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HERNE

(A Legend of Royal Windsor.)

Opera,

(IN THREE ACTS)

Libretto Written by

Edward Oxenford

COMPOSED BY

JOHN OLD.

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HERNE THE HUNTER.

Preface.

NOT merely from the dawn of history, but from the beginning of legend, forest scenery has been associated with tales of superstition and terror. The far-stretching woods have ever had their own supernatural inhabitants. Elves and Fairies dance in the moonlit glades; water nymphs haunt the shaded streams; and pixies lie in wait behind the gnarled and storm-beaten trees to play their tricks upon such travellers as may chance to pass.

> Oft fairy elves
> Whose midnight revels by a forest side,
> Or fountain, some belated peasant sees,
> Or dreams he sees, while o'erhead the moon
> Sits arbitress, and nearer to the earth
> Wheels her pale course; they, on their mirth and dance
> Intent, with jocund music charm his ear;
> At once with joy and fear, his heart rebounds.

But these "beautiful fictions of our fathers, wove in superstition's web when time was young" are associated with others of a different kind. The forest's gloom, its mysterious recesses, and weird noises, could not fail to excite the popular imagination, and out of them has grown many a fearsome legend. Above all, has fancy conjured up demon hunters, and phantom hunts; such as that which in the libretto of "*Der Freyschutz*" adds to the horrors of the Wolf's Glen. The phenomenon is common to the folklore of all countries. The Kerry peasant hears the sound of unearthly hound and horn on the wooded shores of Killarney; his German brother, belated in the recesses of the Black Forest, trembles lest the cry of the ghostly sportsman should assail his ear: while he of romantic Norway fancies that the baying of shadowy hounds wakes, in dead of night, the echoes of valley and fiord. England, as well as other lands, has her traditions of supernatural huntsmen, and one of these – the best known of all —is for ever associated with the Forest of Windsor. Various stories, claiming to be authentic, are told of Herne the Hunter, but the fact that such a man ever existed is by no means clearly established. Herne is, perhaps, the local representative of a wide spread myth; inasmuch as nearly every forest district boasts a personage akin to him in character and deed. The stories concerning this dark horseman are, however, as precise as the greatest lover of exactness could demand.

According to one, Herne was a forester in the Royal service who, falling in love with a Maid of Honour, and convinced of the hopelessness of his passion, hung himself upon an oak; since when he revisits the "glimpses of the moon," an unquiet and uncanny ghost This is, perhaps, the most widely accepted tradition, but all agree that for some deed done in his life the Hunter cannot rest in death. As far back as the reign of Elizabeth, the tree upon which he is supposed to have committed suicide was an object of superstitious attention, and beneath its shadow Shakspeare chose to make his "Merry Wives of Windsor" play their final trick upon amorous Jack Falstaff, since there the woodland elves they impersonated were wont to meet. Playing the part of a fairy, Mistress Quickly exclaims in the hearing of the trembling knight:—

> Away! disperse! but till 'tis one o'clock,
> Our dance of custom, round about the oak
> Of Herne the Hunter, let us not forget.

We may well believe that, after dark, no dweller on the country side approached that mysterious tree lest he should be confronted by the figure of the Hunter, or see fly past the phantoms of his wild chase.

Very naturally the tradition of this mysterious woodman has again and again attracted the notice of romancers searching for materials whereupon to exercise their craft. Herne the Hunter is a personage of more than common value, not for himself perhaps, but assuredly on account of his associations. In the midst of the glades and coverts haunted by his vexed spirit stands the historic residence of England's monarchs – a place exceeded only by the Tower in interest. Here history and romance meet; the very real and the supernatural touch each other, and all that the imaginative penman has to do is to mingle these elements in fitting proportion, and with a due sense of effect. With what success some have done this, the readers of Ainsworth's "Windsor Castle" need not be told. In that exciting novel, where truth and fiction are so cunningly blended, Herne the Hunter figures as the evil genius of the Eighth Harry. Against his mysterious personality all the power of the despot is vain, and the king, at whose nod the proudest heads of England fell, is represented as impotent before a vassal. While, however, the Windsor Forest tradition has thus been turned to good account by the novelist, the writer of operatic libretti has, till the present time, wholly overlooked it. The comprehensive *Dictionnaire Lyrique* of M. Félix Clement, which does not neglect the smallest English opera, makes no mention of any work bearing upon this subject, and the conclusion is reasonable that here we have the myth treated for the first time as the basis of a lyric drama. Upon its particu'ar value, as such, there is no need to insist, nor can it be requisite to quote passages from Richard Wagner's *Opern und Drama* in support of the general principle that the myth is the best groundwork whereupon to construct such an edifice. That principle has been conceded, in theory by some, and practically by many more. No doubt both the domestic opera, as we have it in *Fidelio* and *Le Nozze di Figaro*, and the historic opera, as represented by *Les Huguenots*, will continue to exist, nor is there any reason why either should cease and determine, but the mythical opera will, in the very nature of things, always enjoy pre-eminence. The freedom with which it can be treated, and its far-removedness from the ordinary life that seems so unreal and almost grotesque on the lyric stage, are two of the qualities upon which the pre-eminence of the myth is based. But there is a third of equal importance, to be discovered in the fact that an opera founded upon a national myth has a real significance for the people Myths are the outcome of the popular imagination, just as a folk's melody is the growth of popular musical taste, and lyric dramas arising from them have a meaning for, and a bond of union with, the people such as no other can boast. In the case of the present work, for example, the very title arouses interest, and awakens speculation as to the manner in which the librettist has dealt with his romantic theme; while the full capacity of so weird a subject for musical treatment excites curiosity where else there would be indifference.

In preparing the libretto of the present work, Mr. Oxenford chose the same period as that taken by Ainsworth in "Windsor Castle," the two stories being so nearly identical in point of time that the novel might with perfect truth begin where the opera ends. Mr Oxenford shows Henry still in love with Anne Boleyn; Mr. Ainsworth a little later, presents the amorous monarch attracted by the charms of Jane Seymour. Furthermore, the librettist follows the romancer in revealing Herne as defiant of the king and all his court, while adopting, to some extent, the particular legend according to which the ruin of the forester sprang out of his daring love for a noble dame. He has, with entire propriety, brought the supernatural element well forward, and given a vivid idea both of the infernal power of his hero, and of the terror he inspired. All this will be duly manifest as the details of the story are followed, and the character of the music is indicated.

The overture, or "Prologomena," follows the now general plan, first carried to perfection by Weber, of anticipating the themes afterwards associated with the leading personages and incidents of the story. It is, in some sort, a musical epitome of what follows, and, as such, makes no pretensions to a set "form." Passing from theme to theme, with frequent change of rhythm and time, it serves, in as far as the music is illustrative, to place the mind *en rapport* with the subject about to be treated—an advantage recognised, no doubt, as sufficient to justify its system, and to warrant departure from the more formal method of the old composers. It is scarcely necessary to go through the overture to point out the significance of its various parts, nor could this be done without anticipating much that will have to be said later on. Enough that the parts are skilfully adjusted with an eye to contrast, and that the whole serves the essential purpose of an overture, namely, the awakening of interest.

ACT I.

We have no thought of Herne the Hunter when the curtain for the first time rises.– A ball room in Windsor Castle is revealed, and in it a gay company are assembled to dance at the wedding of the King's ward, Lady Constance, and the Lord L'Estrange. All goes merry as the marriage bells that are doubtless ringing in the turrets overhead. The orchestra plays a waltz, and the voices of the dancers blend with the music as they sing of love and joy; chorus and waltz moving in perfect unity, while each independent of the other. We very well know that this scene of pleasure cannot endure, and that its introduction is only a dexterous method of arousing expectation and anticipating contrast. For the contrast itself we have not long to wait. The dancing suddenly ceases as a horn is heard without, and here, by interpolating snatches of the waltz theme between the horn phrases the composer skilfully shews that the prevailing sentiment is not banished at once to make way for curiosity or fright. Some of the dancers demand "What noise is that?" when the horn draws nearer, and others answer, as the waltz measure resumes, "Tis but the wind that blows through the trees." These incidents are soon repeated under the same musical and dramatic conditions Again the horn resounds; again the dancing stops, again the question is put, again the answer is returned, and again the joyous chorus recommences. By this time the composer has raised expectancy to its highest point, and kindled some of the impatience which adds zest to consummation. Consequently, he withdraws, so to speak, the wedding festivities, and closes the dance and song, to bring us face to face with the idea of Herne. This he does by means of a solo and chorus, in which the Captain of the Guard identifies the disquieting horn, his opinion being at once confirmed by the guests. Notice should be given here to the restless character of the orchestral accompaniment, admirably descriptive as it is of underlying agitation. At the close of the number, the weird instrument is again heard without, and, after it, the voice of the demon Hunter himself, who in strains half jovial, half defiant, asserts "The Lord of the forest am I." It will be observed that, save for the mocking chorus of Herne's followers the song contains no suggestion of the character of the singer. It is one with which any wood ranger might arouse the forest echoes, and is conceived and written in an appropriately bold and manly style. Exception may be taken to this on the part of some, whom it is worth while to remind that Herne's declaration of lordship over the jealously guarded chase was the surest way to anger those in whose hearing he spoke. For proof of this let the following scene and chorus be quoted. The tenors and basses, in abrupt and broken phrases, exclaim "Let us haste and seek his capture, ere he gain his forest den" and seem about to rush forth when L'Estrange enters, reminding them that Herne is "free from touch of men." The hunter himself echoes the words, the composer here introducing a snatch of the previous defiant song with capital effect. But the guests are incredulous, and, to the music of the chorus which L'Estrange

interrupted, they ask if Herne be impervious to spear and sword. All this is in the true dramatic vein and leads naturally to a climax wherein the Lord L'Estrange recites the legend of the dreaded forester. The *illustrative* music to this recitation well deserves notice through the careful manner in which, without reference to anything but illustration, it follows the verbal text. It will be observed that Mr. Oxenford adopts the particular legend according to which Herne, than whom no more skilful forester served the King, seduced a nun from her allegiance to the church, married her; killed her in a fit of jealous rage; and then hanged himself upon the oak, afterwards called by his name. Through his changeful story the composer follows the narrator with a keen eye as well for truth of expression as for musical effect, and none will question that the result is happy. Mark, for example, the excellent art with which, after beginning in a style of gentleness and melancholy, the *Scena* works up to a climax of horror and malediction. It is clear that, after this, mind and feeling must have repose, and the dramatist supplies it by the most natural touch possible.

Hitherto we have seen nothing of the Bride, but now she comes, and with her peace, and light, and love. In a moment the aspect of things changes The demon is exorcised; the angel appears. On her entrance L'Estrange bursts into a rhapsody to the "bright flame that lights the earth," accompanied by an expressive independent melody for the violins, and then follows a duet for Bride and Bridegroom upon the same inspiring theme. Herne is now forgotton, and, as sweeping harp-chords attend the gentle strains of Lady Constance, it seems as though trouble and terror were far away. Again a change! The clang of trumpets is heard without, and announcement made that Henry and Anne are about to enter upon the scene. As the Royal procession appears the guards sing a chorus, "Way for the King," one of the most fully developed numbers in the work, and certainly not one of the least effective. It is difficult, in music of this class, for a modern composer to be original, but of pompousness and majesty we have here all that the situation demands. The next number—a duet for King and Queen—is begun by Henry, who, in high good humour, rallies L'Estrange upon his wooing "Lover's words," says the Monarch, "go on for ever, and 'twas the same when I would win a heart." Whereupon Anne Boleyn interposes with protestations of devotion to her Lord, and the illustrious wedded pair proceed to emulate the tenderness we have just witnessed in those not yet united. Something of irony enters into this situation, brought there by our own knowledge of subsequent events; and it is possible for us to regard Henry's marital endearments as of evil omen for the future of Constance and L'Estrange. Anyhow, the advantage of the situation lies with the composer, who, in the *ensemble*, brings together two independent melodies full of characteristic power. At this point the lyrical element disappears; the mind has had sufficient rest from dramatic turmoil, which now resumes in a thrice intensified form. Once more the notes of the ominous horn are heard, accompanied by all the indications of a "hideous rout." Distant cries and demoniac laughter heighten the uproar, and amazement and terror reign, whilst the orchestral basses thunder forth a phrase from Herne's song which plainly suggests the cause. In a rage Henry commands the capture of the caitiff, who answers with words of mocking and defiance, supplemented by a snatch of his familiar air. Now, for the first time, we gather the purport of Herne's manifestation. The festivities have not been interrupted for nothing, and the Hunter's object is revealed at the beginning of a very important and elaborate quintet, in which, besides himself, the King, Queen, Constance, and L'Estrange take part. Herne has come to carry the bride to his den, and the fright, anger, and amazement excited by an announcement of this purpose form the basis of the *ensemble*. It is safe to say that here the composer has put forth uncommon power in the discharge of a difficult task. He had, without sacrificing the unity of a set piece, to give character to its various parts, and while expressing strong emotion, to avoid anticipating the climax of the situation. In this he succeeded, and the quintet will, wherever the work is performed, be accepted as a very good example of its kind. At the close of the movement, we enter upon a purely dramatic *stretta*. Boldly the still invisible Hunter defies the King, and then reveals himself, the lights of the apartment paling as he advances towards Constance. Seizing her by the arm, the Hunter is seen surrounded by a fiery glow as the wall behind him becomes incandescent. Vainly, as tumultuous music rolls on, do the guards and others try to grasp the apparition, at whose every movement they fall back. Vainly too, does Constance break from her captor. Herne secures his prize again, and then the wall disappears, revealing a glade in the forest, with the Hunter's horse held close at hand. Another minute and the demon rides away, bearing the unconscious maiden before him, amid the exultant laughter of his followers, and the angry exclamations of the Court. Upon this scene the curtain falls. A more exacting situation composer has rarely essayed to illustrate, and, without entering upon details, it may be said that the treatment the finale receives is not less powerful than elaborate. The music never flags, and becomes more strenuous as the end is neared, while, at the same time, continuing unforced and unexaggerated.

ACT II.

The first act left the mind in a state of tension, and the second duly proceeds to relieve it by enabling us to follow the fortunes of the Lady Constance. After a brief orchestral introduction, the curtain rises, revealing a glade of Windsor Forest by moonlight, with Herne's hunters moving about the entrance of a cave, within which burns a large wood fire. There is no trace of commotion. All is peace, and the hunters, ignorant of what has happened elsewhere, and unsuspicious of what is about to happen on the very spot, sing a chorus in praise of their woodland craft,—a light and tripping chorus as is becoming, and one in which the composer shows how effectively he can attend the voices with an independent orchestral melody. At its close Herne gallops up bearing his fair and distressful burden, and is joyfully received. The scene then changes to a room in the ruins of a chapel, unfurnished and unadorned, save for the faded portrait of a nun hanging on the wall. Hither, to the soft and tender strains of the orchestra, Herne carries his insensible prize. Laying her down, he looks from the portrait to the living woman amazedly, as though struck by a resemblance and then bends before the picture, while the orchestra plays an appropriate phrase from the music of the legend. Finally, with an exultant "Mine!" he leaves his prisoner to herself. Constance soon revives to lament her fate, and pray to Heaven for deliverance or for death. As she does so an invisible choir solemnly responds "Amen," and then the strains of a hymn fall upon the lady's startled ears. Sweetly the boys sing to an organ accompaniment.

Heavenly Father, watching o'er us,
Place Thy paths of grace before us.

the men answering "*In te, Domine, speravi.*" Constance accepts the omen, and joins her voice to the voices of the choir, responding also, "*In te, Domine, speravi.*" In this manner the religious music flows along, with an occasional interlude for solo and orchestra, and the effect of the whole incident is an assurance that all will yet be well. But ere help and deliverance come, Constance must sink lower into the depths of distress, for, as the hymn closes, Herne enters to press his hateful suit. The duet which follows belongs to the most important and carefully wrought numbers of the opera. It is opened by the Hunter with a strain of tender melody, asking forgiveness because love is strong. Constance replies with passionate scorn and invective, and for some time the music, as well as the situation, presents a highly dramatic contrast. Protestation of love availing not, the Hunter tempts his prisoner with wealth and honour, but all are spurned, and then, while the orchestral basses roll angrily, Herne, losing patience, resorts to threats. Once he is disturbed by the sound of distant trumpets, but assured that all is well without, he remains deaf to the lady's prayers, and now for her there seems no hope. But "when night is darkest, dawn is nearest." As she abandons herself to despair, Herne's men rush in declaring that they are surrounded by the Royal Guards. In an instant all is commotion As the clang of trumpets rises higher and higher, the hunters urge each other to flight, Herne himself directing them to the cave. Wisely, the composer has not prolonged this chorus. It is "short, sharp, and decisive," as all such high strung episodes should be in order to get from them the greatest effect. Moreover, its ending is such as we would wish, since, before the hunters can get away, the King, L'Estrange and Guards enter, Henry proclaiming "Too late, vile hound, thy reign is o'er." As to this, however, the orchestra insinuates a doubt, by reiterating the now familiar phrase from Herne's defiant song Henry, furious, continues to breathe threatenings and slaughter, but the Hunter calmly defies him, and, as the Guards approach, suddenly vanishes from sight. Rage and consternation now fall upon the royal band, and are not lessened when from without is heard a snatch of the now familiar air:—

"The Lord of the forest am I!
The King and his Court I defy."

But Constance is safe, and on mingled joy and vexation the curtain falls.

ACT III.

At the close of a full and majestic introduction, which, like most of the orchestral episodes in the work, is replete with significance, and particularly suggests the Bridal March to follow, the curtain rises upon the scene last shown. Overcome by strong and conflicting emotions, Constance remains insensible while L'Estrange, in a smoothly flowing and melodious air, calls upon her to awake to life and joy. From a strictly dramatic point of view, this song should, perhaps, be more impassioned, but the composer seems to have bethought him, and rightly, that after the last stirring finale should come a period of comparative repose. On this ground none will cavil at the character of the music, especially as it serves as a foil to the agitated passage in which Herne, from without, warns L'Estrange that neither has his purpose changed nor the lady's danger passed. The voice of the Hunter arouses Constance, and excites her fears, upon which the chorus assure her in pleasing strains that she is safe from harm. A pretty effect is obtained in this number by alternating the female voices in three parts with the male, both being occasionally used together. Constance is now satisfied that her cry *de profundis* has been heard, and gives full expression to gratitude and gladness in a jubilant air with occasional chorus. The device of distant bells is here legitimately employed, and forms a characteristic as well as suggestive feature of the number. What remains now save to perform the rite which shall give the rescued lady to her faithful lover? L'Estrange accordingly asks the King to sanction their instant union at the altar of the neighbouring chapel. Henry consents; a priest is called, a procession formed, and, to the strains of a brief march, all defile into the sacred building, where presently we hear "the pealing organ blow." As the ceremony proceeds, the demoniac rout of Herne and his hunters once more assails the ear. But the fiend is powerless, and can only rage impotently, as the tempest howls round some tower standing "four square" to all the winds of Heaven.

Now, for the last time, the scene changes. Once more we are in the ball-room at Windsor Castle, and hear the waltz and chorus of the opening number, just as though nothing had happened to interrupt festivity. The finale is constructed with much ingeniousness Now and then, for example, the chorus is interrupted by the music of a distant band and the cry of the guards without "Way for the King." As the royal procession draws near, the chorus of guards in common time, blends with the waltz and chorus of guests in three-four time (a bar of the former being equal to four of the latter) till, at length, the military band appears on the stage, and plays—the rest continuing as before—the theme of the loyal chorus in Act I. So, with all needful jubilation and pomp, ends this "strange, eventful, history."

In the foregoing remarks nothing like analysis or criticism of the music has been attempted, the writer aiming only to set forth the character and scope of the drama, while giving such indications of its musical treatment as may guide those who look into the work for themselves. He desires to add, as an expression of individual opinion, that few English operas exceed this "Legend of Royal Windsor" in earnestness of purpose, and in intelligent perception of artistic requirements.

JOSEPH BENNETT.

Explanation of Abbreviations

USED IN THIS WORK.

Vo.	...	...	Violin.
Va.	...	...	Viola.
Vc.	...	...	Violoncello.
C.B.	...	...	Double Bass.
Str.	...	...	Stringed Instruments.
Pic.	...	...	Piccolo.
Fl.	...	...	Flute.
Ob.	...	...	Oboe.
Cl.	...	...	Clarionet.
Fag.	...	...	Bassoon.
C.F.	...	.	Double Bassoon.
Tpt.	...	...	... Trumpet.
Crt.	...	...	... Cornet.
Cor.	...	...	... Horn.
Tromb.	...	...	... Trombone.
T.	...	...	... Bass Tuba.
Timp.	...	...	... Kettle Drum.
Sd.	...	...	... Side Drum.
G.T.	...	...	... Great Drum.
C.	...	...	... Cymbals.

In places where notes are introduced, either impossible or extremely difficult of execution, they are to be regarded as Orchestral Cues, and not necessary to the pianoforte part. The student will generally find them printed in small notes. The usual sign for the use of the pedal is also purposely omitted, and left to the discretion of the player.

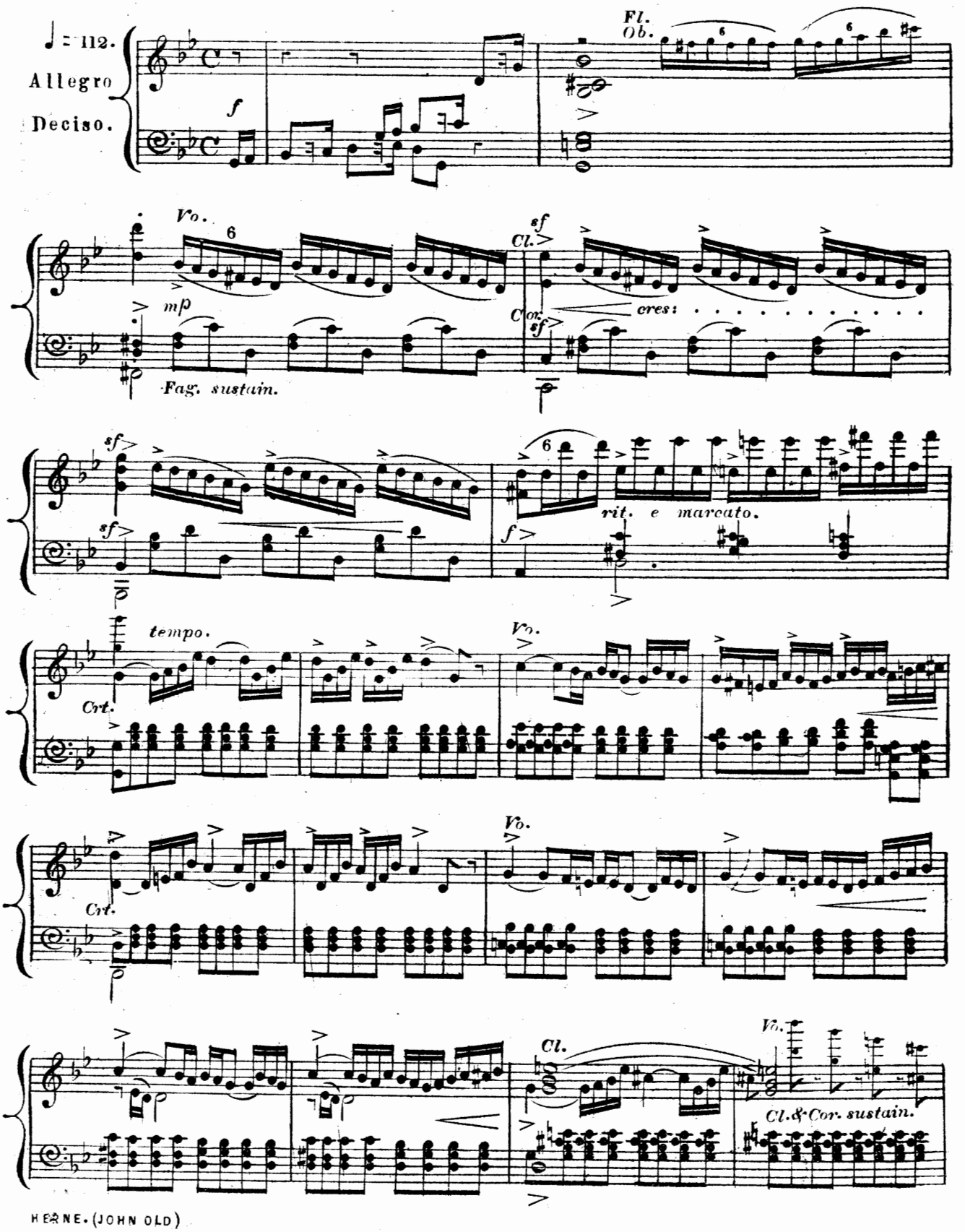
Dramatis Personæ.

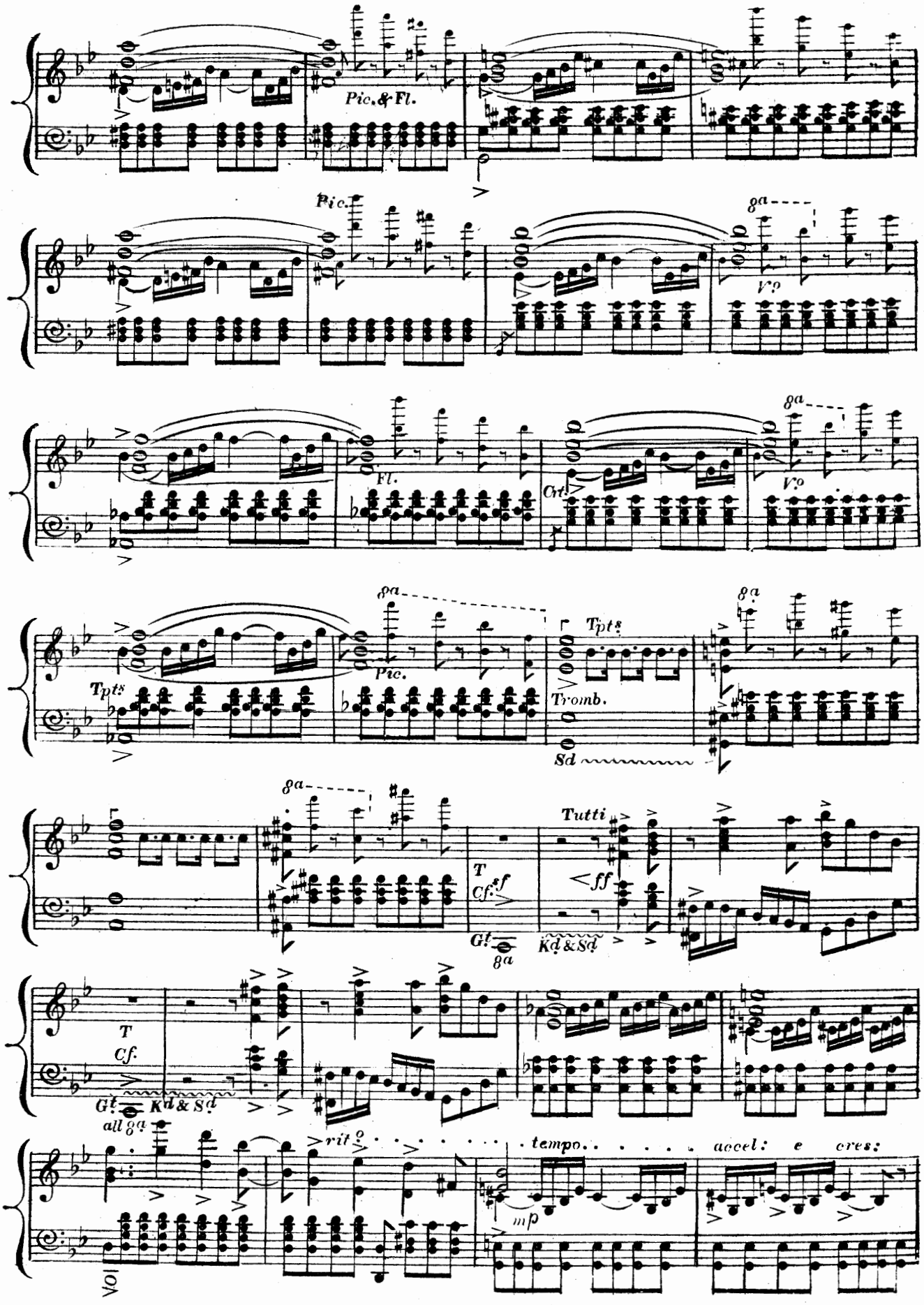
"Constance"	(The King's Ward)	... Soprano.
"Anne Boleyn"	(The Queen)	Mezzo Soprano.
"Lord L'Estrange"	(Betrothed to Constance)	... Tenor.
"Captain of the Guards"		... Tenor.
"Herne"		... Baritone.
"King Henry the Eighth"		... Bass.

Chorus—Courtiers, Guards, Ushers, Attendants, and Hunters.

Scene—Windsor Castle and adjacent Forest.

PROLOCOMENA.




Pic. & Fl.
Pic.
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Vo
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Tpts
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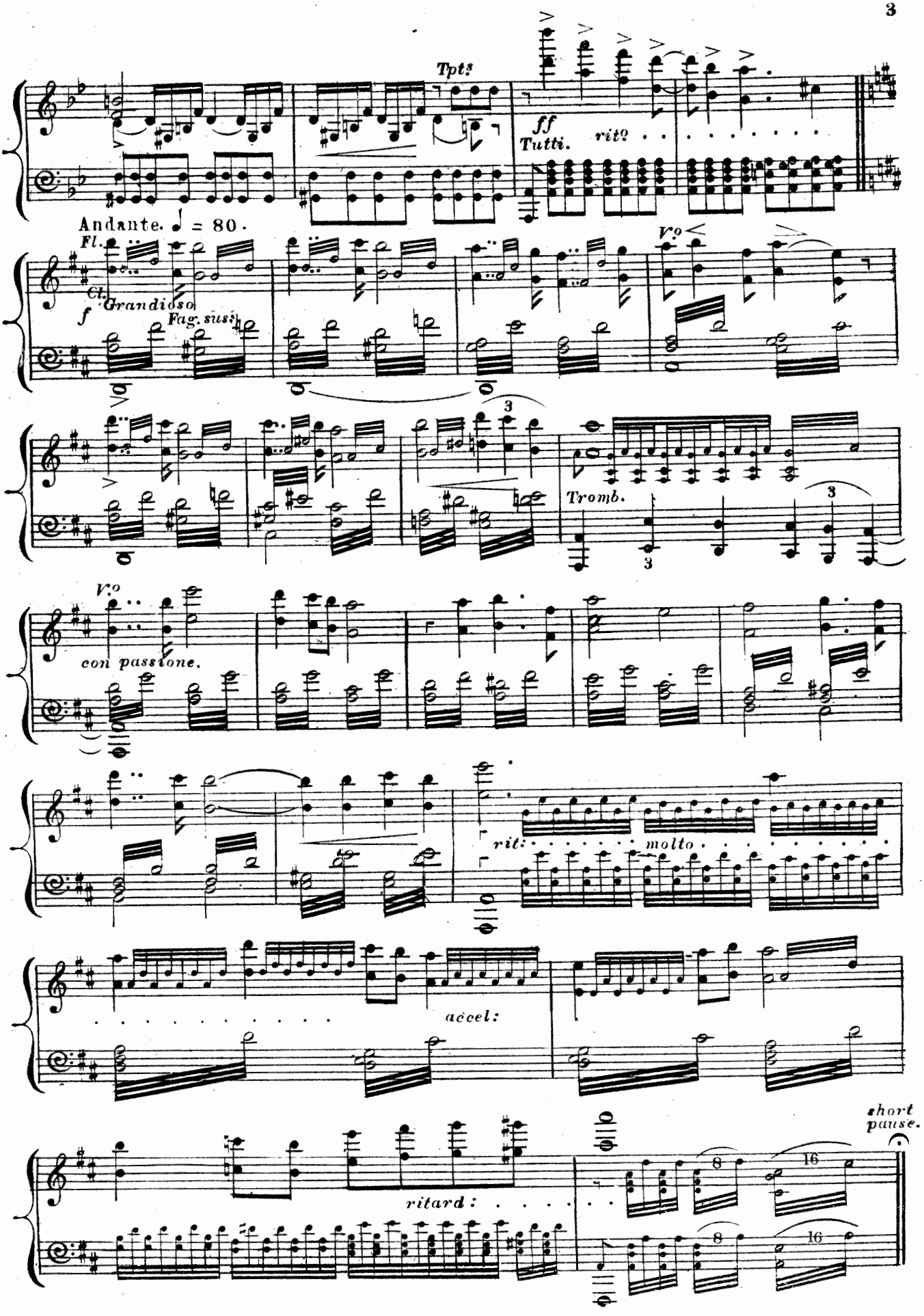
Tpts
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Andante. ♩ = 80.
Fl.
Cl.
Grandioso
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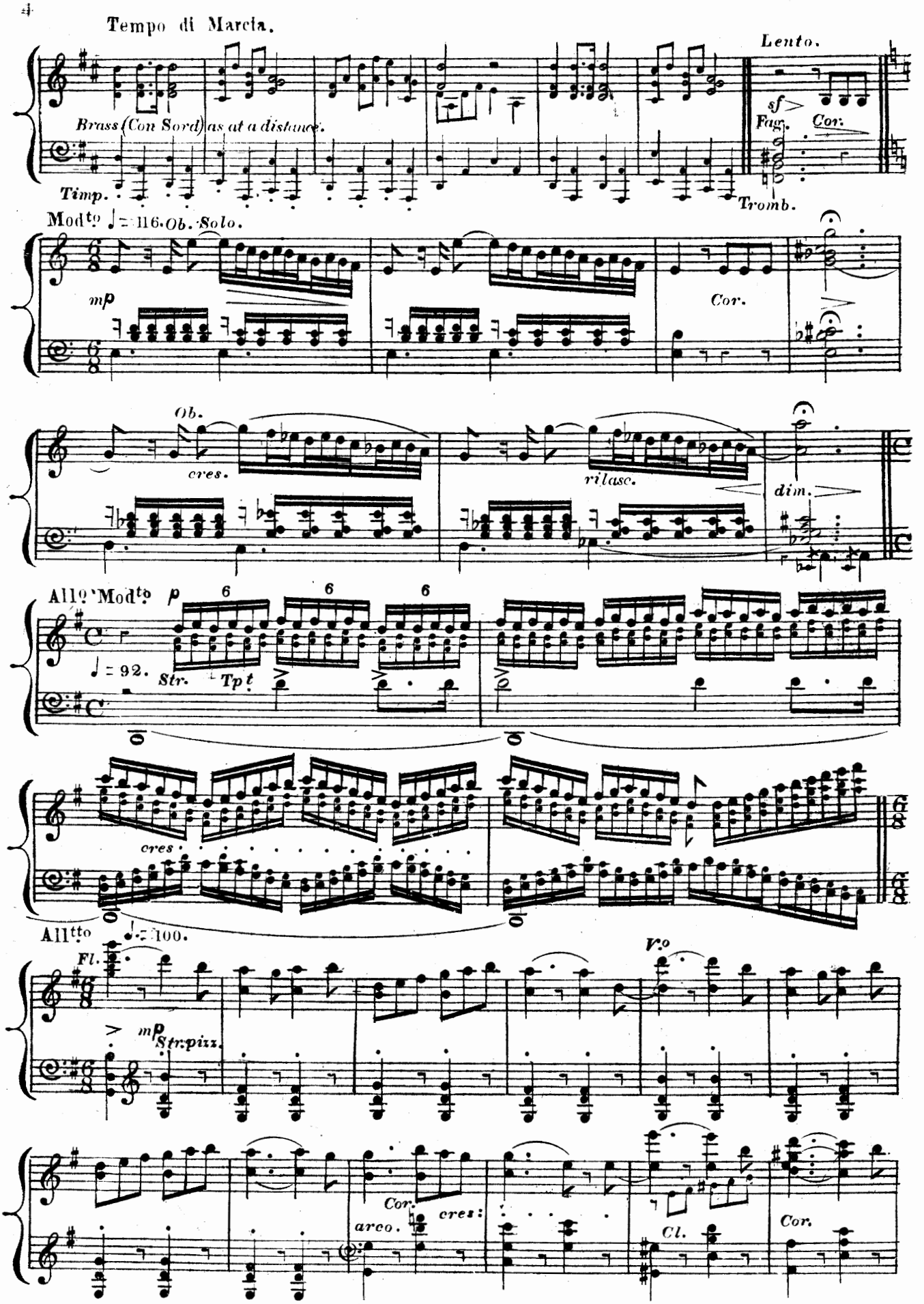
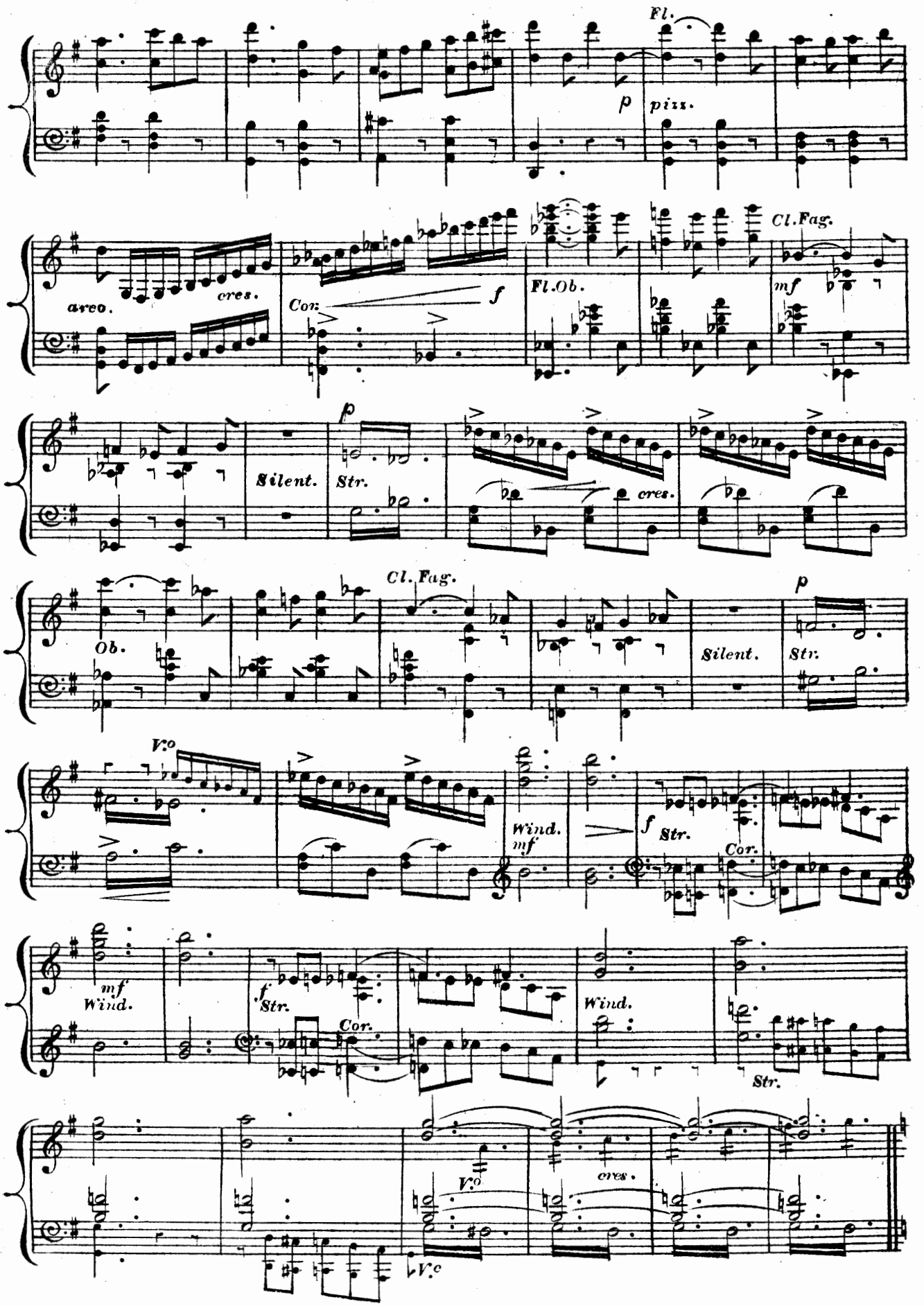
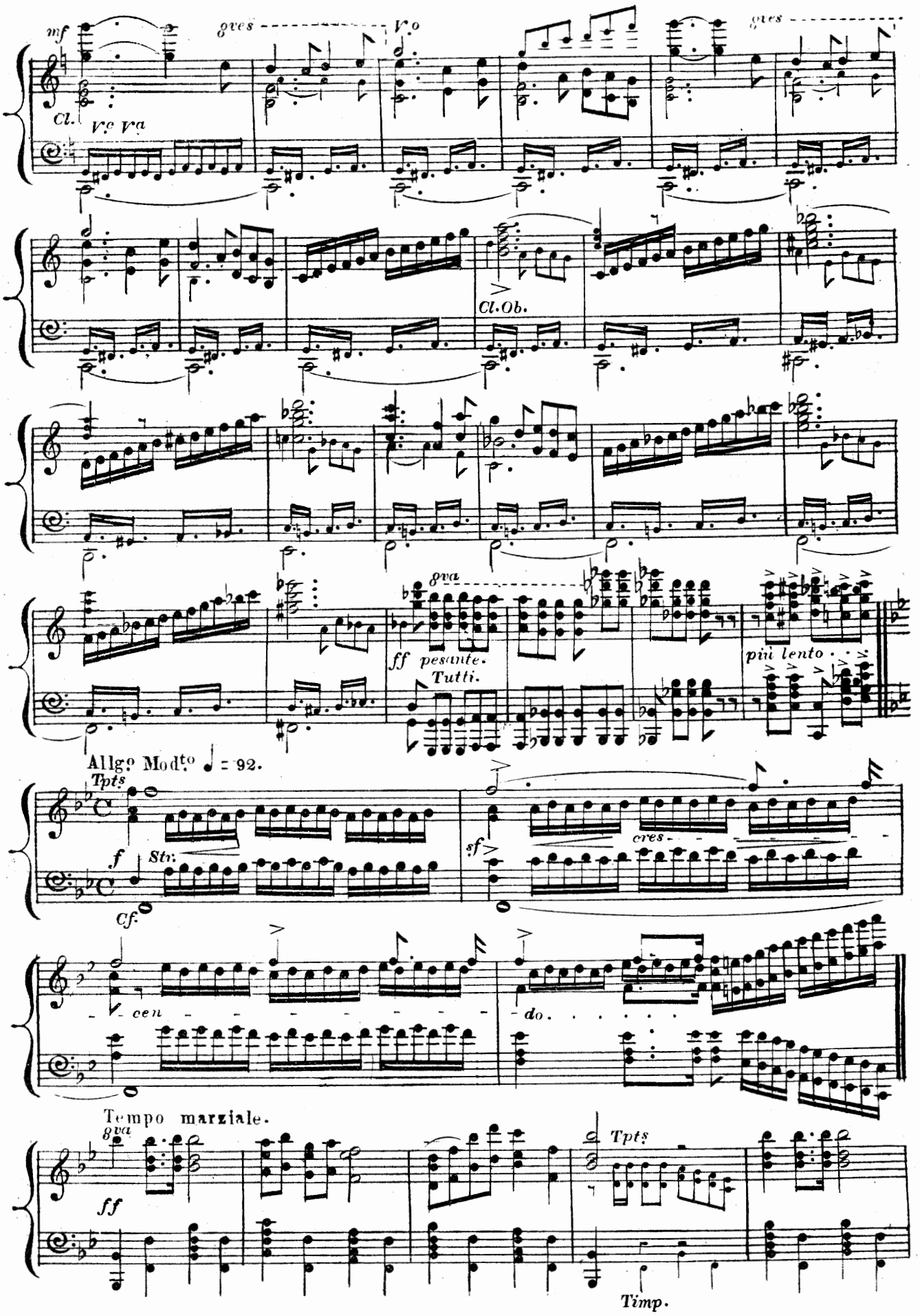
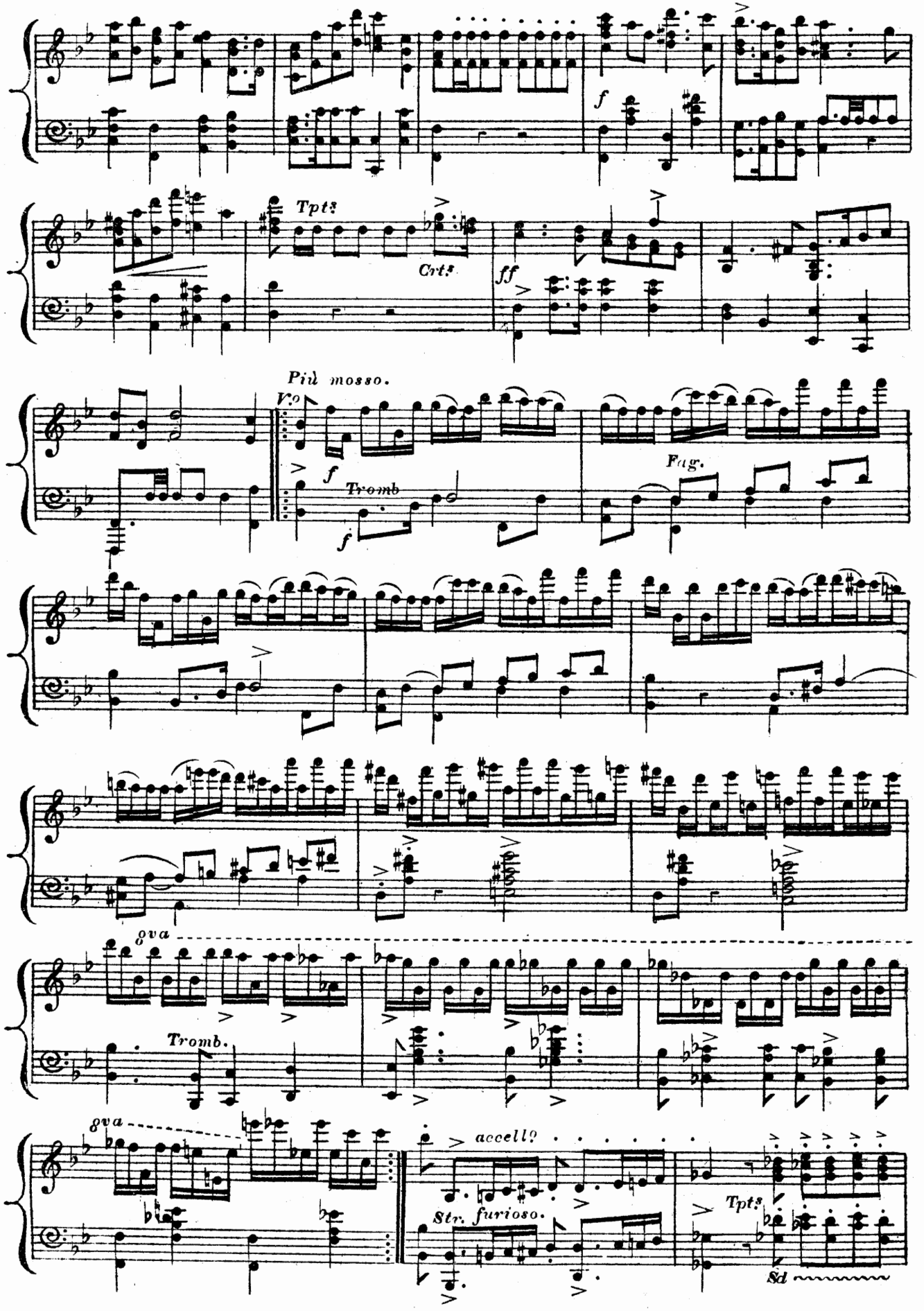
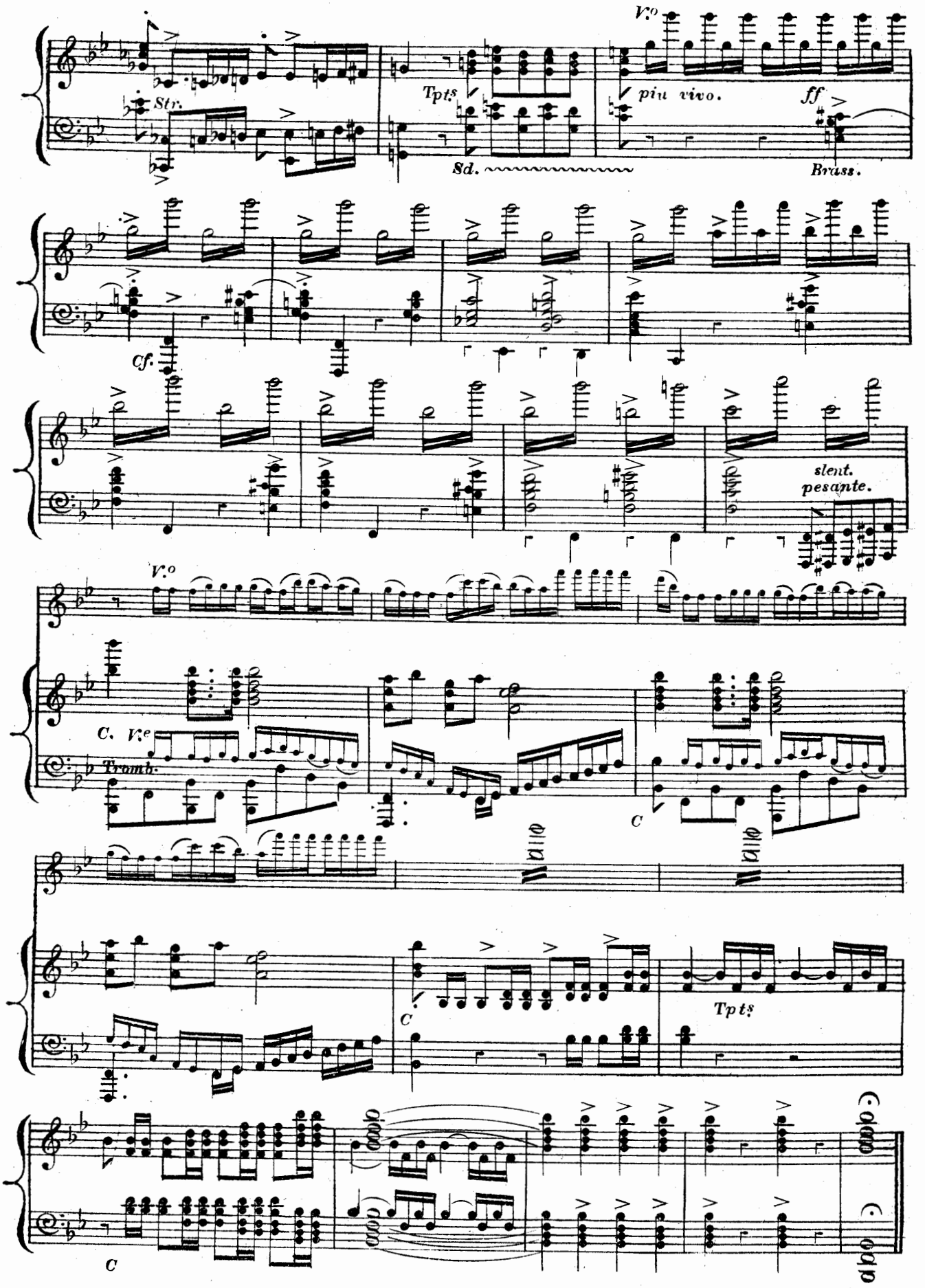
Tromb.
V.o
con passione.
rit:
molto
accel:
ritard:
short
pause.


Tempo di Marcia.
Brass (Con Sord) as at a distance.
Timp.
Lento.
sf
Fag.
Cor.
Tromb.
Modto ♩= 116. Ob. Solo.
mp
Cor.
Ob.
cres.
rilasc.
dim.
Allo Modto
p
6
6
6
♩= 92.
Str.
Tpt
cres
Alltto ♩= 100.
Fl.
mp
Str. pizz.
Vo
Cor.
arco.
cres:
Cl.
Cor.


Fl.
p
pizz.
arco.
cres.
Con.
f
Fl.Ob.
Cl.Fag.
mf
Silent.
Str.
p
cres.
Ob.
Cl. Fag.
Silent.
Str.
p
V.o
Wind.
mf
f
Str.
Cor.
mf
Wind.
f
Str.
Cor.
Wind.
Str.
V.o
cres.
V.c


mf
8ves
Vo
8ves
Cl.
Vc Va
Cl. Ob.
8va
ff pesante.
Tutti.
più lento
Allgo Modto ♩ = 92.
Tpts
f
Str.
Cf.
sf
cres
cen
do
Tempo marziale.
8va
ff
Tpts
Timp.


f
Tpts
Crts
ff
Più mosso.
Vc
f
Tromb
f
Fag.
8va
Tromb.
8va
accell?
Str. furioso.
Tpts
Sd


Str.
Tpts
Sd.
V.o
più vivo.
ff
Brass.
Cf.
slent.
pesante.
V.o
C. Vc
Tromb.
C
C
Tpts
C

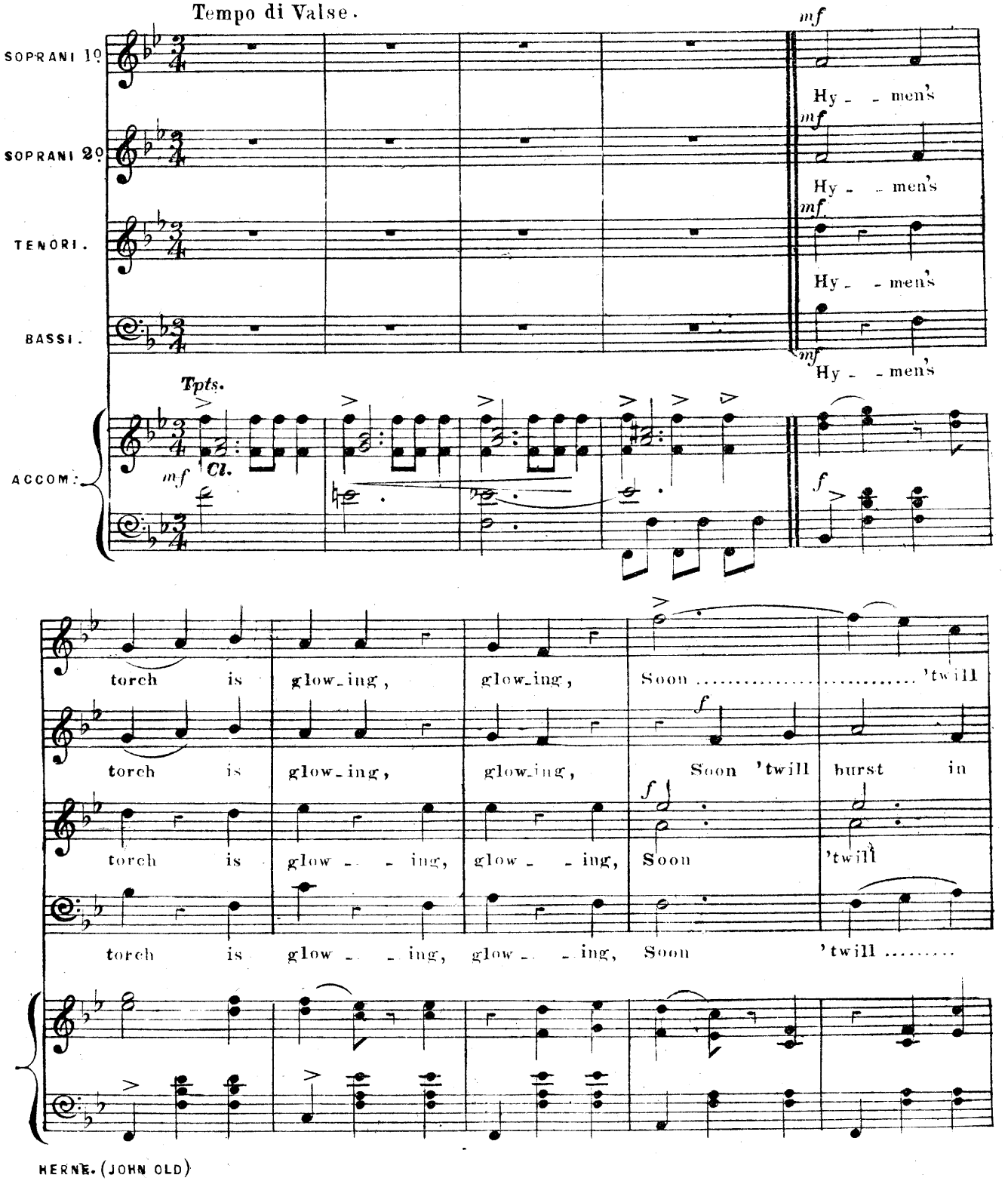
FIRST ACT.

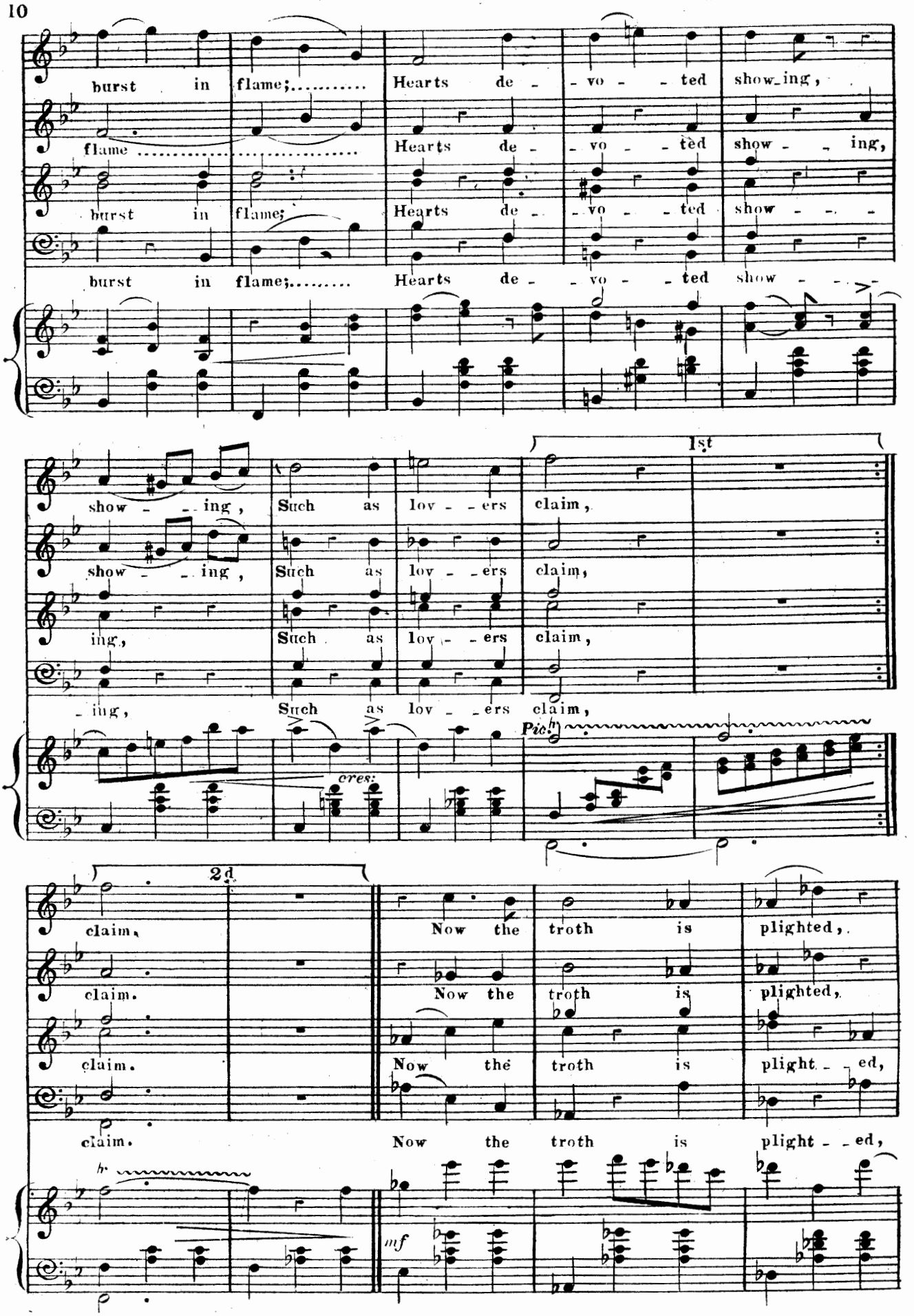
SCENE 1ST

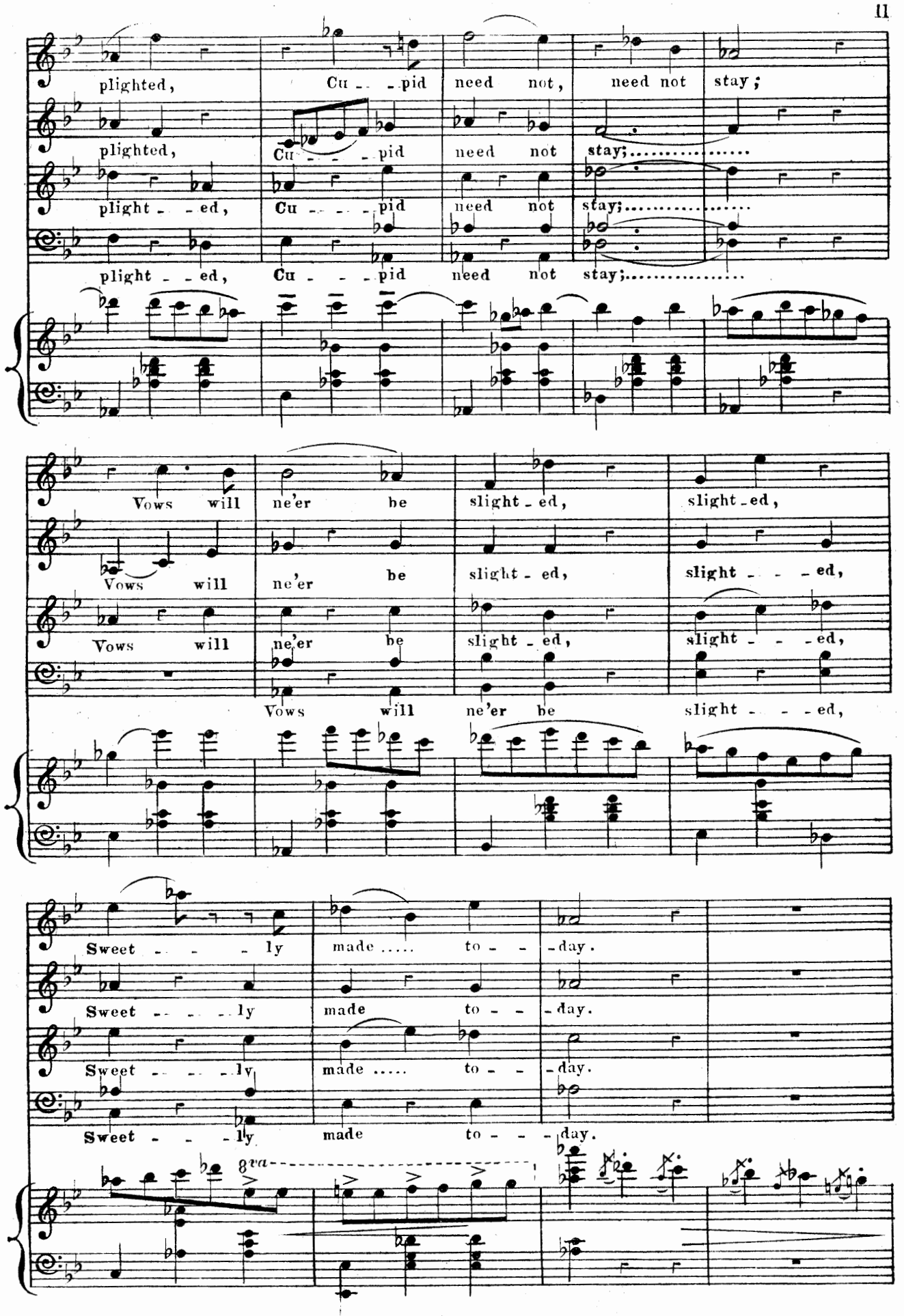
The Curtain rises on a Ball room in Windsor Castle, the guests assembled for the dance held in honor of the betrothal of the King's ward, Lady Constance, to the Lord L'Estrange.

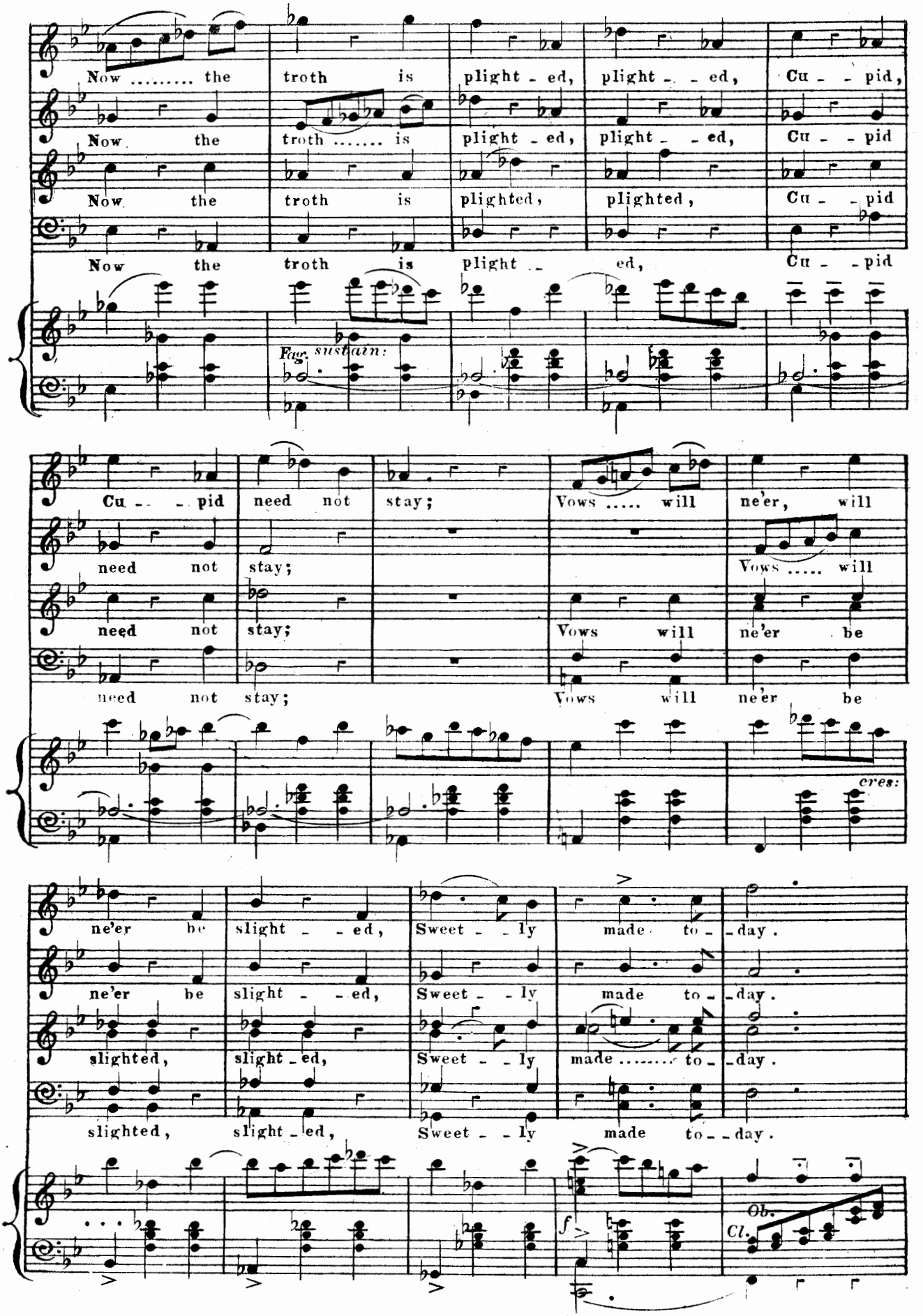
Nº I. CHORUS.

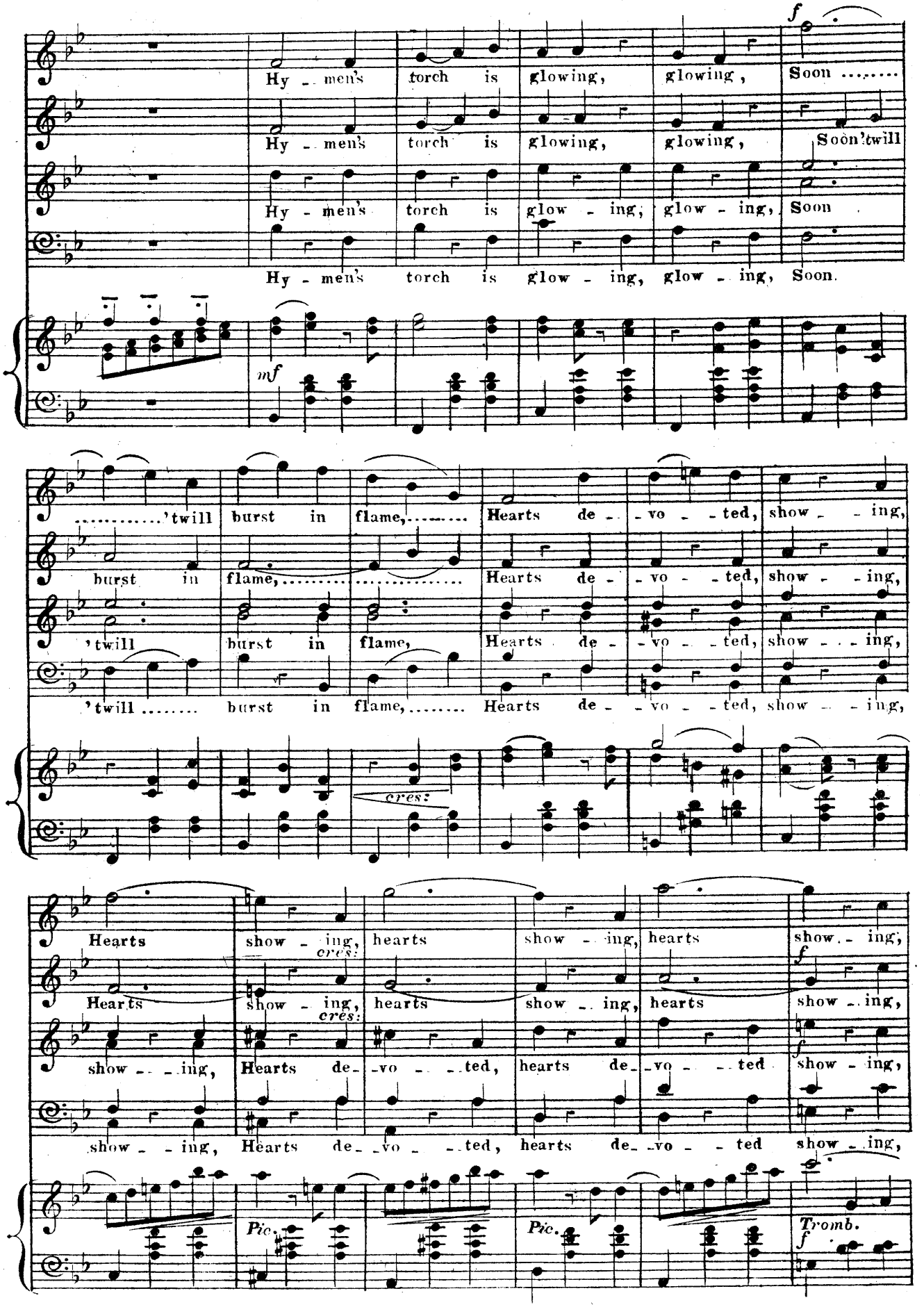
HYMEN'S TORCH IS GLOWING.

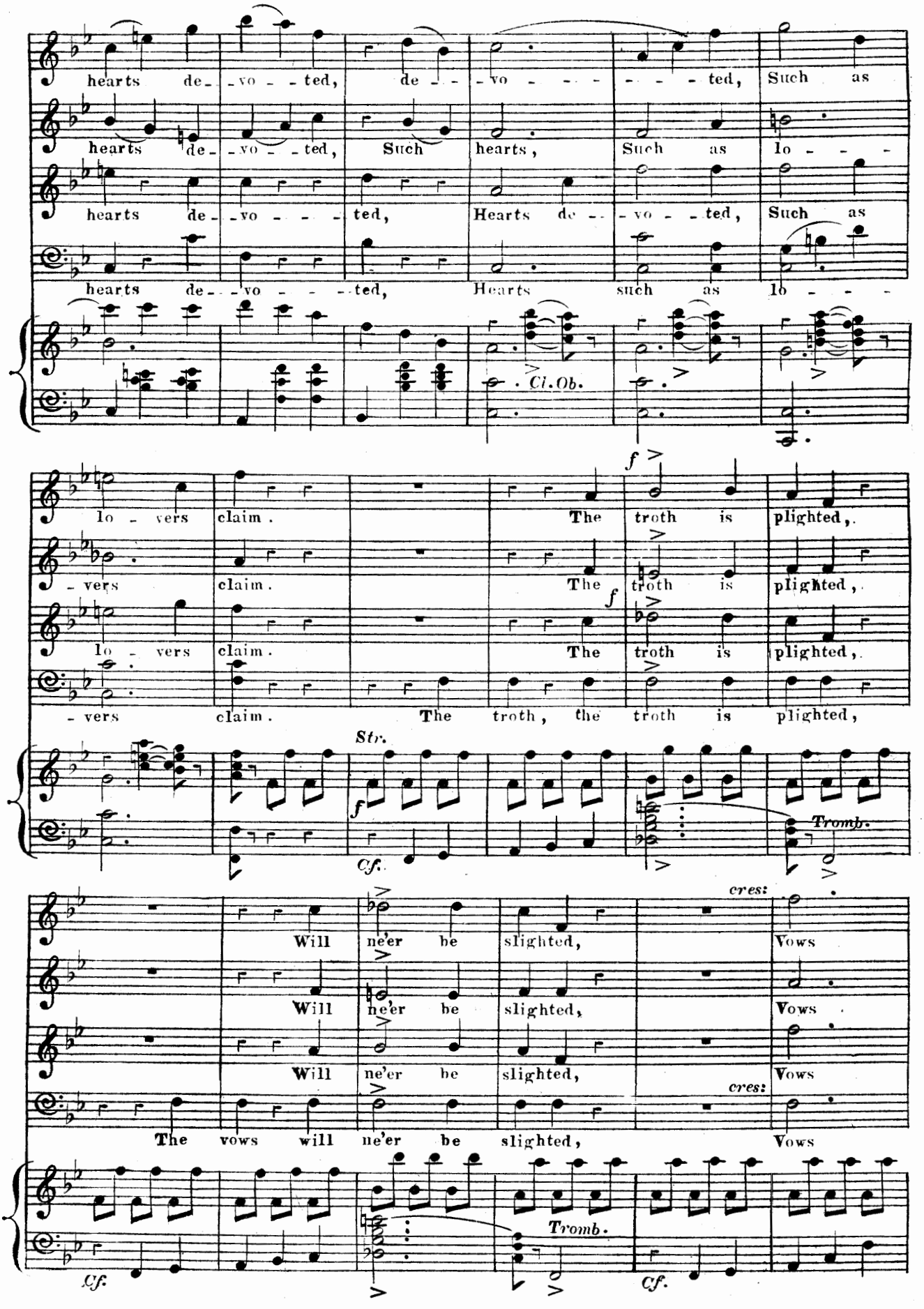


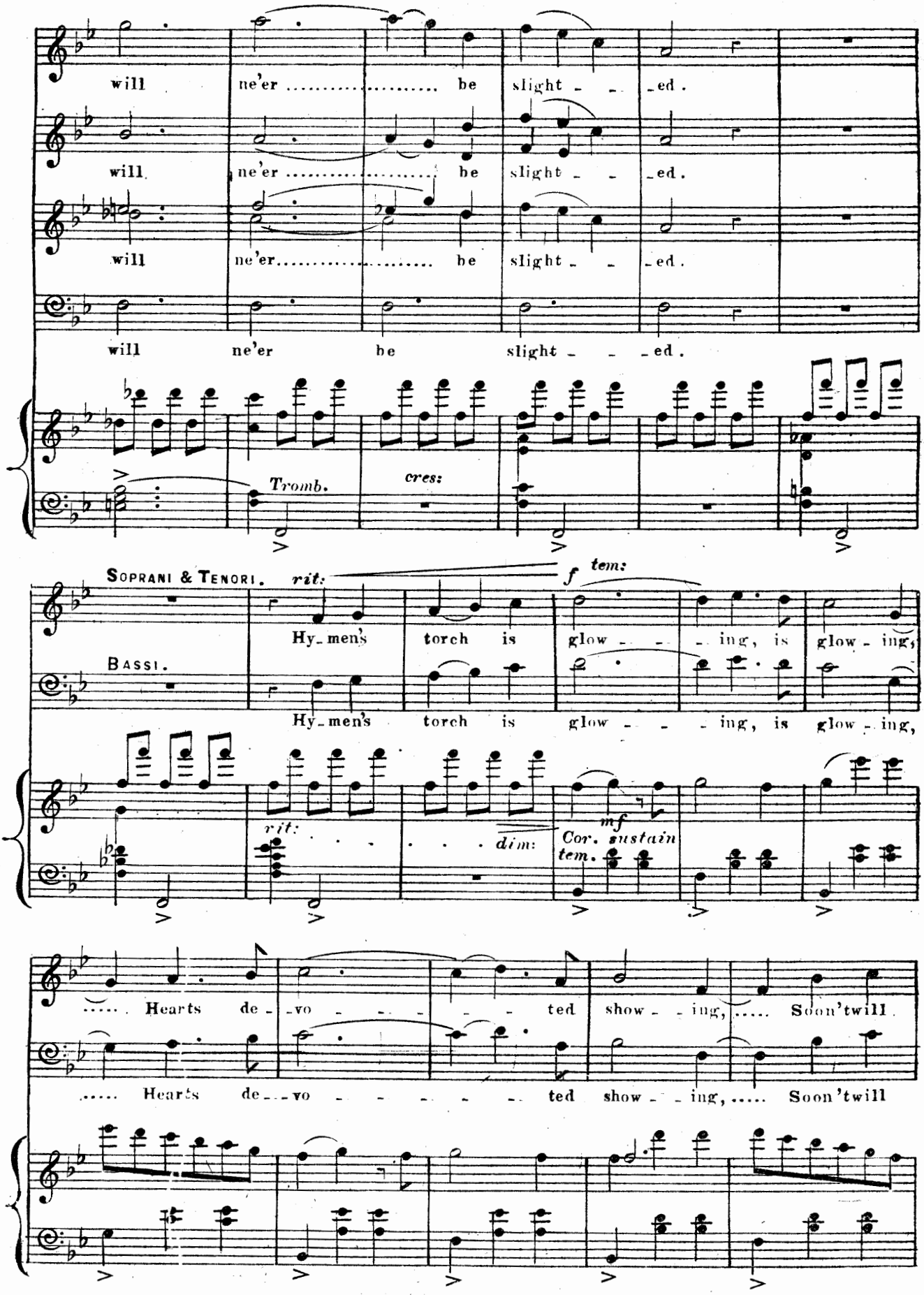

burst in flame;..... Hearts de - - vo - - ted show_ing,
flame ..... Hearts de - - vo - - ted show - - ing,
burst in flame; Hearts de - - vo - - ted show - - -
burst in flame;..... Hearts de - - vo - - ted show - - -
show - - ing, Such as lov - - ers claim,
show - - ing, Such as lov - - ers claim,
ing, Such as lov - - ers claim,
- ing, Such as lov - - ers claim,
1st
cres:
Pic.
claim,
claim.
claim.
claim.
2d
Now the troth is plighted,
Now the troth is plighted,
Now the troth is plight - - ed,
Now the troth is plight - - ed,
mf

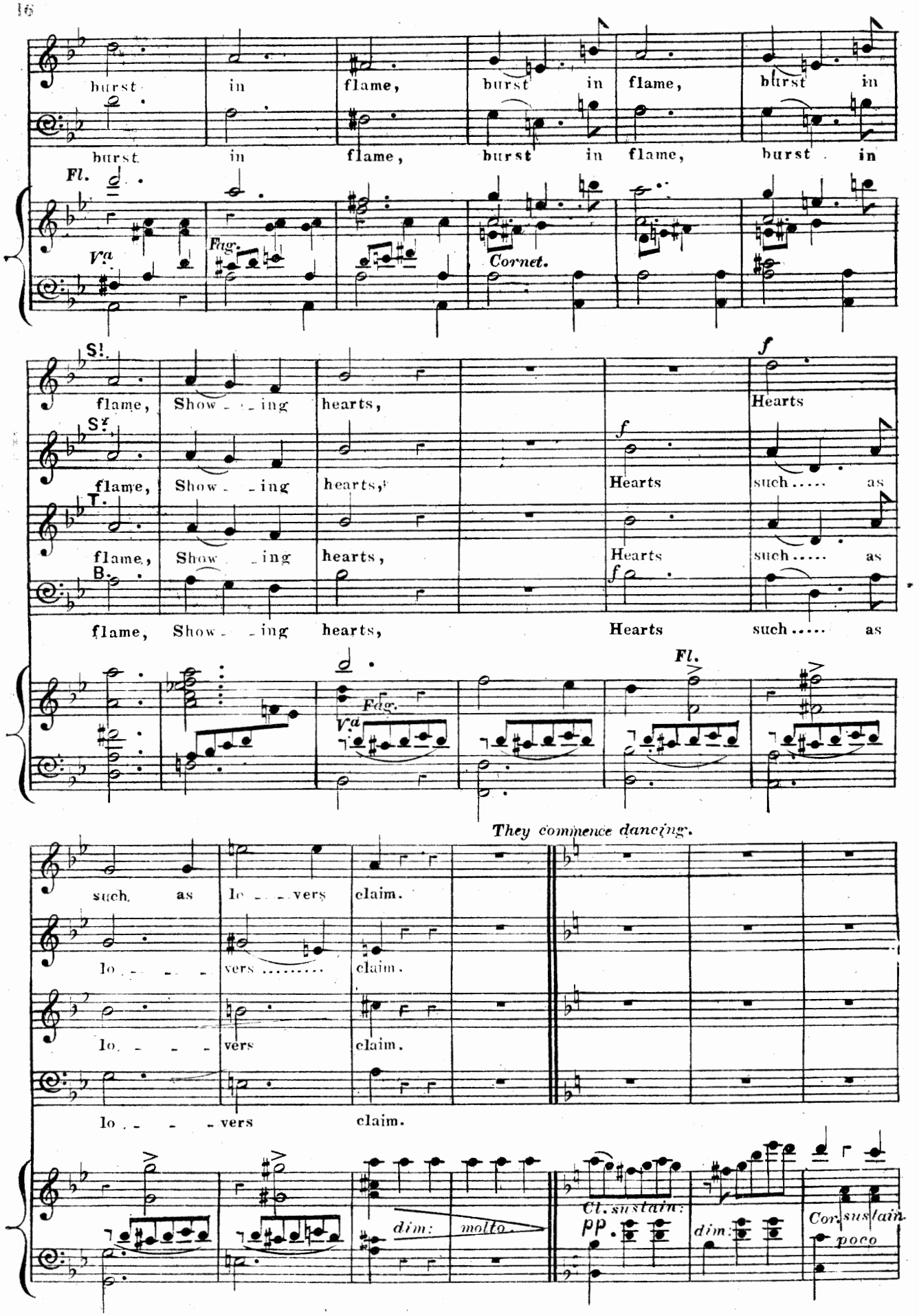

plighted, Cu - - pid need not, need not stay;
plighted, Cu - - - pid need not stay;.....
plight - - ed, Cu - - - pid need not stay;.....
plight - - ed, Cu - - - pid need not stay;.....
Vows will ne'er be slight - ed, slight - ed,
Vows will ne'er be slight - ed, slight - - - ed,
Vows will ne'er be slight - ed, slight - - - ed,
Vows will ne'er be slight - - - ed,
Sweet - - - ly made ..... to - - - day.
Sweet - - - - ly made to - - - day.
Sweet - - - ly made ..... to - - - day.
Sweet - - - ly made to - - - day.
8va

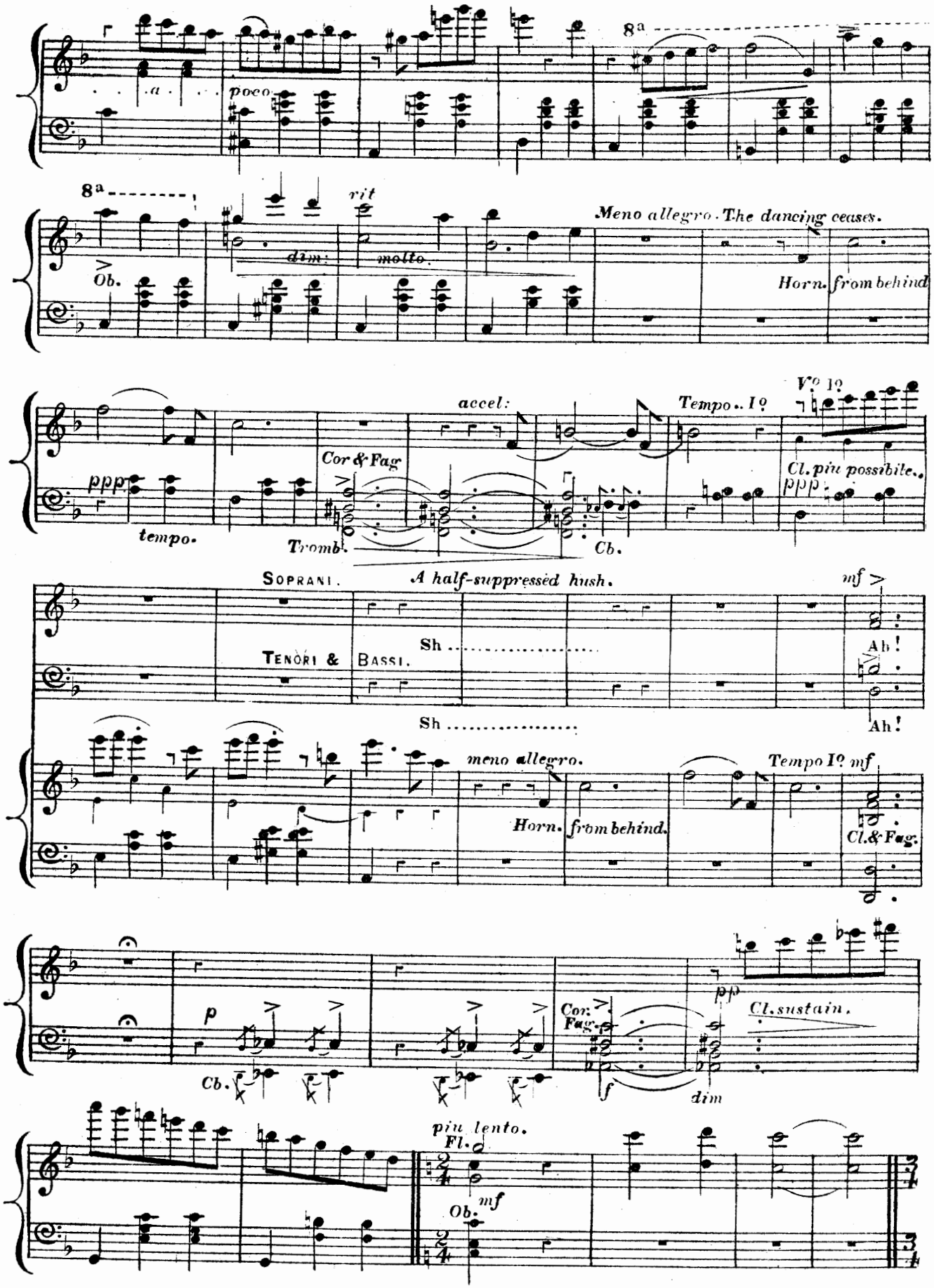

Now ..... the troth is plight - ed, plight - - ed, Cu - - pid,
Now the troth ..... is plight - ed, plight - - ed, Cu - - pid
Now the troth is plighted, plighted, Cu - - pid
Now the troth is plight - - ed, Cu - - pid
Ped. sustain:
Cu - - - pid need not stay; Vows ..... will ne'er, will
need not stay; Vows ..... will
need not stay; Vows will ne'er be
need not stay; Vows will ne'er be
cres:
ne'er be slight - - ed, Sweet - - ly made to - - day.
ne'er be slight - - ed, Sweet - - ly made to - - day.
slighted, slight - ed, Sweet - - ly made ..... to - - day.
slighted, slight - ed, Sweet - - ly made to - - day.
f
Ob.
Cl.

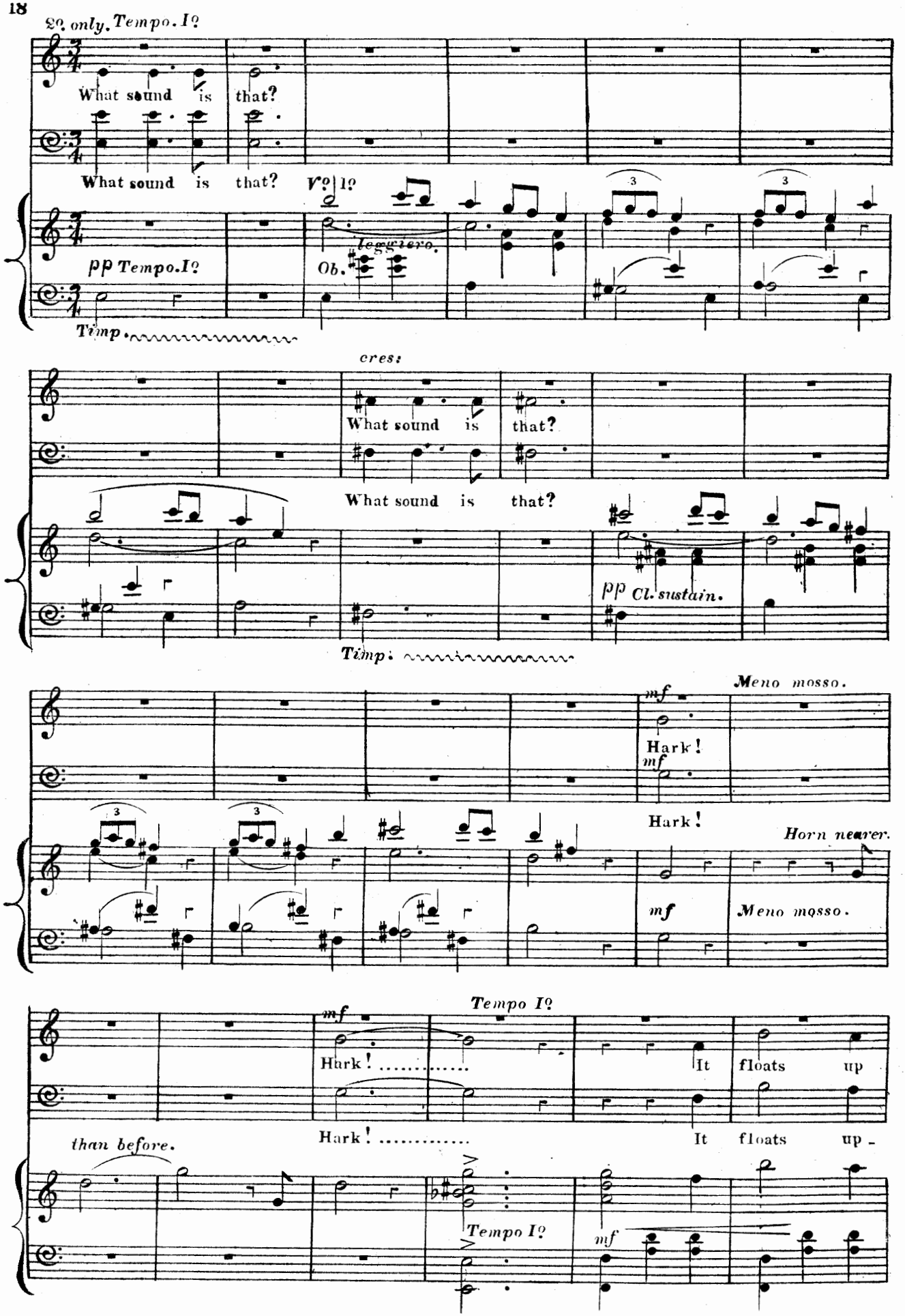

Hy - men's torch is glowing, glowing, Soon .....
Hy - men's torch is glowing, glowing, Soon 'twill
Hy - men's torch is glow - ing, glow - ing, Soon
Hy - men's torch is glow - ing, glow - ing, Soon.
mf
.....'twill burst in flame,..... Hearts de - - vo - - ted, show - - ing,
burst in flame,..... Hearts de - - vo - - ted, show - - ing,
'twill burst in flame, Hearts de - - vo - - ted, show - - ing,
'twill ..... burst in flame,..... Hearts de - - vo - - ted, show - - ing,
cres:
Hearts show - ing, hearts show - ing, hearts show - ing,
Hearts show - ing, hearts show - ing, hearts show - ing,
show - - - ing, Hearts de - - vo - - - ted, hearts de - - vo - - - ted show - ing,
show - - - ing, Hearts de - - vo - - - ted, hearts de - - vo - - - ted show - ing,
Pic.
Pic.
Tromb.


hearts de- -vo - - ted, de - - -vo - - - - - - ted, Such as
hearts de- -vo - - ted, Such hearts, Such as lo - - -
hearts de- -vo - - - ted, Hearts de - - vo - - ted, Such as
hearts de- - vo - - - ted, Hearts such as lo - - -
Cl. Ob.
lo - vers claim. The troth is plighted,
- vers claim. The troth is plighted,
lo - vers claim. The troth is plighted,
- vers claim. The troth, the troth is plighted,
Str.
Cf.
Tromb.
Will ne'er be slighted, Vows
Will ne'er be slighted, Vows
Will ne'er be slighted, Vows
The vows will ne'er be slighted, Vows
cres:
Tromb.
Cf.


will ne'er ..... be slight - - -ed.
will ne'er ..... be slight - - -ed.
will ne'er ..... be slight - - -ed.
will ne'er be slight - - -ed.
Tromb.
cres:
Soprani & Tenori.
rit:
f tem:
Hy-men's torch is glow - - - ing, is glow - ing,
Bassi.
Hy-men's torch is glow - - - ing, is glow - ing,
rit:
dim:
mf
Cor. sustain
tem.
..... Hearts de-vo - - - - - ted show - - ing, ... Soon'twill
..... Hearts de-vo - - - - - ted show - - ing, ... Soon'twill


burst in flame, burst in flame, burst in
burst in flame, burst in flame, burst in
Fl.
Va
Fag.
Cornet.
S!
flame, Show - - ing hearts,
S2
flame, Show - - ing hearts,
T.
flame, Show - ing hearts,
B.
flame, Show - - ing hearts,
f
Hearts
Hearts such..... as
Hearts such..... as
Hearts such..... as
Fag.
Va
Fl.
They commence dancing.
such as lo - - - vers claim.
lo - - - - vers ..... claim.
lo - - - - vers claim.
lo - - - - vers claim.
dim: molto.
Cl. sustain:
pp
dim:
Cor. sustain
poco


a
poco
8a
8a
rit
dim:
molto.
Ob.
Meno allegro. The dancing ceases.
Horn. from behind
ppp
tempo.
accel:
Cor & Fag
Tromb.
Cb.
Tempo.. I°
V° 1°
Cl. piu possibile.
ppp
SOPRANI.
A half-suppressed hush.
mf
Sh
Ah!
TENORI & BASSI.
Sh
Ah!
meno allegro.
Horn. from behind.
Tempo I° mf
Cl. & Fag.
p
Cb.
Cor. Fag.
f
pp
dim
Cl. sustain.
piu lento.
Fl.
Ob.
mf


2º only. Tempo. Iº
What sound is that?
What sound is that?
Vºs Iº
leggiero.
pp Tempo. Iº
Ob.
Timp.
cres:
What sound is that?
What sound is that?
pp Cl. sustain.
Timp:
Meno mosso.
mf
Hark!
mf
Hark!
Horn nearer.
mf
Meno mosso.
Tempo Iº
mf
Hark! .....
It floats up
than before.
Hark! .....
It floats up -
Tempo Iº
mf

1º 'Tis nought ..... SOP. 1º ONLY.

on ..... the breeze. but the wind, ... 'Tis

on ..... the breeze.

Fl. Cl.

nought ..... but the wind, ... 'Tis nought .....

cres: Vº Iº Fl.

..... but the wind, ... That blows ..... thro' ..... the trees .....

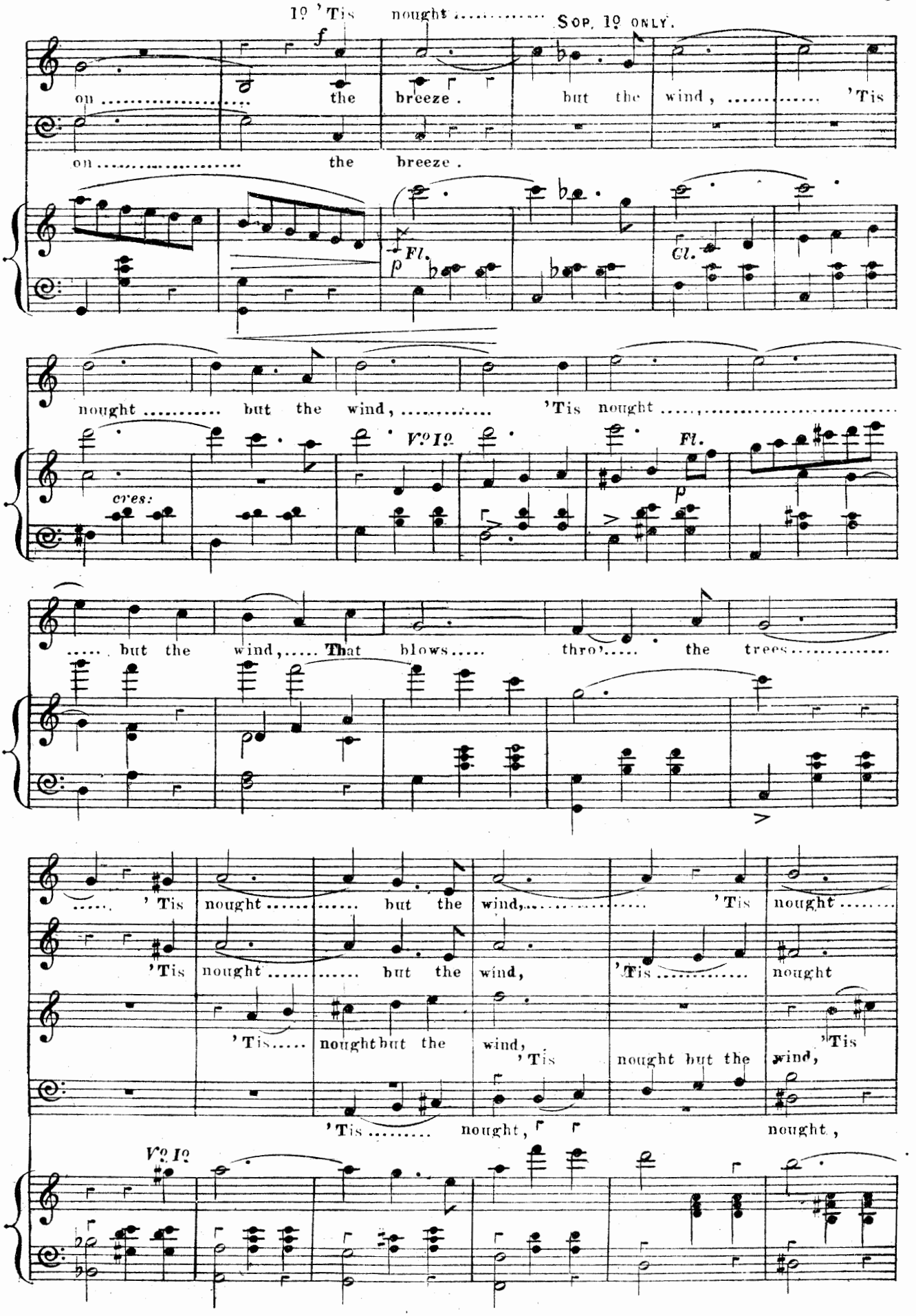
..... 'Tis nought ..... but the wind, ... 'Tis nought .....

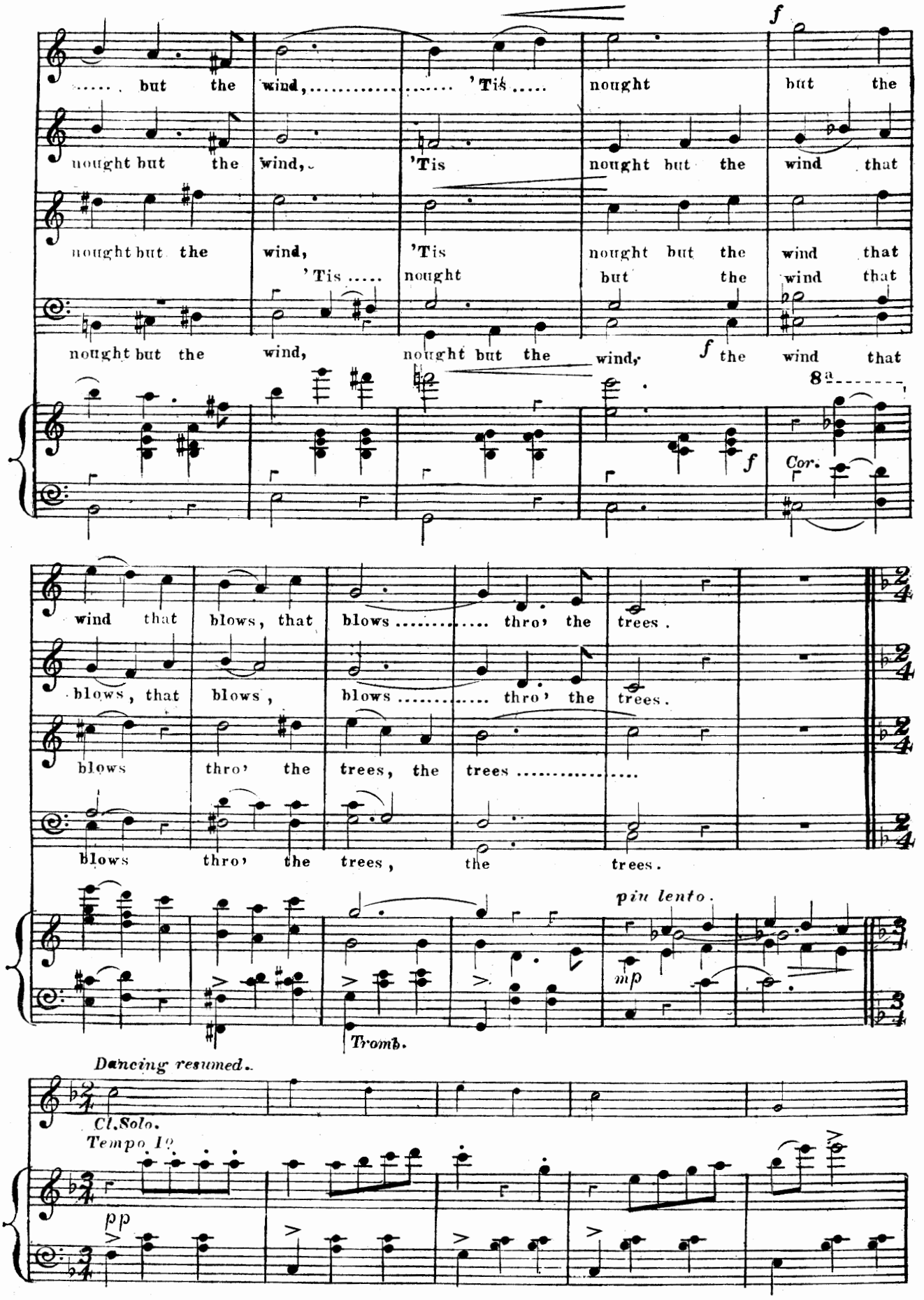
'Tis nought ..... but the wind, 'Tis ..... nought

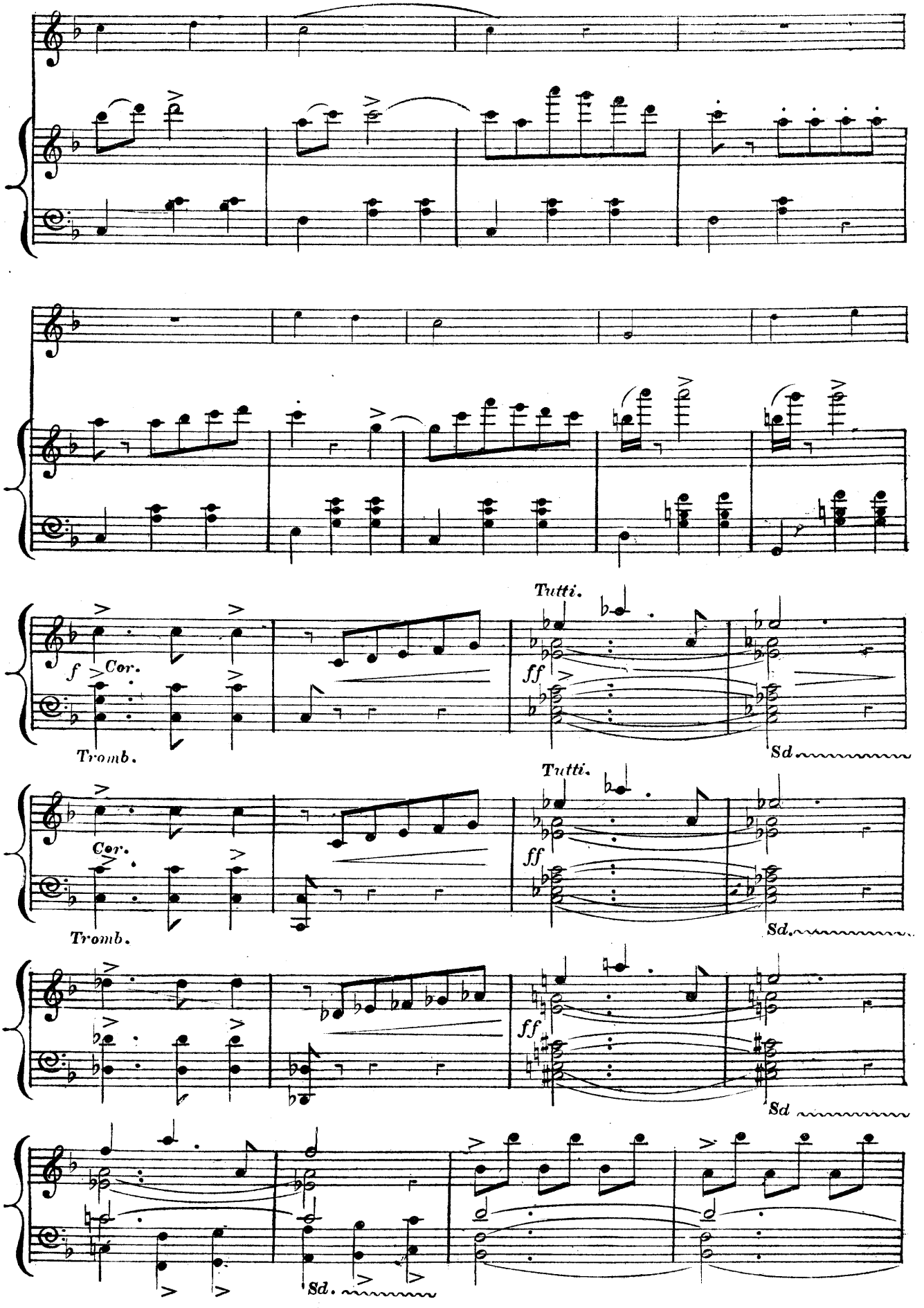
'Tis ..... nought but the wind, 'Tis nought but the wind, 'Tis

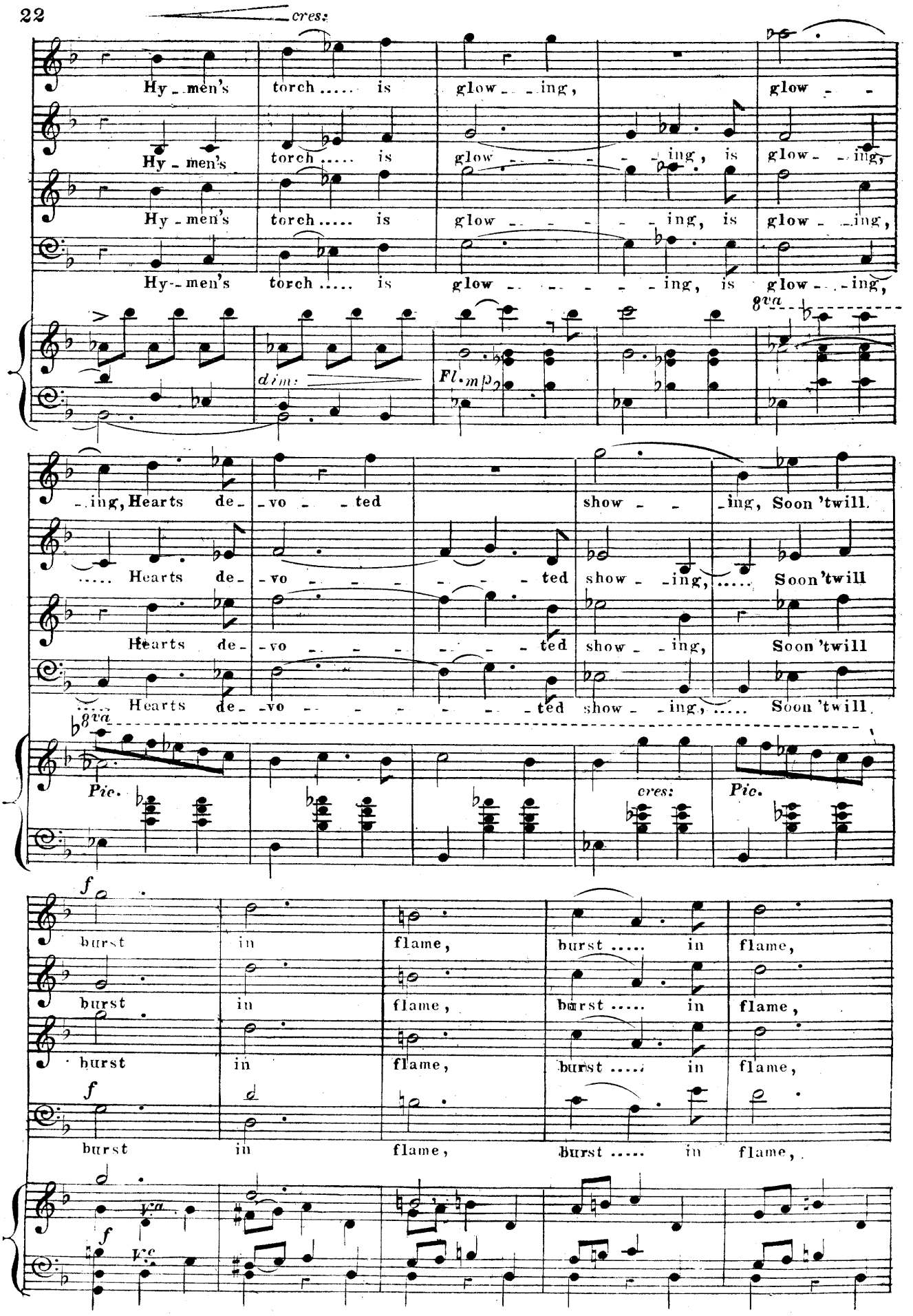
'Tis ..... nought, nought,

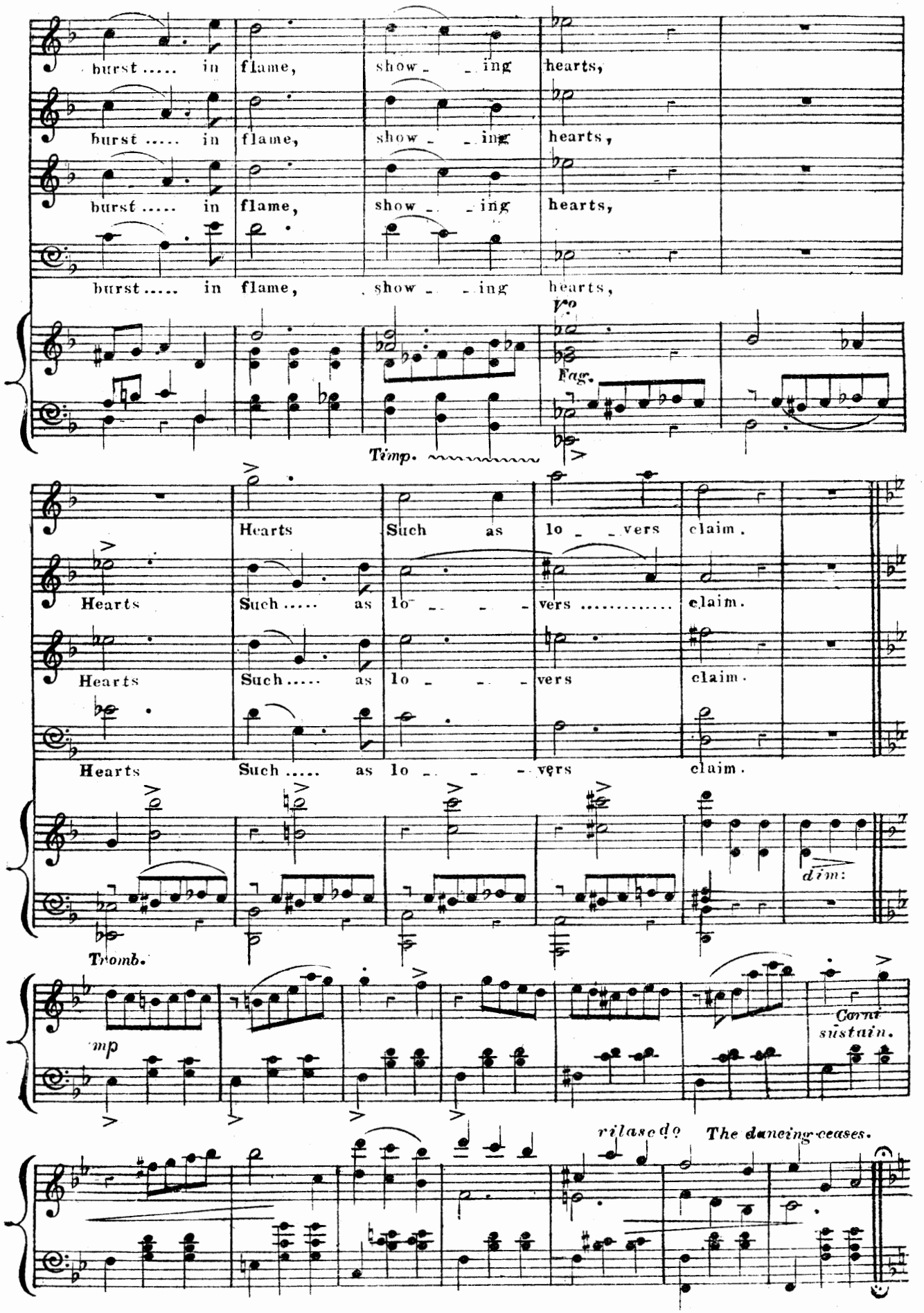
Vº Iº

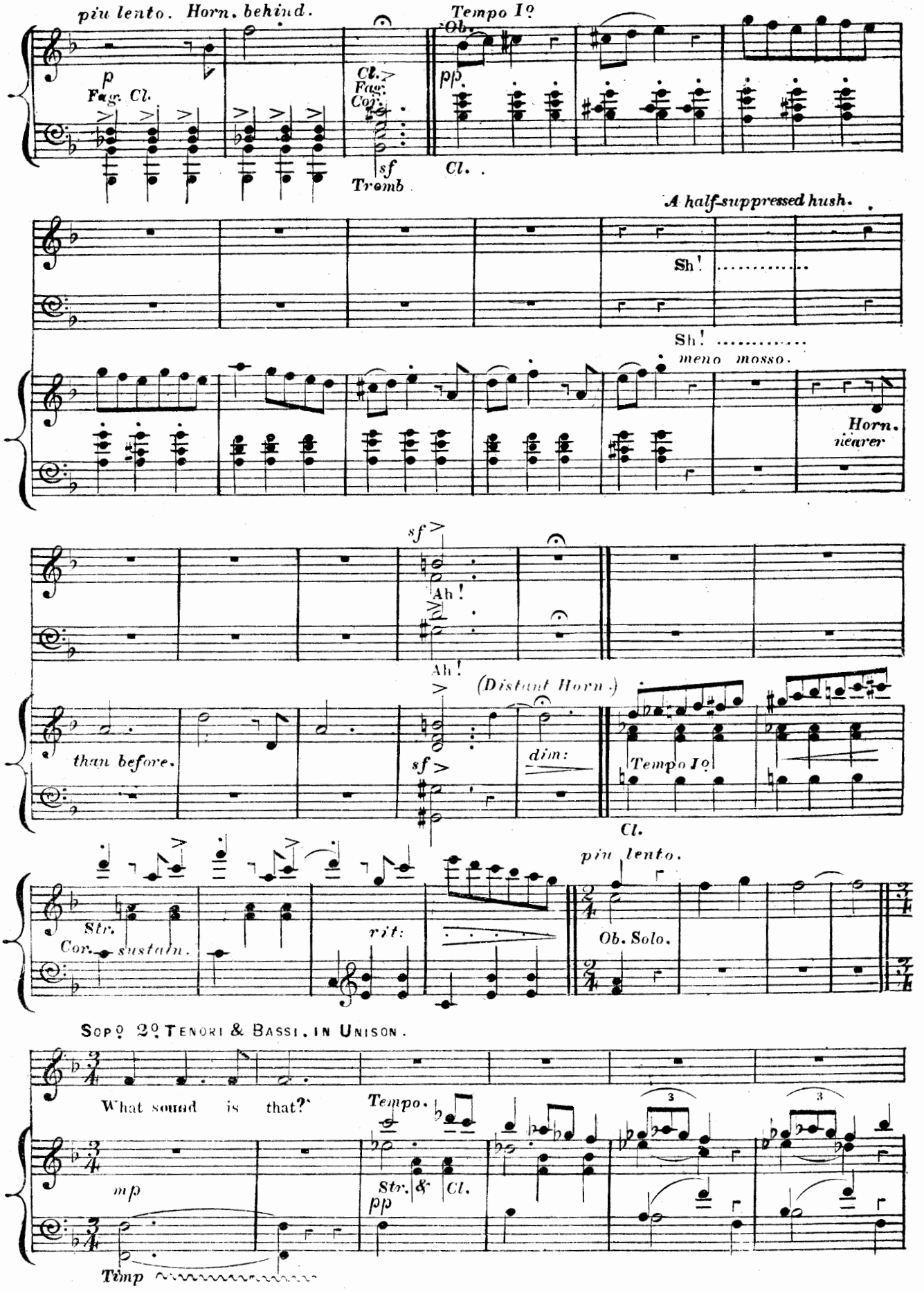


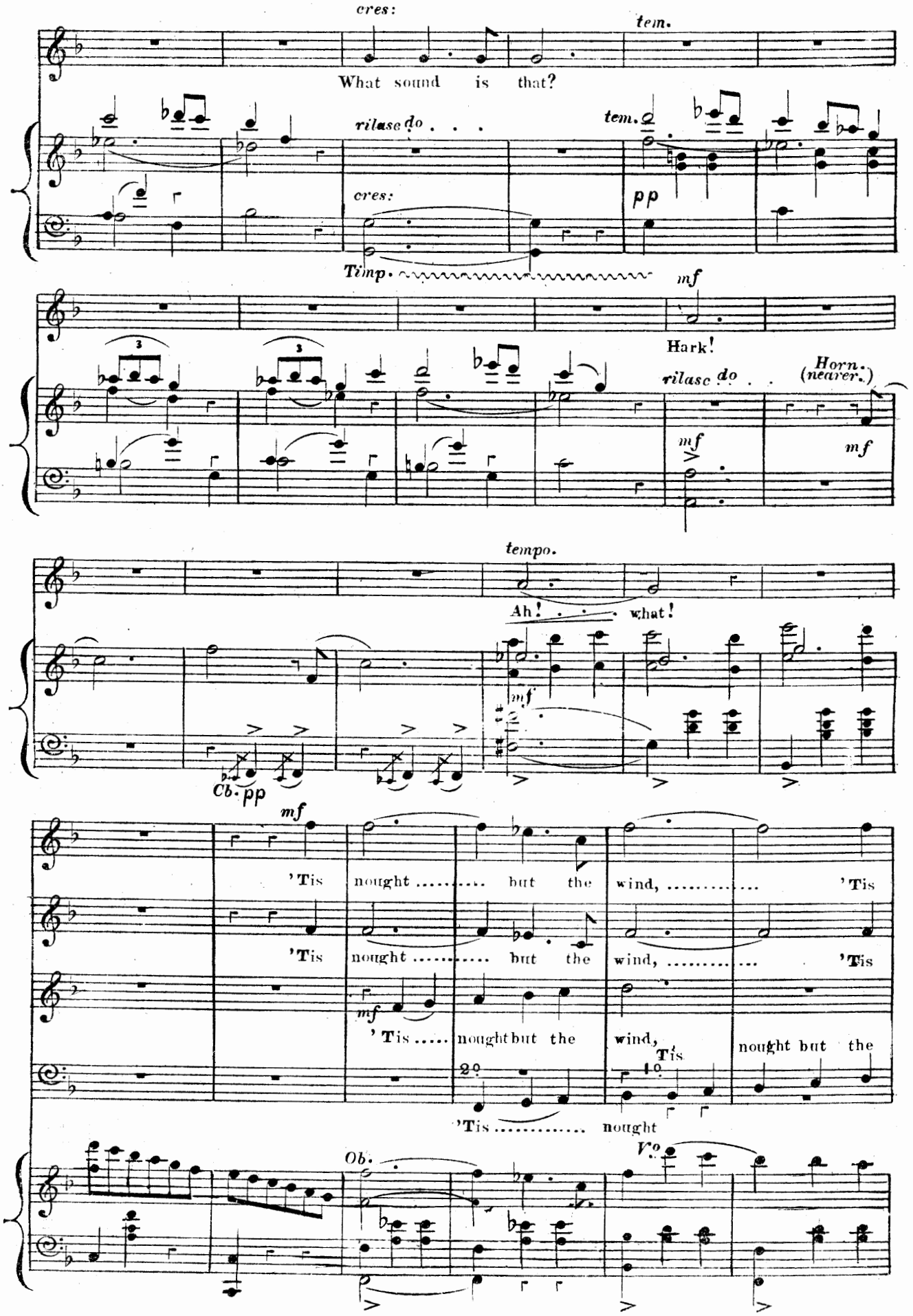

but the wind, 'Tis nought but the
nought but the wind, 'Tis nought but the wind that
nought but the wind, 'Tis nought but the wind that
'Tis nought but the wind that
nought but the wind, nought but the wind, the wind that
8a
Cor.
wind that blows, that blows thro' the trees.
blows, that blows, blows thro' the trees.
blows thro' the trees, the trees
blows thro' the trees, the trees.
più lento.
mp
Tromb.
Dancing resumed.
Cl. Solo.
Tempo I°
pp

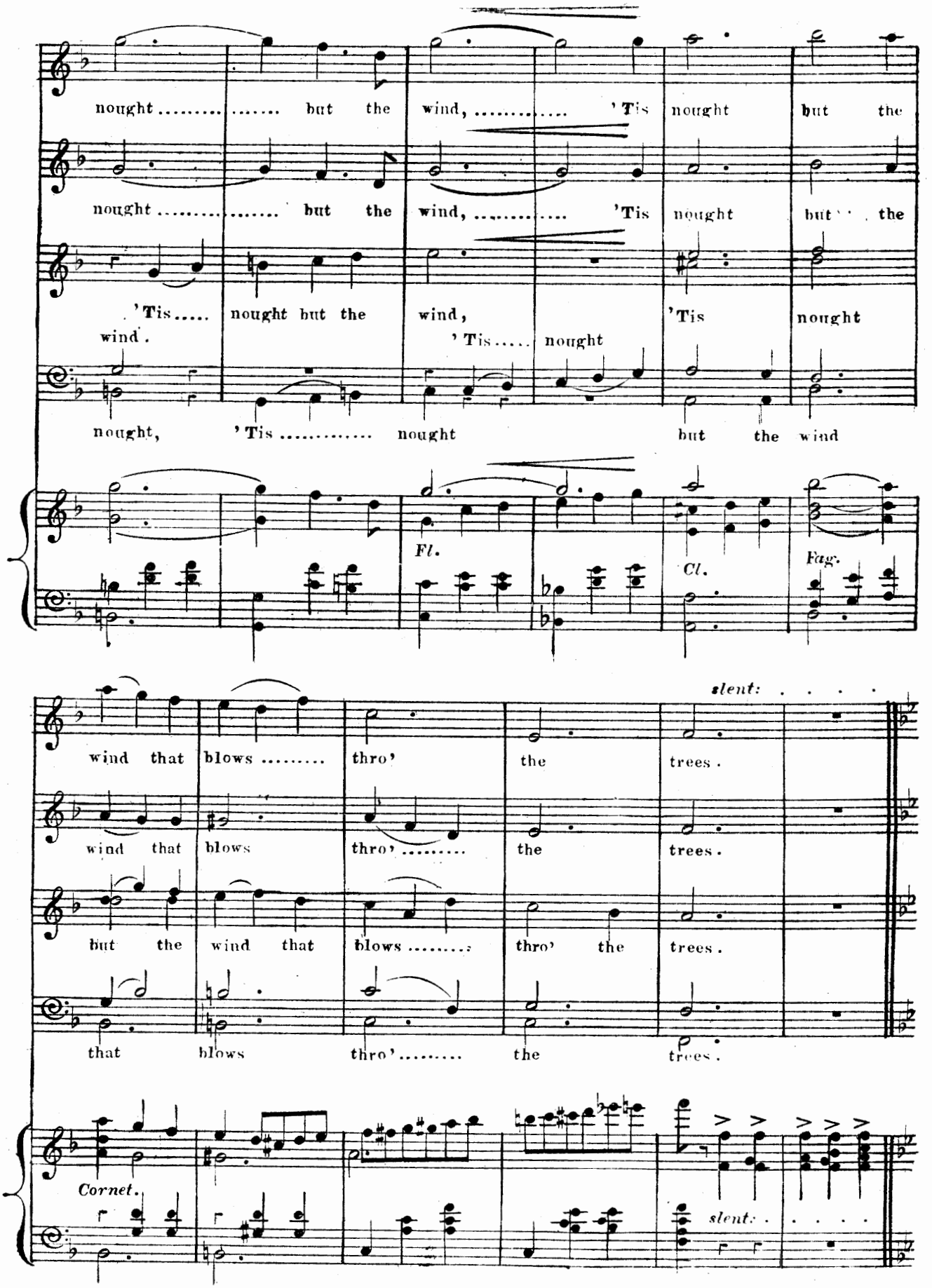

Tutti.
f
Cor.
Tromb.
ff
Sd.
Tutti.
Cor.
Tromb.
ff
Sd.
ff
Sd
Sd.

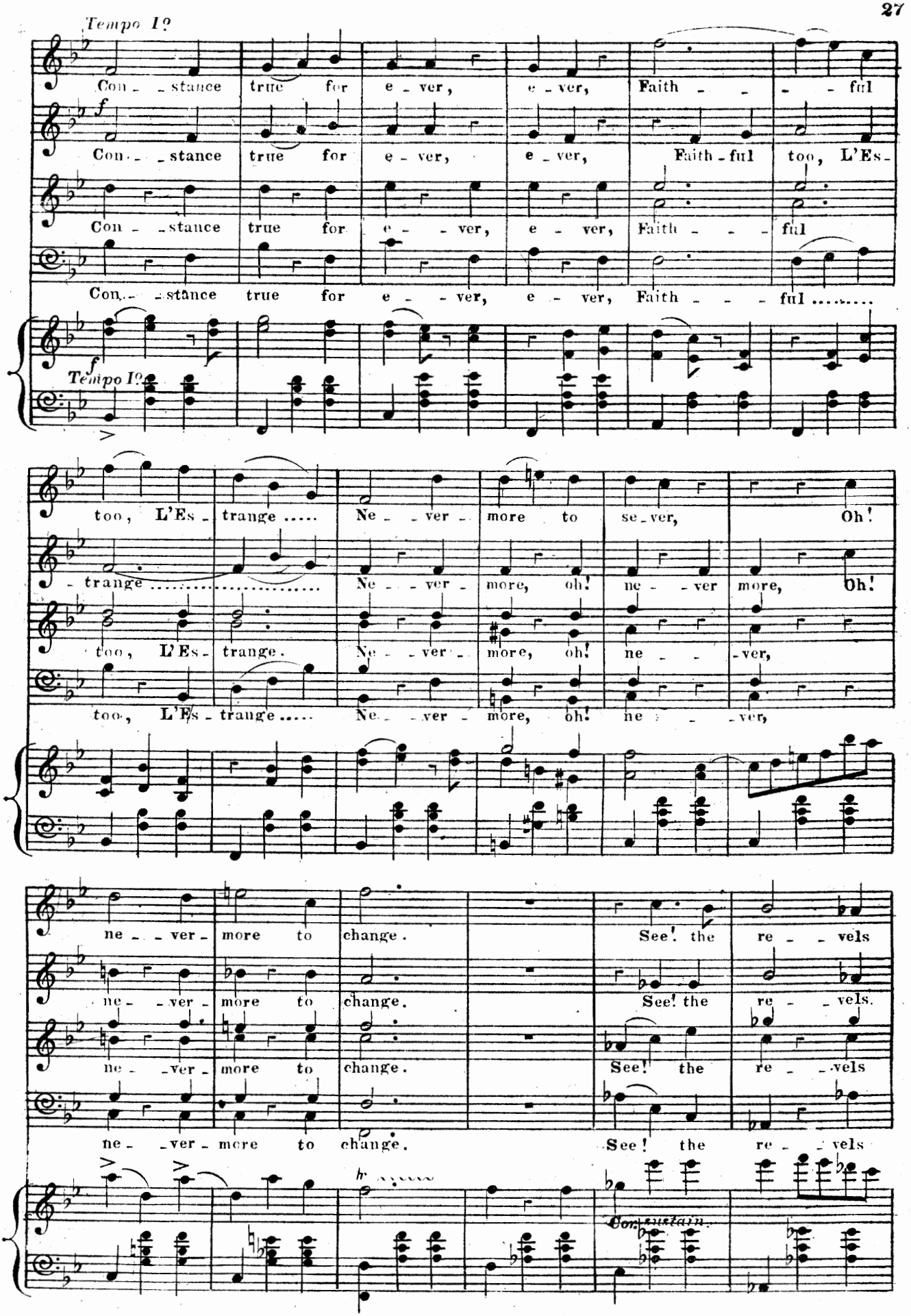

cres:
Hy - men's torch ..... is glow - - ing, glow - -
Hy - men's torch ..... is glow - - - - - ing, is glow - - ing,
Hy - men's torch ..... is glow - - - - - ing, is glow - - ing,
Hy - - men's torch ..... is glow - - - - - - ing, is glow - - ing,
8va
dim:
Fl. mp
- ing, Hearts de - vo - - ted show - - ing, Soon 'twill.
..... Hearts de - vo - - - - - ted show - - ing, ... Soon 'twill
Hearts de - vo - - - - - ted show - - ing, Soon 'twill
Hearts de - vo - - - - - - ted show - - ing, ... Soon 'twill
8va
Pic.
cres:
Pic.
f
burst in flame, burst ..... in flame,
burst in flame, burst ..... in flame,
burst in flame, burst ..... in flame,
f
burst in flame, burst ..... in flame,
8va
f
Vc.

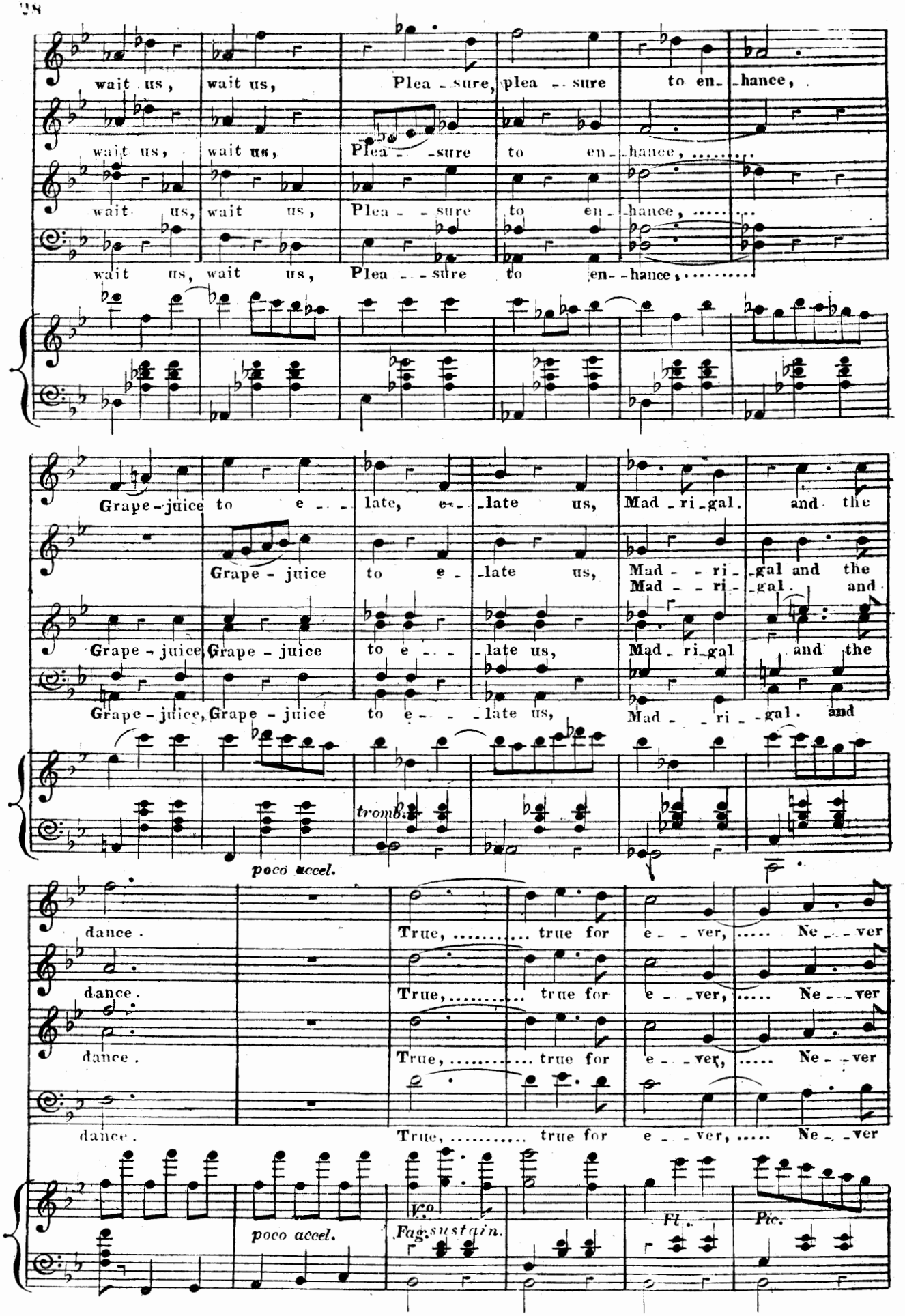

burst ..... in flame, show - - ing hearts,
burst ..... in flame, show - - ing hearts,
burst ..... in flame, show - - ing hearts,
burst ..... in flame, show - - ing hearts,
Vc.
Fag.
Timp.
Hearts Such as lo - - vers claim.
Hearts Such ..... as lo - - - vers ..... claim.
Hearts Such ..... as lo - - - vers claim.
Hearts Such ..... as lo - - - vers claim.
dim:
Tromb.
mp
Corni sustain.
rilasc do
The dancing ceases.

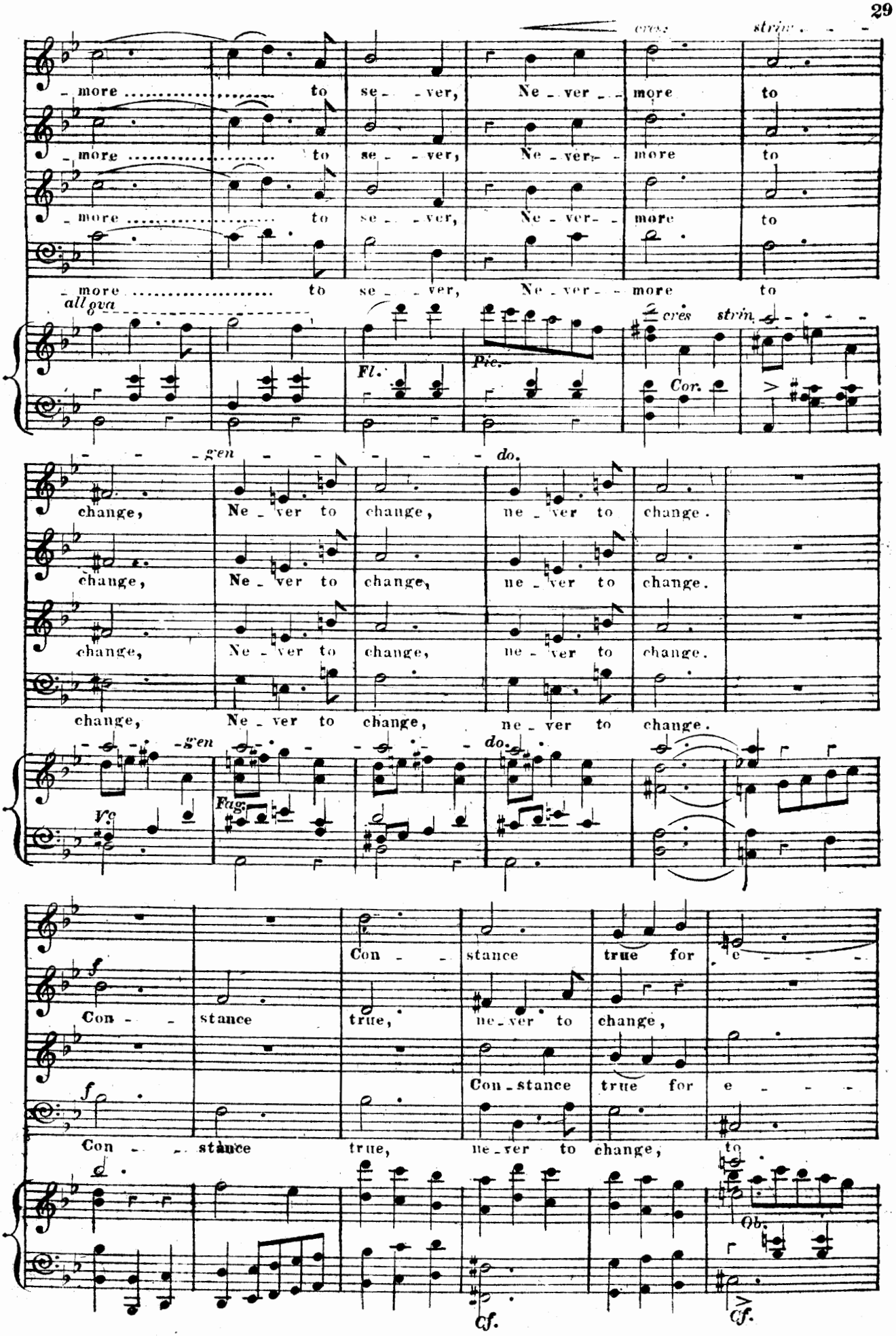

piu lento. Horn. behind.
Tempo Iº
Ob.
p
Fag. Cl.
Cl.
Fag.
Cor.
pp
sf
Tromb
Cl.
A half-suppressed hush.
Sh!
Sh!
meno mosso.
Horn.
nearer
sf
Ah!
Ah!
(Distant Horn.)
than before.
sf
dim:
Tempo Iº
Cl.
piu lento.
Str.
Cor. sustain.
rit:
Ob. Solo.
Sopº 2º Tenori & Bassi. in Unison.
What sound is that?
Tempo.
mp
Str. & Cl.
pp
Timp

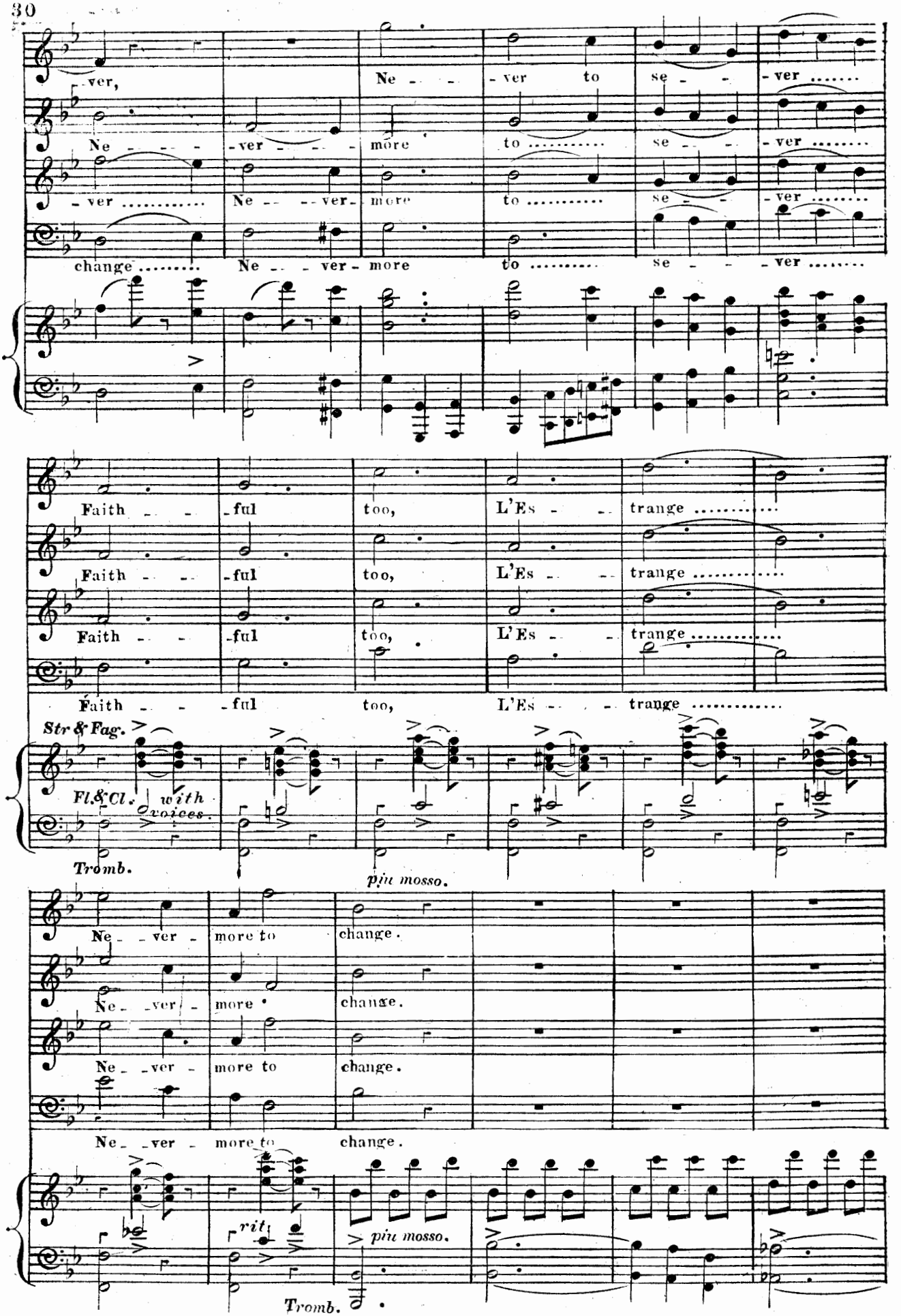

cres:
tem.
What sound is that?
rilasc do . . .
tem.
cres:
pp
Timp.
mf
Hark!
rilasc do . . .
Horn. (nearer.)
mf
mf
tempo.
Ah! . . . what!
mf
Cb. pp
mf
'Tis nought ..... but the wind, ... 'Tis
'Tis nought ..... but the wind, ... 'Tis
mf
'Tis ..... nought but the wind, 'Tis nought but the
'Tis ..... nought
Ob.
Vc.

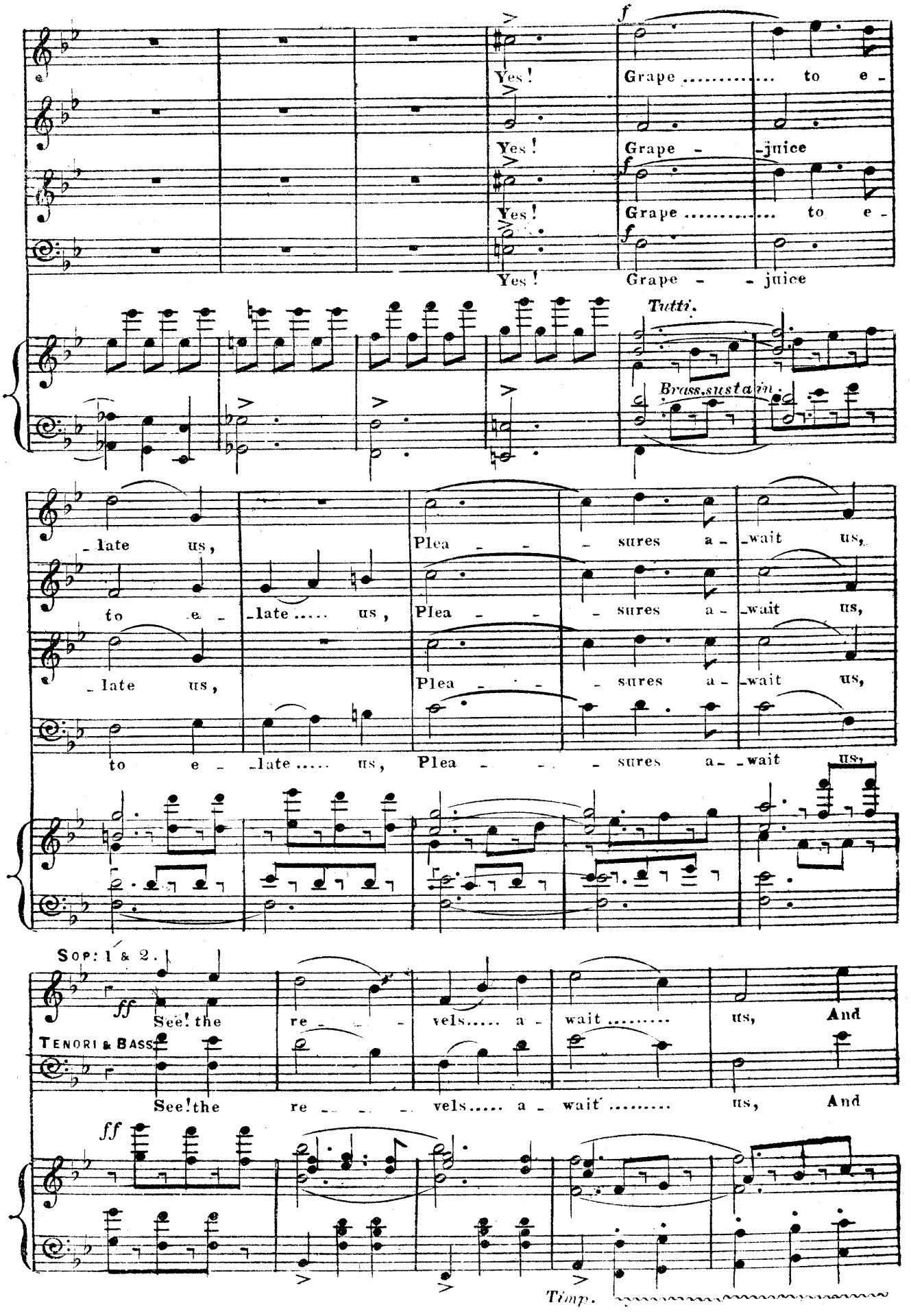

nought ..... but the wind, ... 'Tis nought but the
nought ..... but the wind, ... 'Tis nought but the
'Tis..... nought but the wind, 'Tis nought
wind.
'Tis..... nought
nought, 'Tis ..... nought but the wind
Fl.
Cl.
Fag.
slent:
wind that blows ..... thro' the trees.
wind that blows thro' ..... the trees.
but the wind that blows ..... thro' the trees.
that blows thro'..... the trees.
Cornet.
slent:

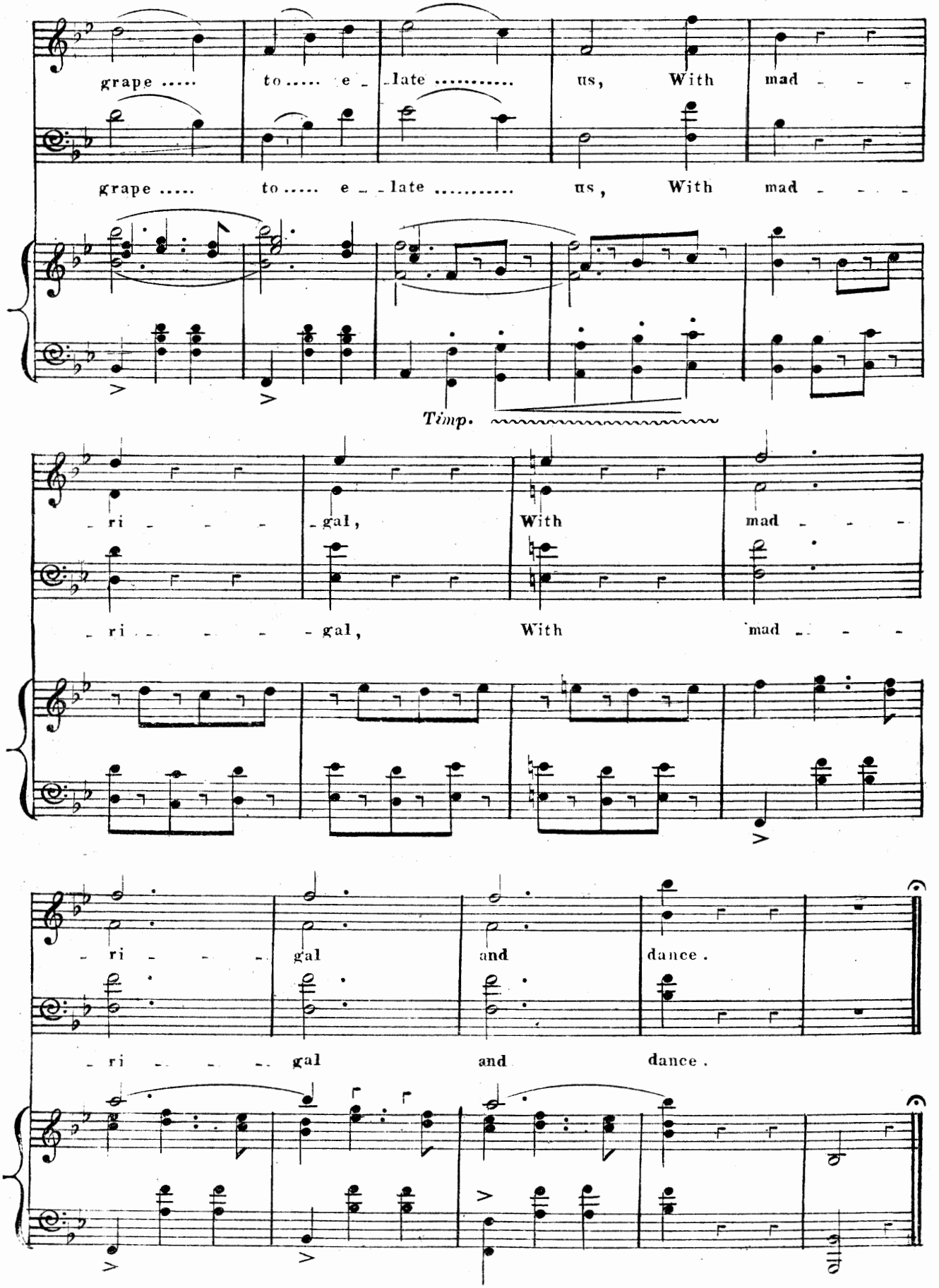

Tempo I?
Con - - stance true for e - ver, e - ver, Faith - - - ful
Con - - stance true for e - ver, e - ver, Faith - ful too, L'Es -
Con - - stance true for e - - ver, e - ver, Faith - - - ful
Con - - stance true for e - - ver, e - ver, Faith - - - ful .....
Tempo I?
too, L'Es - trange ..... Ne - - ver - more to se - ver, Oh!
- trange ..... Ne - - ver - more, oh! ne - - ver more, Oh!
too, L'Es - trange. Ne - - ver - more, oh! ne - - - ver,
too, L'Es - trange ..... Ne - - ver - more, oh! ne - - - ver,
ne - - ver - more to change. See! the re - - vels
ne - - ver - more to change. See! the re - - vels.
ne - - ver - more to change. See! the re - - vels
ne - - ver - more to change. See! the re - - vels
Con fuoco


wait us, wait us, Plea - sure, plea - sure to en - hance,
wait us, wait us, Plea - sure to en - hance,
wait us, wait us, Plea - sure to en - hance,
wait us, wait us, Plea - sure to en - hance,
Grape - juice to e - late, e - late us, Mad - ri - gal. and the
Grape - juice to e - late us, Mad - ri - gal and the
Mad - ri - gal. and
Grape - juice, Grape - juice to e - late us, Mad - ri - gal and the
Grape - juice, Grape - juice to e - late us, Mad - ri - gal. and
tromb.
poco accel.
dance.
dance.
dance.
dance.
True, true for e - ver, Ne - ver
True, true for e - ver, Ne - ver
True, true for e - ver, Ne - ver
True, true for e - ver, Ne - ver
poco accel.
Vc.
Fag. sustain.
Fl.
Pic.


cres
strin.
more to se - ver, Ne - ver more to
more to se - ver, Ne - ver more to
more to se - ver, Ne - ver more to
more to se - ver, Ne - ver more to
all'ova
Fl.
Pic.
cres
strin.
Cor.
- gen - do.
change, Ne - ver to change, ne - ver to change.
change, Ne - ver to change, ne - ver to change.
change, Ne - ver to change, ne - ver to change.
change, Ne - ver to change, ne - ver to change.
- gen - do.
Vc.
Fag.
f
Con - stance true, ne - ver to change,
Con - stance true for e - - - -
f
Con - stance true, ne - ver to change,
Con - stance true for e - - - -
to
Ob.
cf.
cf.

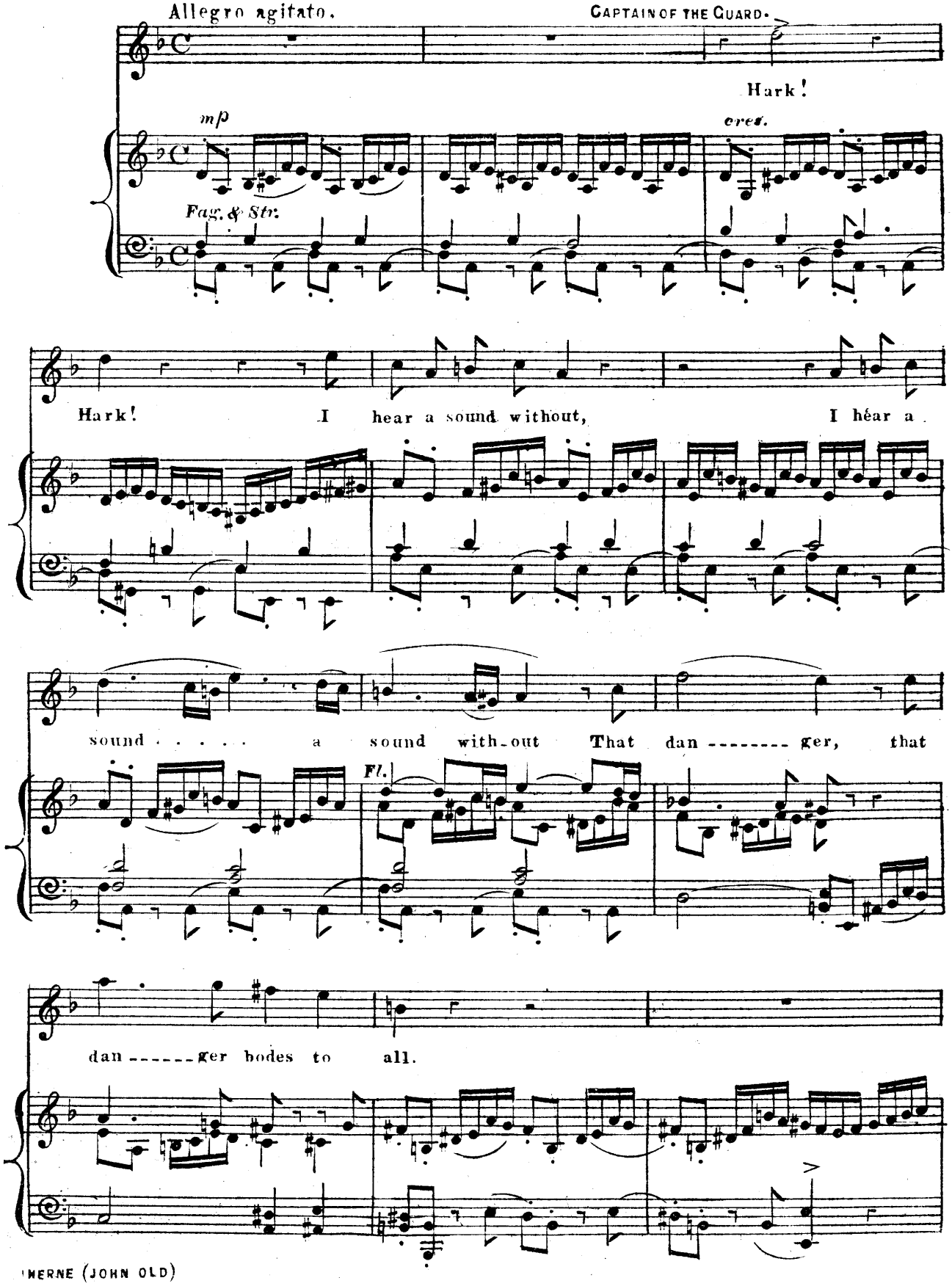

ver,
Ne - - - ver to se - - ver
Ne - - - ver - - - more to ..... se - - ver
- ver ..... Ne - - - ver - more to ..... se - - ver
change ..... Ne - - - ver - more to ..... se - - - ver
Faith - - - ful too, L'Es - - trange .....
Faith - - - ful too, L'Es - - trange .....
Faith - - - ful too, L'Es - - trange .....
Faith - - - ful too, L'Es - - trange .....
Str & Fag.
Fl. & Cl. with voices.
Tromb.
più mosso.
Ne - - ver - more to change.
Ne - - ver - more change.
Ne - - ver - more to change.
Ne - - ver - more to change.
rit.
più mosso.
Tromb.

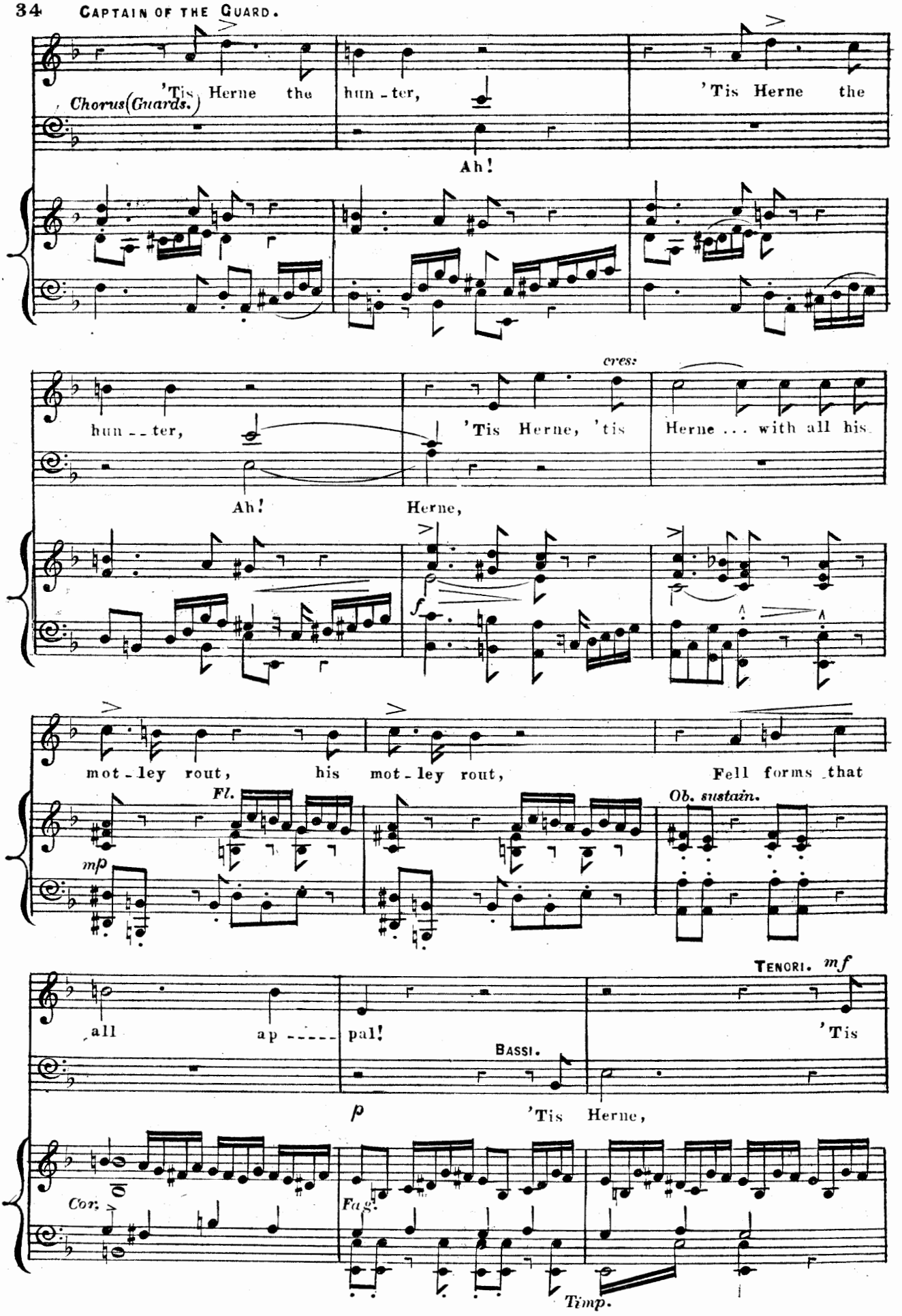

Yes!
Grape ..... to e -
Yes!
Grape - -juice
Yes!
Grape ..... to e -
Yes!
Grape - - juice
Tutti.
Brass sustain.
late us,
to e -
late ..... us,
Plea - - - sures a - wait us,
late us,
Plea - - - sures a - wait us,
to e - late ..... us,
Plea - - - sures a - wait us,
Sop: 1 & 2.
See! the re - - - vels ..... a - wait ..... us, And
Tenori & Bass
See! the re - - - vels ..... a - wait ..... us, And
Timp.

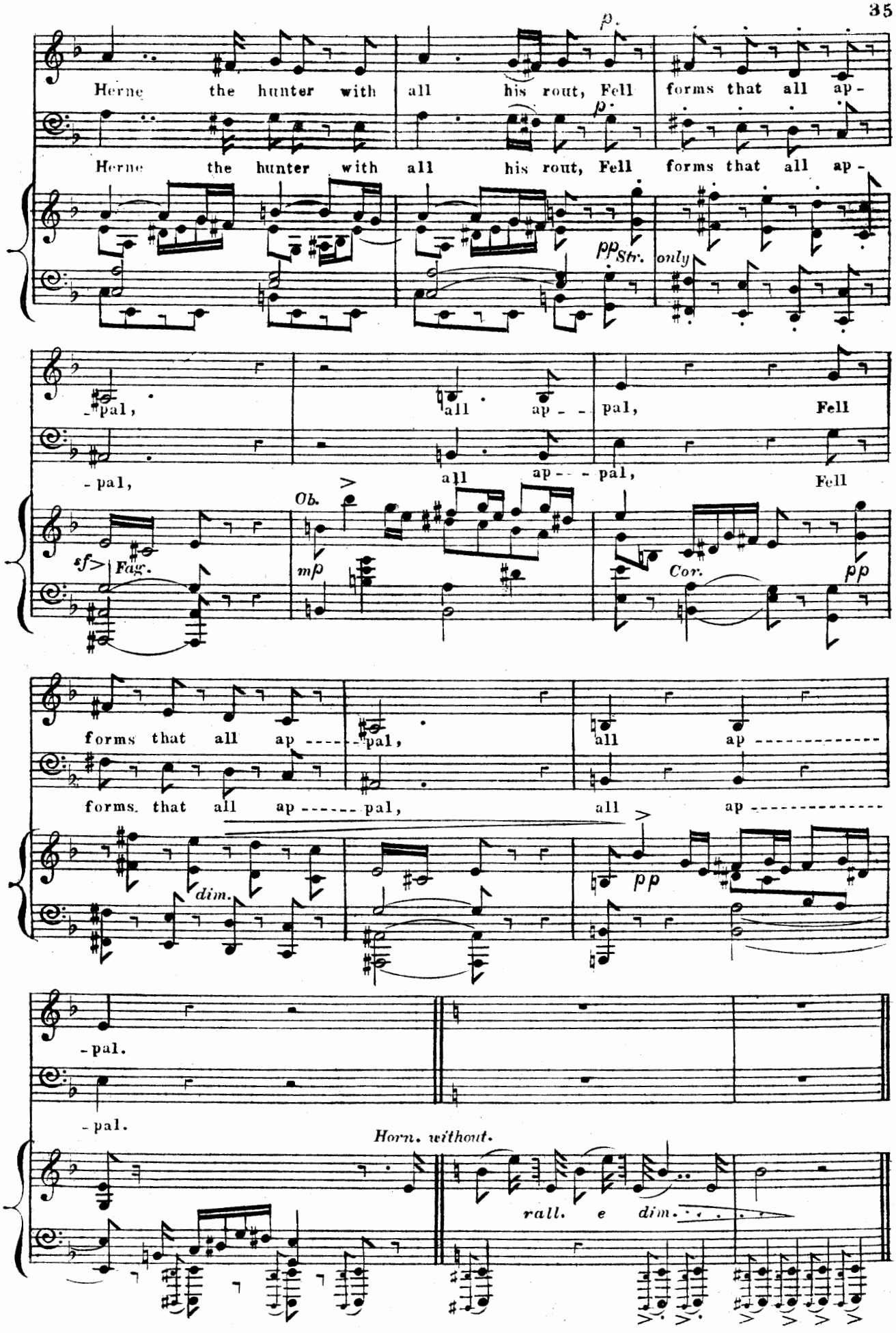

grape ..... to ..... e - late ..... us, With mad - - -
grape ..... to ..... e - late ..... us, With mad - - -
Timp.
- ri - - - - gal, With mad - - -
- ri - - - - gal, With mad - - -
- ri - - - - gal and dance.
- ri - - - - gal and dance.

No. 2. SOLO AND CHORUS

HARK! HARK! I HEAR A SOUND WITHOUT.

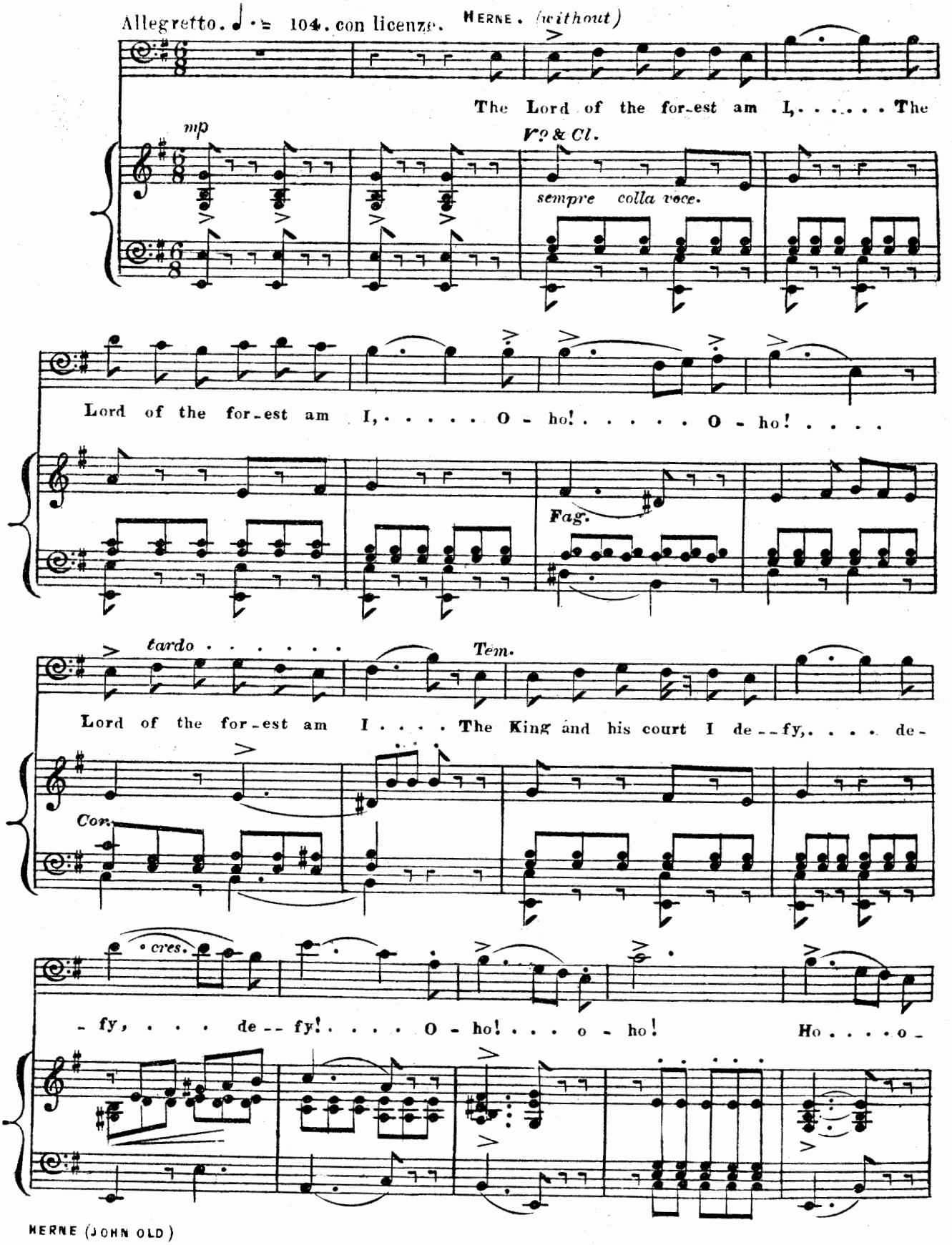



Chorus (Guards.)
'Tis Herne the hun - ter,
Ah!
'Tis Herne the
hun - - ter,
Ah!
cres:
'Tis Herne, 'tis
Herne ... with all his
Herne,
f
mot - ley rout,
his mot - ley rout,
Fell forms that
Fl.
mp
Ob. sustain.
all ap - - - - - pal!
Tenori. mf
'Tis
Bassi.
p
'Tis Herne,
Cor.
Fag.
Timp.

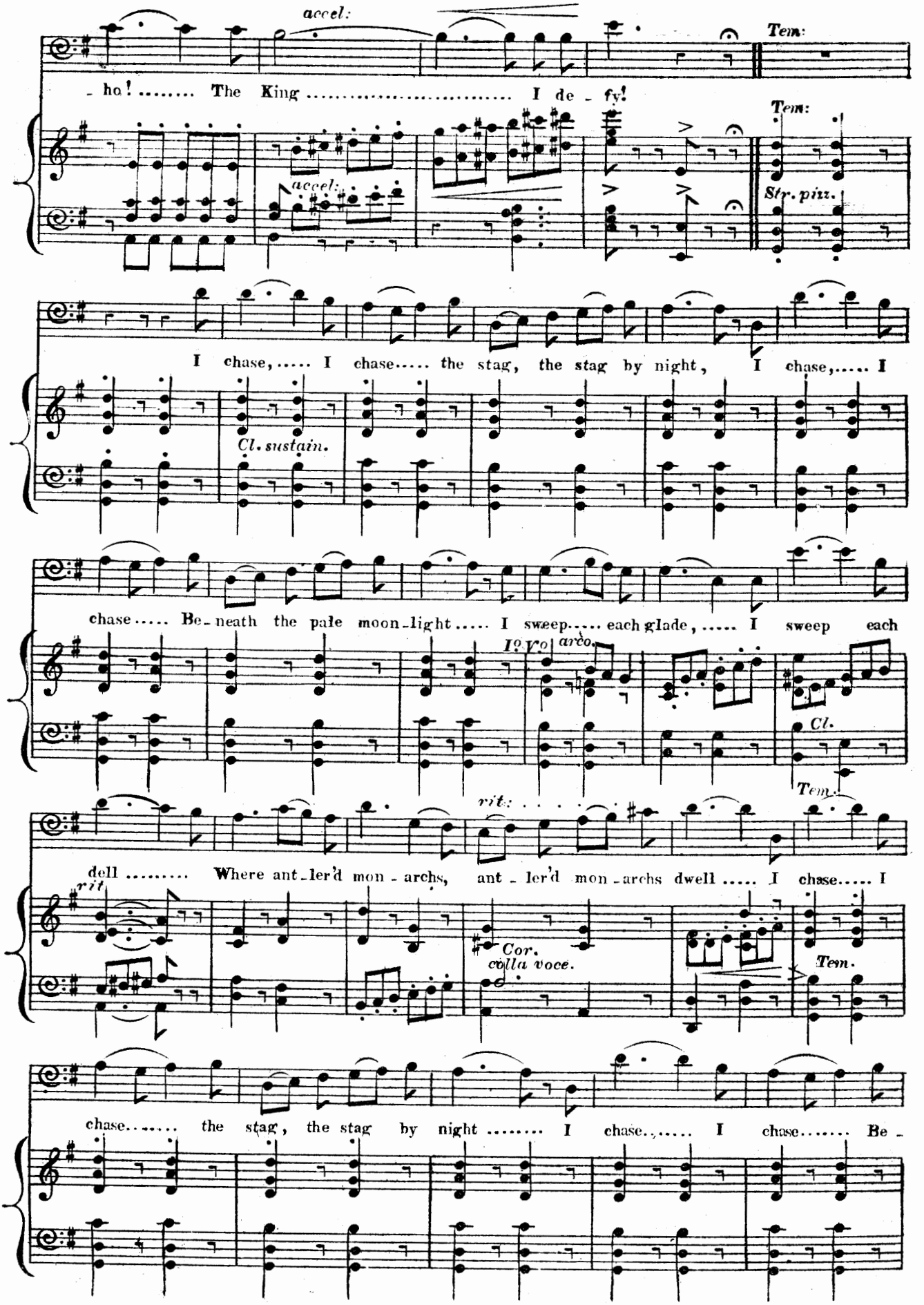

p.
Herne the hunter with all his rout, Fell forms that all ap-
p.
Herne the hunter with all his rout, Fell forms that all ap-
pp Str.
only
-pal, all ap - - pal, Fell
-pal, all ap - - pal, Fell
Ob.
sf> Fag.
mp
Cor.
pp
forms that all ap - - - - - pal, all ap - - - - - - - - - - -
forms that all ap - - - - - pal, all ap - - - - - - - - - - -
dim.
pp
-pal.
-pal.
Horn. without.
rall. e dim.

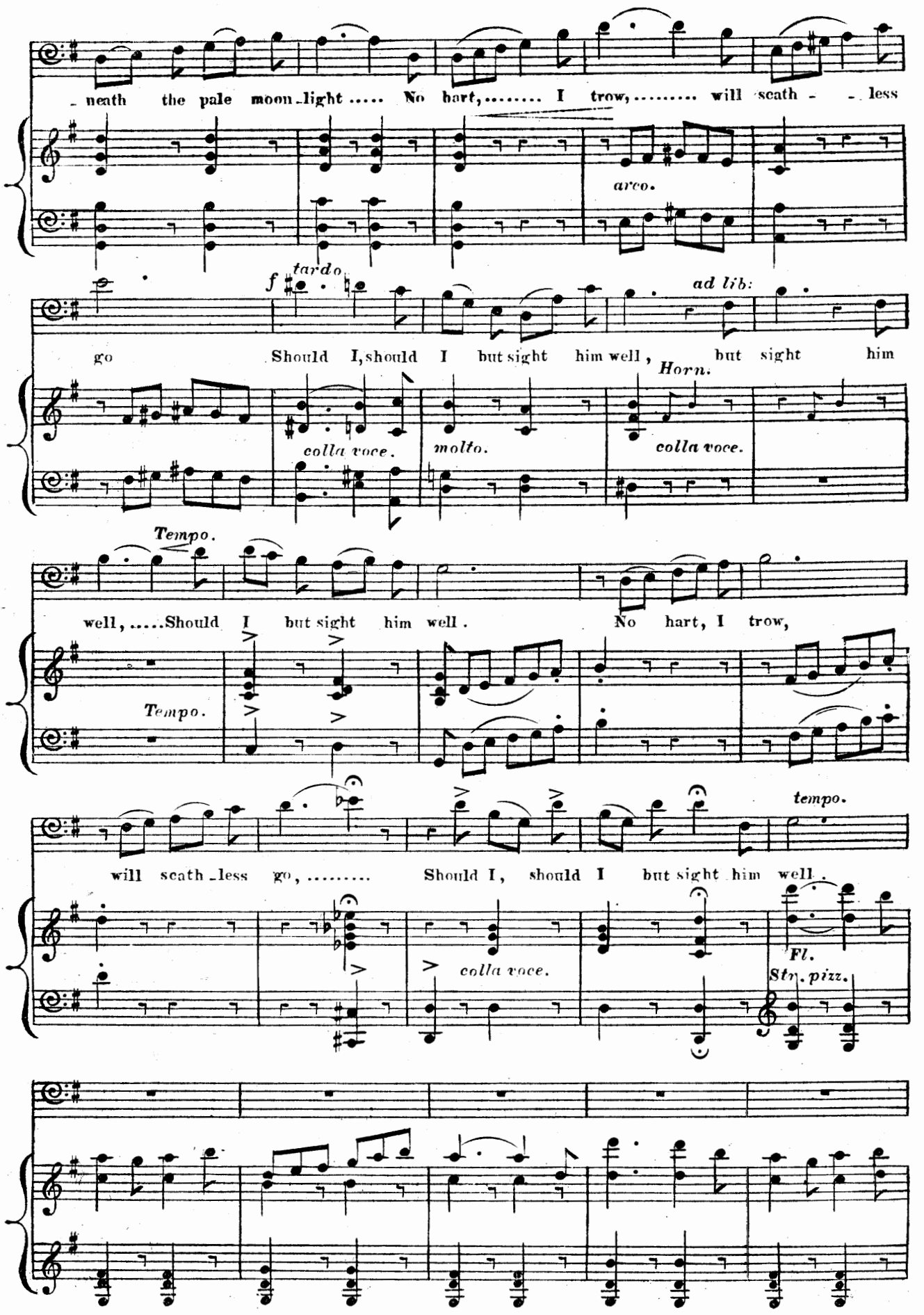
No. 3. SONG.

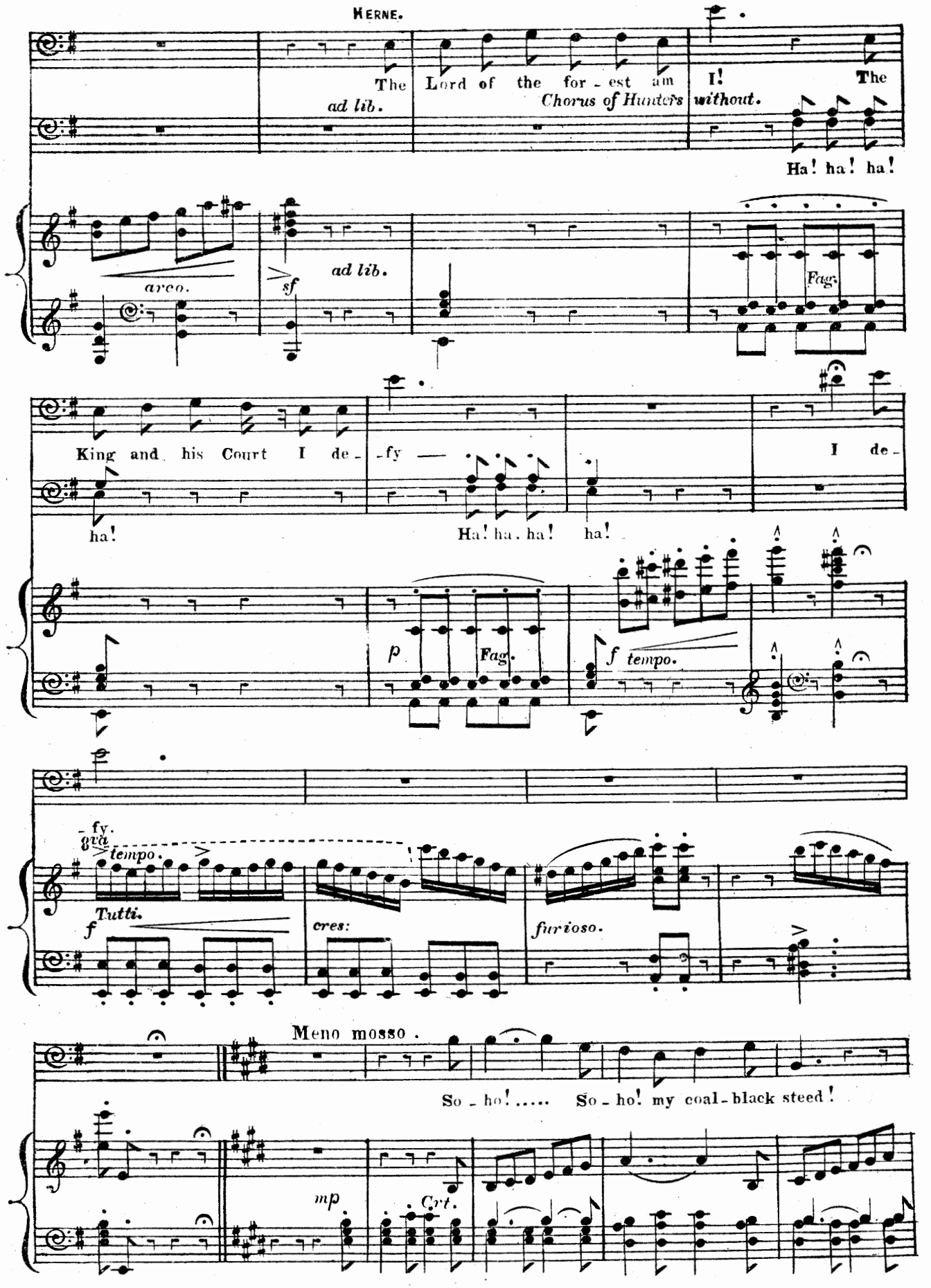
THE LORD OF THE FOREST AM I.

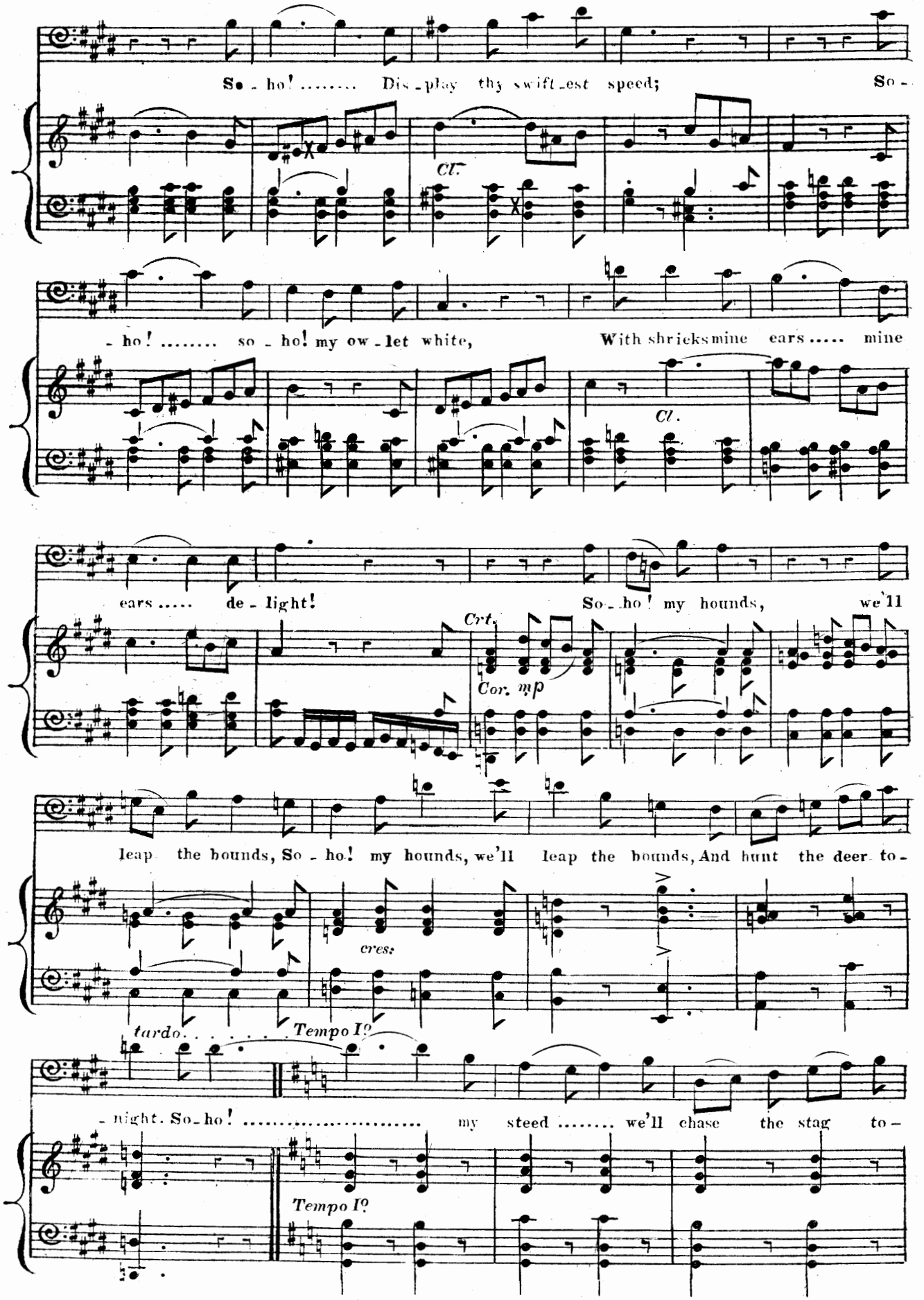


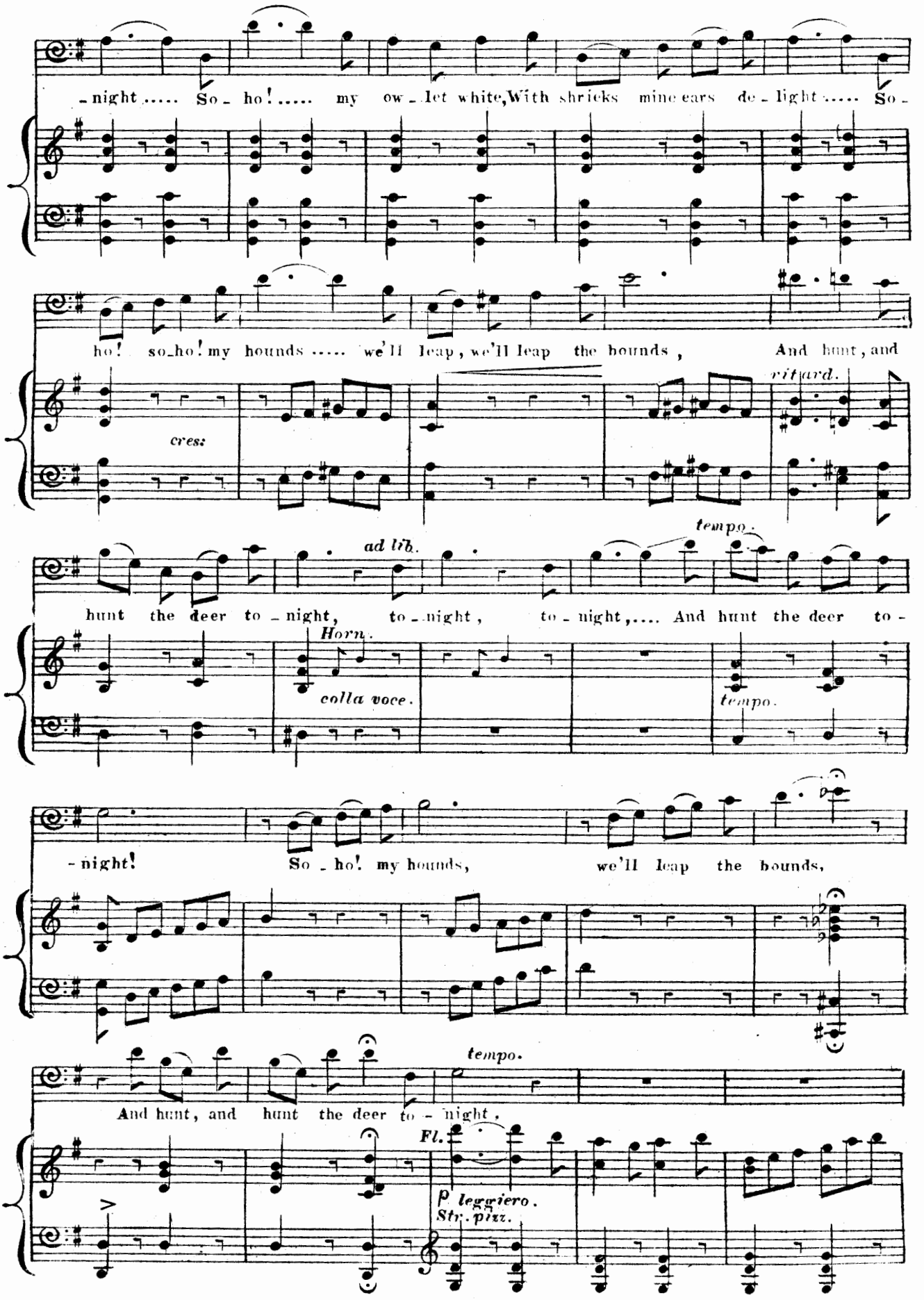
HERNE (JOHN OLD)

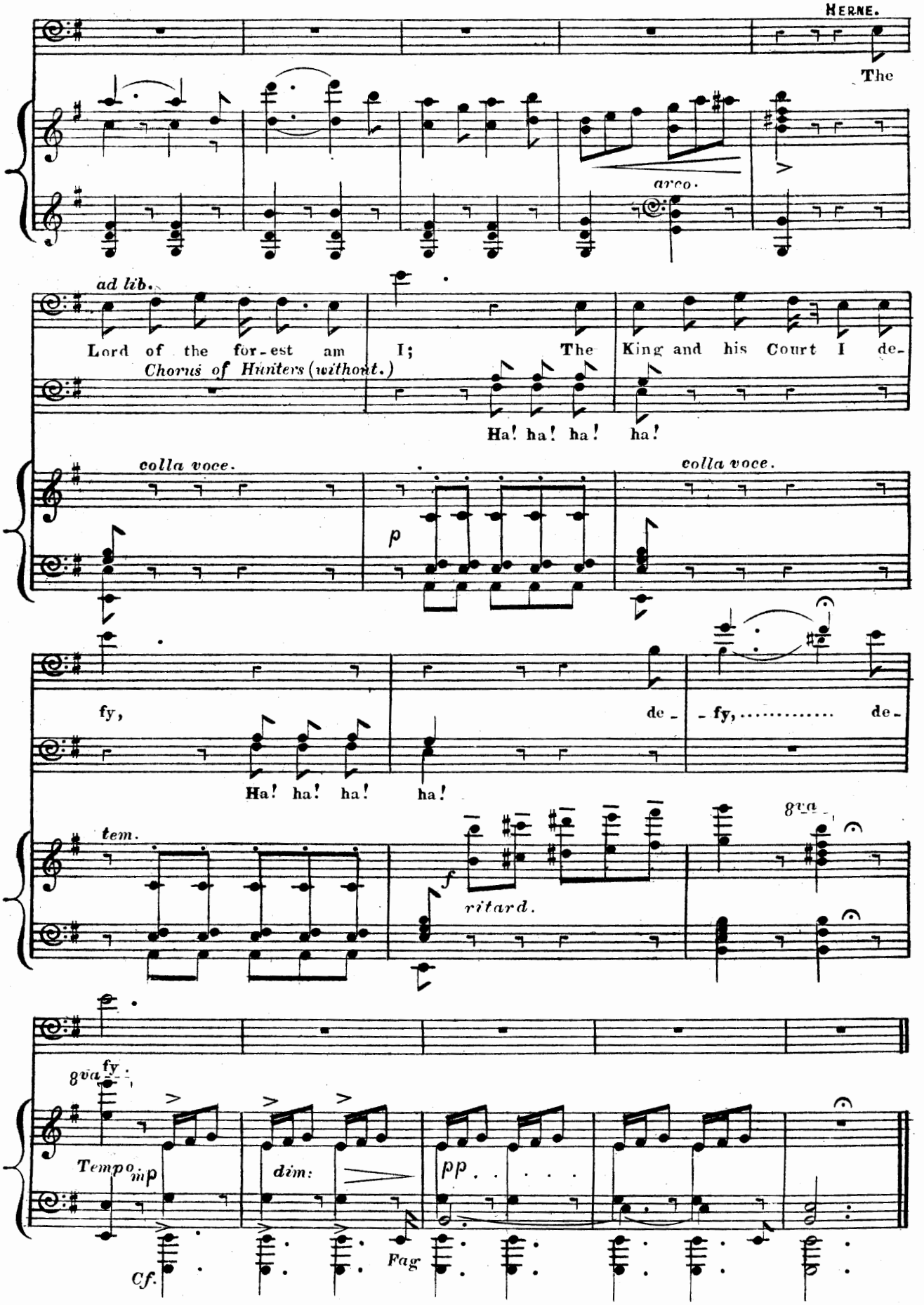

accel:
Tem:
- ho! ..... The King ..... I de - fy!
accel:
Tem:
Str. pizz.
I chase, ... I chase ..... the stag, the stag by night, I chase, ... I
Cl. sustain.
chase ..... Be - neath the pale moon - light ..... I sweep ..... each glade, ... I sweep each
Io Vo
arco.
Cl.
Tem.
rit: . . . . .
dell ..... Where ant - ler'd mon - archs, ant - ler'd mon - archs dwell ..... I chase I
rit
Cor.
colla voce.
Tem.
chase ..... the stag, the stag by night ..... I chase ..... I chase ..... Be -


neath the pale moon-light ..... No hart, ... I trow, ... will scath - - less
arco.
f tardo
go
Should I, should I but sight him well,
ad lib:
but sight him
Horn.
colla voce.
molto.
colla voce.
Tempo.
well, ...Should I but sight him well.
No hart, I trow,
Tempo.
tempo.
will scath-less go, ...
Should I, should I but sight him well.
colla voce.
Fl.
Str. pizz.


HERNE.
The
ad lib.
Lord of the for - est am
Chorus of Hunters without.
I!
The
Ha! ha! ha!
arco.
sf
ad lib.
Fag.
King and his Court I de - fy —
I de -
ha!
Ha! ha. ha!
ha!
p
Fag.
f tempo.
- fy.
8va
tempo.
Tutti.
f
cres:
furioso.
Meno mosso.
So - ho! ..... So - ho! my coal-black steed!
mp
Cor.

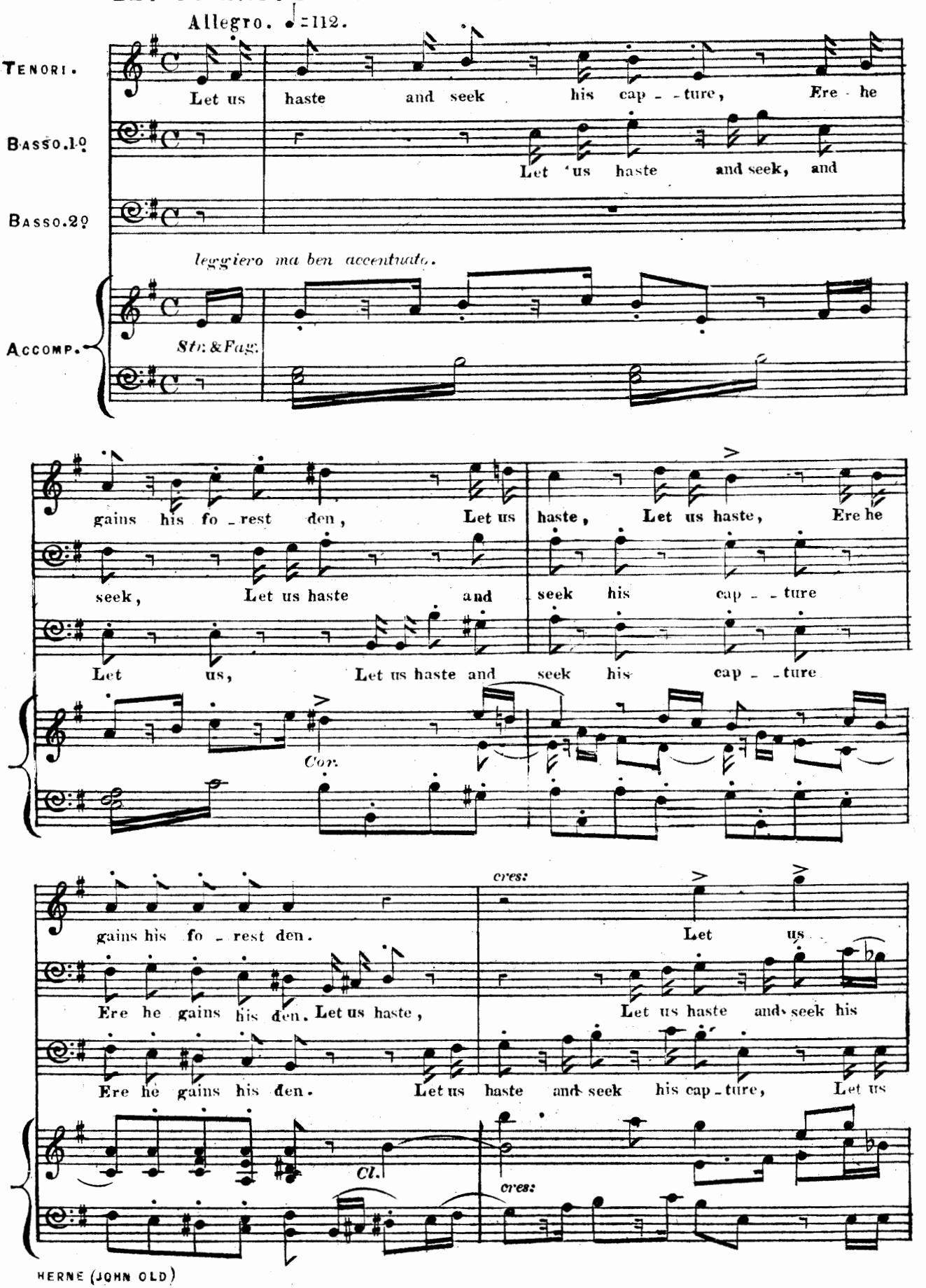

So - ho! ..... Dis - play thy swift - est speed; So -
Cl.
- ho! ..... so - ho! my ow - let white, With shrieks mine ears ..... mine
Cl.
ears ..... de - light! So - ho! my hounds, we'll
Crt.
Cor. mp
leap the bounds, So - ho! my hounds, we'll leap the bounds, And hunt the deer to -
cres.
tardo.
Tempo Io
- night. So - ho! ..... my steed ..... we'll chase the stag to -
Tempo Io

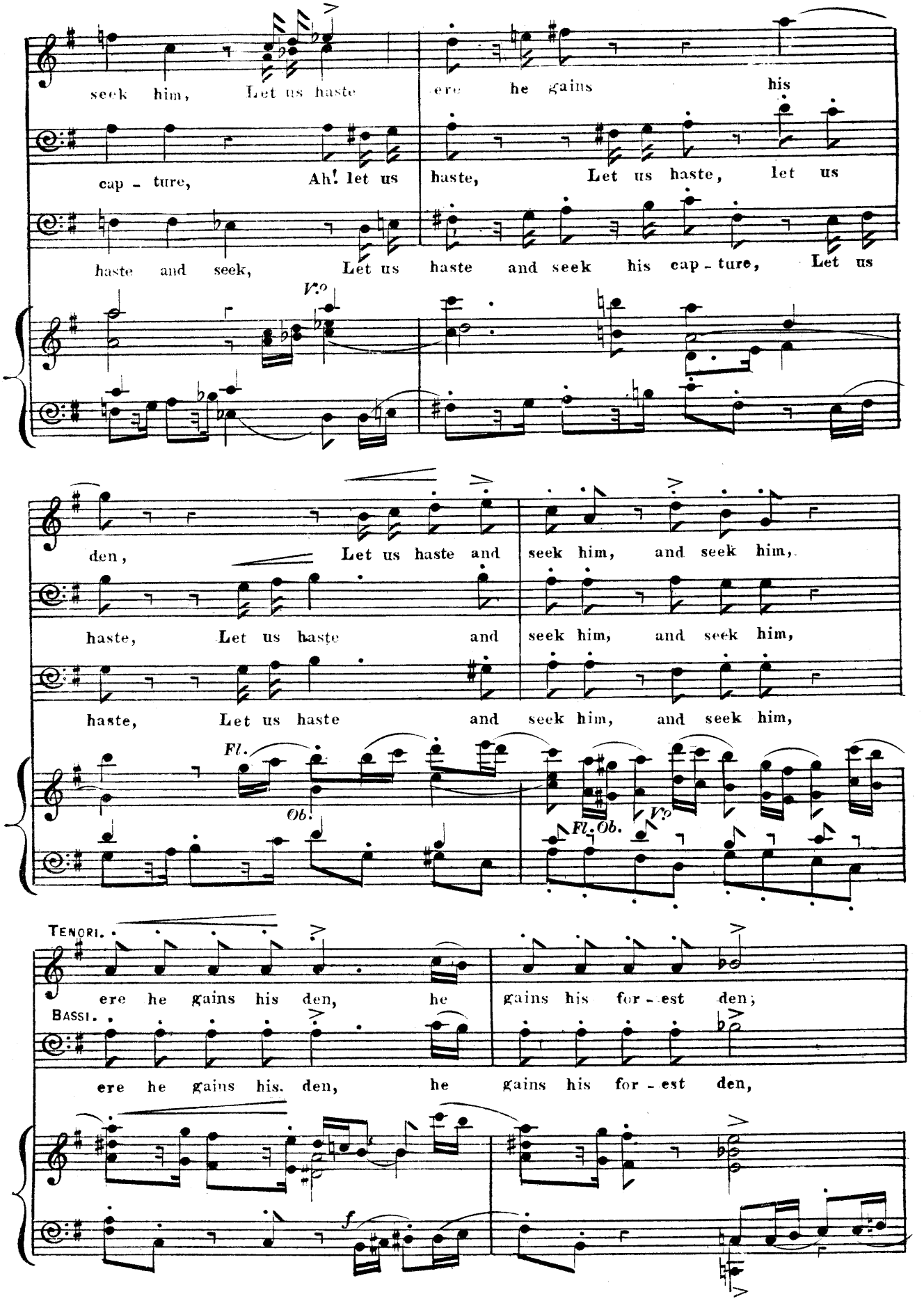

-night..... So - ho!..... my ow - let white, With shrieks mine ears de - light..... So -
ho! so-ho! my hounds..... we'll leap, we'll leap the hounds, And hunt, and
cres:
ritard.
ad lib.
tempo.
hunt the deer to - night, to - night, to - night,.... And hunt the deer to -
Horn.
colla voce.
tempo.
-night! So - ho! my hounds, we'll leap the hounds,
tempo.
And hunt, and hunt the deer to - night.
Fl.
p leggiero.
Str. pizz.

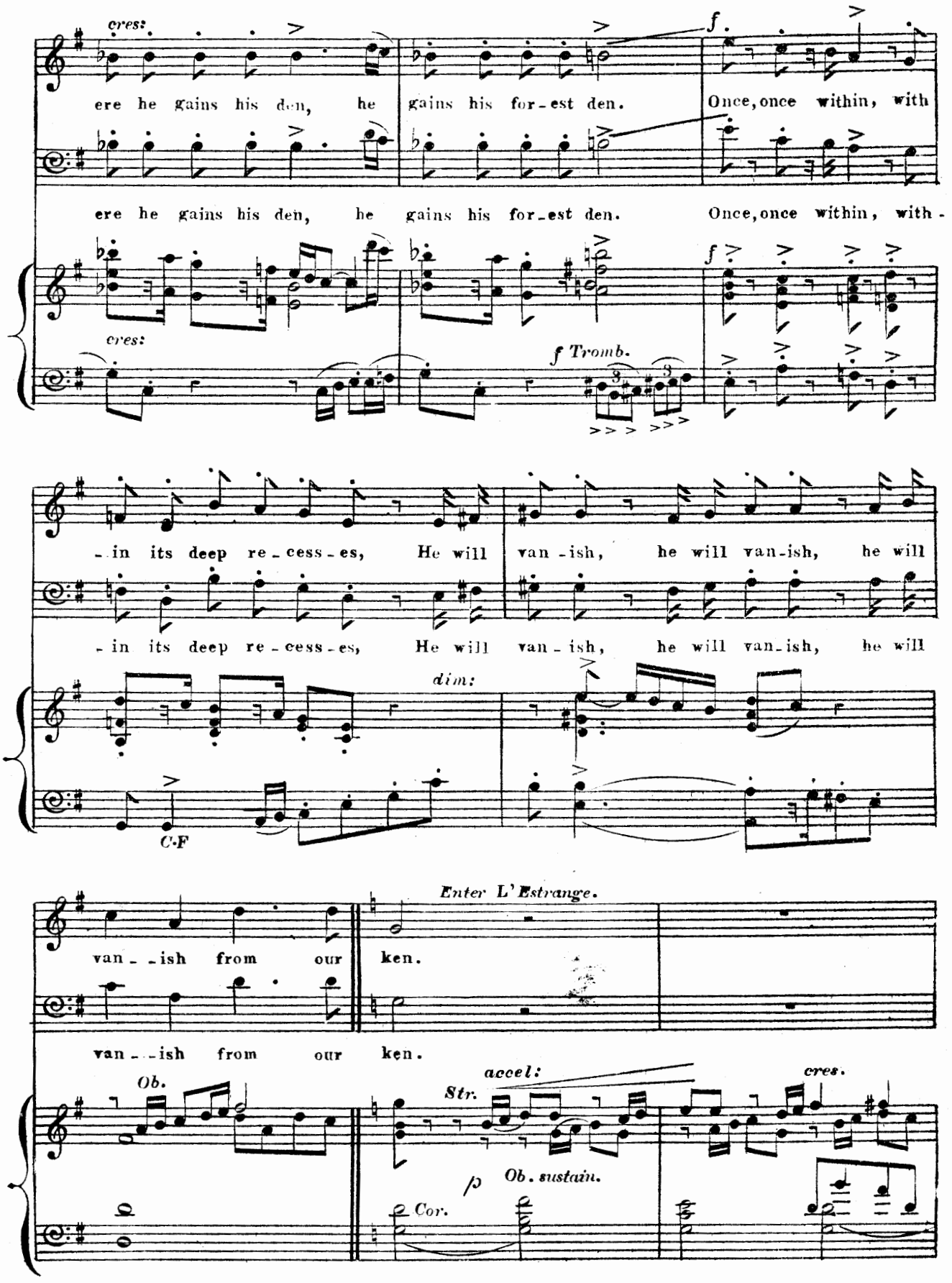

HERNE.
The
arco.
ad lib.
Lord of the for-est am I; The King and his Court I de-
Chorus of Hunters (without.)
Ha! ha! ha! ha!
colla voce.
p
colla voce.
fy,
de-
fy,
de-
Ha! ha! ha! ha!
tem.
8va
f
ritard.
8va
fy
Tempo
mp
dim:
pp
Cf.
Fag

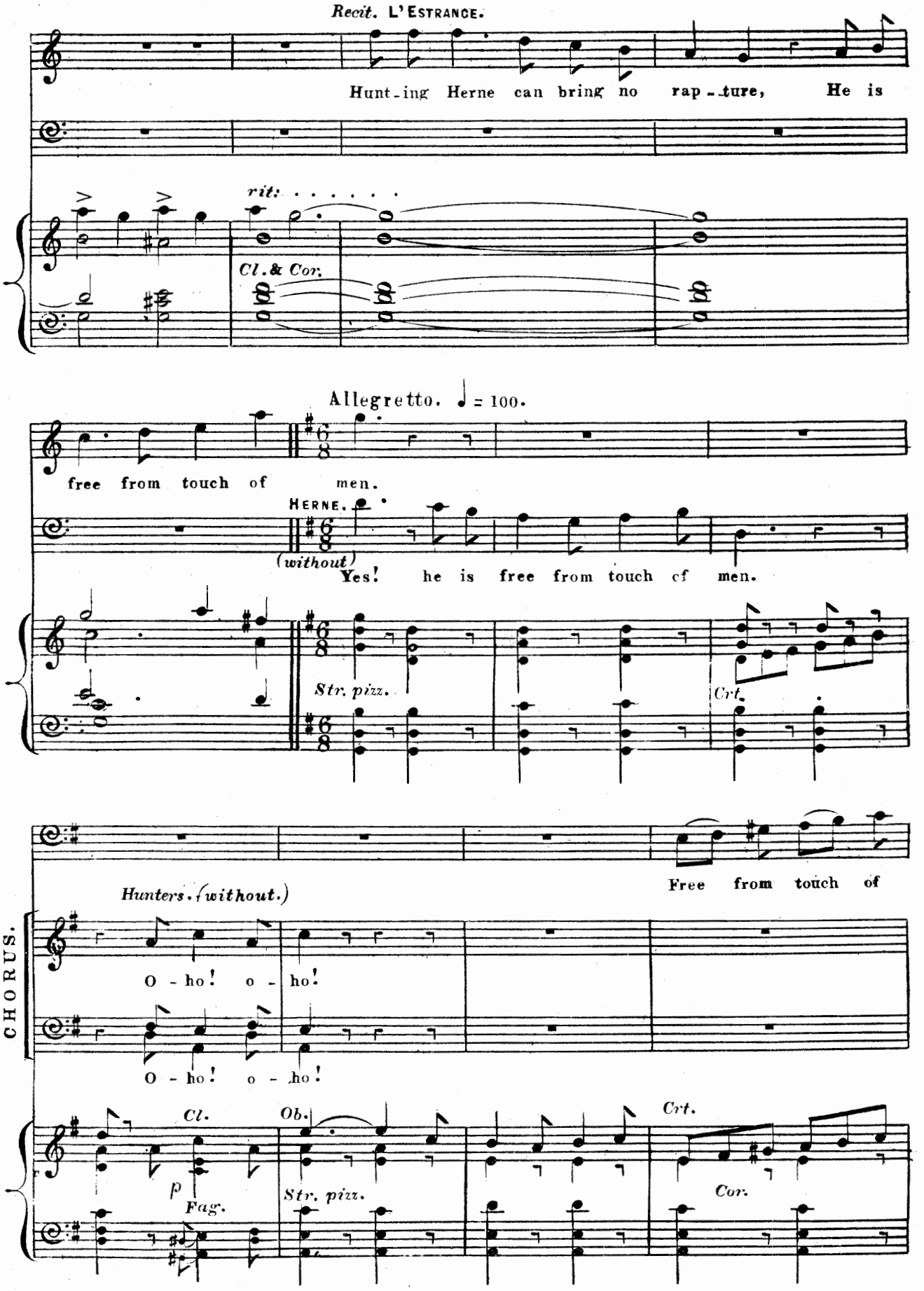
N°. 4. SCENE AND CHORUS.

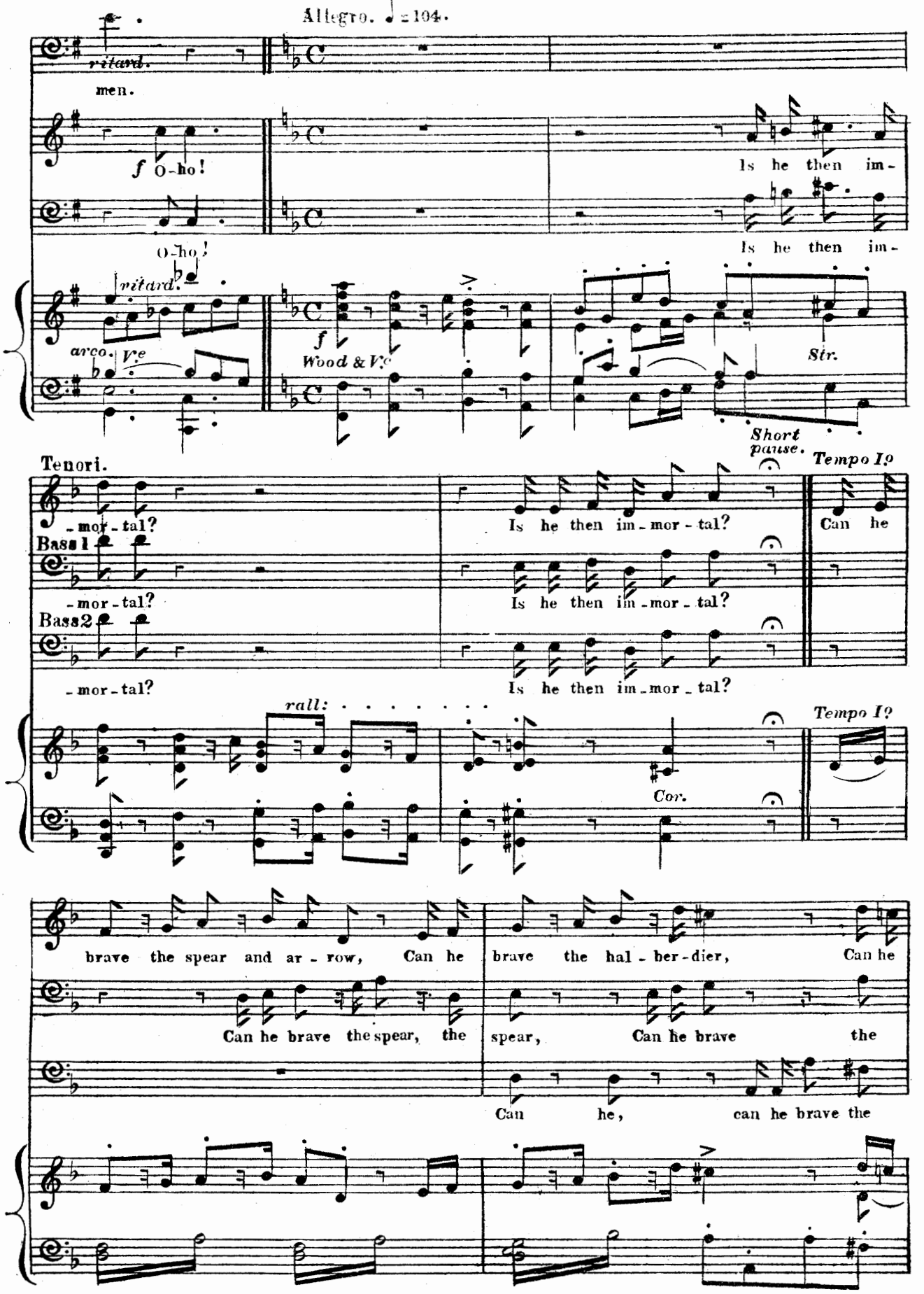
LET US HASTE AND SEEK HIS CAPTURE.

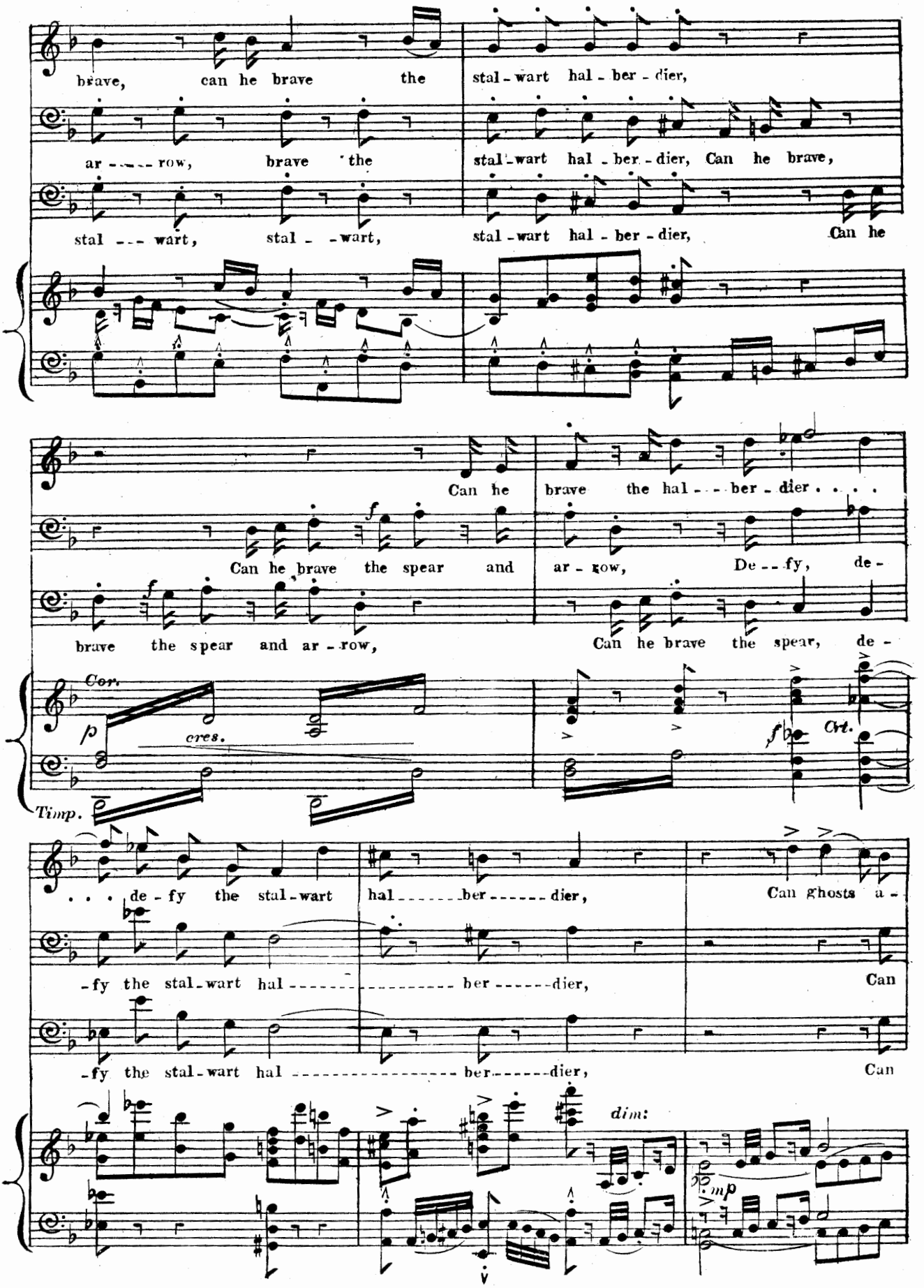


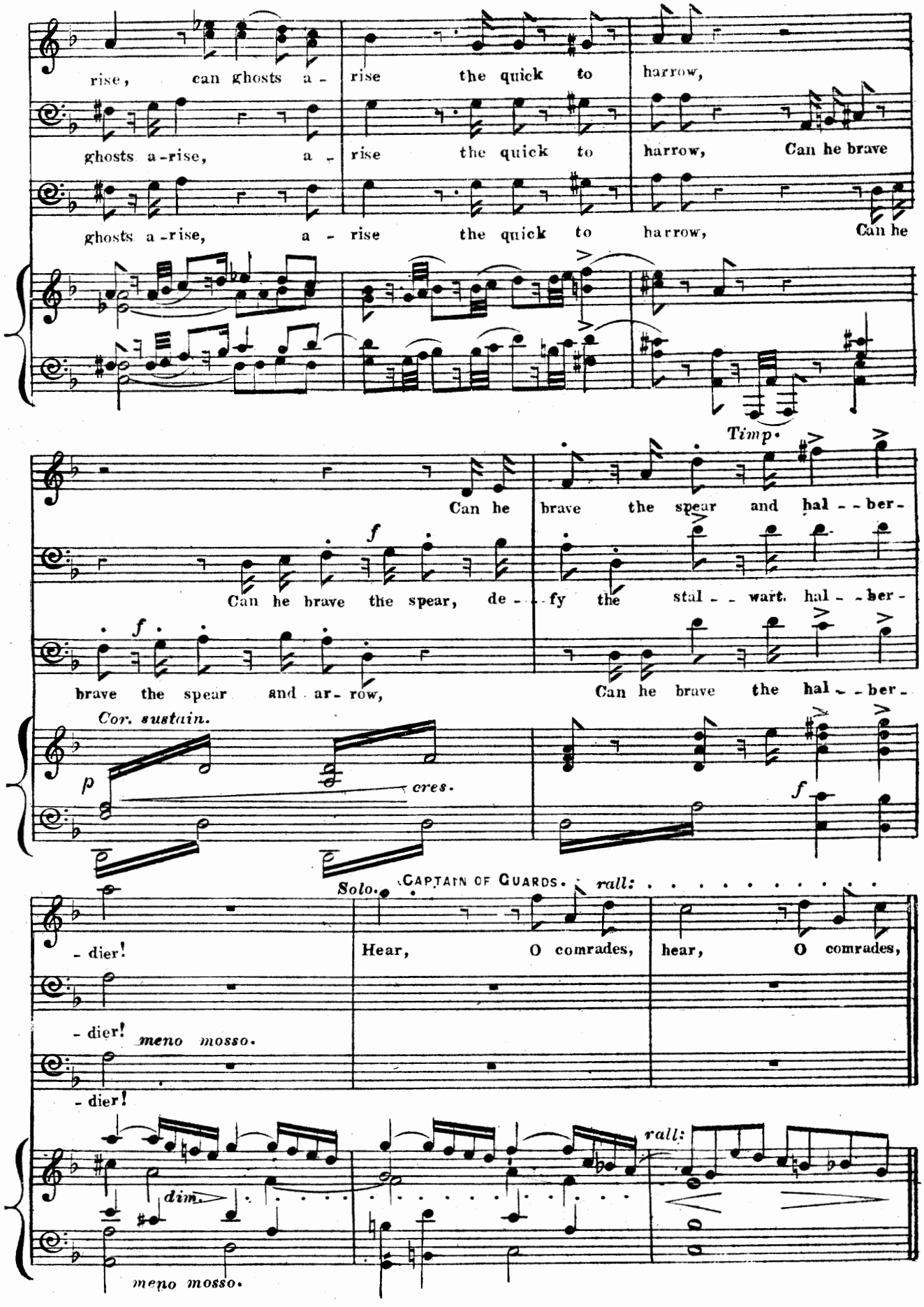

seek him, Let us haste ere he gains his
cap - ture, Ah! let us haste, Let us haste, let us
haste and seek, Let us haste and seek his cap - ture, Let us
V?
den, Let us haste and seek him, and seek him,
haste, Let us haste and seek him, and seek him,
haste, Let us haste and seek him, and seek him,
Fl.
Ob.
Fl. Ob.
V?
TENORI.
ere he gains his den, he gains his for - est den;
BASSI.
ere he gains his. den, he gains his for - est den,
f

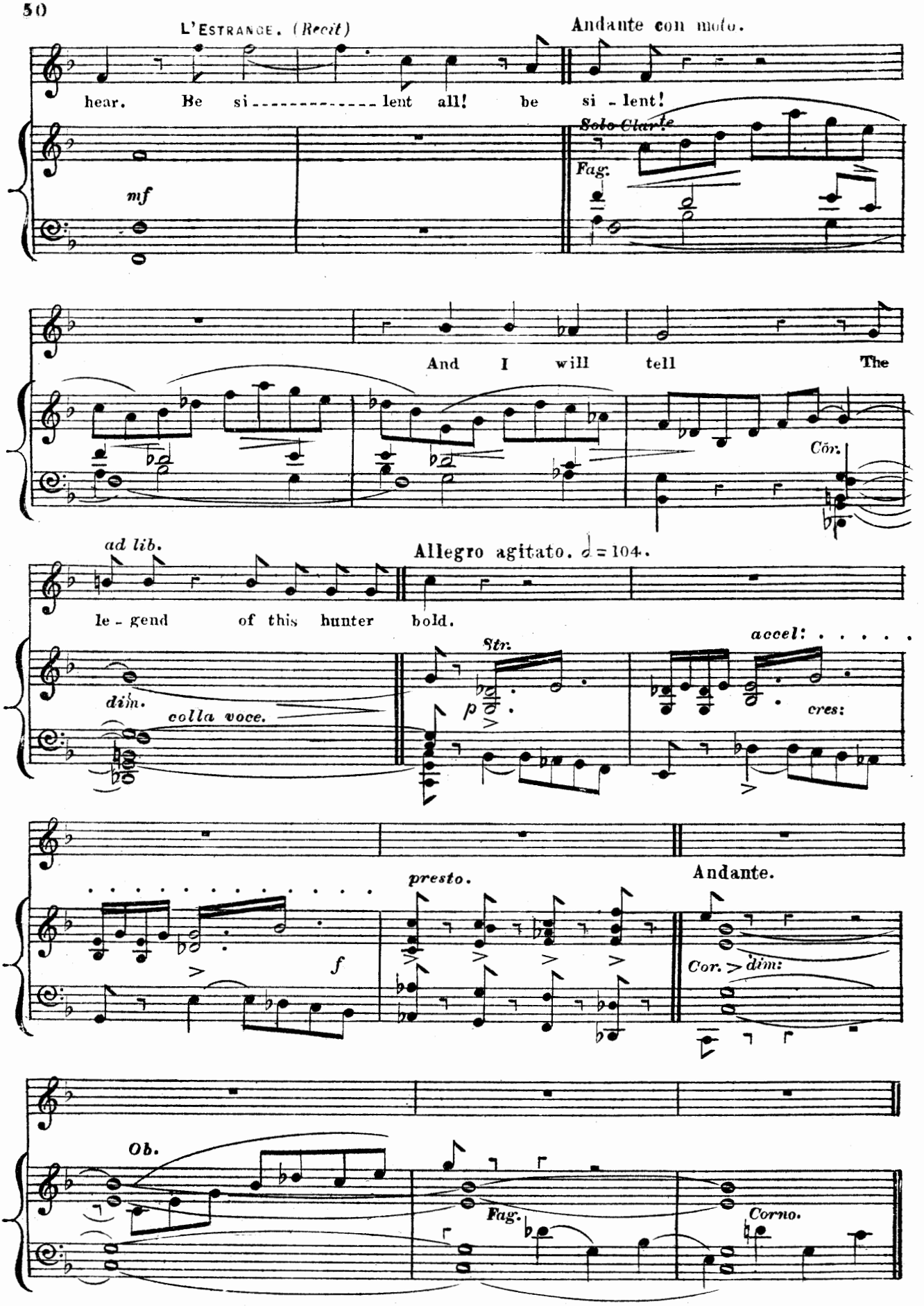

cres:
ere he gains his den, he gains his for-est den.
Once, once within, with
ere he gains his den, he gains his for-est den.
Once, once within, with-
cres:
f Tromb.
-in its deep re-cess-es, He will van-ish, he will van-ish, he will
-in its deep re-cess-es, He will van-ish, he will van-ish, he will
dim:
C.F
Enter L'Estrange.
van--ish from our ken.
van--ish from our ken.
Ob.
accel:
Str.
cres.
p
Ob. sustain.
Cor.

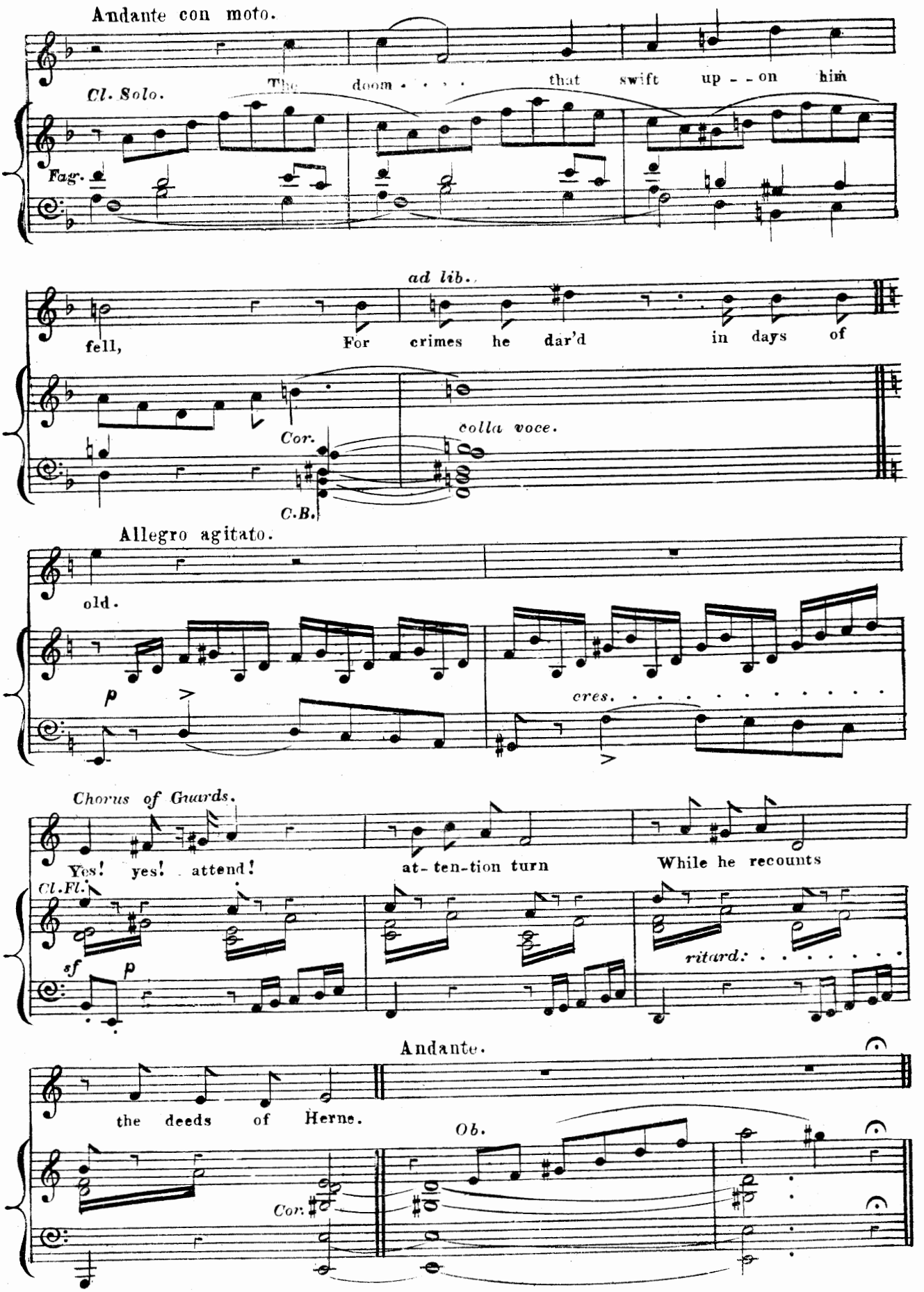

Recit. L'ESTRANGE.
Hunt-ing Herne can bring no rap-ture, He is
rit:
Cl. & Cor.
Allegretto. ♩ = 100.
free from touch of men.
HERNE.
(without)
Yes! he is free from touch of men.
Str. pizz.
Crt.
Free from touch of
Hunters. (without.)
O - ho! o - ho!
O - ho! o - ho!
CHORUS.
Cl.
Ob.
Crt.
p
Fag.
Str. pizz.
Cor.


Allegro. ♩=104.
ritard.
men.
f O-ho!
Is he then im-
O-ho!
ritard.
arco. Vc
f
Wood & Vc
Str.
Short pause.
Tenori.
-mor-tal?
Is he then im-mor-tal?
Tempo Io
Can he
Bass 1
-mor-tal?
Is he then im-mor-tal?
Bass 2
-mor-tal?
Is he then im-mor-tal?
rall:
Cor.
Tempo Io
brave the spear and ar-row, Can he
brave the hal-ber-dier, Can he
Can he brave the spear, the
spear, Can he brave the
Can he, can he brave the


brave, can he brave the stal-wart hal-ber-dier,
ar---row, brave the stal-wart hal-ber-dier, Can he brave,
stal---wart, stal--wart, stal-wart hal-ber-dier, Can he
Can he brave the hal---ber-dier. . . .
Can he brave the spear and ar-row, De--fy, de-
brave the spear and ar-row, Can he brave the spear, de-
Cor.
p
cres.
f
Ort.
Timp.
. . . de-fy the stal-wart hal------ber------dier,
Can ghosts a-
-fy the stal-wart hal------ber------dier,
Can
-fy the stal-wart hal------ber------dier,
Can
dim:
mp

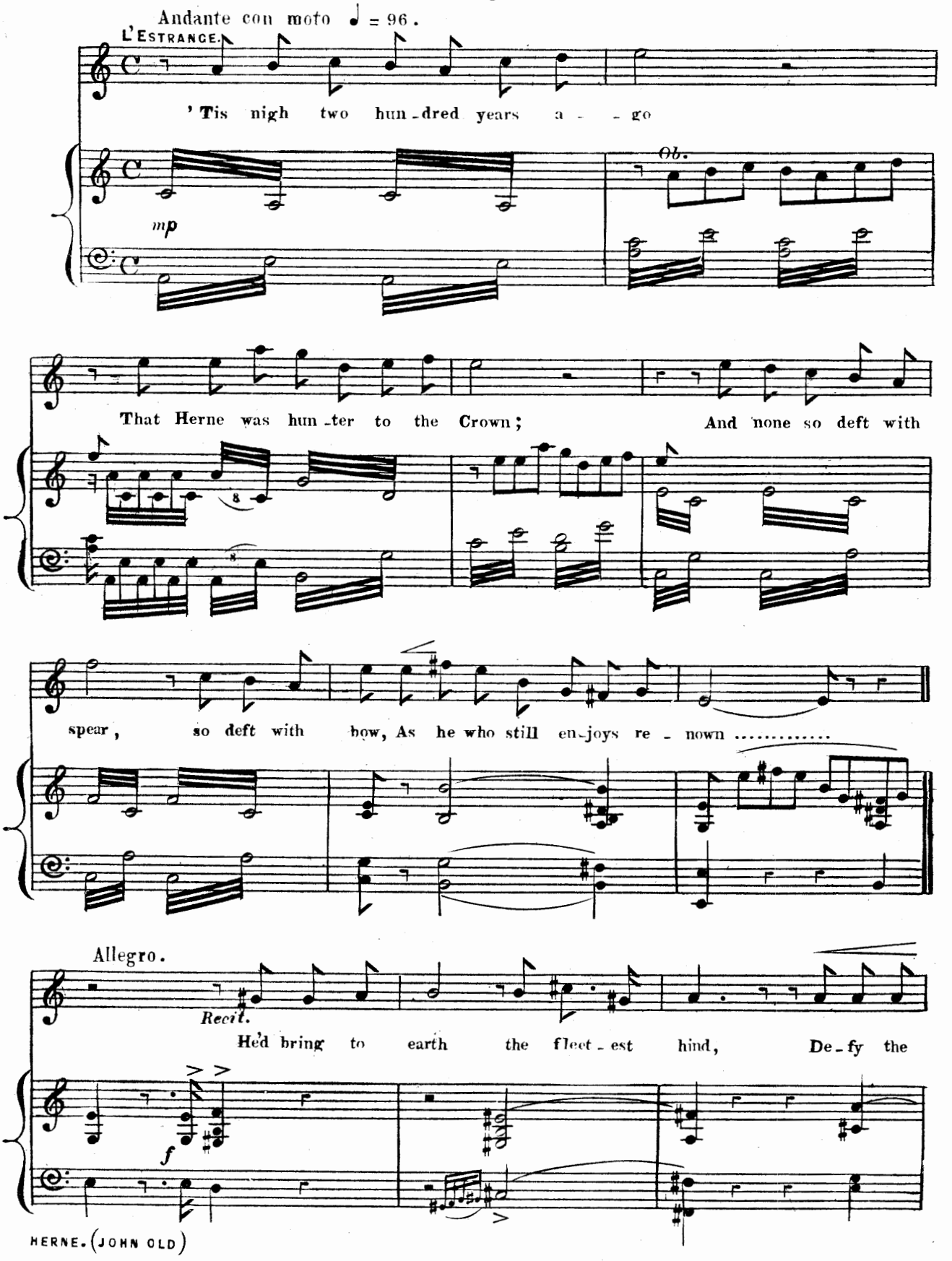

rise, can ghosts a - rise the quick to harrow,
ghosts a-rise, a - rise the quick to harrow, Can he brave
ghosts a-rise, a - rise the quick to harrow, Can he
Timp.
Can he brave the spear and hal - - ber-
Can he brave the spear, de - - fy the stal - - wart hal - - ber-
brave the spear and ar- row, Can he brave the hal - - ber-
Cor. sustain.
cres.
CAPTAIN OF GUARDS.
Solo.
rall:
- dier! Hear, O comrades, hear, O comrades,
- dier!
meno mosso.
- dier!
dim.
meno mosso.
rall:

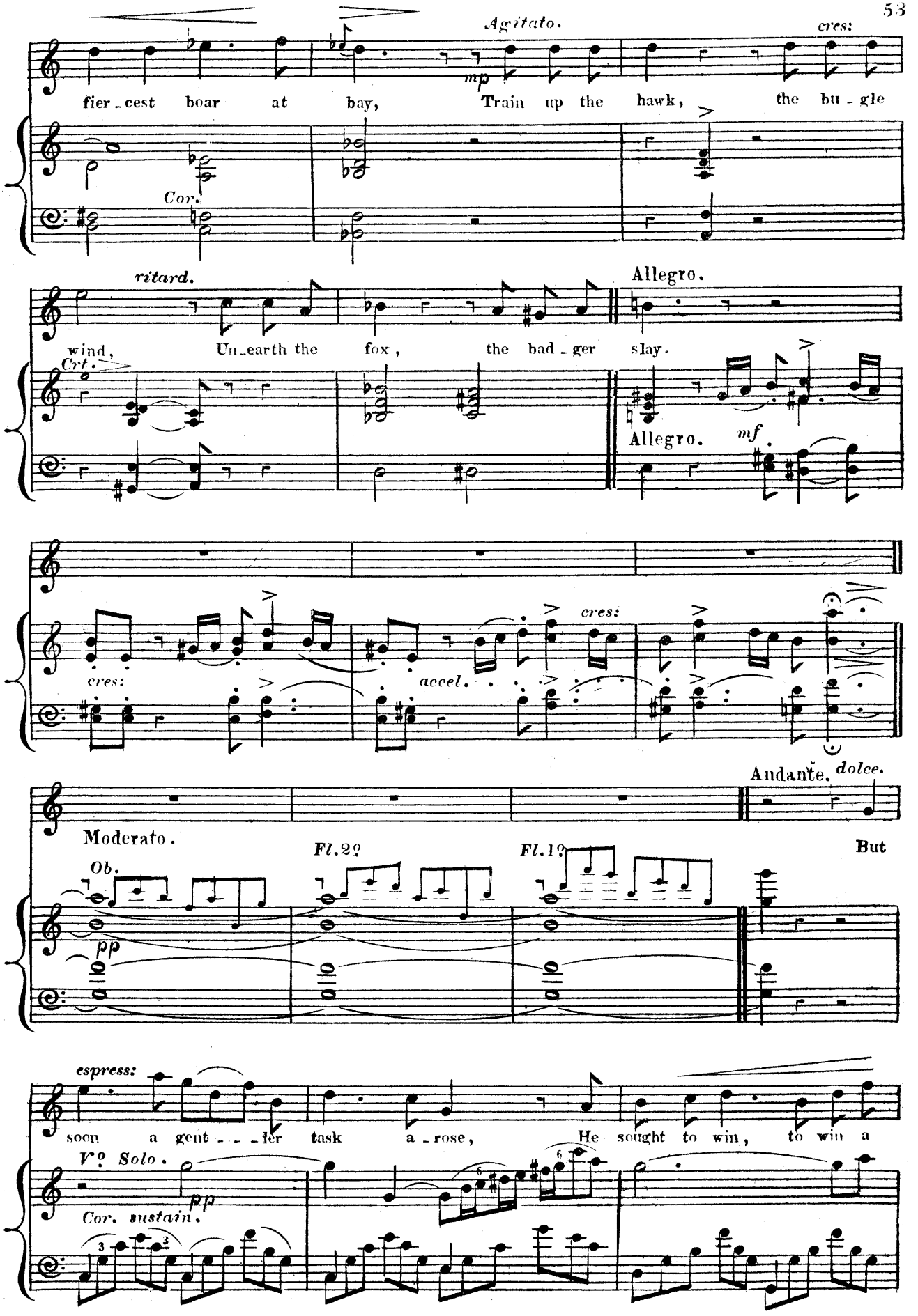

L'ESTRANGE. (Recit)
Andante con moto.
hear. Be si - lent all! be si - lent!
mf
Solo Clarte
Fag.
And I will tell The
Cor.
ad lib.
Allegro agitato. ♩ = 104.
le - gend of this hunter bold.
dim.
colla voce.
Str.
p
accel:
cres:
presto.
Andante.
f
Cor. > dim:
Ob.
Fag.
Corno.

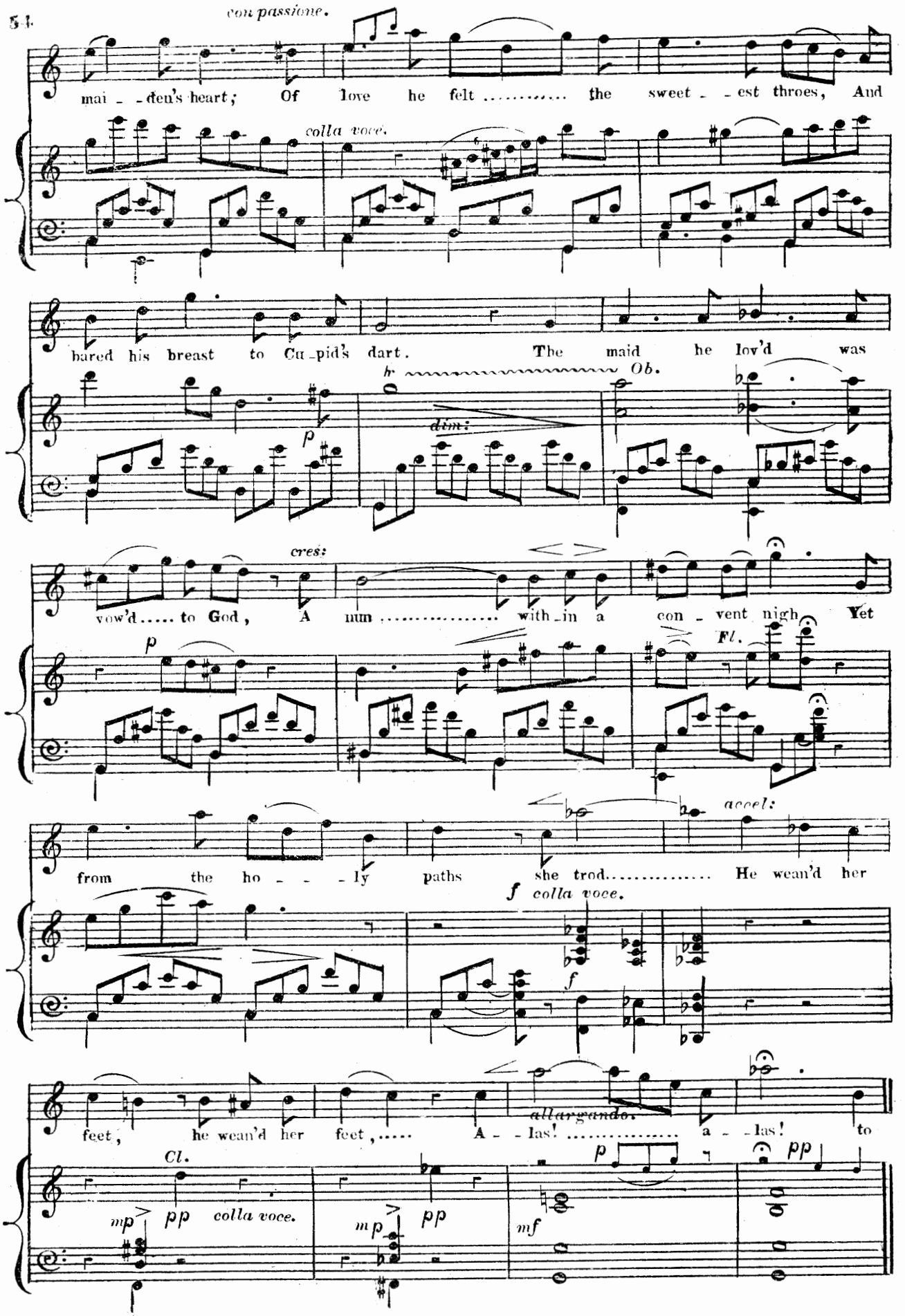

Andante con moto.
Cl. Solo.
The doom . . . . that swift up - - on him
Fagt.
ad lib.
fell, For crimes he dar'd in days of
Cor.
colla voce.
C.B.
Allegro agitato.
old.
p
cres. . . . . .
Chorus of Guards.
Yes! yes! attend! at-ten-tion turn While he recounts
Cl. Fl.
sf p
ritard. . . . . .
Andante.
the deeds of Herne.
Ob.
Cor.

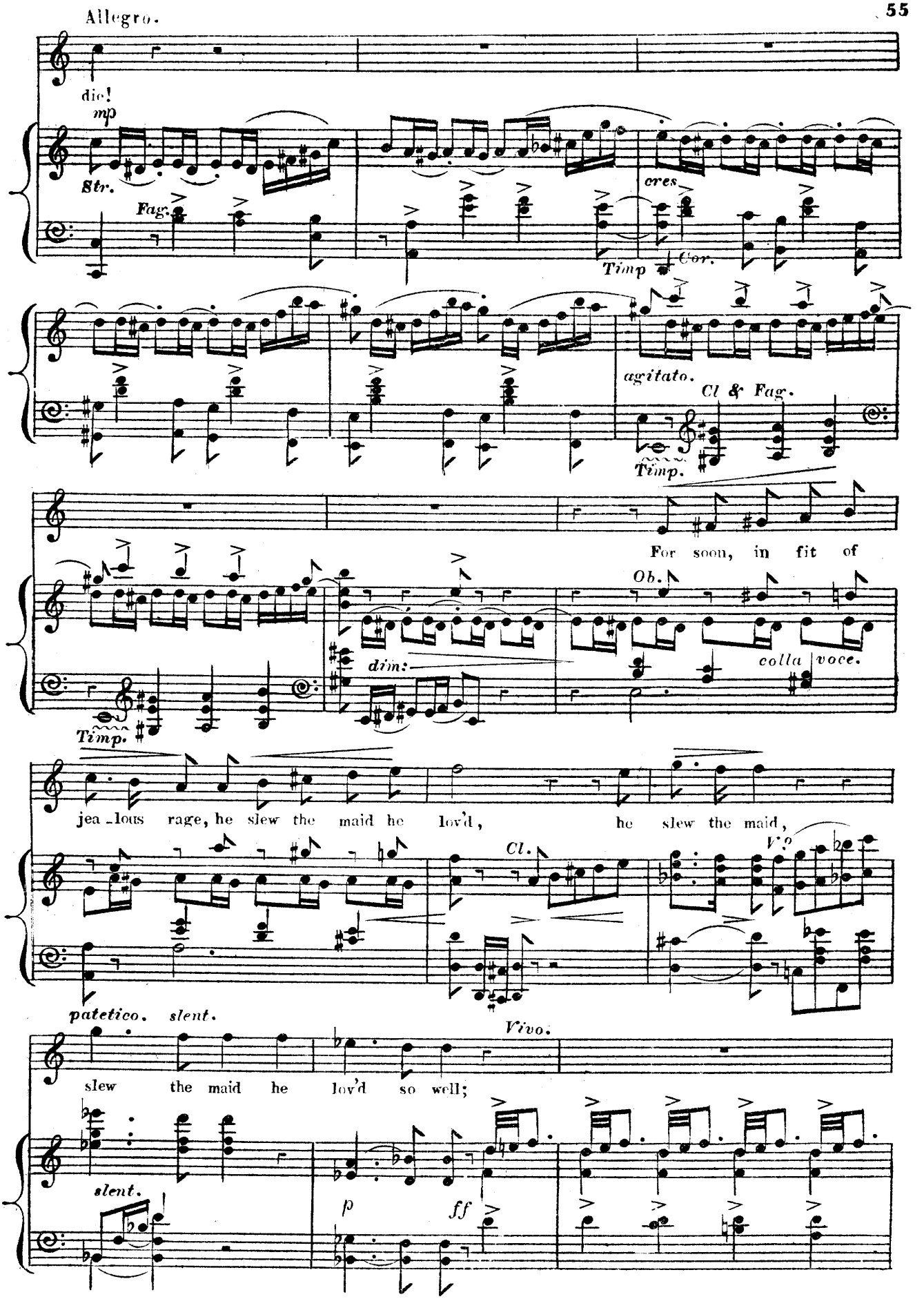
No. 5. SOLO & CHORUS.

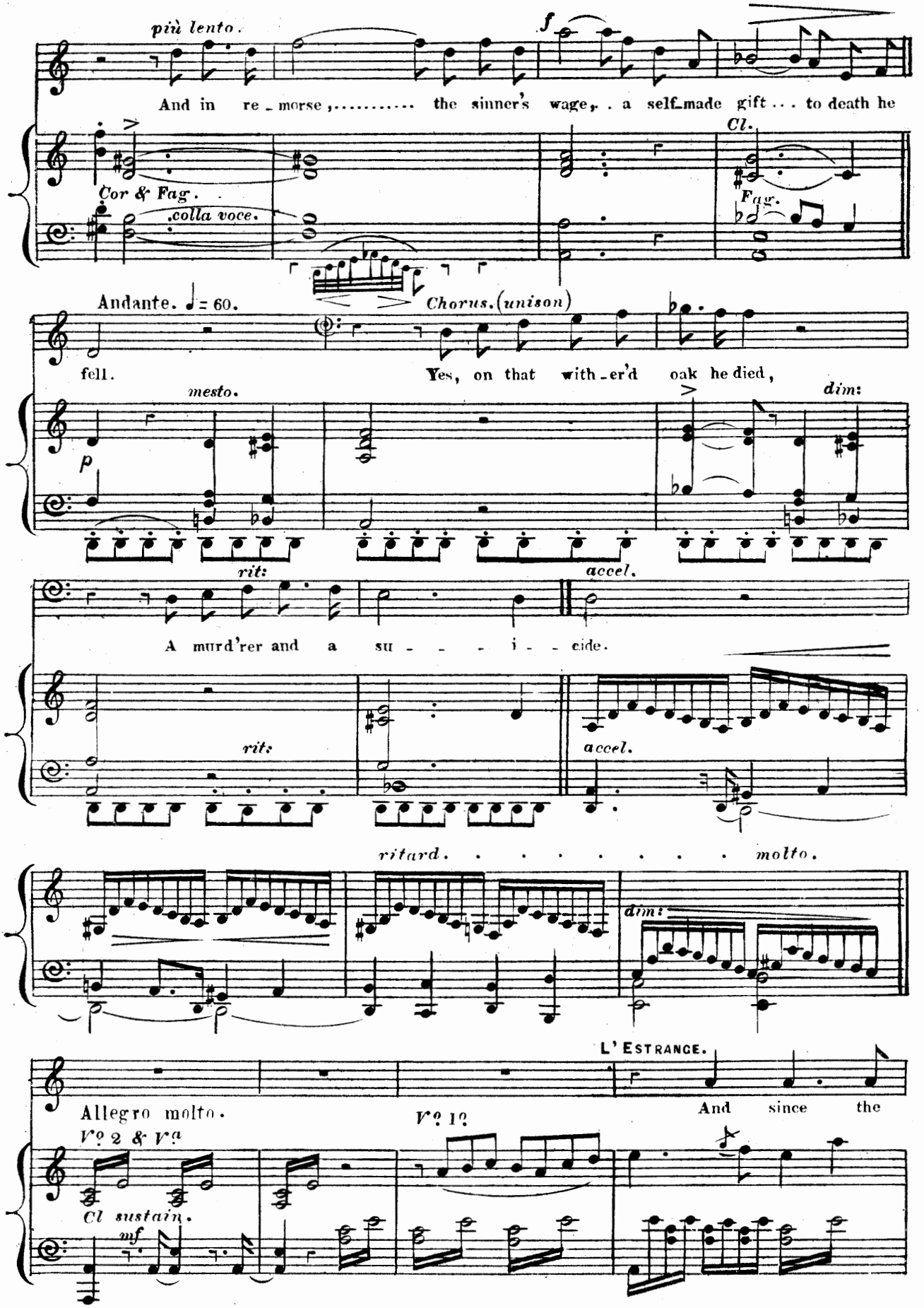
'TIS NIGH TWO HUNDRED YEARS AGO.

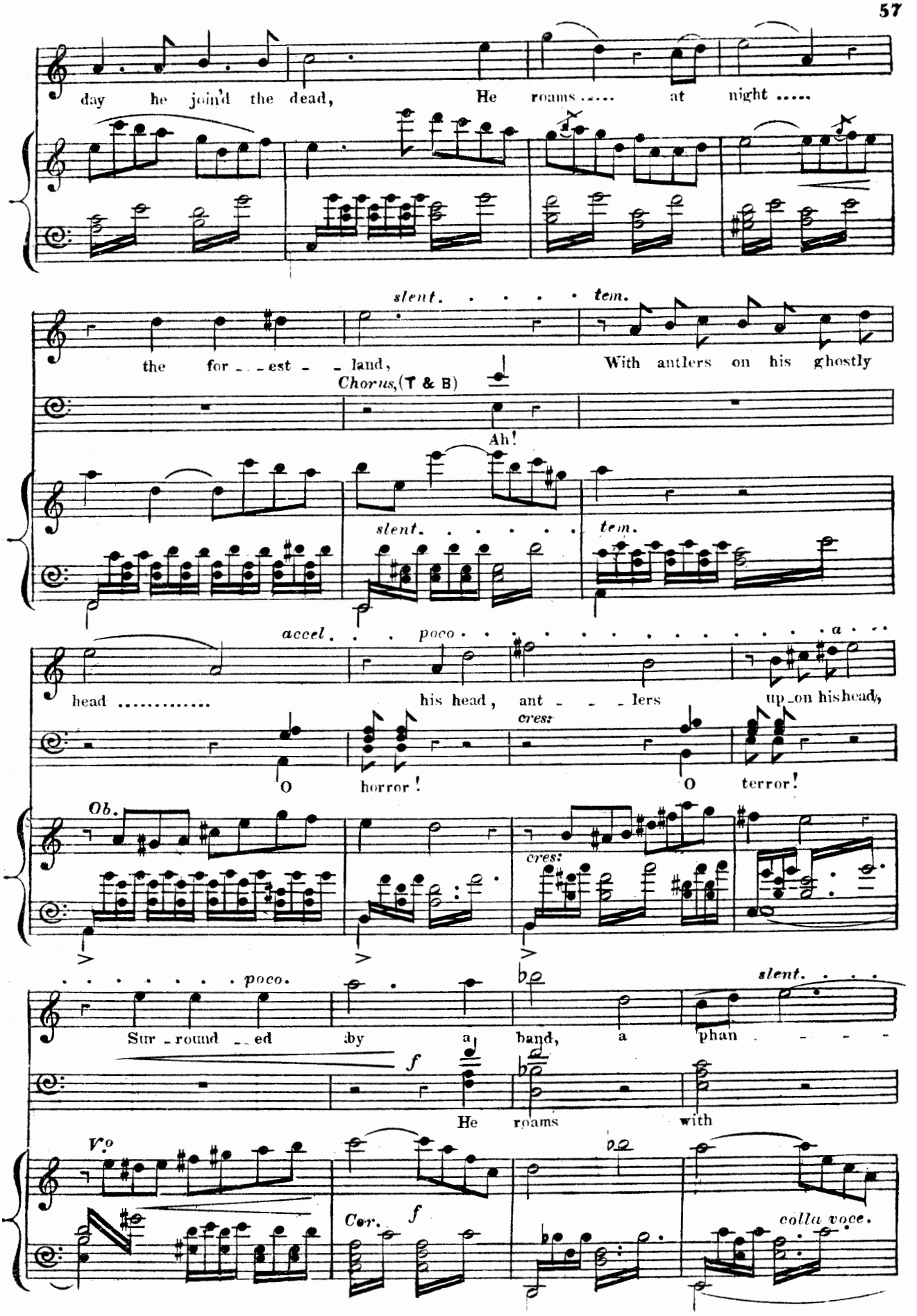


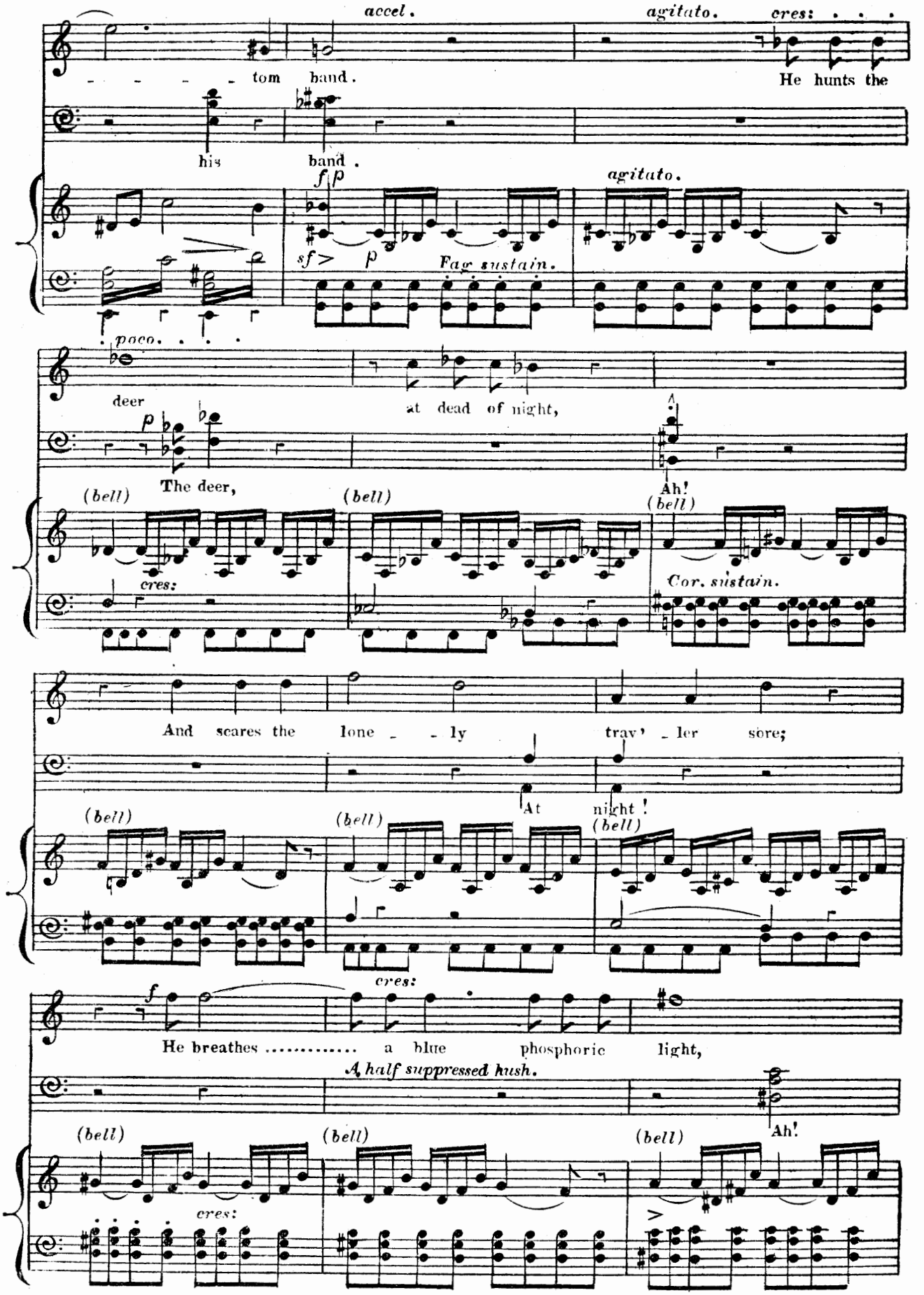

Agitato.
cres:
mp
fier - cest boar at bay, Train up the hawk, the bu - gle
Cor.
ritard.
Allegro.
wind, Un - earth the fox, the bad - ger slay.
Crt.
Allegro.
mf
cres:
accel.
cres:
Andante.
dolce.
Moderato.
Ob.
Fl.2?
Fl.1?
But
pp
espress:
soon a gent - - - ler task a - rose, He sought to win, to win a
V.o Solo.
pp
Cor. sustain.

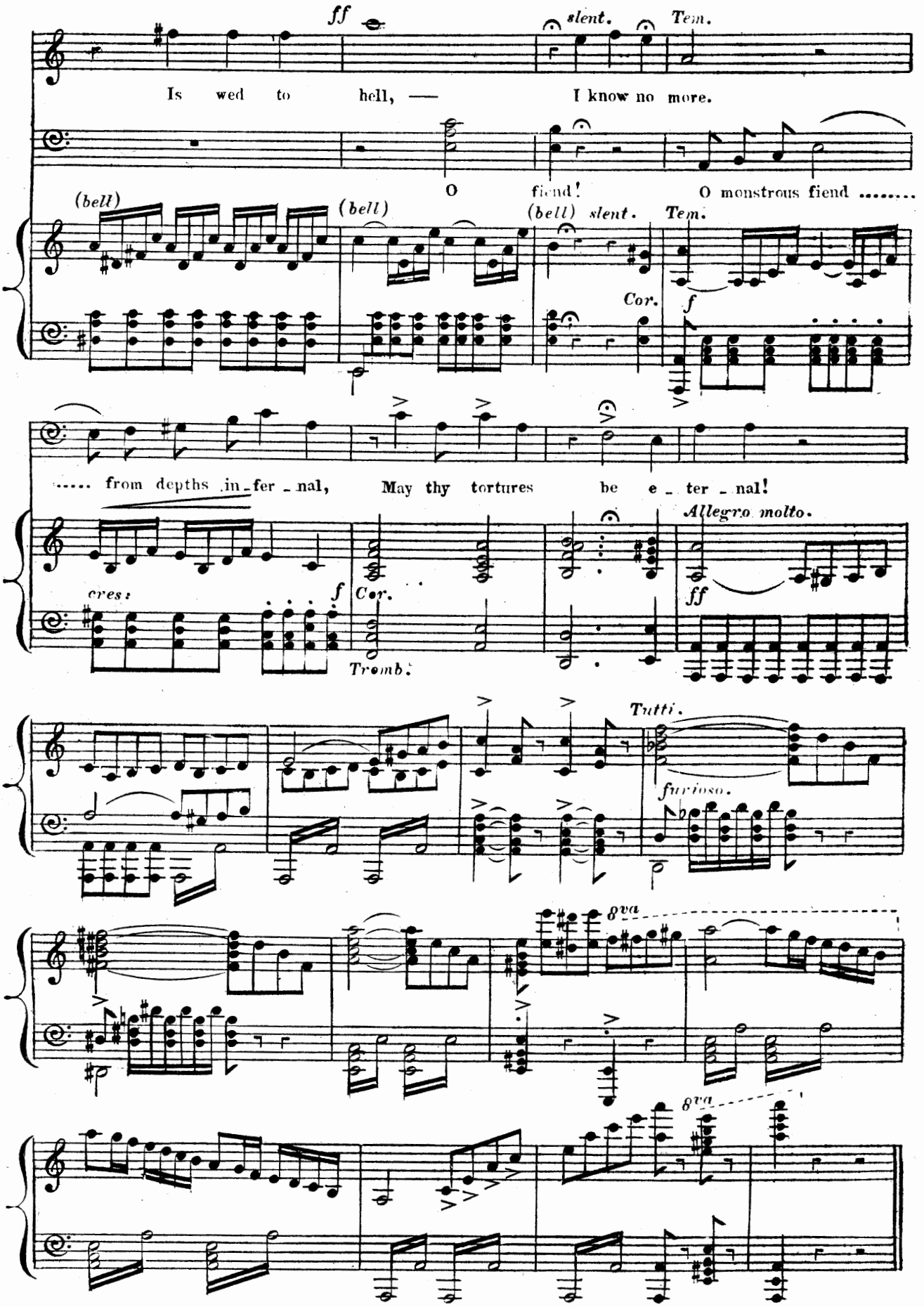

con passione.
mai - den's heart; Of love he felt ..... the sweet - est throes, And
colla voce.
bared his breast to Cu - pid's dart. The maid he lov'd was
Ob.
dim:
cres:
vow'd ..... to God, A nun ..... with - in a con - vent nigh. Yet
Fl.
accel:
from the ho - - - ly paths she trod..... He wean'd her
f colla voce.
feet, he wean'd her feet, ... A - - las! ..... a - - las! to
allargando.
Cl.
colla voce.


Allegro.
die!
mp
Str.
Fag.
cres
Timp
Cor.
agitato.
Cl & Fag.
Timp.
For soon, in fit of
Ob.
dim:
colla voce.
Timp.
jea_lous rage, he slew the maid he lov'd, he slew the maid,
Cl.
Vc
patetico.
slent.
Vivo.
slew the maid he lov'd so well;
slent.
p
ff


più lento.
f
And in re_morse,..... the sinner's wage,. . a self_made gift . . . to death he
Cl.
Cor & Fag.
colla voce.
Fag.
Andante. ♩= 60.
Chorus.(unison)
fell.
Yes, on that with_er'd oak he died,
mesto.
p
dim:
rit:
accel.
A murd'rer and a su - - - i - - cide.
rit:
accel.
ritard. . . . . molto.
dim:
L'ESTRANGE.
Allegro molto.
And since the
Vos 2 & Va
Vos 1os
Cl sustain.
mf

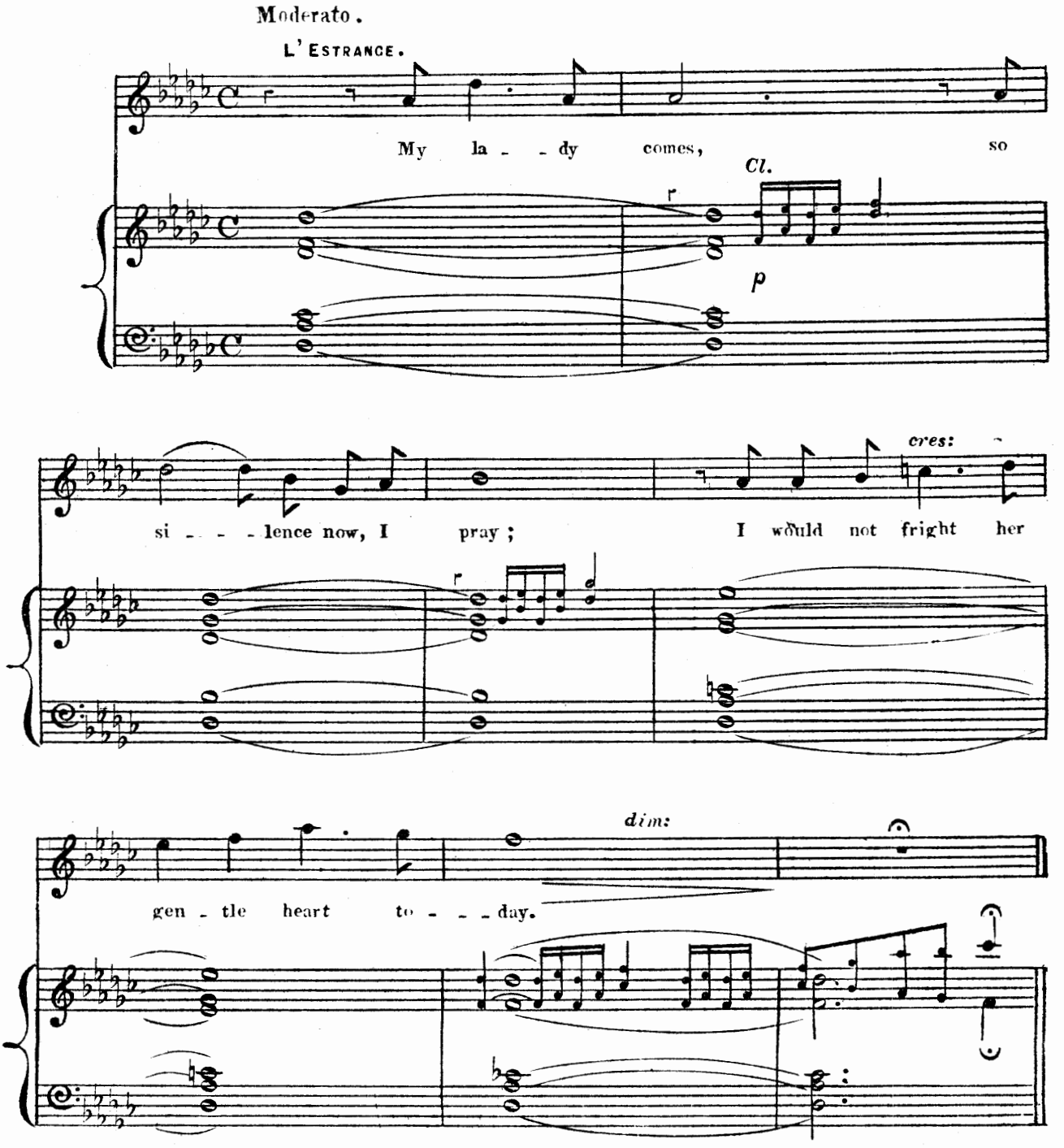

day he join'd the dead, He roams ..... at night .....
slent. . . . . tem.
the for - - est - - land, With antlers on his ghostly
Chorus, (T & B)
Ah!
slent. . . . . tem.
accel. . . poco . . . . . a . . .
head ..... his head, ant - - - lers up_on his head,
cres:
O horror! O terror!
Ob.
cres:
. . . . . poco.
Sur - round - ed by a band, a phan - - - -
slent.
f
He roams with
V.o
Cor.
f
colla voce.


accel.
agitato.
cres: . . .
tom band.
He hunts the
his band.
f p
agitato.
sf> p
Fag sustain.
poco. . . .
deer
at dead of night,
p
The deer,
Ah!
(bell)
cres:
Cor. sustain.
And scares the lone - ly trav' - ler sore;
At night!
f
He breathes ..... a blue phosphoric light,
A half suppressed hush.
Ah!

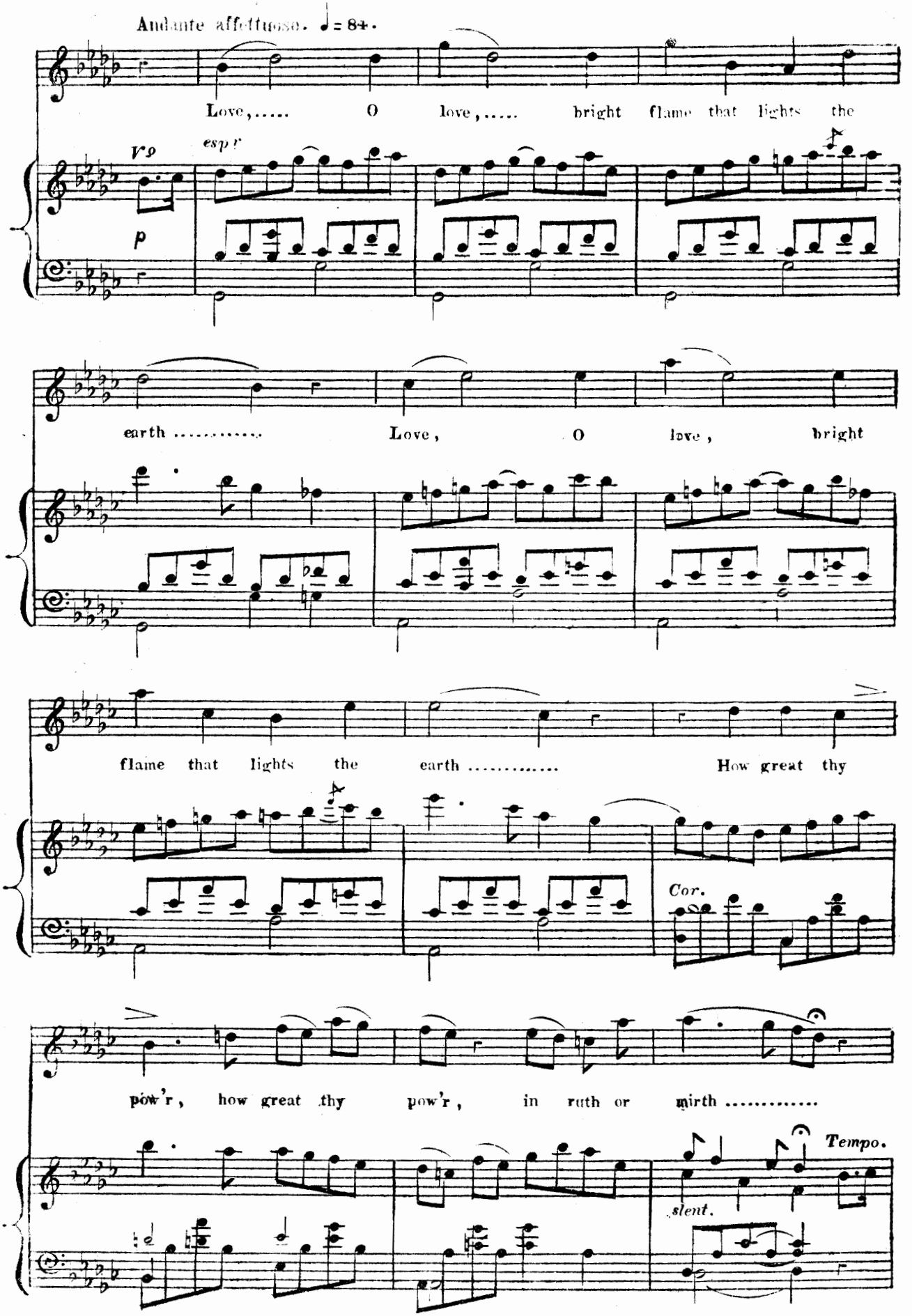

ff
slent.
Tem.
Is wed to hell, — I know no more.
O fiend! O monstrous fiend .....
(bell)
(bell)
(bell) slent.
Tem.
Cor.
f
..... from depths in-fer-nal, May thy tortures be e-ter-nal!
Allegro molto.
cres:
f
Cor.
Tromb.
ff
Tutti.
furioso.
8va
8va

Nº 6. RECIT: AND RHAPSODY.

MY LADY COMES.



HERNE. (JOHN OLD)



Andante affettuoso. ♩= 84.

Love,..... O love,..... bright flame that lights the

V9 esp r

p

earth ..... Love, O love, bright

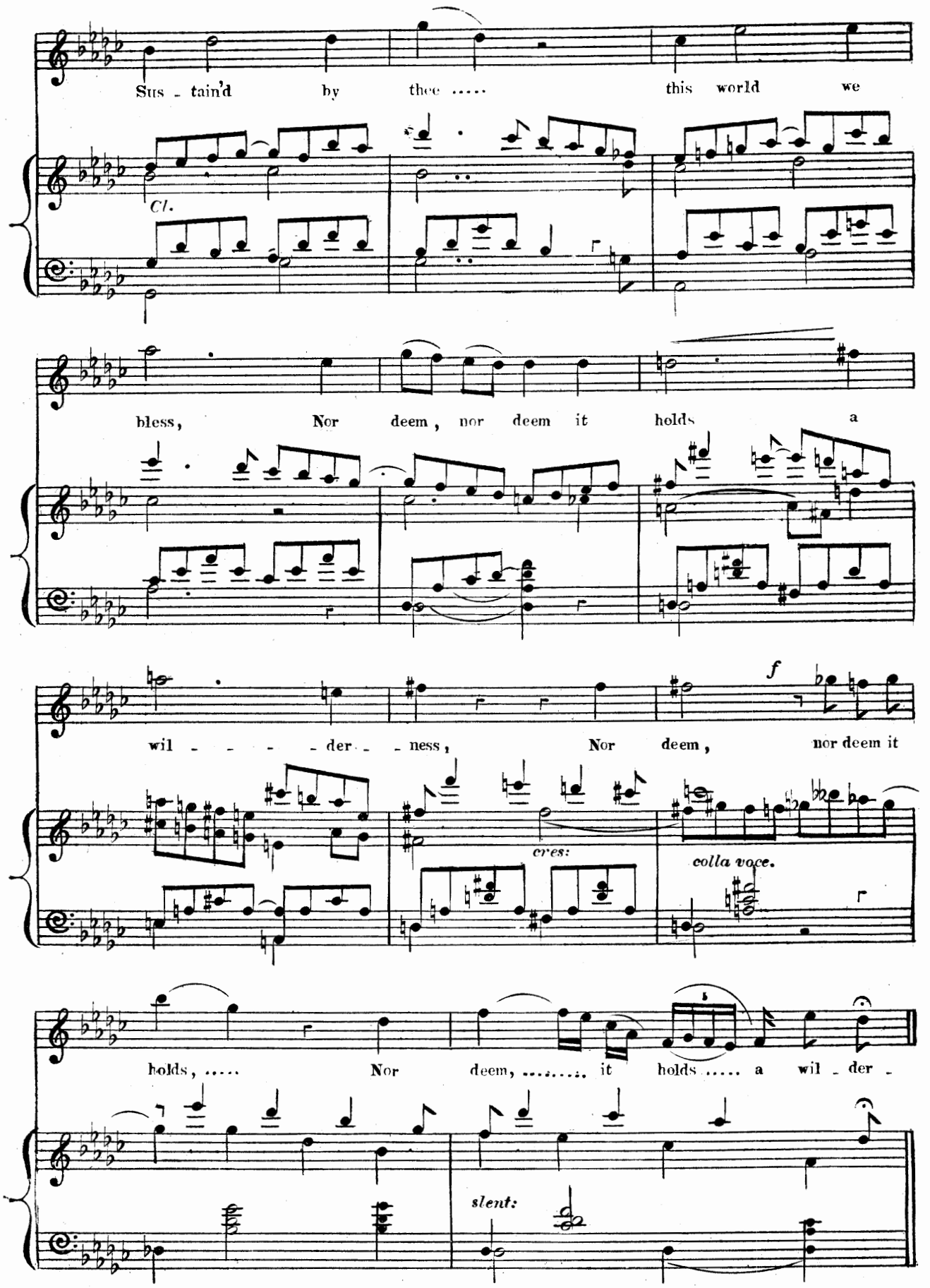
flame that lights the earth ..... How great thy

Cor.

pow'r, how great thy pow'r, in ruth or mirth .....

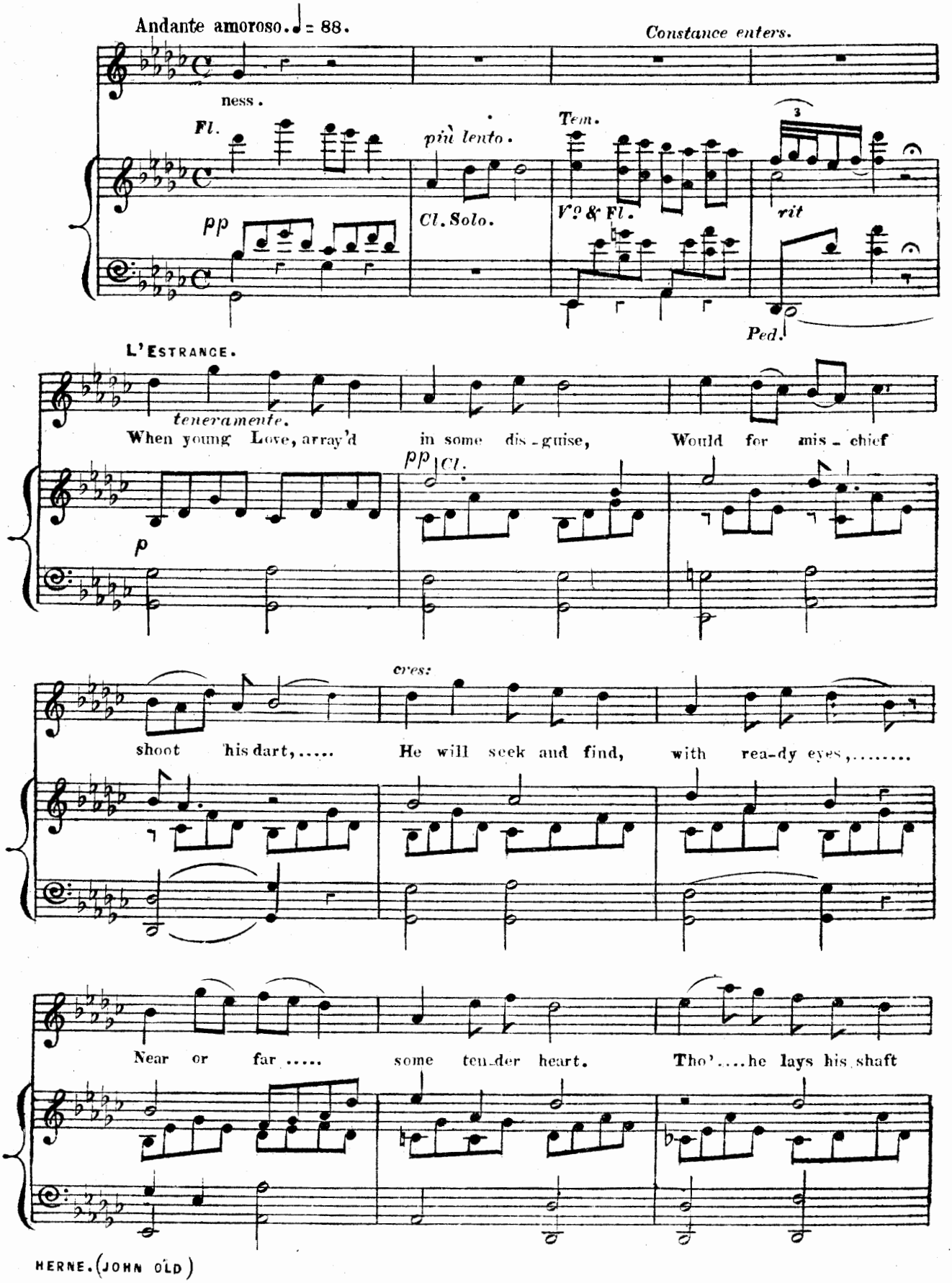
Tempo.

slent.

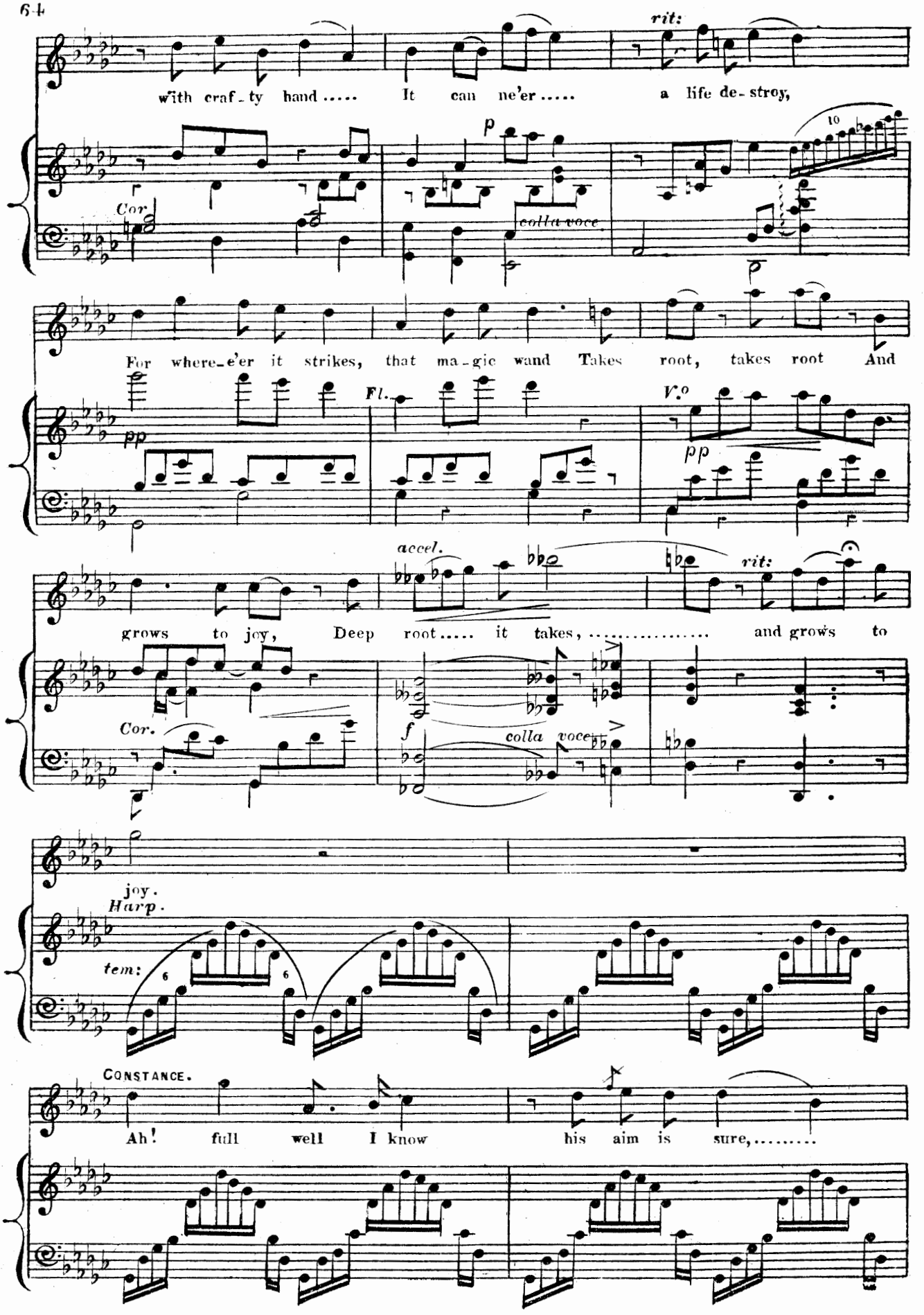

Sus - tain'd by thee ..... this world we
Cl.
bless, Nor deem, nor deem it holds a
wil - - - - der - - ness, Nor deem, nor deem it
f
cres:
colla voce.
holds, ... Nor deem, ... it holds ..... a wil - der -
slent:

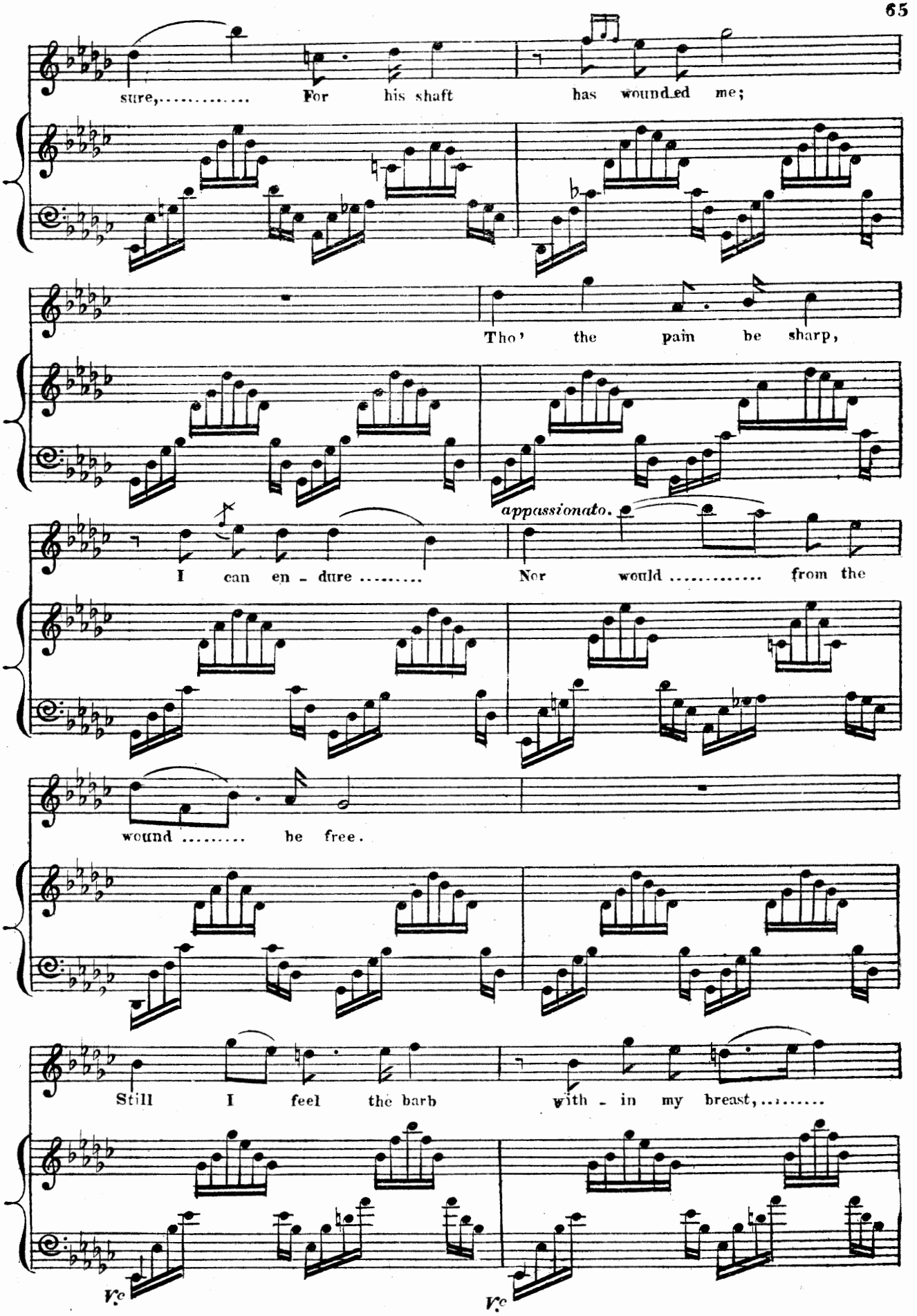
N° 7. DUET.

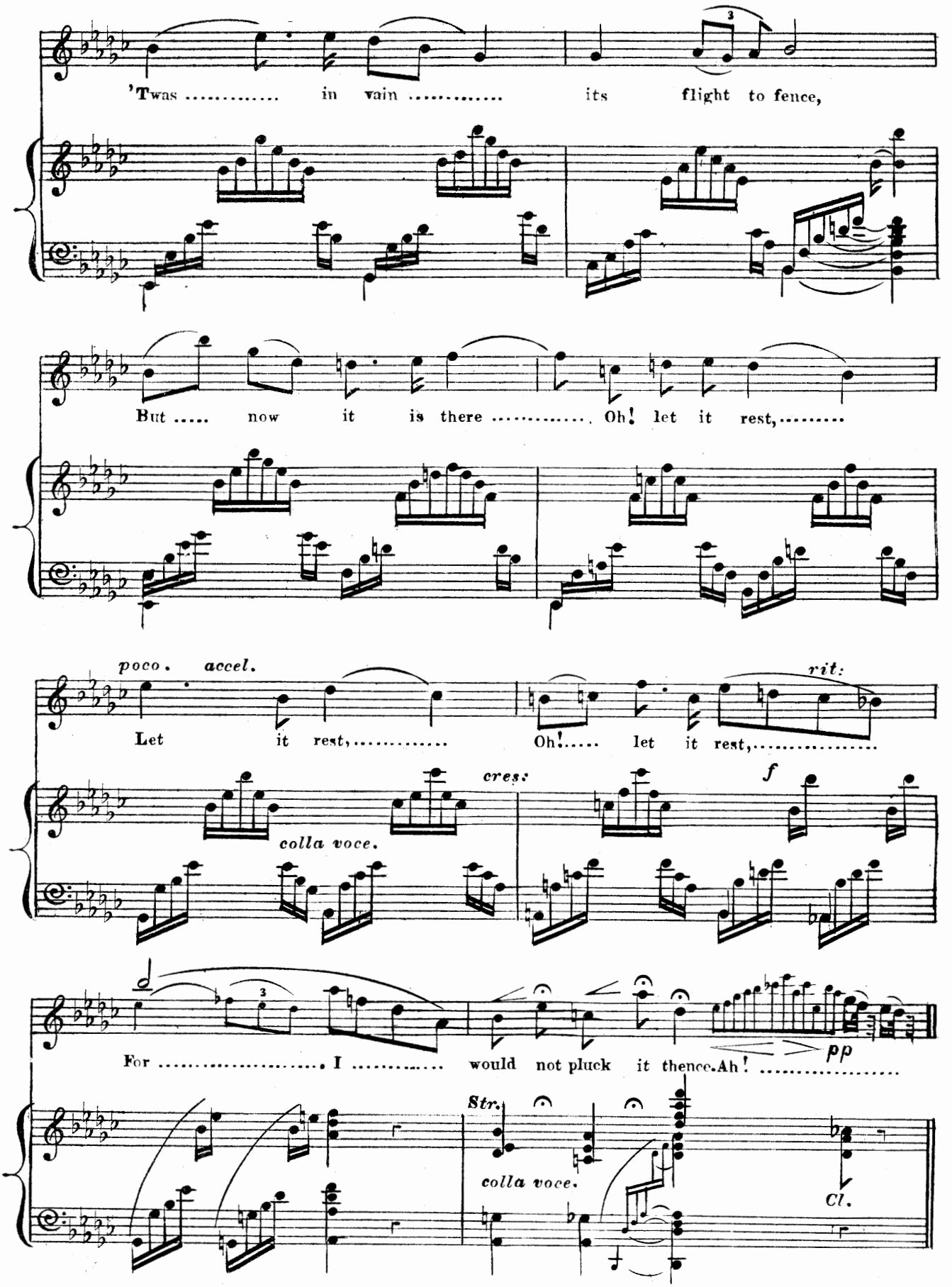
WHEN YOUNG LOVE ARRAYED.

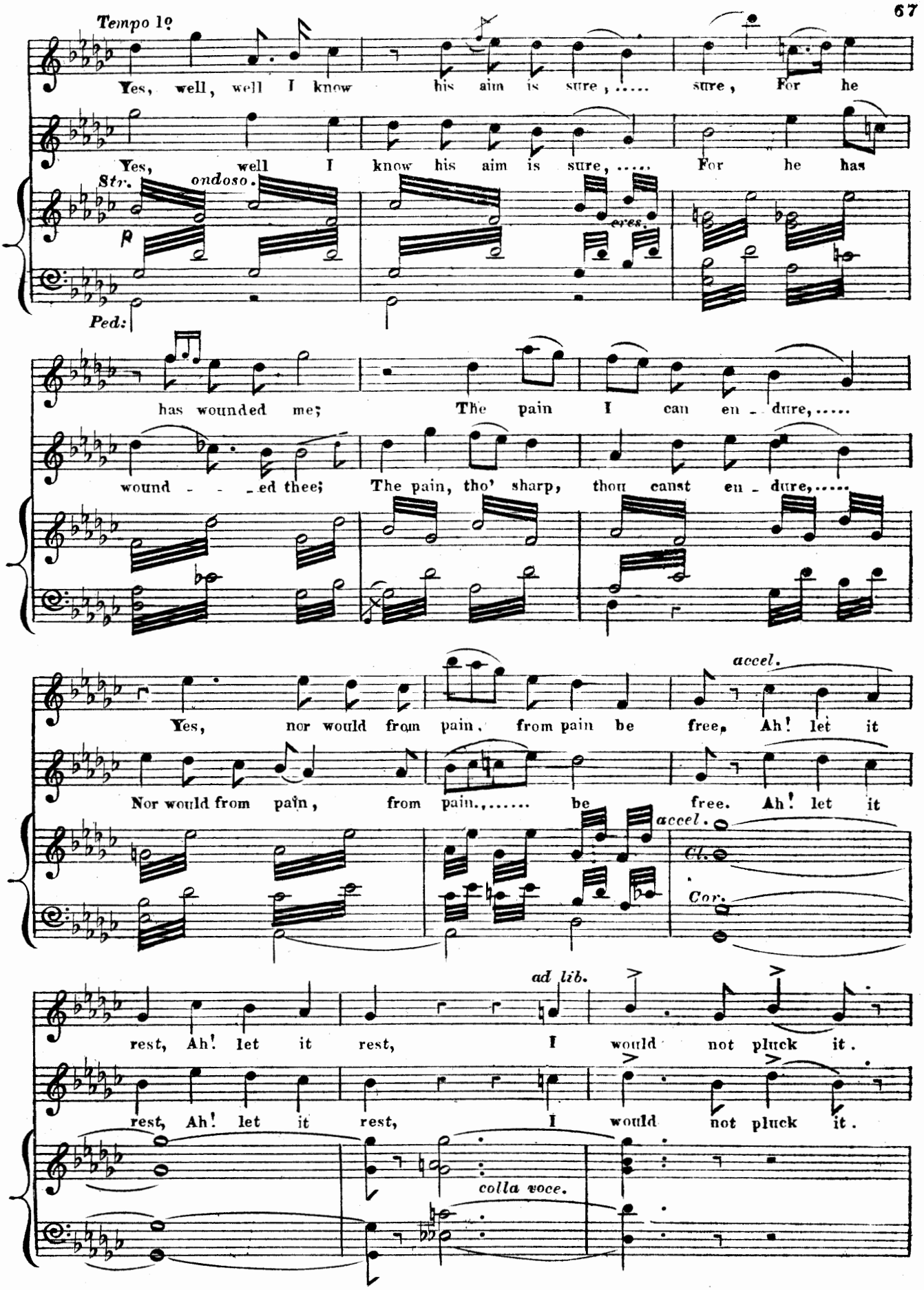


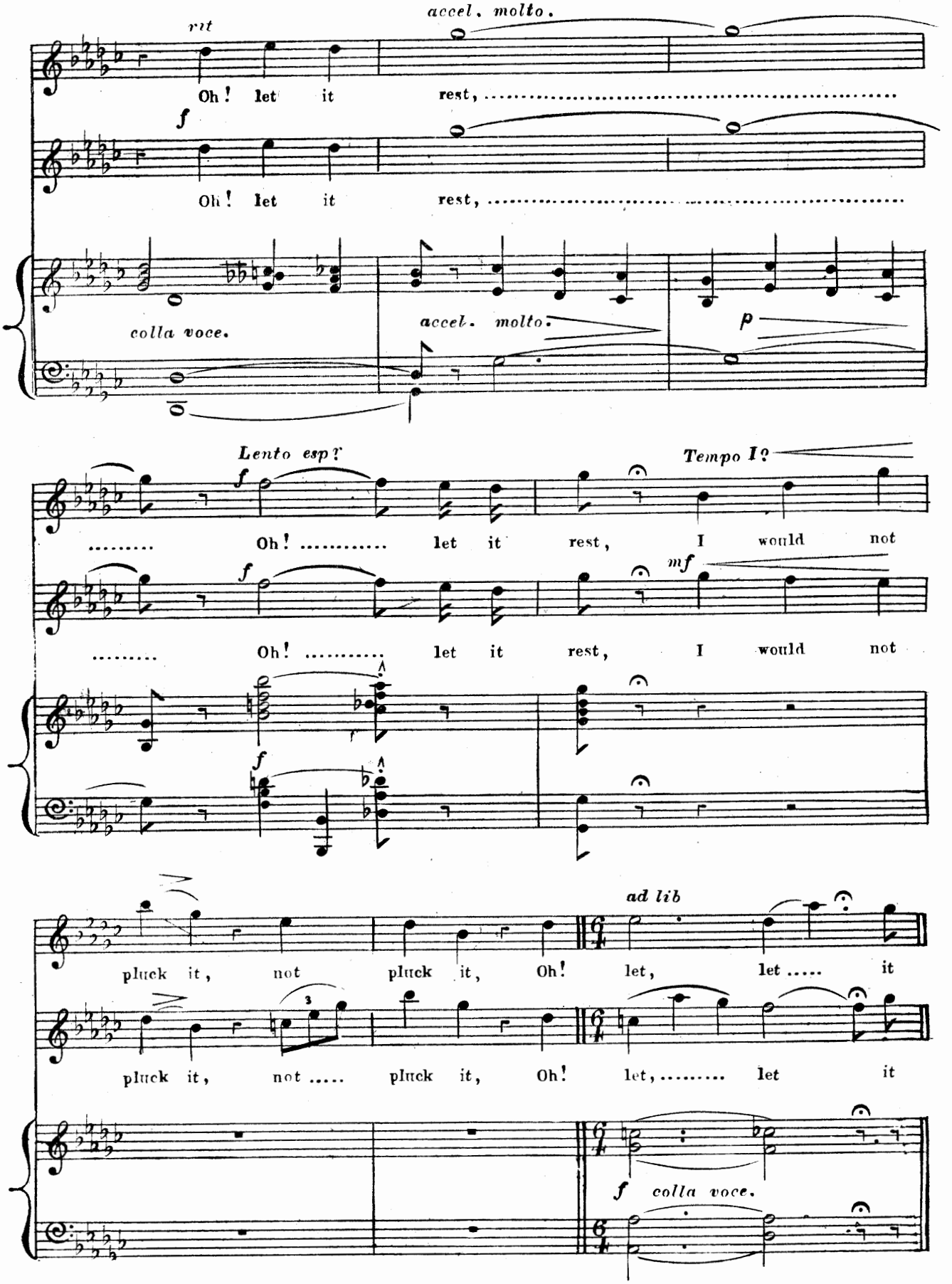
HERNE. (JOHN OLD)

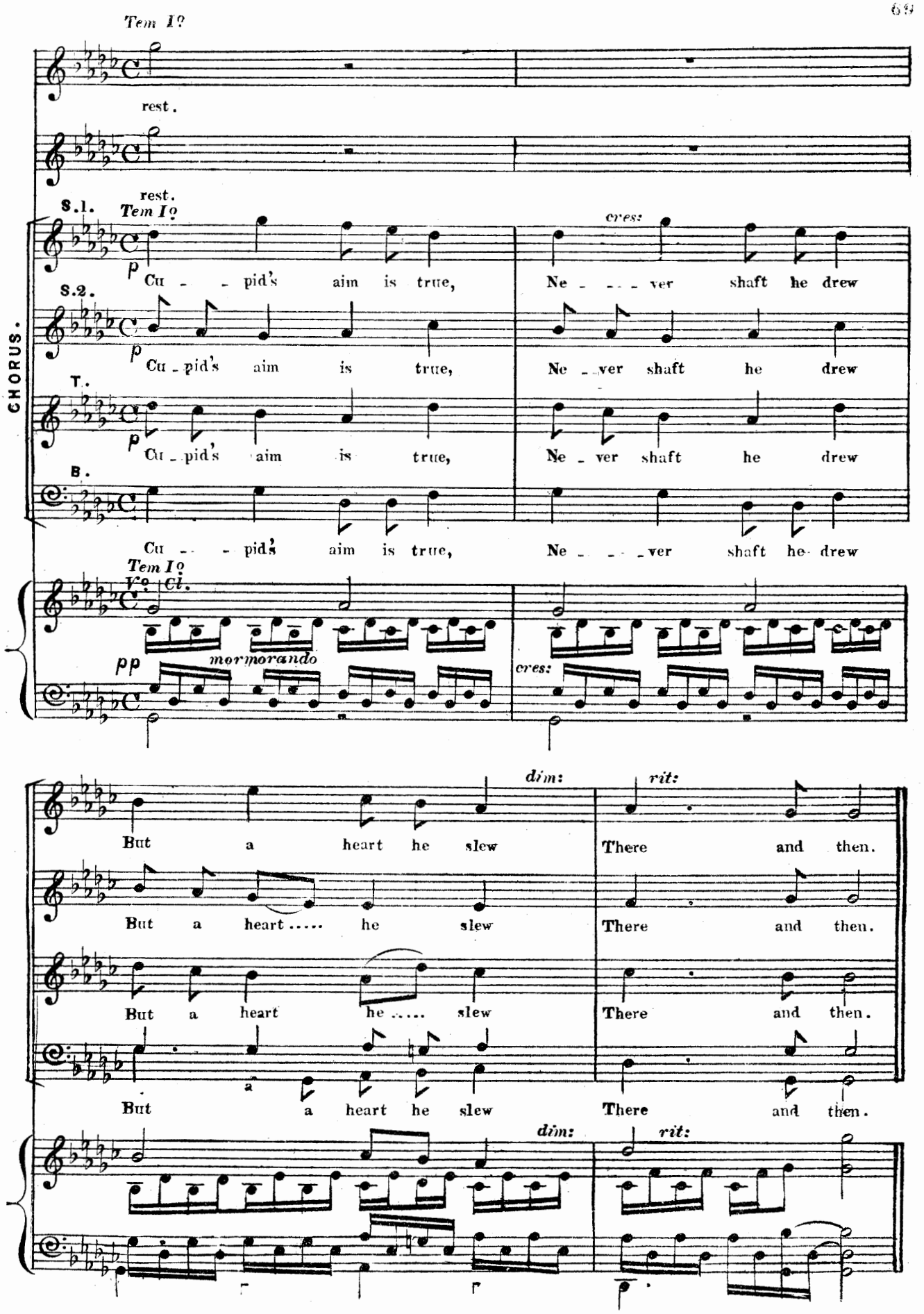

rit:
with craf-ty hand ..... It can ne'er ..... a life de-stroy,
Cor.
p
colla voce
10
For where-e'er it strikes, that ma-gic wand Takes root, takes root And
Fl.
pp
V.o
pp
accel.
rit:
grows to joy, Deep root..... it takes, ... and grows to
Cor.
f
colla voce
joy.
Harp.
tem:
6
6
CONSTANCE.
Ah! full well I know his aim is sure,.....


sure, For his shaft has wounded me;
Tho' the pain be sharp,
appassionato.
I can en - dure Nor would from the
wound be free.
Still I feel the barb with - in my breast,
Vc
Vc


'Twas ..... in vain ..... its flight to fence,
But ..... now it is there ..... Oh! let it rest, ...
poco. accel.
rit:
Let it rest, ... Oh! ..... let it rest, ...
cres:
f
colla voce.
For ..... I ..... would not pluck it thence. Ah! .....
pp
Str.
colla voce.
Cl.

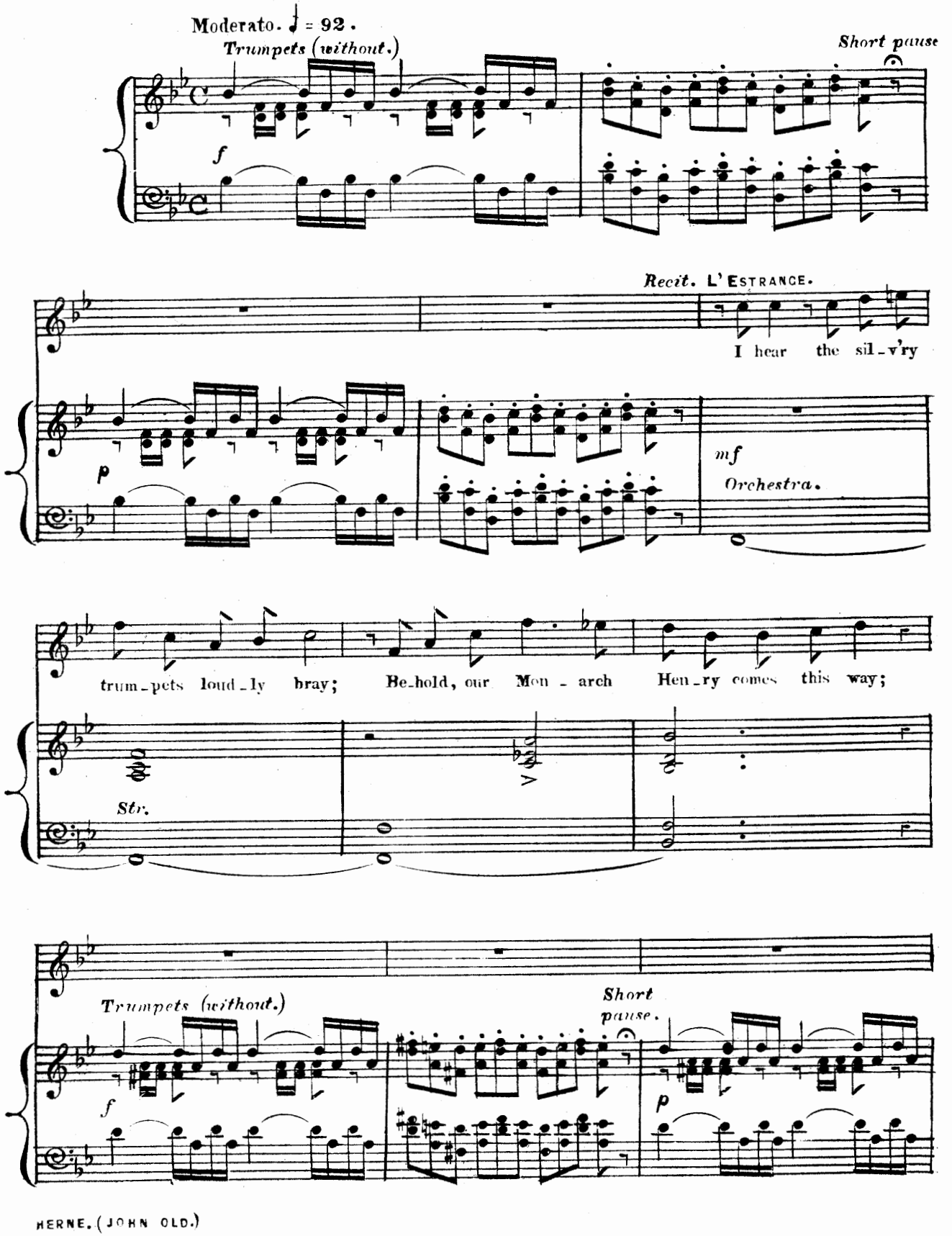

Tempo 1º
Yes, well, well I know his aim is sure, ... sure, For he
Yes, well I know his aim is sure, ... For he has
Str.
ondoso.
cres.
Ped:
has wounded me; The pain I can en - dure, ...
wound - - - ed thee; The pain, tho' sharp, thou canst en - dure, ...
accel.
Yes, nor would from pain, from pain be free, Ah! let it
Nor would from pain, from pain, ... be free. Ah! let it
accel.
Cl.
Cor.
ad lib.
rest, Ah! let it rest, I would not pluck it.
rest, Ah! let it rest, I would not pluck it.
colla voce.

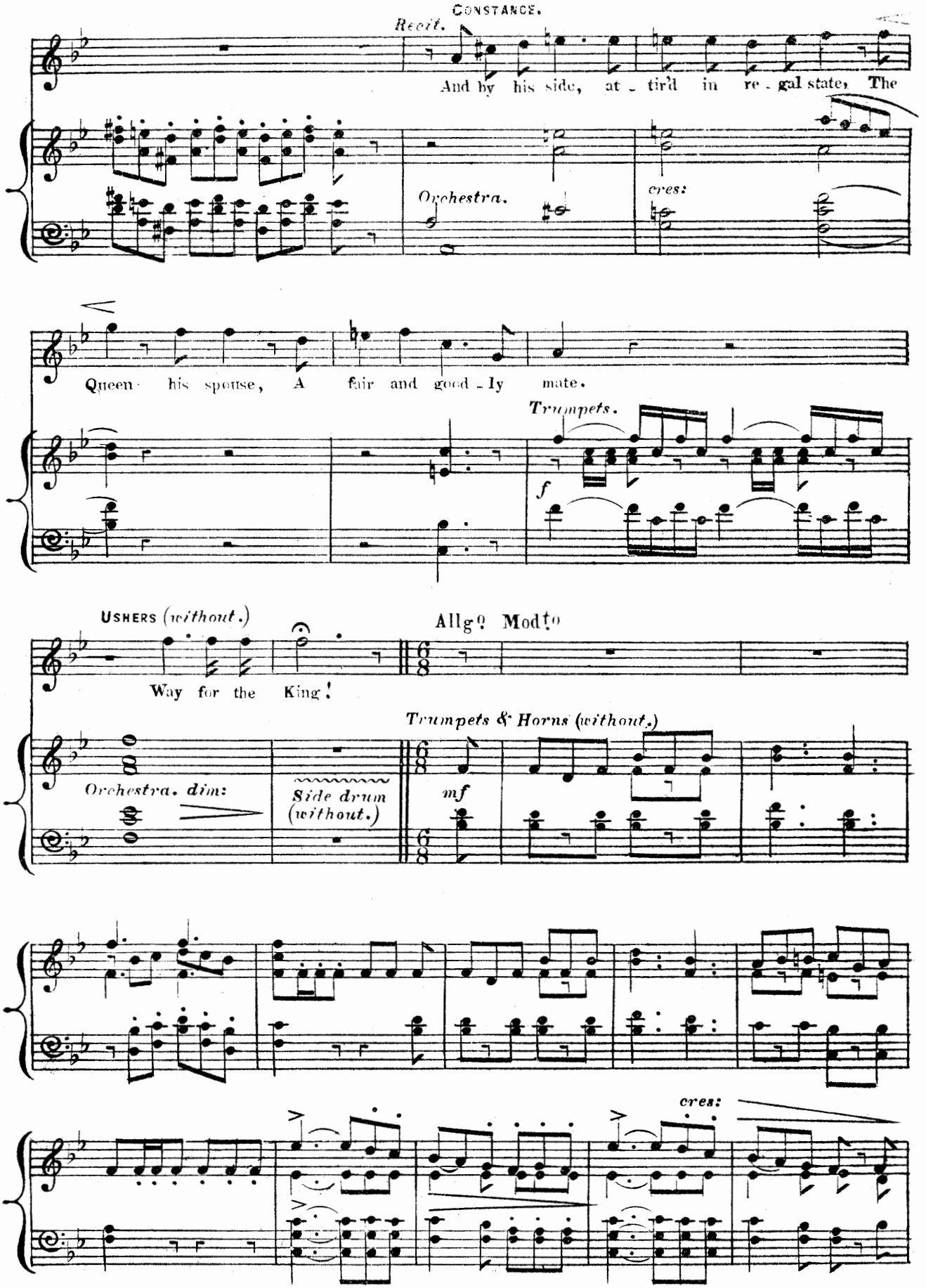

rit
accel. molto.
Oh! let it rest,
f
Oh! let it rest,
colla voce.
accel. molto.
p
Lento esp?
Tempo I?
Oh! let it rest, I would not
mf
Oh! let it rest, I would not
pluck it, not pluck it, Oh! let, let ..... it
ad lib
pluck it, not ..... pluck it, Oh! let, ... let it
f colla voce.

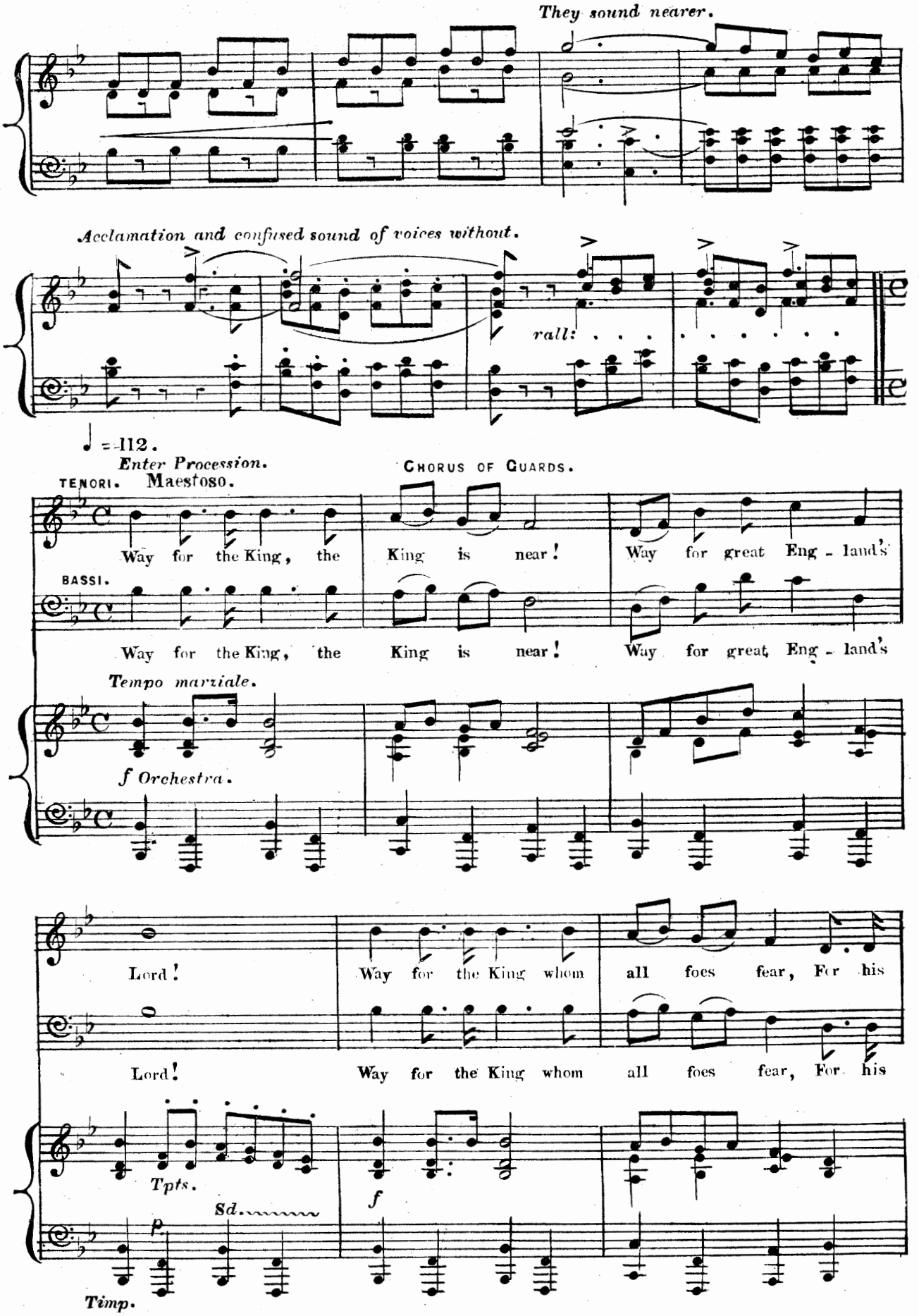

Tem 1º
rest.
rest.
CHORUS.
S.1.
Tem 1º
p
Cu - - pid's aim is true,
cres:
Ne - - - ver shaft he drew
S.2.
p
Cu - pid's aim is true,
Ne - ver shaft he drew
T.
p
Cu - pid's aim is true,
Ne - ver shaft he drew
B.
Cu - - - pid's aim is true,
Ne - - - - ver shaft he drew
Tem 1º
Vc. Ci.
pp
mormorando
cres:
dim:
rit:
But a heart he slew
There and then.
But a heart ..... he slew
There and then.
But a heart he ..... slew
There and then.
But a heart he slew
There and then.
dim:
rit:

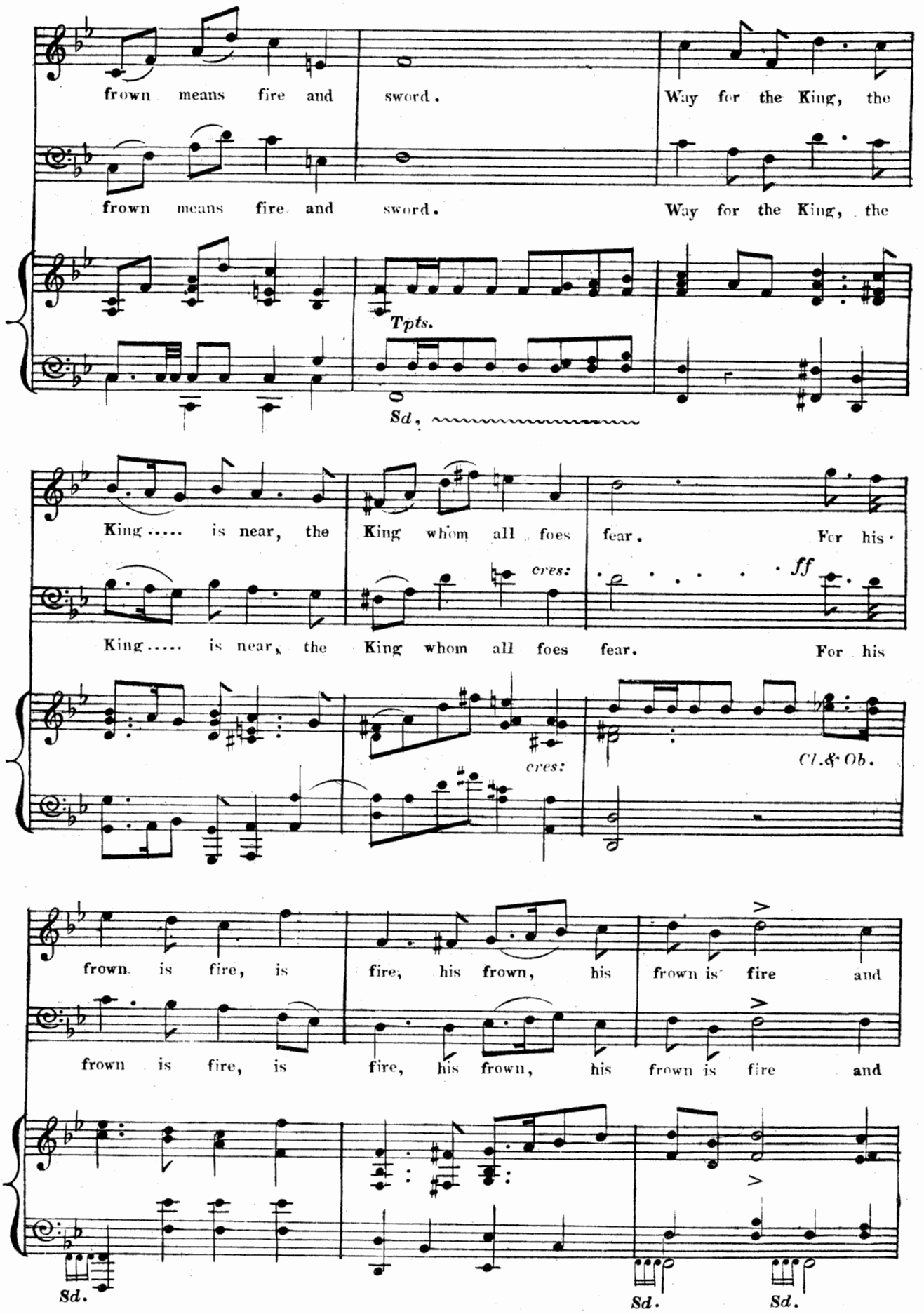
No. 8. SCENE AND CHORUS.

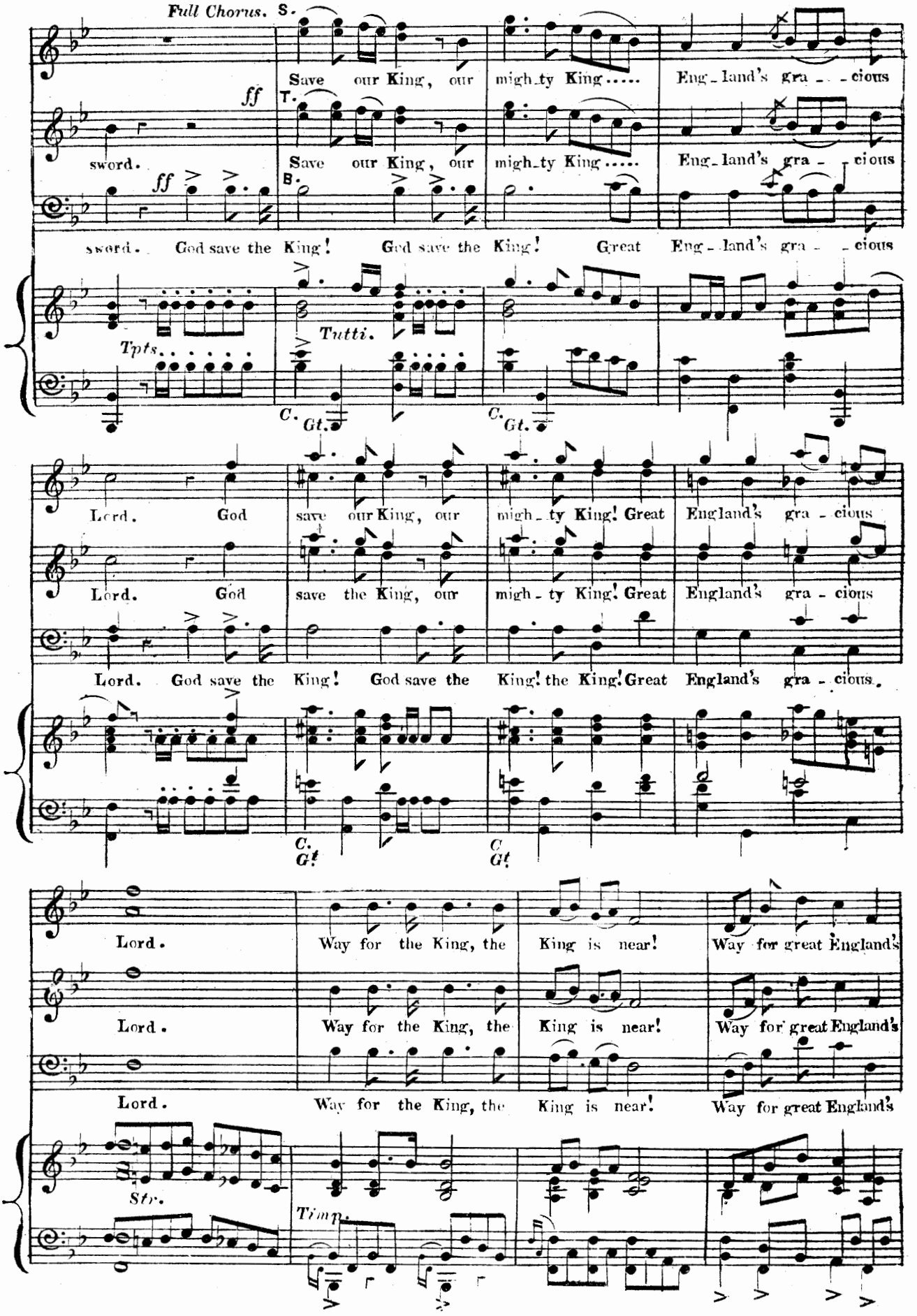
WAY FOR THE KING!

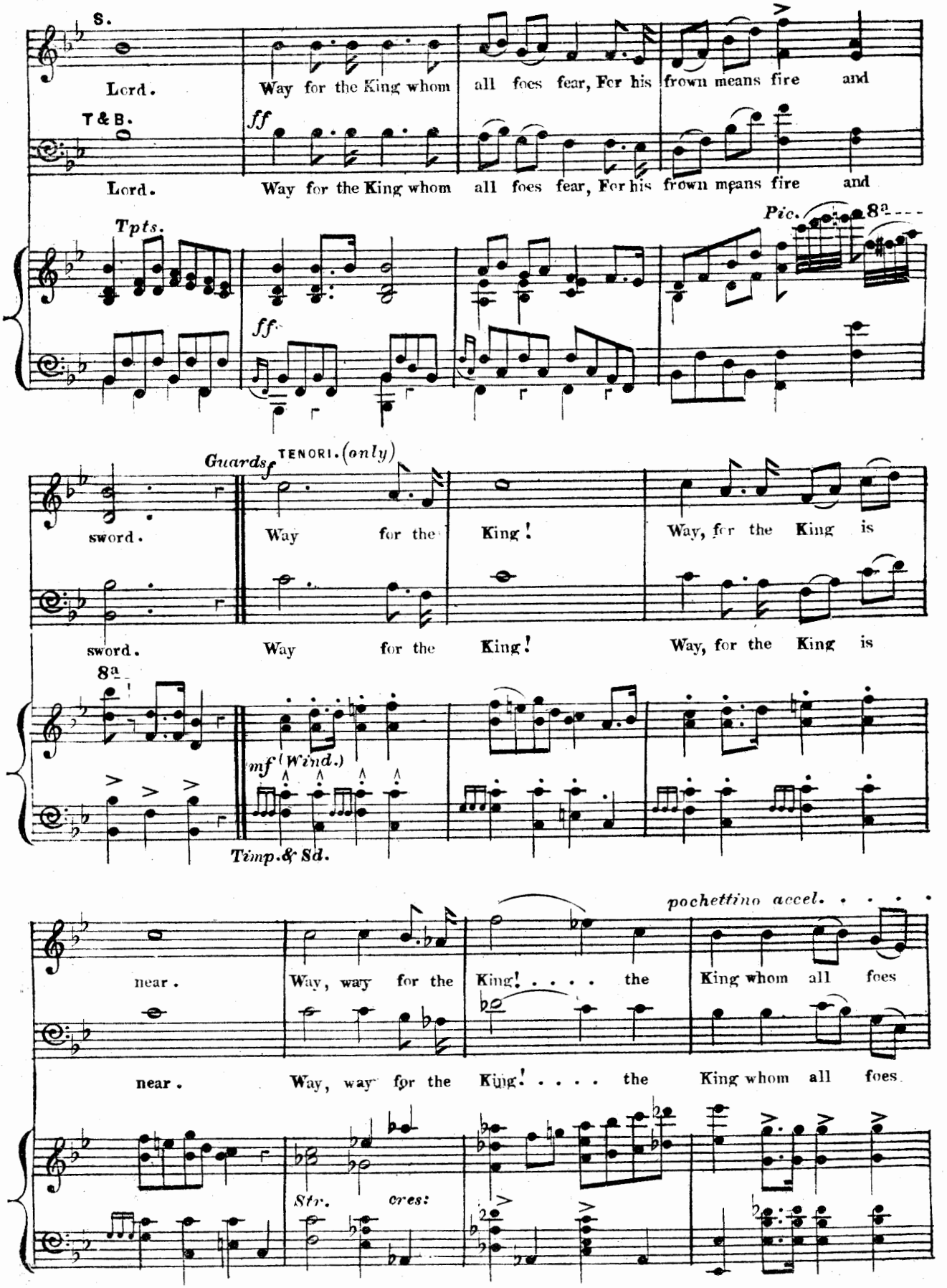


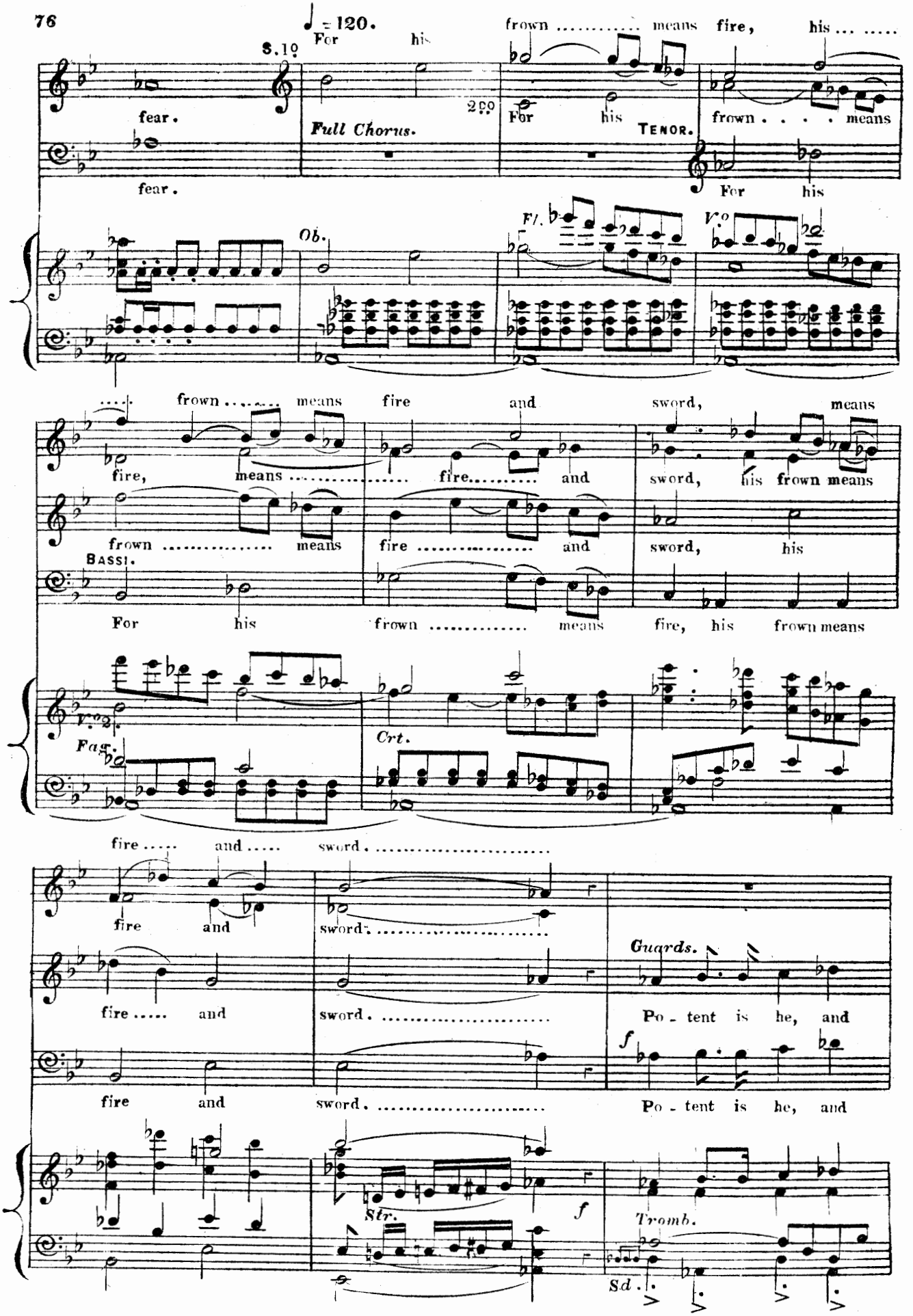

CONSTANCE.
Recit.
And by his side, at - tir'd in re - gal state, The
Orchestra.
cres:
Queen his spouse, A fair and good - ly mate.
Trumpets.
f
USHERS (without.)
Allgo Modto
Way for the King!
Trumpets & Horns (without.)
Orchestra. dim:
Side drum (without.)
mf
cres:

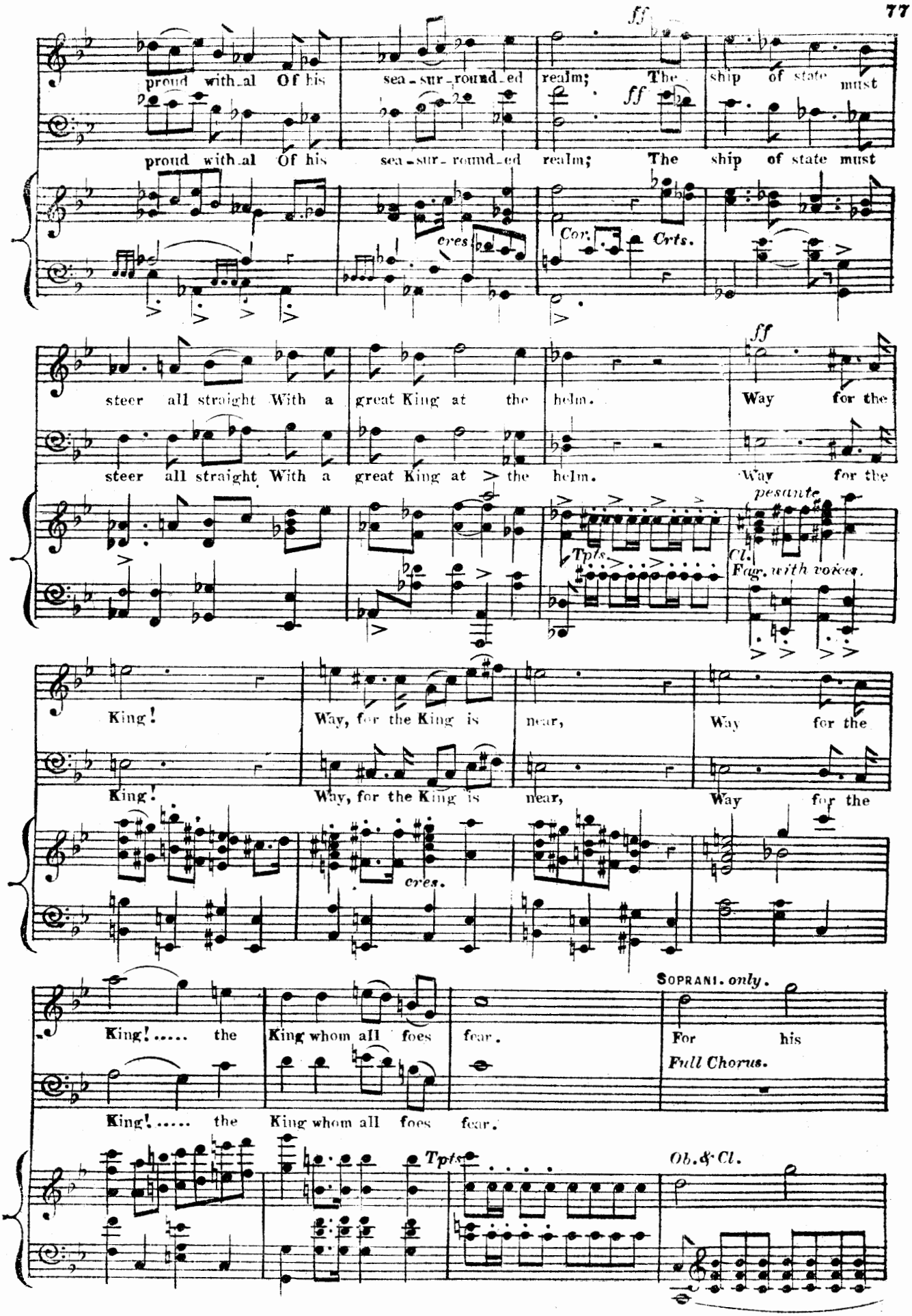

They sound nearer.
Acclamation and confused sound of voices without.
rall:
♩ = 112.
Enter Procession.
TENORI.
Maestoso.
CHORUS OF GUARDS.
Way for the King, the King is near! Way for great Eng - land's
BASSI.
Way for the King, the King is near! Way for great Eng - land's
Tempo marziale.
f Orchestra.
Lord! Way for the King whom all foes fear, For his
Lord! Way for the King whom all foes fear, For his
Tpts.
Sd.
p
f
Timp.

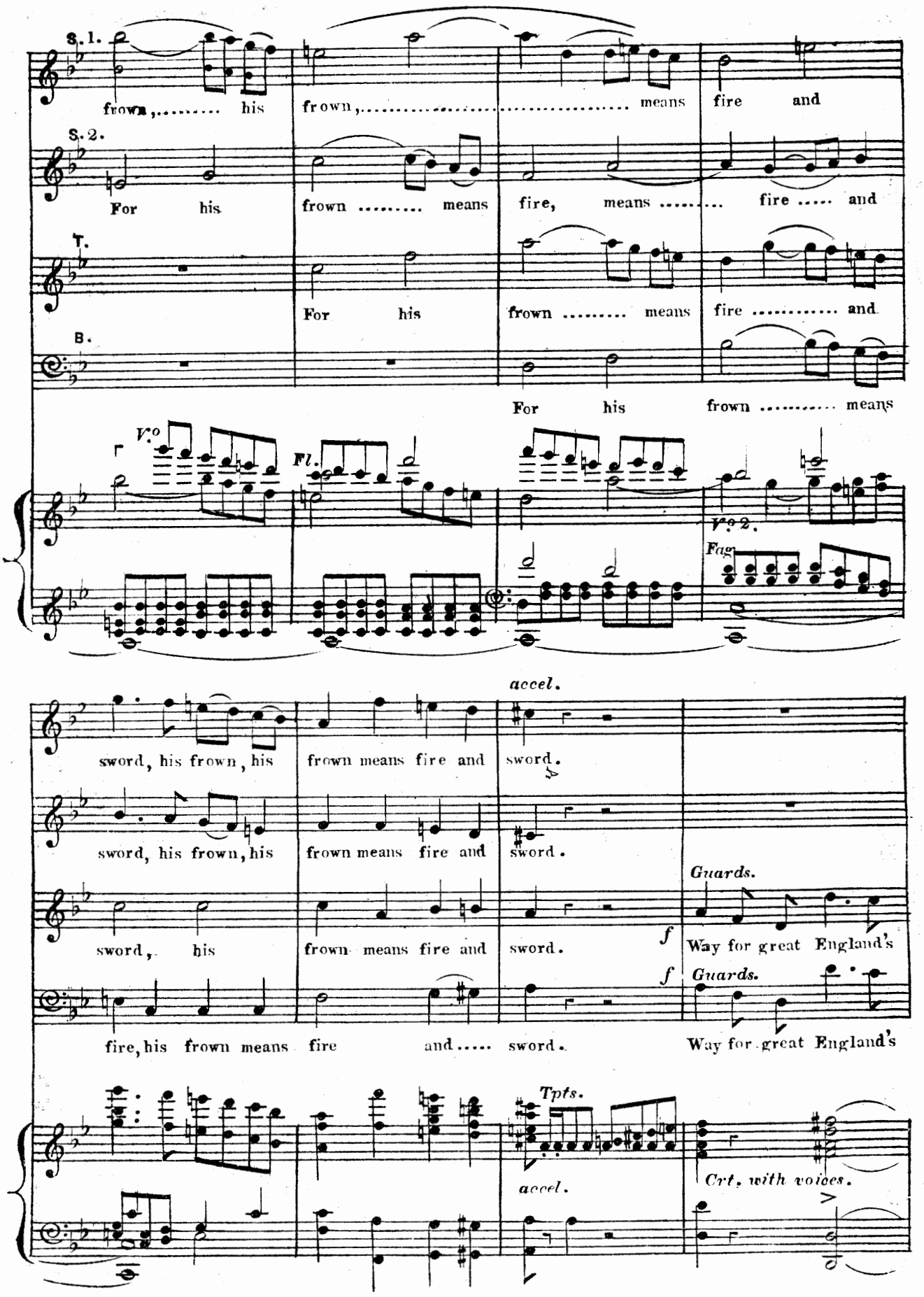

frown means fire and sword. Way for the King, the
frown means fire and sword. Way for the King, the
Tpts.
Sd.
King..... is near, the King whom all foes fear. For his
cres:
ff
King..... is near, the King whom all foes fear. For his
cres:
Cl. & Ob.
frown is fire, is fire, his frown, his frown is fire and
frown is fire, is fire, his frown, his frown is fire and
Sd.
Sd.
Sd.

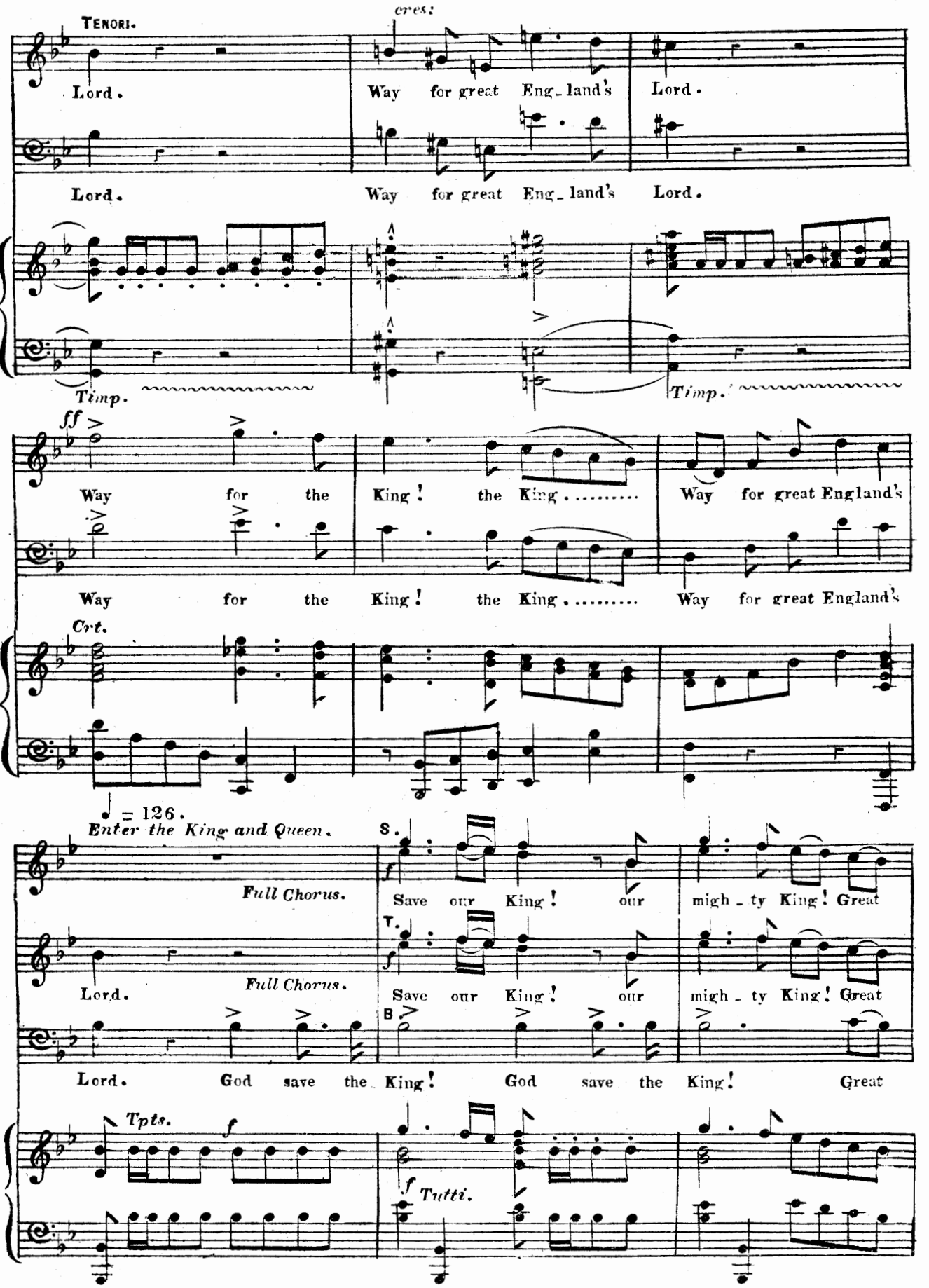

Full Chorus.
S.
Save our King, our mighty King..... England's gra - - cious
ff
T.
sword.
Save our King, our mighty King..... England's gra - - cious
ff
B.
sword. God save the King! God save the King! Great England's gra - - cious
Tpts.
Tutti.
C. Gt.
C. Gt.
Lord. God save our King, our mighty King! Great England's gra - cious
Lord. God save the King, our mighty King! Great England's gra - cious
Lord. God save the King! God save the King! the King! Great England's gra - cious.
C. Gt
C Gt
Lord. Way for the King, the King is near! Way for great England's
Lord. Way for the King, the King is near! Way for great England's
Lord. Way for the King, the King is near! Way for great England's
Str.
Timp.

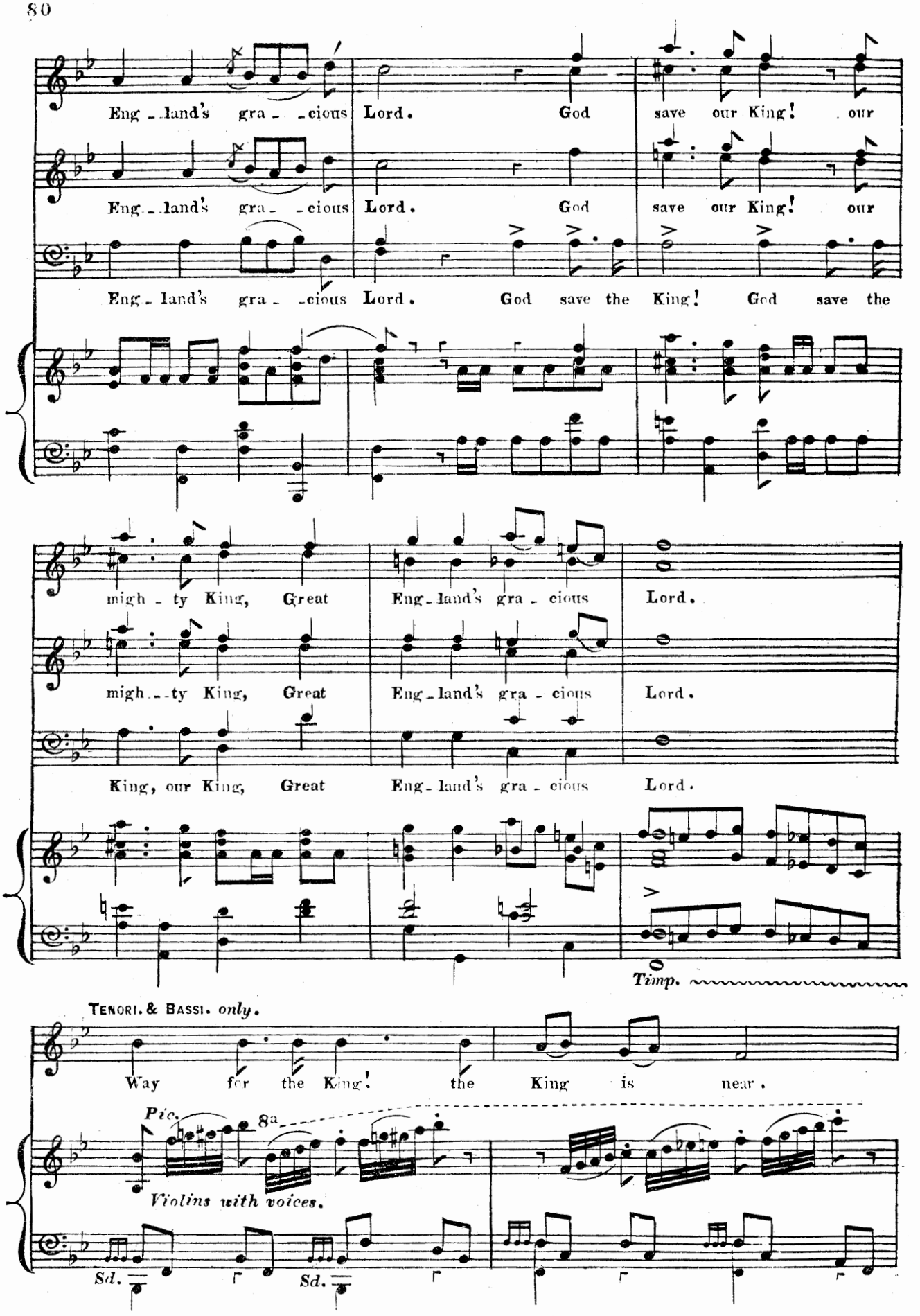

S.
Lord.
Way for the King whom all foes fear, For his frown means fire and
T & B.
ff
Lord.
Way for the King whom all foes fear, For his frown means fire and
Tpts.
Pic.
8a
ff
Guards
f
TENORI. (only)
sword.
Way for the King!
Way, for the King is
sword.
Way for the King!
Way, for the King is
8a
mf (Wind.)
Timp. & Sd.
pochettino accel.
near.
Way, way for the King! . . . . the King whom all foes
near.
Way, way for the King! . . . . the King whom all foes
Str.
cres:

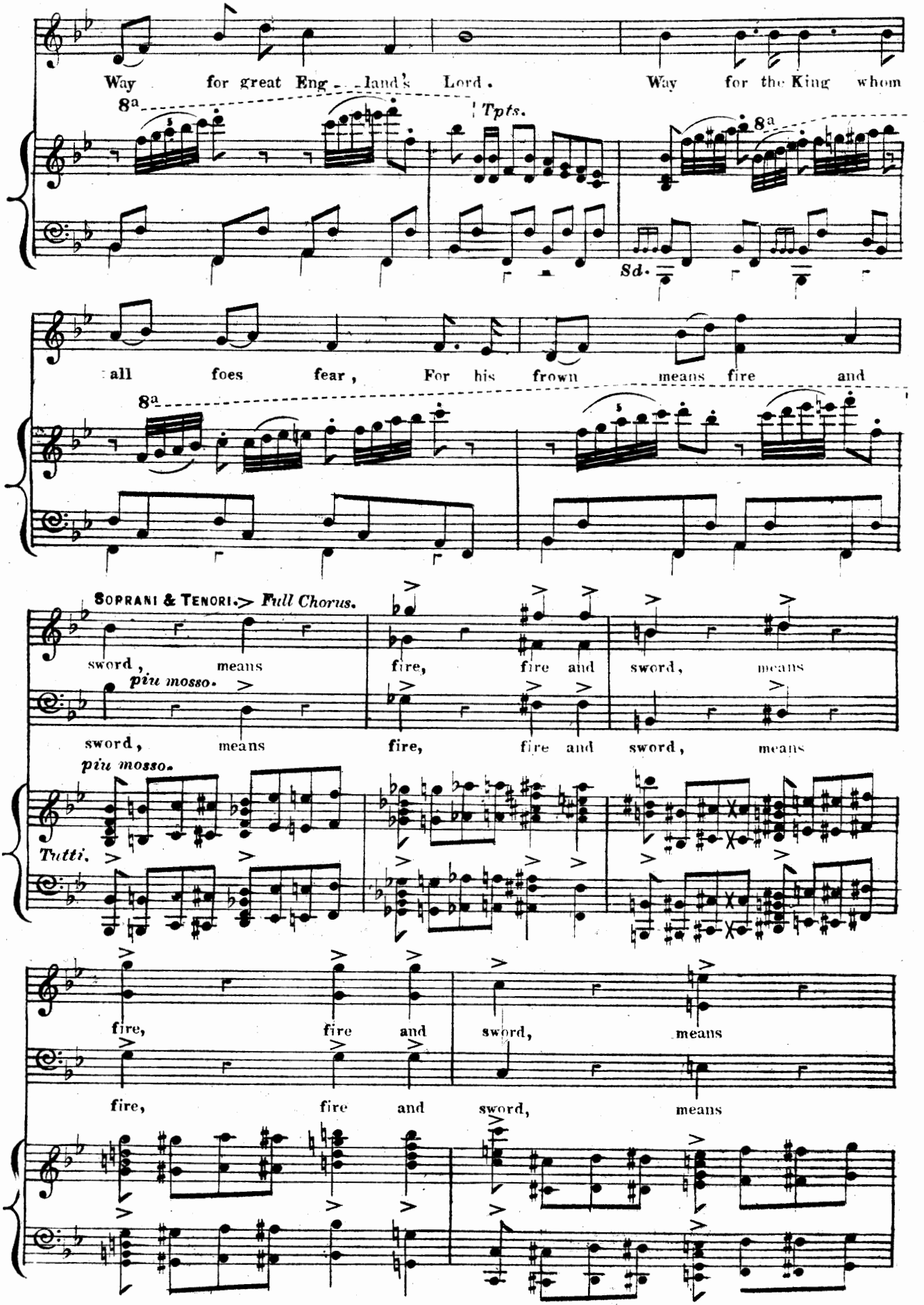

♩ = 120.
S.10
For his frown ..... means fire, his ... .
fear.
Full Chorus.
200
For his
TENOR.
frown . . . . means
fear.
For his
Ob.
Fl.
Vc
frown ..... means fire and sword, means
fire, means ..... fire..... and sword, his frown means
frown ..... means fire ..... and sword, his
BASSI.
For his frown ..... means fire, his frown means
Vc.
Fag.
Crt.
fire ..... and ..... sword. .....
fire and
fire ..... and
fire and
sword. .....
Guards.
Po - tent is he, and
f
Po - tent is he, and
Str.
f
Tromb.
Sd.

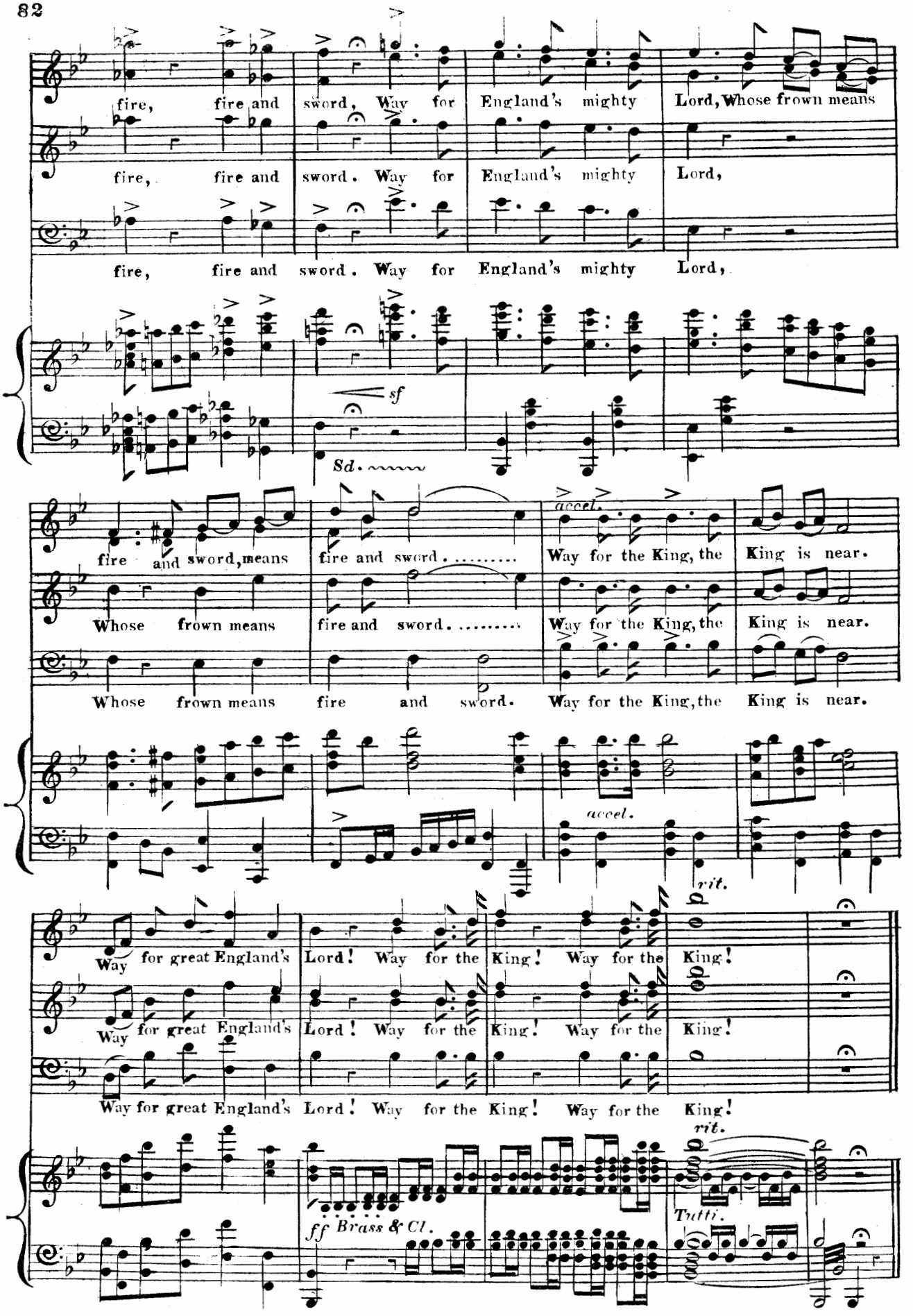

ff
proud with al Of his sea-sur-round-ed realm; The ship of state must
ff
proud with al Of his sea-sur-round-ed realm; The ship of state must
cres
Cor.
Crts.
steer all straight With a great King at the helm.
ff
Way for the
steer all straight With a great King at the helm.
Way for the
pesante
Tpts.
Cl.
Fag. with voices.
King!
Way, for the King is near,
Way for the
King!
Way, for the King is near,
Way for the
cres.
King! ..... the King whom all foes fear.
SOPRANI. only.
For his
Full Chorus.
King! ..... the King whom all foes fear.
Tpts
Ob. & Cl.


S. 1.
frown, his
frown, means
fire and
S. 2.
For his
frown means
fire, means
fire and
T.
For his
frown means
fire and
B.
For his
frown means
Vo
Fl.
Vo 2.
Fag
accel.
sword, his frown, his
frown means fire and
sword.
sword, his frown, his
frown means fire and
sword.
Guards.
sword, his
frown means fire and
sword.
f
Way for great England's
f
Guards.
fire, his frown means fire and sword.
Way for great England's
Tpts.
accel.
Crt. with voices.


Tenori.
cres:
Lord.
Way for great Eng_land's
Lord.
Lord.
Way for great Eng_land's
Lord.
Timp.
Timp.
ff
Way for the King! the King..... Way for great England's
Way for the King! the King..... Way for great England's
Crt.
♩ = 126.
Enter the King and Queen.
S.
Full Chorus.
Save our King! our migh_ty King! Great
T.
Lord.
Full Chorus.
Save our King! our migh_ty King! Great
B
Lord. God save the King! God save the King! Great
Tpts.
f
f Tutti.


Eng - land's gra - cious Lord. God save our King! our
Eng - land's gra - cious Lord. God save our King! our
Eng - land's gra - cious Lord. God save the King! God save the
migh - ty King, Great Eng - land's gra - cious Lord.
migh - ty King, Great Eng - land's gra - cious Lord.
King, our King, Great Eng - land's gra - cious Lord.
Timp.
TENORI. & BASSI. only.
Way for the King! the King is near.
Pic.
8a
Violins with voices.
Sd.
Sd.

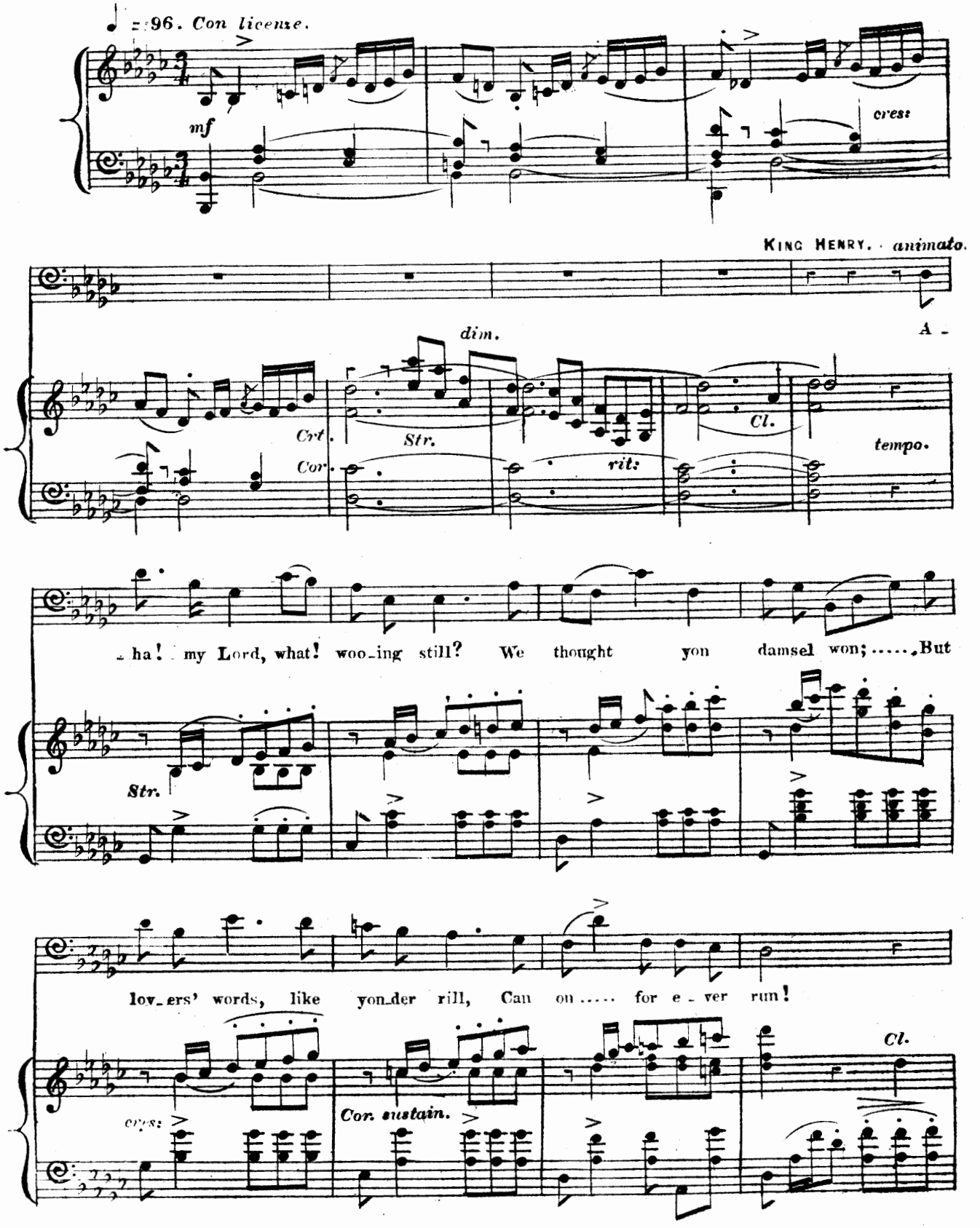

Way for great Eng - land's Lord. Way for the King whom
8a
Tpts.
8a
8d.
all foes fear, For his frown means fire and
8a
Soprani & Tenori. Full Chorus.
sword, means fire, fire and sword, means
più mosso.
sword, means fire, fire and sword, means
più mosso.
Tutti.
fire, fire and sword, means
fire, fire and sword, means

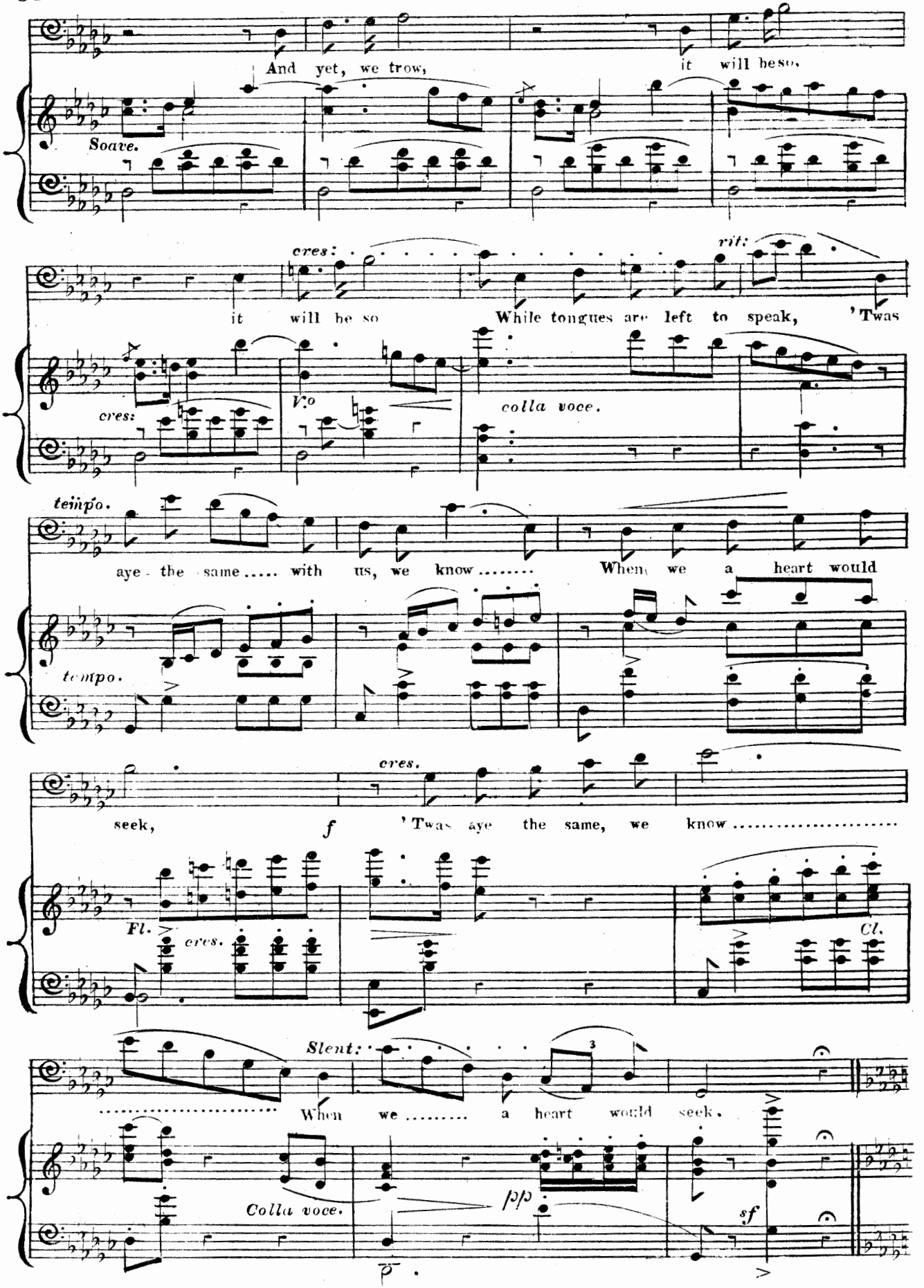

fire, fire and sword. Way for England's mighty Lord, Whose frown means
fire, fire and sword. Way for England's mighty Lord,
fire, fire and sword. Way for England's mighty Lord,
sf
Sd.
fire and sword, means fire and sword. Way for the King, the King is near.
Whose frown means fire and sword. Way for the King, the King is near.
Whose frown means fire and sword. Way for the King, the King is near.
accel.
accel.
rit.
Way for great England's Lord! Way for the King! Way for the King!
Way for great England's Lord! Way for the King! Way for the King!
Way for great England's Lord! Way for the King! Way for the King!
rit.
ff Brass & Cl.
Tutti.

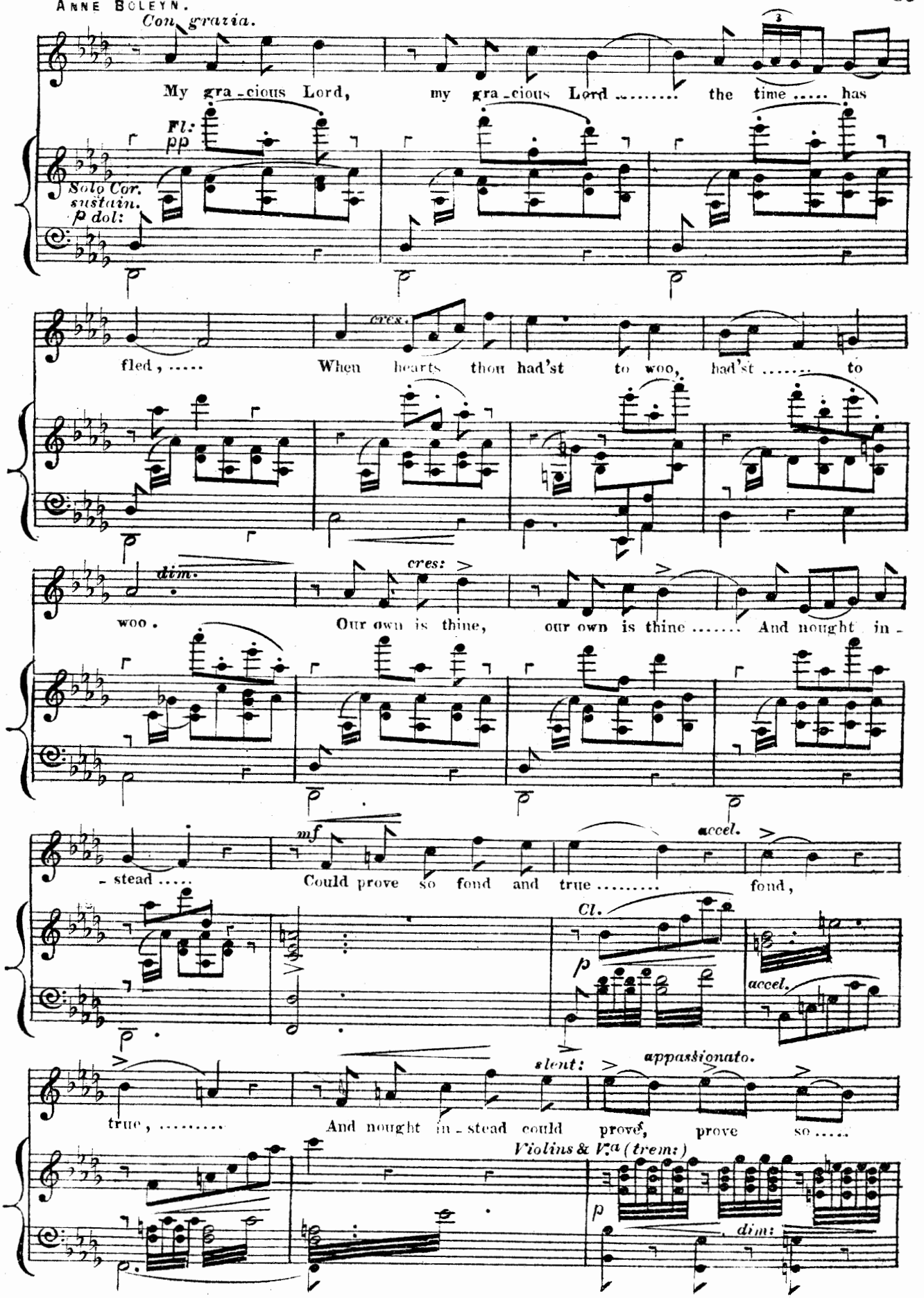
Nº 9. - DUETT.

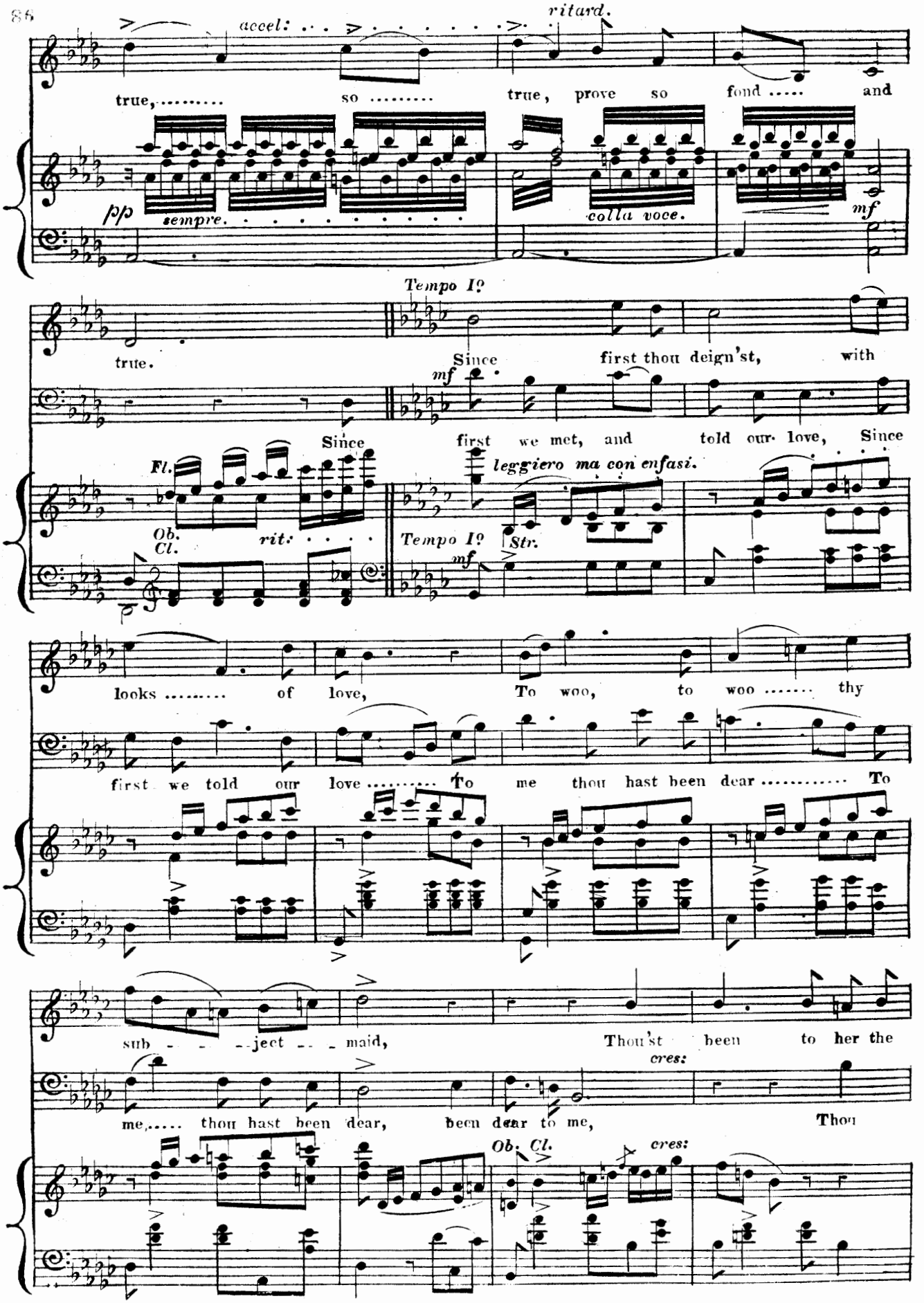
WHAT! WOOING STILL?

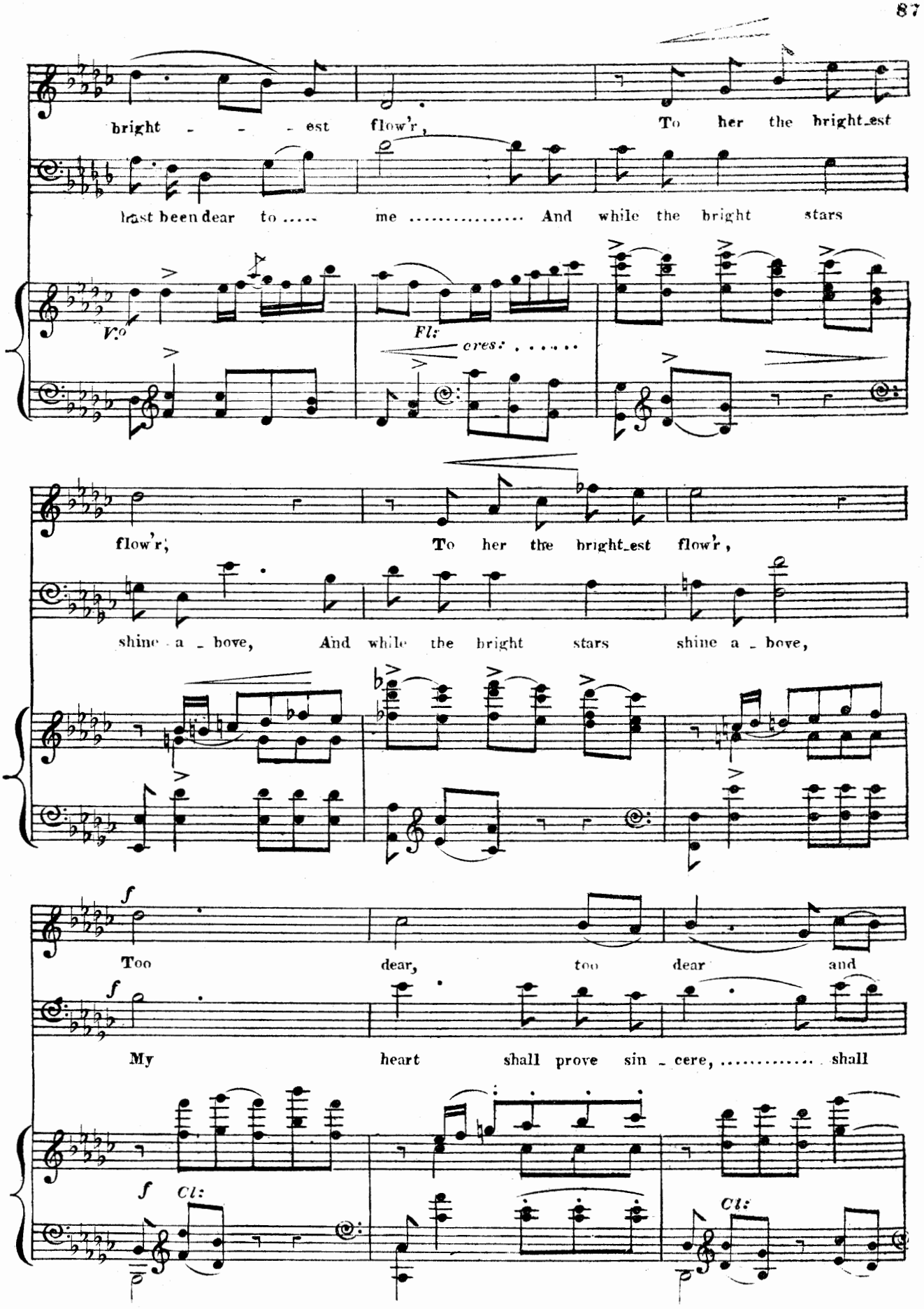
Allegro Moderato.

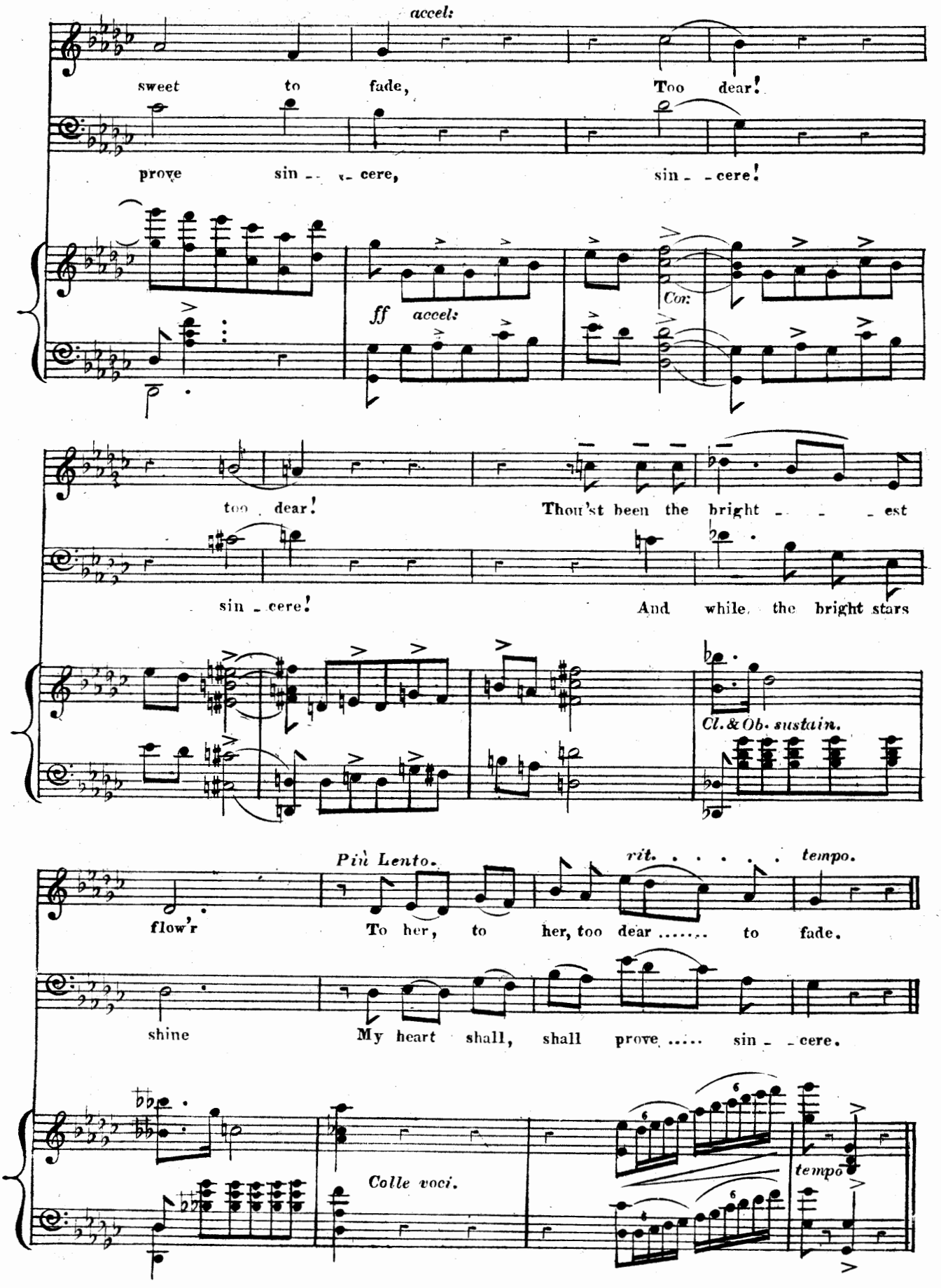



And yet, we trow, it will be so.
Soave.
cres:
it will be so While tongues are left to speak, 'Twas
rit:
cres:
V.o
colla voce.
tempo.
aye - the same..... with us, we know..... When we a heart would
tempo.
cres.
seek, f 'Twas aye the same, we know.....
Fl.
cres.
Cl.
Slent:
..... When we ..... a heart would seek.
Colla voce.
pp
sf

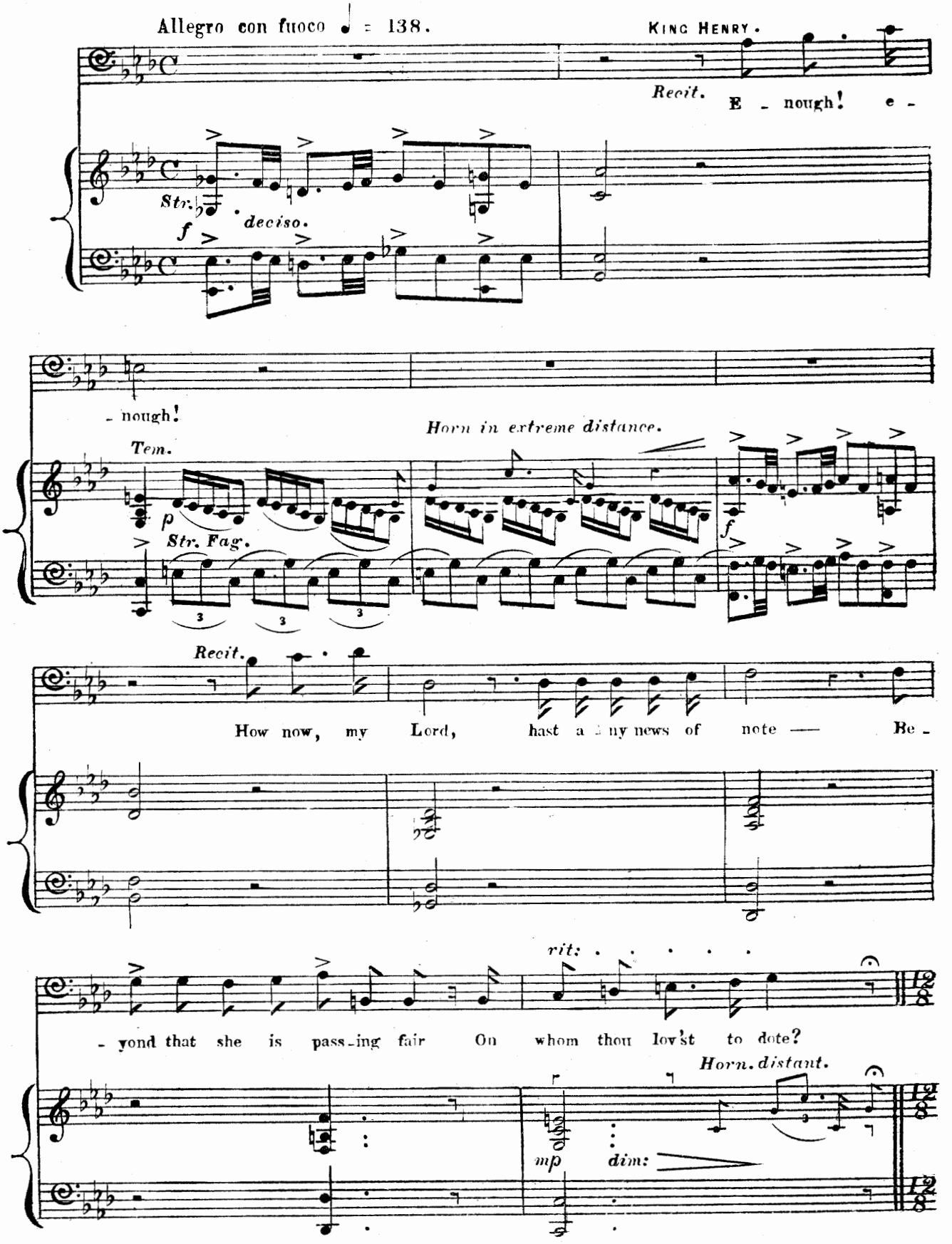

Con grazia.
My gra-cious Lord, my gra-cious Lord ..... the time ..... has
Fl: pp
Solo Cor. sustain. p dol:
fled, ... When hearts thou had'st to woo, had'st ..... to
cres.
woo. Our own is thine, our own is thine ..... And nought in-
dim.
cres:
-stead ..... Could prove so fond and true ..... fond,
mf
accel.
Cl.
p
accel.
true, ... And nought in-stead could prove, prove so .....
slent:
appassionato.
Violins & Va (trem:)
p
dim:

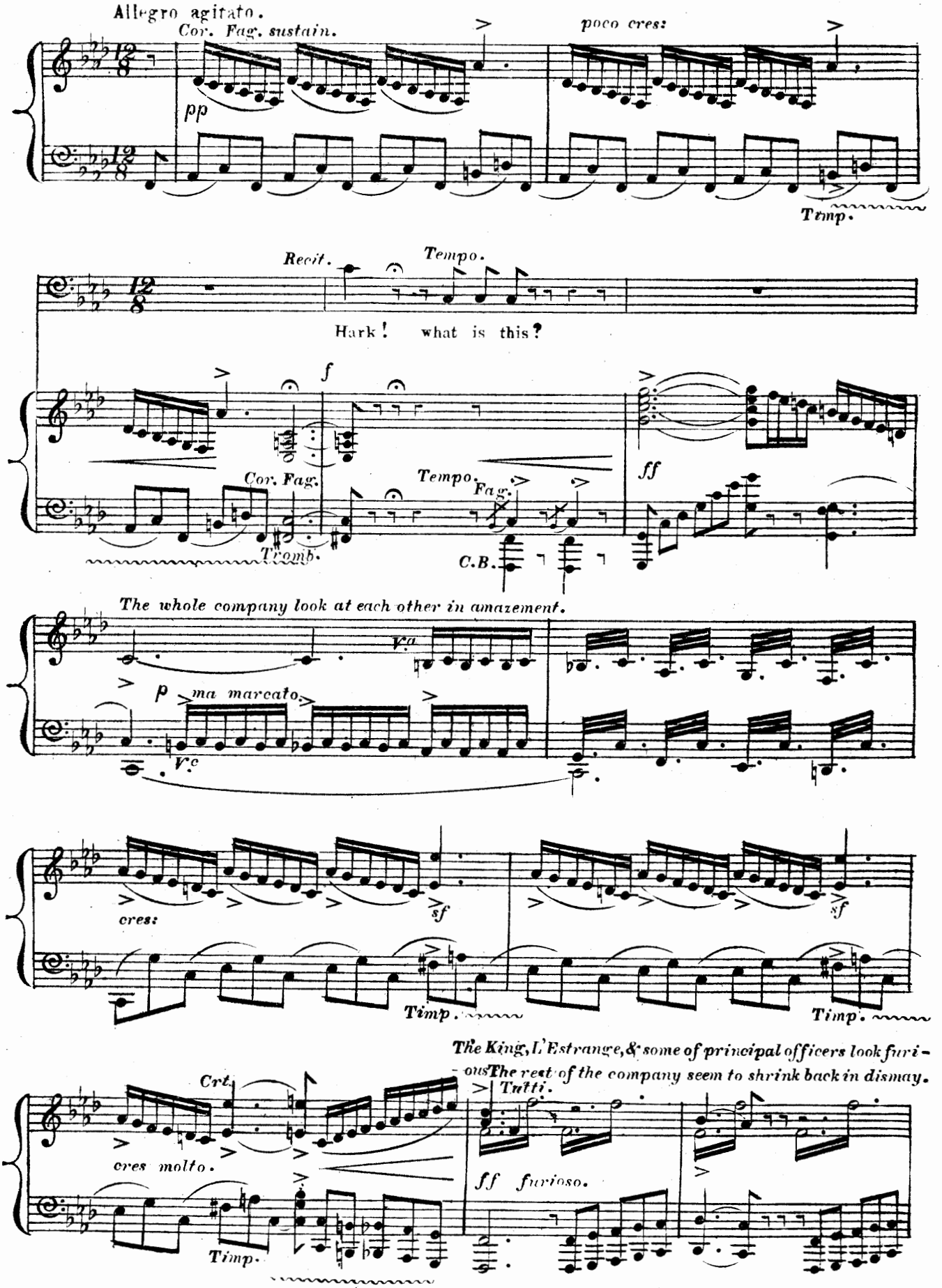

accel:
ritard.
true, so true, prove so fond and
pp
sempre.
colla voce.
mf
Tempo I°
true.
Since first thou deign'st, with
mf
Since first we met, and told our love, Since
Fl.
Ob.
Cl.
rit:
leggiero ma con enfasi.
Tempo I°
Str.
mf
looks of love, To woo, to woo thy
first we told our love To me thou hast been dear To
sub - - - ject - - - maid, Thou'st been to her the
cres:
me, thou hast been dear, been dear to me, Thou
Ob. Cl.
cres:

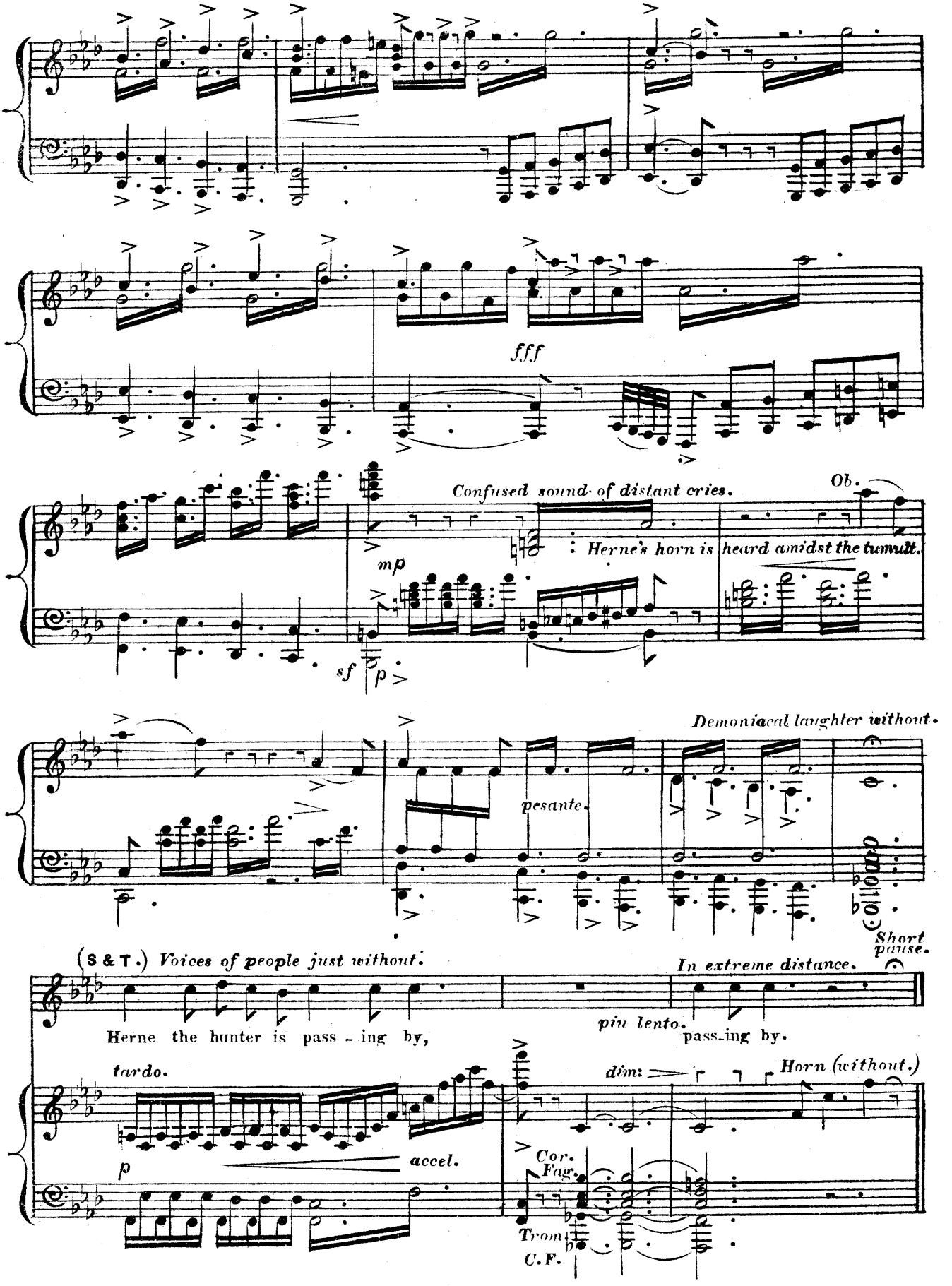

bright - - - est flow'r, To her the bright_est
last been dear to ..... me ..... And while the bright stars
Vc
Fl:
cres: .....
flow'r; To her the bright_est flow'r,
shine a_bove, And while the bright stars shine a_bove,
f
Too dear, too dear and
f
My heart shall prove sin_cere, ... shall
f Cl:
Cl:

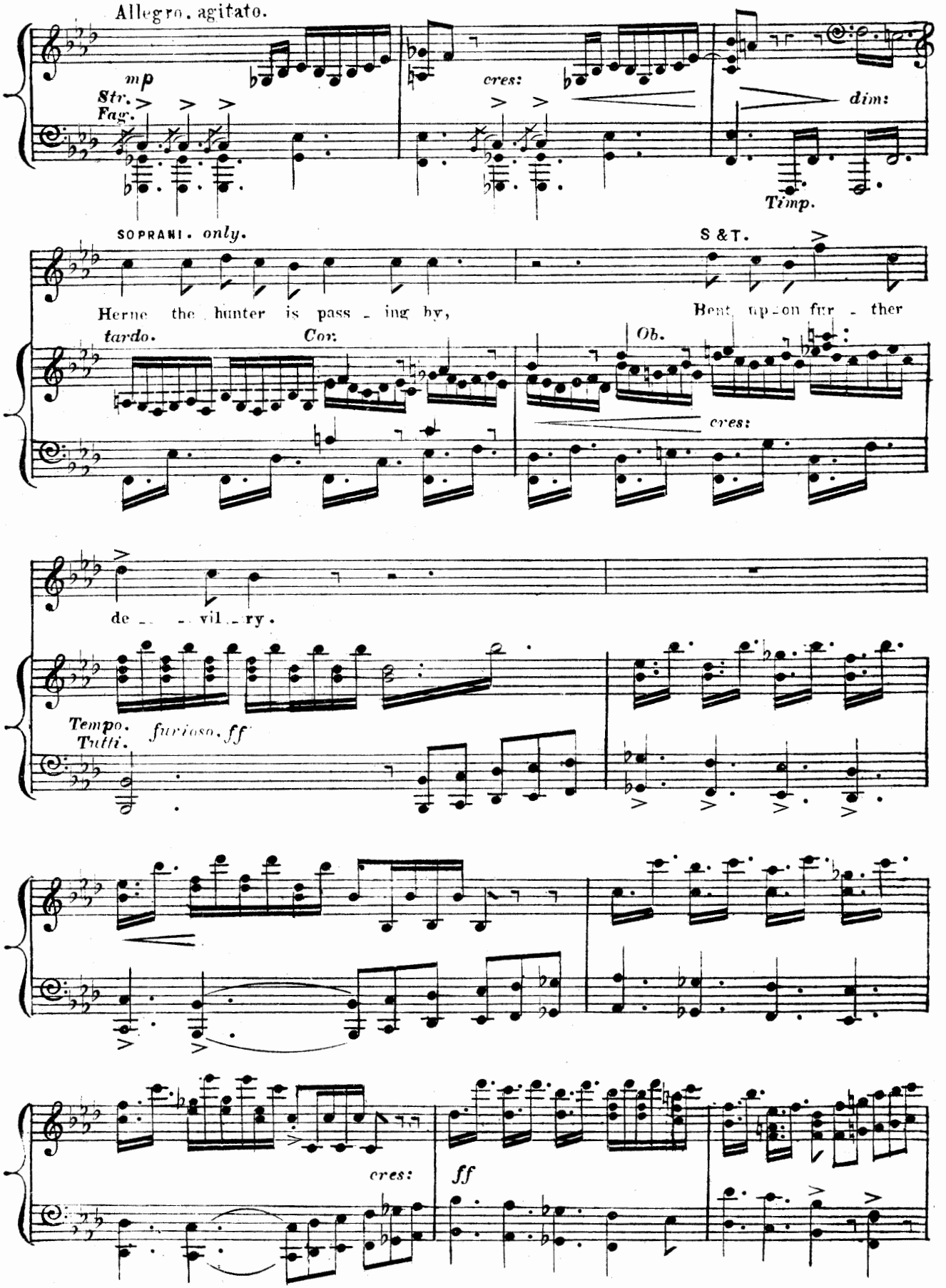

accel:
sweet to fade, Too dear!
prove sin - - cere, sin - - cere!
ff accel:
Con:
too dear! Thou'st been the bright - - - est
sin - cere! And while the bright stars
Cl. & Ob. sustain.
Più Lento.
rit. . . . . tempo.
flow'r To her, to her, too dear ..... to fade.
shine My heart shall, shall prove ..... sin - - cere.
Colle voci.
tempo

Nº 10. SCENE. (THE RIDE.)




Allegro agitato.
Cor. Fag. sustain.
pp
poco cres:
Timp.
Recit.
Tempo.
Hark! what is this?
f
ff
Cor. Fag.
Tromb.
Tempo.
Fag.
C.B.
The whole company look at each other in amazement.
Va
p ma marcato.
Vc
cres:
sf
sf
Timp.
Timp.
The King, L'Estrange, & some of principal officers look furi-
ous
The rest of the company seem to shrink back in dismay.
Crt.
Tutti.
cres molto.
ff furioso.
Timp.


fff
Confused sound of distant cries.
Ob.
Herne's horn is heard amidst the tumult.
mp
sf
p
Demoniacal laughter without.
pesante.
Short pause.
(S & T.) Voices of people just without.
In extreme distance.
Herne the hunter is pass - ing by,
piu lento.
pass-ing by.
tardo.
dim:
Horn (without.)
p
accel.
Cor.
Fag.
Trom.
C.F.


Allegro. agitato.
mp
Str.
Fag.
cres:
dim:
Timp.
SOPRANI. only.
S & T.
Herne the hunter is pass - ing by,
Bent up - on fur - ther
tardo.
Cor:
Ob.
cres:
de - - - vil - ry.
Tempo.
Tutti.
furioso. ff
cres:
ff

Mocking laughter without.

cres:

KING HENRY. *Recit.*

Ha! durst that cai - tiff heard us still, And

mp *Tempo.* *Fag sustain.* *mf*

set at nought our roy - - al will? He shall be

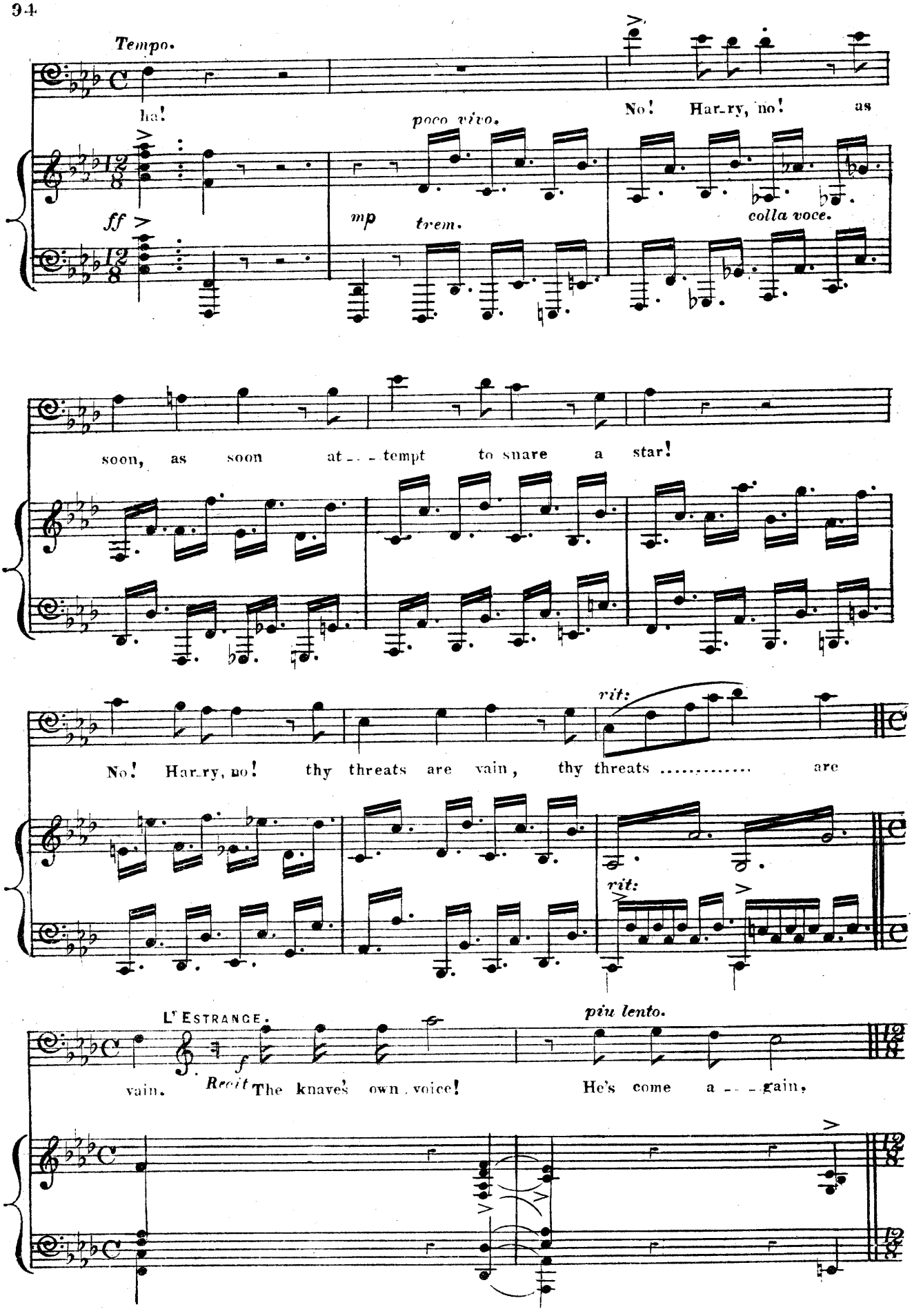
cres:

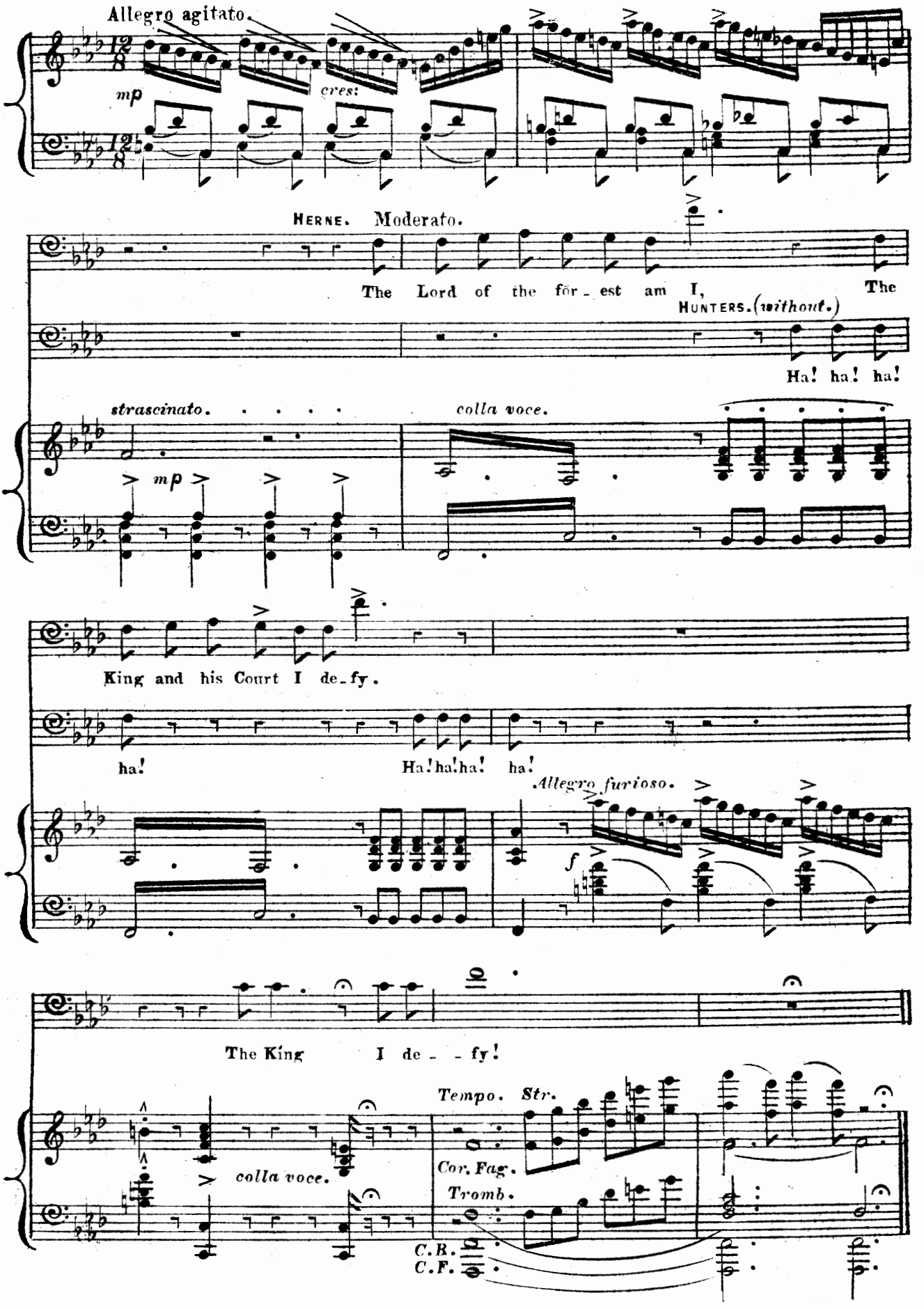
HERNE. *(without.)* *ad lib.*

cap-tur'd! Cap - tur'd! Ha! ha! ha! ha! ha!

furioso.

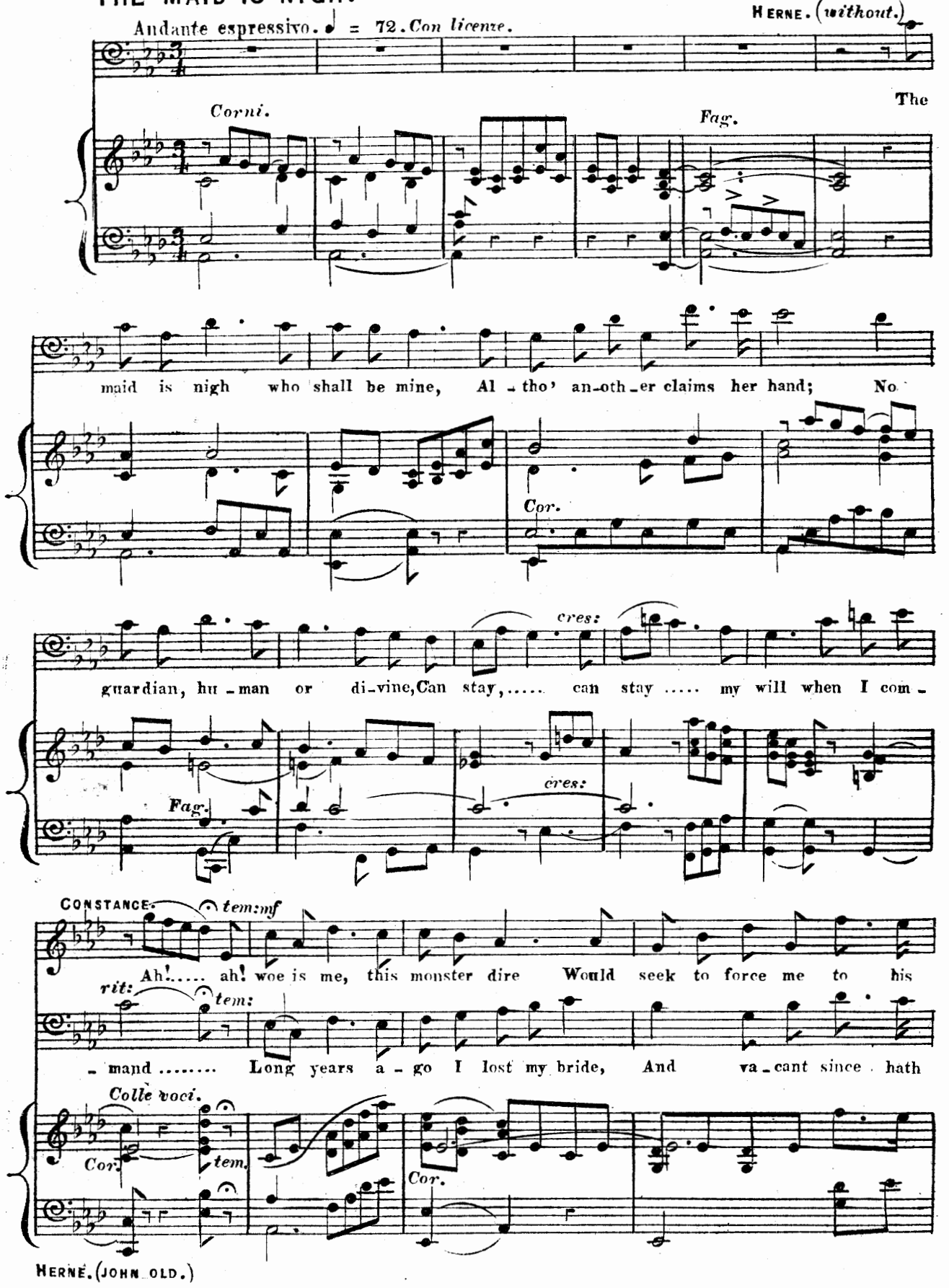
Cl. sustain. *Cl. Fag.*

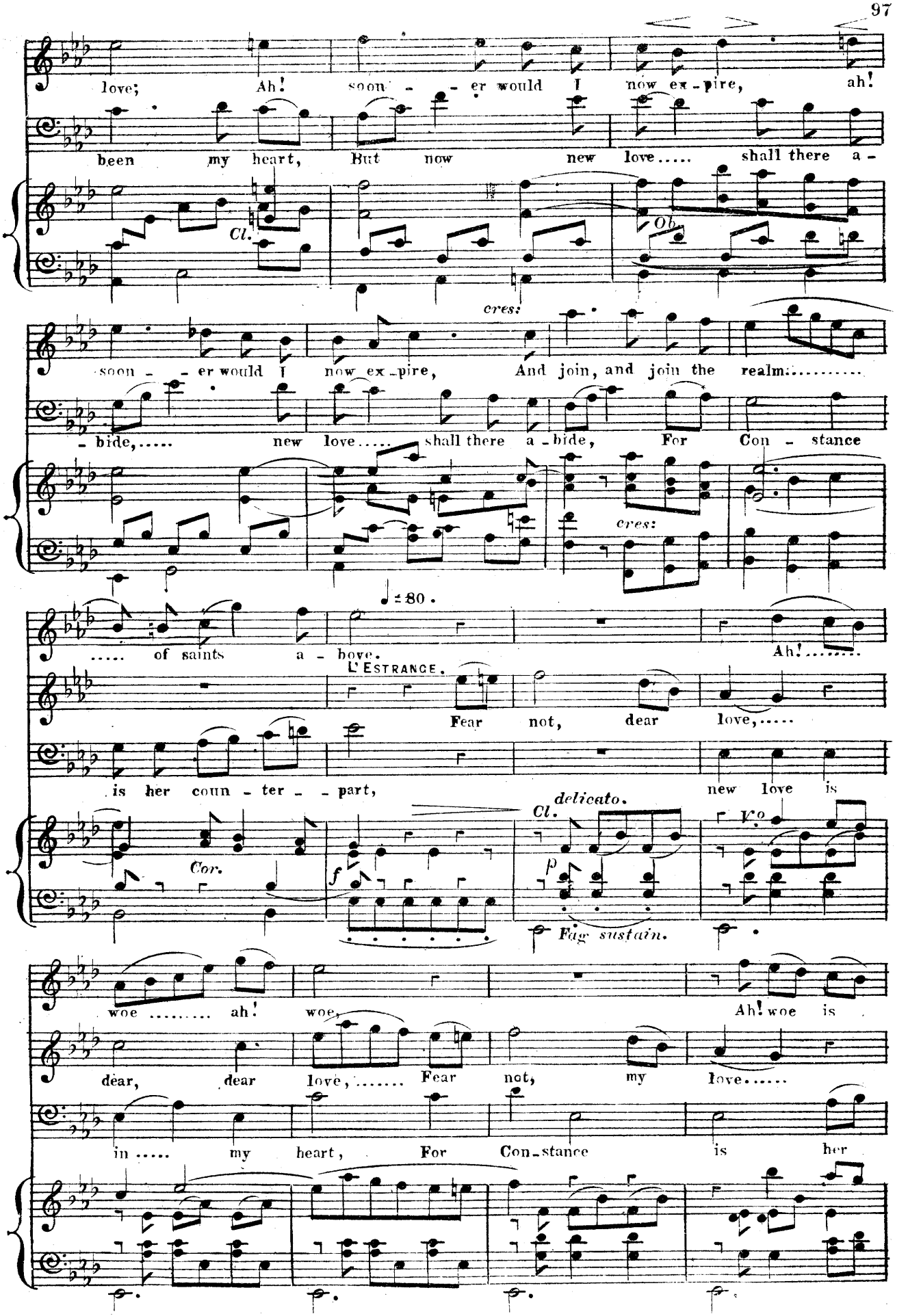

Tempo.
ha!
poco vivo.
No! Har-ry, no! as
ff
mp
trem.
colla voce.
soon, as soon at - - - tempt to snare a star!
rit:
No! Har-ry, no! thy threats are vain, thy threats ..... are
rit:
L' ESTRANGE.
piu lento.
vain.
Recit
The knaves' own voice!
He's come a - - - gain.

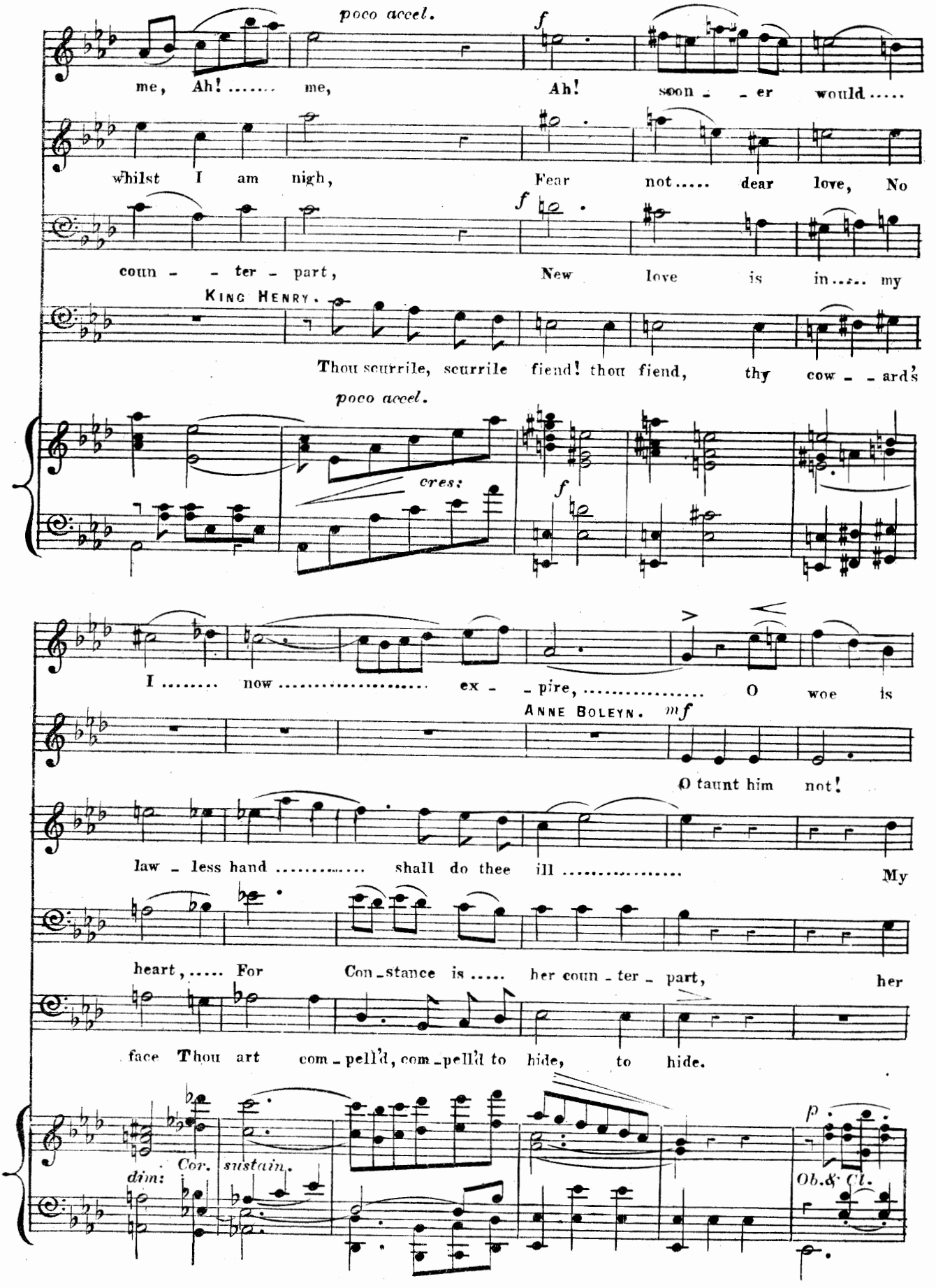

Allegro agitato.
mp
cresc
HERNE. Moderato.
The Lord of the for-est am I,
The
HUNTERS. (without.)
Ha! ha! ha!
strascinato.
colla voce.
mp
King and his Court I de-fy.
ha!
Ha! ha! ha!
ha!
Allegro furioso.
f
The King
I de - - fy!
Tempo. Str.
colla voce.
Cor. Fag.
Tromb.
C.B.
C.F.

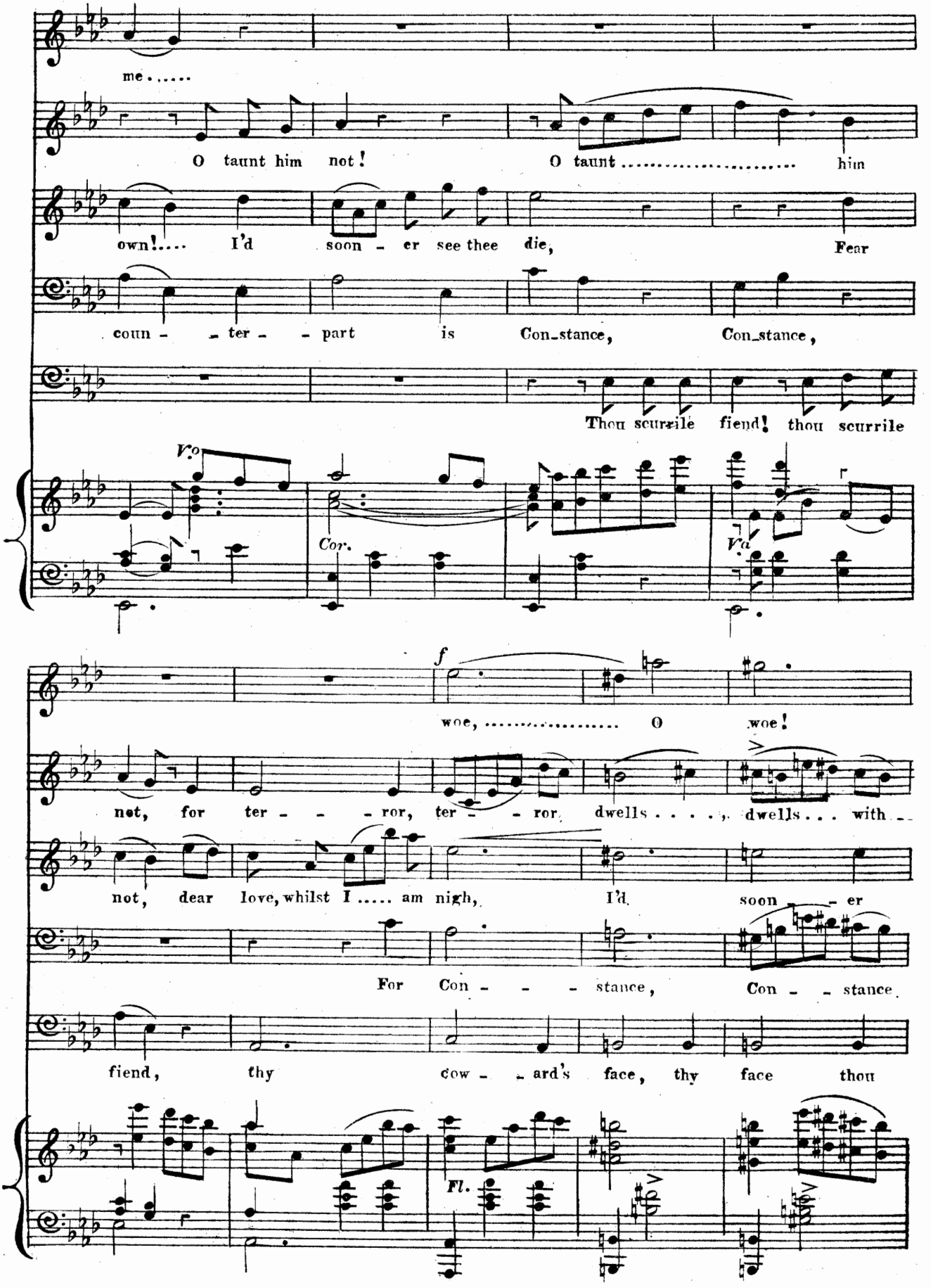
No. 11. QUINTET. (FINALE.)

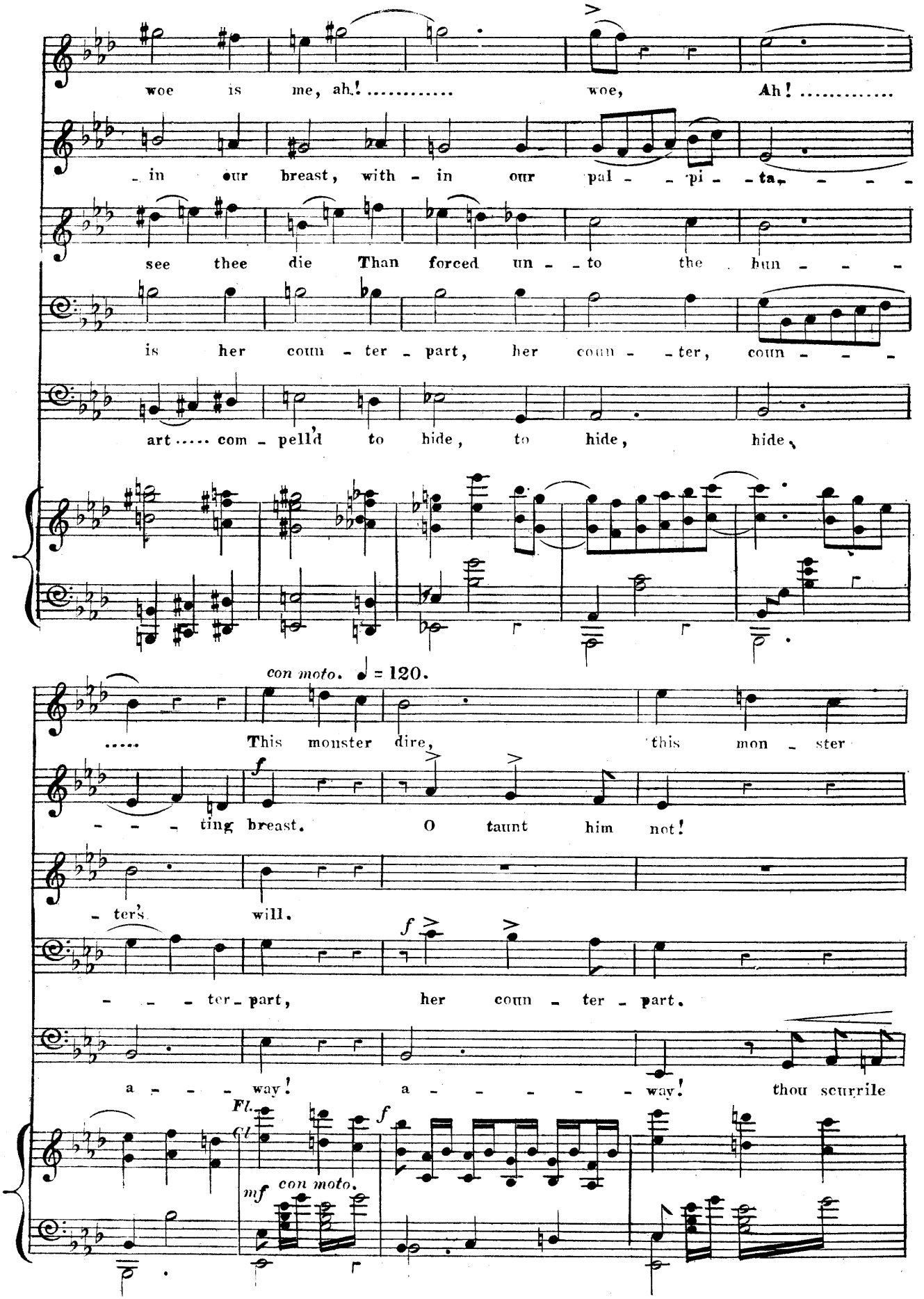
THE MAID IS NIGH.

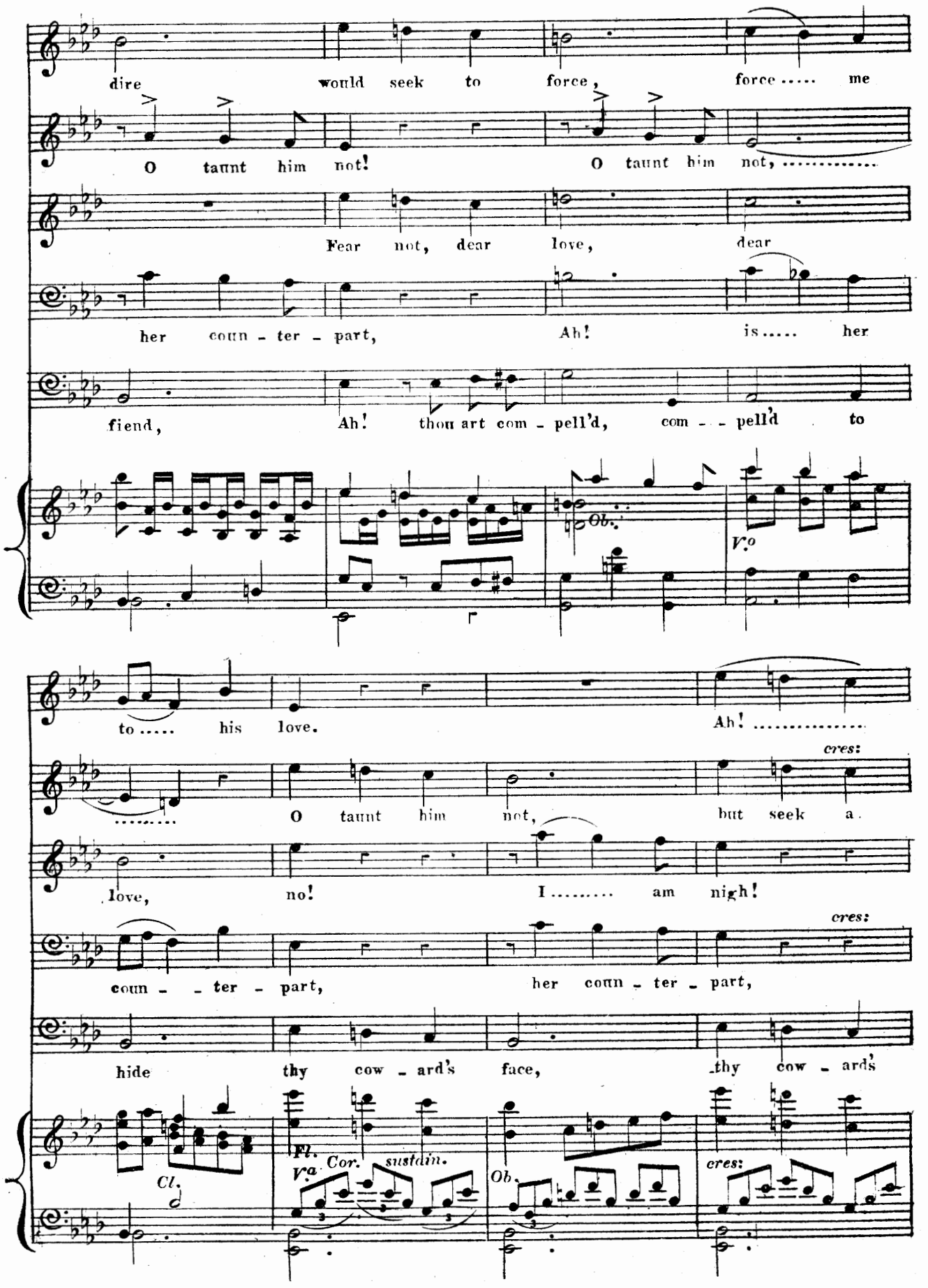


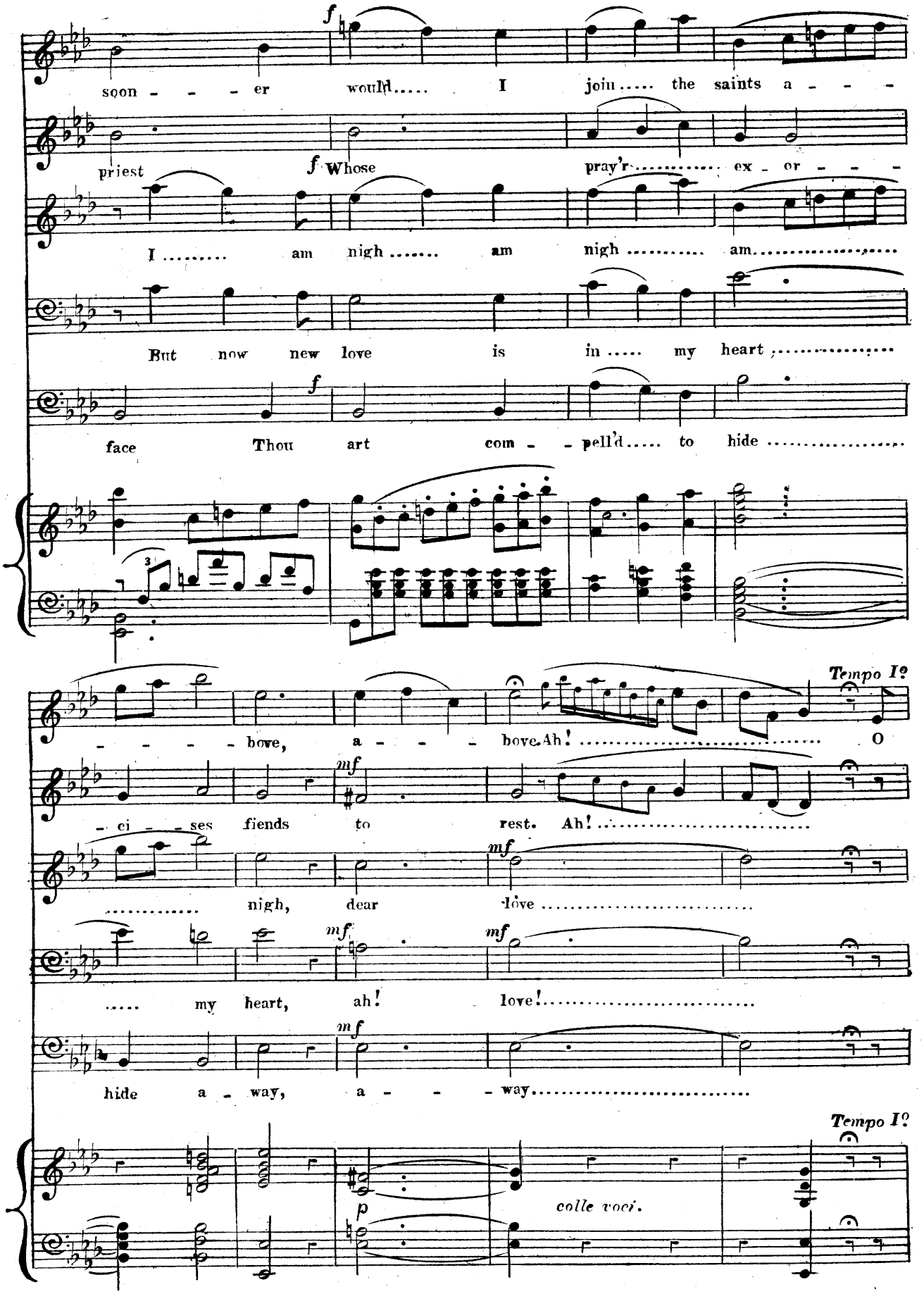

love; Ah! soon - - er would I now ex - pire, ah!
been my heart, But now new love..... shall there a -
Cl.
Ob.
cres:
soon - - er would I now ex - pire, And join, and join the realm.....
- bide,..... new love..... shall there a - bide, For Con - stance
cres:
♩ = 80.
..... of saints a - bove. Ah!.....
L'ESTRANGE.
Fear not, dear love,.....
is her coun - ter - - part, new love is
Cor.
f
delicato.
Cl.
p
Vc.
Fag. sustain.
woe ..... ah! woe, Ah! woe is
dear, dear love,..... Fear not, my love.....
in ..... my heart, For Con - stance is her

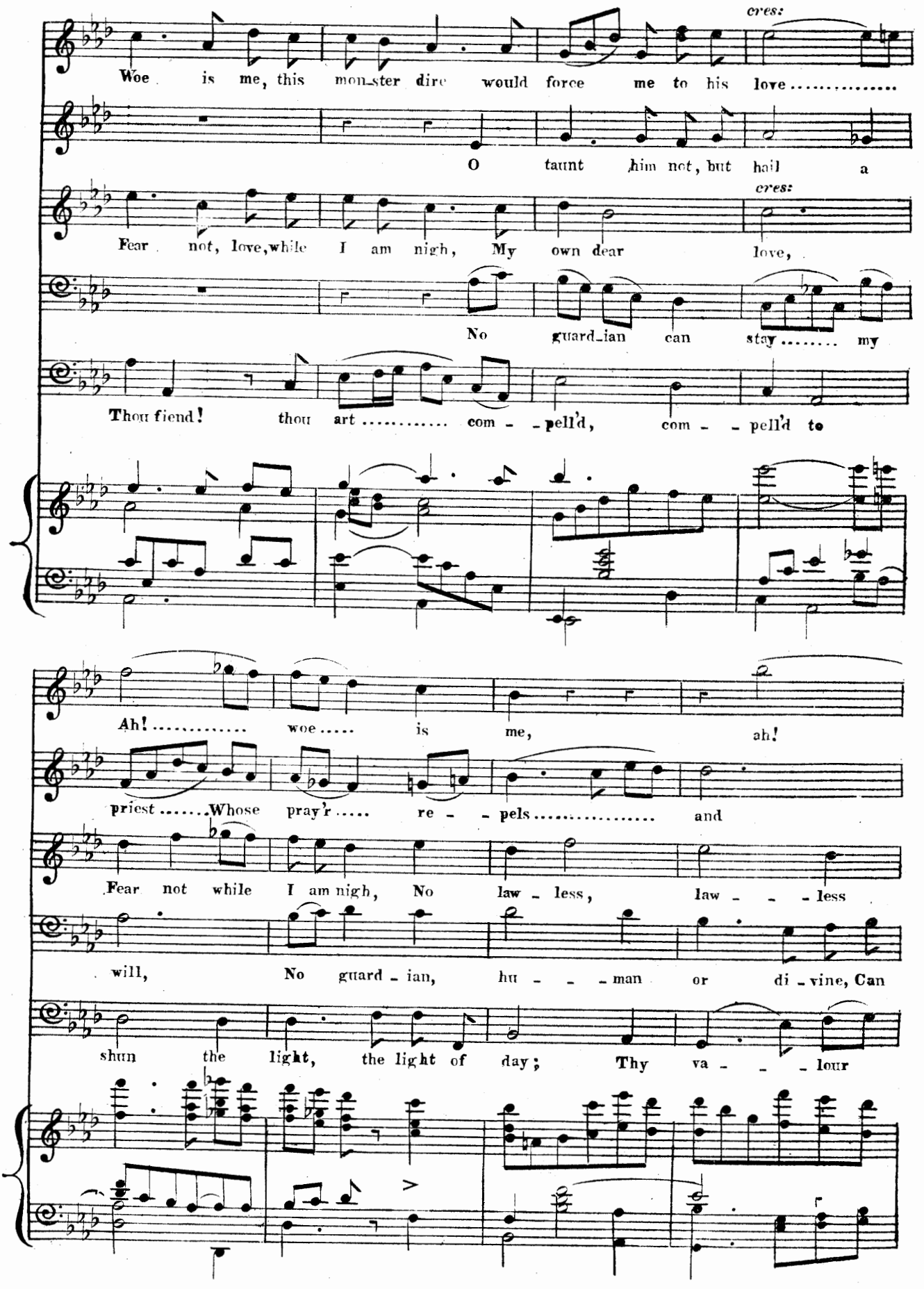

poco accel.
f
me, Ah! ..... me, Ah! soon - - er would .....
whilst I am nigh, Fear not ..... dear love, No
f
coun - - ter - part, New love is in ..... my
KING HENRY.
Thou scurrile, scurrile fiend! thou fiend, thy cow - - ard's
poco accel.
cres:
f
I ..... now ..... ex - - pire, ... O woe is
ANNE BOLEYN. mf
O taunt him not!
law - less hand ..... shall do thee ill ..... My
heart, ... For Con - stance is ..... her coun - ter - part, her
face Thou art com - pell'd, com - pell'd to hide, to hide.
p
dim:
Cor.
sustain.
Ob. & Cl.

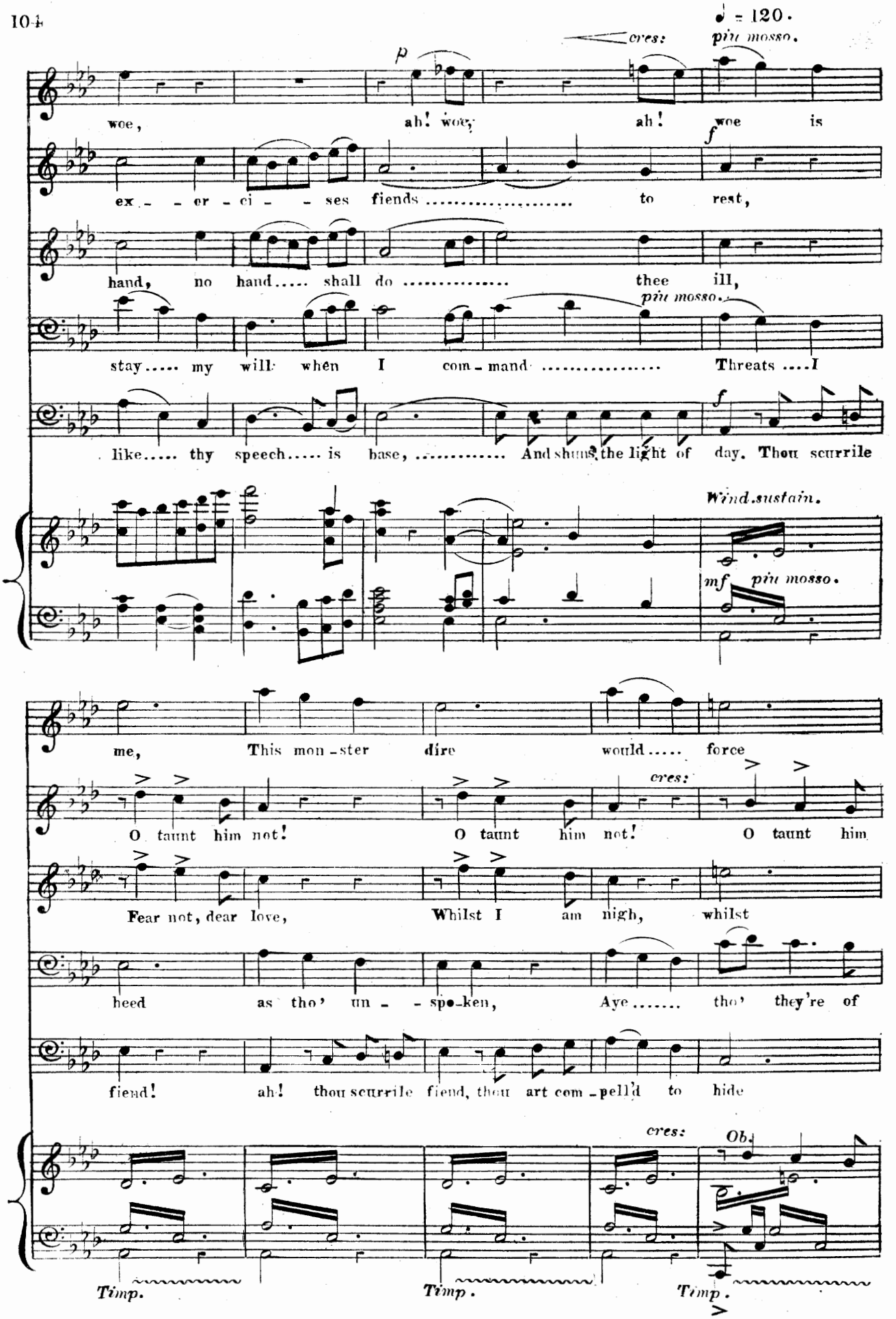

me.....
O taunt him not!
O taunt ..... him
own!.... I'd soon - er see thee die, Fear
coun - - ter - - part is Con_stance, Con_stance,
Thou scurrile fiend! thou scurrile
Vc.
Cor.
Va.
f
woe, ... O woe!
not, for ter - - - ror, ter - - ror dwells . . . . , dwells . . . with - -
not, dear love, whilst I ..... am nigh, I'd soon - - er
For Con - - - stance, Con - - stance
fiend, thy cow - - ard's face, thy face thou
Fl.

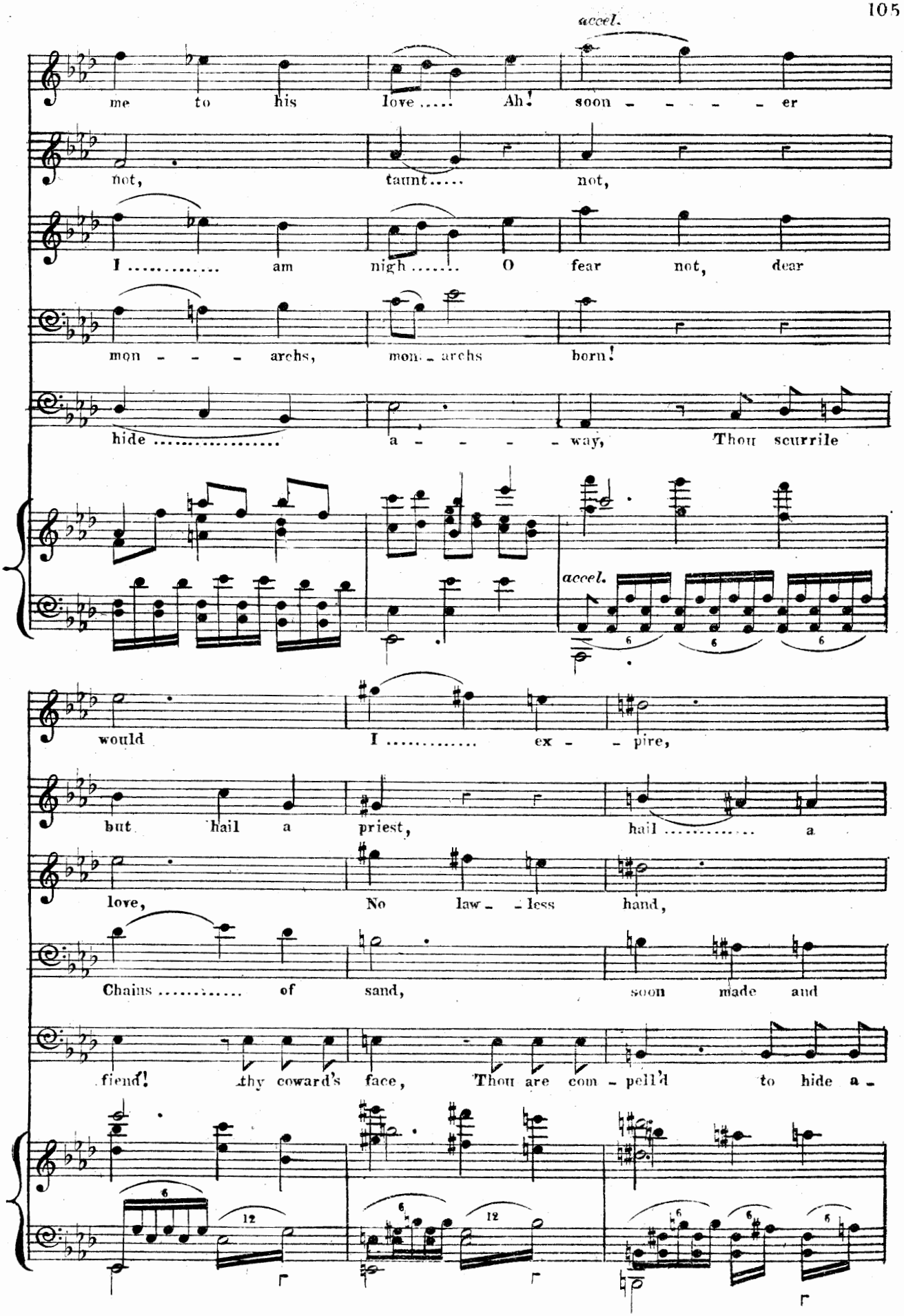

woe is me, ah! ..... woe, Ah! .....
- in our breast, with - in our pal - - pi - ta, - - - -
see thee die Than forced un - - to the hun - - - -
is her coun - ter - part, her coun - - ter, coun - - - -
art ..... com - pell'd to hide, to hide, hide,
con moto. ♩ = 120.
..... This monster dire, this mon - ster
- - - ting breast. O taunt him not!
- ter's will.
- - - ter - part, her coun - ter - part.
a - - - way! a - - - - - way! thou scurrile
Fl.
Cl.
mf con moto.
f

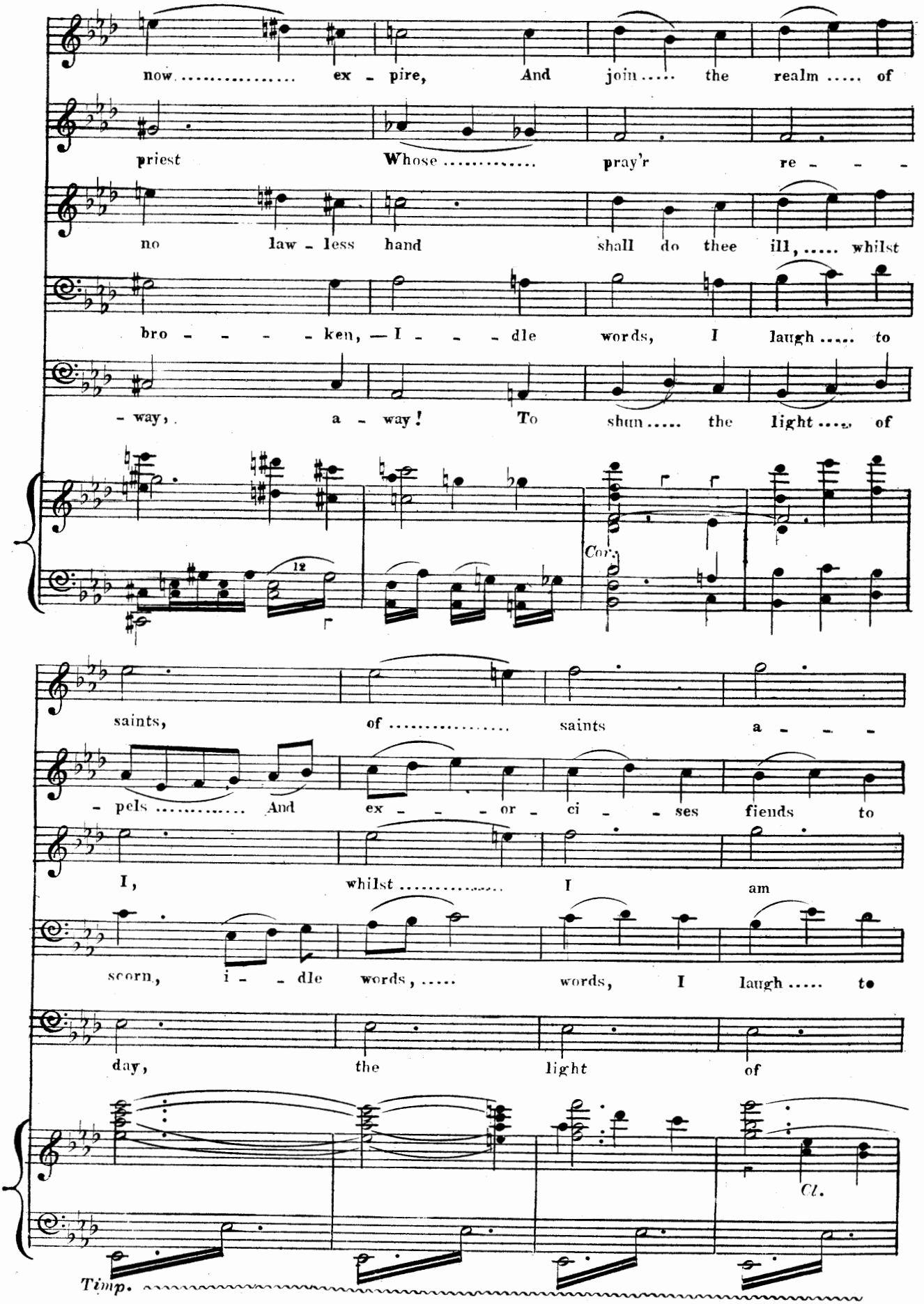

dire would seek to force, force ..... me
O taunt him not! O taunt him not, ...
Fear not, dear love, dear
her coun - ter - part, Ah! is ..... her
fiend, Ah! thou art com - pell'd, com - - pell'd to
Ob.
V.o
to ..... his love. Ah! .....
cres:
..... O taunt him not, but seek a
love, no! I ..... am nigh!
cres:
coun - - ter - part, her coun - ter - part,
hide thy cow - ard's face, thy cow - ard's
Cl.
Fl. Cor. sustain.
V.a
Ob.
cres:

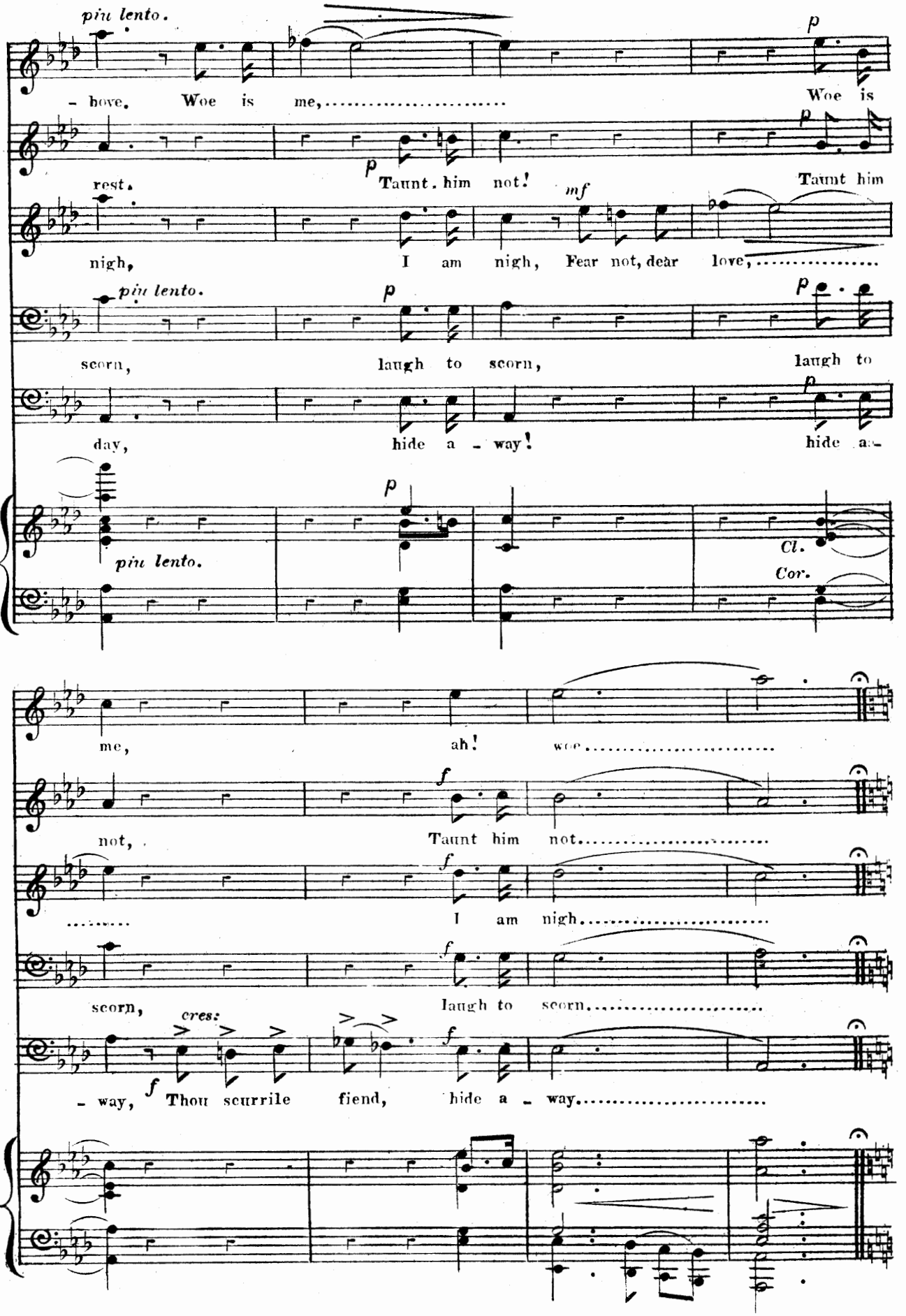

soon - - - er would..... I join..... the saints a - - -
priest Whose pray'r..... ex - or - - -
I..... am nigh..... am nigh..... am.....
But now new love is in..... my heart.....
face Thou art com - - pell'd..... to hide.....
- - - - bove, a - - - bove. Ah!..... O
- ci - - ses fiends to rest. Ah!.....
..... nigh, dear love.....
..... my heart, ah! love!.....
hide a - way, a - - - way.....
Tempo I?
colle voci.
Tempo I?


cres:
Woe is me, this mon_ster dire would force me to his love.....
O taunt him not, but hail a
cres:
Fear not, love, while I am nigh, My own dear love,
No guard_ian can stay..... my
Thou fiend! thou art..... com - - pell'd, com - - pell'd to
Ah!..... woe..... is me, ah!
priest.....Whose pray'r..... re - - pels..... and
Fear not while I am nigh, No law - less, law - - - less
will, No guard - ian, hu - - - man or di - vine, Can
shun the light, the light of day; Thy va - - - lour


♩ = 120.
cres:
più mosso.
p
woe, ah! woe, ah! woe is
f
ex - - er - ci - - ses fiends ..... to rest,
hand, no hand..... shall do ..... thee ill,
più mosso.
stay..... my will when I com - mand ..... Threats I
like..... thy speech..... is base, ... And shuns the light of day. Thou scurrile
Wind.sustain.
mf più mosso.
me, This mon - ster dire would..... force
cres:
O taunt him not! O taunt him not! O taunt him
Fear not, dear love, Whilst I am nigh, whilst
heed as tho' un - - spo-ken, Aye..... tho' they're of
fiend! ah! thou scurrile fiend, thou art com - pell'd to hide
cres:
Obs
Timp.
Timp.
Timp.

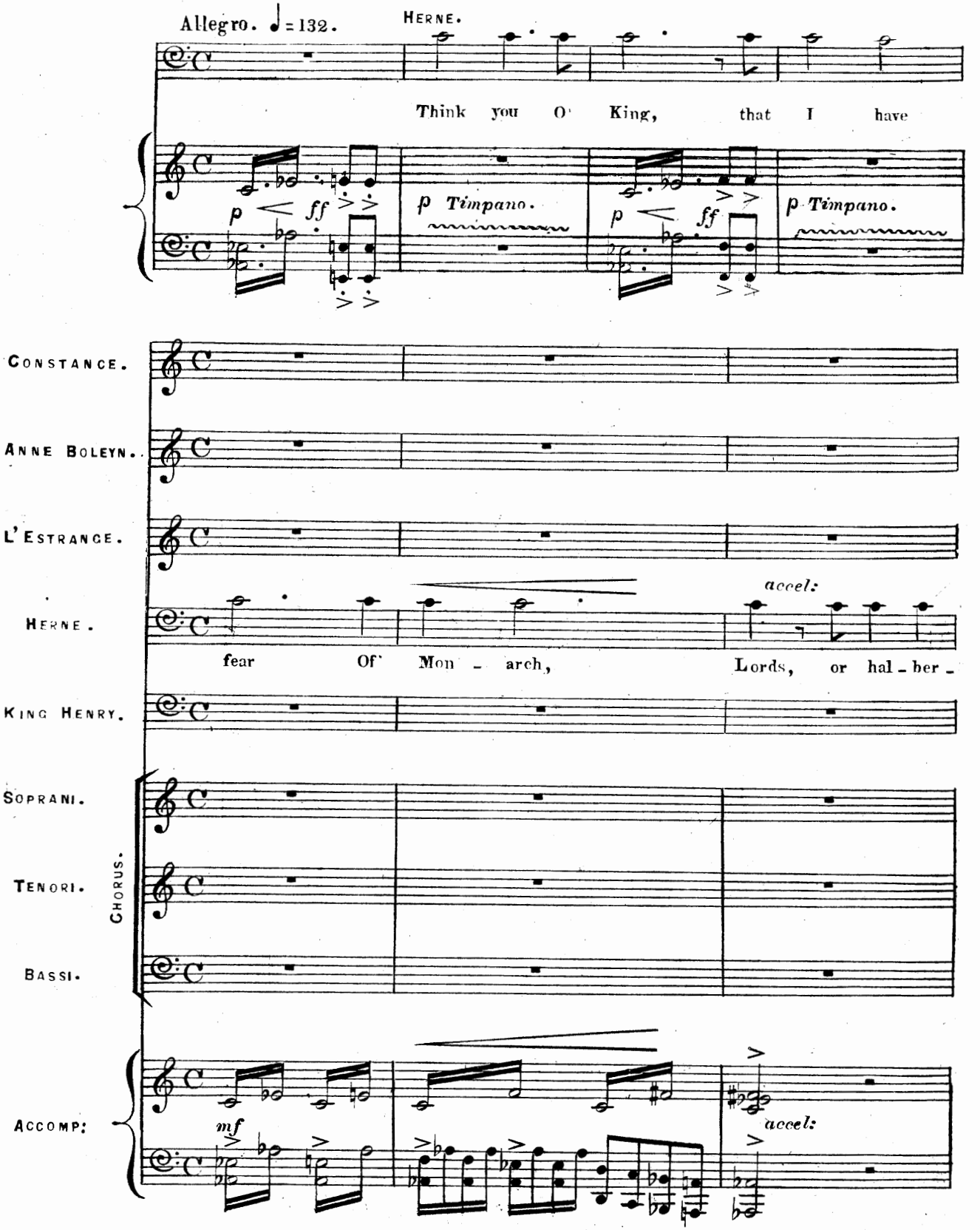

accel.
me to his love ..... Ah! soon - - - - - er
not, taunt..... not,
I ..... am nigh ..... O fear not, dear
mon - - - archs, mon - archs born!
hide ..... a - - - - way, Thou scurrile
accel.
would I ..... ex - - pire,
but hail a priest, hail ..... a
love, No law - - less hand,
Chains ..... of sand, soon made and
fiend! thy coward's face, Thou are com - pell'd to hide a -

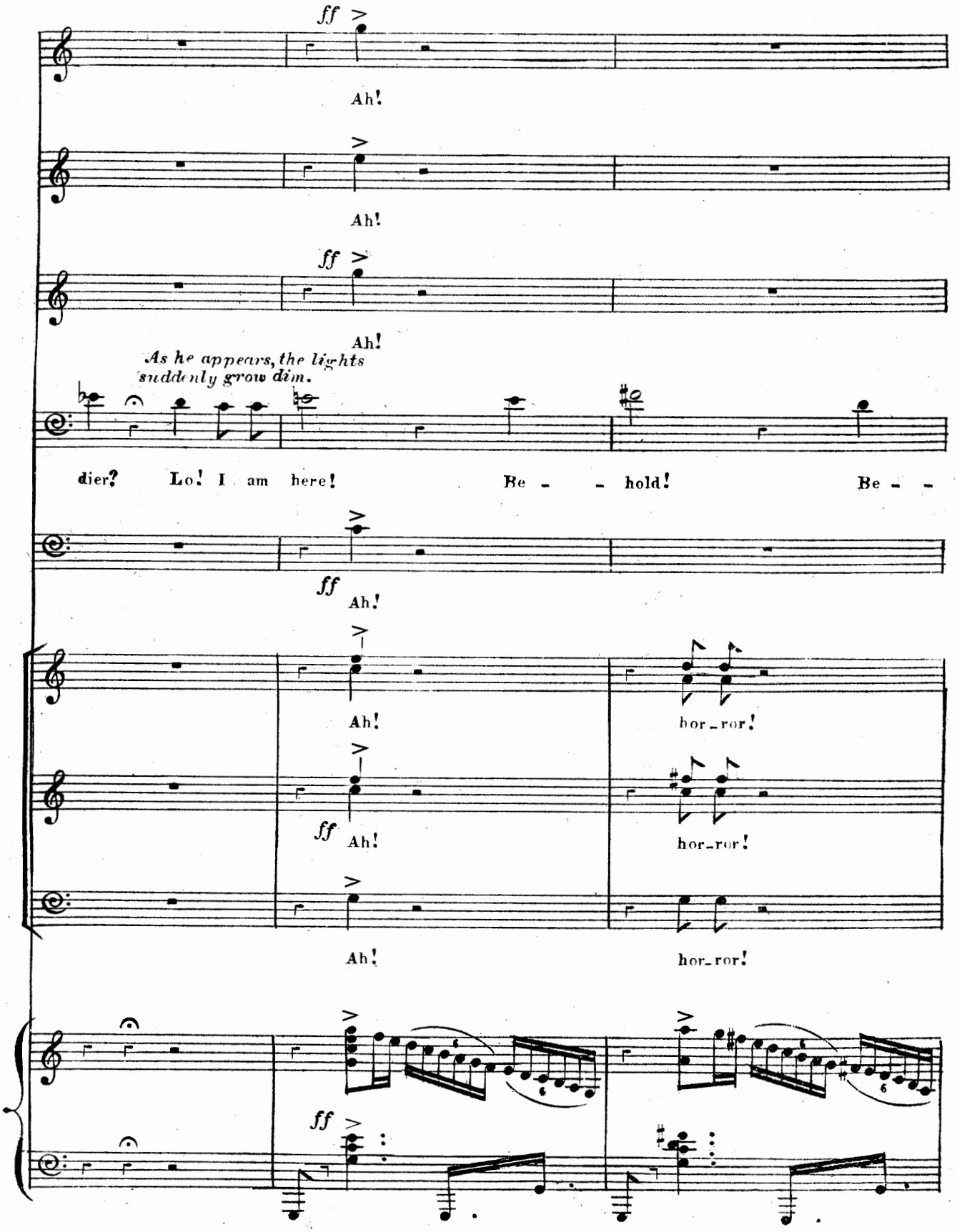

now ..... ex - pire, And join ..... the realm ..... of
priest Whose ..... pray'r re - - -
no law - less hand shall do thee ill, ... whilst
bro - - - - - ken, — I - - - dle words, I laugh ..... to
- way, a - way! To shun ..... the light ..... of
Cor.
saints, of ..... saints a - - -
- pels ..... And ex - - - or - ci - - ses fiends to
I, whilst ..... I am
scorn, i - - dle words, ... words, I laugh ..... to
day, the light of
Cl.
Timp.

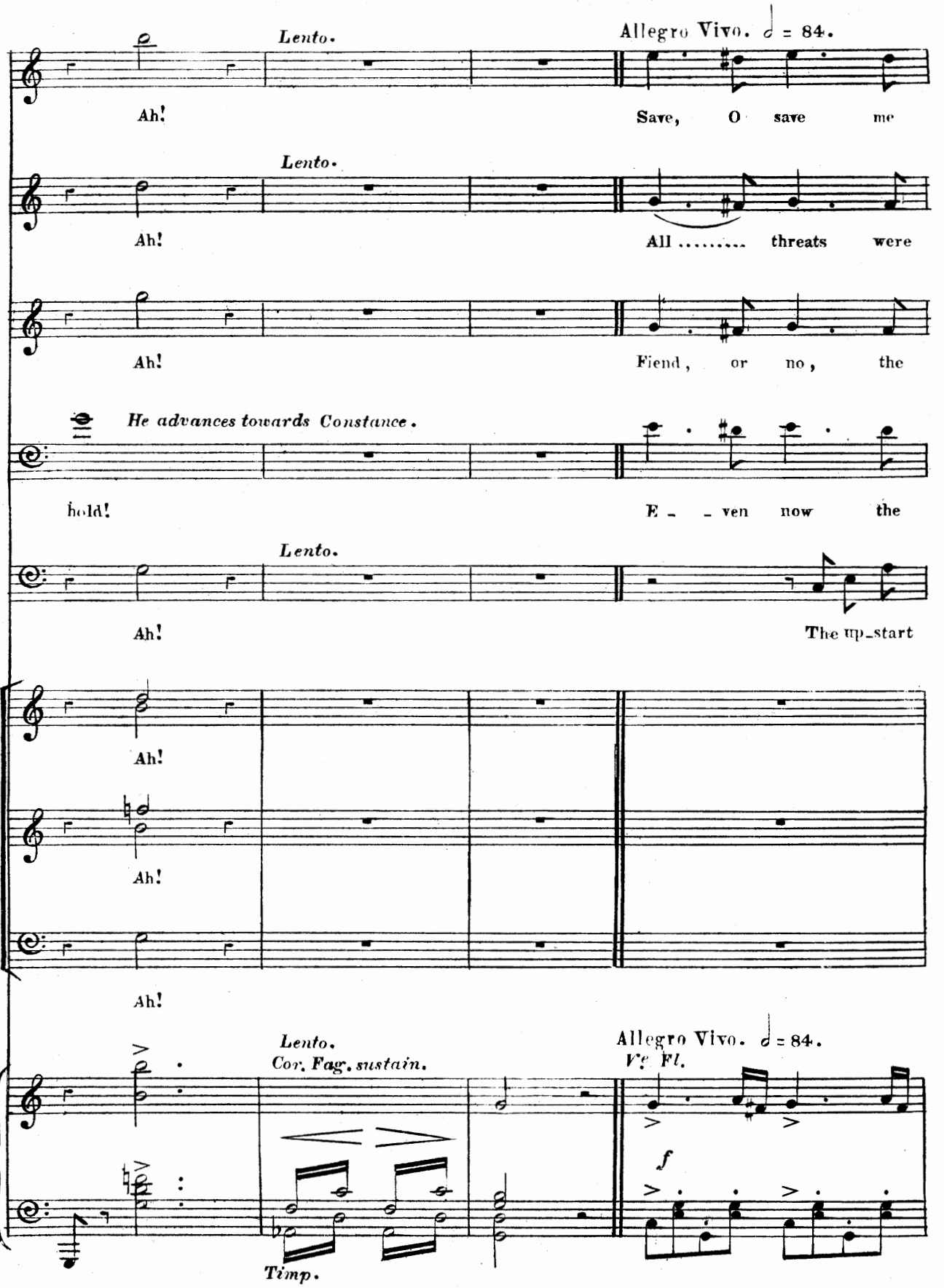

piu lento.
p
- hove. Woe is me,
Woe is
p
Taunt. him not!
mf
rest.
Taunt him
nigh,
I am nigh, Fear not, dear love,
piu lento.
p
p
scorn,
laugh to scorn,
laugh to
p
day,
hide a - way!
hide a-
piu lento.
p
Cl.
Cor.
me,
ah!
woe
f
not,
Taunt him not
f
I am nigh
f
scorn,
laugh to scorn
cres:
f
f
- way,
Thou scurrile fiend,
hide a - way

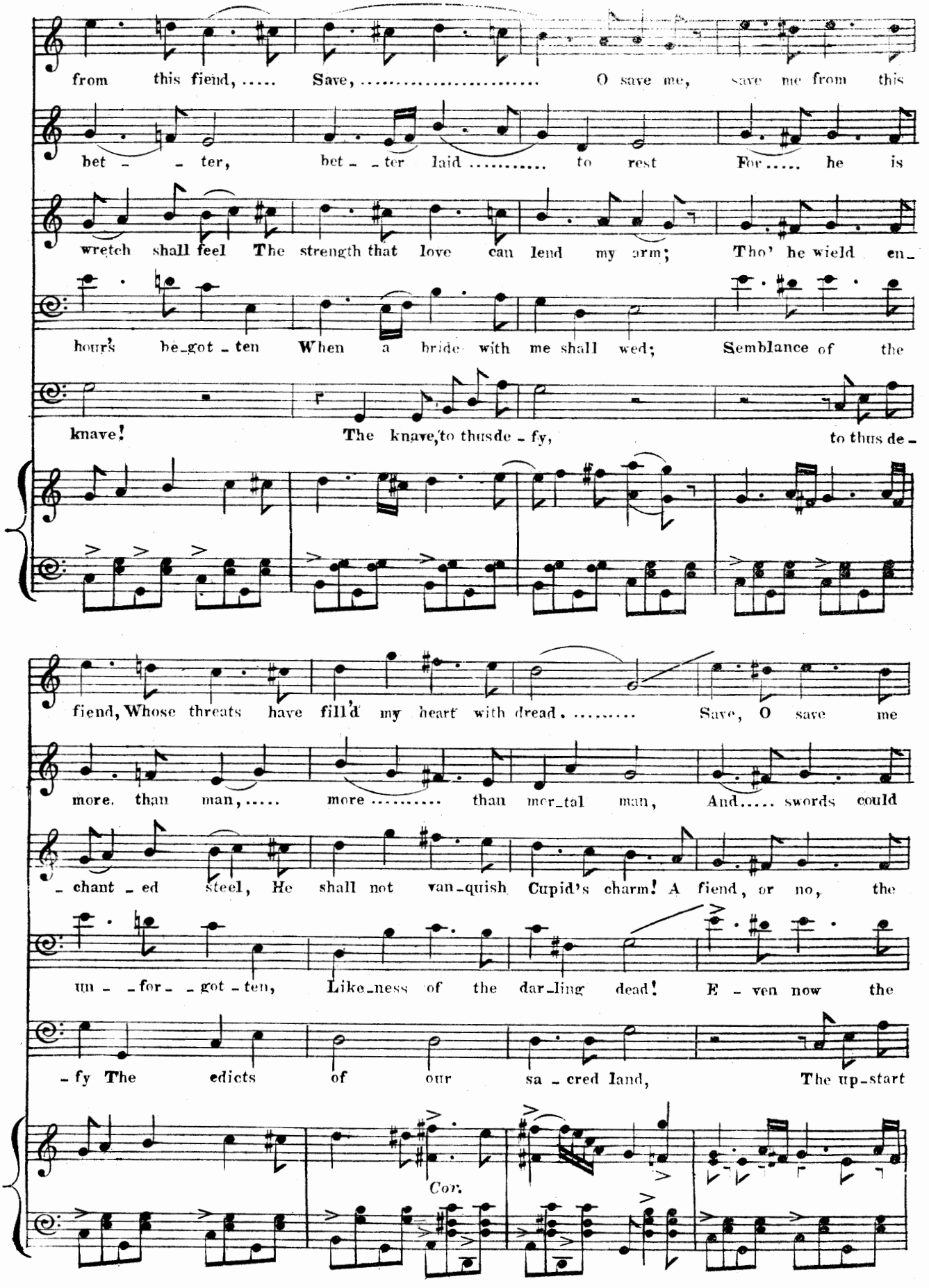
Nº 12. STRETTA FINALE.

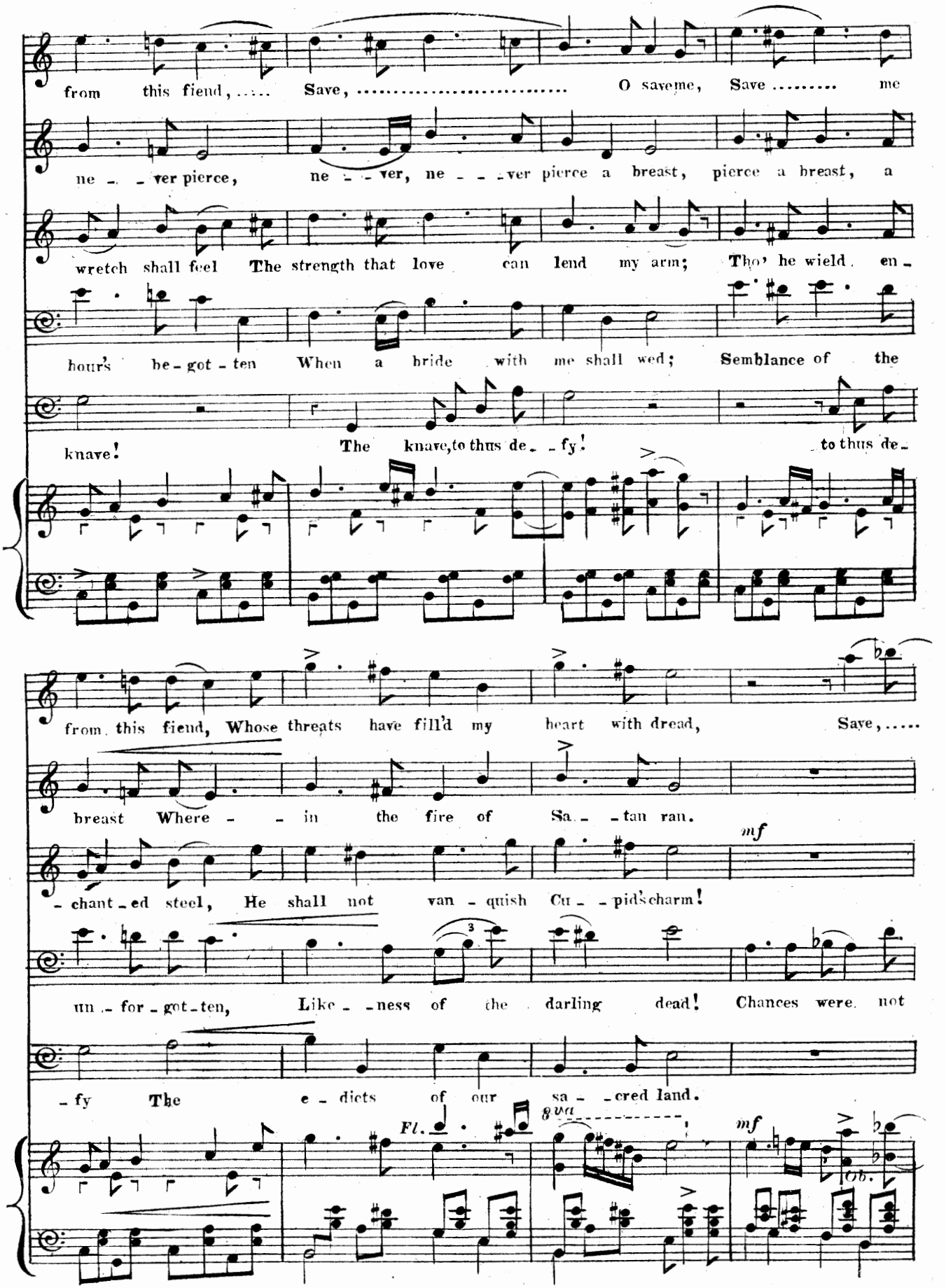
THINK YOU, O KING.




ff
Ah!
Ah!
ff
Ah!
As he appears, the lights suddenly grow dim.
dier? Lo! I am here! Be - - hold! Be - -
ff
Ah!
Ah!
hor_ror!
ff
Ah!
hor_ror!
Ah!
hor_ror!
ff


Lento.
Allegro Vivo. 𝅗𝅥 = 84.
Ah!
Save, O save me
Lento.
Ah!
All ..... threats were
Ah!
Fiend, or no, the
He advances towards Constance.
hold!
E - - ven now the
Lento.
Ah!
The up-start
Ah!
Ah!
Ah!
Lento.
Cor. Fag. sustain.
Allegro Vivo. 𝅗𝅥 = 84.
Vns. Fl.
f
Timp.


from this fiend, ... Save, ... O save me, save me from this
bet - - ter, bet - - ter laid ..... to rest For ..... he is
wretch shall feel The strength that love can lend my arm; Tho' he wield en-
hours be-got - ten When a bride with me shall wed; Semblance of the
knave! The knave, to thus de - fy, to thus de -
fiend, Whose threats have fill'd my heart with dread. ..... Save, O save me
more than man, ... more ..... than mor-tal man, And ..... swords could
- chant - ed steel, He shall not van-quish Cupid's charm! A fiend, or no, the
un - - for - - got - ten, Like-ness of the dar-ling dead! E - ven now the
- fy The edicts of our sa - cred land, The up-start
Cor.


from this fiend, ... Save, ... O saveme, Save ..... me
ne - - ver pierce, ne - - ver, ne - - - ver pierce a breast, pierce a breast, a
wretch shall feel The strength that love can lend my arm; Tho' he wield en-
hours be-got-ten When a bride with me shall wed; Semblance of the
knave! The knave, to thus de - - fy! to thus de-
from this fiend, Whose threats have fill'd my heart with dread, Save, ...
breast Where - - in the fire of Sa - - tan ran.
mf
- chant-ed steel, He shall not van-quish Cu - - pid's charm!
un - for-got-ten, Like - - ness of the darling dead! Chances were not
- fy The e - dicts of our sa - - cred land.
Fl.
8va
mf
Ob.

Herne seizes Constance by the arm.

..... O save me, Save.....

Swords could ne - - ver pierce,

Tho' en - - chant - - ed steel

made to perish, So, fair maid, thine ear in - cline, Chances were not

Up - start knave, the knave, to laugh at our au - thori - ty,

cres: *Cl.*

Cor. Fag.

The back wall of the ball room begins to glow and gradually becomes incandescent; the figure of Herne being surrounded by a fiery light.

gridando.

..... O save me, Ah! Ah! Save

pierce a breast, pierce a breast, Where - - in the

cres:

he wield, he wield, Tho'..... en -

made to perish, So, fair maid, so, fair maid, thine ear in -

our command! Seize him! seize him! The scurrile

Ob.

They make at Herne, but cannot touch him; whilst at his every movement they fall back.

poco string.

..... me, his threats have fill'd

fire, the fire of Sa - tan ran, fire of Sa - tan

-chant - - ed, He shall feel the strength, shall feel the strength that love can

-cline. Ah! ..... yield a heart I'll love, yield a heart I'll

fiend, Seize him! the scurrile fiend!

TENORI.

CHORUS OF GUARDS.

BASSI.

f

Seize! seize the fiend!

poco string. *mf* *cres:* *mf*

My heart with dread, Ah! O save,

ran. For, ... for ..... he is

lend, The wretch shall feel, ... the strength, ... the strength

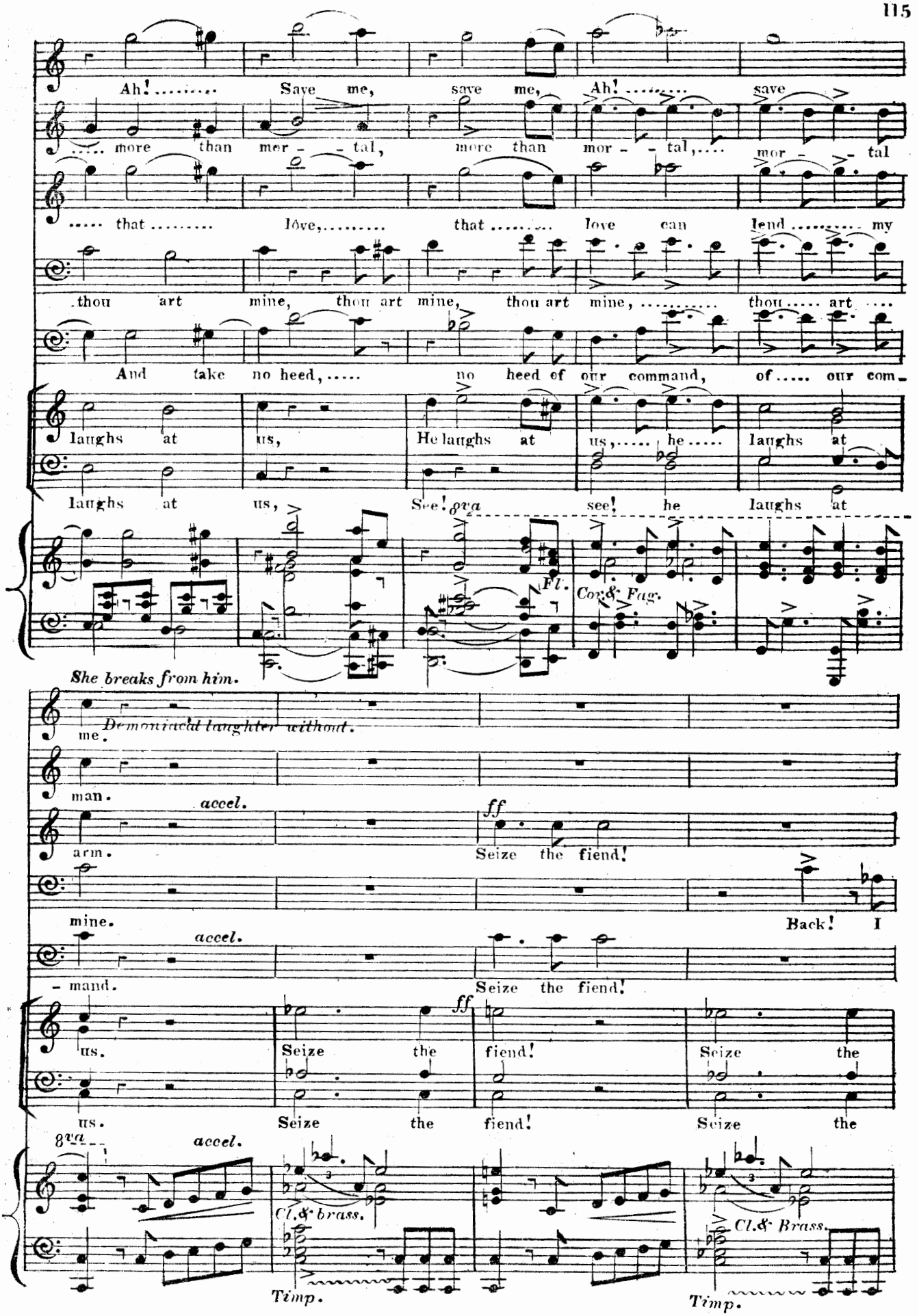
love, Yield a heart I'll love, ... and cherish! Con - stance,

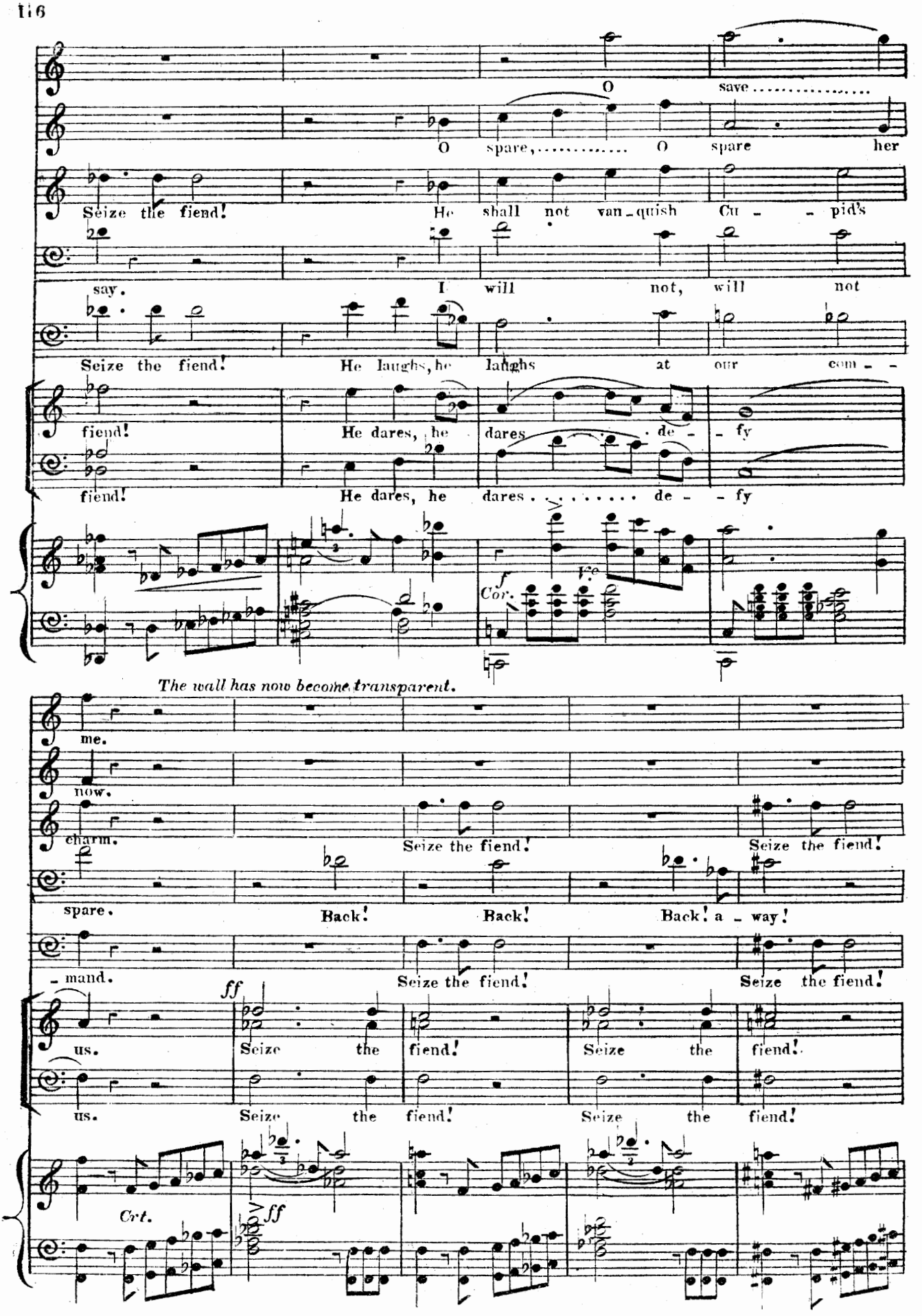
The fiend, to laugh, ... laugh, ... and take

A - way! A - way! He laughs, he

Seize! seize the fiend, A - way! He laughs, he

Fag.


Ah! ..... Save me, save me, Ah! ..... save
..... more than mer - - tal, more than mor - - tal,.... mor - - tal
..... that ..... love,..... that ..... love can lend ..... my
thou art mine, thou art mine, thou art mine, ... thou..... art ....
And take no heed,..... no heed of our command, of..... our com-
laughs at us, He laughs at us,..... he..... laughs at
laughs at us, See! see! he laughs at
8va
Fl.
Cor. & Fag.
She breaks from him.
me.
Demoniacal laughter without.
man.
accel.
ff
arm.
Seize the fiend!
mine.
Back! I
accel.
- mand.
Seize the fiend!
ff
us.
Seize the fiend! Seize the
us.
Seize the fiend! Seize the
8va
accel.
Cl. & brass.
Cl. & Brass.
Timp.
Timp.


O save
O spare, O spare her
Seize the fiend! He shall not van-quish Cu - pid's
say. I will not, will not
Seize the fiend! He laughs, he laughs at our com - -
fiend! He dares, he dares de - fy
fiend! He dares, he dares de - fy
f
Cor.
Vc.
The wall has now become transparent.
me.
now.
charm.
Seize the fiend!
Seize the fiend!
spare.
Back! Back! Back! a - way!
- mand.
Seize the fiend!
Seize the fiend!
ff
us.
Seize the fiend!
Seize the fiend!
us.
Seize the fiend!
Seize the fiend!
Crt.
ff

Herne seizes her again.

rit: . . . . .

Tem:

Approach me not! ..... O save, ... O

O spare her! All threats were bet - - ter

He shall not van - - - - - - - - quish,

Con - stance, thou art mine ..... Ah! e - - ven now the

rit: . . . . .

Seize him! Ah! the knave!

Seize, seize the fiend!

Seize, seize the fiend!

Strs only.

rit: . . . . .

f Tem:

save ..... me from ..... this fiend, O save, ... O

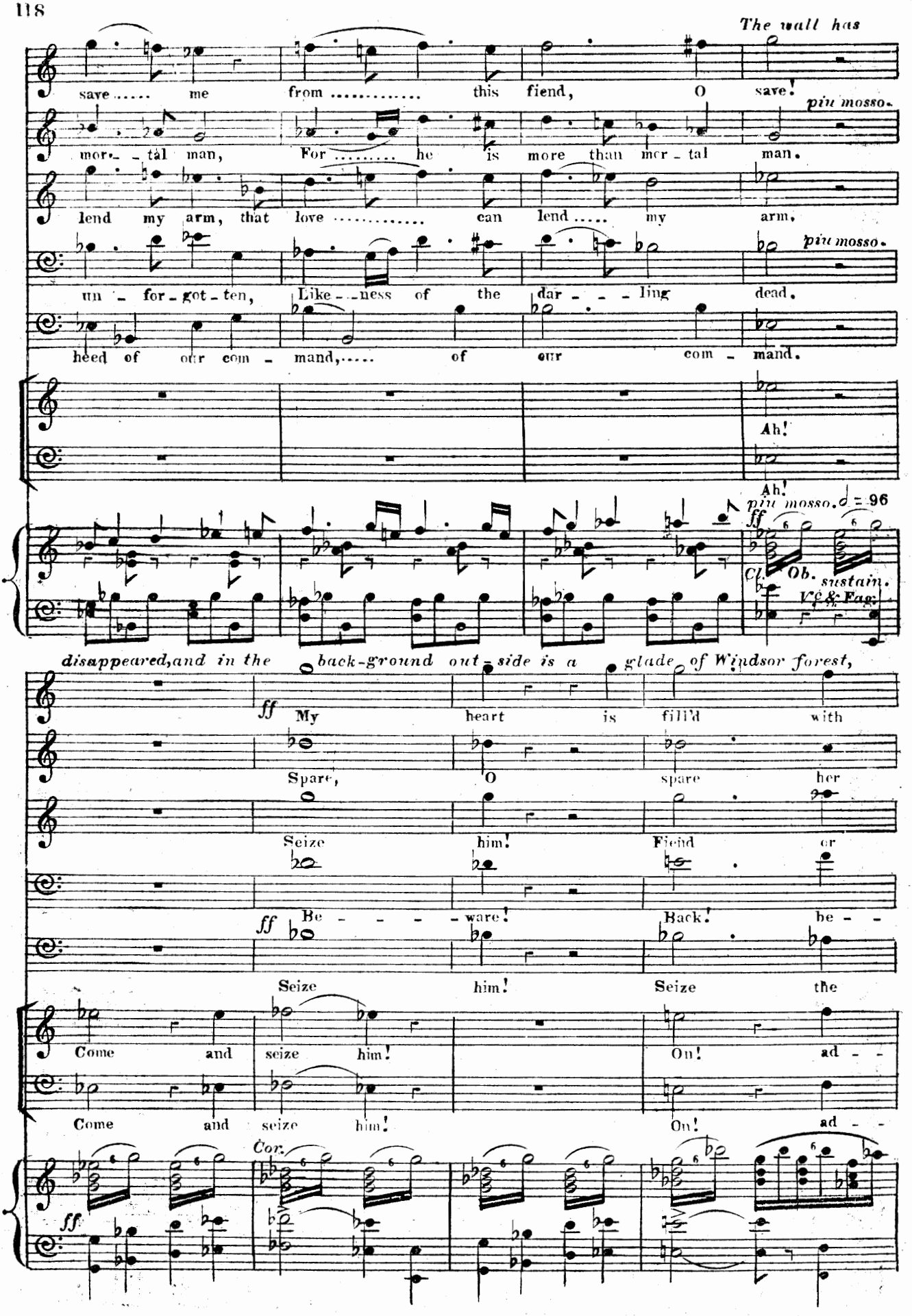
laid to rest, bet - - - - ter laid to rest, He is more than

He shall feel ..... the strength that love ..... can

hour's be-got-ten. When a bride with me shall wed; Sem-blance of the

knave, to thus de - - fy, de - - fy, The edicts of our land; And take no

Cl. Ob.


The wall has
save..... me from ..... this fiend, O save!
piu mosso.
mor- - tal man, For ..... he is more than mor - tal man.
lend my arm, that love ..... can lend..... my arm.
piu mosso.
un - for - got - ten, Like - - ness of the dar - - - ling dead.
heed of our com - mand,..... of our com - mand.
Ah!
Ah!
piu mosso. ♩ = 96
ff
Cl. Ob. sustain.
Vc & Fag.
disappeared, and in the back-ground out-side is a glade of Windsor forest,
ff My heart is fill'd with
Spare, O spare her
Seize him! Fiend or
Be - - - - ware! Back! be - -
ff
Seize him! Seize the
Come and seize him! On! ad - -
Come and seize him! On! ad - -
Cor.
ff

bathed in bright moonlight, with the figures of Herne's followers moving about,

dread, O if not from

now, O dread fiend, spare,

no. Fiend or no! Ah!

furioso.

-ware! Back! ap - proach me not!

fiend! Seize the fiend! Ah!

-vance! Ad-vance up - - on him! *furioso.* On! On!

-vance! Ad-vance up - - on him! On! On!

Tromb.

one holding his master's horse close at hand.

his clutches screen'd, I part with life, part with

O spare her now, O spare her now, dread fiend, O

The wretch shall feel ..... the strength that love, the strength that

Back! I will not spare! Back! I will not spare! Threats I

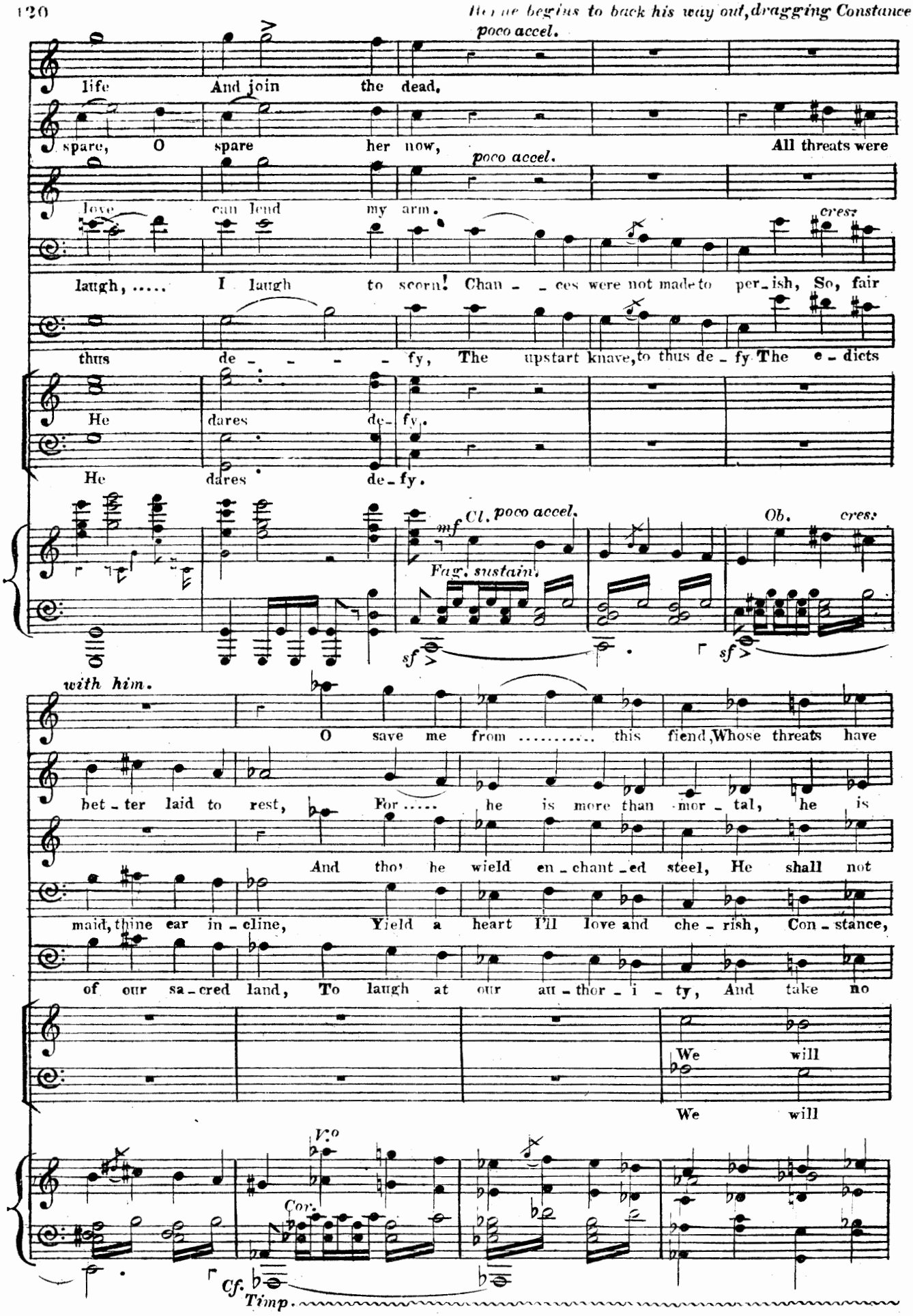
the scurrile fiend! the up-start knave! to

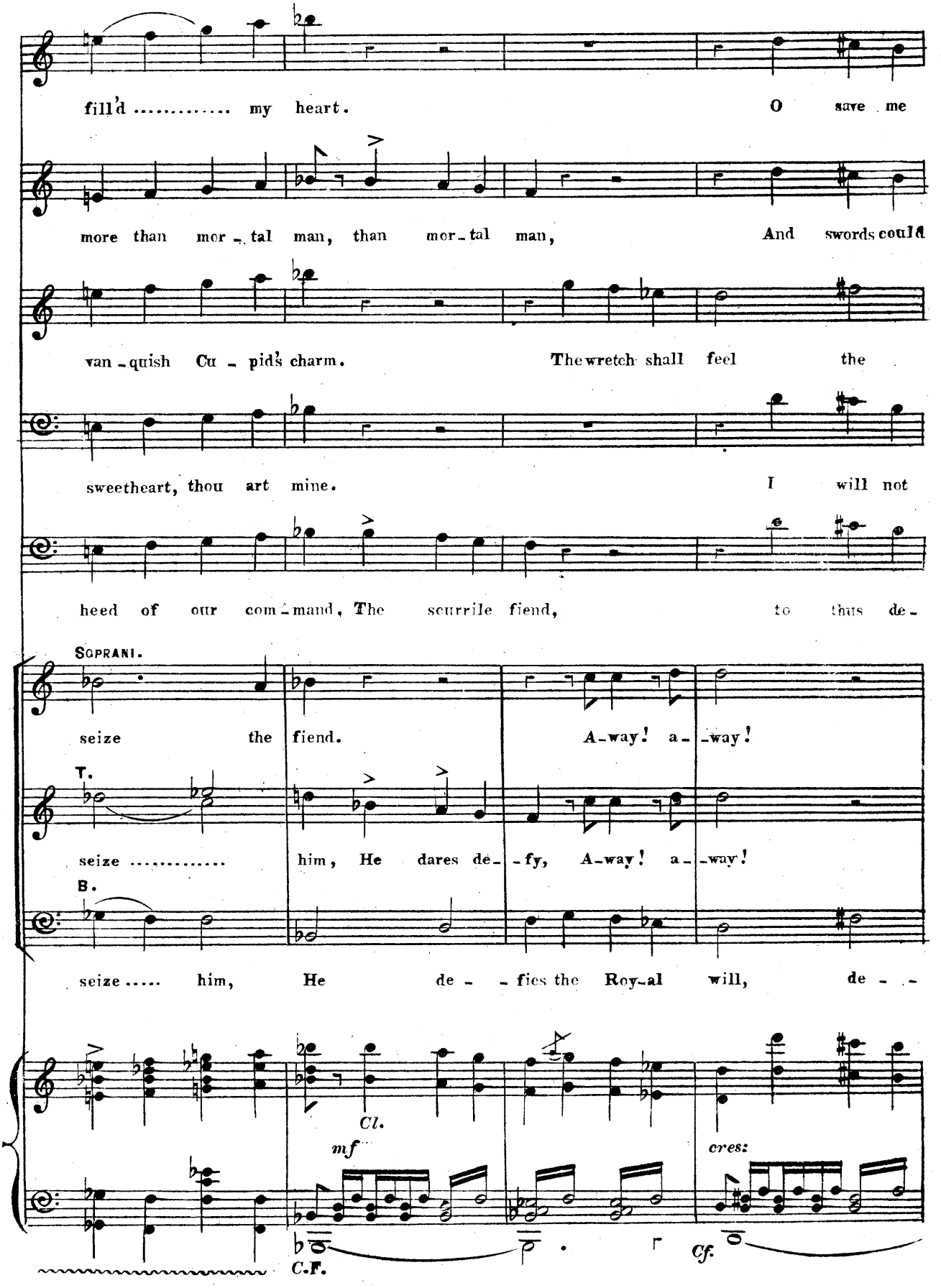
He dares us, On! up- - on him!

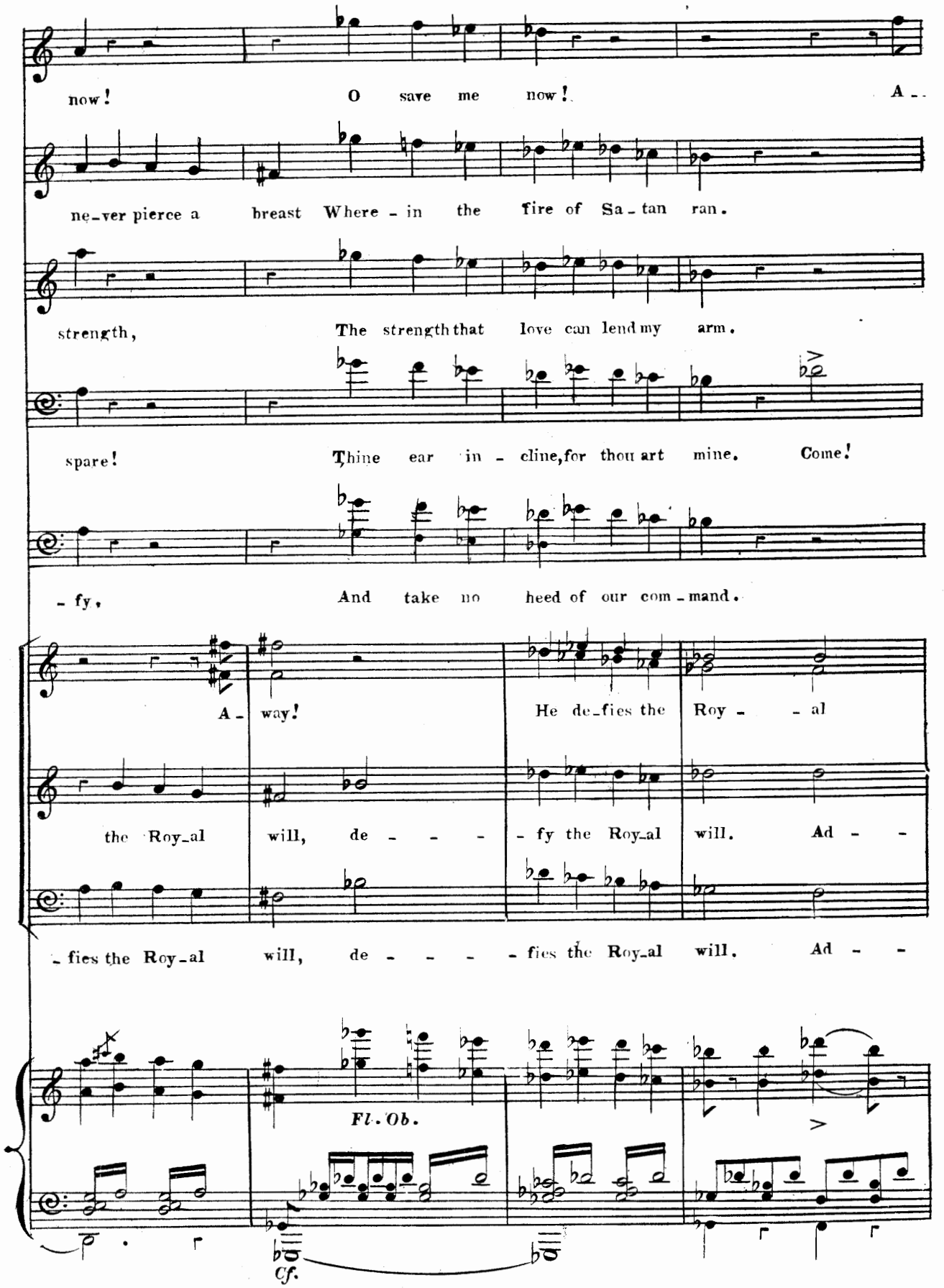
He dares us, On! up- - on him!

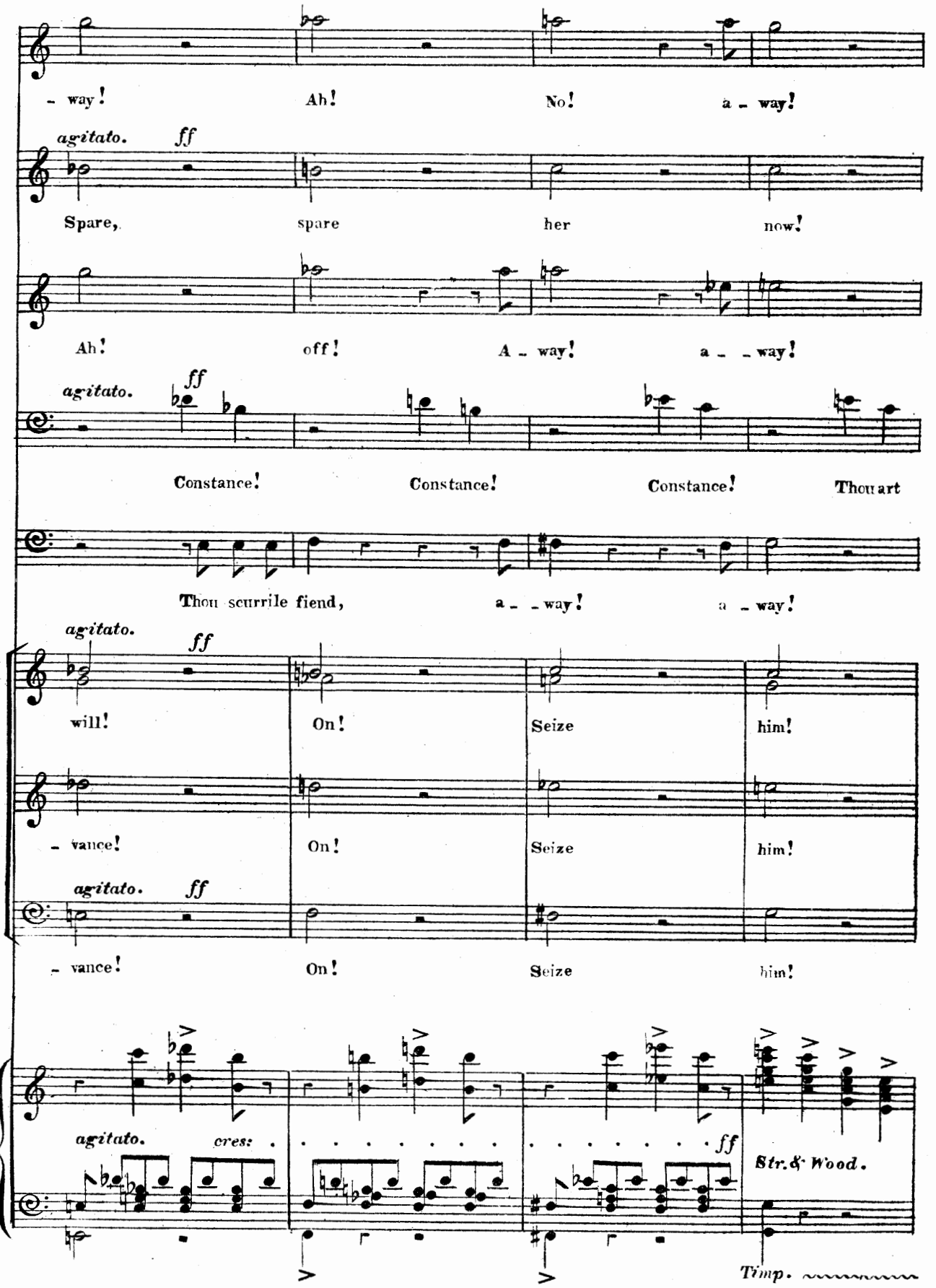
Tromb. *Tromb.* *Horn (without)*

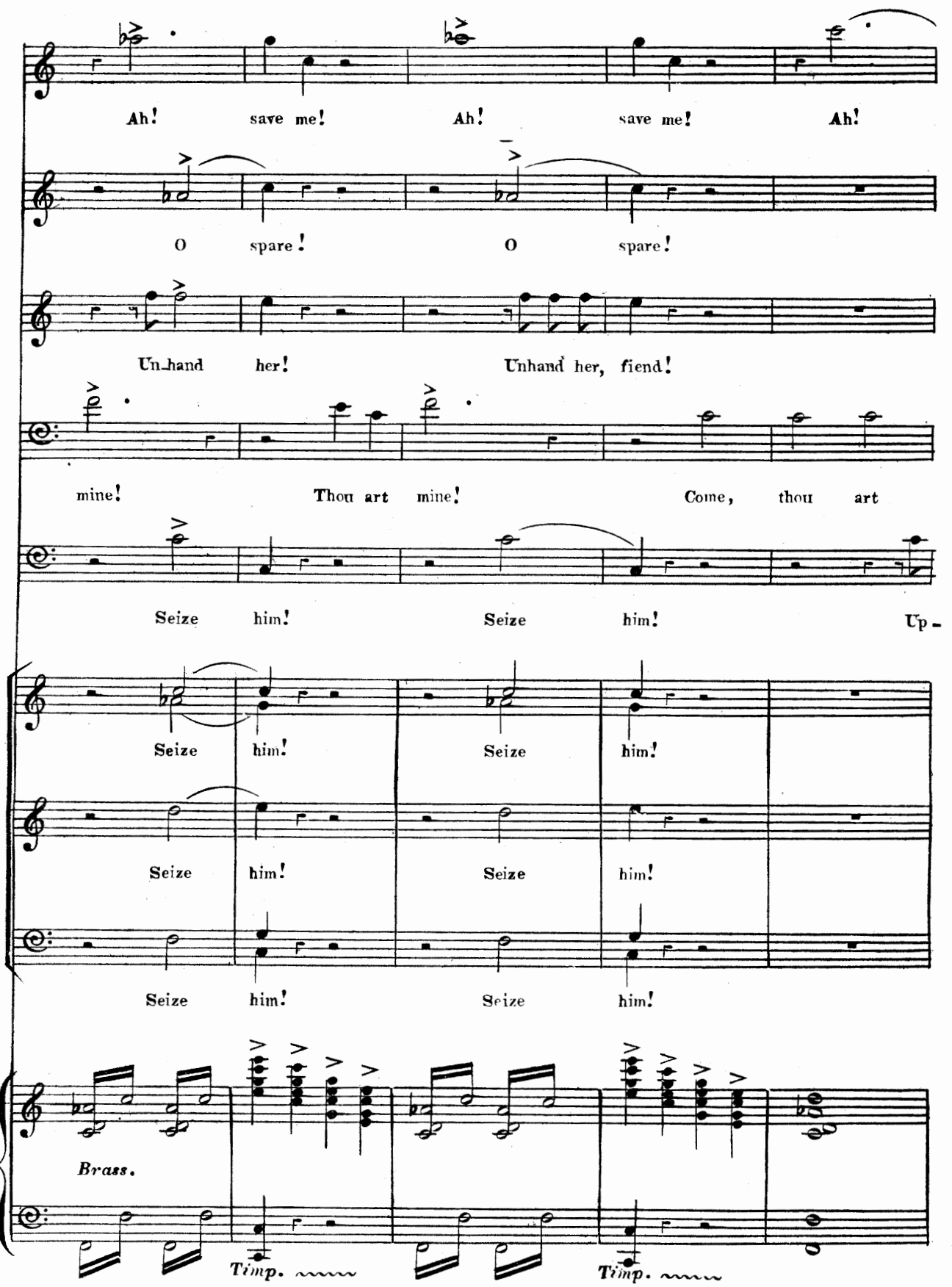
Herne begins to back his way out, dragging Constance



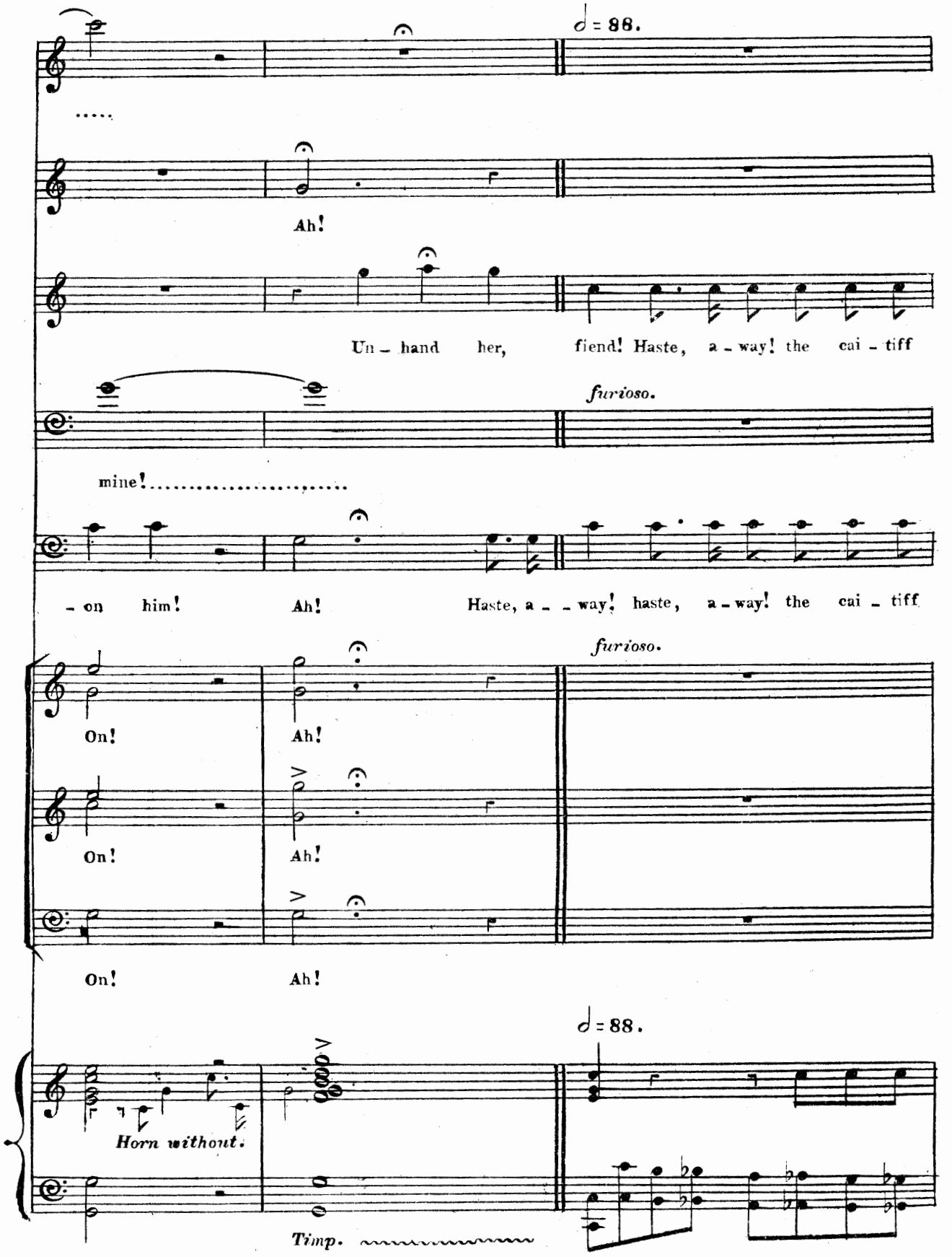

fill'd ..... my heart. O save me
more than mor - tal man, than mor - tal man, And swords could
van - quish Cu - pid's charm. The wretch shall feel the
sweetheart, thou art mine. I will not
heed of our com - mand, The scurrile fiend, to thus de -
SOPRANI.
seize the fiend. A - way! a - way!
T.
seize ..... him, He dares de - fy, A - way! a - way!
B.
seize ..... him, He de - fies the Roy - al will, de - -
Cl.
mf
cres:
C.F.
Cf.

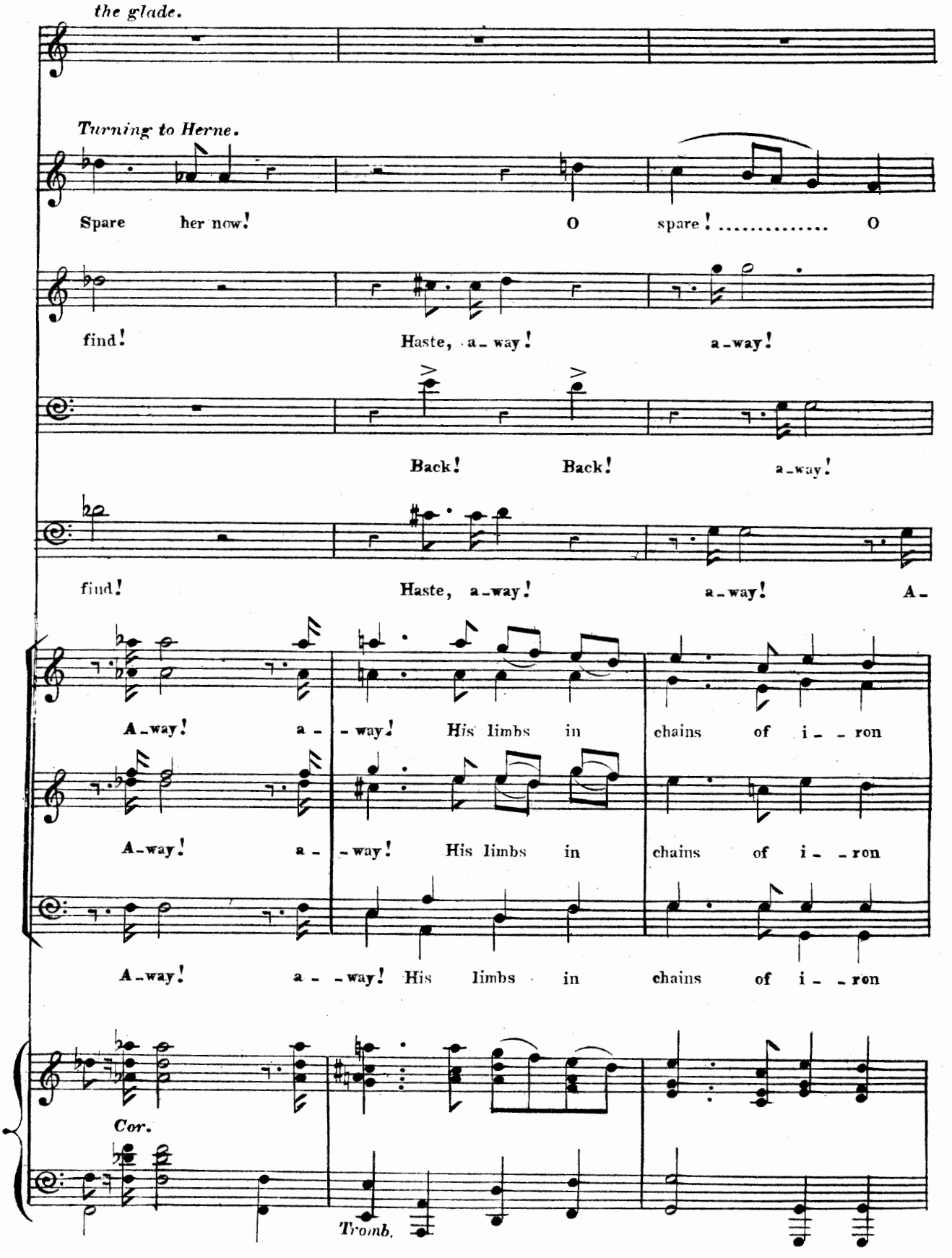

now! O save me now! A -
ne-ver pierce a breast Where - in the fire of Sa - tan ran.
strength, The strength that love can lend my arm.
spare! Thine ear in - cline, for thou art mine. Come!
- fy, And take no heed of our com - mand.
A - way! He de-fies the Roy - - al
the Roy-al will, de - - - - fy the Roy-al will. Ad - -
- fies the Roy-al will, de - - - - fies the Roy-al will. Ad - -
Fl. Ob.
Cf.

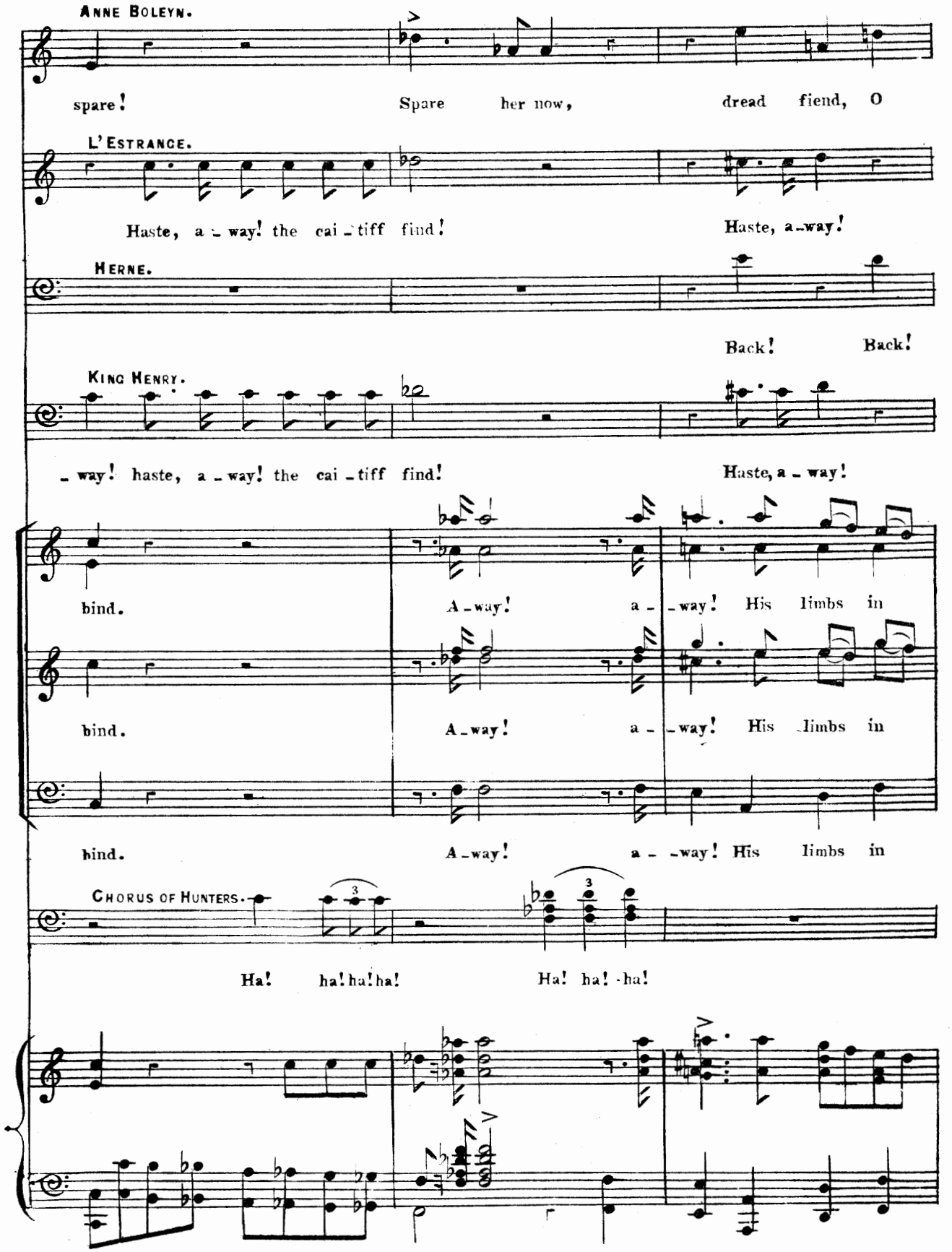

- way! Ah! No! a - way!
agitato. ff
Spare, spare her now!
Ah! off! A - way! a - - way!
agitato. ff
Constance! Constance! Constance! Thou art
Thou scurrile fiend, a - - way! a - way!
agitato. ff
will! On! Seize him!
- vance! On! Seize him!
agitato. ff
- vance! On! Seize him!
agitato. cres: ff
Str. & Wood.
Timp.


Ah! save me! Ah! save me! Ah!
O spare! O spare!
Un-hand her! Unhand her, fiend!
mine! Thou art mine! Come, thou art
Seize him! Seize him! Up -
Seize him! Seize him!
Seize him! Seize him!
Seize him! Seize him!
Brass.
Timp.
Timp.

She faints. He seizes her in his arms, and passes through the wall into




the glade.
Turning to Herne.
Spare her now! O spare! ..... O
find! Haste, a-way! a-way!
Back! Back! a-way!
find! Haste, a-way! a-way! A-
A-way! a- -way! His limbs in chains of i- -ron
A-way! a- -way! His limbs in chains of i- -ron
A-way! a- -way! His limbs in chains of i- -ron
Cor.
Tromb.


ANNE BOLEYN.
spare! Spare her now, dread fiend, O
L'ESTRANGE.
Haste, a - way! the cai - tiff find! Haste, a-way!
HERNE.
Back! Back!
KING HENRY.
- way! haste, a - way! the cai - tiff find! Haste, a - way!
bind. A-way! a - -way! His limbs in
bind. A-way! a - -way! His limbs in
bind. A-way! a - -way! His limbs in
CHORUS OF HUNTERS.
Ha! ha! ha! ha! Ha! ha! -ha!

He mounts his horse and rides off, amidst the exultant laughter of the

(Turning to the King.)

Spare ..... her now! O save her! save her!

A-way!

A-way! ..... a-way!

A-way! a - way!

A-way! a - way!

Haste, a - way! Haste, a -

Ere dies the day, ere dies the

chains of i - ron bind. His captive free! ..... free! .....

chains of i - ron bind.

Ere dies the day, ere dies the

Free!

chains of i - ron bind. His captive free! ..... Ere dies the day, ere dies the

Ha! ha! ha!

Ha! ha! ha!

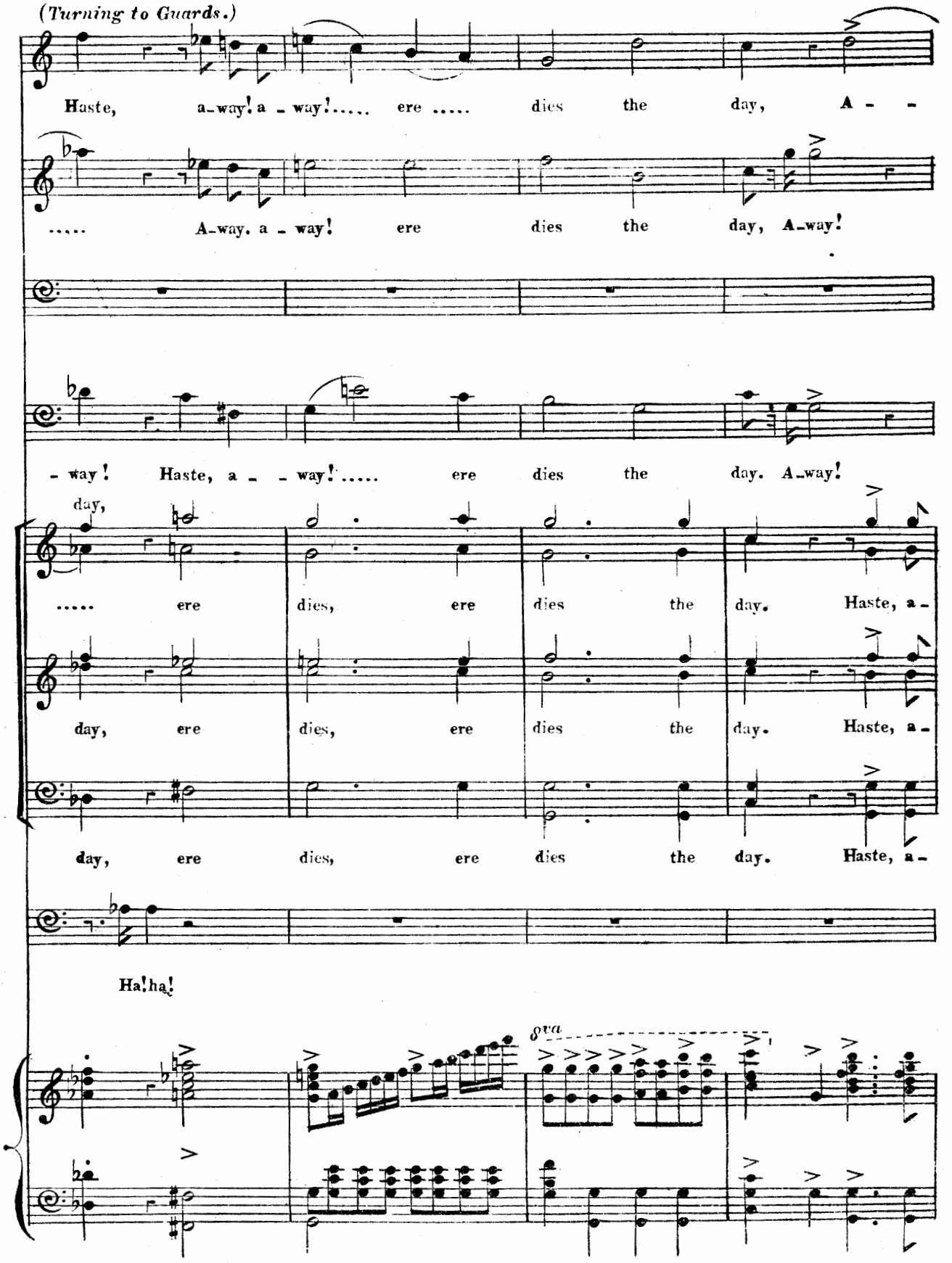
Fl.

Cl. *Brass.*

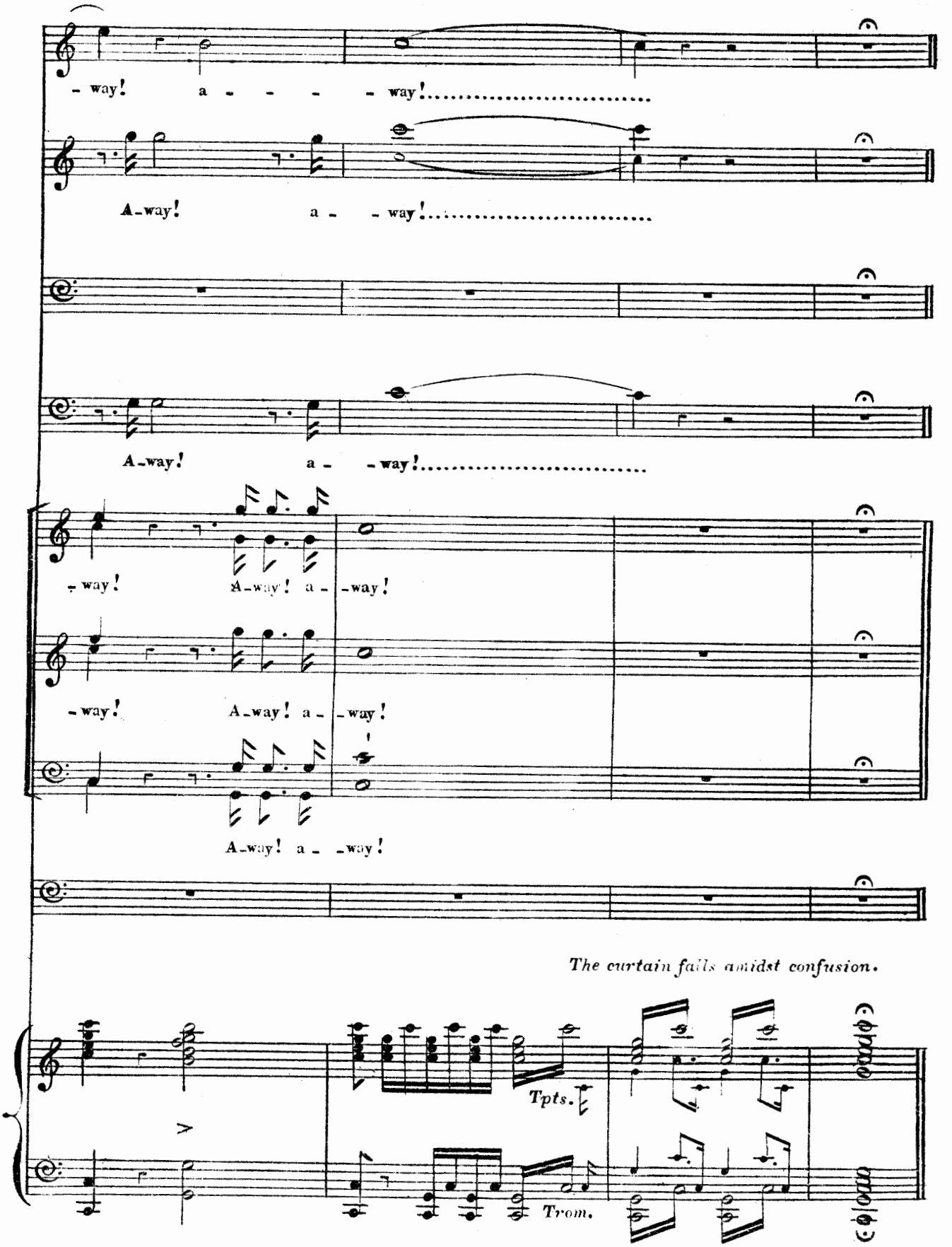
Brass.

hunters. *The wall is suddenly*

(Turning to Guards.)



restored, and the room is(as originally)fully illuminated.

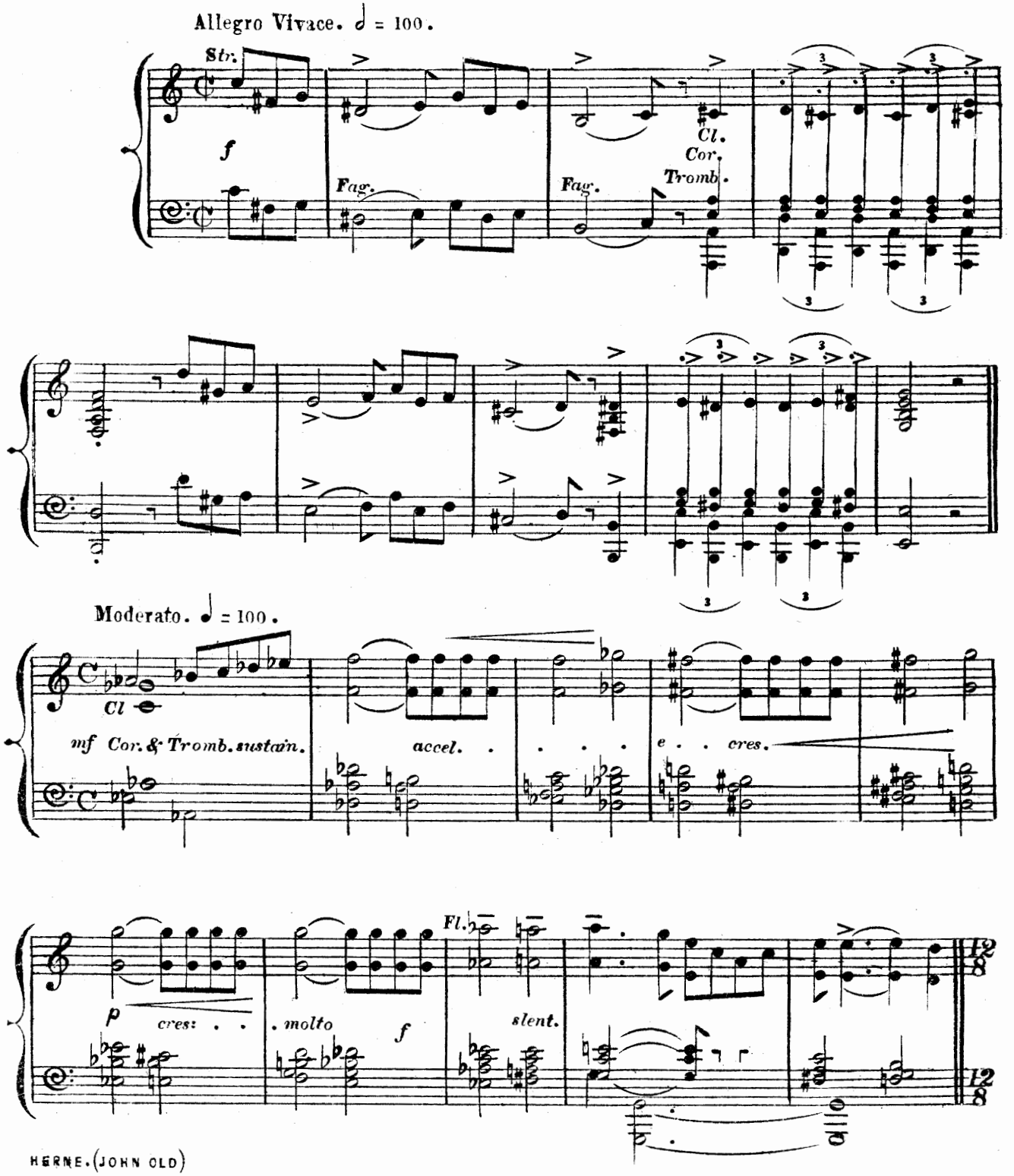


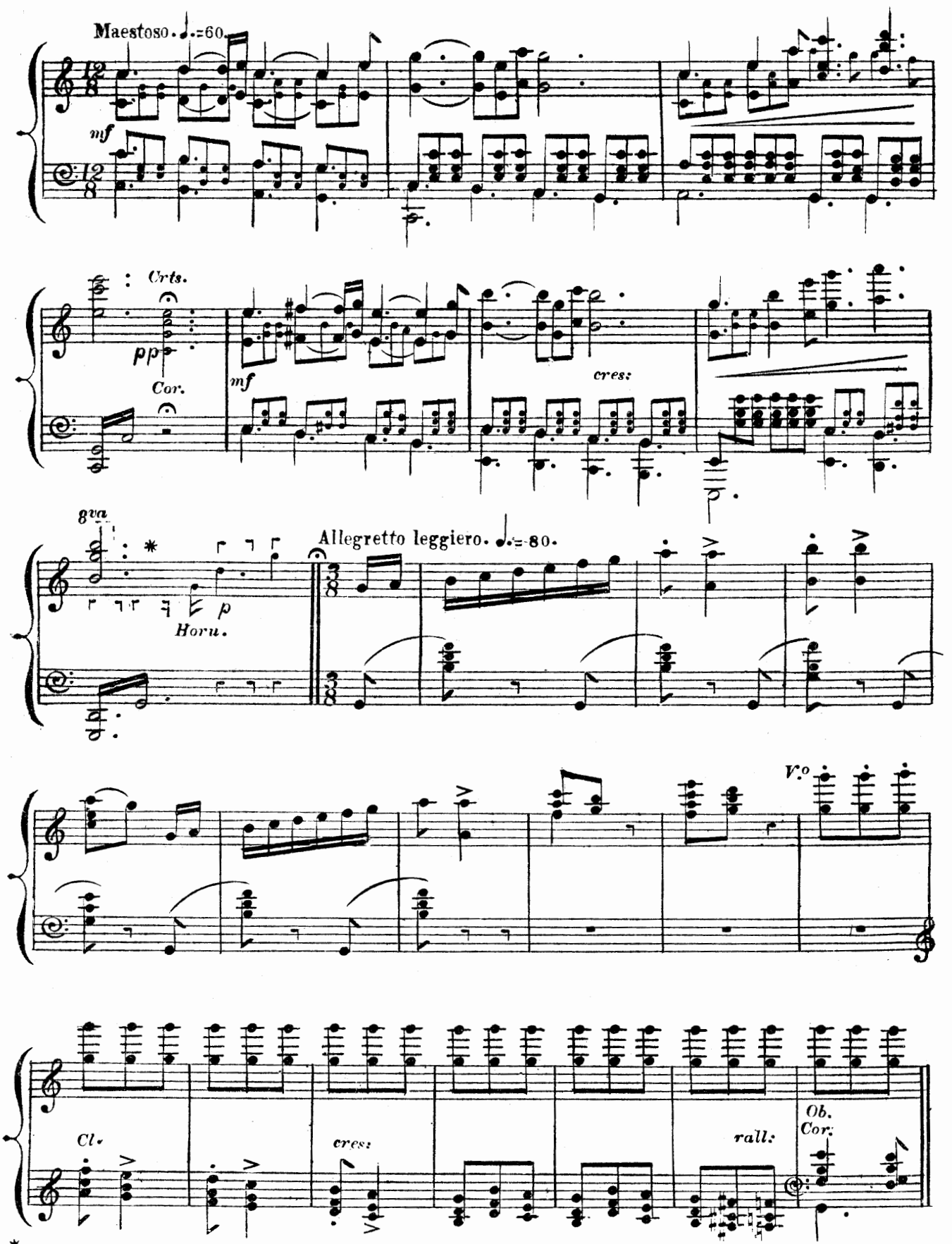
The curtain falls amidst confusion.

END OF ACT 1ST

SECOND ACT.

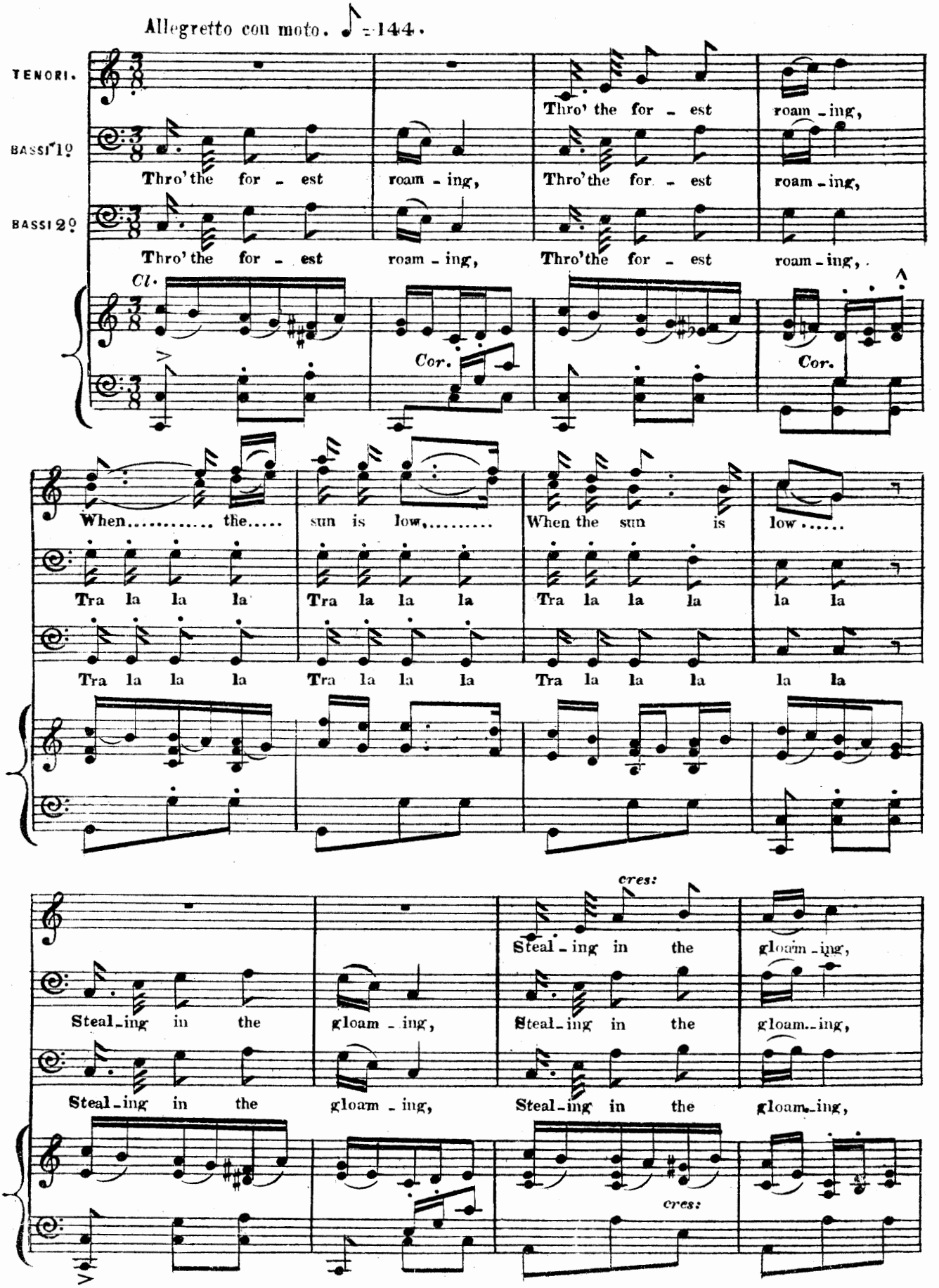
Nº 13. INTRODUCTION.

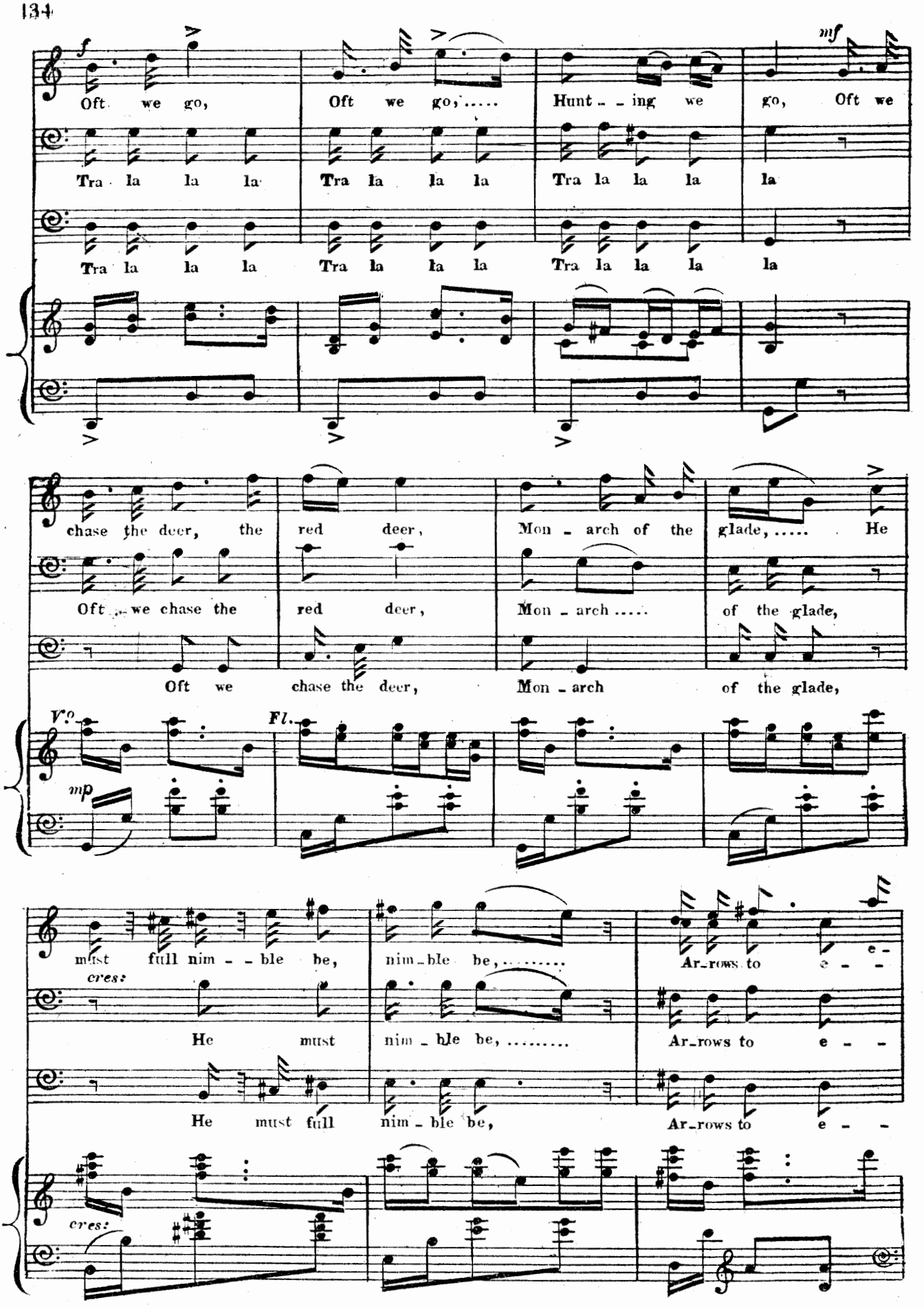


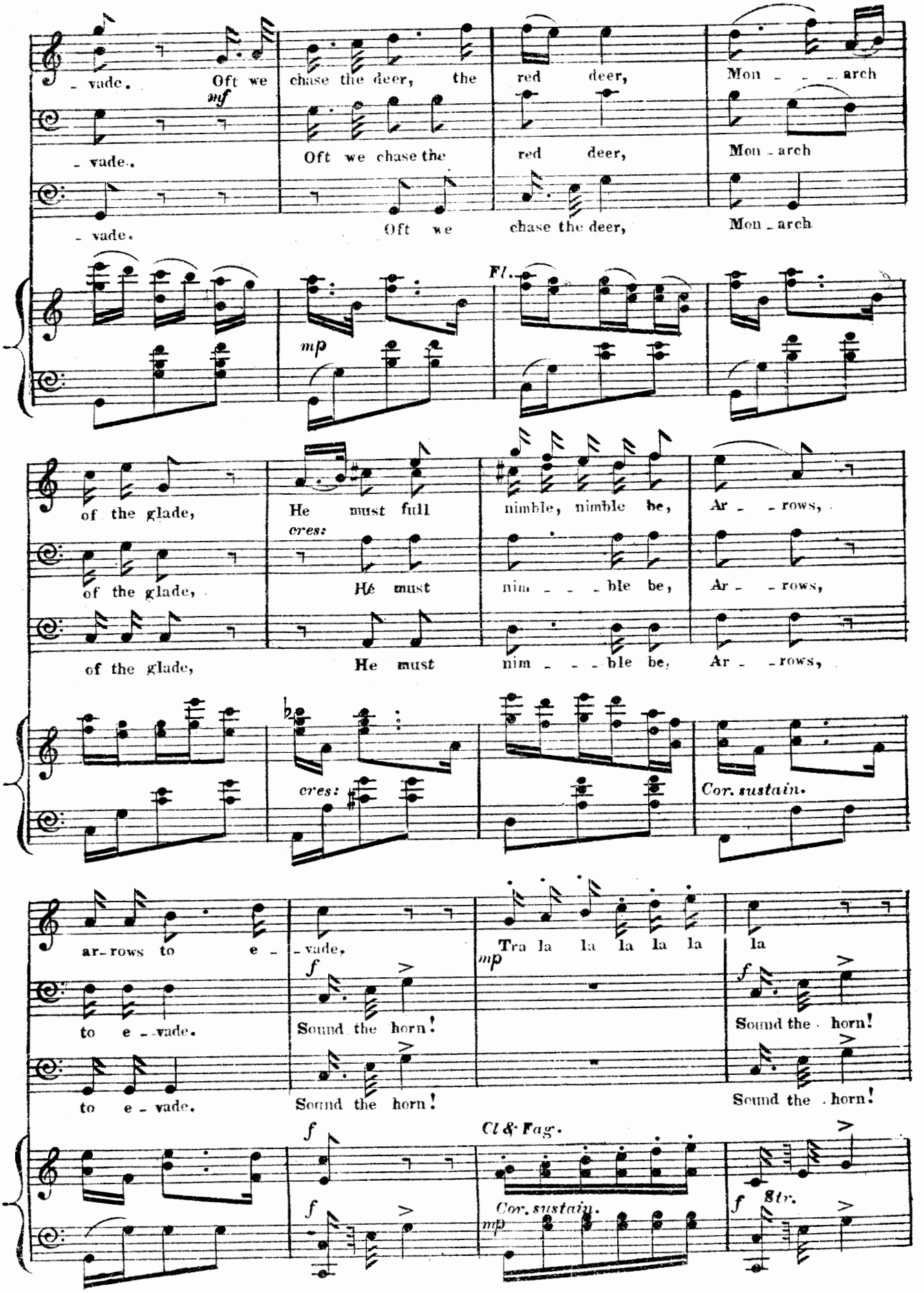


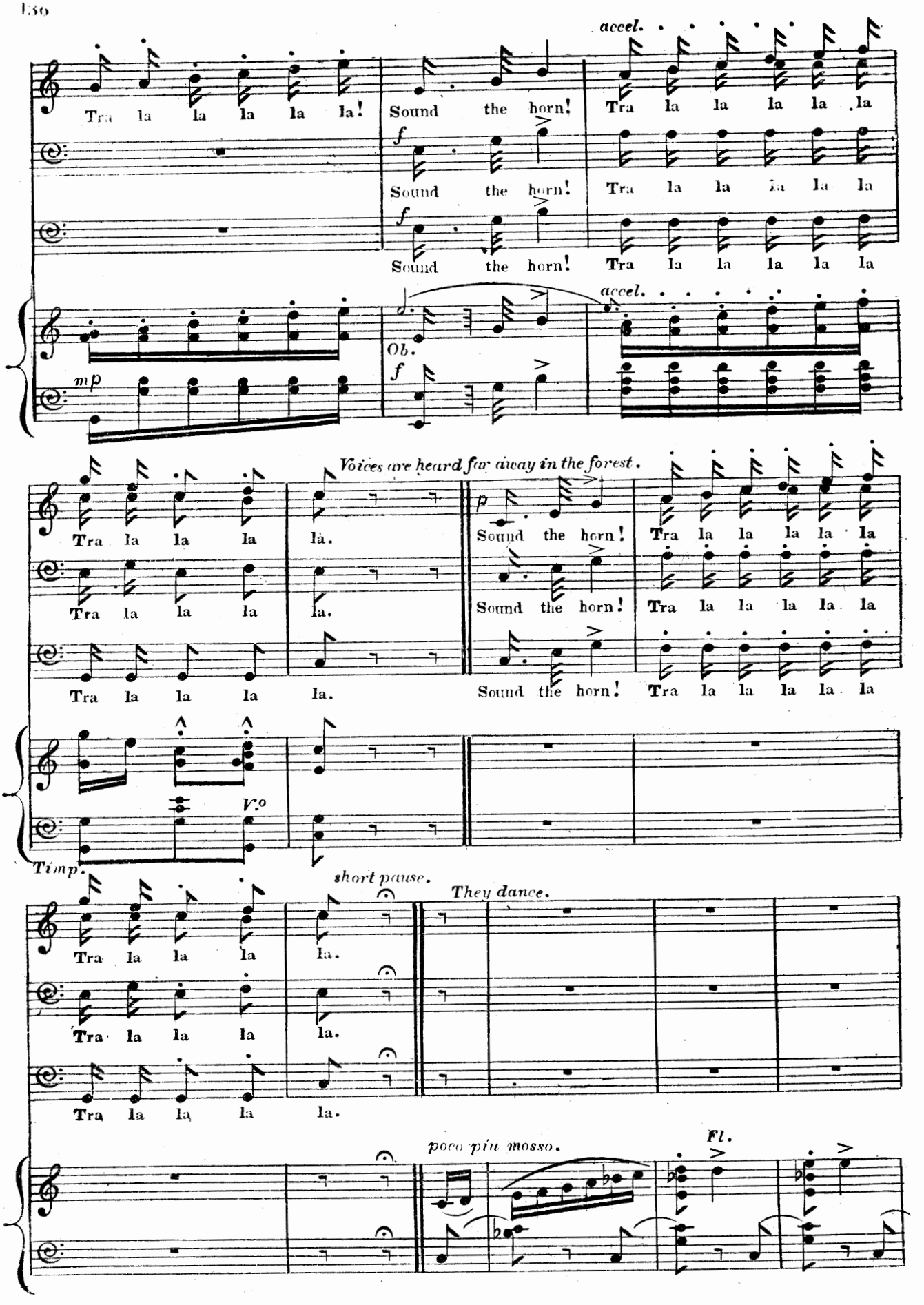
* *The curtain rises – Scene, A glade of Windsor forest by moonlight; figures of hunters (Herne's followers) moving about; On left hand, the entrance to a cave, a large wood fire just within, round which some of the hunters are reclining.*

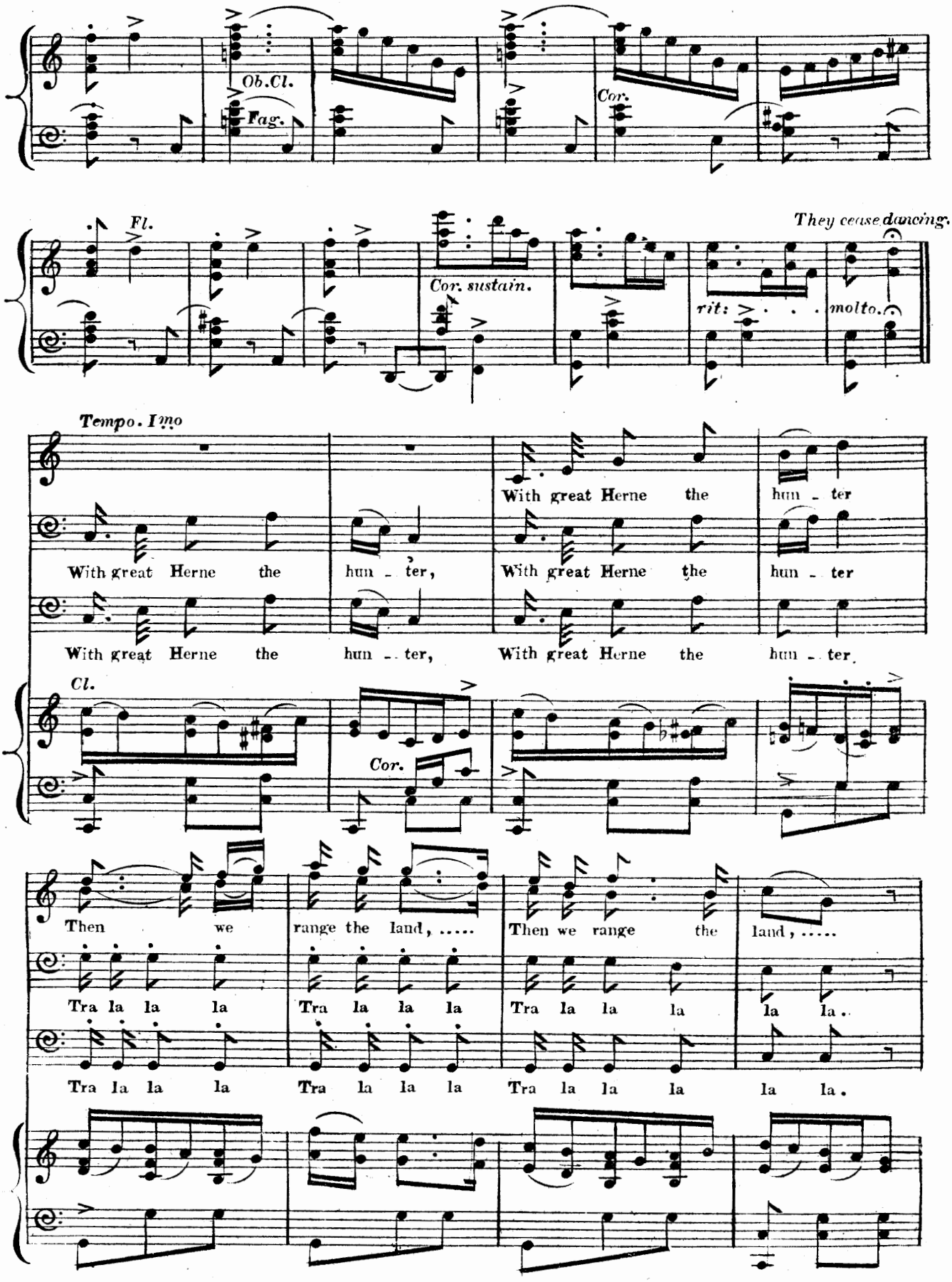
HUNTERS' CHORUS.

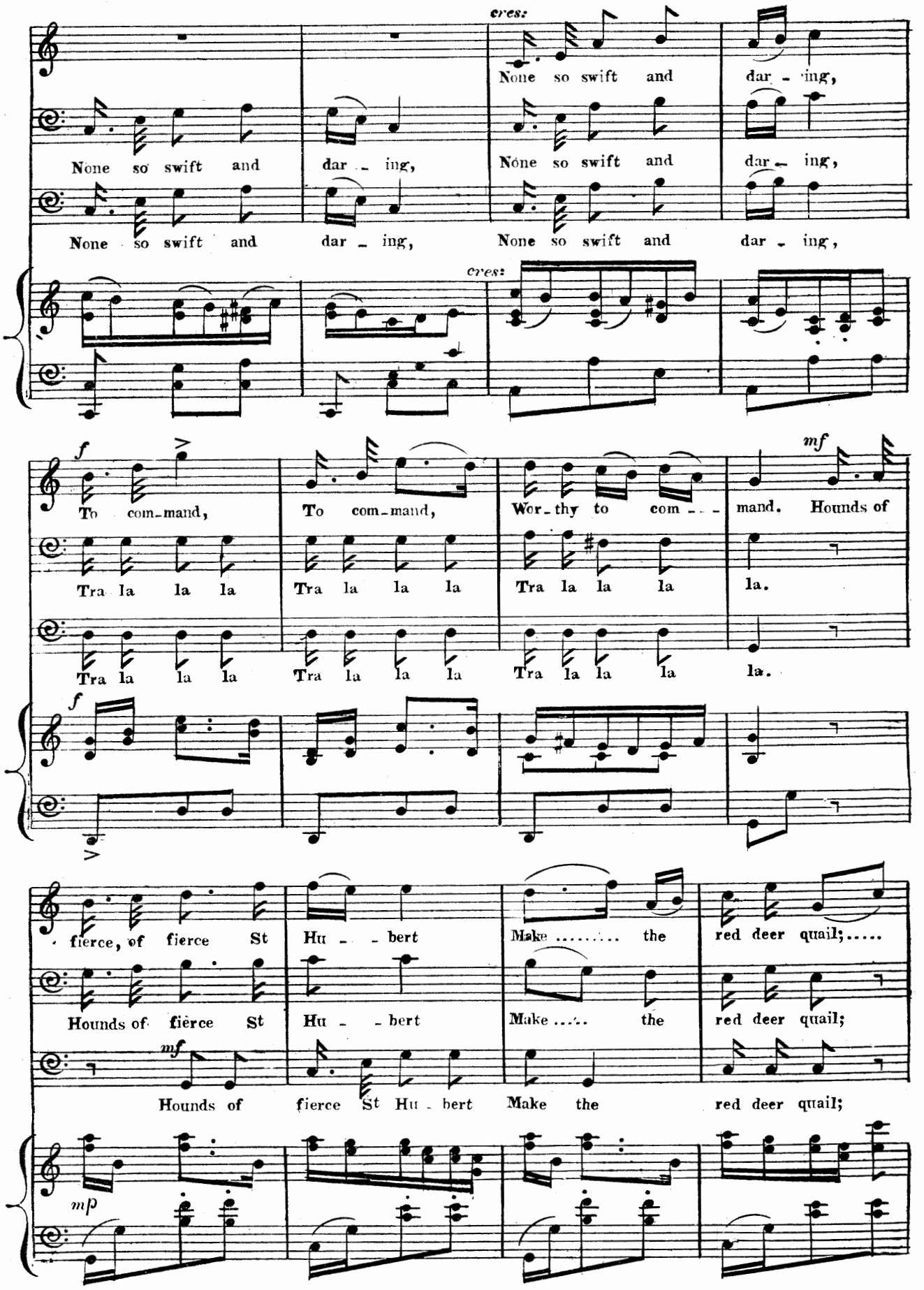


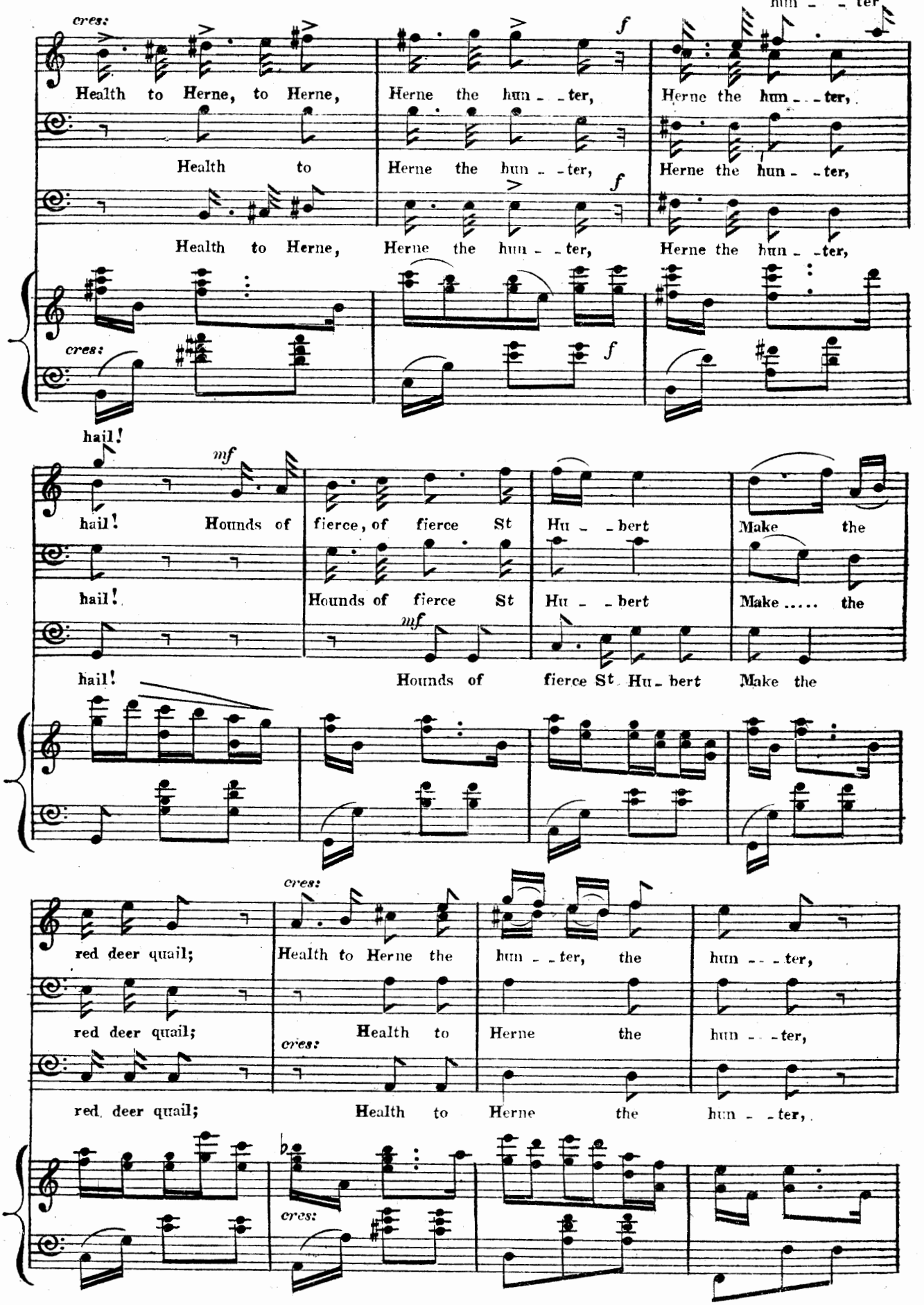

f
Oft we go,
Oft we go,.....
Hunt - - ing we
mf
go, Oft we
Tra la la la
Tra la la la
Tra la la la
la
Tra la la la
Tra la la la
Tra la la la
la
chase the deer, the
red deer,
Mon - arch of the
glade,..... He
Oft we chase the
red deer,
Mon - arch .....
of the glade,
Oft we
chase the deer,
Mon - arch
of the glade,
Vc.
Fl.
mp
must full nim - - ble be,
nim - ble be,.....
Ar - rows to e - -
cres:
He must
nim - ble be, ...
Ar - rows to e - -
He must full
nim - ble be,
Ar - rows to e - -
cres:

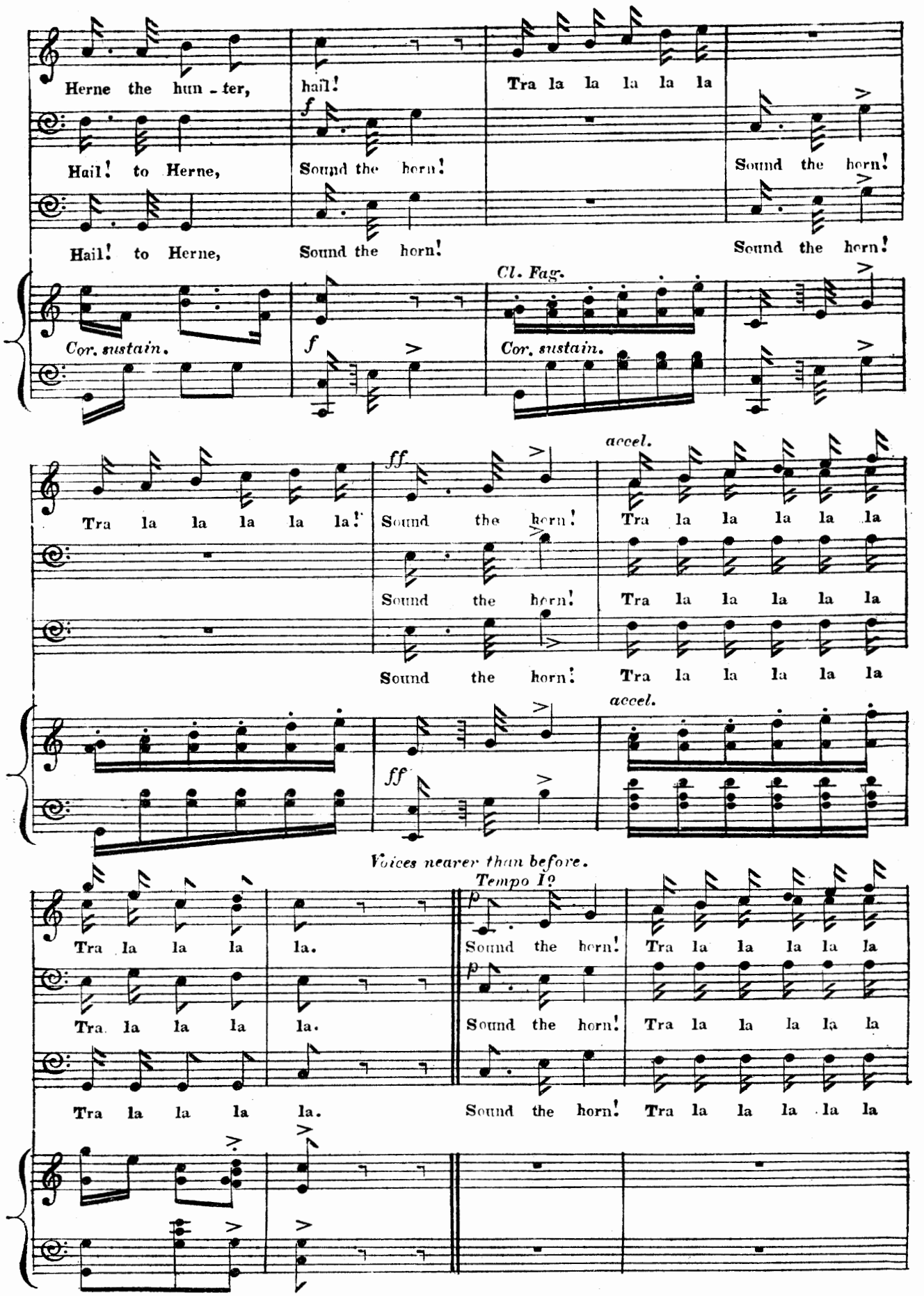

- vade. Oft we chase the deer, the red deer, Mon - - - arch
mf
- vade. Oft we chase the red deer, Mon - arch
- vade. Oft we chase the deer, Mon - arch
Fl.
mp
of the glade, He must full nimble, nimble be, Ar - - rows,
cres:
of the glade, He must nim - - - ble be, Ar - - rows,
of the glade, He must nim - - - ble be, Ar - - rows,
cres:
Cor. sustain.
ar - rows to e - - vade,
to e - vade.
f
Sound the horn!
Tra la la la la la la
mp
Sound the horn!
to e - vade.
Sound the horn!
Sound the horn!
f
Cl & Fag.
f
Cor. sustain.
mp
f
Str.

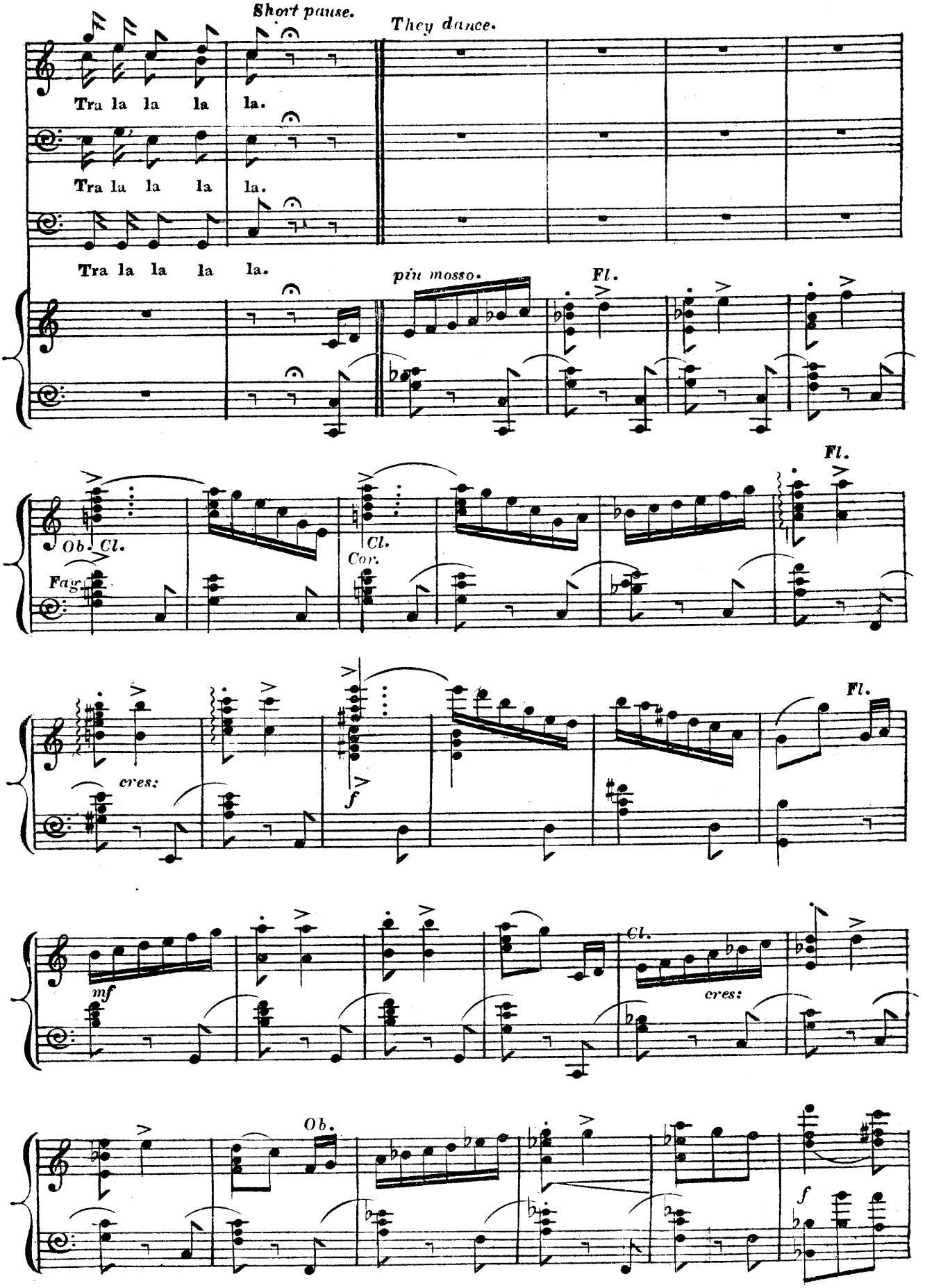

accel.
Tra la la la la la!
Sound the horn!
Tra la la la la la
f
Sound the horn!
Tra la la la la la
f
Sound the horn!
Tra la la la la la
accel.
Ob.
mp
f
Voices are heard far away in the forest.
Tra la la la la.
Tra la la la la.
Tra la la la la.
p
Sound the horn!
Tra la la la la la
Sound the horn!
Tra la la la la la
Sound the horn!
Tra la la la la la
V.o
Timp.
short pause.
They dance.
Tra la la la la.
Tra la la la la.
Tra la la la la.
poco più mosso.
Fl.

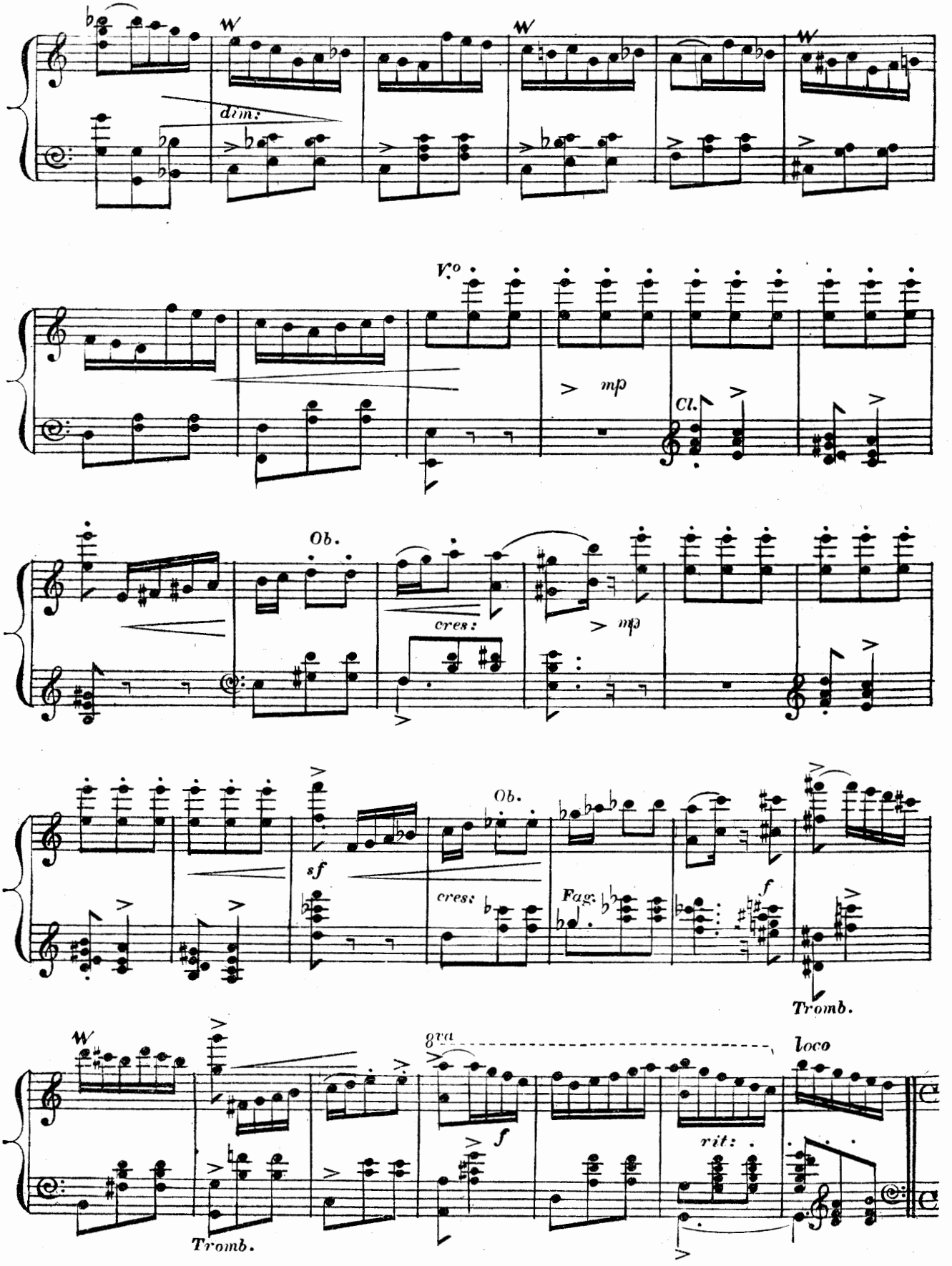

Ob.Cl.
Fag.
Cor.
Fl.
Cor. sustain.
They cease dancing.
rit:
molto.
Tempo. I^mo
With great Herne the hun - ter,
With great Herne the hun - ter
With great Herne the hun - ter
With great Herne the hun - ter,
With great Herne the hun - ter
With great Herne the hun - ter.
Cl.
Cor.
Then we range the land, ...
Then we range the land, ...
Tra la la la
Tra la la la
Tra la la la
la la.
Tra la la la
Tra la la la
Tra la la la
la la.


cres:
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,
cres:
f
To com-mand,
To com-mand,
Wor-thy to com - - -
mf
mand. Hounds of
Tra la la la
Tra la la la
Tra la la la
la.
Tra la la la
Tra la la la
Tra la la la
la.
f
fierce, of fierce St
Hu - - bert
Make ..... the
red deer quail;.....
Hounds of fierce St
Hu - - bert
Make ..... the
red deer quail;
mf
Hounds of fierce St Hu - bert
Make the
red deer quail;
mp


cres:
Health to Herne, to Herne,
Herne the hun - - ter,
Herne the hun - - ter,
hun - - - ter
Health to
Herne the hun - - ter,
Herne the hun - - ter,
Health to Herne,
Herne the hun - - ter,
Herne the hun - - ter,
cres:
hail!
hail! Hounds of fierce, of fierce St Hu - - bert Make the
hail! Hounds of fierce St Hu - - bert Make ..... the
hail! Hounds of fierce St Hu - bert Make the
red deer quail;
Health to Herne the hun - - ter, the hun - - - ter,
red deer quail;
Health to
Herne the hun - - - ter,
red deer quail;
Health to Herne the hun - - ter,


Herne the hun - ter,
hail!
Tra la la la la la
Hail! to Herne,
Sound the horn!
Sound the horn!
Hail! to Herne,
Sound the horn!
Sound the horn!
Cl. Fag.
Cor. sustain.
Cor. sustain.
accel.
Tra la la la la la!
Sound the horn!
Tra la la la la la
Sound the horn!
Tra la la la la la
Sound the horn!
Tra la la la la la
accel.
Voices nearer than before.
Tempo I°
Tra la la la la.
Sound the horn!
Tra la la la la la
Tra la la la la.
Sound the horn!
Tra la la la la la
Tra la la la la.
Sound the horn!
Tra la la la la la


Short pause.
They dance.
Tra la la la la.
Tra la la la la.
Tra la la la la.
più mosso.
Fl.
Ob. Cl.
Fag.
Cl.
Cor.
Fl.
cres:
f
Fl.
mf
Cl.
cres:
Ob.
f


dim:
V.o
mp
Cl.
Ob.
cres:
mp
Ob.
sf
cres:
Fag.
f
Tromb.
8va
f
loco
rit:
Tromb.

A HUNTER. *He points, and they all turn to where, in the distant glade, the figure*

Allegro Moderato. 22 *Recit.*

A - way! a - - way! Our mas - ter thro' the

distant horn.

f >

of Herne is seen carrying Constance.

glade speeds on a - pace, And in his arms re- - clines a form of grace! He's

Str.

mf

Crt.
Cor.

rit. *accel.*

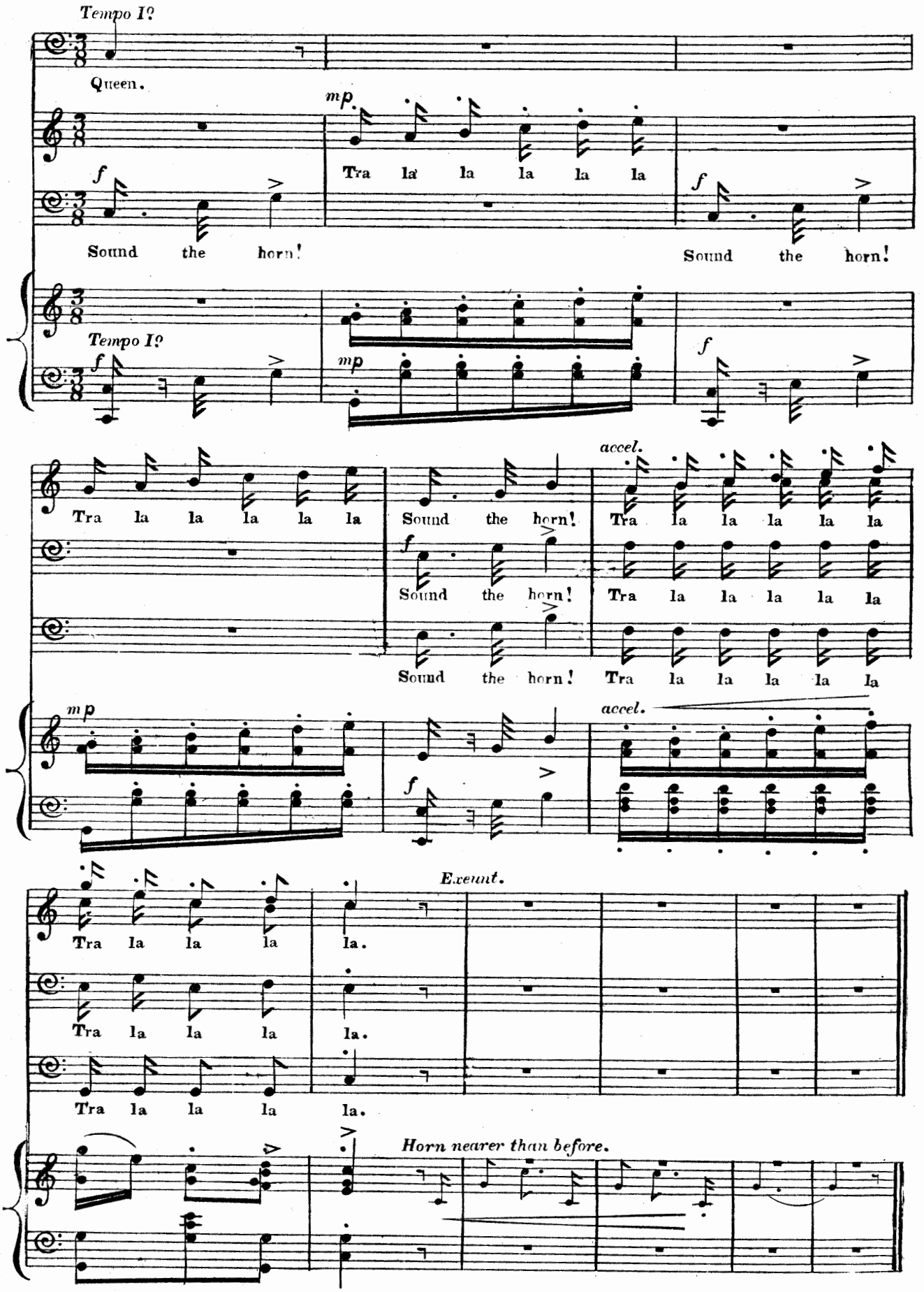
won a bride; The maid he bears, I ween, Will

Crt.
Cor. *p*
Tromb.

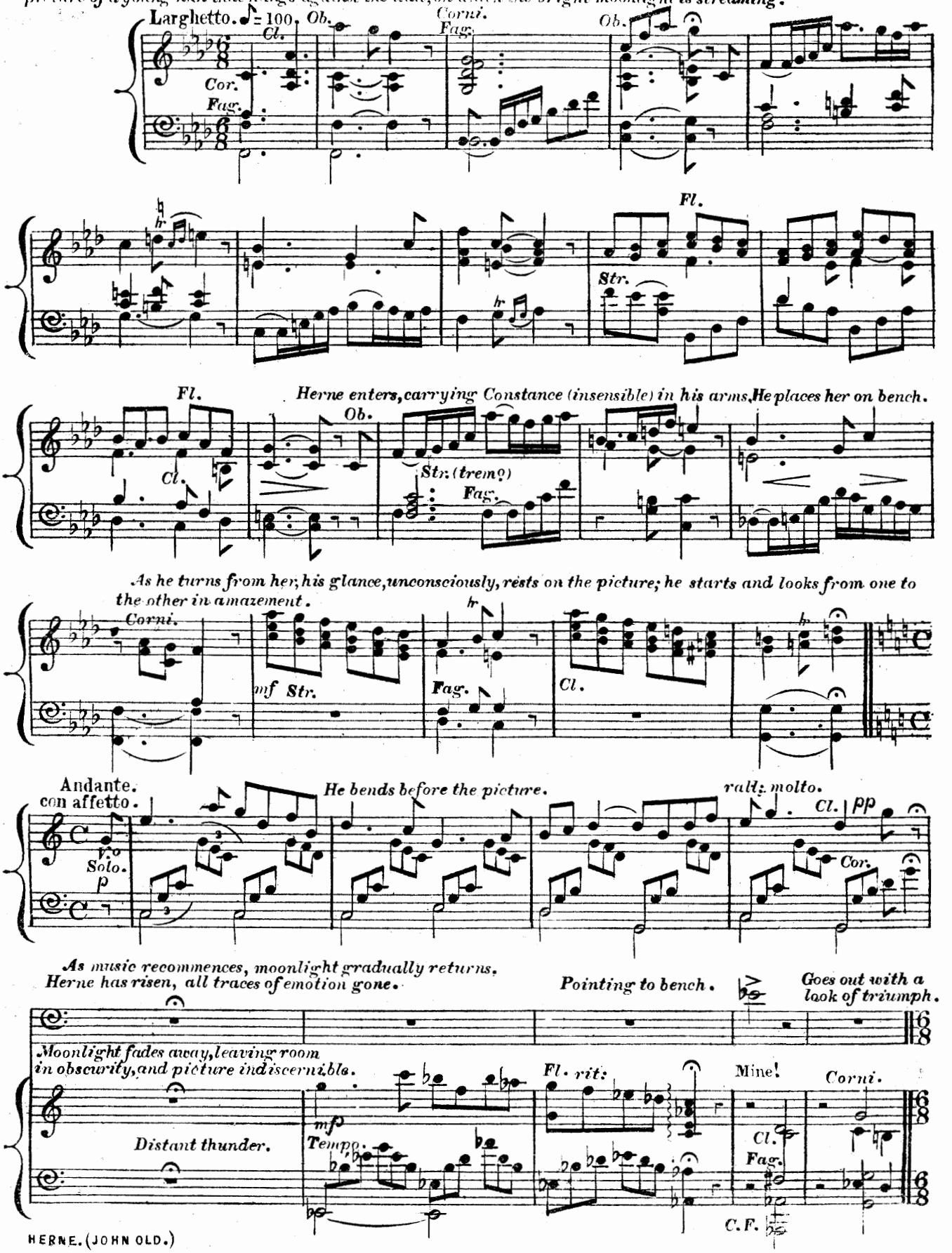
share his king - dom, his king - dom as the for - - - - est

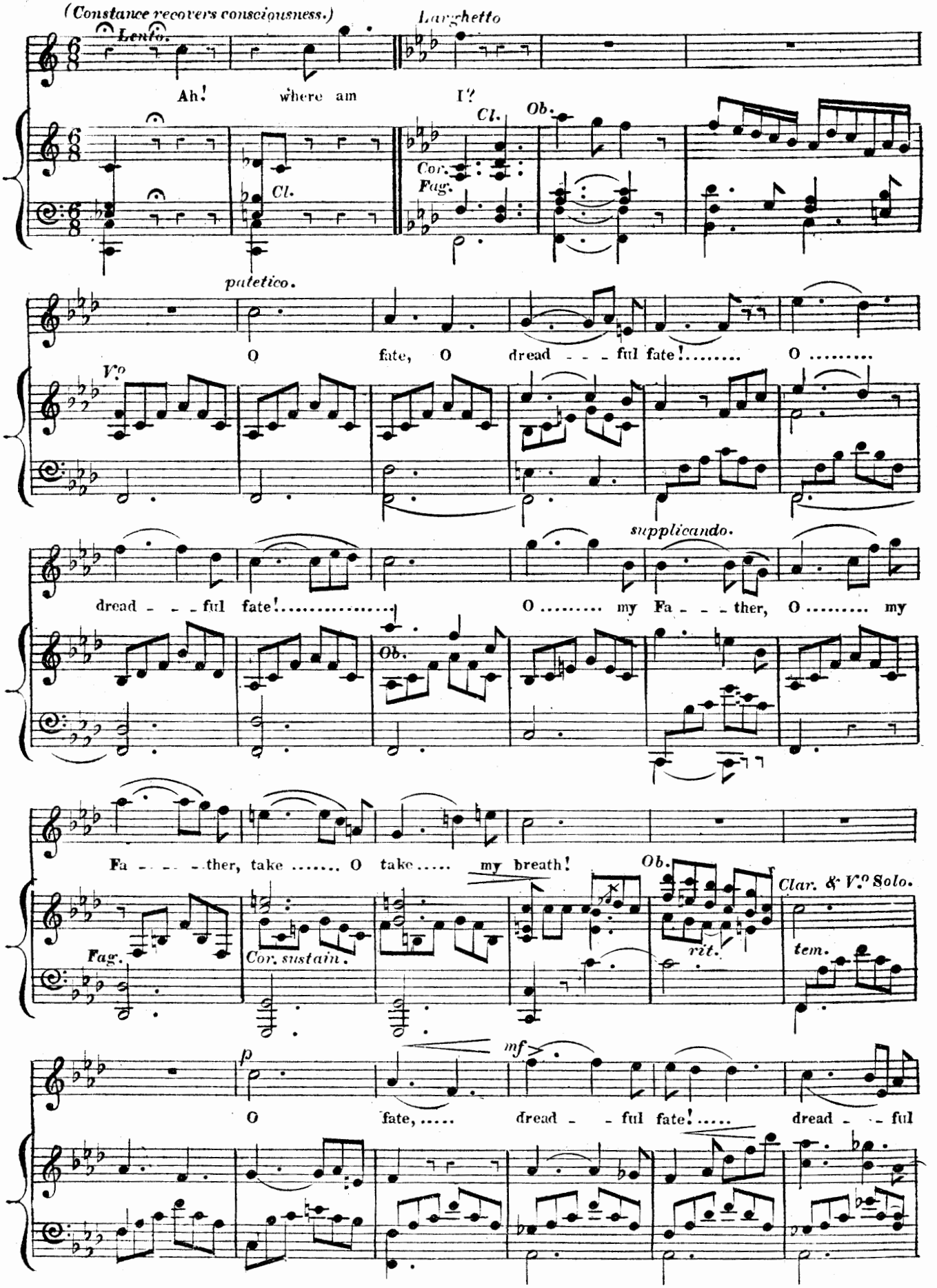
sf

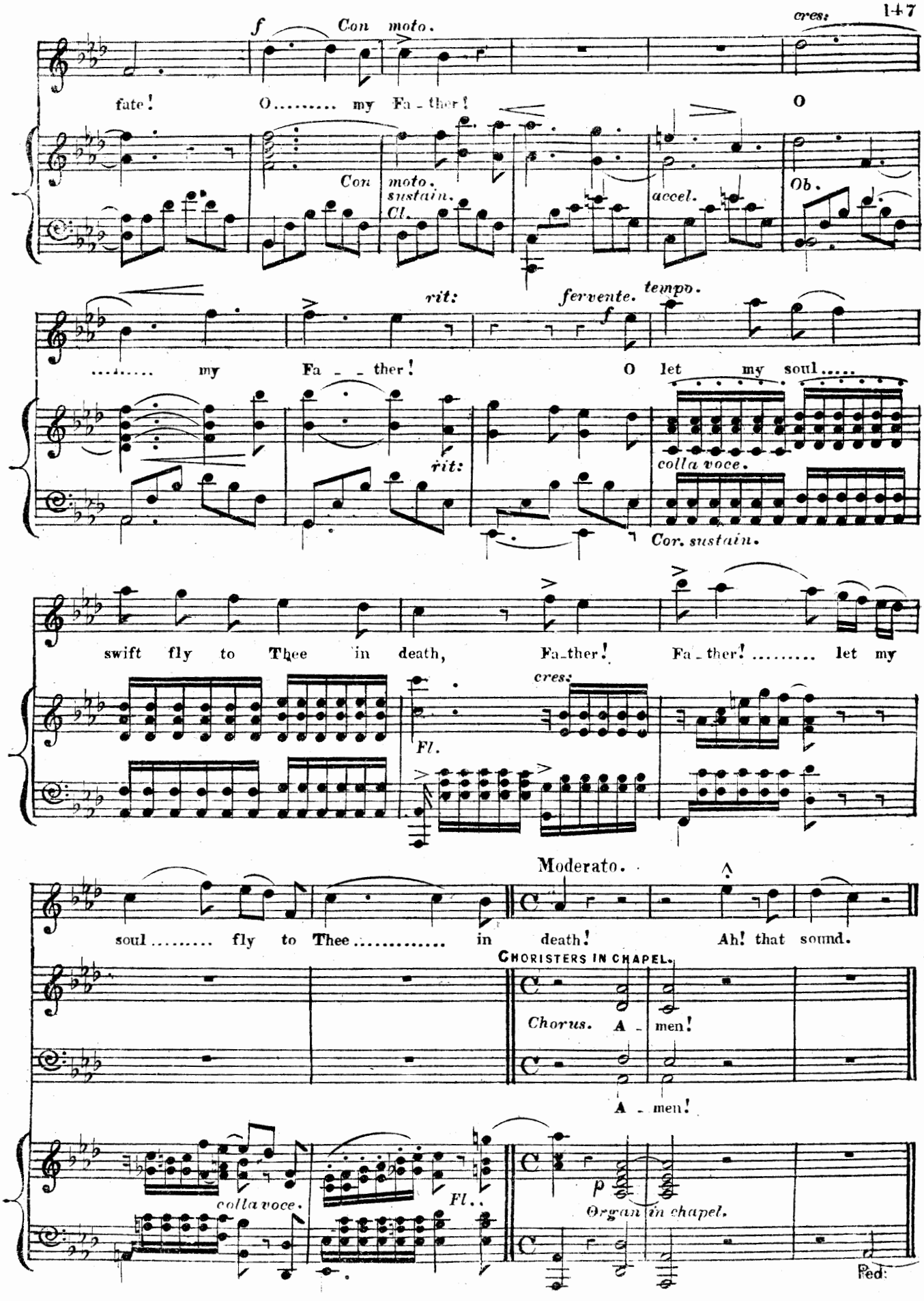
>


Tempo I?
Queen.
mp
Tra la la la la la
f
Sound the horn!
f
Sound the horn!
Tempo I?
f
mp
f
accel.
Tra la la la la la
Sound the horn!
f
Sound the horn!
Tra la la la la la
Sound the horn!
Tra la la la la la
mp
f
accel.
Exeunt.
Tra la la la la.
Tra la la la la.
Tra la la la la.
Horn nearer than before.

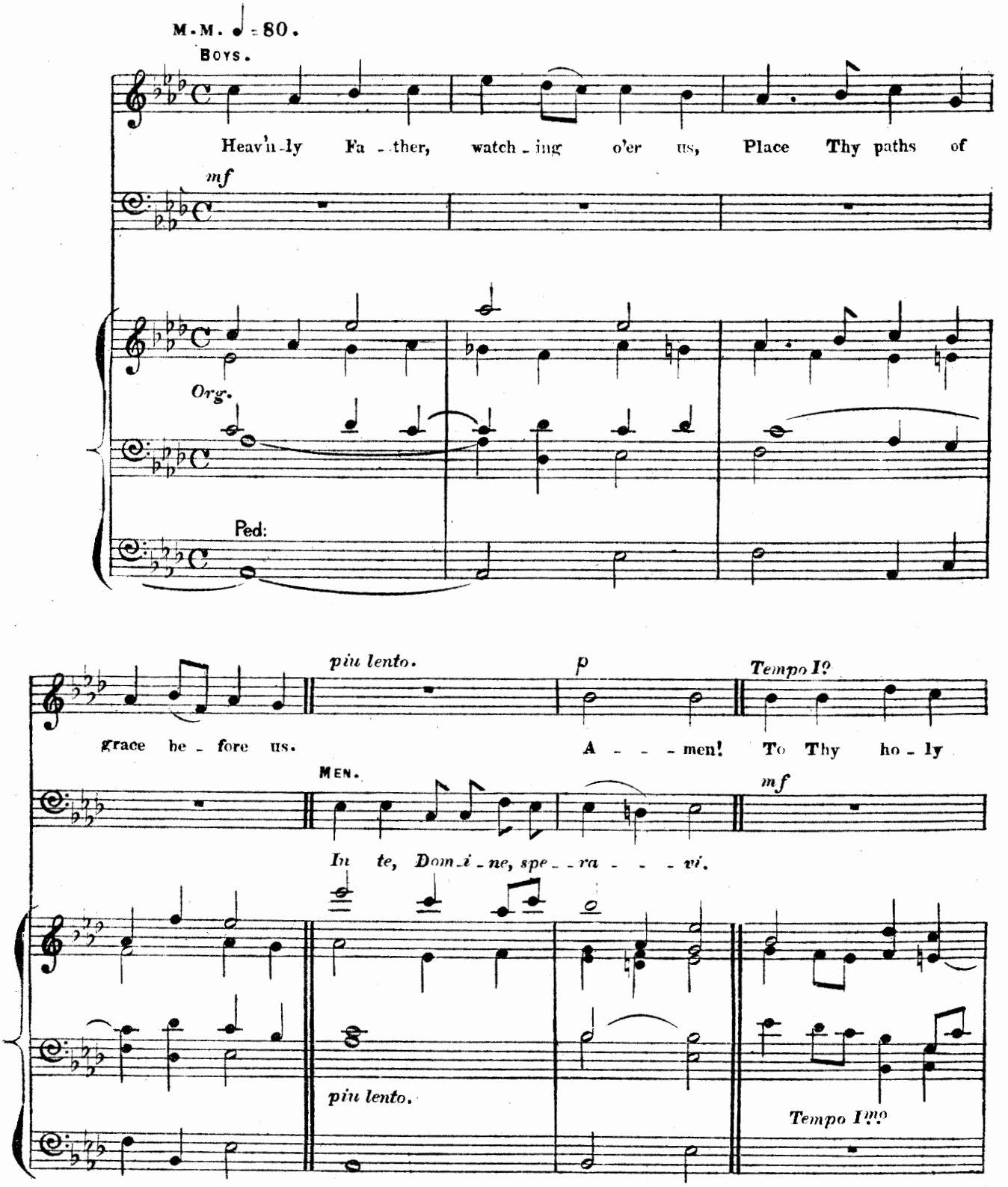
A room in the ruins of an old Chapel. A wooden bench in the back-ground - No other furniture save the faded picture of a young nun that hangs against the wall, on which the bright moonlight is streaming.

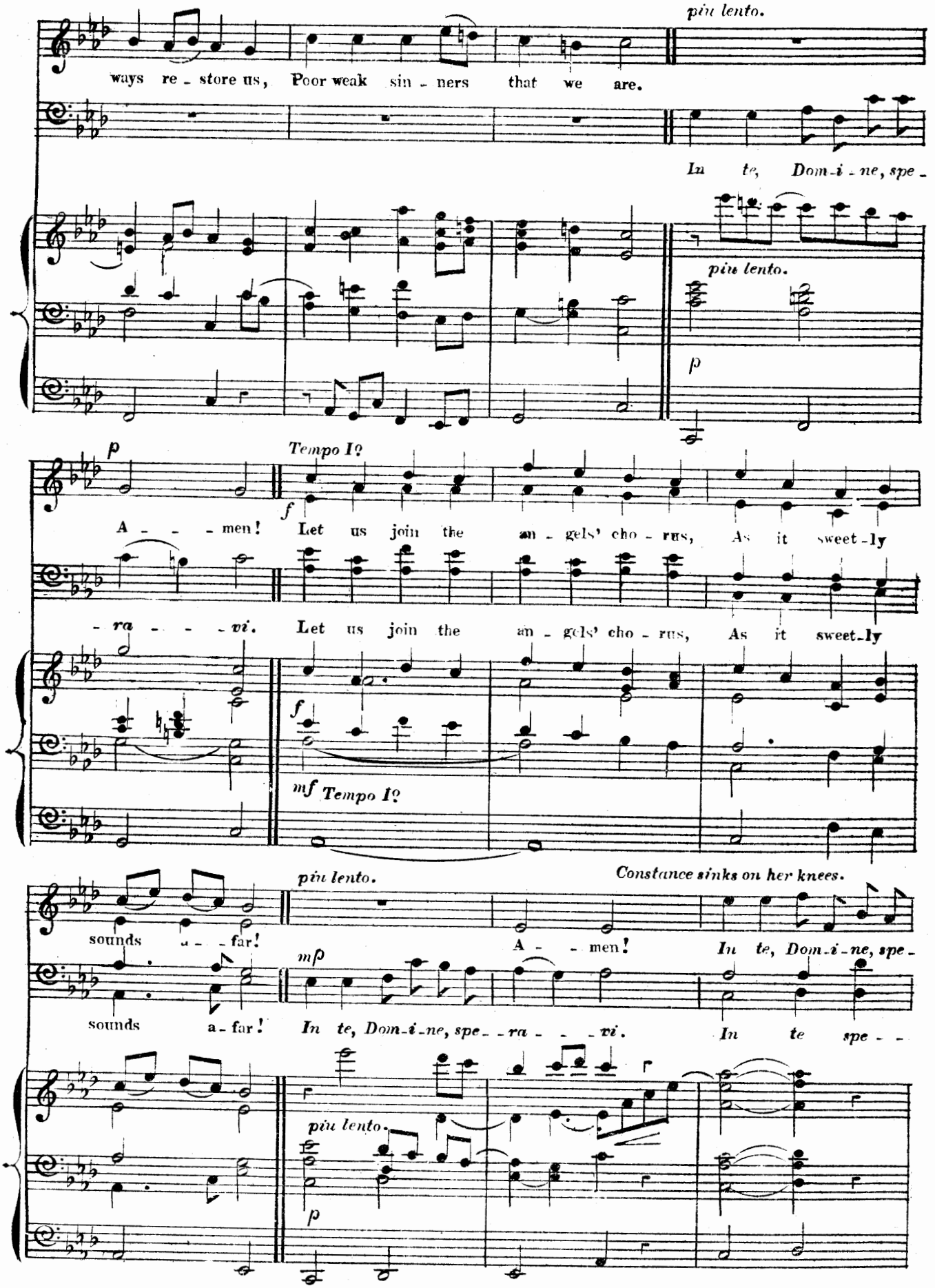


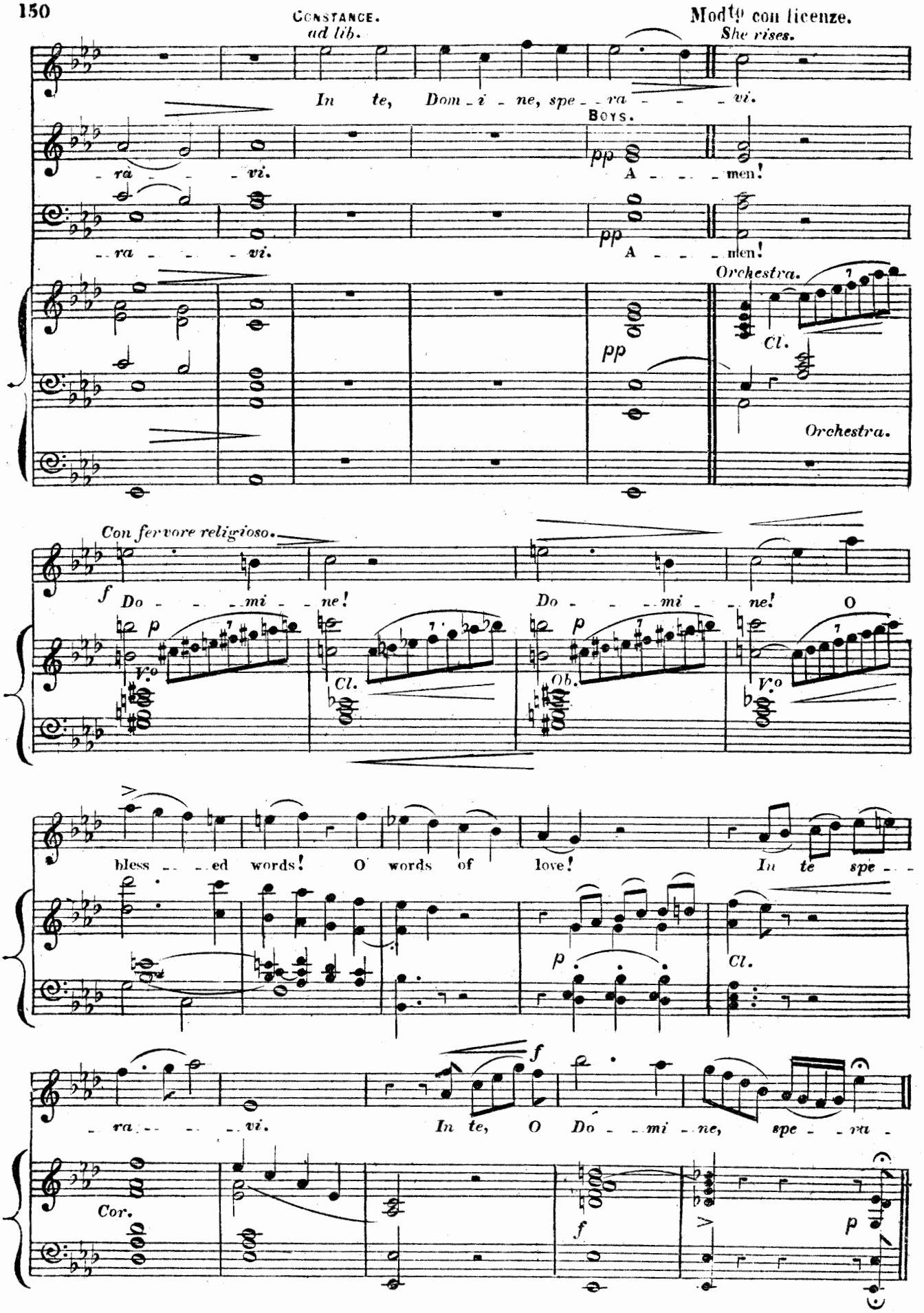

(Constance recovers consciousness.)
Lento.
Larghetto
Ah! where am I?
Cl.
Ob.
Cor.
Fag.
Cl.
patetico.
O fate, O dread - - - ful fate!..... O .....
Vo
supplicando.
dread - - - ful fate!..... O ..... my Fa - - - ther, O ..... my
Ob.
Fa - - - - ther, take ..... O take..... my breath!
Ob.
Clar. & Vo Solo.
Fag.
Cor. sustain.
rit.
tem.
p
mf
O fate,..... dread - - ful fate!..... dread - - ful

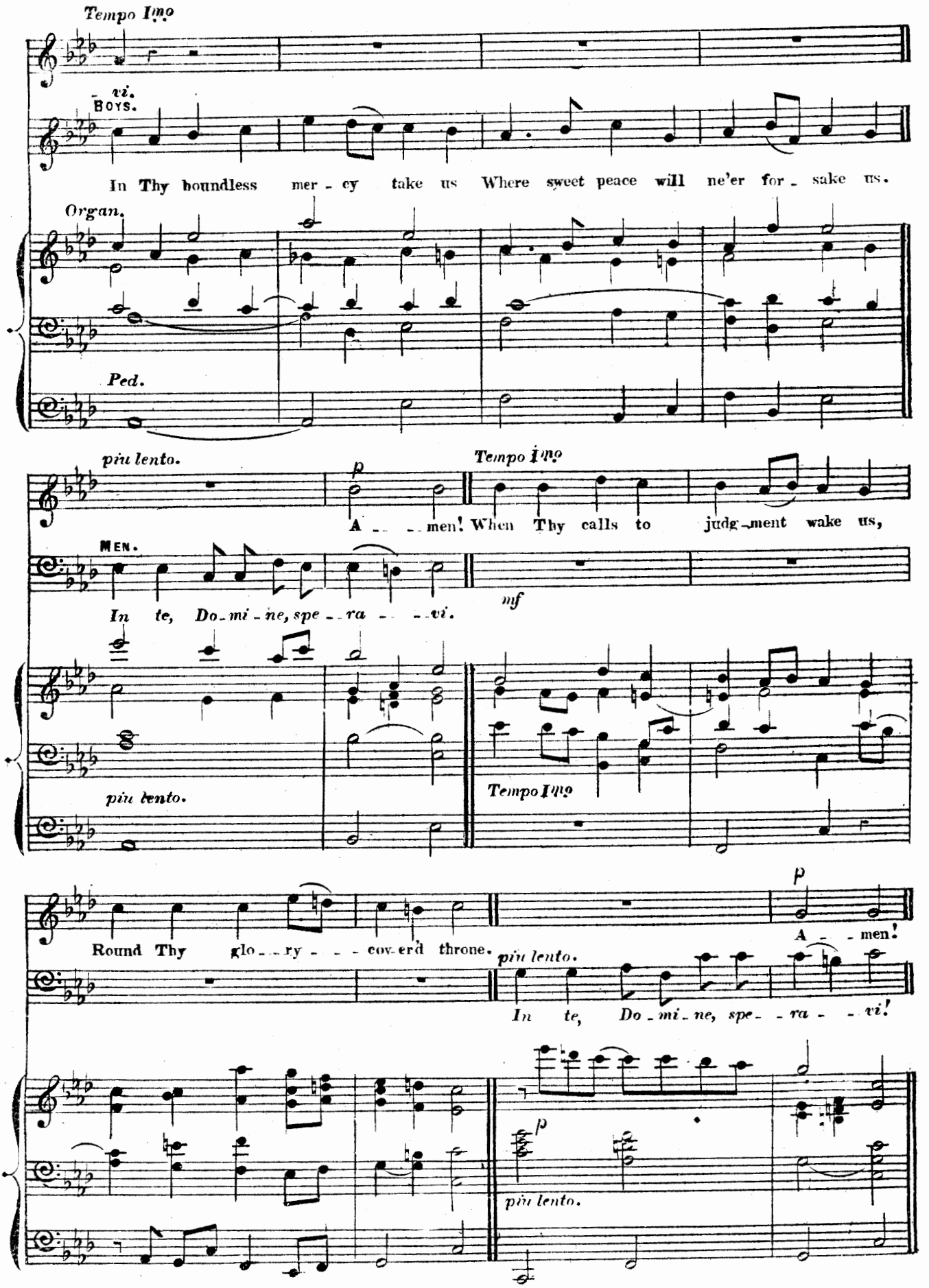

f
Con moto.
cres:
fate! O..... my Fa - ther!
O
Con moto.
sustain.
Cl.
accel.
Ob.
rit:
fervente.
tempo.
f
..... my Fa - - ther!
O let my soul.....
rit:
colla voce.
Cor. sustain.
swift fly to Thee in death, Fa-ther! Fa - ther! ..... let my
cres:
Fl.
Moderato.
soul ..... fly to Thee ..... in death! Ah! that sound.
CHORISTERS IN CHAPEL.
Chorus. A - men!
A - men!
colla voce.
Fl..
p
Organ in chapel.
Ped.

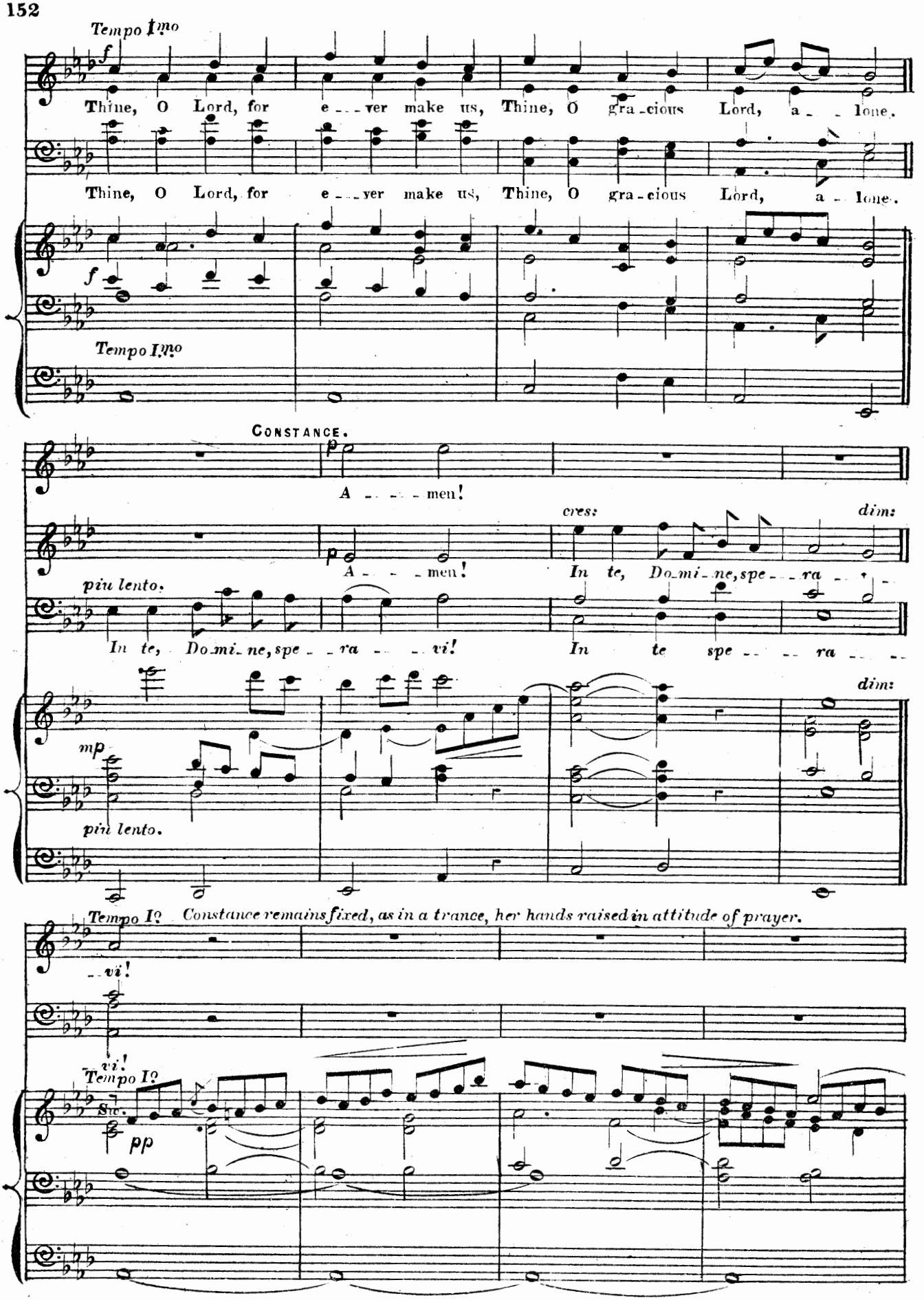
CHORISTERS' HYMN.

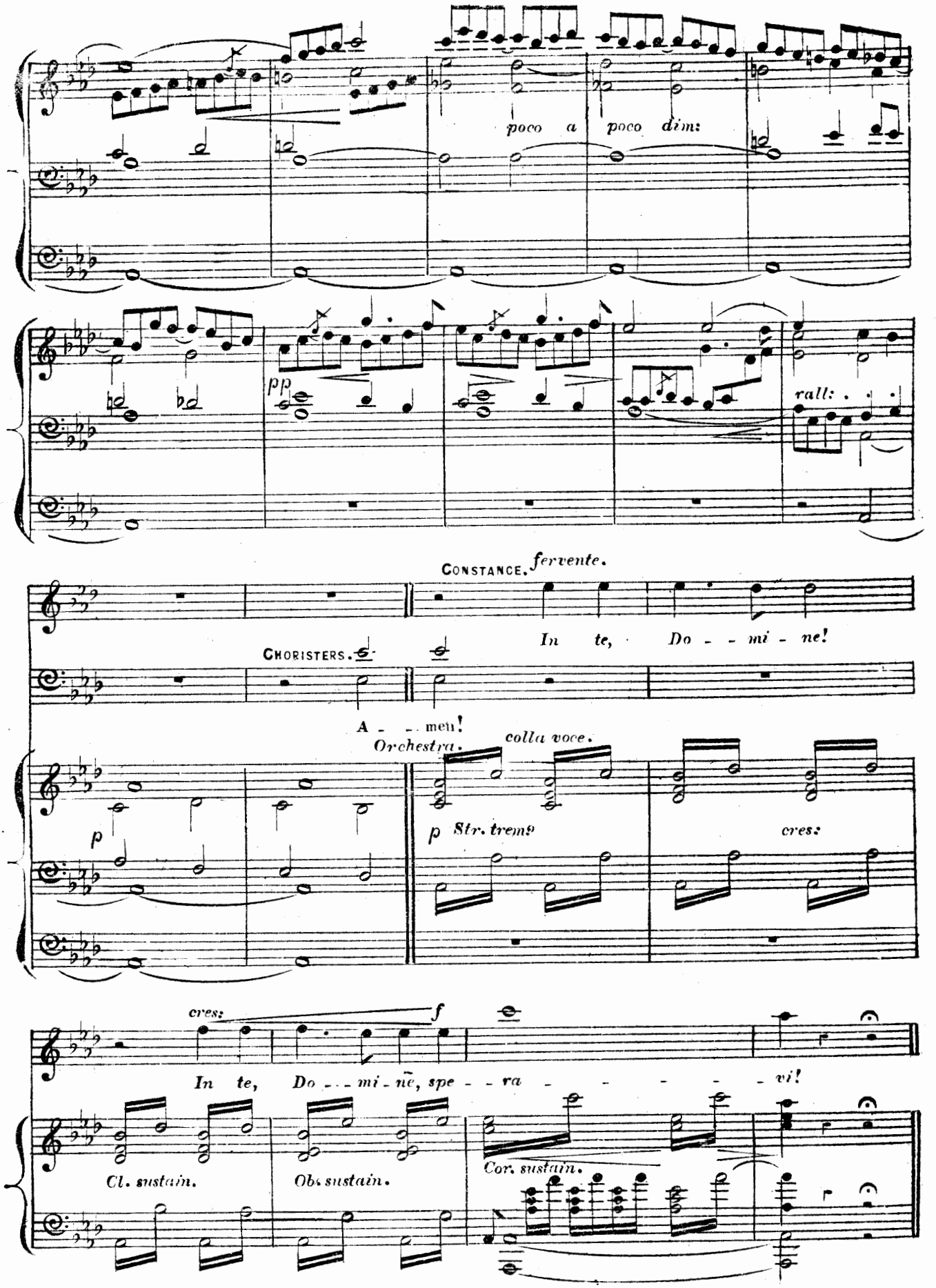



piu lento.
ways re - store us, Poor weak sin - ners that we are.
In te, Dom-i - ne, spe -
piu lento.
p
p
Tempo I?
f
A - - - men! Let us join the an - gels' cho - rus, As it sweet-ly
- ra - - - vi. Let us join the an - gels' cho - rus, As it sweet-ly
f
mf Tempo I?
piu lento.
Constance sinks on her knees.
sounds a - far!
A - - men!
In te, Dom-i-ne, spe -
mp
sounds a-far!
In te, Dom-i-ne, spe - - ra - - - vi.
In te spe - -
piu lento.
p


CONSTANCE.
ad lib.
Mod^to con licenze.
She rises.
In te, Dom - i - ne, spe - ra - - - vi.
BOYS.
- ra - - vi.
A - - - - men!
- ra - - - vi.
A - - - - men!
Orchestra.
Cl.
Orchestra.
Con fervore religioso.
Do - - - mi - ne!
Do - - - mi - ne!
O
V.o
Cl.
Ob.
V.o
bless - - ed words! O words of love!
In te spe - -
Cl.
- ra - - - vi.
In te, O Do - - mi - ne, spe - - ra -
Cor.

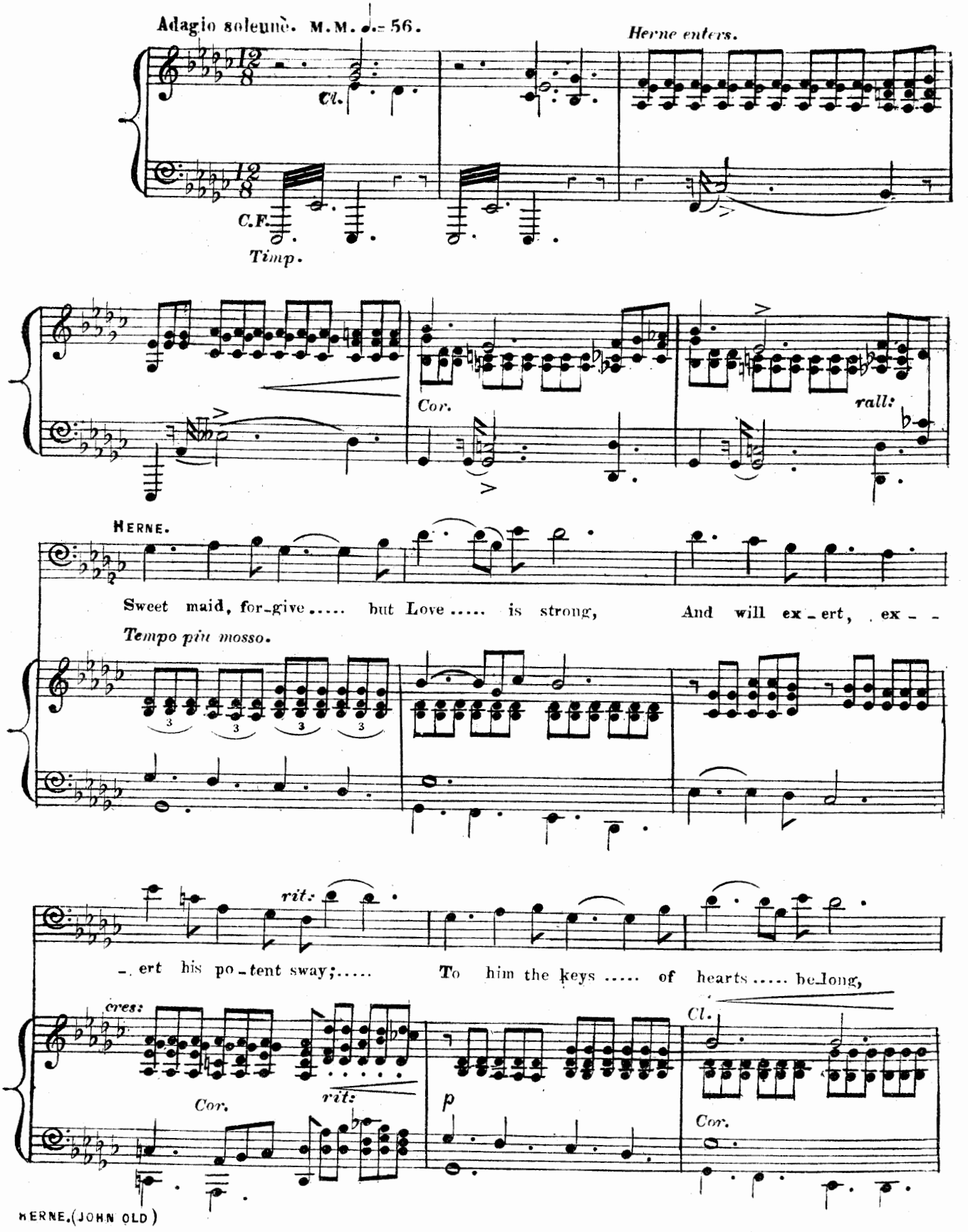

Tempo I^mo
vi.
BOYS.
In Thy boundless mer - cy take us Where sweet peace will ne'er for - sake us.
Organ.
Ped.
piu lento.
p
Tempo I^mo
A - - - men! When Thy calls to judg - ment wake us,
MEN.
In te, Do - mi - ne, spe - - ra - - - vi.
mf
piu lento.
Tempo I^mo
Round Thy glo - - ry - - - cov-erd throne.
p
A - - men!
piu lento.
In te, Do - mi - ne, spe - - ra - - vi!
p
piu lento.

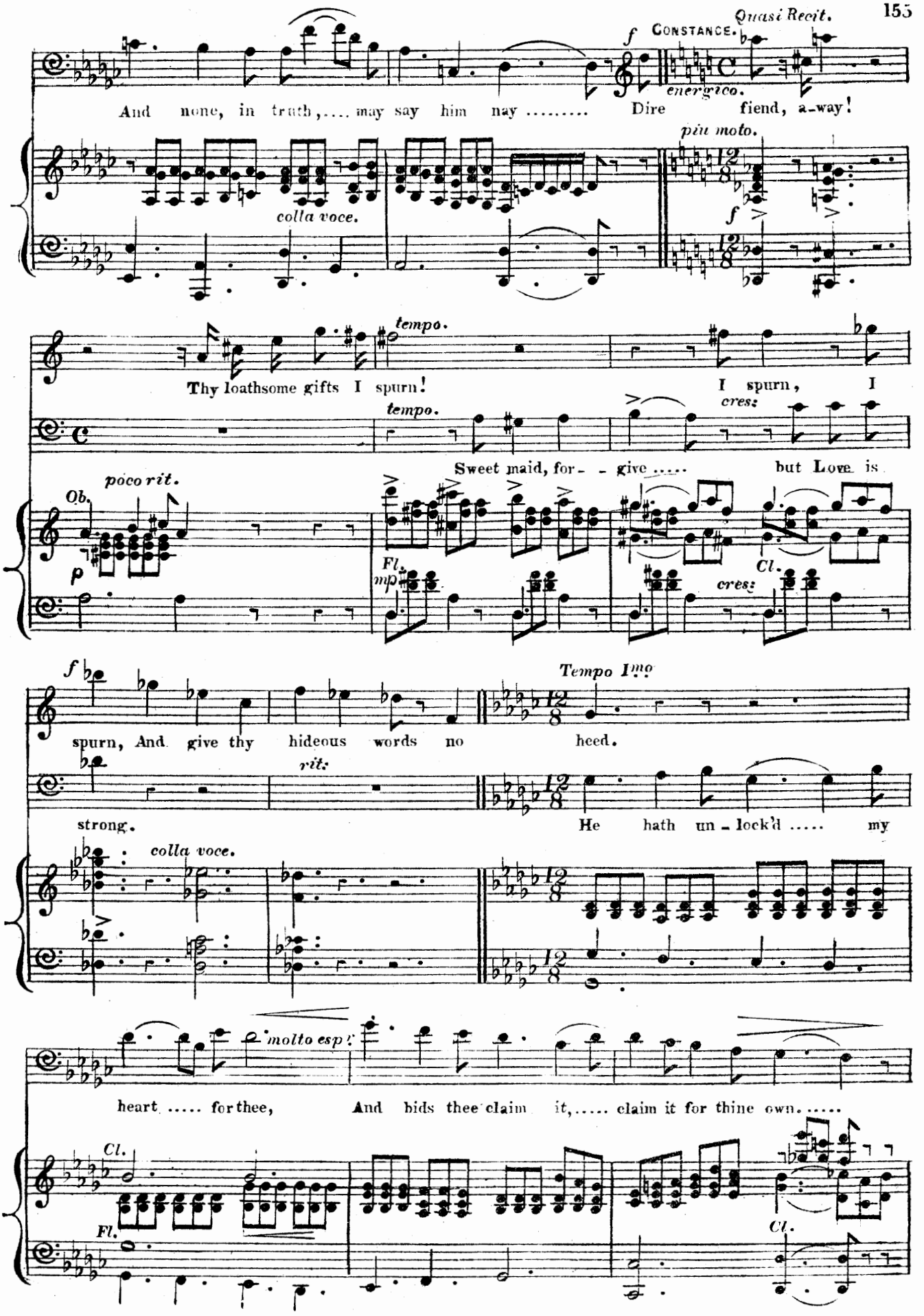

Tempo I^mo
f
Thine, O Lord, for e - - - ver make us, Thine, O gra - cious Lord, a - - lone.
Thine, O Lord, for e - - - ver make us, Thine, O gra - cious Lord, a - - lone.
f
Tempo I^mo
CONSTANCE.
p
A - - - - - men!
A - - - - men!
cres:
In te, Do - mi - ne, spe - - ra - - -
dim:
piu lento.
In te, Do - mi - ne, spe - - ra - - - vi!
In te spe - - - ra - - -
mp
piu lento.
Tempo I^o
Constance remains fixed, as in a trance, her hands raised in attitude of prayer.
- - vi!
vi!
Tempo I^o
Sw.
pp

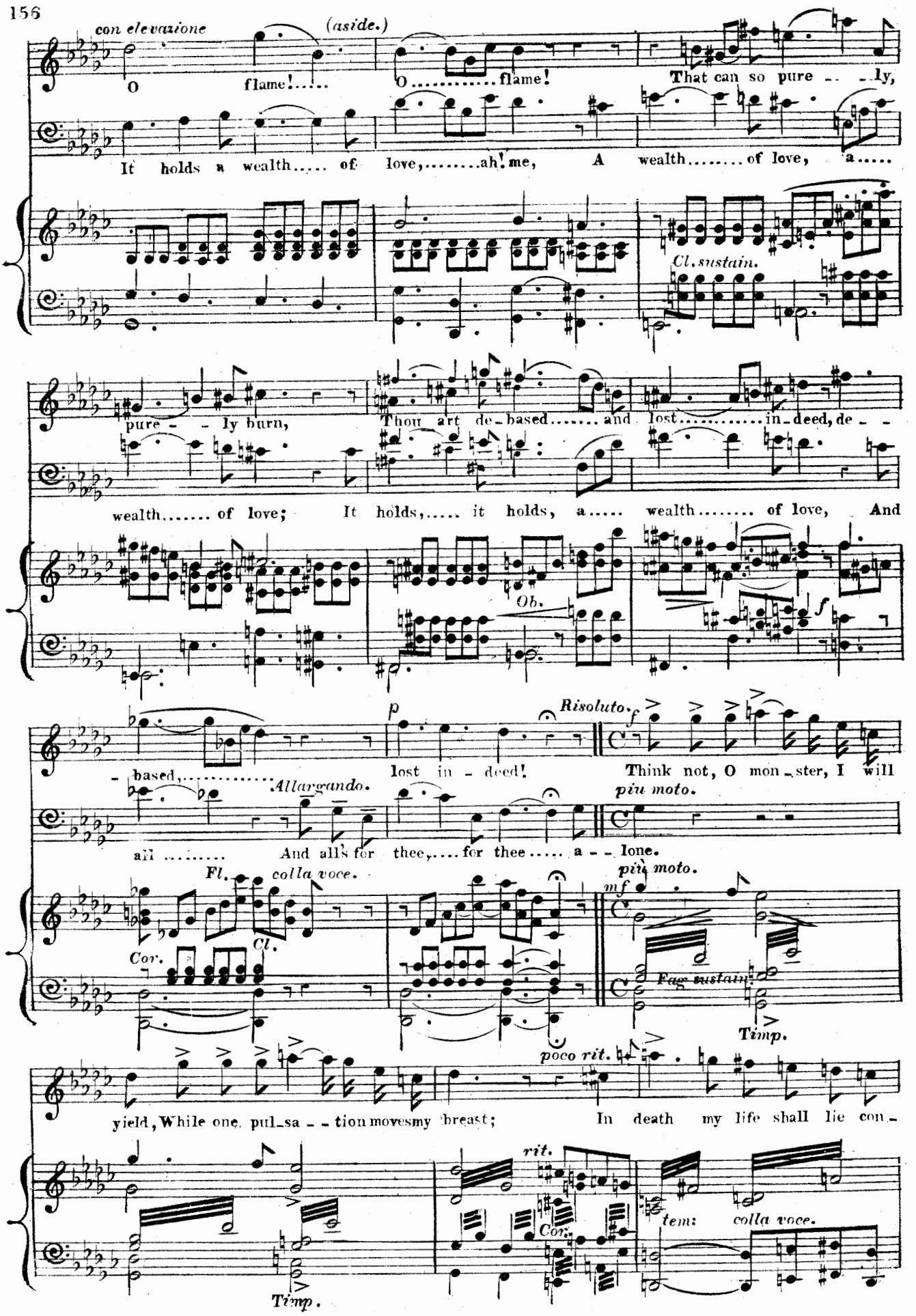

poco a poco dim:
pp
rall:
CONSTANCE. fervente.
In te, Do - - mi - ne!
CHORISTERS.
A - - men!
Orchestra. colla voce.
p
p Str. tremo
cres:
cres:
f
In te, Do - - mi - ne, spe - - ra - - - - - vi!
Cl. sustain.
Ob. sustain.
Cor. sustain.

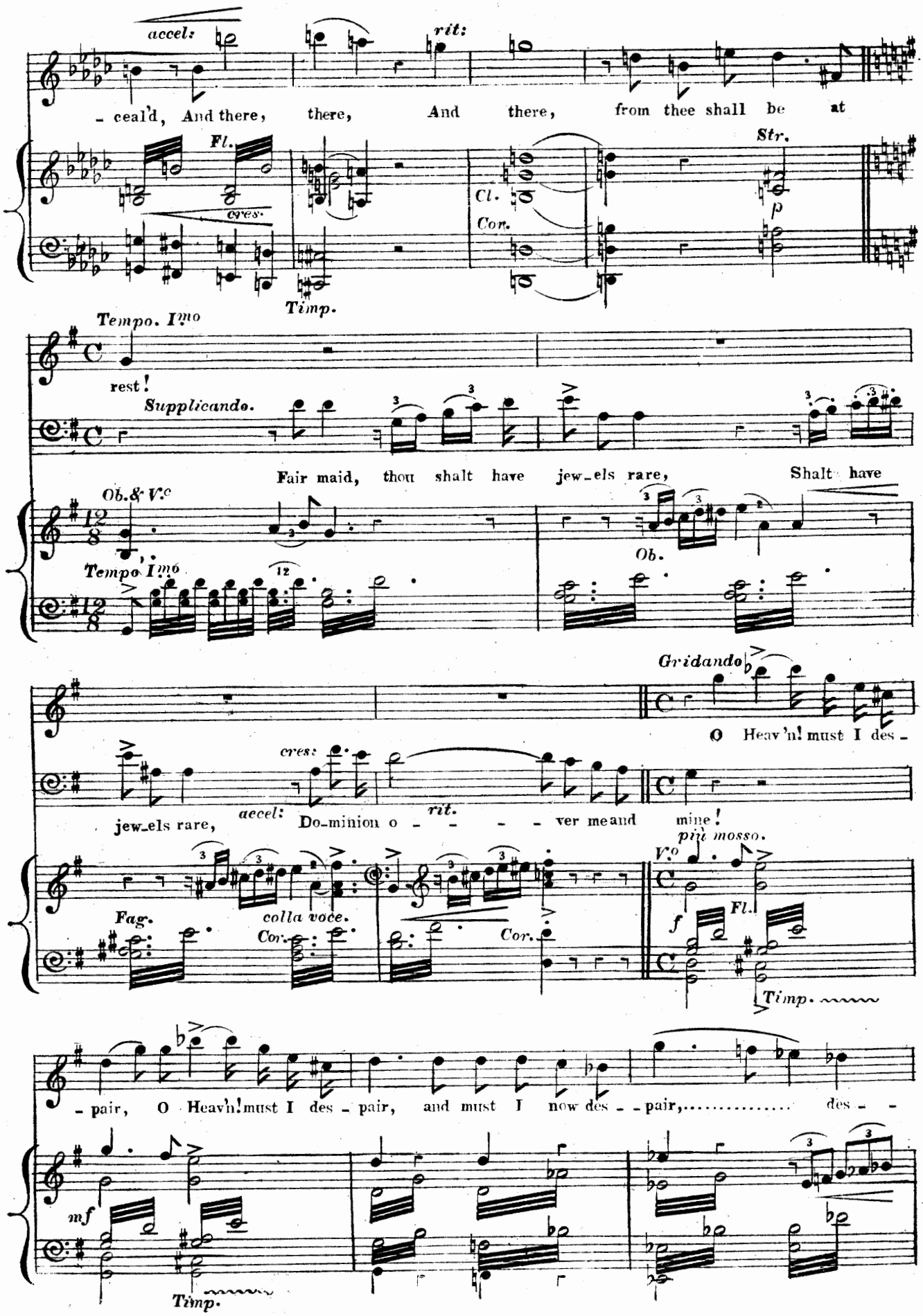
Nº 15. GRAND SCENE AND DUET.

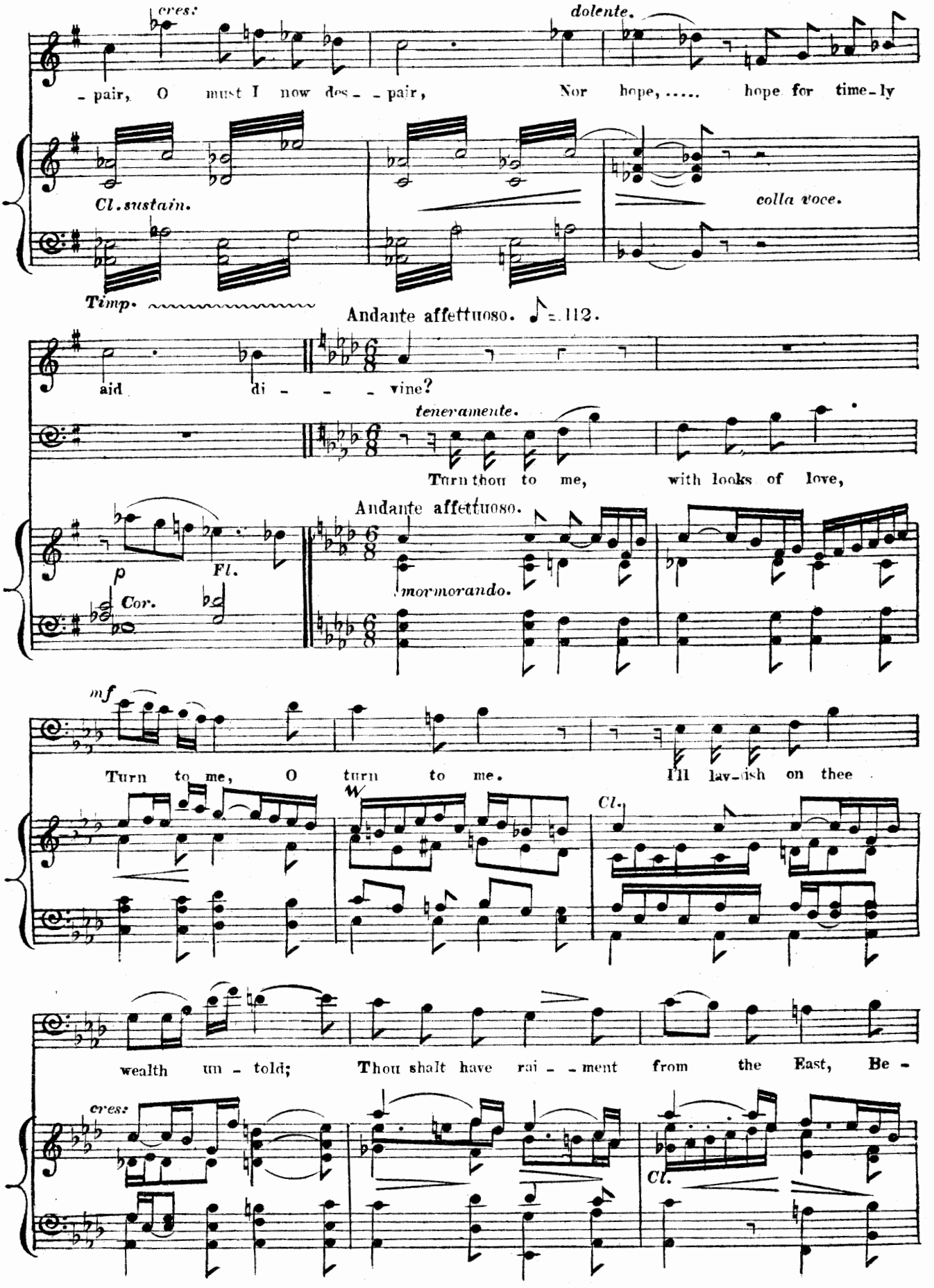
SWEET MAID, FORGIVE.

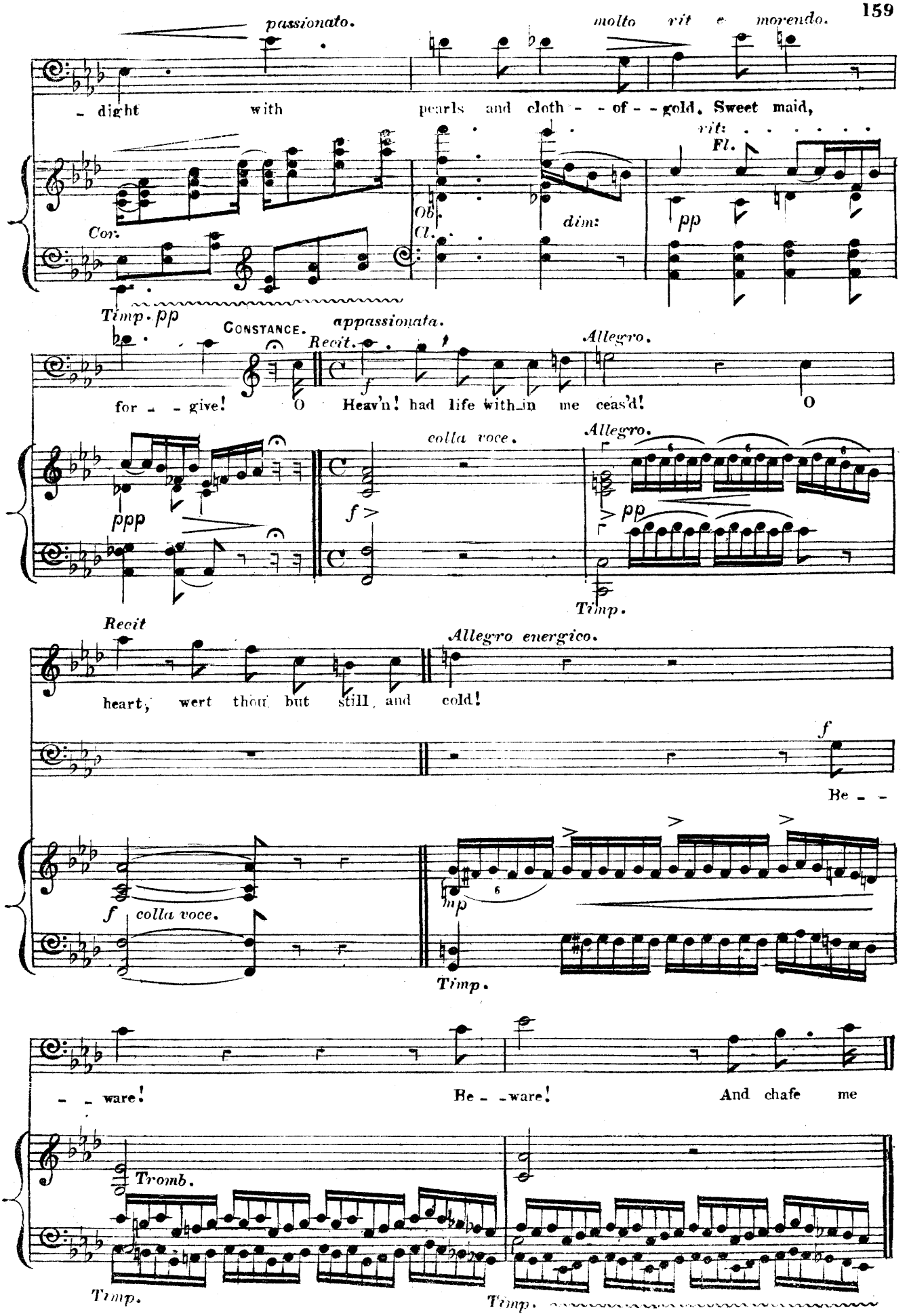


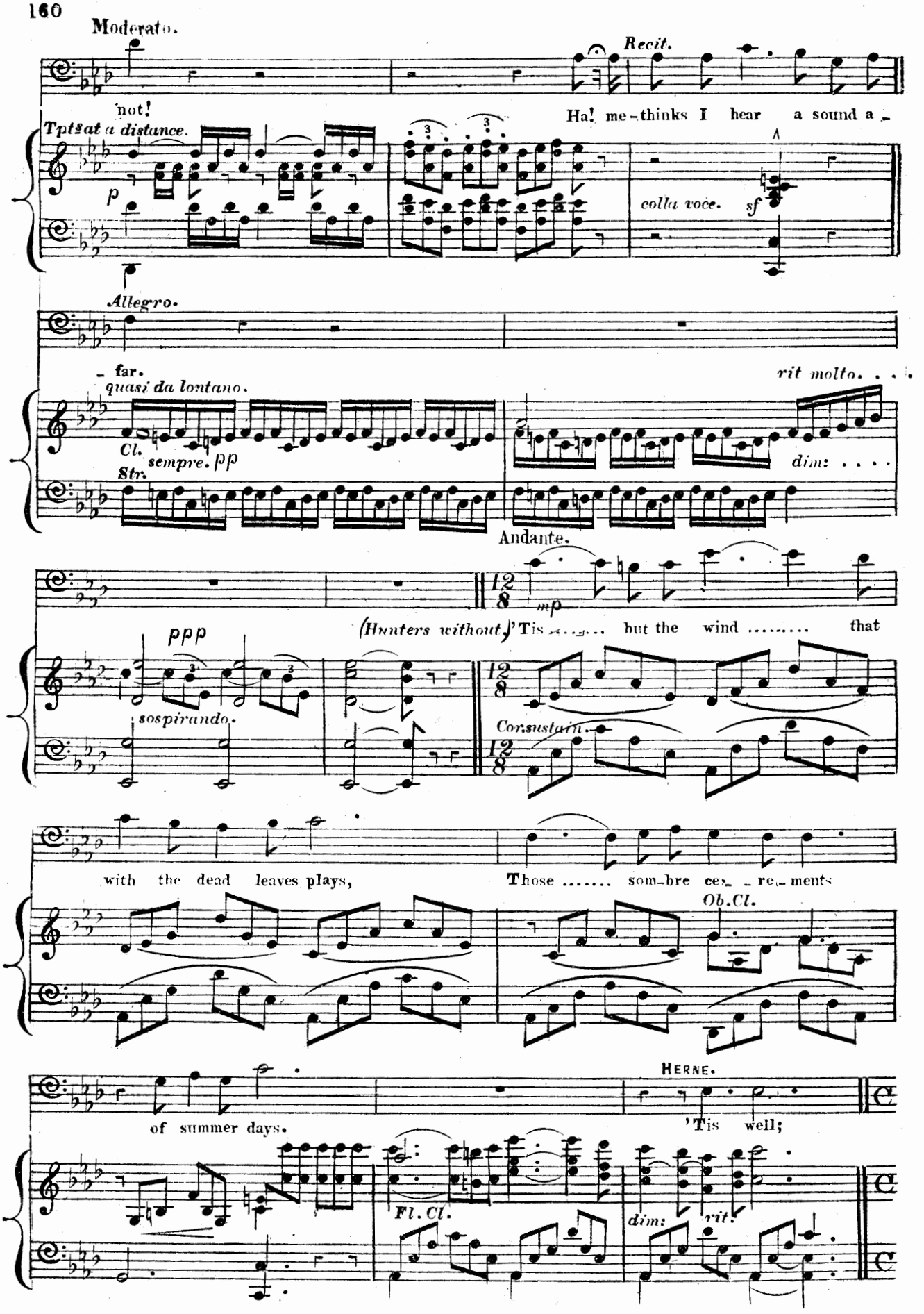

Quasi Recit.
f CONSTANCE.
energico.
And none, in truth,.... may say him nay ..... Dire fiend, a-way!
colla voce.
più moto.
f
tempo.
Thy loathsome gifts I spurn!
I spurn, I
tempo.
cresc
Sweet maid, for- - give ..... but Love is
poco rit.
Ob.
p
Fl.
mp
Cl.
cresc
f
spurn, And give thy hideous words no heed.
Tempo Imo
rit.
strong.
He hath un - lock'd ..... my
colla voce.
molto espr.
heart ..... for thee, And bids thee claim it,..... claim it for thine own.....
Cl.
Fl.
Cl.

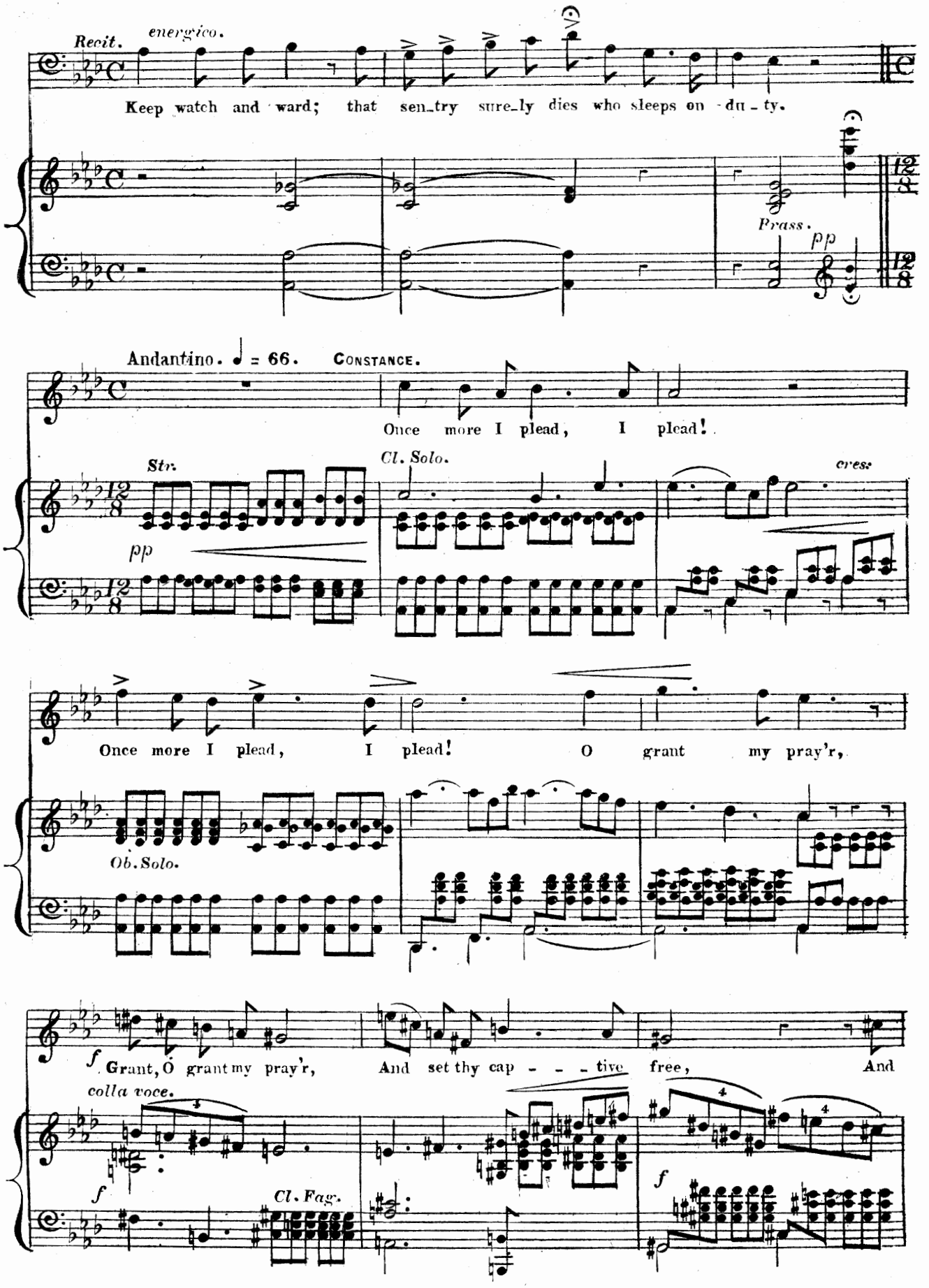

con elevazione
(aside.)
O flame!.....
O.....flame!
That can so pure _ _ly,
It holds a wealth..... of love,.....ah! me, A wealth.....of love, a.....
Cl. sustain.
pure _ _ly burn,
Thou art de_based..... and lost.....in_deed, de_ _
wealth..... of love; It holds,..... it holds, a..... wealth..... of love, And
Ob.
f
p
Risoluto.
f
_ based,.....
Allargando.
lost in _ deed!
Think not, O mon_ster, I will
piu moto.
all ..... And all's for thee,....for thee..... a _ _ lone.
Fl.
colla voce.
Cl.
Cor.
più moto.
mf
Fag. sustain.
Timp.
poco rit.
yield, While one pul_sa _ _ tion movesmy breast; In death my life shall lie con_
rit.
Cor.
tem:
colla voce.
Timp.

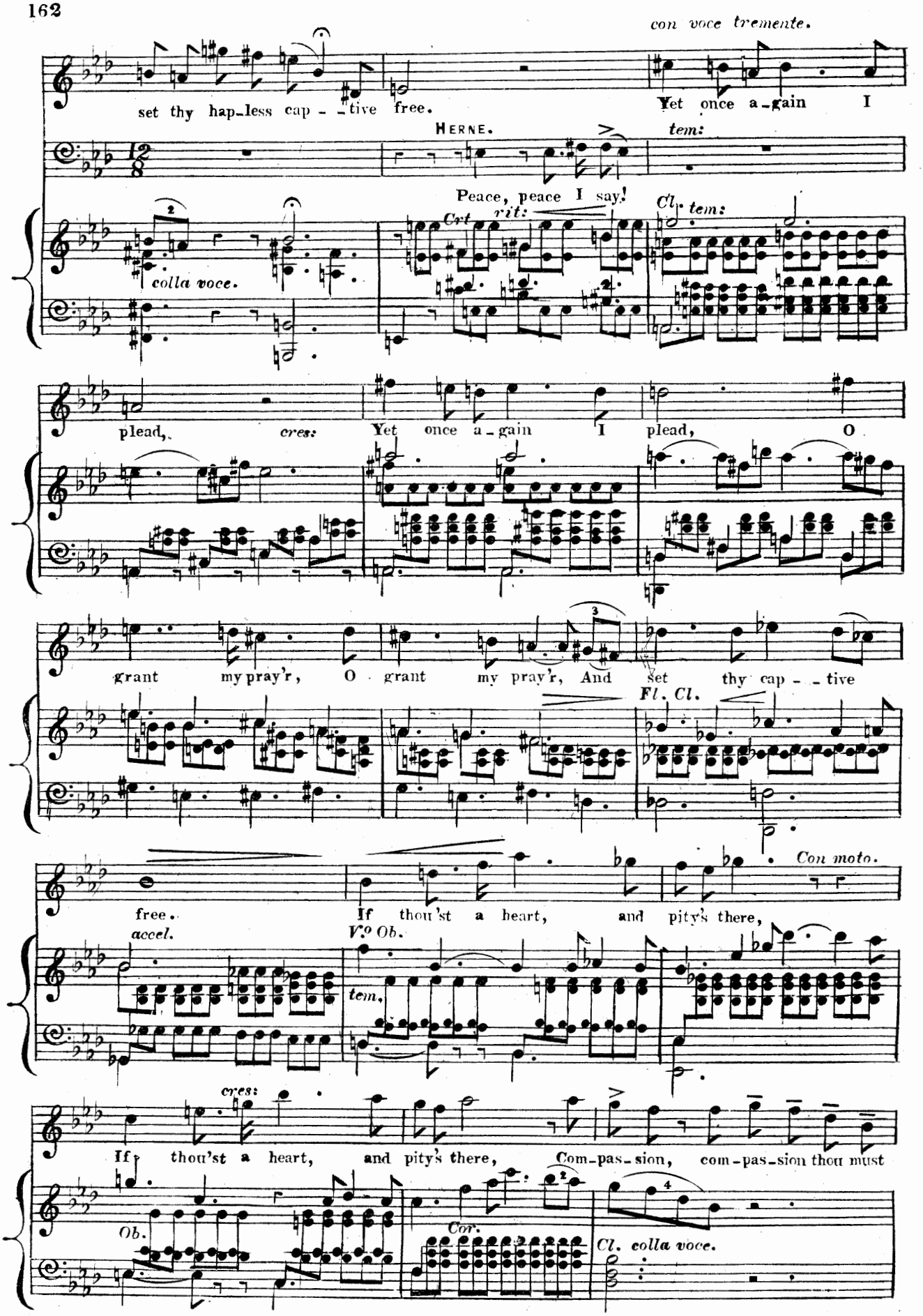

accel:
rit:
- ceal'd, And there, there, And there, from thee shall be at
Fl.
cres.
Timp.
Cl.
Cor.
Str.
p
Tempo. I^mo
rest!
Supplicando.
Fair maid, thou shalt have jew-els rare, Shalt have
Ob. & V.c
Ob.
Tempo I^mo
Gridando
O Heav'n! must I des -
jew-els rare,
cres:
accel:
Do-minion o - - - - ver me and mine!
rit.
più mosso.
V.o
Fag.
colla voce.
Cor.
Fl.
Timp.
- pair, O Heav'n! must I des - pair, and must I now des - - pair, ... des - -
mf
Timp.

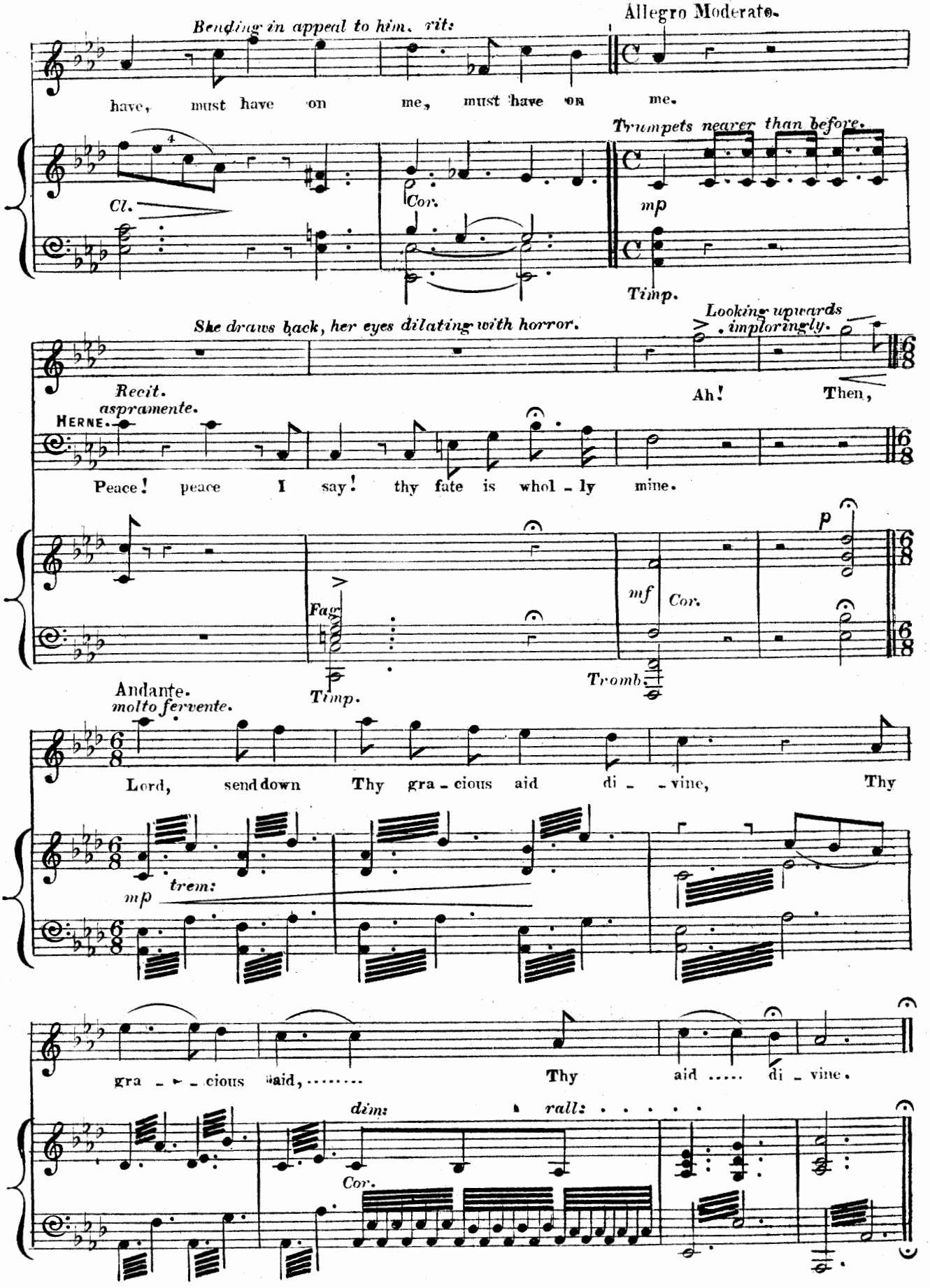

cres:
dolente.
- pair, O must I now des- - pair, Nor hope, ... hope for time-ly
Cl. sustain.
colla voce.
Timp.
Andante affettuoso. ♪=112.
aid di- - - - vine?
teneramente.
Turn thou to me, with looks of love,
Andante affettuoso.
p
Fl.
Cor.
mormorando.
mf
Turn to me, O turn to me. I'll lav-ish on thee
Cl.
wealth un- told; Thou shalt have rai- - ment from the East, Be-
cres:
Cl.


passionato.
molto rit e morendo.
- dight with pearls and cloth - - of - - gold. Sweet maid,
vit:
Fl.
Ob.
Cl.
dim:
pp
Con.
Timp. pp
CONSTANCE.
appassionata.
Recit.
Allegro.
for - - give! O Heav'n! had life with-in me ceas'd! O
colla voce.
Allegro.
ppp
f
pp
Timp.
Recit
Allegro energico.
heart, wert thou but still and cold!
f
Be - -
f colla voce.
mp
Timp.
- - ware! Be - - ware! And chafe me
Tromb.
Timp.
Timp.


Moderato.
Recit.
not!
Ha! me-thinks I hear a sound a-
Tpts at a distance.
p
colla voce.
sf
Allegro.
far.
quasi da lontano.
rit molto.
Cl.
sempre. pp
Str.
dim:
Andante.
ppp
mp
(Hunters without.) 'Tis ..... but the wind ..... that
sospirando.
Consustain.
with the dead leaves plays,
Those ..... som-bre ce-re-ments
Ob.Cl.
HERNE.
of summer days.
'Tis well;
Fl.Cl.
dim:
rit.

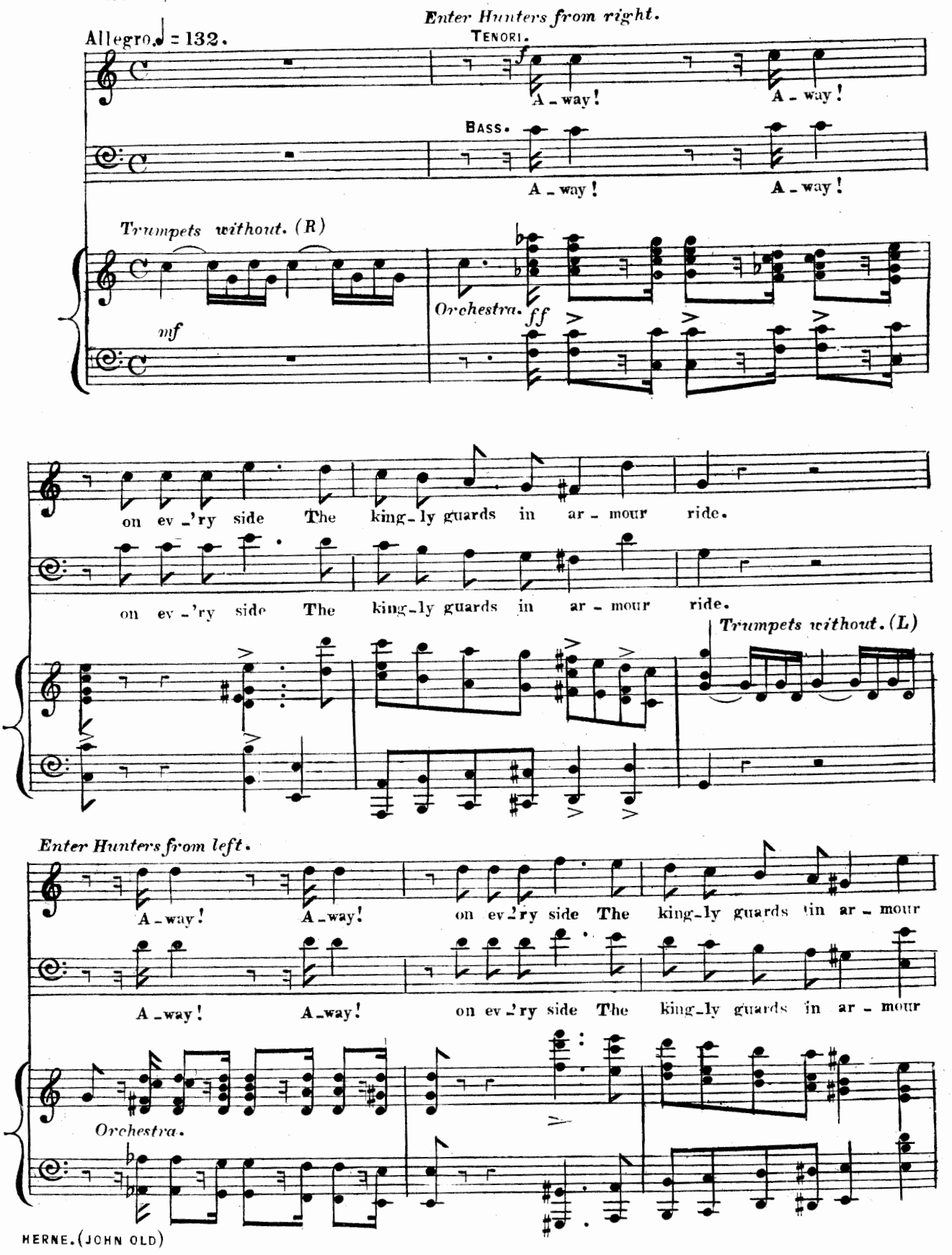

Recit.
energico.
Keep watch and ward; that sen_try sure_ly dies who sleeps on - du - ty.
Brass.
pp
Andantino. ♩ = 66.
CONSTANCE.
Once more I plead, I plead!
Str.
pp
Cl. Solo.
cres.
Once more I plead, I plead! O grant my pray'r,
Ob. Solo.
f
Grant, O grant my pray'r, And set thy cap - - - tive free, And
colla voce.
f
Cl. Fag.
f

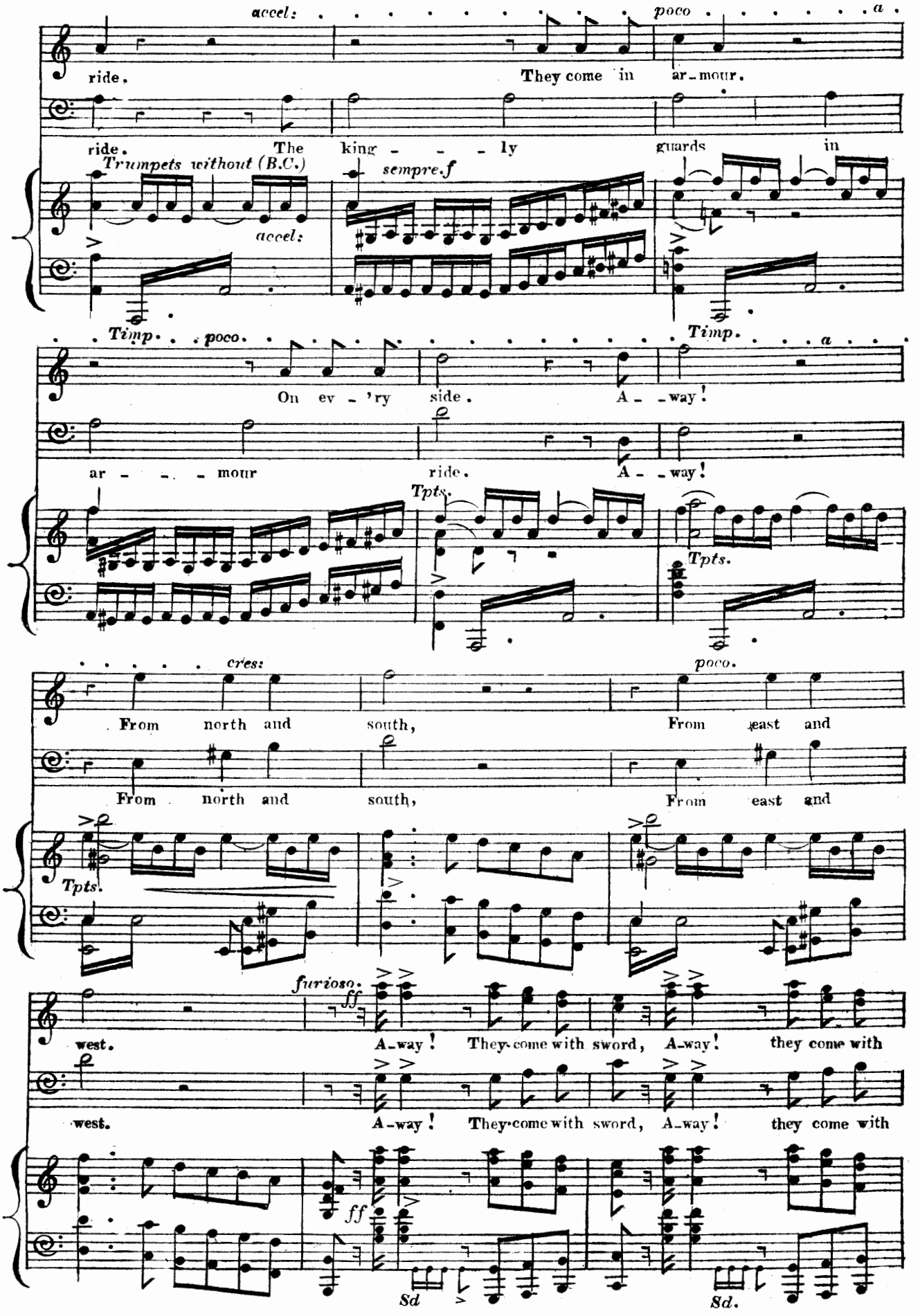

con voce tremente.
set thy hap_less cap - - tive free.
Yet once a_gain I
HERNE.
tem:
Peace, peace I say!
Crt
rit:
Cl.
tem:
colla voce.
plead,
cres:
Yet once a_gain I plead, O
grant my pray'r, O grant my pray'r, And set thy cap - - tive
Fl. Cl.
free.
If thou'st a heart, and pity's there,
Con moto.
accel.
V.o Ob.
tem.
cres:
If thou'st a heart, and pity's there, Com_pas_sion, com_pas_sion thou must
Ob.
Cor.
Cl. colla voce.

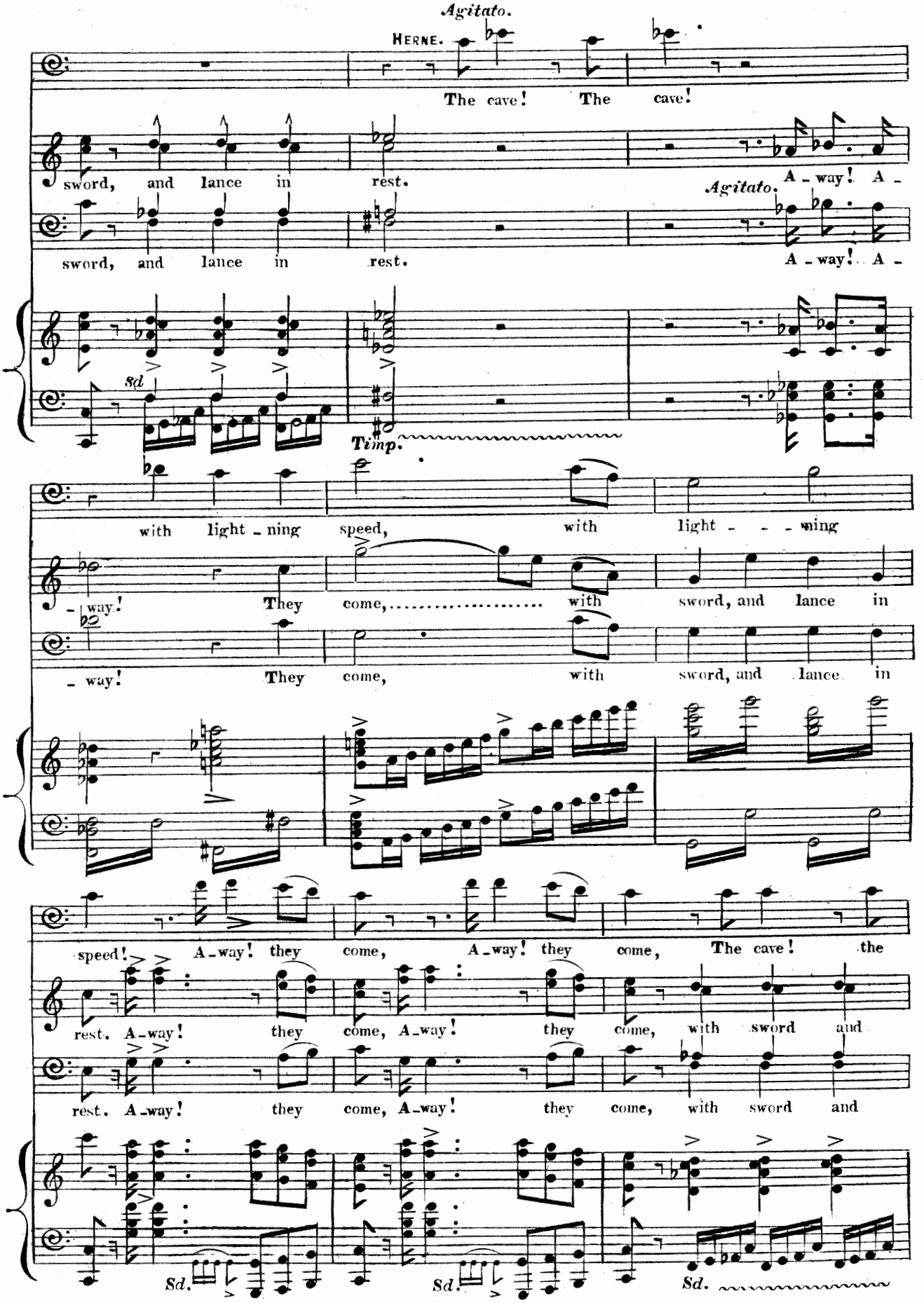

Bending in appeal to him. rit:
Allegro Moderato.
have, must have on me, must have on me.
Trumpets nearer than before.
Cl.
Cor.
mp
Timp.
She draws back, her eyes dilating with horror.
Looking upwards imploringly.
Recit. aspramente.
HERNE.
Ah! Then,
Peace! peace I say! thy fate is whol - ly mine.
Fag.
mf
Cor.
p
Timp.
Tromb.
Andante. molto fervente.
Lord, send down Thy gra - cious aid di - - vine, Thy
mp
trem:
gra - - - cious aid, ... Thy aid ..... di - vine.
dim:
rall:
Cor.

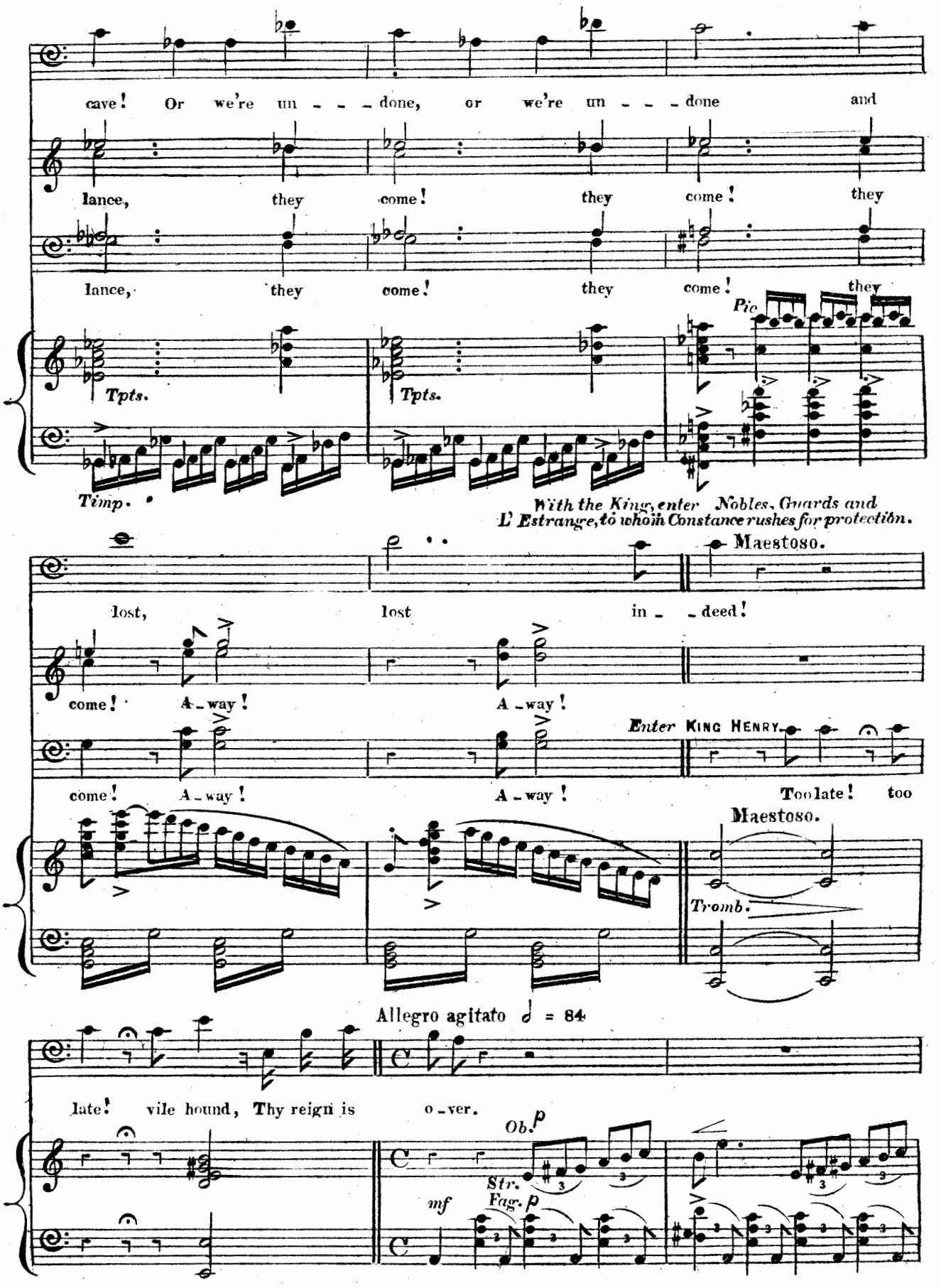
No. 16. CHORUS AND SCENE.

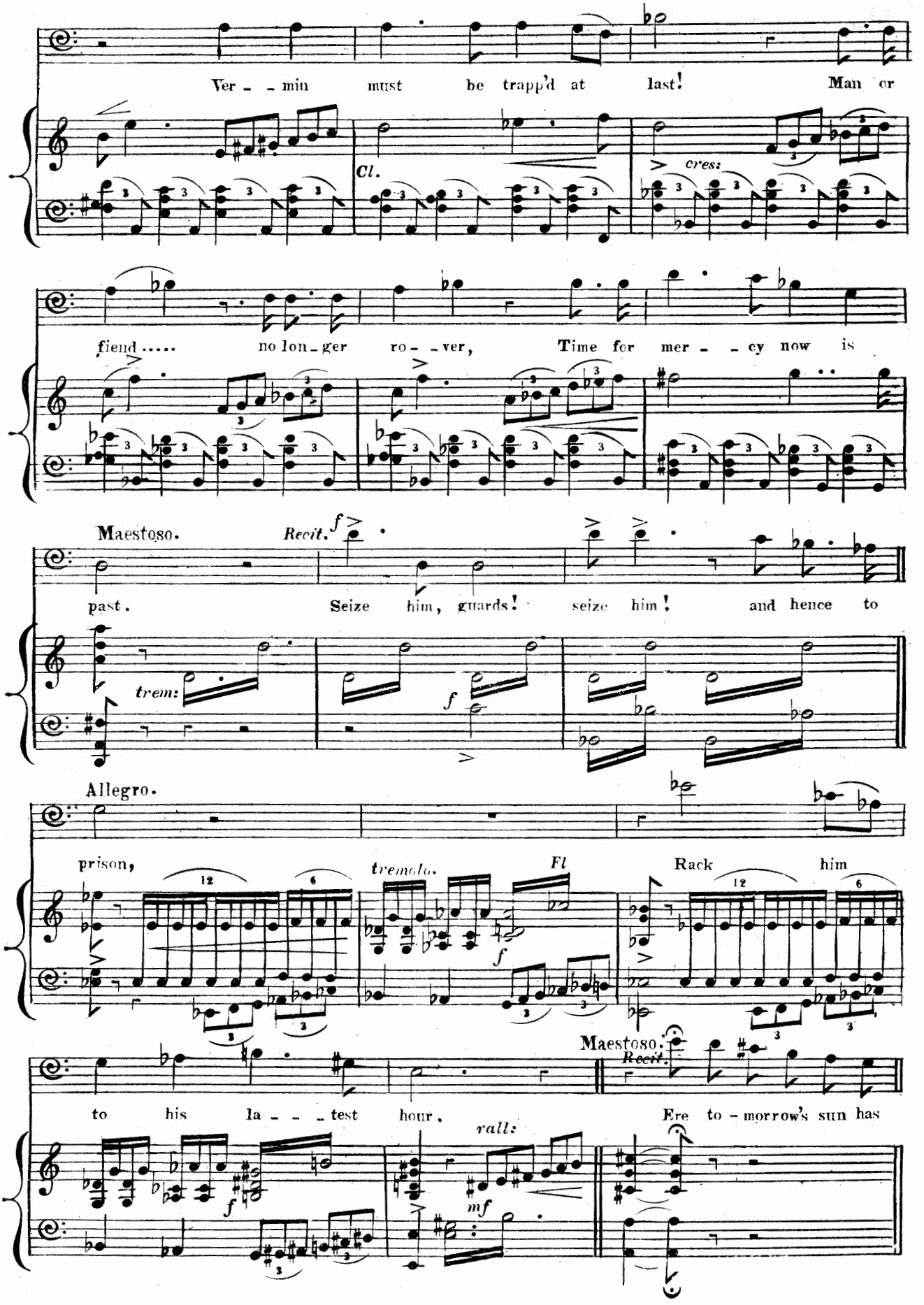
AWAY! AWAY!

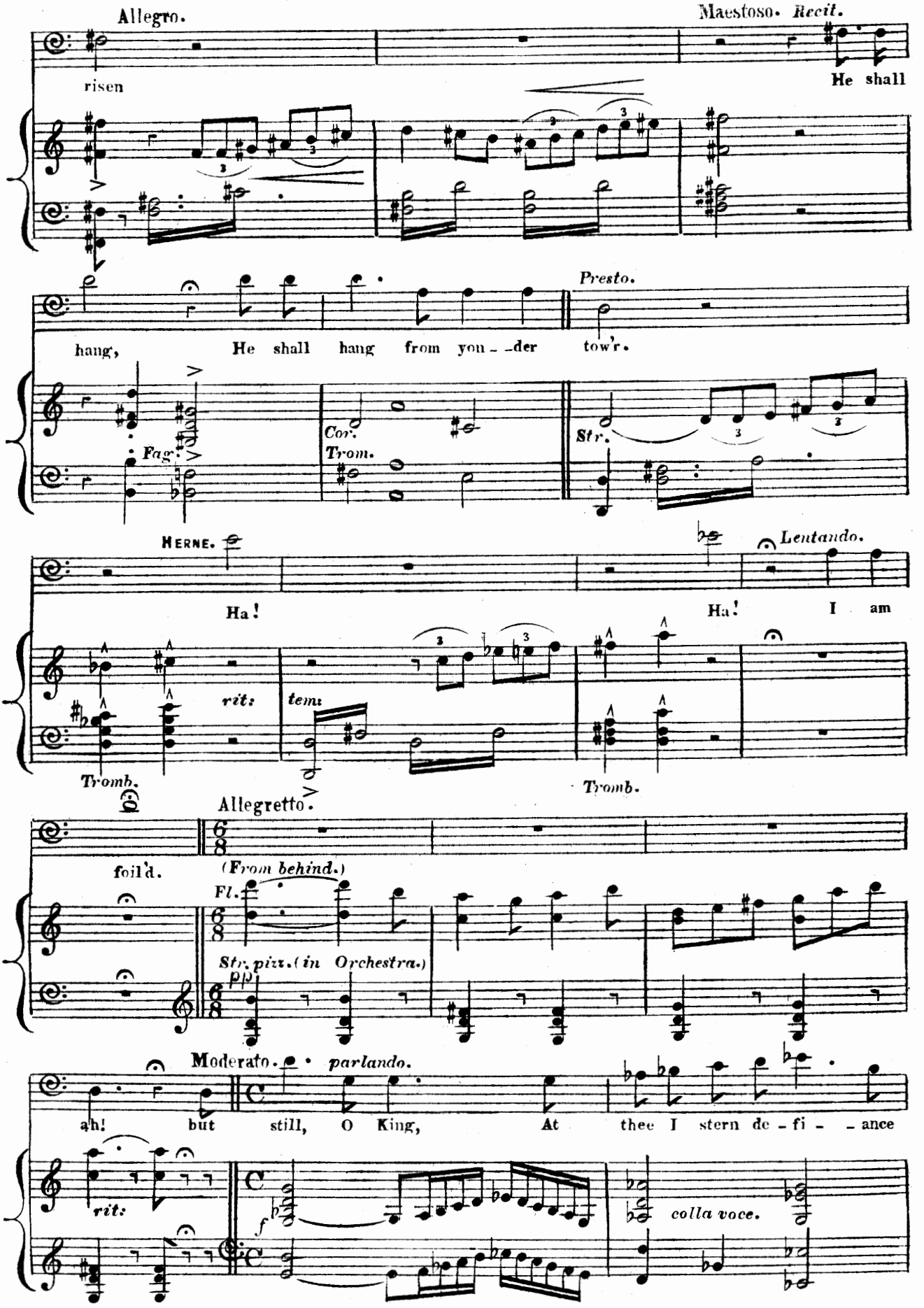


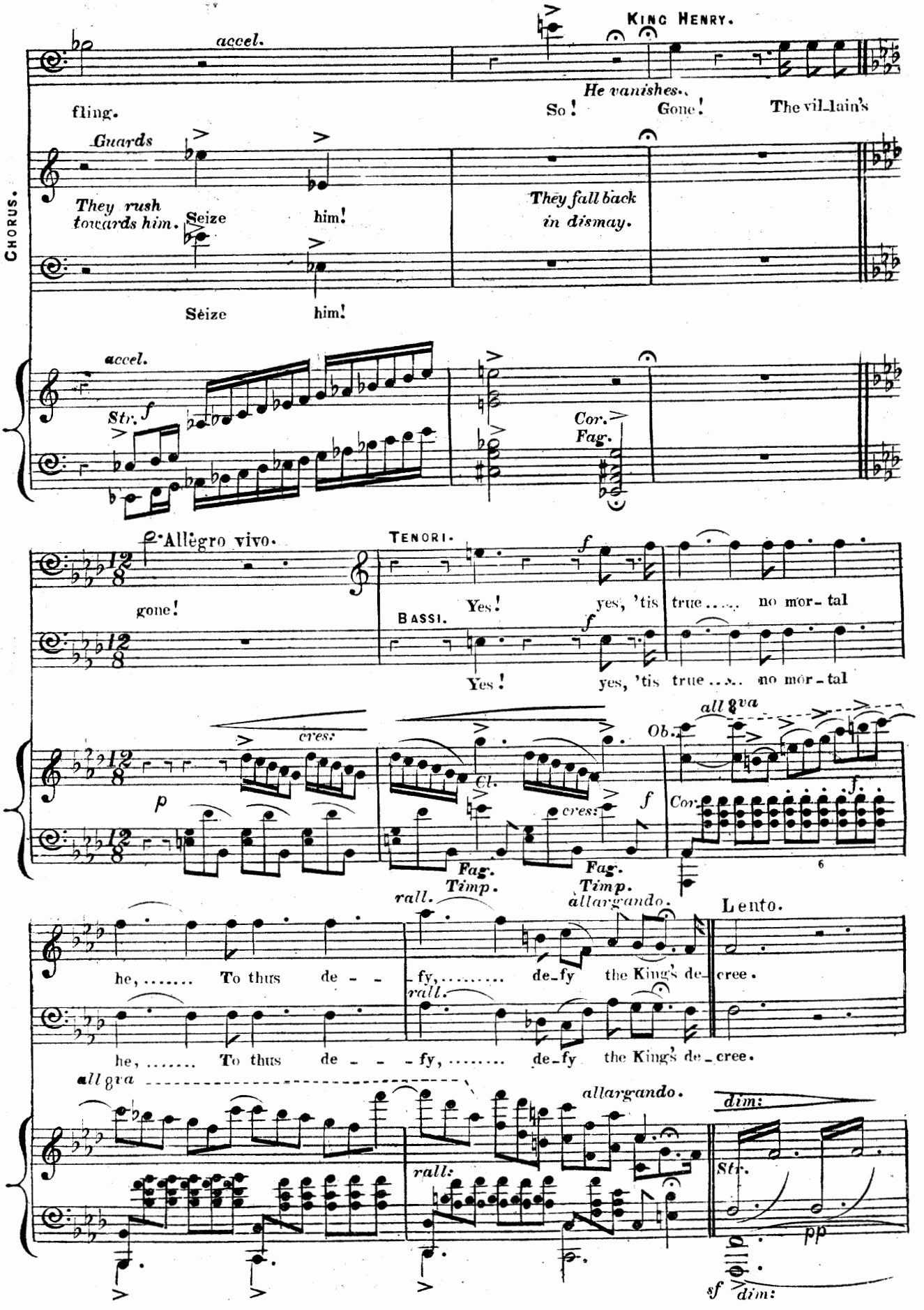

accel:
poco
a
ride.
They come in ar-mour.
ride.
The king - - - ly guards in
Trumpets without (B.C.)
sempre.f
accel:
Timp.
poco.
Timp.
a
On ev - 'ry side.
A - way!
ar - - - mour ride.
A - way!
Tpts.
Tpts.
cres:
poco.
From north and south,
From east and
From north and south,
From east and
Tpts.
furioso.
ff
west.
A-way! They come with sword, A-way! they come with
west.
A-way! They come with sword, A-way! they come with
ff
Sd.
Sd.

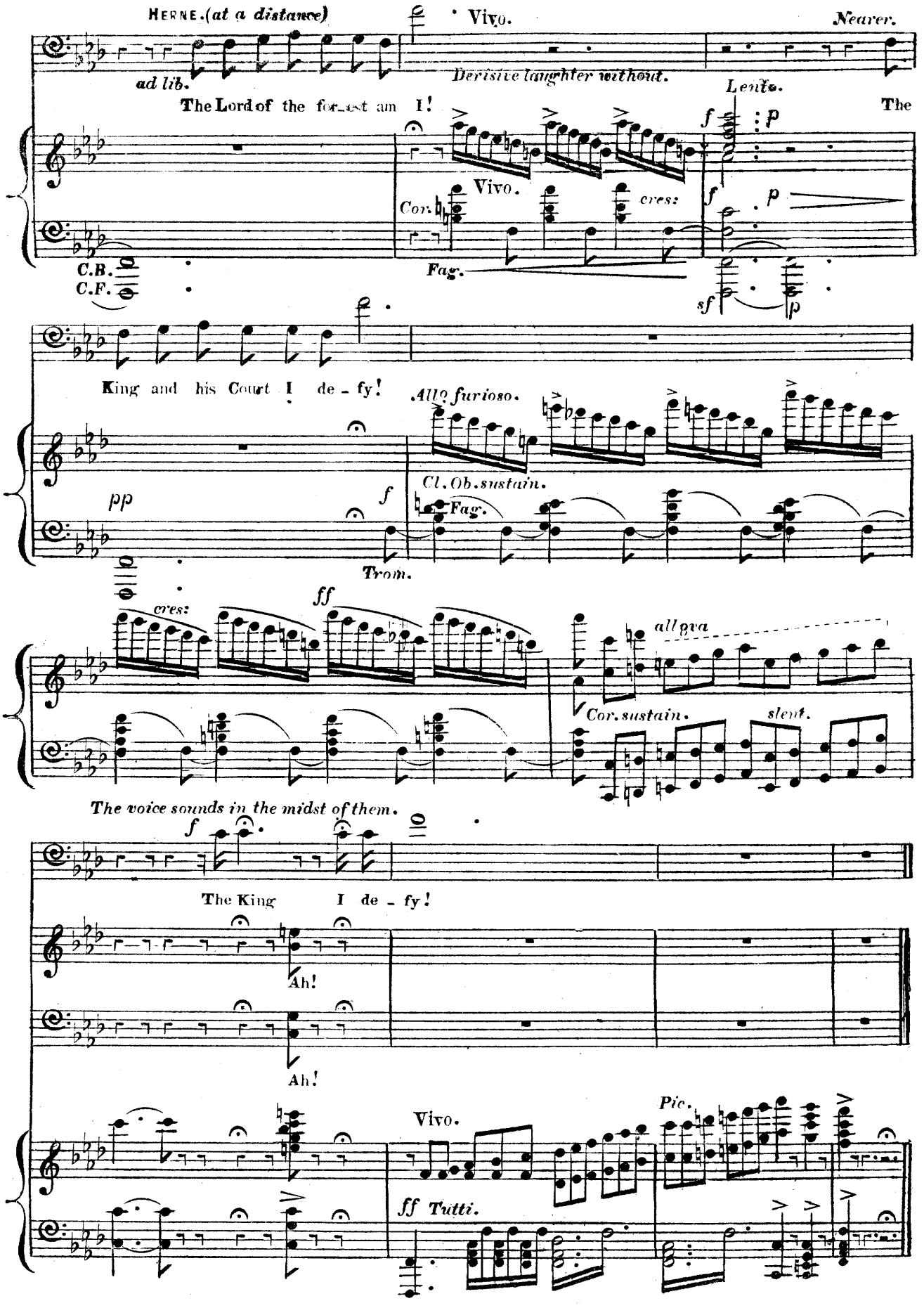

Agitato.
HERNE.
The cave! The cave!
sword, and lance in rest.
A - way! A -
Agitato.
sword, and lance in rest.
A - way! A -
sd
Timp.
with light - ning speed, with light - - - ning
- way! They come, ... with sword, and lance in
- way! They come, with sword, and lance in
speed! A - way! they come, A - way! they come, The cave! the
rest. A - way! they come, A - way! they come, with sword and
rest. A - way! they come, A - way! they come, with sword and
Sd.
Sd.
Sd.


cave! Or we're un - - - done, or we're un - - - done and
lance, they come! they come! they
lance, they come! they come! they
Pic.
Tpts.
Tpts.
Timp.
With the King, enter Nobles, Guards and L'Estrange, to whom Constance rushes for protection.
Maestoso.
lost, lost in - - deed!
come! A - way! A - way!
Enter KING HENRY.
come! A - way! A - way! Too late! too
Maestoso.
Tromb.
Allegro agitato 𝅗𝅥 = 84
late! vile hound, Thy reign is o - ver.
Ob.
p
Str.
Fag.
mf
p


Ver - - min must be trapp'd at last! Man or
Cl.
cres:
fiend..... no lon - ger ro - - ver, Time for mer - - cy now is
Maestoso.
Recit.
f
past. Seize him, guards! seize him! and hence to
trem:
f
Allegro.
prison,
tremolo.
Fl
f
Rack him
Maestoso.
Recit.
to his la - - - test hour.
Ere to - morrow's sun has
rall:
f
mf


Allegro.
Maestoso. Recit.
risen
He shall
hang, He shall hang from you_ _der tow'r.
Presto.
Fag.
Cor.
Trom.
Str.
HERNE.
Ha!
Ha! I am
Lentando.
rit:
tem:
Tromb.
Tromb.
Allegretto.
foil'd.
(From behind.)
Fl.
Str. pizz. (in Orchestra.)
pp
Moderato.
parlando.
ah! but still, O King, At thee I stern de_fi_ _ance
rit:
f
colla voce.

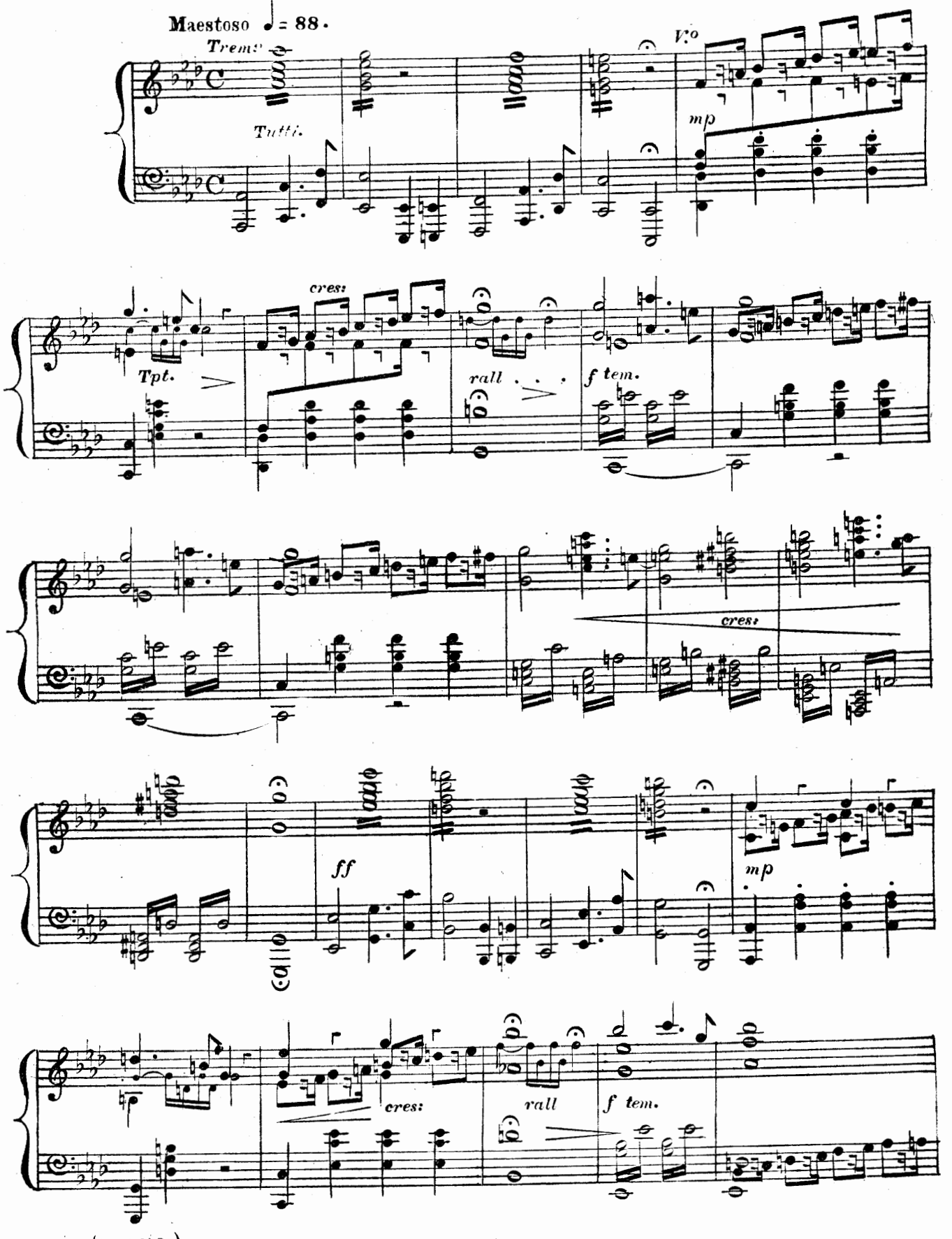

KING HENRY.
accel.
fling.
So!
He vanishes.
Gone!
The vil-lain's
CHORUS.
Guards
They rush towards him.
Seize him!
They fall back in dismay.
Seize him!
accel.
Str.
Cor. Fag.
Allegro vivo.
TENORI.
gone!
Yes! yes, 'tis true..... no mor-tal
BASSI.
Yes! yes, 'tis true..... no mor-tal
cres:
Cl.
Ob.
all 8va
Cor.
Fag.
Timp.
rall.
allargando.
Lento.
he,..... To thus de - - - fy,..... de-fy the King's de-cree.
he,..... To thus de - - - fy,..... de-fy the King's de-cree.
all gra
allargando.
dim:
Str.
pp
sf
dim:

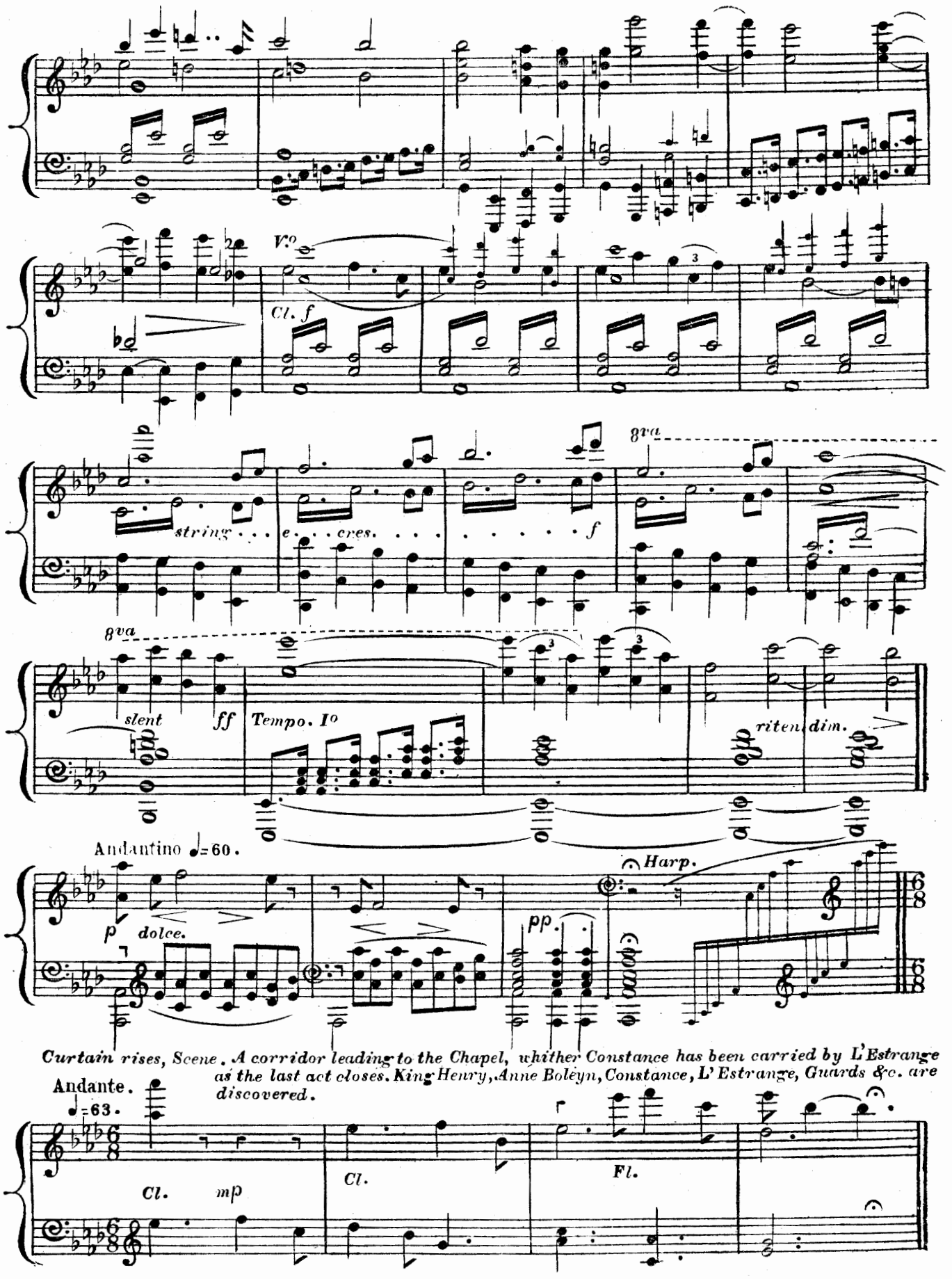

HERNE. (at a distance)
Vivo.
Nearer.
ad lib.
Derisive laughter without.
The Lord of the for_est am I!
Lento.
The
Vivo.
Cor.
cres:
Fag.
C.B.
C.F.
King and his Court I de_fy!
All° furioso.
Cl. Ob. sustain.
Fag.
Trom.
cres:
all 8va
Cor. sustain.
slent.
The voice sounds in the midst of them.
The King I de_fy!
Ah!
Ah!
Vivo.
Pic.
Tutti.

END OF ACT 2°

THIRD ACT.

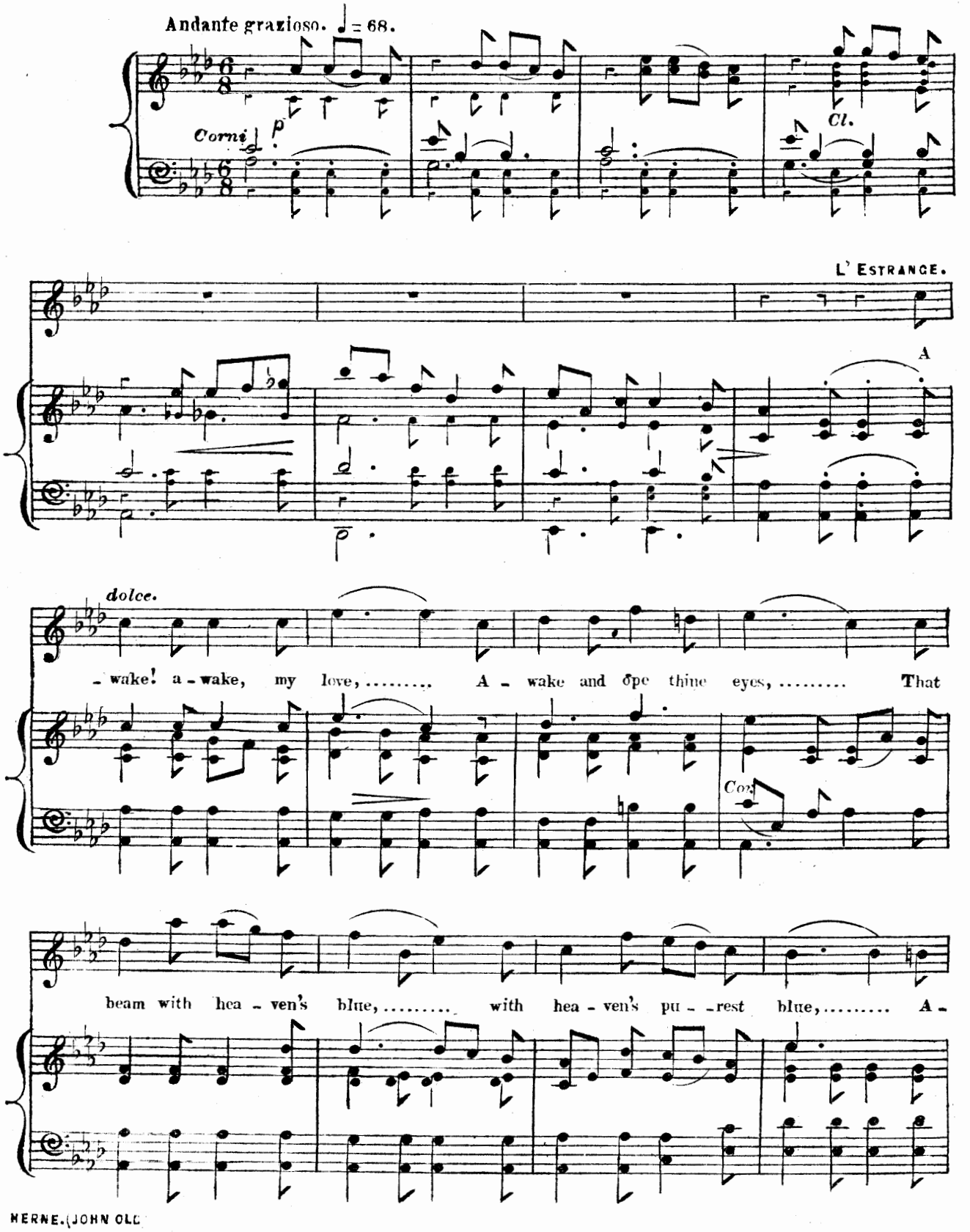
No. 17 INTRODUCTION AND SONG.

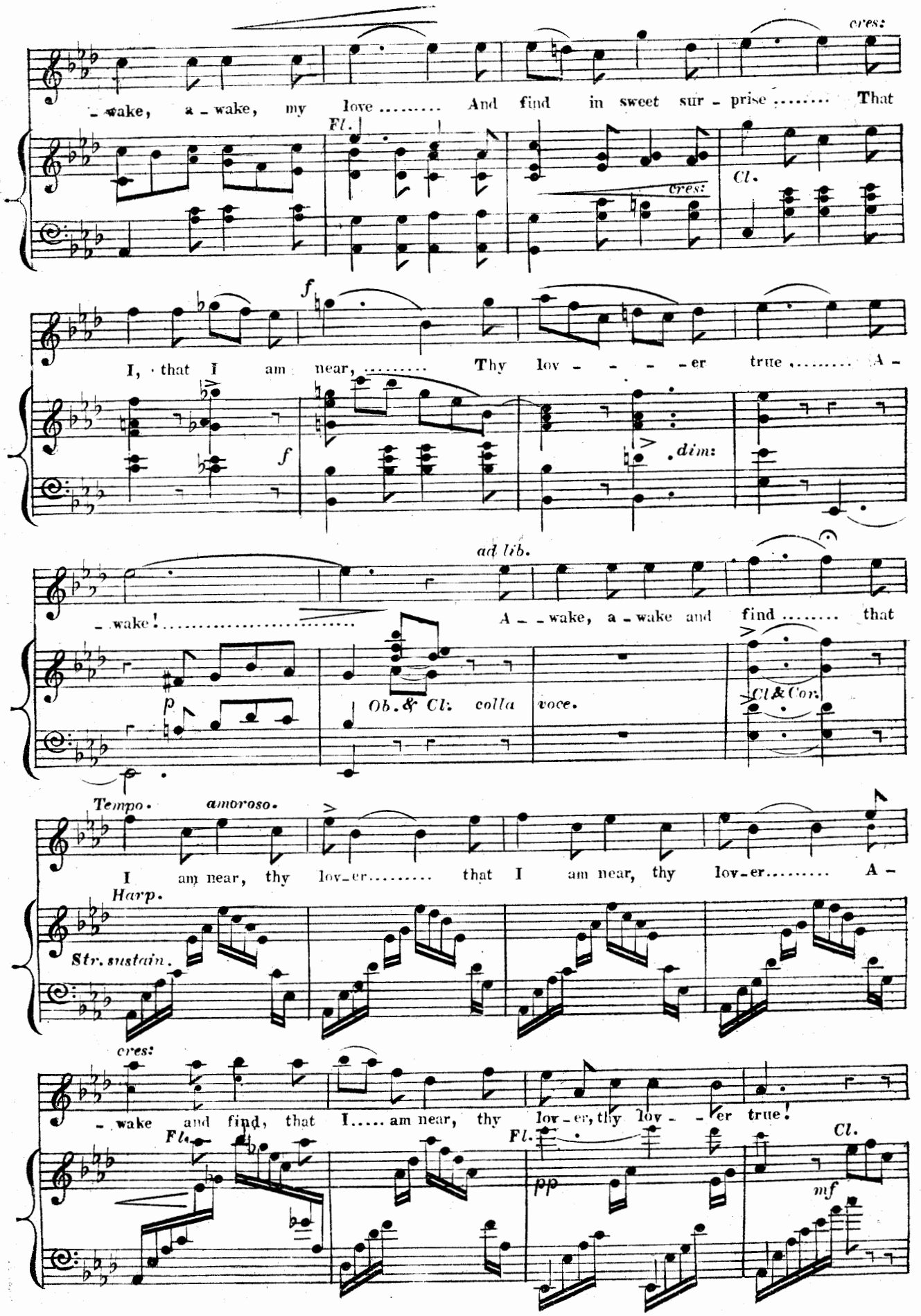


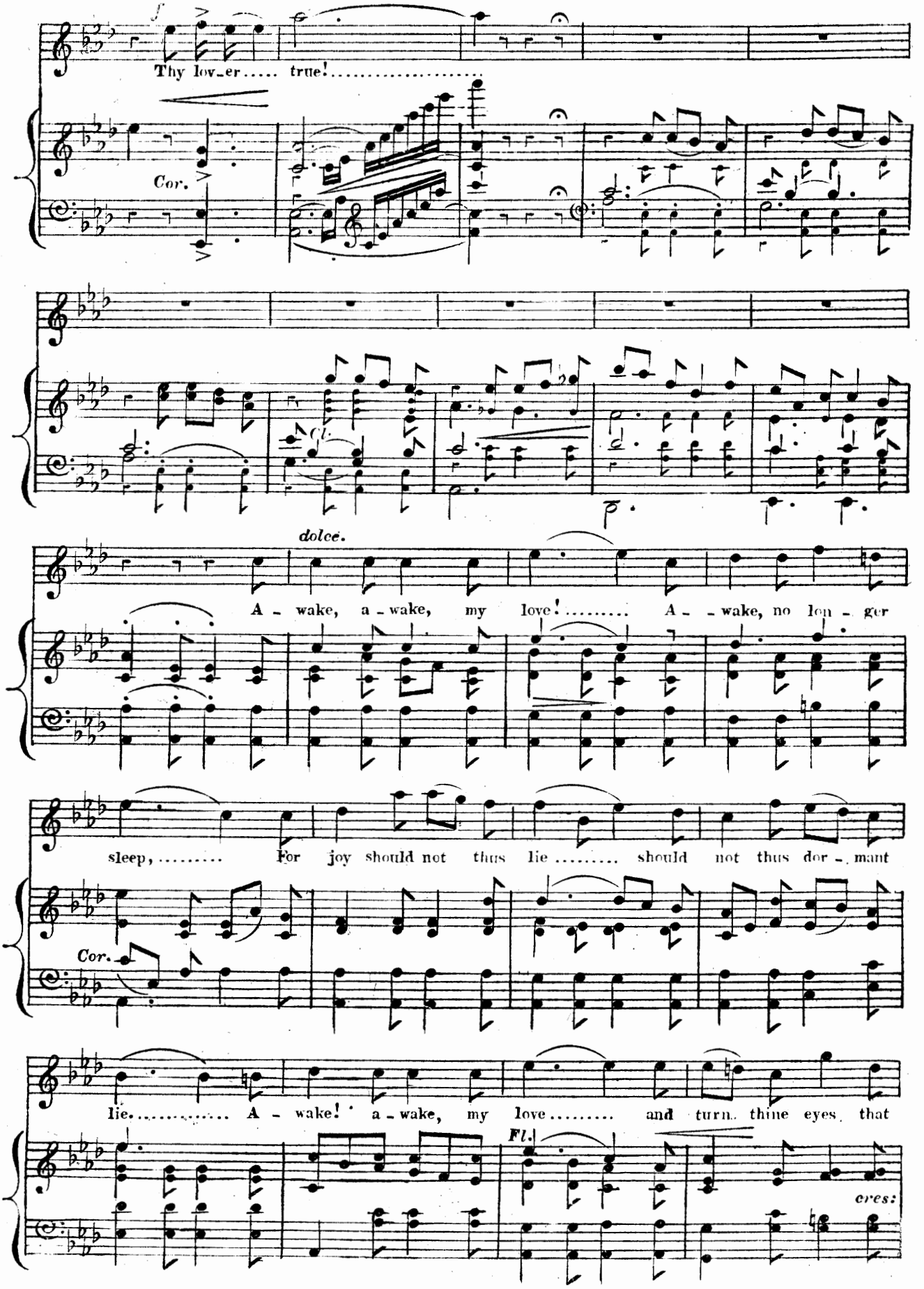


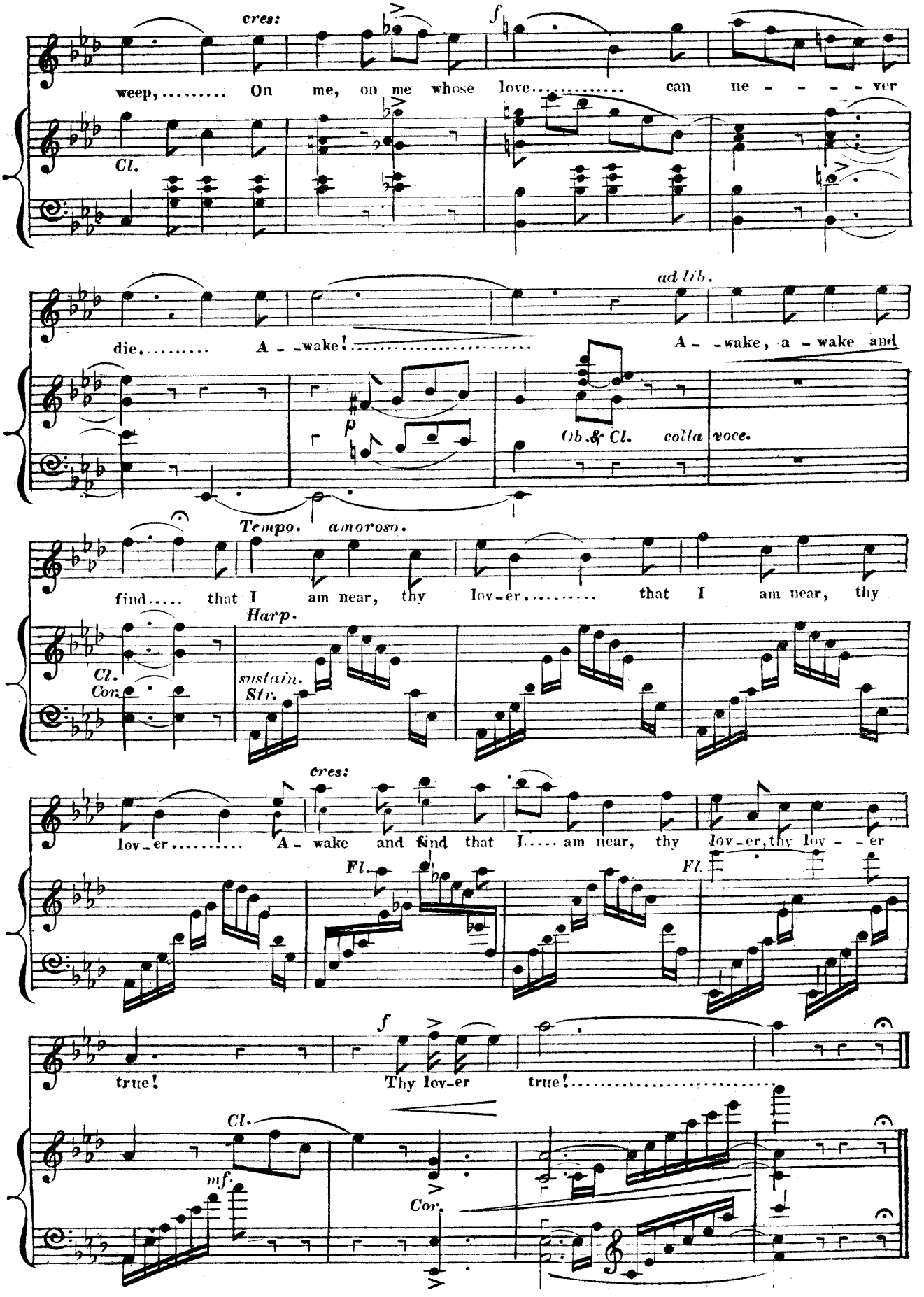
Curtain rises, Scene. A corridor leading to the Chapel, whither Constance has been carried by L'Estrange as the last act closes. King Henry, Anne Boleyn, Constance, L'Estrange, Guards &c. are discovered.

AWAKE, MY LOVE!



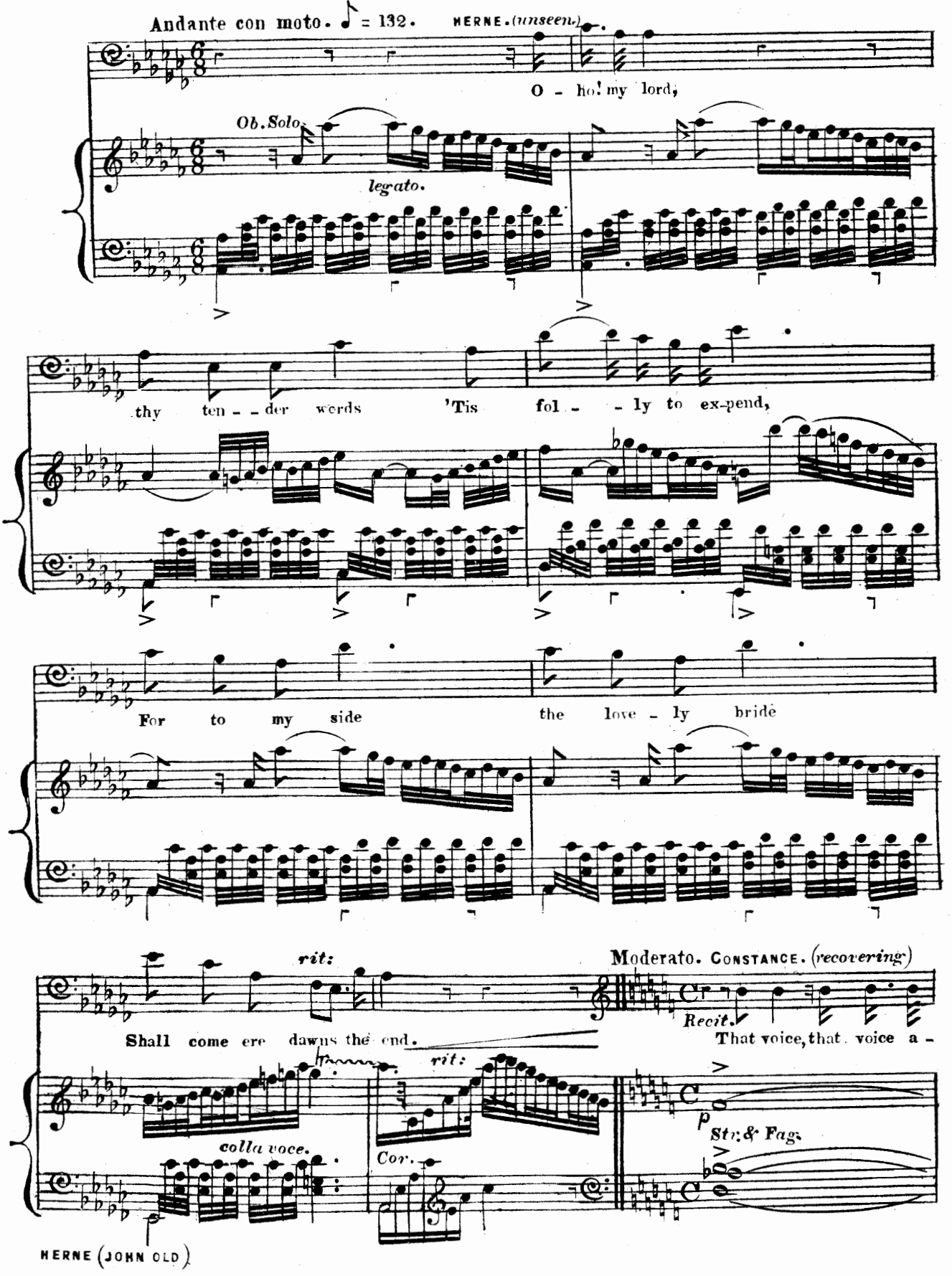

cres:
- wake, a - wake, my love ..... And find in sweet sur - prise ..... That
Fl.
cres:
Cl.
f
I, that I am near, ... Thy lov - - - - er true ..... A -
f
dim:
ad lib.
- wake! ..... A - - wake, a - wake and find ..... that
p
Ob. & Cl. colla voce.
Cl. & Cor.
Tempo. amoroso.
I am near, thy lov-er..... that I am near, thy lov-er..... A -
Harp.
Str. sustain.
cres:
- wake and find, that I..... am near, thy lov - er, thy lov - - er true!
Fl.
Fl.
pp
Cl.
mf

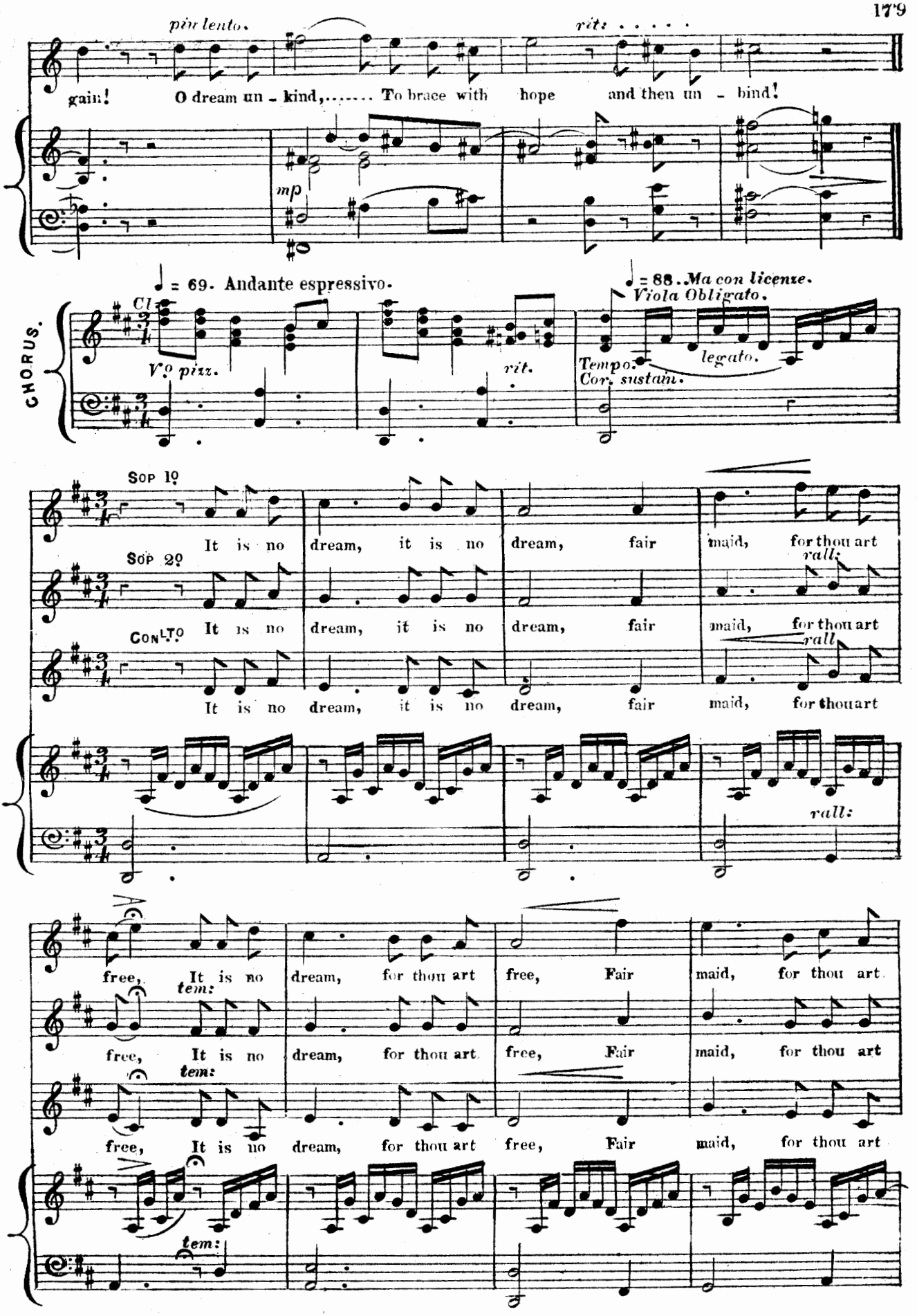

Thy lov-er..... true!.....
Cor.
dolce.
A - wake, a - wake, my love! ..... A - - wake, no lon - ger
sleep, ... For joy should not thus lie ..... should not thus dor - mant
Cor.
lie..... A - wake! a - wake, my love ..... and turn thine eyes that
Fl.
cres:

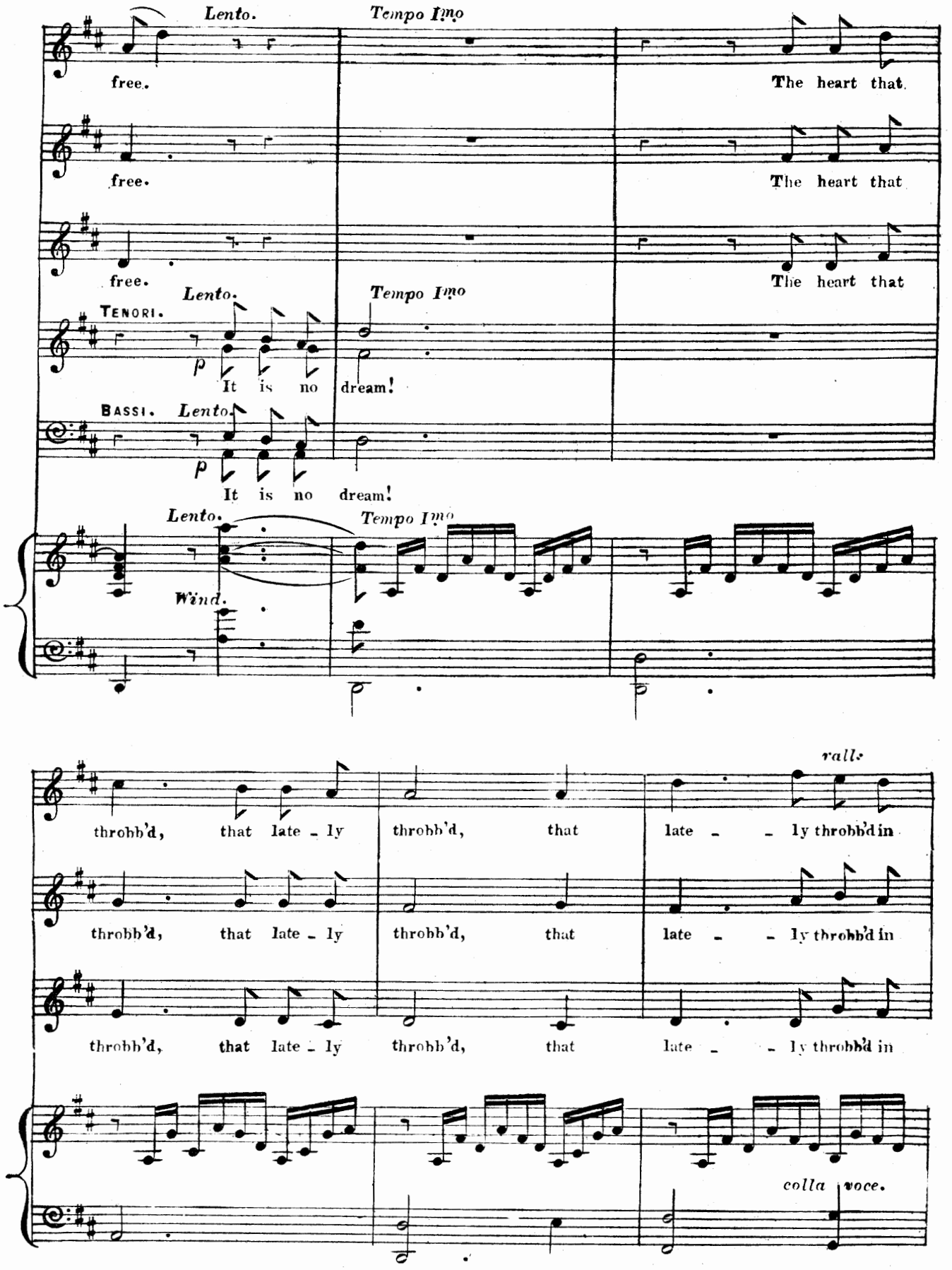

cres:
f
weep, On me, on me whose love can ne - - - - ver
Cl.
ad lib.
die. A - wake! A - wake, a - wake and
p
Ob. & Cl. colla voce.
Tempo. amoroso.
find that I am near, thy lov-er that I am near, thy
Harp.
Cl.
Cor.
sustain.
Str.
cres:
lov-er A - wake and find that I am near, thy lov-er, thy lov - er
Fl.
Fl.
f
true! Thy lov-er true!
Cl.
mf.
Cor.

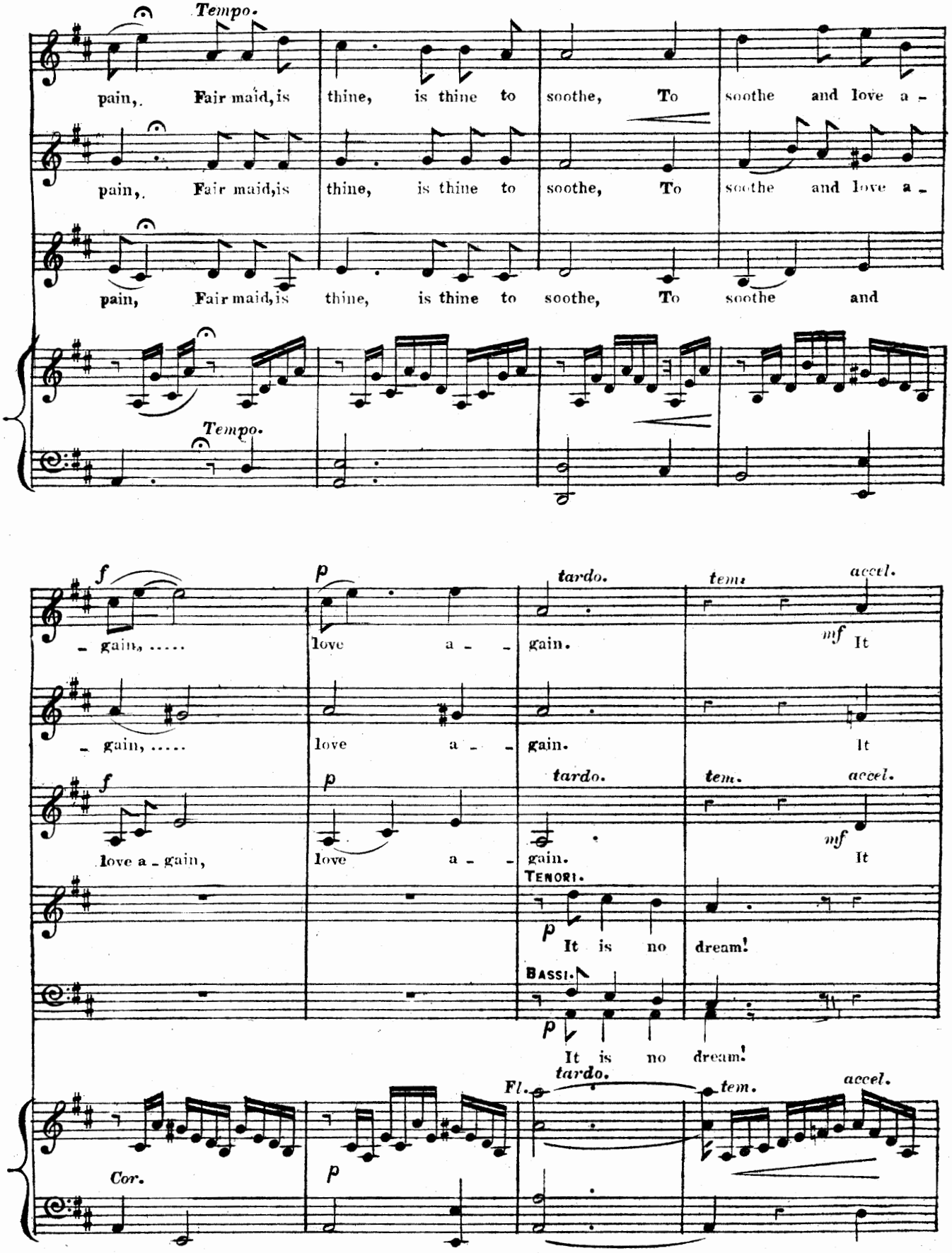
No. 18. ARIOSO, RECIT: AND CHORUS.

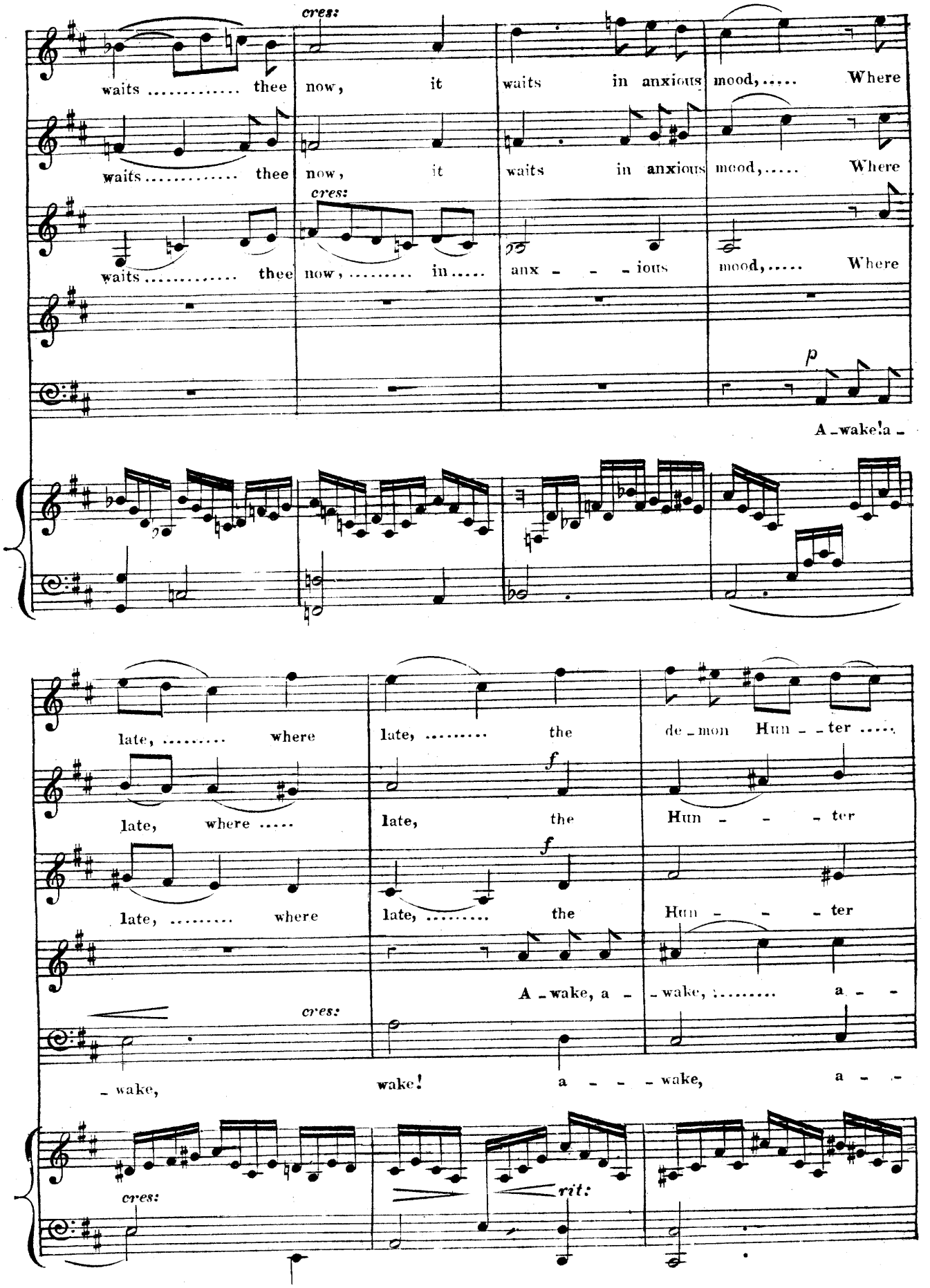
OHO! MY LORD!

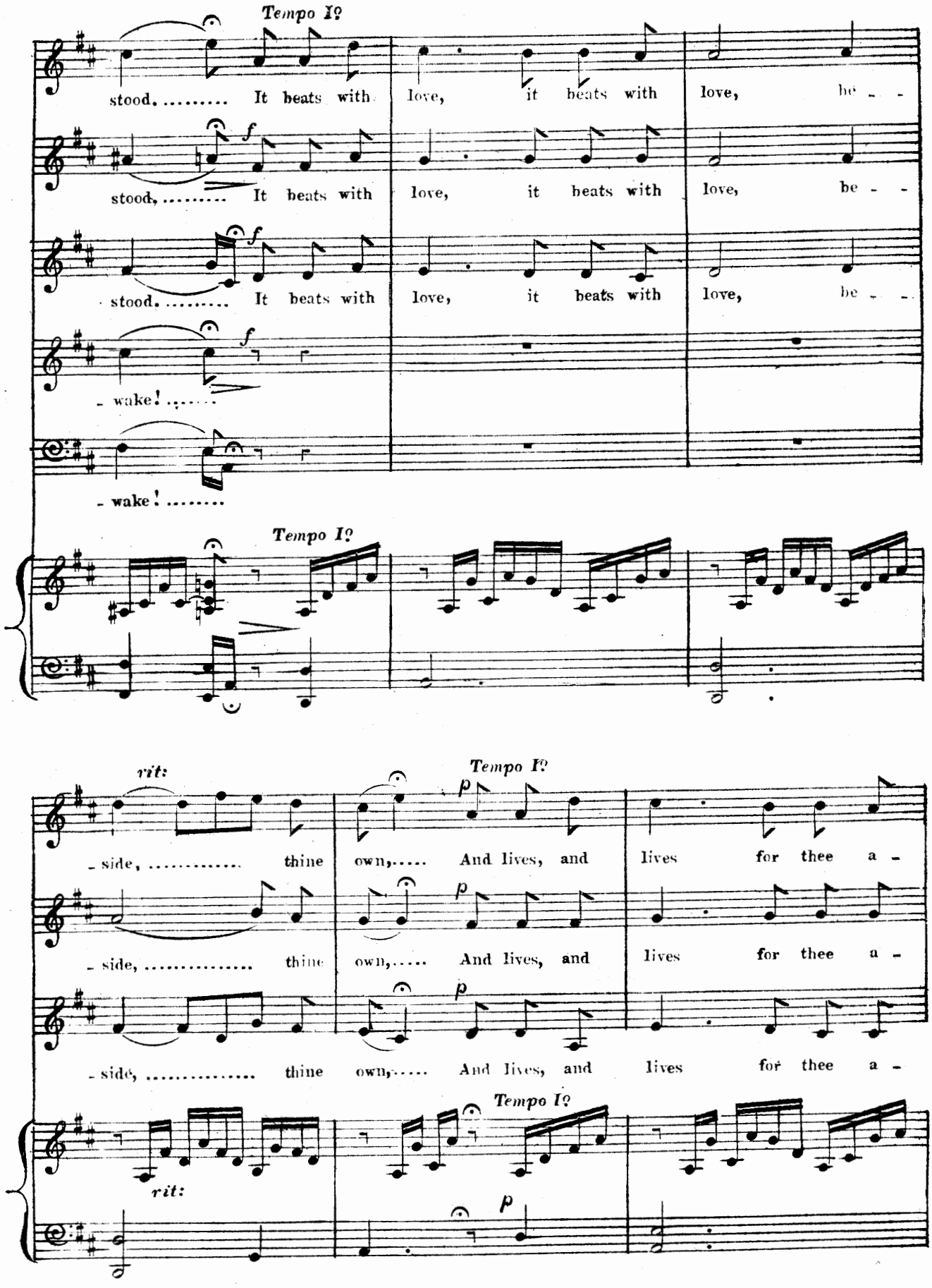


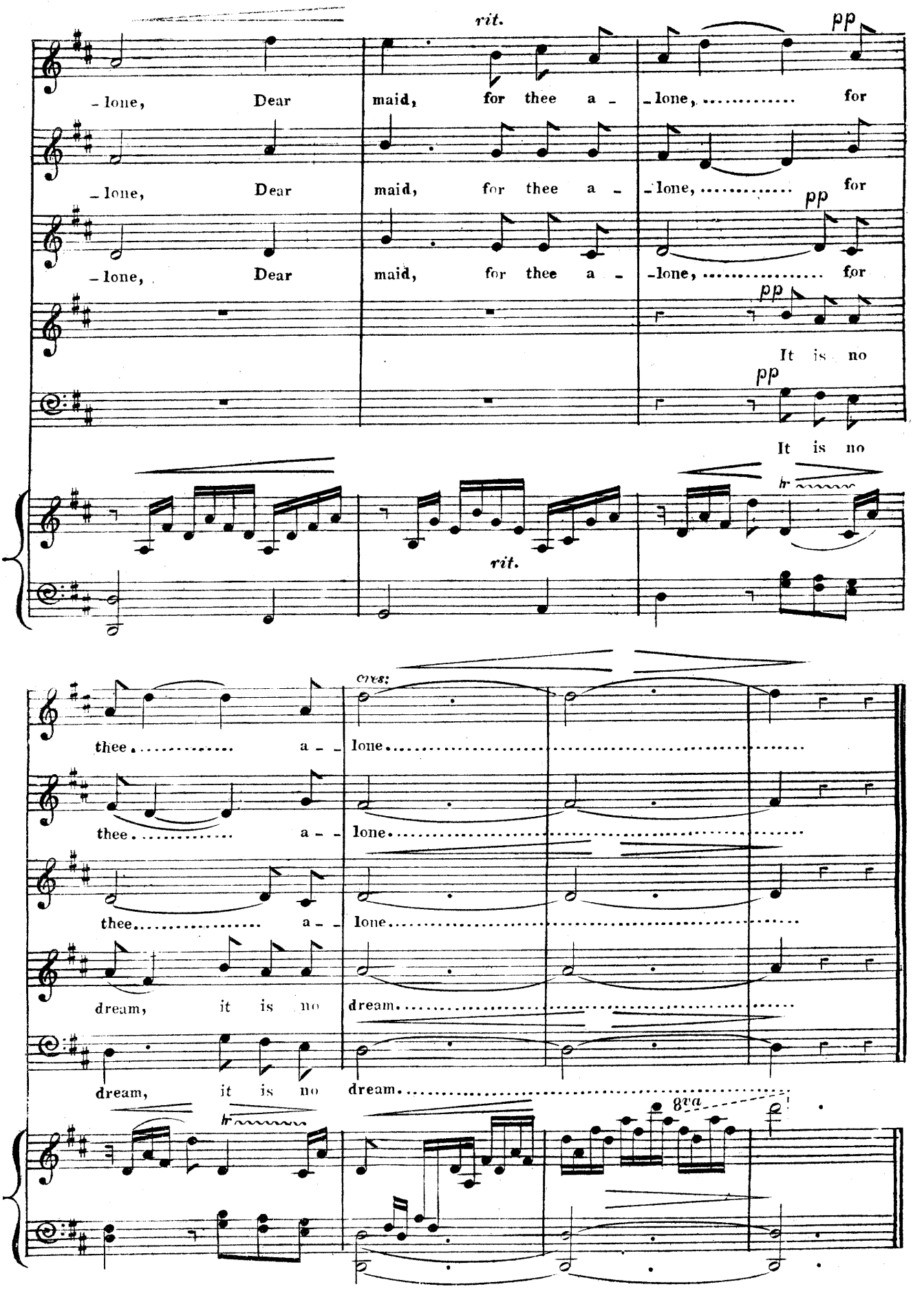

più lento.
rit. . . . .
gain! O dream un - kind, ... To brace with hope and then un - bind!
mp
♩ = 69. Andante espressivo.
♩ = 88. Ma con licenze.
Viola Obligato.
CHORUS.
Cl.
V.o pizz.
rit.
Tempo.
Cor. sustan.
legato.
Sop 1o
Sop 2o
Con.to
It is no dream, it is no dream, fair maid, for thou art
rall:
free, It is no dream, for thou art free, Fair maid, for thou art
tem:


Lento.
Tempo I^mo
free.
The heart that
free.
The heart that
free.
The heart that
Lento.
Tempo I^mo
TENORI.
p
It is no dream!
BASSI.
Lento.
p
It is no dream!
Lento.
Tempo I^mo
Wind.
rall.
throbb'd, that late - ly throbb'd, that late - - ly throbb'd in
throbb'd, that late - ly throbb'd, that late - - ly throbb'd in
throbb'd, that late - ly throbb'd, that late - - ly throbb'd in
colla voce.


Tempo.
pain, Fair maid, is thine, is thine to soothe, To soothe and love a -
pain, Fair maid, is thine, is thine to soothe, To soothe and love a -
pain, Fair maid, is thine, is thine to soothe, To soothe and
Tempo.
f
- gain, ...
p
love a - -
tardo.
gain.
tem.
accel.
mf It
- gain, ...
love a - -
gain.
It
f
love a - gain,
p
love a - -
tardo.
tem.
accel.
gain.
mf
It
TENORI.
p
It is no dream!
BASSI.
p
It is no dream!
Cor.
p
Fl.
tardo.
tem.
accel.

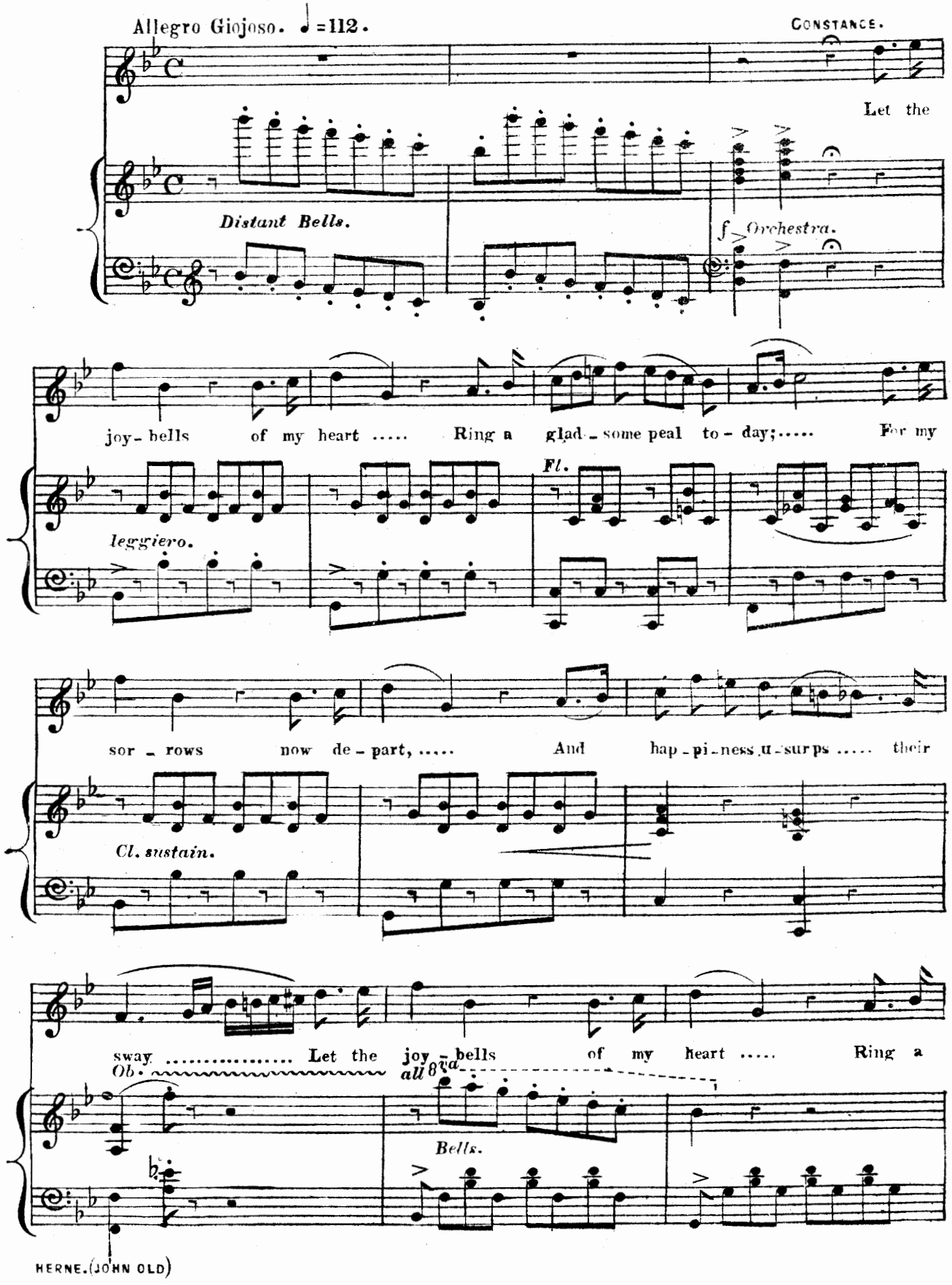

cres:
waits ..... thee now, it waits in anxious mood,..... Where
waits ..... thee now, it waits in anxious mood,..... Where
cres:
waits ..... thee now, ... in..... anx - - - ious mood,..... Where
p
A - wake! a -
late, ... where
late, ... the
de - mon Hun - - ter .....
late, where .....
f
late, the
Hun - - - ter
late, ... where
f
late, ... the
Hun - - - ter
A - wake, a -
- wake, ... a - -
cres:
- wake,
wake!
a - - - wake,
a - -
cres:
rit:


Tempo I?
stood. ..... It beats with love, it beats with love, be - -
f
stood, ... It beats with love, it beats with love, be - -
f
stood. ..... It beats with love, it beats with love, be - -
f
- wake! .....
- wake! .....
Tempo I?
rit:
- side, ... thine own, ... And lives, and lives for thee a -
p
- side, ... thine own, ... And lives, and lives for thee a -
- side, ... thine own, ... And lives, and lives for thee a -
Tempo I?
rit:
p

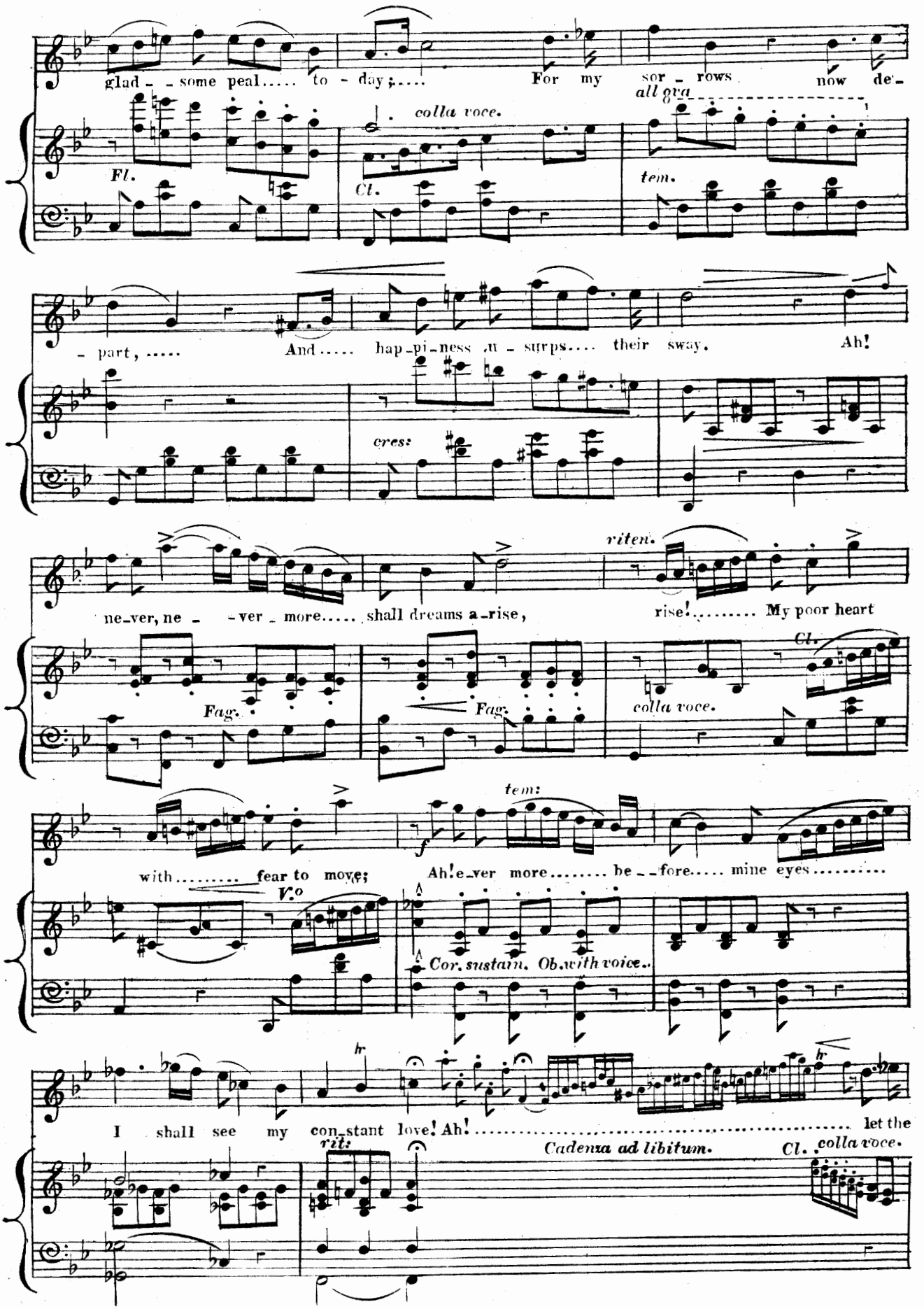

rit.
pp
-lone, Dear maid, for thee a- -lone, for
-lone, Dear maid, for thee a- -lone, for
-lone, Dear maid, for thee a- -lone, for
It is no
It is no
rit.
cres:
thee a- -lone
thee a- -lone
thee a- -lone
dream, it is no dream
dream, it is no dream
8va

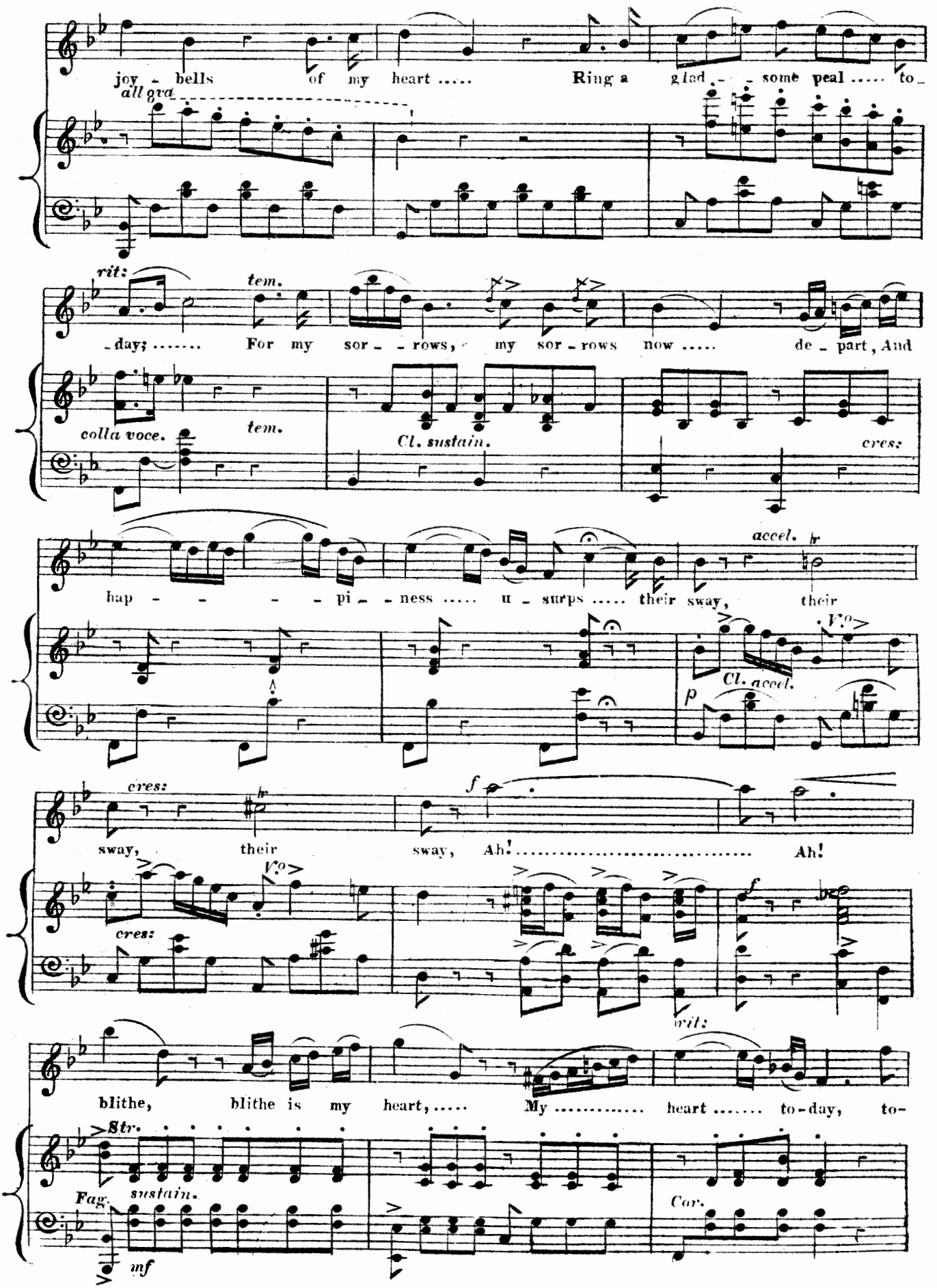
Nº 19. AIR.

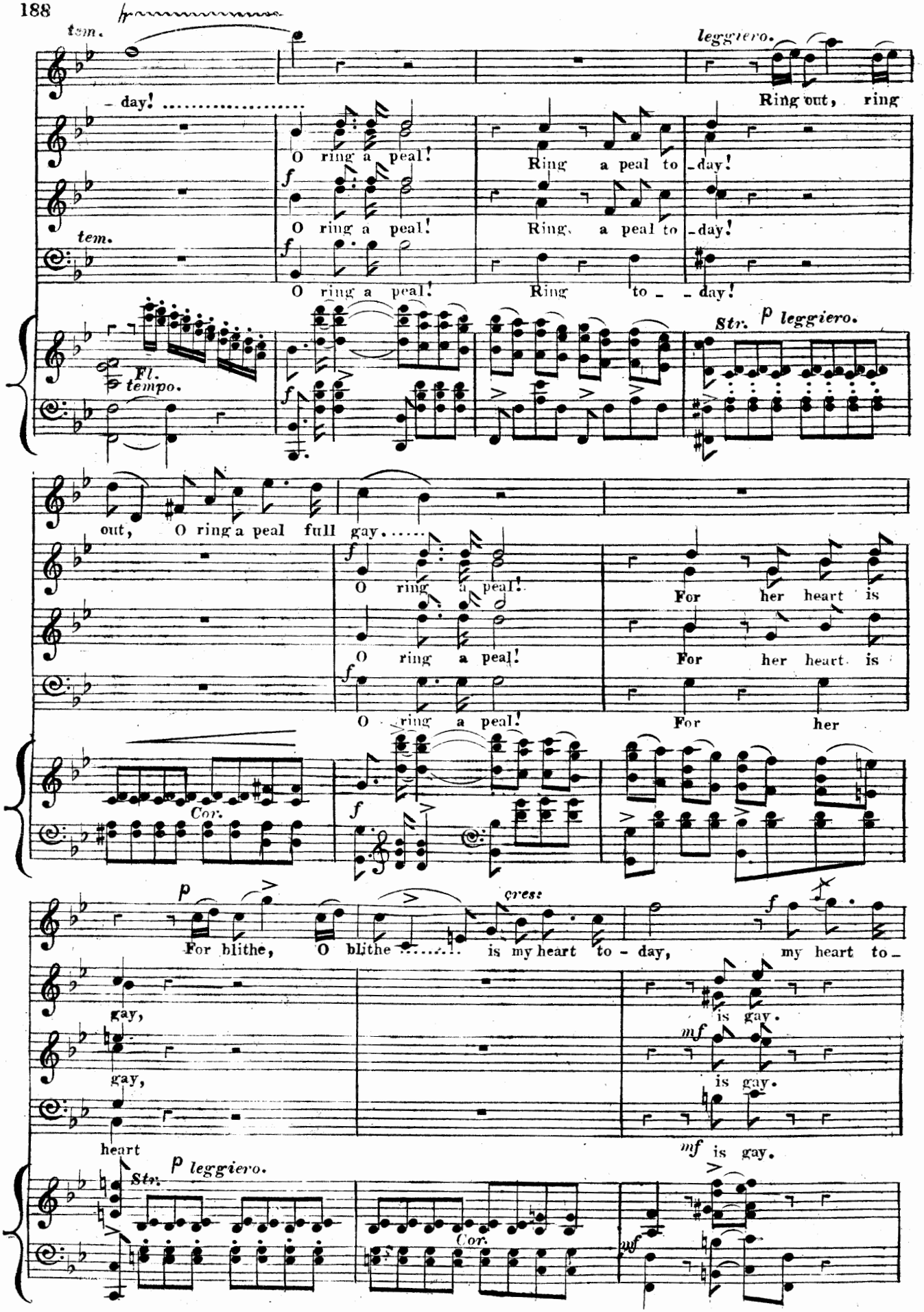
LET THE JOY-BELLS.

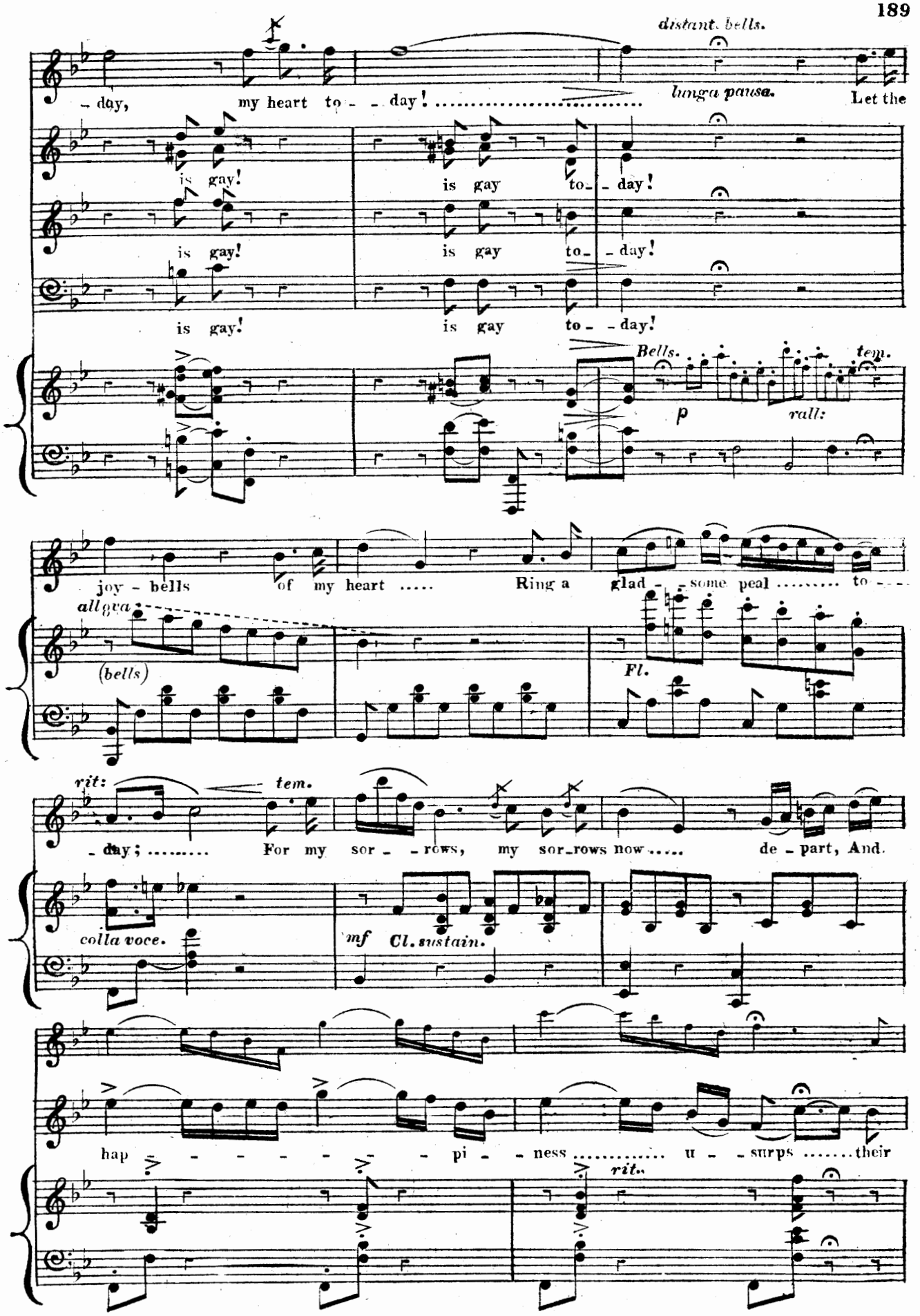


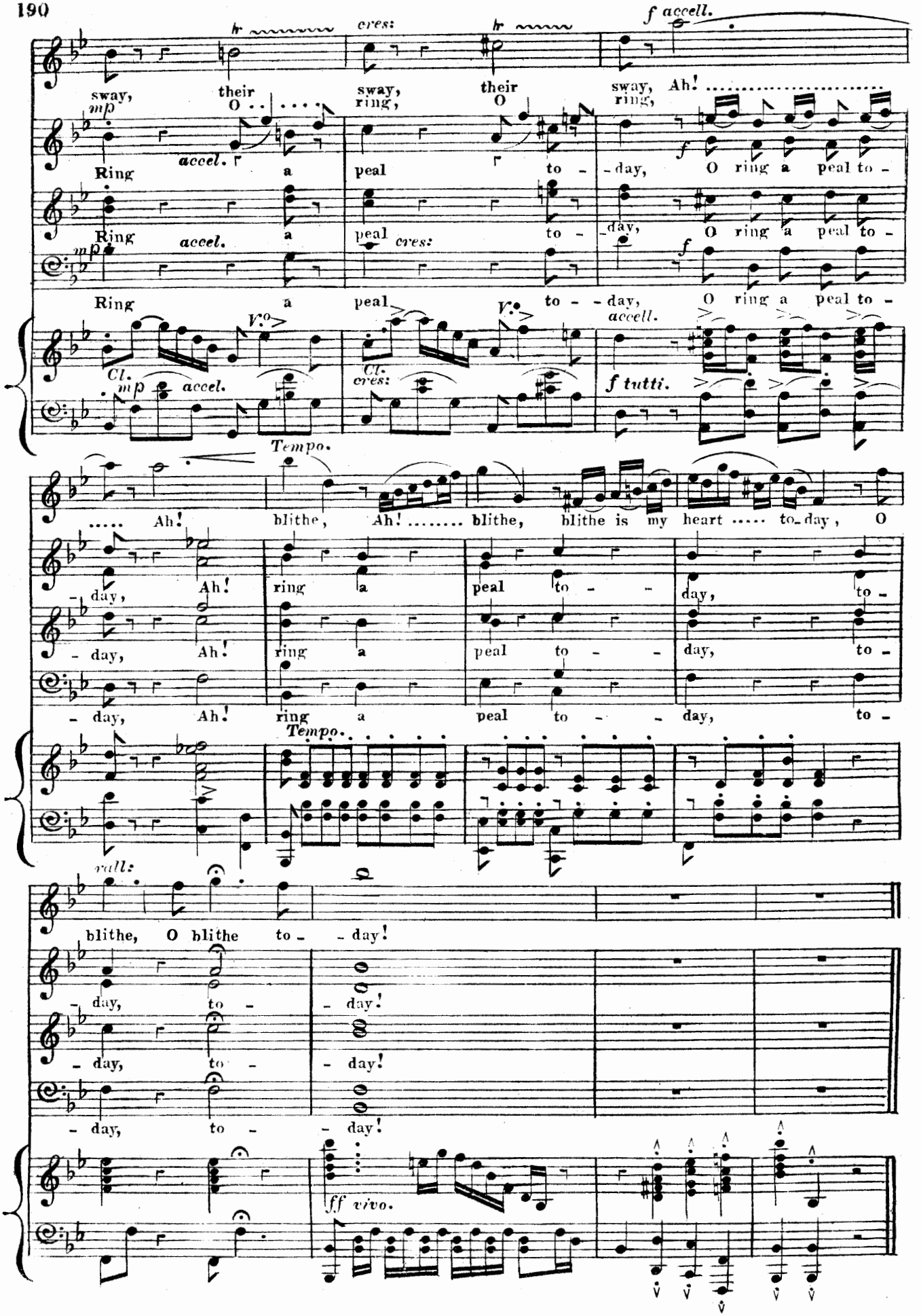
HERNE. (JOHN OLD)


glad - some peal..... to - day;..... For my sor - rows now de-
all ova
colla voce.
Fl.
Cl.
tem.
- part, ... And..... hap-pi-ness u - surps.... their sway. Ah!
cres:
riten.
ne-ver, ne - -ver - more..... shall dreams a-rise, rise!..... My poor heart
Fag.
Fag.
Cl.
colla voce.
tem:
with..... fear to move; Ah! e-ver more..... be - -fore..... mine eyes.....
V.o
Cor. sustain. Ob. with voice.
hr
hr
I shall see my con-stant love! Ah! ..... let the
rit:
Cadenza ad libitum.
Cl. colla voce.


joy - bells of my heart ..... Ring a glad - some peal ..... to -
all 8va
rit:
tem.
- day; ..... For my sor - - rows, my sor - rows now ..... de - part, And
colla voce.
tem.
Cl. sustain.
cres:
hap - - - - - pi - - ness ..... u - surps ..... their sway, their
accel.
V.o
Cl. accel.
p
cres:
sway, their sway, Ah! ..... Ah!
f
V.o
cres:
f
rit:
blithe, blithe is my heart, ... My ..... heart ..... to-day, to-
Str.
Fag.
sustain.
mf
Cor.

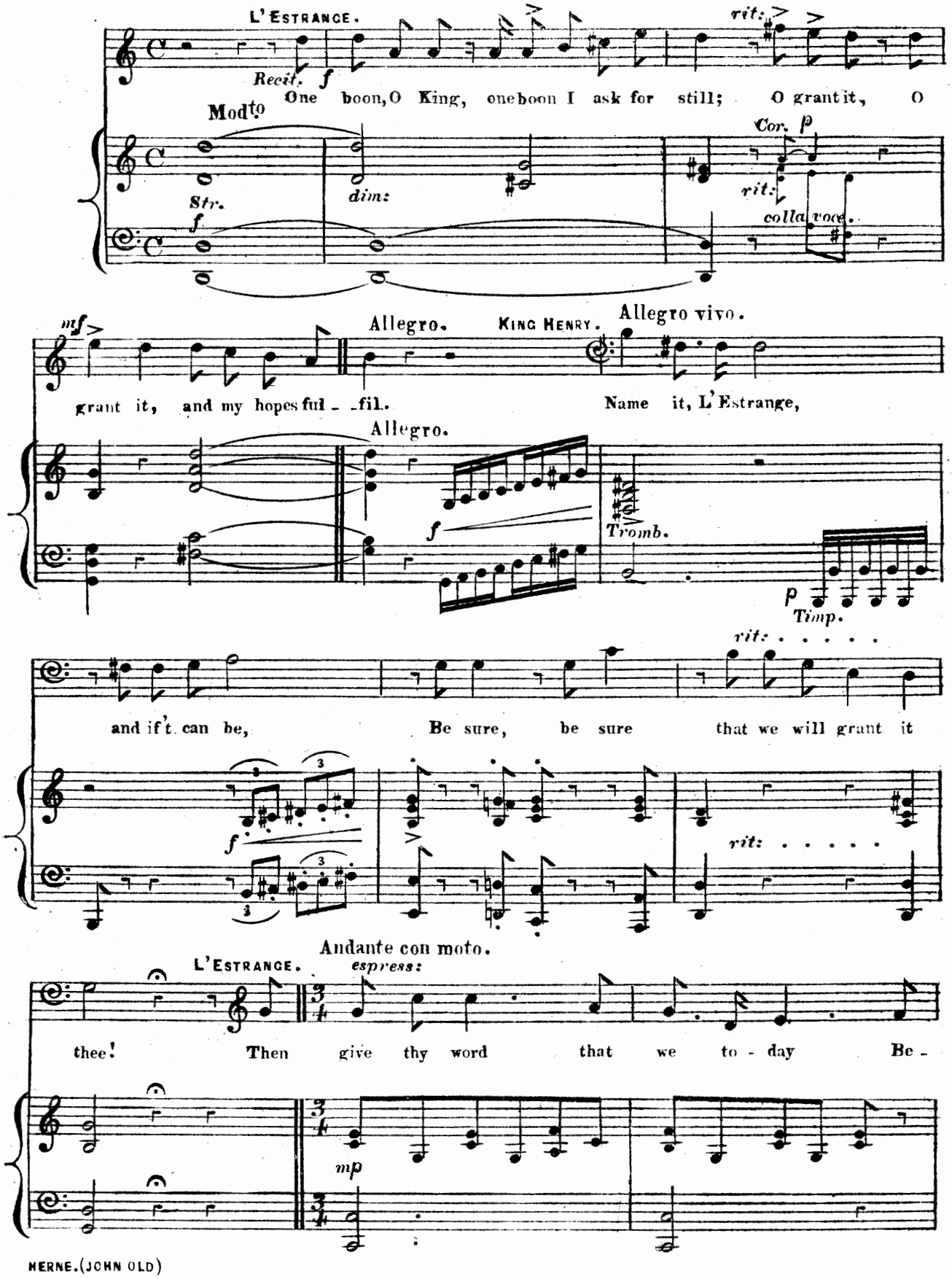

tem.
leggiero.
- day!
Ring out, ring
O ring a peal!
Ring a peal to - day!
f
O ring a peal!
Ring, a peal to - day!
tem.
f
O ring a peal!
Ring to - - day!
Fl.
tempo.
Str.
p leggiero.
out, O ring a peal full gay.
f
O ring a peal!
For her heart is
O ring a peal!
For her heart is
f
O ring a peal!
For her
Cor.
f
p
cres:
f
For blithe, O blithe is my heart to - day, my heart to -
gay,
is gay.
mf
gay,
is gay.
heart
mf is gay.
Str.
p leggiero.
Cor.
mf

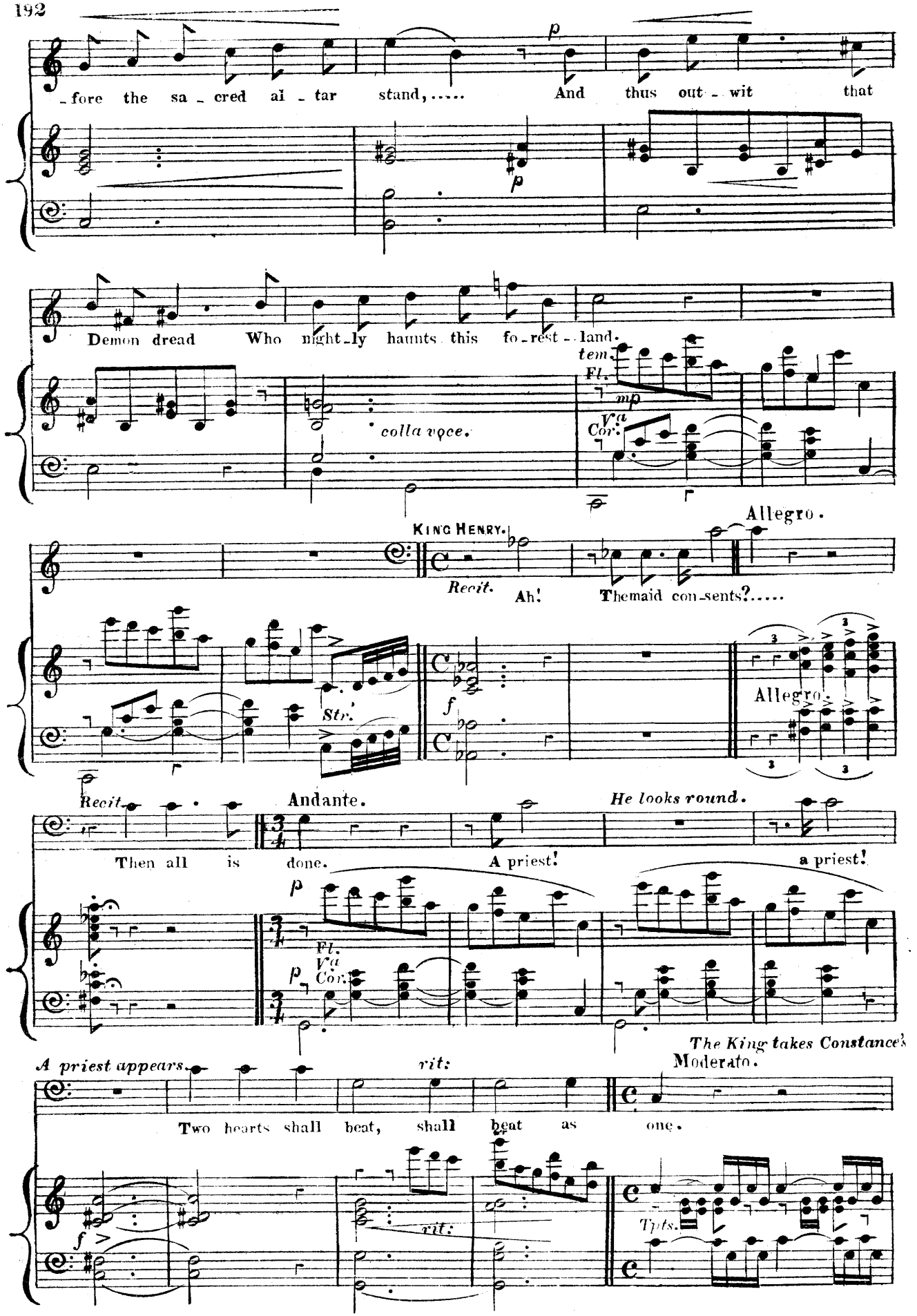

distant bells.
– day, my heart to – – day! ..... lunga pausa. Let the
is gay! is gay to – day!
is gay! is gay to – day!
is gay! is gay to – – day!
Bells. tem.
p rall:
joy – bells of my heart ..... Ring a glad – – some peal ..... to –
all'ova
(bells)
Fl.
rit: tem.
– day; ..... For my sor – – rows, my sor – rows now ..... de – part, And.
colla voce.
mf Cl. sustain.
hap – – – – – – – pi – – ness ..... u – – surps ..... their
rit.

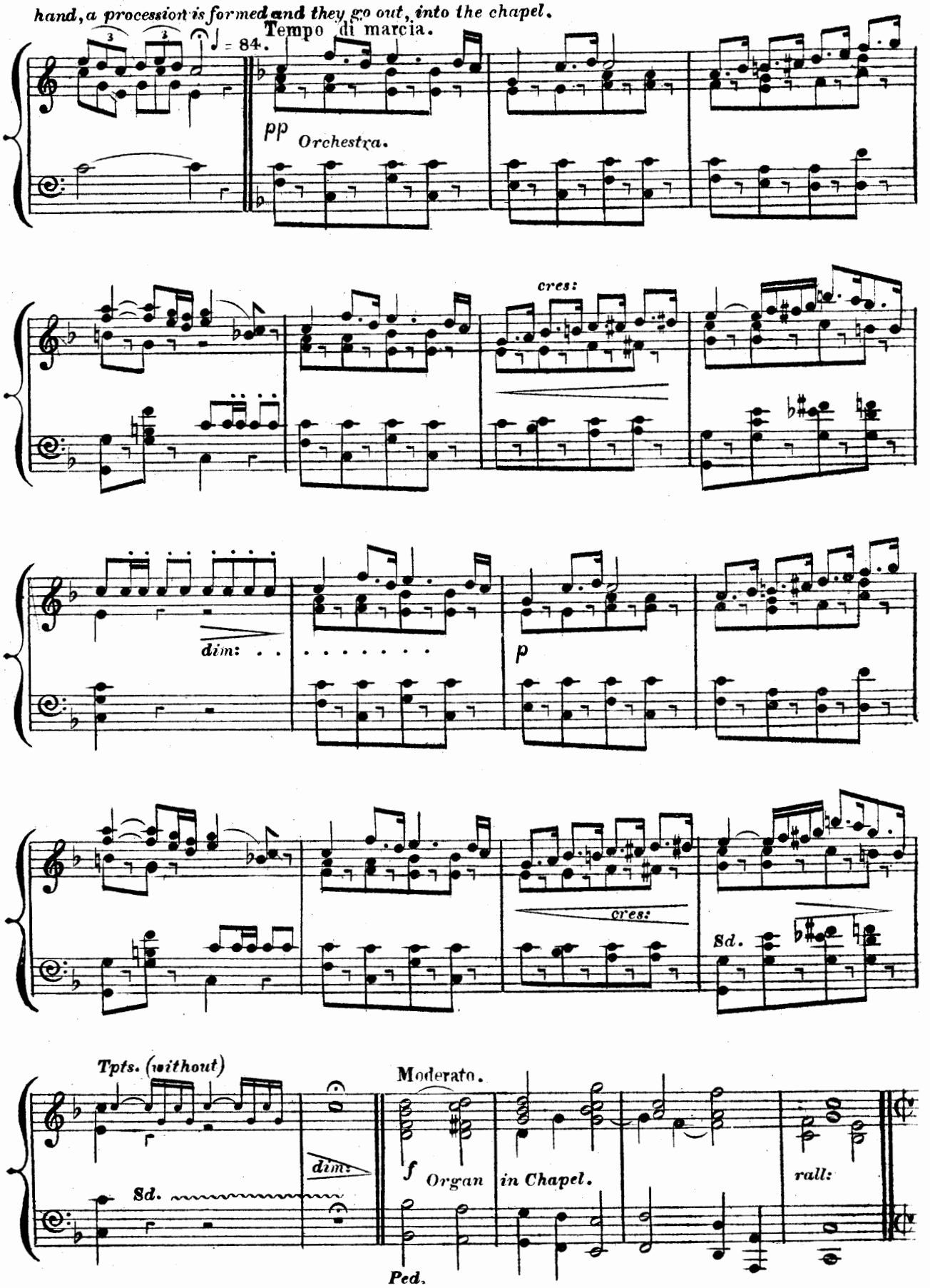

cres:
f accell.
sway, their sway, their sway, Ah!
O ring, O ring,
mp
Ring a peal to - day, O ring a peal to -
accel.
Ring a peal cres: to - day, O ring a peal to -
mp
f
Ring a peal to - day, O ring a peal to -
V.o
V.o
Cl.
mp accel.
Cl.
cres:
accell.
f tutti.
Tempo.
Ah! blithe, Ah! blithe, blithe is my heart to-day, O
day, Ah! ring a peal to - day, to -
day, Ah! ring a peal to - day, to -
day, Ah! ring a peal to - day, to -
Tempo.
rall:
blithe, O blithe to - day!
day, to - day!
day, to - day!
day, to - day!
ff vivo.

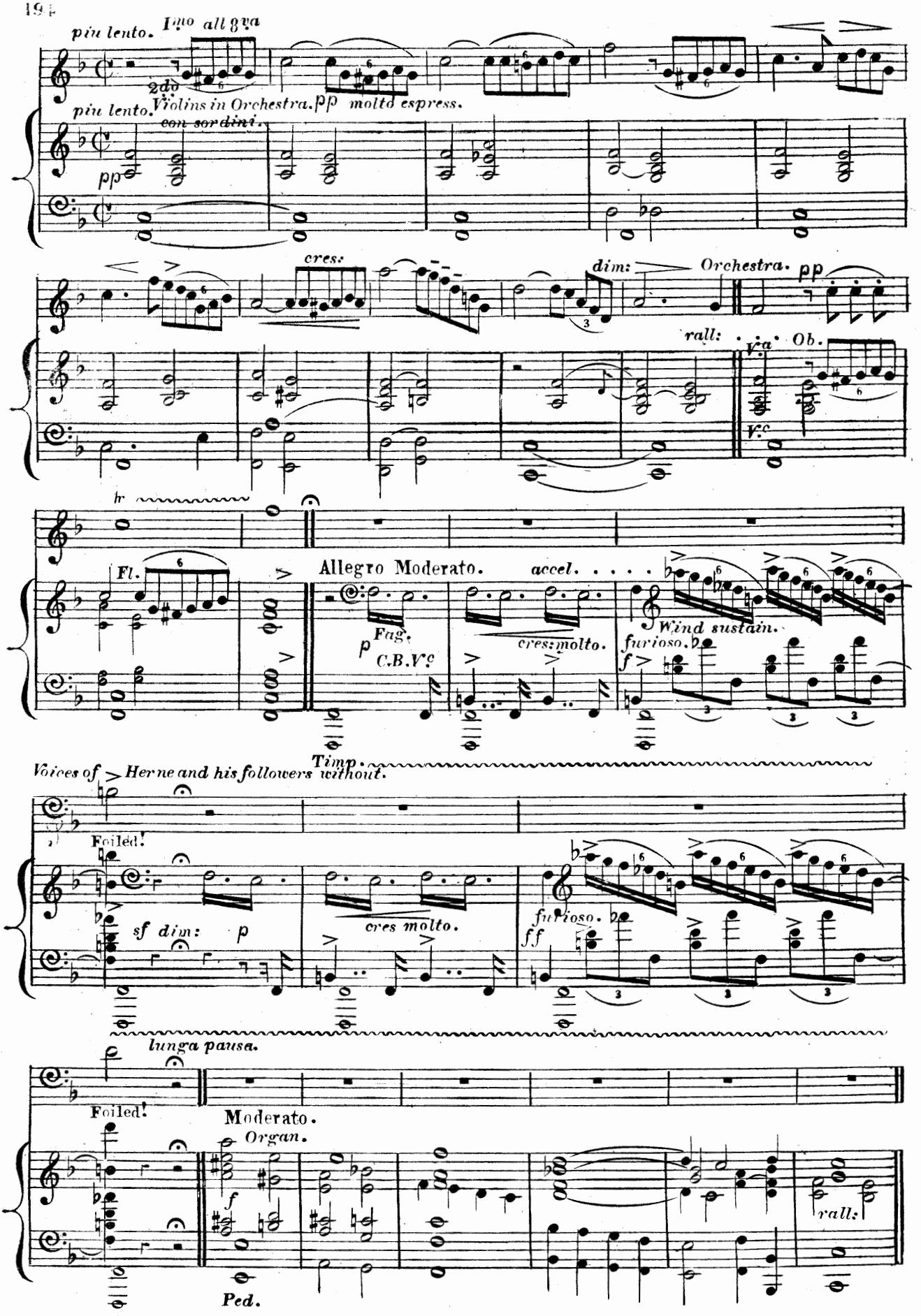
No. 20. SCENE AND CHORUS. FINALE.

ONE BOON, O KING.



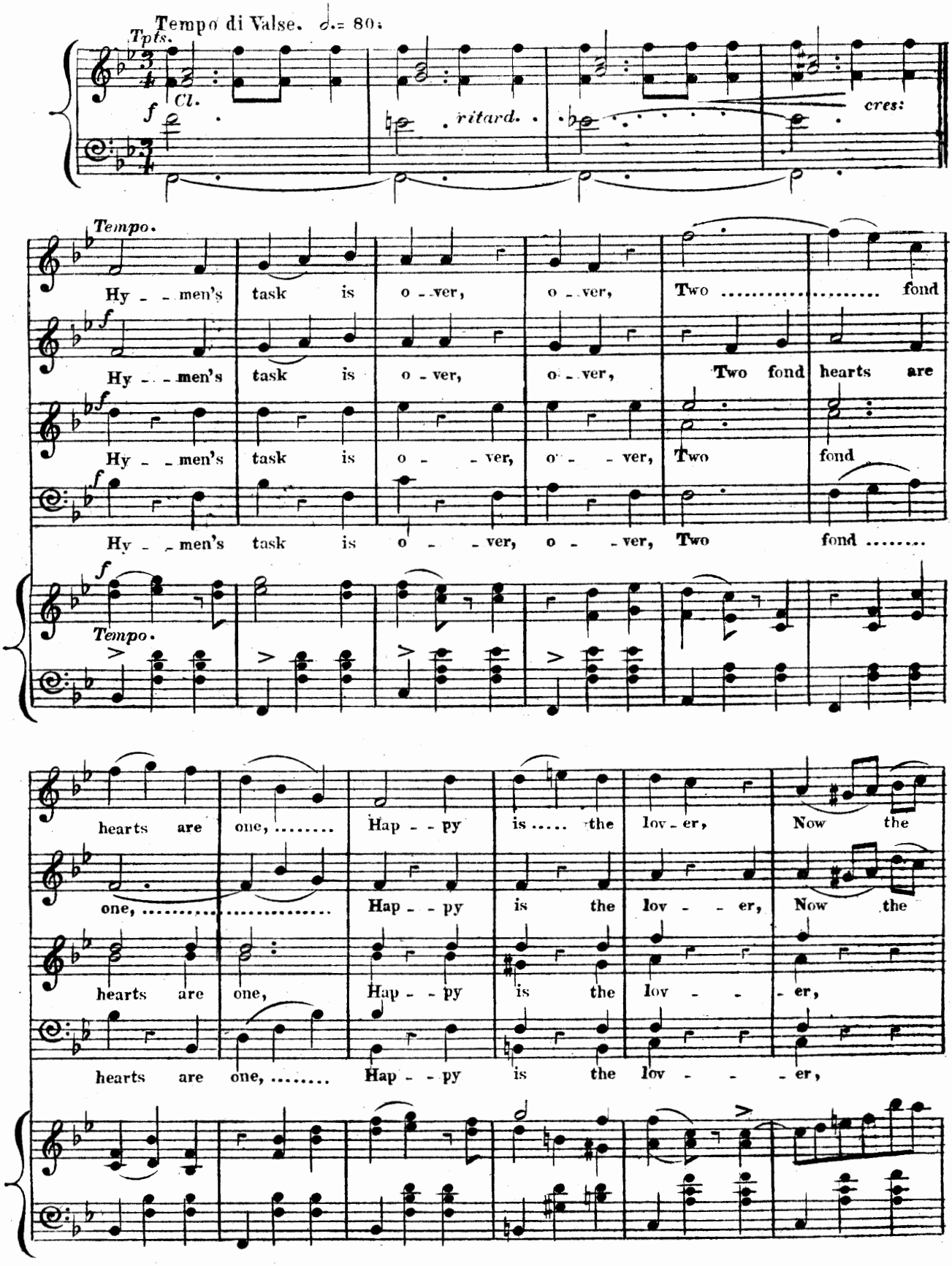

-fore the sa-cred al-tar stand,..... And thus out-wit that
p
p
Demon dread Who night-ly haunts this fo-rest-land.
colla voce.
tem.
Fl.
mp
Va
Cor.
KING HENRY.
Recit.
Ah!
Themaid con-sents?.....
Allegro.
Str.
f
Allegro.
Recit.
Andante.
He looks round.
Then all is done.
A priest!
a priest!
p
Fl.
Va
Cor.
p
A priest appears.
rit:
The King takes Constance's
Moderato.
Two hearts shall beat, shall beat as one.
f
rit:
Tpts.

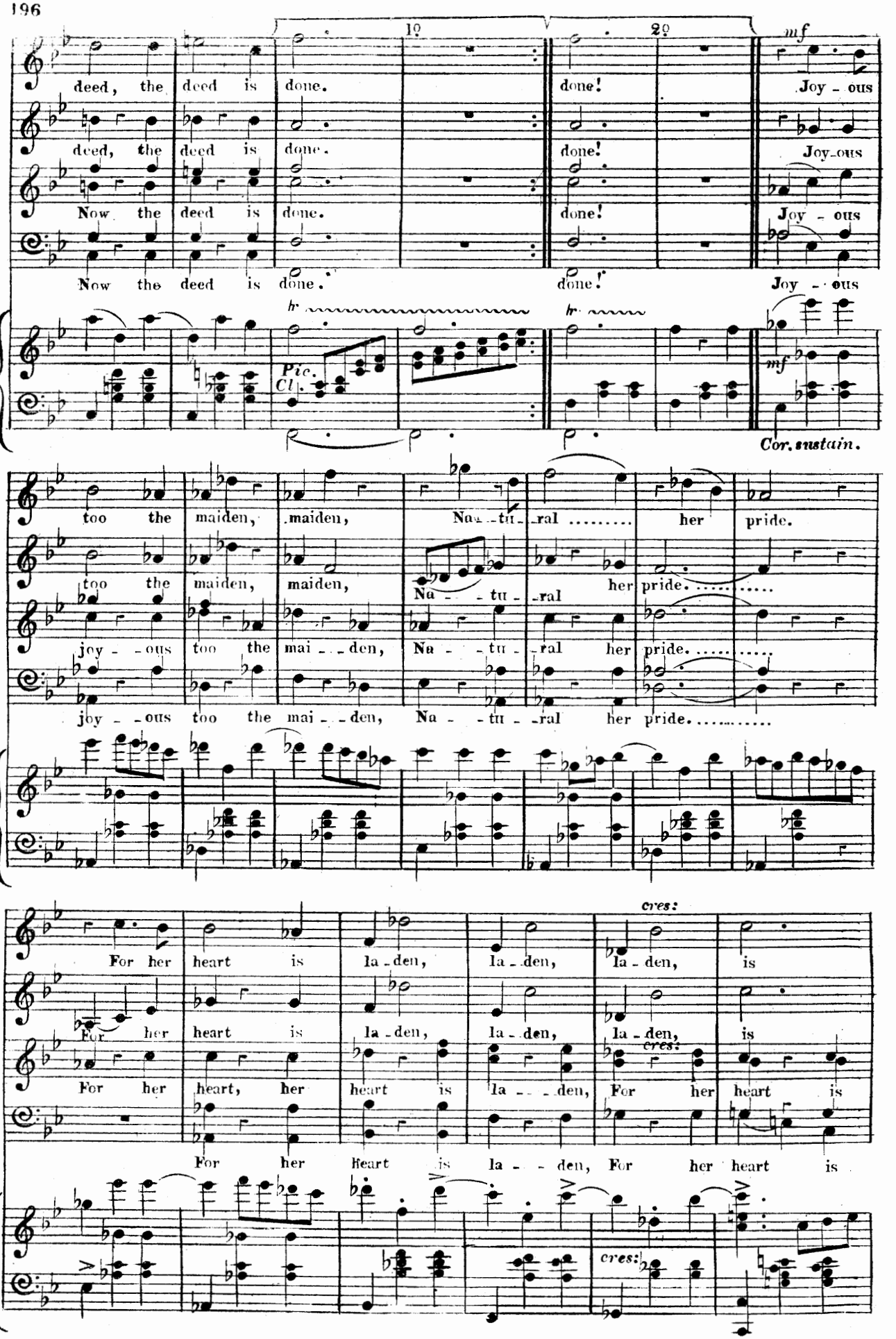

hand, a procession is formed and they go out, into the chapel.
Tempo di marcia.
♩ = 84.
pp
Orchestra.
cres:
dim:
p
cres:
Sd.
Tpts. (without)
Sd.
dim:
Moderato.
f
Organ
in Chapel.
rall:
Ped.

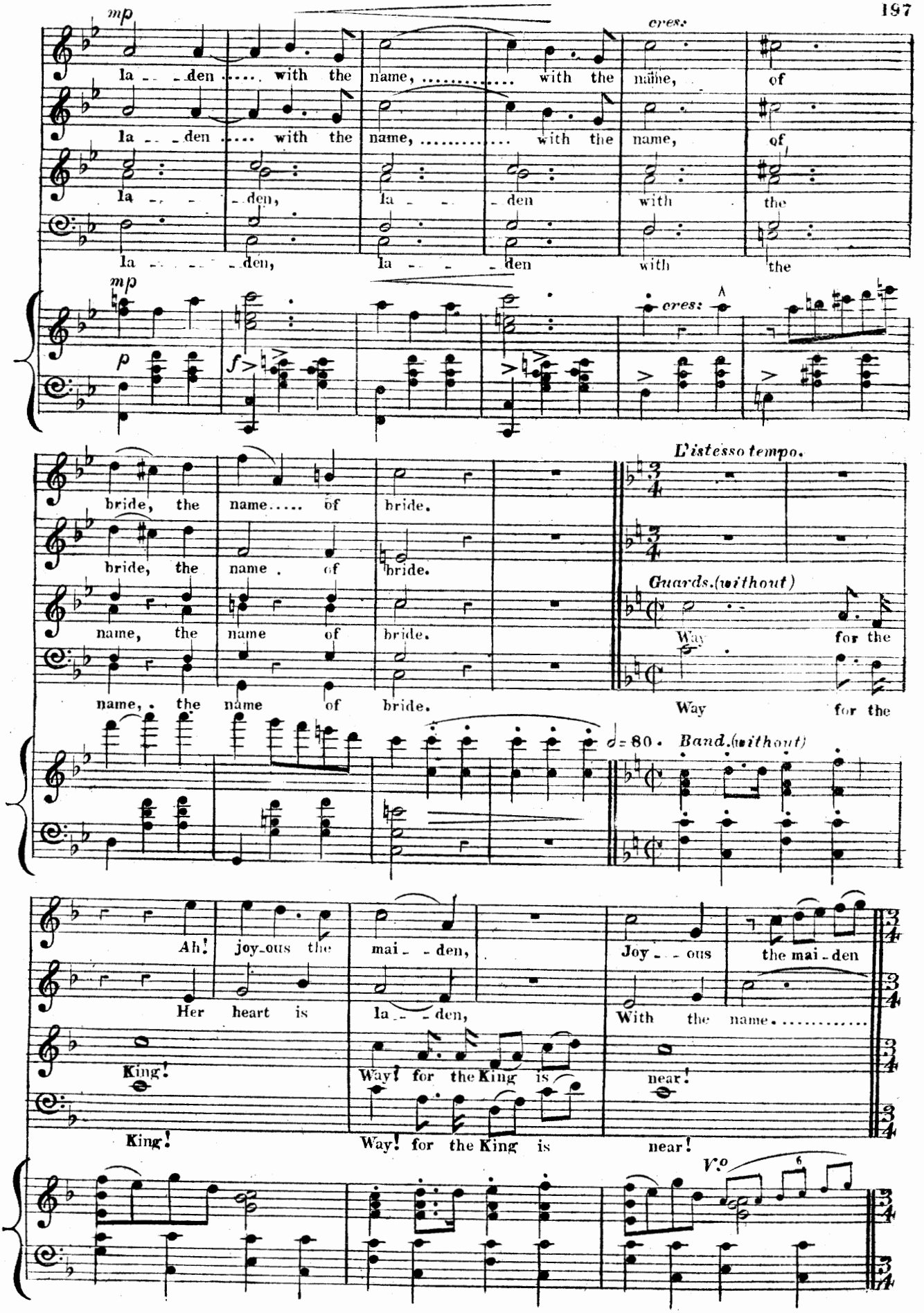

più lento.
1mo all 8va
2do
Violins in Orchestra.
pp molto espress.
più lento.
con sordini.
pp
cres:
dim:
Orchestra.
pp
rall:
Va.
Ob.
Vc.
hr
Fl.
Allegro Moderato.
accel.
Fag.
C.B.Vc
cres: molto.
Wind sustain.
furioso.
f
Timp.
Voices of Herne and his followers without.
Foiled!
sf dim:
p
cres molto.
furioso.
ff
lunga pausa.
Foiled!
Moderato.
Organ.
f
rall:
Ped.

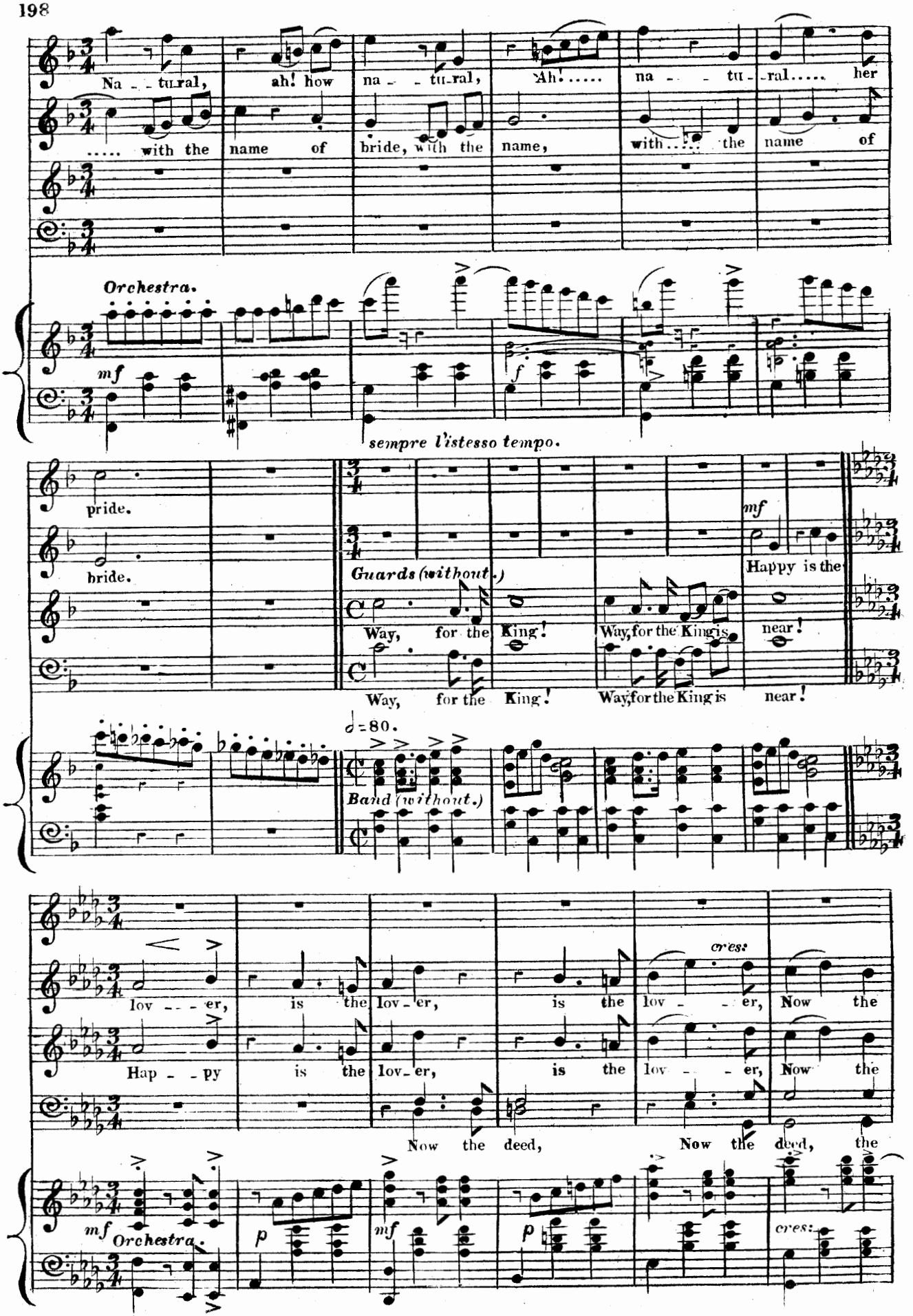
CHORUS.

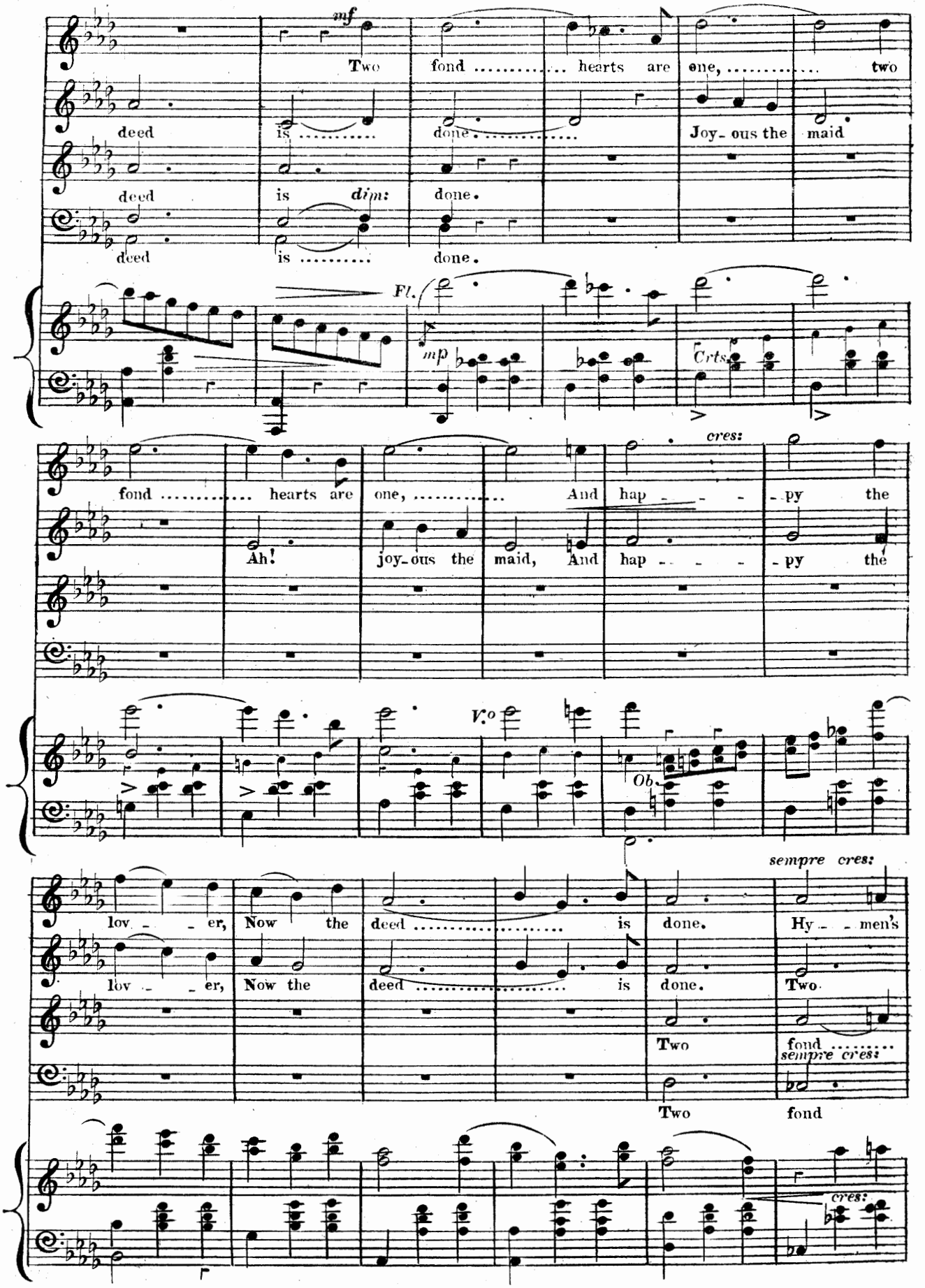
The scene opens on the ball-room in Windsor Castle, as in first act. Guests assembled in honor of the wedding; dancing going on.

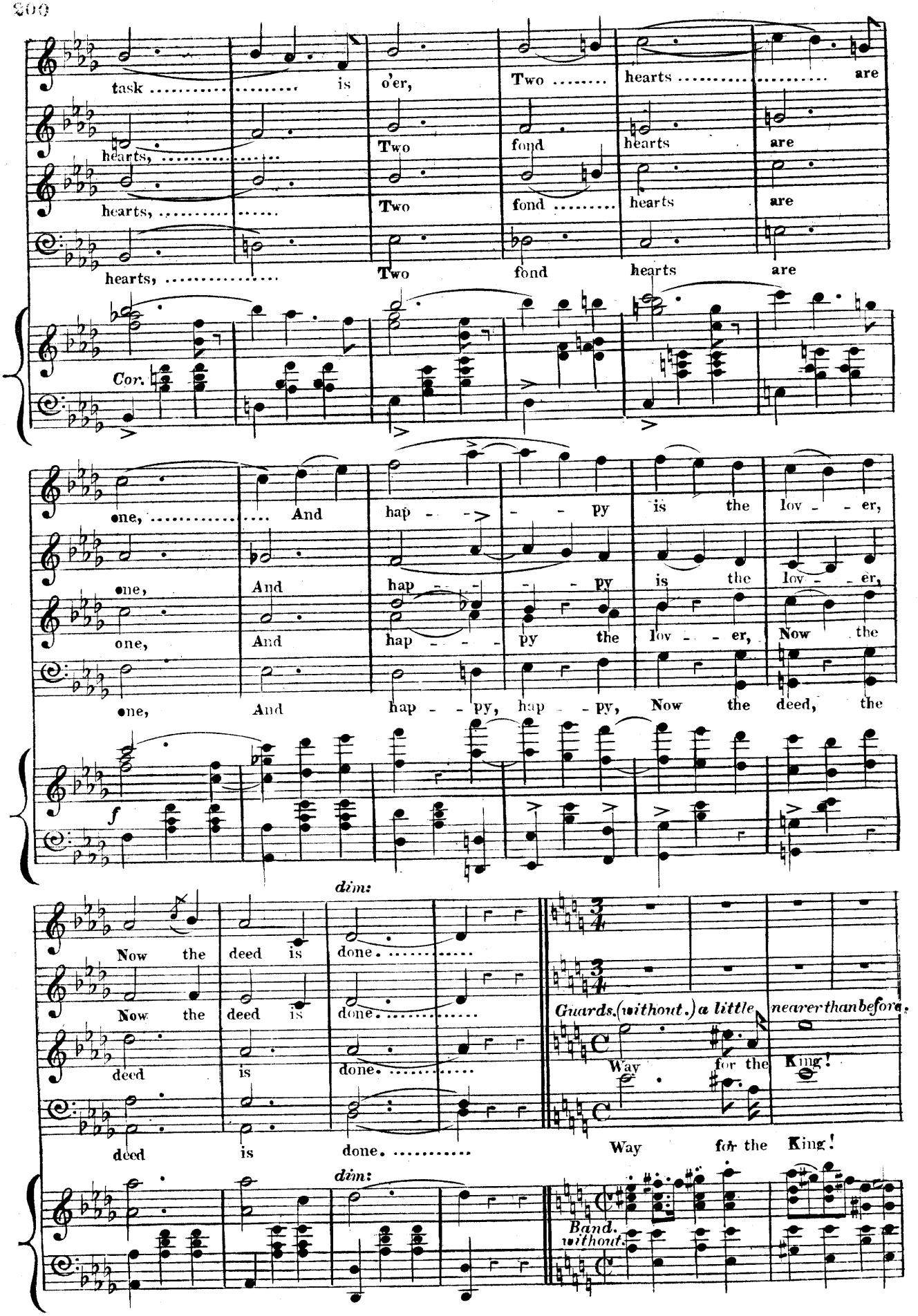


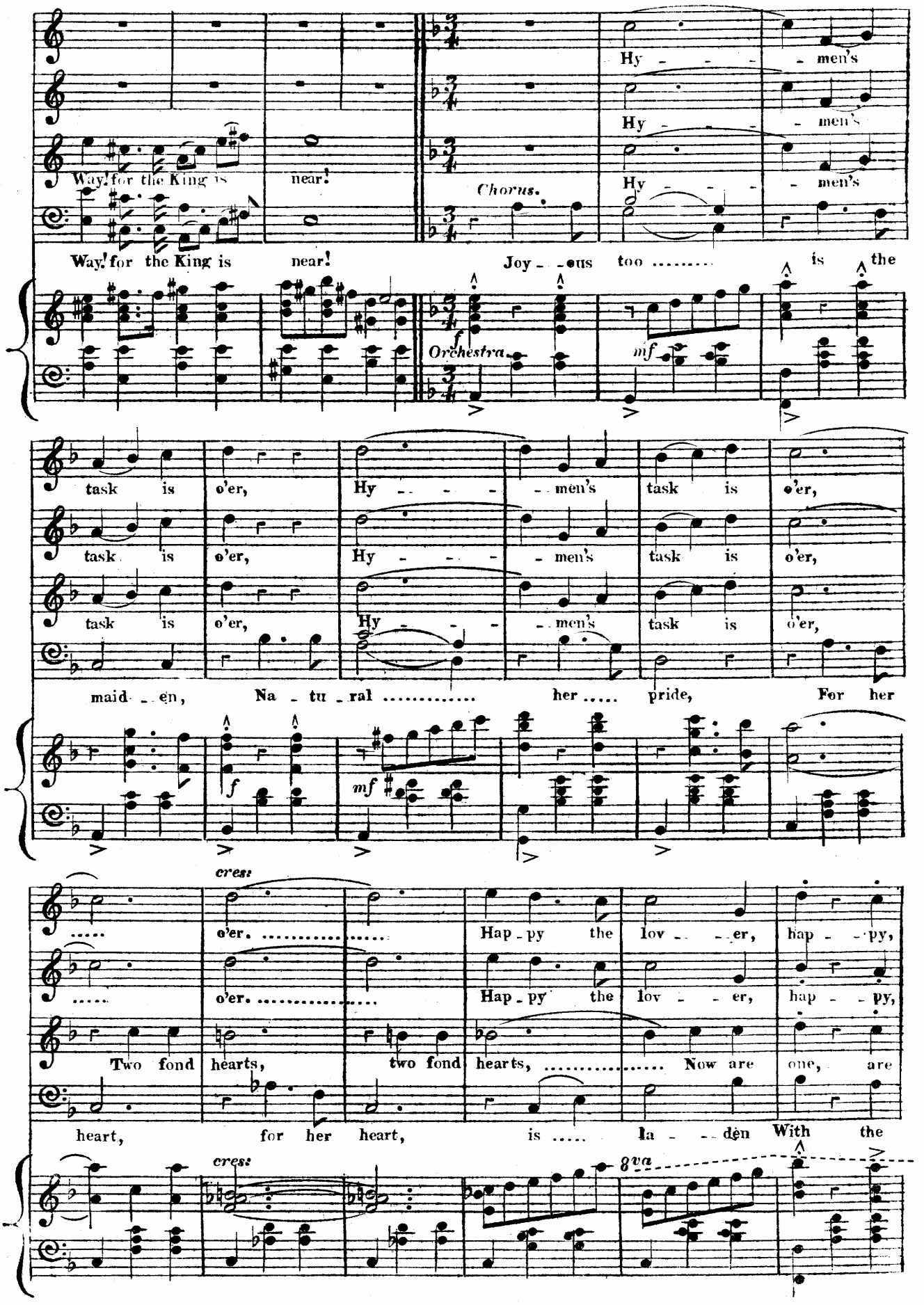

1º
2º
mf
deed, the deed is done.
done!
Joy - ous
Now the deed is done.
hr
Pic.
Cl.
Cor. sustain.
too the maiden, maiden, Na - tu - ral her pride.
joy - ous too the mai - den, Na - tu - ral her pride.
cres:
For her heart is la - den, la - den, la - den, is
For her heart, her heart is la - den, For her heart is

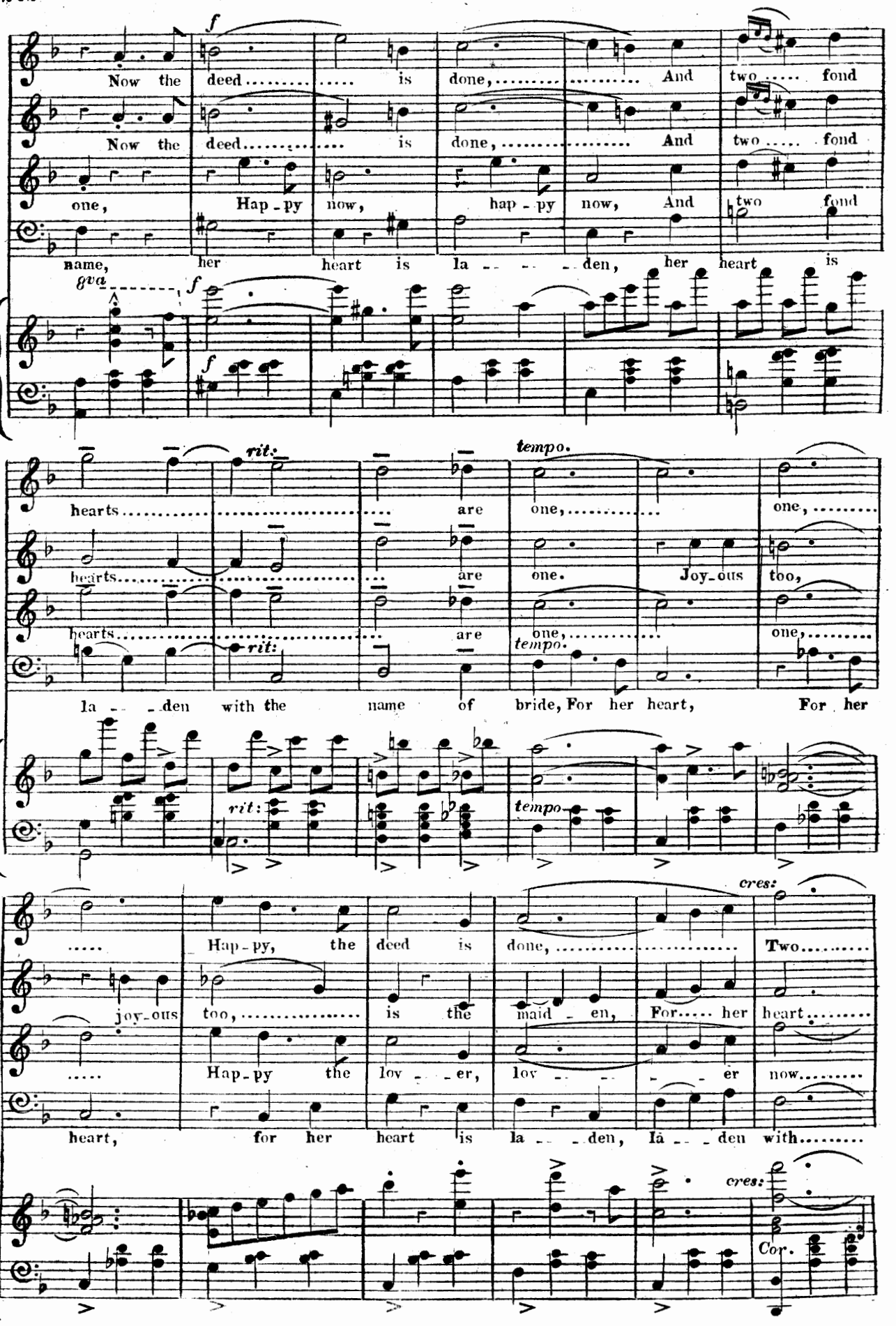

mp
cres.
la - den ..... with the name, ... with the name, of
la - den ..... with the name, ... with the name, of
la - - den, la - - den with the
la - - - den, la - - - den with the
mp
p
f
cres:
bride, the name ..... of bride.
bride, the name . of bride.
name, the name of bride.
name, the name of bride.
L'istesso tempo.
Guards.(without)
Way for the
Way for the
♩= 80 . Band.(without)
Ah! joy-ous the mai - den,
Her heart is la - den,
King!
King!
Way! for the King is
Way! for the King is
Joy - ous the mai-den
With the name.....
near!
near!
V.o

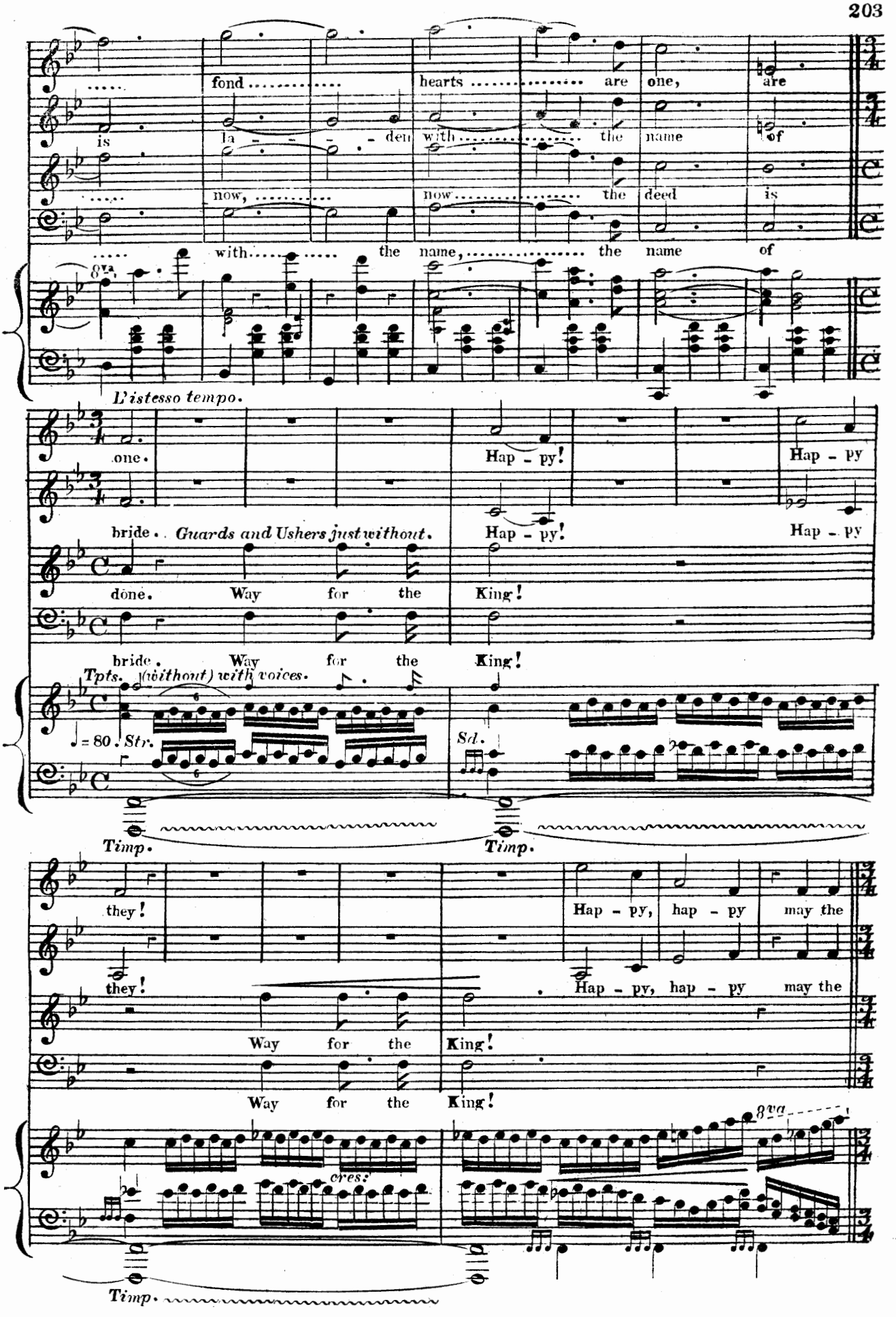

Na - - tu-ral, ah! how na - - tu-ral, Ah!..... na - - tu - ral..... her
..... with the name of bride, with the name, with..... the name of
Orchestra.
mf
f
sempre l'istesso tempo.
pride.
bride.
Guards (without.)
Way, for the King! Way, for the King is near!
Way, for the King! Way, for the King is near!
mf
Happy is the
♩=80.
Band (without.)
lov - - - er, is the lov - er, is the lov - - er, Now the
Hap - - py is the lov - er, is the lov - - er, Now the
cres:
Now the deed, Now the deed, the
mf Orchestra.
p
mf
p
cres:

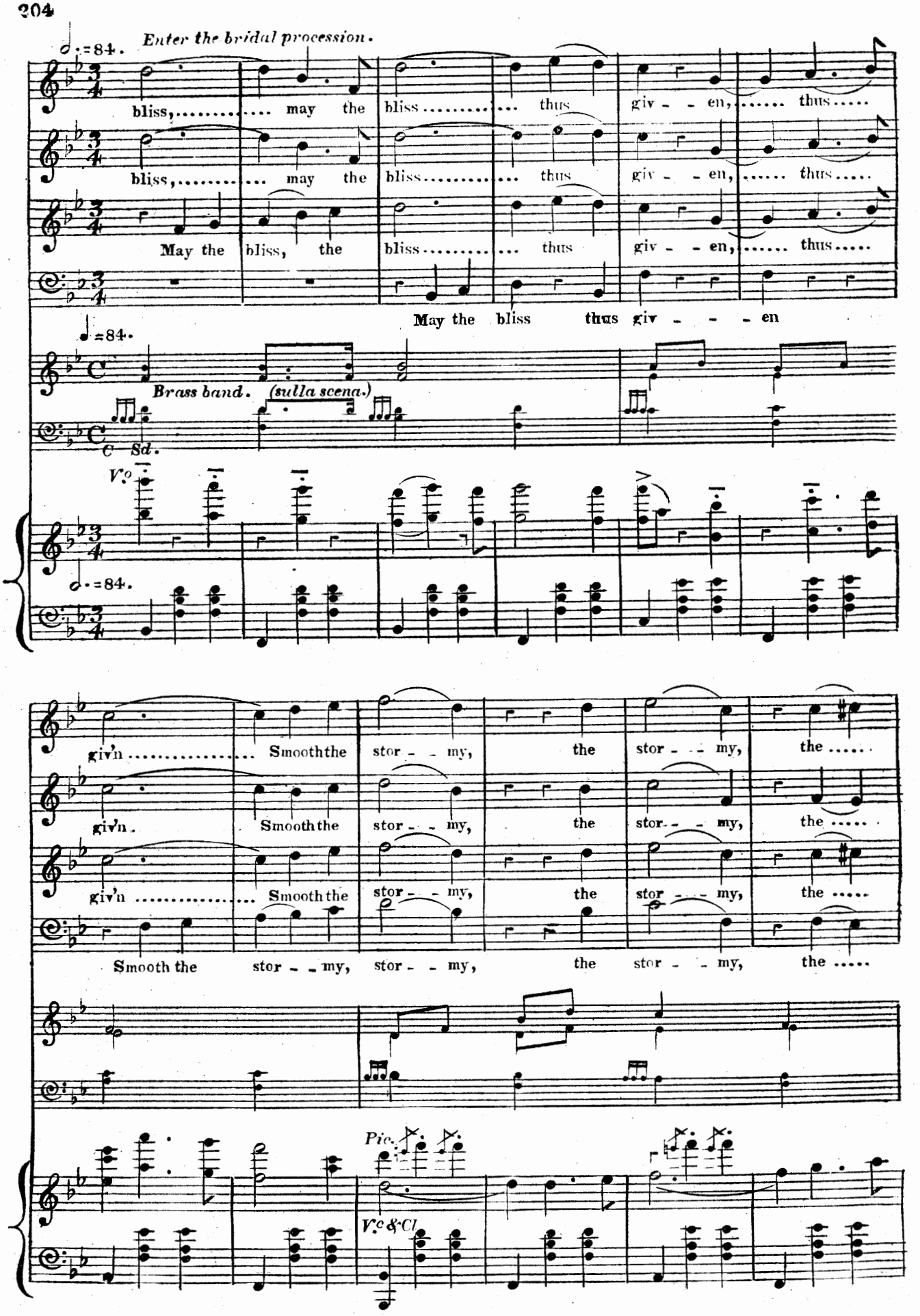

mf
Two fond ..... hearts are one, ... two
deed is ..... done. ..... Joy- ous the maid
deed is dim: done.
deed is ..... done.
Fl.
mp
Clrts.
cres:
fond ..... hearts are one, ... And hap - - - - py the
Ah! joy- ous the maid, And hap - - - - py the
V.o
Ob.
sempre cres:
lov - - er, Now the deed ..... is done. Hy - - men's
lov - - er, Now the deed ..... is done. Two
Two fond .....
sempre cres:
Two fond
cres:

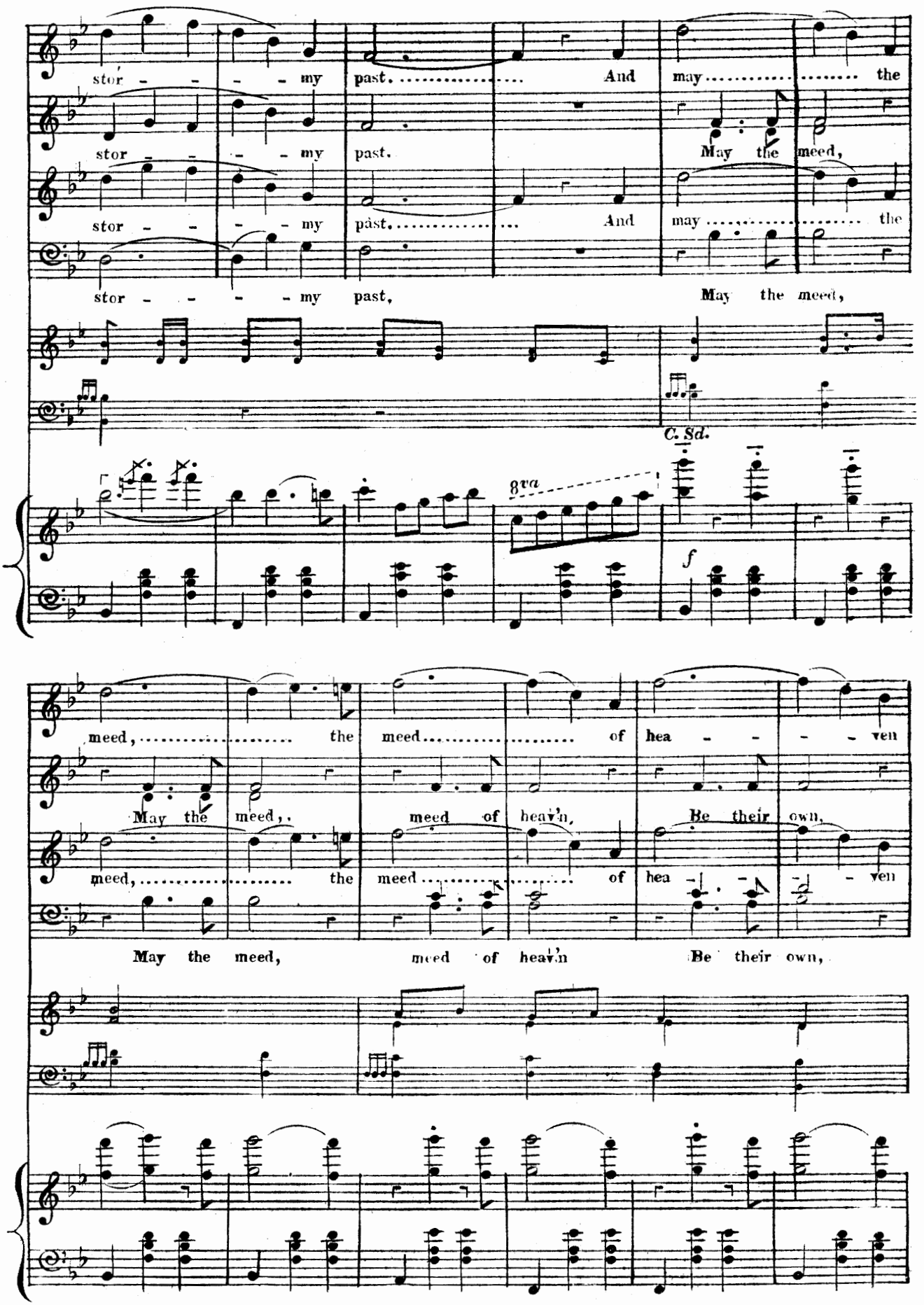

task ..... is
o'er,
Two ..... hearts ..... are
hearts, ...
Two
fond
hearts
are
hearts, ...
Two
fond .....
hearts
are
hearts, ...
Two
fond
hearts
are
Cor.
one, ... And
hap - - - py
is the lov - - er,
one,
And
hap - - - py
is the
lov - - er,
one,
And
hap - - - py
the
lov - - er,
Now the
one,
And
hap - - py, hap - - py,
Now the deed, the
f
dim:
Now the
deed is
done. .....
Now the
deed is
done. .....
deed
is
done. .....
deed
is
done. .....
Guards. (without.) a little nearer than before.
Way for the King!
Way for the King!
dim:
Band. without.

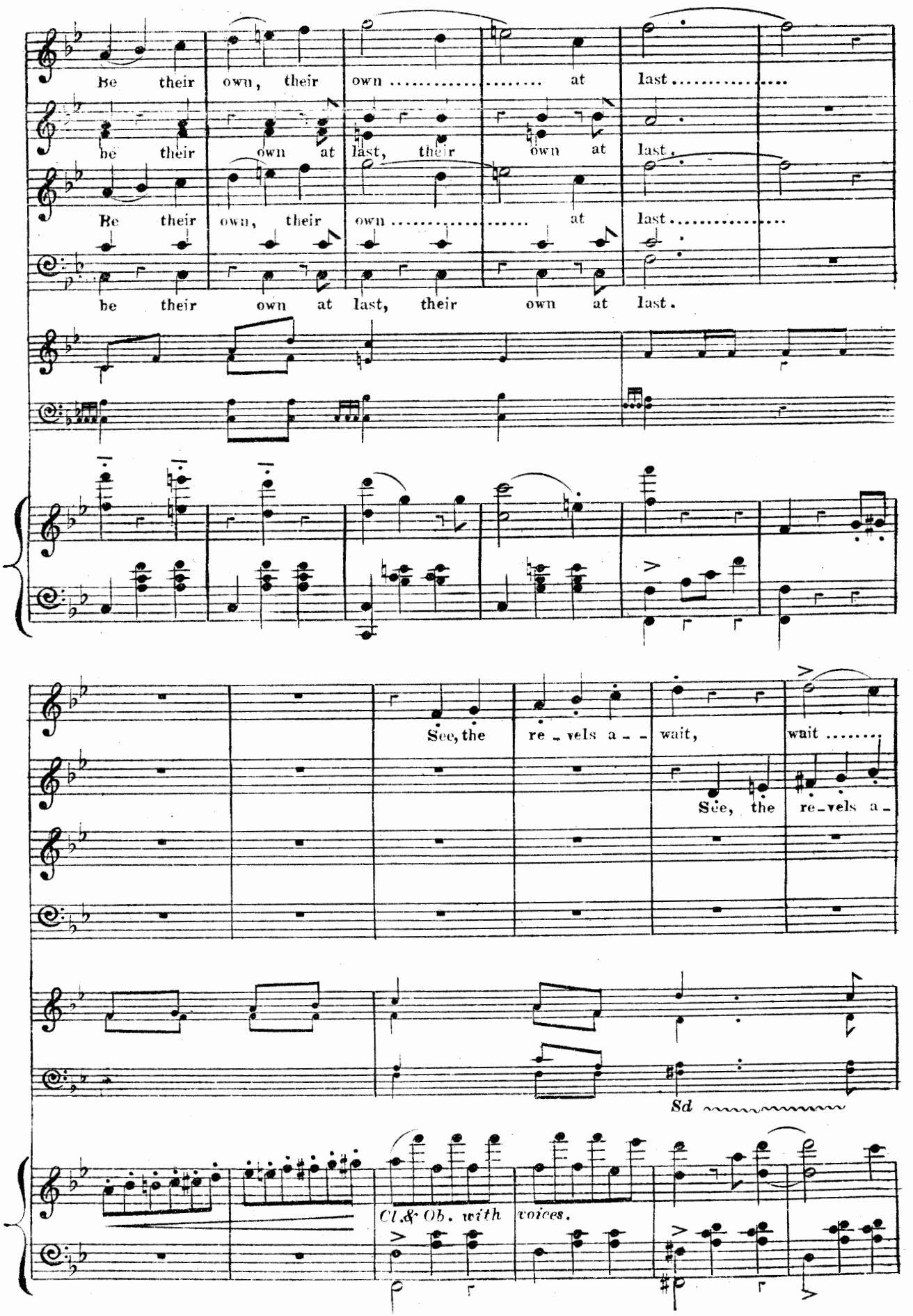

Hy - - - - men's
Hy - - - - men's
Hy - - - - men's
Way! for the King is near!
Chorus.
Way! for the King is near!
Joy - - ous too ..... is the
f
Orchestra.
mf
task is o'er, Hy - - - - men's task is o'er,
task is o'er, Hy - - - - men's task is o'er,
task is o'er, Hy - - - - men's task is o'er,
maid - en, Na - tu - ral ..... her ..... pride, For her
f
mf
cresc
o'er. ..... Hap - py the lov - - - er, hap - - py,
o'er. ..... Hap - py the lov - - - er, hap - - py,
Two fond hearts, two fond hearts, ... Now are one, are
heart, for her heart, is ..... la - - den With the
cresc
8va

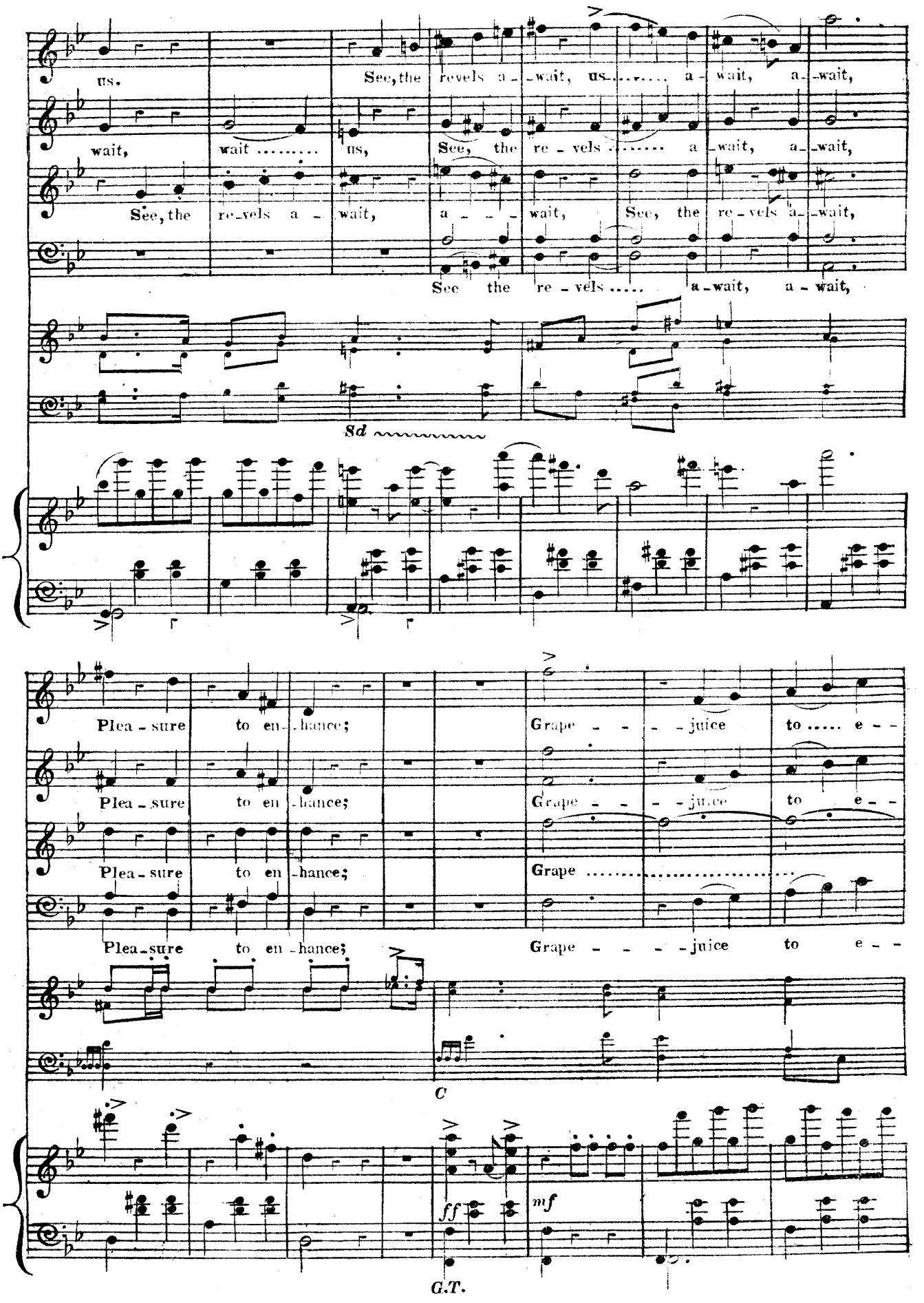

Now the deed is done, And two fond
Now the deed is done, And two fond
one, Hap-py now, hap-py now, And two fond
name, her heart is la-den, her heart is
8va
f
hearts are one, one,
hearts are one. Joy-ous too,
hearts are one, one,
rit:
tempo.
la-den with the name of bride, For her heart, For her
rit:
tempo
cres:
Hap-py, the deed is done, Two
joy-ous too, is the maid-en, For her heart
Hap-py the lov-er, lov-er now
heart, for her heart is la-den, la-den with
cres:
Cor.


is
fond
hearts
are
one,
are
la - - - - den
with
the
name
of
now,
now
the
deed
is
with
the
name,
the
name
of
8va
L'istesso tempo.
one.
Hap - py!
Hap - py
bride.
Guards and Ushers just without.
Hap - py!
Hap - py
done.
Way
for
the
King!
bride.
Way
for
the
King!
Tpts.
(without) with voices.
♩ = 80. Str.
Sd.
Timp.
Timp.
they!
Hap - py, hap - py
may the
they!
Hap - py, hap - py
may the
Way
for
the
King!
Way
for
the
King!
8va
cres:
Timp.


Enter the bridal procession.
bliss, may the bliss thus giv - en, thus
bliss, may the bliss thus giv - en, thus
May the bliss, the bliss thus giv - en, thus
May the bliss thus giv - - - en
Brass band. (sulla scena.)
C. Sd.
V.o
giv'n Smooth the stor - my, the stor - my, the
giv'n Smooth the stor - my, the stor - my, the
giv'n Smooth the stor - my, the stor - my, the
Smooth the stor - my, stor - my, the stor - my, the
Pic.
V.c & Cl.


stor - - - - my past. And may the
stor - - - - my past. May the meed,
stor - - - - my past. And may the
stor - - - - my past, May the meed,
C. Sd.
8va
f
meed, the meed of hea - - - ven
May the meed, meed of heav'n, Be their own,
meed, the meed of hea - - - ven
May the meed, meed of heav'n Be their own,


Be their own, their own ..... at last .....
be their own at last, their own at last.
Be their own, their own ..... at last .....
be their own at last, their own at last.
See, the re - vels a - wait, wait .....
See, the re-vels a -
Sd
Cl. & Ob. with voices.


us.
See, the revels a - wait, us..... a - wait, a - wait,
wait, wait ..... us, See, the re - vels ..... a - wait, a - wait,
See, the re - vels a - wait, a - - - wait, See, the re - vels a - wait,
See the re - vels ..... a - wait, a - wait,
Sd
Plea - sure to en - hance; Grape - - - - juice to ..... e - -
Plea - sure to en - hance; Grape - - - - juice to e - -
Plea - sure to en - hance; Grape .....
Plea - sure to en - hance; Grape - - - - juice to e - -
C
ff
mf
G.T.

late, to e- late ..... us With mad - - - - ri - gal and

late, e - - late. ..... With mad - - - - ri - gal and

..... to e- late ..... us With mad - - - - ri - gal and

late, e - - - late us; Mad - ri - gal, with mad - ri - gal, with

8va

ff mf cres.

G.T. Timp.

allargando. piu vivo.

dance. ..... See, the re - - vels a - wait us, With

dance. ..... See, the re - - vels a - wait us, With

dance. ..... See, the re - - vels a - wait us, With

mad - - ri - gal and dance See, the re - - vels a - wait us, With

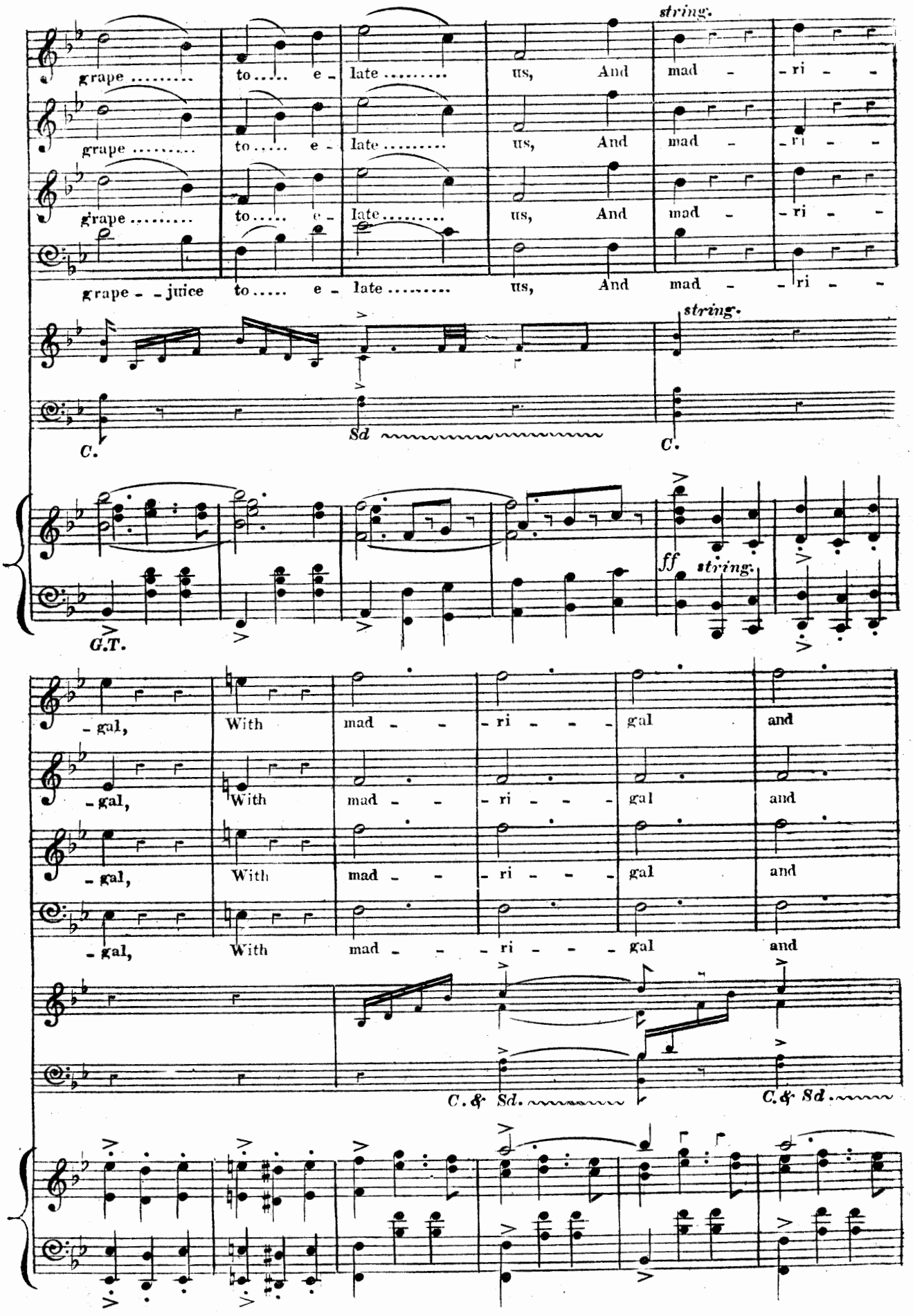
rit:

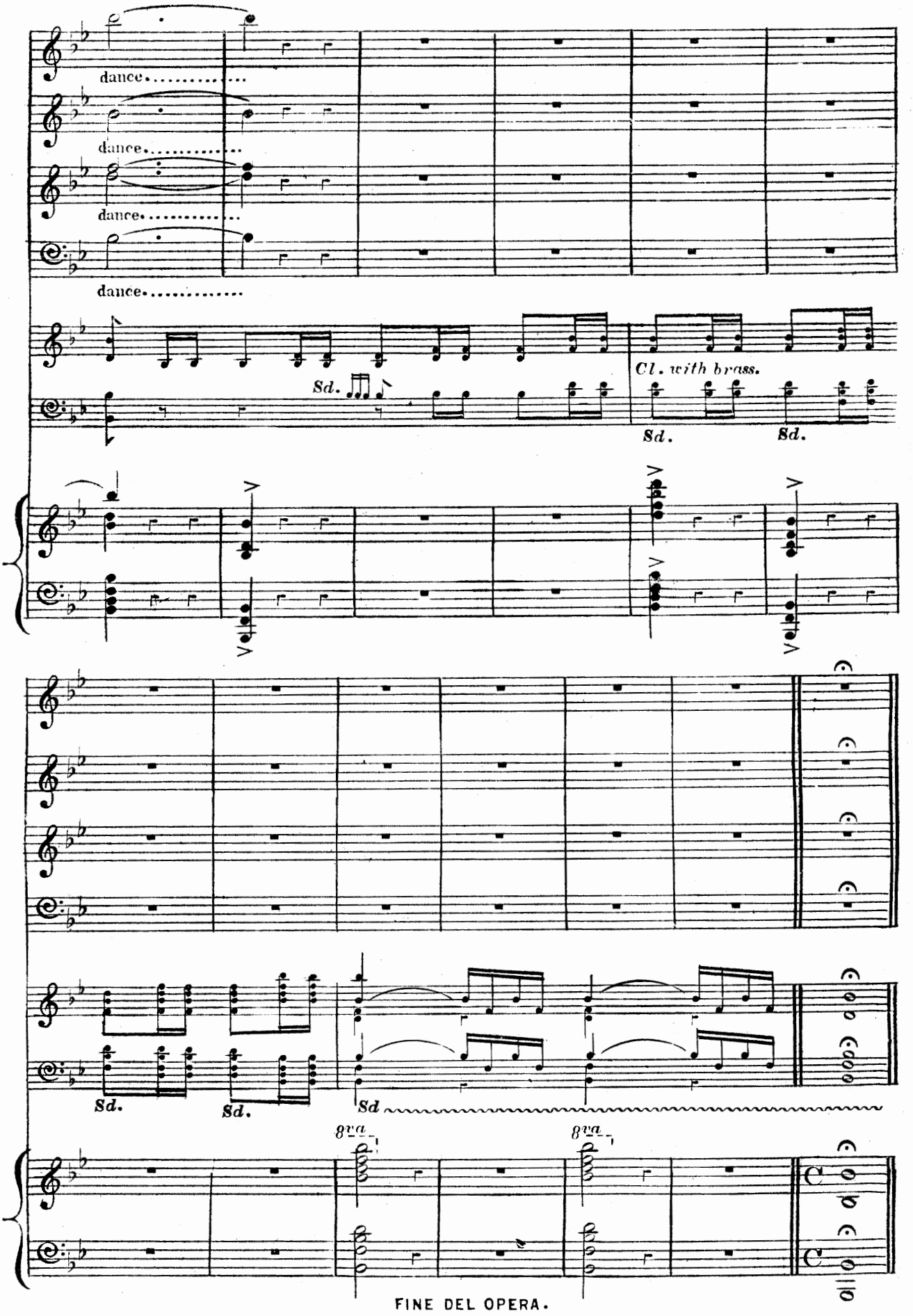
C Ed

8va

allargando. piu vivo.

Timp. Crts. G.T.


string.
grape ..... to ..... e - late ..... us, And mad - ri - -
grape ..... to ..... e - late ..... us, And mad - ri - -
grape ..... to ..... e - late ..... us, And mad - ri - -
grape - - juice to ..... e - late ..... us, And mad - - ri - -
string.
C.
Sd
C.
ff
string.
G.T.
- gal, With mad - - - ri - - - gal and
- gal, With mad - - - ri - - - gal and
- gal, With mad - - - ri - - - gal and
- gal, With mad - - - ri - - - gal and
C. & Sd.
C. & Sd.



FINE DEL OPERA.

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COMPOSITIONS FOR THE PIANOFORTE.

By JOHN OLD.

Valses a cinq tems (Duet).
Etude de Concert, "Sea-side Dream,"
Reverie, "Floating Thoughts."
Impromptu, "Laughing Eyes."
Impromptu Sketch, "Starlight Fancies."
Reverie, "Between the Lights."
Mazurka, "Pearl of the Sea."
Caprice, "Silver Sheen."
Impromptu, "Golden Mist."
Melodie Chantante, "Israfel."
Idyl, "On the Blue Deep."
Mazurka, "Astarte."
Serenade, "By Moonlight."

Romance, "Fairy Harp."
Trumpet March, "War Horse."
Legende, "Gossamer Wings."
(Known in Paris as "Les Fils de la Vierge.")
Reminiscence, "Sunlight on the Waters."
Impromptu, "Radiant Star."
Mazurka, "Queenette."
Reverie, "Crimson Sunset."
Morning Carol, "Golden Sunrise."
Valse de Concert, "Flirtation."
Characteristic Sketches, "Glitter & Dream."
A Wedding Peal, "Bridal Bells."
Gavotte in F.

VOCAL.

I have a Home in Fairyland.
Know you not that lovely River.
Meet me at Morn.
Pretty blue Star.
When thou art near.
I know a Maiden (Part Song, S.A.T.B.)
Love is Endless.
Farewell to the Summer Birds.
My native Vale.
My Happiness (Mother's song).
Winter Rose.

Where the Golden Sun.
Looking right over the Sea.
Gone out with the Tide.
Pretty little Gipsy.
Dreamy Clovelly.
Annabel Lee.
To the River.
Jack's good bye.
Good night, dear Love.
Little boy Sailor.
The Vulture.

ORCHESTRAL.

Dramatic Solo and Chorus ... "The Battle." ... (Pianoforte and Vocal Score.)

Overture ... ... "Tenth of March."

Opera (in three Acts) ... ... "Herne." ... (A Legend of Royal Windsor)
(Pianoforte and Vocal Score.)

H. CROUCHER, Music Engraver & Printer, 58, King Street, Soho, W.