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G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

OLAF TRYGVASSON
FOR SOLI, CHORUS AND ORCHESTRA

UNFINISHED DRAMA BY
BJÖRNSTJERNE BJÖRNSSON

MUSIC
BY
EDVARD GRIEG

VOCAL SCORE

Pr. ~~40c~~ net

75c



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.

GABRIEL PIERNÉ

THE CHILDREN'S CRUSADE

A MUSICAL LEGEND IN FOUR PARTS ADAPTED
FROM THE POEM BY

MARCEL SCHWOB

ENGLISH TRANSLATION BY
HENRY GRAFTON CHAPMAN

Vocal Score, \$1.50 net. Children's Chorus Parts, 60 cents net.

Since this "Musical Legend" obtained the first prize awarded it by the City of Paris in 1904, it has taken rank as the most generally successful choral work of this generation. It may be truthfully said of it that it is known in four continents, for it has been given in Australia and Africa (Cape Town), as well as in Europe and America. In France, Germany and England its success has been pronounced and widespread. In this country, following the example of the Oratorio Society of New York, it has been repeatedly given by the choral organizations of various large cities and has never failed to find favor with the critics as well as the general public.

The subject is the Children's Crusade of 1212, the most tragic of all attempts to rescue the Holy Sepulchre. The story, which is divided into four parts, "The Forthsetting," "The Highway," "The Sea," and "The Saviour in the Storm," offers a great deal that is pathetic, charming and naïve, extremely touching in places, and in others providing material of fresh and picturesque quality for the composer. M. Pierné has entirely caught the feeling of the subject and of Schwob's beautiful poem. His music is poetic in spirit, graceful, and rises in many places to dramatic power and to the expression of the ecstatic enthusiasm that so largely characterizes the situations.

The fact that he has made large use of a chorus of children, who take part in the more important scenes with thrilling effect, makes this "Legend" especially appropriate for production in connection with the musical work of the public schools, where vocal training is to-day such a feature of the curriculum. Another reason why it should appeal to the musical directors in educational institutions in general, is the fact that there are few compositions of this high artistic type in which the chorus of children's voices predominates in so musical and effective a manner. The subject matter of the work, neither too secular for church performance nor too sacred for a more secular production, admits of its proper rendering under almost any conditions.