### Schedule of Music for *The Borderers* in the shorter version of 2011

<table>
<thead>
<tr>
<th>Music Cue Number</th>
<th>Scene nos.</th>
<th>WW’s description of scene</th>
<th>Musical need</th>
<th>Possible answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I p. 1</td>
<td>Road in a wood</td>
<td><em>Prelude</em></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>p. 5</td>
<td>The door of an Hostel</td>
<td><em>Summary &amp; lead in</em>&lt;br&gt;Relatively neutral for narration of journey details&lt;br&gt;Neutral for reference to lies&lt;br&gt;The scene of the Beggar Woman&lt;br&gt;Neutral (reprise) for the scene change</td>
<td></td>
</tr>
<tr>
<td></td>
<td>II p. 6</td>
<td>A chamber in the Hostel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>p. 8</td>
<td>[A wood: a group of pilgrims approach]</td>
<td><em>Summary &amp; lead in</em>&lt;br&gt;Slow march for pilgrims (Tannhäuser?)&lt;br&gt;Scene change: dramatic, wild, suspense</td>
<td></td>
</tr>
<tr>
<td></td>
<td>III p. 8</td>
<td>Area of a half-ruined castle; on one side entrance to a dungeon</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>---</td>
<td>---</td>
<td>-----------------------</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>14</td>
<td><strong>Tremolo to cover exit and re-entry</strong></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>15</td>
<td><strong>Scene change (see sc. IV)</strong></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td></td>
<td>16</td>
<td><strong>A desolate moor</strong></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>17</td>
<td><strong>Scene change (see sc. V)</strong></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td></td>
<td>17</td>
<td><strong>Another part of the moor (nearby)</strong></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>21</td>
<td><strong>Scene change (see sc. VI)</strong></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td></td>
<td>21</td>
<td><strong>Wood on edge of moor</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 8  |   | 23 |  **Summary & lead in**  
|    |   |    |  **Reprise of pilgrims**  
|    |   |    |  **Wildest moor scene yet** |
| VII|   | 24 |  **A desolate prospect — a ridge of rocks**  
|    |   |    |  **— a chapel on summit of one**  
|    |   |    |  **— moon behind**  
|    |   |    |  **— night stormy**  
|    |   |    |  **— irregular sound of bell** |
| 9  |   | 24 |  **Scene change**  
|    |   |    |  **Fading out the moor scene**  
|    |   |    |  **Transition to an interior and to a**  
|    |   |    |  **long tale of the Holy Land etc.** |
| VIII|   | 25 |  **Room in the Hostel** |
| 10 | p. 29 | **Summary of three moments in a scene**  
Arrival  
Narrative of search and abandonment  
Abrupt and desperate exit to search (= Lead in to Edge of Moor) |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>IX</td>
<td>p. 30</td>
<td>The edge of the moor</td>
</tr>
</tbody>
</table>
| 11 | p. 32 | **Scene change**  
= Music of ‘arrival’ in no. 10 |
| X | p. 32 | The inside of a poor cottage (Robert’s) |
| 12 | p. 33 | **Tremolo** to cover exit and re-entry |
| 13 | p. 35 | **Sad continuation of mood** in M’s last speech  
**Summary of violent arrival, confusion, and killing**  
& **Lead in** to the short final speech |
| XI (Epilogue) | p. 36 | No change |
List of seventeen excerpts from Haydn’s settings of Scottish (and Welsh) folk songs, in their order as re-recorded on a cassette tape by Pat Boyde, 11 Sept 11

<table>
<thead>
<tr>
<th>Tape counter</th>
<th>Position On tape</th>
<th>Vol.</th>
<th>CD no.</th>
<th>Track</th>
<th>Hoboken</th>
<th>Title of tune as on the CD cover</th>
<th>Remarks</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>003</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>20</td>
<td>XXXI b 49</td>
<td>Marsh of Ruddlan (?), Welsh</td>
<td>This track is for instruments only, no voice part</td>
<td>1. 28</td>
</tr>
<tr>
<td>021</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>21</td>
<td>43a</td>
<td>Lamentation of Britain, Welsh</td>
<td>This track is for instruments only, no voice part. Cd be faded at 0. 53</td>
<td>1. 35</td>
</tr>
<tr>
<td>040</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>21</td>
<td>59</td>
<td>Departure of the King, Welsh</td>
<td>This track is for instruments only, no voice part</td>
<td>1. 28</td>
</tr>
<tr>
<td>060</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>8</td>
<td>No ref.</td>
<td>Variations of Killiecrankie.</td>
<td>This track is for instruments only, no voice part. Cd be faded at 0. 52 and 1. 33</td>
<td>3. 40</td>
</tr>
<tr>
<td>101</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>15</td>
<td>XXXI a 69</td>
<td>Edinburgh Kate</td>
<td>Have recorded just the instrumental prelude</td>
<td>0. 25</td>
</tr>
<tr>
<td>107</td>
<td>6</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>201</td>
<td>The tears of Caledonia</td>
<td>Have recorded just the instrumental prelude</td>
<td>0. 25</td>
</tr>
<tr>
<td>Track No.</td>
<td>Longevity</td>
<td>Repeatability</td>
<td>Time</td>
<td>Title</td>
<td>Notes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>-----------</td>
<td>---------------</td>
<td>------</td>
<td>-------</td>
<td>-------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>7 2 2 11 175</td>
<td>The lone vale</td>
<td>Have recorded just the instrumental prelude. Cd be used with transcription of Voice part for first stanza</td>
<td>0.29</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>8 2 2 19 1 bis</td>
<td>Mary’s Dream</td>
<td>Have recorded just the instrumental prelude. Cd be used with transcription of Voice part for first stanza</td>
<td>0.31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>9 2 4 9 200</td>
<td>The braes of Ballenden</td>
<td>Have recorded the prelude and the first stanza (prelude = 0.22) Possible for Prelude to whole play</td>
<td>1.41</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>151</td>
<td>10 4 1 22 XXXI a 230 bis</td>
<td>Of a’ the airts the wind can blow</td>
<td>Have recorded just the instrumental prelude. Effective, dotted, emphatic</td>
<td>0.41</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>160</td>
<td>11 4 2 15 208</td>
<td>The silken snood</td>
<td>Have recorded just the instrumental prelude.</td>
<td>0.34</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>169</td>
<td>12 4 2 6</td>
<td>The flames of the forest (prelude only)</td>
<td>This track is just the prelude (see next recording)</td>
<td>0.21</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>175</td>
<td>13 4 2 6</td>
<td>The flames of the forest (longer chunk)</td>
<td>Prelude + voice for first stanza + interlude to second stanza</td>
<td>1.40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number</td>
<td>Time</td>
<td>Text 1</td>
<td>Text 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td>--------</td>
<td>--------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>0.38</td>
<td>XXXI a 2 bis</td>
<td>John Anderson, my Jo’</td>
<td>The instrumental interlude (in two sections) between st. 1 and st. 2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>208</td>
<td>0.38</td>
<td>102 bis</td>
<td>The bonnie wee thing (interlude)</td>
<td>The instrumental interlude (in two sections) between st. 1 and st. 2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>220</td>
<td>0.24</td>
<td>102 bis</td>
<td>The bonnie wee thing (prelude only)</td>
<td>The instrumental prelude to st. 1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>226</td>
<td>1.20</td>
<td>102 bis</td>
<td>The bonnie wee thing (prelude + st. 1)</td>
<td>Prelude + voice for first stanza only.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The text of each of the slides (tiles) which display words

1. MUSIC
Prelude

Scene One
A road in the Borders.
Mortimer and Rivers appear, then conceal themselves.

*4 images follow accompanying the first scene.*

2. MUSIC DURING THE NEXT FIVE TILES

The exhausted baron and his daughter
take refuge for the night in a wayside inn.
They agree that Matilda will continue her journey alone.
Her father will follow when he recovers strength.

Rivers comes to the inn.
In private conversation, he assures Herbert
that the tie between Matilda and Mortimer is broken.
He offers to accompany the blind man
on the next stage of his journey to the north.

In a nearby wood,
Rivers stages an encounter between Mortimer
and an accomplice, a Beggar Woman.
She reinforces his lies about Herbert,
about his relationship to Matilda,
and about the character of Lord Clifford.
Mortimer is increasingly incensed.

*An image of wood and Beggar Woman to last until nearly the end of the music.*

Scene Two
A room at the inn.
Rivers, at first alone, is joined by Mortimer.

*2 images accompany the second scene*
3. MUSIC DURING THE NEXT SEVEN TILES

Meanwhile, Matilda continues her journey north. She falls into company with a party of pilgrims.

An old man in the party recognises Matilda. He tells her how the King has reasserted his power and restored Herbert to his ancestral lands in Devon.

*An image to last until end of Tannhäuser*

On the following day, Herbert sets out again. The two Borderers accompany him, allegedly intending to pass the next night in a Convent on the moors. (Blind Herbert is unaware of Mortimer’s identity.)

In wild weather they have come to Stony-Arthur, the half-ruined castle of Lord Clifford on the edge of the moor. The exhausted Herbert lies asleep in the former dungeon.

*An image of the castle till next theme in music*

Scene Three
Outside the castle.
Mortimer is increasingly tormented by the thought that he must kill the old man in cold blood.
Rivers is trying hard to strengthen his resolve.

*Nine tiles accompany the third scene.*

4. MUSIC, TREMOLO, DURING THIRD SCENE

5. MUSIC DURING THE NEXT FOUR TILES

The band of Borderers arrive at the gallop.
Rivers explains the (false) charges against Herbert.
The Borderers concur that his ‘monstrous crime’ must be ‘avenged’—but only after a trial ‘in open day’ in their camp.

Matilda and the pilgrims reach a roadside inn. They are told that Herbert is heading for the Convent accompanied by ‘two friends’.

Scene Four
(The following day)
A desolate part of the moor.
Rivers and Mortimer appear, having left Herbert 
esting close by. 
Rivers is still trying to persuade Mortimer to kill Herbert 
now, here, on the open moor, without the agreed trial.

5. MUSIC, A TREMOLO EFFECT DURING THE SCENE, NO SEPARATE TILE.

NB NO MUSIC FOR NEXT TILE (as on first list)
Scene Five
Another part of the moor at a short distance.
Herbert is discovered resting.
Three tiles accompany the fifth scene

6. MUSIC DURING THE NEXT TWO TILES

In their camp on the moor, 
the band of Borderers meet under a beacon. 
They have discovered River’s villainy from 
the Beggar Woman who confessed her role in the plot. 
They ride off, hoping to be in time to prevent the murder.

Scene Six
On the edge of the moor.
Mortimer appears, at first alone, deep in thought. 
Three tiles accompany the sixth scene.

7. MUSIC DURING THE NEXT FIVE TILES (Tannhaüser reprise is first element)

Matilda and the pilgrims arrive in the same place. 
Matilda remains as the pilgrims continue on their way

She tells Mortimer of her father’s restoration. 
Soon he ‘will sun himself before his native doors’. 
She pleads her constancy and tells how she was 
compelled to write him the fateful letter.

Mortimer realises that she is innocent 
and that he has left an innocent man to die. 
He promises to escort her to a nearby hut 
and to return to her again 
when he has finished some ‘business’ with Rivers.
An anticipatory image of moor inserted here.

Scene Seven
Another part of the moor nearby.
A desolate prospect — a ridge of rocks —
a Chapel on the summit of one —
Moon behind the rocks — night stormy —
irregular sound of a bell —
Herbert enters exhausted.

Five slides accompany the seventh scene (inc. “Enter Robert..”)}
Enter Robert, a peasant, ‘in search of a stray heifer’.
(He is the owner of the hut where Matilda now is.)

8. MUSIC, BRIEF, DURING NEXT TILE
Scene Eight
A room in a Hostel.
Mortimer has joined Rivers to do his ‘business’ with him.

Nine slides accompany the eighth scene.

9. MUSIC DURING THE NEXT SIX TILES
The scene changes to Robert’s hut where Matilda has found refuge.

Robert’s wife tells Matilda about her husband,
whose nature was soured by years of wrongful imprisonment.

Image, showing hut and faces inserted briefly

Robert returns — alone.

Reluctantly, self-defensively,
he confesses that he has abandoned a blind old man
to die on the moor,
fearing he might be charged with his murder.

Image, showing hut and faces inserted briefly

Matilda overhears the end of the conversation.
She realises the old man must be her father.
She and Robert hurry out in a final attempt to rescue him.

Image, showing hut and faces inserted briefly

Two or three hours have elapsed.
On the edge of the stormy moor,
Rivers tries to catch up with Mortimer
who is desperately trying to find Herbert.
Rivers is still confident of success.

Scene Nine
Nearby on the edge of the stormy moor.
Mortimer and Robert enter from opposite sides.
Two images accompany the ninth scene

NB NO MUSIC BEFORE THE FOLLOWING TILES (change of plan from first thoughts)

Scene Ten  (Robert’s cottage)
Robert enters to ‘prepare’ Matilda for her lover’s coming.

Mortimer enters. Robert leaves the room.

10. MUSIC, A TREMOLO, DURING THE NEXT TILE

Mortimer goes into the bedroom to see the body.
And returns…

11. MUSIC DURING THE FOLLOWING THREE TILES

Matilda sinks senseless.

Rivers enters.
He believes that Mortimer has killed Herbert as planned,
and that he will soon recover from his feeble remorse.
A tumult of horses is heard outside.
The band of Borderers burst into the cottage.
Rivers is seized and stabbed to death.

POSSIBLY, TANNHAUSER REPRISE HERE, QUIETLY, DURING PROJECTION OF NEXT SLIDE
AND CONTINUING UNDER THE VOICE OF THE LAST SPEECH.

Mortimer defends his noble aims and achievements
but ‘resigns his station’.
The Borderers are urged to watch over Matilda
and to ensure she enters her ‘long-suspended rights’.
Then he pronounces his own verdict on himself:

One image during the Epilogue