

The Red Cross Knight

Glee for 3 voices

First published 1797

Poem from Thomas Evans' Old Ballads (1777)

John Wall Callcott (1766-1821)

With animation ♩ = 116

1st Treble
2nd Treble
Bass
Piano

Blow, war - der! blow thy_ soun ding_ horn, And thy ban - ner - wave on_

Accompaniment (added c. 1830) by John Addison (1766-1844)

Detailed description: This block contains the first system of the musical score. It features four staves: 1st Treble, 2nd Treble, Bass, and Piano. The 1st Treble staff is mostly empty. The 2nd Treble staff contains the vocal line for the second voice, starting with the lyrics 'Blow, war - der! blow thy_ soun ding_ horn, And thy ban - ner - wave on_'. The Bass staff is also mostly empty. The Piano accompaniment is shown in the bottom two staves, starting with a chord in the left hand and a single note in the right hand. The tempo is marked 'With animation' and the metronome marking is ♩ = 116. The key signature has one flat (B-flat) and the time signature is common time (C).

6

f
in the Ho - ly Land, and have won the vic - to - ry, and have
high; in the Ho - ly Land, and have won the vic - to - ry, and have
For the Christ - ians have fought in the Ho - ly Land, and have won the vic - to - ry, and have

f

Detailed description: This block contains the second system of the musical score, starting at measure 6. It features four staves: 1st Treble, 2nd Treble, Bass, and Piano. The 1st Treble staff has a vocal line starting with 'in the Ho - ly Land, and have won the vic - to - ry, and have'. The 2nd Treble staff has a vocal line starting with 'high; in the Ho - ly Land, and have won the vic - to - ry, and have'. The Bass staff has a vocal line starting with 'For the Christ - ians have fought in the Ho - ly Land, and have won the vic - to - ry, and have'. The Piano accompaniment continues in the bottom two staves. Dynamic markings include *f* (forte) in the 1st Treble staff and *f* in the Bass staff. The key signature and time signature remain the same as in the first system.

11

won the vic - tor - y. Loud, loud the war - der_ blew his_ horn, And his
won the vic - tor - y. Loud, loud, the war - der_ blew his_ horn, his horn, And his

f

Detailed description: This block contains the third system of the musical score, starting at measure 11. It features four staves: 1st Treble, 2nd Treble, Bass, and Piano. The 1st Treble staff has a vocal line starting with 'won the vic - tor - y. Loud, loud the war - der_ blew his_ horn, And his'. The 2nd Treble staff has a vocal line starting with 'won the vic - tor - y. Loud, loud, the war - der_ blew his_ horn, his horn, And his'. The Bass staff has a vocal line starting with 'won the vic - tor - y. Loud, loud, the war - der_ blew his_ horn, his horn, And his'. The Piano accompaniment continues in the bottom two staves. Dynamic markings include *f* (forte) in the 2nd Treble staff and *f* in the Bass staff. The key signature and time signature remain the same as in the previous systems.

16

ban - ner_ waved on_ high;

ban - ner waved on high; Let the mass be sung And the bells be rung, And the feast, the_ feast eat

mf

21

p

Let the mass be_ sung, And the bells be_ rung, And the feast, the_ feast eat_ mer - ri - ly, Let the mer - ri - ly, Let the mer - ri - ly, Let the

p

mer - ri - ly. And the feast, the feast eat mer - ri - ly, Let the

26

mass be sung, And the bells be rung, And the feast, the_ feast eat mer - ri - ly, the mass be sung, And the bells be rung, And the feast, the feast eat mer - ri - ly, the mass be sung, And the bells be rung, And the feast, the_ feast eat mer - ri - ly, the

mf

30 *rf*

feast eat mer - ri - ly, mer - ri - ly, mer - - - ri - ly. The

feast eat mer - ri - ly, mer - ri - ly, mer - - - ri - ly.

feast eat mer - ri - ly, mer - ri - ly, mer - - - ri - ly.

35 *f*

war - der looked from his tower on high, As far as he could see I see a bold knight, and by

I see a bold knight, and by

I see a bold knight, and by

40 *f*

his red cross he comes from the East coun - try. Then loud the war - der blew his horn, And

his red cross he comes from the East coun - try.

his red cross he comes from the East coun - try.

46

called 'till he was hoarse, *f* I see a bold knight, and on his shield bright, he bear-eth a flam-ing

f I see a bold knight, and on his shield bright, he bear-eth a flam-ing

f I see a bold knight, and on his shield bright, he bear-eth a flam-ing

51

cross. *mf*

cross. Then down the Lord of the cas-tle came, the Red Cross Knight to meet, And

cross.

57

Thou'rt wel - come

when the Red Cross Knight he es-pied, right lov-ing he did him greet.

Thou'rt wel - come

p

62

here, dear Red Cross Knight, dear Knight, For thy fame's well known to me; And the

here, dear Red Cross Knight, For thy fame's well known to me; And the

66

mass shall be sung And the bells shall be rung, and we'll feast right mer-ri-ly, mer-ri-ly, And we'll

mass shall be sung And the bells shall be rung, and we'll feast right mer-ri-ly, mer-ri-ly, And we'll

mass shall be sung And the bells shall be rung, and we'll feast right mer-ri-ly, mer-ri-ly, And we'll

70

rf feast right mer-ri-ly, mer-ri-ly, mer-ri-ly.

rf feast right mer-ri-ly, mer-ri-ly, mer-ri-ly.

rf feast right mer-ri-ly, mer-ri-ly, mer-ri-ly.

74

Oh! I am come from the Ho - ly Land where saints did live and die. Be -

80

hold the de vice I bear on my shield, the Red Cross Knight am I, And we have fought in the

85

plus anime e forte

Ho - ly Land and we've won the vic - to - ry, For with va - liant might, did the Christ - ians fight, and

plus anime e f

90

p

Thou'rt wel - come here, dear Red Cross Knight, dear Knight come

p

Thou'rt wel - come here, dear Red Cross Knight, dear Knight come

p

made the proud pa - gans fly. Thou'rt wel - come here, dear Red Cross Knight, come

96

lay thy ar - mour by, and for the good ti - dings thou dost bring we'll

lay thy ar - mour by, and for the good ti - dings thou dost bring we'll

lay thy ar - mour by, and for the good ti - dings thou dost bring we'll

100

feast us mer-ri-ly, mer-ri-ly, mer - ri - ly, For all in my

feast us mer-ri-ly, mer-ri-ly, mer - ri - ly, For all in my

feast us mer-ri-ly, mer-ri-ly, mer - ri - ly, For all in my

105

cas - tle shall re - joice, That we've won the vic - to - ry that we've

cas - tle shall re - joice, That we've won the vic - to - ry that we've

cas - tle shall re - joice, That we've won the vic - to - ry that we've

109

won the vic - to - ry.

won the vic - to - ry.

won the vic - to - ry. *f* And the mass shall be sung, and the bells shall be rung, and the

113

And the mass shall be sung, and the bells shall be rung, and the

feast_ eat_ mer - ri - ly, mer - ri - ly. *p* And the

117

feast, the_ feast eat_ mer - ri - ly *f* And the mass shall be sung and the bells shall be rung, and the

the feast eat_ mer - ri - ly *f* And the mass shall be sung and the bells shall be rung, and the

feast, the feast eat mer - ri - ly *f* And the mass shall be sung and the bells shall be rung, and the

feast, the feast eat mer - ri - ly *mf* And the mass shall be sung and the bells shall be rung, and the

121

feast, the feast eat mer - ri - ly, the feast eat mer - ri - ly, mer - ri - ly,

feast the feast eat mer - ri - ly, the feast eat mer - ri - ly, mer - ri - ly,

feast, the feast eat mer - ri - ly, the feast eat mer - ri - ly, mer - ri - ly,

cres *8va* *loco* *tr*

125

mer - - - - - ri - ly.

mer - - - - - ri - ly.

mer - - - - - ri - ly.

tr

Source is a version of this glee published c. 1830 by Goulding and D'Almaine (British Library Shelf Mark G.805(10)). All versions published during Calcott's lifetime seem to have been without accompaniment. Addison's is one among many. Some of the dynamics, e.g. "plus anime e forte" are unconventional. These have been left as is, since the meaning is clear.