

N^o 1. IN C.
FOR SOPRANO & CONTRALTO

"Suttons" PALL MALL
BENDIGO.

N^o 2. IN D.
FOR TENOR & BARITONE.

EXCELSIOR,

—* D U E T *—

THE POETRY BY

LONGFELLOW,

The Music Composed & Dedicated to

THE RIGHT HON^{BLE}

The Earl of Westmoreland,

— BY —

M. W. BALFFE.

— Price 2/- net —

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"EXCELSIOR."

DUETT - TENOR AND BARITONE.

THE POETRY BY
LONGFELLOW.

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M. W. BALFE

MOLTO MODERATO.

TENOR.

Musical staff for Tenor, 3/4 time signature, treble clef. The staff contains a few notes, including a *p* dynamic marking.

The shades of

BARITONE.

Musical staff for Baritone, 3/4 time signature, bass clef. The staff contains a few notes.

MOLTO MODERATO.

PIANO.

Musical staff for Piano, 3/4 time signature, bass clef. The staff contains complex accompaniment with dynamic markings *mf*, *dim: stacc:*, and *pp*.

Vocal line with lyrics: "night were falling fast, As through an Alpine village passed,"

Piano accompaniment for the second system, 3/4 time signature, bass clef. The staff contains complex accompaniment.

cres.

A youth, who bore 'mid snow and ice A ban - ner, with the strange device,

f Ex - cel - si - or! Ex - cel - si - or! His brow was sad, his eye be -

f Ex - cel - si - or! Ex - cel - si - or!

p

pp

- neath Flashed, like a faulchion from its sheath, And like a sil - ver

marcato.

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clarion ring: The accents of that unknown tongue, **Ex-cel-si-or!**

Ex-cel-si-or!

Ex-cel-si-or!

Ex-cel-si-or! In happy homes he saw the light Of household fires gleam warm and

bright Above the spectral glaciers shone, And from his lips escaped a groan,

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“Ex - cel - si - or!” “Ex - cel - si - or!”

“Ex - cel - si - or!” “Ex - cel - si - or!” “Try not the

f *rf*

cres:

pass,” the old man said, Dark lowers the tem - - pest o - ver -

p *cres:*

- head, The roar - ing tor - rent is deep and wide, And loud that

p

"Ex-cel-si-or!" "Ex-cel-si-or!"
 cla-ri-ou voice re-plied, "Ex-cel-si-or!" "Ex-cel-si-or!"
 -or!" "O stay," "O stay," the maiden said, "And
 -or!"
 rest thy weary head up - on this breast," A tear stood in his bright blue eye, But

ff *riten:* 5
ff
cres: *ff* *ff* *col canto.*
p
ff_{mo} *p* *pp*

"Excelsior" Duett. (M.W. BALFE.)

still..... he answered with a sigh, "Ex.cel.si - or!" "Ex - cel - si -

"Ex.cel.si - or!" "Ex - cel - si -

The first system of the musical score features two vocal staves and a grand piano accompaniment. The vocal lines begin with the lyrics "still..... he answered with a sigh," followed by the exclamations "Ex.cel.si - or!" and "Ex - cel - si -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *cres:* (crescendo).

- or!"

- or!" "Beware the pine - trees' withered branch," "Be - ware the aw - ful a - va -

The second system continues the vocal lines with the lyrics "- or!" and "- or!" "Beware the pine - trees' withered branch," "Be - ware the aw - ful a - va -". The piano accompaniment continues with a consistent eighth-note pattern in the right hand and a supporting bass line in the left hand. The dynamic *p* (piano) is indicated at the start of the system.

- lance," This was the peasant's last good-night, A voice replied far

The third system concludes the vocal lines with the lyrics "- lance," "This was the peasant's last good-night," and "A voice replied far". The piano accompaniment remains consistent with the previous systems, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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The musical score is arranged in systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are written below the vocal lines. Performance instructions such as *ppp*, *sempre Pianissimo.*, *riten.*, and *colla parte.* are placed throughout the score.

ppp
 "Ex - cel - si - or!"
 up the height, "Ex - cel - si -

ppp

sempre Pianissimo. *riten.*
 "Ex - cel - si - or!" "Ex - cel - si - or!"
 - or!" "Ex - cel - si - or!"

colla parte.

"Ex - cel - si - or!"
 "Ex - cel - si - or!"

(Nº14.) "Excelsior" Duett. (M.W. BALFE)

- or!"

- or!"

pp

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines, both starting with the lyrics "- or!". The piano accompaniment is in the bottom two staves, beginning with a *pp* dynamic. A large slur encompasses the first four measures of the piano part, which features a complex, rhythmic texture with many beamed notes.

pp ad lib:

At break of day, as heaven-ward The

pp ad lib:

At break of day, as heaven-ward The

pp

Detailed description: This system contains the third and fourth systems of music. The vocal lines begin with the lyrics "At break of day, as heaven-ward The". The piano accompaniment starts with a *pp* dynamic. The piano part features a melodic line with a slur and a *pp* dynamic marking.

pi - ous monks of San Bernard Uttered an oft repeated prayer,

cres:

pi - ous monks of San Bernard Uttered an oft repeated prayer, A voice cried through the

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines continue with the lyrics "pi - ous monks of San Bernard Uttered an oft repeated prayer," and "pi - ous monks of San Bernard Uttered an oft repeated prayer, A voice cried through the". The piano accompaniment is mostly silent, with a few notes in the final measure of the sixth system. A *cres:* dynamic marking is present above the piano part.

f *ff*

A voice cried through the startled air, "Ex-cel-si-or!"

startled air, A voice cried through the startled air, *ff* "Ex-cel-si-or!"

f

"Ex-cel-si-or!" A tra-veller, by the faithful hound, Half

"Ex-cel-si-or!" A tra-veller, by the faithful hound, Half

but-ried in the snow was found, Still grasping in his hand of ice..... *f*

but-ried in the snow was found, Still grasping in his hand of ice..... That

"Extelslor" Duett. (M.W. BALFE.)



f
That ban - ner with the strange device,
ban - ner with the strange device, That ban - ner with the strange device,

ff *riten.* *p*
"Ex - cel - si - or!" "Ex - cel - si - or!" There, in the
"Ex - cel - si - or!" "Ex - cel - si - or!" There, in the

ff^{mo} *f* *p* *pp*
twi - light cold..... and grey, Life - less but
twi - light cold..... and grey, Life - less but

beat - - ti - ful..... he lay, And from the
 beat - - ti - ful..... he lay, And from the

sky se - - vere..... and far, A voice fell
 sky se - - vere..... and far, A voice fell

like a fall - - ing star, Ex - cel - si -
 like a fall - - ing star, Ex - cel - si -

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: "or! Ex - cel - si - or! Ex - cel - si - or!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes a forte (f) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking.

"Excelsior" Duett. (M.W.BALFE.)

- or!..... Ex - cel - si - or! Ex - cel - si -
 Ex - cel - si - or! Ex - cel - si -
 - or! Ex - cel - si - or! Ex - cel - si -
 - or! Ex - cel - si - or! Ex - cel - si -
 - or!.....
 - or!.....

ff^{mo}
pp
ff

"Excelsior" Duett. (M.W. BALFE.)

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STEPHEN ADAMS TO THE FRONT, D, E ⁷ and F	A to D	CHARLES DEACON THE HEAVENLY WAY, C, D } and E ⁷ ...	B to D	J. L. MOLLOY THE SONG YOU SANG TO ME, C, D and E ⁷ ...	B to E	MISS CLARA BUTT THE IRISH PIPER, D and E ...	B to E
SHADOWLAND, C, E ⁷ and F ...	G to C	SUMMERLAND, C, D and E ⁷ ...	C to E	WON'T YOU COME BACK, C, } D and E ⁷ ...	C to D	THE CARNIVAL, C, D ⁷ and E ⁷	B to E
BLUE-EYED NANCY, D, E ⁷ & F	A to D	TWILIGHT ECHOES, G, A ⁷ & B ⁷	A to D	HOME, DEARIE, HOME, D, E ⁷ & F	A to D	THE SAILOR'S DANCE, E ⁷ & F	B ⁷ to E ⁷
THE VALLEY BY THE SEA, } C, D ⁷ , E ⁷ and F ...	G to C			LIGHTHOUSE KEEPER, C and D	C to D	THE LADS IN RED, E ⁷ and F	B ⁷ to E ⁷
ADIEU, MARIE, E ⁷ , F, G & A ⁷	B ⁷ to E ⁷	L. DENZA CALL ME BACK, A, B ⁷ and C	B to E	THE THREE BEGGARS, C, D & E	C to D	OUR LAST WALTZ, B ⁷ C & D	A to E ⁷
THE HOLY CITY, A ⁷ , B ⁷ , C } and D ⁷ ...	C to E ⁷			LOVE'S OLD SWEET SONG, E ⁷ , } F and G ...	A to C	TO-MORROW WILL BE FRI- DAY, E ⁷ and F ...	B ⁷ to E ⁷
THE ISLAND OF DREAMS, C, } D, E ⁷ and F ...	C to E	LOUIS DIEHL GOING TO MARKET, C, D & E ⁷	B to E	THE BOATSWAIN'S STORY, C, D and E ⁷ ...	G to D	THE KERRY DANCE, E ⁷ and F	C to F
WHAT AM I, LOVE, WITHOUT THEE? G & B ⁷ ...	D to E			LONDON BRIDGE, D and E ...	A to D	DARBY AND JOAN, F, G and A	C to C
BY THE FOUNTAIN, E ⁷ , F & G	B ⁷ to E ⁷	A. SCOTT GATTY BENDMEER'S STREAM, A ⁷ ...	E ⁷ to E ⁷	ERNEST NEWTON AILSA MINE, D and F ...	D to E		
THIS WORK-A-DAY WORLD } A ⁷ and B ⁷ ...	A ⁷ to E ⁷	WINTER, D, E and F ...	A to D	C. PINSUTI THE LAST WATCH, D, F and G	D to E		
MONA, C, E ⁷ , E and F	C to E	THE GALLANTS OF ENGLAND } A ⁷ and B ⁷ ...	C to E ⁷	ARTHUR SULLIVAN THE LOST CHORD, E ⁷ , F, G, } A ⁷ and A ...	B ⁷ to E ⁷		
THE STAR OF BETHLEHEM, } E ⁷ , F, G and A ⁷ ...	B ⁷ to E ⁷	APART, E ⁷ ...	C to F	MY DEAREST HEART, A ⁷ & B ⁷	C to A ⁷		
THEY ALL LOVE JACK, D, E ⁷ } and F ...	A to D	ROTHESAY BAY, E ⁷ ...	D to E ⁷	LET ME DREAM AGAIN, C, } D and E ⁷ ...	B to E		
THE GARONNE, E ⁷ , F, G & A ⁷	E ⁷ to E ⁷	PLANTATION SONGS, Vols. 1, 2 & 3 (Six Songs in each), 2/- each		SLEEP, MY LOVE, D ⁷ and F ...	A ⁷ to D ⁷		
THE MAID OF THE MILL, } E ⁷ , F, G and A ⁷ ...	D to E ⁷	G. PERCY HADDOCK THE SOUL'S AWAKENING, } E and G ...	B to E	ONCE AGAIN, D and F ...	C to E		
THE OWL, B ⁷ , C and E ⁷ ...	A to D			GOLDEN DAYS, D ...	A to F ⁷		
THE ROMANY LASS, A ⁷ , B ⁷ & C	E ⁷ to E ⁷	BATTISON HAYNES OFF TO PHILADELPHIA, C & D	G to D	LOOKING BACK, D and F ...	A to D		
THE LITTLE HERO, B ⁷ , C & D	B ⁷ to D			WILL HE COME? D, E ⁷ and F	A to C		
CHILDREN OF THE C. Y, D & F	A to D	G. HENSCHEL SPRING, F and G ...	E ⁷ to F ⁷				
GOOD COMPANY, F, G and A	C to F			C. V. STANFORD THE OLD NAVY, C and D ...	B ⁷ to E		
THE MIDSHIPMITE, B ⁷ , C & D	B ⁷ to D	LADY ARTHUR HILL THAT NIGHT OF STARS, F, } G and B ⁷ ...	C to D	THE LITTLE RED LARK, F ...	C to F		
NANCY LEE, C, D and E ⁷ ...	G to D			MY LOVE'S AN ARBUTUS, F, } G, A ⁷ and B ⁷ ...	C to D		
THE TAR'S FAREWELL, D & E ⁷	B to E	A. L. NINETY YEARS AGO, D and E	A to E	FATHER O'FLYNN, A ⁷ , B ⁷ & C	A ⁷ to E ⁷		
THE BLUE ALSATIAN MOUN- TAINS, D, E ⁷ and F ...	D to F ⁷	WHEN LOVE IS KIND, F & A ⁷	C to D				
		WISDOM AND LOVE, F and G	A to D	HOPE TEMPLE ALL MY WORLD, D, E ⁷ and F	C to F ⁷		
HAMILTON AIDÉ REMEMBER OR FORGET, D & F	D to C			SLEEP, MY BELOVED, F, G & A ⁷	C to F		
		LIZA LEHMANN IRISH LOVE-SONG, F and G ...	C to E	RORY DARLIN', E ⁷ and F ...	B ⁷ to E ⁷		
A. H. BEHREND HUSH, DEAR HEART! G and C	B to D	THE CASTILIAN MAID, C } and E (minor) ...	G to E ⁷	LOVE'S TEMPLE, C and E ⁷ ...	G to E		
A MOTHER'S BLESSING, C & E ⁷	A to C	COME DANCE THE ROMAIIKA, } C and E ⁷ ...	A to E	MEMORIES, F and A ⁷ ...	C to E		
THE OLD NURSERY, E and G	B to D ⁷			LOVE WERE ENOUGH, E ⁷ , F & G	B ⁷ to E ⁷		
CROSSING THE BAR, D, E & F	A to D	FRANCO LEONI THE LOVERS' LULLABY, C, } D and E ...	C to E	THOUGHTS AND TEARS, C, } D ⁷ , E ⁷ and F ...	C to D		
THE GIFT, C, E ⁷ and F ...	B ⁷ to C	WILD FLOWER, E ⁷ , F and G ...	C to E ⁷	IN SWEET SEPTEMBER, D, E ⁷ } and F ...	C ⁷ to E		
DADDY, F and A ⁷ ...	C to D			THERE ARE NONE LIKE TO THEE, D, E ⁷ and F ...	A to E		
		F. N. LÖHR MARGARITA, B ⁷ , C and E ⁷ ...	C to E	A MOTHER'S LOVE, E ⁷ , F & G	B ⁷ to E ⁷		
FREDK. BEVAN THE MIGHTY RIVER, E ⁷ , F, G and A ...	G to C			MY LADY'S BOWER, E ⁷ , F & G	A ⁷ to D		
THE DREAM OF MY HEART, D, E ⁷ and F ...	C ⁷ to E	A. C. MACKENZIE A DEAR WIFIE, E ⁷ and G ...	B ⁷ to D	FOND HEART, FAREWELL, } C, D ⁷ and E ⁷ ...	E to F		
THE SILVER PATH, D, E ⁷ , F and G ...	B to D			AN OLD GARDEN, G, A ⁷ & B ⁷	B to E		
THE FLIGHT OF AGES, G, A ⁷ , B ⁷ and C ...	B ⁷ to D	FULLER MAITLAND BIDDY AROO, D ⁷ , D and F ...	A ⁷ to E ⁷	WERE WE LOVERS THEN? } E ⁷ , F and G ...	B ⁷ to E ⁷		
				WHEN WE MEET, F, G & A ...	C to D		
J. BLUMENTHAL THE BURNING SHIP, D and E	A to D	THEO. MARZIALS GO, PRETTY ROSE (Duet), F } and G ...	B ⁷ to E ⁷	A. GORING THOMAS DISTANT VOICES, C and D ...	C to G		
SUNSHINE AND RAIN, F, G & A	A to E	THE RIVER OF YEARS, E ⁷ F & G	B ⁷ to E ⁷	WINDS IN THE TREES, C, E ⁷ & F	G to D		
BEND OF THE RIVER, D & F ...	A to E	ASK NOTHING MORE, D, E ⁷ } and F ...	B to D				
THE CHILDREN'S KINGDOM, E ⁷	B ⁷ to E ⁷	NEVER TO KNOW, F, G & A ⁷	C to F	H. TROTÈRE SONS OF MARS, G ...	G to E		
		LEAVING YET LOVING, E ⁷ & F	C to E ⁷	THE DEATHLESS ARMY, A } and B ⁷ ...	A to D		
FREDERIC CLAY SHE WANDERED DOWN THE } MOUNTAIN SIDE, C and E ⁷ }	C to G	THE MILLER AND THE MAID, } D, E ⁷ , and F ...	B to D	F. E. WEATHERLY THE BEE AND THE SONG, } G and B ⁷ ...	B to E		
		A SUMMER SHOWER, E ⁷ and F	D to E ⁷	FRED. J. WHISHAW. (Arranged by) VAINKA'S SONG, F and G ...	B ⁷ to F		
WADDINGTON COOKE SAND FAST! G ...	D to D	TWICKENHAM FERRY, E ⁷ & F	B ⁷ to E ⁷	MAUDE V. WHITE LOVE ME, SWEET, WITH ALL THOU ART, D, F & G	C ⁷ to D		
THE HERALDS OF SPRING } (Duet), A ⁷ ...	C to G	THREE SAILOR BOYS, A ⁷ & B ⁷	E ⁷ to E ⁷				
FELIX CORBETT OTHER DAYS, G and A ...	D to G	FRANK L. MOIR THE SONGS THE CHILDREN } SING, D, E ⁷ and F ...	B to D				
BUTTERFLIES, G and A ⁷ ...	D to E	GRIEVE NOT, DEARE LOVE, } G and B ⁷ ...	D to E				
		GOLDEN HARVEST, D, E & F	A to D				
F. H. COWEN THE PROMISE OF LIFE, C, } D, E ⁷ and F ...	A to C	A LARK'S FLIGHT, D, F and G	E to F				
LISTEN TO THE CHILDREN, E ⁷ and F ...	B ⁷ to E ⁷	CHILDREN ASLEEP, D and F ...	B to D				
IN THE CHIMNEY-CORNER, C, E ⁷ and F ...	B to D	ONLY ONCE MORE, E ⁷ , F & G	C to E ⁷				
THE REAPER AND THE } G ...	B ⁷ to E ⁷						

* * The above Songs may be sung in public without fee or license.

The public performance of any parodied versions, however, is strictly prohibited.

