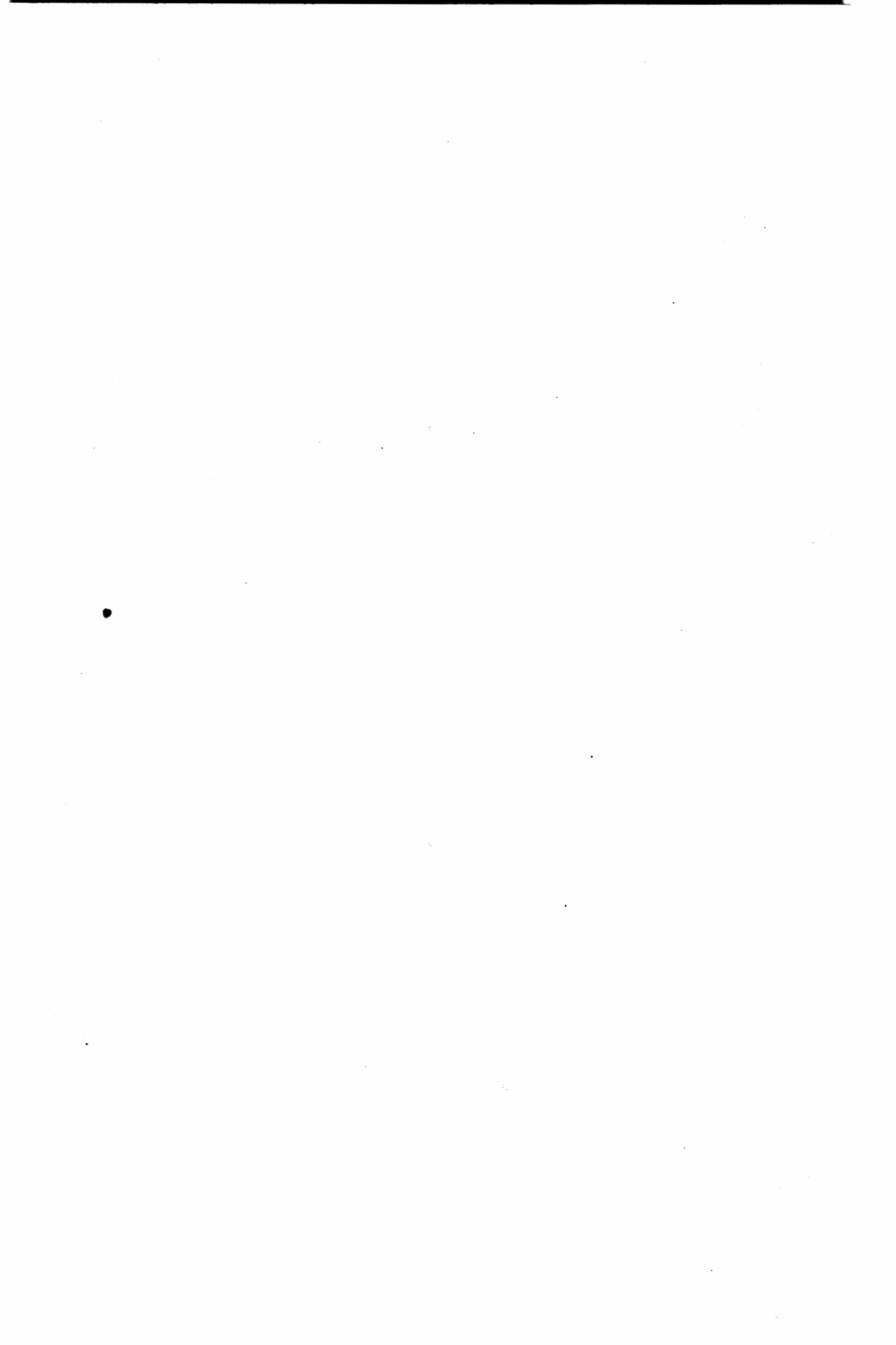
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* The Gypsies.

English version by
Dr. Th. Baker.

No. 1. Gypsy Life.

JULIUS BECKER. Op. 31.

11-2-33
G. Schirmer

Con anima.

Soprano. *pp*

Alto. *pp*

Tenor. *pp*

Bass. *pp*

CHORUS.

Piano. *p* Guitar *f* Fl. Clar. *tr* Viol. *p*

shad-ow-y green-wood, where beech-es ex-tend, What rus-ting and bus-ting and

shad-ow-y green-wood, where beech-es ex-tend, What rus-ting and bus-ting and

murm'rings as-cend? The flames crackle gai-ly and fit-ful-ly play On

murm'rings as-cend? The flames crackle gai-ly and fit-ful-ly play On

2

A *ff*

fan - ci - ful fig - ures, on rock and on spray. The wan - der - ing

Ten. I. *ff* The wan - der - ing

Ten. II.

Bass I.

Bass II. *ff* The wan - der - ing

Horn, Clar., Fag. **A** *ff*

horde of the Gyp - sies is there, With eyes fierce - ly

The wan - der - ing horde of the Gyp - sies is there, With eyes fierce - ly

horde of the Gyp - sies is there, With eyes fierce - ly

The wan - der - ing horde of the Gyp - sies is there, With

The wan - der - ing horde of the Gyp - sies is there, With

horde of the Gyp - sies is there, With eyes fierce - ly

Tutti.

Ad. **B**

flash - ing, and long, floating hair;

eyes fierce - ly flash - ing, and long, float - ing hair;

flash - ing, and long, floating hair;

eyes fierce - ly flash - ing, and long, float - ing hair; Far Nile's ho - ly shore is the

eyes fierce - ly flash - ing, and long, float - ing hair; Far Nile's ho - ly shore is the

flash - ing, and long, floating hair; Far Nile's ho - ly shore is the

B

* *Ad.* *

ff

Em - brown'd are their fac - es by Spain's tor - rid sun.

ff

birth-place they own, Em - brown'd are their fac - es by Spain's tor - rid sun.

birth-place they own, Em - brown'd are their fac - es by Spain's tor - rid sun.

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "Em - brown'd are their fac - es by Spain's tor - rid sun." and "birth-place they own, Em - brown'd are their fac - es by Spain's tor - rid sun." The dynamic marking *ff* (fortissimo) is present at the beginning of the vocal lines.

pp

By

pp

pp

By

Horn, Guit.

Clar.

This system shows the woodwind and string parts. The woodwinds (Horn and Clarinet) are in treble clef, and the strings are in bass clef. The dynamic marking *pp* (pianissimo) is used for the woodwinds. The lyrics "By" are written above the woodwind staves. The piano accompaniment from the first system continues in the bass clef.

C

glow of the camp-fire, 'neath green-spreading wold, The men all are ly - ing, so

glow of the camp-fire, 'neath green-spreading wold, The men all are ly - ing, so

C

This system contains the second vocal entry and piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "glow of the camp-fire, 'neath green-spreading wold, The men all are ly - ing, so" and "glow of the camp-fire, 'neath green-spreading wold, The men all are ly - ing, so". The dynamic marking *p* (piano) is present at the beginning of the vocal lines. A common time signature **C** is indicated at the start of the system.

cresc.

wild and so bold; There cow - er the wom - en pre - par - ing the meal, And

wild and so bold; There cow - er the wom - en pre - par - ing the meal, And

cresc.

cresc.

D

car - ing the long - cherish'd bea - ker to fill.

car - ing the long - cherish'd bea - ker to fill. And sto - ry and

And sto - ry and

p

p

D

TENORS.

song go the round to de - light: How gar - dens of Spain are so blooming, so

BASSES.

song go the round to de - light: How gar - dens of Spain are so blooming, so

ff *p*
 bright; And weird in-can-tions for dan-gers at hand, The gran-dam re-peats to the
 bright; And weird in-can-tions for dan-gers at hand, The gran-dam re-peats to the

legato
ff *p*

E
 won-der-ing band.
 won-der-ing band.

E Horn, Guit. Fl. *tr*
p *sch.*

Soprano Solo.
Tenor Solo. Red - glar - ing the torch - es en - light - en the scene;
 Now

jet - ty-ey'd maidens the rev - el be-gin;
 Horn, Guit. *p*

Solo.

Now Solo.

Solo.

Now

Baritone Solo.

The tune-ful guitar and the cym-bal re-sound:

tr

tr

tr

F

wild - er and wild - er the dance whirls a-round!

p **Tutti.**

wild - er and wild - er the dance whirls a-round! Then rest they all wea-ry from

p **Tutti.**

Then rest they all wea-ry from
Strings. **F**

p

p **Tutti.**

Tho' *p* **Tutti.**

p

rev - els of night, While whis - per - ing beech - es to slum - ber in - vite; Tho'

p

rev - els of night, While whis - per - ing beech - es to slum - ber in - vite; Tho'

p

far from their old hap-py home they now rove, In dreams they be-hold the fair

far from their old hap-py home they now rove, In dreams they be-hold the fair

land of their love; Tho' far from their old hap-py home they now rove, In

land of their love; Tho' far from their old hap-py home they now rove, In

dreams they be-hold the fair land of their love.

dreams they be-hold the fair land of their love.

Horn & Guit.

p *f*

pp **G**

And now in the East when the sun ris-es bright, All

And now in the East when the sun ris-es bright, All

Clar. *tr* **G** *p*

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'And now in the East when the sun ris-es bright, All' and a piano accompaniment. The second system is identical. The piano accompaniment features a clarinet part with a trill and a piano part with chords and a melodic line. Dynamics include *pp* and *p*. A section marker **G** is present.

fad - ed and gone are the vi - sions of night, The mule paws the ground at the

fad - ed and gone are the vi - sions of night, The mule paws the ground at the

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with lyrics 'fad - ed and gone are the vi - sions of night, The mule paws the ground at the'. The piano accompaniment continues with chords and a melodic line. Dynamics include *p*.

dawn's ear - ly glow, The wand'ers are go - ing: who knows, whither now? *pp*

dawn's ear - ly glow, The wand'ers are go - ing: who knows, whither now? *pp* The *pp*

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines continue with lyrics 'dawn's ear - ly glow, The wand'ers are go - ing: who knows, whither now?'. The piano accompaniment continues with chords and a melodic line. Dynamics include *pp*.

H *ff*

The wan - der - ing
 wan-d'rrers are go - ing: who knows, whither now? The wan - der - ing
 wan-d'rrers are go - ing: who knows, whither now? *ff*
 wan-d'rrers are go - ing: who knows, whither now? *ff*

H Horns., Clar., Fag.

horde of the Gyp-sies is there, With eyes fierce-ly
 horde of the Gyp-sies is there, The wan-der-ing horde of the Gyp-sies is there, With
 horde of the Gyp-sies is there, The wan-der-ing horde of the Gyp-sies is there, With
 horde of the Gyp-sies is there, The wan-der-ing horde of the Gyp-sies is there, With
 horde of the Gyp-sies is there, With eyes fierce-ly

ff

Tutti

flash - ing, and long, float - ing hair,
 eyes fierce-ly flash-ing, and long, float - ing hair, The Nile's ho - ly shore is the
 flash - ing, and long, float - ing hair, eyes fierce-ly flash-ing, and long, float - ing hair,
 eyes fierce-ly flash-ing, and long, float - ing hair, The Nile's ho - ly shore is the
 flash - ing, and long, float - ing hair, The Nile's ho - ly shore is the
 Strings.

f

ff I
 Em - brown'd are their fac - es by Spain's tor - rid
 birth-place they own, Em - brown'd are their fac - es by Spain's tor - rid
 birth-place they own, Em - brown'd are their fac - es by Spain's tor - rid
 birth-place they own, Em - brown'd are their fac - es by Spain's tor - rid

sun. The wan - der - ing horde of the Gyp - sies is there, With
 sun. The wan - der - ing horde of the Gyp - sies is there, With
 sun. The wan - der - ing horde of the Gyp - sies is there, With
 sun. The wan - der - ing horde of the Gyp - sies is there, With

eyes fierce - ly flash - ing, and long, float - ing hair!
 Gyp - sies is there, With long, float - ing hair!
 eyes fierce - ly flash - ing, and long, float - ing hair!
 Gyp - sies is there, With long, float - ing hair!
 eyes fierce - ly flash - ing, and long, float - ing hair!

No 2. The Magic Cauldron.

Allegretto.

Chorus.

Allegretto.

How the cauldron bub-bles, sings! How the gran-dam

How the cauldron bub-bles, sings! How the gran-dam

stirs and swings, Might, compell'd by po-tent charm, Swells and sways and seeks a form.

stirs and swings, Might, compell'd by po-tent charm, Swells and sways and seeks a form.

K

Nev - er - more be re - veal'd What the Gyp - sy's art con - ceal'd; -
 Re - veal'd be nev - er, What the Gyp - sy's art con - ceal'd;
 Re - veal'd be nev - er, What the Gyp - sy's art con - ceal'd;

K

p dolce.

Sun - shine clear, moon - light pale,
 and moon - light pale, - Nev - er will the se - cret tell.
 and moon - light pale, - Nev - er will the se - cret tell.

L

Nev - er - more be re - veal'd, What the Gyp - sy's art con - ceal'd;
 Re - veal'd be nev - er, What the Gyp - sy's art con - ceal'd;
 Re - veal'd be nev - er, What the Gyp - sy's art con - ceal'd;
 Re - veal'd be nev - er, What the Gyp - sy's art con - ceal'd;

p

Sun-shine clear, moon-light pale, Nev-er will the se-cret tell.
 and moon-light pale, Nev-er will the se-cret tell.
 and moon-light pale, Nev-er will the se-cret tell.

This system contains the first three lines of music. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the end of the system.

This system contains the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with various musical notations including chords, arpeggios, and dynamics like *f* and *M*.

M
 Speak a dark and doom-ful spell, Add the tooth of wolf so fell;
 Speak a dark and doom-ful spell, Add the tooth of wolf so fell;

This system contains the first three lines of music for the second vocal phrase. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A dynamic marking *f* is present at the start of the piano part.

M

This system contains the piano accompaniment for the third system. It consists of two staves (treble and bass clef) with various musical notations including chords, arpeggios, and dynamics like *f* and *M*.

Snake and liz - ard, thumb of thief, And the yew - tree's twig and leaf.

Snake and liz - ard, thumb of thief, And the yew - tree's twig and leaf.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one sharp (F#) and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

dolce.

The second system contains piano accompaniment for two systems. The first system is mostly empty staves. The second system shows the piano accompaniment in G major, marked *dolce*. It features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics.

N *p* Now it is done, a draught, Be - hold! How glows a heart with love, till

p Now it is done, a draught, Be - hold! How glows a heart, till

p Now it is done, a draught, Be - hold! How glows a heart with love, till

p Now it is done, a draught, Be - hold! How glows a heart, till

N *p*

The third system contains two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one sharp (F#) and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The system includes dynamic markings (*p*) and a section marked **N**.

then too cold!

then too cold!

then too cold!

then too cold!

f

Strange at first, and dis-in-clin'd, By our might the twain are join'd.

Strange at first, and dis-in-clin'd, By our might the twain are join'd.

f

Charm-ing pair, your hands u - nite! All that we fore-tell, is right!

TENORS. *p* Thy

Charm-ing pair, your hands u - nite! All that we fore-tell, is right! Fair maid, take this, Thy

BASSES. *p* Thy

Fair maid, take this, Thy

p

gold - en brid - al dress. Now
gold - en dress. How bright thine eye Now
gold - en dress. How bright thine eye Now

Sir Knight so fine, The
beams with heav'n - ly joy! Sir Knight so fine, The
beams with heav'n - ly joy! Sir Knight so fine, The
beams with heav'n - ly joy! Sir Knight so fine, The

fair - est meed is thine. So loft - y zest Scarce
fair - est meed is thine. So loft - y zest Scarce
fair - est meed is thine. So loft - y zest Scarce
fair - est meed is thine. So loft - y zest Scarce

R

holds the swelling breast. Wilt thou fame, and gold and splen -

holds the swelling breast. Wilt thou fame, and

holds the swelling breast.

R

- dor, All to thee thy fate shall ren - der!

splen - dor, All to thee thy fate shall ren - der!

S

In life's gar - den ripe-ly blow - ing,

In life's gar - den blow - ing,

S

All her joys for thee are flow - ing.

All her joys for thee are flow - ing.

All her joys for thee are flow - ing.

All her joys for thee are flow - ing.

ff

Blank vocal staves.

Piano accompaniment with *ff* dynamic marking.

T *ff*

All that fu-ture times shall yield To our eyes it is re - veal'd.

ff

All that fu-ture times shall yield To our eyes it is re - veal'd.

T

Piano accompaniment with *ff* dynamic marking.

Gnome and spec-tre, herb and stone, All our will and pow'r must own.

Gnome and spec-tre, herb and stone, All our will and pow'r must own.

This block contains the vocal melody and piano accompaniment for the first system. The vocal line is written in a soprano clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. The lyrics are printed below the vocal line.

f

This block shows the piano accompaniment for the second system. The right hand features a melodic line with slurs and a forte (*f*) dynamic marking. The left hand provides harmonic support with chords and moving lines.

p

This block shows the piano accompaniment for the third system. The right hand continues the melodic line with slurs and a piano (*p*) dynamic marking. The left hand continues with harmonic support.

p

pp

pp

attacca.

This block shows the piano accompaniment for the fourth system. It begins with a piano (*p*) dynamic marking and ends with a pianissimo (*pp*) dynamic marking. The system concludes with a double bar line and the instruction *attacca.*

No 3. Song.

Andante.
Baritone Solo.

2 Horns, and muted strings.

pp

U

In for - est night now all is rest, Yet long - ing wakes with - in - the

breast, Yet long - ing wakes with - in the

p

V

breast. And bliss - ful dreams do hither fly To fill the wea - ry heart with joy; And

p dolce.

bliss - ful dreams do hith - er fly To fill the wea - ry heart with joy.

m.s.

W

O bring me dreams of love once more, The long un-wont-ed rest of

yore; O bring me dreams of love once more, The long un-wont-ed

X

rest of yore, The long un-wont-ed rest of

yore.

dim. *pp*

No 4. Halt for the Night.

Maestoso.

Chorus.

Four staves of musical notation for the Chorus, all containing rests. The top staff is Soprano, the second is Alto, the third is Tenor, and the bottom is Bass. The time signature is common time (C).

Maestoso.
Strings and Fagotti.

Two staves of musical notation for Strings and Fagotti. The top staff is Treble Clef and the bottom is Bass Clef. The music begins with a piano (*pp*) dynamic. The time signature is common time (C).

Two systems of musical notation. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment staff. The second system has two vocal staves (Tenor and Bass) and a piano accompaniment staff. The lyrics are: "The wan-dring horde is ly-ing where". Dynamics include *pp*.

Two systems of musical notation. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment staff. The second system has two vocal staves (Tenor and Bass) and a piano accompaniment staff. The lyrics are: "he-roes of old lie be-low, And wild are the shad-ows e'er". Dynamics include *cresc.* and *A*.

Allegro con fuoco.

f fly-ing Be-fore their camp - fire's glow. — *ff*

f fly-ing Be-fore their camp - fire's glow. — *ff*

f *ff* **Allegro con fuoco.**

Horns.

B *ff* Wit-o-hoo! hal - lo! Wolf with-in the brake, Cock, and cat_ and

ff Wit-o-hoo! hal - lo! Wolf with-in the brake, Cock, and cat_ and

B *ff* **Tutti.**

Red. * Red. * Red. * Red. * Red. *

snake, Rat and bat, a - wake! Wit - o - hoo! hal-lo, wit - o -

snake, Rat and bat, a - wake! Wit - o - hoo! hal-lo, wit - o -

Red. *

ff **C**

hoo! hal-lo! For the Gyp-sies you know, the Gyp-sies you know, A - way, a -

hoo! hal-lo! For the Gyp-sies you know, the Gyp-sies you know, the Gyp - sies you know, A -

hoo! hal-lo! For the Gyp-sies you know, the Gyp-sies you know, the Gyp - sies you know, A -

way we go, The Gyp-sies you know, the Gyp-sies you know, A - way we go, a -

way we go, The Gyp-sies you know, the Gyp-sies you know, A - way we go, a -

way we go, The Gyp-sies you know, the Gyp-sies you know, A - way we go, a -

A - way we

Solo. **Maestoso.**

go. a - way, a - way we go!

p **Soli.** way, a - way, a - way, we go!

way, a - way, a - way, we go!

Maestoso.

p *pp* *pp*

pp **D Tutti.**

The moon far o-ver the heath-er Throws wan- - ly her

pp **Tutti.**

The moon far o-ver the heath-er Throws wan- - ly her

D

Strings and Bag.

ghostly light; And scorns not our home - less

dolce.

ghostly light; Yet brighter beams as we gath-er, And scorns not our home - less

ghostly light; Yet *dolce.* brighter beams as we gath-er, And scorns not our home - less

Allegro.

E

ff

plight! Wit-o-hoo! hal - lo!

plight! Wit-o-hoo! hal - lo!

Allegro.

E

ff

f Horns.

Ghosts a-round us a - rise, Yon the moor - owl cries.

Ghosts a-round us a - rise, Yon the moor - owl cries.

Red. * *Red.* * *Red.* *

Jack-o'-lan-tern flies! Wit-o - hoo! hal-lo! wit-o - hoo! hal-lo! For the

Jack-o'-lan-tern flies! Wit-o - hoo! hal-lo! wit-o - hoo! hal-lo! For the

ff

ff

ff

Red. *

Gypsies they know, the Gypsies they know, A - way, a - way we go! The

Gypsies they know, the Gypsies they know, the Gyp-sies they know, A - way we go! The

Gypsies they know, the Gypsies they know, the Gyp-sies they know, A - way we go! The

F

Gyp-siesthey know, the Gypsiesthey know, A - way we go! A -

Gypsies they know, the Gypsies they know, A - way, a-way we go!

Gypsiesthey know, the Gypsiesthey know, A - way, a-way we go!

A - way we go!

Maestoso. way, a - way we go!

p *Soli.* a - way, a - way we go!

p a - way, a - way we go!

pp *Maestoso.* a - way, a - way we go!

pp **G** Tutti.

In py-ra-mids' re - cess - es, There slum - ber our fa - thers at

pp Tutti.

In py-ra-mids' re - cess - es, There slum - ber our fa - thers at

pp **G**

rest, The South-land's warm ca - ress-es In sleep have bound them

rest, The South-land's warm ca - ress-es In sleep have bound them

Allegro. **H** *ff*

fast. Wit-o-hoo! hol - la! Wit-o-hoo! hol-

fast. *ff* Wit-o-hoo! hol - la! Wit-o-hoo! hol-

Allegro. **H** *ff*

ff Horns.

ff *f*

Red. * Red.

Andante.

la. Wit-o-hoo! hol - la.

Andante.

4 Horns.
pp
Fag.

I pp
Hear the pil - lar re - sound!
Hear the pil - lar re - sound!
Hear the pil - lar re - sound! Sweet - ly thrills the
Hear the pil - lar re - sound! Sweet - ly thrills the
Hear the I pil - lar re - sound! Sweet - ly thrills the
Fag.

fp pp K
Ten - der song - so dear From our home a -
pp pp pp
sound! Sweetly thrills the sound. Ten - der song - so dear From our home a -
pp pp K
Guit., Horns.
Fag.

p *cresc.* *f*

far, Ah! would we were near! Ah! would we were near! Ha - li - dan - ka,

p *cresc.* *f*

far, Ah! would we were near! Ah! would we were near! Ha - li - dan - ka,

p *cresc.* *f*

Strings.

Maestoso.

p **Soli.**

ha - li - dan - ka.

p **Soli.**

ha - li - dan - ka.

ha - li - dan - ka.

ha - li - dan - ka.

ha - li - dan - ka.

Wind instrs. *pp* *pp* **Horns.**

No 5. Lullaby.

Andante sostenuto.

Soprano Solo.

Chorus.

TENOR. Zoo - ra, zoo - ra, zoo zoo, —

BASS. (Suono del S, con bocca chiusa.) S

Andante sostenuto.

pp Strings, muted.

Sighs — the west - wind mild; Ah, poor Gyp - sy

S

child! May - sweet sleep - thine eye - lids woo!

32 **L** TENORS.
pp cresc.

Moi-a dit - ta Mat - ta, Mat - ta, Moi-a dit - ta Ba - da-wang.

BASSES *pp cresc.*

Moi-a dit - ta Mat - ta, Mat - ta, Moi-a dit - ta Ba - da-wang.

L Wind.

pp cresc.

Moi - a dit - ta Ba - da - wang. May of home the ten - der song

Strings.

Breathe re- pose like fall - ing dew. Ah! poor Gyp - sy child,

Sleep thine eye - lids woo! Zoo - ra, zoo - ra, zoo zoo!

M

pp

pp

M

Con anima.

Moth-er, south-ward let us go, Where the lo-tus-blos-soms blow,

4 Horns.

Where, by Ni-lus' ho-ly strand, Did our fa-thers' cra-dle stand.

Strings.

N
TENORS.

Moi-a dit-ta Mat-ta, Mat-ta, Moi-a dit-ta Ba-da-wang.

BASSES.

Moi-a dit-ta Mat-ta, Mat-ta, Moi-a dit-ta Ba-da-wang.

N Wind.

To the smil-ing fa-ther-land— May the eve-ning breez-es mild

Strings.

pp legato.

Bear me and my poor Gyp - sy child! Ah, poor Gyp - sy

pp

S

pp

child, Sleep thine eye - lids woo! Zoo-ra, zoo-ra, zoo

p

zoo: Zoo-ra, zoo-ra, zoo zoo.

dim.

pp

No 6. Dirge.

Marcia funebre.

SOPRANO.

p

Chorus.

ALTO.

From place to place our band flies on, And

TENOR.

p

BASS.

From place to place our band flies on, And

Marcia funebre.

Timpani.

Strings.

pp

Rev.

*

Death a-lone can find us;

Death a-lone can find us;

Horn.

Viol.

p Thou, too, at length to rest art gone, Whom here we leave be

Thou, too, at length to rest art gone, Whom here we leave be

Our
hind us!
Our

p

Viol.
f
p
Red. *f* 3 *

P
Moth - er Earth is ev - ry - where, We give thee to her - keep -
Moth - er Earth is ev - ry - where, We give thee to her - keep -

P

ing.
ing.
Yet
Yet

sf

p
sf

Q

mourn we not, nor falls a tear From eyes un-used to weep - - ing.

sfz *p* *sfz* *p*

All si - lent in the

All si - lent in the

p *p*

sfz *p*

And. *

pp **R**

The dew - s of - eve - ning

pp *pp*

for - est - dark, By night to rest we lay - - thee; The dew - s of - eve - ning

for - est dark, By night to rest we - lay thee;

pp **R**

Strings.

T

Who

Who

Then fare we on: Who

Then fare we on: Who

Viol.

sfz

p

sfz

knows it, where The next one we shall bu - ry, shall bu -

knows it, where The next one we shall bu - ry, shall bu -

knows it, where The next one we shall bu - ry, shall bu -

knows it, where The next one we shall bu - ry, shall bu -

Horn.

p

pp

ry, shall bu - ry.

pp

ry, shall bu - ry.

pp

ry, shall bu - ry.

pp

ry, shall bu - ry.

Viol.

p

pp

U Baritone Solo.
Recit.

A - rouse! the time is past to

U Trump. *f*

Horns. *ff*

mourn! A - way, ye race of wand'ers born! On,

Strings.

on! to rove with one an - oth - er E'er on - ward

V

legato.

like the earth, our moth - er; In wont - ed free - dom be the

breast Now swell'd a - new with keen - er

ad lib.

Horns. *ff*

attaca.

Finale. No 7. Round.

Alla Polacca, grazioso.

JULIUS BECKER.

zest!

Guitar Timpani. Viol.

Chorus.

SOPR. *f* **A**

ALTO. Voi-vode, voi-vode, our guid-ing-star Is joy, that danc - es

TENOR. Voi-vode, voi-vode, our guid-ing-star Is joy, that dances

BASS. Voi-vode, voi-vode, our guid-ing-star Is joy, that dances

Voi-vode, voi-vode, our guid-ing-star Is joy, that dances

A

on be-fore! Hey cym - bal-clang, hey zith-er-sound, Hey joy - ful song and

on be-fore! Hey cym-bal-clang, hey zith-er-sound, Hey joy - ful song and

on be-fore! Hey cym-bal-clang, hey zith-er-sound, Hey joy - ful song and

on be-fore! Hey cym-bal-clang, hey zith-er-sound, Hey joy - ful song and

2. **C**

fore.

fore. *p* How thro' the branch - es peers the moon, — So fair up -

2. Viol. **C** Horn.

p dolce.

sw. *

D *p scherzando.*

La la la la la la la la la la

on her star - ry throne! *p* La la la la la la la la la

D Fl.

la la la la la la la la la la la!

la la la la la la la la la la la! *And*

schersando.

E

p How thro' the branches peers the moon, So fair up-on her star-ry throne!
p How thro' the branches peers the moon, So fair up-on her star-ry throne!
 smiles yet here be - low to see A
p How thro' the branches peers the moon, So fair up-on her star-ry throne!

E

And smiles yet here be - low to see A tribe that roams so glad, so
 And smiles yet here be - low to see A tribe that roams so glad, so
 tribe that roams so glad, so
 And smiles yet here be - low to see A tribe that roams so glad, so

p **F**

free. La la la la
 free. *p* La
 free. How thro' the branch-es peers the moon! *p* La la la la
 free. La

F Fl.

p dolce.

la la la la la la la.

la la la la la la la.

This system contains the first vocal line with 'la' notes and the beginning of the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

This system continues the piano accompaniment from the first system, showing more of the melodic and harmonic development.

tr. * *Ad.* *

This system includes a trill in the right hand and a fermata in the left hand, marking a change in tempo to Adagio.

The fire - light leaps with

The fire-light leaps with

The fire-light leaps with

This system contains the first line of lyrics and the corresponding piano accompaniment. A dynamic marking of *f* is present.

This system continues the piano accompaniment for the first line of lyrics.

fit - ful flare, And paints the wood with rud - dy glare. The

fit - ful flare, And paints the wood with rud - dy glare. The

fit - ful flare, And paints the wood with rud - dy glare. The

This system contains the second line of lyrics and the corresponding piano accompaniment. A dynamic marking of *f* is present.

This system continues the piano accompaniment for the second line of lyrics.

drum re-sounds, the danc-ers sway. Oh hap - py we by

drum re - sounds, the danc-ers sway. Oh hap - py we by

drum re - sounds, the danc-ers sway. Oh hap - py we by

night or day! The field, the for-est is our home,

night or day! The field, the for-est is our home,

night or day! The field, the for-est is our home,

H ff

The wide world o'er we gai - ly roam, Huz-za! huz-za! our

The wide world o'er we gai - ly roam, Huz-za! huz-za! our

guid - ing - star Is joy, that danc - es on be - fore!

guid - ing - star Is joy, that danc - es on be - fore!

Clar., Vcello. *p dolce*

Fl. Clar.

Solo.

Solo. Ha-la, ha-la - li -

Solo.

Solo. Ha-la, ha - la - li - la.

dan - ka.

Fl.

Solo.

Ha-la, ha-la - li - dan - ka, ha - la, ha - la - li - dan - ka.

ha - la, ha - la - li - dan - ka.

Ha-la, ha-la - li - dan - ka, ha - la, ha - la - li - dan - ka.

K p Tutti.

Ha-la - li - dan - ka, ha - li - la,

p Tutti.

Ha-la - li - dan - ka, ha - li - la,

K *Vcllo & Clar.*

ha-la - li - dan - ka, ha - li - la, ha-la - li -

ha-la - li - dan - ka, ha - li - la, ha-la - li -

L *p*

L

Fl.

dan - ka, ha - li - la, ha-la-li - dan - ka, ha-li -

dan - ka, ha - li - la, ha-la-li - dan - ka, ha-li -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below the notes. The bottom two staves are piano accompaniment in bass clef. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The piano part features a steady accompaniment with chords and some melodic lines.

dan - ka, ha - li - la.

dan - ka, ha - li - la.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below the notes. The bottom two staves are piano accompaniment in bass clef. The music continues in the same key and time signature as the first system. The piano part includes some dynamic markings like *f* and *mf*.

The third system of the musical score consists of four staves. The top two staves are empty, indicating that the vocalists are silent for this section. The bottom two staves are piano accompaniment in bass clef, continuing the musical texture from the previous systems.

f **M**

The drum re-sounds, the

The drum re-sounds, the

The drum re-sounds, the

f **M**

danc-ers sway, Oh hap - py we by night or day! The

danc-ers sway, Oh hap - py we by night or day! The

danc-ers sway, Oh hap - py we by night or day! The

field, the for - est is our home, The wide world o'er we

field, the for - est is our home, The wide world o'er we

field, the for - est is our home, The wide world o'er we

N ff

gai - ly roam. Huz - za! huz - za! our guid - ing - star

gai - ly roam. Huz - za! huz - za! our guid - ing - star

N ff

Is joy, that danc - es on be - fore! Huz - za! huz - za! our

Is joy, that danc - es on be - fore! Huz - za! huz - za! our

guid - ing - star Is joy, that dances on be - fore! Huz - za! huz - za! our

guid - ing - star Is joy, that dances on be - fore! Huz - za! huz - za! our

guiding-star Is joy, — that danc-es on be - fore! Huz -

guiding-star Is joy, — that danc-es on be - fore! Huz -

sempre ff

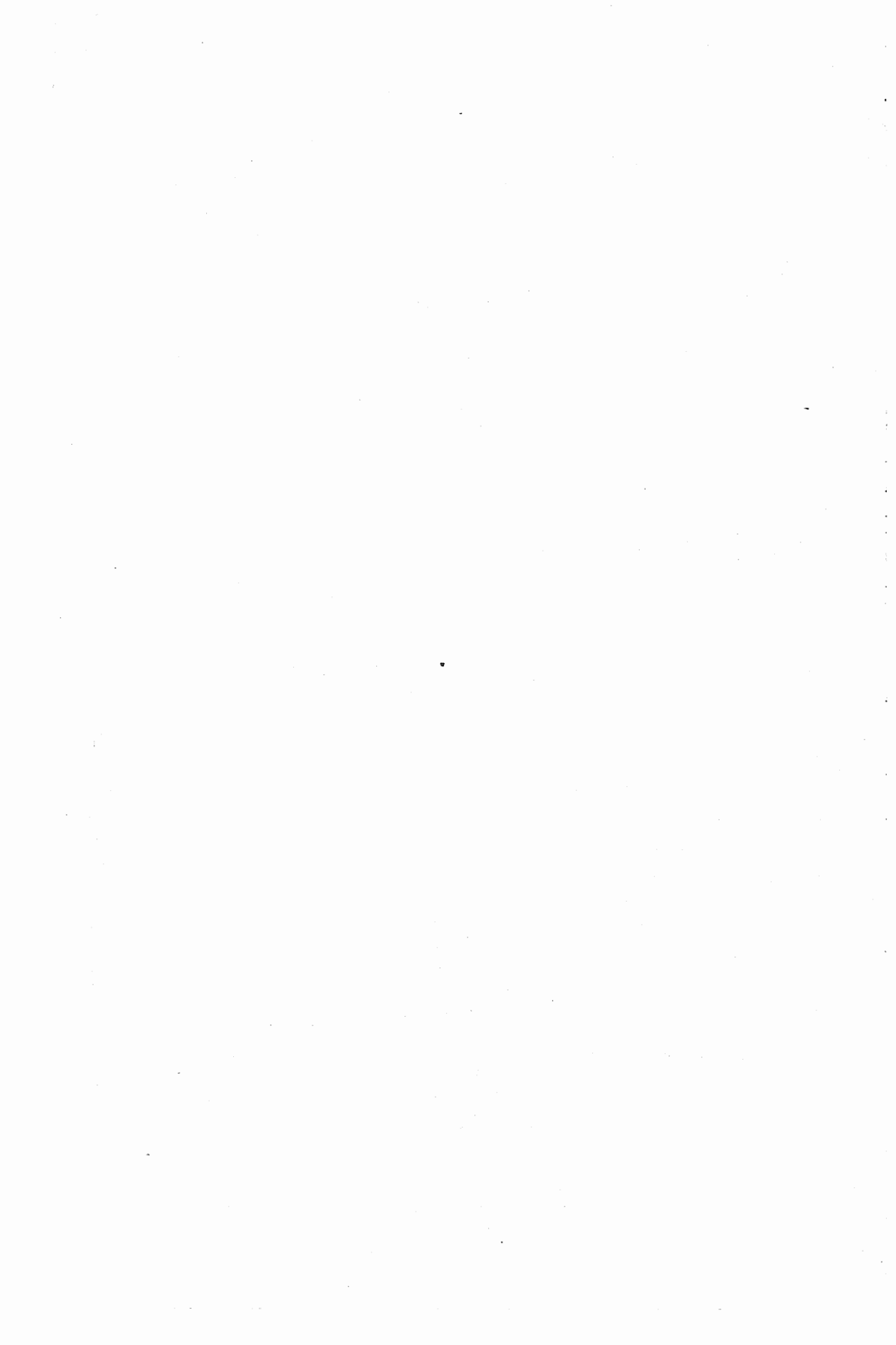
za! huz - za! Our guid-ing-star Is joy, — that

za! huz - za! Our guid-ing-star Is joy, — that

danc - es on be - fore!

danc - es on be - fore!

fff



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