

COMALA,

A

DRAMATIC POEM,

AFTER OSSIAN.

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA.

By

NIELS W. GADE.

Op. 12.

TRANSLATED FROM THE GERMAN, BY

J. C. D. PARKER.

BOSTON :

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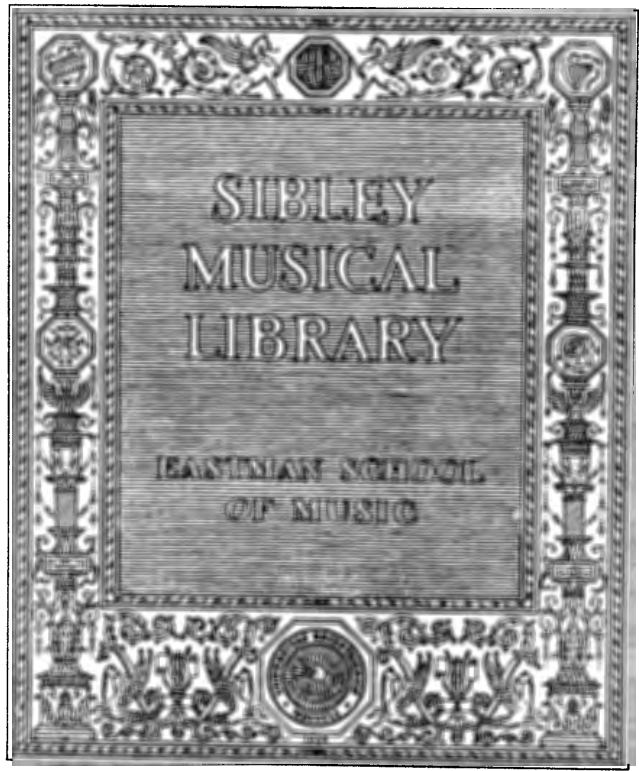
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ARGUMENT.

Comala, the daughter of Sarno, King of Innistore, so says tradition, entertained a violent passion for Fingal, King of Morven. Fingal returned her love; and Comala, clad as a warrior, followed him in an expedition against Caracul, King of Lochlin. On the day of battle, on the shores of the Carun, Fingal leaves her on a height whence she can overlook the fight, and promises, if victorious, to return at evening. Comala, full of anxious forebodings, awaits Fingal's return. Amid the howling of the storm, the spirits of the fathers appear to her, as they move toward the battle-field to conduct to their home the souls of the fallen; she imagines the battle lost, and Fingal slain. Overcome with grief, Comala dies.—Fingal returns victorious, with songs of triumph, and learns from her weeping maidens the death of his beloved; lamenting, he bids the Bards praise her in song, and with her attendants to waft her departing soul with hymns to the abodes of the fathers.

INTRODUCTION.

Chorus of Bards and Warriors.

On! on! the standard upraise,
Fingal to victory leads,
Follow the brave king of Morven.
Fall upon Caracul's armies
Like spirits of upper air;
Follow the king of the lances,
Challenge the foemen to the fight:
Death must ye fear not, fear only flight.
Hear the voices of the fathers!
Loud peals the horn—on to the fight!
Ere morning dawns shall Caracul fall
Before the brave king of Morven.

Fingal.—Yet to-day will I destroy this proud King's might; this day his blood shall mingle with Carun's limpid waters; the hills the dreadful shout reëcho, when he and all his host in battle perish. As leaf by the wind, before mine arm the foe shall scatter. Comala! ere yet the night is ended, I will return to thee. Farewell, thou beloved! fear thee not, for I am in league with Victory and with Love. Ere yet the morning dawns shall Caracul fall, and I return to thee.

Comala.—Farewell, thou light of my soul! There is no ray my path to illumine: all around me is veiled in night. O Fingal, may the fathers protect thee! and fall'st thou, then here upon this mountain I die. Farewell!

Chorus of Warriors.

On! on! the standard upraise,
Fingal to victory leads,
Follow the brave king of Morven.
Challenge the foemen, &c., &c.

Comala.—My hopes, my fond dreams are all departed, and nought but peril remains. O, dreadful is the stillness; nothing I hear, nought but the distant stream that yonder murmurs; nothing I see, save dark and frowning clouds that lower in the heavens. My hopes, my fond dreams are all departed.

Dersagrena, Melicoma and Chorus of Virgins.—Sorrow not, why art thou weeping? Fingal yet lives, the brave. O why dost thou tremble for him, who no fear doth know? O sorrow not!

Comala.—My hopes, my fond dreams are all departed!

Dersagrena.—See! yonder sits Comala, and gazes into the vale where they were marching; sorrow and doubt her eye doth sadden. Come, Melicoma, and strive with your song to cheer her spirit.

Melicoma.—So let us then sing her a song of Fingal's exploits, till echo come from the hills of Morven.

BALLAD.—*Dersagrena.*

From Lochlin came to battle
Suaran, the haughty knight,
Over the rolling billow,
On Morven's plain to fight.
For Fingal's life-blood thirsting,
He vowed revenge to take,
And came for land and sceptre
With him the lance to break.

Melicoma and Chorus of Virgins.

O hear'st thou, Comala, what Fingal hath done,
Whom foe ne'er yet hath vanished?

Dersagrena.

The storm raged over the mountain,
The storm raged over the plain;
Suaran, in jewelled armor,
Sought the brave king of Morven.
High on the mountain, all armed,
Stood Fingal, a flash in the night;
Came king Suaran to meet him,
All ready was he to fight.

Chorus.—O hear'st thou, Comala, &c

Dersagrena.

As sinks the moon in the waters,
So sank bereft of life
The king, his blood fast flowing,
And bitterly rued the strife.
They fled like deer o'er the meadow,
Pursued by the huntsman bold;
For there in his jeweled armor
Lay he all dead and cold.

Chorus.—O hear'st thou, Comala, &c.

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Comala.—Still, all now is hush'd, no sound is heard, save the roar of the stream; darkness veils the mountain heights. See there, Melicoma, what is't near yonder wood, that so quickly moves? Oh! woe is me! Is it not one of Fingal's warriors?

Melicoma.—O banish thine anxious vision. 'Tis a deer thou seest, swift darting through the vale.

Comala.—See ye the pale moving shadows giant-like? See how they're hovering o'er us. The lightning did reveal their awful forms approaching.

Dersagrena.—O Comala, what thou seest are no spirit forms, but rocky cliffs, illumined by the lightning's flash.

Comala.—Where art thou, Fingal? All around me night draweth on. Hear ye not wild-distant tumult, the cry of woe, the clash of armor? They fly now, they come in their hurried flight.

Dersagrena and Melicoma.—It is the storm amid the tree-tops howling, and from the distant hills the echoes answer.

Comala.—Say why, O stream, is thy wave crimson'd in blood? Lone are thy shores now and forsaken; slumbers Fingal the brave? O daughter of night, look down from thy throne in the sky, that I may see by thy bright ray the glitter of his corslet. Or else, shalt thou, O death, be welcome. Thou light of the fathers, come and show me the hero in death reposing.

Chorus of Virgins.—Madly rages the storm—come, let us fly, ere death o'ertake us in the lightning's flash. See how the pale shadows of the slain are gliding by; woe to us, when the conquering foe shall approach.

Chorus of Spirits.

We wander in the storm o'er plain,
Thro' cloud and mist our pathway leads us:
We guide them to the fathers' home,
The heroes in the battle fallen.

Where the battle joined
In valley, on height,
There rest we and call them,
There summon and welcome
Each one that falls.

Comala.

Ye spirits of the fathers,
Tell me each one that falls,
But Fingal not!—
What whisper they? what say they?
Oh woe! he hath fallen, he is no more,
O why, ye spirits, appear ye to me?

Chorus of Spirits.

The battle's rage is past and o'er,
In combat fell the warrior prince,
And now his shade is homeward fleeing.

Comala.

O would I were sitting by Carun's waters!
O that I my tears with its wave might mingle!
Full of sorrow, in youth now I follow
Thee to the grave where thou sleepest.
Shade of Fingal, that dwell'st in the clouds,
Hover o'er me! O come!
Comala follows thee!

Chorus of Warriors.

Escaped is the foe's wild tumult,
His steed treads no more on the mountain;
Before Fingal's arm they have fled.

As thunder doth roll in the heavens,
As o'er the plain howls the tempest,
So raged in his fury Morven!
From the hills comes the glad shout of victory!
And armor 'gainst armor is clashing,
All stained in Caracul's blood.

Chorus of Virgins.

O cease your song of triumph now,
Ye knights of Fingal, still, O still!
The foe hath fled before your arm,—
But mourn for us and you!

Fingal.

Why doth your song thus lament?
The foe hath fled before mine arm!
The battle sing by Carun's flood,
Till echo reach yon mountain height,
Where Comala waits for me.

Chorus.

O cease thy song of triumph now,
For ne'er shalt thou see Comala!
In grief for thee her spirit fled,
O mourn for us and you!

Fingal.

O Comala!
The foe hath fled before mine arm,
The storm is o'er, the sun breaks forth;
But thou, light of my soul,
O Comala, art lying dead and cold
In the grave.
Let me see now my beloved,
Show me where the fair one sleeps;
Pale and lifeless is she now
Whom I so dearly loved.

Chorus.—O mourn!

Fingal.

O would thou mightst live as once thou didst live!
Would I might hear the gentle tones
Of thy voice, O Comala!

Chorus.—O mourn! mourn Comala!

Fingal.

O'er the mountain must I wander,
Forsaken day and night!
No more thro' the forest shalt thou walk,
No more by the mountain stream.

Chorus.—O mourn!

Fingal.—O would thou mightst live, &c.

Chorus.—O mourn, mourn Comala!

Fingal.

Strike now your harp strings, and raise your song.
Sing, ye maids of Morven, sing, ye bards,
Comala's praise; waft her with song,
Above to the fathers' dwelling.

Chorus of Bards and Virgins.

From their cloud-home above,
Spirits ancestral are watching,
And lightnings around her are flashing.
When resounds o'er the meadow her call?
When comes she for the chase from the mountain?
Moonbeams are bearing aloft
The soul of the maiden.
Send us thine image in visions bright,
And lighten our sorrow;
Comfort our sorrowing hearts.
Borne on the moonbeams now arises
The soul of the maiden departing;
The shades of the fathers are calling.

INTRODUCTION.

Niels W. Gade, Op. 12.

Molto moderato.

Piano-Forte.

The musical score is written for piano and consists of five systems of staves. The first system includes a treble clef staff and a grand staff (treble and bass clefs). The tempo is marked *Molto moderato*. The first system begins with a *pp* (pianissimo) dynamic. The second system continues the grand staff. The third system features a *cres.* (crescendo) marking. The fourth system includes a *fz* (forzando) marking in the treble staff and a *pp* marking in the bass staff, with a *dim.* (diminuendo) marking below the staff. The fifth system concludes the introduction with a *p.* (piano) dynamic.

First system of musical notation, piano accompaniment. The music is written in treble and bass clefs. A *cres.* (crescendo) marking is present in the bass line.

Second system of musical notation, piano accompaniment. Dynamic markings include *p*, *mf*, and *dim.* (diminuendo).

Third system of musical notation, piano accompaniment. Dynamic markings include *pp* (pianissimo) and *attacca No. 1.*

No. 1. CHORUS OF BARDS AND WARRIORS.

First system of musical notation for "No. 1. CHORUS OF BARDS AND WARRIORS." It includes a **Piano-Forte** part and a **f Corno** (Horn) part. The tempo is marked *Andante.* and *Allegro non troppo.* Dynamic markings include *f*, *p*, *pp*, *f*, and *dim.*

Second system of musical notation, piano accompaniment. A *cres.* (crescendo) marking is present in the bass line.

TENOR.

mf

On! on!

mf BASS.

On! on! on! loud peals the horn, loud peals the

On! on! on! loud peals the horn, loud peals the

cen - do.

f

on! The standard upraise, the standard upraise! On to the fight!

f

horn, on! on! on to the fight!

f

horn, on! on! on to the fight!

f

Fin - - gal to vic - t'ry leads, Fin - gal

Fin - - gal to vic - t'ry leads, Fin - gal

to vic'try leads; Fol-low the brave king of

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "to vic'try leads; Fol-low the brave king of". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Mor - ven. On! loud pealeth the horn, On,
On! the standard upraise, the standard upraise, On,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Mor - ven. On! loud pealeth the horn, On, On! the standard upraise, the standard upraise, On,". The piano accompaniment includes various musical notations such as accents and slurs.

on to the fight, . . . on to the fight, . . . on to the

The third system of music concludes the vocal line and piano accompaniment. The lyrics are "on to the fight, . . . on to the fight, . . . on to the". The piano accompaniment features a complex rhythmic structure with many beamed notes and slurs.

fight. Fall..... on Ca - racul's ar - mies like spir - its of

Fall on Caracul's ar - mies like spir-its of up - per air.

The first system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics: "fight. Fall..... on Ca - racul's ar - mies like spir - its of". The second staff is a vocal line in bass clef with lyrics: "Fall on Caracul's ar - mies like spir-its of up - per air." The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

air, Fall on Ca - racul's ar - mies like spir - its of

fall on Caracul's ar - mies like spir-its of up - per air.

The second system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics: "air, Fall on Ca - racul's ar - mies like spir - its of". The second staff is a vocal line in bass clef with lyrics: "fall on Caracul's ar - mies like spir-its of up - per air." The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

air, fol - low the king of the lan - ces, follow him,

follow him, follow

The third system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics: "air, fol - low the king of the lan - ces, follow him,". The second staff is a vocal line in bass clef with lyrics: "follow him, follow". The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

follow him, follow ^{fol - low} him, him, fol - low! Challenge the

him, follow him, follow him, follow him, Challenge the

Sva *loco.*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are 'follow him, follow him, him, fol - low! Challenge the' on the top line and 'him, follow him, follow him, follow him, Challenge the' on the bottom line. The piano part features a complex texture with many chords and some melodic lines. There are dynamic markings *Sva* and *loco.* above the piano part.

foemen, challenge the foemen all to the fight. Death must ye fear not, Fear on-

ly flight. On! on! Hear, hear the

fz *fz*

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are 'foemen, challenge the foemen all to the fight. Death must ye fear not, Fear on-' on the top line and 'ly flight. On! on! Hear, hear the' on the bottom line. The piano part continues with a similar complex texture. There are dynamic markings *fz* above the piano part.

ly flight. On! on! Hear, hear the

p *p*

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are 'ly flight. On! on! Hear, hear the' on the top line and 'ly flight. On! on! Hear, hear the' on the bottom line. The piano part continues with a similar complex texture. There are dynamic markings *p* above the piano part.

voices of the fa - - - thers! hear, hear the voi -

pp

Detailed description: This system contains the first two systems of music. The top system shows vocal lines with lyrics 'voices of the fa - - - thers! hear, hear the voi -'. The piano accompaniment is in the bottom two staves, starting with a *pp* dynamic. The music is in a minor key and 3/4 time.

ces of the fa - - - thers! On! On!

f

pp *p*

Detailed description: This system contains the second two systems of music. The top system shows vocal lines with lyrics 'ces of the fa - - - thers! On! On!'. The piano accompaniment continues in the bottom two staves, with dynamics ranging from *pp* to *f*. The music features a strong rhythmic accompaniment in the piano part.

Ere morning dawns shall Ca-ra-cul fall before the brave king of

ff *tr*

Detailed description: This system contains the final two systems of music. The top system shows vocal lines with lyrics 'Ere morning dawns shall Ca-ra-cul fall before the brave king of'. The piano accompaniment is in the bottom two staves, starting with a *ff* dynamic and including a trill (*tr*) in the bass line. The music concludes with a strong, rhythmic accompaniment.

Mor - - ven, fol - low the brave king of Mor - ven,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'Mor - - ven, fol - low the brave king of Mor - ven,'. The bottom two staves are for the piano accompaniment, featuring a complex texture with many beamed notes and dynamic markings like accents (>) and slurs.

follow the brave king of Mor - ven. fol - low the brave king, fol - low the
Morven, fol - low the brave king, fol - low the brave king, the

The second system continues the vocal and piano parts. The vocal line has lyrics: 'follow the brave king of Mor - ven. fol - low the brave king, fol - low the Morven, fol - low the brave king, fol - low the brave king, the'. The piano accompaniment continues with similar complexity and includes dynamic markings like accents (>) and slurs.

brave . . . king of Mor - ven.

The third system concludes the page. The vocal line has lyrics: 'brave . . . king of Mor - ven.'. The piano accompaniment features a final cadence with dynamic markings *ffz*, *ffz*, and *fz*, and includes a fermata over the final notes.

No. 2.

Andante. (Ad Libitum.)

f

Fingal.

Piano-Forte.

Yet to-day will I de-

- stroy this proud king's might; This day his blood shall mingle with Carun's limpid waters; The

hills the dreadful shout re-ech-o, When he and all his host in bat-tle per-ish.

As leaf by the wind, be-fore mine arm the foe shall

Piu lento.

scat - - ter,

f *dim.* *Ped.*

dol. Co - ma - la! ere yet the night is end - ed, I will re - turn to *rit.*

tr *dim.*

*

Andante con moto.

thee. Fare - well, thou be - lov - - ed! Fear thee

p *mf* *p* *dim.*

not, fear thee not, For I am in league with Vict'ry, And with *dol.*

mf *cres.* *tr* *f* *p*

COMALA.

Love,.....

Fare - well,

thou light of my soul !.....

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a flowing accompaniment with dynamic markings *p* and *f*.

.....

There is no ray my path to il-lumine; And all..... a -

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a flowing accompaniment with dynamic markings *f* and *dim.*

p

FINGAL.

- round me

is veil'd in night,

Fear thee not,

fear thee

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a flowing accompaniment with dynamic markings *p* and *f*, and includes pedal markings *Ped.* and ** Ped.*

not,

for I

am in league with vict' - ry,

and with

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a flowing accompaniment with dynamic markings *f* and *p*, and includes a *dol.* marking.

Love,... Thou be - loved, O..... fear thee not, Fare - well, be -

mf *dim.*

COMALA.
Agitato.

O Fin - gal, O may the fa - thers pro - tect
- lov - - ed! Fear thee

mf 3

thee; O Fin - gal, O may the fa - thers pro - tect
not..... be - lov - ed; Fare - well, Fear thee

3

thee! And, fall'st thou, then here up - on this
 not,.... be - lov - ed!

moun - tain, I die, O Fin - gal, O
 fear thee not, O fear thee not, be

may they, the fa - thers pro - tect thee! O Fingal, O may the
 loved! fare - well,..... be - lov - ed,

fa - thers pro-lect..... thee!

fear.....thee not, O thou be-lov-ed, fare - well, thou be-lov - ed, fear thee

mf

not, be-lov - ed, fear thee not, Ere yet the morning dawns, shall Caracul fall,

pa. *f*

p *fz*

..... and I re - turn to thee, O..... fear thee not, fare -

p *dol.*

p con anima.

p

fare - well,..... fare -
well, be - lov - ed,

well..... be - lov - ed, fare - well..... fare -
fare - well, fare -

rit. *a tempo.*
well, fare - well.

rit. *a tempo.*
p 3
Ped. *

No. 3. CHORUS OF WARRIORS.

Allegro non troppo.

TENOR.

Chorus.

BASS.

Corno.

Piano-Forte.

f
On!

f
On!

on! on to the fight, Fin-gal to vic'try

on to the fight! on to the fight, Fin-gal to vic'try

leads.

On! on to the fight! Fin-gal to vic'try

fz

leads, On, Fol - low the brave king of Mor -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "leads, On, Fol - low the brave king of Mor -". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line.

ven, Follow the brave king of Mor - ven. On!

On! the standard up-

The second system continues the vocal line with the lyrics "ven, Follow the brave king of Mor - ven. On!". The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure of the piece.

Loud pealeth the horn, On, on to the fight. . . on to the

raise, the standard upraise,

The third system concludes the vocal line with the lyrics "Loud pealeth the horn, On, on to the fight. . . on to the raise, the standard upraise,". The piano accompaniment features a more complex rhythmic pattern in the right hand, with frequent sixteenth-note runs, while the left hand remains steady.

fight, . . . on to the fight! on, on,

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes.

on, fol-low him, fol - low him, fol-low, fol - low
fol - low him, fol-low him, fol-low him, fol low

The second system continues the musical score with four staves. The vocal lines and piano accompaniment follow the same structure as the first system. The piano part includes dynamic markings such as accents (>) and slurs.

him, fol - low! challenge the foemen, challenge the foemen, all
him, foll - low him,

The third system concludes the musical score with four staves. The vocal lines and piano accompaniment continue. The piano part features a dynamic marking of *fz* (forzando) at the end of the system.

to the fight, Challenge the foe to the fight, all . . to the

fz

fight, On, on to the fight, on, on to the

fight, On, to the fight, on, on, on to the fight, on,

fight, on to the fight, on, on to the

on, on to the fight, on to the fight,

fight,

fz

fz

dim.

mf

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns with many beamed notes. A *dim.* marking is present in the upper staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A *p* marking is in the upper staff, and a *dim.* marking is in the lower staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A *CORNO V* marking is in the upper staff, and a *pp* marking is in the lower staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A *dim.* marking is in the upper staff.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A *pp* marking is in the upper staff.

Andante. ad lib.

Comala.

pp

O, dreadful is the still - ness,

My hopes, my

Piano-forte.

semper. pp

pp

fond dreams are all de - part-ed,

And nought but peril remains ;

O, dreadful is the

stillness, nothing I hear, nought but the distant stream that yonder murmurs; nothing I see, save dark and

frowning clouds that lower in the heav'ns.

My hopes, my fond dreams are all departed, yes, all!

Andantino.

Comala,

Dersa-grena, *dol.*

Melico-ma, *dol.*

Chor. of Virgins.

Sor - row not, why art thou weeping? Yet lives Fin-gal, the brave. O sor - row not, why

Sor - row not, O sor - row not, why

Sor - row not, O sor - row not, why

Andantino.

mf.

art thou weep - ing? Yet lives Fin - gal, the brave, Yet lives Fin - gal, the brave. O

mf.

art thou weep - ing? Yet lives Fin - gal, the brave, Yet lives Fin - gal, the brave. O

mf.

art thou weep - ing? Yet lives Fin - gal the brave, Yet lives Fin - gal the brave. O

mf.

DERSAGRENA and MELICOMA with CHORUS.

f

why, why dost thou trem-ble, O, why, why dost thou trem-ble for him, who no danger

f

why, why dost thou trem-ble, O, why, why dost thou tremble for him, who no danger

f

p fears? O, sor - row not, sorrow not, sor - row not, sor - row not, *pp*

p fears? O, sor - row not, sorrow not, sor - row not, sor - row not, *pp*

p *dim.* *mf* *dim.* *pp*

Recit. *COMALA, poco lento.* *pp*

My hopes, my fond dreams are all de-part-ed, yes, all! . . .

.....

Ped * *Ped* *

DERSAGRENA, (Narrating.)
Andantino.

See! yonder sits Co - ma-la, and gaz - es in - to the vale where they were

marching; Sor - row and doubt her eye doth sad - den.

Animato.

Come, come, Me-li - co - ma, and strive with your song..... to cheer her

Animato.

MELICOMA. *ad lib.*

spir - - it. So let us then sing her a

rit.

song of Fin-gal's ex - - ploits, till e - cho come from the hills of Mor - -

rit.

ven.

rit.

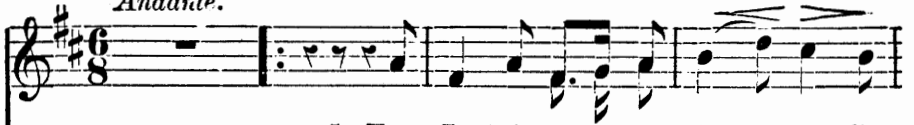
mf

No. 5.

BALLAD.

Andante.

Dersagrena.



1. From Lochlin came to bat - tle, Sua-
2. The storm raged over the moun - tain, The
3. As sinks the moon in the wa - ters, So

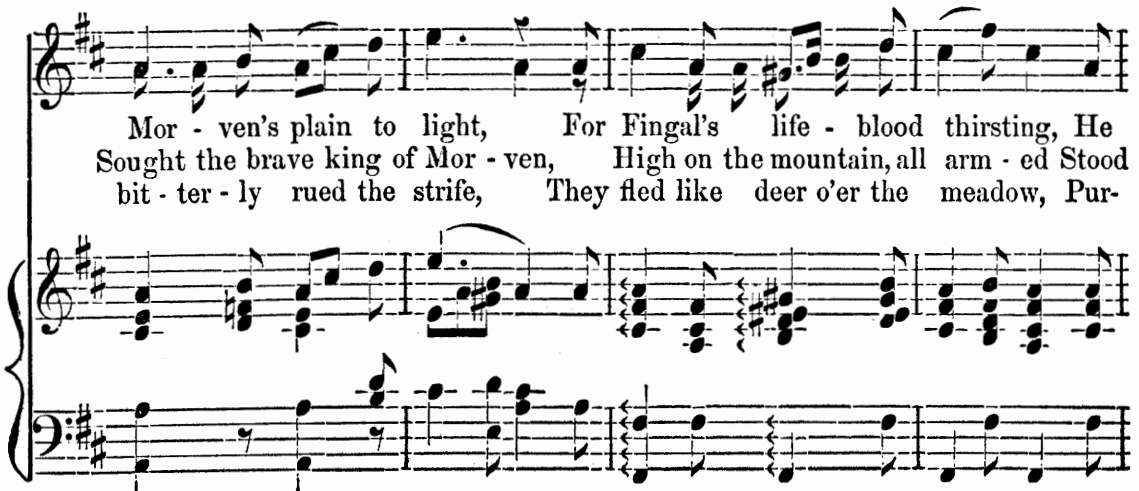
Piano-Forte.



ran, the haugh - ty knight; O - ver the roll - ing bil - low, On
 storm raged o - ver the plain; Sua - ran, in jew - ell'd ar - mor,
 sank be - rept of life, The king, his blood fast flow - ing, And



Mor - ven's plain to light, For Fingal's life - blood thirsting, He
 Sought the brave king of Mor - ven, High on the mountain, all arm - ed Stood
 bit - ter - ly rued the strife, They fled like deer o'er the meadow, Pur -



vow'd re-venge to take, And came for land and scep-tre, With him the lance to
 Fin-gal, a flash in the night; Came king Su-a-ran to meet him, All ready was he to
 sued by the huntsman bold; For there in his jewelled ar - mor Lay he all dead and

f *un poco rit.*
mf *p*

CHORUS OF VIRGINS.
 DERSAGRENA with CHORUS.

break.
 fight.
 cold.

MELICOMA.
mf

O hear'st thou, Co - mala, what Fingal hath done ?

SOPRANO II. SOLO.
mf

O hear'st thou,
 O hear'st thou,
 O hear'st thou,

dim. *p* *mf* *mf* *mf*

f *dim.* *p*

Co-ma-la, what Fin - gal hath done, Whom ne'er a foe yet hath van-quished?

f *dim.*

Co-ma-la, what Fin - gal hath done, Whom ne'er a foe yet hath van-quished?

f *dim.* *p*

1 & 2 *tempo. 1mo.* 3

Ped. * *pp* *Ped.* * *Ped.* 3

3 *pp*

Moderato. *p tranquillo.*

Comala.

Still all now is hush'd

Piano-forte.

..... no sound is heard, save the roar..... of the

stream ;..... dark - ness veils..... the mountain

pp

heights.....

poco animato.

See there, Meli-
poco animato.

co-ma, what is't near yonder wood, that so quick - - - ly

mf

f

moves, O woe is me! Is it not one of Fin - - gal's

f

fz

mf

war - - - riors?

f

dim.

p

tempo lo.

MELICOMA.
dol.

O ba - nish thine anxious vision, 'Tis a deer thou see' - st,

p

mf

swift darting thro' the vale.

COMALA
Agitato. poco. stringendo.

See ye the pale moving sha - dows, gi - ant like? See

cres. stringendo.

f how they're hov'ring o'er us, *f ad lib.* The light -

ff tempo 1o.

ning did reveal their aw - - ful forms ap - proach - ing.

ff tempo 1o. dim.

DERSAGRENA.

tranquillo.

O Co - ma - la, what thou see'st are no spirit forms, but

rocky cliffs, but rocky cliffs illum'd by the light'ning's flash.

COMALA.

Where art thou, Fin - gal, Where art thou,

Fin - gal, all around me night draw - eth on.

p Hear ye not wild distant tu - mult. The cry of

string

The first system of the score features a vocal line in a soprano register with lyrics "Hear ye not wild distant tu - mult. The cry of". The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a similar rhythmic texture. A "string" marking is present above the vocal line.

woe, The clash of ar - mor? They fly now, they

gen *f* *do.*

gen *do.*

crescendo.

The second system continues the vocal line with lyrics "woe, The clash of ar - mor? They fly now, they". The piano accompaniment includes a "crescendo." marking and features triplet figures in both hands. A "gen" marking is placed above the vocal line.

fly, this way, they come in their hur - ried flight,.....

f

The third system shows the vocal line with lyrics "fly, this way, they come in their hur - ried flight,.....". The piano accompaniment is marked with a forte (*f*) dynamic and continues with rhythmic patterns.

Tempo lo.

ffz *dim.* *p*

The fourth system is primarily piano accompaniment. It begins with a "Tempo lo." marking. The dynamics range from fortissimo (*ffz*) to piano (*p*), with a "dim." (diminuendo) marking. The right hand has a steady eighth-note accompaniment, while the left hand features a more active rhythmic pattern.

DERSAGRENA. *p*

It is the storm... .. a-mid the tree - tops howl - ing,

MELICOMA.

p

dim.

and from the hills a - far the e - choes an - swer.

dim.

COMALA. *f*

Say

cres.

strin - gen do.

Allegro non troppo Agitato.

why, O stream, thy wave is crim - son'd in

fz *mf*

blood? Say why, O stream, say,

dim.

why,..... O stream? Lone..... are thy

dim. *p* *Ped.*

shores now and for - sa - - ken. Say

Ped. *

why....., O stream, say why, O stream, say

why is thy wave crim-son'd in blood, O why?.....

mf *cres.* *tr*

CHORUS OF VIRGINS.

Mad - ly rag - es the storm, Mad - ly rag - es the

Mad - ly rag - es the storm, Mad - ly rag - es the

Come let us fly..... now, let us

f

storm, let us fly now, let us fly now,

storm, let us fly now, let us fly now, let us

fly now, let us fly now, let us fly now,

The first system consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some melodic lines in the vocal parts and a more rhythmic accompaniment in the piano part.

come, O come, let us fly now, let us fly

fly now, let us fly now, let us fly

come, O come, come, let us fly..... now, let us

The second system also consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment continues with a steady eighth-note pattern in the bass line and chords in the treble line.

now, ere death o'ertake in light - - ning's

now, ere death o'er - take us in the lightning's flash, come,

fly now, ere death o'er - take us in the light - - ning's

COMALA.

Say

flash, let us fly, let us fly, let us fly, let us fly,

let us fly..... now, let us fly now,

flash, let us fly, let us fly..... now, let us fly, let us fly,

dim.

why, O stream, thy wave is crim - son'd in

mf let us fly, let us fly,

mf let us fly, let us fly,

mf

fz *dim.*

blood? Slumbers Fin - gal the brave?

pp See how the pale sha - dows of the slain, are

pp See how the pale sha - dows of the slain, are

pp

pp *dim.*

p

Slumbers Fin - - gal?

glid - ing by,.....

glid - ing by,.....

pp

pp

pp

pp

p dolce.

daughter of night, O daughter of night, look

come, O come,

come, O come,

down from thy throne in the sky, That I may see by thy bright

mf Come let us fly, let us fly,

mf Come let us fly, let us fly,

let us fly, . . . let us fly,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *fz*. There are also triplets and accents in the piano part.

f ray, The glit - - ter of his cors - let, the

mf Come let us fly, now, Come let us

mf Come let us fly, now, Come let us

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*. There are also triplets and accents in the piano part.

con fuoco.

glit - - ter of his cors - let, O . . . daughter of . . .

fly now, O come,

fly now, O come,

fz

dim. *p*

night, O . . . daughter of . . . night, look

O come,

O come,

f *dim.* *p*

down, O look down, O daugh - - - ter of

See how the pale shadows of the

See how the pale shadows of the

f *dim.*

Detailed description: This system contains the first two lines of the musical score. The vocal line (top staff) begins with the lyrics 'down, O look down, O daugh - - - ter of'. The piano accompaniment (bottom two staves) features a complex texture with triplets and a dynamic marking of *f* (forte) followed by *dim.* (diminuendo). The key signature has one flat (B-flat) and the time signature is 4/4.

night, look down, Or else . . .

plain are gliding by; Woe, woe, woe,

plain are gliding by; Woe, woe, woe,

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

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics 'night, look down, Or else . . .', 'plain are gliding by; Woe, woe, woe,', and 'plain are gliding by; Woe, woe, woe,'. The piano accompaniment continues with a similar texture, featuring dynamic markings of *p* (piano) and *f* (forte), and a *dim.* (diminuendo) marking. The key signature remains one flat (B-flat) and the time signature is 4/4.

shalt thou, . . . O death, be wel - come, too

Woe, woe, when the

Woe, woe, when the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "shalt thou, . . . O death, be wel - come, too" and continues with "Woe, woe, when the" and "Woe, woe, when the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

Piu Allegro.

wel - - - - - come! Thou light of the

con-querer foe shall ap - - - - - proach, Let us fly, now,

con-querer foe shall ap - - - - - proach, Let us fly, now,

Piu Allegro.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "wel - - - - - come! Thou light of the" and continues with "con-querer foe shall ap - - - - - proach, Let us fly, now," and "con-querer foe shall ap - - - - - proach, Let us fly, now,". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. The tempo marking *Piu Allegro.* is present at the beginning and end of the system.

fa - thers, Come and show me, light . . of the
 let us fly, now, Woe to
 let us fly, now, Woe to
 let us fly, now, Woe to

fz

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line. The fourth staff is a piano accompaniment for the piano. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *fz* (forzando) is present in the fourth staff.

fa - - - thers, Come and show me, show me the
 us, See, ah! see the sha - - dows
 us, See, ah! see the sha - - dows

mf
mf
mf

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line. The fourth staff is a piano accompaniment for the piano. The music continues with the same complex rhythmic pattern. Dynamic markings of *mf* (mezzo-forte) are present in the second, third, and fourth staves.

glo - rious he - - - ro, Show . . . me the
 glide! Woe to us! woe to us!
 glide! Woe to us! woe to us!

f *fz* *Ped.* *

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The first vocal line has lyrics 'glo - rious he - - - ro, Show . . . me the'. The second vocal line has lyrics 'glide! Woe to us! woe to us!'. The piano accompaniment includes dynamic markings *f*, *fz*, and *Ped.*, and a fermata over the final measure marked with an asterisk.

he - ro, Show . . . me the he - ro, the he - ro, the
 woe to us, woe to us, woe to us, woe, When our
 woe to us, woe to us, woe to us, woe, When our

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The first vocal line has lyrics 'he - ro, Show . . . me the he - ro, the he - ro, the'. The second vocal line has lyrics 'woe to us, woe to us, woe to us, woe, When our'. The piano accompaniment continues the musical texture from the first system.

he - - - ro in death,

foes ap - proach, Woe to us,

foes ap - proach, Woe to us,

mf

dim. *p*

re - pos - - - ing, Come and

Come let us fly, now,

Come let us fly, now,

dim. *f*

show me, Come and show me, O show

Come let us fly, now, Woe,

Come let us fly, now, Woe,

Come let us fly,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features various note values, rests, and dynamic markings like accents.

me in splen - - - dor the he - . . . ro in

woe to us, When the con-quer - ing foe shall ap -

woe, woe to us, When the foe shall ap -

now, let us fly, now. When the foe shall ap -

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The music continues with similar notation and includes a fermata over the final notes of the piano part.

death re - po sing.

- proach! woe to us!

- proach! woe to us!

Ped.

The musical score is written in a key with one flat (B-flat) and a 2/4 time signature. It consists of several systems. The first system contains a vocal line with the lyrics "death re - po sing." and a piano accompaniment. The second system contains a vocal line with the lyrics "- proach! woe to us!" and a piano accompaniment. The third system contains a vocal line with the lyrics "- proach! woe to us!" and a piano accompaniment. The fourth system contains a piano accompaniment with a pedal marking "Ped." and a dynamic marking "ff". The fifth system contains a piano accompaniment with a series of eighth notes in the right hand and a series of eighth notes in the left hand.

No. 7. CHORUS OF SPIRITS.

Allegro moderato.

Soprano.

Alto.

Tenor.

Bass.

Chor.

p
We

Piano-Forte.

p
Ped. *

p

We

wan - - - - -

p

We

wan - - - - -

p
In the

wan - - - - - der in the storm, we

pp

The musical score is arranged in two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for Piano-Forte. The vocal parts are mostly rests, with the Bass line starting with the word 'We' on a note. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. The second system continues the vocal parts with lyrics: 'We wan - - - - -', 'We wan - - - - -', and 'In the wan - - - - - der in the storm, we'. The piano accompaniment continues with similar patterns, marked with 'pp'.

der in the storm, . . .

storm, . . .

wan - der in the storm, . . .

storm, . . .

p we wan

p in the

p we wan - - der, we

der in the storm,

storm, o'er

wan - der in the storm,

fz *p* *fz* *p* *fz* *p* *fz* *p*

Detailed description: This system contains the first two vocal lines and the first two staves of the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. Dynamic markings include *fz* (forzando) and *p* (piano).

Thro' cloud and mist our pathway leads us ;

plain, in the storm, . . .

p *f* *p* *f* *mp* *p*

Detailed description: This system contains the second two vocal lines and the second two staves of the piano accompaniment. The vocal lines continue the melody. The piano accompaniment has a more active right hand with many sixteenth notes and a steady bass line. Dynamic markings include *p* (piano), *f* (forte), and *mp* (mezzo-piano).

p
we wan - - - - -
p
in the
p
we wan - - - - - der, we

pp

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics 'we wan - - - - -' and 'in the' and a piano accompaniment. The piano part includes a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a steady eighth-note accompaniment. Dynamics include piano (*p*) and pianissimo (*pp*).

der in the storm,
storm,
wan - der in the storm,
f
f
f
f
p *p*

Detailed description: This system contains the next two measures. The vocal line continues with 'der in the storm,' and 'wan - der in the storm,'. The piano accompaniment features a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a steady eighth-note accompaniment. Dynamics include piano (*p*), pianissimo (*pp*), and forte (*f*).

p
we wan - - - - -
p
we wan - - - - -
..... *p* in the
p
we wan - - - - - der o'er

-der in the storm, *f*
-der in the storm, *f*
storm *p* we
plain in the storm, *f* *p* we

we guide them to the fathers, the heroes in the bat - - tle

we guide them to the fathers, the heroes in the bat - - tle

guide them to the fathers' home, the heroes in the bat-tle fall - - -

pp

Detailed description: This system contains the first three vocal staves and the first two piano staves. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte).

fall - - - en.

fall - - - en.

- en, Where the

f

Detailed description: This system continues the vocal and piano parts. The vocal lines end with the words 'fall - - - en.' and '- en,'. The piano accompaniment continues with a strong *f* (forte) dynamic. The right hand has a sixteenth-note pattern, while the left hand provides harmonic support with chords and moving lines.

Where the bat - - - tle
Where the bat - - - tle

bat - tle joined, in val - ley, on height, where the

The first system of the musical score consists of two vocal staves and four piano accompaniment staves. The vocal staves are in a soprano and alto register. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: "Where the bat - - - tle" on the first two vocal staves, and "bat - tle joined, in val - ley, on height, where the" on the piano accompaniment staves. There are dynamic markings like *f* and accents like > .

joined, in val - - - ley, on
joined, in val - - - ley, on

bat - - - tle joined, in val - - ley, on height, where the
bat - - - tle joined, in val - - ley, on height, in

The second system of the musical score continues the vocal and piano parts. It features two vocal staves and four piano accompaniment staves. The lyrics are: "joined, in val - - - ley, on" on the vocal staves, and "bat - - - tle joined, in val - - ley, on height, where the" and "bat - - - tle joined, in val - - ley, on height, in" on the piano accompaniment staves. The musical notation includes various note values, rests, and dynamic markings.

height. . . .

bat - - tle joined,

val - ley, on height, there

p

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The third staff is the vocal line in bass clef. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present in the second measure of the piano accompaniment.

rest . . . we, and

Detailed description: This system contains five staves. The top three staves are vocal lines in treble clef, mostly containing rests. The fourth staff is the vocal line in bass clef. The bottom two staves are piano accompaniment. The piano part continues with a similar complex texture of sixteenth notes and chords. A dynamic marking of *p* is visible at the beginning of the piano accompaniment.

p

And
p

call them, There sum - mon, And

wel - - - come, each

And wel - - - come,

wel - - - come, each

one that falls, Ye spi - -

each one that falls.

one that falls.

cres.

f

f COMALA >

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand, marked with a crescendo and forte dynamics. The vocal line has lyrics: 'one that falls, Ye spi - -' in the first measure and 'each one that falls.' in the second. Dynamics include *f* and *f COMALA >*. There are also hairpins and a fermata over the final note of the first measure.

rits of the fa - thers,

tell me, each one that

dim. *mf*

Detailed description: This system contains the next two measures. The piano accompaniment continues with the sixteenth-note pattern, marked with *dim.* and *mf*. The vocal line has lyrics: 'rits of the fa - thers,' in the first measure and 'tell me, each one that' in the second. Dynamics include *dim.* and *mf*. There are hairpins and a fermata over the final note of the first measure.

Chorus.

falls, but Fin - - gal not, but

In the storm o'er

We wan - der in the storm o'er plain, We

Fin - - gal not. What whis - - per

plain, in the storm, we guide them to the

storm, we wan - der in the storm.

wander in the storm o'er plain, We guide them to the

they? what say they? what whis - per they?
dim. *pp*
fa - - - thers' home, the he - - - roes in the
dim. *pp*
fa - - thers' home, the he - - - roes in the

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics: "they? what say they? what whis - per they?". The piano accompaniment is on the bottom four staves, with lyrics: "fa - - - thers' home, the he - - - roes in the". The piano part includes dynamic markings *dim.* and *pp*. The music is in a minor key and features a complex piano accompaniment with many beamed notes.

what say they? O why, ye spir - its, ap - pear ye to
bat - - tle fall - - - en.
bat - tle fall - - - en.

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics: "what say they? O why, ye spir - its, ap - pear ye to" and "bat - - tle fall - - - en.". The piano accompaniment is on the bottom four staves, with lyrics: "bat - tle fall - - - en.". The piano part includes dynamic markings *pp*. The music continues in the same minor key and features a complex piano accompaniment with many beamed notes.

me? O woe! he hath

The

The bat - tle's rage is past and o'er, the bat - tle's rage is

fal - len, he is no more!

bat - tle's rage is past and o'er.

past and o'er, is past and o'er.

past and o'er, the bat - tle's rage is past and o'er.

Detailed description: This is a page of a musical score, page 67. It features a vocal line and a piano accompaniment. The vocal line consists of several staves with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The music is in a minor key, indicated by the key signature of one flat. The tempo and dynamics are not explicitly stated, but there are markings like 'ff' (fortissimo) and 'f' (forte). The lyrics are: 'me? O woe! he hath', 'The', 'The bat - tle's rage is past and o'er, the bat - tle's rage is', 'fal - len, he is no more!', 'bat - tle's rage is past and o'er.', 'past and o'er, is past and o'er.', and 'past and o'er, the bat - tle's rage is past and o'er.'. The piano accompaniment includes chords, arpeggios, and melodic lines.

.....

.....

.....

.....

ff

In com - - bat

dim. *p* *ff*

Detailed description: This system contains the first five staves of music. The top four staves are vocal parts, each with a treble clef and a key signature of two flats. They contain rests and dotted lines. The fifth staff is the bass line for the piano accompaniment, starting with a forte (*ff*) dynamic. The sixth and seventh staves are the grand staff for the piano accompaniment. The right hand features a complex rhythmic pattern with chords and a sixteenth-note run, marked with *dim.*, *p*, and *ff*. The left hand provides a simple harmonic accompaniment.

fell the war - - rior.

b_o.

Detailed description: This system contains the next five staves of music. The top four staves are vocal parts, each with a treble clef and a key signature of two flats. They contain rests and dotted lines. The fifth staff is the bass line for the piano accompaniment, with lyrics 'fell the war - - rior.' written below it. The sixth and seventh staves are the grand staff for the piano accompaniment. The right hand continues with a complex rhythmic pattern, similar to the first system. The left hand provides a simple harmonic accompaniment. The system concludes with a *b_o.* marking.

the war - - rior
prince, in com - bat fell the war - - rior,
and now his
prince,..... and now..... his

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

pp *dim.* *p* *dim.* *pp*

shade is home. - - - - -

shade is home. - - - - -

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "shade is home." written below them. The next two staves are piano accompaniment in treble and bass clefs, with the same lyrics "shade is home." written below them. The bottom staff is a grand staff (treble and bass clefs) for the piano accompaniment, featuring a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final note of the piano accompaniment.

ward flee

ward flee

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "ward flee" written below them. The next two staves are piano accompaniment in treble and bass clefs, with the same lyrics "ward flee" written below them. The bottom staff is a grand staff (treble and bass clefs) for the piano accompaniment, featuring a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final note of the piano accompaniment. The dynamic marking *pp* (pianissimo) is present above the vocal lines and below the piano accompaniment staves.

dim.

The first system of the musical score consists of six staves. The top three staves are vocal parts, and the bottom three are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines feature long, sustained notes with a fermata over the final measure. The piano accompaniment includes a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The first measure of the piano part has a forte dynamic marking. The final measure of the system includes the instruction *dim.* and the vocal line ends with the text "ing,.....".

ing,.....
dim.

dim.

ing,.....
dim.

Ped.

The second system of the musical score consists of six staves. The top four staves are vocal parts, which are mostly empty with a few notes and a fermata in the first measure. The bottom two staves are piano accompaniment. The piano part continues with the complex rhythmic pattern from the first system. The key signature and time signature remain the same. The system concludes with a double bar line and a fermata over the final note of the piano part.

dim.

*

Andante.

Comala.

Piano-forte.

O! O! would I were sitting by Ca-run's waters! O!

O...that I my tears with its waves might mingle! Full of sorrow, in

youth now I follow thee to the grave where thou sleepest! O, O, would I were

sitting by Ca-run's waters, O, shade of

piu lento. *p*

Fin - gal that dwell'st in the clouds, Hov - er o'er . . . me! O

trem.

dim. pp *piu lento.* *f*

come! O come! O hov - er

dim. *p*

o'er me, O come, O come!

dim. *p*

dim.

pp *pp* (Dying away.)

Co - ma-la fol - lows thee.

dim. *pp* *pp*

No. 9. CHORUS OF WARRIORS.

Andante.

Piano-Forte.

Allegro non troppo.

TENOR.

CHORUS.

BASS.

f

Escap'd is the foe's wild tumult, Es-cap'd is the foe's wild

tu - mult, His steed treads no more on the mountain, His

Be - fore Fingal's

steed treads no more on the mountain; Be - fore Fingal's arm they have

Be-fore Fingal's arm they have

Detailed description: This is a page of a musical score, page 75. It features three vocal parts: Tenor, Chorus, and Bass, along with a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score is divided into several systems. The first system shows the vocal entries with a forte (f) dynamic. The lyrics are: "Escap'd is the foe's wild tumult, Es-cap'd is the foe's wild". The second system continues the lyrics: "tu - mult, His steed treads no more on the mountain, His". The third system has the lyrics: "Be - fore Fingal's". The fourth system has the lyrics: "steed treads no more on the mountain; Be - fore Fingal's arm they have". The fifth system has the lyrics: "Be-fore Fingal's arm they have". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

arm they have fled, be-fore him have fled,

fled, be - fore him have fled, es - cap'd is the
es - cap'd is the foe,

fled, be - fore, him, have fled, es - cap'd is the

The first system consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords and rests.

foe's wild tu - mult, es - cap'd, es - cap'd,
es-cap'd, es-cap'd,

The second system continues the musical score with two vocal staves and two piano accompaniment staves. The lyrics are "foe's wild tu - mult, es - cap'd, es - cap'd," and "es-cap'd, es-cap'd,". The piano accompaniment features a more active bass line with many sixteenth notes and chords.

As thun - der doth roll in the hea - vens, doth

The third system concludes the page with two vocal staves and two piano accompaniment staves. The lyrics are "As thun - der doth roll in the hea - vens, doth". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, ending with a final chord.

roll in the hea - vens, As o'er the
hea - - vens,

The first system of the musical score consists of four staves. The top two staves are vocal lines (soprano and bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

plain howls the tem - pest, So raged in his

The second system continues the musical score with four staves. It follows the same layout as the first system, with vocal lines and piano accompaniment. The piano part continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

fu - ry, Mor - ven, Es - cap'd is the
Es-

The third system concludes the musical score on this page with four staves. The vocal lines end with the lyrics "fu - ry, Mor - ven, Es - cap'd is the" and "Es-". The piano accompaniment features a triplet of eighth notes in the right hand towards the end of the system. The key signature and time signature remain consistent with the previous systems.

foe's wild tu - mult, His steed treads no more, no more on the
 cap'd is the foe, His steed treads no more on the

mountain, His steed is no more on the mountain, Be - fore Fingal's

arm they have fled,..... be - fore him, be - fore him, be -

fore him have fled, be - fore him, be - fore him, be - fore him have

fore..... him be -

fore him, be - fore him have

fled.....

fled, From the hills comes the

fled, From the hills comes the

From the hills comes the

From the hills comes the

dim. mf

hills comes the glad shout of vic - to - ry, comes the
 glad shout, the glad shout of vic-to-ry, the hills comes the
 glad shout of vic - - to - ry, from the hills comes the

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff. The treble staff has a melodic line with some grace notes and a dynamic marking of *fz*. The bass staff provides harmonic support with chords and a steady bass line.

'gainst
 glad shout of vic - to - ry, And ar - mor 'gainst ar - mor is
 ar - mor is clashing,

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *f* and a crescendo hairpin. The vocal line includes the lyrics 'And ar - mor 'gainst ar - mor is' and 'ar - mor is clashing,'.

clash - ing, is clashing, and ar - mor 'gainst ar - mor is

The third system concludes the page with the vocal line and piano accompaniment. The piano part features a dynamic marking of *ff* and continues with a rhythmic accompaniment. The vocal line ends with the lyrics 'clash - ing, is clashing, and ar - mor 'gainst ar - mor is'.

clash - ing, All stain - ed in Ca - - ra - cul's blood, All

stain - ed in Ca - ra - cul's blood, And ar - mor 'gainst

ar - mor is clash - ing, 'gainst ar - mor is clashing, From the

hills comes the glad shout of vic - to - ry! the glad shout, the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "hills comes the glad shout of vic - to - ry! the glad shout, the". The piano accompaniment is written in a bass clef with the same key signature and time signature, featuring a steady eighth-note bass line and chords in the right hand.

glad shout of vic - to - ry, glad shout of vic - to - ry, the

The second system continues the musical score. The vocal line has the lyrics "glad shout of vic - to - ry, glad shout of vic - to - ry, the". The piano accompaniment features a more active right hand with sixteenth-note patterns and a consistent eighth-note bass line.

glad shout of vic - to - ry, the glad shout of vic - to -

The third system concludes the musical score on this page. The vocal line has the lyrics "glad shout of vic - to - ry, the glad shout of vic - to -". The piano accompaniment continues with its characteristic eighth-note bass line and active right hand.

ry, the glad shout of vic - - to - ry, Es -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note 'ry,' followed by a quarter note 'the', a quarter note 'glad', a quarter note 'shout', a quarter note 'of', a quarter note 'vic', a quarter note 'to', a quarter note 'ry,', and a half note 'Es -'. The piano accompaniment consists of a bass line with quarter notes and a treble line with chords and eighth notes.

The piano accompaniment for the first system continues from the previous system. The bass line features a steady quarter-note accompaniment, while the treble line has a more active melody with eighth and sixteenth notes, often beamed together.

cap'd is the foe's wild tumult, Escap'd is the foe's wild tu - mult, His

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'cap'd', a quarter note 'is', a quarter note 'the', a quarter note 'foe's', a quarter note 'wild', a quarter note 'tumult,', a quarter note 'Escap'd', a quarter note 'is', a quarter note 'the', a quarter note 'foe's', a quarter note 'wild', a quarter note 'tu -', a quarter note 'mult,', and a half note 'His'. The piano accompaniment maintains its rhythmic pattern.

The piano accompaniment for the second system continues, with the bass line providing a consistent quarter-note accompaniment and the treble line playing a complex melodic line with various rhythmic values.

steed treads no more on the mountain, His steed treads no more on the mountain, Be -

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'steed', a quarter note 'treads', a quarter note 'no', a quarter note 'more', a quarter note 'on', a quarter note 'the', a quarter note 'mountain,', a half note 'His', a quarter note 'steed', a quarter note 'treads', a quarter note 'no', a quarter note 'more', a quarter note 'on', a quarter note 'the', a quarter note 'mountain,', and a half note 'Be -'. The piano accompaniment continues with its established rhythmic and melodic patterns.

The piano accompaniment for the third system concludes the piece on this page. The bass line and treble line continue their respective parts, ending with a final chord in the bass and a melodic flourish in the treble.

Be-
fore Fingal's arm they have fled, Be - fore Fingal's

fore Fingal's arm they have fled,
arm, Fingal's arm they have fled, Es-
arm, Fingal's arm they have fled, Es - cap'd, Es-

cap'd, Be - fore Fingal's arm, Be - fore Fingal's

arm, Es - cap'd is the foe, be - fore Fingal's arm,

Es-

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#).

Es - cap'd be - fore Fingal's arm,

- cap'd..... be - fore Fingal's arm,.....

This system contains the next two staves of music. The vocal line continues with lyrics and includes a long note with a dotted line. The piano accompaniment continues with sustained chords.

.....

This system contains two staves of piano accompaniment. The vocal line is silent, indicated by dotted lines above the staff.

dim.

This system contains two staves of piano accompaniment. The music concludes with a dynamic marking of *dim.* (diminuendo).

Andante con moto.

Sop. I. *p* *pp*
O cease your song of triumph now, Ye

Sop. II. *p* *pp*
O cease your song of triumph now, Ye

Alto. *p* *pp*
O cease your song of triumph now, Ye

CHORUS OF VIRGINS.

Piano-forte. *p* *pp*

p *f*
knights of Fingal, still, O still! The foe hath fled before your arm, But

p *f*
knights of Fingal, still, O still! The foe hath fled before your arm, But

p *f*

pp

mourn, O mourn, for us..... and you!.....

mourn, O mourn, for us..... and you!.....

p

f

FINGAL

piu vivace.

Why doth your song thus la -

f

Ped

*

ment? The foe hath fled be-fore mine arm, The foe hath fled be-

f

mf

fore mine arm, The bat-tle sing, by Carun's flood, Till e-cho reach you

dol.
mountain height, where Co-ma-la waits for me.

Tempo 1mo. p
O cease thy song of triumph now, O cease thy song of
Chor. p
O cease thy song of triumph now, O cease thy song of

O Co-ma-la!

triumph now, For ne'er shalt, O ne'er shalt thou see Co - - ma - la! O

triumph now, For ne'er shalt, O ne'er shalt thou see Co - - ma - la! O

f *p* *pp* *p dim.* *p*

FINGAL.

O Co - ma - la!

mourn, mourn, mourn... for us! O mourn for us and you! In grief for thee her

mourn, mourn, mourn for us! O mourn for us and you! In grief for thee her

mourn, O mourn, O mourn for us! O mourn for us, and you! In grief for thee her

pp *pp*

No. 11.

*Andantino.
dolce.*

Fingal.

1. Let me see now my be - lov - - ed, Show me where the fair one
2. Mountain must I wan - der, Lone - ly by day and

Piano-Forte.

sleeps ; Woe! on the rocks she li - eth pale and dead, Whom I so dear - ly
night ! No more thro' the for - est shalt thou walk, By the mountain stream no

loved. O mourn, O mourn ! O would thou might live as once thou didst live!
more.

O mourn. O mourn !

CHOR.
SOPR. & ALTO.

FINGAL.

TEN.

mf

BASS

p

mf

dolce. *p* *CHOR.*

Would I might hear the gen - tle tones Of thy voice, O my Co - ma-la! O

dim. *1* *2*

mourn, O mourn, mourn, O mourn, Co - ma-la! *FINGAL Solo.* 2. O'er the

dim. *1* *2*

dim. *p*

Allegro maestoso.

f **FRINGAL.**

Strike now your harp strings, and raise ye your song, Sing,

ye maids of Mor - ven, Sing now ye bards

sing Co - ma-la's praise, Co - ma-la's praise,

dolce. Waft her with song a - bove to the Fa - - ther's dwell - ing. *dim.*

No. 12. CHORUS OF BARDS AND VIRGINS.

Allegro moderato maestoso.

Soprano.

Alto.

Tenor.

Bass.

Chorus.

marcato.

ff

From their cloud-home a-bove, Spir - its an - ces - tral are watch -

Piano-Forte.

ff

- ing, From their cloud-home a - bove Spir - its an - ces - tral are

watch -

ing,

Ped.

* *Ped.*

*

The musical score is arranged in three systems. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, and a grand staff for Piano-Forte. The vocal parts are marked with *marcato.* and *ff*. The piano accompaniment is marked with *ff*. The lyrics are: "From their cloud-home a-bove, Spir - its an - ces - tral are watch -". The second system continues the vocal and piano parts with the lyrics: "- ing, From their cloud-home a - bove Spir - its an - ces - tral are". The third system shows the vocal parts with the lyrics "watch -" and "ing," and the piano part with *Ped.* markings and asterisks.

And lightnings a - round her are flash - - ing, lightnings a -

From their cloud-home a - bove,
- round her are flash - - ing.

Spirits an - ces - tral are watch - - ing, light - nings a - round her are

flash - - - ing.

mf

When re-sounds o'er the

dim. *mf*

mea - dow her call? When comes she for the chase from the moun -

SOPRAN. I. II.

mf

ALTO.

- tain? Beams of the moon bear now a -

p

loft the soul of the maid - - en; Send

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "loft the soul of the maid - - en; Send". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

us thine im - - age in vi - sions bright, And

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "us thine im - - age in vi - sions bright, And". The piano accompaniment continues with its characteristic complex texture, maintaining the key signature and time signature.

light - en our great sor - row, Com - fort our sor - -

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "light - en our great sor - row, Com - fort our sor - -". The piano accompaniment continues with its characteristic complex texture, maintaining the key signature and time signature. The system ends with a double bar line.

SOPRANI.

p
row - ing hearts.

p TENORI
BASSI
From their cloud home a - bove,

marcato.

ff SOPRANI.

Spir - its an - ces - tral are watch - ing, And lightnings a -

ALTI.

round her are flash - ing, Lightnings a - round her are

flash - - ing, and lightnings a-round her are flash -

The shades.
 ing. The shades of the fa - -
 The shades of the fa - thers, the fa - -

ing. The shades of the fa - - thers are call - - -

of the fa - - thers are call - - - ing,
 thers are call - - ing a - bove, the shades of the
 the

ing, the fa - - thers are call - ing,

The shades of the fa

fa shades of the thers are call shades of the fa thers are call

The shades of the fa - - - thers, the shades of the thers are call ing, the fa

ing, are call ing, call ing, the fa call

fa thers, fa

thers, are there are call - - ing, are call - - ing, from ing, are

thers, are call - - ing, are call - - ing, from

fz

clouds..... from a-bove, from clouds..... from a -

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

bove : 'Tis the fa - - - thers are

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *8^o* is present above the piano part.

call - - ing, are call - - - ing; The

LOCO.

This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment ends with a *LOCO.* marking. The piano part continues with the rhythmic pattern.

shades of the fa - - thers are call -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'shades of the fa - - thers are call -'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

ing; Borne on the moon's bright beams now as -

The second system continues the vocal line with the lyrics 'ing; Borne on the moon's bright beams now as -'. A dynamic marking of *f* (forte) is placed above the vocal staff. The piano accompaniment continues with similar rhythmic patterns, featuring some chords and rests.

end - - - ing,..... The soul of the

The third system concludes the vocal line with the lyrics 'end - - - ing,..... The soul of the'. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord in the right hand and a sustained bass note in the left hand.

maid - en de - part - - ing, The soul of the maid - en de-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clefs) with a grand brace on the left. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a flowing sixteenth-note melody in the right hand and a steady accompaniment of eighth and sixteenth notes in the left hand.

part - - ing; On moonbeams a - loft as - cend - eth, The

The second system continues the musical score. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment maintains its rhythmic pattern, providing a harmonic and melodic support for the vocal line. The lyrics are positioned directly below the vocal staff.

soul of the maid - en de - part - -

The third system concludes the musical score on this page. It features the same vocal and piano parts as the previous systems. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand. The lyrics are positioned below the vocal staff.

ing. The shades of the fa -

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

- thers, The shades of the fa - - thers are call -

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- ing, are call - - ing.

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