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# VOCAL GEMS

FROM

## ROB ROY

*ROMANTIC COMIC OPERA*

LIBRETTO

BY

HARRY B. SMITH

MUSIC

BY

REGINALD DE KOVEN

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Rob Roy.  
VOCAL GEMS.

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No 3. Duet.

Flora and the Prince.

REGINALD de KOVEN

Andante con moto.

Piano.



*mf*

Musical score for the piano introduction, featuring a treble and bass clef with a 12/8 time signature. The music is in B-flat major and begins with a mezzo-forte (*mf*) dynamic.



*ff* *p* *rall.*

Musical score for the piano accompaniment, continuing from the introduction. It features a treble and bass clef and includes dynamics of fortissimo (*ff*), piano (*p*), and rallentando (*rall.*).

Prince.

*mf con sentimento*

Thou, dear heart, — that hast



Musical score for the Prince's vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "Thou, dear heart, — that hast". The piano accompaniment is in a bass clef. The dynamic is mezzo-forte (*mf con sentimento*).

been in ad-ver-si-ty true, — Faith-ful e'er un-to

*cresc.*



Musical score for the Prince's vocal line and piano accompaniment. The vocal line continues with lyrics: "been in ad-ver-si-ty true, — Faith-ful e'er un-to". The piano accompaniment is in a bass clef. The dynamic is *cresc.* (crescendo).

Flora.

E'er faith-ful to thee.

me in my ex-ile a - far. Through dark clouds, — now the



Musical score for Flora's vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "E'er faith-ful to thee. me in my ex-ile a - far. Through dark clouds, — now the". The piano accompaniment is in a bass clef.

Ev-er true, I will be!

fair light is shin-ing a - new, — And bright-ly for us, — there

*f rall.* My heart is thine own, If a cot be thy lot or a throne. —

rises Hope's radiant star. *a tempo*

*mf* *ff*

*Largamente*

*f* If — a crown be mine, — or in exile I pine, if I reign or I fall; —

*Largamente*

*f*

*f* Tho' in ex-ile you pine, *mf* my heart shall e'er be

Thy — faith and love — will I prize more than all.

*f* *ff*

thine!  
*mf*  
 If my star lead me on un-to death or a

throne, I shall love thee a-lone; Thine shall be all, For thee on -

*molto f*

ly I would live, if I come to mine own; Thine shall be all: I would

*cresc.* *ff rall.*

*colla voce*

*rall.* For my love, for my prince, all that's fain win a crown, dear, for thee.

*mf a tempo*

*a tempo*



mine - I would give. For thee I would die, for thy cause I would  
 All is thine!

*rall.* *mf* **Allegro, à la Valse.**  
 live. Love's day at last shall  
 All for thee!

*rall.* *p sostenuto* **Allegro, à la Valse.**

dawn, When peril's dark night has gone,  
 Day shall

*cresc.*  
 Life will be thine then on - ly! All  
 dawn! All my life shall be thine,

dear one, for thee. *con tenerezza*  
*p* All for thee. Noth- ing but death shall sev -

*And.* \*

True for aye!  
 er, Naught in life shall be - tray;

*f* Faith-ful to thee for - ev - er, Let fate bring un - to  
 Faith-ful to thee for - ev - er and aye, Let fort-une bring what

*mf*

*poco rall.* *a tempo*  
 us what it may. Love's day at last shall dawn,  
 eer it may. Ah, yes! love's fair-est morning at last, dear, is dawn - ing,

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

*cresc.*  
 When Per-il's dark night has gone, Then will I  
*cresc.*  
 When-er the night of Per-il has gone, Ah then will I

live for thee, love! On-ly for thee,  
 live, love, on-ly for thee; On-ly for thee,

*ff* *accel. con passione*  
*ff* *cresc.*

ev-er and aye; Then I will live, love, for thee.  
 ev-er and aye; Then I will live, love, for thee.

*molto f* *rall*  
*f* *rall.*  
*molto f* *f* *rall.* *mf*

*rall* *pp*

# Nº 6. Chorus of Highlanders.

Song of Rob Roy.

Allegro marcato.

Piano.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Bass clef accompaniment with chords. Dynamics include *f*.

Second system of piano introduction. Treble clef melody with eighth and sixteenth notes. Bass clef accompaniment.

Third system of piano introduction. Treble clef melody with eighth and sixteenth notes. Bass clef accompaniment.

Fourth system of piano introduction. Treble clef melody with eighth and sixteenth notes. Bass clef accompaniment.

Fifth system of piano introduction. Treble clef melody with eighth and sixteenth notes. Bass clef accompaniment.

SOPRANO. Lo stesso tempo. *deciso*

TENOR. *deciso*

BASS. *deciso*

The

The

The

The

Lo stesso tempo.

The

Voices enter with the lyrics "The" in a 6/8 time signature. Dynamics include *deciso*.

Piano accompaniment for the vocal entry. Treble clef melody with eighth notes. Bass clef accompaniment with chords. Dynamics include *cresc.* and *f*.

*deciso.*

white and the red! Huz - zah! — The white and the red for aye! — From *ff*

*deciso.*

white and the red! Huz - zah! — The white and the red for aye! — From *ff*

*deciso.*

white and the red! Huz - zah! — The white and the red for aye! — From *ff*

*deciso*

crag and glen, come the High - land-men, The Sas - se-nach's had his day. —

crag and glen, come the High - land-men, The Sas - se-nach's had his day. —

crag and glen, come the High - land-men, The Sas - se-nach's had his day. —

*marcato*

*ff*

Tar-tan and targe to the fore, lads, King George shall come to grief; — Let *ff*

*ff*

Tar-tan and targe to the fore, lads, King George shall come to grief; — Let *ff*

*ff*

Tar-tan and targe to the fore, lads, King George shall come to grief; — Let *ff*

*ff*

clay-mores all be swift to strike, For bold Rob Roy our chief. So  
 clay-mores all be swift to strike, For bold Rob Roy our chief. So  
 clay-mores all be swift to strike, For bold Rob Roy our chief. So

*Marcato molto.*

March! March! Et-trick and Tev-iot-dale,  
 March! March! Et-trick and Tev-iot-dale,  
 March! March! Et-trick and Tev-iot-dale,

*Marcato molto.*

*cresc. molto*

Why, my lads, din-na ye march for'd in or-der? March! March!  
 Why, my lads, din-na ye march for'd in or-der? March! March!  
 Why, my lads, din-na ye march for'd in or-der? March! March!

*cresc. molto*

Eks-dale and Lid-des-dale, All the blue bon-nets are o-ver the bor-der.  
 Eks-dale and Lid-des-dale, All the blue bon-nets are o-ver the bor-der.  
 Eks-dale and Lid-des-dale, All the blue bon-nets are o-ver the bor-der.

*ff a 2.*  
 Hur-rah! Hur-rah! Ho! Rob Roy! *ff*  
 Hur-rah! Hur-rah! Ho! Rob Roy! *ff*  
 Hur-rah! Hur-rah! Ho! Rob Roy!

*ff accel.*

(Rob Roy enters.)  
 Our chief!  
 Our chief!  
 Our chief!

*sf* *sf*

Allegro con spirito.

*f.*

1. Where eag-les nest On mountains' crest, Lives Rob Roy Mc Gre-gor, the  
 2. I have no wealth But sword and health, But woe to him, woe to him,

King of the High-lands.  
 who shall gain-say me:

SOPRANO. *mf*  
 The We

TENOR. *mf*  
 With clay - mores draw - ing, The  
 We're bold ma - raud - ers, We

BASS. *mf*  
 With pip - ers blow - ing, and clay - mores draw - ing, The  
 We're bold ma - raud - ers, of Low - land bord - ers, We

*ff.*

My sword be-ongs to all with wrongs, My  
 As tor-rents leap down mountains steep I

Low-lands a-wing, come clans-men all. Come all!  
 take no or-ders, from Prince or King, not we.

Low-lands a-wing, come clans-men all. Come all!  
 take no or-ders, from Prince or King, not we.

Low-lands a-wing, come clans-men all. Come all!  
 take no or-ders, from Prince or King, not we.



name carries ter-ror to far lands or nighlands, To main lands and isl - and, all  
 rush with my fol-lowers Noth-ing can stay me, Not one would be-tray me, his

fear. chief. 1-2. Rob Roy, am I, Laws I de - fy,

*Giocoso.*

Woo - ing all dan - ger, Fal - chion in hand. *ff* My brave clan

*molto marc.*

all to a man, Rov - er and ran - ger War on the stranger,

*accel.* *cresc.* Per - il share with me, Do and dare with me, Who'll fight fair with me? bold Rob Roy!

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

*molto deciso.*

Bold and free, Va - liant is he, Woo - ing all dan - ger  
 Bold and free, Woo - ing all dan - ger

*ff* *ff*

*molto deciso.*

Bold and free, Woo - ing all dan - ger

*ff*

*ff accel.*

*cresc.*

Per - il share with me, Do and dare with me,  
*accel.* *cresc.*

Rov - er and ran - ger: Our chief,  
*p accel.* *cresc.*

Rov - er and ran - ger: Our chief so free,  
*p accel.* *cresc.*

Rov - er and ran - ger: Our chief so free,  
*accel.* *cresc.*

Who'll fight fair with me?

Bold Rob Roy!

is he,

Rob Roy!

is he,

Rob Roy!

is he,

Rob Roy!

# No. 8. Song.

## The Mayor and Servants.

Allegro vivace.

Piano. *ff*

The first system of the piano introduction, featuring a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady accompaniment of quarter notes. The dynamic marking is *ff* (fortissimo).

The second system of the piano introduction, continuing the rhythmic patterns from the first system.

The Mayor. *f*

1. My  
2. I

The vocal introduction for 'The Mayor', starting with a treble clef and a key signature of two sharps. The melody is simple and declarative. The piano accompaniment continues with the same accompaniment as the introduction. The dynamic marking is *f* (forte).

hairt is\_ in\_ the\_ High-lands O; My\_ hairt it is nae here; Tho'  
do not\_ know a\_ pi - broch from a\_ bunch of phil - a - begs; But

The first line of the vocal melody with lyrics. The piano accompaniment is visible below the vocal line.

in this\_ dress I\_ must con - fess I\_ feel ex - treme - ly  
reels and\_ flings are\_ just the things To\_ lim - ber up the

The second line of the vocal melody with lyrics. The piano accompaniment is visible below the vocal line.

queer!  
legs! *ff*  
Tammass. *ff*

I'm up in Gae - lic  
My hairt is in the

We feel ver - y queer!  
Lim - ber up the legs.

Servants. *ff*

We feel ver - y queer!  
Lim - ber up the legs.

*f marc.*

di - a - lect, the pipes I'll learn to play; But oh! my - knees will  
Highlands O, I am a High - land chief; Al - though a - chance at -

sure - ly freeze. But  
lon - ger pants, Oh,

Will sure - ly freeze,  
We'd like a chance,

Will - sure - ly freeze,  
At - lon - ger pants,

oh! my — knees will — sure — ly freeze, If — there's a frost to —  
 yes a — chance at — lon — ger pants, Would give my soul re —

day.  
 lief. **Allegro.**  
 1-2. Still I am a Highland-man, a

**Tammas. ff** That is ver-y true.  
**Servants. ff** Oh what a re - lief.  
 That is ver-y true.  
 Oh what a re - lief. **Allegro.**

*poco rall.* **f**

tar-tan plaid-ed Highland-man, As cal-lant cant-y Highland - man, as

ev - er you did see. **Tammas. f**

**Servants. f** Yes, he's a High-land - man, a

Yes, he's a High-land - man, a

tar - tan plaid-ed Highland man, As cal - lant cant-y High-land-man, as  
tar - tan plaid-ed Highland man, As cal - lant cant-y High-land-man, as

*marc.*  
Rob Roy M<sup>c</sup> Gregor, O! England, how we'll plague her, O!  
ev - er you did see.  
ev - er you did see.

Pip - ers blaw and clans-man draw, — Rob Roy M<sup>c</sup> Gre-gor, O!

Rob Roy Mc Gre-gor, O! Eng - land, how we'll plague her, O!\_

Rob Roy Mc Gre-gor, O! Eng - land, how we'll plague her, O!\_

Pip - ers blaw and claus-man draw for Rob Roy Mc Gre-gor, O!

Pip - ers blaw and claus-man draw for Rob Roy Mc Gre-gor, O!

Pip - ers blaw and claus-man draw for Rob Roy Mc Gre-gor, O!

Tempo I.

*rall.*

Rob Roy Mc Gre-gor, O!

*rall.*

Rob Roy Mc Gre-gor, O!

*rall.*

Rob Roy Mc Gre-gor, O!

Tempo I.

*Più mosso.*

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together, and includes several accents. The bass staff provides a harmonic accompaniment with chords and single notes, also featuring accents.

The second system continues the piece with similar rhythmic and melodic motifs in both staves, maintaining the texture established in the first system.

The third system introduces a change in the bass line, with more complex chordal structures and sustained notes, while the treble staff continues its melodic pattern.

The fourth system features a more active treble line with sixteenth-note passages, while the bass line remains steady with chords.

The fifth system is marked with *ff accel. molto*. The treble staff continues with rapid melodic runs, and the bass line consists of a steady, rhythmic accompaniment of chords.

The sixth system concludes the piece. The treble staff has a final melodic flourish, and the bass line ends with two chords marked *sfz* (sforzando).



# No. 11. Song. "The Merry Miller?"

Janet and Chorus.

*Allegro giocoso.*

Piano. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It provides a harmonic accompaniment with chords and moving lines. The piece concludes with a 2/4 time signature change.

Janet. *f con spirito.*

1. There was a mer-ry mill-er of the Low-land I've been told,  
 Mar-ge-ry, the tav-ern maid, she was a mer-ry wife,

SOPRANOS.

TENORS.

BASSES.

1. A  
2. A

The piano accompaniment for the first vocal line consists of two staves. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Who nev-er cared a rap for love but  
 The mil-ler pur un-luck-y soul he

ver-y mer-ry mil-ler as you see,  
 ver-y mer-ry wife-y as you see,

*f*  
Ha, ha!

Ha, ha!

The piano accompaniment for the second vocal line consists of two staves. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and chords in the left hand. A dynamic marking of *ff* is present.

mick - le cared for gold; Mick - le  
leads the deil's own life; It is

Oh, the rust - y dust - y mil - ler,  
It's a rust - y life she leads him,

*cresc.*

cared he for his sil - ler. The  
lit - tle that she heeds him. The

*ff*

For the ver - y mer - ry mill - er, Lads sing hey!  
For the life his wif - ie leads him, Lads sing hey!

*ff*

For the ver - y mer - ry mill - er, Lads sing hey!  
For the life his wif - ie leads him, Lads sing hey!

*ff*

For the ver - y mer - ry mill - er, Lads sing hey!  
For the life his wif - ie leads him, Lads sing hey!

Mill - er's pow was grey and old was he, they say, but he must go a -  
way she flirts and gads with all the like - ly lads, Is ver - y wrong; they

cour - tin' of a sum - mer's day, And who should he pick  
say, she has a kiss for all, That's what a man must

out (the lad was full no doubt) But Mar - ger - y, the tav - ern  
get who weds a sad co - quette, Like Mar - ger - y, the tav - ern

maid? \_\_\_\_\_ *rall.* 1-2. Ay, Mar - ger - y, the pout - ing, flout - ing  
maid? \_\_\_\_\_ *rall.*

1-2. What *rall.* Mar - ger - y?  
1-2. What *rall.* Mar - ger - y?  
1-2. What Mar - ger - y?

*rall. colla voce.* *Vivace.*  
*ff a tempo.*

*mf* *cresc.*

Mar - ger - y; the laugh - ing, chaffing Mar - ger - y Wi' all her smiles and

*f*

winks, the minx; She mar - ried him for sil - ler The rust - y dust - y Mill - er, Ha,

*marcato.*

ha, ha, ha! Ho, ho, ho, ho! She mar - ried him for sil - ler and his

*rall.*

cake was dough. Ay, Mar - ger - y.

*f rall.*

What Mar - ger - y? The

What Mar - ger - y? The

What Mar - ger - y? The

*rall.*

*a tempo.*  
pout - ing, flout - ing Mar - ger - y; Ha, ha, ha, ha! Ho, ho, ho, ho! She  
pout - ing, flout - ing Mar - ger - y; Ha, ha, ha, ha! Ho, ho, ho, ho! She  
pout - ing, flout - ing Mar - ger - y; Ha, ha, ha, ha! Ho, ho, ho, ho! She

*ff*

*a tempo.*  
*ff*

1.  
mar - ried him for sil - ler and his cake was dough.  
mar - ried him for sil - ler and his cake was dough.  
mar - ried him for sil - ler and his cake was dough.

*sfz*

2.  
Oh. 'Tis so! —  
cake was dough!  
cake was dough!  
cake was dough!

*sfz*

## No 13. Lay of the Cavalier.

The Prince and Chorus.

Allegro con spirito.

Piano.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *mf*. There are two asterisks (\*) marking specific measures in the bass line.

The Prince.

*f animato.*

1. With their trap-pings all a-jin-gle,  
2. No-blest men and sweet-est la-dies,

The first system shows the vocal line for 'The Prince' and the piano accompaniment. The vocal line is in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The music is in 2/4 time and B-flat major. Dynamics include *f* and *mf*.

and their hors-es' blood a-tin-gle, Sa-bres clash-ing,  
Wished the Pu-ri-tans in Ha-des, For the Stu-art

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'and their hors-es' blood a-tin-gle, Sa-bres clash-ing, Wished the Pu-ri-tans in Ha-des, For the Stu-art'. The piano accompaniment features a steady rhythmic pattern. Dynamics include *cresc.* and *mf*.

Ar-mor flash-ing, Rode Prince Ru-pert's cav-a-liers.  
beat each true heart 'Neath steel-mail and silk-en gown.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Ar-mor flash-ing, Rode Prince Ru-pert's cav-a-liers. beat each true heart 'Neath steel-mail and silk-en gown.'. The piano accompaniment maintains the rhythmic accompaniment. Dynamics include *cresc.*

Came the dam-sels fair to meet them, With their sweet-est  
Mer-ry To-ry lads and lass-es, Crum-bling bread in

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'Came the dam-sels fair to meet them, With their sweet-est Mer-ry To-ry lads and lass-es, Crum-bling bread in'. The piano accompaniment ends with a final chord. Dynamics include *cresc.*

1. smiles to greet them, Bright eyes glow - ing, aye but show - ing  
 2. to their glass - es, Sly - ly wink - ing, said (while drink - ing)

*poco rall.* Love and loy - al - ty through tears. Sweet the kiss - es  
 "Heav - en send this crumb well down!" Those were days so

*poco rall.* *più placido sostenuto.*

then to he - roes prof - ered; Rich the flag - ons, served by fair - est  
 glo - rious and vic - to - rious; Days to set each gal - lant heart a -

hands. For a sin - gle stir - rup - cup to cheer up  
 flame. Till knell sound - ed down - fall for the Round - head,

*cresc.* *cresc.*

Those who fought at king's com - mands. Then with gay fare -  
 Till the mer - ry mon - arch came. Ev - 'ry high - born

*ff accel.* *ff accel.*

*marcato.*

wells in Chorus How those Jac - o - bites be - fore us Galloped mad - ly,  
 wife or daughter Pledged the king's health o'er the wa - ter, Glad - ly guid - ing,

How those Jac - o - bites be - fore us  
 Pledged the king's health o'er the wa - ter,

How those Jac - o - bites be - fore us  
 Pledged the king's health o'er the wa - ter,

How those Jac - o - bites be - fore us  
 Pledged the king's health o'er the wa - ter,

*marcato.*

*ff. poco rall.*

rid - ing glad - ly Forth to bat - tle for their king.  
 friends in hid - ing All de - spite of risk and blame.

*ff poco rall.*

Forth to bat - tle for their king.  
 All de - spite of risk and blame.

*ff poco rall.*

Forth to bat - tle for their king. *a tempo.*  
 All de - spite of risk and blame. *f* Rid - ing for the king.  
 Rid - ing for the king.

*ff poco rall.*

Forth to bat - tle for their king. Rid - ing for the king.  
 All de - spite of risk and blame. Rid - ing for the king.

*ff*

*sfz poco rall.*

*a tempo.*



*marcato.*

1-2. Boots and saddles, cav-a-liers! Pis-tols, car-a-bines. *ff* Down with all king

*ff* So ho!

*ff* So ho!

*ff* So ho!

*marc.*

*ff*

George's crew, Up with kings and queens: As we ride, as we ride;

*ff*

with our swords by our side; Forward! fighting for king, and glo - - ry!

*marc.*  
*ff*  
As we ride, as we ride with our swords by our side,  
*ff marc.*  
As we ride, as we ride with our swords by our side,  
*ff*  
As we ride, as we ride with our swords by our side,

On - ward, cav - a - liers, cav - a - liers, on - ward all!  
on - ward com - - - rades! on - ward.  
on - ward com - - - rades! on - ward.  
on - ward com - - - rades! on - ward.

all! on - ward all!  
on - ward all!  
on - ward all!  
on - ward all!

# No. 17. Romanza.

"Dearest Heart of my Heart."

Flora.

Piano.

*Andante con moto.*

*mf sosten.*

*marcato la melodia.*

The piano introduction consists of two staves in 9/8 time. The right hand features a melody of eighth notes with a 'marcato' emphasis, while the left hand provides a rhythmic accompaniment of eighth notes. The tempo is 'Andante con moto' and the dynamics are 'mf sosten.'.

Flora. *mf* % *con sentimento.*

1. My life I give, to guard thee and  
2. I give thee all, and ask no re-

*rall.* *a tempo.*

*p* *p* *mf*

The vocal line begins with a 'rall.' (ritardando) and then returns to 'a tempo'. The piano accompaniment starts with a 'p' (piano) dynamic and moves to 'mf' (mezzo-forte). The lyrics are: '1. My life I give, to guard thee and 2. I give thee all, and ask no re-'.

guide thee; All for thee, — what-so-ev-er be-tide thee. I would  
turn-ing; Let my lot — be of grieving and yearn-ing; In the

The vocal line continues with the lyrics: 'guide thee; All for thee, — what-so-ev-er be-tide thee. I would turn-ing; Let my lot — be of grieving and yearn-ing; In the'.

watch be-lov-ed, for-ev-er be-side thee; All for  
aft-er years of thy hap-pi-ness learn-ing; Were of

*p*

The vocal line concludes with the lyrics: 'watch be-lov-ed, for-ev-er be-side thee; All for aft-er years of thy hap-pi-ness learn-ing; Were of'. The piano accompaniment ends with a 'p' (piano) dynamic.

*poco rall.* *cresc. poco agitato.*

thee a-lone, dearest heart of my heart. — All for thee is each wak - ing  
 joy enough, dearest heart of my heart. — All for thee is each ten - der

*poco rall.* *cresc.*

*l.h.*

hope and fear, And thine are all dreams that are fair; —  
 thought I own; When all the world li - eth a - sleep, —

*f marcato.*

Thine a - lone is each passing smile or tear. — To thy keep - ing I give,  
 And for thee are the pray'rs I breathe a - lone. — That the stars a - bove,

*poco rall.* *cresc.*

Lovethat ev - er shall live, Thy sunlight or shad - ow to share. — Yes,  
 Will e'er watch o'er my love, That heaven my dear one will keep — Ah!

*colla voce.*

*ff a tempo.* *dolce.*

faith-ful for-ev - er, fail-ing theenev - er 1-2. Though change-ful fate, our lives may  
 faith-ful for-ev - er, fail-ing theenev - er

*a tempo.* *p*

*ff*

part; E'er liv-ing and lov - ing, On-ly for prov - ing,

*ff* *rit.* \*

*p. rall.* 1.

All, all, for thee, dearest heart of my heart. —

*p rall.*

2

I heart

*rall.* *p* *pp*

*D. S.*

## No. 21. Song of the Turnkey.

Lochiel.

Allegro deciso.

Piano.

*f deciso.* *mf*

The piano introduction consists of two staves in 6/8 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from *f deciso.* to *mf*.

Moderato.

*f deciso.*

1. In the don - jon deep, in the don - jon keep; Where the  
 2. Tho' the rav - en screams, from the gal - lows beam; It is

spi - ders weaves their strands; — In the home of bats, And of  
 lit - tle heed he takes; — And a song he roars, Thro' the

grey old rats, Are my lord the turn - key's lands. — O, his  
 cor - ri - dors, As his watch - ful round he makes. — There is

*sfz*

The vocal and piano accompaniment for the song is in 6/8 time. The vocal line is written in the bass clef, and the piano accompaniment is in the grand staff. The tempo is marked *Moderato*. The music includes various dynamics such as *f deciso.*, *mf*, and *sfz*. There are also performance markings like *rit.* and *\*.*

*Più placido.*

task is light but from morn'till night, On his rounds he needs must  
ne'er a trai - tor in all his realm, For their mon - arch nev - er

go. — It is tramp, and tramp, with his keys and his lamp, In the  
sleeps: — There is none dares say to the turn - key "Nay," He is

*rall.* cor - ri - dors down be - low. — 1-2. Then its Ho, ho,  
king of the don - jon deeps. — *ff. cresc.*

*colla voce.* *marcato il movi-*

ho! I am king of the don - jon deep; — There is

*mento.*

mu - sic of bolt and chain, — In the turn - key's dark do -

main. — How mer - ri - ly jin - gle chains that cling! How

mer - ri - ly jin - -gle keys that swing! I am

*cresc.*

*marc. molto.* 1. king, king, king of the don - jon keep.

king of the don - jon

*Più lento.*

*rall.*

*colla voce.*

*D. S.*

keep.

*a tempo.*