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G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

THE CROSS OF FIRE

A DRAMATIC CANTATA

Founded on an incident in Sir Walter Scott's
"Lady of the Lake"

FOR SOLI, CHORUS AND ORCHESTRA
(WITH ORGAN AD LIBITUM)

Poem by HEINRICH BULTHAUPT

English Version by HENRY G. CHAPMAN

THE MUSIC

BY

MAX BRUCH

Op. 52

VOCAL SCORE

Edited by FRANK DAMROSCH

Pr. net \$1.00



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

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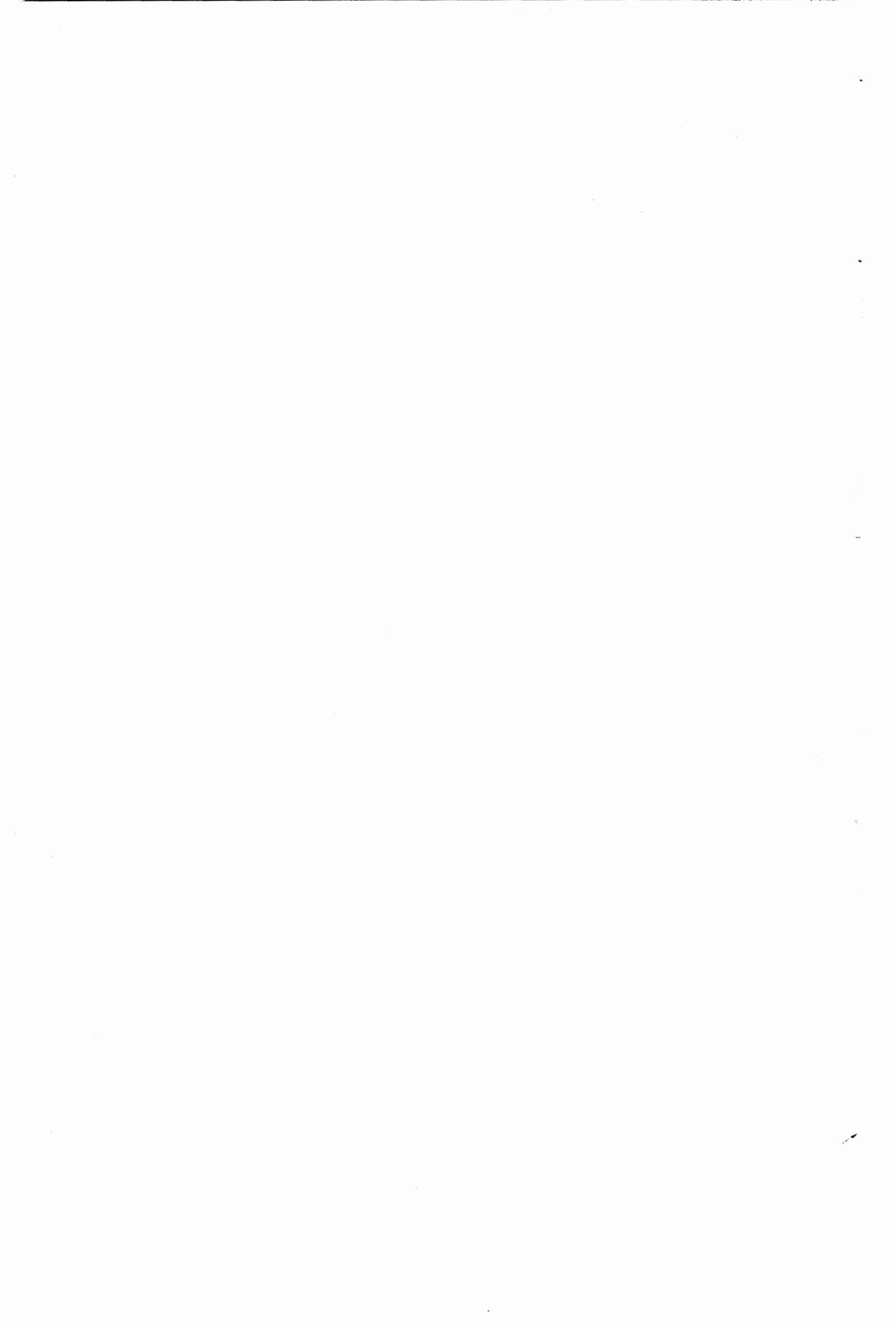
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P r e f a c e

Long after the introduction of Christianity, and down to the early Middle Ages, there still survived in the Highlands of Scotland a singular heathen custom. When one clan declared war upon another, the chief, with solemn ceremonies, consecrated the so-called "Cross of Fire." A cross of yew was set on fire at an altar and quenched in the blood of a sacrificed goat; it was then given to a messenger of noble birth, whose duty it was to carry it with all possible speed to the next post, and there hand it on to a second messenger, who must also be a noble. This one must then carry it on without delay till he could deliver it to a third, and so on. In this way the Cross of Fire went the round of the whole country, in the shortest possible time, as a signal of war, and rallied to the flag every man-at-arms who saw it and responded to the call to battle.

The present poem is founded on this custom, which Sir Walter Scott has made use of in his "Lady of the Lake."

Argument

Accompanied by Highland warriors and dames, 'mid the festive sounds of marriage music, *Norman*, a young Highlander of noble birth, and his bride *Mary*, a noble maiden, are sailing across a lake to celebrate their nuptials at a neighboring mountain chapel (No. 1). The notes of an organ and festal shouts greet the wedding train as it lands on the shore, and to the sound of a marriage anthem approaches the church (No. 2). Just as the ceremony is about to begin, *Angus*, the messenger, bursts in, announces that war has broken out and hands over to *Norman* the Cross of Fire, at the chief's behest, as a signal of war, with the command that he carry it on. *Norman* brokenheartedly takes leave of his bride and rushes away with the Cross of Fire in his hand. The men seize their arms and hasten to the rendezvous, while the women surround *Mary*, speaking words of comfort (No. 3). The next scene (No. 4) describes *Norman's* emotions while engaged in the fulfilment of his task. True to the command of his chief and the dictates of honor, he has carried forward the Cross, till now, torn by conflicting emotions, he sinks exhausted on a lonely path in the mountains. But soon his sense of duty is victorious, and the hope that he will return as a conqueror, and hold his beloved for ever in his arms, lends

wings to his feet anew. While the Chorus (which at this point assumes the rôle of narrator) is following his distant course with the mind's eye and describing the effect of the fiery cross upon the people, *Norman* comes to the end of his journey. In No 6 (*Ave Maria*) are expressed the emotions of the bride who has been left alone. No. 7 (War-song) shows us *Norman* full of heroic emotion at the head of the Highland warriors, whom by the ancient battle-cry of "Clan Alpine!" he rouses to the highest pitch of bravery. In the *Finale* (No. 8) *Mary* and her women are standing on the top of a hill, from which, with the deepest interest, they watch the changing phases of the battle so evenly fought. Fleeing men-at-arms spread fear and dismay among the women by shouting that *Norman* has fallen and that the battle is lost; but soon sounds of victory are heard approaching—*Norman's* heroic valor has secured a victory, and won for the lovers a most happy reunion, amid the joyous shouts of warriors and the celebrations of the populace.



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IN order to facilitate the reading at sight of the choruses in this work by choirs which are accustomed to the use of the "movable do," the modulations have been indicated by placing figures above the notes wherever the transition from one key to another takes place.

Chromatic tones have also been provided with figures designating their position in the tonality.

Thus, on page 2 the modulation from E major to C major is indicated thus:

The image shows a musical score for four staves, illustrating a modulation from E major to C major. The notation includes figured bass figures above the notes to indicate the transition between keys. The figures are: E 8, C 3, 3 (top staff); E ♭7, C 2, 1 (second staff); E 3, C #5, 5 (third staff); and E 1, C 3, 3 (bottom staff). The music is written in treble and bass clefs with a key signature of two sharps (F# and C#).

It is believed that this will be of great assistance to many choral societies, and will tend towards a more intelligent study of the work, while interfering in no wise with the usual reading of the notes by those who read by interval, "fixed do," or by intuition(!).

FRANK DAMROSCH.

The Cross of Fire.

Dramatic Cantata.

Edited by

Frank Damrosch.

English version by

Henry G. Chapman.

No 1. Chorus.

Max Bruch. Op. 52.

Allegro moderato.

Piano.

The first system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, in the key of D major (two sharps) and common time. The tempo is marked 'Allegro moderato'. The music begins with a rest in the treble staff and a half note in the bass staff. The treble staff then plays a series of chords and eighth notes, while the bass staff provides a harmonic foundation with chords and moving lines. Dynamics include 'pp' (pianissimo) and 'ppp' (pianississimo).

The second system of the musical score continues the piano accompaniment. It features more complex chordal textures and melodic lines in both staves. A section marked 'A' begins in the treble staff. Dynamics include 'p' (piano) and 'pp'.

The third system of the musical score shows further development of the piano accompaniment. It includes a section marked 'Red.' (ritardando) and a section marked with an asterisk (*). Dynamics include 'p'.

The fourth system of the musical score continues with the piano accompaniment. It features a section marked 'pp' and a section marked 'p dolce' (piano dolce). The bass staff includes a sixteenth-note figure with a '6' (sixteenth) marking. Dynamics include 'pp' and 'p dolce'.

The fifth system of the musical score concludes the piano accompaniment. It features a section marked 'dim. e decresc.' (diminuendo e decrescendo). The bass staff includes a sixteenth-note figure with a '6' (sixteenth) marking. Dynamics include 'dim. e decresc.'.

2 B Chorus.
SOPRANO.

ALTO. *p poco* Hail, dew - - laden
 TENOR. *p poco* Hail, dew - - laden O - rient!
 BASS. Hail, dew - - laden O - rient!

B *tranquillo*
pp

O - rient!

p poco Hail, dew - la-den
 Smil - - - ing West!
 Smil - - - ing West!

dolce
pp dolciss.

p poco Hail, dew - la-den morn - ing!

morn - ing!
 Smil - - - ing
 Smil - - - ing

pp

C Un poco stringendo.

Our bark with gar - lands is
 Play, lads, now play!
 Play, lads, now play!
 Play, lads, now play!

C Un poco stringendo.

gal - lant and gay!

gal - lant and gay!

gal - lant and gay!

Blow!
 Blow!
 Wak - en the sleep - ers with High - land sing - ing,
 Wak - en the sleep - ers with High - land sing - ing,

Blow!
 Blow!
 Wak - en the sleep - ers with High - land sing - ing,
 Wak - en the sleep - ers with High - land sing - ing,

Blow!

Blow!

While the Pride of Clan Al - pine bring - ing, *ff*

While the Pride of Clan Al - pine bring - ing, Joy -

sfz

D

Joy - ous and glad, to his mar - riage feast!

Joy - ous and glad, to his mar - riage feast!

ff

D

f con brio

sf

ff

sfz

decresc. *mf* *p* *pp*

espress. *p* *cresc.*

F *Mary. espress.*

Dare I gaze with eyes un - daunt - ed On the

pp *cresc.* *sfz*

Norman.

bright - ness of our plea - sure? Do I

dolce *espress.* *p dolce*

clasp thee on my bo - som, Moun - tainstar, my love, my trea - sure?

Mary.

Yes! it is the bless - ed morn - ing!

Mary.

G *a tempo*

Norman.

poco rit.

a tempo

Light of life on us is dawn - ing!

Light of

is the bless - ed morn - ing,

life on us is dawn - ing

All the earth is gold - en bright! Yes! it

With a heav'n - ly, ho - ly light!

Light of

is the bless - ed morn - ing,
 life on us is dawn - ing,

And. * *rit.*

All the earth is gold - en
 With a heav'n ly, ho - ly

mf *rit.* *p*

H *a tempo* (♩ = 108)

bright!
a tempo
 light!

SOPRANO.
ALTO.
TENOR. *a tempo* *f marcato*
BASS. *f* *a tempo* lads, now play!

Play, lads, now play!

H *a tempo*

f *a tempo*

set the shores a - ring - ing! Blow till ye
 set the shores a - ring - ing! Blow till ye
 set the shores a - ring - ing! Blow till ye
 set the shores a - ring - ing! Blow till ye

set the shores a - ring - ing, While the Pride of Clan Al-pine
 set the shores a - ring - ing, While the Pride of Clan Al-pine
 set the shores a - ring - ing, While the Pride of Clan Al-pine
 set the shores a - ring - ing, While the Pride of Clan Al-pine

pesante

bring-ing, Joy - ous and glad, to his mar - riage
 bring-ing, Joy - ous and glad, to his mar - riage
 bring-ing, Joy - ous and glad, to his mar - riage
 bring-ing, Joy - ous and glad, to his mar - riage

sfz

K

feast!

feast!

feast!

feast!

K

ff *con brio* *rfz*

tr *ten.* *ff* *rit.*

attacca

Nº 2. Chorus.

Andante.

(Bell.)
p

pp legato

su bassa

Chorus

SOPRANO. *pp* **A**

ALTO. *pp* From the shades of the for - est

TENOR. *pp* From the shades of the for - est

BASS. *pp* From the shades of the for - est

From the shades of the for - est **A**

Calls the church - bell sweet and clear, — Charms fear a - way,

Calls the church - bell sweet and clear, — Charms fear a - way,

Calls the church - bell sweet and clear, — Charms fear a - way,

Calls the church - bell sweet and clear, — Charms fear a - way,

sempre pp

pp

like Thy voice, Lord, When our life is dark and
 like Thy voice, Lord, When our life is dark and
 like Thy voice, Lord, like Thy voice,
 like Thy voice, Lord, like Thy voice,

pp drear. **B** *f* En - ter here! en - ter
pp drear. *f* En - ter here! en - ter
pp Lord! *f* En - ter here! en - ter
pp Lord! *f* En - ter here! en - ter

here! *mf* Here, with - in the ho - ly place, *p*
 here! *mf* Here, with - in the ho - ly place, *p*
 here! *mf* Here, with - in the ho - ly place, *p*
 here! *mf* Here, with - in the ho - ly place,

Plant ye flow'rs of love and grace! Fol - low Him, who by His
 Plant ye flow'rs of love and grace! Fol - low Him, who by His
 Plant ye flow'rs of love and grace! Fol - low Him, who by His
 Plant ye flow'rs of love and grace! Fol - low Him, who by His

birth Com - forts and will save the earth!
 birth Com - forts and will save the earth!
 birth Com - forts and will save the earth! En - ter here!
 birth Com - forts, saves the earth! En - ter here!

En - ter here!
 En - ter here!

sempre dim. e decresc. *pp morendo*

Nº 3. Concerted Piece.

Allegro agitato.

Piano introduction in 2/4 time. The right hand starts with a half note chord (F#4, C#5) and a quarter rest. The left hand plays a rhythmic pattern of eighth notes: F#4, C#5, F#4, C#5. The piece begins with a piano (*pp*) dynamic and a *molto cresc.* marking.

Mary.

Norman.

Recit.

Who comes, as on wings of the storm he were

Vocal and piano accompaniment for the first vocal line. The vocal line is in bass clef. The piano accompaniment is in bass clef. Dynamics include *ff* and *fp*. A *cresc.* marking is present in the piano part.

Recit.

a tempo

Begrimed with

borne!

Vocal and piano accompaniment for the second vocal line. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *f* and *fp*. A *cresc.* marking is present in the piano part.

dust, and tat-ter'd by thorn?

Vocal and piano accompaniment for the third vocal line. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *f* and *cresc.*

SOPRANO. *G_b7* *f* *string.*

ALTO. *G_b4* *f* What holds he a - loft — in his blood-redden'd hand?

TENOR. *G_b2* *f* What holds he a - loft — in his blood-redden'd hand?

BASS. *G_b2* *f* What holds he a - loft — in his blood-redden'd hand?

What holds he a - loft — in his blood-redden'd hand?

fugitolo

Angus. *ff* *Più vivo.* *A*

gen - do *molto* The Cross of Fire!

ff Of war — 'tis the brand! —

G_b ff₃ The Cross of Fire!

G_b ff₃ The Cross of Fire!

G_b ff₃ The Cross of Fire!

G_b ff₃ The Cross of Fire!

G_b ff₃ The Cross of Fire!

ff

The Cross of Fire! Of

The Cross of Fire! Of

The Cross of Fire! Of

The Cross of Fire! Of

war 'tis the brand!

war 'tis the brand!

war 'tis the brand!

war 'tis the brand!

fff *ff* *con forza* *tr* *rit.*

B Allegro moderato.
Angus. *f*

Haste, Nor-man! Take this rev-e-rend gage, That

pp. priests have con - se - crat - ed in gore! *ff* The

chief has sent it! Bear thou it

on - ward To near - est clan - time press - es

sore! On! Hast - en! Ye

Recit. *ff*

men, to your arms, there, and for -

C Allegro.

Norman.

ff

Recit.

From my lips — the cup is dashed!

ward!

Woe! Woe!

Woe! Woe!

Woe! Woe!

Woe! Woe!

C Allegro.

Recit.

fff

fp

molto cresc.

a tempo

Recit.

Near, so near — the draught of plea- sure,

a tempo

Recit.

simile

ff agitato

fp

Must I light - ly up, and leave thee? Oh! my

string. *rit.*

love, my life, my trea - sure! Aye! — perchance for ev - er -

cresc. *f* *fp colla parte*

D *Allegro agitato.*
a tempo

more! *(Non troppo vivace)* *f* *Mary.* Let me clasp —

ff *p*

— thee to my bo - som! Nay! 'tis all —

sf *p*

— be - yond, a - bove me! Wilt thou leave me, tho' thou

p *sf* *cresc.*

love me? Go where trou - ble lies in store? —

f *sf* *p*

Wilt thou leave me, tho' thou love me?

Go where trouble lies in store,

Go where trou - ble, where trou - ble lies in

colla parte

store?

Norman. *fp*

Angus. *f* Ah! thou my

Go! thy oath will else be bro - ken!

a tempo

life, my love, my trea - sure, Must I light - ly up, and

SOPRANO.
Stay! Stay! else will her heart be

ALTO.
Stay! Stay! else will her heart be

leave thee?
Angus. *f* Save our Land, what - e'er be - falls

TENOR. *ff* bro - ken! Go! the

BASS. *ff* bro - ken! Go! the

p cresc. *ff non legato*

thee! The

Lord of Hosts now calls thee! The

Lord of Hosts now calls thee! The

Cross of Fire — must thou bran-dish on high! A her - ald of

Cross of Fire — must thou bran-dish on high! A her - ald of

Cross of Fire — must thou bran-dish on high! A her - ald of

sf *ff*

Mary. *f*

Let me

war thro' the land must thou hie!

war thro' the land must thou hie!

war thro' the land must thou hie!

sf *sfz*

F

clasp — thee to my bo - som! Nay, 'tis all beyond, a -

Norman. *f*

Must I light - ly up, and leave thee? must I

Angus. *ff*

Go!

*f*₃

Go!

*f*₃

Go!

F

sfz

bove me! Wilt thou leave me, tho' thou love me? Go where

light - ly up, and leave thee?

ff

Go!

f

Go!

f

Go!

sfz

p cresc.

sfz

trou - ble lies in store?
 must I light - ly up, and leave thee?
 On! on! on! on! Thy oath will else be
 O stay! O stay!
 O stay! O stay!
 Go! the Lord of Hosts now
 Go! the Lord of Hosts now
 Wilt thou leave me, tho' thou love me?
 Leave my dar - ling, leave my
 bro - ken! Save our land, what - e'er be -
 Ah! shall her heart be bro - ken, her
 Ah! shall her heart be bro - ken,
 calls thee! The Lord of Hosts now calls thee!
 calls thee! The Lord of Hosts now calls thee!

mf *p* *ff* *f* *ff* *cresc.* *sempre* *strin - gen - do*

Go where trou - ble lies in

trea - sure, Ay! per - chance for ev - er - falls thee, our land, what - e'er be - falls

heart be bro - her heart be bro -

Go! The Lord of Hosts now calls

Go! The Lord of Hosts now calls

store?

more!

thee!

ken?

thee!

Norman. Recit.

mf *p* Fare -

well then, be - lov - ed, I must, I wis!

cresc. *p* *Alla breve, molto moderato.* *espress.*

Recit. *cresc.* Thine eyes, they are weeping, Thy lips, how they

p *p*

H *a tempo* tremble! Sweet sor - row,

poco rit. Recit. *p*

tranquillo *p* *espress.* *sfz*

rit. *p* this! 'Tis the fare-well kiss!

I *Allegro animato.* *con brio*

pp *p* *f*

Rec.

Recit.

f A - way! No wavring! no doubt or fear!

sfz *a tempo* *fp* *trem.* *cresc.* *f*

ff The

sf *p*

un poco ritard. *colla voce* *con forzu*

cross on high! 'tis of the Lord! His star

p

pesante of grace doth hope af - ford!

mf *pp*

f For I shall re - turn in hon - or, I

sfz *mf*

ff marcato

trow, From the wrack of the fight with a

cresc. *f marcato*

wreath on my brow! in

TENOR. With wreaths — on our brow, in

Chorus of Men. *f* With wreaths — on our brow, in

BASS. *f* With wreaths — on our brow, in

ff

ff

hon - or, I trow,

hon - or, we trow, From the wrack

hon - or, we trow, From the wrack

ff *ff*

ff

ff

ff *rit.*

In hon - rit. - or, I

of the fight - ing with wreaths on our

of the fight - ing with wreaths on our

rit.

f

* *rit.* * *rit.* *

K *a tempo*

trow!

SOPRANO. *p*

ALTO. Chorus of Women. *p*

a tempo

brow!

brow!

One ling - ring

One ling - ring

K *a tempo*

f *sf* *dim.* *tranquillo* *p*

stringendo *f*

look, *stringendo* And now he is

look, *stringendo* And now he is

stringendo *cresc.*

SOPRANO I.
high, A her - ald of war thro' the land he will hie! _____

SOPRANO II.
high, A her - ald of war thro' the land he will hie! _____

ALTO.
high, A her - ald of war thro' the land he will hie! _____

Andante. *p* And tho' thine eye wander far and wide, _____

Andante. *p* And tho' thine eye wander far and wide, _____

Andante. *p* And tho' thine eye wander far and wide, _____

Allegro molto (Tempo I.)

morendo

Andante.

Andante con moto. (The ♩ as before.)

cresc. *p*

Thou no more shalt see him, pale, — love-ly bride!

cresc. *p*

Thou no more shalt see him, pale, — love-ly bride!

cresc. *p*

Thou no more shalt see him, pale, — love-ly bride!

Andante.

Andante con moto.

ppp *pp*

The Cross is his shield, — the

pp *cresc.*

The Cross is his shield! — It is the Lord's,
 shield, — his shield! — It is the Lord's,
 Cross is — his shield, is his shield! — It is the Lord's,

f marcato

Trust — to the grace — the Cross af - fords!
 Trust — to the grace — the Cross af - fords!
 Trust — to the grace — the Cross af - fords!

f pesante
 This wea - pon in the hand that's
f pesante
 This wea - pon in the hand that's
f pesante
 This wea - pon in the hand that's

cresc. molto

pure Makes death of Hell's de - fi - - ance

pure Makes death of Hell's de - fi - - ance

pure Makes death of Hell's de - fi - - ance

sure! The Cross is the fight! The

sure! The Cross is the fight! The

sure! The Cross is the fight! The

Mary. *espress. O pesante*

The Cross is his shield,

Cross is the right!

Cross is the right!

Cross is the right!

P *a tempo*

right!
right!
right!
right!

P *a tempo*
cresc. espr.
f
Rd. Rd.

espress.
p.

p
pp
pp

pp
rit.

Nº 4. Norman in the Mountains.

Scene.

Agitato, ma non troppo vivace.

The musical score consists of five systems. The first system shows the piano introduction with a treble and bass clef, key signature of two sharps (D major), and a 2/4 time signature. Dynamics include *fz* and *sfz*. The second system continues the piano accompaniment with dynamics *sfz* and *rfzp*. The third system features piano accompaniment with dynamics *rfzp*, *fp*, *p*, and *decresc. e dim.*, and includes tenor clefs (*ten.*) for the vocal line. The fourth system begins the vocal line for 'Norman' with a *p* dynamic and lyrics: 'My bed to - night the heath a -'. The fifth system continues the vocal line with lyrics: 'lone, My pil - low but a moss - y' and includes piano accompaniment with *pp* dynamics.

stone! *p*

And

fp *fp* *fp* *fp*

lulled to sleep by sen - try's drone, So

pp *sempre pp*

far from thee, my Light, O Ma - ry!

pp *fp* *fp*

espress.

calando So far from thee, my Light, O —

fp *fp* *pp*

Ma - ry! So far, so far — from thee, —

sempre cresc.

p

p far from thee, *f*

from thee, my Light, O Ma -

pp

ry! Far, far from

p *cresc.*

thee, from thee, my Light, O

f *rit.*

B *a tempo*

Ma - ry!

ff a tempo *sf*

fff sfz sfz sfz

sf f P

espress.

Ah! who can tell, my love - - ly

dolce

bride, But by to - mor - row's e - - ven

p *pp*

tide, That pale — and — dumb I — here — may

cresc. *f*

p

bide, Nor canst thou wake me then,— my

p *pp*

cresc.

Ma-ry, That pale and dumb I here— may bide, Nor

un poco cresc.

sempre cresc. e strin- - *gen-* - *f* *do*

canst thou wake me then,— my Ma -

un poco stringendo

cresc. molto *ff*

ff *C*

ry, my Ma - ry!

ten. ten. ff

sfz *ff* *sfz*

mf
Oh! how my

heart with - in - me swells,

cresc. *ff*
When on thy face my

mem - 'ry dwells, Sees in thine eye the

p *D* *dolce ed espress.*

cresc. poco rit.
tear - that wells, Be - cause - we two - must

cresc. *poco rit.*

Poco stringendo

part, my Ma - ry! Be - cause we two must

Poco stringendo

p

part, be - cause we two must part, my

molto cresc.

fz

ff

Ma - ry!

animato

f

That tho' so far — from love and thee In

f marcato

pp

soul and bod - y, I shall be Swift as an ar -

ff

sf

pp 8va bassa

- row and as free My death to face in

sf

fight, my Ma - ry! My death to face in

fight, my Ma - ry!

rit. *a tempo*

colla parte *ff*

F

con forza *rfz* *fz* *rfz*

When once this dread - ful night is gone,

mf *p* *f* *p* *ff*

cresc.

con forza *rfz* *fp* *p* Then,

tho' in bat - tle I'm o'er - done, Be - lieve, me, thoughts of

thee a - lone In throes of death were mine, —

rit. *colla parte* *p*

a tempo *cresc.* Ma - - ry! Be - lieve me, thoughts of

a tempo *pp*

thee a - lone — In throes of death were mine,

O, be - lieve

me, thoughts of thee a - lone,

O be -

lieve me, thoughts of thee a -

lone!

ten. ten. *cresc.* *f espress.*
Red. V. *Red. V.* *Red. V.* *fz*

fz

H *stringendo*

Should I the vic - - - tor's wreath

p string. *f*

ob - tain, should I the

sempre cresc. *f* *p*

vic - - - tor's wreath ob - tain,

ff *f* *p*

How fair the world will seem a -

espress.

gain! ————— How

f *espr.* *ten.* *ten.* *ten.* *p* *dolce e*

ten. *espr.* *Ped.*

sweet the lin - net's bri - dal strain, 'Mid scent-ed el-der -

espressivo *dolce e tranquillo*

tranquillo *colla parte* *pp*

boughs, my Mary! How sweet the lin - net's bri - dal

a tempo cresc. *a tempo* *cresc.*

p *ritard.* *a tempo*

strain 'Mid scent - ed _ el - der - boughs, my Ma -

p *pp colla parte* *p* *a tempo*

Detailed description: This system contains the first two lines of music. The vocal line (bass clef) begins with a half note 'strain', followed by a melodic phrase for 'Mid scent - ed _ el - der - boughs, my Ma -'. Dynamics include *p* and *ritard.* with hairpins. The piano accompaniment (treble and bass clefs) features chords and moving lines. Dynamics include *p*, *pp colla parte*, and *a tempo*. The key signature has two flats.

I cresc. string.

ry! The vic - tor's wreath, _____

espress.

cresc.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'ry! The vic - tor's wreath, _____'. Dynamics include *I cresc. string.* and *espress.*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *cresc.*. The key signature has two flats.

f *ff*

the vic - tor's wreath _____ should I _____

pp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'the vic - tor's wreath _____ should I _____'. Dynamics include *f* and *ff*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *pp*. The key signature has two flats.

ff *b*

ob - tain _____ O Ma -

ten. *ten.* *ten.*

f *p* *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'ob - tain _____ O Ma -'. Dynamics include *ff* and *b*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *f*, *p*, and *ten.*. The key signature has two flats.

ry, my Ma - - - ry, my

ff

cresc.

Ma - - - ry!

f *f* *ff*

ffz

6 *6*

ffz *ffz* *

f *sf* *attacca*

Allegro molto.

Chorus.

Musical notation for the beginning of the chorus. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro molto.' The piano part features a rhythmic pattern of eighth notes with a triplet of eighth notes in the first measure.

Allegro molto.

Piano accompaniment for the first system of the chorus. It consists of two staves (treble and bass clef). The key signature is B-flat major and the time signature is 3/4. The tempo is marked 'Allegro molto.' The music features a rhythmic pattern of eighth notes with a triplet of eighth notes in the first measure. Dynamics include *ff* and *sfz*.

Vocal and piano accompaniment for the second system of the chorus. It consists of four staves: three vocal staves and one piano accompaniment staff. The key signature is B-flat major and the time signature is 3/4. The tempo is marked 'Allegro molto.' The lyrics are: 'The Cross of Fire - - ry Cross! The Cross of'. Dynamics include *ff* and *sfz*.

Vocal and piano accompaniment for the third system of the chorus. It consists of four staves: three vocal staves and one piano accompaniment staff. The key signature is B-flat major and the time signature is 3/4. The tempo is marked 'Allegro molto.' The lyrics are: 'Fire! Speed, Nor - man, Fire! Speed, Nor - man, Fire! Speed, Nor - man, Fire! Speed, Nor - man,'. Dynamics include *sfz*.

A

speed!

speed!

speed!

speed!

A

ff

O'er hill and dale, O'er moor and

O'er hill and dale, O'er moor and

ff

sempre ff

fen, Thy per - il - ous course Must thou

fen, Thy per - il - ous course Must thou

ff
O'er hill and dale, O'er moor and
O'er hill and dale, O'er moor and
urge a - main!

urge a - main!

Red.

fen, thou must
fen, Thy per - il - ous course thou must
Speed, Nor - man! thy per - il - ous
Thy per - il - ous course

B
urge a - main!
urge a - main!
course a - main!

a - main!
B con fuoco
ff

Piano introduction with chords and arpeggiated figures in the right hand and block chords in the left hand.

BASS. *ff* ^{b6}

Where the chasm doth yawn, where the rocks tow'r

Bass vocal line and piano accompaniment for the first vocal phrase.

TENOR. *ff*

Be - ware! for there's man - - y a

BASS. *ff*

steep, Be - ware! for there's man - - y a

Tenor and Bass vocal lines with piano accompaniment for the second vocal phrase.

SOPRANO. *f*

ALTO. *f*

dang - 'rous leap!

dang - - 'rous leap!

Where the

Where the

Soprano and Alto vocal lines with piano accompaniment for the final vocal phrase.

C b_2 b_2 b_2 b_2

chasm doth yawn, where the rocks tow'r steep, Be -

chasm doth yawn, where the rocks tow'r steep,

Speed! Nor - man,

Speed! Nor - man,

C *sfz* *sfz* *sfz* *sfz*

ware! for there's man - y a dang - - 'rous

Be -

speed! Be - ware! for there's man - y a

speed! Nor - - man, speed!

ff 3 3

leap!

ware! for there's ma - - ny a dang - - 'rous

dang - - 'rous leap! Be - ware!

Be - ware! a dang - - 'rous

6 7 1 2 $\#2$ 3

ff
Speed, Nor - man, speed! Nor - man, speed!
leap! Nor - man, speed! Nor - man, speed!
Speed, Nor - man, speed! Nor - man, speed!
leap! Nor - man, speed! Nor - man, speed!

ff **D**
By land,
By land,
By land,
By land,

by wa - ter, a - foot,
by wa - ter, a - foot,
by wa - ter, a - foot,
by wa - ter, a - foot,

on horse, From wood
 on horse, From wood
 on horse, From wood
 on horse, From wood

and wold, on
 and wold, on
 and wold, on
 and wold, on

fal - con - course They're
 fal - con - course They're
 fal - con - course They're
 fal - con - course They're

com - - - ing, they're gath - - -
 com - ing, they're gath - - 'ring force on
 They're com - - - ing, they're
 com - - - ing, they're gath - - -

'ring, they're com - - - ing, they're gath - - 'ring
 force, - they're com - ing, they're gath - - - ring
 gath - - 'ring, they're gath - -
 - 'ring force on force, they're gath - - 'ring

force on force! They're
 force on force!
 'ring, they're com - ing, they're gath - 'ring force on
 force on force, they're com - ing, they're gath - -

com - ing, they're gath - - ring force on

They're com - ing, they're gath - - ring

force, they're gath - - ring

'ring, they're gath - - ring force on

force! Their arms are clang - ing, Their

force on force! Their arms are clang - ing, Their

force on force! Their arms are clang - ing, Their

force! Their arms are clang - ing, Their

trum - pets blow - - ing, The

trum - pets blow - - ing, The

trum - pets blow - - ing, The

trum - pets blow - - ing, The

waves of tu - mult Grow - ing and grow -

waves of tu - mult Grow - ing and grow -

waves of tu - mult Grow - ing and grow -

waves of tu - mult Grow - ing and grow -

ff *fff*

ing! Speed, Nor - man,

ing! Speed, Nor - man,

ing! Speed,

ing! Speed,

con fuoco

speed! Speed, Nor - man,

speed! Speed, Nor - man,

Speed, Nor - man, speed! Nor - man,

Speed, Nor - man, speed! Nor - man,

p *f*

F
 speed!
 speed!
 speed!
 speed!
 Now far and far - ther
 Now far and far - ther

Allegro energico, ma non troppo vivace.

F *sempre f*
con brio
ffz

For all are a - glow with
 For all are a - glow with
 spreads the fire!
 spreads the fire!

bat - - tie - ire!
 bat - - tie - ire!

Men with
 Men with
G *ff*⁵

lad - - dies and grand - - sires vy - - ing,

lad - - dies and grand - - sires vy - - ing,

sfz

6 6

Yearn for the hon - - or and

Yearn for the hon - - or and

3 3 3 3

Men with

Men with

glo - ry - of dy - ing!

glo - ry - of dy - ing!

ff

6 6

ff

lad - dies and grand - sires vy - ing, Yearn

lad - dies and grand - sires vy - ing, Yearn

vy - - ing, Yearn

for the hon - or and glo - ry of

for the hon - or and glo -

for the hon - or Yearn

vy - - ing, Yearn

dy - - ing, vy - - ing, yearn,

ry, yearn for the

for the hon - or and glo - ry of

for the hon - or and glo -

vy - - - ing,
 hon - or and glo - ry of
 dy - ing, for the glo -
 ry, yearn for the hon -

marcato
 yearn, yearn for the hon - or and glo -
 dy - ing, yearn for the hon -
 ry of dy - ing, *marcato* yearn for the
 or and glo - ry,

ry, yearn for the hon - or and
 or and
 hon - or and glo - ry, and
 for the glo - ry,

rfz glo - ry of dy - *poco rit.*
 glo - ry of dy - *poco rit.*
 glo - ry of dy - *poco rit.*
 for the glo - ry of dy - *poco rit.*

G *Andante con molto di moto, maestoso.*
 ing!
 ing!
 ing!
 ing!

ff pesante
 War - songs re - *ff pesante*

G *Andante con molto di moto, maestoso.* War - songs re -

sound and the earth thun - ders
 sound and the earth thun - ders

sf *sfz*

low, war - - songs re -

low, war - - songs re -

sound and the earth thun - ders

sound and the earth thun - ders

War - songs re - sound and the

War - songs re - sound and the

low, War - songs re - sound and the

low, War - songs re - sound and the

fff *marcato sf*

earth thun - ders low, 'Tis the tramp of the

earth thun - ders low, 'Tis the tramp of the

earth thun - ders low, 'Tis the tramp of the

earth thun - ders low, 'Tis the tramp of the

trem.

Folk, to our free - dom a

Folk, to our free - dom a

Folk, to our free - dom a

Folk, to our free - dom a

foe! War - songs re -

foe! War - songs re -

foe! War - songs re -

foe! War - songs re -

ffz

sound and the earth thunders low, 'Tis the
 sound and the earth thunders low, 'Tis the
 sound and the earth thunders low, 'Tis the
 sound and the earth thunders low, 'Tis the

tramp of the Folk, to our
 tramp of the Folk, to our
 tramp of the Folk, to our
 tramp of the Folk, to our

free - dom a foe!
 free - dom a foe!
 free - dom a foe!
 free - dom a foe!

ff War - songs re - sound and the

War - songs re - sound and the

War - songs re - sound and the

War - songs re - sound and the

earth thun - ders low, 'Tis the

earth thun - ders low, 'Tis the

earth thun - ders low, 'Tis the

earth thun - ders low, 'Tis the

tramp of the Folk, to our free - dom a

tramp of the Folk, to our free - dom a

tramp of the Folk, the Folk!

tramp of the Folk, the Folk!

foe! War - - songs re -

foe! War - - songs re -

War-songs re sound and the earth thun - ders

War-songs re - sound and the earth thun - ders

pesante

sound, the

sound, the

low! War-songs re - sound and the

low! War-songs re - sound and the

earth thun - ders low!

earth thun - ders low!

earth thun - ders low!

earth thun - ders low!

trem.

ff pesante

War-songs re - sound and the earth thun - ders low!

ff pesante

War-songs re - sound and the earth thun - ders low!

ff pesante

War-songs re - sound and the earth thun - ders low!

ff pesante

War-songs re - sound and the earth thun - ders low!

ff

con fuoco

sfz

N^o 6. Ave Maria.

Adagio ma non troppo.

p *cresc.* *espress.*

Mary. *espress.*
A - ve Ma - ri - a, — Vir - gin Queen! A - ve Ma -

p *pp* *ten.* *p*

p *B cresc.* *p* *cresc.*
ri - a! O come to me when night is dark, On ten - der feet —

pp *poco cresc.*

molto espress.
— with light sur - round - ed, Thou that so oft a gen - tle balm — Hast pour'd up -

f *p*

C
on — my heart sore wounded! The

p *cresc.* *f*

storm is rag - ing with - out on the lea,

p *tremol.* *cresc.* *sempre tremol.*

O come, bring thou

p *molto cresc.* *f* *espress.* *f* *sempre tremol.*

— some light to me! Ma - ri - a, I'm but a

mf *cresc.* *p* *6* *fp*

reed, wind-shak - en: Help me, for - sak - en! A - ve Ma - ri - a, —

p *morendo* *D* *cresc.* *p* *morendo*

Vir-gin Queen! A - ve Ma - ri - a! A - ve Ma - ri - a!

p dim. *pp*

morendo

Andante con molto di moto. *rit.* *Recit.* *agitato*

Where art thou, my lov'd one,

mf espress. *rit.* *pp*

Andante con moto.

in ter - rors of dark - ness?

p *p* *f*

dolce

Who spreads thee the couch thy re - fresh - ment de - mands?

p

dolce **E** *Recit.* *cresc.* *f*

Who covers thee gen - tly with lov - ing hands? When comes the day, Who

pp trem. *colla parte* *molto cresc.*

p *trem.*

guards thee in the heat of the fray?

u tempo (Allegro.)

Recit. *f* *u tempo*
Ar - rows, bolts and lanc - es are fly - ing!

trem. *fp* *cresc.* *u tempo*
trem. *ff*

stringendo *Alla breve, ma non troppo.*
stringendo Woe's me!

ff *p* *fp* *fp*

woe's me! Spent and

molto cresc. *ff*

Red.

dy - ing, On our war - riors' out - er-most

wall The hors - es fall!

They're charg - ing a - gain!

Sav iour of man!

Nor - - man!

Nor - - man! He sinks! he's

molto cresc.

slain!

fff

f f f

G Adagio. (Tempo I.)

cresc.

espress.

molto espress.

A - ve Ma - ri - a, Vir - gin Queen!

Violoncelli

p

tranquillo

pp

A - ve Ma - ri - a!

poco cresc.

pp

cresc. If o'er the storm - y sea thou fare, —

f

f espress.

cresc.

f

— It stills the wild - est waves to meet thee!

p

mf

p

Ad. *Ad.* *Ad.*

p **H** *cresc.*
 Thou smil - est, and from rock and thorn Sweet

p *pp* *cresc.*
Red. * *Red.*

cresc.
 sum-mer flow'rs spring up to greet thee. For we are

sostenuto *cresc.*
p

cresc.
 naught, with all our pow'r! — Be thou our

f

un poco string. - - - *f*
 help in dan - - ger's hour! Those thou

un poco string. *p*

lov'st from in - jur - y guard thou, For

cresc. *sfz* *rit.*

gra - cious art — thou! A - ve Ma - ri - a, — Vir - gin Queen!

p cresc. *pp* *pp*

A - ve Ma - ri - - a! A - ve, A - - -

dolce *pp* *rit.* *c.p.* *pp*

vel!

a tempo *espr.* *pp* *rit.* *pp* *pp* *cresc.** *pp*

pp *ppp*

Ad.

Allegro energico.

(Scottish melody.)

B Norman.

Clan Al-pine! Clan Al-pine! Clan Al-pine! Who wears a wound up -

TEN. I. II.

Chorus of Men.

Clan Al-pine!

BASS I. II.

Clan Al-pine!

*sempre f**ff*

C

on his breast, As 'twere a rose? Who with a song and

Clan Al - pine!

Clan Al - pine!

C

mer - ry jest To bat - tle goes? Then on like a

Clan Al - pine!

Clan Al - pine!

wolf that has scent - - ed prey!

ff

Clan Al - - - pine! Clan

Clan Al - - - pine! Clan

f

Our songs, like ea - - gles,

Al - - - pine!

Al - - - pine!

f *f* *p*

lead - - ing the way!

ff *ff* *ff*

Clan Al - - - pine! Clan

Clan Al - - - pine! Clan

ff *ff*

f *rit.* *string.*

Tho' dear-ly our lives we cher - ish,

Al - - - pine!

Al - - - pine!

mf *rit.* *p string.*

(with fervent exaltation)

D *a tempo*

ff Sweet 'tis, sweet for our free-dom to

a tempo *p* *cresc.* *marc.*

per - - - ish! Sweet 'tis,

ff *p* *cresc.* *mf*

sweet for our free-dom to per - - - ish!

rit. *ad lib.* **E** *a tempo* *ff*

Chorus.

Sweet

ff *rit.* *colla parte* **E** *a tempo* *ff*

'tis, sweet for our free-dom to per - - -

'tis, sweet for our free-dom to per - - -

marc.

Norman. *ff*

ish! Sweet 'tis,

ish! Sweet 'tis,

ish! Sweet 'tis,

sweet for our free-dom to per-ish!

sweet for our free-dom to per-ish!

sweet for our free-dom to per-ish!

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

poco rit. *a tempo*

f Norman.

Clan Al - pine! Clan Al - pine! Clan Al - - - pine!

Clan Al - - - pine!

Clan Al - - - pine!

ff

pesante

ff

marc.

The Sax - - - on maid - en cow'rs, And clasps her

The Sax - - - on maid - en cow'rs, And clasps her

pesante

Clan Al - - - pine!

wretch - ed hands, The blood of him she loves Is

wretch - ed hands, The blood of him she loves Is

ff

ff *G* *p*

Clan Al - - - pine! The goat is

swal - low'd by the sands!

swal - low'd by the sands!

slain, the pi - - broch sounds!

The goat is slain, the

The goat is slain, the

ff *p*

The air with cym - bal - - clash re -

pi - - broch sounds,

pi - - broch sounds,

sounds! *ff* Tho'

The air with cym - bal clash re - sounds!

The air with cym - bal clash re - sounds!

This system contains the first two systems of music. The top system features a vocal line with lyrics 'sounds!' and 'Tho'' and a piano accompaniment. The second system continues the vocal line with lyrics 'The air with cym - bal clash re - sounds!' and the piano accompaniment. The piano part includes dynamic markings like *ff* and *f*, and features triplet rhythms and a key signature change to D major.

marc.

dear - ly our lives we cher - ish,

Tho' dear - ly our lives we cher - ish,

Tho' dear - ly our lives we cher - ish,

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'dear - ly our lives we cher - ish,' and a piano accompaniment. The second system continues the vocal line with lyrics 'Tho' dear - ly our lives we cher - ish,' and the piano accompaniment. The piano part includes dynamic markings like *fp* and *f*, and features a key signature change to D major.

Hf

Sweet 'tis, sweet for our free - dom to

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'Sweet 'tis, sweet for our free - dom to' and a piano accompaniment. The piano part includes dynamic markings like *p* and *ff*, and features a key signature change to D major.

per - - - ish! Sweet 'tis,

This system contains the seventh and eighth systems of music. The top system has a vocal line with lyrics 'per - - - ish! Sweet 'tis,' and a piano accompaniment. The piano part includes dynamic markings like *ff* and features a key signature change to D major.

rit. *a tempo*

sweet _____ for our free - dom to per - - ish!

ff Sweet *ff*

Sweet *a tempo*

rit. *ff*

'tis, sweet _____ for our free-dom to per - - -

'tis, sweet _____ for our free-dom to per - - -

Sweet 'tis,

ish! Sweet 'tis,

ish! Sweet 'tis,

poco rit.

sweet for our free - dom to per -
 sweet for our free - dom to per -
 sweet for our free - dom to per -

poco rit.
poco rit.
poco rit.
ff

a tempo

ish!
 ish!
 ish!

a tempo
ff

poco rit. - *a tempo*

sf *sf* *ff*

I
sf *sf* *ff*

Nº 8. The Battle.

Allegro moderato.

pp

pp

A

sempre pp

Chorus of Women.

SOPR. I.

SOPR. II.

ALTO.

Storm - clouds whirl in rifts thro' the vale,

p

p

pp

B

p Swirl - - ing, wav - - ing, di - vid - - ing! *p*

p Swirl - - ing, wav - - ing, di - vid - - ing! *p*_{b2}

p Swirl - - ing, wav - - ing, di - vid - - ing! *p*

p Swirl - - ing, wav - - ing, di - vid - - ing! *p*

B

p Lead - - - grey thro' the brown - - - ing

p Lead - - - grey thro' the brown - - - ing

C

heath - er Rush - es the

heath - er Rush - es the

p *f*

f

An ea - - - gle's cry! —

stream.

stream.

cresc. molto

sfz *p*

sfz *sfz* *Rad.*

p

O - - - ver - head —

cresc. *p* *cresc. molto*

mf Wild - er,

cresc. the ra - vens are flap - - - ping,

sfz *fp* *p*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Wild - er,' with a fermata over the word 'er'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *mf* for the vocal line, *cresc.* for the piano accompaniment, and *sfz*, *fp*, and *p* for specific piano passages.

cresc. wild - er the mist chas - es by!

cresc. *p*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has the lyrics 'wild - er the mist chas - es by!' with a fermata over 'by!'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *cresc.* for both vocal and piano parts, and *p* for a piano passage in the piano accompaniment.

p Wild - - er, wild - - er the mist chas - es

pp

p Wild - - er, wild - - er the mist chas - es

pp

fpp *fp*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has the lyrics 'Wild - - er, wild - - er the mist chas - es' with a fermata over 'mist'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamic markings include *p* and *pp* for the vocal lines, and *fpp* and *fp* for the piano accompaniment.

byl
byl
pp
pp
Ped.
Ped.

This system contains the first two staves of vocal parts and the first two staves of the piano accompaniment. The vocal staves have a melodic line with the syllable 'byl' written below. The piano accompaniment features a complex texture with chords and moving lines in both hands, marked with *pp*. Pedal points are indicated with 'Ped.' below the bass staff.

p
Ped.

This system shows the continuation of the piano accompaniment. The right hand has a steady eighth-note pattern, while the left hand has a more active line. The dynamics are marked *p*. Pedal points are indicated with 'Ped.' below the bass staff.

This system continues the piano accompaniment with similar rhythmic patterns in both hands.

pp
Ped.

This system continues the piano accompaniment, marked with *pp*. Pedal points are indicated with 'Ped.' below the bass staff.

calando
Ped.

This system concludes the piano accompaniment with a *calando* marking, indicating a gradual deceleration. Pedal points are indicated with 'Ped.' below the bass staff.

D *L'istesso tempo.*

f ⁵ ³
 Here on the height no sound one hears,
f ⁵ ³
 Here on the height no sound one hears,

D *L'istesso tempo.*

mf ⁶ *cresc.* *f* *ff*

f
 See, see yon - der bris - tling
f ^{b7}
 See, see yon - der bris - tling
f
 See, see yon - der bris - tling

f

³
 spears!
 spears!
 spears!

f

ff

Lanc - es whis - tle and cross - bows crack,

ff

Lanc - es whis - tle and cross - bows crack,

ff

Lanc - es whis - tle and cross - bows crack,

ff

f

The trum - pets blare and the

f

The trum - pets blare and the

f

The trum - pets blare and the

f

clar - ions ral - ly!

clar - ions ral - ly!

clar - ions ral - ly!

ff
Down in the val - ley Is bat - tle_ and wrack!_

ff
Down in the val - ley Is bat - tle_ and wrack!_

ff
Down in the val - ley Is bat - tle_ and wrack!_

ff *fff pesante*

sempre ff

fff

rfz

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and common time. It includes dynamic markings such as *rfz* and *ff*.

Second system of musical notation, continuing the grand staff. It features dynamic markings *rfz* and *ff*.

Third system of musical notation, continuing the grand staff with various rhythmic patterns and dynamics.

Fourth system of musical notation, including a first ending bracket marked with an '8' and a repeat sign.

F L'istesso tempo. (*ad lib.*)

Mary.

Clan Al - pine's blood-red ban - ner bright!

Fifth system of musical notation, featuring a vocal line and a grand staff accompaniment. The vocal line includes the lyrics "Clan Al - pine's blood-red ban - ner bright!". The piano accompaniment includes dynamic markings *fp* and *f*.

L'istesso tempo.

How proud - ly thou wav'st in the

Sixth system of musical notation, including a vocal line and a grand staff accompaniment. The vocal line includes the lyrics "How proud - ly thou wav'st in the". The piano accompaniment includes dynamic markings *rfz* and *p*.

morn - ing light!

Ah, God save thee now! May the Lead - er a - bove us safe -

p

espress.

guard me my lov - er! Ah, God save thee

p

Mary. *cresc.*

now! May the Lead - er a - bove us safe -

p SOPRANO I.

Safe - guard him, O God, Thou Lead - er, Thou

p SOPRANO II.

Safe - guard him, O God, Thou Lead - er, Thou

p ALTO.

Safe - guard him, O God, Thou Lead - er, Thou

Chorus.

rit. **G** L'istesso tempo.

guard me my lov - er!

pp Lead - er a - bove us!

pp Lead - er a - bove us!

pp Lead - er a - bove us!

rit.

rit.

rit.

rit.

pp **G** L'istesso tempo.

rit. *f*

f

Vivace.

Tempo I.

H

ff pesante

rfz

rfz

rfz

rfz

Vivace.

First system of the musical score. The right hand features a series of chords and melodic fragments, while the left hand plays a rhythmic accompaniment. Dynamics include *ff* and *un poco string.*

Second system of the musical score. The right hand continues with chordal textures, and the left hand maintains a steady eighth-note pattern. Dynamics include *ff*.

Third system of the musical score. The right hand has a more active melodic line, and the left hand continues with eighth notes. Dynamics include *sfz*.

Fourth system of the musical score. The right hand features a melodic line with some grace notes, and the left hand continues with eighth notes. Dynamics include *sfz*.

Fifth system of the musical score. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. Dynamics include *sfz* and *ff con brio*.

Sixth system of the musical score. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. Dynamics include *p>* and *cresc.*

Seventh system of the musical score. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. Dynamics include *f* and *sfz*.

I *ff* *marc.*

Red. *Red.* *Red.* *

K
SOPRANO I.
 Clan Al - pine's blood - red ban - ner bright,
SOPRANO II.
 Clan Al - pine's blood - red ban - ner bright,
ALTO.
 Clan Al - pine's blood - red ban - ner bright,
K *con fuoco*

ff *Red.* *

ff High up - lift -
ff High up - lift -
ff High up - lift -
sempre ff e marcato

marc.

ed see it come nigh!

ed see it come nigh!

ed see it come nigh!

tr

rfz

rit. see it come nigh!

rit. see it come nigh!

rit. see it come nigh!

L Allegro molto.

rit. **L Allegro molto.** (♩ = 60)

p

pp

ppp

un poco marcato

pp

SOPRANO I.

SOPRANO II.

ALTO. *p* ^{b₂} ³

But woel It has van - - ish'd!

sempre p

^{b₂} *cresc.*

But woel It has van - -

^{b₇} *cresc.*

But woel It has

³ *cresc.*

It has

cresc.

ish'd!

van - - - ish'd!

van - - - ish'd!

f

Woe's

f

Woe's

f ^{b₆}

Woe's

f

me! Woe's me! The

me! Woe's me! The

me! Woe's me! The

ff

ff

ff

sf

sf

sf

Mary.

Nor - -

foe comes on, 'tis we that fly!

foe comes on, 'tis we that fly!

foe comes on, 'tis we that fly!

ff

ff

fp

man! Nor - man! Woe and de -

mf rit.

colla voce

fp

fp

M *a tempo*

spair!

Chorus of Men.
TENOR I. *f*
TENOR II. *f*
BASS I. *f*

Nor - man's
Nor - man's
Nor - man's down!

M *a tempo*

down! Save yourselves, com - rades! Now all is
down! Save yourselves, com - rades! Now all is
Save your-selves, com - rades! Now all is o - ver!

o - ver! All has been lost!
o - ver! All has been lost!
All has been lost! All, — ay,

Mary.

N Recit.

Woe is me!

all has been lost!

all has been lost!

all has been lost!

N Recit.

Chorus of Women.

SOP. I. *a tempo* (Andante.)

A-las, poor bride! 'Twas with death thou wast al- lied!—

SOP. II. *p*

A-las, poor bride! 'Twas with death thou wast al- lied!—

ALTO. *p*

A-las, poor bride! 'Twas with death thou wast al- lied!—

a tempo (Andante.)

p

pp

p

pp

rit.

p

pp

Chorus of Women.

O Allegro maestoso, ma non troppo vivace.

SOPRANO I.

SOPRANO II.

ALTO.

*p*₃

Are they

p

O Allegro maestoso, ma non troppo vivace.

Near - er now the bat - tle draws! Are they

pp

pp

our men,

or the foe?

our men,

or the foe?

pp

p marcato

pp

Is it not the an - cient pi - broch That Clan Alpine

Is it not the an - cient pi - broch That Clan Alpine

p
 ral - lies so?
p
 ral - lies so?
p #1
 Now 'tis gone!

P
 Now nearer shift-ed!
P
mf un poco marcato

mf
 Let thy wear - y eyes be lift-ed!
mf
 Let thy wear - y eyes be lift-ed!
mf
 Let thy wear - y eyes be lift-ed!
ten. ten. ten. ten. ten. ten. ten.
cresc. sfz mf

f
Sounds are

f
Sounds are

f
Sounds

sempre cresc.

ten. ten. ten. ten.

marcato e cresc.

joy - ful, thro' the night Breaks a ray of

joy - ful, thro' the night Breaks a ray of

are joy - - ful, thro' the night Breaks a ray of

ten. ten.

f

fp

ff
hope - ful light!

ff
hope - ful light!

ff
hope - ful light!

ff

Chorus of Men.

TEN. I. II.

ff

Hail! Hail!

BASS I. II.

Hail! Hail!

ff con brio

Chorus of Women.

SOPR. I. II.

Hear it, La - - - dy

Hear it, La - - - dy

hear a - right!

hear a - right!

Allegro energico.

ff

ff

6

fz *ff*

TEN. I. *ff* Lord Nor - - man has de - stroy'd the foe, _____

TEN. II. *ff* Lord Nor - - man has de - stroy'd the foe, _____

Chorus of Men. Lord Nor - - man has de - stroy'd the foe, _____

BASS I. *ff* Lord Nor - - man has de - stroy'd the foe, _____

BASS II. *ff* Lord Nor - - man has de - stroy'd the foe, _____

Lord Nor - - man has de - stroy'd the foe, _____

(♩ now equal the ♩ before)

ff

D 6 2 His ea - - gle tal - ons the

D 6 His ea - - gle tal - ons the

D 6 4 His ea - - gle tal - ons the

D 6 2 His ea - - gle tal - ons the

vi - - - per tore, The Earth doth

know it, she drank his

gore, And Heav'n nev - - er

16843

glowed so red be -

glowed so red be -

glowed so red be -

glowed so red be -

glowed so red be -

fore!

fore!

fore!

fore!

ff *ten.* *ten.*

poco rit. **R** *Poco più largam.*

O'er lake and wood - - land

O'er lake and wood - - land

O'er lake and wood - - land

O'er lake and wood - - land

rit. **R** *ten.* *ten.* *ten.*

sweeps a - long The an - - - cient lay, the

sweeps a - long The an - - - cient lay, the

sweeps a - long The an - - - cient lay, the

sweeps a - long The an - - - cient lay, the

High - - land song! O'er lake and wood - - land

High - - land song! O'er lake and wood - - land

High - - land song! O'er lake and wood - - land

- cient song! O'er lake and wood - - land

sweeps a - long The an - - - cient lay, the

sweeps a - long The an - - - cient lay, the

sweeps a - long The an - - - cient lay, the

sweeps a - long The an - - - cient lay, the

sweeps a - long The an - - - cient lay, the

High - land song *B 4* *ff* Clan Al - pine's blood - red

High - land song *B 4* *ff* Clan Al - pine's blood - red

High - land song *B 8* *ff* Clan Al - pine's blood - red

High - land song *B 6* *ff* Clan Al - pine's blood - red

ff

ban - ner bright — How proud - ly thou wai'st in the

ban - ner bright — How proud - ly thou wai'st in the

ban - ner bright — How proud - ly thou wai'st in the

ban - ner bright — How proud - ly thou wai'st in the

ff

morn - ing light!

morn - ing light!

morn - ing light! *ff* O'er

morn - ing light! *ff* O'er

ff *ff*

proud - ly, proud - ly in
 proud - ly, proud - ly in
 lake and wood - land sweeps a - long The an - cient, —
 lake and wood - land — sweeps a - long The an - cient, the

trem. *ff*

morn - ing light!
 morn - ing light!
 High - land song!
 High - land song!

S **Allegro agitato.**
S **Allegro agitato.**
p *cresc.*

Mary. *f* Nor - man!
 Norman. *f*
 Be - lov - ed! love - li - est

ff *p* *cresc.* *p*

6

Hear — I thy voice now at my
 bride! Thy

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

side? My grief has van - ish'd, and
 bride groom wakes thee, the morn is

f *f* *f* *f*

gone is fear —
 here!

cresc. *sempre cresc.*

Once a - gain — to me art

f *f* *fp*

appassionato

giv - en, Is it thy dear face I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note 'g' followed by quarter notes 'iv - en, Is it thy dear face I'. The piano accompaniment starts with a forte piano (*fp*) dynamic, marked *cresc.* (crescendo). The piano part includes chords and moving lines in both hands.

see? Can it be so,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'see?' followed by 'Can it be so,'. The piano accompaniment features a forte (*f*) dynamic and a *p agitato* marking. The piano part includes chords and moving lines in both hands.

what a thou - sand voic - es seem to

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'what a thou - sand' followed by 'voic - es seem to'. The piano accompaniment includes a *Red.* (ritardando) marking and a *cresc.* marking. The piano part includes chords and moving lines in both hands.

sing to me?

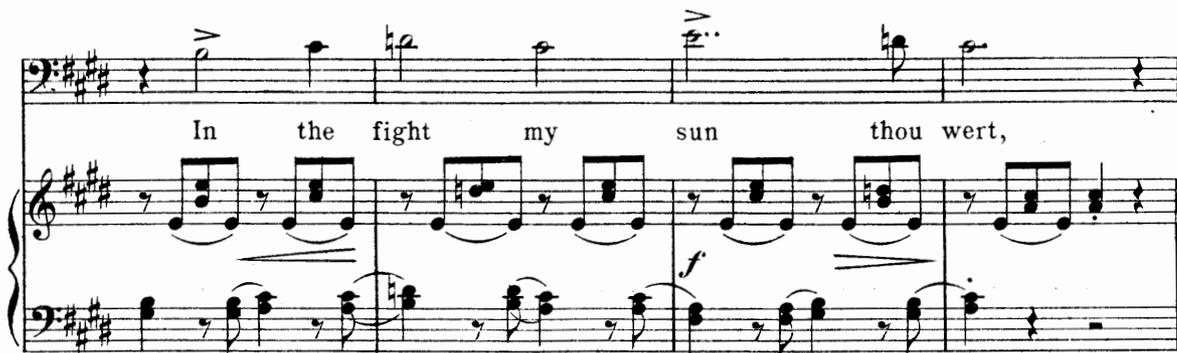
The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'sing to me?'. The piano accompaniment includes a forte (*f*) dynamic and a *fp* dynamic. The piano part includes chords and moving lines in both hands.

Norman.
appassionato

'Twas of thee I dreamed in dark - ness

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note ''Twas of thee' followed by 'I dreamed in dark - ness'. The piano accompaniment starts with a forte (*f*) dynamic and a *p* dynamic. The piano part includes chords and moving lines in both hands.

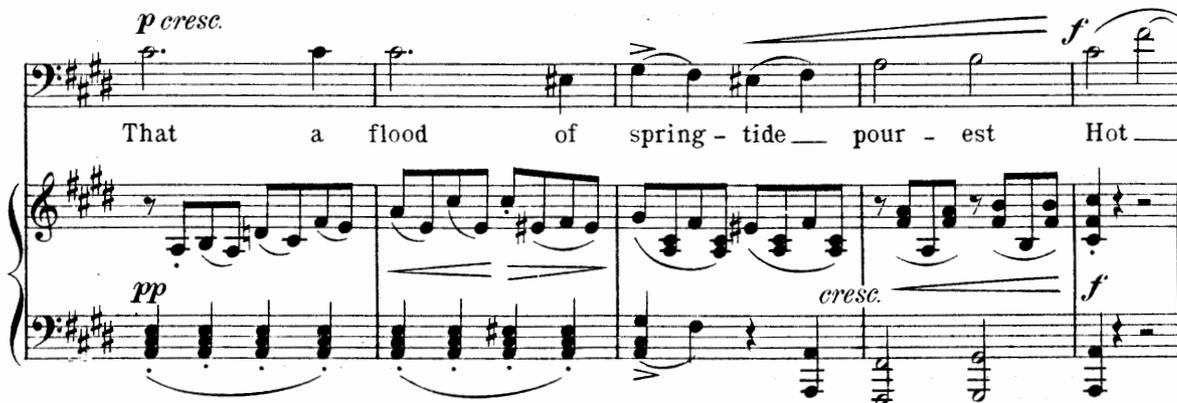
In the fight my sun thou wert,



Musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *mf* and *f*.

That a flood of spring-tide pour-est Hot

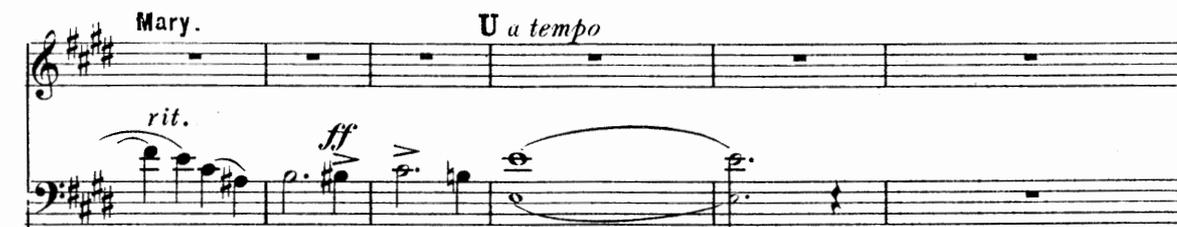
p cresc. *pp* *cresc.* *f*



Musical notation for the second system, continuing the vocal line and piano accompaniment. Dynamics include *pp*, *cresc.*, and *f*.

Mary. *U a tempo*

rit. *ff*



Musical notation for the third system, featuring a vocal line and piano accompaniment. Dynamics include *rit.* and *ff*.

and young a-against my heart?

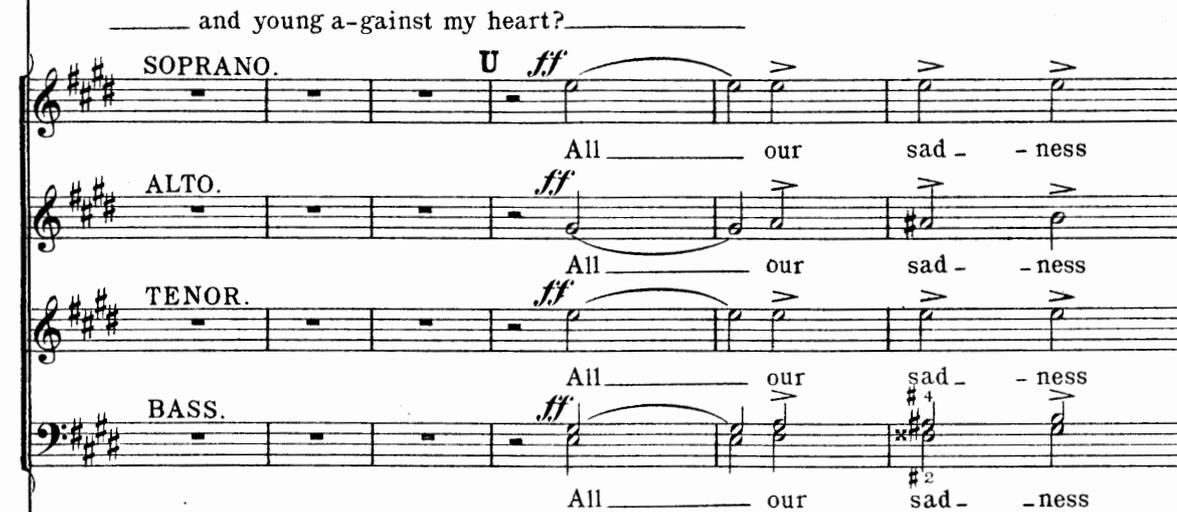
SOPRANO. *U ff*

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

All our sad-ness



Musical notation for the fourth system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. Dynamics include *ff* and *U ff*.

colla parte *U a tempo*

fz *f* *ff*



Musical notation for the fifth system, featuring piano accompaniment. Dynamics include *fz*, *f*, and *ff*.

All that ban - ished
All that ban - ished
Turns to glad - - - ness!
Turns to glad - - - ness!
Turns to glad - - - ness!
Turns to glad - - - ness!

ff *p* *cresc. molto*

Thee has van - ish'd!
Me has van - ish'd!
Un - - - ion will our
Un - - - ion will our
Un - - - ion will our
Un - - - ion will our

ff *ff* *ff* *ff*

f > *f* >

Hold — we clos - er, hand in

Hold — we clos - er, hand in

foes with-stand!

foes with-stand!

foes with-stand!

foes with-stand!

cresc. *p*

hand.

hand.

Un - - - ion, Un - - - ion will our

Un - - - ion, Un - - - ion will our

ff Un - - - ion, will our

ff Un - - - ion, will our

con brio Un - - - ion, will our

ff *f*

ff

Hail to thee, proud
foes with - stand!
foes with - stand!
foes with - stand!

f Harp.
14

life of free - - - -

14 13

dom In our own free Fa - - - ther -

marcato

14 12

Mary.

f

Hail to thee!

Hail to

land!

Hail to thee!

Hail to

mf

Red.

Red.

thee, proud life of free - dom

thee, proud life of free - dom

cresc.

f

V

In our own free Fa - ther - land!

In our own free Fa - ther - land!

Hail to thee, proud life of free - -

Hail to thee, proud life of free - -

Hail to thee,

Hail to thee,

V

ff

ff

f
Hail to
dom In our own free Fa - ther-land! Hail to
dom, Hail to thee! All
Hail to thee!
Hail to thee!

mf

thee! Hail to thee, proud
All hail, proud life of free - hail to
thee! Hail to thee, All
hail! All hail! All
All hail! All hail!
Hail to thee! hail to thee!

f
sempre f

life of free - dom! Hail to thee, proud
 thee, hail to thee,
 hail, all hail!
 hail,
 All hail, proud
 Hail to thee, all

dom, proud life of free - dom, life of
 life of free - dom, life of
 proud life of free - dom, life of
 life of free - dom, life of
 hail, proud life of free - dom, life of

ff
ff
ff
ff
fff pesante

poco rit.

W *a tempo, un poco string.*

free-dom In our own free Fa-ther-land!

free-dom In our own free Fa-ther-land!

free-dom In our own free Fa-ther-land!

free-dom In our own free Fa-ther-land!

pesante *poco rit.*

W *a tempo, un poco string.*

ff

Hail to thee!

ff

Hail to thee!

con fuoco

Hail to thee!

sfz

ff
Hail to thee, _____ proud life of
proud life of

ff
Hail to thee, _____ proud life of

ff
Hail to thee, _____ proud life of

proud life of

poco ritard. *fff*
free - - - - dom! Hail to

fff
free - - - - dom! Hail to

fff
free - - - - dom! Hail to

fff
free - - - - dom! Hail to

fff
free - - - - dom! Hail to

fff
free - - - - dom! Hail to

fff
free - - - - dom! Hail to

poco ritard.
fff *sfz*

Tempo I.

thee, proud life of free - - - dom In our
thee,

thee, proud life of free - - - dom In our
thee,

thee, All
thee, All

Tempo I.

sempre ff
Rad.

own free Fa - ther - land! Hail to
proud life of free - dom! *ff.*

own free Fa - ther - land! Hail to
proud life of free - dom! *ff.*

hail,
hail, all hail!

thee! Hail to thee,
Hail to thee, hail to
thee! Hail to thee,
hail, all hail,
proud life,
Hail to thee, hail to

ff
ff
ff
ff

ff
ff

proud life of free-dom In our
thee, proud life of free-dom In our
proud life of free-dom In our
proud life of free-dom In our
hail, proud life of free-dom In our
thee, proud life of free-dom In our

ff
ff
ff
ff
ff
ff

own free Fa - - - ther - land!

own free Fa - - - ther - land!

own free Fa - - - ther - land!

own free Fa - - - ther - land!

own free Fa - - - ther - land!

own free Fa - - - ther - land!

own free Fa - - - ther - land!

own free Fa - - - ther - land!

X *sempre string.*

Hail to thee!

Hail to thee!

Hail to thee!

Hail to thee!

Hail to thee!

Hail to thee!

Hail to thee!

Hail to thee!

This musical score is for a hymn or religious song. It consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The lyrics are "Hail to thee! All hail!". The second system repeats the vocal line and piano accompaniment. The third system features a more complex piano accompaniment with sixteenth-note patterns. The fourth system shows the vocal line with the lyrics "All hail!" and a piano accompaniment with sustained chords. The fifth system continues with the vocal line and piano accompaniment. The sixth system features a piano accompaniment with sixteenth-note patterns. The seventh system shows the piano accompaniment with a final cadence.

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