

<b>Title:</b>	Assassin's Vision
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Pat  
Air War

THE  
**ASSASSIN'S VISION**  
 BALLAD  
 Words & music by  
**J. W. TURNER.**

*(NOTE.) This Ballad was suggested on seeing the representation of the assassin GUTH  
 wildly fleeing through the forest on his horse, startled by the apparition of his victim ap-  
 pearing in the trees & around him.*

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# "THE ASSASSIN'S VISION."

*Songs and Music by J.W. Turner.*

*Andante con moto.*

**PIANO.**

*p* *rall.*

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a steady accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic and concludes with a *rall.* (rallentando) marking.

The first vocal line is a single staff in treble clef, containing the melody for the first phrase of the song.

The As\_sassin rode on his fle... ry steed, His murd... rous work was

*p*

The piano accompaniment for the first phrase features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second vocal line is a single staff in treble clef, containing the melody for the second phrase of the song.

done... In the dark... some night with fleet... ing speed, Through

The piano accompaniment for the second phrase continues the rhythmic pattern established in the first phrase, with a steady eighth-note accompaniment in both hands.

woods his cours - er run! As he hurried away from the

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "woods his cours - er run! As he hurried away from the". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the end of the system.

scene of death, On his brow were looks of des - pair; Be - fore him! around him! The

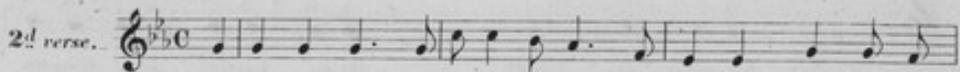
The second system continues the musical score. The vocal line has the lyrics "scene of death, On his brow were looks of des - pair; Be - fore him! around him! The". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. A dynamic marking of *p* (piano) is used in the right hand.

even - ings breath Told him God's vengeance was there!

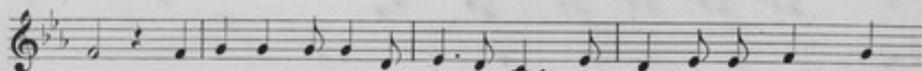
The third system shows the vocal line with the lyrics "even - ings breath Told him God's vengeance was there!". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line.

*p* *rall.*

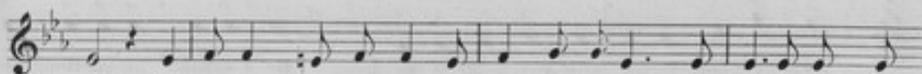
The fourth system is primarily for the piano accompaniment. It begins with a dynamic marking of *p* (piano) and ends with a *rall.* (rallentando) instruction. The piano part features chords and moving lines in both hands.



The pale moon beamed as onward he fled, The stars looked down from on



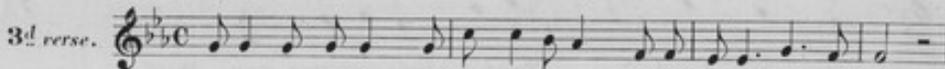
high, The hills and valleys were crimson red As blood to the murd-er's



eye! He shuddered! he trembled! And oft looked around, And dreary seemed each



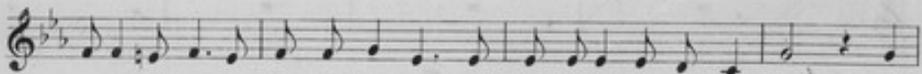
passing breeze, And lo! the assassin at ev'ry bound Saw a vision appear in the trees.



Heaven had witnessed! he could not escape! The as-sassin's fate was sealed—



"Vengeance is mine!" saith God in his might, As the vision that night revealed, The as-



-sassin rode on with trembling and fear, And mournfully murmured the breeze; Be-



-fore him! around him! all vivid and drear, The vision appeared in the trees.