

Allan Cunningham
(1784-1842)

The warrior

Walter Cecil Macfarren
(1826-1905)

vivace non troppo presto

Soprano
f 1. His foot's in the stir-rup, his hand's on the mane, He is up and a -

Alto
f 1. His foot's in the stir-rup, his hand's on the mane, He is up and a -

Tenor
f 1. His foot's in the stir-rup, his hand's on the mane, He is up and a -

Bass
f 1. His foot's in the stir-rup, his hand's on the mane, He is up and a -

Accomp. *vivace non troppo presto*
f

The first system of the musical score for 'The warrior' features four vocal parts (Soprano, Alto, Tenor, Bass) and an accompaniment. The tempo is marked 'vivace non troppo presto' and the dynamics are 'f'. The music is in 6/8 time and B-flat major. The vocal lines are in unison, and the accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

S ⁵ way, His foot's in the stir-rup, his hand's on the mane, He is up and a-way, *dim.* *p* shall we

A way, His foot's in the stir-rup, his hand's on the mane, He is up and a-way, *dim.* *p* shall we

T way, He's a-way, His foot's in the stir-rup, his hand's on the mane, He is up and a-way, *dim.* *p* shall we

B way, He's a-way. His foot's in the stir-rup, his hand's on the mane, He is up and a-way, *dim.* *p* shall we

Accomp. *dim.* *p*

The second system of the musical score continues the vocal parts and accompaniment. The vocal lines are in unison, and the accompaniment continues with the same rhythmic pattern. The dynamics are 'dim.' and 'p'. The music is in 6/8 time and B-flat major. The vocal lines are in unison, and the accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

10

cantabile

S see him a - gain? *mf* He thinks ___ on his la - dy love, he thinks ___ on his la - dy love, ___

A see him a - gain? *mf* He thinks thinks on his la - dy love, he thinks, think on his la - dy love,

T see him a - gain? *mf* He thinks ___ on his la - dy love, he thinks ___ on his la - dy love, ___

B see him a - gain? *mf* He thinks thinks on his la - dy love, he thinks, think on his la - dy love,

mf cantabile

15

cresc. *dim.* *cresc.*

S lit - tle he heeds The le - vel - ling of lan - ces or rush - ing of steeds, ___ or rush - ing,

A *cresc.* *dim.* *con fuoco* *cresc.*

T *cresc.* *dim.* *con fuoco* *cresc.*

B *cresc.* *dim.* *con fuoco* *cresc.*

lit - tle he heeds The le - vel - ling of lan - ces or rush -

cresc. *dim.* *con fuoco* *cresc.*

20

S *dim.* rush- ing of *f* steeds, He thinks *p* on his true love, and rides in an *cresc.*

A rush- ing of *f* steeds, *p* He thinks on his true love, and rides in an *cresc.*

T rush- ing of *f* steeds, *p* He thinks on his true love, and rides in an *cresc.*

B ing of *f* steeds, *p* He thinks on his true love, and rides in an *cresc.*

f *dim.* *p* *cresc.*

25

S *dim.* ar-mour Of proof wo-ven sure by the *pp* spells of his charm - er. *f* His

A *dim.* ar-mour Of proof wo-ven sure by the *pp* spells of his charm- er. *f* His

T *dim.* ar-mour Of proof wo-ven sure by the *pp* spells of his charm - er. *f* His

B *dim.* ar-mour Of proof wo-ven sure by the *pp* spells of his charm - er. *f* His

dim. *pp* *f*

S foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.

A foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.

T foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.

B foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.

S *f* 2. How young and how come-ly, Lo! look on him now, How stead-fast_ his eye, How

A *f* 2. How young and how come-ly, Lo! look on him now, How stead-fast_ his eye, How

T *f* 2. How young and how come-ly, Lo! look on him now, How stead-fast_ his eye, He's a-way, How

B *f* 2. How young and how come-ly, Lo! look on him now, How stead-fast_ his eye, He's a-way. How

35

S young and how come-ly, Lo! look on him now, How *dim.* stead-fast his eye, *p* and how

A young and how come-ly, Lo! look on him now, How *dim.* stead-fast his eye, *p* and how

T young and how come-ly, Lo! look on him now, How *dim.* stead-fast his eye, *p* and how

B young and how come-ly, Lo! look on him now, How *dim.* stead-fast his eye, *p* and how

40

S tran-quil his brow, *mf cantabile* The gift of his la-dy love, the gift of his la-dy love

A tran-quil his brow, *mf cantabile* The gift, gift of his la-dy love, the gift, gift of his la-dy love

T tran-quil his brow, *mf cantabile* The gift of his la-dy love, the gift of his la-dy love

B tran-quil his brow, *mf cantabile* The gift, gift of his la-dy love, the gift, gift of his la-dy love

45

cresc. *dim.* *con fuoco* *cresc.*

S
glit-ters full gay, As down like the ea-gle he pours on his prey, he pours, he

A
glit-ters full gay, As down like the ea-gle he pours on his prey, he pours, he

T
glit-ters full gay, As down like the ea-gle he pours on his prey, he pours, he

B
glit-ters full gay, As down like the ea - gle he pours

cresc. *dim.* *con fuoco* *cresc.*

cresc. *dim.* *con fuoco* *cresc.*

50

dim. *cresc.*

S
pours on his *f* prey. Go sing *p* it in song, and tell it in

A
pours on his *f* prey. *p* Go sing it in song, and tell it in

T
pours on his *f* prey. *p* Go sing it in song, and tell it in

B
on his *f* prey. *p* Go sing it in song, and tell it in

f *dim.* *p* *cresc.*

f *dim.* *p* *cresc.*

55

S *dim.* sto-ry, He went in his strength and re- *pp* turned in his glo - ry. *f* His

A *dim.* sto-ry, He went in his strength and re- *pp* turned in his glo- ry. *f* His

T *dim.* sto-ry, He went in his strength and re- *pp* turned in his glo - ry. *f* His

B *dim.* sto-ry, He went in his strength and re- *pp* turned in his glo - ry. *f* His

dim. *pp* *f*

60

S foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.

A foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.

T foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.

B foot's in the stir-rup, his hand's on the mane, *ff* He is up and a - way.