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1

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

J. F. BARNETT.

THE

ANCIENT MARINER

THREE SHILLINGS & SIXPENCE.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
ANCIENT MARINER
A CANTATA

THE POEM WRITTEN BY

S. T. COLERIDGE

AND THE MUSIC COMPOSED EXPRESSLY FOR

THE BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL, 1867

AND DEDICATED TO THE PRESIDENT OF THE MEETING

FREDERICK, EARL BEAUCHAMP

BY

JOHN FRANCIS BARNETT.

PRICE THREE SHILLINGS AND SIXPENCE.

Paper boards, 4s.; cloth, gilt, 5s.

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THE RIME OF THE ANCIENT MARINER.

INTRODUCTION.—CHORUS.

An ancient Mariner meeteth three gallants bidden to a wedding-feast, and detaineth one.

It is an ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?

'The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

He holds him with his skinny hand,
'There was a ship,' quoth he.
'Hold off! unhand me, grey-beard loon!
Eftsoons his hand dropt he.

The Wedding-Guest is spell-bound by the eye of the old sea-faring man, and constrained to hear his tale.

He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years child;
The Mariner hath his will.

No. 1.—CHORUS.

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the Line.

The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

No. 2.—RECITATIVE AND BRIDAL CHORUS.

The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

The Wedding-Guest heareth the bridal music; but the Mariner contineth his tale.

The bride hath paced into the hall
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

No. 3.—RECITATIVE AND CHORUS.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

And now the Storm-blast came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

The ship drawn by a storm toward the south pole

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

At length did cross an Albatross:
Through the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

Till a great sea-bird, called the Albatross, came through the snow-fog, and was received with great joy and hospitality.

No. 4.—RECITATIVE AND AIR.

And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariners hollo!

And lo! the Albatross proveth a bird of good omen, and followeth the ship as it returned northward, through fog and floating ice

31 Oct. 19. 7. 2. 52

The fair breeze continues; the ship enters the Pacific Ocean and sails northward, even till it reaches the Line. The ship hath been suddenly becalmed.

The fair breeze blew, the white foam flew,
The furrow followed free:
We were the first that ever burst
Into that silent sea.

The Sun now rose upon the right;
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

No. 5.—RECITATIVE AND AIR.

The ancient Mariner inhospitably killeth the pious bird of good omen.

'God save thee, ancient Mariner!
From the fiends, that plague thee
thus!—
Why look'st thou so?'—With my
cross-bow
I shot the Albatross.

Down dropt the breeze, the sails
dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

And the Albatross begins to be avenged.

Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.

No. 6.—CHORUS.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue, and white.

A spirit had followed them; one of the invisible inhabitants of this planet, neither departed souls nor angels.

And some in dreams assured were
Of the spirit that plagued us so:
Nine fathom deep he had followed us
From the land of mist and snow.

No. 7.—RECITATIVE AND QUARTET.

At the rising of the Moon,

The steersman's face by his lamp
gleamed white;
From the sails the dew did drip—
Till clombe above the eastern bar
The horned Moon, with one bright
star
Within the nether tip.

One after one, by the star-dogged
Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly
pang,
And cursed me with his eye.
The souls did from their bodies
fly,—
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my cross-bow!

One after another, his shipmates drop down dead;

But Life-in-Death begins her work on the ancient Mariner.

No. 8.—RECITATIVE AND AIR.

Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.
I looked to Heaven, and tried to
pray
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

But the ancient Mariner assureth him of his bodily life, and proceedeth to relate his horrible penance.

Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining
white,
And when they reared, the elfish
light
Fell off in hoary flakes.

By the light of the Moon he beholdeth God's creatures of the great calm.

O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my
heart,
And I blessed them unaware.
Sure my kind saint took pity on
me,
And I blessed them unaware.

Their beauty and their happiness.

He bleaseth them in his heart.

No. 9.—AIR.

Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from
Heaven,
That slid into my soul.
*A slumber did my spirit seal;
I had no human fears;
She seemed a thing that could not
feel
The touch of earthly years.

* The lines here inserted, taken from Wordsworth's poems, will be found useful in order to avoid repeating the words of the first verse; they are likewise not altogether inappropriate, as Wordsworth originally intended to have written "The Ancient Mariner" in conjunction with Coleridge, some lines by the former poet actually forming part of the poem. (See foot-note p. v.)

No. 10.—RECITATIVE AND CHORUS.

He heareth sounds, and seeth strange sights and commotions in the sky and the element.

And soon I heard a roaring wind :
It did not come anear ;
But with its sound it shook the sails,
That were so thin and sere.
The upper air burst into life !
And a hundred fire-flags sheen,
To and fro they were hurried about !
And to and fro, and in and out,
The wan stars danced between.
The coming wind did roar more loud,
The sails did sigh like sedge ;
And the rain poured down from one black cloud ;
The Moon was at its edge.
The thick black cloud was cleft, and still
The Moon was at its side :
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

No. 11.—RECITATIVE.

The bodies of the ship's crew are inspired, and the ship moves on ;

'The loud wind never reached the ship,
Yet now the ship moved on !
Beneath the lightning and the Moon
The dead men gave a groan.
They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes ;
It had been strange, even in a dream,
To have seen those dead men rise.
The helmsman steered, the ship moved on ;
Yet never a breeze up blew ;
The mariners all 'gan work the ropes,
Where they were wont to do :
They raised their limbs like lifeless tools—
We were a ghastly crew.

No. 12.—RECITATIVE AND QUARTET.

But not by the souls of the men, nor by dæmons of earth or middle air, but by a blessed troop of angelic spirits, sent down by the invocation of the guardian saint.

' I fear thee, ancient Mariner !
I fear thy skinny hand !
And thou art long, and lank, and brown,
As is the ribbed sea-sand.' *

* For the last two lines of this stanza, Coleridge was indebted to Wordsworth. It was on a walk from Nether Stowey to

Be calm, thou Wedding-Guest !
'Twas not those souls that fled in pain,
Which to their corpses came again,
But a troop of spirits blest :

For when it dawned—they dropped their arms,
And clustered round the mast ;
Sweet sounds rose slowly through their mouths,
And from their bodies passed.

Around, around, flew each sweet sound,
Then darted to the Sun ;
Slowly the sounds came back again,
Now mixed, now one by one.

Sometimes a-dropping from the sky
I heard the sky-lark sing ;
Sometimes all little birds that are,
How they seemed to fill the air
With their sweet jargoning !

And now 'twas like all instruments,
Now like a lonely flute ;
And now it is an angel's song,
That makes the Heavens be mute

No. 13.—RECITATIVE AND DUET.

Till noon we quietly sailed on,
Yet never a breeze did breathe :
Slowly and smoothly went the ship,
Moved onward from beneath.

Under the keel nine fathom deep,
From the land of mist and snow,
The spirit slid : and it was he
That made the ship to go.
The sails at noon left off their tune,
And the ship stood still also.

The lonesome spirit from the south pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requireth vengeance.

Then like a pawing horse let go,
She made a sudden bound :
It flung the blood into my head,
And I fell down in a swound.

How long in that same fit I lay,
I have not to declare ;
But ere my living life returned,
I heard and in my soul discerned
Two voices in the air.

The Polar Spirit's fellow-dæmons, the invisible inhabitants of the element, take part in his wrong ; and two of them relate, one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the Polar Spirit, who returneth southward.

Dulverton, with him and his sister, in the Autumn of 1797, that this Poem was planned, and in part composed.

First Voice.

But tell me, tell me! speak again,
Thy soft response renewing—
What makes that ship drive on so
fast?
What is the Ocean doing?

Second Voice.

Still as a slave before his lord,
The Ocean hath no blast;
His great bright eye most silently
Up to the Moon is cast—

First Voice.

But why drives on that ship so fast,
Without or wave or wind?

Second Voice.

The air is cut away before,
And closes from behind.
Fly, brother, fly! more high, more
high!
Or we shall be belated:
For slow and slow that ship will go,
When the Mariner's trance is abated.

No. 14.—RECITATIVE AND
AIR.

And now this spell was snapt: once
more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen—
But soon there breathed a wind on
me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.
It raised my hair, it fanned my cheek
Like a meadow-gale of spring—
It mingled strangely with my fears,
Yet it felt like a welcoming.
Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze—
On me alone it blew.

Oh! dream of joy! is this indeed
The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

We drifted o'er the harbour-bar,
And I with sobs did pray—
O let me be awake, my God!
Or let me sleep alway.

No. 15.—AIR.

The harbour-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

The rock shone bright, the kirk no
less,
That stands above the rock:
The moonlight steeped in silentness
The steady weathercock.

No. 16.—RECITATIVE, SOLO,
AND CHORUS.

And the bay was white with silent
light,
Till rising from the same,
Full many shapes, that shadows
were,
In crimson colours came.

A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck—
Oh, Christ! what saw I there!

Each corse lay flat, lifeless and flat,
And, by the holy rood!
A man all light, a seraph-man,
On every corse there stood.

This seraph-band, each waved his
hand:

It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light:

This seraph-band, each waved his
hand,

No voice did they impart—
No voice; but oh! the silence sank
Like music on my heart.

No. 17.—FINALE.—QUARTET
AND CHORUS.

What loud uproar bursts from that
door!

The wedding-guests are there:
But in the garden-bower the bride
And bride-maids singing are;
And hark the little vesper bell,
Which biddeth me to prayer!

O sweeter than the marriage-feast,
'Tis sweeter far to me,
To walk together to the kirk
With a goodly company!—

To walk together to the kirk,
And all together pray,
While each to his great Father
bends,

Old men, and babes, and loving
friends,
And youths and maidens gay!

He prayeth best, who loveth
best

All things both great and small;
For the dear God who loveth us,
He made and loveth all.

The Mariner
hath been cast
into a trance;
for the angelic
power causeth
the vessel to
drive north-
ward faster
than human
life could
endure.

The curse is
finally ex-
piated.

And the an-
cient Mariner
beholdeth his
native
country.

The angelic
spirits leave
the dead
bodies,

And appear
in their own
forms of light.

And to teach,
by his own
example,
love and
reverence to
all things that
God made and
loveth.

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THE ANCIENT MARINER.

INTRODUCTION AND CHORUS.—“IT IS AN ANCIENT MARINER.”

Andante sostenuto. ♩ = 69.

pp molto legato.

Allegretto. ♩ = 112.

cantabile.

R.H.

L.H.

il basso sempre p

Andante sostenuto. ♩ = 69.

pp

Allegretto. ♩ = 112.

mf cantabile.

il basso sempre p

p

cres.

f con passione

dim. *p*

p

dim. *più p* *dim.*

p *mf* *dim.*

dim.

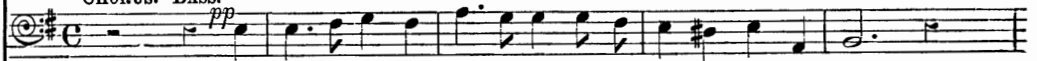
CHORUS. TENOR.
Andante sostenuto.

SOLO RECIT.



It is an an-cient Ma-ri-ner, And he stop-peth one of three. "By thy

CHORUS. BASS.



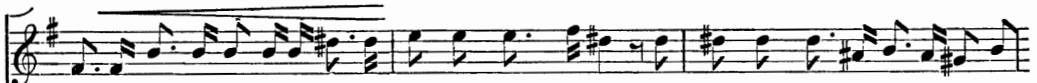
It is an an-cient Ma-ri-ner, And he stop-peth one of three.

Andante sostenuto. ♩ = 76.

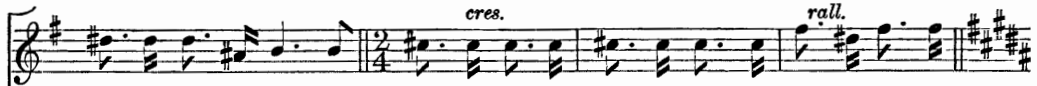
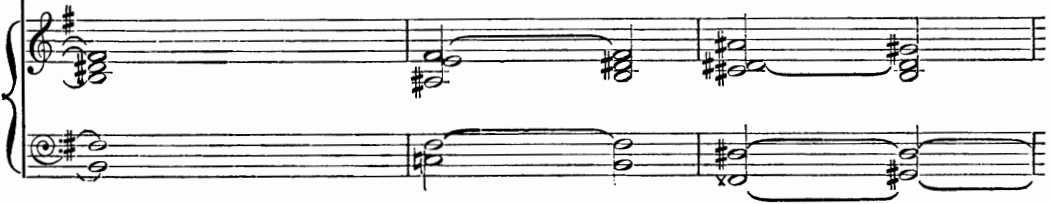


Ped.

*



long grey beard and glittering eye, Now wherefore stopp'st thou me? The Bridegroom's doors are open'd wide, And



I am next of kin; The guests are met, the feast is set: May'st hear the mer-ry



Allegretto.

din."

Allegretto. ♩ = 104.



p legg.

L'istesso tempo. CHORUS. BASS. *p*

He holds him with his skin - ny hand, "There was a ship," quoth

L'istesso tempo. ♩ = 104.

cres.

SOLO. TENOR. RECIT.

"Hold off! un-hand me, grey-beard loon!"

CHORUS. *pp* *dim.*

he. Eft - soon his hand dropt

a tempo. p *dim.*

CHORUS. *pp*

He holds him with his glit - ter-ing eye— The Wed - ding-Guest stood

he.

pp

sempre pp

still, And lis - tens like a three years child : The Ma - ri - ner hath his

sempre pp

And lis - tens like a three years child : The Ma - ri - ner hath his

sempre pp

No. 1.

CHORUS.—“THE SHIP WAS CHEERED.”

Allegretto, ma tranquillo.

SOPRANO.
The ship was cheered, the

ALTO.
The ship was cheered, the

TENOR.
will. The ship was cheered, the

BASS.
will. The ship was cheered, the

Allegretto, ma tranquillo. ♩ = 144.

har - bour cleared, Mer - ri - ly did we drop Be - low the

har - bour cleared, Mer - ri - ly did we drop Be - low the

har - bour cleared, Mer - ri - ly did we drop Be - low the

har - bour cleared, Mer - ri - ly did we drop Be - low the

kirk, be - low the hill, Be - low . . the light - house top.

kirk, be - low the hill, Be - low the light - house top.

kirk, be - low the hill, Be - low . . the light - house top.

kirk, be - low the hill, Be - low the light - house top.

cres.

p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly
p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly
p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly
p
 sea. The ship was cheered, the har - bour cleared, Mer - ri - ly

did we drop Be - low the kirk, be - low the
 did we drop Be - low the kirk, be - low the
 did we drop Be - low the kirk, be - low the
 did we drop Be - low the kirk, be - low the

mf
 hill, Be - low the light - house top. The Sun came
mf
 hill, Be - low the light - house top. The Sun came
mf
 hill, Be - low the light - house top. The Sun came
mf
 hill, Be - low the light - house top. The Sun came

cres. *mf*

cres.

up up - on .. the left, Out of the sea came he! . . .

cres.

up .. up - on .. the left, . . . Out of the sea came he! . . .

cres.

up up - on the left, Out of the sea . . . came

cres.

up .. up - on .. the left, . . . Out of the sea . . . came

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

And he .. shone bright, and on .. the right Went down in .

f *dim.* *p*

And he .. shone bright, and on .. the right Went down in .

f *dim.* *p*

he! And he .. shone bright, and on the right Went down in .

f *dim.* *p*

he! And he .. shone bright, and on .. the right Went down in .

B *dim.* *p*

dim.

to the sea, . . . went down in - to the sea. . .

dim.

to the sea, . . . went down in - to the sea. . .

dim.

to the sea, . . . went down in - to the sea. . .

dim.

to the sea, . . . went down in - to the sea. . .

dim.

cres. ri - ly did we drop Be
cres. hill, Mer ri - ly
cres. hill, Mer ri - ly did we drop Be
 hill. Mer ri - ly

dim. low the kirk, be - low the hill, Be - low
dim. did we drop Be - low the kirk, be - low the hill,
dim. low the kirk, be - low the kirk, be - low the hill,
dim. did we drop Be - low the kirk, be - low the hill,

dim. *piu p* the light *dim.* house *pp* top.
dim. Mer ri - ly did *dim.* we drop.
pp Mer ri - ly did we drop.
 Mer ri - ly did we drop.

TENOR SOLO. RECIT.

The Wed - ding-Guest here beat his breast, For he heard the loud bas -

Allegro poco maestoso. *Allegretto.*

soon.

Allegro poco maestoso. ♩ = 112. *Allegretto.* ♩ = 108.

f L.H. *p*

sempre p e legg.

CHORUS.*

1st SOPRANO. *leggieramente.*

The bride hath paced in - to the hall,

2nd SOPRANO. *leggieramente.*

The bride hath paced in - to the hall,

ALTO. *leggieramente.*

The bride hath paced in - to the hall,

* In this Chorus only half of the Altos should be employed, and they should, if possible, be female voices.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

The bride hath paced in - to the hall,

The bride hath paced in - to the hall,

The bride hath paced in - to the hall,

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

Red as a rose is she; Nod-ding their heads be - fore her goes The mer - ry minstrel - sy.

p *cres.*
 The bride hath paced in - to the hall,
p *cres.*
 The bride hath paced in - to the hall,

p *cres.* *dim.*

The bride hath paced in - to the hall, Red as a rose is
 The bride hath paced . . . in - to the hall,

pp *poco cres.*

A
 The bride hath paced in - to the hall,
 she; The bride hath paced in - to the hall,
 Red as a rose is she, The bride hath paced in - to the hall,

A
p

Red as a rose is she; Nodding their heads be -

Red as a rose is she; Nodding their heads be -

Red as a rose is she; Nodding their heads be -

p *cres.*

- fore her goes The mer - ry min - strel - sy, The bride hath

- fore her goes The mer - ry min - strel - sy, The bride hath

- fore her goes The mer - ry min - strel - sy,

mf *p* *cres.*

paced in - to the hall, The bride hath

paced in - to the hall, The bride hath

The bride hath

dim. *pp*

B

The
paced in - to the hall, Red as a rose is she, The
paced . . . in - to the hall, Red as a rose is she, The

poco cres. *p*

bride hath paced in - to the hall, Red as a rose is
bride hath paced in - to the hall, Red as a rose is
bride hath paced in - to the hall, Red as a rose is

p

legato. cres. molto. dim. p

she, The bride hath paced in - to the hall, Red as a rose . . . is she, The
legato. cres. molto. dim. p
she, The bride hath paced in - to the hall, . . . in - to . . . the hall,
legato. cres. molto. dim. p
she, The bride hath paced . . . in - to . . . the hall,

cres. molto. dim. p

cres. molto. *dim.* *p* **C**

bride hath paced in - to the hall, Red as a rose is she;

cres. molto. *dim.* *p*

the bride hath paced in - to the hall, in - to the hall;

cres. molto. *dim.* *p*

the bride hath paced . . . in - to . . . the hall;

cres. molto. *dim.* *p* *tr* **C** *dim.*

legato. *pp* *perdendosi.*

Nodding their heads be - fore her goes The mer - ry min-strel - sy, the mer - ry min-strel -

legato. *pp* *perdendosi.*

Nodding their heads be - fore her goes The mer - ry min-strel - sy, the mer - ry min-strel -

legato. *pp* *perdendosi.*

Nodding their heads be - fore her goes The mer - ry min-strel - sy, the mer - ry min-strel -

pp *perdendosi.*

molto rall. *a tempo.*

- sy, the mer - - ry min - strel - sy.

molto rall. *a tempo.*

- sy, the mer - - ry min - strel - sy.

molto rall. *a tempo.*

- sy, the mer - - ry min - strel - sy.

molto rall. *a tempo.*

No. 3. RECIT. AND CHORUS.—“AND NOW THE STORM-BLAST CAME.”

TENOR SOLO. RECIT.

The Wedding-Guest he beat his breast, Yet he can not choose but

CHORUS. TENORS.
Allegretto ma sostenuto. ♩ = 104.

hear; And thus spake on that ancient man, The bright-eyed Ma-ri-ner.

Con fuoco ma non troppo Allegro. ♩ = 104.

p *cres.*

f *p* *cres.*

f *cres.*

SOPRANO.
And now the Storm-blast came, and he . . . Was ty - ran -

ALTO.
And now the Storm-blast came, and he . . . Was ty - ran -

TENOR.
And now the Storm-blast came, and he . . . Was ty - ran -

BASS.
And now the Storm-blast came, and he . . . Was ty - ran -

ff
Ped. *

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

- nous, was ty - ran - nous and strong, . . . was ty - ran - nous and

strong, And now the Storm-blast came, and now the Storm-blast

strong, And now the Storm-blast came, and

strong, And now the Storm-blast came, and now the Storm-blast

strong, And now the Storm-blast came, and

cres.
cres.
cres.
cres.
Ped. *

came, and now the Storm-blast came, and he Was ty - ran -
 now the Storm-blast came, and now the Storm-blast came, and
 came, and now the Storm-blast came, and he Was ty - ran -
 now the Storm-blast came, and now the Storm-blast came, and

cres.
Ped. * *Ped.* *

- nous, was ty - ran - nous and strong: He struck with his o'er -
 he Was ty - ran - nous, was ty - ran - nous: He struck with his o'er -
 - nous, was ty - ran - nous and strong: He struck with his o'er -
 he Was ty - ran - nous, was ty - ran - nous: He struck with his o'er -

più f
più f
più f
più f

Ped. *

- tak - ing wings, And chased us south a - long.
 - tak - ing wings, And chased us south a - long.
 - tak - ing wings, And chased us south a - long.
 - tak - ing wings, And chased us south a - long.

A

With slop - ing masts and dip - ping prow, As

poco stac.

f

who pur-sued with yell and blow Still treads the sha -

With slop - ing masts and dip - ping prow, As

f poco stac.

With slop - ing masts and dip - ping prow, As

dow of his foe, Still treads the

who pur-sued with yell and blow Still treads the

poco stac.

poco stac.

With slop - ing masts and dip - ping prow, As
 who pur - sued with yell and blow Still treads the
 sha - dow of his foe, Still treads the
 sha - dow of his foe, Still

who pur - sued with yell and blow, Still treads the sha - dow of his foe And
 sha - dow of his foe, Still treads the sha - dow of his foe And
 sha - dow of his foe, Still treads the sha - dow of his foe And
 treads the sha - dow of his foe, the sha - dow of his foe And

cres.
 for - ward bends his head, The ship . . . drove fast, . . . loud roared . . .
cres.
 for - ward bends his head, The ship drove fast, loud
cres.
 for - ward bends his head, The ship drove fast, loud
cres.
 for - ward bends his head, The ship drove fast, loud
cres.

the blast, And south-ward aye we fled.

roared, And south-ward aye we fled.

roared, And south-ward aye we fled.

roared, And south-ward aye we fled.

ff *fp* *cres.*

f *cres.*

B

And now the Storm-blast came, and he Was ty-ran-nous, was

And now the Storm-blast came, and he Was ty-ran-nous, was

And now the Storm-blast came, and he Was ty-ran-nous, was

And now the Storm-blast came, and he Was ty-ran-nous, was

B

ff

ty - ran-nous and strong, . . . was ty - ran - nous and strong, And

ty - ran-nous and strong, . . . was ty - ran - nous and strong,

ty - ran-nous and strong, . . . was ty - ran - nous and strong, And

ty - ran-nous and strong, . . . was ty - ran - nous and strong,

now, the Storm-blast came, and now the Storm-blast came, and

And now the Storm-blast came, and now the Storm-blast

now the Storm-blast came, and now the Storm-blast came, and

And now the Storm-blast came, and now the Storm-blast

Ped. * *cres.* * *Ped.* *

now the Storm-blast came, and he Was ty - ran - nous, was

came, and now the Storm-blast came, and he Was ty - ran -

now the Storm-blast came, and he Was ty - ran - nous, was

came, and now the Storm-blast came, and he Was ty - ran -

Ped. *

now . . there came both mist . . and snow, And it . . grew won - drous

now . . there came both mist . . and snow, And it . . grew won - drous

now . . there came both mist . . and snow, And it . . grew won - drous

now . . there came both mist . . and snow, And it . . grew won - drous

pp

pp

pp

pp

Ped. *

cold : And ice, . . mast-high, came

cold : And ice, . . mast-high, came

cold : And ice, . . mast-high, came

cold : And ice, . . mast-high, came

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

float - ing by, As green . . as em - e - rald, as

float - ing by, As green . . as em - e - rald, as

float - ing by, As green . . as em - e - rald, as

float - ing by, As green . . as em - e - rald, as

Ped. *

dim.
 green as em - e - rald, . . as green as em - e -
dim.
 green as em - e - rald, . . as green as em - e -
dim.
 green as em - e - rald, . . as green as em - e -
dim.
 green as em - e - rald, . . as green as em - e -
dim.
 rald, as em - e - rald, as em - e -
 rald, as em - e - rald, as em - e -
 rald, as em - e - rald, as em - e -
 rald, as em - e - rald, as em - e -
 rald.
 rald.
 rald.
 rald.
dim. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

p *cres.* *mf*
 At length did cross an Al - ba - tross, . . .

p *cres.* *mf*
 At length did cross an Al - ba - tross, . . .

marcato la melodia. *cres.* *f* *p*
cres. molto. *f*
 At length did cross an Al - ba - tross : . . .
 At length did cross an Al - ba - tross : . . .
 At length did cross an Al - ba - tross : . . .
 At length did cross an Al - ba - tross : . . .
cres. *f* *dim.*

p
 Through the fog it came, . . . through the fog it came; . . . As
 Through the fog it came, . . . through the fog it came; . . .
 Through the fog it came, . . . it came; . . .
 Through the fog it came; . . .

cres. *p*

if . . . it had . . . been . . . a . . . Chris - tian

cres. *p*

As if it had been . . . a . . . Chris - tian

cres. *p*

As if it had been a . . . Chris - tian

cres. *p*

. . . As if it had been . . . a . . . Chris - tian

D *cres. molto.* *f*

soul. . . . At length did cross an Al - - ba - -

cres. molto. *f*

soul. . . . At length did cross an Al - - ba - -

cres. molto. *f*

soul. . . . At length did cross an Al - - ba - -

cres. molto. *f*

soul. . . . At length did cross an Al - - ba - -

D *p* *cres.* *f*

p

- tross ; . . . Through the fog it came, . . . thro' the fog it

p

- tross ; . . . Through the fog it came, . . . thro' the fog it

p

- tross ; . . . Through the fog it came, . . . it

p

- tross ; . . . Through the fog it

The musical score is arranged in systems. Each system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right Hand and Left Hand). The lyrics are written below the vocal staves. Dynamics such as *cres.*, *dim*, *f*, and *p* are indicated throughout the score. The piano part includes a section marked "R.H." (Right Hand) and features intricate rhythmic patterns.

Lyrics for the first system:
 came; . . . As if . . . it had . . . been . . . a . . .

Lyrics for the second system:
 Chris dim in u en do.

Lyrics for the third system:
 tian soul, . . . We hailed it in

God's . . . name, . . . we *cres.*

God's name, we *cres.*

God's name, we *cres.*

God's name, we *cres.*

Ped. . . . *

hailed . . . it in God's . . . name, *dim.*

hailed it in God's name, we *dim.*

hailed it in God's name, we *dim.*

hailed . . . it in God's name, *dim.*

Ped. . . . *

p *dim.* in God's name. *pp*

hailed . . . it in God's name. *pp*

hailed . . . it in God's name. *pp*

hailed . . . it in God's name. *pp*

in God's name. *pp*

Allegro con spirito. SOPRANO. RECIT.

And a good south wind..

Allegro con spirito. ♩ = 160.
p. *legg.*

. . . sprang up be-hind; The Al-ba-tross did fol-low,

a tempo.
legg.

a tempo, giocoso.

And ev - - ry day, for food or play,

a tempo.

Came to the ma - ri - ners' hol - lo

* This song may be had transposed a note lower.

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part includes a *cres.* marking.

Second system of the musical score, with lyrics: "The fair breeze blew, the white foam . . flew, The". The piano part includes a *dim.* marking.

Third system of the musical score, with lyrics: "fur - row fol - low'd free; We were the first that". The piano part includes a *cres.* marking.

Fourth system of the musical score, with lyrics: "ev - - er burst In - to that si - lent sea,". The piano part includes *dim.* and *p* markings.

Fifth system of the musical score, with lyrics: "The". The piano part includes *cres.* and *dim.* markings.

fair breeze blew, the white foam . . flew, The

fur - row fol - low'd free : We

cres. were the first that *dim.* ev - er burst *p* In - to that si - lent

A *mf con spirito.* sea. The Sun now rose up -

cres. on the right : *f* Out of the sea came he, Still

hid in mist, and on the left Went down in - to the

sea. The

Sun now rose up - on the right: Out of the sea came

he, Still hid in mist, and on the left Went

down in - to the sea, Still hid in mist, and

on the left Went down in - to the sea.

f *dim.*

p *legg.*

cres.

p

The fair breeze blew, the white foam . . flew, The

dim.

cres.

fur - row fol - low'd free : We were the first that

dim. *p* **C**

ev - er burst In - to that si - lent sea.

R H. *cres.*

p *>* *>*

The Sun now rose up -

dim. *p* 3 3

cres. *p*

on the right: Out of the sea came he, The

cres.

Sun now rose up - on the right: Out of the sea came

p

he, *Trumpet.* Still hid in mist, and on the left Went

fur - row . . fol - low'd free: . . . We were the first that

p *cres.*

ev - er burst In - to that si - lent sea, . . that ev - er burst in -

cen. *do.* *f* *con passione.* *Ped.* *

cres. *f*

to that si - lent sea, . . that ev - er burst in - to that

f *poco rit.* *ad lib.*

colla voce.

si - lent sea.

Più Allegro.

Più Allegro. $\text{♩} = 100.$

p *f*

Andante. TENOR SOLO. RECIT. *mf*

“God save thee, an - cient

Andante. ♩ = 88.

sf sf p sf sf p

Ped. # *

cres.

Ma - ri - ner ! From the fiends, that plague thee thus ! . . . Why look'st thou

Allegretto, ma sostenuto. Bass SOLO. *mf*

so ?” With my cross - bow I shot the Al - ba -

Allegretto, ma sostenuto. ♩ = 104.

- tross.

Allegro. *Andante sostenuto.* ♩ = 80.

f pp

Andante.

Andante. ♩ = 96.

p con dolore.

TENOR SOLO. con dolore.

p

Down dropt the breeze, the

dim. *p*

sails dropt down, 'Twas sad . . . as sad . . . could be;

dim.

And we did speak . . on - ly to break The si - lence of . . the

sea!

cres.

Day af - ter day, day af - ter day, we

dim. *p*

stuck, nor breath nor mo - tion; As i - dle as . . a

pp

paint - ed ship Up - on a paint - ed o - cean.

poco cres.

A

p

p espres.

Wa - ter, wa - ter, ev - er - y where.

cres. ed agitato. **B** *f*

And all the boards, the boards did shrink; Wa - ter, wa - ter,

cres. *f*

dim. *p*

ev - er - y where, Nor a - ny drop to

p

ad lib.

drink, nor a - - - - ny

f *p* *colla voce.*

Ped. *

drop to drink.

p a tempo.

Allegretto scherzoso.

PIANO. ♩ = 108.

fp

f

marcato.

fp

f

pp

SOPRANO. *p*

A - bout, in reel The death fires danced at

ALTO. *p*

in reel The death-fires danced at

TENOR. *p*

A - bout, and rout the

BASS. *p*

and rout the

p *sempre staccato.*

night; The death-fires danced at night; *sempre stac.*

night; The death-fires danced at night; The wa - ter, like a

death-fires danced at night, danced at night; *sempre stac.*

death-fires danced at night, danced at night; The wa - ter, like a

The wa - ter, like a witch - 's oils, Burnt green, and blue, and

witch - 's oils, The wa - ter, like a witch - 's oils, Burnt green, and blue, and

The wa - ter, like a witch - 's oils, Burnt

witch - 's oils, The wa - ter, like a witch - 's oils, Burnt

white, burnt green, and blue, and white. A - bout, in

white, burnt green, and blue, and white. in

green, and blue, and white, burnt green, and blue, and white. A - bout,

green, and blue, and white, burnt green, and blue, and white.

reel The death-fires danced at night, the death-fires danced at
 reel The death-fires danced at night, the death-fires danced at
 and rout *poco cres.* The death fires danced at night, danced at
 and rout *poco cres.* The death-fires danced at night, danced at

night; *p* The wa-ter, like a *A*
 night; *p* The wa-ter, like a witch-'s oils, The wa-ter, like a
 night; *p* The wa-ter, like a
 night; *p* The wa-ter, like a witch-'s oils, The wa-ter, like a *A*
 witch-'s oils, *p* Burnt green, and blue, and white, burnt green, and blue, and
 witch-'s oils, *p* Burnt green, and blue, and white, burnt green, and blue, and
 witch-'s oils, *p* Burnt green, and blue, and white.
 witch-'s oils, *p* Burnt green, and blue, and white.

white.

white.

sf *sf* *cres.*

sf *dim.* *pp*

pp *sostenuto.* *cres.*

And some in dreams as - sur - ed

pp *sostenuto.* *cres.*

And some in dreams as - sur - ed

pp *sostenuto.* *cres.*

And some in dreams as - sur - ed

pp *sostenuto.* *cres.*

And some in dreams as - sur - ed

cres.

cen *do.*
 were Of the spi - rit that plagued us so: Nine
cen *do.*
 were Of the spi - rit that plagued us so: Nine
cen *do.*
 were Of the spi - rit that plagued us so: Nine
 were Of the spi - rit that plagued us so: Nine

B *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and
mf *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and
mf *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and
mf *cres.*
 fa - thom deep he had fol - low'd us From the land of mist and

C *dim.* *p*
 snow. A - bout, in reel The
dim. *p*
 snow. in reel The
dim. *p*
 snow. A - bout, and rout
dim. *p*
 snow. and rout

white, A - bout, in reel The death-fires danced at . .

white, in reel The death-fires danced at

green, and blue, and white, A - bout, and rout The

green, and blue, and white, and rout The

night, the death-fires danced at . . night;

night, the death-fires danced at night; The wa - ter, like a

death-fires danced at . . night, danced at night;

death-fires danced at . . night, danced at night; The wa - ter, like a

The wa - ter, like a witch's oils, burnt green, and blue, and

witch's oils, the wa - ter, like a witch's oils, burnt green, and blue, and

The wa - ter, like a witch's oils, burnt

witch's oils, the wa - ter, like a witch's oils, burnt

white, burnt green, and blue, and white.

white, burnt green, and blue, and white.

green, and blue, and white.

green, and blue, and white.

sf *sf*

fz *cres.* *sf* *sf* *dim.*

pp A - bout, in reel a -

pp A - bout, and rout,

pp A - bout, in reel a -

pp A - bout, and rout,

pp

poco cres. *E mf*

- bout, in reel The death-fires danced at night, the

a - bout, and rout, The death-fires danced at night, the

- bout, in reel The death-fires danced at

a - bout, and rout, The death-fires danced at

poco cres. *mf*

death-fires danced at night; The wa - ter, like a witch - 's oils,

death-fires danced at night; The

night, danced at night; The wa - ter, like a witch - 's oils,

night, danced at night; The

poco cres. *mf*

sempre dim.

Burnt green, and blue, and

dim. wa - ter, like a witch - 's oils, *sempre dim.* Burnt green, and blue,

Burnt green, and blue, and

wa - ter, like a witch - 's oils, *sempre dim.* Burnt green, and blue,

dim. *p* *sempre dim.*

white, burnt green, and blue, and white,
 and white, burnt green, and blue, and white,
 white,
 and white, burnt green, and blue, and white,

pp
sempre pp al fine.
 burnt green, and blue, burnt green,
 burnt green, and blue, burnt green,
 burnt green, and blue, burnt
 burnt green, and blue, burnt *ten.*

legg. e sempre pp al fine.
 and blue, and white.
 and blue, and white.
 green, and blue, and white.
 green, and blue, and white.

No. 7. RECIT. AND QUARTET.—“THE SOULS DID FROM THEIR BODIES FLY.”

Andante quasi Allegretto. BASS SOLO. *p*

The

Andante quasi Allegretto. $\text{♩} = 63.$

p

steers - - man's face . . by his lamp . . gleamed white;

cres. *f*

From the sails the dew did drip— 'Till clomb a - bove the east - ern bar The

cres. *f*

dim. *p più moto.*

horn - ed Moon, with one bright star With - in the ne - ther tip.

più moto. $\text{♩} = 96.$

dim. *p*

agitato ed accelerando.

One af - ter one, by the star - dogged Moon, Too

agitato ed accelerando.

cres. *più cres.*

quick for groan or sigh, Each

f e molto agitato. $\text{♩} = 132.$

turned . . . his face with a gha - - - ly

mf

sf

pang, And cursed . . me with his eye, . . .

sf *sf*

Ped. * *Ped.* *

dim.

and cursed . . me with his eye.

sf *dim.*

Ped. *

p

Andante religioso. ♩ = 80.

p *dim.*

SOPRANO. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

ALTO. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

TENOR. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

BASS. *pp e sostenuto.*

The souls did from their bo - dies fly, They fled to bliss or woe!

pp

p *poco cres.* *dim.*

p *cres.* *dim.*
And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

p *cres.* *dim.*
And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

p *cres.* *dim.*
And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

p *cres.* *dim.*
And ev - 'ry soul, it passed me by, Like the whizz of my cross - bow!

Musical score for the first system, featuring piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The dynamics are marked *p*, *cres.*, and *dim.*.

Musical score for the second system, including vocal lines and piano accompaniment. The key signature changes to two flats (Bb, Eb). The lyrics are:

The
The
The souls did from their bo-dies fly, They
The souls did from their bo-dies fly, They fled to bliss or woe, . . . The

Musical score for the third system, including vocal lines and piano accompaniment. The key signature remains two flats. The lyrics are:

souls did from their bo-dies fly, They fled to bliss or woe! And ev-'ry soul, it
 souls did from their bo-dies fly, They fled to bliss or woe! And ev-'ry
 fled to bliss or woe, They fled . . . to bliss or woe! . . . And ev-'ry
 souls did from their bo-dies fly, They fled to bliss or woe! And ev-'ry

Dynamics include *cres.*, *dim.*, and *cres. mf*.

dim.
 passed me by, and ev' - ry soul, it passed me by, Like the whizz of my cross-bow,
dim.
 soul, . . it passed, . . me by, Like the whizz of my cross-bow,
dim.
 soul, . . it passed me by, . . Like the whizz of my cross-bow,
dim.
 soul . . it passed me by, . . Like the whizz of my cross-bow,

dim. *p* *pp*

sotto voce e ritard. *Tempo 1mo.*
 like the whizz of my cross - bow!
sotto voce e ritard.
 like the whizz of my cross - bow!
sotto voce e ritard.
 like the whizz of my cross - bow!
sotto voce e ritard.
 like the whizz of my cross - bow!

Tempo 1mo. ♩ = 63.

rit. *pp*

cres. *dim.* *Attaca.*

RECIT. AND AIR.—“O HAPPY LIVING THINGS.”

Moderato. **BASS SOLO.** *p* *rit.* **RECIT.**

A - lone, a - lone, all, all a - lone, A -

Moderato. ♩ = 84.

p *rit.*

quasi a tempo. *mf*

- lone on a wide wide sea! And nev - er a saint took pi - ty on My

quasi a tempo.

dim. *Più moto.*

soul in a - go - ny.

Più moto. ♩ = 132.

a tempo. *cantabile.* *mf*

con espress.

I looked to Hea - ven, and tried to

p

pray,

p *mf cantabile.*

molto agitato. *cres.*

But or ev - er a prayer had gusht, A wick - ed whis - per

colla voce.

dim. con dolore.

came, and made My heart as dry as dust.

espress.

dim. *p* *rall.*

RECIT. *molto tranquillo.*

Be - yond the sha - dow of the ship, I watched the wa - ter -

pp

Allegro moderato. ♩ = 168.

snakes: They moved in tracks of shin - ing white,

grazioso. *poco cres.* *dim.*

Ped. *

RECIT

cres. *dim.*

And when they reared, . . the elf-ish light . . Fell off in hoar-y

Allegro moderato.

flakes.

Allegro moderato. ♩ = 168.

grazioso.

poco cres. *dim. e tranquillo.*

Andante con moto.
con passione, cantabile e legato.

p

O hap-py liv-ing things! . . no tongue Their beau-ty might de-

Andante con moto. ♩ = 108.

p

cres.

- clare: A spring of love gushed from my heart, And I

dim. *p* *p con espress.*

from my heart, And I blessed them un - a - ware. Sure my kind saint took

poco cresc.

pi - ty on me, And I blessed them un - a -

p con espress.

p espress. *cres.*

- ware, Sure my kind saint took pi - ty on me, And I blessed them un - a -

mf *p*

mf con passione.

- ware. O hap - py liv - ing things! . . . no tongue Their

B *cres.*

beau - ty might de - clare : A spring of love gushed

p *più cres.* *f*

from my heart, And I blessed them un - a - ware, A spring of love gushed

mf *agitato.*

from my heart, And I blessed them un - - a - ware,

cres. *p* *più f poco rit.*

Sure my kind saint took pi - ty on me, And I blessed them un - a -

dim. *p* *tranquillo.* *a tempo.* *poco rit.*

- ware, I blessed them un - a - ware, I blessed them un - a -

p ad lib. *a tempo.*

- ware, I blessed them un - a - ware.

colla voce. *pp a tempo.*

Ped.

dim. *espress.* *poco rit.* *a tempo.*
 touch of earth - ly years. To Ma - ry Queen the
dim. *poco rit.* *a tempo.*
p dolce.
 praise be giv - en, She sent the gen - tle sleep from Hea - ven, she sent the
pp *cres.*
 gen - tle sleep from Hea - ven, That slid in - to my soul, she sent the
pp *cres.*
 gen - tle sleep from Hea - ven, that slid in - to my soul, that
pp *p* *pp*
rall.
 slid in - to my soul, that slid in - to my soul.
poco cres. *dim. e rall.*
Ped. * *Ped.* * *Ped.* *

Andantino. ♩ = 104.

p *ten.* *ten.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*) and tenuto (*ten.*).

CONTRALTO.

cres. *dim.* *ten.* *ten.*

The contralto vocal line begins with a whole note rest, followed by a half note 'O' and a quarter note 'p'. The piano accompaniment continues with a flowing eighth-note pattern. Dynamics include crescendo (*cres.*), diminuendo (*dim.*), and tenuto (*ten.*).

tranquillo.

sleep! it is a gen - tle thing, Be - loved from pole to

pp

The vocal line is marked *tranquillo* and features a melodic line with a long note on 'sleep!'. The piano accompaniment is in a steady eighth-note rhythm. Dynamics include pianissimo (*pp*).

pole! O sleep! it is a gen - tle thing, Be -

cres. *p* *cres.*

The vocal line continues with 'pole! O sleep! it is a gen - tle thing, Be -'. The piano accompaniment features a more active eighth-note pattern. Dynamics include crescendo (*cres.*) and piano (*p*).

- loved from pole to pole! To Ma - ry,

dim. *espress.* *poco rit.* *a tempo.* *mf* *a tempo.*

The vocal line concludes with '- loved from pole to pole! To Ma - ry,'. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include diminuendo (*dim.*), *espress.*, *poco rit.*, and *a tempo.* with a mezzo-forte (*mf*) dynamic.

Queen the praise be giv - en! She sent the gen - tle sleep from

Hea - ven, she sent the gen - tle sleep from Hea - ven, That slid in -

- to my soul.

* A slum - ber did my spi - rit seal; I had no

hu - man fears; She seemed a thing that could not feel The

dolce. *p* *pp* *cres.* *dim.* *pp* *cres.* *cres.*

* The lines here inserted, taken from Wordsworth's poems, will be found useful in order to avoid repeating the words of the first verse; they are likewise not altogether inappropriate, as Wordsworth originally intended to have written "The Ancient Mariner" in conjunction with Coleridge, some lines by the former poet actually forming part of the poem.

No. 10. RECIT. AND CHORUS.—“THE UPPER AIR BURST INTO LIFE.”

Moderato. Bass Solo. RECIT. *p*

Moderato. ♩ = 96. *And*

a tempo.

soon I heard a roar - ing wind: It did not come a - near; But

with its sound it shook the sails, That were so thin and sere.

Attacca.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a recitative section marked 'Moderato' and 'Bass Solo. RECIT. p'. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature, marked 'Moderato. ♩ = 96.' and 'And'. The piano part features a prominent bass line with sustained notes and chords, and a treble part with flowing sixteenth-note patterns.

CHORUS.

Allegro moderato. ♩ = 108.

pp *cres.* *poco*

The chorus section is a piano accompaniment in a grand staff with a key signature of two flats and a common time signature, marked 'Allegro moderato. ♩ = 108.'. The piece begins with a very soft dynamic 'pp' and features a rhythmic pattern of sixteenth-note chords in the right hand and a steady bass line in the left hand. The dynamics increase through 'cres.' and 'poco'.

First system of piano accompaniment. The right hand features a melodic line with slurs and dynamic markings *a* and *poco.* The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment, featuring dynamic markings *f* and *sf* in both hands.

Fourth system of piano accompaniment, including dynamic markings *sf*, *cres.*, and *sf*.

SOPRANO. *ff*

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

The up - per air burst in - to life !

The up - per air burst in - to life, the

The up - per air burst in - to life, the

The up - per air burst in - to life, the

Fifth system of piano accompaniment, providing accompaniment for the vocal parts. It includes dynamic markings *sf*, *sf*, *sf*, *sf*, and *ff*.

And a hun - dred fire - flags sheen,
 up - per air burst in - to life! And a hun - dred fire - flags sheen, and a
 up - per air burst in - to life! And a hun - dred fire - flags sheen, and a
 up - per air burst in - to life! And a hun - dred fire - flags sheen, and a

Sve

To and fro they were hur - ried a - bout! And
 hun - dred fire - flags sheen,
 hun - dred fire - flags sheen, To and fro they were
 hun - dred fire - flags sheen,

to and fro, and in and out, The wan stars danced be-tween.
 The wan stars danced be-tween.
 hur - ried a - bout! and to and fro The wan stars danced be-tween.
 The wan stars danced be-tween.

The
 To and fro they were hur-ried a-bout! And to and fro, and in and out, The
 To and fro they were hur-ried a-bout, and in and out, The

cres.
 wan stars danced be-tween . . . And
cres.
 wan stars danced be-tween . . . And
cres. The wan stars danced be-tween, And
cres. wan stars danced be-tween, the wan stars danced be-tween, And

to and fro, and in and out, The wan stars danced be-tween. The
 to and fro, and in and out, The wan stars danced be-tween. The
 to and fro, and in and out, The wan stars danced be-tween. . . The
 to and fro, and in and out, The wan stars danced be-tween. . . The

A

up - per air burst in - to life! And a

up - per air burst in - to life, the up - per air burst in - to life!

up - per air burst in - to life, the up - per air burst in - to life!

up - per air burst in - to life, the up - per air burst in - to life! And a

A

sempre ff

hundred fire-flags sheen, To and fro they were hurried a-bout! And

sempre ff

And a hundred fire-flags sheen, To and fro they were

sempre ff

And a hundred fire-flags sheen, . . . To and fro they were

sempre ff

hun

ff

Ped.

cres.

to and fro, and in and out, and in and out, The wan . . . stars

cres.

hur - ried a - bout! And to and fro, and in . . . and

cres.

hur - ried a bout! And to and fro, and in and out, The wan . . . stars

cres.

dred fire - flags sheen, The wan . . . stars

cres.

danced between, the wan stars danced be-tween.
 out, the wan stars danced be-tween.
 danced between, the wan stars danced be-tween.
 danced between, the wan stars danced be-tween.

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *ff* and *f*. A section marker **B** is present.

Musical notation for piano accompaniment. Dynamics include *sf*.

marcato.
 The com-ing wind did roar more loud, The
marcato.
 The com-ing wind did roar more loud, The sails did sigh, the

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *f marcato*.

sails did sigh, did sigh . . like sedge; And the rain poured down from

sails did sigh, did sigh . . like sedge; And the rain poured down from

The first system of the musical score for 'The Ancient Mariner'. It consists of five staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are: 'sails did sigh, did sigh . . like sedge; And the rain poured down from'. The music is in a minor key and features a steady piano accompaniment with a vocal melody that is somewhat somber and expressive.

one black cloud; The Moon was at its edge.

one black cloud; The Moon was at its edge. *marcato.* *f*

The

The second system of the musical score. It consists of five staves. The lyrics are: 'one black cloud; The Moon was at its edge.' The music continues with the piano accompaniment and vocal melody. The tempo and dynamics change to *marcato.* and *f* (forte). The system ends with the word 'The' written below the piano part.

marcato. *f*

The coming wind did roar more loud, The sails did sigh, did

coming wind did roar more loud, The sails did sigh, did sigh like sedge, did

The third system of the musical score. It consists of five staves. The lyrics are: 'The coming wind did roar more loud, The sails did sigh, did' on the first line and 'coming wind did roar more loud, The sails did sigh, did sigh like sedge, did' on the second line. The music continues with the piano accompaniment and vocal melody. The tempo and dynamics are marked *marcato.* and *f*.

cres.
sigh like sedge; And the rain poured down from one black cloud; The

cres.
sigh like sedge; And the rain poured down from one black cloud; The

cres.

più f
The thick black cloud was

più f
Moon was at its edge. The thick black cloud was

più f
The thick black cloud was

più f
Moon was at its edge. The thick black cloud was

più f
Ped.

cres.
cleft, and still The Moon was at its side: *ff* Like

cres.
cleft, and still The Moon was at its side: *ff* Like

cres.
cleft, and still The Moon was at its side: *ff* Like

cres.
cleft, and still The Moon was at its side: *ff* Like

cres.
ff

wa - ters shot from some high crag, The light - ning fell with
 wa - ters shot from some high crag, The light - ning fell with
 wa - ters shot from some high crag, The light - ning fell with
 wa - ters shot from some high crag, The light - ning fell with

nev - er a jag, A riv - er steep and wide. The
 nev - er a jag, A riv - er steep and wide. The
 nev - er a jag, A riv - er steep and wide. The
 nev - er a jag, A riv - er steep and wide. The

up - per air burst in - to life, And a
 up - per air burst in - to life, the up - per air burst in - to life! And a
 up - per air burst in - to life, the up - per air burst in - to life! And a
 up - per air burst in - to life, the up - per air burst in - to life! And a

Ped. * *Ped.* * *Ped.* * *sempre ff* *

Ped. * *Ped.* * *Ped.* *

hun - dred fire - flags sheen,
 hun - dred fire - flags sheen, and a hun - dred fire - flags sheen,
 hun - dred fire - flags sheen, and a hun - dred fire - flags sheen,
 hun - dred fire - flags sheen, and a hun - dred fire - flags sheen,
 8va.

f To and fro they were hur-ried a-bout, *cres.* to and fro they were hur-ried a-bout!
 And
f To and fro they were hur-ried a-bout, *cres.* to and fro they were

più f The wan stars danced be-tween. *D*
più f to and fro, and in and out, The wan stars danced be-tween. *marcato.* The
più f hur-ried a-bout, The wan stars danced be-tween.
più f and in and out, The wan stars danced be-tween. *D*

più f *sempre*

coming wind did roar more loud, did roar more loud,

f marcato.
The coming wind did roar more loud, The sails did sigh, did

The com - ing wind did roar more loud, The

f marcato.

The sails did sigh like sedge; And the

The sails did sigh like sedge; And the

sigh like sedge, the sails did sigh like sedge; And the

sails did sigh, did sigh like sedge; And the

ff marcato. *sempre ff*
rain poured down from one black cloud; The Moon was at its edge. The

ff marcato. *sempre ff*
rain poured down from one black cloud; The Moon was at its edge. The

ff marcato. *sempre ff*
rain poured down from one black cloud; The Moon was at its edge. The

ff marcato. *sempre ff*
rain poured down from one black cloud; The Moon was at its edge. The

ff marcato. *sempre ff*

*Ped. * Ped. * Ped. **

thick black cloud was cleft, and still The Moon was at its

thick black cloud was cleft, and still The Moon was at its

thick black cloud was cleft, and still The Moon was at its

thick black cloud was cleft, and still The Moon was at its

Ped *

side, the Moon was at its side: Like

side, the Moon was at its side: Like

side, the Moon was at its side: Like

side, the Moon was at its side: Like

Ped. * *Ped.* * *Ped.* *

marcato.
wa - ters shot from some high crag, The light - - ning

marcato.
wa - ters shot from some high crag, The light - - ning

marcato.
wa - ters shot from some high crag, The light - - ning

marcato.
wa - ters shot from some high crag, The light - - ning

8va

f

Ped. * *Ped.* *

sempre ff al fine.

F

fell, the light ning fell with nev - er a jag, A

fell, the light - ning fell with nev - er a jag, A

fell, the light - ning fell with nev - er a jag, A

fell, the light - ning fell with nev - er a jag, A

Sea.....

sempre ff al fine.

Ped.

riv - er steep and wide, The light - ning fell with

riv - er steep and wide, The light - ning fell with

riv - er steep and wide, The light - ning fell with

riv - er steep and wide, The light - ning fell with

molto rit.

nev - er a jag, A riv er steep and wide.

molto rit.

nev - er a jag, A riv - er steep and wide.

molto rit.

nev - er a jag, A riv - er steep and wide.

molto rit.

nev - er a jag, A riv - er steep and wide.

molto rit.

Ped. * *Ped.* *

No. 11.

RECIT.—“THE LOUD WIND NEVER REACHED THE SHIP.”

Moderato e maestoso.

TENOR.

BASS.

The

The

Moderato e maestoso. ♩ = 96.

p

mf

Ped.

loud wind nev - er reached the ship, Yet now the ship moved on! Be -

loud wind nev - er reached the ship, Yet now the ship moved on! Be -

* Ped. *

- neath the light-ning and the Moon The dead men gave a groan. They

- neath the light-ning and the Moon The dead men gave a groan. They

Ped.

* Ped. *

cres. groaned, they stirred, they all up-rose, Nor spake, nor moved their eyes; *pp* It had been strange, even

cres. groaned, they stirred, they all up-rose, Nor spake, nor moved their eyes; *pp* It had been strange, even

cres.

f

p

pp

Ped.

*

dolce e cantabile.

in a dream, To have seen those dead men rise. The helmsman steered, the
dolce e cantabile.

in a dream, To have seen those dead men rise. The helmsman steered, the

cantabile.

Ped.

ship moved on ; Yet nev - er a breeze up blew ; The ma - ri - ners all 'gan work the ropes, Where
dim. *
dim.

ship moved on ; Yet nev - er a breeze up blew ; The ma - ri - ners all 'gan work the ropes, Where
dim.

they were wont to do : They raised their limbs like life - less tools—We
pp *dim.*

they were wont to do : They raised their limbs like life - less tools—We
pp *dim.*

sempre pp

were a gha - st - ly crew.

were a gha - st - ly crew.

morendo.

Ped.

Moderato. TENOR RECIT. quasi a tempo.

f

“I fear thee, an - cient Ma - ri - ner! I fear thy skin - ny

Moderato.

f *p*

a tempo, più Allegro. cres.

p *f*

hand! . . And thou art long, and lank, and brown, As is the ribbed sea - sand. I

a tempo, più Allegro. ♩ = 100.

p

quasi Recit.

Andante. Bass. p

fear thee, an - cient Ma - ri - ner!” Be calm, . . thou Wed - ding -

Andante. ♩ = 126.

p *p*

espress.

p

- Guest! 'Twas not those souls that fled in pain, Which to their cors - es came a - gain, But a

dim.

troop of spi - rits blest : For when it dawned . . .

dim. *ten.* *dim.* *pp*

poco cres. *dim.* *dolce.*

. . . they dropped their arms, And clus - tered round the mast; Sweet

rall.

sounds rose slow - ly through their mouths, And from their bo - dies passed.

rall.

Molto vivace e leggiero. $\text{♩} = 100.$

p *sempre legg.*

cres - cen -

SOPRANO. *p e legg.*

ALTO. *p e legg.*

TENOR. *p e legg.*

BASS. *p e legg.*

A - round, a - round flew each sweet sound,

A - round, a - round flew each sweet sound, a - round, a - round flew

A - round, a - round flew each sweet sound, a - round, a - round flew

do. *p e legg.*

Then dart - ed to the Sun, then dart - ed to the Sun ;

Then dart - ed to the Sun, then dart - ed to the Sun ;

each sweet sound, Then dart - ed to the Sun, to the Sun ;

each sweet sound, Then dart - ed to the Sun, to the Sun ;

p. Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

p Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

p Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

p Slow - ly the sounds came back a - gain, Now mixed, now one by one. . . A -

p *dim.*

- round, a-round flew each sweet sound,
 - round, a-round flew each sweet sound,
 - round, a-round flew each sweet sound, a-round, a-round flew each sweet sound.
 - round, a-round flew each sweet sound, a-round, a-round flew each sweet sound.

ten.

A

p e legg.
 Sometimes a-drop-ping
p.e. legg.
 Sometimes a-drop-ping

ten. *dim.* *p*

from the sky I heard the sky-lark sing; . .
 from the sky I heard the sky-lark sing; . .

p e legg.
 Some-times all lit - tle
p.e. legg.
 Some-times all lit - tle

legg.

birds that are, How they seemed to fill the air With their sweet jar - gon -

birds that are, How they seemed to fill the air With their sweet jar - gon -

Some-times a-drop-ping from the sky I heard the sky - lark sing ;

Some-times a-drop-ping from the sky I heard the sky - lark sing ; How they

- ing !

- ing !

Sometimes all lit - tle birds that are, How they

Sometimes all lit - tle birds that are,

seemed to fill the air With their sweet jar - gon - ing !

seemed to fill the air With their sweet jar - gon - ing !

f marcato.

And now 'twas like all in - stru - ments,
 And now 'twas like all in - stru - ments,
 And now 'twas like all in - stru - ments,
 And now 'twas like all in - stru - ments,

f

cres.

Now like a lone-ly flute;
 Now like a lone-ly flute;
 Now like a lone-ly flute;
 Now like a lone-ly flute;

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

dim. e rall. *ad lib.*

And now it is an
 And now it is an
 And now it is an
 And now it is an
 And now it is an

a tempo. *pp*
a tempo. *pp*
a tempo. *pp*
a tempo. *pp*
a tempo.

an - gel's song, That makes the Heavens be mute. . .

an - gel's song, That makes the Heavens be mute. . .

an - gel's song, That makes the Heavens be mute. . .

an - gel's song, That makes the Heavens be mute. . .

p

p e legg.

A-round, a-round flew each sweet sound,

p e legg.

A-round, a-round flew each sweet sound,

p e legg.

A-round, a-round flew each sweet sound, a -

p e legg.

A-round, a-round flew each sweet sound, a -

cres *cen - do.* *p e legg.*

Then dart-ed to the Sun, then dart-ed to the

Then dart-ed to the Sun, then dart-ed to the

- round, a-round flew each sweet sound, Then dart-ed to the Sun, to the

- round, a-round flew each sweet sound, Then dart-ed to the Sun, to the

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A -

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A -

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A -

Sun ; Slow - ly the sounds came back a-gain, Now mixed, now one by one, . . . A

- round, a-round flew each sweet sound,

- round, a-round flew each sweet sound,

- round, a-round flew each sweet sound, a - round, a-round flew each sweet sound,

- round, a-round flew each sweet sound, a - round, a-round flew each sweet sound,

ten.

C

Più vivace. *p legg.*

legg. p flew each sweet sound, flew

A - round flew each sweet sound, a - round flew

p legg. A - round flew each sweet sound, a - round flew

Più vivace. $\text{♩} = 132.$ A - round flew each sweet sound, a - round flew

pp.

each sweet sound, flew each sweet sound, Then dart - ed to the

pp each sweet sound, a - round flew each sweet sound, Then dart - ed to the

pp each sweet sound, a - round, Then dart - ed to the

each sweet sound, a - round, a - round flew each sweet sound, Then dart - ed to the

Sun; flew each sweet sound, flew
 Sun; A - round, flew each sweet sound, a - round flew
 Sun; A - round flew each sweet sound, a - round flew
 Sun; A - round flew each sweet sound, a - round flew
 each sweet sound, flew each sweet sound, Then dart - ed to the
 each sweet sound, a - round flew each sweet sound, Then dart - ed to the
 each sweet sound, a - round, Then dart - ed to the
 each sweet sound, a - round, a - round flew each sweet sound, Then dart - ed to the
 Sun; flew each sweet sound, Then dart - ed to the
 Sun; A - round flew each sweet sound, Then dart - ed to the
 Sun; A - round Then dart - ed to the
 Sun; A - round, a - round flew each sweet sound, Then dart - ed to the

perdendosi.

Sun, then dart - ed to the Sun ;

Sun, then dart - ed to the Sun ;

Sun, then dart - ed to the Sun ;

Sun, then dart - ed to the Sun ;

perdendosi.

poco più lento.

Slow - - ly the sounds came back a - gain, . . Now mix'd, now

Slow - - ly the sounds came back a - gain, . . Now mix'd, now

Slow - - ly the sounds came back a - gain, . . Now mix'd, now

Slow - - ly the sounds . . came back, . . Now mix'd, now

poco più lento.

molto rall. dim. Più vivace.

one . . by one.

one . . by one.

one . . by one.

one . . by one.

molto rall. dim. Più vivace. ♩ = 132.

Allegro moderato. ♩ = 126.

p

BASS. p e dolce.

Till noon we quiet - ly

p

sailed . . on, Yet nev - er a breeze did breathe:

pp *poco cres.*

Slow - ly and smooth - ly went the ship, Moved on - ward from be - -

pp

- neath.

Allegro. ♩ = 138. fp
cres.

p *agitato* *cres* *cen* *do.*

Un - der the keel nine fa - thom deep, From the land of mist and

agitato *cres* *cen* *do.*

dim. *moderato.* *molto cantabile.*

snow, The spi - rit slid: and it was he That

dim. *p* *moderato.*

pp *RECIT. molto tranquillo.*

made the ship to go. The sails at noon left off their

pp

a tempo moderato. *p*

tree, And the ship stood still al - so. Then

a tempo moderato. ♩ = 100. *p*

agitato.

like a paw - ing horse let go, She made a sud - den bound ; It

flung the blood in - to my head, And I fell down in a swoon.

Andante. ♩ = 69. quasi a tempo.

How long in that same

fit I lay, I have not to de - clare ; But ere my liv - ing

life returned, I heard, and in my soul discerned Two voi - ces in the

Allegretto.

air.
Allegretto. ♩ = 76.

pp
una corda.

SOPRANO. *sempre pp e sotto voce.*

"But tell me,

pp

senza cres.

tell me! speak . . . a - gain, . . . Thy

soft . . . re - sponse . . . re - new - ing -

What makes . . . that ship drive

on . . . so fast? . . . What is . . . the

O . . . cean do . . . ing? But

A.
tell me, tell me! speak . . . a -

- gain, . . . Thy soft . . . re - sponse . . . re -

new - ing— What makes that

ship drive on so fast? What

is the O - - cean do - - ing?"

ALTO. *p* "Still as a slave . . . be - fore his . . . *cres.*

Lord, . . . The O - - cean hath no blast; . . . *mf* *dim.*

p

His great bright eye . . . most si - - - lent -

dim. **B**

- ly Up to the Moon . . . is cast." . . .

dim. *pp*

SOPRANO. *sotto voce, senza cres.*

"But why drives

pp

on that ship . . . so fast, . . . With - out . . . or

wave . . . or wind? . . . But why . . . drives

on that ship . . . so fast, . . . With -

- out . . . or wave . . . or wind?"

C

Alto. p

"The air . . . is cut a - - -

way . . . be - fore, And clos - es

cres.

from be - hind."

mf

mf dim.

SOPRANO. *Più vivace.*
pp e leggero.

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted :

ALTO. *pp e leggero.*

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted : . .

D *Più vivace.* ♩ = 96.

pp

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted : For

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted : For

slow and slow that ship will go, When the Ma - ri-ner's trance is a - ba - ted,

cres. poco rit. dim.

slow and slow that ship will go, When the Ma - ri-ner's trance is a - ba - ted, . .

cres. poco rit. dim.

cres. poco rit. dim.

Fly, bro-ther, fly! more high, more high! Or we shall be be - la - ted :

pp a tempo.

Fly, bro-ther, fly, more high, more high, Or we shall be be - la - ted : . .

pp a tempo.

pp a tempo.

Fly, bro-ther fly! more high, more high! Or we . . shall be . . be - la - ted: For

Fly, bro-ther fly! more high, more high! Or we shall be . . be - la - ted: For

slow and slow that ship will go, When the Ma-ri-ner's trance is a - ba - ted,

slow and slow that ship will go, When the Ma-ri-ner's trance is a - ba - ted,

rall. *Tempo lmo. Allegretto.*

rall. *Tempo lmo. Allegretto.*

rall. *pp*

For slow . . and slow . . that ship . . will

For slow . . and slow . . that ship . . will

go, . . . for slow . . and slow . . that

go, . . . for slow . . and slow . . that

ship . . . will go, When the Ma - ri - ner's

ship . . . will go, When the Ma - ri - ner's

pp

pp

trance is a - ba - ted, . . . when the

trance is a - ba - ted, . . . when the

Ma - ri - ner's trance is a - ba

Ma - ri - ner's trance is a - ba

dim.

dim.

dim.

rall. *a tempo.*

rall. *a tempo.*

rall. *a tempo.* *poco rall.*

Ped. *

No. 14. RECIT. AND AIR.—“SWIFTLY, SWIFTLY FLEW THE SHIP.”

RECIT. quasi a tempo.

Andante. *mf*

And now this spell was snapt: once more I viewed the

Andante. $\text{♩} = 63.$
p *tre corde.*

dim.

o - cean green, And looked far forth, yet lit - tle saw Of what had else been

Allegro non troppo ma agitato. *p*

seen. But soon there breathed a

Allegro non troppo ma agitato. $\text{♩} = 100.$

crea.

wind on me, Nor sound nor mo - tion made: . . . Its path was not up -

dim. *p*

- on the sea In rip - ple or in shade . . . It

cres. - - - *ce* - - - *do.*

raised my hair, it fanned my cheek Like a meadow-gale of spring— . . . It

cres. *dim.*

ming - led strange - ly with my fears, Yet it felt like a wel - com - ing.

stringendo . . . *poco* . . . *a* . . . *poco.*

cres. *poco* *a* *poco.*

Molto Allegro con brio.

Swift - ly, swift - ly flew . . . the ship,

Molto Allegro con brio. ♩ = 138.

f *espress.*

Yet . . she sailed soft - ly too,

dim. *p*

cres. *dim.* *dolce.*

yet . . she sailed . . soft - ly too: Sweet - ly, sweet - ly

poco cresc. *p*

cres. *dim.*

blew the breeze— On me a - lone it blew.

f

Swift - ly, swift - ly

dim. *pp* *cres.* *f*

A

flew . . the ship,

f *dim.*

p.

Yet . . she sailed . . soft - ly too, she sailed . .

p.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. agitato.

soft - ly too: Sweet - ly, sweet - ly blew the breeze— On

cres.

Ped. *

ad lib.

Ossia.

Sweet - ly, sweet - ly

ad lib.

me a - lone . . it blew, . . Sweet - ly, sweet - ly

colla voce.

Ped. * *Ped.* *

rall. *p.*

blew . the breeze— On me . . a - lone it blew, . . Oh!

rall. *p.*

blew . . the breeze— On me . . a - lone . . it blew, . . Oh!

Andante.

B

molto p ed. espressivo.
 dream of joy! is this in - deed The light - house top I

Andante. ♩ = 100.
pp e molto legato.

poco cres.
 see? Is this the hill? is this the kirk, Is

Molto Allegro con brio.
 this mine own coun - - tree?

Molto Allegro con brio. ♩ = 138.
cres.

f.
 Swift - ly, swift - ly flew . . the ship,

f.

C

p dolce.
 Yet . . she sailed . .

f *dim.* *p*

soft - ly too, she sailed . . soft - ly too:

cres. Sweet - ly, sweet - ly blew . . the breeze— *dim.* On me . . a-lone it

blew. *agitato.* We drift - ed o'er . . the har - bour-bar, And *agitato.*

pp

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

I with sobs did pray— . . O let me be a - wake, my God! Or *espress.*

pp

let . . me sleep al - way. *agitato.* We drift - ed o'er . . the

har - bour-bar, And I with sobs did pray— . . . O

let . . . me be a - wake, . . . my God! Or let me sleep al -

- way. . . . Swift - ly, swift - ly flew . . . the ship,

D *p* Yet . . . she sailed

f *p*

soft - ly too, yet . . . she sailed . . . soft - ly too,

cres. *mf*

mf

yet . . she sailed . soft - ly too,

molto cantabile.

p *cres.* *f*

Sweet - ly, sweet - ly blew the breeze, On me a - lone it blew, . .

p *cres.* *mf*

cres. *f*

Sweet - ly, sweet - ly blew . . the breeze, On me a - lone it blew, . .

cres. *mf* *dim.*

dim.

Yet . . she sailed, . . she sailed . . soft - ly too: . .

p

cres. *cen.* *do.*

Sweet - - ly, sweet - ly blew . . the

cres. *cen.* *do.*

Più Allegro.

breeze— On . . me a - - lone . . it blew,

*Più Allegro. ♩ = 132.**f con spirito.**con molto spirito.*

on me a - lone it blew, on me . . a - lone it blew,

*colla voce.**a tempo.*

lone . . it blew.

*ff a tempo.**sempre ff e con spirito al fine.**Ped.*

Andante con moto.

Andante con moto. ♩ = 96.

p

espress.

TENOR. *p espress. tranquillo.*

The nar - bour bay was clear as glass, So smooth - ly

p

dolce.

it was strewn! And on . . the bay the moon - light

lay, And the sha - dow of the moon.

cres.

The

mf *dim.*

cres. *do.*

rock shone bright, the kirk no less, That

p

dim.

stands a - bove the rock : . . . The

dim.

p

moon - light steeped in si - lent - ness The stea - dy

pp

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

wea - ther - cock. . . . The

cres. *dim.* *p*

har - bour bay was clear as glass, So smoth - ly

it was strewn! . . . And on . . . the bay the

p dolce.

p dolce e grazioso.

Ped. * *Ped.* *

moon - light lay, And the sha - dow of the

Ped. * *Ped.* * *Ped.* *

moon,

cres.

And on . . .

dim. *cres.*

the bay the moon

light lay, And the sha - dow of the

moon, and the sha - - - - - dow of . . .

the moon, the sha - dow

of . . . the moon.

Andante.

Andante. ♩ = 132.

RECIT. mezza voce. *p*

And the bay was white with si - lent light, Till ri - sing from the

pp

a tempo.

same, Full ma - ny shapes, that sha - dows were, In crim - son co - lours

agitato e poco più moto. *cres.*

came. A lit - tle dis - tance from the prow Those crim - son sha dows

agitato e poco più moto. ♩ = 100.

cres.

più cres.

were : . . I turned my eyes up - on the deck— Oh,

cres.

dim. *p* *Più tranquillo.*

Christ! what saw I there! Each corse lay flat,
Più tranquillo. ♩ = 76.

life - less and flat, And, by the ho - ly rood! . .

p

. . . A man all light, a se - raph - man, On

a tempo.

ev - ry corse there stood.

a tempo.

p

cres. *poco rall.*

Moderato e sostenuto.

SOLO SOPRANO.

p This se - raph-band, each waved his hand ; It

CHORUS. 1st SOPRANO.

pp This se - raph-band, each waved his hand ; It

2nd SOPRANO.

pp This se - raph-band, each waved his hand ; It

1st ALTO.

pp This se - raph-band, each waved his hand ; It

2nd ALTO.

pp This se - raph-band, each waved his hand ; It

Moderato e sostenuto. ♩ - 104.

p

Ped. * Ped. * Ped. *

was a heaven-ly sight ! They stood as sig - nals to the land, Each

was a heaven-ly sight ! They stood as sig - nals to the land, Each

was a heaven-ly sight ! They stood as sig - nals to the land, Each

was a heaven-ly sight ! They stood as sig - nals to the land, Each

was a heaven-ly sight ! They stood as sig - nals to the land, Each

Ped. * Ped. * Ped. *

cres.

one a love - ly light, *each*
cres.

one a love - ly light, each one a love - ly light, *each*
cres.

one a love - ly light, each one a love - ly light, . . . *each*
cres.

one a love - ly light, each one a love - ly light, *each*
cres.

one a love - ly light, each one a love - ly light, each

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *cres.*

f *dim.*

one a love - ly light, They stood as sig - nals to the land, Each *dim.*

one a love - ly light, They stood as sig - nals to the land, Each *dim.*

one a love - ly light, They stood as sig - nals to the land, Each *dim.*

one a love - ly light, They stood as sig - nals to the land, Each *dim.*

one a love - ly light, They stood as sig - nals to the land, Each *dim.*

one a love - ly light, They stood as sig - nals to the land, Each *dim.*

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

p **A**
 one a love - ly light :
 one a love - ly light :
 one a love - ly light :
 one a love - ly light : *mp cantabile.* This se - raph-band, each waved his hand, No
mp cantabile.
 one a love - ly light : This se - raph-band, each waved his hand, No

p **A**
p *mp*

voice did they im - part— No voice; but oh! the si - lence sank Like
 voice did they im - part— . . No voice; but oh! the si - lence sank Like

This
 This
 This
 This
 This
 This

mu - sic on my heart.
 mu - sic on . . my heart.

p
Ped. *

se - raph-band, each waved his hand ; It was a heaven-ly sight ! They
 se - raph-band, each waved his hand ; It was a heaven-ly sight ! They
 se - raph-band, each waved his hand ; It was a heaven-ly sight ! They
 se - raph-band, each waved his hand ; It was a heaven-ly sight ! They
 se - raph-band, each waved his hand ; It was a heaven-ly sight ! They

Ped. * *Ped.* * *Ped.* * *Ped.* *

stood as sig - nals to the land, Each one a love - ly light, each

stood as sig - nals to the land, Each one a love - ly light, each

stood as sig - nals to the land, Each one a love - ly light, each

stood as sig - nals to the land, Each one a love - ly light, each

stood as sig - nals to the land, Each one a love - ly light, each

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. each one a love - ly light, They

one a love - ly light, *cres.* each one a love - ly light, They

one a love - ly light . . . *cres.* each one a love - ly light, They

one a love - ly light, *cres.* each one a love - ly light, They

one a love - ly light, each one a love - ly light, They

Ped. * *Ped.* * *Ped.* * *Ped.* *

stood as sig-nals to the land, Each one a love-ly light, each

stood as sig-nals to the land, Each one a love-ly light, each

stood as sig-nals to the land, Each one a love-ly light, each

stood as sig-nals to the land, Each one a love-ly light, each

stood as sig-nals to the land, Each one a love-ly light, each

f *dim.* *p* *C*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

Ped. * *Ped.* *

each one a love-ly light, They

one a love-ly light, a love-ly light, They

one a love-ly light, a love-ly light, They

one a love-ly light, a love-ly light, They

one a love-ly light, a love-ly light, They

più cres.

cres. *più cres.*

cres. *più cres.*

cres. *più cres.*

cres. *più cres.*

cres. *più cres.*

cres. *più cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

stood as sig - nals to the land, Each one a love - ly light :

stood as sig - nals to . . the land,

stood . . as sig - nals to the land,

stood . . as sig - nals to . . . the land, This

stood as sig - nals to the land, This

Ped. * *Ped.* *

No

No

No

cantabile. No

se - raph-band, each waved his hand, No voice did they im - part, No

cantabile. No

se - raph-band, each waved his hand, No voice did they im - part, No

cantabile. p

poco ad lib.

voice ; but oh ! the si - - - - - lence sank Like

voice ; but oh ! the si - - - - - lence sank Like

voice ; but oh ! the si - - - - - lence sank Like

voice ; but oh ! the si - - - - - lence sank Like

voice ; but oh ! the si - - - - - lence sank Like

voice ; but oh ! the si - - - - - lence sank Like

cres. *colla voce.* *dim.*

cres. *colla voce.* *dim.*

cres. *colla voce.* *dim.*

cres. *colla voce.* *dim.*

cres. *colla voce.* *dim.*

cres. *colla voce.* *dim.*

Ped. * *Ped.* * *Ped.* *

p *rall.* *a tempo.* *poco cres.*

mu - sic on my heart, the si - - - - - lence sank like

p *rall.* *a tempo.* *poco cres.*

- - - - - lence sank, the si - - - - - lence sank like

p *rall.* *a tempo.* *poco cres.*

- - - - - lence sank, the si - - - - - lence sank like

p *rall.* *a tempo.* *poco cres.*

- - - - - lence sank, the si - - - - - lence sank like

p *rall.* *a tempo.* *poco cres.*

- - - - - lence sank, the si - - - - - lence sank like

rall. *a tempo.* *poco cres.*

Ped. * *Ped.* * *Ped.* *

dim. *p* *dim.*
 mu - sic on my heart, The si - - lence sank like
dim. *p* *dim.*
 mu - sic on my heart, like mu - - sic on my
dim. *p* *dim.*
 mu - sic on my heart, like mu - - sic on my
dim. *p* *dim.*
 mu - sic on my heart, like mu - - sic on my
dim. *p* *dim.*
 mu - sic on my heart, like mu - - sic on my

Ped. * *Ped.* * *Ped.* * *Ped.* *

pp *rall.* *a tempo.* *poco rall.*
 mu - sic on my heart.
pp *rall.* *a tempo.*
 heart.
pp *rall.* *a tempo.*
 heart.
pp *rall.* *a tempo.*
 heart.
pp *rall.* *a tempo.*
 heart.

rall. *a tempo.* *poco rall.*

Ped. * *Ped.* *

No. 17. FINALE—QUARTET AND CHORUS.—“WHAT LOUD UPROAR BURSTS FROM THAT DOOR.”

Allegro. $\text{♩} = 138.$

First system of piano introduction. Treble clef, common time. Starts with a forte (*f*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays chords. A *Ped.* (pedal) marking is present under the left hand. The system ends with a *ff* dynamic and an asterisk (*) indicating a repeat or continuation.

Second system of piano introduction. Treble clef, common time. The right hand continues with a complex rhythmic pattern. The left hand plays chords. A *Ped.* marking is present under the left hand. The system ends with an asterisk (*) indicating a repeat or continuation.

Third system of piano introduction. Treble clef, common time. The right hand continues with a complex rhythmic pattern. The left hand plays chords. A *f* dynamic marking is present. The system ends with an asterisk (*) indicating a repeat or continuation.

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

What loud up-roar bursts

What loud up-roar bursts

What loud up-roar bursts

What loud up-roar bursts

Vocal quartet and piano accompaniment. Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "What loud up-roar bursts" in a *ff* dynamic. The piano accompaniment provides harmonic support. A *Ped.* marking is present under the piano accompaniment. The system ends with an asterisk (*) indicating a repeat or continuation.

from that door! The wed - ding-guests are there, the
 from that door! The wed - ding-guests are there, the
 from that door! The wed - ding-guests are there, the
 from that door! The wed - ding-guests are there, the

wed - ding-guests are there, *marcato.* What loud up - roar bursts
 wed - ding-guests are there, *marcato.* What loud up - roar bursts
 wed - ding-guests are there, *marcato.* What loud up - roar bursts
 wed - ding-guests are there, *marcato.* What loud up - roar bursts

sempre ff e marcato.

from that door! The wed - ding-guests are there, the wed - ding -
 from that door! The wed - ding-guests are there, the wed - ding -
 -roar, bursts from that door! bursts from that door! the wed - ding -
 loud up - roar, The wed - ding-guests are there, the wed - ding -

Ped. *

guests are there. B

guests are there: B

guests are there: B

guests are there: B

guests are there: B

p e dolce.

But in the gar - den - bow - er the bride And bride - maids

p e dolce.

But in the gar - den - bow - er the bride And bride - maids

dim. p dolce.

grazioso e legato.

sing - ing are, But in the gar - den - bow - er the

grazioso e legato.

sing - ing are, But in the gar - den - bow - er the

ff

What loud up-roar bursts from that door! The

What loud up-roar bursts from that door! The

What loud up-roar bursts from that door! The

What loud up-roar bursts from that door! The

ff

wed-ding-guests are there, the wed-ding-guests are

wed-ding-guests are there, the wed-ding-guests are

wed-ding-guests are there, the wed-ding-guests are

wed-ding-guests are there, the wed-ding-guests are

marcato.

there, What loud up-roar bursts from that door! The

there, *marcato.* What loud up-roar bursts from that door! The

there, *marcato.* What loud up-roar bursts from that door! The

there, *marcato.* What loud up-roar bursts from that door! The

there, What loud up-roar! The

sf sf sf sf sempre ff e marcato. sf sf sf sf

wed - ding-guests are there, the wed - ding-guests are
 wed - ding-guests are there, the wed - ding-guests . . are
 door, bursts from that door, the wed - ding-guests are
 wed - ding-guests are there, the wed - ding-guests are

Ped. *

there ; D
 there ;
 there ;
 there ; D

pp sostenuto.
 And hark the lit - tle ves - per bell, Which bid - deth me to
pp sostenuto.
 And hark the lit - tle ves - per bell, Which bid - deth me to
pp sostenuto.
 And hark the lit - tle ves - per bell, Which bid - deth me to
pp sostenuto.
 And hark the lit - tle ves - per bell, Which bid - deth me to

dim. *pp*
Ped. * *Ped.* * *Ped.* *

sempre pp

prayer, And hark the lit - tle ves - per bell, Which bid - deth me to

sempre pp

prayer, And hark the lit - tle ves - per bell, Which bid - deth me to

sempre pp

prayer, And hark the lit - tle ves - per bell, Which bid - deth me to

sempre pp

prayer, And hark the lit - tle ves - per bell, Which bid - deth me to

sempre pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

SOLO. p. *cres.* *ad lib.* *dim.* *Allegro.*

Which bid - - - deth me to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

col Soprano.

prayer, which bid-deth me to prayer, . . . to prayer!

Allegro. ♩ = 152.

col Soprano.

pp L.H. una corda.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

L.H. L.H.

* *Ped.* * *Ped.*

p
tre corde.
Ped. * *Ped.* * *Ped.* *

cres - - - *cen* - - - *do.* *poco* . . *a.*

poco *al*

f *cres.* *rit.* *molto rall.*

Moderato. CHORUS. SOPRANO.
ALTO. *f* O sweet - er than the
TENOR. O sweet - er than the
BASS.

Moderato. ♩ = 132.
ff L.H. L.H.
Ped. * *Ped.* * *Ped.* * *Ped.* *

mar - riage - feast, 'Tis sweet - er far to me, To

mar - riage - feast, 'Tis sweet - er far to me, To

walk to - ge - ther to the kirk With a good - ly com - pa -

walk to - ge - ther to the kirk With a good - ly com - pa -

ny!

ny!

To walk to - ge - ther to . . the

To walk to - ge - ther to . . the

ped. * *ped.* * *ped.* *

L.H.

ped. * *ped.* * *ped.* *

crec.

While
While
kirk, And all . . to - ge - ther pray.
kirk, And all . . to - ge - ther pray, . . .

SOPRANO SOLO.
Old men, and babes, and

CONTRALTO SOLO.
Old men, and babes, and

TENOR SOLO.
Old men, and babes, and

BASS SOLO.
Old men, and babes, and

each to his great Fa - ther bends, Old men, and babes, and
each to his great Fa - ther bends, Old men, and babes, and

pp
pp
p

Ped. *

lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0
 lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0
 lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0
 lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0
 lov - ing friends, And youths and maid - ens gay! *dim.* *cres.* *f* 0
 lov - ing friends, And youths and maid - ens gay! *dim.* *cres.* *f* 0
 lov - ing friends, And youths and maid - ens gay! *cres.* *f* 0

dim. *cres.* *f*
*Ped. * Ped. * Ped. **

sweet - er than the mar - riage - feast, 'Tis sweet - er far to
 sweet - er than the mar - riage - feast, 'Tis sweet - er far to
 sweet - er than the mar - riage - feast, 'Tis sweet - er far to
 sweet - er than the mar - riage - feast, 'Tis sweet - er far to
 sweet - er than the mar - riage - feast, 'Tis sweet - er far to
 sweet - er than the mar - riage - feast, 'Tis sweet - er far to
 sweet - er than the mar - riage - feast, 'Tis sweet - er far to
 sweet - er than the mar - riage - feast, 'Tis sweet - er far to

cres. *f* *sempre*
*Ped. * Ped. * Ped. * Ped. * Ped. **

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

me, To walk to - ge - ther to the kirk With a

f L.H.

Ped. * *Ped.* * *Ped.* *

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

good - ly com - pa - ny ! He pray - - eth

Ped. *

For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 great and small, . . . all things both great and
 For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 For the dear God who lov - eth us, He
 great and small, . . . all things both great and

Sca.

fff made and lov - eth all. *più Allegro.*
fff made and lov - eth all.
fff made and lov - eth all.
fff made and lov - eth all.
 small, . . . both great . . . and small. . .
fff made and lov - eth all.
fff made and lov - eth all.
fff made and lov - eth all.
fff made and lov - eth all.
Sca. small, . . . both great . . . and small.
fff *più Allegro.*
 Ped. * Ped. * Ped.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a complex texture with many beamed sixteenth notes and chords. A fermata is placed over the final measure of the piano accompaniment, with the instruction "* Ped." written below it.

The second system of the musical score consists of seven staves. The top six staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part continues with complex textures, including many beamed sixteenth notes and chords. A fermata is placed over the final measure of the piano accompaniment, with an asterisk "*" written below it.



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