

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
LAY OF THE LAST MINSTREL

A DRAMATIC CANTATA

FOR SOLI, CHORUS, AND ORCHESTRA

ARRANGED AND ADAPTED IN  
SCENES FROM SIR WALTER SCOTT'S POEM

BY  
JAMES MACCUNN

THE MUSIC COMPOSED BY  
HAMISH MACCUNN.  
(OP. 7.)

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MADE IN ENGLAND

# ARGUMENT.

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PART I.—The assembled Scottish knights are waiting and watching in Branksome Hall, in readiness to repulse a threatened attack of the English Borderers. Lady Buccleuch, whose husband has been slain in a Border battle, and whose daughter Margaret is in love with Lord Cranston, against her mother's will, burns with resolve to avenge the great chieftain's death. A family feud existed between the houses of Cranston and Buccleuch. Skilled in the mysteries of magic, Lady Buccleuch leaves the assembled knights and seeks her secret bower, to consult the Spirits of the Flood and Fell. Their supernatural utterances are heard deploring Margaret's hopeless love, and the feudal wars, and prophesying—as the stars decree—that

No kind influence deign they shower  
On Teviot's tide and Branksome tower  
Till pride be quelled and love be free.

Lady Buccleuch, returning to the Hall, commands her most valiant knight, Sir William of Deloraine, to ride to Melrose Abbey, seek the Monk of St. Mary's Aisle, and, through him, find the tomb of the great wizard, Michael Scott, and obtain therefrom the Mighty Book, whose possession will prove a charm and defence against the invaders. Deloraine rides to Melrose, and, after midnight, knocks at the Monk's cell, is admitted, and states his errand. The Monk and Deloraine proceed to the Chancel and burst open the wizard's grave, and Deloraine takes the Mighty Book from the dead man's hand. The awful proceeding so overwhelms the aged Monk, that, after urging Deloraine to depart, he returns to his cell, engages in prayer and penance, and dies.

PART II.—A stolen meeting in Branksome Wood, at early dawn, between Cranston and Margaret, is interrupted by Deloraine, on his ride back from Melrose with the Mighty Book. The knights engage, and Deloraine is unhorsed and wounded. Late in the evening of the same day, Margaret in the high turret of Branksome Castle, sitting alone, singing, descries a glare in the sky. "Is yon red glare the Western Star? No! 'tis the beacon blaze of war." The whole country is raised by beacon fires from every summit. The English invaders have crossed the Border and lay siege to Branksome Castle. The heroic Lady Buccleuch, in person, from the castle wall, challenges the enemy. The English Borderers, beneath the walls, clamour for admission, and claim the person of Deloraine, and threaten to bear off the young heir of Buccleuch a prisoner to England, evil chance having thrown him into their hands. Lady Buccleuch offers that Deloraine shall engage in single combat with their noblest knight to settle the dispute, and hurls defiance at the invaders, which is taken up by the Scottish knights within the castle. Single combat being agreed on, preparations are made, but anxiety arises as to the fitness of Deloraine to do battle in consequence of his wounds. The agency of the Mighty Book is however at work, for, to the astonishment of all, Deloraine appears on the scene and engages the English champion, Sir Richard Musgrave. They fight and Musgrave is slain, but the victor turns out to be, not Deloraine, but Cranston, who by the same glamour or magical influence was enabled to enter Branksome Hall unseen, clothe himself in Deloraine's armour, and personate the wounded knight. The victory of Cranston and the restoration to Lady Buccleuch of her noble son, bring about immediate reconciliation between all parties—the oracular utterance of the Mountain Spirit is fulfilled—

For pride is quelled and love is free.

Margaret and Lord Cranston are accepted by Lady Buccleuch as betrothed lovers, and there is universal joy and rejoicing, closing with patriotic song.

## CHARACTERS.

LADY BUCCLEUCH . . . . .	Soprano.
MARGARET OF BRANKSOME . . . . .	Mezzo-Soprano or Contralto.
SIR WILLIAM OF DELORAINE } . . . . .	Tenor.
MOUNTAIN SPIRIT . . . . .	
THE MONK . . . . .	Baritone.
LORD CRANSTON . . . . .	
RIVER SPIRIT . . . . .	

AND CHORUS.

PERIOD.—Middle of Sixteenth Century.

SCENES.—Branksome Castle, a stronghold of the Buccleuch family, near the Border, and Melrose Abbey.

## PART I.

### No. 1.—CHORUS OF MALE VOICES.

Nine-and-twenty knights of fame  
 Hung their shields in Branksome Hall;  
 Nine-and-twenty squires of name  
 Brought them their steeds to bower from stall;  
 Nine-and-twenty yeomen tall  
 Waited, duteous, on them all;  
 They were all knights of mettle true,  
 Kinsmen to the bold Buccleuch.

Ten of them were sheathed in steel,  
 With belted sword and spur on heel:  
 They quitted not their harness bright,  
 Neither by day nor yet by night:  
 They lay down to rest,  
 With corslet laced,  
 Pillow'd on buckler cold and hard:  
 They carved at the meal  
 With gloves of steel,  
 And drank the red wine through the helmet barr'd.

### No. 2.—CHORAL RECITATIVE.

But he, the chieftain of them all—  
 His sword hangs rusting on the wall  
 Beside his broken spear!  
 \* \* \* \* \*

In sorrow, o'er Lord Walter's bier,  
 The Lady dropped nor flower nor tear,  
 Vengeance! deep brooding o'er the slain,  
 And burning pride and high disdain!  
 Vengeance! that locks the source of woe  
 Forbade the rising tear to flow.  
 \* \* \* \* \*

See! she seeks the secret bower  
 In old Lord David's western tower,  
 And looketh forth to view the night,  
 And lo! the night is calm and clear.

### No. 3.—SCENE—RIVER SPIRIT AND MOUNTAIN SPIRIT.

*River Spirit.*

“Sleep'st thou, brother?”

*Mountain Spirit.*

“Brother, nay—

On my hills the moon-beams play.  
 Merry elves their morris pacing,  
 To aerial minstrelsy,  
 Emerald rings on brown heath tracing,  
 Trip it deft and merrily.  
 Up, and mark their nimble feet!  
 Up, and list their music sweet!”

*River Spirit.*

“Tears of an imprisoned maiden  
 Mix with my polluted stream;  
 Margaret of Branksome, sorrow-laden,  
 Mourns beneath the moon's pale beam.  
 Tell me, thou, who viewest the stars,  
 When shall cease these feudal jars?  
 What shall be the maiden's fate?  
 Who shall be the maiden's mate?”

*Mountain Spirit.*

“Arthur's slow wain his course doth roll,  
 In utter darkness round the pole;  
 The Northern Bear lowers black and grim  
 Orion's studded belt is dim;  
 Twinkling faint, and distant far,  
 Shimmers through mist each planet-star;  
 But no kind influence deign they shower  
 On Teviot's tide, and Branksome's tower,  
 Till pride be quell'd, and Love be free.”

*Chorus.*

But no kind influence deign they shower,  
Till pride be quell'd, and Love be free.

No. 4.—SOLO.—*Lady Buccleuch.*

"Sir William of Deloraine, good at need,  
Mount thee on the wightest steed;  
Spare not to spur, nor stint to ride,  
Until thou come to fair Tweedside;  
And in Melrose's holy pile  
Seek thou the Monk of St. Mary's aisle.  
Greet the Father well from me;  
Say that the fated hour is come,  
And that to-night he shall watch with thee,  
To win the treasure of the tomb:  
For this will be St. Michael's night,  
And, though stars be dim, the moon is bright;  
And the Cross, of bloody red,  
Will point to the grave of the mighty dead.

"What he gives thee, see thou keep;  
Stay not thou for food or sleep;  
Be it scroll, or be it book,  
Into it, Knight, thou must not look;  
If thou readest, thou art lorn!  
Better had'st thou ne'er been born."

## No. 5.—CHORUS.

The clattering hoofs the watchmen mark;—  
"Stand, ho! thou courier of the dark."—  
"For Branksome, ho!" the knight replied,  
And left the friendly tower behind.

\* \* \* \* \*  
When Hawick he pass'd, had curfew rung,  
Now midnight lauds were in Melrose sung.  
These sounds, upon the fitful gale,  
In solemn wise did rise and fall,  
Like that wild harp, whose magic tone  
Is waken'd by the winds alone.

\* \* \* \* \*  
When Melrose he reach'd, 'twas silence all;  
He sought the Convent's lonely wall.  
With dagger's hilt, on the wicket strong,  
He struck full loud, and he struck full long.

No. 6.—SCENE—THE MONK AND  
SIR WILLIAM OF DELORAINE.*The Monk.*

"Who knocks so loud, and knocks so late?"

*Deloraine.*

"Hail to thee! Monk of St. Mary's aisle!  
The Ladye of Branksome greets thee by me,  
Says that the fated hour is come,  
And that to-night I shall watch with thee,  
To win the treasure of the tomb."

*The Monk.*

"And, darest thou, Warrior! seek to see  
What heaven and hell alike would hide?  
Then, daring Warrior, follow me!"

"I swore to bury his Mighty Book,  
That never mortal might therein look;  
And never to tell where it was hid,  
Save at his Chief of Branksome's need:

And when that need was past and o'er,  
Again the volume to restore.  
I buried him on St. Michael's night,  
When the bell toll'd one, and the moon was bright.

"Lo, Warrior! now, the Cross of Red  
Points to the grave of the mighty dead;  
Within it burns a wondrous light,  
To chase the spirits that love the night:  
That lamp shall burn unquenchably,  
Until the eternal doom shall be."

"Behold; upon the broad flag-stone  
The Bloody Cross in light is thrown;  
Now, with this iron bar, command  
The grave's wide portal to expand!"

## No. 7.—CHORUS.

Before their eyes the Wizard lay,  
As if he had not been dead a day.  
His hoary beard in silver roll'd,  
He seem'd some seventy winters old;  
A palmer's amice wrapp'd him round,  
With a wrought Spanish baldric bound,  
Like a pilgrim from beyond the sea;  
His left hand held his Book of Might;  
A silver cross was in his right;  
The lamp was placed beside his knee:  
High and majestic was his look,  
At which the fellest fiends had shook  
And all unruffled was his face.

*The Monk.*

"Now, speed thee what thou hast to do,  
Or, Warrior, we may dearly rue;  
For those, thou may'st not look upon,  
Are gathering fast round the yawning stone!"

*Chorus.*

Then Deloraine, in terror, took  
From the cold hand the Mighty Book,  
With iron clasp'd, and with iron bound:  
And, as he took it, the dead man frowned.

When the huge stone sunk o'er the tomb,  
The night returned in double gloom;  
For the moon had gone down, and the stars were  
E'en, as through the aisle they pass'd, [few.  
They heard strange noises on the blast;  
Loud sobs, and laughter louder, ran,  
And voices unlike the voice of man;  
As if the fiends kept holiday.

*The Monk.*

"Now, hie thee hence, by naught be stayed;  
And when we are on death-bed laid,  
O may our dear Ladye, and sweet St. John,  
Forgive our souls for the deed we have done!"

*Chorus.*

The Monk returned to his cell,  
And many a prayer and penance sped.  
When the Convent met at the noontide bell—  
The Monk of St. Mary's aisle was dead!  
Before the cross was the body laid,  
With hands clasp'd fast, as if he still prayed.

END OF PART FIRST.

## PART II.

### No. 1.—SOLO TENOR AND CHORUS.

The wild birds told their warbling tale,  
And waken'd every flower that blows;  
And peeped forth the violet pale,  
And spread her breast the mountain rose.  
But lovelier than the rose so red,  
Yet paler than the violet pale,  
She early left her sleepless bed,  
The fairest maid in Teviotdale.

The Knight and the Ladye fair are met,  
And under the hawthorn's boughs are set.  
A fairer pair were never seen  
To meet beneath the hawthorn green.  
He was stately, young, and tall;  
Dreaded in battle, loved in hall;  
And she, when love, scarce told, scarce hid,  
Lent to her cheek a livelier red;  
When the half sigh her swelling breast  
Against the silken ribbon prest;  
When her blue eyes their secret told,  
Though shaded by her locks of gold—  
Where would you find the peerless fair,  
With Margaret of Branksome might compare?

### No. 2.—CHORUS.

Hark! hark! who comes through Branksome wood,  
On such sweet meeting to intrude?  
The Baron's courser pricks his ears,  
As if a distant noise he hears.

\* \* \* \* \*

See! on his steed, so dapple-gray,  
All dark with sweat, and splashed with clay;  
His armour red with many a stain;  
Gallant William of Deloraine!

\* \* \* \* \*

He bowed his head, and couched his spear,  
And spurred his steed to full career.  
The meeting of those champions proud  
Seem'd like the bursting thunder-cloud.

### No. 3.—SOLO.—*Margaret.*

(*The evening—On the high turret sitting alone.*)

True love's the gift which God has given  
To man alone beneath the heaven:  
It is not fantasy's hot fire,  
Whose wishes, soon as granted, fly;  
It liveth not in fierce desire,  
With dead desire it doth not die:  
It is the secret sympathy,  
The silver link, the silken tie,  
Which heart to heart, and mind to mind,  
In body and in soul can bind.—

\* \* \* \* \*

Is yon the star, o'er Penchryst height,  
That spreads abroad its wavering light?  
Is yon red glare the western star?—

### No. 4.—CHORUS.

No! 'tis the beacon-blaze of war!

\* \* \* \* \*

Now over Border, dale, and fell,  
Full wide and far is terror spread;  
For pathless marsh, and mountain ceil,  
The peasant leaves his lowly shed.  
On Penchryst glows a bale of fire,  
And three are lit on Priestthaughswire;  
Ride out, ride out,  
The foe to scout!

Mount, mount for Branksome, every man!

\* \* \* \* \*

From Branksome's towers, the watchman's eye  
Dun wreaths of distant smoke can spy,  
Which, curling in the rising sun,  
Show southern ravage has begun.

\* \* \* \* \*

No. 5.—SCENE—LADY BUCCLEUCH (*on the  
Castle wall*). ENGLISH BORDERERS (*with-  
out*). SCOTTISH KNIGHTS (*within*).

*Lady Buccleuch.*

Why 'gainst the truce of border tide  
In hostile guise dare ye to ride,  
With Kendal bow and Gilsland brand  
Upon the bounds of fair Scotland?  
Return, ye English lords! return!  
And if but one poor straw ye burn,  
Or do our tower so much molest  
As scare one swallow from her nest;  
St. Mary! but we'll light a brand  
Shall warm your hearths in Cumberland.

*The English Borderers.*

We claim from thee William of Deloraine,  
That he may suffer march-treason pain.  
He harried the lands of bold Musgrave,  
And slew his brother by dint of glaive.

Yield thee! or hear our warrisen  
To storm and spoil thy garrison!  
And this fair boy to London led  
Shall good King Edward's page be bred.

*Lady Buccleuch.*

Say to your lords of high emprise  
Who war on women and on boys,  
That either William of Deloraine  
Will cleanse him, by oath, of treason-stain  
Or else the single combat take  
'Gainst Musgrave for his country's sake.  
For the young heir of Branksome's line  
God be his aid and God be mine!  
Through me no friend shall meet his doom,  
Here, while I live, no foe finds room.

But, if thy lords their purpose urge,  
 Take our defiance loud and high,  
 Our Slogan is their lyke-wake dirge,  
 Our moat the grave where they shall lie.  
 Awake the Slogan, kinsmen true!  
 "St. Mary for the young Buccleuch!"

*The Scottish Knights.*

Our slogan is their lyke-wake dirge,  
 Our moat the grave where they shall lie,  
 Awake the slogan, kinsmen true!  
 "St. Mary for the young Buccleuch!"

No. 6.—CHORAL RECITATIVE.

Now is the hour of Branksome's need,  
 O Mighty Book! the combat speed!  
 For wounded Deloraine delays.

Where is a champion in his stead,  
 Whose heart beats for his native land?  
 Who for Buccleuch the sword will raise,  
 'Gainst Musgrave, hand to hand?

Who comes?

Lo!

'Tis he! the Knight of Deloraine!  
 'Tis he himself, all free from pain!  
 In armour sheathed from top to toe.

Now is the hour of Branksome's need,  
 O Mighty Book! the combat speed!

No. 7.—CHORUS.

'Tis done, 'tis done! that fatal blow  
 Has stretched him on the bloody plain;  
 He strives to rise—Brave Musgrave, no!  
 Thence shalt thou never rise again!

No. 8.—SCENE—LORD CRANSTON, LADY  
 BUCCLEUCH, MARGARET, AND CHORUS.

*Lord Cranston.*

For this fair prize I've fought and won,  
 For her alone the ring I ride;  
 Cranston am I of Teviotside,  
 And bring thee back thy noble son!

*Chorus.*

Oh, Ladye fair, the feud forego,  
 And deign to bless the nuptial hour  
 Of Cranston's Lord and Teviot's Flower,  
 And never aught but union know.

*Lady Buccleuch.*

"Not you, but fate has vanquish'd me,  
 Their influence kindly stars may shower  
 On Teviot's tide and Branksome's tower.  
 For pride is quell'd, and Love is free!"

*Margaret.*

"As I am true to thee and thine,  
 Do thou be true to me and mine!  
 This clasp of love our bond shall be  
 For this is our betrothing day."

*Lord Cranston.*

For this fair prize I've fought and won,  
 For her alone the ring I ride;  
 Cranston am I of Teviotside,  
 And bring thee back thy noble son!

*Chorus.*

"Their influence kindly stars may shower  
 On Teviot's tide and Branksome's tower,  
 And well we read the stars' decree,  
 For pride is quell'd, and Love is free."

No. 9.—RECITATIVE.—*Lord Cranston.*

Breathes there the man, with soul so dead,  
 Who never to himself hath said,  
 This is my own, my native land!  
 Whose heart hath ne'er within him burn'd  
 As home his footsteps he hath turn'd,  
 From wandering on a foreign strand!

No. 10.—CHORUS.

O Caledonia! stern and wild,  
 Meet nurse for a poetic child!  
 Land of brown heath and shaggy wood,  
 Land of the mountain and the flood,  
 Land of my sires! what mortal hand  
 Can e'er untie the filial band,  
 That knits me to thy rugged strand!

THE END.

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# THE LAY OF THE LAST MINSTREL.

## PART I.

### No. 1. MALE VOICE CHORUS.—“NINE-AND-TWENTY KNIGHTS OF FAME.”

*Allegro brioso, ma non troppo vivace.*

PIANO.  
♩ = 126.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Allegro brioso, ma non troppo vivace' and the metronome marking is quarter note = 126. The score includes various dynamics such as *f* (forte), *sf* (sforzando), *p* (piano), and *sfz* (sforzando). There are also triplets and slurs throughout the piece. The first system includes a tempo marking and a metronome marking. The second system has a *p* dynamic. The third system has *sf*, *f*, *sfz*, and *p* dynamics. The fourth system has *sfz* and *p* dynamics. The fifth system has no specific dynamics marked.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, featuring a grand staff. It includes dynamic markings *sf* and *mf*. The music features a mix of eighth and sixteenth notes.

Third system of musical notation, featuring a grand staff. It includes dynamic markings *cres.* and *f*. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings *ff*. The music features a mix of eighth and sixteenth notes.

Fifth system of musical notation, featuring a grand staff. The music features a mix of eighth and sixteenth notes.

Sixth system of musical notation, featuring a grand staff. It includes dynamic markings *f*, *ff*, *mf*, and *p*. The music features a mix of eighth and sixteenth notes.

First system of piano accompaniment. Treble clef has a melodic line with accents and slurs. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *p*. A *Ped. sustain.* marking is present.

Second system of piano accompaniment. Treble clef continues the melodic line. Bass clef includes a section labeled *L.H.* (Left Hand). Dynamics include *f*. *Ped.* markings are present.

Third system of piano accompaniment. Treble clef features a more active melodic line with slurs. Bass clef continues the accompaniment. Dynamics include *ff*. *Ped.* markings are present.

Fourth system of piano accompaniment. Treble clef has a melodic line with slurs. Bass clef continues the accompaniment. Dynamics include *p*.

**A 1st TENOR.**

**2nd TENOR.**

*Briosso.*  
**1st BASS.**

Nine - and - twen - ty knights . . . of fame Hung their

**2nd BASS.**

Nine - and - twen - ty knights . . . of fame Hung their

**A**

Fifth system of the score, featuring vocal parts and piano accompaniment. It includes staves for 1st Tenor, 2nd Tenor, 1st Bass, 2nd Bass, and a section labeled **A**. The lyrics are: "Nine - and - twen - ty knights . . . of fame Hung their". Dynamics include *f*.

shields . . in Brank - some Hall; . . . . .

Nine-and-twen - ty  
 Nine-and-twen - ty  
 Nine-and-twen - ty

squires . . of name . . . . Brought them their steeds . . to bower from

squires . . of name . . . . Brought them their steeds . . to bower from

squires . . of name . . . . Brought them their steeds . . to bower from

squires . . of name . . . . Brought them their steeds . . to bower from

stall; . . . . . Nine - and - twen - ty yeo - men tall . .

stall; . . . . . Nine - and - twen - ty yeo - men tall . .

stall; . . . . . Nine - and - twen - ty yeo - men tall . .

stall; . . . . . Nine - and - twen - ty yeo - men tall . .

Wait - ed, du - teous, on . . . them all; . . . They were

Wait - ed, du - teous, on . . . them all; . . . They were

Wait - ed, du - teous, on . . . them all; . . . They were

Wait - ed, du - teous, on . . . them all; . . . They were

*f*

*ff* all knights of met - tle true, . . . Kins - men to the

*ff* all knights of met - tle true, . . . Kins - men to the

*ff* all knights of met - tle true, . . . Kins - men to the

all knights of met - tle true, . . . Kins - men to the

*f*

bold, the bold . . . Buc - cleuch, . . .

bold, the bold . . . Buc - cleuch. . .

bold, the bold . . . Buc - cleuch. . .

bold, the bold . . . Buc - cleuch. . .

*f*

B

*p*

*f* *ff*

*sf* *ff*

*ff* *mf* *p*

*Ped. sustain.*

*p* *f*  
Ped.

L.H. *f* *ff*  
Ped.

*ff*

*ff* *p*

**C** CHORUS.

*Brio.* *f*

Ten of them were sheathed . . . in steel, With . . .

Ten of them were sheathed . . . in steel, With . . .

They  
They  
belt - ed sword, and spur . . . on heel : . . . They  
They  
quit - ted not their har - - ness bright, . . . Nei-ther by  
quit - ted not their har - - ness bright, . . . Nei-ther by  
day, . . . nor yet by . . . night ; . . . They  
They  
day, . . . nor yet by . . . night ; . . . They  
They

lay down to rest, With cor - slet laced, . . . Pillow'd on buck - ler

lay down to rest, With cor - slet laced, . . . Pillow'd on buck - ler

lay down to rest, With cor - slet laced, . . . Pillow'd on buck - ler

lay down to rest, With cor - slet laced, . . . Pillow'd on buck - ler

*f*

cold . . . and hard; . . . They carved . . . at the

cold . . . and hard; . . . They carved . . . at the

cold . . . and hard; . . . They carved . . . at the

cold . . . and hard; . . . They carved . . . at the

*f*

meal with gloves . . . of steel, And drank the red wine through the

meal with gloves . . . of steel, And drank the red wine through the

meal with gloves . . . of steel, And drank the red wine through the

meal with gloves . . . of steel, And drank the red wine through the

*f*





N. 2. CHORAL RECITATIVE.—“ BUT HE, THE CHIEFTAIN OF THEM ALL.”

*Maestoso con moto (quasi Andante con moto).*

SOPRANO. — But he, the

ALTO. — But he, the

TENOR. — But he, the

BASS. — But he, the

*Maestoso con moto (quasi Andante con moto). ♩ = 69.*

chief - tain of them all, His sword hangs

chief - tain of them all, His sword hangs

chief - tain of them all, His sword hangs

chief - tain of them all, His sword hangs

chief - tain of them all, His sword hangs

rust - ing on the wall, Be - side his

rust - ing on the wall, Be - side his

rust - ing on the wall, Be - side his

rust - ing on the wall, Be - side his

rust - ing on the wall, Be - side his

bro - - ken spear. . . . .

bro - - ken spear. . . . .

bro - - ken spear. . . . .

bro - - ken spear. . . . .

bro - - ken spear. . . . .

*ff* *dim!* *con Ped.*

*dim.* *p* *dim.*

*p*

In sor - row o'er Lord Wal - ter's bier, The

*p*

La - dye dropp'd nor flower nor tear!

*sf*

**A**

Ven - geance, deep brood-ing o'er the slain, And burn - ing pride, and high dis - dain,

Ven - geance, deep brood-ing o'er the slain, And burn - ing pride, and high dis - dain,

Ven - geance, deep brood-ing o'er the slain, And burn - ing pride, and high dis - dain,

Ven - geance, deep brood-ing o'er the slain, And burn - ing pride, and high dis - dain,

*p* *f* *cres.* *f* *cres.* *f* *cres.* *f* *cres.*

*sf* *sf* *cres.* *f* *cres.*

*Ped.*

Ven - geance! that locks the source of woe, . . .

Ven - geance! that locks the source of woe, . . . For -

Ven - geance! that locks the source of woe, . . .

Ven - geance! that locks the source of woe, . . .

*ff* *dim.* *dim.* *dim.* *p*

*f* *dim.* *p*

802s.

- bade the ris - ing tear to flow, for - bade the ris - ing tear to

flow.

*p espress.* *dim. p* *pp*

**B** *Poco più moto.* *p*

See! she seeks her se - cret bow'r, . . . In old Lord David's west - ern

*p*

*p*

*p*

**B** *Poco più moto.*

See! she seeks her se - cret bow'r, . . . In old Lord David's west - ern

tow'r, And look - eth forth to view the night,

tow'r, And look - eth forth to view the night,

tow'r, And look - eth forth to

tow'r,

And lo! the night is calm . . . and clear,

view the night. And lo! the

the night is calm . . . and clear.

the night is calm . . . and clear.

night is calm . . . and clear.

the night is calm . . . and clear.

*Sva* . . .

*pp* *Ped.* \*

*Andante espressivo, con moto.* ♩ = 70.

RIVER SPIRIT (BARITONE).

MOUNTAIN SPIRIT (TENOR).

“Sleep’st thou, bro-ther?”

“Bro - ther, nay— . . . On my

*A*  
*Allegro scherzando, e leggiero.*

hills the moon - beams play. . . .

*Allegro scherzando, e leggiero.* ♩ = 160

Mer - ry elves their mor - ris pac - ing,

To aër - ial min - trel - sy, Em' - rald

rings on brown heath trac - ing, Trip it deft . . . and mer - ri - ly.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: "rings on brown heath trac - ing, Trip it deft . . . and mer - ri - ly." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

*cres.* *pp*

*Ped. sustain.*

The second system continues the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes appearing later in the system. The piano accompaniment is more active, with a crescendo marking (*cres.*) and a piano marking (*pp*). A pedal marking (*Ped. sustain.*) is present at the end of the system.

Up, and mark their nim - - ble

The third system features a vocal line with the lyrics: "Up, and mark their nim - - ble". The piano accompaniment continues with a steady rhythmic pattern. The vocal line has a few notes, including a half note and a quarter note.

feet ! Up, and list their mu - - sic

The fourth system features a vocal line with the lyrics: "feet ! Up, and list their mu - - sic". The piano accompaniment continues with a steady rhythmic pattern. The vocal line has a few notes, including a half note and a quarter note.

sweet !

*cres.* *f*

The fifth system features a vocal line with the lyrics: "sweet !". The piano accompaniment continues with a steady rhythmic pattern. The vocal line has a few notes, including a half note and a quarter note. The piano accompaniment has a crescendo marking (*cres.*) and a forte marking (*f*).



sf p

*Tempo lmo.*

Up, and list their mu - - - - sic

*Tempo lmo.*

sf p pp

RIVER SPIRIT. *p* *espressivo.*

sweet!" "Tears, tears of an im - pris - on'd

*p*

maid - en Mix with my . . pol - lu - ted stream; Mar-g'ret of

Brank - some, sor - row - la - den, Mourns be - neath the moon's pale

beam. Tell me, thou, . . . who view-est the stars, When shall

cease these feu - dal jars?

What, what shall be the maid - en's fate? . . .

Who shall be the maid-en's mate?"

MOUNTAIN SPIRIT.  
B *Poco più moto.*  
*f con brio.*  
"Ar - thur's slow  
*Poco più moto.* ♩ = 126.

wain his course . . . doth roll, In ut - ter dark - ness doth roll . . . a -

round . . the pole; . . . The Nor - thern Bear low'rs black . . and

grim; O - ri - on's stud - ded, stud - ded belt . . . is

dim. . . . Twinkling faint and dis - tant far, . . .

Shimmers thro'mist each plan - et star; . . . . . But

*a tempo.* *p* *a tempo.*

no kind in - fluence deign . . they shower On Te - viot's

tide, . . and Brank - some's tow'r, No kind in - fluence

deign . . they show'r, Till pride be quell'd, . . and Love, and

Love be free." . . .

CHORUS. SOPRANO.

But no kind in - fluence deign . . they

ALTO.

But no kind in - fluence deign . . they

TENOR.

But no kind in - fluence deign they

BASS

But no kind in - fluence deign they

show'r, Till pride be quell'd, and Love, and Love be free.

show'r, Till pride be quell'd, and Love, and Love be free.

show'r, Till pride be quell'd, and Love, and Love be free.

show'r, Till pride be quell'd, and Love, and Love be free.

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "show'r, Till pride be quell'd, and Love, and Love be free." The piano part features a steady accompaniment with some melodic lines in the right hand.

*pp* *p*

The second system is a piano accompaniment. It features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. The left hand has a more rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

The third system continues the piano accompaniment. It shows a melodic line in the right hand moving across the system, with a corresponding bass line in the left hand. The texture remains dense with many notes.

*pp* *pp* *perdendo.* *pp* *pp*

The fourth system concludes the piano accompaniment. It features a melodic line in the right hand that ends with a cadence. Dynamics include *pp* (pianissimo) and *perdendo.* (diminuendo).

## No. 4.

## SOLO.—“SIR WILLIAM OF DELORAINE.”

*Con brio e con fuoco.* LADY BUCCLEUCH.

“Sir Wil - liam of De - lor - aine,

*Con brio e con fuoco.* ♩ = 138.

good at need, Mount thee on the wight-est

stead, . Spare not to spur, nor stint to ride, Un-til thou

come to fair Tweed-side; And in Mel - ro-se's ho - ly pile

The musical score is written for a solo voice and piano accompaniment. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and performance style are indicated as 'Con brio e con fuoco'. The first system includes the tempo marking and the name 'LADY BUCCLEUCH.'. The second system includes the tempo marking and the tempo indication '♩ = 138.'. The lyrics are: '“Sir Wil - liam of De - lor - aine, good at need, Mount thee on the wight-est'. The third system includes the lyrics: 'stead, . Spare not to spur, nor stint to ride, Un-til thou'. The fourth system includes the lyrics: 'come to fair Tweed-side; And in Mel - ro-se's ho - ly pile'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets. Dynamics include 'f' (forte) and 'sf' (sforzando). There are also 'V' (accrescendo) markings above the piano staves.

Seek thou the Monk of Saint Ma - ry's aisle.

*poco più lento.*  
Greet the Fa - ther well from me ; Say that the

fa - ted hour is come, And that to - night he shall watch with

*Brioso.*  
thee, To win the trea - - sure of . . the

**A** *Più lento.*  
tomb : *Più lento.* ♩ = 100. For this will be Saint Mi - chael's night, And, though

stars be dim, the moon is bright ; And the Cross, of blood . . . y

red, Will point to the grave of the night . . . . .

y dead. What he gives thee,

see thou keep ; Stay not thou for food or sleep ; Be it scroll, or

be it book, In - to it, Knight, thou must not look ;



*Allegro molto.*

*f* If thou read - est, thou art lorn!

*Allegro molto.*

*sf* *ff*

*precipitato.*

*ff* Bet - ter hadst thou ne'er been born." . . .

*ff* *f*

*f* *sf*

*molto rall. al fine.*

*sf* *p* *sf* *p*

*pp* *pp* *ppp* *ff*

Short pause.  
Attacca.

No. 5. CHORUS.—“THE CLATTERING HOOFS THE WATCHMEN MARK.”

*Allegro con brio. ♩. = 140.*

SOPRANO.

ALTO.

TENOR.

BASS.

The clat - t'ring hoofs the watch - men

“Stand, ho! . . . . . thou

“Stand, ho! . . . . . thou

“Stand, ho! . . . . . thou

mark, . . . . . “Stand, ho! . . . . . thou

cour - ier of the dark; stand, ho! . . . stand,  
 cour - ier of the dark; stand, ho! . . . stand,  
 cour - ier of the dark; stand, ho! . . . stand,  
 cour - ier of the dark; stand, ho! . . . stand,

ho!"  
 ho!"  
 ho!"  
 ho!"  
 "For Brank - some, ho!" the knight re -

And left the friend - ly tower . . be -  
 And left the friend - ly tower . . be -  
 And left the friend - ly tower . . be -  
 - plied, . . And left the friend - ly tower . . be -

hind. . .

hind. . .

hind. . .

hind. . .

*sf*

*f*

*sf*

2

*cres.*

*ff*

*p*

**A**

*p* When Hawick he passed, . . . . had cur

*p* When Hawick he passed, . . . . had cur

*p* When Hawick he passed, . . . . had cur

When Hawick he passed, . . . . had cur

- few rung, . . . . Now mid - night lauds *dim.*

- few rung, . . . . Now mid - night lauds *dim.*

- few rung, . . . . Now mid - night lauds *dim.*

- few rung, . . . . Now mid - night lauds *dim.*

- few rung, . . . . Now mid - night lauds

**B**

were in Mel - rose sung. . . .

were in Mel - rose sung. . . .

were in Mel - rose sung. . . .

were in Mel - rose sung. . . .

were in Mel - rose sung. . . .

*p* *sf*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and features a rhythmic pattern of eighth notes, often marked with a '2' and a 'V' symbol, indicating a specific fingering or articulation.

The second system continues the piece with two staves. The upper staff includes trills (tr) and dynamic markings such as *sf* (sforzando), *sf p* (sforzando piano), and *mf* (mezzo-forte). The lower staff continues with a similar rhythmic pattern as the first system.

The third system features two staves. The upper staff is filled with dense, rapid chordal textures, likely sixteenth-note chords. The lower staff has a more sparse accompaniment with slurs and accents.

The fourth system continues the dense chordal textures in the upper staff, with the lower staff providing a steady accompaniment.

The fifth system shows a change in dynamics with a *dim.* (diminuendo) marking in the upper staff. The lower staff continues with its accompaniment.

The sixth system concludes the page with dynamic markings of *p* (piano) and *pp* (pianissimo) in the upper staff. The lower staff ends with a final note and a 'V' symbol.

C

These  
*p*  
These

sounds, up - on the . . fit - ful gale, . . In sol - emn  
sounds, up - on the . . fit - ful gale, . . In sol - emn

wise did rise . . and fall, . .  
wise did rise . . and fall, . .  
*p*  
*dim.*

D

Like that wild harp, whose ma - gic

Like that wild harp, whose ma - gic

Like that wild harp, whose ma - gic

Like that wild harp, whose ma - gic

tone . . . Is wa - ken'd by the winds a - lone, . . .

tone . . . Is wa - ken'd by the winds a - lone, . . .

tone . . . Is wa - ken'd by the winds a - lone, the

tone . . . Is wa - ken'd by the winds a - lone, the

the winds a - lone.

the winds a - lone.

winds . . . a - lone.

winds . . . a - lone.

pp dim. p dim. pp



*pp* *pp*

*Andante ben sostenuto.*

E

*pp* *pp* *pp* *pp*

When Mel - rose he  
When Mel - rose he  
When Mel - rose he  
When Mel - rose he

*Andante ben sostenuto. ♩ = 84.*

*f* *p* *p* *pp*

*pp* *pp* *pp* *pp*

reached, 'twas si - lence all ; He sought the Con - vent's  
reached, 'twas si - lence all ; He sought the Con - vent's  
reached, 'twas si - lence all ; He sought the Con - vent's  
reached. 'twas si - lence all ; He sought the Con - vent's

*pp* lone - - ly wall. *cres.* With dag-ger's hilt on the wick - - et

*pp* lone - - ly wall. *cres.* With dag-ger's hilt on the wick - - et

*pp* lone - - ly wall. *cres.* With dag-ger's hilt on the wick - - et

*pp* lone - - ly wall. *cres.* With dag-ger's hilt on the wick - - et

*sf* *cres.*

*Allegro.*

strong, He struck full loud, and he struck full

strong, He struck full loud, and he struck full

strong, He struck full loud, and he struck full

strong, He struck full loud, and he struck full

*Allegro*

long.

long.

long.

long.

*Vivace, con brio.* *3*

No. 6.

RECITATIVE.—“WHO KNOCKS SO LOUD?”

*L'istesso tempo.* THE MONK. *f* *sostenuto.* (*quasi Recit.*)

“Who knocks so loud, and

DELORAINÉ. *f* *quasi Recit.*

knocks so late?” . . . “Hail to thee! Monk of Saint Ma - ry's

aisle! The La - dye of Brank - some greets thee by me, Says that the

*cres.* fa - ted hour is come, And that to - night I shall watch with thee, To win the

THE MONK. RECIT. *sostenuto*.

trea - - sure of . . the tomb!" *Piu sostenuto.* "And dar'st thou,

War-rior! seek to see What heav'n and hell a-like would hide?

*Allegro.*

Then, dar - ing War - rior, fol - low me! *sostenuto.*

*pp rall.*

**A** *Andante con moto.*

I swore to bu-ry his Migh - ty Book, That nev - er mor - tal might

*Andante con moto.*

*pesante.*

there - in look; And nev - er to tell where it was hid, . . Save at his Chief of

Brank - some's need : And when that need was

past . . and o'er, A - gain the vol - ume to re - store. I bu - ried him on Saint

Mi - chael's night, When the bell toll'd one, and the moon . . was bright.

*p* *cres. molto.*

*Più moto.* *Quasi Allegro.* *f*

Lo ! War - - rior ! now, the

*(The bell tolls.)* *B* *sf*

*Più moto.* *con Ped.*

*Più moto. (with increasing excitement.)*

Cross . . . of . . Red Points to the grave of the

might - - y dead ; With - in it burns a

The first system of music features a vocal line with lyrics "might - - y dead ; With - in it burns a". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and moving bass lines. A dynamic marking of *p* is present.

won - drous light To chase the spi - - - rits that love the

The second system continues the vocal line with lyrics "won - drous light To chase the spi - - - rits that love the". The piano accompaniment features a more active right-hand part with frequent sixteenth-note runs. A dynamic marking of *f* is present.

night : That

The third system shows the vocal line with lyrics "night : That". The piano accompaniment has a very active right-hand part with a five-fingered scale-like passage. A dynamic marking of *ff* is present.

lamp shall burn . . un -

The fourth system continues the vocal line with lyrics "lamp shall burn . . un -". The piano accompaniment features a right-hand part with repeated sixteenth-note figures. A dynamic marking of *f* is present.

- quench - a - bly, Un - til the e - ter - nal doom shall

The fifth system concludes the vocal line with lyrics "- quench - a - bly, Un - til the e - ter - nal doom shall". The piano accompaniment features a right-hand part with a triplet of sixteenth notes. Dynamic markings of *sf* and *ff* are present.

be. Be - hold ! now, be - hold ! up-on the

*f* *dim.*

broad . . . flag - stone The Blood - y Cross in light is

*cres.* *sf*

thrown ! Now, with this i - ron

*f* *ff* *C*

bar, . . . com - mand The grave's wide por - tal

*f* *sf*

to . . . ex - pand !

*fff*

No. 7. CHORUS AND SOLO.—“BEFORE THEIR EYES THE WIZARD LAY.”

*Andante con moto, ma solennis.* ♩ = 50.

*p*

*poco cres.*

*sf p*

*f*

*dim.*

*p*

*pp*

**A**

**SOPRANO.**

*p*

Before their eyes the Wi-zard lay, As if he had not been dead . . a . .

**ALTO.**

*p*

Before their eyes the Wi-zard lay, As if he had not been dead . . a . .

**TENOR.**

*p*

Before their eyes the Wi-zard lay, As if he had not been dead . . a . .

**BASS.**

*p*

Before their eyes the Wi-zard lay, As if he had not been dead . . a . .

**A**

*p*



day ; His ho-a-ry beard . . in sil-ver roll'd, He seem'd some

day ; His ho-a-ry beard . . in sil-ver roll'd, He seem'd some

day ; His ho-a-ry beard . . in sil-ver roll'd, He seem'd some

day ; His ho-a-ry beard . . in sil-ver roll'd, He seem'd some

*poco cres.*

*poco cres.*

*poco cres.*

*poco cres.*

*poco cres.*

seven - - ty win - - ters old ;

seven - - ty win - - ters old ;

seven - - ty win - - ters old ;

seven - - ty win - - ters old ;

seven - - ty win - - ters old ;

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*sf* *p*

*dim.*

*p*

*pp*

*pp*

**B** *L'istesso tempo.*

A pal - mer's a - mice wrapp'd him round,

A pal - mer's a - mice wrapp'd him round,

A pal - mer's a - mice wrapp'd him round,

A pal - mer's a - mice wrapp'd him round,

*L'istesso tempo.*

*p*

*pp*

*sf*

*pp*

8028.

8va bassa.....

With a wrought Spanish bal - dric bound, . . . Like a pil - grim

With a wrought Spanish bal - dric bound, . . . Like a pil - grim

With a wrought Spanish bal - dric bound, . . . Like a pil - grim

With a wrought Spanish bal - dric bound, . . . Like a pil - grim

*p* *sf* *p*

*Sua bassa*.....

from . . be - yond the sea : . . . His left hand

from be - yond . . the sea : . . . His left hand

from . . be - yond . . the sea : . . . His left hand

from be - yond the sea : . . . His left hand

*sf* *pp* *sfp*

*Sua bassa*.....

*cres.* held his Book of Might ; A sil - ver cross was in his

*cres.* held . . his Book of Might ; A sil - ver cross was in his

*cres.* held his Book of Might ; A sil - ver cross was in his

*cres.* held his Book of Might ; A sil - ver cross was in his

*cres.* held his Book of Might ; A sil - ver cross was in his

*cres.* *f* *cres.*

right, . . . . . The lamp was placed be - side his knee, . . .

right, . . . . . The lamp was placed be - side his knee, . . .

right, . . . . . The lamp was placed be - side his knee, . . .

right, . . . . . The lamp was placed be - side his knee, . . .

*ff* *dim.* *p* *sfp*

*Sva bassa*.....

the lamp was placed be - side his knee: . . . . .

the lamp was placed be - side . . . his knee: . . . . .

the lamp was placed be - side . . . his knee: . . . . .

the lamp was placed be - side his knee: . . . . .

*p* *pp* *sf*

*Sva bassa*....:

*Sva bassa*.....

*Tempo 1mo.*

High, high and ma - jes - tic was . . his

High, high and ma - jes - tic was . . his

High, high and ma - jes - tic was . . his

High, high and ma - jes - tic was . . his

*Tempo 1mo.*

High, high and ma - jes - tic was . . his

*p* *p*

look, At which the fell-est fiends had shook,

look, At which the fell-est fiends had shook,

look, At which the fell-est fiends had shook,

look, At which the fell-est fiends had shook,

*poco cres.*

And all . . un - ruffled was his

And all . . un - ruffled was his

*p* And all . . un - ruffled was his

And all . . un - ruffled was his

*dim.* *p* *pp*

**D** *Allegro di molto.* THE MONK (with terror). "Now, speed thee what thou hast to do,

face.

face.

face.

**D** face. *Allegro di molto.* ♩ = 155.

*sf* *p*

8028.

Or, War - rior, we may

*p* *sf* *sf*

dear - ly rue; For

*sf* *sf*

those thou may'st not look up-on, Are gath - ring round the yawn - ing stone,

*sf* *p* *sf* *sf* *sf* *cres.*

Those thou may'st not look up - on, Are gath - ring fast round the

*f* *cres.* *ff* *f* *cres.* *ff*

yawn ing stone." CHORUS.

Then De - lor - aine, in ter - - - - - ror,

Then De - lor - aine, in ter - - - - - ror,

Then De - lor - aine, in ter - - - - - ror,

Then De - lor - aine, in ter - - - - - ror,

*Ped. sustain.*

took From the cold hand the Migh - ty

took From the cold hand the Migh - ty

took From the cold hand the Migh - ty

took From the cold hand the Migh - ty

*f sf*

*Ped.* \*

Book, With - - - ron clasped, and with i - - - ron

Book, With i - - - ron clasped, and with i - - - ron

Book, With - - - ron clasped, and with i - - - ron

Book With i - - - ron clasped, and with i - - - ron

*ff sf*

bound : And, as he took it, the dead man

bound : And, as he took it, the dead man

bound : And, as he took it, the dead man

bound : And, as he took it, the dead man

frowned.

frowned.

frowned.

frowned.

*ff* *sf* *fff dim.* *p*

*Ped.* \*

*mf* *f*

When the huge stone sunk o'er the tomb, The night re-turned in dou - ble gloom ;

*p* *sf*

For the moon, the moon had gone down, and the stars, the stars were

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment in bass clef, with a grand staff bracket on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *sf* and *V*.

E'en, as through the aisles they  
 E'en, as through the aisles they  
 few. E'en, as through the aisles they  
 E'en, as through the aisles they

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment in bass clef, with a grand staff bracket on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *f*, *sf*, and *V*.

pass'd, They heard strange noi - ses on the  
 pass'd, They heard strange noi - ses on the  
 pass'd, They heard strange noi - ses on the  
 pass'd, They heard strange noi - ses on the

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment in bass clef, with a grand staff bracket on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *sf* and *V*.



blast ;

blast ;

blast ;

blast ;

*sfp*

*sf*

*sf*

*p* *dim.*

*f*

*sf*

Detailed description: This page of a musical score contains four systems. The first system consists of four vocal staves, each with a treble clef and a single note followed by a semibreve rest, with the instruction 'blast ;' written below each staff. The second system is a piano accompaniment for the first system, featuring a right-hand part with eighth-note chords and a left-hand part with eighth-note chords. The third system continues the piano accompaniment, with dynamic markings *sf* and *p* *dim.*. The fourth system concludes the piano accompaniment with a dynamic marking *f* and a final *sf* marking.

G

*ff* Loud sobs, and laugh

Loud sobs, and

This system contains the first two systems of music. The first system has a vocal line with lyrics 'Loud sobs, and laugh' and a piano accompaniment. The second system continues the vocal line with 'Loud sobs, and' and the piano accompaniment. The piano part features a rhythmic pattern of chords and moving lines in both hands.

ter loud - er, . . . ran,

laugh - ter loud - er, ran,

And voi - ces un -

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'ter loud - er, . . . ran,' and a piano accompaniment. The fourth system continues the vocal line with 'laugh - ter loud - er, ran,' and the piano accompaniment. The piano part continues with similar rhythmic patterns.

like . . . the . . . voice of . . .

And voi - ces un - like the voice of

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'like . . . the . . . voice of . . .' and a piano accompaniment. The sixth system continues the vocal line with 'And voi - ces un - like the voice of' and the piano accompaniment. The piano part features a more complex accompaniment with dynamic markings like *sf* and *ff*.

As if the fiends, the  
 As if the fiends, the  
 man ; As if the fiends, the  
 man ; As if the fiends, the

*ff* *sf* *ff* *v* *v* *v* *v* *v*

fiends kept ho - - - li - day.  
 fiends kept ho - - - li - day.  
 fiends kept ho - - - li - day.  
 fiends kept ho - - - li - day.

*ff* *ff* *ff* *v* *v* *v* *v* *v*

*con Ped.*

*sf p* *sf*

H Più Allegro. THE MONK. f

“Now, hie thee hence,

Più Allegro. ♩ = 175.

by naught be stayed; And when we

are on . . death - bed laid, O may our dear La - dye, and sweet Saint

John, For - give . . . . . our souls . . . . .

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "John, For - give . . . . . our souls . . . . .". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* is present.

*Adagio, quasi Recit.* *p* *Tempo lmo.*

. . . . . for the deed we have done!"

CHORUS.

The monk re -

The monk re -

The monk re -

The monk re -

The second system of the musical score includes a vocal line, piano accompaniment, and a chorus of four voices. The tempo and performance instructions are *Adagio, quasi Recit.*, *p*, and *Tempo lmo.*. The lyrics for the vocal line are ". . . . . for the deed we have done!". The chorus consists of four voices, each with a separate staff, all singing the lyrics "The monk re -". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* is present. The system concludes with a double bar line and a *sf* marking.

- turned to his cell, And ma - ny a prayer and pen - ance sped.

- turned to his cell, And ma - ny a prayer and pen - ance sped.

- turned to his cell, And ma - ny a prayer and pen - ance sped.

- turned to his cell, And ma - ny a prayer and pen - ance sped.

The third system of the musical score features four vocal staves and piano accompaniment. Each of the four vocal staves has the lyrics "- turned to his cell, And ma - ny a prayer and pen - ance sped." The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *sf* is present.

When the Con-vent met at noon - tide bell— The  
 When the Con-vent met at noon - tide bell— The  
 When the Con-vent met at noon - tide bell— The  
 When the Con-vent met at noon - tide bell— The

*poco cres.* *f*

*dim.* (with horror.)  
 Monk of Saint Ma - ry's aisle was . . . dead !  
 Monk of Saint Ma - ry's aisle was . . . dead !  
 Monk of Saint Ma - ry's aisle was . . . dead !  
 Monk of Saint Ma - ry's aisle was . . . dead !

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

*pp* *sempre pp*  
 Be - fore the Cross was the bo - - dy . .  
 Be - fore the Cross was the bo - - dy . .  
 Be - fore the Cross was the bo - - dy . .  
 Be - fore the Cross was the bo - - dy . .

*pp* *3*

*Sua bassa* .....

laid, With hands clasped fast, . . as if he still

laid, With hands clasped fast, . . as if he still

laid, With hands clasped fast, . . as if he still

laid, With hands clasped fast, . . as if he still.

*pp* *pp*

*Adagio.*

prayed. . .

prayed. . .

prayed. . .

prayed. . .

*Adagio.*

*pp* *dim.*

*pp*