

Farewell to the muse

Walter Scott
1771-1832

Arjan van Dijk
1968

$\text{♩} = 50$

S

A

T

Vc
2x

pizzicato

mp

6 *mp*

En-chan-tress, fare-well, who so oft hast de-coy'd me, At the close of the eve - ning

En-chan-tress, fare-well, who so oft hast de-coy'd me, At the close of the eve - ning

En-chan-tress, fare-well, who so oft hast de-coy'd me, At the close of the eve - ning

9

through wood - lands to roam, Where the fo-res - ter, 'la-ted, with
through wood - lands to roam, Where the fo-res - ter, 'la-ted, with
through wood - lands to roam, Where the fo-res - ter, 'la-ted, with

The musical score for measures 9-10 consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a bass line in bass clef. The key signature has one flat (B-flat). The lyrics are: "through wood - lands to roam, Where the fo-res - ter, 'la-ted, with". The melody features a triplet of eighth notes in the second measure of each line.

11

won-der e - spied me Ex - plore the wild scenes he was quit-ting for home.
won-der e - spied me Ex - plore the wild scenes he was quit-ting for home.
won-der e - spied me Ex - plore the wild scenes he was quit-ting for home.

The musical score for measures 11-12 consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a bass line in bass clef. The key signature has one flat (B-flat). The lyrics are: "won-der e - spied me Ex - plore the wild scenes he was quit-ting for home.". The melody features a triplet of eighth notes in the first measure of each line.

14 *mf*

Fare - well and take with thee thy num - bers wild spea - king The

mf

Fare - well and take with thee thy num - bers wild spea - king The

mf

Fare - well and take with thee thy num - bers wild spea - king The

mf

16

lan - guage al - ter - nate of rap - ture and woe: Oh! none but some lov - er, whose

lan - guage al - ter - nate of rap - ture and woe: Oh! none but some lov - er, whose

lan - guage al - ter - nate of rap - ture and woe: Oh! none but some lov - er, whose

f

Farewell to the muse

19

heart-strings are break-ing The pang that I feel at our par-ting can know.

heart - strings are break-ing The pang that I feel at our par-ting can know.

heart-strings are break-ing The pang that I feel at our par-ting can know.

arco
p

22 ♩ = 90

mf

27 *mf* *mp*

Each joy thou couldst dou-ble, and when there came sor-row, Or pale dis-ap-point-ment to

Each joy thou couldst dou-ble, and when there came sor-row, Or pale dis-ap-point-ment to

Each joy thou couldst dou-ble, and when there came sor-row, Or pale dis-ap-point-ment to

mp

30 *p*

dar-ken my way, What voice was like thine, that could sing of to-mor-row,

dar-ken my way, What voice was like thine, that could sing of to-mor-row,

dar-ken my way, What voice was like thine, that could sing of to-mor-row,

p

33

Till for-got in the strain was the grief of to-day! But when friends drop a-round us

Till for-got in the strain was the grief of to-day! But when friends drop a-round us

Till for-got in the strain was the grief of to-day! But when friends drop a-round us

36

in life's wear-y wa-ning, The grief, Queen of Num-bers, thou canst not as-suage;

in life's wear-y wa-ning, The grief, Queen of Num-bers, thou canst not as-suage;

in life's wear-y wa-ning, The grief, Queen of Num-bers, thou canst not as-suage;

39

Nor the gra-du-al e-strange-ment of those yet re-main-ing, The lan-guor of pain, and the

Nor the gra-du-al e-strange-ment of those yet re-main-ing, The lan-guor of pain, and the

Nor the gra-du-al e-strange-ment of those yet re-main-ing, The lan-guor of pain, and the

42

$\bullet = 130$

chill-ness of age.

chill-ness of age.

chill-ness of age.

f

49 *f*

'Twas thou that once taught me, ac-cents be - wail - ing, To sing how a war-rior I

'Twas thou that once taught me, ac-cents be - wail - ing, To sing how a war-rior I

'Twas thou that once taught me, ac-cents be - wail - ing, To sing how a war-rior I

55

lay stretch'd on the plain, And a maid-en hung o'er him with aid un - a-

lay stretch'd on the plain, And a maid-en hung o'er him with aid un - a-

lay stretch'd on the plain, And a maid-en hung o'er him with aid un - a-

60

Musical score for measures 60-64. It consists of four staves. The first three staves are vocal lines in treble clef, and the fourth is a bass line in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "vail - ing, And held to his lips the cold gob-let in vain;". The first staff has a fermata over the final note. The bass line features a four-measure slur with a '4' above it, indicating a quartet.

65

Musical score for measures 65-69. It consists of four staves. The first three staves are vocal lines in treble clef, and the fourth is a bass line in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "As vain thy en - chant-ments, O Queen of wild Num-bers To a bard when the reign". The first staff has a repeat sign and a fermata over the final note. The bass line features a four-measure slur with a '4' above it, indicating a quartet.

71

of his fan-cy is o'er, And the quick pulse of feel-ing in a-pa-thy slum-bers. Fare-

of his fan-cy is o'er, And the quick pulse of feel-ing in a-pa-thy slum-bers. Fare-

of his fan-cy is o'er, And the quick pulse of feel-ing in a-pa-thy slum-bers. Fare-

76

well, then, En-chan-tress I'll meet thee no more!

well, then, En-chan-tress I'll meet thee no more!

well, then, En-chan-tress I'll meet thee no more!