

Rosabelle

Glee

From Sir Walter Scott's
"Lay of the Last Minstrel",
Canto 6, section XXIII "Harold"

$\text{♩} = 138$ Moderately

John Wall Callcott (1766-1821)

Treble *mf* O list-en, list-en La-dies, list-en la-dies gay! No haugh-ty feat of

Treble *mf* O list-en, list-en La-dies, list-en la-dies gay!

Bass *mf* O list-en, list-en La-dies, list-en la-dies gay! No haugh-ty feat of arms, of

$\text{♩} = 138$ Moderately

Accompaniment added by William Horsley (1774-1858)

Piano *mf* *cresc.*

This block contains three staves: Treble, Bass, and Piano. The Treble and Bass staves are in G clef, 2/4 time, and B-flat key signature. The piano staff is in G clef, 2/4 time, and B-flat key signature. The vocal parts sing 'O list-en, list-en La-dies, list-en la-dies gay!' followed by 'No haugh-tyfeat of' and 'No haugh-tyfeat of arms, of'. The piano part provides an accompaniment with chords and a crescendo.

8

S. arms we tell; Soft is the note, and sad the lay, that

S. - Soft is the note, and sad the lay, that

B. Soft is the note, and sad the lay, that

Pno. arms we tell; Soft is the note, Soft is the note, that

This block contains four staves: Soprano (S.), Alto (A.), Bass (B.), and Piano (Pno.). The Soprano and Alto staves are in G clef, 2/4 time, and B-flat key signature. The Bass staff is in F clef, 2/4 time, and B-flat key signature. The piano staff is in G clef, 2/4 time, and B-flat key signature. The vocal parts sing 'arms we tell; Soft is the note, and sad the lay, that' repeated twice. The piano part provides an accompaniment with chords and dynamic markings (p, p).

14

S. mouns the love-ly Ro - sa - belle, that mouns the love-ly Ro - sa - belle. *dim.*
 S. mouns the love-ly Ro - sa - belle, the love-ly Ro - sa - belle. *dim.*
 B. mouns the love-ly Ro - sa - belle, that mouns the love-ly Ro - sa - belle.
 Pno. *dim.*

22 $\text{♩} = 160$ with animation

S. Moor ye thebarge, ye gal-lant, gal-lant crew! and, gen-tle La-dye, deign to stay! *dolce*
 S. Moor ye thebarge, and, gen-tle La-dye, deign to stay! Rest in the *dolce*
 B. Moor ye thebarge, ye gal-lant, gal-lant crew! and, gen-tle La-dye, deign to stay! Rest in the
 Pno. $\text{♩} = 160$ with animation *dolce*

31

S. Rest nor tempt the stor-my firth to-day, the stormy
 S. Cas-tle Ra-vens-heuch, nor tempt the stor-my firth to-day, the stormy
 B. Cas-tle Ra-vens-heuch, nor tempt the stor-my firth to-day, the stormy
 Pno.

39

firth, the firth, nor tempt the storm - y firth to - day.

firth, the storm - y firth, nor tempt the storm - y firth to - day.

firth, the storm - y firth, nor tempt the storm - y firth to - day.

Pno.

47 $\text{♩} = 96$ Rather slow

O'er Ros - lin all that drea - ry night a wond'rous blaze was seen to gleam; to

O'er Ros - lin all that drea - ry night a wond'rous blaze was seen to gleam; to

O'er Ros - lin all that drea - ry night a wond'rous blaze was seen to gleam; 'twas

$\text{♩} = 96$ Rather slow

Pno.

56

gleam, to gleam,

gleam, and bright-er than the bright moon-

broad - er than the watch fire light, to gleam,

Pno.

♩ = 160
with animation.

S. — 'twas broad - er than the watch fire light, and bright - er than the bright moon beam, 'twas broad - er than the watch fire light, and bright - er than the bright moon beam, 'twas broad - er than the watch fire light, and bright - er than the bright moon beam,

B.

♩ = 160
with animation

Pno.

beam, the bright moon - beam.

S. beam, the bright moon - beam. There are twen-ty of Ros-lin's ba - rons bold,

B. beam, the bright moon - beam.

Lie

♩ = 96
slowly ♩ = 116
Rather fast

Pno.

dolce

S. Each one the ho - ly vault doth hold, each one the

S.

B. Each one the ho - ly vault doth hold, each one the

dolce

B. bu-ried with - in that proud cha - pelle; Each the vault doth hold,

dolce

Pno.

89 $\text{♩} = 96$
Slowly
 S. ho - ly vault doth hold, But the sea holds Ro-sa-belle! love-ly Ro-sa-belle! Love-ly Ro-sa-belle!
 S. ho - ly vault doth hold, But the sea holds Ro-sa-belle! love-ly Ro-sa-belle! Love-ly Ro-sa-belle!
 B. But the sea holds Ro-sa-belle! love-ly Ro-sa-belle! Love-ly Ro-sa-belle!
 Pno. $\text{♩} = 96$
Slowly
 pp

98 $\text{♩} = 116$
Rather fast
 S. And each Saint Clair was bu-ried there, with can - dle, with book, and with knell,
 S. And each Saint Clair was bu-ried there, with can - dle, with book, and with knell,
 B. And each Saint Clair was bu-ried there, with can - dle, with book, and with knell,
 Pno. $\text{♩} = 116$
Rather fast
 f

108 $\text{♩} = 138$
Moderately
 S. But the sea cave rung, and the wild wind sung, The dirge of Love-ly Ro - sa -
 S. But the sea cave rung, and the wild wind sung, The dirge of Love-ly Ro - sa -
 B. But the sea cave rung, and the wild wind sung, The dirge of Love-ly Ro - sa -
 Pno. $\text{♩} = 138$
Moderately

116

Soprano (S.) vocal line: belle, but the sea cave rung, and the wild wind sung, the dirge of
Basso (B.) vocal line: belle, but the sea cave rung, and the wild wind sung, the dirge of
Piano (Pno.) harmonic support: piano part with basso continuo underneath.

122

Soprano (S.) vocal line: love - ly Ro - sa__ belle, the dirge__ of__ love - ly Ro - sa - belle. dim.
Soprano (S.) vocal line: love - ly Ro - sa__ belle, of love-ly Ro - sa - belle. dim.
Basso (B.) vocal line: love - ly Ro - sa__ belle, the dirge of love-ly,love-ly Ro - sa - belle. dim.
Piano (Pno.) harmonic support: piano part with basso continuo underneath.

Note: Calcott only explicitly set 5 of the 13 stanzas of Scott's poem to his music.

There is a resulting loss of continuity and of the thread of the poem.

Perhaps he contemplated that some or all of the other stanzas might be sung by way of repeats. The third stanza, "The blackening wave ..." fits well (with minor alteration to the text) within bars 22 to 46.

Other parts of the poem, however, are less easy to set to the music.