



Opus 47

No. 4

The Knight's Tomb

Charles Villiers Stanford

(1852-1924)

Where is the grave of Sir Arthur O'Kellyn?
Where may the grave of that good man be?—
By the side of a spring, on the breast of Helvellyn,
Under the twigs of a young birch tree!
The oak that in summer was sweet to hear,
And rustled its leaves in the fall of the year,
And whistled and roared in the winter alone,
Is gone,—and the birch in its stead is grown.—
The Knight's bones are dust,
And his good sword rust;—
His soul is with the saints, I trust.

Samuel Taylor Coleridge (1772–1834)

The Knight's Tomb

C. V. Stanford

Moderato

S *mf* Where is the grave of Sir Ar - thur O' - Kel - lyn?

A *mf* Where is the grave of Sir Ar - thur O' - Kel - lyn?

T *mf* Where is the grave of Sir Ar - thur O' - Kel - lyn?

B *mf* Where is the grave of Sir Ar - thur O' - Kel - lyn?

S ⁵ *più f* Where may the grave of that good man be?—

A *più f* Where may the grave — of that good man be?—

T *più f* Where may the grave of that good man be?—

B *più f* Where may the grave of that good man be?—



The Knight's Tomb

9

S *p* By the side of a spring, on the breast of Hel -

A *p* By the side of a spring, on the breast of Hel -

T *p* By the side of a spring, on the breast of Hel -

B By a spring, on the breast of Hel -

Detailed description: This system contains the first four staves of music. The Soprano (S) staff starts with a whole rest followed by a half note G4, then a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F#4. The Alto (A) staff starts with a whole rest followed by a half note G3, then a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a half note F#3. The Tenor (T) staff starts with a whole rest followed by a half note G2, then a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a half note F#2. The Bass (B) staff starts with a whole rest followed by a half note G1, then a quarter note A1, a quarter note Bb1, a quarter note C2, a quarter note Bb1, a quarter note A1, a quarter note G1, and a half note F#1. Dynamics include piano (p) for the vocal parts.

13

S *p* vel - lyn, Un - der the twigs of a young birch

A *p* vel - lyn, Un - der the twigs of a young birch

T *p* vel - lyn, Un - der the twigs of a young birch

B *p* vel - lyn, Un - der the twigs of a young birch

Detailed description: This system contains the next four staves of music. The Soprano (S) staff continues with a half note G4, then a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F#4. The Alto (A) staff continues with a half note G3, then a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a half note F#3. The Tenor (T) staff continues with a half note G2, then a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a half note F#2. The Bass (B) staff continues with a half note G1, then a quarter note A1, a quarter note Bb1, a quarter note C2, a quarter note Bb1, a quarter note A1, a quarter note G1, and a half note F#1. Dynamics include piano (p) for the vocal parts.

17

S *p* tree! The oak that in sum - mer was

A *pp* tree! *p* The oak that in sum - mer

T *pp* tree! *p* The oak that in sum - mer

B *pp* tree! *p* The oak that in sum - mer

Detailed description: This system contains the final four staves of music. The Soprano (S) staff starts with a half note G4, then a quarter rest, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F#4. The Alto (A) staff starts with a half note G3, then a quarter rest, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a half note F#3. The Tenor (T) staff starts with a half note G2, then a quarter rest, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a half note F#2. The Bass (B) staff starts with a half note G1, then a quarter rest, a quarter note A1, a quarter note Bb1, a quarter note C2, a quarter note Bb1, a quarter note A1, a quarter note G1, and a half note F#1. Dynamics include piano (p) and pianissimo (pp) for the vocal parts.

The Knight's Tomb

20

S sweet, was sweet to hear, And rus - tled

A was sweet, sweet to hear, And rus - tled its

T was sweet, was sweet to hear, And rus - tled its

B was sweet, was sweet to hear, And rus - tled

23

S its leaves in the fall, the fall of the

A leaves in the fall, the fall of the

T leaves in the fall, the fall of the

B its leaves in the fall, the fall of the

27

S year, And whis - tled and roared

A year, And whis - tled and roared

T year, And whis - tled and roared in the win - ter a -

B year, And whis - tled and roared in the win - ter a -

cresc. molto

The Knight's Tomb

30

S in the win - ter a - lone, Is gone,— and the

A in the win - ter a - lone, Is gone,— and the

T lone, Is gone,— and the

B lone, Is gone,— and the

34

S birch in its stead is grown, in its stead is grown.—

A birch in its stead is grown, is grown.—

T birch in its stead is grown, is grown.—

B birch in its stead is grown, is grown.—

Più lento e pesante

S The Knight's bones are dust, And his good sword rust;— His

A The Knight's bones are dust, And his good sword rust;— His

T The Knight's bones are dust, And his good sword rust;— His

B The Knight's bones are dust, And his good sword rust;— His

The Knight's Tomb

43

S
soul is with the saints, I trust.

A
soul is with the saints, I trust.

T
soul is with the saints, I trust.

B
soul is with the saints, I trust.

Novello, Ewer and Co.
(1892)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:

www.shorchor.net

