

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
BANNER OF SAINT GEORGE

A BALLAD

FOR CHORUS AND ORCHESTRA

THE WORDS WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 33.)

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PRICE ONE SHILLING AND SIXPENCE.

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AND

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The instrumentation of this work has been so arranged by the composer that a small orchestra (String Quintet, 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 2 Cornets, 1 Trombone, and Drums) will be effective.

These instruments may be supplemented by any or all of the other instruments indicated in the Full Score.

# THE BANNER OF ST. GEORGE.

## SCENE I.

Withn Sylenë's walls no sound is heard,  
Save his sad wail of anguish and despair.  
From his dank lair the awful dragon comes,  
His breath a pestilence, his glance a sword ;  
His scales of brass an armèd host defy ;  
Each day a maid from home and love is torn,  
A pure white sacrifice, to stay his rage ;  
The women of Sylenë rend their hair  
Disconsolate, and mourn their daughters slain.

“No more they charm the passing hours,  
The comely daughters of our pride ;  
No more they twine the laughing flowers,  
Or sing their songs at eventide.  
The voice of love no longer cheers—  
We listen for its tones in vain ;  
All mirth, alas ! is changed to tears,  
And we must weep our dear ones slain.”

Forth from the palace, beautiful as day,  
Fair Sabra comes, the daughter of the king ;  
Night in her eyes, and sunshine in her hair ;  
She turns her gentle face upon the throng,  
And all grows hushed around her, grief itself  
Dies sobbing into silence ; for she seems  
A pale, sweet vision from a purer world ;  
And tearful faces are upturned in love.  
“Fear not,” she cries, “the darkest hour of  
night  
Is oft the harbinger of silver dawn.”

The agèd monarch, worn and grey,  
Beside the lovely princess stands,  
No more he sees in fair array  
The muster of his warrior bands.  
Alas ! his bravest knights are slain,  
Right well they strove, but strove in vain ;  
Now only words of anguish flow,  
The cry, “O woe, Sylenë, woe !  
Our daughters are devoured ! the dragon waits  
A maiden sacrifice ! or e'er the night  
We all in hideous death shall be o'erwhelmed !  
All hope is gone ! O woe, Sylenë, woe !”

Like charmèd music o'er the 'frighted throng  
Falls Sabra's voice, pure as an angel's song,  
Clear as the throbbing of a silver bell,  
It lulls the tumult by its magic spell.  
“O calm your hearts,” [she cries,] “O still  
your fears,  
And let Hope shine amid the rain of tears ;  
The foe demands a sacrifice, this day  
Your princess, Sabra, will the tribute pay.  
A maiden of Sylenë proud am I,  
For those I love 'twill not be pain to die ;  
Belovèd sire, O weep thou not for me,  
I give my life to set Sylenë free.”

O beauteous Love ! thou flower of heaven,  
Transplanted to a world of care ;  
O spring thou up in dreary hearts,  
With grace divine and beauty rare.  
Then shall the desert places bloom,  
As glorious as the bowers above,  
And earth like Eden's garden smile,  
O flower of heaven ! O beauteous Love !

## SCENE II.

Without a fear beside the dragon's tarn  
The princess waits to die ! A form of light.—  
Her robes are spotless as the virgin snow,  
And snow-white lilies deck her sunny hair.  
With sad, sweet smile of innocence and love,  
She listens to her father's last lament.  
“Belovèd sire,” she whispers, “dry thine eyes,  
For ofttimes blessing wears a dark disguise ;  
And say of me henceforth with love and pride,  
To give Sylenë peace she lived and died.”

Hark ! 'tis the ringing hoof of steed,  
A warrior comes at foaming speed,  
The sunbeams glint with flashing light,  
On shining mail and helmet bright.  
See ! see ! his coal-black steed draws nigh.  
The shivered stones in sparkles fly !  
Whence comest thou, majestic knight,  
With spur of fire and sword of might ?  
With cross of red, and dauntless brow,  
Majestic knight, whence comest thou ?

Saint George no answer makes, but gives  
command :

“ Unbind the maiden ! ” but the princess cries,  
“ Nay, I am here a willing sacrifice

To save Sylenë. Stand thou back, brave knight !  
The awful dragon stirs beneath the flood ! ”

The knight of Cappadocia dauntless stands.

“ Though all the powers of darkness shall  
assail,

At heaven’s command, I fall,—or I prevail !

My good sword Ascalon is keen and bright,  
No tarnish of unworthy strife is there ;

Never unsheathed but to defend the right,  
Or guard the honour of the cross I wear !

O fair white maid, whatever foe be nigh,  
In life or death thy champion knight am I ! ”

Loud cry the people, “ Haste ! the dragon  
comes !

The flood divides ! see his abhorrent head  
From the black wave emerges ! See his eyes  
With baleful glare light on the helpless maid !  
His voice is thunder ! Haste, brave knight,  
away !

He comes ! the mighty dragon vast and dread !  
Away ! away !—Alas, too late ! too late ! ”

They meet like waves when o’er the deep,  
Contending winds in fury sweep !

The knight is brave, the dragon strong,  
The combat rages fierce and long,  
Until the hero’s spear, alas !

Is broken on the scales of brass.  
Unhorsed he fights ! hope is not gone !

A meteor flash of Ascalon !  
The dragon falls with hideous cries,  
Lashes the earth in vain, and dies.

Loud burst the shouts of wild delight  
That hail with joy the victor knight !

The light of heaven is on his noble brow,  
He seeks not earthly honour, earthly fame,  
He mounts his steed : “ Farewell, O gentle  
maid ;

Ye people of Sylenë, fare you well ;  
For I must bear the cross in other lands,  
And strive and suffer, till the morn shall dawn,  
That brings for me the martyr’s fadeless crown ! ”

Where the strong the weak oppress.

Where the suffering succour crave,

Where the tyrant spreads distress,

There the cross of George must wave !

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## EPILOGUE.

It comes from the misty ages,  
The banner of England’s might,  
The blood-red cross of the brave St. George,  
That burns on a field of white !  
It speaks of the deathless heroes,  
On fame’s bright page inscrolled,  
And bids great England ne’er forget  
The glorious deeds of old !

O’er many a cloud of battle,  
The banner has floated wide,  
It shone like a star o’er the valiant hearts,  
That dashed the Armada’s pride !  
For ever amid the thunders,  
The sailor could do or die,  
While tongues of flame leaped forth below,  
And the flag of St. George was high !

O ne’er may the flag beloved,  
Unfurl in a strife unblest,  
But ever give strength to the righteous arm,  
And hope to the hearts oppressed !  
It says through the passing ages,  
“ Be brave if your cause be right !  
Like the soldier-saint whose cross of red,  
Still burns on your banner white ! ”

Great race, whose empire of splendour,  
Has dazzled a wondering world !  
May the flag that floats o’er thy wide domains  
Be long to all winds unfurled !  
Three crosses in concord blended,  
The banner of Britain’s might !  
But the central gem of the ensign fair,  
Is the cross of the dauntless knight !

SHAPCOTT WENSLEY.

# THE BANNER OF SAINT GEORGE.

## SCENE I.

EDWARD ELGAR, Op. 33.

*Andantino.*

PIANO.  $\text{♩} = 72.$

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

CHORUS. SOPRANO.

With - in Sy - le - nē's walls no sound is heard, Save the sad, sad

ALTO.

With - in Sy - le - nē's walls no sound is heard, Save the sad, sad

TENOR.

With - in Sy - le - nē's walls no sound is heard, Save the sad, sad

BASS.

With - in Sy - le - nē's walls no sound is heard, Save the sad, sad

*dim.* *Voices only.* *pp*

wail of an-guish and de - spair, an -

wail of an-guish and de - spair, the sad wail,

wail of an-guish and de - spair, of an-guish and de - spair, . . .

wail of an-guish and de - spair,

*A*

*p dolce.* *f*

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

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*cres.* **B** *animato.*

gush and de-spair. From his dank  
 an - gush . . and de-spair, and de-spair. From his  
 From his dank  
 an - gush . . and de-spair, and de-spair. From his

*pp* *dim.* *cres.* *cres.* *cres.*

*pp* *dim.* *cres.*

*pp* *cres. molto e*

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

lair . . the aw - ful dra - gon comes, His breath a pes - ti - lence,  
 dank lair the aw - ful dra - gon comes, His glance a  
 lair . . the aw - ful dra - gon comes, His glance a  
 dank lair the aw - ful dra - gon comes, His breath a pes - ti - lence,

*f* *ff* *f* *ff* *f* *ff*

*animato.* *f* *ff*

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

His scales of brass . . an arm - ed host de - fy ;  
 sword ; His scales of brass an arm - ed host, an arm - ed  
 sword ; His scales of brass . . an arm - ed host, an arm - ed  
 His scales of brass an arm - ed host de - fy ; . .

*ffz* *ffz* *ffz* *ffz*

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

*Ped.* *\* Ped.*

rall.

C

dim. *rall.* Each day a  
 host de - fy;  
 host de - fy, an arm-ed host . . . de - fy;  
 an arm-ed host . . . de - fy;

*p* *pp* *rall.* *rall.*

*Ped.* \* *Sva bassa.*

Tempo lmo.

maid . . from home and love is torn, A pure, white sa-cri - fice,  
 Each day a maid from home and love is torn, A pure, white sa-cri - fice,  
 Each day a maid . . from home . . and love is torn, A pure, white sa-cri - fice,  
 Each day a maid from home and love is torn, A pure, white sa-cri - fice,

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

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

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

Tempo lmo.

a pure, white sa - cri - fice To stay his rage. . . .  
 a pure, white sa - cri - fice . . . To stay his rage. . . .  
 a pure, white sa - cri - fice . . . To stay his rage, . . .  
 a pure, white sa - cri - fice . . . To stay his rage, . . .

*dim.* *dim.* *dim.* *dim.* *fp* *fp* *fp* *fp*

*pp* *fp* *pp* *sf*

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



ALTO.  
*Allegretto.*

wo-men of Sy-le-nē rend their hair Dis-con-so-late, . . . and mourn their

*Allegretto.*  
*quasi Recit.* *sf* *p* *ppp*

*Andantino.* SOPRANOS. *F dolce, rit.* *a tempo, ma molto rubato.*

No more, no more they charm the passing hours, The

*dim. e rit.*

daughters, slain.

*Andantino.* ♩ = 69. *F*

*rit.* *rit.* *a tempo. pp sempre colla parte.*

comely daughters of our pride; No more, no more they twine the laughing flow'rs, Or

*dim.*

sing their songs at e-ven-tide. . . The voice of love . . . no long-er

*poco cres.* *p*

cheers,— We lis-ten for its tones in vain, in vain,

*pp*

*fp*

Ped. \*

All mirth, a - las! is chang'd to tears, And we must weep our dear ones slain,

*dim.*

*p*

*sfpp*

Ped. \*

All mirth, a - las! is chang'd to tears, And we must weep our dear ones slain.

*rit.*

*pp*

*dim.*

*molto rit.*

*pp rit.*

*dim.*

*molto rit.*

Ped.

**H Allegretto.**

ALTO. *legato.*

*mf*

Forth from the pal-ace, beau - ti - ful as day, Fair Sabra comes, the daugh-ter of the king,

TENOR.

*mf* *legato.*

Forth from the pal-ace, beau - ti - ful as day, Fair Sabra comes, the daugh-ter of the king,

*mf* *legato.*

BASS.

Forth from the pal-ace, beau - ti - ful as day, Fair Sabra comes, the daugh-ter of the king,

**H Allegretto.** ♩ = 80.

*mf*

Ped. \*

Ped. \*



for she seems A pale, sweet vi - sion from a pur - er world; And

for she seems A pale, sweet vi - sion from a pur - er world; And

for she seems A pale, sweet vi - sion from a pur - er world; And

for she seems A pale, sweet vi - sion from a pur - er world; And

tear - ful, tearful fa - ces are up - turned in love. "Fear not, fear not," she

tear - ful, tearful fa - ces are up - turned in love. . .

tear - ful, tearful fa - ces are up - turned in love.

tear - ful, tearful fa - ces are up - turned in love.

*f* *legato.* *(Solo ad. lib.)\**

cries, "the dark - est hour of night Is oft the har - bin - ger of sil - ver

*cres.*

*f*

*Ped.* \*

\* The part of Sabra may be sung by a Soloist, if preferred. See also pages 13, 22 and 26

*f allargando.* *rit.* *dim.* *p* <sup>3</sup>

dawn, Fear not, the dark-est hour Is oft the har-bin-ger of sil-ver

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#). The tempo is marked *f allargando*. The vocal line begins with a half note 'dawn', followed by a series of eighth notes: 'Fear not, the dark-est hour Is oft the har-bin-ger of sil-ver'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

*K Più mosso.*

dawn."

The a-ged mon-arch, worn and grey, Be-side the love-ly prin-cess

The a-ged mon-arch, worn and grey, Be-side the love-ly prin-cess

The second system continues the vocal line and piano accompaniment. The tempo is marked *K Più mosso*. The vocal line has a fermata over 'dawn." and then continues with 'The a-ged mon-arch, worn and grey, Be-side the love-ly prin-cess'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*K Più mosso. ♩ = 120.*

*p* *cres.*

This block shows the piano accompaniment for the second system. It starts with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The tempo is *K Più mosso* with a quarter note equal to 120 beats per minute.

**(TUTTL.)** *f agitato.*

No more he sees in fair ar-ray The mus-ter of his

No more he sees in fair ar-ray The mus-ter of his

stands, No more he sees in fair ar-ray The

stands, No more he sees in fair ar-ray The

*mf animato.* *cres.*

The third system is marked **(TUTTL.)** and *f agitato*. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: 'No more he sees in fair ar-ray The mus-ter of his stands, No more he sees in fair ar-ray The'. The piano accompaniment is marked *mf animato* and includes a crescendo (*cres.*).

warrior bands. . . . . A - las! his  
 warrior bands. . . . . A - las! his  
 mus - ter of his war-rior bands. . . . . A - las! his  
 mus - ter of his war-rior bands. . . . . A - las! his

*f*

brav - est knights are slain, . . . Right well they strove, - but  
 brav - est knights are slain, . . . Right well they strove, - but  
 brav - est knights are slain, . . . Right well they strove, - but  
 brav - est knights are slain, . . . Right well they strove, - but

*f*

strove in vain; . . . Now on - ly words of  
 strove in vain; . . . Now on - ly  
 strove in vain, right well they strove, in vain; . . . Now on - ly  
 strove in vain, right well they strove, in vain;

*f*, *sf*

an - guish flow, The cry, . . . "O woe, . . . Sy - le - nē!

Now on - ly words of an - guish flow, "O

words of an - guish flow, . . . "O woe, Sy - le - nē,

Now on - ly words of an - guish flow, . . . "O woe, Sy - le - nē,

*sostenuto.*

*sostenuto.*

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

O woe, . . . Sy - le - nē!

woe, . . . Sy - le - nē! The dra - gon waits, . . .

woe, . . . Sy - le - nē! Our daugh - ters are de - vour - ed! The

woe, . . . Sy - le - nē! Our daugh - ters are de - vour - ed! The dra - gon waits, . . .

*stringendo.*

*stringendo.*

*stringendo.*

*stringendo.*

*M.*

*ff* *stringendo.*

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

The dra - gon waits A maid - en, maid - - en

The dra - gon waits . . . A maid - en, maid - - en

dra - gon waits A maid - en sa - crifice! Or

the dra - gon waits . . . A maid - en, maid - - en

*f* *ff* *sf*

*ff* *sf* *sf*

*ff* *ffz*

*sf stringendo.*

sa - cri - fice ! Or ere the night We all in hid - eous

sa - cri - fice ! Or ere the night We all in hid - eous,

ere the night We all in hid - eous, hid - eous death shall

sa - cri - fice ! Or ere the night We all in hid - eous, hid - eous

*stringendo.*

*allargando, ten.* *sf dim.* *p poco rit.* *N a tempo.*

death shall be o'er - whelm'd ! O woe, Sy - le - nē, woe ! "

hid - eous death shall be o'erwhelm'd ! O woe, Sy - le - nē, woe ! "

be o'erwhelm'd ! All hope is gone ! O woe, Sy - le - - - - nē ! "

death ; in death shall be o'er - whelm'd ! O woe, Sy - le - nē, woe ! "

*allargando.* *sf ffz dim.* *poco rit.* *p dolce. a tempo.*

*allargando.* *ffz dim.* *poco rit.* *p dolce. a tempo.* *tr*

*Ped.* \*

*SOPRANOS. più tranquillo.*

Like charm - ed, charm - ed mu - sic o'er the 'fright - ed

*dim.*

throng Falls Sa - bra's voice, . . pure as an an - gel's song,

CHORUS.

*p* *Poco lento.*

Clear . . as the throb-bing of a sil - ver bell. . .

Clear . . as the throb-bing of a sil - ver bell, It lulls, it lulls the

Clear as the throb-bing of a sil - ver bell, It lulls, it lulls the

Clear as the throb-bing of a sil - ver bell, It lulls, it lulls the

*Poco lento.*

*dim.* *p*

*Ped.* \*

(Solo.)

*p* *Allegro.*

O calm your hearts, O still . . your

tu - mult by its ma - gic spell. . .

tu - mult by its ma - gic spell.

tu - mult by its ma - gic spell.

*Allegro.* ♩ = 138.

*p* *tr* *pp* *dolce.*

*cres.*

fears, And let Hope shine . . a - mid . . the rain of tears ;

*pp* *molto cres.*

*f* *cres. molto. risoluto.*

The foe . . de-mands a sa - cri - fice ; . . this day, this

*f* *p* *cres.*

*ff* *dim.*

day Your prin - cess, Sa - bra, will . . the tri - bute, this day will the

*ff* *dim.*

tri - bute pay.

*pp* O beau - teous Love ! thou flow'r of heav'n,

*pp* O beau - teous Love ! thou flow'r of heav'n,

*pp* O beau - teous Love ! thou flow'r of heav'n,

*pp*



*stringendo.* *cres.* *ff*  
 weep thou not for me, I give my life, I give my life . . . to  
*stringendo.* *cres.* *fp*  
 beau - teous, beau - teous Love!  
*stringendo.* *cres.* *fp*  
 O beau - teous, beau - teous Love!  
*stringendo.* *cres.* *fp*  
 heav'n. beau - teous, beau - teous Love!

*stringendo.* *f* *cres.* *ff*  
*Ped.* *dim.* \* *Ped.* \* *Ped.* \*  
 set . . . Sy - le - nē free, Sy - le - nē free." *dolce e legato.*  
*p*  
 O beau - teous Love! thou  
*dolce e legato.*  
*p*  
 O beau - teous,  
*dolce e legato.*  
 O beau - teous Love! O

*(Tutti)* *dolce e legato.* *cres.*  
*p*  
 O beau - teous Love! thou flow'r of heav'n, . . .  
*cres.*  
 flow'r, thou flow'r . . . of hea - ven, Trans - plant - ed  
*cres.*  
 beau - teous Love! thou flow'r of hea - ven, O  
*cres.*  
 beau - teous Love! thou flow'r, thou flow'r of heav'n,

beau - teous Love! O spring thou up in  
 to a world of care; . . . O spring thou up in  
 beau - teous, beau - teous Love! O spring thou up in  
 beau - teous Love! O spring thou up in

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *f* and *sf*. The lyrics are: "beau - teous Love! O spring thou up in to a world of care; . . . O spring thou up in beau - teous, beau - teous Love! O spring thou up in beau - teous Love! O spring thou up in".

drear - y, drear - y hearts, With grace . . . di - vine and  
 drear - y, drear - y hearts, With grace, with grace di - vine and  
 drear - y, drear - y hearts, With grace, with grace di - vine and  
 drear - y, drear - y hearts, With grace . . . di - vine and

The second system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *dim.* and *Ped.*. The lyrics are: "drear - y, drear - y hearts, With grace . . . di - vine and drear - y, drear - y hearts, With grace, with grace di - vine and drear - y, drear - y hearts, With grace, with grace di - vine and drear - y, drear - y hearts, With grace . . . di - vine and".

beau - ty rare, . . .  
 beau - ty rare, with beau - ty rare,  
 beau - ty rare, . . .  
 beau - ty rare, with beau - ty rare,

The third system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *p* and *pp*. The lyrics are: "beau - ty rare, . . . beau - ty rare, with beau - ty rare, beau - ty rare, . . . beau - ty rare, with beau - ty rare,". The system concludes with a trill (T) and a fermata.

*p* Then shall the de - sert pla - ces bloom, As glo - rious as the

*p* Then shall the de - sert pla - ces bloom, As glo - rious as the

*p* Then shall the de - sert pla - ces bloom, As glo - rious as the

*p* Then shall the de - sert pla - ces bloom, As glo - rious as the

*ff* bow - ers a - bove, And earth like E - den's gar - den smile, U

*ff* bow - ers a - bove, And earth like E - den's gar - den smile,

*ff* bow - ers a - bove, And earth like E - den's gar - den smile,

*ff* bow - ers a - bove, And earth like E - den's gar - den smile,

*p* *dolce.* *dim.* O beau - teous, beau - teous Love!

*p* *dolce.* O flow - er, O

O flow'r of heav'n!

O beau-teous Love! O flow'r of heav'n! Trans-plant - ed to a  
 Trans - plant - ed to . . . a  
 flow-er of heav'n! Trans - plant - ed to . . . a  
 O beau-teous Love! O flow'r of heav'n! Trans - plant - ed to a

*p* *pp* *pp* *pp*

*Sva.*.....

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

world of care, O flow'r . . . of heav'n!  
 world, a world of care, O beau - teous Love! . .  
 world, a world of care, O beau - teous Love! . .  
 world of care, O flow'r . . . of heav'n!

*dim.* *dim.* *dim.* *dim.*

*V* *V*

*pp* *dim.*

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

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## SCENE II.

*Andante.*

PIANO.  $\text{♩} = 72.$

*pp* *cres.*

*Sua bassa* .....

SOPRANO. *pp* *cres.*

ALTO. *pp* *cres.*

TENOR. *pp* *cres.*

BASS. *pp* *cres.*

With-out a fear be - side the dra-gon's tarn The

*dim. molto.* *cres.*

*dim.* *B*

prin - cess waits . . to die !

*dim.* *poco lento.* *pp* *A* form of light, Her

*dim.*

prin - cess waits . . to die !

*dim.*

prin - cess waits . . to die !

*ff* *pp dim.* *B* *colla voce.*

*pp* And snow - white li - lies deck her sun - ny hair. . .

robes are spot - less as the vir - gin snow ;

*pp* With sad sweet

*pp* With sad sweet

*pp* With sad sweet

smile of in - nocence and love, She lis - tens to her fa - ther's last . . . la -

smile of in - nocence and love, She lis - tens to her fa - ther's last . . . la -

smile of in - nocence and love, She lis - tens to her fa - ther's last . . . la -

*cres.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

Sea . . .

- ment.

- ment.

- ment.

*ffz* *p* *dim.* *fp*

*C* *Tranquillo.* *pp* (SOLO.) *dim.*

*poco rall.* *Tranquillo.* ♩ = 60.

"Be - lov - - ed sire," she whispers,

"dry . . . thine eyes, dry thine eyes, For oft - times blessing

*Ped.* \*

*cres.* *espress.* *dim.*

wears a dark dis - guise, for oft - times blessing wears a dark dis -

*dolce.*

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

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

*pp* *L'istesso tempo.* *cres.*

- guise, a dark dis - guise; . . And say of me henceforth with love and pride, To

*pp* *L'istesso tempo.*

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

*molto dim. ad lib. pp* **D**

give . . Sy - le - nē peace she lived . . and died."

*f* *dim.* *p* *colla parte. pp* *a tempo.*

Ped. \*

**ALTO.** *rit.* *dim.*

*ppp* O beau - teous Love ! thou flow'r of hea - ven ! . .

**TENOR.** *rit.* *dim.*

*ppp* O beau - teous Love ! thou flow'r of hea - ven ! . .

**BASS.** *rit.* *dim.*

*ppp* O beau - teous Love ! thou flow'r of hea - ven ! . .

*molto espress.* *rit.* *pp*

*p* *poco cres. stringendo.*

8256.

E *Allegro.*

(Tutti.)

Hark! 'Tis the ringing hoof of

Hark! 'Tis the ringing hoof of

Hark! 'Tis the ringing hoof of

Hark! Hark!

E *Allegro.* ♩ = 132.

*pp*

stead, *cres.* A war-rior comes at foaming speed,

stead, *cres.* A war-rior comes at foaming speed,

stead, *cres.* A war-rior comes at foaming speed,

'Tis the ringing hoof of steed, A war-rior

*cres.* *f*

On shin - ing mail and hel-met

The sun - beams glint with flashing light,

The sun - beams glint with flashing light,

comes at foaming speed,

*f*



Whence com - est thou, whence com - est thou?  
 whence com - est thou, whence com - est thou?  
 - tic knight, whence, whence com - est thou? *mf* Saint  
 - jes - tic knight, ma - jes - tic knight, whence com - est thou?

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment includes triplets and dynamic markings such as *sf* and *p*. A 'G' chord symbol is placed above the first vocal staff.

George no answer makes, but gives com - mand, "Un - bind the  
 "Un - bind the

The second system continues the vocal and piano parts. The piano accompaniment features a *p* dynamic and a *cres. molto.* section leading to a *ff* section with triplets. A 'G' chord symbol is present above the piano part.

"Nay, I am here a  
 But the prin - cess . . . cries,  
 maid - en!"  
 maid - en!"

The third system shows the vocal lines and piano accompaniment. The piano part includes triplets, a *tr* (trill) marking, and dynamic markings like *mf*, *p*, and *sf*. Pedal markings are indicated as *Ped.*, *\* Ped.*, and *\* Ped.* with asterisks.

*stringendo.*

will - ing sa - cri - fice To save, to save Sy - le - nē, to

*p stringendo.*

*Ped.* \* *con Ped.*

*f* save . . Sy - le - nē." *f risoluto.* \* "Stand thou back brave

*f* ALTO. \* "Stand thou back brave

*f ff*

*Ped.* \*

*cres. e accel.* knight! The aw - ful dra - gon stirs beneath the flood!" *I ff*

*cres. e accel.* knight! The aw - ful dra - gon stirs beneath the flood!" *ff*

*cres. e accel.* *fff con fuoco.*

*Ped.* \*

\* If a Soloist is employed, the Contraltos must not sing the following 6 bars

**TENORS.** *p* - *cres.*  
 The Knight of Cap-pa - do - ci - a daunt-less *cres.*

**BASSES.** *p*  
 The Knight of Cap-pa - do - ci - a daunt-less

*f* *largamente.* ♩ = 112.  
 stands. "Though all the pow'rs of dark-ness shall as -  
*f* *largamente.*

stands. "Though all the pow'rs of dark-ness shall as -  
*f* ♩ = 112. *p* *largamente.*

*cres.*  
 sail, At heaven's com - mand, I fall, - or I pre - vail! My *cres.*

sail, At heaven's com - mand, I fall, - or I pre - vail! My *cres.*

*ff*  
 good sword As-ca-lon is keen and bright, No tar - nish of un -  
*ff* good sword As-ca-lon is keen and bright, No tar - nish of un -  
 8va.....

*K molto maestoso.*

wor - thy strife is there,

Nev - er un - sheathed but to de -

wor - thy strife is there,

Nev - er un - sheathed but to de -

*Sca*

*K*

*ffz p*

*molto cres.*

*fff rit.*

- fend . . the right,

Or guard the honour of the Cross I wear!

- fend . . the right,

Or guard the honour of the Cross I wear!

*molto cres.*

*fff rit.*

*sf*

*ff colla parte.*

*a tempo.*

*cres. molto.*

O fair white maid, what-ev - er foe . . be nigh,

In life or death, in

O fair white maid, what-ev - er foe . . be nigh,

In life or death, in

*p a tempo.*

*cres.*

life or death thy champion knight am I!"

life or death thy champion knight am I!"

*Attacca.*

*f allargando.*

*rit.*

*fff presto.*

*Ped.*

*f a tempo.*

Loud cry the peo-ple, "Haste, the dra-gon comes! The

ALTO. Loud cry the peo-ple, "Haste, the dra-gon comes! The

TENOR. Loud cry the peo-ple, "The dra-gon comes!

BASS. Loud cry the peo-ple, "The dra-gon comes!

*a tempo.* Loud cry the peo-ple, "The dra-gon comes!

*ff* *>* *sf*

*Ped.*

flood di-vides! See, See!

flood di-vides! See! his ab-hor-rent head from the

The flood di-vides! See, see, see,

The flood di-vides! See, See! his ab-hor-rent head from the

see, see, see! his eyes With bale-ful

black wave e-merg-es! See! his eyes With bale-ful glare

see! his ab-hor-rent head from the black wave e-merg-es! See! his

black wave e-merg-es! See! his eyes With bale-ful glare

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

glare . . light on the help-less maid !

light, . . light on the help - less maid ! *dim.*

eyes light on the help - less, help - less maid ! *dim.*

light on the help - less, help - less maid !

*Ped.* \* *ff* *sfp* *dim.*

His voice is thun-der, his voice is thun-der! Haste, brave knight, a -

His voice is thun-der, his voice is thun-der! Haste, brave knight, a -

His voice is thun-der, his voice is thun-der! Haste, brave knight, a -

His voice is thun-der, his voice is thun-der! Haste, brave knight, a -

*M* *ff* *sfp* *dim.*

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

- way! He comes! the might - y dra - gon, vast and

- way! He comes! the might - y dra - gon, vast and

- way, a - way, a

- way, a - way, a

dread! A - las! too late! a -  
 dread! A - way, a - way! A  
 - way, a - way, a - way! A - las! too

a - way!  
*Sva*  
*cres.* *ffz* *dim.*  
*Ped.*

las! too late!"  
 las! too late! a - las! too late!"  
 late! a - las! too late! a - las! too late!" They  
 A - las! too late!" They

*N*  
*marcato.* *cres.*  
 meet like waves, like waves when o'er the deep, Con-tending winds in  
*marcato.* *cres.*  
 meet like waves, like waves when o'er the deep, Con-tending winds in  
*N* *marcato.* *cres.*

*Sva* bassa con *Ped.*.....

*cres.*

They meet like waves, like waves when o'er the  
 They meet like waves, like waves when o'er the  
 fu - ry, in fu - ry sweep! The Knight is brave, is  
 fu - ry, in fu - ry sweep! The Knight is brave, is

*Sea bassa*

deep, Contending winds in fu - ry, in fu - ry sweep! The Knight is  
 deep, Contending winds in fu - ry, in fu - ry sweep! The combat rag - es  
 brave, the dra - gon strong, The combat rag - - es, rag - - es fierce and  
 brave, the dra - gon strong, The combat rag - es, the com - bat rag - es,

brave, is brave, the dra - gon strong,  
 fierce and long, the com-bat ra - ges fierce, the com - bat rag - es,  
 long, The Knight is brave, the dragon strong, The  
 rag - es fierce and long, The Knight is brave, the com - bat

*Ped.* \* *N256.*

Un - til the  
 rag-es fierce and long, The Knight is brave, Un - til the  
 com-bat rag-es, rag - es fierce and long, the com-bat rag - es, Un - til the he - ro's  
 rag - es, rag-es fierce and long, Un - til the he - ro's

*P*

he - - ro's spear, a - las! Is bro - ken on the scales of brass,  
 he - - ro's spear, a - las! Is bro - ken on the scales of brass,  
 spear, a - las! is bro - ken on the scales of brass, bro - ken  
 spear, a - las! is bro - ken on the scales of brass,

*sf* *stringendo.*

*Ped.* *\**

on the scales . . . of brass. Un - horsed he fights!  
 bro - ken on the scales . . . of brass. Un - horsed he fights!  
 on the scales of brass. Un - horsed he fights!  
 bro - ken on the scales of brass. . . . Un - horsed he

*sf* *Q accel.* *accel.* *con fuoco.*

un - horsed he fights! Hope is not  
 un - horsed he fights! Hope is not gone, is not  
 un - horsed he fights! Hope is not gone, is not  
 fights! un - horsed he fights! Hope is not

*sf sf sf sf sf sf*

gone! A me-teor flash of As-ca-lon.  
 gone! A me-teor flash of As-ca-lon.  
 gone! A me-teor flash of As-ca-lon.  
 gone! A me-teor flash of As-ca-lon.

*fff ff*

The dra - gon  
 The dra - gon  
 The dra - gon  
 The dra - gon

*R sf ma marcato. p*

*ff \* ff p*

*sempre trem.*  
 8256.

falls with hideous cries, Lash - es, lash - es the

*cres.*

*molto cres.*

earth in vain, and dies. The

*sf*

*molto marcato.*

*f*

earth in vain, and dies, The

*Sua*

Loud burst the shouts of wild

*f* *sostenuto.* *sf*

Loud burst the shouts of wild

dra - gon falls with hideous cries, Lash - es,

dra - gon falls with hideous cries, Lash - es,

*Sua*

de - light, That hail, that hail with  
 de - light, That hail, that hail with  
 lash - es the earth in vain, . . . The dra - gon falls with  
 lash - es the earth in vain, . . . The dra - gon falls with

*Sva.*

joy, . . . that hail with joy the vic - tor  
 joy, . . . that hail with joy the vic - tor  
 hideous cries, . . . Lash - es the earth in vain, . . . and  
 hideous cries, . . . Lash - es the earth in vain, . . . and

*molto cres.* *ffz.*

*Sva.* *ffz.*

Knight! Loud . . . burst the shouts . . . that  
 Knight! Loud . . . burst the shouts . . . that  
 dies! Loud . . . burst the shouts . . . that  
 dies! Loud . . . burst the shouts . . . that

*ff* *sf* *sf* *sf* *Ped.* *\** *sf* *simile.*

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

8256.

hail the vic-tor, vic-tor Knight,

hail the vic-tor, vic-tor Knight,

hail the vic-tor, vic-tor Knight,

hail the vic-tor, vic-tor Knight, the

*sf sf sf sf ffz*

*dim.* the vic-tor Knight! *pp* The

*dim.* the vic-tor Knight! *pp* The

*dim.* the vic-tor Knight! *pp* The

*dim.* the vic-tor Knight! *pp* The

*dim.* the vic-tor Knight! *pp* The

*dim.* the vic-tor Knight! *pp* The

*dim.* the vic-tor Knight! *pp* The

*dim.* the vic-tor Knight! *pp* The

*L'istesso tempo.* light of hea-ven is on his no-ble

*pp* The

light of hea-ven is

light of hea-ven is

*pp L'istesso tempo.*

brow, He seeks not . . .

light . . . of hea-ven is on his no - - - ble brow, He seeks not

on . . . his no - - - ble brow, He seeks not

on . . . his no - - - ble brow, He seeks not

*pp* *cres.*

*dim.* earth - ly hon - our, earth - ly fame, . . . He mounts his steed, . . .

earth - ly hon - our, earth - ly fame, . . . He mounts his steed, . . .

earth - ly hon - our, earth - ly fame, . . . "fare . . .

earth - ly hon - our, earth - ly fame, . . . "fare . . .

*pp* *pp* *pp*

*dim.* *espress.*

TENOR. *Andantino.*

*V* *molto cantabile.* *p*

- well, fare - well, O gen - - tle maid, . . . Ye

BASS. *molto cantabile.* *p*

- well, fare - well, O gen - - tle maid, . . . Ye

*V* *Andantino.* *♩ = ♩ of preceding movement.*

*p*

peo - ple of Sy - le - nē, fare . . . you well, For

peo - ple of Sy - le - nē, fare . . . you well, For

*dim.* *cres. e* *dim.* *p* *cres. e*

*animato.*

I must bear the cross in o - ther lands, And

I must bear the cross in o - ther lands, And

*animato.* *cres. animato.*

strive, and suf-fer, 'till the morn . . shall dawn, That

strive, and suf-fer, 'till the morn . . shall dawn, That

*f* *ff* *W* *dim.* *dim.*

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

brings . . to me the mar - tyr's fade - less

brings . . to me the mar - tyr's fade - less

*p* *cres.*

*Ped.* *\** 8256. *Ped.* *\**

*cres. molto.*

crown, . . . . . that brings to me the

*cres. molto.*

crown, . . . . . that brings to me the

*allargando.*

*f* mar-tyr's fade - less crown!

*f* mar-tyr's fade - less crown!"

*X Più lento.*

*pp*

*con Ped.*

**SOPRANOS.**  
*espress.*

Where the strong the weak op - press, . . . .

*espress.* *cres.*  
Where the suf - f'ring suc - - cour crave,

*pp* *cres.*

*cres. molto e accel.*  
Where the ty - rant spreads dis

*cres. molto e accel.*  
Where the ty - rant spreads dis

*cres. molto e accel.*

*f* *cres.*  
- tress, There the cross of George must

*f* *cres.*  
- tress, There the cross of George must

*f* *cres.*  
There the cross of George must

*f* *cres.*  
There the cross of George must

*f* *cres.*

*Ped.* \*

*Ped.* \*

8256.

*allargando.*

*ff* *sf*

wave, . . . must wave, . . . the

wave, . . . must wave, . . . the

wave, there the cross of George, there the cross, . . . the

wave, there the cross . . . of George, there the cross, . . . the

*ff* *sf*

*Ped.*

*rf* *rit.*

cross of George . . . must . . .

cross of George . . . must . . .

cross of George . . . must

cross of George . . . must

*rf* *rit.*

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

EPILOGUE.  
(MARCH.)

*Maestoso, alla marcia.*

wave!

wave!

wave!

wave!

*Maestoso, alla marcia.* ♩ = 104.

*f* *mf* *cres. poco a poco.* 3 3

*sonore.*

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

*cres.* *ff* *sf*

SOPRANO. *ff* A

ALTO. *ff* It comes from the mist - y . . a - ges, The banner of Eng - land's

TENOR. *ff* It comes from the mist - y a - ges, The banner of Eng-land's

BASS. *ff* It comes from the mist - y a - ges, The banner of Eng-land's

It comes from the mist - y . . a - ges, The banner of Eng - land's

*sf sf*

might, . . . The blood - red cross of the brave Saint

might, . . . The blood - red cross of the brave Saint

might, . . . The blood - red cross of the brave Saint

might, . . . The blood - red cross of the brave Saint

*sf sf*

*sf* George, That burns . . . on a field of white ! . . . It speaks of the death - less *sempre ff*

*sf* George, That burns . . . on a field of white ! . . . It speaks of the death - less *sempre ff*

*sf* George, That burns . . . on a field of white ! . . . It speaks of the death - less *sempre ff*

*sf* George, That burns . . . on a field of white ! . . . It speaks of the death - less *sempre ff*

*sf* he - roes, On fame's bright page in - scrolled, And bids great Eng - land, great

*sf* he - roes, On fame's bright page in - scrolled, And bids great Eng - land, bids great

*sf* he - roes, On fame's bright page, bright page in - scrolled, And bids great Eng - land, bids great

*sf* he - roes, On fame's bright page, bright page in - scrolled, And bids great Eng - land, bids great

*sf*



va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

*sf* *ff* *ff* *ff*

*sf* *ff*

*Ped.* \*

thun - ders, The sail - or could do, or die, While tongues of flame . .

thun - ders, The sail - or could do, or die, While tongues of flame . .

thun - ders, The sail - or could do, or die, While tongues of flame . .

thun - ders, The sail - or could do, or die, While tongues of flame

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

*sf* *ff*



dim. **F** *cres.*

O ne'er may the flag be-loved Un - furl in a strife un - blest, . . . But

O ne'er may the flag be-loved Un - furl in a strife un-blest, But

O ne'er may the flag be-loved Un - furl . . . in a strife un-blest, But

O ne'er may the flag be-loved Un - furl in a strife un-blest, But

*Voces alone.* *sf*

*Ped.* *cres.* \*

*ten.* ev - er give strength . . . to the right-eous, right-eous arm, . . . And hope, . . . and **G** *dolce.*

ev - er give strength . . . to the right - eous arm,

ev - er give strength to the right - eous arm,

ev - er give strength . . . to the right - eous arm,

*sf* *dolce.* *con Ped.*

*cres.* *Ped.* \*

hope to the hearts op - pressed, . . . and hope, . . . .

And hope to the hearts op - pressed, . . . and hope, . . . and

And hope to the hearts, the hearts oppressed, and hope, . . . and

And hope to the hearts, the hearts oppressed, and hope, . . . and

*sonore.*

. . . . and hope to the hearts op - pressed ;

hope . . . to the hearts op - pressed ;

hope . . . to the hearts op - pressed ; . . . It says to the

hope, . . . and hope to the hearts op - pressed ; . . . It says to the

*Ped.*      \* *sonore.*      *p*      **H**

“Be brave, be brave if your  
 “Be brave, be brave if your  
 pass - ing a - - ges, . . . “Be brave, be brave if your  
 pass - ing a - - ges, . . . “Be brave, be brave if your

*cres. molto.* *sf* *marcato.*

cause be right! . . . Like the sol - dier - saint, like the sol - dier -  
 cause be right! . . . Like the sol - dier - saint, like the sol - dier -  
 cause be right! . . . Like the sol - dier - saint, like the sol - dier -  
 cause be right! . . . Like the sol - dier - saint, like the sol - dier -

saint . . . whose cross . . . of red . . . Still burns . . .  
 saint . . . whose cross . . . of red . . . Still burns . . .  
 saint . . . whose cross of red Still burns, still  
 saint . . . whose cross of red Still burns, still

*mf* *cres.* *f* *cres.* *f* *cres.* *f* *cres.* *f*

8256.

*dolce.* *cres. sf* *f*

on your ban-ner white, . . . whose cross . . . of red . . . Still burns . . .

*dolce.* *cres.* *f*

on your ban-ner white, whose cross of red Still

*dolce.* *cres. sf* *f*

burns on your ban - ner white, whose cross . . . of red . . . Still burns . . .

*dolce.* *cres.* *f*

burns on your ban - ner white, whose cross of red Still

on your ban - ner white!"

burns on your ban - ner white!"

on your ban - ner white!" . . .

burns on your ban - ner white!"

*mf* *cres.* *Ped. sf* \*

*Ped.* \*

*sempre cres.* *allargando.*

CHORUS. *Largamente e grandioso.*

SOPRANO.

*fff* Great race, whose em - pire of splen - dour Has daz - zled a won - der - ing

1st ALTO.

*fff* Great race, whose em - pire of splen - dour Has daz - zled a won - der - ing

2nd ALTO.

*fff* Great race, whose em - pire of splen - dour Has daz - zled a won - der - ing,

TENOR.

*fff* Great race, whose em - pire of splen - dour Has daz - zled a won - der - ing

BASS.

*fff* Great race, whose em - pire of splen - dour Has daz - zled a won - der - ing,

*Largamente e grandioso.*

- mains Be long, long to all winds un - furled! . . . Three cross-es in con - cord

1st & 2nd ALTOS.

- mains Be long, long to all winds un - furled! . . . Three cross-es in con - cord

- mains Be long, long to all winds un - furled! . . . Three cross-es in con - cord

- mains Be long, long to all winds un - furled! . . . Three cross-es in con - cord

blend - ed, The ban - ner of Brit - ain's might! But the cen - tral

blend - ed, The ban - ner of Brit - ain's might! But the cen - tral,

blend - ed, The ban - - ner of Brit - ain's might! But the cen - - tral,

blend - ed, The ban - - ner of Brit - ain's might! But the cen - tral,

gem . . of the en - sign fair . . Is the cross, the

cen - tral gem of the en - sign, the en - sign fair Is the cross, the

cen - tral gem of the en - sign, the en - sign fair Is the cross, the

cen - tral gem of the en - sign fair; Is the cross, the

*pesante.*

cross of the daunt - less, daunt - less Knight!

cross of the daunt - less Knight! The cen - tral gem of the

cross of the daunt - less, daunt - less Knight! But the

cross of the daunt - less, daunt - less Knight! But the

Is the cross, the cross of the daunt - - - less

en - sign Is the cross, the cross of the daunt - - - less

cen - tral gem of the en - sign fair Is the cross of the daunt - less

cen - tral gem of the en - sign fair Is the cross of the daunt - less

*N* *a tempo.*

Knight! . . . . . the daunt-less Knight! . . . . .

*a tempo.*

Knight! the daunt - - less Knight! . . . . .

*a tempo.*

Knight! . . . . . the daunt-less Knight! . . . . .

*a tempo.*

Knight! the daunt - - less Knight! . . . . .

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked 'a tempo.' and the piece begins with a 'Cresc.' (Crescendo) marking. The lyrics are: 'Knight! . . . . . the daunt-less Knight! . . . . .', 'Knight! the daunt - - less Knight! . . . . .', 'Knight! . . . . . the daunt-less Knight! . . . . .', and 'Knight! the daunt - - less Knight! . . . . .'. The piano accompaniment consists of chords and moving lines in both hands.

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The tempo remains 'a tempo.' The lyrics are: 'Knight! . . . . . the daunt-less Knight! . . . . .', 'Knight! the daunt - - less Knight! . . . . .', 'Knight! . . . . . the daunt-less Knight! . . . . .', and 'Knight! the daunt - - less Knight! . . . . .'. The piano accompaniment includes a 'Sua' marking and a 'rit.' (ritardando) marking. The piece concludes with a 'Ped.' (Pedal) marking and the text '\* THE END'.