

Christoforus.

LEGENDE

Gedicht von F. von Hoffnaass
(englische Uebersetzung von Seymour Egerton)

componirt

für

Soli, Chor und Orchester

von

JOSEF RHEINBERGER.

Op. 120.

Partitur Pr. M. 30... netto

Orchesterstimmen Pr. M. 30... netto

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LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille

5725 — 5731.

5752.

Aufführungsrecht vorbehalten.

Ihrer Königlichen Hoheit

Prinzessin Maria Theresia

von Bayern

geborenen

Erzherzogin von Oesterreich-Este

*in tiefster Ehrerbietung
gewidmet.*

Christoforus.

Legende

von

Josef Rheinberger.

Personen.

Der Riese	Bariton.
Einsiedler	Tenor.
Warnende Stimme	Alt.
Lockende Stimme	Sopran.
Des Christkind's Stimme	Sopran.
Chor.	

Christophorus.

A Legend

by

Josef Rheinberger.

Personae.

The Giant	Baryton.
The Hermit	Tenor.
A warning voice	Alto.
A seductive voice	Soprano.
A voice	Soprano.
Chorus.	

I. Theil.

Ouverture.

Chor.

Es lebt' vor grauen Zeiten
Ein Mann im Morgenland,
Dess Lust war es zu streiten
Wo er nur Kämpfen fand.
Er schlug mit Schwert und Hammer
Den Feind in's Schattenreich
Und brachte grossen Jammer
Durch seine Todesstreich'.
Weil er so wild gewaltsam,
Ein Riese von Gestalt,
Sein Name unaufhaltsam
In weite Lande schallt.
Doch war ihm kein Gentügen
Zu kämpfen ohne Ziel,
Er mochte gern sich fügen
So ihm ein Herr gefiel'.
Der sollte wohl auf Erden
Der grösste König sein,
Dann wollt' er Diener werden,
Ihm Blut und Leben weih'n:
Da ward ihm frohe Sage
Von stolzer Herrlichkeit,
Von einem Herrscherthron
Wie er ihn längst geträumt.
Es liegt auf schroffem Kamme
Die Felsburg meerumschäumt,
Dahin steht sein Verlangen,
Er schreitet ungesäumt.

Part I.

Ouverture.

Chorus.

'T was in the far bright Morn-land
A warrior dwelt of old;
Liv'd none for arms so eager,
Liv'd none in fight so bold.
His sword and mighty hammer
Clove sheer through casque and shield:
Who dared his lance encounter
Ne'er steel again might wield.
And few could choose but tremble
This Giant's deeds to hear,
Whose fame in ceaseless story
Resounds in ev'ry ear.
Yet lightly reck'd the Warrior
Of aimless battle-play —
He longed to serve a Soldier,
A Master of the fray.
Sure such an one, of mortals
Should wear the chieftest crown:
And he would serve him truly,
For him his life lay down.
E'en now there come glad tidings
Of high resistless might,
And of a Prince of princes —
His dream by day and night.
A fort — whose rocky base
Throws back the waves with scorn.
The hour is nigh! Hark! how he windeth
Before the gates his horn.

Der Riese.

Mich lockt dein Waffenruhm
 Und deine Heldenkraft
 Aus fernem Land herbei.
 Sieh her — der Wüste Sohn
 Den stolzen König Leu
 Leg' ich vor deinen Thron
 Gezähmt und ohne Scheu.
 Wie er noch keiner Menschenhand
 Als meiner sich ergeben,
 So sei auch ich dir zuerkannt
 Und deinem Dienst mein Leben.
 Ich preise deine Kraft,
 Die kühne Thaten schafft,
 Und Ruhm zu Land und See;
 Doch, ging' mir Kunde zu,
 Es walt' an fernem Ort
 Ein Grösserer als du —
 Zu Jenem zög' ich fort.

Chor.

Ein neuer Samson uns erstand
 Mit Lockenhaar das Haupt umwallt.
 Hast du ein irdisch Heimatland?
 Von Göttern stammt die Riesengestalt,
 Von Göttern ist sie zum König entsandt,
 Als Zeichen, dass des Himmels Gewalt
 Vor ihm, dem Höchsten der Erde sich neigt.

Der Riese.

Ihr Schmeichlerzungen schweigt!
 Mich rief kein Götterwort herbei,
 So lang ich wollte war ich frei.
 Merkt wohl! ich dien' aus eigner Wahl!

Warnende Stimme.

Traue, o König, nicht fremdem Arm,
 'Trau' nicht der tückischen Kraft.
 Beut er auch Speer und Keule zu Dienst,
 Für sich die Gewalt er wohl schafft.
 Drängt sich prahlend in's Reich herein,
 Weiss doch Keiner von wannen —
 Mag er ein kühner Streiter auch sein . . .
 O send' ihn wieder von dannen.
 Unheimlicher Gast, wer weiss, ihm folgt
 Auf der Ferse ein feindliches Heer —
 Trau' nicht, der keinem Sterblichen gleicht,
 Ihn sandte Satanas her.

Chor.

Ihn sandte Satanas her!

The Giant.

Compell'd by thy great name
 And thy heroic fame
 From distant lands I came.
 See here the desert's child
 The lion-king behold,
 Laid prostrate at thy feet
 Before thy throne of gold.
 As he has never felt a yoke
 Save mine, and ne'er a bridle:
 So I, likehim, to serve unbroke
 Give thee my life ne'er idle.
 Thy glories I admire,
 Thy valiant deeds, that fire
 And lofty thoughts inspire.
 Yet, should there ere arise
 One, nobler still than thou,
 Thy banner I'd despise
 And offer him my vow.

Chorus.

A second Sampson starts to life,
 His brow adorned with curling hair.
 Art thou of earthly origin?
 The Gods have sent this hero so fair,
 An offering from Jove, our King to delight:
 A token that the heavenly might
 To him, the highest of mortals must bow.

The Giant.

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 for fame and Chivalrie!

A Voice.

Trust not this loud-voiced stranger, oh king.
 Vows of his troth ne'er believe.
 False is his troth and false, false his spear.
 Thy ruin he 's sworn to achieve.
 Name, nor country, nor kith boasts he,
 Brags of far distant regions;
 Sure, such a knight, though brave he may be
 May ne'er hold rank in thy legions.
 Fly, traitor, begone; perchance there comes
 In thy footsteps the fiend's array.
 Ne'er lived a mortal yet like to thee:
 Envoy of Satau, away!

Chorus.

Envoy of Satau, away!

Der Riese.

Was seh' ich! Der König erleicht!
 So zitterst du vor Satanas' Macht?
 Fahr' wohl! dir dien' ich nicht mehr.
 Es sei dem Satan mein Opfer gebracht.
 Der ist wohl Herrscher der ganzen Welt,
 Vor dem solch' ein König in Grauen fällt.

Chor.

So wandert er von hinnen,
 Im Herzen dumpfen Wahn,
 Und schreitet durch die Thale
 Den Felsenkamm hinan.
 Rings alles so verwüstet,
 Zerklüftetes Gestein,
 Und wie zum Kampf gertüftet
 Hört man die Adler schrei'n.
 Hat je ein Mensch gehauset
 In solcher Wüstenei,
 Und welche Macht der Erde
 Sprengt' so den Fels entzwei?
 Ist das des Satans Walten,
 Ist hier sein Königreich?
 Wie steh'n die Bergeshäupter
 Voll Schnee so schaurig bleich.
 Da hebt er seine Stimme,
 Dass donnergleich sie schallt —
 Und horch! des Satans Name
 Aus allen Klüften hallt.
 Drauf wieder öde Stille
 Als schauerte die Welt,
 Weil sie geheimer Zauber
 In starren Banden hält.
 Und wie von Bann umfangen
 Wird hier des Wandrers Geist,
 Dass er sich schwer, gewaltsam
 Von dieser Stille reisst.
 Fast möcht' er ewig weilen
 In solcher Einsamkeit,
 So feierlich, so gross,
 So ernst und unentweiht.
 Und doch — mit neuer Kraft
 Wird jetzt die Sehnsucht wach,
 Zum grünen Thal hinab
 Der Furth des Baches nach.

Frauenchor.

Oben die Sterne,
 Unten der Lichtlein
 Schimmerndes Meer.
 Wogen und Drängen
 Durch Strassen und Stadt,

The Giant.

O wonder! How moved is the King!
 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 silent strides he onward,
 'Mid thoughts confus'd and weird,
 Where far beyond the valley
 Dark rocks their crests uprear'd.
 All black the crags and storm-rent,
 All sullen red the sky,
 Whilst rocks and caves re-echo
 The Condor's fierce, wild cry.
 In solitudes so gruesome
 Might child of man ne'er dwell
 But whence the might, that rendeth
 And scorseth rock and fell?
 Is this the might of Evil?
 Is Satan's kingdom found?
 O'erhead the ghostlike snow-peaks,
 The dismal gorge all round.
 Uplifts his voice the Giant,
 Loud, loud as thunder-shock!
 And hark! the cry of „Satan“
 Resounds from rock to rock.
 Then came an awful stillness,
 Dread silence, mute dismay —
 As though the whole creation
 Enchanted, spell-bound lay.
 The magic spell encircleth
 So fast the Giant's brain,
 So fast, he scarce has power
 To quit these scenes again.
 He'd fain remain for ever,
 Releas'd from care and strife,
 Where, all around so grand
 He'd lead a peaceful life.
 But now — his strength returns,
 And, filled with hope he's gone.
 Now halts beside a stream —
 And rests awhile alone.

Chorus.

Over us stars shine
 Brightly reflected,
 Dance o'er the Sea.
 Summery breezes
 Are wafted along,

Sommerlich Athmen
 In Gärten umher.
 Schmeichelnde Lüfte
 Kühlen die Wang',
 Es duften die Blüten
 Hecken entlang.
 Zwischen den Blättern
 Ueppiger Palme
 Funkelt wie Demant
 Blitzender Schein.
 Unter den Blumen
 Zierlicher Beete
 Locket der Flämmchen
 Farbige Glut.
 Wie nach des Wanderns
 Stürmender Hast
 Wohligh die Ruhe thut!

Lockende Stimme.

Was ist der Erde süsseste Macht,
 Die Alles in Bande schlägt,
 Deren Waffen schmerzende Wunden gebracht,
 Die Jeder mit Wonne trägt?
 Ohn' die nicht Blüten das Leben hegt,
 Die das All mit sehnendem Hauch bewegt?
 „Liebe.“

Was spricht des Vögleins holdester Sang,
 Der im Frühling aus Zweigen tönt,
 Was ist's, das Wälder und Bergeshang
 Mit lieblichen Kelchen verschönt?
 Was murmelt der Bach, wenn der Winter verthaut,
 Was zirpt aus den Halmen für heimlicher Laut?
 „Liebe.“

Und hatte so Mancher ein Königreich,
 Viel Schlösser und streitendes Heer —
 Da ward er trübe, da ward er bleich,
 Es ward ihm das Herz so schwer:
 „Fahr' hin mein Reich, meine Krone fahr' hin,
 „Hab' nur meine Lieb' in glühendem Sinn:
 „Liebe, Liebe!“

Spottende Geister.

O Held, umgarnt im Zauberbann,
 Den tückische Liebe ersann,
 Kamst du, Nachtigallen zu lauschen,
 An üppigem Trank den Sinn zu berauschen,
 Ist diess deines Armes Kraft,
 Die riesige Thaten schafft?
 Vor dir soll die Welt nun bangen?
 Gefangen bist du, gefangen.

Balmy th
 From blo
 Zephyrs
 Lull to r
 Impregne
 Of violet
 Far in th
 Clearer a
 Gleams t
 Magical
 Peeping
 Sparklin
 Flow'rets
 So lovely
 Gently h
 The wan
 Peaceful

Who is the sov're
 Leads captive al
 Who oft-times pic
 Though the woun
 Without whom so
 Who o'er all swe
 Love

What says the b
 As chaunts he bl
 What lends such
 'Mid Summer's gl
 What murmurs t

What carols the l
 „Lov
 And one was the
 No prouder ruler
 But pale his che
 None sadder at l
 „Away“ he cries
 „And leave me l
 „Love endureth

Brave knight!
 And conquer'd
 Lov'st thou to
 With drowsy c
 Say, where is
 Before which t
 Say, where is
 Now captive a

Der Riese.

Versengt ist mein Herz in febrischer Glut
 Versengt von heimlichen Feuers Wuth.
 Hinweg, hier will ich nicht weilen.
 Kam nicht, die schmähhlichen Bande zu theilen;
 Den Satan hab' ich gesucht —
 Ist diess sein Reich, so sei er verflucht!

Spottende Geister.

Du bleibst, und lerne, was Dienen sei,
 Der Meister lässt Keinen mehr frei.
 Konnt' Lieb' dir so bald schon entleiden
 Mag dein Herz sich am Hasse erweiden.
 Es hat seine dunkle Schreckensmacht
 Manch riesige That vollbracht.
 Nach Satan trugst du Verlangen,
 Gefangen bist du, gefangen!

Chor.

Satanas ziehet zur Jagd,
 Heissa durch die Felder,
 Wo am reichsten das Korn.
 Je schlimmer die Aerndte,
 Je grimmer der Sterblichen Zorn.
 Zur Jagd! Stosst in's Horn!

Sehet, dort dreht sich Gesind,
 Tanzt am Eichenbaume.
 Füllt das Methhorn geschwind,
 Gebt Raum uns! Zur Seite!
 Herbei, du goldhaarige Maid!
 Spielt auf! Nützt die Zeit!

„Prahrende Jäger, hinweg!
 „Unser sind die Spielleute;
 „Euch lud Niemand zu Gast.
 „Wohl kennt man eure Sitten,
 „Mit falscher Münze ihr prasst.
 „Hinweg! Angefasst!“

Schreien und blinkender Stahl,
 Fluchen sonder Massen,
 Schon färbt Erde sich roth
 Und Jammerruf stöhnet:
 „Weh mir, bin getroffen zu Tod!
 Entfliehet! Graus und Noth.“

Wetternde Nacht sinket ein,
 Mägdlein fliehen im Sturme,
 Teufels Tross ihnen nach.
 „Ein Kreuz ist im Felde!
 „Flieh Meister, wir ritten zu weit
 „Dieser Grund ist gefeilt!

The Giant.

How rages my heart in passionate ire
 Consum'd by secret devouring fire!
 Away, away! Straight I'll quit these regions:
 No rank I'll hold in Iniquity's legions!
 'T was Satan's slave I would be,
 If these his realms — accursed be he!

The spirits.

Hold thou! Thou'rt wedded to Satan's cause:
 Thou'rt doom'd to obey his dread laws.
 Doth Love with its magic affright thee?
 May Hatred's pow'r then serve to delight thee.
 Brave deeds and achievements high hath wrought
 The power of Hate ere now.
 'T was Satan's slave thou wouldst be:
 Now captive art thou!

Chorus.

Satan a hunting is gone
 Racing through the wheat-fields:
 Blights the best of the corn.
 The poorer the harvest,
 The louder will mortals complain!
 Away! Sound the horn!

Hark to yon roystering crew
 Dancing round the oak-tree —
 Wine o'erfloweth the bowls.
 Aside, there, ye idlers!
 A health to the golden-hair'd maid!
 Fill high, merry souls!

Revelling varlets, away!
 No one bade ye hither!
 Cease your clamour and brawl,
 Full well we know your dealings —
 In borrow'd plumage ye strut!
 Come on! Seize them all!

Shrieking and glittering steel,
 Cries and shouts and cursing;
 Ruddy with blood is the mead.
 The wounded cry „mercy“!
 „Woe, woe!“ „I am stricken to death!“
 — „Ah fly!“ — Hateful deed.

Stormily falleth the night:
 Frighten'd maidens fleeing
 Demon hordes all around.
 „A cross, see, upraised!“
 „Fly, Master! too far have we come:
 „Hallowed is the ground.“

II. Theil.

Der Riese.

Ha! feiger Gesell!
 Ist diess deine Macht,
 Mit der du belligst,
 Mit der du betrügst
 Als hätte die Welt
 Dich zum Herrscher gemacht?
 Ein Nichts bist du,
 Der vor Schatten flieht,
 Nur ein Spottgebild
 Von Grösse und Ruhm
 Ohne Wehr, ohne Schild.
 O Thor, der ich bin
 Dass mit starrem Sinn
 Ich ringend erstrebt
 Was kein Aussen mir beut,
 Was in eigener Brust
 Nur glüht und lebt.

So bin ich selbst der Mächtigste der Welt?!...
 O Holm! wie des Daseins Lust in Nichts zerfällt!

Nein, nein, ich weiche nicht.
 Ich fühl's, hier wird mir Licht.
 An dieser Stelle harr' ich
 Bis hell der Morgen tagt
 Und ich mit eigenem Aug' geschaut
 Wer Satan in die Flucht gejagt.

Chor.

Es währt die Nacht so lange,
 So einsam rings und todt.
 O dass doch endlich leuchte
 Erschntes Morgenroth!
 Kein Sternlein tröstet nieder
 Auf die verstummte Welt,
 Auf der so manches Ringen
 In Finsterniss zerschellt.
 Da regt am Himmelssaume
 Sich leiser Dämmerchein
 Und mällig zieht Vertrauen
 In's matte Herz hinein.
 Sieh dort! jetzt weicht das Dunkel,
 Ein Kreuz zu Lüften strebt,
 Daran gesenkten Hauptes
 Ein Todtenbildniss schwebt.
 Es hält den Stamm umschlungen
 Ein Mann im Mönchsgewand.
 Laut betend blickt er auf
 Zum Bilde unverwandt.

Part II.

The Giant.

Satan! cowardly fiend!
 Is this then thy might,
 Wherewith thou dost lie —
 Wherewith thou deceiv'st
 As though all the Earth
 Own'd thee Master and Lord?
 But naught art thou!
 By a shadow scared —
 A piteous sham
 Of greatness and might —
 Without Sword or shield!
 O fool that I was!
 Who with longing keen
 Desir'd to obtain
 What I ne'er could have gain'd,
 The Creation of
 My fancies wild.

Did I myself to pow'r supreme aspire?
 O wretch! how hath vanish'd all my life's desire.

Yet no! All is not night!
 I feel, hope brings me light!
 In this domain mysterious
 I'll bide till dawn of day.
 Then to mine eyes shall be reveal'd
 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-stain'd plain,
 Where late, amid the darkness
 Men strove with might and main.
 As softly rises heav'nward
 The first sweet blush of dawn
 So gently Faith awaketh
 Within his soul forlorn.
 And lo, as lifts the darkness
 Behold a Cross on high —
 Whereon „the Man of Sorrows“
 In death's last agony.
 With love the Cross embracing
 A Hermit suppliant lies;
 Unto the Sacred Form
 Upturn'd his earnest eyes.

Einsiedler.

Dir, dir ist alle Macht gegeben,
 O König Himmels und der Erden,
 Du bist die Wahrheit und das Leben,
 Der Weg, durch den wir selig werden.
 Ich irr' in weiter, öder Fern',
 Dort fand ich Drangsal, herbe Noth,
 Da wurdest du mein Rettungsstern
 Der mich befreite aus dem Tod.

Der Riese.

Kennst du Jenen dort am Kreuze,
 Dessen Anblick Satanas bezwang?
 Du sprichst zu ihm als lebt' er noch —
 Wer ist der todte Mann?

Einsiedler.

Er ist der König aller Könige,
 Christus, Gottes Sohn.

Der Riese.

Wo ist sein Reich?

O dass den Mächtigsten ich endlich fände,
 Für ihn zu streiten bis an's Lebensende.

Einsiedler.

Geh' hin zum breiten Strome dort,
 Wirst oftmals müde Pilger seh'n,
 Die langen Umweg müssen geh'n,
 Bis sie erreichen sichern Port,
 Weil über beide Ufer noch
 Sich hier nicht wölbt der Brücke Joch.
 Wohlan, sei hilfreich ihrer Noth
 Und trag' sie durch den Strom aus Lieb'
 Zu jenem Mann am Kreuz.
 Thu'st du das Eine nur getreu —
 Und wär' es auch durch's ganze Leben —
 Er wird sich selbst zum Lohn dir geben.
 Lebewohl und sei getreu.

Chor.

Es zogen mit dem Strome
 Viel Jahre in das Meer,
 Der treue Mann trägt sorglich
 Die Bürde hin und her.
 Oft wankte wohl sein Gehen
 Kam Brandung gar zu wild,
 Doch Sehnsucht nach dem Einem
 Und Treu' ihn aufrecht hielt.
 Ruht jetzt nach Tagesplagen,
 Weil alle Pilger fern —
 Die Nachtigallen schlagen
 Es träumen Mond und Stern.

The Hermit.

Lord, Lord of Heav'n and all Creation
 Hear Thou a sinner deeply wailing.
 Thou art the Fountain never failing,
 The way, that leadeth to Salvation.
 I wander'd through the desert far,
 Hopeless in anguish: none to save —
 Then, Lord, wast Thou my guiding Star
 And hast redeem'd me from the grave.

The Giant.

Know'st thou him that yonder hangeth,
 At whose sight proud Satan fled away?
 Methought thou speak'st as though he liv'd —
 Who is the dead man — say?

The Hermit.

He is the king of all the Universe:
 Jesus-Christ, God's Son.

The Giant.

Where is his realm?

Have I at last the mightiest one discovered,
 For whom to battle bravely or to perish!

The Hermit.

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 long'd-for land:
 For neither boat nor bridge is near
 And swiftly glides the river clear.
 Go down! Be thou the pilgrim's help,
 And bear them through the Stream,
 For love of Him, that died for thee.
 Do thou this work in faith and love:
 Though all thy life thou needs must labour,
 He shall Himself as guerdon give thee!
 Farewell — have thou faith! —

Chorus.

As flows the river seawards
 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 faith sublime sustains him —
 He feels, the prize is nigh.

— — — — —
 Another day is over
 And he may rest and dream
 While nightingales are singing
 Beneath the moon's pale beam.

Eine Stimme.

„Hol' über!“

Der Riese.

Wer ruft? Ich träumte wohl!
Es folgt der langen Jahre Werk
Mir in den Schlummer nach.

Die Stimme.

Hol' über!

Der Riese.

Hör' ich's wieder! ach ein Kindlein,
Kaum bekleidet, steht am Strande drüben.
Armer Knabe! Ja, ich komme.

Ich kann nicht mehr, es wächst die Fluth . . .
Und aus den Adern drängt mein Blut.
Kindlein, Kindlein, was ist mit dir?
Mir ist als trüg' ich die Welt auf mir!

Christkind.

Du trägst die Welt und den, der sie geschaffen,
Denn ich bin Christus, Gottes Sohn.
Du suchtest mich
Und dientest mir mit der Liebe Waffen:
„Barmherzigkeit.“
Nun sei bereit,
Empfange der Treue Lohn.

Chor der himmlischen Geister.

Selige Fluthen, umfasst das Kind,
Küsset ihm Wangen und Hände gelind,
Rauschet und brauset wonnebewusst,
Ihr theilt des Jordan's himmlische Lust:
Ihn zu umfassen,
Ihn zu berühren,
O Seligkeit!
Christoforus „Christusträger“
Sei gegrüsst.
Willkommen im himmlischen Reich.
O Wonne der Seligen,
Was ist dir gleich?
Christoforus!
Christus ist dein Theil,
Willkommen im himmlischen Reich,
Willkommen!

F. v. Hoffmanns.

A Voice.

Bear over! Bear over!

The Giant.

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

The Voice.

Bear over, bear over!

The Giant.

'Tis repeated . . . Ha . . . an Infant
Scarcely clothed, standeth waiting yonder:
Pretty stranger, I will bear thee!

. . . I can no more . . . the floods arise . . .
Through ev'ry vein bursts forth the blood!
Infant, Infant, what meaneth this —
I feel, as though the whole world I bore.

The Voice.

Thou bear'st the World, and bearest its Creator:
This Child is Jesus, God's own Son.
Soldier of Christ!
Thine arms were Charity and Mercy,
The arms of Love.
Now may'st rejoice:
The prize of thy faith is won.

Chorus.

Blessed of rivers, the Child embrace
Tenderly laving His hands and His face —
Leap ye and sparkle, wavelets so fair —
Henceforth in Jordan's blessings ye share.
Ah, to enfold Him,
Ah, to be near Him,
What blessedness!
Christophorus!
Christ-upholding! O what joy
The glory of Heav'n to behold —
Joy of the blessed-ones
Rapture untold!
O welcome!
Christ hath giv'n thee life!
O welcome the glory of Heav'n to behold
O welcome.

English version by Seymour Egerton.



Christoforus.

Secondo.

Ouverture.

Adagio. M.M. ♩ = 60.

Josef Rheinberger Op. 120.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Adagio' with a metronome marking of ♩ = 60. The score includes various dynamics and performance markings:

- System 1: *p* < *f*, *p*. Includes markings 'Ped.' and '*'.
- System 2: *f*, *pp*, *dolce*. Includes markings 'Ped.' and '*'.
- System 3: *p*, *dolce*, *cresc.*. Includes markings 'Ped.' and '*'.
- System 4: *p*, *cresc.*, *f*, *pp*, *cresc.*. Includes markings 'Ped.' and '*'.
- System 5: *f*, *f*. Includes markings 'Ped.' and '*'.

Primo.

Ouverture.

Josef Rheinberger Op.120.

Adagio. M. M. $\text{♩} = 60$.

p < f

p *f* *p dolce*

1 *p* *1* *p*

cresc. *ff* *pp* *cresc.*

f *ff*

Secondo.

Allegro. $\text{♩} = 112.$

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a dynamic marking of *f* and features a series of eighth-note chords and single notes. The lower staff provides a rhythmic accompaniment with eighth-note patterns and some rests.

The second system continues the piece. The upper staff shows a melodic line with some grace notes and slurs. The lower staff continues with a steady eighth-note accompaniment.

The third system features a more active upper staff with frequent sixteenth-note runs. The lower staff maintains the eighth-note accompaniment.

The fourth system shows a change in the upper staff's texture, with more sustained notes and some rests. The lower staff continues with the accompaniment.

The fifth system includes a dynamic marking of *f* in the upper staff. There are some slurs and accents in both staves.

The sixth system concludes the piece. The upper staff has a melodic line with some slurs, and the lower staff ends with a final accompaniment pattern.

Primo.

Allegro. $\text{♩} = 112.$

The musical score consists of six systems, each with a treble and bass staff. The first system includes a large number '6' in the bass staff. The music is characterized by rhythmic complexity, with frequent eighth and sixteenth notes. Dynamics such as *f* (forte) and accents are used to emphasize certain notes. The piece concludes with a final cadence in the sixth system.

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and a first ending bracket labeled '1'.

Second system of musical notation, continuing the piece with complex rhythmic patterns and a first ending bracket labeled '1'.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and a first ending bracket labeled '1'.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and a first ending bracket labeled '1'.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and a first ending bracket labeled '1'.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and a first ending bracket labeled '1'.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and a first ending bracket labeled '1'.

Primo.

First system of musical notation, consisting of two staves. The right staff features a complex, rapid sixteenth-note passage with many slurs and accents. The left staff provides a rhythmic accompaniment with eighth and quarter notes. Dynamics include *mf* and *f*.

Second system of musical notation, consisting of two staves. The right staff continues the sixteenth-note passage with some trills. The left staff has a more active accompaniment. Dynamics include *f*.

Third system of musical notation, consisting of two staves. The right staff has a more melodic line with slurs. The left staff accompaniment is simpler. Dynamics include *f*.

Fourth system of musical notation, consisting of two staves. The right staff features a dense sixteenth-note passage. The left staff accompaniment is rhythmic. Dynamics include *f*.

Fifth system of musical notation, consisting of two staves. The right staff has a melodic line with slurs. The left staff accompaniment is rhythmic. Dynamics include *f marcato*. A first ending bracket labeled '1' spans the final two measures.

Sixth system of musical notation, consisting of two staves. The right staff has a melodic line with slurs. The left staff accompaniment is rhythmic. Dynamics include *f* and *p*.

Seventh system of musical notation, consisting of two staves. The right staff has a melodic line with slurs. The left staff accompaniment is rhythmic. Dynamics include *mf*. A first ending bracket labeled '1' spans the final two measures.

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p* (piano).

Second system of musical notation, including dynamic markings *cresc.* (crescendo) and *f* (forte).

Third system of musical notation, continuing the piece with various musical notations.

Fourth system of musical notation, featuring a mix of treble and bass clefs.

Fifth system of musical notation, showing complex rhythmic patterns and phrasing.

Sixth system of musical notation, including dynamic markings such as *f* (forte).

Seventh system of musical notation, concluding the page with dynamic markings *p* (piano) and first endings marked with *1*.

The first system of music consists of two staves. The upper staff begins with a series of rests, followed by a melodic line with slurs and accents. The lower staff features a rhythmic accompaniment with slurs and accents. Dynamic markings include *f* (forte) and *p* (piano), and a *cresc.* (crescendo) marking is present at the end of the system.

The second system continues the musical piece. The upper staff has a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. A *cresc.* marking is visible in the lower staff, and a *f* marking is present in the upper staff.

The third system of music shows the continuation of the melodic and rhythmic themes. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. A *f* marking is present in the lower staff.

The fourth system of music continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. A *f* marking is present in the lower staff.

The fifth system of music continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. A *f* marking is present in the lower staff.

The sixth system of music continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. A *f* marking is present in the lower staff.

The seventh system of music concludes the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. A *dimin.* (diminuendo) marking is present in the lower staff, and a *p* marking is present in the upper staff.

Secondo.

First system of musical notation, piano and treble clefs. The piano part features a melodic line with slurs and accents, marked with *cresc.*, *f*, and *dim.*. The treble part has a more active melodic line with slurs and accents.

Second system of musical notation, piano and treble clefs. The piano part includes dynamic markings *p* and *cresc.*, along with slurs and accents. The treble part continues with a melodic line.

Third system of musical notation, piano and treble clefs. The piano part features a melodic line with slurs and accents, marked with *f*. The treble part has a more active melodic line with slurs and accents.

Fourth system of musical notation, piano and treble clefs. The piano part includes dynamic markings *1 ff*, *p*, and *mf*, along with slurs and accents. The treble part continues with a melodic line.

Fifth system of musical notation, piano and treble clefs. The piano part features a melodic line with slurs and accents, marked with *f* and *p*. The treble part has a more active melodic line with slurs and accents.

Sixth system of musical notation, piano and treble clefs. The piano part includes dynamic markings *cresc.* and slurs. The treble part continues with a melodic line.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *cresc.*, *f*, *dim.*, and *p dolce*.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a *cresc.* marking. The lower staff continues the accompaniment.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a *f* marking. The lower staff has a more active accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a *p* marking. The lower staff has a more active accompaniment.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a *f* marking. The lower staff has a more active accompaniment.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with a *f* marking. The lower staff has a more active accompaniment.

Secondo.

The image displays a musical score for piano, organized into seven systems. Each system consists of two staves (treble and bass clef). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the right hand and a supporting bass line. The second system features a prominent 'cresc.' (crescendo) marking in the right hand and a series of 'alio' markings in the bass line. The third system continues the melodic development. The fourth system shows a more rhythmic and harmonic texture. The fifth system features a series of 'f' (forte) markings in the right hand. The sixth system continues with 'f' markings and includes a 'p' (piano) marking in the right hand. The seventh system concludes with a 'cresc.' marking in the right hand and a final cadence.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of sixteenth-note runs with various accidentals (sharps, flats, naturals) and dynamic markings such as *mf* and *ff*. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part features a continuous sixteenth-note pattern. The bass clef part has a more melodic line. A *cresc.* (crescendo) marking is present in the middle of the system.

Third system of musical notation. The treble clef part has a dense texture with many notes. The bass clef part has a steady accompaniment. A *ff marc.* (fortissimo marcato) marking is present in the middle of the system.

Fourth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a rhythmic accompaniment. A *mf* (mezzo-forte) marking is present in the middle of the system.

Fifth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a rhythmic accompaniment. A *f* (forte) marking is present in the middle of the system.

Sixth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a rhythmic accompaniment. A *p* (piano) marking is present in the middle of the system, followed by a *cresc.* (crescendo) and a *mf* (mezzo-forte) marking.

Seventh system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a rhythmic accompaniment. A *f* (forte) marking is present in the middle of the system, followed by a *cresc.* (crescendo) marking.

Secondo.

First system of musical notation. Treble staff: *f*. Bass staff: *f*. Includes markings *Rit.* and asterisks.

Second system of musical notation. Treble staff: *f*. Bass staff: *f*. Includes marking *dimin. p* and asterisks.

Third system of musical notation. Treble staff: *pp*. Bass staff: *pp*. Includes markings *cresc.* and *alleg*.

Fourth system of musical notation. Treble staff: *f*. Bass staff: *f*. Includes markings *cresc.* and *f. poco più Alleg.*

Fifth system of musical notation. Treble staff: *(Allegro)*. Bass staff: *br.*. Includes marking *dimin.*

Sixth system of musical notation. Treble staff: *p con fuoco*. Bass staff: *p con fuoco*. Includes markings *cresc.* and *cresc.*

8

f *f*

First system of musical notation, featuring two staves with eighth-note patterns and dynamic markings *f*.

8

f *f*

Second system of musical notation, continuing the eighth-note patterns with dynamic markings *f*.

dim. *p* *pp*

Third system of musical notation, showing a transition to a more melodic line with dynamic markings *dim.*, *p*, and *pp*.

p dolce

Fourth system of musical notation, featuring a melodic line with dynamic marking *p dolce*.

poco più Allo (Allegro)

cresc. *f* *f* *f* *dim.*

Fifth system of musical notation, marked *poco più Allo (Allegro)*, with dynamic markings *cresc.*, *f*, and *dim.*

p con fuoco *cresc.* *cresc.*

Sixth system of musical notation, marked *p con fuoco*, with dynamic markings *cresc.*

Secondo.

The musical score is arranged in seven systems, each with a piano part (left) and a violin part (right). The piano part is written in bass clef, and the violin part is in treble clef. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*), with several instances of crescendo (*cresc.*). The piece concludes with a double bar line and a sharp sign (#).

First system of musical notation, featuring a treble and bass staff with a complex melodic line in the treble and a supporting bass line. A large slur covers the top of the treble staff.

Second system of musical notation, continuing the melodic and harmonic development. It includes dynamic markings *p* and *cresc.* and various articulation marks.

Third system of musical notation, showing further melodic progression. A *cresc.* marking is present in the first measure.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff with a slur and a repeat sign.

Fifth system of musical notation, including dynamic markings *p*, *cresc.*, and *cresc.* across the measures.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble staff and a bass line.

I. Theil.

Part I.

Tempo moderato. (♩ = 84.)

Söpran. Chor. *p*
(Chorus.) Es lebt' vor grauen

Alt. Chor. *p*
'Twas in the far, bright

Tenor. Chor. *p*
Es lebt' vor grauen

Bass. Chor. *p*
'Twas in the far, bright

Pianoforte. *f* *mf* *pp*

Zei - ten ein Held im Mor - gen - land, dess Lust es war zu streiten wo er nur Kämpfen

Morn - land a warrior dwelt of old; liv'd none for arms so ea - ger, liv'd none in fight so

Zei - ten ein Held im Mor - gen - land, dess Lust es war zu streiten wo er nur Kämpfen

Morn - land a warrior dwelt of old; liv'd none for arms so ea - ger, liv'd none in fight so.

f *f* *f* *f* *cresc.* *f*

fand. Er schlug mit Schwert und Hammer den
 bold. His sword and migh - ty hammer clove
 fand. Er schlug mit Schwert und Hammer den
 bold. His sword and migh - ty hammer clove

Ad. *

Feind in's Schat-ten-reich, und brach-te gro-ssen Jammer durch sei-ne To-des-
 sheer through casque and shield. Who dared his lance en-counter ne'er steel a-gain might
 Feind in's Schat-ten-reich, und brach-te gro-ssen Jammer durch sei-ne To-des-
 sheer through casque and shield. Who dared his lance en-counter ne'er steel a-gain might

Ad. *

streich. Und weil er so ge-walt-sam, ein Rie-se von Ge-
 wald. And few could choose but trem-ble this Giants deeds to
 streich. Und weil er so ge-walt-sam, ein Rie-se von Ge-
 wald. And few could choose but trem-ble this Giants deeds to

Ad. *

mf
 stalt, sein Na - me unauf - halt - sam in wei - te Lan - - - de schallt
 hear, whose fame in ceaseless sto - - ry resounds in ev' - - - ry ear.
mf
 stalt, sein Na - me unauf - halt - sam in wei - te Lan - - - de schallt
mf
 hear, whose fame in ceaseless sto - - ry resounds in ev' - - - ry ear.

p
 Doch war ihm kein Ge - nü - - gen zu käm - pfen ohne
p
 Yet light - ly reck'd the war - - rior of aim - less battle -
p

p
 zu käm - pfen oh - ne Ziel; er moch - te gern sich fü - - gen, so ihm ein Herr ge -
p
 of aim - less batt - le - play; he longed to serve a sol - - dier, a Mas - ter of the
p
 Ziel;
p
 er moch - te gern sich fü - - gen,
p
 play;
p
 he longed to serve a sol - - dier.

f *f* *f*

fiel. Der soll - te wohl auf Er - - den der gröss - te

fray. Sure such an one of mor - - tals should wear the

so ihm ein Herr ge - fiel. Der soll - te wohl auf Er - - den der gröss - te

a Mas - ter of the fray. Sure such an one of mor - - tals should wear the

marcato

Kö - nig sein, ihm wollt' er Die - ner wer - - den, ihm Blut

chie - fest crown: and he would serve him tru - - ly, for him

Kö - nig sein, ihm wollt' er Die - ner wer - - den, ihm

chie - fest crown: and he would serve him tru - - ly, for

f *ff* *ff*

— und Le - ben weihn, bis ihm ward fro - he Sa - - ge von stol - zer Herr - lich -

his life lay down. him his life lay down. E'en now there come glad ti - - dings of high - resist - less

Blut und Le - ben weihn, bis ihm ward fro - he Sa - - ge

him his life lay down. E'en now there come glad ti - - dings

keit, von ei - nem Herr - scher-thro - ne,
 might, and of a Prince of prin - ces, wie er ihn
 his dream by
 von stol - - zer Herr-lich-keit, von ei - nem Herr - scher -
 and of a Prince of
 of high - re - sist - less might, von ei - nem Herr - scher - thro - ne,
 and of a Prince of prin - ces,

wie er ihn längst ge - träumt, wie er ihn längst ge -
 his dream by day and night, his dream by day and
 längst ge - träumt, wie er ihn längst, wie längst ge -
 day and night, his dream by day, by day and
 thro - ne, wie er ihn längst ge - träumt, wie er ihn längst ge -
 prin - ces, his dream by day and night, his dream by day and
 wie er ihn längst ge - träumt, wie er ihn längst ge -
 his dream by day and night, his dream by day and

träumt. *mf* *cresc.*
night: Es liegt auf schroffem Kamm die Felsburg meerum-
 träumt. *mf* *cresc.*
night: a fort, whose rocky base throws back the waves with
p *cresc.*

da - hin, da - hin steht sein Ver - lan - gen,
 schäumt, *The hour is nigh! Hark! how he win - deth*
 da - hin, da - hin steht sein Ver - lan - gen,
 scorn. *The hour is nigh! Hark! how he win - deth*

er schreitet un - ge - säumt
 be - fore the gates his horn
 er schreitet un - ge - säumt
 be - fore the gates his horn

Der Riese. (The Giant.)
rit. Mich Com -

f *p* *rit.*

Con moto. (♩ = 96.) *sempre marcato*

lockt dein Waffen - ruhm und dei - ne Heldenkraft aus fernem Land her - bei.
pell'd by thy great name and thy he-ro-ic fame from distant land I came.

Sieh her, der Wü - ste Sohn, den stolzen Kö - nig Leu, leg' ich vor deinen
See here the de-sert's child, the lion-king be-hold, laid prostrate at thy

Thron, gezähmt und oh - ne Scheu. Wie er noch kei - ner
feet, be-fore thy throne of gold. As he has ne-ver

Men - schenhand als mei - ner sich er - ge - ben: so sei auch
felt a yoke, save mine, and ne'er a brid-le: so I like

ich dir zu - - er - kannt und dei - nem Dienst mein Le - - ben. Ich
him to serve un-broke give thee my life ne'er id - - le. Thy

prei-se dei-ne Kraft, die küh-ne Tha-ten schafft und Ruhm zu Land und See;
 glo-ries I ad-mire, to va-liant deeds that fire and lof-ty thoughts inspire.

Pia. * *Pia.* * *Pia.*

doch ging' mir Kunde zu, es walt'am fer-nen Ort ein
 Yet should there ere a-rise one no-bler still than thou, thy

p

Gröss' - rer noch als du, zu Je - nem, zu Jenem zög' ich
 ban - ner I'd des-pise and of - fer, and of-fer Him my

f *cresc.* *ff* *ff* *rit.*

Pia. * *Pia.*

fort!
 von. Chor. (Chorus.)

Chor. Ein neuer Sam - - son uns er - stand, mit Lockenhaar das Haupt um-
 Chor. A second Sam - - son starts to life his brow a-dorn'd with curling
 Chor. Ein neuer Sam - - son uns er - stand, mit Lockenhaar das Haupt um-
 Chor. A second Sam - - son starts to life his brow a-dorn'd with curling

f *ff*

Pia. * *Pia.*

wallt! Hast du ein ir - - - disch
hair. Art thou of earth - - - ly

wallt! Hast du ein ir - - - disch
hair. Art thou of earth - - - ly

Hei - mathland? Von Göt - tern stammt die Rie - seu - ge -
or - - i - gin? The gods have sent this he - ro so

Hei - mathland? Von Göt - tern stammt die Rie - seu - ge -
or - - i - gin? The gods have sent this he - ro so

stalt, von Göt - tern ist sie zum Kö - nig ge - sandt, als Zeichen, dass des
fair, an off'r - ing from Jove, our King to de - light: a token, that the

stalt, von Göt - tern ist sie zum Kö - nig ge - sandt, *p*
fair, an off'r - ing from Jove, our King to de - light: als Zeichen, dass des a token, that the

pp

Himmels Ge - walt vor ihm, dem Höchsten der Er -
 hea-ven - ly might to him, the high-est of mor -
 als Zeichen, dass des Himmels Ge - walt vor ihm, dem
 a to-ken that the hea-ven - ly might

Himmels Ge - walt vor ihm, dem Höchsten, sich neigt, to him, the
 hea-ven - ly might to him, the high-est, must bow,

Der Riese. (The Giant.)

Ihr Schmeichler - zun - gen, schweigt, schweigt, schweigt! Mich
 Ye flatt'ring tongues, no more! hold, hold! The

de, sich neigt.
 tals must bow.

Höchsten sich neigt.
 high-est must bow.

rief kein Götter - wort her - bei, so lang ich woll - te, war ich frei! Merkt
 Gods have laid no charge on me: where - er I list I wander free!

cresc.

cresc.

wohl, merkt wohl: ich dien' aus eig - - ner Wahl!
come to serve for fame and Chi - - val - rie!

Eine Stimme. (Alt.)
(A voice.)

Trau-e, o Kö-nig, nicht frem - dem Arm, trau' nicht der tü - -
Trust not this loudvoiced stran - - ger, o King! Vows of his troth

p
pp

cki - - schen Kraft! Beut' er auch Speer und
ne'er be-lieve! False is his troth and

Keu - - le zu Dienst, für sich - die Ge-walt er wohl schafft.
false, false his spear: Thy ru - - in he's sworn to a - chieve.

pp

Drängt sich prah - lend in's Reich her - ein, weiss doch Kei - ner von
Name, nor coun - try, nor kith boasts he, brags of far distant

mf

wan - - - nen; mag er ein küh - ner Strei-ter auch sein, o
 re - - - gions. Sure such a knight, though brave he may be, may

send' ihn wie - der von dan - nen!
 ne'er hold rank in thy le - gions!

Un - - heim-lich-er Gast! wer weiss, dir folgt auf der Fer-se—
 Fly, trai-tor, be - gone. Perchance there comes in thy footsteps—

— ein feind-lich Heer! Trau' nicht, der keinem Sterb - - -
 — the fiend's ar - ray! Ne'er liv'd a mortal yet

li - - chen gleicht, ihn sandte Sa - - - - tanas her!
 like to thee. En-voy of Sa - - - - tan, a-way!

Chor. (Chorus.)
 Ihu sandte Sa - - - ta - nas her - - - !
 Envoy of Sa - - - tan, a - - - way - - - !
 Ihu sandte Sa - - - ta - nas her - - - !
 Envoy of Sa - - - tan, a - - - way - - - !

Der Riese (The Giant) Recit. *Con moto.* (♩ = 126.)
 Was seh ich? der Kö-nig er - bleicht!
 O wonder! how moved is the King!

So zitterst du vor Sa-tans Macht? Fahr wohl! dir dien' ich nicht
 Doth Satan's name call forth such fear? Farewell! hence let me de-

mehr!
 part, Es sei dem Satan mein O-pfer ge-
 for Satan's glory the sword let me

cresc. *ff*

bracht, es sei dem Sa-tan mein O-pfer ge-bracht, der ist wohl Herrscher der gau-zen
 bear, for Sa-tan's glo-ry the sword let me bear, for he a-lone must be lord of

cresc.

poco meno mosso *f dim.*

Welt, vor dem solch ein Kö-nig in Grau-en
 all, whose name doth so va-liant a Mo-narch ap-

ff *p*

Ed. *

Erstes Tempo. (♩ = 84.)

fällt!
pal! **Chor. (Chorus.)** *p* *f*

Chor. *p* *f*
 So wandert er von hin-nen, in sich den dumpfen Wahn, und

Chor. *p* *f*
 Now si-lent strides he on-ward mid thoughts confus'd and weird, where

Chor. *p* *f*
 So wandert er von hin-nen, in sich den dumpfen Wahn, und

Chor. *p* *f*
 Now si-lent strides he on-ward mid thoughts confus'd and weird, where

Erstes Tempo. (♩ = 84.)

pp *cresc.* *f*

Ed. *

schrei-tet durch die Tha - le zum Fel - senkamm hin - an.
far beyond the val - ley dark rocks their crests up rear'd.

schrei-tet durch die Tha - le zum Fel - sen kamm hin - an.
far beyond the val - ley dark rocks their crests up rear'd.

Rings Al - les so ver - wüs - tet, zer - klüf - te - tes Ge - stein, und
All black the crags and storm rent, all sullen red the sky: whilst

Rings Al - les so ver - wüs - tet, zer - klüf - te - tes Ge - stein, und
All black the crags and storm rent, all sullen red the sky: whilst

wie zum Kampf ge - rüstet hört man die Ad - ler schrein. Hat je ein Mensch ge -
rocks and cave re - e - cho the Condor's fierce wild cry. In so - li - tudes so

wie zum Kampf ge - rüstet hört man die Ad - ler schrein. Hat je ein Mensch ge -
rocks and cave re - e - cho the Condor's fierce wild cry. In so - li - tudes so

L'istesso tempo. *marc.*

Und horch—! des Satans Name aus al - len Klüften hallt!
And hark—! the cry of Satan resounds from rock to rock!

marc.

Und horch—! des Satans Name aus al - len Klüften.
And hark—! the cry of Satan, the cry of Sa - tan

Und horch—! des Satans Name aus al - len
And hark—! the cry of Sa - tan resounds from

Und horch—! des Satans Na-me aus
And hark—! the cry of Sa - tan re -

L'istesso tempo.

dim.

poco più lento
p dolce

Drauf wie - der ö - - de Stil - le,
Then came an aw - - ful still-ness,

p

aus al - len Klüften hallt! Drauf wie - der ö - - de Stil - le,
resounds from rock to rock! Then came an aw - - ful still-ness,

dim. *pp* *p*

Klüf - ten hallt, aus al - len Klüf - ten! Drauf wie - der
rock to rock the cry of Sa - tan! Then came an

dim. *p*

al leu Klüften hallt! Drauf wie - der
sounds from rock to rock! Then came an

poco più lento
dolce

pp
als schau - er - te die Welt,
pp
dread si - lence, mute dis - may,
de Stil - le, als
aw - - ful still - ness, dread

Red. #

weil sie ge - hei - - mer Zau - ber
as though the whole cre - a - tion
schau - er - te die Welt, weil sie ge -
si - lence, mute dis - may as though the

Red. # Red. # Red. # Red. #

cresc.
in star - ren Ban - den hält.
cresc.
en - chan - ted, spell-bound lay. *mf*
hei - - mer Zau - ber in
whole cre - a - tion *cresc.*

Red. # Red. # Red. # Red. #

Und wie von Bann um-fan-gen wird
 The ma-gic spell en-circ-leth so
 star-ren Ban-den hält.
 Und wie von Bann umfan-gen
 chan-ted spell bound lay.
 The ma-gic spell en-circ-leth

p *cresc.* *cresc.* *p* *dim.*

Red. * Red. * Red. *

hier des Wandrers Geist, dass er sich schwer, ge-walt-sam von
 fast the Gi-ants brain, so fast he scarce has po-wer to
 wird des Wandrers Geist, dass er sich schwer, ge-walt-sam von.
 fast the Gi-ants brain, so fast he scarce has po-wer to

p *pp* *#p*

Red. * Red. *

die-ser Stil-le reisst. Fast möcht' er e-wig woh-nen in
 quit these scenes a gain. Would fain remain for e-ver re-
 die-ser Stil-le reisst. Fast möcht' er e-wig woh-nen in
 quit these scenes a gain. Would fain remain for e-ver re-

f *p* *f* *p* *dim.* *cresc.* *p*

Red. * Red. 5728 * Red. * Red. *

sol-cher Ein-sam-keit — so fei-er-lich und gross, so
 lead'd from care and strife; where all around so grand, he'd
 sol-cher Ein-sam-keit so fei-er-lich und gross, so
 lead'd from care and strife; where all around so grand, he'd

erust und un-ent-weih't — Und doch mit neu-er Kraft wird
 lead a peace-ful life — But now his strength re-turns, and
 erust und un-ent-weih't — Und doch mit neu-er Kraft wird
 lead a peace-ful life — But now his strength re-turns, and

jetzt die Sehnsucht wach, hinab
 filled with hope he's gone: now halts beside a stream
 jetzt die Sehnsucht wach, zum grü-nen Thal hin-ab, der Furth des Baches nach.
 filled with hope he's gone: now halts beside a stream and rests awhile a-lone.

♯ 5728

pp
R. * R.

p

Andantino. (♩ = 56.)

Sopr. I. Solo.

p dolce

Obendie Ster-ne ,

untender Lichtlein schimmerndes Meer - Wogen und

Sopr. II. Solo.

Over us stars shine ,

brightly reflec-ted dance o'er the Sea - ; summe-ry

Alt Solo.

Obendie Ster-ne

untender Lichtlein schimmerndes Meer - Wogen und

Andantino. (♩ = 56.)

pp
R. *

f Drängen durch Strassen und Stadt -, sommerlich Ath-men in Gärten um-her; schmei-chelnde
dim.
f
bree-zes are wafted a-long -, balmy the frú-grance from blossom and tree. Ze-phyrs en-
dim.
Drängen durch Strassen und Stadt -, sommerlich Ath-men in Gärten um-her; schmei-chelnde

mf
R. * R. * R. *

Lüf-te kühlendie Wang', es duf-ten die Blü-then Heckenentlang... Zwischen den
chanting lull to re- pose — impre- gnate with o- dours of violet and rose... Far in the
 Lüf-te kühlendie Wang', es duf-ten die Blü-then Heckenentlang... Zwischen den

p *dolce*

dim. *p*

*Ed. **

Blät-tern üp-pi-ger Pal - me fun - kelt wie De-mant blitzender Schein
dis- tance clearer and clea- rer gleams through the palmleaves ma- gi- cal sheen
 Blät-tern üp-pi-ger Pal - me fun - kelt wie De-mant blitzender Schein

dim.

*Ed. * Ed. * Ed. **

Unter den Blu- men zier- li- cher Bee- te locket der
Peeping throughlea- fets spark- ling with dewdrops slow- retsap-
 Unter den Blu- men zier- li- cher Bee- te locket der

p dolce

pp *p*

*Ed. **

Flämchen far-bige Gluth. Wienach des Wandrerstür - mischer Hast wohlig die
Gently has sunk the wan - de - rer down peaceful in

pear so lovely and gay. Gently has sunk — the wan - derer down peaceful in

Flämchen far-bige Gluth. Wienach des Wan - dresstürmischer Hast wohlig die

Re. # Re. #

Ru - he thut, wohlig die Ru - he, die Ru - he thut.
slum - ber lay. peaceful in slumber, in slum - ber lay.

Ru - he thut, woh - lig die Ru - he, die Ru - he thut.

pp smorz. pp pp

Re. #

pp cresc.

Andante

Re. # Re. # Re. # Re. # Re. # Re. # Re. #

cresc.

mf

p

pp

morendo

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. *

Moderato. (♩ = 58.)
 Eine Stimme. (Sopran.)
 (A Voice.)

dolce

p dolce

Was ist der Er-de sü-sseste Macht, die Al-les, Al-les in Bande schlägt
 Who is the sov-reign lord of the heart, leads captive all with his golden chain

de-ren Waffenschmerzende Wunden gebracht, die doch Je-der mit Won-ne
 Who oft - times pierces with sharp stinging dart, though the wounded may re-joice

trägt, ohn' die nicht Blü - then das Le - ben hegt, die das All mit seh - nenden
 plain, wit - hout whom soon were life's blossoms dead; who o'er all sweet life - giving

Hauch mit seh - uendem Hauch be - wegt _____? *dolce*
 balm, o'er life - giving balm doth shed _____? Wass spricht des
What says the

Chor. (Chorus.)

ppp Lie - - be!

Chor.

ppp Lo - ve, but love!

Chor.

ppp Lie - be!

Chor.

ppp Lo - ve, but love!

Vögleins lockender Sang, der Früh - lings hold aus den Zweigen tönt _____?
 bird in love - li - est trill, as chaunts he blithely his spring tide lay _____?

Was ist's, das Wäl - der und Ber - ges - hang mit lieb - lich duf - tenden Kelchen ver -
 What lends such charm to the vale and hill mid summer's glo - ry so sweet and so

p
 schön? was murmelt der Bach wenn der Win-ter ver - thaut, was zirpt aus den
 gay? What murmurs the brook when the cold win-ter yields; what ca - rols the

Hal-men für heim-licher Laut? Und hat-te so
 lark to herbrood in the fields? And one was the

Chor. (Chorus.)
ppp
 Chor. Lie - - be!
ppp
 Chor. Lo - ve, but love!
ppp
 Chor. Lie - - be!
ppp
 Lov - ve, but love!

dim. *pp* *pp dolce*

Mancher ein Kö-nig - reich, viel stol-ze Schlös-ser und strei-ten - des Heer,
 lord of a kingdom fair, no prou-der ru - ler on earth could there be;

da ward er trü - be, da ward er bleich, es ward ihm das Herz so schwer.
 but pale his cheek, and he smi-led ne'er, none sad-der at heart than he.

Fahr' hin, mein Reich, meine Krone fahr' hin, hab' nur meine Lieb' im Sinn.
 „A-way“ he cries, with dominion and throne and leave me but Love a-lone.“

Chor. (Chorus)
dolce *rit.* **Vivo. (♩ = 108.)**

Chor. Lie - be, Lie - be, Lie - be !
ppp

Chor. Love - en - chan - ting, love, but Love !
ppp

Chor. Lie - be, Lie - be, Lie - be !
ppp

Chor. Love - en - chan - ting, love, but Love !
ppp

Vivo. (♩ = 108.)

Tenori. *p sempre p*
 O Held! um-garnt im Zau - ber -
 Brave knight! Hath Cu-pid bound thes

Bassi. *sempre p*
 O Held! um-garnt im
 Brave knight! Hath Cupid

mf

bann, den tü-cki-sche Lie - be er - saun? Kamst
fast, and conquer'd the Gi - ant at last? Lov'st

Zau - ber - bann, den tü-cki-sche Lie - be er - saun?
bound thee fast, and conquer'd the Gi - ant at last?

du, Nachti - gallen zu lau - schen, an üpp'-gem Trank
thou *mf* to the nightingales har - ken, with drow-sy draughts

Kamst du, Nachti - gallen zu lau - schen an üpp'-gem
Lov'st thou to the nightingales har - ken, with drow-sy

den Sinn zu be - rau - schen? Ist dies, ist dies deines
thy senses be - dar - ken? *p* Say, where, say, where is the

Trank den Sinn zu be - rau - schen? Ist dies, where
draughts *thy sen-ses be - dar - ken?* Say, where

Ar - - mes Kraft, die rie - si - ge Tha - - ten
sword so bright be - fore which the world should

ist - dies deines Ar - - mes Kraft, die rie - si - ge
say, where is the sword so bright be - fore which the

mf

schaft?
how?

Vor
Say,

dir
where

soll
is

die
the

Welt
migh - - ty

er -

Tha - ten
world should

schaft?
how?

Vor
Say,

dir
where

soll
is

die
the

ban - gen?
ham - mer?

ge - fangen bist
Now captive art

du
thou

, ge - fangen!
, now captive!

Welt
migh - ty

er - ban - gen?
ham - mer?

ge - fangen bist du,
Now captive art thou,

ge - fangen!
now captive!

Molto moderato. (♩ = 116.)

Der Riese.
(The Giant.)

Ver - sengt
How ra - - ges

ist mein Herz
my heart

in fie - brischer Gluth,
in pas - sionate ire,

versengt in
consum'd by

heim - lichen Feuers Wuth!
se - cret de - vouring fire!

hin - weg!
A - way!

hin - weg!
a - way!

hier will ich nicht
Straight I'll quit these

animato

Ed.

poco meno mosso

5728

weilen, kam nicht die schmähtli - chen Bande zu thei
regions: no rank I'll hold in I - ni quity's le

len. Den Sa-tan hab' ich ge - sucht, den Sa-tan hab' ich ge - sucht,
gions. 'Twas Sa-tan's slave I would be, 'twas Sa-tan's slave I would be:

ist dies sein Reich, ist dies sein Reich, so sei es ver -
if these his realms, if these his realms, ac - cur - sed be

Tempo I. (♩ = 108.)

flucht _____!
he _____!

Chor. Tenor. *f*

(Chorus.) Du bleibst! nun ler-ne was die - - nen
Hold thou! thou'rt wed-ded to Sa - - tan's

Chor. Bass.

Tempo I. (♩ = 108.)

Du bleibst! nun ler-ne was
Hold thou! thou'rt wed-ded to

sei, *cause,* der Mei-ster lässt Kei - nen mehr frei! Konnt' *Doth*
thou'rt doom'd to ob - ey his dread laws.

die - nen sei, der Mei-ster lässt Kei - nen mehr frei -
Sa - lan's cause, thou'rt doom'd to ob - ey his dread laws.

Lieb' dir so baldschon ent - lei - den, mag sich dein
Love with its magic aff - right thee, may Hat-red's
 Konnt' Lieb' dir so baldschon ent - lei - den,
Doth Love with its magic aff - right thee,

Herz am Has - se er - wei - - dent! Es
pow'r then serve to de - light thee. Brave
 mag sich dein Herz am Has - se er - wei - - dent!
may Hat red's pow'r then serve to de light thee.

hat sei - ne dunkle Schre - ckens - macht manch' rie - si - ge
deeds and achiev - ments high hath wrought the power of
 Es hat sei - ne dunkle Schre - ckens - macht
Brave deeds and achiro - ments high hath wrought

5728

That voll - bracht! Nach Sa - tan trugst du Ver -
Hate ere now. 'Twas Sa - ta - nas' slave thou

manch' riesi - ge That voll - bracht! Nach Sa - tan trugst
the power of Hate ere now. 'Twas Sa - ta - nas'

lan - gen: ge - fangen bist du , ge - fangen!
wouldst be: now captive art thou , now captive!

du Ver - lan - gen: *ff* ge - fangen bist du, ge - fangen!
slave thou wouldst be: now captive art thou, now captive!

Allegro. (♩. = 112.)

Sopran.

Alt.

Tenor.

Bass.

ff Sa - ta - nas zie - het zur Jagd!

ff Sa - tan a - hunting is gone!

ff Sa - ta - nas zie - het zur Jagd!

ff Sa - tan a - hunting is gone!

heis - sa durch die

ra - cing through the

heis - sa durch die

ra - cing through the

Allegro. (♩. = 112.)

Fel - der, heis - sa durch die Fel - der, wo am reifsten das Korn!
 wheat - fields, ra - cing through the wheat - fields, blights the best of the corn.

Fel - der, heis - sa durch die Fel - der, wo am reifsten das Korn!
 wheat - fields, ra - cing through the wheat - fields, blights the best of the corn.

Jeschlimmer die Ern-te, je grimmer der Sterb-li-chen Zorn!
 The poor-er the harvest, the louder will mortals com-plain!

Jeschlimmer die Ern-te, je grimmer der Sterb-li-chen Zorn!
 The poor-er the harvest, the louder will mortals com-plain!

zur Jagd, stosst in's Horn, zur Jagd, stosst in's Horn,
 A - way! sound the horn, a - way! sound the horn,

zur Jagd, stosst in's Horn, zur Jagd, stosst in's Horn,
 A - way! sound the horn, a - way! sound the horn,

ff
 hei-ssa durch die Fel-der, stost in's Horn!
 sound the horn!
 ra-cing through the wheatfields sound the horn!
 stesst in's Horn!

ff
p
cresc.
Ed. *

ff
sempre f
Ed. * *Ed.* *

ff
 Se-het! dort dreht sich Ge-sind, tanzt am Ei - chenbau - me,
 Hark to yon roy-ster-ing crew, dancing round the oak - tree,
 Se-het! dort dreht sich Ge-sind, tanzt am Ei - chenbau - me,
 Hark to yon roy-ster-ing crew, dancing round the oak - tree.

tanzt am Ei - chenbau - me, füllt das Methhorn geschwind! *ff* Geh't Raum uns
dan-cing round the oak - tree, wine o'er flo-weth the bowls. A-side there
 tanzt am Ei - chenbau - me, füllt das Methhorn geschwind! *ff* Geh't Raum uns
dan-cing round the oak - tree, wine o'er flo-weth the bowls. A-side there

*Red. * 4 Red.*

zur Seite, herbei du goldhaa-ri-ge Maid! *ff* Spielt auf,
ye idlers! a health to the goldenhair'd maid! Fill high
 zur Seite, herbei du goldhaa-ri-ge Maid! *ff* Spielt auf,
ye idlers! a health to the goldenhair'd maid! Fill high

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

nützt die Zeit! spielt auf, nützt die Zeit! tanzt am Ri - chen - bau - me,
mer - ry souls fill high, mer - ry souls
 nützt die Zeit! spielt auf, nützt die Zeit! *dan-cing round the oak - tree,*
mer - ry souls fill high, mer - ry souls

*Red. * Red. * Red. 5728 * Red. **

nützt die Zeit!

mer-ry souls!

nützt die Zeit!

mer-ry souls!

p

ff

sempre ff

ff

ff

ff

ff

Prahrende Jäger, hin-weg!

Un - ser sind die Spiel - leut! Euch lud Niemand zu

Revelling varlets, a - way!

No one bade ye hi - ther: cease your clamour and

ff

ff

ff

ff

ff

Gast, wohl kennt man Eu - re Sit - teu; mit fal - scher Münze Ihr prasst, mit
brawl! Full well we know your dea - lings, in bor-row'd plumage you strut, in

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

fal - scher Münze Ihr prasst, hin - weg, hin - weg! an - ge - fasst!
bor-row'd plumage you strut! Come on, come on, seize them all!

*Red. **

Schreien und blinkender Stahl - Flu - chen son - der
Shrieking and glitte - ring steel, cries and shouts and

Ha, ha, ha, ha, ha, ha, ha!
Ha, ha, ha, ha, ha, ha, ha!

*Red. * Red. **

Ma - ssen, schon färbt die Er - de sich roth und Jam - mer-ruf -
 cur - sing, rud-dy with blood is the mead, the woun - ded cry:
 und Jam - mer - ruf
 the woun - ded cry:

und Jam - - - mer - ruf
 the woun - - - ded cry:

Ad. * Ad. * Ad. * Ad. *

stöh - - net_ ent - - flieht_!
 „mer - - cy!“ ah fly_!
 stöh - - net_ weh mir! bin ge - trof - fen zu
 „mer - - cy!“ Woe, woe! I am stri - cken to

Ad. * Ad. * Ad. * Ad. *

ent - flieht, ent - flieht, Graus und Noth! ———!

ah fly! ah fly! ———! Hate - ful deed ———!

Tod! Weh mir ———!
Woe, woe ———!

death! Bin ge - trof - fen zu Tod!
I am stri - cken to death.

dimin.

Ad. * *Ad.* * *Ad.* * *Ad.* *

p Wet - - tern - de Nacht sin - ket ein ———,

p Stor - - mi - ly fal - - leth the night ———,

p Wet - - tern - de Nacht sin - ket

p Stor - - mi - ly fal - - leth the

p

wet - - tern - de Nacht sin - ket ein,
 stor - - mi - ly fal - - leth the night,
 ein wet - - tern - de Nacht sin - ket
 night stor - - mi - ly fal - - leth the

Mägd - lein flieh'n im Stur - - me -
 fright' - ned mai - dens flee - - - ing -
 ein, Mägd - lein flieh'n im Stur - - me -
 night, fright' - ned mai - dens flee - - - ing -

Teu - fels Tross ih - nen nach Ein
 De - mon hordes all a - round ff
 und Teu - fels Tross ih - nen nach A
 and De - mon hordes all a - round ff
 Teu - fels Tross ih - nen nach Ein
 De - mon hordes all a - round ff
 und Teu - fels Tross ih - nen nach A
 and De - mon hordes all a - round ff

ff
Kreuz ist im Fel - - -

cross
sec. up - rai - - -

ff
Kreuz ist im Fel - - -

cross
sec. up - rai - - -

ff
Ped. * Ped. *

de! Flich, Mei - ster!

sed! Fly Mas - ter!

de! Flich, Mei - ster!

sed! Fly Mas - ter!

p

wir rit - - ten zu weit.

too fast have we come.

wir rit - - ten zu weit.

too fast have we come.

p

flieh, flieh

fly, fly

flieh, flieh

fly, fly

f

f

f

f

die - - ser Grund ist ge - feit !

Hal - - low - ed is the ground !

die - - ser Grund ist ge - feit !

Hal - - low - ed is the ground !

p

p

p

p

sp

sp

p

pp

II. Theil.

Part II.

Tempo moderato.

Recit.

Der Riese.
(The Giant.)

Satan! feiger Gesell! ist diess dei-ne Macht?
Satan! cowardly fiend! is this then thy might?

sp *mf*

mit der du be-lügst, mit der du be-lügst,
where-with thou dost lie, where-with thou de-

f *f* *f*

marcato

trügst, als hät - te die Welt dich zum Herr - scher ge-macht! ein
civ'st as though all the earth own'd thee Mas - ter and Lord! But

p *cresc.*

Nichts bist du, der vor Schat - ten flieht! ein Spott-ge - bild von
nought art thou! by a sha - dow scared, a pi - teous sham of

p *cresc.*

Grö - sse und Ruhm, oh - ne Wehr, oh - ne Wehr und Schild!
greatness and might without sword, without sword or shield?

cresc.

f *f* *f*

Thor, der ich war — o Thor, der ich war! dass mit starrem Sinn ich rin - gend er -
fool that I was! o fool that I was, who with longing keen de - sir'd to ob -

p *pp*

Recit.

strebt was kein Au - ssen mir beut, was in eig - ner Brust nur glüht und lebt!
tain what I ne'er could have gain'd: the cre - a - tion of my fan - cies wild!

con sentimento

p

So wär' ich selbst der Mäch - tig - ste der Welt? ich selbst -
Did I my - self to pow'r supreme as - pire? O wretch -

f marcato *pp* *f*

ad. ** b*

—? O — Hohn! wie des Da - seins Lust in Nichts zer - fällt!
 —! o — wretch! how has va - nish'd all my life's de - sire!

sf *p* *f* *pp dolce*

ad. ***

f Doch nein, ich weiche nicht! Ich fühl's, hier wird mir
 Yet no: all is not night. I feel, hope brings me

Ped. * Ped. *

f marcato
 Licht! An die-ser Stel-le harr' ich bis hell der Mor- gen tagt, und ich mit
 light! In this domain mys- ter- ious I'll bide the dawn of day. then to mine

p

eig- nem Aug' ge- sch'n, wer Sa- tan in die Flucht ge- jagt!
 eyes shall be re- veal'd what Sa- tan's sor- ce- ries doth lay.

f *p*

Tempo I. Chor.
 (Chorus.) Es währt die Nacht so lan - ge, so einsam rings und todt, o
 Chor. All now is lone and si - lent, the night how long and drear! O
 Chor. Es währt die Nacht so lan - ge, so einsam rings und todt, o
 Chor. All now is lone and si - lent, the night how long and drear! O

f *p* *f* *f*

Tempo I.

cresc. *f*

f

dass doch endlich leuch-te er - sehn-tes Mor-gen-roth!

would but darkness va - nish, the blessed morn ap - pear!

dass doch endlich leuch-te er - sehn-tes Morgen - roth!

would but darkness va - nish, the bless - ed morn ap - pear!

f

Kein Sternlein trö - stet nie-der auf die verstummte Welt, auf

No gleam of star-light shineth up - - on the bloodstain'd plain, where

Kein Sternlein trö - stet nie-der auf die verstummte Welt, auf

No gleam of star-light shineth up - - on the bloodstain'd plain, where

der so man - ches Rin-gen in Fin-ster-niss zer - schellt! Da

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

der so man - ches Rin-gen in Fin-ster-niss zer - schellt! Da

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

dim.

poco meno mosso.

regt am Himmels - sau - - me sich lei - ser Dämmer - schein —, und
 soft - ly ri - ses heav'n - ward the first sweet blush of dawn —, so
 regt am Himmels - sau - - me sich lei - ser Dämmer - schein, und
 soft - ly ri - ses heav'n - ward the first sweet blush of dawn, so

poco meno mosso.

p
ped. * *ped.* * *ped.* * *p* *

mä - lig zieht Ver - trau - - en in's mat - te Herz hin - ein. Sieh
And
 gent - ly Faith a - wa - keth with - in his soul for - lorn. *And lo,* Sieh dort,
 mä - lig zieht Ver - trau - - en in's mat - te Herz hin - ein. Sieh
And
 gent - ly Faith a - wa - keth with - in his soul for - lorn. *And lo,* as Sieh dort, jetzt

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

ped. *p* * *ped.* * *ped.* * *p* *

dort, jetzt weicht das Dun - kel, ein Kreuz zu Lüf - ten strebt, da -
 lo, as lifts the dark - ness, *f* *dimin.* *pp*

jetzt weicht das Dun - kel,
 as lifts the dark - ness, be - hold a Cross on high, where - -

dort, jetzt weicht das Dun - kel, ein Kreuz zu Lüf - ten strebt, da - -

lo, as lifts the dark - ness, *f* *dimin.*

weicht das Dun - kel,
 lifts the dark - ness, be - hold a Cross on high, where - -

p *f* *dimin.* *pp*

Qw. * *Qw.* * *Qw.* *

ran ge-senk - ten Haup - tes ein To - dtenbild - niss schwebt. *mf*

pp on the Man of sor - - rows in death's last a - go - ny. *mf* *Es*

pp ran ge-senk - ten Haup - tes ein To - dtenbild - niss schwebt. *mf* *Es*

pp on the Man of sor - - rows in death's last a - go - ny. *mf* *With*

f *Qw.* * *Qw.* * *Qw.* *

mf *cresc.* *f*

Es hält den Stamm um-schlun - gen ein Mann in Mönchsge -
 With love the Cross em - bra - - cing a her - mit suppliant

cresc. *f*

hält den Stamm um-schlun - gen ein Mann in Mönchsge -
 love the Cross em - bra - - cing a her - mit suppliant

cresc. *f*

hält den Stamm um - schlun - gen ein Mann in Mönchs - ge - waud, *laut sup -*

cresc. *f*

love the Cross em - bra - - cing a her - mit suppliant lies, *laut un -*

cresc. *f*

Fig. * Fig. *

f *cresc.*

wand, *laut* he - tend blickt er auf zum Bil - - - de un - ver -

sf *cresc.*

lies, *un -* to the Sac - red Form up - turn'd his ear - nest

sf *cresc.*

he - tend, *laut* he - tend blickt er auf zum Bil - de un - - ver - -
 li - ant. *un -* to the Sac - red Form upturn'd his ear - - nest

dimin. *cresc.*

be - - tend blickt er auf zum Bil - de un - - ver -
 to the Sac - - red Form upturn'd his ear - - nest

dimin. *cresc.*

Fig. * Fig. *

f wandt _____,
f eyes _____,
 laut be - tend blickt er

f wandt, laut be - tend blickt er auf,
f eyes, un - - to the Sac - red Form, un - to the Sac - red

f wandt, laut be - tend blickt er auf, laut be - tend blickt er
f eyes, un - - to the Sac - red Form, un - to the Sac - red

p auf, zum Bil - de un - - ver - wandt _____ .
p Form up - turn'd his ear - - nest eyes _____ .
p auf, zum Bil - - de un - - ver - wandt _____ .
p Form up - turn'd his ear - - nest eyes _____ .

dimin. *pp*

Der Einsiedler. (The Hermit.) (Tenor.)

Dir, dir ist al - le Macht ge -
 Lord, Lord of Heav'n and all cre -

ge - ben, o Kö - nig Himmels und der Er - den. Du bist die
 a - tion, hear Thou a Sin - ner deep - ly wai - ling: thou art the

Wahr - heit und das Le - ben, du bist die Wahrheit, der Weg durch den wir se - lig
 foun - tain - ne - ver sail - ing, thou art the fountain, the way that leadeth to sal -

werden. Ich irrte in wei - ter, ö - der Fern',
 va - tion. I wan - der'd through the desert far,

dort fand ich Drangsal, her - be Noth, dort fand ich Drangsal, Drangsal, her - be
 hope - less in anguish, none to save, hopeless in anguish, hopeless, none to

poco animato e cresc.

dolce

Noth — !
save — .

Da wur - dest du
Then, Lord, wast thou

mein Ret - tungs - stern — . der mich be - frei - te aus dem Tod — ! da wur - dest
my gui - ding - star — . and hast re - deem'd me from the grave — , then, Lord, wast

p *mf*

dimin. *p* *mf*

du mein Ret - tungs - stern — , der mich be - frei - te — , mich be - frei - te
thou my gui - ding - star — . and hast re - deem'd me — , hast re - deem'd me

f *dimin.* *ff*

cresc. *f* *risoluto* *f* *f*

aus dem Tod — , be - frei - te aus dem Tod !
from the grave — . re - deem'd me from the grave .

dim. *p*

**Der Riese.
(The Giant)**

Allegro. (♩ = 108.)

Kennst du Je - nen dort am Kreuze, dessen
Know'st thou him that yonder hangeth, at whose

ritard. *pp* *f* *p*

An - blick Sa - ta - nas be-zwang? du sprichst zu ihm, als lebt' er noch —, wer
 sight proud Sa-tan fled a-way? Me thought thou spak'st as though he liv'd —: who

Einsiedler. (The Hermit.)

Er ist der Kö-nig al-ler Kö-ni-ge, Christus,
 He is the King of all the U-niverse: Je-sus

ist der to - dte Mann?
 is the dead man, say!

Got - tes Sohn!
 Christ, God's son.

Wo ist sein Reich? o dass den Mäch-tig-sten ich end - lich
 Where is his realm? have I at last the migh-tiest one dis -

Einsiedler. (The Hermit.)

fän-de, für ihu zu streiten bis an's Le-bens - en - - - de! Geh'
 covered? for whom to batt-le bravely or to pe - - - rish! Go

marc.

dimin.

L'istesso tempo.

hin zum breiten Stro - me dort, wirst oft - mals mü - de Pil - ger seh'n
down to yonder ri - ver's strand, where wearied pilgrims oft - times stand

die lan - gen Um - weg müs - sen geh'n, bis sie er - rei - chen si - chern
and ma - ny a backward league must toil, ere they may reach the long'd - for

marcato

Port, weil ü - ber bei - de Ü - fer noch sich hier nicht
land; for nei - ther boat nor bridge is near, and swift - ly

marcato

sempre p

wölbt der Brü - cke Joch.
glides the ri - ver clear.

cresc.

Wohl - an, wohl - an! sei hülfreich
Go down, go down, be thou the

cresc.

mf

marcato

ih - rer Noth, und trag' sie durch den Strom aus Lieb' zu je - nem Mann am
 pil - grim's help, and bear them through the stream, for love of Him that died for

smorz.

Kreuz, aus Lieb', aus Lieb' zu je - nem Mann am
 thee, for love, for love of Him that died for

dimin.

Kreuz - thust du das Ei - ne nur ge - treu, und wär' es auch durch's gan - ze
 thee. Do thou this work in faith and love, though all thy life thou need'st must

ff marcato

Le - ben: Er wird sich selbst zum Lohn dir ge - - - ben!
 la - bour. He shall him - self as quer - don give thee.

p

Leh' wohl, sei ge - treu!
 Fare - well, have thou faith.

Tempo I.

pp

Chor. (Chorus.)

Es zo-gen mit dem Stro - - me viel Jah-re in das Meer, der *f*

As flows the ri-ver sea - - wards so onward glide the years, and

Es zo-gen mit dem Stro - - me viel Jah-re in das Meer, der *f*

As flows the ri-ver sea - - wards so onward glide the years, and

cresc.

Ed. *

treu-e Mann trägt sorg - lich die Bür - - de hin und her;

still the faithful toi - - ler his bur-den brave - ly bears.

treu-e Mann trägt sorg - lich die Bür - de hin und her;

still the faithful toi - - ler his bur - den brave - ly bears.

oft wank - - te schon sein Ge - hen, kam
 Oft fal - - tera he, and ree - leth, when
 oft wank - - te schon sein Ge - hen, kam
 Oft fal - - tera he, and ree - leth, when

Brandung gar zu wild, doch Sehn - sucht nach dem Ei - nen und
 winds and waves are high, but faith sublime sustains him, he
 Brandung gar zu wild, doch Sehn - sucht nach dem Ei - nen und
 winds and waves are high, but faith sublime sustains him, he

Treu' ihn auf-recht hielt Ruht
 feels the prize is nigh An -
 Treu' ihn auf-recht hielt
 feels the prize is nigh

dimin. *rit.* *p*
dimin. *pp*

dolce

jetzt nach Ta - ges - pla - - gen, weil al - - le Pil - ger fern.
 o - ther day is o - - - ver and he may rest and dream.

Nur die

poco meno mosso.

While the

pp * *pp* * *pp* *

Nach - ti - gal - len schla - - gen, es träu - met Mond und Stern.
 night - in - gales are sing - - ing be - neath the moon's pale beam.

pp * *pp* * *pp* *

poco meno mosso.

dolce

p *cresc.*

dimin. *p*

* * * * *

dimin. p

Rw. * Rw.

dolce

mf

Rw. * Rw. * Rw. *

Rw. * Rw. * f

Rw. *

f

dim.

Rw. * Rw. *

cresc.

dimin. p

Rw. * Rw. *

Rw. * Rw. *

Eine Stimme. (Sopran.)

(A voice.)

dimin. p

pp

Hol' Bear

5728 Rw. *

Der Riese. (*The Giant.*)

ü - ber! Hol' ü - ber! Wer ruft? Ich träumte wohl! es folgt der
o - ver, bear o - ver! Who calls? Is this a dream? Me-thinks the

p

Eine Stimme. (*A voice.*)

lan-gen Jah-re Werk mir in den Schlummer nach! Hol' ü - ber, hol'
old fa - mi-liar call pursues me e'en in sleep. Bear o - ver, bear

pp

Allegro molto. (♩ = 154.)

ü - ber! Der Riese. Hör'ich's wieder?
o - ver! (*The Giant.*) 'Tis re-peated?

p *f*

Ed. #

Recit. *espress.*

a tempo

Ach! ein Kindlein, kaum be-kleidet, steht am U-fer drüben.
Hal an In-fant scarcely clothed, standeth waiting yonder.

f *p*

Armer Knabe! ja, ich kom-me!
Pretty stranger, I will bear thee!

f *p*

f a tempo. (♩ = 84.)

Ja! ich kom-me.
I will bear thee.

pp *crac.*

f

Ed. * *Ed.* * *Ed.* *

f

Ed. *

f

Der Riese. (The Giant.)

Ich kann nicht
I can no

f

Ed. *

mehr!
more!

Es wächst die Fluth—
The floods a - rise—

es wächst die Fluth—
the floods a - rise—

und aus den A - dern drängt mein
through ev' - ry vein bursts forth the

Blut!
blood!

Kind - lein,
In - - fant,

Kind - -
In - -

lein,
fant,

was ist mit — dir?
what mea - neth — this?

Mir
I

ist's,
feel,

mir ist's, als trüg' ich die Welt — auf
I feel as though the whole world — I

6728

mir!
bore!

Du
Thou

trägst die Welt und den, der sie er-schaf-fen, denn ich bin
bearst the world and bear-est its Cre-a-tor. this Child is

Chri - stus, Got - - tes Sohn _____!
Je - - sus, God's own Son _____.

Du such-test mich und dien-test mit der Lie-be Waf-fen: Barm-
Sol - - dier of Christ, thine arms were Cha-ri-ty and Mer-cy, the

her - - zig - - keit _____, nun sei be -
arms of Love _____ Now mayst re -

rit.

reit, em-pfan-ge der Treu - - e Lohu!
 joice, the prize of thy Faith — is won!

Em-pfan - ge der Treu - - e
 The prize of thy faith

Chor. (Chorus.) Em-pfan - ge der Treu - - e Lohn, em -
 The prize of thy faith is won, the
 Em - pfan - ge der Treu - e Lohu —, em -

rit.

Andante. (♩. = 72.)

- - e der Treu - - - e Lohu — !
 of thy faith is won — !

pfan - ge der Treu - - - e Lohn — !
 prize of thy faith — is won — !

pfan - ge der Treu - e, der Treu - e Lohn — !
 faith of thy faith is won — !

Andante. (♩. = 72.)

riten.

ff

Ad. *

Chor der himmlischen Geister. (Chorus.)

p dolce

Se - - - li - ge Flu - then, um - - fasst das

p dolce

Bless - - - ed of ri - vers, the Child em - -

pp

Ad. * *Ad.* * *Ad.* *

p

Se - - - li - ge Flu - then, um - -

p

Bless - - - ed of ri - - vers, the

Kind _____,

brace _____,

cresc.

Ad. * *Ad.* *

fasst das Kind, küs - set ihm
 Child, em - brace, ten - der - ly
 küs - set ihm
 ten - der - ly

p

* *Ad.* * *Ad.* *

Wan - gen und Hän - de ge - lind,
 la - ving His hands and His face,
 Wan - gen und Hän - de ge - lind,
 la - ving His hands and His face,

p

* *Ad.* * *Ad.* *

rau - schet und brau - - - set won - - ne - - be - -
 leap ye and spark - - - le, wave - - lets so
 rau - schet und brau - - - set won - - ne - - he - -
 leap ye and spark - - - le, wave - lets so

mf *f*
Ad. * *Ad.* *

dimin. *pp*
 wusst _____; ihr theilt des Jor - - - dan's
dimin. *pp*
 fair _____, hence - forth in Jor - - - dan's
dimin. *pp* *cresc.*
 wusst _____; ihr theilt des Jor - - - dan's
 hence - forth in *cresc.* Jor - - - dan's
dimin. *pp*
 fair _____, ihr, ihr _____ theilt des
 hence - - - forth, hence - forth in

pp *cresc.*
Ad. * *Ad.* * *Ad.* *

f himm - - - li - sche Lust: *mf.* ihn zu um - fan - - gen
mf. Ah! to en - fold Him

f bles - - - sing ye share _____ !

f himm - - - li - sche Lust _____ ; *mf* ihn zu be -
f bles - - - sing ye share _____ ! ah, to be

f Jor - dan's himm - li - sche Lust _____ ;
f Jor - dan's bles - sing ye share _____ !

f *mf*

℞. * ℞. * ℞. *

mf ihn zu um - fan - - gen, *cresc.* ihn zu be - rüh - - ren, *mf*
mf ah, to en - fold Him, ah to be near Him, what

rüh - - ren _____ ;
near Him _____

mf *cresc.* ihn zu be - rüh - - ren,
ah to be near Him, what

℞. * ℞. * ℞. *

ff
 Se - - - lig-keit _____, o Se - - - - - lig -
ff
 bless - - ed-ness _____, what bless - - - - - ed -
ff
 Se - - - lig-keit _____, o Se - - - - - lig -
ff
 bless - - ed-ness _____, what bless - - - - - ed -

ff *f*
 ♯ω. * ♯ω.

keit _____! Chri-sto-fo -
 ness _____! *pp* Chri-sto-fo -
 keit _____! *pp* Chri-sto-fo -
 ness _____! *pp* Chri-sto-fo -

dimin. *pp*
 *

rus _____, Chri - stus-trä - - ger! sei ge - *f*
O what
 rus _____, Christ-up-hold - - ing!
 rus _____, Chri - stus-trä - - ger!
 rus _____, Christ - up - hold - - ing!

p *p* *cresc.*

grüsst _____! sei ge - grüsst _____, willkommen im
 joy _____, o what joy _____, the glo-ry of
 sei ge - grüsst _____! sei ge - grüsst _____, will -
 O what joy _____, o what joy _____, the
 sei ge - grüsst _____!
 O what joy _____,
 sei ge-grüsst! will - -
 O what joy, the

Ad. * Ad. * Ad. *

himm - - - li-schen Reich, will - - - kom - men will - kom - men!
 heav'n to be - hold, the glo - - - ry of hea - ven!

kom - men im himm - lischen Reich, will - kom - - men!
 glo - ry of heav'n to be - - hold, the glo - - - ry!

f willkommen im himm - - lischen Reich, will - kom - - men!
 the glo-ry of heav'n to be - hold, the glo - - - ry!

kom - men im himm - lischen Reich, im himm - - li-schen
 glo - ry of heav'n to be - - hold, the glo - - - ry of

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Won - - - ne der Se - - - li-gen, was ist dir
 Joy of the bless - - - ed ones, rap - ture un - -

f Won - ne der Se - li-gen,
 Joy of the bless - ed ones,

Won - - - ne der Se - - - li-gen,
 Joy of the bless - - - ed ones,

Reich!
 heav'n!

Was ist dir
 Rap - - - ture un -

mf

Ad. * *Ad.* * *Ad.* * *Ad.* *

gleich _____? Won - - - ne der Se - - - li - gen,
 told _____! Joy of the bless - - ed ones

Won - - - ne der Se - - - li - gen, was ist dir
 Joy of the bless - - ed ones rap - ture un - -

was ist _____ dir gleich _____?
 rap - - ture _____ un - told _____!

gleich _____? Won - - - ne der
 told _____! Joy of the

Red. # Red. # Red. #

was ist dir gleich _____? Chri-stus ist dein
 rap - - ture un - - told _____!

gleich _____? Chri - - stus,
 told _____! Je - - sus Christ hath giv'n thee

Won - - - ne der Se - - - li - gen! Chri-stus ist dein
 Joy of the bless - - ed ones!

Se - - - li - gen, was ist dir gleich? Chri-stus dein
 bless - - - ed ones rap - - ture un - - told! Christ gives thee

Red. # Red. #

Theil _____! Chri-stus ist dein Theil _____! will - -
 life _____! Christ hath giv'n thee life _____! o

Theil _____! Chri-stus ist dein Theil _____! will - -
 life _____! Christ hath giv'n thee life _____! o

f *ff* *ff* *ff*

f *ff* *ff* *ff*

Ad. * *Ad.* *

kom - men, will kom - - - men im himm - li - schen
 wel - come the glo - - - ry of Heav'n to be - -
 kom - men, will kom - - - men im himm - li - schen
 wel - come the glo - - - ry of Heav'n to be - -

f *f* *f* *f*

Ad. * *Ad.* * *Ad.* * *Ad.* *

dimin. *p* *ritard.* - - *a tempo.*

Reich, will - kom - men im himm - li - schen Reich!

dimin. *p*

hold, the - glo - ry of Heav'n to be - hold.

dimin. *p*

Reich, will - - kom - men im himm - li - schen Reich!

dimin. *p*

hold, the - glo - ry of - Heav'n to be - hold.

ritard. - - *a tempo*

p *pp dolce*

Ed. * *Ed.* *

pp

Will - - kom - - men - - !

pp

O wel - - come - - ,

pp

Will - - kom - - men - - !

pp

O wel - - come - - ,

p

Ed. * *Ed.* *

f
Will - - - kom - - -
f
O wel - - -
f
Will - - - kom - - -
f
O - - - wel - - -

f
f
Ped. #

men - - - !
come - - -
men - - - !
come - - -

8
Ped. *