

THE LADY OF THE LAKE.
A CANTATA.

for
Solo Voices, Chorus, and Orchestra,

Founded on the Poem of

Sir Walter Scott

composed

by

G. A. MACFARREN.

The Adaptation of the Text and the Arrangement for the Pianoforte

by

NATALIA MACFARREN.

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This Cantata

is dedicated in friendly remembrance

to

THOMAS LOGAN STILLIE

at whose suggestion the work was undertaken

by the Composer.

The Cantata of *The Lady of the Lake* was composed, at the request of the Glasgow Musical Festival Executive Committee, expressly for performance at the opening of the New Halls in Glasgow. The Commission was proposed at the beginning of 1874; much time was spent in the selection of the subject, more in the adaptation of the poem to lyrical purposes; and the composition was completed in January 1876, timely for the proposed Festival of that year.

G. A. MACFARREN.

Oct. 1877.

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THE LADY OF THE LAKE.

COMPOSED AT THE REQUEST OF THE GLASGOW MUSICAL FESTIVAL COMMITTEE.

PERSONS.

ELLEN, the Lady of the Lake	-	<i>Soprano.</i>	RODERICK DHU	-	-	-	<i>Baritone.</i>
MALCOLM GRÆME	}	-	JAMES, Earl of Douglas	-	-	}	<i>Bass.</i>
BLANCHE OF DEVAN			JOHN OF BRENT, the English	Yeoman	-		
JAMES FITZJAMES, the Knight of Snowdown	-	-	-	-	-	-	<i>Tenor.</i>

CHORUS, *sometimes presenting the Author; sometimes reciting the Narrative; sometimes personating Clan-Alpine, the Soldiery, or the Courtiers.*

PART I.

No. 1.—FORE-SONG.

I.

CHORUS. HARP of the North! that mouldering long hast hung
On the witch-elm that shades Saint Fillan's spring,
And down the fitful breeze thy numbers flung,
Till envious ivy did around thee cling,
Muffling with verdant ringlet every string,—
O minstrel Harp, still must thine accents sleep
Mid rustling leaves and fountains murmuring?
Still must thy sweeter sounds their silence keep,
Nor bid a warrior smile, nor teach a maid to weep?

II.

O wake once more! how rude so e'er the hand
That ventures o'er thy magic maze to stray;
O wake once more! though scarce my skill command
Some feeble echoing of thine earlier lay;
Though harsh and faint and soon to die away,
And all unworthy of thy nobler strain,
Yet if one heart throb higher at its sway,
The wizard note has not been touched in vain.
Then silent be no more! Enchantress, wake again!

No. 2.—CHORUS.

The morning sun his beacon red
Had kindled on the mountain's head,
The deep-mouth'd bloodhound's heavy bay
Rounded up the rocky way,
And faint, from farther distance borne,
Were heard the clanging hoof and horn
The antler'd monarch of the waste
Sprung from his heathery couch in haste,
And, as the headmost foes appear'd,
With one brave bound the copse he cleared.

A hundred dogs bay'd deep and strong,
 Clatter'd a hundred steeds along ;
 Their peal the merry horns rung out,
 A hundred voices joined the shout.
 With hark and whoop and wild halloo,
 No rest the mountain echoes knew,
 Till far from falcon's piercing ken
 The hurricane had swept the glen.
 Faint, and more faint, its failing din
 Return'd from cavern, cliff, and linn,
 And silence settled wide and still,
 On the lone wood and mighty hill.
 Few were the stragglers, following far,
 That reached the lake of Vennachar ;
 And when the Brigg of Turk was won,
 The headmost horseman rode alone.

*The disappearance of the stag "down a darksome glen" baffles the pursuit of
 FITZJAMES. He winds his horn to recall the hounds, and, perhaps, some
 straggler of the train ; but the mountain echoes give the only answer.]*

NO. 3.—DUET (ELLEN AND FITZJAMES).

ELLEN (*in her boat*). Father !
 FITZJAMES. (Hark ! what was that sound,
 Upborne upon the rocks around ?)
 ELLEN. Malcolm, was thine the blast ?
 FITZJAMES. (A voice
 To make the weary heart rejoice.)
 A stranger I, oh ! beauteous maid ;
 By devious paths I was betrayed.
 ELLEN. A stranger here ?
 FITZJAMES. Lay by your oar—
 Push not your shallop from the shore.
 No rude, ungallant churl am I,
 That youthful maiden need to fly.
 ELLEN. ('Tis not a form, 'tis not an eye
 That modest maiden need to fly.)
 FITZJAMES. A rose upon the barren moor
 Is pledge of hospitable door ;
 The sight of thee, thou vision fair,
 Declares a gentle home is near.
 Thou'lt not refuse me food and rest ?
 ELLEN. Thou art no unexpected guest.
 FITZJAMES. Now, by the rood, my fairest maid,
 I fear your courtesy has strayed ;
 I ne'er before, believe me, fair,
 Have ever drawn your mountain air,
 'Till on the lake's romantic strand
 I found a fay in fairyland.

ELLEN. I well believe that ne'er before
 Your foot has trod Loch Katrine's shore,
 'Till on this lake's romantic strand
 You fondly fancy fairyland.
 But yet, as far as yesternight,
 Old Allan-Bane foretold your plight ;
 He bade that all should ready be
 To grace a guest of fair degree.
 You do not unexpected come
 To yon lone isle or desert home.
 Our Highland halls are open still
 To wilder'd wanderers of the hill.

FITZJAMES. Thou peerless maid, since to your home,
 A destined errant-knight, I come,
 I'll lightly front each high emprise
 For one kind glance of those bright eyes.
 Permit me, then, the task to guide
 Your fairy frigate o'er the tide.

[*He enters the boat.*]

BOTH. Silently, silently glides the bark,
 Before the line of its length'ning wake ;
 So shoots through the morning sky the lark,
 Or the swan through the summer lake.

[*They land on the Island.*]

ELLEN. On heaven and on thy lady call,
 And enter the enchanted hall.

FITZJAMES. My hope, my heaven, my trust must be,
 My gentle guide, in following thee.

[*The ominous fall of Tine-man's sword startles the stranger, and its size reminds him of the banished DOUGLAS. Then "the weird women," as ELLEN describes herself and her companions, sing to the harping of unseen minstrels.*]

No. 4.—TWO-PART SONG.

I.

MAIDENS. Soldier, rest ! thy warfare o'er,
 Sleep the sleep that knows not breaking ;
 Dream of battle fields no more,
 Days of danger, nights of waking.
 In our isle's enchanted hall
 Hands unseen thy couch are strewing,
 Fairy strains of music fall,
 Every sense in slumber dewing.
 Soldier, rest ! thy warfare o'er,
 Dream of fighting fields no more ;
 Sleep the sleep that knows not breaking,
 Morn of toil, nor night of waking.

II.

Huntsman, rest ! thy chase is done ;
 While our slumb'rous spells assail ye,
 Dream thou not, with rising sun,
 Bugles here shall round reveillé.
 Sleep ! the deer is in his den ;
 Sleep ! thy hounds are by thee lying ;
 Sleep ! nor dream in yonder glen
 How thy gallant steed lay dying.
 Huntsman, rest ! thy chase is done ;
 Dream thou not of rising sun,
 For at dawning to assail ye,
 Here no bugles sound reveillé.

No. 5.—SCENE.

(Speaking through his troubled slumbers)

FITZJAMES. In broken dreams the pictures rise
 Of varied peril and surprise ;
 My steed now flounders in the brake—
 Now sinks my barge upon the lake.
 Again, my soul I interchange
 With friends whose hearts have long been strange ;
 They come—in dim procession led—
 The cold, the faithless, and the dead :
 As warm each hand, each brow as gay,
 As if they parted yesterday.
 Ah ! now, with Ellen in a grove,
 I seem to walk and speak of love ;
 She listens with a blush and sigh,
 My suit is warm, my hopes are high ;
 I seek her yielded hand to clasp—
 And a cold gauntlet meets my grasp !
 Slowly enlarged to giant size,
 With darken'd cheek and threat'ning eyes,
 The grisly form a helmet wears—
 To Ellen still it likeness bears.

[He wakes, and walks out into the moonlight.]

The wild rose, eglantine, and broom,
 Waste all around their rich perfume ;
 The birch trees weep in fragrant balm,
 The aspens sleep beneath the calm ;
 The silver light, with quivering glance,
 Plays on the waters' still expanse.
 Wild were the heart whose passions' sway
 Could rage beneath the sober ray !

Why is it at each turn I trace
 Some memory of that exil'd race ?
 Can I not mountain maiden spy,
 But she must bear the Douglas' eye ?
 Can I not view a Highland brand,
 But it must match the Douglas' hand ?
 Can I not frame a fever'd dream,
 But still the Douglas is the theme ?
 I'll dream no more—by manly mind
 Not even in sleep is will resign'd ;
 My midnight orisons said o'er,
 I'll turn to rest, and dream no more.

[At morning he departs, and the Maidens of the Island sing him their farewell as he is rowed across the lake.]

No. 6.—FOUR-PART SONG.

I.

MAIDENS. Not faster yonder rowers' might
 Flings from their oars the spray ;
 Not faster yonder rippling bright,
 That tracks the shallop's course in light,
 Melts in the lake away,
 Than men from memory erase
 The benefits of former days.
 Then, stranger, go ! Good speed the while,
 Nor think again of the lonely isle.

II.

High place to thee in royal court,
 High place to thee in battle line,
 Good hawk and hound for sylvan sport ;
 Where beauty sees the brave resort,
 The honour'd meed be thine !
 True be thy sword, thy friend sincere,
 Thy lady constant, kind, and dear ;
 And lost in love and friendship's smile
 Be memory of the lonely isle.

III.

But if beneath yon southern sky
 A plaided stranger roam,
 Whose drooping crest and stifled sigh
 Pine for his Highland home ;
 Then, warrior, then be thine to show
 The care that soothes a wanderer's woe ;
 Remember then thy hap crewhile,
 A stranger thou in the lonely isle.

No. 7.—SCENE.

ELLEN. He parts—I, anxious for him still,
 Watch him wind slowly round the hill ;
 Now that his stately form it hides,
 The guardian in my bosom chides—
 “Thy Malcolm ! vain and selfish maid !”
 ’Tis thus my conscience doth upbraid—
 Not so had Malcolm idly hung
 On the smooth phrase of southern tongue ;
 Not so had Malcolm strained his eye,
 Another step than mine to spy.
 Yet of his clan, in hall and bower,
 Young Malcolm Græme is held the flower.

[*She plucks a blue harebell.*]

For me, whose mem’ry scarce conveys
 An image of more splendid days,
 This little flower that loves the lea
 May well my simple emblem be ;
 It drinks heaven’s dew as blithe as rose
 That in the king’s own garden grows ;
 And when I place it in my hair,
 There ne’er was coronet so fair.
 To brave Clan-Alpine’s chief, from ire
 Of Scotland’s king, who shrouds my sire,
 A deep, a holy debt is owed ;
 And, could I pay it with my blood,
 The dread Sir Roderick should command
 My blood, my life—but not my hand.
 Rather through realms beyond the sea,
 Seeking the world’s cold charity,
 Where ne’er was spoke a Scottish word,
 And ne’er the name of Douglas heard,
 An outcast pilgrim will I rove,
 Than wed the man I cannot love.

No. 8.—BOAT SONG.

I.

THE CLAN. Hail to the Chief who in triumph advances !
 Honour’d and bless’d be the ever-green Pine !
 Long may the Tree, in his banner that glances,
 Flourish, the shelter and grace of our line !
 Heaven send it happy dew,
 Earth lend it sap anew,
 Gaily to bourgeon, and broadly to grow,
 While every Highland glen
 Sends our shout back again,
 “Roderigh Vich Alpine dhu, ho ! ieroe !”

II.

RODERICK. Ours is no sapling, chance-sown by the fountain,
 Blooming at Beltane, in winter to fade ;
 When the whirlwind has stripp'd every leaf on the mountain,
 The more shall Clan-Alpine exult in her shade.
 Moor'd in the rifted rock,
 Proof to the tempest's shock,
 Firmer he roots him the ruder it blow ;
 Menteith and Breadalbane, then,
 Echo his praise again,
 CLANSMEN. " Roderigh Vich Alpine dhu, ho ! ieroe ! "

III.

CLANSMEN	}	Row, vassals, row for the pride of the Highlands !
<i>joined by the</i>		Stretch to your oars for the ever-green Pine !
FEMALES OF	}	O that the rose-bud that graces yon islands
THE ISLAND.		Were wreathed in a garland around him to twine !
		O that some seedling gem, Worthy such noble stem, Honour'd and bless'd in their shadow might grow ! Loud should Clan-Alpine then Ring from her deepmost glen, " Roderigh Vich Alpine dhu, ho ! ieroe ! "

[ELLEN is reluctantly urged to meet the chieftain when he debarks ; but, hearing her father's horn from the mainland, she springs aside, and crosses the lake to meet him and MALCOLM GRÆME, who has been his guide.]

No. 9.—TRIO.

ELLEN, MALCOLM,	}	Oh, if there be a human tear
and DOUGLAS.		From passion's dross refined and clear, 'Tis that which pious fathers shed Upon a duteous daughter's head !
		Such holy drops { my } tresses steep, her } thy }
DOUGLAS.		Though 'tis a hero's eyes that weep. Your welcome is more kind and true Than aught my better fortunes knew.
ELLEN.		Delightful praise to Ellen's ears, For Douglas speaks, and Malcolm he: rs.
MALCOLM.		Each secret glance conveys the whole Of my enthusiastic soul.

[ELLEN returns with her father and MALCOLM to the island, where RODERICK receives them. A courier brings him weighty news, upon which he addresses the three.]

No. 10.—QUARTET.

- RODERICK. Kinsman and father, if such name
 Douglas vouchsafe to Roderick's claim ;
 My promised bride, fair Ellen, why,
 My cousin, turn away thine eye ?
 And Græme, in whom I hope to know
 Full soon a noble friend or foe ;
 List all !—The King's vindictive pride
 Boasts to have tamed the Border-side.
 This by espial sure I know ;
 Your counsel in the streight I show.
- ELLEN. (What words of terror do I hear ?)
- MALCOLM. ('Tis but for Ellen that I fear.)
- RODERICK. (My soul's defiance is sincere.)
- DOUGLAS. (The tidings menace danger near.)
 Brave Roderick, though the tempest roar,
 It may but thunder and pass o'er.
 For thee, submission, humbled pride,
 Shall turn the Monarch's wrath aside.
 Poor remnants of the Bleeding Heart,
 Ellen and I will seek, apart,
 The refuge of some forest cell,
 There, like the hunted quarry, dwell,
 Till the pursuit be pass'd and o'er.
- RODERICK. No, never ! Blasted be yon Pine,
 If from its shade in danger part
 The lineage of the Bleeding Heart.
 Hear my blunt speech ; grant me this maid
 To wife, thy counsel to mine aid.
 When the loud pipes my bridal tell,
 The Links of Forth shall hear the knell ;
 The guards shall start in Stirling porch ;
 And when I light the nuptial torch,
 A thousand villages in flames
 Shall scare the slumbers of King James !
- DOUGLAS. Roderick, no more ! I here decide,
 My daughter cannot be thy bride.
- RODERICK. (The death-pangs of long-cherished hope
 Scarce in my raging breast have scope,
 But, struggling with my spirit proud,
 Convulsive heaves its chequer'd shroud.)
- ELLEN. (Again I breathe, again I hope ;
 But ah, what perils round me close !
 I quail before that spirit proud,
 Lest to his vengeance we are vowed.)
- DOUGLAS. ('Twere wrong to let him bide in hope ;
 A father's task it was to check,
 Although the unwelcome truth avowed,
 To anger fire his spirit proud.)

- MALCOLM.** Away foreboding ! welcome hope !
My dearest Ellen, calm thy fears,
To guard thee henceforth I am vowed ;
No perils daunt my spirit proud !
- RODERICK** Back, beardless boy ! my roof, this maid,
Thank thou for punishment delayed.
- MALCOLM.** Perish my name if aught afford
Its chieftain safety save his sword.
- ELLEN.** Malcolm, withhold.
- DOUGLAS.** Chieftains, forego !
I hold the first who strikes, my foe.
- RODERICK.** Rest safe till morning ; pity 'twere
Thy cheek should feel the midnight air.
Then may'st thou to James Stuart tell—
Roderick will keep the lake and fell.
- MALCOLM.** Fear nothing for thy favourite hold ;
The spot, an angel deigned to grace,
Is bless'd, though robbers haunt the place.
Brave Douglas, lovely Ellen, nay,
Nought of parting will I say ;
Earth does not hold a lonesome glen
So secret but we meet again.
Chieftain ! we too shall find an hour.
- [**MALCOLM** *departs.* *Preparation is made for sending abroad the Cross of Fire
to summon the allies of Alpine to the war.*]

No. 11.—ANATHEMA.

- RODERICK.** Woe to the Clansman who shall view
This symbol of sepulchral yew,
Forgetful that its branches grew
Where weep the heavens their holiest dew
On Alpine's dwelling low.
- CLANSMEN.** Woe to the traitor, woe !
- RODERICK.** Woe to the wretch who fails to rear,
At this dread sign, the ready spear !
For, as the flames this symbol sear,
His home, the refuge of his fear,
A kindred fate shall know.
- MAIDS and** } Sunk be his home in embers red !
MATRONS. } And cursèd be the meanest shed
That e'er shall hide the houseless head
We doom to want and woe !
- RODERICK.** When flits this Cross from man to man—
Vich Alpine's summons to his clan—
Burst be the ear that fails to heed,
Palsied the foot that shuns to speed ;
And be the grace to him denied,
Bought by this sign to all beside.
- ALL.** Amen,

THE PROPHECY WAILED BY THE BANSHEE.

Which spills the foremost foeman's life,
That party conquers in the strife.

No. 12.—CHORUS, HYMN, AND SOLOS.

- CHORUS. It was but with that early morn
That Roderick Dhu had proudly sworn
To drown his love in war's wild roar,
Nor think of Ellen Douglas more.
Eve finds the chief, like restless ghost,
Still hovering near his treasure lost ;
For though his haughty heart deny
A parting meeting to his eye,
Still fondly strains his anxious ear,
The accents of her voice to hear.
- RODERICK. I list in vain ! Be still the breeze
That wakes to sound the rustling trees.
A harp I hear now swelling high,
Attuned to sacred minstrelsy.

I.

- ELLEN. *Ave Maria !* maiden mild !
Listen to a maiden's prayer !
Thou canst hear though from the wild ;
Thou canst save amid despair.
Safe may we sleep beneath thy care,
Though banish'd, outcast, and reviled.
Maiden, hear a maiden's prayer ;
Mother, hear a suppliant child !
Ave Maria !
- RODERICK. What melting voice attends the strings ?
'Tis Ellen, or an angel, sings.

II.

- ELLEN. *Ave Maria !* undefiled !
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee before thy presence fair.
We bow us to our lot of care,
Beneath thy guidance reconciled ;
Hear for a maid a maiden's prayer,
And for a father hear a child.
Ave Maria !
- RODERICK. It is the last—the last time e'er
That angel voice shall Roderick hear !

CHORUS. His stride
 Hied hastier down the mountain side,
 Where muster'd in the vale below
 Clan-Alpine's men in martial show.
 A various scene the clansmen made ;
 Some sate, some stood, some slowly stray'd ;
 But most, with mantles folded round,
 Were couch'd to rest upon the ground,
 Scarce to be known by curious eye
 From the deep heather where they lie,
 Unless where, here and there, a blade,
 Or lance's point, a glimmer made,
 Like glow-worm twinkling through the shade.

RODERICK. My warriors see me through the gloom ;
 They know my plaid, my eagle plume.
 Now love to thoughts of glory must give room.

CLANSMEN. Welcome ! Welcome ! Welcome !

PART II.

No. 13.—CHORUS AND BALLAD.

CHORUS. FitzJames and Murdoch, winding down
 The ridges of the mountain brown,
 Beside the streamlet took their way,
 That joins Loch Katrine to Achray.
 All in the Trosach's glen was still,
 Noontide was sleeping on the hill ;
 When lo ! a wasted female form
 Stood on a cliff beside the way,
 And glancing round her restless eye
 Upon the wood, the rock, the sky,
 Seem'd nought to mark, yet all to spy.
 The tartan plaid she first descried,
 And shrieked till all the rocks replied ;
 As loud she laugh'd when near they drew,
 For then the Lowland garb she knew ;
 And then her hands she wildly wrung,
 And then she wept, and then she sung.

BLANCHE. 'Twas thus my hair they bade me braid,
 It was my bridal morn they said ;
 They bade me to the church repair,
 And my true love would meet me there.
 But woe betide the cruel guile
 That drowned in blood the morning smile !
 And woe betide the vision fair !
 I only waken to despair.

No. 14.—DUET, AND BALLADS WITH CHORUS.

- FITZJAMES. Alas poor maid ! what means her lay ?
 She hovers o'er the hollow way,
 And flutters wide her mantle gray,
 As the lone heron spreads his wing
 By twilight o'er a haunted spring.
- CHORUS. Murdoch, contemptuous of her woe,
 Aimed at the girl with tightened bow.
- FITZJAMES. Now if thou strik'st her but one blow,
 I'll hurl thee from the cliff as far
 As ever peasant cast a bar !
- BLANCHE. Thanks ! see the pennons I prepare,
 To seek my true love through the air !
 I will not lend that savage groom,
 To break his fall, one downy plume !
- FITZJAMES. Hush thee, poor maiden, and be still !
- BLANCHE. Oh ! thou look'st kindly and I will—
 For O my sweet William was forester true,
 He stole poor Blanche's heart away !
 His coat was all of the greenwood hue,
 And so blithely he trill'd the Lowland lay !
- CHORUS. It was not that I meant to tell ;
 But thou art wise, and guessest well.
 Still on the clansman fearfully,
 She fixed her apprehensive eye ;
 Then turn'd it on the knight, and then
 Her look glanced wildly o'er the glen.
- BLANCHE. The toils are pitch'd, and the stakes are set,
 Ever singing merrily, merrily ;
 The bows they bend, and the knives they whet,
 Hunters live so cheerily.
 It was a stag, a stag of ten,
 Bearing its branches sturdily ;
 He came stately down the glen,
 Ever sing hardily, hardily.
- CHORUS. Her words thrilled to his heart, as having
 More meaning than a maniac's raving.
- BLANCHE. It was there he met with a wounded doe,
 She was bleeding deathfully ;
 She warn'd him of the toils below,
 O so faithfully, faithfully !
 He had an eye, and he could heed,
 Ever sing warily, warily ;
 He had a foot, and he could speed—
 Hunters watch so narrowly.

CHORUS. Flash'd on FitzJames the perfidy
Of him that feign'd his guide to be ;
Not like a stag that spies the snare,
But lion of the hunt aware,
He waved at once his blade on high.

FITZJAMES. Disclose thy treachery, or die !

CHORUS. Forth at full speed the Clansman flew
But in his race his bow he drew.
The shaft just grazed FitzJames's crest,
And thrill'd in Blanche's faded breast.
Murdoch of Alpine ! prove thy speed,
For ne'er had Alpine's son such need !
With heart of fire, and foot of wind,
The fierce avenger is behind !
Fate judges of the rapid strife—
The forfeit death—the prize is life !
Thine ambush'd kin thou ne'er shalt see,
The fiery Saxon gains on thee !
Resistless speeds the deadly thrust,
As lightning strikes the pine to dust ;
The knight now wended back his way
To where the damsel bleeding lay,
And sought to staunch the life that streamed away.

BLANCHE. Stranger, it is in vain ! I die,
And something tells me in thine eye
That thou wert mine avenger born.
Seest thou this tress ?—O still I've worn
This little tress of yellow hair,
Through danger, frenzy, and despair !
Now let it in thy helmet shine.
O ! by thy knighthood's honour'd sign,
When thou shalt see a darksome man,
Who boasts him chief of Alpine's clan,
Be thy heart bold, thy weapon strong,
And wreak poor Blanche of Devan's wrong !
They watch for thee by pass and fell . . .
Avoid the path . . . O God ! . . . farewell.

FITZJAMES. God, in my need, be my relief,
As I wreak this on yonder chief !
By Him whose word is truth, I swear
No other favour will I wear,
Till this sad token I imbrue
In the best blood of Roderick Dhu !

[**FITZJAMES** pursues his way with caution, till at eventide, toilworn, he comes
unknown upon **RODERICK** on the watch by his fire.]

No. 15.—DUET.

RODERICK. Thy name and purpose ! Saxon, stand !
 FITZJAMES. A stranger.

RODERICK. What dost thou demand ?

FITZJAMES. Rest and a guide, and food and fire,
 In vain—I cannot now of thee require.

RODERICK. Art thou a friend to Roderick ?

FITZJAMES. No.
 RODERICK. Thou dar'st not call thyself a foe ?

FITZJAMES. I dare ! to him and all his band
 He brings to aid his murderous hand.

RODERICK. Each word against his honour spoke
 Of me demands avenging stroke ;
 Yet more, upon thy fate, 'tis said,
 A mighty augury is laid.

FITZJAMES. On my fate ! a mighty augury ?

RODERICK. But not for clan nor kindred's cause
 Will I depart from honour's laws ;
 To assail a wearied man were shame,
 And stranger is a holy name ;
 Guidance and rest, and food and fire,
 In vain he never must of me require.
 Then rest thee here till dawn of day,
 Myself will guide thee on the way
 As far as Coilantogle ford ;
 From thence thy warrant is thy sword.

FITZJAMES. I take thy courtesy, by heaven,
 As freely as 'tis nobly given !

BOTH. Rest safely, rest, the bittern's cry
 Sings us the lake's wild lullaby.
 Forget we're foes, and side by side,
 Lie peaceful down like brothers tried,
 And sleep until the dawning beam
 Purple the mountain and the stream.

[*At dawn the two set off on their progress. FITZJAMES condemns the Chieftain's
 maurauding habit.*]

No. 16.—SONG.

I.

RODERICK. This fertile plain, that soften'd vale,
 Were once the birthright of the Gael ;
 The stranger came with iron hand,
 And from our fathers reft the land.
 Where dwell we now ? See, rudely swell
 Crag over crag, and fell o'er fell.
 Ask we the savage hill we tread,
 For fatten'd steer or household bread ;

Ask we for flocks these shingles dry,
 And well the mountain might reply,—
 “To you, as to your sires of yore,
 Belong the target and claymore !
 I give you shelter in my breast,
 Your own good blades must win the rest.”

II.

Pent in this fortress of the North,
 Think'st thou we will not sally forth,
 To spoil the spoiler as we may,
 And from the robber rend the prey ?
 Aye, by my soul ! While on yon plain
 The Saxon rears one shock of grain,
 While, of ten thousand herds, there strays
 But one along yon river's maze,
 The Gael, of plain and river heir,
 Shall, with strong hand, redeem his share.
 Where live the mountain chiefs who hold
 That plundering Lowland field and fold
 Is aught but retribution true ?
 Seek other cause 'gainst Roderick Dhu.

No. 17.—DUET WITH CHORUS.

FITZJAMES. What deem ye of my path waylaid,
 My life given o'er to ambuscade ?
RODERICK. As of a meed to rashness due :
 Hadst thou sent warning fair and true,
 Free hadst thou been to come and go ;
 But secret path marks secret foe.
 Nor yet, for this, even as a spy,
 Hadst thou unheard been doom'd to die,
 Save to fulfil an augury.
FITZJAMES. Enough ! I am by promise tied
 To match me with this man of pride ;
 Nor dare I rest until I stand
 Before him and his rebel band !
RODERICK. Have, then, thy wish !

[He blows his whistle, and the whole Clan in arms rise from behind the bushes.]

What say'st thou now ?

CLANSMEN. Roderigh Vich Alpine dhu, ho ! ieroe !
RODERICK. These are Clan-Alpine's warriors true ;
 And, Saxon, I am Roderick Dhu !
FITZJAMES. Come one, come all ! the rock shall fly
 From its firm base as soon as I !

- RODERICK. Fear nought—nay, that I need not say—
But doubt not aught from mine array.
Thou art my guest ; I pledged my word,
As far as Coilantogle ford ;
Nor would I call a clansman's brand
For aid against one valiant hand,
Though on our strife lay every vale
Rent by the Saxon from the Gael.
- CHORUS. The chief in silence strode before,
And reached the torrent's sounding shore,
Which, daughter of three mighty lakes,
From Vennachar in silver breaks.
- RODERICK. Bold Saxon ! to his promise just,
Vich Alpine has discharged his trust ;
For this is Coilantogle ford,
And thou must keep thee with thy sword.
- FITZJAMES. 'Till now I never have delay'd
When foeman bade me draw my blade ;
But my deep debt for life preserved
A better meed has well deserved.
Can nought but blood our feud atone ?
Are there no means ?
- RODERICK. No, Stranger, none !
The Saxon cause rests on thy steel ;
For thus spoke Fate—
"Who spills the foremost foeman's life,
His party conquers in the strife !"
- FITZJAMES. The riddle is already read,
For lies Red Murdoch, stark and dead.
Thus Fate has solved her prophecy !
Then yield to Fate, and not to me.
- RODERICK. I yield not, I, to man nor Fate !
Not yet prepared ? I hold as light
Thy valour as of carpet knight,
Who ill deserved my courteous care,
And whose best boast is but to wear
A braid of his fair lady's hair.
- FITZJAMES. I thank thee, Roderick, for the word !
It nerves my heart, it steels my sword ;
For I have sworn this braid to stain
In the best blood that warms thy vein.
- BOTH. Now, truce, farewell ! and ruth, begone !
In blood we must our feud atone.
- FITZJAMES. Yield, Chieftain, or by Him who made
The world, thy heart's blood dyes my blade !
- RODERICK. Thy threats, thy mercy, I defy !
Let recreant yield, who fears to die.

[*They fight, and RODERICK is slain.*]

No. 18.—CORONACH.

MATRONS, MAIDS, } He is gone on the mountain,
 and CLANSMEN. } He is lost from the forest,
 Like a summer-dried fountain,
 When our need was the sorest.
 The font, re-appearing,
 From the rain-drops shall borrow,
 But to us comes no cheering,
 To Roderick no morrow !

Fleet foot on the corrie,
 Sage counsel in cumber,
 Red hand in the foray,
 How sound is thy slumber !
 Like the dew on the mountain,
 Like the foam on the river,
 Like the bubble on the fountain,
 Thou art gone, and for ever !

[The mercenaries of the Royal army are carousing in the guard-room of Stirling Castle.]

No. 19.—SOLDIER'S SONG.

I.

JOHN OF BRENT. Our vicar still preaches that Peter and Poule
 Laid a swinging long curse on the bonny brown bowl,
 That there's wrath and despair in the jolly black-jack,
 And the seven deadly sins in a flagon of sack.

SOLDIERS. Yet whoop, Barnaby ! off with thy liquor,
 Drink upseas out, and a fig for the vicar !

II.

JOHN OF BRENT. Our vicar he calls it perdition to sip
 The ripe ruddy dew of a woman's dear lip ;
 Says that Beelzebub lurks in her kerchief so sly,
 And Apollyon shoots darts from her merry black eye.

SOLDIERS. Yet whoop, Jack ! kiss Gillian the quicker,
 Till she bloom like a rose, and a fig for the vicar !

III.

JOHN OF BRENT. Our vicar thus preaches—and why should he not ?
 For the dues of his cure are the placket and pot ;
 And 'tis right of his office poor laymen to lurch,
 Who infringe the domains of our good mother Church.

SOLDIERS. Yet whoop, bully-boys ! off with your liquor,
 Sweet Marjorie's the word, and a fig for the vicar !

[The Warder's summons interrupts the revelry, and ELLEN, with ALLAN-BANE, is admitted to the guardroom.]

No. 20.—DIALOGUE.

- SOLDIERS I. Beat, beat for jubilee the drum !
A maid and minstrel hither come.
- SOLDIERS II. Forbear your mirth and rude alarm,
For none shall do them shame or harm.
- JOHN OF BRENT. Would ye strike doe beside our lodge,
And yet like jealous niggards grudge
To pay the forester his fee ?
I'll have my share, howe'er it be.
- ELLEN. Soldiers, attend !
My father was the soldier's friend ;
Cheer'd him in camps, in marches led,
And with him in the battle bled.
Not from the valiant, or the strong,
Should exile's daughter suffer wrong.
- JOHN OF BRENT. An outlaw's child art thou, poor maid ?
An outlaw I by forest laws,
And merry Needwood knows the cause.
Hear ye, my mates ;—upon the floor
My halberd lies ; who steps it o'er,
To do the maid injurious part,
My shaft shall quiver in his heart !
Ye all know John of Brent. Enough.
- ELLEN. I crave an audience of the king.
Behold, to back my suit, a ring,
The royal pledge of grateful claims
Given by the monarch to FitzJames.
- JOHN OF BRENT. This signet ring our duties own ;
O pardon if, to worth unknown,
In semblance mean obscurely veil'd,
Lady, in aught my folly fail'd.
The king shall know what suitor waits.
- ELLEN. My slender purse let it be shared
Among the soldiers of the guard.
- SOLDIERS. Thanks for the guerdon !
Ever the burden,
This, of our song shall be ;
While the bright treasure
Brings us new pleasure
Thanks shall be paid to thee.
- JOHN OF BRENT. The vacant purse shall be my share,
Which in my barret-cap I'll bear.
- ELLEN. Let me with thanks—'tis all I may—
Thy rugged courtesy repay.

[Led to a "tapestried bower" to wait the hour of audience, Ellen there hears a voice from an overhanging turret.]

No. 21.—LAY OF THE IMPRISONED HUNTSMAN.

I.

MALCOLM. My hawk is tired of perch and hood,
 My idle greyhound loathes his food,
 My horse is weary of his stall,
 And I am sick of captive thrall.
 I wish I were as I have been,
 Hunting the hart in forest green,
 With bended bow and bloodhound free,
 For that's the life is meet for me.

II.

No more at dawning morn I rise,
 And sun myself in Ellen's eyes,
 Drive the fleet deer the forest through,
 And homeward wend with evening dew ;
 A blithesome welcome blithely meet,
 And lay my trophies at her feet,
 While fled the eve on wing of glee—
 That life is lost to love and me.

[**FITZJAMES** has promised to aid the suit of **ELLEN** with the King. Her filial piety, her respect for **RODERICK**, of whose death she is unaware, and her love for **MALCOLM**, overflow her anxious heart when the Knight comes to lead her to the royal presence.]

No. 22.—DIALOGUE.

COURTIERS. Here all is brilliant, all is light,
 A thronging scene of figures bright,
 As when the setting sun has given
 Ten thousand hues to summer even.
 'Mid furs and silks and jewels sheen,
 The centre of the glittering ring,
 Marked by his garb of Lincoln green,
 Stands Snowdoun's Knight and Scotland's King.

FITZJAMES. Yes, fair ; the wandering poor FitzJames
 The fealty of Scotland claims.
 To him thy woes, thy wishes bring.

COURTIERS. What seeks fair Ellen of the King ?

ELLEN. I plead for Douglas.

FITZJAMES } Yester even,
& DOUGLAS. } His prince and he have much forgiven.

COURTIERS. Brave Bothwell's lord henceforth we own
 The friend and bulwark of the throne.

FITZJAMES. Still is there one for whom you sue ?

ELLEN. I crave the grace of Roderick Dhu.

COURTIERS. His doom rests with the King of kings.

FITZJAMES. Hast thou no other boon to crave,
No other captive friend to save ?

ELLEN. Father beloved, wilt thou not speak
The suit that stains my burning cheek ?

MALCOLM. Nor he nor she my pardon sues ;
Then come, stern justice, claim thy dues.

COURTIERS. Malcolm, for thee no suppliant sues ;
From thee may justice claim her dues.

FITZJAMES. Thou, nurtured underneath our smile,
Hast paid our care by treacherous wile,
Dishonouring thus thy loyal name.

COURTIERS. Will no fond plea avert his blame ?

FITZJAMES. Fetters and warder for the Græme.

COURTIERS. Fetters and warder for the Græme.

[**FITZJAMES** hangs his gold chain round **MALCOLM'S** neck, and places the clasp
in the hand of **ELLEN**.]

No. 23.—QUARTET (*Unaccompanied*).

ELLEN, MALCOLM, FITZJAMES, and DOUGLAS.	}	O joyful day !
		That binds in loving bonds
	{	Our
	{	Their
	}	hearts for aye ;
		O future bright !
		That breathes of home delight,
		And joys that stay.
		All weary cares behind { me } fly.
	{	I
	{	They
	}	dream the bliss of heaven is nigh.

No. 24.—AFTER-SONG.

CHORUS. Harp of the North, resume thy wizard elm.
The lay is ended that we dared to sing,
Who might not venture into fancy's realm,
Save in accord with thine all honour'd string.
Receding now, thy dying numbers ring,
Fainter and fainter down the rugged dell ;
And now the mountain breezes scarcely bring
A wandering witch-note of the distant spell—
And now 'tis silent all !—Enchantress, fare thee well.

The Lady of the Lake.

Part 1st

Nº 1. Fore Song.

G. A. Macfarren.

Andante mosso.

Piano.

First system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Dynamics: *sp*. Includes a *Red.* marking and an asterisk.

Second system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *sp*. Includes a *Red.* marking and an asterisk.

Third system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *sp*, *f*, *p*. Includes *Red.* and asterisk markings.

Soprano e Contralto mis.

Tenore.

Basso.

Harp of the north, that mouldring long hast hung on the witch elm that
 Harp of the north, that mouldring long hast hung on the witch elm that
 Harp of the north, that mouldring long hast hung on the witch elm that

Fourth system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *p*. Includes *Red.* and asterisk markings.

shades Saint Fil - lau's spring, and down the fit-ful breeze_ thy num-bers

shades Saint Fil - lau's spring. and down the fit-ful breeze_ thy num-bers

shades Saint Fil - lau's spring, and down the fit-ful breeze_ thy num-bers

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

flung_ till en-vious i - vy did a-round thee cling_ muffling with

flung_ till en-vious i - vy did a-round thee cling_ muffling with

flung_ till en-vious i - vy did a-round thee cling_ muffling with

The second system continues the vocal and piano parts. The piano accompaniment includes a *cresc.* marking. The vocal lines maintain the same melodic and harmonic structure as the first system.

A

verdant ringlet ev' - ry string.

verdant ringlet ev' - ry string.

verdant ringlet ev' - ry string.

The third system begins with a section marked **A**. It features three vocal staves and piano accompaniment. The piano accompaniment has a more active, flowing texture with sixteenth-note patterns. The vocal lines are simpler, focusing on the lyrics.

mf
O minstrel harp, still must thine accents sleep?—'mid rust - ling

mf
O minstrel harp, still must thine accents sleep?—'mid rust - ling

mf
O minstrel harp, still must thine accents sleep?—'mid rust - ling

leaves and foun-tains mur-muring, still must thy sweet-er sounds their si - lence

p *cresc.*
leaves and foun-tains mur-muring, still must thy sweet-er sounds their si - lence

p *cresc.*
leaves and foun-tains mur-muring, still must thy sweet-er sounds their si - lence

p *cresc.*
leaves and foun-tains mur-muring, still must thy sweet-er sounds their si - lence

keep, nor bid a warrior smile nor teach a maid, nor teach a

keep, nor bid a warrior smile nor teach a maid, nor teach a

keep, nor bid a warrior smile nor teach a maid, nor teach a

cresc. poco rit. **B**

maid to weep. *cresc. poco rit.* O wake once

maid to weep. *cresc. poco rit.* O wake once

maid to weep. O wake once

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 3/4 time. The first two vocal staves have lyrics 'maid to weep.' and 'O wake once' with a dynamic marking of *p*. The piano accompaniment features a bass line with triplets and chords in the right hand.

more how rude so-e'er the hand that ventures o'er thy ma-gic maze to

more how rude so-e'er the hand that ventures o'er thy ma-gic maze to

more how rude so-e'er the hand that ventures o'er thy ma-gic maze to

The second system continues the vocal and piano parts. The vocal staves have lyrics 'more how rude so-e'er the hand that ventures o'er thy ma-gic maze to'. The piano accompaniment provides harmonic support with chords and a steady bass line.

stray. o wake once more, o wake once more tho' scarce my skill command some feeble

stray. o wake once more, o wake once more tho' scarce my skill command some feeble

stray, o wake once more, o wake once more tho' scarce my skill command some feeble

The third system concludes the vocal and piano parts. The vocal staves have lyrics 'stray. o wake once more, o wake once more tho' scarce my skill command some feeble'. The piano accompaniment features a more active bass line and complex chordal textures in the right hand.

echoing, some fee - ble echoing of thine earlier lay.

echoing, some fee - ble echoing of thine earlier lay.

echoing, some fee - ble echoing of thine earlier lay.

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'echoing, some fee - ble echoing of thine earlier lay.' The system ends with a common time signature 'C'.

Though harsh and faint and soon to die a - way — and all un -

Though harsh and faint and soon to die a - way — and all un -

Though harsh and faint and soon to die a - way — and all un -

The second system of music continues the vocal and piano parts. The lyrics are 'Though harsh and faint and soon to die a - way — and all un -'. The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a left-hand part with chords. The system concludes with a common time signature 'C'.

wor - thy of thy no - bler strain, yet if one heart throbs higher at its sway, the wizard

wor - thy of thy no - bler strain, yet if one heart throbs higher at its sway, the wizard

wor - thy of thy no - bler strain, yet if one heart throbs higher at its sway, the wizard

The third system of music features the final vocal and piano parts. The lyrics are 'wor - thy of thy no - bler strain, yet if one heart throbs higher at its sway, the wizard'. The piano accompaniment includes dynamic markings such as 'cresc.', 'p', 'f', and 'p'. The system ends with a common time signature 'C'.

Nº 2. Chorus.

Allegro deciso.

p *cresc.* *poco* *a* *poco*

cre *scen*

Sopr. *The morning*

Alt. *The morning*

Ten. *The morning*

Bass. *The morning*

do *cresc.*

ff sun his bea-con red had kin - dled on the mountain head, his

ff sun his bea-con red had kin - dled on the mountain head, his

ff sun his bea-con red had kin - dled on the mountain head, his

ff sun his bea-con red had kin - dled on the mountain head, his

A

bea-con red— had kindled on the moun - tain head.

bea-con red— had kindled on the moun - tain head.

bea-con red— had kindled on the moun - tain head.

bea-con red— had kindled on the moun - tain head.

f *dim.*

The deep - mouth'd blood - hound's hea - vy bay re -

p *cresc.*

The deep - mouth'd

The deep mouth'd blood - hound's hea - vy

sounded up the ro - cky way. the deep - mouth'd

The deep - mouth'd blood - hound's. and faint from
 blood - hound's hea - vy bay, and faint from
 bay re - sound - ed. and faint from
 blood - hound's hea - vy bay. and faint from

far - ther distance horne were heard the clang - ing hoof and
 far - ther distance horne were heard the clang - ing hoof and
 far - ther distance horne were heard the clang - ing hoof and
 far - ther distance horne were heard the clang - ing hoof and

horn. The ant - ler'd mo - narch of the
 horn. The ant - ler'd mo - narch of the
 horn. The ant - ler'd mo - narch of the
 horn. The ant - ler'd mo - narch of the

crpsc.

waste sprung from his heathry couch in haste, and as the

waste sprung, sprung in haste, and as the

waste sprung from his heathry couch in haste. and as the

head-most foes ap-pear'd, as the fore-most foes ap-

head-most foes ap-pear'd. as the fore-most foes ap-

head-most foes ap-pear'd. as the fore-most foes ap-

head-most foes ap-pear'd, as the fore-most foes ap-

pear'd, with one brave bound

pear'd, with one brave bound

pear'd, with one brave bound

pear'd, with one brave bound

C

the copse he clear'd. A hundred dogs bay'd deep and strong. clattered a
 the copse he clear'd. A hundred dogs bay'd deep and strong, clattered a
 the copse he clear'd. A hundred dogs bay'd deep and strong, clattered a
 the copse he clear'd. A hundred dogs bay'd deep and strong, clattered a

Detailed description: This system contains the first four lines of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are repeated four times. A 'C' time signature is placed above the first vocal line. The piano accompaniment includes dynamic markings such as 'ff' and 'f'.

C

hundred steeds a - long, their peal, — the mer-ry horns rung out, a hundred
 hundred steeds a - long, their peal, — the mer-ry horns rung out, a hundred
 hundred steeds a - long, their peal, — the mer-ry horns rung out, a hundred
 hundred steeds a - long, their peal, — the mer-ry horns rung out, a hundred

Detailed description: This system contains the next four lines of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are repeated four times. A 'C' time signature is placed above the first vocal line. The piano accompaniment includes dynamic markings such as 'ff' and 'f'.

voices joined the shout. With hark, and whoop, with
 voices joined the shout. With hark, and whoop, with
 voices joined the shout. With hark and whoop
 voices joined the shout. With hark and whoop, with

Detailed description: This system contains the final four lines of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are repeated four times. The piano accompaniment includes dynamic markings such as 'f' and 'ff'.

hark and whoop and wild hal - loo, with hark and whoop and wild hal - loo, no
 hark and whoop and wild hal - loo, with hark and whoop and wild hal - loo,
 with hark and whoop and wild hal - loo, with hark and whoop and wild halloo,
 hark and whoop and wild hal - loo, with hark and whoop and wild hal - loo,

D

rest the mountain e - choes knew, no rest the mountain
 no rest the mountain e - choes knew, no rest the
 no rest the mountain e - choes knew, no rest
 no rest the mountain e - choes knew, no

D

e-choes knew, till far from fal - con's pier - cing ken the
 mountain echoes knew, till far from fal - con's pier - cing ken, the
 the mountain echoes knew, till far from fal - con's pier - cing ken the
 rest the mountain echoes knew, till far from fal - con's pier - cing ken the

hur - ri - cane had swept the glen.

hur - ri - cane had swept the glen.

hur - ri - cane had swept the glen.

hur - ri - cane had swept the glen.

Epp *pp*

Faint, faint, faint and more

Faint, faint, faint and more

Faint, faint, faint and more

Faint, faint, faint and more

Faint, faint, faint and more

pp

faint the fading din return'd from cavern, cliff and lynn, faint and more

faint the fading din return'd from cavern, cliff and lynn, faint and more

faint the fading din return'd from cavern, cliff and lynn, faint and more

faint the fading din return'd from cavern, cliff and lynn, faint and more

pp

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

wide and still on the lone wood and mighty hill.

wide and still on the lone wood and migh - - - ty

wide and still on the lone wood and migh - - - ty

wide and still on the lone wood and migh - - - ty

F

hill, si - lence, si - lence.

hill, *mf* Few were the stragglers following far, that reach'd the

hill, si - lence, si - lence. **F**

mf
 Few were the stragglers fol-low-ing far, few were the
 Few were the stragglers fol-low-ing far, few were the
 lake— of Ven-na - char, few were the stragglers fol-low-ing

mf

cresc.
 stragglers. few were the stragglers. few were the strag - - glers.
 stragglers, few were the stragglers. few were the strag - - glers.
 far, few were the strag - - glers, few were the strag - - glers.

cresc.

And when the Brig of Turk was won, the head most horseman rode a-lone!
 And when the Brig of Turk was won, the head most horseman rode a-lone!
 And when the Brig of Turk was won, the head most horseman rode a-lone!
 And when the Brig of Turk was won, the head most horseman rode a-lone!

f *p*

N^o 3. Duet.

Ellen and Fitz-James.

Allegro moderato.

Piano introduction for the duet, featuring a treble and bass staff with dynamic markings: *f*, *pp*, *mf*, *p*, and *cresc.*

ELLEN.

Fa - - - - - ther!

Vocal line for Ellen and piano accompaniment for the first section.

Recit.
FITZ JAMES.

Hark, hark, what was that sound up-borne upon the rocks around? Malcolm,

ELLEN.

Vocal line for Fitz James and piano accompaniment for the second section.

FITZ JAMES.

was thine the blast? (A voice to make the weary heart re-joice!)

a tempo

Vocal line for Fitz James and piano accompaniment for the third section.

A

A stran-ger I. o beau-teous

Vocal line for Fitz James and piano accompaniment for the fourth section.

maid, by de - vious paths I was be - trayed. A stranger here? Lay

JAMES.
by your oar, push not your shallop from the shore. No rude un - gallant

ELLEN.
churl am I, that youthful maiden need to fly. 'Tis not a form, 'tis not an eye, that

modest maiden need to fly. 'tis not an eye, that modest mai - - den need to

FITZ JAMES.
No rude ungallant churl am I, that youthful maiden need to

B

fly.)

fly.) A rose upon the barren

moor is pledge of hospitable door, the sight of thee, thou vision fair, declares a

ELLEN.

gentle home is near; thoult not refuse me food and rest. Thou art no unexpected

FITZ JAMES.

guest. Now by the rood, my fairest maid, I fear your courtesy has

C

stray'd; I neer before, believe me, fair, have ever drawn your mountain air, till on this

ELLEN.

lake's romantic strand I found a fay in fairy land. I well believe that neer be -

pp

fore your foot has trod Loch Ka-trine's shore, till on this lake's romantic strand you fond-ly
I ne'er have drawn your mountain air, till on this lake's romantic strand I found a

crest. *p*

fan - cy fai - ry land. But yet, _____ as far as
fay in fai - ry land.

mp *p*

yes-ter-night old Al-lan Bane foretold your plight, he bade that all should rea-dy

be, to grace a guest of fair de - gree; You do not un-ex-pec-ted come, to
Thou

E

yon lone— Isle, not un - ex - pec - ted to yon lone Isle or de - - sert
peer - - less maid. Since to your

mf

home. You do not un ex - pec - ted come,
home a destined errant knight I come, I'll lightly front each

pp *p*

our high-land halls are o - pen still to
high em - prise for one kind glance of those bright eyes I'll lightly front each high em - prise for

p

wil - - dered wan - - ders of the hill.
one kind glance from those bright eyes. Per - mit me then the

p

a tempo

task, to guide your fai - ry fri - gate o'er the tide.

colla voce

cresc.

Andante con moto.

Si - lent - ly, si - lent - ly glides the bark,

Si - lent - ly, si - lent - ly glides the bark,

pp

glides be - fore the line of its length - ning wake. Si - lent - ly,

glides be - fore the line of its length - ning wake. Si - lent - ly,

pp
 si - lent - ly glides the bark, glides be - fore the line
 si - lent - ly glides the bark, glides be - fore the line

of its length-ning wake. So shoots through the
 of its length-ning wake. So shoots through the mor - ning sky,

mor - ning sky, through the sky the lark, or the swan through the
 through the morning sky, or the swan thro' the lake, thro' the

lake, thro' the sum - mer lake, thro' the sum - mer
 sum - mer lake, thro' the sum - mer lake,

lake, oh! Si - lent - ly, si - lent - ly glides the bark, —
oh! Si - lent - ly, si - lent - ly glides the bark, —

p

glides be - fore the line of its lengthning wake, So shoots thro' the mor - ning sky the
glides be - fore the line of its lengthning wake, So shoots thro' the mor - ning sky the

pp *crest.*

lark, or the swan thro' the summer lake, so glides the
lark, or the swan thro' the summer lake, so glides,

f *p*

swan, so glides.
so glides the swan.

p *dim.*

Allegro.

pp *cresc.*

ELLEN.

On Heav'n and on thy la-dy call

p

FITZ JAMES.

and en - - - ter the en - chant - - ed hall. My hope, my

heav'n, my trust shall be, my gen - tle guide in

On heav'n and on thy
 foll-wing thee; my heav'n, my trust

La - dy call, call, call,
 — shall be my guide, ah!

and en - ter the en - chant - - ed hall; fol - - low
 — shall be, — in fol - - lowing thee; I fol - - low

me, fol - - low me, fol - - low
 thee, I fol - - low thee, I fol - - low

me!
 thee!

dim.

No 4. Chorus.

Andante tranquillo.

SOPRANO. *p* *cresc.*
 Sol - dier rest, sol - dier rest thy war - fare

CONTRALTO. *p* *cresc.*
 Sol - dier rest, sol - dier rest thy war - fare

o'er, sleep the sleep that knows not break - ing! Dream of bat - tle fields, no

o'er, sleep the sleep that knows not break - ing! Dream of bat - tle fields, no

more, days of danger, nights of waking, in our Isle's en - chant - ed

more, days of danger, nights of waking, in our Isle's en - chant - ed

pp
 hall, hands un - seen thy couch are strewing, fai-ry strains of mu - sic
 hall, hands un - seen thy couch are strewing, fai-ry strains of mu - sic

mf *pp*

mf *pp* *dim.*
 fall, e - vry sense in slum - ber dew-ing, dew-ing, dew - ing.
 fall, e - vry sense in slum - ber dew-ing, dew-ing, dew - ing.

mf *pp* *dim.*

A *p*
 Sol - dier rest, sol - dier rest,
 Sol - dier rest, sol - dier rest,

thy war - fare o'er, dream of fighting fields no more, sleep the sleep that knows not
 thy war - fare o'er, dream of fighting fields no more, sleep the sleep that knows not

break- ing, morn of toil, nor night of wa - -
 break - - ing, morn of toil, nor night of wa - -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "break- ing, morn of toil, nor night of wa - -" and "break - - ing, morn of toil, nor night of wa - -". The piano accompaniment is in the right and left hands, with dynamics including *pp* and *f*.

king, sol-dier rest, sol - dier rest. **B**
 king, sol-dier rest, sol - dier rest.

The second system continues the vocal lines with lyrics: "king, sol-dier rest, sol - dier rest." and "king, sol-dier rest, sol - dier rest." A section marker **B** is placed above the second vocal staff. The piano accompaniment includes a *cresc.* marking and a *f* dynamic.

Huntsman rest! Huntsman rest, thy chase is
 Huntsman rest! Huntsman rest, thy chase is

The third system features vocal lines with lyrics: "Huntsman rest! Huntsman rest, thy chase is" and "Huntsman rest! Huntsman rest, thy chase is". The piano accompaniment is marked with *p* dynamics.

done, while our slum - brous spells as - sail ye, dream thou not with ri - sing
 done, while our slum - brous spells as - sail ye, dream thou not with ri - sing

The fourth system continues the vocal lines with lyrics: "done, while our slum - brous spells as - sail ye, dream thou not with ri - sing" and "done, while our slum - brous spells as - sail ye, dream thou not with ri - sing". The piano accompaniment continues with various chordal textures.

sun, bu-gles here shall sound re - veil - lé, sleep, sleep, the deer is in his
 sun, bu-gles here shall sound re - veil - lé, sleep, — sleep, the deer is in his

den, sleep, thy hounds are by thee ly - ing, sleep,
 den, sleep, thy hounds are by thee ly - ing, sleep, —

sleep, nor dream in yon-der glen, how thy gal - lant steed lay
 — sleep, nor dream in yon-der glen, how thy gal - lant steed — lay

dim. dy - ing, dy - ing, dy - ing, Huntsman rest, Huntsman
dim. dy - ing, dy - ing, dy - ing, Huntsman rest, Huntsman

rest, thy chase is done, dream thou not of ri-sing
 rest, thy chase is done, dream thou not of ri-sing

sun, for at dawn-ing to as-sail ye, Here no
 sun, for at dawn-ing to as-sail ye, Here no

bu - - gles sound re - - veil - - lé, Huntsman
 bu - - gles sound re - - veil - - lé, Huntsman

rest, Hunts-man rest.
 rest, Hunts-man rest.

crest. *dim.* *P*

Nº 5. Scene.

Allegro agitato.

p *cresc.* *f dim.* *p*

FITZ JAMES.

Recit.

In broken dreams the pictures rise of varied pe-ri-l and sor-

cresc. *f*

Allegro deciso.

prise.

My steed

prall *mf*

Andante con moto.

now flounders in the brake.

p *f*

Allegro. *Recit.*

a tempo

Now sinks my barge upon the lake.

f *p*

A - gain my soul I inter - change with friends whose hearts have long been

strange, they come, in dim procession led, the

cold, the faith-less and the dead; as warm each

cresc.

A

hand, each brow as gay, as if they parted yester - day.

A

f *p*

Ah! now with

f *p*

Ellen in a grove I seem to walk and speak of

love; she listens with, a

doce

blush and sigh, my suit is warm. my hopes are

high, I seek her yield-ded hand to clasp, and a cold

B

f *ff* *pp*

gauntlet meets my grasp. Slowly en-

pp *p*

larged to giant size, with darkened cheeks and threatening eyes.

crest.

The grisly form a helmet wears.

C

To Ellen, to Ellen still it likeness bears.

pp

dim.

Andante soave.

The

wild rose, eglantine and broom waste all a - round their rich per - fume, — the

wild rose, eglantine and broom waste all a - round their rich per -

fume. The birch trees weep in fragrant -

balm, the As - pens sleep beneath the calm, the sil - ver light with quiv - ring

glance plays on the wa - ter's still ex - pause.

Wild were the heart, whose pas - sion's sway could rage beneath the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A dynamic marking of *pp* is present in the piano part.

so - - - her ray, wild were the heart, whose pas - - sion's

The second system continues the vocal and piano parts. The vocal line has a long note on 'so' followed by a melodic phrase. The piano accompaniment maintains the rhythmic pattern. The dynamic marking *pp* is still present.

sway could rage beneath the so - - - her

The third system shows the vocal line continuing with a melodic phrase. The piano accompaniment features a *cresc.* (crescendo) marking. The key signature changes to one sharp (F#) in the final measure of this system.

Allegro agitato.

ray.

The fourth system begins with the vocal line on the word 'ray.' The piano accompaniment features a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The key signature changes to two flats (Bb and Eb).

Why, why, why is it at each turn I trace some

The fifth system shows the vocal line with the lyrics 'Why, why, why is it at each turn I trace some'. The piano accompaniment features a *p* (piano) dynamic marking. The key signature remains two flats (Bb and Eb).

mem' - - - ry of that ex - - iled race? Why, why,

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "mem' - - - ry of that ex - - iled race? Why, why,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes dynamic markings such as *f* and *pp*.

why, why is it? why, why, why, why, why, why?

The second system continues the vocal line with the lyrics "why, why is it? why, why, why, why, why, why?". The piano accompaniment continues with various textures and dynamics, including *f* and *pp*.

Can I not

The third system shows the vocal line with the lyrics "Can I not". The piano accompaniment features a more active texture with dynamic markings including *crest.*, *ff*, and *sempre stacc.*. A large **F** dynamic marking is placed above the piano staff.

moun - tain mai - - den spy, but she must bear the

The fourth system contains the vocal line with lyrics "moun - tain mai - - den spy, but she must bear the". The piano accompaniment consists of a steady rhythmic pattern in the right hand and a simpler bass line in the left hand.

Doug - las' eye can I not view a high - - land

The fifth system concludes the vocal line with the lyrics "Doug - las' eye can I not view a high - - land". The piano accompaniment continues with the same rhythmic pattern as the previous system.

braud, but it must match the Doug - las' hand?



Can I not frame a fe - - ver'd dream, but still



the Douglas is the theme? I'll dream no more,



I'll dream no more, By man-ly mind, not ev'n in



sleep is will re-signed. My



mid - - night o - risons said _____ o'er,

I'll turn to rest, I'll turn to rest and dream _____

— no more, I'll turn to rest, I'll turn to rest and dream no

more, I'll turn to rest, I'll turn _____ to rest and

dream _____ no more. _____

Nº 6. Four-part Song.

Moderato.

CORO.

Soprano 1. *f* Not faster yonder rowers' might, flings— from their oars the spray,

Soprano 2. *f* Not faster yonder rowers' might, flings from their oars the spray, flings

Contralto 1. *f* Not faster yonder rowers' might, flings from their oars the spray, flings

Contralto 2. *f* Not faster yonder rowers' might, flings from their oars the spray,

p not faster yonder rippling bright, That tracks the shallop's course in light, *pp*

p not faster yonder rippling bright, That tracks the shallop's course in light, *pp*

p not faster yonder rippling bright, That tracks the shallop's course in light,

p not faster yonder rippling bright, That tracks the shallop's course in light,

p *pp*

A *mf*

in the lake a - way. Than men from me - mo - ry e - raise the be - ne - fits of former
 in the lake a - way. Than men from me - mo - ry e - raise the be - ne - fits of former
 melts in the lake a - way. Than men from me - mo - ry e - raise the be - ne - fits of former
 melts in the lake a - way. Than men from me - mo - ry e - raise the be - ne - fits of former

days: then stranger, go! good speed the while, nor think again, nor
 days: then stranger, go! good speed the while, nor think again,
 days: then stranger, go! good speed the while, nor think again,
 days: then stranger, go! good speed the while, nor think again,

think again of the lone - ly, the
 nor think again of the lone - ly, lone - ly, lone - ly, the
 nor think again of the lone - ly, the
 nor think again of the lone - ly, the

dim.

lone - - - ly Isle.

lone - - - ly Isle.

lone - - - ly Isle.

lone - - - ly Isle.

lone - - - ly Isle.

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

B
High place to thee in royal court, high place in battle line.

High place to thee in royal court, high place in battle line, high.

High place to thee in royal court, high place in battle line, high,

High place to thee in royal court, high place in battle line,

B

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the ho-

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the ho-

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the

p *f* *ff*

C

- nould meed be thine, true be thy sword, thy friend sin - cere, true thy
 - nould meed be thine, true be thy sword, thy friend sin - cere, true thy
 ho - nould meed be thine, true — be thy sword, thy friend sin - cere, true thy
 ho - nould meed be thine, true — be thy sword, thy friend sin - cere, true thy

The first system of music consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The bottom staff is a grand staff for piano accompaniment. A common time signature 'C' is placed above the first vocal staff. The music is in a minor key, indicated by one flat in the key signature.

f *pp*

la - dy, constant, kind and dear; and lost in love — and friend - ship's smile be
 la - dy, constant, kind and dear; and lost in love — and friend - ship's smile
 la - dy, constant, kind and dear; and lost in love — and friend - ship's smile
 la - dy, constant, kind and dear; and lost in love — and friend - ship's smile

The second system of music consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The bottom staff is a grand staff for piano accompaniment. Dynamic markings *f* and *pp* are present above the vocal staves. The piano accompaniment includes a *pp* marking. The music continues in the same minor key.

me - mo - ry, be me - mo - ry of the
 be me - mo - ry, be me - mo - ry of the
 be me - mo - ry, be me - mo - ry of the
 be me - mo - ry, be — me - mo - ry of the

The third system of music consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The bottom staff is a grand staff for piano accompaniment. The lyrics are repeated across the four vocal staves. The piano accompaniment continues with the same rhythmic and harmonic structure.

lone - ly, the lone - ly Isle.

lone - ly, lone - ly, lone - ly, the lone - ly Isle.

lone - ly, the lone - ly Isle.

lone - ly, the lone - ly Isle.

dim. p

But if be-neath you

But if be-neath you

But if be-neath you

But if be-neath you

D p

f ff p pp

southern sky a plaid-ed stranger roam, whose drooping crest and

southern sky a plaid-ed stranger roam, whose drooping crest and

southern sky a plaid-ed stranger roam, whose drooping crest and

southern sky a plaid-ed stranger roam, whose drooping crest and

f p

pp
 stifled sigh, and sunken cheek and heavy eye pine— for his high-land
 stifled sigh, and sunken cheek and heavy eye pine for his high-land
 stifled sigh, and sunken cheek and heavy eye pine for his high-land
 stifled sigh, and sunken cheek and heavy eye pine for his high-land

E
 home!
 home!
 home!
 home! Then, warrior, then be thine to show the care that soothes a warrior's woe,

p
 mem - ber then thy hap, 'ere - while, a stranger thou,
 mem - ber then thy hap, 'ere - while,
 re - mem - ber thy hap, 'ere - while.
 re - mem - ber thy hap, 'ere - while,

Nº 7. Scene.

Andante moderato.
ELLEN.

Recit.

He parts,

dolce

Tempo.

anxious for him still, watch him wind slowly round the hill.

dolce

Recit.

Tempo.

Now, that his stately form it hides,

p

the guardian in my bosom chides:

f

"Thy

Recit.

Mal - - - colm! vain and selfish maid! 'Tis thus my conscience doth up-

f

Tempo **Recit.**

braid! Not so had Malcolm idly hung on the smooth phrase of southern

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a recitative passage. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Tempo **Recit.**

tongue: Not so had Malcolm strained his eye, a nother step than

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a rhythmic pattern.

Tempo

mine to spy, yet of his Clan, in hall and bower, young

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a complex texture with many chords and moving lines in both hands.

Recit. **Andante.**

Mal - - - colm Græme is held the flow-er.

dolce

The fourth system features a recitative vocal line and an Andante piano accompaniment. The piano accompaniment includes a section marked 'dolce' with a dynamic of 'p' and a 'tr.' (trill) marking.

Andante.

For me, whose

The fifth system continues the Andante piano accompaniment and the vocal line. The piano accompaniment features a dense texture of chords and moving lines.

mem' - ry scarce con - veys _____ au i - mage of more splendid days. This lit - tle

flow'r, that loves the lea, _____ may well my simple em - blem be, it drinks heav'n's

A

dew as blithe _____ as rose, That in the king's own gar - den

grows; and when I place it in my hair, there ne'er was co - - ronet so

fair This little flow'r, _____ this little

flow'r!

Allegro agitato.

To

brave Clan Al - - pine's chief

from ire of Scot - land's king, who shrouds my

sire, a deep, a ho - - ly debt is

owed: and could I pay it with my blood,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics "owed: and could I pay it with my blood,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *ff*.

and could I pay it with my blood,

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics "and could I pay it with my blood,". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* and *ff*.

could I,

The third system shows the vocal line with lyrics "could I,". The piano accompaniment continues. Dynamics include *mf*.

could I, the

The fourth system shows the vocal line with lyrics "could I, the". The piano accompaniment continues. Dynamics include *ff*. A section marker "B" is placed above the piano part.

dread Sir Ro-drick should com - mand my blood!

The fifth system shows the vocal line with lyrics "dread Sir Ro-drick should com - mand my blood!". The piano accompaniment continues. Dynamics include *fp*.

Should com - mand my life, should com -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Should com - mand my life, should com -". The piano accompaniment starts with a forte (*ff*) dynamic and consists of a complex, rhythmic pattern of chords and single notes.

mand my blood, should com - mand my life,

The second system continues the vocal line with the lyrics "mand my blood, should com - mand my life,". The piano accompaniment features a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic.

but not my hand!

The third system shows the vocal line with the lyrics "but not my hand!". The piano accompaniment includes dynamics of *ff*, *f*, *p*, and *ff*.

Rather thro'

The fourth system begins with a common time signature change (C) and the vocal line with the lyrics "Rather thro'". The piano accompaniment features a piano (*p*) dynamic.

realms be - yond the sea, seek - ing the world's cold

The fifth system continues the vocal line with the lyrics "realms be - yond the sea, seek - ing the world's cold". The piano accompaniment features a piano (*p*) dynamic.

cha-ri-ty, where'er was spoke a Scot - tish word, and near the

name of Dou - -glas heard, an out - -cast pil - grim will I rove,

than wed the man I can not love. Rather an out - cast will I

rove, than wed the man I can not love!

Ra-ther an out - cast will I rove,

than wed the man I can

cresc. *f* *p*

not, can not love,

can - - - not, Ra- -ther than

wed the man I can - not love, Ah!

I can not love!

p

Nº 8. Boat Song.

Andante larghetto.

Tenor I. *f*

Tenor II. Hail to the

Bass I. Hail to the

Bass II. Hail to the

Hail to the

chief, who in tri-umph ad-³vances, ho-nour and bless'd to the ev-er-green

chief, who in tri-umph ad-vances, ho-nour and bless'd to the ev-er-green

chief, who in tri-umph ad-vances, ho-nour and bless'd to the ev-er-green

chief, who in tri-umph ad-vances, ho-nour and bless'd to the ev-er-green

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

A

line. Heav'n send it hap-py dew, earth lend it sap a - new, gai - ly to

line. Heav'n send it hap-py dew, earth lend it sap a - new, gai - ly to

line. Heav'n send it hap-py dew, earth lend it sap a - new, gai - ly to

line. gai - ly to

bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout

bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout

bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout

bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout

back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.

back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.

back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.

back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.

Ours is no sapling, chance-sown by the fountain, bloom - - ing at

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes dynamic markings of *sp* (sforzando) and *pp* (pianissimo).

Bel-tane, in win - ter to fade, when the whirl-wind has stripp'd e - vry leaf on the

The second system continues the vocal line and piano accompaniment. The piano part includes a *pp* (pianissimo) marking.

mountain, the more shall Clan Al-pine ex-ult in his shade. Moor'd in the

The third system continues the vocal line and piano accompaniment. The piano part includes markings for *trist.* (tristezza) and *pp* (pianissimo).

rift-ed rock, proof to the tempest's shock, fir-mer he

The fourth system continues the vocal line and piano accompaniment. The piano part includes a *sp* (sforzando) marking.

roots him, the ru-der it blow! Menteith and Bread-al-bane then, e - - cho his

The fifth system continues the vocal line and piano accompaniment. A 'C' time signature change is visible above the vocal line.

praise a-gain, ho!

I & II. Tenor. *ff*
 Roderigh Vich Al-pine, Dhu ho! i - e - roe.

Bassi. *ff*
 Roderigh Vich Al-pine, Dhu ho! i - e - roe.

ff

D *I. Sop. & I. Tenor.*
 Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev-er-green

II. Sop. & II. Tenor.
 Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev-er-green

I. Bass.
 Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev-er-green

II. Bass.
 Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev-er-green

f

Sop. *p*
 Pine. O that the rose-bud, that gra-ces you is-lands, were wreathed in a

Ten. *p*
 Pine. O that the rose-bud, that gra-ces you is-lands, were wreathed in a

Bass *p*
 Pine. O that the rose-bud, that gra-ces you is-lands, were wreathed in a

Bass *p*
 Pine. O that the rose-bud, that gra-ces you is-lands, were wreathed in a

E *f*
 gar-land a-round him to—twine! O that some seedling gem,—wor-thy such

f
 gar-land a-round him to—twine! O that some seedling gem,—wor-thy such

f
 gar-land a-round him to twine! O that some seedling gem, wor-thy such

gar-land a-round him to twine!

no - ble stem, honoured and blest, in their shadow might grow! Loud should Clan
 no - ble stem, honoured and blest, in their shadow might grow! Loud should Clan
 no - ble stem, honoured and blest, in their shadow might grow! Loud should Clan
 honoured and blest, in their shadow might grow! Loud should Clan

Al - pine then ring from his deep - most glen: Rod' - righ Vich
 Al - pine then ring from his deep - most glen: Rod' - righ Vich
 Al - pine then ring from his deep - most glen: Rod' - righ Vich
 Al - pine then ring from his deep - most glen: Rod' - righ Vich

Al - pine, Dhu ho! i - e - roe.
 Al - pine, Dhu ho! i - e - roe.
 Al - pine, Dhu ho! i - e - roe.
 Al - pine, Dhu ho! i - e - roe.

Nº 9. Trio.

Andante.

Ellen.

Malcolm. Oh! if there be a hu-man tear from

Douglas. Oh! if there be a hu-man tear from

Oh! if there be a hu-man tear from

pass - - ions dross re - fined and clear, 'tis that which pi - ous fa - thers

pass - ions dross re - fined and clear, 'tis that which pi - ous fa - thers

pass - ions dross re - fined and clear, 'tis that which pi - ous fa - thers

shed up - on a duteous daugh - ter's head. Such ho - ly

shed up - on a duteous daugh - ter's head. Such ho - ly

shed up - on a duteous daugh - ter's head. Such ho - ly

drops my tresses steep, such ho-ly drops my tresses steep,
 drops thy tresses steep, such ho-ly drops thy tresses steep,
 drops thy tresses steep, such ho-ly drops thy tresses steep,

cresc. tho' tis a he - rōs eyes, a he - rōs
cresc. tho' tis a he - rōs eyes, a he - rōs
cresc. tho' tis a he - rōs eyes that weep,

eyes that weep.
 eyes that weep.
 a he - rōs eyes. Your wel - come is more kind and

B

De-lightful praise to El-len's ears, for
 Each secret glance conveys the whole of my en-
 true than aught my bet-ter for-tune knew, your

Dou-glas speaks and Mal-collm hears, de-light-ful praise to El-len's ears, to
 thu-si-as-tic soul, each secret glance conveys the whole, the
 wel-come is more kind and true, than

El-len's ears, de-lightful praise to El-len's ears, de-lightful praise to El-len's ears, de-
 whole, each se-cret glance con-veys the whole, each secret glance con-veys the whole, con-
 aught my bet-ter for-tune knew, more kind and true,

light-ful praise, for Dou- glas speaks and Mal- colm hears. Oh! if there
 veys the whole of my en- thu - si - as - tic soul. Oh! if there
 more kind and true, yes true. Oh! if there

poco rit. **Cp** *a tempo*
poco rit. *a tempo*
poco rit. *a tempo*
poco rit. *a tempo*

be a hu- man tear from pass - - ion's dross re- fined and
 if there be a hu- man tear from pass - - ion's dross re- fined and
 be a hu- man tear from pass - - ion's dross re- fined and

clear, 'tis that which pi - ous fa - thers shed up -
 clear, 'tis that which pi - ous fa - thers shed up -
 clear, 'tis that which pi - ous fa - thers shed up -

cresc. *cresc.* *cresc.*
cresc. *cresc.* *cresc.*

p on a du-teous daugh - ter's head, such ho-ly drops my tresses
 on a du-teous daugh - ter's head, such ho-ly drops her tresses
p on a du-teous daugh - ter's head, such ho-ly drops her tresses

steep, such ho-ly drops my tresses steep. *cresc.* thó tis a
 steep, such ho-ly drops thy tresses steep. *cresc.* thó tis a
 steep, such ho-ly drops thy tresses steep. *cresc.* thó tis a

he - ro's eyes, a he - ro's eyes that weep.
 he - ro's eyes, a he - ro's eyes that weep.
 he - ro's eyes that weep, a he - ro's

Sp
 The tear which pi-ous fa-thers shed up-on a duteous
 The tear which pi-ous fa-thers shed up-on a duteous
 eyes. The tear which pi-ous fa-thers shed up-on a duteous

daugh-ter's head. The tear, the tear which pi-ous fa-thers
 daugh-ter's head. The tear, the tear which pi-ous fa-thers
 daugh-ter's head. The tear, the tear which pi-ous fa-thers

shed up-on a daugh-ter's head!
 shed up-on a daugh-ter's head!
 shed up-on a daugh-ter's head!

Nº 10. Quartet.

Ellen, Malcolm, Roderick and Douglas.

Allegro agitato.

pp

cre *sren* *do*

Roderick.

Kinsman and fa-ther,

ff

if such name Dou - - glas vouch - safe to Rodrick's claim,

f

my promised bride, fair El-len_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "my promised bride, fair El-len_". The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

why, my con-sin, turn a-way thine eye?

The second system continues the vocal line with the lyrics "why, my con-sin, turn a-way thine eye?". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is visible in the piano part.

And Graeme in whom I hope to know full soon a no-ble

The third system features the lyrics "And Graeme in whom I hope to know full soon a no-ble". The piano accompaniment includes a dynamic marking of *f* (forte).

friend or foe. List

The fourth system contains the lyrics "friend or foe. List". The piano accompaniment features a dynamic marking of *cresc.* (crescendo).

A
all! The king's vin-dic-tive pride boasts to have tamed the

The fifth system begins with a section marker **A** and the lyrics "all! The king's vin-dic-tive pride boasts to have tamed the". The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *f* (forte).

Ellen. *p*

Malc. (What words of ter - ror do I hear!)

Rod. ('Tis but for El-len that I fear!)

hor - der side, your

Doug. *p*

(The ti - - dings me - nace dan - ger near!)

(What word of ter - ror do I

('Tis but for

counsel in the streight I show.

The ti - - dings me - nace

hear, what word of ter - ror do I hear?)

El - len, but for El - len that I fear!)

(My soul's de - fi - ance is sin - cere.)

dan - ger, dan - ger near!)

ff

Douglas.

B

Brave Rod-ric, tho' the tempest roar, it may but thun-der and pass

o'er, for thee, sub-mission, hum - - bled pride, shall turn the

Rod.
No, nev - er!

monarch's wrath a-side, poor

remnants of the Bleeding Heart, El-len, El-len and I will seek a-part the

re-fuge of some fo - rest cell, there like the hunt - ed quarry dwell, till the pur-

suit be pass'd and o'er. No, nev - er! Blast - ed be yon pine, if from its

shade in dan - ger part the lineage of the Bleeding Heart.

Hear my blunt speech, grant me this maid to

wife, — thy counsel to mine aid. Grant me, grant me

this maid to wife; when the loud pipes my bridal tell, the Links of Forth shall hear the

crusc.

knell, the guards shall start in Stirling porch, and when I light the nup-tial

torch, a thou-sand vil-lages in

flames shall scare the slum-bers of king

D
James Douglas.
Rod-rick, no more! I here de-cide, my

The
daughter cannot be thy bride.

E

(A - gain I breathe, a - gain I
A - way fore - bo - ding, wel - come
death - - pangs of long che - rish'd hope
('Twere wrong to let him bide in

hope, but ah, what per - ils round me
hope, my dear - - - est El - len, calm thy -
scarce in my ra - ging breast have scope, but
hope, a fa - ther's task it was to

close, I quail be - fore that spi - rit proud,
fears, - - - to guard thee hence - forth I am vowed, no
strugg - ling with my spi - - rit proud, - - - con -
check al - tho' thun - wel - come truth avowed, to

lest to his ven - - - grance we are vowed. *pp*

per - - - ils daunt my spi - rit proud *pp* A -

vul - sive heaves its che - quer'd shroud. The death - pangs of

an - ger fire his spi - rit proud.

A - gain I breathe, a - gain I hope,

way fore - bo - ding, welcome hope, my -

long che - rish'd *pp* hope scarce in my ra - ging

'Twere wrong to let him bide in hope,

but ah, what per - ils round me close, I

dear - - - est El - - len, calm thy - fears, - - - to

breast have scope, but strugg - ling with my

a fa - - ther's task it were to check, al -

quail be-fore that spi - rit proud, lest to his ven - - -
 guard thee hence forth I am vowed, no per - - - ils
 spi - - rit proud, con - vul - sive heaves
 tho' thun-wel - come truth avowed, to an - ger

- - geance we are vowed.
 daunt my spi - rit proud, no per - - ils daunt my spi-rit
 its che - quer'd shroud.
 fire his spi - rit proud,

F **Malc.**
 proud.
Rod.
 Back, beardless boy! My roof, this

Malc.

Perish, perish my
maid, thank thou for punish-ment de-layed!

name, if aught af-ford its chieftain's safe-ty save his

Ellen.

Mal - - - colm, with-hold!
sword.
Rod.

Dougl. Back!
Chief - - tains, fore - go, I hold the first who strikes, my foe.

Rod. G
Rest safe till morn - ing,

pi - - ty 'twere, such cheek should feel the mid - night

air. Then may'st thou to

James Stew - art tell, Rodrick will keep the lake and fell. Fear

Malc.

nothing, for thy fa - - vrite hold, the spot, an

H

an - gel deign'd to grace, is bless'd Tho'

robbers haunt the place. Brave Douglas, lovely Ellen, nay, naught of parting will I

say; Earth does not hold a lone - - some glen, a

glen so se-cret, but we meet a-gain, Chieftain,

we too shall find an hour.

No 11. Anathema.

Largo.
Roderick.

Woe _____ to the clans-man who shall view this

symbol of sepulchral yew, for get-ful that its branches grew where weep the

heavns — their holiest dew, — on Alpine's dwelling low!

Tenori.

Bassi.

Woe _____ to the traitor, woe!

Woe _____ to the traitor, woe!

A

First system of musical notation, including a bass line and a grand staff with piano (*p*) and forte (*ff*) dynamics.

Woe _____ to the wretch who fails to rear at this dread

Second system of musical notation, including a bass line and a grand staff with piano (*p*) dynamics.

sign the ready spear, For as the flames this symbol sear, his

Third system of musical notation, including a bass line and a grand staff with piano (*p*) dynamics.

home, the refuge of his fear, a kindred fate shall know!

Fourth system of musical notation, including a bass line and a grand staff with a *cresc.* marking.

Soprano.
Sunk _____ be his home in em - - bers red, and curs - - ed be the

Contralto.
Sunk _____ be his home in em - - bers red, and curs - - ed be the

Fifth system of musical notation, including vocal lines for Soprano and Contralto and a grand staff with forte (*ff*) dynamics.

meanest shed, that e'er shall hide — the houseless head — we doom to want and woe!

meanest shed, that e'er shall hide — the houseless head — we doom to want and woe!

B

Rod.

When flits this cross from man to

man, Vich Al-pine's summons to his clan.

Burst be the ear that fails to heed, palsied the foot that shuns to

speed; and be the grave — to him de-nied, bought

pp *cresc.* *f*

by this sign to all be-side!

Sopr. and Contr.

Ten.

Bass.

A men.

A men.

A men.

Which spills the foremost foe-man's life that par-ty

pp *cresc.* *f* *mf* *dim.*

f Which spills the foremost foe-man's life that par-ty

f Which spills the foremost foe-man's life that par-ty

pp Which spills the foremost foe-man's life that par-ty

mf *dim.*

conquers in the strife.

conquers in the strife.

conquers in the strife.

conquers in the strife.

No 12. Chorus.Hymn and Solos.

Moderato.

Soprano. _____

Contralto. _____

Tenore. _____ *dolce*

Basso. _____ It was but with that

Moderato.

_____ *cresc.*

ear - ly dawn. that Rod' - rickDhu had proudly sworn to drown his love in

_____ *p*

Nor think _____ of El - len Dou - glas.

_____ *p*

war's wild roar, nor think of Ellen Douglas more, _____ no

_____ *p*

Nor think _____ of El - len

more. *dolce*

Eve finds the chief like rest - less ghost, still hov'ring near his trea - sure

more.

more.

lost.

For tho' his haughty heart de - ny a parting meeting to his
To his
A meet - ing.

eye, to his eye, to his eye. *A*

eye, to his eye, to his eye. *p*

a meet - ing, a meet - ing, still fond - ly strains his

meet - ing, a meet - ing, a meeting to his eye. *A*

The
His anxious ear, the
anxious ear, *cresc.*
His an-xious ear, the *f*

accents of her voice, the
accents of her voice, the
the accents of her voice, *p*
accents of her voice, the
dim.

rod.
I list in vain,
ac - cents of her voice to hear.
ac - cents of her voice to hear.
her voice to hear.
ac - cents of her voice to hear. *p*

Recit.

bestill, bestill, the breeze that wakes to sound the rustling

trees. Bestill, be still;

a harp I hear, a harp now swelling

high attuned to sa - - - cred

Ellen.
A - - ve Ma - ri - a, a - - ve Ma -
miustrelsy

ri - a, mai - den mild, mai - den mild! Lis -

- ten to a mai - den's pray'r, thou canst hear tho' from the

wild, thou canst save a - mid de - spair, safe may we

sleep - beneath thy care, tho' banish'd, outcast and re - viled.

Mai - den, hear a mai - den's pray'r! Mo - ther, hear a

cresc.

sup - pliant child. A - - - ve Ma - ri - a,

a - - - ve Ma - ri - - a. What melting voice attends the

strings? 'Tis El - len, or an an - - gel sings.

B Ellen.
A - - - ve Ma - ri - a, a - - - ve Ma - ri - a un - de -

filed, un - de - filed. Foul de - mons of the earth and

air from this their won- - ted haunt ex - iled shall flee be - fore thy presence

fair; we bow us to our lot of care beneath thy guidance reconcil'd.

Hear for a maid a mai - den's pray'r, and for a

cresc.

fa - - ther hear a child. A - - ve Ma - ri - a,

a - - ve Ma - ri - - a! It is the last...

Rod.

pp

the last time e'er that angel voice shall Rod - - rick

pp

Red.

Alla marcia.

hear!

ff

Supran. His stride hied has - tier down the mountain side,

Tenore. His stride hied has - tier down the mountain side,

Bass. His stride hied has - tier down the mountain side,

ff

Where muster'd in the vale be - - low, Clan -

p staccato

p A various scene the clansmen made,
Alpines men in mar-tial show. A various scene,

various scene. some sat, some slow -
a various scene, some sat,
A various scene, some stood,
some stood, some

-ly strayed,
but most with man-tles fold-ed
slow - ly strayed.

couched,
couched,
round, were couched to rest up-on the ground,
couched to

cresc.
most with mantles fold-ed round, were couched,
rest up-on the

D
scarce — to be known, scarce to be known by cu - rious
scarce to be
ground, scarce to be known. scarce to be known by curious

eye, from the deep heather. from the heather where they
 known from the deep heather, from the heather where they
 from the deep heather. from the heather where they
 eye, from the deep heather, from the heather where they

lie, un-less where here and there a blade, a blade or lan-ces point, a
 lie, un-less where here and there a blade, a blade or lan-ces point, a
 lie, un-less where here and there a blade, or lan-ces point or lan-ces
 lie, un-less where here and there a blade, or lan-ces point or lan-ces

glimmer made like glowworm twinkling, twinkling thro' the shade, or lan-
 glimmer made like glowworm twinkling, twinkling thro' the shade, or lan-
 point like glowworm twinkling, twinkling thro' the shade, or lan-
 point like glowworm twinkling, twinkling thro' the shade, or lan-ces

S.L.W. 720

E

Rod.

My warriors see me through the
 — ce's point like glowworm twink-ling.
 — ce's point like glowworm twink-ling.
 — ce's point like glowworm twink-ling.
 point like glow - worm twink-ling.

E

p

gloom, they know my plaid, my eagle plume. Now —
 love, now — love, — to thoughts of

cresc.
f

glo - ry must give

ff

room.
Tenori.

Bassi.

Wel - - come!

Wel - - come!

Wel - - come!

Wel - - come!

ff

pp

ff

ff

Wel - - - come!

Wel - - - come!

ff

pp

ff

pp

pp

ff

pp

ff

End of the first part.

PART II.

No 13. Choral Narrative and Ballad.

Andante moderato.

The piano accompaniment consists of four systems of music. The first system begins with a piano (*p*) dynamic and features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a piano (*p*) dynamic marking. The third system shows a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The fourth system includes trills (*tr*) and a crescendo leading to a forte (*f*) dynamic, then a piano (*p*) dynamic.

This system includes vocal staves and piano accompaniment. The vocal parts are labeled Soprano (*Sopr.*), Contralto (*Cont.*), Tenor (*Ten.*), and Bass (*Basso.*). The Soprano part has a dynamic marking of *A*. The Tenor part has a dynamic marking of *mf*. The Bass part has a dynamic marking of *f*. The piano accompaniment includes a crescendo leading to a forte (*f*) dynamic, then a piano (*p*) dynamic. The lyrics "Fitz James!" and "And Murdoch," are written below the vocal staves.

wind- ing down the rid- ges of the moun- tain brow, be- side the stream- let took their

dolce
All in the Trosach's glen was
dolce
All in the Trosach's glen was
way, that joins Loch Ka- trine to A- chray.

still, noon- tide was sleep- ing on the hill!
still, *p* noon- tide was sleep- ing *p* on the hill!
was still, sleep- ing on the hill!
was still. sleep- ing on the hill!

cresc.
 All in the Trosach's glen was still, noon tide was
cresc.
 All in the Trosach's glen was still. noon - tide was
 Was still.
 Was still.
cresc.

B
 sleep - ing on the hill. When lo! a wasted fe-male
 sleep - ing on the hill.
 sleep - ing on the hill.
 sleep - ing on the hill.
B

form stood on a cliff be-side the way, and glan-cing round her rest-less
p
p

eye— up on the wood, the rock, the sky, seem'd naught to mark,

naught to
naught to
naught to

pp

yet all to spy.

mark, yet all to spy.

mark, yet all to spy.

mark, yet all to spy.

p

Shriek'd—

Shriek'd

Shriek'd

The Tartan plaid she first descried and shriek'd till all the rocks re-

Sopr. *As loud, as loud she laughed, when near they drew.*

Bass. *plied.*

Sopr. *For then the low-land garb she knew.—*

Alto.

Bass. *And then she*

And then her hands — she wild-ly wrung.

wept.

and then, — and then she sung.

Blanche.

mf

'Twas thus my hair they bade me braid, it was my bri-dal morn, they

mf *dolce*

said. they bade me to the church re - pair and my true love__ would

meet me there, but woe be - tide the cru - el guile, that drown'd in

blood the mor ning smile! And woe be tide the vi - sion fair. — I on - ly

wa - - ken to__ des - - pair!

pp *pp*

No 14. Duet and Ballad with Chorus.

Moderato. Fitz James.

A - - las! poor maid! what means her

lay? she hov - ers o'er the hol - low way and flut - ters wide her mantle gray,

as the lone he - ron spreads his wing by

twi - - light o'er a haunt - - - ed spring.

pp

A *p*
Sop. Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd
p cont. Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd
Tr. Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd
Bass. Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd

A
p

Fitz James.

Now if thou strik'st her but one blow, I'll hurl thee from the
 bow.
 bow.
 bow.
 bow.

cresc.

Blanche.

Thanks, thanks.
 cliff as far as ev-er pea-sant cast a bar.

B Blanche.

See, the pen - nons I pre - pare to seek my true love thro' the

air. I will not lend you sa - vage

groom, to break his fall one dow - ny plume.

Hush thee

Ah! Ah! Ah! Thou look'st

poor maid - en, and be still, and be still,

kind - ly. Thou look'st kind - ly. and I will.

Larghetto a piacere.

For oh! my sweet Wil-liam was for-res-ter true, he stole poor Blanches

heart a-way! His coat was all of the green-wood hue, and so blithe-ly he trill'd the

Tempo I.

Recit.

Low-land lay. It was not that I meant to tell, but thou art

Recit.

a tempo

wise and guessest well. fear-ful-ly,

Sopr. *p*

Alto. *p* Still on the clausman fear-ful-ly, she

Ten. *p*

Basso. *p* fear-ful-ly,

a tempo

fear-ful-ly,

p *cresc.*
 Then turn'd it on the knight.
 fix'd her ap-pre-hen-sive eye,
 And then

Blanche. *Allegretto.*
 The toils are pitch'd and the stakes are set,
riten.
 her look glanced wild-ly o'er the glen.

ev-er sing-ing mer-ri-ly, mer-ri-ly! the bows they bend and the knives they whet,

Hun-ters live so chee-ri-ly! It was a stag, a stag of ten, bear-ing its bran-ches

stur-di-ly, he came state-ly down the glen ev-er sing har-di-ly, har-di-ly.

Her *p*

Her *p*

Her *p*

Her *p*

Her *p*

words thrill'd to his heart, as having more meaning than a maniac's ra-ving.

words, thrill'd to his heart, as having more meaning than a maniac's ra-ving.

words thrill'd to his heart, as having more meaning than a maniac's ra-ving.

words thrill'd to his heart, as having more meaning than a maniac's ra-ving.

Blanche.

It was there he met with a wound-ed doe,

p *pp* *pp*

she was bleed - ing deathful - ly, she warn'd him of the toil - be - low,

Oh! so faith - ful - ly, faith - ful - ly! he had an eye and he could heed,

pp

ev - er sing wa - ri - ly, wa - ri - ly! He had a foot and

he could speed, Hun - ters watch so nar - row - ly!

pp

Tempo I.

Flash'd on Fitz James, the per - fi - dy of

Flash'd on Fitz James, the per - fi - dy of

Flash'd on Fitz James. the per - fi - dy of

Tempo I. Flash'd on Fitz James. the per - fi - dy of

him who feign'd his guide to be, not like a stag, who spies the
 him who feign'd his guide to be, not like a stag, who spies the
 him who feign'd his guide to be, not like a stag, who spies the
 him who feign'd his guide to be, not like a stag, who spies the

pp

snare, but li - on of the hunt a - ware, he waded at once
 snare, but li - on of the hunt a - ware, he waded at once
 snare, but li - on of the hunt a - ware, he waded at once
 snare, but li on of the hunt a - ware. he waded at once

ff

Fitz James.
 Dis - close thy trea - che - ry, or
 his blade on high.
 his blade on high.
 his blade on high.
 his blade on high.

Allegro agitato.

Sop. *p*

FITZ JAMES

die! — Forth, at full speed the clausman

Con. *p* Forth, at full speed the clausman

R Ten. *p* Forth, at full speed the clausman

C Bass. *p* Forth, at full speed the clausman

cresc.

Allegro agitato.

Forth,

at full speed

the clausman

cresc.

flew,

but

in his race

his bow he

flew,

but

in his race

his bow he

flew,

but

in his race

his bow — he

flew,

but

in his race

his bow he

cresc.

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

cresc.

D

Blanchés-fa-ded breast. Mur-doch of Al-pine, prove thy

Blau - - chés-fa-ded breast. Mur-doch of Al-pine, prove thy

Blanchés-fa-ded breast. Mur-doch of Al-pine, prove thy

Blanchés-fa-ded breast. Mur-doch of Al-pine, prove thy

speed, for ne'er had Al-pine's son such need.

speed, for ne'er had Al-pine's son such need.

speed, for ne'er had Al-pine's son such need.

speed, for ne'er had Al-pine's son such need. With heart of fire and foot of

cresc. Fate judges of the ra-pid

wind the fierce a-ven-ger is be-hind.

cresc.

E. J.

The prize is life! life!

strife. the for - feit death! life!

The for - feit death

life! near

life! near

life! Thine ambush'd kin - thunders shalt see, near

thunders shalt see. the fire - ry sax - on gains on thee, the

thunders shalt see. gains on thee.

near. thunders shalt see. gains on thee,

thunders shalt see. gains on thee,

fic - - ry Sax - on gains on thee, resist - less, resistless

gains on thee, resist - less, resistless

gains on thee, re - sist - less

gains on thee, re - sist - less

speeds the dead - ly thrust. — As lightning strikes the pine,

speeds the dead - ly thrust. — As lightning strikes the pine,

speeds the dead - ly thrust. — As lightning strikes the pine,

speeds the dead - ly thrust. — As lightning strikes the pine,

strikes the pine to dust.

strikes the pine to dust.

strikes the pine to dust.

strikes the pine to dust.

Tempo I.

p
The knight now wend - - - ed back his way to where the damsel
p
The knight now wend - - - ed back his way to where the damsel
p
The knight now wend - - - ed back his way

Tempo I. The knight now wend - - - ed back his way

p

ad.
bleeding lay, and sought to staunch the life.
 bleeding lay, and sought to staunch the life,
 to where the damsel bleeding lay, and sought to

to where the damsel bleeding lay, and sought to

to staunch the life that streamed a - way.
 to staunch the life that streamed a - - way.
 staunch the life, to staunch the life that streamed a - way.
 staunch the life, to staunch the life that streamed a - - way.

p dim.
espress.
Larghetto.

BLANCHE.

Stran-ger. it is in vain. I die. I die, I die! and something

FITZ JAMES.

pp
Larghetto.

A-las!

tells me in thine eye, that thou. thou wert mine avenger born.

A-las! poor

cresc.
f.

G
Sees't thou this tress? oh! I have worn this little tress of yel - - low hair thro'
maid.

a -

pp

danger. frenzy and despair, now let it in thy hel-met shine.

las. Yes,

resr.

Oh! by thy knight-hood's - honor'd sign, when thou shalt
It shall sadly in my hel-met shine,

see a dark - some man, who boasts him chief of Al - pin's clan, be thy heart

fp

hold. thy weapon strong and weak — poor Blanche of Devans wrong.

God in my

f *p* *pp*

need be my re- - lief, as I wreak this on you-der chief. by Him whose

word is truth. I swear. no other fa-vour will I wear, till this sad

to- ken I em - - brue in the best blood of Rodrick Dhu: They watch for thee

by passaud fell, avoid the path. oh!

God. fare-well, fare-well!

N^o 15. Duet.

Fitz James and Roderick.

Allegro.

Fitz James.

Roderick.

Thy name and purpose! Saxon, stand!

stranger!

What — dost thou de - sire?

Rest and a guide, and food and fire in vain I

can - not now — of thee re - quire.

No!

Art thou a friend to Roderick? Thou

I dare, I dare, I dare
dar'st not call thyself a foe? Thou dar'st not, thou dar'st not, thou

cresc.

to him and all his band, he brings to aid his murd'rous hand.
dar'st not!

a tempo
colla voce
p

Each word against his he-nour spoke of me de-mands a

fp *sf*

ven-ging stroke: yet more, upon thy fate 'tis said,

pp *cresc.*

Upon my fate a mighty
a mighty au - - - gury is laid,

f *dim.* *p*

B

au - gu - ry?
but not for Clan nor kindreds cause will I de - part from .

p

honour's laws, tas - sail a wea - ry man were shame, shame,

f *p* *f* *p* *f*

shame, and stran - - - ger is a ho - ly name. Gni - - dance and

p *pp* *cresc.*

rest, and food, and fire, in vain he nev - er must.

— of me re - quire. Then rest thee here till dawn — of day, my-

C

self will guide thee on the way as far as Coilantogle ford. From thence —

Fitz James.

Roderick. I take thy cour-te-sy, by thy warrant be thy sword.

Fitz James.

heav'n, — as free - ly as 'tis no - bly giv-en.

Fitz James.

Rest, rest, safe - ly rest, the bittern's cry sings us the
Roderick.

Rest, rest, safe - ly rest, the bittern's cry sings us the

lake's wild lul-la-by, for - get we're foes, and side by side,
lake's wild lul-la-by, for - get we're foes, and side by side,

lie peace-ful down like bro - thers tried, and sleep un-til the
lie peace-ful down like bro - thers tried, and sleep un - til the

D

dawn - ing beam pur - ple the moun-tain and the
dawn - ing beam pur - ple the moun-tain and pur - ple the

stream, sleep un - til the dawn - ing beam

stream, sleep un - til the dawn - ing beam

pp

pur - ple the mountain and pur - ple the stream. Rest,

pur - ple the moun - tain and pur - ple the stream. Rest,

p

rest, safe - ly rest, safe - ly side by

rest, safe - ly rest, safe - ly side by

pp

side, rest, rest, safe - ly rest,

side, rest, rest, safe - ly rest,

pp

rest, rest, safe-ly rest, safe-ly,
rest, rest, safe-ly rest, safe-ly rest, safe-ly,

lie peace-ful down like bro-thers tried,
lie peace-ful down like bro-thers tried,

rest, rest, rest, rest, we
rest, rest, rest, we

like bro-thers tried.
like bro-thers tried.

Nº 16. Song.

Roderick.

Allegro marziale.

Roderick.

This fertile plain, that soften'd
vale, were once the birthright of the Gael, the stran - - ger came with i -
- ron hand, and from our fa - thers rest the land. Where dwell we
now! See rude - ly swell crag o - ver crag, and fell o'er
fell; ask we the sa - vage hill we tread for fat - tend' steer or house - hold

bread, ask we for flocks these shin - gles dry, and well the mountain might re -

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'bread,' followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ply, well, — the mountain might re - ply: To you,

The second system continues the vocal line and piano accompaniment. A section marked 'A' begins with a fermata over a half note. The piano accompaniment includes some triplet markings in the right hand.

as to your sires of yore, belong the target and clay - more! I give you

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand.

shel - ter in my breast, your own good blades, your own good blades, your own good

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings such as *f* and *p*.

blades, your own — must win the rest.

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment features dynamic markings including *cresc.*, *f*, and *ff*.

B

Pent in this for-tress of the North, thinkst thou we

will not sal-ly forth, to spoil the spoil-er as we may — and from the

rob-ber rend the prey? ay! by 'my soul,

cresc. *f* *p*

while on yon plain the Sax-on rears one shock of grain, while of ten

cresc. *f* *p*

thou-sand herds there strays but one a-long yon riv-er's maze, the Gael, of

plain and riv - er heir, shall with strong hand redeem his share, the

Gael shall re - deem his share; Where dwell the moun - tain chiefs, who

hold that plund'ring Low - land field and fold; is aught but re - tri - bu - tion

true? Seek o - ther cause, seek o - ther cause, seek o - ther cause, o - ther cause

—'gainst Rod - rick Dhu.

N^o. 17. Duet with Chorus.

Fitz James.

Roderick.

What deem ye of my

Fitz James.

R.H.

Roderick.

path-way-laid, my life giv'n oer to am - bus - -cade? As of a

meed — to rash-ness due — had'st thou sent warning fair and true,

free hadst thou been to come and go, but secret path marks secret foe,

A

nor yet for this — ev'n as a spy hadst thou un-heard be doom'd to

mf *crese.* *sf*

Fitz James.

die, save — to fulfil an au-gu-ry. **E-**

p *f*

R.H.

nough, I am by promise tied to match me with this man of pride,

p

nor dare I rest un - til I stand be - fore him and his re - bel band.

f *p* *f*

Roderick.

Have then thy wish.

p *a piacere*

What say'st thou now?

Tenori. *ff*

Chorus of Clansmen. *ff* Rodrigh Vich Alpine, Dhu ho - ie - - roe!

Bassi. *ff*

a tempo

ff

ff

These are Clan Al - - pine's war - - riors true!

ff

and Sax-on, I am Rod' - rick Dhu. **B** Come

Fitz James.

sf

one, come all, the rock shall fly from its firm

sf

Roderick.

base as soon as I! Fear nought, nay, that I need not say, but

doubt not aught of mine ar - ray, thou art my guest; I pledged my

word as far as Coil - an - to - gle ford; nor would I

call a Clans-man's brand for aid a - gainst

one valliant hand. Though on our strife lay every

vale rent by the Sa-xon from the Gael.

p *cresc.* *f*

Andante assai.

Supr.
Alt.
Ten.
Bass.

p *cresc.*

p

The chief in si-lence

p

The chief in si-lence

p

The chief in si-lence

p

The chief in si-lence

cresc.
 strode be-fore, and reachid that torrent's sounding shore,
cresc.
 strode be-fore, and reachid that torrent's sounding shore,
cresc.
 strode be-fore, and reachid that torrent's sounding shore,
cresc.
 strode be-fore, and reachid that torrent's sounding shore,

p dol.
 which, daughter of three mighty lakes, from Venna-char in sil-ver
p dol.
 which, daughter of three mighty lakes, from Venna-char in sil-ver
p dol.
 which, daughter of three mighty lakes from Venna-char in sil-ver
p dol.
 which, daughter of three mighty lakes, from Venna-char in sil-ver

cresc. f.
 breaks, from Venna-char in silver breaks. *pp*
cresc. f.
 breaks, from Ven-a-char from Venna-char in silver breaks. *pp*
cresc. f.
 breaks, from Ven-a-char, from Venna-char in silver breaks. *pp*
cresc. f.
 breaks, from Ven-a-char, from Venna-char in silver breaks. *pp*

Tempo I.

RODERICK.

Bold Saxon! to his promise just, Vich

Al - pine has discharged his trust. For this is Coil - an - to - gle

FITZ JAMES:
ford, and thou must keep thee with thy sword. 'Till now I never have de-

layed when foeman bade me draw my blade, but my deep debt for life pre-

served a better meed had well de - served. Can nought but blood.

— our feud a - tone. Are there no means?
 RODERICK. No, no, — stran-ger, none.

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "— our feud a - tone. Are there no means? RODERICK. No, no, — stran-ger, none." The piano part includes dynamic markings such as *f* and *p*.

The Saxon cause rests on thy steel, for thus spoke fate: who spills the

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "The Saxon cause rests on thy steel, for thus spoke fate: who spills the". The piano part features a complex texture with many sixteenth notes.

fore-most foe - - man's life, his party con - - quers

The third system of the musical score. The lyrics are: "fore-most foe - - man's life, his party con - - quers". The piano part includes dynamic markings such as *crusc.* and *f*.

The rid - dle is al - rea - dy read, for lies red
 in the strife.

The fourth system of the musical score. The lyrics are: "The rid - dle is al - rea - dy read, for lies red in the strife." The piano part includes dynamic markings such as *pp*.

Murdochstark and dead, thus Fate - has solv'd the proph-e-cy, then

L.H.

fp

yield to fate, and not to me. I yield not,

RODERICK.

fp

I! to man nor fate.

p *fp* *fp*

Not yet prepared? I hold as light thy valour as of car - pet knight,

fp *fp* *fp* *fp*

who ill deserved my courtesnare, and whose best boast is but to

fp *p* *legato*

I thank thee,
wear a braid of his fair lady's hair!

Rodrick, for the word, it nerves my heart, it steels my sword, for I have sworn this

braid to stain with the best blood that warms thy vein!

H
Now truce farewell, and ruth begone, in
Now truce farewell, and ruth begone,

blood we must our feud a-tone, yield, chief-tain, yield, or by
in blood we must our feud a-tone, thy threats, thy threats, thy

him who made the world, thy heart's blood, thy heart's blood dyes my
mer-cy I de - fy, let recreant yield who fear to

blade, now truce farewell, and ruth begone, in blood we must our
die, now truce farewell, and ruth begone, in blood we must our

feud a-tone, yield, yield, yield chief-tain,
feud a-tone, thy threats, thy mer-cy, I de -

yield!

fy!

ff

ff

sf

dim.

silent.

The musical score is written for piano and voice. It begins with a treble clef staff containing the lyrics "yield!" and a bass clef staff containing "fy!". The piano accompaniment starts with a forte (*ff*) dynamic and features a complex, rhythmic texture with many beamed notes. The score includes several systems of music, with dynamics ranging from *ff* to *dim.* and *silent.*. The key signature has three flats, and the time signature is 4/4. The piece concludes with a final chord in the piano part.

Nº18. Coronach.

Adagio.

Sopr. *pp*

Cout. He is gone on the mountain, he is

Ten. He is gone on the mountain, he is

Bass. He is gone on the mountain, he is

He is gone on the mountain, he is

lost from the fo- rest, like a sum-mer dried foun-tain, when our

lost from the fo- rest, like a sum-mer dried foun-tain, when our

lost from the fo- rest, like a sum-mer dried foun-tain, when our

lost from the fo- rest, like a sum-mer dried foun-tain, when our

need was the so- rest. The font re- ap- *cresc*

need was the so- rest. The font re- ap- *cresc*

need was the so- rest. The font re- ap- *cresc*

need was the so- rest. The font re- ap- *cresc*

pp

pear - ing, from the rain drops shall bor - row, but to us comes no

pear - ing, from the rain drops shall bor - row, but to us comes no

pear - ing, from the rain drops shall bor - row, but to us comes no

pear - ing, from the rain drops shall bor - row, but to us comes no

cresc. *cresc.*

cheer-ing, to Rod' - rick, to Rodrick no mor -

cheer-ing, to Rod' - rick, to Rodrick no mor -

cheer-ing, to Rod' - rick, to Rodrick no mor -

cheer-ing, to Rod' - rick, to Rodrick no mor -

f *pp* *f* *pp* *f* *pp* *f* *pp*

row. Fleet foot on the cor-rie, sage counsel in cumber.

row. Fleet foot on the cor-rie, sage counsel in cumber.

row. Fleet foot on the cor-rie, sage counsel in cumber.

row. Fleet foot on the cor-rie, sage counsel in cumber.

pp *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

ff Red hand in the fo-ray. *mf* How sound *dim.* is thy slumber, thy *p*

ff Red hand in the fo-ray. *mf* How sound *dim.* is thy slumber, thy *p*

ff Red hand in the fo-ray. *mf* How sound *dim.* is thy slumber, thy *p*

ff Red hand in the fo-ray. *mf* How sound *dim.* is thy slumber, thy *p*

pp slumber, thy slumber. Like the dew on the mountain, like the

pp slumber, thy slumber. Like the dew on the mountain, like the

pp slumber, thy slumber. Like the dew on the mountain, like the

pp slumber, thy slumber. Like the dew on the mountain, like the

cresc. foam on the riv-er, like the bubble *cresc.* on the foun-tain, thou art

cresc. foam on the riv-er, like the bubble *cresc.* on the foun-tain, thou art

cresc. foam on the riv-er, like the bubble *cresc.* on the foun-tain, thou art

cresc. foam on the riv-er, like the bubble *cresc.* on the foun-tain, thou art

f *pp*
 gone, thou art gone and for ev-er, and for ev-er, and for
 gone, thou art gone, and for ev-er, and for ev-er,
 gone, thou art gone, and for ev-er, and for ev-er,
 gone, thou art gone, and for ev-er, and for ev-er,

cresc.
 ev-er, for ev-er, for ev-er, for ev-er, for ev-er, for
 for ev-er, for ev-er, for ev-er, for ev-er, for
 for ev-er, for ev-er, for ev-er, for ev-er, for
 for ev-er, for ev-er, for ev-er, for ev-er, for

p *pp*
 ev-er! gone for ev-er!
 ev-er! gone for ev-er!
 ev-er! gone for ev-er!
 ev-er! gone for ev-er!

No 19. Soldier's Song

(with Chorus.)

Allegro.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat) and the time signature is 8/8.

John of Brent.

The first line of the chorus features a vocal line in the bass clef and piano accompaniment in the grand staff. The lyrics are: "Our vi - car still preach - es that Pe - ter and". The piano part includes a dynamic marking of *p* (piano) in the right hand.

The second line of the chorus features a vocal line in the bass clef and piano accompaniment in the grand staff. The lyrics are: "Poul - laid a swinging long curse - on the bon - ny brown".

The third line of the chorus features a vocal line in the bass clef and piano accompaniment in the grand staff. The lyrics are: "bowl, - that there's wrath and des - pair - in the jol - ly black".

The fourth line of the chorus features a vocal line in the bass clef and piano accompaniment in the grand staff. The lyrics are: "jack, - and the sev'n dead - ly sins - in a fla - gon of".

sack.

Tenore. *ff*

CORO of Yet whoop, Barn - by! off with thy li- quor, drink up - - sees out
SOLDIER.

Basso. *ff*

Yet whoop, Barn - by! off with thy li- quor, drink up - - sees out

Our vicar, he

and a fig — for the vi- car.

— and a fig — for the vi- car.

calls it perdi- tion to sip — the ripe ruddy dew — of a woman's dear

lip, says that Beelzebub lurks — in her ker- chief so sly, — and Ap-

pol - lyon shoots darts from her mer - ry black eye.

Yet whoop.

Yet whoop.

ff sf

Jack! kiss Gillian the quicker, till she bloom like a rose, and a fig for the

Jack! kiss Gillian the quicker, till she bloom like a rose, and a fig for the

Our vi - car thus preach - es and why should he

vi - car.

vi - car.

f

not? For the dues of his cure — are the placket and pot, and 'tis right of his

office poor lay-men to lurch, — who in-fringe the do-mains —

of our good mother Church!

Yet whoop, bul - ly boys, off with your liquor, sweet

Yet whoop, bul - ly boys, off with your liquor, sweet

And a fig — for the vi - - car!

Mar-jorie's the word — and a fig, whoop!

Mar-jorie's the word — and a fig, whoop!

No 20. Dialogue.

Ellen and John of Brent with Chorus.

Allegro Marziale.

Ellen.

John of Brent.

Tenori.

CHORUS of SOLDIERS.

Allegro brillante.

Beat, beat for ju - bi - lee the drum, a maid and minstrel hither

For - bear, for - bear, for - bear, your mirth and rude a -
come, beat, beat, beat the drum, a

larm! For none shall do them harm, none shall do them harm.
 maid and minstrel hither come, beat, — beat —

John of Brent.
 Would ye strike doe be - side our lodge, and
 none shall do them shame or harm.
 for joy the drum.

yet like jea - lous niggards, grudge to pay the for - res - ter his fee?

I'll have my share! —
 None shall do them harm none shall do them harm, —
 Beat for joy the drum, beat for joy the

I'll have my share. I'll have my share, how-
 none shall do them harm. none shall do them harm, none. none
 drum. beat for joy, my merry men, the drum beat. beat

Ellen. **A**

ff Sol - - - diers, at - tend, at - tend!
 e'er it be.
 shall do harm. Attend, attend!
 for joy. beat. Attend, attend!

My fa - ther was the sol - - diers friend,

cheered him in camp. — in marches led.

pp

and with him in the bat - tle bled. — not from the

p

valiant or the strong — should exiles daugh - - ter

B John of Brent.

suf - - - fer wrong. An out - - lawschild art thou? — poor

f *p*

maid! an out-law I by forest laws,

and merry Need-wood knows the cause; Hear me, my

mates. upon the floor my halberd lies, who steps it o'er to do the maid in-jurious

part, my shaft shall quiver in his heart. You all

know John of Brent? E-nough. I crave an audience of the

C Ellen.

king, be-hold, to back my suit a ring.

The ro - yal pledge of grateful claims giv - - en by the

cresc.

John of Brent.

monarch to Fitz : James. This signet ring our duties own, — oh pardon, if to

p *f*

worth unknown, in semblance mean ob - - scurely veiled. la - - dy, in aught

p

Ellen.

— my fol - ly failed. The king shall know what sui - tor waits. My slen - der

cresc.

purse. let it be shared a - mong the soldiers of the guard, — a - mong the guard.

- scen - - do

Allegro.

Thanks for the guerdon, ever the bur - den this _____ of our song shall
 this of our song shall be.

Thanks for the guerdon, ever the bur - den this _____ of our song shall

Allegro.

be, while the bright trea - sure brings us new pleasure, thanks shall be
 while the bright

be, while the bright trea - sure brings us new pleasure, thanks shall be

D

Let me with thanks, _____ tis all I _____
 The va - - - cant purse shall be

paid to thee.

paid to thee.

D

p

may, thy rug- ged cour
my share, which in my bar- ret cap

te- sy re- - pay.
I'll bear.

Thanks for the guerdon, ever the bur- den, this
Thanks for the guerdon, ever the bur- den, this of our

let me with thanks your

of our song shall be, while the bright trea- sure brings us new
song shall be, while the bright trea- sure brings us new

cour te - sy re pay, ah!
 The va - cant
 pleasure, thanks be paid to thee, thanks, thanks,
 pleasure, thanks be paid to thee, thanks, thanks,
 ah! ah! let me re - pay, ah!
 purse shall be my share, which in my cap I'll bear, the va - cant
 thanks, thanks, thanks, thanks, thanks, thanks,
 thanks, thanks, thanks, thanks, thanks, thanks,
 ah! ah! ah!
 purse shall be my share, which in my barret cap I'll bear,
 thanks, thanks, thanks, this the bur - den of our song shall be,
 thanks, thanks, thanks, this the bur - den of our song shall be.

cresc. *f* *dim.* *p*
cresc. *f*

ah! ah!

I'll _____ bear, I'll _____ bear,

thanks to thee, thanks to thee,

thanks to thee. thanks to thee.

p *f* *p* *f*

let me with thanks re - - pay!

the va - cant purse in my cap I'll bear.

ev - er the bur - den of our song shall be!

ev - er the bur - den of our song shall be!

p *p*

ad. *

Nº 21. Lay of the imprisoned Huntsman.

(Malcolm.)

Larghetto.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. The music is in a minor key and begins with a *pp* (pianissimo) dynamic.

Malcolm.

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment continues with a similar texture. Dynamics include *pp* and *p*.

My hawk is tired of perch and hood, my i - die

The second system of the vocal part shows the melody for the second line of lyrics. The piano accompaniment continues with a similar texture. Dynamics include *pp* and *p*.

greyhound loathes his food my horse is wea - ry of his

The third system of the vocal part shows the melody for the third line of lyrics. The piano accompaniment continues with a similar texture. Dynamics include *p*. A section marker 'A' is placed above the first measure of the vocal line.

stall, and I _____ am sick of cap - tive thrall. I wish I

were as I have been, hunting the hart in forest green, with bended

bow and bloodhound free

for that's the life is meet for me oh! that's the life is meet for

B
me! No

more at dawning morn I rise to sun myself in El - - len's

eyes. Drive the fleet deer the forest through. and home -

wardwend with e - v'ning dew. A blithsome wel - come blithely

C

meet, and lay my tro - phies at her feet, while fled the

pp

eve on wing of glee; that life is

lost to love and me, that life is lost to love and

D

me.

me.

This system contains the first two staves of music. The top staff is a vocal line starting with the word "me." The bottom staff is 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 features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

This system contains the third and fourth staves of music. The piano accompaniment continues with dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo) in the right hand, and *f* in the left hand. The music is characterized by dense chordal textures and intricate melodic lines.

This system contains the fifth and sixth staves of music. The piano accompaniment features a dynamic marking of *f* (forte). The music continues with complex harmonic structures and rhythmic patterns.

This system contains the seventh and eighth staves of music. The piano accompaniment features a dynamic marking of *p* (piano). The music continues with complex harmonic structures and rhythmic patterns.

This system contains the ninth and tenth staves of music. The piano accompaniment continues with complex harmonic structures and rhythmic patterns. The system concludes with a double bar line and a 2/4 time signature change.

No 22. Dialogue.

Ellen, Malcolm, Fitz James and Douglas with Chorus.

Allegro.

Piano introduction in 4/4 time, marked *ff*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a key signature of one sharp (F#).

Supr.
Here all is brilliant, all is light, a thronging scene of fi - gures

Alt.
Here all is brilliant, all is light, a thronging scene of fi - gures

Ten.
Here all is brilliant, all is light, a thronging scene of fi - gures

Bass.
Here all is brilliant, all is light, a thronging scene of fi - gures

Four vocal staves in 4/4 time, each with lyrics. The music is in one sharp (F#) and features a melodic line with some grace notes.

Here all is brilliant, here all is light, a thronging scene of figures

Piano accompaniment for the first vocal line, marked *ff*. It consists of chords and rhythmic patterns in both hands, supporting the vocal melody.

bright, as when the set - - ting sun has giv - en ten thousand

bright, as when the setting sun has giv - en ten thousand

bright, as when the set - - ting sun has giv - en ten thousand

bright, as when the setting sun has giv - en ten thousand

Four vocal staves in 4/4 time, each with lyrics. The music is in one sharp (F#) and features a melodic line with some grace notes.

Piano accompaniment for the chorus, marked *ff*. It consists of chords and rhythmic patterns in both hands, supporting the vocal melody.

hues to sum - mer e - ven, as when the setting sun has
 hues to sum - mer e - ven, as when the set - - ting sun has
 hues to sum - mer e - ven, as when the setting sun has
 hues to sum - mer e - ven, as when the set - - ting sun has

giv - en tenthousand hues to sum - mer e - ven,
 giv - en tenthousand hues to sum - mer e - ven, 'mid furs and silks,
 giv - en tenthousand hues to sum - mer e - ven, 'mid
 giv - en tenthousand hues to sum - mer e - ven, 'mid furs and silks,

'mid furs and silks and jew - - els sheen, the
 'mid furs and silks,
 furs and silks and jew - - els sheen, 'mid furs and jew - - els
 mid furs and silks.

sf
 cen - - - tre of the glitt' - ring ring, marked by his garb of
 marked by his garb of
 sheen, the cen - - - tre of the ring, marked by his garb of
 marked by his garb of

Lin - coln green, stands Snow - don's knight
 Lin - coln green, stands Snow - don's knight
 Lin - coln green, stands Snow - don's knight
 Lin - coln green, stands Snow - don's knight

A Fitz-James.
 and Scot - - - land's king. Yes, fair, the wandring poor Fitz James the
 and Scot - - - land's king.
 and Scot - - - land's king.
 and Scot - - - land's king.

fe - alty of Scot - land claims, to him, to him thy

woes thy wish - - - es

cresc. *p*

bring.
Ten. Soprani.
What seeks fair El - len of the king? What seeks fair El - len of the king?

Bass. Alto.
What seeks fair El - len of the king? What seeks fair El - len of the king?

Ellen.
I plead for Doug - - - las!

Fitz-James.
Yes - - ter e - ven his prince and he have

Douglas.
Yes - - ter e - ven his prince and he have

much _____ for giv. - - - en,
 much _____ for giv. - - - en,

Brave Both-well's Lord hence-forth we
 CORO. Brave Both-well's Lord hence-forth we
 Brave Both-well's Lord hence-forth we

Brave Both-well's Lord hence-forth we

Fitz James.

B

Still is there one,
 own the friend and bulwark of the throne.
 own the friend and bulwark of the throne.
 own the friend and bulwark of the throne.
 own the friend and bulwark of the throne.

B
p

still is there one, is there one for whom you sue?

Ellen.

I crave the grace of Rod - - 'rick Dhu.

His doom rests

CORO.

His doom rests

His doom rests

His doom rests

cresc. *p* *sf* *p*

Fitz James.

C

cresc. Hast thou no other boon, no otherboont to
with the king of kings.

cresc. with the King of kings.

cresc. with the King of kings.

cresc. with the King of kings.

cresc. *sf*

Fa - ther be - lo - ved, wilt
crave? no other captive friend to save?

thou not speak the suit that stains my burn - ing

Malcolm.

check? Nor he, nor she my par - - - don sues.

Then
Malcolm, for thee no sup - pliant sues, from thee may jus - tice claim her dues.
Malcolm, for thee no suppliant sues, from thee may jus - tice claim her dues.
Malcolm, for thee no suppliant sues, from thee may jus - tice claim her dues.
Malcolm, for thee no suppliant sues, from thee may jus - tice claim her dues.

D

come, stern jus - tice, claim thy dues!
 Fitz James.

Thou, nur - tured

fp

un - der-neath our smile, hast paid our care

by treach'rous wile, dis - hon' - ring thus — thy loy - al

name. Will no fond plea a - vert his blame?

CORO. Will no fond plea a - vert his blame?

Will no fond plea a - vert his blame?

Will no fond plea a - vert his blame?

pp

Fitz James.

Fet - ters and war - der

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Fet - ters and war - der". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand.

for the Græme!

Fetters and war - der, fetters and
 Fetters and war - der, fetters and
 Fetters and war - der, fetters and
 Fetters and war - der, fetters and

The second system of the musical score features four vocal lines and a piano accompaniment. The vocal lines are arranged in a four-part setting, with the lyrics "Fetters and war - der, fetters and" repeated across all parts. The piano accompaniment continues with the same rhythmic pattern as the first system.

cresc.
 war - der, fet - ters and war - der for the Græme!
cresc.
 war - der, fet - ters and war - der for the Græme!
cresc.
 war - der, fet - ters and war - der for the Græme!
cresc.
 war - der, fet - ters and war - der for the Græme!

cresc. *sf* *attacca*

The third system of the musical score features four vocal lines and a piano accompaniment. The vocal lines are arranged in a four-part setting, with the lyrics "war - der, fet - ters and war - der for the Græme!" repeated across all parts. The piano accompaniment includes dynamic markings such as *cresc.* and *sf*, and ends with the instruction *attacca*.

No 23. Quartett.

Con moto animato.

Ellen.
O joy - - - ful day, that binds in

Malcolm.
O joy - - - ful day, that binds in

Fitz James.
O joy - ful day, that binds - - in

Douglas.
O joy - - - ful day, that binds in

Con moto animato.

lov - ing bonds our hearts for aye! O - fu - - - - ture

lov - ing bonds our hearts for aye! O fu - - - - ture

lov - ing bonds their hearts for aye! O fu - ture bright, that

lov - ing bonds our hearts for aye! O - fu - - - - ture

bright, that breathes of home de-light and joys that stay: All

bright, that breathes of home de-light and joys that stay: All

breathes of home - de-light and joys that stay: All

bright, that breathes of home - de-light and joys that stay: All

mf

wea - - - ry cares be - hind them

wea - - - ry, wea - ry cares be - - hind them

wea - - - ry, wea - ry cares be - - hind them

wea - - - ry, wea - ry cares be - - hind them

f

fly they dream the bliss

fly they dream the bliss of heav'n the

fly they dream the bliss of heav'n the

fly they dream the bliss of heav'n the

f

of heav'n is nigh, o
 bliss of heav'n is nigh, joy-ful day, joy-ful day, joyful
 bliss of heav'n is nigh, joy-ful day, joy-ful day, joyful
 bliss of heav'n is nigh, o joyful day,

cresc.

joy-ful day, that binds in
 day, that binds our hearts for aye, o joy-ful day, that binds in
 day, that binds their hearts for aye, o joy-ful day, that binds in
 o joy-ful day, o joy-ful day, that binds in

cresc.

lov-ing bonds our hearts for aye, o fu-ture bright, that breathes of
 lov-ing bonds our hearts for aye, o fu-ture bright, that breathes of
 lov-ing bonds their hearts for aye, o fu-ture bright, that breathes of
 lov-ing bonds their hearts for aye, o fu-ture bright, that breathes of

ff. *dim.*

home de - light and joys that stay!

home de - light and joys that stay!

home de - light and joys that stay! joy-ful

home de - light and joys that stay!

joy-ful day! fu - - ture bright!

joy-ful day! fu - - ture bright!

day! fu - - ture bright! joy - ful

joyful day! fu - - ture bright!

joy - ful joy - - ful day!

joy - ful joy - - ful day!

day joy - - - ful day!

joy - ful joy - - ful day!

No 24. After Song.

(Chorus.)

Andante mosso.

Piano introduction for the chorus, featuring a treble and bass staff with a dynamic marking of *f*. The music is in a minor key and 3/4 time, with a tempo of Andante mosso.

Sopr. Harp of the north resumethy wizard elm, the lay is ended, that we dared to
Alt. Harp of the north resumethy wizard elm, the lay is ended, that we dared to
Ten. Harp of the north resumethy wizard elm, the lay is ended, that we dared to
Bass. Harp of the north resumethy wizard elm, the lay is ended, that we dared to

Piano accompaniment for the first vocal line, featuring a treble and bass staff with a dynamic marking of *f*. The music is in a minor key and 3/4 time.

sing; who might not venture, who might not venture, who might not venture into fancy's
sing; who might not venture, who might not venture, who might not venture into fancy's
sing; who might not venture, who might not venture, who might not venture into fancy's
sing; who might not venture, who might not venture, who might not venture into fancy's

Piano accompaniment for the second vocal line, featuring a treble and bass staff with a dynamic marking of *p*. The music is in a minor key and 3/4 time.

realm, — save in ac - cord with thine all honour'd string;

realm, — save in ac - cord with thine all honour'd string;

realm, — save in ac - cord with thine all honour'd string;

realm, — save in ac - cord with thine all honour'd string;

p receding now thy dying numbers ring fainter and fainter down the rugged

pp

pp

p receding now thy dying numbers ring fainter and fainter down the rugged

pp

p receding now thy dying numbers ring fainter and fainter down the rugged

pp

receding now thy dying numbers ring fainter and fainter down the rugged

pp

dell, and now the mountain breezes scarcely bring a wandring witch note of the dis - tant

dell, and now the mountain breezes scarcely bring a wandring witch note of the dis - tant

dell, and now the mountain breezes scarcely bring a wandring witch note of the dis - tant

dell, and now the mountain breezes scarcely bring a wandring witch note of the dis - tant

fp

spell: and now 'tis si - lent all. *Enchantress*

spell, and now 'tis si - lent all. *Enchantress*

spell, and now 'tis si - lent all. *Enchantress*

spell, and now 'tis si - lent all. *Enchantress*

cresc. *pp*

fare thee well, fare thee well, fare thee well, fare thee, *cresc.*

fare thee well, fare thee well, fare thee well, fare thee, *cresc.*

fare thee well, fare thee well, fare thee well, fare thee, *cresc.*

fare thee well, fare thee well, fare thee well, fare thee, *cresc.*

fare thee well, fare thee well, fare thee well, fare thee, *cresc.*

rit. *a tempo* *p* *cresc.*

fare thee well!

fare thee well!

fare thee well!

fare thee well!