

STORM.

(No. 16b.)

Doppio movimento. (♩ = ♩.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes with a *pp* dynamic marking. The lower staff is in bass clef and contains a continuous eighth-note accompaniment throughout the system.

The second system continues the musical piece. The upper staff features a melodic line with eighth notes and some rests, while the lower staff maintains the eighth-note accompaniment.

The third system shows further development of the melodic and accompanimental parts. The upper staff has more complex rhythmic patterns, and the lower staff continues with the eighth-note accompaniment.

The fourth system continues the piece. The upper staff has a melodic line with some rests, and the lower staff continues with the eighth-note accompaniment.

The fifth system includes dynamic markings. The upper staff has a *p* marking, and the lower staff has a *cres.* marking. The melodic line in the upper staff becomes more active.

The sixth system concludes the piece. The upper staff has a *cres.* marking. The lower staff continues with the eighth-note accompaniment. The system ends with a double bar line and a *fed.* marking.

f *dim.*
* Ped. * Ped. *

R
p

cres.
Ped. *

f *dim.* *p* *cres.*
Ped. * Ped. * Ped.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many accidentals. The left hand (bass clef) has a steady eighth-note accompaniment with triplets. Dynamics include *ff* and *p cres.*. Pedal markings are present: ** Ped.* and *Ped.*.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns. Dynamics include *ff* and *p cres.*. Pedal markings include ** Ped.* and *Ped.*.

Third system of musical notation. Dynamics include *ff* and *p cres.*. Pedal markings include ** Ped.* and *Ped.*.

Fourth system of musical notation. Dynamics include *ff* and *p cres.*. Pedal markings include ** Ped.* and *Ped.*.

Fifth system of musical notation. This system features a more active right hand with slurs and accents. Pedal markings include ** Ped.* and *Ped.*.

Sixth system of musical notation. The right hand continues with slurred and accented notes. Pedal markings include ** Ped.* and *Ped.*.

Ped. * Ped. * Ped. 3 3 3 3 3 3 3 3

* Ped. * Ped. 3 3 3 3 3 3 3 3 *dim.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *V* *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a treble staff containing eighth-note chords and a bass staff with a steady eighth-note accompaniment. Dynamic markings *f* and *ff* are present.

Second system of musical notation. Treble clef, key signature of two sharps. The treble staff features a melodic line with eighth-note chords, while the bass staff continues with a steady accompaniment.

Third system of musical notation. Treble clef, key signature of two sharps. The treble staff continues with eighth-note chords, and the bass staff maintains the accompaniment.

Fourth system of musical notation. Treble clef, key signature of two sharps. A 'W' marking is above the first measure of the treble staff. The treble staff has a melodic line with eighth-note chords, and the bass staff has a steady accompaniment. A *dim.* marking is present. Pedal markings 'Ped. *' are located below the bass staff.

Fifth system of musical notation. Treble clef, key signature of two sharps. The treble staff features a melodic line with eighth-note chords, and the bass staff has a steady accompaniment. A *p* marking is present. Multiple 'Ped. *' markings are located below the bass staff.

Sixth system of musical notation. Treble clef, key signature of two sharps. The treble staff features a melodic line with eighth-note chords, and the bass staff has a steady accompaniment. 'tr' markings are present above the treble staff. A 'Sze.' marking with a wavy line is present above the treble staff. 'Ped. *' markings are located below the bass staff.

MAJOR DOMO.

Si- lence all ! At- tend your host ! Si- lence all, and pledge the 'oast !

Moderato

SIR GEORGE.

'Tis an hon - our'd old tra - di - tion, O - pen house is Had - don Hall ; Wel - come

p

all who seek ad - mis - sion, Gen - tle, sim - ple, great and small. Health and wealth to com - rades

CHORUS.

pre - sent, Wel - come one and all the same ! Health to peer and health to pea - sant ! Health to

Health to peer and health to pea - sant ! Health to

f

(No. 16c.)

Allegretto moderato e pesante.

squire and health to dame!

squire and health to dame!

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

SIR GEORGE.

In days of old, When men were bold, And the

p

prize of the brave the fair, We danc'd and sang Till the raf - ters rang And laugh - ter was ev - 'ry - where! Our

X

lives were lives of stress and storm, But through our veins the blood ran warm—We on - ly laugh'd the more, We

on - ly laugh'd the more! For mirth was mirth, And worth was worth In the grand old days of

cres. *dim.*
Ped. * Ped. * Ped. *

yore! For mirth was mirth, And worth was worth In the grand old days of yore! To the grand old days, To the

CHORUS.

To the grand old days, To the

f
Ped. * Ped. * Ped. *

grand old days, The grand old days of yore! The grand old days of yore! Ere

SIR GEORGE.

grand old days, The grand old days of yore! The grand old days of yore!

Ped. * Ped. * Ped. *

life is old, And hearts grow cold, And the au - tumn gath - ers grey, With soul and voice In your youth re - joice, And

p

mer - ri - ly keep your May; A - gain let love and man - ly mirth And wo - man's beau - ty rule the earth As

beau - ty ruled be - fore, As beau - ty ruled be - fore; And once a - gain Let men be men As they

cres. *dim.*
Ped. * Ped. *

were in days of yore, And wo - man's beau - ty Rule the earth As beau - ty ruled be fore; And

Ped. * Ped. *

once a - gain Let men be men As they were in days of yore.

CHORUS.

To the grand old

To the grand old

Ped. * Ped. * Ped. * Ped. *

days— To the grand old days— To the grand old days of yore! The grand old days of yore!

days— To the grand old days— To the grand old days of yore! The grand old days of yore!

Ped. * Ped. * Ped. *

RUPERT. RECIT.

Allegro non troppo.

MCCRANKIE.

- tray'd, be - tray'd ! A - bet - ted by this trick - sy maid ! Eh, mon ! eh,

SIR GEORGE.

mon ! th' doch - ter's flown ! Is this my house, sir, or thine

RUPERT.

own ? For - give my friend - let me ex - press My sor row

Ped. *

A

for his zeal's ex - cess ; He has on - ly just come From the Isle of Rum, And

p

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LADY V. & DORCAS. CHORUS.

this is his na - tive ev - 'ning dress. Yes, why has he come— Yes, why has he come from the

SIR GEORGE.

But *why* has he come— Yes, why has he come from the

SIR GEORGE. LADY V. & DORCAS.

And hav - ing come—Yes, hav - ing come—

Isle of Rum? Yes, hav - ing come from the Isle of Rum—

Isle of Rum? Yes, hav - ing come from the Isle of Rum—

LADY V. & DORCAS. B

Although he has come from the Isle of Rum !

SIR GEORGE.

Cannot thy Gae - lic friend be dumb? Although he has come from the Isle of Rum !

Although he has come from the Isle of Rum !

Although he has come from the Isle of Rum !

f

Moderato.

McCRANKIE. *RECIT.* SIR GEORGE. LADY VERNON. RUPERT.

Eh, mon, eh, mon, ye din-na ken, The doch-ter's gane wi' e - vil men! What is this tale? I fear me! This

CHORUS.

tale I will suc-cinct-ly tell, If you will on-ly hear me. Oh! tell this tale to us as well; A tear-ful tale, I fear me!

Oh! tell this tale to us as well; A tear-ful tale, I fear me!

Molto moderato l'istesso tempo.

RUPERT.

We were shelt'ring all Un-derneath a wall, Ve-ry damp and most un-hap-py; And to

Ped. *

McCRANKIE. PURITANS. RUPERT.

keep us warm In the pelt-ing storm—We were hae-in' a wee drap-pie! They were hav-ing a wee drap-pie! We

PURITANS.

said so, friends!

MCCRANKIE.

Ve-ry damp—And most un-hap-py! Oh,

We said, we a' Were bid-in' un-der-neath a wa'— An' maist un-hap-py!

DORCAS & SOPRS.

PURITANS.

yes, we were damp, And we all had the cramp, But we had no wee drap-pie! That's why you were un-hap-py? That's

C = ~~3/4~~.

MCCRANKIE.

why we were un-hap-py.

I was bid-in' there Wi'nae breeks to wear—An' a

p

Ped. *

RUPERT.

MCCRANKIE.

SIMEON (A Puritan).

kilt's a wee bit draugh-ty! When one of the boys He heard a noise—An' we lis-ten'd, cool an' craf-ty. Please

CHORUS. RUPERT. MCCRANKIA RUPERT & MCCRANKIE

And you lis-ten'd cool and craf-ty? To voi-ces speak-ing- Footsteps creaking- Then a si-lence deep and dead.

I was the boy who heard the noi- And you lis-ten'd cool and craf-ty?

CHORUS.

And what did the voi-ces say? Tell us, we pray.

PURITANS.

Need we men-tion Our at-ten-tion Was be-stowed on what they said? And what did the voi-ces say? Tell us, we pray.

Piu vivo.

RUPERT (Whisperingly). MCCRANKIE (Whisperingly). BOTH.

Hush, step light-ly! Haud me tight-ly! Light-ly let your footsteps fall— Light-ly, light-ly, light-ly fall! Now step lightly! hold me tightly!

PURITANS.

Light-ly, light-ly, light-ly fall! Now step lightly! hold me tightly!

In falsetto. tempo *mo.* RUPERT.

Light-ly, light ly, light-ly fall! For-ward I rush'd, this sau-cy vix-en grasping!

Light-ly, let our foot-steps fall— Light-ly fall!

late !
late !
late !
late !
late !
soon !
late !
soon !

SIR GEORGE.
What means this tale? Why in - ter - rupt our sport, This in -

fp
Ped. *

- trigue of the kitch-en to re - port? It means that to-mor-row Thy daugh - ter and pride Will

DORCAS.
p

be, to thy sor - row, Her true lo - ver's bride! My daugh-ter! my daugh-ter! my daugh-ter!

LADY VERNON.
F
RUFERT.

SIR GEORGE.
My daugh-ter! my daugh-ter! my daugh-ter!

CHORUS.

Thy daugh-ter! thy daugh-ter!
Thy daugh-ter! thy daugh-ter!

Ped. * Ped.

DORCAS.

A-way to the wa-ter They gal-lant-ly ride!

LADY VERNON.

daugh-ter!

RUPERT.

cou-sin and bride!

SIR GEORGE.

My daugh-ter!

To horse—to horse—the fugitives pur-

RUPERT & McCRANKIE.

To horse—to horse—but af-ter you!

SIR GEORGE.

-sue!

PURITANS.

To horse—to horse—but af-ter you!

CHORUS OF MEN.

To horse—to horse—the fu-gi-tives pur-sue!

SIR GEORGE.

Fleet tho' the light-ning's flash Van - ish from view, Sure - ly the thun-der's crash

Fol - lows a - new. I will, what - ev - er hap, Press thro' the holt,

DORCAS & LADY VERNON.

Fleet tho' the light-ning's flash

RUPERT.

Fleet tho' the light-ning's flash

MCCRANKIE.

Fleet tho' the light-ning's flash

SIR GEORGE.

Close as the thun - der - clap Af - ter the bolt!

PURITANS.

Fleet tho' the light-ning's flash

CHORUS.

Fleet tho' the light-ning's flash

Fleet tho' the light-ning's flash

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new!

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

To horse—to horse!

Van-ish from view. Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Ped. *

Ped. *

horse— To horse! to horse! We will bring up the

horse— To horse! to horse! We will bring up the

horse— spare nei-ther steed nor spur!

horse— To horse! to horse! We will bring up the

horse— To horse! to horse!

horse— To horse! to horse!

f

Ped. *

Ped.

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue! To horse! To

rear! The fu-gi-tives pursue, the fu-gi-tives! To horse! To

rear! The fu-gi-tives pursue, the fu-gi-tives! To horse! to horse! To

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue! To horse! To

rear! To horse— to horse— To

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue, the fu-gi-tives! To horse! To

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue, the fu-gi-tives! To horse! To

Ped. *

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

Ped.

dim.

LADY VERNON.

In vain they will blun der Thro'

p

holt and thro' braꝓe; Nev er yet did the thun - der The

rit.

rit.

Andante moderato.

K **THREE GIRLS.**

light - ning o'er - take! Fare - well, our gra - cious host - ess, Of chil - dren both be - rept; But

p

love, o - be-dience, troops of friends Un - to thee still are left. Not ours to break grief's sa - cred seal And on thy woe to dwell, But

rit. *Andante con moto.*
 ours to bend a hum - ble knee And bid thee fond fare - well. Fare-
 Fare-
 Ped. * Ped. *

CHORUS.
p
 - well ! . . . Fare - well ! . . . Time, the A - ven . . . ger,
p
 Time, the A - ven . . . ger,
 Ped. * Ped. * Ped. * Ped. * Ped. *

Time, the Con - trol - ler, Time, that un - rav - els the tan - gle of life, . . . Guard thee from

Time, the Con - trol - ler, Time, that un - rav - els the tan - gle of life, . . . Guard thee from

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dan - ger, Prove thy con - so - ler, And make thee a - gain hap - py mo - ther and wife!

dan - ger, Prove thy con - so - ler, And make thee a - gain hap - py mo - ther and wife!

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

L
f

Brief is all life; Its storm and strife Time stills;

Brief is all life; Its storm and strife Time stills;

Ped. * Ped. * Ped. * Ped. ed.

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And thro' this dream The name - less scheme Fel - fil's ;
 And thro' this dream The name - less scheme Ful - fil's ;

Ped. * Ped. * Ped. * Ped.

Un - til one day . . . Thro' space is hurl'd . . . A va - cant world, Thro' space is
 Un - til one day . . . Thro' space is hurl'd . . . A va - cant world, Thro' space is

Ped. * Ped. * Ped. * Ped.

hurl'd . . . A va - cant world, Si - lent and grey,
 hurl'd . . . A va - cant world, Si - lent and grey,

Ped. 10,348. * Ped. * Ped.

SOPRANOS.

Un - til one day . . . Thro' space is hurled . . . A va - cant world,

Ped. * Ped. * Ped. * Ped. *

Detailed description: This system contains the vocal line for Sopranos and the piano accompaniment. The vocal line is on a single staff with lyrics: "Un - til one day . . . Thro' space is hurled . . . A va - cant world,". The piano accompaniment consists of two staves (treble and bass clef). The bass line features several long, sustained notes with a "Ped." (pedal) marking and an asterisk (*) below it, indicating a sustained pedal point.

TENORS & BASSES.

Thro' space is hurled . . . A va - cant world, Si lent and grey. . .

Ped. *

Detailed description: This system contains the vocal line for Tenors & Basses and the piano accompaniment. The vocal line is on a single staff with lyrics: "Thro' space is hurled . . . A va - cant world, Si lent and grey. . .". The piano accompaniment consists of two staves. The bass line has a "Ped. *" marking at the end of the system.

Si - lent, si - lent and grey!

Si - lent, si - lent and grey!

pp

Ped. * Ped. * Ped. *

Detailed description: This system contains the vocal line for Tenors & Basses and the piano accompaniment. The vocal line is on a single staff with lyrics: "Si - lent, si - lent and grey!". The piano accompaniment consists of two staves. The bass line has a "pp" (pianissimo) dynamic marking and "Ped. *" markings. The piano part features a complex texture with many chords and moving lines.

Ped. *

Detailed description: This system contains the piano accompaniment for the final part of the page. It consists of two staves. The bass line has a "Ped. *" marking. The piano part continues with complex textures and chords.