

The Hoard of the Gibbelins

Text adapted from the 1912 story by
Lord Dunsany

For horn in F (or Wagner Tuba), mezzo soprano and piano



Illustration by Sidney H. Sime (1867 - 1941)

2007

Gary Bachlund

Lord Dunsany (1878-1957)

for Lynn and William Melton
The Hoard of the Gibbelins
scored for horn in F (or Wagner tuba), mezzo soprano and piano

Gary Bachlund

lunga ♩ = 100 ♩ = 200

ff f f

simile

8va

33 ♩ = 160

The Gib - be - lins eat, as is well known, — no - thing less good than

40

man. No-thing...

47

Gib - be - lins. Their e - vil tower

53

is joined to the lands we know, — by a bridge. — Their

60

hoard is be - yond all rea - son. a cel - lar for em - er - alds, a

67

cel - lar for sap - phires. The use of their wealth, the use of their

73

wealth is to at - tract a sup - ply of food. The

79

Gib - be - lins eat, as is well known, no - thing less good than man.

86

No - thing... In

93

times of fam - ine they have e - ver been known to scat - ter

99

ru - bies a broad. and sure e - nough their

106

lard - ers would be full a - gain.

114

The Gib - be - lins eat, as is well known, — no - thing less good than

mp

3

3

This system contains measures 114 through 121. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#). The piano part includes a mezzo-piano (*mp*) dynamic marking and two triplet markings (3) in the left hand.

122

man. — No - thing... — Gib - be - lins. — Where the

3

This system contains measures 122 through 129. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps. A triplet marking (3) is present in the piano part.

130

ri - ver is nar - row the tower was built; they liked to see bur - glars row - ing ea - si - ly to their

This system contains measures 130 through 136. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps.

137

steps. — There

ff

This system contains measures 137 through 144. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps. A fortissimo (*ff*) dynamic marking is present in the piano part.

142

the Gib - be-lins lived and dis-crete - ly fed.

ff

150

The Gib - be-lins eat, as is well known, no-thing less good than man.

mp

8va

158

...no - thing less.

ff

167

$\text{♩} = 90$

mf

mf

Red. *Red.* simile

172

177

Al -

182

- der - ic, _____ Knight of the Or - der _____ of the Ci - ty

mp

187

and the As - sault, _____ he - re - di - ta - ry Guard - ian _____ of the King's Peace

192

— of Mind, _____ a man not un - re - mem - bered

197

— a - mong the ma - kers of myth, _____ Al -

202

- der - ic pon - dered _____ so long up on the Gib - be - lins' _____ hoard

207

_____ that by now he deemed it his. _____

211

Musical score for measures 211-216. The score is in a key signature of three flats and a 3/4 time signature. It features a vocal line, a piano accompaniment, and a double bass line. The piano part includes a *mf* dynamic marking and a triplet of eighth notes in the right hand. The double bass line provides a steady accompaniment.

217

$\text{♩} = 135$ strictly

Musical score for measures 217-222. The score is in a key signature of three flats and a 3/4 time signature. It features a vocal line, a piano accompaniment, and a double bass line. The piano part includes a *mf* dynamic marking and a triplet of eighth notes in the right hand. The double bass line provides a steady accompaniment. The lyrics are: "Not in the fol-ly³ of his youth".

223

Musical score for measures 223-228. The score is in a key signature of three flats and a 3/4 time signature. It features a vocal line, a piano accompaniment, and a double bass line. The piano part includes a *mf* dynamic marking and a triplet of eighth notes in the right hand. The double bass line provides a steady accompaniment. The lyrics are: "did Al-der-ic come to the tower, but he stud-ied care-ful-ly".

229

Musical score for measures 229-234. The score is in a key signature of three flats and a 3/4 time signature. It features a vocal line, a piano accompaniment, and a double bass line. The piano part includes a *mf* dynamic marking and a triplet of eighth notes in the right hand. The double bass line provides a steady accompaniment. The lyrics are: "for sev'ral years the man-ner in which bur-glars met their doom".

In ev'-ry case__ they had en-tered__ by__ the door__

f *mp*

This system contains the vocal line and piano accompaniment for measures 236-244. The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a strong dynamic of *f* in the first half and a mezzo-forte *mp* in the second half. The piano part consists of chords and moving lines in both hands.

...by the door._____ ...by the door._____

ff

This system contains the vocal line and piano accompaniment for measures 245-250. The vocal line continues with a half note G4, a quarter rest, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a fortissimo *ff* dynamic. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Al - der - ic..._____

mf *p* *mf* *mf*

This system contains the vocal line and piano accompaniment for measures 251-258. The vocal line starts with a half note G4, a quarter rest, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features dynamics of *mf*, *p*, *mf*, and *mf*. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

ff *f* *mf* $\text{♩} = 90$

This system contains the vocal line and piano accompaniment for measures 259-266. The vocal line starts with a half note G4, a quarter rest, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features dynamics of *ff*, *f*, and *mf*. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A tempo marking of $\text{♩} = 90$ is present.

266

He con - sult - ed those who gave ad - vice on this quest;

This system contains the musical notation for measures 266 through 271. It features a vocal line in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are: "He con - sult - ed those who gave ad - vice on this quest;". Below the vocal line is a piano accompaniment consisting of two staves, a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. The piano part includes various rhythmic patterns and dynamics such as accents and slurs.

272

he no - ted ev - ry de - tail, and cheer - ful - ly paid their fees,

This system contains the musical notation for measures 272 through 276. The vocal line continues with the lyrics: "he no - ted ev - ry de - tail, and cheer - ful - ly paid their fees,". The piano accompaniment continues with similar rhythmic and harmonic patterns as the previous system.

277

for what were their cli - ents now?

This system contains the musical notation for measures 277 through 281. The vocal line has the lyrics: "for what were their cli - ents now?". The piano accompaniment continues, with a key signature change to one flat (B-flat major) starting at measure 281.

282

No more than ex - am - ples of the sav' - ry art, mere half - for -

This system contains the musical notation for measures 282 through 286. The vocal line has the lyrics: "No more than ex - am - ples of the sav' - ry art, mere half - for -". The piano accompaniment continues, with a key signature change to two flats (B-flat major) starting at measure 286.

287

got - ten mem - o ries of meals.

ff

Cresc.

295

mf

mf

302

These were the re - qui-sites

p

309

for the quest that these men used to ad - vise: a horse, a

p

315

boat, mail ar-mour, and at least three men - at - arms.

321

Some would say, "Blow the horn at the to - wer door;"

326

o - thers said, Do not touch it!"

333

♩ = 90

Al - der - ic thus de - cid - ed, he would take no horse

down to the ri-ver's edge, he would not row in a boat,

This system contains measures 339 through 343. The vocal line begins in G major and changes to F major at measure 340. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

344

he would go a - lone and by way

This system contains measures 344 through 348. The key signature changes to D major at measure 345. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

349

of the For - est Un - pass - a - ble.

This system contains measures 349 through 353. The key signature changes to E major at measure 350. The piano accompaniment features a dense texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

354

This system contains measures 354 through 358. The vocal line is mostly silent, with only a few notes at the beginning. The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.

360

ff *mp*

365 $\text{♩} = 100$

How to pass, you may say, by the un-pass- a - able?

mp

371 *ritardando* $\text{♩} = 70$

This was his plan.

mf delicato *f*

376

ff

381

♩. = 70

There was a dra-gon he knew of who de-served to die,

385

not a-lone__ be-cause of the num-ber of maid-ens he cruel - ly slew,

388

but be-cause he ra-vaged the ve - ry land_ and was the bane of the duke- dom.

391

ritardando a piacere

♩. = 70

Now Al-der-ic de - ter- mined_____ to go up a - gainst___ him,

394

took horse and spear and pricked till he met the dra-gon,

397

breath-ing bit-ter smoke.

400

404

$\text{♩} = 70$

"Hath foul dra-gon e-ver slain a true knight?"

ritardando a piacere

colla parte

409 ♩. = 70

414

And well the dra-gon knew that this had ne-ver been;

420

♩. = 90

He hung his head. "Then," said the knight, "thou shalt be my

426

trust - y steed, and if not, by this spear there shall be - fall thee

431

all that the trou - ba-dors tell of the dooms of thy

435

♩ = 70

breed." "...all!" And the

439

p
dra-gon swore to the knight to be-come his trust - y steed. On a sad-dle on this dra-gon's

442

back, Al - der-ic sailed a-bove the un - pass - a-ble for - est.

446

But first he pon-dered that sub-tle plan,

449

which was more pro-found that mere-ly to a-void all that had been done

452

be-fore; he com-mand-ed a black-smith

456

and the black-smith made him a pick-axe. There was re-

460

joic - ing. There was re - joic - ing.

464 $\text{♩} = 70$

Men hoped that when the Gib-be-lins were robbed, they would shat-ter their bridge,

468

break the gold-en chain that bound them to this world. There was

472 *molto ritardando* *a tempo*

lit-tle love for the Gib-be-lins, though all men en-vied their hoard.

476

♩ = 100

ritardando *mp* 3

The hoard of the Gib-be-lins. The Gib-be-

colla parte 3 *p*

481

lins, the Gib-be lins. the Gib-be-lins eat, as

3

487

is well known, no-thing less good than man.

3

494

♩ = 90

f

499

Al - der - ic mount - ed his dra - gon, _____ as though he were a con-quer-or,

This system contains measures 499 through 503. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Al - der - ic mount - ed his dra - gon, _____ as though he were a con-quer-or,"

504

_____ and what pleased the crowd more than the good was the

This system contains measures 504 through 507. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats, and the time signature is 4/4. The lyrics are: "_____ and what pleased the crowd more than the good was the"

508

gold that he scat - tered _____ as he rode a - way; _____

8va

This system contains measures 508 through 511. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats, and the time signature is 4/4. The lyrics are: "gold that he scat - tered _____ as he rode a - way; _____". An *8va* marking is present above the piano accompaniment in the final measure.

512

_____ he would not need it, _____ he said, _____

8va

This system contains measures 512 through 515. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats, and the time signature is 4/4. The lyrics are: "_____ he would not need it, _____ he said, _____". An *8va* marking is present above the piano accompaniment in the first measure.

517

— if he found the Gib - be lins' hoard.

8va

522

f

528

When they found he had re - ject - ed the ad - vice of those who gave it, —

8va

533

ad libitum

Some said he was mad, — o - thers said — he was great - er —

8va

pp colla parte

539

ritardando a piacere

— than those who gave ad - vice, _____ but none ap - pre - ci - a - ted the worth

544

$\text{♩} = 90$

— of his plan. He rea - soned thus: _____ for cen - tu - ries men had been

550

— well ad - viced _____ and had gone by the cle - ver - est way, _____ while the

554

Gib - be - lins _____ came to ex - pect them to come by boat, _____ and to look _____ for them _____

_____ when-e-ver their lar-der was emp - ty, _____ e - ven_ as a man looks for a snipe in the

Musical score for measures 558-562. The vocal line features a melody with several triplet markings. The piano accompaniment includes chords and a bass line with a triplet in the right hand.

marsh; _____ if a snipe should sit in the top of a tree, would men find him there? _____ As -

Musical score for measures 563-567. The vocal line continues with a melody and rests. The piano accompaniment features a complex texture with triplets and sustained chords.

568 $\text{♩} = 60$

sur - ed - ly ne-ver! _____ So Al-der-ic_ de-cid - ed_ to swim the

Musical score for measures 568-573. The tempo is marked $\text{♩} = 60$. The vocal line has a change in meter to 6/8. The piano accompaniment includes a *mp* dynamic marking and a steady eighth-note accompaniment.

574

ri - ver_ and not to go_ by the door, _____

Musical score for measures 574-578. The vocal line continues with a melody. The piano accompaniment features a consistent eighth-note accompaniment in both hands.

579

but to pick his way in - to the tower through the stone.

This system contains measures 579 through 583. The vocal line begins with a whole rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

584

$\text{♩} = 80$

It was his mind to work be-low the le - vel

This system contains measures 584 through 587. The tempo marking is quarter note = 80. The vocal line starts with a whole rest, then a melodic line. The piano accompaniment includes a *p* dynamic marking and features a more active eighth-note bass line.

588

of the o - cean, the ri - ver that gir - dles the world,

This system contains measures 588 through 592. The vocal line continues with a melodic phrase. The piano accompaniment maintains a consistent eighth-note bass line and chordal accompaniment.

593

so that as soon as he made a hole

This system contains measures 593 through 597. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic eighth-note bass line and chords.

596

— in the wall, a

This system contains measures 596, 597, and 598. The vocal line begins with a rest in measure 596, followed by the lyrics "in the wall, a" in measures 597 and 598. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

599

hole in the wall, the wa - ter should pour in,

This system contains measures 599, 600, 601, and 602. The vocal line continues with the lyrics "hole in the wall, the wa - ter should pour in," across these measures. The piano accompaniment includes dynamic markings such as *v* and *mf*, and features a complex texture with sixteenth-note runs in the right hand.

603

con - found - ing the Gib - be lins,

This system contains measures 603, 604, 605, and 606. The vocal line has the lyrics "con - found - ing the Gib - be lins,". The piano accompaniment features prominent triplet markings in the left hand.

607

flood - ing the cel - lars; There - in he would dive

meno mosso

This system contains measures 607, 608, 609, and 610. The vocal line has the lyrics "flood - ing the cel - lars; There - in he would dive". The tempo marking *meno mosso* is placed above the staff. The piano accompaniment continues with triplet markings and a more sustained harmonic texture.

613

for em - er - alds, as a di - ver dives for pearls.

p

8va

618

mp

f

mp

625

♩. = 70

Al - der - ic... On the day that he gal-losed a - way from his house,

ff

mf

630

scat - ter - ing lar - gesse of gold, the

634

dra - gon snap - ping at mai - dens, _____ as he went, _____

638

they came _____ to _____ the ar - bor - e-al _____ pre - ci

pva

642

pice of the un - pass - a-ble for - est. _____ The dra - gon rose at

646

it _____ with a rus - tle of wings. _____

mf

ff

649

649

652 $\text{♩} = 60$

Soon_ e - ven there_ twi - light_ was fa - ding a way;_

mp

652 $\text{♩} = 60$

Soon_ e - ven there_ twi - light_ was fa - ding a way;_

mp

657

when_ they de - scend - ed_ at the edge of the world;_

657

when_ they de - scend - ed_ at the edge of the world;_

661 $\text{♩} = 90$

— it was night_ and the moon was shin - ing. —

pp

661 $\text{♩} = 90$

— it was night_ and the moon was shin - ing. —

pp

667

O - cean, _____ the an - cient ri - ver, nar - row and shal - low there,

673

_____ flowed by and made no mur - mur. _____

678

$\text{♩} = 70$

Whe - ther the Gib - be - lins ban - quet - ed

683

_____ or whe - ther they watched the door, _____ they al - so made no mur - mur. _____

690 $\text{♩} = 40$

Al - der-ic dis-moun ed and took his ar-mour off, and say-ing a

mp

693

prayer to his la - dy, swam with his pick-axe. He did not part with his

696

sword for fear of meet-ing a Gib-be-lin. Land - ed on the o - ther side,

sua

f

699

— he be-gan to work at once, and all went well with

701

him. No-thing put out its head from a - ny win - dow, all

703

light - ed from with-in so that no - thing could see him in the

705

dark. The blows of his axe were dulled by the walls.

708

All night he worked, and at

711

dawn _____ the last rock swerved _____ and tum - bled _____ in - ward; _____

mf *mp*

714 $\text{♩} = 80$

the ri - ver _____ poured _____ in af - ter. _____

f

718

_____ ...the ri - ver... _____ ...poured in

723

af - ter. _____ Then Al - de - ric took a stone, _____ went to the

728 *meno mosso* *ritardando* *a tempo*

bot-tom step, and hurled it at the door; he heard the e-choes roll

colla parte *p*

733 ♩ = 100

in-to the tower. He ran back and dived through the hole in the wall.

mf *f*

738 ♩ = 90

He was in the em-er-ald cel-lar. There was no

f

743

light in the loft-y vault a-bove him, But, div-ing through twen-ty

748

feet of wa- ter, _____ he felt the floor all rough with

753

em-er- alds, _____ o - pen cof - fers_

757

full _____ of them. _____

761

By the faint ray of the moon he saw _____ that the wa-ter _____ was green with them, _____

sva

ff

768

and, ea-si-ly fill-ing a sat-chel, he rose a-gain, to the sur-face,

$\text{♩} = 200$

775

and... Gib-be-lins! Gib-be-lins!

ff

simile

782

There were Gib-be-lins waist-deep in wa-ter,

790

torch - es in their hands! Gib - be - lins!

This system contains measures 790 through 797. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part consists of a right hand with chords and a left hand with a steady bass line. Dynamics include accents and a *svu* marking.

798

With - out say - ing a word, or e - ven smi - ling,

This system contains measures 798 through 805. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part continues with chords and a bass line. Dynamics include accents and a *svu* marking.

806

they hanged him on the out - er wall.

This system contains measures 806 through 816. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part continues with chords and a bass line. Dynamics include accents and a *svu* marking.

817

ff

ff

simile

This system contains measures 817 through 824. It features a piano accompaniment in grand staff. The bass line is marked *ff* and the right hand is marked *ff*. The system concludes with a *simile* marking. Dynamics include accents.

825

832

837

845

♩ = 160

The Gib - be-lins eat, as is well known, — no - thing less

(8).....

851

good than man. _____ No-thing... _____

851-857: Musical score for measures 851-857. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "good than man." and "No-thing...". The piano accompaniment features a complex texture with triplets and various articulations.

$\text{♩} = 200$

858

No - thing! _____ Gib-be-lins. _____

858-864: Musical score for measures 858-864. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "No - thing!" and "Gib-be-lins.". The piano accompaniment features a complex texture with triplets and various articulations. A dynamic marking *ff* is present.

865

Gib - _____

865-871: Musical score for measures 865-871. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "Gib -". The piano accompaniment features a complex texture with triplets and various articulations. A dynamic marking *simile* is present.

872

be - lins!

877

880

Gib - be - lins!

fff

8va

The Hoard of the Gibbelins

A scena's libretto adapted by the composer from the 1912 story of the same name by
Lord Dunsany (1878-1957)

The Gibbelins eat, as is well known,
nothing less good than man.
Their evil tower is joined to the lands we know, by a bridge.
Their hoard is beyond all reason,
a cellar for emeralds, a cellar for sapphires.
The use for their wealth is to attract a supply of food.

The Gibbelins eat, as is well known,
nothing less good than man.
In times of famine they have ever been known to scatter rubies abroad,
and sure enough their larders would be full again.

The Gibbelins eat, as is well known,
nothing less good than man.
Where the river is narrow the tower was built;
they liked to see burglars rowing easily to their steps.
There the Gibbelins lived and discreditably fed.

The Gibbelins eat, as is well known,
nothing less good than man.

Alderic, Knight of the Order of the City and the Assault,
hereditary Guardian of the King's Peace of Mind,
a man not unremembered among the makers of myth,
pondered so long upon the Gibbelins' hoard
that by now he deemed it his.

Not in the folly of his youth did Alderic come to the tower,
but he studied carefully for several years
the manner in which burglars met their doom.
In every case they had entered by the door.

He consulted those who gave advice on this quest;
he noted every detail and cheerfully paid their fees,
for what were their clients now?

No more than examples of the savoury art,
mere half-forgotten memories of a meal.

These were the requisites for the quest that these men used to advise:
a horse, a boat, mail armour, and at least three men-at-arms.

Some said, "Blow the horn at the tower door;"
others said, "Do not touch it."

Alderic thus decided:
he would take no horse down to the river's edge,
he would not row in a boat,
he would go alone and by way of the Forest Unpassable.
How to pass, you may say, by the unpassable?
This was his plan.

There was a dragon he knew of who deserved to die,
not alone because of the number of maidens he cruelly slew,
but because he ravaged the very land
land was the bane of the dukedom.

Now Alderic determined to go up against him,
took horse and spear and pricked till he met the dragon,
breathing bitter smoke.

"Hath foul dragon ever slain a true knight?"
And well the dragon knew that this had never been;
he hung his head.

"Then," said the knight,
"thou shalt be my trusty steed,
and if not, by this spear there shall befall thee
all that the troubadours tell of the dooms of thy breed."

And the dragon swore to the knight to become his trusty steed;
on a saddle on this dragon's back
Alderic sailed above the unpassable forest.

But first he pondered that subtle plan
which was more profound than merely to avoid
all that had been done before;
he commanded a blacksmith,
and the blacksmith made him a pickaxe.

There was a rejoicing.
Men hoped that when the Gibbelins were robbed,
they would shatter their bridge,
break the golden chain that bound them to the world.

There was little love for the Gibbelins,
though all men envied their hoard.
The hoard of the Gibbelins.

The Gibbelins eat, as is well known,
nothing less good than man.

Alderic mounted his dragon as though he was already a conqueror,
and what pleased the crowd more than the good
was the gold that he scattered as he rode away;
he would not need it, he said,
if he found the Gibbelins' hoard.

When they heard he had rejected the advice of those that gave it,
some said that the knight was mad,
others said that he was greater than those that gave advice,
but none appreciated the worth of his plan.

He reasoned thus:
for centuries men had been well advised
and had gone by the cleverest way,
while the Gibbelins came to expect them to come by boat
and to look for them at the door
whenever their larder was empty,
even as a man looks for a snipe in the marsh;
if a snipe should sit in the top of a tree,
would men find him there?
Assuredly never!

So Alderic decided to swim the river
and not to go by the door,
but to pick his way into the tower through the stone.

It was in his mind to work below the level of the ocean,
the river that girdles the world,
so that as soon as he made a hole in the wall
the water should pour in, confounding the Gibbelins,
flooding the cellars;
therein he would dive for emeralds
as a diver dives for pearls.

On the day that he galloped away from his home
scattering largesse of gold,
the dragon snapping at maidens as he went,
they came to the arboreal precipice of the unpassable forest.
The dragon rose at it with a rattle of wings.

Soon even there the twilight faded away;
when they descended at the edge of the world
it was night and the moon was shining.

Ocean, the ancient river, narrow and shallow there,
flowed by and made no murmur.
Whether the Gibbelins banqueted
or whether they watched by the door,
they also made no murmur.

Alderic dismounted and took his armour off,
and saying one prayer to his lady,
swam with his pickaxe.
He did not part from his sword,
for fear that he met with a Gibbelin.

Landed on the other side, he began to work at once,
and all went well with him.
Nothing put out its head from any window,
all lighted so that nothing within could see him in the dark.
The blows of his axe were dulled in the deep walls.
All night he worked, and at dawn
the last rock swerved and tumbled inwards;
the river poured in after.

Then Alderic took a stone, went to the bottom step,
and hurled it at the door;
then he ran back and dived through the hole in the wall.

He was in the emerald-cellar.
There was no light in the lofty vault above him,
but, diving through twenty feet of water,
he felt the floor all rough with emeralds,
and open coffers full of them.

By a faint ray of the moon he saw that the water was green with them,
and, easily filling a satchel,
he rose again to the surface, and...

Gibbelins! There were the Gibbelins waist-deep in water,
torches in their hands!
Without saying a word, or even smiling,
they hanged him on the outer wall.

The Gibbelins eat, as is well known,
nothing less good than man.