

*Mendelssohn*

**THE FIRST  
WALPURGIS NIGHT**

Op.60

(A poem by Goethe)

From the version published by Novello  
and Company

English translation updated from that of  
W. Bartholomew.

## THE FIRST WALPURGIS NIGHT

Walpurgis (710-779AD) was the niece of St. Boniface (ca. 680-754). A Benedictine abbess, she was known for her exemplary kindness – not always a characteristic of missionaries of that time – which enabled the rapid development of a Christian cult in her name following her death. She was canonised on May 1<sup>st</sup> 870.

Goethe's poem centres on activities in the Brocken – the highest peak of the Harz mountains in central Germany. Its altitude and atmospheric conditions (snow, dense fog or mist) give rise to eerie phenomena such as the appearance of weird shadows. This area was home to the fierce Saxon tribes whose pagan practices proved to the advancing Christian missionaries their alliance with the devil. However, the inhospitable terrain proved difficult for the Christians to cross, and the pagans were able to carry out their rituals on the mountain tops. Mountaintops were also the scene for the supposed Satanic activity of witches that the Church persecuted between the fifteenth and seventeenth centuries. Indeed, a trial was held in 1589 where 133 women stood accused of having taken part in a witches' Sabbath on the Brocken which had been attended by some 8000 witches. All but four of the 133 were burned at the stake in a single day, the four escapees reportedly being carried away by the devil before they could be burned.

These legends grew over a period of time, and with them a body of literature. Goethe's poem was just one such item. It refers to the particular festivities which occurred on Walpurgis Night – the eve of St. Walpurgis' Day, i.e. the night of April 30<sup>th</sup>.

The Saxons had been defeated by Charlemagne, who had them baptised as Christians. However they (privately) did not accept this, and retreated to the summit of the Brocken, their own territory, to make sacrifices to their idols, including Wotan. Although Christian sentinels were posted at the entrances to the Brocken, the pagans, clad in disguises and armed with pitchforks and torches, could easily frighten and repel the sentinels.

Goethe came from a Lutheran family and was raised a Lutheran, but he ultimately renounced that faith in favour of a philosophical blend of Christianity and other religions. His immediate ancestry lived in the Harz although he himself was born and bred in Frankfurt am Main. He did however visit and climb the Brocken in December 1777, September 1783 and September 1784, and this must have influenced his writings on Walpurgis Night. These included a scene in "Faust" in addition to his ballad "Die erste Walpurgisnacht" written in 1799 and published in 1800.

As mentioned above, *Die erste Walpurgisnacht* is based on Charlemagne's imposition of Christianity on the Saxons between 768 and 804. Mendelssohn's setting divides the ballad into 9 sections, grouping together Goethe's verses 1 & 2, 3 & 4, 10 & 11, of the 12 original verses. Sections 1 to 5 set the scene and describe the preparations for the festivities, and sections 6 to 9 describe the festivities themselves.

The overture (not included in this edition) depicts the transition from Winter to Spring.

1. This depicts the Druids' eagerness to worship Wotan.
2. A woman of the people (Goethe's original has a man) reminds them that this rite is punishable by death, and also imperils their women and children. The other women echo this warning.
3. One of the Druids insists that anyone who shies away from sacrifice has earned his imprisonment. He offers to surround the area with guards so that the rest can worship Wotan in safety.
4. The Druid guards disperse to suitable positions around the glen.
5. One of the Druid guards conceives a plan to outwit the Christians by disguising themselves as the (Christians' idea of the) devil, and scaring them away.
6. The Druid guards and people take up this idea. This marks the beginning of the actual festivities.
7. The scene shifts to a second Druid who laments that Wotan now has to be worshipped under the cover of darkness. He asks that Wotan will purify their faith as a flame purifies itself of smoke. He prays they will never lose Wotan's light, even if they are forced to cease their ancient rites.
8. The scene shifts to a Christian sentinel, who sees the scene apparently of witches and devils. He and the other Christian sentinels are terrified by this, and they flee.
9. The scene reverts to the pagan Druids who are now safe from immediate persecution by the Christians. They repeat the second Druid's prayer – for a pure faith in the face of adversity, and that Wotan's light will shine for ever even if they ultimately are quelled.

Although set in a period over 100 years before Goethe's time, the ballad has relevance to his own, and indeed, our time, e.g. the contemporary use of enormous bonfires and loud noises in some festivities.

Mendelssohn composed his first setting around 1831, but it was not performed until late 1832 (Goethe never heard it – he died in March 1832). He later revised the work, and the revised edition as we know it was performed firstly in 1843. Berlioz was present at this performance, and declared "I am strongly inclined to regard it as the finest thing that Mendelssohn has done". It was published, together with a piano-accompaniment version prepared by Mendelssohn himself, in 1844, when it was reckoned to be among the most significant art works of the present. This revised version quickly became more popular than Mendelssohn had predicted.

G.L. May 2009.

*Most of the information presented here is summarised from John Michael Cooper's book "Mendelssohn, Goethe and the Walpurgis Night – the Heathen Muse in European Culture 1700-1850" (University of Rochester Press, 2007. ISBN 1-58046-252-9)*

**This edition: music as published by Novello over 100 years ago. Words mostly William Bartholomew's original translation, altered by Geoffrey Lockwood. Published under CPDL licence.**

No. 1.

SOLC AND CHORUS.—NOW MAY AGAIN.

*Allegro vivace non troppo (L'istesso Tempo).*

**TENOR VOICE.**  
*A DRUID.*  
 Now May a - gain . . . Breaks Winter's chain, The bud and bloom are springing.

*ritard.*

**ACCOMP.**  
*pp*  
*Ped.*  
*\* ritard.*  
 ♩ = 96.

**CHORUS OF PEOPLE.**

*Tempo.*

**SOPRANO.**  
 Now May a - gain . . . Breaks Win-ter's chain, The

**ALTO.**

*Tempo.*  
*f sf*

bud and bloom are spring - ing; No snow is

*sf* *f* *p*

seen; The vales are green, The wood - land choirs are sing - ing, The

vales .. are ... green, The wood-land choirs are sing - ing, The

*p* *f* *p* *cres*

vales .. are ... green, The wood-land choirs are sing - ing.

cen - do.

*p* *f*

No snow ... is seen, The

*sf* *p*

vales are green, The vales are green, The wood-land

*p* *sf* *p*

choirs . . are sing - - ing, The vales are green, The

vales are green, The wood - land choirs . . are

sing - ing. Now May a - gain - -

Breaks Win-ter's chain, a - gain breaks Win - ter's chain! . . .

*p.*  
a - gain breaks Win - ter's chain!

TENOR SOLO.  
Yon moun - tain height Is wint' - ry white; Up -

*p*  
- - on it we will ga - - ther; Be - gin the an - cient

*cres.*  
ho - ly rite; Praise our Al - migh - ty Fa - ther,  
*p* *cres* *cen* *do.*

*f*  
Praise our Al - migh - ty Fa - ther.  
*p* *cres* *cen* *do.* *f*

*ped* \* *ped.* \* *ped* \*

*Allegro assai vivace.*  $\text{♩} = 160.$

In sa - cri - fice The flames shall

crea - - - cen - - - do al. *ff*

*Ped.* \*

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

*sf p* *cre*

way! . . . . . In sa - - cri - fice The

*scen* . . . . . do. *p*

flame shall rise! Be - gin the an - - cient

ho - ly rite, Praise our Al - migh - ty Fa

*sf* *p*

ther. Praise our Al - migh - ty Fa - - ther.

In sa - cri - fice The flame shall

rise! Be - gin the an - cient ho - - ly

rite! Thus blend our hearts, . . . thus blend our

hearts, . . . our hearts to - ge - . . .

Chorus.

A

ther. In sa - cri - fice The flame shall  
In sa - cri - fice The flame shall

*f*

*con fuoco.*

The flame shall rise in sa - cri -  
rise, rise in sa - cri -  
rise, rise in sa - cri -

*f*

fice, shall rise in sa - cri - fice! Be -  
fice, shall rise in sa - cri - fice! Be -  
fice, shall rise in sa - cri - fice! Be -  
fice, shall rise in sa - cri - fice! Be -

*f*

gin the an - cient ho - ly rite.  
gin the an - cient ho - - ly rite.  
gin the an - cient ho - - ly rite.  
gin the an - cient ho - - ly rite.

*sf* Praise our Al - migh - ty Fa - - ther! *f* A -  
*sf* Praise our Al - migh - ty Fa - - ther! *f* A -  
*sf* Praise our Al - migh - ty Fa - - ther! *f* A -  
*sf* Praise our Al - migh - ty Fa - - ther! *f* A -

way! a - way! a -  
way! a - way! a -  
way! a - way! a -  
way! a - way! a -

way! Thus blend our hearts, . . . . thus blend our  
 way! Thus blend our hearts, thus blend our  
 way! Thus blend our hearts, thus blend our  
 way! Thus blend our hearts, thus blend our

*f*

hearts . . . . . to - ge - . . . .  
 hearts, . . . . . our hearts to - ge - . . . .  
 hearts, . . . . . our . . . hearts to - ge - . . . .  
 hearts, . . . . . our hearts to - ge - . . . .

*f*

**B** TENOR SOLO.  
 In sa - - cri - fice the flame shall rise! Be -  
 ther! A - way!  
 ther! A - way!  
 ther! A - way!  
 ther! A - way!

*p* *f* *sf* *p*

gin the an - - cient ho - ly rite! Be - gin the  
A - way!  
A - way!  
A - way!  
A - way!

*Tutti.*  
Be - gin the an - cient  
*Solo.* an - cient ho - - ly rite! *Tutti.* Be - gin the an - cient  
Be - gin the an - cient

ho - - ly rite! . . . . A - way! . . . . a -  
ho - - ly rite! . . . . A - way! . . . . a -  
ho - - ly rite! . . . . A - way! . . . . a -  
ho - - ly rite! A - way! . . . . a - way! . . . .

way! . . . a - way!

way! . . . a - way!

TENOR SOLO.

way! . . . a - way! Thus blend our hearts, . . . .

. . . a - way! a - way!

*f* *sf p*

. . . thus blend our hearts, . . . . our hearts to - ge - .

*cres.* *sf* *f*

TUTTI.

*sf* Thus blend our hearts, . . . thus blend our

Thus blend our hearts, thus blend our

TUTTI.

- - ther, Thus blend our hearts, . . . thus blend our

Thus blend our hearts, thus blend our

*sf*

hearts, . . . . . our

hearts to - - ge - - - ther, blend our

hearts to - - ge - - - ther, blend our

hearts to - - ge - - - ther, blend our

*ff* *sf*

hearts to - ge - ther. *f* A - way! A -

hearts to - - ge - - ther. *f* A - way! A -

hearts to - ge - - ther.

hearts to - ge - ther.

*ff* *sf*

way! . . . . . thus blend our

way! . . . . . thus blend our

A - way! A - way! thus blend our

A - way! A - way! thus blend our

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

hearts, . . . thus blend our hearts to - -

hearts, . . . thus blend our hearts to - -

hearts, . . . thus blend our hearts to - -

hearts, . . . thus blend our hearts to - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *sf* (sforzando) and *v* (accents).

ge - - - ther. . . . .

ge - - - ther. . . . .

ge - - - ther. . . . .

ge - - - ther. . . . .

ge - - - ther. . . . .

The second system continues the vocal and piano parts. The vocal parts have a long note for 'ge' followed by a rest and then 'ther.' with a dotted line. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *sf* and *ff* (fortissimo).

The third system shows the vocal parts with rests, indicating they are silent. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line and a key signature change to two sharps (F#, C#) and a time signature change to 3/4.

No. 2. SOLO AND CHORUS.—KNOW YE NOT A DEED SO DARING?

ALTO VOICE.

(An aged woman of the people.)

ACCOMP.  
♩ = 138.

*Allegretto non troppo.*

Know ye not a deed so

The first system of music features an alto voice line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Know ye not a deed so". The piano accompaniment consists of two staves, with dynamics marked *fp*, *p*, *dim.*, and *pp*. The tempo is marked *Allegretto non troppo.*

The second system continues the vocal line with the lyrics "dar-ing, Dooms us all to die des-pair-ing?". The piano accompaniment continues with similar dynamics and rhythmic patterns.

The third system features the vocal line with the lyrics "Know ye not, it is for-bid-den By the e-dicts of our foe-men?". The piano accompaniment includes a prominent bass line with a wide interval.

The fourth system continues the vocal line with the lyrics "Know ye, spies and snares are hid-den For the sin-ners, for the pa-gan?". The piano accompaniment features a melodic line in the right hand.

The fifth system concludes the vocal line with the lyrics "On their ram-parts they will slaugh-ter Mo-ther,". The piano accompaniment ends with a *pp* dynamic marking.

fa - ther, son and daugh - ter! On their ramparts they will



slaugh - ter Mother, fa - ther, son and daughter, son and daugh - ter!




If de - tect - - - ed,



Naught but death can be ex - pect - - ed, Naught but



death, . . . . Naught but death can be . . . ex - pect - - .



**C**

- - ed.

**CHORUS OF WOMEN.**  
SOPRANO.

On their ram-parts they will slaugh - ter Mo - ther, fa-ther, son and

ALTO.

daugh - ter! They op - press us, They dis - tress us!

SOLO COLL. ALTO PRIMO.

If de - tect - ed, Naught but death can be ex

cres. *cres.* cen - - - - do.

*p*

The musical score is written for Soprano, Alto, and Piano. It features a chorus of women. The Soprano part has lyrics: "On their ram-parts they will slaughter Mother, father, son and daughter!". The Alto part has lyrics: "daugh-ter! They oppress us, They distress us!". The Piano accompaniment includes dynamic markings such as *f*, *sf*, *p*, and *cres.*. The score is marked with a **C** time signature and includes various musical notations like slurs, accents, and dynamic markings.

pect - - - ed, Naught but death can be ex - pect

*f* *sf* *f* *sf* *sf*

*f* *sf* *tr* *sf*

- ed! On their ram - parts they will slaugh - ter

*p* *p* *p*

Mo - ther, fa - ther, son, and daugh - ter!

*dim.* *dim.* *f* ALTO SOLO.

If de -

*sf*

- tect - ed, If de - tect - ed, Naught but death can be ex - pect - ed!

THE PRIEST. BARITONE SOLO.

The

*p* *sf* *p ritard.*

No. 3.

SOLO AND CHORUS.—THE MAN WHO FLIES.

THE PRIEST.  
(BARITONE.)

*Andante maestoso.*

ACCOMP.  
♩ = 80.

Man who flies from sa - cri - fice, De -

*sempre legatissimo.*

*cres.*

serves . . . in - car - cer - a - - - - tion.

*dim.*

The woods are free! chop down a tree, pre

*p*

*cres.*

- pare - - - a con - fla - gra - - - tion. Chop down, chop

TENORS (8ve. lower).

CHORUS OF DRUIDS. The woods are free! Chop down a

The woods are free! Chop down, chop

*dim.*

*ff*

down a tree, pre - pare a con - fla - gra - - - - tion. D SOLO.  
In  
tree, . . pre - pare a con - fla - gra - - - - tion.  
down a tree, pre - pare a con - fla - gra - - - - tion. D

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "down a tree, pre - pare a con - fla - gra - - - - tion." The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Dynamics include *sf* and *pp*. A "D" chord marking is present above the vocal line, and "SOLO." is written in the upper right corner.

*Tranquillo.*  
yonder shades, Till day - light fades, We shall not be de - tect - - -  
- ed; And we'll post men as sent - - i - nels, - We must not

The second system of music continues the vocal line and piano accompaniment. The tempo/mood is marked *Tranquillo.* The lyrics are "yonder shades, Till day - light fades, We shall not be de - tect - - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *p*.

court dis - - as - - - - - ter, We must not court dis - - - - -

The third system of music continues the vocal line and piano accompaniment. The lyrics are "court dis - - as - - - - - ter, We must not court dis - - - - -". The piano accompaniment maintains the eighth-note pattern in the right hand and a supporting bass line in the left hand. Dynamics include *p*.

*Piu animato poco a poco.*

- ter, So then with zeal our du - ty do to praise our

*pp*  
*p*iu animato poco a poco. *cres* - - - - - *cen* - - - - - do.

Lord, to praise our Lord and Mas - ter. So then with

*f* *p*

$\text{♩} = 112$

zeal our du - - ty do to praise our Lord and Mas - -

**Tutti.**

*f*

So then with zeal our du - - ty do

- ter. So then with zeal our du - - ty do to praise our

*f* *f* *sf*



No 4.

CHORUS—DISPERSE, YE GALLANT MEN.

*Allegro leggiero.*  
PIANO-FORTE.  
♩ = 88.  
*f* *dim.* *pp*

TREBLE. *pp*  
Dis - perse, dis -

ALTO. *pp*

CHORUS OF DRUID GUARDS.  
TENOR. (Sve. lower.) *pp*  
Dis - perse, dis - perse! . . . . . Dis -

BASS. *pp*  
Dis - perse, dis -

*pp*

- - perse, ye gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -  
 ye gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -  
 - - perse, ye gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -  
 - - perse, ye gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -

- cure the pas - ses round the glen. In si - lence there pro - -  
 - cure the pas - ses round the glen. In si - lence there pro - -  
 - cure the pas - ses round the glen. Pro - -  
 - cure the pas - ses round the glen. Pro - -

- tect them, Whose du - - - ties here di - -  
 tect . . . them, Whose du - - - ties here di - -  
 - tect . . . them, Whose du - - - ties here di - -  
 - tect them, Whose du - ties here . . . di -

rect them. In si-lence there pro- tect them, Whose

rect them. In si-lence there pro- tect them, Whose

rect them. In si-lence there pro- tect them, Whose

rect them. Whose

*sempre pp*

du - ties here di - rect them, In si - lence!

du - ties here di - rect them, In si - lence!

du - ties here di - rect them, In si - lence!

du - ties here di - rect them, Dis -

*pp*

Dis - perse, dis-perse, ye gal - lant men; In

Dis-perse, ye gal - lant men; In

Se - cure the pas - ses

Dis - perse, dis-perse, ye gal - lant men, Dis-perse, ye gal - lant men; In

si - - - lence! Dis - perse, Dis -

si - - - lence! Dis - perse, ye gal - lant

round the glen, In si - lence! in si - - -

si - - - lence! Dis - perse, ye gal - lant

*pp*

- perse; Se - cure the pass - es round the glen,

men, Se - cure the pass - es round the glen, Se - -

- lence, Se - cure the pass - es round the glen, Dis -

men, Se - cure the pass - es round the glen, Se -

Se - cure the pass - es round the glen: Dis -

- cure the pass - es round the glen: Dis - perse, . .

- perse, dis - perse, ye gal - lant men: Dis -

- cure, se - cure the pass - es round the glen: Dis -

perse, dis - perse, dis - perse, ye gal - lant men, Se -  
dis - perse, . . dis - perse, . . ye gal - lant men, Se -  
perse, dis - perse, dis - perse, ye gal - lant men, Se -  
perse, dis - perse, dis - perse, ye gal - lant men, Se -

*pp*  
*pp*  
*pp*  
*pp*  
*pp* *sempre pp*

cure the pass - es round the glen, In si - - -  
cure the pass - es round the glen, In si - - -  
cure the pass - es round the glen, In si - - -  
cure the pass - es round the glen, In si - - -

lence, In si - - -  
lence, In si - - -  
lence, In si - - -  
lence, In si - - -

lence! In si - - -

lence! In si - - -

lence! In si - - - lence!

lence!

*p*

This system contains the first four staves of the score. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The piano part features a complex texture with many beamed sixteenth notes and chords.

lence!

lence!

*pp*

In si - - - lence!

di - mi - nu - en - do.

This system contains the next four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth staff is a piano accompaniment line. The piano part continues with complex textures and includes a repeat sign.

*pp*

This system contains the final four staves of the score. The top two staves are vocal lines. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The piano part concludes with a final cadence and a repeat sign.

## No. 5. RECIT. AND CHORUS.—SHOULD OUR CHRISTIAN FOES ASSAIL US.

RECIT.—A DRUID GUARD.

BASS VOICE.

Should our christian foes as - sail us, Here's a scheme that may a - vail us!

ACCOMP

*Andante.* ♩ = 104.

Feign-ing de - mons, whom they fa - ble, We will scare the bi-got rab - ble,

Feign-ing de-mons, whom they fa - ble, We will scare, will scare the

*Allegro moderato.* ♩ = 144.

bi - got rab-ble. Come! Come! Come with

*Ped.* \* *Ped.* \*

torch-es bright-ly flash-ing, Rush a - long with pitch-forks clash-ing, Thro' the

night-gloom lead and fol - low, In and out each rock - y hol - low.

*p* *Ped.*

CHORUS.—DRUID GUARDS.  
*mf* BASS.

Come! Come with torch - es bright - ly flash - ing, Rush a -

Come! Come! Come with torch - es bright - ly flash - ing, Rush a -

\*

TUTTI.

- long with pitch-forks clash - ing. Thro' the night-gloom lead and fol - low, In and

TENOR. (8ve. lower.)

Come!

out each rock - y hol - - low. Come!

*E* *mf*

*leggero.*

Come! come with torch - es bright - ly flash - ing, Rush a -

Come! Come with torch - es bright - ly

- long with pitch-forks clash - ing, Thro' the night - gloom lead and

flash-ing, Rush a - long with pitch - forks clash - ing, rush a -

fol - low In and out each rock - y hol -

Come! Come!

- long. Come! with torch - es bright - ly

- low. Owls and screech - owls Howl with

flash - ing, Owls and screech - owls Howl with

*sf*

us, and scare the cow - - ards, Owls and

*Sves.*  
*sf*

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'us, and scare the cow - - ards, Owls and' and a piano accompaniment. The piano part features a wavy line above the staff labeled 'Sves.' and a dynamic marking 'sf'.

screech-owls Howl with us, and scare the cow - ards, Howl with us, and scare the

*Sves.*

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'screech-owls Howl with us, and scare the cow - ards, Howl with us, and scare the' and a piano accompaniment. The piano part features a wavy line above the staff labeled 'Sves.'

cow - ards. Come with torch - es bright - ly flash - ing, Thro' the

*F* *cres.*  
*cres.*  
*Sves.*  
*sf* *sempre p*

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'cow - ards. Come with torch - es bright - ly flash - ing, Thro' the' and a piano accompaniment. The piano part features a wavy line above the staff labeled 'Sves.', a dynamic marking 'sf', and a hairpin crescendo 'cres.' leading to a fortissimo 'F' dynamic. The piano part also includes the instruction 'sempre p'.

night - gloom lead and fol - low, lead and fol - low, In and

Detailed description: This system contains the seventh and eighth systems of music. The top system has a vocal line with lyrics 'night - gloom lead and fol - low, lead and fol - low, In and' and a piano accompaniment.

out each rock - y hol - - low. Come with torch - es,  
 out each rock - y hol - - low Come with

*8va*  
*sf*  
*p*  
*sempre p*

Come with pitch - forks, Owls and screech - - - and  
 torch - es, Owls and

screech - - - owls, Howl with us, and scare the  
 - owls,  
 screech - - - owls, Howl with us, and scare the

*8va*

A GUARD. Bass Solo.

Come, come, come!  
 cow - - - ards. Come, come!  
 cow - - - ards. Come, come!

*Ped.*  
*pp*

No. 6. CHORUS.—COME WITH TORCHES BRIGHTLY FLASHING

TENORS

BASSES.

ACCOMP.

*Allegro molto.*

*sf*

Come!

*sf*

*Allegro molto.*

*ff*

*ff*

$\text{♩} = 88.$

*sf*

*mf*

*ff*

*sf*

*mf*

*cres.*

*f*

*cres - - - cen*

do. *ff* *mf*

TENORS. (8ve. lower). *ff*

CHORUS. Come with torch-es brightly flash-ing, Feigning

BASSES. *ff*

*con fuoco.*

de-mons whom they fa - ble, Rush a - long with pitch - forks clash - ing,

*cres.* *sempre.*

Thro' the night - gloom lead and fol - low!

G

*ff*

G

*ff*  
Owls . . . and screech - - - owls, Owls . . .

*ff*

*Sva.*

2/4 6/8 2/4

Detailed description: This system contains the first vocal phrase. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a fortissimo (*ff*) dynamic. The lyrics are "Owls . . . and screech - - - owls, Owls . . .". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand features a series of chords in the right hand, with a section marked *Sva.* (Soprano) in the final measure. The left hand plays a rhythmic accompaniment of chords. The system concludes with a 2/4 time signature.

. . . and screech - - - owls, Owls and screech - - - owls,

*sf*

*Sva.*

*sf sf sf*

Detailed description: This system contains the second vocal phrase. The vocal line continues from the first system, with lyrics ". . . and screech - - - owls, Owls and screech - - - owls,". The dynamics are marked *sf* (sforzando). The piano accompaniment continues with chords in the right hand and rhythmic accompaniment in the left hand. A section marked *Sva.* is present in the right hand. The system concludes with a 6/8 time signature.

Howl with us, . . . and scare the cow - - ards!

*Sva.*

*sf sf sf sf sf sf sf*

Detailed description: This system contains the final vocal phrase. The vocal line has lyrics "Howl with us, . . . and scare the cow - - ards!". The piano accompaniment features a more active right hand with eighth-note patterns, marked with *sf* dynamics. The left hand continues with rhythmic accompaniment. A section marked *Sva.* is present in the right hand. The system concludes with a 6/8 time signature.

## CHORUS of Guards of the Druids and the Heathens.

SOPRANO. *H f*

Come . . . with torch - es bright - - ly

ALTO. *f*

Come . . . with torch - es bright - - ly

TENOR (8 re. lower.)

Come, come, come!

BASS.

Come, come, come!

SOPRANO.

flash - ing, Feign - ing de - mons whom they fa - ble, come, come, come!

ALTO.


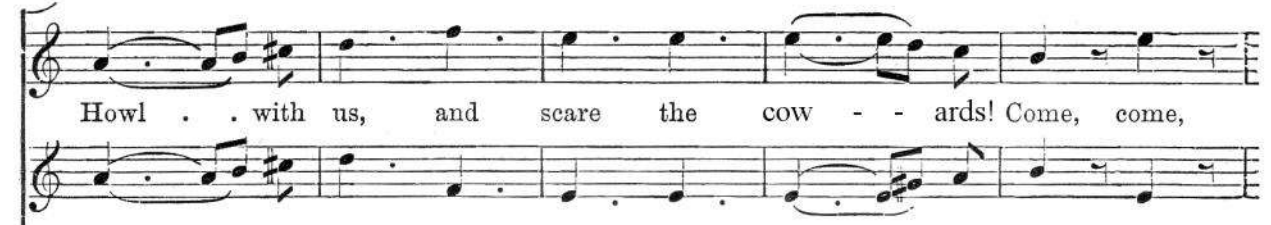
Rush . . a - long with pitch - - - forks clash - ing, In and out each

rock - y hol-low! Come, come, come! Owls . . and screech - owls



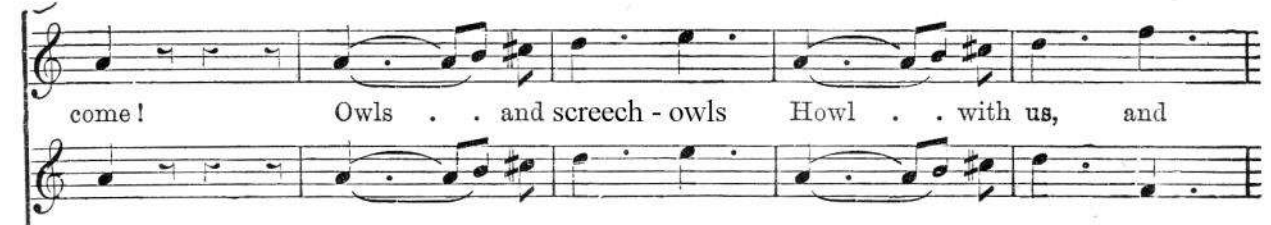
*p* *sf*

Howl . . with us, and scare the cow - - ards! Come, come,



*sf* *p*

come! Owls . . and screech - owls Howl . . with us, and



*p* *sf*

scare the cow - - - ards! Come, come, come!



*p*

CHORUS. SOPRANO.

Come . . . with torch - es bright - - ly flash - ing. Feigning de - mons

ALTO.

Come . . . with torch - es bright - - ly flash - ing. Feigning de - mons

TENOR. (8ve. lower.)

Owls . . . and screech - owls, Owls . . . and screech - owls, Howl with

BASS.

Owls . . . and screech - owls, Owls . . . and screech - owls,

whom they fa - ble, come, come, come! Through . . the night - gloom

whom they fa - ble, come, come, come! Through . . the night - gloom

us, and scare, and with scare, and scare, and scare the

lead . . and fol - low, In and out each rock-y hol - low, come, come,

lead . . and fol - low, In and out each rock-y hol - low, come, come,

cow - - - ards! Owls and screech - owls, come,

come! Owls . . and screech-owls Howl . . with us, and scare the  
 come! Owls . . and screech-owls Howl . . with us, and scare the  
 come! Owls . . and screech-owls Howl . . with us, and scare the  
 screech-owls, Owls . . and screech-owls Howl with us, and scare the

*p sf sf p*

cow - ards come, come, come! Owls . . and screech-owls Howl . . with  
 cow - ards come, come, come! Owls . . and screech-owls, Owls and  
 cow - ards come, come, come! Owls . . and screech-owls, Owls . . and  
 cow - ards come, come, come! Owls . . and screech-owls, Owls . . and

*sf*

us, and scare the cow - - ards, come, come, come!  
 screech-owls, Scare the cow - - ards,  
 screech-owls, come, come, come! come, come, come!  
 screech-owls, come, come, come! come, come, come!

*sf f cres. sf sf*

Come with torch - es, come!  
 come, come, come! . . . Come with torch - es, come!  
 come, come, come! Come with  
 come, come, come! Come with  
*p* *sf*

Come with pitch - - - forks, come!  
 Come with pitch - - - forks, come!  
 torch - es, come! Come with pitch - forks.  
 torch - es, come! Come with pitch - forks.  
*sf* *cres.* *sf* *sf*

*p* *cres.*  
 Feign - ing de - mons, whom they fa - ble, whom  
*p* *cres.*  
 Feign - ing de - mons, whom they fa - ble, whom  
*p* *cres.*  
 Feign - ing de - mons, whom they fa - ble, whom  
*p* *cres.*

*f* they fa - - ble. *I*

they fa - - ble.

they fa - - ble. *f* Come . . with torch - es bright-ly

they fa - - ble. *f* Come . . with torch - es bright-ly

*f* Owls and screechows Howl with us, and scare . . the

Owls and screechows Howl with us, and scare . . the

flash - ing, come, come, come!

flash - ing, come, come, come!

*mf*

cow - - ards, come! . .

cow - - ards, come! . .

Come . . with torch-es bright-ly flash - ing, come, come,

Come . . with torch-es bright-ly flash - ing, come, come,

*f* Owls and screech owls Howl with us, and scare . . . the cow - - ards, Howl! . . .

Owls and screech owls Howl with us, and scare . . . the cow - - ards, come!

come!

come!

*mf* *cres.*

*ff* Owls . . . and screech - - - owls, Howl, . . . with

*ff* Owls . . . and screech - - - owls, Howl, . . . with

*ff* Owls . . . and screech - - - owls, Howl, . . . with

*ff* Owls . . . and screech - - - owls, Howl, . . . with

*ff sf sf ff*

us, and scare the cow - ards; Howl with us, and scare the

us, and scare the cow - ards; Howl with us, and scare the

us, and scare the cow - ards; Howl with us, and scare the

us, and scare the cow - ards; Howl with us, and scare the

*sempre ff*

cow - - - ards; Howl, and scare the cow - ards, howl! . .

cow - - - ards; Howl!

cow - - - ards; Howl! . . . . .

cow - - - ards; Howl and scare the cow - ards, Howl .

*cres* . . . . . *cen*

Come, come, *ff*

Come, come *ff*

Come, come, *ff*

Come, come, *ff*

*do.* *ff* *ff*



Through the night - gloom

Through the night - gloom

de - mons, whom . . . they fa - ble,

de - mons, whom . . . they fa - ble, *Sya.*

lead . . . and fol - low.

lead . . . and fol - low.

Through . . . the night - gloom lead . . . and

Through the night - gloom lead . . . and

Come with torch - es bright - ly flash - ing,

fol - low.

fol - low.

*sf* *pp*

Rush a - long with pitch - forks clash - ing, Through the

Rush a - long with pitch - forks clash - ing, Through the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are "Rush a - long with pitch - forks clash - ing, Through the". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

night - gloom lead and fol - low, In and out each

night - gloom lead and fol - low, In and out each

The second system continues the musical score. The vocal staves have the lyrics "night - gloom lead and fol - low, In and out each". The piano accompaniment continues with similar rhythmic patterns, maintaining the mood of the piece.

rock - y hol - low. Owls and screech - owls

rock - y hol - low. Owls and screech - owls

Owls and

Owls and screech - owls

The third system concludes the musical score. The vocal staves have the lyrics "rock - y hol - low. Owls and screech - owls". The piano accompaniment features a prominent piano (*p*) dynamic marking. The lyrics "Owls and" are written on a separate line below the piano part, and "Owls and screech - owls" is written below the piano part in the final measure.

*cres.*  
scare the cow - ards,  
*cres.*  
scare the cow - ards,  
screech - owls, scare the cow - ards,  
*cres.*  
scare the cow - ards,

*cres.*  
Owls and screech - owls, Howl with  
*cres.*  
Owls and screech - owls, Howl with  
Owls and screech - owls, come,  
*cres.*  
Owls and screech - owls, Howl with  
*cres.* *f* *cres.*

*cres.*  
us, and scare the cow - ards, Come . . . with torch - es  
*cres.*  
us, and scare the cow - ards, Come . . . with torch - es  
*cres.*  
Howl, and scare the cow - ards, Come . . . with torch - es  
*cres.*  
us, and scare the cow - ards, Come . . . with torch - es

bright - ly flash - ing,  
bright - ly flash - ing.  
bright - ly flash - ing,  
bright - ly flash - ing, Rush a - long with pitch - forks

*sf*

*f* Come . . with torch - es bright - ly flash - ing,  
*f* Come . . with torch - es bright - ly flash - ing,  
*f* Come . . with torch - es bright - ly flash - ing,  
clash . . . . . ing,

*sfz* *f* *sf* *sf*

Rush a -  
Rush a - long with pitch - forks  
Rush a - long with pitch - forks clash

*f* *tr* *sfz* *piu f*

*f*  
 Rush a - long with pitch - forks clash - -  
 - long with pitch - forks clash - ing, Rush a - long with  
 clash - - - - - ing, Rush a -

*M*  
 - ing, Come!  
 pitch - forks clash - - - - - ing, Come!  
 - long with pitch - forks clash - - - - - ing, Come!  
 Come! come! come!  
*hr* *sf* *sf*

come! come! come! Owls . . and screech - owls, With us  
 come! come! come! Owls . . and screech - owls, With us  
 come! come! come! Owls . . and screech - owls, With us  
 come! come! come! Owls . . and screech - owls, With us  
*Sva.*  
*sf sf ff*

howl, . . . and scare the cow - - ards! Owls . . . and

howl, . . . and scare the cow - - ards! Owls . . . and

howl, . . . and scare the cow - - ards! Owls . . . and

howl, . . . and scare the cow - - ards! Owls . . . and

*Sva.*

*ff*

screech - owls, With us howl, . . . and scare the cow - - ards

screech - owls, With us howl, . . . and scare the cow - - ards

screech - owls, With us howl, . . . and scare the cow - - ards

screech - owls, With us howl, . . . and scare the cow - - ards

*Sva.*

*ff*

Come, come, come! Come, come!

Come, come, come! Come, come!

Come, come, come! Come, come!

Come, come, come! Come, come!

*Sva.*

No. 7.

SOLO AND CHORUS.—RESTRAIN'D BY MIGHT

*L'istesso Tempo.*

SOPRANO.  
ALTO.

TENOR.  
BASS.

ACCOMP.

$\text{♩} = 88.$

Come

THE PRIEST. (BARITONE.) *Andante maestoso.*  $\text{♩} = 72.$

It's come to

this, we now by

night, In se - - cret, here a - - -

*p*

*sempre legatissimo.*

- dore Thee! Still it is day When.

*dolce.*

*pp* *p*

- e'er we pray, And hum - bly bow be - fore Thee!

CHORUS OF DRUIDS AND HEATHEN PEOPLE.

SOPRANO. *f* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

ALTO. *f* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

TENOR (sve. lower). *f* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

BASS. *f* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

*f* *dim.*

*Ped.* \*

Solo.

When - e'er we pray, And hum - - bly bow be -  
 - fore Thee!  
 - fore Thee!  
 - fore Thee!  
 - fore Thee!

The first system of the musical score features a vocal line at the top with a 'Solo.' marking. Below it are four vocal staves, each with the lyrics '- fore Thee!'. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various musical notations including slurs and dynamics.

- fore . . . Thee! Thou canst as -  
 And humbly, humbly bow be - fore . . . Thee!  
 And humbly, humbly bow be - fore . . . Thee!

The second system continues the musical score. It features a vocal line with the lyrics '- fore . . . Thee! Thou canst as -'. Below it are four vocal staves with the lyrics 'And humbly, humbly bow be - fore . . . Thee!'. The piano accompaniment continues in grand staff notation, including a 'p' (piano) dynamic marking.



smoke, So pu - - - ri - fy our faith. If cus - toms

*cres.* *p* *cres.*

quelled or rights with - held, Thy *cres.* light

CHORUS.

Or rights with-held,

Or rights with-held,

Or rights with-held,

Or rights with-held,

cen - - do.

*f* *p*

Ped. \*

shall shine for e - - - - - ver!

Thy

Thy

Thy

Thy

*cres.* *cen* *do* *f*

Shall shine for e - ver! Thy light, Thy light!

light! Thy light! Shall shine for

light! Thy light! Shall shine for

light! Thy light! Shall shine for

light! Thy light! Shall shine for

*ff* *sf* *sf p* *p* *cres.* *ff*

\* Ped. \*

e - ver! Shall shine for e - ver! Thy light shall shine for e . . .

e - ver! Shall shine for e - ver! Thy light shall shine for e . . .

e - ver! Shall shine for e - ver! Thy light shall shine for e . . .

e - ver! Shall shine for e - ver! Thy light shall shine for e . . .

di - mi - nu - en - do.

No. 8.

SOLO AND CHORUS.—HELP, MY COMRADES.

*Allegro non troppo.*

TREBLE. er!

ALTO. er!

TENOR (Svs. lower). er! Help, my com - rades, see, a

BASS. er!

ACCOMP. *Allegro non troppo.*  
♩ = 92

le - gion Yon - der comes from Sa - tan's re - gion! See,

. . . yon group of witch - es gli - ding To and fro in flames ad -

*sf*

.. vanc - ing! Some on wolves and dra - gons rid - ing; See, ah,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a dynamic marking of *sf* and contains the lyrics: ". . vanc - ing! Some on wolves and dra - gons rid - ing; See, ah,". The piano accompaniment includes triplets in the right hand and block chords in the left hand.

*cres.*

see them hith - er pranc - ing! What a clat - t'ring troop of

CHORUS OF CHRISTIAN GUARDS.  
TENOR. (Sve. lower.) *pp*

Bass. *pp*

See the hor-rid hag - gards glid - ing,

The second system continues the musical piece. It features a vocal line and two piano parts. The vocal line starts with a *cres.* marking and the lyrics: "see them hith - er pranc - ing! What a clat - t'ring troop of". Below this, a section for the "CHORUS OF CHRISTIAN GUARDS" is indicated, with a "TENOR. (Sve. lower.)" part marked *pp* and a "Bass." part also marked *pp*. The lyrics for the bass part are "See the hor-rid hag - gards glid - ing,". The piano accompaniment includes triplets and dynamic markings of *sf*.

e - vil! Let us, let us quickly flee them! Imp and

*cres.*

Some on wolves and dra - gons rid - ing! Let us flee, let us flee,

*cres.*

The third system continues the musical piece. It features a vocal line and two piano parts. The vocal line starts with the lyrics: "e - vil! Let us, let us quickly flee them! Imp and". Below this, a section for the "CHORUS OF CHRISTIAN GUARDS" is indicated, with a "TENOR. (Sve. lower.)" part marked *cres.* and a "Bass." part also marked *cres.*. The lyrics for the bass part are "Some on wolves and dra - gons rid - ing! Let us flee, let us flee,". The piano accompaniment includes triplets and dynamic markings of *sf* and *p*.

*cres.* de - vil Lead the re - vel, *cres.* See them ca - per, Wrapt in  
*cres.* let us flee!  
*cres.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "de - vil Lead the re - vel, See them ca - per, Wrapt in" and includes a dynamic marking of *cres.* at the start and end of the phrase. A second vocal line below it contains the lyrics "let us flee!" with a *cres.* marking. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a similar pattern. A *cres.* marking is placed above the piano part, and a *cen* marking is placed below it.

clouds, *f* Wrapt in clouds of lu - rid va - - pour! *sf*  
*f* let us flee! *sf* See, ah,

The second system continues the musical score. The vocal line starts with "clouds," followed by "Wrapt in clouds of lu - rid va - - pour!" with a dynamic marking of *f* and *sf*. Below it, another vocal line has "let us flee!" with a *f* marking and "See, ah," with a *sf* marking. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with a similar pattern. A *do.* marking is placed below the piano part, and a *sf* marking is placed above it.

*f* Let us flee them,  
see them hi - ther pranc - - ing, With the fiend in flames ad -

The third system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "Let us flee them, see them hi - ther pranc - - ing, With the fiend in flames ad -" and includes a dynamic marking of *f*. The piano accompaniment consists of a right-hand part with a rhythmic pattern and a left-hand part with a similar pattern. A *sf* marking is placed below the piano part, and another *sf* marking is placed above it.

let us flee them, let us flee!

- vanc - - ing! See them ca - - per, wrapt in clouds, Wrapt in

*p* *cres.*

*p* *cres.*

*sf p* *p* *cres.*

let us flee! See them ca - per, Wrapt in

clouds of lu - rid va - pour!

- - scen - - - do.

*f* *p*

clouds of lu - rid va - pour; See! see them ca - per, Wrapt in

Let us flee them! See them ca - per, Wrapt in

*f* *f*

clouds of lu - rid va - - - pour! Let us flee!

clouds of lu - rid va - - - pour! Let us

*p*

let us flee!

flee! let us flee!

*p*

let us flee! let us

di - min - u - - en - - do.

*dim.*

let us flee! let us flee! let us flee!

*pp*

let us flee! let us flee!

*pp*

flee! let us

*pp*

No 3.

CHORUS.—UNCLOUDED NOW, THE FLAME IS BRIGHT

GENERAL CHORUS OF DRUIDS AND HEATHEN PEOPLE.

SOPRANO. *ff* *Andante maestoso.* ♩ = 80.

let us flee! Un - - cloud - ed now, the flame is bright!

ALTO. *ff*

Un - - cloud - ed now, the flame is bright!

TENOR (8ve. lower). *ff*

Un - - cloud - ed now, the flame is bright!

flee! BASS. *ff*

Un - - cloud - ed now, the flame is bright!

*pp* *Andante maestoso.* *ff* *sf*

So shall our faith be clear - - - - - er

So shall our faith be clear - - - - - er

So shall our faith be clear - - - - - er

So shall our faith be clear - - - - - er

THE PRIEST.  
BARITONE SOLO.

So shall our faith be clear - - - - - er Un-cloud - ed

*dim.* *dim.* *p*

now, the flame is bright! So shall our faith be clear - -

- er! Though foes may cloud or quell our light; Yet

Thine, . . . Thy light . . . shall shine for

CHORUS. *pp* Yet Thine, . . . Thy light! . . .

*pp* Yet Thine, . . . Thy light! . . .

*pp* Yet Thine, . . . Thy light! . . .

*pp* Yet Thine, . . . Thy light! . . .

*p* *cres.*

*Ped.* \*

e - ver, Thy light shall shine for e-ver!

Thy light! Thy

Thy light! Thy

Thy light! Thy

Thy light! Thy

*molto cres.* *f* *ff* *sf*

*Ped.*

light shall shine, . . . . . Thy

light shall shine, . . . . . Thy

light shall shine, . . . . . Thy

light shall shine, . . . . . Thy

*sf* *ff*

*\* Ped.* *\**

light shall shine for e . . . . ver! Thy

light shall shine for e . . . ver! . . Thy light

light shall shine for e . . . . . ver! Thy

light shall shine for e . . . . . ver! Thy

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "light shall shine for e . . . . ver! Thy", "light shall shine for e . . . ver! . . Thy light", "light shall shine for e . . . . . ver! Thy", and "light shall shine for e . . . . . ver! Thy". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

BARITONE SOLO. (The Priest.) *f*

Thy light, Thy

light shall shine for e . . . . . ver!

shall shine for e . . . . . ver!

light shall shine for e . . . . . ver!

light shall shine for e . . . . . ver!

The second system begins with a baritone solo for the priest, marked *f*. The lyrics are: "Thy light, Thy", "light shall shine for e . . . . . ver!", "shall shine for e . . . . . ver!", "light shall shine for e . . . . . ver!", and "light shall shine for e . . . . . ver!". The piano accompaniment continues with a similar texture, marked *p* in the lower right.

light shall shine for e - - - - - ver!

Thy light, Thy

Thy light, Thy

Thy light, Thy

Thy light, Thy

*cres.* *f*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line begins with the lyrics 'light shall shine for e - - - - - ver!'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include a crescendo and a forte marking.

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

*Ped.* \*

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal lines repeat the phrase 'light shall shine, Thy light shall shine, Thy light shall shine for'. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. A pedal point is indicated by the 'Ped.' marking, and the system ends with an asterisk.

Ver! Thy light, . . .

Ver! Thy light, . . .

Ver! Thy light, . . .

Ver! Thy light, . . .

*ff* Ped. \* Ped. \* *f* *sf*

This system contains five vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics "Ver! Thy light, . . ." written below each staff. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Pedal markings and dynamic markings (*ff*, *f*, *sf*) are present.

Thy light . . . shall shine for e - - ver!

Thy light . . . shall shine for e - - ver!

Thy light . . . shall shine for e - - ver!

Thy light . . . shall shine for e - - ver!

*f* *ff*

This system continues the vocal and piano parts. The vocal parts have lyrics "Thy light . . . shall shine for e - - ver!" written below. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *f* and *ff* are used.