

The Chorists Quinells

AND MARCHES

as Performed at the

THEATRE ROYAL COVENT GARDEN

in the

Grand Melo Dramatic Opera.

Called

THE VIRGIN OF THE SUN!

Composed & Compressed for the

Grand Sorte.

BY

HENRY R. BISHOP

Composer & Director of the Music of the

Theatre Royal Covent Garden.

Ent. at Sta. Hall.

London

Pr. 7/6

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and 7, Westmorland Str! Dublin.

AMAZILI.

Is it the Tempest that we hear? Is it the Tempest? Is it the Tempest that we hear?

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line. Dynamics include *f* and *pp*.

Is it the Tempest? Or is it bold In-vaders? Or is it bold In-

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment continues with similar dynamics and patterns.

= vaders? Or is it bold In = va-ders near? Say, Sister. Say! Say Sister

The third system includes the vocal line and piano accompaniment. The piano part features a *Largo* section with sustained chords. Dynamics include *rf* and *Largo*.

Say! 'Tis not the Tempest that you hear! 'Tis not the Tempest!

The fourth system continues the vocal and piano parts. The piano accompaniment has a *Tempo lmo* marking. Dynamics include *pp*, *f*, and *p*.

'Tis not the Tempest that you hear! 'Tis not the Tempest! It is the bold In =

The fifth system concludes the vocal and piano parts. The piano accompaniment continues with dynamic markings of *p*, *f*, and *p*.

Virginia of the Sun.

79

Largo

-vaders! It is the bold In-vaders! It is the bold In-vaders near. Hush, hush I

ANDANTE

pray! Hush! hush I pray!

f Harp(behind) 3 3 3 3 3 3

Sung by M^r. Broadhurst (supposed to be Don Velasquez)

Oh! Vestals hear my fer-vent pray'r From

all sur-rounding danger, From Storm, from dark-ness and des-

2^d Spaniard

=pair! Oh save a way worn Stranger! a way worn Stran-ger!

Segue Subito

AMAZILI and IDALI.

AMAZ:

Sure 'tis some way worn Stranger, some

VELASQUEZ and SPANIARD.

ALLEGRO

Orchestra *p*

IDA:

way worn Stranger! No! no! no! no! Some dread-ful danger!

VELAS:

Oh! save a way worn

mf

Harp

Stranger a way worn Stranger, From all from all surround-ing danger!

Orches: *f*

Virgin of the Sun.

Lightning flashing! Thunder crashing!

Lightning flashing! Thunder crashing!

Dolce

AMAZ: Ah! if we dare! IDALI Sister for-

VELAS: Oh befriend us! SPANIARD Death must end us!

AMAZ: - bear! Ah! if we dare Ah! if we dare Ah! - - if we dare -

IDALI Sis-ter forbear Sis-ter forbear forbear - -

8ve *Loco*

CHORUS of PRIESTS and PRIESTESSES (without)

Soprani
Alto
Tenore
Bassi

For aid for aid we pray
For aid for aid we pray

ORGANO *ff* SEGUE

AMAZ: and IDALI:

We dare not stay we dare not we dare not stay! we

ALLEGRO
CON
MOTO.

Orches: *pp*

dare not stay we dare not, we dare not stay

We

VELAS: and SPANIARD

In pi-ty stay, in pi ty in

mf

f

AMAZ:
 dare not stay! We dare not stay, we dare not
 IDALI
 pi = ty stay! in pi = ty stay in pi = ty, in dare not stay
 VELAS: and SPAN:
 pi = ty stay!

The first system of music includes three vocal staves and a piano accompaniment. The vocal parts have lyrics: 'dare not stay!', 'We dare not stay, we dare not IDALI', 'pi = ty stay! in pi = ty stay in pi = ty, in', 'dare not stay', and 'pi = ty stay!'. The piano accompaniment includes dynamic markings *p* and *f*.

stay. - - - we dare not stay.
 we dare not stay! we dare not stay! we dare not stay!
 in pi = ty stay! in pi = ty stay! in pi = ty stay!

The second system of music includes three vocal staves and a piano accompaniment. The vocal parts have lyrics: 'stay. - - - we dare not stay.', 'we dare not stay! we dare not stay! we dare not stay!', and 'in pi = ty stay! in pi = ty stay! in pi = ty stay!'. The piano accompaniment includes a dynamic marking *pp*.

AMAZ: and IDALI
 we dare - - - not stay! we dare -
 VELAS: and SPAN:
 we dare not stay! we in pi = = = ty stay! in pi = = =
 in pi = ty stay!

The third system of music includes three vocal staves and a piano accompaniment. The vocal parts have lyrics: 'we dare - - - not stay! we dare -', 'we dare not stay! we in pi = = = ty stay! in pi = = =', and 'in pi = ty stay!'. The piano accompaniment includes dynamic markings *Cres*, *p*, and *f*.

not stay! A-way away away a-way away a-way we
 = = ty stay! in pi = = = ty stay! in pi = = = ty stay! in

8

dare not stay.
 gve pi = = = = = ty stay. *Loco*

8

CORO
pp

8

Cres in poco *Cres* *ff*

8

p

8

Trombe

AMAZILI

Soprani

ALTO and Tenore

Basso

Save us Save us Save us Save us

PRIESTES

Save us Save us

8ve Save us

Save - - - - - us

Save - - - - - us

Save - - - - - us

Save - - - - - us

8ve Save - - - - - Save us Loco

of

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several slurs. Below it are three more vocal staves, each with a treble clef and the same lyrics: "Proclaiming awfully Proclaiming awfully Our God's a = ven = ging". The bottom two staves of this system are piano accompaniment, with a grand staff (treble and bass clefs) showing a rhythmic accompaniment of eighth and sixteenth notes.

fire! this an = gry glare of fire! this an = gry glare of fire!

ire! our Gods a = venging ire! our Gods avenging ire!

ire! our Gods a = venging ire! our Gods avenging ire!

ire! our Gods a = venging ire! our Gods avenging ire!

The second system of the musical score also consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several slurs. Below it are three more vocal staves, each with a treble clef and the same lyrics: "fire! this an = gry glare of fire! this an = gry glare of fire!", "ire! our Gods a = venging ire! our Gods avenging ire!", "ire! our Gods a = venging ire! our Gods avenging ire!", and "ire! our Gods a = venging ire! our Gods avenging ire!". The bottom two staves of this system are piano accompaniment, with a grand staff (treble and bass clefs) showing a rhythmic accompaniment of eighth and sixteenth notes.

Oh give us hope Oh give us hope

Oh give us hope Oh give us hope

Oh give us hope thoult mi = tigate thy rage Oh give us hope thoult

Oh give us hope thoult mi = tigate thy rage Oh give us hope thoult

Detailed description: This system contains five staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with dynamic markings *ff*, *p*, and *ff*. The bottom two staves are a grand piano accompaniment with dynamic markings *ff*, *p*, *ff*, and *p*.

This

This wild this wild and Elemental war, this wild and

mi = tigate thy rage This wild and Elemental war, this wild - - & Elemental war, ^s

mi = tigate thy rage This wild and Elemental war, this wild - - & Elemental war, ^s

Detailed description: This system contains five staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with dynamic markings *f* and *f*. The bottom two staves are a grand piano accompaniment with dynamic markings *f* and *f*.

E = = = = le = men = tal war Assuage this E = le = men = tal war ... as

E = = = = le = men = tal war Assuage this E = le = men = tal war as =

E = = = = le = men = tal war Assuage this E = le = men = tal war as =

E = = = = le = men = tal war Assuage this E = le = men = tal war as =

mf

= = suage .

= = suage .

= = suage . He hears He hears and bids it cease,

= = suage . He hears He hears and bids it cease,

pp

(AMAZING PRIESTESSES TACET)

EDALL Solo

Dolce

He hears He

CORO. The Storm - is gent == ly lull'd to peace He hears - He hears

The Storm is gent == ly lull'd to peace He hears - He hears

Dol:

hears The Storm - - - is gently lull'd - - - to - -

- - and bids - it cease - - The Storm is gent == ly lull'd - - to - -

- - and bids it cease The Storm - - is - - lull'd - - to - -

8

peace - - -

peace - - -

peace - - -

Cres

8

Virgin of the Sun.

AMAZ:
&
IDALI

CORO

Hark! Hark! Hark! again it lou = = der
Hark! Hark! Hark! again it lou = = der

ALLEGRO

MOLTO

AMAZ:and IDALI.

roars

PRIESTESSES

And dread Vol=ca=noes

roars and raves! it louder roars and raves

And dread Vol=ca=noes

roars and raves! it louder roars and raves

And dread Vol=ca=noes

and raves!

And dread Vol = ca = noes and dread Vol = = ca = = noes pour

And dread Vol = ca = noes and dread Vol = = ca = = noes pour forth

And dread Vol = ca = noes and dread Vol = = ca = = noes pour forth

8^{ve} - - - - -

f roars roars and

forth burn - - - - - ing

burning waves, pour forth burning waves burn - - - - - ing

burning waves, pour forth burning waves burn - - - - - ing

8^{ve} - - - - -

Virgin of the Sun.

waves! dread - - Vol = ca = noes pour - -

waves! dread - - Vol = ca = noes pour - -

waves! dread - - Vol = ca = noes pour - -

waves! dread - - Vol = ca = noes pour - -

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "waves! dread - - Vol = ca = noes pour - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including triplets.

- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -

- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -

- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -

- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -

The second system continues the musical piece with four vocal staves and two piano staves. The lyrics are: "- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -". The piano accompaniment continues with similar rhythmic patterns, including triplets and a consistent eighth-note accompaniment.

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

dread - - - - Vol ca = noes IDALI Col Soprani

dread - - - - Vol ca=noes pour forth bur = ning

dread - - - - Vol ca=noes pour forth bur = ning

dread - - - - Vol = = = = ca = noes pour forth bur = ning

pour forth burn

pour - - - - - forth burn - - - - - ing

waves pour forth bur=ning waves pour forth burning

waves pour forth bur=ning waves pour forth burning

waves 8^{ve} pour forth bur=ning waves pour forth burning

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

8^{ve}



pour forth burn = = = = = ing waves - - - -

pour forth burn = = = = = ing waves - - - -

pour forth burn = = = = = ing - - - waves - - - -

pour forth burn = = = = = ing - - - waves - - - -

8ve

8

8ve Loco

8

8

The Earthquake Scene

ALLEGRO
CON
FUOCO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a forte (*f*) dynamic. The lower staff has an '8' below it, indicating an octave. The piece is marked 'ALLEGRO CON FUOCO'.

The second system continues the piece. It features a piano (*p*) dynamic marking. The lower staff has an '8' below it. The music is characterized by rapid sixteenth-note passages in the upper staff.

The third system shows a crescendo (*Cres*) and an octave (*8ve*) marking. The upper staff has a complex texture with many notes. The lower staff has an '8' below it.

The fourth system continues with rapid sixteenth-note patterns in both staves. The lower staff has an '8' below it.

The fifth system features a fortissimo (*ff*) dynamic marking. The music is highly rhythmic and intense. The lower staff has an '8' below it.

The sixth system concludes the piece with a fortissimo (*ff*) dynamic. The lower staff has an '8' below it and is marked 'V.S.' at the end.

NB: Should the original Key of this Piece be objectionable, as a difficulty, It may easily be transposed into the Key of D#
 Vision of the Sun

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and a fermata. The bass staff contains a rhythmic accompaniment with eighth notes. A fermata is marked with an '8' below the staff.

Second system of musical notation. The treble staff has a melodic line with a *p* dynamic marking. The bass staff has a rhythmic accompaniment. A *cres* marking is present in the treble staff. A fermata is marked with an '8' below the staff.

Third system of musical notation. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff has a rhythmic accompaniment. *ff* markings are also present in the treble staff. A fermata is marked with an '8' below the staff.

Fourth system of musical notation. The treble staff has a complex melodic line with many beamed notes. The bass staff has a rhythmic accompaniment. A fermata is marked with an '8' below the staff.

Fifth system of musical notation. The treble staff has a complex melodic line with many beamed notes. The bass staff has a rhythmic accompaniment. A fermata is marked with an '8' below the staff.

Sixth system of musical notation. The treble staff has a complex melodic line with many beamed notes. The bass staff has a rhythmic accompaniment. A fermata is marked with an '8' below the staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various note values and rests. The bass clef contains a rhythmic accompaniment with a steady eighth-note pattern. A dynamic marking of *rf* is present in the treble staff. A fermata is placed over the first measure of the bass staff.

Second system of musical notation, continuing the piece. The treble clef has a more active melodic line with many sixteenth notes. The bass clef continues with a similar eighth-note accompaniment.

Third system of musical notation. The treble clef features a dense texture of sixteenth notes. The bass clef has a more varied accompaniment with some rests. A dynamic marking of *p* is present. A fermata is placed over the first measure of the bass staff. The word "Loco" is written above the treble staff.

Fourth system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a steady eighth-note accompaniment. A dynamic marking of *p* is present. A fermata is placed over the first measure of the bass staff.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a steady eighth-note accompaniment. Dynamic markings of *f* and *p* are present.

Sixth system of musical notation, the final system on the page. The treble clef has a melodic line with slurs. The bass clef has a steady eighth-note accompaniment. Dynamic markings of *pp* and *Dim* are present. A fermata is placed over the first measure of the bass staff.

FINALE,

To the

First Act,

Sung by

M^{rs} Childs, Miss Bolton, M^{rs} Sinclair.

AND
Chorus of Priests & Priestesses.

** RECITATIVE.

ADAGIO

Oboe.

ZILIA

Soul of the Universe! Oh! hear - - our

Clár:

espres:

pp

pray'r! Drive not thy suppliant vot'ries to - - - - - despair!

p

Segue

** This Recitative is omitted in the Representation.

C O R O :

PRIESTESSES.

SOPRANO

ff *h*

Bright Orb! send forth thy

ALTO, AND
TENORE

ff

PRIESTS

Bright Orb! send forth thy

BASSO

ff

Bright Orb! send forth thy

ANDANTE

ff Tromboni e Trombe Tutti

MAESTOSO

rays! In floods of splendour God a = = = rise - - Dis =

rays! In floods of splendour God a = = = rise - - Dis =

rays! In floods of splendour God a = = = rise - - Dis =

8ve *p*

p

= = pel the Storms as = = cend thy Skies, In one ef =
 = = pel the Storms as = = cend thy Skies, In one ef =
 = = pel the Storms as = = cend thy Skies, In one ef =

f

= = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -
 = = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -
 = = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -

8 - - -

Segue

BEHOLD! BEHOLD THE DEITY,

Crio,

Sung by

Mr. Childs, Miss Bolton & Mr. Sinclair.

In the Grand, Melo Dramatic Opera

of the

VIRGIN OF THE SUN,

Composed by

Henry R. Bishop.

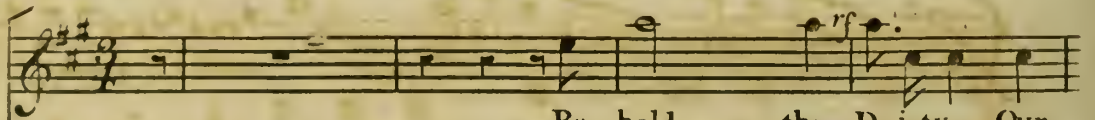
Entab. St. Hall

LONDON,

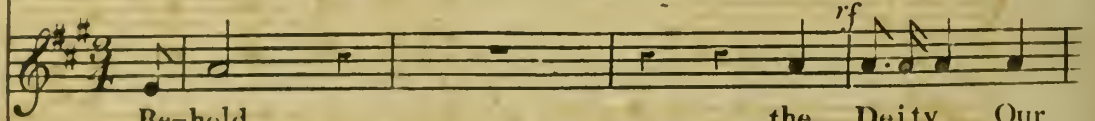
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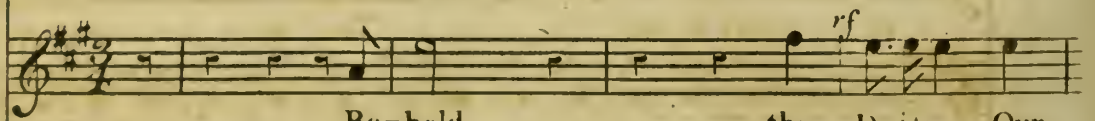
ZILIA



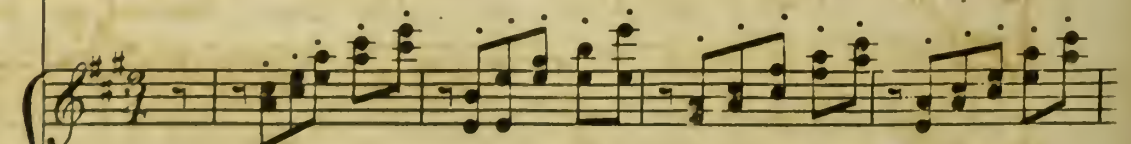
IDALI



ZAMOR



ANDANTINO



LARGHETTO



In = = vo = cation our Invo = ca = tion hears Be =

In = = vo = cation our Invo = ca = tion hears Behold!

In = = vo = cation our Invo = ca = tion hears Behold

rf *rf*

= hold the Dei = ty, Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

the Dei = ty, Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

the Dei = ty Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

rf *rf* *hr* *Condivozio.^{ne}*

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

Flag.

Violone
Virgin of the Sun

glo=rious God the God - - ap = pears! Be=

glo - = = rious God - - ap = pears! Behold!

glo = rious glo = rious God ap = pears! Behold!

CORO

Alto
Tenore
Basso

Behold! Behold!

= hold! the De-i=ty, our In = = vo = ca = tion our In=vo = ca = tion hears!

the De i=ty, our In = = vo = ca = = tion our In=vo=ca = = tion hears!

the De-i=ty, our In = = vo = ca = = tion our In=vo=ca = = tion hears!

Behold! the De-i=ty, our In gve = vo = = ca = = tion our In=vo = ca = = tion hears!

Segue Subito Coro

PRIESTESSES C O R O . .

SOPRANI

ALTO .

TENORE .

BASSO .

The Sun whose boun - ties ne - ver fail - - The Sun whose
 PRIESTS. The Sun whose boun - ties ne - ver fail - - The Sun whose
 The Sun whose boun - ties ne - ver fail - - The Sun whose

ALLEGRO
 CON
 BRIO.

f

boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose
 boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose
 boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose

ff *ff* *ff*

boun - ties ne - ver fail - Hail! fa - vor'd hap - py People hail!
 boun - ties ne - ver fail - Hail! fa - vor'd hap - py People hail!
 boun ties ne - ver fail - Hail! fa - vor'd hap - py People hail!

Hail! - Hail! - Hail! - We
 Hail! - Hail! - Hail! - We
 Hail! - Hail! - Hail! - We

praise we bless Thy wondrous worth! we praise we bless thy
 praise - - - Thy wondrous worth! we praise we bless thy
 praise - - - Thy wondrous worth! we praise we bless thy

wond'rous worth we praise we bless we bless thy wondrous worth! The
 wond'rous worth we praise we bless we bless thy wondrous worth! The
 wond'rous worth we praise we bless we bless thy wondrous worth! The

pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of
 pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of
 pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of

8

Earth, The joy - - - of Earth - - we praise we bless thy wond'rous
 Earth, The joy of Earth - - we praise we bless thy wond'rous
 Earth, The joy of Earth - - we praise we bless thy wond'rous

8ve Loco 8

worth - - The pride of Heav'n! the joy of Earth! The Sun whose
 worth - - The pride of Heav'n! the joy of Earth! The Sun whose
 worth - - The pride of Heav'n! the joy of Earth! The Sun whose

8

boun- ties ne- ver fail - - The Sun whose boun- ties ne- ver
 boun- ties ne- ver fail - - The Sun whose boun- ties ne- ver
 boun- ties ne- ver fail - - The Sun whose boun- ties ne- ver

fail - - Hail! fa- vord happy People hail! The pride of Heavn! The
 fail - - Hail! fa- vord happy People hail! The pride of Heavn! The
 fail - - Hail! fa- vord happy People hail! The pride of Heavn! The

joy of Earth The joy of Earth The joy of Earth The joy of
 joy of Earth The joy of Earth The joy of Earth The joy of
 joy of Earth The joy of Earth The joy of Earth The joy of

Earth The joy of
Earth The joy of
Earth The joy of

8 - - - - -

8 - - - - -

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "Earth The joy of" repeated on each staff. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. A fermata is placed over the final notes of the piano accompaniment.

Earth - - - - -
Earth - - - - -
Earth - - - - -

8 - - - - -

8 - - - - -

Detailed description: This system continues the musical score. The vocal staves show the word "Earth" followed by a long dashed line, indicating a sustained note or a rest. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the final notes of the piano accompaniment.

8 - - - - - Loco

8 - - - - -

Detailed description: This system features piano accompaniment. The right-hand part has a complex rhythmic pattern with eighth notes and rests. The left-hand part has a steady eighth-note bass line. A "Loco" marking is placed above the right-hand part. A fermata is placed over the final notes of the piano accompaniment.

Virgin of the Sun .

End of the First Act .

THE GRAND MARCH,

for the Festival,

In the Grand Dramatic Opera of
THE VIRGIN OF THE SUN,

Composed by

Henry R. Bishop.

Ent at Stat Hall

Price

London Printed by Goulding D. Almaine Walker & Co. No 20 Soho Square, & 7 Westmorland Street Dublin.

Priests enter

ALLEGRO

MODERATO

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (pp) dynamic marking. The music features a series of triplet rhythms in the upper staff, while the lower staff provides a steady accompaniment.

The second system includes a clarinet part (Clar: 3) with first and second endings. The notation shows a treble staff with a clarinet clef and a bass staff. The clarinet part features triplet rhythms and dynamic markings. The bass staff continues the accompaniment.

The third system continues the piano accompaniment. It features a treble staff with a series of triplet rhythms and a bass staff with a steady accompaniment. Dynamic markings and accents are present throughout.

The fourth system concludes the piece. It features a treble staff with triplet rhythms and a bass staff with a steady accompaniment. The notation includes various dynamic markings and accents.

** The Original Key of this March is E^{##}

Virgin of the Sun.

The musical score is arranged in seven systems, each with a grand staff (piano) and a single staff (violin). The piano part features a complex, rhythmic accompaniment with frequent triplets and sixteenth-note patterns. The violin part provides a melodic line with various articulations and dynamics. The score includes dynamic markings such as *ff*, *mf*, *pp*, *f*, and *rf*. The tempo instruction *un poco Piu Presto* is placed above the piano staff in the third system. The piece concludes with a double bar line and repeat signs in both staves of the final system.

2ND MARCH,

In the Festival Scene,

In the Grand Melo Dramatic Opera of the

Virgin of the Sun,

Composed by Henry R. Bishop

Printed at No. 11, Hol

LONDON,

Trice

Printed by Goulding, D'Almaine, Potter, & Co. 20 Soho Square & 7, Westmoreland Street Dublin.

CON
SPIRITO

Chord: in the same Scene.

"Where! where is the Inca" ?

When the Priestesses enter: in mourning.

"Woe! woe unto them!"

VENGEANCE WE SWEAR,

Finale to the 2^d Act.

In the Grand Melo-Dramatic Opera of

THE VIRGIN OF THE SUN.

Sung by

M^{rs} Childs, Miss Teron, Miss Bolton, Miss F. Bolton,

(Chorus of Warriors & Priestesses.)

Composed & Arranged by

HENRY R. BISHOP.

Ed. Lat. St. Hall

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ALLEGRO
MODERATO

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). 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, featuring a rhythmic accompaniment of sixteenth-note chords. A piano (*p*) dynamic marking is placed above the first few notes of the bass staff.

The second system continues the musical notation from the first system. It maintains the same two-staff structure with treble and bass clefs, two sharps key signature, and common time. The melodic line in the treble staff continues with similar rhythmic patterns, while the bass staff provides a consistent accompaniment.

PRIESTESSES.

The vocal part for the Priestesses is shown on a single staff in treble clef with a two-sharp key signature. The staff contains a whole rest, indicating that the Priestesses are silent during this section of the music.

WARRIORS.

The vocal part for the Warriors is presented in three staves. The top staff is labeled 'Alto' and the middle staff is labeled 'Tenore'. Both vocal staves begin with a *pp* (pianissimo) dynamic marking. The lyrics 'Ven = = = geance' are written below the tenor staff, with the first 'Ven' appearing on the alto staff and the second on the tenor staff. The notes are held as long as the lyrics.

The bottom staff of the Warriors' vocal part is labeled 'Basso' and also begins with a *pp* dynamic marking. The lyrics 'Ven = = = geance' are written below this staff, with the first 'Ven' appearing on the bass staff and the second on the tenor staff above.

The final system of music includes piano accompaniment for the vocal parts. It features a treble and bass staff. The piano accompaniment includes a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. Dynamics such as *fp* (fortissimo) are used to indicate the intensity of the accompaniment.

Ven = = = geance we swear! Ven = = =

Ven = = = geance we swear! Ven = = =

= = = geance Ven = = = geance Vengeance Ven = = geance we

= = = geance Ven = = = geance Vengeance Ven = = geance we

IDA LI & RUNA: Col Soprani. (To the Priests)

Spare oh War=rriors spare! Oh join our prayr, Oh spare! an

swear! And thus we bear And thus we bear, we bear each

swear! And thus we bear And thus we bear, we bear each

= = = ged Fa = = ther save Oh warriors spare! Oh warriors
 Trai = = tor to his Grave - - And thus we bear - - -
 Trai = = tor to his Grave - - And thus we bear - - -

spare Oh warriors spare an a = = ged Fa = = ther
 and thus we bear - - - we bear each Trai = = tor to his
 and thus we bear - - - we bear each Trai = = tor to his

save - - -
 Grave - - -
 Grave - - - con espres:

Z I L I A. (Solo)

Musical score for ZILIA (Solo). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Spare - - - - - Vengeance Vengeance". The piano part features a complex texture with many sixteenth notes and rests, marked with dynamics *f* and *p*.

AMAZILI

Musical score for AMAZILI. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "War=riors Oh Warriors Spare - - - - - Vengeance Vengeance we swear!". The piano part features a complex texture with many sixteenth notes and rests, marked with dynamics *Stac:*, *rf*, and *pp*.

PRIESTESSES &c.

Musical score for PRIESTESSES &c. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "War = = = riors spare ! Oh War = riors spare an a = ged Father Ven = geance Ven = geance we swear And thus we bear each Trai = tor to his". The piano part features a complex texture with many sixteenth notes and rests, marked with dynamics *f* and *pp*.

ANDANTE ESPRESSIVO.

AMAZILI

Oh! join ch join our Prayr An a=ged Father save Oh! join our

ZILIA

Oh! join our Prayr An a=ged Father save join our

RUNA

Oh! join our Prayr An a=ged Father save Oh! join our

IDALI

Oh! join our Prayr An a=ged Father save Oh! join our

PREISTESSES

Save!

WARRIORS

Grave!

ACCOMP.

Wind Instruments only

ANDANTE ESPRESSIVO

Prayr An a=ged Father save - - An a = = ged Fa = ther a Fa = ^{hr} ther

Prayr An a=ged Father save - - An a = = ged Fa = = = ther a Fa = = ther

Prayr Au a=ged Father save - - An a = = ged Fa' = = = ther a Fa=ther

Prayr An a=ged Father save - - An a = = ged Fa = ther a Fa=ther

TEMPO PRIMO

AMAZ:(Solo)

Save

Spare

Zilia
Idali
Runa
Soprani

CORO:

Spare oh

Ven = = geance we swear and thus we bear each Trai = tor to his grave we bear each

Ven = = geance we swear and thus we bear each Trai = tor to his grave we bear each

TEMPO PRIMO

Cres

Spare

Warriors

Warriors

spare an aged

Trai = = = tor to his grave Vengeance Vengeance Vengeance Venganc

Trai = = = er to his grave Vengeance Vengeance Vengeance Venganc

f Trombe

Virgin of the Sun

ZILIA

Spare - - - War - - - riors

Fa-ther!

Vengeance! Ven = = = geance we - - -

Vengeance! Ven = = = geance we - - -

pp

cres

cres

Amaz:
Idali
Ruma

spare! Oh spare! an a-ged Father save

spare! Oh Warriors spare! an a-ged Father save Heav'n's Laws de =

swear And thus we bear Each Traitor to his grave

swear And thus we bear Each Traitor to his grave

p

Zilia
Amaz:
Idali
Runa

Heavn's Laws declare

That he must

clare - - - That he must share - - The

Heavn's Laws declare

That he must share!

Heavn's Laws declare

That he must share!

share The fate of yon of yon false slave of yon

fate of yon false slavé - - of yon

The fate The fate of yon false slave - - of yon

The fate The fate of yon false slave - - of yon

false Slave - - Spare oh spare War = riors spare -
 Con Coro
 false Slave - - of yon false Slave of yon false Slave -
 false Slave - - of yon false Slave of yon false Slave -
 8^{va}

Spare oh
 PRIESTESSES
 Spare oh
 Uniss:
 Ven - - - - - geance we swear And
 Ven - - - - - geance we swear And
 8^{va} loco
 Cres ff
 8^{va}

War=riors spare, An a=ged Father save -- Oh Spare --

War=riors spare, An a=ged Father save -- Spare oh spare, Oh Warriors

thus we bear Each Trai=tor to his grave -- Vengeance Vengeance Vengeance

thus we bear Each Trai=tor to his grave -- Vengeance Vengeance Vengeance

8

Oh spare

Oh War -- riors Spare --

spare oh Warriors spare oh War -- riors Spare --

Vengeance Vengeance Vengeance Ven = geance we swear -- The

Vengeance Vengeance Vengeance Ven = geance we swear -- The

8

more their foe But mer-cy shew But mer = = cy shew - - As Chil-dren of the

more their foe But mer-cy shew But mer = = cy shew - - As Chil-dren of the

As Chil-dren of the

As Chil-dren of the

As Chil-dren of the

Sun As Chil-dren of the Sun As Children As Children of the

Sun As Chil-dren of the Sun As Children As Children of the

Sun As Chil-dren of the Sun As Children As Children of the

Sun As Chil-dren of the Sun As Children As Children of the

Virgin of the Sun

ZILIA (Solo)

Musical score for ZILIA (Solo). The score consists of five staves. The top staff is the vocal line with lyrics: Sun - - - - - Chil = dren. The second and third staves are vocal staves with lyrics: Sun and Chil = dren. The fourth and fifth staves are piano accompaniment. The piano part includes markings for *pp*, *Clar:*, *Fag:*, and *f*. The piano part also includes the lyrics: Sun Loco and Chil = dren.

AMAZ: (Solo)

Musical score for AMAZ: (Solo). The score consists of five staves. The top staff is the vocal line with lyrics: of the Sun - - - - -. The second, third, and fourth staves are vocal staves with lyrics: of the Sun, of the Sun, and of the Sun. The fifth staff is piano accompaniment. The piano part includes the marking *pp* and the lyrics: Virgin of the Sun.

Children of the Sun

Children of the Sun

Children of the Sun Chil = = dren of

Children of the Sun Chil = = dren of

f *p*

Amaz: 1^{ma}
Zilia 2^{da}

Idali & Runa
Col Soprani

Chil = dren of the

the Sun Chil = dren of the

the Sun Chil = dren of the

pp

Virgin of the Sun

Chil = = = dren of the

As Chil = dren of the Sun - - As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

8va - - -

Chil = = = dren of the Sun - - -

Chil = = dren of the Sun - - -

Chil = = dren of the Sun - - -

Chil = = dren of the Sun - - - loco -

8va - - -

8

8

rf

End of Act 2!

Marching on our mighty round,

QUINTETTO,

Act III

LARGHETTO

Clar: & c

p

This system shows the beginning of the piece. The top staff is for Clarinet and Cymbal, starting with a piano (*p*) dynamic. The bottom staff is for the piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats.

Cres *f*

This system continues the piano accompaniment. It features a crescendo (*Cres*) leading to a forte (*f*) dynamic. The piano part is more active, with many sixteenth notes.

vs

This system concludes the piano accompaniment on this page. It ends with a double bar line and the marking *vs*, indicating a repeat or a change in the music.

OZMAR

(Pointing to the Ladder)

Having on our nightly round - - this dark proof of

Corni

Fag:

treach = = = ry found - - We come we come to know If

f *p* *f* 8

a = ny da = ring foe has profand has pro = fand - - this hal = = low'd

f *p* *f* *p*

ground - - - - - this hallow'd ground , -

f *p* *f*

Z A M O R

If they wou^d A = lon = = zo save they shall share his

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part includes a 'Fag.' (Fagotto) section. Dynamics include *f*.

des = = = = tind grave - So swift = ly swiftly let us know, That

The second system continues the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with an '8' marking above it. Dynamics include *f*.

we may seek the foe - - And strike and strike - - - like

The third system continues the vocal line and piano accompaniment. The piano part features several triplet markings (3) in the right hand. Dynamics include *ff*.

warriors like warriors brave - - - like war = = riors brave -

The fourth system concludes the vocal line and piano accompaniment. The piano part features a *p* dynamic marking. The system ends with a double bar line.

ALLEGRO
MODERATO

Flauto 8va 3 Loco 3 8va 3 Loco 3

dol: >> mf

Amas & Idali

Zamor 3

Vestals declare Ozmar Vestals declare

Vestals declare Diego Vestals declare

8va 3 Beware beware Loco. 3 3 3 beware beware

f p f p

Vestals declare - - - declare de=clare Ves=tals de = clare declare declare

Vestals declare - - - declare de=clare Ves=tals de = clare declare declare

beware beware beware - beware beware beware

f p

p If they wou'd A = lon = zo save -- They shall share his des = tined grave So *f*

If they wou'd A = lon = zo save -- They shall share his des = tined grave So *f*

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below. The piano accompaniment consists of a treble and bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music includes dynamic markings of *p* (piano) and *f* (forte), and features several triplet markings (indicated by a '3' over the notes).

(Making signs)

swiftly let us know that we may seek the foe And strike like warriors brave

swiftly let us know that we may seek the foe And strike like warriors brave

Clar 3

Dol 3 3 3 3

The second system continues the musical score. It includes two vocal staves with lyrics and a piano accompaniment. The lyrics are: "swiftly let us know that we may seek the foe And strike like warriors brave". The piano accompaniment includes a clarinet part (labeled "Clar 3") and a piano part (labeled "Dol 3 3 3 3"). The key signature remains two flats, and the time signature is 3/4. The music includes dynamic markings and triplet markings.

lot So swift = ly let us know that we that

lot So swift = ly let us know that we may

Flauto 3 mum mum

Vio:

we may seek the foe, If still you pause be shame your lot, be shame your

seek the foe, If still you pause be shame your lot, be shame your

mum mum

mf *f*

lot, be shame your lot - - - - -

lot, be shame your lot - - - - - I - - - - - guess the cause, they're

mum mum mum mum - - - - -

3 3 3 3

I guess the cause, they're in the plot

in the plot I guess the cause, they're in the plot

Colla Voce

ZAMOR *fx*
 Oh! well may ter-ror strike ye mute With vile Invaders join-ing Oh!

OZMAR
 Oh! well may ter-ror strike ye mute With vile Invaders join-ing Oh!

ALLEGRO
 AGITATO *sp* *f*

fx
 well may ter-ror strike ye mute With vile In-va-ders joining But we'll A-lonzo's

well may ter-ror strike ye mute With vile In-va-ders joining But we'll A-lonzo's

sp *f* *fp* *fp*

hopes confute In ho-nor's cause com-bin-ing In hon - -

hopes confute In ho-nor's cause com-bin-ing But we'll A - -

sp *sp* *sp* *sp* *sp* *sp* *pp*

ors hon = ors cause com =

= lon = = zo's hopes con = fute In honor's cause com = =

This system contains the first two systems of music. The top system has a vocal line with lyrics "ors hon = ors cause com =" and a piano accompaniment. The second system has a vocal line with lyrics "= lon = = zo's hopes con = fute In honor's cause com = =" and a piano accompaniment.

(Drawing Swords)

bin - - - ing Rush Comrades rush their arts - to

bin - - - ing Rush Comrades rush their arts - to

8^{va}

f

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics "bin - - - ing Rush Comrades rush their arts - to" and a piano accompaniment. The fourth system has a vocal line with lyrics "bin - - - ing Rush Comrades rush their arts - to" and a piano accompaniment. The piano part includes a dynamic marking of *f* and an octave sign 8^{va}.

crush their arts to crush.

crush their arts to crush.

8^{va}

ff

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics "crush their arts to crush." and a piano accompaniment. The sixth system has a vocal line with lyrics "crush their arts to crush." and a piano accompaniment. The piano part includes a dynamic marking of *ff* and an octave sign 8^{va}.

ALLEGRETTO
V I V A C E

p Scherzando

AMAZ: *f*

IDALI See the traitors

See the traitors

f *p*

DIEGO See the traitors

IDALI See the traitors

DIEGO See the traitors

Cru = = el creatures See the traitors Cru = = el creatures

f *p*

That way fly And ev=ry doubt dis=miss that way that way

IDALI That way fly And ev=ry doubt dis=miss that way fly and

Stac:

that way fly - - - that - - - way' that way that way
ev='ry doubt dismiss - - - that way fly and ev='ry doubt dis =

This system contains the first two systems of a musical score. The first system has two vocal staves and a piano accompaniment. The second system continues the vocal lines and piano accompaniment.

fly - - - and ev = = 'ry doubt - - and ev = = 'ry doubt - - and ev' = = ry
= miss and ev' = = 'ry doubt - - and ev = = 'ry doubt - - and ev' = = ry

= miss and ev' = = 'ry doubt - - and ev = = 'ry doubt - - and ev' = = ry

Cres

This system contains the third and fourth systems of the musical score. The third system continues the vocal lines and piano accompaniment. The fourth system includes a piano accompaniment with a 'Cres' (Crescendo) marking.

doubt dis = = miss .
doubt dis = = miss .

f Flauto *p* Oboe
Fag:

This system contains the fifth and sixth systems of the musical score. The fifth system has two vocal staves. The sixth system includes a piano accompaniment with dynamic markings *f* and *p*, and instrument labels for Flauto, Oboe, and Fag.

ZAMOR

We know

Violin

AMAZ:

but lo!

IDALI

That way fly

and ev'ry doubt dis =

AMAZ

miss that way fly and ev'ry doubt dis = miss

IDALI

miss that way fly and ev'ry doubt dis = miss

ZAMOR

We know

but lo!

When

OZMAR

We know

but lo!

foes point that way when foes point that way When foes point that way friendsmarch

When foes point that way friendsmarch

p *f* *pp* *f* *mf*

ad lib: lr

Exit this.

DIEGO Exit this. When foes march that way friends march this. *lr* Exit

p

Segue

AMAZ

Well now they're gone and we're alone, Well now they're gone and we're alone For=

I DALI

Well now they're gone and we're alone, Well now they're gone and we're alone For=

ALLEGRO

MOLTO

= get forgive forget forgive each past rebuff To talk and sing to talk and sing to

= get forgive forget forgive each past rebuff To talk and sing to talk and sing to

talk and sing to talk and sing to talk and sing is Bliss enough Well

talk and sing to talk and sing to talk and sing to talk and sing is Bliss enough Well

now they're gone and were a-lone, For-get for-give each past re=buff To
 now they're gone and were alone, For-get for-give each past re=buff To

pp

talk - - - - - and sing is
 talk to talk to talk and sing to talk to talk to talk and sing to talk to talk to talk & sing is

Cres

Bliss e=nough to talk and sing is Bliss e = nough to talk and
 Bliss e=nough to talk . and sing is Bliss e = nough to talk to talk

f *ff* *hr*

sing is bliss enough to talk and sing is bliss e = nough is
 and sing is bliss enough to talk to talk and sing is bliss e = nough is

f

bliss e=nough is bliss e=nough is bliss e=nough - -
 bliss e=nough is bliss e=nough is bliss e=nough - -

ff *8va*

8va *Loco*

8

FINALE,

SOPRANI

ALTO E
TENORE

BASSO

ALLEGRO

VIVACE

Banish now gloomy days age re=joice as well as

Banish now gloomy days age re=joice as well as

Banish now gloomy days age re=joice as well as

ff

8

youth Coras love, let us praise Rol=la's and A=lon=zo's truth

youth Co=ras love, let us praise Rol=la's and A=lon=zo's truth

youth Co=ras love, let us praise Rol=la's and A=lon=zo's truth

Our hap = py Land our happy Land and King Our hap = py

Our hap = py Land our happy Land and King Our hap = py

Our hap = py Land our happy Land and King Our hap = py

8

Land our hap = py Land and King may no dis = sen = sion

Lan our hap = py Land and King may no dis = sen = sion

Land our hap = py Land and King may no dis = sen = sion

8

f

rf *rf*

sever Let each Pe = ru = vian sing - - -

sever Let each Pe = ru = vian sing - - -

sever Let each Pe = ru = vian sing - - -

8 8

f *f* *f* *f*

Loco

Let each Pe = ru = vian sing - - - great In = ca

Let each Pe = ru = vian sing - - - great In = ca

Let each Pe = ru = vian sing - - - great In = ca

mf

great In = ca great

great In = ca great

great In = ca great

great In = ca great

In = ca live for e = = = ver for e = = = ver for

In = ca live for e = = = ver for e = = = ver for

In = ca live for e = = = ver for e = = = ver for

First system of musical notation. It consists of three vocal staves (Soprano, Alto, and Tenor) and a grand staff for piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "e = = = ver live - - - - for - - - -". The piano accompaniment features a busy right hand with many sixteenth notes and a more rhythmic left hand.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal lines and piano accompaniment follow the same structure and key signature. The lyrics are: "e = = ver - - - -".

Third system of musical notation, concluding the piece. It features a grand staff for piano accompaniment. The right hand has a series of chords and arpeggiated figures, while the left hand has a steady rhythmic accompaniment. The text "End of the Opera" is written on the right side of the staff. At the bottom left, the text "Virgin of the Sun" is written.

