



THE CAVALIER

Part Song for Mixed Voices

Words By

Sir Walter Scott

from Rokeby: A Poem

Music By

Norman O'Neill

COVER IMAGE

“Eve of the Battle of Naseby” by Ernest Crofts (1847 - 1911)



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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n.a.

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David Fielding - dhcfielding@charter.net

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NORMAN HOUSTON O'NEILL (14 March 1875 – 3 March 1934) was an English composer and conductor of Irish background who specialized largely in works for the theatre.

LIFE

O'Neill was born at 16 Young Street in Kensington, London, the youngest son of the Irish painter George Bernard O'Neill and Emma Stuart Callcott, the daughter of organist and glee composer William Hutchins Callcott. He studied in London with Arthur Somervell and with Iwan Knorr at the Hoch Conservatory in Frankfurt from 1893 to 1897. His studies there were facilitated by Eric Stenbock. He belonged to the Frankfurt Group, a circle of composers who studied at Hoch's Conservatory in the late 1890s.

He married Adine Berthe Maria Ruckert (29 July 1875 – 17 February 1947) on 2 July 1899 in Paris. Adine was a celebrated pianist (a pupil of Clara Schumann) and music teacher in her own right – she later became head music mistress at St Paul's

Girls' School in Hammersmith. O'Neill began to have some success with concert music, including a 1901 performance of his overture *In Autumn* given at the Henry Wood Proms.^[6] In 1904 he composed the incidental music to John Martin-Harvey's production of *Hamlet* at the Lyric Theatre, London. In 1909 he began his long association with the Haymarket Theatre when he was appointed music director.

O'Neill was treasurer of the Royal Philharmonic Society from 1918 until his death and taught harmony and composition at the Royal Academy of Music. A very sociable man, he was a member of the Savage Club, where he liked to meet musical colleagues. He and Adine frequently hosted fellow composers and musicians at their house, 4 Pembroke Villas in Kensington, including Frederick Delius, Theodore Holland, Gustav Holst, Ernest Irving, Percy Grainger and Cyril Scott.

On 12 February 1934 O'Neill was walking East on Oxford Street on his way to Broadcasting House for a recording session. As he crossed Holles Street he was struck by a carrier tricycle. As a result he developed blood poisoning and died on 3 March. He was cremated at Golders Green Crematorium, London, as was his wife in 1947. There is a plaque there in memory to both of them.

MUSIC

O'Neill's works for the stage include over fifty sets of incidental music for plays, including many by Shakespeare (*Hamlet*, *King Lear*, *Julius Caesar*, *Macbeth*, *The Merchant of Venice*, *Henry V* and *Measure for Measure*), J. M. Barrie (*A Kiss for Cinderella* and *Mary Rose*), and Maurice Maeterlinck (*The Blue Bird*). *Mary Rose*, perhaps his best received theatre score, first opened in London at the Haymarket on 22 April 1920, continuing until 26 February 1921, with Fay Compton as Mary Rose, a role which was written for her by Barrie. Ernest Irving, who deputised as conductor for O'Neill on many occasions, compared a performance of *Mary Rose* without his music to "a dance by a fairy with a wooden leg". The play was revived (with many of the same cast still in place) in 1926.

In 1910, O'Neill became the first British composer to conduct his own orchestral music on record, directing the Columbia Graphophone Company's house ensemble, the "Court Symphony Orchestra", in a suite taken from his *Blue Bird* music on two double-sided gramophone discs. He received personal congratulations from Sir Edward Elgar on his music for the innovative central ballet sequence of the 1924 revue *The Punch Bowl*, which ran for over a year with O'Neill's contribution being widely singled out for praise in press coverage.

His concert works include a number of symphonic suites, chamber and instrumental music, most of it written pre-war, before his theatre music career took off. There are two piano trios, Op. 9 (1900) and the single movement Op. 32 (1909), and the Piano Quintet in E minor, Op. 10. Adine O'Neill, who frequently gave first performances of her husband's piano compositions, performed the Quintet for the first time at Steinway Hall on 16 February 1903. The String Quartet in C, which has been recorded, was derived from manuscripts of various movements held at the Royal College of Music.

Solo piano works such as the *Four Songs without Words* and the four-movement suite *In the Branches* are still occasionally heard. The *Deux Petites pièces*, Op. 27 were recorded in 2019 by Richard Masters. Ensemble Color recorded the Cello Sonata (1896), the Piano Trio op. 7 (1900), the *Soliloquy* for double bass and piano (1926) and the Suite In B minor for violin and pianoforte in 2022. *La Belle Dame Sans Merci* (1908) for baritone and orchestra was recorded by the BBC Concert Orchestra with Roderick Williams in 2024.

ROKEBY

Rokeby (1813) is a narrative poem in six cantos with voluminous antiquarian notes by Walter Scott.

It is set in Teesdale during the English Civil War.

CANTO FIFTH

XX.

SONG

THE CAVALIER.

While the dawn on the mountain was misty and gray,
My True Love has mounted his steed and away,
Over hill, over valley, o'er dale and o'er down ;
Heaven shield the brave gallant that fights for the Crown !

He has doff'd the silk doublet the breast-plate to bear,
He has placed the steel-cap o'er his long flowing hair,
From his belt to his stirrup his broad-sword hangs down,—
Heaven shield the brave gallant that fights for the Crown !

For the rights of fair England that broad-sword he draws,
Her King is his leader —, her Church is his cause ;
His watch-word is honour, his pay is renown, —
God strike with the gallant that strikes for the Crown !

*They may boast of their Fairfax, their Waller, and all
The round-headed rebels of Westminster-hall ;
But tell these bold traitors of London's proud town,
That the spears of the North have encircled the Crown.*

*There's Derby and Cavendish, dread of their foes ;
There's Erin's high Ormond, and Scotland's Montrose !
Would you match the base Skippon, and Massey, and Brown,
With the Barons of England that fight for the Crown ?*

Now joy to the crest of the brave Cavalier !
Be his banner unconquered, resistless his spear,
Till in peace and in triumph his toils he may drown,
In a pledge to fair England, her Church, and her Crown !

THE CAVALIER

Sir Walter Scott

Norman O'Neill

Brightly but not too fast

p

Soprano

While the dawn on the moun - tain was mis - ty and gray, my—

Alto

While the dawn on the moun - tain was mis - ty and gray,— my

Tenor

While the dawn on the moun - tain was mis - ty and gray, my

Bass

While the dawn on the moun - tain was mis - ty and gray,— my

For Rehearsal Only

5

mf

true love has mount - ed his steed and a - way, O - ver hill, o - ver

mf

true love has mount - ed his steed and a - way, O - ver hill, o - ver

mf

true love has mount - ed his steed and a - way, O - ver hill, o - ver—

mf

true love has— mount - ed his steed and a - way, O - ver hill, o - ver

10 *f*

val - ley, o'er dale, o'er down; Heav'n shield the brave Gal - lant that fghts for the

f

val - ley, o'er dale, o'er down; Heav'n shield the brave Gal - lant that fghts for the

f

val - ley, o'er dale, o'er down; Heav'n shield the brave Gal - lant that fghts for the

f

val - ley, o'er dale, o'er down; Heav'n shield the brave Gal - lant that fghts for the

16 *p*

Crown! He has doff'd the silk dou - blet the breast - plate to bear Has

p

Crown! He has doff'd the silk dou - blet the breast - plate to bear, Has

p

Crown! He has doff'd his silk dou - blet the breast - plate to

p

Crown! He has doff'd his silk dou - blet the breast - plate to

21 *f*

plac'd the steel - cap o'er his long Low - ing hair, From his *f*

plac'd the steel - cap o'er his long Low - ing hair, From his

3 bear, Has plac'd his steel - cap on his long Low - ing hair,

bear, Has plac'd his steel - cap on his long Low - ing hair,

27 *f*

belt to his stir - rup his broad - sword hangs down, his broad - sword hangs

belt to his stir - rup his broad - sword hangs down, his broad - sword hangs *f*

3 From his belt to his stir - rup his broad - sword hangs *f*

From his belt to his stir - rup his broad - sword hangs

32 *f*
down, Heav'n shield the brave Gal - lant that fghts for the Crown !
f
down, Heav'n shield the brave Gal - lant that fghts for the Crown !
f *p*
down, Heav'n shield the brave Gal - lant that fghts for the Crown ! For the
f *p*
down, Heav'n shield the brave Gal - lant that fghts for the Crown ! For the

37 *p*
For the rights of fair Eng - land that broad - sword he draws,
p
For the rights of fair Eng - land that broad - sword he draws,
8 rights of fair Eng - land that broad - sword he draws, _____ Her
rights of fair Eng - land that broad - sword he draws, _____ Her

42

Her King is his lead - er, her Church is his cause;

Her King is his lead - er, her Church is his cause;

p King is his lead - er, her Church is his cause; His watch - word is

p King is his lead - er, her Church is his cause; His watch - word is

48

p His watch - word is hon - or, his pay is re - nown, God *f*

p His watch - word is hon - or, his pay is re - nown, God *f*

f hon - or, his watch - word is hon - or, his pay is re - nown, God *f*

hon - or, his watch - word is hon - or, his pay is re - nown, God

53

f

strike with the Gal - lant that strikes for the Crown! Now joy to the crest of the

f

strike with the Gal - lant that strikes for the Crown! Now joy to the crest of the

f

strike with the Gal - lant that strikes for the Crown! Now joy to the crest of the

f

strike with the Gal - lant that strikes for the Crown! Now joy to the crest of the

59

brave Cav - a - lier! Be his ban - ner un - con - quer'd, re - sist - less his

brave Cav - a - lier! His ban - ner un - con - quer'd, re - sist - less his

brave Cav - a - lier! His ban - ner un - con - quer'd, re - sist - less his

brave Cav - a - lier! His ban - ner un - con - quer'd, re - sist - less his

64

spear, 'Till in peace and in tri - umph his toils he may drown, In a

spear, 'Till in peace and in tri - umph his toils he may drown, In a

spear, 'Till in peace and in tri - umph his toils he may drown, In a

spear, 'Till in peace and in tri - umph his toils he may drown, In a

69

ff rit.....

pledge to fair Eng - land, her Church and her Crown.

ff

pledge to fair Eng - land, her Church and her Crown.

ff

pledge to fair Eng - land, her Church and her Crown.

ff

pledge to fair Eng - land, her Church and her Crown.



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