

Alfred Noyes:
POEM.

The Highwayman

Music by
"Seyon."

Part I
R.G. Croft

8va.....

Allegro moderato

Risoluto f

The wind was a tor-rent of dark-ness a-

-mong the gus-ty trees.....

mp

The moon was a ghost-ly

8va.....

gall-eon tossed up on clou-dy seas. The

sf

2

road was a rib-bon of moon-light ov-er the pur-ple moor,

mf And the High-way man came ri-ding, came ri-ding, came

ri-... ding, and the High-way man came ri-... ding... up to the

a tempo

old inn oloor-.....

p *over the shoulder*
 Hed a French cocked hat on his fore-head,

bunch of lace at his chin....., A coat of the claret

vet- vet and breeches of Brown doe skin ; *mp* They

(rit)

rit

fit - ted with ne-ver a wrin - kle: His boots were up to the

4.

X

zhigh! *mf* And he rode with a jew-elled twin kle, His

Pis - zol built a - twin... kle, His ra - pier hilt a - twin - kle - -

mf un - der the jew - elled sky

f R.H. poco acco?

a tempo

agitato

f for - ever the sob-bles he clat - tered and clashed..... in the

stacc. sempre

Simile

mp

dark inn yard....., He tapped with his whip at the

shut - ters But all was locked and barred; He

b.

whist- led a tune to the win- dow And

who should be wai- ting there *mf* But the land lords Black eyed

daugh- ter, Bess the land- lords' daugh- ter, Plai- ting a dark red

meno mosso

love- knot in- to her long Black hair. her.

a tempo

Allegro Moderato (slightly agitated)

rit e dim

20 — my black hair — . And dark in the dark old

rit. p RH.

inn yard — a sta — ble win — cket creaked , where

poco a poco accel. e crescendo.

Tim the ost-ler lis-tened; His face was white and

RH.

peaked; His eyes were hollows of mad-ness, His hair like mouldy

LH. molto rit.

Meno mosso

hay, But he loved the land-lord's daughter, the land-lord's red-lipped

> Ad rit

legato

daughter, Dumb as a dog he list-ened as he

(sotto voce)

(with hate)

hear- d the rob-ber say the rob-ber say

Andante

con moto. Amoreoso

8va

poco accel.
p

mf

in a Swaying Style.
One kiss my love - my sweet - heart, I'm

af - ter a prize to - night,
But I shall be back with the

yel - low gold be - fore the morn - ing light,
yet

- e. crescendo.
if they press me sharp - ly, and harry me through the day

p *Poco rit.*

then look for me by moon-light, Watch for me by

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata, followed by the lyrics "then look for me by moon-light, Watch for me by". The piano accompaniment consists of chords and moving lines in both hands.

a tempo *Imo.*

moon-light, will come to thee by moon-light though

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "moon-light, will come to thee by moon-light though". The piano accompaniment features more complex chordal textures and melodic lines. The tempo marking "a tempo Imo." is present at the end of the system.

hell should bar the way.

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics "hell should bar the way.". The piano accompaniment includes a section marked "ff segue" (fortissimo segue), indicating a change in dynamics and tempo.

He rose up-right in his

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "He rose up-right in his". The piano accompaniment features a series of chords and melodic fragments.

mp stirrups, he scarce could reach her hand. *meno* But she

molto loosen-d her hair 's the case-ment! His *mf a tempo* face burnt like a

brand. As the black cas-cade of per-fume came

amoroso tumb-ling ov-er his breast; and he Kissed its waves in the

a tempo agitato

moon-light (oh, Sweet black waves in the moon-light) then he tugged at his rein in the

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat major). The lyrics are "moon-light (oh, Sweet black waves in the moon-light) then he tugged at his rein in the". The middle and bottom staves are for piano accompaniment, with a bass clef and the same key signature. The music is in 4/4 time and begins with a 7-measure rest.

moon light. And galloped a-way..... a-

Piu mosso

f

p *piu mosso*

The second system continues the piece. The vocal line has a 7-measure rest followed by the lyrics "moon light. And galloped a-way..... a-". The piano accompaniment features a prominent bass line with a 5-measure rest. The tempo marking "Piu mosso" is written above the vocal staff, and dynamic markings "f" and "p" are present.

- way to the west..... and galloped a-way..... a-

poco ... a ... *poco*

The third system continues the galloping theme. The vocal line has a 7-measure rest followed by the lyrics "- way to the west..... and galloped a-way..... a-". The piano accompaniment maintains the rhythmic pattern. The tempo marking "poco" is written below the piano staff.

- way..... a-way..... a-way..... to the west.....

crescendo e accel

ff

1 2 3 4 5 6

The fourth system concludes the piece. The vocal line has a 7-measure rest followed by the lyrics "- way..... a-way..... a-way..... to the west.....". The piano accompaniment features a 4-measure rest followed by a 6-measure rest. The tempo marking "crescendo e accel" is written below the vocal staff, and "ff" is written above the piano staff. The numbers "1 2 3" and "4 5 6" are written below the piano staff.

mf to the west
a tempo quite

p (Echo)

Ped

Composed
Jan. 1955.
Seyon

R.G. Cross