

U  
ALLEN A. BROWN, ESQ.  
BOSTON, MASS.

THE  
**LEGEND OF DON MUNIO.**

A

DRAMATIC CANTATA.

WORDS AND MUSIC

By

DUDLEY BUCK.

Op. 62.

BOSTON:  
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Gloria Patri . . . (Glory be to the Father) <i>Reuber</i>		I will arise and go to my Father . . . <i>Bortniansky</i>	
Sacrifices of God . . . (Mozart) <i>Oliver</i>		O Lord, my God . . . <i>Palestrina</i>	
311	.08	63	.10
Glorious is the King of Israel . . . <i>Haydn</i>		I sing the birth . . . (Christmas) . . . <i>A. Sullivan</i>	
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Glory be to God in the highest . . . <i>Perg-lesse</i>		I will call upon Thee . . . <i>D. Buck</i>	
234	.12	409	.10
Glory be to God on high . . . <i>G. M. Garrett</i>		I will give thanks . . . <i>J. Barnby</i>	
233	.05	426	.05
Glory be to God on high . . . <i>V. Novello</i>		I will go unto the altar of God . . . <i>H. J. Gauntlett</i>	
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Glory to God . . . (Christmas) . . . <i>H. S. Perkins</i>		I will lay me down in peace . . . <i>H. Gadsby</i>	
10	.08	312	.06
God be merciful . . . (Deus Miseratur) <i>Union J. Goss</i>		I will lay me down in peace . . . <i>H. Hiles</i>	
317	.05	193	.05
God be merciful . . . (Deus Miseratur) . . . <i>E. Mammenatt</i>		I will lift mine eyes . . . <i>Dr. Clarke-Whitfield</i>	
89	.06	184	.02
God be merciful . . . (Trio) . . . <i>Parry</i>		I will mention the loving-kindnesses (Easter) <i>Sullivan</i>	
343	.05	354	.05
God hath appointed a day . . . (Easter) . . . <i>B. Tours</i>		I will sing of Thy power . . . <i>A. Sullivan</i>	
90	.08	194	.05
God is our refuge . . . (Motet) . . . <i>Marpurg</i>		I will sing of mercy . . . <i>V. Novello</i>	
464	.12	330	.15
God of Abraham, praise . . . <i>D. Buck</i>		If on a quiet sea . . . <i>Bellini</i>	
43	.08	26	.05
God of Israel . . . <i>Rossini</i>		If we say we have no sin . . . (Schneider) <i>Oliver</i>	
192	.15	35	.05
God's mercy is on them . . . <i>W. Carter</i>		Incline thine ear to me . . . (Himmel) <i>V. Novello</i>	
O magnify the Lord with me . . .		338	.03
475	.10	In heavenly love . . . <i>R. Franz</i>	
God who madest earth and heaven . . . <i>D. Buck</i>		322	.08
439	.12	In heaven the stars . . . <i>J. Rheinberger</i>	
Good Shepherd (Surrexit Pastor) Fem. Qt. <i>Mendelssohn</i>		435	.05
326	.10	In humble faith . . . (Trinity-tide) <i>G. M. Garrett</i>	
Gracious Spirit . . . <i>Mozart</i>		433	.05
849	.05	In Jewry is God known . . . <i>Dr. Clarke-Whitfield</i>	
Grace of God that bringeth . . . (Christmas) <i>J. Barnby</i>		190	.06
Grant us Thy peace . . . <i>C. Gounod</i>		In my Father's house . . . <i>J. M. Crandall</i>	
350	.05	290	.05
Grant us Thy peace (Da nobis pacem) <i>Mendelssohn</i>		Insane et vane curae . . . (Ah, why should anxious care) . . . <i>Haydn</i>	
273	.10	355	.05
Grant, we beseech Thee . . . <i>Page</i>		In the beginning . . . (Christmas) . . . <i>G. B. Allen</i>	
44	.12	432	.05
Gratias Agimus Tibi . . . (Trio) . . . <i>Rossini</i>		In the beginning . . . (Christmas) . . . <i>E. H. Thorne</i>	
91	.10	236	.06
Great and marvellous . . . (Mass in Bb) <i>H. Burner</i>		In thee, O Lord . . . <i>Handel</i>	
92	.06	356	.05
Hail! great Creator . . . (Chorus) . . . <i>Rombert</i>		In thee, O Lord . . . <i>B. Tours</i>	
76	.05	64	.10
Hail! Judea . . . (Duet and Chorus) . . . <i>Handel</i>		It came upon the midnight (Christmas) <i>A. Sullivan</i>	
400	.10	23	.17
Hail, tranquil hour . . . (Campana) <i>U. C. Burnap</i>		It is a good thing . . . (Bonum Est) . . . (Haydn) <i>Oliver</i>	
277	.12	95	.02
Hark! hark! my soul . . . <i>D. Buck</i>		Jehovah's praise . . . "Modern Harp" . . .	
12	.08	309	.05
Hark! the sound . . . (Ave Maria) <i>Mendelssohn</i>		Jerusalem, my glorious home . . . <i>L. Mason</i>	
445	.10	294	.12
Hark! what mean those holy voices (Bortniansky) <i>Chelius</i>		Jesu Dulcis . . . (How sweet, etc.) . . . <i>D. Buck</i>	
329	.12	281	.08
Hark! what mean those holy voices . . . <i>Haydn</i>		Jesus calls us . . . <i>Sydenham</i>	
219	.05	402	.08
Hear mercy upon me, O God . . . <i>G. A. Macfarren</i>		Jesus, Jesus, visit me . . . (Henselt) <i>U. C. Burnap</i>	
316	.05	244	.10
Hearken unto me, my people . . . <i>A. Sullivan</i>		Jesus, my heavenly Saviour . . . <i>Boito</i>	
248	.08	53	.06
Hearken unto my voice . . . <i>H. Smart</i>		Jesus, my Lord, my God . . . <i>J. Barnby</i>	
70	.16	Onward, Christian soldiers . . . <i>A. Sullivan</i>	
Hearken unto my voice . . . (Kyrie) . . . <i>E. Thayer</i>		Abide with me . . . <i>J. Goss</i>	
302	.10	Alleluiah, song of sweetness . . . <i>Hopkins</i>	
Hear me when I call . . . <i>G. A. Macfarren</i>		332	.12
223	.08	Jesus, Saviour, & Response to the prayer <i>Strachauer</i>	
Hear my prayer, O Lord . . . <i>F. Schubert</i>		446	.10
216	.05	Jesus, the Conqueror . . . (Auber) <i>H. P. Chelius</i>	
Hear my prayer, O Lord . . . (W. Shew) <i>Winter</i>		203	.05
320	.06	Jesus, word of God . . . (Ave Verum) . . . <i>C. Gounod</i>	
Hear, O Father (Response to prayer) <i>E. Strachauer</i>		42	.05
457	.08	Jesus, word of God . . . (Ave Verum) . . . <i>Mozart</i>	
Hear us, gracious Lord . . . (Veni Domine) . . . <i>Mendelssohn</i>		450	.15
Female Trio . . . <i>Mendelssohn</i>		Jubilate Deo in C . . . <i>D. Buck</i>	
418	.05	225	.03
Hear us, O Saviour . . . <i>M. Hauptmann</i>		Jubilate Deo . . . <i>G. M. Garrett</i>	
389	.05	456	.12
He is risen . . . (Easter) . . . <i>H. Gadsby</i>		Jubilate Deo in Bb . . . <i>D. Buck</i>	
33	.08	20	.12
He maketh wars to cease . . . <i>Calcott</i>		Jubilate Deo . . . (O be joyful) . . . (Emmerig) <i>Oliver</i>	
465	.12	432	.15
He shall come down like rain . . . <i>D. Buck</i>		Jubilate Deo in D . . . <i>J. C. D. Parker</i>	
72	.08	437	.16
Holy, holy, holy, Lord God . . . <i>C. Gounod</i>		Jubilate Deo in E . . . <i>J. C. D. Parker</i>	
45	.05	491	.12
Holy night! peaceful night (Christmas) <i>J. Barnby</i>		Jubilate Deo in G . . . <i>J. C. D. Parker</i>	
284	.08	498	.12
Holy Redeemer . . . (Ave Maria) . . . <i>Arcadelt</i>		Jubilate Deo in E . . . <i>J. C. D. Parker</i>	
256	.08	357	.03
Holy Redeemer . . . (Ave Maria) . . . <i>Marchetti</i>		Jubilate Deo No. 3 in F (4 voices) . . . <i>B. Tours</i>	
93	.10	79	.03
Hosanna . . . (Chorus) . . . "La Juive" . . .		Judge me, O God . . . <i>Mendelssohn</i>	
58	.08	358	.10
Hosanna . . . (Double Chorus) "Mass, B minor" <i>Bach</i>		King all glorious (Motet for Soli and Chorus) <i>Barnby</i>	
14	.06	70	.06
Hosanna to the Son of David (Key Bb) <i>G. A. Macfarren</i>		Kyrie . . . (Hearken unto my voice) . . . <i>E. Thayer</i>	
851	.05	489	.12
How beautiful upon the mountains <i>R. A. Smith</i>		Kyrie, and Benedictus in Eb . . . <i>J. C. D. Parker</i>	
Lord loveth the gates of Zion . . . <i>V. Novello</i>		80	.12
258	.10	Lamb that for us was slain . . . (Bach) <i>R. Franz</i>	
How blest are they . . . (Female Trio) . . . <i>Mendelssohn</i>		34	.12
How excellent Thy name . . . "Saul" . . . <i>Handel</i>		Laudate Dominum (O praise God) . . . (Mozart) <i>Oliver</i>	
71	.10	438	.12
How lovely are the messengers . . . <i>J. P. Cobb</i>		Laudate pueri . . . (Ye sons of Israel) Fem. Je trio and chorus . . . <i>Mendelssohn</i>	
115	.05	266	.06
How lovely are Thy dwellings . . . <i>L. Spohr</i>		Lay not up for yourselves . . . <i>Davis</i>	
204	.12	264	.10
How sweet, etc. . . . (Jesu Dulcis) . . . <i>D. Buck</i>		Lay not up for yourselves . . . <i>Dykes</i>	
19	.06	218	.10
How sweet the name of Jesus sounds . . . <i>A. Sullivan</i>		Lay not up for yourselves . . . <i>G. M. Garrett</i>	
239	.08	461	.10
Hymn of Faith . . . <i>L. F. Brackett</i>		Lead kindly light . . . <i>D. Buck</i>	
352	.10	3	.03
I am Alpha and Omega . . . (Trinity-tide) . . . <i>J. Stainer</i>		Lead kindly light . . . <i>A. Sullivan</i>	
235	.05	420	.05
I heard a voice from heaven . . . <i>J. Goss</i>		Leave us not . . . (Ascension tide) . . . <i>J. Stainer</i>	
401	.08	269	.06
I know no life divided . . . (Donizetti) <i>U. C. Burnap</i>		Let him that is taught . . . <i>Sutton</i>	

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1535  
1874



## CHARACTERS REPRESENTED

Don Munio de Minojosa.....	BASS.
Donna Maria—his wife.....	SOPRANO.
Escobedo—chaplain to Don Munio.....	BARITONE.
Abadil—a Moorish prince.....	TENOR.
Constanza—his betrothed.....	MEZZO SOPR. OR CONTRALTO.
Roderigo—a messenger.....	TENOR.
Chorus of Huntsmen, Retainers, and Female Dependents, both Spanish and Moorish.	
Scene, a border castle. Time, of the Spanish and Moorish Wars.	

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*The versification of the libretto is made from the "Spanish Papers" of Washington Irving.*

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N. B. The orchestral parts to this Work may be obtained through the Publishers. Choral societies may also obtain an edition comprising the *Choruses only*. The following numbers may be had singly in sheet form:—

- No. 2. RECIT. AND ARIA (Soprano) "Within my chamber."
- No. 5. " " " (Bass) "In circle wide."
- No. 12. " " " (Tenor) "The shadows deepen."
- No. 14. DUET (Mezzo Soprano and Tenor) "Dews of the Summer night."
- No. 17. QUARTET, (without Accompt.) "It is the lot of friends to part."

# THE LEGEND OF DON MUNIO.

## OVERTURE.

### No. 1.—CHORUS OF HUNTSMEN AND RETAINERS.

*Early morning. Court-yard of Don Munio's castle.*

To the field! to the hunt! ye men one and all!  
See the East with rosy tints gleaming!  
Soon Aurora's bright rays on our weapons will fall,  
No battle, no feud doth to-day on us call;  
To the field, to the hunt, then, ye brave warriors all,  
No time now for sloth or for dreaming.

Ere the rays of the sun shall dispel the night-dew,  
From his couch the noble stag wakening,  
With steed and with hound will we keep him in view,  
Till he fall, a fair prize to our arrow so true;  
To horse, then, to horse! ere is gone the night dew,  
To the field, to the hunt we are hastening.

And if, midst the chase, we should chance on the foe,  
Should near us the Moslem be hiding,  
Of strong arms and sharp swords make we here goodly show,  
In the dust shall the infidel host be laid low!  
Through God, and our leader, who dreads not the foe,  
Every danger and fear thus deriding.  
To the field, to the hunt, &c.

### No. 2.—RECITATIVE AND ARIA. (Soprano.)

*The Castle of Don Munio. Donna Maria alone in her chamber.  
Toward sunset.*

#### RECIT. (a.)

Within my chamber, wrapt in silent musing,  
Oppressed with loneliness I sit forlorn.  
Now slowly sinks the sun towards the glowing west,  
The shadows lengthen, and the birds fly home.

#### ARIA.

O heart, my heart, expand thy pinions!  
And like the birds, soar far away;  
Not here, not here are thy dominions,  
But near thy lord—there wouldst thou stay.

O absence, absence! source of sorrow,  
To her thus doomed to watch and wait,  
None can foretell how'er the morrow  
With joy or grief may change our state.

#### RECIT. (b.)

But why should I thus gloomy ponder?  
Will not a gracious Heaven protect!  
Hath not my lord full oft returned  
After repeated absence?

#### ARIA. (*allegro.*)

Then cheer thee, my heart! why shouldst thou repine?  
To the field the brave warrior must go;  
And patiently waiting, seek not to divine  
What the future will speedily show.

In chivalrous bearing, in knightly address,  
What warrior more honors can claim?  
All powerful in combat, most kind in distress,  
My own liege—how I cherish thy fame!

Then banish the thought! my own noble knight  
Shall return in despite of the foe.  
What joy when afar his loved form greets my sight,  
And his bugles their welcome shall blow!

### No. 3.—THE RESPONSES AND ARIETTA.

*Evening. The chapel of the castle. Escobedo, the chaplain, with  
the women, and such retainers as have not followed their  
master on his expedition. Conclusion of the vesper service.*

ESCOBEDO.

*Gloria Patri et Filio, et Spiritui Sancto!*

CHORUS.

*Sicut erat in principio, et nunc et semper,  
Et in secula seculorum. Amen!*

ESCOBEDO.

*Pax vobiscum.*

CHORUS.

*Et cum Spiritu tuo.*

RECIT.

ESCOBEDO.

The night hath fallen round us;  
We have prayed for our good lord and lady;  
Yet ere we part, as is most meet and right,  
And as enjoined by Holy Church,  
Our voices let us raise in Vesper Song.

ARIETTA.

All other thoughts forsake,  
Let each his station take,  
Let holy song awake  
In accents sweet.

To her let praise be given,  
Who for our sins hath striven.  
Who, that we be forgiven,  
Doth plead for us.

*Ave Maria!*

### No. 4.—CHORUS.

*Ave Maria!* full of grace!  
Mother of sorrows, bow thine ear;  
Withhold not thou thy kindly face,  
Our supplications deign to hear.  
*Ave Maria!*

*Benedicta!* blessed maid!  
Chosen of women fair and pure,  
Support our hearts when sore dismayed,  
Let not the world our souls allure.  
*Ave Maria!*

*Et Benedictus!* wondrous birth  
Of Christ our Lord of virgin pure!  
Through Him salvation came to earth,  
Through thee His aid is ever sure.  
*Ave Maria!*

*In hora mortis!* when the hour  
Of death shall come, our troubles past,  
O pray for us that by the power  
Of grace we may be saved at last.  
*Ora pro nobis peccatoribus!*

## No. 5.—RECITATIVE AND ARIA. (Bass.)

*Morning in the Forest. Don Munio alone.*

RECIT.

In circle wide forth have I sent my vassals all.  
Aroused by loud halloh and blast of horn,  
Ere long the frighted stag hither his flight will wend;  
While 'neath this leafy covert will I take my stand,  
Expectant waiting till the game appear.

In the woods at early morn  
Sweet resound the forest voices,  
Nature seems again new-born,  
And the heart of man rejoices.  
How the forest odors sweet  
Breathe their perfumes on the air!  
Blest influence! thee my soul doth greet,  
Soother of sorrow and of care.

Strong of arm and cool of nerve  
Must the trusty warrior be.  
Huntsman! thou, too, must not swerve  
When the game approacheth thee.  
Worthy then of knightly skill  
Is the sport the woods can show,  
When peals the horn from cliff and hill,  
And echo answers faint below.

## No. 6.—RECITATIVE.—DON MUNIO.

But hark! what distant sounds of music fall on my wondering ear.  
In yonder vale, behold a cavalcade approaching, and women too  
Among the train, all gaily decked as for a wedding feast.  
No hostile purpose can their footsteps guide, while yet their  
Glittering garb proclaims the Moslem! Ha! my good sword!  
Here shalt thou win both noble booty and a lordly ransom.  
Sound! bugle, sound! with gladsome news my vassals to recall.

## No. 7.—CHORUS. (Female Voices.)

*Strains of a Moorish march. Females of the Moorish cavalcade singing as they journey.*

Birds gaily singing o'er us,  
Haste on the path before us,  
Raising the joyous chorus,  
In praise of Love.

Ere fall the shades of night,  
O may the marriage rite  
Two faithful hearts unite,  
Sing praise to Love.

O may kind Heaven defend,  
Until our journey end,  
Freely our songs we spend  
In praise of Love.

Thus safe from every ill,  
Our good lord, Abadil  
In peace shall journey still,  
And win the prize.

## No. 8.—CHORUS.

*Don Munio's retainers make their appearance from all sides, wholly surrounding the Moors. Ensemble.*

## DON MUNIO'S FOLLOWERS.

Down with the Moslem! the hated—detested!  
No longer shall thus our fair land be infested;  
On warriors all! draw the sword! bend the bow!  
For God and Castile! see yonder the foe!

## THE MOORISH WOMEN.

Woe! woe! utter woe! our journey detected,  
By blood-thirsty men is our progress arrested.  
All the hopes fondly raised, in the dust are laid low,  
And captives are we to our bitterest foe.

## DON MUNIO.

Captured the Moslem! the hated—detested!  
The spoil—it is ours—by our good swords arrested!  
We war not with women—each weapon lay low!  
What rejoicing at home when this booty we show!

ABADIL AND CONSTANZA.  
Woe! woe! utter woe! etc.

ALL

Surrouned!  
Confounded!  
No succor.  
No rescue.

To whom } can we } turn.  
          } none } they }

## No. 9.—RECIT. AND ARIA.—ABADIL.

Unarmed, we yield ourselves to force of numbers  
But heard I not, amidst yon hostile cries,  
The name of Munio?

DON MUNIO.

'Tis even so—the knight who speaks with you is he,  
What wouldst thou?

ABADIL.—“THE ENTREATY.”

Hail, O noble Munio!  
On me a boon bestow,  
Known as a generous foe  
To thee I plead.

Do not my suit disown  
When once our purpose known,  
In thee I trust alone  
To help our need.

My name is Abadil—of princely line,  
And this fair maid of equal high descent,  
To celebrate our marriage at a distant shrine,  
Thither had we this day our footsteps bent.

Take all our gold, our jewels rich and rare  
The ransom of a prince—aye! ask for more,  
But let not fell dishonor have a share,  
In what sad Fate may have for us in store.  
Then, O noble Munio! etc.

DON MUNIO'S RETAINERS.

*(whispering together during the latter part of Abadil's Aria.)*

The bride is passing fair,  
Witness her great despair!  
List to the warrior's tale!  
The story seemeth true,  
What will Don Munio do?  
Can aught avail?

## No. 10.—RECIT. AND INTERMEZZO.—“THE RANSOM.”

Now God forbid that I, a Christian Knight,  
Two loving hearts should force asunder;  
Though with no hostile purpose ye have come,  
But yet as Moslems captives of my sword,  
Hear this, the ransom I will take.

Full fourteen days within my castle-gate  
Captive, yet not confined, shall ye abide with me,  
But there your nuptials will we celebrate,  
After which time shall ye indeed go free.  
Haste, herald, haste, unto my lady fair!  
That for our coming she at once prepare.

## No. 11.—GENERAL CHORUS OF MOORS AND CHRISTIANS.

Praise to Don Munio!  
What kindness to his foe  
Doth the brave warrior show!  
Let joy abound.

ABADIL AND CONSTANZA.

Away with grief and fear!  
All sorrows disappear,  
Such Knighthood we reverse  
Where'er 'tis found.

CHORUS.

Sound, trumpets, sound! the bridal train preceding,  
Sound, gentle lutes! Your tale of love revealing,  
Haste on your way, your banners wide displaying,  
To Hymen's feast let there be no delaying.  
Praise to Don Munio! etc.

END OF PART I

## PART II.

## No. 12.—RECIT. AND ARIA.—ABADIL.

*The day preceding the nuptials. A terrace of Don Munio's castle. Sunset. Abadil awaiting Constanza.*

The shadows deepen on the castle walls ;  
Honored captivity draws near its close.  
Soon will the Christian Even-Song  
Proclaim the coming of the night,  
While on this terrace will I wait  
To meet my love.

Patience, O longing heart! soon is thy trial o'er ;  
And the glad morrow's sun shall see Constanza thine!

O thou, my star in darkening night!  
O thou, my light to guide my way!  
My joy when all around seems bright,  
My comfort in the threatening day.

For thee my heart is ever longing,  
With love's own grief full sore oppress ;  
I think of thee—and tears come thronging,  
When thou art present I am blest.

Waft her, O breeze, my tend' rest greeting ;  
I hear the chant from chapel near,  
The hour draws nigh for our glad meeting,  
O come, sweet love, I'm waiting here.

## No. 13.—CHORUS.

*The chapel choir chanting the Evening-Hymn.*

"JESU, DULCIS MEMORIA."—(Translation.)

Jesu, how sweet the very thought,  
That Thou our hearts true joy hast brought,  
Honey in sweetness is as naught  
To that with which Thy presence fraught.

Jesu, the hope of penitent!  
How free to us Thy grace is spent!  
Ah! who can doubt Thy kind intent  
To souls which Thee to seek are bent.

O Jesu! evermore with Thee,  
Be our reward Thy face to see,  
And, thro' a bright eternity,  
Thine shall for aye the glory be. Amen.

## No. 14.—DUETT.

*Night. The terrace of the castle. The Moorish lovers.*

ABADIL AND CONSTANZA.

Dews of the summer-night gently are falling,  
Kindly the stars look down from on high ;  
Hark in the grove to the nightingale calling!  
We are alone—no listener is nigh.

ABADIL.

Constanza! my loved one! my bride on the morrow!  
Glide swift fleeting hours till the dawn shall appear!  
Dispelled are the clouds which but now threatened sorrow,  
The bright sun of Hope hath removed every fear.

CONSTANZA.

Dearest! my dearest! my thoughts art thou telling :  
O welcome the morrow which makes me thy bride!  
These tears from mine eyes which now gently are welling,  
But show forth the joy which I feel at thy side.

BOTH.

Then while the night-dews gently are falling,  
While kindly stars the deep azure adorn,  
Hie we to rest—soon cometh the morning,  
Farewell, love, farewell!—until the glad morn.

## No. 15.—CHORUS.

*(The Festivities following the marriage.)*

United! United!  
Their sorrows requited,  
Behold the happy pair advance!  
United! United!  
All are invited  
To join the maze of the merry dance.

## FEMALE VOICES.

Lead on, lead on in merry, merry dance,  
This joyous day should every soul entrance,  
Sing, sing, in happy measure show  
The love we bear Don Munio.

## MALE VOICES.

Safe through life—secure from ill,  
Guard, gracious Heaven, the noble Abadil ;  
May joy his wedded state attend,  
Crowned with rich blessings to life's end  
United! United! etc.

## No. 16.—BOLERO, FOR ORCHESTRA.

## No. 17.—QUARTETT.—(Unaccompanied.)

*The departure of the Moors.*

DON MUNIO, DONNA MARIA, ABADIL AND CONSTANZA.

It is the lot of friends to part,  
We meet as travellers of a day,  
An interchange of heart with heart,  
And then each turns and goes his way.

O, human life! how short thou art,  
The joys of friendship well to learn!  
No sooner prized than forced apart ;  
How hard God's purpose to discern.

And thus we part—we cannot know  
How we again perchance may meet,  
Whether opposed as foe to foe,  
Or as a friend his friend doth greet.

Then, meantime, let us hope and trust  
That this our friendship may endure,  
May all our purposes be just,  
And thus their due reward secure.  
Farewell, kind friends, farewell.

## No. 18.—DUETT.

*A Chamber in the castle. Don Munio and Donna Maria*

DON MUNIO

Once more my royal master's call,  
Throughout the land by herald sped,  
Summons to him his warriors all,  
Again must Moslem blood be shed.

DONNA MARIA.

O direful tidings! must thou go?  
Again from wife and home depart?  
O cruel war! what bitter woe  
Thou bringest to my anxious heart.

DON MUNIO.

Stern duty calls ; I must obey!  
Though now I feel th' approach of age:  
This once—and then with thee I'll stay,  
With tend' rest love thy cares assuage.

DONNA MARIA.

O wilt thou promise?

DON MUNIO.

Aye, indeed!

But once more would I thee forsake.

DONNA MARIA.

Ah why?

DON MUNIO.

That to the Holy Land  
A pilgrimage I then might make.

BOTH.

Soon may the Moslem conquered be,  
Then shall sweet Peace descend,  
And o'er our land, from foes made free  
Dire War shall have an end.

DON MUNIO.

Yes, I must go! his sov'reign's call  
Each knight should swift obey,  
Far better like a warrior fall  
Than craven here to stay.

DONNA MARIA.

Yes, thou must go! thy sov'reign's call  
I know thou shouldst obey,  
Far better like a warrior fall,  
Than craven here to stay.



No. 19.—BATTLE HYMN. (Male voices.)

*The courtyard of the Castle. Gathering of Don Munio's Retainers.*

Bring forth the clashing spear and shield!  
To-day we seek the battle field,  
Before us make the foe to yield,  
Great God of Battle!

And if it be our doom to lie  
Outstretched beneath some sullen sky,  
Receive our souls to Thee on high,  
Great God of Battle!

Or if the victory duly won  
'Neath Palestine's resplendent sun,  
The pilgrim-staff we'll bear.  
*This we swear!*

The Sepulchre of our dear Lord,  
That spot of all on earth adored,  
To seek, be our first care;  
*This we swear!*

Then teach us how to choose the right,  
Thine is the victory, power and might,  
Through Thee alone we win the fight,  
Great God of Battle!

No. 20.—CHORUS.

*The chapel of the Castle. Choir chanting the dirge for the dead.*

*Requiem aeternam Domine!  
Dona eis requiem,  
Et lux perpetua luceat eis!*

No. 21.—ESCOBEDO, WITH CHORUS.

*The chaplain addresses those assembled.*

A year hath passed this very day  
Since our good Knight did wend his way  
To meet the Moslem host.  
Ye know the tale so full of woe,  
How many a noble head lay low,  
And his life, too, was lost.

CHORUS. (*Sotto voce.*)

Alas! his life was lost!

ESCOBEDO.

'Twas passing strange that thus his end  
Should come by hand of former friend,  
The noble Abadil.  
With vizor closed, all shining steel,  
Naught did at first the fact reveal  
That Munio was dead.

CHORUS. (*Sotto voce.*)

Don Munio was dead!

ESCOBEDO.

Fruitless the grief of noble foe,  
Fruitless the widow's tears and woe,  
For now 'twas all in vain!  
With frequent masses for his soul,  
O may he soon attain the goal  
Of heavenly bliss above.

Now while we thus assembled are,  
A messenger hath come from far  
A wondrous tale to tell!

Give heed, and list with bated breath,  
Give heed, and learn how e'en in death  
A knightly pledge fulfilled.

CHORUS.

What can these words presage?  
Right gladly we engage  
Attention strict to give.

No. 22.—RODERIGO. *The message from Palestine.*

RECIT.

Full many a long and weary league,  
From Palestine, the sacred land, I come.  
Jerusalem, the Holy City,  
One year ago a sight most strange beheld;  
To make it known to you am I commissioned.

ARIA.

One summer eve, as sank the sun,  
While vesper-bells to prayer did call,  
Full seventy warriors—one by one,  
Drew near the Holy Sepulchre!

All deadly pale, with vizor raised  
In silence moved their steady march,  
The crowd stood wondering, and gazed  
Towards the Holy Sepulchre!

But I myself full well did know  
The leader of this knightly band,  
It was your own Don Munio  
Approached the Holy Sepulchre!

CHORUS. (*Excitedly but sotto voce,*

What do we hear! Can this be true  
Don Munio was seen by you!

RODERIGO.

They knelt within in silent prayer  
After the sacred gates were passed,  
Then faded into empty air  
Within the Holy Sepulchre!

Rejoice that thus their vow fulfilled,  
Even in death their honor proved,  
Thus it took place, as God had willed  
Before the Holy Sepulchre!

No. 23.—CHORUS. FINALE.

In thankful hymns ascending,  
Let all their voices rise,  
Jehovah! All protecting!  
Accept our grateful praise.

Through Thee their combats ended,  
Through Thee fulfilled their vow,  
Their honor, safe defended,  
Is crowned with victory now.

Glory eternal,  
Rapture supernal,  
Bliss never ending,  
Now hath begun,  
Passed the bright parts,  
Seraphs immortal  
Praises are singing,  
Heaven is won!

Alleluia! Alleluia! Alleluia!  
Amen!

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## OVERTURE.

DUDLEY BUCK, Op. 62.

*Andante Maestoso.* ♩ = 63.

Fl. Ob.

Cor. Clar. Fag.

PIANO.

Ped. \*

*mf* *dim.* *p* *pp*

Str.

Cor.

Voello. Solo.

*pizz.* *Poco rall.* *sfz tutti.* *ff*

*Allegro molto.* ♩ = 150.

*p*

*cres - - cen - - do.* *p* *cres - cen*

*sf sf sf sf*

*do.* *f* *A*

*Corni . Trombe, Trombone.*

*Ped.* \* *Ped.*

First system of musical notation. The upper staff is marked with a 'B' above it. The lower staff begins with a dynamic marking of *sf*.

Second system of musical notation, continuing the piano accompaniment.

Third system of musical notation, featuring woodwind and brass parts. The upper staff includes parts for Oboe (Ob.), Flute (Fl.), and Clarinet (Cor.). The lower staff includes parts for Violoncello (Vo.), Trombone (Trombe.), and Bassoon (Fag.). Dynamic markings include *mf* and *p*.

Fourth system of musical notation. The lower staff includes the vocal line with the lyrics "cres - - cen - do,". The piano accompaniment in the upper staff is marked with a dynamic of *ff*.

Fifth system of musical notation. The lower staff includes the vocal line with the lyrics "Ped." and a dynamic marking of *dim.*. The piano accompaniment in the upper staff includes a dynamic marking of *p* and a section marked with a 'C' above it, with a dynamic of *cres.* and *ff*. A pedal point is indicated by "Ped." and an asterisk (\*) at the bottom right.

*Sva.* *Ob.* *dim.* *p* *mf* *Fag.*  
*Ped.* \* *Str. pizz.*

The first system of the score includes staves for Soprano Saxophone (Sva.), Oboe (Ob.), and Bassoon (Fag.), along with piano accompaniment. The piano part features a prominent pedal point in the left hand and a melodic line in the right hand. Dynamic markings include *dim.*, *p*, and *mf*. Performance instructions include *Str. pizz.* (string pizzicato) and a fermata over the first measure.

The second system continues the piano accompaniment with a steady melodic flow in the right hand and harmonic support in the left hand.

*Str.* *p*

The third system features a *Str.* (string) marking and a *p* dynamic. The piano part continues with intricate melodic and harmonic textures.

*p* *cres. con passione.*

The fourth system includes a *p* dynamic and the instruction *cres. con passione.* (crescendo with passion). The piano part shows a clear upward dynamic curve.

*dim - in - u - en - do.*

The fifth system features the instruction *dim - in - u - en - do.* (diminuendo). The piano part concludes with a gradual decrease in volume.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and some eighth notes. Dynamics include *mp* and *cres. molto.*

Second system of the musical score. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with various ornaments and slurs. The lower staff has a bass line with chords. Dynamics include *Df*, *Picc. Ob. Fag. etc.*, and *(Str. arco.)*. The instruction *Str. pizz.* is written below the bass staff.

Third system of the musical score. It consists of a grand staff with treble and bass clefs. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *f*.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *mp*.

Fifth system of the musical score. It consists of a grand staff with treble and bass clefs. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *dim.*

First system of musical notation. The upper staff contains a complex melodic line with many beamed notes. The lower staff provides a harmonic accompaniment. Dynamics include *cres.*, *f*, and *p*. Instrumentation includes Clarinet, Bassoon, and Horns.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active accompaniment. Dynamics include *f* and *Str.* (string accents).

Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff is dense with accompaniment. Dynamics include *mp*, *ff*, and *p*. Instrumentation includes Flute, Oboe, Bassoon, and Horns.

Fourth system of musical notation. The upper staff features a melodic line with a *pizz.* (pizzicato) marking. The lower staff has a steady accompaniment. Dynamics include *mf*. Instrumentation includes Violin, Bassoon, Clarinet, and Viola.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. Dynamics include *Ped.* (pedal) and *Str.* (string accents).



Fl. con Sva.  
Trombe.  
Ped. \*

This system shows the first two staves of a musical score. The upper staff features a flute with a piccolo (Fl. con Sva.) playing a melodic line with sixteenth-note patterns. The lower staff features a trombone (Trombe.) playing a bass line with dotted rhythms. A piano pedal (Ped.) is indicated with an asterisk (\*).

Str.  
VI. Ob.  
Viola. Fag.  
dim. p

This system continues the musical score. The upper staff features strings (Str.) and a viola/oboe (VI. Ob.) playing a melodic line. The lower staff features a viola and bassoon (Viola. Fag.) playing a bass line. Dynamics include *dim.* (diminuendo) and *p* (piano).

ral - - len - - tan - - do.  
VI.  
Clar.

This system features a tempo change indicated by the text *ral - - len - - tan - - do.* The upper staff has a rest. The lower staff features a viola (VI.) and a clarinet (Clar.) playing melodic lines.

a tempo.  
p  
cres.

This system features a tempo change to *a tempo.* The upper staff has a rest. The lower staff features a piano (*p*) and a crescendo (*cres.*) in the bass line.

sf sf ff

This system features a piano (*p*) and a crescendo (*cres.*) in the bass line. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

First system of piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of piano score. The right hand continues with a similar sixteenth-note texture. The left hand includes a first finger fingering ('I') and a pedal marking ('Ped.') with an asterisk (\*).

Third system of piano score. The right hand has a more melodic line with some grace notes. The left hand continues with a dense accompaniment.

First system of the orchestral score. It includes parts for Clarinet (Clar. Cor.), Trombone (Trombe), Clarinet (Clar.), Flute (Fl.), Violoncello and Double Bass (Vc. Fag.), and Horn (Cor.). Dynamic markings include *mf* and *p*.

Fourth system of piano score. The right hand features a *ff* (fortissimo) dynamic marking. The left hand continues with a steady accompaniment. The word 'cres - cen - do.' is written above the right hand.

*dim - in.*

*Ped.* *sf* *Tromba.*

This system shows the piano accompaniment and Tromba part. The piano part features a complex rhythmic pattern with many sixteenth notes. The Tromba part has a few notes, including a dynamic marking of *sf* (sforzando) and a star symbol.

Clar. *p* Cor. *p* Fag. *p* Str. Pizz.

This system contains parts for Clarinet, Cor Anglais, Bassoon, and Strings. The Clarinet part has a dynamic marking of *p*. The Cor Anglais part has a dynamic marking of *p*. The Bassoon part has a dynamic marking of *p*. The Strings part has a dynamic marking of *p* and a *pizz.* (pizzicato) marking.

Str.

This system shows the string part with a dynamic marking of *p* and a *Str.* marking.

I.H. *p* *cres.* *compassione.*

This system shows the Horns (I.H.) and Piano parts. The Horns part has a dynamic marking of *p*. The Piano part has a dynamic marking of *p* and a *cres.* (crescendo) marking. The word *compassione.* is written above the piano part.

*dim - - in - u - endo.* *pp*

This system shows the piano part with a dynamic marking of *pp* (pianissimo) and a *dim - - in - u - endo.* marking.

*cres. molto.* *L ff*

*mp*

*ff*

*Ped.* *\* Ped.* *rall.* *ff*

*Andante Maestoso.* ♩ = 63. *ff sempre.* *Ped.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a complex, ascending melodic line with many beamed notes. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system. A *Ped.* (pedal) marking is present below the bass clef staff.

Third system of musical notation. The treble clef part includes a *Sva.* (Sustained) marking above a series of notes. The bass clef part features triplets and other rhythmic patterns. Performance instructions *poco a poco accel.* are written above the bass clef staff.

Fourth system of musical notation. It begins with a *ff* (fortissimo) dynamic marking. The tempo is marked *Allo. Molto Assai.* with a quarter note equal to 156 (♩ = 156). The system shows a change in the bass clef part's rhythm.

Fifth system of musical notation, the final system on the page. It concludes with a *Ped.* marking and an asterisk (\*) at the end of the piece.

# No. 1. Chorus of Huntsmen and Retainers.

"To the field, to the hunt!"

*Early morning. The Court-yard of Don Munio's castle.*

*Allegro molto con Brio.* ♩ = 138.

Accompaniment.

*cres - cen - - } do. al. - - - ff*

Ped. \*

Ped. \* Ped. \* Ped.

*p ff*

1st. TENOR.

2nd. TENOR.

1st. BASS.

2nd. BASS.

*ff con spirito.*

To the field, to the hunt, ye men one and

*mf*

all! With ro - sy tint be - hold the East is gleam - - -

*mf*

*p*

*ff*

ing! Soon Au - ro - ra's bright rays on our weap - ons will fall,

*ff*

*f sf p cres.*

A No bat - tle, no feud doth to-day on us

*f p Ped. \* Ped. \**

*Ped. \**

call. To the field! to the

*cres.* *f*

*p*

*Ped.* \* *Ped.* *Ped.* *Ped.* \* *Ped.* \*

hunt, then, ye brave warriors all! No time now for sloth or for

*cres.* *sf* *sf*

*dim.* *mf*

dream - - ing! B Ere the rays of the sun shall dis-

*dim.* *tr* *tr* *Wind Ist.* *p* *sf* *sf* *staccato.* *mf*



*cres.* *ff*

pel the night-dew From his couch the noble stag a - wak' - ning, With steed and with hound will we

*cres.* *Well accented.*

*cres.* *ff sf sf*

keep him in view, Till he fall a fair prizeto our arrow so true; To horse, then! to

*sf sf sf sf sf* *Ped.* \*

horse! ere is gone the nightdew. To the field, to the hunt we are hast' - - ning.

*Ped.* ... \* *p* *sf Trombe.* *Ped.* \*

First system of piano introduction. Treble and bass staves. Pedal markings: Ped., Ped. #.

Second system of piano introduction. Treble and bass staves. Dynamics: p, ff. Pedal marking: Ped. #.

Vocal entry, first system. Treble and bass staves. Dynamics: ff. Lyric: Or if, midst the chase, we chance on the

Third system of piano accompaniment. Treble and bass staves.

Vocal entry, second system. Treble and bass staves. Dynamics: mf. Lyric: foe, Should near us the Mos - lem be hid

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: p.

*ff*

ing, Of strong arms and sharp swords make we here goodly show ;

*ff*

*f sf p cres.*

In the dust shall the in - fidel, the in - fidel host be laid

*f*

*Ped. \**

low. Through God, and our

*cres. f p*

*Ped. \* Ped. \* Ped. \**

lead - er who dreads not the foe, All danger and fear thus de-

rid - - ing. To horse! then to horse! ere is

gone the nightdew, While with ro-sy tints the East is gleam-ing. Soon Au-ro-ra's bright rays on our

*cres.* *sf* *sf*

*dim.* *mf*

*p* *sf* *sf* *mf*

*cres.* *ff* *sf* *sf*

*tr* *Wind Ist.*

weapons shall fall. No bat - tle, no feud doth to-day on us call, No time, no

*energico.*

time now, no time now for sloth or for dream - ing. To the

*p*  
Trombe.

field! to the field! . . . . .

*f* *Ped.* *ff* *Ped.* *accelerando.*

# No. 2. Recitative and Aria. "Within my chamber."

The castle of Don Munio. Sunset. Donna Maria alone in her chamber.

*Andante con Moto.* ♩ = 76.

Accompaniment.

Cornl.

pizz. p

Vcello. Fag. *mf*

Ped. \*

Donna Maria. RECIT. *Lento.*

Within my chamber,

Str. *pp*

*tempo.*

wrapt in silent musing, Opprest with loneliness, I sit for-lorn.

Ob.

Now slowly sinks the sun towards the glowing West.

Str. *pp*

Cor. Fag.

RECIT.

Tempo.

The shadows lengthen, and the birds fly home.

*colla voce.*

Str. L. H.

*Andante Patetico.* ♩ = 68.

Fl.

*mf*

*pizz.* \* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*con dolore.*

heart! my

Clar.

*dim.*

*sf* *sf* *p* *tr.* *pp*

Viola.

*Ped.*

heart! ex-pand . . . thy pin - ions, and like . . . the birds, soar

Fl.

Cor.

far . . . a - way! . . . Not here, not here, not here are thy do -

*Ped.* *Ped.* \*

min - ions, But near thy lord, . . . there wouldst thou stay.

*Vcello.* *poco cres.* *Str. cres.* *Ped.* \*

*mf*  
O ab - sence,

*Ciar. Ob.* *f* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

ab - sence! source of sor - row, To her thus doom'd to watch, to

*poco. rall.* *pp*



watch and wait, None can fore-tell how-e'er . . . the

*fp* Cor.

mor-row, With joy . . . or grief may change our state, With

*pp*

joy . . . or grief . . . may change . . . . . our state, . . . . .

*fp* *rall.* Clar. *Ped.*

*a tempo.*

*cres.* *cres.* *molto accel. sf*

*Ped.*

RECIT. *Vivace.*

But why should I thus gloomy ponder? Will not a gracious Heav'n pro-

*f.*

- tect? Hath not my lord full oft returned,

*mf* Wind Inst. *pizz. Str.* *p*

after repeated ab - sence? Then

*lento.* *Vivace. f* *Sf*

cheer thee, my heart, Why should'st thou repine? To the field the brave warrior must

*p* *Allegro ma non Troppo.* ♩ = 116. Clar

go! And pa-tient-ly wait-ing, Seek not to di-vine what the

fu-ture shall speed-i-ly show, Then cheer thee, my heart, Why

*Ped.* *sf* *p*

should'st thou repine? To the field the brave warrior must go! And

*f* *Ped.* \*

pa-tient-ly waiting, seek not to divine What the future shall speed-i-ly

*p* *colla voce.*

*declamando.*

show. In chiv - al - rous

*f* *Sf* *Ped.* *dim.* *p* \*

*Ped.* \*

bearing, In knight - ly ad - dress, What war - rior more

Vcello. Cor. Fag.

hon - ors, more hon - ors can claim! All - power - ful in

Ob. Clar. Fag.

*mf* *Ped.* *fp*

combat, most kind in distress, O my liege! my

*fp* *dim.* *pp* *Str.*

liege! how I cher - ish thy fame! Then banish the thought, my

Cor. > >

own no-ble Knight, Shall re-turn in despite of the foe, What

*f*

*Ped.* \*

joy when a - far his lov'd form greets my sight, And his bugles, his bu - gles their

wel-come shall blow! What joy, what joy, what joy, . . . when his

*cres. ed. accel.* *ff poco. rall.*

*mf* *cres. ed. accel.* *Sf* *rall.* *p*

*Ped.* *Ped.* *Ped.* \* > > > \*

*a tempo.*

bugles their welcome shall blow, What joy, what

*a tempo.* *cres - cen - do.*

Ped.

*rallent. a piacere.*

joy, what joy, . . . when his bu - gles, his bu - gles their

*ff* *Ped.* \* *p*

Ped. \*

wel - come shall blow!

*ff* *Vivace.*

*Ped.* \* *Ped.* *Ped.* \*

*sf* *Ped.*

No. 3. a. The Responses. b. Recitative and Arietta.

"The Night hath fallen round us."

*EVENING.* Close of Vesper service in the chapel of the castle. Escobedo, the chaplain, with the women, and such retainers as have not followed Don Munio on his expedition.

*Andante Sostenuto.* ♩ = 68.

*Accompaniment.*

*p* Strings sul G. *cres.* *f*

*p* L.H. R.H. *Sempre cres.* *Sva.* *cres. ed accel.* *Ped.*

*f* *dim - - in - u - en - do.* *Organ ad lib.* *p* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

*ff* Escobedo. *Solo.* TONE VIII. GREGORIAN. 3

Glo - ri - a Pa - tri et Fi - li - o, Et Spi - ri - tu - i Sanc - -

*Allegro.* ♩ = 106. *f* *Str.* *p* *Pizz.*

SOPRANO.

*ff*

Si - cut e - rat, in prin - cip - i - o, et nunc et semper; et in

ALTO.

TENOR.

*ff*

Si - cut e - rat, in prin - cip - i - o, et nunc et semper; et in

BASS.

CHORUS.

*ff*

to!

Escobedo.

*ff*

Do - mi - nus vo -



*p* *dim.* *p*

Et cum Spi - ri - tu tu - o!

*p* *dim.* *p*

*p* *dim.* *p* A

Et cum Spi - ri - tu tu - o!

CHO.

bis-cum!

*p* *Andante sostenuto.*

Trombe,  
Corni,  
Trombone.

ORGAN.

*pp*

Timp.

Escobedo. *Recit.*

*rall.* The

*cres.*

*con solennita.*

Recit.

night hath fallen round us; We have prayed for our good lord and la - dy;

*p* *pizz.* *arco.*

Yet ere we part, as is most meet and right, and as enjoined by Holy

*tr* *sf*

*a tempo.*

Church, our voices let us raise in Vesper-song, in Ves - - per-rall. *colla voce.*

*Fl. Clar. Fag. Cor.* *mf* *pp* *Str.*

*a tempo.*

*Allegretto Moderato.* ♩ = 72.

song!

*Cor. Solo.* *mf* *p* *cres.*

*dim.* *p*

*mf*

All other tho'ts forsake, Let each his station take, Let ho-ly song awake in

ac - - cents sweet. To her . . let praise be giv - - en,

*p* *cres.* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

Who . . for our sins hath striv - en, Who, that we . . . for-

*p*

giv - - en, Doth plead, doth plead for us. To

*p* *Fag.* *mf* *cres.* *B*

*Ped.* \*

her.... let praise be giv'n, Who... for our sins hath striv'n, Who, that we be forgiv'n, Doth

*p* *molto rallent.*

plead.... for us,.... Doth plead.... for us,.... A - - ve, A - - ve Ma-

*p* *cres. poco a poco.* *ff* *rall. colla voce.*

*Fed.*

ri - - - a! A - ve Ma - ri - - - a!

*p* *pp* *mf*

2 1 3 1

*cres.* *dim.* *pp*

No. 4. Chorus. "Ave Maria."

Andante con moto.

SOPRANO. *pp*  
A - - ve Ma-ri - a!

ALTO.  
*pp*

TENOR.  
*pp*  
A : - - - ve Ma-

BASS.  
*pp*

Andante con moto. ♩ = 66.

*mf* Str. *dim.* *p* Ob., Clar. *mf* *pp*

full of grace, Moth - er of sorrows, bow thine ear; Withhold not thou thy

ri - a! Moth - er of sorrows, bow thine ear; Withhold not thou thy

A - - - ve Ma-ri - a!

*Ped.* \*

kindly face, Our supplications deign to hear, A - - - -

hear, our supplications deign to hear, A - -

kindly face, Our supplications deign to hear, A - - ve, A - -

A - ve, A - - - -

*cres.* *dim.*

*dim.* *p* *p*

ve, A - - ve Ma - ri - - - a! Bene - dic - ta! blessed maid!

*p*

ve, A - ve Ma - ri - - - a! A

*dim.*

ve, A - - ve Ma - ri - - - a!

Fl. Ob.

*Ped.* \* *Ped.* \*

*mf* Chosen of women, fair and pure ; *p* Support our hearts when sore dismayed,

*mf* *p*

Sup-port our hearts when sore dismayed,

*Ped.* \*

*Ped.* \*

*cres - - cen - do.* *ff* *dim.* *p*

Let not the world our souls al - lure, A - - ve, A - - ve Ma-

*cres - - cen - do.* *ff* *dim.* *p*

Let not the world our souls al - lure, A - - ve, A - - - - ve Ma-

*Sempre. cres - - cen - do.* *ff* *dim.* *p.*

*mf*

ri - a, Et Be-ne-

- - - ve Ma-ri - a!

ri - a! B

Fl. Ob.

*p* *mf*

*Ped.* \* *Ped.* \* *Ped.* \*

dic - - - tus! wond'rous birth of Christ, our Lord, of Virgin pure! Through

*mf*

Et Benedictus!

*f* *dim.* *p*

Et Benedictus! wond'rous birth of Christ, our Lord, of Virgin pure! Through

*mf* *f* *dim.* *p*

*sf* *dim.*

*f* *dim.*



*cres.* *f*

Him, sal - va - tion came to earth, Thro' thee, His aid is ev - er sure, A -

*cres.* *f*

sure, Thro' thee his aid is ever

Him, sal - va - tion came to earth, Thro' thee, His aid is ev - er sure, A -

*f*

A - ve,

*Ped.* \*

*p*

ve, A - - ve, Ma - ri - - - a!

*p*

sure, A - - ve, A - - ve Ma - ri - - - a!

*p*

ve! A - - ve! A - - ve Ma - ri - - - a!

*p*

A - - - - - ve! A - - - - - ve Ma - ri - - - - a!

*dim.* *p*

*pp*

When the hour of death shall come,

*pp*

When the hour of death shall come,

*mf* *sf* *pp* *sf*

In ho-ra mor - - tis, . . . . mortis nos - trae, in hora, in ho - ra

*mf* *sf* *pp* *sf*

Cor. Clar. Str. *sf*

Vcell., Fag. Timp. Ped. \*

*pp*

Our troub - - les past, O pray for us, that by the

*pp*

Our troub - - les past, O pray for us, that by the

*pp*

mor - tis, . . . . mortis nos - trae.

*pp* *pp* *pizz.*

Cor. Fag. Str. *pizz.*

Timp.

power of grace we may be saved at last, *f* O - - - ra!

power of grace we may be saved at last, *f* O - - - ra!

last, . . . O-ra pro no - - - bis,

*mf* *cres.*

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics in Latin. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns and dynamic markings. The key signature has three flats, and the time signature is 4/4.

*ff* O - - - ra pro no-bis, pec-ca-to - ri-bus, *mf* O - - - ra!

*ff* O - - - ra pro no-bis, pec-ca-to - ri-bus, *mf* O - - - ra!

*ff* *sf* *mf*

Detailed description: This system continues the vocal and piano parts. It features two vocal entries with lyrics. The piano accompaniment continues with dynamic markings such as *ff*, *sf*, and *mf*. The musical notation includes various ornaments and phrasing slurs. The overall texture is dense and dramatic.

*dim.* *p* *f*

O - - ra pro no - - - bis! O - - - ra pro

ra! O - - ra pro no - - bis.

*dim.* *p* *f*

O - - ra pro no - - - bis! O - ra pro

*dim.* *p* *f*

no - bis, O - - ra pro no - - bis, pro

*p*

no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca -

*p*

no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca -

*sf* *sf* *p*

no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca -

*sf* *sf* *p* Wind Inst.

to - - ri - bus, O - - - - ra!

to - - ri - bus, O - ra pro no - - - - bis, pro no-bis

O - - - - ra!

*Str.*

*p*

*pp*  
O - - - - ra!

*pp*  
O - - - - ra!

*pp*  
O - - - - ra!

*pp*  
O - - - - ra!

*pp*

*pizz.*

*Cor.*

*Ped.*

\*

No. 5. Recit. and Aria. "In the woods at early morn."

Morning in the Forest. Don Munio alone.

Allegro Moderato. ♩ = 100. Fl. Ob. Clar.

Accompaniment.

Cornet. *mf* *p* *mf*

Ped. \* Ped. \*

Recit.

In circle

L.H. *p*

Ped. \*

Tempo.

wide, forth have I sent my vas-sals all.

Aroused by loud halloh

*sf* *mf* *Str.*

Recit.

and blast of horn,

ere long the frighted stag hither his flight will

*p* Trombe. Cor. Clar. *Str.*

wend ; While 'neath this leafy covert will I take my stand, ex -

*sf* *mf* *p*

*Allegro non troppo.*

pectant waiting, till the game ap-pear.

*f*

In the woods . . . . . at ear-ly morn, sweet re-

*p*

sound . . . the forest voi - ces, Nature seems . . . . . again new

born, and the heart . . . . of man re - joi - ces, re -

This system contains the first two staves of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "born, and the heart . . . . of man re - joi - ces, re -".

*rall.*  
joi - ces! How the for - - est odors sweet Breathe their

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "joi - ces! How the for - - est odors sweet Breathe their". A *rall.* (rallentando) marking is present above the vocal line. The piano accompaniment includes a *p* (piano) dynamic marking.

perfumes on the air. Blest in - - fluence! thee my  
*con espress.*

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "perfumes on the air. Blest in - - fluence! thee my". A *con espress.* (con espressione) marking is present above the vocal line. The piano accompaniment includes a *f* (forte) dynamic marking, a *Ped.* (pedal) marking with an asterisk, a *dim* (diminuendo) marking, and a *Str.* (string) marking. The right hand (R.H.) of the piano part is also indicated.

soul . . . . doth greet. Sooth - er of sor - row and of

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics: "soul . . . . doth greet. Sooth - er of sor - row and of". The piano accompaniment includes a *Fag.* (Fagotto) and *Cor. Fag. Clar.* (Cornetto, Fagotto, Clarinet) marking.



care, Sooth - er of sorrow and of care! Then how

fl. ob. *f*

Str. *Ped.* \*

sweet . . . at early morn when re-sound . . the woodland voices, Nature

Fl. Ob. 1 *mf*

Cor. > *mf*

seems . . . again new born, . and the heart of man, the heart of man re-joy - - -

*rall.*

*f* *colla voce.* *sf* *sf*

ces. A

*ff* *a tempo.* *sf*

*Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.*

*f*

Strong of arm . . . . . and cool of nerve must the

*p*

The first system of music consists of three staves. The top staff is a vocal line in bass clef, starting with a rest followed by a melodic phrase. The middle staff is the piano accompaniment in treble clef, featuring a dense, rhythmic pattern of chords. The bottom staff is the piano accompaniment in bass clef, providing harmonic support with a steady bass line.

trus - - - ty warrior be! Huntsman! thou too must not

The second system continues the musical piece. The vocal line in the top staff has a rest followed by the lyrics. The piano accompaniment in the middle and bottom staves maintains the rhythmic texture established in the first system.

swerve, When the game . . . approacheth thee, when the

The third system shows the vocal line with a rest and the lyrics. The piano accompaniment continues with its characteristic rhythmic accompaniment.

game . . approacheth thee! *p* Worthy then . of knightly skill is the

The fourth system concludes the page. The vocal line has a rest and the lyrics. The piano accompaniment in the middle and bottom staves features a *p* dynamic marking and ends with a final chord.

*cres.* *f*

sport the woods can show, When peals the horn from cliff and

*fp*

hill, and Echo an - - - swers faint below. Echo

*fp* *fp* *p* *f*

answers, Echo answers,

*Fl. Clar. Ob.* *pp* *Str.* *mf* *pp*

*p poco rall.* *f*

faint . . . . . be - low, Then how

*poco rall.*

Detailed description of the musical score: The score is for page 57 and consists of four systems. The first system includes a vocal line starting with 'sport the woods can show, When peals the horn from cliff and' and piano accompaniment. Dynamics include *cres.*, *f*, and *fp*. The second system continues the vocal line with 'hill, and Echo an - - - swers faint below. Echo' and piano accompaniment. Dynamics include *fp*, *fp*, *p*, and *f*. The third system features a vocal line with 'answers, Echo answers,' and piano accompaniment. Dynamics include *pp*, *mf*, and *pp*. The fourth system continues with 'faint . . . . . be - low, Then how' and piano accompaniment. Dynamics include *p poco rall.*, *f*, and *poco rall.*. The piano part includes various textures, including chords and arpeggiated figures.

*a tempo.*

sweet . . . at early morn when re-sound . the woodland voices, Nature

*mf* *Tempo.*

*mf*

*rall.*

seems . . . again new born, . and the heart of man, the heart of man re-joy - - -

*Ped.*

\* *rall.*

*colla voce.*

*ces.*

*ff* *a tempo.*

*sf*

*Ped.*

\* *Ped.*

*Ped. Ped. Ped. Ped*

*ff* *accel.*

*Ped.*

\* *Ped.*

\*

## No. 6. Recit. "But hark! what distant sounds!"

*(The approach of the Moors.)*Don Munio. *p* RECIT. *Moderato.*

Accompaniment.

*Tempo di Marcia* = 100. But hark! what distant sounds of

Clar. Cor. Trombe. Fag.

*p* RECIT.

*Tempo.*

music fall on my wond'ring ear!

*mf* *Tempo.* Cor.

Str.

RECIT. *Agitato e cres.*

In yonder vale, behold a cav-al-cade approaching, and women too among the

RECIT. *p* *sf*

*Tempo.* RECIT.

train, all gaily deck'd as for a wedding feast! No hostile purpose can their

*p* *mf* *fp* A

footsteps guide, while yet their glitt'ring garb proclaims the Mos - lem! Ha! my good

*fp* *fp* *fp* *fp*

*tempo.*

sword! here shalt thou win most noble boo-ty, and a lord - ly ransom:

*tempo.*

*p*

Sound, bugle, sound! Sound, bugle, sound! with gladsome news, my

*f* *Trombe,* *colla voce.* *p*

*rall.*

vassals to re - call!

*f* *Tromba,* *ral - len - tan - do* *Ped.*

# No. 7. CHORUS. "Birds! gaily singing o'er us."

(Female Voices.)

*Females of the Moorish cavalcade, singing as they journey.*

*Moderato quasi marcia.* ♩ = 96.

*Accompaniment.*

*p* *cres.*  
*Ped. Ped. \* sempre. Ped.*

*mf*  
*Ped. \**

*mf* SOPRANO 1mo.  
 Birds gai - ly singing o'er us,

*mf* SOPRANO 2do,  
 Birds gai - ly singing o'er us,

ALTO.  
 Birds gai - ly singing

*Ped. sempre. Ped.*

Haste on . . . the path before us, Raising . . . the joyous chorus, In

Haste on . . . the path before us, Raising . . . the joyous chorus, In

o'er us, Haste on . . . the path before us, Rais - ing the cho - rus in

*Sva.*

praise, in praise of Love! Ere fall the shades of night.

praise, in praise of Love! Ere fall the shades of night.

*A* *p*

*A* *Sva.*

*Ob.* *Trombe. Cor.* *Piccolo. Clar.* *Ped.* \*



O may the marriage rite, Two faithful hearts unite, Sing praise to

O may the marriage rite, Two faithful hearts unite, Sing praise to

*Sva.* *trz* *sf*

*Ped.* \*

*Ped.\* Ped.*

## B

Love. O may . . kind Heav'n defend,

Love, O may . . kind Heav'n defend,

O may . . . kind Heav'n defend, Un - - til . . . our

*f* *Sva.* *Sva.* *Sva.*

*B*

Un - til . . . our journey's end, Free - ly . . . our songs we spend, In

Un - til . . . our journey's end, Free - ly our songs we spend, In

journey's end, Free - - ly our songs we spend, our songs we spend, In

*Sva.* *Sva.*

praise of Love! Thus, safe from ev'ry

praise of Love! Thus, safe from ev'ry

praise of Love!

*f* *f* *f*

ill, Our good lord Aba - dil— In peace shall journey

ill, Our good lord Aba - dil— In peace shall journey

Thus, safe from ev'-ry ill, Our good lord Ab - a - dil, in peace shall journey

The first system of the musical score consists of three vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' in the first piano staff.

still, and win the prize, . . . and win the prize, . . shall journey still, and win the

still, and win the prize, shall journey still, . . . . . shall journey still, and win . . .

still, and win the prize, . . . . . in peace shall journey still, . . . . . and win the

The second system continues the musical score with three vocal staves and two piano staves. The piano part includes a section marked 'L. H.' (Left Hand) and two instances of 'Ped.' (Pedal) with asterisks, indicating where the sustain pedal should be used.

prize, and win the prize!

... the prize, and win ... the prize!

prize, and win the prize!

*Ped.* \*

*tr*

R.H.

*dim e rallent.* *p*

*Ped.* \* *\* Ped.* \*

## No. 8. Chorus. "Down with the Moslem!"

*Don Munio's Retainers make their appearance from all sides, surrounding the Moors.**Allegro con Fuoco.* ♩ = 120.

Accompaniment.

*p* *cres.* *sem - pre*  
Timp.

TENOR. *sf* Don Munio's Retainers.*molto energico.*

Down, aye! Down with the Moslem, the ha-ted, detest-ed! No

BASS. *sf*

*cres - cen - do.* *sf* *sf* *sf* *sf*

long - er shall thus our fair land be infest - ed! On warriors all! Draw the

*sf*

2nd. TENOR.  
sword! bend the bow! For God and Castile! See yon - der the foe! See

This block contains the musical score for the 2nd Tenor and piano accompaniment. The Tenor part is written on a single staff in G major, with lyrics: "sword! bend the bow! For God and Castile! See yon - der the foe! See". The piano accompaniment consists of two staves (treble and bass clef) with a complex, rhythmic accompaniment. The key signature has one sharp (F#).

*f* SOPRANO.  
THE MOORISH WOMEN. Woe! Woe! ut - - ter woe!

ALTO.  
A

yonder the foe, . . . See yonder the foe!

*poco dim.*

This block contains the musical score for the Soprano and Alto parts, along with piano accompaniment. The Soprano part is written on a single staff with lyrics: "THE MOORISH WOMEN. Woe! Woe! ut - - ter woe!". The Alto part is written on a single staff with the letter "A" below it. The piano accompaniment consists of two staves (treble and bass clef) with a complex, rhythmic accompaniment. The key signature has one sharp (F#). The instruction "poco dim." is written below the piano part.

*mf*

our jour - ney de-tect - ed; By blood - thirsty men is our

*mf*

*sf* *p*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "our jour - ney de-tect - ed; By blood - thirsty men is our". The bottom two staves are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings *sf* and *p*. There are also some triplet markings in the piano part.

progress arrest - - - - ed! All the

*p*

*p*

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The lyrics are "progress arrest - - - - ed! All the". The bottom two staves are piano accompaniment in bass clef. The piano part continues with a rhythmic pattern of eighth notes and chords, with dynamic markings *p*. There are also some triplet markings in the piano part.

hopes, fond - ly raised, in the dust are laid low, And

*p*

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The lyrics are "hopes, fond - ly raised, in the dust are laid low, And". The bottom two staves are piano accompaniment in bass clef. The piano part continues with a rhythmic pattern of eighth notes and chords, with dynamic markings *p*. There are also some triplet markings in the piano part.

*cres.*

*ff*

cap-tives are we to our bit - terest, bit - ter-est foe!

Woe! Woe!

*cres.*

*Constanza, with Alto ad lib.*

**B**

The Retainers.

Down with the Moslem! the hated, de-est-ed! No

*Abadil, ad lib.*

Woe! ut-ter

*Don Munio, ad lib.*

**B**

Cap - tured the Mos - lem!

the hat - ed, detested! The

*cres.*

*sf*

*sf*

*ff*

*Ped.*

*mf*

ut - ter woe!

Our jour - ney de - tect - ed;

By blood-thirsty men is our

longer shall thus our fair land be in - fest - ed!

woe!.....

Our progress ar-rest

spoil it is ours, by our good swords arrest - ed!

*mf*



pro-gress ar-rest - ed! Captives are we, aye! captives are we to our  
 Captives are we to our bit - ter - est foe, to our  
 On, warriors all! Draw the sword! bend the bow! For God and Castile! . . . . .  
 For God and Castile! See  
 ed! Captives are we to our bit - ter - est  
 We war not with women, Each weapon lay low! What rejoic-ing at

bit-terest, bit - terest foe, our bit - terest foe, our bit-ter-est foe! . . . . . Sur -  
 bit-terest, bit - terest foe,  
 See yonder the foe, . . . . . See yonder, see yonder the foe! . . . . . Sur -  
 yonder the foe, See yonder the foe, . . . . . See yonder the foe! . . . . . Sur -  
 foe! Our bit-terest foe! Sur -  
 home when this booty we show, . . . this booty we show! . . . . . Sur -

*Allegro Furioso Assai.**sempre. ff*round - ed, con-found-ed, No suc - cor, no res - cue, To whom can *we* turn, to

Abadil with Tenor ad lib.

round - ed, con-found-ed, No suc - cor, no res - cue, To whom can *they* turn, to

Don Munio with Bass ad lib,

*Allegro Furioso Assai.*  $\text{♩} = 80.$ *sempre. ff*whom can *we* turn? Sur-round-ed, confounded, No suc - cor, no res - cue; towhom can *they* turn! Sur-round-ed, confounded, No suc - cor, no res - cue; to

Ped.

\*

whom, to whom, to whom can we

whom, to whom, to whom can they

*Ped.* \* *Ped.*

Detailed description: This system contains the first two vocal phrases. The top two staves are for the vocal line, with lyrics 'whom, to whom, to whom can we' and 'whom, to whom, to whom can they'. The piano accompaniment consists of a right-hand part with triplet eighth-note patterns and a left-hand part with chords and a bass line. Pedal markings and an asterisk are present in the piano part.

turn? To whom can we turn?

turn? To whom can they turn?

Vln. col Piccolo.

Detailed description: This system contains the second two vocal phrases. The top two staves are for the vocal line, with lyrics 'turn? To whom can we turn?' and 'turn? To whom can they turn?'. The piano accompaniment continues with similar patterns to the first system. A 'Vln. col Piccolo.' marking is present in the piano part.

*sf* To whom can we turn? To whom can we  
*sf* To whom can they turn? To whom can they

The first system of the score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "To whom can we turn? To whom can we" on the first line and "To whom can they turn? To whom can they" on the second line. The notes are marked with a forte dynamic (*sf*). The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. The piano part features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand.

turn? . . . . .  
turn? . . . . .

*8va*  
*Ped.*

The second system of the score consists of five staves. The top two staves are vocal lines in treble clef. The lyrics are: "turn? . . . . ." on the first line and "turn? . . . . ." on the second line. The notes are marked with a forte dynamic (*sf*). The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. The piano part features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. The system concludes with a double bar line and a fermata over the final notes. The piano part includes a marking for *8va* (octave up) and *Ped.* (pedal).

## No. 9. Recit. and Aria, with Male Chorus.

"Unarmed, we yield ourselves."

Abadil.

*The Entreaty.*

Un - armed, we yield ourselves to force of numbers!

*Recitative.*

*f* *dim.*

*Recit.*

*Tempo del No. 8. poco rall. e dim.* But heard I not amid you hostile

*3*

cries, the name, the name of Mu-ni - o?

*a tempo.* *Recit.*

Don Munio.

'Tis even so, The knight who speaks with you is he : What wouldst thou?

*p*

## Abadil.

*Ar.dante non troppo.* ♩ = 69.

Hail, O noble Mu - ni - o!

On me a boon bestow, Known as a gen'rous foe, To

thee I plead, to thee I plead, Do . . not my suit disown,

When once our pur - pose known, In . . . thee I trust a - lone, To

*rall.*

help, to help our need. My name is

*rall. colla voce. pp pp*

*Energico.*

A-badil, of princely line, And this fair maid . . . of e - qual

high descent, To celebrate our marriage at a dis - tant shrine.

*ral - len - tan - do.*

Hith-er had we this day . . . our footsteps bent. A

*pp rall. colla voce. a tempo. mf*

*f*

Take all our gold, our jewels rich and rare, The

*rall.* *a tempo.* *p*

ransom of a Prince! . . . Aye, ask for more! But let not

*poco. cres.* *p*

fell dis-hon - - or have a share, In what sad Fate may

*fp* *dim.* *pp*

have for us in store, may have for us in store!

*pp* *poco rall.*



*Tempo 1 mo.*

Then, O no-ble Mu - ni - o! On me a boon bestow,

TENORS 1 & 2.  
*ppp Staccato.*  
The bride is pass - ing fair, Wit - ness her great de - spair,

*ppp* BASS 1.  
The bride is pass - ing fair, Wit - ness her great de - spair,

BASS 2.  
*ppp Staccato.*  
*Don Munio's Retainers whispering together.*  
*Tempo 1 mo.*

Be . . . thou a gen'-rous foe, To thee I plead, to

List to the war-rior's tale, list to the

List to the war-rior's tale, list to the

thee I plead, Do . . . not our suit disown, Now that our  
 tale! The sto - ry seem - eth true, What will Don  
 tale! The sto - ry seem - eth true, What will Don

*fl.*  
*sempre piano.*

pur - - pose known, In . . . thee we trust alone, To  
 Mu - nio do? Can aught a - vail?  
 Mu - nio do? Can aught a - vail?

*cres.*

help, . . . . to help, . . . . to help . . . . our

*cres.* *mf*

Can aught avail? Can aught avail? Can aught

*cres.* *mf*

Can aught avail? Can aught avail? Can aught

*cres.* *mf*

*Ped.* \* *Ped.* \* *Ped.* \*

need.

a - vail? a - vail?

*mf* *p*

## No. 10. Recit. and Intermezzo. "Now God forbid."

*The Ransom.**Allegro Moderato.* ♩ = 104.

Accompagniment.

*mf* Trombe. *f* > > > >

Ped. \*

Don Munio.

RECIT.

*Tempo.*

Now God for - bid, that I, a Christian knight, two loving

RECIT. *tempo.*

RECIT.

hearts should force asunder, Tho' with no hos-tile purpose ye have

RECIT.

*tempo.*

come, But yet, as Mos - lems, captives of my sword, Hear

*fp* *tempo.* Tromba.

RECIT.

this, hear this, the ran - - som I will

RECIT. *mf*

*Andante con moto.* ♩ = 76

take. Full fourteen days wi<sup>n</sup> in my cas - - tle gate,

*p*

captive, yet not con-fined . . . shall ye abide with me; But

*sempre piano.*

there your nuptials will we cel - - e - brate, af - ter which time shall

*p*

RECIT.

*f*

ye in - deed go free. Haste, her-ald

*mf* *p* *f*

*tempo.*

haste! un - to my la - - - dy fair,

*p* *tempo.*

RECIT.

*tempo.*

that for our coming she at once pre - pare, at

*sffz* *p*

RECIT.

*rall.*

once . . . . pre - - - pare! . . . . .

*tempo.* *pp*

*Ped.* \*

## No. 11. Chorus. "Praise to Don Munio!"

*The March to the Castle.**Allegro Vivace alla Marcia.* ♩ = 104.

Accompaniment.

*sf sf*  
Tromba. *cres.*  
*Ped. \* Ped. \**

**ff** SOPRANO.

Praise to Don Mu-ni-o! What kindness to his foe, Doth the brave

ALTO.

Praise to Don Mu-ni-o! What kindness to his foe, Doth the brave

**ff**

TENOR.

Praise to Don Mu-ni-o! What kindness to his foe, Doth the brave

BASS.

Praise to Don Mu-ni-o! What kindness to his foe, Doth the brave

**ff** *Ped. \**

A

war - rior show, Let joy, let joy a - bound!

Constanza. (Solo.) *mf*

A - way . . . with

war - rior show, Let joy, let joy a - bound!

A -  
Abadil. (Solo.)

*fp* *pp*

grief and fear! All sor - - rows disappear, Such knight hood we revere, Where'er 'tis

- way . . . with grief and fear! All . . . sorrows disappear, Such knight hood we re-

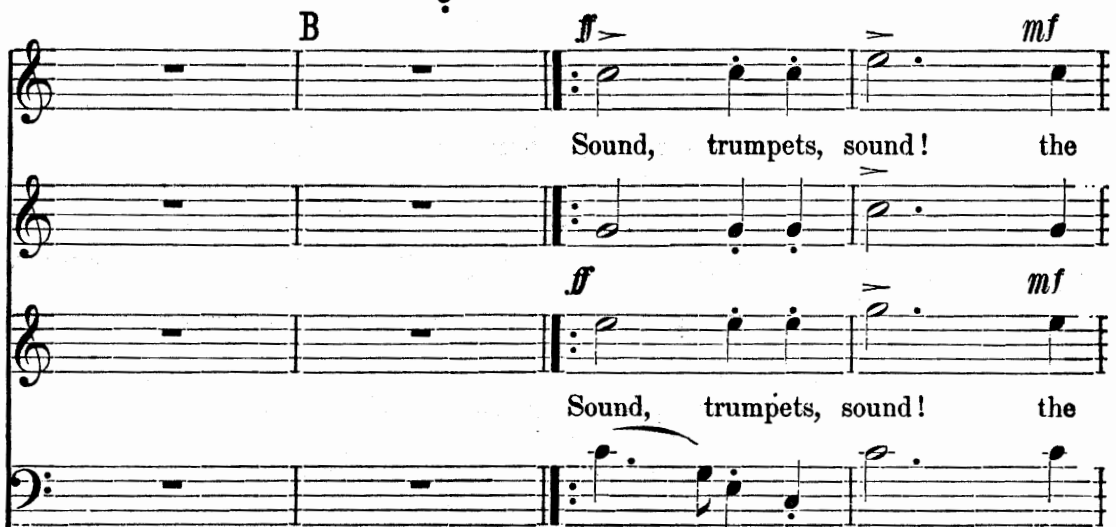




found, where - - e'er, where'er 'tis found!  
- vere, wher - e'er . . . 'tis found!



Trombe.  
*p* *f*



**B** *f* *mf*  
Sound, trumpets, sound! the  
*f* *mf*  
Sound, trumpets, sound! the



**B** *f*  
Ped. Ped. \*  
3

bri - dal train, the bri - dal train pre - ced - - ing, Sound, gen - tle

bri - dal train, the bri - dal train pre - ced - - ing, Sound, gen - tle

bri - - - dal train pre - ced - - ing, Sound, gen - tle

*mf*

lutes! your tale of love, your tale of love re - veal - ing :

lutes! your tale of love, your tale of love re - veal - ing :

lutes! your tale of love, your tale of love re - veal - ing :

*cresc.*

*ff* *mf* *Omit the 2d time.*

Haste on your way! your banners wide, your banners wide displaying,

*ff* *mf* ban - - - ners wide displaying,

Haste on your way! your banners wide, your banners wide displaying, To Hymen's

ban - - - ners wide displaying,

*ff* *mf* *Omit the 2d time.*

*Ped.* \*

*mf* *ff*

To Hymen's feast, to Hymen's feast, let there be no de - lay - ing! Then

*mf* *ff*

feast,..... to Hymen's feast, ..... let there be no de - lay - ing! Then

To Hymen's feast, to Hymen's feast, let there be no de - lay - ing! Then

- play-ing, To Hy - - men's, Hymen's feast let there be no de -

- play-ing, To Hymen's feast, to Hymen's feast let there be no de -

- play-ing, To Hymen's feast, to Hymen's feast let there be no de -

*poco accel.*

- lay-ing, To Hy - - men's feast let there be no . . . de-lay-ing!

- lay-ing, Ah! . . . . to Hymen's feast let there be no . . . de-lay-ing!

- lay-ing, Ah! . . . . to Hymen's feast let there be no . . . de-lay-ing!

*poco accel.*

*poco accel.*

*poco accel.*

*Trombe.*

*ff Poco piu Moto.*

*sf*



Praise to Don Mu - ni - o! What kind - ness to his

*sf*



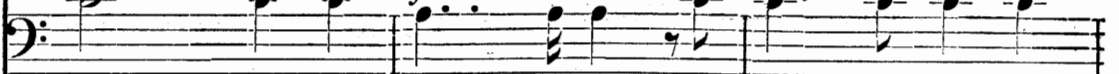
*ff Poco piu Moto.*

*sf*

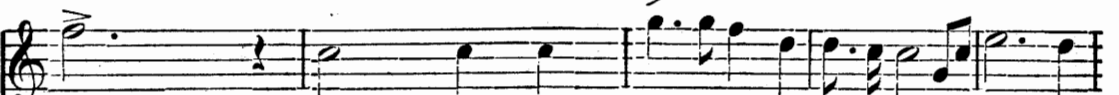


Praise to Don Mu - ni - o! What kind - ness to his

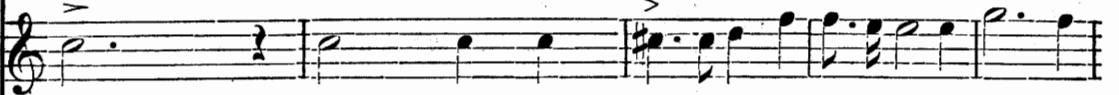
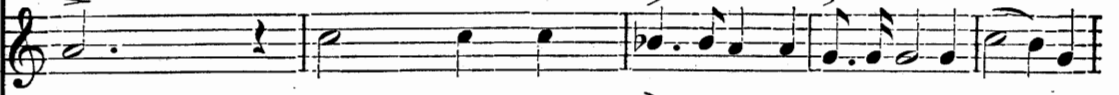
*sf*



*Poco piu Mcto.*



foe, Doth this brave warrior show, Let joy abound, let joy a -



foe, Doth this brave warrior show, Let joy abound, let joy a -



- bound!

- bound!

*mf*

*ff*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* \*

*Ped.* \*

*Sua bassa.*

END OF PART FIRST.

# PART II.

## No. 12. Recitative and Aria.

"The shadows deepen on the castle walls,"

*Lento non Troppo.* ♩ = 60.

Accompiment.

Corni. Fag. *pp*

Strings. *sempre piano.*

Abadil. *Recitative.*

The shadows deepen on the castle walls:

*Tempo.* Clar.

Cor. Fag. *pp*

The night before the nuptials. A terrace of Don Munio's castle. Abadil solus.

*Poco vivo.*

Honored cap - tiv - i - ty draws near its close, Soon will the christian even-song pro-

*Recit.* Str. *sf* *pp*

*lento.*



claim the coming of the night, While on this terrace will I wait to meet my

*lento.* *sf* *pl*

*f*

*agitato e cres.*

love. Pa - tience, O longing heart! Soon is thy trial o'er, and the glad morrow's

*vivace.* *sf* *p* *cres.*

*f*

sun shall see Constan - za thine!

*Poco Animato.* ♩ = 76.

*ff* *p* *Fag.* *Clar.* *Fag.* *Cor.* *Ped.* \*

*dim - e - rallent.*

*dim - e - rallent.*

*Vello.* 3 12



Andante cantabile ♩=80.

95

*espressivo.*

O thou my star! my star in dark'ning night,

*p*

*con Pedale.*

O thou my light! my light to guide my way. My

*cres.* *dim.*

joy, . . . when all around seems bright, My com - fort in the threat' - ning

day. For thee my heart. . . . is ev - er long-ing, With love's own

*mf* *p* *Ped.*

*Ped.* \**Ped.*

grief full sore oppress. I think of thee, and tears come thronging, When thou art

*mf*

present, I am blest. A

Cor. Clar.

*rall.*

*colla voce.* *a Tempo.* *pizz.*

Waft her, o breeze, my tend'rest, tend'rest greeting; I

Cor.

*a tempo.*

hear the chant from chap - - - el near. The hour draws

*mp* *cres.*

*stringendo.* *f* *p*

nigh..... for our glad meet - ing, O come, sweet love,..... I'm waiting here. The hour draws

*poco agitato.* *mf* *p* *cres.*

*rallentando molto. ff*

nigh.... for our glad meet - ing, The hour draws nigh for our glad meeting, O come, O

*ral-len-tan-do molto.*

come..... sweet love, I'm waiting, wait - ing here!

*sf* *p* *Str.* *Cor. Fag.* *Vln. mf* *Tempo.*

*p* *poco. rall.* *dim.* *L.H.*

*Ped.* *Ped.* *Ped.* *Ped.*

No. 13. CHORAL. "Jesu, dulcis memoria."

Moderato.

The Chapel Choir singing the Evening-Hymn.

SOPRANO.

*p* Je - su, how sweet the ve-ry thought, That thou our hearts true joy hast brought;

ALTO.

*p* Je - su, dul - cis me - mo - ri - a, Dans ve - ra cor - dis gau - di - a:

TENOR,

*p* Je - su, how sweet the ve-ry thought, That thou our hearts true joy hast brought;

BASS.

*p* Moderato. ♩ = 82.

ORGAN. OR WITHOUT ACCOMPANIMENT.

*p*

*cres.*

*f*

*dim.*

Hon - ey in sweetness is as naught, To that with which thy presence fraught. Jesu, the hope of

*cres.*

*f*

*dim.*

*Sed su - per mel, et om - ni - a, E - jus dul - cis præ - sen - ti - a. Je - su, spes poe - ni -*

*cres.*

*f*

*dim.*

Hon - ey in sweetness is as naught, To that with which thy presence fraught. Jesu, the hope of

*cres.*

*f*

*dim.*

*cres.*

*cres.*

*dim.*

*cres.*

pen - i - tent ! How free to us thy grace is spent ! Ah ! who can doubt thy kind in - tent, To  
 ten - ti - bus, Quam pi - us es pe - ten - ti - bus ! Quam bonus te quæ - ren - ti - bus. Sed  
 pen - i - tent ! How free to us thy grace is spent ! Ah ! who can doubt thy kind in - tent, To

*f* *mf* *dim.*

A

*mf* *dim.*

souls which thee to seek are bent, To souls which thee to seek are bent ; O Je - su, ev - er -  
 quid in - ve - ni - en - ti - bus, Sed quid in - ve - ni - en - ti - bus ? Sis Je - su, nostram  
 souls which thee to seek are bent, To souls which thee to seek are bent ; O Je - su, ev - er -

*p* *f* *mp*

B

*p* *f* *mp*

*cres.* *mf* *sf*

more with thee, Be our reward thy face to see! And thro' a bright E - ter - ni - ty,

*cres.* *mf* *sf*

gau - di - um, Qui es fu - tu - rus prae - mi - um, Sit nos - tra in te glo - ri - a.

*cres.* *mf* *sf*

more with thee, Be our reward thy face to see! And thro' a bright E - ter - ni - ty,

*f*

Thine shall for aye the glory be, A - men, Amen, Amen, Amen, A - men!

*f*

Per cuncta sem - per sae - cu - la, A - - - - men, A - - - - men, A - men!

*f*

Thine shall for aye the glory be, A - men, A - men, Amen, Amen, A - men!

No. 14. Duet. "Dews of the Summer night."

The Castle Terrace. The Moorish Lovers.

Andante Affetuoso ma con moto. ♩ = 60.

Accompagnement.

pp Clar. Fl. Cor. Cres.

tr

VI. *mf* *f dim.* *pp*

Ped. \* Ped. \*

Constanza.

*p*

Dews of the summer night gently are falling, Kindly the stars look down, look

Abadil.

*p*

Dews of the summer night gently are falling, Kindly the stars look down, look

Str. Pizz.

Cor. sustains. Ve.

*mf*  
down from on high. Hark! in the grove to the nightingale

*mf* *p*  
down from on high. Hark! in the grove to the nightingale calling! We...

Ob., Fag.

call - - - ing! We are a-lone,.... no list'ner is nigh,.... no list' - ner is

..... are alone,.... no list'ner, no list'ner is nigh, We are alone, no list' - ner is

A

nigh!

nigh. *f* Con - stan - za! my loved one! my bride.... on the morrow! Fly

Fl. Clar. Cor.

*mf* *p*

Fag.



swift... fleeting hours till the dawn shall appear! Dispell'd are the clouds which

*mf*

erst threatened sor-row, The bright sun of Hope... hath removed ev'-ry fear, My

*dim.* *rall. colla voce.* *a tempo.*

**B** *con espress.*

dear - est! my dearest! my thoughts art thou telling: O welcome the morrow which

**B** *Cor.*

makes me thy bride! These tears from mine eyes which now gent-ly are well - ing, But

*f*

*G.* *poco. rall.* *A tempo.* *f*

show forth the joy which I feel at thy side. Ah what joy at thy side!

*p* *mf*

Abadil. Ah! what joy, what joy at thy side! Ah! what joy at thy

*G* *colla voce.* *poco. cres.*

*poco rit.* *rall. ad. cb.*

Ah! what joy at thy side, Ah! what joy at thy side!

*p* *rall. ad lib.*

Ah!.....

side, ah! what joy, ah! what joy at thy side! Ah!.....

*poco rit. e dim.*

*p a tempo.*

Then while the night dews gently are falling, While kindly stars you

*p*

Then while the night dews gently are falling, While kindly stars you

*a tempo.*

*pp*

*f* a - zure adorn. *D* O hie we to rest.... till the morning, Fare-  
*f* a - - zure adorn. O hie.... thee to rest... Soon com - eth the morn - ing,  
*D* *cres.* *Ped.* *sf* *p*  
*Ped.* *Ped.* \*

*mf* well, love! un - til the glad morn, Farewell, farewell, love!  
*p* *mf* *dim.*  
 Farewell, love! un-til .... the morn. Farewell, love!... Fare-  
*Cor.*  
*rall. con passione.*

*p* Farewell, farewell, love! *molto cres. ff* Farewell, love! until the glad morn, farewell,  
*molto cres.*  
*rall. con passione. ff*  
 well, love! Farewell, love! un-til the glad morn, farewell,  
*colla voce. sf*  
*Ped.*

*mf* love! un - til... the glad morn. *p* Fare -

love! un - til... the glad morn.

*pp*

*dim. e rall.*

well,..... my love! Fare - well, *dim. e rall.*

Fare - well,..... my

*a tempo.*

love!.....

love!..... *a tempo*

*ppp* *Ped.* \*

No. 15. Bridal Chorus. "United! united!"

The Festivities after the Marriage.

SOPRANO. *ff*  
 U - ni - ted! u - ni - ted! their

ALTO. *ff*  
 U - ni - ted! u - ni - ted! their

TENOR. *ff*  
 U - ni - ted! u - ni - ted! their

BASS. *ff*  
 U - ni - ted! u - ni - ted! their

*Allegro con Brio. ♩. = 104.*

*f* *ff*

Ped.

*mf*  
 sor - rows re - qui - ted, Be - hold . . . the hap - - py pair . . . . ad -

*mf*  
 sor - rows re - qui - ted, Be - hold . . . the hap - - py pair . . . ad -

*f*  
vance: U - ni - ted! u - ni - ted! Lo all are in - vi - ted, To join in the  
join in the  
*ff*  
vance: U - ni - ted! u - ni - ted! Lo all are in - vi - ted, To join in the  
join in the  
*Ped.* \* *ff*

1st time. 2d time.

maze of the merry, merry dance. U - dance.  
maze of the  
maze of the merry, merry dance. U - dance.  
maze of the  
1st. 2d time.  
*ff* Trombe.  
*Ped.* \* *Ped.* \* *Ped.*

**A** *mf*

Lead on! . . . lead on! . . . in merry, merry dance, This

Lead on! lead on! in mer-ry, merry dance,

Clar. Fag.

*dim.* *mf*

Ped. \*

joy - ous day, should ev'ry soul en-trance, Then sing, O sing! in

This joyous day should ev'ry soul en - trance, Then sing, O sing! in

hap-py measure show, the love . . . we bear, we bear Don

hap - - py measure show the love . . . . we bear, we bear . . Don

*ff*

Mu-ni-o! U - ni - ted! u - ni - ted! their sor - rows re - qui - ted, Be - hold . . . the

*ff*

*ff*

U - ni - ted! u - ni - ted! their sor - rows re - qui - ted, Be - hold . . . the

*ff*

*ff* *mf*

hap - py pair . . ad - vance! U - ni - ted! u - ni - ted! Lo all are in -

hap - py pair . . ad - vance! U - ni - ted! u - ni - ted! Lo all are in -



vi - ted, To join in the maze of the merry, merry dance.

join in the maze of the

vi - ted, To join in the maze of the merry, merry dance.

join in the maze of the

*mf* Fl. Clar. Fag.

B

*p* TENORS. >

Safe..... thro' life, secure from ill,

*p* BASSES. >

*B* Str.

*Ped.* *Ped.* \* *Ped.*

*p*

Guard, . . . gracious Heav'n, the no-ble A - - - ba - dil!

*p*

23 1

*f* Ped. \*

*f*

May joy . . . his wedded state at - tend,

*f* *a 2*

*sf*

Ped. \* Ped. \* Ped. \*

*ff* *dim.*

. . . Crowned with rich blessings to . . . . . life's end. . . . .

*ff* *dim.*

*sf* *sf* *mf*

Cor.

*G* *ff* *mf*

U - ni - ted! u - ni - ted! Their sor - rows requi - ted, Be - hold . . . the

*ff* *mf*

U - ni - ted! u - ni - ted! Their sor - rows requi - ted, Be - hold . . . the

*f*

hap - py pair . . . ad - vance! U - ni - ted! u - ni - ted! Lo all are in -

*f*

hap - py pair . . . ad - vance! U - ni - ted! u - ni - ted! Lo all are in -

*p*

vi - ted, To join in the maze of the merry, merry dance. All hail . . . .

vi - ted, To join in the maze of the merry, merry dance. All hail . . . .

*ff*

*ff*

*Ped.* \* *Ped.*

. . . to no - ble Muni - o! All hail . . . . to noble Mu - ni - o!

. . . no - ble Muni - o! All hail . . . . to noble Mu - ni - o!

*sf*

*Ped.* *Ped.* \* *Ped.*

... All hail! . . . . . All hail! . . . . .

... All hail! . . . . . All hail! . . . . .

*Ped.* \* *sf* \* *Ped.*

This system contains the first two systems of music. The first system features two vocal staves with lyrics: "... All hail! . . . . . All hail! . . . . .". The second system also features two vocal staves with the same lyrics: "... All hail! . . . . . All hail! . . . . .". Below the vocal staves is a grand staff for piano accompaniment. The piano part includes a series of chords marked with asterisks (\*), a pedaling instruction (*Ped.*), and a fortissimo dynamic marking (*sf*). The system concludes with a final chord and a *Ped.* instruction.

*Ped.* \*

This system contains the third and fourth systems of music. The third system consists of four vocal staves, all of which are empty, indicating that the vocalists are silent for this section. The fourth system features a grand staff for piano accompaniment. It begins with a pedaling instruction (*Ped.*) and continues with a series of chords, some marked with asterisks (\*). The system concludes with a final chord and an asterisk (\*).

No. 16.

BOLERO.

INTRODUCTION. *Poco Moderato.*

Musical notation for the introduction of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part begins with a forte (*sf*) dynamic and features a rhythmic pattern of eighth notes. The cor part is marked with a piano (*p*) dynamic. The time signature is 3/4.

Musical notation for the first system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part is marked *pp* and features a rhythmic pattern of eighth notes. The cor part is marked *sf p* and features a rhythmic pattern of eighth notes. The tempo is marked *Tempo di Bolero.* and the style is *scherzoso.* The time signature is 3/4.

Musical notation for the second system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part features a rhythmic pattern of eighth notes. The cor part features a rhythmic pattern of eighth notes. The time signature is 3/4.

Musical notation for the third system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part features a rhythmic pattern of eighth notes. The cor part features a rhythmic pattern of eighth notes. The time signature is 3/4.

Musical notation for the fourth system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part features a rhythmic pattern of eighth notes. The cor part features a rhythmic pattern of eighth notes. The time signature is 3/4. The system includes a section marked *A* and *mf*, and a section marked *Ped.* with a star symbol.

Fl. Trombe.

*mf* Str. *p*

Ped. \*

This system features a Flute (Fl.) part in the upper staff and Trombones (Trombe.) in the lower staff. The Flute part begins with a melodic line, while the Trombones play a rhythmic accompaniment. Dynamic markings include *mf* and *p*. A pedal point is indicated by 'Ped.' and an asterisk '\*' in the lower staff.

This system continues the musical score with a complex melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The notation includes various note values and rests.

1st time.

This system is marked '1st time.' and shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The notation includes various note values and rests.

2d.

*ff* *Poco dim.*

This system is marked '2d.' and features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *ff* and *Poco dim.*

*dim.* *cres - - - cen - - do. fp*

This system concludes the piece with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *dim.* and *cres - - - cen - - do. fp*. The system ends with a triplet of notes in the upper staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with trills and triplets. The bass staff contains a complex accompaniment with many beamed notes and triplets.

Second system of musical notation. Above the treble staff, the text *f Animato.* and *Tromba.* is written. Below the bass staff, the text *B $\flat$*  is written. The notation continues with complex rhythmic patterns in both staves.

Third system of musical notation, continuing the complex rhythmic and melodic development in both staves.

Fourth system of musical notation. Above the treble staff, the text *Fl. Clar.* is written. The notation continues with complex rhythmic patterns in both staves.

Fifth system of musical notation. Above the treble staff, the text *Cor.* is written. Below the bass staff, the text *Ped. \** appears twice, indicating pedal points. The notation continues with complex rhythmic patterns in both staves.



1st time.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a more active bass line with chords and single notes. The key signature has one flat.

8va.

2d.

Ped. \*

The second system continues the piece. It includes an *8va.* marking above the treble staff, indicating an octave shift. A second ending is marked *2d.* in the treble staff. A *Ped.* marking with an asterisk is placed below the bass staff.

Ped. \*

The third system features dense chordal textures in both staves. The bass staff has several *sf p* markings and four groups of four dots (\*\*\*\*) above the notes. A *Ped.* marking with an asterisk is at the end of the system.

3 3 3 3

sf p sf p

The fourth system introduces triplet markings (*3*) above the treble staff. The bass staff has *sf p* markings and four groups of four dots (\*\*\*\*) above the notes.

The fifth system concludes the page with dense textures in both staves. The bass staff continues with four groups of four dots (\*\*\*\*) above the notes.

First system of musical notation. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and some slurs. A large 'D' is written in the left margin of the upper staff.

Second system of musical notation, continuing the piece. It features similar melodic and bass lines as the first system, with various articulations and slurs.

Third system of musical notation, continuing the piece. The melodic line in the upper staff shows more complex rhythmic patterns, while the bass line remains steady.

Fourth system of musical notation. The upper staff has a more melodic and expressive line. The lower staff features a prominent chordal texture with many beamed notes. A large 'E' is written in the left margin of the lower staff.

Fifth system of musical notation. The upper staff includes a 'vi.' (violin) part. The lower staff includes a 'Clar. Fag.' (Clarinet/Fagotto) part. The music concludes with sustained chords in both staves.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a supporting line with quarter and eighth notes, often beamed in pairs. The key signature is three sharps (F#, C#, G#).

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. A *Ped* (pedal) marking with an asterisk is placed at the end of the system.

Third system of musical notation. The bass staff includes a *p* (piano) dynamic marking and several chords with multiple ledger lines above the staff. *Ped.* markings with asterisks are placed at the beginning and end of the system.

Fourth system of musical notation. The treble staff features several triplet markings (indicated by a '3' over the notes). The bass staff contains complex chordal textures with multiple ledger lines.

Fifth system of musical notation, the final system on the page. It continues the complex textures seen in the previous systems, including triplets and dense chordal structures.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes and a slur over a group of notes. The bass clef contains a rhythmic accompaniment with chords and a triplet of eighth notes.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a crescendo hairpin. The bass clef contains a rhythmic accompaniment with chords and a crescendo hairpin. The tempo marking *Poco Più Mosso.* is centered above the system. The dynamic marking *p* is placed below the treble clef, and *cres molto.* is placed below the bass clef.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a rhythmic accompaniment with chords and a slur. The dynamic marking *mf* is placed below the bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a rhythmic accompaniment with chords and a slur. The dynamic marking *p* is placed below the bass clef, and the marking *cres sempre.* is placed below the treble clef.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and accents. The bass clef contains a rhythmic accompaniment with chords and a slur. The dynamic marking *f* is placed below the bass clef, and the marking *accel.* is placed below the treble clef.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Pedal markings are present: "Ped." followed by an asterisk "\*" in the lower staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with melodic and rhythmic development. A marking "Tromboni." with an accent (>) is placed above the upper staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with melodic and rhythmic development. Accents (>) are placed above several notes in both staves.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with melodic and rhythmic development. Pedal markings are present: "Ped." followed by an asterisk "\*" in the lower staff.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music concludes with a final cadence. Pedal markings are present: "Ped." followed by an asterisk "\*" in the lower staff.

No. 17. Quartett, without Accompaniment.

"IT IS THE LOT OF FRIENDS TO PART."

*The Departure of the Moors.*

*Moderato Recitante.*

*Prelude.*

Clar. Solo. *mf* *f*

*p* Str.

Donna Maria.

SOPRANO.

*p*

It is the lot of friends to part; We meet as travellers of a

Constanza.

ALTO.

Abadil.

TENOR.

*p*

It is the lot of friends to part; We meet as travellers of a

Don Munio.

BASS.

*tr*

*p*

*Ped.*

*p* *cres. ed accel. molto.* *p a tempo.*

day: An interchange of heart with heart, and then, and then, ... each turns, and goes his

*p* *cres. ed accel. molto.* *p a tempo.*

day; An interchange of heart with heart, and then, and then, ... each turns, and goes his

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The first vocal line starts with a piano (*p*) dynamic and includes performance directions: *cres. ed accel. molto.* and *p a tempo.* The lyrics for the first line are "day: An interchange of heart with heart, and then, and then, ... each turns, and goes his". The second vocal line continues the lyrics: "day; An interchange of heart with heart, and then, and then, ... each turns, and goes his". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*p* *mf*

way, And then, and then each turns, and goes his way. O human

*p*

way, and then each turns, each turns, and goes his way.

way, and then, ..... and then each turns, and goes his way.

*p*

way, and then each turns, and goes his way.

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music continues from the first system. The first vocal line starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The lyrics for the first line are "way, And then, and then each turns, and goes his way. O human". The second vocal line continues the lyrics: "way, and then each turns, each turns, and goes his way.". The third vocal line continues: "way, and then, ..... and then each turns, and goes his way.". The fourth vocal line continues: "way, and then each turns, and goes his way.". The piano accompaniment continues with the same rhythmic patterns as in the first system.

life!..... how short, how short, ..... thou art the joys of friendship well to learn, No sooner prized than forced a-

O human life! how short thou art, the joys of friendship well to learn,

O human life! how short thou art, the joys of friendship well to learn, No sooner prized than forced a-

*mf*

*p* *poco rall.* *p a tempo.*

part, How hard God's purpose to discern. And thus we part, We cannot know how we a

*poco rall.* *p a tempo.*

part, How hard God's purpose to discern. And thus we part, We cannot know how we a -



*f energico.**p*

gain, perchance, may meet, Whether opposed as foe to foe, . . . or as a friend his friend doth

gain, perchance, may meet, Whether opposed as foe to foe, . . . or as a friend his friend doth

*mf*  
greet, Then meantime let us hope, aye! let us hope and trust, that this our friendship may en-

*mf*  
greet, Then meantime let us hope, aye! let us hope and trust, that this our friendship may en-

*mf*

dure. May all our pur-poses, our purposes be just, And thus their due re-ward. their

*mf*

pur - - - - - poses be just, And thus their

dure, May all our pur-poses, our pur-poses be just, And thus their due reward, their

*mf*

And thus their

due reward se - cure; Farewell, kind friends! Fare-well!

*p* *mp*

friends, Farewell kind friends!.....

due reward se - cure; Farewell, kind friends! Fare-well!

*mf* *mp*

due reward secure; Farewell, kind friends, fare - well! Fare - well!

## No. 18. Duet. "Once more my royal master's call."

*A Chamber of the Castle. Don Munio and Donna Maria.**Moderato quasi marcia.* ♩ = 88.

Accompaniment.

*p* Fl. Clar. Fag. Str pizz.

Don Munio.

*Allo. Moderato.* ♩ = 100.

*mf*

Once more, my royal

*cres.* *mf* *p*

*Ped.* \*

master's call, throughout the land by herald sped,

Summons to him his

*cres.*

*Ob.*

*Ped.* \* *Ped.* \*

- cen do.

war - riors all, A-gain, a - gain . . . . must Moslem blood, . . . . must Moslem blood be

- cen - - - do.

*f* *poco rall.*

*f* *mf* *p*

Donna Maria.

shed! O direful tidings! must thou go? must thou go? A -

*fp* *fp*

Ob. Fl.

- gain from wife and home, From wife and home de - part! O cru - el

*dim.* *p* *poco rall.* *tempo.*

Don Munio.

war! .. what bit - ter woe thou bringest to my anxious heart. Stern du - ty

*p* *espress.* *colla voce.* *f*

Fl. Clar.

calls, I must obey, tho' now I feel th' approach of age, . . . This

Fl. Ob. - 2<sup>a</sup>  
Viola. Fag.

*Poco Lento.* *molto espress.*

once, And then with thee I'll stay, with ten - d'rest love thy cares . . . as -

*p* *colla voce.*

Donna Maria.  
*Allegro come 1 ma.*

O wilt thou promise? Ah!

B. Don Munio.

- suage. Aye, indeed! But once more would I thee forsake.

*Allo. come 1 ma.*

*mf* *p*

why? ah, why?

That to the Ho - ly Land a pil - grimage I then might make.

*poco. cres.*

*mf* *cres.* *dim.* *p*

*Ped. \* Ped. \* Ped. Ped. \* Ped. Ped.*

*Allo. Vivace ma non Troppo.*

Soon may the Moslem conquered be, Then shall sweet Peace descend,

Soon may the Moslem conquered be, Soon may the Moslem conquered be,

*Allo. Vivace ma non troppo. ♩ = 104.*

*mf* *p*

Then shall sweet Peace descend, And . . . thro' our land, of foes made free . . . Dire War, dire War shall have an  
 Then shall sweet Peace descend, And . . . thro' our land, of foes made free . . . Dire War, dire War . . . shall have an

end, . . . Soon may the Moslem conquered be, Then shall sweet Peace descend,  
 end, . . . Soon may the Moslem conquered be, Soon may the Moslem conquered be,

*Ped.* \* *Ped.* \* *Ped.* \*

Then shall sweet Peace de-scent, And . . . thro' our land, of foes made  
 Then shall sweet Peace de-scent, And . . . thro' our land, of foes made

*mf*

The musical score is arranged in four systems. Each system consists of a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Then shall sweet Peace descend, And . . . thro' our land, of foes made free . . . Dire War, dire War shall have an end, . . . Soon may the Moslem conquered be, Then shall sweet Peace descend, end, . . . Soon may the Moslem conquered be, Soon may the Moslem conquered be, Then shall sweet Peace de-scent, And . . . thro' our land, of foes made Then shall sweet Peace de-scent, And . . . thro' our land, of foes made'. Dynamic markings include *sf*, *f*, *p*, and *mf*. Pedal markings are indicated as *Ped.* \* *Ped.* \* *Ped.* \*.

*C.*

free, Dire War, ... dire War ... shall have an end, ...

free, Dire War, ... dire War shall have ... an end, ...

*C.*

*mf*

*cres.*

Yes! thou must go, ... thy Sov' - - reign's call, I know ... thou must, thou

Yes! I must go! I must go! .... His Sov'reign's call each knight

*p*

*cres.*

*Ped.* \*

*mf*

must ... o - bey, ... Far ... better like a soldier fall, than

... should swift o - bey. ... Far ... better like a sol-dier fall, ... than craven here to

*mf*



*rall.* *poco lento.*

cra - - ven here to stay, than cra - ven here to stay: Soon, ah!

*rall.* *poco lento.*

stay, than craven here to stay, than cra - ven here to stay: Soon, ah!

*rall.* *sf*

*f a tempo.*

Soon .. may the Moslem conquered be, Then shall sweet Peace descend,

Soon .. may the Moslem conquered be, Soon may the Moslem conquered be, .....

*f a tempo.* *p*

Then shall sweet Peace descend, And thro' our land, from foes made free, .... Dire War, ..... dire

Then shall sweet Peace descend, And thro' our land, from foes made free, .... Dire War, ....

*mf* *cres.*

*Ped.* *Ped.* \*

War... shall have an end, Yes, thou must go,

..... dire War shall have an end, Yes, I must go, ..... Yes, I must go, Yes; I must

*f* *p* *mf*

*Ped.* \*

Ob. Clar.

Yes, thou must go, .... yes, thou must go, ..... must go!

go, yes, I .... must go, .... Yes, I ..... must go, must go!

*ff* *ff*

*cres.* *Sf* *dim.* *p*

*Ped.* \*

# No. 19. Battle Hymn. (Male Voices.)

"Bring forth the clashing spear and shield."

The court yard of the castle. Gathering of Don Munio's Retainers.

Tempo di Marcia. ♩ = 112.

Accompaniment.

The musical score is arranged in a system of staves. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The male voices are divided into Tenors and Basses. The score includes various musical notations such as dynamics (p, mf, f, sf, cresc.), articulation (accents), and performance instructions (Wind Inst. only, Ped.).

**Instrumentation:** Timp., Wind Inst. only, Trombe, Corni-Trombone, Clar. Fag., Trombe, Corni, Ped., Corni.

**Vocal Parts:** 1st. & 2nd. TENOR, 1st. & 2nd. BASS.

**Lyrics:**  
 Bring forth the clashing spear and shield! To-day we seek the  
 battle-field,— Before us make the foe to yield, Great God of Bat-tle! And

A if it be our doom to lie out-stretch'd beneath some sullen sky,

A

Clar. Fag. *mf* Ob. Clar. Fag. *ps*

*mf* *ff*  
Receive our souls to thee on high, Great God of Battle! Or if the victory du-ly

*mf* *ff*

*mf* *sf*  
Trombe. Corni. *cres.*

won, 'Neath Palestine's resplendent sun. The pilgrim staff we'll bear : This we

*dim.* *p* *B* *ff*

*p* *ff*

*sf* *sf* *p*

swear! this we swear!..... The Sepulchre of

*sf* *sf* *mf*

Trombe. *sfz* *dim.* *mf*

Timp.

*f* *p* *ff*

our dear Lord, That spot of all on earth adored, To seek be our first care. This we

*p* *ff*

*sf* *sf* *C* *ff*

swear! This we swear! Then

*sf* *ff*

*sfz* *dim.* *ff*

teach us how to choose the right. Thine . . . is the vict'ry, pow'rand might : Thro' thee a-

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are: "teach us how to choose the right. Thine . . . is the vict'ry, pow'rand might : Thro' thee a-". The bottom two staves are piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes.

lone . . . . . we win the fight, Great God, great God of Bat - - - tle!

This system contains the next two staves of music. The top staff continues the vocal line with the lyrics: "lone . . . . . we win the fight, Great God, great God of Bat - - - tle!". The bottom two staves continue the piano accompaniment, maintaining the intricate rhythmic pattern.

*cres.*

This system contains the final two staves of music on the page. The piano accompaniment continues, with a dynamic marking of *cres.* (crescendo) appearing in the bass staff. The music concludes with a final chord in the piano part.

No. 20. "Requiem Æternam."

The Chapel of the Castle. Choir chanting the dirge for the dead.

*Lento Espressivo.*

*mp* SOPRANO.

Re - quiem æ - ter - nam Do - mi -

ALTO.

*mp* TENOR.

Re - quiem æ - ter - nam Do - mi -

BASS.

*Lento Espressivo.* ♩ = 66.

*mf* Orgal. *dim.*

ne, Dona e - is, do - na e - is re - qui - em. Re - quiem æ - ter - nam, Do -

ne, Do - na e - is, do - na e - is re - qui - em, dona e - is, re - quiem, æ - ter - nam,

ne, Dona e - is re - quiem, dona e - is re - quiem. Re - quiem æ - ter - nam,

ne. Dona e - is re - - - - qui - em.

*mp* *mf*

Timp.

*f Poco Vivace.*

- - - mi - ne, Do - na e - is, do - na e - is re - qui - em. Et lux per -  
 Do - mi - ne, Do - - - - na e - is re - qui - em. *f*  
*p*  
 Do - mi - ne, do - na e - is, do - na, do - na e - is re - qui - em.  
 Do - na e - is, do - na, *Poco Vivace. ♩ = 96.*

*dim.*  
 pe - tu - a, . . . et lux per - pe - tu - a, lu - ce - at, lu - ce - at e - - - is.  
*f* *ff* *p*  
 Et lux per - pe - tu - a, lu - ce - at, lu - ce - at e - - - is.  
*f* *ff* *p*  
 Et lux per - pe - - tu - a, Requiem æ -  
*f* *ff* *dim.* *p*



*pp* Tempo 1 mo.

*pp* Requiem æ - ternam, dona e - is re - quiem, . . . Requiem æ -

*pp* Requiem æ - ternam, dona e - is re - qui-em, . . . Requiem æ -

ter - - - nam, dona e-is re - - - quiem do-na e - is re - qui-em, æ -

*Tempo 1 mo.*

*rall.*

ter-nam, Do - mi-ne! do-na e-is re - - - qui - em, re - qui - em! . . . . .

*ppp*

Dona e - is re-qui-em, re - - qui - em! . . . . .

*ppp*

ternam, Do - mi - ne. Dona e - is re-qui-em, re - - qui - em! . . . . .

*ppp*

ternam, Do - mi - ne. Do-na e - is re - - - qui - em! . . . . .

*ppp*

Cor.

*p*

*ppp* Clar. Fag.

*pp*

Timp. Ped. \*

No. 21. Solo with Chorus. "A year hath passed."

*Escobedo, the Chaplain, addresses those assembled.*

*Andante con moto.* ♩ = 76.

*Accompaniment.*

*Vcello Solo.*

*p*

*mf*

*Allegro Moderato.* ♩ = 90.

*Escobedo.*

*mf*

A year hath passed this ver - y day, Since

*p*

*mf*

our good knight did wend his way to meet the Mos - lem host.

*cres.*

*mf*

*dim.*

*Ped.* \*

*Declamando.*

Ye know the tale so full of woe, How many a noble head lay low, And his life, too, was

*Str.*

*p*

*Str.*

*N.B. (Chorus remain seated during this and the following number.)*

A

*pp*

A-las ! his life was lost ! . . .

*pp*

A-las ! his life was lost ! . . .

*pp*

lost.

*f*

'Twas passing strange that thus his end should

Clar. Fag. Cor.

VI.

*cres.*

*dim.*

*pp*

come by hand of former friend, the no - ble A - ba - dil !

With vizor

*p*

*mf*

*p*

Ped.

Ped. \*

closed, all shining steel, naught did at first the fact re - veal,

That Mu - ni - o was

*p*

*cres* - cen - do.

*dim.*

*p*

**B** *pp*

Don Mu - ni-o was dead.

Don Mu - ni-o was dead.

dead. Fruitless the grief of noble foe.

**B** *pp* *mp*

*Sva.*

Fruitless the widow's tears and woe, for then 'twas all in vain: With

*Ped.* \*

frequent masses for his soul, O may he soon .... attain the goal of

*f* *C* *f*

heavenly bliss, of bliss a - bove. Now while we thus as-sembled

*C* *8va.*

*sf* *p* *mf*

are, A messenger hath come from far a wondrous tale to

*dim.*

*Ped.*

*p* *cres - cen - do.* *rall.*

tell; Give heed, and list with bated breath. Give heed, and learn how e'en in death, a knightly

*p* *cres - cen - do.* *f rall.*

Musical staff with treble clef, key signature of two sharps, and dynamic markings *mf* and *p*.

What can these words presage? Right gladly we engage, At - ten - tion strict,

Musical staff with treble clef, key signature of two sharps, and dynamic markings *mf* and *p*.

Right gladly we engage, At - ten - tion strict,

Musical staff with bass clef, key signature of two sharps, and dynamic markings *f* and *p*.

CHORUS. *f*

What can . . . . . these words presage . . . . . Right gladly we en - gage,

Musical staff with bass clef, key signature of two sharps, and dynamic marking *senza rit.*

pledge, a knightly pledge fulfilled.

Musical staff with treble clef, key signature of two sharps, and dynamic markings *a tempo. mf*, *dim.*, and *Cor. p*.

Musical staff with bass clef, key signature of two sharps, and dynamic markings *a tempo. mf*, *dim.*, and *Cor. p*.

Musical staff with treble clef, key signature of two sharps, and dynamic marking *pp*.

At - ten - tion strict to give.

Musical staff with treble clef, key signature of two sharps, and dynamic marking *pp*.

At - ten - tion strict to give.

Musical staff with bass clef, key signature of two sharps, and dynamic marking *pp*.

Musical staff with bass clef, key signature of two sharps, and dynamic marking *pp*.

Musical staff with treble clef, key signature of two sharps, and dynamic marking *p*.

Musical staff with bass clef, key signature of two sharps, and dynamic marking *p*.

Ped.

\*

No. 22. Recit. and Aria.

“ Full many a long and weary league.”

*The message from Palestine.*

*Tempo di Marcia. Moderato.*

Accompagni.

Str. Fl. Vo. Fac. Clar.

Roderigo. *Recit.*

Full ma-ny a long and wea-ry league from

*f*

*tempo. p*

Palestine, the sacred land I come... Je-ru - - - sa - lem, the Holy

*tempo.*

*f* *Recit.*

Ci-ty, one year a - go a sight most strange be-held; to make it

*sf*

known to you am I com-mis - sion-ed. One

Str. *Tempo.* Fl.

Clar. Fag. Cornl. *rall.*

Ped. \*

*Andante Cantabile.* ♩ = 66.

summer eve, as sank the sun, While vesper bells . . . . . to pray'r did call

*mp* *mf*

Ped. \*

Full seventy warriors one . . by one, Drew near the Ho - ly

*Sva*

Sepulchre! A All dead-ly pale, with vi - zor

Vln. Pizz. *STACCATIS.*



raised, In si - lence mov'd their stead-y march, The crowd stood wondering, and

Cor.

SÉMPRE *mp* STACCATISSIMO.

Fag.

gazed— Towards the Ho - ly Se - pul-chre!

*mf* *dim.*

Ped. \* Ped. \*

B

But I mys if right well did know the leader of this knight - ly

*p*

band, It was your own Don Mu - ni-o, Approached the Ho - ly

*p*

Ped. \* Ped. \* Ped. \*

SOPRANO. *Poco Allegro.* *cres.*

ALTO.

CHORUS. *cres.*

BASS. *cres.*

*Poco Allegro.*

*agitato.*

seen by you, was seen by you!

seen by you, was seen by you!

Rodrigo.

Mu - ni - o was seen by you! They knelt within... in silent prayer,

seen by you, was seen by you!

Ped



Af - ter the sacred gates were pass'd, Then faded in-to emp - ty air with-

in the Holy Se - pul-chre! Rejoice... that thus their vow fulfilled, E - ven in death their

hon - or proved. Thus it took place, as God had willed, ... Before the Ho - ly

Se - pul-chre!

No. 23. Finale. "In thankful hymns ascending."

*Allegro Moderato e Maestoso.*

SOPRANO. *mf*

In

ALTO.

TENOR. *mf*

In

BASS.

*Allegro Moderato e Maestoso.* ♩ = 78.

*f*

*dim.*

Ped. \*

thankful hymns ascend-ing, Let all their voic-es raise; Je - ho - vah, all pro-

thankful hymns ascending, Let all their voi-ces raise; Je - ho - vah, all pro-

thankful hymns ascending, Let all their voi-ces raise; Je - ho - vah, all pro-

thankful hymns ascending, Let all their voi-ces raise; Je - ho - vah, all pro-

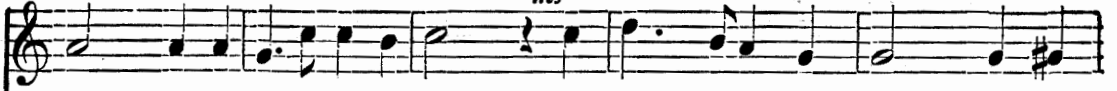
*ff*

*dim.*

Ped. \*

- - *in-uendo.*

*mf*

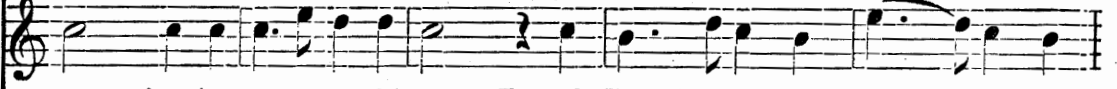


tect - ing, Ac-cept our grateful praise, Through Thee their combats end - - ed, Through



- - *in-uendo.*

*mf*



tect - ing, Ac-cept our grateful praise, Through Thee their combats end - - ed, Through



*mf*

*Ped.*

\*

....

....



Thee fulfill'd their vow, . . . Their hon - or, safe de - fend - - ed, Is crowned with vict'ry



Thee fulfill'd their vow, . . . Their hon - or, safe de - fend - - ed, Is crowned with vict'ry



*Allegro Assai.****ff***

now. Glo - ry e - ter - nal,

now. Glo - ry e - ter - nal,

now. Glo - ry e - ter - nal,

now. Glo - ry e - ter - nal,

*Allegro Assai.* ♩ = 104.

*sf sf*

Rap - ture super - nal, Bliss never ending, Now hath begun, Past the bright por - tal

Rap - ture super - nal, Bliss never ending, Now hath begun, Past the bright por - tal

Rap - ture super - nal, Bliss never ending, Now hath begun, Past the bright por - tal

Rap - ture super - nal, Bliss never ending, Now hath begun, Past the bright por - tal

Ser - apts immor - tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is

Ser - apts immor - tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music features triplet markings and a key signature of one sharp (F#).

won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,

won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,

The second system continues the vocal and piano parts. It includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The vocal lines are in treble clef, and the piano accompaniment is in bass clef.

Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal,

Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal,

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time and features triplet rhythms. The lyrics are: "Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal,".

Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, ..... aye! Heav'n is

Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, ..... aye! Heav'n....

aye! Heav'n is

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, ..... aye! Heav'n is" and "Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, ..... aye! Heav'n....". The word "aye! Heav'n is" is written below the piano accompaniment.

The third system of the musical score consists of two staves of piano accompaniment. It continues the musical texture from the previous systems, featuring complex chordal structures and rhythmic patterns.



won,.... aye! Heav'n is won. Al - le - lu - - ia! Al - le -

.... is won, aye! Heav'n..... is won. Al - le - lu - - ia! Al - le -

won,.....

*poco. rall.*

A

*Ped.* \* *Ped.* \* *Ped.* \*

lu - - ia! Al-le-lu - ia, for Heav'n is won!..... A - - - - men, A -

lu - - ia! Al-le-lu - ia, for Heav'n is won!..... A - - - - men, A -

*sf sf sf sf sf*

va. ....

*sf sf sf*

*Ped.* \* *Ped.* \*

men, A-men! A . . . . . men!

men, A - men! A . . . . . men!

*Sempre. ff* *Trombe.* \* *sf* 3 3 3 *sf*

*Ped.* \* *Ped.* \* *Ped.*

A . . . . . men! . . . .

A . . . . . men! . . . .

*sf* *sf* 3 3 3 *Sva Bassa.* *Ped.* *Fino.*

The musical score consists of two systems. The first system has four vocal staves and a grand staff for piano. The vocal parts sing 'men, A-men! A . . . . . men!'. The piano accompaniment features a complex texture with triplets and dynamic markings such as *Sempre. ff*, *Trombe.*, *sf*, and *Ped.*. The second system continues the vocal parts with 'A . . . . . men! . . . .' and the piano accompaniment with *sf*, *Ped.*, *Sva Bassa.*, and *Fino.*



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