

Boatsong

from Walter Scott's "Lady of the lake"

FRANZ SCHUBERT.

Op. 52 No. 3.

(Composed 1825)

Moderate and powerful

ff

Tenore I.

Tenore II.

Basso I.

Basso II.

musicalion
klicken für mehr

Tenore I.

Tenore II.

Basso I.

Basso II.

Hail to the chief who in tri-umph ad-van-ces! Ho-noured and
Ours is no sap-ling, chance-sown by the foun-tain, bloo-ming at
Proud-ly our pi-broch has thrilled in Glen Fru-in Ba-na-char's
Row, va-ssals row for the pride of the High-lands! and Stretch to your

blessed be the e-ver-green Pine! Long may the tree in his ba-nner that
Bel-tane in win-ter to fade; when the whirl-wind has stripped ev'-ry leaf on the
groans to our slo-gan re-plied; Glen Luss and Ross-dhu, they're smo-king in
oars for the e-ver-green Pine! O! that the rose-bud that gra-ces yon

10

mf

glan - ces, moun - tain, ru - in, is - lands
 and were wreathed
 frou - rish, the more shall
 the best of a
 shel - ter and grace of our line. Hea - ven
 Clan Al - pine ex - ult in her shade.
 Loch Lo - mond lie dead on her side.
 gar - land a - round him to twine.

3

3

3

13

send Moored Wi O it in dow tha

musicalion
 klicken für mehr

send Moored Wi O it in dow tha the and some ha - ppy rif - ted sa - xon seed - ling dew, rock, maid, gem,

Hea - ven send in dow tha it the and some ha - ppy rif - ted sa - xon seed - ling

15 *ff*

earth land it snap a - new, gay - ly to bour - geon and broad - ly to
 proof to the tem - pest's shock, fir - mer he roots him the ru - der it
 long shall la - ment our ble, raid, think Clan Al - pine with the fear - and with
 wor - thy such no - ble stem, ho - noured and blessed in their sha - dow might

dew, earth land it snap a - new, gai - ly to bour - geon and broad - ly to
 rock, proof to the tem - pest's shock, fir - mer he roots him the ru - der it
 maid, long shall la - ment our raid, think Clan Al - pine with the fear - and with
 gem, wor - thy such no - ble stem, ho - noured and blessed in their sha - dow might

18

grow, blow; woe; grow; **musicalion** klicken für mehr to grow *mf* while
 it blow Men -
 with woe Le -
 might grow Loud

grow, blow; woe; grow; gay - ly to bour - geon and broad - ly to grow while
 fir - mer he roots him the ru - der it blow Men -
 think of Clan - Al - pine with fear and with woe Le -
 Ho - noured and blessed in their sha - dow might grow Loud

22

ev' - ry high - land glen
teith and Bread - al - bane, then,
nnox and Le - ven, glen,
should Clan Al - pine then

ev' - ry high - land glen
teith and Bread - al - bane then,
nnox and Le - ven, glen,
should Clan Al - pine then

mf While ev' - ry high - land
Men Men teith and Bread - al - bane
Le Loud should and Le - ven
While ev' - ry high - land
Men Men teith and Bread - al - bane
Le Loud should and Le - ven
While ev' - ry high - land
Men Men teith and Bread - al - bane
Le Loud should and Le - ven

24

sends our
e - cho
shake when
ring from

sends our shout back a - gen:
e - cho his praise a - gen:
shake when they hear a - gen:
ring from her deep - most glen:

glen sends our shout back a - gen:
then, e - cho his praise a - gen:
glen, shake when they hear a - gen:
then ring from her deep - most glen:

pine dhu__ ho! ie -

Ro - de - righ Vich Al - pine dhu__ ho! ie -

27

roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! !

roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! !

1. 2. 3. 4.

de-righ, ho! ie - roe!

Ro - de - righ, ho! ie - roe!

Ro - de - righ, ho! ie - roe!

ff *fz* *fz*

*In Schuberts Original
entfällt dieser Schluss*

Typ: Digitale Noten zum Download

Titel: [Boatsong](#)

Komponist: [Franz \(Peter\) Schubert](#)

Epoche: Romantik

Thema: .Ohne Thema

Reihe/Zyklus: Sieben Gesänge aus Walter Scott's 'Fräulein vom See'

Schwierigkeit: Mittel

Instrumentierung Gruppe: Männerchor mit Einzelinstrument(en)

Arrangement: Chor>TTBB+Klavier

Instrumentierung: Gesang Chor>Bass-Stimmen = B (2), Gesang

Chor>Tenor-Stimmen = T(2), Klavier = Kl(1)

Schubert hat in seiner Originalausgabe von 1826 die deutsche Nachdichtung von Adam Storck als Vertonungsgrundlage genutzt. Den englischen Originaltext hat er der Komposition nur für die 1. Strophe unterlegt, die anderen 3 Strophen hat er nur nach dem Lied als reinen Text abdrucken lassen. Wegen abweichender Versmaße, Silbenverteilungen im Englischen waren bei der Unterlegung der Strophen 2 - 4 leichte rhythmische Modifikationen im Notentext vorzunehmen. Entstanden ist so die erste vollständige Fassung in englischer Originalsprache.