

## PART II.

## No. 1. SOLO AND CHORUS.—“THE WILD BIRDS TOLD THEIR WARBLING TALE.”

*Andante con moto espressivo.* TENOR SOLO.

The wild birds told their

*Andante con moto espressivo.* ♩ = 76.

*p* *pp* *pp*

*con Ped.*

warb - ling tale, And wakened ev - 'ry flow'r that blows ; And

peep - ed forth the vio - - let pale,

And spread her breast the moun - - tain rose.

The musical score is written for a Tenor Solo and Piano accompaniment. It is in the key of D major (one sharp) and common time (C). The tempo is marked 'Andante con moto espressivo' with a metronome marking of ♩ = 76. The score consists of four systems of music. Each system includes a vocal line for the Tenor Solo and a piano accompaniment with a grand staff (treble and bass clefs). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with chords. Dynamics include piano (p), pianissimo (pp), and piano con Pedal (con Ped.). The lyrics are: 'The wild birds told their warbling tale, And wakened every flower that blows; And peeped forth the violet pale, And spread her breast the mountain rose.'

But

*espress.*

love - lier than the rose . . so red, Yet

pal - er than the vio - - let pale, . . She

*cres.*

ear - ly left . . . her sleep-less bed,

*dim.*

The fair - est maid in Te - viot - dale.

*p* *pp* *espressivo.*

A CHORUS.  
SOPRANO.

The Knight and the La - dye fair are met,

ALTO.

The Knight and the La - dye fair are met,

TENOR.

The Knight and the La - dye fair are met,

BASS.

The Knight and the La - dye fair are met,

A

*p* *p*

*con Ped.*

*poco cres.*

And un - der the hawthorn's boughs are set.

A fair - er

And un - der the hawthorn's boughs are set.

A fair - er

And un - der the hawthorn's boughs are set.

A fair - er

And un - der the hawthorn's boughs are set.

A fair - er

*poco cres.*

pair were nev - er seen To meet . . . be -

pair were nev - er seen To meet be -

pair were nev - er seen To meet be -

pair were nev - er seen To meet be -

- neath the haw - thorn green.

- neath . . . the haw - thorn green. . .

- neath the haw - thorn green.

- neath the haw - thorn green.

*cres.*

He was state - ly, young, and tall;

And she, when love, scarce  
And she, when love, scarce  
And she, when love, scarce  
Dreaded in bat - tle, loved in hall. . . And she, when love, scarce

TENOR SOLO.  
When the  
told, scarce hid, Lent to her cheek a live - lier red; . . .  
told, scarce hid, Lent to her cheek a live - lier red; . . .  
told, scarce hid, Lent to her cheek a live - lier red; . . .  
told, scarce hid, Lent to her cheek a live - lier red; . . .

B

half . . . sigh her swell - ing breast

*pp* When the half sigh her swell - ing breast A -

*pp* When the half sigh her swell - ing breast A -

*pp* When the half sigh her swell - ing breast A -

*pp* When the half sigh her swell - ing breast A -

B

The first system of the musical score consists of six staves. The top staff is a vocal line starting with a 'B' section, containing the lyrics 'half . . . sigh her swell - ing breast'. Below it are four vocal staves, each starting with a 'pp' dynamic marking and the lyrics 'When the half sigh her swell - ing breast A -'. The bottom two staves are the piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand playing a simpler line. The key signature has two sharps (F# and C#).

A - gainst the silk - en rib - bon prest; When

- gainst the silk - en rib - bon prest;

- gainst the silk - en rib - bon prest; . . .

- gainst the silk - en rib - bon prest;

- gainst the silk - en rib - bon prest;

*p*

The second system of the musical score consists of six staves. The top staff is a vocal line with the lyrics 'A - gainst the silk - en rib - bon prest; When'. Below it are four vocal staves, each with the lyrics '- gainst the silk - en rib - bon prest;'. The bottom two staves are the piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand playing a simpler line. A 'p' dynamic marking is present in the piano part. The key signature has two sharps (F# and C#).

her blue eyes their se - - - cret told,

*pp* When her blue eyes their se - cret told, . .

*pp* When her blue eyes their se - cret told, . .

*pp* When her blue eyes their se - cret told, . .

*pp* When her blue eyes their se - cret told, . .

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "her blue eyes their se - - - cret told,". Below the vocal line are four staves of piano accompaniment, each with a *pp* (pianissimo) dynamic marking. The piano part features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The lyrics for the piano part are: "When her blue eyes their se - cret told, . .".

Though shad - ed by her locks of gold—

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Though shad - ed by her locks of gold—". Below the vocal line are four staves of piano accompaniment. The piano part continues with a complex, rhythmic accompaniment. The lyrics for the piano part are: "Though shad - ed by her locks of gold—".

Though shad - ed by her locks of gold—

Though shad - ed by her locks of gold—

Though shad - ed by her locks of gold— . . .

Though shad - ed by her locks of gold—

*espress.*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated across the vocal staves. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word 'espress.' is written above the piano part.

**C**  
*cres.*

Where would you find the peer - - less fair, With

**C**

Detailed description: This system contains one vocal staff and two piano staves. The vocal part is in treble clef with a key signature of two sharps. It begins with a 'C' time signature and a 'cres.' (crescendo) marking. The lyrics are 'Where would you find the peer - - less fair, With'. The piano accompaniment is in bass clef. The word 'C' is written above the piano part.



Mar - g'ret of Brank- some might com - pare? . . . Where *pp*

Where *pp*

Where *pp*

Where *pp*

Where *pp*

Where *pp*

Where *pp*

*cres.*

*cres.*

would you find . . . . . the peer - less fair,

would you find the peer - less fair, With *pp*

would you find the peer - less fair, With *pp*

would you find the peer - less fair, With *pp*

would you find the peer less fair, With *pp*

would you find the peer less fair, With *pp*

*dim.*

*molto rall.* *a tempo.*  
 With Mar - g'ret of Branksome might com - pare?  
*molto rall.* *a tempo.*  
 Mar - g'ret of Brank-some might com - pare?  
*molto rall.* *a tempo.*  
 Mar - g'ret of Brank-some might com - pare? . . .  
*molto rall.* *a tempo.*  
 Mar - g'ret of Brank-some might com - pare?  
*molto rall.* *a tempo.*  
 Mar - g'ret of Brank-some might com - pare?

*p molto rall.* *pp* *a tempo.* *espressivo.*

*dim.*

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

*ben espressivo.* *p* *p* *pp* *rall.*  
*Attaca.*

No. 2.

CHORUS.—“HARK, HARK! WHO COMES.”

*Allegro agitato, ma moderato.* TENOR.

BASS.

*Allegro agitato, ma moderato. ♩ = 92.* Hark, hark! who

comes through Brank - - some wood,

On such sweet meet - - ing to in - trude? . . .

Hark, hark! who comes through

Brank - - some wood, On such sweet meet - ing to in -

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Brank - - some wood, On such sweet meet - ing to in -". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, flowing melody with many sixteenth and thirty-second notes. A dynamic marking of *sf* (sforzando) is present in the piano part.

**A** SOPRANO. *p* The Bar - on's cour - ser

ALTO. *p* The Bar - on's cour - ser

- trude? . . . . The Bar - on's cour - ser

The Bar - on's cour - ser

The second system of the score features vocal lines for Soprano and Alto, and a piano accompaniment. The Soprano part is marked **A** and *p* (piano), with the lyrics "The Bar - on's cour - ser". The Alto part is also marked *p* and has the lyrics "The Bar - on's cour - ser" and "- trude? . . . .". The piano accompaniment continues with a similar complex texture, marked with *p* and *sf*.

pricks his ears, As if a dis - tant noise he

pricks his ears, As if a dis - tant noise he

pricks his ears, As if a dis - tant noise he

pricks his ears, As if a dis - tant noise he

The third system of the score features vocal lines and a piano accompaniment. The vocal lines are repeated four times, each with the lyrics "pricks his ears, As if a dis - tant noise he". The piano accompaniment continues with a similar complex texture, marked with *sf* (sforzando).

hears.  
hears.  
hears.  
hears.

*sf.* *dim.* *sf.* *sf.*

Detailed description: This system contains four vocal staves and a grand staff for piano. The vocal parts are marked 'hears.' and contain rests. The piano accompaniment features a melodic line with accents and a bass line with triplets. Dynamics include *sf.* (sforzando), *dim.* (diminuendo), and *sf.* (sforzando).

Detailed description: This system consists of four vocal staves with rests and a grand staff for piano. The piano part continues with a rhythmic pattern of triplets and accents. Dynamics include *sf.* (sforzando).

B

See! on his

B

*p*

Detailed description: This system includes vocal staves and piano accompaniment. The vocal parts enter with the lyrics 'See! on his'. The piano accompaniment features a melodic line with accents and a bass line with triplets. Dynamics include *p* (piano) and *sf.* (sforzando). Section markers 'B' are present above the vocal staves.

steed, so dap - ple - gray, . . .

All dark with sweat, and splashed with

All dark with sweat, and splashed with

His ar - mour red with ma - ny a

His ar - mour red with ma - ny a

clay; His ar - mour red with ma - ny a

clay; His ar - mour red with ma - ny a

8028.

stain ;

stain ;

stain ;

stain ;

*sf p* *sf* *sf* *sf p*

*sf* *sf* *sf* *sf*

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

*sf* *f*

Detailed description: This page of a musical score contains four systems of music. The first system consists of four vocal staves, each with the word 'stain ;' written below it. The second system is a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The third system continues the piano accompaniment with similar rhythmic patterns. The fourth system also continues the piano accompaniment, showing a change in dynamics from *sf* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

CHORUS.

Galant Galant Galant Galant

Wil liam of De lor  
 Wil liam of De lor  
 Wil liam of De lor  
 Wil liam of De lor

aine!  
 aine!  
 aine!  
 aine!

*Maestoso.* =  $\frac{1}{2}$  of the previous tempo.

*Maestoso.* =  $\frac{1}{2}$  of the previous tempo.

*Ped. sustain.*



*D* With growing excitement, and increasing the speed gradually.

He bowed his head, and couched his spear, And  
 He bowed his head, and couched his spear, And  
 He bowed his head, and couched his spear, And  
 He bowed his head, and couched his spear, And

*D* With growing excitement, and increasing the speed gradually.

spurred his steed to full ca - reer. The  
 spurred his steed to full ca - reer. The  
 spurred his steed to full ca - reer. The  
 spurred his steed to full ca - reer. The

meet - ing of those cham-pions proud Seemed like the burst - ing thun - der -  
 meet - ing of those cham-pions proud Seemed like the burst - ing thun - der -  
 meet - ing of those cham-pions proud Seemed like the burst - ing thun - der -  
 meet - ing of those cham-pions proud Seemed like the burst - ing thun - der -

- cloud, The meet - ing of those champions proud Seemed like the

- cloud, The meet - ing of those champions proud Seemed like the

- cloud, The meet - ing of those champions proud Seemed like the

- cloud, The meet - ing of those champions proud Seemed like the

Allegro feroce, con fuoco.

burst - ing, burst - ing thun - der - cloud.

burst - ing, burst - ing thun - der - cloud.

burst - ing, burst - ing thun - der - cloud.

burst - ing, burst - ing thun - der - cloud.

Allegro feroce, con fuoco.

No. 3.

SOLO.—“TRUE LOVE’S THE GIFT.”

*Andante, ben sostenuto, espressivo.* ♩ = 52.

Piano introduction in 3/4 time, key of D major. The right hand (R.H.) features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (p) and piano right hand (R.H.).

MARGARET (on the Turret). MEZZO SOPRANO OR CONTRALTO.

First line of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "True love's the gift which". The piano accompaniment continues with chords and a moving bass line. Dynamics include piano (p).

Second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "God . . has given To man a - lone be-neath the heaven, . .". The piano accompaniment provides harmonic support. Dynamics include piano (p).

Third line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "The gift which God . . has given To". The piano accompaniment continues with chords and a moving bass line. Dynamics include piano (p).

Fourth line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "man a-lone be - neath the heaven: . . It is not fan - ta -". The piano accompaniment includes dynamics such as piano (p) and piano piano (pp). A section marker 'A' is present above the final vocal note.

sy's hot fire, Whose wishes, soon as grant-ed, fly ; It liv - eth not in fierce de -

sire, *espress.* With dead de - sire it doth not

die ;

**B**  
It is the se - cret sym - pa - thy, The sil - ver link, the silk - en

tie, *cres.* Which heart to heart, and mind to mind,

*p*  
In bo - dy and in soul can bind.— . . .

*pp*

*C* *L'istesso tempo. Quasi Recit.*  
*p*  
Is yon the star, o'er Pen - chryst height,

*p* *pp* *pp*

*pp* *poco accel.*  
That spreads a - broad its wav - 'ring light? Is yon red

*pp* *f* *poco accel.*

*dim.* *a tempo.*  
glare the west - - ern star?—

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

*a tempo.*

*Allegro.*  
*pp* *pp* *sf* *p*

Attacca

No. 4. CHORUS.—“NO! 'TIS THE BEACON-BLAZE OF WAR.”

*Allegro brioso.* ♩ = 132.

First system of piano introduction. Treble and bass staves. Treble staff features chords and triplets. Bass staff features a rhythmic accompaniment with triplets. Dynamics include *ff* and *p*. A trill (*tr*) is marked in the treble staff.

Second system of piano introduction. Treble and bass staves. Treble staff features chords and triplets. Bass staff features a rhythmic accompaniment with triplets. Dynamics include *cres.* and *f*. A quintuplet (*5*) is marked in the bass staff.

Third system of piano introduction. Treble and bass staves. Treble staff features chords and triplets. Bass staff features a rhythmic accompaniment with triplets. Dynamics include *ff*.

A SOPRANO.

No! No! No! . . 'tis the bea - con blaze of

ALTO.

No! No! No! . . 'tis the bea - con blaze of

TENOR.

No! No! No! . . 'tis the bea - con blaze of

BASS.

No! No! No! . . 'tis the bea - con blaze of

A

Piano accompaniment for the vocal entry. Treble and bass staves. Treble staff features chords and triplets. Bass staff features a rhythmic accompaniment with triplets. Dynamics include *ff*.

war!

war!

war!

war!

Now o - ver Bor - der, dale, and fell, . . . Full

Now o - ver Bor - der, dale, and fell, . . . Full

Now o - ver Bor - der, dale, and fell, . . . Full

Now o - ver Bor - der, dale, and fell, . . . Full

wide and far is ter - ror spread ; For path - less marsh, and mountain

wide and far is ter - ror spread ; For path - less marsh, and mountain

wide and far is ter - ror spread ; For path - less marsh, and mountain

wide and far is ter - ror spread ; For path - less marsh, and mountain

cell, . . The peasant leaves his low - ly shed.

cell, . . The peasant leaves his low - ly shed.

cell, . . The peasant leaves his low - ly shed.

cell, . . The peasant leaves his low - ly shed.

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

On Penchryst glows a bale . . . of

On Penchryst glows a bale . . . of

On Penchryst glows a bale . . . of

On Penchryst glows a bale . . . of

*sf* *dim.* *p*

**B** TENOR.

BASS.

On Penchryst glows a bale . . . of

On Penchryst glows a bale . . . of

*p* *sf* *f*



fire, . . . . . And three . . are lit on Priesthaughswire; . . . . . Ride  
fire, . . . . . And three . . are lit on Priesthaughswire; . . . . . Ride

The first system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f*.

out, ride out, The foe . . . to scout! . . Mount, mount . . for Branksome, ev'-ry  
out, ride out, The foe . . . to scout! . . Mount, mount . . for Branksome, ev'-ry

The second system continues the vocal and piano parts. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *ff* and *f*.

man! . . Mount, mount for Branksome, ev'-ry man!  
man! . . Mount, mount for Branksome, ev'-ry man!

The third system concludes the vocal phrase. The piano accompaniment becomes more active with chords and rhythmic patterns. Dynamics include *ff* and *f*.

*f cres.* *ff*

The final system is a piano accompaniment consisting of two staves. It features several triplet figures in the right hand and a bass line in the left hand. Dynamics include *f cres.* and *ff*.

CHORDS.

C

From Branksome's tow'rs the watchman's  
 From Branksome's tow'rs the watchman's  
 From Branksome's tow'rs the watchman's  
 From Branksome's tow'rs the watchman's

eye . . Dun wreaths of dis-tant smoke can . . spy, Which,  
 eye . . Dun wreaths of dis-tant smoke can . . spy, Which,  
 eye . . Dun wreaths of dis-tant smoke can spy, Which,  
 eye . . Dun wreaths of dis-tant smoke can spy, Which,

curl - ing in the ris - ing sun, . . Show south - ern rav - age has be -  
 curl - ing in the ris - ing sun, . . Show south - ern rav - age has be -  
 curl - ing in the ris - ing sun, . . Show south - ern rav - age has be -  
 curl - ing in the ris - ing sun, . . Show south - ern rav - age,

gun, . . . Which, curl - ing in the ris - ing sun, Show southern

gun, . . . Which, curl - ing in the ris - ing sun, Show southern

gun, . . . Which, curl - ing in the ris - ing sun, Show southern

rav - age has begun, Which, curl - ing in the ris - ing sun, Show southern

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The lyrics are: "gun, . . . Which, curl - ing in the ris - ing sun, Show southern". The fifth staff is the piano accompaniment, featuring a complex texture with triplets and dynamic markings such as *ff* and *sf*.

rav - age has be - gun.

rav - age has be - gun.

rav - age has be - gun.

rav - age has be - gun.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "rav - age has be - gun.". The fifth staff is the piano accompaniment, continuing the complex texture with triplets and dynamic markings such as *ff*.

*p* *cres.* *f* *ff*

The third system of the musical score consists of two staves, both piano accompaniment. It features a complex texture with triplets and dynamic markings such as *p*, *cres.*, *f*, and *ff*.

## No. 5. RECITATIVE.—“WHY 'GAINST THE TRUCE OF BORDER TIDE.”

*Andante maestoso.*LADY BUCCLEUCH (on the Castle wall). *Quasi Recit.*

Why 'gainst the truce of bor - der tide In hos - tile guise dare ye to

*Andante maestoso.* ♩ = 69.

ride, With Ken - dal bow and Gils - land brand, Up - on the

bounds of fair Scot - land?

*con spirito.* *f*

*Allegretto moderato.* ♩ = 116.

- turn, ye Eng - lish lords! re - turn! And if but one poor straw ye burn, Or

*Più moto.* *cres.*

*Più moto.* ♩ = 138.

do our tow'r so much mo - lest As scare one swal - low from her

nest; Saint Ma - ry! but we'll light a brand, Saint

Ma - ry! but we'll light a brand Shall warm . . . your

hearths in Cum - ber-land.

*A. L'istesso tempo.*

CHORUS OF ENGLISH BORDERERS (without). 1st TENOR.

We

2nd TENOR.

We

1st BASS.

We

2nd BASS.

*A. L'istesso tempo.*

*sf.* *p*

We

claim from thee, Wil - liam of De - lor - aine, That he may suf - fer march-trea-son

claim from thee, Wil - liam of De - lor - aine, That he may suf - fer march-trea-son

claim from thee, Wil - liam of De - lor - aine, That he may suf - fer march-trea-son

claim from thee, Wil - liam of De - lor - aine, That he may suf - fer march-trea-son

pain. He har-ried the lands of bold Mus - grave, And slew . . his brother by dint of  
 pain. He har-ried the lands of bold Mus - grave, And slew his brother by dint of  
 pain. He har-ried the lands of bold Mus - grave, And slew . . his brother by dint of  
 pain. He har-ried the lands of bold Mus - grave, And slew his brother by dint of

glaive. Yield thee, or hear our war - ri-son To storm and spoil thy  
 glaive. Yield thee, or hear our war - ri-son To storm and spoil thy  
 glaive. Yield thee, or hear our war - ri-son To storm and spoil thy  
 glaive. Yield thee, or hear our war - ri-son To storm and spoil thy

gar - ri - son ! And this fair boy to Lon - don led, Shall good King  
 gar - ri - son ! And this fair boy to Lon - don led, Shall good King  
 gar - ri - son ! And this fair boy to Lon - don led, Shall good King  
 gar - ri - son ! And this fair boy to Lon - don led, Shall good King

Ed - ward's page be bred, . . shall good King Ed - ward's

Ed - ward's page . . be bred, . . shall good King Ed - ward's

Ed - ward's page be bred, shall good King Ed - ward's

Ed - ward's page he bred, . . shall good King Ed - ward's

R.H.

*f*

page be bred. . .

page . . be bred. . .

page . . be bred. . .

page be bred. . .

*f*

**B** LADY BUCCLEUCH. *f*

Say . . to your lords of high em-prise, Who

*p*

war . . on wo - men and on boys, . . That ei - ther William of De - lor -

- aine Will cleanse him, by oath, of trea - son stain, Or else the

sin - gle com - bat take 'Gainst Mus - grave for his coun - - - try's

*molto rall.* *a tempo.*

*colla voce.* *f* *p a tempo.*

sake. For the

young heir of Brank - some's line, God be his aid and



God be mine! Through me no friend shall meet his doom,  
 Here, while I live, no foe finds room. But if thy lords their  
 pur - pose urge, Take our de - fi - ance loud and high,  
 If thy lords their pur - pose urge, Take our de - fi - ance loud and  
 high, Our . . . slo - gan is . . . their lyke-wake

Musical score for page 89, featuring vocal lines and piano accompaniment. The score is divided into five systems. The first system includes dynamics like *f* and *f* with accents. The second system includes *cres.* and *f*. The third system includes *tr*. The fourth system includes *ff* and *sf*. The fifth system includes *f* and *mf*. The piano part features complex textures with sixteenth and thirty-second notes, and includes markings for sixteenth and triplet rhythms.

dirge, . . . Our moat the grave where they shall . . . lie. A .

- wake the slo-gan, kins-men true! "Saint Ma-ry for the young . . . Buc-

- cleuch! . . . . . Saint Ma-ry for the young . . . Buc-

CHORUS OF SCOTTISH KNIGHTS (*within*). 1st TENOR.

2nd TENOR.

1st BASS.

Our . . slo-gan is their lyke-wake dirge, Our . .

2nd BASS.

Our . . slo-gan is their lyke-wake dirge, Our . .

C

- cleuch! . . . Saint Ma - ry for the young Buccleuch!" Our slo - - gan is their lyke-wake

Our slo - - gan is . . . their

Our slo - - gan is . . . their

moat the grave where they shall lie.

moat the grave where they shall lie.

dirge, Our moat the grave where they shall lie! A -

lyke - wake dirge, Our moat the grave where they shall lie. A -

lyke - wake dirge, Our moat the grave where they shall lie. A -

A -

A -

A -

- wake the slo - gan, kins - men true, "Saint Ma - ry for the young Buc -

- wake the slo - gan, kins - men true, "Saint Ma - ry for the young Buc -

- wake the slo - gan, kins - men true, "Saint Ma - ry for the young Buc -

- wake the slo - gan, kins - men true, "Saint Ma - ry for the young Buc -

- wake the slo - gan, kins - men true, "Saint Ma - ry for the young Buc -

- wake the slo - gan, kins - men true, "Saint Ma - ry for the young Buc -

- cleuch !"

- cleuch !"

- cleuch !"

- cleuch !"

- cleuch !"

- cleuch !"

*ff*

No. 6.

CHORAL RECITATIVE.—“NOW IS THE HOUR.”

*Allegro agitato, ma non troppo vivace.*

SOPRANO. *f* Now is the hour of Branksome's need,

ALTO. *f* Now is the hour of Branksome's need,

TENOR. *f* Now is the hour of Branksome's need,

BASS. *f* Now is the hour of Branksome's need,

*Allegro agitato, ma non troppo vivace. ♩ = 120.* *f* Now is the hour of Branksome's need,

O Mighty Book! the com - bat speed! *f* For wounded De - lor - aine . . . de -

O Mighty Book! the com - bat speed! *f* For wounded De - lor - aine . . . de -

O Mighty Book! the com - bat speed! *f* For wounded De - lor - aine . . . de -

O Mighty Book! the com - bat speed! *f* For wounded De - lor - aine . . . de -

*Poco più sostenuto.*

- lays.

- lays.

- lays.

- lays.

*Poco più sostenuto. ♩ = 80.*

*f* *p* *p* *tr*

*poco rall. p* *dim.* *pp*

A

*tempo 1mo.* BASSES. *f* 3

Where . . is a cham - pion in his stead, Whose

A *p* *f* *sempre stac.* 3

TENORS. *f* 3

Who . . for Buccleuch the

heart beats for his na - tive land? Who . . for Buccleuch the

sword will raise, 'Gainst Mus - grave, hand to hand?

sword will raise, 'Gainst Mus - grave, hand to hand?

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

Whose

Where . . . is a cham - pion in his stead, Whose

Whose

Where . . . is a cham - pion in his stead, Whose

heart beats for his na - tive land? Who . . . for Buccleuch the

heart beats for his na - tive land? Who . . . for Buccleuch the

heart beats for his na - tive land? Who . . . for Buccleuch the

heart beats for his na - tive land? Who . . . for Buccleuch the

sword will raise, 'Gainst Mus - grave, hand to hand?

sword will raise, 'Gainst Mus - grave, hand to hand?

sword will raise, 'Gainst Mus - grave, hand to hand?

sword will raise, 'Gainst Mus - grave, hand to hand?

*f* *dim.*

First system of musical notation. The right hand features a melodic line with triplet eighth notes. The left hand has a bass line with triplet eighth notes. Dynamics include *p* and *pp*.

*Alla marcia.*

Second system of musical notation. The right hand has a melodic line with accents and triplets. The left hand has a bass line with accents and triplets. Dynamics include *f*, *sf*, *ff*, and *p*.

Third system of musical notation. The right hand has a melodic line with a trill and accents. The left hand has a bass line with accents. Dynamics include *f*, *ff*, and *p*.

Fourth system of musical notation. The right hand has a melodic line with accents. The left hand has a bass line with accents. Dynamics include *poco cres.*

Fifth system of musical notation. The right hand has a melodic line with accents. The left hand has a bass line with accents. Dynamics include *f*, *cres.*, and *cres.*

*Sva.....*

Sixth system of musical notation. The right hand has a melodic line with accents. The left hand has a bass line with accents. Dynamics include *ff*.



*Sva...*

*ff* *molto rall.* *ff* *tempo lmo.*

**B** *piu moto.*

*ff* *p*

TENORS.

Who comes?

BASSES.

*f*

Lo! 'tis he! . . . . .

*f* *con Ped.*

The Knight . . . . . of De - lor

'Tis he him-self, all  
- aine!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "'Tis he him-self, all" and ends with a fermata. The middle staff is a bass line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a continuous pattern of triplets in both hands, with accents and slurs. The piano part concludes with a double bar line and a repeat sign.

free from pain!  
In

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "free from pain!" and a fermata. The middle staff is a bass line in bass clef with rests. The bottom staff is a piano accompaniment in grand staff, continuing the triplet pattern from the first system. The piano part concludes with a double bar line and a repeat sign.

ar - mour sheath'd from top to . . toe.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "ar - mour sheath'd from top to . . toe." and a fermata. The middle staff is a bass line in bass clef with rests. The bottom staff is a piano accompaniment in grand staff, continuing the triplet pattern. The piano part concludes with a double bar line and a repeat sign.

The fourth system of the musical score consists of three staves. The top and middle staves are empty. The bottom staff is a piano accompaniment in grand staff, continuing the triplet pattern. The piano part concludes with a double bar line and a repeat sign.

CHORUS. SOPRANO.

Now . . . <sup>3</sup> is the hour of Brank - some's need, O Might - y Book! the

ALTO.

Now . . . <sup>3</sup> is the hour of Brank - some's need, O Might - y Book! the

TENOR.

Now . . . <sup>3</sup> is the hour of Brank - some's need, O Might - y Book! the

BASS.

Now . . . is the hour of Brank - some's need, O Might - y Book! the

*Allegro molto.*

com - bat speed! O Might - y Book! the com - bat speed!

com - bat speed! O Might - y Book! the com - bat speed!

com - bat speed! O Might - y Book! the com - bat speed!

com - bat speed! O Might - y Book! the com - bat speed!

*precipitato.*

*Attacca.*

No. 7.

CHORUS.—" 'TIS DONE! 'TIS DONE!"

*Andante maestoso e pesante.*  
SOPRANO.

ALTO.

TENOR.

BASS.

*Andante maestoso e pesante. ♩ = 60.*

The musical score for the chorus consists of five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal line begins with a rest, followed by the lyrics "'Tis done! 'tis done!". The piano accompaniment is on the bottom staff, marked with a forte dynamic (ff) and a tempo of ♩ = 60. The music is in a minor key and common time.

that fa - tal blow Has stretched him on . . the blood - y

that fa - tal blow Has stretched him on . . the blood - y

that fa - tal blow Has stretched him on . . the blood - y

that fa - tal blow Has stretched him on . . the blood - y

This section continues the chorus with four vocal staves and a piano accompaniment staff. The lyrics are repeated for each voice part: "that fa - tal blow Has stretched him on . . the blood - y". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, maintaining the same tempo and key signature as the first section.

plain ; He strives to rise— Brave Musgrave, no !

plain ; He strives to rise— Brave Musgrave, no !

plain ; He strives to rise— Brave Musgrave, no !

plain ; He strives to rise— Brave Musgrave, no !

Thence shalt thou nev - er rise a - gain ! Thence shalt thou

Thence shalt thou nev - er rise a - gain ! Thence shalt thou

Thence shalt thou nev - er rise a - gain ! Thence shalt thou

Thence shalt thou nev - er rise a - gain ! Thence shalt thou

nev - er rise a - gain.

nev - er rise a - gain.

nev - er, nev - er rise a - gain.

nev - er rise a - gain.

No. 8.

SOLI AND CHORUS.—“FOR THIS FAIR PRIZE.”

*L'istesso tempo.*

*L'istesso tempo.* *p* *cres. e accel.*

*Allegretto.* LORD CRANSTON. (BARITONE.) *f*

*Allegretto.* ♩ = 144. For this fair prize I've

*fp* *p*

*con Ped.*

fought and won, For her . . a-lone the ring I ride,

*espress.*

for her a -

lone . . . the ring . . . . . I ride ;

Cran - ston am I of Te - viot-side, And

*cres.* *f*

bring thee back thy no - - ble son !

*sf* *p*

Cran-ston am I of Te-viot-side, And bring thee back thy no - - - ble

*cres*

son ! and bring . . . . . thee back thy

*tr* *cres.* *f*

A

no - - - - - ble son.

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

Oh, La - dye fair, the feud fore - go, And

Oh, La - dye fair, the feud fore - go, And

Oh, La - dye fair, the feud fore - go, And

Oh, La - dye fair, the feud fore - go, And

*dim.* *p*

*con Ped.*

deign to bless the nup - tial hour Of Cran - ston's Lord, and

deign to bless the nup - tial hour Of Cran - ston's Lord, and

deign to bless the nup - tial hour Of Cran - ston's Lord, and

deign to bless the nup - tial hour Of Cran - ston's Lord, and



Te - violet's Flower, And nev - er aught but u - - nion

Te - violet's Flower, And nev - er aught but u - - nion

Te - violet's Flower, And nev - er aught but u - - nion

Te - violet's Flower, And nev - er aught but u - - nion

The piano accompaniment consists of two staves with triplet patterns and a *cres.* marking.

LADY BUCCLEUCH. *con brio.* **B**

"Not you, but fate has . . .

know. . . . .

know. . . . .

know. . . . .

know. . . . .

The piano accompaniment features triplet patterns and dynamic markings *f* and *sf*.

vanquish'd me, Their influence kind - ly stars . . may shower,

On Te-viot's tide and Branksome's tower, For pride is

quell'd, . . and Love is free! . . for pride is

quell'd, and Love is . . free!"

MARGARET. ALTO. *espress.* <>  
 "As I am true to thee . . and thine,

Do thou be true to me . . . and

mine ! This clasp of love our bond shall

be, For this is our be - throth - - ing  
LORD CRANSTON.

*poco rall.* *p* *Tempo lmo.* *C*

For this fair prize I've

*Tempo lmo.* *C*

*dim.* *poco rall.* *pp* *p*

day.

fought and won, For her . . a-lone the ring I ride ;

*espress.*

For her a - lone . . . the ring . . . I

*ride;*

Cran - ston am I of Te - viot-side,

*cres.*

And bring thee back thy no - - ble son!

*f* *p*

Cran-ston am I of Te - viot-side, And bring thee back thy

no - - ble son ! and bring . . .

*tr.* *cres.* *f*

thee back thy no - - - - - ble son.

CHORUS. SOPRANO. *Andante con moto.*

ALTO. *p*

TENOR. *p*

BASS. *p*

"Their in - fluence kind - ly stars . . may shower, may

"Their in - fluence kind - ly stars . . may shower, may

"Their in - fluence kind - ly stars may shower, may

"Their in - fluence kind - ly stars may shower, may

*Andante con moto.* - 69.

*rall. molto e dim.* *p*

*sempre con Ped.*

shower On Te - viot's tide and Brank - some's tower, . . . And *cres.*

shower On Te - viot's tide and Brank - some's tower, . . . And *cres.*

shower On Te - viot's tide and Brank - some's tower, . . . And *cres.*

shower On Te - viot's tide and Brank - some's tower, . . . And *cres.*

well we read the stars' de - cree, For pride is quell'd, and

well we read the stars' de - cree, For pride is quell'd, and

well we read the stars' de - cree, For pride is quell'd, and

well we read the stars' de - cree, For pride is quell'd, and

Love, and Love is free."

Love, and Love is free."

Love, and Love is free."

Love, and Love is free."

Love, and Love is free."

*p*

*molto rall.*

*dim.*

*p sostenuto.*

*p*

*pp*

No. 9.

RECITATIVE.—“BREATHES THERE THE MAN.”

*Poco sostenuto.* *f* LORD CRANSTON,  
Breathes there the man, with soul so . . dead,

*Poco sostenuto.*  
*f dim. p* *p*

Who nev - er to him - self hath said,

*p*

*piu moto.* *f*  
“This is my own, . . my na - tive

*piu moto.* *f*

land ! . . .

*f* *ff*

Whose heart hath ne'er with-in him

*accel.*

*sempre colla voce.*

burn'd, . . . . . As home his foot - steps he hath

*f* *cres.* *p*

turn'd, . . . . . From wan - d'ring on a for -

*f* *a tempo.* *pp* *dim.*

. . . . . eign strand !

*p* *<sf>* *p*

*p* *dim.* *pp*

*Attaca.*



No. 10.

CHORUS.—“O CALEDONIA! STERN AND WILD.”

*Allegro moderato.* ♩ = 108.

A SOPRANO. *ff* O Ca - le - do - nia ! stern and

ALTO. *ff* O Ca - le - do - nia ! stern and

TENOR. *ff* O Ca - le - do - nia ! stern and

BASS. *ff* O Ca - le - do - nia ! stern and

A O Ca - le - do - nia ! stern and

wild, . . . Meet nurse for a po - et - ic child ! . . .

wild, . . . Meet nurse for a po - et - ic child ! . . .

wild, . . . Meet nurse for a po - et - ic child ! . . .

wild, . . . Meet nurse for a po - et - ic child ! . . .

Land of brown heath and shag - gy wood, Land of the moun-tain and the  
 Land of brown heath and shag - gy wood, Land of the moun-tain and the  
 Land of brown heath and shag - gy wood, Land of the moun-tain and the  
 Land of brown heath and shag - gy wood, Land of the moun-tain and the

flood,  
 flood,  
 flood,  
 flood,

Land of my sires ! what mor - tal

Can e'er . . . un -  
 Land of my sires! what mor - tal hand Can e'er un -  
 hand Can e'er un - tie the fil - ial band, can e'er . . . un -  
 Can e'er un -

tie the fil - ial band, That knits me to thy rug - ged  
 tie . . . the fil - ial band, That knits me to thy rug - ged  
 tie . . . the fil - ial band, That knits me to thy rug - ged  
 tie the fil - ial band, That knits me to thy rug - ged

strand! . . .  
 strand!  
 strand!  
 strand!

ff

sf

p

f

cres.

ff

CHORUS. C

ff

O Ca - le - do - nia !

ff

O Ca - le - do - nia !

ff

O Ca - le - do - nia !

ff

O Ca - le - do - nia !

C

ff

stern and wild, . . . . . Meet nurse for a po -

stern and wild, . . . . . Meet nurse for a po -

stern and wild, . . . . . Meet nurse for a po -

stern and wild, . . . . . Meet nurse for a po -

8va

ff

- et - - ic child ! . . . Land of brown

- et - - ic child ! . . . Land of brown

- et - - ic child ! . . . Land of brown

- et - - ic child ! . . . Land of brown

*Sva*.....

heath and shag - - gy wood, Land of the

heath and shag - - gy wood, Land of the

heath and shag - - gy wood, Land of the

heath and shag - - gy wood, Land of the

*Sva*.....

moun-tain and the flood ! . . .

moun-tain and the flood ! . . .

moun-tain and the flood ! . . .

moun-tain and the flood ! . . .

land . . . . . of the moun - tain . . . . . and the  
land . . . . . of the moun - tain . . . . . and the  
land . . . . . of the moun - tain . . . . . and the  
land . . . . . of the moun - tain, . . . . . and the

*ff* *ff* *ff* *ff* *ff*

flood ! . . . . .  
flood ! . . . . .  
flood ! . . . . .  
flood ! . . . . .

*ff* *ff* *ff* *ff* *ff* *sf*

