

# Toggenburg

A Cycle of Romantic Songs

for

Solo, Chorus and Pianoforte or Orchestral  
Accompaniment

Poetry by Fanny von Hoffnaas  
English version by Henry G. Chapman

Music

by

Joseph Rheinberger

Op. 76

Vocal Score

50c. net

(Orchestral Score and Parts arr. by J. R. Cavallo  
can be had of the publishers)

New York & G. Schirmer

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HARVARD UNIVERSITY,

# Toggenburg.

JAN 3 1967

(Fanny v. Hoffnaass.)

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## 1. Chorus.

English version by  
Henry G. Chapman.

Josef Rheinberger. Op. 76.

Andante molto.

Soprano. *mf* All Tog - genburg's banners are

Alto. *mf* All Tog - genburg's banners are

Tenor. *mf* All Tog - genburg's banners are

Bass. *mf* All Tog - genburg's banners are

Piano.\*) *pp cresc. mf*

Andante molto. (♩ = 72)

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

\*) Orchestral Parts can be had of the Publishers.

Count Hen - ry's come home with the la - dy so fair, That

Count Hen - ry's come home with the la - dy so fair, That

Count Hen - ry's come home with the la - dy so fair, That

Count Hen - ry's come home with the la - dy so fair, That

he - in far Sua - bia has won for his bride. And

he in far Sua - bia has won for his bride. And

he in far Sua - bia has won for his bride. And

he in far Sua - bia has won for his bride. And

now they come rid - ing in gal - lant ar-ray Through woodlands a -

now they come rid - ing in gal - lant ar-ray Through woodlands a -

now they come rid - ing in gal - lant ar-ray Through woodlands and dell all a -

now they come rid - ing in gal - lant ar-ray Through woodlands and dell all a -

*marc.*

bloom with the Spring; On her steed see her grace-ful-ly sway, While  
 bloom with the Spring; On her steed see her grace-ful-ly sway, While  
 bloom with the Spring; On her snow-white steed see her grace-ful-ly sway, While  
 bloom with the Spring; On her snow-white steed see her grace-ful-ly sway, While

Hen - - ry doth gaze on her, proud as a king.  
 Hen - - ry doth gaze on her, proud as a king.  
 Hen - - ry doth gaze on her, proud as a king.  
 Hen - - ry doth gaze, — as proud as a king.

And "Wel-come, Dame I - tha, to Home and to Hearth!" This  
 And "Wel-come, Dame I - tha, to Home and to Hearth!" This  
 And "Wel-come, Dame I - tha, to Home and to Hearth!" This  
 And "Wel-come, Dame I - tha, to Home and to Hearth!" This

le - gend she sees on the arch - way strong, Then tim - id - ly droops she her  
 le - gend she sees on the arch - way strong, Then tim - id - ly droops she her  
 le - gend she sees on the arch - way strong, Then tim - id - ly droops she her  
 le - gend she sees on the arch - way strong, Then tim - id - ly droops she her

eyes toward the earth, And "Hail!" ech - oes the gay mar - riage  
 eyes toward the earth,  
 eyes toward the earth, "Hail!" ech - oes the  
 eyes toward the earth,

throng, the gay mar - riage  
 "Hail!" ech - oes the gay marriage throng, the gay mar - riage  
 gay marriage throng, the gay mar - riage  
 "Hail!" ech - oes the gay marriage throng.

throng. *p* Now read-y and set the banquet doth stand,

throng. *p* Now read-y and set the ban-quet doth stand,

throng. *p* Now read-y and set the banquet doth stand,

*pp* *pp*

Now gold-en-ly ring-ing the beak-ers go

Now gold-en-ly ring-ing the beak-ers go

Now gold-en-ly ring-ing the beak-ers go

Now gold-en-ly ring-ing the beak-ers go

*tr* *cresc.* *sf*

round, And late thro' the night and a -

round, And late thro' the night and a -

round, *mf* And late thro' the night and a -

round, And late thro' the night and a -

*cresc.* *ff*

far thro' the land The sounds of the voices and  
 far thro' the land The sounds of the voices and  
 far thro' the land The sounds of the voices and  
 far thro the land The sounds of the voices and

fid - dles re-sound, the sounds of the voices and  
 fid - dles re-sound, the sounds of the voices and  
 fid - dles re-sound, the sounds of the voices and  
 fid - dles resound, the sounds of the voices and

fid - dles re - sound, And late thro' the  
 fid - dles re - sound, And late thro' the  
 fid - dles re - sound, And late thro' the  
 fid - dles re - sound, And late thro' the

night and a-far thro' the land The sounds of the *pp*  
 night and a-far thro' the land The sounds of the *pp*  
 night and a-far thro' the land The sounds of the *pp*  
 night and a-far thro' the land The sounds of the *pp*

*pp*  
*pp*  
*pp*

voic-es and fid-dles re-sound, the fid-dles re-sound. *ppp*  
 voic-es and fid-dles re-sound, the fid-dles re-sound. *ppp*  
 voic-es and fid-dles re-sound, the fid-dles re-sound. *ppp*  
 voic-es and fid-dles re-sound, the fid-dles re-sound. *ppp*

*ppp*  
*ppp*

Empty musical staves for vocal and piano parts.

*espress.*  
*rit. 3*  
*3*



2. Duo.

Andante espress. (♩ = 66)

**Bass.** *p. dol.*

This small ring with dia - mond stone Round thy fin - ger

**Piano.** *pp*

will I weld, When it spar - kles, be - it known,

**Soprano. p dolce**

If this ring with

'Tis a pledge of love well held.

dia - mond stone Round my fin - ger - thou wilt weld,

Then 'twill speak to me - a - lone, Sa - cred pledge of

troth well held. *mf dolce*  
 See how yon broad stream a - far

*dolce*  
 See how ten - - der -  
 Soft thro' woods and fields flows by. —

ly yon star Gaz - - es on us from the sky. —

*atempo marc.*  
 Ring — most dear, I'll car - ry thee To —  
*dolce marc.*  
*atempo*  
 So my faith, for ev - - er true, Clear my way thro'  
*atempo*

— my nar-row grave and cold, Not till earth shall cov-er  
 life will trace, So mine eyes each day a - new  
 me, On my fin - -ger lose thy hold, To my nar - row -  
 Shall be bent on thy dear face, So mine  
 grave and cold, Dear ring, lose not thy  
 eyes each day Shall be bent on thy dear -  
 hold!  
 face!  
*smors.*

3. Alto or Bass Solo.

Non troppo mosso  $\text{♩} = 4$

Più mosso

*ff*

*ff*

iv.

*ff*

England with the Turks is at war,

*ff*

She fears he may ven-ture too bold - ly,

While fight-ing the Cres-cent a - far,

while fight-ing the Cres-cent a - far, the Cres-cent a -

far.

This day she's naught that will cheer — her, She weeps by her window in

3. Alto or Bass Solo.

Non troppo mosso. (♩ = 69)

Piano.

*pp*

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a key with three flats and a 3/4 time signature.

The second system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "The days of Dame I - tha are lone - ly,". The piano accompaniment starts with a *p* dynamic and includes a *pp* section towards the end. There are performance markings "Ca." and "\*" below the piano part.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "Her Knight with the Turks is at war,". The piano accompaniment features a *f* dynamic in the vocal part and a *mf* dynamic in the piano part.

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics "with Turks is at war,". The piano accompaniment includes a *ff* dynamic marking.

She fears he may ven-ture too bold - ly,

*p* *pp*

Rea. \*

While fight-ing the Cres-cent a - far,

*p*

while fight-ing the Cres-cent a - far, the Cres-cent a -

*p* *ff* *p*

Rea. \*

far.

*p* *ff*

Rea. \*

This day she's naught that will cheer — her, She weeps by her window in

*p*

*ten.* *p* *>* *>* *>*

pain, The ring to her lips ev-er pressing, to her lips ev-er pressing,

*pp* *Rea.* \*

*espress.* *rit.*

A - sigh - ing, a - sigh - ing, "Would he were come a -

*pp* *rit.* *marc.*

gain!"

*pp a tempo* *Rea.* \*

*f* *pp* *Rea.* \*



*mf* Dame I - tha has fall - en a -

*ff* *p*

*And.* \*

doz - ing, And end - edher woes in a nap;

*pp*

*And.* \*

her woes in a nap; Take care! It is twinkling and

*ff* *p*

*And.* \*

shin - - ing, Thy

*pp*

*And.* \*

ring, as it lies in thy lap; Take care! How it twinkles and

*p* *p*

*And.* \*

shines, Thy ring in thy lap!

*ff* *p* *pp* *Ra* \*

From yon-der fir - tree the ra - - ven

*sf* *p*

Has spied it with cov-e-tous greed, He flies with his find to his ey-rie;

*p* *sf* *Ra* \*

he flies to his ey-rie: Ah I - tha! Ah I - tha! Now art thou lost, in-

*espress.* *rit.* *pp* *rit.*

deed!

*pp a tempo* *morendo* *sf*

4. Solo Quartet and Chorus.

Tempo moderato.


Soprano. 

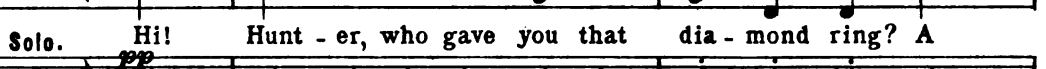
Alto. 

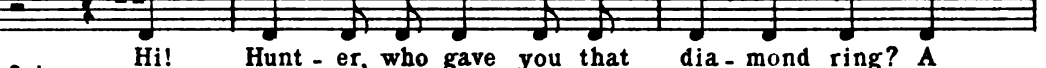
Tenor. 


Bass. 

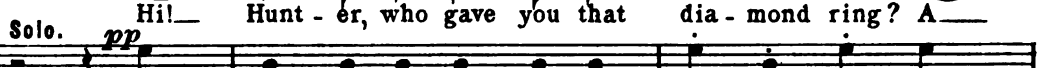
Piano. 

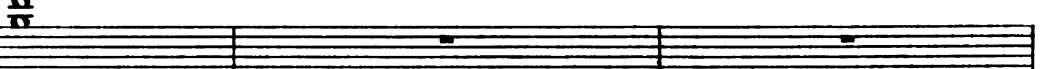
Solo. *pp* 

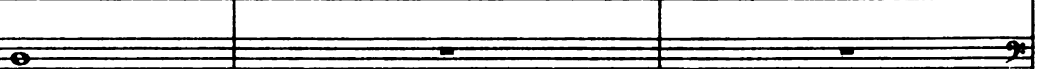
Solo. *pp* Hi! Hunt - er, who gave you that dia - mond ring? A 

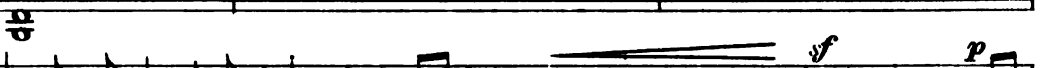
Solo. *pp* Hi! Hunt - er, who gave you that dia - mond ring? A 


Solo. *pp* Hi! Hunt - er, who gave you that dia - mond ring? A 

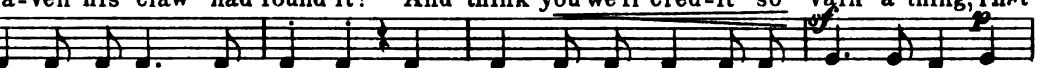
Hi! Hunt - er, who gave you that dia - mond ring? A 

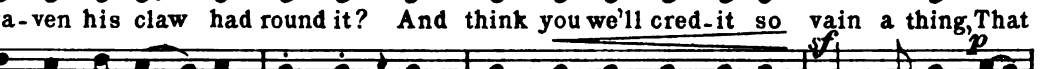
*pp* 

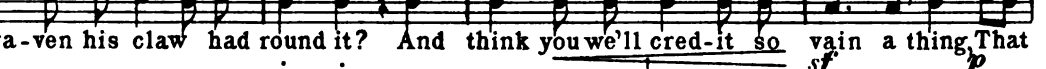
*pp* 


*pp* 

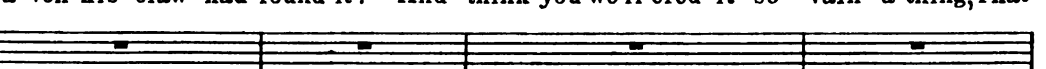
*pp* 

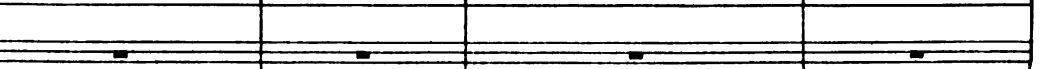
ra-ven his claw had round it? And think you we'll cred-it so vain a thing, That 

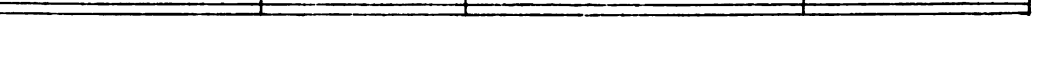
ra-ven his claw had round it? And think you we'll cred-it so vain a thing, That 


ra-ven his claw had round it? And think you we'll cred-it so vain a thing, That 

ra-ven his claw had round it? And think you we'll cred-it so vain a thing, That 









there in the nest\_ you found\_ it? Ah! My hunts-man, be-think you

there in the nest you found it? Ah! My hunts-man, be-think you

there in the nest\_ you found it? Ah! My hunts-man, be-think you

there in the nest you found it? Ah! My hunts-man, be-think you

now: the war is o - - ver.

now: the war is o - - ver.

now: the war is o - - ver.

now: the war is o - - ver.

Count Hen-ry has conquer'd, and now comes back To

Count Hen-ry has conquer'd, and now comes back To.

Count Hen-ry has conquer'd, and now comes back To

Count Hen-ry has conquer'd, and now comes back To

ban - ish his la - dy's sor - row, In *f* Tog - gen - burg no -

ban - ish his la - dy's sor - row, In *f* Tog - gen - burg no -

ban - ish his la - dy's sor - row, In *f* Tog - gen - burg no -

ban - ish his la - dy's sor - row, In *f* Tog - gen - burg no -

sport now doth lack, And e'en a hunt for the mor - row, and *f*

sport now doth lack, And e'en a hunt for the mor - row, and *f*

sport now doth lack, And e'en a hunt for the mor - row, and *f*

sport now doth lack, And e'en a hunt for the mor - row, and *f*

e'en a hunt for the mor - - row.

e'en a hunt for the mor - - row.

e'en a hunt for the mor - - row.

e'en a hunt for the mor - - row. *f* My hunts-man, take care, my

Tutti.

Take care, and hide the ring! — He heeds not the warning, too

Take care, and hide the ring! — He heeds not the warning, too

Take care, and hide the ring! — He heeds not the warning, too

hunts-man, take care! Take care, and hide the ring! — He heeds not the warning, too

late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the

late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the

late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the

late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the

hunt - er e - spies, With rage his col - or fad - eth, with rage his col - or

hunt - er e - spies, With rage his col - or fad - eth, with rage his col - or

hunt - er e - spies, With rage his col - or fad - eth, with rage his col - or

hunt - er e - spies, With rage his col - or fad - eth, with rage his col - or

fad - - - eth: And he  
 fad - - - eth: And he  
 fad - - - eth: And he

fad - eth: And he drives him, O grief! his dirk to the heart, he

drives him, O grief! his dirk to the heart. *rit.*  
 drives him, O grief! his dirk to the heart. *rit.*  
 drives him, O grief! his dirk to the heart. *rit.*  
 drives him, O grief! his dirk to the heart. *rit.*

*rit.* *a tempo*

"Dame I - tha, come in from your window there, Nor *pp*  
 "Dame I - tha, come in from your window there, Nor *pp*  
 "Dame I - tha, come in from your window there, Nor *pp*  
 "Dame I - tha, come in from your window there, Nor *pp*

*pp* *p dolce*

wave so\_ gai - ly, my daugh-ter!" Ah, why so stern doth he

wave so gai - ly, my daugh-ter!" Ah, why so stern doth he

wave so\_ gai - ly, my daugh-ter!" Ah, why so stern doth he

wave so gai - ly, my daugh-ter!" Ah, why so stern doth he

*sf* glare on her? And now hath he fierce - ly - caught her,

*sf* glare on her? And now hath he fierce - ly caught her,

*sf* glare on her? And now hath he fierce - ly caught her,

*sf* glare on her? And now hath he fierce - ly caught her,



And he hurls her e'en so From the tow'r to the moat be -

And he hurls her e'en so From the tow'r to the moat be -

And he hurls her e'en so From the tow'r to the moat be -

And he hurls her e'en so From the tow'r to the moat be -

*pp*

low!

low!

low!

low!

*rit.*

*pp*

## 5. Ensemble for Women's Voices.

Non troppo adagio. *p*

Soprano I Solo.

Soprano II Solo.

Alto Solo.

Piano. *pp*

She lies on moss - y

She lies on moss - y

She lies on moss - y

Non troppo adagio. (♩ = 58)

bank, wild ros - es cov - er All still and pale this

bank, wild ros - es cov - er All still and pale this

bank, wild ros - es cov - er All still and pale this

la - dy true, O'er her sweet face the

la - dy true, O'er her sweet face the

la - dy true, O'er her sweet face the

*mf* *Ra* \*

gen - tie breez-es hov - er, And on her fore - head shines the  
 gen - tie breez-es hov - er, And on her fore - head shines the  
 gen - tie breez-es hov - er, And on her fore - head shines the

*f*

*Ca* \*

morn - ing dew. —  
 morn - ing dew. —  
 morn - ing dew. — The trees, they saved her, that no

*mf*

*f* *dim.* *p*

*Ca* \* *Ca* \* *Ca* \*

Yet  
 From branch on high she sway'd to branch beneath,  
 harm be - fell, —

*mf*

*Ca* \* *Ca* \*

how it was, ah! who, in-deed, can tell? Un -

Un -

Yet how it was, ah!

*p.* *f.* *Rea.* \*

less thro' love, that strong - er is than death.

less thro' love, that strong - er is than death.

who, in-deed, can tell? Un - less thro' love, that

*Rea.* \* *sf* *dim.* *Rea.* \* *Rea.* \*

A bird is sing - ing in the branch - es low, A bird is sing - ing

strong - er is than death.

*p.* *pp* *Rea.* \* *Rea.* \*

Awake, my la - dy sweet! —  
 in the branch-es low, — Awake, my la - dy  
 He sings in branch-es low, Awake, my la - dy

*p*

*dolce*

Red \* Red \* Red \*

a - wake, a - wake and rise, — To thee a Pa - ra -  
 sweet! a - wake, a - wake and rise, —  
 sweet! a - wake, a - wake and rise, —

*f*

*cresc.*

Red \* Red \* Red \*

dise — I'll show, — Where reigns the — peace, — where  
 To thee a Pa - ra - dise — I'll show, — Where reigns, — where  
 To thee a Pa - ra - dise — I'll show, Where

*p*

*f*

*p*

Red \* Red \* Red \*

reigns the peace, where reigns the peace that God a - lone sup -

reigns the peace, where reigns the peace that God a - lone sup -

reigns the peace, where reigns the peace that God a - lone sup -

*f* *dim.* *rit.*

*f* *dim.* *rit.*

*f* *dim.* *rit.*

*dim.* *p*

*rit.*

*Ca.* \*

*a tempo*

*plies.*  
*a tempo*

*plies.*  
*a tempo*

*plies.*  
**SOPRANO I.**

**SOPRANO II.**

**ALTO.**

Thy wound - ed limbs, the for - est-leaves will

Thy wound - ed limbs, the for - est-leaves will

Thy wound - ed limbs, the for - est-leaves will

*a tempo*

*Ca.* \*

1

*p*

heal them, And there our sweet - - est

heal them, And there our sweet - - est

heal them, And there our sweet - - est

*p*

songs we'll sing for thee, All woes of

songs we'll sing for thee, All woes of

songs we'll sing for thee, All woes of

*f*

Earth, thou shalt no long - er feel them,

Earth, thou shalt no long - er feel them,

Earth, thou shalt no long - er feel them,

reigns the peace, where reigns the peace that God a lone sup -

reigns the peace, where reigns the peace that God a lone sup -

reigns the peace, where reigns the peace that God a lone sup -

*f* *dim.* *rit.*

*f* *dim.* *rit.*

*f* *dim.* *rit.*

*dim.* *p* *rit.*

*Ca.* \*

*a tempo*

plies. *a tempo*

plies. *a tempo*

plies. *a tempo*

plies. *a tempo*

**SOPRANO I.**

**SOPRANO II.**

**ALTO.**

Thy wound - ed limbs, the for - est-leaves will

Thy wound - ed limbs, the for - est-leaves will

Thy wound - ed limbs, the for - est-leaves will

*a tempo*

*Ca.* \*

Chorus.



heal them, And there our sweet - est

heal them, And there our sweet - est

heal them, And there our sweet - est

songs we'll sing for thee, All woes of

songs we'll sing for thee, All woes of

songs we'll sing for thee, All woes of

Earth, thou shalt no long - er feel them,

Earth, thou shalt no long - er feel them,

Earth, thou shalt no long - er feel them,

*p* And o - pen wide thou heav'n's bright  
*p* And o - pen wide thou heav'n's bright  
*p* And o - pen wide thou heav'n's bright

*cresc.*  
*cresc.*  
*cresc.*

*pp*  
*cresc.*

gates shalt see, and o - pen wide  
gates shalt see, and o - pen wide  
gates shalt see, and o - pen wide

*f* *ff* *ff*

*ff*

*pp* *smorz.*  
thou heav'n's bright gates shalt see.  
*pp* *smorz.*  
thou heav'n's bright gates shalt see.  
*pp* *smorz.*  
thou heav'n's bright gates shalt see.

*pp* *morendo*

## 6. Chorus.

Tempo moderato. *pp*

Soprano. Thro' the night, thro' the *pp*

Alto. Thro' the

Tenor. Thro' the night, thro' the *pp*

Bass. Thro' the *pp*

Piano. *pp*

Tempo moderato. (♩ = 112)

night sounds the trum-pet's shat-ter-ing blast;

night sounds the trum-pet's shat-ter-ing blast;

night sounds the trum-pet's shat-ter-ing blast;

night sounds the trum-pet's shat-ter-ing blast;

*mf*

Red. \* Red. \*

*mf*  
 The pag-es a - wa - ken, and won-der, a -  
 The pag-es a - wa - ken, and won-der, a -  
 The pag-es a - wa - ken, and won-der, a -  
 The pag-es a - wa - ken, and won-der, a -

*cresc*  
*mf* *ff* *ff* *ff* *ff* *ff*  
*Real* *\** *Real* *\** *Real* *\**

ghast, What this wild mu - sic, and mid - night past,  
 ghast, What this wild mu - sic, and mid - night past,  
 ghast, What this wild mu - sic, and mid - night past,  
 ghast, What this wild mu - sic, and mid - night past,

*ff*

and mid - night past!  
 and mid - night past!  
 and mid - night past!  
 and mid - night past!

*ff*  
*Real*

*p mu marcato*  
Up, sad - die the hors - es, the Count would be rid - ing, No

*pp* *mf*

*mf*  
Up, sad - die the hors - es!  
long - er he bear - eth the trou - - ble he's hid -

Up, sad - die the hors - es, the  
Up, sad - die the hors - es!  
the Count would be rid - ing!  
ing!

*f*

Count\_ would be rid- ing, No lon- ger he bear- eth the  
 Up! Up!

the Count\_ would be rid- ing!

*And.*

trou- - ble he's hid - -  
 The ra- - vens are dron - ing, the  
 The ra- - vens are dron - ing, the

The ra - vens are dron - - -

moon shines o'er-head, Far hears he a  
 moon shines o'er-head, Far hears he a  
 ing, Far hears he a

*mf*

As some-one were call - ing him from the  
 moaning, As someone call - ing, call - ing him from the  
 moaning, As some one call - ing, call - ing him from the

dead. Ho! Ward - er, come forth!  
 dead. Ho! Ward - er, come forth!  
 dead. Ho! Ward - er, come forth!  
 dead. Ho! Ward - er, come forth!

the draw - bridge let fall! Forthleap from the cas - tie horse - men and  
 the draw - bridge let fall! Forthleap from the cas - tie horse - men and  
 the draw - bridge let fall! Forthleap from the cas - tie horse - men and  
 the draw - bridge let fall! Forthleap from the cas - tie horse - men and

all, Give spur to the hors - es and thun - der a -  
 all, Give spur to the hors - es and thun - der a -  
 all, Give spur to the hors - es and thun - der a -  
 all, Give spur to the hors - es and thun - der a -

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "all, Give spur to the hors - es and thun - der a -".

way!  
 way! Forth leap from the cas - - - tle horse - men and  
 way!  
 way! Forth leap from the cas - - - tle horse - men and

The second system continues the vocal and piano parts. The vocal lines include dynamic markings such as *p* (piano) and *cresc.* (crescendo), and triplet markings (*3*). The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line. The lyrics are: "way! Forth leap from the cas - - - tle horse - men and".

Give spur to the hors - es and thun - der a -  
 all, Give spur to the hors - es and thun - der a -  
 all,

The third system concludes the page with the vocal and piano parts. The vocal lines include dynamic markings such as *mf* (mezzo-forte) and *cresc.* (crescendo), and triplet markings (*3*). The piano accompaniment continues with the eighth-note pattern. The lyrics are: "Give spur to the hors - es and thun - der a -", "all, Give spur to the hors - es and thun - der a -", and "all,".



way! and thunder a - way, and thunder a - way!

and thunder a - way, and thunder a - way!

way! and thunder a - way, and thunder a - way!

and thunder a - way, and thunder a - way!

Count Hen - ry, hear! This will be thy un-do - ing!

Count Hen - ry, hear! This will be thy un-do - ing!

Count Hen - ry, hear! This will be thy un-do - ing!

Count Hen - ry, hear! This will be thy un-do - ing!

*espress. e dim.*

To - day 'tis the sleep of death I am woo - ing!"

L'istesso tempo, ma più tranquillo.

L'istesso tempo, ma più tranquillo.

*pp dolce*

What's she that lies be-neath yon old oak-tree? So an-gel-

*pp dolce*

What's she that lies be-neath yon old oak-tree? So an-gel-

*pp dolce*

What's she that lies be-neath yon old oak-tree? So an-gel-

*pp dolce*

What's she that lies be-neath yon old oak-tree? So an-gel-

fair, all in this lone-ly place: And smil-ing in her dreams she seems to be;

*pp*

fair, all in this lone-ly place: And smil-ing in her dreams she seems to be;

*pp*

fair, all in this lone-ly place: And smil-ing in her dreams she seems to be;

*pp*

fair, all in this lone-ly place: And smil-ing in her dreams she seems to be;

*pp*

Count Hen - ry, know'stthou not that love-ly face? Mine I - tha!

Count Hen - ry, know'stthou not that love-ly face? Mine I - tha!

Count Hen - ry, know'stthou not that love-ly face? Mine I - tha!

Count Hen - ry, know'stthou not that love-ly face? Mine I - tha!

Has then thy heart for-giv'n? No word, no

Has then thy heart for-giv'n? No word, no

Has then thy heart for-giv'n? No word, no

Has then thy heart for-giv'n? No word, no

word: her soul was gone to heav'n!

word: her soul was gone to heav'n!

word: her soul was gone to heav'n!

word: her soul was gone to heav'n!

Woe's me! *ff*

Woe's me! *ff*

Woe's me! *ff*

Woe's me! *ff*

*ff* *dim.* *p*

*smorz.*

*Rea.* \*

Adagio. *p dolce*

Soprano I See there the cross her i - cyhand holds fast, Her on - ly

Soprano II See there the cross her i - cyhand holds fast, Her on - ly

Alto. See there the cross her i - cyhand holds fast, Her on - ly

Adagio. (♩ = 108) *pp*

comfort when she breathed her last. For thee the prayer deep from her

comfort when she breathed her last. For thee the prayer deep

comfort when she breathed her last. For thee the prayer from

*Rea.* \*

heart that came, With dy - ing breath when she pro -  
 from her heart that came, With dy - ing breath when  
 heart that came, With dy - ing breath when

*Poco più mosso.*  
 nounced thy name!  
 she pro-nounced thy name!  
 she pro-nounced thy name! **TENOR.**  
**BASS.** All *mf* Tog - gen - burg's ban-ners are  
 All *mf* Tog - gen - burg's ban-ners are  
*Poco più mosso. (♩=80)*

**SOPRANO.**  
**ALTO.** In black be - draped the gate stands wide. Count  
 In black be - draped the gate stands wide. Count  
 wav - ing in air, In black be - draped the gate stands wide. Count  
 wav - ing in air, In black be - draped the gate stands wide. Count

Hen - ry comes home with his la - dy so fair; In  
 Hen - ry comes home with his la - dy so fair; In  
 Hen - ry comes home with his la - dy so fair; In  
 Hen - ry comes home with his la - dy so fair; In

death he has found a - gain his bride. Now read - y once more doth a  
 death he has found a - gain his bride. Now read - y once more doth a  
 death he has found a - gain his bride. Now read - y once more doth a  
 death he has found a - gain his bride. Now read - y once more doth a

ban - quet stand, The torch - es they flare on the walls a - round, And  
 ban - quet stand, The torch - es they flare on the walls a - round, And  
 ban - quet stand, The torch - es they flare on the walls a - round, And  
 ban - quet stand, The torch - es they flare on the walls a - round, And

*cresc.*  
*f*  
*ff*  
*Rca.* \* *Rca.* \* *Rca.* \*

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*Cres.*

monks re - sound.

monks re - sound.

monks re - sound.

monks re - sound.

*p*

*morendo pp*