

Marilena Wirtle

Toronto 1856

EXCURSION

*The shades of night were falling fast
As thro' an alpine village passed
A youth who bore "mid snow and ice"
A banner with the strange device -
"Excursion".*

July
WORDS BY

LONGFELLOW

Music by

MISS LINDSAY.

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EXCELSION.

Written by MISS LINDSAY.

Words by DOUGLASS.

The musical score is arranged in two systems. The first system includes a piano introduction with a treble and bass clef, followed by a vocal line with lyrics: "traced by the faith - ful hand of night were fall - ing fast As through an Alpine village Half buried in the snow was". The second system continues with piano accompaniment and a vocal line with lyrics: "found. A youth who bore witness and in Still grasp - ing in his hand of ice That with the strange de - vice Ex - cel - sion". The piano part features a consistent rhythmic accompaniment with chords and moving lines in both hands.



EXCELSIOR.

Words by LONGFELLOW.

Written by MISS LINDSAY.

Allegro.

The piano introduction consists of two staves. The right hand plays a melody in C major, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note G4. The left hand plays a rhythmic accompaniment of eighth notes, starting with a triplet of G4, A4, B4, followed by a triplet of C5, B4, A4, and then a triplet of G4, F4, E4. The tempo is marked 'Allegro'.

The piano accompaniment for the first verse consists of two staves. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes. The tempo is 'Allegro'.

1st. Verse. The
6th. " A

shades of night were fall - - ing fast As through an Alpine village
travel - - ler by the faith - ful hound Half buried in the snow was

The vocal line and piano accompaniment for the first verse. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano accompaniment features a rhythmic accompaniment of eighth notes with a bass line of octaves marked with the number '8'.

passed, A youth who bore mid snow and ice A
found, Still grasp - - ing in his hand of ice That

The vocal line and piano accompaniment for the second verse. The piano accompaniment continues with the rhythmic accompaniment of eighth notes and octaves.

ban - ner with the strange de - vice, Ex - cel - si - or!
ban - ner with the strange de - vice, Ex - cel - si - or!

The vocal line and piano accompaniment for the chorus. The piano accompaniment continues with the rhythmic accompaniment of eighth notes and octaves.

p

2. His brow was sad, his eye be-neath his Flash'd like a faulchion from its
 3. "Try not the pass," The old man said, "Dark lowr's the tempest over

sheath, And like a silver clarion rung, The
 head, The roar - - ing torrent is deep and wide," But

ac - - cents of that un - - known tongue, Ex - cel - si - or! Ex -
 loud that clarion voice re - plied, Ex - cel - si - or!

ff *fff*

- cel - si - or! Ex - cel - - - - - si - or!

cres.

Con espress.

4. "Oh! stay," the maid -- en said, "and rest Thy wea - - ry head up-on my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a piano (*p*) dynamic marking. The lyrics are: "4. 'Oh! stay,' the maid -- en said, 'and rest Thy wea - - ry head up-on my

breast;" A tear stood in his bright blue eye, But

The second system continues the vocal line and piano accompaniment. The lyrics are: "breast;" A tear stood in his bright blue eye, But

still he answered with a sigh, Ex - cel - si - or! Ex -

The third system continues the vocal line and piano accompaniment. The lyrics are: "still he answered with a sigh, Ex - cel - si - or! Ex -". A *ten.* (tenuto) marking is placed above the final note of the vocal line.

- cel - si - or! Ex - cel - - - - si - or!

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "- cel - si - or! Ex - cel - - - - si - or!". A *rall.* (rallentando) marking is placed above the vocal line.

a tempo.

5. - Be - ware the pine tree's withered branch! Be -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "5. - Be - ware the pine tree's withered branch! Be -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

- ware the aw - ful av - a - lanche!

The second system continues the musical piece. The vocal line has the lyrics "- ware the aw - ful av - a - lanche!". The piano accompaniment maintains the same rhythmic pattern as the first system.

This was the peas - ant's last good night. A

The third system shows the vocal line with the lyrics "This was the peas - ant's last good night. A". The piano accompaniment continues with the established eighth-note accompaniment.

voice re - plied far up the height, Ex - cel - si - or!

The fourth system features the vocal line with the lyrics "voice re - plied far up the height, Ex - cel - si - or!". The piano accompaniment changes to a more complex, arpeggiated pattern in the right hand, while the left hand continues with chords. The system concludes with a double bar line.

Andante ma non troppo.

7

7.—There in the twi - light cold and grey, Life-less, but beautiful he

lay, And from the sky se - rene and far A

p ma con spirito.
voice fell like a fall - ing star, Ex - cel - si - or! Ex -

p - cel - si - or! *pp* Ex - cel - si - or!

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