

Camelot

voor Hiske

tekst

Alfred Tennyson (1809-1892)

muziek

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$\text{♩} = 50$

Vi1

Vi2

Vla1

Vla2

Vc

ff

ff

ff

ff

ff

Detailed description: This block contains the first system of a musical score for measures 1 through 8. It features five staves: Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/8. A tempo marking of quarter note = 50 is indicated at the top. The first measure of each staff contains a whole rest. The second measure begins with a forte (*ff*) dynamic. The Violin I part has a half note G4. The Violin II part has a half note G4. The Viola I part has a half note G4. The Viola II part has a half note G4. The Violoncello part has a half note G2. The third measure contains whole rests for all parts. The fourth measure features a half note G4 in the Violoncello part. The fifth measure contains whole rests for all parts. The sixth measure features a half note G4 in the Violoncello part. The seventh measure contains whole rests for all parts. The eighth measure features a half note G4 in the Violoncello part.

9

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This block contains the second system of a musical score for measures 9 through 16. It features the same five staves as the first system: Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The key signature and time signature remain 3 flats and 2/8. The first measure of each staff contains a whole rest. The second measure begins with a half note G4 in the Violoncello part. The third measure contains whole rests for all parts. The fourth measure features a half note G4 in the Violoncello part. The fifth measure contains whole rests for all parts. The sixth measure features a half note G4 in the Violoncello part. The seventh measure contains whole rests for all parts. The eighth measure features a half note G4 in the Violoncello part. The ninth measure contains whole rests for all parts. The tenth measure features a half note G4 in the Violoncello part. The eleventh measure contains whole rests for all parts. The twelfth measure features a half note G4 in the Violoncello part. The thirteenth measure contains whole rests for all parts. The fourteenth measure features a half note G4 in the Violoncello part. The fifteenth measure contains whole rests for all parts. The sixteenth measure features a half note G4 in the Violoncello part.

Camelot

17

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This system contains measures 17 through 24. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 6/16. The instruments are Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The music is primarily composed of rests, with some melodic lines in the string parts. Measure 24 ends with a fermata.

25 $\text{♩} = 50$

Vi1

Vi2

Vla1

Vla2

Vc

mp

mp

mp

mp

Detailed description: This system contains measures 25 through 32. The key signature remains three flats. The time signature is 6/16. The instruments are the same as in the previous system. A tempo marking of a quarter note = 50 is indicated at the start. A dynamic marking of *mp* (mezzo-piano) is present in measures 25, 26, 27, and 28. The music features more active melodic lines in the string parts, with some slurs and accents.

Camelot

33

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This system contains measures 33 through 40. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The Violin I part (Vi1) is mostly rests with a few notes in measures 34, 35, and 39. The Violin II part (Vi2) plays a melodic line of eighth and quarter notes. The Viola I part (Vla1) has a few notes in measures 34, 35, and 39. The Viola II part (Vla2) plays a melodic line similar to the Violin II. The Violoncello part (Vc) has a few notes in measures 34, 35, and 39.

41

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This system contains measures 41 through 48. The music continues in 3/4 time with the same key signature. The Violin I part (Vi1) has a few notes in measures 41, 42, 47, and 48. The Violin II part (Vi2) continues its melodic line. The Viola I part (Vla1) has a few notes in measures 41, 42, 47, and 48. The Viola II part (Vla2) continues its melodic line. The Violoncello part (Vc) has a few notes in measures 41, 42, 47, and 48.

Camelot

49 $\text{♩} = 50$

Vi1

Vi2

Vla1

Vla2

Vc

f

f

f

f

f

Detailed description: This system contains measures 49 through 56. It features five staves: Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. A tempo marking of quarter note = 50 is present. The first violin part (Vi1) has a dynamic marking of *f* at the start of measure 50. The second violin (Vi2) and both violas (Vla1 and Vla2) also have *f* markings. The cello (Vc) has an *f* marking at the start of measure 54. The music consists of rhythmic patterns and melodic lines across the staves.

57

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This system contains measures 57 through 64. It features the same five staves as the previous system: Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The key signature and time signature remain 3 flats and 3/8. The music continues with various rhythmic and melodic patterns across the staves.

Camelot

65

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This system of musical notation covers measures 65 through 72. It features five staves: Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The key signature is three flats (B-flat major/D minor). The time signature is 4/8. The music is characterized by a steady eighth-note accompaniment in the lower strings and violas, with the violins playing a more melodic line. The piece concludes with a fermata over the final measure.

73

$\text{♩} = 50$

Vi1

Vi2

Vla1

Vla2

Vc

mf

mf

mf

mf

Detailed description: This system of musical notation covers measures 73 through 79. The key signature changes to three sharps (F# major/C# minor), and the time signature changes to 4/8. A tempo marking of a quarter note equal to 50 (♩ = 50) is indicated. The dynamic marking *mf* (mezzo-forte) is present throughout. The music continues with the same instrumental textures as the previous system, featuring a consistent eighth-note accompaniment and melodic lines for the violins and violas. The system ends with a fermata over the final measure.

Camelot

81

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This block contains the musical score for measures 81 through 88. It features five staves: Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The strings play a consistent eighth-note accompaniment, while the violins have more melodic lines.

89

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This block contains the musical score for measures 89 through 96. It features the same five staves as the previous block: Violin I (Vi1), Violin II (Vi2), Viola I (Vla1), Viola II (Vla2), and Violoncello (Vc). The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. The score continues with similar rhythmic patterns, ending with a fermata over the final notes of each staff in measure 96.

Camelot

97 $\text{♩} = 50$

S1 *ff* 6 3 5 3
On ei-ther side of the riv - er lie Long fields of bar - ley and of rye,

S2 *ff* 6 3 5 3
On ei-ther side of the riv - er lie Long fields of bar - ley and of rye,

A *ff* 6 3 5 3
On ei-ther side of the riv - er lie Long fields of bar - ley and of rye,

T *ff* 6 3 5 3
On ei-ther side of the riv - er lie Long fields of bar - ley and of rye,

B *ff* 6 3 5 3
On ei-ther side of the riv - er lie Long fields of bar - ley and of rye,

97 $\text{♩} = 50$

Vi1 -

Vi2 *ff*

Vla1 -

Vla2 -

Vc -

Camelot

99

S1
f 3 That clothe the wold *ff* 3 and meet the sky; 5 And through the field the road runs by 3

S2
f 3 That clothe the wold *ff* 3 and meet the sky; 5 And through the field the road runs by 3

A
f 3 That clothe the wold *ff* 3 and meet the sky; 5 And through the field the road runs by 3

T
f 3 That clothe the wold *ff* 3 and meet the sky; 5 And through the field the road runs by 3

B
f 3 That clothe the wold *ff* 3 and meet the sky; 5 And through the field the road runs by 3

Vi1
99 *ff*

Vi2
f *ff*

Vla1

Vla2

Vc
ff

Camelot

102

S1
f 5
To man - y - tow - ered Cam - e - lot;

S2
f 5
To man - y - tow - ered Cam - e - lot;

A
f 5
To man - y - tow - ered Cam - e - lot;

T
f 5
To man - y - tow - ered Cam - e - lot;

B
f 5
To man - y - tow - ered Cam - e - lot;

Vi1
f *ff* > *f*

Vi2
f *ff* *f* *ff* > *f*

Vla1
ff > *f*

Vla2

Vc
f

Camelot

107

S1
ff
And up and down the peo - ple go, Gaz - ing where the lil - ies blow

S2
ff
And up and down the peo - ple go, Gaz - ing where the lil - ies blow

A
ff
And up and down the peo - ple go, Gaz - ing where the lil - ies blow

T
ff
And up and down the peo - ple go, Gaz - ing where the lil - ies blow

B
ff
And up and down the peo - ple go, Gaz - ing where the lil - ies blow

Detailed description: This block contains the vocal score for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Each voice part begins with a dynamic marking of *ff* (fortissimo). The lyrics are: "And up and down the peo - ple go, Gaz - ing where the lil - ies blow". The notation includes a treble clef for S1, S2, and T, and a bass clef for A and B. The music consists of a series of eighth notes in the first measure of each line, followed by a similar pattern in the second measure.

107

Vi1

Vi2

Vla1

Vla2

Vc

Detailed description: This block contains the instrumental score for five instruments: Violin 1 (Vi1), Violin 2 (Vi2), Viola 1 (Vla1), Viola 2 (Vla2), and Violoncello (Vc). The music is in 2/4 time with a key signature of three flats. All five staves are currently empty, indicating that these instruments are not playing in this section of the score.

Camelot

109

S1
Round an is - land there be - low, The is - land of Sha - lott.

S2
Round an is - land there be - low, The is - land of Sha - lott.

A
Round an is - land there be - low, The is - land of Sha - lott.

T
Round an is - land there be - low, The is - land of Sha - lott.

B
Round an is - land there be - low, The is - land of Sha - lott.

109

Vi1

Vi2

Vla1
ff

Vla2

Vc

Camelot

111

S1
ff
Wil - lows whit - en, as - pens quiv - er, Lit - tle breez - es dusk and shiv - er

S2
ff
Wil - lows whit - en, as - pens quiv - er, Lit - tle breez - es dusk and shiv - er

A
ff
Wil - lows whit - en, as - pens quiv - er, Lit - tle breez - es dusk and shiv - er

T
ff
Wil - lows whit - en, as - pens quiv - er, Lit - tle breez - es dusk and shiv - er

B
ff
Wil - lows whit - en, as - pens quiv - er, Lit - tle breez - es dusk and shiv - er

111

Vi1

Vi2
ff

Vla1

Vla2
ff

Vc

Camelot

113

S1
mf Thro' the wave *ff* 3 that runs for ev - er By the is - land in the riv - er

S2
mf Thro' the wave *ff* 3 that runs for ev - er By the is - land in the riv - er

A
mf Thro' the wave *ff* 3 that runs for ev - er By the is - land in the riv - er

T
mf Thro' the wave *ff* 3 that runs for ev - er By the is - land in the riv - er

B
mf Thro' the wave *ff* 3 that runs for ev - er By the is - land in the riv - er

113

Vi1

Vi2
mf *ff*

Vla1
ff

Vla2
mf *ff*

Vc

Camelot

116

S1
mf
Flow - ing down to Cam - e-lot.

S2
mf
Flow - ing down to Cam - e-lot.

A
mf
Flow - ing down to Cam - e-lot.

T
mf
Flow - ing down to Cam - e-lot.

B
mf
Flow - ing down to Cam - e-lot.

116

Vi1

Vi2
mf *f*

Vla1
mf *f*

Vla2
mf *f*

Vc

Camelot

123

S1
ff Four gray walls, and four gray tow - ers, *mf* Over-look a space of flow - ers,

S2
ff Four gray walls, and four gray tow - ers, *mf* Over-look a space of flow - ers,

A
ff Four gray walls, and four gray tow - ers, *mf* Over-look a space of flow - ers,

T
ff Four gray walls, and four gray tow - ers, *mf* Over-look a space of flow - ers,

B
ff Four gray walls, and four gray tow - ers, *mf* Over-look a space of flow - ers,

123

Vi1

Vi2
ff *mf*

Vla1

Vla2
ff *mf*

Vc

Camelot

125

S1
ff And the si - lent isle im-bow - ers The La - dy of Sha - lott. *mf*

S2
ff And the si - lent isle im-bow - ers The La - dy of Sha - lott. *mf*

A
ff And the si - lent isle im-bow - ers The La - dy of Sha - lott. *mf*

T
ff And the si - lent isle im-bow - ers The La - dy of Sha - lott. *mf*

B
ff And the si - lent isle im-bow - ers The La - dy of Sha - lott. *mf*

125

Vi1

Vi2
ff *mf*

Vla1
ff *mf*

Vla2
ff *mf*

Vc

Camelot

127

S1
f By the mar-gin, wil-low veil'd Slide the heav-y barg-es trail'd *mf* By slow hors - es;

S2
f By the mar-gin, wil-low veil'd Slide the heav-y barg-es trail'd *mf* By slow hors - es;

A
f By the mar-gin, wil-low veil'd Slide the heav-y barg-es trail'd *mf* By slow hors - es;

T
f By the mar-gin, wil-low veil'd Slide the heav-y barg-es trail'd *mf* By slow hors - es;

B
f By the mar-gin, wil-low veil'd Slide the heav-y barg-es trail'd *mf* By slow hors - es;

Detailed description: This block contains the vocal and piano accompaniment parts for measures 127-129. The vocal parts (S1, S2, A, T, B) are written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are: "By the mar-gin, wil-low veil'd Slide the heav-y barg-es trail'd By slow hors - es;". Dynamics are marked as *f* (forte) for the first two measures and *mf* (mezzo-forte) for the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

127

Vi1

Vi2
f *mf*

Vla1

Vla2
f *mf*

Vc

Detailed description: This block contains the string parts for measures 127-129. The parts are: Vi1 (Violin I), Vi2 (Violin II), Vla1 (Viola I), Vla2 (Viola II), and Vc (Violoncello). The key signature is three flats. Vi1 and Vc have rests throughout. Vi2 and Vla2 play a simple eighth-note accompaniment. Dynamics are *f* (forte) in the first measure and *mf* (mezzo-forte) in the third measure.

130

S1
f
and un-hail'd The ³shal - lop flit - teth silk - en - sail'd

S2
f
and un-hail'd The ³shal - lop flit - teth silk - en - sail'd

A
f
and un-hail'd The ³shal - lop flit - teth silk - en - sail'd

T
f
and un-hail'd The ³shal - lop flit - teth silk - en - sail'd

B
f
and un-hail'd The ³shal - lop flit - teth silk - en - sail'd

130

Vi1
f

Vi2
f

Vla1
f

Vla2
f

Vc

Camelot

132

S1
Skim - ming down to Cam - e - lot: *mf*

S2
Skim - ming down to Cam - e - lot: *mf*

A
Skim - ming down to Cam - e - lot: *mf*

T
Skim - ming down to Cam - e - lot: *mf*

B
Skim - ming down to Cam - e - lot: *mf*

132

Vi1
mf

Vi2
mf, *f*, *mf*

Vla1
mf

Vla2
mf, *f*, *mf*

Vc

Camelot

135

S1

S2

A

T

B

135

Vi1

Vi2

Vla1

Vla2

Vc

f *mf*

f *mf*

f *mf*

f *mf*

139

S1 *f* But who hath seen her wave her hand? *mp* Or at the case-ment seen her stand?

S2 *f* But who hath seen her wave her hand? *mp* Or at the case-ment seen her stand?

A *f* But who hath seen her wave her hand? *mp* Or at the case-ment seen her stand?

T *f* But who hath seen her wave her hand? *mp* Or at the case-ment seen her stand?

B *f* But who hath seen her wave her hand? *mp* Or at the case-ment seen her stand?

139

Vi1 - - - - -

Vi2 *f* *mp*

Vla1 - - - - -

Vla2 *f* *mp*

Vc - - - - -

Camelot

141

S1
f Or is she known in all the land, *mp* The La - dy of Sha-lott?

S2
f Or is she known in all the land, *mp* The La - dy of Sha-lott?

A
f Or is she known in all the land, *mp* The La - dy of Sha-lott?

T
f Or is she known in all the land, *mp* The La - dy of Sha-lott?

B
f Or is she known in all the land, *mp* The La - dy of Sha-lott?

141

Vi1

Vi2
f *mp*

Vla1
f *mp*

Vla2
f *mp*

Vc
f *mp*

143

S1
ff On-ly reap-ers, reap - ing ear - ly In a-mong the beard-ed bar - ley, *mf* Hear a song

S2
ff On-ly reap-ers, reap - ing ear - ly In a-mong the beard-ed bar - ley, *mf* Hear a song

A
ff On-ly reap-ers, reap - ing ear - ly In a-mong the beard-ed bar - ley, *mf* Hear a song

T
ff On-ly reap-ers, reap - ing ear - ly In a-mong the beard-ed bar - ley, *mf* Hear a song

B
ff On-ly reap-ers, reap - ing ear - ly In a-mong the beard-ed bar - ley, *mf* Hear a song

143

Vi1

Vi2

Vla1

Vla2
ff *mf*

Vc

146

S1
ff 3 that ech-oes cheer-ly From the riv-er wind-ing clear-ly, *mf* Down to tow-er'd Cam-e-lot:

S2
ff 3 that ech-oes cheer-ly From the riv-er wind-ing clear-ly, *mf* Down to tow-er'd Cam-e-lot:

A
ff 3 that ech-oes cheer-ly From the riv-er wind-ing clear-ly, *mf* Down to tow-er'd Cam-e-lot:

T
ff 3 that ech-oes cheer-ly From the riv-er wind-ing clear-ly, *mf* Down to tow-er'd Cam-e-lot:

B
ff 3 that ech-oes cheer-ly From the riv-er wind-ing clear-ly, *mf* Down to tow-er'd Cam-e-lot:

146

Vi1

Vi2

Vla1
ff *mf*

Vla2
ff *mf*

Vc

149

S1
S2
A
T
B

ff 5
And by the moon the reap - er wea - ry,

ff 5
And by the moon the reap - er wea - ry,

ff 5
And by the moon the reap - er wea - ry,

ff 5
And by the moon the reap - er wea - ry,

ff 5
And by the moon the reap - er wea - ry,

149

Vi1
Vi2
Vla1
Vla2
Vc

mf

mf

ff

155

S1
mf Pil-ing sheaves in up-lands air-y, *ff* Lis-ten-ing, whis-pers "Tis the faer-y *mf* La-dy of Sha-lott".

S2
mf Pil-ing sheaves in up-lands air-y, *ff* Lis-ten-ing, whis-pers "Tis the faer-y *mf* La-dy of Sha-lott".

A
mf Pil-ing sheaves in up-lands air-y, *ff* Lis-ten-ing, whis-pers "Tis the faer-y *mf* La-dy of Sha-lott".

T
mf Pil-ing sheaves in up-lands air-y, *ff* Lis-ten-ing, whis-pers "Tis the faer-y *mf* La-dy of Sha-lott".

B
mf Pil-ing sheaves in up-lands air-y, *ff* Lis-ten-ing, whis-pers "Tis the faer-y *mf* La-dy of Sha-lott".

155

Vi1

Vi2

Vla1
ff *mf*

Vla2
ff *mf*

Vc
ff *mf*

Camelot

158 $\text{♩} = 50$

S1
f
There she weaves by night and day A mag-ic web with col - ours gay.

S2
f
There she weaves by night and day A mag-ic web with col - ours gay.

A
f
There she weaves by night and day A mag-ic web with col - ours gay.

T
f
There she weaves by night and day A mag-ic web with col - ours gay.

B
f
There she weaves by night and day A mag-ic web with col - ours gay.

158 $\text{♩} = 50$

Vi1
-

Vi2
f

Vla1
-

Vla2
f

Vc
-

160

S1
mp She has heard a whisper say, *f* A curse is on her if she stay *mp* To look down to Cam-e-lot.

S2
mp She has heard a whisper say, *f* A curse is on her if she stay *mp* To look down to Cam-e-lot.

A
mp She has heard a whisper say, *f* A curse is on her if she stay *mp* To look down to Cam-e-lot.

T
mp She has heard a whisper say, *f* A curse is on her if she stay *mp* To look down to Cam-e-lot.

B
mp She has heard a whisper say, *f* A curse is on her if she stay *mp* To look down to Cam-e-lot.

160

Vi1
f *mp*

Vi2
mp *f* *mp*

Vla1
f *mp*

Vla2
mp *f* *mp*

Vc

Camelot

164

S1
S2
A
T
B

6/16

z.

Detailed description: This block contains five vocal staves labeled S1, S2, A, T, and B. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/16 time signature. The first measure of each staff contains a whole rest (z.). The subsequent three measures of each staff are empty.

164

Vi1
Vi2
Vla1
Vla2
Vc

6/16

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

Detailed description: This block contains five instrumental staves labeled Vi1, Vi2, Vla1, Vla2, and Vc. Each staff begins with a treble clef (except for Vc which has a bass clef), a key signature of three flats, and a 6/16 time signature. The first measure of each staff contains a whole rest (z.).
- Vi1: Treble clef, whole rest in the first measure, then empty staves.
- Vi2: Treble clef, first measure has a half note (G4) with *ff* dynamic. The second measure has a half note (A4) with *mf* dynamic. The third measure has a half note (B4) with *ff* dynamic. The fourth measure has a half note (C5) with *mf* dynamic. A crescendo hairpin is between the third and fourth measures. A comma is at the end of the staff.
- Vla1: Alto clef, first measure has a whole rest (z.). The second measure has a whole rest. The third measure has a half note (G4) with *ff* dynamic. The fourth measure has a half note (A4) with *mf* dynamic. A crescendo hairpin is between the third and fourth measures. A comma is at the end of the staff.
- Vla2: Alto clef, first measure has a half note (G4) with *ff* dynamic. The second measure has a half note (A4) with *mf* dynamic. The third measure has a half note (B4) with *ff* dynamic. The fourth measure has a half note (C5) with *mf* dynamic. A crescendo hairpin is between the third and fourth measures. A comma is at the end of the staff.
- Vc: Bass clef, first measure has a whole rest (z.). The second measure has a whole rest. The third measure has a half note (G3) with *ff* dynamic. The fourth measure has a half note (A3) with *mf* dynamic. A crescendo hairpin is between the third and fourth measures. A comma is at the end of the staff.

168

S1 *ff* She knows not what the curse may be, *mf* And so she weav-eth stead-i-ly,

S2 *ff* She knows not what the curse may be, *mf* And so she weav-eth stead-i-ly,

A *ff* She knows not what the curse may be, *mf* And so she weav-eth stead-i-ly,

T *ff* She knows not what the curse may be, *mf* And so she weav-eth stead-i-ly,

B *ff* She knows not what the curse may be, *mf* And so she weav-eth stead-i-ly,

168

Vi1

Vi2 *ff* *mf*

Vla1

Vla2 *ff* *mf*

Vc

Camelot

170

S1
ff And lit - tle oth - er care hath she, The La - dy of *mf* Sha - lott.

S2
ff And lit - tle oth - er care hath she, The La - dy of *mf* Sha - lott.

A
ff And lit - tle oth - er care hath she, The La - dy of *mf* Sha - lott.

T
ff And lit - tle oth - er care hath she, The La - dy of *mf* Sha - lott.

B
ff And lit - tle oth - er care hath she, The La - dy of *mf* Sha - lott.

170

Vi1
ff *mf*

Vi2
ff *mf*

Vla1
ff *mf*

Vla2
ff *mf*

Vc

172

S1
f
And mov-ing thro' a mir-ror clear That hangs be-fore her all the year,

S2
f
And mov-ing thro' a mir-ror clear That hangs be-fore her all the year,

A
f
And mov-ing thro' a mir-ror clear That hangs be-fore her all the year,

T
f
And mov-ing thro' a mir-ror clear That hangs be-fore her all the year,

B
f
And mov-ing thro' a mir-ror clear That hangs be-fore her all the year,

172

Vi1

Vi2
f

Vla1

Vla2
f

Vc

174

S1
mf Shad - ows of *f* the world ap - pear. There she sees the high - way near

S2
mf Shad - ows of *f* the world ap - pear. There she sees the high - way near

A
mf Shad - ows of *f* the world ap - pear. There she sees the high - way near

T
mf Shad - ows of *f* the world ap - pear. There she sees the high - way near

B
mf Shad - ows of *f* the world ap - pear. There she sees the high - way near

174

Vi1
f

Vi2
mf *f*

Vla1

Vla2
mf *f*

Vc
f

Camelot

177

S1
mf
Wind-ing down to Cam - e - lot:

S2
mf
Wind-ing down to Cam - e - lot:

A
mf
Wind-ing down to Cam - e - lot:

T
mf
Wind-ing down to Cam - e - lot:

B
mf
Wind-ing down to Cam - e - lot:

177

Vi1
mf

Vi2
mf

Vla1

Vla2
mf

Vc
mf

181

S1
f
There the riv - er ed - dy whirls,

S2
f
There the riv - er ed - dy whirls,

A
f
There the riv - er ed - dy whirls,

T
f
There the riv - er ed - dy whirls,

B
f
There the riv - er ed - dy whirls,

181

Vi1

Vi2
f

Vla1
mf

Vla2
f

Vc
mf

185

S1
mf And there the curl-y vil-lage-churls, *f* And the red cloaks of mar-ket girls,

S2
mf And there the curl-y vil-lage-churls, *f* And the red cloaks of mar-ket girls,

A
mf And there the curl-y vil-lage-churls, *f* And the red cloaks of mar-ket girls,

T
mf And there the curl-y vil-lage-churls, *f* And the red cloaks of mar-ket girls,

B
mf And there the curl-y vil-lage-churls, *f* And the red cloaks of mar-ket girls,

185

Vi1
f

Vi2
mf *f*

Vla1

Vla2
mf *f*

Vc
f

187

S1 Pass on-ward from Sha - lott. *mf* Some - times a troop of dam - sels glad, *f*

S2 Pass on-ward from Sha - lott. *mf* Some - times a troop of dam - sels glad, *f*

A Pass on-ward from Sha - lott. *mf* Some - times a troop of dam - sels glad, *f*

T Pass on-ward from Sha - lott. *mf* Some - times a troop of dam - sels glad, *f*

B Pass on-ward from Sha - lott. *mf* Some - times a troop of dam - sels glad, *f*

187

Vi1 *mf*

Vi2 *mf* *f*

Vla1

Vla2 *mf* *f*

Vc *mf*

189

S1
An ab-bot on an am-bling pad, *mf* Some - times *f* a curl - y shep - herd lad,

S2
An ab-bot on an am-bling pad, *mf* Some - times *f* a curl - y shep - herd lad,

A
An ab-bot on an am-bling pad, *mf* Some - times *f* a curl - y shep - herd lad,

T
An ab-bot on an am-bling pad, *mf* Some - times *f* a curl - y shep - herd lad,

B
An ab-bot on an am-bling pad, *mf* Some - times *f* a curl - y shep - herd lad,

189

Vi1

Vi2
mf *f*

Vla1
f

Vla2
mf *f*

Vc
f

192

S1
Or long-hair'd page in crim-son clad, Goes by to tow-ered Cam - e-lot; *mf*

S2
Or long-hair'd page in crim-son clad, Goes by to tow-ered Cam - e-lot; *mf*

A
Or long-hair'd page in crim-son clad, Goes by to tow-ered Cam - e-lot; *mf*

T
Or long-hair'd page in crim-son clad, Goes by to tow-ered Cam - e-lot; *mf*

B
Or long-hair'd page in crim-son clad, Goes by to tow-ered Cam - e-lot; *mf*

192

Vi1

Vi2
mf

Vla1
mf

Vla2
mf

Vc
mf

Camelot

194

S1

S2

A

T

B

194

Vi1

Vi2

Vla1

Vla2

Vc

Camelot

199

S1
f And some-times thro' the mir - ror blue *mf* The knights come rid-ing two and two:

S2
f And some-times thro' the mir - ror blue *mf* The knights come rid-ing two and two:

A
f And some-times thro' the mir - ror blue *mf* The knights come rid-ing two and two:

T
f And some-times thro' the mir - ror blue *mf* The knights come rid-ing two and two:

B
f And some-times thro' the mir - ror blue *mf* The knights come rid-ing two and two:

199

Vi1

Vi2
f *mf*

Vla1

Vla2
f *mf*

Vc

201

S1
f She hath no loy - al knight and true, *mf* The La - dy of Sha - lott.

S2
f She hath no loy - al knight and true, *mf* The La - dy of Sha - lott.

A
f She hath no loy - al knight and true, *mf* The La - dy of Sha - lott.

T
f She hath no loy - al knight and true, *mf* The La - dy of Sha - lott.

B
f She hath no loy - al knight and true, *mf* The La - dy of Sha - lott.

201

Vi1

Vi2
f *mf*

Vla1
f *mf*

Vla2
f *mf*

Vc

203

S1
f But in her web she still de-lights
mf To weave the mir-ror's mag-ic sights, For of-ten thro'

S2
f But in her web she still de-lights
mf To weave the mir-ror's mag-ic sights, For of-ten thro'

A
f But in her web she still de-lights
mf To weave the mir-ror's mag-ic sights, For of-ten thro'

T
f But in her web she still de-lights
mf To weave the mir-ror's mag-ic sights, For of-ten thro'

B
f But in her web she still de-lights
mf To weave the mir-ror's mag-ic sights, For of-ten thro'

203

Vi1

Vi2
f *mf*

Vla1

Vla2
f *mf*

Vc

206

S1
f the si-lent nights A fu-ner-al, with plumes and lights, And mu-sic, went to Cam-e-lot: *mf*

S2
f the si-lent nights A fu-ner-al, with plumes and lights, And mu-sic, went to Cam-e-lot: *mf*

A
f the si-lent nights A fu-ner-al, with plumes and lights, And mu-sic, went to Cam-e-lot: *mf*

T
f the si-lent nights A fu-ner-al, with plumes and lights, And mu-sic, went to Cam-e-lot: *mf*

B
f the si-lent nights A fu-ner-al, with plumes and lights, And mu-sic, went to Cam-e-lot: *mf*

206

Vi1

Vi2
f *mf*

Vla1
f *mf*

Vla2
f *mf*

Vc
f *mf*

Camelot

209

S1

S2

A

T

B

Score for vocal parts (S1, S2, A, T, B) in 6/16 time. The key signature has three flats. Each staff begins with a whole rest in the first measure, followed by four measures of whole rests.

209

Vi1

Vi2

Vla1

Vla2

Vc

Score for instrumental parts (Vi1, Vi2, Vla1, Vla2, Vc) in 6/16 time. The key signature has three flats. Each staff begins with a whole rest in the first measure. The second measure contains a whole note with a dynamic marking. The third and fourth measures contain eighth notes with dynamic markings and hairpins. The fifth measure contains a whole note with a dynamic marking and a comma. The Cello part (Vc) consists of whole rests throughout.

214

S1
mf Or when the moon was o-ver-head, *mp* Came two young lov-ers late-ly wed;

S2
mf Or when the moon was o-ver-head, *mp* Came two young lov-ers late-ly wed;

A
mf Or when the moon was o-ver-head, *mp* Came two young lov-ers late-ly wed;

T
mf Or when the moon was o-ver-head, *mp* Came two young lov-ers late-ly wed;

B
mf Or when the moon was o-ver-head, *mp* Came two young lov-ers late-ly wed;

214

Vi1

Vi2
mf *mp*

Vla1

Vla2
mf *mp*

Vc

216

S1
mf "I am half sick of shad-ows" said The La-dy of Sha - lott. *mp*

S2
mf "I am half sick of shad-ows" said The La-dy of Sha - lott. *mp*

A
mf "I am half sick of shad-ows" said The La-dy of Sha - lott. *mp*

T
mf "I am half sick of shad-ows" said The La-dy of Sha - lott. *mp*

B
mf "I am half sick of shad-ows" said The La-dy of Sha - lott. *mp*

216

Vi1

Vi2
mf *mp*

Vla1
mf *mp*

Vla2
mf *mp*

Vc
mf *mp*

Camelot

218 ♩ = 50

S1 *mf*
A bow-shot from her bow-er-eaves, He rode be-tween the bar-ley-sheaves,

S2 *mf*
A bow-shot from her bow-er-eaves, He rode be-tween the bar-ley-sheaves,

A *mf*
A bow-shot from her bow-er-eaves, He rode be-tween the bar-ley-sheaves,

T *mf*
A bow-shot from her bow-er-eaves, He rode be-tween the bar-ley-sheaves,

B *mf*
A bow-shot from her bow-er-eaves, He rode be-tween the bar-ley-sheaves,

218 ♩ = 50

Vi1

Vi2 *mf*

Vla1

Vla2 *mf*

Vc

Camelot

220

S1
mp The sun came *mf* daz-zling thro' the leaves, And flamed up-on the bra-zen greaves

S2
mp The sun came *mf* daz-zling thro' the leaves, And flamed up-on the bra-zen greaves

A
mp The sun came *mf* daz-zling thro' the leaves, And flamed up-on the bra-zen greaves

T
mp The sun came *mf* daz-zling thro' the leaves, And flamed up-on the bra-zen greaves

B
mp The sun came *mf* daz-zling thro' the leaves, And flamed up-on the bra-zen greaves

220

Vi1
mf

Vi2
mp *mf*

Vla1
mf

Vla2
mp *mf*

Vc

Camelot

223

S1
mp Of bold Sir Lan-ce-lot. *f* A red-cross knight for ev-er kneel'd *mf* To a la-dy in his shield,

S2
mp Of bold Sir Lan-ce-lot. *f* A red-cross knight for ev-er kneel'd *mf* To a la-dy in his shield,

A
mp Of bold Sir Lan-ce-lot. *f* A red-cross knight for ev-er kneel'd *mf* To a la-dy in his shield,

T
mp Of bold Sir Lan-ce-lot. *f* A red-cross knight for ev-er kneel'd *mf* To a la-dy in his shield,

B
mp Of bold Sir Lan-ce-lot. *f* A red-cross knight for ev-er kneel'd *mf* To a la-dy in his shield,

Vi1
mp

Vi2
mp *f* *mf*

Vla1
mp

Vla2
mp *f* *mf*

Vc

226

S1 *f* That spar-kled on the yel-low field, *mf* Be-side re-mote Sha-lott.

S2 *f* That spar-kled on the yel-low field, *mf* Be-side re-mote Sha-lott.

A *f* That spar-kled on the yel-low field, *mf* Be-side re-mote Sha-lott.

T *f* That spar-kled on the yel-low field, *mf* Be-side re-mote Sha-lott.

B *f* That spar-kled on the yel-low field, *mf* Be-side re-mote Sha-lott.

226

Vi1 *f* *mf*

Vi2 *f* *mf*

Vla1 *f* *mf*

Vla2 *f* *mf*

Vc *f* *mf*

Camelot

228

S1
f The gem-my brid-le glit-ter'd free, *mf* Like to some branch of stars we see Hung in the

S2
f The gem-my brid-le glit-ter'd free, *mf* Like to some branch of stars we see Hung in the

A
f The gem-my brid-le glit-ter'd free, *mf* Like to some branch of stars we see Hung in the

T
f The gem-my brid-le glit-ter'd free, *mf* Like to some branch of stars we see Hung in the

B
f The gem-my brid-le glit-ter'd free, *mf* Like to some branch of stars we see Hung in the

228

f The gem-my brid-le glit-ter'd free, *mf* Like to some branch of stars we see Hung in the

Detailed description: This block contains the vocal score for five parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure (228) features a forte (*f*) dynamic and a melodic line with eighth notes. The second measure (229) features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The third measure (230) continues the melodic line. The lyrics are: "The gem-my brid-le glit-ter'd free, Like to some branch of stars we see Hung in the".

228

Vi1

Vi2
f *mf*

Vla1

Vla2
f *mf*

Vc

Detailed description: This block contains the instrumental score for five parts: Violin 1 (Vi1), Violin 2 (Vi2), Viola 1 (Vla1), Viola 2 (Vla2), and Violoncello (Vc). The music is in 3/4 time with a key signature of three flats. The first measure (228) shows rests for Vi1 and Vc, and a forte (*f*) dynamic for Vi2 and Vla2. The second measure (229) shows a mezzo-forte (*mf*) dynamic for Vi2 and Vla2. The third measure (230) continues the instrumental lines. The lyrics are: "The gem-my brid-le glit-ter'd free, Like to some branch of stars we see Hung in the".

231

S1
f gold-en Gal-ax-y. The brid-le bells rang mer-ri-ly *mf* As he rode down to Cam-e-lot:

S2
f gold-en Gal-ax-y. The brid-le bells rang mer-ri-ly *mf* As he rode down to Cam-e-lot:

A
f gold-en Gal-ax-y. The brid-le bells rang mer-ri-ly *mf* As he rode down to Cam-e-lot:

T
f gold-en Gal-ax-y. The brid-le bells rang mer-ri-ly *mf* As he rode down to Cam-e-lot:

B
f gold-en Gal-ax-y. The brid-le bells rang mer-ri-ly *mf* As he rode down to Cam-e-lot:

231

Vi1
f *mf*

Vi2
f *mf*

Vla1
f *mf*

Vla2
f *mf*

Vc

234

S1

S2

A

T

B

f 3
And from his bla-zon'd bal-dric slung

f 3
And from his bla-zon'd bal-dric slung

f 3
And from his bla-zon'd bal-dric slung

f 3
And from his bla-zon'd bal-dric slung

f 3
And from his bla-zon'd bal-dric slung

f 3
And from his bla-zon'd bal-dric slung

234

Vi1

Vi2

Vla1

Vla2

Vc

ff *>* *mf*

ff *mf* *ff* *>* *mf* *f*

ff *>* *mf*

239

S1 *mf* A might-ly sil-ver bu-gle hung, *f* And as he rode his ar-mour rung,

S2 *mf* A might-ly sil-ver bu-gle hung, *f* And as he rode his ar-mour rung,

A *mf* A might-ly sil-ver bu-gle hung, *f* And as he rode his ar-mour rung,

T *mf* A might-ly sil-ver bu-gle hung, *f* And as he rode his ar-mour rung,

B *mf* A might-ly sil-ver bu-gle hung, *f* And as he rode his ar-mour rung,

239

Vi1

Vi2 *mf* *f*

Vla1 *f*

Vla2 *mf* *f*

Vc

241

S1
mf Be - side re - mote Sha-lott. *ff* 3 All in the blue un-cloud-ed weath - er

S2
mf Be - side re - mote Sha-lott. *ff* 3 All in the blue un-cloud-ed weath - er

A
mf Be - side re - mote Sha-lott. *ff* 3 All in the blue un-cloud-ed weath - er

T
mf Be - side re - mote Sha-lott. *ff* 3 All in the blue un-cloud-ed weath - er

B
mf Be - side re - mote Sha-lott. *ff* 3 All in the blue un-cloud-ed weath - er

241

Vi1

Vi2
mf *ff*

Vla1
mf

Vla2
mf

Vc

243

S1
Thick - jew-ell'd shone the sad-dle-leath - er, *f* The hel-met and *ff* the hel-met-feath-er

S2
Thick - jew-ell'd shone the sad-dle-leath - er, *f* The hel-met and *ff* the hel-met-feath-er

A
Thick - jew-ell'd shone the sad-dle-leath - er, *f* The hel-met and *ff* the hel-met-feath-er

T
Thick - jew-ell'd shone the sad-dle-leath - er, *f* The hel-met and *ff* the hel-met-feath-er

B
Thick - jew-ell'd shone the sad-dle-leath - er, *f* The hel-met and *ff* the hel-met-feath-er

243

Vi1

Vi2
f *ff*

Vla1
ff

Vla2

Vc
ff

Camelot

246

S1
Burn'd like one burn-ing flame to-geth - er, As he rode down to Cam - e-lot.

S2
Burn'd like one burn-ing flame to-geth - er, As he rode down to Cam - e-lot.

A
Burn'd like one burn-ing flame to-geth - er, As he rode down to Cam - e-lot.

T
Burn'd like one burn-ing flame to-geth - er, As he rode down to Cam - e-lot.

B
Burn'd like one burn-ing flame to-geth - er, As he rode down to Cam - e-lot.

246

Vi1
-

Vi2
f

Vla1
f

Vla2
-

Vc
f

Camelot

248

S1
f As of - ten thro' the pur - ple night, *mf* ³ Be - low the star - ry clus - ters bright,

S2
f As of - ten thro' the pur - ple night, *mf* ³ Be - low the star - ry clus - ters bright,

A
f As of - ten thro' the pur - ple night, *mf* ³ Be - low the star - ry clus - ters bright,

T
f As of - ten thro' the pur - ple night, *mf* ³ Be - low the star - ry clus - ters bright,

B
f As of - ten thro' the pur - ple night, *mf* ³ Be - low the star - ry clus - ters bright,

248

Vi1

Vi2
f *mf*

Vla1

Vla2
f *mf*

Vc

Camelot

250

S1
f Some beard-ed me - te - or, trail - ing light, *mf* Moves o - ver still Sha-lott.

S2
f Some beard-ed me - te - or, trail - ing light, *mf* Moves o - ver still Sha-lott.

A
f Some beard-ed me - te - or, trail - ing light, *mf* Moves o - ver still Sha-lott.

T
f Some beard-ed me - te - or, trail - ing light, *mf* Moves o - ver still Sha-lott.

B
f Some beard-ed me - te - or, trail - ing light, *mf* Moves o - ver still Sha-lott.

Vi1
f *mf*

Vi2
f *mf*

Vla1
f *mf*

Vla2
f *mf*

Vc
f *mf*

252

S1 *mf* 3
His broad clear brow in sun-light glow'd; On bur-nish'd hooves his war-horse trode;

S2 *mf* 3
His broad clear brow in sun-light glow'd; On bur-nish'd hooves his war-horse trode;

A *mf* 3
His broad clear brow in sun-light glow'd; On bur-nish'd hooves his war-horse trode;

T *mf* 3
His broad clear brow in sun-light glow'd; On bur-nish'd hooves his war-horse trode;

B *mf* 3
His broad clear brow in sun-light glow'd; On bur-nish'd hooves his war-horse trode;

252

Vi1

Vi2 *mf*

Vla1

Vla2 *mf*

Vc

254

S1
mp From un - der-neath *mf* his hel-met flow'd His coal-black curls as on he rode,

S2
mp From un - der-neath *mf* his hel-met flow'd His coal-black curls as on he rode,

A
mp From un - der-neath *mf* his hel-met flow'd His coal-black curls as on he rode,

T
mp From un - der-neath *mf* his hel-met flow'd His coal-black curls as on he rode,

B
mp From un - der-neath *mf* his hel-met flow'd His coal-black curls as on he rode,

254

Vi1
mf

Vi2
mp *mf*

Vla1

Vla2
mp *mf*

Vc
mf

257

S1 *mp* As he rode down to Cam - e-lot.

S2 *mp* As he rode down to Cam - e-lot.

A *mp* As he rode down to Cam - e-lot.

T *mp* As he rode down to Cam - e-lot.

B *mp* As he rode down to Cam - e-lot.

257

Vi1 *mp*

Vi2 *mp* *f* *mf*

Vla1

Vla2 *mp* *f* *mf*

Vc *mp*

262

S1

S2

A

T

B

f 3 3
From the bank and from the riv-er

f 3 3
From the bank and from the riv-er

f 3 3
From the bank and from the riv-er

f 3 3
From the bank and from the riv-er

f 3 3
From the bank and from the riv-er

262

Vi1

Vi2

Vla1

Vla2

Vc

f *mf*

f *mf* *f*

f *mf*

f *mf*

f *mf*

267

S1 *mp* He flash'd in-to the crys-tal mir-ror, *f* 'Tir-ra lir - ra'; *mp* by the riv-er sang Sir Lan-ce-lot.

S2 *mp* He flash'd in-to the crys-tal mir-ror, *f* 'Tir-ra lir - ra'; *mp* by the riv-er sang Sir Lan-ce-lot.

A *mp* He flash'd in-to the crys-tal mir-ror, *f* 'Tir-ra lir - ra'; *mp* by the riv-er sang Sir Lan-ce-lot.

T *mp* He flash'd in-to the crys-tal mir-ror, *f* 'Tir-ra lir - ra'; *mp* by the riv-er sang Sir Lan-ce-lot.

B *mp* He flash'd in-to the crys-tal mir-ror, *f* 'Tir-ra lir - ra'; *mp* by the riv-er sang Sir Lan-ce-lot.

267

Vi1

Vi2 *mp* *f* *mp*

Vla1 *f* *mp*

Vla2 *mp* *f* *mp*

Vc *f* *mp*

270

S1
mf 3
She left the web, she left the loom, She made three paces thro' the room, She saw the

S2
mf 3
She left the web, she left the loom, She made three paces thro' the room, She saw the

A
mf 3
She left the web, she left the loom, She made three paces thro' the room, She saw the

T
mf 3
She left the web, she left the loom, She made three paces thro' the room, She saw the

B
mf 3
She left the web, she left the loom, She made three paces thro' the room, She saw the

270

Vi1

Vi2
mf

Vla1

Vla2
mf

Vc

Camelot

273

S1
wa-ter-lil-y bloom, She saw the hel-met and the plume, She looked down to Cam-e-lot.

S2
wa-ter-lil-y bloom, She saw the hel-met and the plume, She looked down to Cam-e-lot.

A
wa-ter-lil-y bloom, She saw the hel-met and the plume, She looked down to Cam-e-lot.

T
wa-ter-lil-y bloom, She saw the hel-met and the plume, She looked down to Cam-e-lot.

B
wa-ter-lil-y bloom, She saw the hel-met and the plume, She looked down to Cam-e-lot.

273

Vi1

Vi2

Vla1
mf

Vla2

Vc
mf

276

S1
f 3
 Out flew the web and float-ed wide; *mf*
 The mir-ror crack'd from side to side;

S2
f 3
 Out flew the web and float-ed wide; *mf*
 The mir-ror crack'd from side to side;

A
f 3
 Out flew the web and float-ed wide; *mf*
 The mir-ror crack'd from side to side;

T
f 3
 Out flew the web and float-ed wide; *mf*
 The mir-ror crack'd from side to side;

B
f 3
 Out flew the web and float-ed wide; *mf*
 The mir-ror crack'd from side to side;

276

Vi1
 - - -

Vi2
f *mf*

Vla1
 - - -

Vla2
f *mf*

Vc
 - - -

278

S1
f "The curse is come up - on me," *mf* cried the La - dy of Sha-lott.

S2
f "The curse is come up - on me," *mf* cried the La - dy of Sha-lott.

A
f "The curse is come up - on me," *mf* cried the La - dy of Sha-lott.

T
f "The curse is come up - on me," *mf* cried the La - dy of Sha-lott.

B
f "The curse is come up - on me," *mf* cried the La - dy of Sha-lott.

Vi1

Vi2
f *mf*

Vla1
f *mf*

Vla2
f *mf*

Vc
f *mf*

Camelot

280 ♩ = 50

S1
mf
In the storm-y east-wind straining, The pale yel-low woods were wan-ing,

S2
mf
In the storm-y east-wind straining, The pale yel-low woods were wan-ing,

A
mf
In the storm-y east-wind straining, The pale yel-low woods were wan-ing,

T
mf
In the storm-y east-wind straining, The pale yel-low woods were wan-ing,

B
mf
In the storm-y east-wind straining, The pale yel-low woods were wan-ing,

280 ♩ = 50

Vi1

Vi2
mf

Vla1

Vla2
mf

Vc

Camelot

282

Vocal score for Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The lyrics are: "The broad stream in his banks com-plain-ing, Heav-i-ly the low sky rain-ing". The score is divided into three measures. Dynamics are *mp* for the first measure and *mf* for the second and third measures. The third measure features a triplet of eighth notes. A fermata is placed over the final note of the first measure in each part.

S1
mp The broad stream *mf* in his banks com-plain-ing, Heav-i-ly the low sky rain-ing

S2
mp The broad stream *mf* in his banks com-plain-ing, Heav-i-ly the low sky rain-ing

A
mp The broad stream *mf* in his banks com-plain-ing, Heav-i-ly the low sky rain-ing

T
mp The broad stream *mf* in his banks com-plain-ing, Heav-i-ly the low sky rain-ing

B
mp The broad stream *mf* in his banks com-plain-ing, Heav-i-ly the low sky rain-ing

282

Instrumental score for Violin 1 (Vi1), Violin 2 (Vi2), Viola 1 (Vla1), Viola 2 (Vla2), and Violoncello (Vc). The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Dynamics are *mp* for the first measure and *mf* for the second and third measures. The third measure features a triplet of eighth notes. A fermata is placed over the final note of the first measure in each part.

Vi1

Vi2
mp *mf*

Vla1
mf

Vla2
mp *mf*

Vc
mf

Camelot

285

S1
mp O-ver tower'd Cam-e-lot; *ff* Down she came and found a boat *mp* Beneath a wil-low left a-float,

S2
mp O-ver tower'd Cam-e-lot; *ff* Down she came and found a boat *mp* Beneath a wil-low left a-float,

A
mp O-ver tower'd Cam-e-lot; *ff* Down she came and found a boat *mp* Beneath a wil-low left a-float,

T
mp O-ver tower'd Cam-e-lot; *ff* Down she came and found a boat *mp* Beneath a wil-low left a-float,

B
mp O-ver tower'd Cam-e-lot; *ff* Down she came and found a boat *mp* Beneath a wil-low left a-float,

285

Vi1
- - -

Vi2
mp *ff* *mp*

Vla1
mp - - -

Vla2
mp *ff* *mp*

Vc
mp - - -

Camelot

288

S1
ff And round about the prow she wrote *mp* The La - dy of Sha-lott.

S2
ff And round about the prow she wrote *mp* The La - dy of Sha-lott.

A
ff And round about the prow she wrote *mp* The La - dy of Sha-lott.

T
ff And round about the prow she wrote *mp* The La - dy of Sha-lott.

B
ff And round about the prow she wrote *mp* The La - dy of Sha-lott.

Vi1
ff *mp*

Vi2
ff *mp*

Vla1
ff *mp*

Vla2
ff *mp*

Vc
ff *mp*

Camelot

290

S1
f And down the riv-er's dim ex-panse Like some bold seer in a trance, *mf* See-ing all

S2
f And down the riv-er's dim ex-panse Like some bold seer in a trance, *mf* See-ing all

A
f And down the riv-er's dim ex-panse Like some bold seer in a trance, *mf* See-ing all

T
f And down the riv-er's dim ex-panse Like some bold seer in a trance, *mf* See-ing all

B
f And down the riv-er's dim ex-panse Like some bold seer in a trance, *mf* See-ing all

290

Vi1

Vi2
f *mf*

Vla1

Vla2
f *mf*

Vc

Camelot

293

S1
f his own mis-chance, With a glass-y coun-te-nance *mf* Did she look to Cam-e-lot.

S2
f his own mis-chance, With a glass-y coun-te-nance *mf* Did she look to Cam-e-lot.

A
f his own mis-chance, With a glass-y coun-te-nance *mf* Did she look to Cam-e-lot.

T
f his own mis-chance, With a glass-y coun-te-nance *mf* Did she look to Cam-e-lot.

B
f his own mis-chance, With a glass-y coun-te-nance *mf* Did she look to Cam-e-lot.

293

Vi1

Vi2
f *mf*

Vla1
f *mf*

Vla2
f *mf*

Vc
f *mf*

296

S1
f
And at the clos-ing of the day She loosed the chain, and down she lay;

S2
f
And at the clos-ing of the day She loosed the chain, and down she lay;

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

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

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

296

Vi1

Vi2
f

Vla1

Vla2

Vc

Camelot

298

S1
The broad stream bore her far a-way, The Lady of Sha-lott. *f* Ly-ing, robed in snow-y white

S2
The broad stream bore her far a-way, The Lady of Sha-lott. *f* Ly-ing, robed in snow-y white

A
The broad stream bore her far a-way, The Lady of Sha-lott. *f* Ly-ing, robed in snow-y white

T
The broad stream bore her far a-way, The Lady of Sha-lott. *f* Ly-ing, robed in snow-y white

B
The broad stream bore her far a-way, The Lady of Sha-lott. *f* Ly-ing, robed in snow-y white

298

Vi1
f

Vi2
f

Vla1
f

Vla2
f

Vc
f

Camelot

301

S1
That loose-ly flew to left and right, *mp* The leaves up-on her *f* fal-ling light,

S2
That loose-ly flew to left and right, *mp* The leaves up-on her *f* fal-ling light,

A
That loose-ly flew to left and right, *mp* The leaves up-on her *f* fal-ling light,

T
That loose-ly flew to left and right, *mp* The leaves up-on her *f* fal-ling light,

B
That loose-ly flew to left and right, *mp* The leaves up-on her *f* fal-ling light,

Vi1

Vi2
mp *f*

Vla1
f

Vla2
mp *f*

Vc
f

304

S1
Through the nois-es of the night
She float-ed down to Cam-e-lot:
mp

S2
Through the nois-es of the night
She float-ed down to Cam-e-lot:
mp

A
Through the nois-es of the night
She float-ed down to Cam-e-lot:
mp

T
Through the nois-es of the night
She float-ed down to Cam-e-lot:
mp

B
Through the nois-es of the night
She float-ed down to Cam-e-lot:
mp

304

Vi1

Vi2
mp

Vla1
mp

Vla2
mp

Vc
mp

Camelot

306

S1
mf And as the boat-head wound a-long *mp* 3 The wil-low-y hills and fields a-mong,

S2
mf And as the boat-head wound a-long *mp* 3 The wil-low-y hills and fields a-mong,

A
mf And as the boat-head wound a-long *mp* 3 The wil-low-y hills and fields a-mong,

T
mf And as the boat-head wound a-long *mp* 3 The wil-low-y hills and fields a-mong,

B
mf And as the boat-head wound a-long *mp* 3 The wil-low-y hills and fields a-mong,

Vi1

Vi2
mf *mp*

Vla1

Vla2
mf *mp*

Vc

Camelot

308

S1
mf They heard her sing - ing her last song, *mp* The La - dy of Sha-lott.

S2
mf They heard her sing - ing her last song, *mp* The La - dy of Sha-lott.

A
mf They heard her sing - ing her last song, *mp* The La - dy of Sha-lott.

T
mf They heard her sing - ing her last song, *mp* The La - dy of Sha-lott.

B
mf They heard her sing - ing her last song, *mp* The La - dy of Sha-lott.

Vi1
mf *mp*

Vi2
mf *mp*

Vla1
mf *mp*

Vla2
mf *mp*

Vc

310

S1
mf Heard a car-ol, mourn-ful, ho-ly, Chanted loud-ly, chant-ed low-ly, *mp* Till her blood was

S2
mf Heard a car-ol, mourn-ful, ho-ly, Chanted loud-ly, chant-ed low-ly, *mp* Till her blood was

A
mf Heard a car-ol, mourn-ful, ho-ly, Chanted loud-ly, chant-ed low-ly, *mp* Till her blood was

T
mf Heard a car-ol, mourn-ful, ho-ly, Chanted loud-ly, chant-ed low-ly, *mp* Till her blood was

B
mf Heard a car-ol, mourn-ful, ho-ly, Chanted loud-ly, chant-ed low-ly, *mp* Till her blood was

310

Vi1

Vi2
mf *mp*

Vla1

Vla2
mf *mp*

Vc

313

S1
mf fro-zen slow - ly, And her eyes were dark-ened who-ly, Turned to tower'd Cam-e-lot. *mp*

S2
mf fro-zen slow - ly, And her eyes were dark-ened who-ly, Turned to tower'd Cam-e-lot. *mp*

A
mf fro-zen slow - ly, And her eyes were dark-ened who-ly, Turned to tower'd Cam-e-lot. *mp*

T
mf fro-zen slow - ly, And her eyes were dark-ened who-ly, Turned to tower'd Cam-e-lot. *mp*

B
mf fro-zen slow - ly, And her eyes were dark-ened who-ly, Turned to tower'd Cam-e-lot. *mp*

313

Vi1
mf *mp*

Vi2
mf *mp*

Vla1
mf *mp*

Vla2
mf *mp*

Vc
mf *mp*

Camelot

316

S1
mf
For ere she reach'd up-on the tide The first house by the wa - ter-side,

S2
mf
For ere she reach'd up-on the tide The first house by the wa - ter-side,

A
mf
For ere she reach'd up-on the tide The first house by the wa - ter-side,

T
mf
For ere she reach'd up-on the tide The first house by the wa - ter-side,

B
mf
For ere she reach'd up-on the tide The first house by the wa - ter-side,

316

Vi1

Vi2
mf

Vla1

Vla2
mf

Vc

318

S1
Sing-ing in her song she died, The La-dy of Sha-lott. *mf* Un-der tow-er and bal-co-ny,

S2
Sing-ing in her song she died, The La-dy of Sha-lott. *mf* Un-der tow-er and bal-co-ny,

A
8
Sing-ing in her song she died, The La-dy of Sha-lott. *mf* Un-der tow-er and bal-co-ny,

T
8
Sing-ing in her song she died, The La-dy of Sha-lott. *mf* Un-der tow-er and bal-co-ny,

B
Sing-ing in her song she died, The La-dy of Sha-lott. *mf* Un-der tow-er and bal-co-ny,

318

Vi1
mf

Vi2
mf

Vla1
13
mf

Vla2
13
mf

Vc
mf

Camelot

321

S1
By gar-den-wall and gal-ler-y, A gleam-ing shape she float-ed by,

S2
By gar-den-wall and gal-ler-y, A gleam-ing shape she float-ed by,

A
By gar-den-wall and gal-ler-y, A gleam-ing shape she float-ed by,

T
By gar-den-wall and gal-ler-y, A gleam-ing shape she float-ed by,

B
By gar-den-wall and gal-ler-y, A gleam-ing shape she float-ed by,

Vi1

Vi2

Vla1

Vla2

Vc

Camelot

324

S1
Dead - pale be-tween the hous - es high, si - lent in - to Cam - e-lot.

S2
Dead - pale be-tween the hous - es high, si - lent in - to Cam - e-lot.

A
Dead - pale be-tween the hous - es high, si - lent in - to Cam - e-lot.

T
Dead - pale be-tween the hous - es high, si - lent in - to Cam - e-lot.

B
Dead - pale be-tween the hous - es high, si - lent in - to Cam - e-lot.

324

Vi1

Vi2

Vla1

Vla2

Vc

326

S1
f 3 Out up-on the wharfs they came, *mp* Knight and burgh - er, lord and dame,

S2
f 3 Out up-on the wharfs they came, *mp* Knight and burgh - er, lord and dame,

A
f 3 Out up-on the wharfs they came, *mp* Knight and burgh - er, lord and dame,

T
f 3 Out up-on the wharfs they came, *mp* Knight and burgh - er, lord and dame,

B
f 3 Out up-on the wharfs they came, *mp* Knight and burgh - er, lord and dame,

326

Vi1
 - - - - -

Vi2
f - - - - - *mp* - - - - -

Vla1
 - - - - -

Vla2
f - - - - - *mp* - - - - -

Vc
 - - - - -

328

S1 *f* And round the prow they read her name, *mp* The La - dy of Sha-lott.

S2 *f* And round the prow they read her name, *mp* The La - dy of Sha-lott.

A *f* And round the prow they read her name, *mp* The La - dy of Sha-lott.

T *f* And round the prow they read her name, *mp* The La - dy of Sha-lott.

B *f* And round the prow they read her name, *mp* The La - dy of Sha-lott.

Vi1 *f* *mp*

Vi2 *f* *mp*

Vla1 *f* *mp*

Vla2 *f* *mp*

Vc

Camelot

330

S1
mf Who is this? and what is here? And in the light-ed pal-ace near *p* Died the sound of

S2
mf Who is this? and what is here? And in the light-ed pal-ace near *p* Died the sound of

A
mf Who is this? and what is here? And in the light-ed pal-ace near *p* Died the sound of

T
mf Who is this? and what is here? And in the light-ed pal-ace near *p* Died the sound of

B
mf Who is this? and what is here? And in the light-ed pal-ace near *p* Died the sound of

330

Vi1

Vi2
mf *p*

Vla1

Vla2
mf *p*

Vc

Camelot

333

S1
mf roy - al cheer; And they cross'd them - selves for fear, All the knights at Cam-e-lot: *p*

S2
mf roy - al cheer; And they cross'd them - selves for fear, All the knights at Cam-e-lot: *p*

A
mf roy - al cheer; And they cross'd them - selves for fear, All the knights at Cam-e-lot: *p*

T
mf roy - al cheer; And they cross'd them - selves for fear, All the knights at Cam-e-lot: *p*

B
mf roy - al cheer; And they cross'd them - selves for fear, All the knights at Cam-e-lot: *p*

Vi1
mf *p*

Vi2
mf *p*

Vla1
mf *p*

Vla2
mf *p*

Vc
mf *p*

Camelot

336

S1
mp 3
But Lan-ce-lot mused a lit-tle space; He said, "She has a love-ly face;

S2
mp 3
But Lan-ce-lot mused a lit-tle space; He said, "She has a love-ly face;

A
mp 3
But Lan-ce-lot mused a lit-tle space; He said, "She has a love-ly face;

T
mp 3
But Lan-ce-lot mused a lit-tle space; He said, "She has a love-ly face;

B
mp 3
But Lan-ce-lot mused a lit-tle space; He said, "She has a love-ly face;

336

Vi1

Vi2
mp

Vla1

Vla2
mp

Vc

338

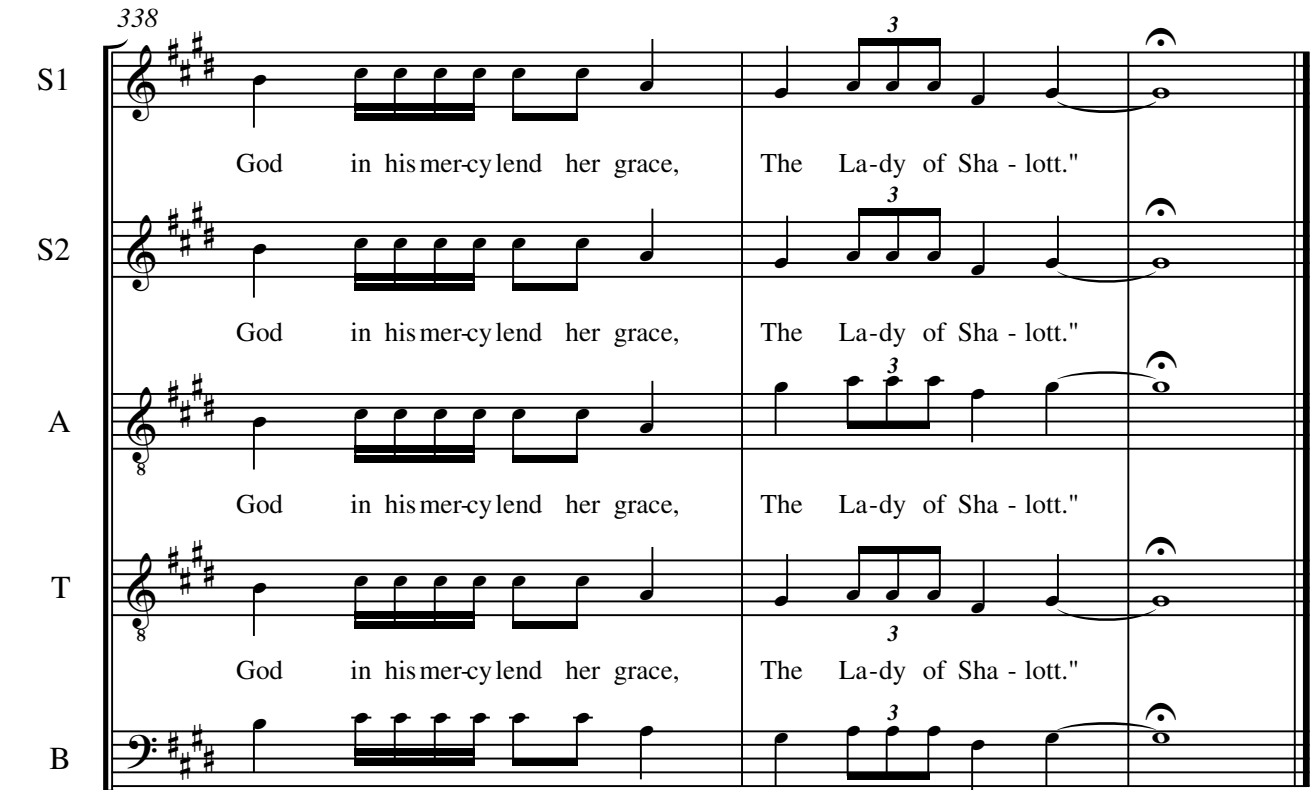
S1
God in hismer-cylend her grace, The La-dy of Sha - lott."

S2
God in hismer-cylend her grace, The La-dy of Sha - lott."

A
God in hismer-cylend her grace, The La-dy of Sha - lott."

T
God in hismer-cylend her grace, The La-dy of Sha - lott."

B
God in hismer-cylend her grace, The La-dy of Sha - lott."



God in hismer-cylend her grace, The La-dy of Sha - lott."

338

Vi1
mp

Vi2
mp

Vla1
mp

Vla2
mp

Vc
mp

