

'tis Fate's de - cree . . .

'tis Fate's de - cree . . . That Nan - cy Ro - bert's bride shall

tis Fate's de - cree . . .

'tis Fate's de - cree . . . That Nan - cy Ro - bert's bride shall

That Nan - cy Ro - bert's bride shall be !

be !

That Nan - cy Ro - bert's bride shall be !

be !

cres.

G *NANCY. f sempre a tempo.*

Then Fate's de -

ff *f*

Ped. *

f *poco rit.*
 - cree I here de - fy, A maid - - - en I will

a tempo.
 live . . and die. ROBERT. *mf*
 For - bear! . . . the Ro - se's

a tempo.
p
 po - tent spell To wed with me will thee . . com -

cres.
 - pel. For - bear, . . for - bear; . .

CHORUS.
f
 Ah, true! Saint John's Rose can-not fail,
 Ah, true! Saint John's Rose can-not fail, Re - sis - tance
 Ah, true! Saint John's Rose can-not fail,
 Ah, true! Saint John's Rose can-not fail, Re - sis - tance

Re - sis - tance is of no a - vail.
is of no a - vail.
Re - sis - tance is of no a - vail.
is of no a - vail.

H ROBERT. *f*
For - bear, for - bear!

NANCY. *f*
In vain you seek to ter - ri - fy; A

poco rit. *a tempo.* *p*
maid - - en I will live . . . and die, And
poco rit. *p* *a tempo.*

cres.

pray all gen - - - tle powers that be To

f aid . . me, to aid . . me in ex - tre - - mi -

poco rall. e dim.

f *mf* *poco rall. e dim.* *p*

Pochissimo meno.

- ty.

THE YOUNG SQUIRE (singing as he enters).

mf

From her pure shrine I'll

Pochissimo meno. ♩ = 100.

p

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

(sotto voce.)

p

The voice! . . . a - las, un -

ne'er de - - part, But, kneel - ing, cease - less

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

I *sempre p*

hap - py maid ! 'Twas not for me its
 wor - - ship there, From her pure . . shrine I'll

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

ser - en - ade ; And Love has passed me
 ne'er . . de - part, But, kneel - ing, . . cease - less

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

id - ly by. I dare not raise my thoughts so high.
 wor - ship there, . . Till deep de - vo - tion melts the fair, And love, . .

p *cres.* *f*

cres. *f*

and love . . wins all.

mf *poco rit.* *a tempo.*

mf *poco rit.* *f*

a tempo.

Piu Lento. RECIT. mf Why stand ye here in such a - maze? *Vivace. Come 1ma. p* Is't thus ye

Piu Lento. *Vivace. Come 1ma. d = 112.*

keep the best . . . of days?

ROBERT. *p* Fair Sir, a

p tranquillo.

Rose of good Saint John This maid-en's bo - som gleamed up-on; I took it;

cres. she 'gainst Fate's de - cree Now bears her - self *f* de - fi - ant -

J
ly.
THE VILLAGERS.

What then? Saint John's Rose can - not fail,
 What then? Saint John's Rose can - not fail, Re - sis - tance
 What then? Saint John's Rose can - not fail,
 What then? Saint John's Rose can - not fail, Re - sis - tance

The first system of music features four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are repeated across the vocal staves.

Re - sis - tance is of no a - vail.
 is of no a - vail.
 Re - sis - tance is of no a - vail.
 is of no a - vail.

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics. The piano accompaniment includes triplets in the right hand and sustained chords in the left hand. A 'cres.' (crescendo) marking is present above the piano part.

Sva.....
ff

The third system is primarily piano accompaniment. It features a right-hand part with triplets and a left-hand part with chords. A 'Sva' (Sustained) marking is above the right hand, and a 'ff' (fortissimo) marking is above the left hand. A small asterisk is at the end of the system.

THE YOUNG SQUIRE.

p

Good

Musical score for the first system. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piano part includes dynamic markings *sf*, *dim.*, and *p rall.* There are also accents (^) over some notes in the piano part.

Allegretto cantabile.

fel-low, rest thee well con-tent; Th'un-fad-ed rose by me was

Allegretto cantabile. ♩ = 152.

Musical score for the second system. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment pattern. The tempo marking *Allegretto cantabile* and the tempo indicator ♩ = 152 are present.

sent, And se-cret-ly re-placed the flower, Her fair hands plucked at mid-night

Musical score for the third system. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment pattern. A dynamic marking *p* is present in the piano part.

hour. 'Twas thus I gave the gen-tle dove,

mf espress.

Musical score for the fourth system. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment pattern. Dynamic markings *mf espress.* and *p* are present.

mf

slentando.

'twas thus I gave, 'twas thus I gave the gen-

Musical score for the fifth system. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment pattern. Dynamic markings *mf*, *colla voce.*, and *dim. p* are present.

mf espressivo. *dim.* *K a tempo.*

tle dove Sweet vi - sions of a hap - - - py love.

p a tempo.

THE VILLAGERS.

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p we see right well.

p we see right well.

p we see right well.

p we see right well.

p we see right well.

cres - cen - do.

THE GIRLS. SOPRANO.

Thy woo - ing's vain, She doth dis -

ALTO. Thy woo ing's vain, She doth dis -

mf

fp

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

- dain Such mas - ter-y. Ha, ha! my bold

- dain Such mas - ter-y. Ha, ha! ha, ha!

mf

mf

p

Ped. * *Ped.* *

lov - er, Thou now must dis - cov - er She is not for

my bold lov - er, Thou now must dis - cov - er She is not for

cres. *mf* *cres. a poco accel.*

thee, she is not for thee. *mf*

thee, she is not for thee. *mf*

f *p*

p Ha, ha! Ha, ha!

p Ha, ha! Ha, ha!

Ped. * *Ped.* *

f (Robert rushes from the hall, pursued by the girls.)

Ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha, ha!

f *Ped.* * *Attacca.*

No. 10.

DUEL. — FAIREST OF ROSES.

Andantino. ♩ = 66.

The piano introduction is in 2/4 time, marked *Andantino* with a tempo of ♩ = 66. It features a melody in the right hand and a supporting accompaniment in the left hand, both in a minor key.

THE YOUNG SQUIRE.

p

Fair - est of ro - ses, where ro - ses bloom sweet - est, Tint - ed.. by sun-beams, and

The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Fair - est of ro - ses, where ro - ses bloom sweet - est, Tint - ed.. by sun-beams, and". The piano accompaniment includes a triplet of eighth notes in the right hand.

cres. *mf*

gemmed by the dew, Seek I throughall Na - ture's gar - den the meet - est For

The vocal line continues with a crescendo (*cres.*) leading to a mezzo-forte (*mf*) dynamic. The lyrics are: "gemmed by the dew, Seek I throughall Na - ture's gar - den the meet - est For". The piano accompaniment also features a crescendo and mezzo-forte dynamic.

poco rit. *a tempo.* *M*

love and for wor - ship? my dear one, 'tis you. Long I have watched thee with

The tempo changes to *poco rit.* and then *a tempo.* The vocal line is marked *M* (Moderato). The lyrics are: "love and for wor - ship? my dear one, 'tis you. Long I have watched thee with". The piano accompaniment includes the instruction *colla voce.* and *a tempo. p*.

cres.

ten - der de - vo - tion, Wait - ing, and hop - ing, to claim thee as mine;

The vocal line concludes with a crescendo (*cres.*). The lyrics are: "ten - der de - vo - tion, Wait - ing, and hop - ing, to claim thee as mine;". The piano accompaniment also features a crescendo.

mf

Urg - ing in song full of love's sweet e - mo - tion, Thou hast my heart, dear, O

mf

cres. *f*

bless me with thine, . Thou hast my heart, dear, O bless me with

cres. *f*

thine.

f *dim.* *p*

Molto Andante quasi Lento. NANCY. p

Molto Andante quasi Lento. ♩ = 52.

Up - on my ear what mus - ic fall - eth?

pp

Ped. * *Ped.*

What vis - ion sweet my heart ap - pall - eth With a joy that's

* *Ped.*

pain, with a - joy . . . that's pain?

Ped. * *Ped.* *

N poco cres.
Not for maid - en poor and low - ly, Bliss so per - fect, bliss so

poco cres.

ho - ly, Not for maid - en poor, not for maid - en poor,

dim. *pp*

cres. Bliss so per - fect, bliss so ho - - ly; Yet I'd dream a - gain, yet I'd

dim.

cres. *dim.*

p dream a - gain, yet I'd dream . . . a - - gain.

Andantino come lma.

THE YOUNG SQUIRE.

mf No vi - sion thou

Andantino come lma.

pp *p*

seest ; in love's gar - den my flower Shall firm - ly be root - ed, and bloom ev - er

there ; Beau - ty and frag - rance and sweet - ness her dower, De - vo - tion her

cres. *cres.* *mf*

O NANCY.
Up - on my ear what mu - sic

guard - ian ; her so - lace my care.

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

fall - eth? . . . What vi - sion sweet my heart ap - pall - eth . . .

Fair - est of ros - es,

p *p* *3*

Ped. *

cres.
 With a joy . . . that's pain,
 Fair - est of ro - ses, where ro - ses bloom sweet - - - est,
mf *p* *poco cres.*

with a joy . . . that's pain?
 Wait - ing, and hop - ing, to claim thee as
mf *mf*

mine, . . . Thou hast my heart, dear, O bless me with thine, . . . thou hast my
cres. *cres.*

Not for maid-en poor, . . . not for maid-en poor, . . .
 heart, dear, O bless me with thine. . . . No
P *mf* *agitato.* *cres.* *f* *fp* *agitato.* *cres.*

f *sempre agitato.*

not for maiden poor . . . and low - ly, Bliss so per - fect, so per - fect, so

f *sempre agitato.*

vi - sion thou see'st, I have watched . . . thee with ten - der de - vo - tion, I have

f *dim. e rall.*

ho - ly, so per - fect, so ho - ly, so ho - ly, Yet I'd dream a -

f *dim. e rall.*

watched thee, Wait - ing and hop - ing to claim, . . . to claim thee as

sf *dim. e rall.* *pp*

tempo agitato. *mf*

- gain, Bliss so per - fect, so ho - ly,

mf

mine, . . . Long I have watched thee,

tempo agitato. *p* *cres.*

cres. *f*

so per - fect, so ho - ly. . . .

cres. *f*

Wait - ing, wait - ing and hop - ing. . . .

f *accel.* *cres.* *rit.*

Poco più vivo.
mf To thy migh - - ty power we yield us, By thy po - - tent
Poco più vivo.
 To thy migh - ty power, to thy
p *cres.*

mf *più agitato.*
 charm, O shield us, by thy po-tent charm, by thy potent charm, . .
mf *più agitato.*
 power we yield us, By thy po-tent charm, by thy po-tent charm, . . shield us,
mf *più agitato.*

dim. *mf* *sempre . . più . .*
 . . O shield us, Till we life re - sign, . . By thy po-tent charm,
dim. *mf*
 shield us, Till we life re - sign, By thy
dim. *mf* *sempre . . più . .*

f *più . . agitato . . ed accel.*
 by thy po-tent charm, by thy charm O Love, . . shield us, Till we life re - sign,
 charm, . . O Love, . . shield us,
 po-tent charm, by thy charm, O shield . . us, Till life we re -
f *più . . agitato . . ed accel.*
cres.

Andantino come lma.

shield us, Love, till we life . . . re - sign,

- sign, O shield us, Love, till life . . . we re - sign,

f *rall.* *dim.* *Andantino come lma.*

sf *dim. rall. p* *Ped.* *Lento.*

Shield us by thy

By . . .

p *Lento.*

p *pp poco rall.* *p*

po - tent charm, O Love, Till we life . . . re - -

thy charm, O Love, Till we life . . . re - -

rall. *p* *rall.* *p*

mf *p* *pp*

sign.

sign.

Come lma.

a tempo. *espress.* *dim.* *pp* *rall.* *Ped.* *Segue*

No. 11. FINAL CHORUS.—“NOW JOY SHALL BE IN COTTAGE POOR.”

Allegretto vivace. ♩ = 112. Δ

First system of piano introduction. Treble and bass staves. Dynamics include *f* and *sf*. Pedal markings are present below the bass staff.

Second system of piano introduction. Treble and bass staves. Dynamics include *dim.* and *p*. Pedal marking is present below the bass staff.

Vocal staves for Soprano, Alto, Tenor, and Bass. Lyrics: "Now joy shall be in cot-tage". Dynamics include *mf*. Pedal marking is present below the Bass staff.

Third system of piano accompaniment. Treble and bass staves. Pedal marking is present below the bass staff.

Vocal staves with lyrics: "poor, . . . And joy, and joy shall be in hall, . . . For". Dynamics include *mf*. Pedal marking is present below the Bass staff.

Fourth system of piano accompaniment. Treble and bass staves. Pedal markings are present below the bass staff.

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

sempre p

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

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

p *R*

p *R*

p *R*

p *R*

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

bar - ri - ers That se - - ver man from maid . . .

bar - ri - ers That se - - ver man from maid . . .

bar - ri - ers That se - - ver man from maid . . .

bar - ri - ers That se - - ver man from maid . . .

cres. *

cres. *

cres. *

cres. *

cres. *

Ped. * *Ped.*

8060.

Now joy shall be in cot-tage poor, And
 Now joy shall be.
 be in cot-tage poor, . . . And joy, and joy shall be in
 Now joy shall be, . . . in cot-tage

Ped. joy, and joy shall be in hall, For that, when Love . . . the
 in cot-tage poor, For that, when Love . . . the
 hall, . . . For that, when Love, when Love the
 poor, . . . For that, when Love, when Love the

cres. *simile* *cres.*

Might - - y reigns, . . . Such won - drous things, such
 Might - - y reigns, . . . Such won - - drous
 Might - - y reigns, . . . Such won - drous things, such
 Might - - y reigns, . . . Such won - drous things, such

mf *mf* *mf* *mf*

Ped. *

won - drous things . . . be - fall, . . .

won - drous things be - - - fall, such won - drous

won - drous things be - - - fall. . .

won - drous things . . . be - fall, such won - drous

mf

dim. *f*

mf

such things be - fall.

things, such things be - fall.

things, such things be - fall.

f

rall.

Lento con moto e religioso.

legato.

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

Lento con moto e religioso. ♩ = 60.

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

Ped. *

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

Ped. * 8060. *Ped.* *

cres. U *mf*

hearts, Thy be - ni - son on two fond hearts We

hearts, Thy be - ni - son on two fond hearts We

hearts, Thy be - ni - son . . . on two . . . fond hearts We

hearts, on two, on two fond hearts We

cres. *f* *rit.* ^

hum - bly now im - plore, we hum - bly now im - plore; . . . O

hum - bly now im - plore, we hum - bly now im - plore; . . . O

hum - bly now im - plore, we hum - bly im - plore; . . . O

hum - bly im - plore, we hum - bly now im - plore; . . . O

a tempo. Grandioso. Ped. * *mf* *cres.* *f* *rit.*

sa - cred Yule, . . . when heavenly love Was born to all be -

sa - cred Yule, . . . when heavenly love Was born to all be -

sa - cred Yule, . . . when heavenly love Was born to all be -

sa - cred Yule, . . . when heavenly love Was born to all be -

a tempo. Grandioso. Sva *ff a tempo.* *Sva*

low, . . . When, from the fount of God's own grace, Did plen - teous bless - ing

low, . . . When, from the fount of God's own grace, Did plen - teous bless - ing

low, . . . When, from the fount of God's own grace, Did plen - teous bless - ing

low, . . . When, from the fount of God's own grace, . . . Did bless - ing

sempre ff

Ped. V * Ped. * Ped. * Ped. * Ped. *

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

mf *f*

Ped. V *

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

ff ben marcato.

ff ben marcato.

V

ff ben marcato.

V V V V

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.* *sempre ff*

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

ff