

**THE BLACK KNIGHT (DER  
SCHWARZE  
RITTER); CANTATA FOR  
CHORUS AND ORCHESTRA**

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The Black Knight (Der Schwarze Ritter); Cantata for Chorus and Orchestra by Uhland & Edward Elgar

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**UHLAND & EDWARD ELGAR**

**THE BLACK KNIGHT (DER  
SCHWARZE  
RITTER); CANTATA FOR  
CHORUS AND ORCHESTRA**



NOVELLO'S ORIGINAL OCTAVO EDITION.

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TO MY FRIEND, HUGH BLAIR, M.A., Mus. Bac., Cantab.

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*H. 1123*

# THE BLACK KNIGHT

(DER SCHWARZE RITTER)

CANTATA FOR CHORUS AND ORCHESTRA

THE POEM BY

UHLAND

(TRANSLATED BY LONGFELLOW)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 25.)

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PRICE TWO SHILLINGS.

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1. (4)

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HARVARD UNIVERSITY

MAR 19 1959

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LONDON:  
NOVELLO AND COMPANY, LIMITED,  
PRINTERS.

# THE BLACK KNIGHT.

FROM THE GERMAN OF UHLAND.

## SCENE I.

'Twas Pentecost, the Feast of Gladness,  
When woods and fields put off all sadness,  
Thus began the King and spake;  
"So from the halls  
Of ancient Hofburg's walls,  
A luxuriant Spring shall break,"

Drums and trumpets echo loudly,  
Wave the crimson banners proudly,  
From balcony the King looked on;  
In the play of spears,  
Fell all the cavaliers,  
Before the monarch's stalwart son.

## SCENE II.

(a) To the barrier of the fight  
Rode at last a sable Knight.  
"Sir Knight! your name and scutcheon,  
say!"  
"Should I speak it here,  
Ye would stand aghast with fear;  
I am a Prince of mighty sway!"

(b) When he rode into the lists,  
The arch of heaven grew black with mists,  
And the castle 'gan to rock.  
At the first blow,  
Fell the youth from saddle-bow,  
Hardly rises from the shock.

## SCENE III.

(a) Pipe and viol call the dances,  
Torch-light through the high hall glances;  
Waves a mighty shadow in;  
With manner bland  
Doth ask the maiden's hand,  
(b) Doth with her the dance begin;

Danced in sable iron sark,  
Danced a measure weird and dark,  
Coldly clasped her limbs around.  
From breast and hair  
Down fall from her the fair  
Flowerets, faded, to the ground.

## SCENE IV.

(a) To the sumptuous banquet came  
Every Knight and every Dame.  
(b) 'Twixt son and daughter all distraught,  
With mournful mind  
The ancient King reclined,  
Gazed at them in silent thought.

Pale the children both did look,  
But the guest a beaker took;  
"Golden wine will make you whole!"  
The children drank,  
Gave many a courteous thank;  
"Oh, that draught was very cool!"

(c) Each the father's breast embraces,  
Son and daughter; and their faces  
Colourless grow utterly.  
Whichever way  
Looks the fear-struck father grey,  
He beholds his children die.

(d) "Woe! the blessed children both  
Takest thou in the joy of youth;  
Take me, too, the joyless father!"  
Spake the grim Guest,  
From his hollow, cavernous breast,  
"Roses in the spring I gather!"

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# THE BLACK KNIGHT.

## SCENE I.

EDWARD ELGAR (Op. 25)

*Allegro marcato.*

PIANO.  
♩ = 100.



The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with eighth notes.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

'Twas Pen - te - cost, .. the Feast .. of

'Twas Pen - te - cost, .. the Feast of

'Twas Pen - te - cost, the Feast of

'Twas Pen - te - cost, .. the Feast .. of



This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "'Twas Pen - te - cost, .. the Feast .. of". The piano accompaniment continues with its rhythmic pattern.

Glad - ness, .. 'twas .. Pen - te - cost, .. the Feast of Glad - ness,

Glad - ness, 'twas Pen - te - cost, Pen - te - cost, the Feast of Glad - ness,

Glad - ness, 'twas .. Pen - te - cost, the Feast of Glad - ness,

Glad - ness, .. 'twas Pen - te - cost, the Feast of Glad - ness,



This system continues the vocal and piano parts. The vocal parts enter with the lyrics "Glad - ness, .. 'twas .. Pen - te - cost, .. the Feast of Glad - ness,". The piano accompaniment provides accompaniment for the vocal lines.

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6179.

When woods .. and fields .. put

When woods and fields, when woods .. and fields put

*Twas*

*cantabile.* When woods and

*crca.* *f*

off all sad-ness, when woods and fields put

off .. all sad-ness, when

Pen - te - cost, when woods and fields, when

fields put off all sad-ness,

*A*

off all .. sad-ness, all sad-ness, when

woods .. and fields put off all sad-ness,

woods .. and fields put off, put off .. all sad-ness, when

*Twas* Pen - te - cost, .. the Feast of

*Ses* *f* *A*

B

B A

woods . . and fields . . put off sad - ness, 'Twas Pen - te -

when woods . . and fields . . put off sad - ness,

woods and fields, 'Twas Pen - te

Glad - ness, put off all sad - ness; 'Twas Pen - te

cost, the Feast of Glad - ness, When . . woods and fields

the Feast of Glad - ness, When woods and fields put off all . .

cost, . . the Feast of Glad - ness, Thus be -

cost, . . the Feast of Glad - ness, Thus be - gan the King and

Solo

put off sad - ness, Thus be - gan . . the King, the King and

sad - ness, all sad - ness, Thus be - gan the King, be - gan the King, the King and

gan the King, thus be - gan the King, the King and

spake, thus be - gan the King, be - gan the King, the King and

Ped. \* Ped.

rf rit. dim.

8179.