

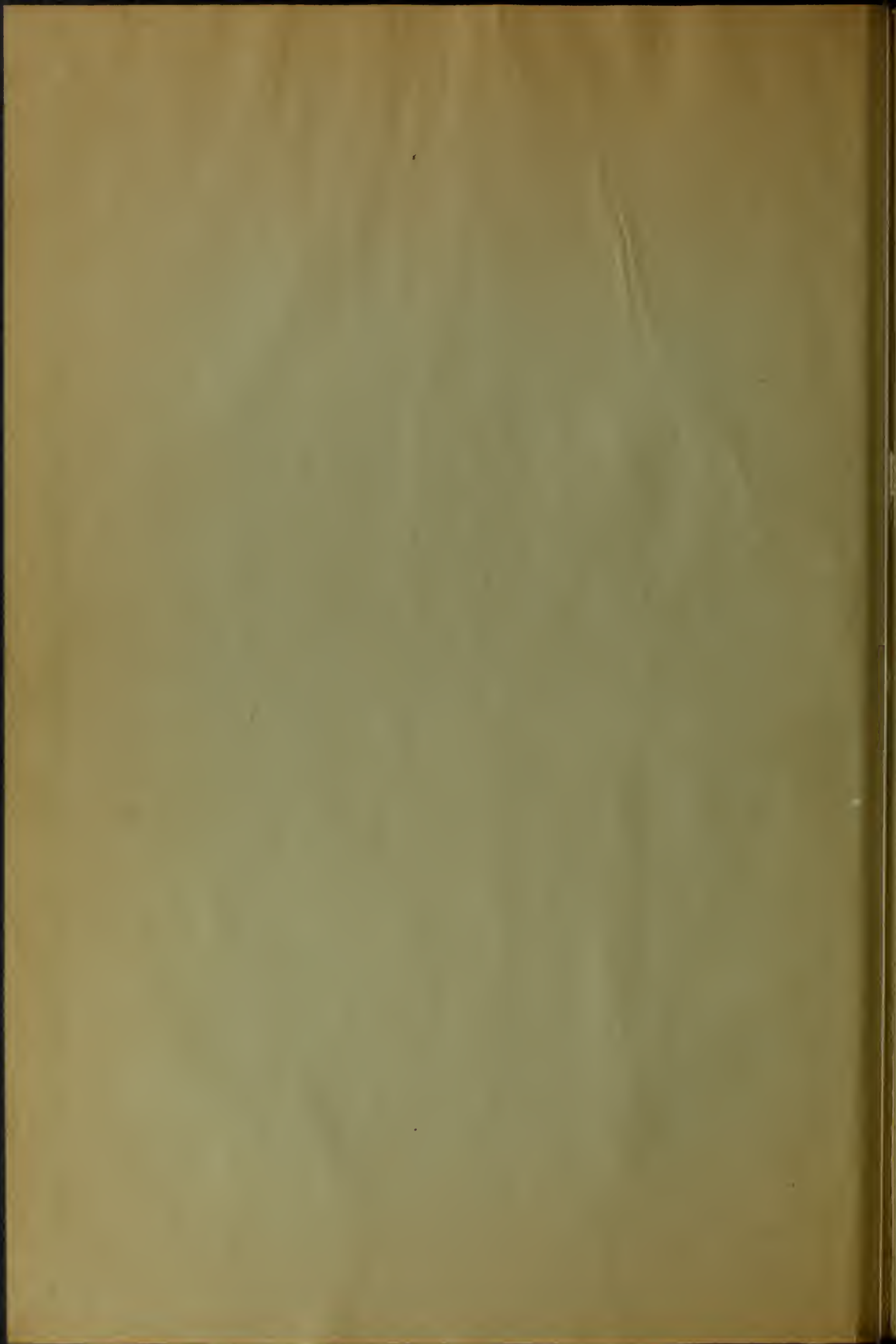


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Given by
Mrs. C. H. Smith





The Music in

C O R T E Z .

OR

The Conquest of Mexico,

Historical Drama,

The Poetry by

L.R. Planché Esq^r.

In Three Acts, Performed at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

(OPERAS)
+ 8040a74

Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Price 18/-

LONDON

Printed by Goulding D'Almaine & Co 20, Soho Square, & to be had at, 7, Westmorland St. Dublin.

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OVERTURE.

Composed by H. R. BISHOP. 1

LENTO

The musical score is written for piano and orchestra. It begins with a piano introduction marked 'LENTO'. The piano part features a series of chords and melodic lines, with dynamic markings such as *ff*, *f*, *ten*, *p*, and *pp*. The orchestra part includes woodwinds (flutes, oboes, bassoons, and clarinets), strings, and a horn (labeled 'Cor.'). The score is divided into several systems, each with a piano part on the left and an orchestra part on the right. The piano part includes various musical notations such as triplets, slurs, and dynamic markings. The orchestra part includes woodwind and string parts, with dynamic markings and articulation marks. The score concludes with a final cadence.

Ov: Cortez

ALLEGRO
MOLTO.

Clar:

Flauto

Ov: Cortez

Musical system 1, first system. Treble clef staff contains chords and a melodic line with a slur. Bass clef staff contains chords. Dynamics include *ten* and *f*.

Musical system 2, second system. Treble clef staff contains a melodic line with a slur. Bass clef staff contains chords. Dynamics include *b* and *ff*.

Musical system 3, third system. Treble clef staff contains chords. Bass clef staff contains chords. Dynamics include *ff*.

Musical system 4, fourth system. Treble clef staff contains chords. Bass clef staff contains a melodic line with a slur. Dynamics include *ff*.

Musical system 5, fifth system. Treble clef staff contains chords. Bass clef staff contains a melodic line with a slur. Dynamics include *p*.

Musical system 6, sixth system. Treble clef staff contains chords. Bass clef staff contains chords.

4

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a series of chords and notes, with dynamic markings *p* and *f*.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a series of chords and notes, with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, and *pp*.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes and rests. The bass staff contains a series of chords and notes, with dynamic markings *cres*, *f*, and *f*, and the word *ten* written below the staff.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes and rests. The bass staff contains a series of chords and notes, with dynamic markings *ff* and *f*, and the word *ten* written below the staff.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes and rests. The bass staff contains a series of chords and notes, with dynamic markings *p* and *cres*.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes and rests. The bass staff contains a series of chords and notes, with dynamic markings *f*, *f*, and *rf*, and the word *ten* written below the staff.

Ov: Cortez

ten: *ff* *ff*

This system features a treble clef with a key signature of one flat and a bass clef. The treble staff contains a complex, fast-moving melodic line with many beamed notes. The bass staff provides a steady accompaniment with chords and single notes. Dynamic markings include *ten:* (tension) and *ff* (fortissimo).

p

This system continues the musical piece. The treble staff has a more active melodic line, while the bass staff has a more rhythmic accompaniment. A dynamic marking of *p* (piano) is present.

This system shows a change in the melodic texture. The treble staff has a more melodic line with some rests, while the bass staff continues with a dense accompaniment.

mf *cres* *f* *ten* *rf*

This system includes dynamic markings *mf* (mezzo-forte), *cres* (crescendo), *f* (forte), *ten* (tension), and *rf* (ritardando).

This system features a complex, fast-moving melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

ten *ten* *ten* *f* *p*

This system includes dynamic markings *ten* (tension), *f* (forte), and *p* (piano).

Clar:

Flauto

cres *f*

ff *ff*

ff *ff* *ff*

8^{va} *ff*

8

loco

Flauto

p

Clar:

f

p *f* *p*

f *p* *f* *p* *f* *p*

Ov: Cortez.

System 1: Treble and bass staves. Treble staff starts with a forte (*f*) dynamic, followed by a piano (*pp*) dynamic. The bass staff has a forte (*f*) dynamic. Dynamics include *f*, *pp*, *cres*, *mf*, and *f*.

System 2: Treble and bass staves. Treble staff has a fortissimo (*ff*) dynamic. Bass staff has a forte (*f*) dynamic. Dynamics include *ff* and *f*.

System 3: Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a forte (*f*) dynamic. Dynamics include *p*, *cres*, *mf*, and *f*. A *ten* (tension) marking is present at the end of the system.

System 4: Treble and bass staves. Treble staff has a fortissimo (*ff*) dynamic. Bass staff has a forte (*f*) dynamic. Dynamics include *rf* and *cres*.

System 5: Treble and bass staves. Treble staff has a fortissimo (*ff*) dynamic. Bass staff has a forte (*f*) dynamic. A *8Vil.* (8th Violin) marking is present above the treble staff.

System 6: Treble and bass staves. Treble staff has a fortissimo (*ff*) dynamic. Bass staff has a forte (*f*) dynamic. A *8* marking is present above the treble staff.

8

8

8

loco

ff *ff* *ff* *ff* *ff*

Haste! let us leave this fatal Shore!

CHORUS with SOLOS,

sung by Mrs. Anne C. Taylor &c. &c. &c.
In the Historical Drama of

CORTEZ, OR THE CONQUEST OF MEXICO,

Composed by

Henry R. Bishop,

Lat. St. Hall,

Composer & Director of the Music to the Theatre Royal Covent Garden.

Price

London, Printed by Goulding, D'Almeida & Co. 20, Soho Square, & to be had at 7, Westmorland Street Dublin.

Moderato

The piano accompaniment consists of five systems of grand staff notation. The first system begins with a piano (*p*) dynamic. The second system includes *cres* and *f* markings. The third system features a *dol* marking. The fourth system includes *mf*, *cres*, *f*, and *p soave* markings. The fifth system includes *pp*, *f*, *p*, and *pp stacc:* markings.

Alto Tenore 1^{mo} ALVARADO

Tenore 2nd
Basso

PIANO
FORTE

The final system includes vocal parts and piano accompaniment. The vocal parts are for Alto Tenore 1^{mo} (Alvarado), Tenore 2nd, and Basso. The lyrics are "Haste, let us" and "Haste, let us". Dynamics include *pp* and *alto tacet*. The piano accompaniment continues with *p*, *f*, and *pp* dynamics.

leave let us leave this fa - tal shore! let us leave let us leave this

leave let us leave this fa - tal shore! let us leave let us leave this

f Risoluto

fa - - tal shore On board, on board, while yet we may! while yet we may! while we

fa - - tal shore On board, on board, while yet we may! while yet we may! while we

alto tacet
pp

may! on board, on board, while yet we may! while yet we may while we may!

may! on board, on board, while yet we may! while yet we may while we may!

(FRANCISCO Enters)

dol *cres*

FRANCISCO

1^{mo} Tenore

2nd Tenore

Bass.

p *alto* *tacet*

Welcome the O - cean's

Welcome the O - cean's

The first system of the musical score features three staves. The top staff is for the 1st Tenor, the middle for the 2nd Tenor, and the bottom for the Bass. The piano accompaniment is on the left. Dynamics include *mf*, *cres*, and *p*. The key signature has one sharp (F#).

wild - est roar, So that we bound its bil - lows

wild - est roar, So that we bound its bil - lows

The second system continues the vocal and piano parts. Dynamics include *p*, *alto*, *f*, *f*, *pp*, and *cres*. The piano accompaniment features a prominent *f* dynamic.

oer up - on our homeward way! up - on our

oer up - on our homeward way! up - on our

The third system continues the vocal and piano parts. Dynamics include *pp*, *pp*, *soave*, *mf*, and *pp*. The piano accompaniment has a *soave* marking.

homeward way.

homeward way.

The fourth system concludes the vocal and piano parts. Dynamics include *ff*, *risoluto*, and *ten*. The piano accompaniment features a *ff* dynamic and a *risoluto* marking.

Clouds of foes around us press Foes, to des - peration

FRANCISCO

driv'n! Like their lo - - custs, numberless, their lo - - custs,

numberless, And dark'ning Earth as they do Heavn!* & dark'ning

Earth as they do Heavn! On board, on board, while yet we may on board, on

On board, on board, while yet we may on board, on

board on board on board while yet we may! while yet we may!

board on board on board while yet we may! while yet we may! while we

Cortez

"The locusts sometimes darkening the air like thick clouds, fall upon the sea coasts and lay waste all the vegetation of the country." - Clavigro's History of Mexico.

ff Welcome O - - - cean's wild - - - est roar,

 may! Welcome O - - - cean's wild - - - est roar,

loco

ff

pp Up - - on our home - ward way! Welcome O - - - cean's

pp Up - - on our home - ward way! Welcome O - - - cean's

p soave

ff

wild - - - est roar Up - - on our homeward

 wild - - - est roar Up - - on our homeward

pp

f *p* *pp*

Alvarado *Francisco*

 way our homeward way! our homeward way!

 way

pp

Up - - on our home - ward

Up - - on our home - ward

f

way Up - - on our home - ward way our homeward

way Up - - on our home - ward way our homeward,

mf *pp*

way! our homeward way Up - - on our home - - - ward way!

way! our homeward way Up - - on our home - - - ward way!

pp

Cortez

O there's a Mountain-palm!

Sung by

MISS LOVE,

In the Historical Drama

OF

The Berry by

C O R T E Z,

J.R. Planché Esq.

OR

The Conquest of Mexico.

AT THE

Theatre Royal, Covent Garden.

Composed by

HRB

HENRY R. BISHOP,

Price 1/6.

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London Printed by Goulding D'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Andante
Affettuoso

MARINA

nigh my child-hood's haunt doth grow, Whose boughs and leaves to the

pass - - ing eye As fans as fans and lan - ces show!*

Whose boughs and leaves to the passing eye as fans as fans and

lan - ces show! And like that

Second Verse

Cortez * "The lezotl is a species of mountain palm pretty lofty & generally with a double trunk. Its branches form the figure of a fan & its leaves a spear". Clavigero's History of Mexico.

well re- mem- ber'd tree wou'd I be still to bear a shade for

thee! a shade a shel- _ter love! for thee! and for thy

con anima

foes for thy foes a spear still, still to bear, love a shelter for

tr *dol*

thee! And for thy foes for thy foes a spear!

ad lib

Cortez

PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

YES 'TIS THE INDIAN DRUM.

H. R. BISHOP.

Andantino
con moto

p

8va

8

loco

Detailed description: This block contains the piano introduction for the piece. It consists of two systems of grand staff notation. The first system is marked 'Andantino con moto' and begins with a piano (*p*) dynamic. The right hand features a melodic line with an 8va (octave) marking. The left hand plays a rhythmic accompaniment of eighth notes. The second system continues the accompaniment and includes a 'loco' marking above the right hand.

MARINA (Miss Love)

Yes 'tis the Indian

p

pp

Detailed description: This block shows the first line of the song. It includes a vocal line in the upper staff and piano accompaniment in the lower grand staff. The lyrics 'Yes 'tis the Indian' are written below the vocal line. Dynamics include piano (*p*) and pianissimo (*pp*).

drum, The woods and rocks a round Echo the warlike sound

Detailed description: This block shows the second line of the song. It includes a vocal line in the upper staff and piano accompaniment in the lower grand staff. The lyrics 'drum, The woods and rocks a round Echo the warlike sound' are written below the vocal line.

Cortez

espress

Echo the warlike sound, They come, they come they come they come they come

FRANCISCO
(Mr Pyne) Yes 'tis the Indian drum The woods & rocks a - round
Hark 'tis the Indian drum The woods & rocks a - round Echo the warlike

Echo the warlike sound Echo the warlike sound They
sound Echo the warlike sound They come, they come, they

come they come they come Hark! Hark
come they come they come *ALVARADO (Mr Taylor)* Hark 'tis the Indian
Hark 'tis the Indian drum The

Hark 'tis the Indian drum The woods & rocks a - round a - - -
 drum The woods & rocks a - - round Echo the warlike
 woods & rocks a - round Echo the warlike sound

round Echo the war - - - like sound they come they come they
 sound Echo the warlike sound they come they come they
 Echo the warlike sound they come, they come they come they come they

come Hark! Hark! 'tis the
 come Hark! Hark! Hark 'tis the Indian
 come SANDOVAL (Mr Isaacs) Hark 'tis the Indian drum The
 Hark 'tis the Indian drum The woods and rocks a -

drum The woods & rocks a round The woods & rocks a -
 drum The woods & rocks a - - round a - - - - round Echo the
 woods & rocks a - - round Echo the warlike sound
 round E - - - cho the warlike sound E - - cho the warlike

round Echo the sound They come they
 war - - - like sound They come They come they
 Echo the warlike sound They come they come they
 sound They come they come they come they come they

Cortez

come Yes 'tis the Indian drum, The woods & rocks a - -

come Hark! Hark! 'tis the

come Hark! Hark! Hark'tis the Indian

come Hark'tis the Indian drum The

tromba pp

- round E - - cho the warlike sound E - - cho the warlike

drum The woods & rocks a - - round The wood & rocks a - -

drum The woods & rocks a - - round a - - - round Echo the

woods & rocks a - - round Echo the warlike sound

sound They come they come they come they come they come .

round Echo the sound They come they come .

war like sound they come they come they come .

Echo the warlike sound they come they come they come .

cres *mf*

p Yes 'tis the Indian drum the drum yes 'tis the Indian

p Yes 'tis the Indian drum tis the drum yes 'tis the Indian

p Yes 'tis the Indian drum tis the drum yes 'tis the Indian

p Yes 'tis the Indian drum the In _ dian drum 'tis the Indian drum

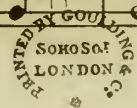
pp *mf* *pp*

drum the drum, Hark! hark! they come hark! hark! they
 drum 'tis the In- _ - dian drum, Hark! hark! they come hark! hark! they
 drum 'tis the In- _ - - dian drum, Hark! hark! they come hark! hark! they
 . . . 'tis the In- _ - dian drum, Hark! hark! they come hark! hark! they

pp *mf* *pp*

come hark hark they come they come they come.
 come hark hark they come they come they come.
 come hark hark they come they come they come.
 come hark hark they come they come they come.

tr *pp* *dim* *pp* *dim* *pp* *dim* *ppp* *dim*



(O! Sight of Wonder!)
Chorus,
in the Historical Drama of
C O R T E Z,
OR
The Conquest of Mexico,
Composed by

Ent. Sta. Hall.

HENRY R. BISHOP.

Price

London Printed by Goulding, Dalmaine & Co. 20, Soho Square & to be had at Westmorland St. Dublin.

Presto assai

The musical score is arranged in six systems, each with a piano (treble clef) and bass (bass clef) staff. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The first system starts with a piano marking of *mf* and includes triplet markings. The second system features a piano marking of *p* and a sixteenth-note run. The third system includes a *cres* (crescendo) marking. The fourth system starts with a forte marking of *f* and ends with a fortissimo marking of *ff*. The fifth system includes another *cres* marking. The sixth system includes a *loco* marking and a forte marking of *f*.

Soprano
Alto

Tenore
Basso

O sight of wonder! sight of fear! What

monsters to our eyes appear? to our eyes ap-pear? What monsters to our

eyes appear? O sight of fear! What monsters to our eyes ap-pear
What mon-ster's to our

to our eyes ap-pear. Half
eyes ap-pear. Half

tremolo pp

men, half beasts.*

Half men half

cresc *mf*
beasts. The earth with dread the

cresc *ff*
earth with dread boo boo

* "The Horses were objects of the greatest astonishment to all the people of new Spain, at first they imagined the horse and his rider, like the Centaurs of the Ancients to be some monstrous animal of a terrible form. Even after they discovered their mistake they belied the horses devoured men in battle and when they neighed, they thought that they were demanding their prey." - Herrera.

Soprano

ff Trembles beneath their thundring tread!

Trembles beneath their thund'ring Trembles beneath their thund'ring

ff Trembles beneath their thundring tread be neath their thundring tread

tread! Trembles beneath their thund'ring tread O sight of

ff O sight of fear O sight of fear.

O fear sight of fear O sight of fear.

pp Half men,

Half men,

fp tremolo *pp*

Cortez

half beast Half

half beast Half

men half beasts The

men half beasts The

cres

earth with dread the earth with

earth with dread the earth with

cres

mf *cres*

dread Trem - - bles be -

dread Trem - - bles be -

mf *cres*

neath their tread

neath their tread

O sight of wonder! sight of fear! What monsters to our

O sight of wonder! sight of fear! What monsters to our

eyes appear? what monsters to our eyes appear? O sight of fear O

eyes appear? what monsters to our eyes appear? O sight of fear O

sight of fear! O sight of fear

sight of fear! O sight of fear

Cortez

ff sight of fear. *ff*

O sight of fear. O

sight of fear! sight of fear O sight of fear! Oh

sight of fear! sight of fear *loco* O sight of fear! Oh

trombe

sight of fear *unis*

sight of fear *ff*

Stay! Amaretti Stay!

O U B R,

Sung by

Miss Paton & Mr. Duruset,

The Poetry by

in the Historical Drama of
Cortez, or the Conquest of Mexico,

J.R. Planché Esq.

at the
Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.



Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Price 2/-

London, Printed by Goulding, W'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Moderato

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a dynamic marking of *f*. The second system includes a *ff* marking. The third system also includes a *ff* marking. The piece concludes with a double bar line at the end of the fourth system.

ACACIX

Stay, Amazitli, stay! for thee I've scald the cliff, that

p stacc:

o'er the sea Hangs beetling, like a warrior's crest, And robb'd the fierce ring-

eagle's nest,* and robb'd the fierce ring ea - - - gles

sp

nest. Be - hold, her polish'd eggs I bear her polish'd eggs I

f f p stacc: mf

* The Ring-Eagle is a carrion Bird of Mexico, — Vide Clavigero.

bear And many a bird of plumage rare, Which my good shafts have

f *p* *cres*

pierc'd to day, At A - - - mázitli's feet to lay! At

mf *f* *pp* *p*

Largo *Tempo 1^{mo}*

A - - - mazitli's feet to lay! At A - - - mazitli's feet At A - ma - zitli's feet to

mf *pp* *p*

Largo ed espres *Tempo 1^{mo}* *slentando* *Piu Lento* *tr*

lay!

ff a Tempo

A.M.AZITLI

Oh, not for me oh! not for me, Bring thou the spoils of rock and tree, Bear

pp stacc:

them to one who can return, The love which in thy breast may burn, The

love which in thy breast... may burn, Sooner the beetling

fp *ff* *p stacc:*

cliff shall bow the beetling cliff shall bow To the dark waves that round it flow, And its

mf *f* *p*

Largo *Tempo 1^{mo}*

fierce tenant with the dove Re - - - - - pose than Ama-

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

Largo ed espres *slentando*

zit_li love! than A - - - ma - zit_li love! than A - - mazitli love! than A - ma -

mf *pp*

Piu lento *fr* *A.M.AZITLI*

zitli than Amazitli love! Go hunter, go through the

ACACIX

Go hunter, go through the

p *ff* *f* *p*

wood by the fountain, Watch for the wild bird and fol - low the hare But

wood by the fountain, Watch for the wild bird and fol - low the hare But

fp *fp* *fp*

free as the white stag that ranges the mountain* Still shall my heart be from

free as the white stag that ranges the mountain* Still shall her heart be from

p

Largo *Tempo 1^{mo}*

wound or from snare! still free shall my heart be from

wound or from snare! still free will her heart be from

mf *colla voce* *pp a Tempo*

* "In the mountains of new Spain the white stag is found" - Clavigero's History of Mexico, Cortez.

Largo espres: Tempo 1^{mo}

wound or from snare still still shall my heart be free still

wound or from snare still still will her heart be free still

f colla voce a Tempo pp

slentando decres pp

still shall my heart be free from wound or snare! from wound or snare! from

still will her heart be free from wound or snare! from wound or snare! from

decres pp

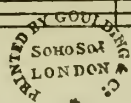
morendo

wound from wound or snare!

wound from wound or snare!

slentando

morendo



pp

Sweet as the breath of burning Pine!

Sung by

MR. DURUSETT,

In the Historical Drama of

The Poets by **C O R T E Z**, *J. R. Planche Esq^r.*

OR

The Conquest of Mexico,

at the Theatre Royal, Covent Garden.

Composed by

HRB

HENRY R. BISHOP,

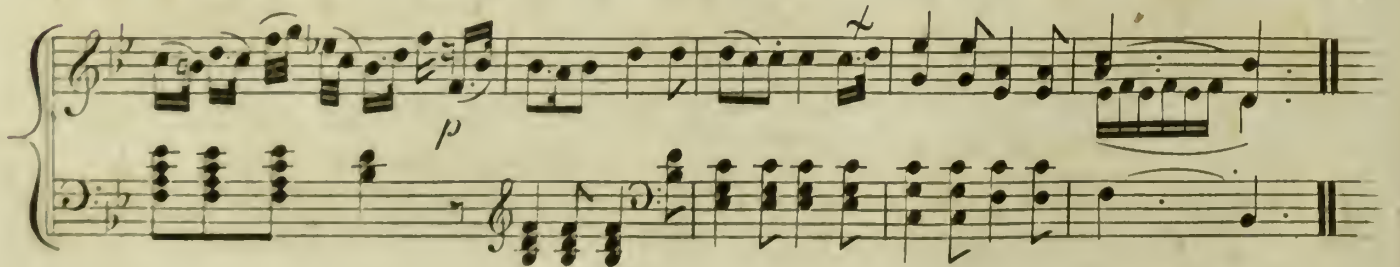
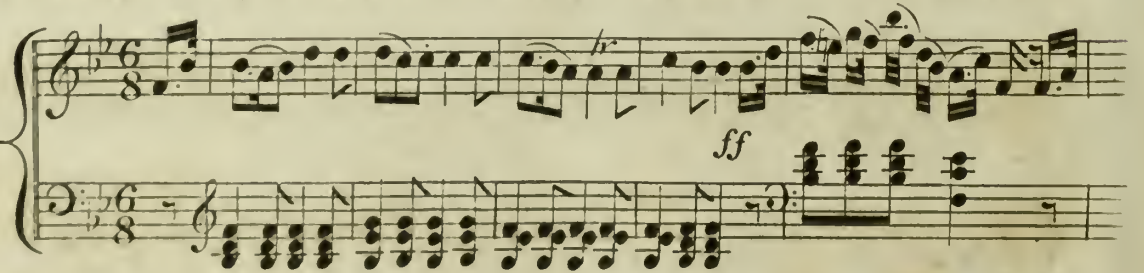
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Larghetto
Espressivo



ACACIX

dol
Sweet as the breath of burning pine, Or co - pal gum on ho - ly shrine, And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a *dol* marking and contains the lyrics 'Sweet as the breath of burning pine, Or co - pal gum on ho - ly shrine, And'. The piano accompaniment starts with a *pp* dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

h
graceful as the flow'r that sheds From out her cup her bal - my

The second system continues the vocal line with the lyrics 'graceful as the flow'r that sheds From out her cup her bal - my'. The piano accompaniment continues with similar rhythmic patterns, maintaining a consistent texture.

threads ** And on the gale of evening streams In crimson

The third system features the lyrics 'threads ** And on the gale of evening streams In crimson'. The piano accompaniment becomes more complex, with *ff* dynamics in the left hand and *pp* dynamics in the right hand, creating a rich, layered texture.

dol
pride like sun - - set gleams .

The fourth system concludes the piece with the lyrics 'pride like sun - - set gleams .'. The vocal line has a *dol* marking and a *h* marking. The piano accompaniment features *p* and *ff* dynamics, ending with a final chord.

* The Ancient Mexians used gum copal chiefly in burnt offerings which they made for the worship of their Idol, as also the Ocote, a species of pine which is very aromatic. — Vide Clavigero's Hist. of Mexico.

** The Tiata is entirely composed of thin equal and straight threads but pliant and about six inches long, springing from a round cup something resembling an acorn, but different in size colour and substance. Some of these beautiful flowers are entirely red." Ibid.

Second Verse

But ah! 'tis hopeless ah! 'tis weak! With in this burning

zone to seek, Aught that I might an emblem hold, Of maid so lovely

and so cold Unless the flinty sword be

one Which waketh fire but feel eth none.

* "The Mexican sword was made of wood and edged with sharp flints." - Vide Antonio de Solis, Clavigero's &c.

Tascalans! your standard is raised for the fight. 43
Solo & Chorus,

Sung by
MISS PATON &c.

in the Historical Drama of

Cortez, or the Conquest of Mexico.

at the
Theatre Royal, Covent Garden.
Composed by

Ent. Sta. Hall.

HENRY R. BISHOP,

Price

Composer & Director of Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7 Westmoreland St. Dublin.

Allegro

Moderato

Musical notation for the first system, featuring a treble and bass clef with a piano (p) dynamic marking.

Musical notation for the second system, featuring a treble and bass clef.

A.MAZITLI

Tas - calans! Tas - calans! your standard is raised for the

fight, Tas - calans! Tas - calans! your eagle is spreading his pi - nions so

AMAZON

Alto
Tenore.

Bass

bright his pi - nions so bright *8va* remem - - -

Beneath their broad shadow remember how

Beneath their broad shadow remember how

ten ten

ber how well your fore - - fa - - thers fought & how brave - ly they fell *h*

well our fore - - father's fought & how bravely they fell how bravely how brave - -

well our fore - - father's fought & how bravely they fell how bravely how brave - -

ten ten ten ten

& how brave - ly they fell;

- - ly they fell; *ff unis:* Then sing we the war song, & dance the war dance, And

- - ly they fell; *ff*

Cortez "The Standard of the Tlascalans was a golden Eagle with expanded wings?" - Clavigero's Hist.

f
 Tlas . . . ca

point the true arrow and poise the long lance. Then sing we the war song & dance the war
ff
 Then sing we the war song & dance the war

ff
 lans! Tlas ca . . . lans! Tlas ca . . . lans! re . . mem

dance, Our al . . tars with blood of the stran . . ger shall reek, And our
 dance, Our al . . tars with blood of the stran . . ger shall reek, And our
8va

ten . . . ten

ber how bravely bravely they fell

ban . . quet be borne from the Zopi lots beak! from the Zo . . pilots beak! Our
ppp
 ban . . quet be borne from the Zopi lots beak! from the Zo . . pilots beak! Our
loco
ff ff ff ppp

The Zopilot is a carrion bird of Mexico.—Vide Clavigero. All the nation of New Spain devour the flesh of their captives after having sacrificed them to the Gods.—Vide Herrera, Robertson &c:

Cortez

... brave - - ly they fell

Al - tars with blood of the stranger shall reek our ban - quet be

Al - tars with blood of the stranger shall reek our ban - quet be

espres:

... bravely fell; Tlas - ca - lans! re - mem - ber re -

borne from the Zo - pilot's beak!

borne from the Zo - pilot's beak!

member how well your fore - fathers fought, & how brave - ly they fell how

brave - ly how brave - ly how brave - ly

they fell they fell re -

they fell they fell re -

Detailed description: This system contains the first three lines of music. The top line is a vocal melody with lyrics 'brave - ly', 'how brave - ly', and 'how brave - ly'. The second line is a vocal line with lyrics 'they fell', 'they fell', and 're -'. The third line is a piano accompaniment with lyrics 'they fell', 'they fell', and 're -'. Dynamics include *ff* and *pp*.

how brave - ly they fell how bravely they fell - - - - - re -

mem - ber brave - - - - ly they

mem - ber brave - - - - ly they

Detailed description: This system contains the next three lines of music. The top line is a vocal melody with lyrics 'how brave - ly they fell how bravely they fell - - - - - re -'. The second line is a vocal line with lyrics 'mem - ber' and 'brave - - - - ly they'. The third line is a piano accompaniment with lyrics 'mem - ber' and 'brave - - - - ly they'. Dynamics include *f*, *pp*, *cres*, and *ff*.

mem - ber how well your fore - fathers fought & how brave - ly they fell

fell they fought and bravely fell they bravely fell

fell they fought and bravely fell they bravely fell

Detailed description: This system contains the final three lines of music on the page. The top line is a vocal melody with lyrics 'mem - ber how well your fore - fathers fought & how brave - ly they fell'. The second line is a vocal line with lyrics 'fell they fought and bravely fell they bravely fell'. The third line is a piano accompaniment with lyrics 'fell they fought and bravely fell they bravely fell'. Dynamics include *p*.

Tras-calans! Tras-calans! your standard is rais'd for the
 pp
 Trascalans! Trascalans! your standard
 pp
 Trascalans! Trascalans! your standard

decres *pp*

fight Tras-calans! Tras-calans! Your eagle is spreading his pi-nions so
 is for the fight Trascalans! Trascalans! Your ea-gle is spread - - -
 is for the fight Trascalans! Trascalans! Your ea-gle is spread - - -

bright his pi-nions so bright! re -

ing his his pi-nions so bright! Beneath their broad shadows re -
 ing his pi-nions so bright! Beneath their broad shadows re -
 ff
 ff

Cortez

ten ten

mem - - - ber how well your fore fa - - thers fought & how
 member how well our fore fathers fought & how bravely they fell; they
 member how well our fore fathers fought & how bravely they fell; they

Piu presto
 brave - - - ly how brave ly they fell how well they fought how well they
 fought how well they fought how bravely fell
 fought how well they fought how bravely fell

Piu Presto p

fought how well they fought how bravely fell

cres f cres f

brave - - - ly fell how well they fought how well they

brave - - - ly fell brave - ly they fell how well they fought how well they

brave - - - ly fell brave - ly they fell how well they fought how well they

pp

ff

pp

ff

pp

ff

pp

fought how well they fought how bravely fell

fought how well they fought how bravely fell brave - - - ly fell

fought how well they fought how bravely fell brave - - - ly fell

ff

ff

ff

cres *f* *cres* *f*

brave - ly they fell how brave - - - - - ly they

brave - - - ly fell brave - ly they fell how well they

brave - - - ly fell brave - ly they fell how well they

ff

fell how brave - - - - ly they fell - - - - they fell

fought how well they fought how brave - ly fell how

fought how well they fought how brave - ly fell how

. they fell brave - - - - ly they fell

brave ly fell how brave - ly they fell

brave ly fell how brave - ly they fell

8^{va} - - - - -

Lead on! Lead on!

FINALE

to the first Act of

CORTEZ, or the Conquest of MEXICO,

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

Ent. Sta Hall.

Price

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7 Westmorland Street Dublin

FRANCISCO

ALVARADO

SANDOVAL

Allegro Spiritoso

Lead on, lead on, we

Lead on, lead on, we

ff *pp*

follow thee, To glorious death or vic - tory! Lead on, lead on to death or

follow thee, To glorious death or vic - tory! Lead on, lead on to death or

Coro Soprano *p*

vic - tory! . . . Their vessels burn! they cannot flee! they cannot

Tenore

vic - tory! . . . Their vessels burn! they cannot flee! they cannot

cres. ff ff ten p

ff *rf* *p* *mf*

flee! Their cry is death Their cry is death their cry is death Their

cres ff *p*

ff

Lead on, lead on we follow thee to glorious death or

cres *ff*

Lead on, lead on we follow thee to glorious death or

cry is death or vic - to - ry! Their cry is death or vic - to - ry! Their

cres *ff*

cry is death or vic - to - ry! Their cry is death or vic - to - ry! Their

cres *ff* *ten*

vic - tory! Lead on, lead on, to death Lead on, lead on to

vic - tory! Lead on, lead on, to death Lead on, lead on to

cry is death or vic - to - ry! Their cry is death Their cry is

cry is death or vic - to - ry! Their cry is death Their cry is

Act II.

Away! our foes advance!

CHORUS WITH SOLO,

Sung by Miss Eaton, in the
Historical Drama of

CORTEZ, OR THE CONQUEST OF MEXICO,

at the
Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

Ent. Sta. Holl.

P.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, Dalmaire & Co. 20, Soho Square, & to be had at 1, Westmorland St. Dublin.

Allegro non Troppo

Alto

Tenore

Basso

sva-
ff

A - way! a - way! our foes ad - vance.

ff

A - way! a - way! our foes ad - vance.

ff

Vain the hatchet! Vain the lance. At their will the lightning flies

Vain the hatchet! Vain the lance. At their will the lightning flies

ff

flies & the thun - der shakes the skies & the thunder shakes shakes the
 flies & the thun - der shakes the skies & the thunder shakes . shakes the

A.M.AZIZLI Entering ad lib
 Whither! Ah! whither wou'd you fly
 skies & the thunder shakes the skies
 skies & the thunder shakes the skies

colla voce f

a Tempo
 whither ah! whither wou'd you fly? Un - co - - ver'd on their blood - y
 bed

f f a Tempo pp

The cor - ses of your bro - thers lie Hark, their an - - - gry

ad lib

spirits cry Rally & a - venge a - venge the dead! & a - venge the

cres

fp

fp

fp

fp

f

dead Rally

A - way! a - way! our foes ad - vance Vain the

A - way! a - way! our foes ad - vance Vain the

f

f

ff

and a - - - venge the dead and a - - - venge a - - - venge the dead

Hatchet vain the lance at their will the lightning flies

Hatchet vain the lance at their will the lightning flies

f

a - - - - - venge the dead a - - venge a - -

flies and the thun - der shakes the skies and the thunder shakes

flies and the thun - der shakes the skies and the thunder shakes

venge the dead and a - - venge a - - venge the

shakes the skies and the thunder shakes the

shakes the skies and the thunder shakes the

dead

skies

skies

f *f* *fp* *tr* *tr* *fp* *f* *cres* *ff*

Alas! for Mascala!
Ballad

Sung by

M I S S P A T O N,

In the Historical Drama of

The Poetry by **C O R T E Z,**

OR

J. R. Planché Esq.

The Conquest of Mexico,

at the

Theatre Royal, Covent Garden,

Composed by

HB

HENRY R. BISHOP,

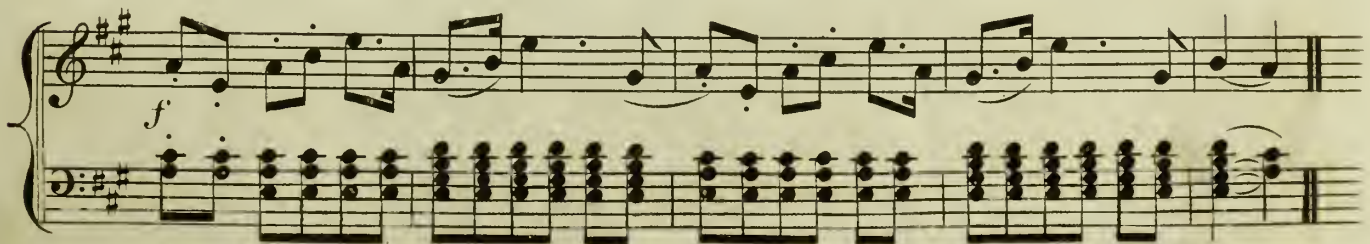
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Ent. Sta. Hall.

Price 1/6.

London, Printed by Goulding, Dalmaine & Co. 20, Soho Squ. & to be had at 7, Westmorland St Dublin. hr

ANDANTE
ESPRESSIVO.



Cortez.

AMAZITLI.

h.

A = las! for Tlas = ca = la! the bravest and best Of her Warriors have

pp

sunk in their life blood to rest Their bones lie un = buried to

bleach in the blast O mourn for Tlas = ca = la! O mourn for Tlas =

dol:

dol:

ad lib: *h.*

= ca = la! her glo = ry is past!

colla voce *ff*

2^d VERSE.

A = = las! for Tlas = ca = la fair Vic = tory's light Shall no more gild her

pp

Eagle's ma = = jes = ti = cal flight This swoop was the Battle - bird's

ad lib:
f

bol = = dest and last! O mourn for Tlas = ca = la! O mourn for Tlas =

dol:
dol:

= ca = = la her Glo = ry is past .

ad lib:
colla voce
ff

Cortez.

PRINTED BY GOULDING & CO.
SOHO Sq.
LONDON

There Blooms a Sweet Flower,
Mr Durusett,

In the Historical Drama of

The Poetry by

C O R T E Z,

J. R. Planché Esq.

OR
The Conquest of Mexico.

AT THE
Theatre Royal Covent Garden.

Composed by

HENRY R. BISHOP,

Ent Sta Hall

Composer & Director of the Music to the Theatre Royal Covent Garden.

Price 1/6.

London. Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7 Westmorland St. Dublin.



Andante

Espressivo

ACACIX

fold - ed when folded by night, Like a heart, it hangs drooping till day.* hangs

droop - ing till day. That flow'r when you see, My love think O think on

me, my love, My truth my truth let its day star pour - tray And its

esp: *tr* *cres* *f* *p*

night form im - part, my love The des - pair of my heart When the light of thy smile is a -

tr

* "The Flower of the Heart, not less estimable for its beauty than its odour, which is so powerful, that a single flower is sufficient to fill a whole House with the most pleasing fragrance. When the flower is open and its petals expanded it has the appearance of a star, but when shut it resembles in some measure a heart from whence its name arises?" — Clavigero's Hist.

way the light of thy smile is a way when the light of thy smile is a

way is a way when thy smile is a way when the light of thy

smile is a way is a way when thy smile is a way when the light of thy

smile is a way.

God of Air!

FINALE.

to the Second Act of

CORTEZ,

or the Conquest of Mexico.

Composed by

HENRY R. BISHOP,

Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Pric

London, Printed by Goulding, Dalmaine & Co. 20, Soho Square, & to be had at 7, Westmorland Str. Dublin.

Larghetto
Maestoso

Musical notation for the piano introduction, consisting of two staves. The first staff is in treble clef and the second in bass clef. The tempo markings 'Larghetto' and 'Maestoso' are on the left. The music begins with a forte 'f' dynamic.

Musical notation for the piano accompaniment, consisting of two staves. It includes dynamic markings such as 'f ten', 'p', 'f ten', 'f', and 'ff'. There are also 'hr' markings above the staff.

Soprano
Alto
Tenore
Basso

God of air! We call on thee! To our pray'r Pro - - -

God of air! We call on thee! To our pray'r

God of air! We call on thee! To our pray'r Pro - - -

God of air! We call on thee! To our pray'r Propitious

Vocal and piano musical notation for the vocal parts. It includes staves for Soprano, Alto, Tenore, and Basso. The lyrics are written below the vocal staves. The piano accompaniment is at the bottom. Dynamics include 'ff'.

- pi - tious be Round thy shrine for aid we throng!

Propitious be Round thy shrine for aid we throng!

- pi - tious be Round thy shrine for aid we throng!

be propitious be Round thy shrine for aid we throng!

f^{ten} f^h mf f^{ten} f^h fmf p

Warm blood we'll pour o'er it, Burn copal before it, And praise thee with dance & with

Warm blood we'll pour o'er it, Burn copal before it, And praise thee

Warm blood we'll pour o'er it, Burn copal before it, And praise thee praise thee

Warm blood we'll pour o'er it, Burn copal before it, And praise

pp pp pp f

song praise thee with dance & with song praise . .

praise thee with dance & with song . . . with dance with song

praise thee with dance & with song and praise thee with dance & with song

thee with dance & with song loco with song

thee with dance & with song, & praise thee with dance & with song & with song praise thee with
 & with song, & praise thee with dance & with song & with song praise thee with
 praise thee praise. . . . & praise thee with dance & with song & with song praise thee with
 & praise thee with dance & with song & with song praise thee with

dance and with song God of air! God of
 dance and with song God of air! God of
 dance and with song God of air! God of
 dance and with song God of air! God of

pp dol *ff Trombe* *ff*

air! O God of air We call on thee we call on thee O God of air!
 air O God of air We call on thee we call on thee O God of air!
 air! O God of air We call on thee we call on thee O God of air!
 air! O God of air We call on thee we call on thee O God of air!

Largo
Espressivo

M.A.R.I.N.A

Migh - - ty spi - - rit whose pure eyes

Turn, O turn from human sa - crifice Turn, O turn from human sa - crifice

Turn, Turn O turn from hu - - - man sacrifice And to
Coro no more delay the victim seize,

whose eter - nal throne, Pray's the sweetest incense known Pray's the sweetest
no more delay
no more delay

in-- cense known the sweetest known God of
pp the victim seize *f unis* Let her blood the gods appease! let her blood the gods ap--
 the victim seize Let her blood the gods appease! let her blood the gods ap--
f *cres*

mer - - - cy God of mer - cy! God of peace! - - - -
ff pease
 pease
ff *p* *pp*

Let thy servants sorrows cease thy servants sor - rows cease! let thy servants sorrows
pp no more de - -
pp no more de - -
pp

cease! let thy servants sorrows cease

lay no de - - - lay no de - - - lay

lay no de - - - lay no de - - - lay

Allegro

pp Tromba (Behind Scenes)

Solo Priest

Hark! what

means that war - like sound? what means that war - like sound? that war - like sound?

MARINA

Doth not fan - cy mock mine ear? doth fan - cy mock mine ear? doth fan - cy

or

mock mine ear doth not fan - - - cy mock mine ear

Dis - - tant

Dis - - tant

pp

No! tis

shouts are ri - sing round dis - tant shouts are ri - - sing round Hark what

shouts are ri - sing round dis - tant shouts are ri - - sing round Hark what

true and friends are near friends are near friends are near

means that war-like sound hark what means that war-like sound No

means that war-like sound hark what means that war-like sound No

cres

f

more de - lay no more de - lay! the vic - tim seize the vic - tim seize . . .

more de - lay no more de - lay! the vic - tim seize the vic - tim seize . . .

cres *ff* *cres* *ff*

Ah

Let her blood the gods ap - - pease Let her

Let her blood the gods ap - - pease Let her

f *f* *ff*

doth not fan - - - cy mock my ear

blood the gods ap - pease No more de - lay no more de - lay

blood the gods ap - pease No more de - lay no more de - lay

Tromba (Behind Scenes) *cres* *p*

Priest
Hark what means that war - like

Marina
sound what means that warlike sound that warlike sound Doth not fan - - cy

or

mock mine ear doth fancy mock mine ear doth fancy mock mine ear

doth not fan - - - cy mock mine ear

pp
Coro: dis - tant shouts are ri - sing

pp
dis - tant shouts are ri - sing

No 'tis true and
 round dis - tant shouts are ri - sing round Hark what means that
 round dis - tant shouts are ri - sing round Hark what means that

friends are near friends are near friends are near
 war - like sound? Hark! what means that war - like sound? Hark! what
 war - like sound? Hark! what means that war - like sound? Hark! what

Spaniards *ff* *Marina* *ff* *Spaniards*
 Ven - - geance! Ah! . . . Ven - -
 means that war - like sound? Fly . . .
 means that war - like sound? Fly . . .

Marina *Spaniards*

geance Ah! Ven geance Ven

Fly Fly

ff *ff*

Marina

geance victory! victory! victory! . . Friends are

Fly! Fly

ff *ff* *unis* *ff*

Fly! Fly

Spaniards *Marina*

near victory! victory! victory! . . friends are

Fly

8va Fly

near

Fly!

Fly!

Marina

Ah!

Fly!

locop

Fly!

Trombe

Piu Presto

Spaniards

victory! victory! victory!

Fly! Fly! Fly! Fly! Fly!

Fly Fly Fly Fly Fly!

Piu Presto

victory! victory! victory!... victory!

Fly!

Fly!

End of the Second Act

Detailed description: This page of a musical score, numbered 77, contains vocal and piano parts. The top system features a vocal line with the lyrics "victory! victory! victory!... victory!" and a piano accompaniment. The second system has a vocal line with the lyrics "Fly!" and a piano accompaniment. The third system has a vocal line with the lyrics "Fly!" and a piano accompaniment. The bottom system concludes with the text "End of the Second Act" and a final piano accompaniment. The piano part consists of multiple systems of chords and arpeggiated figures.

Act III
Shame to Manhood!

SCENA.

Sung by MISS PATON.

Accompanied on the FLUTE, by MR BIRCH,

The Poetry by

in the Historical Drama, of
Cortez, or the Conquest of Mexico.

J.R. Planché Esq.

at the
Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

Composer & Director of the Music at the Theatre Royal Covent Garden.

HB

Ent. Sta. Hall.

Price 2/-

London. Printed by Goulding, D'Almaine & Co. 20, Noho Square & to be had 7 Westmorland Street, Dublin.

ALLEGRO
BRILLANTE

Cortez

* The Flute part is written for an F. Flute.

AMAZITLI.

Shame to Manhood fear'st thou not the ven = geance

pp *Stacc.*

of the Gods to dare Though unmov'd by my sad lot In

ten. *pp*

pi = ty to thy = self for = bear - - - - - for = = bear In

f *f* *f* *f*

or
pi = = ty pi = ty to thy = self for = = = bear In

pp *ff*

pi- = = = ty to thyself for = bear for = bear

f *pp* *ff*

Hark hark their high dis = pleasure telling, The

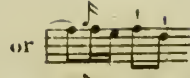
pp *Stacc.*

thun = ders aw = = ful voice is swelling is swell = = =

f *ten.* *p Flauto.*

or

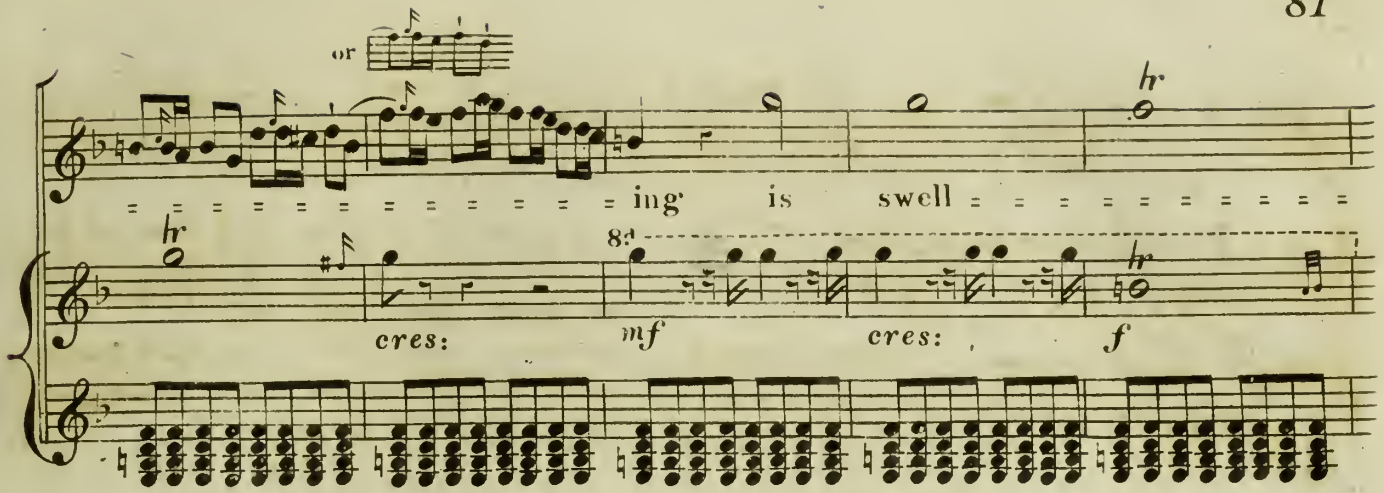
Cres. *tr*

or 

ing is swell

hr *8va* *hr*

cres: *mf* *cres:* *f*



ing swell

loco *hr* *hr* *hr* *hr* *hr*

f *pp* Flauto




ad lib: *Lento ed espress:*

ing Oh! Spirit Oh! Spirit hear - my pray'r let your

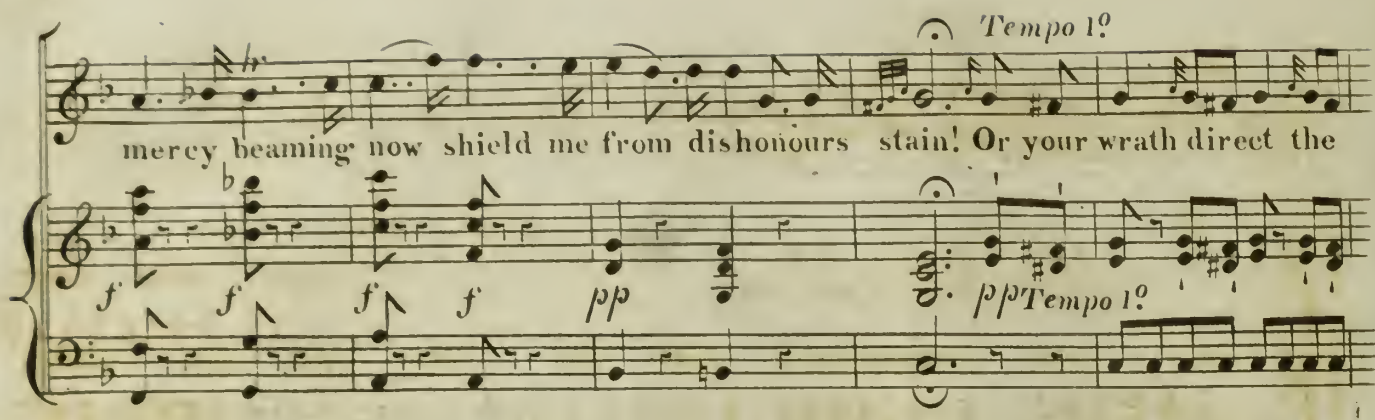
mf *f* *f* *ten:* *f* *pp* *mf* *colla voce.* *pp*

Corni



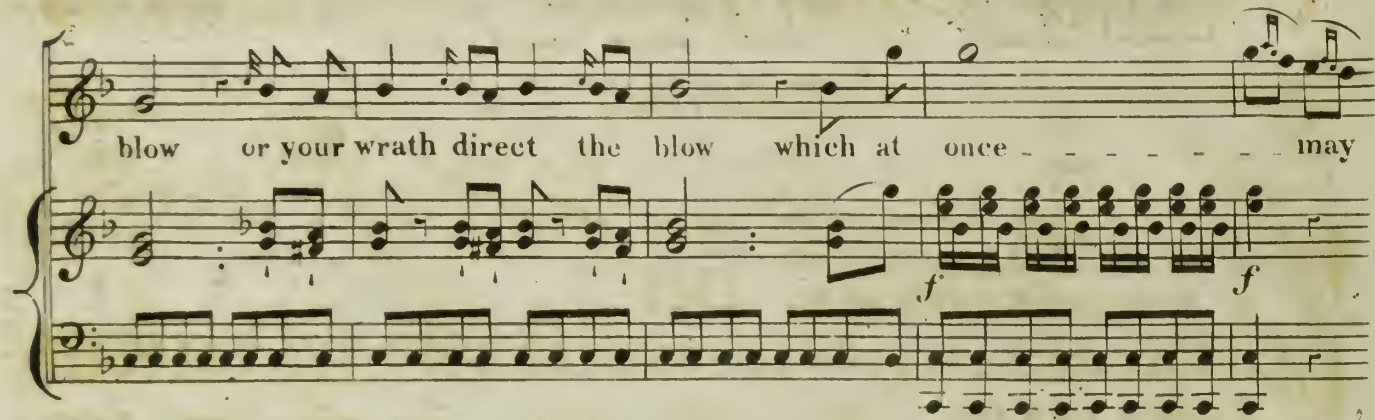
Cortez.

Tempo 1^o
mercy beaming now shield me from dishonours stain! Or your wrath direct the



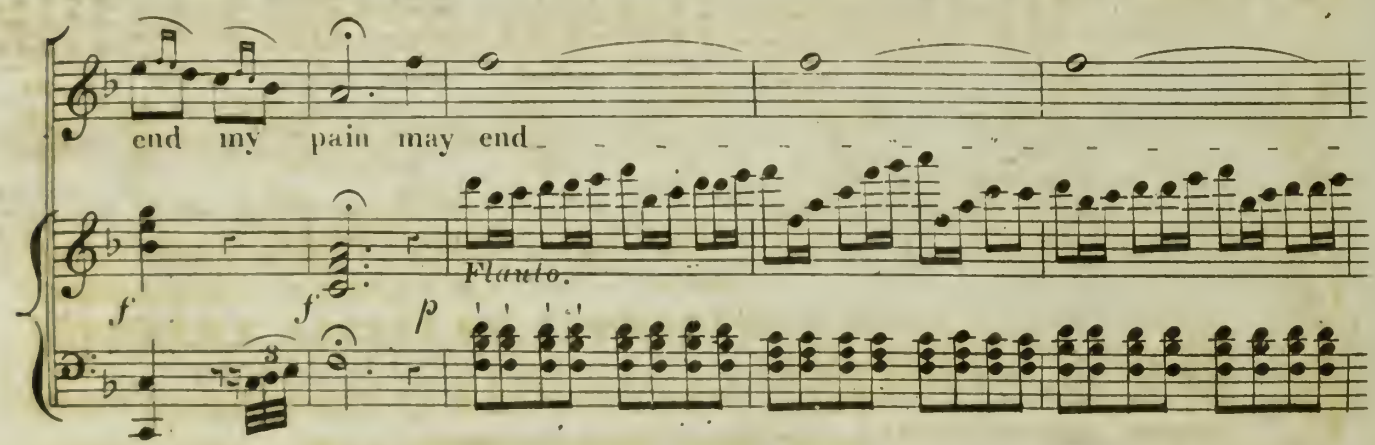
f f f f pp pp Tempo 1^o

blow or your wrath direct the blow which at once - - - may



f f

end my pain may end - - -



f f p Flauto.



hi

or *hr*

my pain end

mf *cres:* *f* *pp*

or *hr*

hr *hr* *hr* *hr*

Flauto

or *p* *f* *cadenza*

cres: *f* *ff*

Flauto

or

Flauto.

dol: legati e piu lento

ad lib:

dol: legati e piu lento

or

Tempo 1.º

espres:

espres:

calº

my pain.

calº

f ff

Cortez.

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LONDON

The Widow of Estromadura,
Sung by
Mr. Hawcett.

In the Historical Drama of

C O R T E Z,
The Words by *J. F. Planché Esq.*

OR
The Conquest of Mexico.

at the
Theatre Royal, Covent Garden.

COMPOSED BY

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.



Ent. St. Hall.

Price 1/6.

London Printed by Goulding, D'Almaine & Co. 20, Soho Squ. & to be had at 7, Westmorland St. Dublin.

Moderato

Recit:
SANCHO

There was an old widow liv'd some time a - go in Estrama - dura! She

fell very ill at the death of her first husband and thought nothing but a second could cure her!

But her phiz was so funny, that though she'd plenty of money she frighten'd all who came

risoluta
andte *ff* *f* *p*

to her, 'Till a young cavalier who at elbows was queer, made up his mind to woo her.

A I R .
So he ogled and sigh'd, Till he made her his bride Though the neighbours de-

pp Allegretto Mod^{to}

clard he must hate her, For she squinted and limp'd, And her face brown &

Curtiz

crimp'd Look'd much like an old nutmeg-grater. But though the wise enough in in

want of the stuff And a beggar must not be a chuser 'Tis true that a

glutton might prefer lamb to mutton, But there's too much mint sauce to re-

fuse her. There's too much mint sauce to re-fuse her? . . .

cres *mf* *f* *ff*

f *f* *f* *f* *f*

Cortez

Recit:

But to silence the jokes and the jeers of the folks, he at full length her picture had

Painted! Though at the first sight of so horrid a fright the poor artist had nearly

fainted. Then sparing no cash, to the gilders slap-dash it was sent & a fine frame put

risoluto

And to ff

to it. And the next time 'twas said, "what the deuce made you wed?" he took them up stairs to

view it. The neighbours agree 'Tis as like as can be, As old and as ugly as

pp Moderato

sin, sir" But they quickly ex - claim "What a beautiful frame! It a - tones for the

picture with - in sir!" "Good friends you are right, Said the cunning young

wight,"It was thus that I judg'd by the dame, sirs, Though ugly and

old she was rol - ling in gold, So I married my wife for the frame,

sirs! I married my wife for the frame sirs!"

cres *mf* *ff*

Cortez

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON W.1

Must there for ever in Life's Chalice be

D U E T.

sung by
Miss Paton and Miss Love.

The Poetry by

In the Historical Drama of

J.R. Planché Esq.

CORTEZ, or the Conquest of MEXICO,

at the
Theatre Royal, Covent Garden,

Composed by



HENRY R. BISHOP,

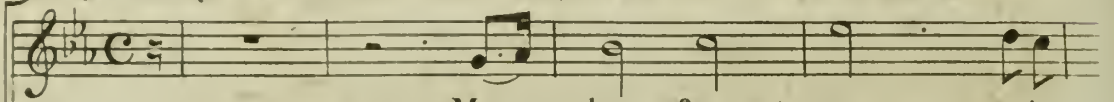
Ent. Ser. Ball

Price 2s/

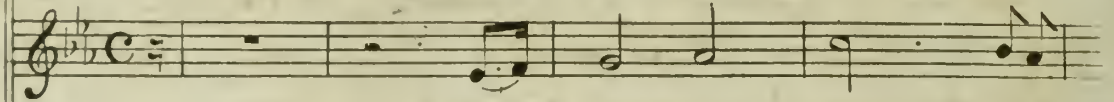
Composer & Director of the Music to the Theatre Royal Covent Garden.

London. Printed by Goulding, D'Almaine & Co. 20, Soho Squ. & to be had at 7 Westmorland St Dublin.

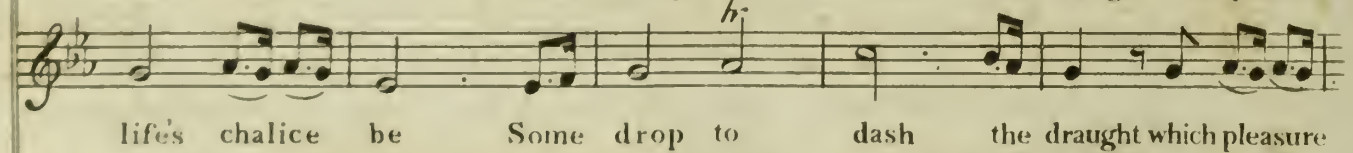
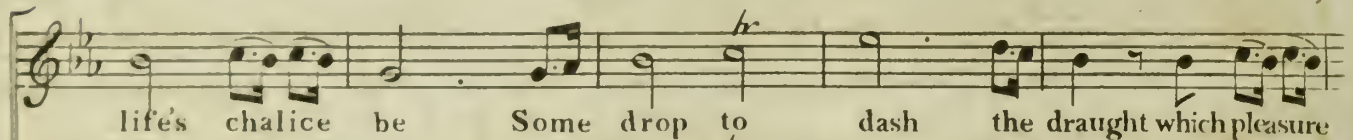
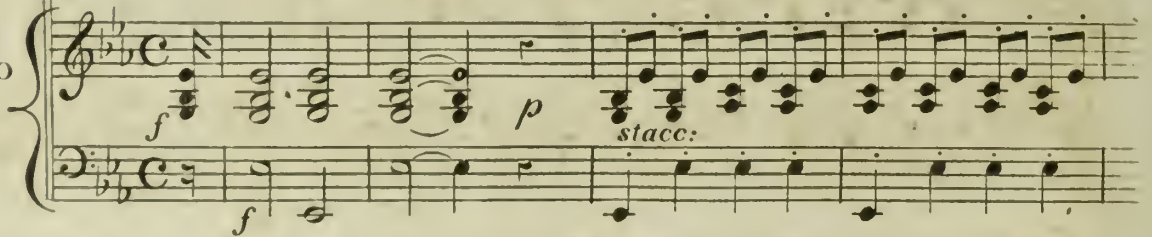
A.M.A.Z.I.T.I.



M.A.R.I.N.A.



Andantino
con moto



brings, Must it be with our blisses with our blisses as the tree, Which

brings, Must it be with our blisses with our blisses as the tree, Which

lo _ _ ses one branch as a_nother springs.* Must there for

lo _ _ ses one branch as a_nother springs.* Must there for

e _ _ ver in life's chalice be Some drop to dash the draught which pleasure

e _ _ ver in life's chalice be Some drop to dash the draught which pleasure

Cortez

*"The Ixuatl has not more than 6 or 7 branches for as soon as a new one buds one of the old ones withers." — Clavigero's Hist.

brings, Must it be with our blisses with our blisses as the tree, Which

brings, Must it be with our blisses with our blisses as the tree, Which

lo...ses one branch as a nother springs

lo...ses one branch as a nother springs Then let us hold the dearer let us

MARINA

hold the dear...er the flow'rs we find so few we find so few

mf p cres mf pp

A.MAZITLI

Then let us hold the dear - er let us hold the dear - - er the flowrs we find so

p *mf p*

MARINA

few we find so few, And think our sun - shine

cres *f* *pp* *p*

hr *hr*

clear - - - er For the cloud it struggles through

p *p*

A.MAZITLI

And think our sun shine clear - - - er For the cloud it

p *p*

struggles through! it struggles through! Then let us
 it strug - gles through!

colla voce mf p stacc: pp

hold . . . hold . . . the dearer flow'rs we find so

cres mf pp stacc:

MARINA
 few so few Then let us hold hold the

cres mf stacc: pp cres

dearer flow - 'rs we find so few so few

stacc: pp cres mf

and think our sun - - - - shine

think our sun - - - - shine

pp.

clear - - - - er For the cloud it struggles through

clear - - er For the cloud it struggles through

cres ff a Tempo

Then let us hold flow - _rs so

hold the dear - _er

pp stacc: cres mf pp

few so few

so few so

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'few so few' on the first staff and 'so few so' on the second staff. The piano part features a steady accompaniment of eighth notes.

flow 'rs flow 'rs we find . . . so

few flow 'rs we find . . . so

f *f* *sp* *sp* *sp* *sp*

The second system of music continues the vocal and piano parts. The vocal staves have lyrics 'flow 'rs flow 'rs we find . . . so' and 'few flow 'rs we find . . . so'. The piano accompaniment includes dynamic markings *f*, *sp*, and *ff*. The piano part features a steady accompaniment of eighth notes.

few we find we find so few .

few we find we find so few .

sp *sp* *f* *f* *f* *ff*

The third system of music concludes the vocal and piano parts. The vocal staves have lyrics 'few we find we find so few .' and 'few we find we find so few .'. The piano accompaniment includes dynamic markings *sp*, *f*, and *ff*. The piano part features a steady accompaniment of eighth notes.

Cortez

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50, SOHO SQUARE
LONDON W.1

From where the Sun rises.

FINALE

In the Historical Drama of

C O R T E Z,

OR

The Conquest of Mexico.

Composed by

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal, Covent Garden.

London, Printed by Goulding D'Almaine & Co. 20, Soho Square & to be had at 7, Westmorland St. Dublin.

Allegro *ff*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Allegro' and the dynamic is 'ff'.

The second system of the piano introduction continues the musical theme. The right hand features more complex rhythmic patterns, and the left hand provides harmonic support. Dynamics include 'fp'.

The third system of the piano introduction concludes the instrumental section. It features a mix of chords and melodic lines in both hands, with a dynamic of 'fp'.

Soprano *ff*

The soprano vocal line begins with the lyrics 'From where the sun rises across the wide main...'. The melody is simple and grand, with a dynamic of 'ff'.

Alto *ff*

The alto vocal line follows the same melody as the soprano, with the lyrics 'From where the sun rises across the wide main...'. The dynamic is 'ff'.

Tenore *ff*

The tenor vocal line also follows the same melody, with the lyrics 'From where the sun rises across the wide main...'. The dynamic is 'ff'.

Basso *ff*

The bass vocal line follows the same melody, with the lyrics 'From where the sun rises across the wide main...'. The dynamic is 'ff'.

PLANO *ff*

The piano accompaniment for the vocalists, marked 'PLANO' and 'ff', provides harmonic support for the vocal lines. It consists of two staves.

FORTE

The final system of the piano accompaniment, marked 'FORTE', concludes the piece with a series of chords and melodic fragments. The dynamic is 'ff'.

Fate sends us a he - ro of matchless re - nown of matchless re -

Fate sends us a he - ro of matchless re - nown of matchless re -

Fate sends us a he - ro of matchless re - nown of matchless re -

Fate sends us a he - ro of matchless re - nown of matchless re -

ff ff ff ff

noun sends us a he - - - ro of match - - less re - noun

noun sends us a he - - - ro of match - - less re - noun

noun sends us a he - - - ro of match - - less re - noun The

noun sends us a he - - - ro of match - - less re - noun

ff

The track of whose

track of whose glo - ry will brilliant re - main will brilliant re - main

The track of whose glo - - - ry will bril - - -

glo - ry will brilliant re - main will brill - - -

The track of whose glo - ry will

will brill - - - iant re - main will brilliant re - - main

iant re - main The track of whose

iant re - main re - main will brill

brilliant re - main brilliant re - main

brill - - - iant re - main brill - - -

glo - ry will brilliant re - main brilliant re - main will brill

brilliant re - main brill - - - iant re - - main

brilliant re - main brill - - - iant re - - main

brilliant re - main brill - - - iant brill - - - iant re - - main

cres ff

b b

ff Till the orb he has follow'd for e - - - ver for

ff Till the orb he has

ff Till the orb he has follow'd for e - - - ver for

ff Till the orb he has follow'd for e - - - ver for

ff

e - - ver goes down for ever for ever

follow'd goes down for ever for ever

e - - ver goes down for ever for

e - - ver goes down for ever for ever

hr

for ever for ever for e - ver e - ver

for ever for ever for e - ver e - ver

ever for ever for ever for e - ver e - ver

for ever for ever for e - ver e - ver

p *ff* *ff*

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down

e - ver for ever goes down for ever for

e - ver for ever goes down for ever for

e - ver for e - ver goes down goes down for ever

. goes down for ever for

ever for ever for ever for e - ver e - ver

ever for ever for ever for e - ver e - ver

for ever for ever for ever for e - ver e - ver

ever for ever for ever for e - ver e - ver

ff ff

GRAND MEXICAN MARCH.

of

The Embassy from

MONTEZUMA to CORTÉZ.

Composed by H. R. Bishop.

Allegro
Moderato

p *pp*

ff *ff* *p*

ff *p* *ff* *p*

ff

mf *ff* *mf* *ff* *p* *cres*

Cortez

ff mf *cres* f ff ff p

ff p stacc

ff p stacc ff

ff p ff p

ff ff

The first five systems of music are arranged in pairs of a treble staff and a bass staff. The music is in a minor key and features a variety of rhythmic patterns, including sixteenth-note runs and chords. Dynamics such as *ff* (fortissimo) and *f* (forte) are used throughout. The piece concludes with a double bar line and repeat dots.

SPANISH MARCH

Composed in imitation of the Spanish Style,

by H. R. Bishop.

Allegro
Brillante

The musical notation for the beginning of the Spanish March consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, the same key signature, and a common time signature. The music starts with a *ff* (fortissimo) dynamic and includes a triplet of eighth notes in the bass staff. The piece ends with a *p* (piano) dynamic.

Cortez

M A R C H

of the Spanish Cavalry &c:

(at the end of First Scene.)

Composed by H. R. Bishop.

Spiritoso
alla
Marcia

Cortez

M A R C H

of Spaniards and Tlascalans.

Composed by H. R. Bishop.

alla Marcia

Cortez

