

168  
12

*BOSTON MUSIC CO.*  
*EDITION OF ORATORIOS*  
*CANTATAS & CHORUSES*



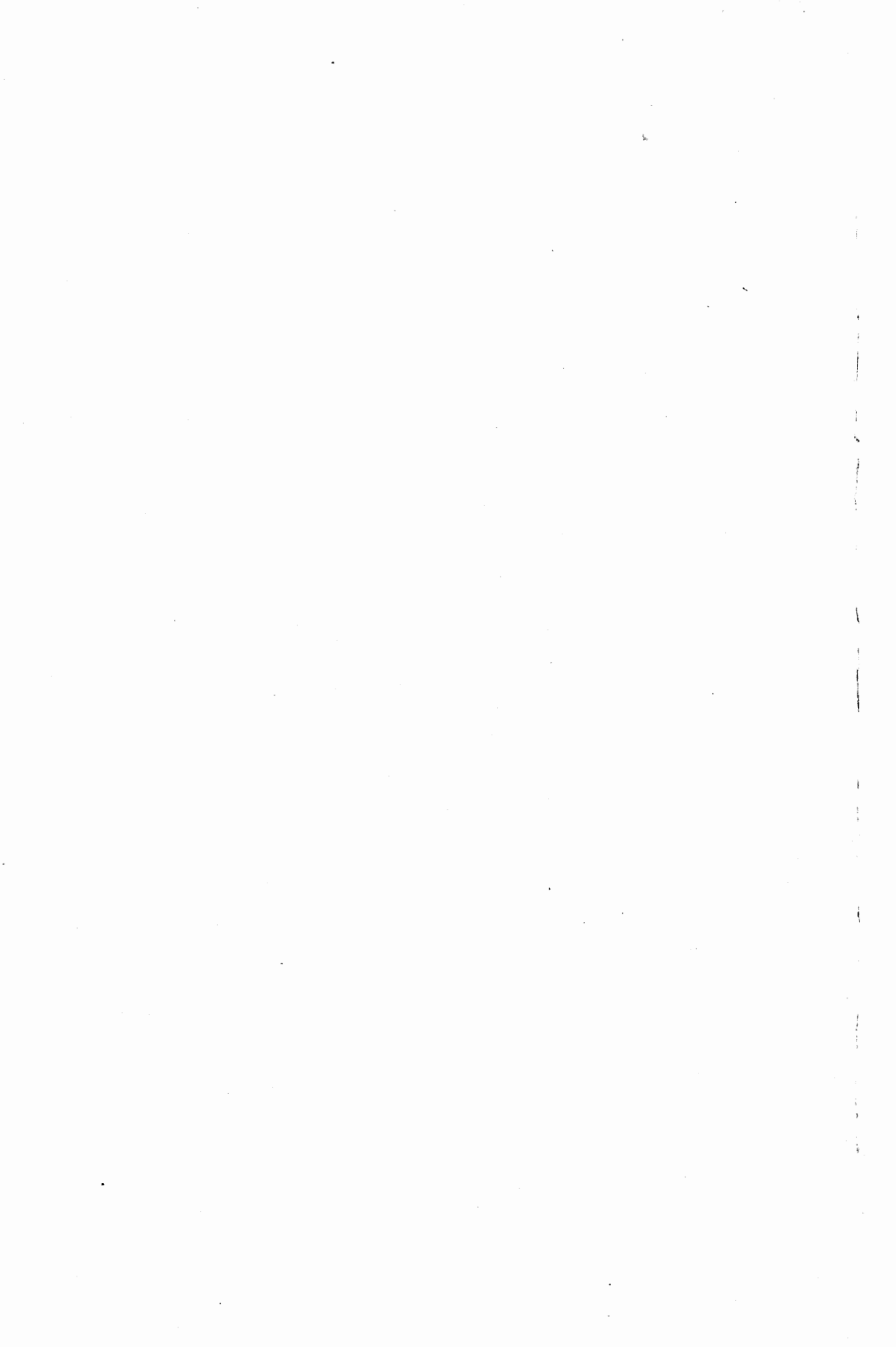
**THE PILGRIMAGE  
TO KEVLAAR**  
**BALLAD**

FOR MEZZO-SOPRANO AND TENOR SOLI;  
CHORUS OF MIXED VOICES,  
AND ORCHESTRA  
OR PIANO.

—  
Vocal Score  
n. .75

**E. HUMPERDINCK**

*THE BOSTON MUSIC CO., BOSTON, MASS.*



85156

# THE PILGRIMAGE TO KEVLAAR

## BALLAD

FOR MEZZO-SOPRANO AND TENOR SOLI;  
CHORUS OF MIXED VOICES,  
AND ORCHESTRA.

*BY*

**E. HUMPERDINCK**

---

Vocal Score n. .75



BOSTON, MASS.

**THE BOSTON MUSIC COMPANY**

NEW YORK : G. SCHIRMER, Inc.

LONDON : SCHOTT & CO.

Right of performance given only with the understanding that a copy of this score be purchased by or for each singer taking part. Performance from hired or loaned copies is forbidden.

The copying of either the separate parts or the entire composition, by any process whatsoever, is dishonorable, and subject to "the penalties provided under Section 28 of Copyright Law."

# The Pilgrimage to Kevlaar

Ballad for Mezzo-Soprano and Tenor Solos  
Mixed Chorus and Orchestra

HEINRICH HEINE  
*English version by Dr. Theo. Baker*

I ENGELBERT HUMPERDINCK

Lento moderato

Piano

(Cl.)

(Bssn)

*pp* 6 6 6 6

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The tempo is marked 'Lento moderato'. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a piano (p) dynamic. The right hand has a melodic line with a grace note and a slur. The left hand plays a rhythmic accompaniment of sixteenth notes. Instrumentation markings include '(Cl.)' for Clarinet and '(Bssn)' for Bassoon.

(Ob.)

(Cl.)

(Fl.)

6 6 6

Detailed description: This block continues the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a grace note and a slur. The left hand continues the rhythmic accompaniment of sixteenth notes. Instrumentation markings include '(Ob.)' for Oboe, '(Cl.)' for Clarinet, and '(Fl.)' for Flute.

CHORUS  
Soprano

Alto

Tenor

Bass

*pp*

She stood be-fore the win-dow, Her

She stood be-fore the win-dow, Her

She stood be-fore the win-dow, Her

She stood be-fore the win-dow, Her

She stood be-fore the win-dow, Her

Detailed description: This block contains the vocal staves for the chorus. It features four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: 'She stood be-fore the win-dow, Her'. The dynamic is marked 'pp'. The music is in 3/4 time with a key signature of one sharp.

(Horn)

6 6

Detailed description: This block continues the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur. The left hand continues the rhythmic accompaniment of sixteenth notes. An instrumentation marking '(Horn)' is present.

**A**

son in bed did lie;  
 son in bed did lie;  
 son in bed did lie;  
 son in bed did lie;

**A** (Str.)

*pp* 6

Mezzo Soprano Solo

"Wilt thou not join me, Wil-liam, And

(Ob.) (Fl.)

6

watch the pil-grims go by?"

Tenor Solo

"I am too ill, oh,

(Cl) (Ob.) (Vl.) (Vl.) (Vcl.)

*p*

Mother, I can-not see or hear; My heart for my love is

(Str.)

*pp*

3

ach - ing, Who's ly - ing dead on her bier, — Who's ly - ing dead on her

*poco rit.*

*p* *sfz*

3

**B** *a tempo*

“Rise up! we'll fol-low to Kev-laar, Be - fore the shrine to —

*a tempo*

bier.”

**B** *a tempo*

(Ob.)

*p* (Cl.) (Bssn.)

*cresc.*

kneel; Our Sav-iour's bless-ed Moth-er Thy wounded heart will heal!"

"I

(Ob.) (VI.) (Cl.)

"Rise up we'll fol-low to Kev-laar, Be-fore the shrine to

am so ill, oh, moth-er, I can-not see or hear,—

(Bssn.) (Bssn.)

kneel; Our Sav-iour's bless-ed Moth-er Thy wounded heart will

My heart for my love is ach - - - ing, Who slumbers dead on her

(Vla.)

Red. \*



heal, Our Sav-iour's bless-ed Moth-er Thy wounded heart will  
 bier, Who's ly - - ing dead, who's ly - ing dead on her

(Fl.)

*p*

**C** *a tempo*  
 heal.”

*a tempo*  
 bier.”

**CHORUS**  
 Soprano *p* The ban - ners of faith are  
 Alto *p* The ban - ners of faith are  
 Tenor *p* The ban - ners are  
 Bass *p* The ban - ners are

**C** *a tempo*

*p*

(Horn)

7 (Bssn.)

*Red.* \*

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
wav - ing To ho - ly cho - ral song, While

*cresc.*  
(Tromb.)

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

*largamente*  
through Co-logne, the Rhine - town, The pil - grims trav-el a -

(Trps.)

*largamente*  
*cresc. molto*  
*ff*  
(Tromb.)

long. The son and mother fol - low, His

long. The son and moth - er fol - low, His

long. The son and moth - er fol - low,

long. The son and moth - er fol - low, His

*dim.*

(Wind)

*f*

*dim.*

frail support is she, Their voic - es join in the

*dim.*

frail support is she, Their voic - es join in the

*dim.*

His frail support is she, Their voic - es join in the

*dim.*

frail sup-port is she, Their voic - es join in the

*dim.*

(Cl.)

(Vl.)

(Tpts.)

The musical score is arranged in a system of staves. The top two staves are vocal lines for the chorus, with lyrics: "Their voices join in the". The next three staves are for the chorus, with lyrics: "cho - rus: 'Hail, Ma - ry, hail to Thee!'". The piano accompaniment includes a grand staff (treble and bass clefs) with sixteenth-note patterns and rests. Specific parts are marked for Oboe (Ob.) and Horn, with dynamics like *p* and *f*. The score includes various musical notations such as triplets (3), sixteenth-note groups (6), and rests (7).

cho - rus: "Hail, Ma - ry, hail to Thee! All  
 cho - rus: "Hail, Ma - ry, hail to Thee! All  
 "All hail, all hail to  
 "All hail!  
 "All hail, all  
 "All hail!

hail, All hail *3* to Thee! Hail to  
 hail, All hail to Thee! All hail, All hail to  
 Thee! All

All hail, All hail to Thee!

hail, All hail, All hail to  
 All hail to  
 All hail!

Thee! hail to Thee! All  
 Thee! All hail to Thee! All  
 hail, All hail to Thee! All hail, All hail to  
 All hail to  
 Thee! All hail, All hail to Thee!  
 Thee! All hail, All hail!  
 All hail to

*cresc.*

hail, All hail to\_ Thee! All hail, All

hail, All hail to\_ Thee! All

Thee! All hail, All hail, All

Thee! All hail, All hail to\_ Thee, All

Thee, to Thee! All hail, All

*cresc. poco a poco al f*

*f*

**E**

hail to Thee!

hail, All hail to\_ Thee!

hail! All hail, All hail to\_

hail! All hail, All hail to\_

to Thee! All hail to

hail! All hail, All hail to\_

*f* *p* *p* *p*

**E**

*p* (Cl.)

(Horn)

*p* (Tromb.)

*p*

*pp* Thee! All hail, all hail to Thee! All *pp*

Thee! All hail, all hail to Thee! All *pp*

Thee! All hail to Thee! All hail!" *pp*

Thee! All hail, all hail to Thee! All hail!" *pp*

(Ob.) *pp* (Fl.) *pp* (Vl.)

All hail!" *pp*

All hail!" *pp*

hail!" *pp* *morendo*

hail!" *pp*

*pp* (Fl.) *pp*

II

Maestoso, ma non troppo lento

Piano

(Brass) *f* *dim.* (Hrp.) *p*(Str.)

CHORUS  
Soprano I

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Soprano II

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Alto

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Tenor

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Bass I

*f a piena voce*

Our blessed La-dy of Kev - laar, has

Bass II

*f a piena voce*

Our blessed La-dy of Kev - laar, has

*f*



*dim.* **F** *p*  
on her best ar - ray, For

*dim.* *p*  
on her best ar - ray, For

*dim.* *p*  
on her best ar - ray, For

*dim.* *p*  
on her best ar - ray, For

*dim.* *p*  
on her best ar - ray, For

*dim.* *p*  
on her best ar - ray, For

*dim.* *p*  
man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
man - y ill and ail - ing Will seek her shrine to - day,

*dim.* *p*  
man - y ill and ail - ing Will seek her shrine to - day,

The halt and lame will  
 The halt and lame will  
 The halt and lame will  
 The halt and lame will  
 The halt and lame will  
 The halt and lame will

*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And  
*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And  
*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And  
*dim.* *p* *cresc.* *f*  
 bear her their vo-tive of - frings meet, Bring waxen limbs by the hun - dred, And

*poco rit.*  
*dim.* **G** *a tempo*  
wax - en hands and feet.

*dim.* *a tempo*  
wax - en hands and feet.

*dim.* *a tempo*  
wax - en hands and feet.

*dim.* *a tempo*  
wax - en hands and feet.

*dim.* *a tempo*  
wax - en hands and feet.

*dim.* *a tempo*  
wax - en hands and feet.

*poco rit.* (Tpt.) **G** *a tempo*  
*p* *cresc.* *dim.*

Poco a poco più mosso

Soprano I and II

Alto

Tenor

Bass I and II

If an - y a wax hand bring her, The sore on his hand shall

Poco a poco più mosso

(Brass)

*p* (Str.) (Brass)

heal; If an - y a wax foot bring her, His foot straightway is

heal; If an - y a wax foot bring her, His foot straightway is

heal; If an - y a wax foot bring her, His foot straightway is

heal; If an - y a wax foot bring her, His foot straightway is

*p* *f* (Str.) (Wind) *f*

**H** *stringendo* well. To Kev - laar come man - y on crutches, *p cresc.* Who then go

*stringendo* well. To Kev - laar come man - y on crutch - es, *p cresc.* Who then go

*stringendo* well. To Kev - laar come man - y on crutches, Who then go

*stringendo* well. To Kev - laar come man - y on crutch - es, *p cresc.* Who then go

well. To Kev - laar come man - y on crutches, Who then go

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

**H** *stringendo* *p* (Str.) *cresc.* *dim.*

Who then go danc - ing a - way; And man - y play on the  
 Who then go danc ing a - way; And man - y play on the  
 danc - ing, Who then go danc - ing a - way, And man - y  
 danc - ing, Who then go danc - ing a - way, And man - y

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

(Cl.) (VI.) (Ob.) (VI.)  
*mf* *cresc.*

vi - ol, Could lift no fin - ger,  
 vi - ol, Could lift no fin - ger,  
 - play on the vi - ol, Could lift no  
 play on the vi - ol, Could lift no fin - ger,

*f* *f* *f*

(Cl.) (Wind)  
*f*

no fin - ger, Could lift no fin - - ger to

no fin - ger, Could lift no fin - - ger to

fin - ger, no fin - ger, no fin - - ger to

no fin - ger, Could lift no fin - - ger to

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

**I Vivace**

play.

play.

play.

play.

**I Vivace** (Brass)

The second system begins with a section marked "I Vivace". It contains four staves for strings, each starting with a "play." instruction and a forte (*ff*) dynamic marking. The strings play sustained notes with long slurs. Below this is a piano accompaniment for brass instruments, also marked "I Vivace" and starting with a forte (*ff*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with a forte (*f*) dynamic.

*lento poco a poco*

(Tromb.)

dim.

p

*più p*

p

(Kdr.)

\*

(Ob.)

(Vl.)

(Vl.)

(Horn)

(Vcl.)

dim.

\*

(Wind)

(Vla.)

p

dim.

**Tempo I**  
**K Mezzo Soprano Solo**

The moth-er took a ta-per,    And mould-ed there from a

(Vl.)

(Fl.)

pp

(Vl.)

(Kd.)

pp

heart:

(Ob.)

(Fl.)

pp

(Kd.)

(Kd.)

*più p*

pp

L Lento

"Take this to our dear La - dy, And she will heal thy heart, —

(Cl.) (Ob.)

*pp* *p*

*una corda*

For she will heal thy

Tenor

He

(VI.)

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

*tre corde*

M

heart!"

took the wax heart sigh - ing, His

Bass

And sigh-ing he sought re - lief, —

(Wind) (Wind) (Strings)

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



eyes with tears o-ver - flow - ing, His heart o-ver-flow -

His heart o-ver-flow-ing with grief, o-ver

(Wind)

*dim.* *f* *f* *f* (Str.)

Lento assai

N Tenor Solo

"Thou bless-ed Vir-gin Moth -

- - - ing with grief.

flow - - - ing with grief.

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

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

N Lento assai

(Horn)

*rit.* *dim.* *p* *pp*

er, Thou sin less Maid di - vine, Thou Queen of heav'n, O

*pp* (Horn) *f* *p* *f* (VI)

*Red.* \*

hear me, Kneel - ing be - fore thy shrine!

*p* *p* *più p*

(Horn) <sup>3</sup> <sup>3</sup>

**0** Poco più mosso

"My moth - er and I to - geth - er Are

(Horn) (Cl.)

(Str.) *pp*

(Vcl.)

dwel - lers in Co - logne, 'Tis there so man - y chapels And churches fill

(Ob.) (Fl.) (Ob.) (Ob.)

all the town. Our neigh - bor's daugh - ter was

*p* *pp*

(Ob.) (Vl.)

Mar - gret, But she is now, is

(Fl.) (Cl.)

*più p* *morendo* *pp*

now — no more; O

(Str.)

*pp*

*poco cresc.* *poco rit.*

Queen! — I bring thee a wax heart; Heal thou my heart so sore!

*poco rit.* (Vcl) *p*

*poco cresc.*

*a tempo*

Heal thou my heart sore wound-ed, Heal thou my heart so sore!

*a tempo* (Cl. Bssn) (Ob. Horn)

*p*

*poco rit.*

And ev - er - more to thee — I'll pray and I'll

(Vl. Fl.) *poco rit.* (Ob.) (Cl.) *p dim.*

*a tempo cresc. poco a poco*

sing with de - vo - tion: All hail, — All

(Horn) *a tempo* (Vl.) *p cresc. poco a poco*

hail, — Oh, Ma - - ry, hail to thee! —

(Vl.) (Vl.) (Ob.) (Vl.) (Bsn) *pp* (Kds.) *p*

(Fl.) *pp r.h. l.h.* *r.h.*

Lento moderato  
(Str.)

Piano

*pp*

*una corda*

*pp*

Soprano

Alto

Tenor

Bass

*poco rit.*  
*pp*

The suf- f'ring

*poco rit.* *pp*

The

*poco rit.* *pp*

The

*poco rit.*

*a tempo*

son and his moth-er Were sleep-ing in mid- night gloom;

*a tempo*

suf- f'ring son and his moth- er Were sleep-ing in mid- night gloom;

*a tempo*

suf- f'ring son and his moth- er Were sleep-ing in mid- night gloom;

*pp*

Were sleep-ing in mid- night gloom;

*a tempo*

*pp*

*pp*

(pizz.)

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit. molto cresc.* *f* *dim.*  
 There came our bless-ed La - dy, All soft-ly she en-ter'd the

*poco rit.* (Ob.)  
 There came our bless-ed La - dy, All soft - - ly, the

(Horn)  
*tre corde*

**R** *a tempo*  
 room. *a tempo*

*a tempo*  
 room. *a tempo*

*a tempo*  
 room. *a tempo*

*a tempo*  
 room. *a tempo*

*a tempo*  
 room.

**R** *a tempo*  
*pp* *cresc. un poco*

*una corda* *ped.* \*

*p subito* (Fl.) *dim.*  
 (Bsn.)

Soprano *pp*

Alto *pp*

And o - ver the suf - fer - er bend - ing, She

And o - ver the suf - fer - er bend - ing, She

(Vl.)

(Horn)

laid her hand up - on his heart so gent - ly,

laid her hand up - on his heart so gent - ly,

(Bsn)

(Horn)

(Cl.)

**S** *pp sempre*

kind - - - ly, - And smil - ing on

*pp sempre*

kind - - - ly, - And smil - ing on

(Ob.)

(Vl.)

(Ob.)

*pp sempre*

(Vla.)

(Kdr.)

him, was gone,

him, was gone.

(Vl.) (Fl.)

(Fl.) (Bssn.)

This system contains two vocal staves and piano accompaniment. The vocal lines are in a high register, with lyrics "him, was gone," and "him, was gone." The piano accompaniment includes woodwinds: Violin (Vl.), Flute (Fl.), and Bassoon (Bssn.). The woodwinds play melodic lines with triplets and slurs. The piano part features chords and moving lines in both hands.

was gone.

*pp poco rit.*

*dim.* *pp* *poco rit.* *(ten.)*

(Harp) *es.* \*

This system continues the vocal line with the lyrics "was gone." It features piano accompaniment with dynamics *pp* and *poco rit.*. A Harp part is introduced with the instruction *(Harp) es.* and an asterisk. The piano part includes chords and melodic fragments. The harp part has a specific rhythmic pattern.

**T** Lento Mezzo Soprano Solo

The moth-er view'd all as a vi-sion, And more she saw in the

(Horn) *pp* (Ob.) *p* (Bssn.) *espressivo*

This system begins with a Mezzo Soprano Solo section marked **T** Lento. The lyrics are "The moth-er view'd all as a vi-sion, And more she saw in the". The solo is in a high register with dynamics *pp* and *p*. The piano accompaniment includes Horn, Oboe (Ob.), and Bassoon (Bssn.). The piano part has a melodic line with dynamics *pp* and *p*, and the instruction *espressivo*.



*un poco più mosso*

dark; She a-woke from out her slum-ber, So

Musical score for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves: the upper staff is for Clarinet (Cl.) and the lower staff is for Viola (Vla.). Dynamics include *f* (forte) and *p* (piano). The tempo marking is *un poco più mosso*. There is a *Red.* (Reduction) symbol and an asterisk (\*) below the piano part.

*rit.*

U

loud the dogs did bark.

Musical score for the second system. The vocal line continues in treble clef. The piano accompaniment includes a Horn part in the upper staff. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The tempo markings are *rit.* (ritardando), *(a tempo)*, and *alquanto largamente*. A *p cresc. poco a poco* marking is present in the piano part.

There on his

There on his

There on his

There on his

Musical score for the third system. It features four vocal staves in treble clef, all with the lyrics "There on his". The piano accompaniment includes a Brass section marked *ff (Brass)*. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

bed out-strech - ed, Her son was ly - ing dead, While  
 bed out - stretch - ed, Her son was ly - ing dead, While  
 bed out - stretch - ed, Her son was ly - ing dead, While  
 bed out - stretch - ed, Her son was ly - ing dead, While

(Wind)  
 ff dim. p cresc. f dim.  
 (Str.)  
 (Brass)  
 Viollo

o - ver his wan face bright - ly Fell rays of morn - ing  
 o - ver his wan face bright - ly Fell rays of  
 o - ver his wan face bright - ly Fell rays of morn - ing  
 o - ver his wan face bright - ly Fell rays of

(VI)  
 p 3 3 3 3 cresc. f 3 3 dim.  
 con Pedale

V

red; of morn-ing red; While  
 morn - - ing red; While  
 red; While  
 morn - ing red; While

V(Ob.)  
 p  
 3  
 3  
 3

*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn - ing *più f*  
*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn-ing *più f*  
*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn-ing *più f*  
*cresc.* o - ver his wan face bright - ly *f* Fell rays of morn-ing *più f*

(Trmp.) (VI)  
 p *cresc.* *f* *più f*  
 3 3  
 (Tromb.)

SOLO (Mezzo Soprano) *poco rit.*

*W a tempo*

With fold - ed hands at his  
 red, Fell rays of morn - ing red.  
 red, Fell rays of morn - ing red.  
 red, Fell rays of morn - ing red. With  
 red, Fell rays of morn - ing red. With

*poco rit. dim.* *a tempo p* *poco rit. dim.* *a tempo p* *poco rit. dim.* *a tempo p* *poco rit. dim.* *a tempo p*

*poco rit. dim.* *a tempo p*

bed - side, In won - d'ring awe stood she, In  
 In won - - d'ring awe, In  
 In won - - d'ring  
 fold - ed hands at his bed - side, In won - d'ring awe stood  
 fold - ed hands at his bed - side, In awe, In

*p* *p* *p*

(Horn)  
 (Vla.)  
 (Vcell.)

won - d'ring awe stood she; Full

won - d'ring awe stood she; Full

awe stood she; Full

she, stood she; Full

awe stood she; Full

low she sang de - vout - ly: "Hail

low she sang de - - -

low she sang de - vout - ly: "All

low she sang de - vout - ly: "All

low she sang de - - -

Ma - ry, All hail to\_ thee! Hail Ma - ry, All hail to\_

vout-ly, "Hail Ma - ry, All hail to\_ thee! Hail

hail to thee! All hail to

hail!

vout - - - ly: "All hail to

(Cl.) (Bssn.) (Cl.)

*p* (Kdr.) 3

thee! All hail! *cresc. un poco*

Ma - ry, All hail to\_ thee! *cresc. un poco*

thee! All hail! *cresc. un poco*

All hail to\_ thee! *cresc. un poco*

thee! All hail! *cresc. un poco*

(Bssn.) (Vl.) *p cresc. un poco*

dim.

dim.

dim.

dim.

dim.

(VI.)

dim. 6

(Ob.)

(Fl.) p

(Cl.)

dim.

*pp*

All hail!"

*pp*

All hail!"

*pp*

All hail!"

*pp*

All hail!"

*pp*

All hail!"

*poco rit.*

*pp*

*più p*

*ppp*

(Kdr.)





# The Renaissance of the Vocal Art

A PRACTICAL STUDY

BY

EDMUND J. MYER,

Author of "Vocal Reinforcement," "Position and Action in Singing," Etc., Etc.

A LOGICALLY FORMULATED SYSTEM FOR SINGER AND TEACHER.

---

THE success of "The Old Italian School" was due to action and naturalness. The weakness of many modern systems is the result of local muscular effort and artificiality, hence the prevailing rigidity and vocal depression.

The object of "The Renaissance of the Vocal Art" is to arouse the vitality of the singer; it is, in fact, a study of physical, mental and emotional vitalization; vitalized energy instead of muscular effort being the fundamental or underlying principle of the whole work. In this way vocal depression is overcome, and the life or vitality of the voice aroused.

This is done by a series of flexible, elastic bodily movements which are studied and applied by the use of simple musical figures or exercises. In this way the true conditions of tone, the conditions demanded by nature, are aroused and developed. In this way the pupil is taught to sing with or from the body through the throat and never with the throat.

In this work nothing new is claimed in the way of fundamental principles, but much is claimed for the devices used to study and develop all true principles of singing.

The first principle of artistic singing is "the removal of all restraint." This is impossible when muscular effort or artificiality is resorted to, as the result is always rigidity and contraction. The movements and devices given in this work remove all restraint, they develop absolute freedom of tone. And not only this, if understood and properly applied, they solve, beyond a doubt, the question of right breathing in singing, the greatest of all problems for the student of the singing voice.

This work is founded upon the principles laid down by the two greatest teachers the world has ever produced, Nature and Common Sense. The movements and devices, whilst they may be new to many who have been taught to think in the old way, are simply an appeal to common sense and reason.

The Renaissance" is in full sympathy and accord with that which is known as "the new movement in the vocal art"

The work is unique, in that it is logically and systematically formulated.

Price, n. \$1.25.

Sent postpaid to teacher or singer on receipt of \$1.00.

PUBLISHED BY

G. SCHIRMER,

THE BOSTON MUSIC CO

BOSTON, MASS

# Boston Music Co. Edition

## CANTATAS, ORATORIOS AND CHORUSES OF LARGER CALIBER

MIXED, MEN'S AND WOMEN'S VOICES WITH ORCHESTRA *ad lib.*

*Works marked with (\*) are suitable for Church or Concert*

|                    |   |      |
|--------------------|---|------|
| M. ENRICO BOSSI    | PARADISE LOST (Symphonic Poem in Prologue and 3 Parts). <i>Mixed</i>    | 1 75 |
| KAREL BENDEL       | THE WATER SPRITE'S REVENGE. <i>Women</i>                                | 30   |
| JOHANN. BRAHMS     | RHAPSODIE (Alto Solo). Eng. and Ger. <i>Men</i>                         | 30   |
| F. F. BULLARD      | THE NATIVITY (Christmas). <i>Mixed</i>                                  | 50   |
| F. S. CONVERSE     | LAUDATE DOMINUM (Organ, 2 Trumpets, 4 Trombones). Lat. <i>Men</i>       | 20   |
| CÉSAR CUI          | MYSTIC CHORUS (Eng. and Lat.) <i>Women</i>                              | 25   |
| A. S. DARGOMYZHSKY | CHORUS OF ENCHANTED MAIDENS (from Opera Rogdana). <i>Women</i>          | 25   |
| H. de FONTENAILLES | THE LEGEND OF MIANA (Eng. and Fr.) <i>Women</i>                         | 40   |
| VINCENT D'INDY     | O'ER THE SEA (Soprano Solo). Eng. and Fr. <i>Women</i>                  | 35   |
| VINCENT D'INDY     | SAINT MARY MAGDALENE (Soprano Solo). Eng. and Fr. <i>Women</i>          | 40   |
| *ANTON. DVOŘÁK     | 149TH PSALM. <i>Mixed</i>   | 30   |
| MAX FILKE          | SPRING NIGHT (Soprano or Tenor Solo). <i>Men</i>                        | 30   |
| *CÉSAR FRANCK      | MASS IN A (Harp or 'Cello <i>ad lib.</i> ) Lat. <i>Mixed</i>            | 1 00 |
| WILHELM GERICKE    | CHORUS OF HOMAGE (Piano 4 hands or Orch.) <i>Mixed</i>                  | 30   |
| H. K. HADLEY       | THE FAIRIES. <i>Mixed</i>   | 30   |
| E. B. HILL         | NUNS OF THE PERPETUAL ADORATION. <i>Women</i>                           | 40   |
| CHARLES GOUNOD     | LIGHT AS AIR (Waltz and Chorus from "Faust"). Eng. & It. <i>Mixed</i>   | 25   |
| *CHARLES GOUNOD    | SECOND MASS, des Orphéonistes. (Lat.) <i>Men</i>                        | 75   |
| ARNOLD KRUG        | FROM EVERY ZONE (Cycle). <i>Men</i>                                     | 50   |
| *FRANZ LISZT       | 137TH PSALM (Soprano Solo, Harp, Vo., Po. and Organ). <i>Women</i>      | 30   |
| ETHELBERT NEVIN    | WYNKEN, BLYNKEN AND NOD. <i>Mixed</i>                                   | 40   |
| ETHELBERT NEVIN    | WYNKEN, BLYNKEN AND NOD. <i>Men</i>                                     | 40   |
| ETHELBERT NEVIN    | WYNKEN, BLYNKEN AND NOD. <i>Women</i>                                   | 40   |
| *E. CUTHBERT NUNN  | EVERYMAN. <i>Mixed</i>  | 75   |
| J. K. PAINE        | SCENES FROM "THE BIRDS" OF ARISTOPHANES (Tenor Solo). <i>Men</i>        | 75   |
| VITTORIO RICCI     | THE CHIMERAS (Piano or Harp, Organ & Strings). Eng. & It. <i>Women</i>  | 25   |
| FRANZ SCHUBERT     | GERMAN DANCES. <i>Women</i>   | 25   |
| H. J. STEWART      | CHRISTMAS (Soli, Organ or Orch.) <i>Mixed</i>                           | 60   |
| GUSTAV STRUBE      | HYMN TO EROS (Tenor Solo). Eng. and Ger. <i>Men</i>                     | 75   |
| FERRIS TOZER       | MARCUS CURTIUS. <i>Men</i>  | 60   |
| FERRIS TOZER       | MARCUS CURTIUS. <i>Mixed</i>  | 60   |
| FERRIS TOZER       | THE LAST ADVENT. <i>Mixed</i>   | 60   |
| FERRIS TOZER       | THE TWO HARVESTS. <i>Mixed</i>  | 60   |
| FERRIS TOZER       | THE WAY OF THE CROSS. <i>Mixed</i>                                      | 75   |
| *EDMUND TURNER     | FESTAL SONG. <i>Mixed</i>   | 60   |
| RICHARD WAGNER     | THE FEAST OF THE HOLY GRAIL (from "Parsifal"). Eng. & Ger. <i>Men</i>   | 50   |
| RICHARD WAGNER     | THE FEAST OF THE HOLY GRAIL (from "Parsifal"). Eng. & Ger. <i>Mixed</i> | 50   |
| Fritz VOLBACH      | RAPHAEL (Lat. and Eng.) <i>Mixed</i>                                    | 75   |
| Fritz VOLBACH      | SALVE REGINA, from "Raphael" Part II (Lat. and Eng.) <i>Women</i>       | 25   |
| H. W. WAREING      | A GARDEN OF JAPAN (Children's Cantata)                                  | 60   |
| *HUGO WOLF         | CHRISTMAS NIGHT (Soprano Solo). Eng. and Ger. <i>Mixed</i>              | 50   |

The Chorus Conductor's Guide, 201 pp.

The Choir Master's Guide, 134 pp.

Catalog of Church Cantatas, 43 pp.

Sent FREE to any address

The Boston Music Company (G. Schirmer, Inc.)

26 and 28 West Street, Boston, Massachusetts



