



*To Miss Katherine Seymour Parsons*

HORATIO PARKER

Op. 76

ALICE BRAND

CANTATA

FOR  
THREE-PART CHORUS OF WOMEN'S VOICES  
WITH  
SOLOS AND PIANO ACCOMPANIMENT

POEM BY  
SIR WALTER SCOTT

Vocal Score, 40 cents *net*

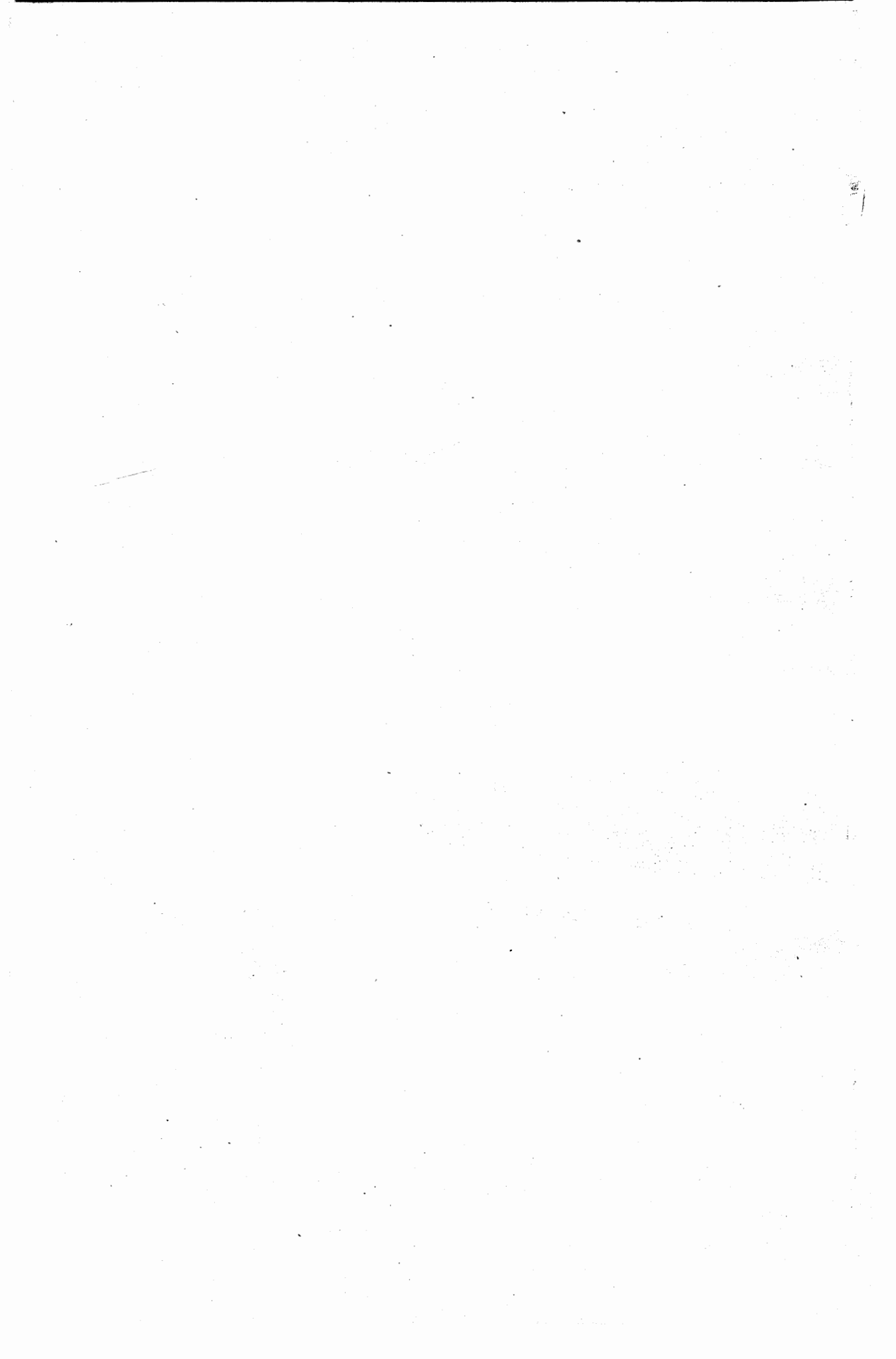
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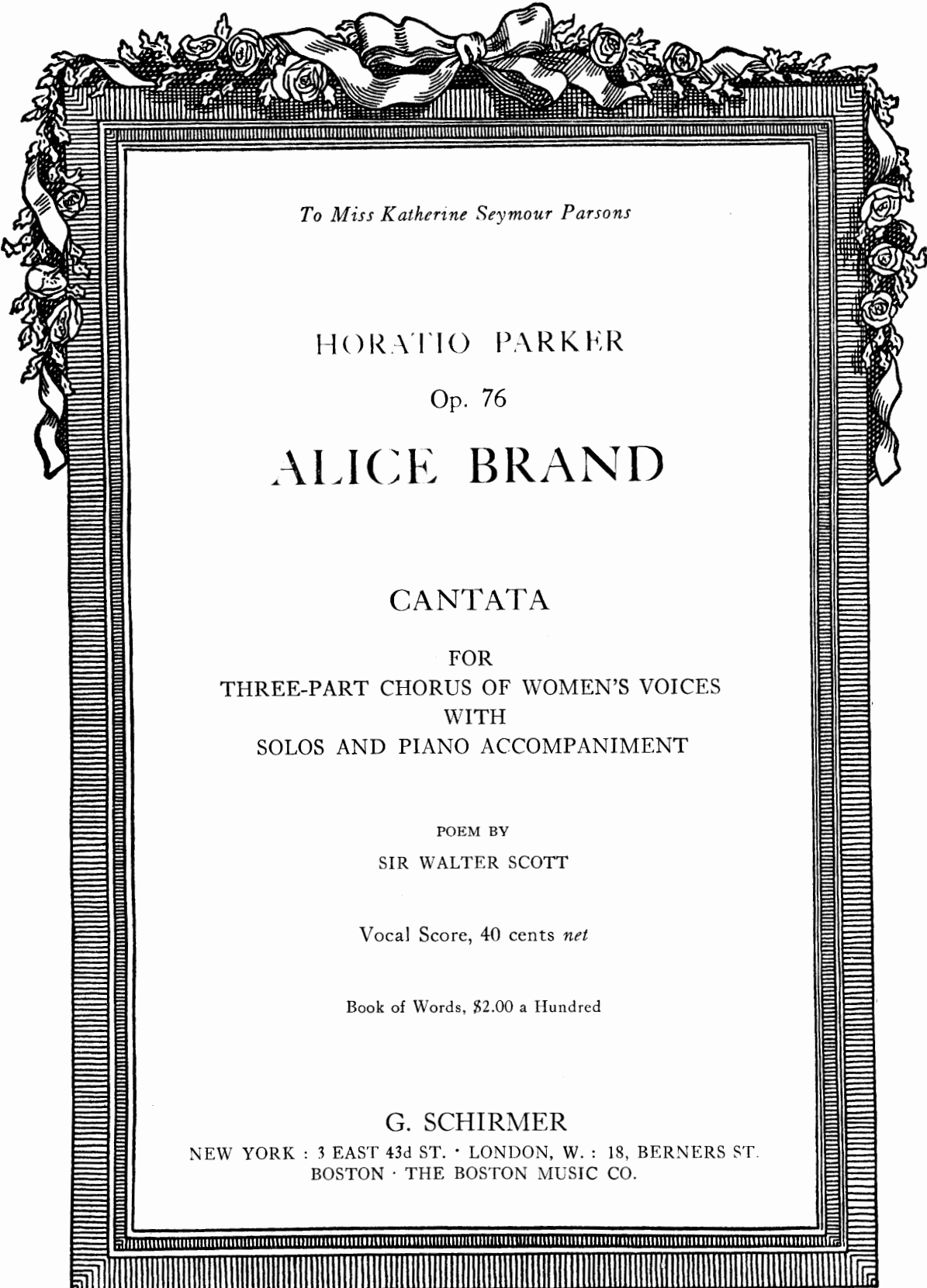


G. SCHIRMER

NEW YORK : 3 EAST 43d ST. · LONDON, W. : 18, BERNERS ST.  
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# ALICE BRAND

(*Sir Walter Scott*)

Merry it is in the good greenwood,  
When the mavis and merle are singing,  
When the deer sweeps by, and the  
hounds are in cry,  
And the hunter's horn is ringing.

O Alice Brand, my native land  
Is lost for love of you;  
And we must hold by wood and wold,  
As outlaws wont to do.

O Alice, 'twas all for thy locks so bright,  
And 'twas all for thine eyes so blue,  
That on the night of our luckless flight  
Thy brother bold I slew.

Now I must teach to hew the beech  
The hand that held the glaive,  
For leaves to spread our lowly bed,  
And stakes to fence our cave.

And for vest of pall, thy fingers small,  
That wont on harp to stray,  
A cloak must shear from the slaughtered  
deer,  
To keep the cold away.

O Richard! if my brother died,  
'Twas but a fatal chance;  
For darkling was the battle tried,  
And fortune sped the lance.

If pall and vair no more I wear,  
Nor thou the crimson sheen,  
As warm, we'll say, is the russet gray,  
As gay the forest-green.

And, Richard, if our lot be hard,  
And lost thy native land,  
Still Alice has her own Richard,  
And he his Alice Brand.

'Tis merry, 'tis merry, in good green-  
wood;  
So blithe Lady Alice is singing;  
On the beech's pride, and oak's brown  
side,  
Lord Richard's axe is ringing.

Up spoke the moody Elfin King,  
Who woned within the hill,—  
Like wind in the porch of a ruin'd  
church,  
His voice was ghostly shrill.

Why sounds yon stroke on beech and  
oak,  
Our moonlight circle's screen?  
Or who comes here to chase the deer,  
Beloved of our Elfin Queen?  
Or who may dare on wold to wear  
The fairies' fatal green?

Up, Urgan, up! to yon mortal hie,  
For thou wert christened man;  
For cross or sign thou wilt not fly,  
For muttered word or ban.

Lay on him the curse of the withered  
heart.  
The curse of the sleepless eye;  
Till he wish and pray that his life would  
part,  
Nor yet find leave to die.

'Tis merry, 'tis merry, in good green-  
wood,  
Though the birds have stilled their  
singing;  
The evening blaze doth Alice raise,  
And Richard is fagots bringing.

Up Urgan starts, that hideous dwarf,  
Before Lord Richard stands,  
And, as he crossed and blessed himself,  
I fear not sign, quoth the grisly elf,  
That is made with bloody hands.

But out then spoke she, Alice Brand,  
That woman void of fear,—  
And if there's blood upon his hand,  
'Tis but the blood of deer.

Now loud thou liest, thou bold of  
mood!  
It cleaves unto his hand,  
The stain of thine own kindly blood,  
The blood of Ethert Brand.

Then forward stepped she, Alice Brand,  
And made the holy sign,—  
And if there's blood on Richard's hand,  
A spotless hand is mine.

And I conjure thee, demon elf,  
By Him whom demons fear,  
To show us whence thou art thyself,  
And what thine errand here.

'Tis merry, 'tis merry, in Fairy-land,  
Where fairy birds are singing,  
When the court doth ride by their mon-  
arch's side,  
With bit and bridle ringing:

And gaily shines the Fairy-land—  
But all is glistening show,  
Like the idle dream that December's  
beam  
Can dart on ice and snow.

And fading, like that varied gleam,  
Is our inconstant shape,  
Who now like knight and lady seem,  
And now like dwarf and ape.

It was between the night and the day,  
When the Fairy King had power,  
That I sunk down in a sinful fray,  
And 'twixt life and death was snatched  
away  
To the joyless Elfin bower.

But wist I of a woman bold,  
Who thrice my brow durst sign,  
I might regain my mortal mould,  
As fair a form as thine.

She crossed him once, she crossed him  
twice—  
That lady was so brave;  
The fouler grew his goblin hue,  
The darker grew the cave.

She crossed him thrice, that lady  
bold;  
He rose beneath her hand,  
The fairest knight on Scottish mould,  
Her brother, Ethert Brand!

Merry it is in the good greenwood,  
When the mavis and merle are  
singing,  
But merrier were they in Dunfermline  
gray,  
When all the bells were ringing.

# Alice Brand Cantata

For Three-part Chorus of Women's Voices  
with Solos and Piano Accompaniment

Poem by  
Sir Walter Scott

Horatio Parker. Op. 76

*Allegro moderato*

Piano *ff*

SOPRANO I *f*

SOPRANO II *f*

ALTO *f*

Merry it is in the

Merry it is in the

Merry it is in the

good green-wood, When the ma-vis and merle are sing-ing, When the

good green-wood, When the ma-vis and merle are sing-ing, When the

good green-wood, When the ma-vis and merle are sing-ing, When the

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deer sweeps by, and the hounds are in cry, And the  
 deer sweeps by, and the hounds are in cry, And the  
 deer sweeps by, and the hounds are in cry, And the

hunt - er's horn is ring - ing, the hunt - er's horn  
 hunt - er's horn is ring - ing, the hunt - er's horn, the  
 hunt - er's horn is ring - ing, the

*ff*  
 is ring - ing, ring-ing.  
*ff*  
 hunt - er's horn is ring - ing, ring-ing.  
*ff*  
 hunt - er's horn is ring - ing, ring-ing.



Richard (Baritone or Mezzo-Soprano)

O Al-ice Brand! my na-tive land Is

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "O Al-ice Brand! my na-tive land Is". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It begins with a forte (*f*) dynamic and includes a melodic line in the right hand and a bass line in the left hand.

lost for love of you; And we must hold by

The second system continues the vocal line with the lyrics "lost for love of you; And we must hold by". The piano accompaniment features a *dim.* (diminuendo) dynamic marking and a *p* (piano) dynamic marking. It includes a triplet of eighth notes in the right hand.

wood and wold, As out-laws wont to do.

The third system continues the vocal line with the lyrics "wood and wold, As out-laws wont to do.". The piano accompaniment features a *p* (piano) dynamic marking and includes triplet markings in the right hand.

O Al-ice, 'twas all for thy locks so

The fourth system continues the vocal line with the lyrics "O Al-ice, 'twas all for thy locks so". The piano accompaniment features a *f* (forte) dynamic marking, a *dim.* (diminuendo) dynamic marking, and a *p* (piano) dynamic marking. It includes triplet markings in the right hand.

bright, And 'twas all for thine eyes so blue,

The fifth system continues the vocal line with the lyrics "bright, And 'twas all for thine eyes so blue,". The piano accompaniment features a *dim.* (diminuendo) dynamic marking.

*pp*

— That on the night of our luck-less flight Thy brother

*pp*

*poco f*

bold — I slew. O Al-ice

*poco f*

Brand! \_\_\_\_\_ Now I must teach to

*p*

hew the beech The hand that held the

glaive, For leaves to spread our low - ly bed, And

stakes to fence our cave.

And for vest of pall, thy

fin - gers small, That wont on harp to

stray, A

cloak must shear from the slaugh - - ter'd deer, To

keep

*f*

the cold a - way.

*p*

*dim.* *mf espress.*

Alice (Soprano)

O Richard! if my brother died, 'Twas but a fa-tal

chance, For dark - - ling was the bat-tle tried, And

*pp*

for - - tune sped the lance. If -

pall and vair no more I wear, Nor thou the crim - son sheen, As -

warm, we'll say, is the rus-set gray, As gay the for - est - green.

And, Richard, if our lot be hard, ——— And lost thy na-tive land,  
 Richard  
 O Al-ice Brand, my  
 Still Al-ice ——— has — her own Rich-ard, —  
 na-tive land is lost for love — of you; For your locks — so bright,  
 And he, — and he — his Al-ice —  
 for your eyes — so blue, my na-tive land is lost for you, my na-tive  
 — ice Brand. —  
 land is lost for you.

*mf*  
*cresc.*  
*cresc.*  
*ff*  
*più largo*  
*a tempo*  
*ff a tempo*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as triplets, dynamic markings (mf, cresc., ff), and tempo changes (più largo, a tempo). The lyrics are written below the vocal line, with some words in italics. The score ends with a double bar line and repeat signs.

**Chorus**                      SOPRANO I *f*

SOPRANO II *f* 'Tis mer-ry, 'tis mer-ry, in good green-wood; So

ALTO *f* 'Tis mer-ry, 'tis mer-ry, in good green-wood; So

'Tis mer-ry, 'tis mer-ry, in good green-wood; So

(♩. = ♩)

*f pesante*

blithe La-dy Al-ice is sing-ing;      On the beech - 's pride, and the

blithe La-dy Al-ice is sing-ing;      On the beech - 's pride, and the

blithe La-dy Al-ice is sing-ing;      On the beech - 's pride, and the

oak's brownside, Lord Rich-ard's axe is ring-ing, —      Lord Richard's axe is

oak's brownside, Lord Rich-ard's axe is ring-ing, —      Lord Richard's axe is

oak's brownside, Lord Rich-ard's axe is ring-ing, —      Lord Rich-ard's axe is

ringing, ring-ing, ring-ing, ring-ing,  
 ringing, Lord Richard's axe is ring-ing,  
 ringing, Lord Richard's axe is ring - ing,

*Più mosso*

ring - ing. *ff* Up spoke the mood - y Elf - in  
 ring - ing. *ff* Up spoke the mood - y Elf - in  
 ring - ing. *ff* Up spoke the mood - y Elf - in

*Più mosso*

*sfz* *p*

King, Who woned with - in the hill, Like  
 King, Who woned with - in the hill, Like  
 King, Who woned with - in the hill, Like

*fp*



wind in the porch of a ru - - in'd

wind in the porch of a ru - - in'd

wind in the porch of a ru - - in'd

church, His voice was ghost - - ly

church, His voice was ghost - - ly

church, His voice was ghost - - ly

shrill.

shrill.

shrill.

## The Elfin King (Contralto)

Why sounds yon stroke on beech and oak, Our moon-light cir - cle's

screen? Or who comes here to chase the deer, Be -

lov - ed of our Elf - in Queen? Or who may dare on

wold to wear The fair - ies' fa - tal green?

Up, Ur-gan, up! to yon mor-tal hie, For thou wert

*mf*

chris - - ten'd man; For cross or sign thou

*fp* *mf*

wilt not fly, For mutter'd word or ban. — Lay on him the

*ad lib.*

*p*

curse of the wither'd heart, — The curse of the sleep-less eye;

*ff* *ff*

Till he wish — and

*a tempo* *p* *più mosso*

pray that his life — would part, — Nor

*più mosso*

yet find leave to die.

*p più mosso*

**Chorus**

SOPRANO I *mf*

SOPRANO II *mf* 'Tis

ALTO *mf* 'Tis

*poco rit.*

**Tempo I<sup>o</sup>**

merry, 'tis mer-ry, in good green-wood, Though the birds have still'd their

merry, 'tis mer-ry, in good green-wood, Though the birds have still'd their

merry, 'tis mer-ry, in good green-wood, Though the birds have still'd their

**Tempo I<sup>o</sup>**

*mf*

*cresc.*  
 sing-ing; The evening blaze doth Al-ice raise, And Richard is fag - ots  
*cresc.*  
 sing-ing; The evening blaze doth Al-ice raise, And Richard is fag - ots  
*cresc.*  
 sing-ing; The evening blaze doth Al-ice raise, And Richard is fag - ots

bringing. Up Ur-gan starts, that hid-eous  
 bringing. Up Ur-gan starts, that hid-eous  
 bringing. Up Ur-gan starts, that hid-eous

*ff*

dwarf, Be-fore Lord Richard stands, And, as he cross'd and  
 dwarf, Be-fore Lord Richard stands, And, as he cross'd and  
 dwarf, Be-fore Lord Richard stands, And, as he cross'd and

*p*

**Urgan (Tenor or Soprano) *f***

I fear not sign That is made — with  
 bless'd him - self, quoth the grisly elf, — the gris - ly  
 bless'd him - self, quoth the grisly elf, — the gris - ly  
 bless'd him - self, quoth the grisly elf, — the gris - ly

The first system of music includes a vocal line for Urgan (Tenor or Soprano) and three piano accompaniment staves. The vocal line begins with a rest followed by the lyrics 'I fear not sign That is made — with'. The piano accompaniment consists of chords and melodic lines in the right and left hands.

blood-yhands.

elf. *ff* But out then spoke she, Al-ice Brand, That woman void — of —  
 elf. *ff* But out then spoke she, Al-ice Brand, That woman void of —  
 elf. *ff* But out then spoke she, Al-ice Brand, That woman void of

The second system of music continues the vocal and piano parts. It starts with the vocal line 'blood-yhands.' followed by a rest. The piano accompaniment features a prominent *ff* (fortissimo) dynamic. The lyrics 'elf. But out then spoke she, Al-ice Brand, That woman void — of —' are repeated on three staves.

Alice *risoluto*

And if there's blood up - on his hand, 'Tis but the blood of deer.

Urgan

Now loud thou

fear, \_\_\_\_\_ void of fear.

fear, \_\_\_\_\_ void of fear.

fear, \_\_\_\_\_ void of fear.

*p*

*ff*

li - est, thou bold of mood! It cleaves un-to his hand, The

*f* *fp*

stain of thine own kind-ly blood, The blood of Eth - ert

*pp*

Brand.

Then for-ward stepp'd she, — Al-ice Brand, And made the ho-ly

Then for-ward stepp'd she, — Al-ice Brand, And made the ho-ly

Then for-ward stepp'd she, — Al-ice Brand, And made the ho-ly

Alice *molto*

And if there's blood on Richard's hand, A spotless hand is mine. And I con-

sign:

sign:

sign:

*mf*

*risoluto* *ad lib.*

jure thee, demon elf, By Him whom de-mons fear, To show us whence thou art thy.

*f* *ff*



self, And what thine er - rand here.

Chorus

Soprano I

Soprano II

Alto

'Tis

'Tis

'Tis

*poco rit.*

Tempo come sopra

mer-ry, 'tis mer-ry, in Fair - y - land, When fair - y birds are

mer-ry, 'tis mer-ry, in Fair - y - land, When fair - y birds are

mer-ry, 'tis mer-ry, in Fair - y - land, When fair - y birds are

Tempo come sopra

*p*

*cresc.*

sing-ing, — When the court doth ride by their mon - arch's side, With  
*cresc.*  
 sing-ing, — When the court doth ride by their mon - arch's side, With  
*cresc.*  
 sing-ing, — When the court doth ride by their mon - arch's side, With

*cresc.*

bit and bri - dle ring-ing, — with bit and bri - dle  
*f*  
 bit and bri - dle ring-ing, — with bit and bri - dle  
*f*  
 bit and bri - dle ring-ing, — with bit and bri - dle  
*f*

*Più mosso*

ring - ing: — And *p* gai - ly shines the Fair - y - land, But  
*p*  
 ring - ing: — And *p* gai - ly shines the Fair - y - land, But  
*p*  
 ring - ing: — *Più mosso* And *p* gai - ly shines the

*p leggiero*

all is glist'ning show, Like the i - dle dream that De - cem - ber's beam can  
 all is glist'ning show, Like the i - dle dream that De - cem - ber's beam can  
 Fair - y - land, But all is glist'ning show, Like the i - - dle

This system contains three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time. The lyrics are: "all is glist'ning show, Like the i - dle dream that De - cem - ber's beam can" (repeated on the first two staves), and "Fair - y - land, But all is glist'ning show, Like the i - - dle" (on the third staff).

dart on ice and snow. *pp* And *pp*  
 dart on ice and snow. *pp* And *pp*  
 beam on snow. *pp* And

This system contains three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time. The lyrics are: "dart on ice and snow." (repeated on the first two staves), and "beam on snow." (on the third staff). The piano accompaniment includes markings for *l.h.* and *r.h.* in the right hand.

fad - ing, like that var - ied gleam, Is our in - constant shape, Who  
 fad - ing, like that var - ied gleam, Is our in - constant shape, Who  
 fad - ing, like that var - ied gleam, Is our in - constant shape, Who

This system contains three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time. The lyrics are: "fad - ing, like that var - ied gleam, Is our in - constant shape, Who" (repeated on all three staves). The piano accompaniment includes the marking *legg. pp* in the left hand.

now like knight and la - dy seem, And now like

now like knight and la - dy seem, And now like

now like knight and la - dy seem, And now like

Ped. \*

*rit.*  
dwarf and ape.

*rit.*  
dwarf and ape.

*rit.*  
dwarf and ape.

Ped. \* Ped. \* Ped. \*

Andante un poco lento

Organ *p*

*espress.*

*p*

It was between the night and the day,

When the Fair - y King had pow'r,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "When the Fair - y King had pow'r,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand, with some triplets indicated by a '3' over the notes.

That I sunk down in a sin - ful fray, And 'twixt

The second system continues the musical score. The vocal line has the lyrics "That I sunk down in a sin - ful fray, And 'twixt". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand.

life and death — was snatch'd a - way — To the joy - less Elf - in

The third system continues the musical score. The vocal line has the lyrics "life and death — was snatch'd a - way — To the joy - less Elf - in". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

bow'r.

The fourth system concludes the musical score. The vocal line has the lyrics "bow'r.". The piano accompaniment features a complex, fast-moving melodic line in the right hand, possibly representing a harp or lute accompaniment.

But wist I of a wo - man bold, Who thrice my

*p espress.*

brow durst sign, I might re - gain my

*pp*

mor - tal mould, As fair a form as

*ad lib.*

*rit.*

thine.

*pp*

Chorus  
Moderato

She cross'd him once, she cross'd him twice, That  
She cross'd him once, she cross'd him twice, That  
She cross'd him once, she cross'd him twice, That

*p*

la - dy was so brave; The foul - er grew his gob - lin hue, The dark - er grew the  
la - dy was so brave; The foul - er grew his gob - lin hue, The dark - er grew the  
la - dy was so brave; The foul - er grew his gob - lin hue, The dark - er grew the

cave. She cross'd him thrice, that la - dy bold; He rose  
cave. She cross'd him thrice, that la - dy bold; He  
cave. She cross'd him thrice, that la - dy bold;

*pp*

*ten.* *pp* *pp*

*poco a poco cresc.*

beneath her hand, he

*poco a poco cresc.*

rose, he rose

*poco a poco cresc.*

He rose

*poco a poco cresc.*

rose, he rose beneath her hand,

be - neath her hand, be - neath her

be - neath her hand, be - neath her

*ff*

The fairest knight on Scottish mould,

hand, *ff* The fairest knight on Scottish mould, Her brother,

hand, *ff* The fairest knight on Scottish mould, Her



Her broth-er, Eth-ert Brand!

her brother, Eth-ert Brand!

brother, her brother, Eth-ert Brand!

*ff*

Alice

Tempo Iº

Merry it is in the good greenwood, When the

Merry it is in the good greenwood, When the

Merry it is in the good greenwood, When the

Merry it is in the good greenwood, When the

Merry it is in the good greenwood, When the

Tempo Iº

*ff*

*f*

ma-vis and merle are sing-ing, When the deer sweeps by, and the

ma-vis and merle are sing-ing, When the deer sweeps by, and the

ma-vis and merle are sing-ing, When the deer sweeps by, and the

ma-vis and merle are sing-ing, When the deer sweeps by, and the

ma-vis and merle are sing-ing, When the dee sweeps by, and the

*p*

**Richard**

hounds are in cry, And the hunter's horn is ring-ing. O

hounds are in cry, And the hunter's horn is ring-ing. And mer - ry 'tis in

hounds are in cry, And the hunter's horn is ring-ing. And mer - ry 'tis in

hounds are in cry, And the hunter's horn is ring-ing. And mer - ry 'tis in

The musical score for Richard's part consists of four vocal staves and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are marked with accents (>) and slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

**Alice**

Now Al-ice has her

Al-ice Brand, My heart is lost for love of

Fair - y - land, When fair - y birds are sing-ing, When the

Fair - y - land, When fair - y birds are sing-ing, When the

Fair - y - land, When fair - y birds are sing-ing, When the

The musical score for Alice's part consists of four vocal staves and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are marked with slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

own Rich-ard, And he his Al - ice Brand. —  
 you, For love of Al - ice Brand. —  
 court doth ride, With bit and bri-dle  
 court doth ride, at their mon-arch's side, With bit and bri-dle  
 court doth ride, at their mon-arch's side, With bri - dle

*ff*

*p più mosso*  
 ring - ing, But mer - ri - er were they in Dun - ferm - line gray, When  
*p più mosso*  
 ring - ing, But mer - ri - er were they in Dun - ferm - line gray, When  
*p più mosso*  
 ring - ing, But mer - ri - er were they in Dun - ferm - line gray, When

*p più mosso*

Alice

Ethert

Richard

*p*

The bells were ring-ing,

*p*

When all the bells were

all the bells were ring-ing, were ring-ing, were

all the bells were ring-ing, were ring-ing, were

all the bells were ring-ing were ring-ing, were

*cresc. e rit.*

When all the bells were ringing,

*p*

When all the bells, When all the bells were ring-ing,

*cresc. e rit.*

ring-ing, And all the bells were ring - - ing,

ring - - ing, were ring - - ing,

*cresc. e rit.*

ring - - ing, were ring - - ing,

*cresc. e rit.*

ring - - ing, were ring - - ing,

*cresc. e rit.*

*f a tempo*  
All the bells were ring - - ing,  
*f a tempo*  
All the bells were ring - - ing,  
*f a tempo*  
All the bells were ring - - ing,  
*f a tempo*  
All the bells were ring - - ing,  
*f a tempo*  
All the bells were ring - - ing,  
*f a tempo*  
All the bells were ring - - ing,  
*f a tempo*  
All the bells were ring - - ing,

When all the bells were

*ff*  
All the bells— were  
*ff*  
All the bells— were  
*ff*  
All the bells— were  
*ff*  
All the bells— were

*cresc.*

ring - ing, ring - ing, In Dun-ferm-line

*ff* Mer - ri - er were they, mer - ri - er were they, In Dun-ferm-line

*ff* Mer - ri - er were they, mer - ri - er were they In Dun-ferm-line

ring - ing, were ring - ing, In Dun-ferm-line

ring - ing, were ring - ing, In Dun-ferm-line

ring - ing, were ring - ing, In Dun-ferm-line

The first system consists of six vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

gray, When all the bells were ring - ing. —

gray, When all the bells were ring - ing. —

gray, When all the bells were ring - ing. —

gray, When all the bells were ring - ing. —

gray, When all the bells were ring - ing. —

gray, When all the bells were ring - ing. —

The second system continues with six vocal staves and piano accompaniment. The lyrics are repeated across all vocal parts. The piano accompaniment includes a final cadence with a double bar line and repeat sign.



