

NOVELLO'S ORIGINAL OCTAVO EDITION.

WRITTEN FOR THE LEEDS MUSICAL FESTIVAL, 1898.

CARACTACUS

A CANTATA

H-84

FOR SOPRANO, TENOR, BARITONE, AND BASS SOLI,
CHORUS AND ORCHESTRA

THE WORDS WRITTEN FOR MUSIC BY

H. A. ACWORTH, C.I.E.

THE MUSIC BY

EDWARD ELGAR.

(Op. 35.)

PRICE THREE SHILLINGS AND SIXPENCE.

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

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

Copyright, 1898, by Novello and Company, Limited.

The right of Public Representation and Performance is reserved.

The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.

TO

HER MOST GRACIOUS MAJESTY

QUEEN VICTORIA

THIS CANTATA,

CARACTACUS,

IS, BY SPECIAL PERMISSION,

DEDICATED

BY HER MAJESTY'S LOYAL AND DEVOTED SERVANT,

EDWARD ELGAR.

65, 1. ✓

ARGUMENT.

THE Britons throughout the South, East, and centre of England having been subdued by the Romans, Caractacus is driven with his remaining forces towards the Welsh frontier, and establishes a great camp on the Malvern Hills, on the summit now known as the British Camp, or Herefordshire Beacon.

Wandering in the forest below the hills, Eigen, the daughter of Caractacus, and her betrothed lover, Orbin, are met by a Druid Maiden, who enjoins them to warn the King not to advance into the open country against the Romans. This warning they convey to Caractacus.

On the ensuing night the omens are taken at a solemn assembly of the Druids. They are read by Orbin, who belongs to the half-priestly order of minstrels, and are declared to be unfavourable. The Arch-Druid deceives the King as to their character, and Caractacus resolves to advance against the Romans. Orbin endeavours to protest, but is cursed and driven forth by the Druids.

On the following morning Orbin meets Eigen in a glade of the forest, where youths and maidens are with her gathering flowers for a sacrifice, and bids her farewell, telling her of the deceit practised on the King by the Druids, and of his own expulsion. He adds that he himself is flying from the Druids and intends to join the British forces.

In the next scene Eigen and her maidens witness the return of Caractacus with the remnants of his army to the camp on the Malvern Hills after their total rout by the Romans. Caractacus and his family, including Orbin, are soon after betrayed into the hands of the enemy.

The last scene represents Caractacus with Orbin and Eigen before the tribunal of Claudius, the Emperor of Rome. Claudius is at first disposed to condemn them to death, but is so struck by the intrepidity of Caractacus that he pardons them and assigns them an honourable residence in Rome.

The general lines of history—or, failing history, of tradition—have been followed. The British Camp on the Malvern Hills is locally attributed to Caractacus. It is doubtless a British work, and is of such an extent as infers occupation by very large numbers. The scene of Caractacus's last disastrous battle is much disputed; but it was almost certainly on the line of the Severn (Habren), and may probably have been at *Caer Caradoc*, in Shropshire. The unusual circumstance of mistletoe growing on the oak may be still observed in the woods below the Herefordshire Beacon. Caractacus's appearance before Claudius in Rome, his bold defence, and the pardon of himself and his daughter are historical. Orbin is an imaginary character.

H. A. A.

CARACTACUS.

SCENE I.

British Camp on the Malvern Hills.—Night.

[CARACTACUS and the British host entering the camp.]

CHORUS.

Watchmen, alert! the Roman hosts
Have girdled in our British coasts;
On every river's swelling tide
The sharp-beak'd Roman galleys ride;
Our homesteads burn, and, all between,
Wide wasted lie our woodlands green,
Beneath the stern unfalt'ring tramp,
As legions roll from camp to camp.

Comrades, firm and fearless, breast the hill and
sing

To the foe defiance, glory to the King;
On like men undaunted, not a look behind,
Roll the voice of freedom rushing on the wind;
Night has clos'd above us, sleep, and wake
again,

Ready for the legions gath'ring on the plain;
Loose not helm or buckler, rest like men of
war,

Soldier in his harness, captain by his car;
So the King shall find you, when he gives
command,

In the final muster ready for the land.

Watchmen, behold the warnings dire
Writ eastward far in signs of fire;
On these green mountain tops the last
Of Britain's hosts is fortress'd fast,
Before us Habren's thousand rills,
Behind the dark Silurian hills.

CARACTACUS.

Watchmen, alert! the King is here,
Your weary brethren slumber near;
Well rest ye on your batter'd shields,
O heroes of a hundred fields;
Your comrades wake your lines to guard;
Rest, warriors, rest beneath their ward.

[*He proceeds to the foot of the mound by the Spring of Taranis.*]

The air is sweet, the sky is calm,
All nature round is breathing balm,
The echo of our warfare falls
Faint,—distant,—on these grassy walls,
O spirits of the hill, surround
With waving wings this holy ground,
And from your airy censers show'r
Strength to me in this lonely hour.

[*He ascends the mound by the Spring of Taranis.*]

I have fought, and I have striven,
Fought with foes and striv'n with friends,
Fought for white-rob'd priests and gleemen,
Fought that Britons might be freemen;
I have driven, I have driven
O'er the ridges steep of war
Like a king my thund'ring car,

But it ends:

Thro' the cloven ranks of battle
Rome has heard my wheelblades rattle,
And has known

Golden torc and helm together
Shimm'ring thro' the stormy weather,
And my arm the spear uplifting
Through the sleet of javelins drifting

Like a king—alone.

But it ends, the heroic story,
Freedom ends, and pow'r, and glory:—

SENTRIES (*afar*).

Watchmen, alert!

CARACTACUS.

Nay, not yet; the steadfast Roman
On his ranks shall feel the foeman
Once again; one last endeavour,
Britain, my land, is sav'd for ever.

[*Enter EIGEN.*]

EIGEN.

Father!

CARACTACUS.

'Tis Eigen.

EIGEN.

Sire and King,
Why wand'ring by the pale starlight?

CARACTACUS.

Nay, daughter, what can Eigen bring
Untended through the camp by night ?

EIGEN.

Nay, not untended, Orbin waits,
Close at my side, a guard from bale,
With me to read thee Britain's fates.

CARACTACUS.

Hail ! Orbin.

[Enter ORBIN.

ORBIN.

Lord and Captain, hail !

CARACTACUS.

Fates ! they have left me ; gods are far ;
But women view the light of heav'n ;
Say, can'st thou read in yonder star
One ray of light to Britain given ?

SENTRIES (*in the distance*).

Watchmen, alert !

ORBIN.

Far off the distant sentry's hail
Keeps vigil o'er the army sleeping :
Here all is peace ; attend the tale
Which Eigen's gentle breast is keeping.

EIGEN.

At eve to the greenwood we wander'd away,
To hear the birds singing, as happy as they.
When we came to the oak where the mistletoe
grows,

Before us a fair Druid maiden arose,
[With ivy and oakleaf her brow was entwin'd,
Her dark hair unhooded was stir'd with the
wind ;

On her bosom a glittering jewel she wore,]
In her hand a weird emblem, a sickle, she bore,
She rais'd it, and thrice reap'd a twig from the
oak,

And the songs of the forest were hush'd as she
spoke :

“ When the voices of earth
At the midnight are still,
Go forth through the camp
On the crest of the hill ;
On the mound tow'rd the sunrise,
By Taranis' spring,
Speak thus to thy father,
O child of the King :
From ocean to river,
From river to rill,
The wings of the eagle
Shall follow thee still ;

But deep in the forest
Their vigour may fail,
And high on the mountain
The dragon prevail.' ”

ORBIN.

On the ocean and the river,
By the stream that cuts the plain,
Sails and pennons fill and quiver,
And the war horse champs the grain ;
Through the close entangled forest
Is the legion's toil the sorest,
On the mountain steep and dreary
Mail'd war horse will grow weary.

CARACTACUS.

I have met them in the forest,
And they bore my fiercest shock,
We were broken like the torrent
That is hurl'd against the rock :
Shall I meet them—meet the legions
In the wild Silurian regions,

[Where the blinding sea mist surges
Round the mountain's hidden verges,
And the cataract in thunder
Splits the groaning rocks asunder ?]

EIGEN.

In the oak grove to-morrow
The Druids shall meet,
To read thee the omens
Of joy, not defeat.

EIGEN AND ORBIN.

By the song of the maiden
The omens shall be,
My father, the glory
Of Britain and thee.

CARACTACUS.

By the song of the maiden
The omens shall be,
O Britain, my Britain,
The triumph of thee.

[*They descend the hill.*

SPIRITS OF THE HILL.

Rest, weary monarch ; tow'rd the day
The night is waning fast away ;
Bent on thee with benignant eye,
Morn's silver star ascends the sky ;
Sleep, and, awake, again inspire
Thy warriors with thy soul of fire,
Casting afar with morning light
The brooding cares that burden night.

The air is hush'd, the armèd hill,
Save for the sentry's voice, is still.

SENTRIES (*afar*).

Watchmen, alert!

SCENE II.

The sacred Oak Grove by the Tomb of the Kings.

[ARCH-DRUID, ORBIN, *Druids, Druidesses,*
and Bards round the sacred Oak.

ARCH-DRUID AND DRUIDS.

Tread the mystic circle round,
Measure off the holy ground,
Through the fire and through the smoke,
Girdle slow the sacred oak,
Tree of eld, whose branches show,
Brightest in the winter snow,
The pearl-fruited mistletoe;
Bear your torches through the gloom,
Quench them on the hero's tomb,
Where the stones are wet and red
With the blood of victims dead.

DRUID MAIDENS.

Thread the measure left and right,
Druid maidens, clad in white,
Loose your locks, your bosoms bare,
Breathe the godhead brooding there,
Hov'ring round your floating hair,
Breathe the power—hearken well
For the coming of the spell.

[*Dance ceases.*

INVOCATION.

ARCH-DRUID AND CHORUS.

Lord of dread, and lord of pow'r,
This is thine, the fateful hour,
When beneath the sacred oak
Thrice the mighty charm is spoke,
Thrice the sacrificial knife
Reddens with a victim's life,
Thrice the mystic dance is led
Round the altar where they bled,
Taranis, descend to aid,
Let the future fate be said.

ARCH-DRUID.

Bard, what read ye in the field
Of the war-god's silver shield?

ORBIN.

Round the field the shadows gather,
Dull, and dim, and dark, my father.

ARCH-DRUID.

Vanish, shadows! let him see
Clearly what the omens be.

ORBIN.

I see an eagle flying
With beak and talons red,
I see a warrior lying
On the green earth dead.

ARCH-DRUID.

Grim the vision, grim and stern,
Minstrel, which thine eyes discern;
Gaze again, and mark it well,
What thou seest, speak and tell.

ORBIN.

Dim and dark the shadows gather
Round the shield again, my father.

ARCH-DRUID.

No more, the fated hour is past.

[*The Druid Maidens resume the choric
measure round the Oak.*

ARCH-DRUID AND DRUIDS (*aside*).

The omens speak in gloom at last;
And must our hero toil in vain
Unbles'd upon the battle plain?
Or with the Druids' blessing go,
Like fire from heav'n, upon the foe?
Desert your priests, ye gods; to-night
Still shall his soul be arm'd for fight:

ARCH-DRUID.

Children, break off the mystic ring:
Attend, obey, behold the King.

[*Enter CARACTACUS and Soldiers.*

CARACTACUS.

Hail to thee, father: Druids, hail,
Interpreters of bliss and bale:
Tell me, before I meet the foe,
What fate the holy omens show.

[*The ARCH-DRUID ascends his throne.*

ARCH-DRUID.

For the banded tribes of Britain
I stretch my arms abroad,
Mine is the ancient wisdom,
And mine the voice of god;
Go forth, O King, to conquer,
And all the land shall know,
When falls thy charmed sword edge,
In thunder on the foe.

But Rome and all her legions
 Shall shudder at the stroke,
 The weapon of the war god,
 The shadow of the oak ;
 The blade that blasts and withers,
 The dark and dreadful spell,
 Which reaping in the whirlwind,
 Shall harvest them in hell.

CARACTACUS AND SOLDIERS.

Leap to the light, my brand of fight,
 Flash to the heav'n's thine edges bright ;
 Where those sharp lips of steel shall go,
 Red from the kiss a fount shall flow,
 And many a gallant head lie low :
 Leap to the light !

Be thou my bard, with note of fire
 To sound thro' heav'n my royal lyre :
 Sing till the fiery echoes roll
 To every free-born warrior's soul,
 Piercing as lev'n that cleaves the bole :
 Sing to the light !

Cry naked to a country free,
 Guerdon and gold be none for thee ;
 Land of my sires, land of mine,
 Hark to the song and make it thine,—
 Wake, wake and see my signal shine :
 Wake to the light !

ORBIN.

Shall we greet them ?
 Shall we meet them ?

And with mighty spell defeat them ?
 Meet them with our war cry ringing,
 Meet them songs of triumph singing !
 In thy hand thou bear'st the omen,
 Trust to that against the foemen ;
 Spell and charm will fail thee ever,
 But thy sword deceive thee never.

ARCH-DRUID.

No more !

ORBIN.

May I unfold no more ?
 Then grant me to surrender
 The song of bard and priestly lore,
 And be my land's defender.

ARCH-DRUID.

Cease, Orbin, cease ; around our shrine
 To aid thy country's cause is thine ;
 There, where in slumber dark and deep
 The hearts of ancient heroes sleep,
 Where broods the spirit of the god
 Above the earth which once they trod,
 Inspiring in the fateful hour
 The Druid's sacred soul with pow'r.

ORBIN.

O hear me, father ! ere the fray
 Sweep all our country's hopes away,
 Hear me before our brethren go,
 Inspir'd by thee, to meet the foe,
 By justice, mercy, right, and ruth,
 O be thy words the words of truth.

ARCH-DRUID, DRUIDS, AND DRUIDESSES.

Hence—ere the Druid's wrath is woke,
 Hence—ere the awful curse is spoke,
 Here in the shadow of the Oak.
 Doom him to your deadliest throes,
 Doom him, ye gods !—apostate, go !

SOLDIERS AND CARACTACUS.

Leap to the light, &c.

[*Exeunt.*]

ORBIN.

I hear ; and ere the morning gray
 I cast my snow-white robe away,
 And I go,

Like a bard my pæan flinging
 On the front of battle ringing,
 Like a warrior for my land
 Charging sword in hand
 On the foe.

[*He casts down his harp and rushes off.
 The Druids gather round the Oak.*]

DRUIDS AND DRUIDESSES.

Taranis, descend to aid, &c.

SCENE III.

The Forest near the Severn.—Morning.

[*In the distance youths and maidens sing
 while they weave sacred garlands.*]

CHORUS.

Come ! beneath our woodland bow'rs,
 Wreathe our hallow'd wreaths of flowers,
 Priestly crowns of crimson hue,
 Opening roses bright with dew,

Come !

Scatter bud and blossom round you on the
 way,
 Till the tender greensward blushes like the
 day ;

Come ! beneath our woodland bow'rs
 Wreathe our hallow'd wreaths of flow'rs.

EIGEN.

O'er-arch'd by leaves the streamlet weaves
 Its meshes in the sun,
 The violets blue with diamond dew
 Are jewell'd every one ;

My heart is bright as morning light,
And tender as the flow'r,
For here I rove to meet my love,
In this, the chosen hour.

The gentle wind with kisses kind
Is playing on my brow,
The fawn is leaping round the hind
Beneath the rustling bough ;
The dove is cooing to her mate,
All things in earth appear,
To joy around me while I wait
For Orbin to be here.

[O wind that blows, O stream that flows,
O little fawn on lea,
All that can move to meet my love,
O call my love to me :
He comes—behold, my fate is told,
With joyous feet I fly
To find my rest upon his breast,
And in his heart to die.]

[Enter ORBIN.]

ORBIN.

Mine Eigen, behold me, a fugitive now,
I fly to the camp with a brand on my brow.

EIGEN.

O tell me, my bard, for thy garment of white
Why bear'st thou the mail and the weapons of
fight ?

ORBIN.

Last night beneath the sacred oak,
The dreaded rite was ta'en,
Last night the mystic word I spoke
That told of Britain's bane ;
Then came the King, and, false as hell,
A blessèd bode the Druids tell,
Alone my voice was rais'd to sing
A warning to our glorious King ;
Silenc'd, and curs'd, and driv'n to flight,
I tore my bardic robes of white—
A warrior now, for Britain's weal
I change my golden harp for steel.

Eigen, my lady lov'd, I go,
And but for thee no tear should flow ;
Pray to the gods to grant my arm
To guard thy father's head from harm,
And pray this parting may not be
Our last beneath the greenwood tree.

CHORUS.

Come! beneath our woodland bow'rs, &c.

ORBIN.

They gather the wreaths that shall hang on
the shrine
When the curse must be sung o'er this
treason of mine ;
O weep not !

EIGEN.

Nay—linger not—haste ye and go,
Fly far from the Druid, the shrine and the
woe.

ORBIN.

Cling closely to me ; hold me still,
Heart of my heart, and life and pow'r ;
Thou, only thou, the hope, the thrill,
And impulse of the coming hour.

EIGEN.

Thine in death, to thy latest breath,
If it be thy fate to die ;

ORBIN.

Then hand in hand, in the far-off land
We will wander, thou and I ;

BOTH.

In the land where the fear of hostile sword,
Or the Druid's spell, or the rite abhorr'd,
Shall vex our love no more ;
Where all is peace under summer suns,
And clear of battle the river runs,
And in placid waters the lilies float,
And the sweet birds sing an untroubled note ;
Where never are heard the sounds of strife,
But all is radiant, joyous life,
When this sad life is o'er.

SCENE IV.

The Malvern Hills.

MAIDENS.

Wild rumours shake our calm retreat,
There comes a noise of hurrying feet,
Of bodesmen straining fast and far,
And the air breathes low of distant war—
Faint sounds of battles lost and won
Quiver and die wnen day is done ;
Sweet lady, hope of Britain's line,
What fears of ours can match with thine ?
Whatever woe the gods may bring,
Pray, sisters, for our gallant King.

EIGEN.

When the glow of the evening had died from
the hill,
And the murmuring voice of the forest was still,
[I wander'd again to the oak in the gloom,
Which shadows the shrine by the warrior's
tomb:]
Once again through the thicket all tangled
and green
[Where the glance of the moonlight was fitfully
seen,]
Came the maid of the Druids I met there of
yore,
[But all dark was the garb and the visage she
bore,]
No breath was abroad that might ruffle her
form,
But her tresses were toss'd as if lash'd by a
storm,
[And her hands were tight clench'd and her
eyes were aglare,]
And she spoke and she curs'd thee—O,
father, beware!

“ Who falls from the mountain
Shall fall by the sword,
Who flits from the forest
Be bound with a cord;
The King and his kinsfolk
Are captive at home,
And all deck'd for the triumph
The forum of Rome.”

MAIDENS.

Wild rumours, &c.

[To-day we watch'd when morn was nigh
The stars pale slowly in the sky,
And in the dead gray dusk of dawn—
Across the heav'n we saw it drawn—
A mighty sword—a sword of flame,
The smoke wreaths round it went and came,
And from the point, we mark'd them well,
The blood drops slowly roll'd and fell,
One after one, with crimson gleam,
They dy'd the waves of Habren's stream:
The unknown heav'n, the earth we know,
Shake to the signs of coming woe;
But true to truth we here must stay
To guard our princess as we may.]

EIGEN.

O hush ye, my maidens, be hush'd; can it be?
What soldier comes hither so dreadful to see?
By the armour I know him, the tore, and the
ring,
And the dragon of gold, 'tis my father, the King!
[Enter CARACTACUS and remnant of British
soldiery in disorder.]

SOLDIERS.

We were gather'd by the river,
In a deep and hidden glen,
Sword and spear, and bow and quiver,
Many a myriad gallant men;
In our front the battle splendid
Of the foe upon the plain,
Wide its iron ranks extended,
When we burst on him amain,
And the roll of cars was sounding,
And the clash of shields resounding,
And the hiss of jav'lins falling,
And the clang of trumpets calling;
And all day the mighty battle
O'er the bloody meadows spread,
While we fell like butcher'd cattle,
Till the living trod the dead;
And our arms were faint and failing,
We were dying with the day,
When, at last, the foe prevailing
Swept, ah! swept our ranks away.

LAMENT.

CARACTACUS AND CHORUS.

Oh, my warriors, tell me truly,
O'er the red graves where ye lie
That your monarch led you duly,
First to charge and last to fly;
Speak, ah! speak, beloved voices,
From the chambers where ye feast,
Where the war god stern rejoices
That his host has been increas'd;
Say that first I clove the legions
Where the golden eagle flew
O'er the head to whom allegiance
From the Roman foe was due;
[Say ye saw me stand thereunder,
In the thickest of the ring,
While the battle crash'd like thunder.
Fighting bravely—like a king;]
Say, too, when the fight was ending,
That with glazing eyes ye saw
Me my quiv'ring ranks defending
From the greedy Roman maw;
And the god shall give you heeding,
And across the heav'nly plain,
He shall smile, and see me leading
My dead warriors once again!

SCENE V.

The Severn.

[British captives embarking on the Roman
galleys.]

DRUIDESSES AND A BARD.

Captive Britons, see them! Hark
To their tears as they embark!

Fetter'd, weary, worn, and white,
 Sun of Britain, shun the sight !
 Heav'n's of Britain, weep in rain ;—
 They shall ne'er return again !
 Lap their bark with sob and sigh,
 Sombre Habren, swirling by ;
 For they never more shall see
 British heav'n, or land, or thee.

SCENE VI.

Roms.

The Triumphal Procession.

CHORUS.

* Over the marble palace,
 Over the golden shrine,
 O'er street, and square, and forum
 The glaring noonbeams shine ;
 Widely the robes are waving,
 Brightly the jewels glance,
 Eager the eyes that lighten
 Each joyous countenance.

The march triumphal thunders
 Amid the shouting crowd,
 With flash of helm and corslet,
 While trumpets scream aloud ;
 And cymbals sharply ringing
 The car of triumph greet,
 With the milk-white steeds that draw it
 Along the sacred street.

[EIGEN, ORBIN, and CARACTACUS *pass.*

Before the car how different they
 Who barefoot drag their weary way :

But hark ! a shout that shakes the air,
 The Emperor fills the curule chair ;
 The captives halt before.

CLAUDIUS.

Unbind his hands, silence the trumpets ; plead,
 Briton, if plea can purge thy crimes away,
 Or turn the doom of many a bloody deed,
 The lingering doom that waits on thee to-day.

CARACTACUS.

Heap torment upon torment, woe on woe,
 Let months and years of anguish'd life be
 mine ;
 Tears from these eyes Rome cannot cause to
 flow,
 Nor bend this knee by any pow'r of thine.

* These lines have been transposed for some gain in musical effect.

We lived in peace, was that a crime to thee,
 That thy fierce eagle stoop'd upon our nest ?
 A freeborn chieftain, and a people free,
 We dwelt among our woodlands, and were
 blest.

For liberty, wives, children, hearth and shrine,
 From sea to plain we fought, from plain to
 hill ;
 Now all is lost, all that was ours is thine ;
 My soul alone remains unshackled still.

Do then thy worst on me ; my people spare
 Who fought for freedom in our land at home ;
 Slaves they are not ; be wise and teach them
 there
 Order, and law, and liberty with Rome.

EIGEN.

O for the swords of Britain, and the hills !
 The whisp'ring forest by our Habren's side !
 O for our Habren, and her silver rills,
 Before we lost them would that we had died !

ORBIN.

O for mine Eigen in her woodland glade,
 Light as the morning, tripping on the lea !
 Spare, spare her, Roman ! spare this trembling
 maid,
 And measure tenfold torment upon me.

ROMAN CITIZENS.

Slay, slay the Briton.

CLAUDIUS.

Captive, dost thou hear ?
 The gods themselves breathe through a
 people's breath ;
 The gods condemn thee ; dost thou learn to fear ?
 How say ye still, Quirites ?

ROMAN CITIZENS.

Death ! Death ! Death !

CARACTACUS.

I plead not for myself ; not earth or heav'n
 Can shake a soul like mine prepar'd for all ;
 Yet—yet I plead that mercy may be giv'n
 To these, my comrades of the Roman thrall.

My guileless daughter and the warrior bard,
 Her lover, fled from priestly bonds at home,
 Is there no grace for them, and is it hard
 To win so little from Imperial Rome ?

ORBIN.

Plead not for me, I will not quit thy side ;
 But plead for Eigen while thy breath endures ;

EIGEN.

Plead not for me, King's child, and Orbin's
bride,
Yours be my fate, as all my life was yours.

ROMAN CITIZENS.

Slay ! Slay them !

CLAUDIUS.

By the gods they shall not die ;
Their blood would curse the ground to which
it grew,
[The noble chief who fought and scorn'd to fly,
The maiden innocent, the lover true.]

We grant you grace ; young warrior, clasp thy
bride ;

Brave chieftain, all thy sufferings are o'er ;
Dwell here in Rome, and by the Emperor's
side
Find safety, peace, and rest for evermore.

EIGEN, ORBIN, AND CARACTACUS.

Grace from the Roman ! peace and rest are
ours,
Freedom is lost, but rest and peace remain ;
Britain, farewell ! through all the lingering
hours
Hope, memory, love shall hide our golden
chain.

CHORUS.

The clang of arms is over,
Abide in peace and brood
On glorious ages coming,
And Kings of British blood.
The light descends from heaven,
The centuries roll away,

The empire of the Roman
Is crumbled into clay ;
The eagle's flight is ended,
His weary wings are furl'd ;
The Oak has grown and shadow'd
The shores of all the world.
Britons, alert ! and fear not,
Tho' round your path of power,
Opposing cohorts gather,
And jealous tyrants lower ;
On—tho' the world desert you,
On—so your cause be right ;
Britons, alert ! and fear not,
But gird your loins for fight.
And ever your dominion
From age to age shall grow
O'er peoples undiscover'd,
In lands we cannot know ;
And where the flag of Britain
Its triple crosses rears,
No slave shall be for subject,
No trophy wet with tears ;
But folk shall bless the banner,
And bless the crosses twin'd,
That bear the gift of freedom
On every blowing wind ;
Nor shall her might diminish
While firm she holds the faith
Of equal law to all men—
And holds it to the death ;
For all the world shall learn it—
Though long the task shall be—
The text of Britain's teaching,
The message of the free ;
And when at last they find it,
The nations all shall stand
And hymn the praise of Britain,
Like brothers, hand in hand.

H. A. ACWORTH.

FINIS.

*These words are Copyright under English and Colonial Statutes, and must not be printed
without the permission of the Publishers.*

INDEX.

SCENE I.

(*Eigen, Orbin, Caractacus, and Chorus.*)

	PAGE
CHORUS—" Watchmen, alert ! "	1
SOLO (<i>Caractacus</i>)—" Watchmen, alert ! the King is here "	18
RECIT. (<i>Eigen, Orbin, and Caractacus</i>)—" Father, Sire, and King "	27
SOLO (<i>Eigen</i>)—" At eve to the greenwood "	81
TRIO (<i>Eigen, Orbin, and Caractacus</i>)—" On the ocean and the river "	85
CHORUS—" Rest, weary monarch "	41

SCENE II.

(*Orbin, Arch-Druid, Caractacus, and Chorus.*)

SOLO (<i>Arch-Druid</i>) AND CHORUS—" Tread the mystic circle round "	45
CHORUS. (<i>INVOCATION</i>)—" Lord of dread "	51
RECIT. (<i>Arch-Druid, Orbin, and Caractacus</i>)—" Bard, what read ye ? "	56
SOLO (<i>Caractacus</i>) AND CHORUS (<i>Soldiers</i>)—" Leap to the light "	67
CHORUS—" Hence—ere the Druid's wrath is woke "	77

SCENE III.

(*Eigen, Orbin, and Chorus.*)

INTRODUCTION (<i>Orchestra</i>)	88
CHORUS—" Come ! beneath our woodland bowers "	90
SOLO (<i>Eigen</i>)—" O'er-arch'd by leaves "	95
SOLO (<i>Orbin</i>)—" Last night beneath the sacred Oak "	100
DUET (<i>Eigen and Orbin</i>) AND CHORUS—" They gather the wreaths "	108

SCENE IV.

(*Eigen, Caractacus, and Chorus.*)

CHORUS (<i>Maidens</i>)—" Wild rumours shake our calm retreat "	115
SOLO (<i>Eigen</i>)—" When the glow of the evening "	120
CHORUS (<i>Soldiers</i>)—" We were gather'd by the river "	124
SOLO (<i>Caractacus</i>) AND CHORUS. (<i>LAMENT</i>)—" O my warriors "	185

SCENE V.

(*A Bard and Druid Maidens.*)

SOLO (<i>A Bard</i>) AND CHORUS—" Captive Britons, see them "	142
--	-----

SCENE VI.

(*Eigen, Orbin, Caractacus, Claudius, and Chorus.*)

PROCESSIONAL MUSIC (<i>Orchestra and Chorus</i>)—" The march triumphal thunders "	149
RECIT. (<i>Claudius</i>)—" Unbind his hands "	166
SOLO (<i>Caractacus</i>)—" Heap torment upon torment "	167
RECIT. (<i>Claudius</i>) AND CHORUS—" Slay, slay the Briton "	172
SOLO (<i>Caractacus</i>)—" I plead not for myself "	175
QUARTET (<i>Eigen, Orbin, Caractacus, and Claudius</i>)—" Grace from the Roman "	179
CHORUS—" The clang of arms is over "	185

CARACTACUS.

SCENE I.

BRITISH CAMP ON THE MALVERN HILLS. NIGHT.

Caractacus and the British host entering the Camp.

H. A. AGWORTH, C.I.E.

EDWARD ELGAR, Op. 35.

Allegro. ♩ = 120.

PIANO.

sordamente. ppp

poco cres.

dim. ppp cres.

1

Copyright, 1898, by Novello and Company, Limited.

2

poco cres.

This system shows the first two staves of a musical piece. The right hand has a complex melodic line with many slurs and ties. The left hand plays a steady accompaniment of eighth notes. A dynamic marking of *poco cres.* is placed above the right hand.

2

fp *cres.*

This system continues the piece. The right hand features a melodic line with several slurs and a dynamic marking of *fp* (fortissimo piano) at the beginning. The left hand continues with eighth-note accompaniment. A *cres.* marking is present above the right hand.

mf *sonore.*

This system shows the right hand with a melodic line containing slurs and sixteenth-note passages. The left hand has a more active accompaniment with some sixteenth-note runs. Dynamic markings include *mf* and *sonore.*

This system continues the musical development. The right hand has a melodic line with slurs and sixteenth-note passages. The left hand accompaniment is consistent with the previous systems.

3

f *sf* *sf* *cres.* *sf* *sf*

This system features a more rhythmic and dynamic right hand part with slurs and ties. The left hand accompaniment is simpler. Dynamic markings include *f*, *sf*, *cres.*, and *sf*.

poco rit.

This system shows the right hand with a melodic line and slurs. The left hand accompaniment includes some sixteenth-note passages. A *poco rit.* (poco ritardando) marking is present.

4 CHORUS.
SOPRANO.

Watch - men, a - lert!

ALTO.

Watch - men, a - lert!

TENOR.

Watch - men, a - lert!

BASS.

Watch - men, a - lert!

ff a tempo. *sf marcato.*
Ped. *

the Ro - man hosts Have gird-led in our Brit - ish
the Ro - man hosts Have gird-led in our Brit - ish
the Ro - man hosts Have gird-led in our Brit - ish

p *f*

Sua bassa.

coasts; On ev - 'ry
 coasts; On ev - 'ry
 coasts; Watch - men, a - lert! On ev - 'ry
 Watch - men, a - lert!..

ff *p* *mf* *sonore.*

ten. *rf pesante.*
 riv - er's swell - ing tide The sharp - beak'd Ro - man
 riv - er's swell - ing tide The sharp - beak'd Ro - man
 riv - er's swell - ing tide The sharp - beak'd Ro - man
 The sharp - beak'd Ro - man

ten. *rf* *3*

gal - leys ride;
 gal - leys ride;
 gal - leys ride;
 gal - leys ride;

Soa.....
fff *dim.*

A *3* *fff* *dim.*

Our home - steads burn, and, all be - tween, Wide wast-ed lie our
 Our home - steads burn, *espress.* our home - steads burn, and, all be -
 Our home - steads burn, our
 Our home - steads

6 *tem.*
p

wood - - - lands green,
 - tween, Wide wast - ed lie, wide wast - ed . .
 home - steads burn, and, all be-tween, Wide wast - ed lie our
 burn, . . .

p

7
 wide wast - ed . . lie our wood - lands green,
 lie our wood - lands green,
 wood - lands green, our wood - lands green, *cres.* Be
 Be - neath the stern un - *cres.*

7

cres.
 Be - neath the stern un -
cres.
 Be - neath the stern un - fal - t'ring tramp, As
 - neath the stern un - fal - t'ring tramp, As le - gions roll, as
molto cres.
 - fal - t'ring tramp, be - neath the tramp, As le -

cres.
 - fals'ring tramp, As le-gions roll . . . from camp to camp.
molto cres.
 le - gions roll, as le - gions roll from camp to camp.
molto cres.
 le - gions roll, as le - gions roll from camp to camp.
ff
 - - gions roll from camp to camp, as le-gions roll from camp to camp.
ff strepitoso.

ff

Watch - men, . . . a - lert! . . .

ff

Watch - men, . . . a - lert! . . .

ff

Watch - men, . . . a - lert! . . .

ff

Watch - men, . . . a - lert! . . .

8

ff *p*

Ped. *

the Ro - man hosts Have gird - led in our

the Ro - man hosts Have gird - led in our

the Ro - man hosts Have gird - led in our

the Ro - man hosts Have gird - led in our

sf marcato.

sf

Brit-ish coasta.

Brit-ish coasta.

Brit-ish coasta.

Brit-ish coasta.

Sea.....

ff *dim.*

9

CONTRALTOS

Night has clos'd a -

p *dim.* *pp*

- bove us, asleep, . . and wake a-gain Rea - dy for the

cres.

cres.

le - gions ga - th'ring on the plain ;

TENORS. * *f*

Loose not helm or buckler,

BASSES. *f*

Loose not helm or buckler,

10

rest like men of war, Sol - dier in his

rest like men of war, Sol - dier in his har - ness,

har - ness, sol - dier in his har-ness, cap-tain by his car ; . . . *dim.*

sol - dier in his har-ness, cap-tain by his car ; . . . *dim.*

8va

* The Altos (men) with the 1st Tenors to 13.

dim. p pp

11

SOPRANOS.

So the King shall find you,

dim. ppp

when . . . he gives com-mand, In the fi - nal

cres. cresc.

mus - - ter rea-dy for the land.

^

TENORS.
On like men un-daunt-ed, on like men un-daunt-ed,

BASSES.
On like men un-daunt-ed, on like men un-daunt-ed,

not a look be-hind, . . . Roll the voice of free-dom

not a look be-hind, Roll the voice of free-dom

ALTO.
Roll the voice of free-dom rushing on the wind;

Roll the voice of free-dom rushing on the wind;

rushing on the wind, rushing on the wind; . . .

rushing on the wind; . . . *pesante.* Com-ra-des, com-ra-des

pesante.

pesante.
Com-rades, com - rades firm and
firm and fear - less, breast the hill and sing To the

pesante.
Com - rades firm and fear - less, breast the
fear - less, breast the hill and sing, To the foe de -
foe de - fi - ance, glo - ry to the King, to the

pesante.
Com - rades firm and fear - less, breast the hill and
hill and sing, . . . To the foe de - fi - ance,
- fi - ance, glo - ry to the King.
foe, to the foe de-fi-ance, glo - ry to the King.

sf

Allargando.

sing . . To the foe de - fi - ance, glo - ry to the
 sing . . To the foe de - fi - ance, glo - ry to the
 sing . . To the foe de - fi - ance, glo - ry to the
 sing . . To the foe de - fi - ance, glo - ry to the

Sva *Allargando.*

King. Watch - men, be - hold the warn - ings
 King. Watch - men, be - hold the warn - ings
 King. Watch - men, be - hold the warn - ings

King. Watch - men, be - hold the warn - ings

dire,
 dire, be - hold the warn - ings
 dire . . . Writ east - ward far in signs of fire, be - hold the warn - ings
 dire . . . Writ east - ward far in signs of fire, be - hold the warn - ings

Be - hold the warn - ings
 dire Writ east - ward far in signs of fire, writ east - ward in
 dire, watch - men, be - hold . . the warnings dire, watch -
 dire Writ east - ward far . . in signs of fire, be - hold the warnings

15

dire, Writ east - ward far in . . fire;
 signs, in signs of fire, in signs of . . fire; On
 . . men, be - hold . . the warnings dire; On these green mountain tops the
 dire, Writ . . in signs of fire; On these green mountain tops the last, the

15

the last Of Brit-ain's hosts, the last . . . of Brit - -

these green mountain tops the last, the last, the last . . . Of Brit - -

last, the last Of . . . Brit - ain's hosts, of Brit - ain's

last . . . Of Brit - ain's hosts, of Brit - ain's

sf sf ff

16

- - ain's hosts . . . is fort - ress'd fast; On

- - ain's hosts . . . is fort - ress'd fast; On these green

hosts is fort - - ress'd fast; On these green moun - tain

hosts is fort - - ress'd fast; On these green moun - tain

16

Tutta forza. sf

these green moun - tain tops . . . the last Of Brit - ain's hosts, the last of

moun - tain tops, on these green moun - tain tops the

tops . . . the last Of Brit - ain's hosts . . . is fort-ress'd, fort-ress'd

tops . . . the last Of Brit - ain's hosts . . . is fort-ress'd, fort-ress'd

sf *sf* *sf* *sf*

sf *dim.*

Brit - ain's hosts is . . fort - ress'd fast, . .

sf *dim. molto.*

last Of Brit - ain's hosts, of Brit - ain's hosts is . . fort - ress'd

sf *dim. molto.*

fast, the . . last of . . Brit - ain's hosts is . . fort - ress'd fast.

dim. molto.

fast, the last of Brit - ain's hosts is . . fort - ress'd

dim. molto. *3*

Ped.

17

Be - fore us Ha - ben's thou - sand rills.

pp
fast.

pp
fast; Be - hind, the dark Si -

Be - hind, . . the dark Si - lu - rian

pp *dim.*

lu - rian hills.

pp
hills.

ppp *dim.*

18 CARACTACUS.
L'istesso tempo.

f.

Watch - men, a - lert! the

L'istesso tempo.

Sea

p *crec.* *f*

Sea bassa.

più lento. dim.

King . . . is here, . . Your wea-ry bre - thren slum - ber near ;

Sea

p *pp colla parte.* *rit.*

19 *a tempo, più lento.*
cantabile.

stringendo.

Well rest ye on your bat-ter'd shields, O he - roes . . . of a

a tempo, più lento. *stringendo.*

dim. *poco a poco più lento.*

hundred fields ; Your com - - rades wake your lines to

pp *poco a poco più lento.*

p rit.

guard; Rest, war - riors, . . rest, . . be-neath their

dolce. colla parte. dim in u

pp *Andantino.* (He proceeds to the foot

ward, rest! . . . rest!

Andantino. ♩ = 60.

en do. ppp con Ped.

of the mound by the Spring of Taranis.)

The

legato.

air is sweet, the sky is calm, All na-ture round is breath - ing balm,

ppp

dim.

The e - cho of our war - fare falls faint - faint - dis - tant -

22 *Poco più mosso.* *cres.*

on these grass - y walls, O spi - rits . . . of the

Poco più mosso. ♩ = 84. sonore.

*Ped. * Ped. * Ped. simile.*

cres.

hill, sur - round With wav - ing wings this ho - ly

cres - cen - do.

23 *p* *cres.*

ground, And from your air - y cen - sers

pp

f *cres.* *allargando.*

show'r Strength to . . me, strength . . . in this

p *colla parte.*

sonore.

24 *pp* (*He ascends the mound by the Spring of Taramia.*) *rit.*

lone - ly hour. I have

a tempo. $\text{♩} = 60.$ *ppp* *rit.*

QUASI REDIT. *cres.* *accel.* *poco a poco stringendo e cres.*

fought and I have striv-en, Fought with foes and striv'n with friends, Fought for white rob'd priests and

colla parte. *pp* *poco a poco stringendo e cres.* *tr*

25 *Allegro molto.* *f*

glee - men, Fought that Britons might be free - men,

Allegro molto. $\text{♩} = 132.$ *risoluto.* *tr*

con fuoco. **f** **>**

I have driv - en, I have

sonors. **ff**

driv - en O'er the ridg - es steep of war . . . Like a King . . .

26

my thun - d'ring car.

cres. molto. sf sf sf

Thro' the cloven ranks of bat-tle Rome has heard my wheelblades

sfz **trem.** **pp** **cres.**

27

rat - tie,

f *8va* *cres.* *f*

And has known . . . Gold - en

f *marcato.* *sf* *dim.* *p*

ture and helm . . . to - ge-ther Shim-m'ring,

sf

shim-m'ring thro' the storm - y wea-ther, And my arm . . . the spear up -

f *8va* *sf* *sf p*

molto allargando.

cres. *ff*

- lift - ing Thro' the sleet . . of jav'lins drift - ing Like a king - . .

sfz *sfz* *sf* *f colla parte. p*

a tempo.

. . like a king - a - lone.

sfz *a tempo, molto cres.*

29 *Lento.* *Ritorn.* *P*

But . . . it

Lento. *sf pp colla parte.*

Ped. *

Andantino

ends, it ends, . . the he - ro - ic sto - ry, . .

Andantino. ♩ = 72. *trem.* *ppp*

Allargando. molto espress.

rit. dim.

a tempo. p ten.

but it ends, . . . Free-dom ends, and pow'rand glo

Allargando. sf

p a tempo. pp

30

a tempo.

- ry :-

SENTRIES (a/ar).
CHORUS. TENOR.

ppp.

Watch - men, . . . a - lert!

CHORUS. BASS.

ppp.

dim.

30

Watch - men, . . . a . . .

ppp a tempo.

Allegro di molto.

mf

f

Nay! . . .

nay, not

lert!

Allegro di molto. ♩ = 132.

pp

crea.

yet . . . the steadfast Ro - - man . . . On his

f *ff* *dim.* *pp*

ranks . . . shall feel the foe - - - man Once a -

cres.

- gain, . . . one last en - dea - vour, . . .

mf

31

Brit - ain, my land, is sav'd . . .

f *accel.* *mf* *accel.* *cres.* *ff* *accel. molto.*

rit. f *a tempo.*

for ev - er.

fff *colla parte. p* *dolce. a tempo.* *cres. molto e stringendo.*

33

a tempo.

(Eigen entera.)

Esau. mf

Fa - ther!

Tia

33

dolce.

p a tempo.

pp

Sire and King, Why wand'ring by the

Ei - gen.

con Ped.

pale star - light? . .

Nay! daugh - ter, . what can Ei - gen

This system contains the first two lines of music. The vocal line begins with the lyrics 'pale star - light? . .' and continues with 'Nay! daugh - ter, . what can Ei - gen'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

bring Un - tend - ed . . through the camp by night?

This system contains the next two lines of music. The vocal line continues with the lyrics 'bring Un - tend - ed . . through the camp by night?'. The piano accompaniment continues with a similar melodic and harmonic structure.

34

EIGEN.

Nay, not un - tend - ed, Or . . . bin waits,

This system contains the third and fourth lines of music. The vocal line begins with the lyrics 'Nay, not un - tend - ed, Or . . . bin waits,'. The piano accompaniment includes dynamic markings such as *mf* and *f*.

Close at my side, a guard . . . from

Sea.....

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'Close at my side, a guard . . . from' and 'Sea.....'. The piano accompaniment includes dynamic markings such as *p*, *pp*, and *fp*.

rit. dim. **35** *p a tempo.*

bale, With me to read thee Brit - ain's fates.

a tempo.

f colla parte. pp *cres.*

con Ped.

ORBIN. f

Lord| and Cap-tain, hail!

CARACTAUS. f.p.

Hail! Or - bin.

f pp *pp*

36

CARACTAUS. mf

Fates! . . . they have left . . me ;

dolce.

cres. f p cres.

gods are far; . . . Yet wo - men

pp

37 *allargando. cres.*

view the light of hea - ven, Say, canst thou read in

allargando.

pp

yon - - der star One ray . . of hope to Bri - tain

molto espress. *f rit.* *dim.*

colla parte. *pp*

38

ORBIN.

a tempo. Far off the dis - tant

given ?

SENTRIES (in the distance). ALTO.

TENOR.

BASS.

pp Watch - men, . . a - lert!

Watch - men, . . a - lert!

ppp.

38

Watch - men, . .

ppp a tempo.

sen - try's hail Keeps vi - gil o'er the ar - my sleep - ing:

a - lert!..

fp *dolce.*

p

Here all is peace; at - tend . . . the tale Which Ki - gen's gen - tle

pp

breast is keep - ing. . . .

40 *Allegro.*

dolce. *Allegro. ♩ = 80.*

Essem. mf

At

cres. molto. *f*

eve to the greenwood, we wan-der'd a-way, To hear the birds sing-ing, as

p

41 *Poco largamente.*

hap-py . . as they, . . . When we came to the oak where the

Poco largamente.

sf *p* *dim. pp colla parte.*

a tempo. dolce. *cres.*

mis - - tie-toe grows, Be-fore us a fair Dru-id maiden a-rose, . .

a tempo. *ppp*

cres. *p*

In her hand a weird em - blem, a sic-kle, . . she bore,

fp

pp *cres.*

She rais'd . . . it, and thrice, . . thrice reap'd a twig..from the

dim. **42**

oak, And the songs of the for - est were hush'd as she spoke:

pp *tr.* *tr.* *dim. e molto.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

mezza voce. *Andantino. quasi ad lib.* *pp dim. cres.*

“When the voi-ces of earth At the mid-night are still, Go

pp colla parte.

ten.

forth thro' the camp On the crest of the hill; On the mound tow'rd the

sun - rise, By Ta - - - - ra - nis' spring,

Speak thus to thy fa - ther, O child of the King: 'From

f *dim.* *rit.*

sempre trem. *ppp rit.*

44 *Più mosso.*
risoluto.

o - cean to riv - er, . . From ri - ver to rill, The wings of the

Più mosso. $\text{♩} = 66.$

p trem. *cres.* *f*

ea - gle Shall fol - low thee still; But deep in the for - est Their

cres. molto.

pp *cres.*

largamente.
ff
 vig - our may fail, And high on the mountain The dra - gon pre -
 8va.....
ffz p largamente.
 Ped. * con Ped.

45 *Allegro.*
 vail." ORBIN.
 On the o - cean and the riv - er, By the
 45 *Allegro.* ♩ = 132.
pp *cres.* *p* 3 3 3 3
 Ped.

stream that cuts the plain, Sail and pen - non fill and quiv - er, And the
sf p 3 3 3 3
 Ped. * 8 Ped. * 8

46
ma cantabile.
ff
 war horse champs the grain : . . . Thro' the close en -
sf p 3 3 3 3 *ff* 3 3 *p* 3 3
 Ped. * Ped. * Ped. *

tan - - gled for - - est Is the le - - gion's

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

47

toil . . . the sor - est, . . . On the

CHARACTAUS. f

I have met them in the for - est, And they

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

moun - tain steep . . . and drea - ry . . .

bore . . . my fierc - - est shock, We were bro - ken like the

Ped. * *Ped.* *

Espress.

“Deep . . . in the
 Mail - ed war horse shall . . . grow
 tor - rent That is hurl'd against the rock, the tor - rent that is

Ped.

for - est Their vig - our shall fail, And high . . .
 wea - ry. “High . . . on the
 hurl'd a - gainst the rock :

Ped. * *Ped.* *

on the moun - tain The dra -
 moun - tain The dra - gon pre - vail.”
 Shall I meet them— meet the

49
string.
pp.

49

gon pre - vail."

le - gions In the wild Si - lu - rian re - gions? . . . Shall I

sf *sf*

meet them, . . . shall I meet them?

sf *sf accel. molto.* *sf* *sf* *sf*

50

a tempo.

ЕІІІІ.

f

a tempo. ♩ = 132.

In the Oak grove to - mor - row The

pp *pp* *sf* *sf*

Ped.

Dru - ids shall meet, To read thee the o . . .

sf *sfz* *p* *crea.*

mens Of . . joy not de - feat: . . .

Ped.

51 *Largamente e cantabile.*

EIGEN.
By the song of the maid - en The

ORBIN.
By the song of the maid - en The

CARAOTAUUS.
By the song of the maid - en The

51 *Largamente e cantabile.* ♩ = 120.

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

o - men shall be, My fa - ther, the glo - ry Of Brit - ain, the

o - men shall be, O fa - ther, the glo - ry Of Brit - ain and

o - men shall be, O Brit - ain, my Brit - ain, The tri - umph of

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

largamente. *molto rit.*

glo - ry, my fa - ther, the glo - ry Of Brit - ain and

largamente. *molto rit.*

thee, O fa - ther, the glo - ry, glo - ry Of Brit - ain and

largamente. *molto rit.*

thee, O Brit - ain, the tri - umph, Brit - ain, the tri - umph of

rit.

52 *a tempo.* *mf* (They descend the Hill.)

thee.

a tempo. *mf*

thee.

a tempo. *mf*

thee.

52 *a tempo.* *pp* *molto cres. accel.* *8va... Molto largamente.* *ff a tempo. legato.*

dim. molto.

pp allargando. cres. *ff rit.*

CHORUS (*Spirits of the Hill*).

SOPRANO.

Rest, wea - ry mon - arch ; tow'rd the

ALTO. Rest, wea - ry mon - arch ; tow'rd the

TENOR. Rest, wea - ry mon - arch ; tow'rd the

BASS. Rest, wea - ry mon - arch ; . . . tow'rd the

Rest, . . . wea - ry mon - arch ; . . . tow'rd the

ppp

espr. day . . The night . . is wan - ing fast a - way ; Bent . . on thee with be -

espr. day The night is wan - ing fast a - way ; Bent . . on thee with be -

espr. day . . The night is . . wan - ing fast a - way ; Bent . . on thee . . with be -

day . . The night is wan - ing fast a - way ; Bent on . . thee with be -

pp

pp nig - nant eye, . . Morn's sil - ver star . . as - cends the sky ;

pp nig - nant eye, . . Morn's sil - ver star . . as - cends, as - cends the

pp nig - nant eye, Morn's . . sil - ver star . . as - cends, as - cends . . the

pp nig - nant eye, . . Morn's sil - ver star as - cends the sky ;

pp

pp Sleep, sleep, and, a -
 sky; Sleep, and, a -
 sky; Sleep, and, a -
 Sleep, sleep, and, a -

55

cres.

f poco stringendo. cres. 56 ff a tempo. dim.

- wake, a-gain in - spire, in - spire Thy warriors with thy soul of fire, Cast - ing a - far with
 - wake, a-gain in - spire, in - spire Thy warriors with thy soul of fire, Cast - ing a - far with
 wake, a-gain in - spire, in - spire Thy warriors with thy soul of fire, Casting a - far with
 - wake, a-gain in - spire Thy warriors with thy soul of fire, . . Casting a far . . with

poco stringendo. cres. ff a tempo. dim.

56

poco stringendo. a tempo.

dim. pp

morn - ing light . . The brood - ing cares that bur - den night.
 morn - ing light The brood - ing cares that bur - den night.
 morn - ing light The brood - ing cares that bur - den night.
 morn - ing light The brood - ing cares that bur - den night.

pp pp

8283. Ped.

57

The air . . . is hush'd, . . .

Is

The air . . . is hush'd, . . .

Is

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics "The air . . . is hush'd, . . ." and dynamic markings *p* and *pp*. The second staff is a piano accompaniment. The third staff is another vocal line with the same lyrics and dynamics. The fourth staff is a piano accompaniment. The music is in 3/4 time and G major.

57

Sua.....

Detailed description: This system shows the piano accompaniment for the first system. It features complex textures with triplets and sixteenth-note patterns in both hands. Dynamic markings include *pp* and *ppp*. The number "57" is centered above the staff.

is hush'd,

hush'd, the air . . . is hush'd, . . . the arm - ed hill,

is hush'd, . . .

hush'd, the air . . . is hush'd, . . . the arm - ed hill,

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics "is hush'd,". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics "hush'd, the air . . . is hush'd, . . . the arm - ed hill,". The fourth staff is a piano accompaniment. Dynamic markings include *pp* and *ppp*.

dim.

Detailed description: This system shows the piano accompaniment for the second system. It features complex textures with triplets and sixteenth-note patterns in both hands. Dynamic markings include *dim.* and *pp*.

58 Poco più lento.

ppp Save for the sentry's voice, is still. *rit.*

ppp Save for the sentry's voice, is still. *rit.*

ppp Save for the sentry's voice, is still. *rit.*

ppp Save for the sentry's voice, is still. *rit.*

Save for the sentry's voice, is still. 58

rit. *ppp* *a tempo. Poco più lento.*

SENTRIES (afar).

59

ppp Watch-men, a -

ppp Watch-men, a - lert!

59

ALTO.

BASS.

- lert!

ppp Watch-men, a - lert!

dim. u - en - do.

SCENE II.

THE SACRED OAK GROVE BY THE TOMB OF THE KINGS.

Arch-Druid, Orbin, Druids, Druidesses and Bards.

Adagio. ♩ = 63.
Soa.....

PIANO.
pp legatissimo. 3 *cres.* *mf* 3

con Ped.

dim. molto. 3

1
ARCH-DRUID.
maestoso.

mf Tread the mys - tic cir - cle round, Measure off the ho - ly ground,

pp *cres.*

pp *mf* *cres.*

Thro' the fire and thro' the smoke, Gir - dle slow.. the sa - - cred

ppp

2

Oak.

CHORUS. TENOR.*

cres.

Thro' the fire and thro' the smoke, Gir - dle slow the sa - cred Oak,

CHORUS. BASS.

*p.**cres.*

Thro' the fire and thro' the smoke, Gir - dle 'slow the

2

*cres.**mf*

Svi.....

Tree of eld, whose branches show,

Bright-est in the win - tersnow, The

Tree of eld, whose branches show,

Brightest in the win - tersnow, The

3

pearl - fruit - ed mis - tle - toe ;

pearl - fruit - ed mis - tle - toe ;

Tree of

* The Altos (men) sing with the 1st Tenors to 53.

pp *dim.*
 Tree of old! Gir-dle slow . . . the sacred Oak.
 old! . . . Gir-dle slow *dim.* the sacred Oak. . . .

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and a decrescendo hairpin, followed by a *dim.* marking. The lyrics are "Tree of old! Gir-dle slow . . . the sacred Oak." The piano accompaniment includes trills (*tr*) and a decrescendo (*dim.*) in the right hand.

4 **ARCH-DRUID.** *mf* *cres.*
 Bear your torches thro' the gloom, Quench them on the
 Bear your torches *mf*
 Bear your torches

The second system of music is for the Arch-Druid. It starts with a **4** measure rest, followed by the vocal line with lyrics "Bear your torches thro' the gloom, Quench them on the". The piano accompaniment includes a *cres.* marking and a **4** measure rest. The vocal line continues with "Bear your torches" and "Bear your torches".

f *dim.*
 he-ro's tomb, Where the stones are wet and red With the blood of
 thro' the gloom, bear your torches thro' the
 thro' the gloom, bear your torches thro' the

The third system of music continues the Arch-Druid's part. The vocal line has lyrics "he-ro's tomb, Where the stones are wet and red With the blood of" and "thro' the gloom, bear your torches thro' the". The piano accompaniment includes a *f* dynamic and a *dim.* marking. The vocal line concludes with "thro' the gloom, bear your torches thro' the".

vis - tims dead;

gloom . . .

Gir - die slow . . . the sacred

gloom . . .

Gir - die slow . . . the sacred

pp

pp

pp dolcissimo.

ten.

ten.

ten.

DRUID MAIDENS.
CHORUS SOPRANO & CONTRALTO. *pp dolce.*

Thread the mea - sure left and

dim.

Oak.

dim.

Oak.

ten.

ten.

ten.

ten.

right, Dru - id maid - ens, clad in white, Loose your locks, . . . your bosoms

bare, . . . Breathe the god - head brood - ing there, Hov'ring round . . . your floating

molto dim.

molto dim.

hair.

ppp

ten. *3* *ten.* *3* *ten.* *3* *ten.* *3* *ten.*

6

CONTRALTO.

Thread . . . the

TENOR. *p* *cres.*

Thro' the fire and thro' the smoke, Gir - dle slow, gir - dle

BASS. *p* *cres.*

Thro' the fire and thro' the smoke, Gir - dle

3 *ten.* *3* *ten.* *6* *3* *ten.* *3* *ten.*

cres. *3*

SOPRANO.

Dru - id maid - ens, maid - ens, clad in white,

mea - sure left . . and right, Dru - id maid - ens, clad in white,

slow the sa - cred Oak.

p *cres.*

Tree of eld, whose
Tree of eld, whose

p *cres.*

slow the sa - cred Oak. Tree, whose

p *3* *3* *3* *3* *cres.*

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

molto cres. *f* 7 *sf*

Thread the mea - sure, left and right, Dru -

cres. *molto cres.* *sf*

Thread . . . the mea - sure, left and right, Dru -

molto cres. *f* *sf*

branch - es show The pearl - fruit - ed mis - tle-toe; Tree of

molto cres. *f* *sf*

branch - es show The pearl - fruit - ed mis - tle-toe; Tree of

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is marked with 'molto cres.' and 'sf' (sforzando). There are triplet markings (3) and a fermata over a measure. The lyrics are: 'Thread the mea - sure, left and right, Dru -' on the first line, and 'Thread . . . the mea - sure, left and right, Dru -' on the second line. The piano accompaniment consists of chords and moving lines in both hands.

dim. *dolce e dim.*

. . . id maidens, clad in white, . . . Thread the mea - sure, left and right, thread the mea - sure, left and

dim. *dolce e dim.*

. . . id maidens, clad in white, Thread the mea - sure, Dru - id

sf *dim.* *dolce e dim.*

eld, . . . whose branches show . . . The pearl - fruit - ed mis - tle-toe, the

sf *dim.* *dolce e dim.*

eld, . . . whose branches show . . . The pearl - fruit - ed

The second system of music continues the vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is marked with 'dim.' (diminuendo) and 'dolce e dim.' (dolce and diminuendo). There are triplet markings (3) and a fermata. The lyrics are: '. . . id maidens, clad in white, . . . Thread the mea - sure, left and right, thread the mea - sure, left and' on the first line, and '. . . id maidens, clad in white, Thread the mea - sure, Dru - id' on the second line. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes.

(The Dance ceases.)

right, Dru-id maidens, clad in white.

maid - ens, clad . . in white.

pearl - fruited mis - - tle - toe; Bear your torch - es thro' the gloom.

mis - tle - toe; Bear your tor - ches, bear your torch - es thro' the gloom.

p *sonore.* *pp*

Allargando. *dim.* *pp* *ppp* *rit.* *molto cres*

INVOCATION.

8

Lento e solenne.

Lord of dread, . . . and lord of pow'r, . . .

Lord of dread, . . . and lord of pow'r, . . .

Lord of dread, . . . and lord of pow'r, . . .

Lord of dread, . . . and lord of pow'r, . . .

Lento e solenne. ♩ = 60.

8

ff *a tempo.* *con Ped.*

ARCH-DRUID.

f *dim.*

Ta - ra - nis! This is thine, the fate - ful hour,

ff *sf* *p*

This . . . is thine, the fate - ful hour,

ff *sf* *p*

This . . . is thine, the fate - ful hour,

ff *sf* *p*

This is thine, is thine, the fate - ful hour, . . .

ff *sf* *p*

This . . . is thine, the fate - ful hour.

p *ff* *sf dim. molto.* *sf*

espress. *p*

Ta - ra -

When beneath the sacred Oak,

When beneath the sacred Oak,

p *pp*

Thrice . . . the sacred charm is spoke, . .

p *pp*

Thrice . . . the sacred charm is spoke, . .

espress. *p* *3*

- nis!

Thrice, thrice, thrice the sa-cri-fi-cial knife

Thrice, thrice, thrice the sa-cri-fi-cial knife, thrice the knife

Thrice, thrice, thrice the sa-cri-fi-cial knife, thrice the

Thrice, thrice, thrice, thrice the sa-cri-fi-cial

9

ff *Soa*.....

ff *Soa bassa*.....

ff *Ped.* *

mf

Ta - ra-nis, de - scend!

dim. Red - dens with a vic - - - tim's life, . . Thrice the

dim. sa - cri - fi - cial knife Red - dens with a vic - tim's life, . . Thrice the

Red - dens, thrice the knife

dim. sa - cri - fi - cial knife Red - dens with a vic - tim's life, . . Thrice the

dim. knife Red - dens with a vic - - tim's life, . . Thrice the

espress.

dim. *p* *pp*

legato.

cres.

dim.

Thrice the mys-tic dance is led . . Round the al - tar, round the al - tar where they

mys - tic dance is led . . Round the al - tar where they

mys - tic dance is led, . .

mys - tic dance is led, . .

mys - tic dance is led . . Round the al - tar where they

10

poco stringendo.

bled . .

poco stringendo.
poco cres.

bled. Ta - ra - nis, Ta - ra -

molto espress. *pp* *poco cres.* *poco stringendo.*

Ta - ra - nis, Ta - ra - nis, de -

molto espress. *pp* *poco cres.* *poco stringendo.*

Ta - ra - nis, de - scend to aid,

molto espress. *p* *poco stringendo.* *poco cres.*

bled. Ta-rania, de - scend, Ta-rania, de

10

poco stringendo.

ppp

mf *cres.* *Allargando.*

nis, Ta - - ra - nis, de - scend to aid,

cres. *Allargando.*

scend . . . to . . . aid, Let the fu - ture fate be said,

cres. *Allargando.*

de - scend, . . . de - scend to aid,

Allargando.

scend, de - scend to . . . aid, Let the fu - ture fate be said,

cres. *Allargando.*

fff a tempo. molto sostenuto. *dim. molto.*

Ta - - ra - nis, de - scend, de - scend to aid, Let the fu - - ture fate be

fff a tempo. molto sostenuto. *dim. molto.*

Ta - - ra - nis, de - scend to aid, Let the fu - ture fate be said, let the fate be

fff a tempo. molto sostenuto. *dim. molto.*

Ta - ra - nis, descend, de - scend to aid, Let the fu - ture fate be said, let the fate be

fff a tempo. molto sostenuto. *dim. molto.*

Ta - - ra - nis, de - scend to aid, Let the fu - ture fate be

Sva. *fff a tempo. molto sostenuto.* *dim. molto.*

Poco allargando.

said, de - scend . . . to aid,

said, de - scend . . . to aid,

said, de - scend . . . to aid,

Poco allargando.

Svi

11

Ta - ra - nis, de - scend to

Ta - ra - nis, de - scend to

Ta - ra - nis, de - scend, de - scend to

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

11 *Sca*

Sca

12 *Moderato.*

nis.

scend.

aid.

aid.

ARCH-DRUID. RECIT. *a tempo.*

mf

12 Bard, . . . what

Moderato. - 84.

dim.

8283.

ad lib. *rit.* *Lento.*

read ye in the field Of the war-god's sil - ver shield?

Lento. ♩ = 66.

colla parte. *ppp*

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

Round the field the sha-dows ga-ther, Dull, and dim, and dark, my

ppp

13 *Più lento.*

ia - ther.

Più lento. ♩ = 60.

ppp *f* *pp*

ARCH-DRUID. RECIT. ad lib. *f* *a tempo.* *rit.*

Van-ish, shadows! let him see Clear - ly what the o - mens

Moderato. *f* *a tempo.* *sfz colla parte.* *dim.*

14 *Allegro.* *a tempo.* **ORBIN.** *f*

be . . . I see an ea - gle fly - ing . . . With

Allegro. ♩ = 120. *mf* *a tempo.* *f* *pp*

con Ped.

Allegro.

accel. molto.

cres.

Allegro. ♩ = 126.

Spa.

grim and stern, Min - strel, which thine eyes dis - cern :

Gaze a - gain, and

accel. molto.

fz p

mark it well, . . . What thou see - est, speak and tell . . .

colla parte.

dim.

molto rit.

16

Lento.
ORBIN. RHOIT.

a tempo.

mezza voce.

pp

Lento. ♩ = 66.

Dim and dark the shadows ga - ther Round the shield a - gain, my

colla parte.
ppp

a tempo.

ARCH-DRUID. RHOIT.

fa - ther.

ppp

No more, the fat - ed hour is past.

Sua bassa.....

Molto Allegro. ♩ = 138.

fff

Ped.

17

*Andante.*ARCH-DRUID (*aside*). *p ma marcato.*

(The Druid Maidens resume the choric measure round the Oak.)

CHORUS. TENOR. The omens speak in gloom at last; And must our

CHORUS. BASS. The omens speak in gloom at last; The omens speak in gloom at last;

17 *Andante.* ♩ = 69. *ten.* *f* *p* *pp* *ten.* *ten.* *ten.* *ten.*

MAIDENS' CHORUS. UNISON.

'I hread the

he - ro toil in vain Unbless'd up-on the bat-tle plain?

mea - sure left and right, Dru - id maid ens,

Or, with the Druid's blessing go, Like fire . . . from

Or, with the Druid's blessing go, *mf*

Or, with the Druid's blessing go, *mf*

Or, with the Druid's blessing go, *mf*

clad in white, Thread the mea - sure, thread the mea - sure, Dru - id
 heav'n, up - on . . . the foe? Desert your
 Like fire from heav'n, upon the foe? Desert your
 Like fire from heav'n, upon the foe? Desert your

mf *mf* *mf*

ten.

maid - ens, clad in white.
 priests, ye gods; . . . to - night . . . Still shall his soul be arm'd for
 priests, ye gods; to - night . . . Still shall his soul be arm'd . . . for
 priests, ye gods; to - night

dim. *p marcato.* *cres. molto.*

18 *poco a poco stringendo.* *f*
 fight : . . . Chil - dren,
 fight, *poco a poco stringendo* Still shall his soul be arm'd for fight :
 Still shall his soul be arm'd for fight :

18 *poco a poco stringendo.* *ten.*
 fight : . . . Chil - dren,
 fight, *poco a poco stringendo* Still shall his soul be arm'd for fight :
 Still shall his soul be arm'd for fight :

break off the mystic ring : Attend, -o-bey, -be-hold the King.

19

Enter Caractacus and Soldiers.

Grandioso. ♩ = 84.

Allargando.

8va

20 CARACTACUS. RECIT.

a tempo.

Hail to thee, fa-ther : Dru-ids, hail! . . In-ter-pret-ers of bliss and bale..

Moderato.

ppp a tempo. ♩ = 80

21

Poco più lento.
mf Tell me, be-fore I meet the foe, . . What fate the ho - - - ly
Poco più lento.
fp *ppp* *α tempo.*
pp *dolce.*

poco rit.
 o - mens show.
pp
poco rit.

22

(The Arch-Druid ascends his throne.)

Molto allargando.
a tempo. molto cres.
f *f* *ff* *fff*
 Ped. * Ped. *

ARCH-DRUID.
Maestoso.

f *cres.*
 For the band-ed tribes of Brit-ain I stretch my arms a - broad, . .
Maestoso. $\text{♩} = 72$ *allargando*

mf. p. 64 *molto cres.*

Mine is the an - cient wis - dom, And mine the voice of

ff *f*

god; Go

Ped.

23 *Molto grandioso e sostenuto.*

cres.

forth, O King, to con-quer, And all the land shall know, When falls thy charmed sword edge, In

Molto grandioso e sostenuto. ♩ = 60.

ten. *ff* *a tempo.*

thunder on the foe. . . But

CHORUS. SOPRANO. *f* *maestoso.* *Λ*

ALTO. Go forth, O King, to conquer, In thun-der on the foe.

TENOR. Go forth, O King, to con-quer, In thun-der on the foe.

BASS. *f* Go forth, O King, to con-quer, In thun-der on the foe.

Go forth, O King, to conquer, In thun-der on the foe.

p a tempo.

24

Allegro.

Rome and all her legions Shall shud-der . . . at the

Allegro. ♩ = 128.

tr sfp sfp sfp sfp sfp sfp tr

stroke, The wea-pon of the war-god, The

ff sf sf sf sf sf sf

dim. pp colla parte.

Ped. crea. fz

25

a tempo.

shadow of the Oak ; . . . The blade that

cres. f

a tempo. mollo cres. p

sonore.

26

blasts and withers,

8va

sf sf fz fp

sonore.

p

The dark . . . and dread - ful spell, . . .

dim. *pp*

Detailed description: This system shows the first line of music. The vocal line begins with a half note 'The', followed by an ellipsis, then 'and', another ellipsis, 'dread - ful', a final ellipsis, and 'spell'. The piano accompaniment starts with a *dim.* dynamic and features a series of chords moving downwards, with a *pp* dynamic marking.

cres.

Which reap - ing . . . in the whirl - wind, Shall

pp *sf* *cres.* *sf*

Detailed description: This system shows the second line of music. The vocal line continues with 'Which', an ellipsis, 'reap - ing', another ellipsis, 'in the whirl - wind,', and 'Shall'. The piano accompaniment features more chords, with dynamics ranging from *pp* to *sf* and a *cres.* marking.

har - vest them in hell.

sf *fff*

Detailed description: This system shows the third line of music. The vocal line concludes with 'har - vest', 'them', 'in', and 'hell.'. The piano accompaniment continues with chords, reaching a *fff* dynamic.

27

L'istesso tempo. $\text{♩} = 126.$

sf *sf* *sf* *sf* *simile.* *p* *cres.* *cres.* *ff*

Detailed description: This system shows the fourth line of music, which is purely instrumental for the piano. It features a complex rhythmic pattern with various dynamics including *sf*, *simile.*, *p*, *cres.*, and *ff*.

Silent. *p* *R.H.* *tr*

Detailed description: This system shows the fifth line of music. It begins with a *Silent.* marking, followed by a *p* dynamic and a trill (*tr*) in the right hand (*R.H.*).

Vivace e con molto fuoco.
CHARACTERS.

cres.

Leap, leap to light, my brand of fight, Flash to the heav'n's shine

Vivace e con molto fuoco. *sf* *sf* *simile.* *cres.*

p *cres.*

edg-es bright; Where those sharp lips of steel shall go, Red from the kiss a

poco tenuto. *sf*

colla parte.

fount shall flow, And ma-ny a gal-lant head lie low, Leap,.. leap to the

ff rit. *colla parte.*

ff *Ped.*

29

a tempo.

light!

CHORUS. SOLDIERS.
TENORS.

ff

Leap, . . . leap to the light! . . .

BASSES.

ff

Leap, . . . leap to the light! . . .

29

ff a tempo. *p* *Silent.*

Ped. *Ped.* *

30

Be thou my bard, with note of fire To sound thro' heav'n my

f *cres.*

sf *tr* *pp* *cres.*

roy - al lyre: Sing till the fie - ry e-choes roll To ev - 'ry free - born

cres.

war-rior's soul, And pierce as lev'n that cleaves the bole, Sing, sing to the

ff *rit.* *colla parte.*

31

light! Cry . . .

a tempo. *ad lib. ff* *a tempo.*

CHORUS. TENORS. *ff a tempo.* *a tempo.*

Sing, sing to the light!..

CHORUS. BASSES. *ff a tempo.* *a tempo.*

Sing, sing to the light!..

a tempo. *dim.* *p* *ad lib.* *cres.* *tr* *a tempo.* *fff*

Ped. *Ped.*

nak - ed to a coun - try free, Guer - don and gold be none for thee ;

Land of my sires, land of mine,

Hark to the song and make it thine,— Wake, wake and

see my sig - nal shine: Wake, . . wake to the

34

a tempo.

ff

light,
CHORUS. TENORS.

wake

to

a tempo.

Wake,
CHORUS. BASSES.

wake to the light, wake, wake to light, my brand of fight, wake,

a tempo.

34

Wake, wake to the light, wake, wake to light, my brand of fight, wake, .

ff a tempo.

fff accel.

Ped.

*

35

Allegro.

ORBIN. Δ

light!

Shall we

greet them;

Shall

(wake to light!

wake to light!

35

Allegro. $\text{♩} = 138.$

sf

sf

pp

Ped.

*

marcato.

we

meet them? And with night - y

spell . . . de-feat them?

sfp

cres.

pp

Poco più mosso.

sonoramente e cantabile.

No! Meet them with our

f

Poco più mosso. ♩ = 144.

con fuoco. *sf p*

*Ped. * Ped. **

war cry ring-ing, Meet them songs of

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

Meet them with our war cry ring - ing,

CHORUS. TENORS. *sf* *dim.* *p*

Meet them with our war cry ring - ing,

CHORUS. BASSES. *sf* *dim.* *p*

Meet them with our war cry ring - ing,

Ped. simile.

tri - umph sing - ing. In thy hand thou

Meet them songs of tri - umph sing - ing.

f *crea.* *sf*

Meet them songs of tri - umph sing-ing.

f *crea.* *sf*

Meet them songs of tri - umph sing-ing.

37

bear'st the o - men, Trust to that a- gainst the foe - men ;

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "bear'st the o - men, Trust to that a- gainst the foe - men ;". The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand.

Spell and charm shall fail thee ev-er, But thy
 CHORUS. TENORS. *dim.*
 In thy hand thou bear'st the o - men, *dim.*
 CHORUS. BASSES.
 In thy hand thou bear'st the o - men,

The second system of the musical score includes vocal lines for Tenors and Basses, and piano accompaniment. The Tenors' part is on a single staff with a treble clef, and the Basses' part is on a single staff with a bass clef. The piano accompaniment is on two staves. The lyrics are "Spell and charm shall fail thee ev-er, But thy" for the Tenors and "In thy hand thou bear'st the o - men, In thy hand thou bear'st the o - men," for the Basses. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand.

sword, but thy sword, but thy sword . . . de-ceive thee nev-er !
 The sword, the sword !
 The sword, the sword !
rit. *ff* *colla parte.*

The third system of the musical score includes vocal lines and piano accompaniment. The vocal lines are on three staves (treble, bass, and tenor clefs). The piano accompaniment is on two staves. The lyrics are "sword, but thy sword, but thy sword . . . de-ceive thee nev-er !" for the vocalists and "The sword, the sword !" for the Tenors and Basses. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand. The system concludes with a *rit.* and *ff* marking, followed by the instruction *colla parte.*

L'istesso tempo.

f

Sua No more, .. no

L'istesso tempo.

ff a tempo. *sf* *p*

more!

May I un-fold no

sf p colla parte.

a tempo. *p* *cres.*

more! Then grant me to sur - ren - der The song of bard and

sf p *a tempo.* *sf p* *pp* *cres.*

rit. ff

priest - ly lore, And be my land's defender.

Allegro, con fuoco.

colla parte. *a tempo.* *ff*

ARCH-DRUID.
RÉCIT. *ad lib.*

Moderato.

f *p* *dolce.*

Cease, Or-bin, cease; a - round our shrine To

Moderato. $\text{♩} = 92.$

sfp *colla parte.* *pp*

dim.

aid, to aid our coun - try's cause is thine; A -

dim. *pp*

41 *Più lento.*
molto espress.

- round our shrine, - There, where in slum - ber dark . . and

Più lento. $\text{♩} = 66.$

ppp *rit.* *pp*

deep The hearts of an - cient he - roes sleep, Where broods the

pp

ppp

spi - rit of the god A - bove the earth . . . which once they

dim. *pp*

Sua

42 *Poco più mosso.* *solenne.* *cres.*

trod, In - spir - ing in the fate - ful hour The

Poco più mosso. ♩ = 69.

ppp

f *f* *ORRIN.*

.Dru - id's sa - cred soul with pow'r. . . O

43 *Poco più mosso.* *molto espress.* *accel.* *mf*

hear me, fa - ther! hear . . . me, . . . hear me, ere the fray Sweep

Poco più mosso. ♩ = 84.

pp *accel. sf* *pp*

pp rit. *a tempo, più mosso.* *agitato.*

all our country's hopes a - way, Hear me be-fore my bre-thren go,

rit. *a tempo, più mosso.* *pp*

44 *Allegro.*

In - spir'd . . . by thee, . . . to meet the foe,

cres. *Allegro. ♩ = 128.* *sf* *marcato.*

Risoluto. ff

By jus - tice, . . . mer - cy, . . . right, and ruth, . . .

pp *marcato.*

accel. *ff*

. . . O be thy words the words of truth.

pp *f* *accel.* *tr*

45 *Allegro con molto fuoco.*

CHORUS. DRUIDS AND DRUIDESSES.

SOPRANO.

cres. molto.

Hence, hence, ere the aw-ful

ALTO.

cres. molto.

Hence, hence, ere the aw-ful curse is

TENOR.

cres. molto.

Hence, hence, hence, ere the Dru-id's wrath is woke,

BASS.

p

cres. molto.

Hence, hence, ere the Dru-id's wrath is woke, Hence, ere the

45 *Allegro con molto fuoco.* ♩ = 152.

p *af p* *af p* *af* *af* *af* *af* *af*

curse is spoke, ere the curse is spoke,

hence,

spoke, hence, ere the curse is spoke,

hence,

Hence, ere the curse is spoke,

ere the curse is spoke,

aw-ful curse: is spoke,

ere the curse is spoke,

af *af* *af* *af* *af*

I hear; . . .

hence, hence, . . . hence!

hence, hence, . . . hence!

Here in the sha-dow of the Oak!

Here in the sha-dow of the Oak!

sempre f e cantabile.

. and ere the morn - ing gray I cast my

47

snow-white robe a-way,

Hence, hence, ere the aw-ful

Hence, hence, ere the

Hence, ere the Dru-id's wrath is

Hence, ere the Dru-id's wrath is woke,

47

48 *risoluto.*

I hear;

curse is spoke, Here in the sha-dow of the Oak!

curse is spoke, Here in the sha-dow of the Oak!

woke, Ere the curse is spoke, Here in the sha-dow of the Oak!

Ere the curse is spoke, Here in the sha-dow of the Oak!

48

and cast my snow - white robe a - way, . .

49
ff *rit.* *a tempo, cantabile e ff*
 And I go, - Like a bard, a bard my pae - an

p *rit.* *sf a tempo.*
*Ped. * Ped. * Ped. simile.*

mf
 flinging On the front of bat - tle ring -

ff *p*

50 *mf*
 - ing, Like a war - rior for my land..

ff *p* *sf*

crec.

Charg - ing sword in hand On the foe!

sf sf sf p colla parte. pp stringendo.

51 $\text{♩} = 168$

(He casts down his harp and rushes off)

CHORUS. SOPRANO.

Doom him,

CHORUS. ALTO.

Doom him,

CHORUS. TENOR.

Hence, ere the

CHORUS. BASS.

Hence, ere the aw - ful curse is spoke,

51 $\text{♩} = 168$

8va

crec. molto.

f

Ped.

doom, doom him to your dead - liest throe,

doom him, doom him to your dead - liest throe,

aw - ful curse, the aw - ful curse is spoke, Hence, hence, ere the

Hence, hence, ere the

L.H.

stringendo.

ff

Go, go, a - pos - tate go,

stringendo.

doom him, doom him to your dead - liest thro,

stringendo.

ff

aw - ful curse, the aw - ful curse is spoke, hence, ere the aw - ful

stringendo.

ff

aw - ful curse is spoke, hence, ere the aw - ful

stringendo.

L.H.

3

d = 92.

go hence, go hence, a - pos - tate, a -

go hence, . . go hence, go hence, a - pos - tate

curse is spoke.

curse is spoke.

d = 92.

pos - tate, go hence.

go, a - pos - tate go.

TENORS. SOLDIERS.

ff Leap, leap to the light,

BASS. SOLDIERS.

ff Leap, leap to the light, my brand of

53

sf *sonore.*

ALTO. SOLDIERS.

Leap, leap to light, my

my brand of fight,

fight, leap, leap to light, my

8va

54 *Maestoso.*

fff brand of fight, leap to the light, my brand of fight,

fff leap to the light, my brand of fight,

fff brand of fight, leap to the light, my brand of fight,

8va

54 *Maestoso.*

ff *pesante.*

Flash to the heav'ns thine ed - es bright ; Leap, leap to light, my
 Flash to the heav'ns thine ed - es bright ; Leap, leap to light, my
 Flash to the heav'ns thine ed - es bright ; Leap, leap to light, my

55 (*Caractacus and Soldiers march off.*)

sf
 brand . . . of fight.
 brand . . . of fight.
 brand . . . of fight.

8va.

fff

DRUIDS. (*The Druids gather round the Oak.*)

* TENORS. *fff*
 Ta - ra - nis,
 BASSES. *fff*
 Ta - ra - nis,
dim. molto.
fff
 Ped.

* The Altos (men) sing with the 1st Tenors to the end.

SOPRANOS.

CONTRALTOS.

de - - - scend!

de - - - scend!

pp stringendo. *cres. molto.*

56 *fff* *dim.*

Ta - - - ra - nis! Ye

fff *dim.*

Ta - - - ra - nis, de - scend to

fff *dim.*

Ta - - - ra - nis!

fff *dim.*

Ta - - - ra - nis! de - scend to

56 *fff* *dim.*

stringendo.

gods! ye gods! oh! doom him, doom him,

stringendo.

aid! Ye gods! oh! doom ; him, doom him,

stringendo.

Ye gods! . . . ye gods! . . . oh! doom . . . him, doom . . .

stringendo.

aid! Ye gods! . . . oh! doom . . . him, doom . . .

stringendo. sf *sf* *sf* *sf con fuoco.*

doom him, a - pos - tate, oh! doom him ye

doom him, a - pos - tate, oh! doom him ye

. . . him! to your dead - liest throe, Doom him, gods!

. . . him to your dead - liest throe, Doom him, gods!

57 87

gods!— a pos

gods!— a pos

doom him ye gods!— a

doom him, a pos

fff

tr

58 *Allargando.*

tate go.

tate go.

pos tate go.

tate go.

58 *Allargando.* $\text{♩} = 152.$

Preto.
a tempo.
stringendo.

fz *p* *ff* *sf* *sf* *sf* *sf* *fffz*

Ped. *

SCENE III.

THE FOREST NEAR THE SEVERN. MORNING.

PIANO.

Allegro piacevole. ♩ = 92.

pp dolce.

cres. mf dim. pp

cres. mf

1

pp

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

dim. pp cres.

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

2

mf dim. pp

*Ped. * Ped. sonore. **

8283.

First system of musical notation, featuring a treble and bass clef. The music includes a trill (tr) in the right hand.

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings: *cres.*, *poco rit.*, and *f*. A tempo change to *a tempo.* is indicated. A fermata is placed over a note in the right hand, with the marking *8va.....* above it. A *Ped.* marking is present in the bass line.

Third system of musical notation, featuring a treble and bass clef. It includes dynamic markings: *dim.* and *p*.

Fourth system of musical notation, featuring a treble and bass clef. It includes the marking *legato.*

Fifth system of musical notation, featuring a treble and bass clef. It includes the marking *ppp tranquillo.*

Sixth system of musical notation, featuring a treble and bass clef. It includes dynamic markings: *pp* and *ppp*, and the marking *dim.*

In the distance youths and maidens sing while they weave sacred garlands.

5 $\text{♩} = \text{♩ of preceding.}$

SOPRANO. *legato.*
Come! be - neath our

ALTO.
Come! be - neath our

TENOR.
Come! be - neath our

1st BASS. *pp leggiero.*
Come! be - neath our wood - land bow - ers,

2nd BASS. *pp leggiero.*
Come! be - neath our wood - land bow - ers,

5 $\text{♩} = \text{♩ of preceding.}$
ppp

poco wood - land bow'rs, wood - land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,
poco wood - land bow'rs, wood - land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,
poco wood - land bow'rs, wood - land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,
come! be - neath our wood - land bow - ers, Wreathe our hal - low'd wreaths of flow - ers, wreathe our hal - low'd
come! be - neath our wood - land bow - ers, Wreathe our hal - low'd wreaths of flow - ers, wreathe our hal - low'd

wreaths of flow'rs, Priest - ly crowns of crim - son hue,
1st ALTO.

wreaths of flow'rs, Priest-ly crowns of crim - son . . hue, of crim-son
2nd ALTO.

wreaths of flow'rs, 6 Priest-ly crowns of crim - son . . hue, of crim-son
1st TENOR.

wreaths of flow'rs, Priest-ly crowns of crim - son hue,
2nd TENOR.

wreaths of flow'rs, Priest-ly crowns of crim - son, crowns of crim-son hue,
1st BASS.

wreaths of flow - ers, Priest - ly crowns of crim - son hue, of crim-son
2nd BASS.

wreaths of flow - ers, Priest - ly crowns of crim - son hue, of crim-son
6

Ope - ning ros - es bright with . . dew,
hue, Ope - ning ros - es, ros - es bright . . with

hue, Ope - ning ros - es, ros - es bright . . with

Ope - ning ros - es, ros - es, ros - es bright with

Ope - ning ros - es, ros - es, ros - es bright, ros - es bright with

hue, Ros - es bright with dew,

hue, Ros - es bright with dew,

7

mf Come! Scat-ter bud and blos-som round you on . . . the way,
mf 1st & 2nd ALROS.
mf dew, *p* Come! Scat-ter bud and
mf 1st & 2nd TENORS.
mf dew, *pp* Come, come,
mf *pp sempre.*
mf *pp sempre.*
mf Scat-ter bud and blos-som round you, scat-ter bud and blos-som round you,
mf *pp sempre.*
mf Scat-ter bud and blos-som round you, scat-ter bud and blos-som round you,
 7
mf *p*
pp

mf Come! Till the ten-der green-sward blush-es like . . . the
dim.
dim. blos-som on the way,
 come! . . .
mf *pp*
mf *pp*
mf Till the ten-der green-sward blush-es, till the ten-der green-sward blush-es,
mf *pp*
mf Till the ten-der green-sward blush-es, till the ten-der green-sward blush-es,
dim. *mf* *p*
pp

8

day ;

mf Come! Scat-ter bud and blos-som round you *dim.*

p Come! Till the ten-der greensward blush-es like the day, *mf* *dim.*

1st TENOR.

p Come, come, come! Scat-ter bud and blos-som round you, *mf* *pp*

2nd TENOR.

p Come, come, come! Scat-ter bud and blos-som round you, *mf* *pp*

Scat-ter bud and blos-som round you, Come, come! *mf* *pp*

Scat-ter bud and blos-som round you, Come, come! *mf* *pp*

8

dim. molto. *p* on the way, *pp* on the way, *pp* Come!

dim. molto. like the day ;

pp Come, come! be-neath our wood-land bow-ers, . . .

Come, come!

9

dim. molto. *pp*

poco *ppp*

be - neath our wood-land bow'rs, wood-land bow'rs,

pp *poco* *ppp*

Come! be - neath our wood-land bow'rs, wood-land bow'rs,
1st & 2nd Tenors.

pp *poco* *ppp*

Come! be - neath our wood-land bow'rs, wood-land bow'rs,

ppp *poco* *ppp*

Come! be - neath our wood-land bow - ers, come! be - neath our wood-land bow - ers,

ppp *poco* *ppp*

Come! be - neath our wood-land bow - ers, come! be - neath our wood-land bow - ers,

poco *ppp*

dim. molto. *ppp* *dim.*

Wreathe our hal - low'd wreaths of flow'rs, wreaths of flow'rs.

pp *dim. molto.* *ppp* *dim.*

Wreathe our hal - low'd wreaths of flow'rs, wreaths of flow'rs.

pp *dim. molto.* *ppp*

Wreathe our hal - low'd wreaths of flow'rs.

dim. molto. *ppp*

Wreathe our hal - low'd wreaths of flow'rs.

ppp

Wreathe our hal - low'd wreaths of flow'rs.

dim.

EIGEN. *p* *rall.*
 O'er - - arch'd . . . by

♩ = ♩ of preceding.

pp *rall.*

Ped. *

a tempo, l'istesso tempo.

leaves . . the streamlet weaves Its mesh-es in the sun, . . The vi - o - lets

pp a tempo.

p

blue . . with dia-mond dew Are jew-ell'd ev - 'ry one; . . . My

heart is bright as morn - ing light, . . And ten - der..

Ped. * *Ped* * *simila.*

as the flow'r, . . . My heart . . . is bright, . . . my heart is

pp

Ped. * *Ped.* * *simile.*

12

bright, is bright as morn-ing light, And ten-der as the flow'r, . . . For

p dolce.

ppp

con Ped.

express.

here . . . I rove, . . . for here . . . I rove to meet my

love, . . . to meet.. my love, to meet . . . my love, . . . In

pp

dolcissimo.

ppp

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

13

rit. *a tempo.* *p*

this . . . the chos - en hour. The

cres. *colla parte.* *a tempo.*

Ped. * *Ped.* *

gen - - - tle wind with kiss-es kind Is play - ing, play-ing on my

ppp

brow, The fawn . . . is leap - ingroundthe hind

. . . Be-neath the rust - - - ling bough ;

fp *pp*

The dove is coo-ing, is coo-ing

ppp

to her mate, All things .. in earth ap-pear, .. To

rit. *a tempo. f*

rit. *cres.* *a tempo.* *mf*

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

joy .. a-round me while . . . I wait .. For Or-bin to be

rit. *a tempo.* 15

rit. *p a tempo.*

Ped. *

here. Sea

ff

Enter Orbin. ORBIN.

Mine

dim. p *pp*

Ei - gen, . . . Ei - . . . gen, . . . be -

pp *cres.*

pp *tr*

- hold me, a fu - gi - tive now, I fly to the camp with a brand . . . on my

f *tr*

cres.

17 *Entr.*

O tell me, my bard, . . . for thy gar - ment of white Why

brow. **17**

pp

bear'st thou the mail and the weapons of fight?

accel.

18 **ORRIN. RHOIT.** *quasi in tempo.*

Last night be-neath the sa-cred oak, The dread-ed rite was

pp colla parte. *a tempo.*

a tempo. *cres.*

ta'en, Last night the mystic word I spoke That told of Britain's bane;

pp *accel.*

f a tempo.

Then came the King . . . and, false as hell, A blessed bode the Druids

er a tempo. *p* *fz* *colla parte.*

a tempo.

tell, A - lone my voice was rais'd to sing A warning to our glo-rious

pp a tempo. *colla parte.*

più sostenuto.

19

King ; Silence'd, and curs'd, and dri-ven to flight, I tore my bardic robes of

f a tempo. *colla parte.* *rit.*

Ritort. *rit.*

white . . . A war - rior now, for Britain's weal I

f a tempo. *mf* *a tempo.* *crea.*

20

change my gold - en harp for steel. . . Ri - gen, my la - dy lov'd, . .

rit. *f ten.* *molto cantabile.*

f rit. *pp a tempo.*

p

I . . go, And but for thee . . no tear should flow ;

21

rit. *ff*

Pray to the gods to grant my arm To guard . . thy fa - ther's head . .

colla parte. *fpp*

rit. f *espress.*

from . . harm, And pray this part - ing may not be Our

rit. *p*

Ped. *

rit. p

last be - neath the green - wood tree, be - neath the green - wood

dim. mollo. *pp colla parte.*

Ped. *

d = $\frac{1}{2}$ of preceding.

tree.
CHORUS.
SOPRANO.

ALTO.

TENOR.

1st BASS.

2nd BASS.

22

ppp Come! be - neath our wood-land bow'rs,

ppp Come! be - neath our wood-land bow'rs,

ppp leggiero. Come! be - neath our wood-land bow'rs,

ppp leggiero. Come! be - neath our wood-land bow - ers, come! be - neath our

22

d = $\frac{1}{2}$ of preceding.

pp *ppp*

parlando.

They ga - ther the wreaths

dim.

S. wood - land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

dim.

A. wood-land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

dim.

T. wood-land bow'rs, Wreathe our hal - low'd wreaths of flow'rs,

B. wood - land bow - ers, Wreathe our hal - low'd wreaths of flow - ers, wreathe our hal - low'd

B. wood - land bow - ers, Wreathe our hal - low'd wreaths of flow - ers, wreathe our hal - low'd

that shall hang on the shrine When the curse must be sung o'er this

dim.
S. wreaths of flow'rs, Come! Scat-ter bud and blos-som round you on . . . the

dim.
A. wreaths of flow'rs, come!

dim.
T. wreaths of flow'rs, come!

dim.
B. wreaths of flow-ers, Scat-ter bud and blos-som round you, scat-ter bud and

dim.
B. wreaths of flow-ers, Scat-ter bud and blos-som round you, scat-ter bud and

dim.

23

treason of mine; *espress.* *p* Nay-lin-ger
O weep not, . . . O . . .

S. way, *dim.* Come! Till the tender green-sward blush-es

A. *pp* Come! Scat-ter bud and blos-som on the way,

T. *pp* Come, come, come!

B. blos-som round you, Till the ten-der green-sward blush-es, till the ten-der

B. blos-som round you, Till the ten-der green-sward blush-es, till the ten-der

23

not haste ye, haste ye and go, Fly far from the Dru - id, . . .

weep *dim.* not!

like . . . the day;

1st Tenor. Come! Till the ten-der greensward blush-es like the

2nd Tenor. Come, come, come! Scat-ter bud and

Come, come, come! Scat-ter bud and

greensward blush-es, Scat-ter bud and blos-som round you, Come,

greensward blush-es, Scat-ter bud and blos-som round you, Come,

p *mf* *dim.*

. . . the shrine, and the woe.

blos - som round you on the way, *dim. molto.*

day, like the day. *dim. molto.*

blos - som round you on the way. *dim. molto.*

blos - som round you, *dim. molto.*

come! *pp* come, come! *dim. molto.*

come! *pp* come, come!

Fed. *8233.*

mf *of preceding.*

Cling close-ly . . to me, . . hold me still, Heart of my heart, . .

24

S.

A.

ppp

Come! be - neath our bow'rs.

T.

ppp

Come! be - neath our wood - land bow'rs.

T.

ppp

Come! be - neath our wood - land bow'rs.

B.

ppp leggiero. *dim.*

Come! beneath our woodland bow-ers, come! beneath our woodland, wood-land bow'rs.

B.

ppp leggiero. *dim.*

Come! beneath our woodland bow-ers, come! beneath our woodland, wood-land bow'rs,

24

of preceding.

ppp

Ped.

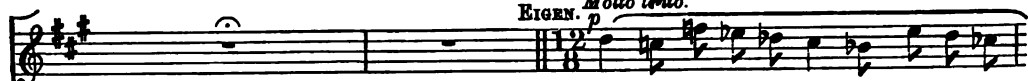
*

ORCH.

rit. f *dim.* *rit. pp*

. . and life and pow'r; Thou, on - ly thou, the hope, . . the hope, the thrill, And

colla parte. *p dim.* *rit. pp*

Etern. *Molto lento.*

Thine in death, to thy lat - est breath, If it



im-pulse in the com-ing hour.

Molto lento.

be thy fate to die; . . .

largamente.

Then hand in hand, in the far - off land We will

*a tempo. animato e legato.**rit.*
*dim.*In the land where the fear of the hos - tile sword, Or the
wander, thou and I . . .*a tempo. animato e legato.*

we will wander, thou and I, we will wander, thou and

a tempo. animato.

p

Dru - id's spell, or the rite ab - horr'd, Shall

p

I; In the land where the hostile sword Shall vex our love no more, shall

Ped. * *Ped.* *

mf *dim.*

vex . . our love . . no more, . . shall vex our love, . . shall vex our love no

mf *dim.*

vex . . our love . . no more, . . shall vex our love, . . shall vex our love no

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

27 *p* *mf*

more; un - der sum - mer suns,

p *espress.*

more; Where all is peace, where all is

27 *f*

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

And clear . . . of bat-tle . . . the riv - er runs,
 peace . . . un - der sum - mer suns, where all

f *dim.* *p*

f *pp*

Ped. * Ped. * Ped. *

Un-der sum - mer
 . . . is peace un-der sum - mer, sum - mer

p *pp* *ppp*

See

Ped. * Ped. * Ped. *

suns, . . . And in pla - cid wa - ters the lil - . . . ies
 suns, . . . The

p *pp* *ppp*

Ped. * Ped. *

29

f float, . . . And the sweet birds sing an un - troub - led note; Where
p dolce lil - - - ies 'float, . . . And the sweet birds sing an un -

cres.

p dolce.

8va

cres.

Ped. * *Ped.* *

29

largamente.
 nev-er, never are heard the sounds of strife, But all is radiant, joy-ous life;
 troub - - - led note; . . . But all, . . . all is radiant, joy-ous

f

cres. *do*

In the land where the fear of the
 life, When this sad life . . . is o'er; Where nev-er are heard the sounds of

al . . . *f* *f*

Ped. * *Ped.* *

hos - tile sword . . Shall vex our love . . no more ; . . . Where

strife, But all . . is radiant, joy-ous life, but all . . is ra - diant, radiant, joy-ous life ; Where

30

sostenuto.
all . . . is peace un - der sum - mer suns, . . . And

sostenuto.
all . . . is peace un - der sum - mer suns, . . . And

clear . . . of bat - tle the riv - er runs. . . .

clear . . . of bat - tle the riv - er runs. . . .

31

Nay-lin-ger not-haste ye and go, Fly from the
 Ei-gen, my la-dy lov'd, . . . I . . go, Ei-gen, and but for thee . . .

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a *pp* dynamic and features several triplet patterns in the right hand.

shrine and the woe; And pray this part-ing, . . this part-ing may not be Our
 . . no tear should flow; And pray this part-ing may not be Our last, our

f *largamente.*

The second system continues the vocal and piano parts. The vocal line is marked with a forte (*f*) dynamic and the tempo instruction *largamente.* (largely). The piano accompaniment also features *f* dynamics and *largamente.* markings, with a prominent triplet in the right hand.

last, and pray this part-ing may not be Our last be-neath the greenwood tree, beneath the greenwood
 last beneath the greenwood tree, our last beneath the greenwood tree, . . be-neath . . the greenwood

rit. e dim.

rit. e dim.

rit. e dim.

Ped * *Ped* *

The third system concludes the piece. The vocal line is marked with *rit. e dim.* (ritardando e diminuendo). The piano accompaniment also features *rit. e dim.* markings and includes pedal points indicated by *Ped* and an asterisk (*). The system ends with a final chord and a fermata.

32

tree. . . . Heart of my heart, Thou, on - ly

tree. . . . Heart of my heart, Thou, on - ly

32

p *cres.* *cres.* *sf*

thou, the hope, the thrill, And im-pulse of the com - ing hour.

thou, the hope, the thrill, And im-pulse of the com - ing hour.

dim. *p*

dim. *p*

33

pp *dim.*

Thine in death, to thy lat - est breath, to thy lat - - - est

pp *dim.*

Thine . . in death, to thy lat - est breath, to thy lat - - - est

33

pp *dim.*

34 *tranquillo.*

breath; Then hand . . . in hand, . . . in the

breath; . . . Then hand . . . in hand, . . . in the

34 *ppp tranquillo.*

Ped.

res. molto. *rit.*

far - off, far off land We will wan - der thou and

cres. molto. *rit.*

far - off, far - off land We will wan - der, we will wan-der thou and

rit.

a tempo. *sf*

I

a tempo. *sf*

I

p a tempo. *molto cres.* *f sf sf*

Ped.

END OF SCENE III.

SCENE IV.
THE MALVERN HILLS.

Allegro. $\text{♩} = 116.$

PIANO.

CHORUS OF MAIDENS.
SOPRANO.

Wild ru - mours shake .. our calm re - treat,

CONTRALTO.

Wild ru - mours shake .. our calm .. re - treat, There

There comes a noise of hurrying, hur - rying feet, . . . Wild ru-mours

comes a noise of hurrying feet, a noise of hurrying feet, 2 Wild

1st SOPRANO. *dim.* shake our calm re - treat, shake . . our calm re - treat, *cres. poco largamente.*

2nd SOPRANO. *dim.* shake, shake . . our calm re - treat, our calm re - treat, *cres. poco largamente.*

1st CONTRALTO. *dim.* rumours shake our calm re - treat, wild rumours shake our calm re - treat, our calm re - treat, *cres. poco largamente.*

2nd CONTRALTO. *dim.* rumours shake our calm re - treat, wild ru - mours shake our calm re - treat, our calm re - treat, *cres. poco largamente.*

dim. *p* *pp* *cres. poco largamente.*

1st & 2nd SOPRANOS. - treat, Of bodes - men straining fast and far, Of

1st & 2nd CONTRALTOS. treat, Of bodesmen straining, straining fast and far, . . .

f *espress.* *ten.* *p ma marcato.*

Ped. * *Ped.* *

p *dim.* *3* *pp* bodes-men strain-ing fast and far, And the air breathes low of

p bodes-men strain-ing fast and far,

dim. *3* *pp*

Ped. * *Ped.* *

dia - tant war, the air breathes low of dia - tant
 The air breathes low of dia tant

pp

war, Faint sounds of bat - tles lost and won . . .
 war, Sounds of bat - tles lost and

f *pp*

Quiver and die, quiver and die . . . when day is *dim.*
 won . . . Quiver and die when day is *dim.*
 won . . . Quiver and die when day is

1st CONTRALTO.
 2nd CONTRALTO.

p *dim.* *dim.*

4

done.

1st & 2nd CONTRALTOS.

done.

Sweet

f molto espressa.

p

pp

p

Hope of Britain's line, hope of Brit - ain's line,

la - dy, sweet la - dy, hope of Britain's line, What

fpp

fpp

poco rit.

f a tempo.

What fears of ours can match with thine?

poco rit.

f a tempo.

fears . . of ours, what fears can match with thine?

5

fpp

f

p a tempo.

Pray, sis - ters,
 What - ev - er woe the gods may bring, Pray, sis - ters,

f *dim.* King, . . . *p*
 pray for our gal - lant King, sis - ters, pray,
dim. *p*
 pray for our gal - lant King, sis - ters,

pp *dim.* 6
 sis - ters, pray for our gal - lant King.
dim. *pp* *dim.*
 pray, sis - ters, pray for our gal - lant King. 6

Esce. rit.

When the

ten.
ppp
dim. rit.

*Moderato.
a tempo.*

glow of the eve - ning had died, . . . had died . . . from the

*Moderato.
a tempo.* ♩ = 84.

ppp
tr

hill, . . . And the murm'ring voice of the for - est was still, . . . Once again thro' the

tr
dim.
ppp
sonore.
*Ped. **

thick - et Came the maid of the Druids I met there of yore; No

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

poco stringendo. *cres. s*

breath was a - broad . . that might ruf - fle her form, But her

p poco stringendo. *sf* *p* *sf*

sempre stringendo.

tress - es were toss'd as if lash'd by a storm, And she

pp *sempre stringendo.* *cres.*

cres. *rit.* **8 a tempo.** *ma ben pronunziato.*

spoke and she curs'd thee,—O fa - ther, be - ware! . . . "Who falls from the

f *rit.* *p a tempo.* $\text{♩} = 96.$

mountain Shall fall by the sword, Who fits from the for-est Be bound with a cord ; The King and his

sf *sf* *sf* *pp*

f accel.

kins-folk Are cap-tive at home, And all deck'd for the tri-umph The

fp accel.

Allegro.

fo - rum of Rome.

Allegro. ♩ = 126.

molto cres.

9 CHORUS OF MAIDENS.
1st & 2nd SOPRANOS.

p cres.

Wild ru - mours shake our calm re - treat, . . .

dim.

p

CONTRALTO.

p cres.

Wild ru - mours shake . . . our calm re - treat, Faint

9 *L'istesso tempo.*

fp

dim.

espress.

Sounds of bat-tles lost and won . . .

espress.

sounds . . . of bat-tles lost

espress.

10

Esenn.

O hush . . . ye my maid-ens,
 Quiv-er and die, quiv-er and die, . . . and die.
 Quiv-er and die, and die.

10

cres. accel.

be hush'd: can it be? What sol-dier comes hi-ther so

11

p cres. sempre accel.

dread-ful to see? By the ar-mour I know him, the

cres.

torc, and the ring,

allargando.

ff

And the dra - gon of gold, - 'tis my fa - ther, the

colla parte.

sf p

12

Presto.

(Enter Caractacus and remnant of British Soldiery in disorder.)

King.

Presto. ♩ = 120.

f > p con fuoco. cres. molto. f sf sf

Ped.

CHORUS.
TENOR.

13

marcato.

BASS.

We were ga - ther'd

marcato. p

We were ga - ther'd

sf sf p

by the riv - er, In a deep and

by the riv - er, In a deep and

sf sf sf f p

hid - den glen,

hid - den glen,

Sea.....

sonore.

14

Sword and spear and bow and quiv - er, Many a my . . .

Sword and spear and bow and quiv - er, Many a my . . .

14

crea. *ff* ^

crea. *ff* ^

mf

ff

- riad gal - lant men:

- riad gal - lant men:

Sea.....

p

15 *p* *crec.* In our front the bat - tle splen - did Of the foe up -

p *crec.* In our front the bat - tle splen - did Of the foe up -

- on the plain, Wide . . . its i - ron ranks ex -

- on the plain, Wide . . . its i - ron ranks ex -

crec. molto.

crec. molto.

- tend - ed, When we burst . . . on him . . . a -

- tend - ed, When we burst . . . on him . . . a -

fff

fff

16 *v* - main ; And the roll . . . of

- main ;

sf *risoluto.*

sf *dim.* *p*

cars was sound - ing, cres.
And the

f risoluto.
And the clash . . . of shields re - sound - ing,

hiss . . . of ja v'lins fall . . . ing,
And the clang

And the clang of trum - pets
of trum - - pets call - ing, of trum - pets

call ing, the clang,

call - ing, the clang,

17

Ped.

. the clang of trum - pets, clang of

. the clang of trum - pets, clang of

Sea

trum - pets call ing,

trum - pets call ing,

Ped.

sostenuto.

And all day . . . the night . . . y

sostenuto.

And all day . . . the night . . . y

18

ff grandioso.

Ped.

bat - tle O'er . . . the blood - y

bat - tle O'er . . . the blood - y

Ped.

19

mea - dows . . . spread, . . . While we

mea - dows . . . spread, . . . While we

19

Sea

ff

Ped.

fell . . . like but - - cher'd cat - tle . . .

fell . . . like but - - cher'd cat - tle . . .

8va

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics 'fell . . . like but - - cher'd cat - tle . . .' and a piano accompaniment. The second system repeats the vocal line and piano accompaniment. The piano part features a '8va' marking above the treble clef staff, indicating an octave shift. The piano accompaniment consists of chords and moving lines in both hands.

Till . . . the liv - ing . . . trod . . . the

Till . . . the liv - ing . . . trod . . . the

pp

Detailed description: This system contains the third and fourth systems of the musical score. The top system has a vocal line with lyrics 'Till . . . the liv - ing . . . trod . . . the' and a piano accompaniment. The second system repeats the vocal line and piano accompaniment. The piano part is marked with a dynamic of 'pp' (pianissimo). The piano accompaniment features a steady rhythmic accompaniment with chords and moving lines.

dim. 20 *p*

dead; And our arms were

dim. *arms* *p*

dead; And our arms were

20 *fp*

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system has a vocal line with lyrics 'dead; And our arms were' and a piano accompaniment. The second system repeats the vocal line and piano accompaniment. The piano part is marked with dynamics 'dim.' and 'p'. There are '20' markings above the piano part in both systems, likely indicating a measure count or a specific musical instruction. The piano accompaniment features a complex texture with chords and moving lines.

faint and fail - - ing, We were
were faint, were
faint and fail - - ing, We were

dim.

dy - - ing with the day,
faint and fail - ing,
dy - - ing with the day,

pp
pp
pp tr *cres.*

When at
When at last . . . the foe pre - -

cres.
tr *cres.*

poco a poco meno mosso.

- way, We were

ranks a way,

p poco a poco meno mosso.

dim. *pp*

dy . . . ing with . . . the day,

Our arms were faint,

pp

23 *Tranquillo, più lento.*

rit. *pp*

Our arms . . . were faint and fail . . .

rit. *pp*

our arms . . . were faint and fail . . .

dim. *rit.* *pp*

Pod. *Pea.* *

ing, We were dy

ing, We were dy

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

dim. *rall. sempre.* ing, dy - ing

dim. *rall. sempre.* ing, dy - ing

rall. *poco*

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

dim. with the day, were dy - ing with the

dim. with the day, were dy - ing with the

poco *al*

* *p.*

24 *Molto maestoso.* $\text{♩} = 56.$
CARAOTACUS. molto espress.

LAMENT.

O my war-ri-ors, tell . . me tru-ly, . . O'er the red graves where . . ye

CHORUS.
 SOPRANO.

ALTO.

TENOR.

ppp

day.

BASS.

ppp

day.

24 *Molto maestoso.* $\text{♩} = 56.$

lie, . . That your monarch led you du-ly, . . First to charge . . and last to fly: . .

* This division is made for convenience only : there should be no accent, however, on the fourth crotchet.

p
 . . O my war - ri - ors!
p
 O ye war - riors, dead . .
p
 O ye war - riors, dead . .
p
 O ye war - riors, dead . .
p
 O ye war - riors, . . dead
p *f* *p*
Ped. * *Ped.* *

pp
 Speak, ah! speak, be-lov - ed voi-ces, From the cham - bers where . . ye
pp
 war - ri - ors,
pp
 war - ri - ors,
pp
 war - ri - ors,
pp
 war - ri - ors,
ppp *dolce.*
Ped. *

feast, Where the war god stern re - joi - ces That his host has been in -

Speak, speak, speak, ah! . . . speak,

Speak, speak, speak, ah! . . . speak,

Speak, speak, speak, ah! speak,

Speak, speak, speak, ah! . . . speak,

semplice.

pp

- creas'd, Say that first I clove the le - gions Where the

From the cham - bers where ye feast,

From the cham - bers where ye feast,

From the cham - bers where ye feast

speak, From the cham - bers where ye feast,

pp *fp*

gold - en eagle flew O'er the head . . to whom al - le - giance From the Roman

The first system of the musical score features a vocal line at the top with lyrics: "gold - en eagle flew O'er the head . . to whom al - le - giance From the Roman". The vocal line includes dynamic markings such as *cres.* and *3*. Below the vocal line are three staves of piano accompaniment. The piano part includes a complex texture with triplets and a *cres.* marking.

26 foe was due; . . . Say, too, when the fight was end - ing,

Speak, . . . ah! speak, O ye

Speak, be - lov - ed voi - ces, speak, O ye

Speak, be - lov - ed voi - ces, speak, O ye

Speak, be - lov - ed voi - ces, speak, O ye

The second system of the musical score begins with a measure number of 26. It features four vocal lines with lyrics: "foe was due; . . . Say, too, when the fight was end - ing," followed by "Speak, . . . ah! speak, O ye", "Speak, be - lov - ed voi - ces, speak, O ye", "Speak, be - lov - ed voi - ces, speak, O ye", and "Speak, be - lov - ed voi - ces, speak, O ye". The piano accompaniment includes dynamic markings such as *f*, *p*, and *pp*, along with a *3* marking.

26

The piano accompaniment for the second system starts at measure 26. It features a complex texture with triplets and dynamic markings such as *f*, *p*, and *f*. Pedal markings are present, including "Ped." and "con Ped."

dim. *p*

That with glaz-ing eyes ye saw . . . Me, my qui-v'ring ranks de -

war - riors, . . . O ye war - riors, . . .

war - riors, . . . O ye war - riors, . . .

war - riors, . . . O ye war - riors, . . .

war - riors, . . . O ye war - riors, . . .

pp

crea.

- fend - ing, my qui-v'ring ranks de - fend - ing From the greed-y Ro - man

speak, ah! . . . speak.

speak, ah! . . . speak.

speak, ah! . . . speak.

speak, ah! . . . speak.

crea.

ff *espress.*

maw; And the god shall give you heed - ing, . .

p molto cres. sf

Speak, be - lov - ed voi - ces, speak,

p molto cres. sf

Speak, be - lov - ed voi - ces, speak,

p molto cres. sf

Speak, be - lov - ed voi - ces, speak, *p.* And the

p molto cres. sf

Speak, be - lov - ed voi - ces, speak, And the

27

ff *p*

con Ped.

And a - cross the heav'n - ly plain, . . He shall smile, . . and see me leading .

p

And the god shall give you heeding, And a - cross the heav'n - ly

p

And the god shall give you heeding, And a - cross the heav'n - ly

p

god shall give you heeding, And a - cross the heav'n - ly plain, See . .

p

god shall give you heeding, And a - cross the heav'n - ly plain,

rit. *ff*

My dead war - riors once a - gain ! . . .

p rit. *a tempo.*

plain, See . . . the King lead -

p rit. *a tempo.*

plain, See the King, . . . the King he - ro - ic lead - ing His dead

rit. *a tempo.* *ff*

the King, the King he - ro - ic lead - ing His dead

p rit. *a tempo.* *ff*

See the King lead - ing His dead war - riors, lead - ing,

colla parte. *a tempo.* *p* *fff*

dim. *rit.* *ppp*

ing His dead . . war - riors once a - gain ! . . .

p *rit.* *ppp*

war - riors once a - gain ! . . .

p *rit.* *ppp*

war - riors once . . a - gain ! . . .

3 *3* *p* *rit.* *ppp*

leading his dead warriors once a - gain, once . . a - gain ! . . .

p *3* *3* *rit. e dim.* *ppp*

SCENE V.

THE SEVERN.

British captives embarking on the Roman galleys.

Andante, mesto. $\text{♩} = 50.$

PIANO.

p *cres.* *rit. pp*

1

Moderato.

CHORUS. DRUID MAIDENS. SOPRANO.

pp

Cap-tive Brit - ons,
1st CONTRALTO.

2nd CONTRALTO.

Moderato. $\text{♩} = 60.$

1

mf *dim.* *pp*

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

pp *dim.*

see . . . them! Hark To their tears as they em -

pp *dim.*

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

2

A BARD. *p* *espress.*

Fet - - ter'd, wea - - ry,

- bark!

Cap - - tive Brit - ons, cap - tive Brit - - - ons,

Cap - - tive Brit - ons, cap - tive Brit - - - ons,

Sea.

Ped.

Ped.

2

pp

Ped.

worn,

and white,

Sun

of Brit - - ain,

Ped.

*

Ped.

*

Ped.

*

Ped.

*

pp

shun the sight!

pp

Heav'n's of Brit - ain,

pp

Heav'n's of

pp

Heav'n's of

ppp

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

poco cres.

dim.

pp

weep . . in rain ; They shall ne'er re - turn, ne'er re - turn a -

poco cres.

dim.

pp

Brit-ain, weep . . in rain, weep . . in rain ; They shall ne'er re -

poco cres.

dim.

pp

Brit-ain, weep . in rain, weep . . in rain ; They shall ne'er re -

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

4

*espress.
f.e.*

Lap their bark with sob and sigh,

gain!

Lap their bark with sob and

turn!

Lap their bark with sob and

turn!

Lap their bark with sob and

4

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

Som - - bre Ha - bren swirl - ing by;

sigh,

Som - - bre Ha - bren swirl - ing

sigh,

Som - - bre Ha - bren swirl - ing

sigh,

Som - - bre Ha - bren swirl - ing

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

*

largamente.

rit. e cres. molto.

5

ff a tempo.

For .. they nev-er more shall see Brit-ish heav'n, or land, or thee,

largamente.

rit. e cres. molto.

ff a tempo.

by; For they nev-er more shall see Brit-ish heav'n, or land, or thee,

largamente.

rit. e cres. molto.

ff a tempo.

by; For they nev-er more shall see Brit-ish heav'n, or land, or thee,

largamente.

rit. e cres. molto.

a tempo.

by; For they nev-er more shall see Brit-ish heav'n, or land, or thee,

5

ff a tempo.

p *rit.* *f a tempo.* *dim.*
 Ped. * Ped. *

p

dim. e rit.

nev - er more shall see

Brit - ish heav'n, or

nev - er more shall see

dim. e rit.

Brit - ish heav'n, or

nev - er more shall see

dim. e rit.

Brit - ish heav'n, or

nev - er more shall see

dim. e rit.

Brit - ish heav'n, or

p *dim.* *pp* *rit.*
 Ped. * Ped. *

6

Brit - ish land, or thee.
 land, . . . or thee.
 land, or thee.
 land, or thee.

6

ppp a tempo, più lento.

cre.

7

mf
Sua
 Ped. * Ped. * Ped. * Ped.

poco animato.
 Ped. * Ped. * Ped. * Ped.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a rhythmic accompaniment. Pedal markings are present below the bass staff. The tempo marking *animato.* is written above the right hand.

Second system of musical notation. The right hand continues the melodic line. Pedal markings are present below the bass staff. The tempo marking *Seo* is written above the right hand.

Third system of musical notation. The right hand continues the melodic line. Pedal markings are present below the bass staff. The tempo marking *Seo* is written above the right hand.

Fourth system of musical notation. The right hand begins with a dynamic marking of *mf* and a tempo marking of *accol.*. The left hand has a dynamic marking of *f*. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand continues the melodic line. Pedal markings are present below the bass staff.

SCENE VI.

ROME. THE TRIUMPHAL PROCESSION.

Allegro maestoso. $\text{♩} = 108.$
ten.
PIANO.
f
sf
f

mfz
marcatissimo.

1
fz
fz

fz

2
Più animato.
sf p *sf p* *sf p cresc.* *ff*

First system of musical notation. The right hand features a complex, rhythmic pattern with triplets and sixteenth notes. The left hand has a steady accompaniment. Dynamics include *mf*, *p*, and *mf*. A *cres.* marking is present.

Second system of musical notation. The right hand continues with intricate patterns. Dynamics include *ff*, *p*, and *mf*.

Third system of musical notation. The right hand has a more melodic line. Dynamics include *mf*, *cres.*, and *ff*. A tempo change to *allargando* is indicated.

Fourth system of musical notation. The right hand features a triplet of eighth notes. Dynamics include *mf*. A tempo marking of *tempo 1mo.* is present.

Fifth system of musical notation. The right hand has a melodic line with accents. Dynamics include *ff*. A tempo marking of *marcatissimo.* is present.

Sixth system of musical notation. The right hand has a melodic line with accents. Dynamics include *ff*. A tempo marking of *Cantabile e largamente.* is present.

1
2
3
4

cres. *dim.* *p*

5
6
7
8

cres. *dim. molto.* *pp* *molto cres.*

9
10
11
12

fp *f*

13
14
15
16

pp *cres.* *dim.*

17
18
19
20

p *f*

6
21
22
23
24

CHORUS BASS. *pompomamente.*

The march . . triumph-al thun-ders . . A-mid the

f *pompomamente.* *f*

pompomamente. *f*

pesante.

CHORUS. TENOR.

7

With flash . . . of helm and
shout - ing crowd, . . a - mid the shout - ing crowd, With flash . . . of helm and

cors - let, . . While trumpets scream a - loud, . . while trumpets scream a - loud;
cors - let, . . While trumpets scream a - loud, . . while trumpets scream a - loud;

8

SOPRANO.

ALTO.

And cym - bals sharp - ly ringing The
And cym - bals sharp - ly ringing The
The car of tri - umph greet,

8

pesante.

car of tri - umph greet, A -

car of tri - umph greet, A -

With the milk - white steeds that draw it A -

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment consists of a right-hand part with intricate sixteenth-note patterns and a left-hand part with a steady bass line. The key signature has two flats, and the time signature is 4/4. The lyrics are: "car of tri - umph greet, A -" for the first two staves, and "With the milk - white steeds that draw it A -" for the third staff.

9

- long the sa - cred street. With flash . . . of helm and

- long the sa - cred street. With flash . . . of helm and

- long the sa - cred street. With flash . . . of helm and

With flash . . . of helm and

The second system of music continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics are: "- long the sa - cred street. With flash . . . of helm and" for the first three staves, and "With flash . . . of helm and" for the fourth staff. The piano accompaniment includes trills (tr) and triplets (3) in the right hand, and a steady bass line in the left hand. The key signature and time signature remain the same as in the first system.

9

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

cors - let, . . A-mid the shout-ing crowd, . . a-mid the shout - - - ing

10

crowd.

crowd.

crowd.

crowd.

10

dim.

(Eigen, Orbin and Caractacus pass.)

Poco meno mosso.

p *dim.* *molto cantabile.*

SOPRANOS.

pp

Be-fore the car how dif-frent they Who bare-foot drag their

ALZOS.

pp

Be-fore the car how dif-frent they Who bare-foot drag their

11

wea - - ry way,

wea - - ry way, *pp* How dif-frent they Who bare-foot

TENORS. *pp* How dif-frent they Who bare-foot

11

dim.

drag their wea - - ry way.

dim.

drag their wea - - ry way.

v *v* *p* *molto dim.*

Ped. *

12

pp *voce.*

Ped. * *con Ped.*

Ped. *

crec.

13

f *pp*

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

dim.

First system of musical notation for measures 14-15. The right hand features a melodic line with trills (tr) and a fermata over the first measure. The left hand provides a rhythmic accompaniment. Dynamics include *pp* and *p*.

Second system of musical notation for measures 14-15. The right hand continues the melodic line with trills. The left hand accompaniment includes a *dim. molto.* marking. Dynamics include *p*.

15

Più animato.

First system of musical notation for measures 16-17. The right hand features a dense, rhythmic texture with many beamed notes. The left hand accompaniment includes accents (>) and dynamic markings *sf p*.

Second system of musical notation for measures 16-17. The right hand continues the dense rhythmic texture with triplets (3) and accents (>). The left hand accompaniment includes dynamic markings *sf p*.

allargando al

Third system of musical notation for measures 16-17. The right hand features a complex texture with triplets (3) and accents (>). The left hand accompaniment includes dynamic markings *sf p* and *cres.*.

16

Tempo lmo.

First system of musical notation for measures 18-19. The right hand features a complex texture with triplets (3) and accents (>). The left hand accompaniment includes dynamic markings *sf p*.

Соло.

The

The

The

The

ff

f

17

march tri - umph - - al thun - ders A - mid the shout - ing

march tri - umph - al thun - ders A - mid the shout - ing

march tri - umph - - al thun - ders A - mid the shout - ing

march tri - umph - al thun - ders A - mid the shout - ing

17

ff

8

crowd, With flash of helm and cors - - let, While trum - pets scream a -

crowd, With flash of helm and cors - - let, While trum - pets scream a -

crowd, With flash of helm and cors - - let, While trum - pets scream a -

crowd, With flash of helm and cors - - let, While trum - pets scream a -

18

largamente e cantabile.

- loud. . . . O - ver the mar-ble pa-lace, O - ver the gold-en shrine, O'er

largamente.

- loud. . . . O - ver the mar-ble pa-lace, O - ver the golden shrine, O'er

largamente.

- loud. . . . O - ver the mar-ble pa-lace, O - ver the golden shrine, O'er

f largamente.

- loud. . . . O - ver the mar-ble pa-lace, O - ver the golden shrine, O'er

18

largamente.

street . . and square and fo-rum Glar - ing, the noon beams shine ; Wide - ly the robes are wav - ing,

street and fo - rum Glar - ing, the noon - beams shine ; The robes are wav - ing,

street . . and square and fo-rum Glar - ing, the noon beams shine ; Wide - ly the robes are wav - ing,

street . . and fo - rum Glar - ing, the noon - beams shine ; . . The robes are wav - ing,

Bright - ly the jew - els glance, Ea - ger the eyes that light - en Each joy - ous coun - ten -

Bright - ly the jew - els glance, Ea - ger the eyes, the eyes that light - -

Bright - ly the jew - els glance, Ea - ger the eyes that lighten Each joy - ous coun - ten -

Bright - ly the jew - els glance, Ea - ger the eyes, the eyes that light - -

Sua

19

a tempo.

- ance ; And cym-bals sharp - - ly ring-ing The

- en ; And cym-bals sharp - - ly ring-ing The

- ance ; And cym-bals sharp - - ly ring-ing The

- en ; And cym-bals sharp - - ly ring-ing The

19 *a tempo.*

The piano accompaniment consists of two staves. The right hand features a melodic line with frequent triplets and accents. The left hand provides a rhythmic accompaniment with chords and single notes.

cres.

car of tri - . . . - umph

cres.

car of tri - . . . - umph

cres.

car of tri - . . . - umph

cres.

car of tri - . . . - umph

The piano accompaniment for the second system continues with the same melodic and rhythmic patterns as the first system, featuring triplets and accents in the right hand.

20
Animato.

greet. But hark!

greet. But hark!

greet. But hark!

greet. But hark!

20
Animato.

but hark! a

but hark! a

hark! a

Ped.

shout, a

shout, hark! a shout that shakes the air, a

shout, hark! a shout that shakes the air, a

hark! a shout, a shout that shakes the air,

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the word 'shout' and are followed by 'hark! a shout that shakes the air, a'. The piano accompaniment features a complex rhythmic pattern with triplets and dynamic markings such as *ff* and *sf*.

21

shout . . . that shakes . . . the air, . . . The Em - per-or

shout . . . that shakes . . . the air, . . . The Em - per-or

shout, a shout, . . . The Em - per-or

The Em - per-or

21

fff *tutta forza*

Ped. * *con Ped.*

Detailed description: This system continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The vocal lines are marked with *fff* and include the text 'The Em - per-or'. The piano accompaniment includes a section marked *fff* *tutta forza* and concludes with a *Ped.* (pedal) instruction and a star symbol.

fills . . . the cu - rule chair; . . The

fills . . . the cu - rule chair; . . The

fills . . . the cu - rule chair; . . The

fills . . . the cu - rule chair; . . The

The piano accompaniment consists of a right-hand melody with a triplet of eighth notes and a left-hand bass line with chords.

cap - - tives halt . . . be .

cap - - tives halt . . . be .

cap - - tives halt . . . be .

cap - - tives halt . . . be .

The piano accompaniment continues with a right-hand melody and a left-hand bass line.

22

fore. Hark!... a

fore. Hark!... but hark!... a

fore. Hark! hark! a shout, ... but hark!... a

fore. Hark! a shout, hark! a shout, ... but hark!... a

22

shout, The Emp'ror fills the cu-rule chair; . . .

shout, The Emp'ror fills the cu-rule chair; . . .

shout, The Emp'ror fills the cu-rule chair; . . .

shout, The Emp'ror fills the cu-rule chair; . . .

23 CLAUDIUS.

Rit.

Un-bind his hands,
Poco più lento.

f a tempo. *p espessa.*

24 *f* *Maestoso.*

si-lence the trum-pets; plead, Brit-on, if plea can

Animato. *f p* *pp* *colla parte.*

a tempo. *rit.* *accel.*

purge thy crimes a-way, Or turn the doom of ma-ny a bloody deed, . .

a tempo. *sf rit.* *f sf* *accel.* *sf* *sf* *sf*

Lento.

The ling-ring doom that waits on thee to-day.

Lento. *sf p* *dim.*

25 CARACTAOUS.

Molto maestoso.
f *a tempo.*

Heap tor - ment up - on tor - ment,

woe . . . on woe, . . . Let months and years of an-guish'd

life be mine ; Tears from these eyes Rome can-not cause to flow,

Nor bend this knee by an - y pow'r . . of thine.

27

rit. *a tempo.* *p*

We liv'd... in peace, ..

p *rit.* *pp a tempo.*

accel. *crea.* *f* *Risort.*

was that a crime . . to thee, That thy fierce ea - gle stoop'd up-on our

accel. *colla parte.* *p*

28

a tempo.

nest? A free - born chieftain, and a peo - ple free, We

pp a tempo.

rall. *dolce.* *molto espress.* *pp* *rall.*

dwelt . . . a - mong our wood - - lands, our wood - lands, and were

pp rall. *pp colla parte.*

a tempo. *Lento.* *pp*

blest For liber-ty, wives, children, hearth and

a tempo. *Lento.* *ppp*

poco accel. *cres.*

shrine, From sea to plain we fought, from plain . . . to

pp poco accel. *cres.*

30

Allegro. *f*

hill, we fought from plain to

Allegro. $\text{♩} = 96.$

ff *p*

dism. *accel.*

hill, Now all is lost, . . . now

f *p* *sonore.* *accel.*

Fed. * *Fed.* *

all is lost, . . . lost, . . . all that was our's is

Ped. * *Ped.* *

31

thine; My soul a-lone re-mains unshackled still.

pp *rit.*

Come prima. *f*

Do then . . . thy worst on me; my peo - ple spare Who

Come prima. *dim.* $\text{♩} = 69.$

Soa. *sf p*

allargando. *largamente.*

fought for free-dom in our land at home; Slaves they are not; be wise and

allargando. *colla parte.*

rit. molto.

teach them there Or - der, and law, and lib - er - ty with Rome . . .

rit. molto. cres. f

ERENN. *Più mosso. pp*

O for the sword of Brit - ain, and the hills!

Più mosso. ♩ = 88.

p rall. dim. molto. ppp a tempo.

ORBIN. *p*

The whis - - - p'ring

O for mine Ei - gen in her wood-land glade,

*pp dolce. Ped. **

for - - - est by our Ha-bren's side! O for our

Light as the morn - - - ing! O for mine

*Ped. **

molto espress.

stringendo.

Ha - bren, and her sil - ver rills, Be - fore we lost them would that we had

Ei - gen!

mf

stringendo.

died!

largamente.

ff

rit.

Spare her, Ro - man, spare her, spare, And mea - sure ten - fold tor - ment up - on

colla parte.

34

Allegro di molto.

me.

CHORUS.

f

cres.

Slay, slay, slay,

f

Slay, slay, slay,

f

Slay, slay the Briton, . . . slay,

f

cres.

Slay, slay the Briton, . . . slay,

34

Allegro di molto. ♩ = 120. *sf*

pp

p *cres.*

cres.

CLAUDIUS *f*

Cap - tive, dost thou hear?

ff slay the Brit - on.

ff slay the Brit - on.

ff slay the Brit - on.

ff slay the Brit - on.

The gods them - selves breathe through a peo - ple's breath;

35

CHORUS. The gods con - demn thee;

ff Slay, slay the Brit-on.

ff Slay, slay the Brit-on.

ff Slay, slay the Brit-on.

ff Slay, slay the Brit-on.

p

cres.

dost thou learn to fear? How say ye

pp

cres.

36

still, Qui - ri - - tes?

CHORUS.

ff

Death!

ff

Death!

36

pp

cres.

sf

ff

Death!

Death!

death! Slay the Brit - on.

death! Slay the Brit - on.

sf

ff

CHARACTAUS.
Andante.

p

Andante. ♩ = 92.

p dim. pp

I plead not for my - self ; not earth or heav'n Can

rit. espress.

shake a soul like mine pre - par'd for all ; Yet, — yet I plead, I plead that

rit. dim. colla parte.

mer - cy may be given To these, these my com - rades of the Roman thrall.

pp

pp

My guile - less daugh - ter and the war - rior bard, Her lov - er, fled from priest - ly

ppp P ppp

p *ten.* *f* *p* *rit.* *pp*

bonds at home, Is there no grace for them, and is it hard To win so lit-tle

cres. *colla parte.* *dim.* *rit.*

39 *Allegro.*

ORBIN. *parlando.*

Plead not for me, I will not quit thy side;

from Im-pe - rial Rome?

39 *Allegro.* $\text{♩} = 108.$

pp *rit.* *pp*

EIGEN. *parlando.*

legato. *espress.*

Plead not for me, King's child, and

But plead for Ei - gen while thy breath en - dures:

40

Allegro molto.

accel.

Or - bin's bride, Yours be my fate, as 'all my life was yours.

Allegro molto. $\text{♩} = 138.$ *pp* *cres.*

accel.

CHORUS.

f Slay them! *ff* slay the Brit - ons,

Slay them! slay the Brit - ons,

f Slay them! *ff* slay the Brit - ons,

f Slay! slay them! *ff* slay the Brit - ons,

sf slay! slay them! slay the

sf slay! slay them! slay the

sf slay! slay, slay . . them! slay . .

sf slay! slay, slay . . them! slay . . them!

marcatissimo.

Brit - ons, slay . . . them! slay!

Brit - ons, slay . . . them! slay!

. . . them! slay. . . the Brit - ons, slay them! slay! slay!

slay them! slay the Brit - ons, slay them! slay! slay!

fff

slay them! slay! . . .

slay them! slay! . . .

slay them! slay! . . .

slay them! slay! . . .

slay them! slay! . . .

dim.

42
 CLAUDIUS.
L'istesso tempo.

f By the gods they shall not die ; . . . Their blood would curse the *dim.*

L'istesso tempo.

p *pp*

ground to which it grew. . . . We

Maestoso.

grant . . you grace; young war - rior, clasp thy bride, clasp thy

colla parte. *p* *pp* *dim. e rit.*

44

Andantino.
Espr.

ORBIN. Grace . . . from the Ro - man!

CLAUDIUS. *Quasi Recit. sempre mf* Grace . . . from the Ro - man! peace . .

bride; Brave chief - tain, all thy suf - frings are o'er;

44 *Andantino.* $\text{♩} = 100.$

pp *espress.*

peace . . . and rest, Free - - - dom is

. . . and rest . . are . . ours, Free - - - dom is

Dwell here in Rome, and by the Em - per - or's side Find . . safe - ty,

lost, but rest and peace re - main ;

lost, but rest and peace, rest . . . and peace re - main, but

Grace . . from the Ro - man!.. peace and

peace, and rest for ev - er - more.

Ped. *

Free - dom is lost, but peace and

peace . . . and rest are ours, peace and rest are

rest are ours, Free-dom is lost, but rest . . . and peace are

Dwell here, . . . dwell here in

Ped. * Ped. *

dim.

rest . . are ours ; . .

ours, Free - dom is lost, but peace and

ours,

Rome,

dolciss.

46

pp

Brit - ain, fare-well ! thro' all the lin - - g'ring

rest . . are oura. Brit - ain, fare-well ! thro' all the lin - - g'ring

Free - dom is lost, but rest and peace are ours, thro' all the lin - - g'ring

pp

dwell here in Rome, and by the Em - per - or's

46

hours, . . Hope, mem - 'ry, love shall hide our gold - - en chain, shall

hours, Hope, mem - 'ry, love shall hide our gold - en chain, shall

hours, Hope, mem - 'ry, love shall hide our gold - en chain, shall

side, Find safe - ty, peace, and rest for ev - er - more, find

47 *dim.*

hide .. our gold - en chain, our gold - en chain,

pp

dim.

hide our .. gold - en chain, . . our gold - en chain,

pp

dim.

hide our gold - en chain, our . . gold - en chain,

pp

dim.

safe - ty, peace, and rest for ev - er - more,

47

ppp

ppp

48

Thro' all the lin - g'ring

pp

Free-dom is lost, .. but peace and rest remain,

pp

Freedom is lost, .. but peace and rest re - main,

p

Brave chieftain, all . . thy

48

pp

hours, Hope, . . mem - 'ry, love, shall . . hide . . . our

Brit - ain fare - well, fare - well! thro' all the lin - g'ring hours, Hope,

Thro' all the lin - g'ring hours, Hope, mem - 'ry, love shall hide our

suf - f'rings now are o'er; Dwell here in Rome, and by the Em - per - or's side Find

cres. molto. *ff allargando.*

gold . . . en chain, hope, mem - 'ry shall

cres. molto. *ff allargando.* *pp*

love, shall hide our gold - en, gold - en chain, love shall

cres. molto. *ff allargando.* *p.* *pp*

gold - en chain, our gold - en chain, love . . shall

cres. molto. *ff allargando.*

safe - ty, peace, and rest, find safe - ty, peace, and

cres. molto. *allargando.* *f* *dim.*

49

hide . . our gold - en chain, love . . shall hide . . our
 hide our gold - en chain, love shall hide, . . shall hide . . our
 hide our gold - en chain, love shall hide, . . shall hide . . our
 rest for ev - er - more, peace and rest for

dim. *p rall. al fine.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

49

Sua.

pp rall. al fine.

gold - en chain.
 gold - en chain.
 gold - en chain.
 gold - en chain.
 ev - er - more.

pp *pp* *pp* *pp* *ppp* *rit. molto.* *ppp*

Ped. ** Ped.*

50

CHORUS.
SOPRANO.

Allegro.

The clang of arms is o - ver, A - bide in peace, and

ALTO.

The clang of arms is o - ver, A - bide in peace, and

TENOR.

The clang of arms is o - ver, A - bide in peace, and

BASS.

The clang of arms is o - ver, A - bide in peace, and

50

Allegro. ♩ = 120.

pp *See...*

brood On glo - rious a - ges com - ing, And Kings of Brit - ish

brood On glo - rious a - ges com - ing, And Kings of Brit - ish

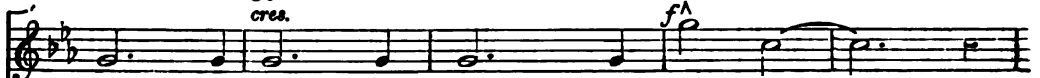
brood On glo - rious a - ges com - ing, And Kings of Brit - ish

brood On glo - rious a - ges com - ing, And Kings of Brit - ish

pp *f* *f* *cres.*

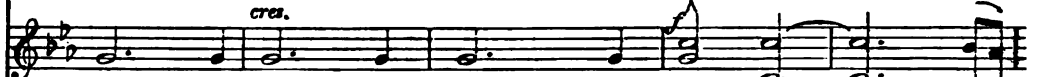
51

cres.



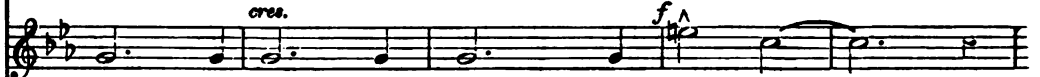
blood. The light de - scends from hea - ven, . .

cres.



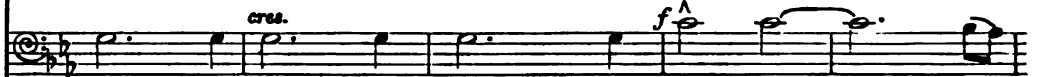
blood. The light de - scends from hea - ven, . . The

cres.



blood. The light de - scends from hea - ven, . .

cres.

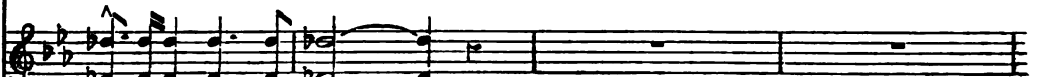


blood. The light de - scends from hea - ven, . . The

51



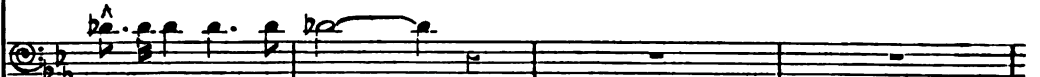
The em - pire of the Ro - man Is . .



cen - turies roll a - way, . .



The em - pire of the Ro - man Is . .



cen - turies roll a - way, . .



dim.

crum- bled in- to clay; . . .

dim.

The ea - gle's flight is end - ed, His

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

crum- bled in- to clay; . . . The ea - gle's flight is end - ed, His

52

dim.

The oak has grown and

wea - ry wings are furl'd; . . . The oak has grown and

wea - ry wings are furl'd; . . . The oak has grown and

The oak has grown and

p *f*

Allargando.

sha-dow'd . . . The shores of all the world: . . .

sha-dow'd . . . The shores of all the world: . . .

sha-dow'd . . . The shores of all the world: . . .

sha-dow'd . . . The shores of all the world: . . .

Allargando.

cre - cen - do.

tr

Ped.

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

Brit - ons, . . . a - lert! . . . and

fff a tempo.

rf

54

fear not, Though round your path of pow'r, Op -

fear not, Though round your path of pow'r, Op -

fear not, Though round your path of pow'r, Op -

fear not, Though round your path of pow'r, Op -

54

fear not, Though round your path of pow'r, Op -

tutta forza.

pos - - ing co - horts ga - ther, And

pos - - ing co - horts ga - ther, And

pos - - ing co - horts ga - ther, And

pos - - ing co - horts ga - ther, And

ef

jea - lous ty - rants low'r;

jea - lous ty - rants low'r;

jea - lous ty - rants low'r;

jea - lous ty - rants low'r;

ef

55

sf
 On— . . though the world de sert you, On— so your cause be right;
sf
 On— . . though the world de - sert you, On— so your cause be right;
sf
 On— . . though the world de - sert you, On— so your cause be
 On— . . though the world de - sert you, On— so your cause be

55

ff
 Musical accompaniment for piano, featuring triplets and dynamic markings.

56

a tempo.

Britons, a - lert! . . . and fear not, . . . But
 Britons, a - lert! . . . and fear not, . . . But
 right; and fear not, . . . But
 right; and fear not, . . . But

56

a tempo.

ff
fff tr
 Musical accompaniment for piano, featuring triplets and dynamic markings.

peo - ples un - dis - cov - er'd, In lands we can - not know; And
 age to age shall grow In lands we can - not know; And
 peo - ples un - dis - cov - er'd, In lands we can - not know; And
 peo - ples un - dis - cov - er'd, In lands we can - not know; And

dolce.
 where the flag of Brit - ain Its tri - ple cross - es rears, No slave shall be for
dolce. *legato e sostenuto.*
 where the flag of Brit - ain Its tri - ple cross - es rears, No slave, no
dolce. *legato e sostenuto.*
 where the flag of Brit - ain Its tri - - ple cross - es rears,
dolce. *p legato*
 where the flag of Brit - ain Its tri - - ple cross - es rears, And

pp *pp molto legato e sostenuto.*

sub-ject, No tro-phy wet with tears, . . . no tro-phy
legato e sostenuto.
 slave shall be for sub-ject, no slave shall be, no
legato e sostenuto.
p
 No slave . . . shall be for sub-ject,
e sostenuto.
 where the flag . . . of Brit-ain Its tri-ple cross-es rears, No

58

wet with tears, no tro-phy wet with tears; But,
pp
 slave shall be for sub-ject, But folk shall bless the ban-ner, And
 No tro-phy wet with tears, . . . But folk shall bless, shall
pp
 slave shall be for sub-ject, No tro-phy wet with

58

folk shall bless the ban - ner, And bless the cross - es twin'd,
 bless, . . . and bless the cross - es twin'd, That bear the gift of
 bless the ban - ner, . . . And bless the cross - es twin'd, That bear the
 tears ; But folk shall bless . . . the cross - es twin'd, That bear the gift of

59

That bear the gift . . . of free - dom, of free - dom, On
 free - dom, that bear . . . the gift of . . . free - dom On
 gift, the gift of free - - - - - dom On ev - - 'ry
 free - - dom, the gift of free - dom On . . .

ev - 'ry blow - ing wind ;

ev - 'ry blow - ing wind ;

blow - ing wind ; . . Nor shall her might dim - in - ish While

ev - 'ry blow - ing wind ; . . Nor shall her might dim - in - ish

60

Ped.

This system contains the first vocal entry and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano pedal marking is present at the end of the system.

f.

And

Of e - qual law to all men— And

firm . . she holds the faith Of e - qual law to all men— And

While firm she holds the faith Of e - qual law to all men— And

f.

8283.

This system continues the vocal and piano parts. It includes the word 'And' and the beginning of the phrase 'Of e - qual law to all men—'. The piano accompaniment includes triplets and a forte dynamic marking.

holds it to the death;

holds it to the death;

holds it to the death;

holds it to the death;

61

Grandioso. ^

For all the world shall learn it— Though long the task shall

For all the world shall learn it— Though long the task shall

For all the world shall learn it— Though long the task shall

For all the world shall learn it— Though long the task shall

61

Grandioso. ^

be— The text of Brit - ain's teach - ing, The mes - sage of the free; And

be— The text of Brit - ain's teach - ing, The mes - sage of the free; And

be— . . The text of Brit - ain's teach - ing, The mes - sage of the free; And

be— . . The text of Brit - ain's teach - ing, The mes - sage of the free; And

Ped. *

allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And

allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And

allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And

allargando. ten. rf sf sf rit.
when at last they find it, The na - tions all shall stand And

rf allargando. ten. sf sf rit.

63

sostenuto.



hymn the praise of Brit - ain, . . . the praise of

sostenuto.



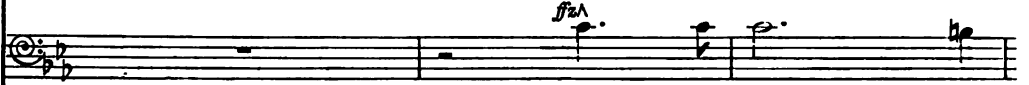
hymn . . . the praise, the praise of Brit - ain, and hymn the praise of

sostenuto.



hymn . . . the praise, the praise of Brit - ain, . . . and

ff



Hymn the praise of

63



sostenuto.

ff



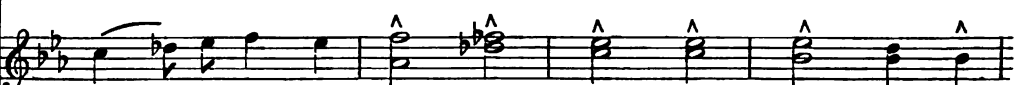
64



Brit - ain, . . . Like



Brit - ain, and hymn, and hymn the praise of Brit - ain, the

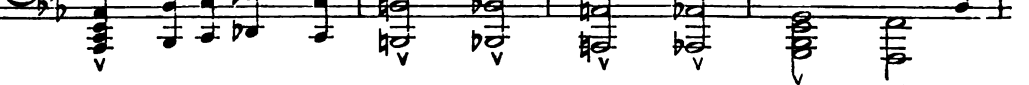
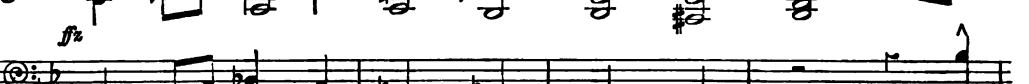
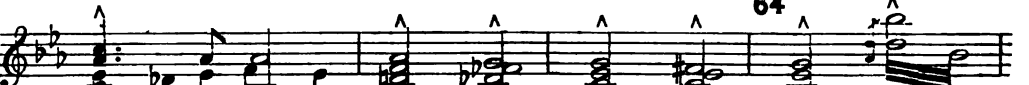


hymn . . . the praise, and hymn the praise of Brit - ain, and



Brit - ain, . . . and

64



cres. at fine.

bro - - - - - thers, - hand in

cres.

praise, . . . Like bro - - - thers, - hand . . in . .

cres.

hymn the praise of Brit - ain, Like . . . bro - thers, - hand in

cres.

hymn the praise of Brit - ain, Like . . . bro - thers, - hand in

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "bro - - - - - thers, - hand in", "praise, . . . Like bro - - - thers, - hand . . in . .", "hymn the praise of Brit - ain, Like . . . bro - thers, - hand in", and "hymn the praise of Brit - ain, Like . . . bro - thers, - hand in". The piano accompaniment features a steady rhythmic pattern with chords. The first measure of the piano part is marked with a *cres.* dynamic.

Lento.

hand.

hand.

hand.

hand.

Lento. *a tempo.*

Ped.

8283. * THE END.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "hand.", "hand.", "hand.", and "hand.". The piano accompaniment features a steady rhythmic pattern with chords. The first measure of the piano part is marked with a *Lento.* dynamic, and the second measure is marked with a *a tempo.* dynamic. The piano part ends with a *Ped.* marking. The page number 8283. and the text * THE END. are at the bottom.