





ZENEAKADÉMIA

LISZT MÚZEUM

12925



ZENEAKADÉMIA

LISZT MŰZEUM

Orsz. L. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA

Leltározva: 1949. 4. hó. 28.
12925. sz. alatt.



ZENEAKADÉMIA

LISZT MÚZEUM

12925

4328

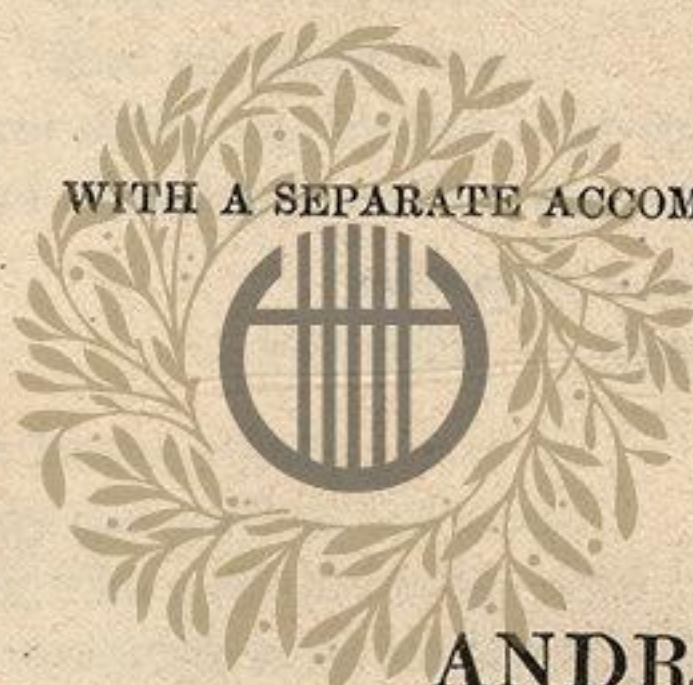


SCHILLER'S

"LAY OF THE BELL,"

IN VOCAL SCORE,

WITH A SEPARATE ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE,



ZENEAKADÉMIA

COMPOSED BY

LISZT MÚZEUM

ANDREAS ROMBERG.



Ent. Sta. Hall.

*Price 1s. 6d., in Paper Cover.
„ 3s., whole Scarlet Cloth.*

LONDON SACRED MUSIC WAREHOUSE :

NOVELLO AND CO., MUSIC SELLERS (BY APPOINTMENT) TO HER MAJESTY, 69, DEAN STREET, SOHO (W.),
AND 35, POULTRY (E.C.); ALSO IN NEW YORK, AT 1, CLINTON HALL, ASTOR PLACE.

Where may be had SCHILLER'S "LAY OF THE BELL," in Vocal Score, with a Separate Accompaniment for the Organ or Pianoforte,
by ANDREAS ROMBERG, in the following different forms :—

Vocal Score, Folio size, price 9s. The same in Octavo size, price 1s. 6d. Vocal Parts, price 3s. Orchestral Parts, price 21s. 4d.
Words only, price 6d.



NOVELLO AND CO.,
TYPOGRAPHICAL MUSIC AND GENERAL PRINTERS,
DEAN STREET, SOHO, LONDON.

ZENEAKADÉMIA

LISZT MÚZEUM



SCHILLER'S LAY OF THE BELL.

SOLO.—*Bass.*—(THE MASTER BELL-FOUNDER.)

Firmly by the earth surrounded
Stands our mould to form the Bell;
Hopes, my men, on you are founded,
That this cast will all excel:
Drops on every brow
Must our efforts show;
Then shall praise by Man be given,
And a blessing come from Heaven.

CHORUS.

Good Master, rightly you advise;
Rely that we'll all zeal attest;
Think what a tell-tale to the skies
If we neglect to do our best.

Our deepest thought we need in casting;
Reflection will great aid supply;
To toil is time and labour wasting
Unless the mind its might apply.

'Tis reason that our nature graces;
There kindred with the skies we claim;
Free in itself the spirit traces
Whate'er the hand shall fitly frame.

SOLO.—*Bass.*—(THE MASTER.)

Let dry pine logs be selected,
Such the fiercest flames supply,
Which from furnace roof reflected,
Twice the ore's resistance try;
Throw the copper in;
Quickly add the tin;
Then they, mingling as one mass,
To their son'rous nature pass.

CHORUS.

We'll spare no pains; what earth's concealing,
If form'd with all our skill and care,
High in the tower will soon be pealing
Our praises widely through the air:
To distant times life's changes telling,
A warning voice it oft shall raise;
Now on the ear of sorrow knelling,
Now mingling in the anthem's praise:

Whatever in Fate's book is sealed,
Cause for joy or cause for woe,
Shall by the Bell be first revealed,
As from on high be heard below.

SOLO.—*Bass.*—(THE MASTER.)

See the fire and ores contending!
Now the yielding solids flow;
To ensure a perfect blending
In the aiding potash throw:
Utmost praise to gain,
Let no scum remain;
Then from metal pure and clear
Shall tones melodious charm the ear.

SOLO.—*Treble.*

Hark! 'tis some birth-day's joyful meeting;
The bells a new-born babe declare;
As thus with sweetest music greeting
Life's young fleet hours, unknown to care:

Ye hours of innocence and pleasure!
Our infancy's oft envied treasure;
When tend'rest anxious cares are near
To guard a morn of life so fair,
Which swift as dart shall disappear.

SOLO.—*Tenor.*

That morn has fled—now scorning danger,
The youth from home and playmate speeds,
The world he roams, and then, a stranger,
Again the dear-loved threshold treads :

And there a form of purest grace,
As if just lighted from the skies,
The chaste blush mantling o'er her face,
He sees, and blissful feelings rise :

Tender pains that seem to ease him ;
He muses deeply, leaves mankind ;
Old companions cease to please him,
His heart new duty now assigned :

The pretty maid that heart has captured ;
Her voice is music to his ear ;
He wreaths sweet flowers, and then, enraptured,
Presents them on her brow to wear.

DUET.—*Treble and Tenor.*

Oh tenderest passion known to mortals !
Oh golden hours first blessed with love !
Sure heaven's self then opes its portals,
To give a taste of joys above :
Oh that delight in birth so pure
From all life's changes were secure !

SOLO.—*Bass.*—(THE MASTER.)

Briskly round the flames are playing ;
Now I'll dip my test rod in !
Ah ! that gloss the rod displaying,
Shows the casting may begin.
Now, my men, prepare ;
Give your utmost care :
As one mass the ores have blended,
Sign which ne'er in failure ended.

SOLO.—*Bass.*

When metals brittle, ductile, tender,
Thus mutual help and service render,
The Bell with sweetest tone will prove ;
So learn ye, ye whose vows are plighted,
That hearts be suited ere united,
Nor risk through haste a life of love.

Lovely 'tis the bride to see,
With the village all delight ;
When the bells so merrily
To the nuptial feast invite :

Ah ! of life it is the May ;
Rich moments lent us from above ;
A ray from heaven to gild the way
To endless harmony and love.

SOLO.—*Tenor.*

Though passion may fly,
Yet love will endure ;
The blossom must die,
The fruit to ensure.

To care for sweet home,
And wants that now come,
The husband is striving,
Is plotting, contriving ;
To toil is his pleasure,
It leadeth to treasure ;
Fortune smiles beyond measure,
The sight of his land is plenty and peace ;
His coffers o'erflow, friends, riches increase ;
His stores all surprise,
Yet new buildings arise.

At home well directing,
Her household inspecting,
Sits the fondest of mothers,
Ever caring for others ;
Her children instructing ;
Their minds well conducting ;
Boys from mischief protected,
With kindness corrected ;
She's sewing or spinning,
Day early beginning ;
Her neighbours befriending ;
Kind help to all lending,
With toil never ending ;

Her neat cupboards filling ;
 Her perfumes distilling ;
 And when the day closes,
 And tired nature reposes,
 Delight and fresh cheer
 For her husband appear :
 Lovely woman, how fashioned our cares to sustain ;
 Of trials thy nature bids thee never complain.

QUARTETT.—*Tenors and Basses.*

Now the father with glowing pride,
 O'er his land looks with heart delighted
 At the blessings on every side :
 Noteth his meads where the streamlet is leading,
 Where in rich pasture his oxen are feeding ;
 Marks his vines o'er the plain far extending,
 And his corn with earth's bounty bending ;
 "See," he exclaims, "around,
 Fortune that scarce has bound ;
 Here in my wide domain
 Plenty shall long remain."

SEPTETT.

Trebles, Counter-Tenor, Tenors, and Basses.

Vain man to be thus confiding
 When so counter Fate's deciding ;
 All your boasted schemes deriding !

SOLO.—*Bass.*—(THE MASTER.)

Let the dam, my men, be broken :
 Each unto his post repair :
 But, before the word be spoken,
 Let us join in humble prayer.
 Out the plugs be driven ;
 Be propitious, Heaven !
 See the molten torrent splashing !
 See the fiery billows dashing !

CHORUS.

How great the might of subtle fire,
 To set the captive atoms free,
 Of hardest rock, at man's desire,
 And give earth's pris'ners liberty :

But fierce and dreadful is that force,
 When from control and guidance free,
 It rushes headlong on its course,
 In all its native anarchy ;
 Nature's wildest power displaying,
 Forth it tears, worse foe than war ;
 In death and waste whole cities laying,
 Undisputed conqueror.
 Oft man's work of toil and gain
 The elements thus render vain !

See from the clouds ! sight appalling,
 Torrents falling !
 Through the Heavens, the tempest height'ning,
 Darts the lightning !
 Hark th' alarm bell ! awful sound,
 Warns around :

Flames red as blood the skies array !
 Sad contrast to the glow of day :
 What a tumult through the town !

Hope has flown :
 Through the streets dense vapour rushing ;
 Out the houses fire is gushing ;
 All in desolation hushing !

Air as from a furnace blowing ;
 Death his tombs with victims stowing ;
 Roofs are falling—crash replying ;
 Mothers shrieking—children crying ;
 Creatures yelling, crushed and dying ;

All is uproar, hurry, flight ;
 Light as day the horrid night :
 Numbers run, full buckets bringing,
 Water flinging ;

Some with engine water throwing,
 Where the flame on high is growing ;
 Still, still it spreads in frightful form,
 The tempest feeds it, and it drinks the storm.

Now the stores of arid grain
 Yield fresh fuel to the flame ;
 The storm increasing sweeps its way ;
 Uprooted trees its power display :

Each gust more furious than the last,
 Leaves nought to blast ;
 Hope nor home.

Man to God submissive yieldeth;
Owns the mighty power Heaven wieldeth:
The ruins storm's wild home become.

All around
Razed to ground,
Roofs nor windows now refusing
Free admission to the howling storm:
Horror reigneth, dread diffusing
In every form.

SOLO.—*Bass.*—Recitative and Quartett.

The suff'rer leaves the spot so late sweet home,
Oft looking back upon his treasure's tomb;
A tear that home now claims he sheds,
As on stranger's land he treads;
But joy returns; he finds around him
All to whom affection bound him,
His wife, his children, safe surround him. }

SOLO.—*Bass.*—(THE MASTER.)

Now dark earth the Bell is hiding;
May the searching light of day
Free from fault the east deciding,
Well our art and toil repay:
Should the fusion fail,
Or the mould prove frail,
Then the hopes we fondly cherish
Must, like most we treasure, perish.

CHORUS.

In fertile womb of earth confiding,
We now await our hands' good deed,
As trusts the sower in his seed,
Who hopes, kind Heaven's good time abiding,
For blessing as his labour's meed.

But dearer seeds in earth w' intomb—
Far dearer in her bosom lay—
And fondly trust they'll rise and bloom
In joy and bliss some future day.

Hark! the tower's deep-toned bell
Tolls some parting pilgrim's knell!
Sadly solemn—see what numbers, weeping,
One now follow who in death is sleeping.

TREBLE RECITATIVE.—(Accompanied.)

Lo, it is the wife beloved!
Mother, loveliest of her race,
By untimely death removed
From her husband's fond embrace:

From the little rosy troop
Which in healthful day she bare,
Which around her oft did group,
The smile and envied kiss to share.

AIR.

All these tender ties are broken,
Never more fond hearts to chain;
Save indeed such links betoken
They'll meet where all is love, again.

Never more her mild direction
Can that house of sorrow share;
Stranger, wanting her affection,
Can but feign a mother's care

SOLO.—*Bass.*—(THE MASTER.)

While the Bell is slowly cooling,
Pastime seek, and take your ease;
Now no duty overruling,
Each his inclination please;
Join the cheerful scene
On the village green;
Sports are yours, day's toil releasing,
Care with Master never ceasing.

SOLO.—*Treble.*

Wearied now with toil of day,
The husbandman home bends his way:
The nightingale her song beginning,
To parting day her vespers singing:
Shepherd to their fold is leading
Flocks that on the mountains feeding,
Shelter from the night were needing; }
Laden high with grain,
Home rocks the waggon train:
Wreaths of sweet wild flowers adorn
The sheaves of corn;

Youthful reapers next advance,
 And merrily dance,
 Till the night within invites them,
 And with social tale delights them
 All from labour now proposing,
 And the city's gates are closing :
 Night now bids to tranquil slumbers
 All with state's protection blest ;
 With watchful eye law guards the numbers,
 And robs the robber of his rest.

DUET.—*Tenor and Bass.*

Holy Order ! bliss securing—
 Heaven's own daughter ! man insuring
 All those social ties that bind us—
 That Heaven on Earth which God designed us,
 Who caused the busy town to rise,
 Where men the peaceful arts devise ;
 Who tempted thus to social home,
 The savage from his wilds to come ;
 And wove that dear and sacred band
 That binds us to our native land.

CHORUS.

Thousands, when in union joined,
 Can mutual aid and thought supply,
 Building up with strength combined
 The giant tower of industry.

Man like master lives protected
 Under Freedom's sacred wing ;
 Each contented, laws respected,
 Honour to their country bring.

Labour should be man's ambition,
 For God's blessings are its prize ;
 Envied though the King's condition,
 Health and peace from handcraft rise.

QUARTETT AND CHORUS.

Peace, sweet Concord ! thee caressing,
 Ever on us shed thy blessing ;
 Never may that day befall us,
 When war from peaceful home shall call us, }
 Or in this quiet vale appal us ;
 When the Heavens, which evening paints so fair,
 From light of home in flames shall glare.

SOLO.—*Bass.*—(THE MASTER.)

Let the mould, my men, be broken,
 It hath done its duty well ;
 Soon shall loud huzzas betoken
 That we've bared the hidden bell.
 Heavy hammers wield,
 Till the clay walls yield ;
 Firmly has the work been guarded :
 Richly may we be rewarded.

CHORUS.

The Master, when the mould destroying,
 Can safely on his skill depend ;
 But woe, when self-freed force employing,
 The melted ores their prison rend ;

'Twould seem some mouth of Hell were gaping,
 Whence thunderings belch with dreadful sound
 The fiery torrents thence escaping,
 To blast and ruin all around.

See when licentious power rages,
 When rude brute force the law may give,
 Save plunder nought the mob engages,
 And traitors spout while robbers thrive.

O Liberty, how thou art treated !
 Professed, adored, in every clime,
 How oft by foe of country greeted,
 To gain a passport to all crime !

The bells now sound for insurrection,
 No peaceful call to pray'r and praise ;
 But mobs with schemes of state's perfection
 The standard of rebellion raise ;

Freedom, Equality, all bawling—
 The public good their high pretence —
 From home the peaceful yeoman calling,
 To seek in arms his town's defence.

Then woman, all her nature changing,
 With tiger's fierceness can appear ;
 Midst dead and dying, plundered, ranging,
 Nor heed, as wont, the sufferer's prayer.

No longer human ties respected,
 Vice revels, owning no control;
 The peaceful but in flight protected,
 And crimes in fearful torrents roll.
 To meet the roaring lion's dreadful,
 Or fall within the tiger's paw:
 But worse to meet, nor flight less needful,
 Man, when brute passion is his law.
 Then woe to those who, disaffected,
 The reckless mob to licence urge;
 To cloak ambition schemes projected,
 That soon become a country's scourge.

SOLO.—*Bass.*—(THE MASTER.)

To our labour's end now verging,
 See the Bell, a golden star,
 From its shell of clay emerging,
 Long our praise to sound afar;
 On its surface bright
 Plays the radiant light;
 And the arms, devices, name,
 All boldly raised, bespeak our fame.

RECITATIVE.—*Bass.*—(THE MASTER.)

Hurrah! Hurrah!
 Our work is done, all peril's past,
 Now to the welcome christ'ning haste:
 Its name shall be CONCORDIA.

SOLO.—*Bass.*—(THE MASTER.)

Repeated in Chorus.

And long may Concord and her blissful train
 With joyful peals the village entertain.

SOLO.—*Bass.*—(THE MASTER.)

Henceforth shall the Bell attend on Fate;
 Its iron lips her deeds shall state:
 Soon high above the earth in splendour
 With conscious pride we'll see it rise;
 The rolling mighty thunder's neighbour,
 The guest, the tenant of the skies.

There oft a voice to God be raising,
 Joining the chorus of the spheres
 That ceaseless roll, their Maker praising,
 And with them lead the circling years.

Eternal things of import high
 It shall announce in voice sublime;
 On it each hour in passing by
 Shall strike, and give a tongue to time.

And though within itself no feeling,
 By turns all feelings shall it move;
 Lend Fate a tongue, and tolling, pealing
 The chequered life of mortals prove.

And as its circling transient chords
 Upon the listening ear decay,
 So learn that all this earth affords
 Unfixed as sound shall pass away.

Now with tackle all upheaving,
 Soon the Bell aloft shall swing;
 Let the skies, their guest receiving,
 With his first vibrations ring.

CHORUS.

See! see! it quits the ground
 For the lofty realms of sound:
 There enthroned may't oft be pealing,
 Blessings of sweet peace revealing.

12925

4328



THE LAY OF THE BELL.

"The most original and beautiful, perhaps, of all Schiller's Poems, unequalled by anything of Goethe's, is called 'The Lay of the Bell,' a varying irregular lyric strain. The casting of a Bell is, in Germany, an event of solemnity and rejoicing. In the neighbourhood of the Hartz and the other mine districts, you read formal announcements in the newspapers from Bell Founders, that at a given time and spot a casting is to take place, to which they invite all their friends. An entertainment out of doors is prepared and held with much festivity. Schiller, in a few short stanzas, forming a sort of Chorus, describes the whole process of the melting, the casting, and the cooling of the Bell, with a technical truth and a felicity of expression, in which the sound of the sharp sonorous rhymes and expressive epithets constantly form an echo to the sense. Between these technical processes he breaks forth into the most beautiful episodic pictures of the various scenes of life, with which the sounds of the Bell are connected."

Extract from "An Autumn near the Rhine," by Mr. DODD.

VOICE. *Andante. 108 = ♩*

ACCOMP. *Andante.*

SOLO.—THE MASTER.

Firmly by the earth sur-rounded Stands our mould to form the bell; Hopes, my

men, on you are found-ed, That this cast will all ex-cel: Drops on ev'-ry brow, Must our efforts

show; Then shall praise by man be giv'n, And a bless-ing come from Heav'n.

Con più Moto. 132 = ♩

Schiller's "Lay of the Bell."—Novello's Edition.

Tutti. p

Good Master, rightly you ad-vise; Rely that we'll all zeal at -

Tutti. p

Good Master, rightly you ad-vise; Rely that we'll all zeal at -

Tutti. p

Good Master, rightly you ad-vise; Rely that we'll all zeal at -

Tutti. p

Good Mas-ter, rightly you ad-vise; Rely that we'll all zeal at -

sf

sf

test; Think what a tell-tale to the skies If we neg -

test; Think what a tell-tale to the skies If we neg -

test; Think what a tell-tale to the skies If we neg -

test; Think what a tell-tale to the skies If we neg -

p

f

p

f

lect to do our best: Our deepest thought we need in cast-ing; Reflection

lect to do our best: Our deepest thought we need in cast-ing; Reflection

lect to do our best: Our deepest thought we need in cast-ing; Reflection

lect to do our best: Our deepest thought we need in cast-ing; Reflection

p

will great aid sup - ply; To toil is time and la - bour wast-ing, Un-less the mind its might ap -

- ply; Un-less the mind its might ap - ply; 'Tis rea-son, 'Tis rea-son

that our na - ture gra - ces; There kin-dred with the skies we claim; Free in it -

- self the spi - - rit tra - ces Whate'er the hand shall fit - ly frame. Free in it -

- self the spi - - rit tra - ces Whate'er the hand shall fit - ly frame.

Free in it - self the spi - - rit tra - ces Whate'er the hand shall fit - ly

Free in it - self the spi - - rit tra - ces Whate'er the hand shall fit - ly

sf p sf p

- self . . . the spirit tra - ces Whate'er the hand, Whate'er the hand shall fit - ly

Whate'er the hand, the hand shall fit - ly

frame, Whate'er the hand shall fit - ly frame, What - e'er the hand shall fit - ly

frame. Free in it - self the spi - rit tra - ces Whate'er the hand, the hand shall fit - ly

f

frame.

frame.

frame.

frame.

SOLO.—THE MASTER. 108 = ♩

Let dry pine logs be se - lected, Such the fier - cest flames sup -

Andante.

p

- ply; Which from fur-nace roof re-flect-ed, Twice the ore's re-sistance try: Throw the copper

mf *p*

in; Quickly add the tin; Then they mingling as one mass, To their son'rous nature pass.

Tutti. p *Con piu moto. 152 =*

We'll spare no pains what earth's con-ceal-ing, If form'd with all our skill and

Tutti. p *Con piu moto.*

We'll spare no pains what earth's con-ceal-ing, If form'd with all our skill and

Tutti. p *Con piu moto.*

We'll spare no pains what earth's con-ceal-ing, If form'd with all our skill and

Tutti. p *Con piu moto.*

We'll spare no pains what earth's con-ceal-ing, If form'd with all our skill and

p

care, High in the tow'r will soon be peal-ing Our praises wide-ly thro' the air.

care, High in the tow'r will soon be peal-ing Our praises wide-ly thro' the air.

care, High in the tow'r will soon be peal-ing Our praises wide-ly thro' the air.

care, High in the tow'r will soon be peal-ing Our praises wide-ly thro' the air.

f

To distant times life's changes telling, A warning voice it oft shall raise; Now

To distant times life's changes telling, A warning voice it oft shall raise; Now

To distant times life's changes telling, A warning voice it oft shall raise; Now

To distant times life's changes telling, A warning voice it oft shall raise; Now

on the ear of sor - row knelling, Now mingling in the an - - -

on the ear of sor - row knelling, Now mingling in he an - - -

on the ear of sor - row knelling, Now mingling in the an - - -

on the ear of sor - row knelling, Now mingling in the an - - -

- - - them's praise. What - ev - er

- - - them's praise. What - ev - er

- - - them's praise. What - ev - er

- - - them's praise. What - ev - er

in Fate's book is seal - ed, Cause for joy or cause for woe; Shall by the Bell be first re -

in Fate's book is seal - ed, Cause for joy or cause for woe; Shall by the Bell be first re -

in Fate's book is seal - ed, Cause for joy or cause for woe; Shall by the Bell be first re -

in Fate's book is seal - ed, Cause for joy or cause for woe; Shall by the Bell be first re -

f

- vealed; As from on high be heard be - low, from on high, from on high be heard be - low.

- vealed; As from on high be heard be - low, from on high, from on high be heard be - low.

- vealed; As from on high be heard be - low, from on high, from on high be heard be - low.

- vealed; As from on high be heard be - low, be heard, . . . be heard, . . . be heard be - low.

ff

Solo.—THE MASTER.

See the

Calando. *p* *Andante.*

116 =

fire and ores con - tend - ing! Now the yield - ing so - lids flow; To en -

- sure a per - fect blend - ing In the aid - ing pot - ash throw. Ut - most praise to

gain, Let no scum re - main; Then from me - tal pure and clear Shall tones me -

- lo - dious charm the ear. Hark! 'tis some

birth - day's joy - ful meeting, The bells a new born babe de - clare; As thus with

sweet - est mu - sic greeting Life's young fleet hours un - known to care.

Andante Cantabile. 69 =

SOPRANO SOLO.

cres. *sf* *p*



Ye hours of in - no - cence and plea - sure! Our in - fan -

- - cy's oft en - - vied trea - sure! When ten - d'rest anx - ious cares are near To guard a

morn of life so fair, When ten - d'rest anx - ious cares are

near To guard a morn of life so fair, Which swift as

TENOR SOLO. *Allegro. 132 = ♩*
 dart shall dis - ap - pear. That morn has fled; now scorn - ing

dan - ger The youth from home and play - mate speeds; The world he roams, and then a

stranger A-gain . . the dear lov'a thres - - hold treads; And there . . . a

cres. *f p*

form, . . . a form of pu rest grace, As if just light - ed from the

a piacere *a tempo*

skies, The chaste blush mantling o'er her face, . He sees and bliss - - - ful feel - - - ings

colla parte *a tempo*

rise; Ten - der pains that seem to ease him; He mu - ses deep - ly, leaves man -

- kind; Old com - pa - nions cease to please him; His heart new du - ty now as -

signed: His heart new du - ty now as - signed: The

a piacere *f p* *colla parte* *f* *a tempo* *cres.*

pret - ty maid that heart has cap-tur'd; Her voice is mu-sic to his ear; He wreathes sweet

flow'rs, and then en-rap-tur'd Pre-sents them on her brow . . to wear, He wreathes sweet

flow'rs, and then en - rap - tur'd Presents them on her brow to wear, Pre-sents them

on her brow to wear, Presents them on her brow to wear, Presents them on her brow to

SOPRANO.
Oh tend' - rest pas - sion known to mor - tals! Oh gold - en hours first bless'd with
wear. Oh tend' - rest pas - sion, Oh gold - en

love! Oh gold - en hours first bless'd with love! Sure Hea - ven's self then opes its
 hours first bless'd with love! first bless'd with love! Sure Hea - ven's self then opes its

pp

132 = *Adagio.*
 por - tals To give a . . taste of . joys a - bove: Oh that de-light in birth so
 por - tals To give a . . taste of . joys a - bove: Oh that de-light in birth so

Adagio.
f p

Tempo primo.
 pure, . . From all life's changes were se - cure, se - cure, From all life's changes
 pure, . . From all life's changes were se - cure, se - cure, From all life's changes

Tempo primo.

life's . changes were se - cure! Oh ten-d'rest
 life's changes were se - cure!

cres. mf sf sf p

pas - sion known to mor - tals! Oh gold - en hours first bless'd with love! Oh gold-en
 Oh tend'rest pas - sion known to mor - tals! Oh gold - en hours, Oh gold - en

p *p* *p*

hours first bless'd with love! Sure Hea - ven's self then opes its por - tals To give a
 hours first bless'd with love! Sure Hea - ven's self then opes its por - tals To give a

pp

Adagio.
 taste of joys a - bove: Oh that de-light in birth so pure, From all life's
Adagio.
 taste of joys a - bove: Oh that de-light in birth so pure, From all life's
Adagio.
f p

Tempo primo.
 changes were se - cure! From all life's changes were se - cure! From all life's chang - - es
Tempo primo.
 changes were se - cure! From all life's changes were se - cure! From all life's chang - - es
Tempo primo.
cres.

were se - cure! From all, from all life's changes were se - cure!

were se - cure! From all, from all life's changes were se - cure! Solo.—THE MASTER. Briskly

mf *p*

Andante. 108 = J

round the flames are play-ing, Now I'll dip my test rod in; Ah! that gloss the rod dis -

Andante. p

play - ing, Shows the cast - ing may be - gin: Now my men pre - pare; Give your ut - most

mf *p*

care; As one mass the ores have blended, Sign which ne'er in fail - ure end - - ed.

RECIT. Another Voice.

When metals brit - tle, duc - tile, ten - der, Thus mu - tual help and ser - vice

RECIT. f colla voce. p f



Allegro non tanto. 132 =

ren - der, The bell with sweetest tone will prove; So

p *f*

Allegro non tanto.

learn ye, ye whose vows are plighted, That hearts be

suit-ed ere u - ni - ted, Nor risk thro' haste a - life of

love: Love ly 'tis the bride to see, With the

vil - lage all de - light; When the bells, the bells so merri - ly, To the

nup - tial feast in - vite: When the bells, the bells so merri - ly, To the

f p

nup - tial feast in - vite: To the nup - tial feast in - vite:

Ah! of life it is the May; Rich moments lent us from a-bove; A ray from

Heav'n to gild the way To end - less har - mo - ny and love, To end - less

har - mo - ny and love.

Dolce. *Dolce.*

p

TENOR SOLO.

LISZT MŰZEUM

Allegro Assai. 138 = ♩
TENOR SOLO.

Tho' pas-sion may fly, Yet love will en - dure; The blos - som must die, The

Allegro Assai.

p

fruit to en-sure. To care for sweet home And wants that now come, The husband is

striv - ing; Is plot - ting, con - triving; To toil is his pleasure; It lead - eth to

treasure; Fortunes smiles beyond measure; The sight of his land is plen - ty and

peace; His coffers o'er - flow, friends rich - es in - crease; His stores all sur - prise, Yet new

buildings a - rise. At home well di -

rect - ing, Her household in - spect - ing Sits the fondest of mo - thers E - ver car - ing for

o - thers; Her chil - dren in - structing; Their minds well con - duct - ing; Boys from mis chief pro -

cres. *f* *p* *cres.* *f* *Calando.* *Tempo.* *p* *fp* *fp*

- - tect-ed; With kindness cor-rect-ed: She's sewing or spinning, Day ear-ly be-ginning: Her

neighbours be - friending; Kind help to all lending, With toil ne-ver end-ing: Her

neat cupboards fill - ing; Her perfumes dis - til - ling; And when the day clo - ses, And tir'd

na - ture re - po - ses, Delight and fresh cheer For her husband ap - pear: Lovely

wo - man how fashion'd our cares to sus - tain, Of tri - als thy na - ture bids thee

ne - ver com - plain, thy nature bids thee, thy nature bids thee, thy nature bids thee, thy nature

bids thee ne - ver, bids thee ne - ver, bids thee ne - ver, ne - ver, ne - ver com-plain.

pp *Cres.* *f* *sf*

sf *sf* *sf* *sf*

1st TENOR. SOLI. *Maestoso con moto.* 100 ♩

2nd TENOR. SOLI. Now the fa - ther with growing pride O'er his land looks with heart de -

1st BASS. SOLI. Now the fa - ther with growing pride O'er his land looks with heart de -

2nd BASS. SOLI. Now the fa - ther with growing pride O'er his land looks with heart de -

Now the fa - ther with growing pride O'er his land looks with heart de -

Maestoso con moto. *p*

- - light - ed, At the blessings on ev' - ry side; Noteth his meads where the streamlet is

- - light - ed, At the blessings on ev' - ry side; Noteth his meads where the streamlet is

- - light - ed, At the blessings on ev' - ry side; Noteth his meads where the streamlet is

- - light - ed, At the blessings on ev' - ry side; Noteth his meads where the streamlet is

sf p

The image shows a page from a musical score for 'The Song of the Reapers' by Franz Liszt. The score is written for voice and piano. The vocal part consists of four staves, each with a different vocal line. The piano accompaniment is shown at the bottom. The lyrics are in English and are repeated across the vocal staves. The score is in 2/4 time and has a key signature of one flat (B-flat). The background of the page features a faint, stylized illustration of a field with wheat and a sun.

tend - ing, And his corn with earth's boun - ty bending; "See," he exclaims, "a -

tend - ing, And his corn with earth's boun - ty bending; "See," he exclaims, "a -

tend - ing, And his corn with earth's boun - ty bending; "See," he exclaims, "a -

tend - ing, And his corn with earth's boun - ty bending; "See," he exclaims, "a -

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for two voices (Soprano and Alto) and piano accompaniment. The lyrics are: "round For - - tune that scarce has bound; Here . . . in my wide do-main Plen - -". The music is in 3/4 time and the key signature has two flats (B-flat and E-flat). The piano part features chords and arpeggiated figures, with dynamic markings like *fp* (fortissimo piano) and *f* (forte).

1ST SOPRANO. SOLI. *p*

Vain man to be thus con -

2ND SOPRANO. SOLI. *p*

Vain man to be thus con -

ALTO. SOLI. *p*

Vain man to be thus con -

SOLI. *p*

- ty shall long re - main, Plen - ty shall long re - main." Vain

- ty shall long re - main, Plen - ty shall long re - main."

- ty shall long re - main, Plen - ty shall long re - main."

- ty shall long re - main, Plen - ty shall long re - main."

p *no*

- fi - ding When so coun - ter Fate's de - ci - ding, All your boast - ed schemes de -

- fi - ding When so coun - ter Fate's de - ci - ding, All your boast - ed schemes de -

- fi - ding When so coun - ter Fate's de - ci - ding, All your boast - ed schemes de -

man to be thus con - fi - ding When so coun - ter Fate's de - ci - ding, All your

SOLI. *p*

man to be thus con - fi - ding When so coun - ter Fate's de - ci - ding, All your

SOLI. *p*

Vain man thus, thus con - fi - ding When so coun - ter Fate's de - ci - ding,

SOLI. *p*

man to be thus con - fi - ding When so coun - ter Fate's de - ci - ding, All your

cres.
- - ri - ding, All your schemes, your boast - ed schemes de - ri - - ding!

cres.
- - ri - ding, All your schemes, your boast - ed schemes de - ri . . - ding!

cres.
- - ri - ding, All your schemes, your boast - ed schemes de - ri . . - ding!

cres.
boast - ed schemes de - ri - ding, All your schemes de - ri . . - ding!

cres.
boast - ed schemes de - ri - ding, All your schemes de - ri - - ding!

cres.
All your boast - ed schemes, your boast - ed schemes de - ri - - ding!

cres.
boast - ed schemes de - ri - ding, All your schemes de - ri - - ding!

cres.
ff

Solo.—THE MASTER.

16 = ♩

Andante.
Let the dam, my men, be broken; Each un - to his post re - pair:

p dolee.

But be - fore the word be spoken, Let us join in hum - ble pray'r. Out the plugs be

cres.
driv'n; Be propitious Heav'n; See the molt - en tor - rents splashing! See the fiery billows dash - ing!

cres. *p*

Allegretto. 132 = ♩

SOPRANO. TUTTI. *p*

ALTO. TUTTI. *p*

TENOR. TUTTI. *p*

BASSO. TUTTI.

How great the might of

How great the might of

How great the might of

How great the might of

Allegretto.

sub - tle fire To set the cap - tive a - toms free Of hard - est rock at man's de - sire, And

sub - tle fire To set the cap - tive a - toms free Of hard - est rock at man's de - sire, And

sub - tle fire To set the cap - tive a - toms free Of hard - est rock at man's de - sire, And

sub - tle fire To set the cap - tive a - toms free Of hard - est rock at man's de - sire, And

Con piu moto. 38 = ♩

give earth's pris - 'ners li - ber - ty:

give earth's pris - 'ners li - ber - ty:

give earth's pris - 'ners li - ber - ty: But fierce and dread - ful is that

give earth's pris - 'ners li - ber - ty: But fierce and dreadful is that force, When from control and guidance

Con piu moto.

Con piu moto.

When from . . con - trol . . and gui - dance free, . . It rushes headlong on . . its course In all . .

When from control and gui - dance free, It rushes head - long on its course In

force, When from con - trol and gui - dance free, It rushes head - long on its course In

free, It rush - es headlong on its course In

its na - tive an - ar - chy; Nature's wild - est pow'r dis -

all its na - tive an - ar - chy; Nature's wildest pow'r dis - play -

all its na - tive an - ar - chy; Nature's wild - est pow'r dis -

all its na - tive an - ar - chy; Nature's wild - est pow'r dis -

play - ing, Forth it tears, worse foe than war; In death and waste whole ci - ties lay - ing,

- ing, Forth it tears, worse foe than war; In death and waste whole ci - ties lay - ing,

play - ing, Forth it tears, worse foe than war; In death and waste whole ci - ties lay - ing,

play - ing, Forth it tears, worse foe than war; In death and waste whole ci - ties lay - ing,



Un - dis - pu - ted con - quer - or.

Un - dis - pu - ted con - quer - or.

Un - dis - pu - ted con - quer - or.

Un - dis - pu - ted con - quer - or.

Oft man's work of toil and gain The e - le - ments thus ren - der

Oft man's work of toil and gain The e - le - ments thus ren - der

Oft man's work of toil and gain The e - le - ments thus ren - der

Oft man's work of toil and gain The e - le - ments thus ren - der

Allegro ma non troppo. 120 = ♩

vain! See from the clouds! sight ap - -

vain! See from the clouds! sight ap - -

vain! See from the clouds! sight ap - -

vain! See from the clouds! sight ap - -

Allegro ma non troppo.

pp



pal - ling, sight ap - pal - ling, Tor - - rents fall - ing:

pal - ling, sight ap - pal - ling, Tor - - rents fall - ing:

pal - ling, sight ap - pal - ling, Tor - - rents fall - ing,

pal - ling, sight ap - pal - ling, Tor - - rents fall - ing:



See from the clouds! sight ap -

See from the clouds! sight ap -

See from the clouds! sight ap -

See from the clouds! sight ap -



pal - ling, sight ap - pal - ling, Torrents fall - - ing: Thro' the

pal - ling, sight ap - pal - ling, Torrents fall - - ing: Thro' the

pal - ling, sight ap - pal - ling, Torrents fall - - ing: Thro' the

pal - ling, sight ap - pal - ling, Torrents fall - - ing: Thro' the

Heav'ns, the tempest height'ning, Darts the light-ning! Hark th'a-larm bell!

Heav'ns, the tempest height'ning, Darts the light-ning! Hark th'a-larm bell!

Heav'ns, the tempest height'ning, Darts the light-ning! Hark th'a-larm bell!

Heav'ns, the tempest height'ning, Darts the light-ning! Hark th'a-larm bell!

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include *p* (piano) and *fp* (fortissimo piano). The lyrics are: "Heav'ns, the tempest height'ning, Darts the light-ning! Hark th'a-larm bell!"

aw - ful sound, Warns a - round, Warns a - round: Flames red as

aw - ful sound, Warns a - round, Warns a - round: Flames red as

aw - ful sound, Warns a - round, Warns a - round: Flames red as

aw - ful sound, Warns a - round, Warns a - round: Flames red as

The second system continues the musical score with four vocal staves and piano accompaniment. Dynamics include *f* (forte) and *fp* (fortissimo piano). The lyrics are: "aw - ful sound, Warns a - round, Warns a - round: Flames red as"

blood, the skies ar - ray! Sad con-trast to the glow of day:

blood, the skies ar - ray! Sad con-trast to the glow of day:

blood, the skies ar - ray! Sad con-trast to the glow of day:

blood, the skies ar - ray! Sad con-trast to the glow of day:

The third system concludes the musical score with four vocal staves and piano accompaniment. Dynamics include *f* (forte). The lyrics are: "blood, the skies ar - ray! Sad con-trast to the glow of day:"

What a tu - mult through the town! Hope has flown:

What a tu - mult through the town! Hope has flown:

What a tu - mult through the town! Hope has flown:

What a tu - mult through the town! Hope has flown:

sf *sf* *sf*

Thro' the streets dense vapour rushing; Out the houses fire is gush-ing; All in de-so-la-tion

Thro' the streets dense vapour rushing; Out the houses fire is gushing; All in de-so-la-tion

Thro' the streets dense vapour rushing; Out the houses fire is gush-ing; All in de-so-la-tion

Thro' the streets dense vapour rushing; Out the houses fire is gush-ing; All in de-so-la-tion

hushing! *ff* Air as from a fur-nace blow-ing: Death his tombs with victims stow-ing: Roofs are

hushing! *ff* Air as from a fur-nace blow-ing: Death his tombs with victims stow-ing: Roofs are

hushing! *ff* Air as from a fur-nace blow-ing: Death his tombs with victims stow-ing: Roofs are

hushing! *ff* Air as from a fur-nace blow-ing: Death his tombs with victims stow-ing: Roofs are

ff

fall - ing, crash re - ply - ing: *p* Mo - - thers shriek-ing,
 fall - ing, crash re - ply - ing: *p* Mo - thers shriek - ing,
 fall - ing, crash re - ply - ing: *p* Mo - thers shrieking, chil - dren
 fall - ing, crash re - ply - ing: *p* Mo - thers shrieking, chil - - dren

fp

chil - dren cry - ing: All is
 chil - dren cry - ing: All is
 cry - ing: Crea - tures yell - ing, crush'd and dy - ing: All is
 cry - ing. Crea - tures yell - ing, crush'd and dy - ing: All is

cres. up - roar, hur - ry, flight; *f* Light as
cres. up - roar, hur - ry, flight; *f* Light as
cres. up - roar, hur - ry, flight; *f* Light as
cres. up - roar, hur - ry, flight; *f* Light as

cres. *f*

day, as day, the hor - - rid night. Numbers run full buckets

day, as day, the hor - - rid night. Numbers run full buckets

day, as day, the hor - - rid night. Numbers run full buckets

day, as day, the hor - - rid night. Numbers run full buckets

bringing, Wa-ter fling-ing, Some with en-gine wa-ter throwing, Where the flame on high is

bringing, Wa-ter fling-ing, Some with en-gine wa-ter throwing, Where the flame on high is

bringing, Wa-ter fling-ing, Some with en-gine wa-ter throwing, Where the flame on high is

bringing, Wa-ter fling-ing, Some with en-gine wa-ter throwing, Where the flame on high is

growing; Still, still it spreads in frightful form, The tem-pest feeds it

growing; Still, still it spreads in frightful form, The tem-pest feeds it

growing; Still, still it spreads in frightful form, The tem-pest feeds it

growing; Still, still it spreads in frightful form, The tem-pest feeds it

and it drinks the storm. Now the stores of a - rid grain

and it drinks the storm. Now the stores of a - rid grain

and it drinks the storm. Now the stores of a - rid grain

and it drinks the storm. Now the stores of a - rid grain

The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand, with dynamic markings *sf* (sforzando) appearing.

Yield fresh fuel to the flame; The storm in - - creas - - ing

Yield fresh fuel to the flame; The storm in - - creas - - ing

Yield fresh fuel to the flame; The storm in - - creas - - ing

Yield fresh fuel to the flame; The storm in - - creas - - ing

The piano accompaniment continues with a consistent rhythmic texture, featuring *sf* markings.

sweeps its way; Up - root - - ed trees its pow'r dis -

sweeps its way; Up - root - - ed trees its pow'r dis -

sweeps its way; Up - root - - ed trees its pow'r dis -

sweeps its way; Up - root - - ed trees its pow'r dis -

The piano accompaniment maintains its rhythmic drive, with *sf* markings.

- play; Each gust more fu - - - rious than the last, Leaves
 - play; Each gust more fu - - - rious than the last, Leaves
 - play; Each gust more fu - - - rious than the last, Leaves
 - play; Each gust more fu - - - rious than the last, Leaves

cres. *ff*

nought to blast.
 nought to blast.
 nought to blast.
 nought to blast.

ZENEAKADÉMIA
LISZT MŰZEUM

Hope nor home, Man to God sub - mis - sive yieldeth;
 Hope nor home, Man to God sub - mis - sive yieldeth;
 Hope nor home, Man to God sub - mis - sive yieldeth;
 Hope nor home, Man to God sub - mis - sive yieldeth;

Perdendosi poco a poco. *f*

Owns the migh - ty pow'r Heav'n wieldeth: The ru - ins storm's wild home wild
 Owns the migh - ty pow'r Heav'n wieldeth: The ru - ins storm's wild home wild
 Owns the migh - ty pow'r Heav'n wieldeth: The ru - ins storm's wild home wild
 Owns the migh - ty pow'r Heav'n wieldeth: The ru - ins storm's wild home wild

The musical score is for a piece titled "The Ruins of Storm's Wild Home". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Owns the mighty pow'r Heav'n wieldeth: The ruins storm's wild home wild". The piano part includes dynamic markings such as *p* (piano) and *sf p* (sforzando piano). The score concludes with a double bar line and repeat dots.

The image shows a page from a musical score for the piece 'A round' by Franz Liszt. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are 'home be-come: All a-round'. The score includes a large watermark that reads 'ZENEAKADÉM LISZT MŰZEUM'.

The musical score consists of five staves. The first four are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are printed below each vocal staff.

Vocal Lyrics:

Raz'd to ground, Roofs nor win - dows now re - fus - ing Free ad - mis - sion

Raz'd to ground, Roofs nor win - dows now re - fus - ing Free ad - mis - sion

Raz'd to ground, Roofs nor win - dows now re - fus - ing Free ad - mis - sion

Raz'd to ground, Roofs nor wiu - dows now re - fus - ing Free ad - mis - sion

Piano Accompaniment:

The piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It features arpeggiated chords and flowing sixteenth-note passages throughout the piece.

to the howl-ing storm, the howl-ing storm: Horror reign-eth, dread dif-fu-sing In
 to the howl-ing storm, the howl-ing storm: Horror reign-eth, dread dif-fu-sing In
 to the howl-ing storm, the howl-ing storm: Horror reign-eth, dread dif-fu-sing In
 to the howl-ing storm, the howl-ing storm: Horror reign-eth, dread dif-fu-sing In

ev'-ry form.
 ev'-ry form.
 ev'-ry form.
 ev'-ry form.

pp

SOLO. RECIT.
 The suff'rer leaves the spot so late sweet home; Oft looking back upon his treasure's tomb:
Adagio.
p

Andante moderato. 116 = ♩
 A tear that home now claims he sheds, As on strangers' land he
Andante moderato.
mf

SOPRANO SOLO.
But joy returns, but joy returns, he finds . . . a - round . . . him

ALTO SOLO.
But joy returns, he finds a - - round . . . him

TENOR SOLO.
But joy returns, he finds . . . a - round . . . him

treads; But joy returns, he finds a-round him

RECIT.
All to whom af fec-tion bound him, His wife his children safe sur-round him.

p *fp* *f*

Andante. THE MASTER. 108 = ♩
Now dark earth the bell is hiding; May the searching light of day, Free from

p

fault the cast de - ci - ding, Well our art and toil re - pay: Should the fusion fail, Or the mould prove

mf *p* *cres.*

frail, Then the hopes we fond - ly cherish Must like most we trea - sure pe-rish.

Ritard. *Lento.* *pp* *Ritard.* *Lento.*

Poco adagio. 84 =
 SOPRANO. TUTTI. *pp*

ALTO. TUTTI. *pp*

TENOR. TUTTI. *pp*

BASS. TUTTI. *pp*

In fer-tile womb of earth con-fiding, We now a -

Poco adagio. pp

- - wait our hands' good deed, As trusts the sow-er in his

- - wait our hands' good deed, As trusts the sow-er in his

- - wait our hands' good deed, As trusts the sow-er in his

- - wait our hands' good deed, As trusts the sow-er in his

seed, Who hopes, Who hopes, kind Heaven's good time a - biding, For blessing

seed, Who hopes, Who hopes, kind Heaven's good time a - biding, For blessing

seed, Who hopes, Who hopes, kind Heaven's good time a - biding, For blessing

seed, Who hopes, Who hopes, kind Heaven's good time a - biding, For blessing

sf p sf p pp

as his la-bour's meed. But dear-er seeds in earth . . w'en-tomb; Far dear - - er

as his la-bour's meed. But dear-er seeds in earth w'en-tomb; Far dear - - er

as his la-bour's meed. But dear-er seeds in earth w'en-tomb; Far dear - - er

as his la-bour's meed. But dear-er seeds in earth w'en-tomb; Far dear - - er

in her bo-som lay; And fond-ly, and fond-ly trust they'll rise and bloom In

in her bo-som lay; And fond-ly, and fond-ly trust they'll rise and bloom In

in her bo-som lay; And fond-ly, and fond-ly trust they'll rise and bloom In

in her bo-som lay; And fond-ly, and fond-ly trust they'll rise and bloom In

in her bo-som lay; And fond-ly, and fond-ly trust they'll rise and bloom In

joy and bliss some fu - ture day, In joy and bliss some fu - ture day.

joy and bliss some fu - ture day, In joy and bliss some fu - ture day.

joy and bliss some fu - ture day, In joy and bliss some fu - ture day.

joy and bliss some fu - ture day, In joy and bliss some fu - ture day.

joy and bliss some fu - ture day, In joy and bliss some fu - ture day.

Poco Adagio. 72 = ♩ *pp*

Hark the tow - er's deep-toned bell Tolls some

pp Hark the tow - er's deep-toned bell Tolls some

pp Hark the tow - er's deep-toned bell Tolls some

pp Hark the tow - er's deep-toned bell Tolls some

Poco Adagio.

part - ing pil - grim's knell! Sad - ly so - lemn, see what num - bers weeping

part - ing pil - grim's knell! Sad - ly so - lemn, see what num - bers weeping,

part - ing pil - grim's knell! Sad - ly so - lemn, see what num - bers weeping,

part - ing pil - grim's knell! Sad - ly so - lemn, see what num - bers weeping,

One now follow who in death is sleep - ing.

One now follow who in death is sleep - ing.

One now follow who in death is sleep - ing.

One now follow who in death is sleep - ing.

VOICE. SOLO. SOPRANO.

Lo it is the wife be - lov - ed! Mo - ther loveliest of her

PIANO. *Larghetto Recitando.*

p

race, By un - time - ly death re - mov - ed From her husband's fond em - brace: From the

lit - tle ro - sy troop Which in healthful days she bare, Which a - round her oft did group, The

smile and en - vied kiss . . . to share. All these ten - der ties are

Larghetto cantabile. 72 = ♩

Larghetto Cantabile.

colla parte. *p*

bro - ken, Never more fond hearts to chain; Save indeed such links be - token They'll meet where

all is love a - gain. Never more her mild di - rection Can that house of sor - row

share; Stranger wanting her af - fec-tion, Can but feign a mother's care, Stranger

want-ing her af - fection Can but feign a mo - ther's care.

THE MASTER. *Andante*. 108 = ♩

While the bell is slow-ly cooling, Pas-time seek and take your ease; Now no

Andante. p

du - ty o - ver - ru-ling, Each his in-clin-a-tion please: Join the cheerful scene On the village

mf p

Più Lento.

green; Sports are yours day's toil re - leas-ing, Care . . with Master never ceasing.

mf p

Più Lento.

112 = ♩

SOPRANO.

Wearied now with toil of

Allegretto. mf p



day, The hus - band - man home bends his way; The night - in - gale her song be - gin - ning,

To part - ing day her ves-pers sing - ing : Shepherd

to their fold is lead - ing flocks that on the moun-tains feed - ing, Shel-ter from the night were

need - ing : La - den high with grain, Home rocks the waggon train :

Wreaths of sweet wild flowers a - dorn The sheaves of corn; Youthful

reap-ers next ad-vance, And merri-ly dance, mer-ri-ly dance,

pp
Till the night within in-vites them,

pp
And with so-cial tale de-lights them; All from la-bour now re-po-sing, And the

pp
ci-ty's gates are clos-ing; Night now bids to tran-quil slumbers

sf p sf p sf p sf p
pp

All with state's pro-tec-tion blest, pro-tec-tion blest; With watchful eye law guards the

cres.

numbers, And robs the rob-ber of his rest, of his rest, And robs the rob-ber of his

p *cres.* *f*

rest.

p *f*

108 = '

DUET. TENOR. *Andante con moto.*

Ho-ly Order! bliss se-curing; Heav'n's own daughter!

man in-suring All those social ties that

DUET. BASS.

Ho-ly Order! bliss se-curing; Heav'n's own daughter!

man in-suring All those social ties that

p *Andante con moto.*

bind us, That Heav'n on earth which God de-sign'd us: Who caus'd the bu-sy town to rise Where men the

bind us, That Heav'n on earth which God de-sign'd us: Who caus'd the bu-sy town to rise Where men the

peaceful arts de-vise; Who tempted thus to so-cial home The savage from his wilds to come; And wove that

peaceful arts de-vise; Who tempted thus to so-cial home The savage from his wilds to come; And wove that

cres. f dear and sa-cred band That binds us, binds us to our na-tive land.

cres. f dear and sa-cred band That binds us, binds us to our na-tive land.

cres.

f

p

144 = *Allegretto vivace.*

CHORUS.—SOPRANO.

ALTO.

TENOR. (Sve lower.)

BASS.

Thousands when in u - nion joined Can mu - tual aid and thoughtsup -

ply; Building up with strength com - bin'd The gi - ant tow'r of in - dus - try.

ply; Building up with strength com - bin'd The gi - ant tow'r of in - dus - try.

ply; Building up with strength com - bin'd The gi - ant tow'r of in - dus - try.

ply; Building up with strength com - bin'd The gi - ant tow'r of in - dus - try. Man like

Un - der Freedom's sa - cred wing; Each con -

Un - der Freedom's sa - cred wing;

Un - der Freedom's sa - cred wing;

Mas - ter lives pro - tect - ed Un - der Freedom's sa - cred wing; Each con - tent - ed, laws res -

- tent - ed, Each con - tent - ed, laws res - pect - ed, Ho - nour to their coun - try bring, to their

Each con - - tent - ed, laws res - pect - ed, Ho - nour to their coun - try bring, to their

Each con - tent - ed, laws res - pect - ed, Ho - nour to their coun - try bring, to their

- pect - ed, Each con - tent - ed, laws res - pect - ed, Ho - nour to their coun - try bring, to their

coun - try bring. *p* La - bour should be man's am -

coun - try bring. *p* La - bour should be man's am -

coun - try bring. *p* La - bour should be man's am -

coun - try bring. *p* La - bour should be man's am -

ff *p*

- bi - tion, For God's blessings are its prize; *f* En - vied though the king's con - di - tion,

- bi - tion, For God's blessings are its prize; *f* En - vied though the king's con - di - tion,

- bi - tion, For God's blessings are its prize; *f* En - vied though the king's con - di - tion,

- bi - tion, For God's blessings are its prize; *f* En - vied though the king's con - di - tion,

Health and peace from hand-craft rise.

Health and peace from hand-craft rise.

Health and peace from hand-craft rise.

Health and peace from hand-craft rise.

Health and peace from hand-craft rise.

SOLI. 72 = ♩
Poco Adagio.

Peace, sweet Con-cord! thee ca-ress-ing, Ev-er, ev-er on us, on us

SOLI. *p*

Peace, sweet Con-cord! thee ca-ress-ing, Ev-er, ev-er on us, on us

SOLI. *p*

Peace, sweet Con-cord! thee ca-ress-ing, Ev-er, ev-er on us, on us,

SOLI. *p*

Peace, sweet Con-cord! thee ca-ress-ing, Ev-er, ev-er on us, on us,

Poco Adagio. *p*

shed thy blessing; Ne-ver may that day be-fal us, When war from

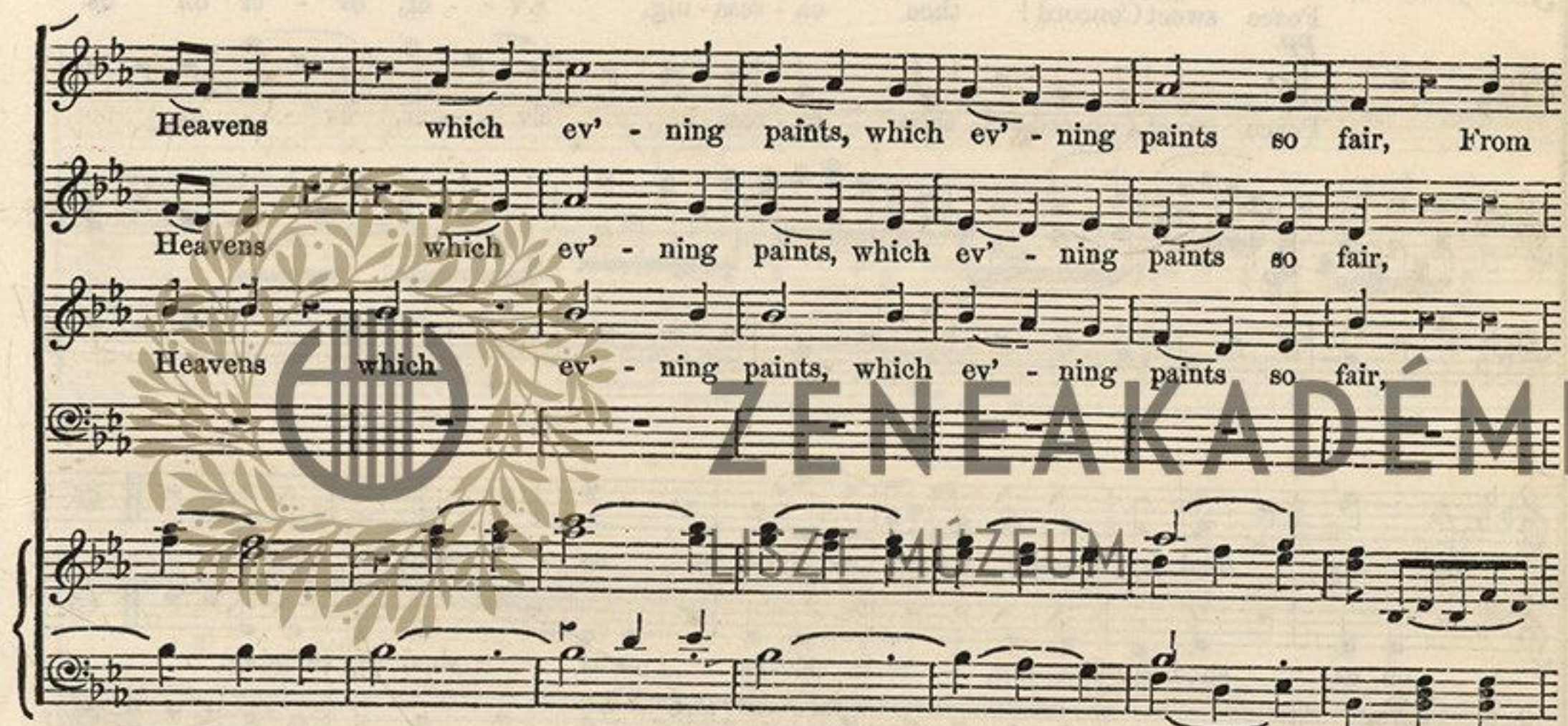
shed thy blessing; Ne-ver may that day be-fal us, When war from

shed thy blessing; Ne-ver may that day be-fal us, When war from

shed thy blessing: Ne-ver may that day be-fal us, When war from



peace - ful home shall call us, Or in this qui-et vale ap - pal us; When the
 peace - ful home shall call us, Or in this qui-et vale ap - pal us; When the
 peace - ful home shall call us, Or in this qui-et vale ap - pal us; When the
 peace - ful home shall call us, Or in this qui-et vale ap - pal us;



Heavens which ev' - ning paints, which ev' - ning paints so fair, From
 Heavens which ev' - ning paints, which ev' - ning paints so fair,
 Heavens which ev' - ning paints, which ev' - ning paints so fair,
 Heavens which ev' - ning paints, which ev' - ning paints so fair,



light of home in flames shall glare, From light of home in
 light of home flames shall glare, light of home in
 light of home flames shall glare, light of home in
 light of home flames shall glare, light of home in

SOLI.

flames shall glare. Peace sweet Concord! thee ca - ressing, Ev-er, ev - er

flames shall glare. Peace sweet Concord! thee ca - ressing, Ev-er, ev-er

flames shall glare. Peace sweet Concord! thee ca - ressing, Ev-er, ev-er

flames shall glare. Peace sweet Concord! thee ca - ressing, Ev-er, ev-er

CORO. pp

Peace sweet Concord! thee . ca - ressing, Ev - - er, ev - er on us

Peace sweet Concord! thee . ca - ressing, Ev - - er, ev - er on us

Peace sweet Concord! thee ca - ressing, Ev - - er, ev - er on us

Peace sweet Concord! thee ca - ressing, Ev - - er, ev - - er,

on us shed thy blessing, Ev-er, ev - er on us shed thy blessing.

on us shed thy blessing, Ev-er on us shed thy blessing.

on . us shed thy blessing, Ev - er on . us shed thy blessing.

on . us shed thy blessing, Ev - er on . us shed thy blessing.

on us shed thy blessing, Ev - er on us shed thy blessing.

on us shed thy blessing, Ev - er on us shed thy blessing.

on us shed thy blessing, Ev - er on us shed thy blessing.

Ever on us shed thy blessing, Ever on us shed thy blessing.

Solo.—THE MASTER.

116 =

Let the mould, my men, be bro - ken, It hath done its du - ty

Andante.

f *fp*

well; Soon shall loud huz-zas be - to - ken That we've bared the hid-den bell: Heavy hammers

wield Till the clay walls yield; Firmly has the work been guarded: Richly may we be reward - ed.

cres. *f* *p* *f*

Allegro. 144 =

p *f*

Soprano tutti.

Alto tutti.

Tenore tutti.

Basso tutti.

The Master when the mould destroy-ing, Can safely on his skill depend:

But woe when self freed

'Twould seem some mouth of Hell were gaping, Whence
 mouth of Hell were gaping, Whence
 'Twould seem some mouth of Hell were gaping, Whence
 force em-ploy-ing The melt-ed ores their pri-son rend; mouth of Hell were gaping, Whence

thund'rings belch with dreadful sound; The fi-ery torrents thence es-cap-ing To blast and ru-in
 thund'rings belch with dreadful sound; The fi-ery torrents thence es-cap-ing To blast and ru-in
 thund'rings belch with dreadful sound; The fi-ery torrents thence es-cap-ing To blast and ru-in
 thund'rings belch with dreadful sound; The fi-ery torrents thence es-cap-ing To blast and ru-in

all around. So when licentious power ra-ges, When rude brute force the
 all around. When rude brute force the
 all around. When rude brute force the
 all around.

law may give, And trai-tors spout while rob-bers thrive.

law may give, And trai-tors spout while rob-bers thrive.

law may give, And trai-tors spout while rob-bers thrive.

Save plun-der nought the mob en-ga-ges; And trai-tors spout while rob-bers thrive.

Allegro. 160 = ♩

O Li - ber - ty, how thou art treated! Profess'd, a - -

O Li - ber - ty, how thou art treated! Profess'd, a - -

O Li - ber - ty, how thou art treated! Profess'd, a - -

O Li - ber - ty, how thou art treated! Profess'd, a - -

Allegro.

- dor'd in ev' - ry clime; How oft by foe of country greet-ed, To gain a

- dor'd in ev' - ry clime; How oft by foe of country greet-ed, To gain a

- dor'd in ev' - ry clime; How oft by foe of country greet-ed, To gain a

- dor'd in ev' - ry clime; How oft by foe of country greet-ed, To gain a

pass - port to all crime. The bells now

pass - port to all crime The bells now

pass - port to all crime. The bells now

pass - port to all crime. The bells now

pass - port to all crime. The bells now

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

sound for in - sur - rec - tion, No peace - ful call to pray'r and

sound for in - sur - rec - tion, No peace - ful call to pray'r and

sound for in - sur - rec - tion, No peace - ful call to pray'r and

sound for in - sur - rec - tion, No peace - ful call to pray'r and

sound for in - sur - rec - tion, No peace - ful call to pray'r and

The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords in the right hand.

praise; But mobs with schemes of state's per - fec - tion The standard

praise; But mobs with schemes of state's per - fec - tion The standard

praise; But mobs with schemes of state's per - fec - tion The standard

praise; But mobs with schemes of state's per - fec - tion The standard

praise; But mobs with schemes of state's per - fec - tion The standard

The piano accompaniment features a more complex rhythmic pattern with many sixteenth notes in the right hand.

of re - bel - lion raise ;

of re - bel - lion raise ;

of re - bel - lion raise ;

of re - bel - lion raise ;

The first system of the musical score for 'Lay of the Bell'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'of re - bel - lion raise ;'. The music is in G major (one sharp) and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Free - dom, E - qual - - - i - ty, all bawl - ing ; The

Free - dom, E - qual - - - i - ty, all bawl - ing ; The

Free - dom, E - qual - - - i - ty, all bawl - ing ; The

Free - dom, E - qual - - - i - ty, all bawl - ing ; The

The second system of the musical score. The lyrics are 'Free - dom, E - qual - - - i - ty, all bawl - ing ; The'. The vocal parts continue with the same melody. The piano accompaniment remains consistent with the first system.

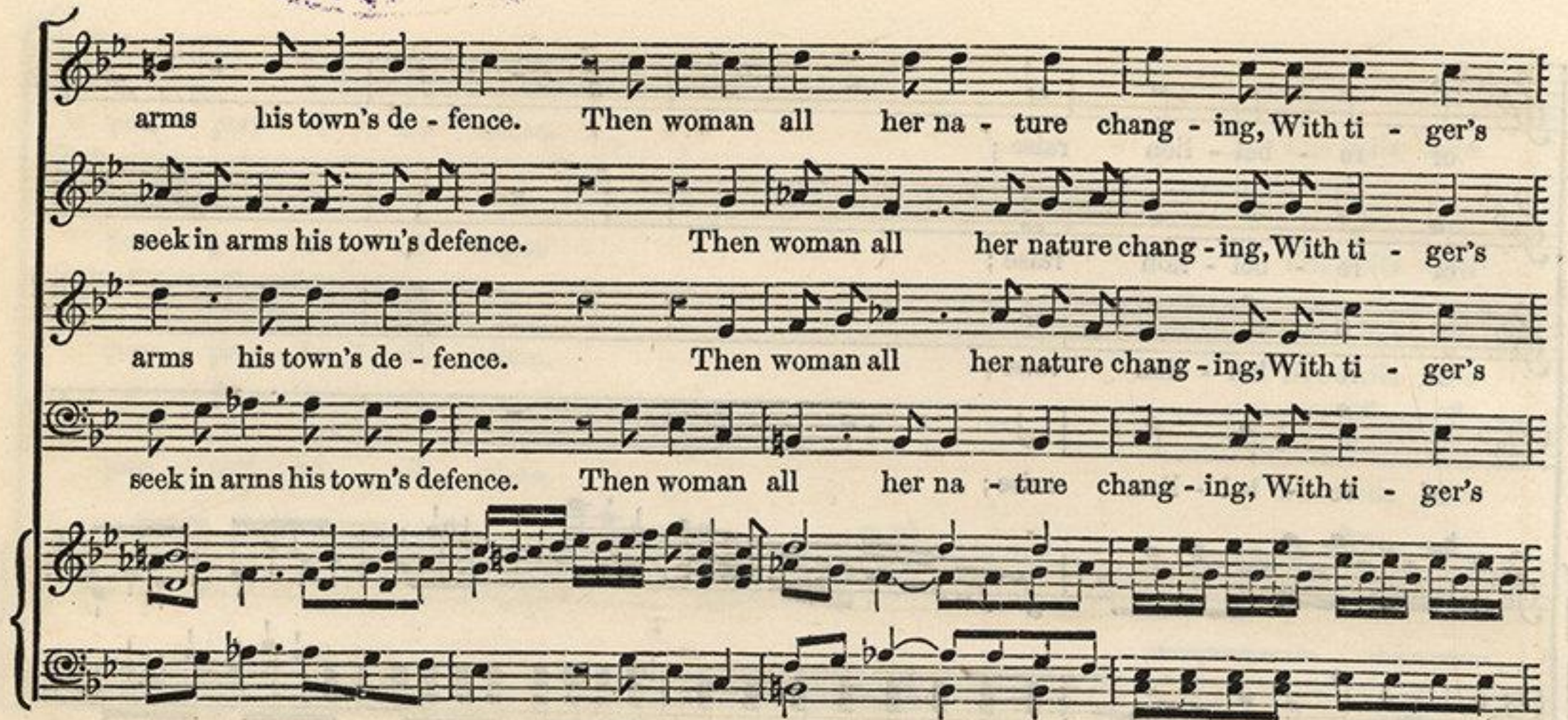
pub - lic good their high pretence ; From home the peace-ful yeo-man call - ing, To seek in

pub - lic good their high pretence ; From home the peace-ful yeo-man call - ing, To

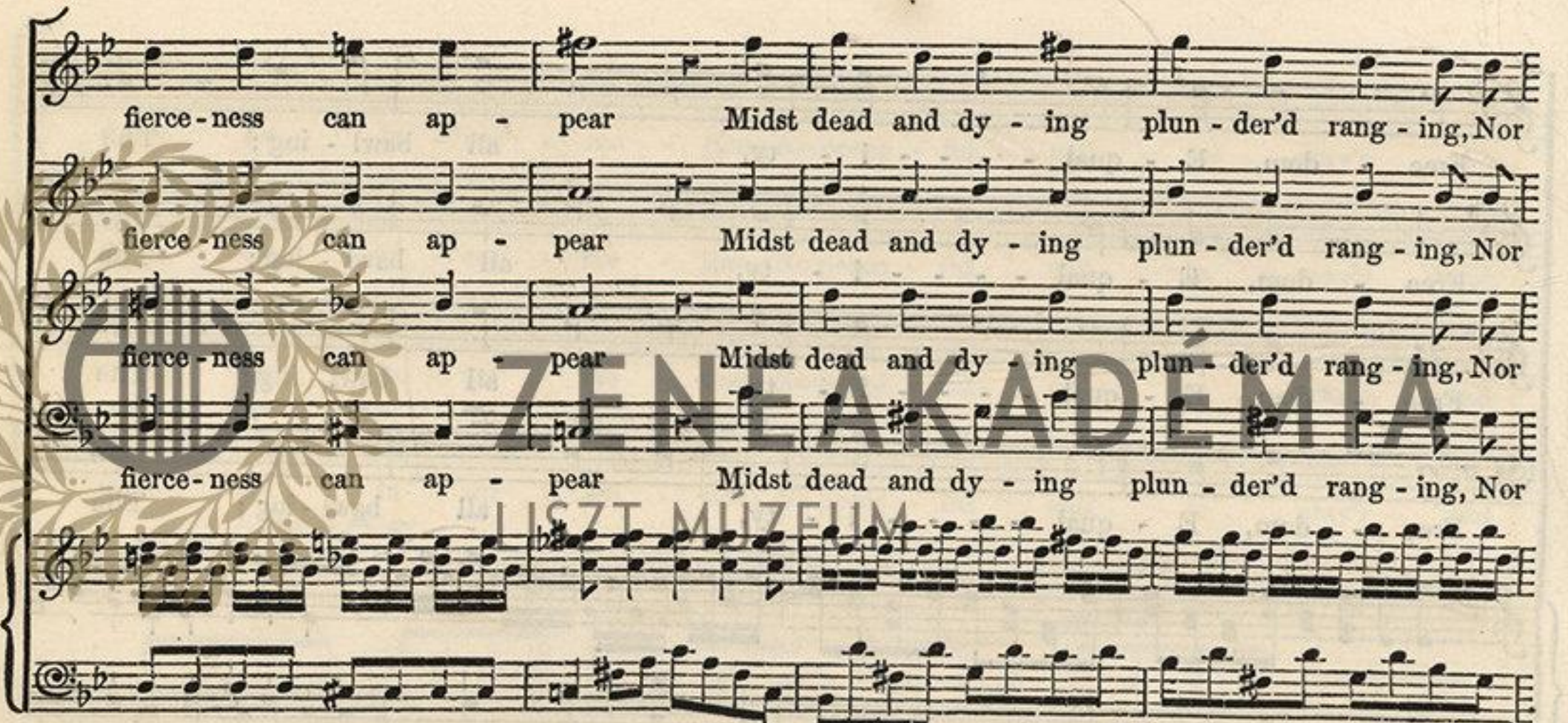
pub - lic good their high pretence ; From home the peaceful yeo-man call - ing, To seek in

pub - lic good their high pretence ; From home the peace-ful yeo-man call - ing, To

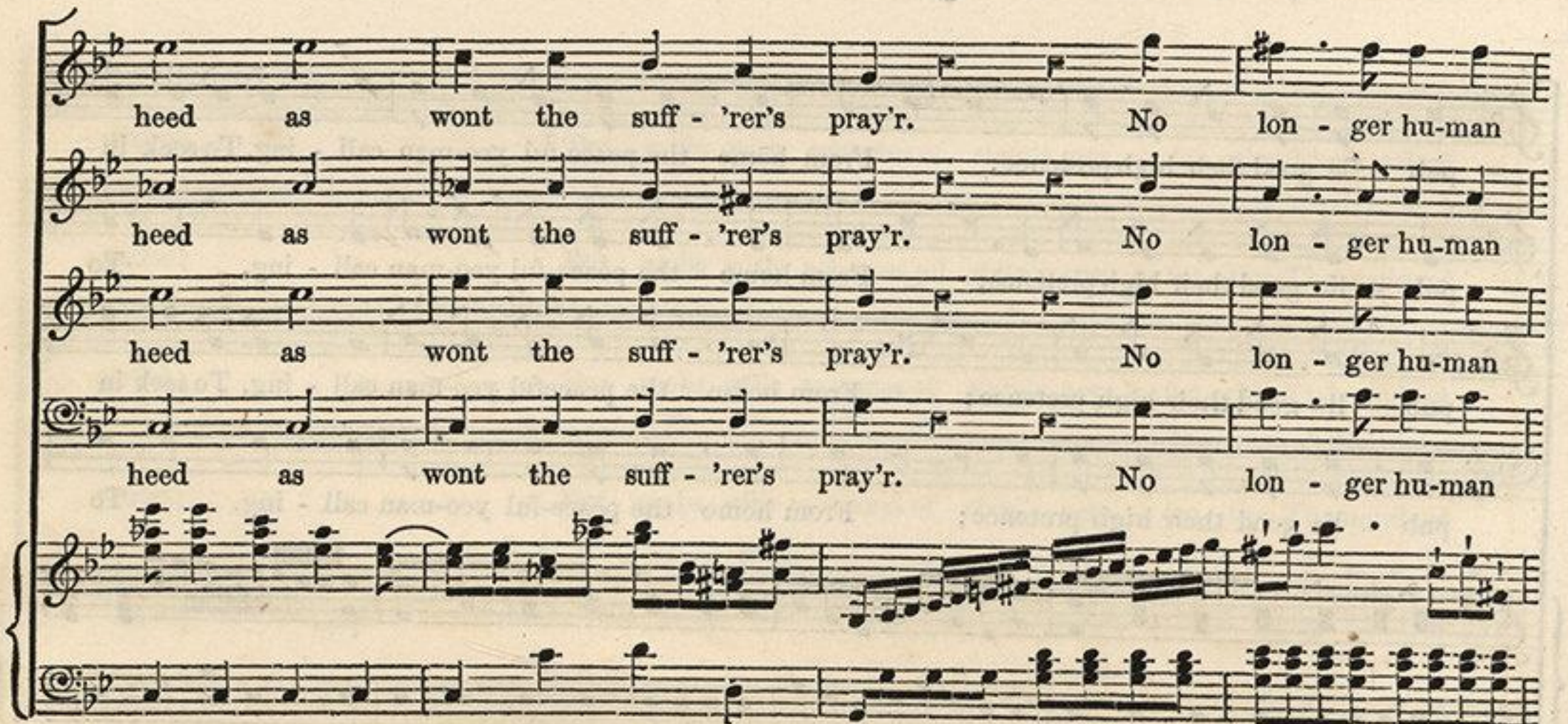
The third system of the musical score. The lyrics are 'pub - lic good their high pretence ; From home the peace-ful yeo-man call - ing, To seek in'. The vocal parts continue with the same melody. The piano accompaniment remains consistent with the previous systems.



arms his town's de - fence. Then woman all her na - ture chang - ing, With ti - ger's
 seek in arms his town's defence. Then woman all her nature chang - ing, With ti - ger's
 arms his town's de - fence. Then woman all her nature chang - ing, With ti - ger's
 seek in arms his town's defence. Then woman all her na - ture chang - ing, With ti - ger's



fierce - ness can ap - pear Midst dead and dy - ing plun - der'd rang - ing, Nor
 fierce - ness can ap - pear Midst dead and dy - ing plun - der'd rang - ing, Nor
 fierce - ness can ap - pear Midst dead and dy - ing plun - der'd rang - ing, Nor
 fierce - ness can ap - pear Midst dead and dy - ing plun - der'd rang - ing, Nor



heed as wont the suff - 'rer's pray'r. No lon - ger hu - man
 heed as wont the suff - 'rer's pray'r. No lon - ger hu - man
 heed as wont the suff - 'rer's pray'r. No lon - ger hu - man
 heed as wont the suff - 'rer's pray'r. No lon - ger hu - man

ties res - pect - ed, Vice re - vels own - ing no con - trol; The

ties res - pect - ed, Vice re - vels own - ing no con - trol; The

ties res - pect - ed, Vice re - vels own - ing no con - trol; The

ties res - pect - ed, Vice re - vels own - ing no con - trol; The

peace - ful but in flight pro - - - tect - - ed, And crimes in fear - -

peace - ful but in flight pro - - - tect - - ed, And crimes in fear - -

peace - ful but in flight pro - - - tect - - ed, And crimes in fear - ful

peace - ful but in flight pro - - - tect - - ed, And crimes in fear - ful

- - - ful tor-rents roll. To meet the

- - - ful tor-rents roll. To meet the

tor - - rents roll. To meet the

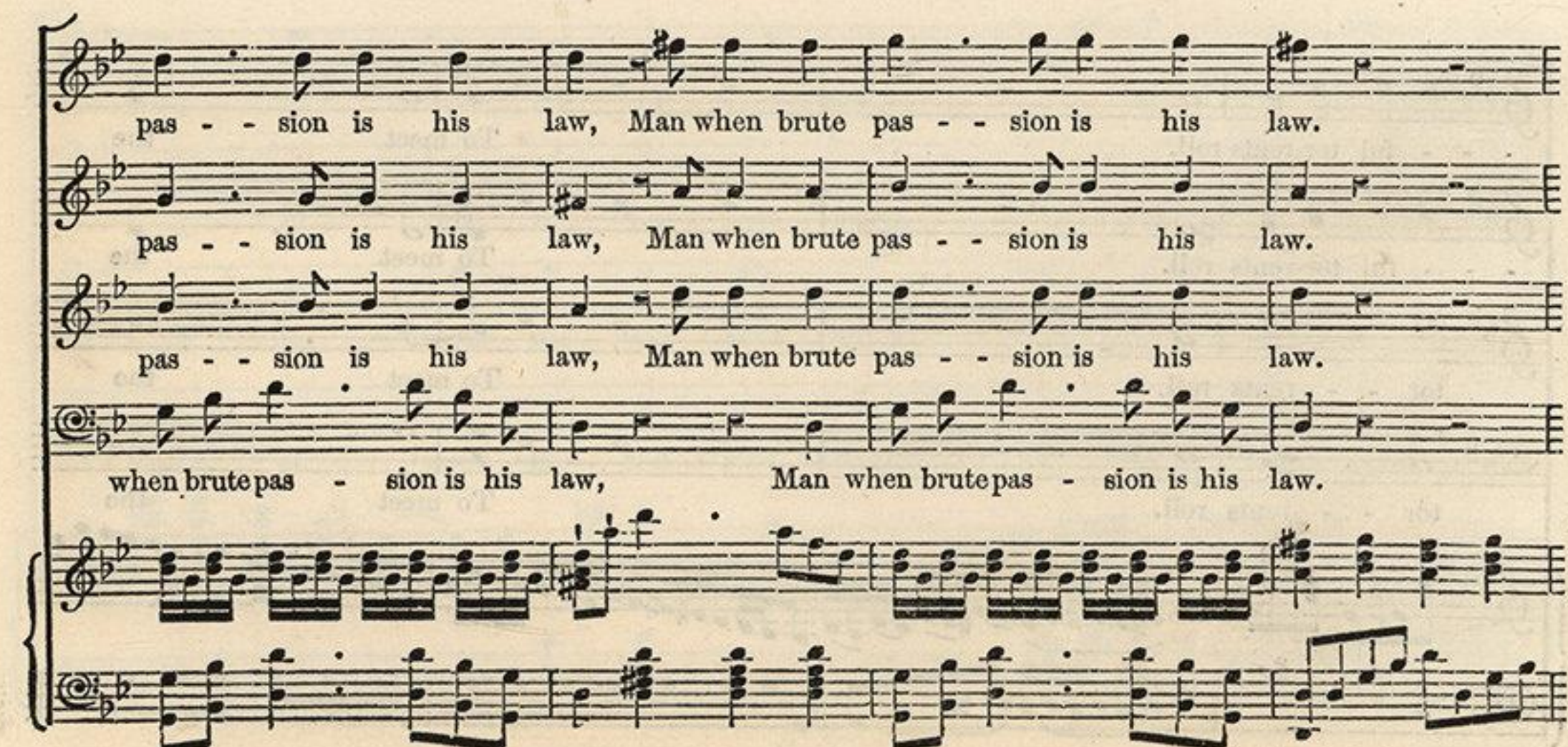
tor - - rents roll. To meet the



roar - ing li - on's dread-ful, Or fall with - in the ti - ger's paw; But worse to
 roar - ing li - on's dread-ful, Or fall with - in the ti - ger's paw; But worse to
 roar - ing li - on's dread-ful, Or fall with - in the ti - ger's paw; But worse to
 roar - ing li - on's dread-ful, Or fall with - in the ti - ger's paw; But worse to



meet, nor flightless need-ful, Man when brute pas - sion is his law, Man when brute
 meet, nor flightless need-ful, Man when brute pas - sion is his law, Man when brute
 meet, nor flightless need-ful, Man when brute pas - sion is his law, Man when brute
 meet, nor flightless need-ful, Man when brute pas sion is his law Man



pas - - sion is his law, Man when brute pas - - sion is his law.
 pas - - sion is his law, Man when brute pas - - sion is his law.
 pas - - sion is his law, Man when brute pas - - sion is his law.
 when brute pas - sion is his law, Man when brute pas - sion is his law.

Then woe to those who, dis - af - fect - ed, The reck-less mob to
 The reck-less mob to
 The reck-less mob to

li - cence urge; That soon be - come a
 li - cence urge; That soon be - come a
 li - cence urge; That soon be - come a
 To cloak am - bi - tion, schemes pro - ject - ed That soon be - come a

country's scourge.
 country's scourge.
 country's scourge.
 country's scourge

116 = ♩
Andante.
Calando. *p* *pp*

Solo.—THE MASTER.

To our

la-bour's end now verging, See the Bell a gold-en star, From its shell of clay e - -

- - merging, Long our praise to sound a - far; On its surface bright Plays the radiant

light; And the arms, de - vi - ces, name, All bold - - - ly rais'd be - speak, be - -

- speak our fame. Hur-rah ! Hur-rah ! Our work is

144 = ♩

Allegro. f

done, all pe-ri'l's past; Now to the wel - come christ'ning haste; Its

Lento ad lib. *Tempo primo.* *pp* *Poco meno Allegro.* 108 = ♩

name shall be CON - COR - DI - A; And long may Con - cord

Lento. *Tempo primo.* *Poco meno Allegro.*

colla parte. *f* *pp* *legato.*

and her bliss ful train . . With joy - ful joy - ful peals the vil - lage en - ter - tain.

pp CORO.—SOPRANO.

And long may Concord and her bliss-ful train With joy-ful joy-ful peals the vil-lage en-ter-tain.

ALTO.

pp And long may Concord and her bliss-ful train With joy-ful joy-ful peals the vil-lage en-ter-tain.

pp TENOR, (8ve. lower.)

And long may Concord and her bliss-ful train With joy-ful joy-ful peals the vil-lage en-ter-tain.

BASS.

And long may Concord and her bliss-ful train With joy-ful joy-ful peals the vil-lage en-ter-tain.

pp

SOLO.—THE MASTER. 116 = ♩

Tempo primo.

Henceforth shall the Bell attend on Fate; Its i-ron lips her deeds shall state:

Tempo primo.

p *cres.* *f*

Soon high a - bove the earth in splendour With conscious pride we'll see it rise; The roll - ing

p *f* *p* *cres.*

mighty thunder's neighbour, The guest the te - nant, . . . The guest the te - nant of the

skies; There oft a voice to God be raising, Joining the cho - rus of the

spheres That ceaseless roll, their Ma - ker praising, And with them lead the circling years: That ceaseless

roll, their Ma - ker praising, And with them lead the circling years, And with them lead the cir - cling

years: E - ter - -

- - nal things of import, import high, It shall . . . announce in voice sub - lime; On it each

cres.

f p

f p

cres.

f

p

pp

hour in pass-ing by Shall strike and give a tongue to time: And though

. . . with-in . . . it-self . . . no feelings, By turns all feel-ings shall . . . it move; Lend

Fate a tongue, and toll - ing, peal-ing, The chequer'd life of mortals prove;

a piacere. Tempo primo.

cres. f a piacere. Tempo primo.

And as its circling transient chords Upon the list - ning ear do - cay, . . . So learn, that

p pp

all this earth af - fords, Unfix'd as sound shall pass a - way; So learn, that all this earth af -

sf p

fords, Un-fix'd as sound shall pass a - way, Unfix'd as sound shall pass a way.

cres. f p

p Unfix'd as sound shall pass, shall pass a - way, *pp* Unfix'd as sound, as sound shall pass, shall

p *pp*

pass a - way

pp *morendo.*

Andante. 108 = ♩

Now with tac-kle all upheaving, Soon the bell a - loft shall swing; Let the skies, their guest re -

Andante. *f* *p*

- ceiving, With his first vibra - tions ring. See! see! it quits the ground,

cres. *f* *p*

Soprano 1st. & 2nd. Tutti. *cres.*
For the lofty For the lofty realms of sound.

Alto. Tutti. *cres.*
For the lofty, For the lofty realms of sound.

Tenor. Tutti. *cres.*
For the realms of sound.

Bass. Tutti. *cres.*
For the lofty, lofty realms of sound.

cres. *f* *ff*

f Allegro. 144 = 

There en - thron'd may't oft be pealing, Bless - ings of sweet peace re -

There en - thron'd may't oft be pealing, Bless - ings of sweet peace re -

There en - thron'd may't oft be pealing, Bless - ings of sweet peace re -

There en - thron'd may't oft be pealing, Bless - ings of sweet peace re -

f Allegro.

- veal-ing; There enthron'd may'toft be pealing, Blessings, blessings of sweet

- veal-ing; There enthron'd may'toft be pealing, Bless - ings of sweet

- veal-ing; There enthron'd may'toft be pealing, Blessings, blessings of sweet

- veal-ing; There enthron'd may'toft be pealing, Bless - ings of sweet

peace re - veal - - ing, Bless - - ings, bless - - -

peace re - veal - - ing, Bless - - ings, bless - - -

peace re - veal - - ing, Bless - - ings, bless - - -

peace re - veal - - ing, Bless - - ings, bless - - -

p *cres.*

- ings, Bless - ings of sweet peace re - veal - ing, Bless - ings, Bless - ings

- ings, Bless - ings of sweet peace re - veal - ing, Bless - ings, Bless - ings

- ings, Bless - ings of sweet peace re - veal - ing, Bless - ings, Bless - ings

- ings, Bless - ings of sweet peace re - veal - ing, Bless - ings, Bless - ings

f *ff*

of sweet peace re - veal - - - ing, Bless - - ings of sweet

of sweet peace re - veal - - - ing, Bless - - ings of sweet

of sweet peace re - veal - - - ing, Bless - - ings of sweet

of sweet peace re - veal - - - ing, Bless - - ings of sweet

of sweet peace re - veal - - - ing, Bless - - ings of sweet

Ca - lan - do al Fine. *p*

peace re - veal . . - ing, sweet . . . peace. *Fine.*

peace re - veal . . - ing, sweet . . . peace. *Fine.*

peace re - veal . . - ing, sweet . . . peace. *Fine.*

peace re - veal . . - ing, sweet . . . peace. *Fine.*

peace re - veal . . - ing, sweet . . . peace. *Fine.*

pp *Fine.*



ZENEAKADÉMIA
LISZT MÚZEUM

1853 JUN - 4

1853 JUN - 4



ZENEAKADÉMIA

LISZT MÚZEUM

1982



ZENEAKADÉMIA
LISZT MÚZEUM

