

EDITION WHITE, SMITH.

To Theodore Thomas.

Henry Davarre

BALLAD

FOR
Male Chorus AND Tenor Solo
AND
Orchestra

Words by

T. B. MACAULAY

Music by

Geo. E. Whiting.

OP. 48.

BOSTON WHITE, SMITH & CO. CHICAGO

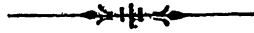
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HENRY OF NAVARRE.



GEO. E. WHITING, Op. 48.

Scored for 3 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 3 Cornets, 3 Trombones, Tuba, Organ, 1st & 2d Violins, Violas, V Cellos, Contrabasses, Timpani, Military Drum, Triangle, Grand Cassa, Cymbals and Gong.

Allegro con brio. (♩=120.)

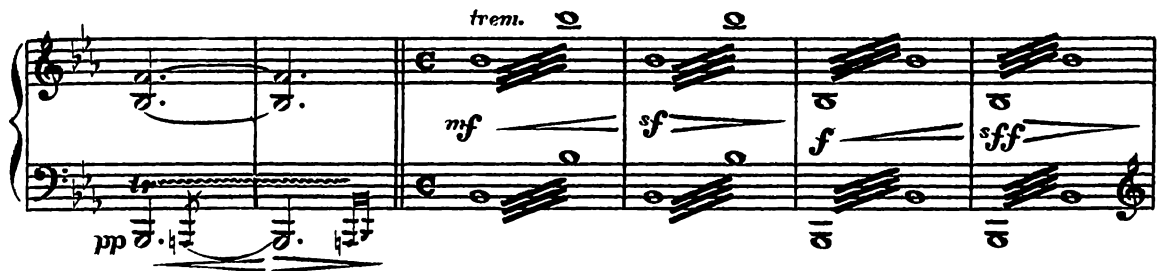
PIANO.



musical notation for the piano introduction, featuring tremolos and dynamic markings: *trem.*, *mf*, *sf*, *f*, *fff*, *f*, *marc.*



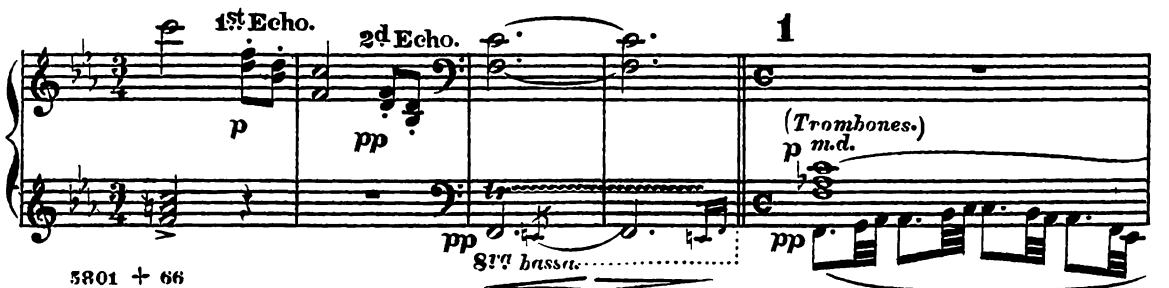
musical notation including first and second echoes: *8*, *1st Echo.*, *2d Echo.*, *p*, *pp*



musical notation with tremolos and dynamics: *trem.*, *mf*, *sf*, *f*, *fff*, *pp*, *al*, *al*



musical notation with *marc.* and dynamics: *f*



musical notation including echoes and a trombone part: *1st Echo.*, *2d Echo.*, *1*, *(Trombones.) p m.d.*, *pp*, *8th basses*

First system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *m.f.* (mezzo-forte), and *cresc.* (crescendo). A fermata is placed over the final measure of the system.

Second system of musical notation. Treble clef, key signature of one sharp, and 3/4 time signature. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The system concludes with a double bar line.

Third system of musical notation. Treble clef, key signature of one sharp, and 3/4 time signature. The tempo is marked **Andante.** Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The instruction *(Tpt.)* is present. The system concludes with a double bar line.

Fourth system of musical notation. Treble clef, key signature of one sharp, and 3/4 time signature. Dynamics include *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). The instruction *poco cresc.* (poco crescendo) is present. The system concludes with a double bar line.

Fifth system of musical notation. Treble clef, key signature of one sharp, and 3/4 time signature. The tempo is marked **Allegro con brio.** Dynamics include *f* (forte) and *ff* (fortissimo). The system concludes with a double bar line.

Sixth system of musical notation. Treble clef, key signature of one sharp, and 3/4 time signature. Dynamics include *marc. (Brass.)* (marcato for Brass) and *sempre forte.* (sempre forte). The system concludes with a double bar line.

TENOR I & II.
1st. Choir: Now glo - ry to the Lord of hosts,

BASS I & II.

TENOR I & II.
2d. Choir: Now glo - - - - - ry to the Lord of

BASS I & II.

from whom all glo-ries are! And glo - ry to our Sov'reign Liege,

ten.

hosts, from whom all glo-ries are! And glory to our Sov'reign Liege,

ten.

— King Hen-ry of Na - varre! *f* Now

— King Hen-ry of Na - varre! *f* Now

8. *ff*

glo - ry to the Lord of hosts, from whom all glo-ries are! And

glo - - - - ry to the Lord of hosts, from whom all glo-ries

glo - ry to our Sov'-reign Liege, King Hen - ry

are! And glo-ry to our Sov'-reign Liege, King Hen - ry

ff of Navarre! King Hen - ry of Na - varre!

ff of Navarre! King Hen - ry of Na - varre!

ff *marc.*

Piano accompaniment system 1. The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady bass line. The tempo marking is *m. g. (Trit.)*. A first ending bracket is present at the end of the system.

Piano accompaniment system 2. The right hand continues with the sixteenth-note pattern. The left hand features a rhythmic pattern of eighth and sixteenth notes. A fortissimo *ff* dynamic marking is present.

Piano accompaniment system 3. The right hand continues with the sixteenth-note pattern. The left hand features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket is present at the end of the system.

Vocal staves for Tenors and Basses. Each staff begins with a fortissimo *f* dynamic marking. The lyrics are: "Now let there be the mer - ry sound of mu - sic and of".

TENOR I. *f*

Now let there be the mer - ry sound of mu - sic and of

TENOR II. *f*

Now let there be the mer - ry sound of mu - sic and of

BASS I. *f*

Now let there be the mer - ry sound of mu - sic and of

BASS II. *f*

Piano accompaniment system 4. The right hand features a complex chordal texture. The left hand plays a steady bass line. The tempo marking is *ad lib.*

dance, Through thy corn-fields green, and sun-ny vines, oh pleas-ant land of

dance, Through thy corn-fields green, and sun-ny vines, oh pleas-ant land of

stacc.

p (Picc. Fl., Cls., Horns, Strs., Tring.)

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics in French. The piano part consists of two staves, with the right hand playing a melody marked 'stacc.' and the left hand providing harmonic support. The key signature has two flats, and the time signature is 4/4.

France! And thou Ro-chelle, our own Rochelle, proud ci - ty of the

And thou Ro chelle proud ci - - -

France! And thou Ro-chelle, our own Rochelle, proud ci - ty of the

p

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the lyrics from the first system. The piano part continues with the same instrumentation and dynamics, marked 'p'. The right hand features a rhythmic pattern of eighth notes and sixteenth notes.

wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -
 - ty,

wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -

This system contains the first two systems of a musical score. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with the lyrics 'wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -' and ends with '- ty,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both marked with a forte 'f' dynamic. The second system is identical to the first, with the vocal line continuing the lyrics 'wa - ters, Again let rap-ture light the eyes of all thy mourn-ing daugh -'.

- ters. As thou wert con-stant in our ills, be joy-ous in our
 - ters. As thou wert con-stant in our ills, be joy-ous in our

This system contains the second two systems of the musical score. The third system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with the lyrics '- ters. As thou wert con-stant in our ills, be joy-ous in our' and ends with '- ters. As thou wert con-stant in our ills, be joy-ous in our'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, both marked with a forte 'f' dynamic. The fourth system is identical to the third, with the vocal line continuing the lyrics '- ters. As thou wert con-stant in our ills, be joy-ous in our'.

mf joy, For cold and stiff and still are they who wrought thy walls an-
mf For cold and still are they who wrought thy walls an-
mf joy, For cold and stiff and still are they who wrought, who wrought thy walls an-
mf For cold and stiff and still are they who wrought thy walls an-

dim. - - - - *p*

- noy. **1st Ch.** Hur-rah! hurrah! a sin-gle field *ten.*
- noy. Hur-rah! a sin-gle *ten.*

- noy. **2^d Ch.** Hur-rah! hurrah! a sin-gle
- noy.

f **3** *ten.*

hath turned the chance of war, Hur - rah! hurrah for

field hath turned the chance of war, Hurrah for Iv - ry, —

8

ff Iv - ry, — And King Henry of Na - varre!

— Hurrah for Iv - ry, — And King Henry of Na - varre!

ff

8

f marc. *ff*

ff Hur-rah! hurrah! a sin-gle field hath turn'd the chance of

ff Hur-rah! _____ hurrah! a sin-gle field

8.....

war, Hur-rah! hurrah! for Iv - - ry, and King Hen-ry

hath turn'd the chance of war; Hurrah! hurrah! for Iv - ry, and King Hen-ry

8.....

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

of Navarre! And King Hen - ry of Navarre! Hurrah! hurrah for

of Navarre! And King Hen - ry of Navarre! Hurrah! hur-

ff

Iv - ry, And King Hen - ry of Na - varre!

ff

- rah for Iv - - ry, And King Hen - ry of Na - varre!

ff

ff *tutti*

TENOR SOLO.

Oh! how our hearts were beat - - ing,

(Cl. & Fg. Strs, pizz., Cym. Gd. C, and Military Drum.)

f *dim.* *pp*

when at the dawn of day We saw the army of the League drawn out in long array;

(Trombones.)

TENOR I & II.

mp Oh! how our hearts, ——— our hearts were

mp Oh! how our hearts, our hearts were beat - ing, when at the dawn, when

mp Oh! how our hearts, our hearts were beat - - - ing, when at the

Oh.

Fg.

beat - - - ing, we saw _____ the League _____ drawn

at the dawn of day, we saw the ar - - my of the League drawn

dawn of day, when at the dawn of day, we saw the ar - my of the League drawn

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "beat - - - ing, we saw _____ the League _____ drawn". The second staff is another vocal line with lyrics: "at the dawn of day, we saw the ar - - my of the League drawn". The third staff is a vocal line with lyrics: "dawn of day, when at the dawn of day, we saw the ar - my of the League drawn". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

with all its priest-led cit - i - zens, And all its re - bel

cut in long ar-ray,

cut in long ar-ray,

cut in long ar-ray,

(Horn Solo.)

(Trom.)

pp

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "with all its priest-led cit - i - zens, And all its re - bel". The second staff is a vocal line with lyrics: "cut in long ar-ray,". The third staff is a vocal line with lyrics: "cut in long ar-ray,". The fourth staff is a vocal line with lyrics: "cut in long ar-ray,". The bottom two staves are piano accompaniment. The right hand has a section labeled "(Horn Solo.)" and the left hand has a section labeled "(Trom.)". The dynamic marking "pp" is present in the right hand.

re - bel peers, And Appenzel's stout in - fantry, and Eg - mont's

Flem - ish spears.

I & II.

mp

with all its cit - i - zens,

mp

with all its priest - led cit - i - zens

mp

with all its priest-led, with all its priestled cit - i .

and all its reb - el peers, And Ap - pen - zel's stout

and all its reb - el peers, all its reb. el peers, And Ap - pen - zel's, and

zens, And all its reb. el peers, and all its reb - el peers, And Ap - pen -

The first system consists of four staves. The top staff is a treble clef with a whole rest. The second staff is a vocal line with lyrics. The third staff is a bass clef with lyrics. The fourth staff is a piano accompaniment with two staves (treble and bass clefs).

in - fan - try, and Eg - - - mont's Flem - ish spears.

Ap - penzel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.

zel's stout in - fan - try, and Eg - - - mont's Flem - ish spears.

The second system consists of four staves. The top staff is a treble clef with a whole rest. The second staff is a vocal line with lyrics. The third staff is a bass clef with lyrics. The fourth staff is a piano accompaniment with two staves (treble and bass clefs). A dynamic marking *sf* is present at the end of the piano part.

5 CHORUS.

ff

There rode the brood of false Lorraine, the curs - es of our land!

ff

There rode the brood of false Lorraine, the curs - es of our land!

ff

Detailed description: This system contains the first two vocal entries and their piano accompaniment. The vocal lines are in treble clef with a key signature of two flats and a 7/8 time signature. The piano accompaniment is in bass clef. The first vocal line is marked *ff* and includes the lyrics 'There rode the brood of false Lorraine, the curs - es of our land!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

5

ff

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. The tempo and dynamics are consistent with the vocal parts.

And dark Mayenne was in the midst, a trunch - - eon in his hand!

And dark Mayenne was in the midst, a trunch - - eon in his hand!

Detailed description: This system contains the second two vocal entries and their piano accompaniment. The vocal lines are in treble clef with a key signature of two flats and a 7/8 time signature. The piano accompaniment is in bass clef. The second vocal line is marked *ff* and includes the lyrics 'And dark Mayenne was in the midst, a trunch - - eon in his hand!'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. The tempo and dynamics are consistent with the vocal parts.

ff

There rode the brood of false Lor-raine, the curs - es of our land!

ff

There rode the false Lor - raine, the cur - ses of our land!

ff

There rode the false LOR - raine, the curs - es of our land!

ff

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves (Soprano and Alto) has a dynamic marking of *ff* and the lyrics "There rode the brood of false Lor-raine, the curs - es of our land!". The bottom pair of vocal staves (Tenor and Bass) also has a dynamic marking of *ff* and the lyrics "There rode the false Lor - raine, the cur - ses of our land!". The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes.

And dark Mayennewas in the midst, a trunch - eon in his hand, a

Mayenne was in the midst, a trunch - eon in his hand, a

Mayenne was in the midst, a trunch - eon in his hand, a

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves (Soprano and Alto) has the lyrics "And dark Mayennewas in the midst, a trunch - eon in his hand, a". The bottom pair of vocal staves (Tenor and Bass) has the lyrics "Mayenne was in the midst, a trunch - eon in his hand, a". The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes, similar to the first system.

truncheon in his hand! And as we looked on them,

truncheon in his hand! And as we looked on them,

truncheon in his hand! And as we looked on them,

And as we looked on them, wetho't of Sein's em -

dim. *pp* *Oh.*

wetho't of Sein's em - purp - led flood, And good Colig - ni's hoar - y hair

wetho't of Sein's em - purp - led flood, And good Colig - ni's hoar - y hair

purp - led flood, And good Co - lig - - ni's hoary hair

poco cresc. *mp* *poco cresc.* *mp* *poco cresc.* *mp*

Poco meno.

mf cresc. - - - - *f* *ff*

all dabbled with his blood, And we

mf cresc. - - - - *f* *ff*

all dabbled with his blood, And we

mf cresc. - - - - *f* *ff*

all dabbled with his blood,

mf cresc. - - - - *f* *ff* *ff* (*Horns*,

Poco meno. *sempre marc.*

6 *Tempo I.*

cried un - to the liv - ing God, ——— who rules the

sempre marc.

cried un - to the liv - ing God, ——— who rules the

sempre marc.

Poco meno.

6 *Tempo I.*

TUTTI. *ff* (*Brass & Or.*)

Trumpets, Trombones, Tuba and Organ.)

Tempo I.

meno.

fate, the fate of war, _____ To fight for

fate, the fate of war, _____ To fight for

Tempo I.

meno.

TUTTI.

Tempo I.

meno.

his own ho - ly name, _____ And for King Hen - ry

his own ho - ly name, _____ And for King Hen - ry

Tempo I.

meno.

Tempo I.

of Na - varre! And King Hen - ry of Na -

of Na - varre! And King Hen - ry of Na -

Detailed description: This system contains the first vocal entry. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The vocal lines are in a major key with a common time signature. The lyrics are "of Na - varre! And King Hen - ry of Na -". The piano accompaniment includes dynamic markings such as *ff* and *ff>*.

Tempo I.

8.....

ff *ad lib.*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is marked *ff* and includes a section marked *ad lib.* (ad libitum). The accompaniment features complex chordal textures and melodic lines.

varre! And King Hen - ry of Na -

varre! And King Hen - ry of Na -

Detailed description: This system contains the second vocal entry. It features four staves: two vocal staves and two piano accompaniment staves. The lyrics are "varre! And King Hen - ry of Na -". The piano accompaniment includes dynamic markings such as *ff* and *ff>*.

8.....

ff

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is marked *ff*. The accompaniment features complex chordal textures and melodic lines.

varre! _____

varre! _____

ff

ff

Recit.
SOLO.

The King has come to

Recit.

p Strs.

Allegro.

mar-shal us in all his ar-mor drest,

f (Brass, and Military Drum.)

Recit.

cresc.

And he has bound a snow-white plume up - on his gal - lant, gal - lant

Recit.

fp (Strs.)

sf (Strs. and Horns.)

Andante con moto. ♩ = 125.
con espress.

crest.

He looked up - on his

(Strs.)

(C.B. & V.C.)

rall.

p

peo - - ple and a tear was in his eye: — He looked up - on the

(Trum.)

cresc.

trai - tors, and his glance was stern and high. — his glance was stern and

Allegretto giusto. ♩=150.

high.

f (Wind.)

Right gra - - cious - ly he smiled on us, as

(Strs.) *p*

rolled from wing to wing, Down all our line, a

8

8

p

deaf - ening shout, "God save our Lord the King!"

ff

cresc. *ff*

8

Tempo I.

mf And if my standard bear-er fall, as fall full well he may, For

p *trem.* *f*

Allegretto.

nev - er saw I prom - ise yet of such a blood - y fray,

f (Wind.)

Press where ye see my

(Strs.) *p*

whiteplume shine, a - midst, a - midst the ranks of war, press where ye see my

Poco animato.

white plume shine, 'midst the ranks, the ranks of war,

ff **TUTTI.**

And be your or - i - flamme to-day, and be your or - i -

f

mf (Wind & Strs.)

8.....

flamme to day the hel - met of Na - varre! the hel - met, the hel - met

a piacere..

8.....

a piacere -

of Na - varre!

a tempo.

ff **9 ff TUTTI.**

ff sf

Allegro con moto. ♩=126.
rall. - - -
sf sf dim. pp

(Trombones sustain.)
sf sf

pp p mf

10
f cresc. ff TUTTI. sempre forte. (Strs.)

ff (Wind.) poco dim.

ff (Wind.) poco dim.

(Strs.)

mf

(Fl. & Viol.)

f

f

11 *ff* TUTTI. (Strs.)

ff TUTTI.

f

(Timp Solo.)

sfz *pp* *p*

C.B.

mf
Hur-rah! the foes are mov - - - ing. Hark to the

(Violins.)
(Fgs.)

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *mf*. The lyrics are "Hur-rah! the foes are mov - - - ing. Hark to the". The piano accompaniment consists of two staves: the upper staff is in treble clef and contains a melodic line for Violins, and the lower staff is in bass clef and contains a bass line for First Basses. The piano part features a rhythmic pattern of eighth and sixteenth notes.

mf
Of life, and steed, and

dim.
ming - led din, _____ Of life, and

(Viol II.)

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system, with a dynamic marking of *mf*. The lyrics are "Of life, and steed, and" followed by "ming - led din, _____ Of life, and". A dynamic marking of *dim.* is placed above the vocal line. The piano accompaniment continues with the same two-staff structure as the first system, with Violins in the upper staff and First Basses in the lower staff. The piano part maintains the rhythmic pattern established in the first system.

trump and drum, and roaring cul - - ver - - in!

trump and drum, and roar - ing, roar - ing cul - - -

The Duke is prick - ing fast,

The fie - ry Duke is prick - - ing fast

- ver - - in! The Duke is prick - ing

(Viol. I.)

with all the

'Cross Saint An - - dre's plain, _____ with _____

'Cross Saint An - - dre's plain, _____ with the

fast, 'Cross Saint An - - dre's

8.

hire - ling chiv - - al - ry, the chiv - al - ry of

all the hire - ling chiv - al - ry, the hire - ling

hire - ling, hire - ling chiv - - - al - ry,

plain, of

8.

Guel - ders and Al - - mayne, of Guel - - -
 chiv - al - - ry of Al - - mayne, of
 of Guel - ders and Al - - mayne,
 all the hire - ling chiv - al - - ry, the chiv - al - -

ders, of Guel - ders and Al - mayne.
 Guel - ders, of Guel - ders and Al - - mayne.
 of Guel - - ders and Al - - mayne.
 ry of Guel - ders and Al - - mayne.

12

Now by the lips of those ye love, fair gen-tle-

Now by the lips of those ye love, fair gen-tle-

12

men of France.

men of France. Charge for the Gold - en

up - on them with the

Li - lies now, up - on them with the

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

mf *f* *cresc.*

lance!

lance!

ff

ff

13

ff

Four empty musical staves, two in treble clef and two in bass clef, with a key signature of one sharp (F#).

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests. A dynamic marking of *ff* (fortissimo) is present, along with a *dim.* (diminuendo) hairpin indicating a decrease in volume towards the end of the system.

Vocal line with lyrics for the first system. The lyrics are "A thous-and". The music is in treble clef with a key signature of one sharp. A dynamic marking of *f* (forte) is placed above the notes.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music continues the rhythmic pattern from the first system. A dynamic marking of *f* (forte) is present.

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The music continues the rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is present.

Vocal line with lyrics for the second system. The lyrics are "A thous - and spurs are". The music is in treble clef with a key signature of one sharp. A dynamic marking of *f* (forte) is placed above the notes.

spurs are strik - ing deep, a thous - - and spears in rest,

stri - ing deep, — a thous - and, a thous - and spears in rest, A

This system contains two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "spurs are strik - ing deep, a thous - - and spears in rest," and "stri - ing deep, — a thous - and, a thous - and spears in rest, A".

14.

A thous - and knights are close — be - hind —

thous - and knights are press - - ing close — be - hind, — be -

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "A thous - and knights are close — be - hind —" and "thous - and knights are press - - ing close — be - hind, — be -".

14.

f

This system contains a piano accompaniment in bass clef. It begins with a dynamic marking of *f* (forte). The music consists of chords and arpeggiated figures.

_____ the snow - white crest; *ff* A thous-and knights are

ff A thousand knights _____ are

hind the snow - white crest; *ff* A thousand knights are

ff A thousand knights are

ff

pressing close be-hind, be - hind the snow-white crest;

pressing close

pressing close behind the crest, _____ the snow.white crest; And

press - ing - close be-hind, be - hind the snow.white crest;

8.....

in they burst, and in they burst, and on they rushed,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both with a key signature of one sharp (F#). The third staff is a bass line in bass clef, also with a key signature of one sharp. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal lines.

ff While like a guid-ing star, A - midst the thick-est car-nage blazed the

ff While like a guid-ing star, A - midst the thick-est

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both with a key signature of one sharp. The third staff is a bass line in bass clef, also with a key signature of one sharp. The fourth staff is a piano accompaniment in grand staff. The lyrics are written below the vocal lines. The first two staves of this system are marked with a fortissimo (*ff*) dynamic.

8.

The third system of the musical score consists of two staves, both in grand staff. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp. A first ending bracket is present over the final two measures of the system, with a repeat sign and a dotted line indicating the end of the phrase.

hel - met, the hel - met of Na - varre! Now God be
carnage blazed the hel - met of Na - varre! Now

This system contains the first two systems of music. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

sf sf sf f

This block shows the piano accompaniment for the first system, consisting of two staves in bass clef. It features a rhythmic accompaniment with various dynamics including *sf* and *f*.

praised the day _____ is ours! _____ May - ence hath turned, hath
God be praised the day is ours! May - ence _____ hath

This system contains the second two systems of music. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The piano part continues with a similar rhythmic pattern.

This block shows the piano accompaniment for the second system, consisting of two staves in bass clef. It continues the rhythmic accompaniment from the first system.

turned his rein. D'A - male hath cried, hath cried — for

turned his rein. D'A - male — hath cried for

f

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "turned his rein. D'A - male hath cried, hath cried — for" on the top staff and "turned his rein. D'A - male — hath cried for" on the bottom staff. The piano accompaniment is in bass clef with the same key signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

quar - ter: The Flem - ish Count, — the Count is slain. Their ranks are

quar - ter: The Flem - ish Count is slain.

8.....

ff

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "quar - ter: The Flem - ish Count, — the Count is slain. Their ranks are" on the top staff and "quar - ter: The Flem - ish Count is slain." on the bottom staff. The piano accompaniment is in bass clef with the same key signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part. A first ending bracket labeled "8....." spans the final two measures of the piano part.

break - - -ing, are break - ing, Like clouds be - fore _____

Their ranks are break - . . . -ing, Like clouds be -

Their ranks are break - ing,

Their ranks are break - ing,

8.....

_____ a gale; Their ranks are break - - ing like thin clouds be -

fore a gale; _____ Their ranks are break-ing like thin

be-fore a gale; _____ Their ranks are break - - ing like thin clouds be -

he-fore a gale; Their ranks are break-ing like thin

8.....

ff

fore a Bis - cay gale; The field is heaped with bleed - ing
 clouds be - fore a gale;

fore a Bis - cay gale; The field is heaped with bleed - ing steeds, the
 clouds be - fore a gale;

8

steeds, is heaped with bleed - ing steeds, and flags, and clov - en mail;

field is heaped with bleed - ing steeds, and flags, and clov - en mail;

8

sempre forte.

And then we thought on ven - geance,

And then we thought on ven - geance.

Andante maestoso. ♩=76.

and all a - long our van, "Re - mem - ber Saint Bar - thol - o -

and all a - long our van, "Re - mem - ber Saint Bar - thol - o -

sf *ff* (*Brass.*)

Andante. $\text{♩} = 68.$

new, was passed from man to man;

new, was passed from man to man;

Andante.

pp (Trom.)

(Strs.)

(Cellos)

p cum espress.

Ped.

cresc.

Ped.

dim. *

SOLO, cantabile: con espress.

But out spake gen - tle Hen-ry, No Frenchman is my

pp

cresc. *p*

foe, Down, down with ev- -'ry foreigner but let your breth-ren

Horn. *cresc.* *(Trom. Hn.)*

mf *p*

go." But out spake gen - tle Hen - ry, "No

(Viol.) *Ped.* * *Ped.*

cresc.

French-man is my foe: Down, down with

Ped. *cresc.*

dim. *pp* *f* *dim.*

ev- -'ry for.eigner but let your breth - ren go"

S. *Ped.* * *Ped.* *

Poco animato.

Oh! was there ev - er such a knight, was such a

CHO. *pp sotto voce.*
Oh! was there ev - er such a

CHO. *pp sotto voce.*
Oh! was there such a

CHO. *pp sotto voce.*

Poco animato.

(Viol.)

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

knight, was there ev - er such a knight,

ten.
knight, was such a knight, was such a

ten.
knight, was such a knight, was such a

ten.

Ped. * *Ped.* *

cresc. - - - - - *f*

in friend - ship, or in war, as our Sov - ereign

ten. cresc. - - - - -

knight, in friend - ship, or in war,

ten. cresc. - - - - -

knight, in friend - ship, or in war,

ten. cresc. - - - - -

Ped. cresc. - - - - - *sempre Ped.*

Poco meno.

sf. dim.

Lord, our Sovereign Lord, — King Hen - - ry the sol - dier, the

f dim. pp

as our Sov - ereign Lord, — Hen - - - ry

f dim. pp

as our Sov - ereign Lord, — Hen - - - ry

f dim. pp

as our Sov - ereign Lord, — Hen - - - ry

Poco meno.

sf. dim.

pp

sol - dier of Na - varre!

Our Sov'reign, Sov'reign Lord, Hen - ry the

of Na - varre! Our Sov'reign Lord, the sol - dier

of Na - varre! Our Sov'reign Lord, the sol - dier

Our Sov'reign Lord,

(Ob. & Viol.)

(Cello.)

Detailed description: This system contains the first vocal entry. The vocal line (Soprano) begins with the lyrics 'sol - dier of Na - varre!' followed by 'Our Sov'reign, Sov'reign Lord, Hen - ry the'. The piano accompaniment includes parts for Oboe and Violin, and Cello. Dynamics include *mf* (mezzo-forte) for the vocal line and *mf* for the Cello part.

Tempo I.

Oh! was there ev - er such a knight, in

sol - dier of Na - varre!

of Na - varre!

of Na - varre!

King of Na - varre!

dim.

dim.

dim.

p

trem.

Detailed description: This system contains the second vocal entry. The vocal line (Soprano) begins with the lyrics 'Oh! was there ev - er such a knight, in sol - dier of Na - varre!'. The piano accompaniment includes parts for Oboe and Violin, and Cello. Dynamics include *dim.* (diminuendo) for the vocal line and *p* (piano) for the piano accompaniment. A tremolo effect is indicated in the piano part.

friend - ship, or in war, As our Sov - 'reign

was such a knight,

was such a knight,

was such a knight,

Lord, King Hen - ry, the sol - dier of Na - - varre! the

as our Sov - - 'reign Lord King Hen - ry

as our Sov - - 'reign Lord King Hen - ry

King

a piacere. - **a tempo.**

sol-dier of Na - varre! the sol - dier of Na - varre!

pp of Na - - varre! the sol - dier of Na - - varre! Our

pp of Na - - varre! the sol - dier of Na - - varre! Our

pp Hen - ry of Na - varre! Hgh - ry of Na - - varre!

rall. - - - *p*

rall. - - - *p*

rall. - - - *p*

trem. *a piacere.* **a tempo.** *p*

Sov-ereign Lord King Hen - ry, as our Lord King Hen - - ry the

Sov-ereign Lord King Hen - ry, as our Lord King Hen - - ry the

p As our Sovereign Lord King Hen - - ry, the sol - - -

sol - dier of Na - varre! _____

sol - dier of Na - varre! _____

dier of Na - varre! _____

Allegro. ♩ = 112.
SOLO.

Ho! maidens of Vi - en - na!

(Cl., Fy. & Or.)

(Viol.) *pp*

(Trom.) *pp*

Ho! Matrons of Lu - cerne! _____ Weep, weep, and rend your hair for those

mp CHO.
 who nev-er shall re-turn. Ho! maidens of Vi-en - - - na!

mp CHO.

mp CHO.
 Ho! _____ maidens of Vi-en - na!

mp CHO.

p

Ho! matrons of Lu - cerne! _____ weep, weep and rend your

Ho! _____ - ma trons of Lu - cerne! weep and

hair for those who nev - er shall re - turn.

rend your hair for those, for those who nev - er shall re - turn.

This system contains four staves. The top two staves are vocal lines in G major, with lyrics "hair for those who nev - er shall re - turn." The bottom two staves are piano accompaniment in G major, with lyrics "rend your hair for those, for those who nev - er shall re - turn." The piano part features a rhythmic pattern of eighth and sixteenth notes.

This block shows the piano accompaniment for the first system, consisting of two staves in G major. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

SOLO.

Ho! Philip, send for char - i - ty, thy mex - i - can pis - toles,

(Horn.)

pp

This system contains three staves. The top staff is a vocal line in G major with lyrics "Ho! Philip, send for char - i - ty, thy mex - i - can pis - toles," marked *SOLO.* The middle staff is a horn part in G major, marked *(Horn.)* and *pp*. The bottom staff is the piano accompaniment in G major, marked *pp*.

That Antwerp monks may sing a mass for thy — poor spear - mens' souls!

This system contains three staves. The top staff is a vocal line in G major with lyrics "That Antwerp monks may sing a mass for thy — poor spear - mens' souls!". The middle and bottom staves are piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

CHO.
 Ho! Phil-ip, send for char - i - ty, thy mex-i - can pis-

CHO.

CHO.
 Ho! _____ Philip, send for chari - ty, thy

CHO.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

- toles, That Antwerp monks may sing a mass for

mex-i-can pis-toles, That monks may sing a mass for

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in bass clef. The music continues from the first system. The piano part features a steady bass line and chords in the right hand.

ff

thy poor spear-mens' souls! Ho! gallant no - bles of the League,

ff

thy poor spear-mens' souls! Ho! gallant no - bles of the League,

ff

16

sf *ff*

look that your arms be bright! Ho! burghers of Saint

look that your arms be bright! Ho! burghers of Saint

Gen - e - vieve, keep watch and ward to - night, keep

Gen - e - vieve, keep watch and ward to - night, keep

This block contains the first two systems of vocal notation. Each system consists of a treble clef staff and a bass clef staff. The lyrics are printed below the treble clef staves. The music is in a minor key and features a melodic line with some phrasing slurs.

This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

watch and ward to - night!

watch and ward to - night!

This block contains the second two systems of vocal notation. The lyrics are printed below the treble clef staves. The music continues with the same melodic and harmonic structure as the first system.

p

This block shows the piano accompaniment for the second system. It includes a dynamic marking of *p* (piano) in the right hand. The accompaniment continues with the same rhythmic and harmonic patterns.

poco cresc.

mp

cresc.

f

cresc.

17

8.....

(♩=120.)

Breit.

For our God hath crushed the ty- - rant, our

For our God hath crushed the ty- - rant, our

8.....

Breit.

f

f

God hath raised the slave, And mock'd the coun - sel of the wise, and the

God hath raised the slave, And mock'd the coun - sel of the wise, and the

(Brass.)

Detailed description: This system contains two vocal parts and piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics printed below. The piano accompaniment is in bass clef. The music is in a minor key and 4/4 time. The piano part features a melodic line in the right hand and harmonic support in the left hand. A '(Brass.)' marking is present above the piano part.

ff
val - or of the brave. Then glo - ry to his ho - ly name, from

ff
Then glo - - ry to his

ff
val - or of the brave. Then glo - ry to his ho - ly name, from

ff

Detailed description: This system continues the vocal and piano parts. It features two vocal parts and piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics printed below. The piano accompaniment is in bass clef. The music is in a minor key and 4/4 time. The piano part features a melodic line in the right hand and harmonic support in the left hand. The dynamic marking *ff* (fortissimo) is used throughout the system.

whom, from whom all glo - ries are; And glo - ry to our
ho - - - ly name,
whom, from whom all glo - ries are; And glo - ry to our

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs: the top two staves (Soprano and Alto) and the bottom two staves (Tenor and Bass). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "whom, from whom all glo - ries are; And glo - ry to our ho - - - ly name, whom, from whom all glo - ries are; And glo - ry to our".

Sov - reign Lord, King Hen - ry of Na - varre! For our
Sov - reign Lord, King Hen - ry of Na - varre! For our

8.....

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs: the top two staves (Soprano and Alto) and the bottom two staves (Tenor and Bass). The piano accompaniment is shown in grand staff notation. The lyrics are: "Sov - reign Lord, King Hen - ry of Na - varre! For our". A first ending bracket labeled "8....." spans the first two measures of the piano accompaniment. The lyrics "Sov - reign Lord, King Hen - ry of Na - varre! For our" are repeated on the vocal staves.

God hath crushed the ty - - rant, our God hath raised the

God hath crushed the ty - - rant, our God hath raised the

This system contains two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in a soprano and alto clef, with lyrics printed below. The piano accompaniment is in a bass clef. The music is in a minor key and 3/4 time. The lyrics are: "God hath crushed the ty - - rant, our God hath raised the".

8.....

sempre Ped.

This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is a complex, flowing accompaniment with many sixteenth and thirty-second notes. A dotted line with the number 8 indicates the start of the system. The instruction "sempre Ped." is written below the left-hand staff.

slave, And mocked the coun - sel of the wise, And the

slave, And mocked the coun - sel of the wise, And the

This system contains two vocal staves and two piano staves. The vocal lines continue with the lyrics: "slave, And mocked the coun - sel of the wise, And the". The piano accompaniment continues with the same complex texture as the first system.

8.....

This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music continues with the same complex texture. A dotted line with the number 8 indicates the start of the system.

Poco animato.

val - or of the brave.

val - or of the brave.

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The lyrics 'val - or of the brave.' are written below the vocal staves. The music is in a minor key and includes complex harmonic textures with many accidentals.

Poco animato.

8.....

ff (Tpts. & Or.)

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves. A first ending bracket labeled '8.....' spans the first few measures. The dynamic marking '*ff* (Tpts. & Or.)' is placed above the right-hand staff. The piano part features a rhythmic accompaniment with many accidentals.

ff

Then glory to his name, from whom all glories

ff

Then glory to his ho - ly name, from whom all glories

ff

Then glory to his ho - ly name, from whom all glories

ff

Detailed description: This block contains the vocal parts for the second system. It features four staves. The lyrics are 'Then glory to his name, from whom all glories' and 'Then glory to his ho - ly name, from whom all glories'. The dynamic marking '*ff*' is repeated above each vocal staff. The music is in a minor key and includes complex harmonic textures with many accidentals.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves. The piano part features a rhythmic accompaniment with many accidentals.

18

sempre marc.

are; And glo-ry
sempre marc.

are; And glo-ry
sempre marc.

are;

18

ff *ff*

to our Sov - 'reign Lord, and glo - ry to our Sov - 'reign

to our Sov - 'reign Lord, and glo - ry to our Sov - 'reign

ff *sempre marc.*

Lord, King Hen - ry of Na - varre! our Sov'reign Lord, King

King _____ of Na - varre! our Sov'reign Lord, King

Lord, King _____ of Na - varre! our Sov'reign Lord, King

Lord, King Hen - ry of Na - varre! our Sov'reign Lord, King

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some harmonic support.

Hen - ry of Na - varre! King _____

Hen - ry of Na - varre! our Sov'reign Lord, King _____

Hen - ry of Na - varre! our Sov'reign Lord, King _____

Hen - ry of Na - varre! And glo-ry to _____ King _____

The piano accompaniment continues with a similar rhythmic texture. The right hand has a tremolo effect (trem.) and a forte dynamic (f). The left hand includes a crescendo (cresc.) and a forte dynamic (f). The piano part concludes with a series of chords in the right hand and a final bass note in the left hand.

cresc. Hen - ry of Na - varre, King Hen - ry of Na -
cresc. Hen - ry of Na - varre, King Hen - ry of Na -
cresc. Hen - ry of Na - varre, King Hen - ry of Na -
cresc. Hen - ry of Na - varre, King Hen - ry of Na -

ff a piacere. a tempo.
 - varre! King Henry, Lord of Na - varre!
ff a piacere. a tempo.
 - varre! King Henry, Lord of Na - varre!
ff a piacere. a tempo.
 - varre! King Henry, Lord of Na - varre!
ff a piacere. a tempo.
 - varre! King Henry, Lord of Na - varre!

(Tpts.)
ff marc. *ff*

Musical score for strings and woodwinds. It consists of four staves. The top two staves are for woodwinds (likely flutes and oboes) and the bottom two are for strings. The notation includes various note values and rests.

Musical score for piano and trumpets. The top staff is for trumpets, marked *(Tpts.)*, and the bottom two staves are for piano, marked *(m. g.)*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Musical score for piano. It consists of two staves. The top staff has a melodic line with some slurs and accents, and the bottom staff has a rhythmic accompaniment. A dynamic marking of *sf* is present.

Musical score for piano. It consists of two staves. The top staff has a melodic line with slurs and accents, and the bottom staff has a rhythmic accompaniment. A dynamic marking of *sf* is present.

Musical score for piano. It consists of two staves. The top staff has a melodic line with slurs and accents, and the bottom staff has a rhythmic accompaniment. Dynamic markings include *sf*, *f*, *Bruss.*, *sf*, *sf*, and *sf*.