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To  
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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## CHARACTERS REPRESENTED.

- 1 Don Munio de Hinojosa.....BASS.
- 2 Donna Maria—his wife.....SOPRANO.
- 3 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."  
 Also the Overture and Bolero for Piano four hands.

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# THE LEGEND OF DON MUNIO.

Page 9 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 repleat?  
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!

Page

37 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,  
Whn for our sins hath striven,  
Who, that we be forgiven,  
Doth plead for us.

*Ave Maria!*

43 No. 4.—CHORUS.

*Ave Maria!* full of grace!  
Mother of sorrows, how thine ear;  
Withhold not thou thy kindly face,  
Our applications 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!*

Page

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

Morning in the Forest. Don Munio alone.

REOIT.

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! Best influence! thee my soul doth greet, Soother of sorrow and of care.

Strong of arm and cool of nerve Must the trusty warrior be. Huntsmen! 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.

59 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 woo 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.

Surrounded! Confounded! No succor. No rescue.

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

No. 9.—RECIT. AND ARIA.—ABADIL.

Unarmed, we yield ourselves to force of numbers. But heard I not, amidst you 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, Witless her great despair! List to the warrior's tale! The story seemeth true, What will Don Munio do? Can aught avail?

82

No. 10.—REOIT. 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 thers 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.

85

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 revere 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.—REQUIT. 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.

Wait her, O breeze, my tend'ring 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 nought  
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! eyermore 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,  
Kiodly the stars look down from oo high ;  
Hark in the grove to the nightingale calliog!  
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 turo 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?  
Agin from wife and home depart?  
O cruel war! what hitter 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!

141  
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!*

144  
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.

144  
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!

154  
No. 23.—CHORUS, FINALE.

In thankful hymns ascending,  
Let all their voices raise,  
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 portals.  
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.

PIANO.

Cor. Clar. Fag.

Ped. \*

mf

dim.

p

Str.

Cor.

pp

Vcello Solo.

pizz.

Poco rall.

ff

sfz tutti.

*Allegro molto.* ♩ = 150.

First system of music. Treble clef staff contains a complex melodic line with many sixteenth notes. Bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *p* and accents.

Second system of music. Treble clef staff contains a melodic line with lyrics: *cres - - cen - - - do.* Bass clef staff contains a rhythmic accompaniment. Dynamics include *sf* and *p*. The word *cres - cen* is written below the bass staff.

Third system of music. Treble clef staff contains a melodic line with lyrics: *- - do.* Bass clef staff contains a rhythmic accompaniment. Dynamics include *f* and *A*.

Fourth system of music. Treble clef staff contains a complex melodic line with many sixteenth notes. Bass clef staff contains a rhythmic accompaniment of eighth notes.

Fifth system of music. Treble clef staff contains a complex melodic line with many sixteenth notes. Bass clef staff contains a rhythmic accompaniment. Dynamics include *p*. Pedal markings are present: *Ped.* at the beginning and *\* Ped.* later. The text *Corni - Trombe - Trombone.* is written above the bass staff.

First system of musical notation. The upper staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *sf* (sforzando) and includes a section marked with a 'B' time signature. The lower staff provides a bass accompaniment with chords and moving lines.

Second system of musical notation, continuing the piano accompaniment from the first system. It features complex rhythmic patterns and dynamic markings such as *mf* (mezzo-forte) and *p* (piano).

Third system of musical notation, introducing woodwind parts. The upper staff is labeled 'Ob.' (Oboe) and 'Fl.' (Flute). The lower staff includes parts for 'Vc.' (Violoncello), 'Cor.' (Corni), 'Trombe.' (Trombe), and 'Fag.' (Fagotto). Dynamic markings include *mf*, *p*, and *ff*.

Fourth system of musical notation, featuring a vocal line in the upper staff with the lyrics 'cres - cen - do,'. The piano accompaniment in the lower staff continues with dynamic markings *cres.* and *ff*.

Fifth system of musical notation, concluding the page. It includes a 'Ped.' (Pedal) marking and a 'C' time signature. The vocal line has a *dim.* (diminuendo) marking, while the piano accompaniment has *p* and *cres.* markings. The system ends with a *ff* dynamic and a fermata.

*Sva.* *dim.* *p* *mf* *For.*

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

*Ob.*

*p* *Str.*

*p* *cres. con passione.*

*dim - in - u - en - do,*

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure is marked *mp*. The second measure is marked *cres. molto.*. The bass line consists of chords with a steady eighth-note pulse. The treble line features a melodic line with eighth-note patterns and a final sixteenth-note flourish.

Musical score system 2, featuring a grand staff. The first measure is marked *Df*. The second measure is marked *Piccolo, Ob., Fag. etc.*. The third measure is marked *(Str. arco.)*. The fourth measure is marked *Str. pizz.*. The bass line continues with chords and a pulse. The treble line has a melodic line with eighth notes and a final flourish.

Musical score system 3, featuring a grand staff. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The bass line continues with chords and a pulse. The treble line has a melodic line with eighth notes and a final flourish.

Musical score system 4, featuring a grand staff. The first measure is marked *mp*. The second measure is marked *mp*. The third measure is marked *mp*. The fourth measure is marked *mp*. The bass line continues with chords and a pulse. The treble line has a melodic line with eighth notes and a final flourish.

Musical score system 5, featuring a grand staff. The first measure is marked *dim.*. The second measure is marked *dim.*. The third measure is marked *dim.*. The fourth measure is marked *dim.*. The bass line continues with chords and a pulse. The treble line has a melodic line with eighth notes and a final flourish.

First system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with a key signature of one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *cres.*, *f*, and *p*. Instrumentation includes Clarinet (Clar.), Bassoon (Fag.), and Horn (Corn.).

Second system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with a key signature of one sharp (F#). The music continues with similar rhythmic complexity. Dynamics include *f*. Instrumentation includes Strings (Str.).

Third system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with a key signature of one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *mp*, *ff*, and *p*. Instrumentation includes Wind (Wind), Strings (Str.), Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Horn (Corn.), and Clarinet (Clar.).

Fourth system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with a key signature of one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *pizz.* and *mf*. Instrumentation includes Violin (Vi.), Bassoon (Fag.), Clarinet (Clar.), and Viola (Vo.). Pedal markings are present: *Ped.* \* *Ped.* \*

Fifth system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with a key signature of one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *mf*. Instrumentation includes Strings (Str.). Pedal markings are present: *Ped.* \* *Ped.* \*

Fl. con Sva.  
Trombe.  
Ped. \*

Str.  
dim.  
p  
Vi. Ob.  
Viola. Fag.

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

a tempo.  
p  
cres.

sf sf ff

First system of piano accompaniment. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the arpeggiated pattern. The left hand has a more active role with chords and moving lines. A first finger fingering (*I*) is indicated above a note in the right hand. Pedal markings (*Ped.*) and an asterisk (*\**) are present in the left hand.

Third system of piano accompaniment. The right hand continues the arpeggiated pattern. The left hand features a complex texture with many chords and moving lines.

First system of orchestral accompaniment. The right hand contains parts for Clarinet (Clar. Cor.), Trombone (Trombe), Clarinet (Clar.), and Flute (Fl.). The left hand contains parts for Violoncello and Double Bass (Vc. Fag.) and Horn (Cor.). Dynamic markings include *mf* and *p*. The Flute part has a *Fl.* marking above it.

Fourth system of piano accompaniment. The right hand continues the arpeggiated pattern. The left hand features a complex texture with many chords and moving lines. A *cres - cen - do.* marking is above the first few measures, and a *ff* dynamic marking is present in the right hand.



*dim - in.*

*Ped.* *sf* *Trombe.*

Detailed description: This system shows the beginning of a musical passage. The upper staff is a piano part with a treble clef, and the lower staff is a Trombe (trumpet) part with a bass clef. The key signature has three sharps (F#, C#, G#). The piano part features a melodic line with grace notes and slurs. The Trombe part provides harmonic support with chords and some melodic fragments. Performance markings include *dim - in.* at the start, *Ped.* (pedal) in the middle, and *sf* (sforzando) in the lower right.

*Clar.*  
*Cor.*  
*K p*  
*Fag.*  
*Str. Flz.*

Detailed description: This system contains parts for Clarinet, Cor Anglais, Bassoon, and String Flutes. The upper staff is for Clarinet and Cor Anglais, and the lower staff is for Bassoon and String Flutes. The key signature remains three sharps. The Clarinet part has a melodic line with slurs. The Cor Anglais part has a similar melodic line. The Bassoon part has a more rhythmic, chordal texture. The String Flutes part has a steady, rhythmic accompaniment. Performance markings include *K p* (Klarinetten piano) at the start and *Fag.* (Bassoon) in the middle.

*Str.*

Detailed description: This system features the string section. The upper staff is for the first violins and the lower staff is for the first violas. The key signature is three sharps. The strings play a rhythmic accompaniment with slurs and accents. Performance marking includes *Str.* (strings) in the middle.

*L.H.*  
*p*  
*cres.*  
*compassione.*

Detailed description: This system features the left hand part. The upper staff is for the left hand and the lower staff is for the right hand. The key signature is three sharps. The left hand part has a melodic line with slurs. The right hand part has a rhythmic accompaniment. Performance markings include *L.H.* (Left Hand) at the start, *p* (piano) in the middle, *cres.* (crescendo) in the middle, and *compassione.* (compassion) at the end.

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

Detailed description: This system features the piano part. The upper staff is for the piano and the lower staff is for the right hand. The key signature is three sharps. The piano part has a melodic line with slurs. The right hand part has a rhythmic accompaniment. Performance marking includes *dim - - in - u - endo. pp* (diminuendo pianissimo) at the start.

First system of a piano score. The right hand features a complex melodic line with many sixteenth notes and a five-finger roll. The left hand provides a steady accompaniment. Dynamics include *cres. molto.* and *L ff*.

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment is consistent. The dynamic marking is *mp*.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment includes some chords. The dynamic marking is *ff*.

Fourth system of the piano score. The right hand features several triplet markings. The left hand has a more active bass line. Dynamics include *Ped.*, *\* Ped.*, *rall.*, and *ff*. The system ends with a double bar line and a 12/8 time signature.

Fifth system of the piano score. The right hand has a very active melodic line with many sixteenth notes. The left hand accompaniment is also active. The dynamic marking is *ff sempre*. The system ends with a double bar line and a 12/8 time signature.

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

*Ped.* \*

First system of musical notation, featuring treble and bass clefs. The treble staff contains a series of ascending sixteenth-note runs. The bass staff features chords and a melodic line with accents.

Second system of musical notation, featuring treble and bass clefs. The treble staff continues with ascending sixteenth-note runs. The bass staff includes a *Ped.* (pedal) marking.

Third system of musical notation, featuring treble and bass clefs. The treble staff includes a *8va.* (octave) marking. The bass staff includes the instruction *poco a poco accel.* and a triplet of eighth notes.

Fourth system of musical notation, featuring treble and bass clefs. The treble staff begins with *Allo. Molto Assai.* and a tempo marking of  $\text{♩} = 156$ . The bass staff includes a *ff* (fortissimo) dynamic marking.

Fifth system of musical notation, featuring treble and bass clefs. The treble staff contains a series of chords. The bass staff includes a *Ped.* (pedal) marking and an asterisk (\*) at the end of the system.

# 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.

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

Ped. \*

Ped. \* Ped. \* Ped.

*p* *ff*

1st. TENOR. *ff* *con spirito.*

2nd. TENOR.

1st. BASS. *ff*

2nd. BASS.

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

> > > > >

*mf*

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

*mf*

*p*

2 2 2 1 5 5

*f*

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

*f*

*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.* *mf*

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

Detailed description of the musical score: The page contains six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes lyrics: 'call. To the field! to the', 'hunt, then, ye brave warriors all! No time now for sloth or for', 'dream - - ing! B Ere the rays of the sun shall dis-', and 'Wind Ist.'. The piano accompaniment features various dynamics such as *cres.*, *f*, *p*, *sf*, *mf*, and *staccato.*. It also includes performance instructions like *Ped.* (pedal) and *tr* (trills). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

*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. Treble staff contains chords and eighth-note patterns. Bass staff contains chords and eighth-note patterns. Pedal markings: Ped. (left), \* (left), #Ped. (right).

Second system of piano introduction. Treble staff contains sixteenth-note runs. Bass staff contains chords. Pedal markings: \* (left), #Ped. (right).

Vocal entry system. Treble staff has lyrics: "Or if, midst the chase, we chance on the". Bass staff has accompaniment. Dynamics: *ff*. Pedal marking: #Ped. (right).

Third system of piano accompaniment. Treble and bass staves. Treble staff contains chords and eighth-note patterns. Bass staff contains chords and eighth-note patterns. Pedal marking: #Ped. (right).

Second system of vocal entry. Treble staff has lyrics: "foe, Should near us the Mos - lem be hid -". Bass staff has accompaniment. Dynamics: *mf*. Pedal marking: #Ped. (right).

Fourth system of piano accompaniment. Treble and bass staves. Treble staff contains eighth-note runs. Bass staff contains chords. Dynamics: *p*. Pedal marking: #Ped. (right).



*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 dan-ger and fear thus de-

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

*dim.* *mf*

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

*mf*

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

*tr* *Wind Ist.*

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

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

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

*energico.*

*sf sf*

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

*ff ff*

*sf sf* *p*

Trombe.

field! to the field! . . . . .

*f* *ff*

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

Detailed description of the musical score: The page contains four systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system continues the vocal lines and piano accompaniment. The third system includes a Trombone part (bass clef) and continues the piano accompaniment. The fourth system features a vocal line with a long note and a piano accompaniment with a 'Ped.' (pedal) instruction and 'accelerando' marking. The piano accompaniment consists of chords and rhythmic patterns, often with accents and dynamic markings.

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

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

Andante con Moto. ♩ = 76.

Accompagnement.

Cornet

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* Ped. pizz. Ped. Ped. Ped. Ped. *con dolore*

heart! my

*sf sf p dim. pp* Clar. Viola

*con dolore*

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,

*A* *Ciar. Ob.* *f* *p* *Ped.* \*

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

*pp*

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

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

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

*a tempo.*

*cres.*

*cres.*

*molto accel. sf*

*Sf*

*Ped.*

*Ped.*

*Clar.*

*Cor.*

*fp*

*pp*

*fp*

*rall.*

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "watch and wait, None can fore-tell how-e'er . . . the mor-row, With joy . . . or grief may change our state, With joy . . . or grief . . . may change . . . . . our state, . . . . .". The piano accompaniment features a steady bass line and a more active treble line. Dynamics include *fp* (fortissimo piano), *pp* (pianissimo), *cres.* (crescendo), and *Sf* (sforzando). Performance instructions include *a tempo.*, *rall.* (rallentando), and *molto accel. sf* (molto accelerando, sforzando). Instrument markings for *Cor.* (Cornet) and *Clar.* (Clarinet) are present. Pedal markings (*Ped.*) are used throughout the piano part.

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.*  $\text{♩} = 116.$  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

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

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

*poco rall.*

*colla voce.*

*Ped.*

*f*

*Ped.*

\*

declamando.

show. In chiv - al - rous

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

*Ped.* \*

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

Vello. 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

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

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

Cor. >

*f* Ped. \*

Ped.

*cres. ed. accel. ff poco. rall.*  
*mf cres. ed. accel. Sf 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.* *8va.* *Ped.* *cres. ed accel.*

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

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

Glo - ri - a Pa - tri et Fi - li - o, Et Spi - ri - tu - i Sanc - - -  
*Allegro.* ♩ = 106. *f* *p* *Str.* *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!

*f* *Org. and wind Inst.* *sfz* *Str.* *sfz*

*3*  
sæ - cu - la sæ - cu - lo - rum, A - - men.

*3*

sæ - cu - la sæ - cu - lo - rum, A - - men.

*3*

Escobedo.

*ff*

Do - mi - nus vo -

*Str.*

*p* *dim.* *p*

Et cum Spi - ri - tu tu - - - o!

*p* *dim.* *p*

*p* *dim.* *p* A

Et cum Spi - ri - tu tu - - - o!

*p*

CHO.

bis-cum!

*Andante sostenuto.*

*p*

Trombe,  
Corni,  
Trombone.

ORGAN.

*p* *mp*

Timp.

Escobedo. *Recit.*

*p*

*rall.*

The

*p*

*cres.*

*p*

*con solennita.*

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

*Recit.*

*p* *pizz.* *arco.*

*p*

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.*

*a tempo.* *mf* *pp* *Str.*

*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,

*cres.*

*p* *cres.*

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

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

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

*molto rallent.*

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

*Ped.* \*

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

*cres.* *dim.* *pp*

No. 4. Chorus. "Ave Maria."

Andante con moto.

SOPRANO.

*pp*

A - - ve Ma-ri - a!

ALTO.

*pp* TENOR.

A . . . . ve Ma-

*pp* BASS.

Andante con moto. ♩ = 66.

*mf*

*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 - die - ta! blessed maid!

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

*dim.*

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

*3* *p* *Fl.* *Ob.*

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

*mf*

*p*

Chosen of women fair and pure ;

Support our hearts when sore dismayed,

*mf*

*p*

Support 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 -

*dim.*

*p*

*cres - - cen - do.*

*ff*

*dim.*

Let not the world our souls al - lure,

A - - ve, A - - - ve Ma -

*ff*

*dim.*

*p*

A - - - - ve Ma -

*Sempre. cres - - cen - do.*

*ff*

*dim.*

*p*

*mf*

Et Be-ne-

ri - - - a,

ve Ma-ri - a!

ri - - - a!

B

Fl. Ob.

*p*  
Ped.

\* Ped. \*

*mf*  
Ped.

\*

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

*mf*  
Et Benedictus!

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

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

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

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It consists of several systems of staves. The top system includes vocal staves with lyrics and a piano accompaniment. The middle system features a Flute and Oboe part and a piano accompaniment with pedal markings. The bottom system continues the piano accompaniment with dynamic markings like *sf* and *dim.*

*cres.*

*f*

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

A -

*cres.*

sure, Thro' thee his aid is ever

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

A -

A ve,

*Ped.*

\*

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

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

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

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*

*pp* 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.*



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

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

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

*mf cres.*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in a soprano and alto voice, respectively. They both sing the lyrics 'power of grace we may be saved at last, O - - - ra!'. The bottom two staves are piano accompaniment. The first two staves of piano accompaniment are for the vocalists, with the lyrics 'last, . . . O-ra pro no - - - bis,' written below them. The piano accompaniment includes dynamic markings such as *f* and *mf cres.* and features various musical notations like slurs, accents, and fermatas.

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

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

*ff* *mf*

*ff* *mf*

*mf*

Detailed description: This system contains the second two systems of music. The top two staves are vocal lines in a soprano and alto voice, respectively. They both sing the lyrics 'O - - - ra pro no-bis, pec-ca-to - ri-bus, O - - - ra!'. The bottom two staves are piano accompaniment. The first two staves of piano accompaniment are for the vocalists, with the lyrics 'O - - - ra pro no-bis, pec-ca-to - ri-bus, O - - - ra!' written below them. The piano accompaniment includes dynamic markings such as *ff* and *mf* and features various musical notations like slurs, accents, and fermatas.

*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

The first system of the musical score consists of five staves. The top two staves are vocal lines in a soprano and alto register, respectively. The next two staves are vocal lines in a tenor and bass register. The bottom staff is the piano accompaniment, split into right and left hands. The music is in a minor key with a 3/4 time signature. Dynamics include *dim.* (diminuendo), *p* (piano), and *f* (forte). The lyrics are: "O - - ra pro no - - - bis! O - - - ra pro ra! O - - ra pro no - - bis. O - - ra pro no - - - bis! O - ra pro 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.

The second system of the musical score consists of five staves. The top two staves are vocal lines in a soprano and alto register. The next two staves are vocal lines in a tenor and bass register. The bottom staff is the piano accompaniment, split into right and left hands. The music continues in the same key and time signature. Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano). The lyrics are: "no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca - no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca -". The piano accompaniment includes a section for "Wind Inst." (Wind Instrument) in the right hand.

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

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

O - - - - ra!

*mp*  
O - - - ra!

*pp*

O - - - ra!

*pp*  
O - - - ra!

*pp*

*pp* *Cor.* *pizz.*

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. \*

Recit.

In circle

L.H.  
p  
mf  
Ped. \*

Tempo.

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

Aroused by loud halloh

sf  
mf  
Str.  
Tempo.

Recit.

... and blast of horn,

ere long the frightened stag hither his flight will

p  
Str.  
Trombo. Cor. Clar.

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

*f* *mf* *p*

Allegro non troppo.

pectant waiting, till the game ap-pear.

*f* *p*

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

*p* *f*

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

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

This system contains the first line of the musical score. It features a vocal line in bass clef with lyrics: "born, and the heart . . . . . of man re - joi - ces, re -". Below the vocal line is a grand staff with a treble clef and a bass clef, containing piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

*rall.*

This system contains the second line of the musical score. The vocal line continues with lyrics: "joi - ces! How the for - - est odors sweet Breathe their". The tempo marking *rall.* is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

perfumes on the air, Blest in - - fluence! thee my

*con espress.*

*f* *dim* *Ped.* \* *R.H.* *Str.*

This system contains the third line of the musical score. The vocal line has lyrics: "perfumes on the air, Blest in - - fluence! thee my". The tempo marking *con espress.* is placed above the vocal line. The piano accompaniment includes dynamic markings *f*, *dim*, and *Ped.* with an asterisk. There is also a section marked *R.H. Str.* in the right hand of the piano part.

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

*Fag.* *Cor. Fag. Clar.*

This system contains the fourth line of the musical score. The vocal line has lyrics: "soul . . . . . doth greet. Sooth - er of sor - row and of". The piano accompaniment includes a section marked *Fag.* and *Cor. Fag. Clar.* in the right hand.

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

FL. Ob.

Str.

Ped. \*

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

FL. Ob.

Cor. > mf

mf

rall.

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

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 the musical score consists of three staves. The top staff is a vocal line in bass clef, starting with a forte (*f*) dynamic. The middle staff is the piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes with chords. The bottom staff is the piano accompaniment in bass clef, providing harmonic support with chords and some melodic lines.

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

The second system continues the musical score. The vocal line (top staff) has a dynamic of *f*. The piano accompaniment (middle and bottom staves) maintains the rhythmic pattern from the first system.

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

The third system continues the musical score. The vocal line (top staff) has a dynamic of *f*. The piano accompaniment (middle and bottom staves) maintains the rhythmic pattern.

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

The fourth system concludes the musical score. The vocal line (top staff) has a dynamic of *f*. The piano accompaniment (middle and bottom staves) features a piano (*p*) dynamic in the final measures.



*cres.*

*f*

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

*fp*

*B*

*ff*

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

*fp*

*fp*

*p*

*f*

*f*

answers, Fl. Clar. Ob. Echo answers,

*pp*

*mf*

*pp*

*p poco rall.*

*f*

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

*poco rall.*

*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-joi - - -

*Ped.*

*\* rall.*

*colla voce.*

*ces.*

*f a tempo.*

*sf*

*Ped.*

*\**

*Ped.*

*\**

*Ped. Ped. Ped. Ped*

*f 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.  
*p*  
Fag.  
Trombe

*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:

*p* *p* *tempo.*

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

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

*rall.*

vassals to re - call!

*f* *Trombe,* *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* *tr*

*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

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

*A*  
*p*  
*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.* *tr* *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!

*C* *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

- 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

L. H.  
Ped. \* Ped. \*

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

*f* SOPRANO.

THE MOORISH WOMEN. Woe! Woe! ut - - ter woe!

ALTO.

A

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

*poco dim.*

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

*mf* *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#). The bottom two staves are piano accompaniment in bass clef. The vocal lines contain the lyrics 'our jour - ney de - tect - ed; By blood - thirsty men is our'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamic markings include *mf* (mezzo-forte) above the vocal staves and *sf* (sforzando) and *p* (piano) below the piano staves. There are also accents (>) over some notes in the vocal lines.

progress arrest - - - - ed! All the

*p* *p*

*5 1*

The second system of the musical score continues with four staves. The vocal lines contain the lyrics 'progress arrest - - - - ed! All the'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *p* (piano) above the vocal staves. There are also accents (>) over some notes in the vocal lines. The piano accompaniment has a '5 1' fingering indicated above a chord.

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

*p*

The third system of the musical score consists of four staves. The vocal lines contain the lyrics 'hopes, fond - ly raised, in the dust are laid low, And'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *p* (piano) below the piano staves. There are also accents (>) over some notes in the vocal lines.

*cres.*

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

*cres.*

*Constanza, with Alto ad lib.*

**B** The Retainers. *ff* Down with the Moslem! the hated, de-test-ed! No

*ff*

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* *s* *s'* *s* *s*

*Ped.* \*

ut - ter woe! *mf* Our jour - ney de - tect - ed; By blood-thirsty men is our

longer shall thus our fair land be infest - ed!

woe!..... Our progress ar-rest

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

*mf*

*f*

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

*f*

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 rejoicing at

*cres.* *ff*

bit-terest, bit - terest foe, our bit - terest foe, our bit-ter-est foe! . . . . . Sur -

bit-terest, bit - terest foe, *ff* Sur -

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! *ff* Sur -

home when this booty we show, . . . this booty we show! . . . . . Sur -

*cres.* *ff*

*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; to

whom 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 vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "whom, to whom, to whom can we" and "whom, to whom, to whom can they". The bottom two staves are piano accompaniment in bass clef. The piano part includes a melodic line with triplets and a bass line with chords and a "Ped." (pedal) marking with an asterisk.

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 vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "turn? To whom can we turn?" and "turn? To whom can they turn?". The bottom two staves are piano accompaniment in bass clef. The piano part includes a melodic line with triplets and a bass line with chords. A "Vln. col Piccolo." marking is present above the piano part.

*sf* *sf*

To whom can we turn? To whom can we

*sf* *sf*

*sf* *sf*

To whom can they turn? To whom can they

*sf* *sf*

turn? . . . . .

turn? . . . . .

*Sva*

*Ped.*

## 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.**dim.**Recit.**Tempo del No. 8. poco rall. e dim.*

But heard I not amid you hostile

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<sup>mo</sup>*

Abadil.

*Ar lante non troppo.* ♩ = 69.

Hail, O no-ble Mu - ni - o!

*pp*

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

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

*f*

*pp*

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

*Ped.*

*Poco animato.* ♩. = 96.*f**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 &amp; 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.**pp*

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

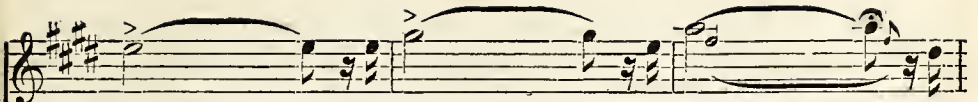
thee I plead, Do . . . not our suit disown, Now that our  
 tale! The sto - ry seem - eth true, What will Don  
 tale! The sto - ry seem - eth true, What will Don

*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.*

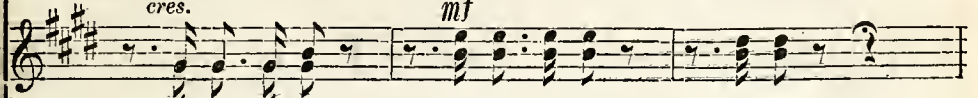




help, . . . . to help, . . . . to help . . . . our

*cres.*

*mf*



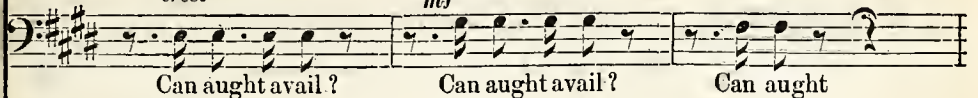
Can aught avail ?

Can aught avail ?

Can aught

*cres.*

*mf*



Can aught avail ?

Can aught avail ?

Can aught

*cres.*

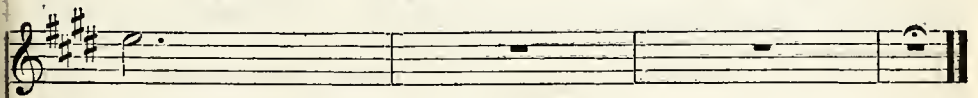
*mf*



*Ped.*

*Ped.*

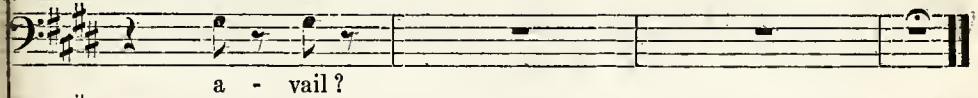
*Ped.*



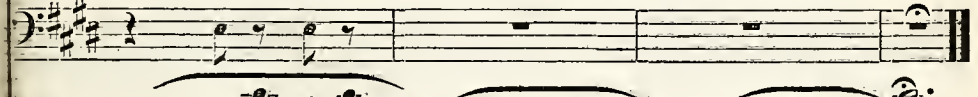
need.



a - vail ?

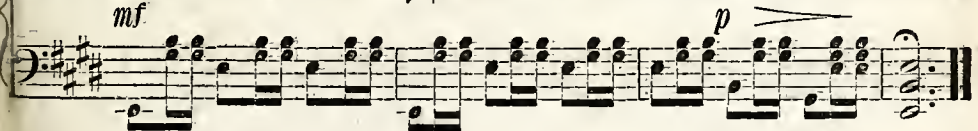


a - vail ?



*mf*

*p*



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

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

Accompaniment.

*mf* *Trombe.* *f*

*Ped.* *\* 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. *f*

*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 within 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.

that for our coming

she at

*tempo.*

once pre - pare, at

at

*sfz*

*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.

Accompiment.

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

**ff** SOPRANO.

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

ALTO.

**ff**

TENOR.

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

BASS.

**ff**  
*cres.*  
*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.*)

A

*fp* *pp*

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

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

found, where - - e'er, where'er 'tis found!

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

*p* *f*

Trombe.

*B* *f* *mf*

Sound, trumpets, sound! the

*ff* *mf*

Sound, trumpets, sound! the

*B* *f*

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

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*

Detailed description: This system contains five staves. The first three staves are vocal lines. The first staff has lyrics 'bri - dal train, the bri - dal train pre - ced - - ing, Sound, gen - tle'. The second staff has the same lyrics. The third staff has 'bri - - - dal train pre - ced - - ing, Sound, gen - tle'. The fourth and fifth staves are piano accompaniment. The fourth staff is in treble clef with a dynamic marking of *mf* and features triplets and slurs. The fifth staff is in bass clef with triplets.

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

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

Detailed description: This system contains five staves. The first three staves are vocal lines. The first staff has lyrics 'lutes! your tale of love, your tale of love re - veal - ing :'. The second staff has the same lyrics. The third staff has 'lutes! your tale of love, your tale of love re - veal - ing :'. The fourth and fifth staves are piano accompaniment. The fourth staff is in treble clef and features complex chordal textures with slurs. The fifth staff is in bass clef with a steady eighth-note accompaniment.



*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!

*poco accel.*

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

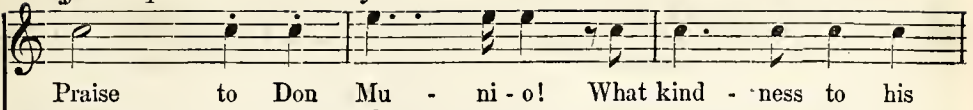
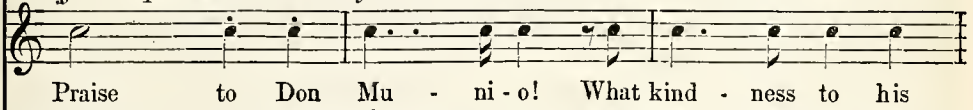
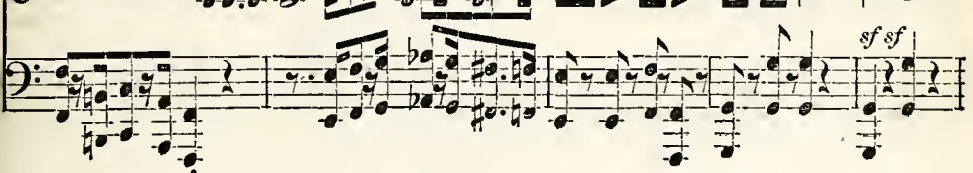
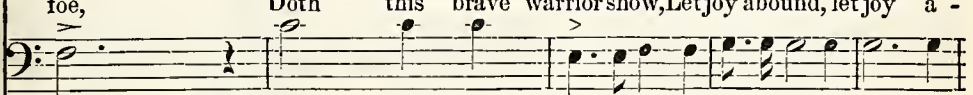
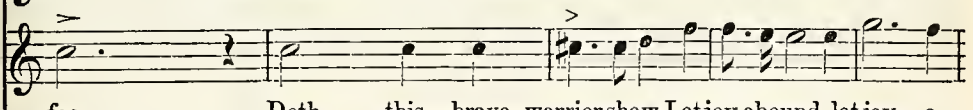
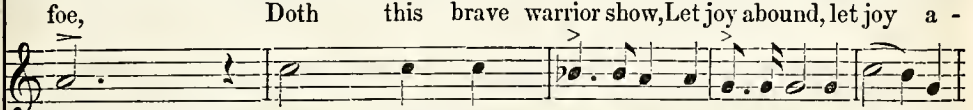
*poco accel.*

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

*poco accel.*

*poco accel.*

Trombe.

*ff Poco piu Moto.**sf**sf**ff Poco piu Moto.**sf**sf**Poco piu Moto.**sf sf*

- 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.

Accompaniment.

Cornet, Flag. *pp* Strings. *sempre piano.*

Abadil.

*Recitative.*

The shadows deepen on the castle walls:

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

*Tempo.*

Clar.

Cornet, Flag.

*pp*

*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*

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

*vivace.* *f* *agitato e cres.* *p* *cres.*

sun shall see Constan - za thine!

*f* *Poco Animato. ♩ = 76.* *Clar.* *Fag.*

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

*dim - e - rallent.*

*f* *dim* *rallent.* *3* *12* *Velo.*

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

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*

*rall.*  
present, I am blest. A

*Cor.* *Clar.* *rall.*  
*sf* *p* *a Tempo.* *pizz.*  
*colla voce.*

*a tempo.*

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

*Cor.* *a tempo.*

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

*pp* *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* *Str.* *Cor. Fag.* *Vln. mf*

*Tempo.*

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

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

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

The Chapel Choir singing the Evening-Hymn.

Moderato.

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.  $\text{♩} = 82$ .

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 prae - 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.* *f* *dim.*

*cres.*

*dim.*

*cres.* *f* *dim.*

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* *mf*

B

*p* *f* *pp*

*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 pra - 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,

*cres.**mf**sf*

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

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

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.

Accompiment.

pp  
Clar. Fl. Cor.  
cres.

tr  
vl. *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.  
Vc.

*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!

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

Fl. Clar. *mf* A *p* *p* *p*  
Fag. Cor.

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

*mf*

*f poco rall.*

*a tempo.*

Constanza.

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*

*C.* *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

*C* *colla voce.* *poco. cres.*

*poco rit.* *rall. ad lib.*

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

*p* *rall. ad lib.*

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

*poco rit.* *rall. ad lib.*

*poco rit. e dim.*

*p a tempo.*

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

*p*

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

*a tempo.*

*pp*



*f* a - zure adorn. **D** O hie we to rest... till the morning, Fare- *p*

a - zure adorn. *f* O hie... thee to rest... Soon com - eth the morn - ing,

*cres.* **D** *Ped.* *sf* *p*

well, love! un - til the glad morn, Farewell, farewell, love!

*p* Farewell, love! un - til .... the morn. *mf* Farewell, love!... Fare *dim.*

*Cor.*

*rall. con passione.*

*p* Farewell, farewell, love! *molto cres. ff* Farewell, love! until the glad morn, farewell,

*p* *molto cres.*

well, love! Farewell, love! *rall. con passione. ff* un - til the glad morn, farewell,

*colla voce.* *sf*

*Ped.*

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

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

*mf* *p*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the word 'love!' followed by the lyrics 'un - til... the glad morn. Fare -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *mf* and *p*.

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

Fare - well,..... my

*dim. e rall.*

The second system continues the vocal and piano parts. The vocal line has a fermata over 'well,..... my love!' and then 'Fare - well, dim. e rall.'. The piano accompaniment continues with the same rhythmic pattern. A *dim. e rall.* marking is placed above the piano part.

love!.....

love!..... a tempo.

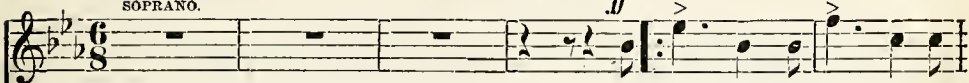
*ppp* *Ped.* \*

The third system shows the vocal line with a fermata over 'love!.....'. The piano accompaniment continues. A *a tempo.* marking is placed below the piano part. The system concludes with a *ppp* dynamic marking, a *Ped.* (pedal) instruction, and an asterisk symbol.

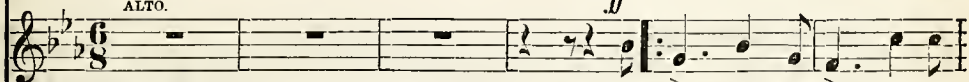
## No. 15. Bridal Chorus. "United! united!"

*The Festivities after the Marriage.*

SOPRANO.

*ff*

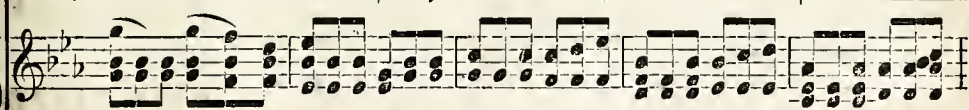
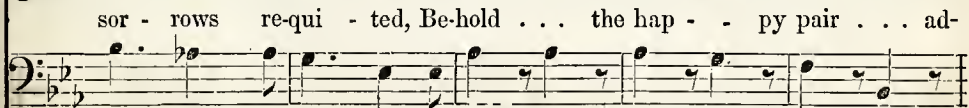
ALTO.

*ff*

TENOR.

*ff*

BASS.

*ff**Allegro con Brio.* ♩ = 104.

*ff*

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*

Ist 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

Ist. 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*

The first system of music 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 key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line starts with a forte (*ff*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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 -

The second system of music continues the piece with four staves. It follows the same instrumental and vocal structure as the first system. The lyrics are repeated. The piano accompaniment continues with similar rhythmic patterns, though the dynamics vary slightly, including a mezzo-forte (*mf*) section.

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,

BASSES.  
*p*

B str.

Ped. <sub>8</sub> Ped. \* Ped.

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

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

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

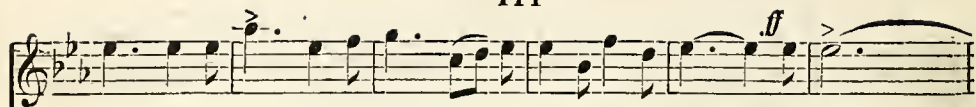


U - ni - ted! u - ni - ted! Their sor - rows requi - ted, Be - hold . . . the

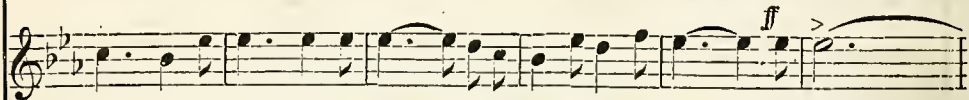
U - ni - ted! u - ni - ted! Their sor - rows re qui - ted, Be - hold . . . the

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

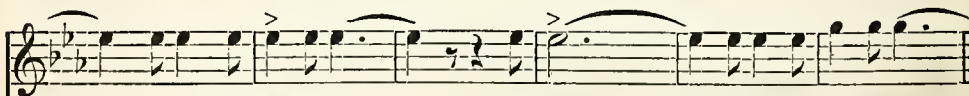
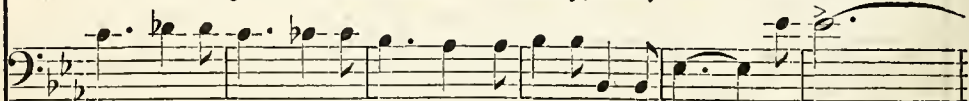
hap - py pair . . . ad - vance! U - ni - ted! u - ni - ted! Lo all are in -



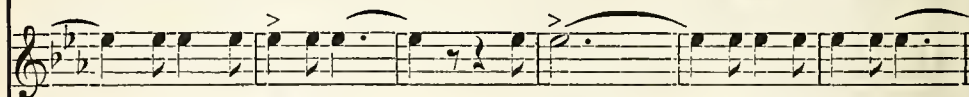
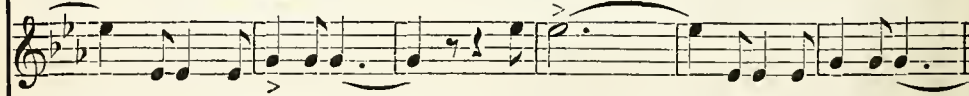
vi - ted, To join in the maze of the merry, merry dance. All hail . . .



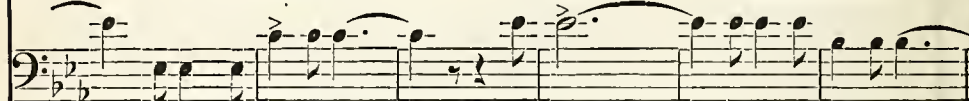
vi - ted, To join in the maze of the merry, merry dance. All hail . . .



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



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



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

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

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

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

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

*Ped.* \*

INTRODUCTION. *Poco Moderato.*

Musical score for the Introduction of Bolero. The top staff is for the piano, marked with *sf* and *Cor.* The bottom staff is for the cor. The tempo is *Poco Moderato*. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the main Bolero section. The tempo is *Tempo di Bolero*. The piano part is marked *pp* and the cor part is marked *sf p*. The section includes *scherzoso* markings and triplets. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the Bolero section. The piano part is marked *pp* and the cor part is marked *sf p*. The section includes *scherzoso* markings and triplets. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the Bolero section. The piano part is marked *pp* and the cor part is marked *sf p*. The section includes *scherzoso* markings and triplets. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the Bolero section. The piano part is marked *pp* and the cor part is marked *sf p*. The section includes *scherzoso* markings and triplets. The key signature has one sharp (F#) and the time signature is 3/4. The score concludes with *mf*, *Ped.*, and an asterisk.

Fl. Trombe.

*mf* Str. *p*

Ped. \*

Ist. time.

2d.

*ff* *Poco dim.*

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

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

Second system of musical notation. Above the treble staff, the text *f Animato.* and *Tromba.* is written. Below the bass staff, the text *B<sub>7</sub>* is written. The notation continues with complex rhythmic patterns.

Third system of musical notation, continuing the complex rhythmic accompaniment in the bass staff and melodic lines in the treble staff.

Fourth system of musical notation. Above the treble staff, the text *Fl. Clar.* is written. The system shows further development of the musical themes.

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 system concludes with a final cadence.

*1st time.*

*Sva.* *2d.*

*Ped.* \*

*Ped.* \*

*sf p* *sf p*

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 begins with a dynamic marking of **f** and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a bass line with a dynamic marking of **v** and a **D** chord symbol above the first few notes.

Second system of musical notation, continuing the piece. The upper staff continues the intricate melodic line. The lower staff continues the bass line with a **v** dynamic marking.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with a **v** dynamic marking.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff contains a **E** chord symbol above the first few notes and continues the bass line with a **v** dynamic marking.

Fifth system of musical notation. The upper staff continues the melodic line with a **v** dynamic marking. The lower staff contains a **Clar. Fag.** (Clarinet Bassoon) part with a **v** dynamic marking.



This page of musical notation, numbered 121, contains six systems of music. Each system consists of a treble clef staff and a bass clef staff, both in a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system continues this pattern. The third system features a 'Ped.' marking with an asterisk in the bass staff. The fourth system includes a 'Ped.' marking with an asterisk in the bass staff and a 'p' dynamic marking in the treble staff. The fifth system contains several triplet markings (indicated by '3' over the notes) in both staves. The sixth system also features triplet markings and complex chordal textures in the bass staff.

First system of a piano piece. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano piece. The tempo is marked *Poco Più Mosso.* The dynamic marking *p* (piano) is present. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *cresc. molto.* (crescendo molto) marking is placed over the final measure of the system.

Third system of the piano piece. The dynamic marking *mf* (mezzo-forte) is present. The right hand has a melodic line with some slurs, and the left hand continues with a consistent accompaniment.

Fourth system of the piano piece. The dynamic marking *p* (piano) is present. The right hand has a melodic line, and the left hand has a steady accompaniment. A *cresc. sempre.* (crescendo sempre) marking is placed over the final measure of the system.

Fifth system of the piano piece. The dynamic marking *ff* (fortissimo) is present. The tempo is marked *accel.* (accelerando). The right hand has a melodic line with some slurs, and the left hand has a steady accompaniment. The system ends with a *ff* marking.

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 consists of a melodic line in the treble and a more rhythmic, chordal line in the bass. Pedal markings are present in the bass staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk.

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 similar melodic and rhythmic patterns. A marking "Tromboni" with an accent (>) is placed above the first measure of 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 features more complex rhythmic patterns and dynamic markings (>) 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 includes a melodic line with a fermata in the treble and a rhythmic line in the bass. Pedal markings are present: "Ped." followed by an asterisk in the bass 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, then "Ped." followed by an asterisk, and finally "Ped." in the bass 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*  
Str. *p*

Donna Maria,

SOPRANO.

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

Constanza,

ALTO.

Abadil.

TENOR.

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

*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.

*p*

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

*p*

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

*p*

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

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

Ó 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.*

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

*p*

*p*

The first system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a minor key with a 3/4 time signature. The first vocal line begins with a forte (*f*) and energetic (*energico*) dynamic, while the second vocal line and piano parts are marked piano (*p*).

*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-

The second system also consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. Both vocal lines and the piano accompaniment are marked mezzo-forte (*mf*). The lyrics are identical to the first system.

*mf*

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

*mf*

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

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

*mf*

And thus their

*p* *mp*

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

*p* *mp*

friends, Farewell kind friends !... ..

*p* *mp*

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

*mf* *mp*

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

*mp* *mp*



## 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. plcz.

Vc.

Don Munio.

*Allo. Moderato.* ♩ = 100.

Once more, my royal

*cres.* *mf* *p*

*Ped.* \*

master's call, throughout the land by herald sped, Summons to him his

*cres.*

*Ob.*

*cres.*

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

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

*cen do.* *f* *mf* *p* *poco rall.*

Donna Maria.  
shed! O direful tidings! must thou go? must thou go? A -

*A.* *fp* *fp* *Ob.* *Fl.* *poco rall.*

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

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

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

*ppress.* *colla voce.* *Fl. Clar.* *f* *3 3 3*

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

Fl. Ob. 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*

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

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

*C.*

*mf*

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

*cres.*

*p*

*cres.*

*Ped.* \*

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*

*mf*

rall.

poco lento.

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

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

poco lento.

FL

rall. sf

Ped. \*

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.* \*

*D* *Ob. Clar.*

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

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

*ff* *f*

*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.

*p* Timp. Wind Inst. only. *f* Trombe, Corni, Trombone. Clar. Fag.

Trombe. *cres.*

1st. & 2nd. TENOR.

Bring forth the clashing spear and shield! To-day we seek the

1st. & 2nd. BASS.

*sf* *Ped.*

battle-field,— Before us make the foe to yield, Great God of Bat-tle! And

*mf* *ff* *p*

*mf* *ff* *p* Cornet.

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

Clar. Fag. *mf* Ob. Clar. Fag. *p*

Receive our souls to thee on high, Great God of Bat-tle! Or if the vict'ry du-ly

*mf* *f*

Trombe. Corni. *cres.* *f*

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

*dim.* *p* **B** *f*

*dim.* *p* *f*

*sf* swear! *sf* this we swear!..... *p* The Sepulchre of

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a forte (*sf*) dynamic for 'swear!', followed by 'this we swear!.....' and then 'The Sepulchre of'. The piano accompaniment includes a timpani part with a 'Timp.' marking and various textures.

*sf* *sf* *dim.* *mf*

The piano accompaniment for the first system includes a Trombone part marked *sfz* and an Oboe part marked *mf*. The piano part features a complex texture with many sixteenth notes and rests.

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

The second system of music continues the vocal line with lyrics: 'our dear Lord, That spot of all on earth adored, To seek be our first care. This we'. The piano accompaniment continues with various dynamics including *f*, *p*, and *ff*.

*p* *ff*

The piano accompaniment for the second system continues with a dynamic of *p* followed by *ff*. The texture remains complex with many sixteenth notes.

*sf* swear! *sf* This we swear! *G* *f* Then

The third system of music features a vocal line with lyrics: 'swear! This we swear! Then'. The piano accompaniment includes a dynamic of *f* and a 'G' marking above the staff.

*sf* *sfz* *dim.* *ff*

The piano accompaniment for the third system includes a dynamic of *sfz* followed by *dim.* and *ff*. The texture continues with complex sixteenth-note patterns.

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

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: "teach us how to choose the right. Thine . . . is the vict'ry, pow'r and might: Thro' thee a-".

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

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment features a more active bass line. The lyrics are: "lone . . . . . we win the fight, Great God, great God of Bat - - - tle!".

*cres.*

This system contains the piano accompaniment for the third system. The music continues with a dynamic marking of *cres.* (crescendo). The piano accompaniment is in a grand staff (treble and bass clefs).

## 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.*mp*

*mf* Orgal. *dim.*

ne, Dona e - is, do - na e - is re - qui - em.

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*

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

*mp* *mf*

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

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.*

*sf*

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.*

*pp* Tempo 1 mo.

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

Requiem æ - ternam, dona e - is re - quiem, . . . 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! . . . . .

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

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

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

Cor.

Clar. Fag. *pp*

Timp. *pp* Ped. \*

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

*Escobedo, the Chaplain, addresses those assembled.**Andante con moto.* ♩ = 76.

Accompaniment.

*p*

Vcello Solo.

*mf*

*Allegro Moderato.* ♩ = 90.

Escobedo.

*mf*

A year hath passed this ver - y day, Since

*sf* *p*

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*

*8vi.*

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



A

*mp*

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

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

lost.

'Twas passing strange that thus his end

should

A *mp*

come by hand of former friend, the no - ble

A - ba - dil !

With vizor

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

That Mu - ni - o was

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*

*f* *C* *f*

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

*C* *8va.*

*sf* *p* *mf*

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

*Ped.* *dim.*

*p* *rall.*

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

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

*cres - cen - do.*

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

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

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

senza rit.  
pledge, a knightly pledge fulfilled.

a tempo. mf D dim. Cor. p

mp  
At - ten - tion strict to give.

mp  
At - ten - tion strict to give.

mp

p  
Ped.

No. 22. Recit. and Aria.

"Full many a long and weary league."

*The message from Palestine.*

*Tempo di Marcia. Moderato.*

Accompagnement.

Fl.  
Ve. Fag.  
Str.  
Clar.

Roderigo. *Recit.*

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

*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 he-held; to make it

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

Vin. Pizz. *mp* 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

band, It was your own Don Mu - ni-o, Approached the Ho - ly

Ped. \* Ped. \* Ped.

SOPRANO. *Poco Allegro.*

*cres.*

What do we hear! Can this be true? Don Mu-ni-o was

ALTO.

What do we hear! Can this be true? Don Mu-ni-o was

What do we

CHORUS.

Se - pulchre! What do we hear! Can this be true? Don

Se - pulchre!

BASS.

What do we hear! Can this be true? Don Mu - ni - o was

What do we

*Poco Allegro.*

*agitato.*

seen by you, was seen by you!

seen by you, was seen by you!

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,

Mu - ni - o was seen by you!

They knelt within... in silent prayer,

seen by you, was seen by you!

seen by you, was seen by you!

*f sf C dim. pp*

Ped.

\*



Af - ter the sacred gates were pass'd, Then faded in-to emp - ty air with-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *dim.* with a hairpin.

in the Holy Se - pul-chre! Rejoice... that thus their vow fulfilled, E - ven in death their

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a dynamic of *f*. The piano accompaniment features a complex texture with many notes. Dynamics include *f*, *dim.*, and *p*. Pedal markings are present: *Ped.* with an asterisk and a cross symbol.

hon - or proved. Thus it took place, as God had willed, ... Before the Ho - ly

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment continues with chords and moving lines. Dynamics include *f* and *dim.*

Se - pul-chre!

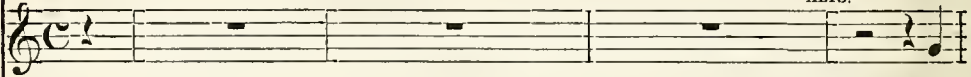
The fourth system concludes the piece. The vocal line has a melodic phrase. The piano accompaniment features a complex texture with many notes. Dynamics include *mf*, *dim.*, and *p*. Pedal markings are present: *Ped.* with an asterisk and a cross symbol.

## No. 23. Finale. "In thankful hymns ascending."

*Allegro Moderato e Maestoso.*SOPRANO. *mf*

In

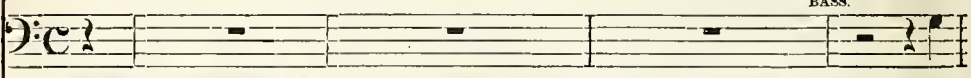
ALTO.



In

TENOR. *mf*

BASS.

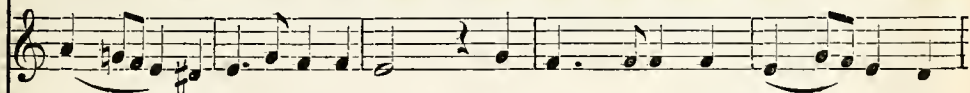
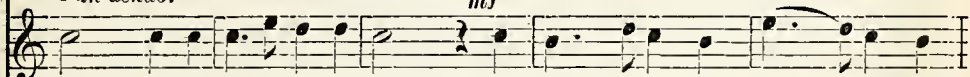
*Allegro Moderato e Maestoso.* ♩ = 78.

thankful hymns ascend-ing, Let all their voi-es raise; Je-ho-vah, all pro-

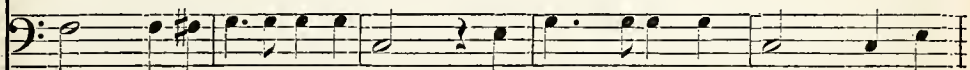
thankful hymns ascending, Let all their voi-ces raise; Jè-ho-vah, all pro-

- - *in-uendo.**mf*

tect - ing, Ac-cept our grateful praise, Through Thee their combats end - - ed, Through

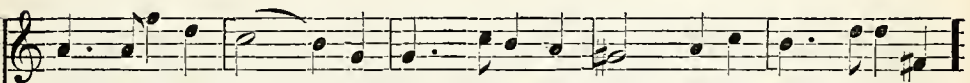
- - *in-uendo.**mf*

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



*mf*

*Ped.* \* ...

*Allegro Assai.*

now. *ff* Glo - ry e - ter - nal,

now. *ff* Glo - ry e - ter - nal,

*Allegro Assai.* ♩ = 104.

Rap - ture super - nal, Bliss never ending, Now bath begun, Past the bright por - tal

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..... is

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,

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 with lyrics. The bottom two staves are piano accompaniment. The music features a key signature of one sharp (F#) and a 3/4 time signature. The vocal lines include triplet markings (indicated by a '3' above the notes) and various rests. The piano accompaniment includes complex chordal textures and triplet patterns.

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 also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key signature and time signature. The vocal lines include triplet markings and a long dotted line indicating a pause. The piano accompaniment features dense chordal textures and triplet patterns.

A

won,.... aye! Heav'n is won. Al - le - lu - - - ia! Al - le -

*poco. rall.*

.... is won, aye! Heav'n..... is won. Al - le - lu - - - ia! Al - le -

won,.....

*A*

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

*sf* *sf* *sf*

lu - - ia! Al-le-lu - ia, for Heav'n is won!..... A - - - men, A -

*sf* *sf* *sf*

lu - - ia! Al-le-lu - ia, for Heav'n is won!..... A - - - men, A -

*va.*

*sf* *sf* *sf*

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

men, A-men! A - - - - - men!

men, A - men! A - - - - - men!

*Sempre. ff* *Trombe.* *Ped.* \* *sf* 3 3 3 *sf* *Ped.* \* *Ped.*

A - - - - - men! . . . .

A - - - - - men! . . . .

*sf* 3 3 3 *sf* *Ped.* *Ped.* *Sra Bassa.* *Fine.*























