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Dudley Buck

Boston. Sept. 1873.

477

TO MY FRIEND
ALLEN A BROWN
BOSTON, MASS.

THE Legend of Don Munio

A DRAMATIC CANTATA

FOR

SOLOS, CHORUS & ORCHESTRA.

Words & Music

BY

DUDLEY BUCK.

(FULL SCORE)

"M. Cab. 1.8
Allen A. Brown
Oct 1, 1912

This useful title page a surprise by a friend of mine – I have preservation – D-B

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	Contralto (or Mess. Sopr.).
Rodrigo	A messenger	Tenor.

Chorus. of Huntsmen, Retainers and Female Dependants, both Spanish and Moorish.

Scene, A castle near the frontier. Time: during the Spanish and Moorish wars.

The versification of the Libretto, is made from the "Spanish Papers" of Washington Irving.

The Legend of Don Munio

No 1. Chorus of Retainers, Huntsmen, etc. Early Morning. Court-yard of Don Munio's Castle.

1.

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.

2.

Ere the rays of the Sun shall dispel the night-dew,
From his couch the noble Stag waking,
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.

3.

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, ye men one and all! — etc.

" "

No 2. The castle of Don Munio. Donna Maria alone in her Chamber. Towards sunset.

Recitative. (a)

Within my Chamber, wrapt in silent musing,
Oppress'd with loneliness I sit forlorn.
Now slowly sinks the Sun towards the glowing West,
The shadows lengthen, and the birds fly home.

Aria.

(Andante con moto.)

1.

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 however the morrow
With joy or grief may change our state.

Recitative
(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 con Brio.)

1.

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.

2.

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 name.

3.

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. 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.

The Responses.

Escobedo.

(a.) Gloria Patri et Filio, et Spiritui Sancto.

Chorus.

Sicut erat in principio, et nunc et semper:
Et in saecula saeculorum. Amen.

Escobedo.

Pax vobiscum!

Chorus.

Et cum Spiritu tuo!

Recitative

Escobedo. (addresses the congregation.)

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.

3. Arietta.

1.
All other thoughts forsake,
Let each his station take,
Let holy song awake
In accents sweet.

2.
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.

1.
Ave Maria! full of grace!
Mother of sorrows hear thine ear;
Withhold not thou thy kindly face,
Our supplications deign to hear.
Ave Maria!

2.
Benedicta! blessed maid!
Chosen of women, fair and pure;
Support our hearts when we're dismayed,
Let not the world our souls allure.
Ave Maria!

3.
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!

4.
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. Morning in the Forest. Don Munio alone.

Recit. Don Munio.

In circle wide forth have I sent my vassals all,
Aroused by loud halloh and blast of horn;
Enduring the frighted stag neither his flight will rend,
While 'neath this leafy covert will I take my stand,
Expectant waiting till the game appear.

Aria.

1.
In the woods at early morn
Sweet resound the forest voices,
Nature seems again new born
And the heart of man rejoices.
From the forest odors sweet
Breathe their perfumes on the air!
Blest influence! thee my soul doth greet,
Brother of sorrow and of care.

Strong of arm and cool of nerve
Must the trusty warrior be;
Hunter's maw! then thou 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.

Then how sweet at early morn
When resound the woodland voices,
Nature seems again new born
And the heart of man rejoices.

Nº6. 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 weal.

Nº7. Strains of a Moorish March. Females of the Moorish Cavalcade singing as they journey.

1.
Birds gaily singing o'er us,
Hasten on the path before us,
Raising the joyous chorus,
In praise of Love.

2.
Ere fall the shades of night
O may the marriage rite
Two faithful hearts unite
Sing praise to Love.

3.
O may kind Heaven defend
Until our journeys end
Freely our songs we spend,
In praise of Love.

4.
Thus safe from every ill,
Our good lord Abadil
In peace shall journey still
And win the prize!

Nº8. 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 Women of the Moorish Cavalcade

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! woe! woe! etc, etc.

All.

Surrounded, Confounded!
No succor, no rescue!
To { none / whom } can { they / we } turn!

———"———

No 9. Recitative. Abadil. The Entreaty.

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

Don Munio

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

Aria. Abadil.

1.
Hail, O noble Munio!
On me a boon bestow
known as a generous foe
To thee I plead.

2.
Do not my visit disown
When once our purpose known
In thee I trust alone
To help our need.

3.
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.

4.
Take all our gold, our jewels rich and rare
The ransom of a prince – aye! ask for more,
But let not fell disunion have a share
In what Sad Fate may have for us in Store.

Then, O noble Munio
On me a boon bestow, etc.

Don Munio's Retainers

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. Don Munio

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 sorrow disappear,
Such knighthood we revere
Wherever 'tis found.

Chorus.

Sound trumpets, sound! the bridal train proceeding,
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.

For Nos 12 and 13. beginning this Second Part, see Page 14 of Libretto, having been written subsequently to the first dramatization of the story.

" "

No 14.

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 list'ner 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.

(The festivities following the marriage)

Chorus.

United! united!
Their vows are united,
Behold the happy pair advance
United! united!
All are invited
To join the maze 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.

All.

United! united!
Their sorrows requited etc etc

——— " ———

No 16. Bolero – for Orchestra.

——— " ———

No 17. The Departure – Don Munio, Donna Maria, Abadil and Constanza.

Quartett. (unaccompanied)

1.

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.

2.

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.

3.

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.

4.

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.

9.

No 18.

(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'rest love thy cares assuage.

Donna Maria.

O wilt thou promise?

Don Munio

Aye indeed!
But once more would I thee forsake

Donna Maria.

Oh, 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,
For 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,
For better like a warrior fall
Than craven here to stay.

№19. Battle Hymn.

(The courtyard of the castle. Chorus of the Crusaders.)

1.

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!

2.

And if it be our doom to lie,
Outstretched beneath some sullen sky
Recieve our Souls to Thee on high,
Great God of Battle!

3.

Or if the victory duly won
'Neath Palestine's resplendent sun
The pilgrim-staff we'll bear,
This we Swear!

4.

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!

№20. (The chapel of the castle. Chorus of the Monks for the dead.)

Requiem aeternam Domine!
Dona eis requiem.
Et lux perpetua luceat eis!

———— " ————

No 21. Aria. (Escobedo. The chaplain addresses those assembled.)

with Chorus.

1.

A year hath passed this very day,
Since our good Knight did wend his way,
To meet the Moslem host.
We 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!

2.

'Twas passing strange that thus his end
Should come by hand of former friend,
The noble Abadil.
With vizor closed, all shining steel,
Naught did at first the fact reveal,
That Munio was dead.

Chorus. (Sotto-voce)

Don Munio was dead!

3.

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
Away he soon attain the goal,
Of heavenly bliss above.

4.

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. (Sotto-voce)

What can these words presage?
Right gladly we engage
Attention strict to give.

———— 11 ————

No 22. Rodrigo. – Recitative. The message from Palestine

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.

1.
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!

2.
All deadly pale, with vizor raised
In silence moved their steady march,
The crowd stood wondering, and gazed
Towards the Holy Sepulchre!

3.
But I myself right well did know
The leader of this knightly band,
It was your own Don Munio
Approached the Holy Sepulchre!

Chorus (excitedly, [illegible])

What do we hear! Can this be true?
Don Munio was seen by you!

Rodrigo.

4.
They knelt within in silent prayer
After the sacred gates were parted,
Then faded into empty air
Within the Holy Sepulchre!

5
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. Finale.

The whole assemblage; at first subdued then gradually increasing to a Song of triumph.

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 portal,
Seraphs immortal
Praises are singing
Heaven is won.
Alleluia! Alleluia! Alleluia!
Amen.

———— " ————

Finis. January 27th 1873.

Nº 12. Recit. and Aria.

{ These two numbers begin Part Second. See Page 7. }

The Evening of day preceeding the nuptials. A terrace of Don Muricio's castle. Abadil awaiting Constanza.

Recit. Abadil.

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!

Aria.

1.
O thou my star in darkning night!
O thou my light to guide my way!
My joy when all around seems bright
My comfort in the threat'ning day.

2.
For thee my heart is ever longing
With love's own grief full sore oppest:
I think of thee – and tears come thronging,
When thou art present I am blest.

3.
Waft her, O breeze, my tendrest 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.

1.
Jesu, dulcis memoria,
Dans vera cordis gaudia,
Sed super mel, et omnia,
Ejus dulcis presentia.

2.
Jesu, spes poenitentibus,
Quam pius es petentibus,
Quam bonus te quaerentibus,
Sed quid invenientibus.

O Jesu, nostram gaudium,
Qui es futurus praemium,
Sit nostra in te gloria
Per cuncta semper saecula.
Amen.

(Or this translation.)

1.
Jesu, how sweet the very thought,
That thou our hearts true joy hath brought.
Honey in sweetness is as naught
To that with which thy presence fraught.

2.
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 ever more with thee
Be our reward thy face to see
And, thro' a bright Eternity
Thine shall for aye the glory be.
Amen.

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Overture.

Dudley Buck. Op. 62.

Andante Maestoso.

Flauto 1mo

Flauto 2do (e Piccolo)

Oboe.

molto sostenuto.

Clarinetti in A.

2do. molto sostenuto

Fagotti

1mo Solo.

Corni in E

2do molto sostenuto.

Trombe in A

Trombone.

Andante Maestoso. ♩= 63.

Timpani in E - B.

Violino 1mo

Violino 2do

Viola.

V'cello e C. Basso

pizz.

Andante Maestoso.

1mo p

poco cres.

1mo

à 2

1mo pp

2do p

poco cres.

arco. p poco cres. dim. pizz.

arco p poco cres. dim. pizz.

arco p Solo. pizz. p

arco. p poco cres. cline. mf pizz.

Allegro Molto.

poco rall.

sff

1mo

pp 2do

Allegro Molto. d= 150.

arco.

p

Allegro Molto.

cres- cen- do. mf f

cres- cen- do p mf f

cres- cen- do p mf f

pp cres. p cres. mf f

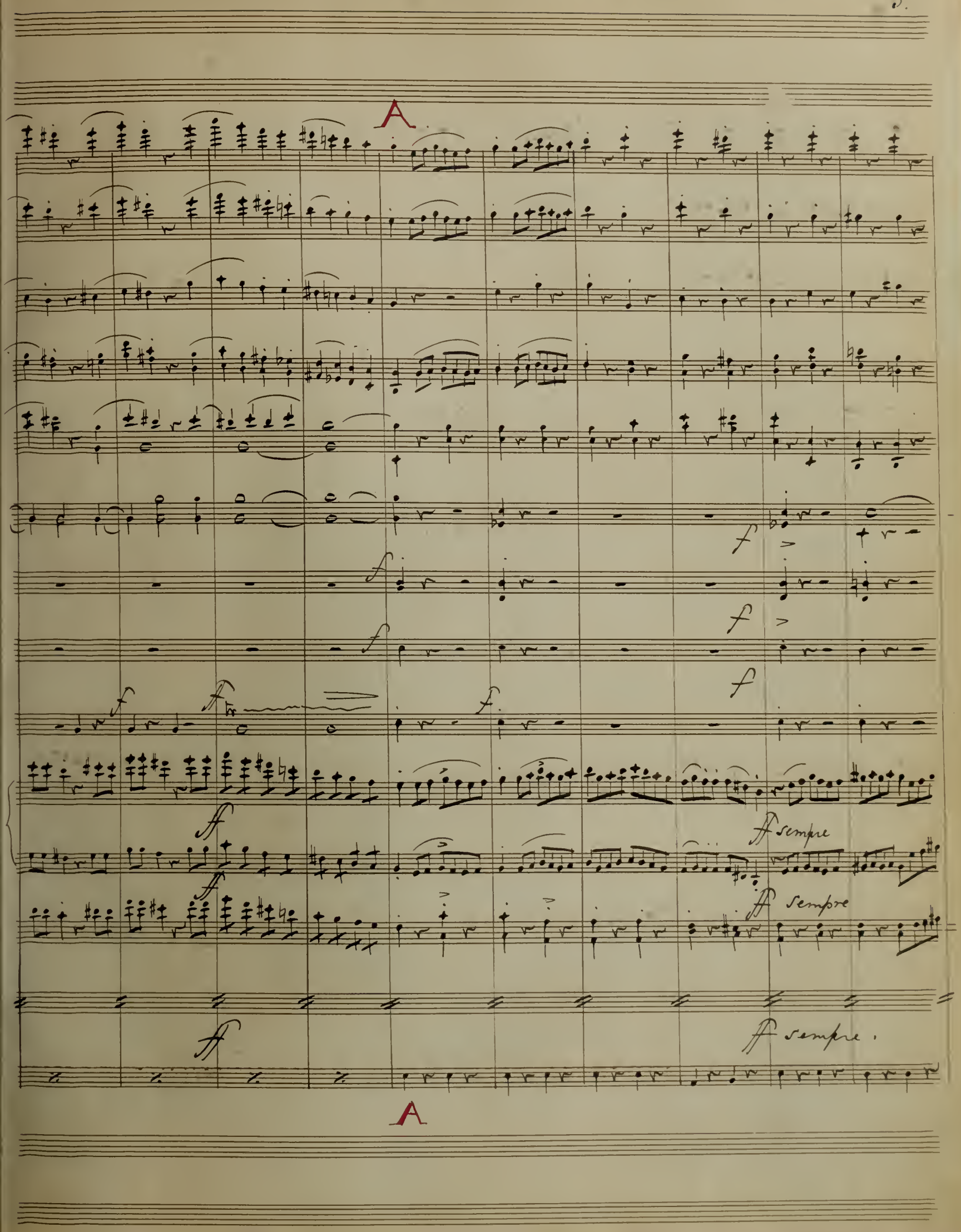
pp poco cres.

cres- cen- do p cres. poco à poco

cresc. p cres. poco à poco

cres- cen- do

sf sf sf sf p cres. poco à poco.


A
f
ff
ff sempre
ff sempre
ff sempre.
A

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sf

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sf

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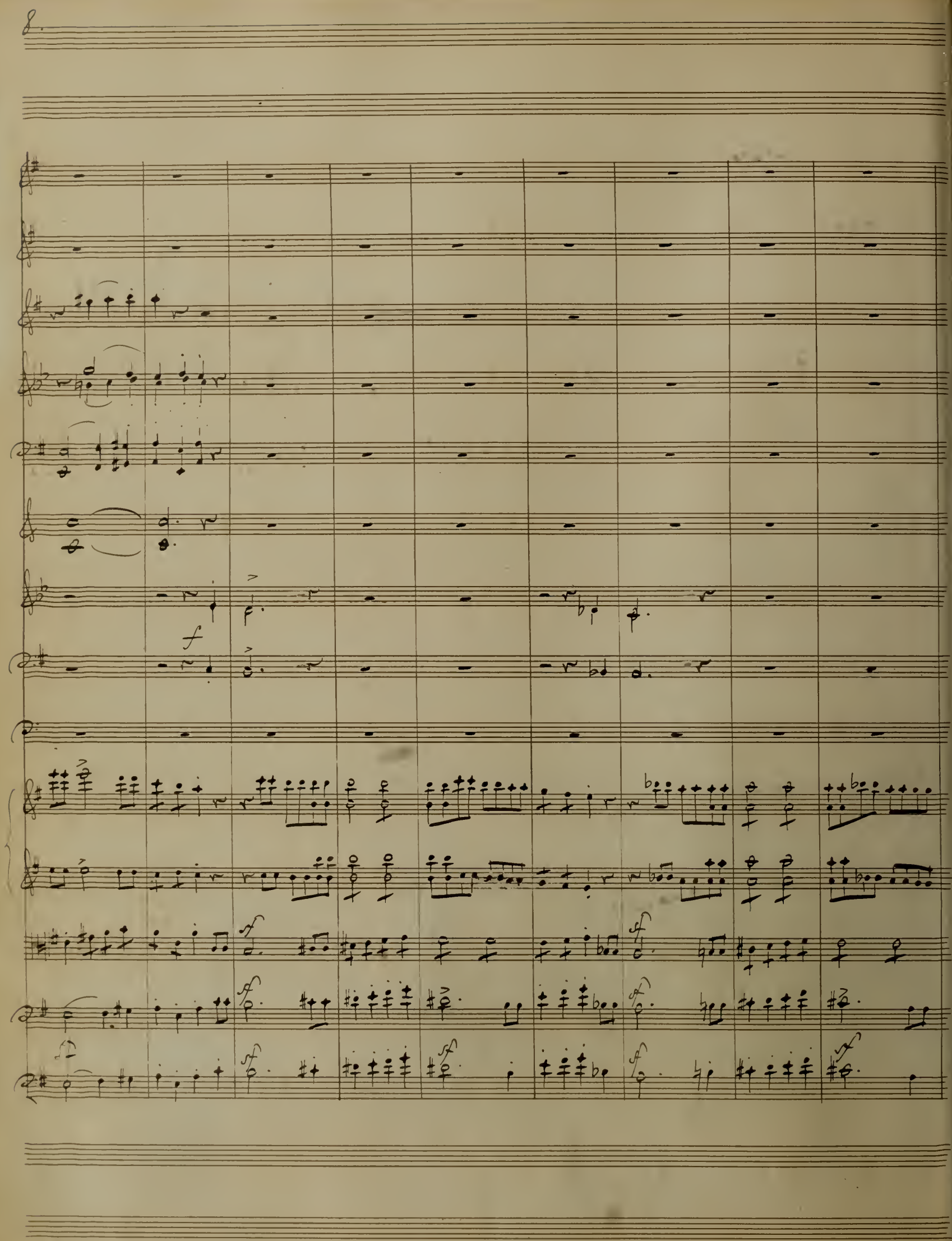
B.

Cadenza

Muta in G-D.

B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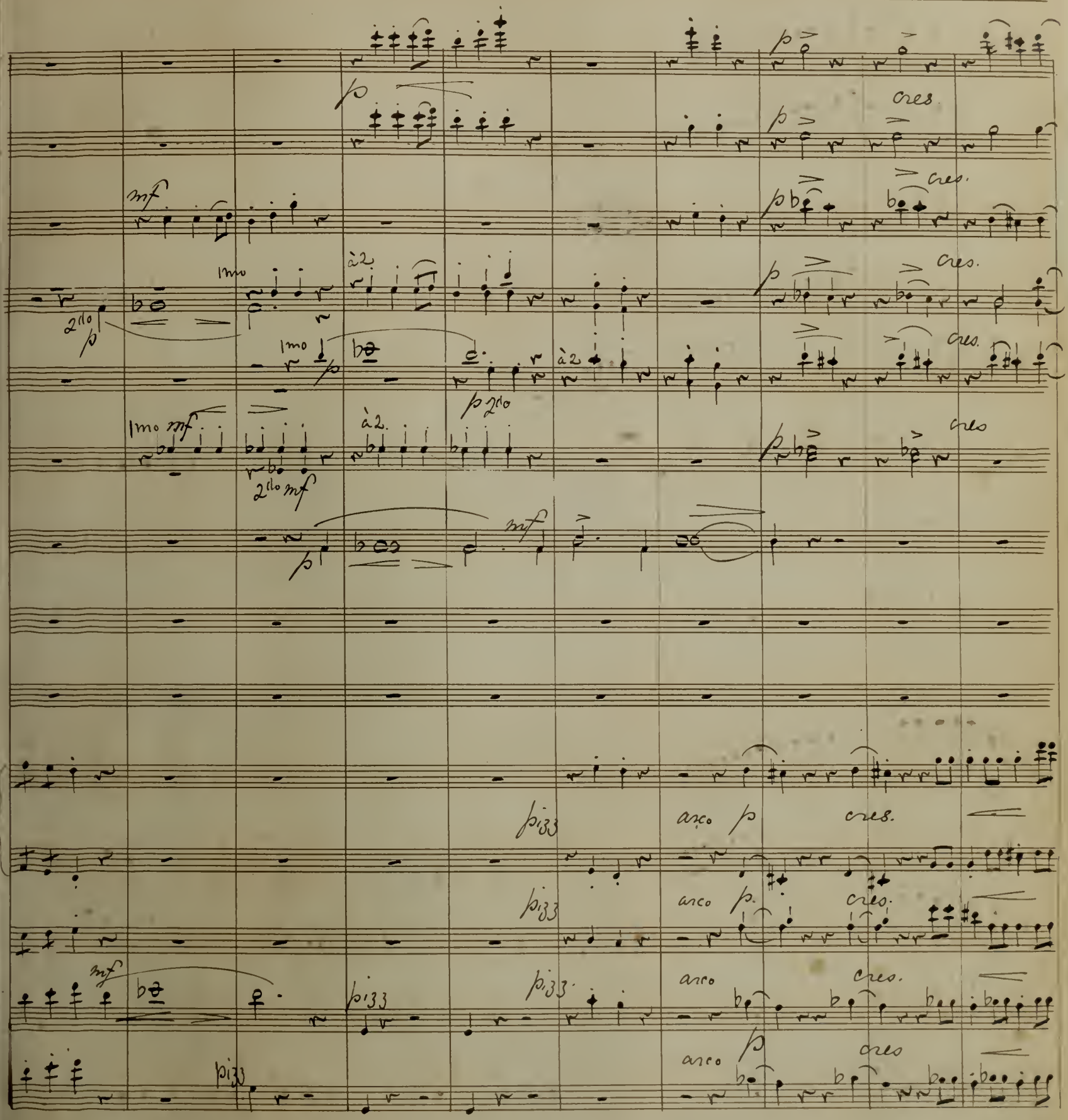
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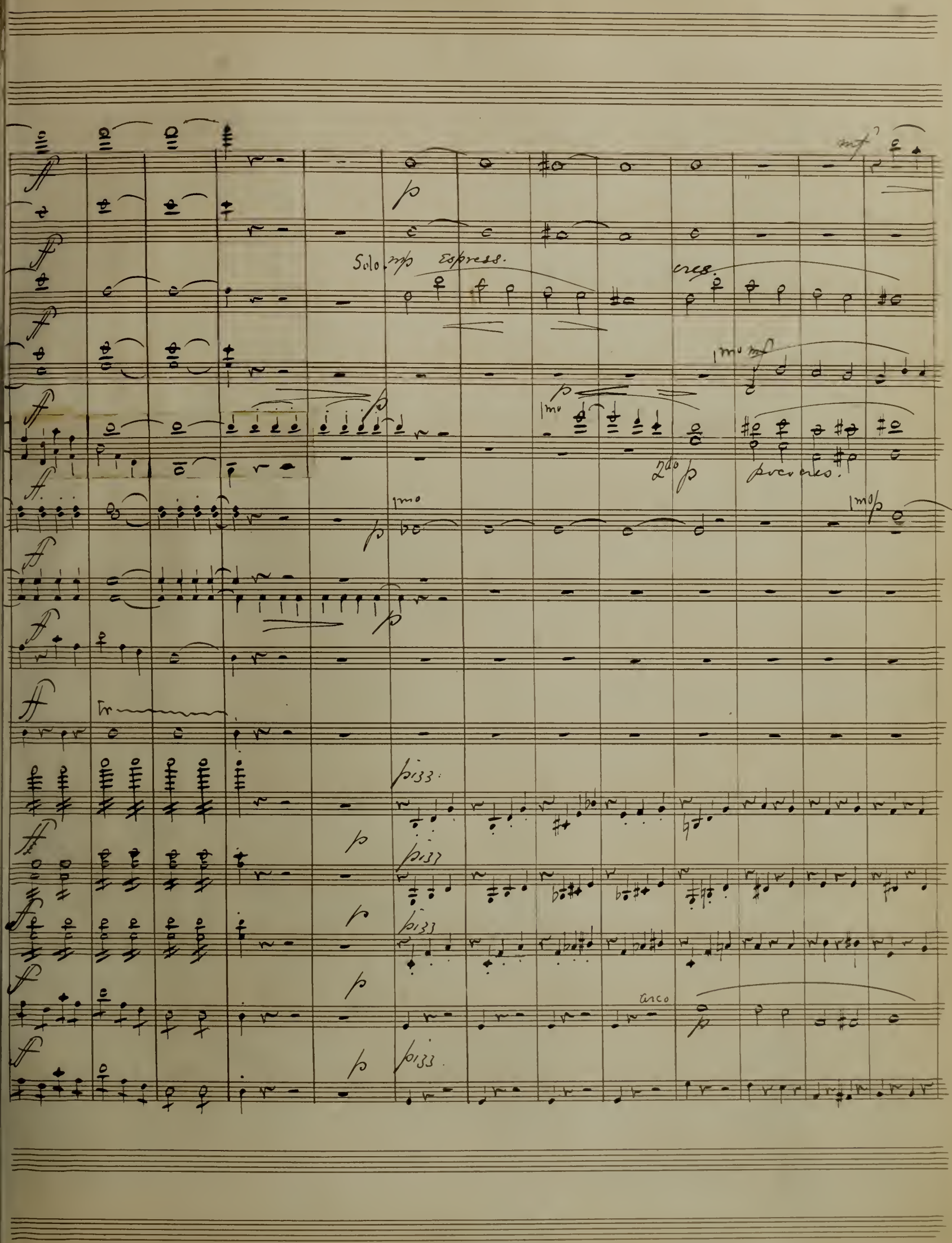

Solo. mp Espress.
cres.
1mo mf
2do p
poco cres.
1mo p
pizz.
arco

mf

dim.

mf

dim.

pp

2do

arco.

arco.

arco

pizz

arco

mf

cres. 1mo mf

à2

p cres. mf

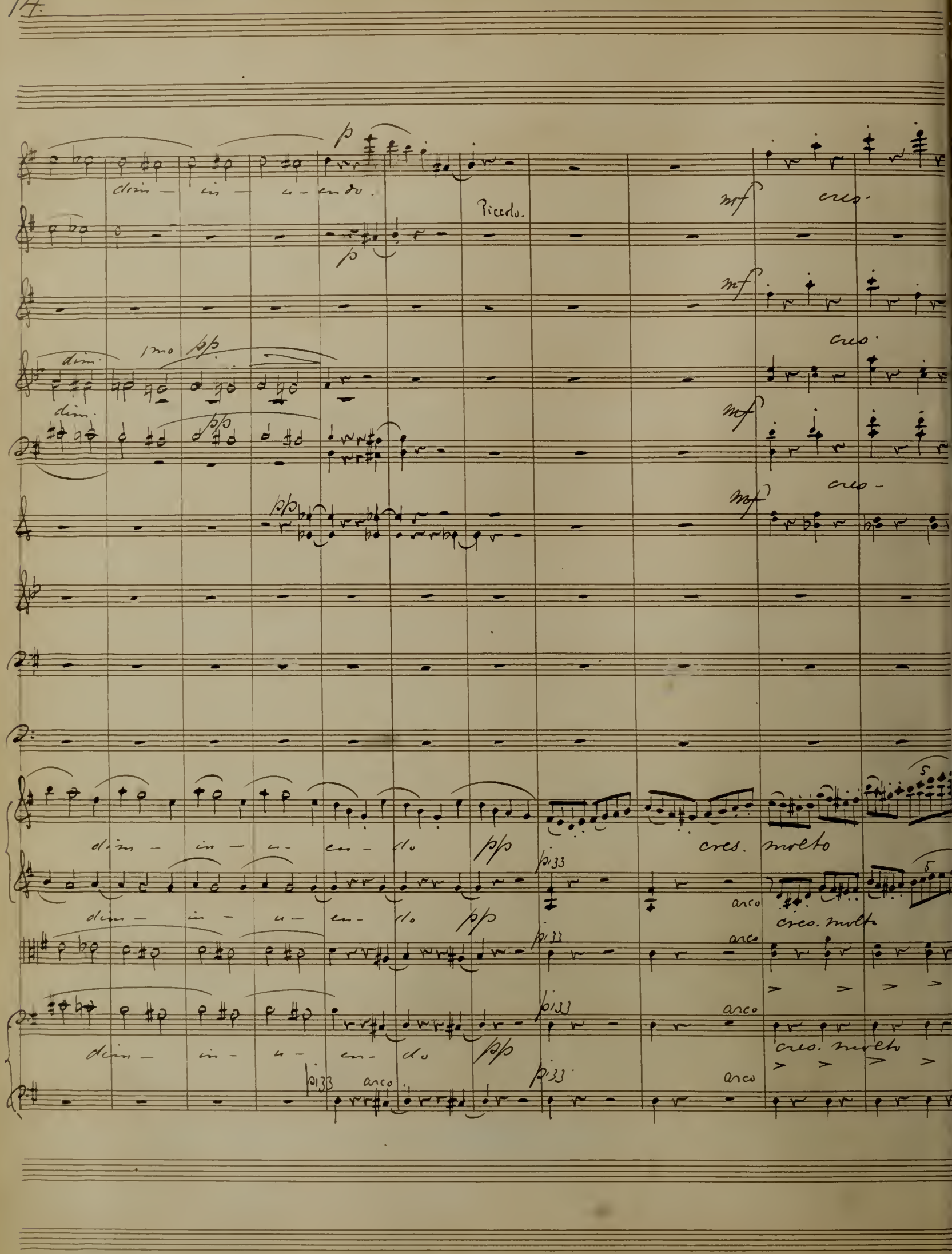
p cres. con passione

p

p cres. con passione.

p

arco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Piccolo.
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cres.
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dim — in — u — en — do
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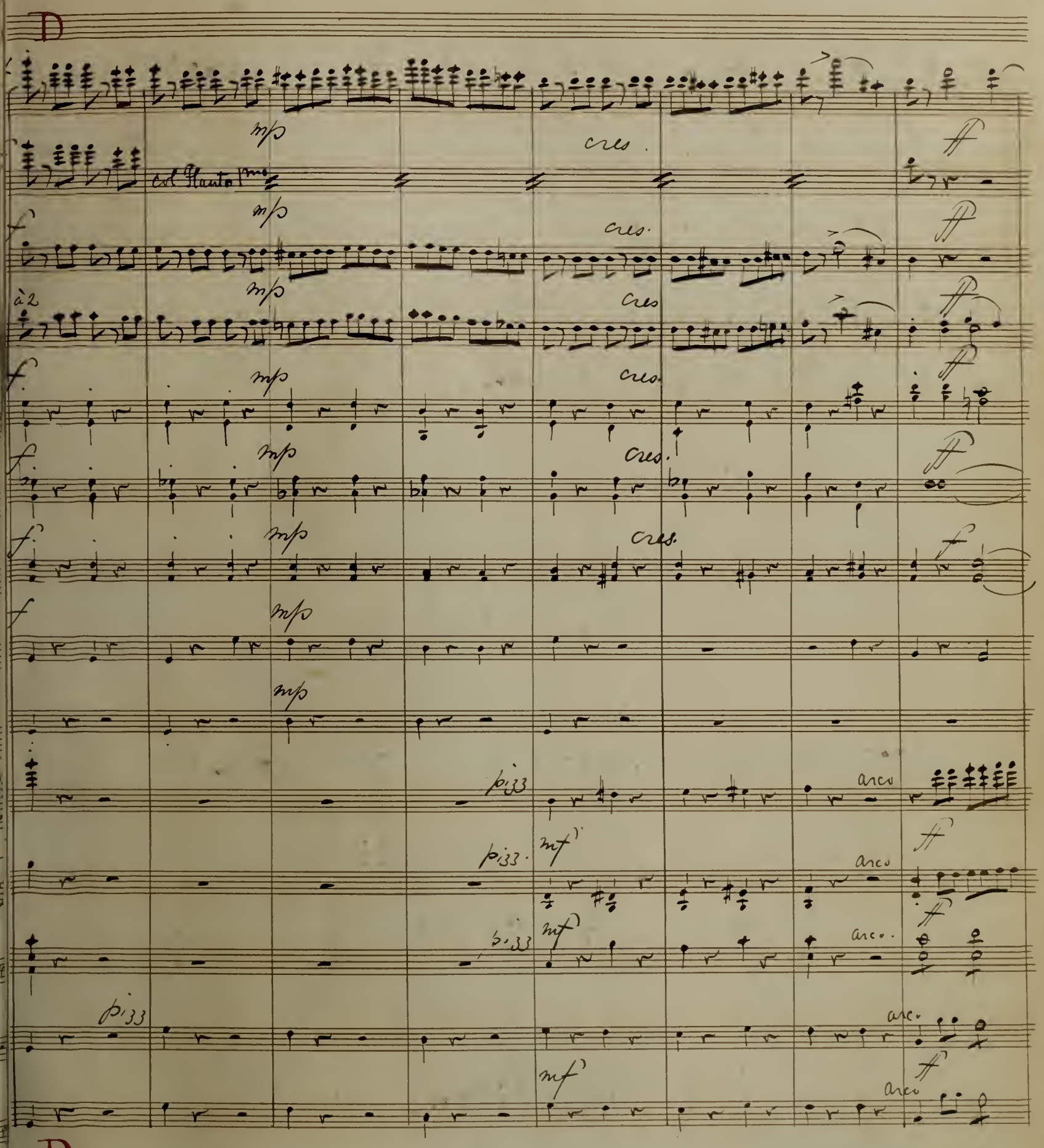
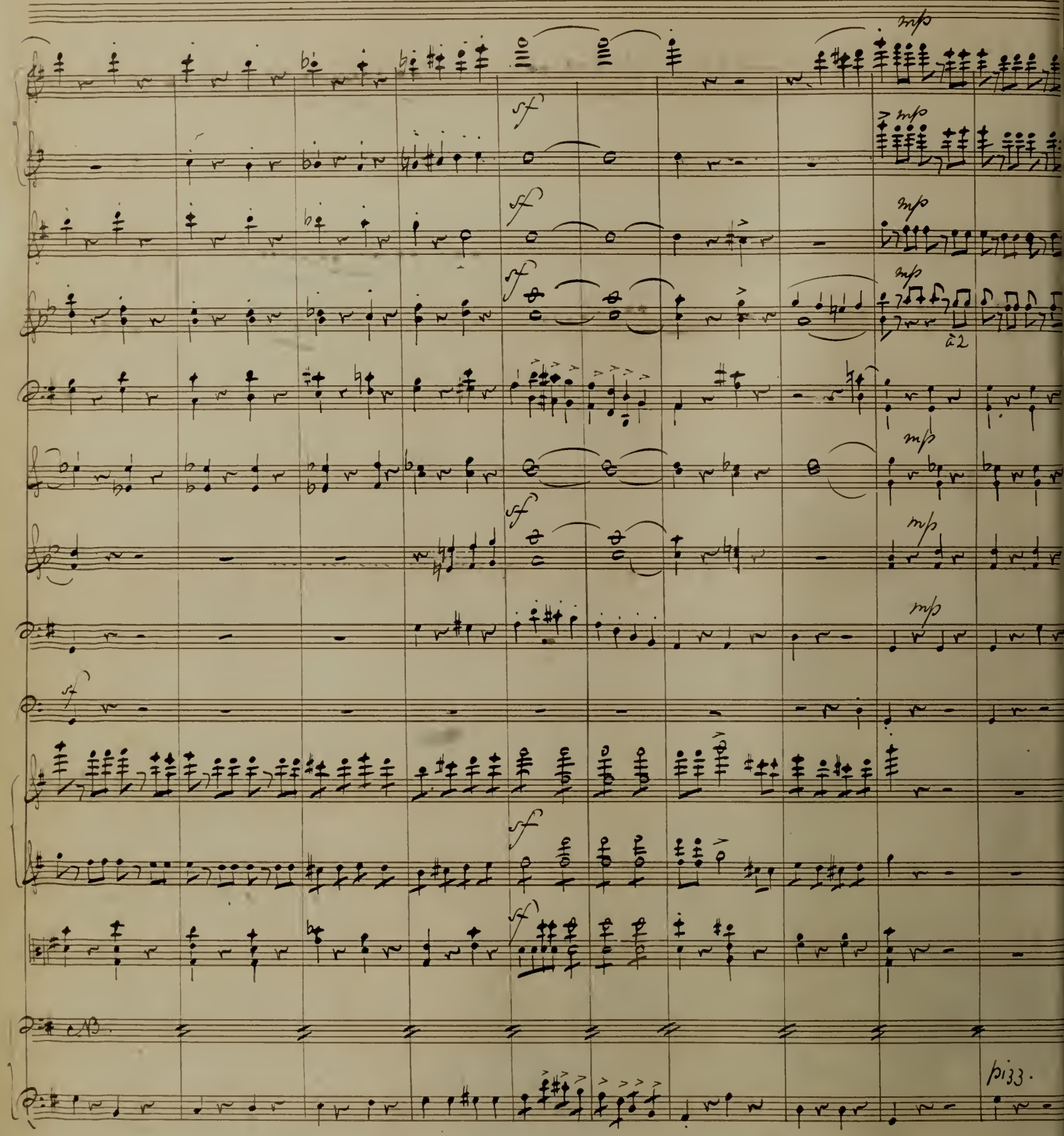
cres. molto
pizz
arco
cres. molto
pizz
arco
dim — in — u — en — do
pp
pizz
arco
cres. molto
pizz
arco
pizz
arco


D
mp
cres.
ff
col Flauto 1mo
à 2
f
pizz
mf
arco
D.


mp
sf
à 2
pizz.

cres. f (Flauto 2do) dim.

cres. ff dim.

cres ff dim.

cres. dim.

cres. ff dim.

cres. f

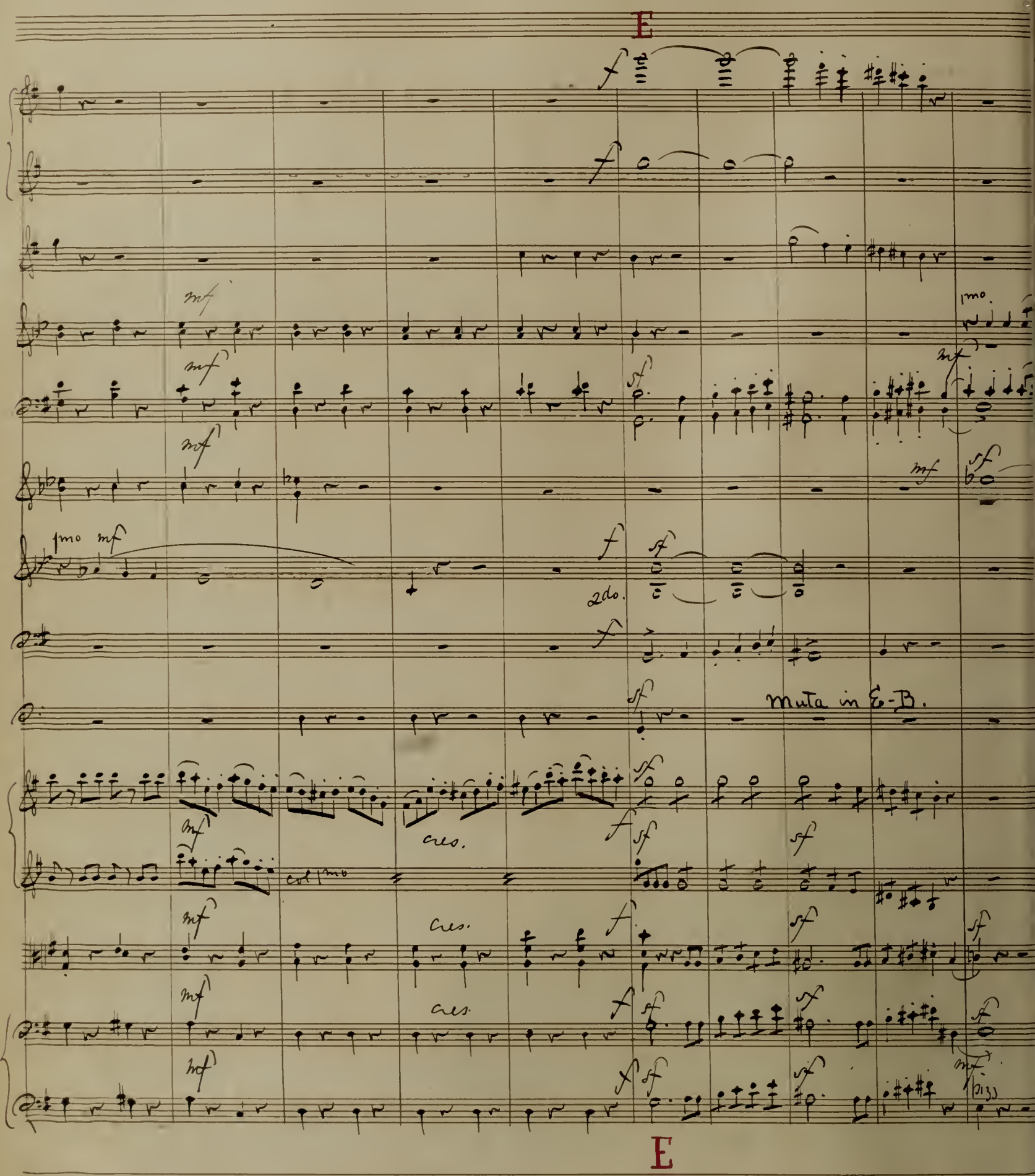
ff

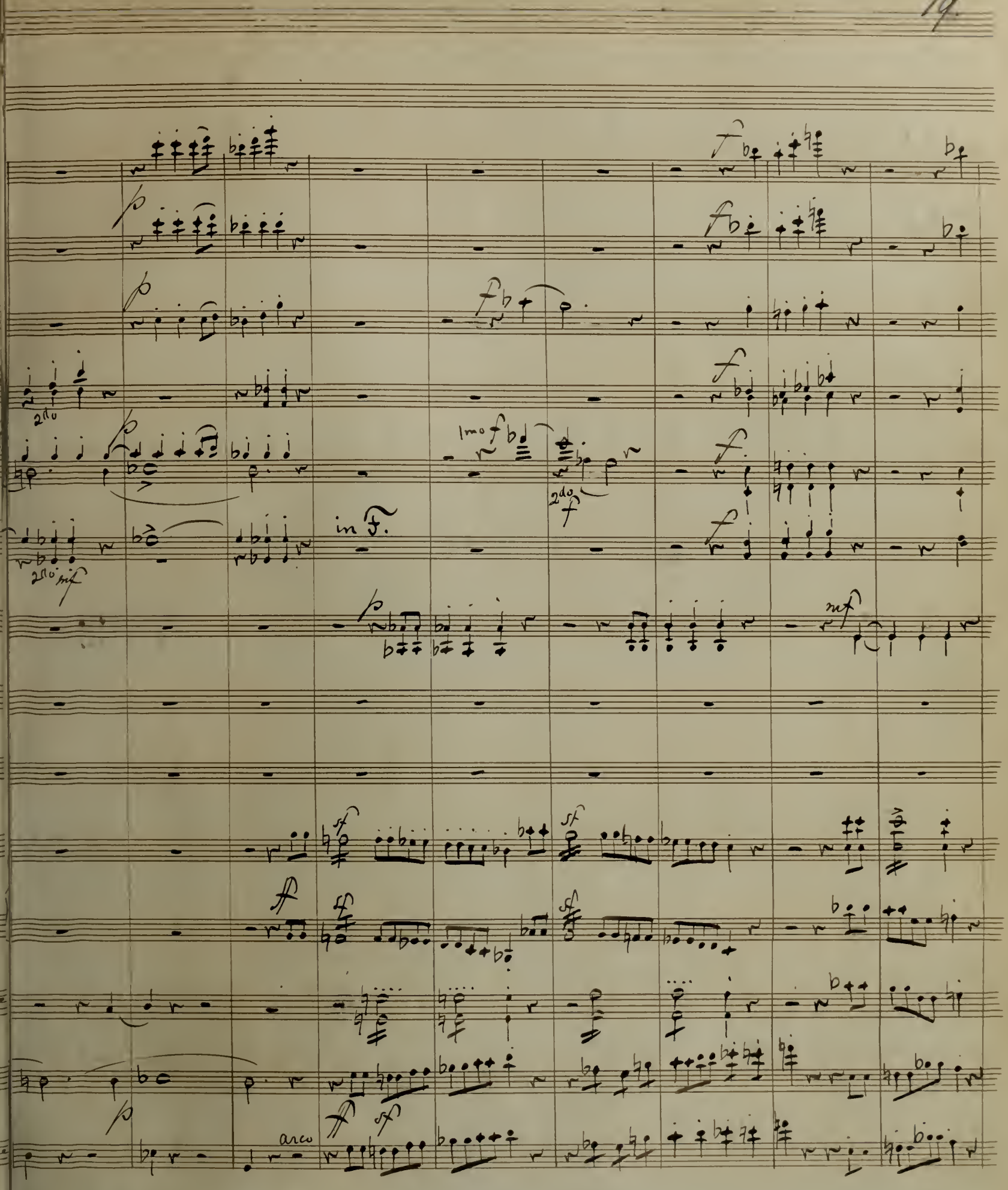
pizz. arco ff dim.

arco ff dim.

pizz. arco ff dim.

arco ff dim.


E
f
mf
1mo
sf
2do.
Muta in E-B.
cres.
col 1mo
pizz
E


2do
2do mf
1mo f
2do f
in F.
arco

F.

mf

mf

p

mf

1mo p

f

dim

p

2do staccato

1mo

1mo mf

2do mf

p

1mo

p

2do

p

sf

pizz

arco

ff

arco p

p

pizz

ff

pizz

pizz

arco

ff

pizz

pizz

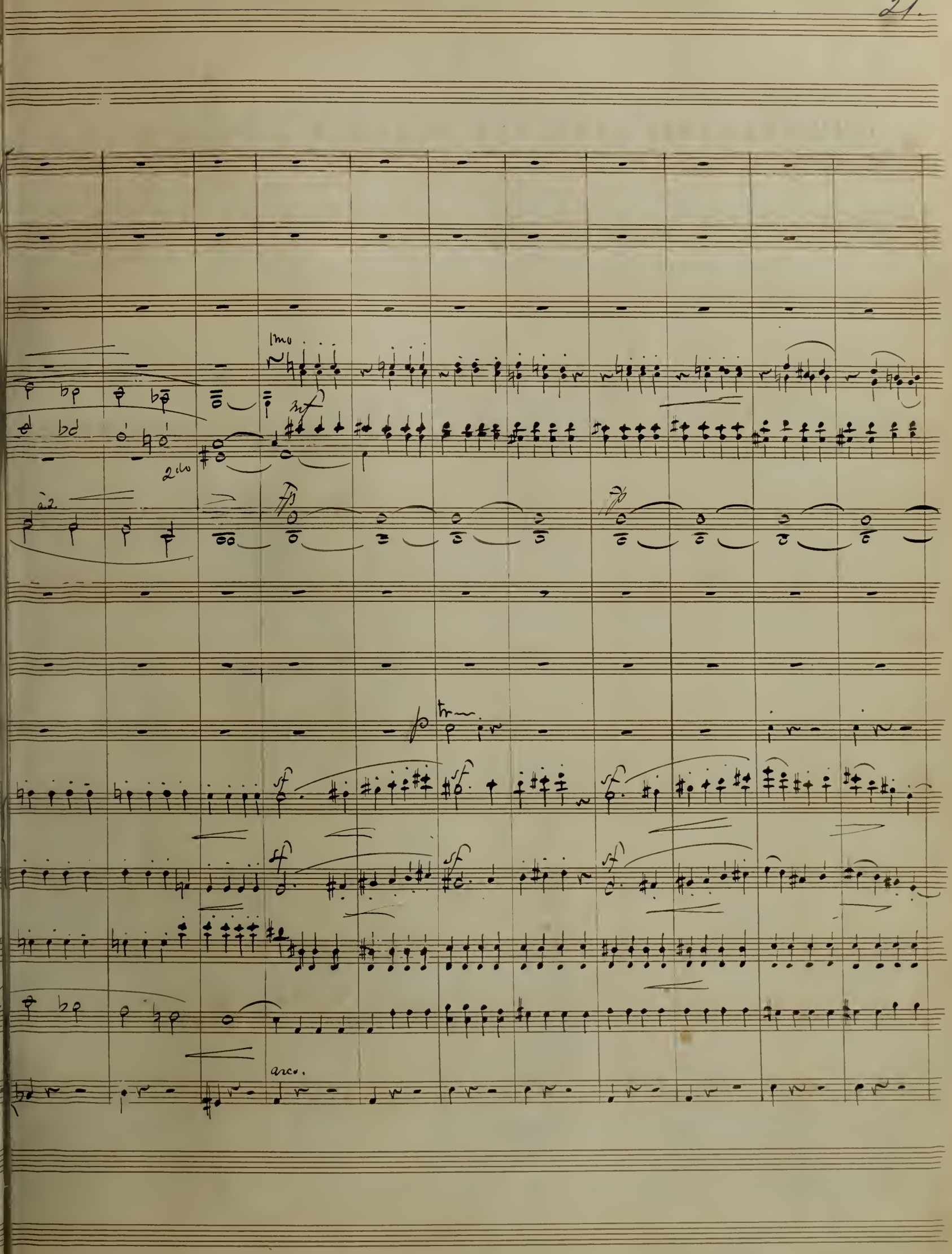
arco

f

pizz

pizz

F.


1mo
2do
à 2
arco.

G.

p

p

mf

2do mf

1mo

mf

1mo

in E.

p

pizz

arco

arco mf

cres.

p

pizz

cres

p

pizz

mf

arco

pizz

p

pizz

mf

cres.

p

arco.

G.

ral- len- tan- do poco à poco

ral- len- tan- do poco à poco.

1mo Solo.

ral- len- tan- do poco à poco.

rallent.

rallent.

rallent.

rallent.

Solo

ral- len- tan- do poco à poco.

à Tempo.

H.

à Tempo.

1mo

2do pp

sf

mf

cres.

pp

cres

à Tempo.

à Tempo.

pp

cres

p

arco

cres. mol

p

arco

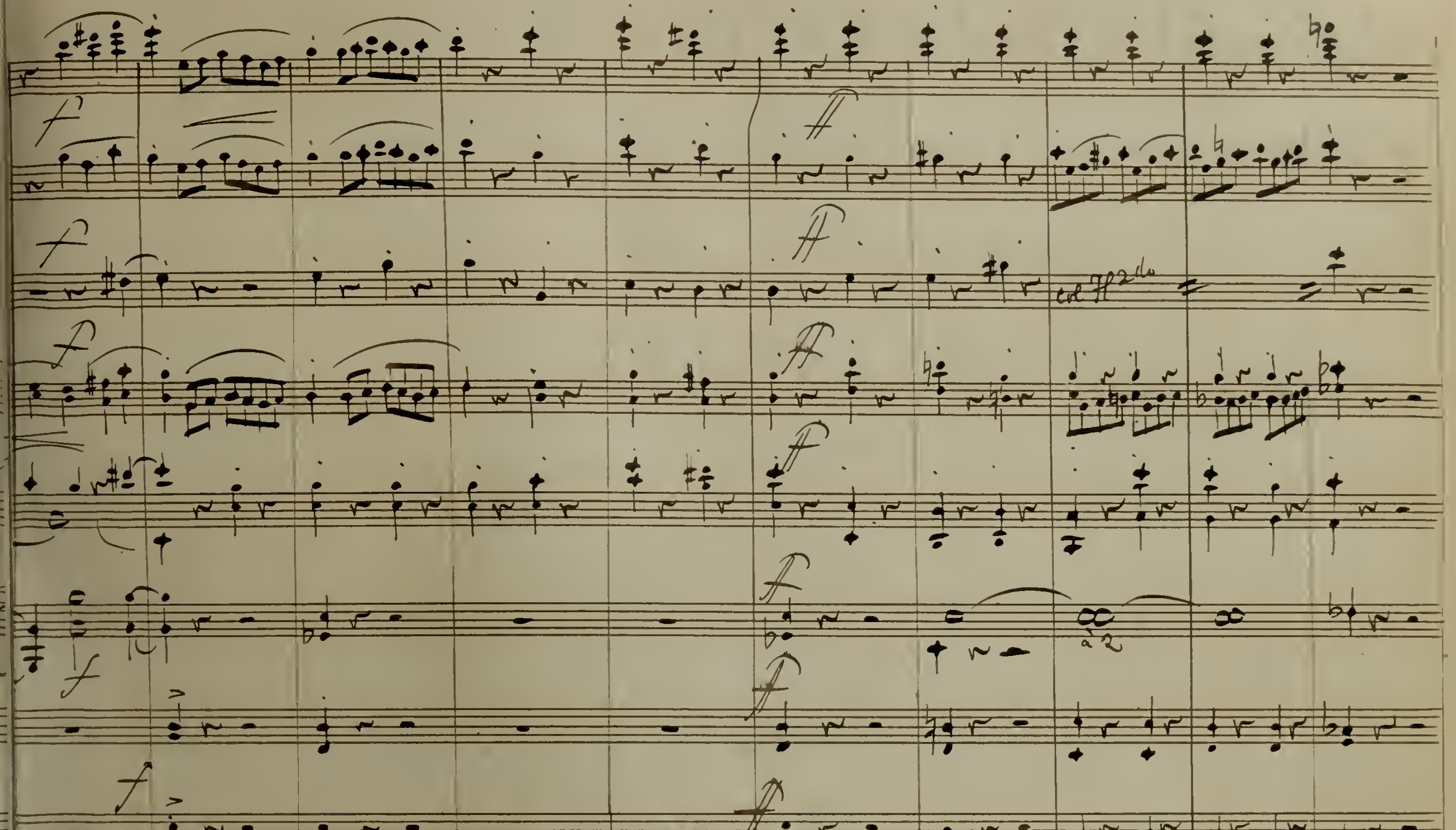
cres. m

arco.

p arco.

cres. mol

H.


ff sempre
ff sempre.
ff sempre.
ff sempre

I

dim. mf

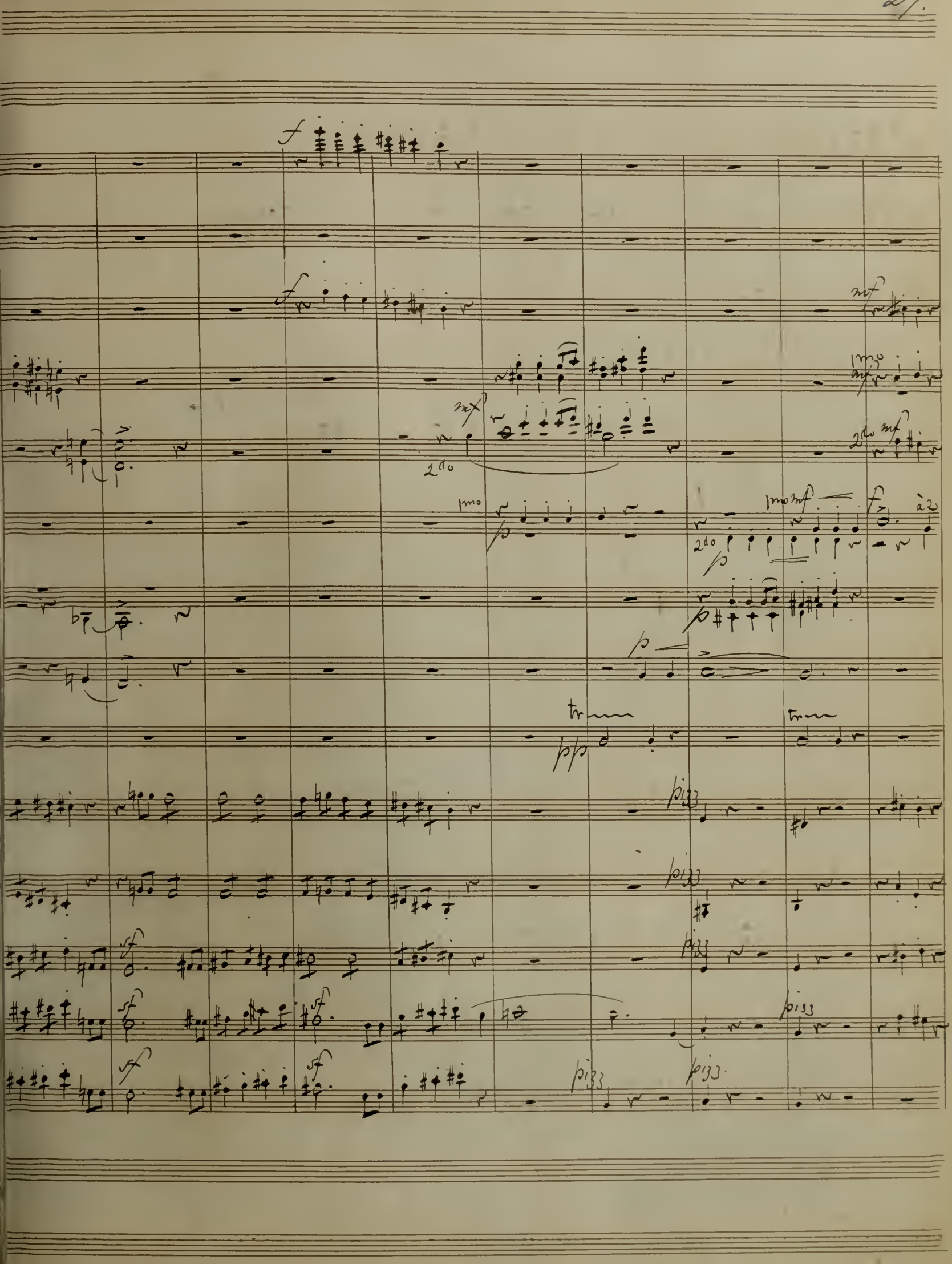
dim mf

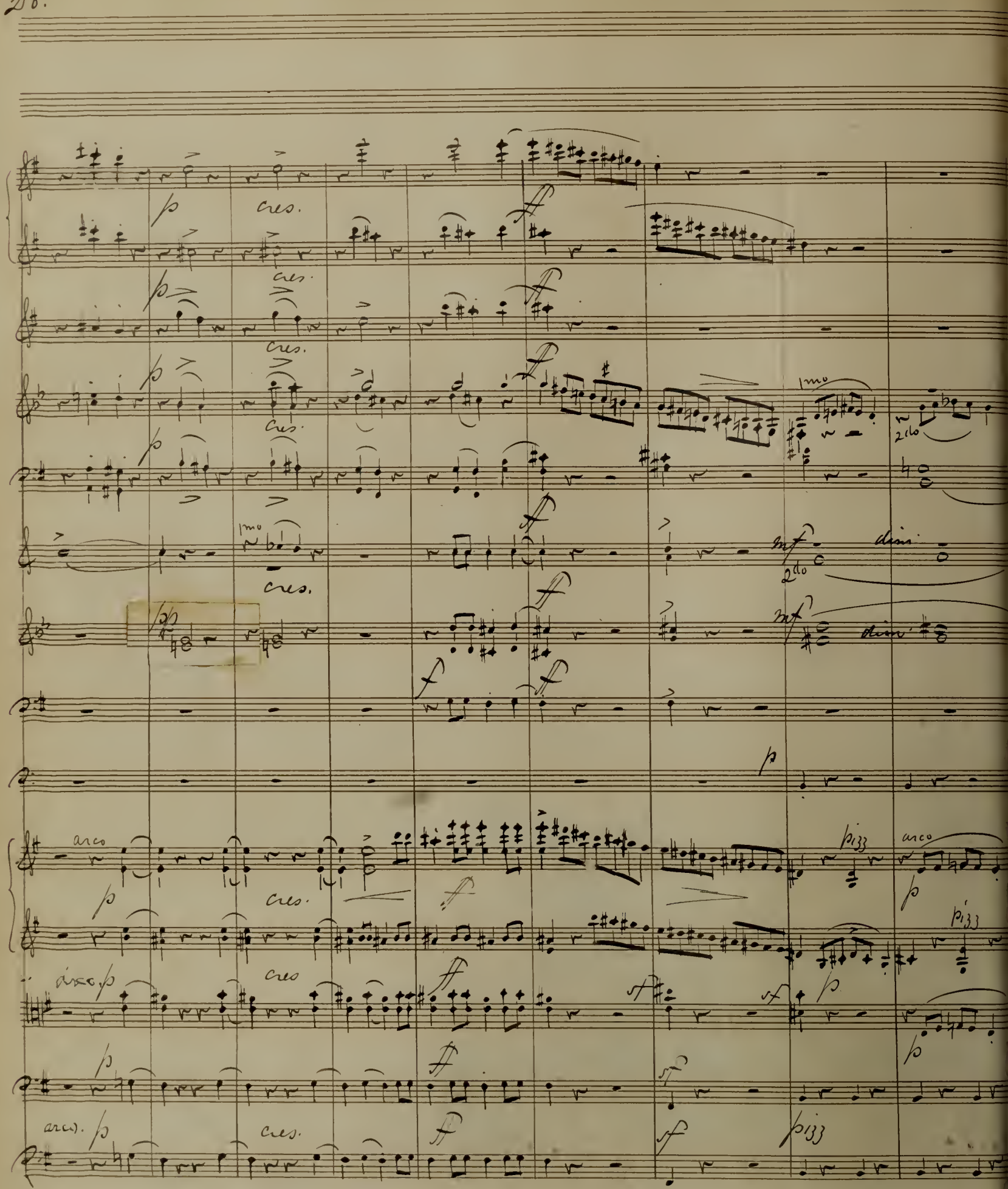
dim mf

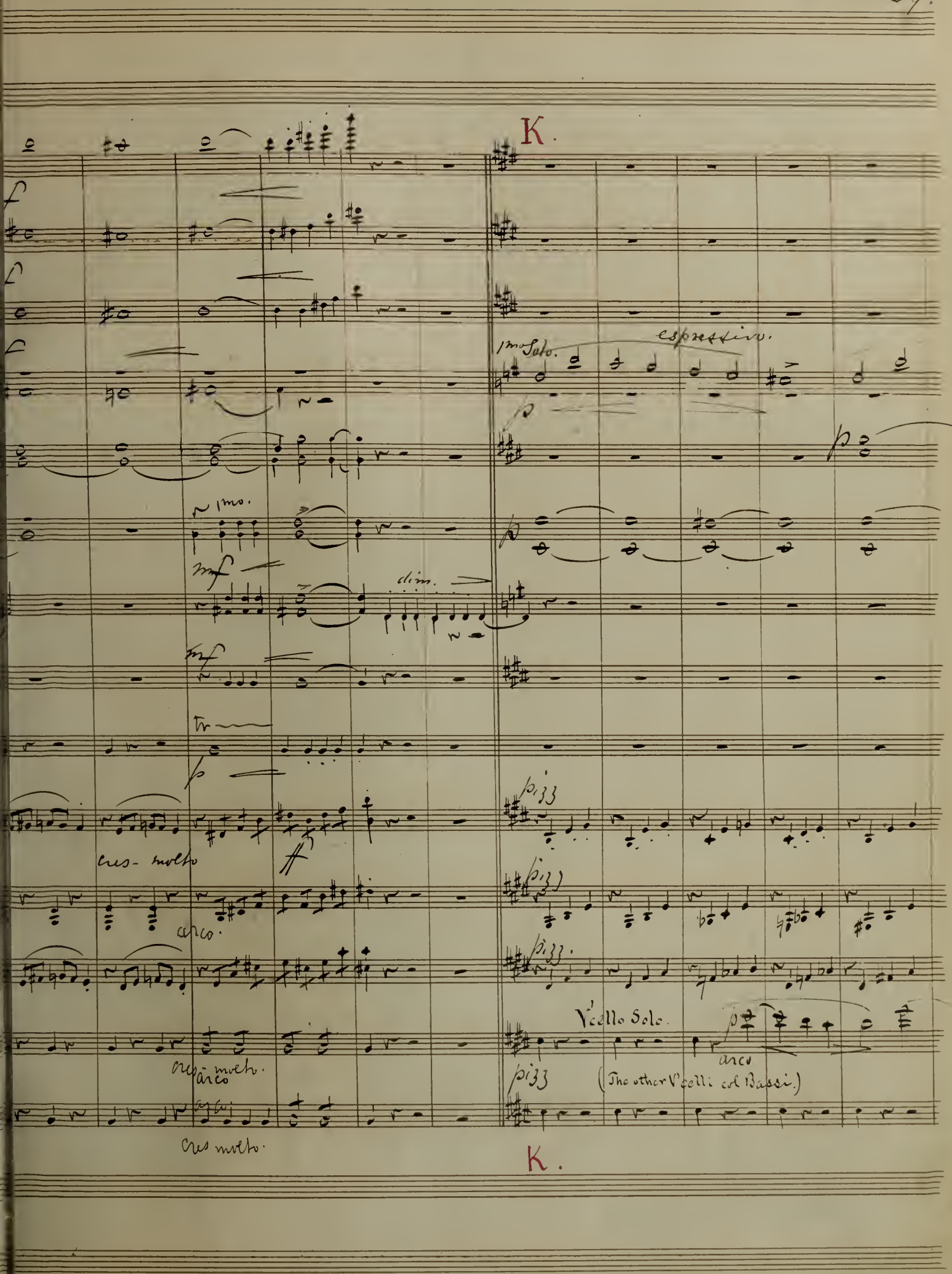
mf

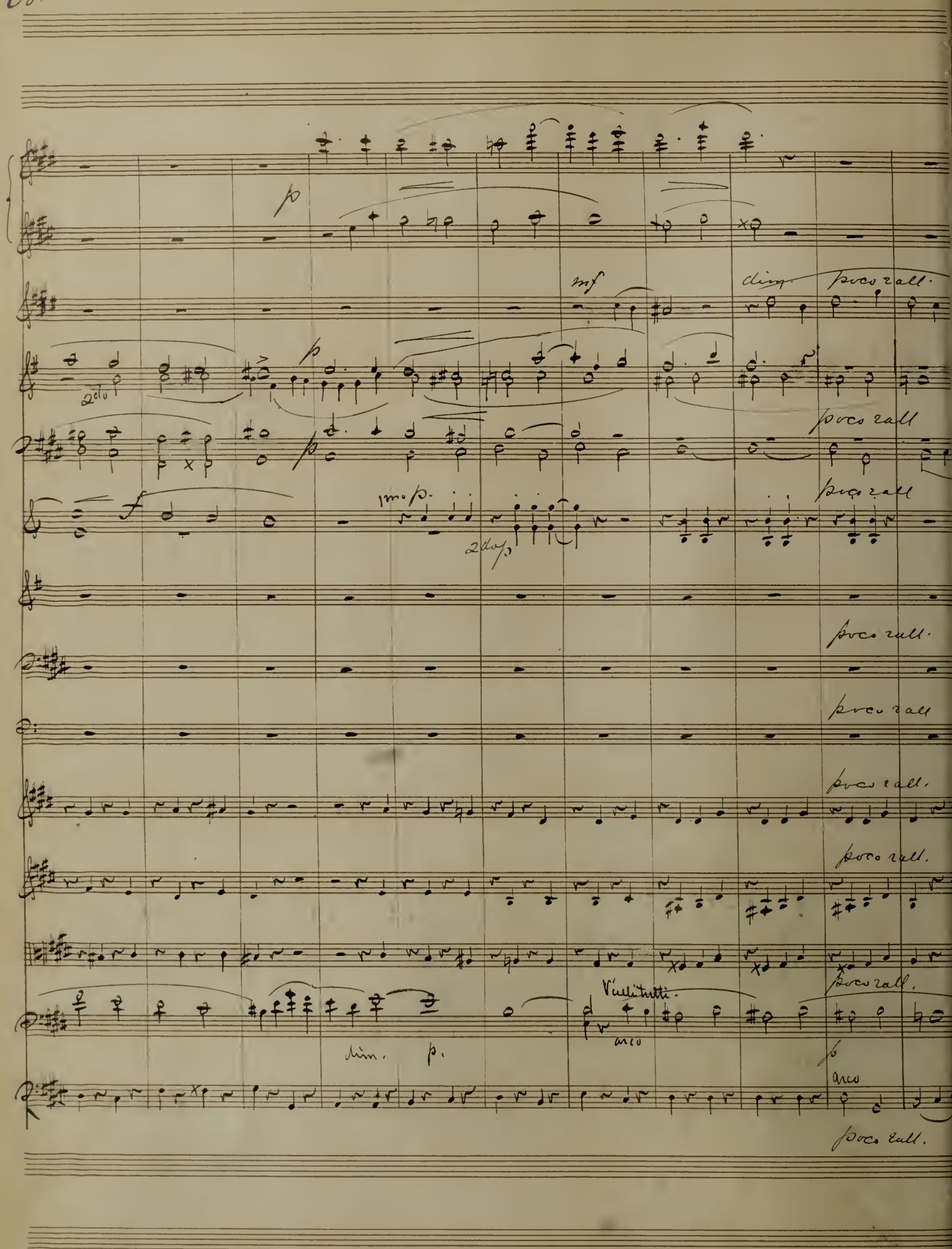
2do

I.


f
mf
1mo
2do
p
à 2
pp
pizz
sf


p
cres.
ff
1mo
2do
mf
dim.
pp
f
arco
pizz
sf


K.
1mo Solo.
espressivo.
1mo.
mf
dim.
mf
tr
p
cres- molto
ff
arco.
pizz
pizz
pizz.
V'cello Solo.
arco
(The other V'celli col Bassi.)
pizz
cres molto.
arco
arco
cres molto.
K.


p
mf
dim.
poco rall.
2do
p
poco rall
f
1mo p.
2do p
poco rall
poco rall.
poco rall
poco rall.
poco rall.
poco rall.
V'celli tutti.
arco
dim.
p.
p
arco
poco rall.

à tempo

à tempo

a2

p

à Tempo

à tempo

arco

p à tempo

cres. con passione

arco

p à tempo

arco

cres. con passione

p

à tempo.

pizz.

arco

mf dim — in — u — en — do pp

mf dim — in — u — endo

mf dim — in — u — endo

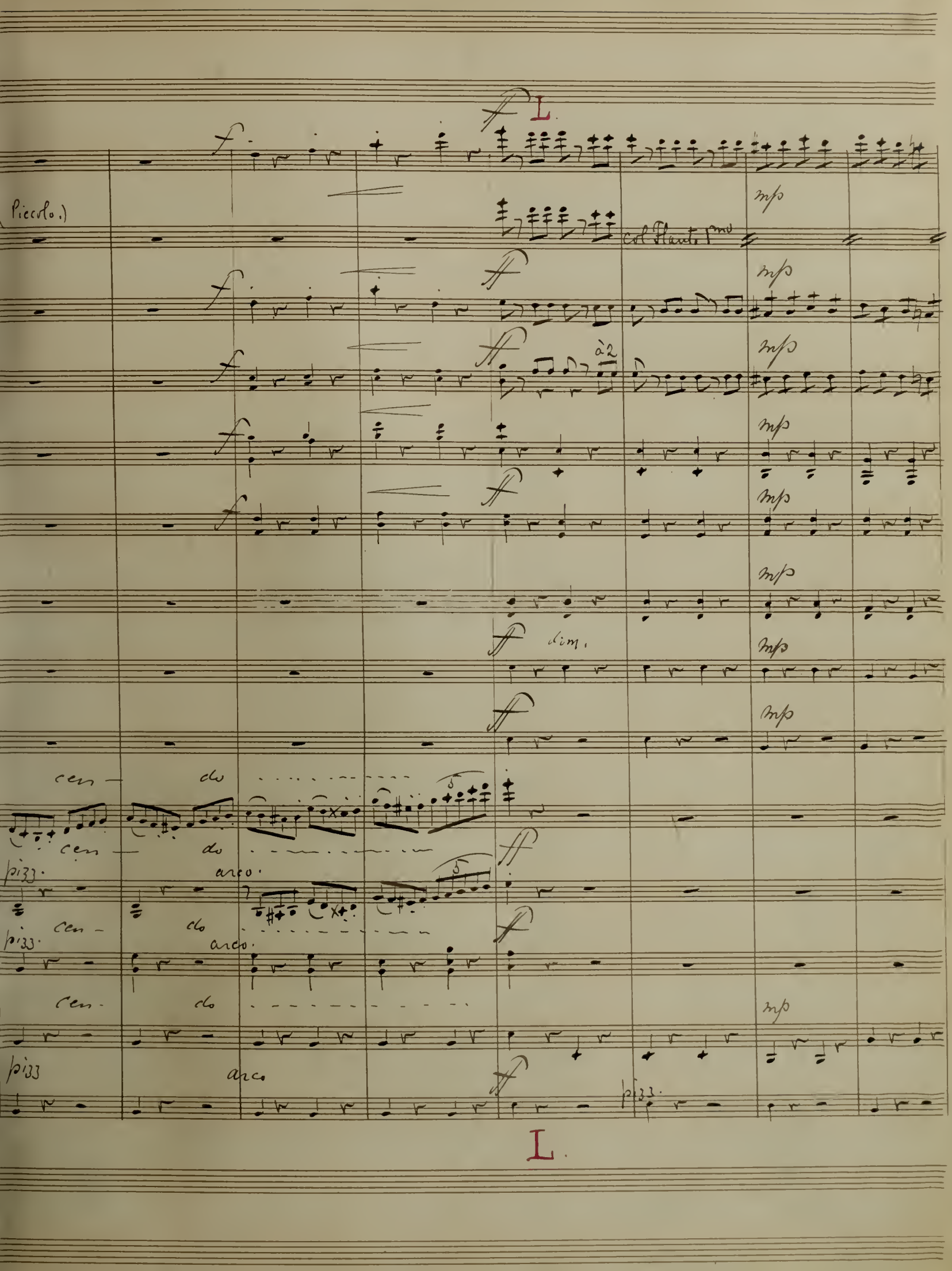
f dim — in — u — en — do pp cres

f dim — in — u — en — do pp cres

f dim in — u — en — do pp cres

pizz. arco. cre

pp


L.
(Piccolo.)
col Flauto 1mo
à 2
dim.
cen - do
pizz.
arco.
L.

cres.

cres.

cres.

cres.

cres.

cres.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

Flauto 2do (Piccolo tacet)

ral- len- tan- do

mf

ral- len- tan- do

mf

ff

ral- len- tan- do

mf

ff

ff

ff

tr

mf

mf cres. sempre.

ral- len- tan- do

mf cres. sempre.

col 1mo

mf cres. sempre.

ral- len- tan- do

mf. cres. sempre e rallent

arco

pizz

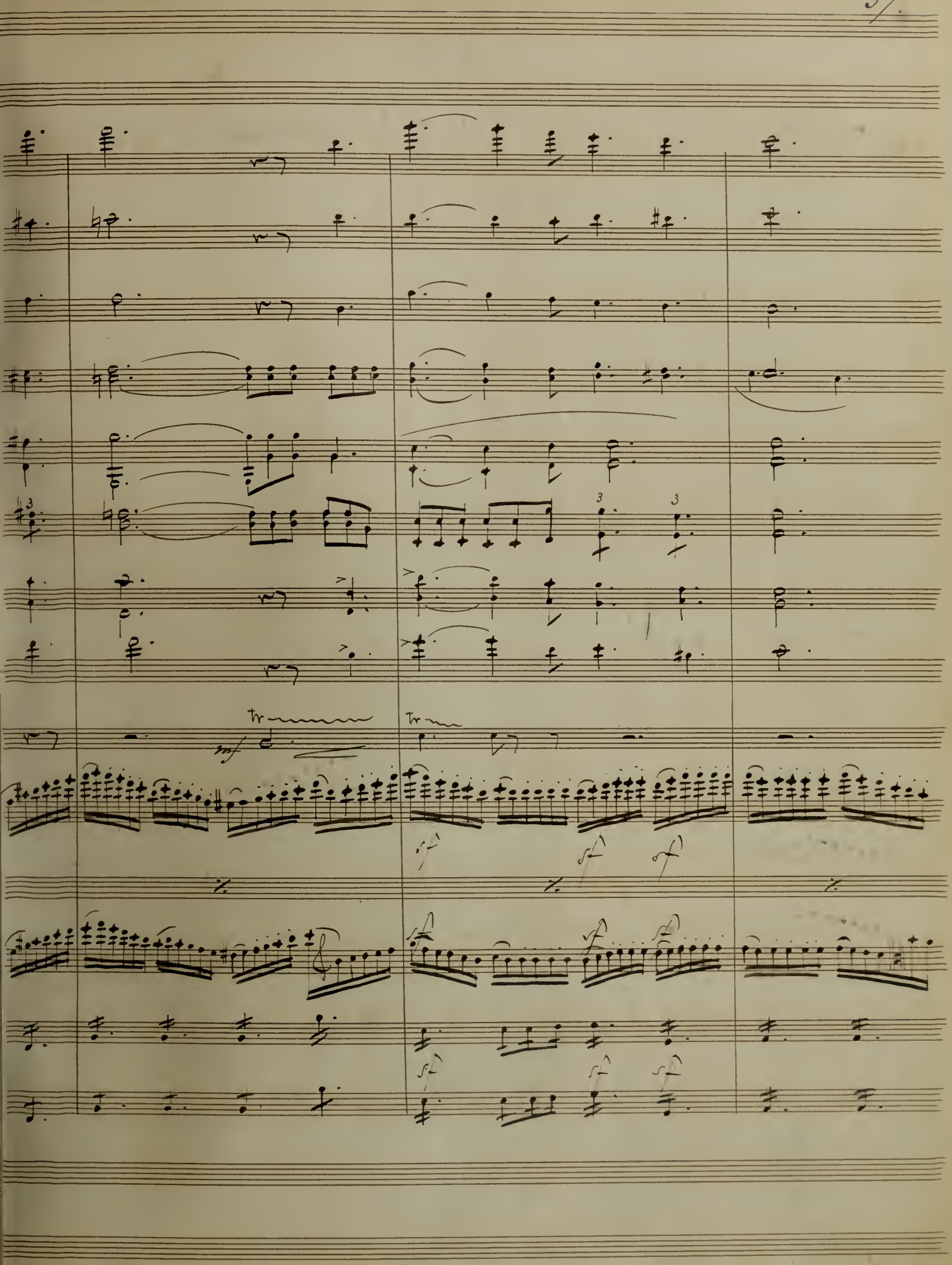
ral- len- tan- do

Andante Maestoso

Andante Maestoso. ♩. = 63.

col Vln.mo

Andante Maestoso.


tr
mf
tr
sf
sf
sf
sf
sf
sf
sf
sf
sf

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

Allegro Assai.

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

mf

ff

Allegro Assai. ♩= 156.

Tr

Tr

ff

sempre ff

sempre ff

sempre ff

sempre ff

Allegro Assai.

N°1. Chorus of Huntsmen and Retainers. "To the field, to the hunt"!

All° con Brio.

Flauti — à 2 — pp — cres. — f — ff — mp

Oboe — pp — cres. — f — ff — dimin.

Clarinetti in C. — pp — cres. — f — ff — dimin

Fagotti — pp — cres. — f — dimin.

Corni in F. — p — cres — cen — do — al — ff — dimin.

Trombe in B. — dimin

Trombone — pp — cres. — ff

Timpani in C-G. — pp — p — ff

All° con Brio. ♩ = 138.

Violino 1mo — pizz. — arco mf — ff — p

Violino 2do — pizz. — arco — p

Viola — pizz. — arco — ff — à 2

Tenor 1mo

(Early Morning - Courtyard of Don Munio's castle.)

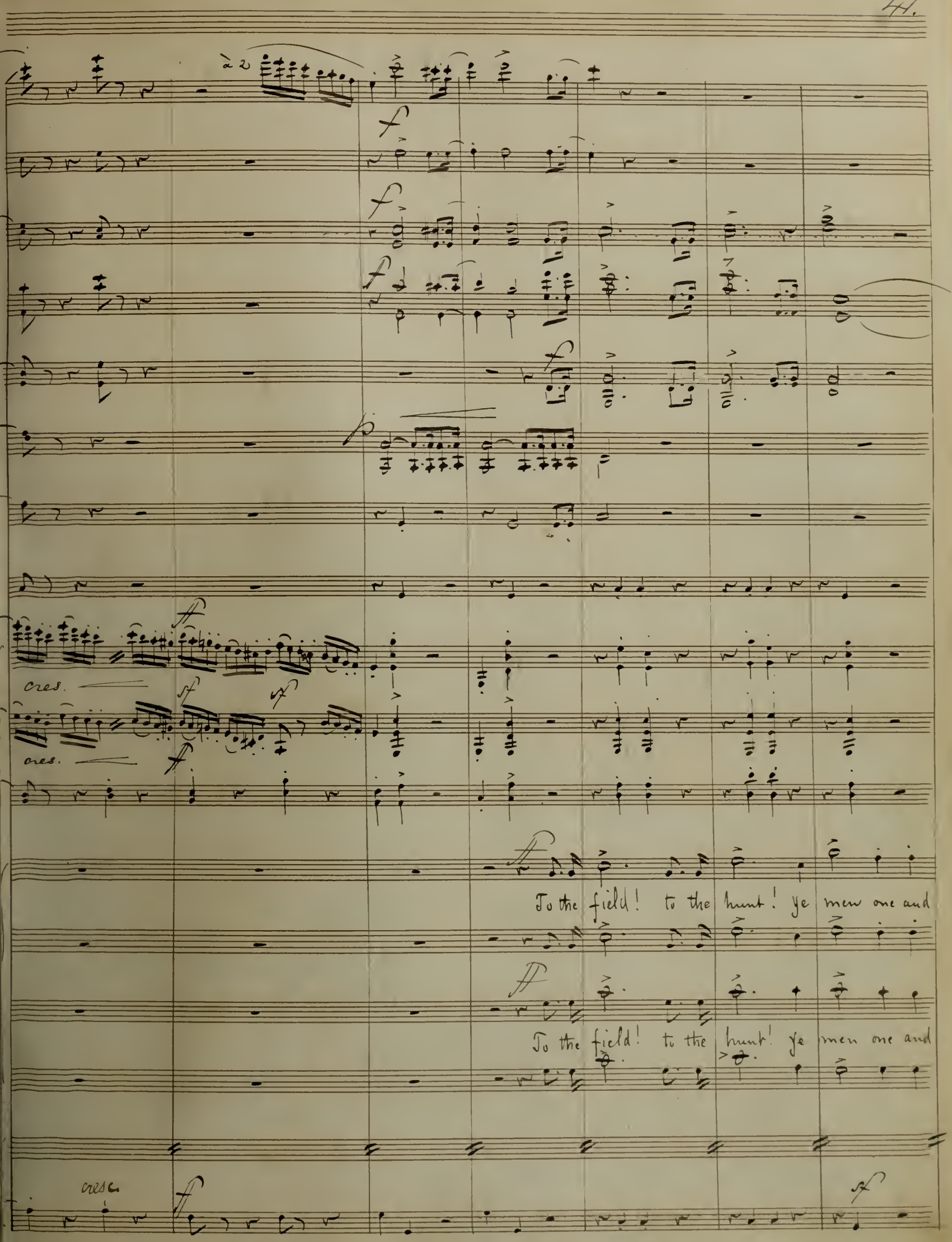
Tenor 2do

Basso 1mo

Basso 2do

Vcello e Basso — col Basso — pizz. — cres. — arco — ff — dimin.

All° con Brio.


à 2
cres.
cres.
To the field! to the hunt! ye men one and
To the field! to the hunt! ye men one and
cresc.

Corni

Trumbe

pizz arco

pizz. arco

all! With rosy tint, be-hold the East is gleam — ing! Soon Au-ro-ra's bright rays on our weapons shall

all! With rosy tint, be-hold the East is gleam — ing! Soon Au-ro-ra's bright rays on our weapons shall

pizz arco.

pizz.

arco.

1mo

mf

f

à 2

mf

p

cres.

p

cres.

f

p

cres.

1mo

p

Corni

f

mf

Trombe.

1mo

p

mf

A.

mf

mf

pp

sf

fp

p

cres

f

fp

p

dim.

cres.

f

fp

p

fp

dim.

fall;

No bat- tle, no fend doth to- day on us call!

fall,

No bat- tle, no fend doth to- day on us call!

cres.

f

p

sf

p

cres.

A.

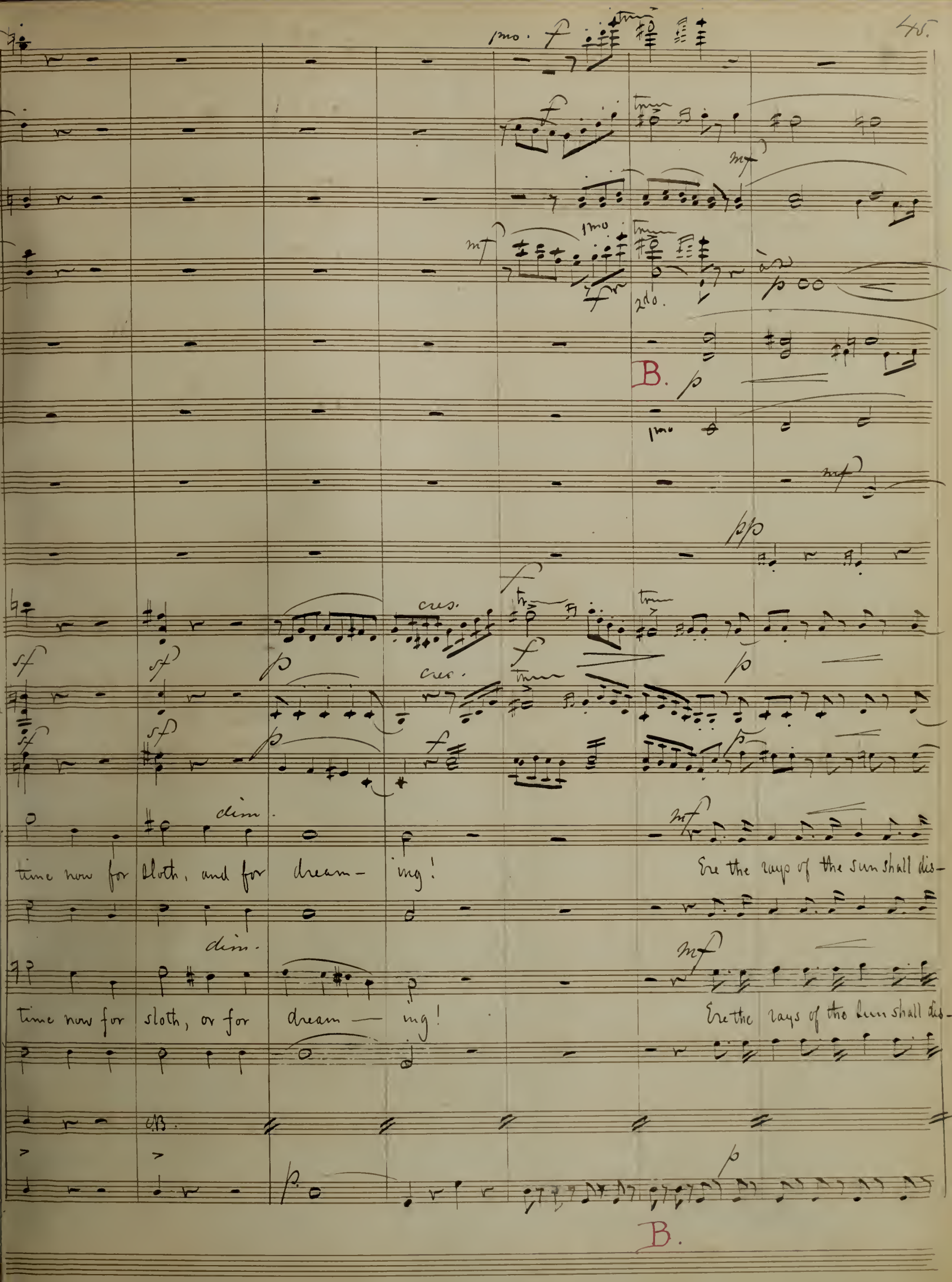
cres.

cres.

To the field! to the hunt, then, ye brave warriors all! No

To the field! to the hunt, then, ye brave warriors all! No

cres.


B.
cres.
dim.
time now for sloth, and for dream- ing!
Ere the rays of the sun shall dis-
time now for sloth, or for dream — ing!
Ere the rays of the sun shall dis-
B.

à 2

col Flauto

Corni

Trombe.

Trombone

Timp.

cres.

pel the night-dew, From his couch the noble stag wak'ning, With steed and with hound will we

cres.

(well accented.)

pel the night-dew, From his couch the noble stag wak'-ning, With steed and with hound will we

NB.

Ob.

B. Clar.

Fag.

Corni

1mo

2do

Trombe.

Trombone

Timp.

Keep him in view, Till he fall a fair prize to our arrow so true; To horse then! to horse! ere is

Keep him in view, Till he fall a fair prize to our arrow so true: To horse, then! to horse —

2do

pizz.

arco

pizz.

arco

pizz.

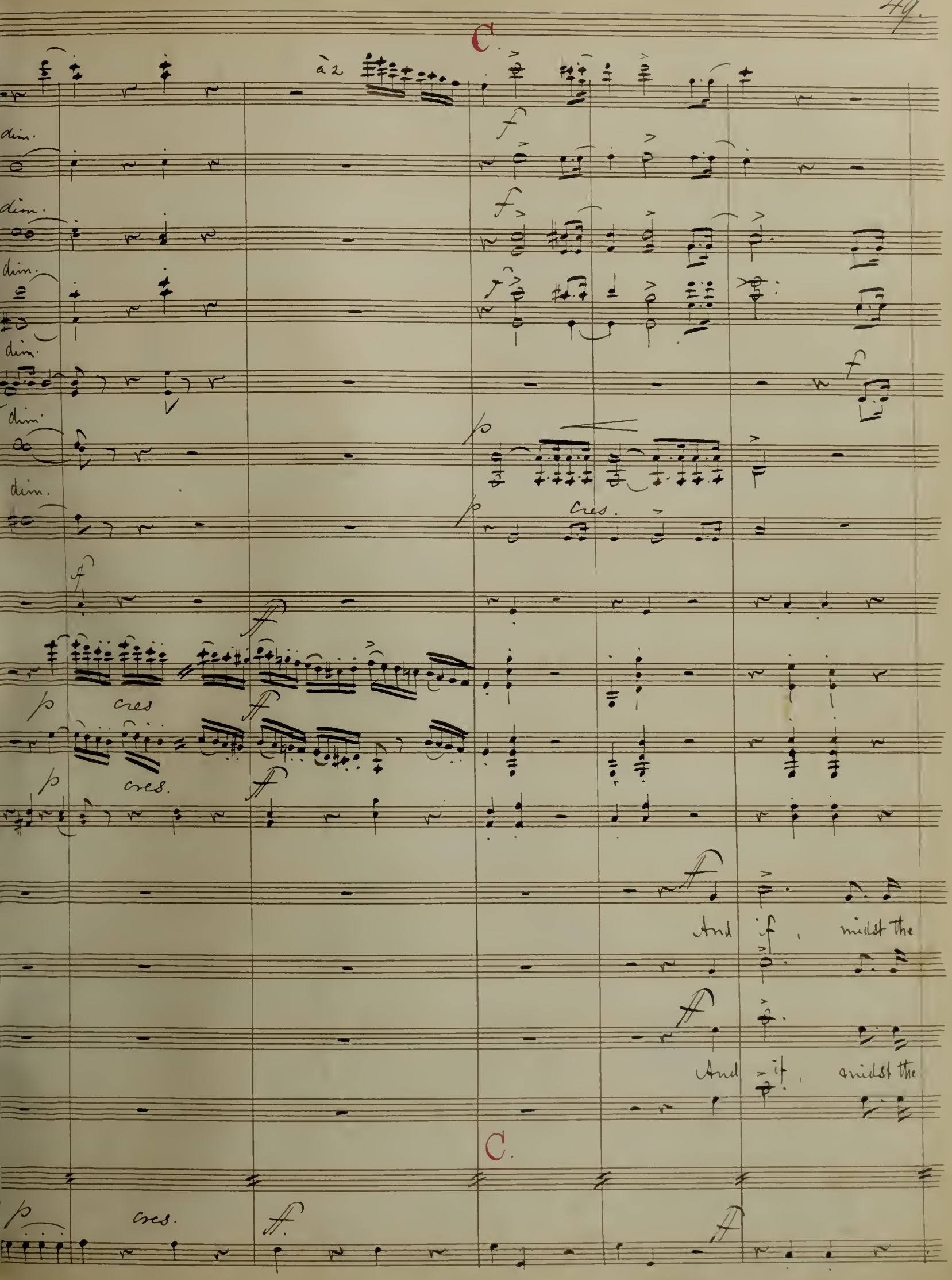
arco

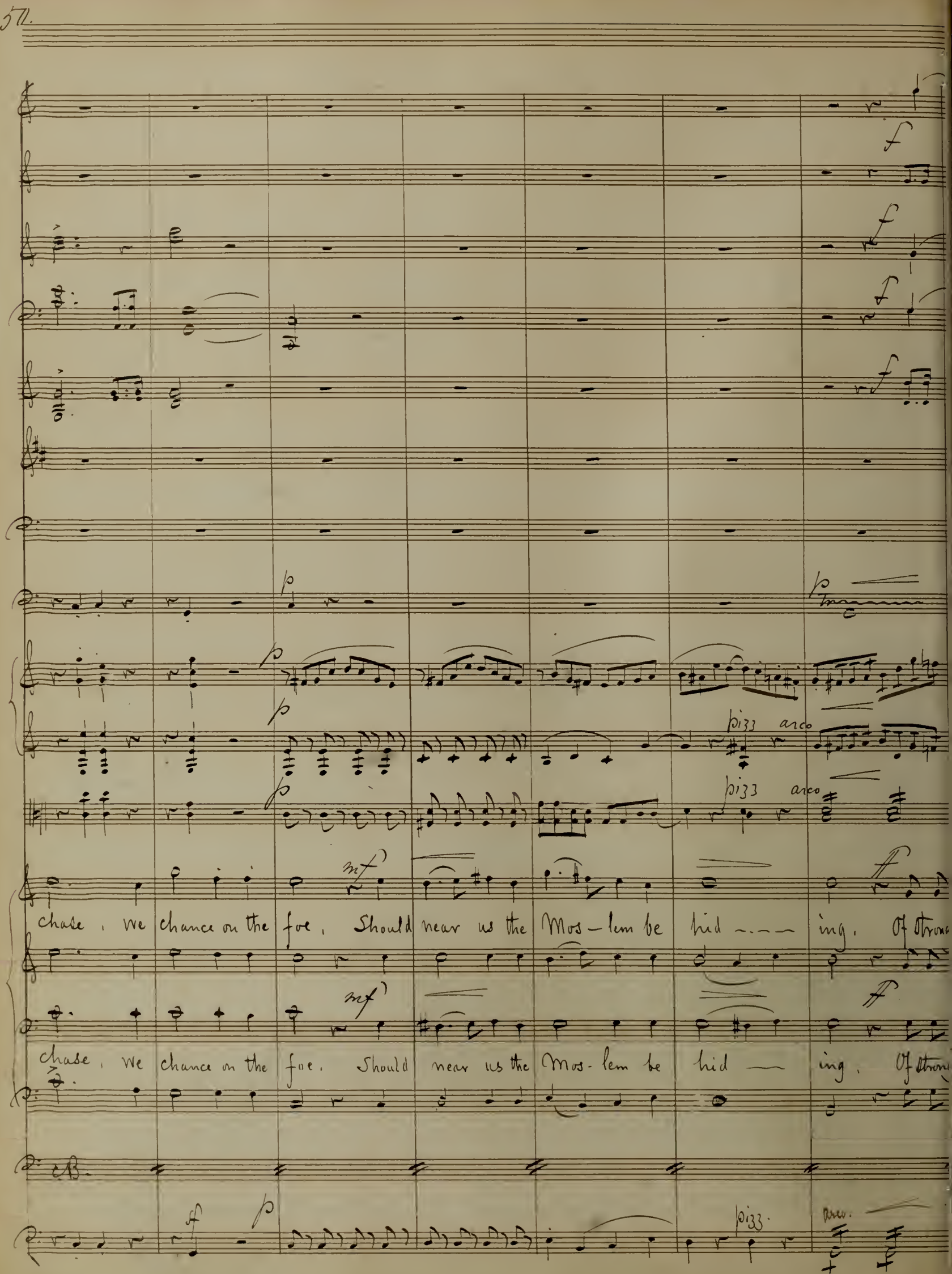
gone the night-dew, To the field, to the hunt we are hast'ning.

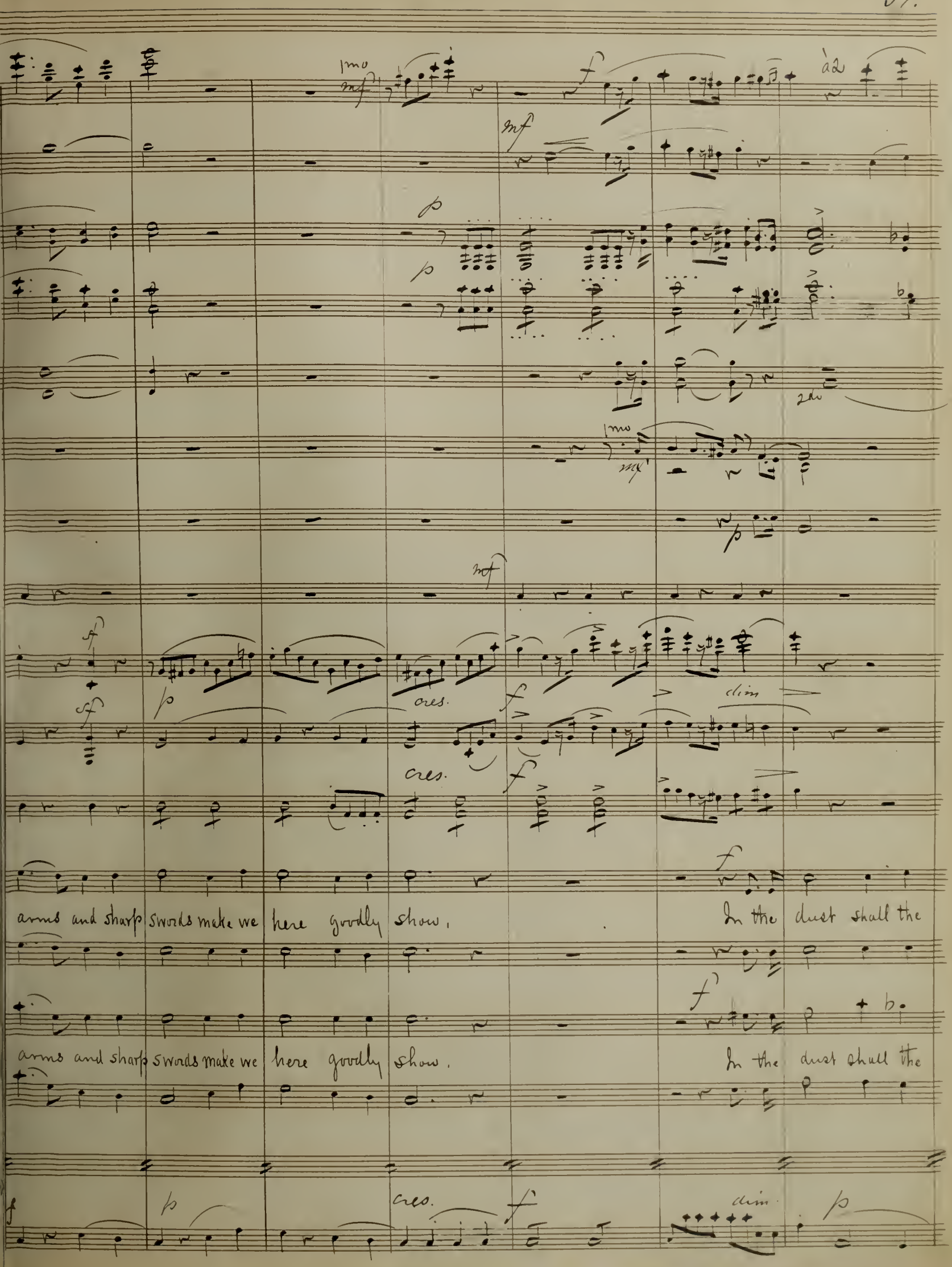
gone the night dew, To the field, to the hunt we are hast'ning.

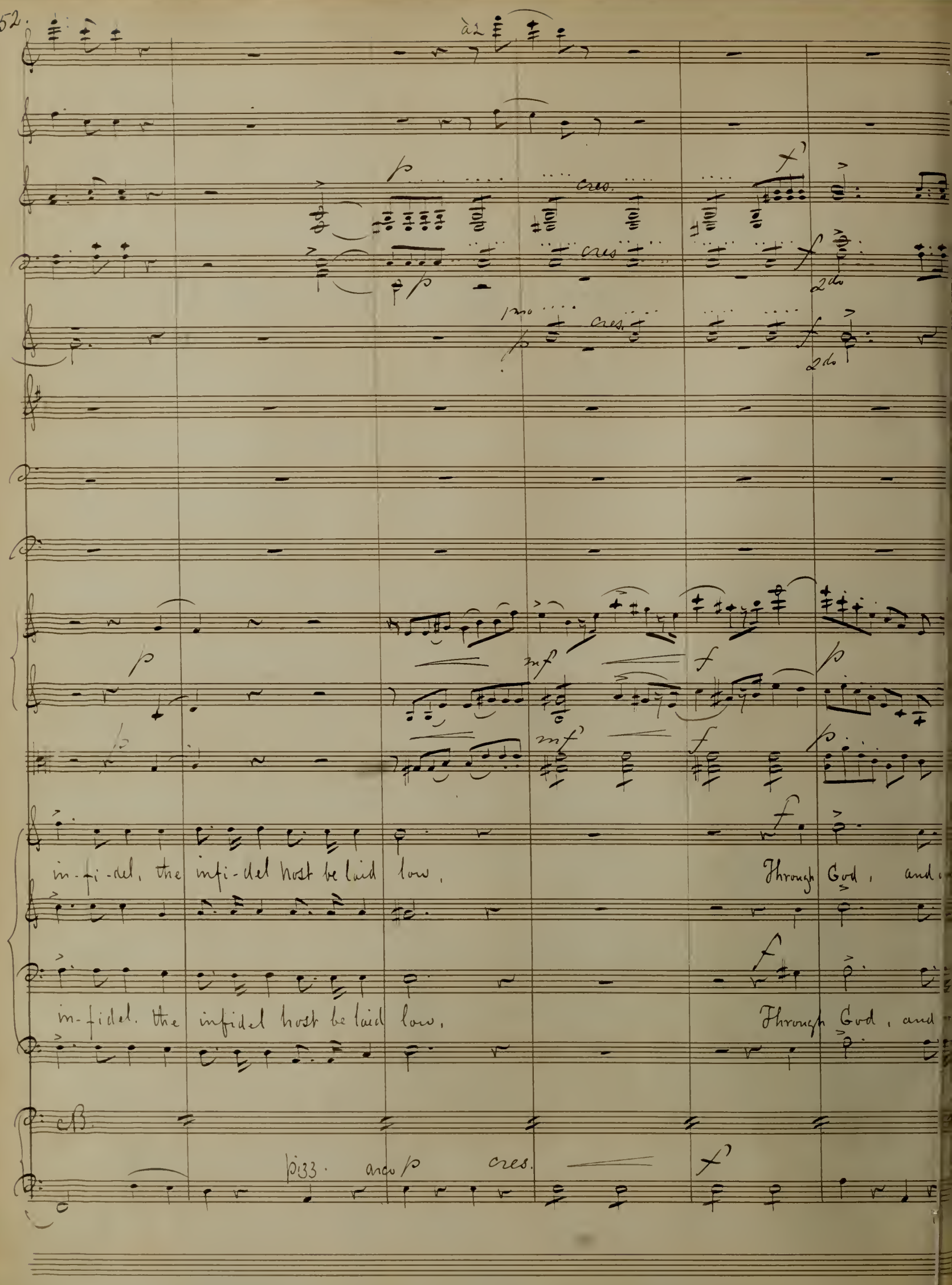
pizz

arco


C.
à 2
dim.
f
p
cres.
ff
And if, midst the
And if, midst the
C.


pizz arco
pizz arco
chase, we chance on the foe, Should near us the Mos-lem be hid ---- ing. Of strong
chase, we chance on the foe. Should near us the Mos-lem be hid — ing. Of strong
pizz.
arco.


1mo
mf
f
à 2
mf
p
p
2do
1mo
mf
p
mf
sf
sf
p
cres.
f
dim
cres.
f
f
arms and sharp swords make we here goodly show.
In the dust shall the
f
arms and sharp swords make we here goodly show.
In the dust shall the
f
p
cres.
f
dim.
p


à 2
p
cres.
f
2do
1mo
mf
in-fi-del, the infi-del host be laid low,
Through God, and
in-fidel, the infidel host be laid low,
Through God, and
pizz.
arco p
cres.

f

mo

cres.

ff

ff

p

cres

cres.

leader, brave Don Mu-ni- o, All danger and fear thus de- rid — ing.

leader, brave Don Muni- o, All danger and fear thus de- rid — ing.

ff

p

f

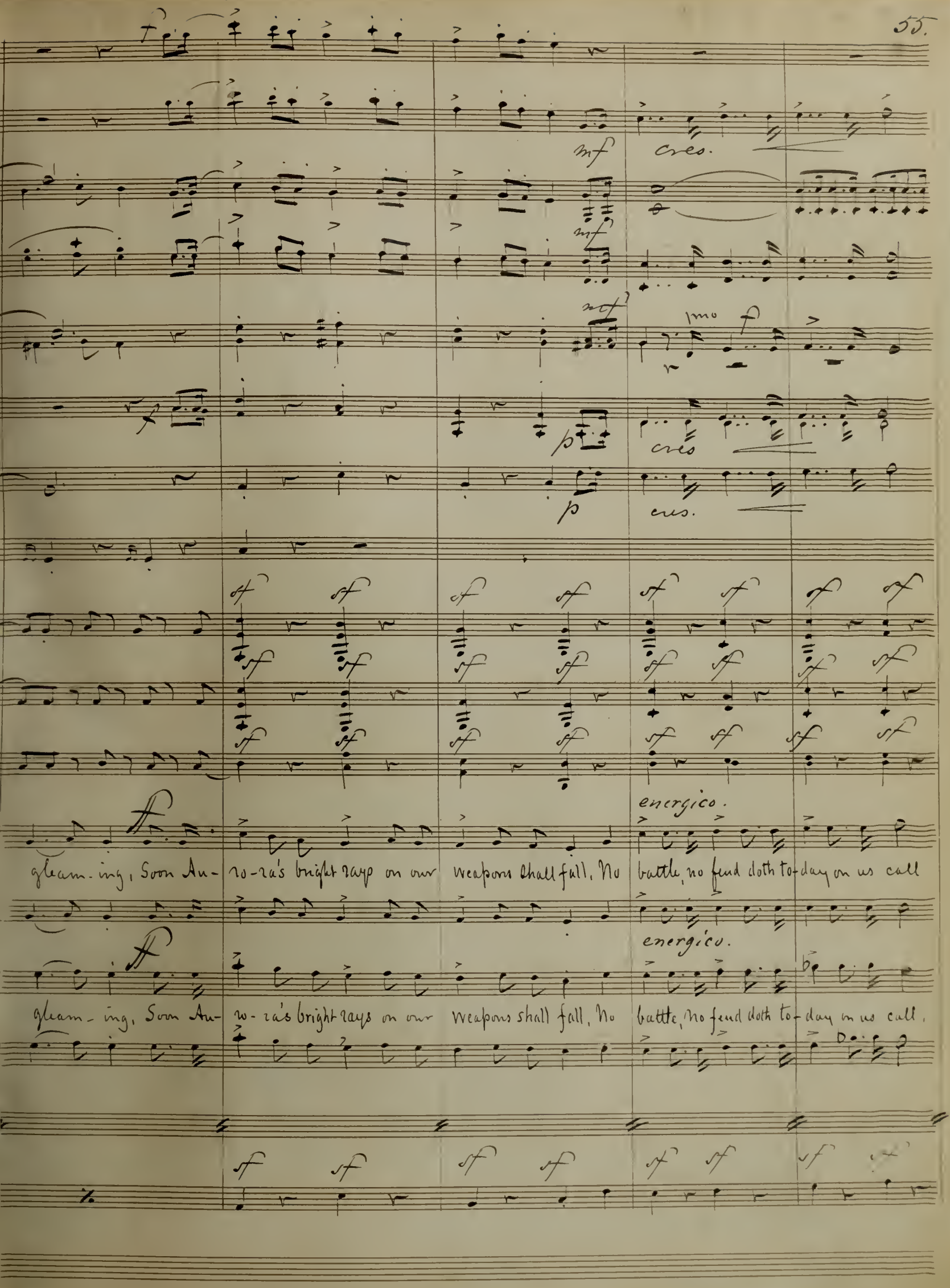
54

D.

To horse! then, to horse! ere is gone the night dew, While with rosy tints the East is

To horse! then to horse! ere is gone the night dew, While with rosy tints the East

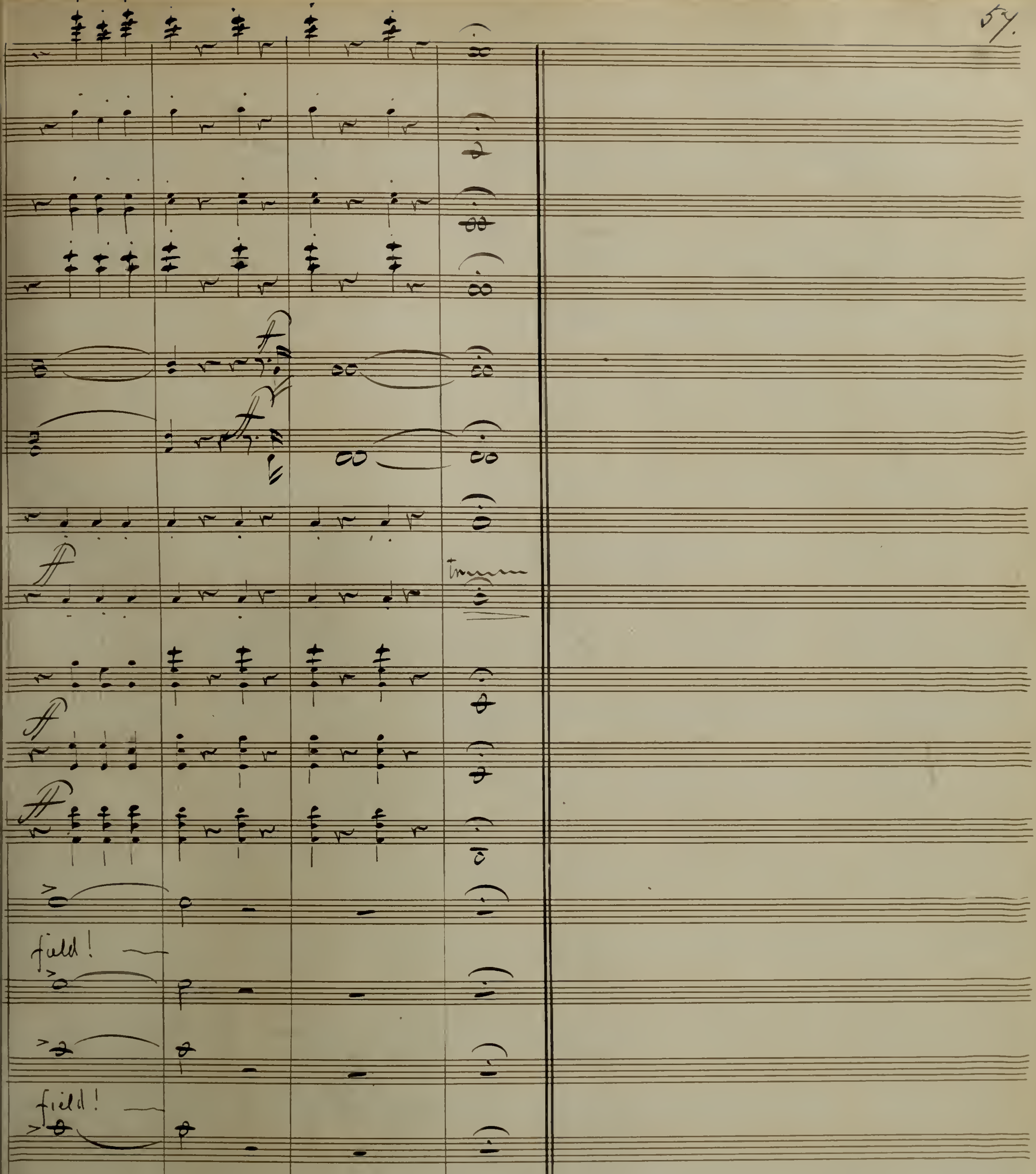
D.


mf
cres.
mf
mf
1mo
f
p
cres
p
cres.
sf
energico.
gleam-ing, Soon Au-ro-ra's bright rays on our weapons shall fall, No battle, no feud doth to-day on us call
energico.
gleam-ing, Soon Au-ro-ra's bright rays on our weapons shall fall, No battle, no feud doth to-day on us call.

No time, no time now, no time now for sloth or for dream-ing. To the field! to the

No time, no time now, no time now for sloth or for dream-ing. To the field! to the

arco


ff
ff
ff
ff
tr
fuld!
fuld!
ff

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

Andante con Moto ♩= 76.

Clarinetts in A

(Flute and Oboe count.)
(2nd Flute tacet.)

Fagotti

Corni in F.

Violino I

Violino II

Viola

Violoncello

Contrabasso

(The castle of Don Munio. Sunset. Donna Maria alone in her chamber.)

Andante con Moto.

Recit.

Donna Maria. Recit. lento.

Within my chamber, wrapt in silent musing, Op- prest with loneliness, I sit for-

Vcllo e Basso.

Tempo.

mf

mf

mf

mf

a2

p

pp

Tempo

p

pp

poco cres.

p

pp

poco cres.

lorn;

Now slowly sinks the sun to - wards the glowing West — the shadows

col Basso.

Tempo.

p

pp

poco cres.

f tr

f tr

Andante Patetico.

p

mf

f

p

pp

f

Andante Patetico. ♩.=68

pizz

arco

pp

cres.

pizz

p

cres

f

pizz

arco

pp

cres.

pizz

p

cres.

f

pizz.

lengthen and the birds fly home —.

pizz

arco

pizz.

arco

pp

cres.

pizz

p

cres.

arco

f

Andante Patetico. ♩=

dim.

1mo pp

arco

arco p

arco f

mf

O heart! my heart! ex- pand — thy pin-ions, and like — the

p.33 arco p

p

colla voce.

1mo

colla voce

mf 2do dim.

pp 1mo

colla voce

colla voce.

poco rall.

birds soar far — a- way! Not here, not here, not here are thy do- min-ions, but

colla voce.

Solo

arco

p.33.

A

poco rall.

pizz arco

pizz arco

pizz arco

pizz arco

poco rall.

Tempo.

near thy lord, there wouldst thou stay.

dim.

pizz arco

A

mo Solo.

ab- sence, ab- sence! Source of sor- row, to her thus doom'd to watch, to watch - and

arco

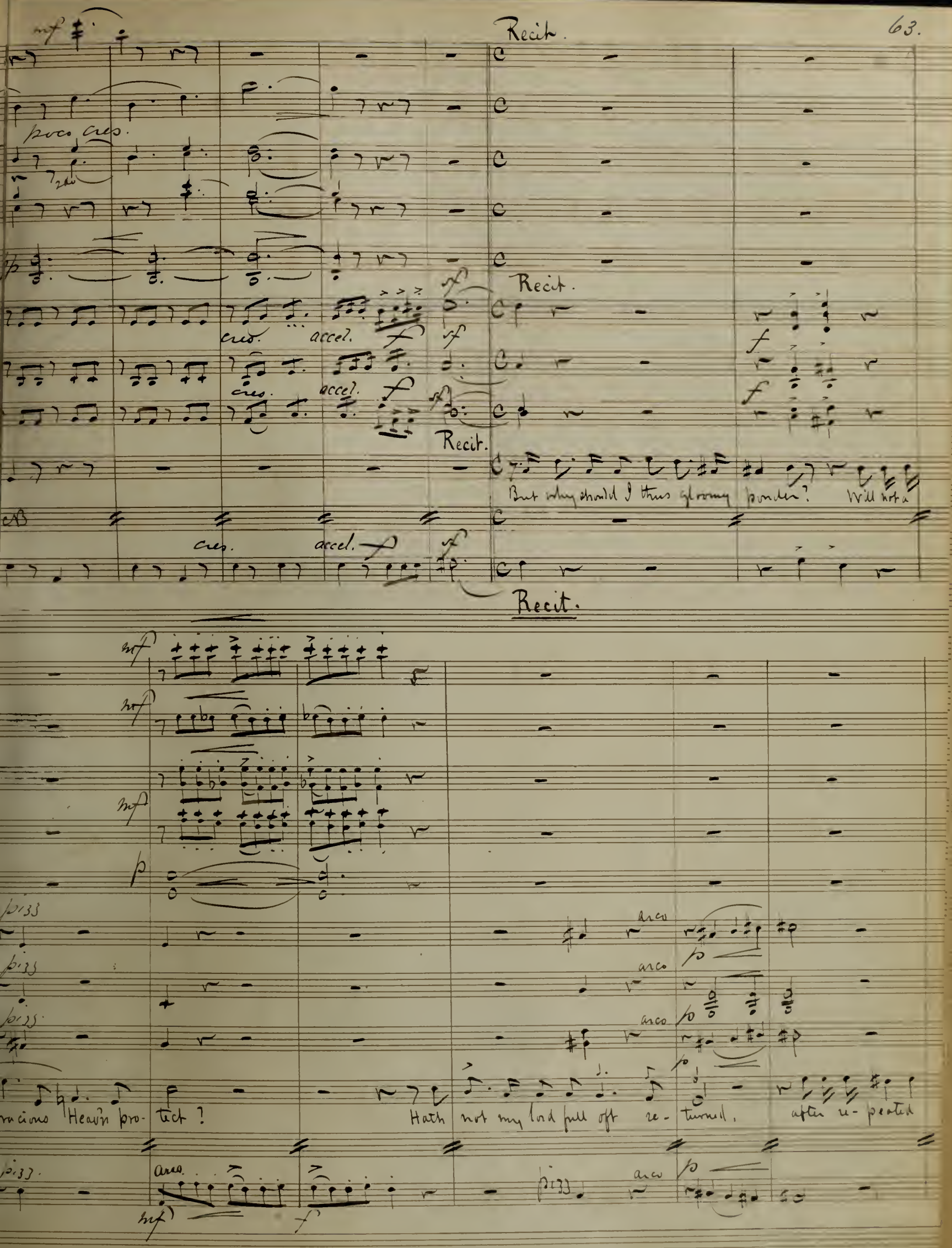
pizz.

wait; None can fore-tell how-e'er the morrow with joy or grief ma

Arco.

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

cres.


Recit.
poco cres.
cres.
accel.
Recit.
But why should I thus gloomy ponder? Will not a
Recit.
pizz
arco
racious Heav'n pro- tect?
Hath not my lord full oft re- turned, after re- peated

Vivace.

Allegro non Troppo.

Vivace.

Allegro non Troppo. ♩= 116.

Vivace.

Allegro non Troppo.

Then cheer thee my heart! wh

Should thou re-pine? To the field the brave warrior must go! And pa — tient - ly waiting, a

not to di - vine, what The fu - ture shall speed — ily show. Then cheer thee my heart, why

Should'st thou repine? To the field the brave warrior must go! And pa - Tiently wait - ing each

Tempo B.

colla voce

colla voce

colla voce

colla voce

Tempo f

dim - in

colla voce

dim - in

poco rall.

not to di- vine what the fu- ture shall speed- ily show.

C.B.

colla voce

Tempo. f

dim - in -

B.

mf

pp

1mo

2do

dim.

pizz

arco

arco.

Declamando.

chio- al- rous bearing, in Knight- ly ad- dress, What warrior more honors, mo

Solo

Tutti

Vc. Ripieni al B.

pizz.

arco.

mf

mf dim. pp

pp

sf sf

p

sf sf

p

sf sf

con espress.

hon — ors can claim? All- power- ful in combat, most kind in dis- tress, O my liege! my

NB.

Vcello

sf sf

pizz arco

p mf p mf p

p mf

C.

p mf

mf mf p

mf cres. pp

p

p

ego, how I cher- ish thy fame! Then ban — ish the thought, my own noble knight shall re-

p

pizz arco

C

mf

f

cres

fp à 2

mf

fp

fp

tum in despite of the foe! What joy when a-far his loved form greets my sight, And his

N.B.

cres.

fp

p

mf accel. cres.

rall.

f

rall.

1mo p

cres.

mf

accel.

rall.

dim.

rall.

pp 1mo Solo.

accel.

f

rall.

cres. accel.

f

rall.

p

cres. accel.

f

rall

accel.

ff

ou- gles, his bu - gles their wel- come shall blow, what joy, what joy, what joy — when hi

cres. accel.

f

rall.

p

tempo.

mf cres. f

p cres. f

Tempo.

p cres.

fp fp

à tempo.

fp cres. f

fp fp cres f

rallent —

-gles their wel- come shall blow. What joy what joy, what joy — when his

à tempo.

Tempo Vivace

ff

à Tempo Vivace.

arco

f3

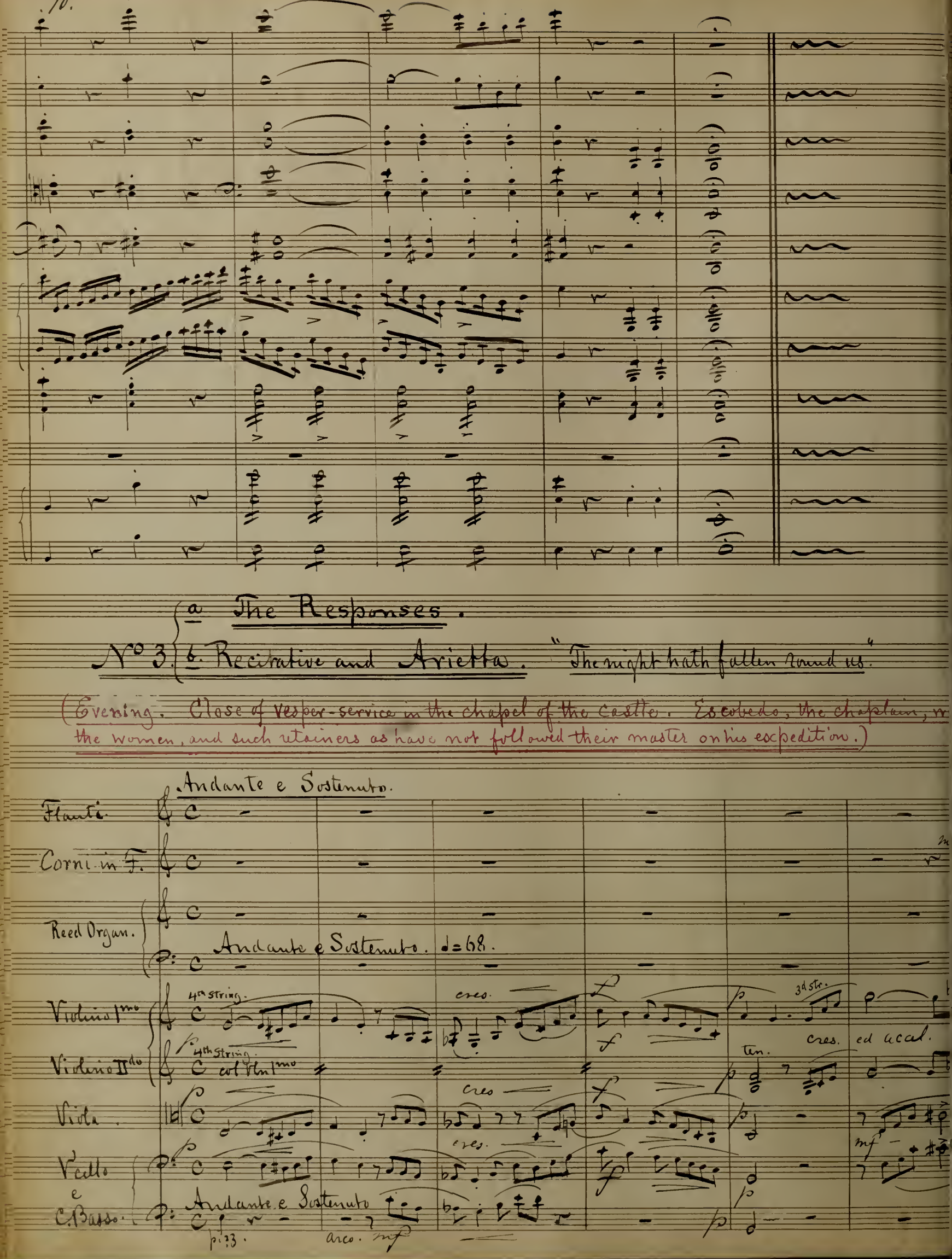
arco

à piacere.

-gles, his bugles, their wel — come shall blow!

arco.

à Tempo Vivace.


a The Responses.
No 3. b. Recitative and Arietta. "The night hath fallen round us."
(Evening. Close of vesper-service in the chapel of the castle. Escobedo, the chaplain, w
the women, and such retainers as have not followed their master on his expedition.)
Andante e Sostenuto.
Flauti.
Corni in F.
Reed Organ.
Andante e Sostenuto. ♩=68.
Violino Imo
4th string.
cres.
3d str.
Violino IIdo
4th string.
col Vln Imo
ten.
cres. ed accel.
Viola.
cres
Vcello e C. Basso.
Andante e Sostenuto
pizz.
arco.

Fl.

Oboe.

Clar. in B.♭

Fag.

Corni in F.

Trombe in B.

Trombone

Timpani in C-G.

Reed Org. ad lib.

con 8vi.

Soprani

alti.

Tenori.

Bassi

Chorus.

dim.

dim - in - uendo

divisi

non divisi.

Allegro.

à2

f

f

Allegro.

f

f

Allegro.

ff

Allegro. ♩= 106.

(The close of Vespers - The Responses.)

(The Congregation.)

Escobedo - Solo.

(Tone VIII. Gregorian.)

Sicut

Sicut

Cho.

Glo-ri-a Pa-tri et Fi-li-o, et Spiri-tu-i Sanc — to!

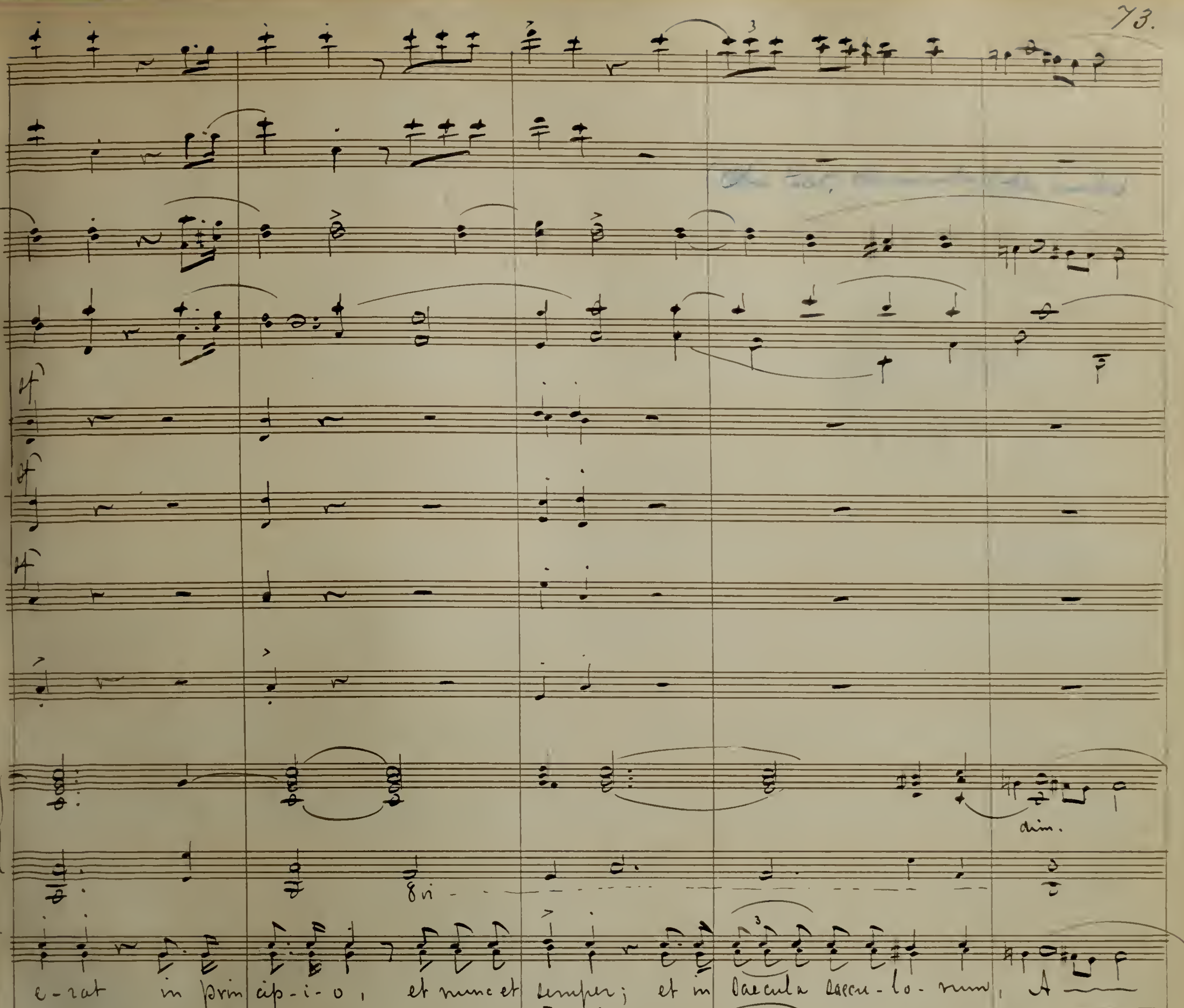
arco

arco

arco

Allegro.

arco


dim.
8va
e-rat in prin cip-i-o, et nunc et semper; et in saecula saecu-lo-rum, A
e-rat in prin-cipio, et nunc et semper; et in saecula saeculo-rum A
f

Andante.

(2d Flute tacet, the remainder of this number.)

A.

Andante.

(Trombe tacet remainder of this number.)
Trombone " " " "
Timpani " " " "

Andante.

pp

8.

Svi.

A.

men! Et cum Spir-i-tu tu o!

men! Et cum Spiri-tu tu o!

Escobedo.

Cho.

Do-mimus vo-bis-cum!

Andante Sost

4th St.

4th St.

Andante Sost

pizz.

Arco

Clar.

Fag.

Corni.

Escobedo. *addresses the congregation.* Recit.

The night hath fallen round us; We have prayed for our good lord and

rall. cres. rall. cres. rall. cres.

Recit.

Fl.

Clar.

Fag.

Corni.

arco

arco

Lady: Yet ere we part, as is most meet and right, and as enjoin'd by Holy Church, our

arco

Allegro Moderato.

2d Flute tacet.

2do p

1mo solo.

mf

Allegro Moderato

pizz.

arco. pp

rall. colla voce

arco. pp

pizz.

arco. pp

rall. colla voce

Allegro Moderato. ♩. = 72.

Voices let us raise in Vesper-song, in Ves — per-

Vally.

long.

pizz

arco.

rall. colla voce.

Bassi.

1mo mf

poco cres.

1mo mf

1mo p

dim. p

poco cres.

pp

mf

poco cres.

pp

mf

poco cres.

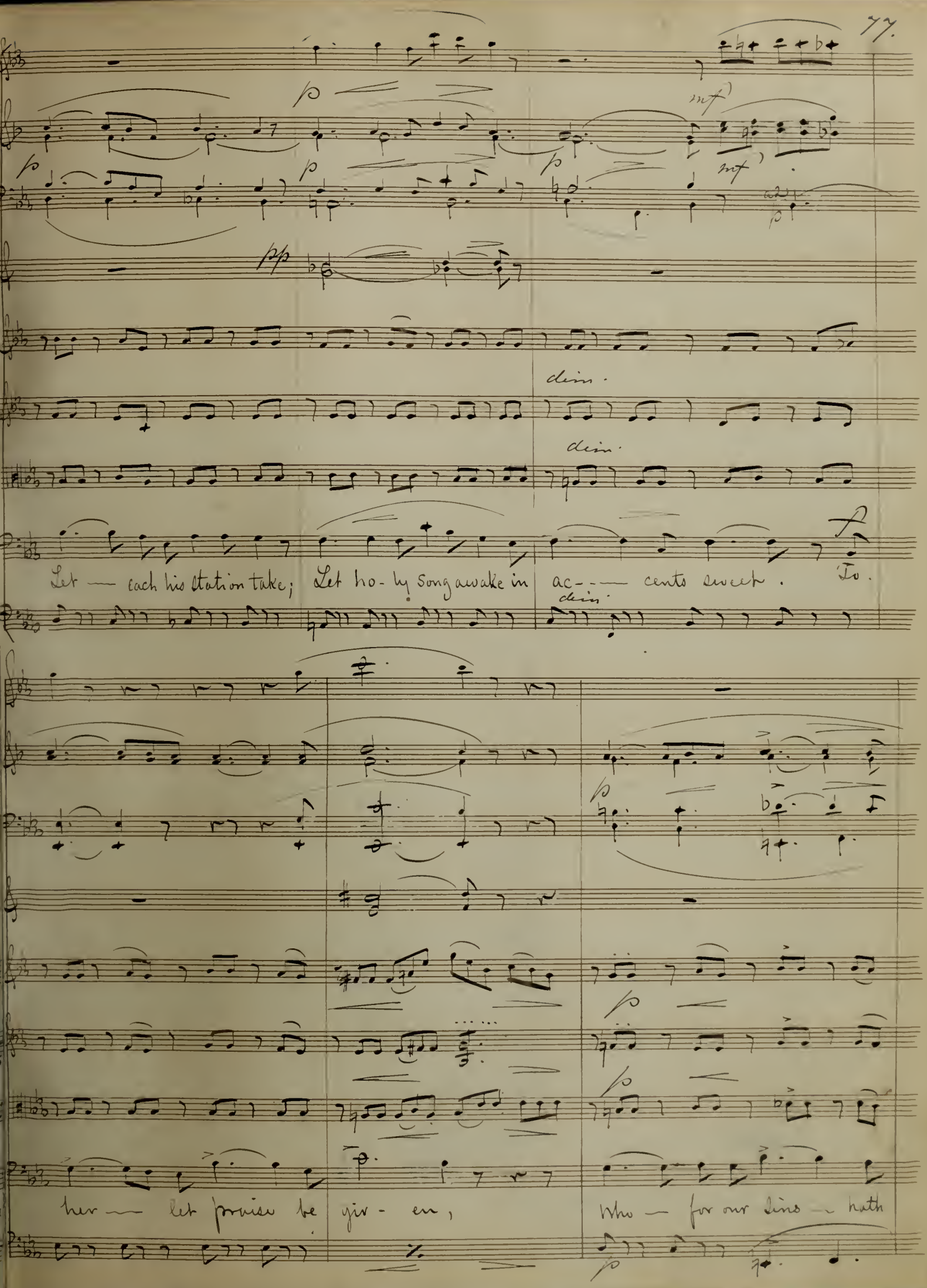
mf

All — other thoughts forsake

pizz

arco

p


dim.
dim.
dim.
Let — each his station take; Let ho-ly song awake in ac- — cents sweet. To.
her — let praise be gir- en, Who — for our sins — hath

Strive — en. Who, that we be — for- giv — en, doth

plead, doth plead for us. To her — let praise be giv'n,

B.

mf cres.

p

p cres.

poco á poco cres.

poco á poco cres.

Who — for our sins hath striv'n, Who. that we be forgiv'n doth plead — with us — doth

f rall. colla voce.

p dim.

f

f

rall. colla voce.

p

rall. colla voce.

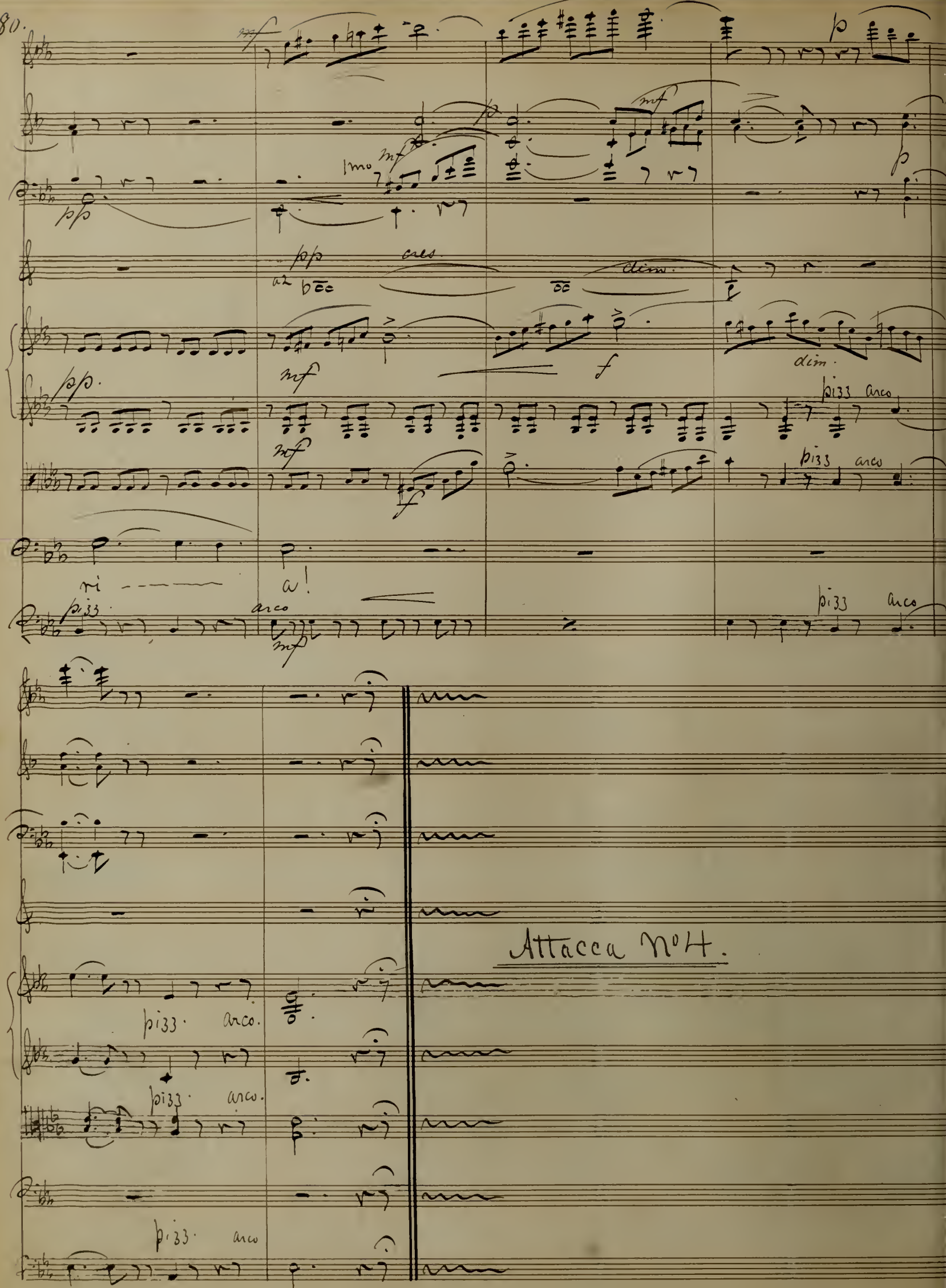
p

plead — for us: A — ve, A — ve Ma- ri — a! Ave Ma-

rall. molto.

rall. colla voce.

p


mf
p
mf
1mo
mf
pp
pp
cres.
a2
dim.
pp.
mf
f
dim.
pizz
arco
mf
f
pizz
arco
ri
a!
pizz
arco
mf
pizz
arco
pizz.
arco.
pizz.
arco.
pizz.
arco

Attacca No 4.

N° 4. Chorus. "Ave Maria"

Andante con Moto.

Flauti

Oboe

Clarinetti in B.

Fagotti

Corni in F.

Timpani in Eflat. Aflat.

Reed Organ.

Andante con Moto. ♩ = 66.

Violino 1mo

Violino 2do

Viola

Soprano — A — ve Ma-ri-a!

Alto

Tenor — A — ve Ma-

Basso

Violoncello e C. Basso

Andante con Moto.

1mo

(2do tacet.)

p

mf

1mo mf

p

2do

pp

poco cres.

full of grace, Mo - ther of sorrows bow thine ear, With- hold not thou thy

poco cres.

ri - a! Mo - ther of sorrows bow thine ear, With- hold not thou thy

poco cres.

A — — ve Ma- ri - a!

c.13

poco cres.

dim.

cres.

p

2do

dim.

mf

cres.

f

1mo

p

cres.

2do

p

mf

f

dim.

8

8vi

p

fp

mf

fp

p

fp

cres.

f

mf

Kindly face, Our supplications deign to hear, A- - - - ve, A ve Ma-

f

cres.

hear, our supplications deign to hear. A ve. A ve Ma-

mf

Kindly face, Our supplications deign to hear A- - - ve, A- - - ve, A ve Ma-

f

mf

A-ve, A ve.

cres.

f

dim

p

2do

Sempre.

A.

8va

ai — a! Be-ne- dic- Ta! blessed maid! Chosen of women, fairo

ai — a!

pizz.

arco

pizz.

à 2

1mo

f cres

f cres.

cres. f

pp

mf cres.

cres- cen- do f fp

cres- cen- do f

p f cres. ff dim.

pure; Sup- port our hearts when sore afraid, Let not the world our souls allure, A — ve, A —

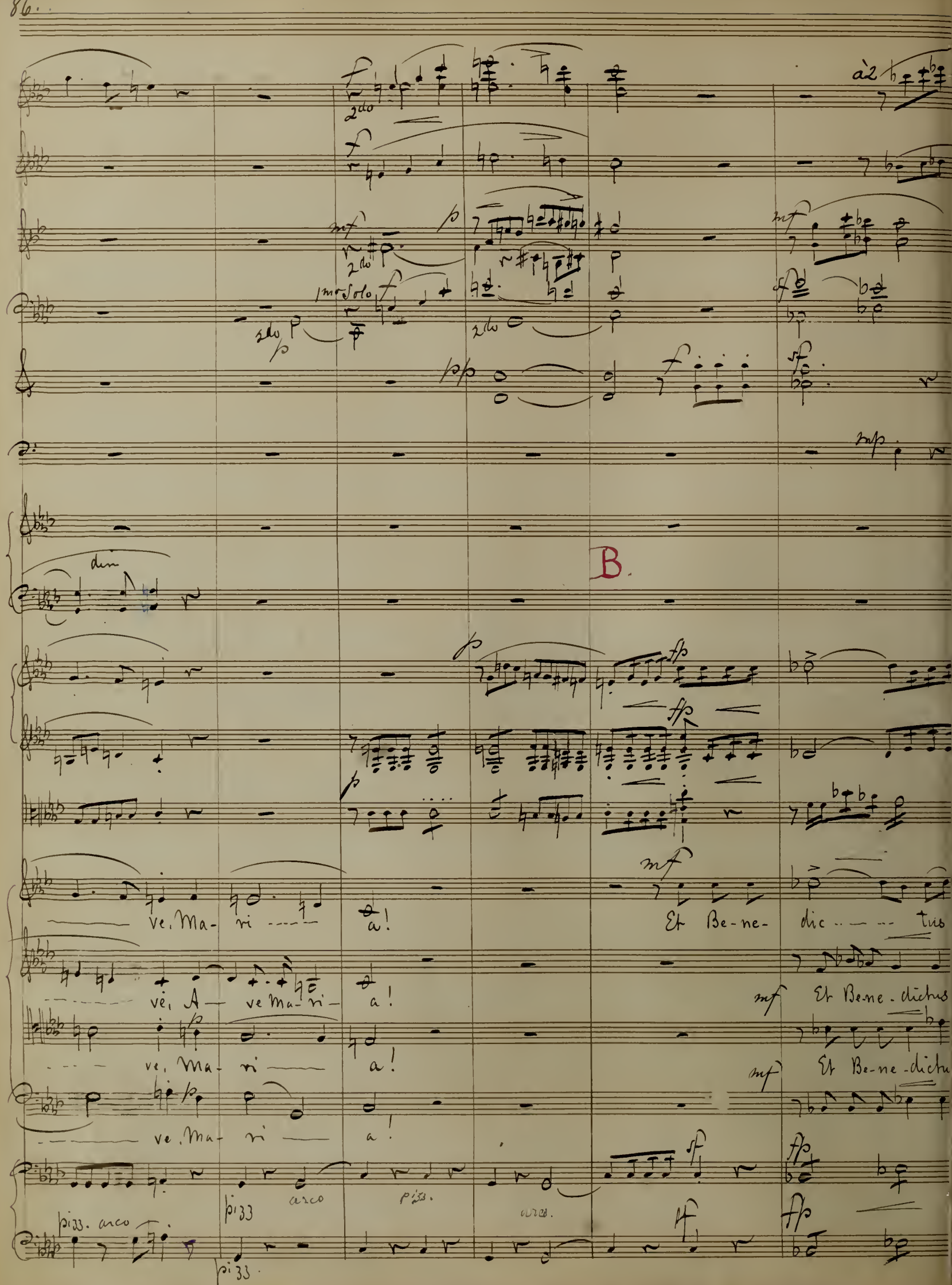
p f cres. ff A — dim.

Sup- port our hearts when sore afraid, Let not the world our souls allure, A — ve, A —

A — —

p cres- cen- do f fp dim.

arco


à 2
2do
1mo Solo
dim
B.
ve. Ma- ri a!
Et Be-ne- dic tus
ve. A- ve Ma- ri- a!
Et Be-ne-dictus
ve. Ma- ri a!
Et Be-ne-dictu
ve. Ma- ri a!
pizz. arco
pizz
arco
pizz.
arco.
pizz.

mf

p

cres.

p

f3

f3

trim

f

dim.

won'd'rous birth of Christ, our Lord, of Virgin pure! Through Him salvation came to earth; Through

f

dim.

won'd'rous birth, of Christ, our Lord, of Virgin pure! Through Him salvation came to earth; Through

cB.

f3

dim.

pizz

arco

p

1mo

dim

1mo p

cres.

cres.

dim.

p

mf

dim

1mo p

cres.

p

mf

f

dim.

8vi

p

fp

cres.

mf

fp

pp

cres.

p

fp

pp

cres.

f

mf

p

thee His aid is ev- er sure, A- ve, A ve Ma- ri

f

mf

p

cres.

sure. Thro' thee his aid is ev-er sure. A ve, A ve Ma- ri

f

mf

p

thee His aid is ev- er sure. A ve. A ve. A ve Ma- ri

f

A- ve, A ve.

cres.

f

dim

p

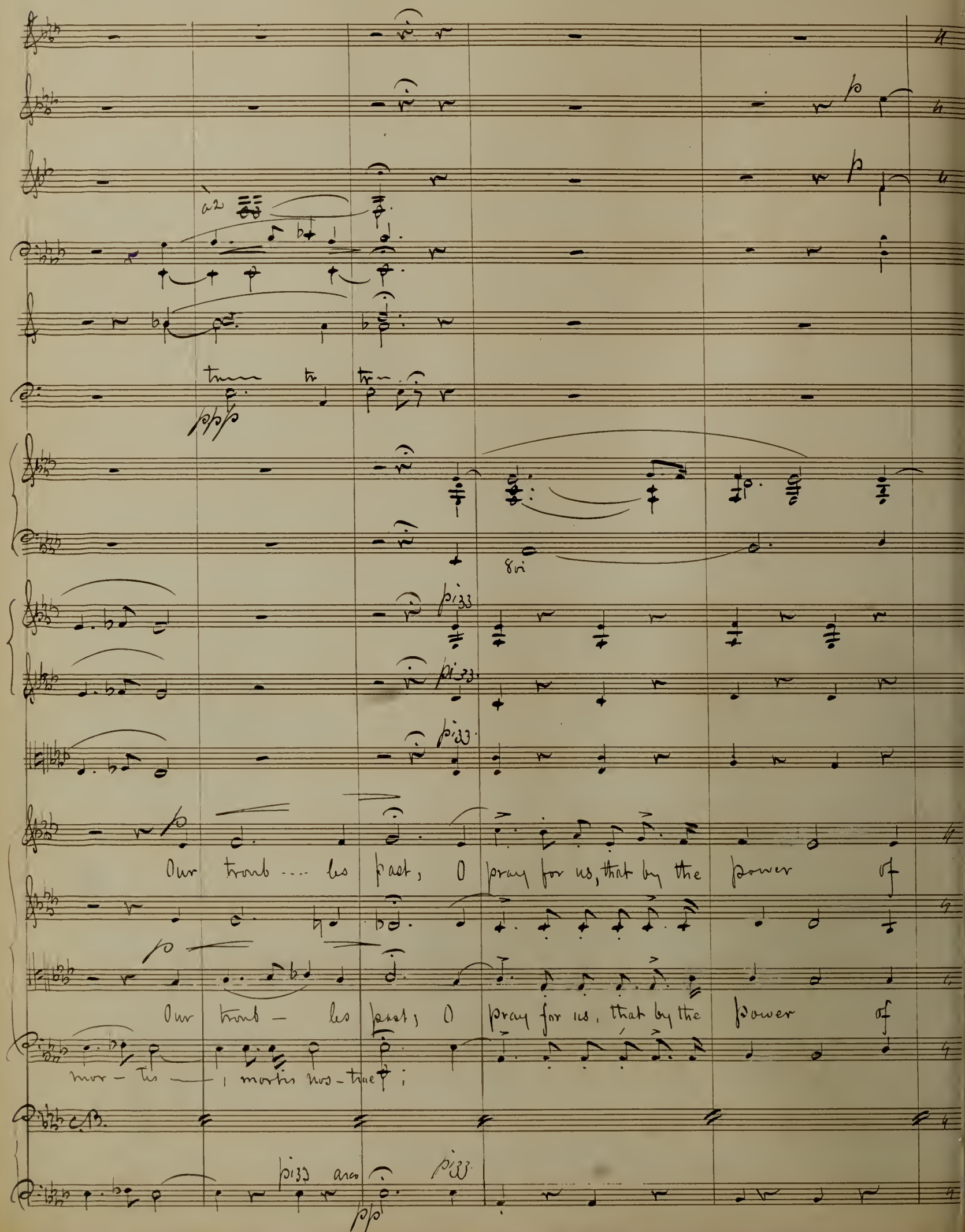
pizz.

C.

When the hour of death shall come,

When the hour of death shall come,

In ho-ra mor-tis ——, mortis nos — trae, in ho-ra, in ho — ra


a2
pizz
pizz
pizz
Our troub .... les past, O pray for us, that by the power of
Our troub — les past, O pray for us, that by the power of
mor — tis —, mortis nos — trae;
C.B.
pizz arco
pizz

à2

D.

arco

arco

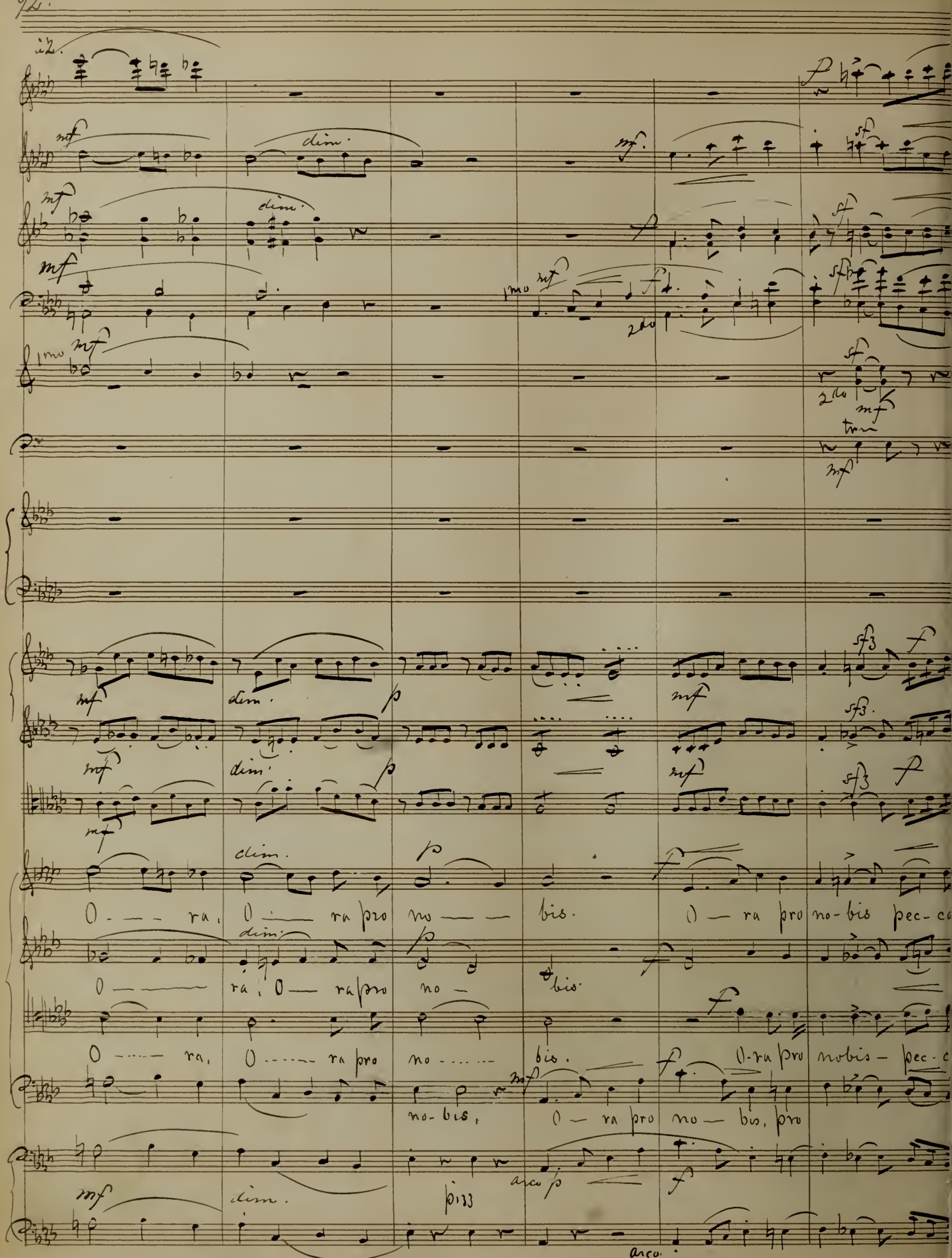
arco

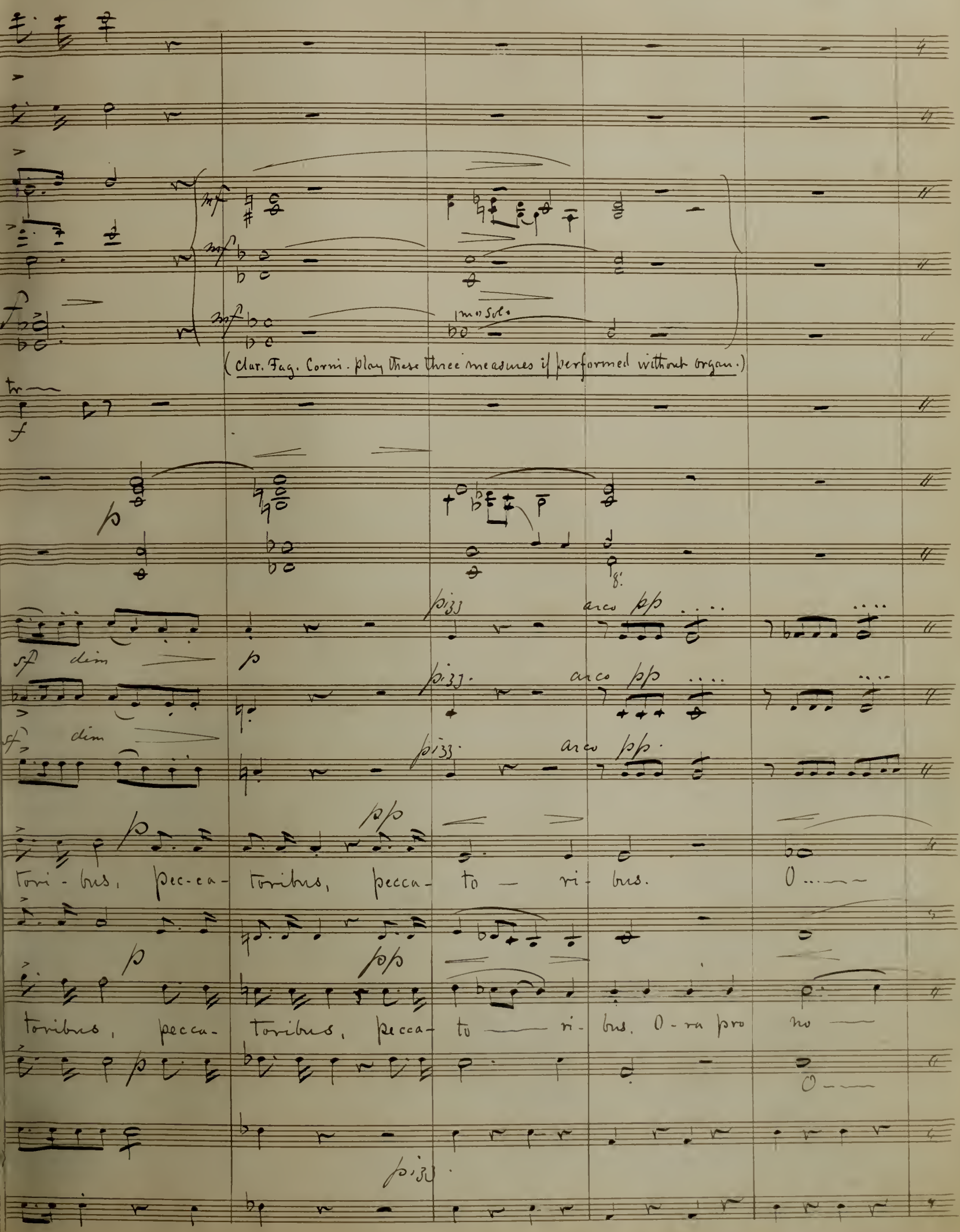
grace we may be saved at last, O - ra, O — ra pro nobis pecca - tor i - bus.

grace we may be saved at last, O - ra, O — ra pro nobis pecca - tori - bus.

last —, Ora pro no — bis,

f arco.


O — ra, O — ra pro no — bis. O — ra pro no-bis pec-ca
O — ra, O — ra pro no — bis.
O — ra, O — ra pro no — bis. O-ra pro nobis — pec-c
no-bis, O — ra pro no — bis, pro
arco
pizz
arco


mf
mf
mf
1mo Solo
(Clar. Fag. Corni. play these three measures if performed without organ.)
tr
f
p
8:
sf dim
p
pizz
arco pp
sf dim
pizz.
arco pp
pizz.
arco pp.
p
pp
tori - bus, pec-ca- toribus, pecca- to — ri- bus. O
p
pp
toribus, pecca- toribus, pecca- to — ri- bus. O - ra pro no —
p
O
pizz.

1mo p

*(with the Bell closed.)

pp

pizz.

pizz.

pizz

pp

- ra! O ---- ra -- ---- !

pp

pp

bis, O-ra pro no — bis.

pp

- ra! O — ra ---- !

arco pp

pizz

arco

pizz

pp

No 5. Recitative and Aria. "In circle wide.

(Morning in the Forest - Don Munio Solus.)

Allegro Moderato.

Solo. à 2.

Allegro Moderato. ♩=100.

Allegro Moderato.

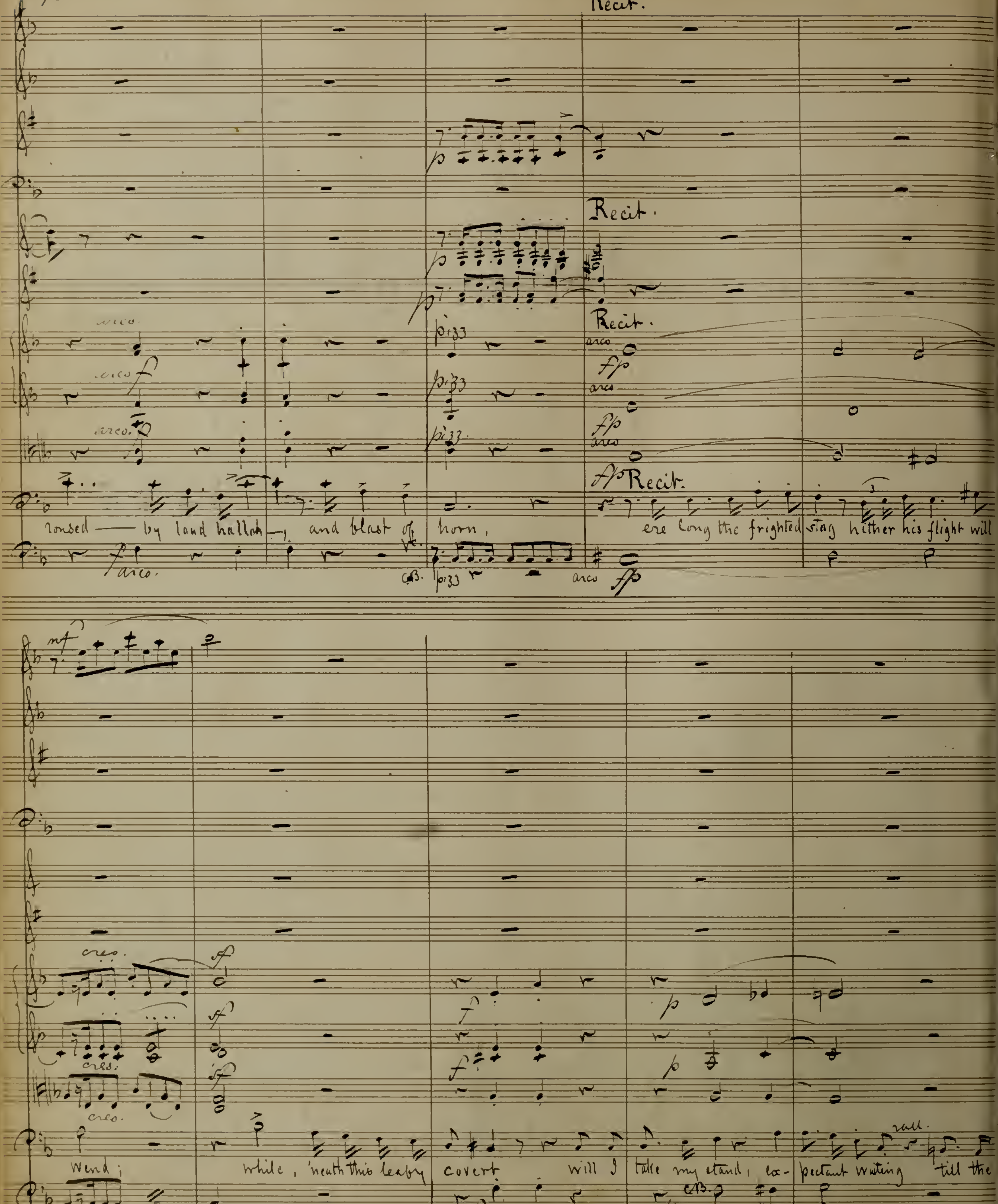
Recit.

Tempo.

Recit.

Recit.

In cir-cle wide, forth have I sent my vassals all ..


Recit.
Recit.
Recit.
arco
pizz
Recit.
roused — by loud hallah —, and blast of horn,
ere long the frighted stag hither his flight will
arco
C.B.
Vc.
cres.
Wend;
while, 'neath this leafy covert will I take my stand, ex-pectant waiting till the
rall.

Allegro non Troppo.

(♩ = 112.)

All° non Troppo.

pizz.

pizz.

game — ap-

pizz.

arco

arco.

arco

pear

arco.

In the woods — at early morn sweet ze-

pizz

sound — the forest voices. Nature seems — again new born. and the heart — of man re-joices. re-

arco

à 2 p

1mo p

joi - - - - - - - - - - - - - ces. How the for - - - - - - est odors sweet, Breathe their perfumes on the

C.B. pizz.

f dim.

f dim.

A.

1mo p

cres.

fp

fp

mf

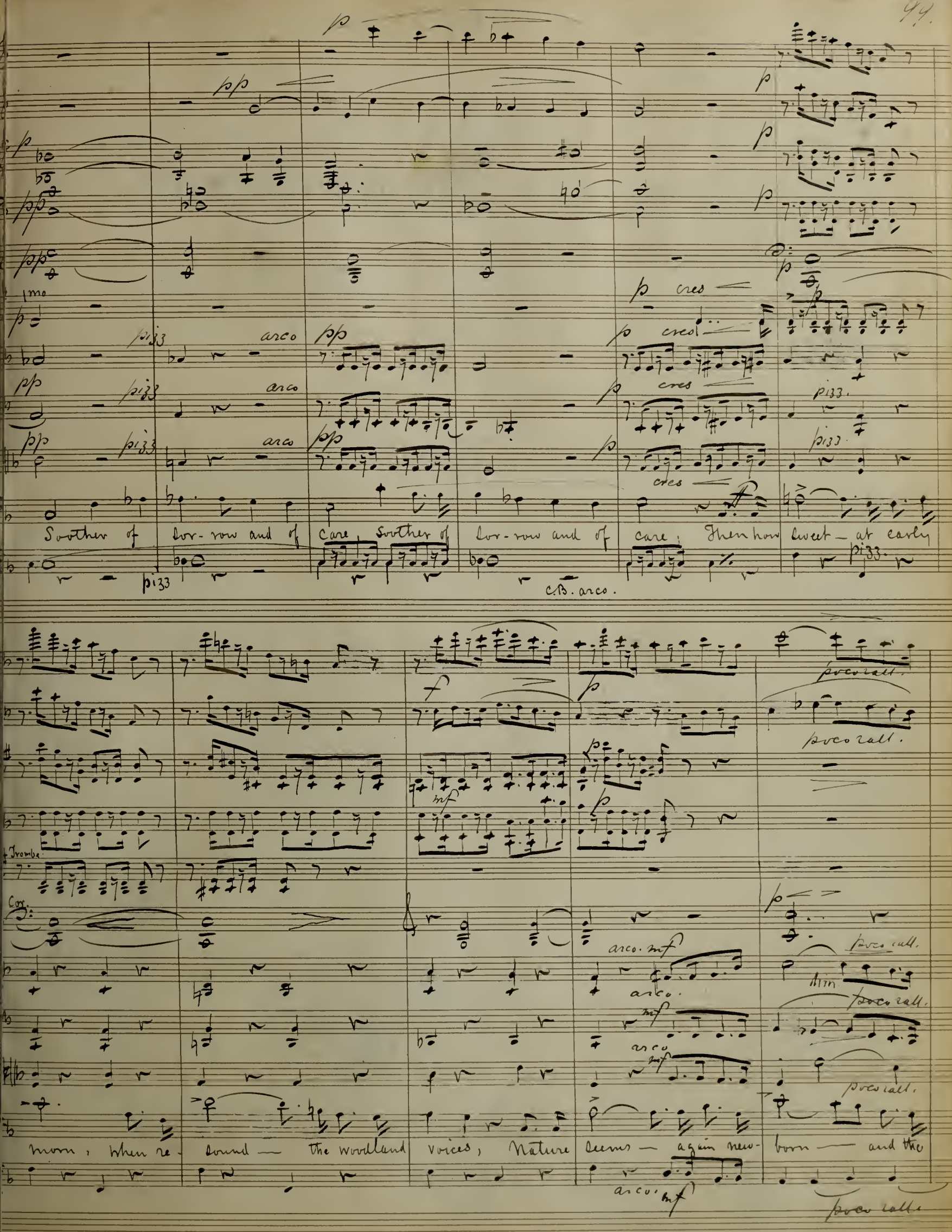
dim.

con espress.

air. cres. Blest in fluence! thee - - - my soul doth greet,

fp

Basso arco


1mo
pizz
arco
cres
Soother of sor-row and of care, soother of sor-row and of care; Then how sweet — at early
C.B. arco.
Trombe
Cor.
arco. mf
poco rall.
Min.
morn, when re-sound — the woodland voices, Nature seems — again new-born — and the

Colla voce.

à Tempo.

à Tempo

Colla voce

à Tempo.

B

Colla voce.

à Tempo.

rall.

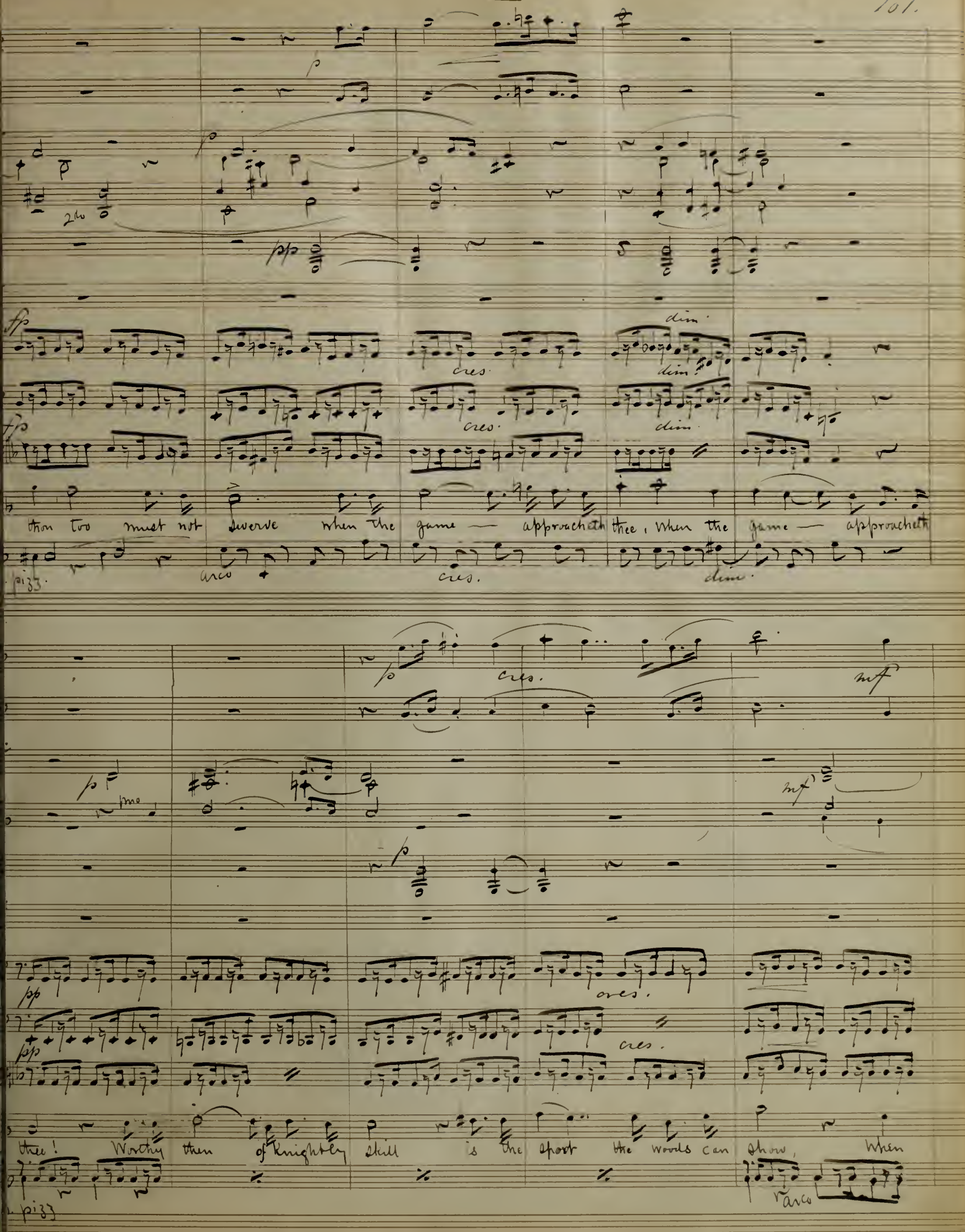
à Tempo.

heart of man, the heart of man re- jor ces.

à Tempo

Strong of arm and cool of nerve must the true - ty warrior be, Huntsm

pizz.

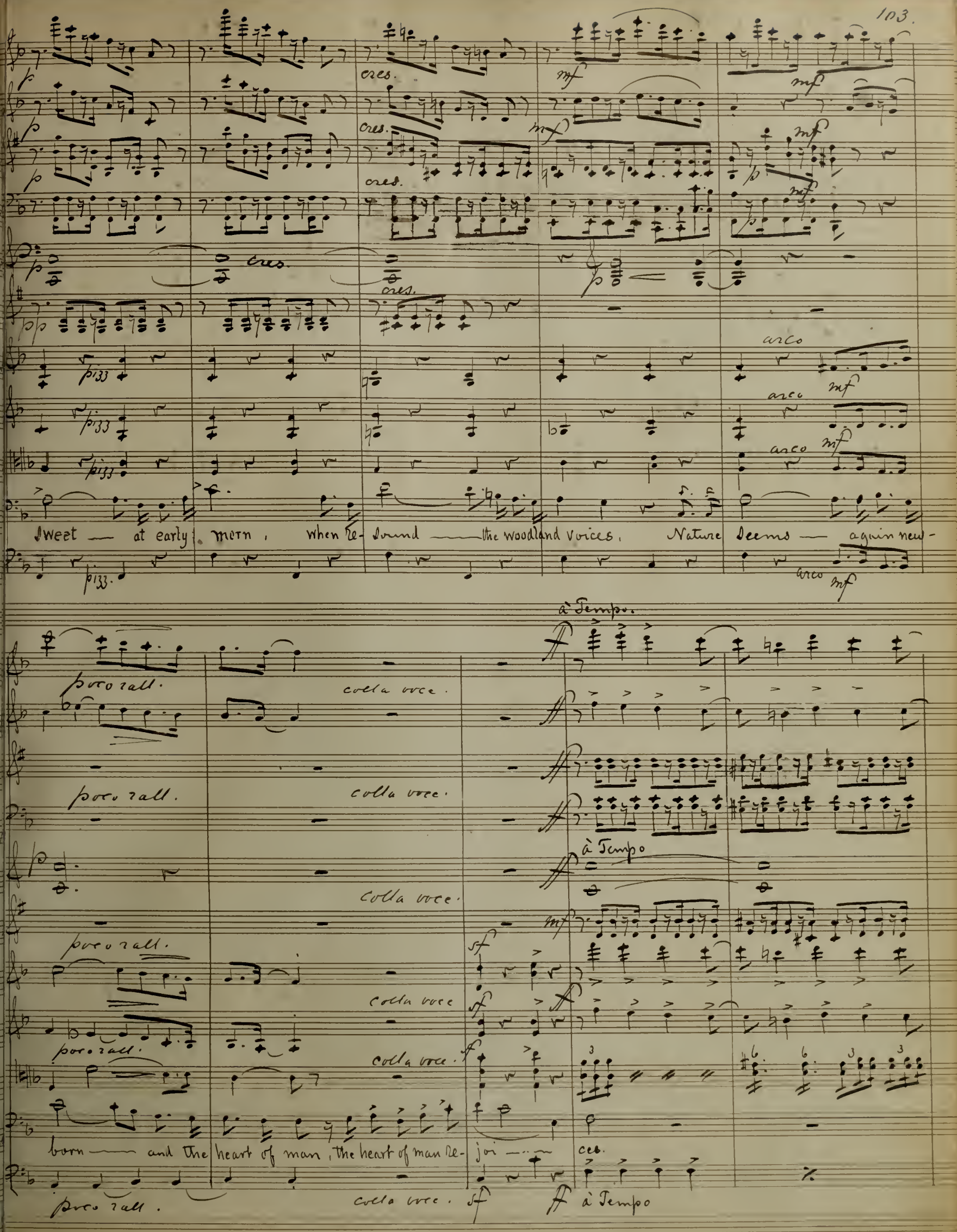

2do
pp
fp
cres.
dim.
thou too must not swerve when the game — approacheth thee, when the game — approacheth
pizz.
arco
cres.
dim.
p
cres.
mf
pp
cres.
thee! Worthy then of knightly skill is the sport the woods can show, when
pizz
arco

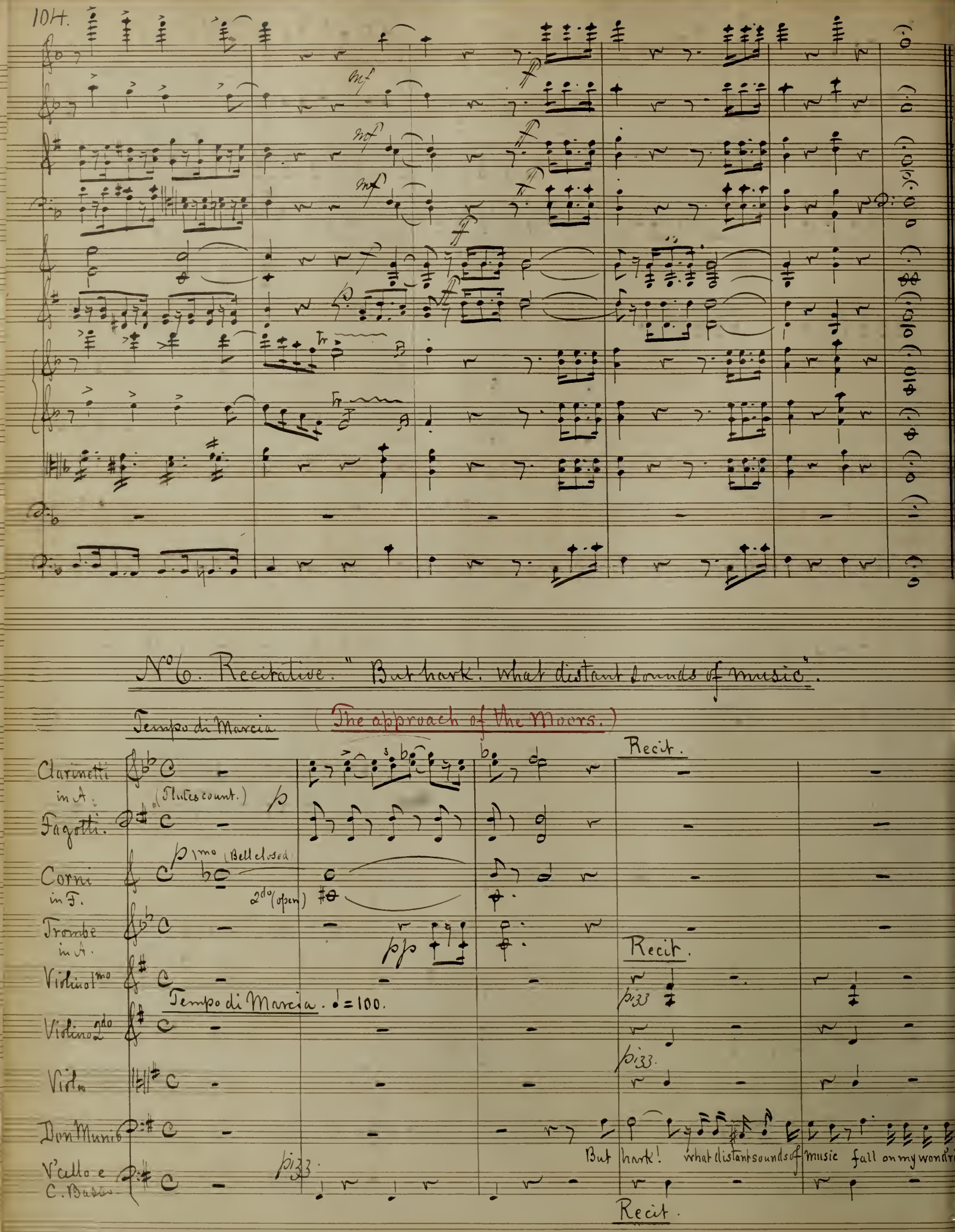
C

C

peals the horn from cliff and hill and Echo an — swers faint be- low. Echo answers.

Echo answers faint be- low. Then how


cres.
mf
arco
pizz.
Sweet — at early morn, when re- sound — the woodland voices. Nature seems — again new-
à Tempo.
poco rall.
colla voce.
à Tempo
sf
born — and the heart of man, the heart of man re- joi — ces.
à Tempo


mf
mf
mf
ff
ff
ff
ff
tr
tr
No 6. Recitative. "But hark! what distant sounds of music".
Tempo di Marcia
(The approach of the Moors.)
Recit.
Clarinetti in A.
(Flutes count.)
p
Fagotti.
p 1mo (Bell closed)
Corni in F.
2do (open)
Trombe in A.
pp
Recit.
Violino 1mo
pizz
Tempo di Marcia. ♩=100.
Violino 2do
pizz.
Viola
Don Munio
But hark! what distant sounds of music fall on my wondri
V'cello e C. Basso
pizz.
Recit.

Tempo.
Flauto.
Clar.
Fag.
Corni.
Trombe.
Tempo.
Vc. arco
Bassi
Tempo.

Recit.
cres.
cres.
cres.
2do
Recit.
Recit.

In yonder vale, behold a cavalcade ap- proaching, and

Tempo.
Recit.

A

Tempo.
Recit.

women too among the train all gaily decked as for a wedding feast.

No hostile purpose can their

Tempo.
Recit.

Tromba 1mo Solo

fp fp fp fp p

fp fp fp fp p

fp fp fp fp p

footsteps guide while yet their glitt'ring garb proclaims the Moslem! Ha! my good sword! here shalt thou win

fp fp fp fp p

pizz f

Tempo

Poco Vivace

mf

p f

p f

no- ble booty and a lord — ly ransom! Sound, bugle, sound!

arco

Poco Vivace.

Tempo.

rall. colla voce.

Tempo.

rallent.

pizz arco

pizz arco

rallent.

pizz arco

rall.

rallent.

Sound, bugle, sound! with gladsome news my vassals to re- call.

arco

pizz

arco

rallent.

pizz

Attacca Subito No 7.

N°7. Chorus of Female Voices. "Birds gaily singing o'er us."

(Females of the Moorish Cavalcade singing as they journey.)

Moderato quasi Marcia.

Flauto 1mo

Flauti 2do Piccolo

(Flauto 2do)

Oboe.

Clarinetti in A.

Fagotti.

Corni in F.

Trombe in A.

Timpani in G-D.

Triangle.

Moderato quasi Marcia. ♩=

Soprano 1mo

Soprano 2do

Alto.

Trombone.

Violoncello e Basso.

Moderato quasi Marcia.

Birds gai — ly singing o'er us.

Haste on — the path be

Birds gai — ly singing o'er us.

Haste on — the path b

Birds gai — ly singing o'er us.

Bassi sempre pizzicato.

mf f dim.

p

dim.

mf

dim.

sempre piano

2do p

1mo p

sempre piano

p 1mo

fore us, Rais- ing — the joyous cho — rus. In praise, in praise of Love.

fore us, Rais- ing — the joyous cho — rus. In praise, in praise of Love.

Haste on — the path be- fore us, Rais- ing the cho — rus in praise, in praise of Love.

arco f

pizz.

A.

(Piccolo.)

mf

p

mf

p

mf

p

1mo

p

pp

A.

mf

p

cres.

f

Ere fall – the shades of night, O may the marriage rite, Two faithful hearts unite, Sing

p

cres.

f

Ere fall – the shades of night, O may the marriage rite, Two faithful hearts unite, Sing

cres.

f

p

arco

B.

Tr

f

p

f

mf

1mo

2do

f

mf

à 2

p

mf

p

2do

sempre p.

1mo

p

2do

mf p mf p

simili.

B.

f

praise to Love. O may — kind Heav'n defend, Un-til — our

f

praise to Love. O may — kind Heav'n defend, Un-til — our

f

praise — to Love. O may kind Heav'n defend Un-til — our journey's end,

p

p.33

arco.

mf

journeys end. Free-ly — our songs we spend, In praise of Love.

journeys end. Free— ly our songs we spend, In praise of Love.

Free ——— ly our songs we spend, our songs we spend in praise of Love.

C.

(Flauto 2do.)

mf

mf

à 2

mf

p

p

ores.

C.

f

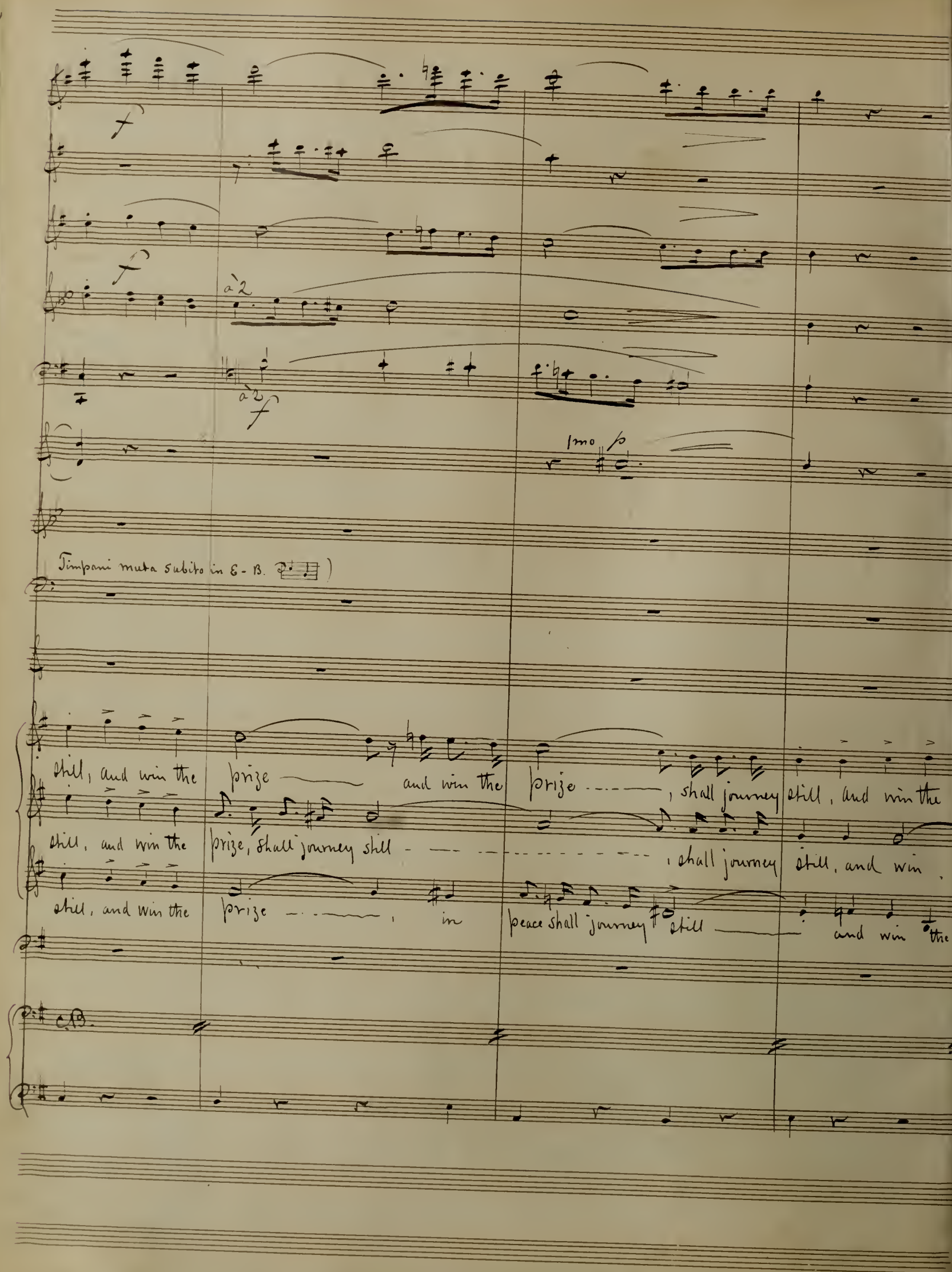
Thus, safe from ev'ry ill, our good lord Aba- did — in peace shall journey

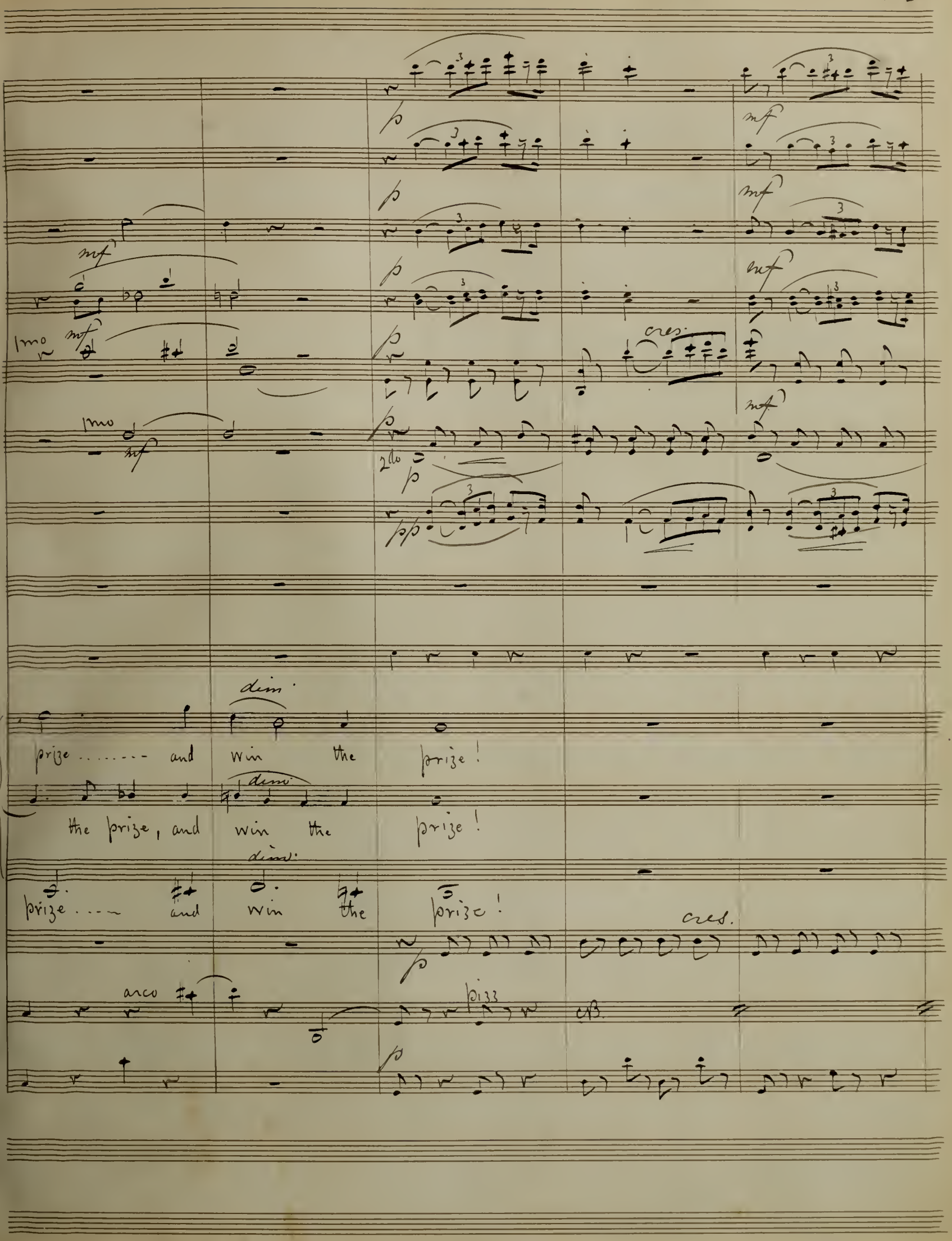
Thus, safe from ev'ry ill. our good lord Aba- did — in peace shall journey

Thus safe from ev'ry ill our good lord Aba- did; in peace shall journey

pizz.

cB.


à 2
à 2
1mo p
Timpani muta subito in E - B.
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
C.B.


mf
1mo
cres.
2do
dim.
prize ..... and win the prize!
the prize, and win the prize!
prize .... and win the prize!
arco
pizz
cB.

sf dim. rall.

sf dim. rall.

sf dim. rall.

f dim. rall.

f

mf dim. p rall.

f dim. rall.

cres. mf dim rall. p

f dim. rall. p arco

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

Flauti e Piccolo. — All° con Fuoco. — p (Piccolo) molto cres- cen- do.

Oboe.

Clarinetti in A. — 1mo 2do f

Fagotti. — p 2do 1mo f

Corni in F. — 1mo mf 2do p cres —

Trombe in A. — mf

Trombone. — mf

Tamburo e Piatti.

Timpani in E-B. — p tr cres. mf sempre cres.

All° con Fuoco. ♩= 120.

Violino 1mo — p cres. molto cres- cen- do

Violino 2do — p cres.

Viola. — p molto cres- cen- do

Constanza and Moorish Women

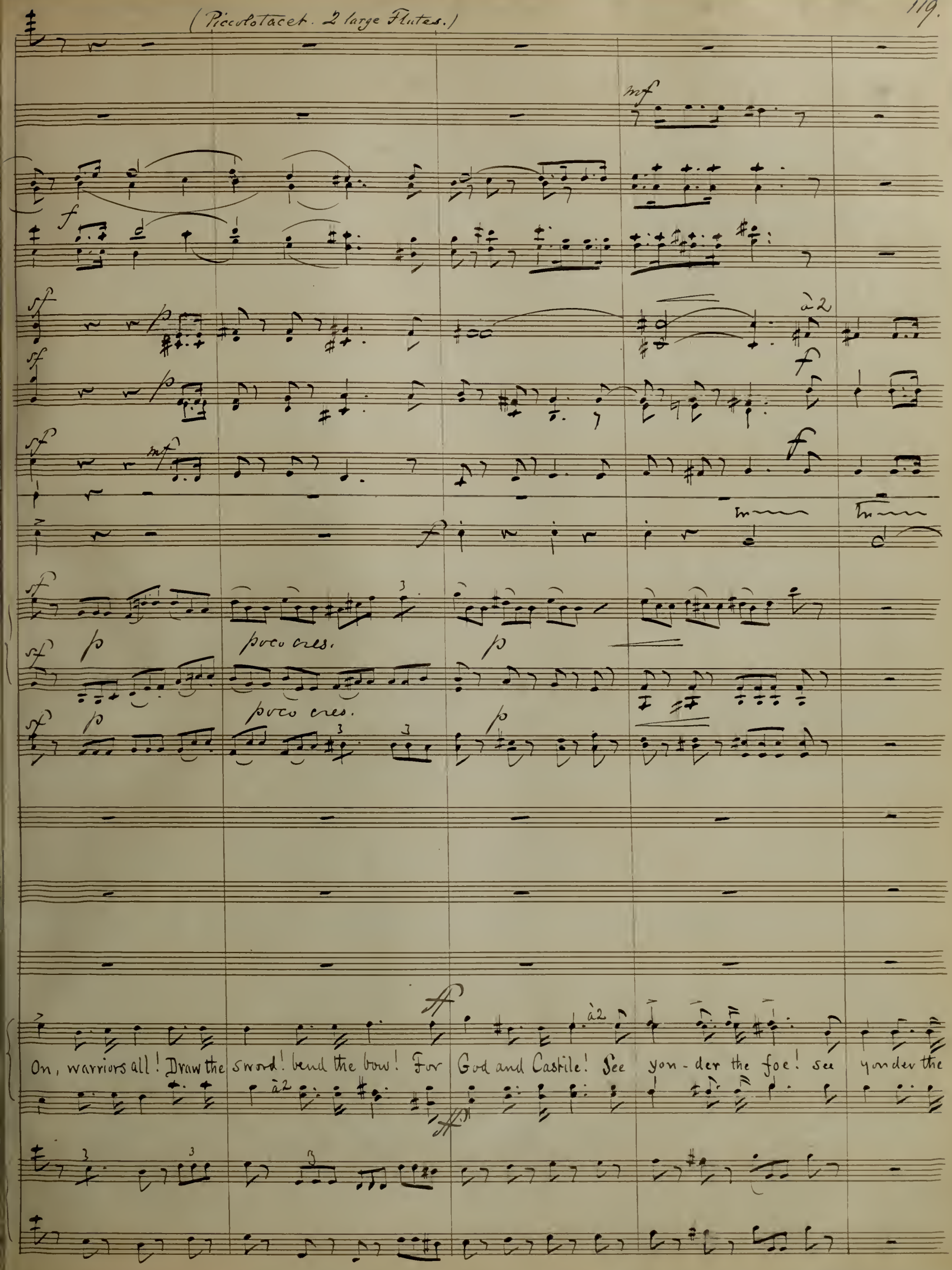
Abadil.

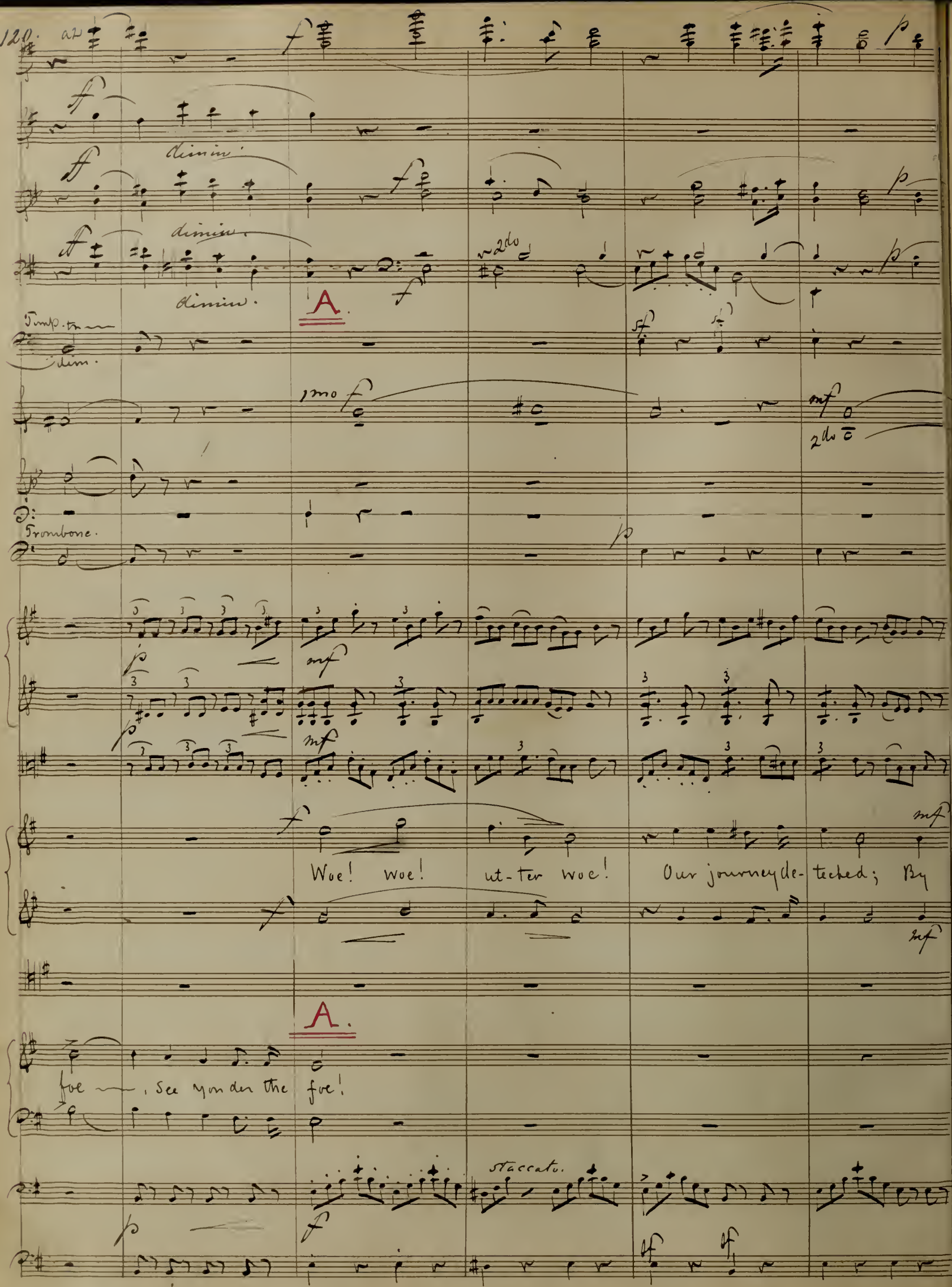
Retainers of Don M. — (Don Munios' Retainers make their appearance from all sides, surrounding the Moors.) — ff Down, aye! ff

Vcello e C. Basso — p cres. mf — All° con Fuoco. — molto cres- cen- do

pizz pizz arco.

Down with the Moslem, the ha-ted, de-tested! No lon-ger shall thus our fair land be in-fested!


(Piccolotacet. 2 large Flutes.)
mf
f
sf
p
à 2
poco cres.
On, warriors all! Draw the sword! bend the bow! For God and Castile! See yon-der the foe! see yonder the


dimin.
dimin.
dimin.
A.
Timp. tr.
dim.
1mo
2do
Trombone.
Woe! woe! ut-ter woe! Our journey de-tected; By
A.
foe —, See yonder the foe!
staccato.

à 2

p

mf

p

p

dim

p

p

p

blood-thirsty men is our progress ar-rest - - - - - - - - - - ed! All the hopes, fondly raised, in the

p

col Basso

p

cres.

cres.

B.

Corni.

Trombe

Trombone.

Timp.

cres.

dust are laid low. And captives are we to our bitterest, bitterest foe!

cres.

B.

Down with the Moslem, the

Don Munio.

Vcello e Basso.

Cap- tured the Moslem! - the

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

Abadil!

Woe! utter Woe ——— ! Our progress ar - rest ———

hated, de tes-ted! No longer shall thus our fair land be in- fested!

hated - detested! The spoil - it is ours - by our good swords arrested!

(2do Piccolo.)

cres.

cres.

progress ar- rest- ed!

Captives are we! aye, cap-tives are we, to our

Abadil.

Cap- tives are we to our bit- terest foe to our

- ed!

Captives are we to our bitter- est

On, warriors all! Draw the sword! bend the bow! For God and Cas-tile!

See

Don Munio.

We war not with women, Each weapon lay low. what re- joic- ing at

bitterest, bitterest foe, our bit-terest foe, our bitter-esh foe - - - - - - - - ! Sur-

bitterest, bitterest foe, our bitterest foe, our bitterest foe - - - - - - - ! Sur-

foe! our bitterest foe! Sur-

—, See yonder the foe ——— ! See yonder, See yonder the foe ——— ! Sur-

yonder the foe, See yonder the foe ———, See yonder the foe ——— ! Sur-

home, When this booty we show ——, this booty we show ——— ! Sur-

Piccolo.

à2

All.o Molto Assai.

All.o Molto Assai. ♩= 180.

All.o Molto Assai.

- rounded! confounded! No suc-cor, no res-cue, To whom can we turn, to whom can we turn? Sur-

- rounded! confounded! No suc-cor, no res-cue. To whom can we turn, to whom can we turn? Sur-

- rounded! confounded! No suc-cor, no res-cue. To whom can we turn, to whom can we turn, Sur-

rounded! confounded! no suc-cor, no rescue, To whom can they turn, to whom can they turn? Sur-

Don M. with Chorus.

Vcll.o.

All.o Molto Assai.

Piatti
Tamb.
P.

rounded, Confounded, No Succor, no Rescue; To whom, To whom, To whom can we

rounded, Confounded, No Succor, no Rescue; to whom, to whom, to whom can we

rounded, Confounded, No Succor, no Rescue; to whom, to whom, to whom can they

Flauto e Piccolo col Vino 1mo

a 2

a 2

a 2

tr

tr

turn? To whom can we turn? To whom can we

turn? To whom can we turn? To whom can w

turn? To whom can we turn? To whom can w

turn? To whom can they turn? To whom can we

turn? To whom can we turn ..... ?

turn? To whom can we turn ..... ?

turn? To whom can they turn ..... ?

No 9. Recit. and Aria with Chorus. "Unarmed, we yield ourselves".

Recit.

Clarinetti in A. (Flutes and Horns count.)

The Entreaty.

Tempo del No 8. poco rall. dim.

Fagotti

Recit.

Violino 1mo dim. poco rall.

Violino 2do dim. poco rall e dim

Viola poco rall e dim

Abadil

Tempo del No 8.

Unarmed —, we yield ourselves to force of numbers!

V'cello e Basso.

Recit.

Tempo del No 8 poco rall e dim

Recit.

Flauti

Tempo.

Recit.

Clar

Fag.

Corni in F.

Recit.

Tempo

Recit.

pizz arco

But heard I not, amid yon hostile cries — the name —, the name of Munio?

Recit.

Tempo

arco Recit.

Don Munio.

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

mf mf p p

Andante non troppo.

pp

Andante non troppo. ♩= 69.

pp poco cres

pp poco cres.

Abadil.

molto espress

Andante non troppo. pizz arco pizz arco pizz arco pizz. arco

Hail — O, noble Mu-ni-o! on me a boon bestow, known as a similis.

(Contra Bassi sempre pizzicato senza appogiatura)

poco cres.

mo Solo p

pp

mo

pp

sempre piano

pp

sempre piano.

gen'rous foe. To thee I plead, to thee I plead. Do — not my suit disown, When once our

p

Poco Animato.

pp

mo p
Solo.

pp

Poco Animato

poco cres. rall. dim. pp.

poco cres. rall. dim. pp.

rall

purpose known, In — thee I trust alone, To help, to help our need.

poco cres.

arco

Poco Animato.

mf

mf

mf

p

p

pp

2do

poco cres.

p

poco cres.

p

f

My name is Abadil, of princely line, And this fair maid — of equal high descent; To

p

rallent.

a 2 3

p à tempo

pp

rallent.

à tempo

pp

à tempo

pizz arco

mf

pp rall.

pizz. arco

mf arco.

pp rall.

pizz

à tempo

ral — lent.

Cel-e-brate our marriage at a dis-tant shrine, Thither had we this day — our footsteps bent.

pizz arco

à tempo.

A.

rall. tempo

mf

dim

pp

p

rall tempo.

2do pp

1mo

pp 1mo.

poco cres.

A.

f

Take all our gold, our jewels rich and rare. The ransom of a prince — aye! ask f

rall. tempo p

poco cres.

pp

p

fp

p 33

more! But let not fell dishon — our have a share in what sad Fate may have for us in

Tempo 1mo

Fl.

Clar.

Fag.

Corni

arco

rall. colla voce.

arco

rall. colla voce.

arco

rall. colla voce.

rall.

Store, may have for us in store.

Tempo 1mo

Then, O noble Ma-ni-o, On me this

Tenor I.

The bride is pas-sing fair, Wit-ness her

Tenor II.

(Don Munio's Retainers whispering together.)

Bass I.

The bride is passing fair, Wit-ness her

Bass II.

male chorus.

arco

pizz

arco

pizz

arco.

rall. colla voce.

pizz

arco.

Tempo 1mo

p

mp

2do

pp

1mo. p

2do p

poco cres.

pp

poco cres.

pp

boon bestow, Be — thou a gen'rous foe, To thee I plead, to thee I plead, Do --- not on

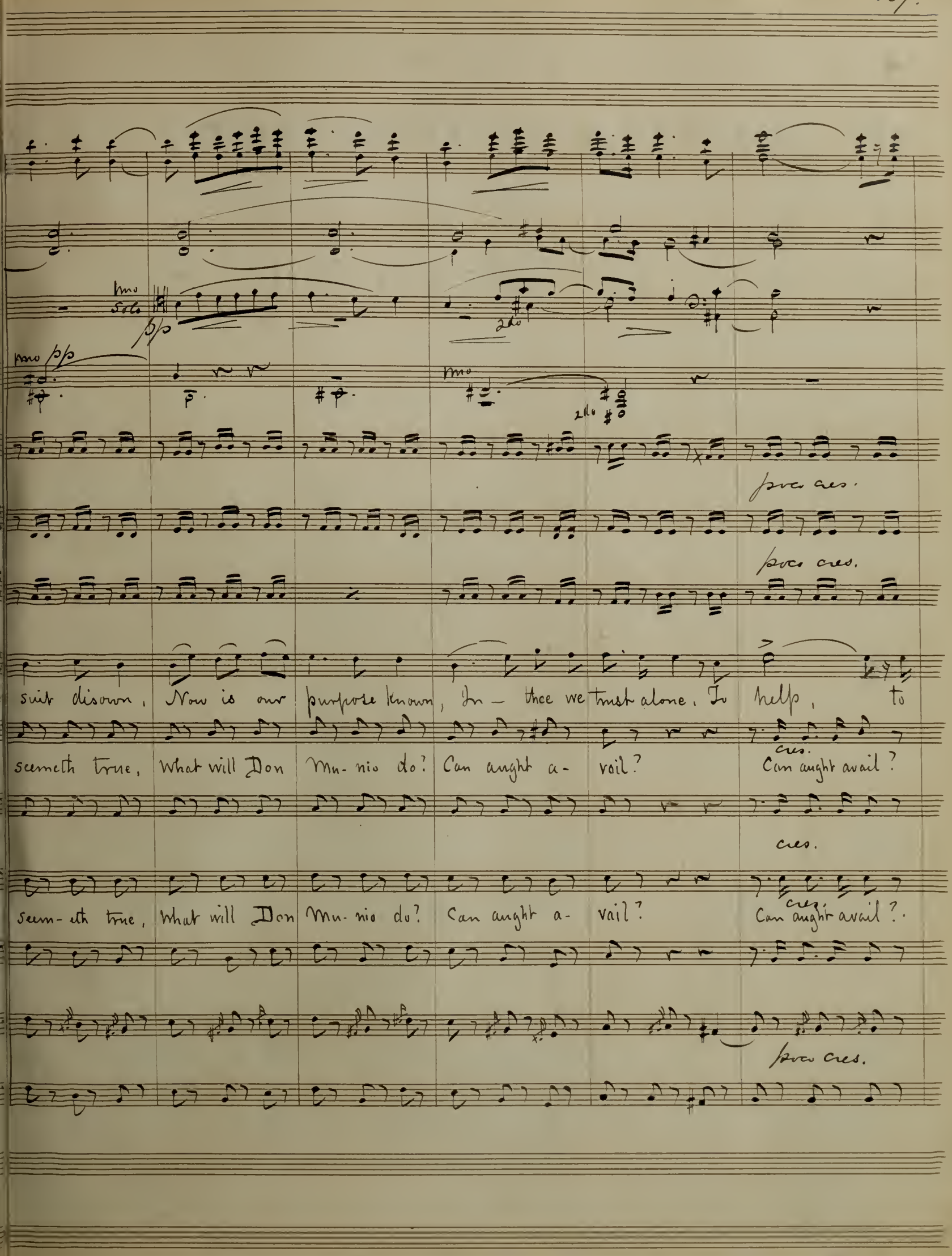
great des-pair, List to the war-riors tale, list to the tale: The sto - ry

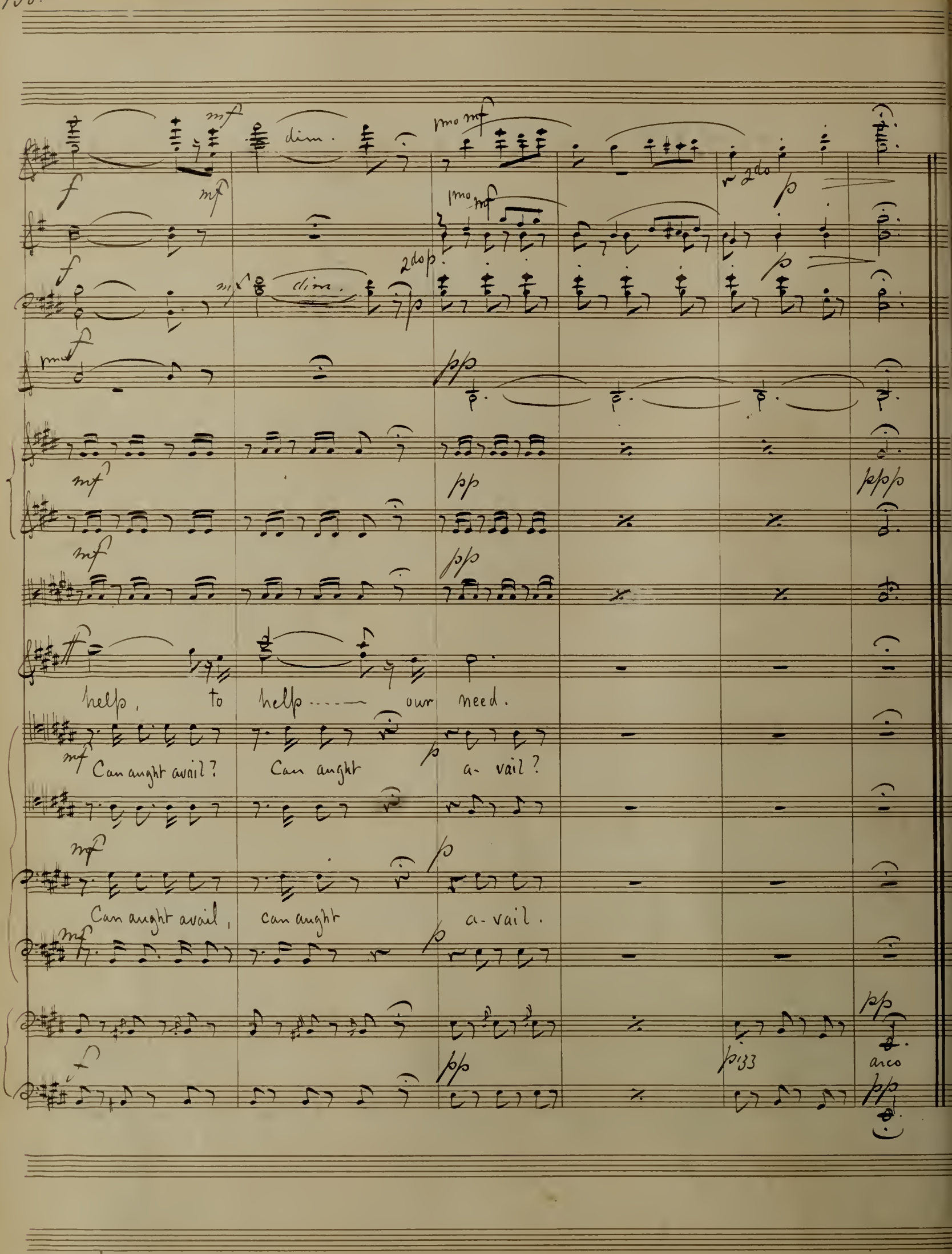
sempre pp e staccato.

great des-pair, List to the warrior's tale, list to the tale: The sto - ry

poco cres.

pp


mo
Solo
pp
2do
mo pp
mo
2do
poco cres.
poco cres.
suit disown, Now is our purpose known, In - thee we trust alone. To help, to
seemeth true, What will Don Mu- nio do? Can aught a- vail? Can aught avail?
cres.
seem- eth true, What will Don Mu- nio do? Can aught a- vail? Can aught avail?
cres.
poco cres.


dim.
1mo mf
2do p
pp
ppp
help, to help ---- our need.
Can aught avail? Can aught a- vail?
Can aught avail, can aught a- vail.
pizz
arco

No 10. Recitative and Intermezzo. "Now God forbid".

All° Moderato. The Ransom.

Trombe in A — mf — 1mo — Recit.

Violino 1mo — (Clar. and Corno count.) — f — fp

Violino 2do — f — fp

Viola — fp

All° Moderato. ♩= 104. — Recit.

Don Munio — Now God for bid that I, a christian

V'cello e — f

C. Basso

All° Moderato. — f — Recit.

Tempo — colla voce. — Recit.

p — colla voce. — f

p — colla voce. — f

Tempo. — Recit.

V'cello col Basso.

Knight, two loving hearts should force a- sunder. Tho' with no hostile purpose ye have

pizz. arco — p — colla voce. — f

Tempo. — Recit.

Tempo

molto Solo.

Tempo.

come, but yet as Moslems, captives of my sword. Hear this, hear this the

C.B.

Tempo

♩ = 76. Andante con Moto

(Tromba Tacet al N° 11.)

ran — som I will take. Full fourteen days within my castle-gate, Captive, yet not confi

C.B.

pizz.

arco

Andante con Moto.

Clarinetti in A.

Corno in F.

— Shall ye abide with me; but there your nuptials will we cel-e-brate, af-ter which time shall

Recit.

Tempo

Recit.

Tempo

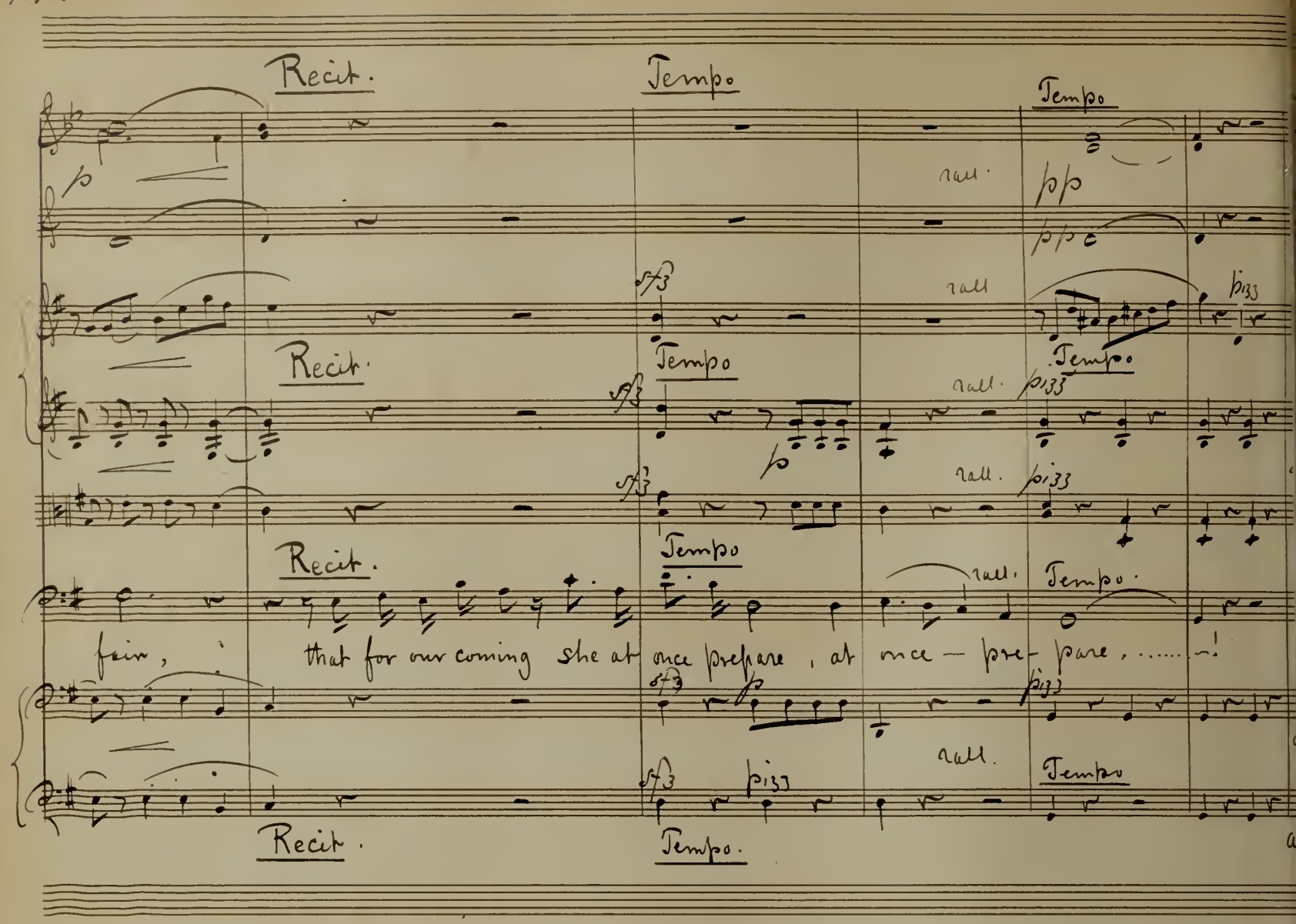
Recit.

Tempo.

ye indeed go free. Haste, herold, haste! unto my lu — dy

Recit.

Tempo.


Recit.
Tempo
Tempo
rall.
pp
pp
sf3
rall
pizz
Recit.
Tempo
Tempo
rall.
pizz
p
rall.
pizz
Recit.
Tempo
rall.
Tempo.
fair, that for our coming she at once prepare, at once — pre- pare, ...!
sf3
p
pizz
rall.
Tempo
sf3
pizz
Recit.
Tempo.

N° 11. "Praise to Don Munio." - Chorus.

All° Vivace alla Marcia.

Flauti

Oboe

Clarinetti. in B.

Fagotti.

Corni in F.

Trombe in B

Trombone

Timpani in C-G.

All° Vivace alla Marcia. ♩= 104.

Violino 1mo

Violino 2do

Viola.

Soprano

Alto

Tenor

Basso.

Praise to Don Mu-ni-o!

Praise to Don Mu-ni-o!

Chorus.

Valle e Basso.

All° Vivace alla Marcia.

What kind-ness to his foe, Doth the brave war-rior show. Let joy, let joy a-

What kindness to his foe, Doth the brave warrior show, Let joy, let joy a-

Col Basso

A.

p

1mo p

p

mf

pp

2do p

pp

fp

pp

fp

pp

A.

bound! Constanza (Solo.)

f

A - way ---- with grief and fear! All sor - ---- rows dis - ap - pear. Such

Abadil (Solo)

A - way ----- with grief and fear! All - ---- sorrows

bound!

fp

pp

pizz. arco

pizz.

Sempre piano

Sempre piano

Sempre piano

Knighthood we re- vere, Where-e'er 'tis found, Where - e'er, where - e'er 'tis found!

dis ap- pear, Such Knighthood we re- vere — where- e'er ——— 'tis found!

Sempre piano

B.

2do

B.

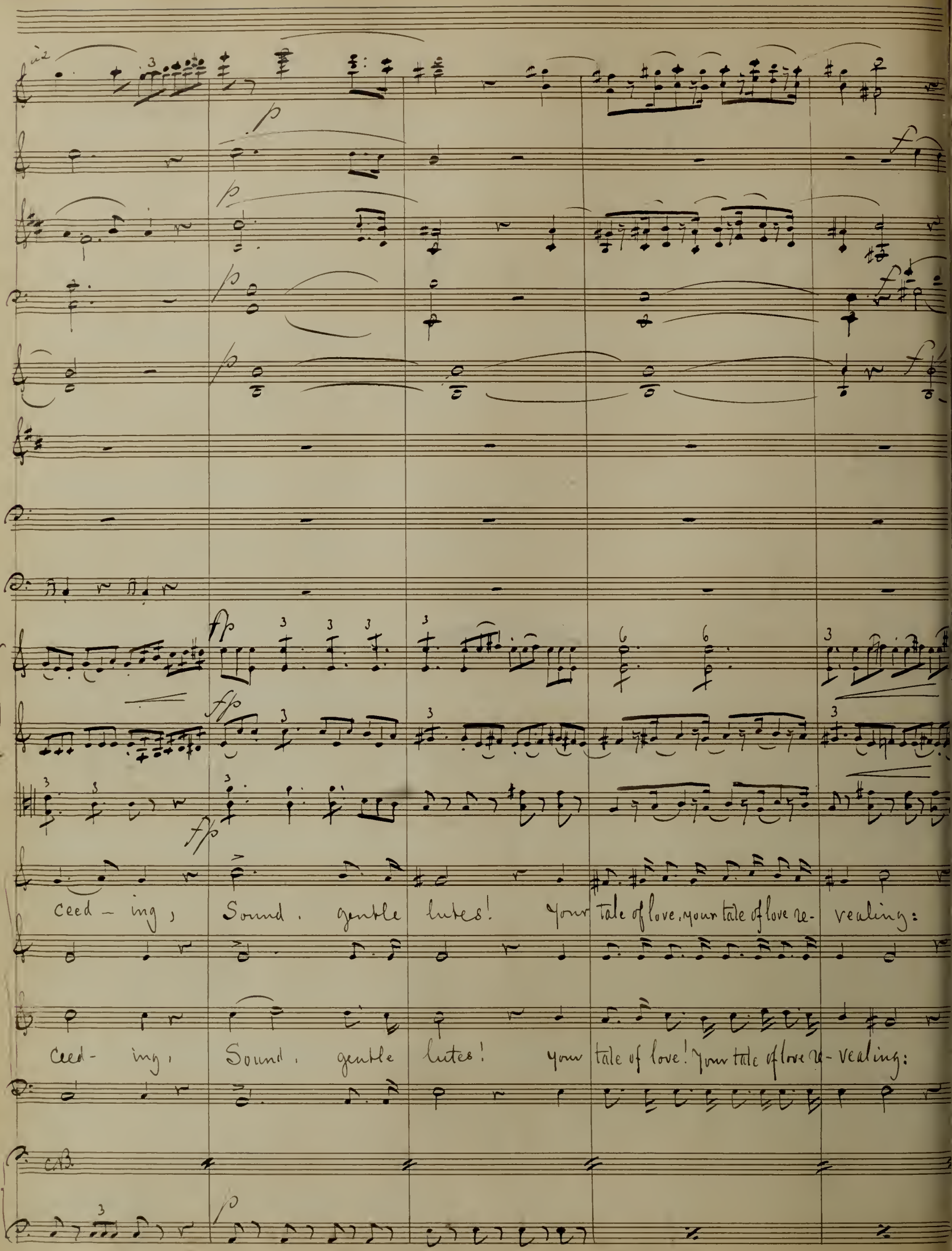
Tutti

Sound, trumpets, sound! the bridal train, the bridal train pre-

Tutti.

Sound, trumpets, sound! the bridal train, the bridal train pre-

bri ..... dal train pre-


ceed – ing, Sound, gentle lutes! your tale of love, your tale of love re- vealing:
ceed- ing, Sound, gentle lutes! your tale of love! your tale of love re- vealing:

Omit the 2d time

Omit the 2d time.

Haste on your way! your banners wide, your banners wide displaying,

ban ..... ners wide displaying.

Haste on your way! your banners wide, your banners wide displaying, To Hymen's

ban ..... ners wide displaying.

Omit the 2d time.

cres.

cres.

To Hy-men's feast. To Hymen's feast. Let there be no de- lay-ing! Then

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.

cres.

II.

a2

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

II.

poco accel.

poco accel.

poco accel.

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

Hymen's feast, to Hymen's feast let there be no de laying, Ah! — to Hy-men's

playing, To Hymen's feast, to Hymen's feast let there be no de- laying. Ah! — to Hy-men's

II.

poco accel.

Poco più Moto.

Poco più Moto.

Poco più Moto.

feast let there be no ..... de- laying! Praise to Don Mu.ni.o! What

feast let there be no - de- laying!

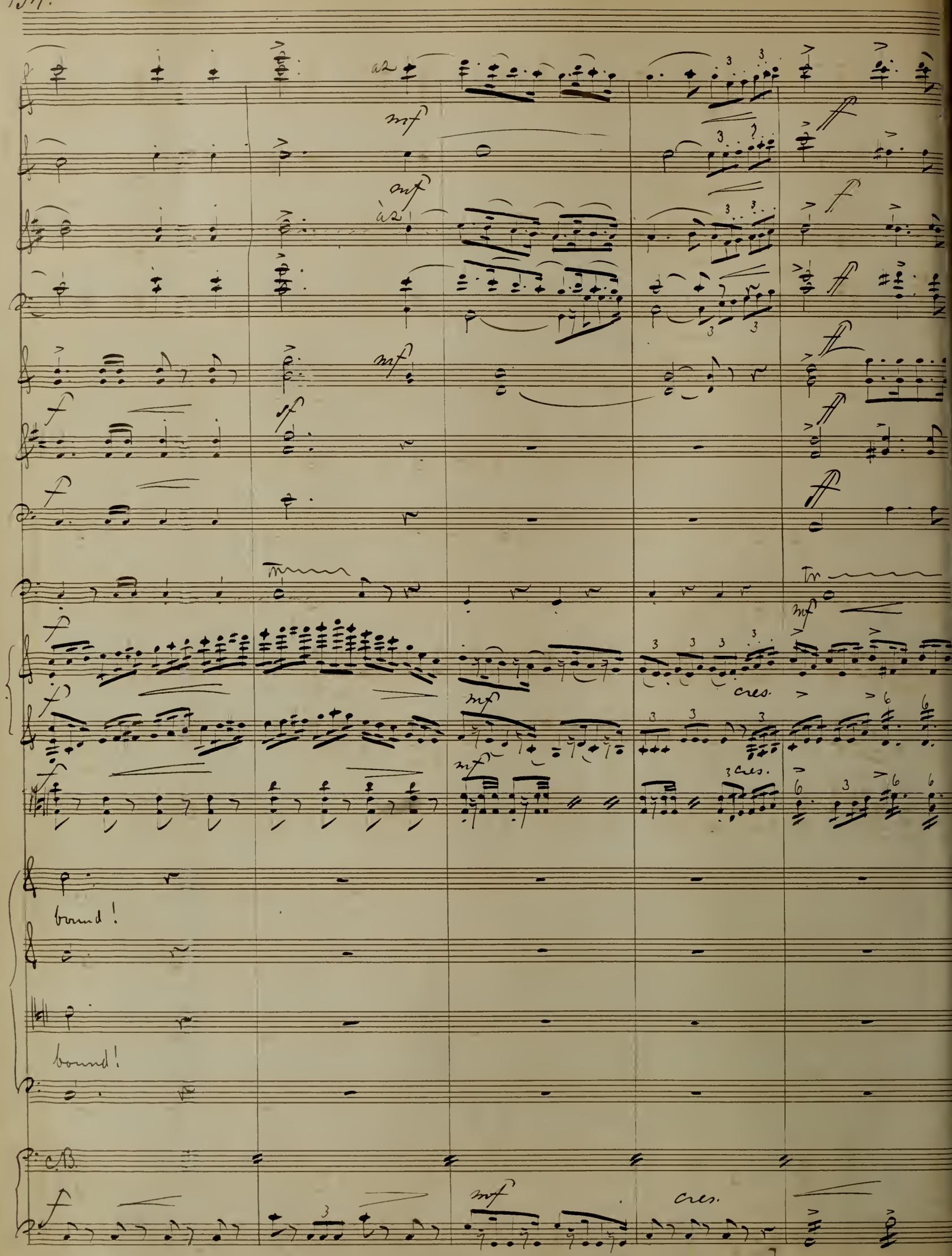
feast let there be no ..... de- laying! Praise to Don Munio! What

Poco più Moto.

a2

Kindness to his foe, Doth this brave war-rior show, let joy abound, let joy — a-

Kindness to his foe, Doth this brave warrior show, let joy abound, let joy — a-


bound!
bound!
cres.
cres.
cres.

End of Part I.

Part II.

N° 12. Recitative and Aria. "The shadows deepen on the castle walls."

Clarinetti in B.

Fagotti

Corni in F.

Violino 1mo

Violino 2do

Viola.

Abadil

V'cello e C. Basso.

Lento non Troppo.

Lento non Troppo ♩= 60.

{ The night before the nuptials. / A terrace of Don Munio's castle. }

Abadil solus.

Lento non Troppo.

C.B.

Tempo.

Tempo.

Recit. mf

Tempo

The shadows deepen on the castle- walls: Honored cap-

Più Vivo.

Recit.

Più Vivo.

Recit.

poco cres.

poco cres.

Lento.

Lento.

tir - i - ly draws near its close Soon will the Christian Even-Song pro claim the coming of the night —,

Vello. CB. pizz. CB. pizz CB. arco

Vivace. Recit. agitato.

Vivace. Recit.

While on this terrace will I wait to meet my love. Pa — tience! O longing heart! Soon is thy trial

agitato cres.

agitato

Vivace. Recit.

Tempo Poco Animato.

2do p

cres.

cres - - -

Tempo Poco Animato ♩= 76.

o'er, and the glad morrow's sun shall see Con- stan - za thine.

pizz.

Tempo Poco Animato.

1mo mf

cen- do

dim

rall.

Andante con Moto e Cantabile. ♩= 80.

2do

cen- do

f

rall.

1mo p

dim.

2do pp

rall.

mf

pp

rall.

mf p

rall.

pp

p

O thou my star! my

arco

rall.

pizz.

arco fp

C.B. pizz

Andante con Moto e Cantabile.

1mo 2do mf mf p 2do pp

2do p pp mf

dim pp 2do

poco cres. dim.

poco cres. dim.

energico. dim.

star in dark'ning night, O thou my light! my light to guide my

arco p cres. dim. p

pp pp 2do

p 1mo p

sempre piano

sempre piano.

f

way. My joy ---, when all a- round seems bright, My com — fort in the threat' - - ning

pizz. arco C.B. pizz

V'cello only. Vc.

1mo

2do p

mf

pp

day. For thee my heart --- is ev- er longing, With love's own grief -- full sore op-

pizz

Vc.

arco.

A

à Tempo

à 2

rall.

Tempo.

cres.

dim

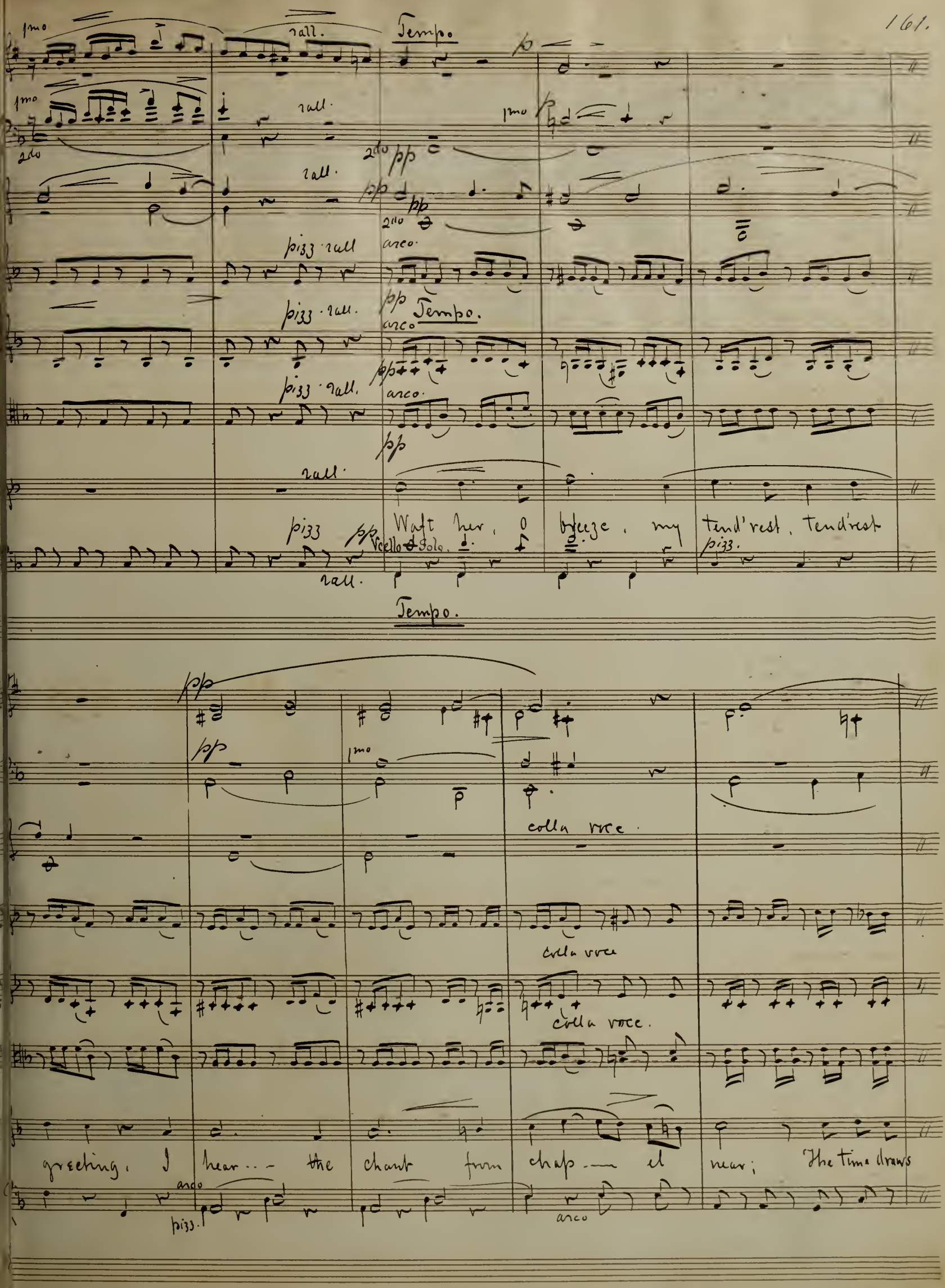
prest. I think of thee -- and tears come thronging, When thou art present I am blest.

Vc. arco

CB pizz.

arco

Tempo.


1mo
rall.
Tempo
p
1mo
rall.
1mo
2do
2do
pp
rall.
pp
pp
2do
pizz. rall
arco.
pp
pizz. rall.
arco
Tempo.
pp
pizz. rall.
arco.
pp
rall.
pizz
pp
Vcello Solo.
Waft her, o breeze, my tend'rest, tend'rest
pizz.
rall.
Tempo.
pp
pp
1mo
colla voce.
colla voce
colla voce.
greeting, I hear... the chant from chap... el near; The time draws
arco
pizz.
arco

1mo mf 2do 1mo mf 2do p cres- cen-do 2do p cres

cres. poco agitato mf p cres.

cres. poco agitato, mf p cres.

stringendo f p sempre cres.

nigh --- for our glad meeting, O come, sweet love ---, I'm waiting here, The hour draws nigh — for our glad

p cres.

mf rall. rall. molto sf

1mo mf rall. rall. molto sf colla voce.

1mo p rall. rall molto sf colla voce

sf colla voce. pizz

ral-len-tando molto > > >

sf pizz

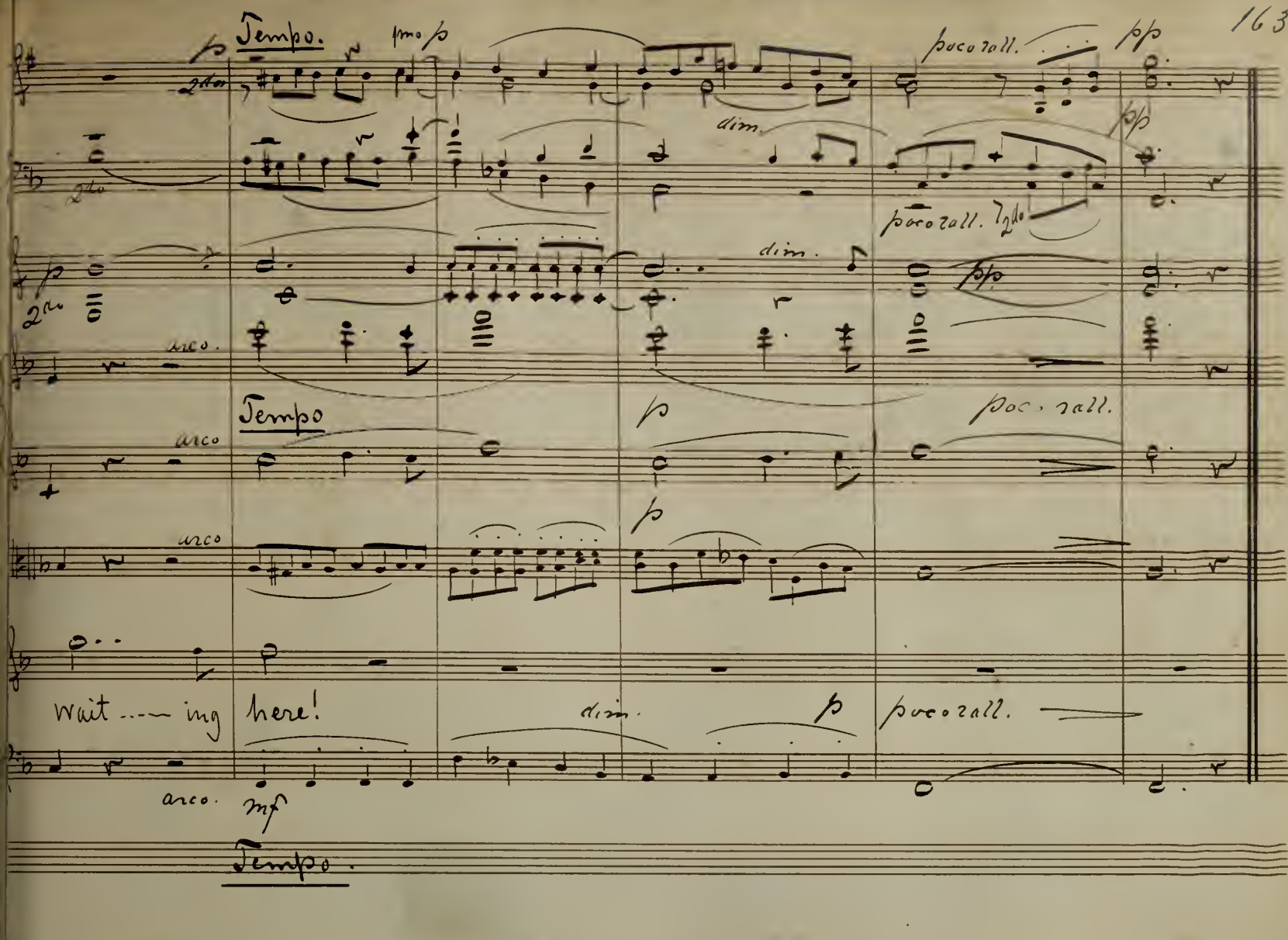
ral-len-tan-do molto > > >

pizz

rall. ff con passione

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

ral-len-tando molto. pizz.


Tempo.
p
1mo p
poco rall.
pp
dim.
2do
arco.
Tempo
poc. rall.
arco
Wait ---- ing here!
dim.
p
poco rall.
arco.
mf
Tempo.

Attacca N° 13.

N°13. Choral. "Jesu, dulcis memoria."

Moderato. (The Chapel Choir chanting the Evening-Hymn.)

Violino I^mo

N.B. This chorus to be accompanied by the Organ. The string parts only to be used in absence of that instrument.

Violino 2do

Viola.

V'cello e Basso.

Moderato. ♩= 82

Soprano — Je-su, how sweet the ve-ry thought, That thou our hearts true joy — has

Alto. — Je-su, dul-cis me-mo-ri-a, Dans ve-ra cor-dis gau-di-

Tenor. — Je-su, how sweet the ve-ry thought, That thou our hearts true joy has

Bass.

Moderato.

cres- f

cres - f

cres. f dim.

brought: Honey in sweetness is as nought, To that with which thy pres-ence

cres. f dim.

a, Sed super mel, et om-ni-a, Ju-jus dul-cis prae-sen-ti-

cres. f dim.

brought. Honey in sweetness is as nought, To that with which thy pres-ence

cres. f dim.

fraught. Je-su, the hope of pen-i-tent! How free to us thy grace is spent!

a. Je-su, spes poe-ni-ten-ti-bus, Quam pi-us es pe-ten-ti-bus!

fraught. Je-su, the hope of pen-i-tent! How free to us thy grace is spent!

A.

Ah! who can doubt thy heart's in-tent, To souls which thee to seek are bent? To

Quam bonus te quae-ren-ti-bus, Sed quid in-ve-ni-en-ti-bus, Sed

Ah! who can doubt thy heart's in-tent, To souls which thee to seek are bent? To

B.

Souls which thee to seek are bent ..—! O Je- su, ev—er- more with thee,

quid in-ve-ni- en—ti- bus—? Sis Je- su, nos-trum gau- di- um,

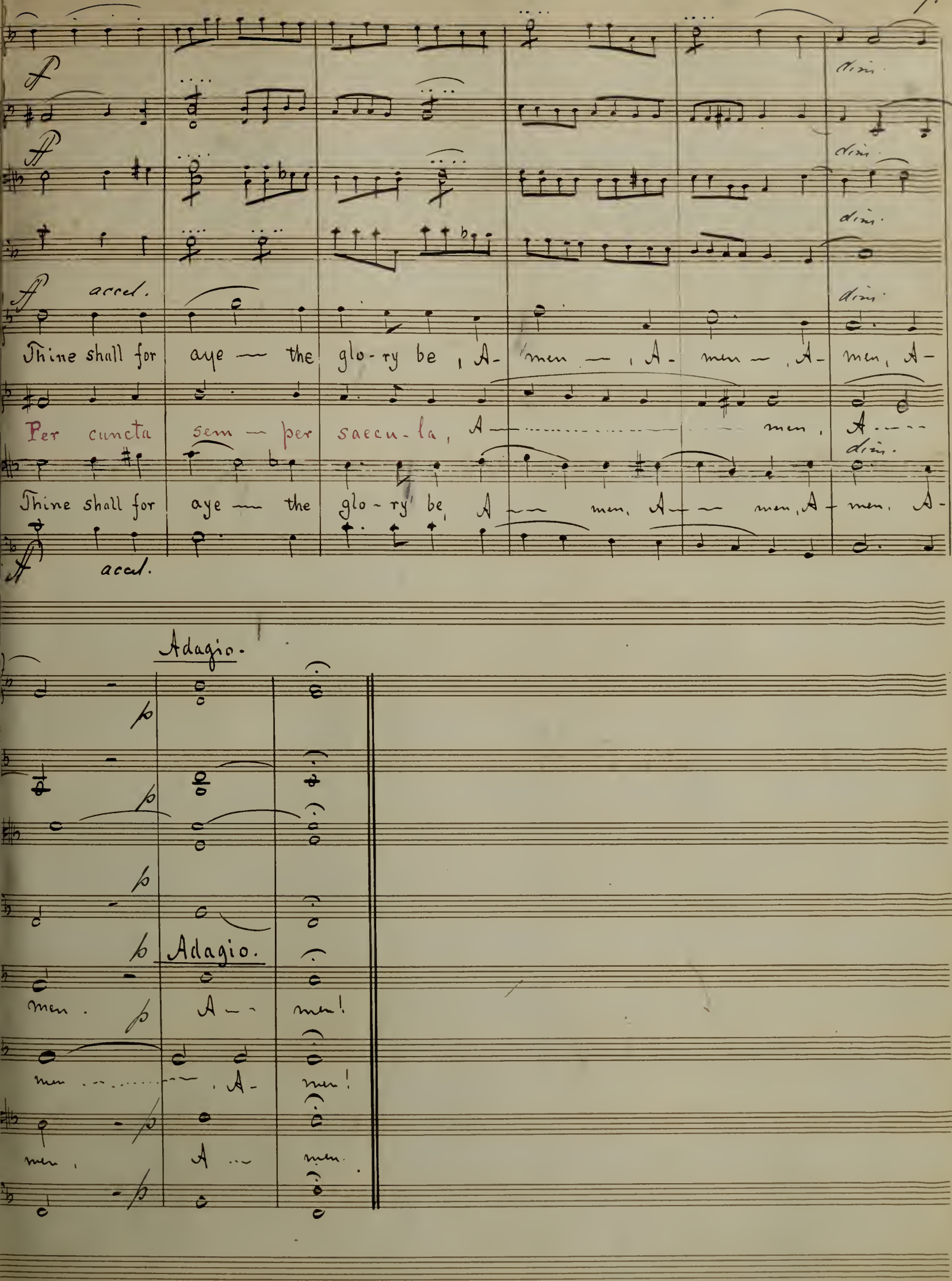
Souls which thee to seek are bent—! O Je- su, ev- er- more with thee,

cres.

Be our re- ward thy face — to see! And, through a bright E- ter- ni- ty,

Qui es fu- tu- rus prae- mi- um. Sit nos-tra in te glo- ri- a

Be our re- ward thy face — to see! And, through a bright E- ter- ni- ty.


dim.
accel.
Thine shall for aye — the glo-ry be, A- men —, A- men —, A- men, A-
Per cuncta sem — per saecu-la, A — men, A
Thine shall for aye — the glo-ry be, A — men, A — men, A- men. A-
accel.
Adagio.
Adagio.
men. A — men!
men — A- men!
men. A — men.

N°14. Duett. "Dews of the summer-night."

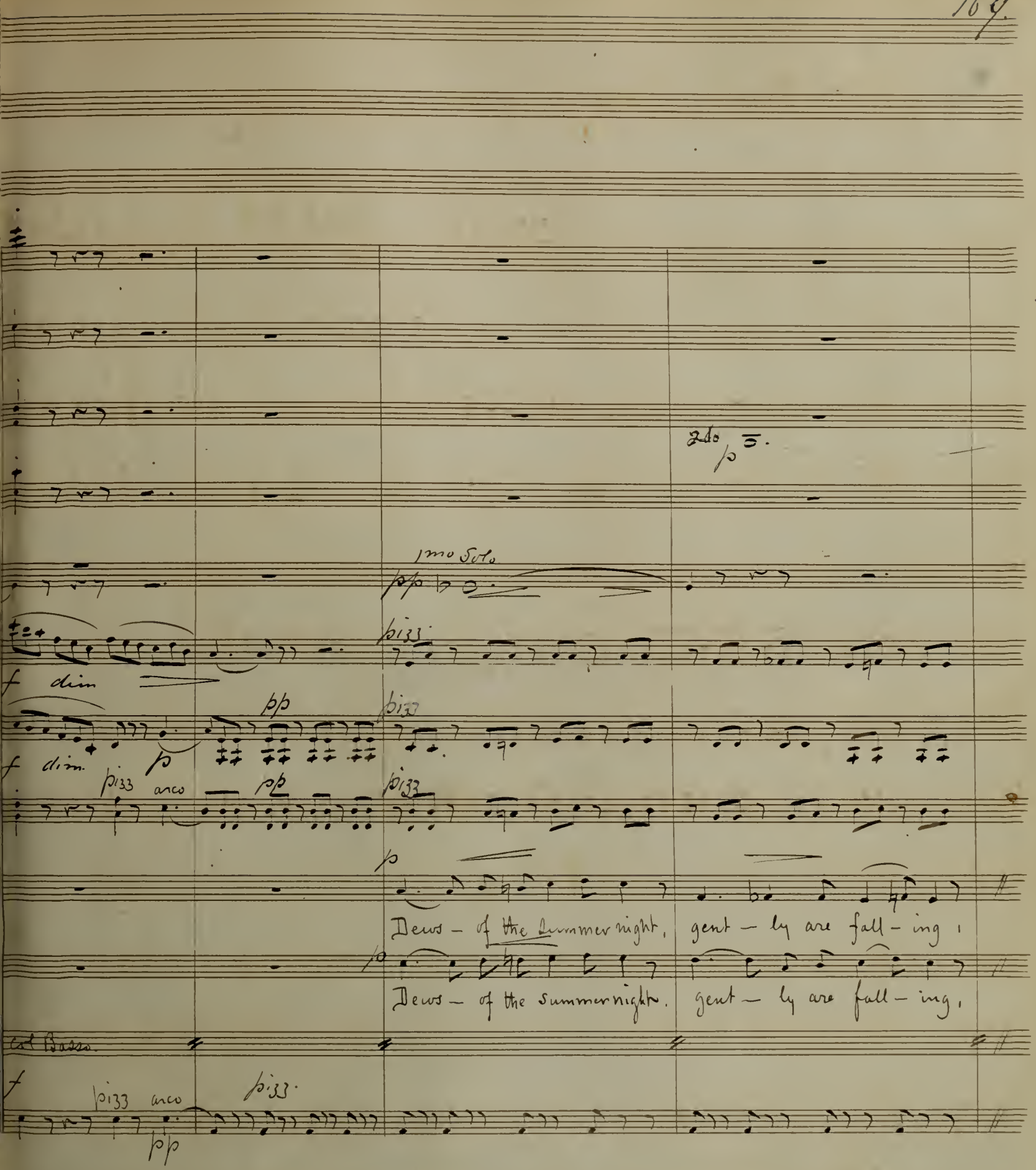
The castle terrace. – The Moorish lovers.

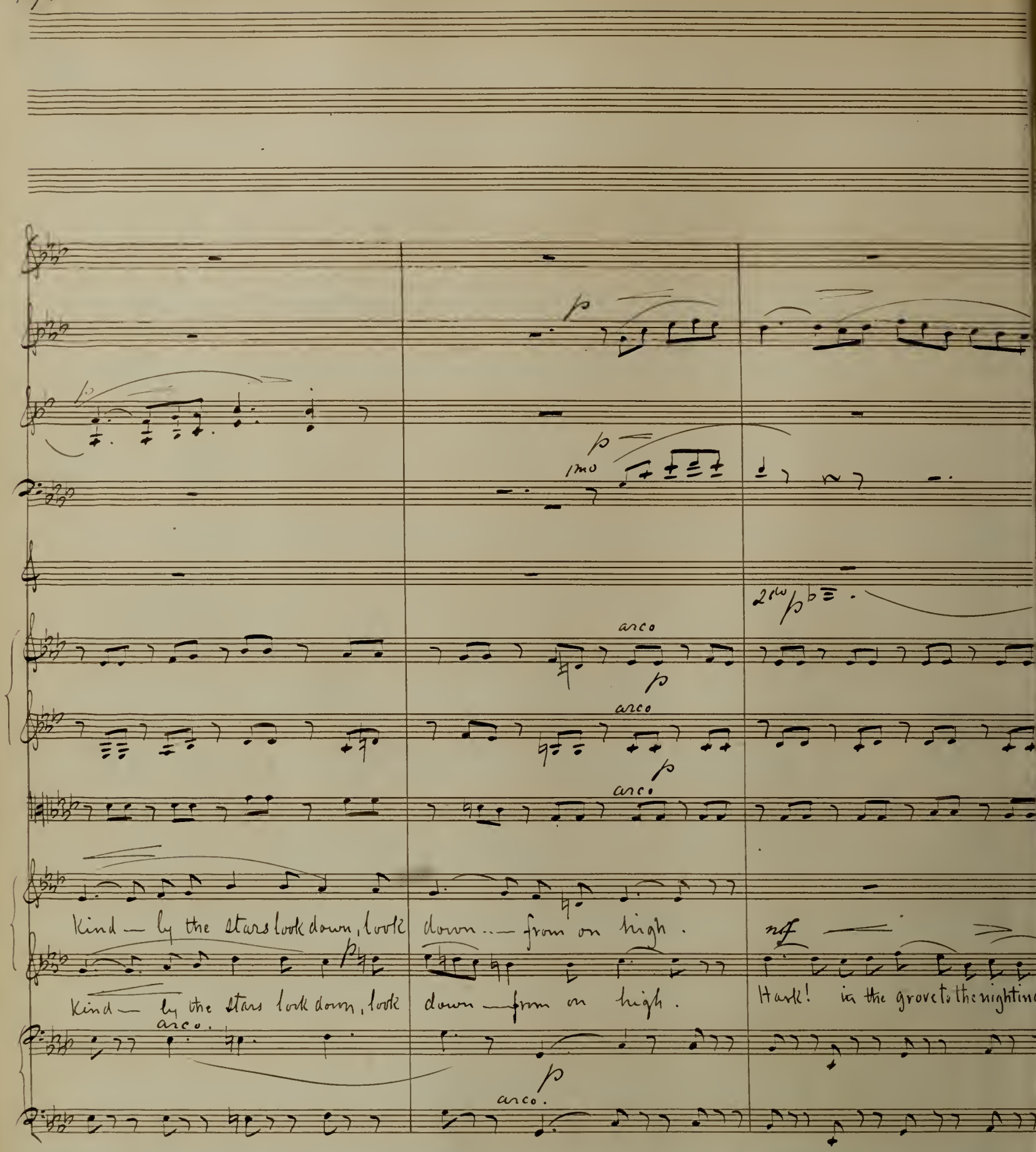
Andante Affetuoso ma con Moto.

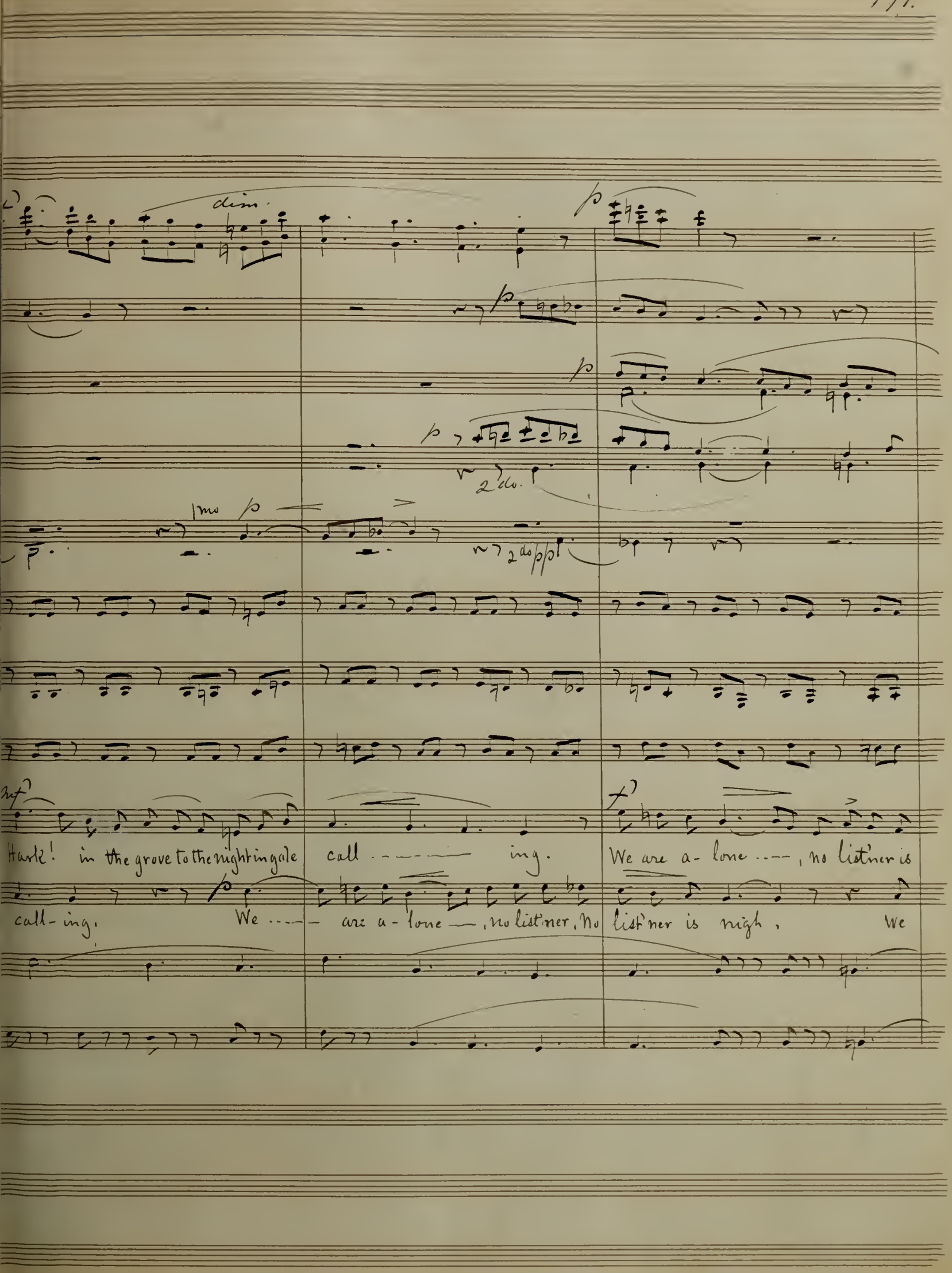
Flauti. Oboe. Clarinetti in B. Fagotti. Corni in F. Violino I^mo. Violino 2do. Viola. Constanza. Abadil. Vcllo e Basso.

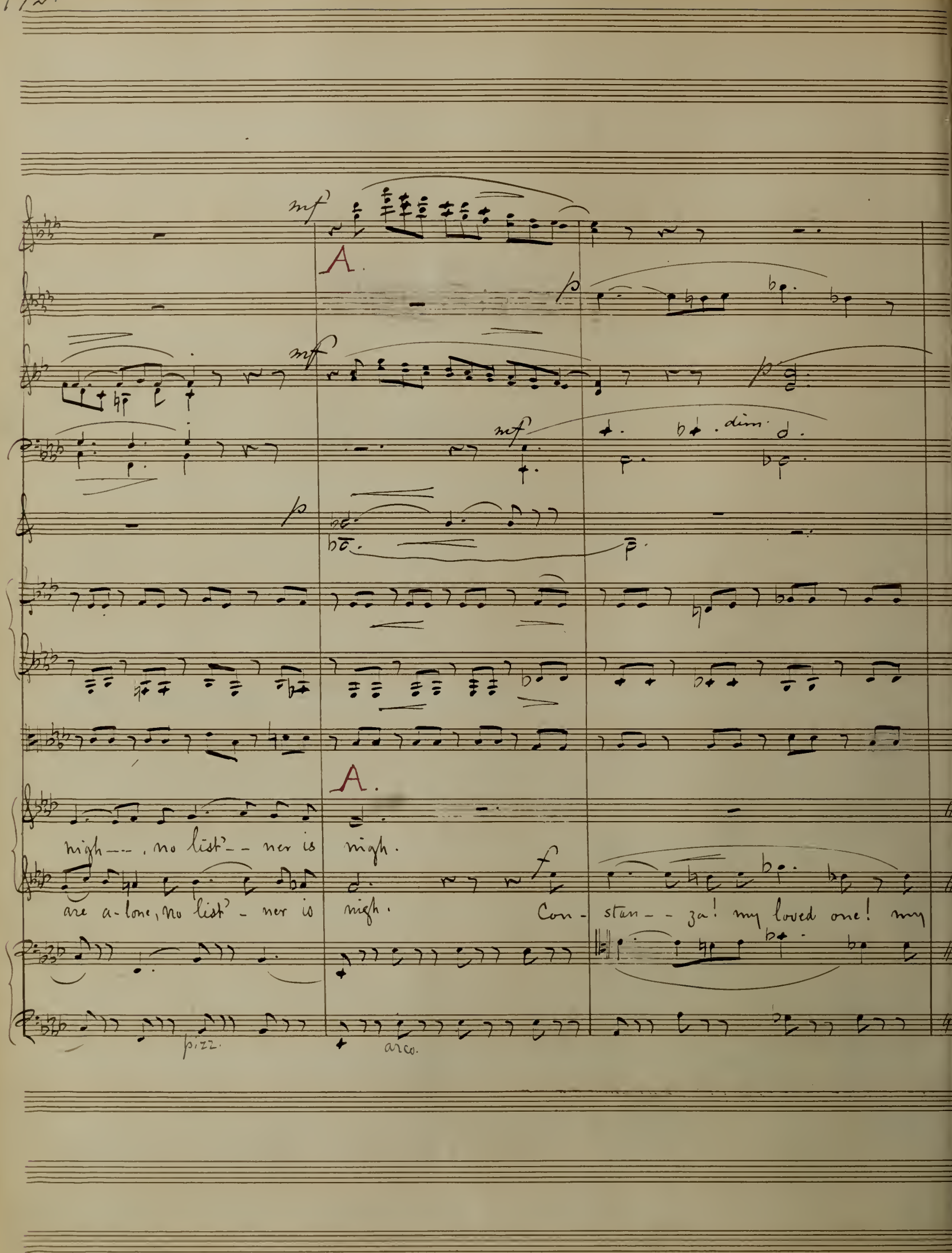
Andante Affetuoso ma con Moto. ♩. = 69.

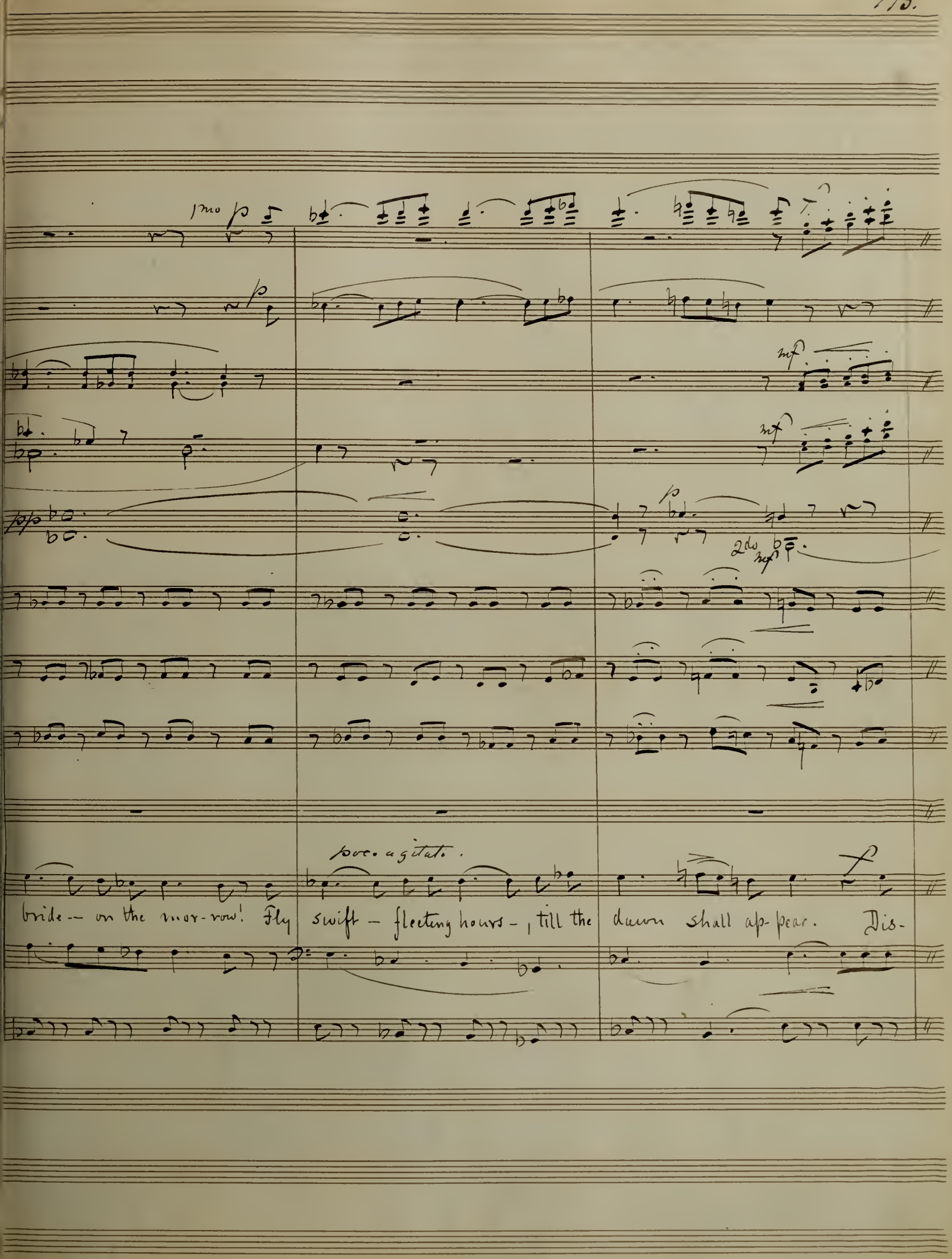
Andante Affetuoso ma con Moto.

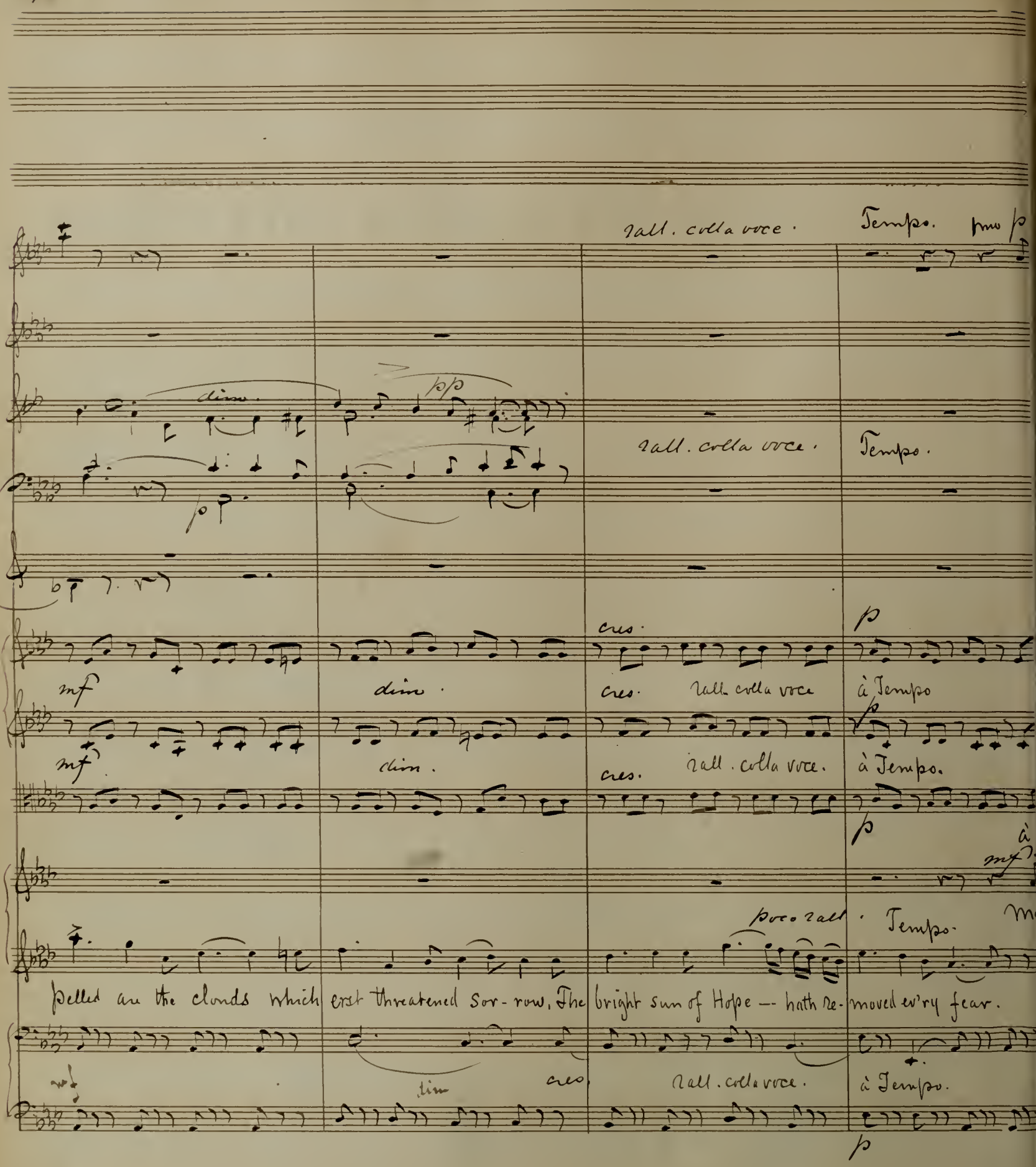

1mo Solo
pizz
f dim
pp
arco
Dews – of the summer night, gent – ly are fall – ing,
Dews – of the summer night, gent – ly are fall – ing,
Col Basso.


p
1mo
2do p
arco
p
arco
p
arco
Kind — ly the stars look down, look down — from on high.
mf
Kind — ly the stars look down, look down — from on high.
Hark! in the grove to the nightin
arco.
p
arco.


dim.
p
1mo p
2do pp
mf
f
Hark! in the grove to the nightingale call - - - - - ing. We are a- lone - - - , no list'ner is
call- ing. We - - - - are a- lone - - , no list'ner, No list'ner is nigh, We


mf
A.
p
mf
p
mf
dim.
p
A.
nigh---, no list'--ner is nigh.
are a-lone, no list'-ner is nigh.
f
Con-stan--za! my loved one! my
pizz.
arco.


1mo p
p
mf
mf
pp
p
2do mf
poco agitato.
f
bride -- on the mor-row! Fly swift - fleeting hours -, till the dawn shall ap-pear. Dis-


rall. colla voce.
Tempo.
dim.
pp
p
rall. colla voce.
Tempo.
cres.
p
mf
dim.
cres.
rall. colla voce
à Tempo
p
mf
dim.
cres.
rall. colla voce.
à Tempo.
p
à
mf
poco rall.
Tempo.
pelled are the clouds which erst threatened sor-row, The bright sun of Hope -- hath re-moved ev'ry fear.
mf
dim
cres.
rall. colla voce.
à Tempo.
p

B.

mf

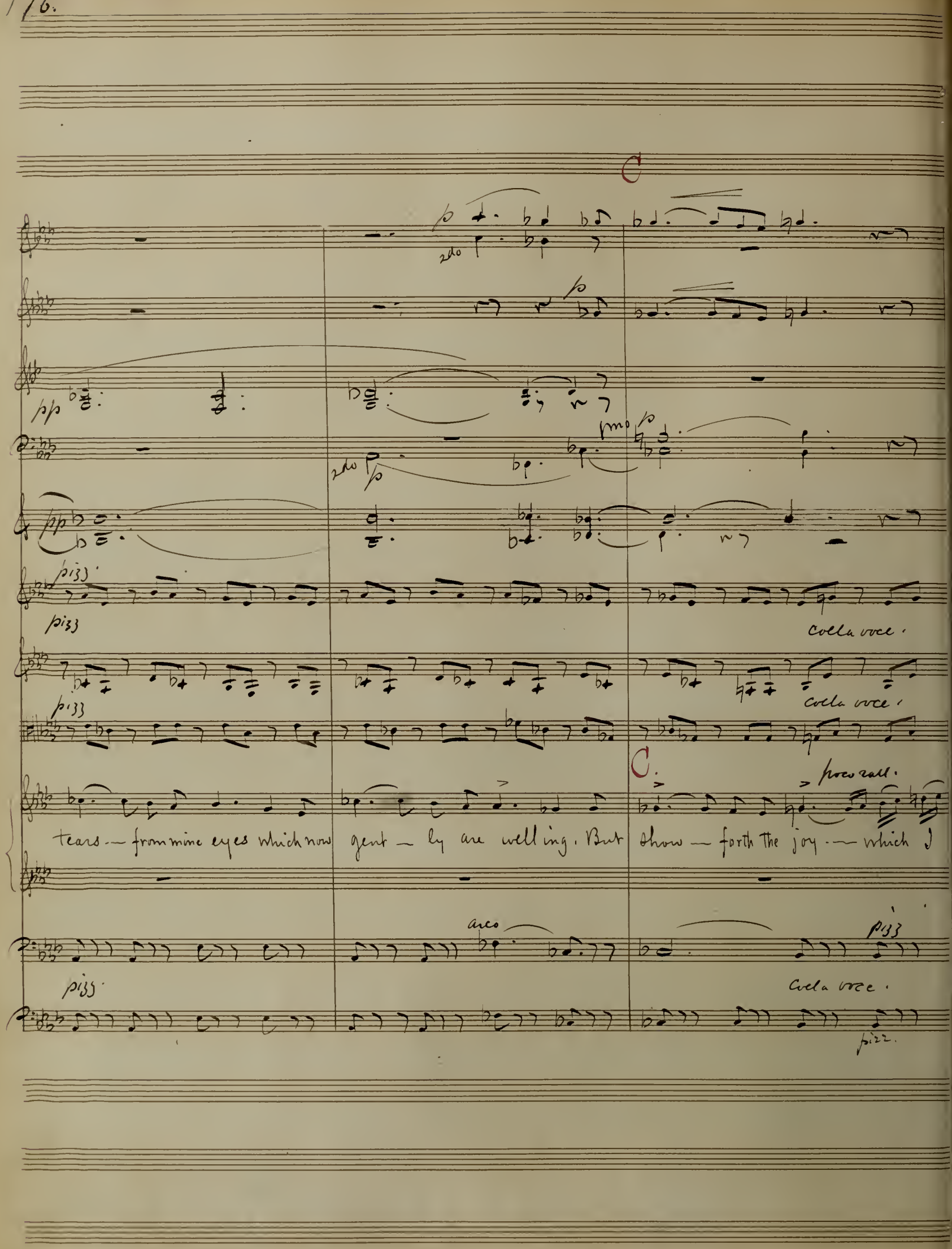
B.

Tempo

con espress.

f

dearest! my dearest! my thoughts are thou telling, O welcome the morrow which makes me thy bride! These


C
p
2do
pp
1mo
pizz
Colla voce.
C.
poco rall.
tears — from mine eyes which now gent — ly are well ing. But show — forth the joy — which I
arco
pizz.

dim.

arco

Tempo

p

arco

Tempo.

p arco.

f

feel at thy side — !

Ah! what joy at thy side

Ah! what joy at thy side, ah! what

Ah! what joy, what joy at thy

side!

Ah! what joy at thy

side ——, ah! what joy, ah! what-

arco

p arco.

Tempo

rall

rall.

rall

Tempo.

p.

2do

rall

1mo Solo pp.

rall

pizz

rall

Tempo.

pizz

rall

pizz

rallent ad lib

p

joy at thy side. Ah! ------- Then while the night dews, gent — ly are fall — ing.

rallent ad lib.

p

joy at thy side. Ah! ---- Then - while the night dews, gent — ly are fall - ing,

pizz

rall.

Tempo.

pizz

D.

arco

poco cres.

arco

poco cres.

arco.

D.

while - kindly stars — you a — zure adorn. O hie we to

while - kindly stars — you a — zure adorn. O, hie — thee to rest — Com

arco.

poco cres.

arco.

rest — till the morning. Fare-well, love! un- til the glad morn —

com — eth the morning. Fare-well, love! un- til — the morn — Fare

2do

rall.

rall.

rall.

1mo

rall.

rall.

rall.

pizz.

arco

pizz.

rall.

pizz.

rall, compassione.

Farewell, farewell, love! Farewell, farewell, love! Farewell love! un- til the glad morn farewell —

well — , love! Fare- well. — — love! Fare- well, love! un- til the glad morn farewell —

arco.

rall. compassione.

pizz.

rall.

arco.

Tempo.

Tempo.

p

pp

p

pmo pp.

Tempo.

pizz.

pp

pizz.

pp

pizz.

Tempo.

mf

p

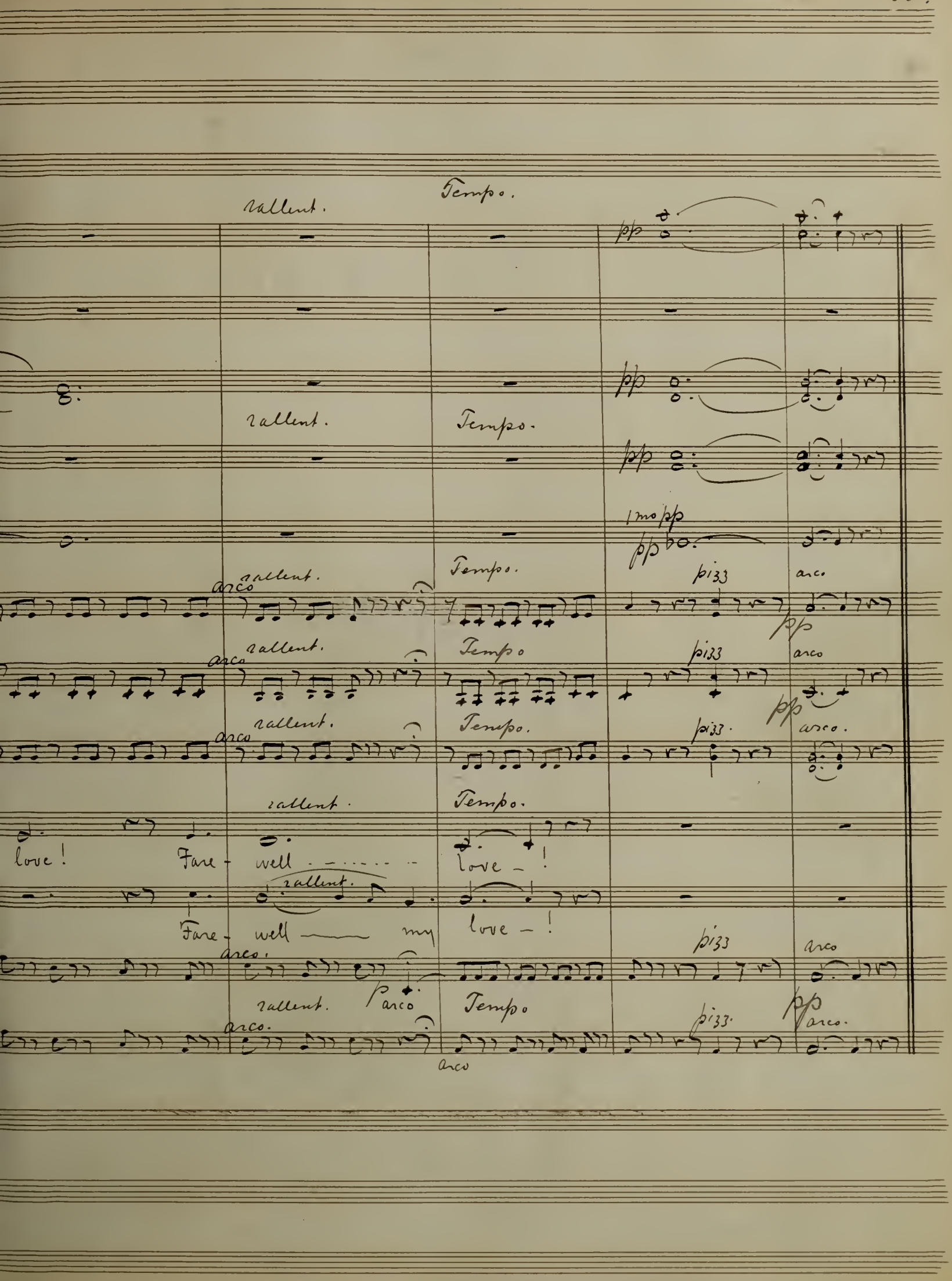
love! un- til — the glad morn. Fare- well — , my

mf

love! un- til — the glad ..... morn.

Tempo.

pizz.


rallent.
Tempo.
pp
rallent.
Tempo.
pp
1mo pp
pp
arco
rallent.
Tempo.
pizz
arco
pp
arco
rallent.
Tempo
pizz
arco
pp
arco
rallent.
Tempo.
pizz.
arco.
rallent.
Tempo.
love!
Fare - well
love - !
rallent.
Fare - well my
love - !
arco.
pizz
arco
p
arco
rallent.
Tempo
pp
arco.
pizz.
arco.
arco

Nº 15. "United! united! Their sorrows requited!" Bridal Chorus.

Allegro con Brio.

Flauti — à2 ff

Oboi — f

Clarinetti in B. — f

Fagotti — f

Corni in F. — f

Trombe in B. — f

Trombone — f

Timpani in Es-B. — f

Allegro con Brio. ♩. = 112. — mf

Violini I — f

Violini II — f

Viola — f

Soprano — f

The festivities following the marriage. — U- ni-ted! u- ni-ted! their sor-- rows!

Alto — f

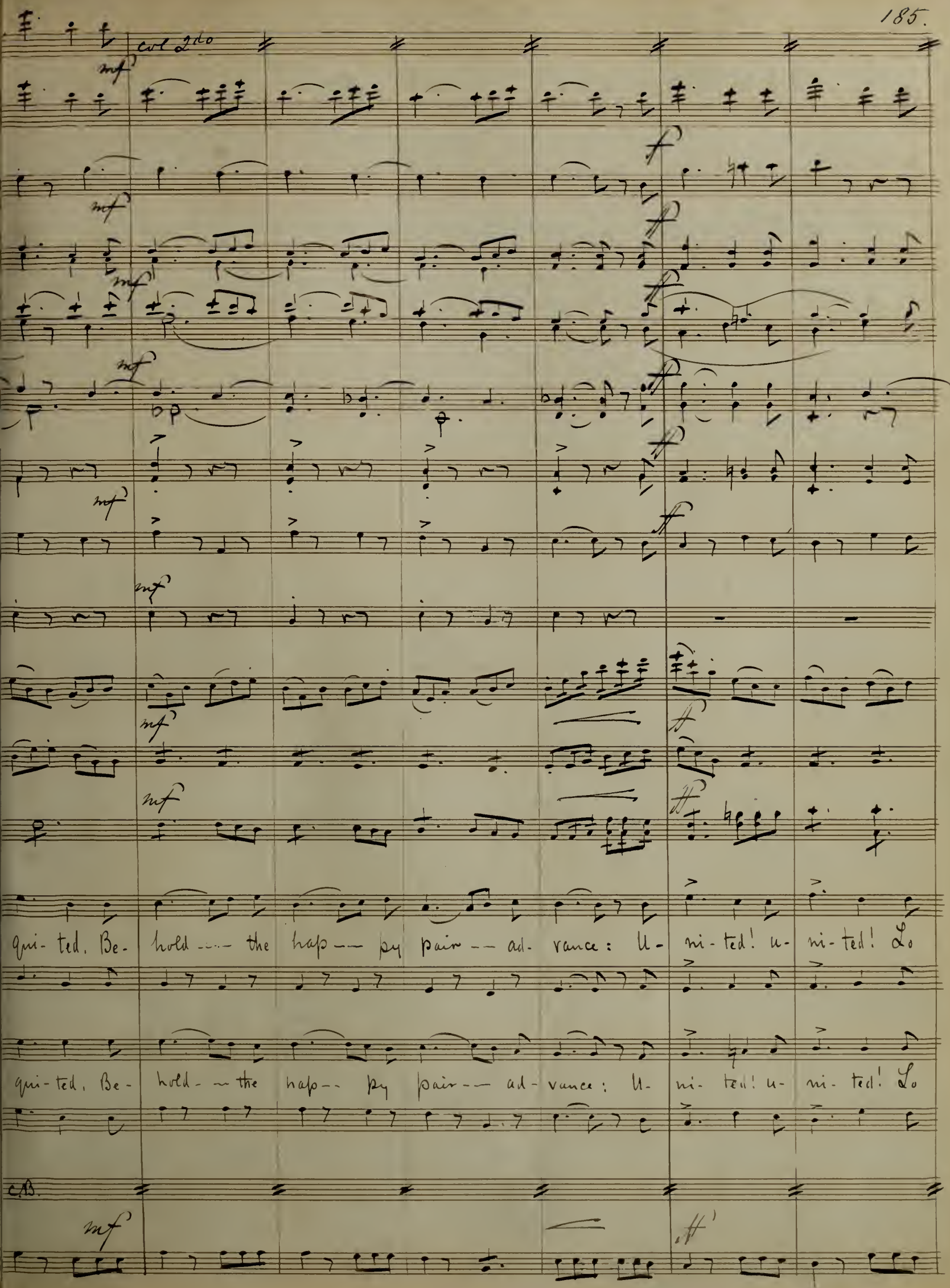
Tenor — f — U- ni-ted! u- ni-ted! their sor-rows!

Bass — f

Violoncello — f

e Allegro con Brio.

Contrabasso — ff


col 2do
mf
f
ff
qui- ted. Be- hold --- the hap -- py pair -- ad- vance: U- ni- ted! u- ni- ted! Lo
qui- ted. Be- hold -- the hap -- py pair -- ad- vance: U- ni- ted! u- ni- ted! Lo
C.B.

I.

col 2do

mf

dim.

mf

2do

p dim.

ff

I.

I.

all -- are in- vi -- ted, to join --- in the maze — of the merry, merry dance. U-

all are in- vi- ted, to join -- in the maze — of the merry, merry dance. U-

cb.

I.

II. A.

mf

f

f

f

f

p

dim- in - u - en - do. p

mf dim

II.

p

pizz. arco

pizz. pizz arco p

pizz. p arco. p

II. A.

mf

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

mf Lead on! lead on! in merry

dance.

arco p

II. pizz.

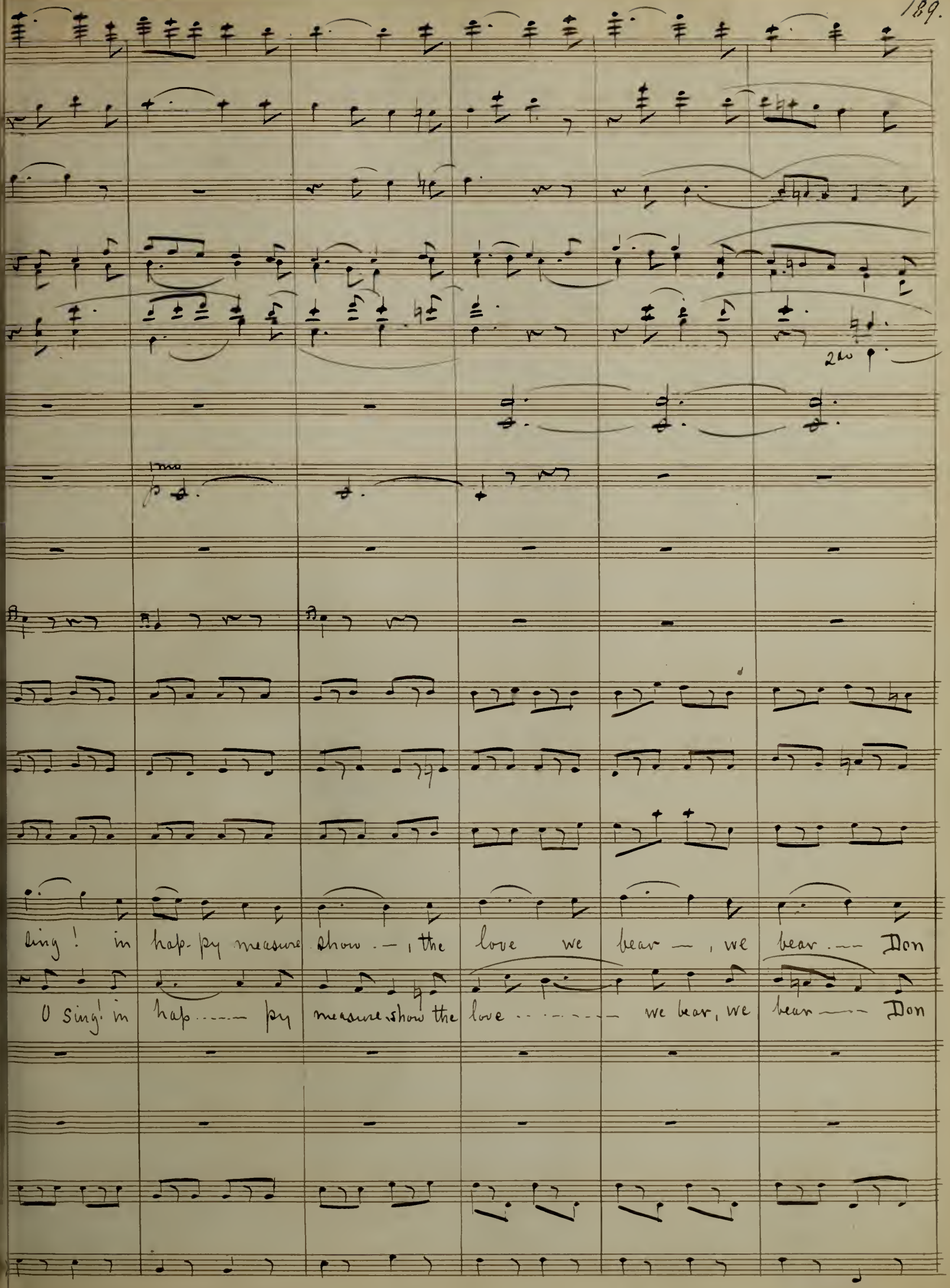
Sempre piano.

Sempre piano

dance, This joy. — ous day. — should ev'ry soul en- trance. Then sing, O

merry dance, This joy- ous day should ev'ry soul — en- trance. Then sing,

Sempre piano.


sing! in hap-py measure show — , the love we bear — , we bear — Don
O sing! in hap — py measure show the love — we bear, we bear — Don

col 2do

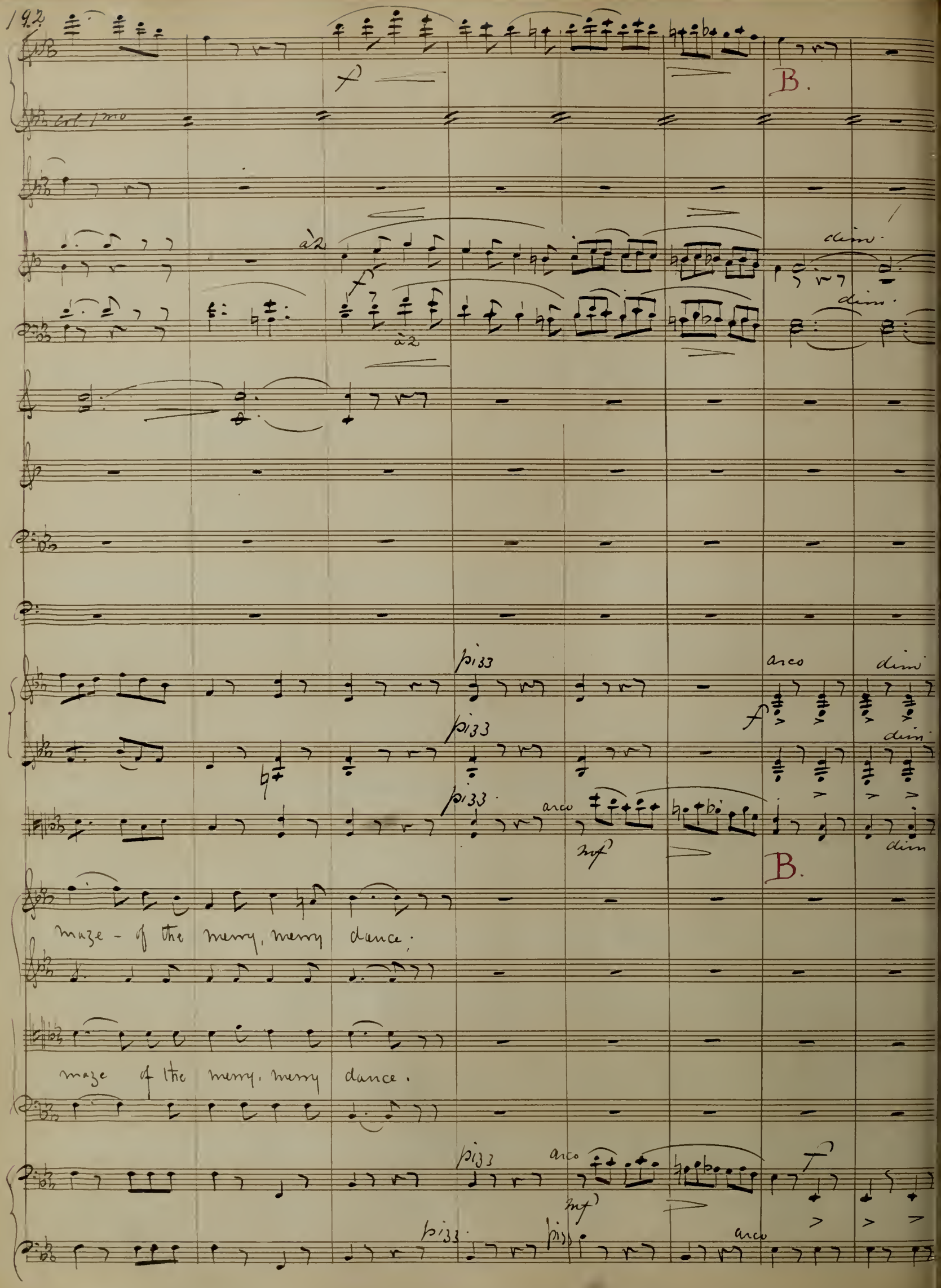
Munio ! U- ni- ted ! u- ni- ted ! their sor- rows re- qui- ted . Be- hold — the hap — p

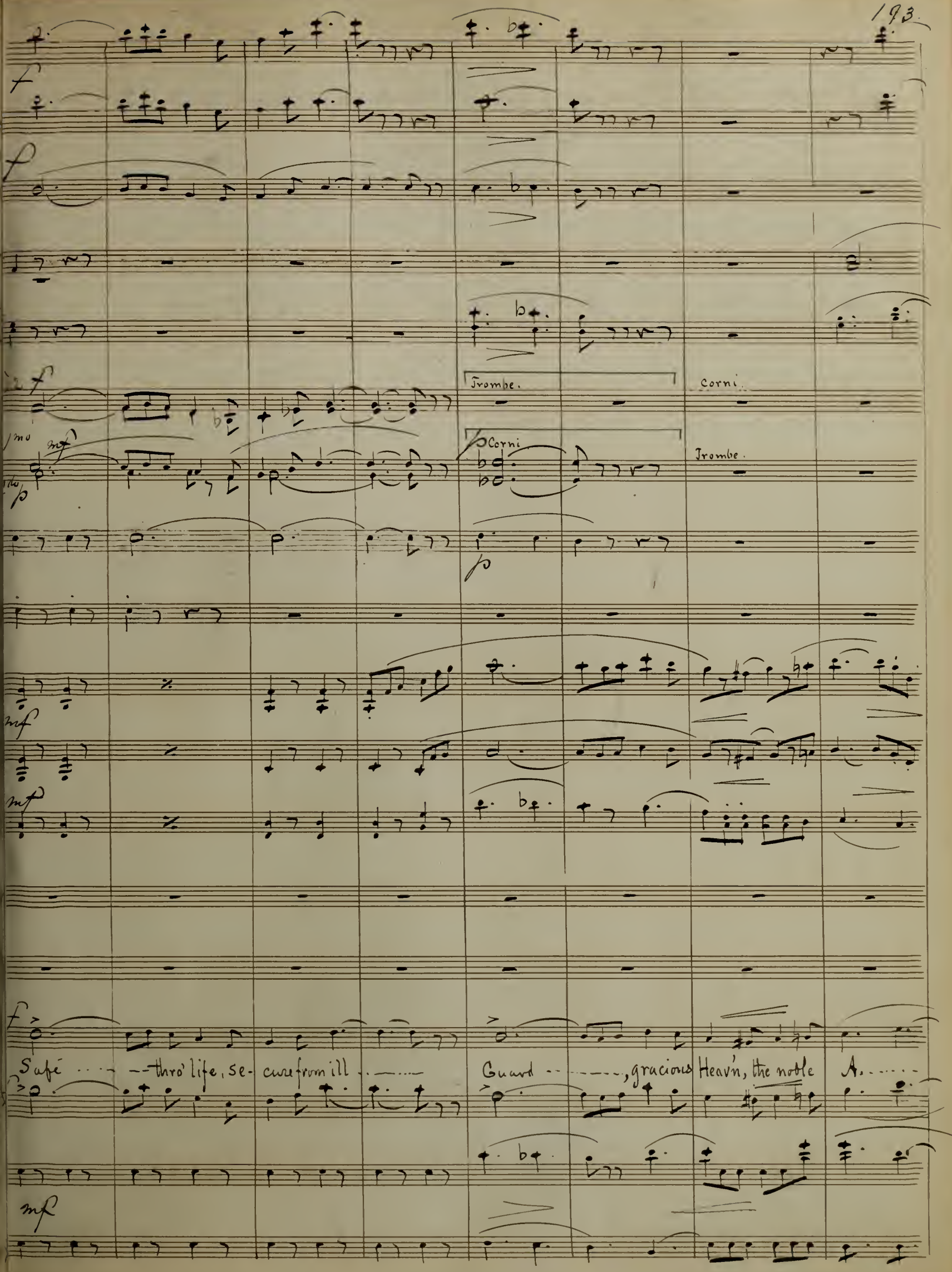
U- ni- ted ! u- ni- ted ! their sor- rows re- qui- ted . Be- hold — the hap — p

C.B.

pair — ad- vance! U- ni- ted! u- ni- ted! Lo all — are in- vi- ted to join — in the

pair — ad- vance! U- ni- ted! u- ni- ted! Lo all — are in- vi- ted to join — in the


B.
Col 1mo
à 2
dim.
pizz
arco
mf
B.
maze - of the merry, merry dance;
maze of the merry, merry dance.


Trombe.
Corni.
Corni
Trombe.
Safe ... thro' life, se- cure from ill ... Guard ..., gracious Heav'n, the noble A.....

2do 1mo. 1mo. 2do. à 2 2do

mf

p f

p f

ba- dil! May joy - - - - - - his wedded state at -

à 2

col Basso

C

C.

pizz arco

pizz arco

pizz arco

U-

dim.

tend Crown'd with rich bles- sings to - - - life's end - - - ! U-

arco

pizz arco.

col 2do

2do

tr

ni-ted! u-ni-ted! Their sor-rows re-quited, Be-hold ..... the hap-py pair .....

ni-ted! u-ni-ted! Their sor-rows re-qui-ted, Be-hold — the hap-py pair —

C.B.

col pno

vance. U- ni- ted! u- ni- ted! lo all are in- vi- ted. To join in the maze of the

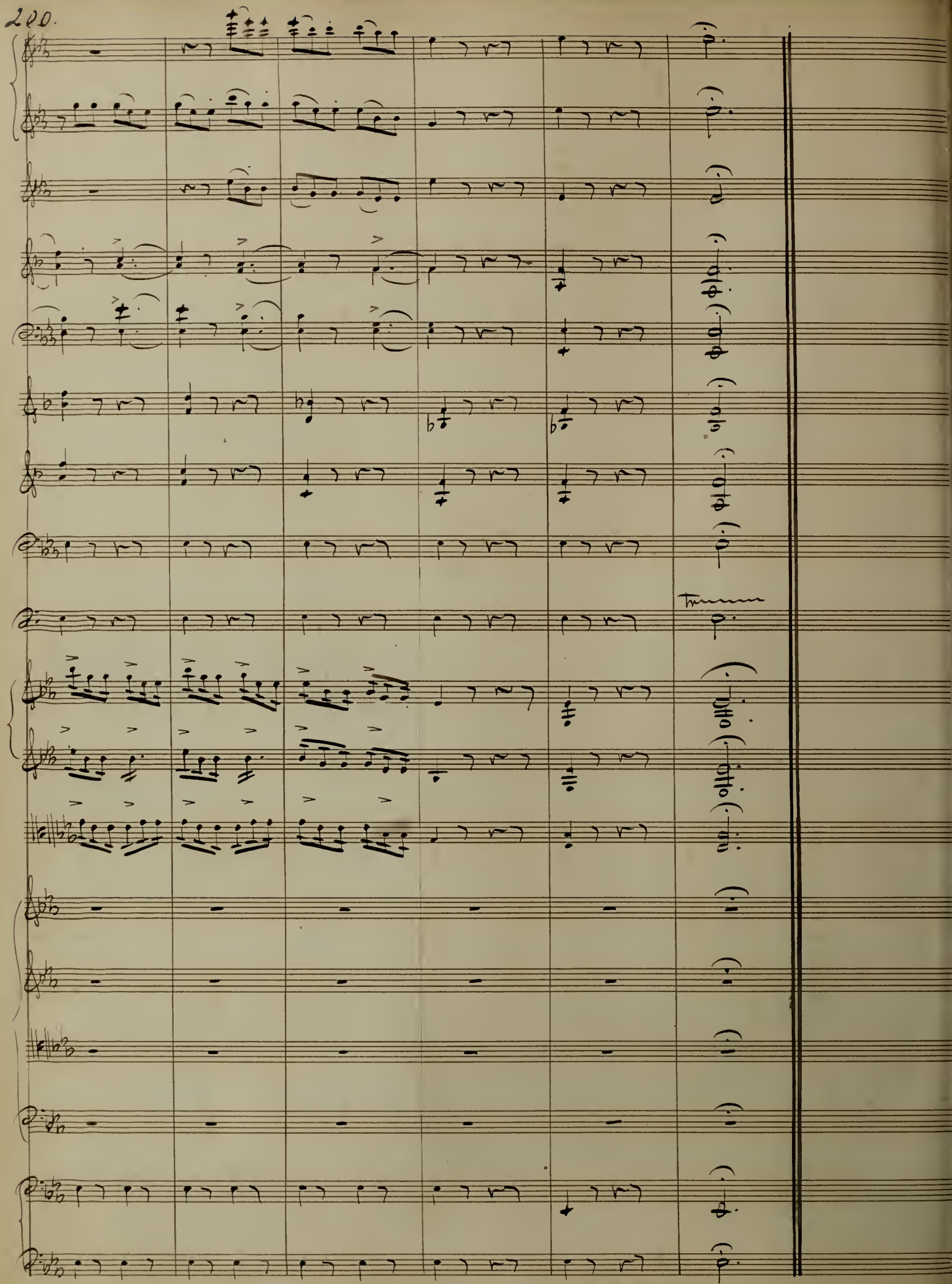
vance! U- ni- ted! u- ni- ted! lo, all are in- vited. To join in the maze — of the

merry, merry dance. All hail ..... to noble Muni-o ----! All hail --

merry, merry dance. All hail ——— to noble Muni-o ——! All hail ——

to noble Munio ! All hail , all hail !

to noble Munio ! All hail , all hail !


Tr

N° 16. Bolero.

Introduction. Poco Moderato.

Flauto 1mo

Flauto 2do Piccolo.

Oboe.

Clarinetti in C.

Fagotti

Corni in F. — 1mo Solo — à 2 — dim.

Trombe in B.

(Castanets and Triangle count.)
(Played by Timpanist)

Trombone

Introduction. Poco Moderato. ♩=

Timpani in A-E.

Violino 1mo

Violino 2do

Viola

V'cello e C. Basso

Introduction. Poco Moderato.

Tempo di Bolero.

p

Tempo di Bolero.

sf sf fp

arco sf sf mf

p

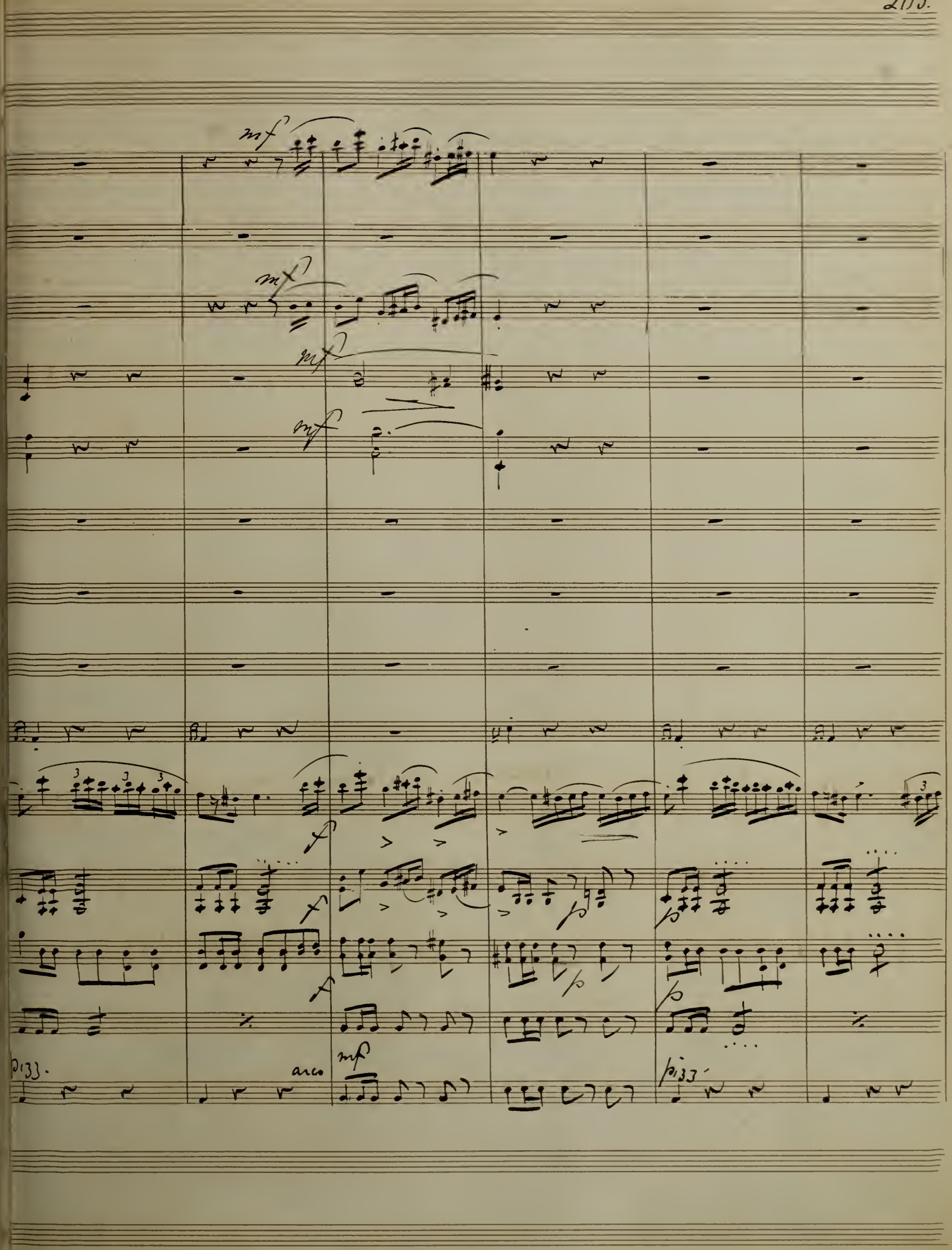
arco

p fp fp

arco fp fp

arco sf sf pizz. arco mf

Tempo di Bolero.


mf
mf
mf
mf
f
f
f
p
p
p
p
pizz.
arco
mf
pizz.

A.

f

f

f

p

2do

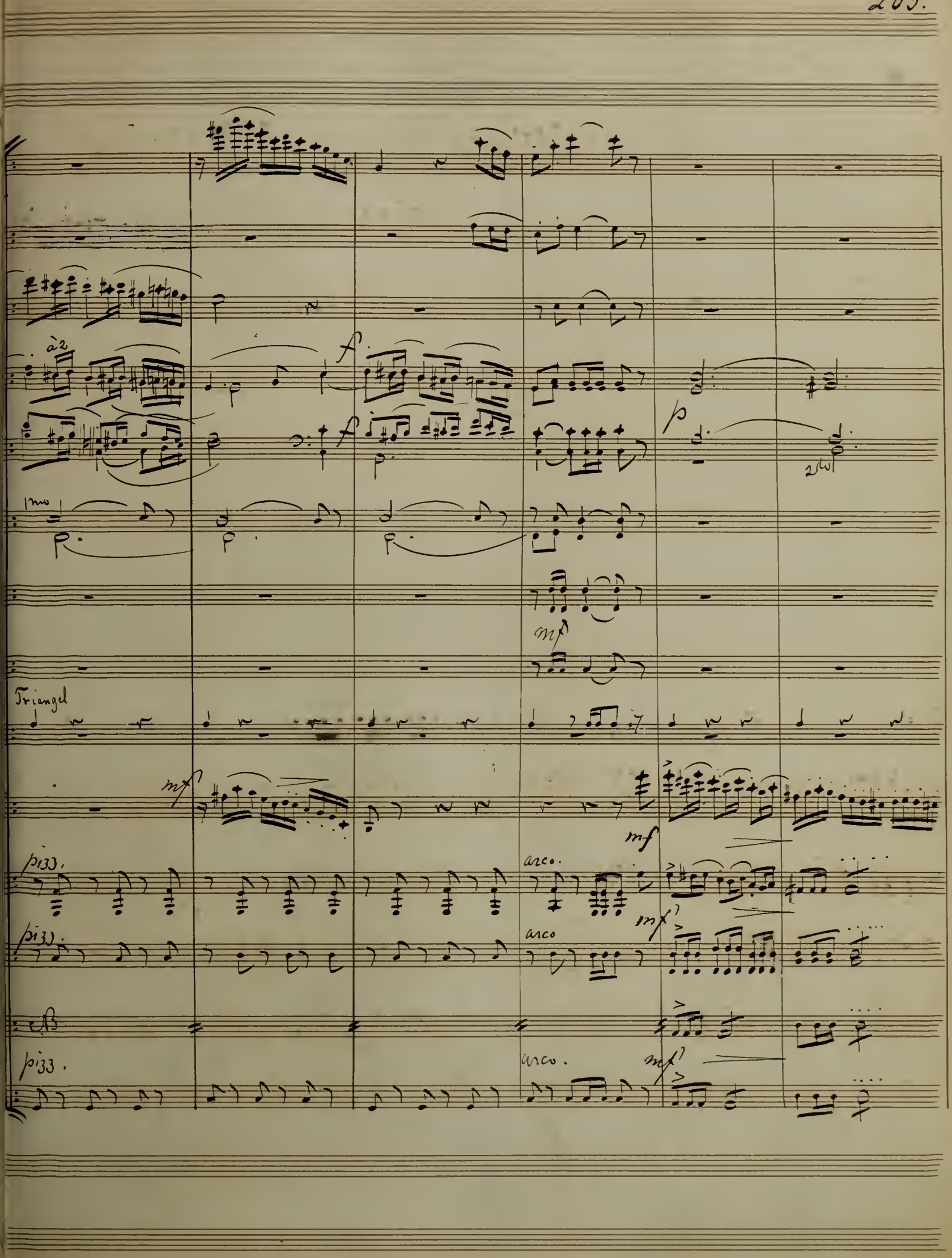
pizz

arco

pizz

arco

A.


à 2
f
p
2do
1mo
mf
Triangel
mf
mf
pizz.
arco.
pizz.
arco
mf
pizz.
arco.
mf

f

f

mf

1mo p

1mo p

staccato.

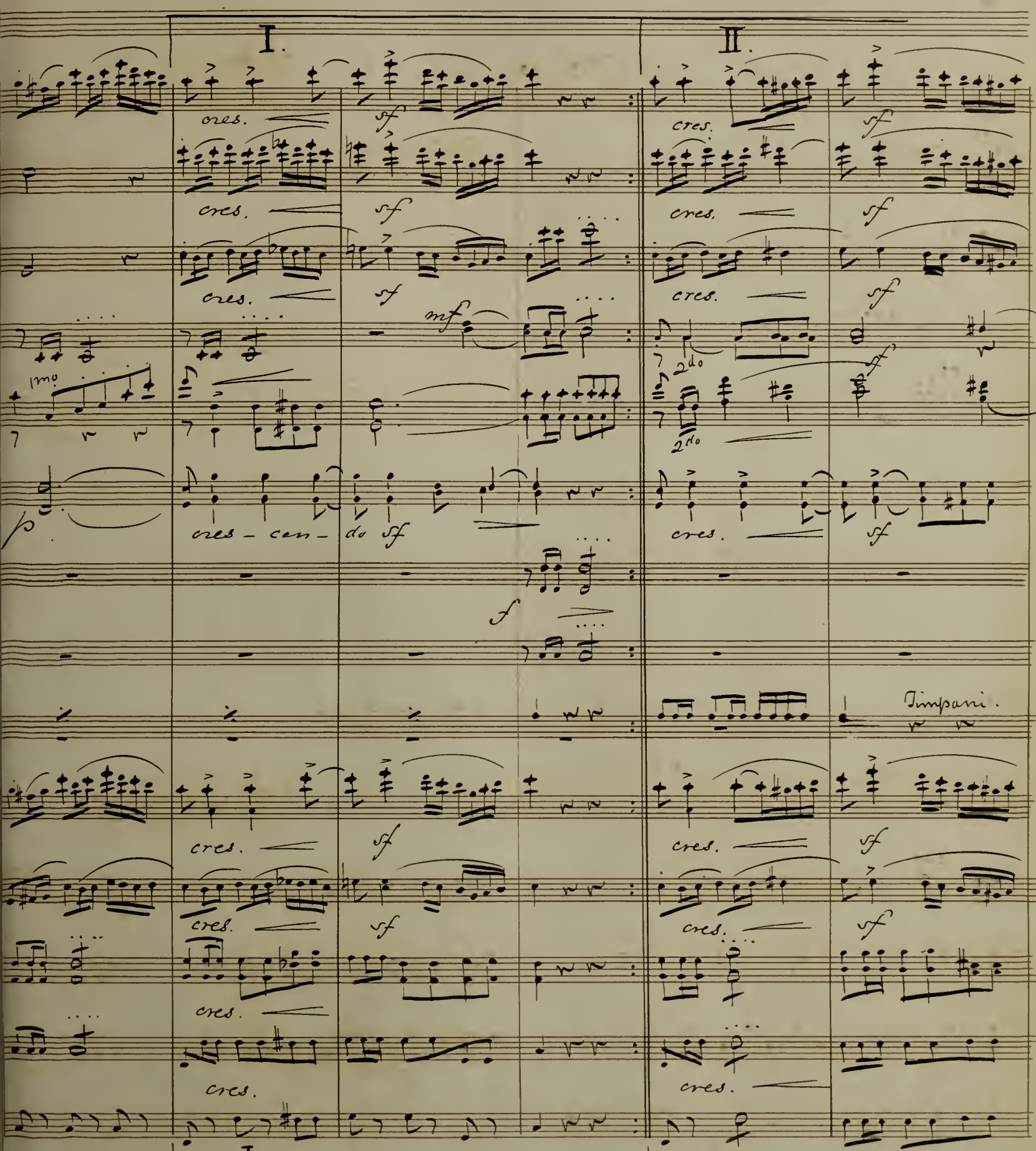
2do

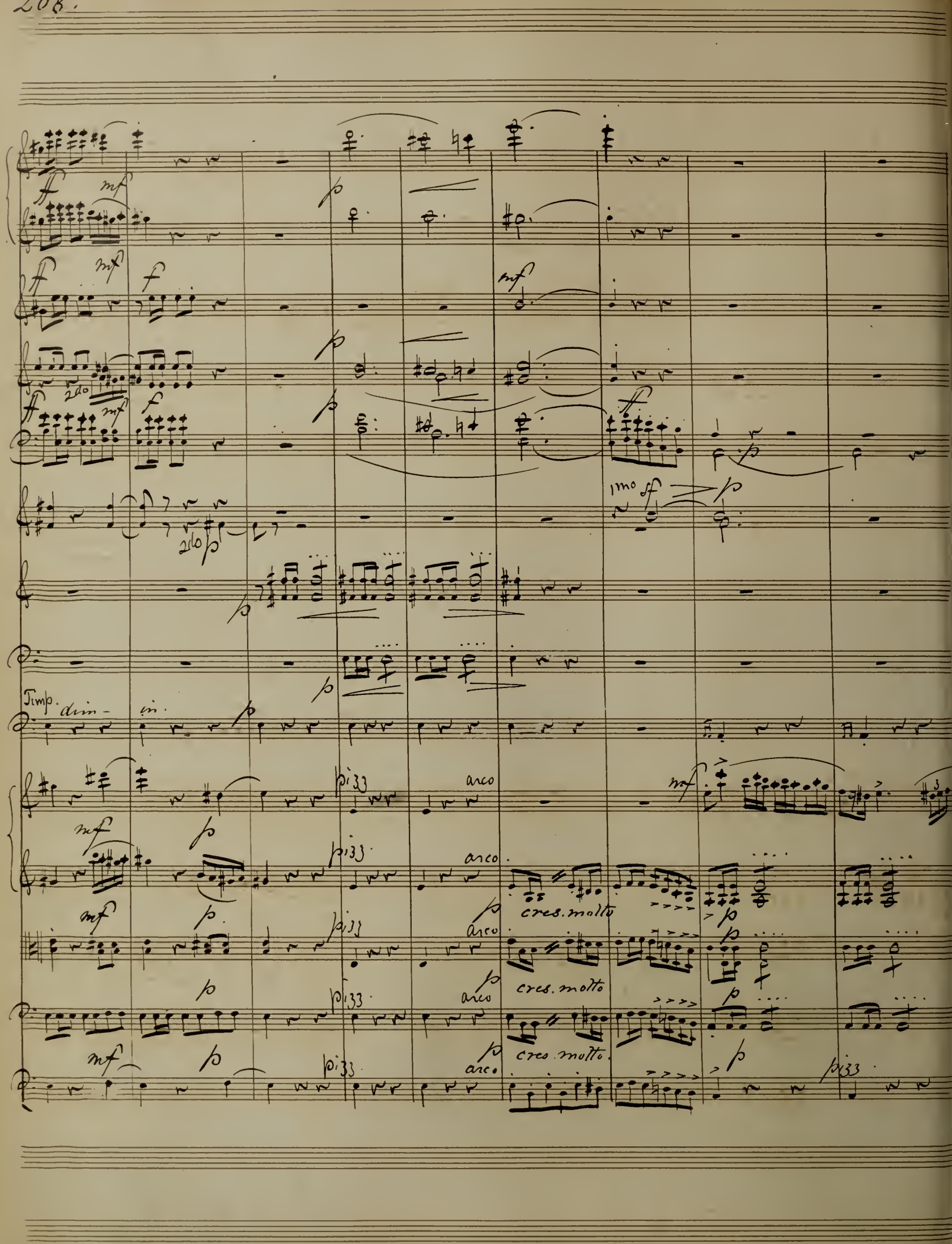
p

1mo

2do

Castanets.


I.
II.
cres.
sf
mf
1mo
2do
p
cres - cen - do
f
Timpani.


Timp.
dim-
in.
pizz
arco
cres. molto
1mo
2do

p

p

p

cres.

cres.

pizz.

arco

B.

p

Solo mf

con espress.

à2

2do mf

B.

p poco cres. dim. p

p poco cres. dim. p

p poco cres. dim. p

p poco cres. dim. p

C.

mf

mf

cres.

mf

mf

cres.

2do

2do

C.

(Castanets)

p

poco cres.

dim.

p

poco cres.

dim.

p

poco cres.

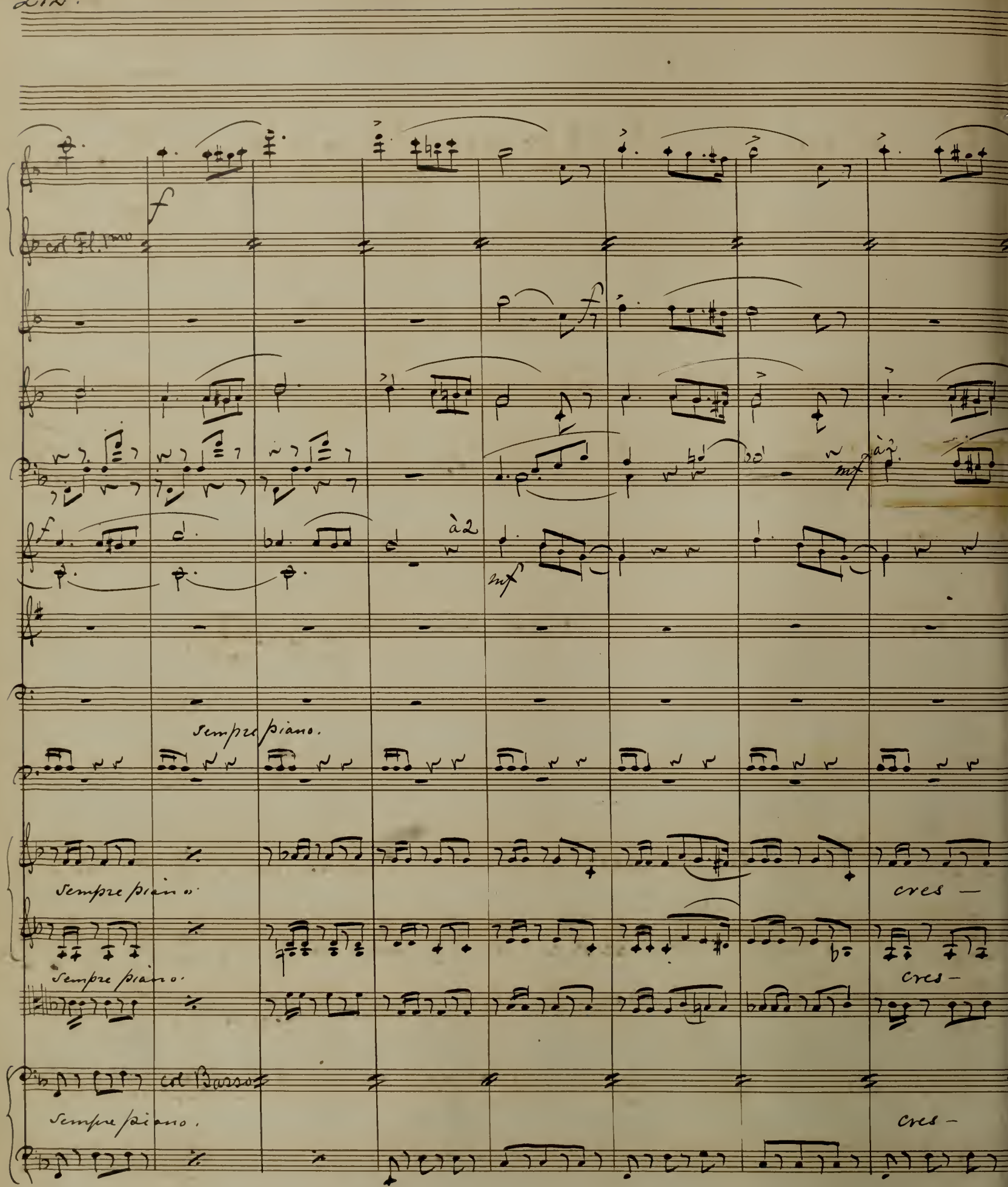
mf

p

dim.

mf

p


col Fl. 1mo
f
à 2
mf
à 2
sempre piano.
sempre piano.
cres —
sempre piano.
cres —
col Basso
sempre piano.
cres —

I. II.

cres.

I. à 2 II.

mf

cres.

cen- do f

cen- do f

cen- do f

I. II.

dim.

dim.

in A.

dim.

dim.

Trombe in A.

Timp.

dim.

dim.

dim.

mf

mf

fp

sf mf

fp

fp

pizz.

arco mf

pizz

D

mf

mf

mf

mf

in A.

p

in A. p

2do p

D.

pp

pp

mf

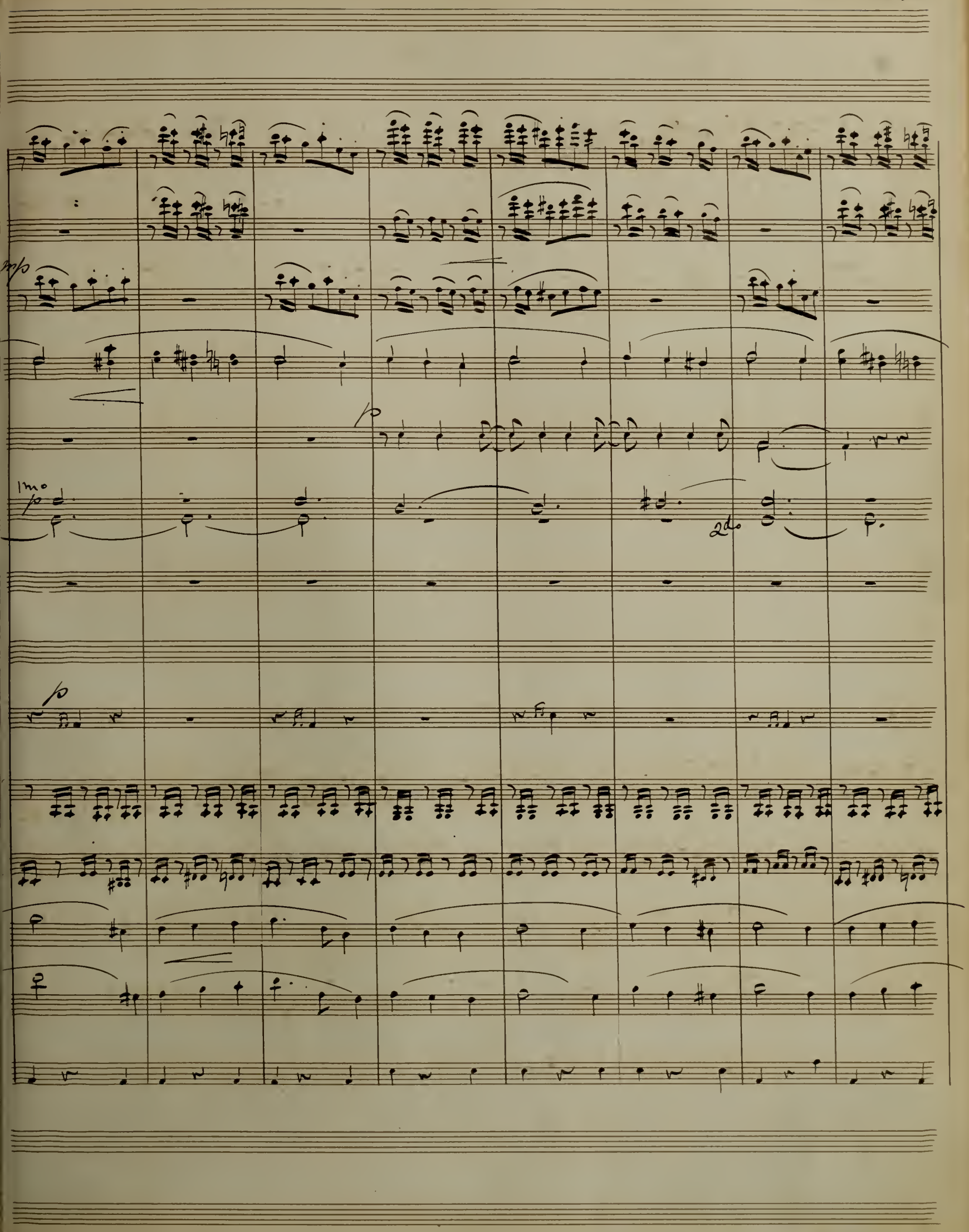
con espresso

pizz.

arco

pizz

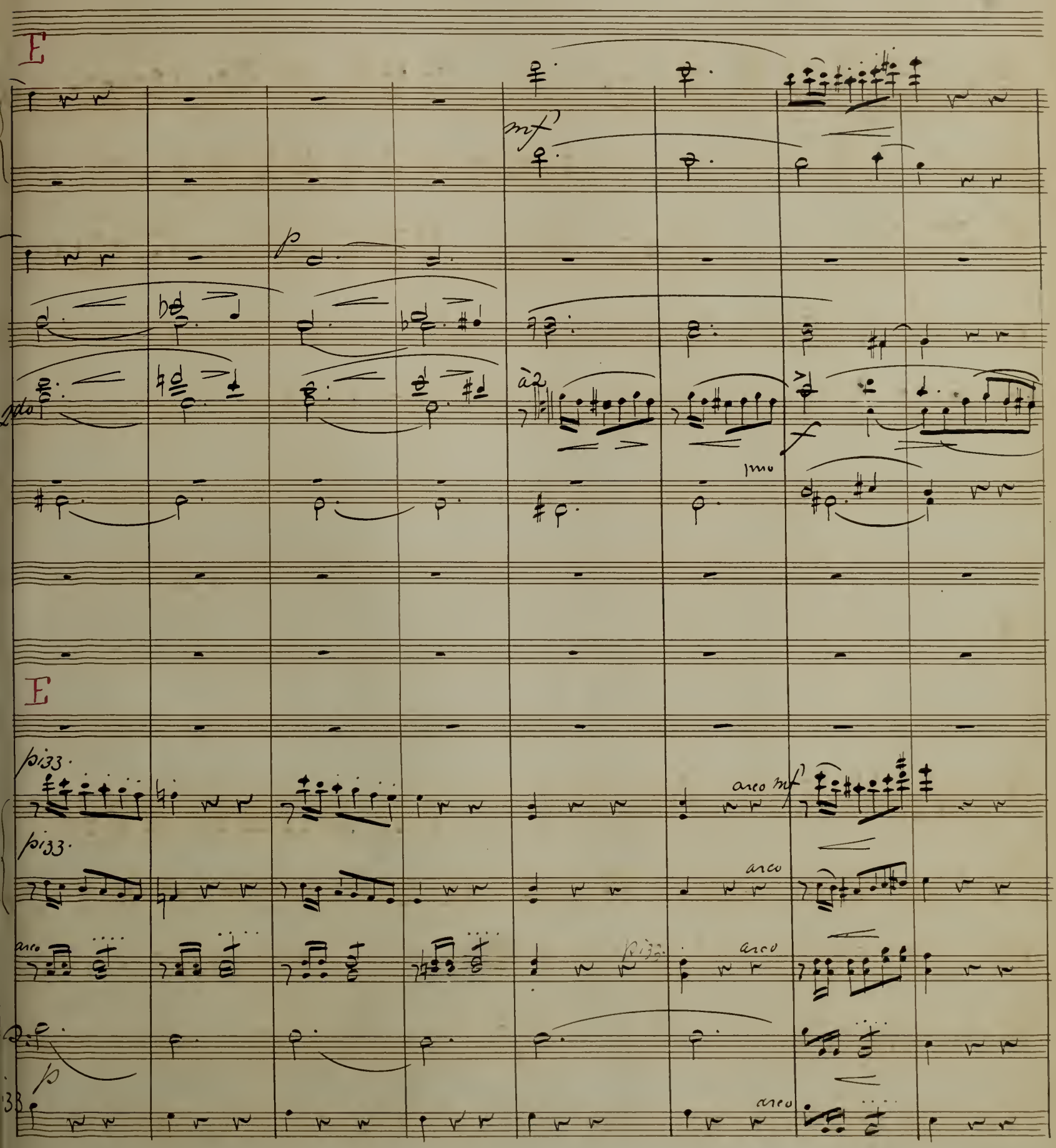
pizz.


mp
p
1mo
p
2do
p

mf

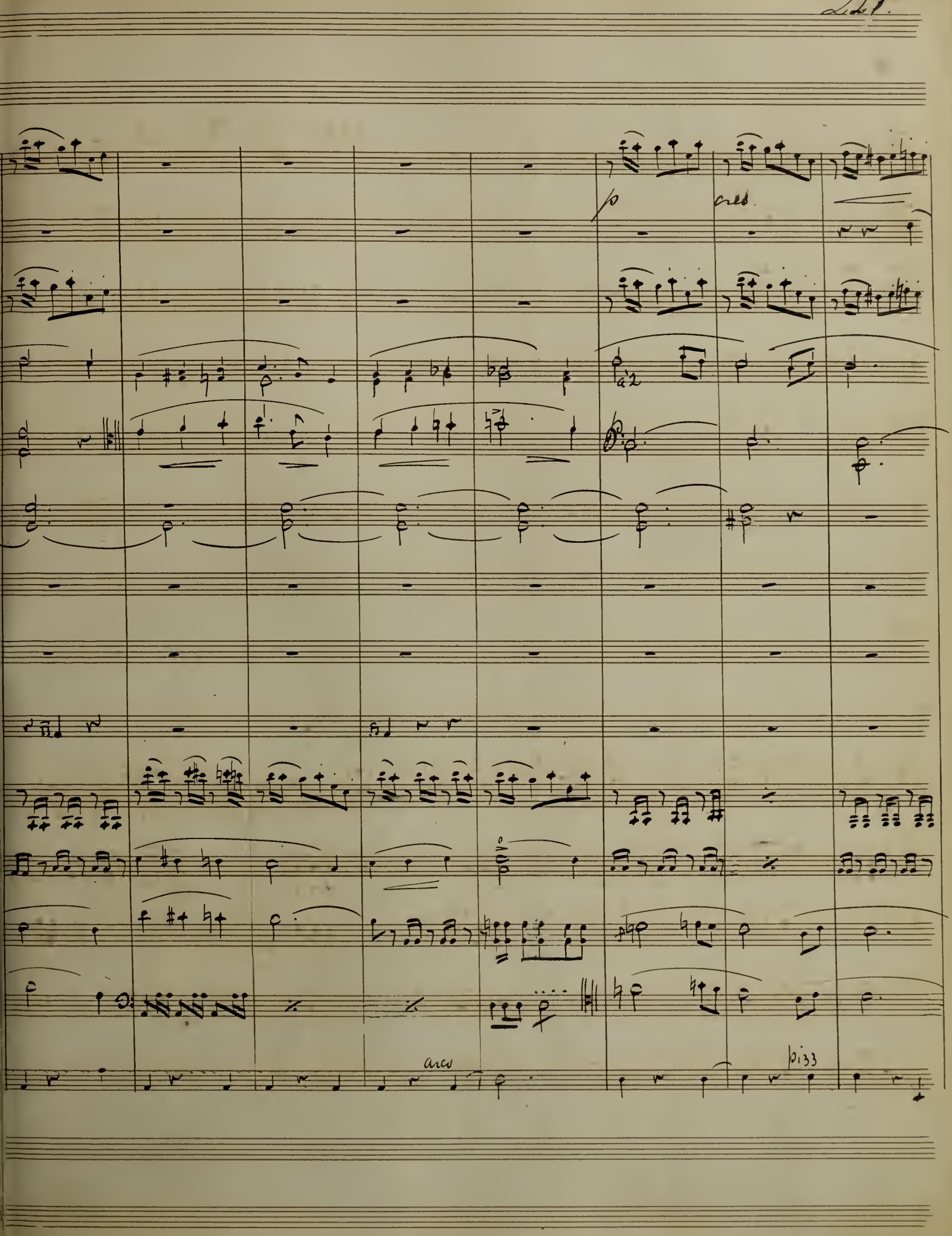
Imo

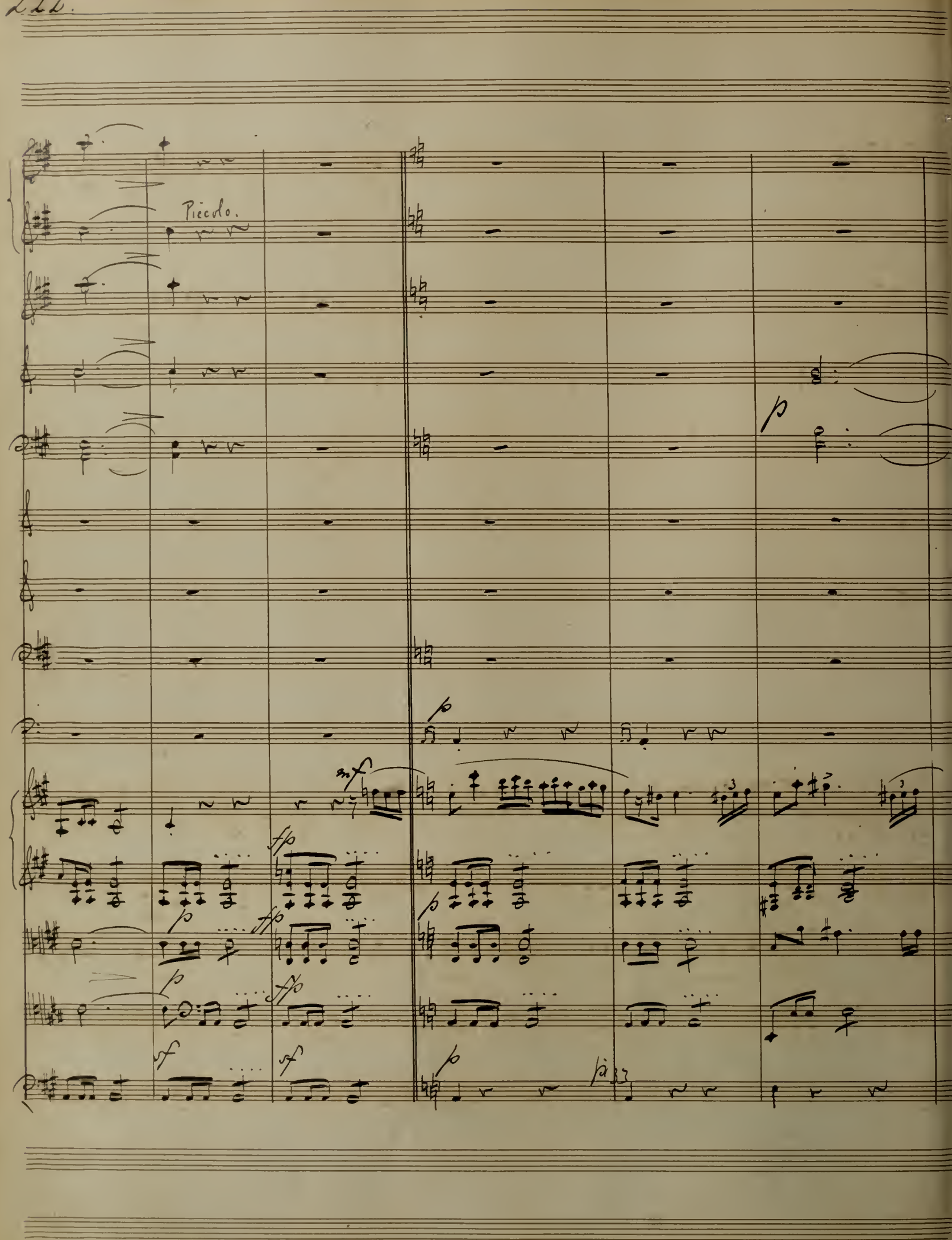
arco


E
mf
p
à 2
f
pizz.
arco
mf
pizz.
arco
arco
pizz.
arco
p
arco

mf Solo à 2.

pizz.


p
cres.
à 2
arco
pizz


Piccolo.

mf

mf

mf

cres.

mf

cres.

mf

arco

pizz

cres.

mf

pizz

Piccolo

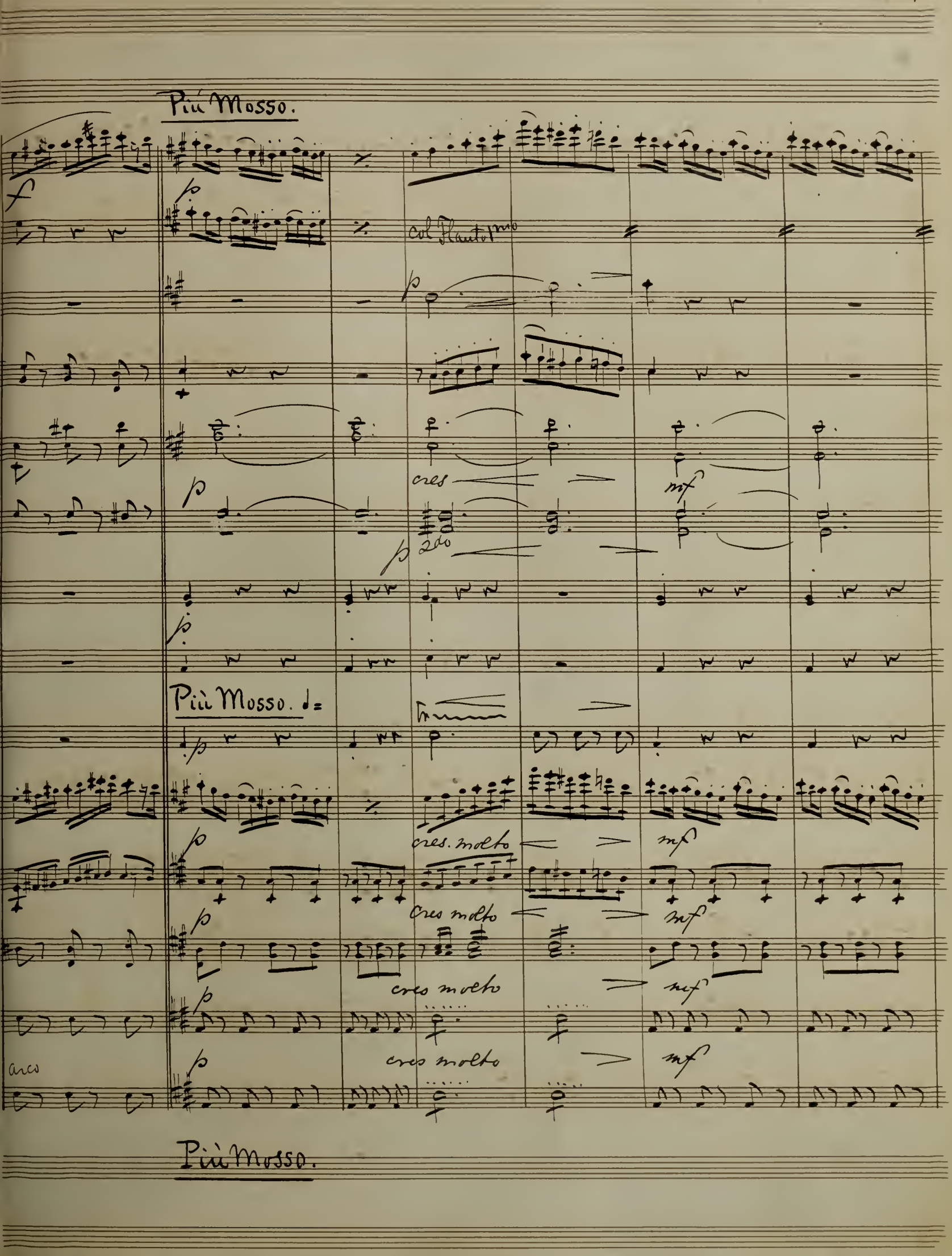
1mo

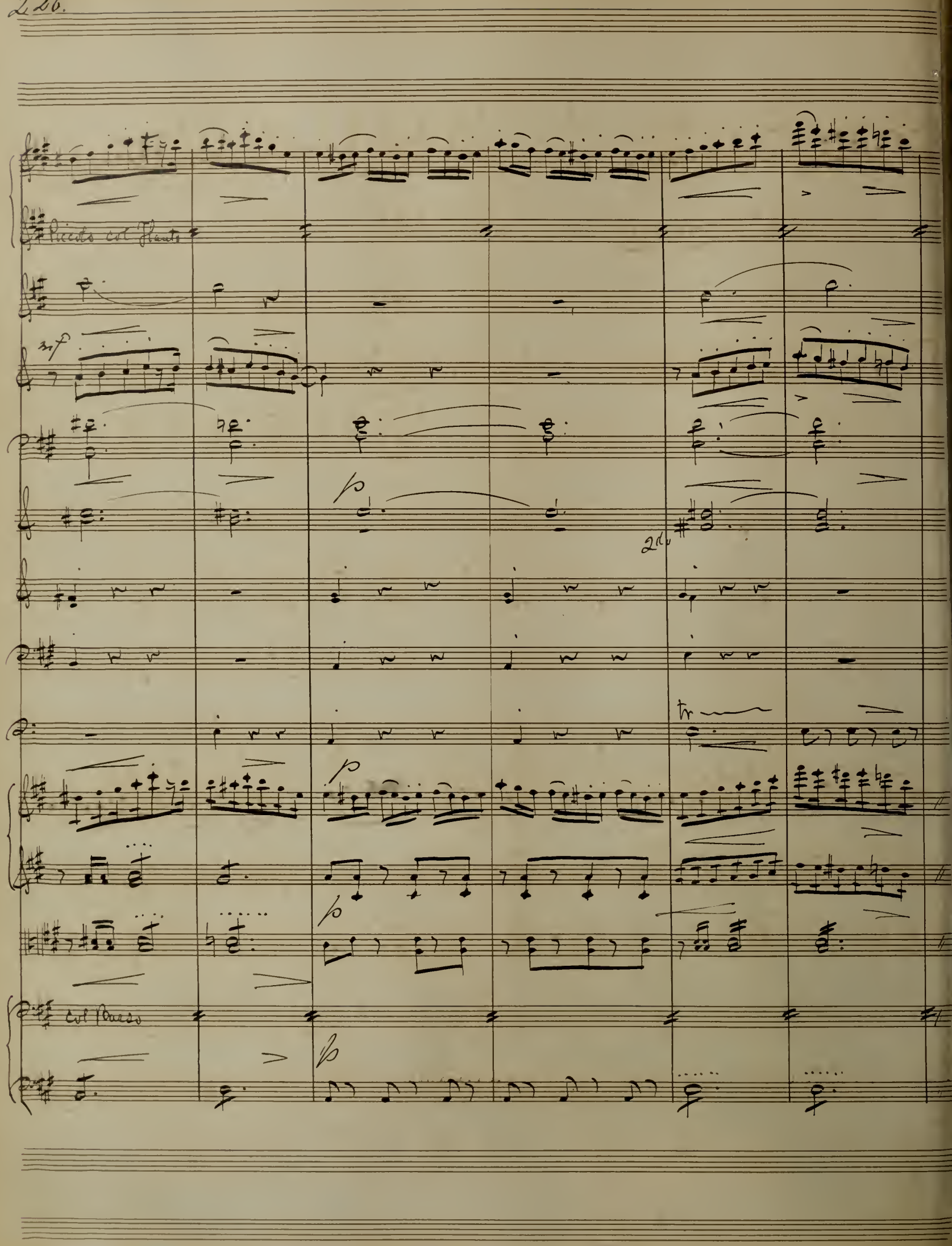
2do

p/p

arco

pizz


Più Mosso.
f
p
col Flauto 1mo
p
cres
mf
p
2do
p
Più Mosso. ♩=
p
p
cres. molto
mf
p
cres molto
mf
p
cres molto
mf
p
cres molto
mf
arco
Più Mosso.


Piccolo col Flauto
mf
p
2do
tr
p
p
col Basso
p

cres. sempre.

cres. sempre.

cres. sempre.

cres. sempre.

cres. sempre.

cres. sempre.

sf

Fr.

2d Str.

No. 17. Quartett (unaccompanied.) "It is the lot of friends to part."

Moderato Recitante.

The Departure of the Moors.

Clarinetto Solo (in B.)

Violino 1mo.

Violino 2do.

Viola.

V'cello e Basso

Donna Maria.

Constanza.

Abadil.

Don Munio.

It is the lot of friends to part; We

It is the lot of friends to part; We

p cres. ed ac- cel- erando

meet as trav'llers of a day: An interchange of heart with heart, and then, and then..

p cres. ed ac- cel- erando.

meet as trav'llers of a day: An interchange of heart with heart, and then, and then-

p p

---- Each turns and goes his way ..---, and then, and then each turns and goes his

p Each turns and goes his way...—, and then each turns ...—, each turns and goes his

---- Each turns and goes his way, and then ..... and then each turns and goes his

way....—, and then .....— each turns and goes his

mf

way. O human life -.....—! how short, how short.....— thou art the joys .. of friendship

p

O human life! how short thou art. the joys of friendship

p

way. O human life! how short thou art. the joys of friendship

p

mf p poco rall. p à tempo

well to learn, No sooner prized, than forced a- part, How hard God's purpose to dis- cern. And thus we

mf p poco rall. p à tempo.

well to learn, No sooner prized, than forced a- part, How hard God's purpose to dis- cern. And thus w

How hard ....— God's purpose to discern.

part, we cannot know, how we a- gain perchance may meet. Whether opposed as foe to

energico.

part, we cannot know, how we a- gain perchance may meet, Whether op. posed as foe to

energico.

foe ...., or as a friend his friend doth greet. Then meantime let us hope, aye! let us hope and

p. rall. mf tempo.

foe ...., or as a friend his friend doth greet. Then meantime let us hope, aye! let us hope and

p. rall. mf tempo.

trust, that this our friendship may en- dure. May all our purposes, our purposes be just, and thus their due re-

pur — poses be just and

trust, that this our friendship may en- dure. May all our purposes, our purposes be just, and

ward, their due re- ward se- cure. Farewell, kind friends! Fare- well!

thus their due re- ward se- cure. Fare- well, fare well-, Farewell kind friends - - - - !

thus, their due reward, their due re- ward se- cure. Farewell, kind friends! Fare- well!

thus their due reward se- cure, farewell kind friends, fare- well!

No 18. Duett. "Once more my royal masters' call."

(A chamber of the castle. Don Munio and Donna Maria.)

Flauti. p

Moderato quasi Marcia.

cres.

Oboe.

Clarinetti in B. p

cres.

Fagotti. p

Corni in F. 1mo p

2do

cres.

Timpani in D-A. pp

Moderato quasi Marcia. ♩= 88.

Violino 1mo pizz.

pizz.

Violino 2do pizz.

Viola. parco.

Donna Maria

Don Munio

V'cello e Basso pizz.

arco.

p

Moderato quasi Marcia.

Allegro Moderato.

mf dim.

mf dim.

mf dim.

1mo

2do

p

Allegro Moderato. ♩= 102.

p

mf

Once more my royal masters call, through-

p 33

arco

mf dim.

arco

p 33

Allegro Moderato.

mf

mf

pp

p

mf

cres.

cres.

cres — — cen — do al

out the land by heroes led, Sum- mons to him his war — riors all, A-

pizz.

arco.

cres.

A

colla voce

à Tempo.

colla voce.

à Tempo.

colla voce.

pizz.

arco

à tempo

colla voce.

pizz.

arco

pizz.

arco

Donna Maria.

poco rall.

A. O direful

gain, again — must Moslem blood —, must Moslem blood — be shed!

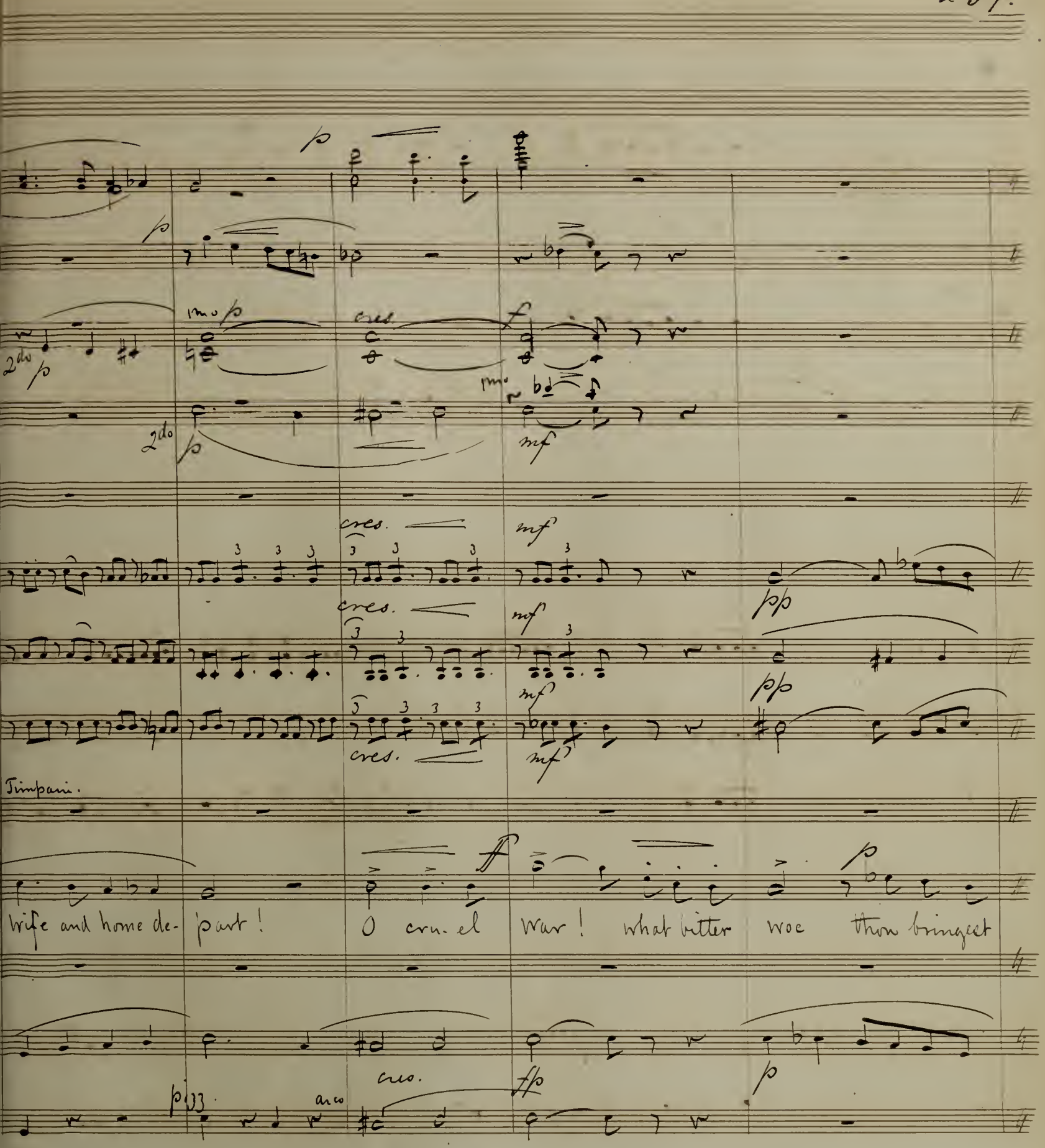
colla voce

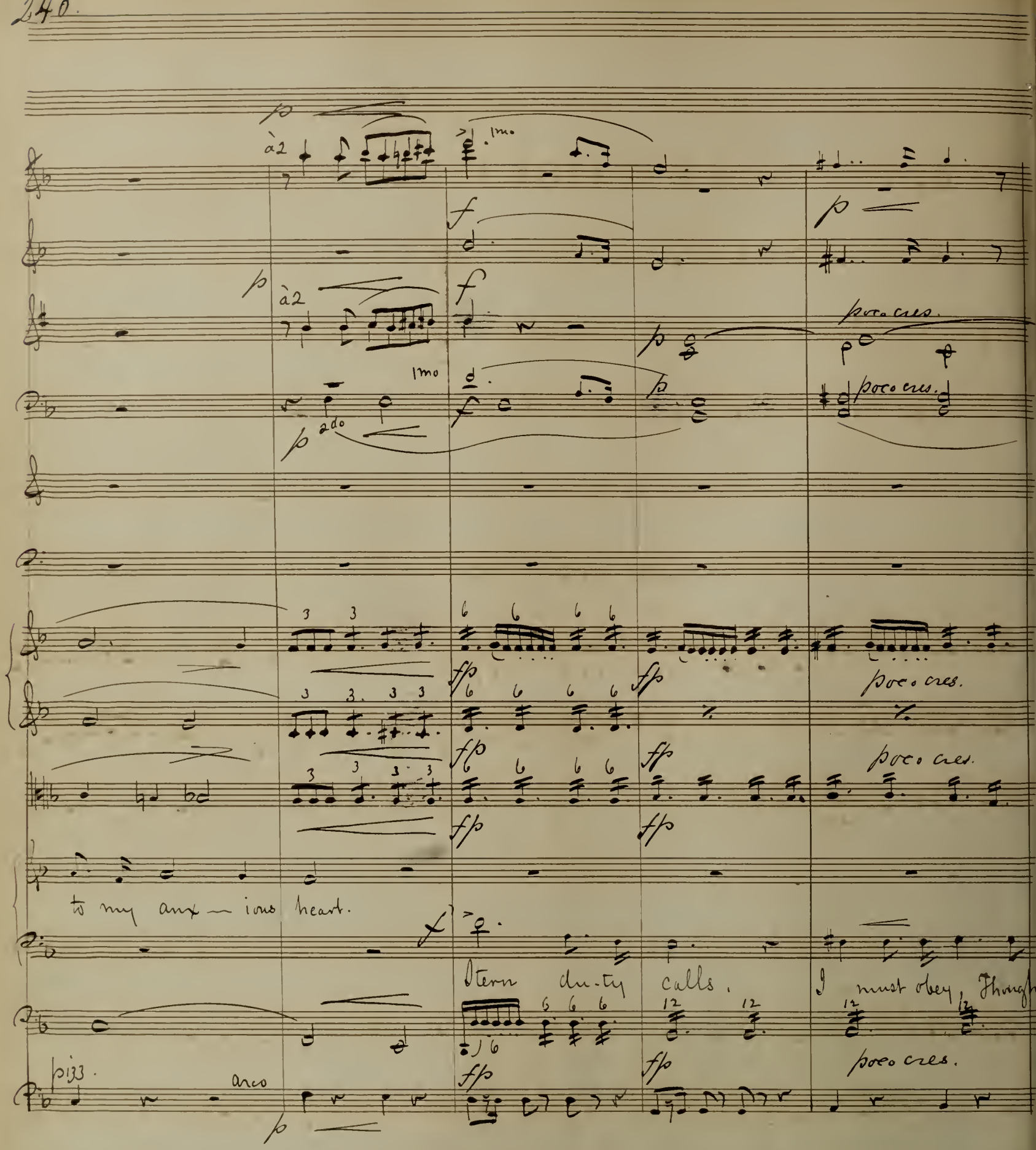
pizz.

arco

à tempo.

ti-dings! Must thou go? must thou go? A- gain from wife and home, from


Timpani.
Wife and home de- part! O cru- el war! what bitter woe thou bringest


à 2
1mo
à 2
1mo
2do
poco cres.
poco cres.
poco cres.
poco cres.
to my anx — ious heart.
Stern du-ty calls.
I must obey, Though
pizz.
arco
poco cres.

Tempo Poco Lento.

poco rall.

in A.

poco rall.

Tempo Poco Lento.

poco rall.

Tempo Poco Lento.

colla voce

poco rall.

colla voce

poco rall.

colla voce.

poco rall.

Tempo Poco Lento.

molto espress.

now I feel th'ap- proach of age — . This once, and then with thee I'll stay, With ten — d'rest

pizz

arco

colla voce.

Tempo Poco Lento.

Allegro come 1ma

1mo p

2do. mf

B.

p

in A.

mf

1mo p

Allegro come 1ma

colla voce.

p

cres.

dim.

colla voce.

p

cres.

dim

f

B. O wilt thou promise?

f

love — thy cares — as- suage. Aye, indeed! — , But once more would

pizz.

p

cres.

dim.

arco.

Allegro come 1ma

1mo

2do

2do

cres.

mf

cres.

mf

Ah! why? ah. why?

for-sake. That to the Ho-ly Land a pilgrimage I then might make.

Allegro Vivace ma non Troppo.

mf cres.

mf cres.

1mo 2do mf cres

2do p cres. a2 mf

p cres. tr

mf cres - cen - do f poco rall.

mf cres - cen - do f poco rall.

divisi cres - cen - do f poco rall.

Col Basso cres - cen - do f poco rall.

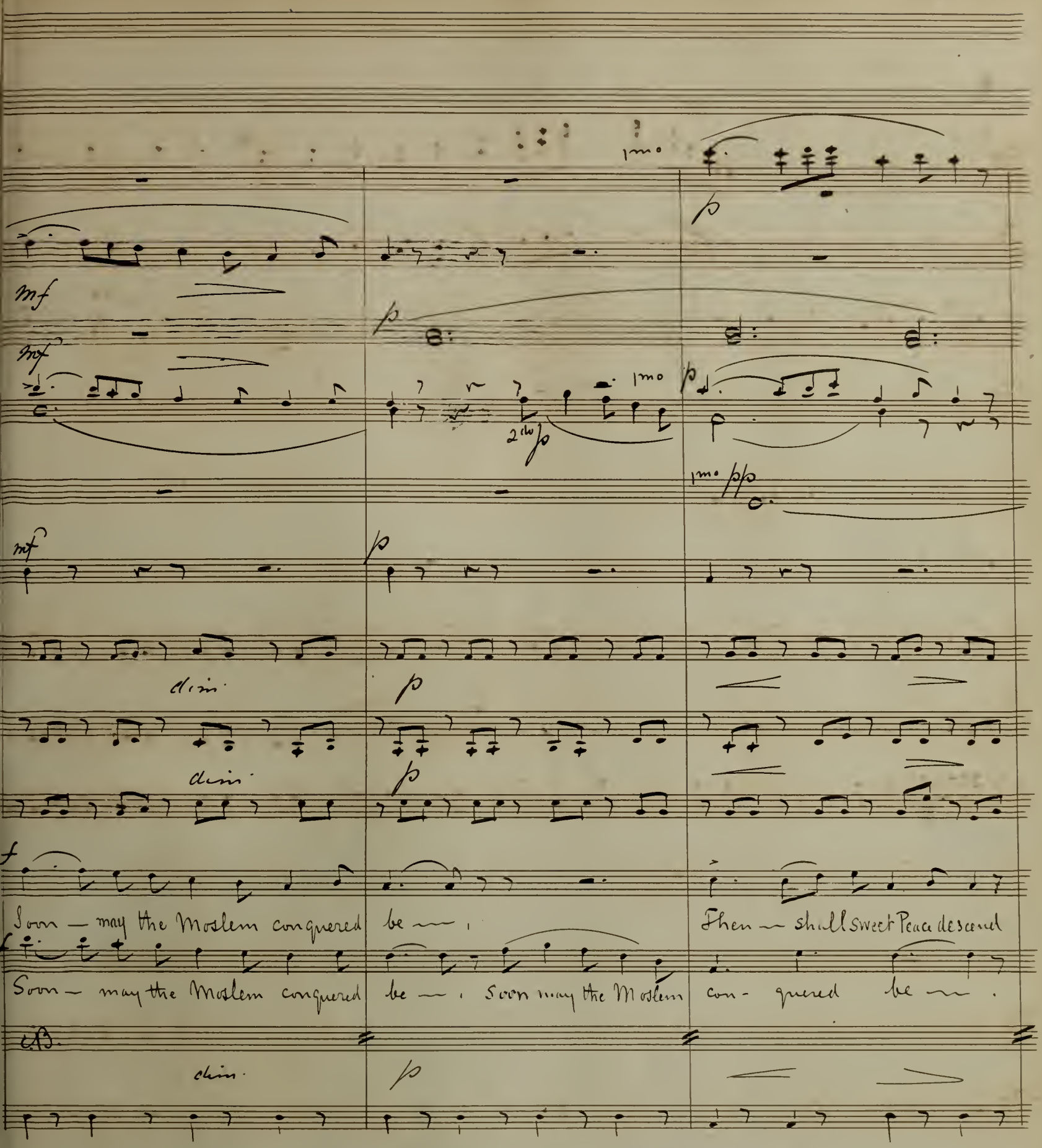
Allegro Vivace ma non Troppo. ♩.= ♩

mf

mf

mf

Allegro Vivace ma non Troppo.


1mo
p
mf
p
mf
1mo
p
2do p
1mo pp
mf
p
dim
p
dim
p
f
Soon — may the Moslem conquered be —, Then — shall sweet Peace descend
Soon — may the Moslem conquered be —, Soon may the Moslem con- quered be —.
C.B.
dim
p

poco cres.

poco cres.

poco cres.

poco cres.

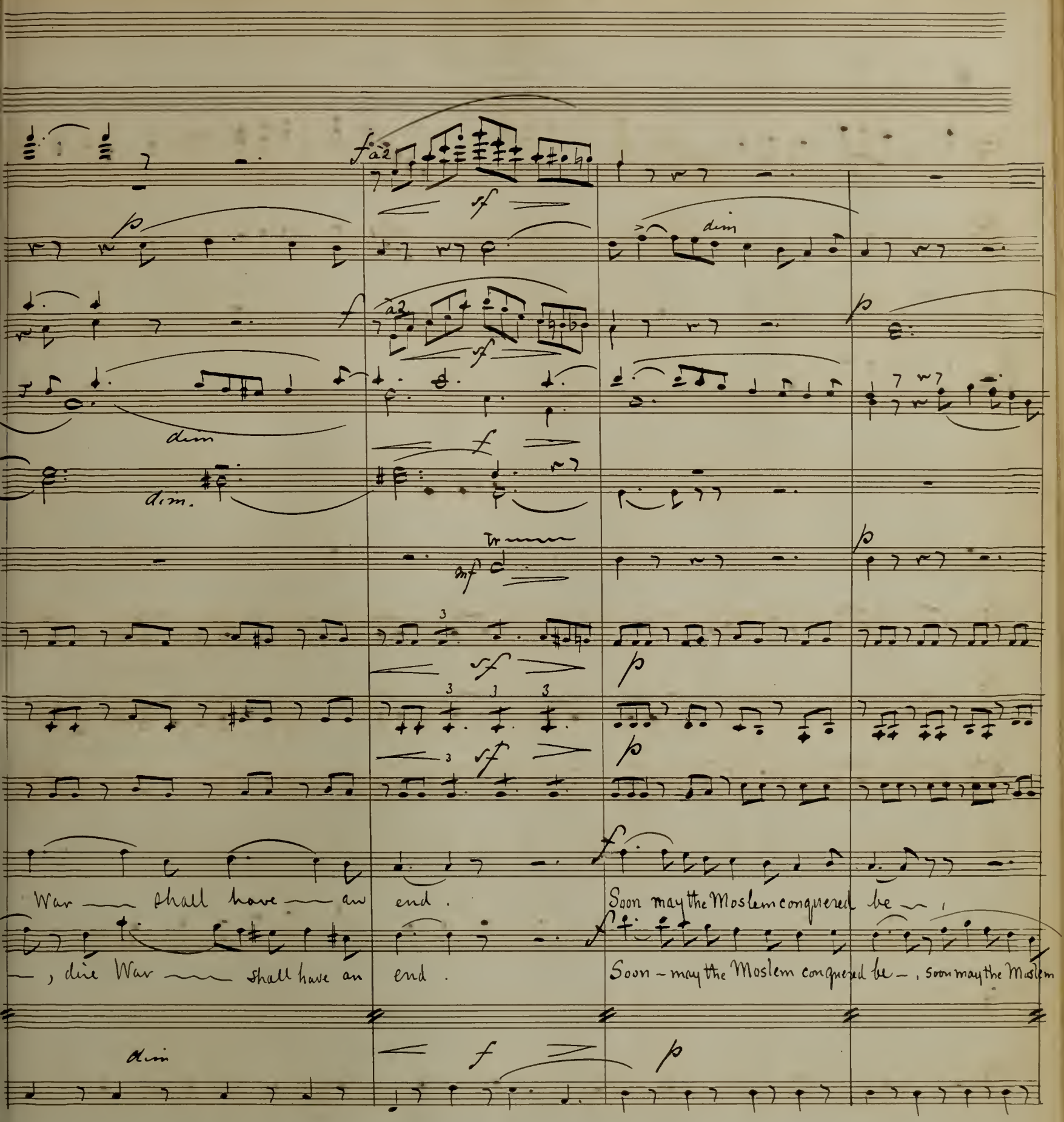
poco cres.

poco cres.

Then — shall sweet Peace de-scend, And — thro' our land, of foes made free, — Dire War — dire

Then - shall sweet Peace de-scend, And — thro' our land, of foes made free, — Dire War —

poco cres.


a2
dim
dim.
War — shall have — an end.
Soon may the Moslem conquered be —,
—, dire War — shall have an end.
Soon – may the Moslem conquered be –, soon may the Moslem
dim

1mo

f

f

p

p

1mo

mf

Then shall sweet Peace descend. Then shall sweet Peace descend, And thro' our land, of foes made con-quered be —,

C.

poco cres. hf

poco cres. mf

poco cres.

p

poco cres. dim. f

poco cres. dim. mp

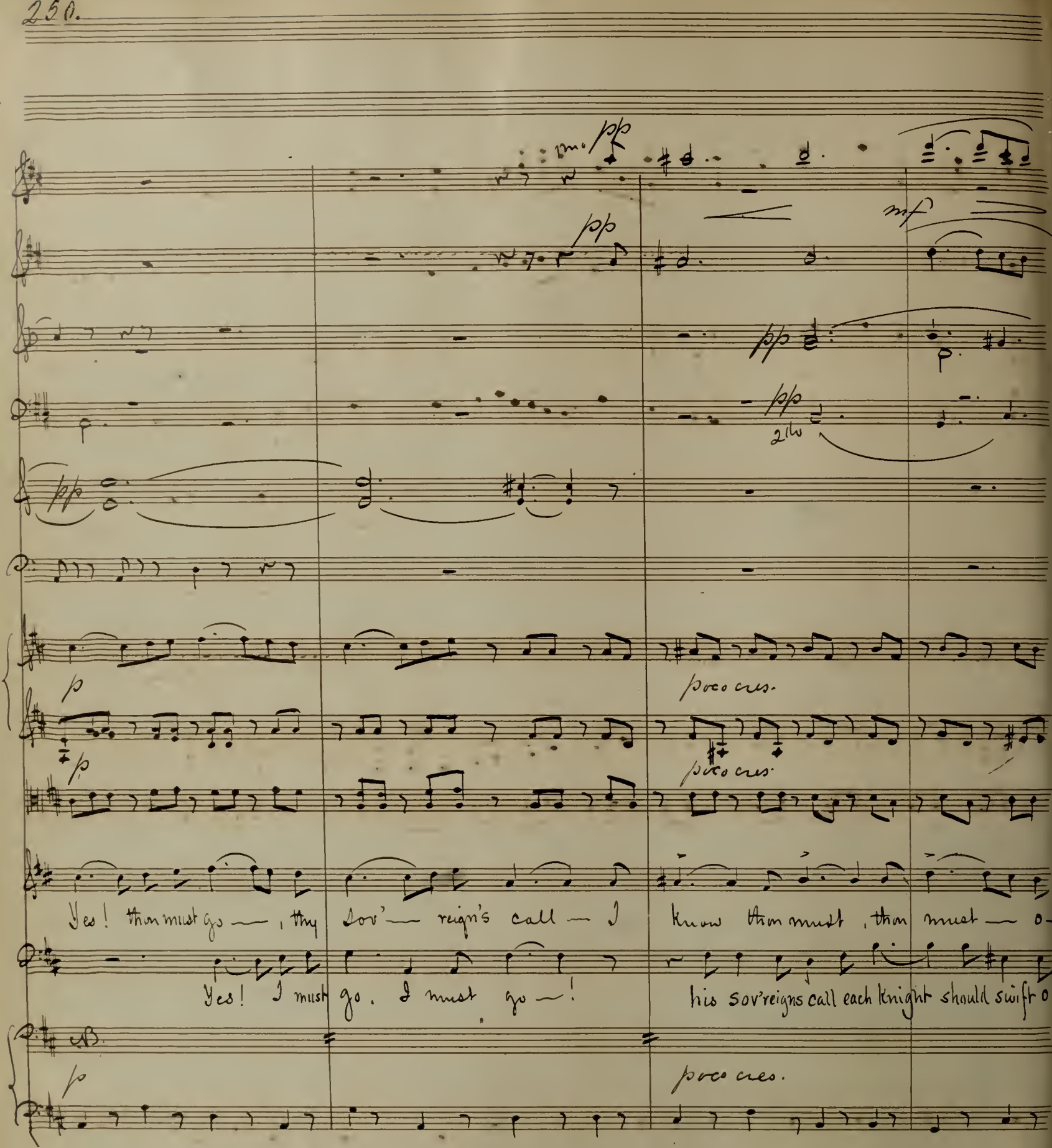
C.

ff

fre. dire War. dire War shall have an end.

ff

poco cres. dim. cres.


pp
mf
p
poco cres.
Yes! thou must go —, thy Sov'— reign's call — I know thou must, thou must — o-
Yes! I must go. I must go —! his sov'reigns call each knight should swift o-

1mo

1mo mf

dim.

2do

2do

bey — Far — better like a soldier fall — than cra — ven here to stay, than

bey. Far — better like a soldier fall — than craven here to stay, than craven here to stay, than

1mo

rall. p

poco lento.

f p

à tempo.

rall.

poco lento.

p

2do

rall.

poco lento.

mf

p

rall.

poco lento

sf

à Tempo

rall. e dim.

poco lento

sf

rall. e dim.

sf

rallent.

poco lento

Cra-ven here to stay: Soon, ah! Soon may the Moslem conquered be.

cra-ven here to stay: Soon ah! Soon — may the Moslem conquered be -, Soon may the Moslem

cresc.

rall. e dim.

poco lento.

p

sf

à Tempo

1mo

f

1mo

mf

p

mf

cres.

1mo

pp

pp

cres.

2do.

poco cres.

poco cres.

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

conquered be –. Then shall sweet Peace descend. And – thro' our land, from foes made free –

poco cres.

D.

1mo

pp

2do pp

1mo

2do p

tr

p

f

p

dim.

f

p

D.

War —, dire War — shall have — an end. Yes, thou must

Dire War — dire War shall have — an end, Yes, I must go ——, Yes, I must

f

p

pizz

1mo f

f

2do 1mo p

1mo mf

1mo

2do mf

rall

pp

poco cres.

rall

pp

poco cres.

rall

f

go, Yes, thou — must go —, Yes, thou must go —, must

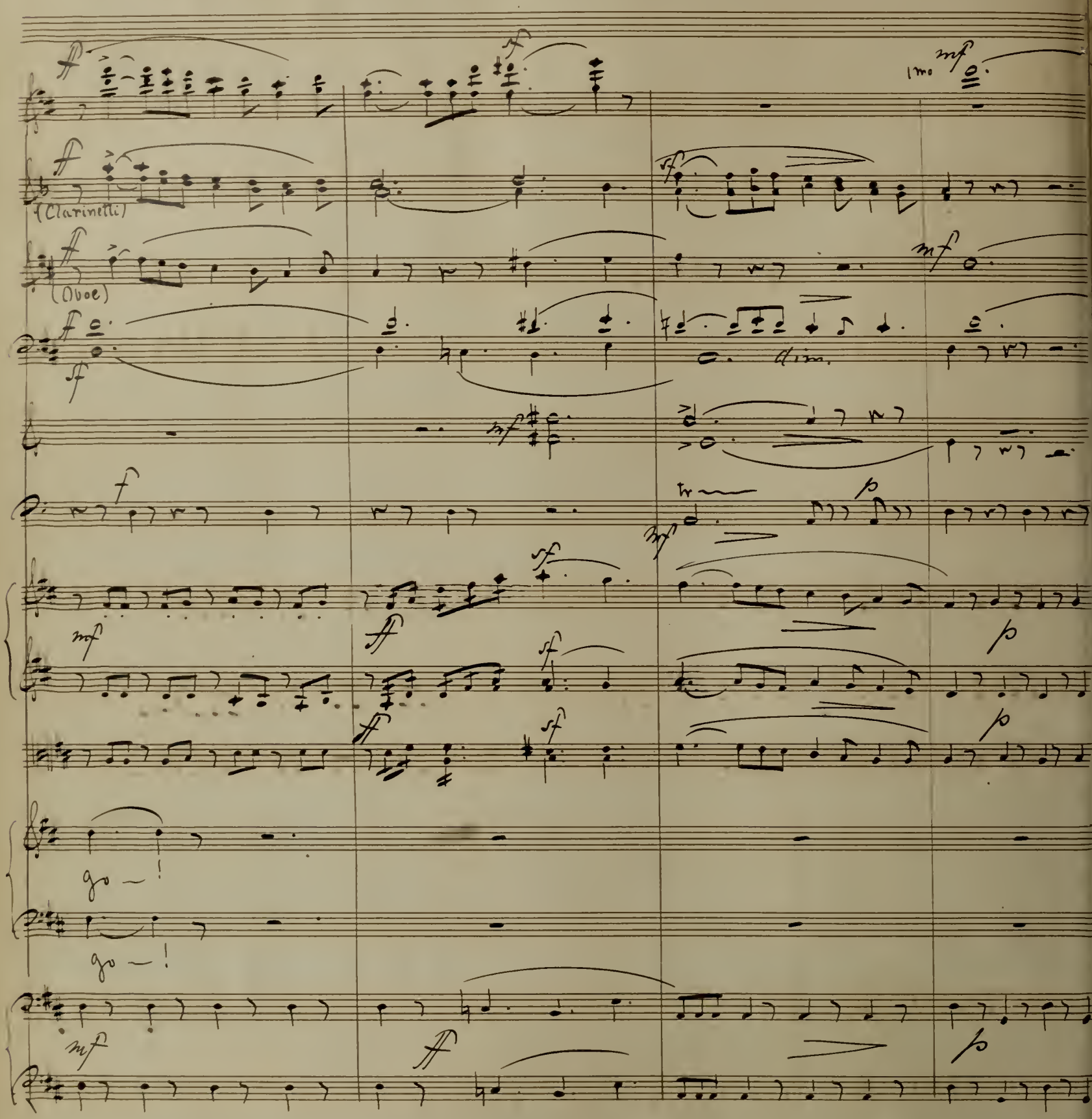
f

go. Yes, I must go — yes. I — must go —, Yes, I — must go, must

poco cres.

mf

arco


(Clarinetti)
(Oboe)
dim.
go —!
go —!

dim.

dim.

dim.

pizz

arco.

pp

pizz

arco

pp

pizz.

arco.

pp

pizz

arco

N° 19. Battle Hymn. (male Voices) "Bring forth the clashing spear and shield!"

Tempo di Marcia

Clarinetti in B.

Oboe comto.

Fagotti.

Trombe in B.

Corni in F.

Trombone.

Timpani in B - F.

Tempo di Marcia. ♩= 112.

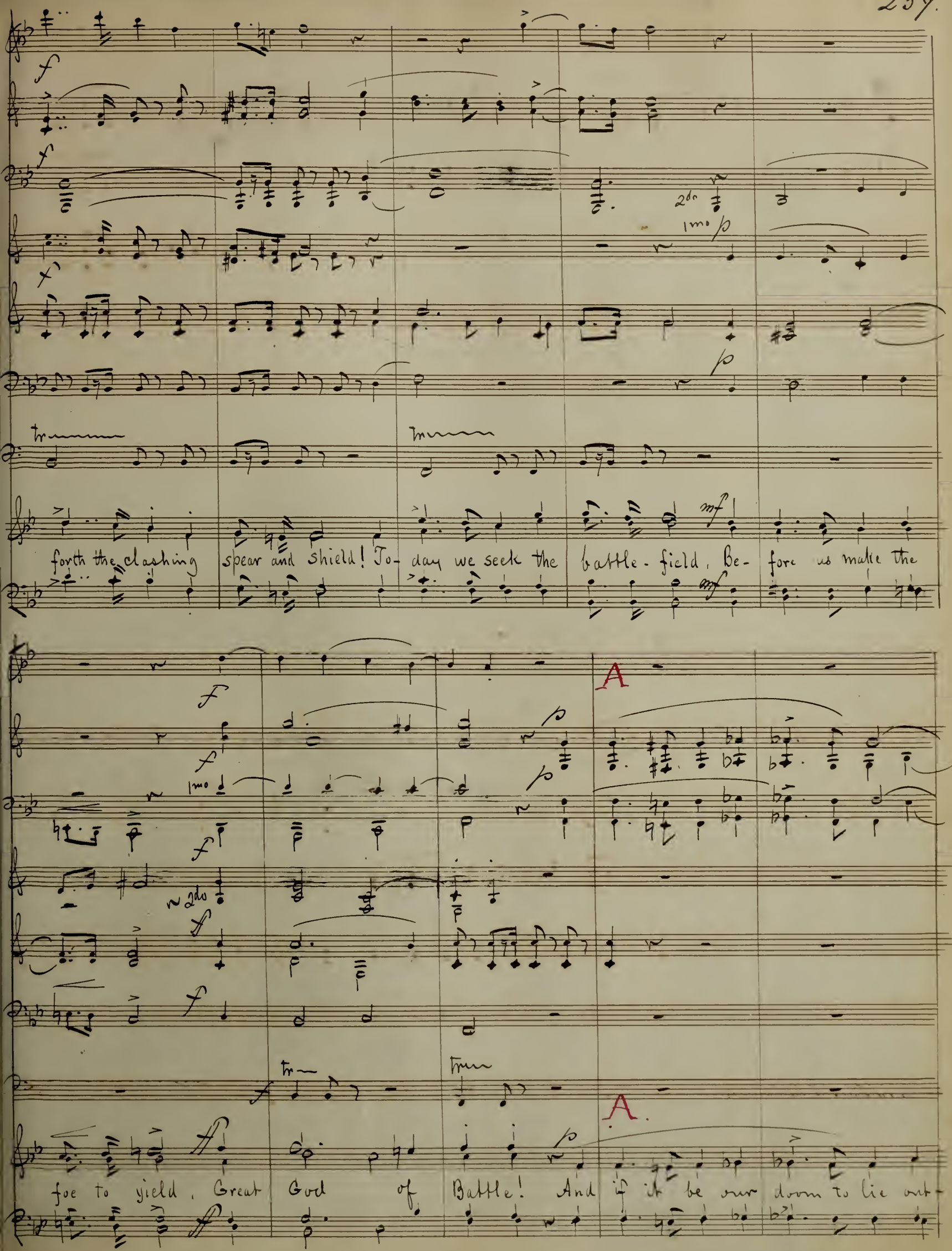
Tenori I. II (Coro.)

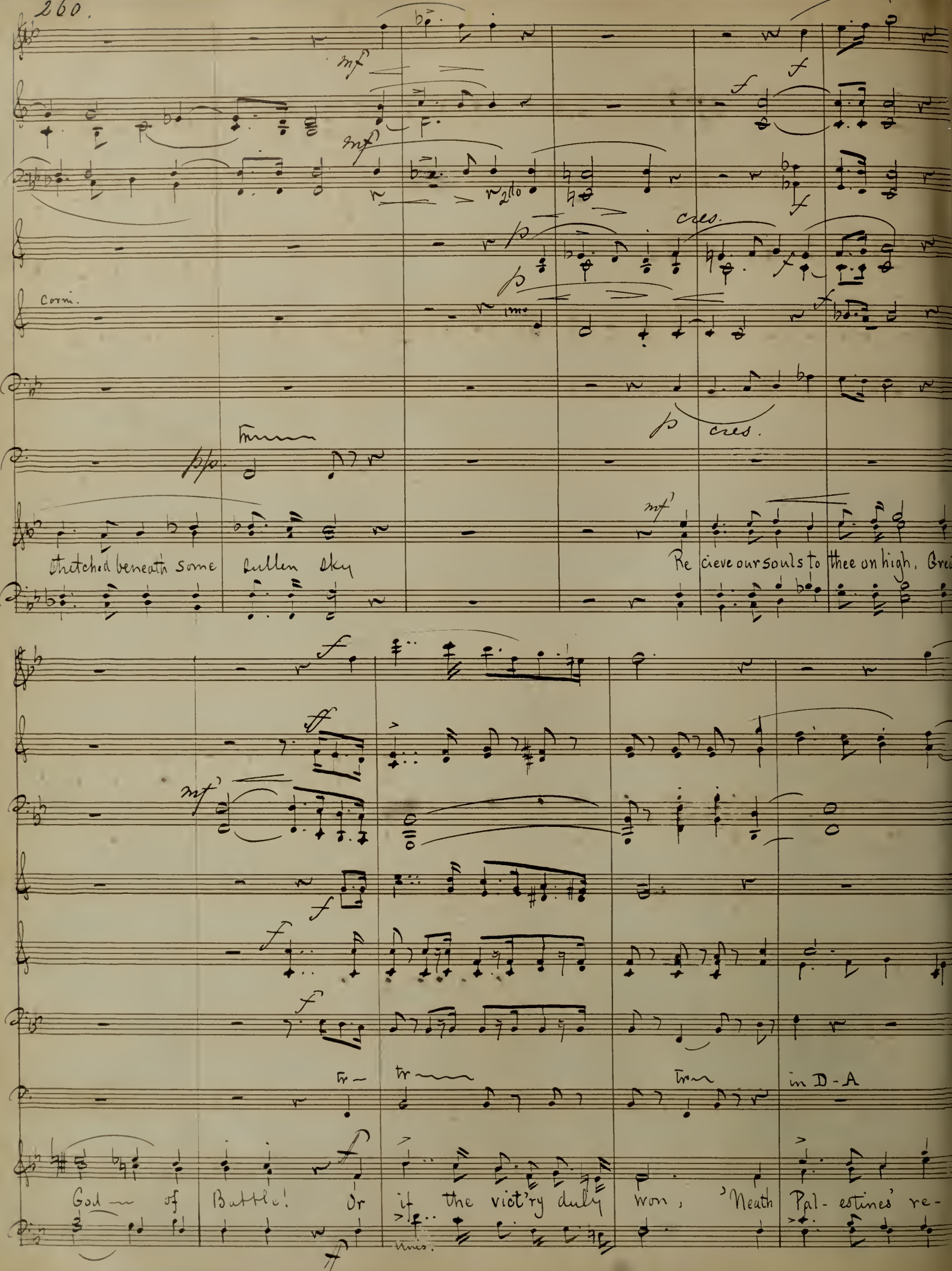
Bassi I. II

(The court-yard of the castle. Gathering of Don Munio's retainers.)

(Oboe)

Bring


forth the clashing spear and shield! To-day we seek the battle-field, Be-fore us make the
foe to yield, Great God of Battle! And if it be our doom to lie out-
A
A.


Corni.
cres.
Stretched beneath some sullen sky
Re cieve our souls to thee on high. Great
in D-A
God of Battle! Or if the vict'ry duly won, 'Neath Pal- estines' re-
unis.

B.

Cor.

Trombe.

dim.

B.

splendent sun, The pilgrim-staff we'll bear. This we swear —!, this we

Trombe

Cor.

Swear —! The Sepulchre of our dear Lord, that spot of all on earth adored. To

C.

dim.

cres.

dim.

Trombe.

dim.

Corni. 1mo

dim.

in B.F.

C.

seek, be our first care. This we swear —, this we swear! Then

teach us how to choose the right. Thine — is the vic'try, power and might: Thro' thee a-

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

N°10. Chorus. "Requiem aeternam".

(The Chapel of the castle. Choir chanting the dirge for the dead.)

Lento Espressivo.

Flauti

Oboe

Clarinetti in B.

The four measures enclosed thus [ ] not to be played if the Organ is used.

Fagotti

Corni in F.

Trombone

Timpani in D-G

Lento Espressivo.

Soprano — Re-qui-em ae- ter- nam Do- mi-

Alto.

Tenor — Re-quiem ae- ter- nam Do- mi-

Basso.

Lento Espressivo.

Reed Organ

The four measures enclosed thus [ ] not to be played if the Organ is used.

Trombe in B.

pp.

1mo pp

mf 1mo

p

p

poco cres.

ppp tr

ne. Do-na e-is, do-na e-is re — qui Re- qui-em ae-

ne. Do-na e-is, dona e-is re — qui-em, dona e-is — re — quiem ae-

ne. Dona e-is re — qui-em, dona e-is re — qui-em. Re- qui-em ae-

ne. Do-na e-is re — qui-em. Re- qui-em ae-

pp

Heb.

Fl. 1mo

Fl. 2do. p mf

Oboe. p mf

Clar.

Fag. p à 2

Corni. à 2 p

(Trombe below.)

Trombone.

Timp.

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

ter - nam Do - mi - ne. Do - na e - is re - qui -

ter - nam Do - mi - ne, dona e - is - do - na, do - na e - is re - qui -

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

dim. p

Trombe.

Poco più Moto.

cres

cres

cres

1mo

cres

Poco più Moto.

Col 1mo

Et lux per- pe- tu- a ——, et lux per- pe- tu- a luceat, luceat.

Et lux per- pe- tu- a ——, et lux per- pe- tu- a. luceat, luceat

Et lux per- pe- tu- a luceat, luceat

Et lux per- pe —— tu- a. luceat, luceat

cres

8va

Poco più Moto.

dim. p

dim p

a2

dim p

2do

dim p

1mo

pp 3 ppp tr

dim. p pp pp

e — is. Re-qui-em ae- ter-nam do-na e-is re-qui-em-

dim. p pp pp

e — is. Re-quiem ae- ternam, dona e-is re-qui-em-

dim p pp pp

e — is, Re-quiem ae- ter-nam dona e-is re-qui-em-

dim p

e — is, Re quiem ae- ter — nam, dona e-is re — quiem, dona

Trombe

Tempo 1mo

rallent.

rallent.

rallent.

ral- len - tando

Tempo 1mo

a2

pp.

1mo

pp

rallent.

rallent.

Tempo 1mo

tr

ppp

rallent.

pp

Re- qui em ae- ter- nam Do - mi ne, do na e- is

rallent.

pp

Re- qui em ae- ter - nam Do - mi - ne,

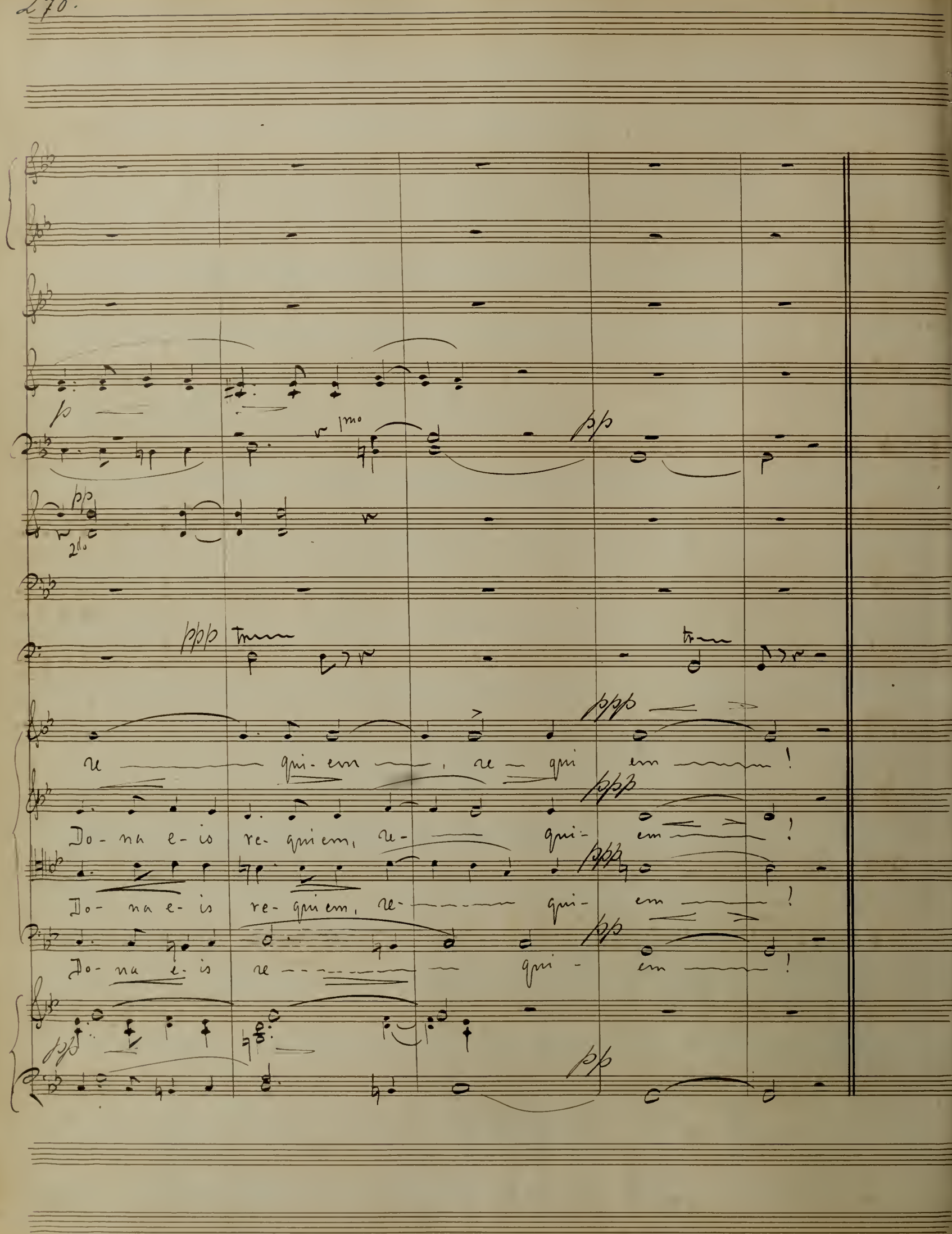
rallent.

Re- qui em ae- ter nam Do - mi - ne

e - is, re - qui - em ae- ter nam Do - mi - ne.

Tempo 1mo

pp


p
1mo
pp
2do
ppp
re — qui-em —, re — qui em — !
Do-na e-is re-quiem, re- — qui- em — !
Do-na e-is re-quiem, re- — qui- em — !
Do-na e-is re — qui- em — !

N°21. Solo with Chorus. "A year hath passed."

Andante con Moto.

All° Moderato

Andante con Moto. ♩= 76.

All° Moderato. ♩= 90

Andante con Moto.

All° Moderato.

Flauti.

(Oboe counts.)

Clar. in A. 1mo

p 2do

poco cres. p

Fag.

p

Corni.

pp

poco cres. p

poco cres. p

Year hath passed this very day, Since our dear Lord did wend his way. To meet the Mos-lem

pizz arco

poco cres. p.

(Oboe counts.)

pp

f p

f p

declamando.

host! Ye know the tale so full of woe, How many a noble head lay low, And

Vcello

cB. cB.

A.

Flauti.

Oboe.

à 2

divisi.

A.

his life, too, was lost

'I was passing strange that thus his

Chorus. sotto voce.

A - las! his life was lost!

Oboe

Flutes count.

Hmo

mf

dim.

à 2 p

2do pp

sempre p

sempre p

f

mf cres.

end should come by hand of former friend, the noble Abadil! With vizor

Fl.

2do p

(Oboe counts.)

p

cres.

2do

1mo mf

dim pp

p

cres.

mf

dim. pp

pp

poco cres.

mf

dim pp

poco cres.

mf

dim pp:

f

dim.

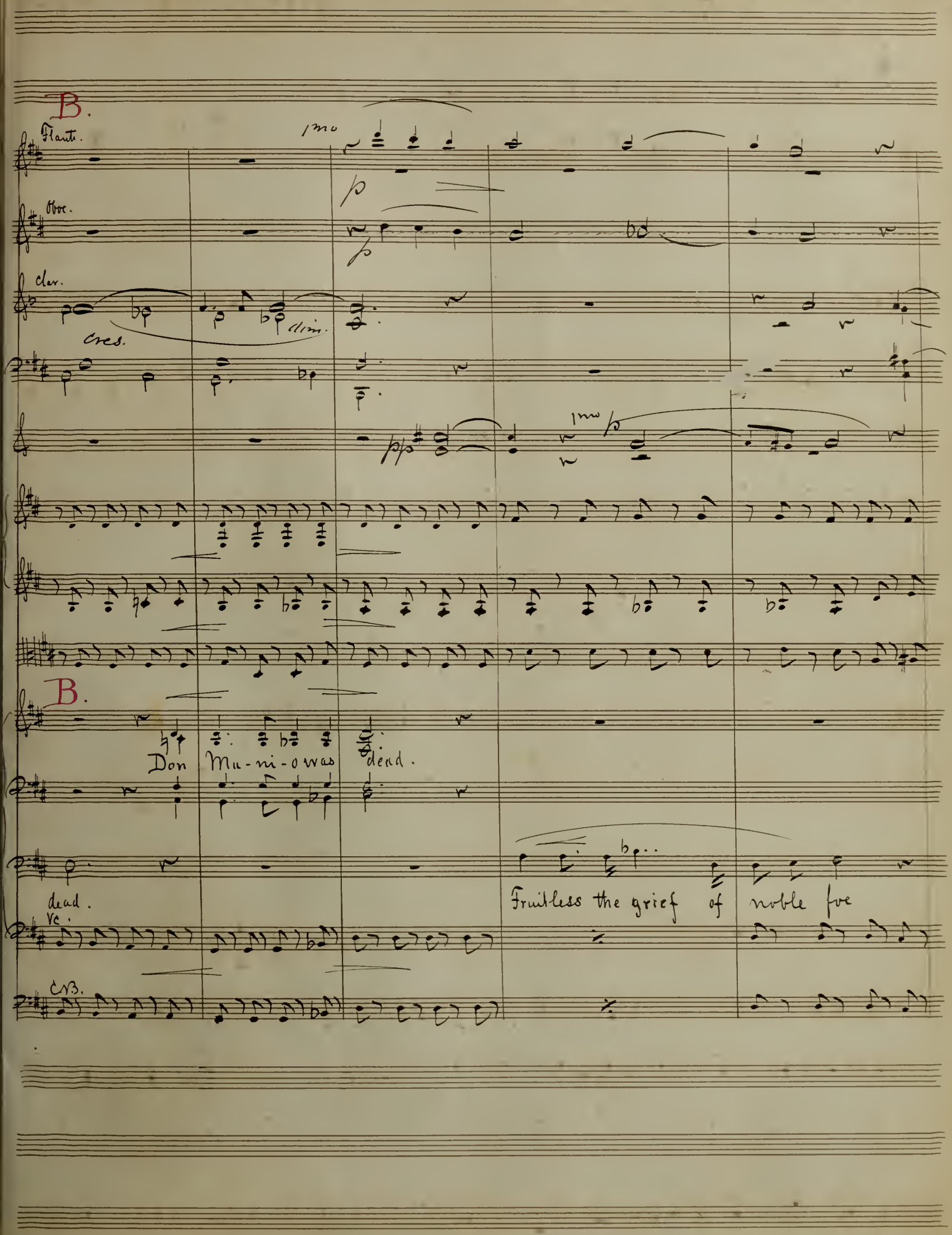
closed, all shining steel, naught did at first the fact re- veal that Mu-ni-o was

poco cres.

mf

dim

pp


B.
Flauti.
1mo
p
Oboe.
p
Clar.
cres.
dim.
pp
1mo
p
B.
Don Mu-ni-o was dead.
dead.
Vc.
Fruitless the grief of noble foe
CB.

Fl à 2

Oboe

Fl 1mo

Ob.

p

1mo p

p

p

Fruitless the widows tears and woe, for then 'twas all in vain: With frequent masses for his

(Oboe counts)

1mo

mf

à 2

f

mf

2do

1mo

dim

mf

2do

mf

cres.

sf

cres.

sf

sf

soul. O may he soon — attain the goal of heavenly bliss, of bliss a-

cres.

sf

C.

C.

brive. Now while we thus assembled are, a messenger hath

come from far a wondrous tale to tell; Give heed and list with bated

à 2

Tempo.

(Oboe.)

f rall.

rall.

Tempo.

p cres.

2do

f rall.

1mo

Tempo.

1mo

mf

poco cres.

f rall.

Tempo. mf

poco cres.

f rall.

mf

Tempo.

rall.

What!

breath, Give heed and learn now e'en in death, a knightly pledge, a knightly pledge ful-

poco cres.

rall. cello voce.

mf

Tempo

D.

mf dim. p

mf dim. p

mo à2 dim.

mf mf à2 dim. p

mf dim p a2

dim. p

D. dim. p

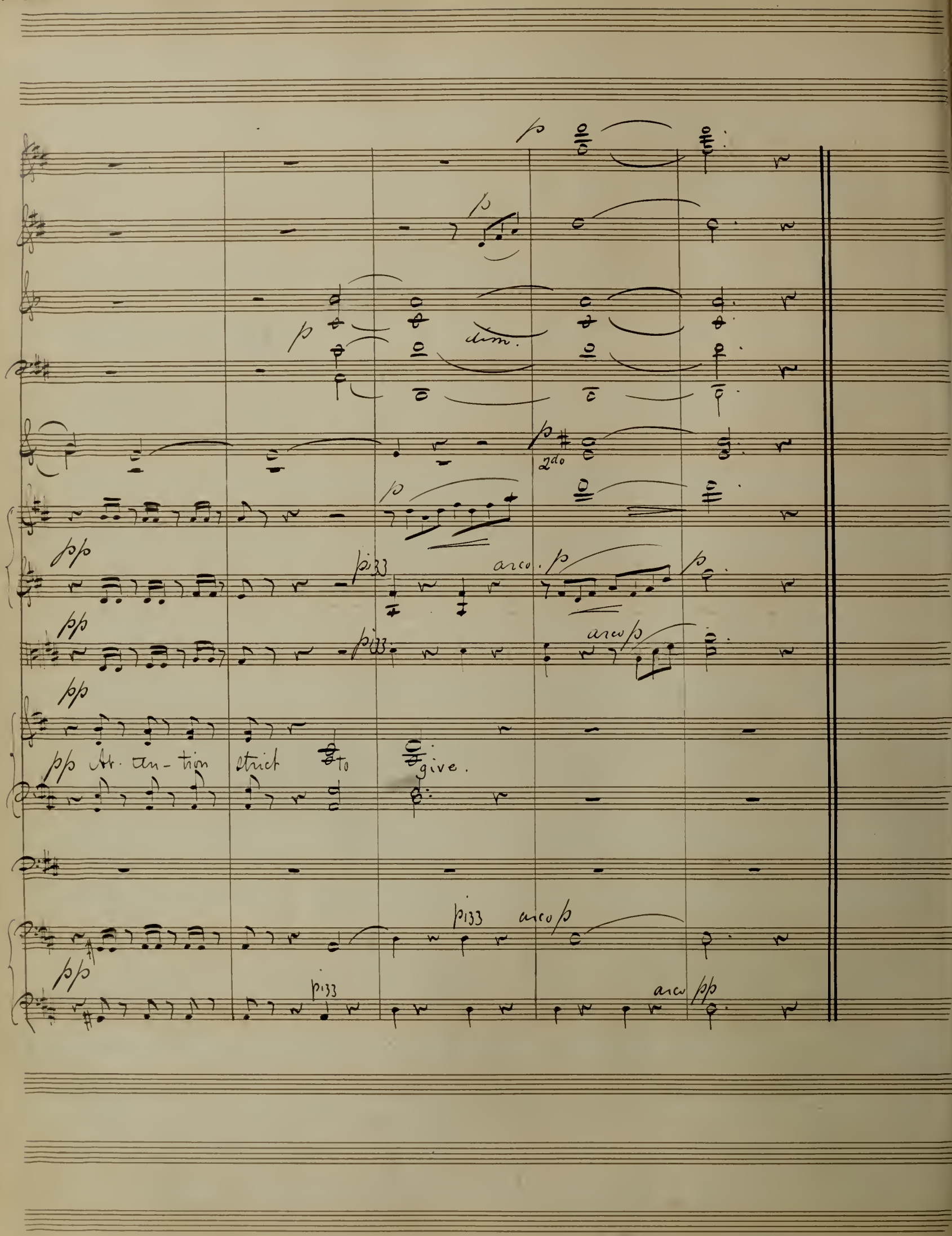
mf dim. p

What can these words presage? Right gladly we engage. At- ten- tion strict

can these words pre- sage , Right gladly we en- gage.

filled!

dim. p


p
p
p
dim.
p
2do
p
pp
pizz
arco. p
p
pp
pizz
arco p
pp
pp At- an- tion strict to give.
pizz
arco p
pp
pizz
arco pp

N°22. Recitative and Aria. "Full many a long and weary league."

Tempo di Marcia. (Rodrigo, the messenger.)

Flauti.

Clarinetti in A.

Fagotti.

Corni in F.

Tempo di Marcia.

Violino 1mo

Violino 2do

Viola.

Violoncello e Basso

pizz. arco. pizz. arco. cres.

Flutes count.

Recit.

Recit.

dim.

Rodrigo. Recit.

Full many a long and weary league, from

Violoncello e Basso

Tempo

Tempo

Tempo.

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

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

Recit.

Recit.

Recit.

Tempo p

rall.

Andante Cantabile ed Espress.

p

rall.

p

Tempo

p

rall.

Andnte Cantabile ed Espress. ♩= 66

Tempo. p

rall. pp

p

rall. pp

Tempo.

rall.

Known to you am I com- mission ed One summer eve, as sank the

pizz

p

rall.

pizz

2do mf

1mo

1mo mf

dim.

pp

pp

mf

sun, While vesper- bells — to prayer did call; Full seventy warriors, one — by one, Drew

Bassi arco

A.

Sempre pp

Sempre piano

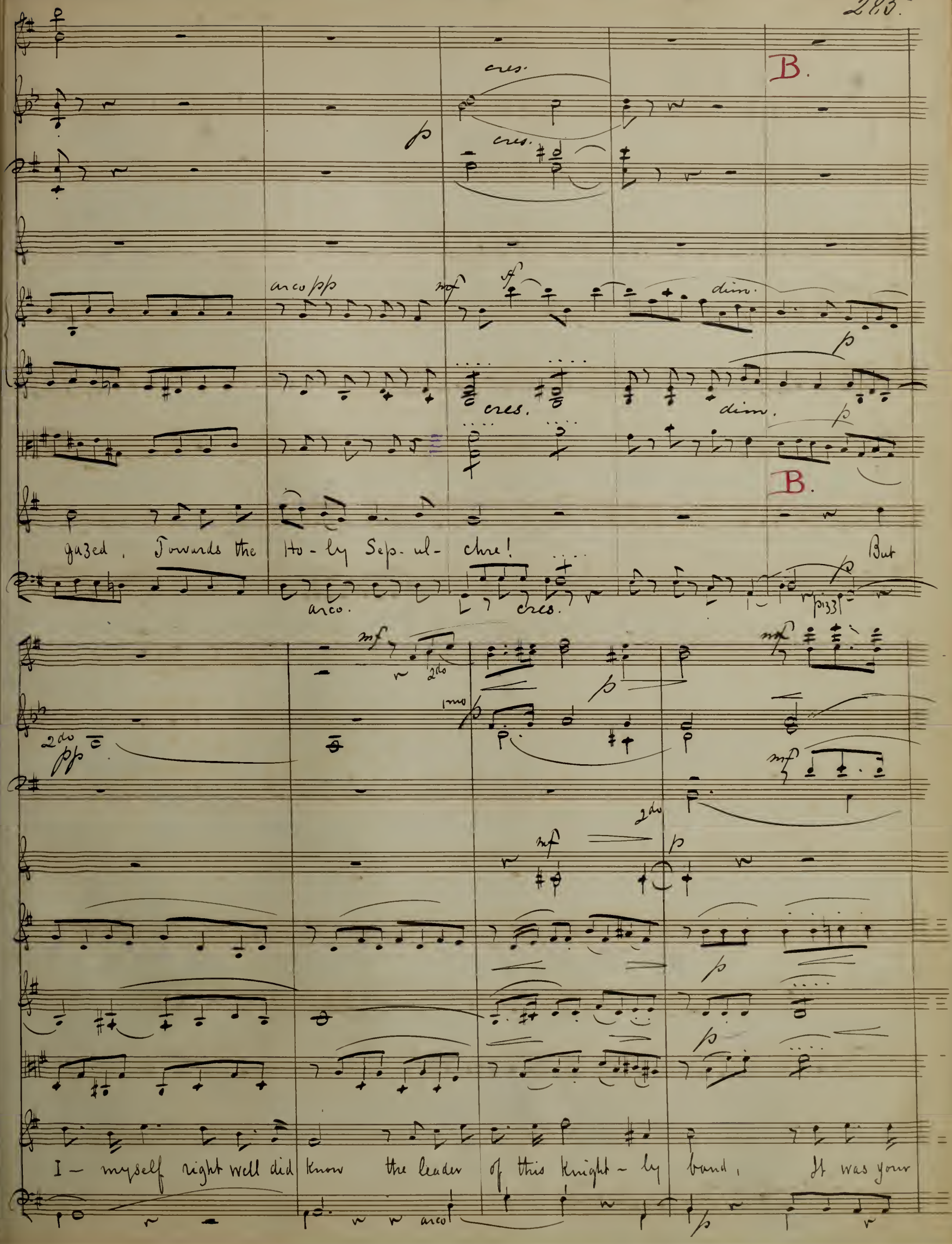
pizz.

A.

near the Holy Sepulchre. All deadly pale with rig - or

Sempre pp

raised. In si- lence moved their steady march, The crowd stood wondering and


B.
cres.
p
cres.
arco pp
mf
sf
dim.
p
cres.
dim.
p
B.
gazed, Towards the Ho-ly Sep-ul-chre! But
arco.
cres.
p
pizz
mf
2do
p
1mo
p
2do
pp
mf
2do
mf
p
p
p
I — myself right well did know the leader of this knight-ly band, It was your
arco
p

Poco Allegro.

mf

p

p

mf

mf

p

p

Rodrigo.

own Don Munio approached the Holy Sep- ul- chre!

Poco Allegro.

Chorus excitedly, but sotto voce.

p

What do we hear! Can this be

agitato.

What do we hear! Can this be true?

What do we hear! Can this be

p

What do we hear! Can this be true?

fp sf dim

arco p

agitato.

p. 33.

Poco Allegro.

C.

sf Tempo 1mo

a 2

mf

p

sfp

mf

sfp

f

sfp

2do pp

f

cres.

mf

f

dim

p

cres.

mf

Tempo 1mo.

C. They knelt within in silent prayer,

cres.

f

true? Don Mu-ni-o was seen by you, was seen by you!

true? Don Mu-ni-o was seen by you, was seen by you!

cres.

true? Don Muni-o was seen by you!

true? Don Munio was seen by you was seen by you!

cres.

mf

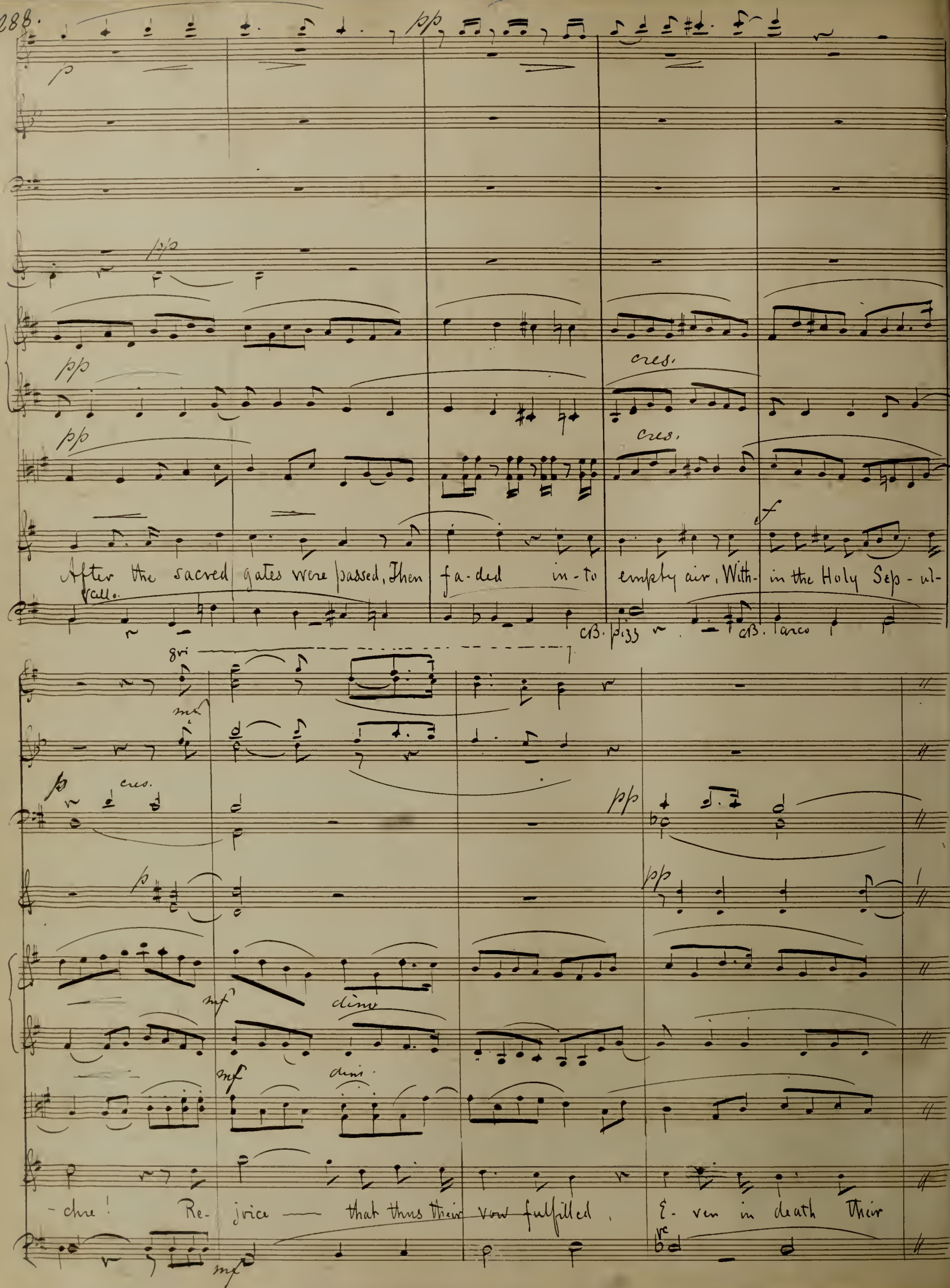
p

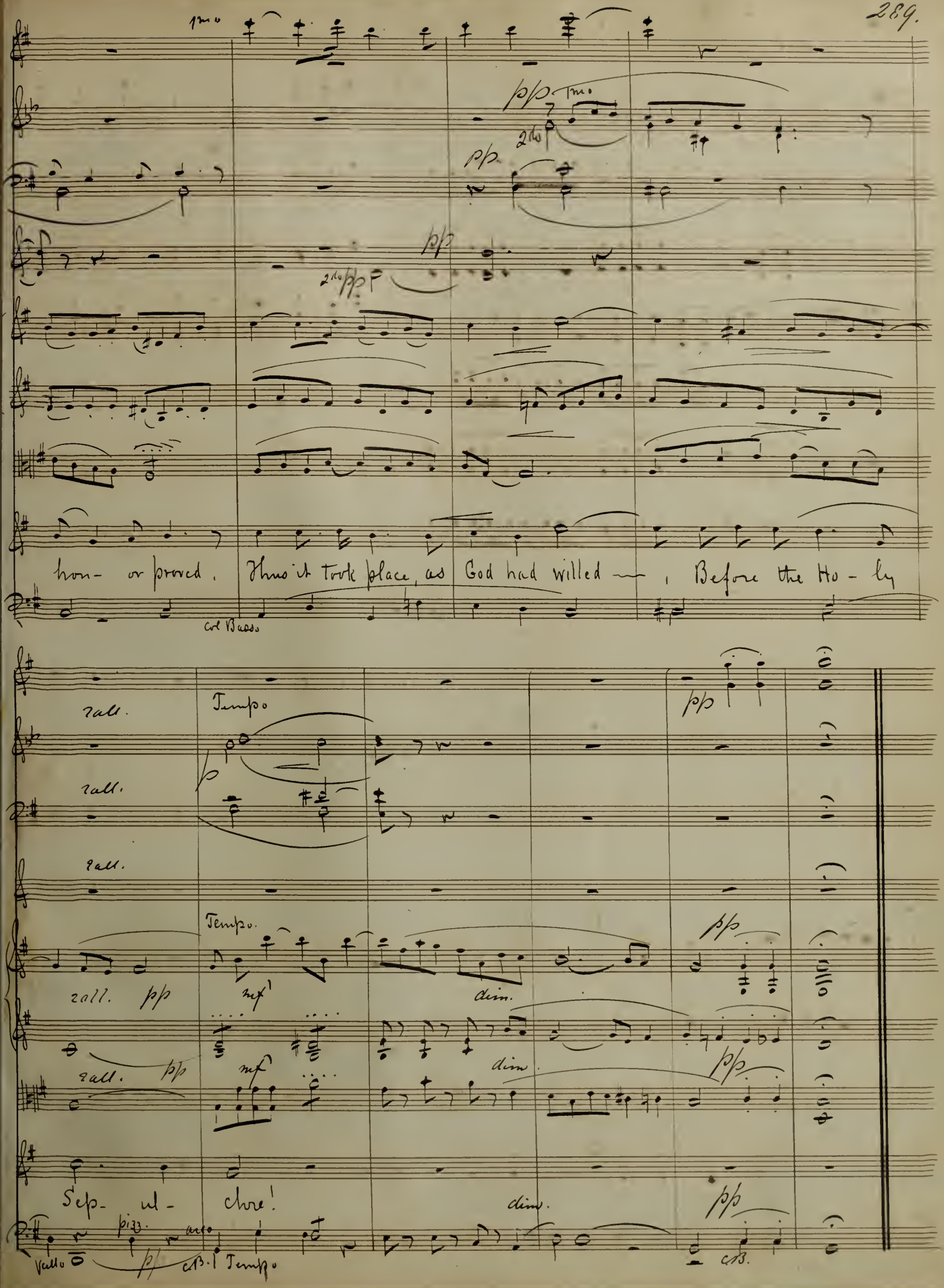
fp

pizz

arco

Tempo 1mo


After the sacred gates were passed, Then fa-ded in-to empty air, With-in the Holy Sep-ul-
-chre! Re-joice — that thus their vow fulfilled, E-ven in death their
Vcello.
cres.
dim.
8vi
cB. pizz
cB. arco


1mo
pp
2do
hon- or proved. Thus it took place, as God had willed —, Before the Ho- ly
col Basso
rall.
Tempo
p
Tempo.
mf
dim.
Sep- ul- chre!
pizz.
arco
Vcello
cB.
Tempo

N° 23. Finale. "In thankful hymns ascending"

Allegro Moderato e Maestoso.

Flauti

Oboe

Clarinetti in C

Fagotti

Corni in E

à 2

Trombe in B.

Trombone

Timpani in C-G.

Allegro Moderato e Maestoso. ♩ = 78.

Violino 1mo

Violino 2do

Viola

Soprano

In thank-ful hymns as-

Alto

Tenori

In thank-ful hymns as-

Bassi

Tutti

e

col Organo.

Basso

Allegro Moderato e Maestoso.

cres. f dim.

cres. f dim.

cres. f dim.

mf

cres. f dim.

cres. f dim.

cend - ing. Let all their voi - ces raise; Je - ho - vah, all pro - tect - ing, Ac - cept our grateful

cres f dim.

cend - ing. Let all their voi - ces raise; Je - ho - vah, all pro - tect - ing, Ac - cept our grateful

ad Basso

cres. f dim.

à 2

mf

mf

mf

p

tr

tr

mf

tr

mf

mf

mf

praise. Through thee their combats end - ed, Through thee fulfilled their vow —, Their

mf

praise. Through thee their combats end — ed, Through thee fulfilled their vow —, Their

mf

Allegro Assai.

Allegro Assai. ♩= 104.

hon-or, safe de- fend- ed, Is crowned with vic'try now.

hon- or, safe de- fend- ed, Is crowned with vic'-try now.

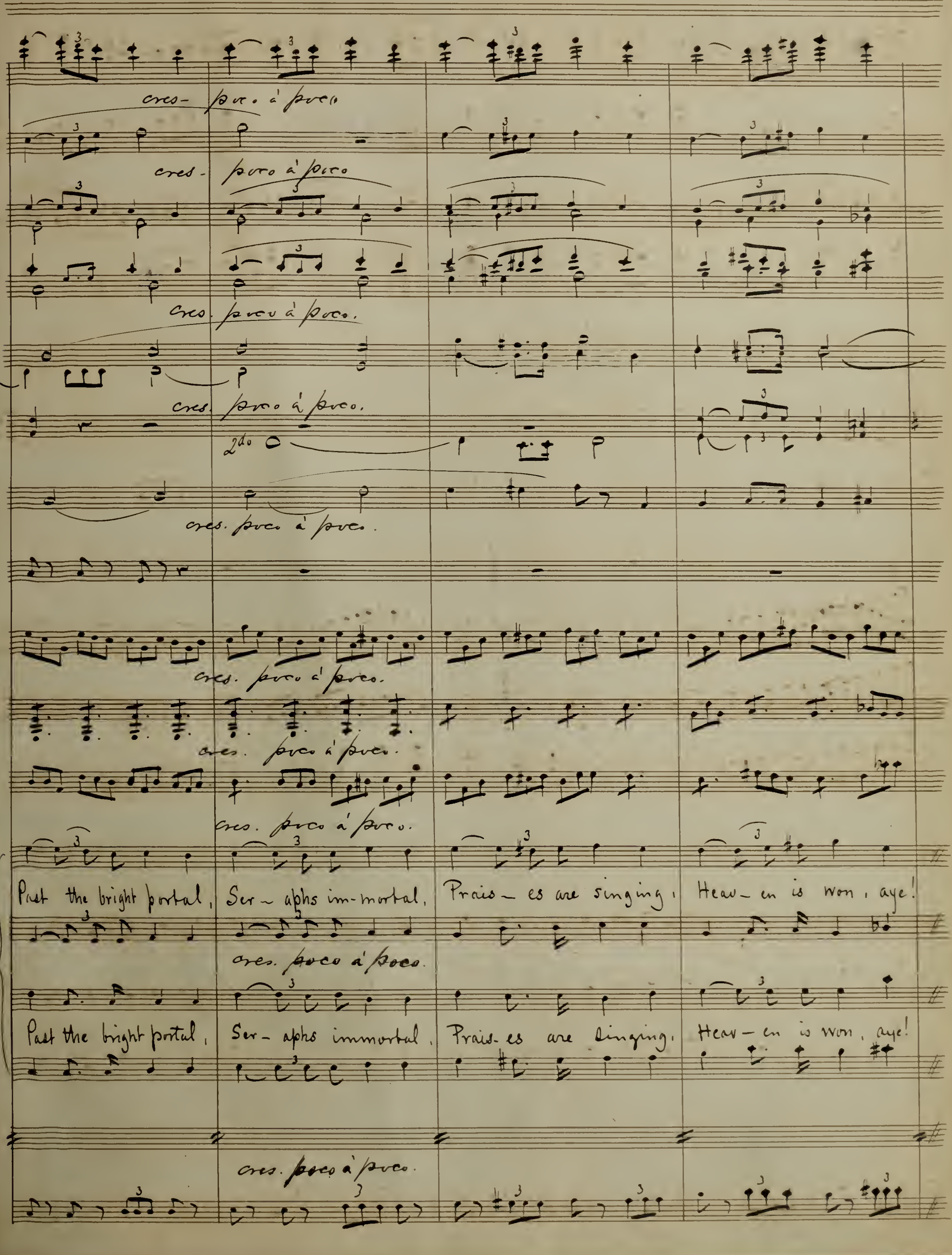
Allegro Assai.

à 2

dim.

Glo — ry e- ter-nal, Rap — ture super-nal, Bliss never ending, Now hath begun,

Glo- ry e- ternal. Rap- ture su-pernal, Bliss never ending, Now hath begun,


cres- poco à poco
cres. poco à poco
cres. poco à poco.
cres. poco à poco.
2do
cres. poco à poco.
cres. poco à poco.
cres. poco à poco.
cres. poco à poco.
Past the bright portal, Ser – aphs im-mortal, Prais – es are singing, Heav – en is won, aye!
cres. poco à poco.
Past the bright portal, Ser – aphs immortal. Prais-es are singing. Heav – en is won, aye!
cres. poco à poco.

à 2

p

p

p

fp

mf

fp

mf

mf

p cres. poco à poco.

p cres.

p cres.

p

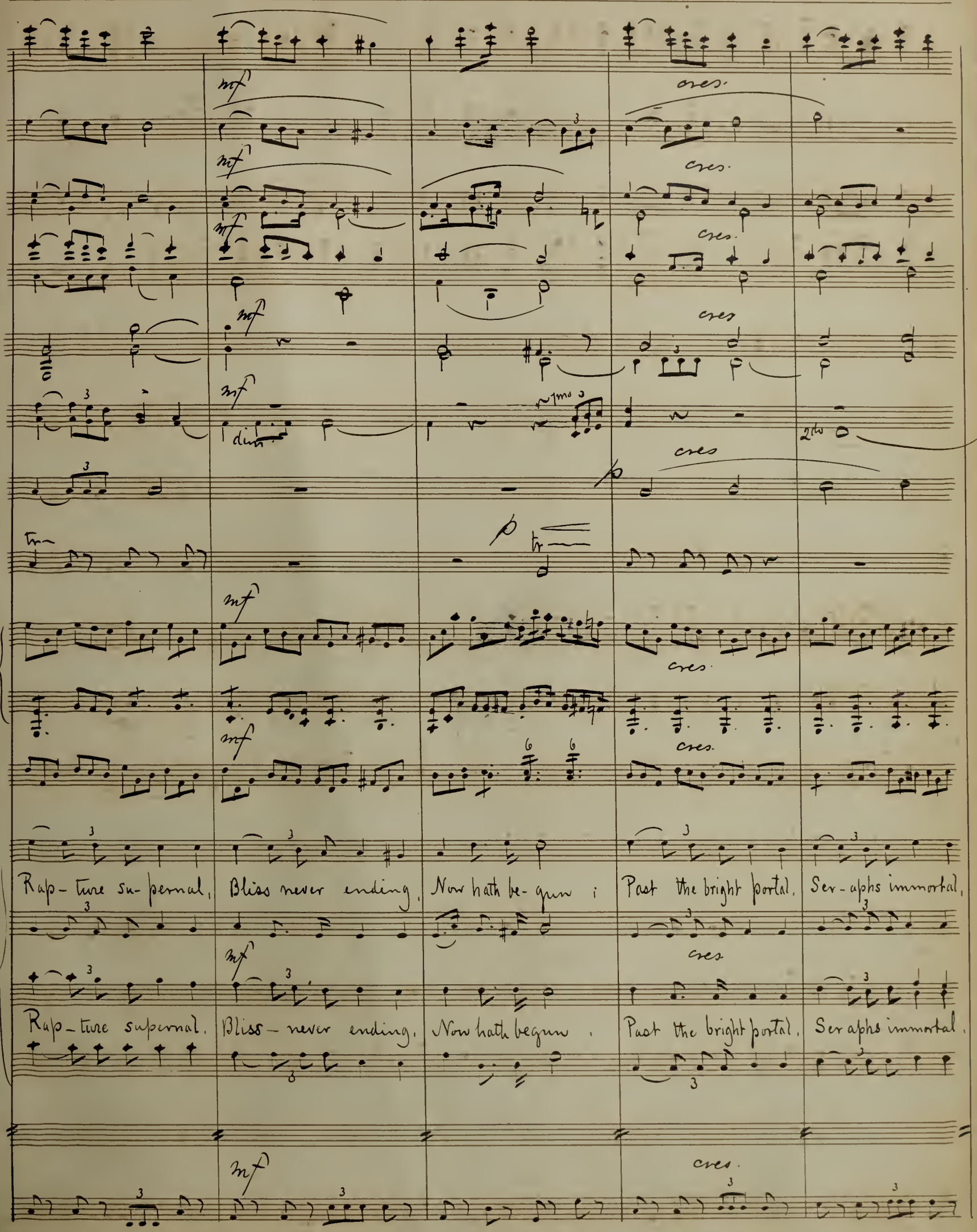
Heav'n is won. and Heav'n is won, aye! Heav'n is won! Glo— ry e- ter- nal.

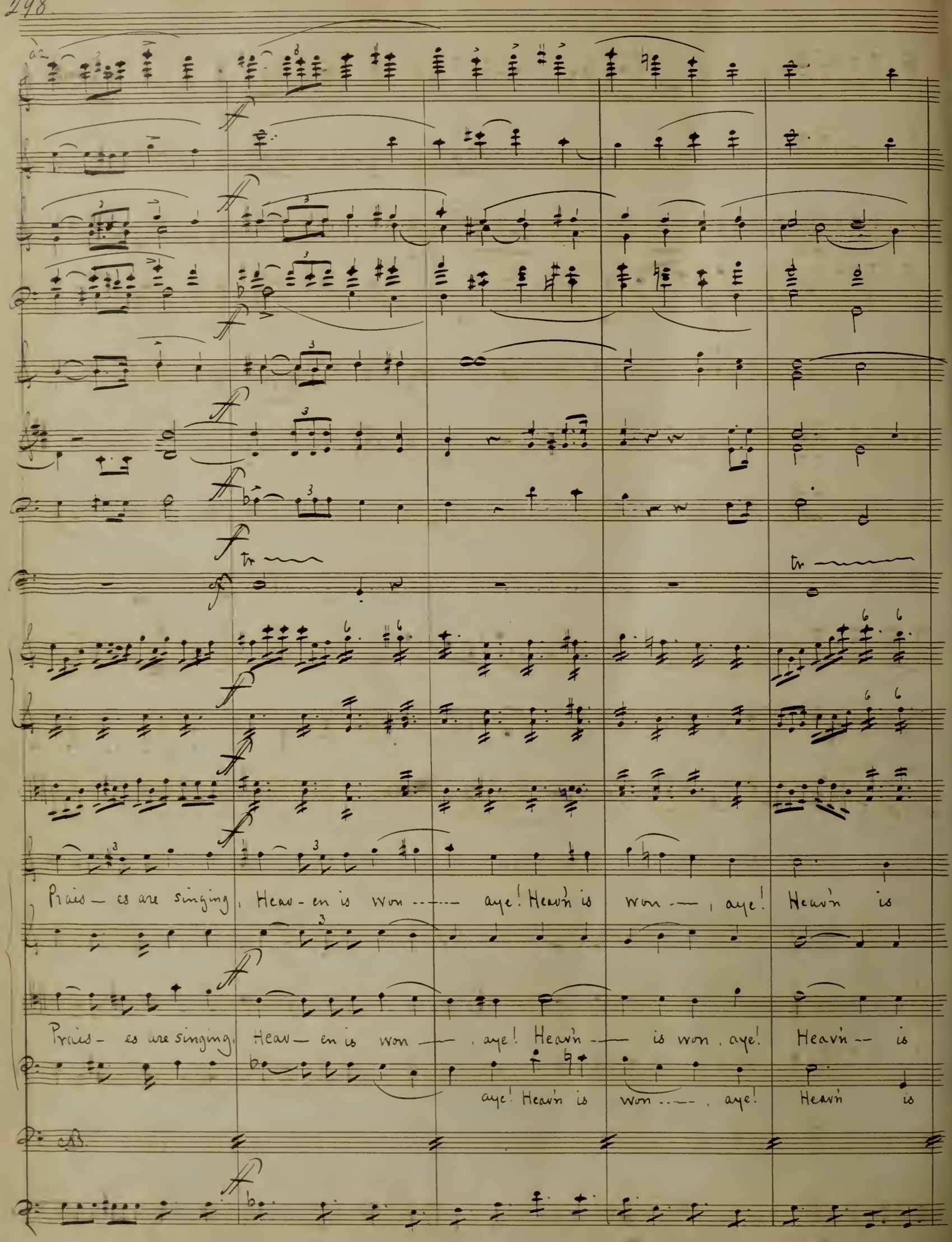
p

Heav'n— is won. aye! Heav'n is won. aye! Heav'n is won! Glo- ry e- ternal,

p

p


mf
cres.
dim.
1mo
2do
p
tr
Rap-ture su-pernal, Bliss never ending, Now hath be-gun ; Past the bright portal, Ser-aphs immortal,
Rap-ture supernal. Bliss-never ending. Now hath begun . Past the bright portal. Ser aphs immortal.


Prais — es are singing, Heav - en is won ------ aye! Heav'n is won —, aye! Heav'n is
Prais - es are singing, Heav — en is won —, aye! Heav'n — is won, aye! Heav'n — is
aye! Heav'n is won ----, aye! Heav'n is

A.

A.

won. Alle- lu- ia! Alle- lu- ia! Al-le lu- ia! for Heav'n is won.....

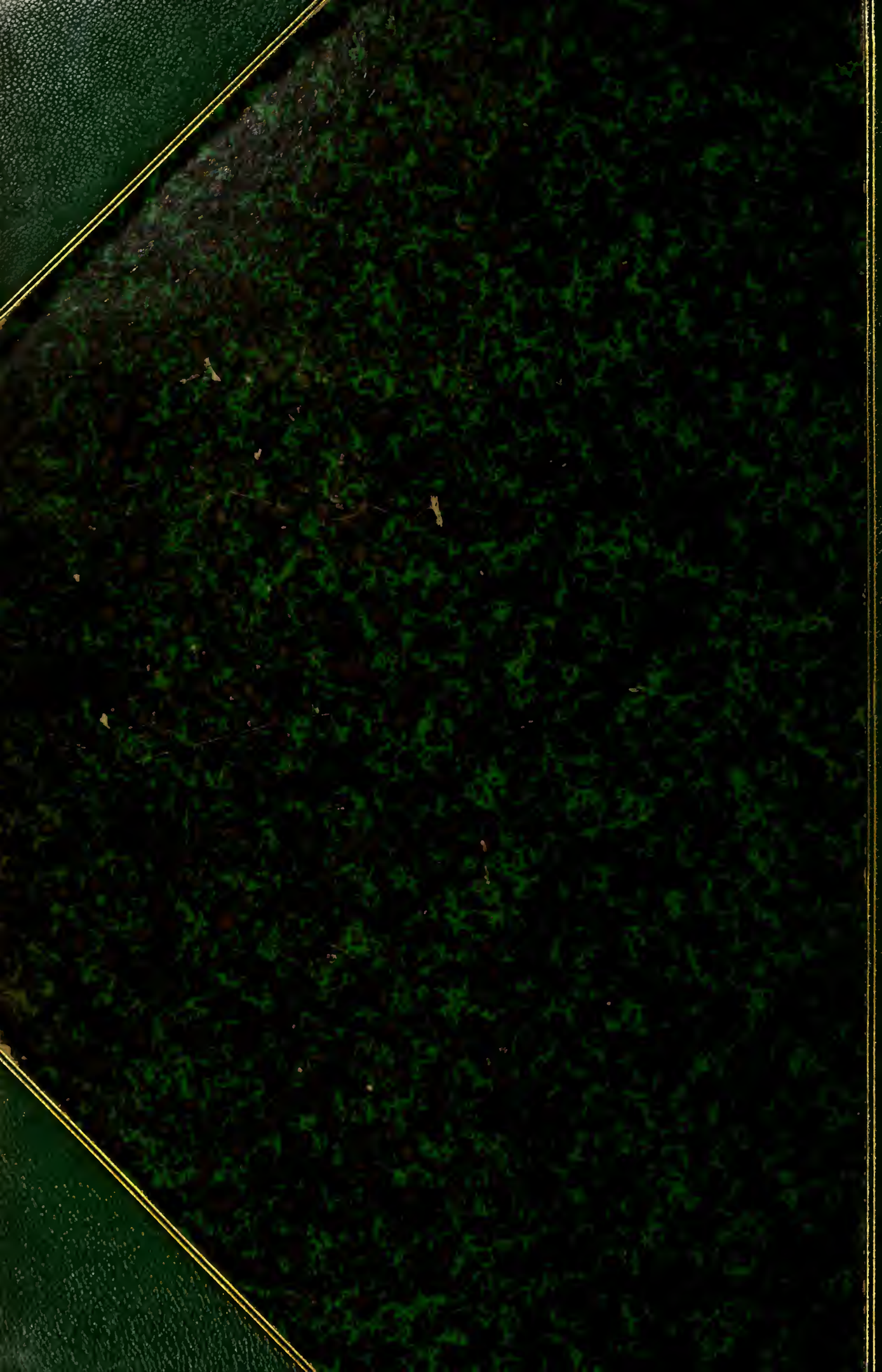
won. Al-le- lu- ia! Al-le- lu- ia! Al-le- lu- ia! for Heav'n is won.....

A — men, A- men, A- men! A . . — men!

A — men. A- men, A - men! A . . . . . men!

A — men — ! A — men — !

Words written during Jan. 1873.

This work begun Feb 1. 1873.
Finished July 17. 1873.

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