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# THE HIGHWAYMAN

R.M.Y.

THE TEXT BY

ALFRED NOYES

THE MUSIC BY

MARK ANDREWS



THE H. W. GRAY COMPANY

2 WEST 45th STREET, NEW YORK

Sole Agents for NOVELLO & CO., LTD.



**151093**

TO FRANK D. REILLY AND THE UPPER MONTCLAIR  
CHORAL SOCIETY

# THE HIGHWAYMAN

**BALLAD**

FOR SOPRANO SOLO, CHORUS (S. A. T. B.)  
AND ORCHESTRA

WORDS BY

**ALFRED NOYES**

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PRICE 75 CENTS

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A. G. G.

**¶** The Ballad of THE HIGHWAYMAN was commenced October, 1913, and finished February, 1914. First performance at Montclair, May, 1914.  
It is scored for the following instruments:

Strings  
1 Flute  
1 Oboe  
2 Clarinets  
1 Bassoon  
2 Horns  
2 Trumpets  
1 Trombone  
2 Tympani

The Full Score and Orchestra Parts are in manuscript and can be had from the Publishers.

Time of performance: 20 minutes

The text is from "Poems by Alfred Noyes"

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# The Highwayman

Ballad for Soprano Solo, Chorus (S. A. T. B.) and Orchestra

Words by  
ALFRED NOYES  
(by arrangement)

Set to Music by  
MARK ANDREWS

Allegro non troppo ( $\text{♩} = 100$ )

**Piano:** The score begins with a dynamic of  $p\text{p}$ . The piano part consists of two staves in common time, with a key signature of one sharp. The first staff features eighth-note patterns, and the second staff features sixteenth-note patterns. The dynamic changes to  $8va\text{ lower}$ .

**Woodwind:** This section includes a Woodwind part (stave 1) and an Oboe part (stave 2). The Woodwind part starts with  $ff$  and then  $pp$ . The Oboe part starts with  $p$  and then  $piu f$ . Both parts feature eighth-note patterns.

**Oboe:** The Oboe part continues with eighth-note patterns, starting with  $p$  and then  $piu f$ .

**Strings:** The strings (labeled "Str.") play eighth-note patterns, starting with  $ff$  and then  $piu f$ .

**Corno:** The Horn (labeled "Corno") plays eighth-note patterns, starting with  $p$  and then  $ff$ .

**Final Measures:** The final measures show the piano, woodwind, and oboe parts continuing their eighth-note patterns. The piano part ends with a dynamic of  $ff$ .

7

*p*

*pp*

*3*

*poco a poco 3 cresc.*

*ff*

*accel.*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*a tempo*

*Clar.*

*sff*

*tr*

*p dolce*

*tr*

*Viola*

*tr*

*Flute*

*tr*

*tr*

*2nd Vio.*

*tr*

*tr*

Score for orchestra, page 3. The score consists of five staves of music. The instruments and dynamics are as follows:

- Staff 1:** Cello (f), Viola (f), Violin/Flute (Vio. e Flauto) (brillante).
- Staff 2:** Bassoon (f), Double Bass.
- Staff 3:** Violin (7), Double Bass (ff).
- Staff 4:** Horn (Corno), Double Bass.
- Staff 5:** Double Bass.

## Allegro

SOPRANO CHORUS

*mp*

ALTO CHORUS

The  
*mp*

TENOR CHORUS

The  
*mp*

BASS CHORUS

The  
*mp*

The

Allegro ( $\text{♩} = 108$ )*pp*

\*) Ossia

*p*

wind was a tor - rent of dark - ness a - -

wind was a tor - rent of dark - ness a - -

wind was a tor - rent of dark - ness a - -

wind was a tor - rent of dark - ness a - -

wind was a tor - rent of dark - ness a - -

wind was a tor - rent of dark - ness a - -

\*) When performed with piano accompaniment the work may begin here. M. A.  
The Highwayman

- mong \_\_\_\_\_ the gust - y trees, The

- mong \_\_\_\_\_ the gust - y trees, The

- mong \_\_\_\_\_ the gust - y trees, The

- mong \_\_\_\_\_ the gust - y trees, The

- mong \_\_\_\_\_ the gust - y trees, The

- mong \_\_\_\_\_ the gust - y trees, The

moon \_\_\_\_\_ was a ghost - ly gal - leon

moon \_\_\_\_\_ was a ghost - ly gal - leon

moon \_\_\_\_\_ was a ghost - ly gal - leon

moon \_\_\_\_\_ was a ghost - ly gal - leon tossed up-on

moon \_\_\_\_\_ was a ghost - ly gal - leon

up - on cloud - y seas, The

tossed \_\_\_\_\_ up - on cloud - y seas, The

tossed \_\_\_\_\_ up - on cloud - y seas, The

cloud - - - y seas, The

Woodwind

road \_\_\_\_\_ was a rib - bon of moon - light O - - -

road was moon - light ov - er the

road was moon - light ov - er the

road was moon - light ov - er the

with voices

*f*

— ver the pur - ple moor,  
And the  
 pur - - - ple moor, And the  
 pur - - - ple moor, And the

high-way-man came rid - ing, rid - ing, rid - ing, rid - ing,  
 high-way-man came rid - ing, rid - ing, rid - ing, rid - ing,  
 high-way-man came rid - ing, rid - ing, rid - ing, rid - ing,  
 high-way-man came rid - ing, rid - ing, rid - ing, rid - ing,

ri - ding,      ri - ding,

*ff*

up to the old inn -

up, up to the old inn -

up, up to the old inn -

up, up to the old inn -

*ff*

- door.  
- door.  
- door.

(♩ = 116)

*leggiero p* strings with piccolo

*rif.*

He'd a

*f brillante*

*p*

*rit.*

A bunch of lace at his

French cocked hat on his fore-head,

chin,

A coat of the clar-et vel - vet,

and

*rit.*

Musical score for "The Highwayman" featuring vocal and piano parts. The vocal part is in soprano range, and the piano part includes bass and treble staves. The score consists of two systems of music.

**System 1:**

- Top vocal line: "They" (repeated).
- Middle vocal line: "They" (repeated).
- Bass line: "breech-es of brown doe - skin."
- Piano accompaniment: Includes eighth-note patterns and a dynamic instruction  $\text{f}$ .

**System 2:**

- Top vocal line: "fit - ted with nev - er a wrin - kle," (repeated).
- Middle vocal line: "fit - ted with nev - er a wrin - kle," (repeated).
- Bass line: "His" (repeated).
- Piano accompaniment: Includes eighth-note patterns and a dynamic instruction  $\text{f}$ .
- Clarinet part: "Clar."

And he  
And he  
boots were up to the thigh,  
And he  
boots were up to the thigh,  
And he

rode \_\_\_\_\_ with a jew - elled twink - le, His  
rode with a jew - - elled twink - le, His  
rode with a jew - - elled twink - le, His  
rode with a jew - - eiled twink - le, His  
*brillante*

pis - tol butts      a      twink - le,      His  
 pis - tol butts      a      twink - le,      His  
 pis - tol butts      a      twink - le,      His  
 pis - tol butts      a      twink - le,      His  
 {  
 3 3 3 3 3  
 rit.  
 3 3 3 3 3

ra - pier hilt      a      twink - - - le,  
 rit.  
 ra - pier hilt      a      twink - - - le,  
 rit.  
 ra - pier hilt      a      twink - - - le,  
 rit.  
 ra - pier hilt      a      twink - - - le,  
 rit.  
 3 3 3 3 3  
 rit.  
 3 3 3 3 3

*a tempo*

under the jew - elled sky.

*f staccato*

Ov - er the cob-bles he clat-tered and

*f staccato*

Ov - er the cob-bles he clat-tered and

*f staccato*

Ov-erthe cob-bles he clattered and clattered and clattered and clattered and

*f staccato*

Ov-erthe cob-bles he clattered and clattered and clattered and clattered and

Woodwind

str. pizz.

*f staccato*

clashed in the dark inn - yard, And he

clashed in the dark inn - yard, And he

clashed in the dark inn - yard, And he

clashed in the dark inn - yard, And he

clashed in the dark inn - yard, And he

clashed in the dark inn - yard, And he

tapped with his whip on the shut - ters, but

tapped with his whip on the shut - ters, but

tapped with his whip on the shut - ters, but

tapped with his whip on the shut - ters, but

*p*

all was locked and barred; He

all was locked and barred;

p.

whistled a tune to the wind-ow; and who should be wai - ting

*Flauto*  
*pp*

*Slower*SOLO SOPRANO *dolce espress*

But the land - lord's black - eyed  
 there, But the land - lord's  
 there,

*Slower*      *senza acc.*

daugh - ter, Bess, the land - lord's daugh - ter, Plait - ing a  
 black - eyed - daugh - ter,  
 black - eyed - daugh - ter,  
 black - eyed - daugh - ter,  
 lord's daugh - ter,

*3*      *3*      *3*

love - knot, a dark - red love - knot, in - to her long black

hair, The land - lord's black - eyed  
 The land - - - lord's  
 The land - - - lord's  
 The land - - - lord's  
 The land - - - lord's

*f.*

daugh - ter Bess, the land - lord's  
 black - eyed daugh -  
 black - eyed daugh -  
 black - eyed daugh -  
 black - eyed daugh -

daugh - ter, Plait - ing a love - knot, a dark - red  
 ter, Plait - ing a love - knot, a dark - red  
 ter, Plait - ing a love - knot, a dark - red  
 ter, Plait - ing a love - knot, a dark - red  
 ter, Plait - ing a love - knot, a dark - red

The Highwayman

love - knot

love - knot in - to her long black

love - knot in - to her long black

love - knot in - to her long black

love - knot in - to her long black

love - knot in - to her long black

her long black hair.

hair.

hair, her hair.

hair.

hair, her long black hair.

Cello

The musical score consists of ten staves of music. The top five staves are for voices, each with a treble clef, a key signature of three sharps, and a tempo marking of 'rit.' with a '3' overline. The lyrics 'love - knot' appear at the beginning of the first staff, followed by 'in - to her long black' on subsequent staves. The bottom five staves are for a cello, indicated by a bass clef. The lyrics continue from the top staves, with 'her long black hair.' appearing on the second staff and 'hair.' on the third staff. The dynamics 'pp' (pianissimo) and 'ppp' (pianississimo) are used throughout the piece. The score concludes with a final dynamic 'pp' and a coda marked with a double bar line and a star symbol.

## BASS CHORUS

*p misterioso*

Bass Chorus part of a musical score. The vocal line consists of eighth notes and sixteenth-note patterns. The lyrics are: "And dark in the dark old". The dynamic is *p*.

Continuation of the musical score. The vocal line continues with: "inn-yard a sta-ble wick-et creaked, Where". Two oboe parts are introduced, each playing eighth-note patterns. The dynamic is *p*.

Continuation of the musical score. The vocal parts are labeled: "(SOPRANO CHORUS)" and "(ALTO CHORUS)". The lyrics are: "His His His His". The vocal parts then merge into one line: "Tim the ost - ler list - ened; His". The dynamic is *p*. The score concludes with a final section of eighth-note chords.

face was white and peaked. His

Horns & Trpts.

eyes were hol - lows of mad - ness, his

eyes were hol - lows of mad - ness, his

eyes were hol - lows of mad - ness, his

eyes were hol - lows of mad - ness, his

*simili*

hair like mould - y hay, But he  
 hair like mould - y hay, But he  
 hair like mould - y hay, But he  
 hair like mould - y hay, But he

The basso continuo part consists of two staves, each with a treble clef, a key signature of one sharp, and a common time signature. The top staff shows a continuous sequence of eighth-note chords. The bottom staff shows a continuous sequence of quarter-note chords.

loved the land - lord's daugh - ter, The land - lord's red - lipped  
 loved the land - lord's daugh - ter, The land - lord's red - lipped  
 loved the land - lord's daugh - ter, The land - lord's red - lipped  
 loved the land - lord's daugh - ter, The land - lord's red - lipped

The basso continuo part consists of two staves, each with a treble clef, a key signature of one sharp, and a common time signature. The top staff shows a continuous sequence of eighth-note chords. The bottom staff shows a continuous sequence of quarter-note chords.

daughter; Dumb as a dog he listened, and he  
 daughter; Dumb as a dog he listened, and he  
 daughter; Dumb as a dog he listened, and he  
 daughter; Dumb as a dog he listened, and he

heard the rob-ber say:-  
 heard the rob-ber say:-  
 heard the rob-ber say:- "One  
 heard the rob-ber say:-

*pp wind rit. str.*

\* May be sung as Tenor Solo.  
 The Highwayman

kiss, my bon-ny sweet - heart, I'm af-ter a prize to -

night; But I will be back with the yellow gold be -

-fore the morn - ing light. Yet, if they press me

sharp - ly, and har-ry me through the

This musical score consists of four staves of music for voice and piano. The top two staves are for the voice, and the bottom two are for the piano. The music is in common time, with a key signature of four sharps. The lyrics are written below the notes. The first section ends with a repeat sign and a double bar line. The second section begins with a new set of lyrics. The third section ends with a repeat sign and a double bar line. The fourth section begins with a new set of lyrics. The piano part includes dynamic markings like 'mf' and performance instructions like 'Corni'.

*dolce*

day, Then — look for me by

*dolce*

moon - light, Watch for me by moon - light, I'll

come to thee by moon-light, though hell, though

hell — should bar — the

The musical score consists of six staves of music. The top staff is for the piano (treble and bass staves), followed by four staves for the voice (two treble, one bass, and one tenor). The bottom staff is for the piano again. The lyrics are integrated into the music, appearing below the notes. The vocal parts begin with a piano introduction. The vocal entries include melodic lines with grace notes and sustained notes. Dynamics such as *dolce*, *p*, *pp*, *f*, and *ff* are used throughout the piece.

## SOPRANO CHORUS

*p*

## ALTO CHORUS

*p*

## TENOR CHORUS

*p*

way."

## BASS CHORUS

*p*

“One

kiss

my bon - ny

kiss

my

bon - ny

kiss

my

bon - ny

“One

kiss

my

bon - ny

5

1

2

3

sweet - heart, I'm af-ter a prize to -

sweet - heart, I'm af-ter a prize to - -

sweet - heart, I'm af-ter a prize to - -

sweet - heart, I'm af-ter a prize to - -

night, But I will be back with the  
 night, But I will be back with the  
 night, But I will be back with the  
 night, But I will be back with the

yel - low gold be - fore the morn - ing  
 yel - low gold be - fore the morn - ing  
 yel - low gold be - fore the morn - ing  
 yel - low gold be - fore the morn - ing

light. Yet, if they press me  
 Corni

sharp - ly, and har - ry me through the  
 sharp - ly, and har - ry me through the  
 sharp - ly, and har - ry me through the  
 sharp - ly, and har - ry me through the  
 Clar. Corni

*p dolce*

day, Then look for me by  
*p dolce*  
 day, Then look for me by  
*p dolce*  
 day, Then look for me by  
*p dolce*  
 day, Then look for me by

*p dolce*

*> 3* *> 3* *p*:  
 Clar.

*pif*

moon - light, Watch for me by moon - light, I'll  
 moon - light, Watch for me by moon - light, I'll  
 moon - light, Watch for me by moon - light, I'll  
 moon - light, Watch for me by moon - light, I'll

*p*.

The musical score consists of two staves of music. The top staff is for voice and piano, and the bottom staff is for bassoon or cello. The music is in common time, with a key signature of four sharps. The vocal part features lyrics in a repeating pattern: "come to thee by moon - light, though". The piano part includes dynamic markings such as *f*, *ff*, and *p*. The bassoon part has sustained notes and dynamic markings like *ff* and *f*.

come to thee by moon - light, though  
 hell, though hell \_\_\_\_\_ should bar \_\_\_\_\_  
 hell, though hell \_\_\_\_\_ should \_\_\_\_\_  
 hell, though hell \_\_\_\_\_ should \_\_\_\_\_  
 hell, though hell \_\_\_\_\_ should \_\_\_\_\_

The musical score consists of five staves of music in G major (two treble clef staves and one bass clef staff) and one staff of lyrics.

**Lyrics:**

- the way!"
- bar the way!"
- bar the way!"
- bar the way!"
- the way!"

**Performance Instructions:**

- appassionata* (indicated above the third staff)
- a tempo* (indicated above the fifth staff)

f > > > > , mf  
 He rose up - right in his stir - rups; he  
 f > > > , mf  
 He rose up - right in his stir - rups; he  
 f > > > , mf  
 He rose up - right in his stir - rups; he  
 f > > > , mf  
 He rose up - right in his stir - rups; he

(Piano accompaniment)

scarce could reach her hand, But she  
 scarce could reach her hand, But she  
 scarce could reach her hand,  
 scarce could reach her hand,

(Piano accompaniment)

loos-en-ed her hair in the case - ment!

loos-en-ed her hair in the case - ment!

His

His

*p*

As the

*p*

As the

face burnt like a brand.

face burnt like a brand

black cas - cade \_\_\_\_\_ of per - fume \_\_\_\_\_ came \_\_\_\_\_

black cas - cade \_\_\_\_\_ of per - fume \_\_\_\_\_ came \_\_\_\_\_

Fl. 3 3 3 3 3 3

Oboe Clar.

tumb-ling o - ver his breast.

tumb-ling o - ver his breast.

And he

And he

This musical score page contains two systems of music. The top system is in G major and consists of three staves: soprano, alto, and bass. The soprano and alto staves have lyrics: 'black cas - cade \_\_\_\_\_ of per - fume \_\_\_\_\_ came \_\_\_\_\_' repeated twice. The bass staff is mostly silent. The bottom system is in E major and consists of three staves: soprano, alto, and bass. It features woodwind parts: Flute (Fl.), Oboe, and Clarinet (Clar.). The soprano staff has lyrics: 'tumb-ling o - ver his breast.' repeated twice, followed by 'And he' and 'And he'. The alto and bass staves are mostly silent. The score includes various dynamic markings like 'p' (piano), 'f' (fortissimo), and '3' (trill).

(Oh  
 kissed its waves \_\_\_\_ in the moon - light; (Oh  
 kissed its waves \_\_\_\_ in the moon - light, (Oh  
 kissed its waves in the moon - light, (Oh  
*p p*  
 sweet black waves \_\_\_\_ in the moon - light!) Then he  
 sweet black waves in the moon - light!) Then he  
 sweet black waves in the moon - light!) Then he  
 sweet black waves in the moon - light!) Then he

3

tugged at his rein in the moon - light, And

3

tugged at his rein in the moon - light, And

3

tugged at his rein in the moon - light, And

3

tugged at his rein in the moon - light, And

*più mosso*

gal - loped a - way, \_\_\_\_\_ a - way to the

gal - loped a - way, \_\_\_\_\_ a - way to the

gal - loped a - way, \_\_\_\_\_ a - way to the

gal - loped a - way, \_\_\_\_\_ a - way to the

*più mosso*

poco a poco cresc.

west.

poco a poco cresc.

west. gal-loped a - way, gal-loped a - way,

poco a poco cresc.

west. gal-loped a - way, gal-loped a -

poco a poco cresc.

west. gal-loped a - way, gal-loped a -

poco a poco cresc.

poco a poco dim.

— gal-loped a - way, to the west, poco a poco dim.

poco a poco dim.

— a - way, to the west, gal-loped a - poco a poco dim.

poco a poco dim.

way, gal-loped a - way, to the west, gal-loped a - poco a poco dim.

poco a poco dim.

way, gal-loped a - way, to the west, a - way, poco a poco

sempre dim.

— a - way,

galloped a - way \_\_\_\_\_

sempre dim.

way, galloped a - way a-way,

sempre dim.

way, galloped a - way, galloped a - way \_\_\_\_\_

galloped a - way, galloped a - way \_\_\_\_\_

dim. sempre dim.

*pp*

— to the west. \_\_\_\_\_

*delicatissimo* 8.....

*colla parte*

*pp*

*pp*

*pp*

Ped.

## PART II

Moderato

Strings  
pizz.

Brass

Str. pizz.

(a)

accel. ff

a tempo p

## TENOR CHORUS

*mp*

## BASS CHORUS

*mp*

He did not come in the dawn - ing; He

He did not come in the dawn - ing; He

*sempre quasi pizzicato*

did not come at noon; \_\_\_\_\_ And out of the tawn - y

did not come at noon; \_\_\_\_\_ And out of the tawn - y

sun - set, Be - fore the rise of the

sun - set, Be - fore the rise of the

SOPRANO CHORUS      *mf*

When the road was a gip - sys

ALTO CHORUS      *mf*

When the road was a gip - sys

*mf*

moon,

*mf*

When the road was a gip - sys

*mf*

moon,

When the road was a gip - sys

Wood-wind with Voices

rib - bon, \_\_\_\_\_ Loop - ing the pur - ple

rib - bon, \_\_\_\_\_ Loop - ing the pur - ple

rib - bon, \_\_\_\_\_ Loop - ing the pur - ple

rib - bon, \_\_\_\_\_ Loop - ing the pur - ple

moor, *mf*  
 moor, *mf*  
 moor, *p* A red-coat troop came march - ing,  
 moor, *mp* A red-coat troop came  
  
 red-coat troop came march - ing, *f*  
 red-coat troop came march - ing, A red-coat troop came march - ing,  
 march - ing, *f* came march - ing, came  
 march - ing, A red-coat troop came  
  
*f*

red-coat troop came march - ing,      march - - - ing up

march - - - ing, King George's men came march - ing up

march - ing, came march - ing, King George's men came march - ing up

march - ing,      King George's men came march - ing up

to the old inn - door.

8.....

ff

Musical score for 'The Highwayman' page 45, measures 1-7. The score consists of two staves: Treble and Bass. The vocal line begins with a rest followed by a dynamic *f*. The lyrics 'They said no word to the' are repeated twice. Measure 8 starts with a piano introduction consisting of eighth-note chords.

They said no word to the  
They said no word to the

Musical score for 'The Highwayman' page 45, measures 8-15. The vocal line continues with the lyrics 'land-lord, they drank his ale in -'. The piano part features eighth-note chords and a bass line. Measures 13-15 show a melodic line for the piano with a bass line underneath.

land-lord, they drank his ale in -  
land-lord, they drank his ale in -

*mf*

But they gagged his daughter and  
But they gagged his daughter and  
stead,

bound her to the foot of her narrow row  
bound her to the foot of her narrow row

bed.

bed.

*mp* 3 Two of them knelt at her

*mp* 3 Two of them knelt at her

case - ment, with mus - kets at their

case - ment, with mus - kets at their

f > >

There was death at ev' - ry

There was death at ev' - ry

side! There was death at ev' - ry

side! There was death at ev' - ry

*brillante*

*f*

Ped. \* Ped. \*

*ff* b

wind - ow; And hell at one dark

*ff*

wind - ow; And hell at one dark

*ff*

wind - ow; And hell at one dark

*ff*

wind - ow; And hell at one dark

11 13

*ff*

*mf*

wind - ow! For Bess could see through her  
wind - ow! For Bess could see through her  
wind - ow! For Bess could see through her  
wind - ow! For Bess could see through her

*mf*

wind - ow! For Bess could see through her  
wind - ow! For Bess could see through her  
wind - ow! For Bess could see through her  
wind - ow! For Bess could see through her

*p*

wind - ow the road that *he* would  
wind - ow the road that *he* would  
wind - ow the road that *he* would  
wind - ow the road that *he* would

*p*

wind - ow the road that *he* would  
wind - ow the road that *he* would  
wind - ow the road that *he* would  
wind - ow the road that *he* would

*p*

wind - ow the road that *he* would  
wind - ow the road that *he* would  
wind - ow the road that *he* would  
wind - ow the road that *he* would

ride. They had tied her up to at -

ride. They had tied her up to at -

ride. They had tied her up to at -

ride. They had tied her up to at -

ff

ten - tion, with man-y a snig-ger - ing

ten - tion, with man-y a snig-ger - ing

ten - tion, with man-y a snig-ger - ing

ten - tion, with man-y a snig-ger - ing jest, snig-ger - ing

f tr tr tr #p

*f*

jest; They had bound a mus - - ket be -  
jest; They had bound a mus - - ket be -  
jest; They had bound a mus - - ket be -  
jest; They had bound a mus - - ket be -

*tr* *tr* *tr*

*p*

side her, with the bar - rel be - neath her

*p*

side her, with the bar - rel be - neath her

*p*

side her, with the bar - rel be - neath her

*p*

side her, with the bar - rel be - neath her

*p*

breast! She  
breast! She  
breast! "Now keep good watch!" and they kissed her.  
breast! "Now keep good watch!" and they kissed her.

heard her lov - er say ——————  
heard her lov - er say

pp      3  
 "Look for me by moon - - light,  
 Tenor prominent "Look for me by moon - - light,  
 mp      3  
 "Look for me by moon - - light,  
 pp  
 "Look for me,  
 Watch for me by moon - - light, I'll  
 Watch for me by moon - - light, I'll  
 Watch for me by moon - - light, I'll  
 Watch for me, I'll

*ff rit.*

come to thee by moon - light, though hell should bar the  
*ffrit.*

come to thee by moon - light, though hell should bar the  
*ffrit.*

come to thee by moon - light, though hell should bar the  
*ffrit.*

come to thee by moon - light, though hell should bar the  
*ffrit.*

come to thee by moon - light, though hell should bar the  
*ffrit.*

SOPRANO SOLO  
*poco lento*

way!" She

way!"

way!"

way!"

*a tempo*

*pp*

*rit.*

twist - ed her hands be - hind her; but  
 all the knots held good. She  
 writhed her hands till her fing - ers were  
 wet with sweat or blood. They stretched and strained in the

Oboe

*pp*

dark - ness, and the hours crawled by like

years, Till, now, on the stroke of

Oboe

*pp* Bell

pizz.

mid - night, Cold, on the stroke of mid - night, The

Bell

tip of one fing - er touched it! the trig-ger at least was

## CHORUS

*pp*      3

hers! The tip of one fing - er touched it; She

*pp*      3

The tip of one fing - er touched it; She

*pp*      3

The tip of one fing - er touched it; She

*pp*      3

The tip of one fing - er touched it; She

*pp*      3

The tip of one fing - er touched it; She

Bell

strove no more — for the rest!

strove no more for the rest!

strove no more for the rest!

strove no more for the rest!

*pp*

*mf*

Up, she stood up to at - ten - tion, with the

*mf*

Up, she stood up to at - ten - tion, with the

*mf*

Up, she stood up to at - ten - tion, with the

*mf*

Up, she stood up to at - ten - tion, with the

*pp*

*3*

bar - rel be - neath her breast. She would not risk their

*3*

bar - rel be - neath her breast.

*3*

bar - rel be - neath her breast. She would not risk their

*3*

bar - rel be - neath her breast.

*mp*

*pp*

hearing; She would not strive again; For the

For the

hearing; She would not strive again; For the

For the

road lay bare in the moon-light, Blank and bare in the

road lay bare in the moon-light, Blank and bare in the

road lay bare in the moon-light, Blank and bare in the

road lay bare in the moon-light, Blank and bare in the

road lay bare in the moon-light, Blank and bare in the

*pp dolce*

moon-light; And the blood of her veins in the moon-light, the

*pp dolce*

moon-light; And the blood of her veins in the moon-light, the

*pp dolce*

moon-light; And the blood of her veins in the moon-light, the

*pp dolce*

moon-light; And the blood of her veins in the moon-light, the

*p espress.*

*3*

blood of her veins in the moon-light throbbed to her love's re -

*3*

blood of her veins in the moon - light throbbed to her love's re -

*3*

blood of her veins in the moon-light throbbed to her love's re -

*3*

blood of her veins in the moon - light throbbed to her love's re -

- frain, throbbed to her love's re - frain.  
- frain, throbbed to her love's re - frain.  
- frain, throbbed to her love's re - frain.  
- frain, throbbed to her love's re - frain.

*espress.*      *accel.*      *rit.*      *lunga*

## SOPRANO SOLO

had they heard it?      had they heard it?

*pp.*

Trot, trot, trot,      Trot, trot, trot,  
Trot, trot, trot,      Trot, trot, trot,

*pp*

The horse hoofs ring - ing clear:  
in the dis-tance,

Trot, trot, trot,  
Trot, trot, trot,

*f appassionata* *ff*

Were they deaf \_\_\_\_ that they did not hear?

trot, trot, trot,  
trot, trot, trot,

The Highwayman

Down \_\_\_\_\_ the rib - bon of moon - light,

Down \_\_\_\_\_ the rib - bon of moon - - light,

O - - ver the brow of the hill,

O - - ver the brow of the hill, \_\_\_\_\_

*ff*

The high-way-man came ri - - ding, came

The high-way-man came ri - - ding, came

The high-way-man came ri - - ding,

The high-way-man came ri - - ding,

ri - ding,

The

ri - ding,

The

came ri - - ding,

came ri - - ding,

ding,

red - coats looked to their pri - ming, She

red - coats looked to their pri - ming, She

She

She

stood up straight and still! \_\_\_\_\_

She

Soprano Solo: *agitato*

*SOPRANO SOLO agitato*

*f* In the frost - y si - lence,

*mf*

Trot, trot, trot,

*mf*

Trot, trot, trot,

cresc. 3 3

In the ech-o-ing night,

cresc.

trot, trot, trot,  
cresc.

trot, trot, trot,

cresc. sempre cresc.

sempre cresc. 3 f

Near - er he came, and near - er! her

semre cresc.

Trot, trot, trot, sempre cresc. Trot, trot, trot, Trot, trot, trot, Trot, trot, trot,

a tempo, slower  
*ff*

face was like a light! Her eyes grew wide.  
for a moment;  
She drew one last deep breath,

Then her fin - ger moved in the

*p legato*

moon - light, *ad lib.* *ff* her mus - ket

*fffz*

shat - tered the moon - - - light;

Shat - tered her breast in the moon - light, and

rit.

warned him with her death.

rit.

*non legato*

*Con moto p*

*f*

He turned; he spurred to the

*fz*

Westward; he did not know who stood  
Westward; he did not know who stood  
Westward; he did not know who stood  
Westward; he did not know who stood

Bowed, with her head o'er the mus-ket, drenched with her own red  
Bowed, with her head o'er the mus-ket, drenched with her own red  
Bowed, with her head o'er the mus-ket, drenched with her own red  
Bowed, with her head o'er the mus-ket, drenched with her own red

blood! Not till the dawn he

heard it, and slow - ly blanched to hear How

heard it, and slow - ly blanched to hear How-

heard it, and slow - ly blanched to hear How-

heard it, and slow - ly blanched to hear How

*Piu lento*

Bess,  
the land - lord's  
daugh - ter,  
The

Bess,  
Bess,  
Bess,  
Bess,

Bess,  
Bess,  
Bess,  
Bess,

Bess,  
land - - - lord's

*Piu lento*

land - lord's black - eyed  
daugh - ter,  
had

daugh - ter,  
the land lords

daugh - ter,  
the land - lords

daugh - ter,  
had

*p*

*pp*

watched for her love in the moon - light, and  
 daughter watched in the moon - light, and  
 daughter watched in the moon - light, and  
 watched for her love in the moon - light, and

*rit.* > *a tempo*

died in the dark - ness there.  
*rit.* > *a tempo*  
 died in the dark - ness there.  
*rit.* > *a tempo*  
 died in the dark - ness there.  
*rit.* > *a tempo*  
 died in the dark - ness there.

*pp a tempo* *molto cresc.* e

f

Back he spurred like a

*poco accel.*

*f*

mad - man, shriek-ing a curse — to the

*ff*

mad - man, shriek-ing a curse — to the

*ff*

mad - man, shriek-ing a curse — to the

*ff*

mad - man, shriek-ing a curse — to the

*ff*

mad - man, shriek-ing a curse — to the

*ff*

mad - man, shriek-ing a curse — to the

*f*

sky, With the white road smo - king be -

sky, With the white road smo - king be -

sky, With the white road smo - king be -

sky, With the white road smo - king be -

*ff*

-hind him, and his ra - pier brand - ished

-hind him, and his ra - pier brand - ished

-hind him, and his ra - pier brand - ished

-hind him, and his ra - pier brand - ished

*mf*

high! Blood - red were his spurs in the  
 high! Blood - red were his spurs in the  
 high! Blood - red were his spurs in the  
 high! Blood - red were his spurs in the

gold - en noon: wine - red was his vel - vet  
 gold - en noon: wine - red was his vel - vet  
 gold - en noon: wine - red was his vel - vet  
 gold - en noon: wine - red was his vel - vet

*ff*

coat: When they shot him down on the

coat: When they shot him down on the

coat: When they shot him down on the

*ff*

coat: When they shot him down on the

*ff*

coat: When they shot him down on the

high - way, down like a dog on the

high - way, down like a dog on the

high - way, down like a dog on the

*ff*

*p*

*Slower*

high - way; And he lay in his blood on the

*p*

*Slower*

high - way; And he lay in his blood on the

*p*

*Slower*

high - way; And he lay in his blood on the

*p*

*Slower*

high - way; And he lay in his blood on the

*p*

*Slower*

high - way; And he lay in his blood on the

—

*p*

*Slower*

—

*pprit.*

high - way, with the bunch of lace at his

*pprit.*

high - way, with the bunch of lace at his

*pprit.*

high - way, with the bunch of lace at his

*pprit.*

high - way, with the bunch of lace at his

*pprit.*

—

throat.

throat.

throat.

throat.

*lento*

*str. patetico*

## SOPRANO SOLO

*lunga**f*

## SOPRANO CHORUS And

*lunga**mf*ALTO CHORUS (*humming*)*lunga**mf*TENOR CHORUS (*humming*)*lunga**mf*BASS CHORUS (*humming*)*lunga**mf**(humming)**lunga*

Brass

*ff**pp*

Andante con moto

still \_\_\_\_\_ of a win - ter's night, they say, when the

*pp quasi arpa*

*p*

*Ped. ad lib.*

wind \_\_\_\_\_ is in the trees, When the

wind \_\_\_\_\_ is in the trees, When the

moon \_\_\_\_\_ is a ghost - ly gal - - leon

tossed \_\_\_\_\_ up on cloud - y seas,

p

When the

p

When the

p

When the

p

When the

SOP. CHORUS

road is a rib-bon of moon - light O - - -

ALTO CHORUS

road is moon - light O - ver the

TENOR CHORUS

road is moon - light O - ver the

BASS CHORUS

road is moon - light O - ver the

road is moon - light O - ver the

ppmisterioso

- ver the pur - ple moor, A

ppmisterioso

pur - - - ple moor, A

ppmisterioso

pur - - - ple moor, A

ppmisterioso

pur - - - ple moor, A

ppmisterioso

*sempre pp*

high-way-man comes ri - ding, ri - ding, ri - ding, ri - ding,

high-way-man comes ri - ding, ri - ding,

high-way-man comes ri - ding, ri - ding, ri - ding, ri - ding,

high-way-man comes ri - ding, ri - ding,

*sempre pp*

*pp*

ri - - - ding,      ri - - - ding,

ri - - - ding,      ri - - - ding,

ri - - - ding,      ri - - - ding,

ri - - - ding,      ri - - - ding,

*pp*

ri - - - ding,      ri - - - ding,

ri - - - ding,      ri - - - ding,

ri - - - ding,      ri - - - ding,

ri - - - ding,      ri - - - ding,

Musical score for "Up to the Old Inn" featuring four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics "up to the old inn -" are repeated three times across the first three staves. The fourth staff shows a piano accompaniment with eighth-note chords.

Musical score for "Over the Cobbles He Clatters and" featuring four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics "- door." are repeated three times across the first three staves. The fourth staff shows a piano accompaniment with eighth-note chords. The instruction "sempre pp" is written above the vocal line in the second, third, and fourth measures of the vocal parts.

*fpp*

clangs in the dark inn - yard; And he

clangs in the dark inn - yard; And he

clangs in the dark inn - yard; And he

clangs in the dark inn - yard; And he

*fpp*

*fpp*

*pp*

taps with his whip on the shutters, but

*pp*

all ——— is locked and barred, ——— He

all ——— is locked and barred,

whist - les a tune — to the wind - — ow, and

and

and

and

Flauto *pp*

Minore  
SOP. SOLO  
*p patetico*

But the land-lord's black-eyed  
SOP. CHORUS

who should be wait-ing there But the land-lord's

ALTO CHORUS

who should be wait-ing there But the land-lord's

*pp*

who should be wait-ing there But the land-lord's

*pp*

who should be wait-ing there But the lan-lord's

*senza acc.*

daugh-ter, Bess, the land-lord's daugh-ter,

black-eyed daugh- - - ter, Plait-ing a

Plait-ing a love - knot in - to her long black  
 love - knot, a love - knot in - to her  
 love - knot, a love - knot in - to her  
 love - knot, a love - knot in - to her  
 hair, Plait-ing a love - knot, a dark-red love - knot.  
 hair, a love - knot, a love - knot rit.  
 hair, a love - knot, a love - knot  
 hair, a love - knot, a love - knot rit.  
 hair, a love - knot, a love - knot  
 rit.

*lunga*

*lento molto pp*  
Ah!

*lunga lento*  
in - to her long black hair,

*lunga lento*  
in - to her long black hair, *lento molto*

*lunga lento*  
in - to her long black hair, *ppp* Ah!

*lunga lento*  
in - to her long black hair,

*lunga senza acc.*

*Adagio*  
her long black hair.

*p*  
her long black hair.

*p*  
her long black hair.

*p*  
black hair.

*Adagio* black hair.

*p*  
*pp*

The musical score consists of six staves. The top two staves are for voices, with lyrics written below the notes. The third staff is for the piano. The bottom three staves are for voices, with lyrics written below the notes. The score is in common time, with a key signature of one sharp. The vocal parts are marked with dynamics such as *lunga*, *lento*, *molto*, *pp*, and *p*. The piano part is marked with *lunga senza acc.* and *Adagio*.