

11. The Legend of the Mill

Henry Blossom

Bertha and chorus

Victor Herbert

Moderato e molto misterioso

The piano introduction is in G major and 4/4 time. It begins with a forte (*f*) chord in the right hand and a half note G in the left hand. The music then moves to a piano (*p*) dynamic, featuring a series of chords and melodic lines in both hands, ending with a fermata over a G major chord.

Bertha

4

Old King Jo-hann in days that are gone Was rul-er of land and
He Wil-hel-min-a sought for his queen, A prin-cess so young and
The night was still but ghost-like, the mill Kept wav-ing its spec-tral

The first vocal line for Bertha starts at measure 4. The melody is in G major and 4/4 time. The lyrics are: "Old King Jo-hann in days that are gone Was rul-er of land and He Wil-hel-min-a sought for his queen, A prin-cess so young and The night was still but ghost-like, the mill Kept wav-ing its spec-tral". The piano accompaniment continues with chords and melodic lines, marked *pp*.

Bertha

8

sea, _____ A bach'-lor proud he talked like a crowd And
slim! _____ But she loved true a sail-or she knew, And
arms, _____ And those a-round heard mys-ti-cal sounds, Which

The second vocal line for Bertha starts at measure 8. The melody continues in G major and 4/4 time. The lyrics are: "sea, _____ A bach'-lor proud he talked like a crowd And slim! _____ But she loved true a sail-or she knew, And arms, _____ And those a-round heard mys-ti-cal sounds, Which". The piano accompaniment continues with chords and melodic lines.

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Bertha

11

spoke of him - self as "We," His sub - jects quaked with
 planned to e - lope with him. She ran a - way to
 thrilled them with vague a - larms. At break of dawn the

Bertha

14

fear when he spake And trem - bled to see his frown, But a
 Kat - wyk aan Zee But all of her plans went ill, For King
 prin - cess had gone But how is a myst - 'ry still, And at

Bertha

17

weak - ness he had And it put him to the bad, He loved the
 Jo - hann that night ov - er - took her in her flight, And locked her
 twelve ev - 'ry night there's a fig - ure all in white, That haunts the

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19

Bertha

swish of a silk - en gown. _____
 up in the old Red Mill. _____
 tow'r of the old Red Mill. _____

S

pp He loved the swish *pp* the swish

B

19

pp

24

Bertha

gown. Jo - hann was a roy - al sort of

24

molto misterioso

pp

27

Bertha

Don Juan, And his rep - u - ta - tion fright - ened all the lad - ies And the

27

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Bertha

30

pret-ty ones re-paid his ten-der glanc-es with scorn, Full loud

Bertha

34

on his king - ly hon - or he vowed With a fright - ful oath that

Bertha

37

by his conscience la-den he would wed the fair est maiden that had ev - er been born.

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41

S

Jo - hann was a roy - al sort of Don Juan,

B

Musical score for measures 41-43, Soprano and Bass vocal parts. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Bass part begins with a bass clef and the same key signature. The lyrics are: "Jo - hann was a roy - al sort of Don Juan,". The music features a mix of eighth and sixteenth notes with various rests and accents.

44

S

And he vowed an oath that by his con - science la - den He would

B

Musical score for measures 44-45, Soprano and Bass vocal parts. The Soprano part continues with a treble clef and one sharp. The Bass part continues with a bass clef and one sharp. The lyrics are: "And he vowed an oath that by his con - science la - den He would". The music continues with similar rhythmic patterns and accents.

46

S

wed the fair - est maid - en that had ev - er been born. —

B

Musical score for measures 46-48, Soprano and Bass vocal parts. The Soprano part continues with a treble clef and one sharp. The Bass part continues with a bass clef and one sharp. The lyrics are: "wed the fair - est maid - en that had ev - er been born. —". The music concludes with a double bar line and a fermata over the final notes. Dynamics include *ffz* (fortissimo con sordina).