

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

THE  
**LEGEND OF DON MUNIO.**

A  
DRAMATIC CANTATA.

WORDS AND MUSIC

By  
DUDLEY BUCK.

Op. 62.

BOSTON:  
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## CHARACTERS REPRESENTED

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

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

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

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

# THE LEGEND OF DON MUNIO.

## OVERTURE.

### No. 1.—CHORUS OF HUNSMEN 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 Spiritus 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!* blesséd 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,  
Soothe 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

Surrounded!  
Confounded!  
No succor.  
No rescue.

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

## No. 9.—RECIT. AND ARIA.—ABADIL.

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

DON MUNIO.

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

## ABADIL.—“THE ENTREATY.”

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

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

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

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

## DON MUNIO'S RETAINERS.

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

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

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

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

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

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

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

## ABADIL AND CONSTANZA.

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

CHORUS.

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

END OF PART I

## PART II.

## No. 12.—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'rst 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! eyermore with Thee,  
Be our reward Thy face to see,  
And, thro' a bright eternity,  
Thine shall for aye the glory be. Amen.

## No. 14.—DUETT.

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

## ABADIL AND CONSTANZA.

Dews of the summer-night gently are falling,  
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 mase 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'rst 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 visor 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 portend?  
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 visor 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 raise,  
Jehovah! All protecting!  
Accept our grateful praise.

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

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

Alléluia! Alléluia! Alléluia!  
Amen!

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# OVERTURE.

DUDLEY BUCK. Op. 62.

*Andante Maestoso.* ♩ = 63.

FLANO.

Fl. Ob.

Con. Clar. Fag.

Ped.

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

Cor.

Vcello Solo.

*pizz.* *Poco rall.* *sfz tutti.* *f*



*Allegro mollo.* ♩ = 150.

*p*

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

*- - do.* *f* *A*

*Corni. Tromba, Trombone.*  
*Ped.* \* *Ped.*

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a large slur and a dynamic marking of *sf*. Bass clef contains a bass line with a dynamic marking of *sf*. A section marker 'B' is placed above the treble staff.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a dynamic marking of *sf*. Bass clef contains a bass line with a dynamic marking of *sf*.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with dynamic markings *mf*, *p*, and *f*. Bass clef contains a bass line with dynamic markings *mf*, *p*, and *f*. Instrument labels include *Ob.*, *Fl.*, *Cor.*, *Trombe.*, and *Fag.*

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a dynamic marking of *f*. Bass clef contains a bass line with a dynamic marking of *f*. The text *cres - cen - do.* is written below the bass staff.

System 5: Treble and Bass clefs. Treble clef contains a melodic line with dynamic markings *dim.*, *p*, *cres.*, and *f*. Bass clef contains a bass line with dynamic markings *p*, *cres.*, and *f*. The text *Ped.* is written below the bass staff.

Sva.   
 dim.   
 p.   
 mf   
 Ped.   
 \*   
 pizz.   
 p   
 cresc. con passione.   
 dim - in - u - en - do.

First system of musical notation. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff contains a bass line with chords and single notes. Dynamics include *mp* and *cres. molto.*

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes the instruction *Df* and *Str. arco.* in the upper part, and *Str. pizz.* in the lower part. The instruction *Piccolo. Ob., Fag. etc.* is also present.

Third system of musical notation, continuing the melodic and bass lines from the previous systems.

Fourth system of musical notation. The lower staff begins with the dynamic marking *mp*.

Fifth system of musical notation. The lower staff includes the dynamic marking *dim.*

First system of musical notation. The upper staff contains a melodic line with various ornaments and dynamics including *cres.*, *f*, and *p*. The lower staff provides a harmonic accompaniment. A performance instruction *Clar. Fac. Corn.* is written above the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active accompaniment with dynamic markings *f* and *acc.*.

Third system of musical notation. The upper staff includes dynamic markings *mp*, *f*, and *p*. The lower staff has dynamic markings *f* and *F*. Performance instructions *Viol. acc.* and *Clar. Fac. Corn.* are present.

Fourth system of musical notation. The upper staff is marked *vi.* and *pizz.*. The lower staff is marked *Fag. Clar. Vo.* and *mf*. Pedal markings *Ped. \* Ped. \** are located below the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a complex accompaniment with multiple *Ped. \** markings.

Fl. ou Fr. Tromba. Ped. \*

This system shows the first two staves of a musical score. The upper staff contains woodwind parts for Flute or Flageolet and Trombone. The lower staff is the piano accompaniment. A dynamic marking of *G* (forte) is present. A pedal marking 'Ped.' with an asterisk is located below the piano staff.

Scr. dim. p Viola. Pac.

This system continues the musical score. The upper staff features strings and Oboe. The lower staff features piano accompaniment and Viola/Pagot. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

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

This system features a *ral - - len - - tan - do.* (ritardando) marking above the upper staff. The upper staff contains woodwinds (VI and Clarinet). The lower staff contains piano accompaniment.

a tempo. p cres.

This system begins with an *a tempo.* marking. The upper staff contains woodwinds. The lower staff contains piano accompaniment. Dynamic markings include *p* (piano) and *cres.* (crescendo).

sf sf ff

This system continues the musical score. The upper staff contains woodwinds. The lower staff contains piano accompaniment. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo).

First system of piano accompaniment. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand has a measure with a fermata and the instruction "Ped." (pedal). A star symbol is placed below the bass line in the final measure.

Third system of piano accompaniment. The right hand continues the melodic line. The left hand continues with chords and single notes.

Fourth system of piano accompaniment. The right hand continues the melodic line. The left hand continues with chords and single notes.

Fifth system of piano accompaniment. The right hand continues the melodic line. The left hand continues with chords and single notes.

First system of the orchestral score. The top staff is for Clarinet (Clar.) and Cor Anglais (Cor.). The middle staff is for Trombone (Tromba). The bottom staff is for Violoncello and Double Bass (Vo. Fag.). Dynamics include *mf* and *p*. There are various articulation marks like accents and slurs.

ares - cen - do.

*dim - in.*

*Ped.*

*Tromba*

*Cor.*

*Cor.*

*K p*

*Str. Fir.*

*Str.*

*p*

*cres.*

*compassione.*

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



*cres. molto.* *L ff*

*mp*

*ff*

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

*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 melodic line with slurs and accents, ending with a double bar line and repeat signs.

The second system continues the musical themes from the first system. It features similar sixteenth-note runs in the treble and a melodic line in the bass, with various musical markings such as slurs and accents.

*Ped.*

The third system includes the instruction *poco a poco accel.* above the treble staff. The treble staff has a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment. The system concludes with the marking *8va.* and a wavy line indicating an octave shift.

*Allo. Molto Assai.* ♩ = 156.

The fourth system is marked *Allo. Molto Assai.* with a tempo of ♩ = 156. It features a treble staff with a complex, fast-moving melodic line and a bass staff with a steady rhythmic accompaniment. A dynamic marking of *f* is present.

The fifth system concludes the piece with a double bar line. The treble staff has a melodic line that ends with a final chord, and the bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the end, along with a star symbol.

# No. 1. Chorus of Huntsmen and Retainers.

"To the field, to the hunt!"

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

*Allegro molto con Brio.* ♩ = 138.

Accompaniment.

*p* *cres* *cen* *do. al.* *ff*  
Ped. \*

*p* *ff*  
Ped. \*

*p* *ff*  
Ped. \*

1st. TENOR. *ff* *con spirito.*  
2nd. TENOR.  
1st. BASS. *ff*  
2nd. BASS.

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

*p* *ff*  
Ped. \*

*mf*

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the word 'all!'. The piano accompaniment consists of chords and moving lines in both hands. The key signature has one sharp (F#).

*mf*

The piano accompaniment for the second system continues with chords and melodic fragments. It includes fingerings such as '2 2' and '2 1' above notes, and '5 5' below notes. The dynamics are marked with *p*.

*f*

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

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'ing!'. The piano accompaniment features a more active texture with sixteenth notes in the right hand and chords in the left hand. Dynamics include *f* and *sf*.

*f*

The piano accompaniment for the fourth system includes dynamic markings of *f*, *sf*, *p*, and *cres.* (crescendo). The texture remains active with sixteenth-note patterns.

A

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

The fifth system begins with a fermata over the letter 'A'. The vocal line and piano accompaniment continue. The piano accompaniment features a steady rhythmic pattern of chords.

The piano accompaniment for the sixth system includes dynamic markings of *f*, *p*, and *Ped.* (pedal). It features a complex texture with sixteenth-note runs and chords. There are asterisks (\*) under some notes, possibly indicating specific performance techniques.

call. To the field! to the

*cres.* *f* *p*

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

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

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

*dim.* *mf*

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

*dim.* *mf*

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

*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.* \*

First system of piano introduction. Treble and bass staves. Treble staff contains chords and moving lines. Bass staff contains chords and a rhythmic pattern. Pedal markings: "Ped." at the start and "# Ped." at the end. An asterisk "\*" is placed below the bass staff.

Second system of piano introduction. Treble staff features a rapid sixteenth-note scale. Bass staff contains chords. Pedal markings: "Ped." at the start and "# Ped." at the end. An asterisk "\*" is placed below the bass staff.

Vocal entry system. Treble staff has a vocal line starting with a fermata. Bass staff has accompaniment. Dynamics: *ff*. Lyrics: "Or if, midst the chase, we chance on the".

Third system of piano accompaniment. Treble staff has chords and moving lines. Bass staff has chords and a rhythmic pattern. Dynamics: *ff*.

Second system of vocal entry. Treble staff has a vocal line. Bass staff has accompaniment. Dynamics: *mf*. Lyrics: "foe, Should near us the Mos - lem be hid - -".

Fourth system of piano accompaniment. Treble staff has chords and moving lines. Bass staff has chords and a rhythmic pattern. Dynamics: *p*.

*f*

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

*f*

*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. p f p*

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



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

*cres.* *sf* *sf*

*dim.* *mf*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics 'lead - er who dreads not the foe, All danger and fear thus de-'. The piano accompaniment consists of two staves, with dynamic markings including *cres.*, *sf*, *sf*, *dim.*, and *mf*.

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

*mf*

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

*tr* *tr* *Wind Ist.*

The second system continues the vocal line with lyrics 'rid - - ing. To horse! then to horse! ere is'. The piano accompaniment includes dynamic markings *mf*, *p*, *sf*, *sf*, and *mf*. There are also trills marked *tr* and a section for 'Wind Ist.'.

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

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

The third system continues the vocal line with lyrics 'gone the nightdew, While with ro-sy tints the East is gleam-ing. Soon Au-ro-ra's bright rays on our'. The piano accompaniment includes dynamic markings *cres.*, *ff*, *sf*, and *sf*.

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

*energico.*

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

*p*  
Trombe.

field! to the field! . . . . .

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

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

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

*Andante con Moto.* ♩ = 76.

Accompaniment.

Compl.  
pizz. *p*  
Vcllo. Fac. *mf*  
Ped. \*

Donna Maria. RECIT. *Lento.*

Within my chamber,

*pp*  
Str.

*tempo.*

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

*pp*  
Ob.

Now slowly sinks the sun towards the glowing West.

Str. *pp*  
Cor. Fac.

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.

*con dolore.*

O heart! my

*sf sf p*

Clar. Viola.

*dim.*

*pp*

Ped.

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

*f.*

Cor.

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

*Ped.* *Ped.* \*

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

*Voalo.* *poco cres.* *Str. cres.* *Ped.* \*

*mf* O ab - sence,

*f* *p* *mf*

*Clar. Ob.* *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* *Clar.*

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

*pp*

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

*a tempo.*

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

*cres.* *cres.* *Sf* *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-tiently 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

*Ped.* \*

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

*poco rall.* *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

*Voello.* *Cor.* *Fag.*

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

*Ob.* *mf* *Ped.* *fp* *Clar. Fag.*

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

*Ped.* \* *p*

*Ped.* \*

wel - come shall blow!

*ff* *Vivace.*

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

*ff*

*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.

Strings sul G.

*p*

*cres.*

*p*

L.H.

R.H.

*Sempre cres.*

*cres. ed accel.*

*Sva.*

*Ped.*

*f*

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

Organ ad lib.

*p*

*f*

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

*f* Escobedo. Solo.

-tone VIII. GREGORIAN.

Glo - ri - a Pa - tri et Fi - li - o,

Et Spi - ri - tu - i Sanc - -

*Allegro.* ♩ = 106.

*f*

*p*

SOPRANO. *ff*

ALTO.

TENOR. *ff*

BASS. CHORUS. *ff*

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

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

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

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

Escobedo. *ff*

Do - mi - nus vo -

*Str.*

*p* *dim.* *p*

Et cum Spi - ri - tu tu - o!

*p* *dim.* *p*

*p* *dim.* *p* A

Et cum Spi - ri - tu tu - o!

CHO.

bis-cum!

*Andante sostenuto.*

*p* *pp*

Trombe,  
Coral,  
Trombone.

ORGAN.

Timp.

Escobedo. *Recit.*

*rall.*

The

*cres.* *p*

*con solennita.*

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

*Recit.*

*p* *pizz.* *arco.*

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

*tr* *mf* *bb*

*a tempo.*

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

*a tempo.* *mf* *pp* *Scr.*

*Allegretto Moderato.* ♩ = 72.

song!

*Cor. Solo.* *mf* *p* *crea.*

*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.*

*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* *mf* *cres.*

**B**

*Ped.* \*



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

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

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

*Ped.* \*

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

*p* *pp* *mf*

2 3 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!

*f.* *Ob.*

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

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

*mf* *p*

Sup- port our hearts when sore dismayed,

*Ped.* \*

*Ped.* \*

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

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

*dim.* *p*

*cres - - cen - do.* *ff* A - - - - ve, A -

*dim.*

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

*ff* *dim.* *p*

A - - - - ve Ma -

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

*mf*

ri - - a, Et Be-ne-

- - - ve Ma-ri - a!

ri - - - a!

Fl. Ob.

*p* *mf*

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

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

*mf* Et Benedictus!

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

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

*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 - træ, in hora, in ho - ra

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

Voelli, Fag.

Timp

Ped. \*

*pp*

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

*pp*

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

*pp*

mor - tis, . . . mortis nos - træ.

*pp* *pp* *pizz.*

Oor, Fag.

Str.

Timp.

pizz.

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 staves and the piano accompaniment. The vocal parts enter with the lyrics 'power of grace we may be saved at last, O - - - ra!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* and a *cres.* (crescendo) marking.

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

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 parts enter with the lyrics 'O - - - ra pro no-bis, pec-ca-to - ri-bus, O - - - ra!'. The piano accompaniment continues with a similar rhythmic pattern, featuring dynamic markings of *ff*, *sf*, and *mf*.



*dim.* *p* *f*

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

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

*dim.* *p* *f*

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

*dim.* *p* *f*

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

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *dim.*, *p*, and *f*. The lyrics are: "O - - ra pro no - - - bis! O - - - ra pro ra! O - - ra pro no - - bis. O - - ra pro no - - - bis! O - ra pro no - - bis, O - - ra pro no - - bis, pro".

*p*

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

*p*

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

*sf* *sf* *p*

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

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

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The piano part continues with the eighth-note accompaniment. Dynamics include *p*, *sf*, and *p*. The lyrics are: "no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca - no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca -". The system ends with a *p* dynamic and the instruction "Wind Inst." with a fermata over the final notes.

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

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

O - - - - ra!

*p*

*Str.*

*pp* O - - - ra!

*pp* O - - - ra!

*pp* O - - - ra!

*pp* O - - - ra!

*pp* *Cor.* *pizz.*

*Ped.* \*

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

Morning in the Forest. Don Munio alone.

*Allegro Moderato.* ♩ = 100. Fr. Ob. Clar.

Accompaniment.

Cornet. *mf*  
 Bassoon. *p*  
 Ped. \*  
 Ped. \*

Recit.

In circle

Vocal. *mf*  
 Piano. *p*  
 Ped. \*

Tempo.

wide, forth have I sent my vas-sals all

Aroused by loud halloh

Vocal. *mf*  
 Piano. *f*  
 Ped. \*

Tempo.

Recit.

... and blast of horn,

ere long the frightened stag hither his flight will

Vocal. *p*  
 Piano. *p*  
 Trombe. Cor. Clar. Str.

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

*f* *mf* *p*

*Allegro non troppo.*

pectant waiting, till the game ap-pear.

*f* *mf*

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 upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "born, and the heart . . . . of man re-joi - ces, re -".

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

This system contains the next two staves of music. The vocal line continues with the lyrics "jo*rall.* - - ces! How the for - - est odors sweet Breathe their". The piano accompaniment features a *p* dynamic marking.

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

*con espress.*

This system contains the next two staves of music. The vocal line continues with the lyrics "perfumes on the air. Blest in - - fluence! thee my". The piano accompaniment includes markings for *con espress.*, *Ped.*, *dim*, and *Str.*.

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

This system contains the final two staves of music. The vocal line concludes with the lyrics "soul . . . . doth greet. Sooth - er of sor - row and of". The piano accompaniment includes markings for *Fag.* and *Cor. Fog. Clar.*.

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

*f*

Fl. Ob.

Str.

Ped. \*

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

*mf*

Fl. Ob.

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

*f a tempo.*

*sf*

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

*f*

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

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*

**B**

*ff*

hill,

and Echo an - - - swers faint below.

Echo

*fp*

*fp*

*p*

*f*

answers,

Fl. Clar. Ob.

Echo answers,

*pp*

*mf*

*pp*

*p poco rall.*

faint . . . . be - low,

Then how

*poco rall.*



*al tempo.*



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



*mf* *Tempo.*



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

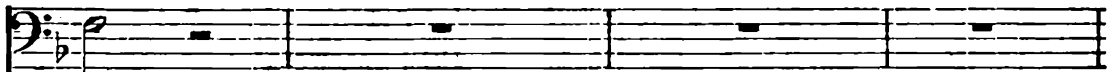


*rall.*

*Ped.*

\* *rall.*

*colla voce.*



*ces.*



*f* *a tempo.*

*sf*

*Ped.*

\*

*Ped.*

\*

*Ped.*

*Ped.*

*Ped.*

*Ped.*



*f* *accel.*

*Ped.*

\*

*Ped.*

\*

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

(The approach of the Moors.)

Don Munio. *p* RECIT.

*Moderato.*

Accompaniment.

*Tempo di Marcia* = 100.

But hark! what distant sounds of

Clar.  
Cor.  
*p*  
Fag.  
Trombe

*Tempo.*

music fall on my wond'ring ear!

*mf* *Tempo.*

Cor.

Str.

RECIT.

*Agitato e cres.*

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

RECIT.

*p*

*sf*

*Tempo.*

RECIT.

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

*p*  
*mf*  
*fp* A

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

*fp* *fp* *fp* *fp* *tempo.*

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

*tempo.* *p* *p*

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

*f* *Tromba* *colla voce.* *p*

*fall.*

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.* \*

*Ped.* \*

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

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

*Sva.* *tr* *sf*

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

## B

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

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

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

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

*B*

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

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

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

praise of Love! Thus, safe from ev'ry

praise of Love! Thus, safe from ev'ry

praise of Love! Thus, safe from ev'ry

praise of Love!

praise of Love!

praise of Love!

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

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

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

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

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

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

L. H.

Ped. \* Ped. \*



prize, and win the prize!

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

prize, and win the prize!

*Ped.* \*

*tr*

R.H.

*dim e rallent.*

*p*

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

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

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

Accompaniment.

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

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

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

BASS. *sf*

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

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

*sf*

2nd. TENOR.

sword! bend the bow! For God and Castile! See yon - der the foe! See

The first system of the score includes a vocal line for the 2nd Tenor and a piano accompaniment. The vocal line has lyrics: "sword! bend the bow! For God and Castile! See yon - der the foe! See". The piano accompaniment consists of a treble and bass clef with complex rhythmic patterns and triplets.

*f* SOPRANO.

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

ALTO.

A

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

*poco dim.*

The second system of the score features two vocal lines: Soprano and Alto. The Soprano line has lyrics: "Woe! Woe! ut - - ter woe!". The Alto line has lyrics: "yonder the foe, . . . See yonder the foe!". The piano accompaniment continues with complex rhythmic patterns and triplets, marked with *poco dim.*

*mf*

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

*mf*

*sf* *p*

progress arrest - - - - ed! All the

*p*

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

*p*

*cres.*

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

*cres.*

*ff* *Constanza, with Alto ad lib.*

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

Abadil, *ad lib.* Woe! ut-ter

Don Munio, *ad lib.*

**B** Cap - tured the Mos - lem! the hat - ed, detested! The

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

*Ped.* \*

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

longer shall thus our fair land be infest - ed!

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

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

*mf*

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 rejoicing 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.

*sempre. ff*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; towhom can *they* turn! Sur-round-ed, confounded, No suc - cor, no res - cue; to*Ped.*

\*

whom, to whom, to whom can *we*

whom, to whom, to whom can *they*

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

Detailed description: This system contains the first two lines of the vocal score and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a melodic line with triplets and slurs. The left-hand part provides harmonic support with chords and a steady bass line. Pedal markings and asterisks are present in the left-hand part.

turn? To whom can *we* turn?

turn? To whom can *they* turn?

Vln. col Piccolo.

Detailed description: This system contains the second two lines of the vocal score and the second two staves of the piano accompaniment. The vocal parts continue with the lyrics 'turn? To whom can we turn?' and 'turn? To whom can they turn?'. The piano accompaniment continues with similar melodic and harmonic patterns. A marking 'Vln. col Piccolo.' is present in the left-hand part of the piano accompaniment.



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

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

The first system of the score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "To whom can we turn? To whom can we" on the first line, and "To whom can they turn? To whom can they" on the second line. The notes are mostly quarter and eighth notes. The third and fourth staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords. The fifth staff is the piano's right hand, playing a complex, flowing sixteenth-note pattern. Dynamics include *sf* (sforzando) markings above the vocal lines.

turn? . . . . .

turn? . . . . .

*Sva*

*Ped.*

The second system of the score continues from the first. It consists of five staves. The top two staves are vocal lines in treble clef. The lyrics are: "turn? . . . . ." on the first line, and "turn? . . . . ." on the second line. The notes are mostly whole notes. The third and fourth staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords. The fifth staff is the piano's right hand, playing a complex, flowing sixteenth-note pattern. Dynamics include *Sva* (sustained) and *Ped.* (pedal) markings.

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

"Unarmed, we yield ourselves."

Abadil.

*The Entr'acte.*

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

*Recitative.*

*dim.*

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

*Recit.*

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

*a tempo.*

*Recit.*

Don Munio.

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

*p<sup>ff</sup>*

*Al lante 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.* *f*

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,

BASS 1.  
*ppp*  
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

*mp.*  
*sempre piano.*

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

*cres.*

help, . . . . to help, . . . . to help . . . . our  
*cres.* *mf*

Can aught avail? Can aught avail? Can aught  
*cres.* *mf*

Can aught avail? Can aught avail? Can aught  
*cres.* *mf*

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

need.

a - vail? a - vail?

*mf* *p*



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

The Ransom.

*Allegro Moderato.* ♩ = 104.

Accompaniment.

*mf* *Trombe.* *f* *Ped.* \*

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 within my cas - - tle gate,

*p*

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

*sempre piano.*

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

*p*

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

*mf* *p* *f*

RECIT. *f*

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

*p* *tempo.*

tempo.

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

*sfz* *p*

RECIT.

tempo.

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

*rall.* *pp*

*tempo.* *Ped.* \*

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

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

*Accompagniment.*

*sf sf > > f Tromba. cres. Ped. \* Ped. \**

*ff* SOPRANO.

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

ALTO.

*f* TENOR.

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

BASS.

*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*

A

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef with lyrics. The piano part is in grand staff (treble and bass clefs). Dynamics include *mf*, *fp*, and *pp*. A section marked 'A' begins in the piano part.

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

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

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue with lyrics. The piano part continues with complex chordal textures. Dynamics include *fp* and *pp*.

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.* \*

The musical score consists of several systems. The first system includes vocal staves with lyrics and piano accompaniment. The second system features a Trombone part with dynamic markings *p* and *f*. The third system shows vocal staves with lyrics and piano accompaniment, including dynamic markings *B*, *f*, and *mf*. The fourth system continues the vocal and piano parts, with dynamic markings *f* and *mf*. The final system includes piano accompaniment with dynamic markings *B*, *f*, and *Ped.*, and a star symbol.

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

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

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

*mf*

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "bri - dal train, the bri-dal train pre - ced - - ing, Sound, gen - tle". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are triplets in the piano part, marked with a '3' and a slur.

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

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

Detailed description: This system contains the next three vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "lutes! your tale of love, your tale of love re - veal - ing :". The piano accompaniment continues with a similar rhythmic pattern to the first system, featuring eighth notes and chords. There are triplets in the piano part, marked with a '3' and a slur.

*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,

*Ped.* \* *mf* *Omit the 2d time.*

*mf* *ff*

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

*mf* *ff*

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

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



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

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

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

*poco accel.*

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

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

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

*poco accel.*

*poco accel.*

*poco accel.*

Trombe.

*ff Poco piu Moto.**sf*

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

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

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

*sf**Poco piu Moto.*

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

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

*sf sf*

- bound!

- bound!

*mf*

*f*

*Ped.* *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.

Accompagniment.

Cornl. Fac. *pp*

Strings. *sempre piano.*

Abadil. *Recitative.*

The shadows deepen on the castle walls:

*Tempo.* Clar.

Corn. Fac. *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* *ph*

*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.* *Clar.*

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

*dim - e rallent.* *Vello.* 9 12

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

*p*

*con Pedale.*

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

*cres.* *dim.*

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

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

*mf* *p* *Ped.*

*Ped.* \**Ped.*

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

*mj*

rall.  
present, I am blest. A

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

*a tempo.*  
Waft her, o breeze, my tend' rest, tend' rest greeting; I

Cor. *a tempo.*

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

*pp* *cres.*

*stringendo.* *f* *p*

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

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

*rallentando molto. ff*

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

*ral-len-tan-do molto.*

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

*p* *Str.* *Cor. Fac.* *Vln. mf*

*Tempo.*

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

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



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

Moderato.  
SOPRANO.

The Chapel Choir singing the Evening-Hymn.

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

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

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

*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.* *f* *dim.*

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

*cres.* *mf* *sf*

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

*cres.* *mf* *sf*

gau - di - um, Qui es fu - tu - rus 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,

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include *cres.*, *mf*, and *sf*. The lyrics are: "more with thee, Be our reward thy face to see! And thro' a bright E - ter - ni - ty, gau - di - um, Qui es fu - tu - rus prae - mi - um, Sit nos - tra in te glo - ri - a. more with thee, Be our reward thy face to see! And thro' a bright E - ter - ni - ty,"

*f*

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

The second system of the score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include *f*. The lyrics are: "Thine shall for aye the glory be, A - men, Amen, Amen, A - men! Per cuncta sem - per sae - cu - la, A - - - - men, A - - - men, A - men! Thine shall for aye the glory be, A - men, A - men, Amen, Amen, A - men!"

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

*The Castle Ferego. The Moorish Lovers.**Andante Affetuoso ma con moto.* ♩ = 60.

Accompagniment.

pp  
Ciar. Fl. Cor.  
CRES.

tr  
vi.  
mf  
f dim.  
pp  
Ped. \* Ped. \*

*Constanza.*

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

*Abadil.*

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

Str. Fliz.

Cor. sustin.  
Va.

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. Fac.

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. *mf* A *p* Cor.

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

*f poco rall.* *a tempo.* *Constanza.*

*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*

*0.* *poco. rall.* *A tempo.* *f*

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

*p* *mf*

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

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

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

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

*p* *rall. ad lib.*

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

*poco rit. 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*

a - zure adorn. *f* *D* O hie we to rest... till the morning, Fare- *p*  
 a - - zure adorn. O hie... thee to rest... Soon com - eth the morn - ing, *f* *p*  
 well, love! un - til the glad morn, Farewell, farewell, love! *mf* *ped.* *mf* *p*  
 Farewell, love! un-til .... the morn. Farewell, love!... Fare *dim.* *ped.* *ped.* \*  
 Farewell, farewell, love! Farewell, love! until the glad morn, farewell, *molto cres. ff*  
 well, love! Farewell, love! un-til the glad morn, farewell, *molto cres.* *ped.*  
 well, love! Farewell, love! un-til the glad morn, farewell, *rall. con passione. ff*  
 colla voce. *sf* *ped.* \*



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

love! *mf* 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*

BASS. *ff*

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

*Allegro con Brio.* ♩ = 104.

*f* *ff*

*Ped.*

*mf*

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

*mf*

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

*f* >

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

*ff*

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

*Ped.* \* *ff*

1st time. 2d time.

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

maze of the

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

maze of the

1st. 2d time.

*ff* Trombe.

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

**A** *mf*

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

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

Clar. Fag.

*dim.* *mf*

Ped. \*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major (one sharp) and 2/4 time. The first vocal line has lyrics 'Lead on! . . . lead on! . . . in merry, merry dance, This'. The second vocal line has lyrics 'Lead on! lead on! in mer-ry, merry dance,'. The piano accompaniment consists of a Clarinet/Fagotto part (labeled 'Clar. Fag.') and a piano part. The piano part includes a 'Ped.' (pedal) marking with an asterisk. Dynamics include *mf* and *dim.* (diminuendo).

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

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with lyrics: 'joy - ous day, should ev'ry soul en-trance, Then sing, O sing! in' and 'This joyous day should ev'ry soul en - trance, Then sing, O sing! in'. The piano accompaniment continues with the same texture as the first system.

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

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

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines continue with lyrics: 'hap-py measure show, the love . . . we bear, we bear Don' and 'hap - - py measure show the love . . . . we bear, we bear . . . Don'. The piano accompaniment continues with the same texture as the first system.

*ff*

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

*ff*

*ff*

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

*ff*

*ff* *mf*

The first system of music consists of four staves. The top two staves are vocal lines in a soprano and alto register, both marked with a forte (*ff*) dynamic. The lyrics are: "Mu-ni-o! U - ni - ted! u - ni - ted! their sor - rows re-qui - ted, Be-hold . . . the". The bottom two staves are piano accompaniment, also marked with *ff*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

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

The second system of music consists of four staves. The top two staves are vocal lines in a soprano and alto register. The lyrics are: "hap - py pair . . ad-vance! U - ni - ted! u - ni - ted! Lo all are in-". The bottom two staves are piano accompaniment. The piano part continues with a rhythmic accompaniment, featuring chords and moving lines in both hands.

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

TENORS

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

BASSES.

*p*

B Str.

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

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

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

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

*p*, *f*, *a 2*, *sf*, *Ped.*, *ff*, *dim.*, *mf*, *Cor.*

*C* *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

*C* *ff* *mf*

*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*

*Ped.* \* *Ped.*

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

. . . to 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 two vocal staves and a grand staff for piano accompaniment. The vocal parts feature the lyrics "All hail!" repeated twice. The piano accompaniment includes a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Performance markings include "Ped." (pedal) and "sf" (sforzando) with asterisks.

*Ped.* \*

This system continues the piano accompaniment from the first system. It features a grand staff with intricate sixteenth-note passages in the right hand and chordal accompaniment in the left hand. The system concludes with a double bar line and a final chord marked with an asterisk and "Ped.".

No. 16.

BOLERO.

INTRODUCTION. *Poco Moderato.*

Cor.

This system shows the beginning of the introduction. The piano part is in the upper staff, and the cor part is in the lower staff. The tempo is marked *Poco Moderato*. The piano part features a series of chords and moving lines, while the cor part provides a rhythmic accompaniment.

*Tempo di Bolero.*

*pp* *sf p* *sf p* scherzoso.

This system marks the beginning of the main Bolero section. The tempo changes to *Tempo di Bolero*. The piano part starts with a *pp* dynamic and includes *sf p* accents. The cor part features a rhythmic pattern with triplets. The section is marked *scherzoso*.

This system continues the Bolero section. The piano part has a complex texture with many chords and triplets. The cor part continues with its rhythmic accompaniment, including triplets.

This system continues the Bolero section. The piano part has a complex texture with many chords and triplets. The cor part continues with its rhythmic accompaniment, including triplets.

Ob. Clar. *mf* *A* Ped. \*

This system concludes the Bolero section. The piano part features a *mf* dynamic and a section marked *A*. The cor part has a final flourish. The system includes performance instructions for the oboe and clarinet (*Ob. Clar.*), a piano dynamic (*mf*), a section marked *A*, and a pedal instruction (*Ped.*) with an asterisk.

71. *Trombe* *mf Str.* *p*  
*Ped.* \*

*1st time.*

*2d.* *f* *Poco dim.*

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

First system of piano score. Treble clef contains a melodic line with slurs and accents. Bass clef contains a complex accompaniment with many beamed sixteenth notes.

Second system of piano score. Treble clef contains a melodic line with slurs and accents. Bass clef contains a complex accompaniment with many beamed sixteenth notes. Above the treble clef, the text *f* *Animato.* Tromba. is written. Below the bass clef, the text *B $\flat$*  is written.

Third system of piano score. Treble clef contains a melodic line with slurs and accents. Bass clef contains a complex accompaniment with many beamed sixteenth notes.

Fourth system of piano score. Treble clef contains a melodic line with slurs and accents. Bass clef contains a complex accompaniment with many beamed sixteenth notes. Above the treble clef, the text Fl. Clar. is written.

Fifth system of piano score. Treble clef contains a melodic line with slurs and accents. Bass clef contains a complex accompaniment with many beamed sixteenth notes. Below the bass clef, the text *Ped.* \* is written twice, indicating pedal markings.

1st time.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. A first ending bracket is visible at the end of the system.

Second system of musical notation. The upper staff contains a section marked "8va." with a wavy line above it, indicating an octave shift. The lower staff includes a "Ped." (pedal) marking and an asterisk (\*) at the end of the system.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a "Ped." marking and an asterisk (\*) at the end of the system.

Fourth system of musical notation. The upper staff contains several triplet markings (indicated by "3" above groups of notes). The lower staff includes dynamic markings "fp" (fortissimo piano) and "Ped." markings.

Fifth system of musical notation. The upper staff continues the melodic line with various articulations. The lower staff includes "Ped." markings and asterisks (\*) at the end of the system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some triplets. The bass clef staff contains a bass line with eighth notes and rests. A large letter 'D' is positioned above the first few notes of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with eighth notes and rests.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with eighth notes and rests.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with eighth notes and rests. A large letter 'E' is positioned above the first few notes of the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with eighth notes and rests. A large letter 'C' is positioned above the first few notes of the bass staff.

The first system of music features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

The second system continues the musical piece with similar rhythmic patterns in both staves. The bass staff includes some longer note values and rests.

*Ped* \*

The third system introduces more complex rhythmic figures, including triplets in the treble staff. The bass staff has some chords and rests.

*Ped.* \*

*Ped* \*

\*

*Ped* \*

\*

The fourth system is characterized by prominent triplets in the treble staff and dense, complex chordal textures in the bass staff.

The fifth system concludes the piece with intricate textures in both staves, including triplets and complex chordal structures.



First system of a piano score. The right hand features a melodic line with a trill marked 'tr' and a slur. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of a piano score. The tempo marking *Poco Piu Mosso.* is centered above the staff. The dynamic marking *p* is placed below the first measure of the right hand. The dynamic marking *cres molto.* is placed above the final measure of the right hand.

Third system of a piano score. The dynamic marking *mf* is placed above the first measure of the left hand.

Fourth system of a piano score. The dynamic marking *p* is placed below the first measure of the left hand. The dynamic marking *cres sempre.* is placed above the final measure of the right hand.

Fifth system of a piano score. The dynamic marking *ff* is placed below the first measure of the left hand. The dynamic marking *ff* is placed below the final measure of the right hand. The tempo marking *accel.* is placed above the first measure of the left hand.

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

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

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with similar melodic and rhythmic patterns. The lower staff features several accents (>) over notes.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with similar melodic and rhythmic patterns. A "Ped." marking with an asterisk is placed above the lower staff in the fourth measure.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with similar melodic and rhythmic patterns. Multiple "Ped." markings with asterisks are placed below the lower staff: "Ped. \* Ped. \* Ped." in the first measure, "Ped. \* Ped." in the second measure, and "Ped." in the fourth measure.

No. 17. Quartett, without Accompaniment.

"IT IS THE LOT OF FRIENDS TO PART."

The Departure of the Hosts.

Moderato Recitativo.

*Prelude.*

Clar. Solo. *mf* *f*

*p* Str.

Donna Maria,

SOPRANO.

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

Constanza,

ALTO.

Abadil,

TENOR.

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

Don Munio,

BASS.

*tr*

*p*

*Ped.*

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

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

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

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

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. It features a crescendo and acceleration leading to a return of the original 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 six staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music continues from the first system, maintaining the same key and time signature. It includes dynamic markings for piano and mezzo-forte.

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.*

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

The first system consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. Dynamics include *f* and *p*.

*mf*

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

*mf*

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

The second system consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. Dynamics include *mf*.

*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; *p* Farewell, kind friends! *pp* Fare-well!

*p* friends, Farewell kind friends!.....

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

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 Dennis Kara.**Moderato quasi marcia.* ♩ = 88.

*Accompagniment.*

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

Don Munio.

*Allo. Moderato.* ♩ = 100.

*mf*

Once more, my royal

*cres.* *mf* *p*

*Ped.* \*

*cres.*

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

*cres.*

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



- cen do. *poco rall.*

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

- cen - - - do. *f* *mf* *p*

Donna Maria. >

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

*fp* *fp* Ob. *fl.*

*poco rall.*

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

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

*p* *espress.* Don Munio.

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

*colla voce.* *fl. Clar.* *f*

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

*p*

Fl. Ob. *Da*

Viola. *Fag.*

*Poco Lento.* *molto espress.*

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

*p* *colla voce.*

Donna Maria.  
*Allegro come 1 ma.*

O wilt thou promise? Ah!

B. Don Munio.

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

*Allo. come 1 ma.*

*mf* *p*

why? ah, why?

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

*poco. cres.*

*cres.*

*mf*

*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,

Then shall sweet Peace descend, And.... thro' our land, of foes made

Then shall sweet Peace descend, And.... thro' our land, of foes made

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

*mf*

C.

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

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

*mf*

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

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

*p* *cres.*

*Ped.* \*

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

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

*mf*

rall.

poco lento.

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

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

poco lento.

a tempo.

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

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

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

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

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

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

*f* *p* *mf*

*Ped.* \*

*D* *Ob. Clar.*

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

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

*ff* *f*

*cres.* *sf* *dim.* *p*

*Ped.* \*

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

"Bring forth the clashing spear and shield."

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

Tempo di Marcia. ♩ = 112.

Accompaniment.

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

Tromba. *cres.*

1st. & 2nd. TENOR.  
1st. & 2nd. BASS.

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

Cornl. *sf* Ped.

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

*mf* *p* Cornl.



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

A

Clar. Fag.

Ob. Clar. Fag.

*mf*

*ff*

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

*mf*

*ff*

*cres.*

Trombe. Cornl.

*sf*

*dim.*

*p*

**B**

*ff*

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

*dim.*

*p*

*ff*

*p*

*ff*

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

*sf sf*

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

*Timp.*

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

*f p f*

*p f*

*sf sf* swear! This we swear! Then

*sf sf*

*sfz dim.* *f*

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

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

*cres.*

# No. 20. "Requiem Æternam."

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

*Lento Espressivo.*

*mp* SOPRANO.

Re - quiem æ - ter - nam Do - mi -

ALTO.

*mp* TENOR.

Re - quiem æ - ter - nam Do - mi -

BASS.

*Lento Espressivo.* ♩ = 66.

*mp*

*mf* Orgal. *dim.*

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

Do - mi - ne, do-na e - is, do - na, do - na e - is re-qui - em. *p*

Do-na e - is, do - na, *f*

*Poco Vivace. ♩ = 96.*

*dim.* *sf*

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

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

Et lux per-pe-tu-a, *f* *ff* *p*

Requiem æ- *f* *ff* *p*

*f* *ff* *dim.*

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

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

ter - - - nam, dona e-is re - - - - quiem do-na e - is re - qui-em, æ - *Tempo 1 mo.*

*rall.*

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

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

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

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

*Cor.*

*p*

*mp* *Clar. Fag.* *pp*

*Timp.* *Ped.* \*

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

*Escobedo, the Chaplain, addresses those assembled.*

*Andante con moto.* ♩ = 76.

*Accompagnement.*

*Vecllo Solo.*

*Allegro Moderato.* ♩ = 90.

*Escobedo.*

A year hath passed this ver - y day, Since

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*

*Svi.*

*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.*

A *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.

*pp*

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 - ssembled

*C* *Sva.*

*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

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

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

*mp*

At - ten - tion strict to give.

*mp*

At - ten - tion strict to give.

*mp*

*Ped.*

\*

No. 22. Recit. and Aria,  
 "Full many a long and weary league."

*The message from Palestine.*

*Tempo di Marcia. Moderato.*

Accompant.

Str. Fl. Vo. Fac.

Roderigo. *Recit.*

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

*tempo. p*

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

*tempo.*

*f* *Recit.*

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

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

*Tempo.*

Str. *rall.*

Clar. Fag. *Ped.*

Cornl.

*Andante Cantabile.* ♩ = 66.

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

*pp* *mf*

*Ped.* \*

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

*Sva*

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

*Via. Flx.*

*pp* *STACCATIS.*

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

Cor.

SÉMPRE *pp* STACCATISSIMO.

Fag.

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

*mf* *dim.*

Ped. \* Ped. \*

**B**

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

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

*p*

Ped. \* Ped. \* Ped.

SOPRANO. *Poco Allegro.*

*cres.*

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

ALTO.

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

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

CHORUS.

*cres.*

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

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

BASS.

*cres.*

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

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

*Poco Allegro.*

*agitato.*

seen by you, was seen by you!

seen by you, was seen by you!

seen by you, was seen by you!

seen by you, was seen by you!

Rodrigo.

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

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

seen by you, was seen by you!

seen by you, was seen by you!

*f sf 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.

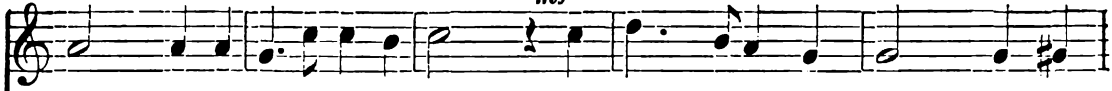
*Allegro Moderato e Maestoso.* ♩ = 78.

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

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

- in-uendo.

*mf*

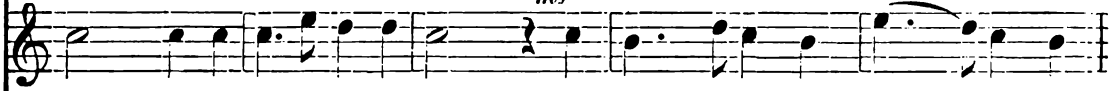


tect - ing, Ac-cept our grateful praise, Through Thee their combats end - - ed, Through

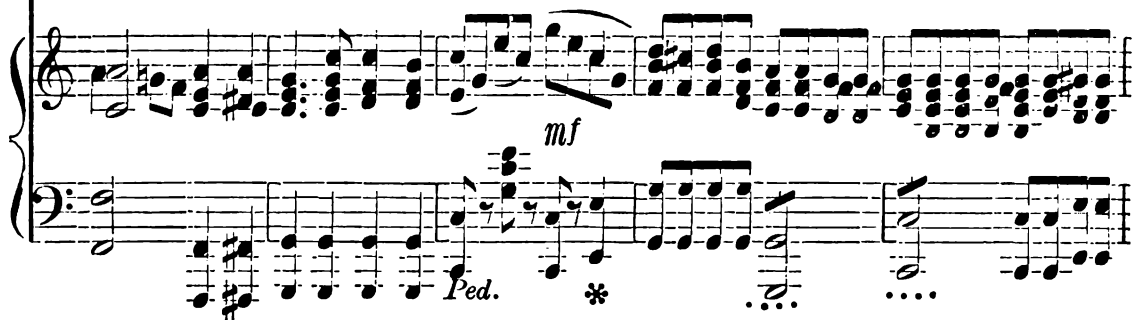
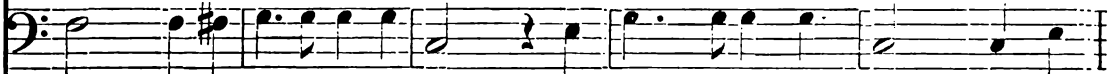


- in-uendo.

*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-note patterns.

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* (piano) and *ff* (fortissimo), and continues with intricate 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 features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two staves, with the lyrics "Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal," written below. The piano accompaniment is shown in two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing a steady bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

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 continues the vocal line and piano accompaniment. The vocal line consists of two staves, with the lyrics "Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, ..... aye! Heav'n is" written below. The piano accompaniment is shown in two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing a steady bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

A

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*

*va.*

*sf* *sf* *sf*

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

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

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

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

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

A - - - - - men! . . .

A - - - - - men! . . .

*sf* *sf* 3 3 3 *Ped.* *Ped.* *6va Bass.* *Fine*