

9/14

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

WILFRED BENDALL.

THE

LADY OF SHALOTT

ONE SHILLING & SIXPENCE.

LONDON NOVELLO & Co. LTD.

BACH

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* These Songs have German and English Words.

† These Albums are Edited by Alberto Randegger.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE LADY OF SHALOTT

A Cantata

FOR FEMALE VOICES

POEM BY

ALFRED TENNYSON

MUSIC BY

WILFRED BENDALL.

PRICE ONE SHILLING AND SIXPENCE.

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Tonic Sol-fa Edition, price Eightpence.

M
1877
B
1877

MADE IN ENGLAND.

THE LADY OF SHALOTT.

PART I.

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky ;
And thro' the field the road runs by
 To many-tower'd Camelot :
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
 The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
 Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle embowers
 The Lady of Shalott.

By the margin, willow-veil'd,
Slide the heavy barges trail'd
By slow horses ; and unhail'd
The shallop flitteth silken-sail'd
 Skimming down the Camelot.
But who hath seen her wave her hand ?
Or at the casement seen her stand ?
Or is she known in all the land,
 The Lady of Shalott ?

Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly
 Down to tower'd Camelot ;
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers, " 'Tis the fairy
 Lady of Shalott."

PART II.

There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
 To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
 The Lady of Shalott.

And moving thro' a mirror clear
That hangs before her all the year
Shadows of the world appear.
There she sees the highway near
 Winding down to Camelot :
There the river eddy whirls,
And there the surly village churls,
And the red cloaks of market girls,
 Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
 Goes by to tower'd Camelot :
And sometimes thro' the mirror blue
The knights come riding two and two ;
She hath no loyal knight and true,
 The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights,
 And music, went to Camelot ;
Or when the moon was overhead,
Came two young lovers lately wed ;
" I am half sick of shadows," said
 The Lady of Shalott

31 Oct 19, Monday, 1.15

PART III.

A bow-shot from her bower-eaves,
 He rode between the barley-sheaves,
 The sun came dazling thro' the leaves,
 And flamed upon the brazen greaves
 Of bold Sir Lancelot.
 A red-cross knight for ever kneel'd
 To a lady in his shield,
 That sparkled on the yellow field
 Beside remote Shalott.

The gemmy bridle glitter'd free,
 Like to some branch of stars we see
 Hung in the golden Galaxy.
 The bridle bells rang merrily
 As he rode down to Camelot ;
 And from his blazon'd baldric slung
 A mighty silver bugle hung,
 And as he rode his armour rung,
 Beside remote Shalott.

All in the blue unclouded weather
 Thick-jewell'd shone the saddle-leather,
 The helmet and the helmet-feather
 Burn'd like one burning flame together.
 As he rode down to Camelot.
 As often thro' the purple night,
 Below the starry clusters bright,
 Some bearded meteor, trailing light,
 Moves over still Shalott.

His broad, clear brow in sunlight glow'd ;
 On burnish'd hooves his war-horse trode ;
 From underneath his helmet flow'd
 His coal-black curls, as on he rode,
 As he rode down to Camelot.
 From the bank and from the river
 He flash'd into the crystal mirror,
 " Tirra lirra," by the river
 Sang Sir Lancelot.

She left the web, she left the loom,
 She made three paces thro' the room,
 She saw the water-lily bloom,
 She saw the helmet and the plume,
 She look'd down to Camelot.
 Out flew the web and floated wide ;
 The mirror crack'd from side to side ;
 " The curse is come upon me," cried
 The Lady of Shalott.

PART IV.

In the stormy east-wind straining,
 The pale yellow woods were waning,
 The broad stream in his banks complaining,
 Heavily the low sky raining
 Over tower'd Camelot ;
 Down she came, and found a boat,
 Beneath a willow left afloat,
 And round about the prow she wrote
 The Lady of Shalott.

And down the river's dim expanse—
 Like some bold seer in a trance,
 Seeing all his own mischance—
 With a glassy countenance
 Did she look to Camelot.
 And at the closing of the day
 She loosed the chain, and down she lay ;
 The broad stream bore her far away,
 The Lady of Shalott.

Lying, robed in snowy white
 That loosely flew to left and right—
 The leaves upon her falling light—
 Thro' the noises of the night
 She floated down to Camelot :
 And as the boat-head wound along
 The willowy hills and fields among,
 They heard her singing her last song,
 The Lady of Shalott.

Heard a carol, mournful, holy,
 Chanted loudly, chanted lowly,
 Till her blood was frozen slowly,
 And her eyes were darken'd wholly
 Turn'd to tower'd Camelot.
 For ere she reach'd upon the tide
 The first house by the water-side,
 Singing in her song she died,
 The Lady of Shalott.

Under tower and balcony,
 By garden-wall and gallery,
 A gleaming shape she floated by,
 Dead-pale between the houses high,
 Silent into Camelot.
 Out upon the wharves they came,
 Knight and burgher, lord and dame,
 And round the prow they read her name,
 The Lady of Shalott.

Who is this ? And what is here ?
 And in the lighted palace near
 Died the sound of royal cheer ;
 And they cross'd themselves for fear,
 All the knights at Camelot :
 But Lancelot mused a little space ;
 He said, " She has a lovely face ;
 God in His mercy lend her grace,
 The Lady of Shalott."

THE LADY OF SHALOTT.

PART I.

Tennyson.

Wilfred Bendall.

Allegretto con grazia. ♩. = 108.

PIANO.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes several measures with a *Ped.* marking and an asterisk. The second system features a forte (*f*) dynamic in the middle. The third system includes a piano (*p*) dynamic and a *cresc.* marking. The fourth system starts with a forte (*f*) dynamic, then a piano (*p*) dynamic, and a *cresc.* marking. The fifth system begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. Pedal markings (*Ped.*) and asterisks are used throughout to indicate specific performance techniques.

SOPRANO I.
 SOPRANO II.
 CONTRALTO.

On ei-ther side the riv-er
 On ei-ther side the riv-er
 On ei-ther side the riv-er

p

Ped. *

lie Long fields of barley and of rye, That clothe the wold and meet the
 lie Long fields of bar - - ley and of rye, That clothe the wold and meet the
 lie Long fields of bar - ley and of rye, That clothe the wold and meet the

p

sky; And through the field the road runs by To ma - ny - tow - - er'd
 sky; And through the field the road runs by To ma - ny - tow - er'd
 sky; And through the field the road runs by To ma - - ny -

f

Ca - - me - lot;

Ca - - me - lot;

- tow - er'd Ca - me - lot;

p

And up and down — the peo-ple

And up and down — the peo-ple go, and up and down the

And up and down the peo-ple go, and up and

p

go, Gaz - ing where the li - lies blow

peo-ple go, Gaz - ing where the li - lies

down the peo-ple go, — Gaz - ing where the li - - lies

mf

Round an is - land there be - low, The is - land of Sha - lott, the
 blow Round an is - land there be - low, The is - land
 blow Round an is - - - land there be - low, The

is-land of Sha - lott. Wil - lows whiten, as - pens quiv - er, Lit - tle breezes dusk and
 of Sha - lott. Wil - lows whiten, as - - pens quiv - - er,
 is-land of Sha - lott. Wil - lows whiten, as - pens quiv - er, Lit - tle breezes dusk and

shiv - - er Through the wave that runs for ev - er By the is - land in the
 breezes dusk and shiv - er Through the wave that runs for ev - er By the is - land in the
 shiv - - er Through the wave that runs for ev - er By the is - land in the

riv - er Flow-ing down to Ca-me - lot. Four gray walls, — and four gray
 riv - er Flow-ing down to Ca-me - lot. Four gray walls, and four gray tow -
 riv - er Flow-ing down to Ca-me - lot. Four gray walls, and four gray tow -

tow - ers, Ov-er-look a space of flow - ers, Four gray walls, — and four gray
 -ers, Ov-er-look a space of flow - ers, Four gray walls, and four gray
 -ers, Ov-er-look a space of flow - ers, Four gray walls, and four gray

tow - ers, Ov-er - look — a space of flow-ers, And the si - lent isle im -
 tow-ers, Ov - er - look a space of flow-ers, And the si - lent isle im -
 tow-ers, Ov - er - look a space of flow-ers, And the si - lent isle im -

-bow-ers The La-dy of Sha-lott.

-bow-ers The La-dy of Sha-lott.

-bow-ers The La-dy of Sha-lott.

f *ff*

Ped. * *Ped.*

By the mar-gin, wil-low-veil'd, Slide the

By the mar-gin, wil-low-veil'd, Slide the

By the mar-gin, wil-low-veil'd, Slide the

p

hea-vy bar-ges trail'd By slow hor-ses; and un-hail'd The shal-lop

hea-vy bar-ges trail'd By slow hor-ses; and un-hail'd The shal-lop

hea-vy bar-ges trail'd By slow hor-ses; and un-hail'd The shal-lop

p

flit-teth silk-en - sail'd Skimming down to Ca - me -

flit-teth silk-en - sail'd Skimming down to Ca - me -

flit-teth silk-en - sail'd Skim - - ming down to Ca - me -

-lot:

-lot: But who hath

-lot:

Or at the case - ment seen her

seen her wave her hand? Or at the case - ment

But who hath seen her wave her hand? Or at the

stand? Or is she known in all the land, The
 seen her stand? Or is she known in all the
 casement seen her stand? Or is she known in all the land, The

La - dy of Sha - lott? On - ly reap - ers, reap - ing ear - ly
 land, The La - dy of Sha - lott? On - ly reap - ers, reap - ing ear - ly
 La - dy of Sha - lott? On - ly reap - ers, reap - ing ear - ly

In a - mong the bearded bar - ley, Hear a song that e - choes cheer - ly
 In among the bearded bar - ley, Hear a song that e - choes cheer - ly
 In among the bearded bar - - ley, Hear a song that e - choes cheer - ly

From the riv - er winding clear-ly, Down to tow-er'd Ca-me - lot: And by the

From the riv-er winding clear - ly, Down to tow-er'd Ca-me - lot:— And

From the riv-er winding clear - ly, Down to tow-er'd Ca-me - lot: And

moon — the reap-er wea - ry, Pil - ing sheaves — in up-lands

by the moon the reap - er wea - ry, Pil - ing sheaves in up - lands

by the moon the reap - er wea - ry, Pil - ing sheaves in up - lands

ai - ry, List'ning whis-pers, list'ning, whis - pers

ai - ry, List'ning whis-pers, list'ning, whis - pers

ai - ry, List'ning whis-pers, list'ning, whis - pers

"Tis the fai - ry La - - dy of Sha -
"Tis the fai - ry La - dy of Sha -
"Tis the fai - ry La - dy of Sha -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Tis the fai - ry La - - dy of Sha -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

-lott, 'tis the La - dy of Sha - lott?"
-lott, 'tis the La - dy of Sha - lott?"
-lott, 'tis the La - dy of Sha - lott?"

The second system continues the vocal lines with the lyrics "-lott, 'tis the La - dy of Sha - lott?". The piano accompaniment features a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

The third system shows the continuation of the vocal parts and piano accompaniment. The vocal lines are mostly sustained notes, while the piano accompaniment continues with its characteristic rhythmic patterns.

Andante. ♩ = 116.

SOPRANO SOLO.

PIANO.

p

p

There she weaves by

night and day A ma-gic web with co-lours gay. She has heard a whis-per say, A

CTESC.

CTESC.

course is on her if she stay To look down to Ca - - me - lot.

p

p

Ped. *

f animato

She knows not what the curse may be, And so she weaveth stea - di - ly, And

f *animato*

f

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

lit - tle o - ther care hath she, The La - dy of Sha - lott And

Ped. * *Ped.* *

mov - ing through a mir - ror clear That hangs be - fore her all the year,

p *f*

Sha - dows of the world ap - pear. There she sees the high - way near Winding

down to Ca - me - lot: There the riv - er ed - dy whirls, And there the sur - ly

p *cresc.* *cresc.*

vil - lage - churls, And the red cloaks of market girls, Pass onward from Shalott.

f *f*

Poco più mosso.

CHORUS.

SOPRANO I.
Some - times a troop of damsels glad, An

SOPRANO II.
Some - times a troop of damsels glad, An

CONTRALTO.
Some - times a troop of damsels glad, An

Poco più mosso.

Ped. *

ab-bot on an ambling pad, Some-times a cur-ly shepherd-lad, An

ab-bot on an ambling pad, Some-times a cur-ly shepherd-lad, An

ab-bot on an ambling pad, Some-times a cur-ly shepherd-lad, An

abbot on an ambling pad, Or long-hair'd page in crimson clad, Goes by to tow-er'd Ca - me -

abbot on an ambling pad, Or long-hair'd page in crimson clad, Goes by to tow-er'd Ca - me -

abbot on an ambling pad, Or long-hair'd page in crimson clad, Goes by to tow-er'd Ca - me -

Tempo I.

-lot; And some - times through the mir - ror blue The

-lot; And some - times through the mir - ror blue The

-lot; And some - times through the mir - ror blue The

Tempo I.

f

knights come rid - ing two and two: She hath no loy - al

knights come rid - ing two and two: She hath no loy - al

knights come rid - ing two and two: She hath no loy - al

p

knight and true, The La - dy of Sha - lott. And

knight and true, The La - dy of Sha - lott. And

knight and true, The La - dy of Sha - lott. And

p

ff some-times through the mir - ror blue The knights come rid-ing two and two:
 some-times through the mir - ror blue The knights come rid-ing two and two:
 some-times through the mir - ror blue The knights come rid-ing two and two:

p She hath no loy - al knight and true, The La - dy of Sha - lott.
rit.
p She hath no loy - al knight and true, The La - dy of Sha - lott.
rit.
p She hath no loy - al knight and true, The La - dy of Sha - lott.

SOPRANO SOLO.

But

in her web she still de-lights To weave the mir - ror's ma - gic sights, For

p
of-ten through the si - lent nights A fu - ner - al, with plumes and lights, And mu - sic,
p
Ped. * *Ped.* * *Ped.* * *Ped.* *

went to Ca - me - lot: Or when the moon was ov - er-head, Came
mf
mf

two young lov - ers late - ly wed; "I am half sick of sha-dows" said The
f *p*
f *p*

La - dy of Sha - lott, "I am half sick of sha-dows" said The
f *p*
f *p*

La - dy of Sha - lott.
rit.

PART III.

Allegro maestoso e con spirito. ♩ = 120.

PIANO.

SOPRANO I.

SOPRANO II.

CONTRALTO.

A bow - shot from her bow-er-eaves, He rode between the
 A bow - shot from her bow-er-eaves, He rode between the
 A bow - shot from her bow-er-eaves, He rode between the

bar-ley sheaves, The sun came dazzling through the leaves, And flamed up-on the
 bar-ley sheaves, The sun came dazzling through the leaves, And flamed up-on the
 bar-ley sheaves, The sun came dazzling through the leaves, And flamed up-on the

braz-en greaves Of bold Sir Lan - ce - lot. *p* A red-cross knight for

braz-en greaves Of bold Sir Lan - ce - lot. *p* A red cross knight for

braz-en greaves Of bold Sir Lan - ce - lot. *p* A red-cross knight for

crusc. ev-er kneel'd To a la - dy in his shield, That spark - led on the *f* *ff*

crusc. ev - er kneel'd To a la - dy in his shield, That spark - led on the *f* *ff*

crusc. ev-er kneel'd To a la - - dy in his shield, That spark - led on the *f* *ff*

rit. yellow field, Beside re - mote Sha - lott.

rit. yellow field, Beside re - mote Sha - lott.

rit. yellow field, Beside re - mote Sha - lott.

rit. *a tempo*

mf

The gem - my bridle glitter'd free, Like to some branch of stars we see

mf

The gem - my bridle glitter'd free, Like to some branch of stars we see

mf

The gem - my bridle glitter'd free, Like to some branch of stars we see

Hung in the golden Ga - lax-y. The brid - le bells rang mer - ri - ly As he rode

Hung in the golden Ga - lax-y. The brid - le bells rang mer - ri - ly As he rode

Hung in the golden Ga - lax-y. The brid - le bells rang mer - ri - ly As he rode

p

down to Ca - me - lot: And from his bla - zon'd bal - dric slung A

p

down to Ca - me - lot: And from his bla - zon'd bal - dric slung A

p

down to Ca - me - lot: And from his bla - zon'd bal - dric slung A

p

CRSC.

migh-ty sil - ver bu-gle hung, And as he rode his armour rung, Beside re-

migh - ty sil-ver bu - gle hung, And as he rode his armour rung, Beside re-

migh - ty sil-ver bu-gle hung, And as he rode his armour rung, Beside re-

-mote Sha - lott. All

-mote Sha - lott. All

-mote Sha - lott. All

a tempo

in the blue un-cloud-ed wea-ther Thick-jew-ell'd shone the sad-dle - lea-ther, The

in the blue un-cloud-ed wea-ther Thick-jew-ell'd shone the sad-dle - lea-ther, The

in the blue un-cloud-ed wea-ther Thick-jew-ell'd shone the sad-dle - lea-ther, The

CRISC. *f*
hel-met and the hel-met - fea - ther Burn'd like one burning flame to - ge - ther, As he rode
CRISC. *f*
hel-met and the hel-met - fea - ther Burn'd like one burning flame to - ge - ther, As he rode
CRISC. *f*
hel-met and the hel-met - fea - ther Burn'd like one burning flame to - ge - ther, As he rode

down to Ca - me - lot. *p* All in the blue un-cloud-ed
down to Ca - me - lot. *p* All in the blue un-cloud-ed
down to Ca - me - lot. *p* All in the blue un-cloud-ed

wea-ther *mf* Thick-jew-ell'd shone the sad-dle - lea-ther, *p* The hel-met and the hel-met-
wea-ther *mf* Thick-jew-ell'd shone the sad-dle - lea-ther, *p* The hel-met and the hel-met-
wea-ther *mf* Thick-jew-ell'd shone the sad-dle - lea-ther, *p* The hel-met and the hel-met-

-feather Burn'd like one burn - ing flame to - ge - ther, As he rode down to Ca - me -

-feather Burn'd like one burn - ing flame to - ge - ther, As he rode down to Ca - me -

-feather Burn'd like one burn - ing flame to - ge - ther, As he rode down to Ca - me -

-lot. As of - ten thro' the pur - ple night, Be - low the star - ry clus - ters bright, Some

-lot. As of - ten thro' the pur - ple night, Be - low the star - ry clus - ters bright, Some

-lot. As of - ten thro' the pur - ple night, Be - low the star - ry clus - ters bright, Some

beard - ed me - teor, trail - ing light, Moves o - ver still Sha - lott.

beard - ed me - teor, trail - ing light, Moves o - ver still Sha - lott.

beard - ed me - teor, trail - ing light, Moves o - ver still Sha - lott.

His broad clear brow in

His broad clear brow in

His broad clear brow in

sun-light glow'd; On bur-nish'd hooves his war-horse trode; From

sun-light glow'd; On bur-nish'd hooves his war-horse trode; From

sun-light glow'd; On bur-nish'd hooves his war-horse trode; From

un-der-neath his hel-met flow'd His coal-black curls as

un-der-neath his hel-met flow'd His coal-black curls as

un-der-neath his hel-met flow'd His coal-black curls as

on he rode, As he rode down to Ca - me - lot. From the

From the bank and from the riv - er He flash'd in - to the
From the bank and from the riv - er He flash'd in - to the
bank and from the riv - er He flash'd in -

f.
crys - tal mir - ror, "Tir - ra lir-ra," by the riv - er Sang Sir Lan - ce -
f.
crys - tal mir - ror, "Tir - ra lir-ra," by the riv - er Sang Sir Lan - ce -
f.
- to the mir - ror, "Tir - ra lir-ra," by the riv - er Sang Sir Lan - ce -

f. *trem.*

ff -lot. "Tir-ra lir-ra, tir-ra lir-ra, *rit.* tir-ra lir-ra," by the riv-erSang Sir.

ff -lot. "Tir-ra lir-ra, *rit.* tir-ra lir-ra, tir-ra lir-ra," by the riv-erSang Sir.

ff -lot. "Tir-ra lir-ra, tir-ra lir-ra," *rit.* by the riv-erSang Sir

Lan - ce - lot.

Lan - ce - lot.

Lan - ce - lot.

tr

a tempo *rit.*

Allegro agitato. $\text{♩} = 152.$

SOLO. *p*

She left the web, she left the loom, She made three pa - ces thro' the

ffz *p*

room, She saw the wa-ter li-ly-bloom, She saw the hel-met and the

plume, She look'd down to Ca-me-lot. *Poco più mossō.* Out flew the web and float-ed

wide; The mir-ror crack'd from side to side; "The curse is come up-

-on me; cried The La-dy of Sha-lott, "The curse is come up - on me," cried The

La - dy of Sha - lott.

PART IV.

Moderato. ♩ = 116.

PIANO.

First system of piano accompaniment. Treble and bass clefs. Key signature: one flat (B-flat). Time signature: common time (C). The music features a melodic line in the treble with a slur and a piano (p) dynamic marking in the bass.

Second system of piano accompaniment, continuing the melodic and harmonic development.

Third system of piano accompaniment, including a crescendo (cresc.) marking.

Fourth system of piano accompaniment, featuring a forte (f) dynamic marking.

Fifth system of piano accompaniment, concluding the instrumental section with a piano (p) dynamic marking.

CHORUS.

SOPRANO I.

SOPRANO II.

CONTRALTO.

In the storm-y east-wind strain - ing, The
 In the storm-y east-wind strain - ing, The
 In the storm-y east-wind strain - ing, The

Sixth system of piano accompaniment, providing accompaniment for the chorus.

pale yel-low woods were wa - - ning, The broad stream in his

pale yel-low woods were wa - - ning, The broad stream in his

pale yel-low woods were wa - - ning, The broad stream in his

banks com-plain - ing, Hea - vi - ly the low sky rain - ing

banks com-plain - ing, Hea - vi - ly the low sky rain - ing

banks com-plain - ing, Hea - vi - ly the low sky rain - ing

O-ver tow-er'd Ca - me - lot;

O-ver tow-er'd Ca - me - lot;

O-ver tow-er'd Ca - me - lot;

SOLO.

Down she came and found a boat Be-neath a wil-low left a-float. And

round a-bout the prow she wrote *The La - dy of Sha - lott.*

CHORUS.

SOPRANO I. And down the riv - er's dim ex - panse- Like

SOPRANO II. And down the riv - er's dim ex - panse- Like

CONTRALTO. And down the riv - er's dim ex - panse- Like

some bold se - er in a trance, See-ing all his

some bold se - er in a trance, See-ing all his

some bold se - er in a \sharp trance, See-ing all his

own mis - chance - With a glass - y coun - te - nance

own mis - chance - With a glass - y coun - te - nance

own mis - chance - With a glass - y coun - te - nance

Did she look to Ca - me - lot. SOLO. And

Did she look to Ca - me - lot.

Did she look to Ca - me - lot.

at the clos - ing of the day She loosed the chain, and down she lay; The

broad stream bore her far a - way, The La - dy of Sha - lott.

Ly - ing, robed in snow - - y white That loose - ly flew to

left and right- The leaves up - on her fall - ing light- Thro' the

nois - es of the night She float - ed down to Ca - me -

lot.

CHORUS.
And as the boat - head

CHORUS.
And as the boat - head

CHORUS.
And as the boat - head

wound a long The wil - lowy hills and fields a-mong, They
 wound a - long The wil - lowy hills and fields a-mong, They
 wound a - long The wil - lowy hills and fields a-mong, They

heard her singing her last song, The La - dy of Sha - lott.
 heard her singing her last song, The La - dy of Sha - lott.
 heard her singing her last song, The La - dy of Sha - lott.

p SOLO.
 Heard a ca - rol, mourn - ful, ho - ly, Chant - ed loud - ly, chant - ed low - ly,

Till her blood was froz - en slow - ly, And her eyes were dark - en'd whol - ly,

Più lento. *CRSC.*

Turn'd to tow - er'd Ca - me - lot. For ere she reach'd up - on the tide The

Più lento.

f rit. *pp*

first house by the wa - ter-side, Sing-ing in her song she died, The

CRSC. *f rit.* *pp*

rit.

La - dy of Sha-lott, The La-dy of Sha - lott.

Ped. *

Allegro agitato.

CHORUS.

SOPRANO I. *pp*

SOPRANO II. *pp*

CONTRALTO. *pp*

Who is this? and what is here?

Who is this? and what is here?

Who is this? and what is here?

Allegro agitato. $\text{♩} = 126.$

pp

Who is this? and what is here?
 Who is this? and what is here?
 Who is this? and what is here?

Who is this? and what is here? *mf* And in the light-ed
 Who is this? and what is here? *mf* And in the light-ed
 Who is this? and what is here? *mf* And in the light-ed

pa-lace near *dim.* Died the sound of roy-al cheer; *Po*
 pa-lace near *dim.* Died the sound of roy-al cheer; *p*
 pa-lace near *dim.* Died the sound of roy-al cheer; *p*

pp *Più lento.*

And they cross'd them-selves for fear, All the knights at Ca - me -

pp

And they cross'd them-selves for fear, All the knights at Ca - me -

pp

And they cross'd them-selves for fear, All the knights at Ca - me -

Più lento.

SOLO.

- lot: But Lan - ce - lot mused a lit - tle space;

- lot:

- lot:

P

Andante con moto. 112.

He said, "She has a love - ly face; God in His

mer - cy lend her grace, The La - dy of Sha - lott

CHORUS.

SOPRANO I. *p*
 SOPRANO II. *p*
 CONTRALTO. *p*

"She has a love - ly face; God in His mer - cy lend her grace, The
 "She has a love - ly face; God in His mer - cy lend her grace, The
 "She has a love - ly face; God in His mer - cy lend her grace, The

God in His mer - cy lend her
 La - dy of Sha - lott God in His mer - cy lend her
 La - dy of Sha - lott God in His mer - cy lend her
 La - dy of Sha - lott God in His mer - cy lend her

CRISC. grace, God in His mer - cy lend her grace,
CRISC. grace, God in His mer - cy lend her grace, *f* *p* The
CRISC. grace, God in His mer - cy lend her grace, *f* *p* The La -
 grace, God in His mer - cy lend her grace, *f* *p* The La -

CRISC. *f* *p* *trem.*

mf *cresc. e accel.* The La - - - dy, the *f* La - - - dy
 La - - - dy, the *f* La - - - dy
 - dy, the La - - - dy
 - dy, the La - - - dy

cresc. e accel. *f*

Tempo I. *pp* of Sha - lott, The *pp* La - dy of Sha - lott."
 of Sha - lott, The *pp* La - dy of Sha - lott."
 of Sha - lott, The *pp* La - dy of Sha - lott."
 of Sha - lott, The *pp* La - dy of Sha - lott."

Time of the first part.

Tempo I. *pp* *Time of the first part.*

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