

CHAPPELL & CO.'S
WORKS
SUITABLE FOR CHORAL SOCIETIES

QUEEN HYNDE OF CALEDON.

ARRANGED AND WRITTEN BY

JAMES MAC CUNN.

COMPOSED BY

HAMISH MAC CUNN.

Op. 13.

Price 2/6

Cloth 4/-

*All rights reserved. Application for performance to be made to
Messrs. CHAPPELL & CO., from whom can be hired Band & Chorus Parts.*

LONDON
CHAPPELL & CO., 50, NEW BOND ST.
NEW YORK: NOVELLO, EWER & CO.

QUEEN HYNDE OF CALEDON.

A Dramatic Cantata

FOR SOLI, CHORUS, AND ORCHESTRA.

In four Scenes.

FOUNDED ON HOGG'S POEM, "QUEEN HYNDE."

Arranged and written by

JAMES MAC CUNN.

The Music composed by

HAMISH MAC CUNN.

(Opus 13.)

PRICE 2s. 6d.

LONDON :
CHAPPELL & CO., 50, NEW BOND STREET, W.

NEW YORK :
NOVELLO, EWER & CO.

All rights reserved. Application for performance to be made to Messrs. Chappell & Co., from whom can be hired Band and Chorus Parts.

LONDON :
HENDERSON & SPALDING (LIMITED), PRINTERS,
3 & 5, MARLBORNE LANE, W.

QUEEN HYNDE OF CALEDON.

Scene I. Beragon.—Night.

NO.		PAGE
1.	CHORUS "The harp has ceased" ...	1
2.	SOLO, <i>Queen Hynde</i> "O Memory"	8
3.	CHORAL RECIT. "The voice is silent"	13
4.	} QUEEN HYNDE'S DREAM	14
5.		
(5.)	"Let thy banner be the Cross." <i>Chorus of Celestial Spirits</i> ...	27

Scene II. Beragon.—The following morning in the gardens of the Palace of Selma.

6.	FEMALE CHORUS "Come, maidens, leave your broiderie" ...	34
7.	SOLO, <i>Wene and Female Chorus</i> "I love to trill"	40
8.	} FEMALE CHORAL RECIT. "Lo, here a minstrel comes	52
9.	UISNAR'S IMPROVISATION... ..	56

Scene III. At Beragon.—Without the Palace.

10.	BATTLE-HYMN OF THE NORSEMEN	69
11.	SCENA, <i>Eric, Queen Hynde, Wene, and Uisnar</i>	76
12.	CHORUS "They come, they come!"	87
13.	SCENA, <i>Uisnar and Queen Hynde</i>	95

Scene IV. The feast in the great hall of the Palace of Selma. Evening.

14.	CHORUS "Awake, a hundred harps" ...	104
-----	--	-----

ARGUMENT.

SCENE I.

KING ERIC of Norway, learning of the death of King Eugene of Caledon, and the succession of Princess Hynde to the throne, resolves on invading her domains to carry her off (the fame of her beauty being world-wide), and finds the time most opportune, from the fact that has come to his knowledge that the flower of the Scottish army are engaged in wars in Ireland, where Prince Aidan (betrothed to the Princess Hynde) is reported to Eric to have been slain.

Dwelling in peace, in her Palace of Selma, in the ancient city of Beregon, Queen Hynde one night receives, in a vivid dream, a dreadful presentiment of impending danger from foreign foes but is assured of safety and triumph by Celestial Voices.

SCENE II.

The Court, mostly consisting of youths and maidens (all the veteran warriors being absent), being apprehensive of no danger engages in joyful nights of song and mirth in the Hall, and merry noontide revelries in the Palace grounds. One of the sweetest singers, Wene, has just finished her song and dance, when a wandering minstrel, calling himself Uisnar (who the previous evening had overheard the Queen at her casement singing), comes, apparently by accident, upon the gay assembly, and improvises a song of impassioned love, which deeply touches the Queen.

This minstrel is Prince Aidan, who was not slain, but has returned, disguised, to find out if certain rumours of Queen Hynde's unfaithfulness to her betrothed vows were true. And the song is the tale of his true love for her.

SCENE III.

The Norsemen, led by King Eric, having crossed the sea in their dragon ships, meet with a violent storm among the Western Islands, by which many of their ships are destroyed. But the larger number gain the Bay of Beregon, and, despite the utmost resistance a limited garrison can offer, defeat the Scots and march to the Palace of Selma, before which they sing their Battle Hymn.

King Eric proclaims a truce, proffers his love to Queen Hynde, and offers to unite the crowns of Caledon and Scandinavia. The Queen and Wene reply in indignant terms, and reject his proposals with scorn. Eric, ruthless, again demands her hand, threatening to bear her off by force of arms and reproaching her with the taunt that her warriors are far away, and she is, therefore, unprotected.

Here the harper Uisnar starts forward from among the Queen's attendants, throws down his harp, draws his sword, and challenges Eric to mortal combat. They fight, and Eric is slain, as the fleet of the Scots is hailed returning victorious from Erin. Uisnar thereupon, on being thanked by the Queen for his great valour, throws off his disguise, reveals himself as Prince Aidan, and the Norsemen flee.

SCENE IV.

The story concludes with a festival the same night in the Great Hall of the Palace of Selma.

CHARACTERS.

QUEEN HYNDE, <i>Queen of Ancient Caledonia</i>	SOPRANO.
WENE, <i>one of the Ladies of the Court</i>	SOPRANO.
UISNAR, <i>the disguised name, as a minstrel, of Prince Aidan, afterwards King of Caledonia</i>	BARITONE.
ERIC, <i>King of the Norsemen</i>	TENOR.

And CHORUS.

PERIOD—Latter part of Sixth Century.

SCENES—At Beregon, the ancient capital of Scotland, and neighbourhood.

SCENE I.—Beregon. Night.

No. I. -CHORUS.

The harp has ceased in Selma's hall,
The hum of revelry declines,
And from the towers and turrets tall
No glimm'ring torch or taper shines.

The bard has sung his latest lay,
That love or victory extoll'd ;
And sinks to rest, to soar away
With spirits of the bards of old.

Silence beneath the watching stars !
Save for the voices of the sea,
That sing along the sandy bars
With lulling sweetness, dreamily.

No. II.—SOLO.

(QUEEN HYNDE, *in her bed-chamber, looking from the casement, sings. Overheard by UISNAR.*)

O memory, the vanished past restore
And bear me back to yonder pleasant grove,
Where I may hear again the tale of love
My warrior breathed on Lora's echoing shore !

Oh, there alone I find my heart's repose,
Listening the message that the waters bear ;
For whispers linger on the am'rous air
Where Lora's stream in murmuring music flows.

No. III.—CHORAL RECITATIVE.

The voice is silent, and the queenly head
Is pillowed on a snowy arm.

No. IV.—QUEEN HYNDE'S DREAM.

SOLO.—QUEEN HYNDE.

O ye familiar scenes ! how fair
Are Appin's hills that tower on high,
And Morven's mountains lost in air
Like golden pillars of the sky !
Ye snowy clouds, whose mass conceals,
Like smoke from rolling chariot wheels,
The trackless region of the storms,
And the wild thunder's hideous forms !
Ye well-known fields ! ye waving woods of Lorn,
Swept by the gold hair of the dreaming morn !
And wept o'er by the silver mist above !
All thy endear'd familiar scenes I love !

MALE CHORUS (*strange voices*).

The Black Bull !

(*She starts and listens.*)

QUEEN HYNDE.

The little ewe-flower stars the lea,
The harebell nods beside my kneec ;
And all the sward in summer prime
Is woven with the woodland thyme ;
But hues of heaven are on the flowers,
And perfume from Elysian bowers,
And floods of fairy sunlight showers.
But hark !

MALE CHORUS.

The Black Bull of Norway has broken his band,
He's down through the links of fair Scotland ;
But the flower of the isle shall be lost or won
Ere ever he turn his horn from the sun.

QUEEN HYNDE.

I am alone,
What mean these voices ?
There is no one nigh !

MALE CHORUS (*louder*).

The Black Bull of Norway has broken his band,
He's down through the links of fair Scotland !

QUEEN HYNDE.

Ev'n now he comes with thund'rous beat—
A raging bull of monstrous frame,
With wreathy mane and eyes of flame,
His white horns flick'ring in the light
Like boreal streamers o'er the night.

The mountains groan
With bellowings of unearthly tone.
Suddenly he stops ! his wild career
Is checked ! See, from the sward
A peasant, with a mighty sword,
Leaps on the creature, and his blood
Outpours upon the plain a crimson flood !

And mystery on mystery,
The blood-red sword ascends on high
With jewelled hilt against the sky,
A radiant Cross !

No. V.—

CHORUS OF CELESTIAL SPIRITS

Let thy banner be the Cross,
Blazon'd in a crimson dye,
On a white and spotless shield,
Carried foremost in the field.
God will give the Victory,
If thy banner be the Cross, the holy Cross !

Let thy banner be the Cross,
Emblem of the Sacred Son,
Of the pure and spotless life—
Bear it bravely in the strife.
God will fight for Caledon,
If thy banner be the Cross, the holy Cross !

Let thy banner be the Cross,
And a nation great shall rise
Vanquishing all other lands,
Until she the world commands,
And her throne is in the skies !
Let thy banner be the Cross, the holy Cross !

END OF SCENE I.

SCENE II.—Beregton. The following morning.

(*Youths and Maidens in the Gardens of the Palace of Selma, singing, dancing
and making merry.*)

No. I.—CHORUS.

FEMALE VOICES.

Come, maidens, leave your broiderie,
And fold it by, and cease to sigh !
For swallows now have cross'd the sea,
And hither hie,
Where draperies of flower and tree
More graceful are,
And richer far,
Than all your broiderie !

Come, maidens, where the daisy stars
Are thickest strewn upon the lawn,
And where the pine-tree shadow-bars
Are broadest thrown ;
While cloudless air and sapphire skies
Are glowing bright
With noonday light,
And ring with melodies.

No. II.

(*Enter WENE, dancing and singing.*)

SOLO.—WENE AND FEMALE VOICES CHORUS.

I love to trill the whole day long,
Like lark on wanton wing,
I love to trip on airy foot
To merry measure of the lute,
With dance-inviting string.

As joyful voices join the song,
And wreaths are waving round the ring
I love to trill the whole day long,
And trip to dulcet string.

CHORUS.

Come, joyful voices, join the song,
And wave the wreaths around the ring ;
We love to trill the whole day long,
And trip to dulcet string.

WENE.

I love to look in laughing eyes,
That sunny gladness bring ;
I prize the touch of finger-tips,
And, better still, of loving lips
Their secret whispering.
As joyful voices fall and rise,
And wreaths are waving round the ring,
I love to sing to laughing eyes,
And trip to dulcet string.

CHORUS.

Come, joyful voices, fall and rise,
And wave the wreaths around the ring,
We love to sing to laughing eyes,
And trip to dulcet string.

No. III.—CHORAL RECITATIVE.
(PRINCE AIDAN, *disguised as a minstrel, enters.*)

CHORUS.

Lo! here a minstrel comes, with harp
Slung on his shoulder. "Who art thou,
And whence?"

UISNAR.

Uisnar I am called.
Alas! I come from Erin, where
The emerald turf is stained with blood.
I fain would sing to ye an air—
A simple tale—that stirs a flood
Of thoughts within my heart. Wilt hear?

CHORUS.

Sing on, O minstrel. We give ear!

No. IV.—UISNAR'S IMPROVISATION.

Uisnar loved a gentle maid
Of high degree;
But he was borne to distant wars
To fight for his countree.
Oh, beautiful that maiden's hair
Of ruddy gold,
When o'er her lover's sorrowing face
In parting kiss it rolled.
All scatheless passed he through the fight
On every field,
For lover's courage was his might,
And true love was his shield.

But oh! his heart was wounded sore,
Worse than if slain,
An evil bird a message bore
That all his love was vain;

That she, the sunbeam of his life,
Unfaithfully
Had wedded with a gallant lord
Beyond the angry sea.

Uisnar sought the castle walls
In dismal rue,
To lay him down and die with grief,
If so this tale were true.

Now underneath her casement he
Stole by starlight,
And heard her sing the olden lay
He loved, forth to the night;

And then he knew the cruel tale
That rent his heart
Came by an evil-omened bird,
That played a witch's part:

And that his gentle maid was true,
And love was strong,
For tender thoughts awoke anew,
And lingered in her song.

And so he swore upon his sword,
Whate'er befell,
That he would dare a thousand deaths
For one that loved so well.

END OF SCENE II.

SCENE III.—At Beregon, opposite the Palace of Selma.

No. I.—CHORUS.

MALE VOICES.

Battle Hymn of the Norsemen.

To thee, great Odin of the thunder-cloud,
To thee we pray!
To thee, great Thor, resistless god of war,
To thee we pray!
Bend from the sky! lead us to victory!
O lead the way!
Thor and Odin rule the spheres,
Clash the shields and clang the spears!
O Thor! with clamours of thy mighty hammer's
Deafening blow,
Awake in ire, with forked-lightning fire,
And strike the foe!
As quaking mountains reel beneath thy heel,
O lay them low!
Thor and Odin rule the spheres,
Clash the shields and clang the spears!

No. II.—SCENE.

ERIC, QUEEN HYNDE, WENE, and UISNAR.
ERIC.

Forbear! ye sons of Thor, forbear!
I grant a truce. The fairest fair
Has mightier sway than monarch's sword.

I bow to Albyn's Queen. My word
I pledge that love is all my quest
From thee, fair flower of the West!
Thou brightest gem of Caledon!
Whose beauty rare all minstrels sing;
Fair Queen! to thee swift have I flown,
Wafted as on a sea-bird's wing!
Thy guiding spirit bade me come,
And steered thro' storms my dragon ships
From fiords far across the foam
To hear the music of thy lips!
My crown I place beneath thy feet,
And yield all Norway's realm to thee,
If thou wilt make my throne complete,
And grant thy royal love to me!

QUEEN HYNDE.

'Tis vain with flattering words to sue;
I spurn thy boasted crown and lands!
A maiden's heart that beateth true
Can only yield when love commands!

WENE.

Love prompted not thy reaving quest,
Bold leader of this fierce array.
Ye'd lure the bird and rob the nest,
When Albyn's Eagles are away!

QUEEN HYNDE.

For proffer'd love I give thee scorn !

ERIC.

(*Pointing to the Norwegian banner.*)

Proud maid ! by Odin I have sworn
To make thee mine. Behold unfurled
Norway's Black Bull that rules the world !
Thine be that Empire, thine that throne,
O beauteous Queen of Caledon !

QUEEN HYNDE and WENE together.

For proffer'd love { I give } thee scorn !
 { she gives }
Back to your ships, ye coward crew !
We dare the worst that ye can do.
Beware the Eagle's swift return,
Beware !

ERIC.

Imperious Queen ! thy power resign !
Love may not win thy thousand charms,
But by this sword I hold thee mine,
And by the right of Norway's arms.
Thy warriors are far away,
Where is the sword to say me nay ?

UISNAR.

(*Rushing forth from the Queen's attendants, throws down his harp and draws his sword.*)

Presumptuous spoiler of the land !
Defiance to thy vaunted power !
I swear upon my trusty brand,
Thou shalt not touch this precious flower.
Ha ! did'st thou dream, across the main,
Home to thy fiords with her to flee ?
Thine eyes shall never lift again
On palaces beyond the sea !
Another hand thy dragon ships
Can steer away. For Norsemen's breath
Will curse thy name with bitter lips—
Tyrant ! I dare thee to the death !
(*They engage, and ERIC is mortally wounded.*)

No. III.—CHORUS (*the people*).

They come ! they come ! the cry resounds
From hill and tower and echoing shores.
They come ! the sea is white with sails
And glitter of fast-sweeping oars.
And, as they cry, a mortal blow
Has laid the mighty monarch low.
They come ! the steeds of Ocean bound,
Their silver bridles flecked with foam ;
And golden cars on wheels of light,
Bearing triumphant warriors home.
They come ! they come ! and, at the cry,
The frightened Norsemen turn and fly !

No. IV.—SCENE.

(*QUEEN HYNDE surrounded by her retainers ;
UISNAR kneeling before her.*)

QUEEN HYNDE.

Rise, Victor, from thy bended knee ;
Thy craft is more than minstrelsy.
Say who thou art !
Declare thy lineage, and claim
Reward, the richest words can name.

UISNAR (*rising*).

It is enough ! my longing eyes
Have their reward. The richest prize
Is constant love. No fleeting wraith
Before thine ardent eyes I bring,
But him who swore to love till death !

QUEEN HYNDE.

Aidan ! my warrior, my King !

UISNAR (AIDAN).

Hynde ! my beloved, and my Queen !

QUEEN HYNDE and AIDAN.

Ye come again, O happy days of yore !
And we shall wander in yon pleasant grove.
Together culling emblem flowers of love
That ever bloom by Lora's echoing shore.
There we shall seek in peace true heart's repose.
Listening the memories the waters bear ;
For whispers linger on the am'rous air
Where Lora's stream in murm'ring music flows.

END OF SCENE III.

SCENE IV.—The feast in the great hall of the Palace of Selma. Evening.

CHORUS.

Awake a hundred harps, and raise
Triumphant songs of festival !
As oaken faggots roar and blaze
In Selma's lofty hall.
Let trumpet tongues proclaim the King,
And chief of Erin's wars,
While shouts of triumph rise and ring
Aloft to the tingling stars !

As wine flows, and the joyful shell
Goes circling round the martial throng
Ye bards ! of deeds victorious tell,
And speed the night in song !

The Cross above the Bull has waved,
The flower of the Isle is won,
And Aidan's mighty sword has saved
Queen Hynde of Caledon.

THE END.

Nº 1.

Chorus. - "The harp has ceased."

Andante, ben sostenuto.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo and mood are indicated as 'Andante, ben sostenuto'. The first system is marked 'ppp' and features a series of chords in the right hand and a melodic line in the left hand. The second system is marked 'pp' and includes a 'dim:' (diminuendo) instruction. The third system is marked 'pp' and features a 'pp <>' marking. The fourth system is marked 'p' and includes a 'con Ped.' (con pedal) instruction. The fifth system is marked 'pp' and includes a 'dim:' instruction. The score concludes with a final chord in the right hand and a sustained note in the left hand.

Soprani.

Alti.

Tenore.

Bassi.

PIANO.

The harp has ceas'd in Sel - ma's hall.....

The hum of rev - el - ry de - cline.....

The hum of rev - el - ry..... de - cline.....

The hum of rev - el - ry..... de - cline.....

The hum of rev - el - ry de - cline.....

..... *cres:*
 No glimm'ring
 *p* And from her tow'rs..... and
 And from her tow'rs and tur-rets tall no
poco cres:

cres:
 No glimm'ring torch..... or ta - per shines.....
 torch..... or ta - per shines.....
 tur-rets tall no glimm' - ring torch or ta - per shines.....
f

glimm'ring torch no glimm'ring torch or taper shines.....
cres: *f* *dim.*

p The bard has sung his
 The bard has sung his
 His
 His

p

cres.
 lat - est lay, That love or vic - to - ry ex -
cres.
 lat - est lay, That love or vic - to - ry ex -
cres.
 lat - est lay, That love..... or vic - to - ry ex -
cres.
 lat - est lay, That love..... or vic - to - ry ex -

cres.
dim.
cres.

- toll'd..... to soar..... a - way with
dim.
 - toll'd And sinks to rest to soar a way with
dim.
 - toll'd..... And sinks to rest to soar a - way with
cres.
 - toll'd A - way with....
dim.
cres.

spi - rits of the bards..... of old,
 spi - rits of the bards of old,
 spi - rits of the bards..... of old.
 spi - rits of the bards..... of old.

f
pp
pp

dim:
pp

Andante.
poco piu mosso
dim:
con sord. ppp
dolce p (Ob. Solo)
ppp

pp
Si - lence be_neath the watch_ing stars!
pp
Si - lence be_neath the watch_ing stars!
pp
Si - lence be_neath the watch_ing stars!
pp
Si - lence be_neath the watch_ing stars!

pp

Save for the voi - ces of the sea, that *p* *pp*
 the voi - ces that
 Save for the voi - ces of the sea, That sing, that *pp*
 That

p *dim:*

sing a - long the sand - y bars *pp* With lull - ing *pp*
 sing a - long the sand - y bars With lull - ing *pp*
 sing a - long the sand - y bars With lull - ing *pp*
 sing a - long the sand - y bars With lull - ing *pp*

pp

sweet - ness dream - i - ly
 sweet - ness dream - i - ly
 sweet - ness dream - i - ly
 sweet - ness dream - i - ly

pp *dim:* 3 *dim:*

pp *ppp*

Adagio. *ppp*

With lull - - ing sweet - - ness

ppp

With lull - - ing sweet - - ness

ppp

With lull - - ing sweet - - ness

ppp

With lull - - ing sweet - - ness

Andante con moto.

dream - i - ly.....

dream - i - ly.....

dream - i - ly.....

dream - i - ly.....

pp

N^o 2. Song.—“O memory, the vanish'd past restore”

L'istesso tempo.

QUEEN HYNDE.

PIANO.

ben espress.

pp

Detailed description: This system shows the beginning of the piece. It features a vocal line for Queen Hynde and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a whole note rest, followed by a half note. The piano part starts with a *pp* dynamic and includes the instruction *ben espress.*

espress.

O me - - mo - ry.....

pp

Detailed description: This system continues the piece. The vocal line has the lyrics "O me - - mo - ry....." with a long dash under "me" and "ry". The piano accompaniment continues with the same eighth-note pattern. The instruction *espress.* is placed above the vocal line, and *pp* is below the piano part.

.... the van - - ish'd past re - store,.....

Detailed description: This system continues the piece. The vocal line has the lyrics ".... the van - - ish'd past re - store,....." with long dashes under "van" and "ish'd". The piano accompaniment continues with the same eighth-note pattern.

.... And bear me, bear me

Detailed description: This system concludes the piece. The vocal line has the lyrics ".... And bear me, bear me". The piano accompaniment continues with the same eighth-note pattern.

back to yon - der plea - sant grove,.....

pp

..... Where I may hear.....

..... a - gain the tale of love My

war - rior breath'd on Lo - ra's e - - - choing

shore..... my warrior breath'd on Lora's echoing

dim: p rull: p rull:
rulla voce pp
dim:

shore..... *express.*

0

there a - lone I find my

heart's re - pose..... List - - -

- en - ing the mes - - - sage that the

wa - ters bear..... For

pp

whis - pers lin - - - - ger on the

am' - rous air Where Lo - ra's stream in

murm'ring mu - - sic flows.....

..... Where Lo - ra's stream in murm'ring mu - sic

dim: *e* *rull:* *p* *rull:* *3*

colla voce *pp*

flows

pp

espress.

This system contains the first system of music. It features a vocal line at the top with the word "flows" followed by a dotted line. Below it is a piano accompaniment consisting of two staves. The piano part begins with a *pp* dynamic and includes a section marked *espress.* (espressivo).

pp

This system contains the second system of music. It continues the piano accompaniment from the first system, featuring a *pp* dynamic marking.

This system contains the third system of music, continuing the piano accompaniment.

null:

dim:

This system contains the fourth system of music. It includes a *null:* marking above the piano part and a *dim:* (diminuendo) marking below it.

Nº 3.

Choral Recit.:—"The voice is silent."

Adagio.

Soprani.
Alti.

Tenore.
Bassi.

PIANO.

pp

The voice is

silent and the queen-ly head is pillow'd on a snow-y

arm.

dim.

pppp

lungo

-QUEEN HYNDE'S DREAM-

Nº 4. Solo. - "Oh ye familiar scenes."

Nº 4. Chorus. (male voices) - "The Black Bull of Norway."
and

Nº 5. Chorus of Spirits. - "Let thy banner be the Cross."

QUEEN HYNDE. *Adagio. p*

Oh.....ye fami-liar scenes! How fair are Appin's

PIANO. *pp*

hills.... that tow'r on high,..... And Morven's

dim.

moun-tains lost in air..... Like golden pillars of the

cres.

Poco Agitato e con moto.

sky!

Allegretto con moto.

pp

sf *p*

mf animato

Ye snow - - y clouds whose mass con -

pp *sf* *p* *sf* *p*

ceals Like smoke from roll - ing cha - riot

wheels The track - - less

cres: *sf* *sf*

re - - gions of the storms.....

f *f*

..... *ff* And the wild

thun - der's hi - deous forms!

Ye wellknown fields! ye wav - ing

woods of Lorn!..... Swept by the gold hair of the dream - -

p *p*

dim: *p* *pp*

- - ing morn! And wept o'er

cres: *mf*

by..... the sil - - ver mists a - -

bove!... *poco rall:* *molto rall:* - - -

p *pp*

Adagio.

All thy en-dear'd fa-mi-liar scenes I love!.....

Tenore. Allegro. pp

The Black Bull

Bassi. pp

sf Allegro. The Black Bull

Tranquillo quasi Andante con moto ma con passione.
QUEEN HYNDE.

The lit-tle ewe..... flow'rs the lea The hare-bell

nod's..... be-side my knee, And all the

sward..... in sum - mer prime.....

..... is wo-ven with the wood-land thyme.....

But hues of heav'n are on the flow'rs..... And

a tempo

per - fumes from E - ly - sian

ppp a tempo

ppp

bow'rs..... And floods of fai - ry sun - light show'rs But

f accel.

f dim. *p*

Allegretto Moderato,
QUEEN HYNDE.

hark!
Tenore.

Bassi.

misterioso *pp*

The

pp

f *p* *ppp*

pp

Black Bull of Nor - way..... has bro - ken his band.....

pp

Black Bull of Nor - way..... has bro - ken his band.....

cres. *mf*
 He's down..... thro' the links..... of

..... He's down..... thro' the links..... of

fair..... Scot - - land; *f* But the *pp*

fair..... Scot - - land; *pp* But the

flow'r... of the isle... shall be lost or won..... Ere *pp*

flow'r... of the isle... shall be lost or won..... Ere

e - - ver he turn his horn from the sun

e - - ver he turn his horn from the sun *ppp*

poco meno mosso

I am a lone

molto dim. *ppp*

Detailed description: This system contains the first vocal phrase. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "I am a lone" are written below the notes. The piano accompaniment consists of two staves: the right hand plays a series of chords with accents, and the left hand plays a rhythmic pattern of eighth notes. Dynamic markings include *molto dim.* and *ppp*.

What mean these voi_ces?

p *ppp*

Detailed description: This system contains the second vocal phrase. The vocal line continues in the same key signature. The lyrics "What mean these voi_ces?" are written below the notes. The piano accompaniment continues with similar textures. Dynamic markings include *p* and *ppp*.

There is no one nigh!

pp *pp* *pp*

The Black Bull of Nor - way.....

Detailed description: This system contains the third vocal phrase. The vocal line has the lyrics "There is no one nigh!". The piano accompaniment features a more active texture. Dynamic markings include *pp* and *ppp*. The lyrics "The Black Bull of Nor - way....." are written below the piano part.

poco rall: a tempo *ppp*

The Black Bull of Nor - way.....

Detailed description: This system contains the final vocal phrase. The piano accompaniment is more complex, with many chords and a steady eighth-note bass line. Dynamic markings include *poco rall: a tempo* and *ppp*. The lyrics "The Black Bull of Nor - way....." are written below the piano part.

..... has broken his band..... He's

molto cres:

..... has broken his band..... He's

molto cres:

f

ff

This system contains the first two systems of music. The top system shows the vocal line with lyrics "..... has broken his band..... He's" and dynamic markings *molto cres:* and *f*. The bottom system shows the piano accompaniment with dynamic markings *molto cres:* and *ff*.

down..... thro' the links..... of fair

f

ff

down..... thro' the links..... of fair

f

ff

This system contains the third and fourth systems of music. The top system shows the vocal line with lyrics "down..... thro' the links..... of fair" and dynamic markings *f* and *ff*. The bottom system shows the piano accompaniment with dynamic markings *f* and *ff*.

Scot - - land.....

ff

Scot - - land.....

ff

This system contains the fifth and sixth systems of music. The top system shows the vocal line with lyrics "Scot - - land....." and dynamic marking *ff*. The bottom system shows the piano accompaniment with dynamic marking *ff*.

Feroce.
QUEEN HYNDE.

f E'en now he comes, with thund'rous

3 sf *3* *3* *f* *ff* *3* *3* *3*

cres: beat, A rag - ing bull of monst'rous frame.....

sf *sf* *sf*

..... With wreath - y mane and eyes of

sf *sf* *sf*

flame, His white horns flick' ring in the light.....

ff *sf* *sf*

..... Like bor - eal stream - ers o'er the

ff *f dim.* *dim.*

night..... The moon - tains

p

groan with bel - low ings of un - earth - ly tone

p

Suddenly he stops! his wild career is

ff

check'd! See from the sward, a

accel. 3 *f*

Alla Marcia.

pea - - sant with a mighty sword Leaps on the creature, and his

p *cres.*

3 *molto accel.*

blood, his blood out - pours.... upon the plain... a crim - - son

cres. *ff*

Allegro molto.

flood! And mys - te - ry on mys - te - ry.....

sfpp

.... The blood-red sword ascends on high, With

cres. *molto cres.*

cres. *molto cres.*

Jew - - ell'd hilt against the sky a ra - - diant

f *ff* *rall.*

rall.

N^o 5. Chorus of celestial spirits.—“Let thy banner be the Cross.”

Andante con moto.

QUEEN HYNDE. *M^o*

cross!.....

Soprani. *pp* Let thy

Alti. *pp* Let thy

Tenore. *pp* Let thy

Bassi. *pp* Let thy

PIANO. *f dim.* *p*

con Ped.

ban_ner be the Cross, Bla_zon'd in a crim_son dye, On a

ban_ner be the Cross, Bla_zon'd in a crim_son dye, On a

ban_ner be the Cross, Bla_zon'd in a crim_son dye, On a

ban_ner be the Cross, Bla_zon'd in a crim_son dye, On a

white and spot-less shield, Carried foremost in the field God will

white and spot-less shield, Carried foremost in... the field God will

white and spot-less shield, Car-ried foremost in... the field God will

white and spot-less shield, Car- - ried foremost in the field God will

cres.

cres.

cres.

cres.

give the vic-to - ry, God will give the vic-to - ry If thy banner be the

give the vic-to - ry, God will give the vic-to - ry If thy banner be the

give the vic-to - ry, God will give the vic-to - ry If thy banner be the

give the vic-to - ry, God will give..... the vic-to - ry If thy banner be the

f

dim.

dim.

dim.

dim.

Cross the ho - ly Cross.....

Cross the ho - ly Cross.....

Cross the ho - ly Cross.....

Cross the ho - ly Cross.....

pp

pp

pp

pp

pp

dim.

pp

p Let thy banner be the Cross, Emblem of the sa_cred Son, Of the
 Let thy banner be the Cross, Emblem of the sa_cred Son, Of the
 Let thy banner be the Cross, Emblem of the sa_cred Son, Of the
 Let thy banner be the Cross, Emblem of the sa_cred Son, Of the

pure and spotless life, Bear it brave_ly in the strife, God will fight for Ca_le-
 pure and spotless life, Bear it brave_ly in the strife, God will fight for Ca_le-
 pure and spotless life, Bear it brave_ly in the strife, God will fight for Ca_le-
 pure and spotless life, Bear it brave_ly in the strife, God will fight for Ca_le-

f - don, God will fight for Ca_le_don If thy banner be the Cross, the
 - don, God will fight for Ca_le_don If thy banner be the Cross, the
 - don, God will fight for Ca_le_don If thy banner be the Cross, the
 - don, God will fight..... for Ca_le_don If thy banner be the Cross, the

ho - - ly Cross!.....

ho - - ly Cross!.....

ho - - ly Cross!.....

ho - - ly Cross!.....

f *cres.* *accel. e* *cres.*

piu moto

Let thy ban - - ner be the

Let thy ban - - ner be the

Let thy ban - - ner be the

Let thy ban - - ner be the

ff

Cross, And a na - - tion

Cross, And a na - - tion

Cross, And a na - - tion

Cross, And..... a na - - tion

great shall rise Van - - quish - - -

great shall rise Van - - quish - - -

great shall rise Van - - quish - - -

great shall rise Van - - - - quish - - -

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, and tenor/bass arrangement, with lyrics 'great shall rise Van - - quish - - -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

- ing all o - - ther lands, >

- ing all o - - ther lands, Un - til.....

- ing all o - - ther lands,

- ing all o - - - - ther lands, Un - -

The second system continues the vocal and piano parts. The lyrics are '- ing all o - - ther lands, >', '- ing all o - - ther lands, Un - til.....', '- ing all o - - ther lands,', and '- ing all o - - - - ther lands, Un - -'. The piano accompaniment maintains the same rhythmic texture.

Un - - til she..... the..... world com - -

..... she..... the world..... com - -

Un til she the world..... com - -

- - - til she the world com - -

The third system concludes the vocal and piano parts. The lyrics are 'Un - - til she..... the..... world com - -', '..... she..... the world..... com - -', 'Un til she the world..... com - -', and '- - - til she the world com - -'. The piano accompaniment continues with the established rhythmic pattern.

-mands And her throne is

-mands And her throne is

-mands And her throne is

-mands And her throne is

ff

con vivo

in the skies And her

in..... the skies And her

in..... the skies And her

in the skies And her....

con vivo

throne is in the skies

throne is in..... the skies Let.....

throne is in the skies Let.....

throne is in the skies Let.....

con vivo

Let.... thy.... ban - - ner be the
 thy ban - - ner be the
 thy.... ban - - ner be the
 thy ban - - ner be the

con gres

Cross..... the ho - - -
 Cross..... the ho - - -
 Cross..... the ho - - -
 Cross..... the ho - - -

con gres

- - - ly Cross!.....
 - - - ly Cross!.....
 - - - ly Cross!.....
 - - - ly Cross!.....

con gres

fff

(Youths and maidens in the Gardens of the Palace of Selma, singing, dancing and making merry.)

N^o. 6. Female Chorus. - "Come maidens, leave your broiderie."

Allegro giocoso.

Soprant.

Alti.

PIANO.

p con C^{co}.

Triangle. etc.

The musical score consists of several systems. The first system shows the vocal staves for Soprant and Alti, which are mostly empty, and the piano accompaniment. The piano part begins with a treble clef and a bass clef, with a key signature of two flats and a 3/4 time signature. The tempo is marked 'Allegro giocoso'. The piano part includes a triangle accompaniment. The second system continues the piano accompaniment with various dynamics and articulations. The third system features a piano part with dynamics like 'cres.', 'p', 'ff', and 'p cres.'. The fourth system continues the piano part with dynamics like 'f'. The fifth system features a piano part with dynamics like 'p'. The score is written in a standard musical notation style with various clefs, notes, rests, and dynamic markings.

cres.

p f p cres.

mf Come maid - ens leave your broi - der - ie, And

mf Come maid - ens leave your broi - der - ie, And

f dim. p

fold it by, and cease to sigh..... For

fold it by, and cease to sigh..... For

p

poco rall.

swal_lows now have cross'd the sea, And hi_ther, hi ther, hi_ther hie.....

swal_lows now have cross'd the sea, And hi_ther, hi ther, hi_ther hie.....

poco rall.

poco rall.

a tempo

.... Where dra - per - ies of flow'r and tree, More grace - ful are, and

.... Where dra - per - ies of flow'r and tree, More grace - ful are, and

a tempo

con Rod.

rich_er far,..... Than all your broi - der - ie!

rich_er far, Than all..... your broi - der - ie!

tr

p

p

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment. Dynamic markings include *cres:* (crescendo) and *ff* (fortissimo).

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. Dynamic markings include *p* (piano) and *cres:* (crescendo).

This system contains the first vocal entry. It features two vocal staves and a piano accompaniment. The lyrics are: "Come maid_ens where the dai - sy stars Are". The piano accompaniment has dynamic markings *f* (forte) and *dim:* (diminuendo).

This system contains the second vocal entry. It features two vocal staves and a piano accompaniment. The lyrics are: "thick_est strewn up - - on the lawn..... And". The piano accompaniment has dynamic markings *p* (piano) and *ff* (fortissimo).

poco rall.

where the pine-tree sha_dow bars Are broadest,broadest, broadest thrown....

where the pine-tree sha_dow bars Are broadest,broadest, broadest thrown....

poco rall.

a tempo

.... While cloud-less air and sap- phire skies Are glow- ing bright with

a tempo

.... While cloud-less air and sap- phire skies Are glow- ing bright with

cres. ped.

noon-day light..... And ring with me- lo- dies.

noon-day light And ring.....with me- lo- dies

tr

p

tr

cres.

(enter WENE.)

Allegro molto brillante.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a bass line with a *con Ped.* marking. A *cres.* marking is present in the right hand.

Second system of musical notation. Both hands continue with rhythmic patterns, featuring slurs and accents throughout.

Third system of musical notation. The piece continues with intricate rhythmic figures in both hands, maintaining the *Allegro molto brillante* tempo.

Fourth system of musical notation. The right hand has a *gr* marking above a series of notes. The left hand has *ff* markings. The system concludes with a *ff* marking in the right hand.

Fifth system of musical notation. The right hand has a *gr* marking above a series of notes. The system concludes with a *ff* marking in the right hand and a *lungt* marking in the left hand.

Attacca No 2

N^o 7. Song. WENE & Female Chorus.—"I love to trill."

Allegro Moderato, con spirito.

WENE.

Soprani.

Alti.

PIANO.

Tempo di Valse.

p con spirito

gru I.... love.... to trill the whole day long Like

ff *p*

lark on wan - - ton wing,

p

p tr *cres:*

cres: *p*

love..... to..... trip on

p *f* *p*

air - - y..... foot To mer - - ry.....

p *p*

mea - - sure of..... the lute

cres: *cres:* *dim:*

p With dance.....

..... in - vi - ting string. *p*

p

p poco meno mosso *poco rall:*
As joy - ful voi - ces join the song, And

ff *poco meno mosso* *poco rall:*

rall:
wreaths are wav - ing round the ring.....

rall: *pp*

Tempo I^o *poco rall:*

I.... love....to trill the whole... day long And

Tempo I^o *pp* *pp* *poco rall:*

a tempo

trip to dul - _cet string.

pp *pp colla voce* *p a tempo*

Sop. *ff*

Alti. *ff* Come

Come

cres. *f*

joy - _ ful.... voi - _ ces join..... the... song, And *p*

joy - _ ful.... voi - _ ces join..... the... song, And *p*

ff *p*

wave..... the wreaths, the wreaths a - round the
 wave..... the wreaths, the wreaths a - round the

ff

WENE. *p* *cres:*
 I.....
 ring.....
 ring.....

dim: *p* *cres:*

..... love..... to..... trill the
 We love..... to..... trill the
 We love..... to..... trill the

tr. *ff* *f* *ff*

The first system shows the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

I.... love... to.... look in.... laugh - ing

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *pp*, *ff* (fortissimo), and *p*.

eyes That sun - ny glad - ness bring

The third system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *p* and *pp*.

I.....

The fourth system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *cres.* (crescendo), *f* (forte), and *p*.

prize..... the....

The fifth system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *f* and *p*.

touch of fin - - ger tips, And bet - - ter

still of lov - - ing lips,

cres: *dim:*

Their se -

p

- eret whis - - per - ing

p

p

p poco meno mosso *poco rall:*

gr As joy - ful voi - ces fall and rise, And

ff *p poco meno mosso* *poco rall:*

rall:

wreaths are wav - ing round the ring.....

rall: *pp*

Tempo I! *p* *poco rall:*

I.... love to sing to laugh - ing eyes, And

Tempo I! *p* *pp* *poco rall:*

a tempo

trip.... to dul - - cet string.

pp *pp* *colla voce* *a tempo*

p *cres.*

Sop. *ff* Come joy - ful... voi - ces

Alti. *ff* Come joy - ful... voi - ces

fall..... and rise, And wave..... the wreaths, the

fall..... and rise, And wave..... the wreaths, the

wreaths... a - round the ring.....

wreaths... a - round the ring.....

dim.

WENE.

First system of the musical score. It features a vocal line with lyrics "I....." and two piano accompaniment staves. The piano part includes dynamic markings *p*, *cres.*, *f*, and *ff*. The key signature has two flats and the time signature is common time.

Second system of the musical score. It features three vocal lines with lyrics "love..... to..... sing to laugh - ing eyes And" and two piano accompaniment staves. The piano part includes dynamic markings *ff* and *cres.*. The key signature has two flats and the time signature is common time.

Third system of the musical score. It features three vocal lines with lyrics "trip..... to dul - cet string..... to" and two piano accompaniment staves. The piano part includes dynamic markings *ff*. The key signature has two flats and the time signature is common time.

dul - - - - - cet..... string.....
 dul - - - - - cet..... string.....
 dul - - - - - cet..... string.....

f *dim:*

p *p*

dim: *dim:* **1** *pp*

1 **1** *pp*

Choral Recit.—“Lo, here a minstrel comes?”

and

Recit. (PRINCE AIDAN.) “Uisnar I am called.”

N^o 8.

Allegro.

PIANO.

p

cres.

Unis.

Soprani.

Alti.

PIANO.

f

f

f

sf

p

cres.

Andante con moto.

sf

sf

cres.

f

p

shoulder What art thou..... and whence?

p

(PRINCE AIDAN enters disguised as a minstrel)

p
poco dim.

poco rall.
pp poco meno mosso

p
U - is - nar I am call'd

cres. *f*
A - las! I come from E - rin, where the em'rald turf is stain'd with

Choral Recit.—“Lo, here a minstrel comes?”

and

Recit. (PRINCE AIDAN.) “Uisnar I am called.”

Nº 8.

Allegro.

PIANO.

p

cres.

Unis.

Soprani.

Alti.

PIANO.

f

ff

p

cres.

Andante con moto.

ff

ff

cres.

f

p

shoulder What art thou..... and whence?

p

(PRINCE AIDAN enters disguised as a minstrel)

p
poco dim:

poco rall:
pp poco meno mosso

p
U - is - nar I am call'd

cres:
f
A - las! I come from E - rin, where the em'rald turf is stain'd with

p espress.

blood I fain would sing to ye an

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "blood I fain would sing to ye an". The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). The music is marked with a piano (*p*) and expressive (*espress.*) dynamic.

air...

The second system continues the musical score. The vocal line is marked with an *air...* and a *dim:* (diminuendo) dynamic. The piano accompaniment features a *cres:* (crescendo) dynamic. The music is written in treble and bass clefs with a key signature of one sharp.

A simple tale that stirs a flood

The third system of the musical score includes the lyrics "A simple tale that stirs a flood". The vocal line is marked with *mf* (mezzo-forte) and *cres:* (crescendo) dynamics. The piano accompaniment features a *sf p* (sforzando piano) dynamic. The music is written in treble and bass clefs with a key signature of one sharp.

..... of..... thoughts..... with in my

The fourth system of the musical score includes the lyrics "..... of..... thoughts..... with in my". The vocal line is marked with *dim:* (diminuendo), *rall.* (rallentando), and *p* (piano) dynamics. The piano accompaniment features a *dim:* (diminuendo) dynamic and a *pp colla voce* (pianissimo colla voce) dynamic. The music is written in treble and bass clefs with a key signature of one sharp.

heart Wilt

p

con F.

hear?
Sop.

Alti.

Sing on,..... O min - strel,

f

f

fp

we give ear

Adagio.

dim.

dim.

p

Horn.

-UISNAR'S IMPROVISATION.-

Nº 9.

Andante molto espressivo e ben sostenuto.

UISNAR.

p

U -

PIANO.

con Ped.

- is - - nar lov'd a gen - - - tle maid, a

con Ped.

gen - - tle maid of.... high..... de - gree.....

.... But he was borne to

dis - - - tant wars To fight for his coun -

The first system features a vocal line in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "dis - - - tant wars To fight for his coun -". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A *cres.* (crescendo) marking is present above the vocal line.

- tree

p *cua Rad.* *cres.*

The second system continues the vocal line with the lyric "- tree". The piano accompaniment features a *p* (piano) dynamic and a *cua Rad.* (crescendo) marking. A *cres.* marking is also present above the piano part.

p *espressivo*

O beau - - - ti - ful..... that

The third system begins with the vocal line: "O beau - - - ti - ful..... that". The piano accompaniment is marked *p* *espressivo*. It includes a *f* (forte) dynamic in the left hand and *pp* (pianissimo) dynamics in the right hand. The number "12" is written above the piano part.

maid - - - en's... hair, that maid - - - en's hair.....

cres.

The fourth system continues the vocal line: "maid - - - en's... hair, that maid - - - en's hair.....". The piano accompaniment features a *cres.* (crescendo) marking. The number "12" is written above the piano part.

..... of rudd - - y gold

f *dim:* *p*

When o'er her lover's

dim: *pp*

sor - - r'wing face In part - - ing kiss... it

poco rall: *pp* *p*

roll'd

a tempo *ppp* *f* *pp* *sf* *p* *sf* *cres.* *f*

Tempo alla Marcia. (Moderato.)

First system of piano accompaniment. The right hand features a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f*, *pp*, and *p*. There are also triplets and accents.

Second system of piano accompaniment. The right hand continues the melodic line with some sustained notes. The left hand maintains the rhythmic accompaniment. Dynamics include *p* and *pp*.

Third system of piano accompaniment. The right hand has a melodic line with some rests. The left hand continues the rhythmic accompaniment. Dynamics include *pp* and *p*.

Fourth system of piano accompaniment. The right hand has a melodic line with some rests. The left hand continues the rhythmic accompaniment. Dynamics include *f con brio*, *All*, *cres:*, and *f*.

Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line has the lyrics: "scathe - less pass'd he thro' the fight On ev' - ry". The piano accompaniment in the left hand is marked *p staccato*.

field, For lov - - er's courage was his might, And

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by the lyrics "field, For lov - - er's courage was his might, And". The piano accompaniment consists of chords and moving lines in both hands, with various articulation marks like accents and slurs.

true love was his shield.

The second system continues the vocal line with the lyrics "true love was his shield." The piano accompaniment includes a *cres.* (crescendo) marking and a *f* (forte) dynamic marking. The piano part features more complex textures with slurs and accents.

The third system is primarily piano accompaniment. It features a *ff* (fortissimo) dynamic marking and includes triplets in both the right and left hands. The piano part is highly rhythmic and textured.

The fourth system continues the piano accompaniment with complex textures, including triplets and various articulation marks. The dynamics remain at a high level.

precipitato

The fifth system is marked *precipitato* (precipitately) and features a *ff* dynamic marking. The piano accompaniment is very fast and rhythmic, with complex textures and articulation marks.

Piano introduction with treble and bass staves. The treble staff features a melodic line with accents and slurs. The bass staff provides harmonic support with chords and moving lines.

poco meno mosso *p*

But oh his heart was

The first system of the vocal line and piano accompaniment. The vocal line begins with the lyrics "But oh his heart was". The piano accompaniment features a prominent triplet in the bass line.

wound - ed sore, Worse than if slain, An

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "wound - ed sore, Worse than if slain, An". The piano accompaniment continues with the triplet pattern.

e - vil bird a mes - sage bore That all his love was

pp *pp*

The third system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "e - vil bird a mes - sage bore That all his love was". The piano accompaniment features a change in dynamics to *pp*.

vain, That all his love..... was

dim. *p*

The fourth system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics "vain, That all his love..... was". The piano accompaniment features a *dim.* marking and a *p* dynamic.

pp *sf* *p*

Andante molto.

U - is - nar sought the...

ff *dim.* *dim.* *pp*

cas - tle.... walls In dis - mal rue,

To lay him down, To lay him down and die with

cres. *pp*

grief, If so this tale..... were

cres: ed accel. *f* *pp*

piu moto

true.

grac.

f

dim:

p

rall: e dim:

con Ped.

pp

a tempo

pp

pp

pp

p

poco cres:

Now, un-der-neath her ease-ment, he..... Stole by

pp

poco cres.

espress.

star - light, And heard her.... sing, and

pp

cres:

molto rall: e largamente

heard her.... sing the olden lay..... He lov'd

f

cres:

colla voce

forth to the night;.....

a tempo

dim: *pp* *sf pp*

p *pp poco rall:*

p *piu sostenuto* And then he knew..... the cruel tale.....

pp *poco cres.*

..... the cru - el tale That rent his heart,

dim: *pp*

Came by an e - vil - omen'd bird, That play'd

f *accel* *dim:*

pp a witch's part:

a tempo *f* *dim.* *p*

f *con moto piu animato e con passione*

And that his gen - tle...

poco rall. *f* *p*

maid was.... true, And love was strong, For ten - der

cres.

thoughts a_woke a_new And lin - ger'd in her

cres.

song..... And so he swore up -

cres. *f*

poco accel.

- on his sword What e'er..... be -

poco accel.

- fel, That he would dare a

molto accel.

molto accel.

sf

f

cres:

thou - sand deaths For one..... that

ff

p

lov'd.....

so

ff

meno mosso

Adagio

well..... lov'd so well!

Allegretto tranquillo.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'well' followed by a series of eighth notes for 'lov'd so well!'. The piano accompaniment starts with a *meno mosso* tempo and includes dynamic markings of *pp* and *dim.* in the left hand, and *pp* and *colla voce* in the right hand.

The second system continues the piano accompaniment. It features a melodic line in the right hand with a *p* dynamic marking and a more rhythmic bass line in the left hand.

The third system of the piano accompaniment shows a continuation of the melodic and harmonic material, with various articulations and phrasing marks.

The fourth system includes dynamic markings of *pp* and *dim.* in both hands, indicating a soft and decaying passage.

The fifth system concludes the piano accompaniment with repeated *pp* markings in both hands, suggesting a very soft and sustained ending.

END OF SCENE II.

At Beregon—opposite the Palace of Selma.

Nº 10.

Male Chorus.— Battle hymn of the Norsemen.

Allegro con brjo.

Tenore.

Bassi.

PIANO.

To thee great Odin of the thunder cloud To thee we
To thee great Odin of the thunder cloud To thee we

pray!..... To thee great Thor, resistless
pray!..... To thee great Thor, resistless

God of war, To thee we pray!.....
God of war, To thee we pray!.....

ff

Bend from the sky! lead us to vic-to-
Bend from the sky! lead us to vic-to-

ff

-ry! O lead the way!.....
-ry! O lead the way!.....

ff

..... O lead the way!.....
..... O lead the way!.....

ff

Thor..... and O - din

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 one flat (B-flat). It begins with a fermata over a whole note chord, followed by the lyrics "Thor..... and O - din". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system.

rule the spheres, Thor..... and O - din

Thor..... and O - din rule the spheres, Thor..... and

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two lines of lyrics: "rule the spheres, Thor..... and O - din" on the top line and "Thor..... and O - din rule the spheres, Thor..... and" on the bottom line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is visible at the start of the piano part.

rule the spheres Clash the shields, clang the spears, Clash the

O - din rule the spheres Clash the shields, clang the spears,

The third system of the musical score features a vocal line with two lines of lyrics: "rule the spheres Clash the shields, clang the spears, Clash the" on the top line and "O - din rule the spheres Clash the shields, clang the spears," on the bottom line. The piano accompaniment continues. A dynamic marking of *f* is present.

shields, clang the spears, Clash the shields..... Clash the

Clash the shields, clang the spears, Clash the shields..... Clash the

The fourth system of the musical score features a vocal line with two lines of lyrics: "shields, clang the spears, Clash the shields..... Clash the" on the top line and "Clash the shields, clang the spears, Clash the shields..... Clash the" on the bottom line. The piano accompaniment continues. A dynamic marking of *ff* (fortissimo) is present.

shields!..... and clang... the
 shields!..... and clang... the

The first system of music features a vocal line with lyrics "shields!..... and clang... the" and a piano accompaniment. The piano part includes a prominent seven-note chordal pattern in the right hand, marked with a '7' and a forte (*ff*) dynamic. The vocal line is marked with a *fff* dynamic.

spears!.....
 spears!.....

The second system continues the vocal line with the lyrics "spears!....." and the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand, marked with a forte (*ff*) dynamic.

The piano accompaniment for the third system consists of a rhythmic pattern of eighth notes in the right hand, marked with a forte (*ff*) dynamic.

The piano accompaniment for the fourth system features a complex, ascending seven-note chordal pattern in the right hand, marked with a forte (*ff*) dynamic.

0 Thor with clamours of thy mighty hammer's deaf'ning
 0 Thor with clamours of thy mighty hammer's deaf'ning

The fifth system includes a vocal line with lyrics "0 Thor with clamours of thy mighty hammer's deaf'ning" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand, marked with a forte (*ff*) dynamic.

The piano accompaniment for the sixth system consists of a rhythmic pattern of eighth notes in the right hand, marked with a forte (*ff*) dynamic.

blow.....
 A - - wake... in ire with forkéd

blow.....
 A - - wake.... in ire with forkéd

light_ning fire And strike the foe!.....
 light_ning fire And strike the foe!.....

ff

As quaking mountains reel beneath thy
 As quaking mountains reel beneath thy

ff

reel O lay them low!..... O lay them
 reel O lay them low!..... O lay them

ff

74

low!.....

low!.....

ff

p

Thor..... and O _ _ din rule the spheres,.....

Thor..... and O _ _ din

cres.

Thor..... and O _ _ din rule the spheres..... Clash the

rule the spheres, Thor..... and O _ _ din rule the spheres

cres.

shields, clang the spears, Clash the shields, clang the spears, Clash the

Clash the shields, clang the spears, Clash the shields, clang the spears,

ff

shields..... clash the shields.....
 Clash..... clash the shields.....

Clash the shields..... clash the shields.....

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics: "shields..... clash the shields....." and "Clash..... clash the shields.....". The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns and dynamic markings like accents (>) and slurs. The key signature has two sharps (F# and C#).

..... and clang.... the spears!
 and clang.... the spears!

..... and clang.... the spears!

fff

fff

ff

The second system continues the vocal and piano parts. The vocal lines have lyrics: "..... and clang.... the spears!" and "..... and clang.... the spears!". The piano accompaniment includes dynamic markings *fff* and *ff*. The piano part features a prominent rhythmic pattern with slurs and accents.

The third system shows the piano accompaniment continuing. It features a treble and bass clef staff with complex rhythmic figures and slurs. A dynamic marking of *fff* is present. The piano part includes a series of slurs and accents, creating a sense of rhythmic drive.

The fourth system continues the piano accompaniment. It features a treble and bass clef staff with complex rhythmic figures and slurs. A dynamic marking of *fff* is present. The piano part includes a series of slurs and accents, creating a sense of rhythmic drive.

N^o 11.

ERIC. QUEEN. HYNDE. WENE & UISNAR.

Allegro Moderato

ERIC

PIANO

For _ _ bear!..... ye sons of Thor, for _ bear!...

Andante con moto.

grant a truce... the fairest fair Has mightier sway than monarch's

sword I bow to Al_byn's Queen..... My word I pledge that

love is all..... my quest From thee, fair flow'r of the west!

Adagio. 3

Andante espressivo con moto.

Thou bright-est gem of

Ca_le_don!.....Whose beauty rare all minstrels sing, Fair Queen! to thee swift

have I flown, Waft_ed as on a sea-bird's wing!.....

Thy guiding spirit bade me come,.... And steer'd thro' storms my

dra_gon ships..... From fi_ords far..... a-cross the foam...

cres.

.... To hear the mu_sic of thy lips!

poco rull: a tempo

p poco rull: p

My crown.... I...place be - neath thy feet,

And yield all Norway's realm to... thee,..... If

accel.

thou wilt make my throne complete, And grant thy royal love to

rall:

rall: p *colla voce* *p*

QUEEN HYNDE. *L'istesso tempo.*

me! 'Tis vain with flatt'ring words to sue;...

p *p*

..... I spurn thy boasted crown and lands! A maiden's heart that beateth true Can only

WENE. *f accel.*

yield when love commands! Love prompted not thy reeving quest,

poco rall. *a tempo* *sf p*

cres:

Bold leader of this fierce array Ye'd lure the bird

sf cres:

a tempo

and rob the nest,.....When Albyn's eagles are a way.

Allegro.

QUEEN HYNDE.

rall:

ff *a tempo*

For proffer'd love..... I give thee scorn!

ff **ERIC.**

.... Proud maid!..... by O_din I have sworn To make thee

mine.

Behold unfurl'd

Nor-way's

Black

Bull

that rules the

world!

poco rall. Thine be that Empire, thine that throne, O

Allegretto Moderato.

beau - - - teous Queen of Ca - le - don!

QUEEN HYNDE & WENE.

For prof - fer'd love she give thee scorn!.....
she gives

..... Back to your ships ye eoward crew!.....

cres: We dare the worst that ye can do. Be - -
cres:

ff >

_ware the Ea - gle's swift re - turn; Be - ware!.....

f ERIC.

..... "Im - pe - rious Queen! thy pow'r re - sign!

dim: *mf*

rall: *a tempo* *animato*

Love may not win thy thousand charms,..... But by this sword I hold thee

f

mine, And by... the might of Nor - way's arms.

5 3

cres:

f

Thy war - ri - ors are far a - way,

ff *mf*

3 3

Where is the sword to say me nay? Thy war-ri-ors are

cres.

ad lib.

far a-way,..... Where is... the sword to

f *poco rall:*

f *rall:*

(Rushing forth from the QUEEN'S UISNAR. attendants, with drawn sword,)

say me nay?.....

precipitato *cres:*

Presumptuous spoiler of the

ff

land! De-fiance to thy vaunt-ed

ff *rall:*

ff *rall:*

a tempo

pow'r! I swear up-on my

p *cres:* *f*

trust - - y brand Thou shalt not touch this pre - cious flow'r.

cres: *f*

Ha! didst thou dream,.... across the main, Home to thy fiords with

sf

her to flee? Thine eyes shall ne - ver lift a -

f

gain On pa - la - - ces be - yond the sea! An -

- o - ther hand thy dra - gon ships Can steer away. For

Norsemen's breath Will curse thy name with bitter lips - Tyrant! I

(They engage & ERIC is mortally wounded.)

dare thee to the death!

First system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet. The left hand provides a harmonic accompaniment with slurs and accents. Dynamics include *ff* and *fff*.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, including a triplet. The left hand accompaniment features slurs and accents. Dynamics include *ff* and *fff*.

Third system of musical notation. The right hand has a melodic line with slurs and accents, including triplets. The left hand accompaniment has slurs and accents. Dynamics include *ff* and *fff*. A *graz.* marking is present above the right hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment has slurs and accents.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment has slurs and accents. A *precipitato* marking is present above the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment has slurs and accents. A *graz.* marking is present above the right hand. The system concludes with a *fff* dynamic and the instruction *LUNGA.*

Allegro agitato.

Soprani.
Alti.
Tenoro.
(*ve lower.*)
Bassi.

PIANO.

The first system of the musical score includes five vocal staves (Soprani, Alti, Tenoro, Bassi) and a grand staff for the piano. The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes. The vocal staves are currently empty, indicating the start of the piece.

The second system shows the vocal entries. The Soprano part begins with the lyrics "They come!.....". The Alto part follows with "They come!.....". The Tenor part enters with "They come! they come!.....". The Bass part enters with "They come! they come!.....". The piano accompaniment continues with a steady eighth-note pattern.

The third system features a piano accompaniment with a *cres.* (crescendo) marking. The vocal parts continue their entries, with the Soprano and Alto parts reaching a *f* (forte) dynamic. The piano accompaniment also reaches a *f* dynamic.

The fourth system shows the vocal parts continuing their entries. The Soprano part has the lyrics "they come!..... the". The Alto part has "they come!..... the". The Tenor part has "they come!..... the". The Bass part has "they come!..... the". The piano accompaniment features a *ff* (fortissimo) dynamic.

The fifth system shows the piano accompaniment with a *ff* dynamic. The vocal parts continue their entries, with the Soprano part having "they come!..... the". The piano accompaniment features a *ff* dynamic.

ery re - sounds

ery re - sounds

ery re - sounds

ery re - sounds

ery re - sounds

f From hill and tow'r and echoing shores.....

f From hill and tow'r and echoing shores.....

f From hill and tow'r and echoing shores.....

f From hill and tow'r and echoing shores.....

..... *li* They

..... *ff* They

..... *ff* They

..... *ff* They

come! the sea is white with sails..... And
 come! the sea is white with sails..... And
 come! the sea is white with sails..... And
 come! the sea is white with sails..... And

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "come! the sea is white with sails..... And". The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, including a dynamic marking of *sf* (sforzando).

glit - ter of... fast sweep - ing oars.....
 glit - ter of fast sweep - ing oars.....
 glit - ter of fast sweep - ing oars And
 glit - ter of fast sweep - ing oars.....

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "glit - ter of... fast sweep - ing oars.....". The piano accompaniment features a prominent triplet figure in the right hand, marked with a *ff* (fortissimo) dynamic. The vocal parts have a melodic line with some slurs and accents.

And as they cry..... a mor - tal
 And as they cry..... a mor - tal
 as..... they cry..... a mor - tal
 And as they cry a..... mor - tal

The third system of the musical score consists of four vocal staves and piano accompaniment. The lyrics are: "And as they cry..... a mor - tal". The piano accompaniment continues with the triplet figure and includes a dynamic marking of *f* (forte). The vocal parts have a melodic line with some slurs and accents.

blow..... Has laid the migh - ty

blow..... Has laid the migh - ty

blow..... Has laid the migh - ty

blow..... Has laid the migh - ty

ff

mo - narch.....

mo - narch.....

mo - narch.....

mo - narch.....

ff

low!.....

low!.....

low!.....

low!.....

f dim: *p*

The musical score is arranged in systems. The first system includes vocal staves and piano accompaniment. The lyrics "They come!....." are written under the vocal lines. The piano part features a melodic line with a crescendo marking (*cres.*). The second system continues the vocal and piano parts, with lyrics "They come!..... they" and "come! they come!..... they". The piano part includes a forte marking (*f*). The third system features the lyrics "come!..... the steeds of o - cean" and "the steeds of o - cean". The piano part includes a fortissimo marking (*ff*). The score concludes with a final piano accompaniment section.

bound,.....

bound,.....

bound,.....

bound,.....

f

f Their sil-ver bridles fleck'd with foam,.....

f Their sil-ver bridles fleck'd with foam,.....

f Their sil-ver bridles fleck'd with foam,.....

f Their sil-ver bridles fleck'd with foam,.....

ff

f

ff

And

And

And

And

And

ff

gold - en cars on wheels of light,.....

gold - en cars on wheels of light,.....

gold - en cars on wheels of light,.....

gold - en cars on wheels of light,.....

To bear tri - um - phant war - riors

To bear tri - um - phant war - riors

To bear tri - um - phant war - riors

..... To bear tri - um - phant war - riors

home..... They come! they come! and, at the

home..... They come! they come! and, at the

home. They come!..... they come! and, at the

home..... They come! they come! and, at the

N^o 13.

Quasi Recit.

QUEEN HYNDE. *sostenuto*

"Rise, Vic-tor, from thy bend - ed knee;....

PIANO. *sostenuto*

p *p sost.*

Thy craft is more than min-strel-sy Say who thou art!

p

Declare thy lineage, and claim Reward, the richest words can name."

cres. *con moto*

UISNAR. *sostenuto* *espress.*

It is e - nough! my

poco rit. *f. p.*

longing eyes Have their re - ward. The richest prize Is

accel. *p*

constant love.....

a tempo *pp* *espress.* *p*

No fleet - ing wrath....

.... Be fore thine ar dent eyes I bring, But him who

cres. *p trem.* *cres.* *molto accel.*

swore, him who swore to love till

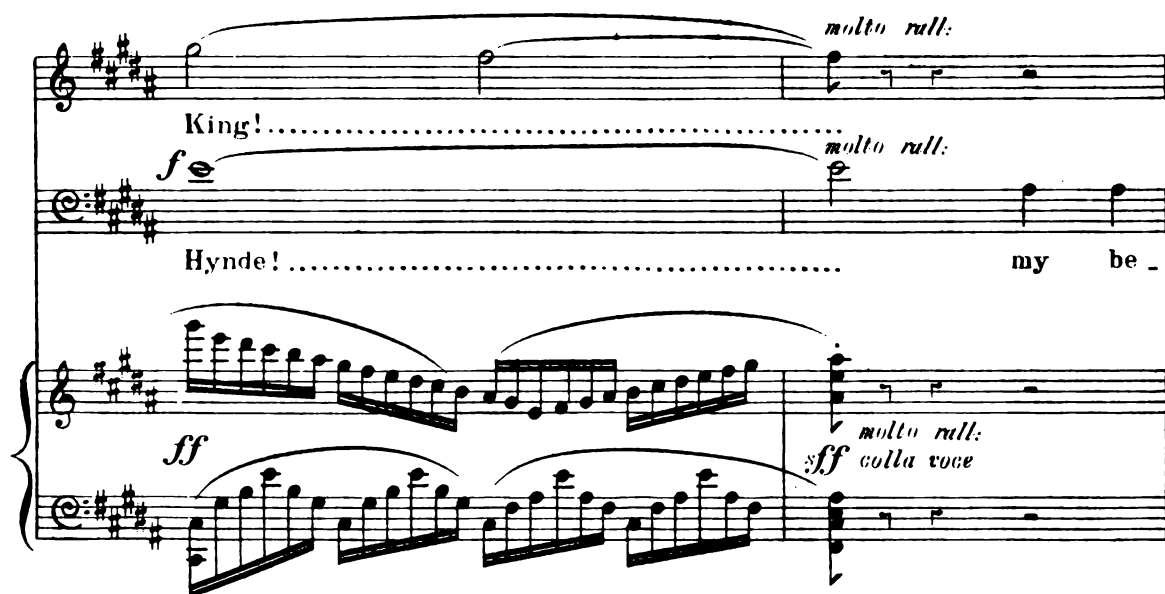
accel. *cres.* *Adagio.* *(Throwing off his disguise.)* *colla voce* *ff*

AIDAN.
(UISNAR.)

Ai - - - dan!..... my.... war - rior, my
death!.....

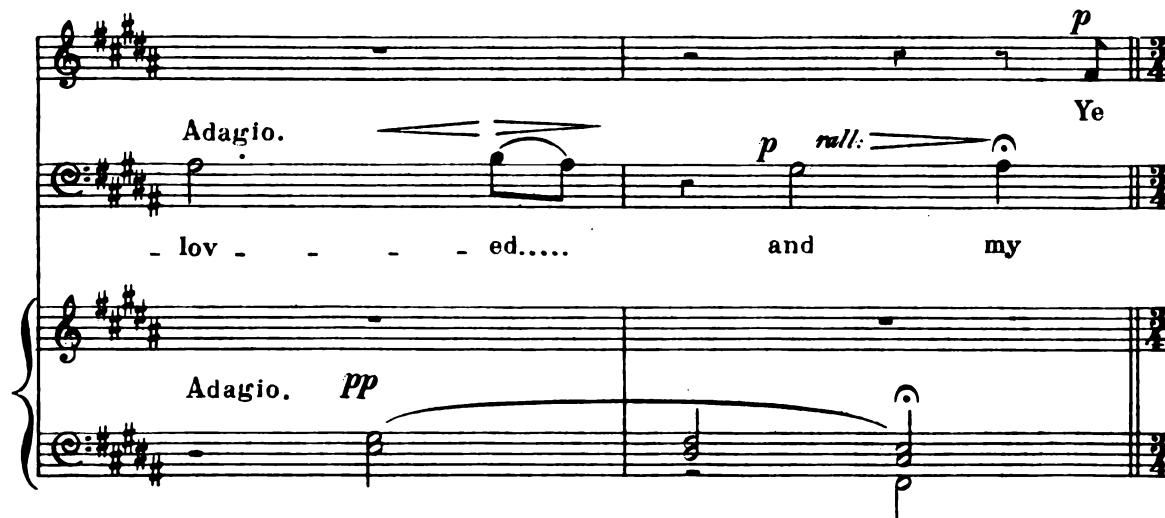


King!..... *molto rall.*
Hynde!..... *molto rall.* my be -



Adagio. *p* *rall.* Ye
- lov - - - ed..... and my

Adagio. *pp*



Andante con moto; tranquillo.

espressivo

come a - gain..... hap - - py

p

Queen! Ye come a - gain O hap - py

pp

con Ped.

days of yore!..... And

days..... of yore!..... And

we shall wan - - - - - der in yon

we shall wan - - - - - der in yon

plea - - sant grove,..... To - -

plea - - sant grove,.....

- ge - ther cull - ing em - blem

To - ge - - ther cull - ing em - blem

flow'rs of love That e - - ver bloom by

flow'rs of love That e - - ver bloom.....

Lor - a's e - - - choing shore,.....

..... by Lor - a's e - choing shore, That e - ver

..... That e - ver bloom by Lor - a's e - choing

bloom..... by Lor - - a's e - choing

dim. *poco rall.*

pp

shore.....

shore.....

pp a tempo

p espress.

This system contains the first vocal entry and piano accompaniment. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "shore....." are written below the vocal line. The piano accompaniment is on a grand staff (treble and bass clefs). The first measure of the piano part is marked *pp a tempo*. The second measure of the piano part is marked *p espress.*

This system consists of piano accompaniment on a grand staff. It continues the rhythmic and melodic patterns established in the first system.

p

There we shall seek.....

There we shall

pp

This system features a vocal entry and piano accompaniment. The vocal line is on a treble clef staff with the lyrics "There we shall seek.....". The piano accompaniment is on a grand staff. The first measure of the piano part is marked *p*. The second measure of the piano part is marked *pp*.

.... in peace true heart's re - pose,.....

seek, shall seek in peace true heart's re - -

This system continues the vocal and piano accompaniment. The vocal line is on a treble clef staff with the lyrics ".... in peace true heart's re - pose,.....". The piano accompaniment is on a grand staff. The second measure of the piano part is marked *pp*.

..... List' - - - ning the

- pose..... List' - - - ning the

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "..... List' - - - ning the" on the top staff and "- pose..... List' - - - ning the" on the second staff.

me - - - mo-ries the wa - - - ters bear.....

me - - - mo-ries the wa - - - ters bear.....

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "me - - - mo-ries the wa - - - ters bear....." on the top staff and "me - - - mo-ries the wa - - - ters bear....." on the second staff. A common time signature change (C) is indicated in the piano accompaniment.

..... For whis - pers lin - - -

..... For whis - - pers

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "..... For whis - pers lin - - -" on the top staff and "..... For whis - - pers" on the second staff.

- - ger on the am' - rous air Where

lin - - ger on the am' - rous air Where

The fourth system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "- - ger on the am' - rous air Where" on the top staff and "lin - - ger on the am' - rous air Where" on the second staff.

Lor - a's stream in murm'ring mu - sic

Lor - a's stream..... in murm'ring mu - sic

flows, Where Lor - a's

flows, Where Lor - a's stream..... in

dim:

dim:

poco rall:

stream in murm'ring mu - sic flows!

poco rall:

murm'ring mu - sic flows!

pp

pp a tempo

p

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a supporting line in the bass clef. A dynamic marking of *pp* is placed in the middle of the system.

Second system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has three sharps (F#, C#, G#). The music continues with melodic and harmonic development. A dynamic marking of *dim.* is placed above the treble staff.

Third system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has three sharps (F#, C#, G#). The music continues with melodic and harmonic development. A dynamic marking of *ppp* is placed in the middle of the system.

Fourth system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has three sharps (F#, C#, G#). The music continues with melodic and harmonic development. A dynamic marking of *p* is placed in the middle of the system.

Fifth system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has three sharps (F#, C#, G#). The music concludes with sustained chords and a final melodic phrase. Dynamic markings of *pp* and *dim.* are present.

The feast in the great hall of the Palace of Selma. (Evening.)

N^o 14. Chorus.—“Awake a hundred harps.”

Alla Marcia e con brto.

PIANO.

p

p

sf

poco cres.

ya bassa.....

First system of musical notation. The right hand features a complex, rhythmic pattern of chords and single notes, with several accents (>) and dynamic markings: *cres:*, *f*, *ff*, and *ff*. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues with complex chords and includes a *ff* dynamic marking. The left hand features a melodic line with a *p* dynamic marking and a *pp* dynamic marking at the end of the system.

Third system of musical notation. The right hand plays a series of chords with accents (>). The left hand continues with eighth-note accompaniment, marked with *p* dynamics.

Fourth system of musical notation. The right hand features a melodic line with accents (>) and a *cres:* marking. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with accents (>) and a *cres:* marking. The left hand features a melodic line with accents (>) and a *cres:* marking.

Sixth system of musical notation. The right hand has a melodic line with accents (>) and a *ff* dynamic marking. The left hand features a melodic line with accents (>) and a *ff* dynamic marking.

First system of piano accompaniment. The right hand features a complex rhythmic pattern with many beamed sixteenth notes and accents. The left hand plays a steady accompaniment of eighth notes. A dynamic marking of *ff* is present.

Second system of piano accompaniment. The right hand continues with the complex rhythmic pattern, while the left hand maintains the eighth-note accompaniment.

Third system of piano accompaniment. The right hand continues with the complex rhythmic pattern, while the left hand maintains the eighth-note accompaniment.

Fourth system of piano accompaniment. The right hand continues with the complex rhythmic pattern, while the left hand maintains the eighth-note accompaniment.

Soprani. *ff* A - wake a hundred harps, and raise..... Tri -

Alti. *ff* A - wake a hundred harps, and raise..... Tri -

Tenore. *ff* A - wake a hundred harps, and raise..... Tri -

Bassi. *ff* A - wake a hundred harps, and raise..... Tri -

Vocal staves for Soprano, Alto, Tenor, and Bass. Each staff begins with a dynamic marking of *ff* and contains the lyrics: "A - wake a hundred harps, and raise..... Tri -". The vocal lines are written in a simple, rhythmic style.

Fifth system of piano accompaniment. The right hand continues with the complex rhythmic pattern, while the left hand maintains the eighth-note accompaniment.

-um-phant songs of fes-ti-val! As oak-en faggots roar and

-um-phant songs of fes-ti-val! As oak-en faggots roar and

-um-phant songs of fes-ti-val! As oak-en faggots roar and

-um-phant songs of fes-ti-val! As oak-en faggots roar and

blaze.... In... Selma's loft-y hall.....

blaze.... In Selma's loft-y hall.....

blaze.... In... Selma's loft-y hall.....

blaze.... In Selma's loft-y hall.....

Let trumpet tongues proclaim the King,..... Let

Let trumpet tongues proclaim the King,..... Let

Let trumpet tongues proclaim the King,..... Let

Let trumpet tongues proclaim the King,..... Let

First system of piano accompaniment. The right hand features a complex, rhythmic melody with many beamed eighth notes and sixteenth notes, often marked with accents (V). The left hand provides a steady accompaniment with chords and moving lines. A dynamic marking of *ff* is present.

Second system of piano accompaniment, continuing the complex texture of the first system with intricate rhythmic patterns in both hands.

Third system of piano accompaniment, maintaining the dense and rhythmic accompaniment.

Fourth system of piano accompaniment, showing further development of the musical texture.

Soprani. *ff*
A - wake a hundred harps, and raise..... Tri -

Alti. *ff*
A - wake a hundred harps, and raise..... Tri -

Tenore. *ff*
A - wake a hundred harps, and raise..... Tri -

Bassi. *ff*
A - wake a hundred harps, and raise..... Tri -

Five vocal staves for Soprano, Alto, Tenor, and Bass, each with the lyrics "A - wake a hundred harps, and raise..... Tri -". The vocal lines are written in a grand staff format with a common time signature and include various musical notations such as slurs and accents.

Fifth system of piano accompaniment, concluding the page with a final complex musical passage.

-um-phant songs of fes-ti-val! As oak-en faggots roar and

-um-phant songs of fes-ti-val! As oak-en faggots roar and

-um-phant songs of fes-ti-val! As oak-en faggots roar and

-um-phant songs of fes-ti-val! As oak-en faggots roar and

blaze.... In... Selma's loft-y hall.....

blaze.... In Selma's loft-y hall.....

blaze.... In... Selma's loft-y hall.....

blaze.... In Selma's loft-y hall.....

ff Let trumpet tongues proclaim the King,..... Let

ff Let trumpet tongues proclaim the King,..... Let

ff Let trumpet tongues proclaim the King,..... Let

ff Let trumpet tongues proclaim the King,..... Let

trumpet tongues proclaim the King..... And chief of E - rin's

trumpet tongues proclaim the King..... And chief of E - rin's

trumpet tongues proclaim the King..... And chief of E - rin's

trumpet tongues proclaim the King..... And chief of E - rin's

wars,..... While shouts of tri - umph rise and ring A -

wars,..... While shouts of tri - umph rise and ring A -

wars,..... While shouts of tri - umph rise and ring A -

wars,..... While shouts of tri - umph rise and ring A -

- loft.... to the ting - ling stars! While shouts of tri - umph

- loft.... to the ting - ling stars! While shouts of tri - umph

- loft.... to the ting - ling stars! While shouts, while shouts of tri - umph

- loft.... to the ting - ling stars!

rise and ring A - _loft to the tingling stars!.....

rise and ring A - _loft to the tingling stars!.....

rise and ring A - _loft to the tingling stars!.....

and ring A - _loft to the tingling stars!.....

ff

ff *dim.* *p*

p *p* *dim.* *cres.*

cres.

cres. *ff*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a rhythmic accompaniment with slurs and accents.

Second system of musical notation. The bass staff includes a *ff* dynamic marking and a *rit.* (ritardando) marking. The treble staff continues with complex melodic patterns.

Third system of musical notation. The bass staff features several measures of dense, shaded chordal textures. The treble staff continues with melodic lines.

Fourth system of musical notation. Similar to the third system, the bass staff has dense shaded textures, while the treble staff has melodic lines.

Fifth system of musical notation, consisting of four staves. Each staff contains a single note with a *ff* dynamic marking and an *As* (accrescendo) marking above it.

Sixth system of musical notation. The bass staff has dense shaded textures, and the treble staff has melodic lines with accents and slurs.

wine flows, and the joy-ful shell.... Goes circling round the martial throng, Ye

wine flows, and the joy-ful shell.... Goes circling round the martial throng, Ye

wine flows, and the joy-ful shell.... Goes circling round the martial throng, Ye

wine flows, and the joy-ful shell.... Goes circling round the martial throng, Ye

bards! of deeds vic-torious tell,.... And speed the night in song!.....

bards! of deeds vic-torious tell,.... And speed the night in song!.....

bards! of deeds vic-torious tell,.... And speed the night in song!.....

bards! of deeds vic-torious tell,.... And speed the night in song!.....

ff The Cross a-bove the Bull has way'd.... The

ff The Cross a-bove the Bull has way'd.... The

ff The Cross a-bove the Bull has way'd.... The

ff The Cross a-bove the Bull has way'd.... The

The musical score consists of four systems. Each system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The first system contains the lyrics 'wine flows, and the joy-ful shell.... Goes circling round the martial throng, Ye'. The second system contains 'bards! of deeds vic-torious tell,.... And speed the night in song!.....'. The third system contains 'The Cross a-bove the Bull has way'd.... The'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets. Dynamics include accents (>) and fortissimo (*ff*).

Cross... above the Bull has way'd..... The flow'r of th'isle is....

Cross... above the Bull has way'd..... The flow'r of th'isle is....

Cross... above the Bull has way'd..... The flow'r of th'isle is

Cross... above the Bull has way'd..... The flow'r of th'isle is

won..... And Aidan's migh - ty sword has sav'd Queen

won..... And Aidan's migh - ty sword has sav'd Queen

won..... And Aidan's migh - ty sword has sav'd Queen

won..... And Aidan's migh - ty sword has sav'd Queen

Hynde of Ca - le - don... And Ai - dan's migh - ty...

Hynde of Ca - le - don And Ai - dan's migh - ty...

Hynde of Ca - le - don And Ai - dan's migh - ty... sword has

Hynde of Ca - le - don...

GRAY'S
E L E G Y :
CANTATA

COMPOSED EXPRESSLY FOR

The Leeds Festival, 1883,

BY

ALFRED CELLIER.

ARRANGED FROM THE FULL SCORE BY

BERTHOLD TOURS.

PRICE 2s. 6d.; CLOTH, 4s.

Orchestral and Chorus Parts can be hired or purchased on application.

London:

CHAPPELL & CO., 50, NEW BOND STREET, W.