FOR SINGING IN THE OPEN AIR.

Six Four-Part Songs,

IN VOCAL SCORE,

WITH ENGLISH AND GERMAN WORDS,

BY

FELIX MENDELSSOHN BARTHOLODY.


Price 1s. 4d.

LONDON:
J. ALFRED NOVELLO, 69, DEAN STREET, SOHO, AND 33, POULTRY;
also in New York, at 359, BROADWAY.

1856.
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London Sacred Music Warehouse, J. ALFRED NOVELLO, 69, Dean Street, Soho, and 35, Poultry; also in New York, at 389, Broadway.
FOR SINGING IN THE OPEN AIR.

**Six Four-Part Songs**

FOR

**SOPRANO, ALTO, TENOR, AND BASS,**

IN VOCAL SCORE, WITH ENGLISH AND GERMAN WORDS.

**COMPOSED AND DEDICATED TO**

FRAU HENRIETTE BENECKE,

BY

**FELIX MENDELSSSOHN BARTHOLDY.**


TO THE ORIGINAL GERMAN POETRY IS ADDED AN ENGLISH TRANSLATION AND ADAPTATION BY SABILLA NOVELLO.

**PRICE 1s. 4d. THE SET.**

With which is given a condensed Pianoforte part for study.

Or singly thus:

<table>
<thead>
<tr>
<th>No.</th>
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<tr>
<td>1.</td>
<td>The Open Air</td>
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<td>2.</td>
<td>Early Spring</td>
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<td>3.</td>
<td>Farewell to the Forest</td>
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ALSO IN NEW YORK, AT 389, BROADWAY.

1856.
No. 1.—THE OPEN AIR.

Andante con moto.

No. 2.—EARLY SPRING.

Allegro non troppo.

Accompaniment to Mendelssohn's Four-Part Songs.—(1.)
No. 3.—FAREWELL TO THE FOREST.

Andante
non Lento.

Accompaniment to Mendelssohn's Four-Part Songs.—(2.)

Repeat for 3 verses.
No. 4.—THE NIGHTINGALE.

No. 5.—THE VALE OF REST.

Accompaniment to Mendelssohn's Four-Part Songs.—(3.)
No. 6.—HUNTING SONG.

Accompaniment to Mendelssohn's Four-Part Songs.—(6.)
No. 1.—THE OPEN AIR.

(IM GRÜNEN.)

Andante con moto.

Soprano.

1. The open air awakens mirth, When blue the sky.
1. Im Grün erwacht der frische Muth, wenn blau der Himmel.

Alto.

1. The open air awakens mirth, When blue the sky.
1. Im Grün erwacht der frische Muth, wenn blau der Himmel.

Tenor.

(6ve. lower)

1. The open air awakens mirth, When blue the sky.
1. Im Grün erwacht der frische Muth, wenn blau der Himmel.

Bass.

1. The open air awakens mirth, When blue the sky.
1. Im Grün erwacht der frische Muth, wenn blau der Himmel.

Soprano:

pears; We soon forget the cares of earth,
blickt. Im Grünen, da geht alles gut,

Alto:

pears, We soon forget the cares of earth, We soon forget the
blickt. Im Grünen, da geht alles gut, im Grünen, da geht

Tenor:

pears, We soon forget the cares of earth, We soon forget the
blickt. Im Grünen, da geht alles gut, im Grünen, da geht

Bass:

pears, We soon forget the cares of earth, We soon forget the
blickt. Im Grünen, da geht alles gut, im Grünen, da geht

...Mendelssohn's Four-Part Songs.—(1.)
THE OPEN AIR.

weight of years, Throw off the weight of years.
Herz be drückt, was je das Herz be drückt.

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Herz be drückt, was je das Herz be drückt.

weight of years, Throw off the weight of years.
Herz be drückt, was je das Herz be drückt.

weight of years, Throw off the weight of years.
Herz be drückt, was je das Herz be drückt.

2. Why seek the narrow haunts of town, In order to be
gay? Beneath the rustling trees sit down, Beneath the rustling
kind? Komm füh’ hir un-ter’m grü-nen Baum, Komm füh’ hir un-ter’m

gay? Beneath the rustling trees sit down, Beneath the rustling
gay? Beneath the rustling trees sit down, Beneath the rustling

Mendelssohn’s Four-Part Songs.—(2.)
THE OPEN AIR.

neath the rust-ling trees sit down, And hear the breezes play, And hear the
cres. f sf
t=:

THE OPEN AIR.

dim.

t=:

trees sit down, And hear the breezes play, And hear the
cres. f sf
t=:

THE OPEN AIR.

dim.

t=:

t=:

trees sit down, And hear the breezes play, And hear the
cres. f sf
t=:

THE OPEN AIR.

dim.

t=:

breezes play, And hear the breezes play.

dim.

t=:

The last line says: Mendelssohn's Four-Part Songs.- (3.)
THE OPEN AIR.

Mendelssohn's Four-Part Songs.—(4.)

Heinike v. Chezy.
No. 2.—EARLY SPRING.

(FRÜHZEITIGER FRÜHLING.)

Allegretto non troppo.

SOPRANO.

1. In all thy beauty, com'st thou so soon? Bringing warm sunshine, earth's highest

Bass.

1. In all thy beauty, com'st thou so soon? Bringing warm sunshine, earth's highest

Tenor.

(Eve. lower.

1. In all thy beauty, com'st thou so soon? Bringing warm sunshine, earth's highest

Alto.

1. In all thy beauty, com'st thou so soon? Bringing warm sunshine, earth's highest

Mendelssohn's Four-part Songs.—(5.)
**EARLY SPRING.**

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2. Fair peeping flow'rets deck the green lea, Fish, grey and sil-ver, dart thro' the sea;
   Blau-li-che Fri-sche! Him-mel und Höh! Gol-de-ne Fi-sche wimmeln im See.

2. Fair peeping flow'rets deck the green lea, Fish, grey and sil-ver, dart thro' the sea;
   Blau-li-che Fri-sche! Him-mel und Höh! Gol-de-ne Fi-sche wimmeln im See.

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   Blau-li-che Fri-sche! Him-mel und Höh! Gol-de-ne Fi-sche wimmeln im See.

Mer-ri-ly trill gay birds as they fly, Mer-ri-ly trill gay birds as they fly, Clear are the moun-
Bun-tes Ge-fie-der rauschet im Hain; himmli-sche Lieder schallen dar- ein, himmli-sche Lieder.

Mer-ri-ly trill gay birds as they fly, Mer-ri-ly trill gay birds as they fly, Clear are the moun-
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Mendelssohn's Four-Part Songs.—(6.)

3
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Clear are the mountains, bright the blue sky, Clear are the mountains, bright the blue sky, Clear are the mountains, bright the blue sky, Clear are the mountains, bright the blue sky, Clear are the mountains, bright the blue sky, Clear are the mountains, bright the blue sky.
EARLY SPRING.

blossom hum the glad bees. All nature wakens, smiling and fair, Laden with perfume, sighs the soft air, Laden with perfume, sighs the soft air, Laden with perfume, sighs the soft air,

... all is fair;... Laden with perfume, sighs the soft air...

... in der Luft,... rei-zen-de Regung, schla-fern-der Duft,... rei-zen-de Regung, schla-fern-der Duft,... rei-zen-de Regung, schla-fern-der Duft,

... the soft air.... Hark! now with strength the wind doth a-rise... the soft air. Hark! now with strength the wind doth a-rise...

... fern-der Duft. Mäch-ti-ger rüh-ret bald sich ein Hauch... Fern-der Duft. Mäch-ti-ger rüh-ret bald sich ein Hauch... Fern-der Duft. Mäch-ti-ger rüh-ret bald sich ein Hauch,

Mendelssohn's Four-Part Songs.—(8.)
EARLY SPRING

Hark! now with strength the wind doth a-rise,
Mach-ti-ger rüh-ret bald sich ein Hauch,
Doch er ver-lie-ret gleich sich im

Hark! now with strength the wind doth a-rise,
Mach-ti-ger rüh-ret bald sich ein Hauch,
Doch er ver-lie-ret gleich sich im

Hark! now with strength the wind doth a-rise,
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Mach-ti-ger rüh-ret bald sich ein Hauch,
Doch er ver-lie-ret gleich sich im

Hark! now with strength the wind doth a-rise,
But in my bosom dies not delight, All things seem lovely, cheerful, and bright; Aber zum Busen kehrt er zurück. Hel-fet, ihr Musen, tragen das Glück!

Tell me, fond heart, why beat'st thou so high? Tell me, fond heart, why beat'st thou so high? Sagst seit gestern wie mir geschah? Sagst seit gestern wie mir geschah?

With the glad Spring-time thy love draws nigh, Liebli-che Schwe stern, Liebchen ist da!

Mendelssohn's Four-Part Songs.—(10.)
**EARLY SPRING.**

Tell me, fond heart, why beat'st thou so high? With the glad Spring-time thy love draws nigh.

Sa-get seit ge-stern wie mir ge-schah? Lieb-li-che Schwestern, Liebchen ist da!

Tell me, fond heart, why beat'st thou so high? With the glad Spring-time thy love draws nigh.

Sa-get seit ge-stern wie mir ge-schah? Lieb-li-che Schwestern, Liebchen ist da!

Tell me, fond heart, why beat'st thou so high? With the glad Spring-time thy love draws nigh.

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No. 3.—FAREWELL TO THE FOREST.

(ABSCHEID VOM WALD.)

Andante non Lento.

Soprano.

1. Oh! forest deep and gloomy, Oh! woodland, vale, and hill, Of all my joys and
1. O Thü-ler weit, o Hö- ben, o schö- ner, grü- ner Wald, du meiner Lust und

Alto.

1. Oh! forest deep and gloomy, Oh! woodland, vale, and hill, Of all my joys and
1. O Thü-ler weit, o Hö- ben, o schö- ner grü- ner Wald, du meiner Lust und

Tenor.

1. Oh! forest deep and gloomy, Oh! woodland, vale, and hill, Of all my joys and
1. O Thü-ler weit, o Hö- ben, o schö- ner grü- ner Wald, du meiner Lust und

eve. lower.

Bass.

1. Oh! forest deep and gloomy, Oh! woodland, vale, and hill, Of all my joys and
1. O Thü-ler weit, o Hö- ben, o schö- ner grü- ner Wald, du meiner Lust und

sor - rows The gen - tle wit - ness still, When sick of worldly plea - sures,
We - hen an - dächt'ger Auf - ent - halt! Da draus - sen stets be - tro - gen

cres.

Leaving the bu - sy town, I seek thy qui - et sha - dows, And, wea - ry, lay me
saus't die geschäft'ge Welt; schlag' noch ein - mal die Bo - gen um mich du grü - nes

Leaving the bu - sy town, I seek thy qui - et sha - dows, And, wea - ry, lay me
saus't die geschäft'ge Welt; schlag' noch ein - mal die Bo - gen um mich du grü - nes

Leaving the bu - sy town, I seek thy qui - et sha - dows, And, wea - ry, lay me
saus't die geschäft'ge Welt; schlag' noch ein - mal die Bo - gen um mich du grü - nes

Leaving the bu - sy town, I seek thy qui - et sha - dows, I
saus't die geschäft'ge Welt; schlag' noch ein - mal die Bo - gen, schlag'

Mendelssohn's Four-Part Song.—(12.)
FAREWELL TO THE FOREST.

1. I seek thy quiet shadows, And, weary, lay me down.
Zelt! schlag' noch einmal die Bogen um mich du grünnes Zelt!

2. The forest softly whispers In tones of truthful might, It speaks of earnest
   duty, Of what is wrong and right; I listen to its teaching
   Lieben, und was des Menschen Hort. Ich habe treu gelesen
   eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, eines, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, ones, one
FAREWELL TO THE FOREST.

With patient humble ear, To me the beauteous language Shall be for ever dear;
and durch mein ganzes Wesenward's un-aussprechlich klar.

With patient humble ear, To me the beauteous language Shall be for ever dear;
and durch mein ganzes Wesenward's un-aussprechlich klar.

With patient humble ear, To me the beauteous language Shall be for ever dear;
and durch mein ganzes Wesenward's un-aussprechlich klar.

With patient humble ear, To me the beauteous language Shall be for ever dear;
and durch mein ganzes Wesenward's un-aussprechlich klar.

3. The tranquil glades now leaving, To distant lands I roam, Life's anxious toil pur-
bald werd' ich dich verlassen, fremd in die Fremde gehn, auf bunt-be-weg-ten
No. 4.—THE NIGHTINGALE.

(DIE NACHTIGALL.)

Soprano.

The Nightingale returns with Spring, From distant lands she

Alto.

Die Nachtigall, sie war ent-lernt, der Frühling lockt sie

Tenor.

The Nightingale returns with Spring, From distant lands she

Bass.

Die Nachtigall, sie war ent-lernt, der Frühling lockt sie

Andante.

Soprano.

The Nightingale returns with Spring, From distant lands she

Alto.

Die Nachtigall, sie war ent-lernt, der Frühling lockt sie

Andante.

Soprano.

The Nightingale returns with Spring, From distant lands she

Tenor.

Die Nachtigall, sie war ent-fernt, der Frühling lockt sie

Bass.

Die Nachtigall, sie war ent-fernt, der Frühling lockt sie

Soprano.

The Nightingale returns with Spring, From distant lands she

Tenor.

Die Nachtigall, sie war ent-fernt, der Frühling lockt sie

New lays of love she doth not bring, Her old song e-ver

Bass.

Die Nachtigall, sie war ent-fernt, der Frühling lockt sie

charms us, Her old song e-ver charms us,

Die Nachti-gall, sie war ent-fernt, der Frühling lockt sie

Mendelssohn's Four-Part Songs.—(16.)
THE NIGHTINGALE.

- turns with Spring, New lays of love she doth not bring, doth not war ent - fernt, was neu - es hat sie nicht ge -

turns with Spring, New lays of loves she doth not war ent - fernt, was neu - es hat sie nicht ge-

Spring, From dis - tant lands she com - eth; New lays of love she doth not fernt, der Frühling lockt sie wie - der; was neu - es hat sie nicht ge-

bring, Her old song e - ver charms us. The bring, Her old song e-ver charms us, song e-ver charms us.


- lernt, singt al - te lie - be Lie - der, lie - be Lie - der.

Night - in - gale returns with Spring, From dis - tant lands she com - eth; Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

The Night - in - gale returns with Spring, From dis - tant lands she com - eth; Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

The Night - in - gale returns with Spring, From dis - tant lands she com - eth; Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

The Night - in - gale returns with Spring, From dis - tant lands she com - eth; Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

Mendelssohn's Four-Part Songs.—(17.)
New lays of love she doth not bring, Her old song ever charms us, Her
New lays of love she doth not bring, Her old song ever charms us, Her
New lays of love she doth not bring, Her old song ever charms us, Her
New lays of love she doth not bring, Her old song ever charms us, Her

Mendelssohn's Four-Part Songs.—(1b.)

Goethe.
No. 5.—THE VALE OF REST.

(RUHETHAL.)

SOPRANO.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

ALTO.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

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cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.

When from out the gold-en West, Distant mountain-clouds are beaming, Distant
Wenn im letz-ten A-bend-strahl gold'-ne Wol-ken-ber-gestel-gen, gold'-ne
cres.
No. 6.—HUNTING SONG.

(JAGDLIED.)

Allegro molto quasi Presto.

Soprano.

Alto.

Tenor.

Bass.

Mendelssohn's Four-Part Songs.—(21.)
Hunting Song.

Hark! from the castle the horns clearly sound,
Fern hält es vom Schloß, das Waldhorn ruft,
The steeds loudly neighing, the steeds loudly neighing,
Paw the ground, paw the Luft!
In the sky, the sky, es wie-hern die Rose, es wie-hern die Rose, in die Luft!

Mendelssohn's Four-Part Songs—(22.)
HUNTING SONG.

ground, paw the ground, paw the ground, paw the ground, paw the ground.

Luft! in die Luft! in die Luft! in die Luft! in die Luft!

p cresc.

fo-rest, past ri-ver and bush, Past ham-let and hil-lock, as on-ward they rush,
See-en, bald Wol-ken-zug tief schimmernd zu se-hen in schwindelndem Flug,

Mendelssohn's Four-Part Songs.—(23.)
Past ham-let and hil-lock as onward they rush! tief schimmernd zu sehen in schwindelndem Flug.
onward they rush!
schwindelndem Flug.
onward they rush!
schwindelndem Flug.
hil-lock as onward they rush!
sehen in schwindelndem Flug.

Ah! sweet-est maid-en, pray now let me Bald Dun-kel wie-der hült Rei-ter und
Ross, Lieb, so lass mich los, lass mich los, lass mich

Ah! sweet-est maid-en, pray now let me Bald Dun-kel wie-der hült Rei-ter und
Ross, Lieb, so lass mich los, lass mich los, lass mich

Ah! sweet-est maid-en, pray now let me Bald Dun-kel wie-der hült Rei-ter und
Ross, Lieb, so lass mich los, lass mich los, lass mich

gos! They fly faster onwards, They fly faster onwards, Tal-ly ho! Tal-ly
gos! They fly faster onwards, They fly faster onwards, Tal-ly ho! Tal-ly
gos! They fly faster onwards, They fly faster onwards, Tal-ly ho! Tal-ly

go! They fly faster onwards, They fly faster onwards, Tal-ly ho! Tal-ly
Ross, o Lieb, o Lie-be, so lass mich los, lass mich los, lass mich

Ross, o Lieb, o Lie-be, so lass mich los, lass mich los, lass mich

Ross, o Lieb, o Lie-be, so lass mich los, lass mich los, lass mich

Ross, o Lieb, o Lie-be, so lass mich los, lass mich los, lass mich

Mendelssohn's Four-Part Songs.—(24.)
HUNTING SONG.

ho! They fly faster on-wards, Tal-ly ho! Tal-ly
los! o Lieb', o Lie-be, so lass mich

ho! They fly faster on-wards, Tal-ly ho! Tal-ly ho!
los! o Lieb', o Lie-be, so lass mich los!

ho! They fly faster on-wards, Tal-ly ho! Tal-ly ho!
los! o Lieb', o Lie-be, so lass mich los!

ho! They fly faster on-wards, Tal-ly ho! Tal-ly ho!
los! o Lieb', o Lie-be, so lass mich los!

Still more distant and distant is heard the
Im-mer wei-ter und wei-ter die Klän-ge

Still more distant and distant is heard the tone, distant and distant is heard the
Im-mer wei-ter und wei-ter die Klän-ge ziehn, wei-ter und wei-ter die Klän-ge

Still more distant and distant is heard the tone, distant and distant is heard the
Im-mer wei-ter und wei-ter die Klän-ge ziehn, wei-ter und wei-ter die Klän-ge

Still more distant and distant is heard the tone, distant and distant is heard the
Im-mer wei-ter und wei-ter die Klän-ge ziehn, wei-ter und wei-ter die Klän-ge

Still more distant and distant is heard the tone, distant and distant is heard the
Im-mer wei-ter und wei-ter die Klän-ge ziehn, wei-ter und wei-ter die Klän-ge
HUNTING SONG.

Mendelssohn's Four-Part Songs.—(26.)
HUNTING SONG.

fair. How fresh are the breezes, balmy the sweet air; Green trees gaily rustle,

Breath. Er - quick -li - che Fri-sche! süs-schaur - ri - ge Lust! hoch flat-tern die Bü - sche,

fair. How fresh are the breezes, balmy the sweet air; Green trees gaily rustle,

Breath. Er - quick -li - che Fri-sche! süs-schaur - ri - ge Lust! hoch flat-tern die Bü - sche,

fair. How fresh are the breezes, balmy the sweet air; Green trees gaily rustle,

Breath. Er - quick -li - che Fri-sche! süs-schaur - ri - ge Lust! hoch flat-tern die Bü - sche,
Mendelssohn's Four-Part Songs.—(28.)

V. EICHENHOFFF.
A Hymn of Praise

(Lobgesang). First Symphonia-Cantata for Voices and Instruments, arranged, with an Accompaniment for the Pianoforte, by the Author, Op. 52, 14s. Ditto, ditto, octavo size, 4s.

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4. All ye that cried. Chorus - - - - 1 6
5. I waited for the Lord. Duet (two Sopranos) and Chorus 1 3
6. The sorrows of death. Solo, Tenor - - - - 1 0
7. The night is departing. Chorus - - - - 1 9
8. Let all men praise the Lord. Chorale - - - - 1 0
9. My song shall always be thy mercy. Duet, Soprano and Tenor - - - - 1 0
10. Ye nations offer to the Lord. Chorus - - - - 2 0

"As the Hart pants."

The 42nd Psalm, for Soprano Solo, and Chorus, arranged, with an Accompaniment for the Pianoforte, by the Author, Op. 42, 5s. Ditto, ditto, octavo size, 1s. 6d.

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2. (This movement is also used as an Anthem.) The separate vocal parts - - - - 0 6
3. My tears, and For I had gone forth. S. Solo and Chorus. S.S.A. - 1 3
4. Why, my soul? Chorus - - - - 0 6
5. My God, within me - - - - 1 3
6. The Lord hath commanded. S. Solo. T.T.B.B. - - - - 2 0
7. Why, my soul? Chorus - - - - 2 0

"When Israel out of Egypt came."

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2 6 The full score - - - - 8 0 0

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2 Lord, thou alone. Chorus - - 1 3
3 To God on high be thanks - - 1 3
4 And the many that believed - 1 9
5 Men, brethren, and fathers (Stephen's Song). Tenor 1 0
6 Jerusalem, thou that killest the prophets. Soprano solo - 0 9
7 Stone him to death. Chorus - 1 0
8 To thee, O Lord. Recit. & Choral - 0 6
9 Happy and blest are they. Chorus - 1 3
10 Consume them all. Bass solo - 1 0
11 But the Lord is mindful of His own. Alto solo - - 0 9
12 And as he journeyed. Recit. 0 6
13 Saul, Saul, why persecutest. Chorus - 1 0
14 Rise up; arise. Chorus - - 1 6
15 Sleepers, wake, a voice is calling.
16 O God, have mercy. Bass solo - - 0 6
17 I praise thee, O Lord. Bass solo and Chorus - 1 3
18 O, great is the depth. Chorus - 1 3
19 Now we are ambassadors. Duet, Tenor and Bass - - 0 9
20 How lovely are the messengers. Chorus - - 1 0
21 I will sing of thy great mercies. Soprano solo - - 0 9
22 Thus saith the Lord. Chorus - 0 6
23 Oh! be gracious, ye immortals. Chorus - - 1 0
24 Know ye not that ye are His temple. Bass solo - - 1 0
25 Be thou faithful unto death. Tenor solo, with Violoncello Obligato 0 9
26 And there was a man. Recitative - - 0 9
27 The Gods themselves. Chorus - -
28 Oh! be gracious, ye immortals. Chorus - - 1 0
29 Know ye not that ye are His temple. Bass solo - - 1 0
30 But Paul and Barnabas - -
31 For so hath the Lord. Duet, - 1 0
32 And there was a man. Recitative - - 0 9
33 The Gods themselves. Chorus - -
34 Oh! be gracious, ye immortals. Chorus - - 1 0
35 Know ye not that ye are His temple. Bass solo - - 1 0
36 Be thou faithful unto death. Tenor solo, with Violoncello Obligato 0 9
37 (And Paul sent. Recitative - -
38 (And Paul sent. Recitative - - 1 0
39 (Far be it from thy path. Chorus) - - 0 9
40 (Far be it from thy path. Chorus) - - 0 9
41 (See what love hath the Father, Chorus - - 1 0
42 @ Far be it from thy path. Chorus) - - 0 9
43 @ Far be it from thy path. Chorus) - - 0 9
44 @ Far be it from thy path. Chorus) - - 1 6
45 @ Not only unto him. Chorus - - 1 0
46 @ Not only unto him. Chorus - - 1 0
47 17, 18, 21, and 32. Recitatives - - 1 0

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