

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

THE
LEGEND OF DON MUNIO.

A

DRAMATIC CANTATA.

WORDS AND MUSIC

By

DUDLEY BUCK.

Op. 62.

BOSTON:
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No.	Cts.	No.	Cts.
30	.08	199	.06
Gloria Patri . . . (Glory be to the Father) <i>Reuber</i>		I will arise and go to my Father . . . <i>Bortniansky</i>	
Sacrifices of God . . . (Mozart) <i>Oliver</i>		O Lord, my God . . . <i>Palestrina</i>	
31	.08	63	.10
Glorious is the King of Israel . . . <i>Haydn</i>		I sing the birth . . . (Christmas) . . . <i>A. Sullivan</i>	
58	.05	470	.10
Glory be to God in the highest . . . <i>Perg-lesse</i>		I will call upon Thee . . . <i>D. Buck</i>	
234	.12	409	.10
Glory be to God on high . . . <i>G. M. Garrett</i>		I will give thanks . . . <i>J. Barnby</i>	
233	.05	426	.05
Glory be to God on high . . . <i>V. Novello</i>		I will go unto the altar of God . . . <i>H. J. Gauntlett</i>	
187	.08	353	.05
Glory to God . . . (Christmas) . . . <i>H. S. Perkins</i>		I will lay me down in peace . . . <i>H. Gadsby</i>	
10	.08	312	.06
God be merciful . . . (Deus Miseratur) Union <i>J. Goss</i>		I will lay me down in peace . . . <i>H. Hiles</i>	
317	.05	193	.05
God be merciful . . . (Deus Miseratur) . . . <i>E. Mammenatt</i>		I will lift mine eyes . . . <i>Dr. Clarke-Whitfield</i>	
89	.06	184	.02
God be merciful . . . (Trio) . . . <i>Parry</i>		I will mention the loving-kindnesses (Easter) <i>Sullivan</i>	
343	.05	354	.05
God hath appointed a day . . . (Easter) . . . <i>B. Tours</i>		I will sing of Thy power . . . <i>A. Sullivan</i>	
90	.08	194	.05
God is our refuge . . . (Motet) . . . <i>Marpurg</i>		I will sing of mercy . . . <i>V. Novello</i>	
464	.12	330	.15
God of Abraham, praise . . . <i>D. Buck</i>		If on a quiet sea . . . <i>Bellini</i>	
43	.08	26	.05
God of Israel . . . <i>Rossini</i>		If we say we have no sin . . . (Schneider) <i>Oliver</i>	
192	.15	35	.05
God's mercy is on them . . . <i>W. Carter</i>		Incline thine ear to me . . . (Himmel) <i>V. Novello</i>	
O magnify the Lord with me . . . <i>D. Buck</i>		338	.03
475	.10	In heavenly love . . . <i>R. Franz</i>	
God who madest earth and heaven . . . <i>D. Buck</i>		322	.08
439	.12	In heaven the stars . . . <i>J. Rheinberger</i>	
Good Shepherd (Surrexit Pastor) Fem. Qt. <i>Mendelssohn</i>		435	.05
328	.10	In humble faith . . . (Trinity-tide) <i>G. M. Garrett</i>	
Gracious Spirit . . . <i>Mozart</i>		433	.05
849	.05	In Jewry is God known . . . <i>Dr. Clarke-Whitfield</i>	
Grace of God that bringeth . . . (Christmas) <i>J. Barnby</i>		190	.06
301	.08	In my Father's house . . . <i>J. M. Cranct</i>	
Grant us Thy peace . . . <i>C. Gounod</i>		290	.05
Grant us Thy peace (Da nobis pacem) <i>Mendelssohn</i>		Insane et vane curæ . . . (Ah, why should anxious care) . . . Motet . . . <i>Haydn</i>	
273	.10	355	.05
Grant, we beseech Thee . . . <i>Page</i>		In the beginning . . . (Christmas) . . . <i>G. B. Altea</i>	
44	.12	432	.05
Gratias Agimus Tibi . . . (Trio) . . . <i>Rossini</i>		In the beginning . . . (Christmas) . . . <i>E. H. Thorne</i>	
91	.10	236	.06
Great and marvellous . . . (Mass in Bb) <i>H. Burner</i>		In thee, O Lord . . . <i>Handel</i>	
92	.06	356	.05
Hail! great Creator . . . (Chorus) . . . <i>Rombert</i>		In thee, O Lord . . . <i>B. Tours</i>	
78	.05	64	.10
Hail! Judea . . . (Duet and Chorus) . . . <i>Handel</i>		It came upon the midnight (Christmas) <i>A. Sullivan</i>	
400	.10	23	.17
Hail, tranquil hour . . . (Campana) <i>U. C. Burnap</i>		It is a good thing . . . (Bonum Est) . . . (Haydn) <i>Oliver</i>	
277	.12	95	.08
Hark! hark! my soul . . . <i>D. Buck</i>		Jehovah's praise . . . "Modern Harp" . . . <i>L. Mason</i>	
12	.08	309	.05
Hark! the sound . . . (Ave Maria) <i>Mendelssohn</i>		Jerusalem, my glorious home . . . <i>L. Mason</i>	
445	.10	294	.12
Hark! what mean those holy voices (Bortniansky) <i>Chelius</i>		Jesu Dulcis . . . (How sweet, etc.) . . . <i>D. Buck</i>	
329	.12	481	.08
Hark! what mean those holy voices . . . <i>Haydn</i>		Jesus calls us . . . <i>Sydenham</i>	
219	.05	202	.08
Have mercy upon me, O God . . . <i>G. A. Macfarren</i>		Jesus, Jesus, visit me . . . (Henselt) <i>U. C. Burnap</i>	
316	.05	244	.10
Hearken unto me, my people . . . <i>A. Sullivan</i>		Jesus, my heavenly Saviour . . . <i>Boito</i>	
248	.08	Jesus, my Lord, my God . . . <i>J. Barnby</i>	
Hearken unto my voice . . . <i>H. Smart</i>		Onward, Christian soldiers . . . <i>A. Sullivan</i>	
70	.16	Abide with me . . . <i>J. Goss</i>	
Hearken unto my voice . . . (Kyrie) . . . <i>E. Thayer</i>		Alleluiah, song of sweetness . . . <i>Hopkins</i>	
302	.10	332	.12
Hear me when I call . . . <i>G. A. Macfarren</i>		Jesus, Saviour, & Response to the prayer <i>Strachauer</i>	
223	.08	446	.10
Hear my prayer, O Lord . . . <i>F. Schaeffer</i>		Jesus, the Conqueror . . . (Auber) <i>H. P. Chelius</i>	
216	.05	203	.05
Hear my prayer, O Lord . . . (W. Shew) <i>Winter</i>		Jesus, word of God . . . (Ave Verum) . . . <i>C. Gounod</i>	
310	.06	42	.05
Hear, O Father (Response to prayer) <i>E. Strachauer</i>		Jesus, word of God . . . (Ave Verum) . . . <i>Mozart</i>	
457	.08	450	.15
Hear us, gracious Lord . . . (Veni Domine) Female Trio . . . <i>Mendelssohn</i>		Jubilate Deo in C . . . <i>D. Buck</i>	
418	.05	225	.03
Hear us, O Saviour . . . <i>M. Hauptmann</i>		Jubilate Deo . . . <i>G. M. Garrett</i>	
389	.05	456	.12
He is risen . . . (Easter) . . . <i>H. Gadsby</i>		Jubilate Deo in Bb . . . <i>D. Buck</i>	
33	.08	20	.12
He maketh wars to cease . . . <i>Calcott</i>		Jubilate Deo . . . (O be joyful) . . . (Emmerig) <i>Oliver</i>	
465	.12	432	.15
He shall come down like rain . . . <i>D. Buck</i>		Jubilate Deo in D . . . <i>J. C. D. Parker</i>	
72	.08	437	.16
Holy, holy, holy, Lord God . . . <i>C. Gounod</i>		Jubilate Deo in E . . . <i>J. C. D. Parker</i>	
45	.05	491	.12
Holy night! peaceful night (Christmas) <i>J. Barnby</i>		Jubilate Deo in G . . . <i>J. C. D. Parker</i>	
284	.08	498	.12
Holy Redeemer . . . (Ave Maria) . . . <i>Arcadelt</i>		Jubilate Deo in E . . . <i>J. C. D. Parker</i>	
256	.08	357	.08
Holy Redeemer . . . (Ave Maria) . . . <i>Marchetti</i>		Jubilate Deo No. 3 in F (4 voices) . . . <i>B. Tours</i>	
93	.10	79	.05
Hosanna . . . (Chorus) . . . "La Juive" . . . <i>Bach</i>		Judge me, O God . . . <i>Mendelssohn</i>	
58	.08	358	.10
Hosanna . . . (Double Chorus) "Mass, B minor" . . . <i>Bach</i>		King all glorious (Motet for Soli and Chorus) <i>Barnby</i>	
14	.06	70	.06
Hosanna to the Son of David (Key Bb) <i>G. A. Macfarren</i>		Kyrie . . . (Hearken unto my voice) . . . <i>E. Thayer</i>	
351	.05	489	.12
How beautiful upon the mountains <i>R. A. Smith</i>		Kyrie, and Benedictus in Eb . . . <i>J. C. D. Parker</i>	
Lord loveth the gates of Zion . . . <i>V. Novello</i>		80	.12
258	.10	Lamb that for us was slain . . . (Bach) <i>R. Franz</i>	
How blest are they . . . (Female Trio) . . . <i>Mendelssohn</i>		34	.12
How excellent Thy name . . . "Saul" . . . <i>Handel</i>		Laudate Dominum (O praise God) . . . (Mozart) <i>Oliver</i>	
71	.10	438	.12
How lovely are the messengers . . . <i>J. P. Cobb</i>		Laudate pueri . . . (Ye sons of Israel) Fem. Je trio and chorus . . . <i>Mendelssohn</i>	
115	.05	266	.06
How lovely are Thy dwellings . . . <i>L. Spohr</i>		Lay not up for yourselves . . . <i>Davis</i>	
204	.12	264	.10
How sweet, etc. . . . (Jesu Dulcis) . . . <i>D. Buck</i>		Lay not up for yourselves . . . <i>Dykes</i>	
19	.06	218	.10
How sweet the name of Jesus sounds . . . <i>A. Sullivan</i>		Lay not up for yourselves . . . <i>G. M. Garrett</i>	
239	.08	461	.10
Hymn of Faith . . . <i>L. F. Brackett</i>		Lead kindly light . . . <i>D. Buck</i>	
352	.05	3	.03
I am Alpha and Omega . . . (Trinity-tide) . . . <i>J. Stainer</i>		Lead kindly light . . . <i>A. Sullivan</i>	
235	.10	420	.05
I heard a voice from heaven . . . <i>J. Goss</i>		Leave us not . . . (Ascension tide) . . . <i>J. Stainer</i>	
401	.08	269	.06
I know no life divided . . . (Donizetti) <i>U. C. Burnap</i>		Let him that is taught . . . <i>Sutton</i>	

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1535
1874

CHARACTERS REPRESENTED

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

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

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

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

THE LEGEND OF DON MUNIO.

OVERTURE.

No. 1.—CHORUS OF HUNTSMEN AND RETAINERS.

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

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

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

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

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

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

RECIT. (a.)

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

ARIA.

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

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

RECIT. (b.)

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

ARIA. (*allegro.*)

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

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

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

No. 3.—THE RESPONSES AND ARIETTA.

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

ESCOBEDO.

Gloria Patri et Filio, et Spiritui Sancto!

CHORUS.

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

ESCOBEDO.

Pax vobiscum.

CHORUS.

Et cum Spiritu tuo.

RECIT.

ESCOBEDO.

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

ARIETTA.

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

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

Ave Maria!

No. 4.—CHORUS.

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

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

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

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

No. 5.—RECITATIVE AND ARIA. (Bass.)

Morning in the Forest. Don Munio alone.

RECIT.

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

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

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

No. 6.—RECITATIVE.—DON MUNIO.

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

No. 7.—CHORUS. (Female Voices.)

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

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

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

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

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

No. 8.—CHORUS.

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

DON MUNIO'S FOLLOWERS.

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

THE MOORISH WOMEN.

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

DON MUNIO.

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

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

ALL

Surrouned!
Confounded!
No succor.
No rescue.

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

No. 9.—RECIT. AND ARIA.—ABADIL.

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

DON MUNIO.

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

ABADIL.—“THE ENTREATY.”

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

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

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

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

DON MUNIO'S RETAINERS.

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

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

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

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

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

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

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

ABADIL AND CONSTANZA.

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

CHORUS.

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

END OF PART I

PART II.

No. 12.—RECIT. AND ARIA.—ABADIL.

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

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

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

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

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

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

No. 13.—CHORUS.

The chapel choir chanting the Evening-Hymn.

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

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

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

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

No. 14.—DUETT.

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

ABADIL AND CONSTANZA.

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

ABADIL.

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

CONSTANZA.

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

BOTH.

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

No. 15.—CHORUS.

(The Festivities following the marriage.)

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

FEMALE VOICES.

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

MALE VOICES.

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

No. 16.—BOLERO, FOR ORCHESTRA.

No. 17.—QUARTETT.—(Unaccompanied.)

The departure of the Moors.

DON MUNIO, DONNA MARIA, ABADIL AND CONSTANZA.

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

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

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

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

No. 18.—DUETT.

A Chamber in the castle. Don Munio and Donna Maria

DON MUNIO

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

DONNA MARIA.

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

DON MUNIO.

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

DONNA MARIA.

O wilt thou promise?

DON MUNIO.

Aye, indeed!

But once more would I thee forsake.

DONNA MARIA.

Ah why?

DON MUNIO.

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

BOTH.

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

DON MUNIO.

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

DONNA MARIA.

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

No. 19.—BATTLE HYMN. (Male voices.)

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

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

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

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

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

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

No. 20.—CHORUS.

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

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

No. 21.—ESCOBEDO, WITH CHORUS.

The chaplain addresses those assembled.

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

CHORUS. (*Sotto voce.*)

Alas! his life was lost!

ESCOBEDO.

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

CHORUS. (*Sotto voce.*)

Don Munio was dead!

ESCOBEDO.

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

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

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

CHORUS.

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

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

RECIT.

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

ARIA.

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

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

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

CHORUS. (*Excitedly but sotto voce,*

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

RODERIGO.

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

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

No. 23.—CHORUS. FINALE.

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

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

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

Alleluia! Alleluia! Alleluia!
Amen!

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OVERTURE.

DUDLEY BUCK, Op. 62.

Andante Maestoso. ♩ = 63.

Fl. Ob.

Cor. Clar. Fag.

PIANO.

Ped. *

mf *dim.* *p* *pp*

Str.

Cor.

Voello. Solo.

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

Allegro molto. ♩ = 150.

First system of musical notation, piano (*p*) dynamics. The right hand features a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, featuring crescendo markings: *cres - - cen - - - do.* and *cres - cen*. Dynamics include *sf* (sforzando) and *p* (piano).

Third system of musical notation, featuring forte (*f*) dynamics and accents (>). The right hand has a dense texture of sixteenth notes. The left hand continues with eighth notes. A section marked 'A' begins.

Fourth system of musical notation, continuing the piano part. The right hand maintains the rapid melodic pattern, while the left hand accompaniment remains consistent.

Fifth system of musical notation, including the instruction *Corni . Trombe, Trombone.* and *Ped.* (pedal) markings. The right hand has a complex texture with some chords and slurs. The left hand has a few notes and rests. A star symbol (*) is present below the staff.

First system of musical notation. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. A section marker 'B' is placed above the first measure of the upper staff. The music features complex rhythmic patterns with many beamed notes and accents. A dynamic marking 'sf' (sforzando) is present in the lower staff.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and dynamics as the first system.

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

Fourth system of musical notation. The lower staff includes the vocal line with the lyrics "cres - - cen - do,". The music is marked with a forte dynamic 'ff'.

Fifth system of musical notation. The lower staff includes a Pedal (Ped.) line. Dynamic markings include 'dim.' (diminuendo), 'p' (piano), 'cres.' (crescendo), and 'ff' (fortissimo). A section marker 'C' is placed above the music. A double asterisk '*' is located at the bottom right of the page.

8va. ~~~~~
Ob.
dim. *p* *mf* *Fag.*
Ped. * *Str. pizz.*

This system contains the first two staves of music. The upper staff is for the Oboe (Ob.) and features a dynamic range from *dim.* to *mf*. The lower staff is for the Piano (Ped.) and includes a *Str. pizz.* instruction with an asterisk. A wavy line above the first few notes of the upper staff indicates a tremolo effect.

This system contains the next two staves of music, continuing the piano accompaniment and the Oboe part.

Str.
p

This system contains the next two staves of music. The lower staff includes a *Str.* instruction and a *p* dynamic marking.

p *cres. con passione.*

This system contains the next two staves of music. The lower staff includes a *p* dynamic marking and a *cres. con passione.* instruction.

dim - in - u - en - do.

This system contains the final two staves of music on the page. The lower staff includes the instruction *dim - in - u - en - do.*

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *mp* and *cres. molto.*

Second system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *Df*, *Piccolo, Ob, Fag. etc.*, and *(Str. arco.)*. The lower staff also has *Str. pizz.* written below it.

Third system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *f*.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *mp*.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *dim.*

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

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

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

Fourth system of musical notation. The upper staff features a melodic line with a *pizz.* (pizzicato) marking. The lower staff has a steady accompaniment. Dynamics include *mf*. Instrumentation for Bassoon, Clarinet, and Violoncello is indicated. Pedal markings are present at the bottom.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a complex accompaniment with many beamed notes. Dynamics include *mf*. Pedal markings are present at the bottom.

Fl. con Sva.
Trombe.
Ped. *

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

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

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

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

This system features a tempo change indicated by the text *ral - - len - - tan - - do.* The upper staff continues with the VI. (viola/oboe) and the lower staff with the Clar. (clarinet).

a tempo.
p
cres.

This system features a tempo change to *a tempo.* The upper staff continues with the VI. and the lower staff with the Clar. Dynamics include *p* (piano) and *cres.* (crescendo).

sf sf ff

This system continues the musical score. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

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

Second system of piano score. The right hand continues with a similar rapid sixteenth-note texture. The left hand has a more active role with chords and moving lines. A first ending bracket labeled 'I' spans the final measures. Pedal markings 'Ped.' and an asterisk '*' are present.

Third system of piano score. The right hand continues with the rapid sixteenth-note texture. The left hand accompaniment is dense with many notes and chords.

Fourth system of piano score, featuring orchestral parts. The right hand part is labeled 'Clar. Cor.' and 'Trombe'. The left hand part is labeled 'Vc. Fag.', 'Cor.', and 'Str.'. Dynamic markings 'mf' and 'p' are used. A 'Fag.' marking is also present at the end of the system.

Fifth system of piano score. The right hand part is marked 'cres - cen - do.' and 'ff'. The left hand part continues with a rhythmic accompaniment.

dim - in.

Ped. *sf*

Tromba.

Clar.

Cor. *p*

Fag.

Str. Pizz.

Str.

I.H.

p *cres.* *compassione.*

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

cres. molto. *L ff*

mp

ff

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

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

The first system of music consists of two staves. The treble staff contains a series of sixteenth-note runs with slurs and accents. The bass staff features a more rhythmic accompaniment with slurs and accents.

The second system continues the musical piece with similar rhythmic complexity in both staves. A *Ped.* marking is present below the bass staff.

The third system includes the instruction *poco a poco accel.* above the treble staff and *Sva.* above the right side of the treble staff. The bass staff contains triplet markings.

The fourth system begins with the tempo marking *Allo. Molto Assai.* and a quarter note equal to 156. A *ff* dynamic marking is placed below the treble staff.

The fifth system concludes the page with a *Ped.* marking below the bass staff and an asterisk (*) at the end of the piece.

No. 1. Chorus of Huntsmen and Retainers.

"To the field, to the hunt!"

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

Allegro molto con Brio. ♩ = 138.

Accompaniment.

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

Ped. *

Ped. * Ped. * Ped.

p ff

1st. TENOR.

2nd. TENOR.

1st. BASS.

2nd. BASS.

ff con spirito.

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

mf

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

mf

p

ff

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

ff

f sf p cres.

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

*f p Ped. * Ped. **

*Ped. **

call. To the field! to the

cres. *f* *p*

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

This system contains the first vocal line and piano accompaniment. The vocal line starts with a fermata and then sings "To the field! to the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Pedal markings are present in the left hand.

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

cres. *sf* *sf*

dim. *mf*

This system continues the vocal line with "hunt, then, ye brave warriors all! No time now for sloth or for". The piano accompaniment has a more melodic feel in the right hand. Dynamics include crescendo, sforzando, and mezzo-forte.

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

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

This system concludes the vocal line with "dream - - ing! B Ere the rays of the sun shall dis-". The piano accompaniment includes trills and a section marked "Wind Ist.". Dynamics range from piano to mezzo-forte.

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.* *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.* *

Ped. ** Ped.*

p *ff* *5* ***

C Or if, midst the chase, we chance on the

foe, *mf* Should near us the Mos - lem be hid

p *5* *5*

ff

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

ff

f sf p cres.

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

f

*Ped. **

low. Through God, and our

cres. f p

*Ped. * Ped. * Ped. **

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

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

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

cres. *sf* *sf*

dim. *mf*

p *tr* *tr* *Wind Ist.* *mf*

ff

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

p

sf sf

Trombe.

field! to the field!

f ff

Ped. Ped. accelerando.

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

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

Andante con Moto. ♩ = 76.

Accompaniment.

Cornl.

pizz. p

Vcello. Fag. mf

Ped. *

Donna Maria. RECIT. Lento.

Within my chamber,

Str. pp

tempo.

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

Ob.

Now slowly sinks the sun towards the glowing West.

Str. pp

Cor. Fag.

RECIT.

Tempo.

The shadows lengthen, and the birds fly home.

colla voce.

Str. L. H.

Andante Patetico. ♩ = 68.

mf

pizz. *

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

sf *sf* *p* *dim.* *pp*

Clar. *Viola.* *tr.*

con dolore. heart! my

Ped.

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

Cor. *Fl.*

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

Ped. Ped.

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

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

mf
O ab - sence,

Ciar. Ob. *f* *p*

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

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

poco. rall. *pp*

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

fp Cor.

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

pp

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

fp *rall.* Clar. *Ped.*

a tempo.

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

RECIT. *Vivace.*

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

f.

- tect? Hath not my lord full oft returned,

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

after repeated ab - sence? Then

lento. *Vivace. f* *Sf*

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

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

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

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

Ped. *sf* *p*

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

f *Ped.* *

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

p *colla voce.*

declamando.

show. In chiv - al - rous

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

Ped. *

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

Vcello. Cor. Fag.

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

Ob. Clar. Fag.

mf *Ped.* *fp*

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

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

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

Cor. > >

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

f

Ped. *

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

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

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

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

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

a tempo.

bugles their welcome shall blow, What joy, what

a tempo. *cres - cen - do.*

Ped.

rallent. a piacere.

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

ff *Ped.* * *p*

Ped. *

wel - come shall blow!

ff *Vivace.*

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

sf

Ped.

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

"The Night hath fallen round us."

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

Andante Sostenuto. ♩ = 68.

Accompaniment.

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

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

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

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

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

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

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

SOPRANO.

ff

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

ALTO.

TENOR.

ff

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

BASS.

CHORUS. *ff*

to!

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

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

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

Do - mi - nus vo -

Escobedo.

p *dim.* *p*

Et cum Spi - ri - tu tu - o!

p *dim.* *p*

p *dim.* *p* A

Et cum Spi - ri - tu tu - o!

CHO.

bis-cum!

p *Andante sostenuto.*

Trombe,
Corni,
Trombone.

ORGAN.

pp

Timp.

Escobedo. *Recit.*

rall. The

cres.

con solennita.

Recit.

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

p *pizz.* *arco.*

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

tr *sf*

a tempo.

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

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

Allegretto Moderato. ♩. = 72.

song!

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

dim. *p*

mf

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

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

p *cres.* *cres.*

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

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

p

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

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

Ped.

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

p *pp* *mf*

2 1 3 1

cres. *dim.* *pp*

No. 4. Chorus. "Ave Maria."

Andante con moto.

SOPRANO.

pp

A - - ve Ma-ri - a!

ALTO.

pp TENOR.

A : - - - ve Ma-

pp BASS.

Andante con moto. ♩ = 66.

Str.

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 - dic - ta! blessed maid!

p

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

dim.

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

Fl. Ob.

p

Ped. * *Ped.* *

mf *p*

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

mf *p*

Sup-port our hearts when sore dismayed,

Ped. *

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

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

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

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

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

mf

ri - a, Et Be-ne-

- - ve Ma-ri - a!

- - ri - a! B

Fl. Ob.

p *mf*

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

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

mf

Et Benedictus!

f *dim.* *p*

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

mf *f* *dim.* *p*

sf *f* *dim.* *dim.*

cres. *f*

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

cres. *f*

sure, Thro' thee his aid is ever

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

f

A - ve,

Ped. *

p

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

p

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

p

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

p

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

dim. *p*

pp

When the hour of death shall come,

pp

When the hour of death shall come,

mf *sf* *pp* *sf*

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

mf *sf* *pp* *sf*

Vcell. Fag. Cor. Clar. Str.

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.*

Cor. Fag. Str. Timp.

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

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

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

mf *cres.*

Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in Latin. The piano part consists of two staves (treble and bass clef) with complex chordal textures and arpeggiated figures. Dynamics include *f* (forte) and *mf* (mezzo-forte) with a *cres.* (crescendo) marking.

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

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

ff *sf* *mf*

Detailed description: This system continues the vocal and piano parts. The vocal lines feature a dynamic shift from *ff* (fortissimo) to *mf* (mezzo-forte). The piano accompaniment includes a *sf* (sforzando) marking. The overall texture remains dense and dramatic.

dim. *p* *f*

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

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

dim. *p* *f*

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

dim. *p* *f*

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

p

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

p

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

sf *sf* *p*

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

sf *sf* *p* Wind Inst.

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

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

O - - - - ra!

Str.

pp O - - - - ra!

pp O - - - - ra!

pp O - - - - ra!

pp O - - - - ra!

pp *pizz.* *Cor.*

Ped. *

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

Morning in the Forest. Don Munio alone.

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

Accompaniment.

Cornet. *mf* *p* *mf*

Ped. * Ped. *

Recit.

In circle

L.H. *p*

Ped. *

Tempo.

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

Aroused by loud halloh

sf *mf* *Tempo.* Str.

Recit.

and blast of horn,

ere long the frighted stag hither his flight will

p Trombe. Cor. Clar. Str.

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

sf *mf* *p*

Allegro non troppo.

pectant waiting, till the game ap-pear.

f

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

p

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

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

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

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

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

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

con espress.

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

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

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

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

Str. Fl. ob. Ped. *

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

Fl. Ob. 1 5. mf Cor. > mf

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

rall. f colla voce. sf sf

ces. A

ff a tempo. sf Ped. * Ped. * Ped. Ped. Ped. Ped.

f

Strong of arm and cool of nerve must the

p

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

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

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

cres. *f*

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

fp

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

fp *fp* *p* *f*

answers, Echo answers,

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

p poco rall. *f*

faint be - low, Then how

poco rall.

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

a tempo.

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

mf *Tempo.*

mf

rall.

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

Ped.

* *rall.*

colla voce.

ces.

ff *a tempo.*

sf

Ped.

*

Ped.

*

Ped.

Ped.

Ped.

Ped.

ff *accel.*

Ped.

* *Ped.*

*

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

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

Accompaniment.

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

Clar. Cor. Trombe. Fag.

p RECIT.

Tempo.

music fall on my wond'ring ear!

mf *Tempo.* Cor.

Str.

RECIT. *Agitato e cres.*

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

RECIT. *p* *sf*

Tempo. RECIT.

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

p *mf* *fp* A

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

fp *fp* *fp* *fp*

tempo.

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

tempo.

p

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

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

rall.

vassals to re - call!

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

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

(Female Voices.)

Females of the Moorish cavalcade, singing as they journey.

Moderato quasi marcia. ♩ = 96.

Accompaniment.

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

mf Ped. *

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

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

ALTO.
Birds gai - - ly singing

Ped. *sempre.* Ped.

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

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

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

Sva.

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

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

A *p*

A *Sva.*

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

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

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

Sva. *trz* *sf*

Ped. *

Ped. Ped.*

B

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

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

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

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

B

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

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

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

Sva. *Sva.*

praise of Love! Thus, safe from ev'ry

praise of Love! Thus, safe from ev'ry

praise of Love!

f *f* *f*

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

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

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

The first system of the musical score consists of three vocal staves and two piano staves. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ill, Our good lord Aba - dil— In peace shall journey". The piano part includes a triplet of eighth notes in the right hand.

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

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

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

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and two piano staves. The lyrics are: "still, and win the prize, . . . and win the prize, . . shall journey still, and win the". The piano accompaniment includes a section marked "L. H." in the left hand and two instances of "Ped." (pedal) with an asterisk in the right hand. The key signature remains one sharp (F#) and the time signature is 4/4.

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.

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

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

BASS. *sf*

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

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

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

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

ALTO.
A

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

poco dim.

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

mf

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

mf

sf *p*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "our jour - ney de-tect - ed; By blood - thirsty men is our". The first vocal line has a dynamic marking of *mf* and a fermata over the word "ed". The second vocal line also has a dynamic marking of *mf*. The piano accompaniment is on the bottom two staves, with a dynamic marking of *sf* in the left hand and *p* in the right hand. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

progress arrest - - - - ed! All the

p

p

The second system of the musical score consists of four staves. The top two staves are vocal lines. The lyrics are "progress arrest - - - - ed! All the". The first vocal line has a dynamic marking of *p* and a fermata over the word "ed!". The second vocal line also has a dynamic marking of *p*. The piano accompaniment is on the bottom two staves. The right hand has a dynamic marking of *p* and includes a fermata over the word "ed!". The piano part continues with a complex rhythmic pattern, including a quintuplet marked with a "5" and a first ending marked with a "1".

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

p

The third system of the musical score consists of four staves. The top two staves are vocal lines. The lyrics are "hopes, fond - ly raised, in the dust are laid low, And". The piano accompaniment is on the bottom two staves, with a dynamic marking of *p*. The piano part features a complex rhythmic pattern with sixteenth notes and chords.

cres.

ff

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

cres.

ff Constanza, with *Alto ad lib.*

B

The Retainers.

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

ff
Abadil, ad lib.

Woe! ut-ter

ff
Don Munio, ad lib.

B

Cap - tured the Mos - lem!

the hat - ed, detested! The

cres.

sf

sf

ff

Ped.

mf

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

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

woe!.....

Our progress ar-rest

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

mf

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

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

*Allegro Furioso Assai.**sempre. ff*

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

Abadil with Tenor ad lib.

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

Don Munio with Bass ad lib,

Allegro Furioso Assai. ♩ = 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 for the vocal line, with lyrics 'whom, to whom, to whom can we' and 'whom, to whom, to whom can they'. The piano accompaniment consists of a right-hand part with triplet eighth-note patterns and a left-hand part with chords and a bass line. Pedal markings and an asterisk are present in the piano part.

turn? To whom can *we* turn?

turn? To whom can *they* turn?

Vln. col Piccolo.

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

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

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Dynamics include *sf* (sforzando) markings above the vocal lines.

turn?
turn?

8va
Ped.

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Dynamics include *8va* (octave up) and *Ped.* (pedal) markings.

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

"Unarmed, we yield ourselves."

Abadil.

The Entreaty.

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

Recitative.

f *dim.*

Recit.

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

3

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

a tempo. *Recit.*

Don Munio.

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

p

Abadil.

Ar.dante non troppo. ♩ = 69.

Hail, O noble Mu - ni - o!

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

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

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

rall.

help, to help our need. My name is

rall. colla voce. pp pp

Energico.

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

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

ral - len - tan - do.

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

pp rall. colla voce. a tempo. mf

f

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

rall. *a tempo.* *p*

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

poco. cres. *p*

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

fp *dim.* *pp*

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

pp *poco rall.*

Tempo 1 mo.

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

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

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

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

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

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

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

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

fl.
sempre piano.

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

cres.

help, to help, to help our

cres. *mf*

Can aught avail? Can aught avail? Can aught

cres. *mf*

Can aught avail? Can aught avail? Can aught

cres. *mf*

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

need.

a - vail?

a - vail?

mf *p*

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

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

Accompagniment.

mf Trombe. *f* > > > > *

Ped. *

Don Munio.

RECIT.

Tempo.

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

RECIT. *tempo.*

RECIT.

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

RECIT.

tempo.

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

fp *tempo.* Tromba.

RECIT.

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

RECIT. *mf*

Andante con moto. ♩ = 76

take. Full fourteen days wiⁿ in my cas - - tle gate,

p

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

sempre piano.

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

p

RECIT.

f

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

mf *p* *f*

tempo.

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

p *tempo.*

RECIT.

tempo.

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

sffz *p*

RECIT.

rall.

once pre - - - pare!

tempo. *pp*

Ped. *

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

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

Accompaniment.

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

ff SOPRANO.

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

ALTO.

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

ff

TENOR.

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

BASS.

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

ff *Ped. **

A

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

Constanza. (Solo.) *mf*

A - way . . . with

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

A -
Abadil. (Solo.)

fp *pp*

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

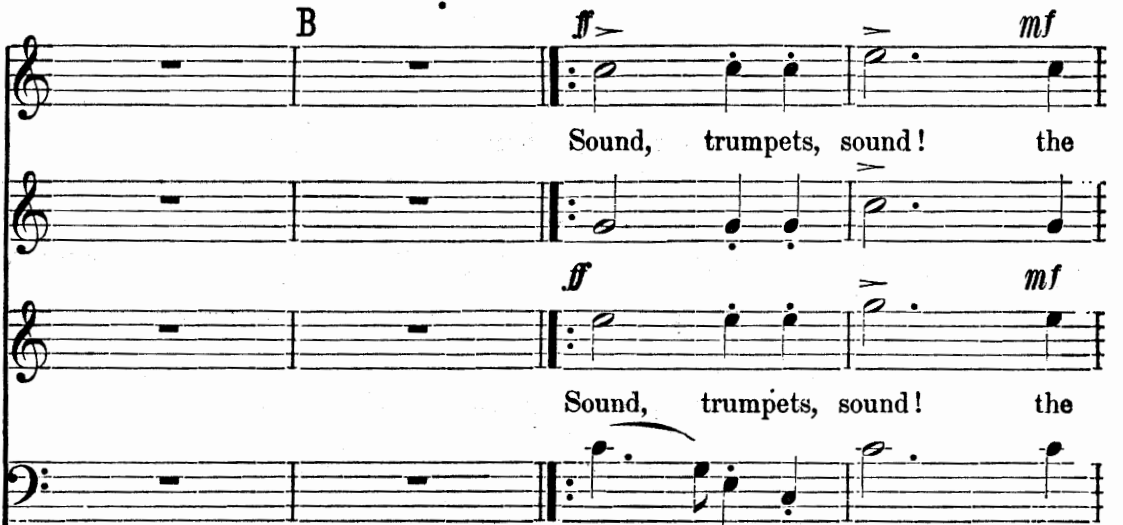
- way . . . with grief and fear! All . . . sorrows disappear, Such knight hood we re-



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



Trombe.
p *f*



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



B *f* Ped. Ped. *
f

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

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

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

mf

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

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

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

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

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

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

ban - - - ners wide displaying,

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

Ped. *

mf *ff*

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

mf *ff*

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

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

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

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

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

poco accel.

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

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

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

poco accel.

poco accel.

poco accel.

poco accel.

Trombe.

ff Poco piu Moto.

sf



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

sf



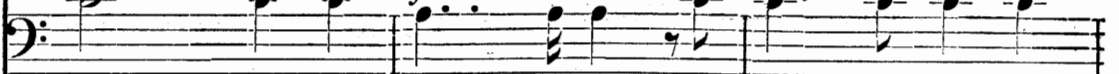
ff Poco piu Moto.

sf

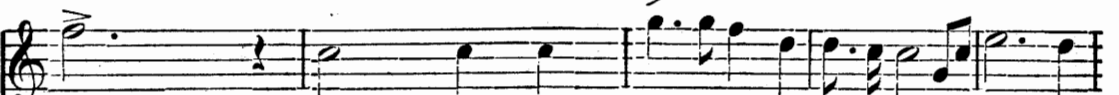


Praise to Don Mu - ni - o! What kind - ness to his

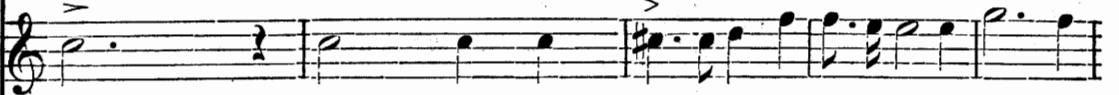
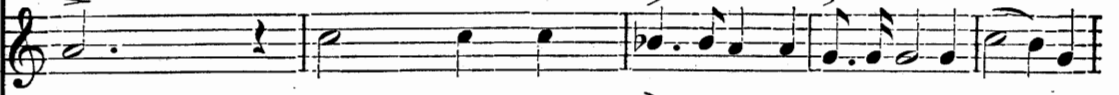
sf



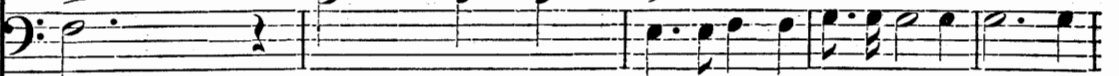
Poco piu Mcto.



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



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



- bound!

- bound!

mf

ff

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

Ped. *

Ped. *

Sva bassa.

END OF PART FIRST.

PART II.

No. 12. Recitative and Aria.

"The shadows deepen on the castle walls,"

Lento non Troppo. ♩ = 60.

Accompiment.

Corni. Fag. *pp*

Strings. *sempre piano.*

Abadil. *Recitative.*

The shadows deepen on the castle walls:

Tempo. Clar.

Cor. Fag. *pp*

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

Poco vivo.

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

Recit. Str. *sf* *pp*

lento.



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

lento. *sf* *pl*

f

agitato e cres.

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

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

f

sun shall see Constan - za thine!

Poco Animato. ♩ = 76.

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

dim - e - rallent.

Vello. 3 12

Andante cantabile ♩=80.

95

espressivo.

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

p

con Pedale.

Detailed description: This system contains the first two lines of the musical score. The vocal line is in G major, 4/4 time, with a tempo of Andante cantabile (♩=80). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The first line of lyrics is "O thou my star! my star in dark'ning night,". The piano part starts with a piano (*p*) dynamic and includes the instruction "con Pedale." in the bass line.

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

cres. *dim.*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with "O thou my light! my light to guide my way. My". The piano accompaniment continues with the same rhythmic pattern. The piano part includes dynamic markings for *cres.* (crescendo) and *dim.* (diminuendo). The system concludes with a fermata over the final note of the vocal line.

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with "joy, . . . when all around seems bright, My com - fort in the threat' - ning". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a fermata over the final note of the vocal line.

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

mf *p* *Ped.*

Ped. **Ped.*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with "day. For thee my heart. . . . is ev - er long-ing, With love's own". The piano accompaniment continues with the same rhythmic pattern. The piano part includes dynamic markings for *mf* (mezzo-forte) and *p* (piano), and the instruction "Ped." (pedal). The system concludes with a fermata over the final note of the vocal line and the instruction "*Ped." in the bass line.

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

mf

present, I am blest. A

Cor. Clar.

rall.

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

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

Cor.

a tempo.

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

mp *cres.*

stringendo. *f* *p*

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

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

rallentando molto. ff

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

ral-len-tan-do molto.

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

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

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

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

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

Moderato.

The Chapel Choir singing the Evening-Hymn.

SOPRANO.

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

ALTO.

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

TENOR,

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

BASS.

p Moderato. ♩ = 82.

ORGAN. OR WITHOUT ACCOMPANIMENT.

p

cres.

f

dim.

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

cres.

f

dim.

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

cres.

f

dim.

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

cres.

f

dim.

cres.

cres.

dim.

cres.

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

f *mf* *dim.*

A

mf *dim.*

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

p *f* *mp*

B

p *f* *mp*

cres. *mf* *sf*

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

cres. *mf* *sf*

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

cres. *mf* *sf*

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

cres. *mf* *sf*

f

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

f

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

f

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

f

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

The Castle Terrace. The Moorish Lovers.

Andante Affetuoso ma con moto. ♩ = 60.

Accompaniment.

pp Clar. Fl. Cor. Cres.

tr
Vi. mf f dim. pp
Ped. * Ped. *

Constanza.

p
Dews of the summer night gently are falling, Kindly the stars look down, look
Abadil.
Dews of the summer night gently are falling, Kindly the stars look down, look
Str. Pizz.
Cor. sustains. Ve.

mf

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

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

Ob., Fag.

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

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

A

nigh!

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

Fl. Clar.

Cor.

mf A *p*

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

mf

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

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

B *con espress.*

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

B Cor.

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

f

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

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

p *mf*

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

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

poco rit. *rall. ad. cb.*

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

p *rall. ad lib.*

Ah!.....

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

poco rit. e dim.

p a tempo.

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

p

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

a tempo.

pp

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

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

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

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

pp

dim. e rall.

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

Fare - well,..... my

a tempo.

love!.....

love!..... *a tempo*

ppp Ped.

*

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

The Festivities after the Marriage.

SOPRANO. *ff*

U - ni - ted! u - ni - ted! their

ALTO. *ff*

TENOR. *ff*

U - ni - ted! u - ni - ted! their

BASS. *ff*

Allegro con Brio. ♩. = 104.

f

ff

Ped.

mf

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

mf

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

f

vance: U - ni - ted! u - ni - ted! Lo all are in - vi - ted, To join in the

join in the

ff

vance: U - ni - ted! u - ni - ted! Lo all are in - vi - ted, To join in the

join in the

Ped. * *ff*

1st time. 2d time.

maze of the merry, merry dance. U - dance.

maze of the

maze of the merry, merry dance. U - dance.

maze of the

1st. *2d time.*

ff Trombe.

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

A *mf*

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

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

Clar. Fag.

dim. *mf*

Ped. *

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

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

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

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

ff

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

ff

ff

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

ff

ff *mf*

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

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

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

join in the maze of the

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

join in the maze of the

mf Fl. Clar. Fag.

B

p TENORS. >

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

p BASSES. >

B Str.

Ped. *Ped.* * *Ped.*

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

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "Guard, . . . gracious Heav'n, the no-ble A - - - ba - dil!". The piano accompaniment includes a first ending bracket labeled "23 1" and a pedaling instruction "Ped." with an asterisk.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics "May joy . . . his wedded state at - tend,". The piano accompaniment includes a first ending bracket labeled "a 2" and a pedaling instruction "Ped." with an asterisk.

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

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a fortissimo (*ff*) dynamic and includes the lyrics ". . . Crowned with rich blessings to life's end.". The piano accompaniment includes a first ending bracket labeled "a 2" and a pedaling instruction "Ped." with an asterisk. The system ends with a *mf* dynamic and a "Cor." instruction.

G *ff* *mf*

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

ff *mf*

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

f

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

f

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

p

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

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

ff

ff

Ped. * *Ped.*

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

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

sf

Ped. *Ped.* * *Ped.*

... All hail! All hail!

... All hail! All hail!

Ped. * *sf* * *Ped.*

This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a B-flat major key with a 3/4 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Pedal markings and dynamic accents are present in the piano part.

Ped. *

This system contains the third and fourth systems of music. The vocal staves are mostly empty, with a final note in the Soprano staff at the end of the system. The piano accompaniment continues with the same rhythmic pattern as the first system, ending with a final chord and a double bar line. A final pedal marking is present at the bottom of the system.

No. 16.

BOLERO.

INTRODUCTION. *Poco Moderato.*

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

Musical score for the first system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part is marked *pp* and features a rhythmic pattern of eighth notes. The cor part is marked *sf p* and features a melodic line with triplets. The tempo is marked *Tempo di Bolero.* and the style is *scherzoso.*

Musical score for the second system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part features a rhythmic pattern of eighth notes. The cor part features a melodic line with triplets.

Musical score for the third system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part features a rhythmic pattern of eighth notes. The cor part features a melodic line with triplets.

Musical score for the fourth system of Bolero. It consists of two staves: a piano part on the left and a cor part on the right. The piano part features a rhythmic pattern of eighth notes. The cor part features a melodic line with triplets. The system includes a section marked *A* and *mf*, and a section marked *Ped.* with a flower symbol.

Fl. Trombe.

Ped. *

mf Str. *p*

1st time.

2d.

ff *Poco dim.*

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

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

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

Third system of musical notation, continuing the complex rhythmic and melodic patterns from the previous systems.

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

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

1st time.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and features dense chordal textures, including many triplets and sixteenth-note patterns. The key signature has one flat.

8va. 2d.

Ped. *

The second system continues the piece. It features an *8va.* marking above the treble staff, indicating an octave shift. A second ending bracket labeled *2d.* spans the final measures of the system. A *Ped.* marking with an asterisk is placed below the bass staff.

Ped. *

The third system shows dense chordal textures in both staves. The bass staff has a *Ped.* marking with an asterisk at the end of the system.

3 3 3 3 3 3

sf p *sf p*

The fourth system features several triplet markings (*3*) above the treble staff. The bass staff has dynamic markings of *sf p* (sforzando piano) and *sf p* with four dots above them, indicating a very soft dynamic.

The fifth system continues the dense chordal textures in both staves, with various slurs and ornaments throughout the piece.

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

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

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

Fourth system of musical notation. The upper staff has a melodic line that concludes with a fermata. The lower staff features a complex bass line with many beamed notes. A large 'E' is written in the left margin of the lower staff.

Fifth system of musical notation. The upper staff contains a melodic line with a 'vi.' marking. The lower staff contains a bass line with a 'Clar. Fag.' marking. The system concludes with a fermata in the upper staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes. The key signature is three sharps (F#, C#, G#).

Second system of musical notation, continuing the piece. It includes a treble and bass staff. The bass staff has a *Ped* marking and an asterisk (*) at the end of the system.

Third system of musical notation. The bass staff contains a *p* dynamic marking and three *Ped* markings with asterisks (*) indicating pedal points.

Fourth system of musical notation, featuring complex textures. The treble staff includes triplet markings (3) and accents (>). The bass staff has dense chordal textures with multiple ledger lines.

Fifth system of musical notation, the final system on the page. It continues the complex textures seen in the previous system, with triplets and accents in the treble staff and dense chords in the bass staff.

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

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

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

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

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

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of a melodic line in the treble clef and a more complex accompaniment in the bass clef. Pedal markings are present: "Ped." followed by a star symbol, then "Ped." followed by another star symbol.

Musical score system 2, featuring a grand staff with treble and bass clefs. The key signature is two sharps. The music continues with melodic lines in both staves. A marking "Tromboni." with an accent (>) is placed above the treble staff.

Musical score system 3, featuring a grand staff with treble and bass clefs. The key signature is two sharps. The music continues with melodic lines in both staves. Accents (>) are placed above several notes in the bass staff.

Musical score system 4, featuring a grand staff with treble and bass clefs. The key signature is two sharps. The music continues with melodic lines in both staves. Pedal markings are present: "Ped." followed by a star symbol.

Musical score system 5, featuring a grand staff with treble and bass clefs. The key signature is two sharps. The music continues with melodic lines in both staves. Pedal markings are present: "Ped." followed by a star symbol, "Ped." followed by a star symbol, and "Ped." followed by a star symbol.

No. 17. Quartett, without Accompaniment.

"IT IS THE LOT OF FRIENDS TO PART."

*The Departure of the Moors.**Moderato Recitante.*

Prelude.

Clar. Solo. *mf* *f*

p Str.

Donna Maria.

SOPRANO.

p

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

Constanza.

ALTO.

p

Abadil.

TENOR.

p

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

Don Munio.

BASS.

p

tr

p

Ped.

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

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

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

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

The first system of music 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 and 4/4 time. It begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The first vocal line has lyrics: "day: An interchange of heart with heart, and then, and then, ... each turns, and goes his". The second vocal line has lyrics: "day; An interchange of heart with heart, and then, and then, ... each turns, and goes his". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *p*, *cres. ed accel. molto.*, and *p a tempo.*

p *mf*

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

p

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

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

p

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

The second system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music continues from the first system. The first vocal line has lyrics: "way, And then, and then each turns, and goes his way. O human". The second vocal line has lyrics: "way, and then each turns, each turns, and goes his way.". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *p* and *mf*.

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

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

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

mf

mf

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

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

poco rall. *p a tempo.*

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

*f energico.**p*

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

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

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

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

mf

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

mf

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

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

mf

And thus their

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

p *mp*

friends, Farewell kind friends!.....

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

mf *mp*

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

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

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

Accompaniment.

p Fl. Clar. Fag. Str pizz.

Don Munio.

Allo. Moderato. ♩ = 100.

mf

Once more, my royal

cres. *mf* *p*

Ped. *

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

Summons to him his

cres.

Ob. *cres.*

Ped. * *Ped.* *

- cen do.

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

- cen - - - do.

f *poco rall.*

Donna Maria.

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

A.

fp *fp*

Ob. Fl.

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

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

Don Munio.

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

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

Fl. Clar.

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

Fl. Ob. *2^a*

Viola. *Fag.*

p

3 3 3 3

Poco Lento. *molto espress.*

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

p *colla voce.*

3 3

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*

3 3 3 3 3 3 3 3

why? ah, why?

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

poco. cres.

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

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

Allo. Vivace ma non Troppo.

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

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

Allo. Vivace ma non troppo. ♩ = 104.

mf *p*

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

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

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

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

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

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

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

mf

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

C.

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

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

C.

mf

cres.

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

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

p

cres.

Ped. *

mf

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

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

mf

rall. *poco lento.*

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

rall. *poco lento.*

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

rall. *Fl.* *sf* *Ped.* *

f a tempo.

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

f

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

ff

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

mf *cres.* *Ped.* *Ped.* *

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

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

f *p* *mf*

Ped. *

Ob. Clar.

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

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

ff *ff*

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

Ped. *

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

"Bring forth the clashing spear and shield."

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

Tempo di Marcia. ♩ = 112.

Accompaniment.

The musical score is arranged in systems. The first system includes piano accompaniment for Timp., Wind Inst. only., Trombe, Corni-Trombone, and Clar. Fag. The second system features Trombe and piano accompaniment. The third system is for 1st. & 2nd. TENOR. The fourth system is for 1st. & 2nd. BASS. The fifth system includes piano accompaniment for Corni and Ped. The sixth system contains the vocal lyrics: "battle-field,— Before us make the foe to yield, Great God of Bat-tle! And". The seventh system includes piano accompaniment for Corni.

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

A

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

mf *ff*

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

mf *ff*

mf *sf* *cres.*

Trombe. Corni.

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

dim. *p* *B* *ff*

dim. *p* *ff*

p *ff*

sf *sf* *p*

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

sf *sf* *p*

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

Timp.

f *p* *ff*

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

p *ff*

p *ff*

sf *sf* *C* *ff*

swear! This we swear! Then

sf *ff*

sfz *dim.* *ff*

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "teach us how to choose the right." and continues with "Thine . . . is the vict'ry, pow'rand might : Thro' thee a-". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady rhythmic accompaniment.

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

The second system continues the musical score. The vocal line has the lyrics "lone we win the fight, Great God, great God of Bat - - - tle!". The piano accompaniment continues with similar textures, including some dynamic markings like accents and slurs.

cres.

The third system shows the piano accompaniment continuing. It includes a dynamic marking "*cres.*" (crescendo) in the right-hand part. The music concludes with a final cadence in both hands.

No. 20. "Requiem Æternam."

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

Lento Espressivo.

mp SOPRANO.

Re - quiem æ - ter - nam Do - mi -

ALTO.

mp TENOR.

Re - quiem æ - ter - nam Do - mi -

BASS.

Lento Espressivo. ♩ = 66. *mf*

mf Orgal. *dim.*

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

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

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

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

mp *mf*

Timp.

f Poco Vivace.

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

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

pp Tempo 1 mo.

pp

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

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

pp

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

Tempo 1 mo.

rall.

ppp

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

ppp

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

ppp

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

ppp

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

Cor.

p

ppp

Timp. Clar. Fag. Ped. *

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

Escobedo, the Chaplain, addresses those assembled.

Andante con moto. ♩ = 76.

Accompaniment.

Vcello Solo.

p

mf

Allegro Moderato. ♩ = 90.

Escobedo.

mf

A year hath passed this ver - y day, Since

p

mf

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

cres.

mf

dim.

Ped. *

Declamando.

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

Str.

p

Str.

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

A

pp

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

pp

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

pp

lost.

f

'Twas passing strange that thus his end

should

Clar. Fag. Cor.

VI.

cres.

dim.

pp

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

With vizor

p

mf

p

Ped.

Ped. *

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

That Mu - ni - o was

p

cres

- cen - do.

dim.

p

B *pp*

Don Mu - ni-o was dead.

Don Mu - ni-o was dead.

dead.

Fruitless the grief of noble foe.

B *pp* *mp*

Sva.

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

Ped.

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

f *C* *f*

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

C *8va.*

sf *p* *mf*

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

dim.

Ped.

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

cres - cen - do.

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

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

a tempo. mf D dim. Cor. p

pp

At - ten - tion strict to give.

pp

At - ten - tion strict to give.

pp

Ped.

*

No. 22. Recit. and Aria.

“ Full many a long and weary league.”

The message from Palestine.

Tempo di Marcia. Moderato.

Accompagni.

Str. Fl. Vo. Fac. Clar.

Roderigo. *Recit.*

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

f

tempo. p

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

tempo.

f *Recit.*

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

sf

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

Str. *Tempo.* Fl.

Clar. Fag. Cornl. *rall.*

Ped. *

Andante Cantabile. ♩ = 66.

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

mp *mf*

Ped. *

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

Sva

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

Vln. Pizz. *STACCATIS.*

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

Cor.

SÉMPRE *mp* STACCATISSIMO.

Fag.

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

mf *dim.*

Ped. * Ped. *

B

But I mys if right well did know the leader of this knight - ly

p

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

p

Ped. * Ped. * Ped.

SOPRANO. *Poco Allegro.* *cres.*

ALTO.

CHORUS. *cres.*

BASS. *cres.*

Poco Allegro.

agitato.

seen by you, was seen by you!

seen by you, was seen by you!

Rodrigo.

Mu - ni - o was seen by you! They knelt within... in silent prayer,

seen by you, was seen by you!

f sf dim. pp

Ped *

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

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

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

Se - pul-chre!

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

Allegro Moderato e Maestoso.

SOPRANO. *mf*

In

ALTO.

TENOR. *mf*

In

BASS.

Allegro Moderato e Maestoso. ♩ = 78.

f

dim.

Ped. *

ff *dim.*

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

ff *dim.*

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

ff *dim.*

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

ff *dim.*

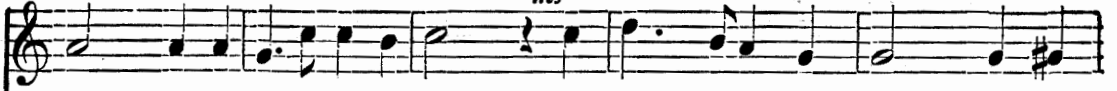
thankful hymns ascending, Let all their voi-ces raise; Je - ho - vah, all pro-

ff *dim.*

Ped. *

- - *in-uendo.*

mf

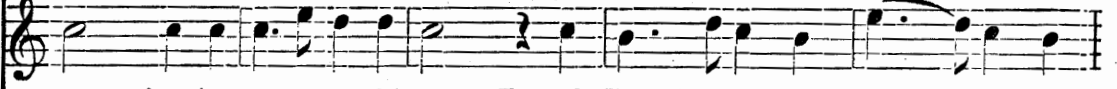


tect - ing, Ac-cept our grateful praise, Through Thee their combats end - - ed, Through



- - *in-uendo.*

mf



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



Thee fulfill'd their vow, . . . Their hon - or, safe de - fend - - ed, Is crowned with vict'ry



Thee fulfill'd their vow, . . . Their hon - or, safe de - fend - - ed, Is crowned with vict'ry



*Allegro Assai.****ff***

now. Glo - ry e - ter - nal,

now. Glo - ry e - ter - nal,

Allegro Assai. ♩ = 104.

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

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

Ser - apts immor - tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is

Ser - apts immor - tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Ser - apts immor - tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is". The piano accompaniment features a complex texture with many triplets and sixteenth notes.

won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,

won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,

The second system continues the vocal and piano parts. The vocal staves have lyrics: "won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,". The piano accompaniment includes dynamic markings *p* and *ff*, and continues with complex rhythmic patterns.

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 is in 3/4 time and features several triplet markings.

Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, aye! Heav'n is

Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, aye! Heav'n....

aye! Heav'n is

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues with triplet markings and a key signature change to D major.

The third system of the musical score consists of two staves for piano accompaniment. It continues the instrumental part from the previous system, featuring complex chordal textures and triplet markings.

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

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

won,.....

poco. rall.

A

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

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

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

sf sf sf sf sf

va.

sf sf sf

Ped. * *Ped.* *

men, A-men! A men!

men, A - men! A men!

Sempre. ff Trombe. * *sf* 3 3 3 *sf*

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

A men!

A men!

sf *sf* 3 3 3 *Ped.* *Ped.* *Sva Bassa.* *Fino.*

The musical score consists of two systems. The first system has four vocal staves and a grand staff for piano. The vocal parts sing "men, A-men! A men!". The piano accompaniment features a complex texture with triplets and dynamic markings such as *Sempre. ff*, *Trombe.*, *sf*, and *Ped.*. The second system continues the vocal parts and piano accompaniment, ending with a *Fino.* marking. The piano part includes a section labeled *Sva Bassa.*

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