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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MY FRIEND NICHOLAS KILBURN, ESQ.

COMPOSED FOR THE LEEDS MUSICAL FESTIVAL, 1901.

THE BLIND GIRL OF CASTÉL-CUILLÉ

CANTATA

FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE POEM TRANSLATED FROM THE GASCON OF JASMIN BY

H. W. LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(OP. 43.)

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AND

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THE BLIND GIRL OF CASTÉL-CUILLÉ.

PART I.

At the foot of the mountain height
Where is perched Castél-Cuillé,
When the apple, the plum, and the almond-tree
In the plain below were growing white,
This is the song one might perceive
On a Wednesday morn of Saint Joseph's Eve :
"The roads should blossom, the roads should
bloom,

So fair a bride shall leave her home !
Should blossom and bloom with garlands gay,
So fair a bride shall pass to-day !"
This old Te Deum, rustic rites attending,
Seemed from the clouds descending ;

When lo ! a merry company
Of rosy village girls, clean as the eye,
Each one with her attendant swain,
Came to the cliff, all singing the same strain ;
Resembling there, so near unto the sky,
Rejoicing angels, that kind Heaven has sent
For their delight and our encouragement

Together blending,
And soon descending
The narrow sweep
Of the hill-side steep,
They wind aslant
Toward Saint Amant,
Through leafy alleys
Of verdurous valleys
With merry sallies
Singing their chant :

"The roads should blossom, the roads should
bloom,

So fair a bride shall leave her home !
Should blossom and bloom with garlands gay,
So fair a bride shall pass to-day !"

.

The sky was blue ; without one cloud of gloom,
The sun of March was shining brightly,
And to the air the freshening wind gave lightly
Its breathings of perfume.

When one beholds the dusky hedges blossom,
A rustic bridal, ah ! how sweet it is !
To sounds of joyous melodies,
That touch with tenderness the trembling
bosom,

A band of maidens
Gaily frolicking,

A band of youngsters
Wildly rollicking !

Kissing,
Caressing,
With fingers pressing,
Till in the veriest
Madness of mirth, as they dance,
They retreat and advance,

Trying whose laugh shall be loudest and
merriest ;

"The roads should blossom, the roads should
bloom,

So fair a bride shall leave her home !
Should blossom and bloom with garlands gay,
So fair a bride shall pass to-day !"

BARITONE SOLO.

Meanwhile, whence comes it that among
These maidens fresh and fair,
Baptiste stands sighing, with silent tongue ?
Is it Saint Joseph would say to us all,
That love, o'er-hasty, precedeth a fall ?
O, no ! for a maiden frail, I trow,
Never bore so lofty a brow !

What lovers !—they give not a single caress !
To see them so careless and cold to-day,
These are grand people, one would say.

What ails Baptiste ? what grief doth him
oppress ?

It is, that, half way up the hill,
Dwelleteth the blind orphan still.

.

Love, the deceiver, them ensnared ;
For them the altar was prepared ;
But alas ! the summer's blight,
The dread disease that none can stay,
The pestilence that walks by night,
Took the young bride's sight away.

All at the father's stern command was
changed ;

Their peace was gone, but not their love
estranged ;

Wearied at home, ere long the lover fled ;
Returned but three short days ago,
The golden chain they round him throw,
He is enticed, and onward led
To marry Angela, and yet
Is thinking ever of Margaret.

CHORUS.

Then suddenly a maiden cried,
 "Anna, Theresa, Mary, Kate!
 Here comes the cripple Jane!" And by a
 fountain's side

A woman, bent and gray with years,
 Under the mulberry-trees appears,
 And all towards her run, as fleet
 As had they wings upon their feet.
 It is that Jane, the cripple Jane,
 Is a soothsayer, wary and kind.
 She telleth fortunes, and none complain.
 She promises one a village swain,
 Another a happy wedding-day,
 And the bride a lovely boy straightway:
 All comes to pass as she avers;
 She never deceives, she never errs.
 But for this once the village seer
 Wears a countenance severe,
 And from beneath her eyebrows thin and white
 Her two eyes flash like cannons bright
 Aimed at the bridegroom in waistcoat
 blue,

Who, like a statue, stands in view;
 Changing colour, as well he might,
 When the beldame, wrinkled and gray,
 Takes the young bride by the hand,
 And, with the tip of her reedy wand,
 Making the sign of the cross, doth say,—
 "Thoughtless Angela, beware!
 Lest, when thou weddest this false bride-
 groom,
 Thou diggest for thyself a tomb!"

And she was silent; and the maidens fair
 Saw from each eye escape a swollen tear;
 But on a little streamlet silver-clear,
 What are two drops of turbid rain?
 Saddened a moment, the bridal train
 Resumed the dance and song again;

"The roads should blossom, the roads should
 bloom,
 So fair a bride shall leave her home!
 Should blossom and bloom with garlands gay,
 So fair a bride shall pass to-day!"

PART II.

SOPRANO SOLO AND CHORUS.

And from suffering worn and weary,
 But beautiful as some fair angel yet,
 Thus lamented Margaret,
 In her cottage lone and dreary:—

"He has arrived! arrived at last!
 Yet Jane has named him not these three days
 past;

Arrived! yet keeps aloof so far!
 And knows that of my night he is the star!
 Knows that long months I wait alone, benighted,
 And count the moments since he went away!

Come! keep the promise of that happier day,
 That I may keep the faith to thee I plighted!
 What joy have I without thee?—what delight?
 Grief wastes my life, and makes it misery;
 Day for the others ever, but for me

For ever night! for ever night!

When he is gone 'tis dark! my soul is sad!
 I suffer! O my God! come, make me glad.
 When he is near, no thoughts of day intrude;
 Day has blue heavens, but Baptiste has blue
 eyes!

Within them shines for me a heaven of love,
 A heaven all happiness, like that above,
 No more of grief! no more of lassitude!
 Earth I forget,—and heaven, and all distresses,
 When seated by my side my hand he presses;
 But when alone, remember all!

Where is Baptiste? he hears not when I call!
 A branch of ivy, dying on the ground,
 I need some bough to twine around!
 In pity come! be to my suffering kind!
 True love, they say, in grief doth more abound!
 What then—when one is blind?

"Who knows? perhaps I am forsaken!
 Ah! woe is me! then bear me to my grave!
 O God! what thoughts within me waken!
 Away! he will return! I do but rave!
 He will return! I need not fear!
 He swore it by our Saviour dear;
 He could not come at his own will;
 Is weary, or perhaps is ill!
 Perhaps his heart, in this disguise,
 Prepares for me some sweet surprise!
 But some one comes! Though blind, my
 heart can see!
 And that deceives me not!—'tis he! 'tis he!"

CHORUS.

And the door ajar is set,
 And poor, confiding Margaret
 Rises, with outstretched arms, but sightless
 eyes;
 'Tis only Paul, her brother, who thus cries:—

BARITONE SOLO.

"Angela the bride has passed!
 I saw the wedding guests go by;
 Tell me, my sister, why were we not asked?
 For all are there but you and I!"

SOPRANO SOLO.

"Angela married! and not send
 To tell her secret unto me!
 O, speak! who may the bridegroom be?"

BARITONE SOLO.

"My sister, 'tis Baptiste, thy friend!"

CHORUS.

A cry the blind girl gave, but nothing said ;
 A milky whiteness spreads upon her cheeks ;
 An icy hand, as heavy as lead,
 Descending, as her brother speaks,
 Upon her heart, that has ceased to beat,
 Suspends awhile its life and heat.
 She stands beside the boy, now sore distressed,
 A wax Madonna as a peasant dressed.

BARITONE SOLO AND CHORUS.

“ Hark ! the joyous airs are ringing !
 Sister, dost thou hear them singing ?
 How merrily they laugh and jest !
 Would we were bidden with the rest !
 I would don my hose of homespun gray,
 And my doublet of linen striped and gay ;
 Perhaps they will come ; for they do not
 wed
 Till to-morrow at seven o'clock, it is said ! ”

SOPRANO SOLO.

“ I know it !
 Paul, be not sad ! 'Tis a holiday ;
 To-morrow put on thy doublet gay !
 But leave me now for a while alone. ”

CHORUS.

Away, with a hop and a jump, went Paul,
 And, as he whistled along the hall,
 Entered Jane, the crippled crone.

“ Holy Virgin ! what dreadful heat !
 I am faint, and weary, and out of breath !
 But thou art cold,—art chill as death ;
 My little friend ! what ails thee, sweet ? ”

SOPRANO SOLO.

“ Nothing ! I heard them singing home the
 bride ;

And, as I listened to the song,
 I thought my turn would come ere long,
 Thou knowest it is at Whitsuntide.
 Thy cards forsooth can never lie,
 To me such joy they prophesy,
 Thy skill shall be vaunted far and wide
 When they behold him at my side.

And poor Baptiste, what sayest thou ?
 It must seem long to him ;—methinks I see
 him now ! ”

CHORUS.

Jane, shuddering, her hand doth press :
 “ Thy love I cannot all approve ;
 We must not trust too much to happiness ;—
 Go, pray to God, that thou mayst love him
 less ! ”

SOPRANO SOLO.

“ The more I pray, the more I love !
 It is no sin, for God is on my side ! ”

CHORUS.

It was enough ; and Jane no more replied.
 Now to all hope her heart is barred and cold ;
 But to deceive the beldame old
 She takes a sweet, contented air ;
 Speaks of foul weather, or of fair,
 At every word the maiden smiles !
 Thus the beguiler she beguiles ;
 So that, departing at the evening's close,
 She says, “ She may be saved ! she
 nothing knows ! ”

Poor Jane, the cunning sorceress !
 Now that thou wouldst, thou art no prophetess !
 This morning, in the fulness of thy heart,
 Thou wast so, far beyond thine art !

PART III.

Now rings the bell, nine times reverberating,
 And the white daybreak, stealing up the sky,
 Sees in two cottages two maidens waiting,
 How differently !

Queen of a day, by flatterers caressed,
 The one puts on her cross and crown,
 Decks with a huge bouquet her breast,
 And flaunting, fluttering up and down,
 Looks at herself, and cannot rest.
 The other, blind, within her little room,
 Has neither crown nor flower's perfume ;
 But in their stead for something gropes apart,
 That in a drawer's recess doth lie,
 And 'neath her bodice of bright scarlet dye,
 Convulsive clasps it to her heart.

The one, fantastic, light as air,
 'Mid kisses ringing,
 And joyous singing,
 Forgets to say her morning prayer !

The other, with cold drops upon her brow,
 Joins her two hands, and kneels upon the floor,
 And whispers, as her brother opes the door,
 “ O God ! forgive me now ! ”

And then the orphan, young and blind,
 Conducted by her brother's hand,
 Towards the church, through paths un-
 scanned,

With tranquil air, her way doth wind.
 Odours of laurel, making her faint and pale,
 Round her at times exhale,
 And in the sky as yet no sunny ray,
 But brumal vapours gray.

Near that castle, fair to see
 Crowded with sculptures old in every part,
 Marvels of nature and of art,
 And proud of its name of high degree,
 A little chapel, almost bare
 At the base of the rock, is builded there ;
 All glorious that it lifts aloof,
 Above each jealous cottage roof,
 Its sacred summit, swept by autumn gales,
 And its blackened steeple high in air,
 Round which the osprey shrieks and sails.

SOPRANO SOLO.

“ Paul, lay thy noisy rattle by !
Where are we ? we ascend ! ”

BARITONE SOLO.

“ Yes ; seest thou not our journey's end ?
Hearest not the osprey from the belfry cry ?
The hideous bird, that brings ill-luck, we know !
Dost thou remember when our father said—
The night we watched beside his bed—
‘ O daughter, I am weak and low ;
Take care of Paul ; I feel that I am dying ! ’
And thou, and he, and I, all fell to crying ?
Then on the roof the osprey screamed aloud ;
And here they brought our father in his shroud.
There is his grave ; there stands the cross we
set ;
Why dost thou clasp me so, dear Margaret ?
Come in ! The bride will be here soon :
Thou tremblest ! O my God ! thou art going
to swoon ! ”

CHORUS.

She could no more,—the blind girl, weak and
weary !
A voice seemed crying from that grave so
dreary,
“ What wouldst thou do, my daughter ? ”—and
she started ;
And quick recoiled, aghast, faint-hearted ;
But Paul, impatient, urges evermore
Her steps towards the open door ;
And when, beneath her feet, the unhappy maid
Crushes the laurel near the house immortal,
And with her head, as Paul talks on again,
Touches the crown of filigrane
Suspended from the low-arched portal,
No more restrained, no more afraid,
She walks, as for a feast arrayed,
And in the ancient chapel's sombre night
They both are lost to sight.
At length the bell
With booming sound,
Sends forth, resounding round,
Its hymeneal peal o'er rock and down the dell.
It is broad day, with sunshine and with
rain ;
And yet the guests delay not long,
For soon arrives the bridal train
And with it brings the village throng.

In sooth, deceit maketh no mortal gay,
For lo ! Baptiste on this triumphant day,
Mute as an idiot, sad as yester-morning,
Thinks only of the beldame's words of warning.

And Angela thinks of her cross, I wis ;
To be a bride is all ! The pretty lisper
Feels her heart swell to hear all round her
whisper,

“ How beautiful ! how beautiful she is ! ”

But she must calm that giddy head,
For already the Mass is said ;

At the holy table stands the priest ;

The wedding ring is blessed ; Baptiste receives
it ;

Ere on the finger of the bride he leaves it,

He must pronounce one word at least !

'Tis spoken ; and sudden at the groomsman's
side

SOPRANO SOLO AND CHORUS.

“ 'Tis he ! ” a well-known voice has cried.

And while the wedding guests all hold their
breath,

Opes the confessional, and the blind girl, see !

SOPRANO SOLO.

“ Baptiste, since thou hast wished my death,
As holy water be my blood for thee ! ”

CHORUS.

And calmly in the air a knife suspended !
Doubtless her guardian angel near attended,
For anguish did its work so well,
That, ere the fatal stroke descended,
Lifeless she fell !

At eve, instead of bridal verse,
The *De Profundis* filled the air ;
Decked with flowers, a single hearse
To the churchyard forth they bear ;
Village girls in robes of snow
Follow, weeping as they go ;
Nowhere was a smile that day,

No, ah no ! for each one seemed to say :—

“ The road shall mourn and be veiled in
gloom,

So fair a corpse shall leave its home !
Should mourn and should weep, ah, well-
away !

So fair a corpse shall pass to-day ! ”

H. W. LONGFELLOW

(After the Gascon of *Jasmin*).

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THE BLIND GIRL OF CASTÉL CUILLÉ.

Longfellow.

S. Coleridge - Taylor.
Op. 48.

Allegro moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*mp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff features a rhythmic accompaniment with chords and eighth notes. The dynamic remains *mp*.

The third system continues with two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff features a rhythmic accompaniment with chords and eighth notes. The dynamic is *cresc.* (crescendo) in the middle and *mp* (mezzo-piano) towards the end.

The fourth system continues with two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff features a rhythmic accompaniment with chords and eighth notes. The dynamic is *mp*.

The fifth system continues with two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff features a rhythmic accompaniment with chords and eighth notes. The dynamic is *cresc.* (crescendo) in the middle and *poco* (poco) towards the end.

- *a* - *poco* - *f* *sf*

ff poco

accel. *poco rit.*

Soprano & Alto Chorus. *a tempo*
mf

At the foot of the moun-tain height

a tempo
mf

Where is perch'd Cas - tél Cui - lé, _____ When the

cresc.
 ap - ple, the plum, and the al - mond - tree In the plain be -

mp cresc.

- low were grow - ing white, *mf* This is the

f dim. mf

cresc. *poco -*
 song one might per - ceive On a Wednes - day

cresc. poco -

- a - *poco*
 morn of Saint Jo - seph's Eve:

a poco cresc. rall. -

Soprano. *mp* 2

"The roads should blossom, the roads should bloom, So fair a

Alto. *mp*

"The roads should blossom, the roads should bloom, So fair a

Tenor. *mp*

"The roads should blossom, the roads should bloom, So fair a

Bass. *mp*

"The roads should blossom, the roads should bloom, So fair a

C
H
O
R
U
S.

dim. *mp*

bride shall leave her home! — Should blossom and bloom with gar - lands

bride shall leave her home! — Should blossom and bloom with gar-lands

bride shall leave her home! — Should blossom and bloom with gar-lands

bride shall leave her home! — Should blossom and bloom with gar-lands

gay, So fair a bride shall pass to - day!

gay, So fair a bride shall pass to - day!

gay, So fair a bride shall pass to - day!

gay, So fair a bride shall pass to - day!

sf *mp* *cresc.*

fp *cresc.*

Tenors & Basses.

This old Te De-um,

rus-tic rites at - tending, Seem'd from the clouds de - scend - ing;

dim.

Soprano. 4

When lo! a mer-ry com- pa-ny Of ro - - sy vil- lage girls,

Alto. *mf*

When lo! a mer-ry com- pa-ny Of ro - - sy vil- lage girls,

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and a 4-measure rest.

f clean as the eye,

Each one _____ with her at -

f clean as the eye,

Each one _____ with her at -

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations including triplets and a 4-measure rest.

- ten - dant swain, Came to the cliff, all singing the same strain; —

- ten - dant swain, Came to the cliff, all singing the same strain; —

Piano accompaniment for the third system, featuring a treble and bass clef with various musical notations including triplets and a 4-measure rest.

Soprano.

5

Allegro.

Re - sem - bling

Alto.

Re - sem - bling

Tenor.

mf *ff* *f*

sing - ing the same - strain;

Re - sem - bling

mf Bass.

ff *f*

sing - ing the same - strain;

Re - sem - bling

Allegro.

5 *ff* *sf*

there, so near un-to the sky, Re-joic - ing an - gels, that

there, so near un-to the sky, Re-joic - ing an - gels, that

there, so near un-to the sky, Re-joic - ing an - gels, that

there, so near un-to the sky, Re-joic - ing an - gels, that

mf *ff* *sf*

kind Heav'n has sent For their de-light and our en-couragement.

kind Heav'n has sent For their de-light and our en-couragement.

kind Heav'n has sent For their de-light and our en-couragement.

kind Heav'n has sent For their de-light and our en-couragement.

mf

To-

To-

To-

cresc. - f - cresc. -

- geth - - er blend - ing, And soon de - scend - ing The
 - geth - - er blend - ing, And soon de - scend - ing The
 - geth - - er blend - - ing, And soon de - scend - ing The
 To - geth - er blend - - ing, And soon de - scend - ing The

dim. - - - - -
dim. - - - - -
dim. - - - - -
dim. - - - - -

sf

narrow sweep Of the hill - side steep, They wind aslant Towards
 narrow sweep Of the hill - side steep, They wind aslant Towards
 narrow sweep They wind aslant Towards
 nar - - row sweep Of the hill - side steep, They wind , aslant Towards

p

A

Saint A-mant, They wind aslant Towards Saint A-mant,
 Saint A-mant, They wind aslant Towards Saint A-mant,
 Saint A-mant, They wind aslant Towards Saint A-mant,
 Saint A-mant, They wind aslant Towards Saint A-mant,

Through leaf - y al-leys
 Through leaf - y al-leys
 Of ver - durous
 Of ver - durous

With mer - - ry sal-lies Singing their chant: _____

With mer - - ry sal-lies Singing their chant: _____

val-leys With mer - - ry sal-lies Singing their chant: _____

val-leys With mer - - ry sal-lies Singing their chant: _____

mf *Tempo I!*

"The roads should

"The roads should

"The roads should

"The roads should

8 *mf* *Tempo I!*

"The roads should

"The roads should

"The roads should

"The roads should

f *rit.* *f*

blossom, the roads should bloom, So fair a bride shall leave her home!—

blossom, the roads should bloom, So fair a bride shall leave her home!—

blossom, the roads should bloom, So fair a bride shall leave her home!—

blossom, the roads should bloom, So fair a bride shall leave her home!—

mf

— Should blossom and bloom with gar - lands gay, So fair a

— Should blossom and bloom with gar-lands gay, So fair a

— Should blossom and bloom with gar-lands gay, So fair a

— Should blossom and bloom with gar-lands gay, So fair a

sf

Four vocal staves in G major, 4/4 time. Each staff has the lyrics "bride shall pass to day!". The music is marked with a forte (*f*) dynamic and includes accents (^) over the notes for "pass" and "day".

Piano accompaniment for the first system. The right hand features a melodic line with accents and slurs. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf*, *cresc.*, and *f*.

Piano accompaniment for the second system. The right hand continues the melodic line with various articulations. The left hand maintains the harmonic texture. Dynamics include *dim.* and *f*.

9 Altos. *mp*
 The sky was blue, with - out one cloud of
 Tenors. *mp*
 The sky was blue, with - out one cloud of

Piano accompaniment for the third system, starting at measure 9. It features a melodic line in the right hand and harmonic accompaniment in the left hand. Dynamics include *mp*.

gloom, The sun of March was shin-ing bright-ly, — And to the air —

gloom, The sun of March was shin-ing bright-ly, — And to the air the fresh'ning

— the fresh'ning wind gave light-ly Its breathing of per - fume. —

wind — gave light-ly Its breathing of per - fume. —

Soprano. 10 *mf*

When one be-holds the dus-ky hed-ges blossom, A rus-tic bridal,

A rus-tic bridal,

f — *mf*

ah! how sweet it is! — To sounds of joy - ous me - lodies, That

ah! how sweet it is! — To sounds of

To sounds of

To sounds of

mf

mf

mf

mf

mf

mf

11

touch with tenderness the trem-bling bo-som,

me-lodies, That touch the trem-bling bo-som,

me-lodies, That touch the trem - bling bo-som,

me-lodies, That touch the trem-bling bo-som,

11

accel. *cresc. molto*

Più mosso.

A band of maidens Gai - ly frolicking, A band of
 A band of maidens Gai-ly frolicking, A band of
 A band of maidens Gai-ly frolicking, A band of
 A band of maidens Gai-ly frolicking, A band of

Più mosso.

young-sters Wild - ly rol-lick-ing! Kiss - ing, Car - ess - ing, With
 young-sters Wild - ly rol-lick-ing! Kiss - ing, Car - ess - ing, With
 young-sters Wild - ly rol-lick-ing! Kiss - ing, Car - ess - ing, With
 young-sters Wild - ly rol-lick-ing! Kiss - ing, Car - ess - ing, With

fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

ff 12

loud-est and mer-ri-est; "The

loud-est and mer-ri-est; "The

loud-est and mer-ri-est; "The

loud-est and mer-ri-est; "The

12

f *rall.*

Tempo I^o

roads should blossom, the roads should bloom, So fair a bride shall leave her

roads should blossom, the roads should bloom, So fair a bride shall leave her

roads should blossom, the roads should bloom, So fair a bride shall leave her

roads should blossom, the roads should bloom, So fair a bride shall leave her

Tempo I^o

ff

home! Should blossom and bloom with gar - - lands gay,
 home! Should blossom and bloom with gar - lands gay, So
 home! Should blossom and bloom with gar - lands gay,
 home! Should blossom and bloom with gar - lands gay,

f 13
 So fair a bride shall pass to - day!"
 fair a bride shall pass to - day!"
 So fair a bride shall pass to - day!"
 So fair a bride shall pass to - day!"

sf 13 *ff*

dim. *rall.*

14 *f*

Mean-while, whence comes it that a - mong These mai - dens fresh and fair,

Bap-tiste stands sighing, with si - lent tongue? Is it Saint

Jo - seph would say to us all, That love, o'er

has - ty, pre - ced-eth a fall?

no! for a mai- den frail, I trow, Nev - - er

bore so lof - ty a brow! *f* What lov-ers! they

The first system features a vocal line with lyrics "bore so lof - ty a brow!" and "What lov-ers! they". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. Dynamics include *f*.

give not a sin-gle caress! *mp* To see them so care - less, so

The second system features a vocal line with lyrics "give not a sin-gle caress!" and "To see them so care - less, so". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. Dynamics include *mf*, *f*, and *mp*.

care - less and cold to - day, *f* These are grand people, one would

The third system features a vocal line with lyrics "care - less and cold to - day," and "These are grand people, one would". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. Dynamics include *f* and *cresc.*

say. *rit.* What ails Baptiste? what grief doth him op -

The fourth system features a vocal line with lyrics "say." and "What ails Baptiste? what grief doth him op -". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. Dynamics include *sf* and *rit.*

accel. - press? *accel.* *dim. e rit.*

The fifth system features piano accompaniment with dynamics *accel.*, *dim. e rit.*, and *rit.*

16

mp

It is, that, half way up the hill,

Dwelleth the blind or-phan still,

mp

Love, the de-ceiv-er, them ensnared;

For them the al-tar was pre-pared;

Poco agitato.

mf

But a-las! the summer's blight, The dread di-sease which none can stay, The

pp

pes-tilence that walks by night,

Took the young brides sight a - way.

dim. e rit.

dim. e rit.

a tempo

f

sf

17 *Poco più mosso.*

f

All at the father's stern com - mand ——— was changed; Their

peace ——— was gone but not their love ——— es - tranged; ———

Meno mosso.
mp

Wear - ied at home, ere long the lov - er fled; Re - turn'd but thro' short

mp

Agitato.
f

days a - go, The golden chain they round him throw, He is en - ticed, ——— and

f *cresc.*

18 *accel.* *ff* *dim. rall.* *mp*

onward led To mar - - ry An - ge - la, and yet Is think - ing,

accel. *ff* *dim. rall.* *mp*

rall.

ev - er of Mar - gar - et, think - ing ev - er of Mar - - gar - et!

rall. *p*

mf *mf*

p *dim.* *e* *rall.* *pp*

19 *Allegro.*
Soprano. *mf*
Then

CHORUS.
Alto. *mf*
Then

19 *Allegro.*
mf cresc.

sud - den - ly a maid - en cried, "An - na! The -

sud - den - ly a maid - en cried, "An - na! The -

cresc. - - - *ff* Δ
- re - sa! Ma - - ry! Kate!

cresc. - - - *ff* Δ
- re - sa! Ma - - ry! Kate!

Here comes the crip-ple Jane!"

Here comes the crip-ple Jane!"

sf

20

Contralto. mp

And by a foun-tain's side A woman, bent and gray with

Bass. mp

And by a foun-tain's side A woman, bent and gray with

20

mp

f

mp

years, Un-der the mul - berry-trees ap - pears, And all towards her

years, Un-der the mul - berry-trees ap - pears, And all towards her

f

mp

f

run, as fleet As had they wings up-on their feet.

run, as fleet As had they wings up-on their feet.

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

ff

The second system is a piano accompaniment. It begins with a fortissimo (*ff*) dynamic marking. The right hand plays a series of triplets and sixteenth notes, while the left hand provides a steady bass line with some chordal accompaniment.

Soprano.

21

f

It is that

Alto.

f

It is that

Tenor.

f

It is that

Bass.

f

It is that

C H O R U S .

21

The third system is a piano accompaniment. It begins with a measure number of 21. The right hand plays a series of triplets and sixteenth notes, while the left hand provides a steady bass line with some chordal accompaniment.

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel-leth

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel-leth

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel-leth

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel-leth

for-tunes, and none complain, she tel-leth for-tunes, and none complain. She

for-tunes, and none complain, she tel-leth for-tunes, and none complain. She

fortunes, and none complain, she tel-leth fortunes, and none complain.

for-tunes, she tel-leth for-tunes.

pro-mi-ses one a vil-lage swain, And the
 pro-mi-ses one a vil-lage swain, And the
 An - o-ther a hap - py wed-ding - day, And the
 An - o-ther a hap - py wed-ding - day, And the

f *cresc.* *f* *cresc.* *f* *cresc.*

22

bride a love-ly boy straightway. All comes to pass as she avers; She
 bride — a lovely boy straightway. All comes to pass as she avers; She
 bride — a lovely boy straightway. All comes to pass as she avers; She
 bride a love-ly boy straightway. All comes to pass as she avers; She

ff *ff* *ff* *ff*

22

f *cresc.* *sf*

never deceives, she never errs.

never deceives, she never errs.

never deceives, she never errs.

never deceives, she never errs.

23

mp But for this once _____ the village

mp But for this once _____ the village

mp But for this once _____ the village

mp But for this once _____ the village

23

mp

mf
seer_ Wears a countenance se - vere,

mf
seer_ Wears a countenance se - vere,

mf
seer_ Wears a countenance se - vere, And from be-neath her eye-brows

mf
seer_ Wears a countenance se - vere, And from be-neath her eye-brows

mf
sf *mf*

Her two eyes flash'd, flash'd like can - nons bright:

Her two eyes flash'd, flash'd like can - nons bright:

thin and white

thin and white

mf
sf *mf*

Who, like a sta-tue,
Who, like a sta-tue,
Aimed at the bridegroom in waist-coat blue,—
Aimed at the bridegroom in waist-coat blue,—

cresc.

24

stands in view;— Chang-ing colour, as well he might, When the
stands in view;— Chang-ing colour, as well he might, When the
Chang-ing colour, as well he might, When the
Chang-ing colour, as well he might, When the

24

f

dim. poco a poco -

beldame wrinkled and gray, Takes the young bride by the hand, And with the

dim. poco a poco -

beldame wrinkled and gray, Takes the young bride by the hand, And with the

dim. poco a poco -

beldame wrinkled and gray, Takes the young bride by the hand, And with the

dim. poco a poco -

beldame wrinkled and gray, Takes the young bride by the hand, And with the

dim. poco a poco -

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

25 *p* *mf*

say, "Thoughtless An-ge-la, beware,

say, "Thoughtless An-ge-la, beware,

say, "Thoughtless An-ge-la, beware,

say, "Thoughtless An-ge-la, beware,

25 *rall.* *a tempo* *sf* *p* *cresc.*

f *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

f *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

f *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

f *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

sf

diggest for thy-self a tomb!"

diggest for thy-self a tomb!"

diggest for thy-self a tomb!"

diggest for thy-self a tomb!"

p *sf*

3 3 3 3

26 *mp*

And she was si - - lent; and the

mp

And she was si - - lent; and the

mp

And she was si - - lent;

mp

And she was si - - lent;

26

sf *mp*

3 3 3 3

maidens fair Saw from each eye escape a swol - - len tear; —

maidens fair Saw from each eye escape a swol - - len tear; But on a

— and the maid - ens fair Saw a swol - - len tear; —

— and the maid - ens fair Saw a swol - - len tear; But on a

p

p

p

p

p

What are two drops of

lit - tle stream - let sil - ver clear,

What are two drops of

lit - tle stream - let sil - ver clear,

mf

mf

mp

accel.
 tur - bid rain? Sadden'd a mo - ment, the brid-al train

accel.
 Sadden'd a mo - ment, the brid-al train

accel.
 tur - bid rain? Sadden'd a mo - ment, the brid-al train

accel.
 Sadden'd a mo - ment, the brid-al train

cresc. *rall.* **27** *ff*
 Resum'd the dance and the song a-gain; "The

cresc. *rall.* *ff*
 Re-sum'd the dance and the song a-gain; "The

cresc. *rall.* *ff*
 Re-sum'd the dance and the song a-gain; "The

cresc. *rall.* *ff*
 Re-sum'd the dance and the song a-gain; "The

27

f *cresc.* *rall.*

Moderato.

roads should blossom, the roads should bloom, So fair a
roads should blossom, the roads should bloom, So fair a
roads should blossom, the roads should bloom, So fair a
roads should blossom, the roads should bloom, So fair a

Moderato.

ff
sf

bride shall leave her home! _____ Should blossom and bloom _____ with
bride shall leave her home! _____ Should blossom and bloom with
bride shall leave her home! _____ Should blossom and bloom with
bride shall leave her home! _____ Should blossom and bloom with

28

cresc.

gar - lands gay, So fair a bride, so fair a

gar - lands gay, So fair a bride, so fair a

gar - lands gay, So fair a bride, so fair a

gar - lands gay, So fair a bride, so fair a

28

bride, so fair a bride shall pass to - day!

bride, so fair a bride shall pass to - day!

bride, so fair a bride shall pass to - day!

bride, so fair a bride shall pass to - day!

29

Musical score for measures 29-32. The top two staves contain vocal lines, and the bottom two staves contain piano accompaniment. The music is in a minor key and features a steady rhythmic pattern.

29

Musical score for measures 29-32, piano accompaniment. The music features a series of chords and melodic lines. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte).

Musical score for measures 29-32, piano accompaniment. The music features a series of chords and melodic lines. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte).

Musical score for measures 29-32, piano accompaniment. The music features a series of chords and melodic lines. Dynamic markings include *sf* (sforzando), *mf* (mezzo-forte), and *dim* (diminuendo). The lyrics are: *do in u - en -*

Musical score for measures 29-32, piano accompaniment. The music features a series of chords and melodic lines. Dynamic markings include *pp* (pianissimo). The lyrics are: *do in u - en -*

PART II.

Andante.

mp molto espressivo

sol^o

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The music is marked *mp molto espressivo*. A *sol^o* marking is present in the right hand.

f

Second system of musical notation, continuing the piece with a dynamic marking of *f*.

sf

Third system of musical notation, featuring dynamic markings of *sf* (sforzando) in both hands.

Fourth system of musical notation, concluding with a double bar line and a *rit.* (ritardando) marking.

30

pp

Fifth system of musical notation, starting with the number 30 and ending with a dynamic marking of *pp* (pianissimo).

C H O R U S.

Soprano.
pp And from suff'ring worn and wea - ry, — But

Alto.
pp And from suff'ring worn and wea - ry, — But

Tenor.
pp And from suff'ring worn and wea - ry, — But

Bass.
pp And from suff' - ring wea - ry, — But

beau-tiful as some fair angel yet,

beau-tiful as some fair angel yet,

beau-tiful as some fair angel yet,

beau-tiful as some fair angel yet,

31 Soprano Solo.

poco rit.

Agitato. 43

mf

He has ar -

pp
Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry:—

pp
Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry:—

pp
Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry:—

pp
Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry:—

31 *pp* *poco rit.* *pp*

accel. *a tempo*
-riv'd! ar - riv'd at last! Yet Jane has

pp
Thus lament - ed Mar-garet!

pp
Thus lament - ed Mar-garet!

pp
Thus lament - ed Mar-garet!

pp
Thus lament - ed Mar-garet!

accel.
Agitato.

a tempo

mf *pp*

nam'd him not these three days past; Ar-riv'd! yet keeps a-loof so

f *accel.*

cresc. *accel.*

a tempo

far! ————— And knows that of my night —————

pp

Thus lament-ed Mar-gar-et!

pp

Thus lament-ed Mar-gar-et!

pp

Thus lament-ed Mar-gar-et!

pp

Thus lament-ed Mar-gar-et!

pp

Thus lament-ed Mar-gar-et!

Thus lament-ed Mar-gar-et!

a tempo *p*

32 *appassionato*

he is the star! Knows that long months I wait alone, be-

dim. - *mp*

-night-ed! And count the mo-ments since he went a - way!

f *dim.* *f* *dim.*

C H O R U S .

pp Thus lament-ed Mar-garet, In her cot-tage lone and drea - ry.

pp Thus lament-ed Mar-garet, In her cot-tage lone and drea - ry.

pp Thus lament-ed Mar-garet, In her cot-tage lone and drea - ry.

pp Thus lament-ed Mar-garet, In her cot-tage lone and drea - ry.

pp *pp*

33

Più agitato.

Come! — come! keep the pro - mise of that happier day, That I may keep the

33 *Più agitato.*

sf *sf* *p* *cresc.*

faith to thee I *f* plight - ed! — What joy have I with-
mp Thus la-ment-ed Mar - garet! —
mp Thus la-ment-ed Mar - - gar - et!
mp Thus la-ment-ed Mar - - gar - et!
mp Thus la-ment-ed Mar - - gar - et!

f *mf* *3*

accel.

- out thee? — what de - light? — Grief wastes my

sf *mp* *3* *accel.*

life — and makes it mi-se-ry; — Day for the others

e - cresc. - poco - a - poco *e - cresc. - 3 poco - a - 3 poco* *f*

e - ver, but for me — For e-ver night! — for e-ver night! —

rall. - **34** *a tempo* *mp*

CHORUS.

Thus lament-ed
Thus lament-ed
Thus lament-ed
Thus lament-ed

ff *rall. - dim. -* *mp* **34** *a tempo*

Agitato. *mp* *accel.* -

When he is gone 'tis

Mar-gar-et, In her cottage lone and drea-ry:

Mar-gar-et, In her cottage lone and drea-ry:

Mar-gar-et, In her cottage lone and drea-ry:

Mar-gar-et, In her cottage lone and drea-ry:

*pp**accel.* -

dark! my soul is sad! I suf-fer! O my God! — come, make me

cresc. -*ff* *rall.* -*f* *rall.* -*dim.* -*Più tranquillo.*

glad — When he is near, no thoughts of day in-trude; —

mp

mf *rall.* *Poco più moto.*

Day has blue heavens, but Bap - tiste has blue eyes! With - in them

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and a *rallentando* (*rall.*) tempo. The piano accompaniment also starts with *mf*. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Day has blue heavens, but Bap - tiste has blue eyes! With - in them".

shines for me a heav'n of love, A heav'n all hap - piness, like

cresc. -

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a triplet pattern in the bass line. The lyrics are: "shines for me a heav'n of love, A heav'n all hap - piness, like". The dynamic marking *cresc. -* (crescendo) is present.

35 *ff a tempo*

that a - bove, No more of grief!

accel. *rit.* *ff a tempo*

The third system begins with a measure rest of 35 measures, followed by a *fortissimo* (*ff*) dynamic and *a tempo* marking. The vocal line has a fermata over the word "grief!". The piano accompaniment includes markings for *accelerando* (*accel.*), *ritardando* (*rit.*), and *ff a tempo*. The key signature changes to two flats (Bb, Eb).

mf *accel. - cresc. -*

no more of las - si - tude! Earth I for - get, and heav'n, and all dis -

mf *accel. - cresc. -*

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a triplet pattern in the bass line. The lyrics are: "no more of las - si - tude! Earth I for - get, and heav'n, and all dis -". The dynamic marking *mf* and *accel. - cresc. -* are present.

- tress-es, When seat-ed by my side my hand—he press-es; But when a-

cresc.

sf

cresc.

- lone, ——— remember all! ———

ff *molto rall.* *mf*

ff *molto rall.* *mf* *dim. e rit.*

36 *Tempo I?*

CHORUS.

pp Thus lament-ed Mar-gar-et, In her cottage lone and drea-ry,

pp Thus lament-ed Mar-gar-et, In her cottage lone and drea-ry,

pp Thus lament-ed Mar-gar-et, In her cottage lone and drea-ry, Thus—

pp Thus lament-ed Mar-gar-et, In her cottage lone and drea-ry,—

36 *Tempo I?*

pp

Thus lament - ed Mar-gar-et, In her cot-tage lone and drea-ry:—

Thus lament - ed Mar-gar-et, In her cot-tage lone and drea-ry:—

— lament - ed Mar-gar-et, In her cot-tage lone and drea-ry:—

Thus lament-ed Mar-gar-et, In her cot-tage lone and drea-ry:—

37 *Più agitato.*

mf
Where is Baptiste? he hears not when I call! A

mp

mp
branch of i - - vy, dy - - ing on the ground,

mp

poco rit. *a tempo*

I need some bough to twine a-round! In pi-ty

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major and 4/4 time. The vocal line begins with a half note 'I' and a quarter note 'need', followed by a half note 'some' and a quarter note 'bough'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and some triplets. The tempo markings 'poco rit.' and 'a tempo' are placed above the vocal line.

come! be to my suffring kind! True love, they say, in

The second system continues the vocal line with a half note 'come!' and a quarter note 'be'. The piano accompaniment features a prominent bass line with triplets and chords in the treble. The tempo markings 'poco rit.' and 'a tempo' are repeated above the vocal line. The dynamic marking 'f' (forte) is placed above the vocal line.

cresc. *rall.*

grief doth more a-bound! What then when one is blind? when one is

The third system continues the vocal line with a half note 'grief' and a quarter note 'doth'. The piano accompaniment has a more active bass line with triplets. The tempo markings 'cresc.' and 'rall.' are placed above the vocal line. The dynamic marking 'f' is also present.

38 *Molto moderato.*

blind?

The fourth system begins with a measure rest followed by the number '38' and the tempo marking 'Molto moderato.' in 4/4 time. The vocal line starts with a half note 'blind?'. The piano accompaniment features a bass line with triplets and chords in the treble. The dynamic markings 'f', 'dim.', and 'mp' are used.

mf *mf*

Who knows? perhaps I am for- sa - ken! Ah!

The fifth system continues the vocal line with a half note 'Who' and a quarter note 'knows?'. The piano accompaniment has a bass line with triplets and chords in the treble. The dynamic markings 'mf' (mezzo-forte) are used.

dim. woe is me! then bear me to my grave! — *mf* 0

C H O R U S.

pp Thus lament - ed Mar-garet!

pp Thus lament - ed Mar-garet!

pp Thus lament - ed Mar-garet!

pp Thus — lamented Mar-garet!

dim. *pp*

Molto agitato. God! what thoughts with-in me wa - - ken! A - way! he will re-turn! — *f*

(Empty vocal staves)

Molto agitato. *f* *sf*

rall. - *a tempo*

- I do but rave! He will re-turn! I need not fear! He

P Thus lament-ed

P Thus lament-ed

P Thus lament-ed

P Thus lament-ed

dim. rall. *a tempo*

f *mp* *Più tranquillo.*

swore — it by our Sa - - viour dear; — He could not come of his

Mar-gar-et, In her cottage lone and drea - - ry:

Mar-gar-et, In her cottage lone and drea - - ry:

Mar-gar-et, In her cottage lone and drea - - ry:

Mar-gar-et, In her cottage lone and drea - - ry:

Più tranquillo.

mp

39 *Più moto.*
mf

own will; Is wea - ry, or per-haps is ill! Per-haps his heart,

pp Thus lament - ed

pp Thus lament - ed

pp Thus lament - ed

pp Thus lament - ed

Thus lament - ed

39 *Più moto.*
cresc.

— in this disguise, Prepares for me — some sweet surprise!

Mar - gar - et, thus lament - ed Mar - - gar - et,

Mar - gar - et, thus lament - ed Mar - - gar - et,

Mar - gar - et, thus lament - ed Mar - - gar - et,

Mar - gar - et, thus lament - ed Mar - - gar - et,

accel. - - *cresc.* - - *ff a tempo*

But some one comes! — Though blind, my heart — can see! And that de-

f Thus lament-ed Mar-garet.

f Thus lament-ed Mar-garet.

f Thus lament-ed Mar-garet.

f Thus lament-ed Mar-garet.

rall. molto **40** *Allegro con fuoco.*

-ceives me not! — 'tis he! 'tis he! —

f And the

f And the

f And the

f And the

rall. molto

40

Allegro con fuoco.

mf

cresc. sf

door a-jar is set, And poor, con-fid-ing Mar-gar-et

door a-jar is set, And poor, con-fid-ing Mar-gar-et

door a-jar is set, And poor, con-fid-ing Mar-gar-et

door a-jar is set, And poor, con-fid-ing Mar-gar-et

f

Rises, with out-stretch'd arms, but sight-less eyes: 'Tis on-ly

Rises, with out-stretch'd arms, but sightless eyes: 'Tis on-ly

Rises, with out-stretch'd arms, but sight-less eyes: 'Tis on-ly

Rises, with out-stretch'd arms, but sight-less eyes: 'Tis on-ly

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Paul, her brother, who thus cries: _____

Paul, her brother, who thus cries: _____

Paul, her brother, who thus cries: _____

Paul, her brother, who thus cries: _____

sf sf sf sf

41 Baritone Solo. (*Paul.*)

f An - ge-la the bride has pass'd! I saw the wedding-

- guests go by; Tell me, my sister why were

sf f

Sopr. Solo (Margaret.)

ad lib.

we not ask'd! For all are there but you and I! _____

"An-ge-la

mar-ried! and not send to tell her se-cret un-to me! _____

mp *Agitato.*

Baritone Solo. (Paul.)

accel. - f

speak! who may the bridegroom be?" "My sister; 'tis Baptiste, thy friend!" _____

Soprano.

42

Alto.

Tenor.

Bass.

C
H
O
R
U
S.

42

Allegro ma non troppo.

cry — the blind girl gave, but nothing said. — A milk - y *dim.*
 cry — the blind girl gave, but nothing said. — A milk - y *dim.*
 cry — the blind girl gave, but nothing said. — A milk - y *dim.*
 cry — the blind girl gave, but nothing said. — A milk - y *dim.*

Allegro ma non troppo.

ff *sf*

white-ness spreads up - on her cheeks; — An i - cy hand, as *mf*
 white-ness spreads up - on her cheeks; An *mf*
 white-ness spreads up - on her cheeks; An *mf*
 white-ness spreads up - on her cheeks; —

mf

dim. - poco - a - poco -

heavy as lead, De-scending as her brother speaks Up - on her heart, that has

dim. - poco - a - poco -

i - - - cy hand de - scend - - ing Up - on - - her

dim. - poco - a - poco -

i - - - cy hand de - scend - - ing Up - on - - her

dim. - poco - a - poco -

ceas'd to beat, Sus-pends a-while its life and heat. She

heart, - Sus - pends a-while its life and heat. She

heart, - Sus - pends a-while its life and heat. She

Sus - pends a-while its life and heat. She

43

stands be-side the boy, now sore — dis - tress'd; A wax Ma -

stands be-side the boy, now sore — dis - tress'd; A wax Ma -

stands be-side the boy, now sore — dis - tress'd; A wax Ma -

stands be-side the boy, now sore — dis - tress'd; A wax Ma -

43

mf *p*

-don-na as a peas - ant dress'd.

-don-na as a peas - ant dress'd.

-don-na as a peas - ant dress'd.

-don-na as a peas - ant dress'd.

mf

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines in both hands, with dynamic markings such as *mf* and *f*.

Allegro moderato.

44

cresc. - - - *f*

Second system of musical notation, starting at measure 44. It includes a treble and bass clef, a 6/8 time signature, and dynamic markings *cresc.* and *f*. The bass line features a steady eighth-note accompaniment.

Third system of musical notation, continuing the piece with a treble and bass clef. It features a 4-measure arpeggiated figure in the treble hand and chords in the bass hand.

Fourth system of musical notation, continuing the piece with a treble and bass clef. It features a 4-measure arpeggiated figure in the treble hand and chords in the bass hand.

Fifth system of musical notation, continuing the piece with a treble and bass clef. It features a 4-measure arpeggiated figure in the treble hand and chords in the bass hand. The system concludes with a key signature change to two sharps (D major) and a 2/4 time signature.

*Allegro.*Baritone Solo. (*Paul.*)

45

f

Hark! the joy-ous airs are ringing! Si-ster dost thou hear them singing?

p

S. Hark! Hark!

p

U. Hark! Hark!

p

R. Hark! Hark!

p

C. Hark! Hark!

45 *Allegro.* ♩ = ♩. *preceding movement.*

How mer-ri-ly they laugh and jest! Would we were bid-den with the

f

rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

Baritone Solo. (*Paul.*)

I would don my hose of home-spun gray,

And my doub-let of lin-en, striped and gay;

P'rhaps they will come, for they do not wed Till to-

mp

morrow at seven o - clock, it is said!"

cresc.

Soprano Solo. (Margaret.)

mf

46 "I know it!" Paul be not sad! 'Tis a ho-li-day, To-morrow put

f *mf*

on thy doub-let gay! But leave me now for a while a - lone!"

sf *f*

47

CHORUS

Tenor.

Bass.

A - - way, with a hop and a jump, went Paul, And, as he whistled a -

A - - way, with a hop and a jump, went Paul, And, as he whistled a -

47

-long the hall,

En-tered Jane, the crippled crone.

-long the hall,

En-tered Jane, the crippled crone.

sf

sf

dim.

Moderato.

48

mp

sf

mp

Soprano.

CHORUS.

mp Ho - - ly Vir - gin! what dread - - ful heat! I am faint, and

mp Ho - - ly Vir - gin! what dread - - ful heat! I am faint, and

wear - y, and out of breath! But thou art cold, art chill as death,

wear - y, and out of breath! But thou art cold, art chill as death,

p

My little friend! what ails thee, sweet?

My little friend! what ails thee, sweet?

f *rit.*

Allegro. Soprano Solo. (Margaret.)

49 No - thing! I heard them singing home the bride

mp

And as I listen'd to their song, I thought my turn would come ere long.

sf

Thou knowest it is at Whitsuntide.

f

appassionato

Thy cards forsooth can nev - er lie, To me such

f

joy they prophesy, Thy skill shall be vaunted far and wide

When they behold him, when they behold him at my side.

Poco meno mosso.

mp

And poor Baptiste, what say-est thou? It must seem long to

mp

50 *Andante con moto.*

rall. him, me-thinks I see him now!"

CHORUS.

Soprano. Jane, — shuddering, her

Alto. Jane, — shuddering, her

mf *p* *p*

rall. **50** *Andante con moto.*

mf Me-thinks I see him now!

hand doth press. "Thy love I cannot all ap - prove; We

hand doth press. "Thy love I cannot all ap - prove; We

cresc. - - - *f* *dim.* - - -
 must not trust too much to hap-pi-ness; Go, pray to God that thou mayst
cresc. - - - *f* *dim.* - - -
 must not trust too much to hap-pi-ness; Go, pray to God that thou mayst

mf - - - *accel.* - - -
 "The more I pray, the more I love!
 love him less! Go, pray, go, pray to
p *p^A*
 love him less! Go, pray, go, pray to
accel. - - -
p

cresc. *ff* *rall.* **51** *a tempo*
 It is no sin, for God is on my side!"
 God!"
 God!"
51
cresc. - - - *f* *rall.* *a tempo*

It was e - nough,

It was e - nough,

mf *sf*

and Jane no more re - plied.

and Jane no more re - plied.

dim.

pp

52

mp

CHORUS.

Soprano. *mp* Now to all hope her heart is barr'd and

Alto. *mp* Now to all hope her heart is barr'd and

Tenor. *mp* Now to all hope her heart is barr'd and

Bass. *mp* Now to all hope her heart is

52

cold; But to de-ceive the bel-dame old She

cold; But to de-ceive, to deceive the bel-dame old She takes

cold; But to de-ceive the bel-dame old She

cold; But to de - ceive the bel-dame old She

mp

takes a sweet con - tent-ed air, Speaks of foul weather, and of fair, At

a sweet con - tent-ed air, Speaks of foul weather, and of fair,

takes a sweet con - tent - ed air, Speaks of foul weather, and of fair,

takes a sweet con - tent - ed air, Speaks of foul weather, and of fair,

cresc. ev' - ry word the maid - en smiles! Thus the be-

cresc. At ev' - ry word the maid - en smiles! Thus, thus the be-

cresc. At ev' - ry word the maid - en smiles! Thus, thus the be-

cresc. At ev' - ry word the maid - en smiles! Thus the be-

f

poco accel.
cresc.

-guil - er she be - guiles; So that, de - part - ing at ev - ning's
 -guil - er she be - guiles; So that, de - part - ing at ev - ning's
 -guil - er she be - guiles; So that, de - part - ing at ev - ning's
 -guil - er she be - guiles; So that, de - part - ing at ev - ning's

poco accel.
cresc.

close, She says, "She may be sav'd! she nothing knows!"
 close, "She may be sav'd! she no - thing knows!"
 close, "She may be sav'd! she no - thing knows!"
 says, "She may be sav'd! she no - thing knows!"

ff *a tempo*

Poor Jane! Poor Jane! the
 Poor Jane! Poor Jane! the
 Poor Jane! the

mp

Poor Jane! Poor Jane! the

pp *fp* *mp*

cresc.
 cun - ning sor-cer-ess!— Now that thou would'st, thou art no
cresc.
 cun - ning sor- - cer-ess! Now that thou would'st, thou art no
cresc.
 cun - ning sor- - cer-ess! Now that thou would'st, thou art no
cresc.
 cun - ning sor-cer-ess!— Now that thou would'st, thou art no

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "cun - ning sor-cer-ess!— Now that thou would'st, thou art no". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The word "cresc." is written above the first and third vocal staves.

f
 prophetess! This morn - - ing, in the ful - ness of thy
f
 prophetess! This morn-ing, this morn - - ing, in thy
f
 prophetess! This morn-ing, this morn - - ing, in thy
f
 prophetess! This morn-ing, this morn - - ing, in thy

The second system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are: "prophetess! This morn - - ing, in the ful - ness of thy". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The word "f" is written above the first and third vocal staves. The piano accompaniment includes triplets in the right hand and eighth notes in the left hand.

poco rall.

heart, Thou wast so, thou wast so, far be-yond thine
 heart, Thou wast so, thou wast so, far be - yond thine
 heart, Thou wast so, thou wast so, far be - yond thine
 heart, Thou wast so, thou wast so, far be - yond thine

dim. *mp*

poco rall.

a tempo

art!
 art!
 art!
 art!

p *pd.*

a tempo

p *f*

cresc.

f dim.

e

rall.

pp

pp

PART III.

Allegro.

mp Bell.

The first system of the musical score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part (left hand) plays a steady accompaniment of eighth notes. The bell part (right hand) features a melodic line with accents and a series of chords.

The second system continues the musical piece, showing the piano accompaniment and the bell's melodic line. The piano part includes some sixteenth-note passages.

cresc. - *f*

The third system introduces a crescendo leading to a fortissimo (f) dynamic. The piano accompaniment becomes more active, and the bell part features more complex chordal textures.

mf *cresc.* -

The fourth system shows a mezzo-forte (mf) dynamic with a subsequent crescendo. The piano part has a more rhythmic feel, and the bell part continues its melodic development.

f *f*

The fifth system features a first ending bracket over the final two measures of the system, both marked fortissimo (f). The piano accompaniment is highly rhythmic, and the bell part has a driving melodic line.

The sixth system concludes the piece, showing the final piano accompaniment and bell melodic lines. The piano part ends with a series of chords, and the bell part has a final melodic flourish.

Soprano.

C
H
O
R
U
S.

mf Now rings the bell, nine times re - ver - ber - at - ing, And the white
mf Alto. Now rings the bell, nine times re - ver - ber - at - ing, And the white
mf Tenor. Now rings the bell, nine times re - ver - ber - at - ing, And the white
mf Bass. Now rings the bell, nine times re - ver - ber - at - ing, And the white

cresc.

mf Bell.

f day - break steal - ing up the sky, Sees in two cot - tag - es two maidens
f day - break steal - ing up the sky, Sees in two cot - tag - es two maidens
f day - break steal - ing up the sky, Sees in two cot - tag - es two maidens
f day - break steal - ing up the sky, Sees in two cot - tag - es two maidens

mf wait - ing, How diff' - rent - ly! Queen of a day, by
mf wait - ing, How diff' - rent - ly! Queen of a day, by
mf wait - ing, How diff' - rent - ly!
mf wait - ing, How diff' - rent - ly!

2 Con anima.

p *mf*

Soprano.

flat - ter - ers car - ess'd, The one puts on her cross and crown, Decks with a
 flat - ter - ers car - ess'd, The one puts on her cross and crown, Decks with a

huge bouquet her breast, And flaunting, flutt'ring up and down,
 huge bouquet her breast, And flaunting, flutt'ring up and down,

Looks at her-self and cannot rest.—
 Looks at her-self and cannot rest.—

3 Tenor. Poco meno mosso.

The o - ther, blind, with - in her lit - tle room, Has nei - ther
 Bass. The o - ther, blind, with - in her lit - tle room, Has nei - ther

The o - ther, blind, with - in her lit - tle room, Has nei - ther
 3 Poco meno mosso.

agitato

crown nor flower's per-fume; But in their stead for something gropes a -
 crown nor flower's per-fume; But in their stead for something gropes a -

agitato

pesante

-part, That in a drawer's re-cess doth lie, And, 'neath her bodice of bright
 -part, That in a drawer's re-cess doth lie, And, 'neath her bodice of bright

fp *pesante*

*poco rit.**a tempo*

scar-let dye, Con-vulsive clasps it to her heart.
 scar-let dye, Con-vulsive clasps it to her heart.

poco rit. *a tempo*

Soprano.

mf **4** *Con anima.*

Alto.

The one, fan-tas-tic, light as air, 'Mid
 The one, fan-tas-tic, light as air, 'Mid

4 *Con anima.*

mf *dim.*

kiss - es ringing, And joy - ous singing, For - gets to say her morn - ing

kiss - es ringing, And joy - ous singing, For - gets to say her morn - ing

rit.

rit.

p

rit.

Un poco meno mosso.

pray!

pray!

Tenor.

Bass.

mf

The o - ther with cold drops up - on her brow Joins her two

The o - ther with cold drops up - on her brow Joins her two

Un poco meno mosso.

mf

hands, and kneels upon the floor, And whispers as her brother opes the

hands, and kneels upon the floor, And whispers as her brother opes the

p

p

5 *p*

"O God, for-give me

"O God, _____ forgive me

door: _____ "O God, for-give me

door: _____ "O God, for-give me

5

sf *sf* *p* *p*

rall. - *dim.* *poco* *a* *poco* \wedge

now! O God, for - give me now! O God, _____

dim.

now! O God, for - give me now! O God, for -

dim.

now! O God, _____ forgive me now! O God, for -

dim.

now! O God, for - give me now! O God, for -

rall. - - *poco* *a* \wedge *poco*

dim.

poco rit. *a tempo*
pp
 — forgive me now!"
pp
 give me now!"
pp
 -give me now!"
pp
 -give me now!"
poco rit. *a tempo*
pp *mf* *mf*

6 *Con anima.*
mf
 And then the or-phan, young and blind, Con-
mf
 The or-phan, Con-
mf
 And then the or-phan, young and blind, Con-

6 *Con anima.*
mf

cresc. - - -

- duct-ed by her bro - ther's hand, Towards the church, through paths un-

cresc. - - -

- ducted by her bro - ther's hand, Towards the church, through paths un-

cresc. - - -

- ducted by her bro - ther's hand, Towards the church, through paths un-

cresc. - - -

Towards the church, through paths un-

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The music features a melodic line with a crescendo marking and a piano accompaniment with chords and moving lines. The lyrics are: "- duct-ed by her bro - ther's hand, Towards the church, through paths un-".

- scann'd With tran - - quil air _____ her way doth wind.

- scann'd With tran - quil air her way doth wind.

mf >

- scann'd With tran-quil air her way doth wind. O - dours of

mf >

- scann'd With tran - quil air her way doth wind. O - dours of

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The music includes a melodic line with a mezzo-forte (*mf*) marking and a piano accompaniment with chords and moving lines. The lyrics are: "- scann'd With tran - - quil air _____ her way doth wind.", "- scann'd With tran - quil air her way doth wind.", "- scann'd With tran-quil air her way doth wind. O - dours of", and "- scann'd With tran - quil air her way doth wind. O - dours of".

mf

O - dours of lau - rel, mak - ing her faint and pale, —

mak - - - ing her pale, —

lau - - - rel, mak - - - ing her pale, —

lau - - - rel, mak - - - ing her pale, —

mf *cresc.*

cresc. - - - *f* *dim.* - - -

Round her at times ex - hale, — And in the sky as yet no sunny

cresc. - - - *f* *dim.* - - -

Round her at times ex - hale, And in the sky no sun - ny

cresc. - - - *f* *dim.* - - -

— ex - hale, — And in the sky as yet no

cresc. - - - *f* *dim.* - - -

Round her at times ex - hale, And in the sky — no

f *dim.*

ray, But bru - mal va - pours gray. _____

ray, But bru - mal va - pours gray. _____ Near that cas - tle

ray, But bru - mal va - pours gray. _____

ray, But bru - mal va - pours gray. _____

fair to see, Crowd-ed with sculptures old in ev' - ry part, —

Near that cas - tle, fair to see, in ev' - ry part, —

Near that cas - tle, fair to see, in ev' - ry part, —

mf

Mar - vels of na - ture and of art, And proud of its name of

And proud of its name of

Mar - vels of na - ture and art, And proud of its name of

Mar - vels of na - ture and art, And proud of its name of

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The first vocal line starts with a mezzo-forte (*mf*) dynamic and a melodic line with a slur over the first four notes. The piano accompaniment features chords and moving lines in both hands.

mf 8

high de - gree, A lit - tle cha - pel,

high de - gree, A lit - tle chapel, al - most bare At the

high de - gree, A lit - tle chapel, al - most bare At the

high de - gree,

mf 8

The second system of music continues the vocal and piano parts. It begins with a mezzo-forte (*mf*) dynamic and a measure rest marked with the number 8. The vocal lines continue with the lyrics. The piano accompaniment includes chords and melodic fragments. The key signature and time signature remain the same as in the first system.

All glo-rious— that it lifts a -
 base of the rock is builded there:— All glorious that it lifts a -
 base of the rock is builded there:— All glo - rious— that it
 All glo - rious— that it

- loof, A-bove each jealous cot - tage roof, Its sa - cred summit,
 - loof, A - bove each jealous cot - tage roof, Its sa - cred summit,
 lifts A - bove each jealous cot - tage roof, Its sa - cred summit,
 lifts A-bove each jealous cot - tage roof, Its sa - cred summit,

cresc. swept by autumn gales And its blacken'd steeple, high in air, Round which the
cresc. swept by autumn gales And its blacken'd steeple, high in air, Round which the
cresc. swept by autumn gales And its blacken'd steeple, high in air, Round which the
cresc. swept by autumn gales And its blacken'd steeple, high in air, Round which the

accel.

sf *accel.* - - - *fff*

9

os-prey shrieks and sails. —

os-prey shrieks and sails. —

os-prey shrieks and sails. —

os-prey shrieks and sails.

9 *accel.*

ff

*Moderato.*Soprano Solo. (*Margaret.*)

f
 "Paul, lay thy noi-sy rat-tle by! Where are we? we as - cend!"

mf *rit.*

*Molto moderato.*Baritone Solo. (*Paul.*)

f
 Yes; seest thou not our jour - ney's end? Hear'st not the os-prey from the

mf

f
 bel - fry cry? The hideous bird, That brings ill - luck, we know!

f

mf
 Dost thou re-mem-ber when our

cresc. *f* *dim.* *sostenuto*

mp *Molto espressivo.*
 fa - ther said, The night we watch'd be-side his bed, "O daugh - ter, I am

mp *poco rit.* *mp*

*dim. - e - rall.**pp*

weak and low; Take care of Paul; I feel — that I am dy - ing!" And

*dim. - e - rall.**pp*

thou, and he, and I, — all fell to cry - - ing?

*Un poco più mosso.**rall.*

Then on the roof the os-prey scream'd a-loud: And here they brought our fa-ther

Agitato.

in his shroud. There is his grave; there stands the cross we set:

*più Agitato. cresc.**11 a tempo f*

Why dost thou clasp me so, dear Mar - gar - et? Come in! The

*sf mf cresc.**a tempo f*

Molto agitato.

rall.

CHORUS

bride will be here soon! Thou tremblest! O my God thou'rt going to swoon!—

Soprano.

Alto. *mp*

Tenor. *mp*

Bass. *mp*

She

She

She

rall.

sf

f

12 *Andante.*

mp

She could no more, the blind girl, weak and wea-ry! A voice seem'd

could no more, the blind girl, wea-ry! A voice seem'd

could no more, the blind girl, weak and wea-ry! A voice seem'd

could no more, the blind girl, wea-ry! A voice seem'd

12 *Andante.*

mp

cry-ing from that grave so dreary, "What wouldst thou do,— my daughter?"

cry-ing from that grave so dreary, "What wouldst thou do,— my daughter?"

cry-ing from that grave so dreary, "What wouldst thou do,— my daughter?"

cry-ing from that grave so dreary, "What wouldst thou do,— my daughter?"

p *sf*

ff what wouldst thou do,— my daughter?" and she started, And quick re-

ff what wouldst thou do,— my daughter?" and she started, And quick re-

ff what wouldst thou do,— my daughter?" and she started, And quick re-

ff what wouldst thou do,— my daughter?" and she started, And quick re-

mf *sf*

13 *Animato.*

- coild a - ghash, faint - hearted; But Paul, im -
 - coild a - ghash, faint - hearted; But Paul, im -
 - coild a - ghash, faint - hearted; But Paul, im -
 - coild a - ghash, faint - hearted; But Paul, im -

dim. *mf* *mf* *mf*

13 *Animato.*

dim. *pp* *mf*

- pa - - tient, ur - ges ev - er - more, ur - ges Her
 - pa - - tient, ur - ges ev - er - more, ur - ges Her
 - pa - - tient, ur - ges ev - er - more, Her steps, her
 - pa - - tient, ur - ges ev - er - more, Her steps, her

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

cresc.

steps towards the o - pen door; And when, beneath her feet, the un-
 steps towards the o - pen door; And when, beneath her feet, the un-
 steps towards the o - pen door; And when, beneath her
 steps towards the o - pen door; And when, beneath her

mf *cresc.* -
mf *cresc.* -
mf *cresc.* -
mf *cresc.* -

- hap - py maid, Crushes the lau-rel near the house im-
 - hap - py maid, Crushes the lau-rel near the house im-
 feet, the un - hap-py maid, Crush - es the lau-rel, the
 feet, the un - hap-py maid, Crush - es the lau-rel, the

poco - a - poco *mf* *cresc.* -

- hap - py maid, Crushes the lau-rel near the house im-
 - hap - py maid, Crushes the lau-rel near the house im-
 feet, the un - hap-py maid, Crush - es the lau-rel, the
 feet, the un - hap-py maid, Crush - es the lau-rel, the

poco - a - poco *poco - a - poco* *mf* *cresc.* -

- hap - py maid, Crushes the lau-rel near the house im-
 - hap - py maid, Crushes the lau-rel near the house im-
 feet, the un - hap-py maid, Crush - es the lau-rel, the
 feet, the un - hap-py maid, Crush - es the lau-rel, the

poco - a - poco *poco - a - poco* *mf* *cresc.* -

accel. - *f* - *poco* - *a* -

mor-tal, And with her head, as Paul talks on a-gain, Touch-es the crown of

accel. - *poco* - *a* -

mor-tal, And with her head, as Paul talks on a-gain, Touch-es the crown of

accel. - *poco* - *a* -

lau-rel, And with her head, Touch-es the

accel. - *poco* - *a* -

lau-rel, And with her head, as Paul talks on a-gain, Touch-es the crown of

accel. - *f* - *poco* - *a* -

- *poco*

fi - li-grane Sus - pend-ed from the low - arch'd por - tal,

- *poco*

fi - li-grane Sus - pend-ed from the low - arch'd por - tal,

- *poco*

fi - li-grane Sus - pend-ed from the low - arch'd por - tal,

- *poco*

fi - li-grane Sus - pend-ed from the low - arch'd por - tal,

- *poco*

14 *a tempo*

ff > *ff* > *ff* > *ff* >

No more re - strain'd, no more a - fraid, She walks, as for a
 No more re - strain'd, no more a - fraid, She walks, — as for a
 No more re - strain'd, no more a - fraid, She walks, — as for a
 No more re - strain'd, no more a - fraid, She walks, — as for a

14 *a tempo*

ff

dim. - - - - -
 feast — ar - ray'd, And in the an - cient cha - pel's som - bre night They
dim. - - - - -
 feast — ar - ray'd, And in the an - cient cha - pel's som - bre night They
dim. - - - - -
 feast — ar - ray'd, And in the cha - - - pel's som - bre night They
dim. - - - - -
 feast ar - ray'd, And in the an - cient cha - pel's som - bre night They

mf

both are lost to sight. *p*

both are lost to sight. *p*

both are lost to sight. *p*

both are lost to sight. *p*

p *mf*

cresc. *f*

p.

rall. 16 Allegro.

At length the bell, With booming sound, — Sends forth, resounding round, Its hymeneal

At length the bell, With booming sound, Sends forth, resounding round, Its hymeneal

At length the bell, With booming sound, — Sends forth, resounding round,

At length the bell, With booming sound, Sends forth, resounding round,

Allegro.

16

rall. - - f

peal o'er rock and down the dell. It is

peal o'er rock and down the dell. It is

Its hymeneal peal, o'er rock and down the dell. It is

Its hymeneal peal, o'er rock and down the dell. It is

broad day, With sun-shine and with rain; And

broad day, With sun - shine and rain; And yet

broad day, With sun - shine and rain; And yet

broad day, With sun-shine and with rain;

yet the guests de - lay not long, For soon arrives the bri - dal train, And with it brings the

— the guests de - lay not long, For soon arrives the bri - dal train, And with it

— the guests de - lay not long, For soon arrives the bri - dal train, And with it

For soon arrives the bri - dal train, And with — it

vil - lage throng.

brings the vil - lage throng.

brings the vil - lage throng.

brings the vil - lage throng.

f *sf* *sf*

17 Tenors.

In sooth, de - ceit mak - eth no mor - tal gay, For

Basses.

In sooth, de - ceit mak - eth no mor - tal gay, For

17

lo! Baptiste on this tri - umph - ant day,

lo! Baptiste on this tri - umph - ant day,

Mute as an id - iot, sad as yes - ter - morn - ing,
Mute as an id - iot, sad as yes - ter - morn - ing,

f

Thinks on - ly of the bel - dame's words of warn - ing.
Thinks on - ly of the bel - dame's words of warn - ing.

Sopranos.
Altos.

And An - ge - la thinks of her cross, I wis; To

18

be a bride is all! The pret - ty lis - per Feels her heart swell to
The pret - ty lis - per Feels her heart swell to

dim. *P*
 hear all round her wis - per, "How beau - ti - ful, how beau - ti - ful she
dim. *P*
 hear all round her wis - per, "How beau - - ti - ful she

dim. *p* *cresc.*

19
 is!"
 is!"
 Tenors. *mp* *cresc.*
 Bases. *mp* *cresc.*
 But she must calm that giddy head, For al - ready the Mass is
 But she must calm that giddy head, For al - ready the Mass is

19
mf *dim.* *cresc.* *cresc.*

f *dim.* *rit.* *p*
 At the ho - ly ta - ble stands the priest;
 said; At the ho - ly ta - ble stands the priest;
 said; At the ho - ly ta - ble stands the priest;

f *dim.* *rit.* *p*

20 *Tranquillo.*

The wedding ring is bless'd;

The wedding ring is bless'd;

The wedding ring is bless'd;

The wedding ring is bless'd;

Detailed description: This block contains the first system of vocal staves. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. Each staff begins with a rest for two measures, followed by a half note 'The', a quarter note 'wedding', a quarter note 'ring', and a half note 'is bless'd;'. A dynamic marking of *p* (piano) is placed above the first staff, and a hairpin crescendo is shown above the first two staves. A fermata is placed over the final note of each staff.

Tranquillo.

pp

pp

Detailed description: This block contains the piano accompaniment for the first system. It consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one sharp (F#). The right-hand part features a series of chords, with a dynamic marking of *pp* (pianissimo) and a hairpin crescendo. The left-hand part features a melodic line with a dynamic marking of *pp* and a hairpin crescendo. The system concludes with a double bar line and a repeat sign.

Baptiste re- ceives it; Ere on the

Baptiste re- ceives it; Ere on the

Baptiste re- ceives it; Ere on the

Baptiste re- ceives it; Ere on the

Detailed description: This block contains the second system of vocal staves. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. Each staff begins with a rest for two measures, followed by a half note 'Baptiste re- ceives it;', a quarter note 'Ere', a quarter note 'on the', and a half note 'Ere on the'. A dynamic marking of *p* (piano) is placed above the first staff, and a hairpin crescendo is shown above the first two staves. A fermata is placed over the final note of each staff.

Detailed description: This block contains the piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one sharp (F#). The right-hand part features a series of chords, with a dynamic marking of *pp* and a hairpin crescendo. The left-hand part features a melodic line with a dynamic marking of *pp* and a hairpin crescendo. The system concludes with a double bar line and a repeat sign.

fingers of the bride he leaves it, He must pronounce one word at least!

fingers of the bride he leaves it, He must pronounce one word at least!

fingers of the bride he leaves it, He must pronounce one word at least!

fingers of the bride he leaves it, He must pronounce one word at least!

p

Poco agitato.

f

'Tis spoken!

f

'Tis spoken!

f

'Tis spoken!

f

'Tis spoken!

Poco agitato.

f

tr

Soprano Solo. (Margaret.)

" 'Tis he! _____ 'tis he! _____ 'tis
 and sudden at the groomsman's side " 'Tis he! 'tis he!"
 and sudden at the groomsman's side " 'Tis he! 'tis he!"
 and sudden at the groomsman's side " 'Tis he! 'tis he!"
 and sudden at the groomsman's side " 'Tis he! 'tis he!"

cresc. - - - *sff* *sf*

21

he!"

mf *rall.* *Poco meno mosso.* *mp*
 a well-known voice has cried. And while the
mf *mp*
 a well-known voice has cried. And while the
mf *mp*
 a well-known voice has cried. And while the
mf *mp*
 a well-known voice has cried. And while the

rall. 21 *Poco meno mosso.*
sf *mf* *sf* *p*

wedding guests all hold their breath, Opes the con-

wedding guests all hold their breath, Opes the con-

wedding guests all hold their breath, Opes the con-

wedding guests all hold their breath, Opes the con-

pp *cresc. molto*

Soprano Solo. (*Margaret.*) *f*

"Baptiste! Baptiste!

22

-fessional, and the blind girl, see! _____

-fessional, and the blind girl, see! _____

-fessional, and the blind girl, see! _____

-fessional, and the blind girl, see! _____

22

sf *f*

ad lib.

cresc.

since thou hast wish'd my death, As ho-ly wa-ter

rit.

f
pp colla voce

cresc.

accel. poco a poco

be my blood for thee! as ho-ly wa-ter be my blood for

accel. poco a poco

thee!"

Molto Allegro.

Soprano. *mp accel. molto*

ff

Alto. *mp molto*

ff

Tenor. *mp molto*

ff

Bass. *mp molto*

ff

And calm-ly in the air a knife sus-

accel.

Molto Allegro.

molto

5ff

CHORUS.

23 *Più moderato.**molto rall.*

-pended! Doubt-less her guar-dian angel near at -

-pended! Doubt - less her guardian an - gel at -

-pended! Doubt-less her guar-dian an - gel at -

-pended! Doubt-less her guar-dian an - gel at -

molto rall.

23

*Più moderato.**dim. molto**p*

-tended, For an - guish did its work so well, That, ere the

-tended, For an - guish did its work so well, That, ere the

-tended, For an - guish did its work so well, That, ere the

-tended, For an - guish did its work so well, That, ere the

rall. -

fa - tal stroke de - scen - ded, Life - less - she fell!

fa - - - tal stroke de - scen - ded, Life - less - she fell!

fa - tal stroke de - scen - ded, Life - less - she fell!

fa - tal stroke de - scen - ded, Life - less - she fell!

rall. -

pp *pp*

24 *Molto moderato. (Andante.)*

pp *dim. -*

p *cresc. -*

CHORUS.

25 *mp*

Soprano. At eve, in - stead of _

Alto. *mp* At eve, in - stead of _

Tenor. *mp* At eve, in - stead of _

Bass. *mp* At eve, in - stead of _

25

f *dim.* *mp*

brid - al verse, The De Profun - dis fill'd the air; _

brid - al verse, The De Profun - dis fill'd the air; _

brid - al verse, The De Profun - dis fill'd the air; _

brid - al verse, The De Profun - dis fill'd the air; _

mf *f dim.*

mp
Deck'd with flow'rs, a sin - gle hearse To the churchyard

mp
Deck'd with flow'rs, a sin - gle hearse To the churchyard

mp
Deck'd with flow'rs, a sin - gle hearse To the churchyard

mp
Deck'd with flow'rs, a sin - gle hearse To the churchyard

mp
forth they bear; Vil - lage girls in robes of

mp
forth they bear; Vil - lage girls in robes of

forth they bear; Vil - lage girls in robes of

forth they bear; Vil - lage girls in robes of

mf *mp*

snow Fol-low, weep-ing as they go;— No - where was a
 snow Fol-low, weep-ing as they go;— No - where was a
mp Fol-low, weep-ing as they go;—
mp Fol-low, weep-ing as they go;—

smile that day,— No, ah no! for each one seem'd to say:—
 smile that day,— No, ah no! for each one seem'd to say:—
 No, ah no! for each one seem'd to say:—
 No, ah no! for each one seem'd to say:—

rall. *p* *rall.* *rall.* *rall.*

p *rall.* *p*

mp 26 *Andante doloroso.*

“The roads should

“The roads should

“The roads should

“The roads should

Andante doloroso.

mf *rall.* 26 *mp*

mourn and be veild in gloom,

mourn and be veild in gloom,

mourn and be veild in gloom,

mourn and be veild in gloom, So

mp

So fair a corpse shall leave its

So fair a corpse shall leave its

So fair a corpse shall leave its

fair a corpse shall leave its

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and single notes.

home! Should mourn and should weep, should

home! Should mourn and should weep, should

home! Should mourn and should weep, should

home! Should mourn and should weep, should

cresc. - - -

cresc. - - -

cresc. - - -

cresc. - - -

home! Should mourn and should weep, should

The piano accompaniment features a right-hand part with sixteenth-note runs and a left-hand part with triplets and block chords.

mourn and should weep, ah, well - - a - way! ah, *dim.*
 mourn and should weep, ah, well - - a - way! ah, *dim.*
 mourn and should weep, ah, well - - a - way! ah, *dim.*
 mourn and should weep, ah, well - - a - way! ah, *dim.*

poco well - - a - way! So fair a corpse shall *poco*
poco well - - a - way! So fair a *poco*
poco well - - a - way! So fair a corpse shall *poco*
poco well - - a - way! So fair a corpse shall *poco*

27

pass _____ to - day! Should mourn and should
 corpse shall pass to - day! Should mourn and
 pass, shall pass to - day! Should mourn and should
 pass _____ to - day! Should mourn and should

27

mf *f*

weep, should mourn and should weep, should mourn and
 weep, should mourn and should weep, should mourn, So
 weep, should mourn, should mourn, So
 weep, should mourn and should weep, should mourn, So

f *mf* *f* *mf*

f *5f*

rall.

weep, So fair a corpse shall pass to - day!

fair a corpse shall pass to - day!

fair a corpse shall pass to - day!

fair a corpse shall pass to - day!

mf dim. *mp*

pp rall.

shall pass to - day!"

shall pass to - day!"

shall pass to - day!"

shall pass to - day!"

pp *fp* *ppp*

rall.

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DREAM OF ENDYMION	2/6	—	—	(DITTO, SOL-FA, 0/8)	—	—	—
ODE TO THE PASSIONS	2/0	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0	THE COMING OF THE KING (Female voices) ...	1/6	—	—
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0	(DITTO, SOL-FA, 0/8)	—	—	—
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0	THE LADY OF THE ISLES	1/6	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	ROBERT FRANZ.			
THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—	PRAISE YE THE LORD (117th Psalm)			
THE WATER LILY	2/6	—	—	NIELS W. GADE.			
VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—	CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
J. MAUDE CRAMENT.				COMALA			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6
LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—	PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
W. CRESER.				SPRING'S MESSAGE (SOL-FA, 0/3)			
EUDORA (A dramatic Idyll)	2/6	—	—	THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
W. CROTCH.				ZION			
PALESTINE	3/0	3/6	5/0	HENRY GADSBY.			
W. H. CUMMINGS.				ALCESTIS (Male voices)			
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TE DEUM	1/6	—	—	ODE (for S.S.A.)	1/0	—	—
FÉLICIEN DAVID.				F. W. GALPIN.			
THE DESERT (Male voices)	1/6	2/0	—	YE OLDE ENGLYSHE PASTYMES... ..			
H. WALFORD DAVIES.				G. GARRETT.			
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P. H. DIEMER.				THE SHUNAMMITE			
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F. G. DOSSERT.				EZEKIEL			
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LUCY K. DOWNING.				AROUND THE WINTER FIRE (Female voices) ...			
A PARABLE IN SONG	2/0	—	—	(DITTO, SOL-FA, 0/9)	2/0	—	—
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				PASSION SERVICE	2/6	3/0	4/0
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				THE ELFIN HILL	2/0	—	—
				THE HARE AND THE TORTOISE (SOL-FA, 0/6)	1/0	—	—
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				THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
				(DITTO, SOL-FA, 0/8)	—	—	—
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TWELFTH MASS— <i>Mozart</i>	„ WINDEYER CLARK	7	6

SCENES FROM LONGFELLOW'S "THE SONG OF HIAWATHA."

No. 2.

THE DEATH OF MINNEHAHA

A CANTATA

FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30, No. 2.)

PRICE ONE SHILLING AND SIXPENCE.

TONIC SOL-FA, IS. VOCAL PARTS, IS. EACH. WORDS ONLY, 5S. PER 100. STRING PARTS, 7S. 6D.
WIND PARTS AND FULL SCORE (*in the Press*).

DAILY TELEGRAPH.

"Minnehaha" is, in its way, as complete and adequate a musical vision as the "Wedding-Feast," and from the very nature of the one much more moving and impressive. . . . There is in it the frequent repetition of a few short themes presented under varying conditions, such as relieve the strain of their persistency; is the same aptness of expression in the phrases, the same facility for diatonic melody, the same wealth of resource in the instrumentation, and an equal measure of the persuasiveness which leads us to think that thus and thus, and in no other way, are the thoughts best clothed upon with musical beauty. The fact just stated embodies the highest triumph of the composer's means and methods, and is the more remarkable because, apart from harmonies and colours that show the freedom of modern treatment, the melodies in which the real and true spirit of music always lies have the simplicity of older time. About them there is nothing artificial. They never suggest that they have been sought after, but rather that they have sprung of themselves. Handel is hardly more natural than Mr. Coleridge-Taylor in this regard, or his subjects, so to speak, more able, though, of course, their treatment by the old master, on the one hand, and the young aspirant, on the other, is in the broadest possible contrast. I do not in the least degree underrate the value of Coleridge-Taylor's powerful and expressive harmonies or the picturesqueness of his orchestration, but I contend, all the same, that the secret of his music's moving force lies in the happy phrases upon which he insists with such remarkable iteration. When sorrowful, there are tears in his music, and with a few notes he can touch the springs of emotion in the listener's soul. He refused to many who labour strenuously and with elaboration to reach the same end. Than this I can say nothing more conclusive. The fact that the youthful Anglo-African is a man with a mission, a gift of free and natural eloquence in a domain which is the domain of that priceless quality, and with a potentiality such as to draw to himself the hope and expectation of all who wish well to his race.

DAILY CHRONICLE.

"The Death of Minnehaha" made a deep impression on the listeners. It certainly realised the expectations no less kindled by acquaintance with the first section, "Hiawatha's Wedding-Feast," than by the rumours of its pathetic character. As its position in the programme was the reverse of favourable for such a work, the effect it produced was specially gratifying. Mr. Coleridge-Taylor avails himself of the resources of the modern orchestra, the scoring being unusually full—and to emphasise certain passages he freely uses snare drum, cymbals, and harp. Both chorally and instrumentally, the ending passages are rather weird, as they presage the approach of *Hiawatha's* wigwam of the spectres of Famine and Fever, whose presence is indicated in a genuinely dramatic manner. Additional suggestiveness is imparted by the dread visitors being respectively represented by the two soloists—baritone and soprano—who are thus heard for the first time. The chorus quickly resume, and the line describing how the doomed *Minnehaha* "Lay there trembling, cold, burning," is graphically, but thoroughly legitimately dealt with like in the voice parts and the accompaniment. *Hiawatha's* (for baritone solo), "Give your children food, O Father," and *Hiawatha* breathing by *Minnehaha* (soprano soloist) of the name of her dead, are so agonising in their poignancy, that it is impossible to be unmoved.

MANCHESTER COURIER.

The tragedy of *Minnehaha's* death and the sadness of *Hiawatha's* grief were brought out with an intensity that profoundly affected the audience.

ATHENÆUM.

Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. . . . "The Death of Minnehaha" is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time.

BIRMINGHAM DAILY POST.

The young Anglo-African we may claim as our own. That he is a genius I do not hesitate to declare. He is in gorgeous imagination, a second Tchaikowsky; in economy of thematic material, another Dvorák. . . . Fine as is "Hiawatha's Wedding-Feast," the "Death of Minnehaha" is finer. One stands for comedy, the other represents tragedy. . . . Few things in poetry are more pathetic and heart-breaking than the description of the famine in the story of *Hiawatha*—his fruitless quest for food in the snow-clad forest; the delirium of poor *Laughing Water*, the victim of fever and starvation; and the devotion of the old *Nokomis*. These are treated by the young composer with a power of pathos that no one can listen to unmoved. I must confess to being so overcome more than once that I could scarcely control my feelings. The themes are few, but they are so varied in treatment that every page is a fresh revelation. *Hiawatha's* prayer for food, and his farewell to *Minnehaha*, are nobly expressed, and are infinitely more touching than even the scene between *Wotan* and *Brünnhilde*.

BIRMINGHAM DAILY GAZETTE.

"The Death of Minnehaha" touches a higher level than "Hiawatha's Wedding," and the reason is not hard to discover. In the "Feast" we have lightness and something like revelry. In "Minnehaha" we have tragedy, not, be it observed, the deep, and, so to speak, scientific and studied tragedy of the Greeks, but a human, tender, touching tragedy, which is all the more effective by reason of its simplicity. From the first bar the music takes hold. . . . Those who only see the pianoforte score cannot realise the tremendous effect of the unaccompanied call: "Minnehaha!" on pages 20 and 21, where the utmost passion of human desolation is expressed by the unaccompanied chorus.

MANCHESTER GUARDIAN.

It is a story of despair, desolation, and death, and the composer has fully realised its tragic interest, every phase of it being vividly pictured. He employs the same devices, he startles again by his rhythmic innovations; some of his themes are almost barbaric in their wildness. In contrast with the joyousness, the fun, and the humour of its predecessor, the new work is very striking. A great effect is produced by the composer's treatment of the poet's awful personification of Famine and Fever, and there is something wonderfully pathetic in *Minnehaha's* death-song.

STAFFORDSHIRE SENTINEL.

Mr. S. Coleridge-Taylor's new work is magnificent. No less a term will describe it. It has proved to be an all-round improvement on the "Wedding-Feast." The choruses are more varied and beautiful, and the solos are inexpressibly affecting. . . . Many were deeply touched by the dramatic story and its wonderful treatment. . . . This work distinctly classes Mr. Taylor as one of the very finest composers who have seen the light in what some people will persist in describing an unmusical country.

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VIOLA AND PIANOFORTE.

CHANSON DE NUIT (Op. 15, No. 1)	1 6
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