

W15

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S. COLERIDGE-TAYLOR.

THE BLIND GIRL  
OF CASTÉL CULLÉ

TWO SHILLINGS & SIXPENCE.

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LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ORIGINAL OCTAVO EDITION.

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TO MY FRIEND NICHOLAS KILBURN, Esq.

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COMPOSED FOR THE LEEDS MUSICAL FESTIVAL, 1901.

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THE BLIND GIRL OF  
CASTÉL-CUILLÉ

CANTATA

FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE POEM TRANSLATED FROM THE GASCON OF JASMIN BY

H. W. LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 43.)

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PRICE TWO SHILLINGS AND SIXPENCE.

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AND

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# THE BLIND GIRL OF CASTÉL-CUILLÉ.

## PART I.

At the foot of the mountain height  
Where is perched Castél-Cuillé,  
When the apple, the plum, and the almond-tree  
In the plain below were growing white,  
This is the song one might perceive  
On a Wednesday morn of Saint Joseph's Eve :  
" The roads should blossom, the roads should  
bloom,

So fair a bride shall leave her home !  
Should blossom and bloom with garlands gay,  
So fair a bride shall pass to-day !"  
This old Te Deum, rustic rites attending,  
Seemed from the clouds descending ;  
When lo ! a merry company

Of rosy village girls, clean as the eye,  
Each one with her attendant swain,  
Came to the cliff, all singing the same strain ;  
Resembling there, so near unto the sky,  
Rejoicing angels, that kind Heaven has sent  
For their delight and our encouragement

Together blending,  
And soon descending  
The narrow sweep  
Of the hill-side steep,  
They wind aslant  
Toward Saint Amant,  
Through leafy alleys  
Of verdurous valleys  
With merry sallies  
Singing their chant :

" The roads should blossom, the roads should  
bloom,

So fair a bride shall leave her home !  
Should blossom and bloom with garlands gay,  
So fair a bride shall pass to-day !"  
.

The sky was blue ; without one cloud of gloom,  
The sun of March was shining brightly,  
And to the air the freshening wind gave lightly  
Its breathings of perfume.

When one beholds the dusky hedges blossom,  
A rustic bridal, ah ! how sweet it is !  
To sounds of joyous melodies,  
That touch with tenderness the trembling  
bosom,

A band of maidens  
Gaily frolicking,

A band of youngsters  
Wildly rollicking !  
Kissing,  
Caressing,

With fingers pressing,  
Till in the veriest  
Madness of mirth, as they dance,  
They retreat and advance,

Trying whose laugh shall be loudest and  
merriest ;

" The roads should blossom, the roads should  
bloom,

So fair a bride shall leave her home !  
Should blossom and bloom with garlands gay,  
So fair a bride shall pass to-day !"  
.

## BARITONE SOLO.

Meanwhile, whence comes it that among  
These maidens fresh and fair,  
Baptiste stands sighing, with silent tongue ?  
Is it Saint Joseph would say to us all,  
That love, o'er-hasty, precedeth a fall ?  
O, no ! for a maiden frail, I trow,  
Never bore so lofty a brow !

What lovers !—they give not a single caress !  
To see them so careless and cold to-day,  
These are grand people, one would say.

What ails Baptiste ? what grief doth him  
oppress ?

It is, that, half way up the hill,  
Dwelleth the blind orphan still.

. . . . .  
Love, the deceiver, them ensnared ;  
For them the altar was prepared ;  
But alas ! the summer's blight,  
The dread disease that none can stay,  
The pestilence that walks by night,  
Took the young bride's sight away.

All at the father's stern command was  
changed ;

Their peace was gone, but not their love  
estranged ;

Wearied at home, ere long the lover fled ;  
Returned but three short days ago,  
The golden chain they round him throw,  
He is enticed, and onward led  
To marry Angela, and yet  
Is thinking ever of Margaret.

## CHORUS.

Then suddenly a maiden cried,  
 "Anna, Theresa, Mary, Kate!  
 Here comes the cripple Jane!" And by a  
 fountain's side

A woman, bent and gray with years,  
 Under the mulberry-trees appears,  
 And all towards her run, as fleet  
 As had they wings upon their feet.  
 It is that Jane, the cripple Jane,  
 Is a soothsayer, wary and kind.  
 She telleth fortunes, and none complain.  
 She promises one a village swain,  
 Another a happy wedding-day,  
 And the bride a lovely boy straightway.  
 All comes to pass as she avers ;  
 She never deceives, she never errs.  
 But for this once the village seer  
 Wears a countenance severe,  
 And from beneath her eyebrows thin and white  
 Her two eyes flash like cannons bright  
 Aimed at the bridegroom in waistcoat  
 blue,  
 Who, like a statue, stands in view ;  
 Changing colour, as well he might,  
 When the beldame, wrinkled and gray,  
 Takes the young bride by the hand,  
 And, with the tip of her reedy wand,  
 Making the sign of the cross, doth say,—  
 "Thoughtless Angela, beware!  
 Lest, when thou weddest this false bride-  
 groom,  
 Thou diggest for thyself a tomb!"

And she was silent ; and the maidens fair  
 Saw from each eye escape a swollen tear ;  
 But on a little streamlet silver-clear,  
 What are two drops of turbid rain ?  
 Saddened a moment, the bridal train  
 Resumed the dance and song again ;  
 "The roads should blossom, the roads should  
 bloom,  
 So fair a bride shall leave her home !  
 Should blossom and bloom with garlands gay,  
 So fair a bride shall pass to-day!"

## PART II.

## SOPRANO SOLO AND CHORUS.

And from suffering worn and weary,  
 But beautiful as some fair angel yet,  
 Thus lamented Margaret,  
 In her cottage lone and dreary:—

"He has arrived! arrived at last!  
 Yet Jane has named him not these three days  
 past ;

Arrived! yet keeps aloof so far!  
 And knows that of my night he is the star!  
 Knows that long months I wait alone, benighted,  
 And count the moments since he went away!

Come! keep the promise of that happier day,  
 That I may keep the faith to thee I plighted!  
 What joy have I without thee?—what delight!  
 Grief wastes my life, and makes it misery ;  
 Day for the others ever, but for me

For ever night! for ever night!  
 When he is gone 'tis dark! my soul is sad!  
 I suffer! O my God! come, make me glad.  
 When he is near, no thoughts of day intrude ;  
 Day has blue heavens, but Baptiste has blue  
 eyes!

Within them shines for me a heaven of love,  
 A heaven all happiness, like that above,  
 No more of grief! no more of lassitude!  
 Earth I forget,—and heaven, and all distresses,  
 When seated by my side my hand he presses ;  
 But when alone, remember all!  
 Where is Baptiste? he hears not when I call!  
 A branch of ivy, dying on the ground,

I need some bough to twine around!  
 In pity come! be to my suffering kind!  
 True love, they say, in grief doth more abound!  
 What then—when one is blind?  
 "Who knows? perhaps I am forsaken!  
 Ah! woe is me! then bear me to my grave!  
 O God! what thoughts within me waken!  
 Away! he will return! I do but rave!

He will return! I need not fear!  
 He swore it by our Saviour dear ;  
 He could not come at his own will ;  
 Is weary, or perhaps is ill!  
 Perhaps his heart, in this disguise,  
 Prepares for me some sweet surprise!  
 But some one comes! Though blind, my  
 heart can see!  
 And that deceives me not!—'tis he! 'tis he!"

## CHORUS.

And the door ajar is set,  
 And poor, confiding Margaret  
 Rises, with outstretched arms, but sightless  
 eyes ;  
 'Tis only Paul, her brother, who thus cries:—

## BARITONE SOLO.

"Angela the bride has passed!  
 I saw the wedding guests go by ;  
 Tell me, my sister, why were we not asked?  
 For all are there but you and I!"

## SOPRANO SOLO.

"Angela married! and not send  
 To tell her secret unto me!  
 O, speak! who may the bridegroom be?"

## BARITONE SOLO.

"My sister, 'tis Baptiste, thy friend!"

## CHORUS.

A cry the blind girl gave, but nothing said ;  
 A milky whiteness spreads upon her cheeks ;  
 An icy hand, as heavy as lead,  
 Descending, as her brother speaks,  
 Upon her heart, that has ceased to beat,  
 Suspends awhile its life and heat.  
 She stands beside the boy, now sore distressed,  
 A wax Madonna as a peasant dressed.

## BARITONE SOLO AND CHORUS.

“ Hark ! the joyous airs are ringing !  
 Sister, dost thou hear them singing ?  
 How merrily they laugh and jest !  
 Would we werc bidden with the rest !  
 I would don my hose of homespun gray,  
 And my doublet of linen striped and gay ;  
 Perhaps they will come ; for they do not  
 wed  
 Till to-morrow at seven o'clock, it is said ! ”

## SOPRANO SOLO.

“ I know it !  
 Paul, be not sad ! 'Tis a holiday ;  
 To-morrow put on thy doublet gay !  
 But leave me now for a while alone. ”

## CHORUS.

Away, with a hop and a jump, went Paul,  
 And, as he whistled along the hall,  
 Entered Jane, the crippled crone.

“ Holy Virgin ! what dreadful heat !  
 I am faint, and weary, and out of breath !  
 But thou art cold,—art chill as death ;  
 My little friend ! what ails thee, sweet ? ”

## SOPRANO SOLO.

“ Nothing ! I heard them singing home the  
 bride ;  
 And, as I listened to the song,  
 I thought my turn would come ere long,  
 Thou knowest it is at Whitsuntide.  
 Thy cards forsooth can never lie,  
 To me such joy they prophesy,  
 Thy skill shall be vaunted far and wide  
 When they behold him at my side.  
 And poor Baptiste, what sayest thou ?  
 It must seem long to him ;—methinks I see  
 him now ! ”

## CHORUS.

Jane, shuddering, her hand doth press :  
 “ Thy love I cannot all approve ;  
 We must not trust too much to happiness ;—  
 Go, pray to God, that thou mayst love him  
 less ! ”

## SOPRANO SOLO.

“ The more I pray, the more I love !  
 It is no sin, for God is on my side ! ”

## CHORUS.

It was enough ; and Jane no more replied.  
 Now to all hope her heart is barred and cold ;  
 But to deceive the beldame old  
 She takes a sweet, contented air ;  
 Speaks of foul weather, or of fair,  
 At every word the maiden smiles !  
 Thus the beguiler she beguiles ;  
 So that, departing at the evening's close,  
 She says, “ She may be saved ! she  
 nothing knows ! ”

Poor Jane, the cunning sorceress !  
 Now that thou wouldst, thou art no prophetess !  
 This morning, in the fulness of thy heart,  
 Thou wast so, far beyond thine art !

## PART III.

Now rings the bell, nine times reverberating,  
 And the white daybreak, stealing up the sky,  
 Sees in two cottages two maidens waiting,  
 How differently !

Queen of a day, by flatterers caressed,  
 The one puts on her cross and crown,  
 Decks with a huge bouquet her breast,  
 And flaunting, fluttering up and down,  
 Looks at herself, and cannot rest.  
 The other, blind, within her little room,  
 Has neither crown nor flower's perfume ;  
 But in their stead for something gropes apart,  
 That in a drawer's recess doth lie,  
 And 'neath her bodice of bright scarlet dye,  
 Convulsive clasps it to her heart.  
 The one, fantastic, light as air,  
 'Mid kisses ringing,  
 And joyous singing,  
 Forgets to say her morning prayer !

The other, with cold drops upon her brow,  
 Joins her two hands, and kneels upon the floor,  
 And whispers, as her brother opens the door,  
 “ O God ! forgive me now ! ”  
 And then the orphan, young and blind,  
 Conducted by her brother's hand,  
 Towards the church, through paths un-  
 scanned,  
 With tranquil air, her way doth wind.  
 Odours of laurel, making her faint and pale,  
 Round her at times exhale,  
 And in the sky as yet no sunny ray,  
 But brumal vapours gray.  
 Near that castle, fair to see  
 Crowded with sculptures old in every part,  
 Marvels of nature and of art,  
 And proud of its name of high degree,  
 A little chapel, almost bare  
 At the base of the rock, is builded there ;  
 All glorious that it lifts aloof,  
 Above each jealous cottage roof,  
 Its sacred summit, swept by autumn gales,  
 And its blackened steeple high in air,  
 Round which the osprey shrieks and sails.

## SOPRANO SOLO.

"Paul, lay thy noisy rattle by!  
Where are we? we ascend!"

## BARITONE SOLO.

"Yes; seest thou not our journey's end?  
Hearest not the osprey from the belfry cry?  
The hideous bird, that brings ill-luck, we know!  
Dost thou remember when our father said—  
The night we watched beside his bed—  
'O daughter, I am weak and low;  
Take care of Paul; I feel that I am dying!'  
And thou, and he, and I, all fell to crying?  
Then on the roof the osprey screamed aloud;  
And here they brought our father in his shroud.  
There is his grave; there stands the cross we  
set;  
Why dost thou clasp me so, dear Margaret?  
Come in! The bride will be here soon:  
Thou tremblest! O my God! thou art going  
to swoon!"

## CHORUS.

She could no more,—the blind girl, weak and  
weary!  
A voice seemed crying from that grave so  
dreary,  
"What wouldst thou do, my daughter?"—and  
she started;  
And quick recoiled, aghast, faint-hearted;  
But Paul, impatient, urges evermore  
Her steps towards the open door;  
And when, beneath her feet, the unhappy maid  
Crushes the laurel near the house immortal,  
And with her head, as Paul talks on again,  
Touches the crown of filigrane  
Suspended from the low-arched portal,  
No more restrained, no more afraid,  
She walks, as for a feast arrayed,  
And in the ancient chapel's sombre night  
They both are lost to sight.  
At length the bell  
With booming sound,  
Sends forth, resounding round,  
Its hymeneal peal o'er rock and down the dell.  
It is broad day, with sunshine and with  
rain;  
And yet the guests delay not long,  
For soon arrives the bridal train  
And with it brings the village throng.

In sooth, deceit maketh no mortal gay,  
For lo! Baptiste on this triumphant day,  
Mute as an idiot, sad as yester-morning,  
Thinks only of the beldame's words of warning.

And Angela thinks of her cross, I wis;  
To be a bride is all! The pretty lisper  
Feels her heart swell to hear all round her  
whisper,

"How beautiful! how beautiful she is!"

But she must calm that giddy head,  
For already the Mass is said;  
At the holy table stands the priest;

The wedding ring is blessed; Baptiste receives  
it;

Ere on the finger of the bride he leaves it,  
He must pronounce one word at least!

'Tis spoken; and sudden at the groomsman's  
side

## SOPRANO SOLO AND CHORUS.

"'Tis he!" a well-known voice has cried.  
And while the wedding guests all hold their  
breath,  
Opes the confessional, and the blind girl, see!

## SOPRANO SOLO.

"Baptiste, since thou hast wished my death,  
As holy water be my blood for thee!"

## CHORUS.

And calmly in the air a knife suspended!  
Doubtless her guardian angel near attended,  
For anguish did its work so well.  
That, ere the fatal stroke descended,  
Lifeless she fell!

At eve, instead of bridal verse,  
The De Profundis filled the air;  
Decked with flowers, a single hearse  
To the churchyard forth they bear;  
Village girls in robes of snow  
Follow, weeping as they go;  
Nowhere was a smile that day,

No, ah no! for each one seemed to say:—

"The road shall mourn and be veiled in  
gloom,  
So fair a corpse shall leave its home!  
Should mourn and should weep, ah, well-  
away!  
So fair a corpse shall pass to-day!"

H. W. LONGFELLOW

(After the Gascon of *Jasmin*).

# CONTENTS.

---

## PART I.

	PAGE
INTRODUCTION ... ..	1
CHORUS ... .. At the foot of the mountain height	2
BARITONE SOLO ... .. Meanwhile, whence comes it	20
CHORUS ... .. Then suddenly a maiden cried	25

## PART II.

INTRODUCTION ... ..	41
SOPRANO SOLO AND CHORUS ... .. And from suff'ring worn and weary	42
CHORUS ... .. And the door ajar is set	56
BARITONE SOLO ... .. Angela the bride has passed!	58
SOPRANO SOLO ... .. Angela married!	59
BARITONE SOLO ... .. My sister, 'tis Baptiste, thy friend!	59
CHORUS ... .. A cry the blind girl gave	60
BARITONE SOLO AND CHORUS ... .. Hark! the joyous airs are ringing!	64
SOPRANO SOLO ... .. I know it!	66
CHORUS ... .. Away, with a hop and a jump, went Paul	67
SOPRANO SOLO ... .. Nothing! I heard them singing home the bride	68
CHORUS ... .. Jane, shuddering, her hand doth press	70
SOPRANO SOLO ... .. The more I pray, the more I love!	71
CHORUS ... .. It was enough	72

## PART III.

INTRODUCTION ... ..	77
CHORUS ... .. Now rings the bell	78
SOPRANO SOLO ... .. Paul, lay thy noisy rattle by!	90
BARITONE SOLO ... .. Yes; seest thou not our journey's end	90
CHORUS ... .. She could no more	92
SOPRANO SOLO AND CHORUS ... .. 'Tis he! a well-known voice has cried	106
SOPRANO SOLO ... .. Baptiste, since thou hast wished my death	107
CHORUS ... .. And calmly in the air	108



# THE BLIND GIRL OF CASTÉL CUILLÉ.

Longfellow.

S. Coleridge - Taylor.  
Op. 48.

*Allegro moderato.*

*mp*

*cresc.*

*mp*

*cresc.*

*poco*

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving bass lines. Dynamics include *a*, *poco*, *f*, and *sf*.

Second system of piano accompaniment. The right hand continues the melodic development with a first ending bracket. The left hand maintains the harmonic texture. Dynamics include *ff* and *poco*.

Third system of piano accompaniment. The right hand has a more active, rhythmic part with slurs and accents. The left hand continues with chords and bass movement. Dynamics include *accel.* and *poco rit.*

Soprano & Alto Chorus. *a tempo*  
*mf*

At the foot of the moun-tain height

Vocal line for Soprano and Alto Chorus. The melody is simple and lyrical, with slurs and accents. Dynamics include *a tempo* and *mf*.

Where is perch'd Cas - tél Cull - lé, \_\_\_\_\_ When the

Fourth system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *mf*.

ap - ple, the plum, and the al - mond - tree In the plain be -

*cresc.*

*mp* *cresc.*

- low were grow - ing white, \_\_\_\_\_ This is the

*mf*

*f* *dim.* *mf*

song one might per - ceive \_\_\_\_\_ On a Wednes - day

*cresc.* *poco*

*cresc.* *poco*

- a - *poco* \_\_\_\_\_

morn of Saint Jo - seph's Eve: \_\_\_\_\_

*poco* *cresc. rall.*

**Soprano. 2**  
*mp*

**Alto. *mp***

**Tenor. *mp***

**Bass. *mp***

**CHORUS.**

"The roads should blossom, the roads should bloom, So fair a

"The roads should blossom, the roads should bloom, So fair a

"The roads should blossom, the roads should bloom, So fair a

"The roads should blossom, the roads should bloom, So fair a

*dim.* *mp*

bride shall leave her home! — Should blossom and bloom with gar - lands

bride shall leave her home! — Should blossom and bloom with gar-lands

bride shall leave her home! — Should blossom and bloom with gar-lands

bride shall leave her home! — Should blossom and bloom with gar-lands

gay, So fair a bride shall pass to - day!

gay, So fair a bride shall pass to - day!

gay, So fair a bride shall pass to - day!

gay, So fair a bride shall pass to - day!

*sf* *mp* *cresc.*

*fp* *cresc.*

Tenors & Basses.

This old Te De-um,

rus-tic rites at - tending, Seem'd from the clouds de-scend - ing;

*dim.*

Soprano. *mf* 4

When lo! a mer-ry com - pa-ny Of ro - - sy vil - lage girls,

Alto. *mf*

When lo! a mer-ry com - pa-ny Of ro - - sy vil - lage girls,

*f*

clean as the eye, Each one \_\_\_\_\_ with her at -

*f*

clean as the eye, Each one \_\_\_\_\_ with her at -

- ten - dant swain, Came to the cliff, all singing the same strain; -

*f* *s*

- ten - dant swain, Came to the cliff, all singing the same strain; -

*f* *s*

*mf*

*Allegro.*

Soprano. 5 *f* Re - sem - bling

Alto. *f* Re - sem - bling

Tenor. *mf* *ff* *f* sing - ing the same - strain; Re - sem - bling

Bass. *mf* *ff* *f* sing - ing the same - strain; Re - sem - bling

*Allegro.*

5 *ff* *sf*

there, so near un-to the sky, Re-joic - ing an - gels, that

there, so near un-to the sky, Re-joic - ing an - gels, that

there, so near un-to the sky, Re-joic - ing an - gels, that

there, so near un-to the sky, Re-joic - ing an - gels, that

*sf*

kind Heav'n has sent For their de-light and our en-couragement.

kind Heav'n has sent For their de-light and our en-couragement.

kind Heav'n has sent For their de-light and our en-couragement.

kind Heav'n has sent For their de-light and our en-couragement.

*mf*

To-

To-

To-

*cresc.* *f* *cresc.*



- geth - - er blend - ing, *dim.* And soon de - scend - ing The  
 - geth - - er blend - ing, *dim.* And soon de - scend - ing The  
 - geth - - er blend - - ing, *dim.* And soon de - scend - ing The  
 To - geth - er blend - - ing, *dim.* And soon de - scend - ing The

*sf* *dim.*

*P* narrow sweep Of the hill-side steep, They wind aslant Towards  
*P* narrow sweep Of the hill-side steep, They wind aslant Towards  
*P* narrow sweep They wind aslant Towards  
 nar - - row sweep Of the hill - side steep, They wind aslant Towards

*P*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Each staff begins with a *mf* dynamic and a triplet of eighth notes. The lyrics are: "Saint A - mant, They wind aslant Towards Saint A - mant, —". The music concludes with a *cresc.* marking and an accent (^) over the final note.

Piano accompaniment for the first system. The right hand features a triplet of eighth notes and a sixteenth-note triplet. Dynamics include *mf* and *f*. The left hand provides a steady accompaniment.

Four vocal staves with lyrics. The lyrics are: "Through leaf - y al-leys", "Through leaf - y al-leys", "Of ver - durous", "Of ver - durous". The music begins with a *f* dynamic and a fermata over the first measure. A fermata with the number 7 is placed above the first staff.

Piano accompaniment for the second system. The right hand features a sixteenth-note triplet and a sixteenth-note group with a fermata and the number 7 above it. Dynamics include *sf*. The left hand features a sixteenth-note triplet.

With mer - - ry sal-lies Singing their chant: \_\_\_\_\_

With mer - - ry sal-lies Singing their chant: \_\_\_\_\_

val-leys With mer - - ry sal-lies Singing their chant: \_\_\_\_\_

val-leys With mer - - ry sal-lies Singing their chant: \_\_\_\_\_

*sf*

8 *mf* *Tempo I?*

"The roads should *mf*

"The roads should *mf*

"The roads should *mf*

"The roads should *mf*

"The roads should *mf*

8 *rit.* *f* *Tempo I?*

blossom, the roads should bloom, So fair a bride shall leave her home!—

blossom, the roads should bloom, So fair a bride shall leave her home!—

blossom, the roads should bloom, So fair a bride shall leave her home!—

blossom, the roads should bloom, So fair a bride shall leave her home!—

*mf*

— Should blossom and bloom with garlands gay, So fair a

— Should blossom and bloom with garlands gay, So fair a

— Should blossom and bloom with garlands gay, So fair a

— Should blossom and bloom with garlands gay, So fair a

*sf*

bride shall pass to day!"

bride shall pass to day!"

bride shall pass to day!"

bride shall pass to day!"

*mf* *cresc.* - - - *f*

*mf* *dim.*

9 Altos. *mp*

Tenors. *mp*

The sky was blue, with - out one cloud of

The sky was blue, with - out one cloud of

9 *mp*

gloom, The sun of March was shin-ing bright-ly, — And to the air

gloom, The sun of March was shin-ing bright-ly, — And to the air the fresh'-ning

— the fresh'ning wind gave light-ly Its breathing of per - fume.

wind — gave light-ly Its breathing of per - fume.

**Soprano. 10** *mf*

When one be-holds the dus-ky hed-ges blossom, A rus-tic bridal,

A rus-tic bridal,

**10**

*f* — *mf*

ah! how sweet it is! — To sounds of joy - ous me - lodies, That

ah! how sweet it is! — To sounds of

To sounds of

To sounds of

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

touch with tenderness the trem - bling bo - som,

me - lodies, That touch the trem - bling bo - som,

me - lodies, That touch the trem - bling bo - som,

me - lodies, That touch the trem - bling bo - som,

11

11

*accel. cresc. molto*

*Più mosso.*

A band of maidens Gai-ly frolicking, A band of  
 A band of maidens Gai-ly frolicking, A band of  
 A band of maidens Gai-ly frolicking, A band of  
 A band of maidens Gai-ly frolicking, A band of

*Più mosso.*

young-sters Wild-ly rol-lick-ing! Kiss-ing, Car-ess-ing, With  
 young-sters Wild-ly rol-lick-ing! Kiss-ing, Car-ess-ing, With  
 young-sters Wild-ly rol-lick-ing! Kiss-ing, Car-ess-ing, With  
 young-sters Wild-ly rol-lick-ing! Kiss-ing, Car-ess-ing, With

26



fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

fin - gers pressing, Till in the ve-ri-est Mad-ness of mirth, as they

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

dance, They re - treat and ad - vance, Try - ing whose laugh shall be

12 *ff* loud-est and mer-ri-est; "The *ff*  
 loud-est and mer-ri-est; "The *ff*  
 loud-est and mer-ri-est; "The *ff*  
 loud-est and mer-ri-est; "The *ff*

12 *f* *rall.*

*Tempo I<sup>o</sup>*  
 roads should blossom, the roads should bloom, So fair a bride shall leave her  
 roads should blossom, the roads should bloom, So fair a bride shall leave her  
 roads should blossom, the roads should bloom, So fair a bride shall leave her  
 roads should blossom, the roads should bloom, So fair a bride shall leave her

*Tempo I<sup>o</sup>*  
*ff*

home! Should blossom and bloom with gar - lands gay,  
 home! Should blossom and bloom with gar - lands gay, So  
 home! Should blossom and bloom with gar - lands gay,  
 home! Should blossom and bloom with gar - lands gay,

So fair a bride shall pass to - day!"

*f* 13  
 So fair a bride shall pass to - day!"  
 fair a bride shall pass to - day!"  
 So fair a bride shall pass to - day!"  
 So fair a bride shall pass to - day!"

*sf* 13 *ff*

*dim.* *rall.*

14

*f*

Mean-while, whence comes it that a - mong These mai - dens fresh and fair,

Bap - tist stands sighing, with si - lent tongue? Is it Saint

Jo - seph would say to us all, That love, o'er

has - ty, pre - ced - eth a fall? 15 *mf*

no! for a mai - den frail, I trow, Nev - - er

bore so lof - ty a brow! What lov-ers! they

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'bore', followed by eighth notes 'so lof - ty a brow!'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include a forte (*f*) marking.

give not a sin-gle caress! To see them so care - less, so

The second system continues the vocal line with 'give not a sin-gle caress!' and 'To see them so care - less, so'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

care - less and cold to - day, These are grand people, one would

The third system contains the vocal line 'care - less and cold to - day, These are grand people, one would'. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. Dynamics include *cresc.* (crescendo) and forte (*f*).

say. What ails Baptiste? what grief doth him op-

The fourth system features the vocal line 'say. What ails Baptiste? what grief doth him op-'. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) and *rit.* (ritardando).

- press?

The fifth system contains the vocal line '- press?'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *accel.* (accelerando) and *dim. e rit.* (diminuendo e ritardando).

*Poco meno mosso.*

16

*mp*

It is, that, half way up the hill, Dwelleth the blind or-phan still,

The first system of music features 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 piano accompaniment starts with a treble clef and a key signature of one sharp, followed by a bass clef. The piano part includes a *mp* dynamic marking.

Love, the de-ceiv-er, them ensnared; For them the al-tar was pre-pared;

The second system continues the vocal and piano parts. The piano accompaniment features a *f* dynamic marking in the bass line.

*Poco agitato.*

*mf*

But a-las! the summer's blight, The dread di-sease which none can stay, The

The third system shows a change in tempo and dynamics. The piano accompaniment begins with a *pp* dynamic marking and includes a *f* dynamic marking later in the system.

pes-tilence that walks by night, Took the young brides sight a - way.

The fourth system concludes the vocal phrase. The piano accompaniment features a *f* dynamic marking and a *dim. e rit.* instruction.

*a tempo*

*f*

*sf*

The fifth system consists of piano accompaniment for the final section. It features a *f* dynamic marking in the bass line and a *sf* dynamic marking in the treble line.

17 *Poco più mosso.*

*f*

All at the father's stern com - mand \_\_\_\_\_ was changed; Their

peace \_\_\_\_\_ was gone but not their love \_\_\_\_\_ es - tranged; \_\_\_\_\_

*Meno mosso.*

*mp*

Wear - led at home, ere long the lov - er fled; Re - turn'd but three short

*Agitato.*

*f*

days a - go, The golden chain they round him throw, He is en - ticed, \_\_\_\_\_ and

*f* *cresc.*

18 *accel.* *ff* *dim. rall.* *mp*

onward led To mar - - ry An-ge-la, and yet Is think-ing,

*rall.*

ev - er of Mar-gar-et, think-ing ev-er of Mar - - gar - et!

*rall.* *p*

*mf* *mf*

*p dim. e rall.* *pp*



19 *Allegro.*  
Soprano.

CHORUS.

*mf*  
Then

Alto.

*mf*  
Then

19 *Allegro.*

*mf cresc.*

sud - den - ly a maid - en cried, "An - na! The -

sud - den - ly a maid - en cried, "An - na! The -

*cresc.* - - - *ff*  $\wedge$

- re - sa! Ma - - ry! Kate!

*cresc.* - - - *ff*  $\wedge$

- re - sa! Ma - - ry! Kate!

Here comes the crip-ple Jane!"

Here comes the crip-ple Jane!"

*sf*

20

Contralto. *mp*

Bass. *mp*

And by a foun-tain's side A woman, bent and gray with

And by a foun-tain's side A woman, bent and gray with

20

*mp* *f* *mp*

years, Un-der the mul - berry-trees ap - pears, And all towards her

years, Un-der the mul - berry-trees ap - pears, And all towards her

*f* *mp* *f* *mp*

run, as fleet As had they wings up-on their feet.

run, as fleet As had they wings up-on their feet.

**CHORUS.**

Soprano. 21 *f* It is that

Alto. *f* It is that

Tenor. *f* It is that

Bass. *f* It is that

21

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel- leth

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel - leth

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel - leth

Jane, the cripple Jane Is a sooth-say-er, wa-ry and kind. She tel - leth

for - tunes, and none complain, she tel- leth for - tunes, and none complain. She

for - tunes, and none complain, she tel - leth for - tunes, and none complain. She

fortunes, and none complain, she tel- leth fortunes, and none complain.

for - tunes, she tel - leth for - tunes.

pro-mi-ses one a vil-lage swain, And the  
 pro-mi-ses one a vil-lage swain, And the  
 An - o-ther a hap - py wed-ding - day, And the  
 An - o-ther a hap - py wed-ding - day, And the

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

22

. bride a love-ly boy straightway. All comes to pass as she avers; She  
 bride a lovely boy straightway. All comes to pass as she avers; She  
 bride a lovely boy straightway. All comes to pass as she avers; She  
 bride a love-ly boy straightway. All comes to pass as she avers; She

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

*f* *cresc.* *sf*

never deceives, she never errs.

never deceives, she never errs.

never deceives, she never errs.

never deceives, she never errs.

23

*mp* But for this once the village

*mp* But for this once the village

*mp* But for this once the village

*mp* But for this once the village

23

*mf*  
seer\_ Wears a countenance se - vere,

*mf*  
seer\_ Wears a countenance se - vere,

*mf*  
seer\_ Wears a countenance se - vere, And from be-neath her eye-brows

*mf*  
seer\_ Wears a countenance se - vere, And from be-neath her eye-brows

*mf*  
*sf* *mf*

Her two eyes flash'd, flash'd like can - nons bright:

Her two eyes flash'd, flash'd like can - nons bright:

thin and white

thin and white

*mf*  
*sf* *mf*

Who, like a sta - tue,  
 Who, like a sta - tue,  
 Aimed at the bridegroom in waist - coat blue, —  
 Aimed at the bridegroom in waist - coat blue, —

*cresc. -*

24

stands in view; — Chang - ing colour, as well he might, When the  
 stands in view; — Chang - ing colour, as well he might, When the  
 Chang - ing colour, as well he might, When the  
 Chang - ing colour, as well he might, When the

24



*dim. poco a poco*

beldame wrinkled and gray, Takes the young bride by the hand, And with the

*dim. poco a poco*

beldame wrinkled and gray, Takes the young bride by the hand, And with the

*dim. poco a poco*

beldame wrinkled and gray, Takes the young bride by the hand, And with the

*dim. poco a poco*

beldame wrinkled and gray, Takes the young bride by the hand, And with the

*dim. poco a poco*

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

tip of her ree-dy wand, Mak-ing the sign of the cross, doth

25 *p* *mf*

say, "Thoughtless An-ge-la, beware,

say, "Thoughtless An-ge-la, beware,

say, "Thoughtless An-ge-la, beware,

say, "Thoughtless An-ge-la, beware,

*rall.* 25 *a tempo*

*sf* *p* *cresc.*

*f* *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

*f* *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

*f* *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

*f* *mp*

beware! Lest, when thou weddest this false bridegroom, Thou

*sf*

diggest for thy-self a tomb!"

diggest for thy-self a tomb!"

diggest for thy-self a tomb!"

diggest for thy-self a tomb!"

*p* *sf*

26 *mp*

And she was si - - lent; and the

*mp*

And she was si - - lent; and the

*mp*

And she was si - - lent;

*mp*

And she was si - - lent;

26 *sf* *mp*

maidens fair Saw from each eye escape a swol - - len tear; —

maidens fair Saw from each eye escape a swol - - len tear; But on a

— and the maid - ens fair Saw a swol - - len tear; —

— and the maid - ens fair Saw a swol - - len tear; But on a

*p*

What are two drops of

lit - tle stream - let sil - ver clear,

What are two drops of

lit - tle stream - let sil - ver clear,

*mf*

*mp*

tur - bid rain? Sadden'd a mo - ment, the brid-al train *accel.*  
 Sadden'd a mo - ment, the brid-al train *accel.*  
 tur - bid rain? Sadden'd a mo - ment, the brid-al train *accel.*  
 Sadden'd a mo - ment, the brid-al train *accel.*

*cresc.* *rall.* **27** *ff*  
 Resum'd the dance and the song a-gain; "The  
*cresc.* *rall.* *ff*  
 Re-sum'd the dance and the song a-gain; "The  
*cresc.* *rall.* *ff*  
*cresc.* *rall.* *ff*  
 Re-sum'd the dance and the song a-gain; "The

*Moderato.*

roads should blossom, the roads should bloom, So fair a  
roads should blossom, the roads should bloom, So fair a  
roads should blossom, the roads should bloom, So fair a  
roads should blossom, the roads should bloom, So fair a

*Moderato.*

*ff*  
*sf*

bride shall leave her home! ——— Should blossom and bloom ——— with  
bride shall leave her home! ——— Should blossom and bloom with  
bride shall leave her home! ——— Should blossom and bloom with  
bride shall leave her home! ——— Should blossom and bloom with

28

*cresc.* -  $\Delta$  - - - - -

gar - - lands gay, So fair a bride, so fair a

*cresc.* - - - - -

gar - lands gay, — So fair a bride, — so fair a

*cresc.* - - - - -

gar - lands gay, So fair a bride, — so fair a

*cresc.* - - - - -  $\Delta$  - - - - -

gar - lands gay, So fair a bride, so fair a

28

*sf* *sf*

$\Delta$  - - - - - *ff* *rall.*  $\Delta$  *a tempo*

bride, so fair a bride — shall pass to - day! —

$\Delta$  - - - - - *ff* *rall.*  $\Delta$  *a tempo*

bride, so fair a bride shall pass to - - day!

$\Delta$  - - - - - *ff* *rall.*  $\Delta$  *a tempo*

bride, so fair a bride shall pass to - - day! —

$\Delta$  - - - - - *ff* *rall.*  $\Delta$  *a tempo*

bride, so fair a bride shall pass to - - day! —

*sf* *rall.* *ff a tempo*

29

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 29-32. The music is in a common time signature with a key signature of one flat. The vocal lines are mostly rests, indicating that the vocalists are silent during these measures.

29

Piano accompaniment for measures 29-32. The right hand features a complex, rhythmic melody with many slurs and accents. The left hand provides a steady harmonic accompaniment with chords and single notes.

Piano accompaniment for measures 33-36. The right hand continues with a melodic line, and the left hand has a more active bass line. A dynamic marking of *sf* (sforzando) is present in measure 34.

Piano accompaniment for measures 37-40. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *sf*, *mf*, and *dim*. The lyrics "in u - en -" are written below the staff.

Piano accompaniment for measures 41-44. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *pp* (pianissimo). The lyrics "do" are written below the staff.



## PART II.

*Andante.*

*mp molto espressivo*

*f*

*sf*

*pp*

30

The musical score is written for piano in 4/4 time. It consists of five systems of two staves each. The first system begins with the tempo marking 'Andante.' and the dynamic marking 'mp molto espressivo'. The second system features a dynamic marking of 'f'. The third system has two dynamic markings of 'sf'. The fourth system ends with a double bar line. The fifth system begins with the measure number '30' and ends with a double bar line and a dynamic marking of 'pp'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

**Soprano.**  
*pp* And from suff'ring worn and wea - ry, — But

**Alto.**  
*pp* And from suff'ring worn and wea - ry, — But

**Tenor.**  
*pp* And from suff'ring worn and wea - ry, — But

**Bass.**  
*pp* And from suff' - ring wea - ry, — But

**C H O R U S.**

beau-tiful as some fair angel yet,

beau-tiful as some fair angel yet,

beau-tiful as some fair angel yet,

beau-tiful as some fair angel yet,

31 Soprano Solo.

*poco rit.*

*Agitato.*

*mf*  $\frac{3}{8}$

He has ar -

*pp*  
Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry:—

*pp*  
Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry:—

*pp*  
Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry:—

*pp*  
Thus lament-ed Mar-gar-et, In her cottage lone and drea - ry:—

31

*pp* *poco rit.* *pp*

*accel.* *a tempo*  
-riv'd! ar - riv'd at last! Yet Jane has

*pp*  
Thus lament - ed Mar-garet!

*pp*  
Thus lament - ed Mar-garet!

*pp*  
Thus lament - ed Mar-garet!

*pp*  
Thus lament - ed Mar-garet!

*accel.*  
*Agitato.*

*a tempo*

*mf* *pp*

*accel.*

nam'd him not these three days past; Ar-riv'd! yet keeps a-loof so

*cresc.* *accel.*

*a tempo*

far! \_\_\_\_\_ And knows that of my night \_\_\_\_\_

*pp*  
Thus lament-ed Mar-gar-et!

*pp*  
Thus lament-ed Mar-gar-et!

*pp*  
Thus lament-ed Mar-gar-et!

*pp*  
Thus lament-ed Mar-gar-et!

*a tempo* *p*

32 *appassionato*

he is the star! Knows that long months I wait alone, be-

*dim.* *mp*

-night-ed! And count the mo-ments since he went a-way!

*f* *dim.*

**C H O R U S.**

*pp* Thus lament-ed Mar-garet, In her cot-tage lone and drea-ry—

*pp* Thus lament-ed Mar-garet, In her cot-tage lone and drea-ry—

*pp* Thus lament-ed Mar-garet, In her cot-tage lone and drea-ry—

*pp* Thus lament-ed Mar-garet, In her cot-tage lone and drea-ry—

*pp* *pp*

33

*Più agitato.*

Come! — come! keep the pro - mise of that happier day, That I may keep the

33

*Più agitato.*

*sf sf p cresc.*

faith to thee I plight - ed! — What joy have I with-  
 Thus la-ment-ed Mar - garet!  
 Thus la-ment-ed Mar - - gar - et!  
 Thus la-ment-ed Mar - - gar - et!  
 Thus la-ment-ed Mar - - gar - et!

*b2. f mf*

*accel.*

-out thee? — what de - light? — Grief wastes my

life — and makes it mi-se-ry; — Day for the others

*cresc. poco a poco*

*cresc. poco a poco f*

e - ver, but for me — For e-ver night! — for e-ver night! —

*rall. - 34 a tempo*

*mp*

Thus lament-ed

*mp*

Thus lament-ed

*mp*

Thus lament-ed

*mp*

Thus lamented

**CHORUS.**

*ff rall. - dim. - mp a tempo*

**34**

*Agitato.*  
*mp* *accel. -*

When he is gone 'tis

Marg-ar-et, In her cottage lone and drea-ry:—

Marg-ar-et, In her cottage lone and drea-ry:—

Marg-ar-et, In her cottage lone and drea-ry:—

Marg-ar-et, In her cottage lone and drea-ry:—

*pp* *accel. -*

dark! my soul is sad! I suf-fer! O my God!— come, make me

*ff* *rall. -*

*cresc. -* *f* *rall. -* *dim. -*

*Più tranquillo.*

*mp*

glad— When he is near, no thoughts of day in-trude;—

*mp*



*mf* *rall.* *Poco più moto.*

Day has blue heavens, but Bap - tiste has blue eyes! With - in them

shines for me a heav'n— of love, A heav'n all hap - piness, like

35 *ff a tempo*

that a - bove, No more of grief!

*mf* *accel. - cresc. -*

no more of las - si - tude! Earth I for - get, and heav'n, and all dis -

- tress-es, When seat - ed by my side my hand he press-es; But when a-

*cresc.*

*sf*

*cresc.*

- lone, remember all!

*ff* *molto rall.* *mf*

*ff* *molto rall.* *mf* *dim. e rit.*

36 *Tempo I<sup>o</sup>*

CHORUS.

*pp* Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry,

*pp* Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry,

*pp* Thus lament - ed Mar-gar-et, In her cottage lone and drea - ry, Thus

*pp* Thus lament-ed Mar-gar-et, In her cottage lone and drea - ry,

36 *Tempo I<sup>o</sup>*

*pp*

Thus lament - ed Mar-gar-et, In her cot-tage lone and drea-ry:—

Thus lament - ed Mar-gar-et, In her cot-tage lone and drea-ry:—

— lament - ed Mar-gar-et, In her cot-tage lone and drea-ry:—

Thus lament-ed Mar-gar-et, In her cot-tage lone and drea-ry:—

### 37 *Più agitato.*

*mf*  
Where is Baptiste? he hears not when I call! A

*mp*

*mp*  
branch of i - - vy, dy - - ing on the ground,

*poco rit.* *a tempo*

I need some bough to twine a-round! In pi-ty

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The tempo markings are *poco rit.* and *a tempo*. The lyrics are "I need some bough to twine a-round! In pi-ty".

come! be to my suff'ring kind! True love, they say, in

The second system continues the vocal line and piano accompaniment. The lyrics are "come! be to my suff'ring kind! True love, they say, in". The piano part includes dynamic markings like *f* and *poco rit.*.

grief doth more a-bound! What then when one is blind? when one is

The third system continues the vocal line and piano accompaniment. The lyrics are "grief doth more a-bound! What then when one is blind? when one is". The tempo markings are *cresc.* and *rall.*.

38 *Molto moderato.*

blind?

The fourth system shows the piano accompaniment for the section starting at measure 38. The tempo is *Molto moderato*. The lyrics "blind?" are written above the first measure. Dynamic markings include *f*, *dim.*, and *mp*.

Who knows? perhaps I am for-sa - ken! Ah!

The fifth system continues the vocal line and piano accompaniment. The lyrics are "Who knows? perhaps I am for-sa - ken! Ah!". Dynamic markings include *mf* and *mf*.

*dim.* woe is me! then bear me to my grave! — *mf* 0

**C H O R U S.**

*pp* Thus lament - ed Mar-garet!

*pp* Thus lament - ed Mar-garet!

*pp* Thus lament - ed Mar-garet!

*pp* Thus — lamented Mar-garet!

*dim.* *pp*

*Molto agitato.*

God! what thoughts with-in me wa - - ken! A - way! he will re-turn! —

*Molto agitato.*

*f sf*

*rall.* - - - *a tempo*

- I do but rave! He will re-turn! I need not fear! He

*P* Thus lament-ed

*P* Thus lament-ed

*P* Thus lament-ed

*P* Thus lament-ed

*dim. rall.* *P* *a tempo*

*mp Più tranquillo.*

swore it by our Sa - - vlour dear; He could not come of his

Mar-gar-et, In her cottage lone and drea - - ry:

Mar-gar-et, In her cottage lone and drea - - ry:

Mar-gar-et, In her cottage lone and drea - - ry:

Mar-gar-et, In her cottage lone and drea - - ry:

*Più tranquillo.*

*mp*

39 *Più moto.*  
*mf*

own will; Is wea - ry, or per-haps is ill! Per-haps his heart,

*pp* Thus lament - ed

*pp* Thus lament - ed

*pp* Thus lament - ed

*pp* Thus lament - ed

39 *Più moto.*

*cresc.*

in this disguise, Prepares for me some sweet surprise!

Mar - gar - et, thus lament - ed Mar - - gar - et,

Mar - gar - et, thus lament - ed Mar - - gar - et,

Mar - gar - et, thus lament - ed Mar - - gar - et,

Mar - gar - et, thus lament - ed Mar - - gar - et,

*accel. - - cresc. - - ff a tempo*

But some one comes! ——— Though blind, my heart ——— can see! And that de-

*f* Thus lament-ed Mar-garet.

*f* Thus lament-ed Mar-garet.

*f* Thus lament-ed Mar-garet.

*f* Thus lament-ed Mar-garet.

*f* Thus lament-ed Mar-garet.

*sf* *f*

*rall. molto* **40** *Allegro con fuoco.*

-ceives me not! ——— 'tis he! 'tis he! ———

*f* And the

*f* And the

*f* And the

*f* And the

*f* And the

*rall. molto* **40** *Allegro con fuoco.*

*sf* *mf* *cresc. sf*



door a-jar is set, And poor, con-fid - ing Mar - gar-et

door a-jar is set, And poor, — con-fiding Mar - gar-et

door a-jar is set, And poor, con-fid - ing Mar - gar-et

door a-jar is set, And poor, — con-fiding Mar - gar-et

*f*

*dim.* *p*  $\wedge$

Rises, with out-stretch'd arms, but sight-less eyes: — 'Tis on-ly

*dim.* *p*  $\wedge$

Rises, with out-stretch'd arms, — but sightless eyes: — 'Tis on-ly

*dim.* *p*  $\wedge$

Rises, with out-stretch'd arms, but sight-less eyes: — 'Tis on-ly

*dim.* *p*  $\wedge$

Rises, with out-stretch'd arms, but sight-less eyes: — 'Tis on-ly

*dim.* *p*

Paul, her brother, who thus cries: \_\_\_\_\_

Paul, her brother, who thus cries: \_\_\_\_\_

Paul, her brother, who thus cries: \_\_\_\_\_

Paul, her brother, who thus cries: \_\_\_\_\_

*sf sf sf sf*

41 Baritone Solo. (*Paul.*)

*f* An - ge-la the bride has pass'd! I saw the wedding -

*sf f*

- guests go by; Tell me, my sister why were

Sopr. Solo (Margaret.)

we not ask'd! For all are there but you and I! \_\_\_\_\_ "An-ge-la

The musical score for the Soprano Solo (Margaret.) consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "we not ask'd! For all are there but you and I! \_\_\_\_\_ "An-ge-la". The piano accompaniment is in the same key signature and features a dynamic marking of *sf* (sforzando) at the beginning and end of the phrase. There are also dynamic markings of *ad lib.* and *f* (forte) in the vocal line.

mar-ried! and not send to tell her se-cret un-to me! \_\_\_\_\_ O,

The musical score continues with the lyrics: "mar-ried! and not send to tell her se-cret un-to me! \_\_\_\_\_ O,". The vocal line has dynamic markings of *mf* (mezzo-forte), *mp* (mezzo-piano), and *Agitato.* (agitated). The piano accompaniment includes a *dim.* (diminuendo) marking and a *mp* marking. The score ends with a fermata over the final note.

Baritone Solo. (Paul.)

42

accel. - f

speak! who may the bridegroom be?" "My sister; 'tis Baptiste, thy friend!" \_\_\_\_\_

Soprano. 42

Alto.

Tenor.

Bass.

The musical score for the Baritone Solo (Paul.) and Chorus begins with a key signature of one flat (Bb) and a time signature of 3/4. The Baritone Solo part starts with a dynamic marking of *mf* and an *accel. - f* (accelerando - forte) marking. The lyrics are: "speak! who may the bridegroom be?" "My sister; 'tis Baptiste, thy friend!" \_\_\_\_\_". The Chorus part includes staves for Soprano, Alto, Tenor, and Bass, with a dynamic marking of *f* (forte) and an *A* (accents) marking. The piano accompaniment features dynamic markings of *mf*, *sf*, *accel.*, and *f*. The score includes a rehearsal mark "42" and a fermata over the final note.

*Allegro ma non troppo.*

*ff* <sup>^</sup> cry — the blind girl gave, but nothing said. — A milk - y *dim.*

*ff* <sup>^</sup> cry — the blind girl gave, but nothing said. — A milk - y *dim.*

*ff* <sup>^</sup> cry — the blind girl gave, but nothing said. — A milk - y *dim.*

*ff* <sup>^</sup> cry — the blind girl gave, but nothing said. — A milk - y *dim.*

*Allegro ma non troppo.*

*ff* *sf*

*mf* white-ness spreads up - on her cheeks; — An i - cy hand, as

*mf* white-ness spreads up - on her cheeks; An

*mf* white-ness spreads up - on her cheeks; An

white-ness spreads up - on her cheeks; —

*mf*

*dim. - poco - a - poco -*

heavy as lead, De-scending as her brother speaks Up - on her heart, that has

*dim. - poco - a - poco -*

i - - - cy hand de - scend - - ing Up - on - her

*dim. - poco - a - poco -*

i - - - cy hand de - scend - - ing Up - on - her

*dim. - poco - a - poco -*

*p*

ceas'd to beat, Sus-pends a-while its life and heat. She

*p*

heart, Sus - pends a-while its life and heat. She

*p*

heart, Sus - pends a-while its life and heat. She

*p*

Sus - pends a-while its life and heat. She

*p*

*f*

43

stands be-side the boy, now sore dis-tress'd; A wax Ma-

stands be-side the boy, now sore dis-tress'd; A wax Ma-

stands be-side the boy, now sore dis-tress'd; A wax Ma-

stands be-side the boy, now sore dis-tress'd; A wax Ma-

43

*mf* *p*

-don-na as a peas-ant dress'd.

-don-na as a peas-ant dress'd.

-don-na as a peas-ant dress'd.

-don-na as a peas-ant dress'd.

*mf*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

*Allegro moderato.*

44

*cresc.* -

*f*

Second system of musical notation, starting at measure 44. It includes dynamic markings *cresc.* and *f*. The treble clef features a more active melodic line with sixteenth notes, and the bass clef has a steady accompaniment. The key signature changes to two flats (Bb, Eb).

Third system of musical notation, continuing the piece. The treble clef has a melodic line with groups of four sixteenth notes (quartets) beamed together. The bass clef accompaniment consists of chords and single notes. The key signature remains two flats.

Fourth system of musical notation, continuing the piece. The treble clef features a melodic line with groups of four sixteenth notes. The bass clef accompaniment consists of chords and single notes. The key signature remains two flats.

Fifth system of musical notation, continuing the piece. The treble clef has a melodic line with groups of four sixteenth notes. The bass clef accompaniment consists of chords and single notes. The key signature changes to three sharps (F#, C#, G#).

*Allegro.*

Baritone Solo. (*Paul.*)

45

Hark! the joy-ous airs are ringing! Si-ster dost thou hear them singing?

S.  
U.  
R.  
O.  
C.

Hark!

Hark!

Hark!

Hark!

Hark!

Hark!

Hark!

Hark!

45 *Allegro.* ♩ = ♩. *preceding movement.*

How mer-ri-ly they laugh and jest! Would we were bid-den with the



rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

How mer-ri-ly they laugh and jest! Would we were bidden with the rest!

Baritone Solo. (*Paul.*)

I would don my hose of home-spun gray,

And my doub-let of lin-en, striped and gay;

P'rhaps they will come, for they do not wed Till to -

*mp*

morrow at seven o - clock, it is said!"

*cresc.*

Soprano Solo. (Margaret.)

*mf*

46 "I know it!" Paul be not sad! 'Tis a ho-li-day, To-morrow put

*f* *mf*

on thy doub-let gay! But leave me now for a while a - lone!"

*sf* *f*

47

CHORUS

Tenor.

Bass.

A - - way, with a hop and a jump, went Paul, And, as he whistled a -

A - - way, with a hop and a jump, went Paul, And, as he whistled a -

47

-long the hall, En-tered Jane, the crippled crone.

-long the hall, En-tered Jane, the crippled crone.

Moderato.

48

mp

sf

mp

## Soprano.

CHORUS.

*mp* Ho - - ly Vir - gin! what dread - - ful heat! I am faint, and  
 Ho - - ly Vir - gin! what dread - - ful heat! I am faint, and

wear - y, and out of breath! But thou art cold, art chill as death,  
 weary, and out of breath! But thou art cold, art chill as death,

My little friend! what ails thee, sweet?  
 My little friend! what ails thee, sweet?

*f* *rit.*

*Allegro.* Soprano Solo. (Margaret.)

49 No - thing! I heard them singing home the bride

*mp*

And as I listen'd to their song, I thought my turn would come ere long.

*sf*

Thou knowest it is at Whitsuntide.

*f*

*appassionato*

Thy cards forsooth can nev - er lie, To me such

*f*

joy they prophesy, Thy skill shall be vaunted far and wide

*f*

When they behold him, when they behold him at my side.

*rit.*

*Poco meno mosso.*

*mp*

And poor Baptiste, what say-est thou? It must seem long to

*mp*

*rall.* - - - *p* **50 Andante con moto.**

him, me-thinks I see him now!"

**CHORUS.**

**Soprano.** *p* Jane, — shuddering, her

**Alto.** *p* Jane, — shuddering, her

*rall.* - - - *p* **50 Andante con moto.**

*mf* *p* *p*

*mf* *p*

Me-thinks I see him now!

hand doth press. "Thy love I cannot all ap - prove; We

hand doth press. "Thy love I cannot all ap - prove; We

*cresc.* - - - *f* *dim.* - - -  
 must not trust too much to hap-pi-ness, Go, pray to God that thou mayst  
*cresc.* - - - *f* *dim.* - - -  
 must not trust too much to hap-pi-ness, Go, pray to God that thou mayst

*mf* *accel.* - - -  
 "The more I pray, the more I love!  
 love him less! Go, pray, go, pray to  
 love him less! Go, pray, go, pray to

*cresc.* *ff* *rall.* **51** *a tempo*  
 It is no sin, for God is on my side!"  
 God!"  
 God!"  
**51** *a tempo*

*mp*  
It was e - nough,  
*mp*  
It was e - nough,

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "It was e - nough,". The piano accompaniment is in a treble and bass clef, with dynamics *mf* and *sf*.

and Jane no more re - plied.  
and Jane no more re - plied.

*dim.*

The second system continues the vocal lines with lyrics "and Jane no more re - plied." and includes a piano accompaniment with a *dim.* marking.

*pp*

The piano accompaniment for the third system, starting with a *pp* dynamic.

**52**  
*mp*  
Now to all hope her heart is barr'd and  
*mp*  
Now to all hope her heart is barr'd and  
*mp*  
Now to all hope her heart is barr'd and  
*mp*  
Now to all hope her heart is

**52**

**C H O R U S.**

Soprano.  
Alto.  
Tenor.  
Bass.

The chorus section begins at measure 52, marked *mp*. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Now to all hope her heart is barr'd and".



cold; But to de-ceive the bel-dame old She  
 cold; But to de-ceive, to deceive the bel-dame old She takes  
 cold; But to de-ceive the bel-dame old She

*mp*

takes a sweet con-tent-ed air, Speaks of foul weather, and of fair, At  
 a sweet con-tent-ed air, Speaks of foul weather, and of fair,  
 takes a sweet con-tent-ed air, Speaks of foul weather, and of fair,  
 takes a sweet con-tent-ed air, Speaks of foul weather, and of fair,

*cresc.* ev'-ry word the maid-en smiles! Thus the be-  
*cresc.* At ev'-ry word the maid-en smiles! Thus, thus the be-  
*cresc.* At ev'-ry word the maid-en smiles! Thus, thus the be-  
*cresc.* At ev'-ry word the maid-en smiles! Thus the be-

*poco accel.*  
*cresc.*

-gill - er she be - gilles; So that de - part - ing at ev - nings  
 -gill - er she be - gilles; So that, de - part - ing at ev - nings  
 -gill - er she be - gilles; So that, de - part - ing at ev - nings  
 -gill - er she be - gilles, So that, de - part - ing at ev - nings close, She

*poco accel.*  
*p. cresc.*

close, She says, "She may be sav'd! she nothing knows!"  
 close, "She may be sav'd! she no - thing knows!"  
 close, "She may be sav'd! she no - thing knows!"  
 says, "She may be sav'd! she no - thing knows!"

*ff a tempo*  
*f*  
*pp*

Poor Jane! Poor Jane! the  
 Poor Jane! Poor Jane! the  
 Poor Jane! the  
 Poor Jane! Poor Jane! the

*mp*  
*pp*  
*fp*  
*mp*

cun - ning sor - cer - ess! - Now that thou would'st, thou art no

cun - ning sor - - cer - ess! Now that thou would'st, thou art no

cun - ning sor - - cer - ess! Now that thou would'st, thou art no

cun - ning sor - cer - ess! - Now that thou would'st, thou art no

*cresc.*

prophetess! This morn - - ing, in the ful - ness of thy

prophetess! This morn - ing, this morn - - ing, in thy

prophetess! This morn - ing, this morn - - ing, in thy

prophetess! This morn - ing, this morn - - ing, in thy

*f*

*poco rall.*

*dim.*

*mp*

heart, Thou wast so, thou wast so, far be-yond thine

*dim.*

*mp*

heart, Thou wast so, thou wast so, far be - yond thine

*dim.*

*mp*

heart, Thou wast so, thou wast so, far be - yond thine

*dim.*

*mp*

heart, Thou wast so, thou wast so, far be - yond thine

*poco rall.*

*mp*

*a tempo*

*p*  
art!

*p*  
art!

*p*  
art!

*pd.*

*p*  
art!

*a tempo*

*p*

*cresc.*

*f dim.*

*e*

*rall.*

*pp*

*pp*

PART III.

*Allegro.*

*mp Bell.*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*f*

1

Soprano.

C H O R U S.

*mf* Now rings the bell, nine times re-ver-ber-at-ing, And the white  
*mf* Alto. Now rings the bell, nine times re-ver-ber-at-ing, And the white  
*mf* Tenor. Now rings the bell, nine times re-ver-ber-at-ing, And the white  
*mf* Bass. Now rings the bell, nine times re-ver-ber-at-ing, And the white

*cresc.*

*mf* Bell.

*f* day-break steal-ing up the sky, Sees in two cot-tag-es two maidens  
*f* day-break steal-ing up the sky, Sees in two cot-tag-es two maidens  
*f* day-break steal-ing up the sky, Sees in two cot-tag-es two maidens  
*f* day-break steal-ing up the sky, Sees in two cot-tag-es two maidens

*mf* wait-ing, How diff'-rent-ly! Queen of a day, by  
*mf* wait-ing, How diff'-rent-ly! Queen of a day, by  
*mf* wait-ing, How diff'-rent-ly!  
*mf* wait-ing, How diff'-rent-ly!

*2 Con anima.*

*p* *mf*

Soprano. *f* flat - ter - ers car - ess'd, The one puts on her cross and crown, Decks with a

Alto. *f* flat - ter - ers car - ess'd, The one puts on her cross and crown, Decks with a

huge bouquet her breast, And flaunting, flutt'ring up and down,

huge bouquet her breast, And flaunting, flutt'ring up and down,

Looks at her-self and cannot rest. —

Looks at her-self and cannot rest. —

*f* *rit.* *dim.*

3 Tenor. *Poco meno mosso.* *mp* The o - ther, blind, with - in her lit - tle room, Has nei - ther

Bass. *mp* The o - ther, blind, with - in her lit - tle room, Has nei - ther

3 *Poco meno mosso.*

*agitato*

crown nor flowers per-fume; But in their stead for something gropes a -  
 crown nor flowers per-fume; But in their stead for something gropes a -

*agitato*

*pesante*

- part, That in a drawer's re - cess doth lie, And, 'neath her bodice of bright  
 - part, That in a drawer's re - cess doth lie, And, 'neath her bodice of bright

*fp* *pesante*

*poco rit.*

*a tempo*

scar - let dye, Con - vulsive clasps it to her heart.  
 scar - let dye, Con - vulsive clasps it to her heart.

*poco rit.* *a tempo* *p*

Soprano.

*mf* **4** *Con anima.*

Alto.

The one, fan - tas - tic, light as air, 'Mid  
 The one, fan - tas - tic, light as air, 'Mid

**4** *Con anima.*

*mf* *dim.*



kiss - es ringing, And joy - ous singing, For - gets to say her morn - ing

kiss - es ringing, And joy - ous singing, For - gets to say her morn - ing

*rit.*

*p* *rit.*

*Un poco meno mosso.*

pray!

pray!

Tenor.

Bass.

The o - ther with cold drops up - on her brow Joins her two

The o - ther with cold drops up - on her brow Joins her two

*mf*

*mf*

*Un poco meno mosso.*

hands, and kneels upon the floor, And whispers as her brother opes the

hands, and kneels upon the floor, And whispers as her brother opes the

*p*

*p*

5 *p* "O God, for-give me

"O God, \_\_\_\_\_ forgive me

door: \_\_\_\_\_ "O God, for-give me

door: \_\_\_\_\_ "O God, for-give me

5

*rall.* - *dim.* *poco* *a* *poco*

now! O God, for - give me now! O God, \_\_\_\_\_

*dim.*

now! O God, for - give me now! O God, for -

*dim.*

now! O God, \_\_\_\_\_ forgive me now! O God, for -

*dim.*

now! O God, for - give me now! O God, for -

*rall.* - *dim.* *poco* *a* *poco*

*poco rit.* *a tempo*  
*pp*  
 — forgive me now!"  
*pp*  
 give me now!"  
*pp*  
 -give me now!"  
*pp*  
 -give me now!"

*poco rit.* *a tempo*  
*pp* *mf* *mf*

6 *Con anima.*  
*mf*  
 And then the or-phan, young and blind, Con-  
*mf*  
 The or-phan, Con-  
*mf*  
 And then the or-phan, young and blind, Con-

6 *Con anima.*  
*mf*

*cresc.* - - - -

- duct-ed by her bro - ther's hand, Towards the church, through paths un-

*cresc.* - - - -

- ducted by her bro - ther's hand, Towards the church, through paths un-

*cresc.* - - - -

- ducted by her bro - ther's hand, Towards the church, through paths un-

*cresc.* - - - -

Towards the church, through paths un-

- scann'd With tran - - quil air \_\_\_\_\_ her way doth wind.

..scann'd With tran - quil air her way doth wind.

*mf* >

- scann'd \_\_\_\_\_ With tran-quiet air her way doth wind. O - dours of

*mf* >

- scann'd With tran - quil air her way doth wind. O - dours of

*mf*

O - dours of lau - rel, mak - ing her faint and pale, —

mak - - - ing her pale, —

lau - - - rel, mak - - - ing her pale, —

lau - - - rel, mak - - - ing her pale, —

*mf* *cresc.*

*cresc.* - - - *f* *dim.* - - -

Round her at times ex - hale, — And in the sky as yet no sunny

*cresc.* - - - *f* *dim.* - - -

Round her at times ex - hale, And in the sky no sun - ny

*cresc.* - - - *f* *dim.* - - -

ex - hale, — And in the sky as yet no

*cresc.* - - - *f* *dim.* - - -

Round her at times ex - hale, And in the sky — no

*dim.*

ray, But bru - mal va - pours gray. \_\_\_\_\_

ray, But bru - mal va - pours gray. \_\_\_\_\_ *mf* Near that cas-tle

ray, But bru - mal va - pours gray. \_\_\_\_\_

ray, But bru - mal va - pours gray. \_\_\_\_\_

*mp*

7

fair to see, — Crowd-ed with sculptures old — in ev'-ry part, —

*mf* Near that cas - tle, fair to see, in ev' - ry part, —

*mf* Near that cas - tle, fair to see, in ev' - ry part, —

*mf*

Mar-vels of na - ture and of art, And proud of its name of

And proud of its name of

Mar-vels of na - ture and art, And proud of its name of

Mar-vels of na - ture and art, And proud of its name of

*mf* 8

high de - gree, A lit - tle cha - pel, \_\_\_\_\_

*mf*

high de - gree, A lit - tle chapel, al - most bare At the

*mf*

high de - gree, A lit - tle chapel, al - most bare At the

high de - gree,

8

*mf*

All glo-rious— that it lifts a -  
 base of the rock is buildd there:— All glorious that it lifts a -  
 base of the rock is buildd there:— All glo - rious— that it  
 All glo - rious— that it

- loof, A - bove each jealous cot - tage roof, Its sa - cred summit,  
 - loof, A - bove each jealous cot - tage roof, Its sa - cred summit,  
 lifts A - bove each jealous cot - tage roof, Its sa - cred summit,  
 lifts A - bove each jealous cot - tage roof, Its sa - cred summit,



*cresc.* swept by autumn gales And its blacken'd steeple, high in air, Round which the  
*cresc.* swept by autumn gales And its blacken'd steeple, high in air, Round which the  
*cresc.* swept by autumn gales And its blacken'd steeple, high in air, Round which the  
*cresc.* swept by autumn gales And its blacken'd steeple, high in air, Round which the

*sf* *accel.* *fff*

9  
 os-prey shrieks and sails. —  
 os-prey shrieks and sails. —  
 os-prey shrieks and sails. —  
 os-prey shrieks and sails.

9 *accel.* *ff*

Moderato.

Soprano Solo. (Margaret.)

"Paul, lay thy noi-sy rat-tle by! Where are we? we as - cend!"

Molto moderato.

Baritone Solo. (Paul.)

Yes; see'st thou not our jour - ney's end? Hearst not the os - prey from the

bel - fry cry? The hideous bird, That brings ill - luck, we know!

Dost thou re - mem - ber when our

fa - ther said, The night we watch'd be - side his bed, "O daugh - ter, I am

*dim. - e - rall.* *pp*

weak and low; Take care of Paul; I feel — that I am dy - ing!" And

*dim. - e - rall.* *pp*

thou, and he, and I, — all fell to cry - - ing?

*pp*

*Un poco più mosso.* *mf* *rall.*

Then on the roof the os-prey scream'd a-loud: And here they brought our fa-ther

*mf* *dim. -*

*Agitato.* *f*

in his shroud. There is his grave; there stands the cross we set:

*sf* *sf*

*più Agitato. cresc.* *11 a tempo f*

Why dost thou clasp me so, dear Mar-gar-et? Come in! The

*sf* *mf cresc.* *f a tempo*

*Molto agitato.*

*rall.*

CHORUS.

bride will be here soon! Thou tremblest! O my God ——— thou'rt going to swoon! —

Soprano.

Alto. *mp*

Tenor. *mp*

Bass. *mp*

She

She

She

*rall.*

*sf*

*f*

12 *Andante.*

*mp*

She could no more, the blind girl, weak and wea-ry! A voice seem'd

could no more, the blind girl, wea-ry! A voice seem'd

could no more, the blind girl, weak and wea-ry! A voice seem'd

could no more, the blind girl, wea-ry! A voice seem'd

12 *Andante.*

*mp*

cry-ing from that grave so dreary, "What wouldst thou do, — my daughter?  
 cry-ing from that grave so dreary, "What wouldst thou do, — my daughter?  
 cry-ing from that grave so dreary, "What wouldst thou do, — my daughter?  
 cry-ing from that grave so dreary, "What wouldst thou do, — my daughter?

what wouldst thou do, — my daughter?" and she started, And quick re-  
 what wouldst thou do, — my daughter?" and she started, And quick re-  
 what wouldst thou do, — my daughter?" and she started, And quick re-  
 what wouldst thou do, — my daughter?" and she started, And quick re-

13 *Animato.*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Each staff begins with a *dim.* marking and ends with an *mf* marking. The lyrics are: "- coild a - ghaſt, faint - hearted; But Paul, im -".

13 *Animato.*

Piano accompaniment for the first system. It features a *dim.* marking in the left hand and a *pp* marking in the right hand. The piece concludes with an *mf* marking.

Four vocal staves with lyrics. Each staff has a *cresc.* marking above it. The lyrics are: "- pa - - tient, ur - ges ev - er - more, ur - ges Her", "- pa - - tient, ur - ges ev - er - more, ur - ges Her", "- pa - - tient, ur - ges ev - er - more, Her steps, her", and "- pa - - tient, ur - ges ev - er - more, Her steps, her".

Piano accompaniment for the second system, featuring a *cresc.* marking. The right hand has a complex melodic line with many triplets, while the left hand provides harmonic support.

steps towards the o - pen door; And when, beneath her feet, the un-

steps towards the o - pen door; And when, beneath her feet, the un-

steps towards the o - pen door; And when, beneath her

steps towards the o - pen door; And when, beneath her

*mf* *cresc.* -

*mf* *cresc.* -

*mf* *cresc.* -

*mf* *cresc.* -

*mf* *cresc.* -

*mf* *cresc.* -

- hap - py maid, Crushes the lau-rel near the house im-

- hap - py maid, Crushes the lau-rel near the house im-

feet, the un - hap - py maid, Crush - - es the lau-rel, the

feet, the un - hap - py maid, Crush - - es the lau-rel, the

*poco - a - poco* - - - - -

*poco - a - poco* - - - - -

*poco - a - poco* - - - - -

*poco - a - poco* - - - - -

*poco - a - poco* - - - - -

*poco - a - poco* - - - - -

*accel.* - *f* - - - *poco* - - - *a* - - -

mor-tal, And with her head, as Paul talks on a-gain, Touch-es the crown of

*accel.* - - - *poco* - - - *a* - - -

mor-tal, And with her head, as Paul talks on a-gain, Touch-es the crown of

*accel.* - - - *poco* - - - *a* - - -

lau-rel, And with her head, Touch-es the

*accel.* - - - *poco* - - - *a* - - -

lau-rel, And with her head, as Paul talks on a-gain, Touch-es the crown of

*accel.* - *f* - - - *poco* - - - *a* - - -

- *poco*

fi-li-grane Sus-pend-ed from the low-arch'd por-tal,

- *poco*

fi-li-grane Sus-pend-ed from the low-arch'd por-tal,

- *poco*

fi-li-grane Sus-pend-ed from the low-arch'd por-tal,

- *poco*

fi-li-grane Sus-pend-ed from the low-arch'd por-tal,

- *poco*



14 *a tempo*

*ff* No more re - strain'd, no more a - fraid, She walks, as for a  
*ff* No more re - strain'd, no more a - fraid, She walks, — as for a  
*ff* No more re - strain'd, no more a - fraid, She walks, — as for a  
*ff* No more re - strain'd, no more a - fraid, She walks, — as for a

14 *a tempo*

*ff*

*dim.* feast — ar - ray'd, And in the an - cient cha - pel's som - bre night They  
*dim.* feast — ar - ray'd, And in the an - cient cha - pel's som - bre night They  
*dim.* feast — ar - ray'd, And in the cha - - pel's som - bre night They  
*dim.* feast ar - ray'd, And in the an - cient cha - pel's som - bre night They

*mf*

both are lost to sight.

both are lost to sight.

both are lost to sight.

both are lost to sight.

*p*

*p* *mf*

*cresc.* *f*

rall. 16 Allegro.

At length the bell, With booming sound, — Sends forth, resounding round, Its hymeneal

At length the bell, With booming sound, Sends forth, resounding round, Its hymeneal

At length the bell, With booming sound, — Sends forth, resounding round,

At length the bell, With booming sound, Sends forth, resounding round,

Allegro.

16

rall. - - f

peal o'er rock and down the dell. It is

peal o'er rock and down the dell. It is

Its hymeneal peal, o'er rock and down the dell. It is

Its hymeneal peal, o'er rock and down the dell. It is

broad day, With sun-shine and with rain; And  
 broad day, With sun - shine and rain; And yet  
 broad day, With sun - shine and rain; And yet  
 broad day, With sun-shine and with rain;

yet the guests de - lay not long, For soon arrives the bri - dal train, And with it brings the  
 the guests de - lay not long, For soon arrives the bri - dal train, And with it  
 the guests de - lay not long, For soon arrives the bri - dal train, And with it  
 For soon arrives the bri - dal train, And with it

vil - lage throng.

brings the vil-lage throng.

.brings the vil-lage throng.

brings the vil-lage throng.

*f* *sf* *sf*

17 Tenors.

In sooth, de- ceit mak-eth no mor- tal gay, For

Basses.

In sooth, de- ceit mak-eth no mor- tal gay, For

17

lo! Baptiste on this tri-umph-ant day,

lo! Baptiste on this tri-umph-ant day,

Mute as an id - iot, sad as yes - ter - morn - ing,

Mute as an id - iot, sad as yes - ter - morn - ing,

The first system of the score features 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 (B-flat). The lyrics are "Mute as an id - iot, sad as yes - ter - morn - ing,". The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing harmonic support. A dynamic marking of *f* (forte) is present in the piano part.

Thinks on - ly of the bel - dame's words of warn - ing.

Thinks on - ly of the bel - dame's words of warn - ing.

The second system continues the vocal line and piano accompaniment. The lyrics are "Thinks on - ly of the bel - dame's words of warn - ing." The piano accompaniment features a prominent melodic line in the right hand, with various ornaments and a dynamic marking of *f*.

Sopranos.

Altos.

And An - ge - la thinks of her cross, I wis; To

18

The third system introduces two vocal parts: Sopranos and Altos. The lyrics are "And An - ge - la thinks of her cross, I wis; To". The system is marked with a rehearsal number "18" and a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues with its complex texture.

be a bride is all! The pret - ty lis - per Feels her heart swell to

The pret - ty lis - per Feels her heart swell to

The fourth system continues the vocal lines and piano accompaniment. The lyrics are "be a bride is all! The pret - ty lis - per Feels her heart swell to" and "The pret - ty lis - per Feels her heart swell to". The piano accompaniment features a melodic line in the right hand and a more active bass line in the left hand.

*dim.* *p*  
 hear all round her whis - per, "How beau - ti - ful, how beau - ti - ful she  
*dim.* *p*  
 hear all round her whis - per, "How beau - ti - ful she

*dim.* *p* *cresc.*

19  
 is!"  
 is!"  
 Tenors. *cresc.*  
 Basses. *cresc.*  
 But she must calm that giddy head, For al - ready the Mass is  
 But she must calm that giddy head, For al - ready the Mass is

19  
*mf* *dim.* *cresc.* *cresc.*

*f* *dim.* *rit.* *p*  
 At the ho - ly ta - ble stands the priest;  
 said; At the ho - ly ta - ble stands the priest;  
 said; At the ho - ly ta - ble stands the priest;

*f* *dim.* *rit.* *p*

20 *Tranquillo.*

The wedding ring is bless'd;

The wedding ring is bless'd;

The wedding ring is bless'd;

The wedding ring is bless'd;

*Tranquillo.*

20

*pp*

*pp*

Baptiste re-ceives it; Ere on the

Baptiste re-ceives it; Ere on the

Baptiste re-ceives it; Ere on the

Baptiste re-ceives it; Ere on the



fingers of the bride he leaves it, He must pronounce one word at least!

fingers of the bride he leaves it, He must pronounce one word at least!

fingers of the bride he leaves it, He must pronounce one word at least!

fingers of the bride he leaves it, He must pronounce one word at least!

*Poco agitato.*

'Tis spoken!

'Tis spoken!

'Tis spoken!

'Tis spoken!

*Poco agitato.*

Soprano Solo. (Margaret.)

"Tis he! \_\_\_\_\_ 'tis he! \_\_\_\_\_ 'tis he! \_\_\_\_\_

and sudden at the groomsmans side "Tis he! 'tis he!"

and sudden at the groomsmans side "Tis he! 'tis he!"

and sudden at the groomsmans side "Tis he! 'tis he!"

and sudden at the groomsmans side "Tis he! 'tis he!"

*cresc.* - - *sf* *sf*

21

hel!"

*mf* *rall.* *Poco meno mosso.* *mp*

a well-known voice has cried. And while the

*mf* *mp*

a well-known voice has cried. And while the

*mf* *mp*

a well-known voice has cried. And while the

*mf* *mp*

a well-known voice has cried. And while the

*rall.* *Poco meno mosso.* *mf* *sf* *p*

21

wedding guests all hold their breath, Open the con-

wedding guests all hold their breath, Open the con-

wedding guests all hold their breath, Open the con-

wedding guests all hold their breath, Open the con-

*pp* *cresc. molto*

Soprano Solo. (*Margaret.*) *f*

"Baptiste! Baptiste!"

22

-fessional, and the blind girl, see! \_\_\_\_\_

-fessional, and the blind girl, see! \_\_\_\_\_

-fessional, and the blind girl, see! \_\_\_\_\_

-fessional, and the blind girl, see! \_\_\_\_\_

22

*sf* *f*

*ad lib.*

*cresc.*

since thou hast wish'd my death, As ho-ly wa-ter

*rit.*

*f* *pp colla voce* *cresc.*

*accel. poco a poco*

be my blood for thee! as ho-ly wa-ter be my blood for

*accel. poco a poco*

thee!"

**CHORUS.**

**Soprano.** *mp* *accel. molto* *Molto Allegro.* *ff*

**Alto.** *mp* *molto* *ff*

**Tenor.** *mp* *molto* *ff*

**Bass.** *mp* *molto* *ff*

And calm-ly in the air a knife sus-

And calm-ly in the air a knife sus-

And calm-ly in the air a knife sus-

*accel. Molto Allegro.* *ff*

23 *Più moderato.*

*molto rall.*

-pended! Doubt-less her guar-dian angel near at -

-pended! Doubt - less herguardian an - gel at -

-pended! Doubt-less her guar-dian an - gel at -

-pended! Doubt-less her guar-dian an - gel at -

*molto rall.*

*dim. molto*

*P*

23 *Più moderato.*

-tended, For an - guish did its work so well, That, ere the

-tended, For an - guish did its work so well, That, ere the

-tended, For an - guish did its work so well, That, ere the

-tended, For an - guish did its work so well, That, ere the

*rall. -*

fa - tal stroke de-scen - ded, Life - less - she fell!

fa - - - tal stroke de-scen - ded, Life - less - she fell!

fa - tal stroke de-scen - ded, Life - less - she fell!

fa - tal stroke de-scen - ded, Life - less - she fell!

*rall. -*

**24** *Molto moderato. (Andante.)*

*pp*

*dim.*

*p*

*cresc.*

*cresc.*

*p*

**CHORUS.**

**Soprano.** **25** *mp*  
At eve, in - stead of —

**Alto.** *mp*  
At eve, in - stead of —

**Tenor.** *mp*  
At eve, in - stead of —

**Bass.** *mp*  
At eve, in - stead of —

**25**  
*f* *dim.* *mp*

brid - al verse, The De Profun - dis fill'd the air; —

brid - al verse, The De Profun - dis fill'd the air; —

brid - al verse, The De Profun - dis fill'd the air; —

brid - al verse, The De Profun - dis fill'd the air; —

*mf* *f dim.*

*mp*  
Deck'd with flow'rs, a sin - gle hearse To the churchyard  
*mp*  
Deck'd with flow'rs, a sin - gle hearse To the churchyard  
*mp*  
Deck'd with flow'rs, a sin - gle hearse To the churchyard  
*mp*  
Deck'd with flow'rs, a sin - gle hearse To the churchyard

*mp*

*mp*  
forth they bear; - Vil - lage girls in robes of  
*mp*  
forth they bear; - Vil - lage girls in robes of  
forth they bear; -  
forth they bear; -

*mf* *mp*



snow Fol-low, weep-ing as they go;— No - where was a  
 snow Fol-low, weep-ing as they go;— No - where was a  
*mp* Fol-low, weep-ing as they go;—  
*mp* Fol-low, weep-ing as they go;—

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady accompaniment with some melodic lines in the right hand.

smile that day,— No, ah no! for each one seem'd to say:—  
 smile that day,— No, ah no! for each one seem'd to say:—  
 No, ah no! for each one seem'd to say:—  
 No, ah no! for each one seem'd to say:—

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats. The piano part continues with a similar accompaniment. The lyrics are repeated across the four staves. Performance markings include *rall.* and *p*.

*rall.*  
*p* *a* *p*

The third system consists of two staves, both piano accompaniment. The key signature remains two flats. The piano part features a more active accompaniment with some melodic lines in the right hand. Performance markings include *rall.*, *p*, and *a*.

*Andante doloroso.*

*mp* 26

"The roads should  
 "The roads should  
 "The roads should  
 "The roads should

*Andante doloroso.*

*mf* *rall.* 26 *mp*

mourn and be veild in gloom,  
 mourn and be veild in gloom,  
 mourn and be veild in gloom,  
 mourn and be veild in gloom, So

*mp* 3

So fair a corpse shall leave its

So fair a corpse shall leave its

So fair a corpse shall leave its

fair a corpse shall leave its

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and moving bass lines.

home! Should mourn and should weep, should

home! Should mourn and should weep, should

home! Should mourn and should weep, should

home! Should mourn and should weep, should

*cresc.*

*cresc.*

*cresc.*

*cresc.*

The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand. The lyrics are repeated on four staves, with a crescendo marking above the final staff.

mourn and should weep, ah, well - - a - way! ah, *dim.*

mourn and should weep, ah, well - - a - way! ah, *dim.*

mourn and should weep, ah, well - - a - way! ah, *dim.*

mourn and should weep, ah, well - - a - way! ah, *dim.*

*dim.*

*poco* well - - a - way! So fair a corpse shall

*poco* well - - a - way! So fair a

*poco* well - - a - way! So fair a corpse shall

*poco* well - - a - way! So fair a corpse shall

*poco*

27

pass \_\_\_\_\_ to - day! Should mourn and should  
 corpse shall pass to - day! Should mourn and  
 pass, shall pass to - day! Should mourn and should  
 pass \_\_\_\_\_ to - day! Should mourn and should

27

*mf* *f*

*fb*  
 weep, should mourn and should weep, should mourn and  
 weep, should mourn and should weep, should mourn, So  
 weep, should mourn, should mourn, \_\_\_\_\_ So  
 weep, should mourn and should weep, should mourn, So

*f* *sf*

*rall.*

weep, So fair a corpse shall pass to - day!

fair a corpse shall pass to - day!

fair a corpse shall pass to - day!

fair a corpse shall pass to - day!

*mf dim.* *mp*

*pp rall.*

shall pass to - day!"

shall pass to - day!"

shall pass to - day!"

shall pass to - day!"

*pp* *fp* *ppp*