

COMALA,

A

DRAMATIC POEM,

AFTER OSSIAN.

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA.

By

NIELS W. GADE.

Op. 12.

TRANSLATED FROM THE GERMAN, BY

J. C. D. PARKER.

BOSTON :

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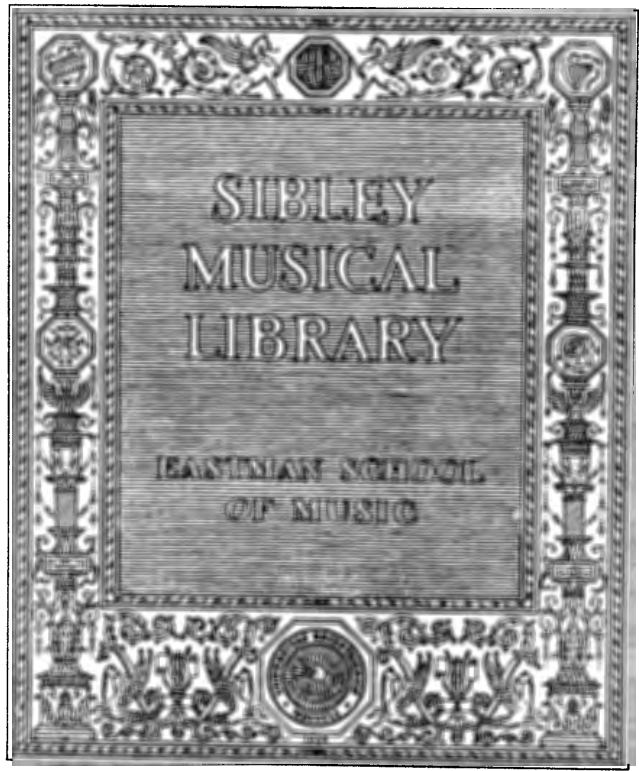
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ARGUMENT.

Comala, the daughter of Sarno, King of Innistore, so says tradition, entertained a violent passion for Fingal, King of Morven. Fingal returned her love; and Comala, clad as a warrior, followed him in an expedition against Caracul, King of Lochlin. On the day of battle, on the shores of the Carun, Fingal leaves her on a height whence she can overlook the fight, and promises, if victorious, to return at evening. Comala, full of anxious forebodings, awaits Fingal's return. Amid the howling of the storm, the spirits of the fathers appear to her, as they move toward the battle-field to conduct to their home the souls of the fallen; she imagines the battle lost, and Fingal slain. Overcome with grief, Comala dies.—Fingal returns victorious, with songs of triumph, and learns from her weeping maidens the death of his beloved; lamenting, he bids the Bards praise her in song, and with her attendants to waft her departing soul with hymns to the abodes of the fathers.

INTRODUCTION.

Chorus of Bards and Warriors.

On! on! the standard upraise,
Fingal to victory leads,
Follow the brave king of Morven.
Fall upon Caracul's armies
Like spirits of upper air;
Follow the king of the lances,
Challenge the foemen to the fight:
Death must ye fear not, fear only flight.
Hear the voices of the fathers!
Loud peals the horn—on to the fight!
Ere morning dawns shall Caracul fall
Before the brave king of Morven.

Fingal.—Yet to-day will I destroy this proud King's might; this day his blood shall mingle with Carun's limpid waters; the hills the dreadful shout reëcho, when he and all his host in battle perish. As leaf by the wind, before mine arm the foe shall scatter. Comala! ere yet the night is ended, I will return to thee. Farewell, thou beloved! fear thee not, for I am in league with Victory and with Love. Ere yet the morning dawns shall Caracul fall, and I return to thee.

Comala.—Farewell, thou light of my soul! There is no ray my path to illumine: all around me is veiled in night. O Fingal, may the fathers protect thee! and fall'st thou, then here upon this mountain I die. Farewell!

Chorus of Warriors.

On! on! the standard upraise,
Fingal to victory leads,
Follow the brave king of Morven.
Challenge the foemen, &c., &c.

Comala.—My hopes, my fond dreams are all departed, and nought but peril remains. O, dreadful is the stillness; nothing I hear, nought but the distant stream that yonder murmurs; nothing I see, save dark and frowning clouds that lower in the heavens. My hopes, my fond dreams are all departed.

Dersagrena, Melicoma and Chorus of Virgins.—Sorrow not, why art thou weeping? Fingal yet lives, the brave. O why dost thou tremble for him, who no fear doth know? O sorrow not!

Comala.—My hopes, my fond dreams are all departed!

Dersagrena.—See! yonder sits Comala, and gazes into the vale where they were marching; sorrow and doubt her eye doth sadden. Come, Melicoma, and strive with your song to cheer her spirit.

Melicoma.—So let us then sing her a song of Fingal's exploits, till echo come from the hills of Morven.

BALLAD.—*Dersagrena.*

From Lochlin came to battle
Suaran, the haughty knight,
Over the rolling billow,
On Morven's plain to fight.
For Fingal's life-blood thirsting,
He vowed revenge to take,
And came for land and sceptre
With him the lance to break.

Melicoma and Chorus of Virgins.

O hear'st thou, Comala, what Fingal hath done,
Whom foe ne'er yet hath vanished?

Dersagrena.

The storm raged over the mountain,
The storm raged over the plain;
Suaran, in jewelled armor,
Sought the brave king of Morven.
High on the mountain, all armed,
Stood Fingal, a flash in the night;
Came king Suaran to meet him,
All ready was he to fight.

Chorus.—O hear'st thou, Comala, &c

Dersagrena.

As sinks the moon in the waters,
So sank bereft of life
The king, his blood fast flowing,
And bitterly rued the strife.
They fled like deer o'er the meadow,
Pursued by the huntsman bold;
For there in his jeweled armor
Lay he all dead and cold.

Chorus.—O hear'st thou, Comala, &c.

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Comala.—Still, all now is hush'd, no sound is heard, save the roar of the stream; darkness veils the mountain heights. See there, Melicoma, what is't near yonder wood, that so quickly moves? Oh! woe is me! Is it not one of Fingal's warriors?

Melicoma.—O banish thine anxious vision. 'Tis a deer thou seest, swift darting through the vale.

Comala.—See ye the pale moving shadows giant-like? See how they're hovering o'er us. The lightning did reveal their awful forms approaching.

Dersagrena.—O Comala, what thou seest are no spirit forms, but rocky cliffs, illumined by the lightning's flash.

Comala.—Where art thou, Fingal? All around me night draweth on. Hear ye not wild-distant tumult, the cry of woe, the clash of armor? They fly now, they come in their hurried flight.

Dersagrena and Melicoma.—It is the storm amid the tree-tops howling, and from the distant hills the echoes answer.

Comala.—Say why, O stream, is thy wave crimson'd in blood? Lone are thy shores now and forsaken; slumbers Fingal the brave? O daughter of night, look down from thy throne in the sky, that I may see by thy bright ray the glitter of his corslet. Or else, shalt thou, O death, be welcome. Thou light of the fathers, come and show me the hero in death reposing.

Chorus of Virgins.—Madly rages the storm—come, let us fly, ere death o'ertake us in the lightning's flash. See how the pale shadows of the slain are gliding by; woe to us, when the conquering foe shall approach.

Chorus of Spirits.

We wander in the storm o'er plain,
Thro' cloud and mist our pathway leads us:
We guide them to the fathers' home,
The heroes in the battle fallen.

Where the battle joined
In valley, on height,
There rest we and call them,
There summon and welcome
Each one that falls.

Comala.

Ye spirits of the fathers,
Tell me each one that falls,
But Fingal not!—
What whisper they? what say they?
Oh woe! he hath fallen, he is no more,
O why, ye spirits, appear ye to me?

Chorus of Spirits.

The battle's rage is past and o'er,
In combat fell the warrior prince,
And now his shade is homeward fleeing.

Comala.

O would I were sitting by Carun's waters!
O that I my tears with its wave might mingle!
Full of sorrow, in youth now I follow
Thee to the grave where thou sleepest.
Shade of Fingal, that dwell'st in the clouds,
Hover o'er me! O come!
Comala follows thee!

Chorus of Warriors.

Escaped is the foe's wild tumult,
His steed treads no more on the mountain;
Before Fingal's arm they have fled.

As thunder doth roll in the heavens,
As o'er the plain howls the tempest,
So raged in his fury Morven!
From the hills comes the glad shout of victory!
And armor 'gainst armor is clashing,
All stained in Caracul's blood.

Chorus of Virgins.

O cease your song of triumph now,
Ye knights of Fingal, still, O still!
The foe hath fled before your arm,—
But mourn for us and you!

Fingal.

Why doth your song thus lament?
The foe hath fled before mine arm!
The battle sing by Carun's flood,
Till echo reach yon mountain height.
Where Comala waits for me.

Chorus.

O cease thy song of triumph now,
For ne'er shalt thou see Comala!
In grief for thee her spirit fled,
O mourn for us and you!

Fingal.

O Comala!
The foe hath fled before mine arm,
The storm is o'er, the sun breaks forth;
But thou, light of my soul,
O Comala, art lying dead and cold
In the grave.
Let me see now my beloved,
Show me where the fair one sleeps;
Pale and lifeless is she now
Whom I so dearly loved.

Chorus.—O mourn!

Fingal.

O would thou mightst live as once thou didst live!
Would I might hear the gentle tones
Of thy voice, O Comala!

Chorus.—O mourn! mourn Comala!

Fingal.

O'er the mountain must I wander,
Forsaken day and night!
No more thro' the forest shalt thou walk,
No more by the mountain stream.

Chorus.—O mourn!

Fingal.—O would thou mightst live, &c.

Chorus.—O mourn, mourn Comala!

Fingal.

Strike now your harp strings, and raise your song.
Sing, ye maids of Morven, sing, ye bards,
Comala's praise; waft her with song,
Above to the fathers' dwelling.

Chorus of Bards and Virgins.

From their cloud-home above,
Spirits ancestral are watching,
And lightnings around her are flashing.
When resounds o'er the meadow her call?
When comes she for the chase from the mountain?
Moonbeams are bearing aloft
The soul of the maiden.
Send us thine image in visions bright,
And lighten our sorrow;
Comfort our sorrowing hearts.
Borne on the moonbeams now arises
The soul of the maiden departing;
The shades of the fathers are calling.

INTRODUCTION.

Niels W. Gade, Op. 12.

Molto moderato.

Piano-Forte.

The musical score is written for piano and forte. It begins with a piano (pp) dynamic. The first system shows the piano part with a melodic line and the forte part with a rhythmic accompaniment. The second system features a crescendo (cres.) in the piano part. The third system includes a forte (fz) dynamic in the piano part and a decrescendo (dim.) marking in the forte part. The fourth system returns to a piano (pp) dynamic in the piano part. The fifth system concludes the introduction with a final cadence.

First system of musical notation for piano. It consists of two staves, Treble and Bass. The music features a complex texture with many beamed notes and slurs. A *cres.* (crescendo) marking is present in the first measure.

Second system of musical notation for piano. It consists of two staves. The music continues with various dynamics including *p*, *mf*, and *dim.* (diminuendo).

Third system of musical notation for piano. It consists of two staves. The music concludes with a *pp* (pianissimo) dynamic and a *attacca No. 1.* marking.

No. 1. CHORUS OF BARDS AND WARRIORS.

First system of musical notation for Piano-Forte. It consists of two staves. The tempo is marked *Andante.* and the dynamics include *f* *Corno.*, *p*, *pp*, *f*, and *dim.* The system ends with a double bar line.

Second system of musical notation for Piano-Forte. It consists of two staves. The music continues with a *cres.* (crescendo) marking.

TENOR.

mf

On! on!

mf BASS.

On! on! on! loud peals the horn, loud peals the

cen - do.

on! The standard upraise, the standard upraise! On to the fight!

horn, on! on! on to the fight!

Fin - - gal to vic - t'ry leads, Fin - gal

to vic'try leads; Fol-low the brave king of

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "to vic'try leads; Fol-low the brave king of". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

Mor - ven. On! loud pealeth the horn, On,
On! the standard upraise, the standard upraise, On,

The second system continues the musical score. The vocal line has the lyrics "Mor - ven. On! loud pealeth the horn, On, On! the standard upraise, the standard upraise, On,". The piano accompaniment continues with its intricate rhythmic accompaniment, including various articulation marks like accents and slurs.

on to the fight, . . . on to the fight, . . . on to the

The third system concludes the musical score on this page. The vocal line has the lyrics "on to the fight, . . . on to the fight, . . . on to the". The piano accompaniment continues with its characteristic rhythmic accompaniment, ending with a final cadence.

fight. Fall..... on Ca - racul's ar - mies like spir - its of

Fall on Caracul's ar - mies like spir-its of up - per air.

The first system of music consists of four staves. The top two staves are for the vocal line, with the lyrics 'fight. Fall..... on Ca - racul's ar - mies like spir - its of' written below the treble clef staff. The bottom two staves are for the piano accompaniment, with the lyrics 'Fall on Caracul's ar - mies like spir-its of up - per air.' written below the bass clef staff. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests.

air, Fall on Ca - racul's ar - mies like spir - its of

fall on Caracul's ar - mies like spirits of up - per air.

The second system of music consists of four staves. The top two staves are for the vocal line, with the lyrics 'air, Fall on Ca - racul's ar - mies like spir - its of' written below the treble clef staff. The bottom two staves are for the piano accompaniment, with the lyrics 'fall on Caracul's ar - mies like spirits of up - per air.' written below the bass clef staff. The piano part continues with a complex, rhythmic accompaniment.

air, fol - low the king of the lan - ces, follow him,

follow him, follow

The third system of music consists of four staves. The top two staves are for the vocal line, with the lyrics 'air, fol - low the king of the lan - ces, follow him,' written below the treble clef staff. The bottom two staves are for the piano accompaniment, with the lyrics 'follow him, follow' written below the bass clef staff. The piano part continues with a complex, rhythmic accompaniment.

follow him, follow ^{fol - low} him, him, fol - low! Challenge the

him, follow him, follow him, follow him, Challenge the

Sva *loco.*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody with lyrics. The second line is a bass vocal line. The third and fourth lines are piano accompaniment, with the right hand featuring a complex texture of chords and the left hand providing a steady bass line. Performance markings include *Sva* (Sustained) and *loco.* (Locomotor).

foemen, challenge the foemen all to the fight. Death must ye fear not, Fear on-

fz *fz*

Detailed description: This system contains the second two lines of the musical score. The vocal lines continue with lyrics. The piano accompaniment features a more active right hand with some melodic lines and a consistent bass line. Performance markings include *fz* (forzando).

ly flight. On! on! Hear, hear the

p *p*

Detailed description: This system contains the final two lines of the musical score. The vocal lines conclude with the lyrics. The piano accompaniment continues with a similar texture to the previous systems, ending with a final chord. Performance markings include *p* (piano).

voices of the fa - - - thers! hear, hear the voi -

pp

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'voices of the fa - - - thers! hear, hear the voi -' and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and chords. The second system continues the piano accompaniment with similar rhythmic patterns and dynamics.

ces of the fa - - - thers! On! On!

f

pp *p*

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with 'ces of the fa - - - thers! On! On!' and includes a forte (*f*) dynamic marking. The piano accompaniment continues with intricate textures, including a *pp* marking in the third system and a *p* marking in the fourth system.

Ere morning dawns shall Ca-ra-cul fall before the brave king of

ff *tr*

Detailed description: This system contains the fifth and sixth systems of music. The vocal line begins with 'Ere morning dawns shall Ca-ra-cul fall before the brave king of'. The piano accompaniment features a very forte (*ff*) dynamic and includes a trill (*tr*) in the bass line.

Mor - - ven, fol - low the brave king of Mor - ven,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "Mor - - ven, fol - low the brave king of Mor - ven," written below. The bottom two staves are for the piano accompaniment, featuring a complex texture with many beamed notes and dynamic markings such as accents (>) and slurs.

follow the brave king of Mor - ven. fol - low the brave king, fol - low the
Morven, fol - low the brave king, fol - low the brave king, the

The second system continues the vocal and piano parts. The vocal line lyrics are "follow the brave king of Mor - ven. fol - low the brave king, fol - low the Morven, fol - low the brave king, fol - low the brave king, the". The piano accompaniment continues with similar complex textures and dynamic markings.

brave . . . king of Mor - ven.

The third system concludes the page. The vocal line lyrics are "brave . . . king of Mor - ven.". The piano accompaniment features a final, more dramatic section with dynamic markings *ffz*, *ffz*, and *fz*, and a series of beamed notes leading to a final cadence.

No. 2.

Andante. (Ad Libitum.)

f

Fingal.

Piano-Forte.

Yet to-day will I de-

- stroy this proud king's might; This day his blood shall mingle with Carun's limpid waters; The

hills the dreadful shout re-ech-o, When he and all his host in bat-tle per-ish.

As leaf by the wind, be-fore mine arm the foe shall

Piu lento.

scat - - ter,

Co - ma - la! ere yet the night is end - ed, I will re - turn to

*

Andante con moto.

thee. Fare - well, thou be - lov - - ed! Fear thee

not, fear thee not, For I am in league with Vict'ry, And with

COMALA.

Love,.....

Fare - well,

thou light of my soul !.....

.....

There is no ray my path to il-lumine; And all..... a -

- round me

is veil'd in night,

Fear thee not,

fear thee

not,

for I

am in league with vict' - ry,

and with

COMALA.

Love,..... Fare - well, thou light of my soul !.....

..... There is no ray my path to il-lumine; And all..... a -

- round me is veil'd in night, Fear thee not, fear thee

not, for I am in league with vict' - ry, and with

p *p* *f* *dim.* *p* *FINGAL.* *Ped.* ** Ped.* ** Ped.* *dol.*

Love,.... Thou be - loved, O..... fear thee not, Fare - well, be -

mf *dim.* *p*

COMALA.
Agitato.

O Fin - gal, O may the fa - thers pro - tect

- lov - - ed! Fear thee

mf *3*

thee; O Fin - gal, O may the fa - thers pro - tect

not..... be - lov - ed; Fare - well, Fear thee

mf *3*

thee! And, fall'st thou, then here up - on this

not,.... be - lov - ed!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'thee! And, fall'st thou, then here up - on this' and continues with 'not,.... be - lov - ed!'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include a forte (*f*) marking.

moun - tain, I die, O Fin - gal, O

fear thee not, O fear thee not, be

The second system continues the vocal and piano parts. The vocal line has the lyrics 'moun - tain, I die, O Fin - gal, O' and 'fear thee not, O fear thee not, be'. The piano accompaniment features a dense texture of sixteenth notes. Dynamics include *fz*, *dim.*, and *p*.

dolce. may they, the fa - thers pro - tect thee! O Fingal, O may the

loved! fare - well,..... be - lov - ed,

The third system concludes the piece. The vocal line has the lyrics '*dolce.* may they, the fa - thers pro - tect thee! O Fingal, O may the' and 'loved! fare - well,..... be - lov - ed,'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *dol.* and a triplet of sixteenth notes.

fa - thers pro-TECT..... thee!

fear.....thee not, O thou be-LOVED, fare - well, thou be-LOVED, fear thee

mf

not, be-LOVED, fear thee not, Ere yet the morning dawns, shall Caracul fall,

pa. *f*

p *fz*

..... and I re - turn to thee, O..... fear thee not, fare -

p *dol.* *p*

p con anima.

p

fare - well,..... fare -
well, be - lov - ed,

well..... be - lov - ed, fare - well..... fare -
fare - well, fare -

rit. *a tempo.*
well, fare - well.

rit. *a tempo.*
p 3

Ped. *

No. 3. CHORUS OF WARRIORS.

Allegro non troppo.

TENOR.

Chorus.

BASS.

Corno.

Piano-Forte.

f
On!

f
On!

on! on to the fight,

Fin-gal to vic'try

on to the fight! on to the fight,

Fin-gal to vic'try

leads.

On! on to the fight!

Fin-gal to vic'try

fz

leads, On, Fol - low the brave king of Mor -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'leads, On, Fol - low the brave king of Mor -'. The piano accompaniment consists of chords and moving lines in both hands.

ven, Follow the brave king of Mor - ven. On!

On! the standard up-

The second system continues the vocal line with the lyrics 'ven, Follow the brave king of Mor - ven. On!'. The piano accompaniment continues with similar harmonic support. The lyrics 'On! the standard up-' are positioned below the piano part.

Loud pealeth the horn, On, on to the fight, . . . on to the

raise, the standard upraise,

The third system features the vocal line with the lyrics 'Loud pealeth the horn, On, on to the fight, . . . on to the'. The piano accompaniment includes a prominent horn-like sound in the right hand. The lyrics 'raise, the standard upraise,' are positioned below the piano part.

fight, . . . on to the fight! on, on,

The first system consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes.

on, fol-low him, fol - low him, fol-low, fol - low
fol - low him, fol-low him, fol-low him, fol low

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern.

him, fol - low! challenge the foemen, challenge the foemen, all
him, foll - low him,

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a more complex rhythmic pattern with accents. A dynamic marking *fz* is present at the end of the system.

to the fight, Challenge the foe to the fight, all . . to the

fz

fight, On, on to the fight, on, on to the

fight, On, to the fight, on, on, on to the fight, on,

fight, on to the fight, on, on to the

on, on to the fight, on to the fight,

fight,

fz

fz

dim.

mf

First system of musical notation. The upper staff (treble clef) contains a melodic line with various rhythmic values and accidentals. The lower staff (bass clef) contains a bass line with chords and single notes. A *dim.* marking is present in the upper staff.

Second system of musical notation. The upper staff (treble clef) begins with a *p* dynamic marking. The lower staff (bass clef) contains a bass line with chords. A *dim.* marking is present in the upper staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a *pp* dynamic marking. The lower staff (bass clef) contains a bass line with chords. A *CORNO V* marking is present in the upper staff.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a *dim.* marking. The lower staff (bass clef) contains a bass line with chords.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with a *pp* dynamic marking. The lower staff (bass clef) contains a bass line with chords.

Andante. ad lib.

Comala.

pp

O, dreadful is the still - ness,

My hopes, my

Piano-forte.

semper. pp

pp

fond dreams are all de - part-ed,

And nought but peril remains ;

O, dreadful is the

stillness, nothing I hear, nought but the distant stream that yonder murmurs; nothing I see, save dark and

frowning clouds that lower in the heav'ns.

My hopes, my fond dreams are all departed, yes, all!

Andantino.

Comala,

Dersa-grena, *dol.*

Melico-ma, *dol.*

Chor. of Virgins.

Sor - row not, why art thou weeping? Yet lives Fin-gal, the brave. O sor - row not, why

Sor - row not, O sor - row not, why

Sor - row not, O sor - row not, why

Andantino.

mf.

art thou weep - ing? Yet lives Fin - gal, the brave, Yet lives Fin - gal, the brave. O

mf.

art thou weep - ing? Yet lives Fin - gal, the brave, Yet lives Fin - gal, the brave. O

mf.

art thou weep - ing? Yet lives Fin - gal the brave, Yet lives Fin - gal the brave. O

mf.

DERSAGRENA and MELICOMA with CHORUS.

why, why dost thou trem-ble, O, why, why dost thou trem-ble for him, who no danger

why, why dost thou trem-ble, O, why, why dost thou tremble for him, who no danger

fears? O, sor - row not, sorrow not, sor - row not, sor - row not,

fears? O, sor - row not, sorrow not, sor - row not, sor - row not,

dim. *p* *mf* *dim.* *pp*

Recit.

COMALA,
poco lento.

pp

My hopes, my fond dreams are all de-part-ed, yes, all! . . .

Ped * *Ped* *

DERSAGRENA, (Narrating.)
Andantino.

See! yonder sits Co - ma-la, and gaz - es in - to the vale where they were

marching; Sor - row and doubt her eye doth sad - den.

Animato.

Come, come, Me-li - co - ma, and strive with your song..... to cheer her

Animato.

MELICOMA. *ad lib.*

spir - - it. So let us then sing her a

rit.

song of Fin-gal's ex - - ploits, till e - cho come from the hills of Mor - -

rit.

ven.

mf

rit.

No. 5.

BALLAD.

Andante.

Dersagrena.



1. From Lochlin came to bat - tle, Sua-
2. The storm raged over the moun - tain, The
3. As sinks the moon in the wa - ters, So

Piano-Forte.



ran, the haugh - ty knight; O - ver the roll - ing bil - low, On
 storm raged o - ver the plain; Sua - ran, in jew - ell'd ar - mor,
 sank be-reft of life, The king, his blood fast flow - ing, And



Mor - ven's plain to light, For Fingal's life - blood thirsting, He
 Sought the brave king of Mor - ven, High on the mountain, all arm - ed Stood
 bit - ter - ly rued the strife, They fled like deer o'er the meadow, Pur -



vow'd re-venge to take, And came for land and scep-tre, With him the lance to
 Fin-gal, a flash in the night; Came king Su-a-ran to meet him, All ready was he to
 sued by the huntsman bold; For there in his jewelled ar - mor Lay he all dead and

f *un poco rit.*
mf *p*

CHORUS OF VIRGINS.
 DERSAGRENA with CHORUS.

break. *dim.* *p*
 fight. . . .
 cold. . . .

MELICOMA.
mf

O hear'st thou, Co - mala, what Fingal hath done?

SOPRANO II. SOLO.
mf

O hear'st thou,
 O hear'st thou,

mf *mf* *mf* *mf*

f *dim.* *p*

Co-ma-la, what Fin - gal hath done, Whom ne'er a foe yet hath van-quished?

f *dim.*

Co-ma-la, what Fin - gal hath done, Whom ne'er a foe yet hath van-quished?

f *dim.* *p*

1 & 2 *tempo. 1mo.* 3

Ped. * *pp* *Ped.* * *Ped.*

pp

Comala.

Moderato.

p tranquillo.

Still all now is hush'd

Piano-forte.

p

..... no sound is heard, save the roar..... of the

stream ;..... dark - ness veils..... the mountain

pp

poco animato.

heights.....

See there, Meli-
poco animato.

co-ma, what is't near yonder wood, that so quick - - - ly

mf

f

moves, O woe is me! Is it not one of Fin - - gal's

f

fz

mf

war - - - riors?

f

dim.

p

tempo lo.

MELICOMA.
dol.

O ba - nish thine anxious vision, 'Tis a deer thou see' - st,

p

mf

swift darting thro' the vale.

COMALA
Agitato. poco. stringendo.

See ye the pale moving sha - dows, gi - ant like? See

cres. stringendo.

f

how they're hov'ring o'er us, The light -

f ad lib.

ff tempo 1o.

ning did reveal their aw - - ful forms ap - proach - ing.

ff tempo 1o. dim.

DERSAGRENA.

tranquillo.

O Co - ma - la, what thou see'st are no spirit forms, but

rocky cliffs, but rocky cliffs illum'd by the light'ning's flash.

COMALA.

Where art thou, Fin - gal, Where art thou,

Fin - gal, all around me night draw - eth on.

p Hear ye not wild distant tu - mult. The cry of

string

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "Hear ye not wild distant tu - mult. The cry of". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A "string" marking is present above the vocal line.

woe, The clash of ar - mor? They fly now, they

gen *f* *do.*

gen *do.*

crescendo.

The second system continues the vocal line with the lyrics "woe, The clash of ar - mor? They fly now, they". The piano accompaniment features a "crescendo." marking and includes triplet figures in the left hand. Dynamics include *gen* and *f*. A "do." marking is placed above the vocal line.

fly, this way, they come in their hur - ried flight,.....

The third system shows the vocal line continuing with "fly, this way, they come in their hur - ried flight,.....". The piano accompaniment is more active, with a forte (*f*) dynamic and accents throughout.

Tempo lo.

ffz *dim.* *p*

The fourth system consists of piano accompaniment. It begins with a "Tempo lo." marking. The dynamics range from fortissimo (*ffz*) to piano (*p*), with a "dim." (diminuendo) marking. The right hand has a steady eighth-note accompaniment, while the left hand has a more rhythmic pattern.

DERSAGRENA. *p*

It is the storm... .. a-mid the tree - tops howl - ing,

MELICOMA.

p

dim.

and from the hills a - far the e - choes an - swer.

dim.

COMALA. *f*

Say

cres.

strin - gen do.

Allegro non troppo Agitato.

why, O stream, thy wave is crim - son'd in

fz *mf*

blood? Say why, O stream, say,

dim.

why,..... O stream? Lone..... are thy

dim. *p* *Ped.*

shores now and for - sa - - ken. Say

Ped. *

why....., O stream, say why, O stream, say

why is thy wave crim-son'd in blood, O why?.....

mf *cres.* *tr*

CHORUS OF VIRGINS.

Mad - ly rag - es the storm, Mad - ly rag - es the
 Mad - ly rag - es the storm, Mad - ly rag - es the
 Come let us fly..... now, let us

f

storm, let us fly now, let us fly now,

storm, let us fly now, let us fly now, let us

fly now, let us fly now, let us fly now,

The first system consists of five staves. The top three staves are vocal lines. The bottom two staves are piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are: "storm, let us fly now, let us fly now," on the first line; "storm, let us fly now, let us fly now, let us" on the second line; and "fly now, let us fly now, let us fly now," on the third line.

come, O come, let us fly now, let us fly

fly now, let us fly now, let us fly

come, O come, come, let us fly..... now, let us

The second system consists of five staves. The top three staves are vocal lines. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The lyrics are: "come, O come, let us fly now, let us fly" on the first line; "fly now, let us fly now, let us fly" on the second line; and "come, O come, come, let us fly..... now, let us" on the third line.

now, ere death o'ertake in light - - ning's

now, ere death o'er - take us in the lightning's flash, come,

fly now, ere death o'er - take us in the light - - ning's

COMALA.

Say

flash, let us fly, let us fly, let us fly, let us fly,

let us fly..... now, let us fly now,

flash, let us fly, let us fly..... now, let us fly, let us fly,

dim.

why, O stream, thy wave is crim - son'd in

mf let us fly, let us fly,

mf let us fly, let us fly,

fz *dim.*

Detailed description: This system contains the first two lines of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are 'why, O stream, thy wave is crim - son'd in'. The piano accompaniment starts with a forte-zwischen (fz) dynamic and features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The system concludes with a 'dim.' (diminuendo) instruction.

blood? Slumbers Fin - gal the brave?

pp See how the pale sha - dows of the slain, are

pp See how the pale sha - dows of the slain, are

pp *dim.*

Detailed description: This system contains the second two lines of the vocal melody and the second two staves of the piano accompaniment. The vocal line continues with the lyrics 'blood? Slumbers Fin - gal the brave?'. The piano accompaniment continues with a similar rhythmic pattern, marked with piano-pianissimo (pp) dynamics. The system concludes with a 'dim.' (diminuendo) instruction.

p

Slumbers Fin - - gal?

glid - ing by,.....

glid - ing by,.....

pp

pp

pp

pp

p dolce.

daughter of night, O daughter of night, look

come, O come,

come, O come,

down from thy throne in the sky, That I may see by thy bright

mf Come let us fly, let us fly,

mf Come let us fly, let us fly,

let us fly, . . . let us fly,

f ray, The glit - - ter of his cors - let, the

mf Come let us fly, now, Come let us

mf Come let us fly, now, Come let us

con fuoco.

glit - - ter of his cors - let, O . . . daughter of . . .

fly now, O come,

fly now, O come,

fz

dim. *p*

night, O . . . daughter of . . . night, look

O come,

O come,

f *dim.* *p*

down, O look down, O daugh - - - ter of

See how the pale shadows of the

See how the pale shadows of the

f *dim.*

Detailed description: This system contains the first two lines of the musical score. The vocal line begins with the lyrics 'down, O look down, O daughter of'. The piano accompaniment features a series of chords and a melodic line in the right hand, with a trill-like figure in the left hand. Dynamics include *f* and *dim.*

night, look down, Or else . . .

plain are gliding by; Woe, woe, woe,

plain are gliding by; Woe, woe, woe,

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

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with 'night, look down, Or else . . .'. The piano accompaniment continues with similar textures, including a trill in the left hand. Dynamics include *p*, *f*, and *dim.*

shalt thou, . . . O death, be wel - come, too

Woe, woe, when the

Woe, woe, when the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "shalt thou, . . . O death, be wel - come, too" and continues with "Woe, woe, when the" and "Woe, woe, when the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

Piu Allegro.

wel - - - - - come! Thou light of the

con-querer foe shall ap - - - - - proach, Let us fly, now,

con-querer foe shall ap - - - - - proach, Let us fly, now,

Piu Allegro.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "wel - - - - - come! Thou light of the" and continues with "con-querer foe shall ap - - - - - proach, Let us fly, now," and "con-querer foe shall ap - - - - - proach, Let us fly, now,". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. The tempo marking *Piu Allegro.* is present at the beginning and end of the system.

fa - thers, Come and show me, light . . of the

let us fly, now, Woe to

let us fly, now, Woe to

let us fly, now, Woe to

fz

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The next three staves are piano accompaniment for the vocal line, with lyrics placed below them. The bottom two staves are piano accompaniment for the piano part, with a forte (*fz*) dynamic marking.

fa - - - thers, Come and show me, show me the

us, See, ah! see the sha - - dows

us, See, ah! see the sha - - dows

mf

mf

mf

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The next three staves are piano accompaniment for the vocal line, with lyrics placed below them. The bottom two staves are piano accompaniment for the piano part. Dynamic markings of *mf* are present in the piano accompaniment staves.

glo - rious he - - - ro, Show . . . me the
 glide! *f* Woe to us! woe to us!
 glide! *f* Woe to us! woe to us!

fz *Ped.* *

he - ro, Show . . . me the he - ro, the he - ro, the
 woe to us, woe to us, woe to us, woe, When our
 woe to us, woe to us, woe to us, woe, When our

he - - - ro in death,

foes ap - proach, Woe to us,

foes ap - proach, Woe to us,

mf

dim. *p*

... re - pos - - - ing, Come and

Come let us fly, now,

Come let us fly, now,

dim. *f*

show me, Come and show me, O show

Come let us fly, now, Woe,

Come let us fly, now, Woe,

Come let us fly,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line, with lyrics 'Come let us fly, now, Woe,'. The fourth staff is the piano accompaniment for the vocal line, with lyrics 'Come let us fly,'. The music is in a minor key and features a variety of rhythmic patterns and dynamics.

me in splen - - - dor the he - . . . ro in

woe to us, When the con-quer - ing foe shall ap -

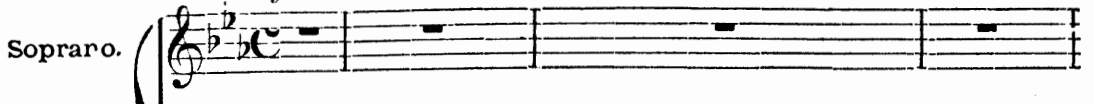
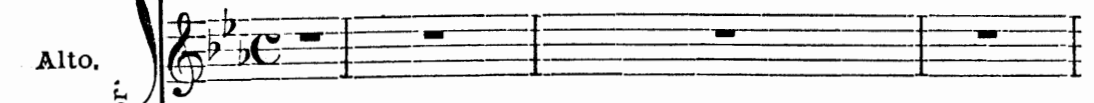
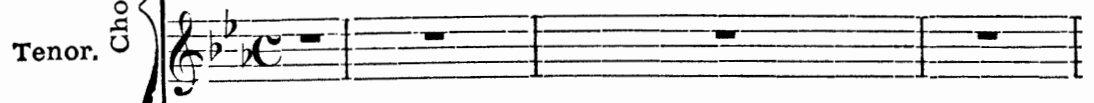

woe, woe to us, When the foe shall ap -

now, let us fly, now. When the foe shall ap -

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line, with lyrics 'woe to us, When the con-quer - ing foe shall ap -' and 'woe, woe to us, When the foe shall ap -'. The fourth staff is the piano accompaniment for the vocal line, with lyrics 'now, let us fly, now. When the foe shall ap -'. The music continues with complex piano accompaniment and vocal lines.

No. 7. CHORUS OF SPIRITS.

Allegro moderato.

Soprano. 
Alto. 
Tenor. 
Bass. 

Piano-Forte. 




der in the storm, . . .

storm, . . .

wan - der in the storm, . . .

f *f* *f* *f*

p we wan - - - . . .

p . . . in the

p we wan - - - der, we

p *p* *p* *p* *p* *p* *p*

der in the storm,

storm, o'er

wan - der in the storm,

fz *p* *fz* *p* *fz* *p* *fz* *p*

Detailed description: This system contains the first two vocal phrases. The vocal line starts with 'der in the storm,' and continues with 'wan - der in the storm,'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *fz* (forzando) and *p* (piano).

Thro' cloud and mist our pathway leads us ;

plain, in the storm, . . .

p *f* *p* *f* *pp* *p*

Detailed description: This system contains the second two vocal phrases. The vocal line continues with 'Thro' cloud and mist our pathway leads us ;' and 'plain, in the storm, . . .'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo).

p
we wan - - - - -
p
in the
p
we wan - - - - - der, we

pp

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics 'we wan - - - - -' and 'in the' in the first measure, and 'we wan - - - - - der, we' in the second measure. The piano accompaniment consists of a treble and bass clef with a piano (*pp*) dynamic. The key signature has two flats, and the time signature is 2/4. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

der in the storm,
storm,
wan - der in the storm,

f

Detailed description: This system contains the next two measures. The vocal line continues with 'der in the storm,' and 'wan - der in the storm,'. The piano accompaniment continues with a similar rhythmic pattern, but with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has two flats, and the time signature is 2/4.

p
we wan - - - - -
p
we wan - - - - -
..... *p* in the
p
we wan - - - - - der o'er

-der in the storm, *f*
-der in the storm, *f*
storm *p* we
plain in the storm, *f* *p* we

we guide them to the fathers, the heroes in the bat - - tle

we guide them to the fathers, the heroes in the bat - - tle

guide them to the fathers' home, the heroes in the bat-tle fall - - -

pp

Detailed description: This system contains the first three vocal lines and the first two piano accompaniment staves. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The music is in a minor key with a 3/4 time signature. Dynamics include *pp* (pianissimo).

fall - - - en.

fall - - - en.

- en, Where the

f

Detailed description: This system contains the second three vocal lines and the second two piano accompaniment staves. The vocal lines continue the lyrics from the first system. The piano accompaniment continues with a more active melody in the right hand. Dynamics include *f* (forte).

Where the bat - - - tle
Where the bat - - - tle
bat - tle joined, in val - ley, on height, where the

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a soprano and alto register, both in a key with two flats. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a more rhythmic accompaniment.

joined, in val - - - ley, on
joined, in val - - - ley, on
bat - - - tle joined, in val - - ley, on height, where the
bat - - - tle joined, in val - - ley, on height, in

This system continues the musical score with the second two vocal staves and the second two staves of the piano accompaniment. The vocal lines continue with the lyrics, and the piano accompaniment maintains its rhythmic and melodic patterns. The system concludes with a double bar line and repeat signs in the piano parts.

height. . . .

bat - - tle joined,

val - ley, on height, there

p

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand. A dynamic marking of *p* (piano) is present.

rest . . . we, and

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment maintains the complex sixteenth-note texture in the right hand and sustained chords in the left hand. A dynamic marking of *p* is also present.

p

And
p

call them, There sum - mon, And

wel - - - come, each

And wel - - - come,

wel - - - come, each

one that falls, Ye spi - -

each one that falls.

one that falls.

cres.

f

f COMALA >

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part has a complex texture with many sixteenth notes. Dynamics include *f* and *f COMALA >*. There are also hairpins indicating crescendos and decrescendos.

rits of the fa - thers,

tell me, each one that

dim.

mf

Detailed description: This system contains the next two measures. The vocal line continues with lyrics. The piano accompaniment features a prominent sixteenth-note pattern. Dynamics include *dim.* and *mf*. There are also hairpins indicating crescendos and decrescendos.

Chorus.

falls, but Fin - - gal not, but

In the storm o'er

We wan - der in the storm o'er plain, We

Fin - - gal not. What whis - - per

plain, in the storm, we guide them to the

storm, we wan - der in the storm.

wander in the storm o'er plain, We guide them to the

they? what say they? what whis - per they?

fa - - - thers' home, the he - - - roes in the

fa - - thers' home, the he - - - roes in the

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line includes dynamic markings *dim.* and *pp*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern.

what say they? O why, ye spir - its, ap - pear ye to

bat - - - tle fall - - - en.

bat - - tle fall - - - en.

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "O why, ye spir - its, ap - pear ye to" and "bat - - - tle fall - - - en." The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern.

me? O woe! he hath

The

The bat - tle's rage is past and o'er, the bat - tle's rage is

fal - len, he is no more!

bat - tle's rage is past and o'er.

past and o'er, is past and o'er.

past and o'er, the bat - tle's rage is past and o'er.

Detailed description: This is a page of a musical score, page 67. It features a vocal line and a piano accompaniment. The vocal line consists of several staves with lyrics. The piano accompaniment is written in treble and bass clefs. The music is in a minor key, indicated by the key signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'. The lyrics are: 'me? O woe! he hath', 'The', 'The bat - tle's rage is past and o'er, the bat - tle's rage is', 'fal - len, he is no more!', 'bat - tle's rage is past and o'er.', 'past and o'er, is past and o'er.', and 'past and o'er, the bat - tle's rage is past and o'er.'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

.....

.....

.....

.....

ff

In com - - bat

dim. *p* *ff*

Detailed description: This system contains the first five staves of music. The top four staves are vocal parts, each with a dotted line indicating a rest. The fifth staff is the bass line of the piano accompaniment, starting with a forte (*ff*) dynamic. The sixth staff is the right-hand piano part, featuring a complex texture with chords and a sixteenth-note pattern, marked with *dim.*, *p*, and *ff*. The seventh staff is the left-hand piano part, providing a simple harmonic accompaniment.

fell the war - - rior.

b_o.

Detailed description: This system contains the next five staves of music. The top four staves are vocal parts, with the lyrics 'fell the war - - rior.' written below the notes. The fifth staff is the bass line of the piano accompaniment, continuing the harmonic support. The sixth staff is the right-hand piano part, featuring a complex texture with chords and a sixteenth-note pattern, similar to the first system. The seventh staff is the left-hand piano part, providing a simple harmonic accompaniment. The system concludes with a *b_o.* marking.

the war - - rior

prince, in com - bat fell the war - - rior,

and now his

prince,..... and now..... his

ff *dim.* *p* *dim.* *pp*

shade is home. - - - - -

shade is home. - - - - -

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "shade is home." written below them. The next two staves are piano accompaniment in treble and bass clefs, with the same lyrics "shade is home." written below them. The bottom staff is a grand staff (treble and bass clefs) for the piano accompaniment, featuring a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final measure of the piano accompaniment.

ward flee

ward flee

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "ward flee" written below them. The next two staves are piano accompaniment in treble and bass clefs, with the same lyrics "ward flee" written below them. The bottom staff is a grand staff (treble and bass clefs) for the piano accompaniment, featuring a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final measure of the piano accompaniment. The dynamic marking *pp* (pianissimo) is present above the first and second staves of the piano accompaniment.

dim.

The first system of the musical score consists of six staves. The top three staves are vocal parts, and the bottom three are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines feature long, sustained notes with a fermata over the final note, accompanied by the instruction *dim.* and the text "ing,.....". The piano accompaniment includes a complex, rhythmic pattern in the right hand, marked *pp*, and a simpler bass line in the left hand. A *Ped.* (pedal) instruction is located at the end of the system.

The second system of the musical score consists of six staves. The top four staves are vocal parts, which are mostly empty with a few notes and a fermata. The bottom two staves are piano accompaniment. The key signature remains two flats. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked *dim.*, and a bass line in the left hand. The system concludes with a double bar line and a small asterisk (*) on the final note of the bass line.

Andante.

Comala.

Piano-forte.

O! O! would I were sitting by Ca-run's waters! O!

O...that I my tears with its waves might mingle! Full of sorrow, in

youth now I follow thee to the grave where thou sleepest! O, O, would I were

sitting by Ca-run's waters, O, shade of

piu lento. *p*

Fin - gal that dwell'st in the clouds, Hov - er o'er . . . me! O

trem.

dim. pp *piu lento.* *f*

come! O come! O hov - er

dim. *p*

o'er me, O come, O come!

dim. *p* *dim.*

pp *pp* (Dying away.)

Co - ma-la fol - lows thee.

dim. *pp* *pp*

No. 9. CHORUS OF WARRIORS.

Andante.

Piano-Forte.

Allegro non troppo.

cres.

cres.

mf

f

TENOR.

CHORUS.

BASS.

f

Escap'd is the foe's wild tumult, Es-cap'd is the foe's wild

tu - mult, His steed treads no more on the mountain, His

Be - fore Fingal's

steed treads no more on the mountain; Be - fore Fingal's arm they have

Be-fore Fingal's arm they have

Detailed description: This is a page of a musical score, page 75. It features three vocal parts: Tenor, Chorus, and Bass, along with a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "Escap'd is the foe's wild tumult, Es-cap'd is the foe's wild tu - mult, His steed treads no more on the mountain, His Be - fore Fingal's steed treads no more on the mountain; Be - fore Fingal's arm they have Be-fore Fingal's arm they have". The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The piano part consists of two staves, treble and bass clef, with complex chordal and melodic lines.

arm they have fled, be-fore him have fled,

fled, be - fore him have fled, es - cap'd is the
es - cap'd is the foe,

fled, be - fore, him, have fled, es - cap'd is the

The first system consists of two vocal staves (Soprano and Bass) and two piano accompaniment staves (Right and Left Hand). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The vocal lines are in a simple, homophonic style, while the piano accompaniment features a more complex, rhythmic pattern with many beamed notes.

foe's wild tu - mult, es - cap'd, es - cap'd,

es-cap'd, es-cap'd,

es-cap'd, es-cap'd,

The second system continues the vocal and piano parts. The vocal lines are aligned with the lyrics. The piano accompaniment maintains its rhythmic intensity, with the right hand often playing sixteenth-note patterns and the left hand providing a steady bass line.

As thun - der doth roll in the hea - vens, doth

The third system shows the vocal lines and piano accompaniment for the final phrase. The vocal lines are in a simple, homophonic style, while the piano accompaniment features a more complex, rhythmic pattern with many beamed notes. The system concludes with a final chord in the piano part.

roll in the hea - vens, As o'er the
hea - - vens,

The first system of the musical score consists of four staves. The top two staves are vocal lines (soprano and bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a complex texture with many sixteenth and thirty-second notes.

plain howls the tem - pest, So raged in his

The second system continues the musical score with four staves. It follows the same layout as the first system, with vocal lines and piano accompaniment. The piano part continues with intricate rhythmic patterns.

fu - ry, Mor - ven, Es - cap'd is the
Es-

The third system concludes the musical score on this page with four staves. It includes the final vocal lines and piano accompaniment. The piano part features a triplet of sixteenth notes in the right hand towards the end of the system.

foe's wild tu - mult, His steed treads no more, no more on the
 cap'd is the foe, His steed treads no more on the

mountain, His steed is no more on the mountain, Be - fore Fingal's

arm they have fled,..... be - fore him, be - fore him, be -

fore him have fled, be - fore him, be - fore him, be - fore him have

fore..... him be -

fore him, be - fore him have

fled.....

fled, From the hills comes the

fled, From the hills comes the

From the hills comes the

From the hills comes the

dim. mf

hills comes the glad shout of vic - to - ry, comes the
 glad shout, the glad shout of vic-to-ry, the hills comes the
 glad shout of vic - - to - ry, from the hills comes the

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the right hand plays a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has three sharps (F#, C#, G#).

'gainst
 glad shout of vic - to - ry, And ar - mor 'gainst ar - mor is
 ar - mor is clashing,

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *fz* (forzando) and *f* (forte). The piano part features more complex rhythmic patterns and chordal textures.

clash - ing, is clashing, and ar - mor 'gainst ar - mor is

The third system concludes the page with the final vocal phrase and piano accompaniment. The piano part continues with rhythmic accompaniment and chordal support for the vocal line.

clash - ing, All stain - ed in Ca - - ra - cul's blood, All

stain - ed in Ca - ra - cul's blood, And ar - mor 'gainst

ar - mor is clash - ing, 'gainst ar - mor is clashing, From the

hills comes the glad shout of vic - to - ry! the glad shout, the

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "hills comes the glad shout of vic - to - ry! the glad shout, the".

glad shout of vic - to - ry, glad shout of vic - to - ry, the

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "glad shout of vic - to - ry, glad shout of vic - to - ry, the".

glad shout of vic - to - ry, the glad shout of vic - to -

The third system of the musical score concludes the vocal and piano parts. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "glad shout of vic - to - ry, the glad shout of vic - to -".

ry, the glad shout of vic - - to - ry, Es -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a half note 'ry,' followed by a quarter note 'the', a quarter note 'glad', a quarter note 'shout', a quarter note 'of', a quarter note 'vic', a quarter note 'to', a quarter note 'ry,', and a half note 'Es -'. The piano accompaniment consists of a bass line with quarter notes and a treble line with chords and eighth notes.

The piano accompaniment for the first system continues with a bass line of quarter notes and a treble line of chords and eighth notes, providing harmonic support for the vocal line.

cap'd is the foe's wild tumult, Escap'd is the foe's wild tu - mult, His

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note 'cap'd', a quarter note 'is', a quarter note 'the', a quarter note 'foe's', a quarter note 'wild', a quarter note 'tumult,', a quarter note 'Escap'd', a quarter note 'is', a quarter note 'the', a quarter note 'foe's', a quarter note 'wild', a quarter note 'tu -', a quarter note 'mult,', and a half note 'His'. The piano accompaniment continues with a bass line of quarter notes and a treble line of chords and eighth notes.

The piano accompaniment for the second system continues with a bass line of quarter notes and a treble line of chords and eighth notes, providing harmonic support for the vocal line.

steed treads no more on the mountain, His steed treads no more on the mountain, Be -

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note 'steed', a quarter note 'treads', a quarter note 'no', a quarter note 'more', a quarter note 'on', a quarter note 'the', a quarter note 'mountain,', a quarter note 'His', a quarter note 'steed', a quarter note 'treads', a quarter note 'no', a quarter note 'more', a quarter note 'on', a quarter note 'the', a quarter note 'mountain,', and a half note 'Be -'. The piano accompaniment continues with a bass line of quarter notes and a treble line of chords and eighth notes.

The piano accompaniment for the third system continues with a bass line of quarter notes and a treble line of chords and eighth notes, providing harmonic support for the vocal line.

Be-

fore Fingal's arm they have fled, Be - fore Fingal's

fore Fingal's arm they have fled,
arm, Fingal's arm they have fled, Es -

arm, Fingal's arm they have fled, Es - cap'd, Es -

cap'd, Be - fore Fingal's arm, Be - fore Fingal's

arm, Es - cap'd is the foe, be - fore Fingal's arm,

Es-

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "arm, Es - cap'd is the foe, be - fore Fingal's arm,". The word "Es-" is written below the piano staff.

Es - cap'd be - fore Fingal's arm,

- cap'd..... be - fore Fingal's arm,.....

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "Es - cap'd be - fore Fingal's arm," and "- cap'd..... be - fore Fingal's arm,.....".

This system contains two staves of piano accompaniment. The top staff is the treble clef and the bottom staff is the bass clef. There are dotted lines in the vocal line area, indicating the continuation of the vocal part from the previous system.

dim.

This system contains two staves of piano accompaniment. The top staff is the treble clef and the bottom staff is the bass clef. The word "dim." is written above the top staff. The music concludes with a double bar line.

Andante con moto.

Sop. I. *p* *pp*
O cease your song of triumph now, Ye

Sop. II. *p* *pp*
O cease your song of triumph now, Ye

Alto. *p* *pp*
O cease your song of triumph now, Ye

CHORUS OF VIRGINS.

Piano-forte. *p* *pp*

p *f*
knights of Fingal, still, O still! The foe hath fled before your arm, But

p *f*
knights of Fingal, still, O still! The foe hath fled before your arm, But

p *f*

pp

mourn, O mourn, for us..... and you!.....

mourn, O mourn, for us..... and you!.....

p

f

piu vivace.

f

PINGAL

Why doth your song thus la -

Ped

*

f

ment? The foe hath fled be-fore mine arm, The foe hath fled be-

mf

fore mine arm, The bat-tle sing, by Carun's flood, Till e-cho reach you

mountain height, where Co-ma-la waits for me.

Tempo 1mo. *p* O cease thy song of triumph now, O cease thy song of

Chor. p O cease thy song of triumph now, O cease thy song of

O Co-ma-la!

triumph now, For ne'er shalt, O ne'er shalt thou see Co - - ma - la! O

triumph now, For ne'er shalt, O ne'er shalt thou see Co - - ma - la! O

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

FINGAL.

O Co - ma - la!

mourn, mourn, mourn . . . for us! O mourn for us and you! In grief for thee her

mourn, mourn, mourn for us! O mourn for us and you! In grief for thee her

mourn, O mourn, O mourn for us! O mourn for us, and you! In grief for thee her

pp *pp*

thou light . . . of my soul! The
 spi-rit fled, . . ne'er, O ne'er shalt thou see Co - - ma-la.
 spi-rit fled, . . ne'er, O ne'er shalt thou see Co - - ma-la.

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *dim.* *p* *p*

foe hath fled before mine arm. The storm is o'er. the sun breaks forth; But thou, thou

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

light of my soul, O Co - ma-la, art lying dead and cold in the grave.

p *ritard.* *lento.* *ritard.* *p* *lento.*

No. 11.

*Andantino.
dolce.*

Fingal.

1. Let me see now my be - lov - - ed, Show me where the fair one
2. Mountain must I wan - der, Lone - ly by day and

Piano-Forte.

sleeps ; Woe! on the rocks she li - eth pale and dead, Whom I so dear - ly
night ! No more thro' the for - est shalt thou walk, By the mountain stream no

CHOR. SOPR. & ALTO. FINGAL.
loved. O mourn, O mourn ! O would thou might live as once thou didst live!
more.
TEN. *mf*
BASS *p* O mourn. O mourn !

dolce. *p* *CHOR.*

Would I might hear the gen - tle tones Of thy voice, O my Co - ma-la! O

dim. *1* *2*

mourn, O mourn, mourn, O mourn, Co - ma-la! *FINGAL Solo.* 2. O'er the

dim. *1* *2*

dim. *p*

Allegro maestoso.

f **FRINGAL.**

Strike now your harp strings, and raise ye your song, Sing,

ye maids of Mor - ven, Sing now ye bards

sing Co - ma-la's praise, Co - ma-la's praise,

dolce. Waft her with song a - bove to the Fa - - ther's dwell - ing. *dim.*

No. 12. CHORUS OF BARDS AND VIRGINS.

Allegro moderato maestoso.

Soprano.
Alto.
Tenor.
Bass.

Chorus.

marcato.
f

From their cloud-home a-bove, Spir - its an - ces - tral are watch -

Piano-Forte.

- ing, From their cloud-home a - bove Spir - its an - ces - tral are

watch - ing,

Ped. * *Ped.* *

And lightnings a - round her are flash - - ing, lightnings a -

From their cloud-home a - bove,
- round her are flash - - ing.

Spirits an - ces - tral are watch - - ing, light - nings a - round her are

flash - - - ing.

mf

When re-sounds o'er the

dim. *mf*

Detailed description: This system contains the first two systems of music. The first system shows piano accompaniment for the words 'flash - - - ing.' with a *mf* dynamic. The second system features vocal lines and piano accompaniment for the words 'When re-sounds o'er the'. Dynamics include *mf* and *dim.*

mea - dow her call? When comes she for the chase from the moun -

Detailed description: This system contains the third and fourth systems of music. The third system shows vocal lines and piano accompaniment for the words 'mea - dow her call? When comes she for the chase from the moun -'. The fourth system continues the piano accompaniment.

SOPRAN. I. II.

mf

ALTO.

- tain? Beams of the moon bear now a -

mf

p

Detailed description: This system contains the fifth, sixth, and seventh systems of music. The fifth system shows vocal lines for Soprano (I & II) and Alto, and piano accompaniment for the words '- tain? Beams of the moon bear now a -'. Dynamics include *mf* and *p*.

loft the soul of the maid - - en; Send

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "loft the soul of the maid - - en; Send". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many sixteenth and thirty-second notes.

us thine im - - age in vi - sions bright, And

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "us thine im - - age in vi - sions bright, And". The musical notation remains consistent with the first system, with a treble clef for the vocal line and a grand staff for the piano accompaniment.

light - en our great sor - row, Com - fort our sor - -

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "light - en our great sor - row, Com - fort our sor - -". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte) throughout the system.

SOPRANI.

p
row - ing hearts.

p TENORI
BASSI
From their cloud home a - bove,

marcato.

ff SOPRANI.

Spir - its an - ces - tral are watch - ing, And lightnings a -

ALTI.

round her are flash - ing, Lightnings a - round her are

flash - - ing, and lightnings a-round her are flash -

The shades.
 ing. The shades of the fa - -
 The shades of the fa - thers, the fa - -

ing. The shades of the fa - - thers are call - - -

of the fa - - thers are call - - - ing,
 thers are call - - ing a - bove, the shades of the
 the

ing, the fa - - thers are call - ing,

The shades of the fa

fa shades of the thers are call shades of the fa thers are call

The shades of the fa - - - thers, the shades of the thers are call ing, the fa

ing, are call ing, call ing, the fa call

fa thers, fa

thers, are call - - ing, are call - - ing, from thers, are call - - ing, are call - - ing, from

fz

clouds..... from a-bove, from clouds..... from a -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'clouds', followed by a melodic phrase for 'from a-bove, from clouds'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

bove : 'Tis the fa - - - thers are

The second system continues the vocal line with 'bove : 'Tis the fa - - - thers are'. The piano accompaniment includes a section marked with an '8' (octave) in the right hand, indicating a change in register.

call - - ing, are call - - - ing; The

The third system contains the vocal line 'call - - ing, are call - - - ing; The'. The piano accompaniment concludes with a section marked 'LOCO.' in the right hand, indicating a change in articulation or style.

shades of the fa - - thers are call -

ing; Borne on the moon's bright beams now as -

end - - - ing,..... The soul of the

maid - en de - part - - ing, The soul of the maid - en de-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "maid - en de - part - - ing, The soul of the maid - en de-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a flowing, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand.

part - - ing; On moonbeams a - loft as - cend - eth, The

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "part - - ing; On moonbeams a - loft as - cend - eth, The". The piano accompaniment maintains the same texture as the first system, with a flowing right hand and a rhythmic left hand.

soul of the maid - en de - part - -

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "soul of the maid - en de - part - -". The piano accompaniment continues with the same texture, ending with a sustained chord in the right hand and a final bass note in the left hand.

ing. The shades of the fa -

- thers, The shades of the fa - - thers are call -

- ing, are call - - ing.

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