THE PUBLIC LIBRARY OF THE CITY OF BOSTON.
THE ALLEN A. BROWN COLLECTION.
**M Cab. 1.8

1/2 qr. 3/4

Dudley Buck

Boston. Sept. 1873.

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. 1.3
Allen A. Brown
Oct 1, 1912

This useful title page a surprise by a friend
mine – I have [illegible] [illegible]

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 Mezz 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 wakening,
With steed and with hound will we keep him in view
Till he fall, a fair prize to our arrow so true;
To horse then, to horse! ere is gone the night-dew,
To the field, to the hunt we are hastening.

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. [illegible] of Don Munio. Donna Maria alone in her chamber. Towards sunset.

Recitative. (a)

Within my chamber, wrapt in silent musing,
Opprest 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, the women and such retainers as have not followed their [illegible] 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 congre[illegible].

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 bow 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 pact;
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,
Endlong the frighted stag hither his flight will wend;
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,
Soother of sorrow and of care.

Strong of arm and cool of nerve
Must the trusty warrior be;
Huntsman! thou too must not swerve
When the game approacheth thee.
Worthy then of knightly skill
Is the sport the woods can show,
When peals the horn from cliff and hill,
And echo answers faint below.

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

No 6. Recitative. Don Munio.

But hark! what distant sounds of music fall on my wondering ear.
In yonder vale, behold a cavalcade approaching.
And women too among the train, all gaily decked as for a wedding feast.
No hostile purpose can their footsteps guide, while yet their glittering garb
proclaims the Moslem. Ha! my good sword! Here shalt thou win
both noble booty and a lordly ransom. Sound, bugle, sound!
with gladsome news my vassals to recal.

No 7. Strains of [illegible]
Cavalcade singing as [illegible].

1.
Birds gaily singing o'er us,
Haste 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 journey's end
Truly 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!

No 8. Don Munio's retainers make their appearance from all [illegible]
[illegible] surrounding the Moors. — [illegible].

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.

Oh! 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 yon 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 discord have a Share
In what Evil 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

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, herold, haste, unto my lady fair!
That for our coming she at once prepare.

No 11. General Chorus of Moors and Christians

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

Abadil and Constanza.

Away with grief and fear!
All sorrows disappear,
Such knighthood we revere
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 sorrows requited,
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, [illegible], [illegible] 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.

Don Munio.

Once more my royal master's call
Throughout the land be heard & spread
Summons to him his warriors all,
Again must Moslem blood be shed.

Donna Maria.

O direful tidings! must thou go?
Leave fond wife and home Elegant?
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, say on!

Don Munio.

That to the Holy Land
A pilgrimage I then might make.

Both.

Soon may the Moslem conquered be
Then shall sweet Peace descend.
And o'er our Land, from foes made free
Dire War shall have an end.

Don Munio

Yes, I must go! his Sov'reign's call
Each Knight should swift obey,
Far better like a warrior fall
Than craven here to stay.

Donna Maria

Yes, thou must go! thy Sov'reign's call
I know thou shouldst obey,
Far better like a warrior fall
Than craven here to stay!

№19. Battle Hymn.

The courtyard of the Castle [illegible]

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. [illegible]

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.
Ye know the tale so full of woe,
How many a noble head lay low,
And his life too was lost!

Chorus. Sotto-voce

Alas! his life was lost!

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
O may 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.

——— " ———

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

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 passed,
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 Munio'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, nostrum 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 mine with thee
Be our reward Thy face to see
And, this a bright Eternity
Thine shall for aye the glory be.
Amen.

Table of Contents.

Part I.

Overture . . . . . Page 1.

No. 1. Chorus. "To the field, to the hunt"! (Male Voices) . . . . . " 40.

" 2. Recit. and Aria. (Soprano) "Within my chamber". . . . . " 58.

" 3. Recit. and Arietta. (Baritone.) "The night hath fallen round us" . . . . . " 70.

" 4. Chorus. "Ave Maria" . . . . . " 81.

" 5. Recit. and Aria. (Bass.) "In circle wide" . . . . . " 95.

" 6. Recit. (Bass.) "But hark! what distant sounds of music" . . . . . " 104.

" 7. Chorus. (Female Voices) "Birds gaily singing o'er us" . . . . . " 107.

" 8. Chorus. (Ensemble.) "Down with the Moslem"! . . . . . " 117.

" 9. Recit. and Aria (Tenor) with Chorus. "Unarmed, we yield ourselves". " 130.

" 10. Recitative. (Bass.) "Now God forbid" . . . . . " 139.

" 11. Chorus. "Praise to Don Munio"! . . . . . " 143.

Part II.

No. 12. Recit. and Aria. (Tenor) "The shadows deepen". . . . Page 156.

" 13. Chorus. "Jesu, dulcis memoria". . . . . " 164.

" 14. Duett. (Mezzo Sopr. and Tenor) "Dews of the Summer-night" . . . . . " 168

" 15. Chorus. United! united! . . . . . " 184.

" 16. Bolero for Orchestra. " 201.

" 17 Quartett (unaccompanied) "It is the lot of friends to part". " 231.

" 18. Duett. (Sopr. and Bass.) "Once more my royal masters' call". " 234.

" 19. Battle Hymn. (Male Voices) "Bring forth the clashing spear". " 258.

" 20. Chorus. "Requiem aeternam". " 264.

" 21. Solo (Baritone) with Chorus. "A year hath passed". " 271.

" 22. Recit. and Aria. "Full many a long and weary league". " 281.

" 23. Finale. "In thankful hymns ascending". " 290.

Overture.

Dudley Buck. Op. 62.

Andante Maestoso.

Flauto 1mo

Flauto 2do (e Piccolo)

Oboe.

Clarinetti in A.

Fagotti

Corni in E

Trombe in A

Trombone.

Andante Maestoso. ♩= 63.

Timpani in E - B.

Violino 1mo

Violino 2do

Viola.

Violoncello e C. Basso

Andante Maestoso.

1mo p

1mo

poco cres.

à 2

1mo pp

2do

poco cres.

arco. p poco cres. dim.

pizz.

arco. p poco. cres. dim.

pizz

arco p

Solo.

arco. p poco cres. clim.

mf

pizz

Allegro Molto.

poco rall. sff

sff

poco rall. sff

sff

poco rall. sff

sff

poco rall. sff

sff

poco rall. sff

sff

1mo

pp 2do

Allegro Molto. ♩= 150.

arco. sff

poco rall. arco. sff

arco. sff

poco rall.

sff

arco.

poco rall.

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

Col mo cres - cen - do p cres. poco à poco

cb. cres - cen - do

sf sf sf sf p cres. poco à poco.

A

f

f

f

f

f

f

ff

ff

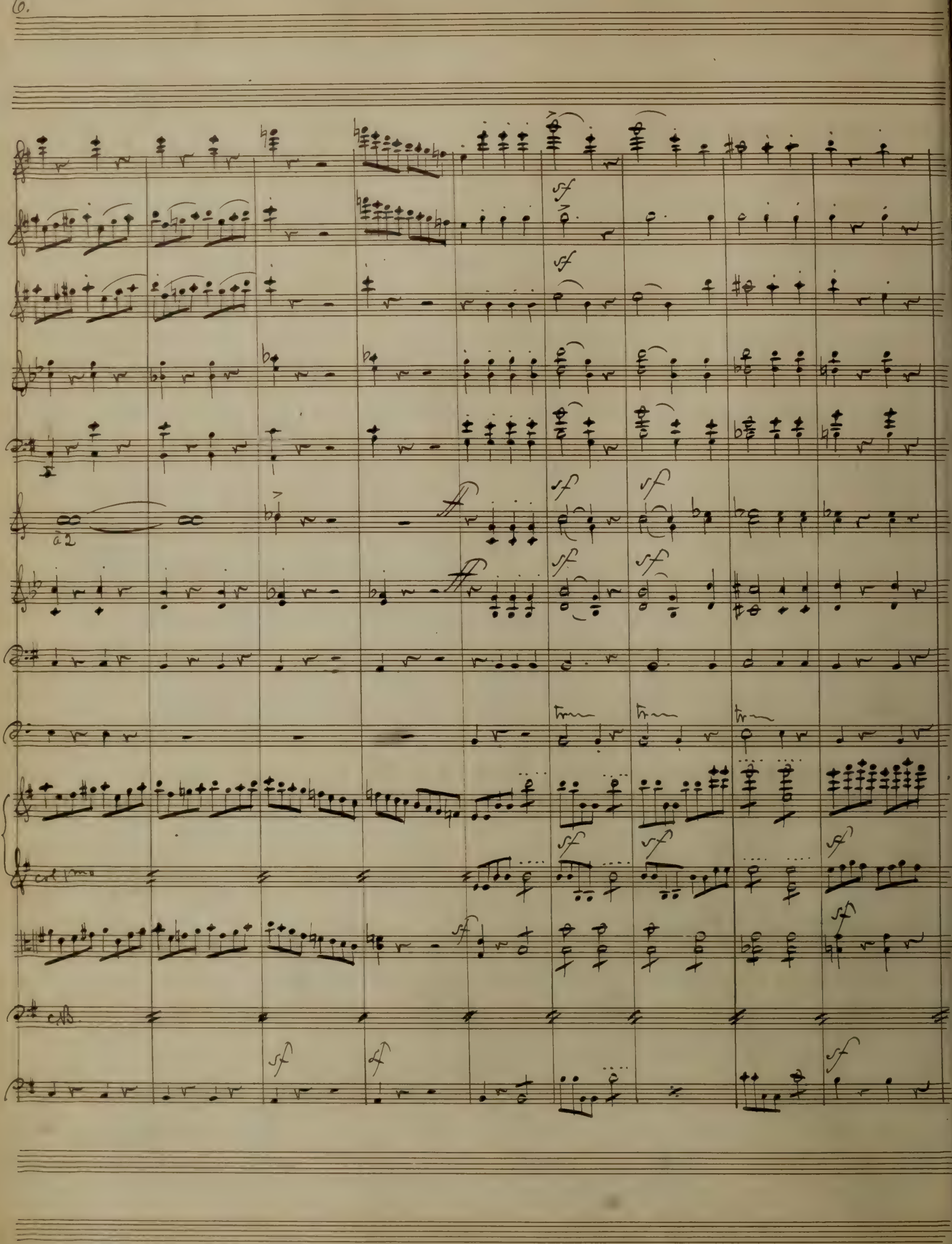
ff sempre

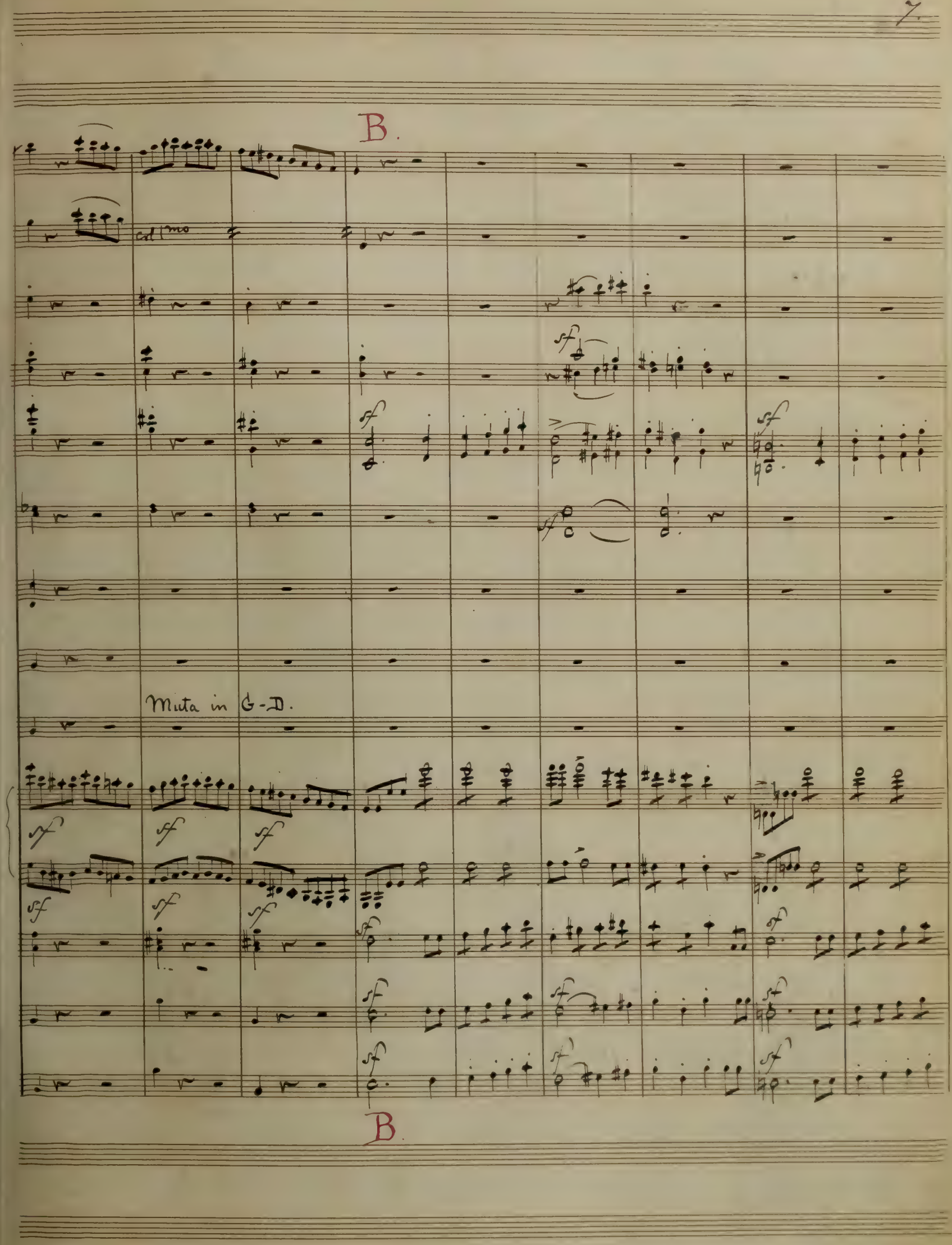
ff sempre

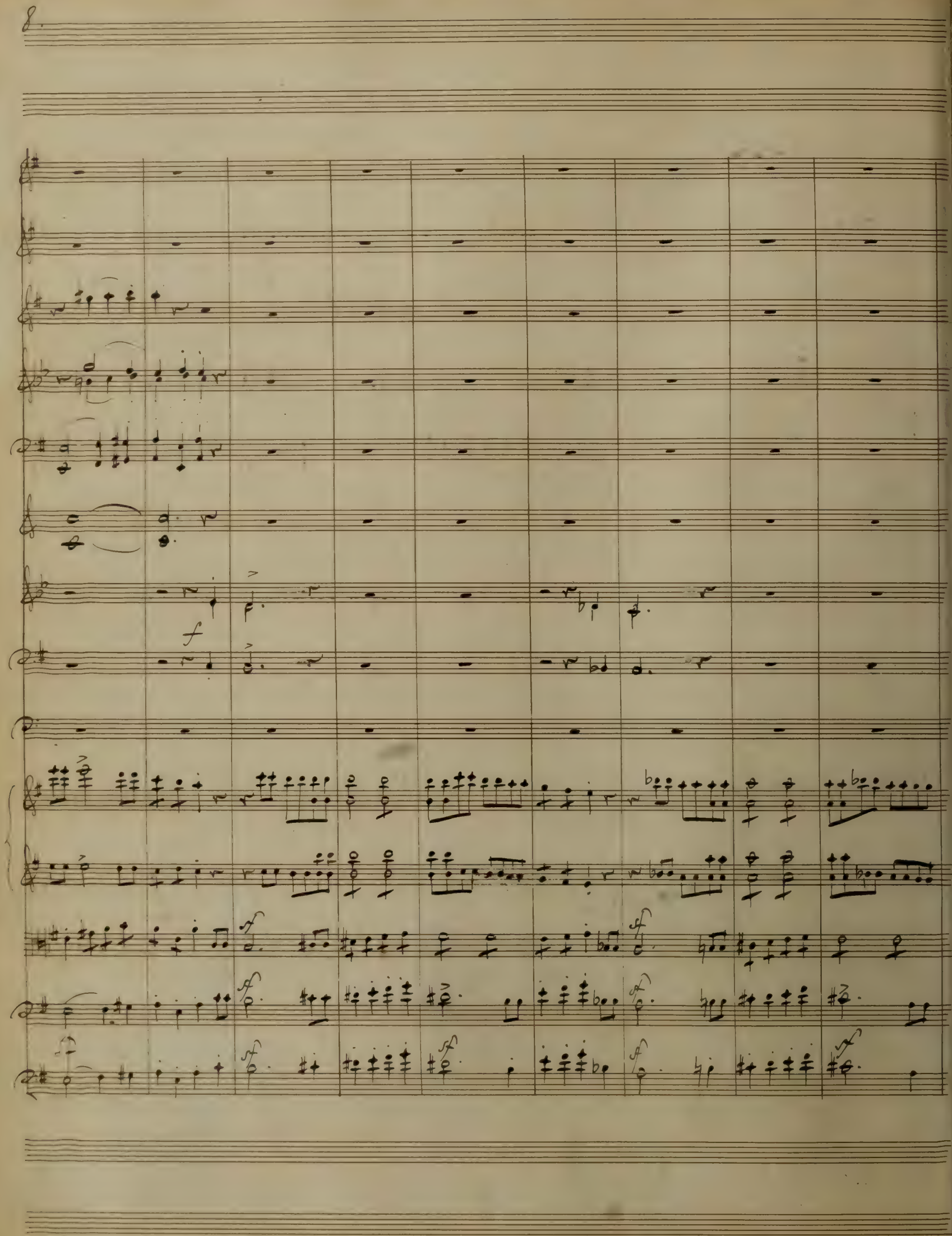
ff

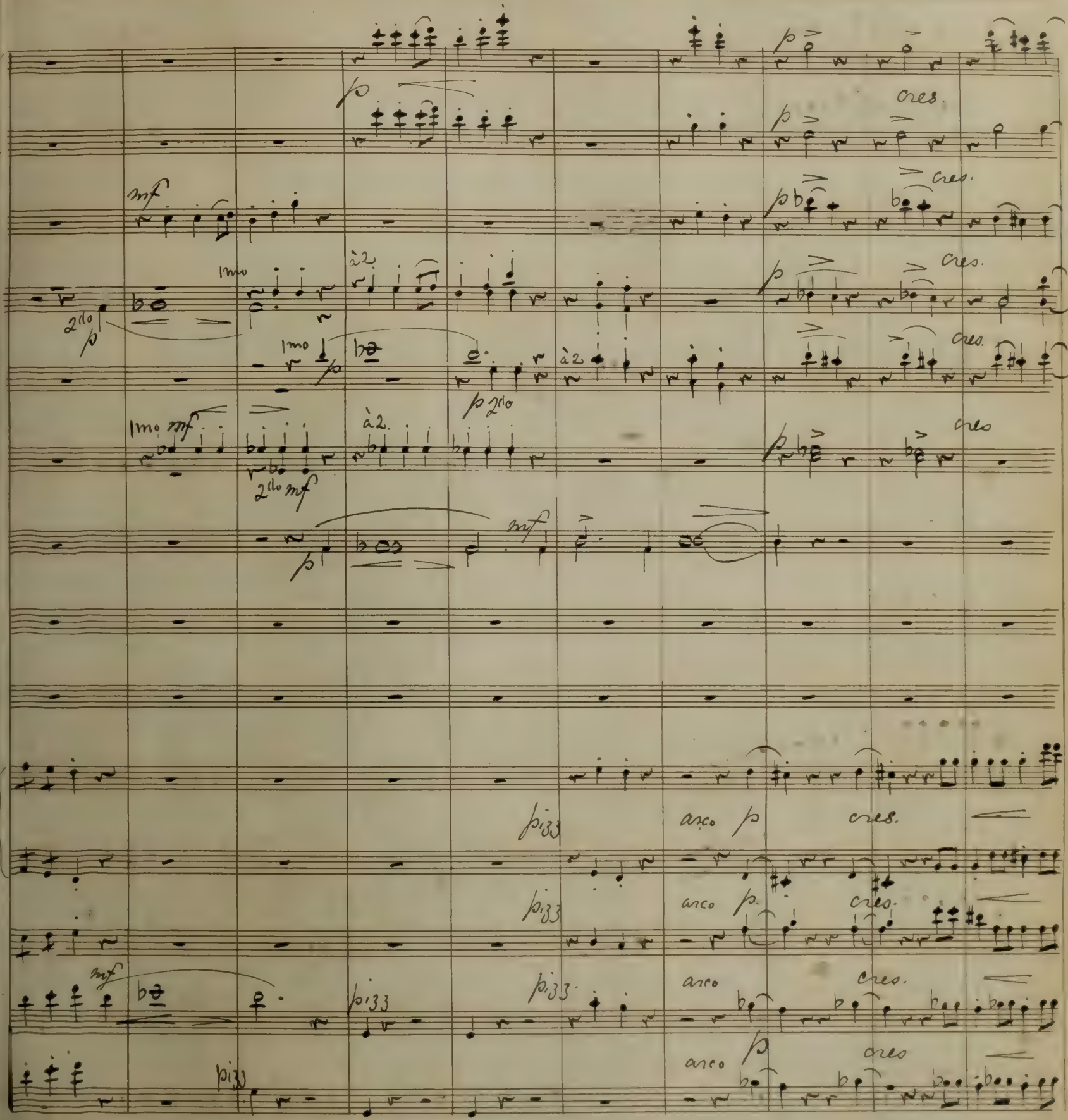
ff sempre.

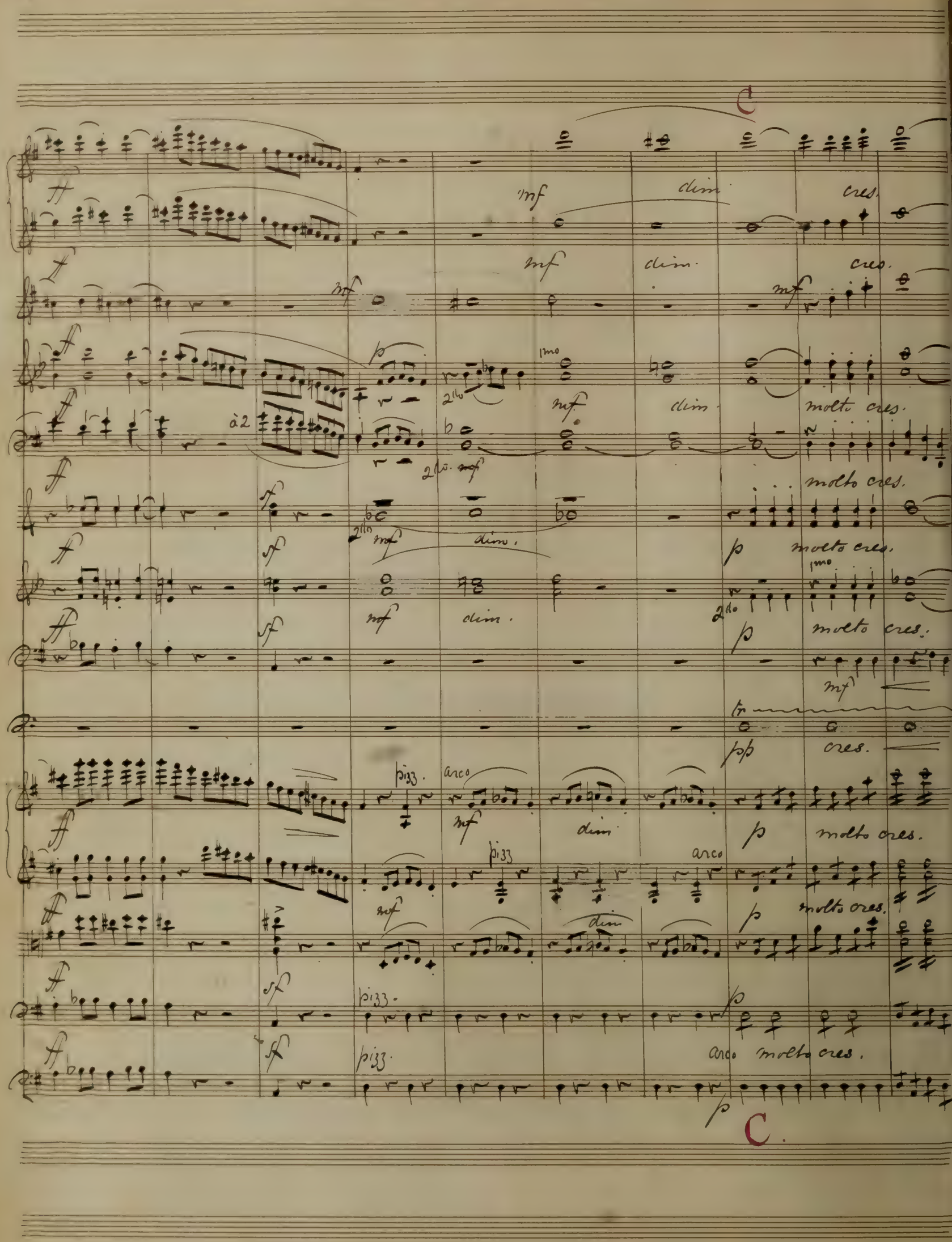
A

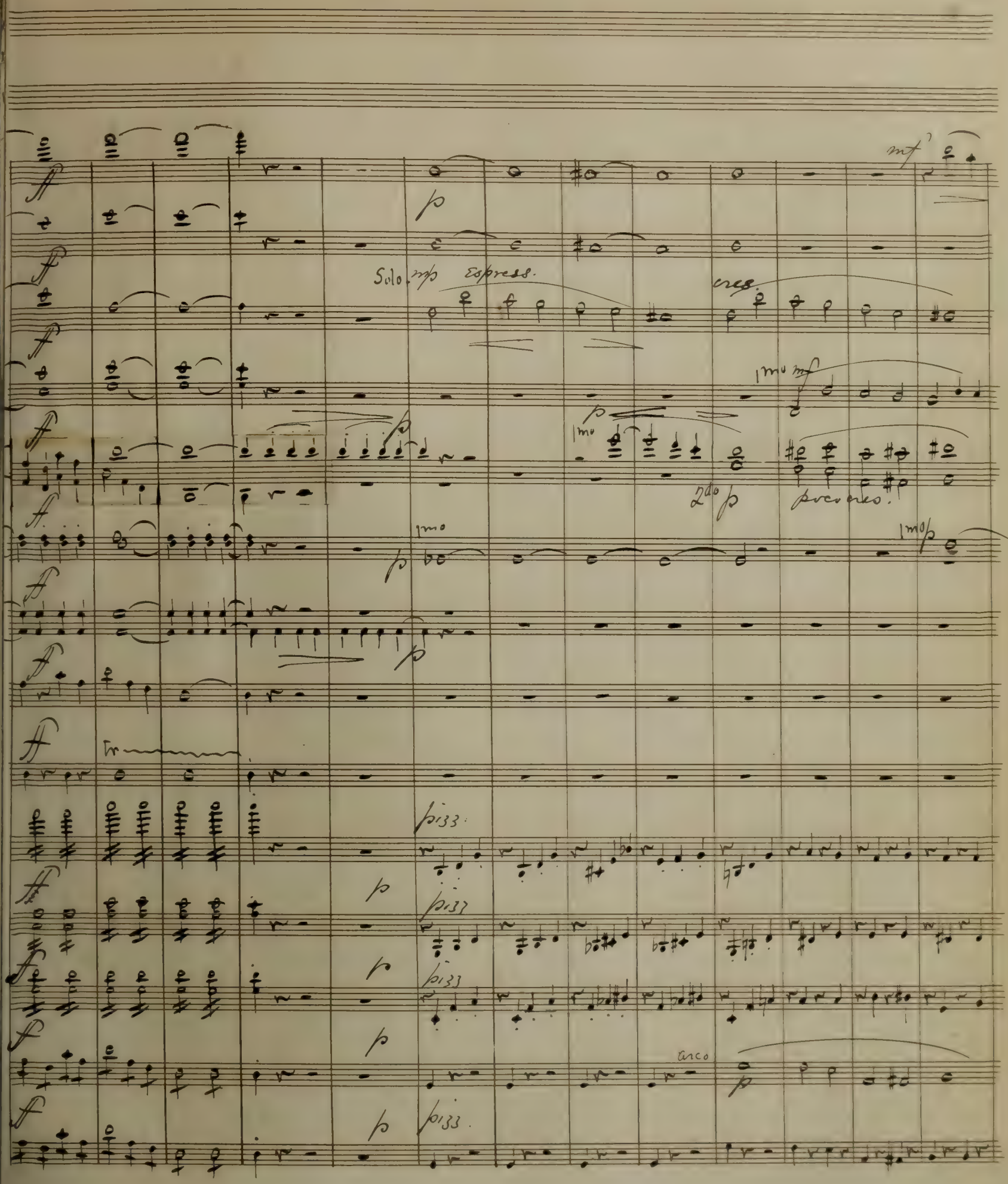

sf
sf
sf
sf
sf
sf
a 2
tr
tr
tr
sf
sf
sf
sf
sf
sf
sf
sf

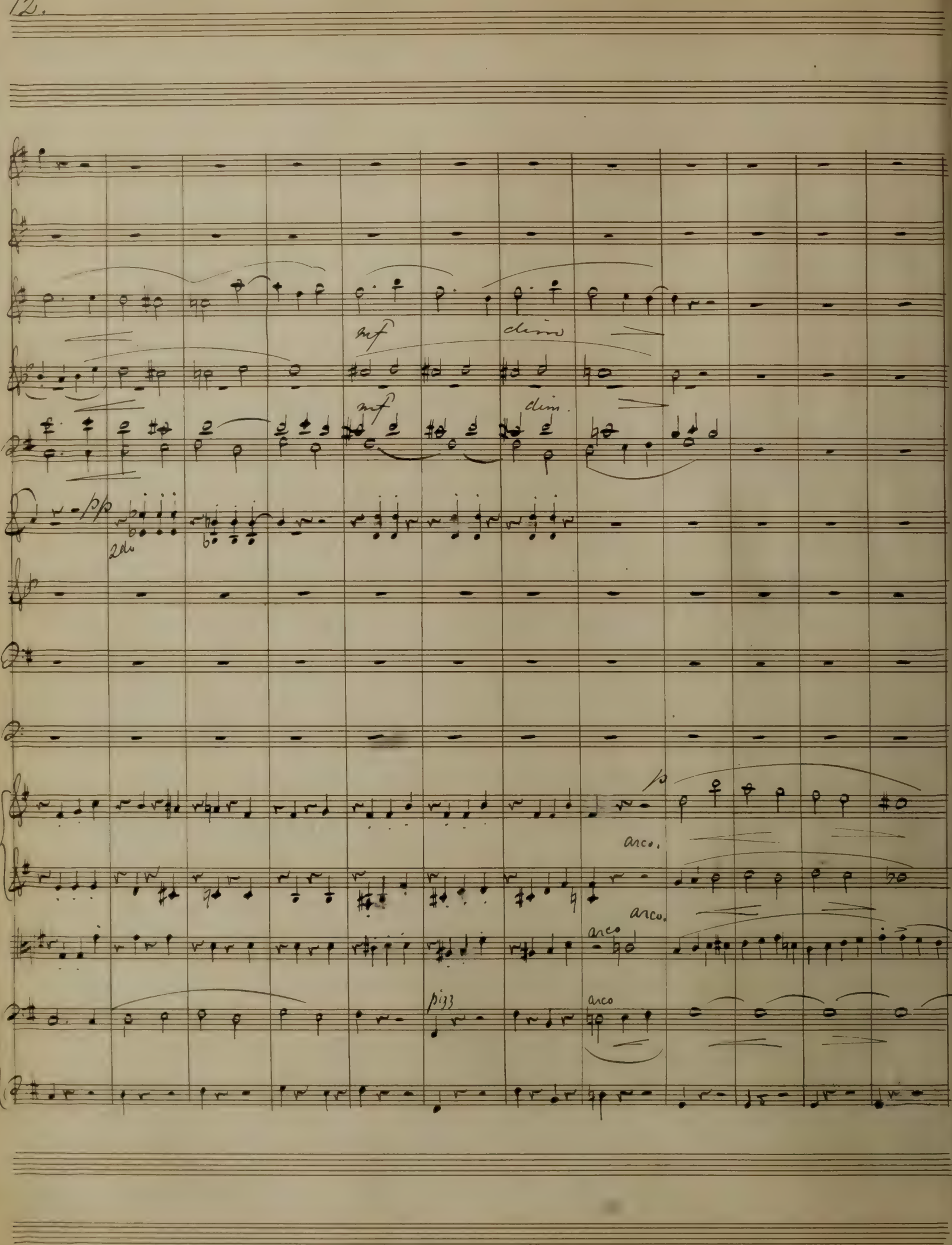

B.
col 1mo
sf
Muta in G-D.
B.


f


p
cres.
mf
1mo
à 2
2do
p 2do
1mo mf
2do mf
pizz
arco
cres.


C
mf
dim.
cres.
à 2
1mo
2do
molto cres.
pizz.
arco
pp
C.


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


mf
dim
mf
dim.
pp
2do
p
arco.
arco.
arco
pizz
arco

mf

p cres. 1mo mf

à2

p cres. mf

p cres. con passione

p

p cres. con passione.

p

arco

p

dim — in — u — en — do.

Piccolo.

p

mf cres.

mf

cres.

dim.

1mo p

mf

dim.

cres.

mf

cres.

dim — in — u — en — do pp

pizz

arco

cres. molto

5

dim — in — u — en — do pp

pizz

arco

cres. molto

5

dim — in — u — en — do pp

pizz

arco

cres. molto

pizz arco

pizz

arco

D

mp cres. ff

col Flauto 1mo

mp cres. ff

à 2 mp cres ff

mp cres. ff

mp cres. ff

mp cres. f

mp

mp

pizz arco

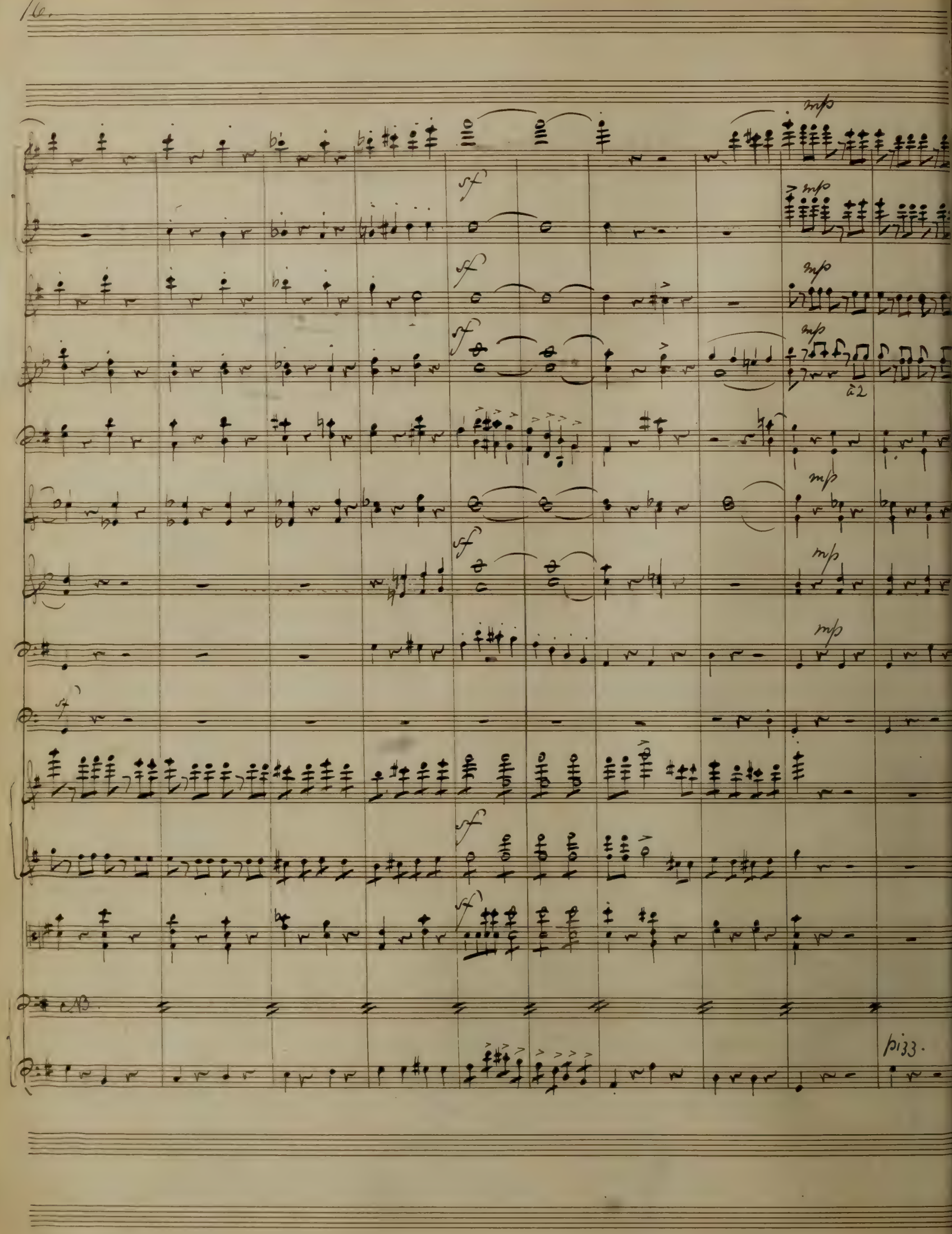
pizz. mf arco ff

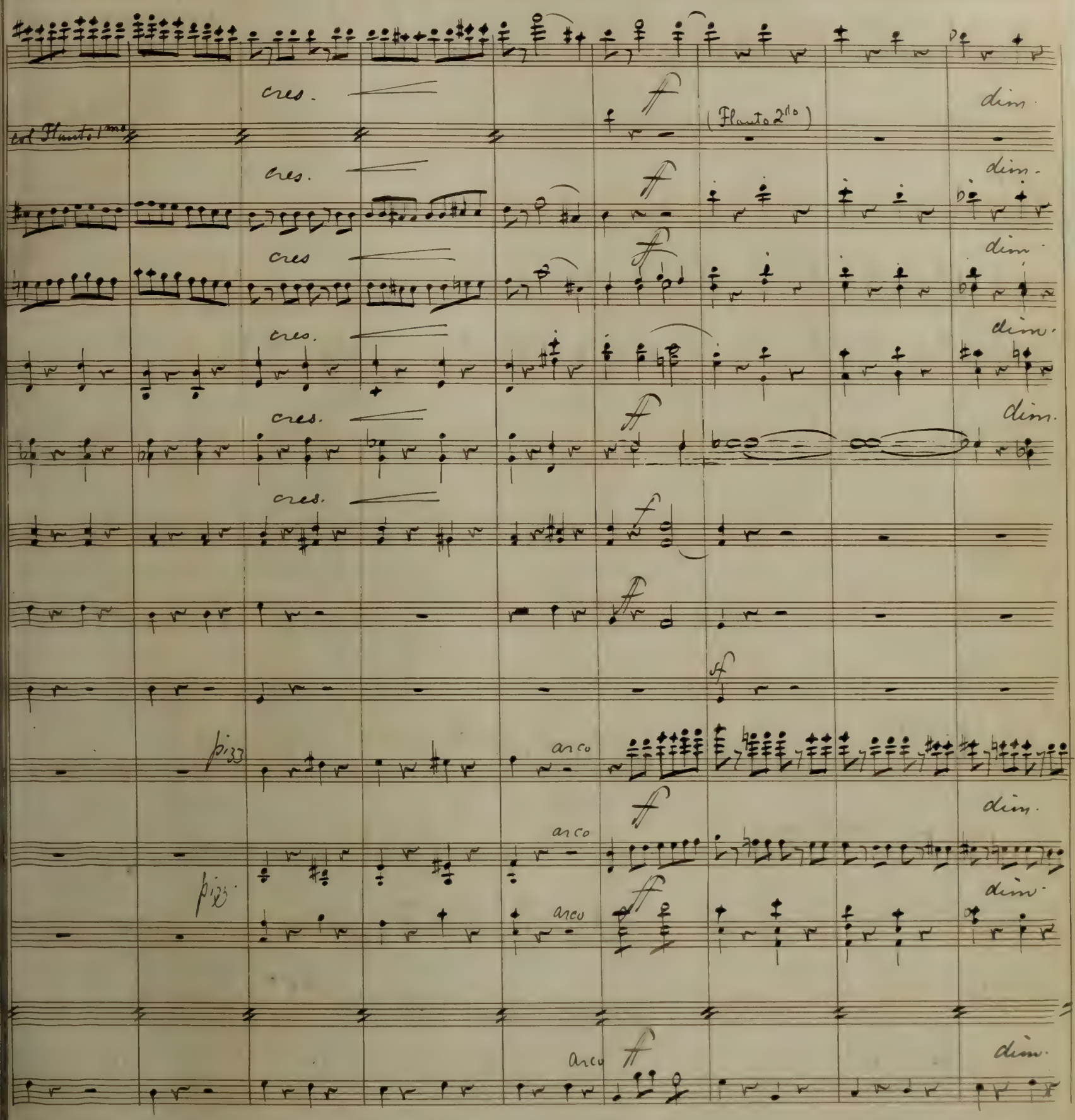
pizz mf arco. ff

pizz arco

mf arco ff

D.


mp
sf
mp
sf
mp
sf
mp
à 2
mp
sf
mp
mp
sf
sf
sf
pizz.


cres.
col Flauto 1mo
(Flauto 2do)
dim.
pizz
arco

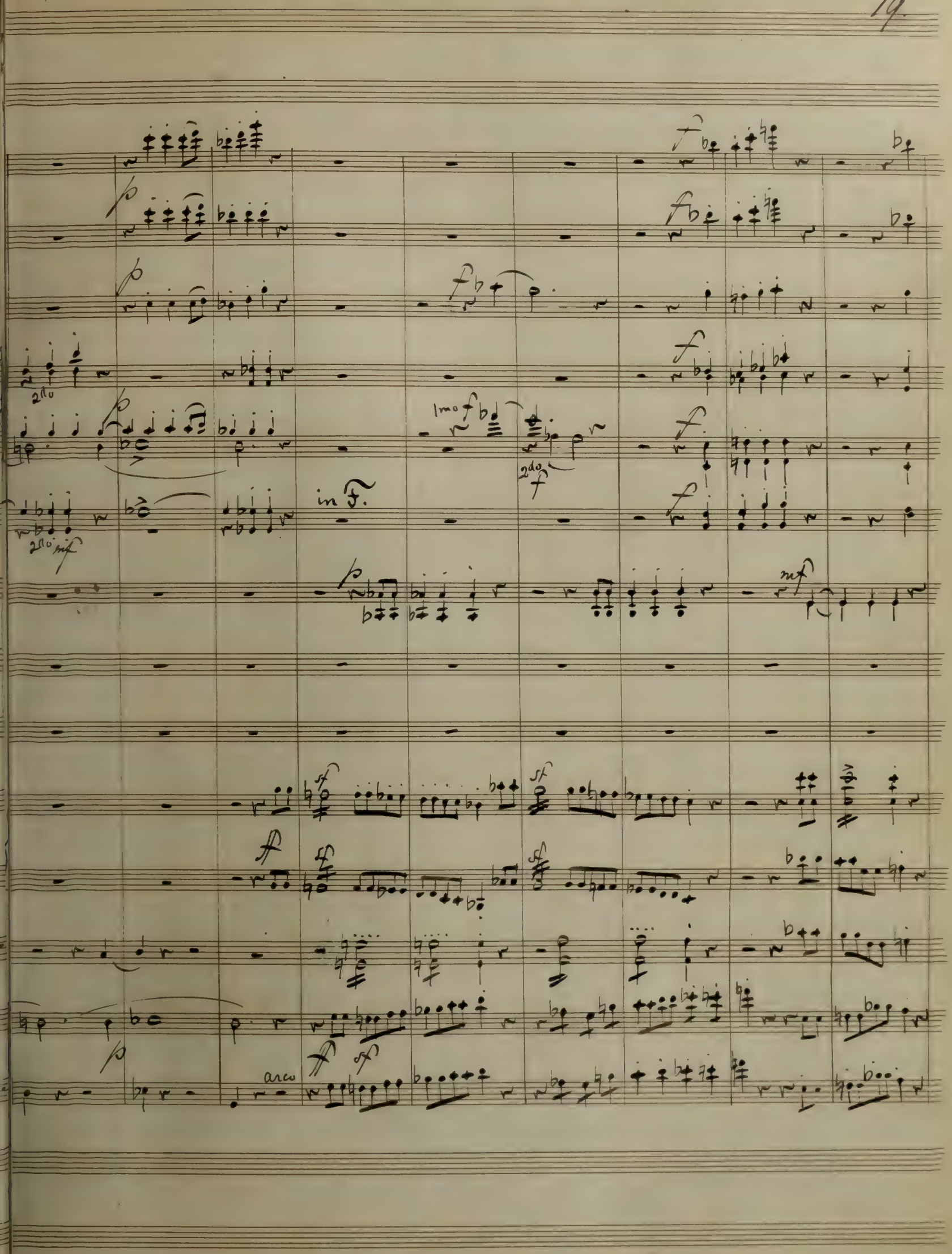
E

2do.

muta in E-B.

cres.

E


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

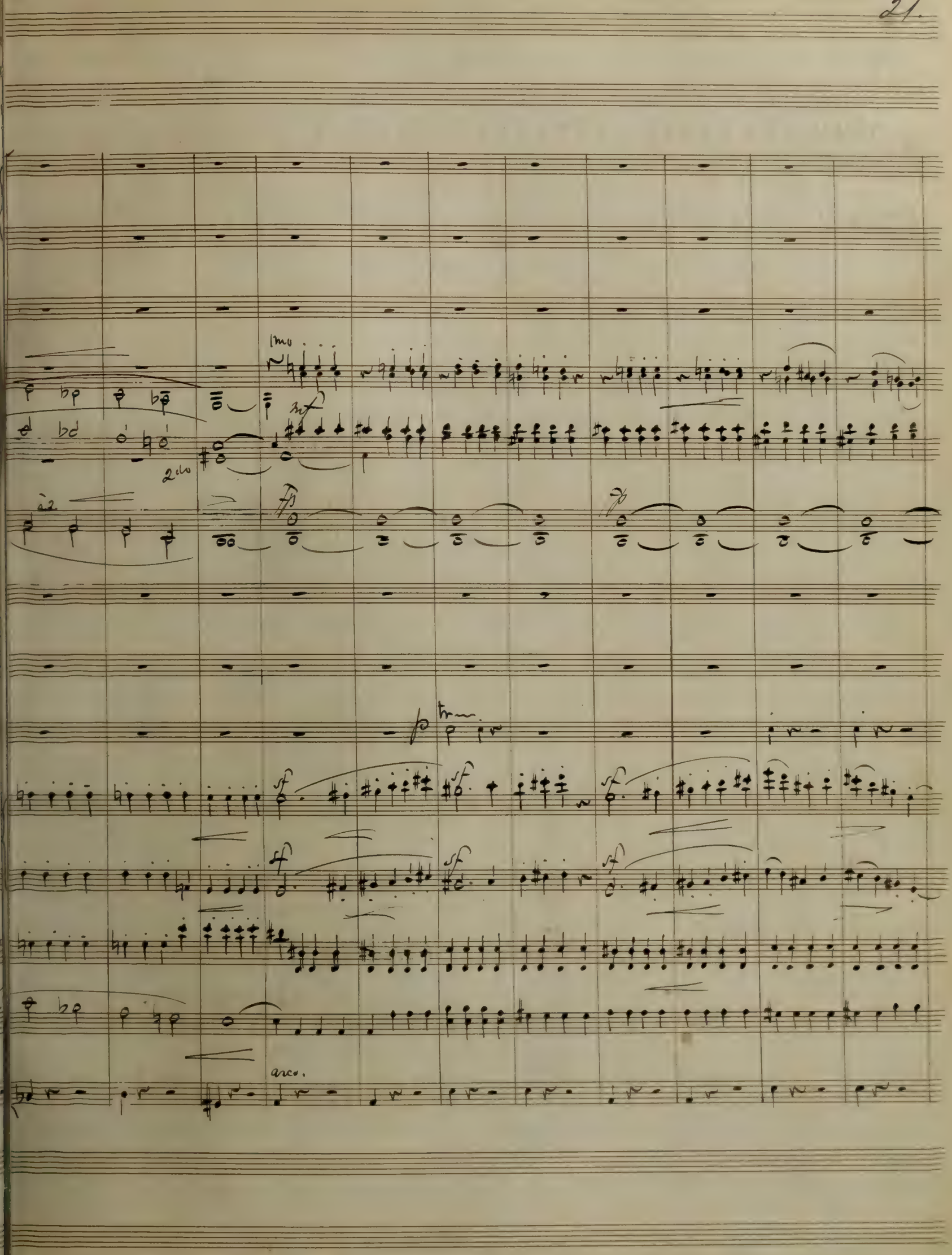
arco

f

pizz

pizz

F.


1mo
mf
2do
à 2
fp
p
tr
sf
arco.

G.

2do mf

1mo

mf

1mo

in E.

mf

pizz

arco

arco mf

cres.

p

pizz

cres

p

pizz

mf

arco

pizz

p

pizz.

mf

cres.

p

arco.

G.

mf

ral- len- tan- do poco à poco

mf

ral- len- tan- do poco à poco.

1mo Solo.

pp

mf

ral- len- tan- do poco à poco.

w p

f

rallent.

rallent.

pizz

rallent.

pizz

rallent.

pizz

Solo

mf

ral- len- tan- do poco à poco.

pizz

à Tempo.

H.

à Tempo.

1mo

2do pp

sf

mf

cres.

pp

cres

à Tempo.

à Tempo.

pp

Tr

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

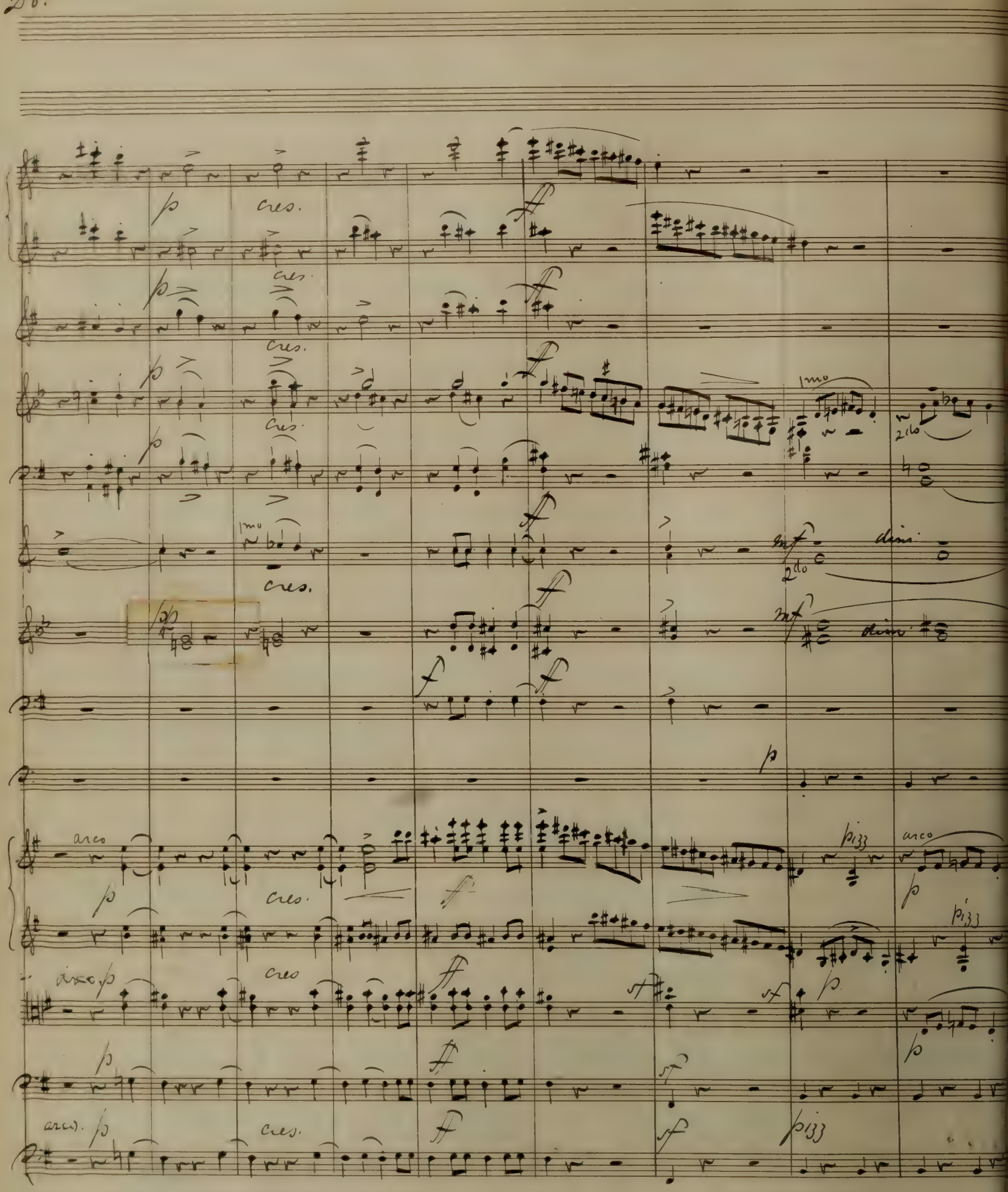
dim mf

dim mf

mf

2do

I.


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

K.

1mo Solo. espressivo.

p

p

1mo.

mf

dim.

mf

Tr

f

cres- molto

ff

arco.

cres molto.

arco

pizz

pizz

pizz.

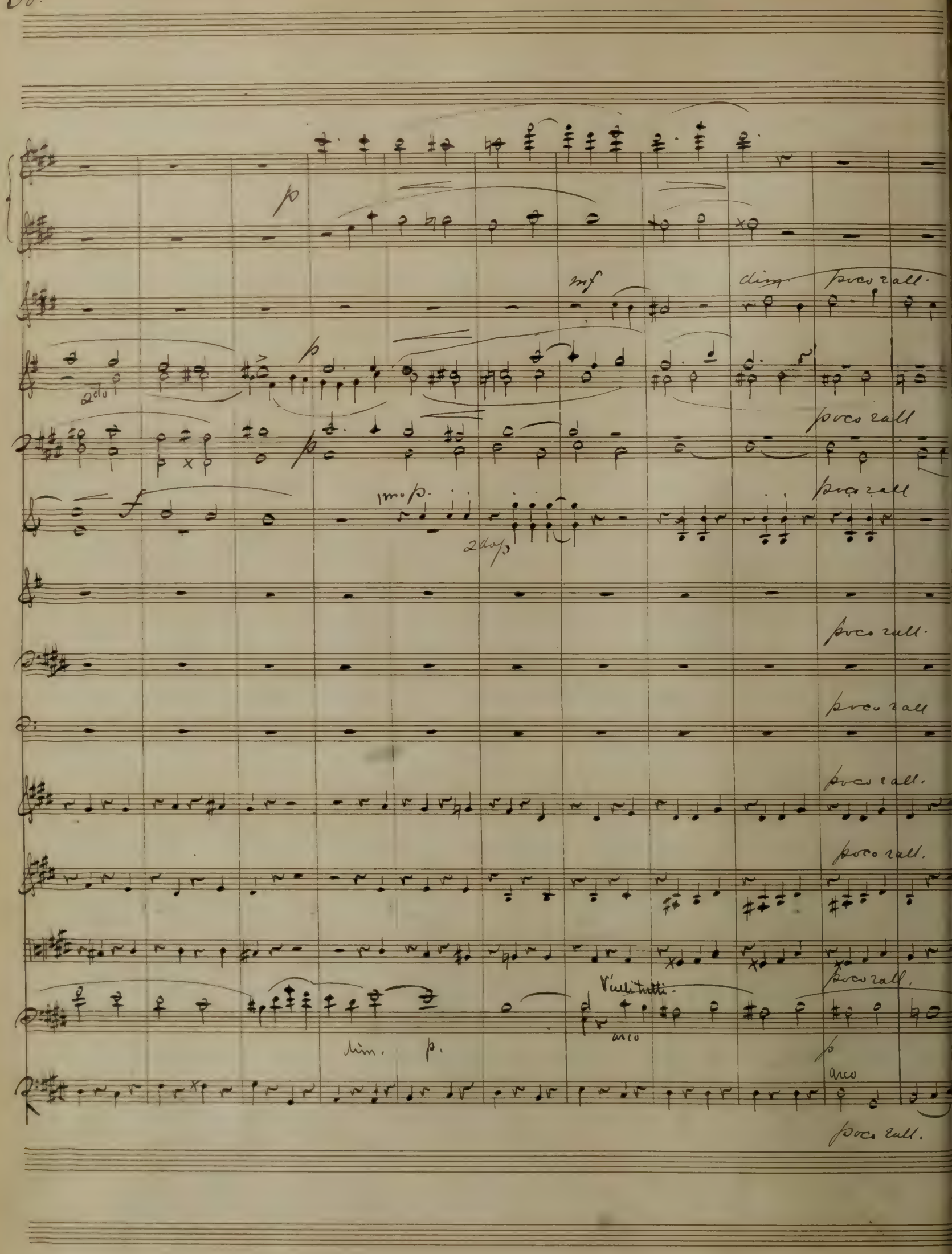
Vcello Solo.

arco

pizz

(The other Vcelli col Bassi.)

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

p à tempo.

pizz.

arco

mf dim - in - u - en - do pp

mf dim — in - u - endo

mf dim — in - u - endo

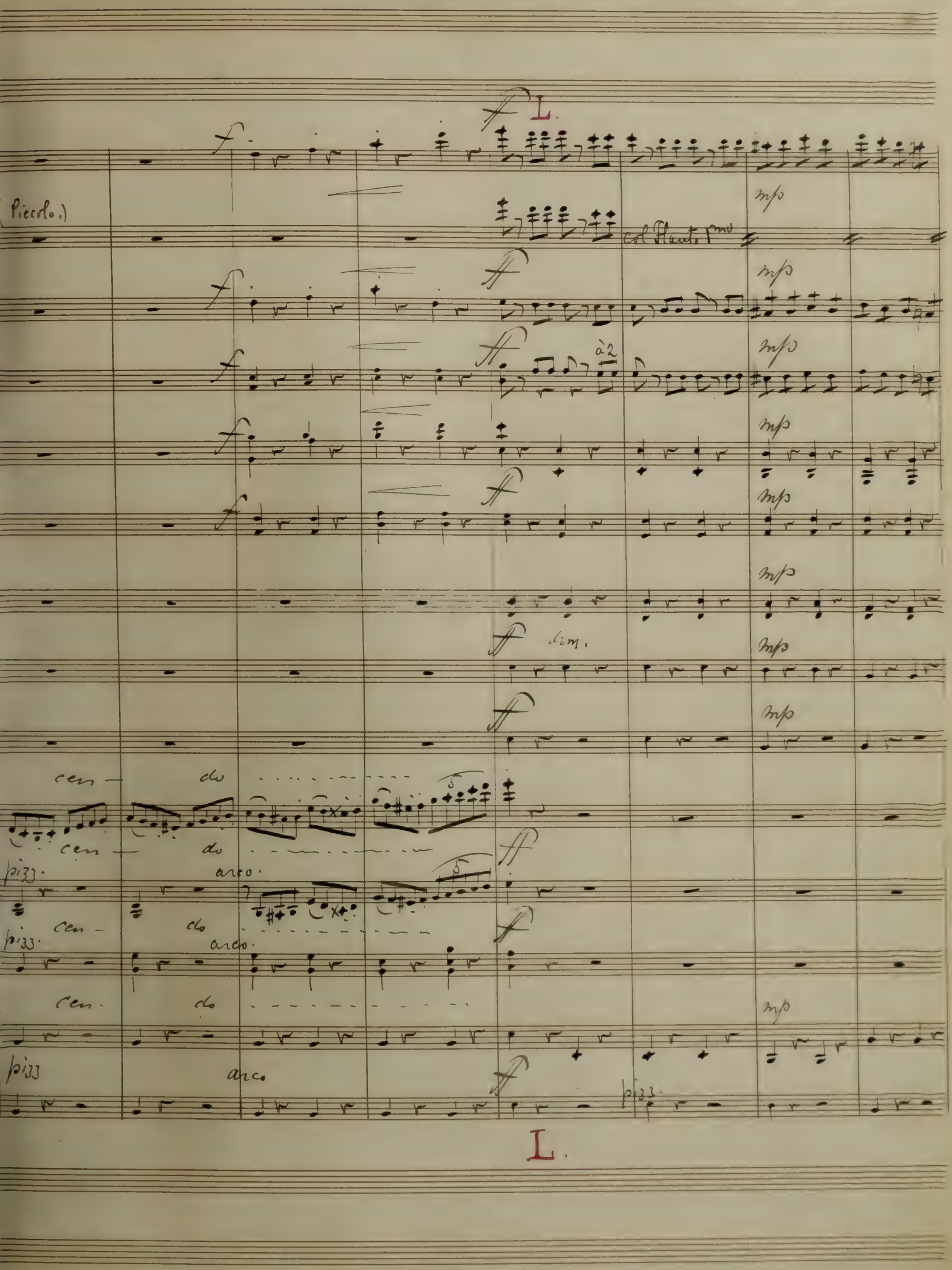
f dim - in - u - en - do pp cres

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

ral- len- tan- do

mf

ff

tr

mf

cres. sempre.

ral- len- tan- do

mf

cres. sempre.

col

mf

cres. sempre.

ral- len- tan- do

mf

cres. sempre e rallent

arco

133

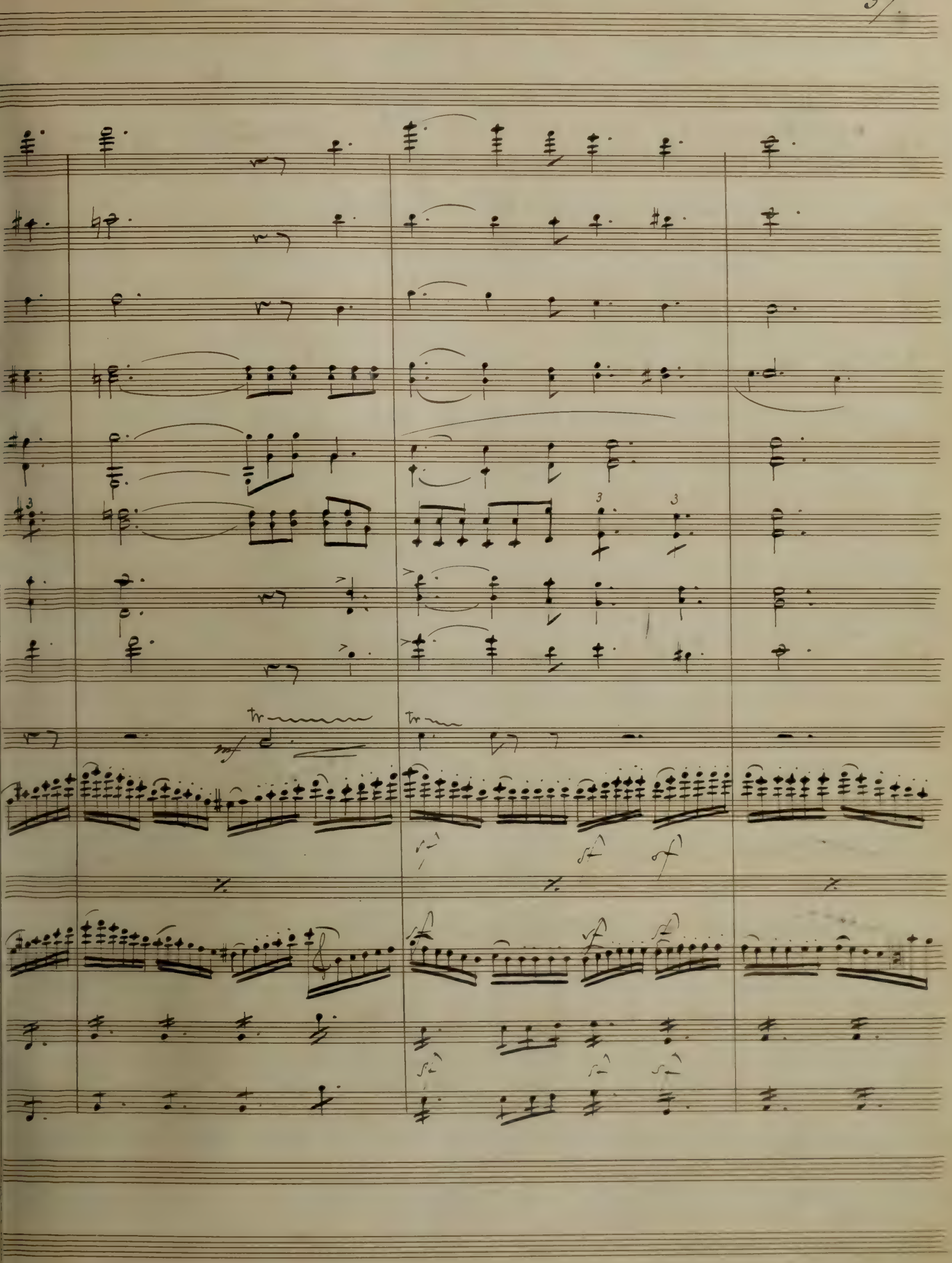
ral- len- tan- do

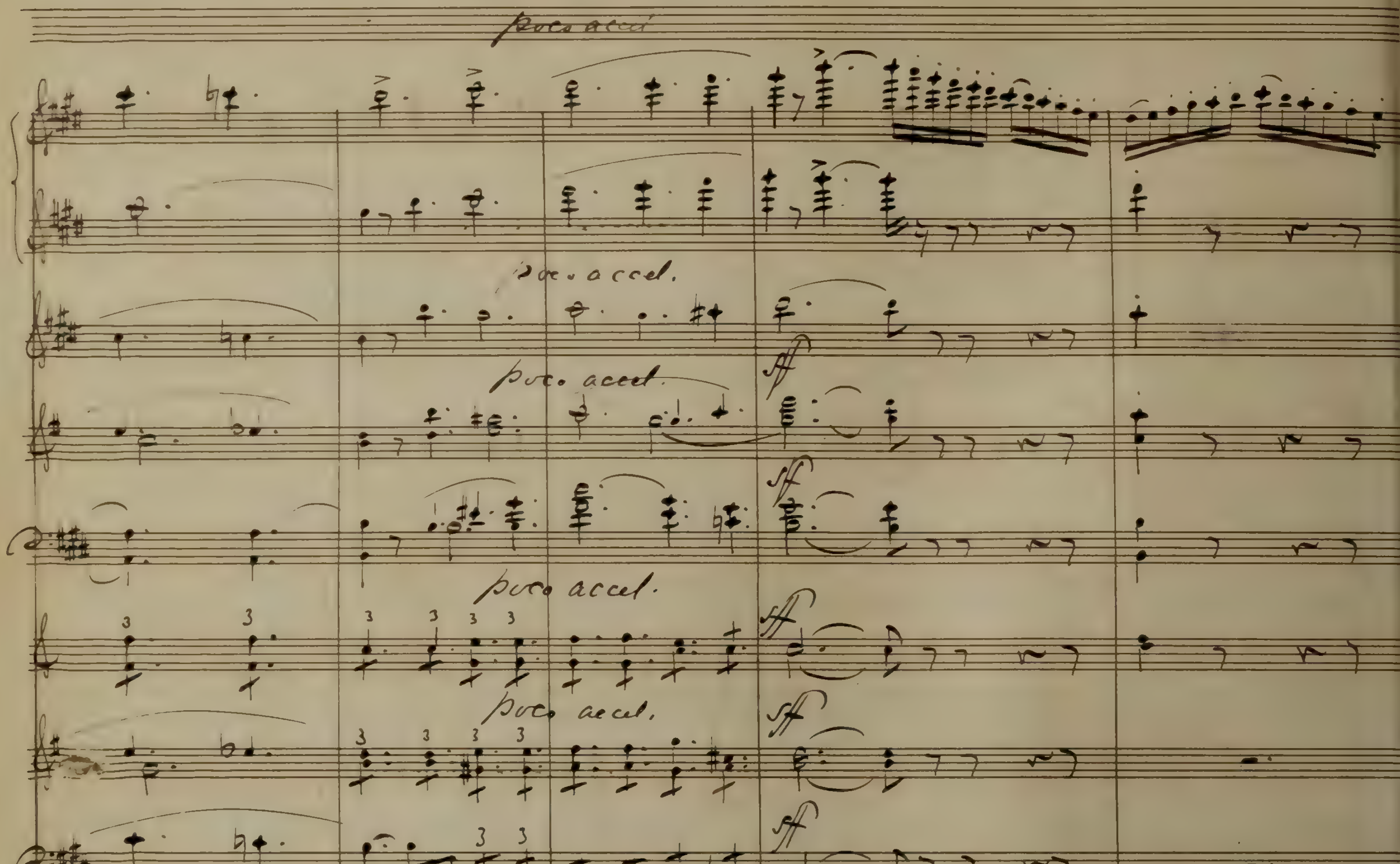
Andante Maestoso

Andante Maestoso. ♩. = 63.

col Vln. 1mo %

Andante Maestoso.


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


poco accel.
poco accel.
poco accel.
sff
poco accel.
poco accel.
poco accel.
poco accel.
poco accel.

Allegro Assai.

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

mf

ff

Allegro Assai. ♩= 156.

Tr

Tr

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 — dimin

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

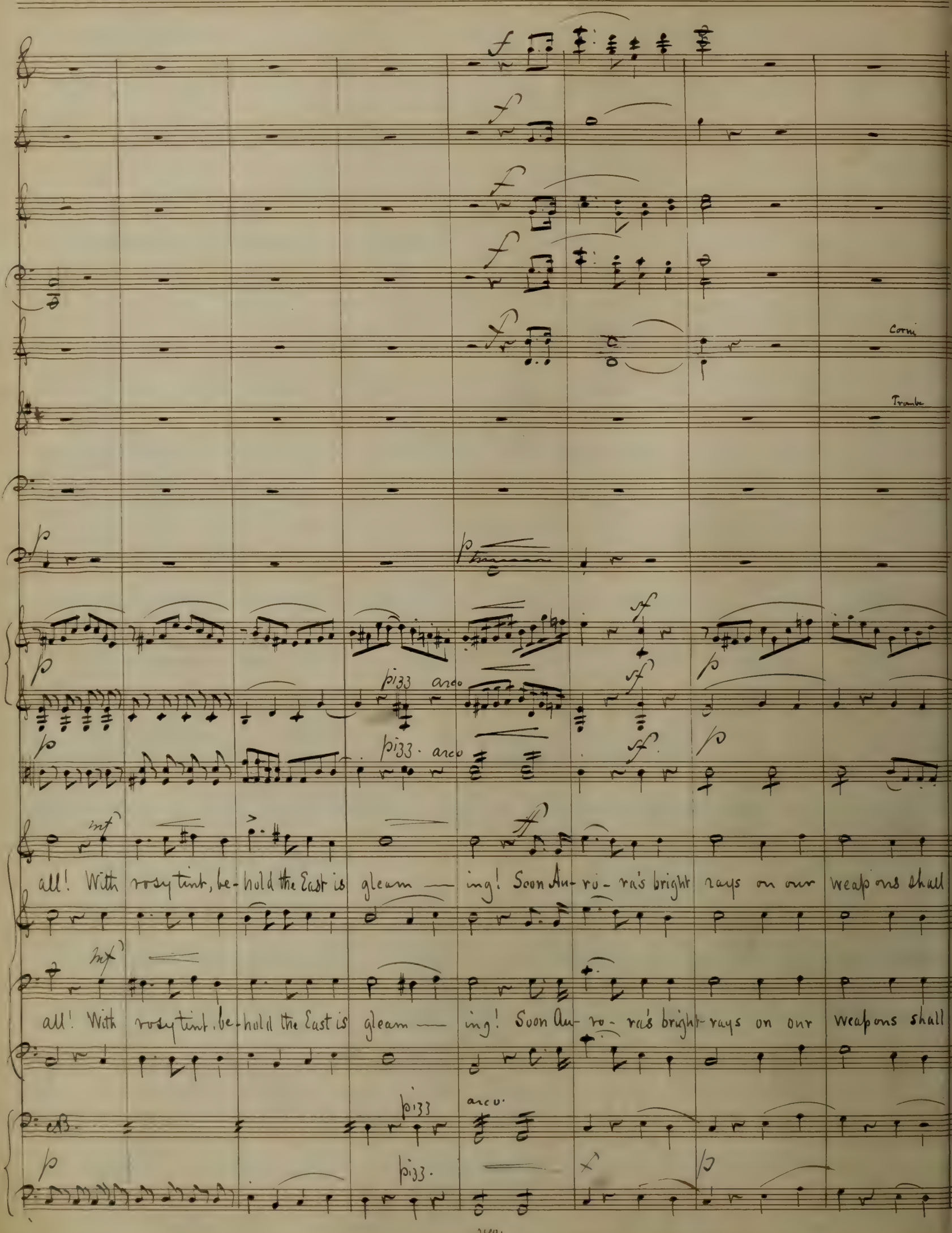
cres.

cres.

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

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

cresc.


Corni
Tromba
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.

à 2

1mo

mf

f

p

cres.

Corni

Trombe.

A.

pp

sf

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!

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.

1mo. f

f

mf

mf 1mo

2do.

B. p

1mo

mf

pp

cres. f

sf sf p f p

cres.

sf sf p f p

dim.

time now for sloth, and for dream- ing! Ere the rays of the sun shall dis-

dim.

time now for sloth, or for dream — ing! Ere the rays of the sun shall dis-

B.

p p

B.

à 2

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

Ob.

B. Clar.

Fag.

Corni

Imo

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

mf

pizz.

arco

pizz.

arco

pizz.

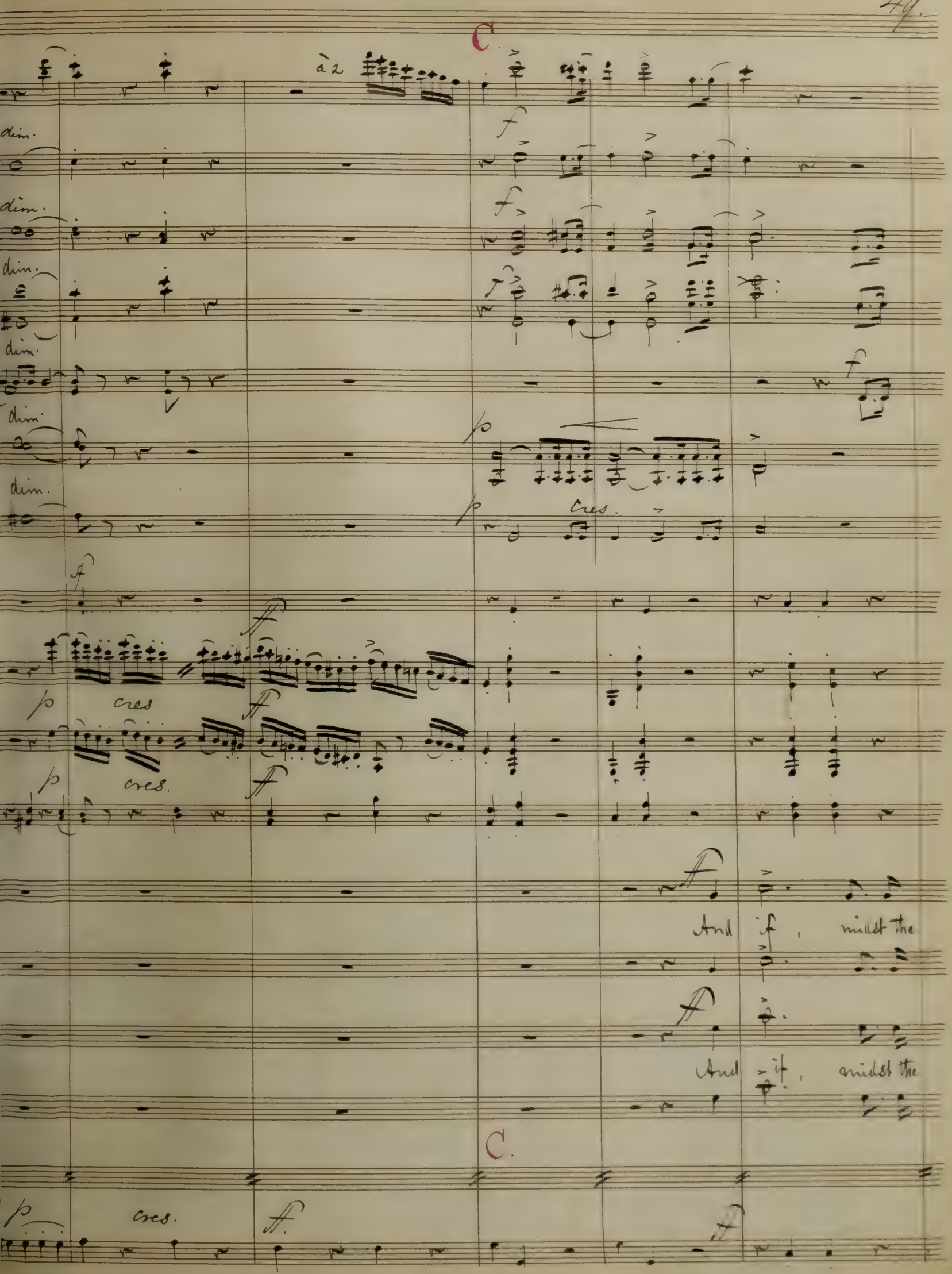
arco

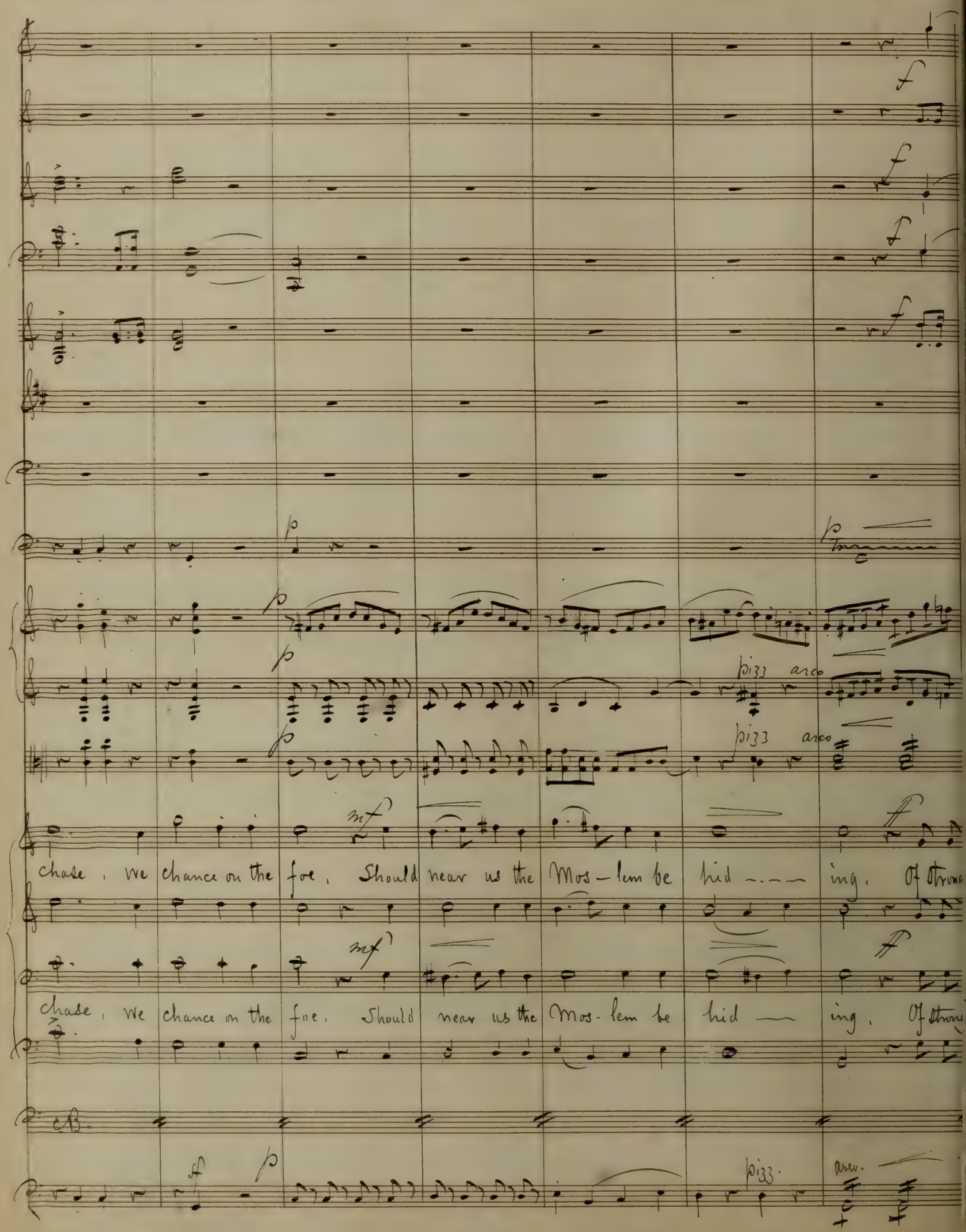
gone the night-dew, To the field, to the hunt we are hast' ning.

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

pizz

arco


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


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.

arms and sharp swords make we here goodly show. In the dust shall the

arms and sharp swords make we here goodly show. In the dust shall the

à 2

p cres. f

p cres. f 2do

1mo p cres. f 2do

p mf f p

mf f p

in-fi-del, the infi-del host be laid low, Through God, and

in-fidel. the infidel host be laid low, Through God, and

cB.

pizz. arco p cres. f

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

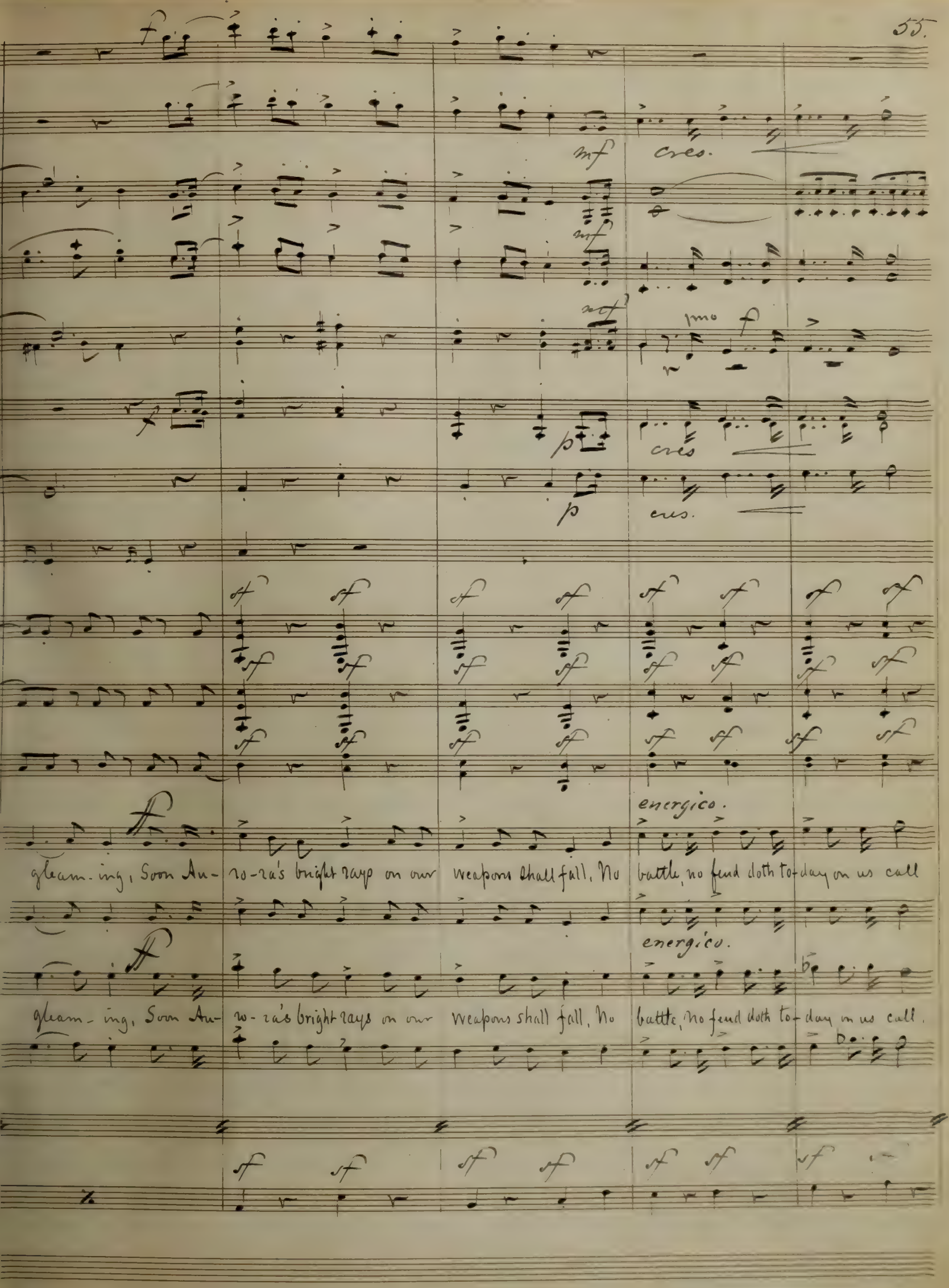
leader, brave Don Muni- o, all danger and fear thus de- rid — ing.

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

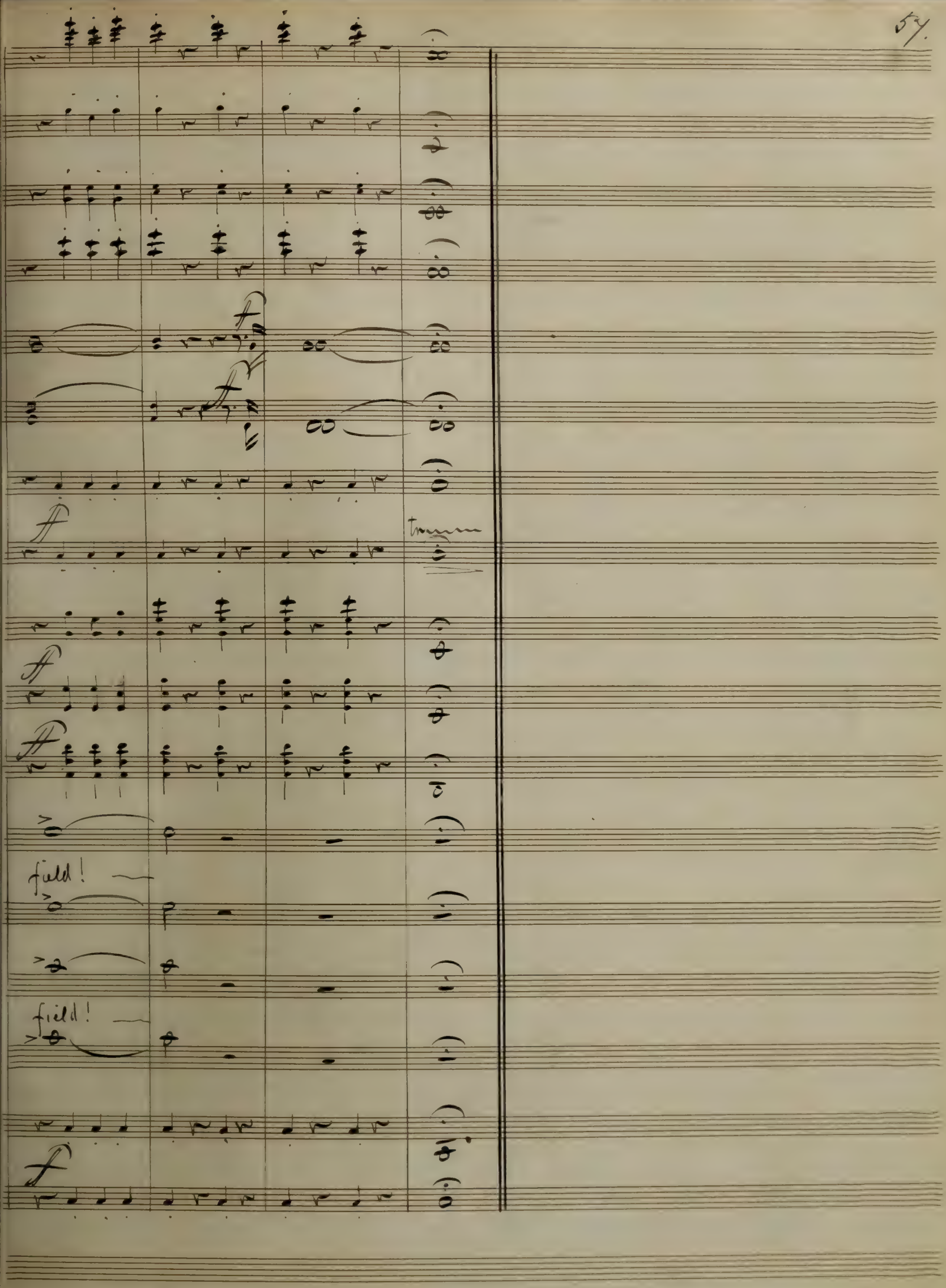
D.


mf
cres.
mf
mf
pmo
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


field!
field!

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

Andante con Moto ♩= 76.

Clarinetts in A

(Flute and Oboe count.)
(2d 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-

Violoncello e Basso.

Tempo.

Tempo

poco cres.

horn;

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

col Basso.

Tempo.

poco cres.

Andante Patetico.

Andante Patetico. ♩.=68

arco

lengthen and the birds fly home —.

Andante Patetico. ♩.=

dim.

1mo pp

arco

arco p

arco f

mf

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

p33 arco p

p

colla voce.

1mo

colla voce

p

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

p33.

A

poco rall.

pizz arco

pizz

arco

pizz

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

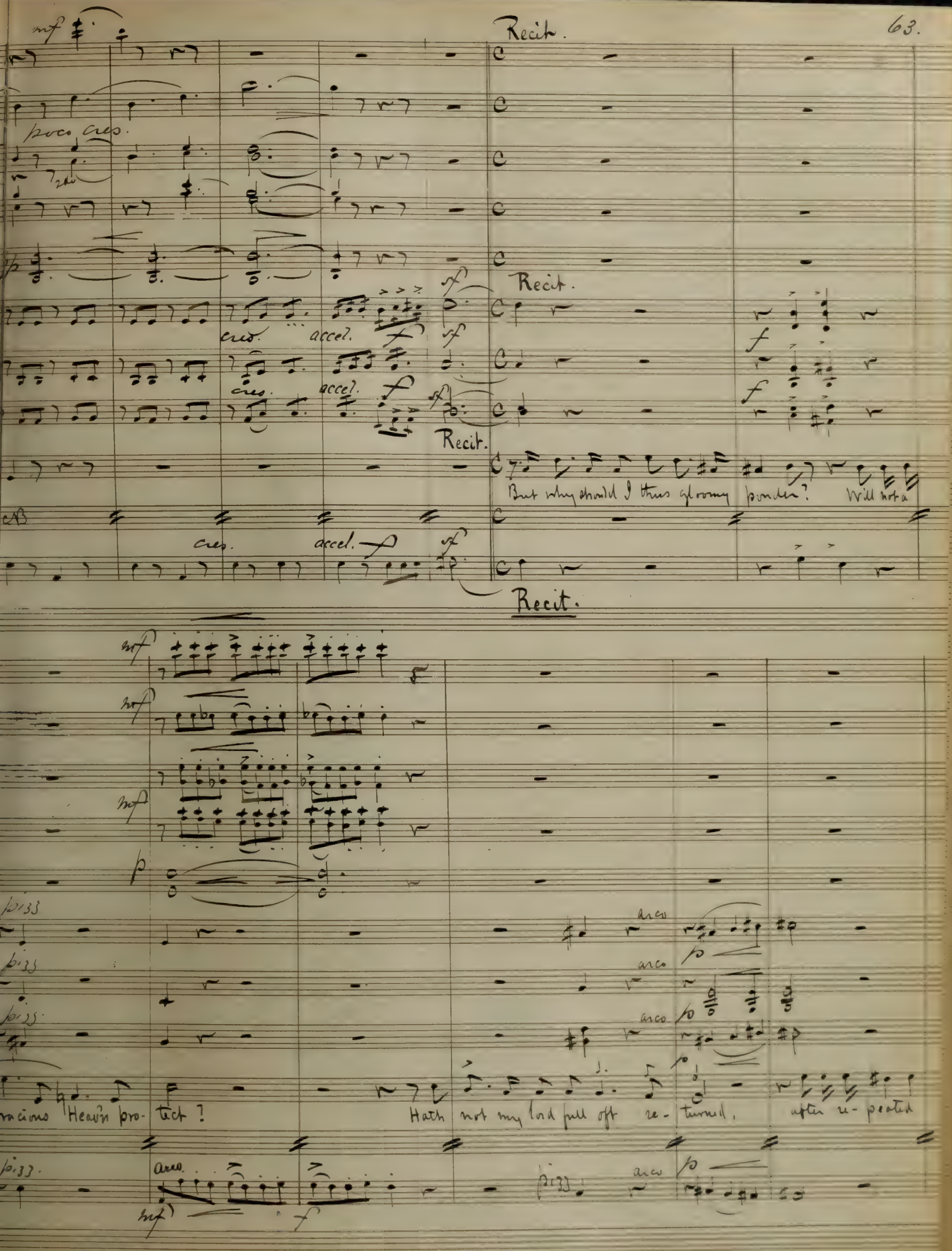
pizz.

pizz.

62.

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

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


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

Vivace.

Allegro non Troppo.

f cres.

f

f

f

f Vivace. cres.

pizz. f arco cres.

pizz. arco

Allegro non Troppo. ♩= 116.

p

p

ab — sence? Then cheer thee my heart! wh

CB.

pizz. arco f cres.

p

Vivace.

Allegro non Troppo.

p

p

p

p

mf dim.

mf dim.

shouldst 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

shouldst 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

Va Ripieni col B.

pizz.

arco.

mf

mf dim. pp

pp

sf sf

sf sf

sf sf

p

p

con espress.

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

NB.

Vcello

sf sf

p.33 arco

p mf p mf p

p mf

C.

p mf

mf mf p

mf cres. pp mo

p

p

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

p

p.33 arco

C

mf

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

cres.

fp

p

mf accel. cres.

rall.

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

ff

ff

ff

à Tempo Vivace.

ff

ff

arco

ff

f3 f3

arco

ff

f3 f3 f3 f3

à piacere.

ff

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

arco.

ff

à Tempo Vivace.

Nº 3. { a The Responses.
b. Recitative and Arietta. "The night hath fallen round us."

(Evening. Close of vesper-service in the chapel of the Castle. Escobedo, the chaplain, the women, and such retainers as have not followed their master on his escpedition.)

Andante e Sostenuto.

Flauti

Corni in F.

Reed Organ.

Andante e Sostenuto. ♩=68.

Violino Imo

4th String.

cres.

3d Str.

cres. ed accel.

Violino IIdo

4th String.

col Violino Imo

ten.

Viola.

cres.

cres.

Violoncello e C. Basso.

Andante e Sostenuto

p. 23.

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.

à 2

f

f

Allegro.

f

f

Allegro.

ff

f

Allegro. ♩= 106.

(The close of Vespers - The Responses.)

Sicut

Escobedo - Solo.

(Tone VIII. Gregorian.)

ff Sicut

Cho.

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

arco

f

pizz

f

arco

f

pizz.

arco

Allegro.

ff

f

pizz

arco

ff

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.

sf p

p

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

p

Andante.

pp

p

8.

Svi.

A.

p dim.

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

men! Et cum Spiri-tu tu o!

Escobedo. Cho.

Do-minus vo-bis-cum!

Andante Sost

sf

4th St.

sf

4th St.

p

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. p cres. p p.33.

rall. p cres. p p.33.

rall. p cres. p. p.33.

p Recit. p.33.

pp

Fl. mf

Clar. mf

Fag. mf

Corni. p

arco mf sf p

arco mf sf p

trum sf p

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

arco mf sf p

Allegro Moderato.

2d Flute tacet.

2do p

1mo solo.

mf

Allegro Moderato

arco. pp

rall. colla voce

pizz.

arco. pp

pizz.

arco. pp

rall. colla voce

Allegro Moderato. ♩. = 72.

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

sung.

rally.

pizz.

arco.

rall. colla voce.

Bass.

1mo mf

poco cres.

1mo p

dim. p

1mo mf

f

poco cres.

pp

mf

poco cres.

pp

mf

poco cres.

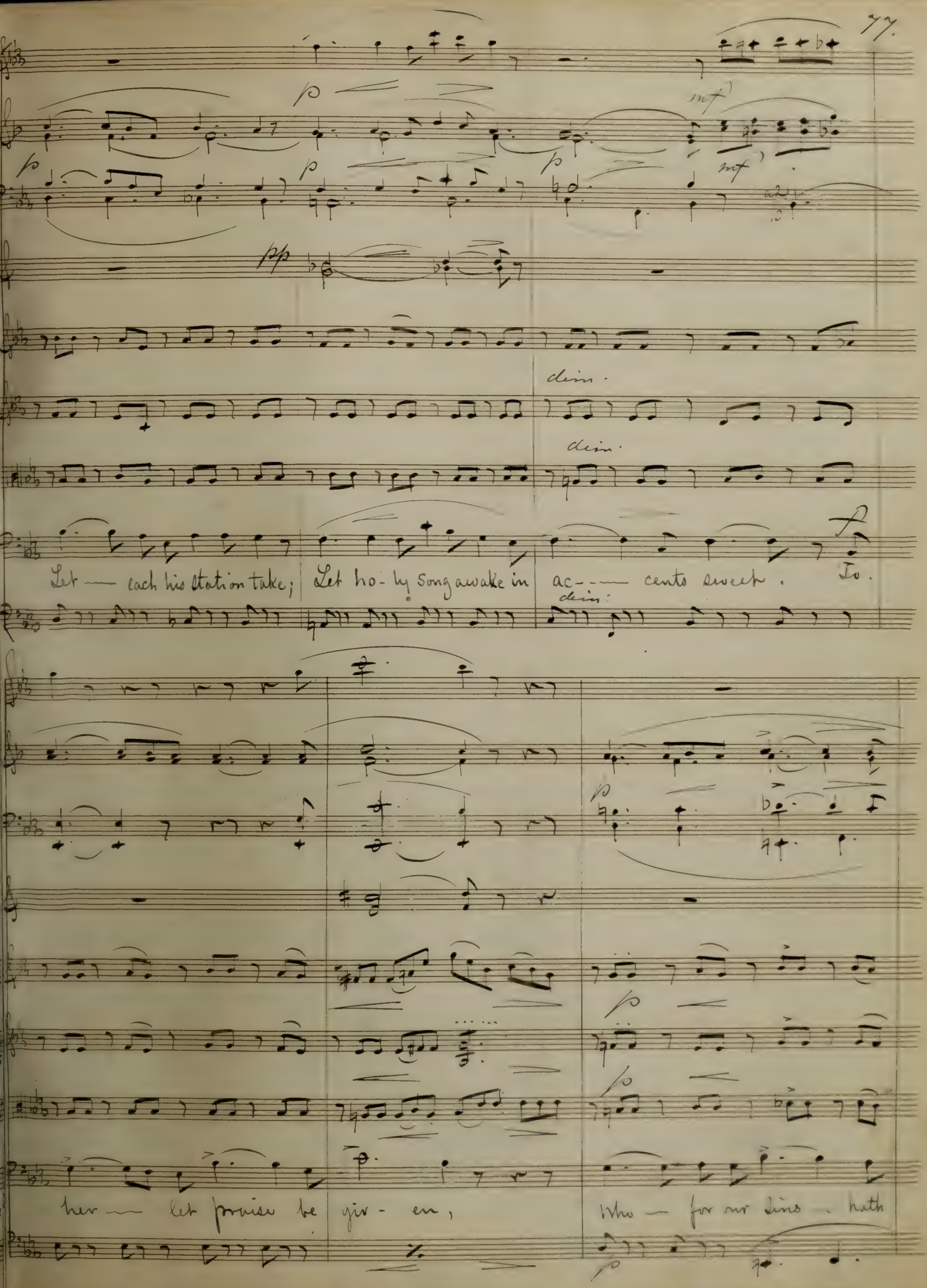
mf

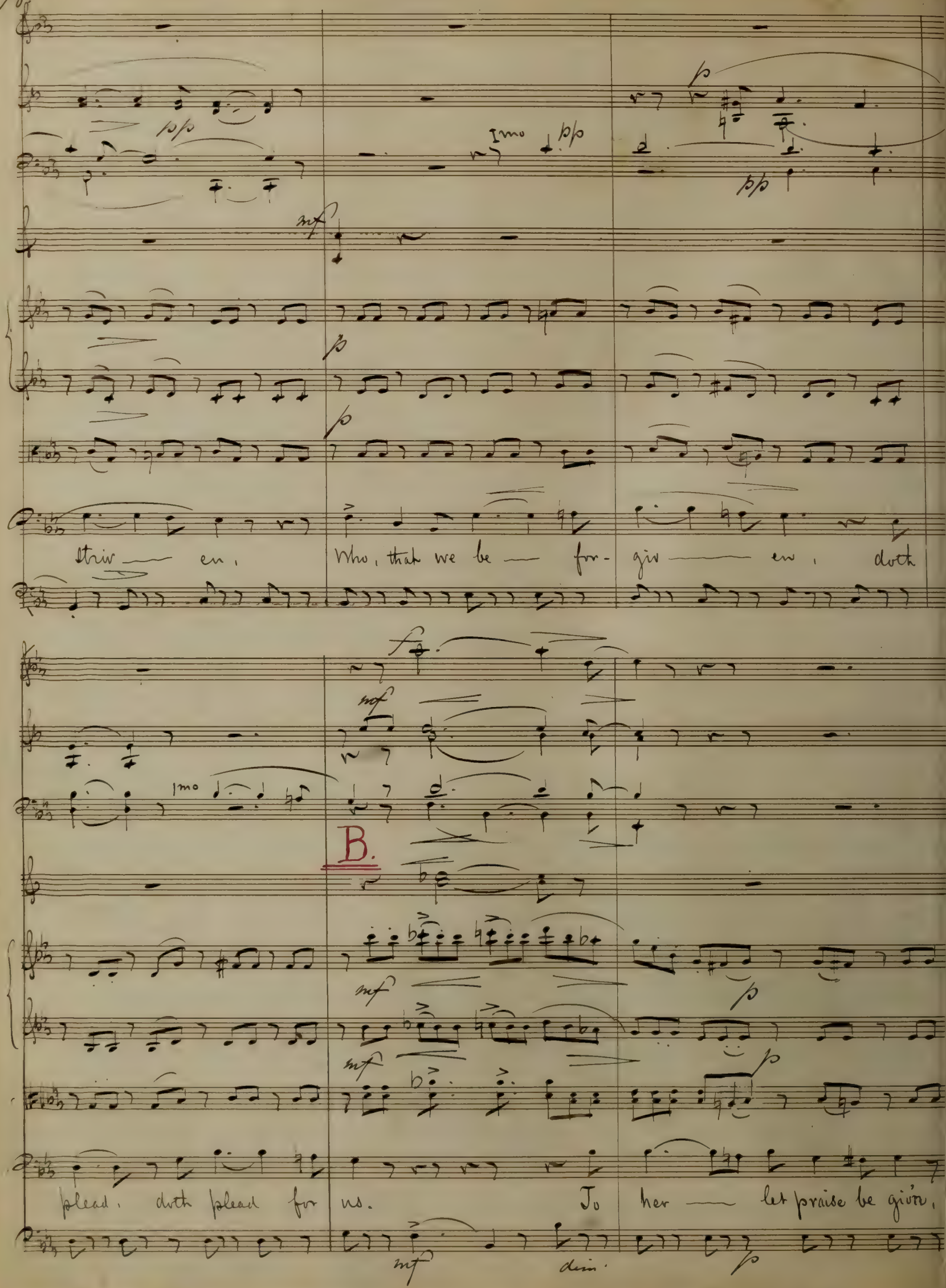
All — other thoughts forsake

pizz

arco

p


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


pp
1mo
pp
p
pp
mf
p
p
striv — en, Who, that we be — for- giv — en, doth
f
mf
1mo
B.
mf
p
mf
p
plead, doth plead for us. To her — let praise be giv'n,
mf
dim.
p

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

rall. colla voce. p

f rall. colla voce. p

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

sff rall. molto.

rall. colla voce. p

Attacca N°4.

Nº 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

Cello 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!

poco cres.

dim.

cres.

dim.

cres.

dim.

cres.

dim.

cres.

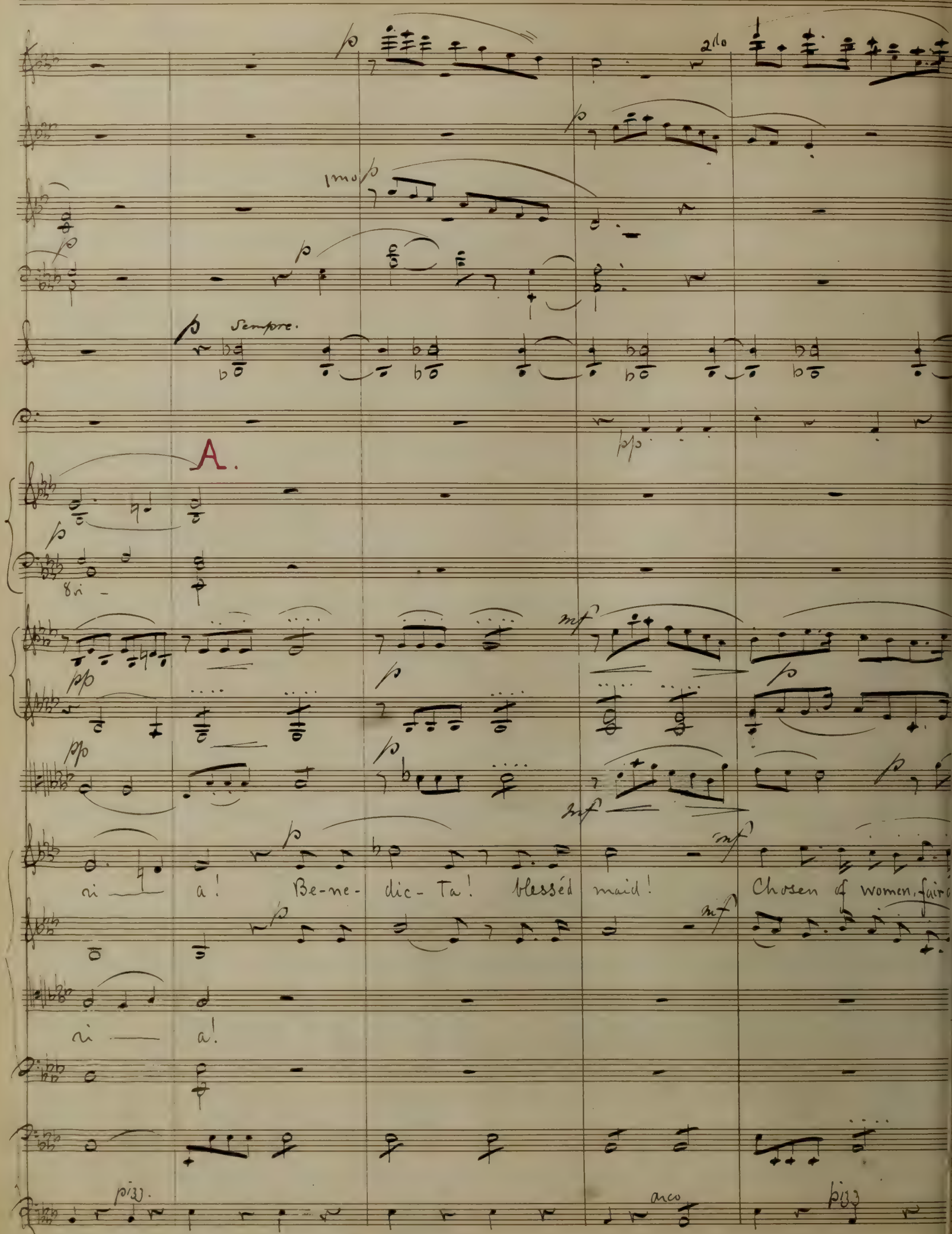
Kindly face, Our supplications deign to hear. A - - - - ve. A ve Ma-

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

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

A-ve, A ve.

cres. dim


p
2do
1mo p
p
p
p Sempre.
pp
A.
p
8vi
pp
p
mf
p
pp
p
mf
p
mf
p
mf
ri — a! Be-ne- dic- Ta! blessé maid! Chosen of women, fair
ri — 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 —

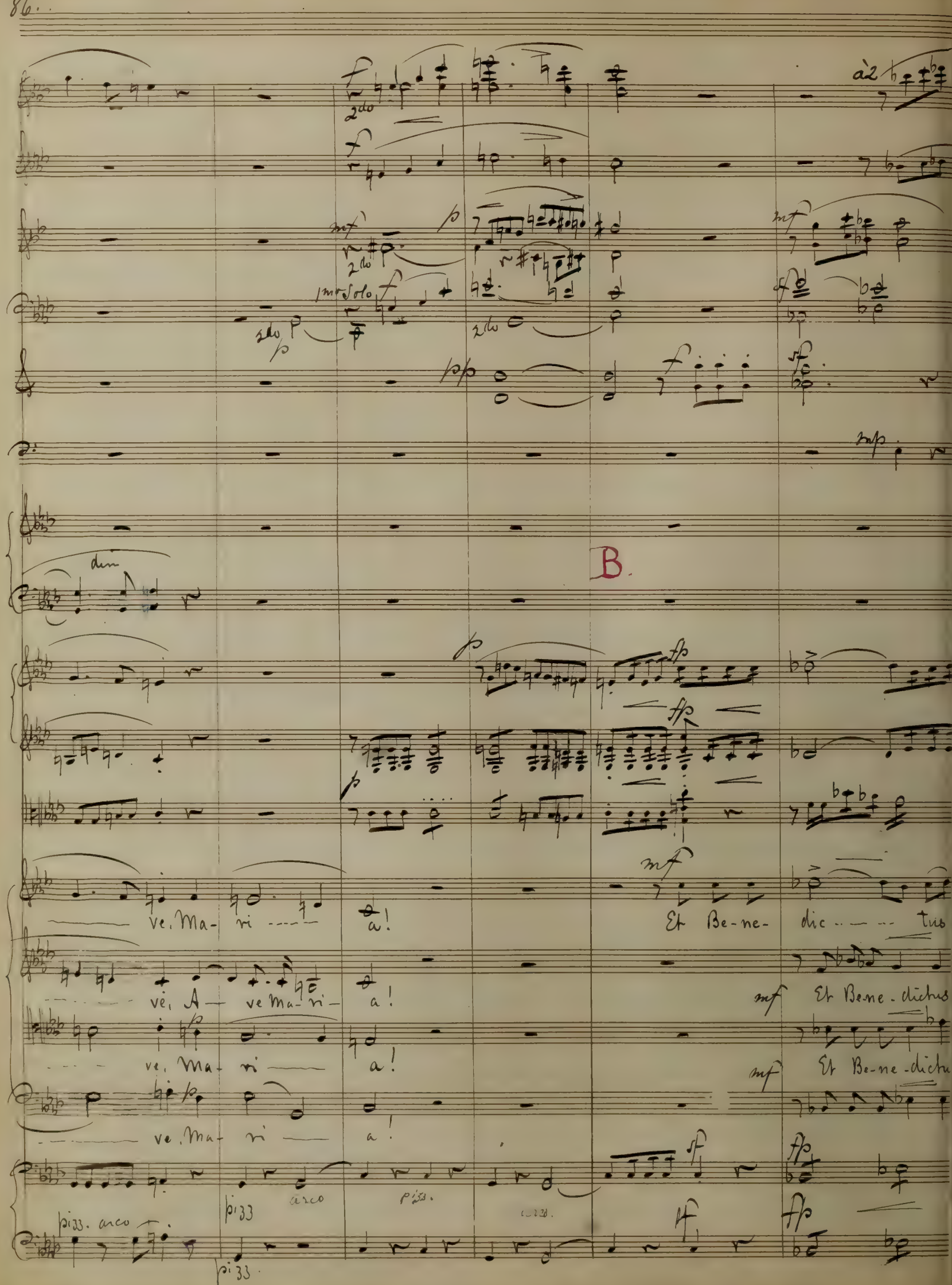
p f cres. ff A — dim.

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.

cres.

dim.

dim.

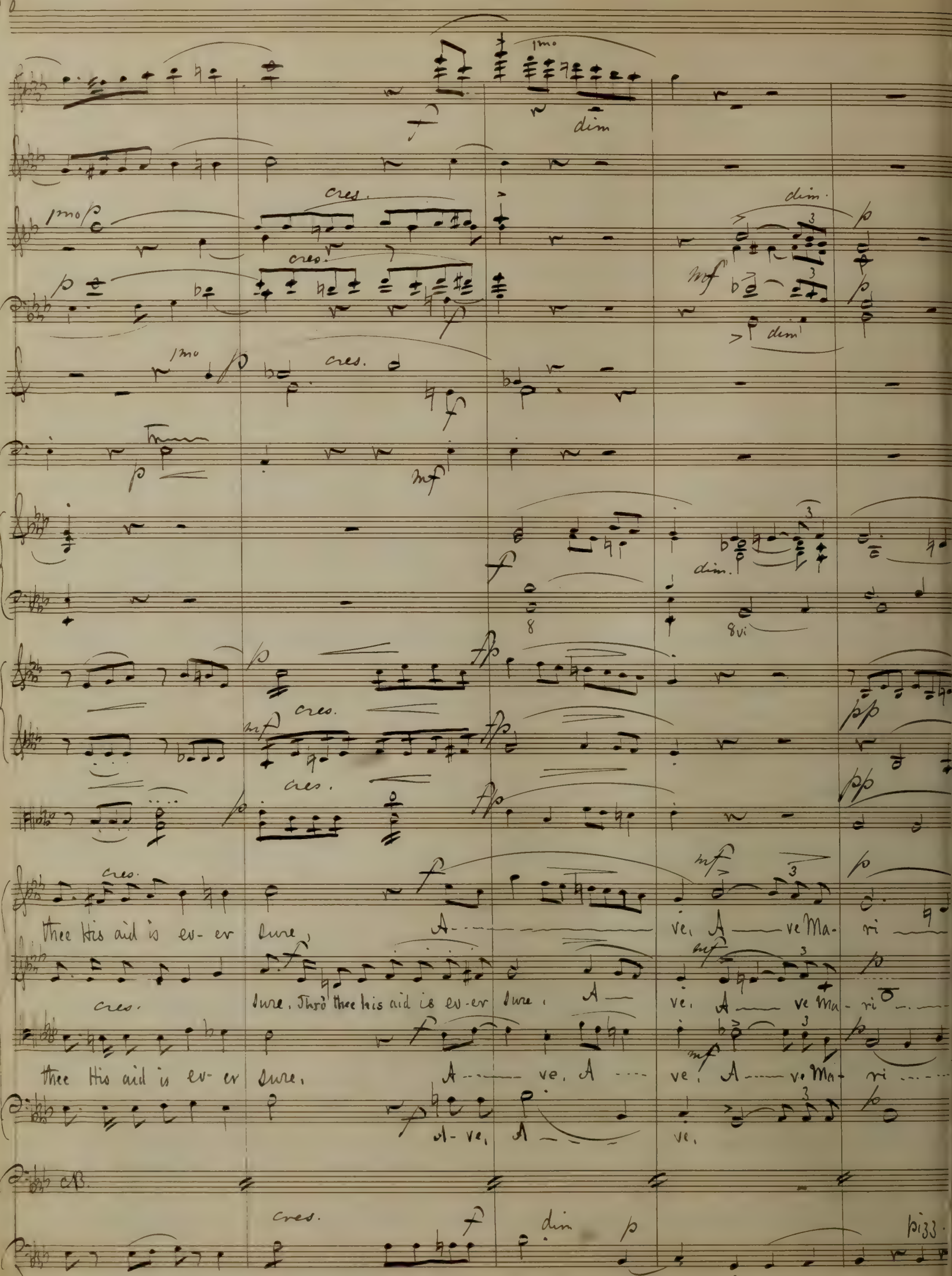
Wondrous birth of Christ, our Lord, of Virgin pure! Through Him salvation came to earth; Through

dim.

Wondrous birth of Christ, our Lord, of Virgin pure! Through Him salvation came to earth; Through

dim.

arco


1mo
dim
cres.
dim.
mf
8vi
fp
pp
Thee His aid is ev- er sure, A- ve, A ve Ma- ri
sure. Thro' thee his aid is ev-er sure. A ve. A ve Ma- ri
thee His aid is ev- er sure. A ve. A ve. A ve Ma- ri
A- ve, A ve.
pizz.

pp

p

p

2do mf

dim.

pp

pp

sf

tr

pp

C.

mf

poco cres

mf

poco cres

mf

sul G.

pp

sul G

pp

fp

fp

fp

pp

a!

When the hour of death shall come,

pp

a!

When the hour of death shall come,

mf

sf

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

mf

sf

c. B.

arco

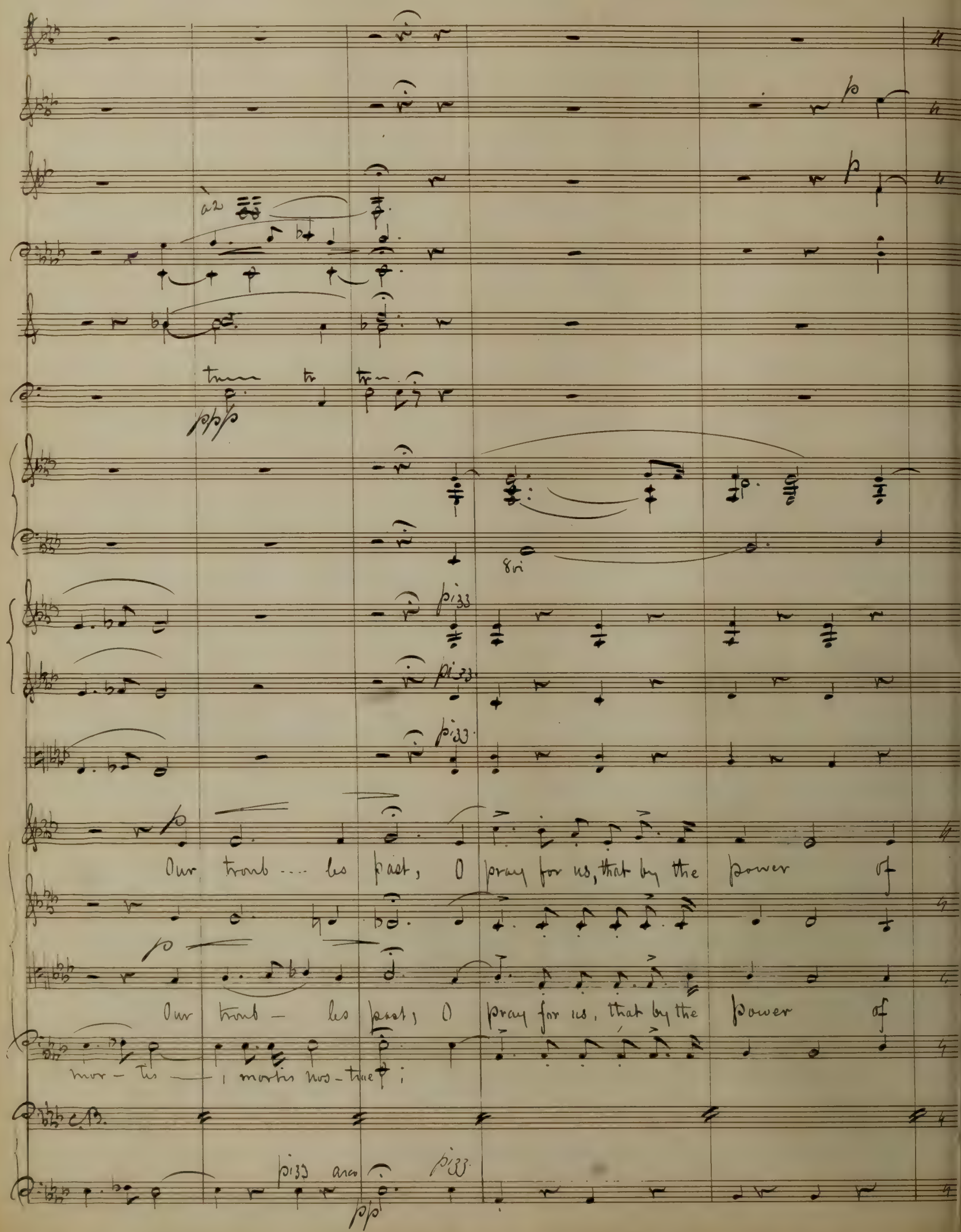
mf

pizz

arco.

pp

fp


à 2
ppp
pizz
8va
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 - tuae ;
C.B.
pizz arco
pp

àl

D.

arco

arco

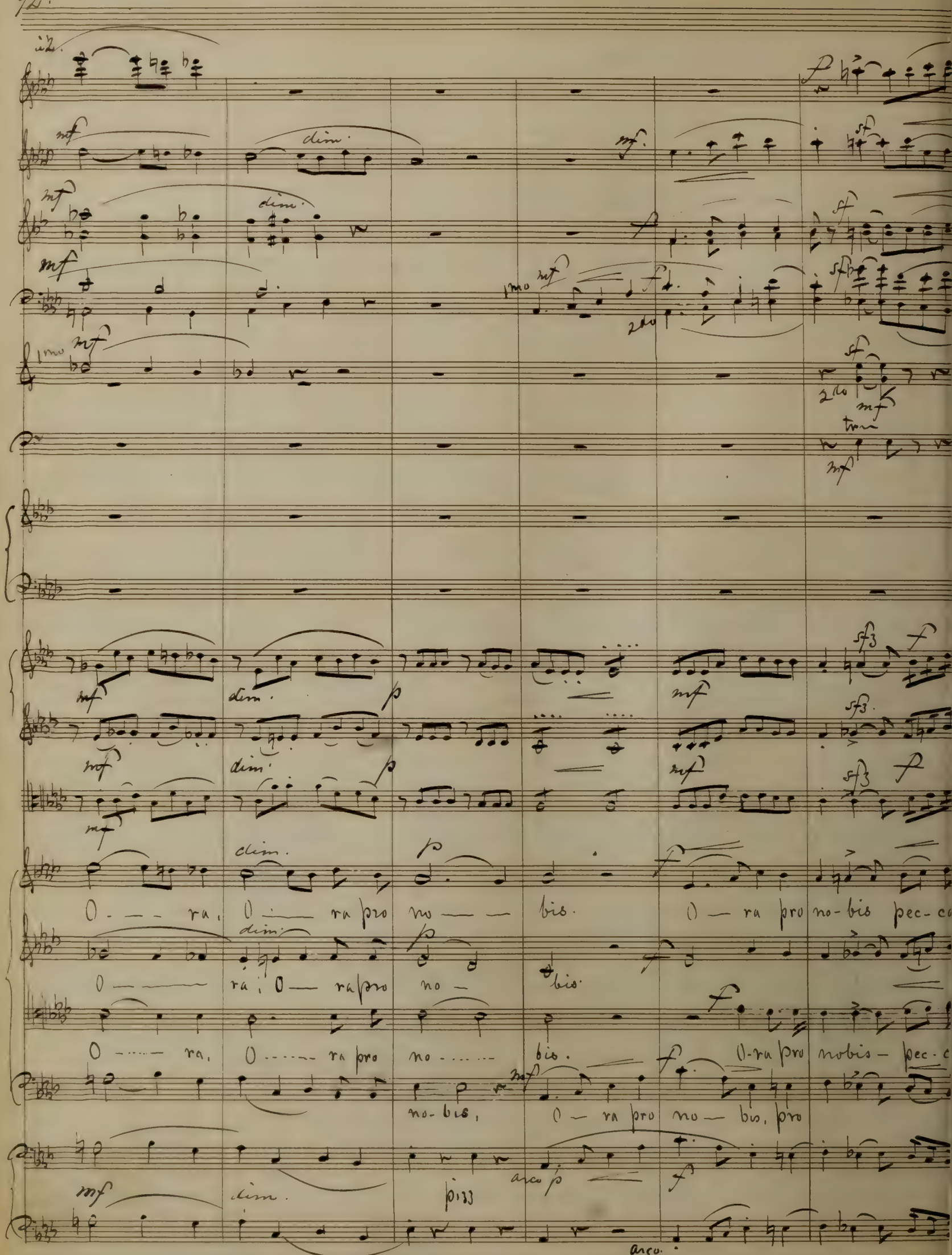
arco

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.

parco.


dim.
1mo
2do
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
pizz
arco

mf

mf

mf

1mo Solo

(Clar. Fag. Corni. play these three measures if performed without organ.)

tr

f

p

8'

pizz

arco pp

sf dim

p

pizz.

arco pp

sf dim

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.

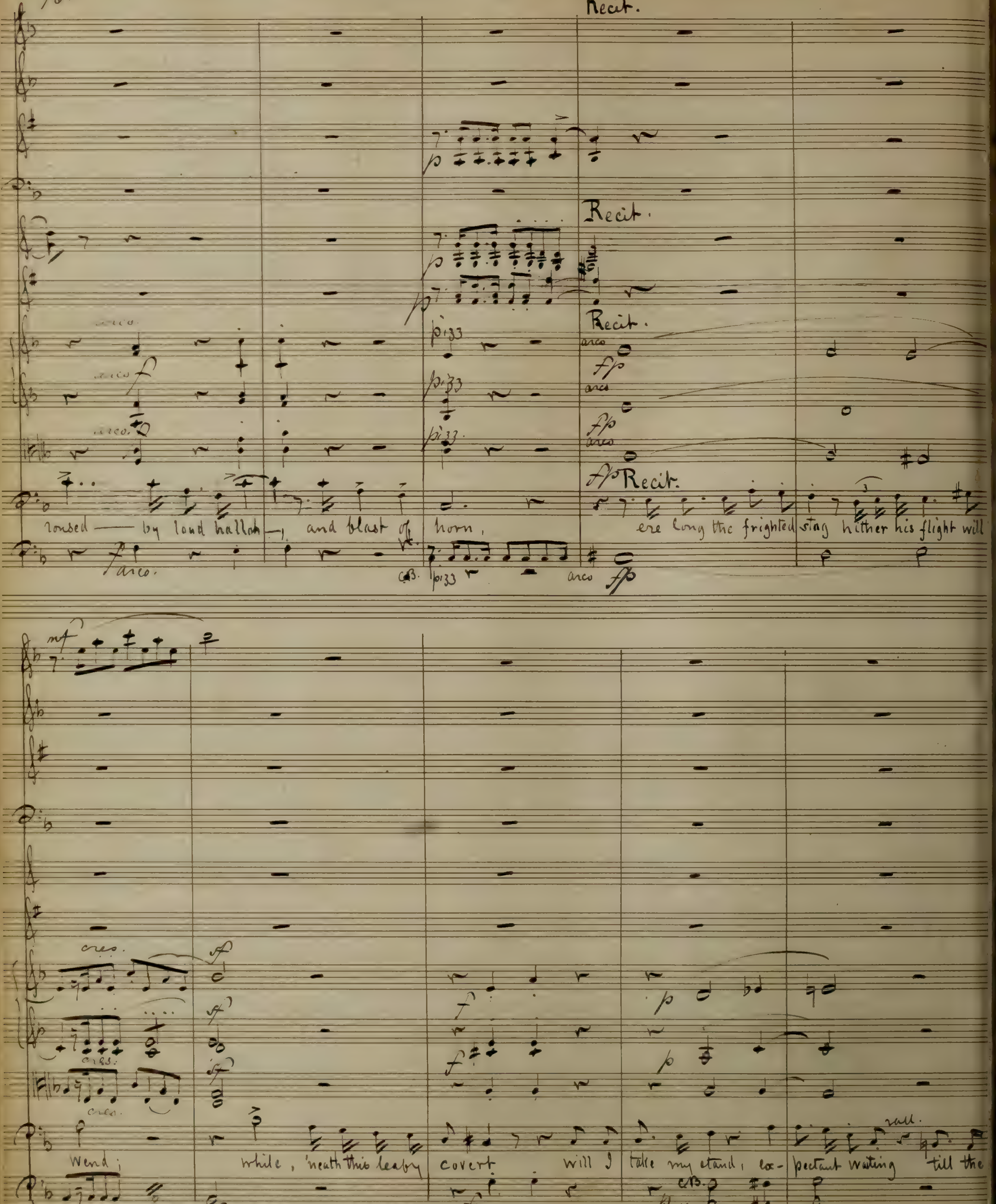
Recit.

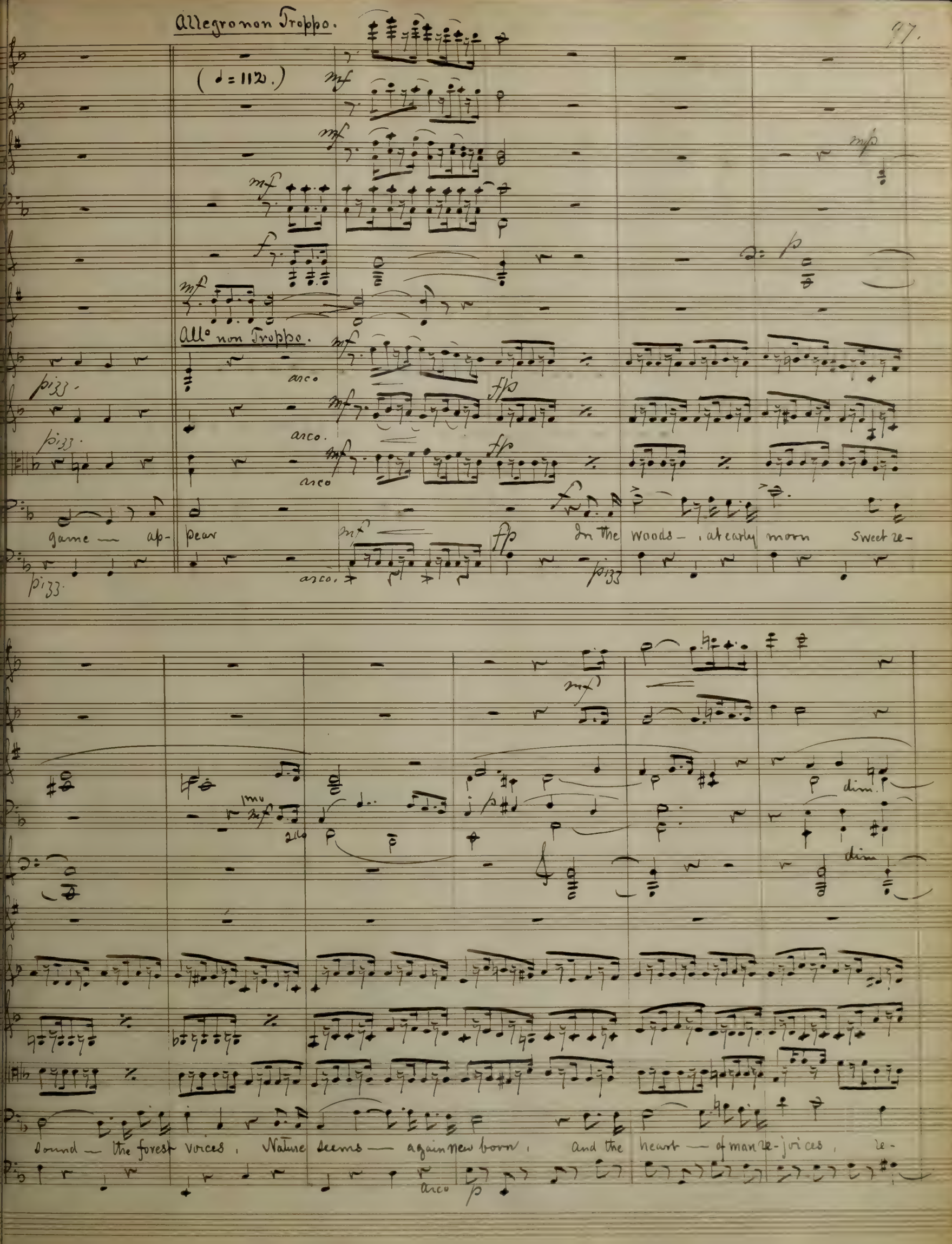
Tempo.

Recit.

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

Tempo.


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


Allegro non Troppo.
(♩= 112.)
All° non Troppo.
pizz.
arco
game — ap- pear
In the woods — , at early morn sweet re-
sound — the forest voices, Nature seems — again new born, and the heart — of man re-joices, re-
dim.

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

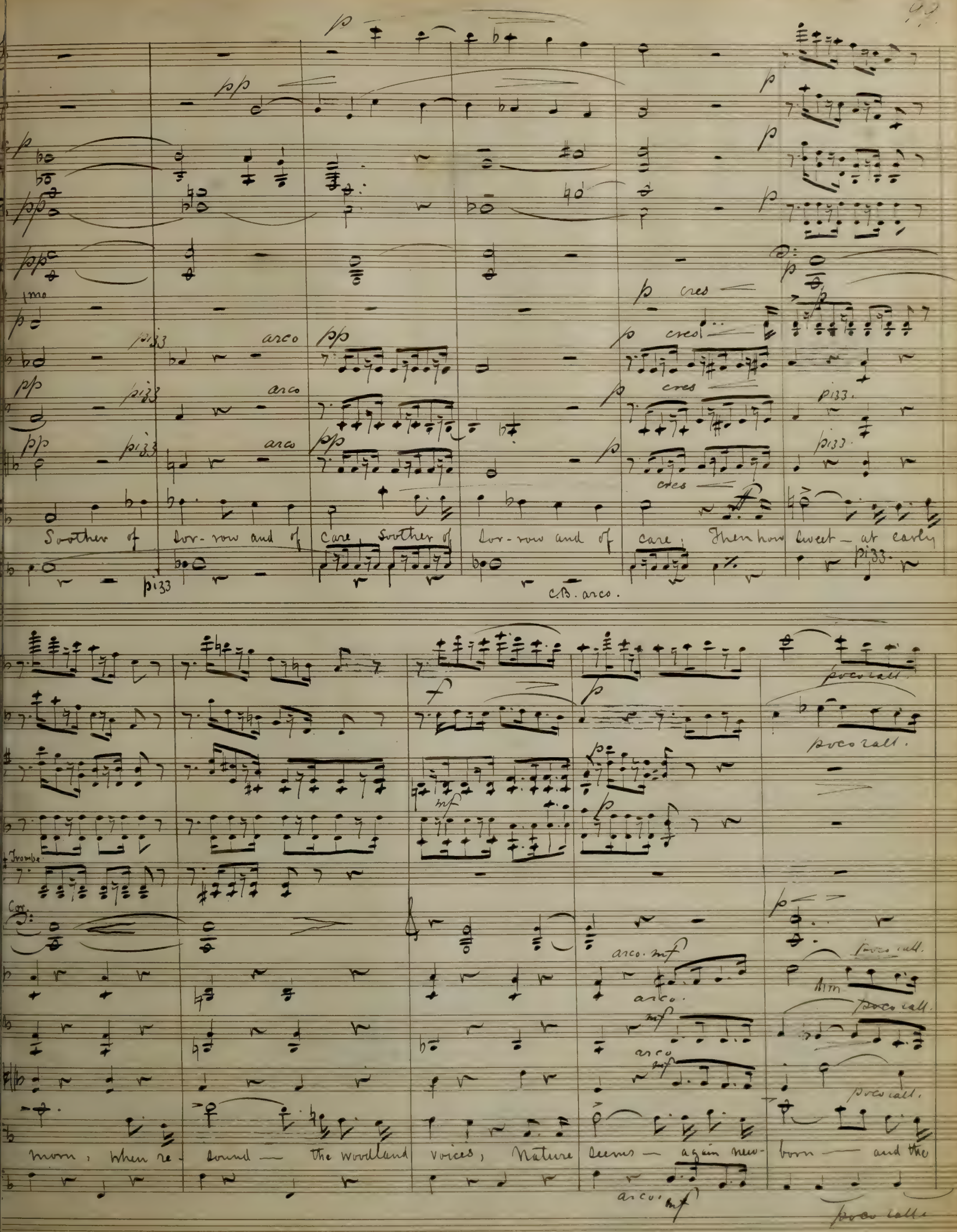
dim.

con espress.

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

fp

Basso arco


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

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

piss

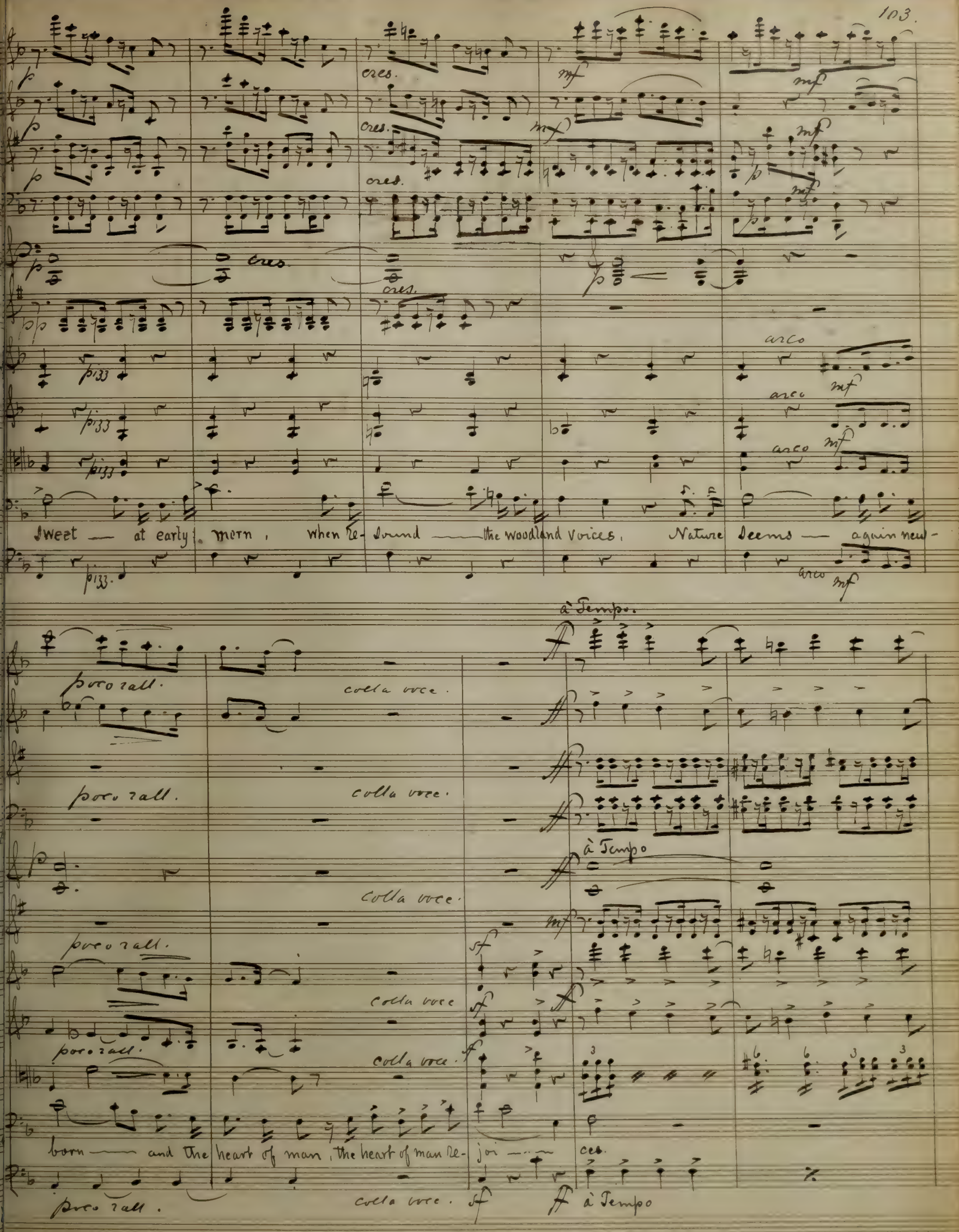
thou two must not swerve when the game — approacheth thee, when the game — approacheth

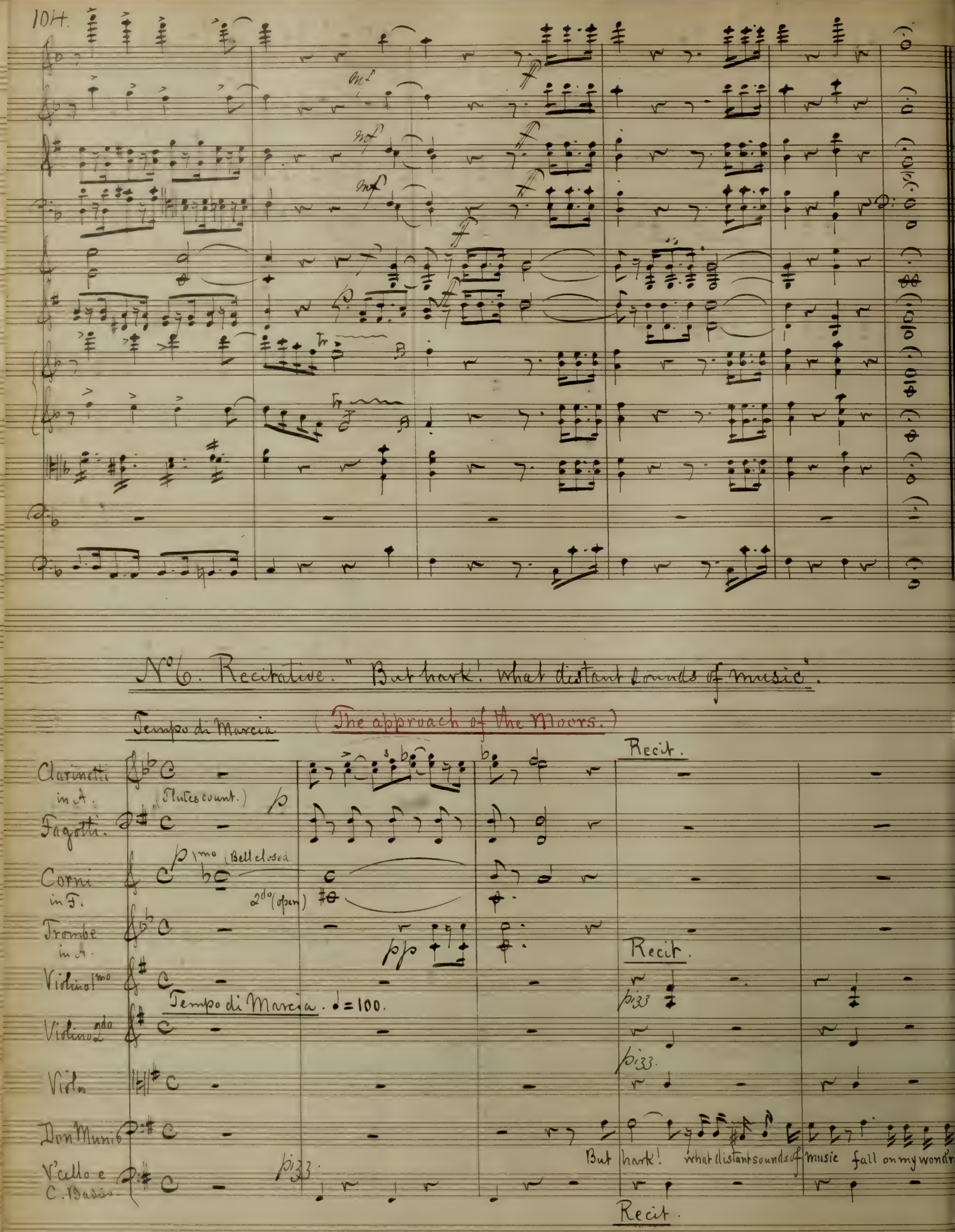
thee! Worthy them of Knightly skill is the sport the woods can show, when

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
pizz
arco
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.
poco rall.
colla voce.
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. Flauti. Clar. Fag. Corni. Trombe. Tempo. arco mf pizz mf pizz mf pizz

Recit. cres. cres. cres. 2do p

Recit. pizz pizz pizz arco f arco f arco

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

Vc. arco Bassi Tempo. Recit.

Tempo. Recit.

A

Tempo. Recit.

sf sf sf pizz pizz pizz arco mf arco mf arco fp fp fp

women too among the train all gaily decked as for a wedding feast. No hostile purpose can their

p arco vc.

Tempo. Recit.

Tromba 1mo Solo.

fp

footsteps guide while yet their glitt'ring garb proclaims the Moslem!

Ha! my good sword! here shalt thou win

Poco Vivace.

Tempo

mf

f

p

noble booty and a lord — ly ransom!

Sound, bugle, sound!

Poco Vivace.

arco

Tempo.

rall. colla voce.

pizz

arco

rall.

Tempo.

rallent.

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

Attacca Subito No 7.

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

(Females of the Morisco 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

pizz

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- dil — in peace shall journey

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

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

pizz.

c.B.

f

f

à 2

à 2

f

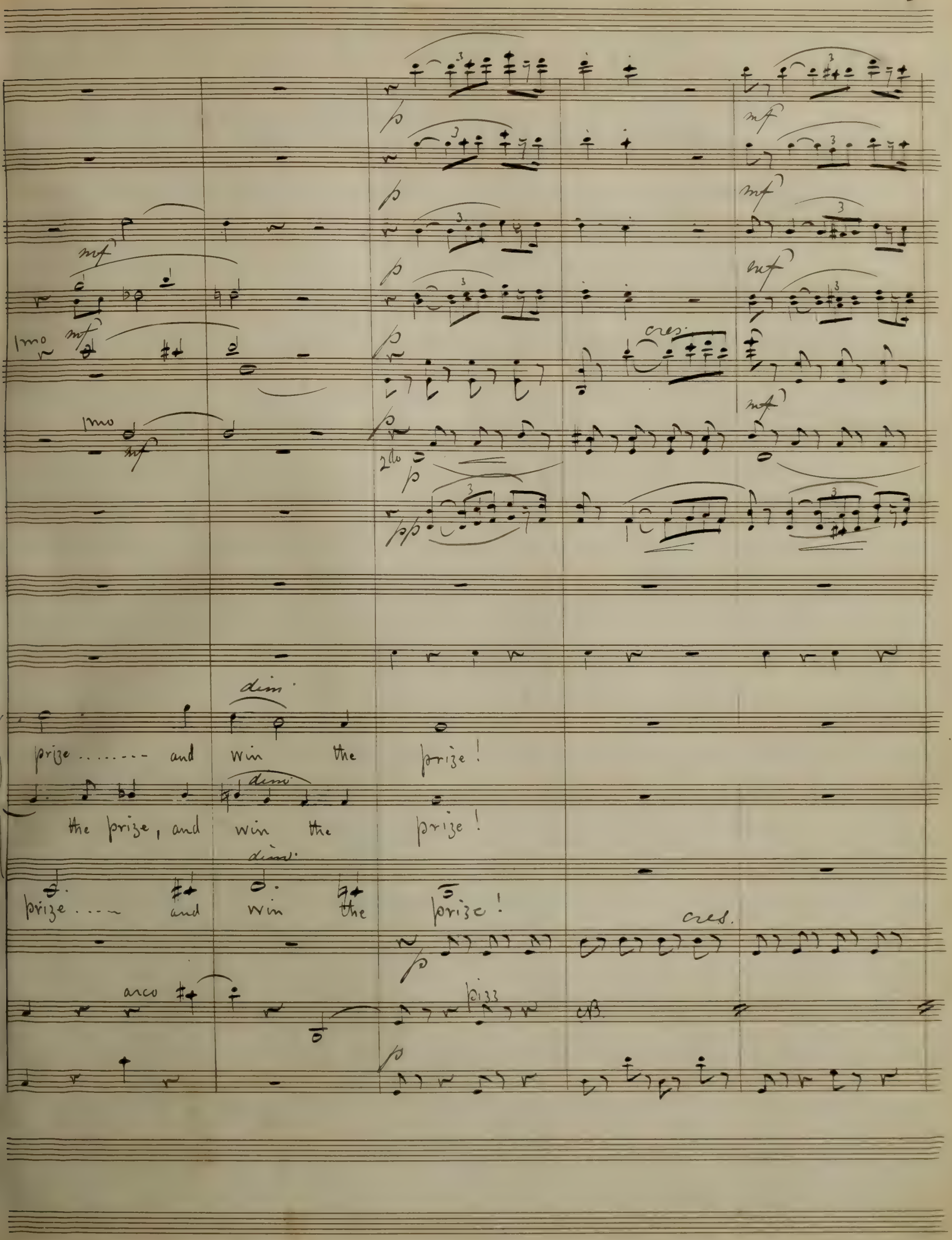
Imo p

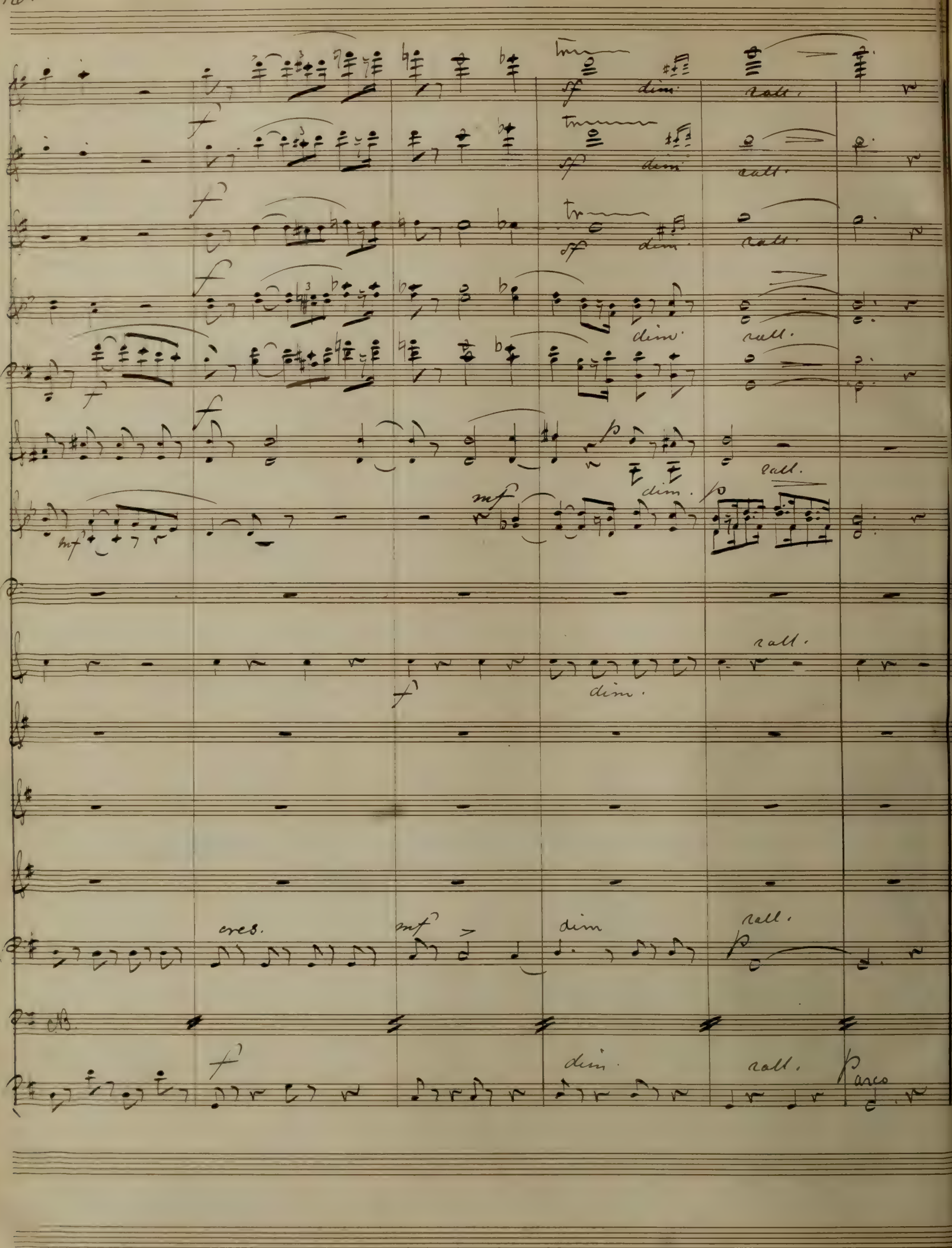
(Timpani muta subito in E-B.)

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


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.
f
mf
p
cres.
Parco

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.

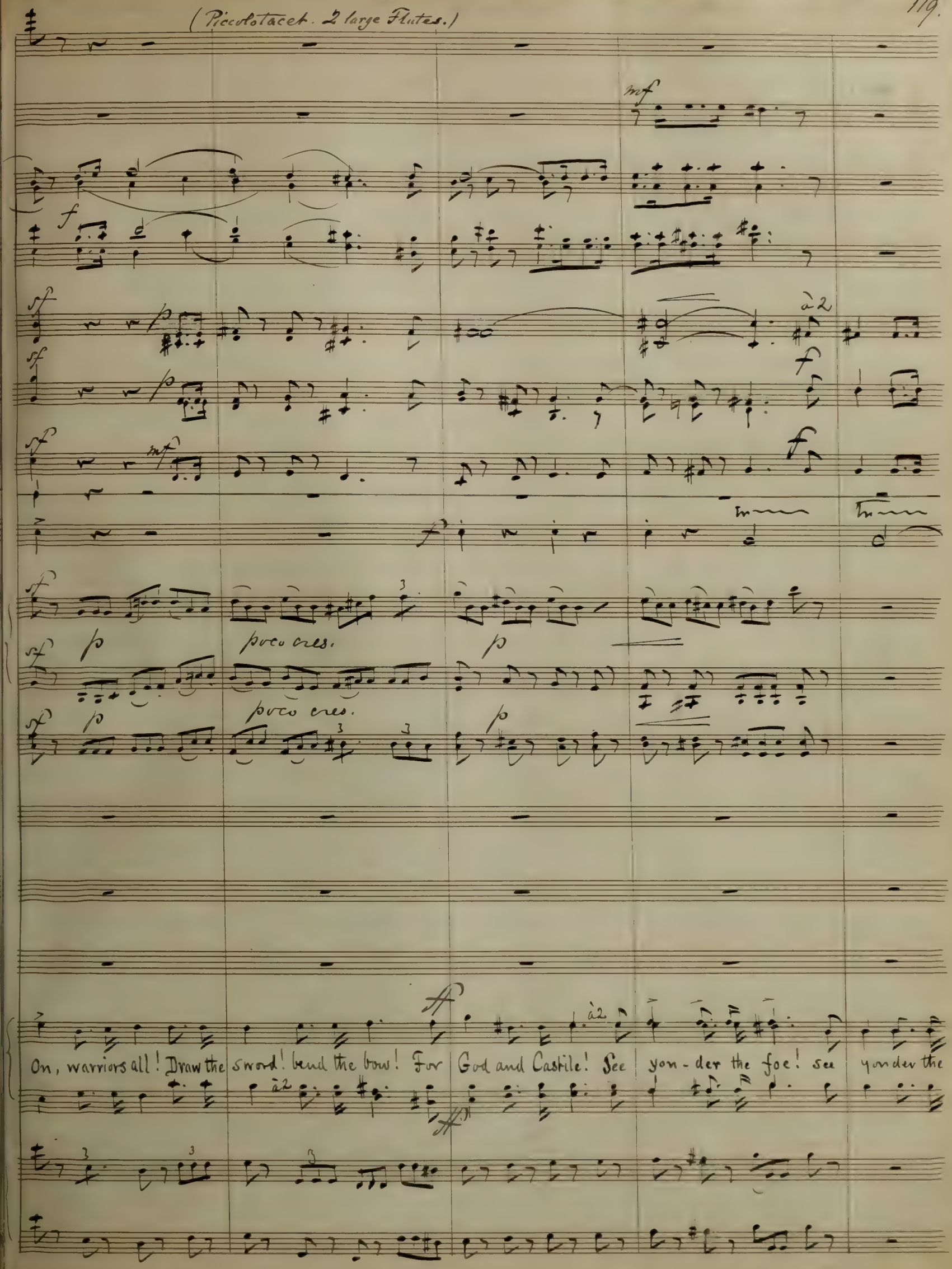
Retainers of Don M. — ff Down, aye! ff

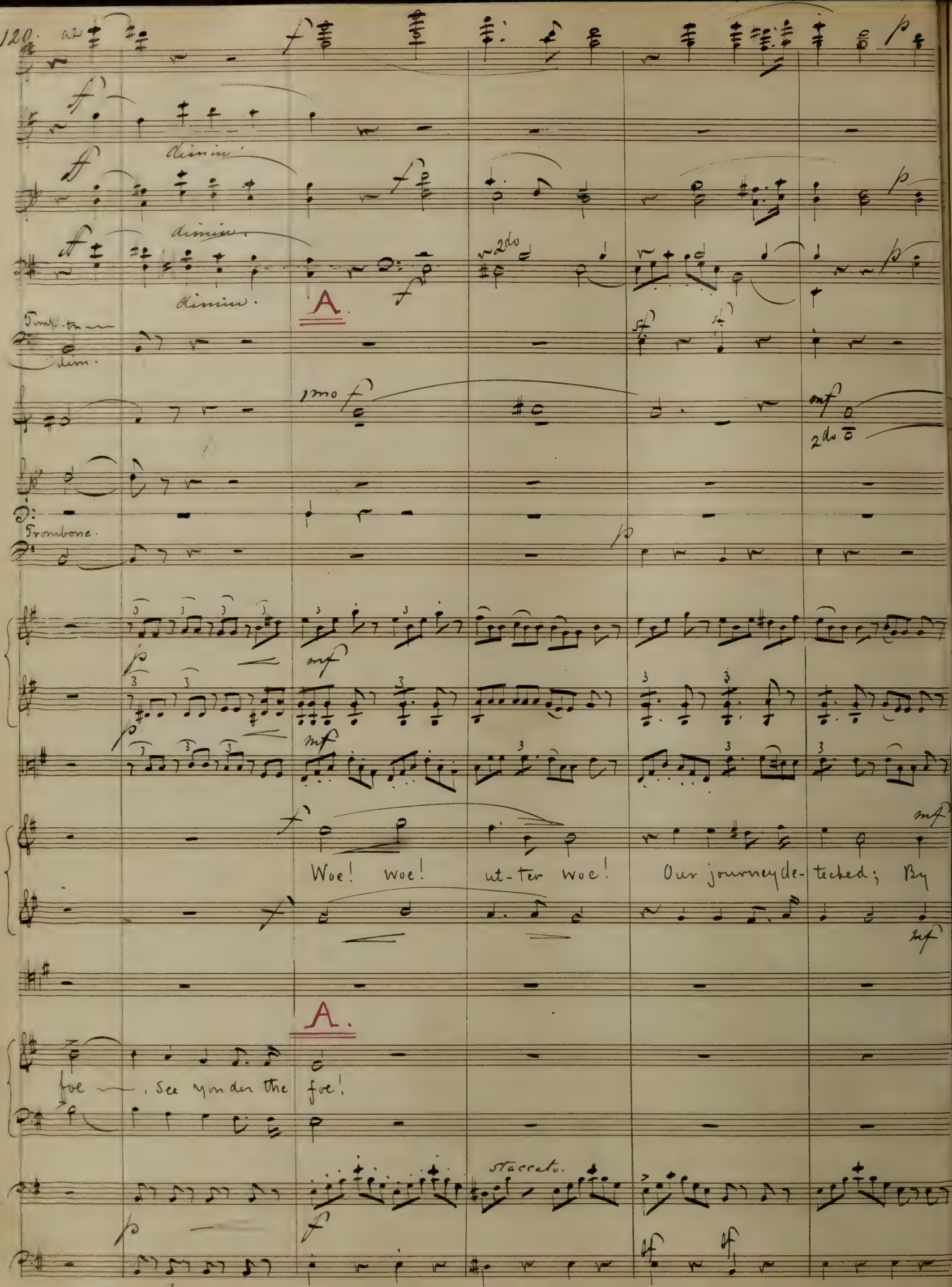
(Don Munios' Retainers make their appearance from all sides, surrounding the Moors.)

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

p.33 p.33 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.
Tromb. tr.
dim.
1mo
2do
Trombone.
Woe! woe! ut-ter woe! Our journey de-teched; By
A.
foe —, See yonder the foe!
staccato.

à 2

dim.

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

cres.

cres.

B.

Corni.

Trombe

Trombone.

Timp.

cres.

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

cres.

B.

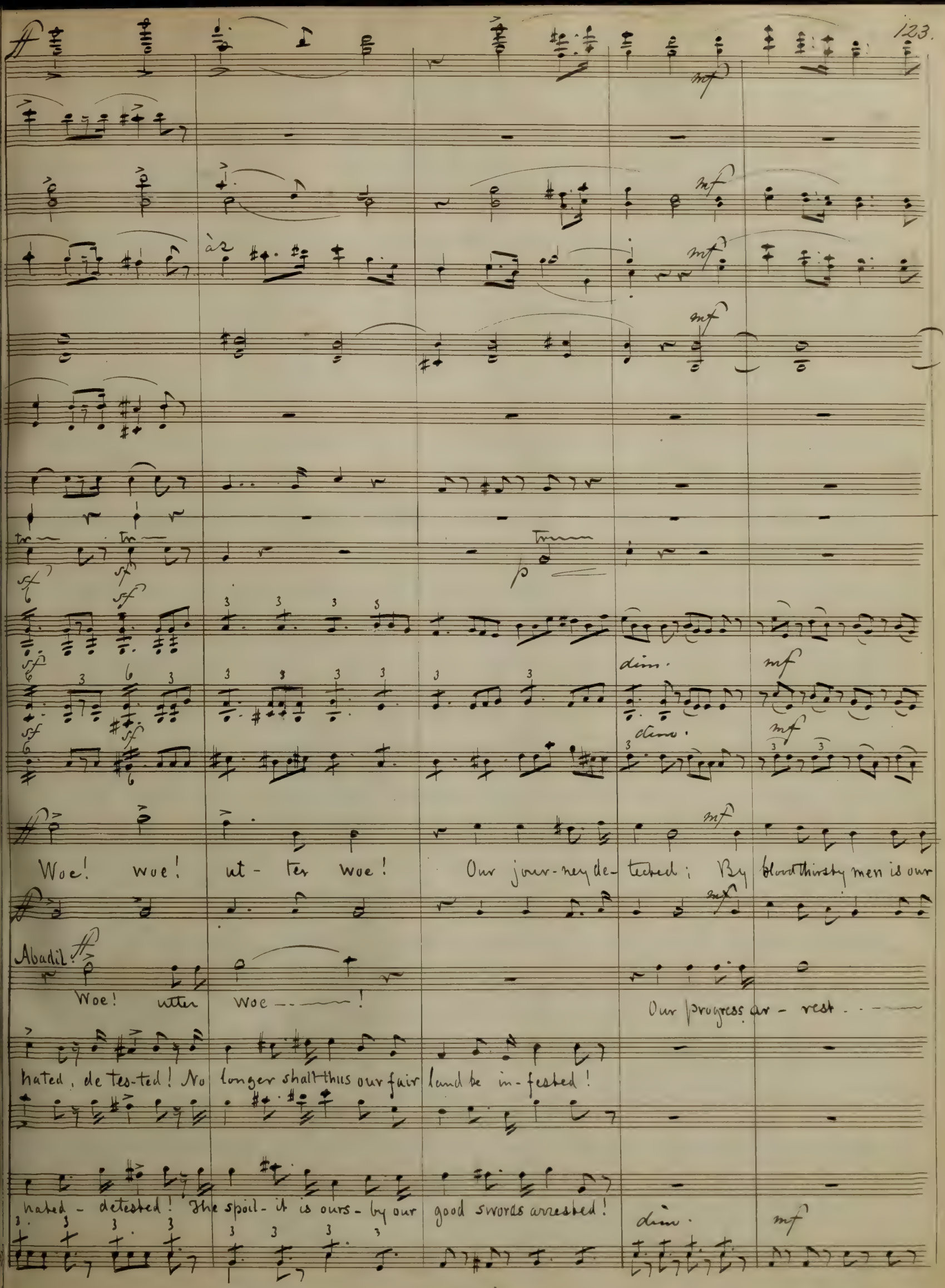
Down with the Moslem, the

Don Munio.

Vcelli e Basso.

Cap- tured the Moslem! - the

Bassi


Woe! woe! ut - ter woe! Our jour-ney de- tected; By bloodthirsty 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

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

Abadil.

- 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.

All° Molto Assai.

All° Molto Assai. ♩= 80.

All° 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 rescue. 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.

Vall's.

All° Molto Assai.

Piatti
Tamb.

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 we

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

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.

Violini 1mo dim. poco rall.

Violini 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.

mf

mf

p

p

Don Munio.

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

Andante non troppo.

pp

Andante non troppo. ♩= 69.

pp

poco cres

pp

poco cres.

Abadil.

molto espress.

Andante non troppo.

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

pizz arco pizz arco pizz arco pizz. arco

simile.

(Contra Bassi sempre pizzicato senza appogiatura)

poco cres.

1mo Sop. p

pp

1mo

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

Poco Animato.

pp

1mo p
Solo.

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.

Poco Animato.

mf

mf

mf

p

p

2do p

poco cres.

poco cres.

p

p

f

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

p

rallent.

a tempo

pp

rallent.

a tempo

mp

pp

a tempo

pizz. arco

mp

pp rall.

pizz. arco

mp

pp rall.

pizz. arco

a tempo

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

pizz. arco

a tempo.

A.

rall. tempo

mf dim pp

rall. tempo

p mf dim dim

rall tempo. 2do pp

1mo p pp 1mo.

rall tempo.

p poco cres.

rall. tempo

rall. tempo p poco cres.

rall. tempo

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

pp

p

p fp pp p 33

p fp pp

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

p fp p 33

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

rall. colla voce.

pizz

arco.

pizz

arco.

pizz

Tempo 1mo

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

mo Solo pp

2do

mo pp

mo

2do

poco cres.

poco cres.

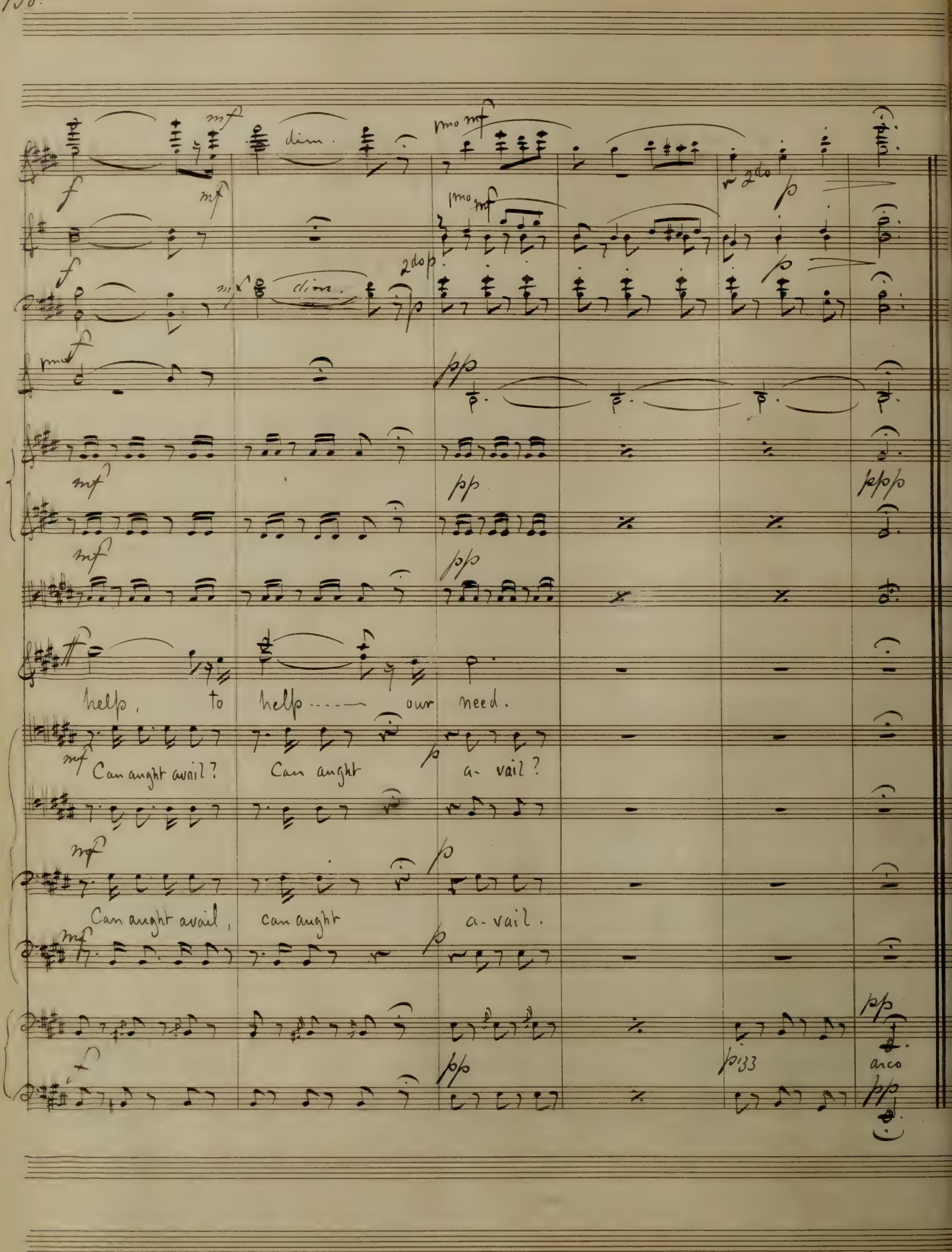
suit disown, Now is our purpose known, In — thee we trust alone. To help, to

seemeth true, What will Don Mu- nio do? Can aught a- vail? cres. Can aught avail?

cres.

seem- eth true, What will Don Mu- nio do? Can aught a- vail? cres. Can aught avail?

poco cres.


dim.
1mo mf
2do
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

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 confin

pizz

arco

Andante con Moto.

Clarinetti in A.

Corno in F.

p

1mo p

mf

p

pizz

pizz

pizz

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

pizz

Recit.

Tempo

p

1mo p

arco

Recit.

Tempo

mf

p

arco

f

p

arco mf

p

sf

sf

p

Recit.

Tempo.

ye indeed go free. Haste, herold, haste! unto my la - - dy

mf

p

pizz

arco

f

Recit.

p. Tempo.

pizz

arco

Recit. Tempo Tempo

rall. pp

Recit. Tempo rall. Tempo

Recit. Tempo rall. Tempo

fair, that for our coming she at once prepare, at once — pre- pare, ...!

rall.

Recit. Tempo.

Nº 11. "Praise to Don Munio." - Chorus.

All.o Vivace alla Marcia.

Flauti

Oboe.

Clarinetti. in B.

Fagotti.

Corni in F.

Trombe in B

Trombone

Timpani in C-G.

All.o Vivace alla Marcia. ♩= 104.

Violino 1mo

Violino 2do

Viola.

Soprano

Alto

Tenor

Basso.

Chorus.

Praise to Don Mu-ni-o!

Praise to Don Mu-ni-o!

Valle e Basso

All.o 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.

A.

bound! Constanza (Solo.)

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

Abadil (Solo)

bound!

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

Sempre piano

Sempre piano

Sempre piano

knighthood we re- vere. Where'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.

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.

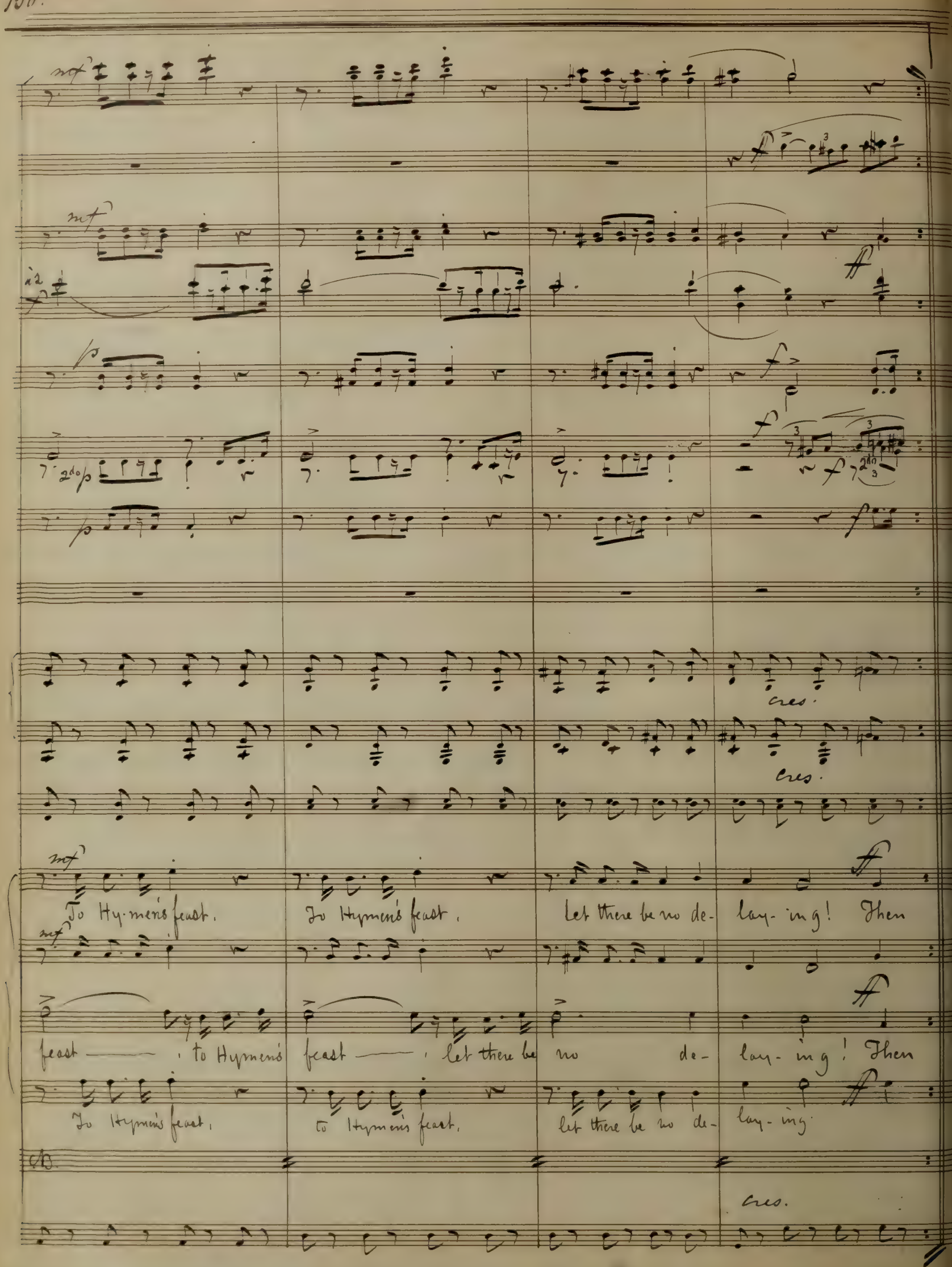
Haste on your way! your banners wide, your banners wide displaying,

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.


mf
mf
a 2
p
2do p
p
f
f
f
f
cres.
cres.
mf
To Hy-men's feast.
To Hymen's feast.
Let there be no de-
lay-ing! Then
mf
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!

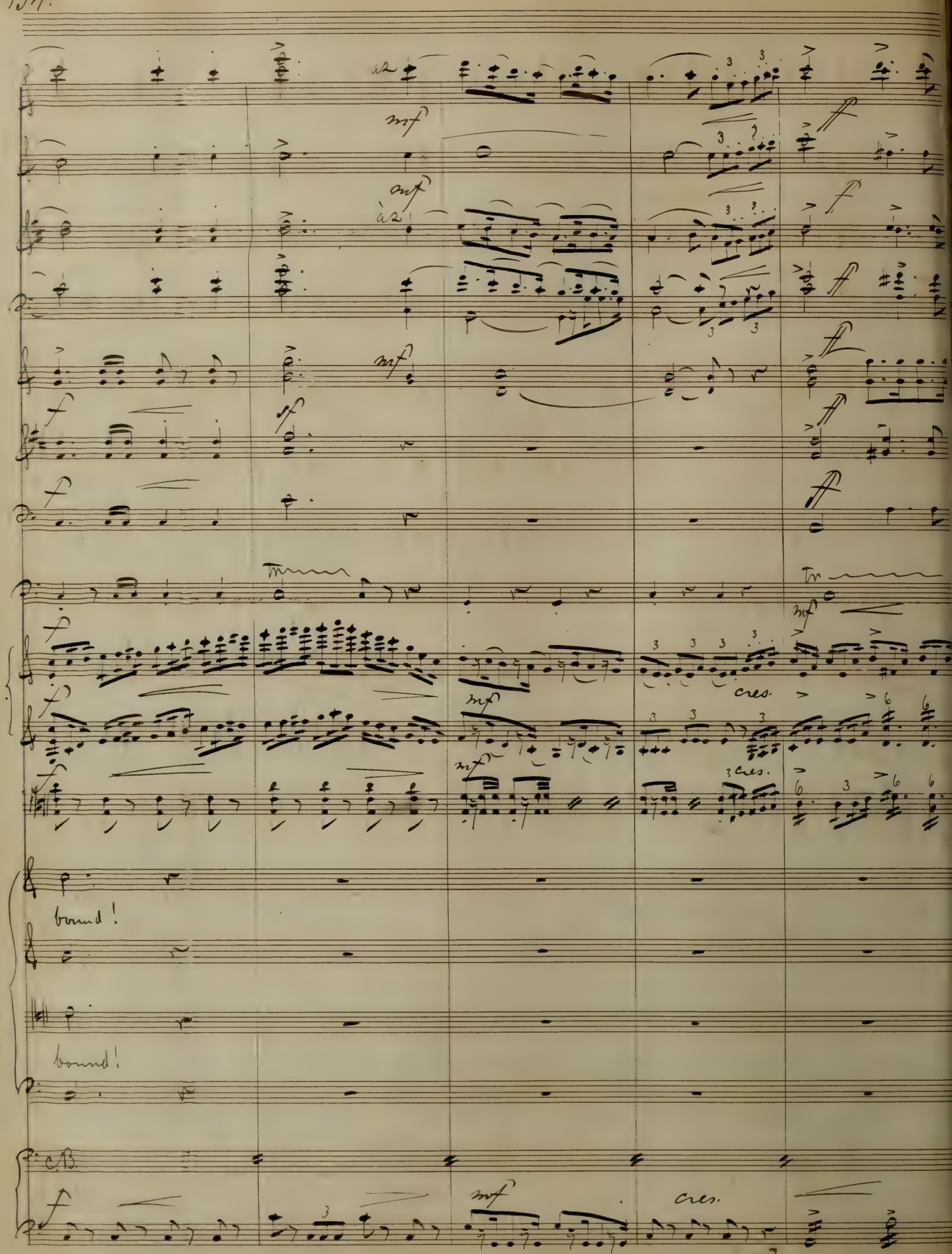
feast let there be no ..... de- laying! Praise to Don Munio! What

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!
C.B.

End of Part I.

Part II.

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

Lento non Troppo.

Clarinetti in B.

Fagotti

Corni in F.

Violino 1mo

Lento non Troppo ♩= 60.

Violino 2do

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

Viola.

Abadil solus.

Abadil

V'cello e C. Basso.

Lento non Troppo.

Tempo.

Recit. mf

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

Più Vivo.

Recit.

Lento.

Più Vivo.

Recit.

poco cres.

Lento.

poco cres.

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

Vello. C.B. pizz. C.B. pizz C.B. arco

Vivace. Recit. agitato.

Vivace.

Recit.

agitato

agitato

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

agitato cres.

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

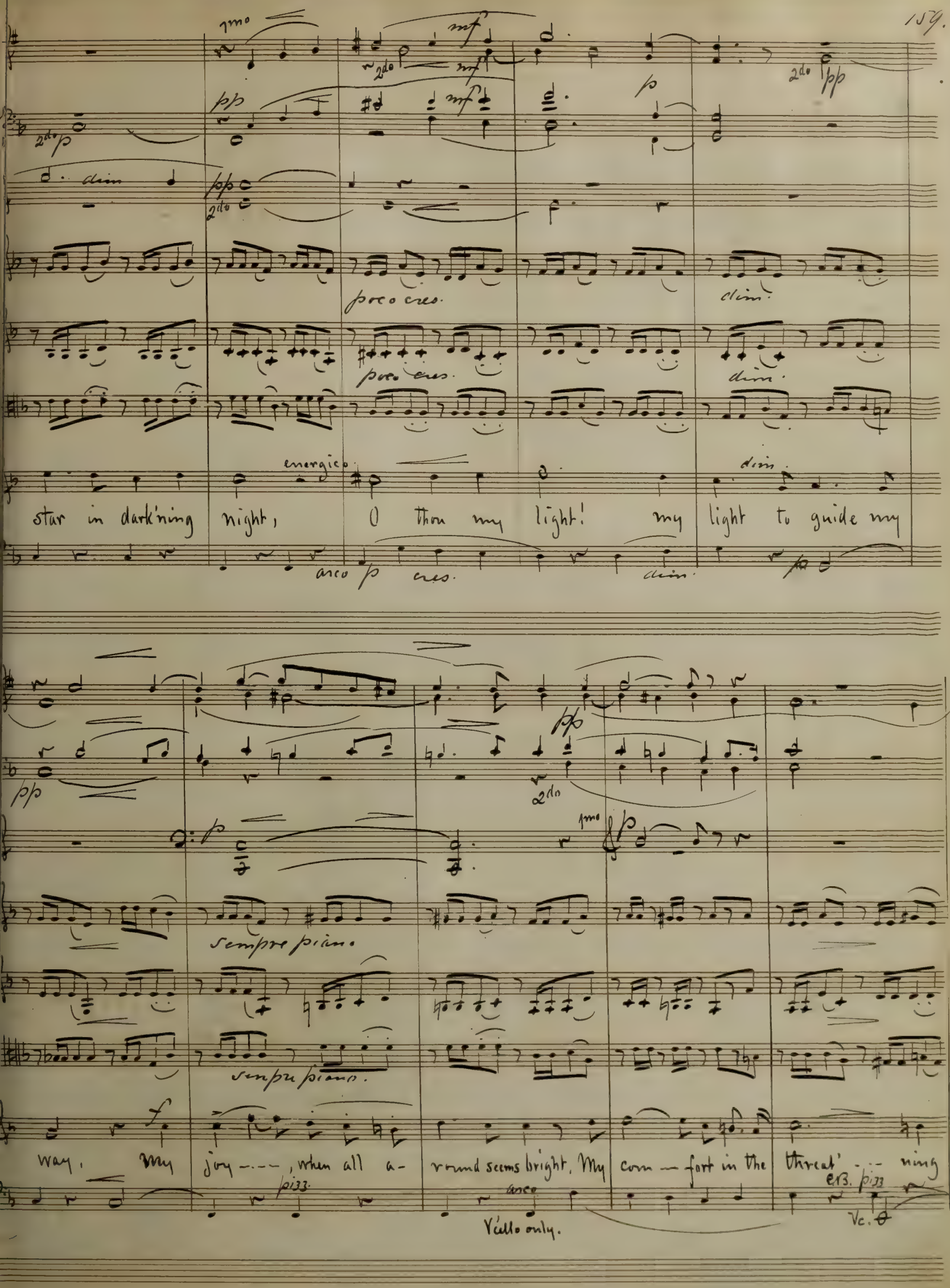
rall.

pizz.

arco fp

C.B. pizz

Andante con Moto e Cantabile.


1mo
2do
mf
pp
p
dim
poco cres.
energico
dim.
star in dark'ning night, O thou my light! my light to guide my
arco p cres.
sempre piano
way. My joy ---, when all a- round seems bright, My com — fort in the threat' - - ning
pizz.
arco
V'cello only.
C.B. pizz
Vc.

160.

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

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

A

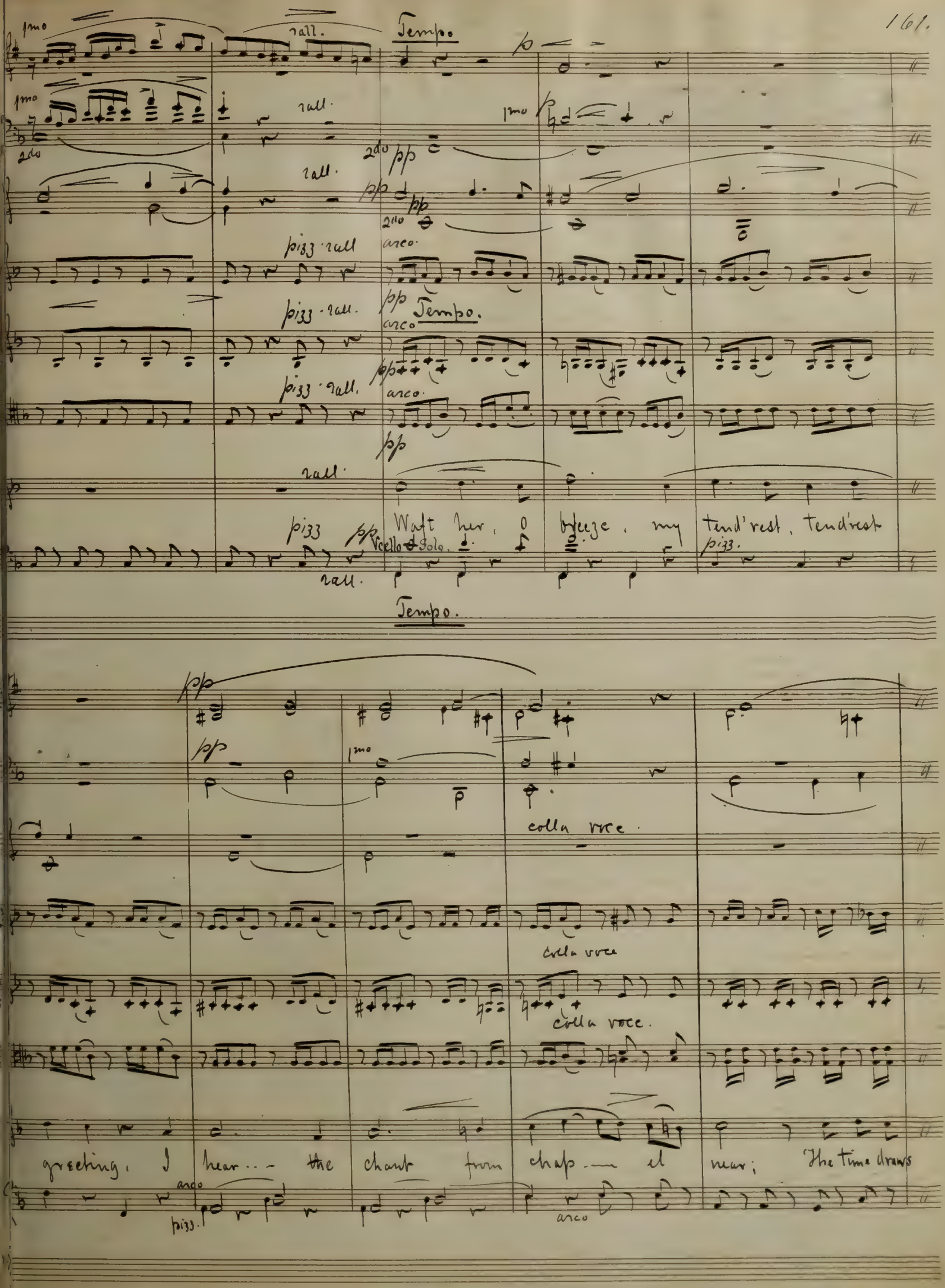
à Tempo

Tempo.

Tempo.

A.

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.
Waft her, o breeze, my tend'rest, tend'rest
pizz
pp
Vcello Solo.
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 p 2do cres- cen-do 2do

1mo mf 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

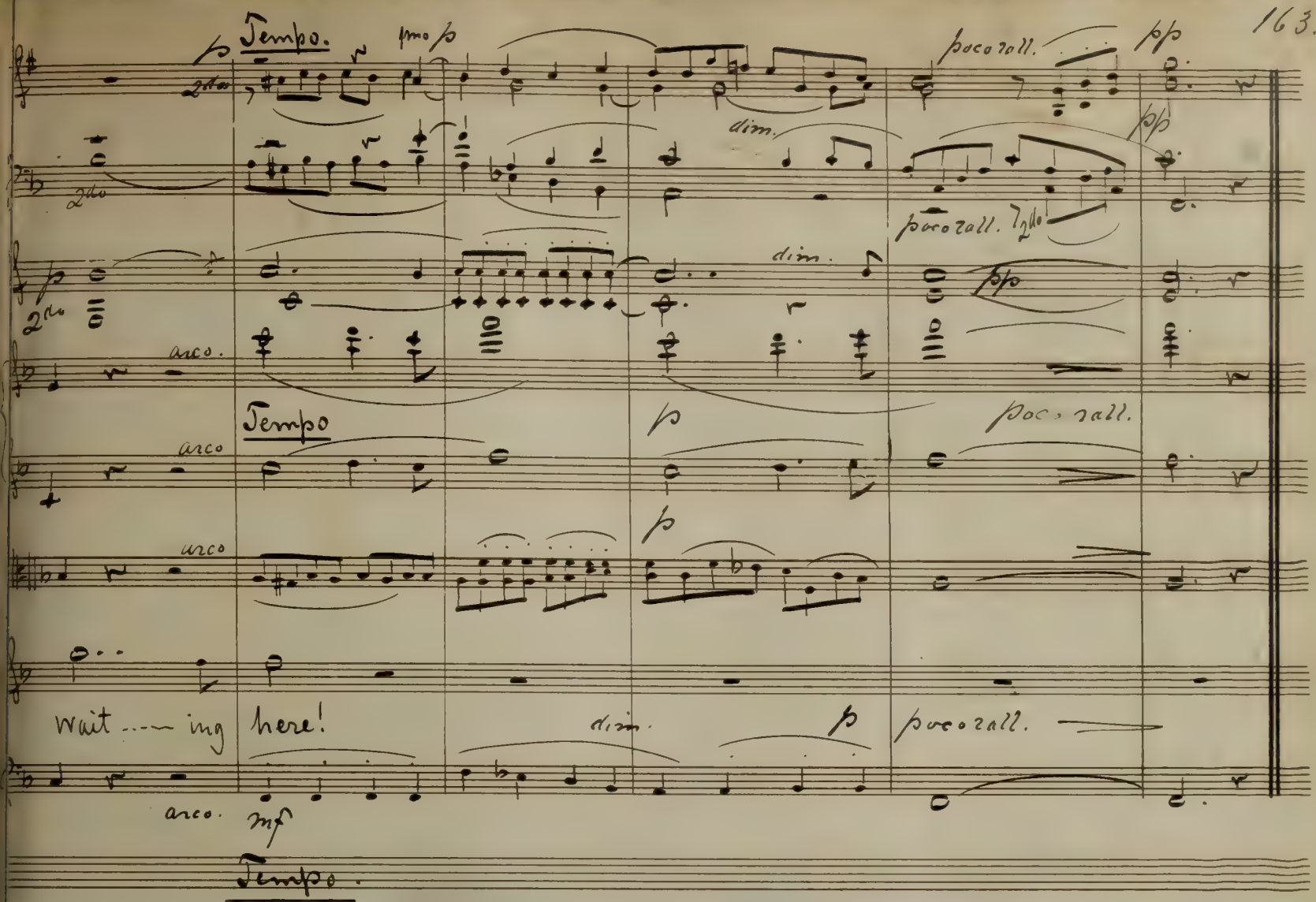
ral-len-tan-do molto > > >

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
2do
dim.
pp
2do
poco rall.
2do
p
dim.
pp
2do
arco.
Tempo
p
poco rall.
arco
p
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 1mo

Violino 2do

Viola.

V'cello e Basso.

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

Moderato. ♩= 82

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

Alto. — p — 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 — dim.

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

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

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-is 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 soul's which thee to seek are bent? To

pp

pp

pp

B.

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

pp

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

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

cres.

f

sf

cres.

f

sf

cres.

f

sf

cres.

f

sf

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

cres.

f

sf

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

cres.

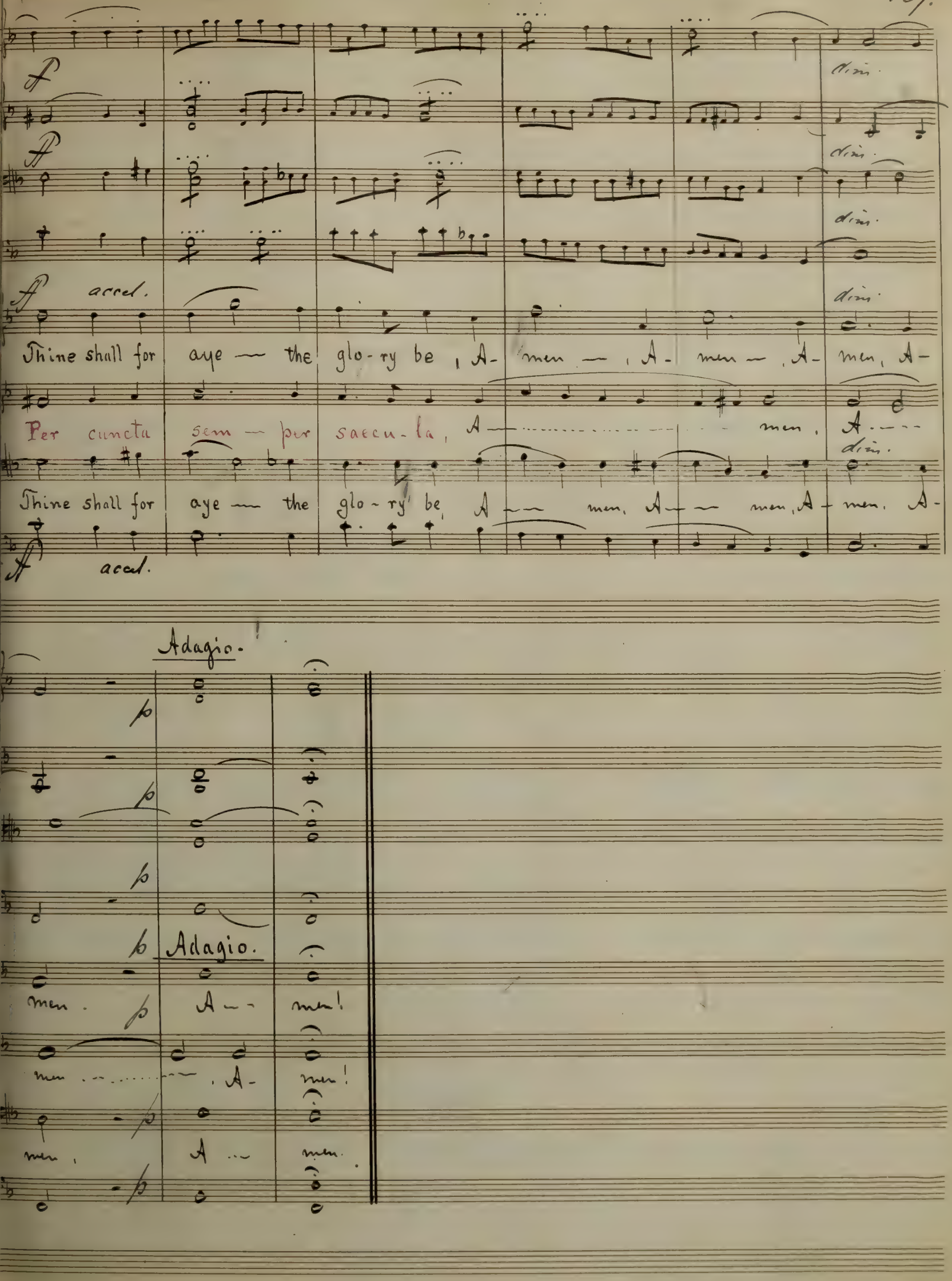
f

sf

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

cres.

f


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-
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.

Flauti. — p — cres — cen — do

Andante Affetuoso ma con Moto.

Oboe. — cres — cen — do

Clarinetti in B. — p — cres — cen — do.

Fagotti. — p

Corni in F. — pp — 2do — p

Andante Affetuoso ma con Moto. ♩. = 69.

Violino 1mo — pp — cres — cen — do

Violino 2do — pp — cres — cen — do

Viola. — pp

Constanza. —

Abadil. —

V'cello e Basso. — pp — cres — cen — do.

Andante Affetuoso ma con Moto.

2do

1mo Solo

pizz.

f dim

pp

pizz.

f dim.

p

pizz arco

pp

pizz.

p

Dews – of the Summer night, gent – ly are fall – ing:

Dews – of the Summer night, gent – ly are fall – ing,

Col Basso.

f

pizz arco

pizz.

pp

p

1mo

2do

arco

p

arco

arco

p

Kind — ly the stars look down, look down ... — from on high.

nf

Kind — ly the stars look down, look down — from on high.

Hark! in the grove to the nightin

arco.

p

arco.

dim.

p

p

p

p

2do.

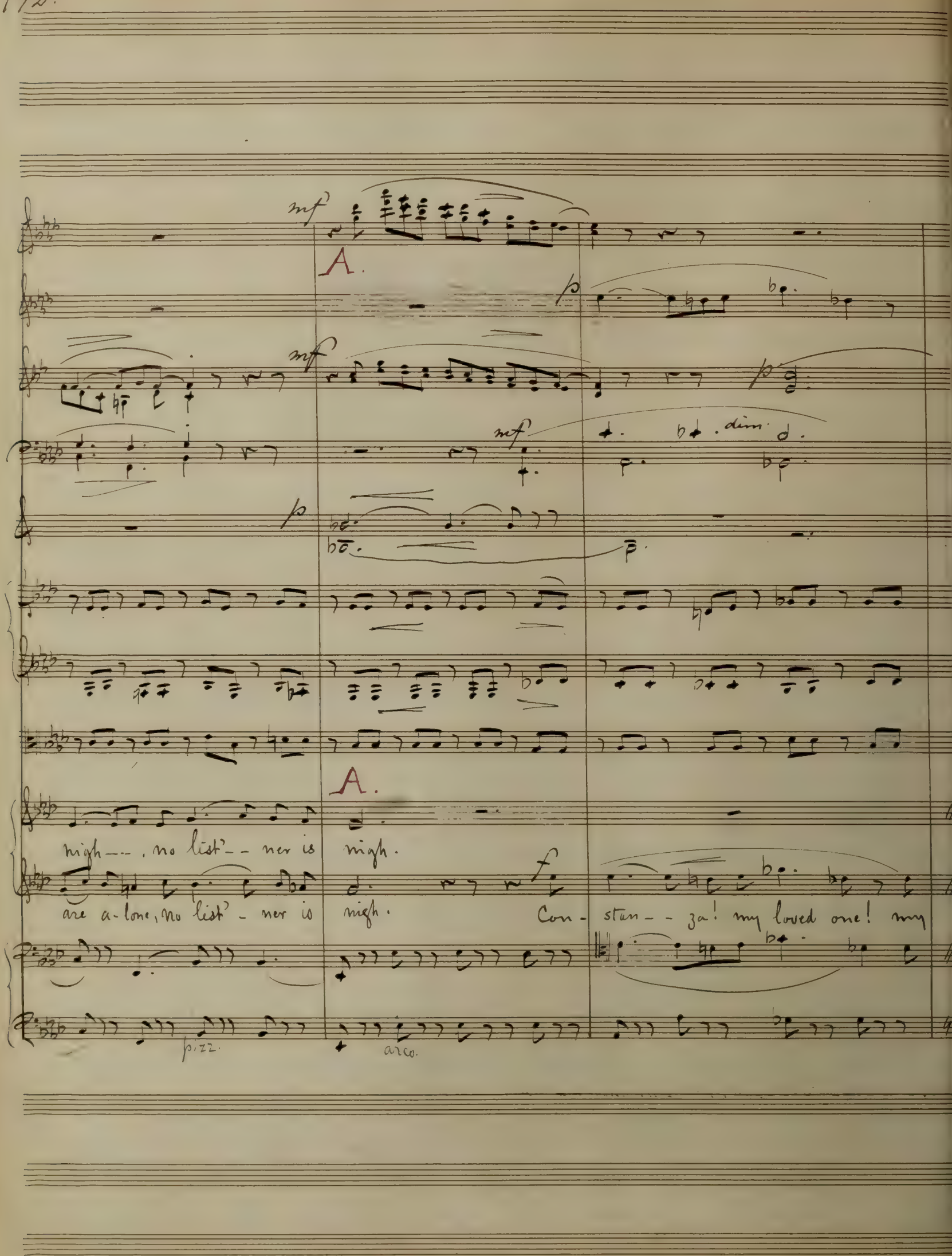
1mo p

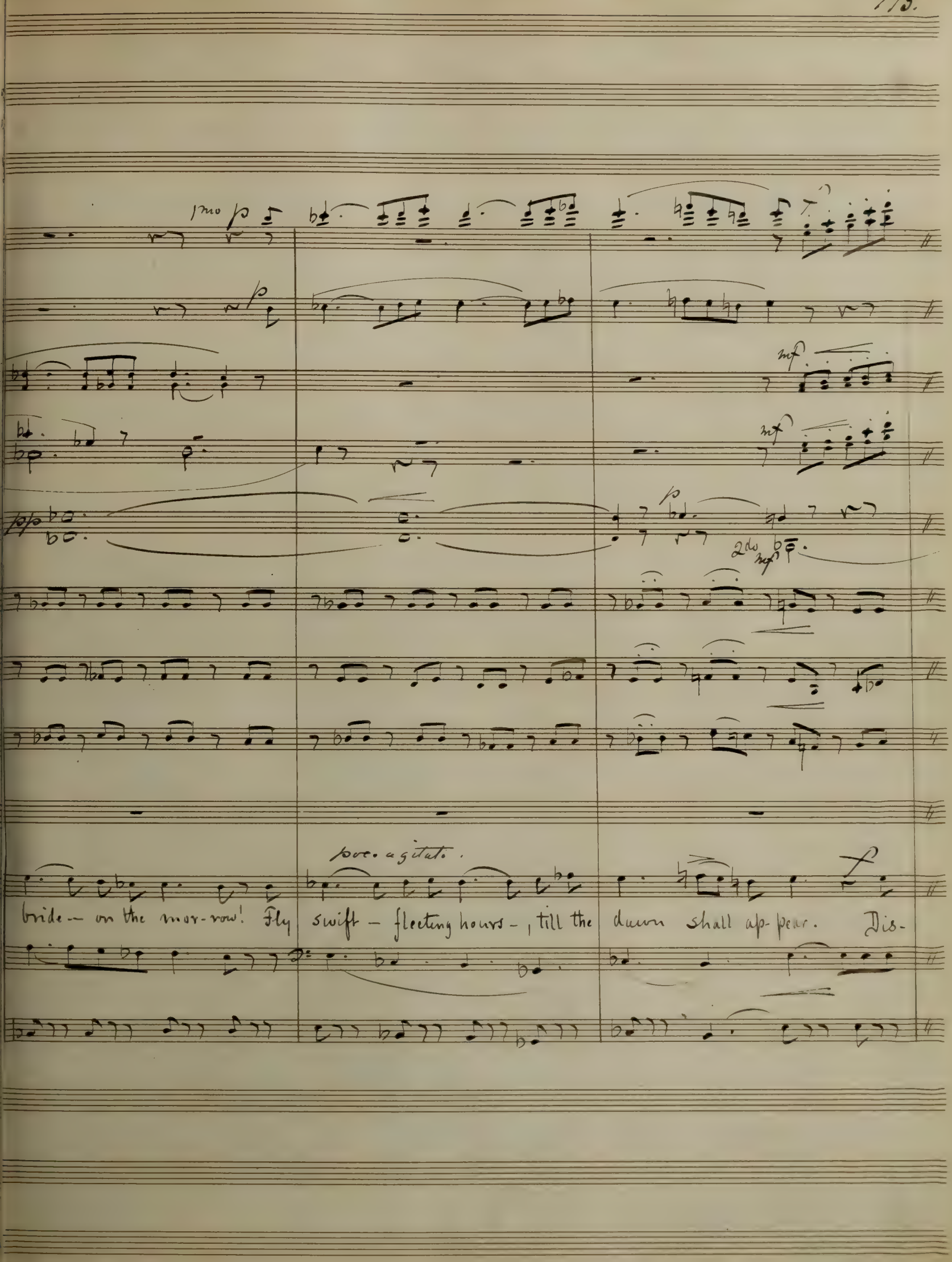
2do pp

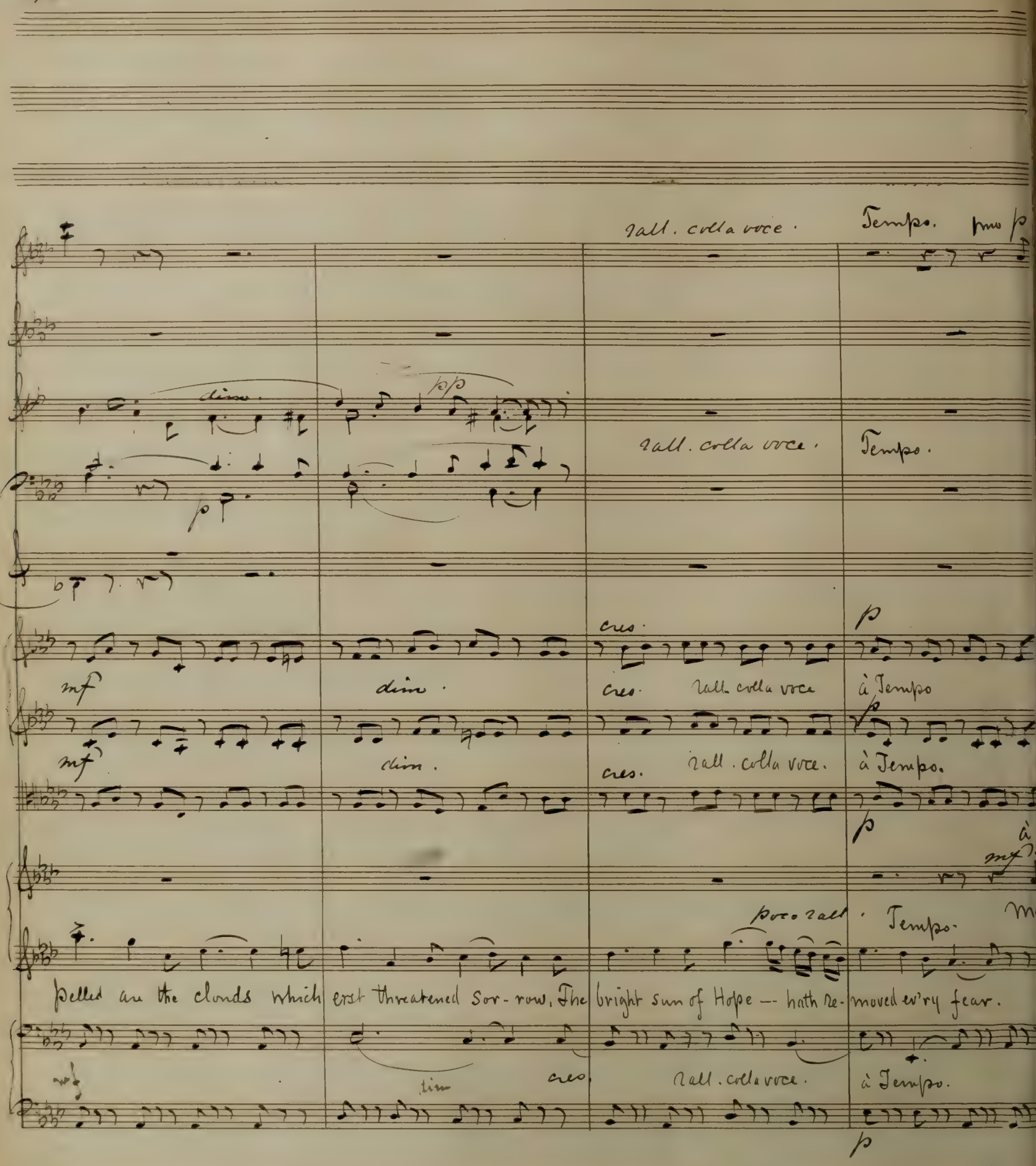
mf

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

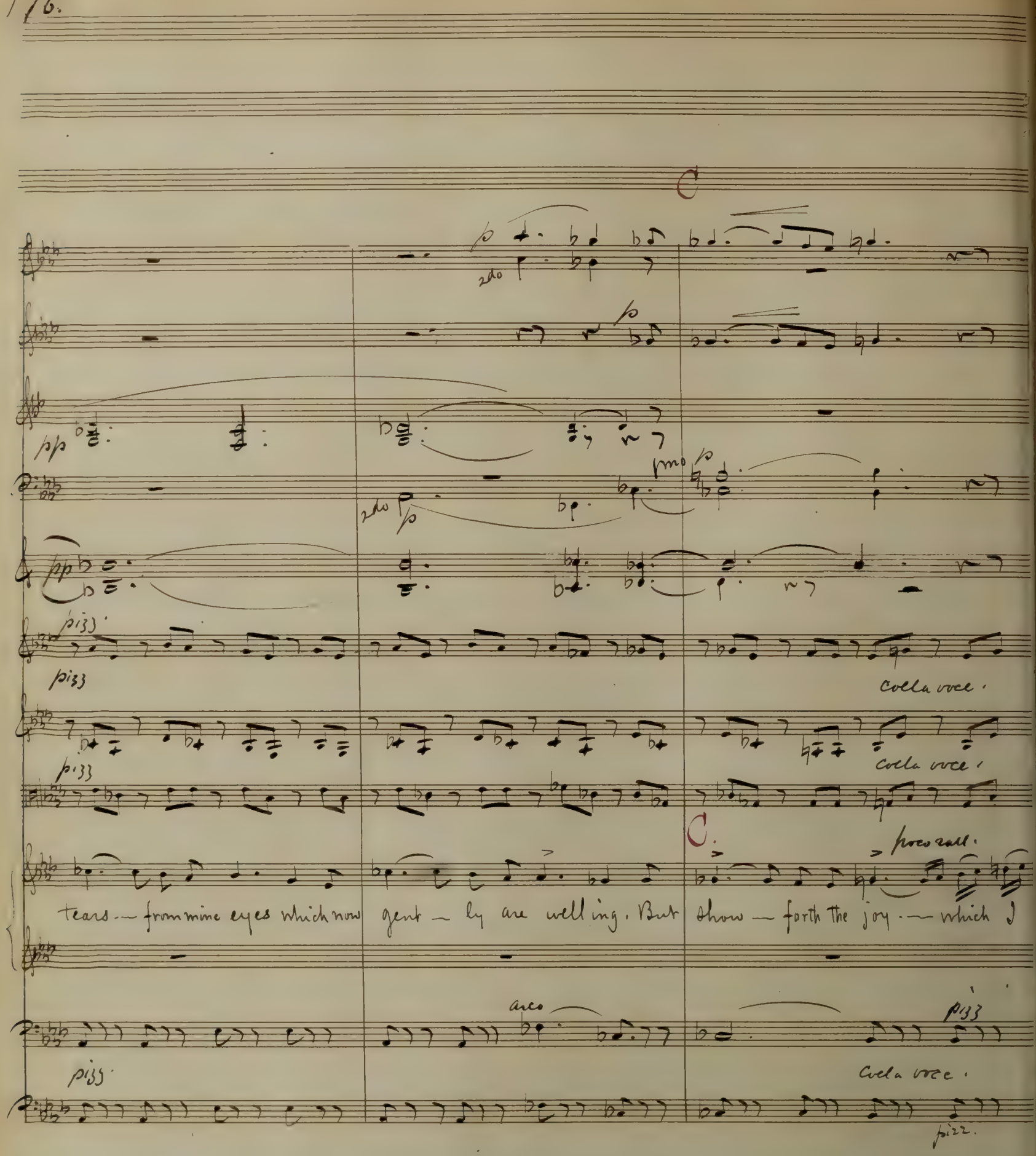
B.

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.

p

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.

2do

rall

1mo Solo p.f.

rall

p.ss

rall

Tempo.

p.ss

rall

p.ss

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,

rall.

p.ss

Tempo.

p.ss

D.

arco

poco cres.

arco

poco cres.

arco.

D.

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

while - kindly stars — you a — gure adorn. O, hie — there to rest — from

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. p

1mo p

rall. p

rall. p

rall. f

arco

pizz.

rall. f sfz

arco

pizz.

rall. f sfz

rall. con passione.

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. con passione.

pizz.

rall. sfz

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

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 pizz. pp arco.

arco.

arco

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

Allegro con Brio.

Flauti — à 2 ff

Oboe.

Clarinetti in B. — f

Fagotti — ff

Corni in F. — ff

Trombe in B. — f

Trombone — f

Timpani in E flat-B. — f

Allegro con Brio. ♩. = 112. mf

Violini 1mo

Violini 2do — ff

Viola — ff

Soprano — f

The festivities following the marriage.

U- ni- ted! u- ni- ted! their sor- -- rows!

Alto

Tenor — f

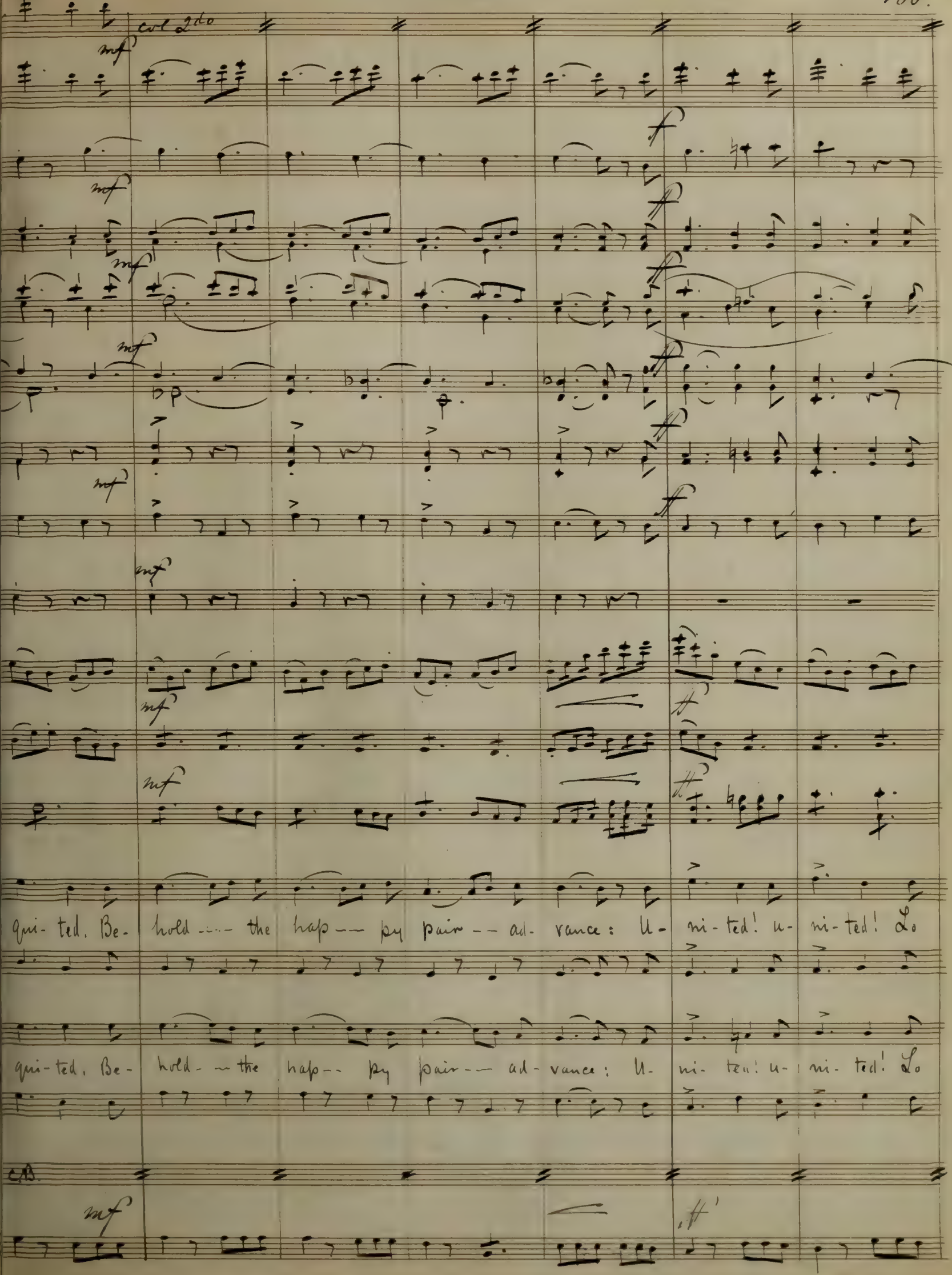
U- ni- ted! u- ni- ted! their sor- rows!

Bass.

Vcello e C. Basso — f

Allegro con Brio.

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.

Col 2do

mf

min

mf

2do

dim

ff

I.

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

Solo à 2

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

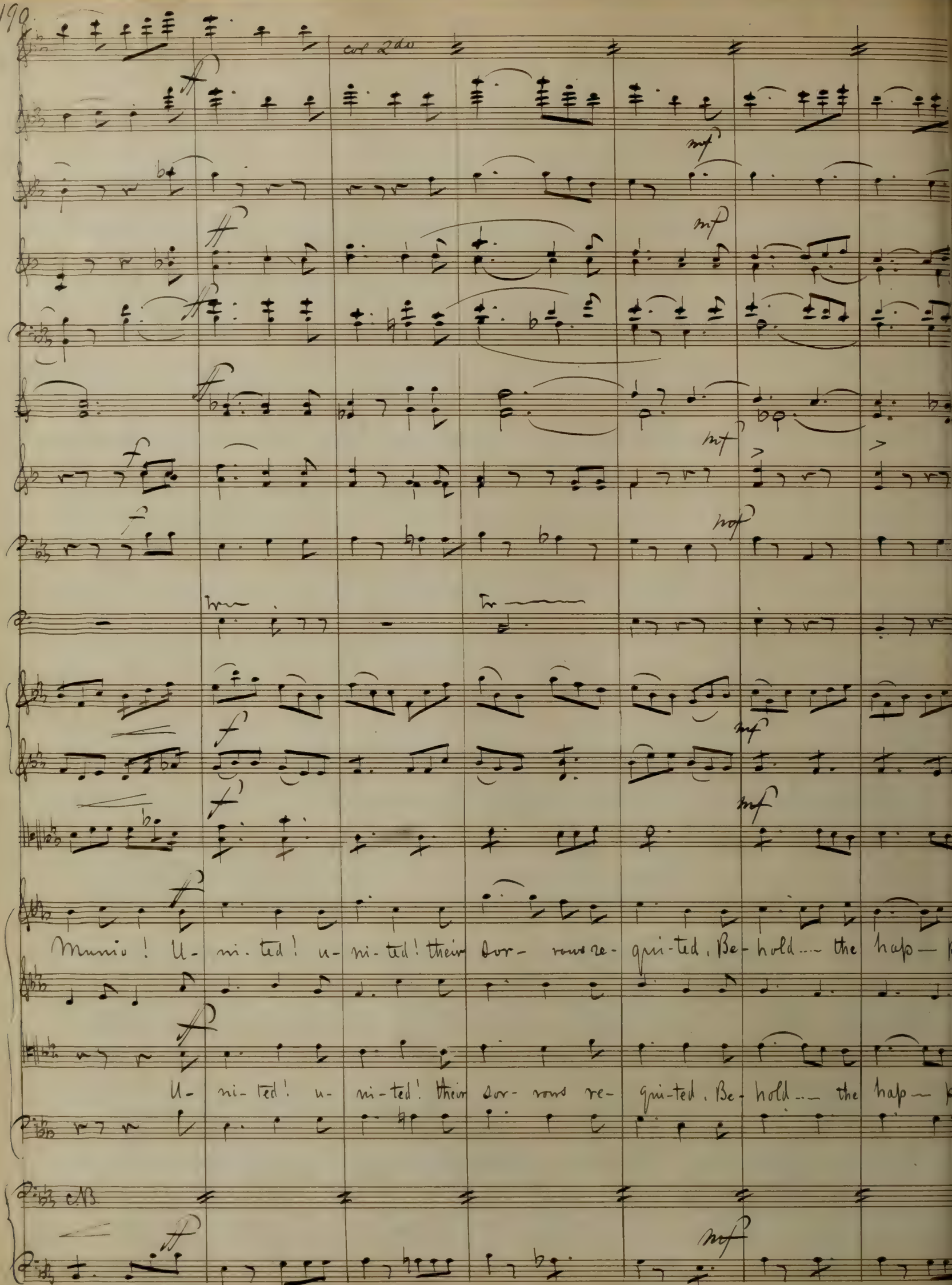
dance, This joy.— ous day.— should ev'ry soul en- trance. Then sing, O

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

Sempre piano.

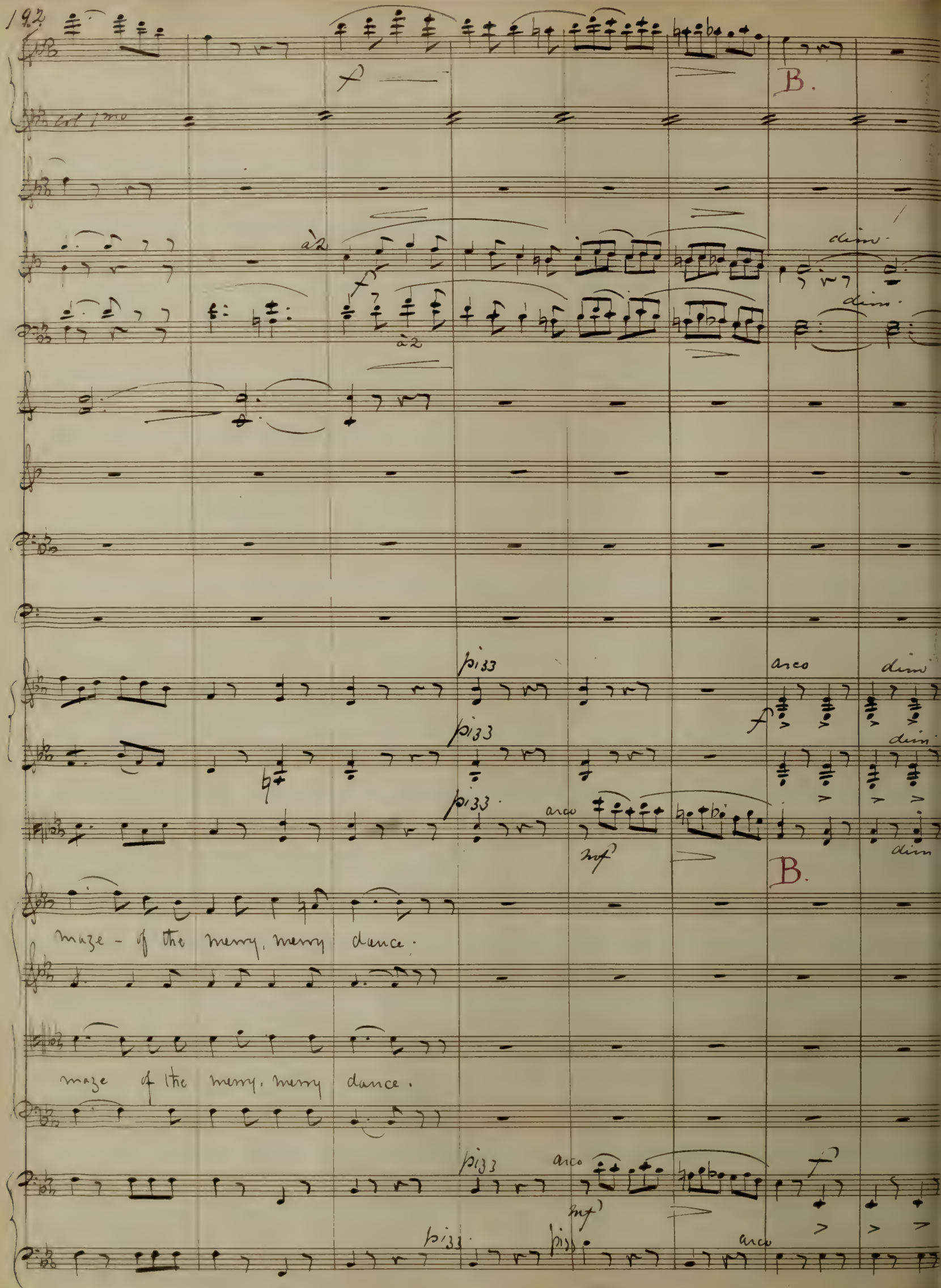
sing! in hap-py measure show — , the love we bear — , we bear — Don

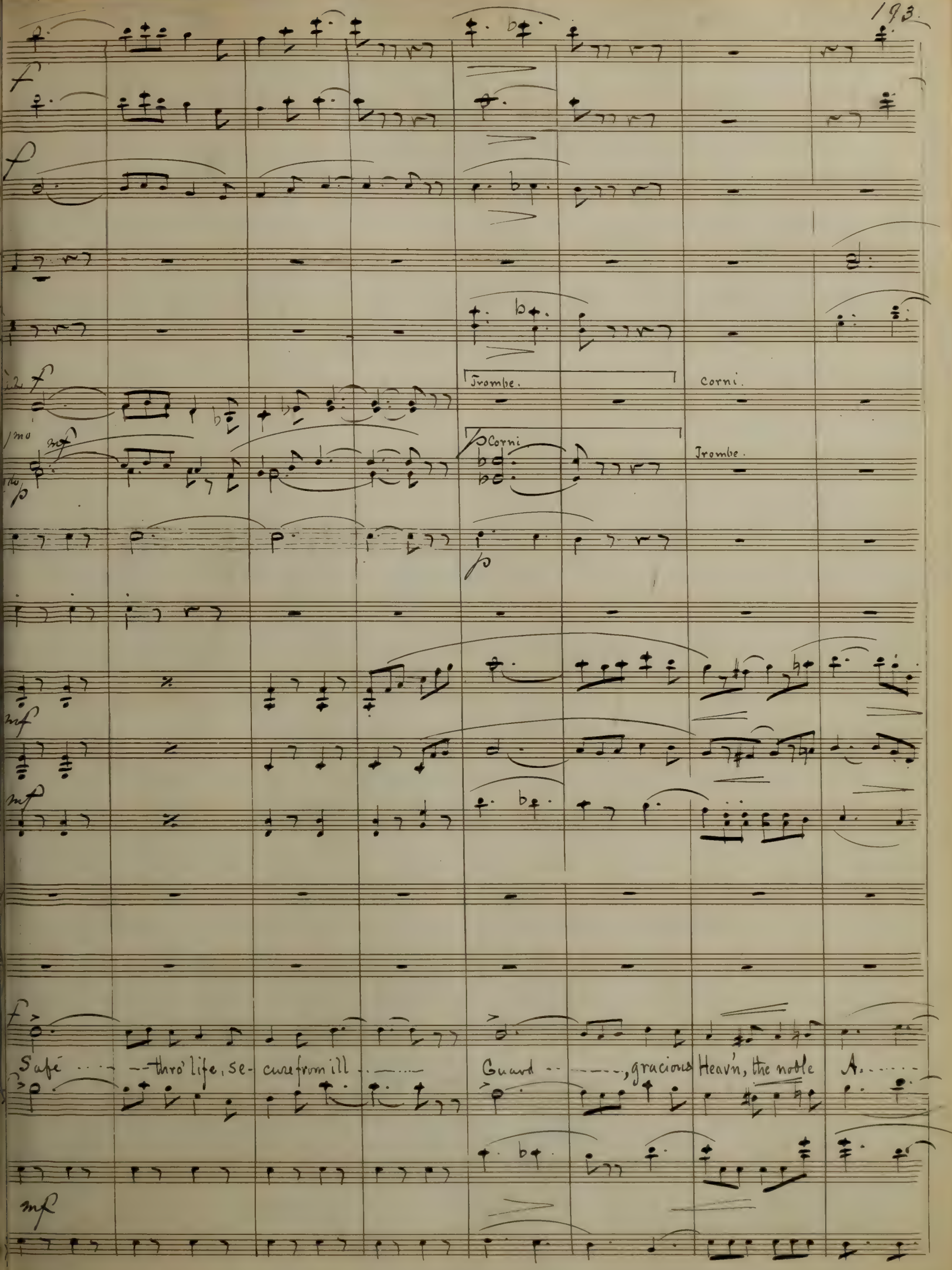
O sing! in hap — py measure show the love — — — we bear, we bear — Don

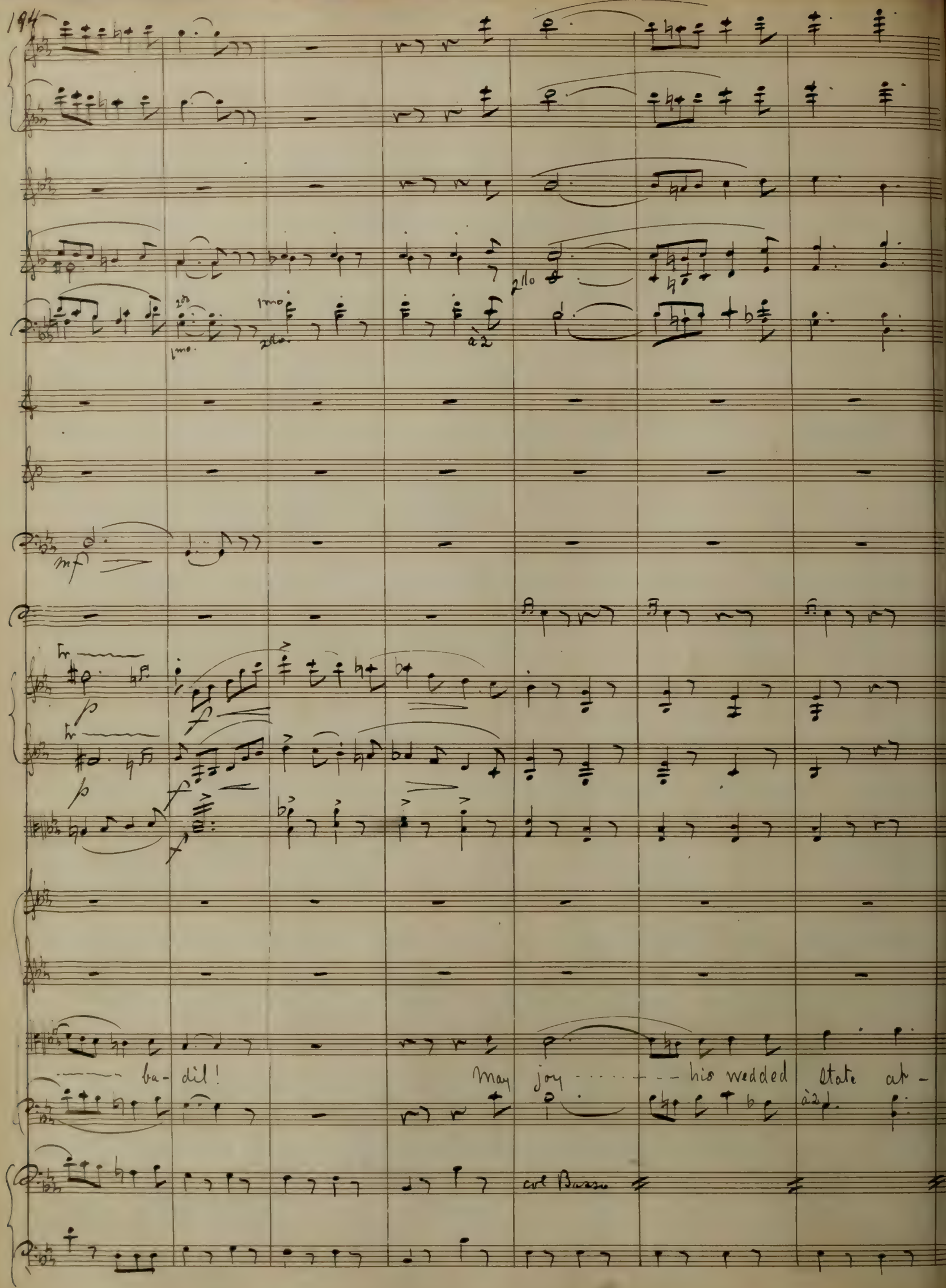

col 2do
Munio! U- ni- ted! u- ni- ted! their sor- rows re- qui- ted. Be- hold... the hap— p
U- ni- ted! u- ni- ted! their sor- rows re- qui- ted. Be- hold... the hap— p
C.B.

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

pair — ad- vance! U- ni- ted! u- ni- ted! To 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
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

ff

ff

mf

ff

ff

mf

2do

ff

mf

ff

tr

tr

ff

mf

ff

mf

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

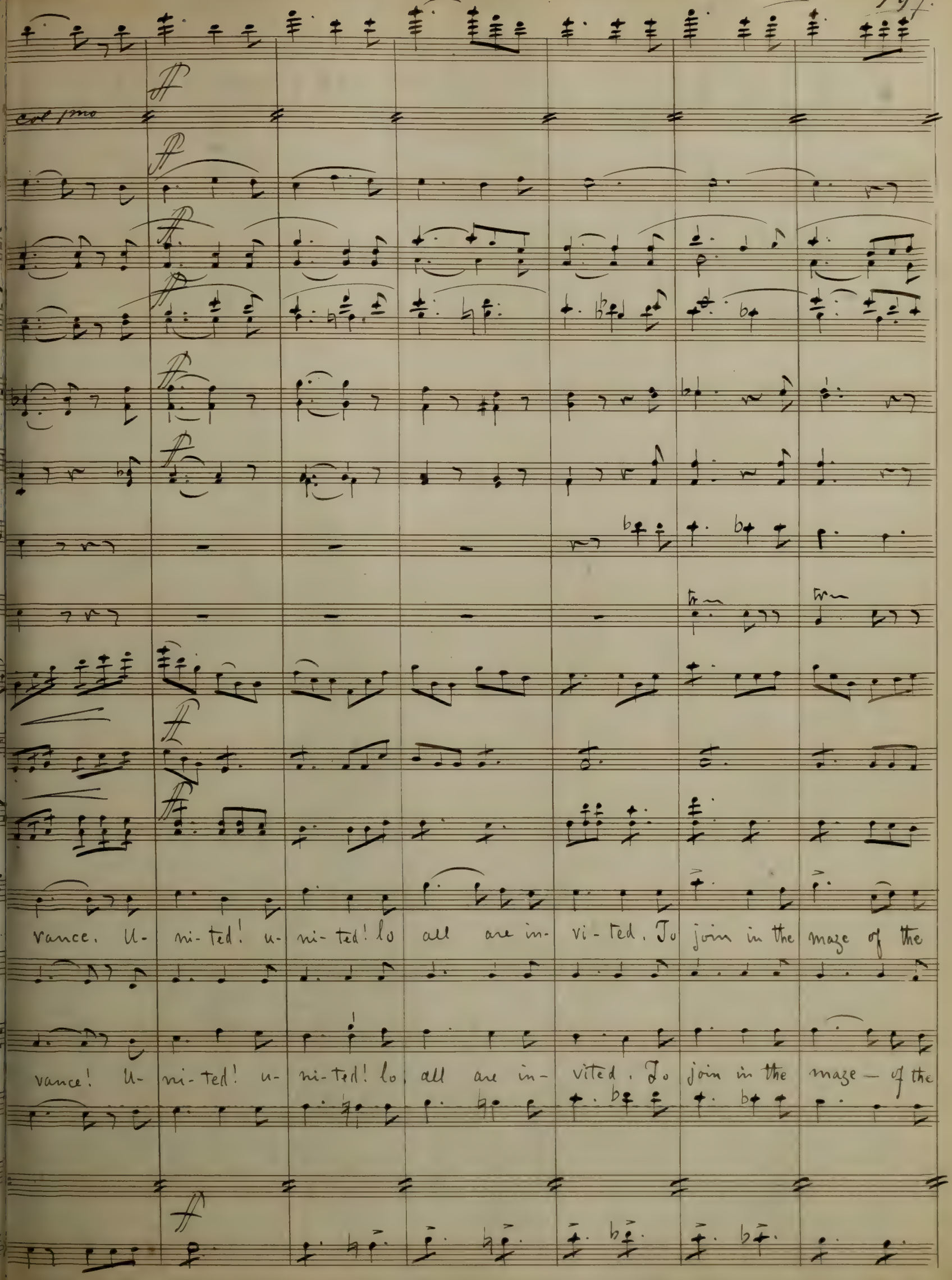
ff

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

C.B.

ff

mf

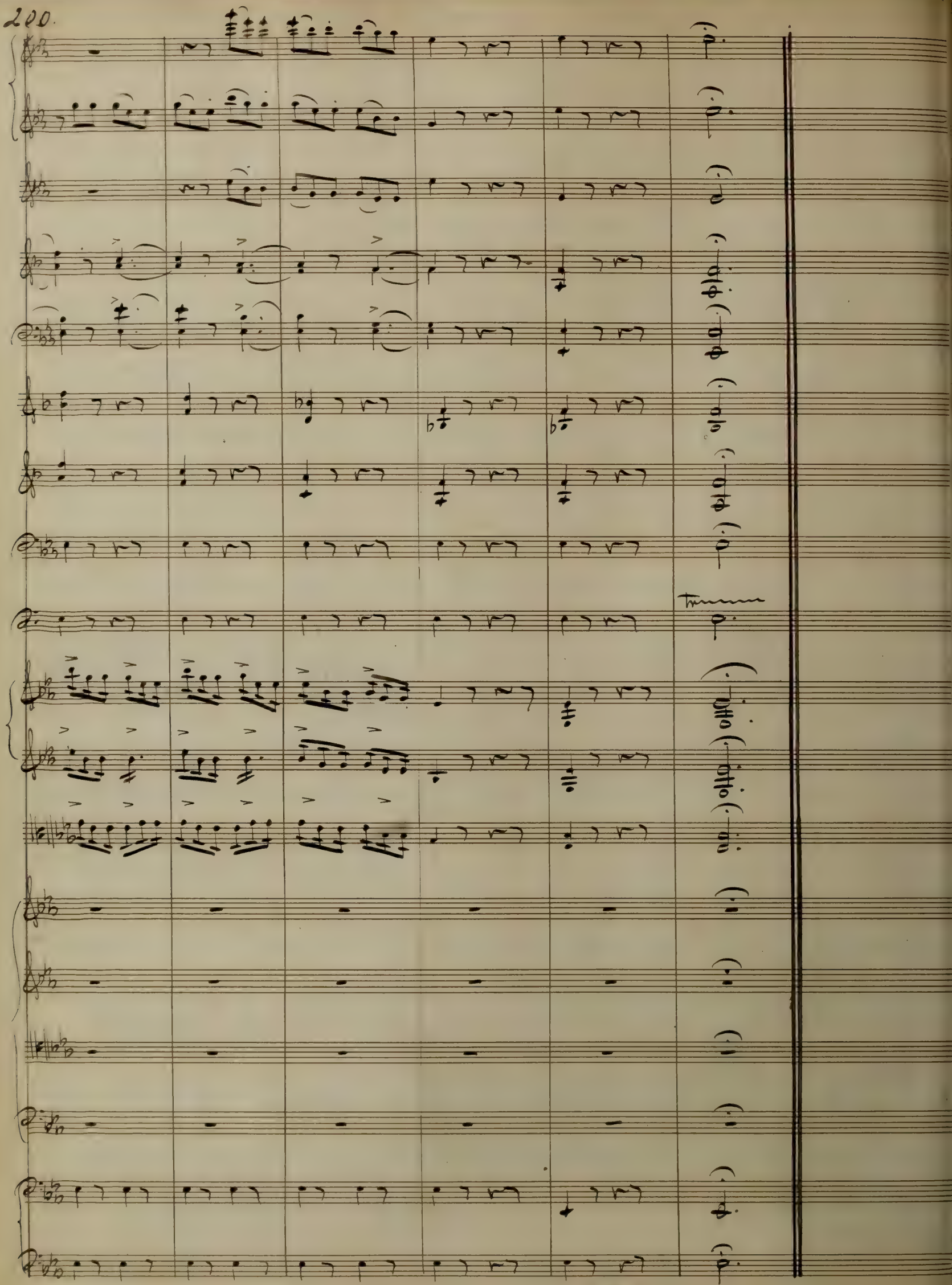

col 1mo
vance. U- ni- ted! u- ni- ted! lo all are in- vi- ted. To join in the maze of the
vance! U- ni- ted! u- ni- ted! lo all are in- vited. To join in the maze — of the

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

Trombe
in B.

(Castanets and Triangle comm.)
(played by Timpanist)

Trombone

Introduction. Poco Moderato. ♩=

Timpani
in A-E.

Violino 1mo

Violino 2do

Viola

Vcllo
e
Basso

Introduction. Poco Moderato.

Tempo di Bolero.

Tempo di Bolero.

arco

arco

arco

arco

Tempo di Bolero.

mf

mf

mf

mf

arco

mp

A.

f

f

f

p

2do

A.

pizz

arco

pizz

arco

à 2

Triangel

pizz.

arco.

f

f

mf

1mo p

1mo p

staccato.

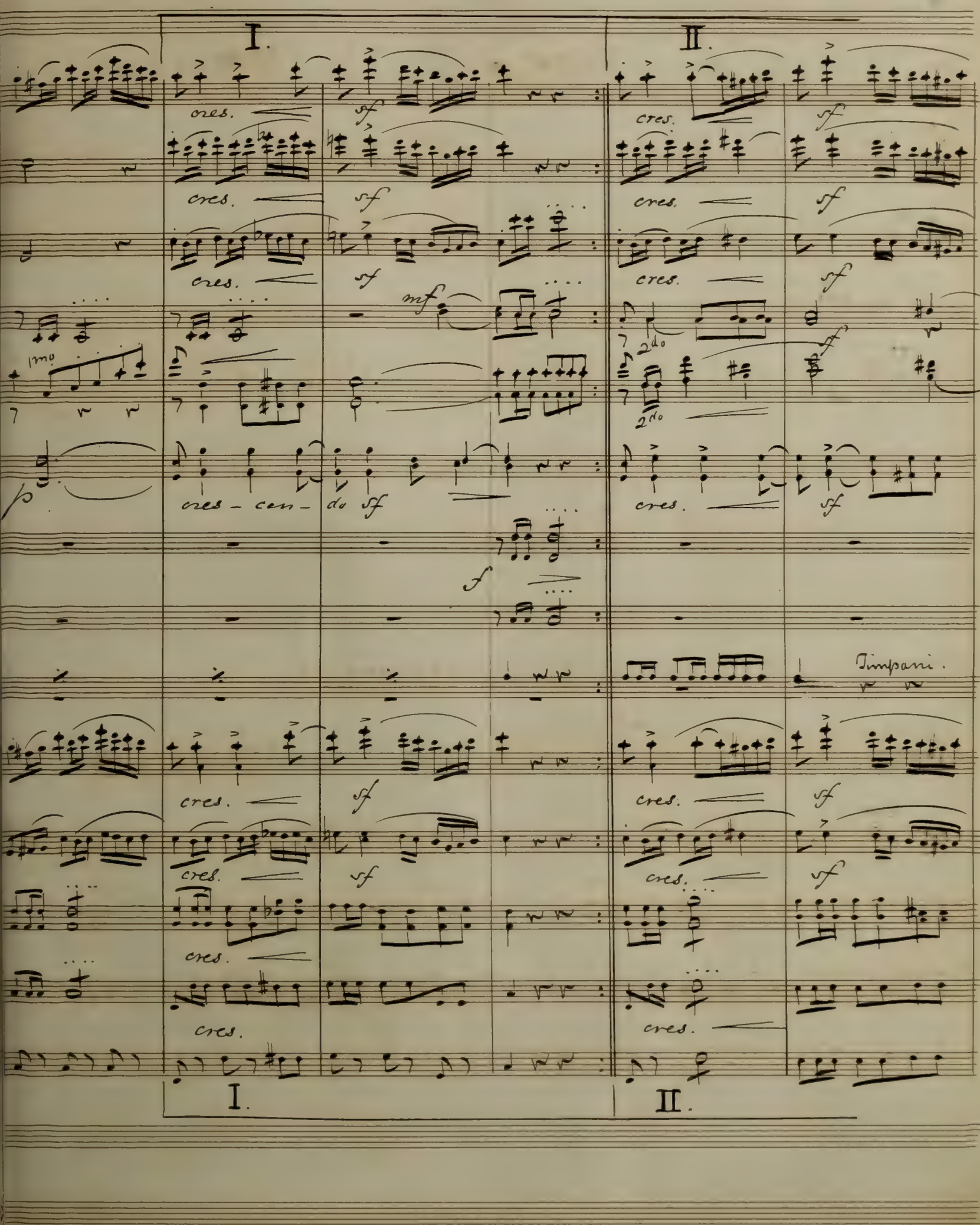
2do

p

1mo

2do

Castanets.


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

Timp.

cres. molto

cres. molto

cres. molto

p

p

p

p

cres.

cres.

pizz.

arco

B.

p

Solo mf

con espress.

à 2

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.

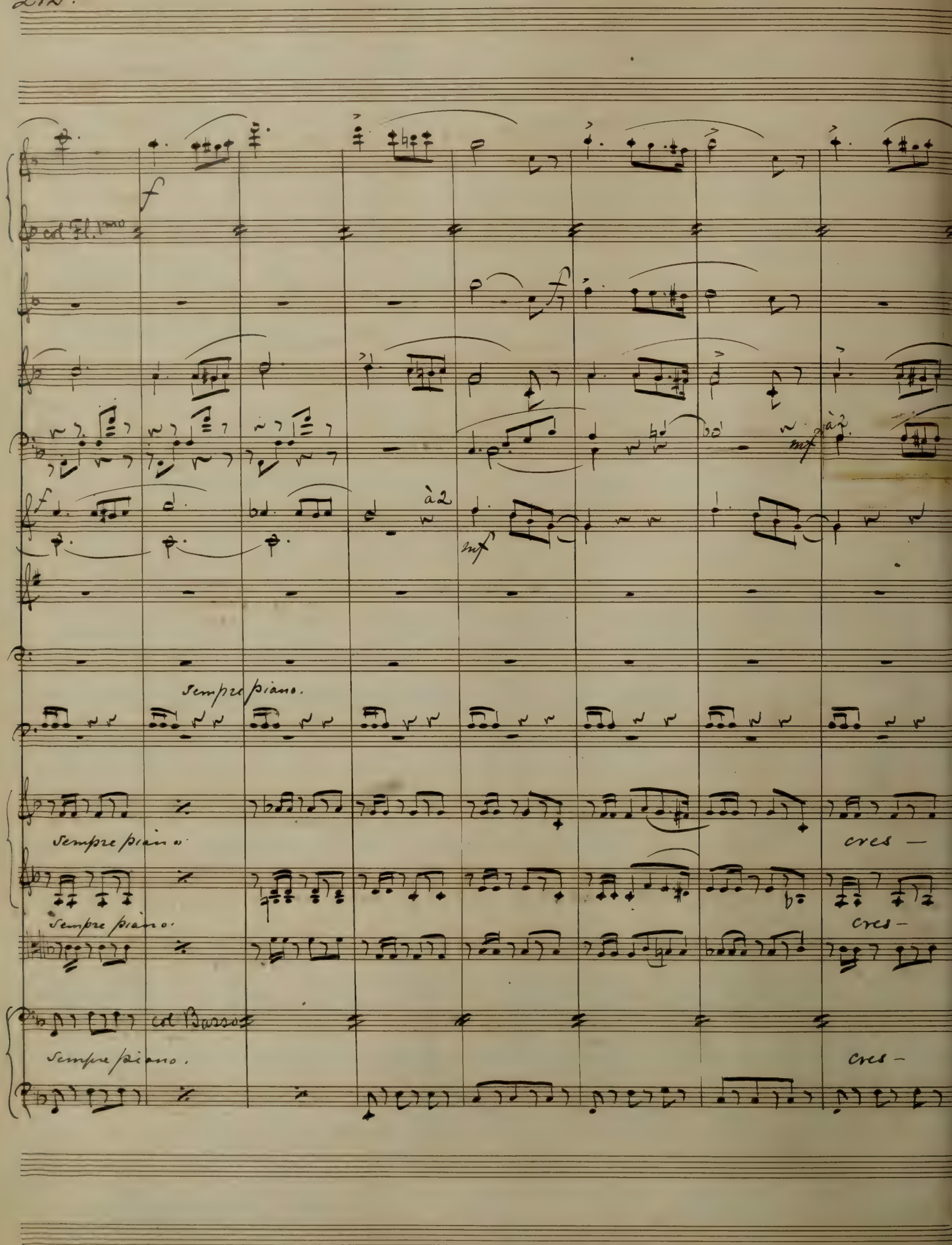
mf

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.

in A.

Trombe in A.

Timp.

mf

mf

fp

sf mf

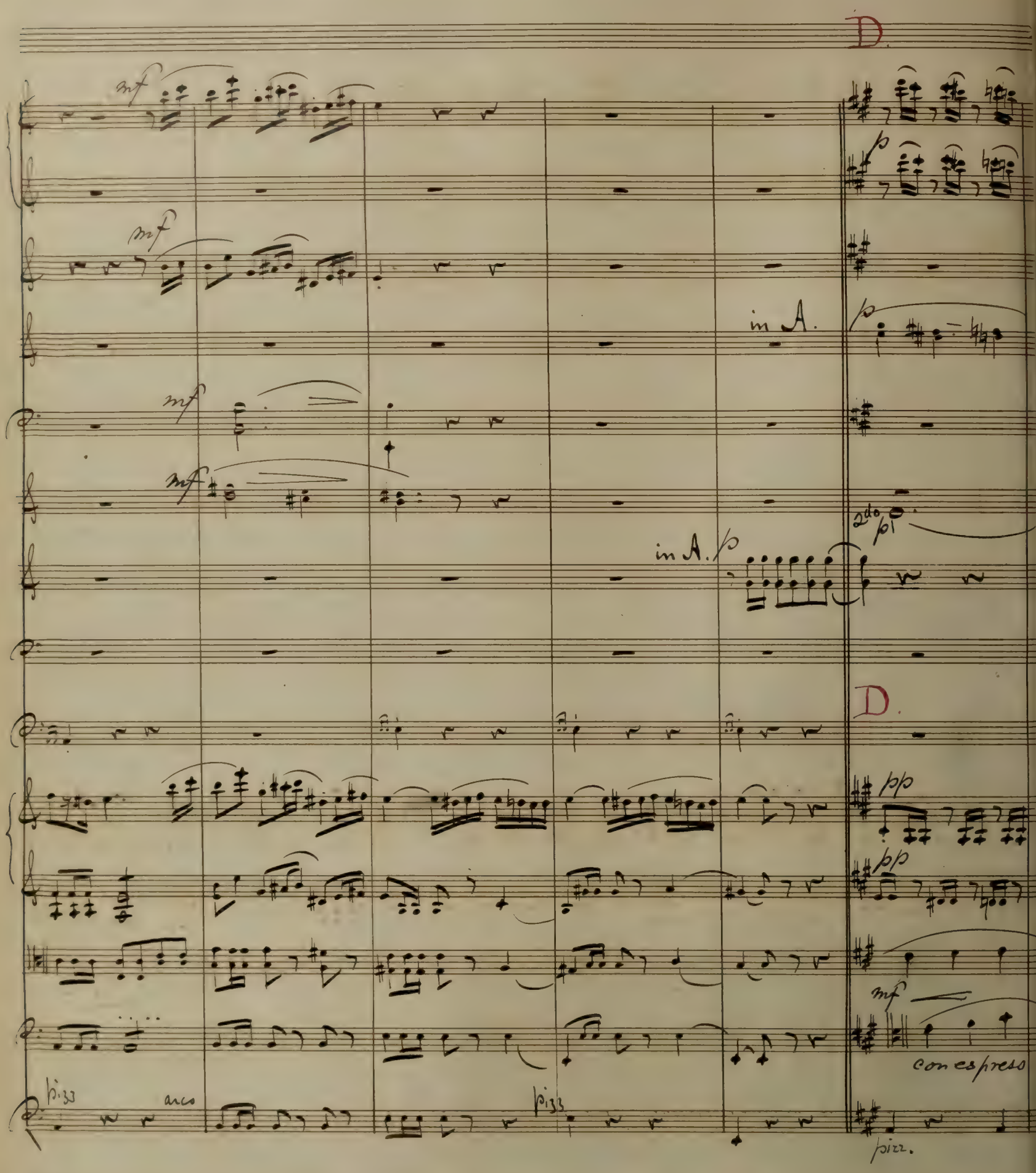
fp

fp

pizz.

arco mf

pizz


D.
mf
mf
in A.
p
mf
mf
2do p
in A. p
D.
pp
pp
mf
con espresso
pizz
arco
pizz
pizz.

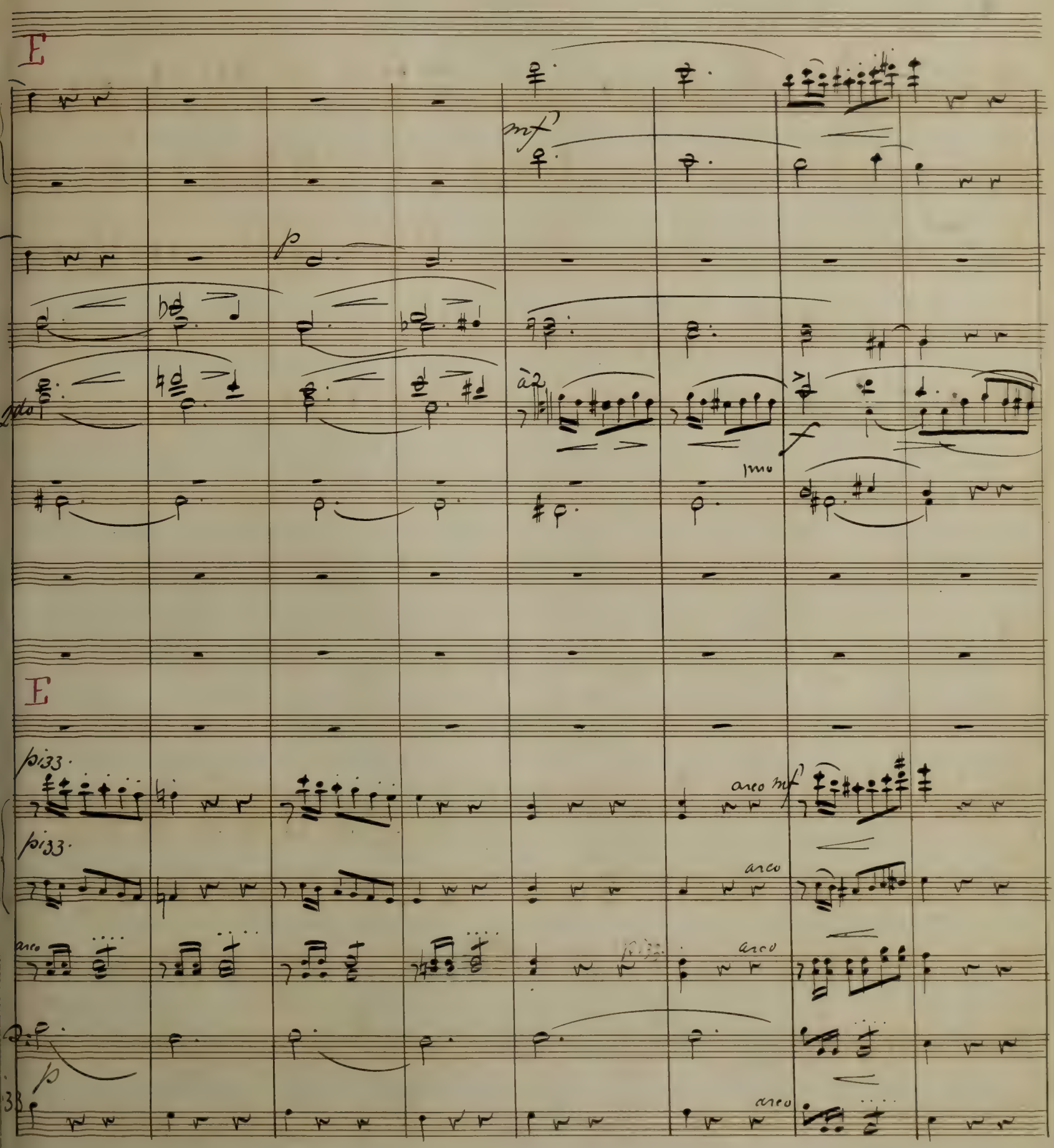
solo

1mo

2do

mf

arco


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

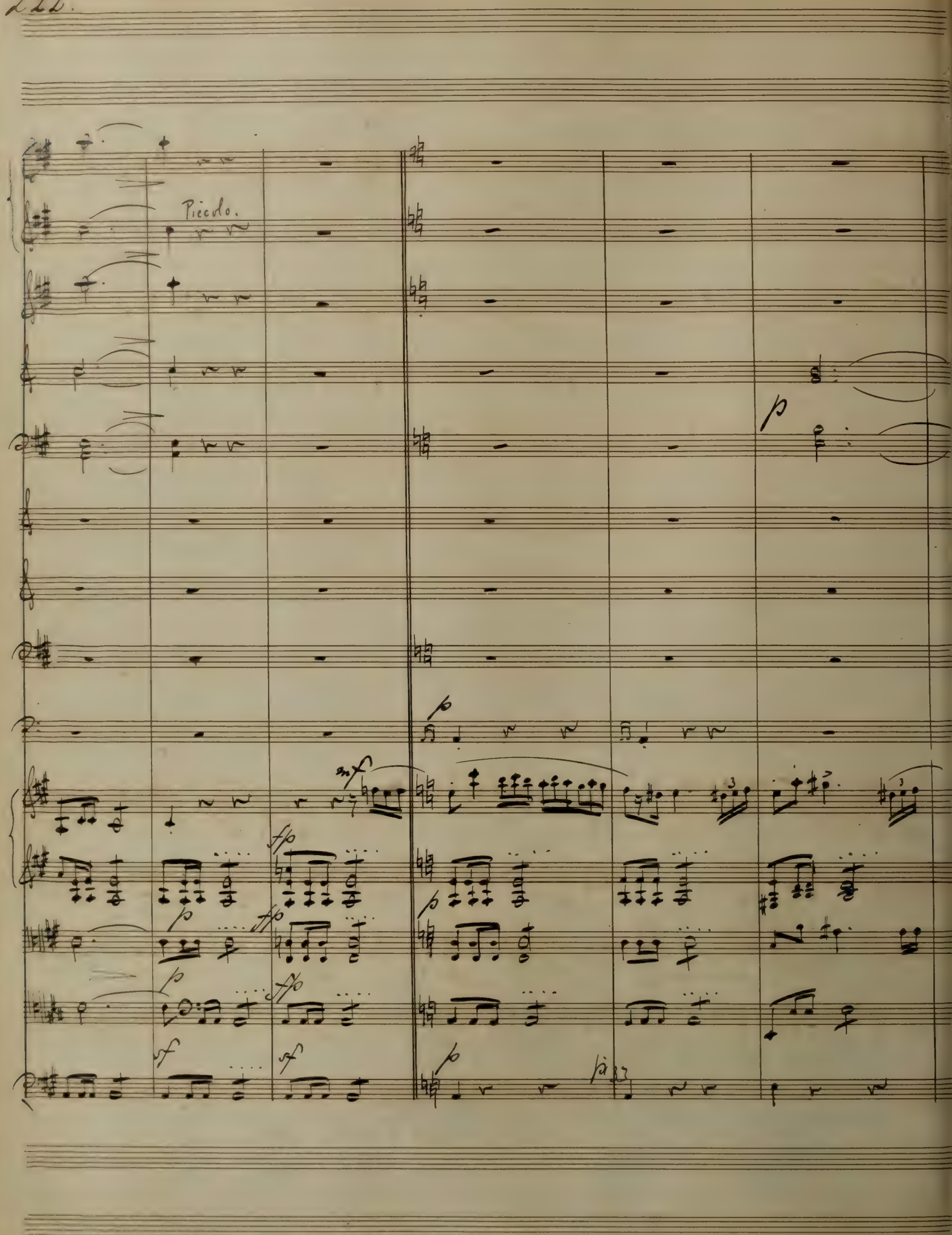
mf Solo à 2.

pizz.

p

arco

pizz


Piccolo.
p
mf
fp
p
fp
p
fp
sf
sf
p
p

mf

mf

mf

cres.

mf

cres.

mf

arco

pizz

cres.

mf

pizz

Piccolo

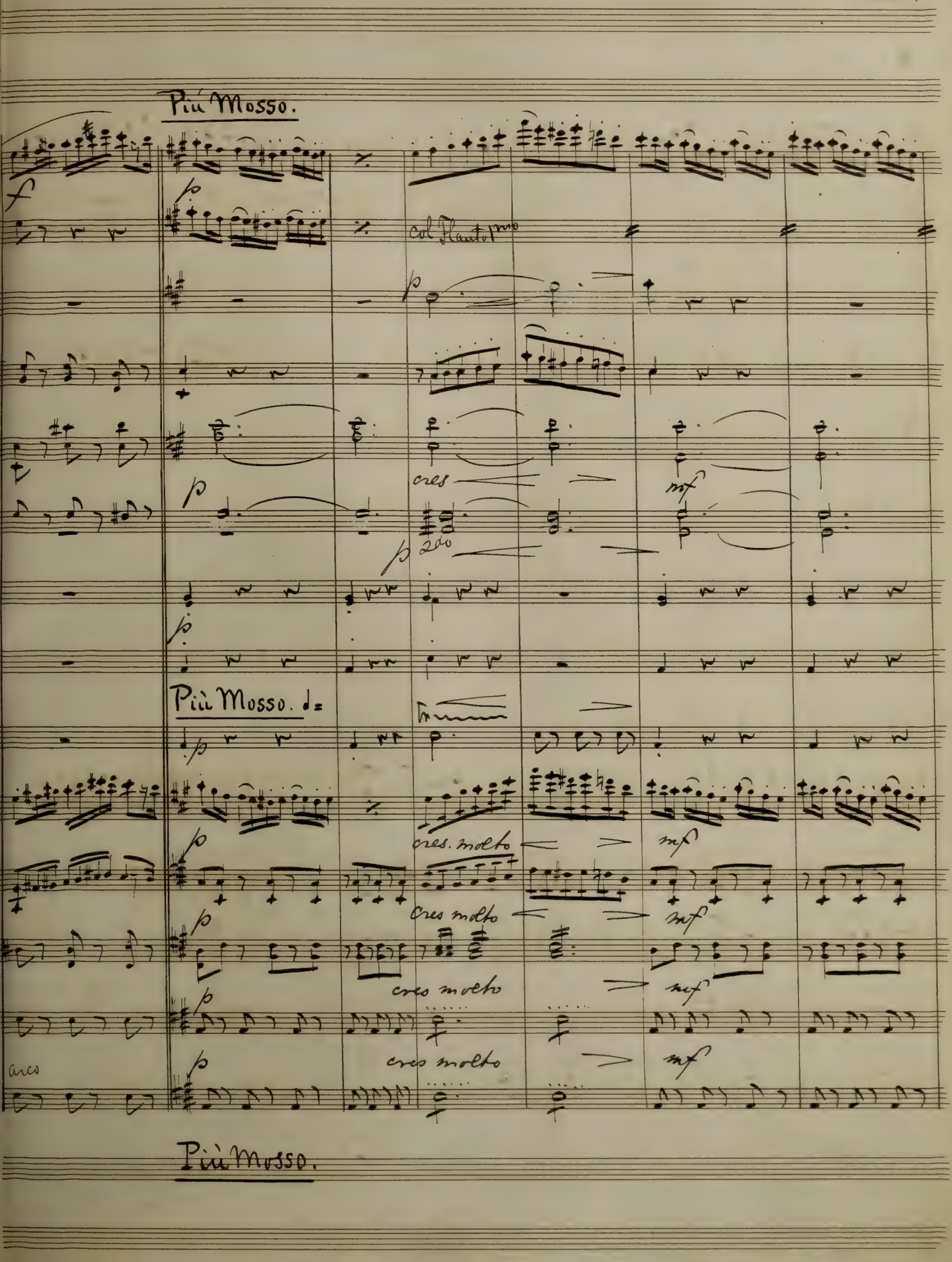
1mo

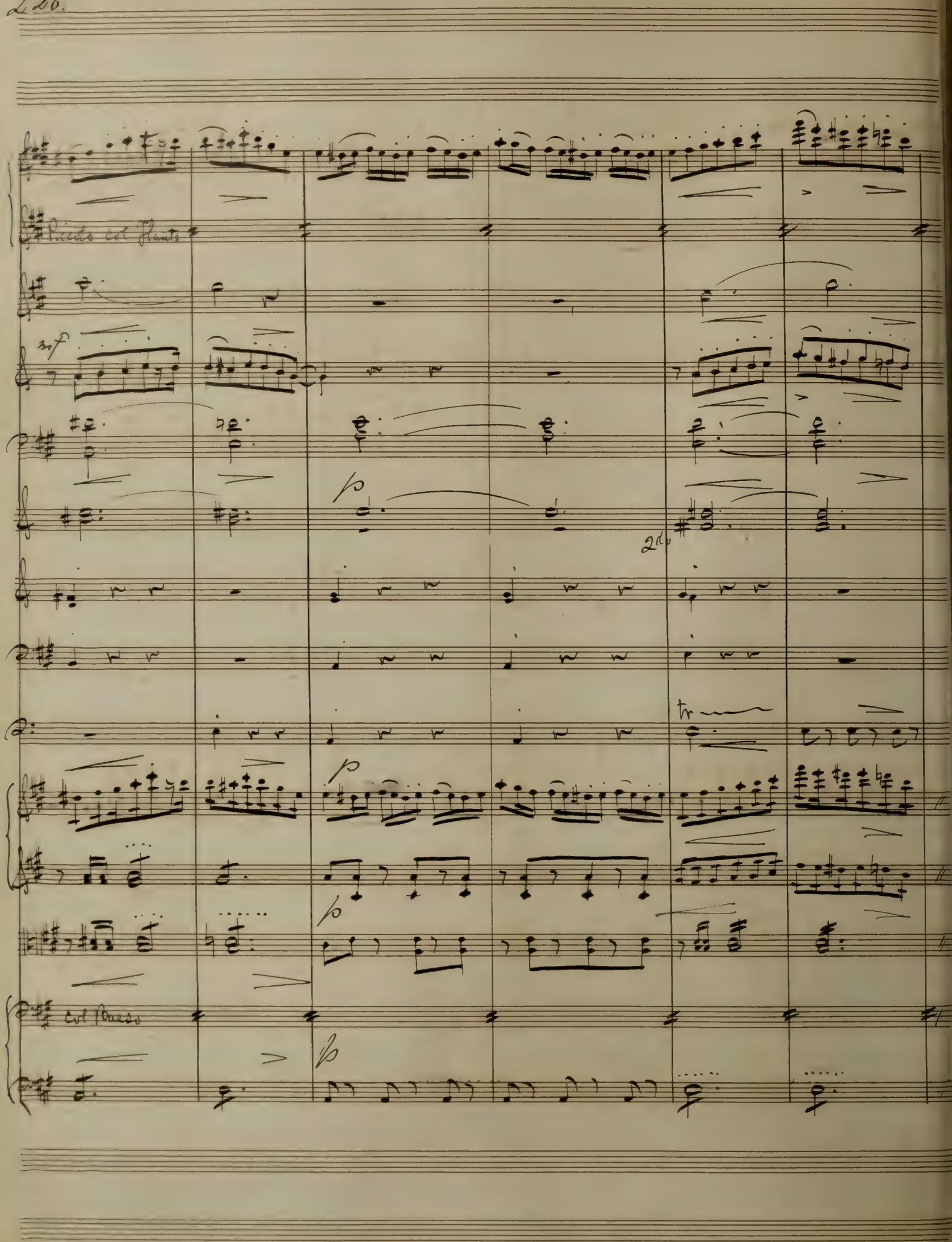
2do

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.

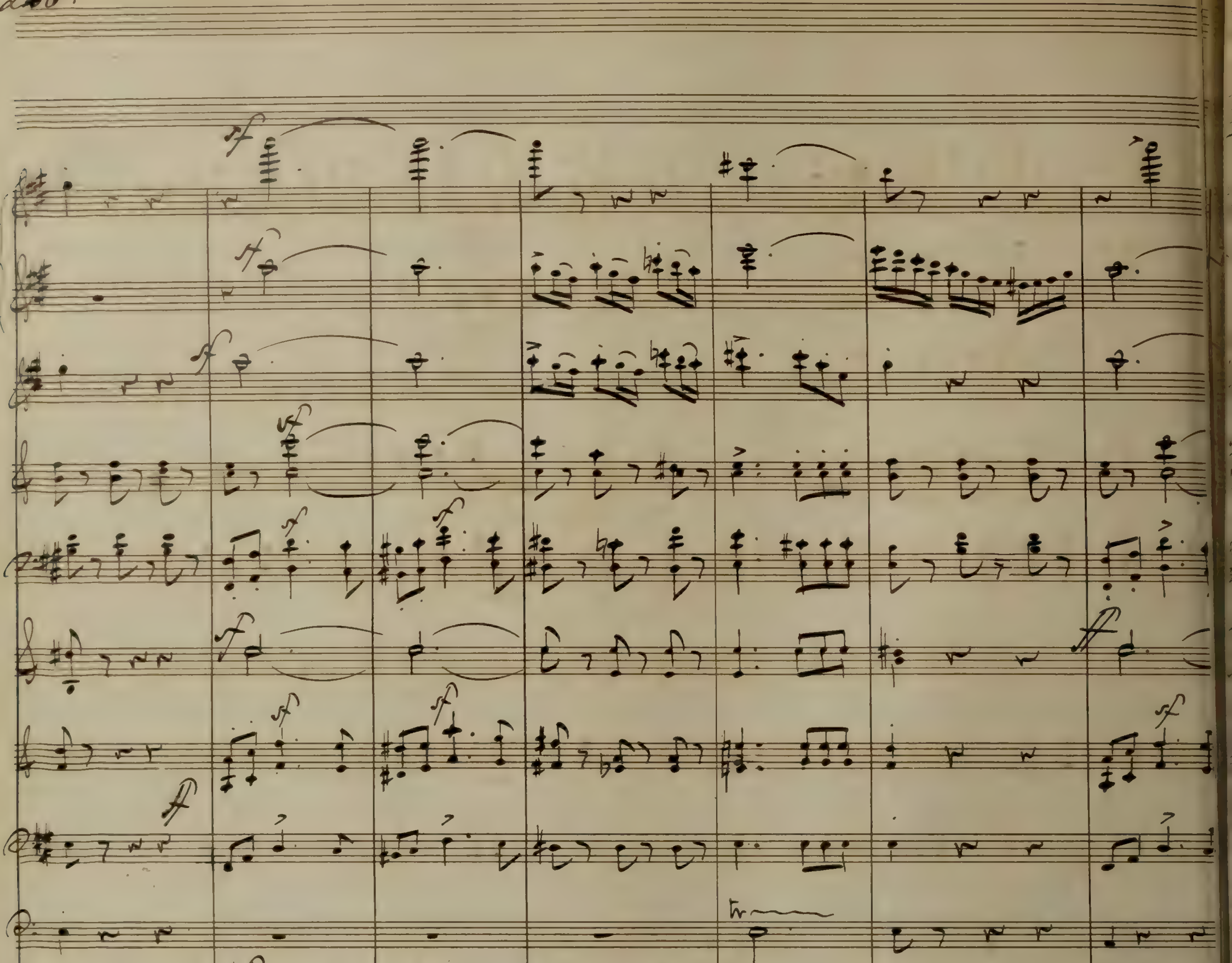
cres. sempre.

cres. sempre.

cres. sempre.

cres. sempre.

cres. sempre.


sf
ff
tr
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-

trust, that this our friendship may en- dure. May all our 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!

N° 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 dim.

mf

arco

p.33

Allegro Moderato.

mf

mf

pp

p

mf

cres.

cres.

cres — — cen — do al

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

pizz.

arco.

cres.

A

colla voce

à tempo.

colla voce.

1mo

à tempo.

colla voce.

pizz.

arco

à tempo

colla voce.

pizz.

arco

Donna Maria.

poco rall.

A. O direful

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

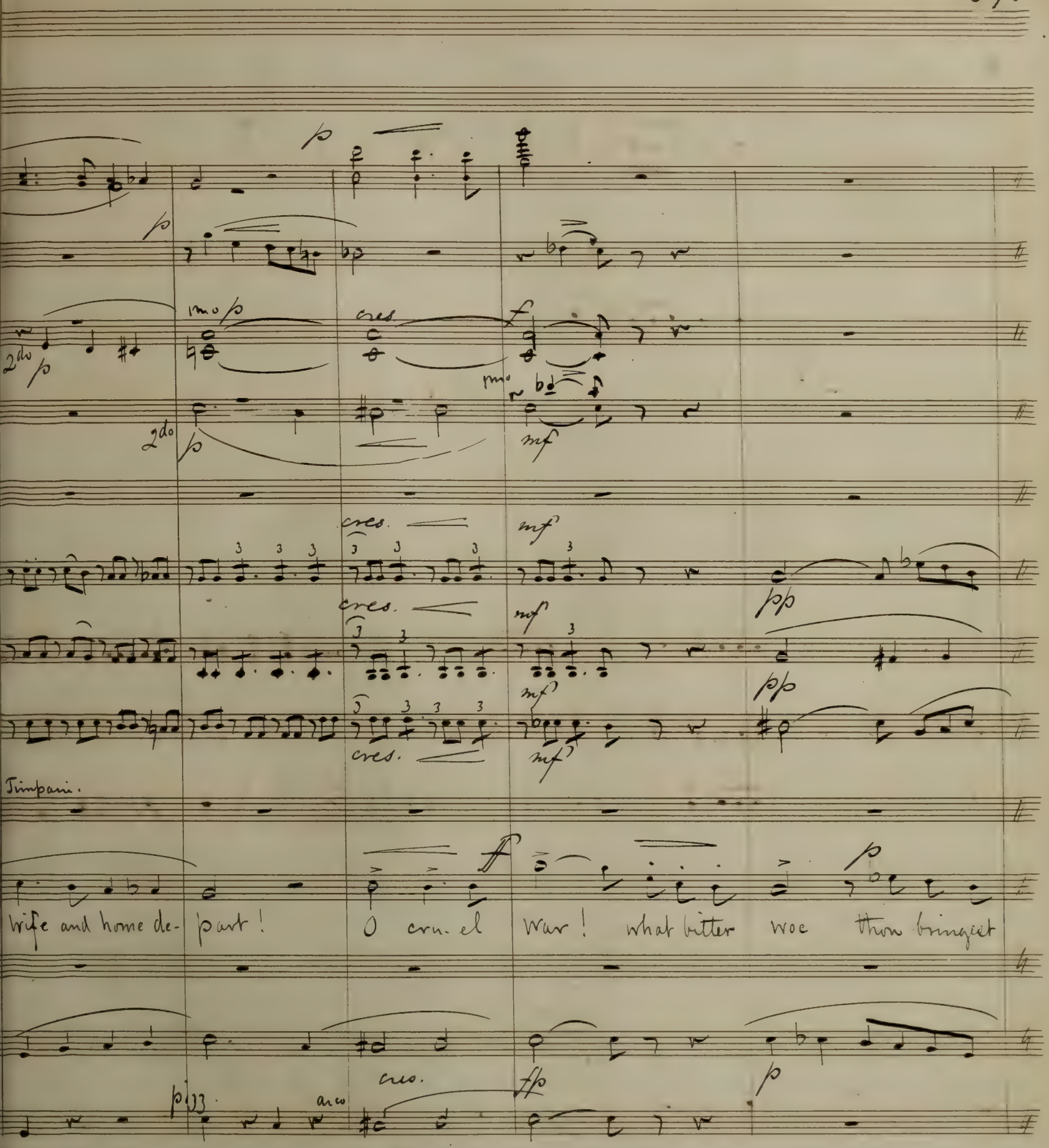
colla voce

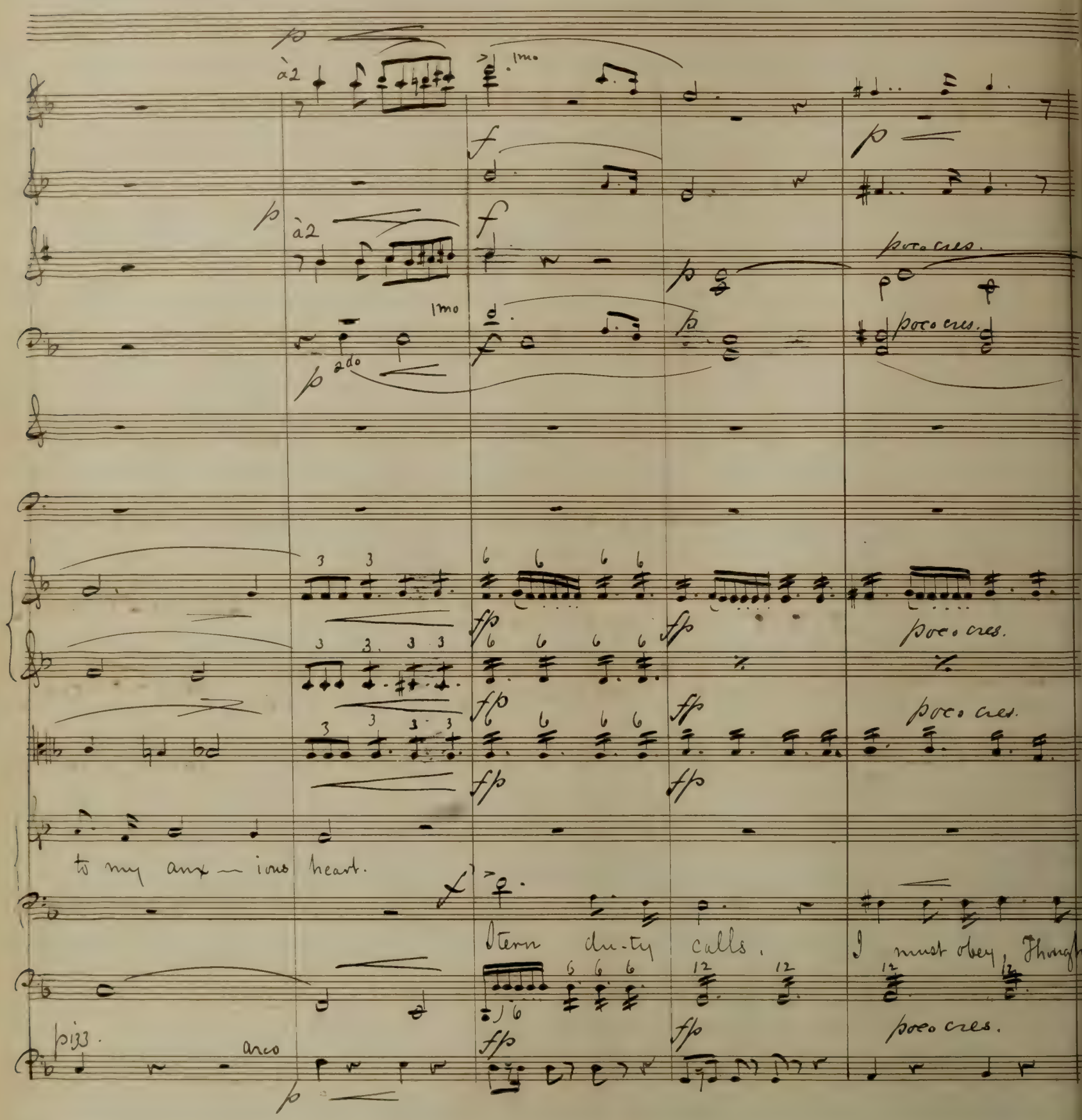
pizz.

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

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.

in A.

mf

1mo p

Allegro come 1ma

colla voce.

p cres. dim.

colla voce.

p cres. dim

f

B. O with 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.

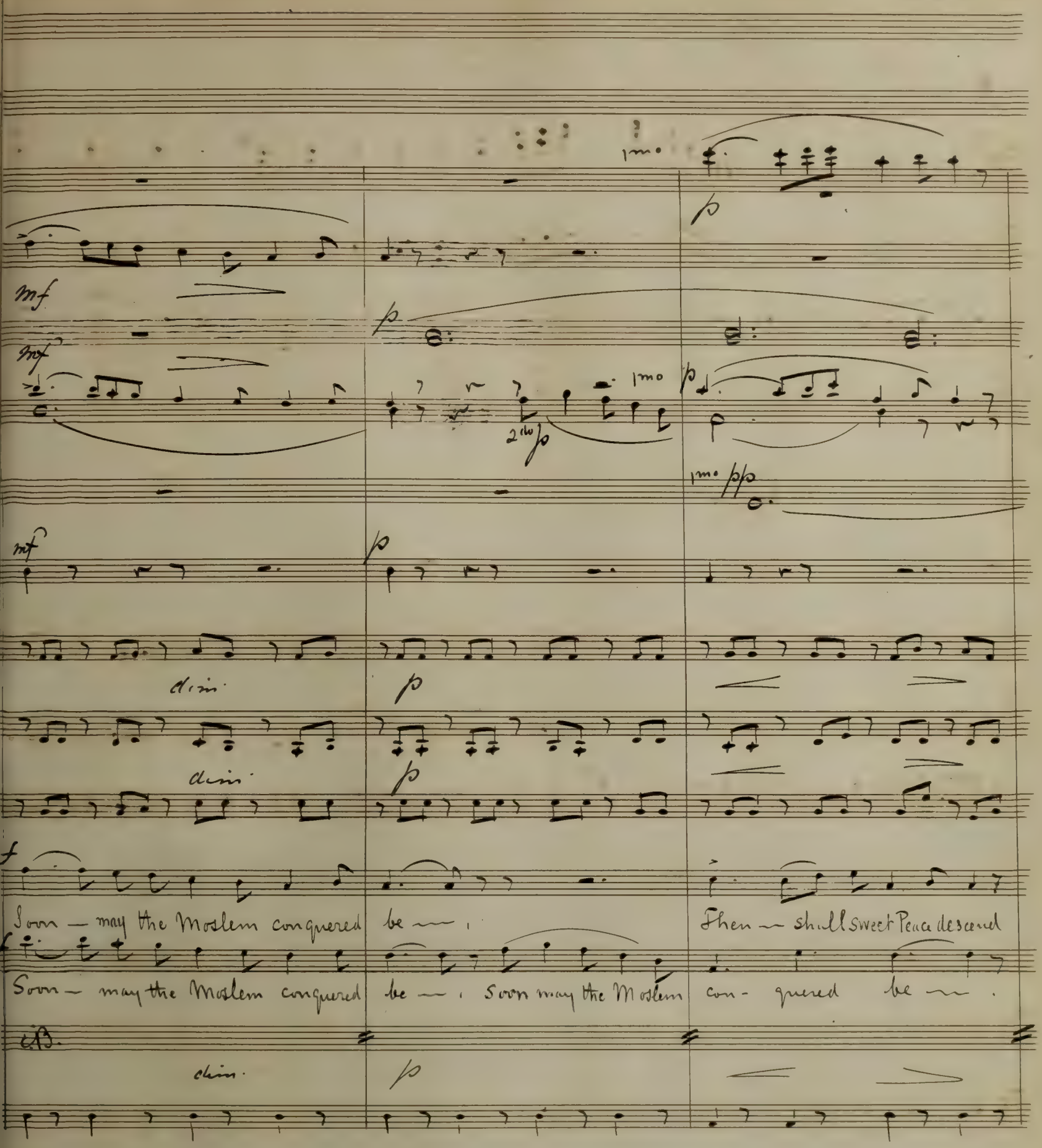
Allegro Vivace ma non Troppo. ♩.= ♩

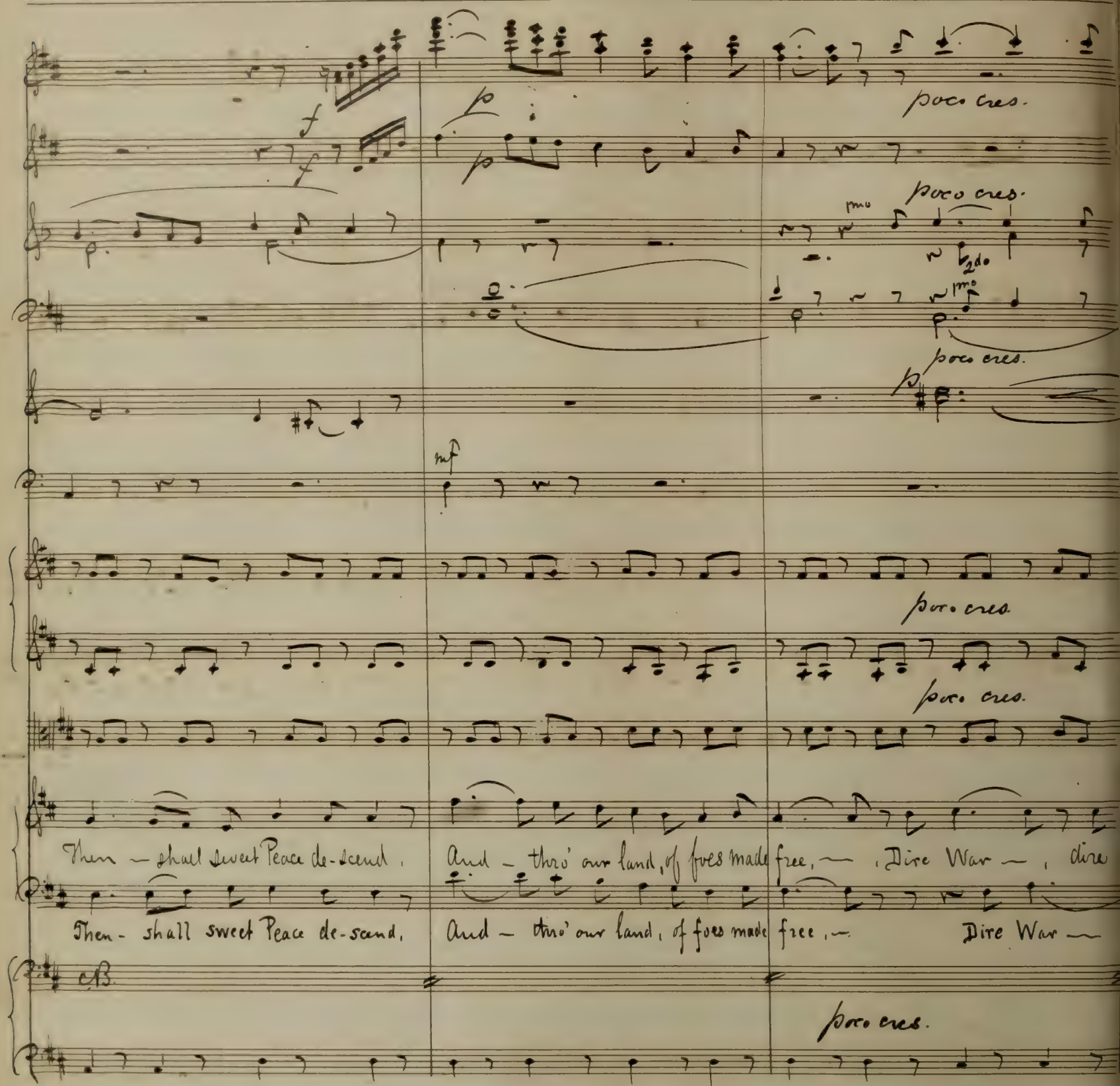
mf

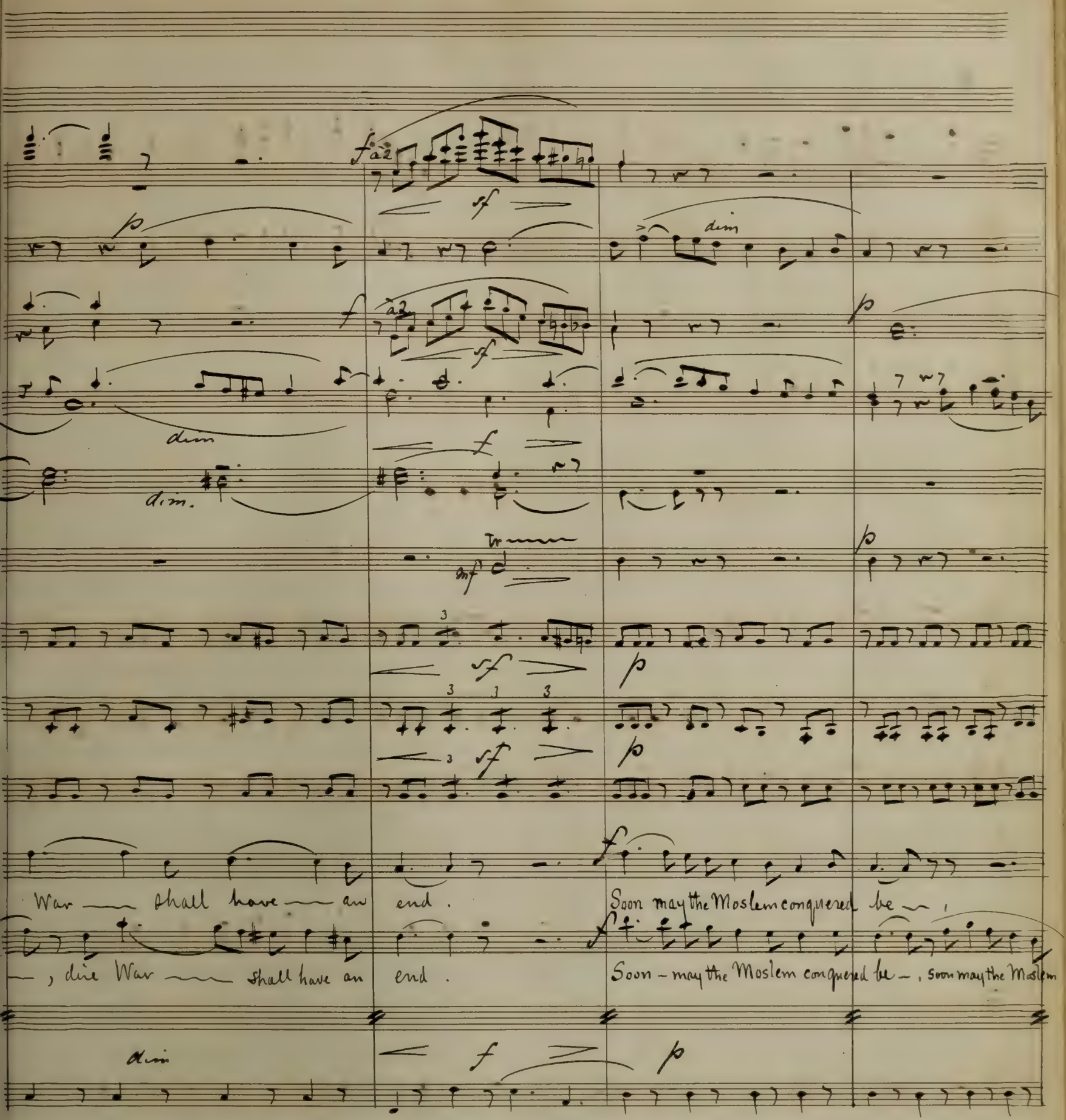
mf

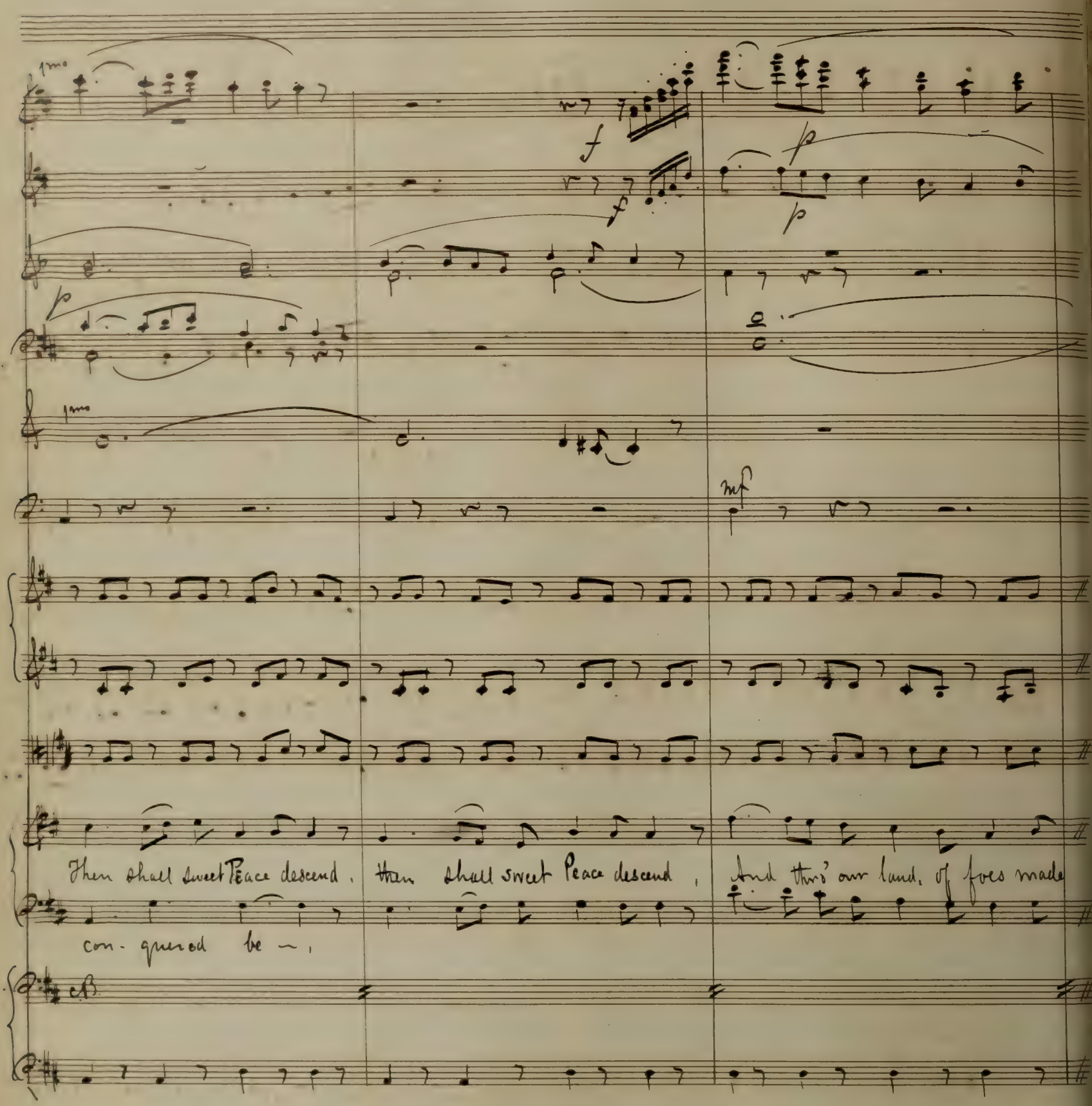
mf

Allegro Vivace ma non Troppo.


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


War — shall have — an end.
Soon may the Moslem conquered be —,
—, die War — shall have an end.
Soon - may the Moslem conquered be —, soon may the Moslem


1mo
f
p
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

fel. dire War. dire War shall have an end.

ff

poco cres. dim. cres.

1mo. pp

pp

mf

pp

pp

2do

pp

p

poco cres.

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-

p

poco cres.

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

à tempo.

rall. p

poco lento.

f p

à tempo.

p

rall.

poco lento.

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

rall. e dim.

poco lento.

p

sf

à tempo

1mo

f

1mo

mf

f

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

pp

2do pp

1mo

1mo

pp

2do p

tr

p

f

p

f

dim.

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)

1mo

dim.

go ~ !

go ~ !

dim.

dim.

dim.

pizz

arco.

pp

pizz

arco

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 cunto.)

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.)

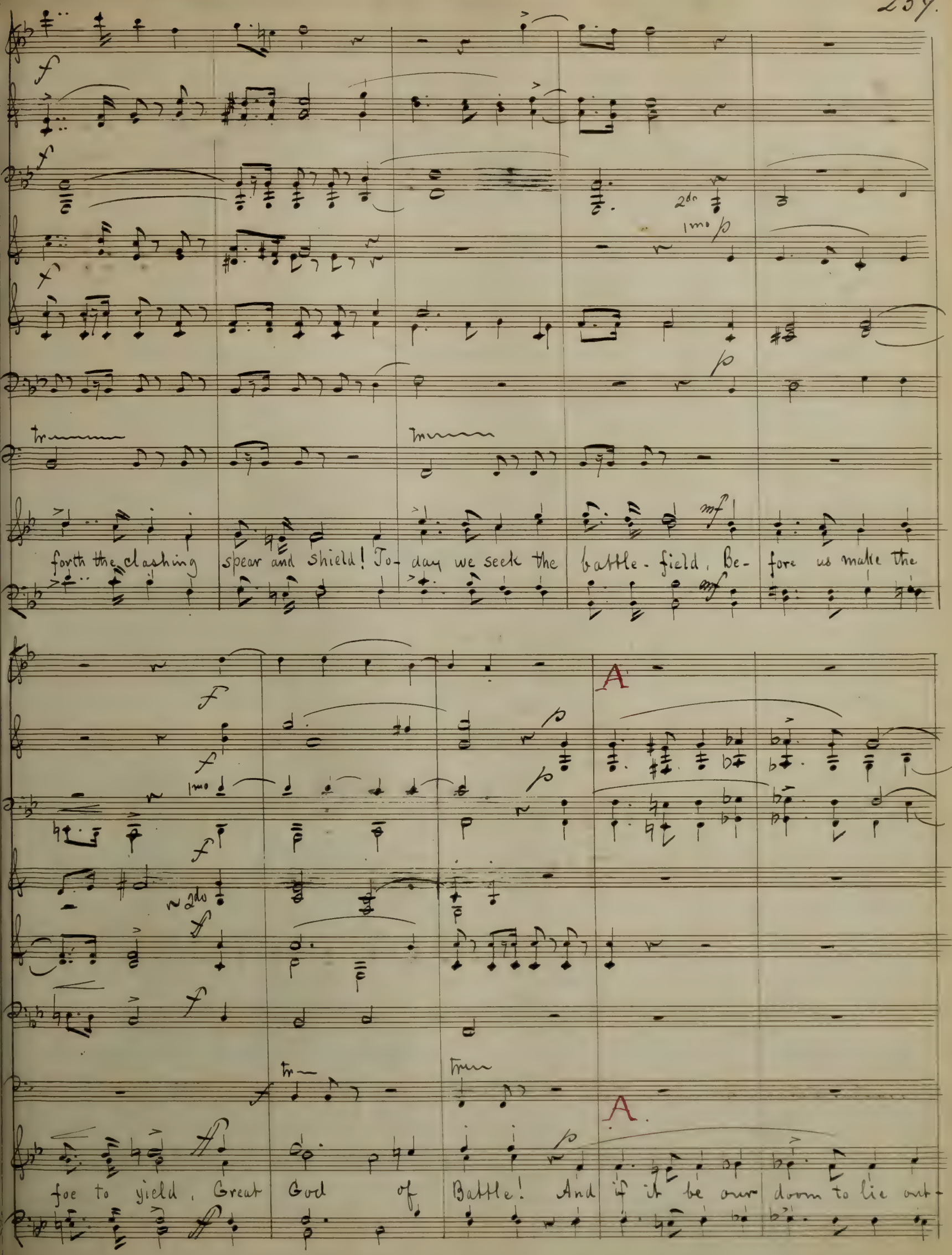
(Oboe)

cresc.

cresc.

2do

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.

thatched beneath some sullen sky

Re cieve our souls to thee on high. Great

God — of Battle! Or it the viot'ry duly won, 'Neath Pal- estines' re-

in D - A

B.

Cor.

Trombe.

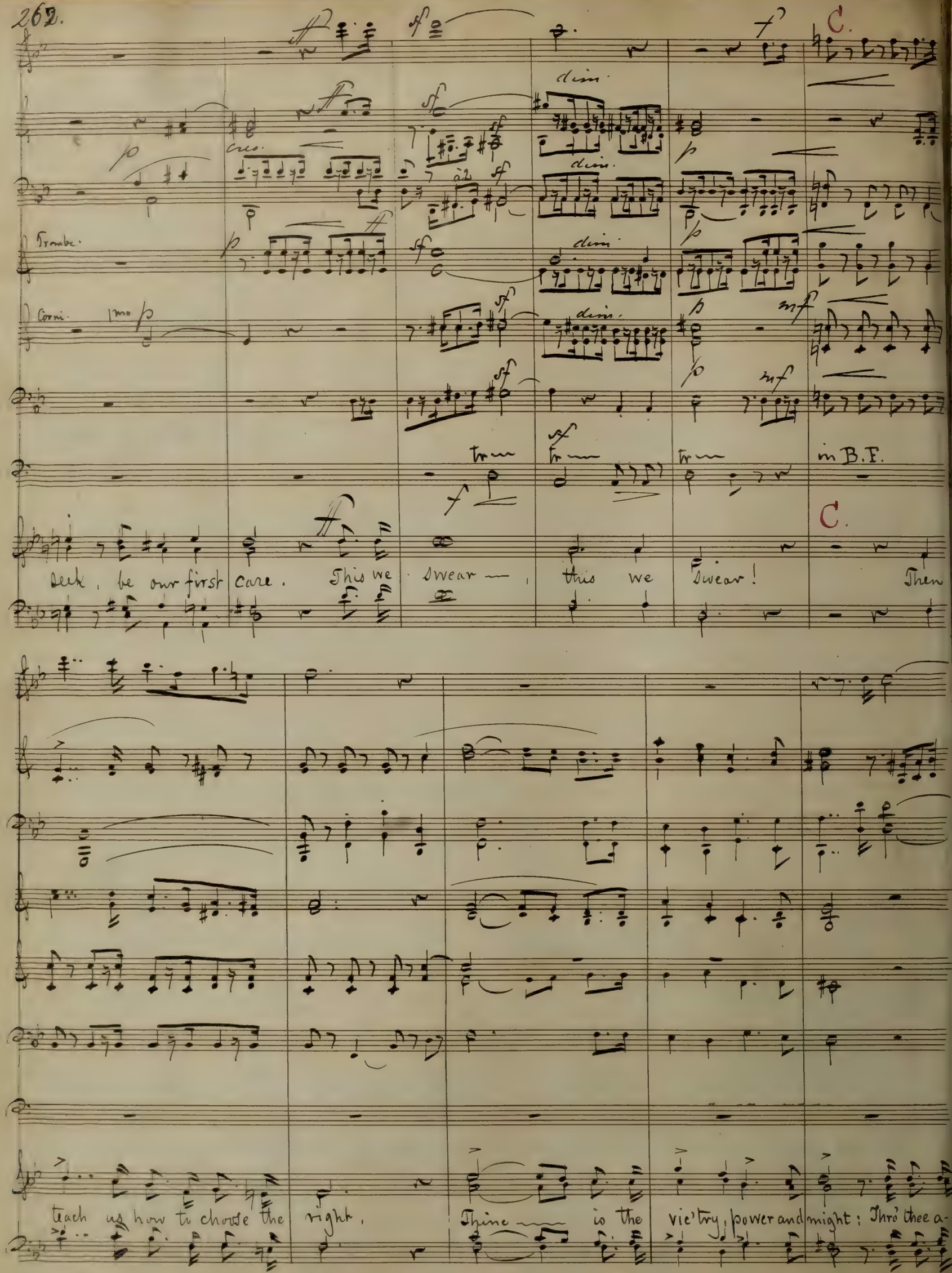
splendent sun, The pilgrim-staff we'll bear. This we swear —!, this we

Trombe

Cor.

Tr

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


C.
dim.
cres.
Trombe.
Corni.
1mo
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°11. 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. — Re-qui-em ae- ter- nam Do- mi-

Tenor — Re-quiem ae- ter- nam Do- mi-

Bass.

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

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.

Col 1mo

cres

cres

cres

1mo

cres

Poco più Moto. ♩=

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

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

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

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

cres

8vi

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

à 2

pp.

1mo pp

rallent.

rallent.

tr

ppp

Tempo 1mo

rallent.

pp

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

rallent.

pp

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

rallent.

pp

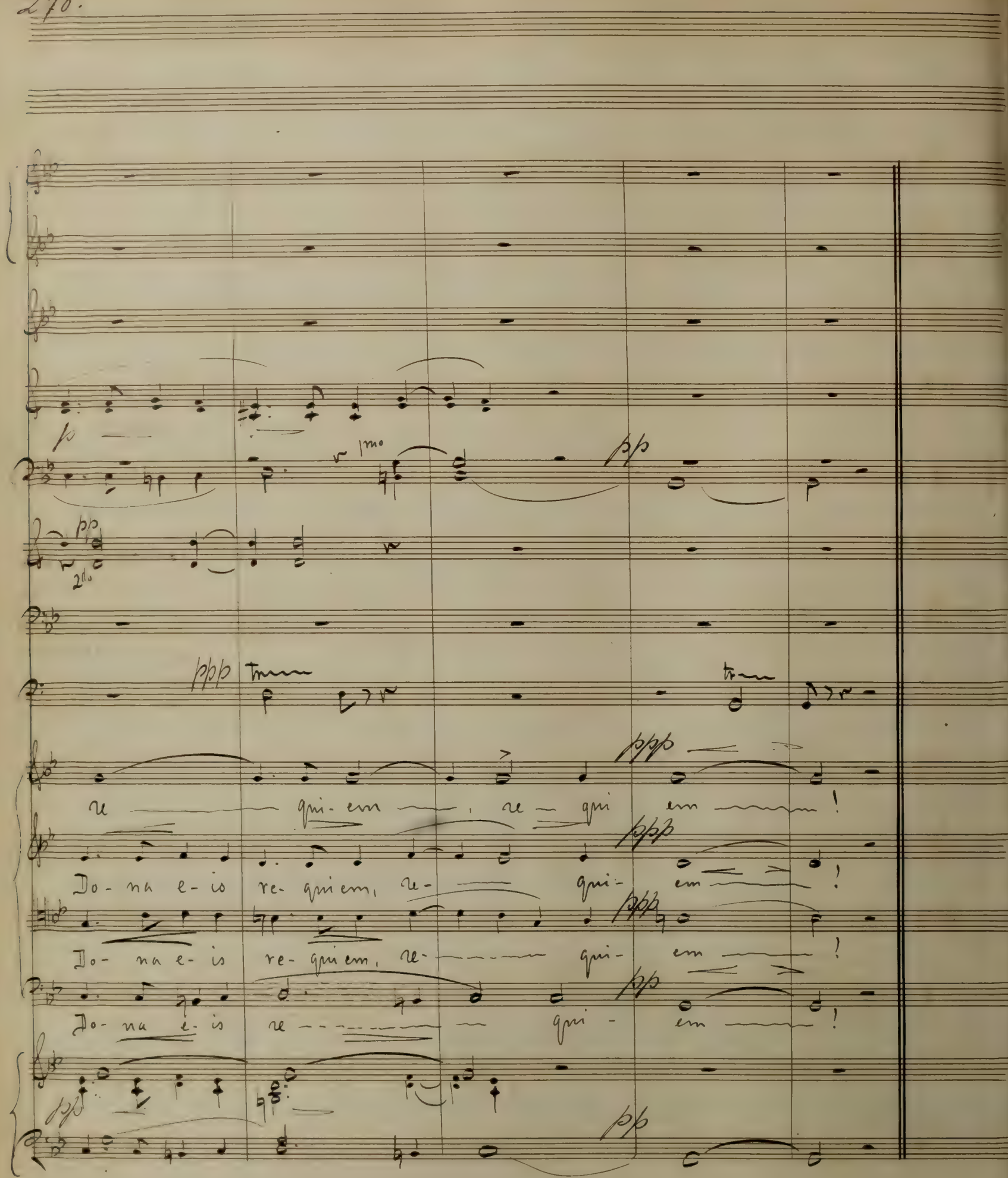
rallent.

Re- quiem ae- ter nam Do — mi- ne

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

pp

Tempo 1mo


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° Mod. ♩= 90

Andante con Moto.

All° Moderato.

Flauti.

(Oboe counts.)

Clar. in A. mo

Fag.

Corni.

2do

poco cres.

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

pizz. arco

poco cres.

(Oboe counts.)

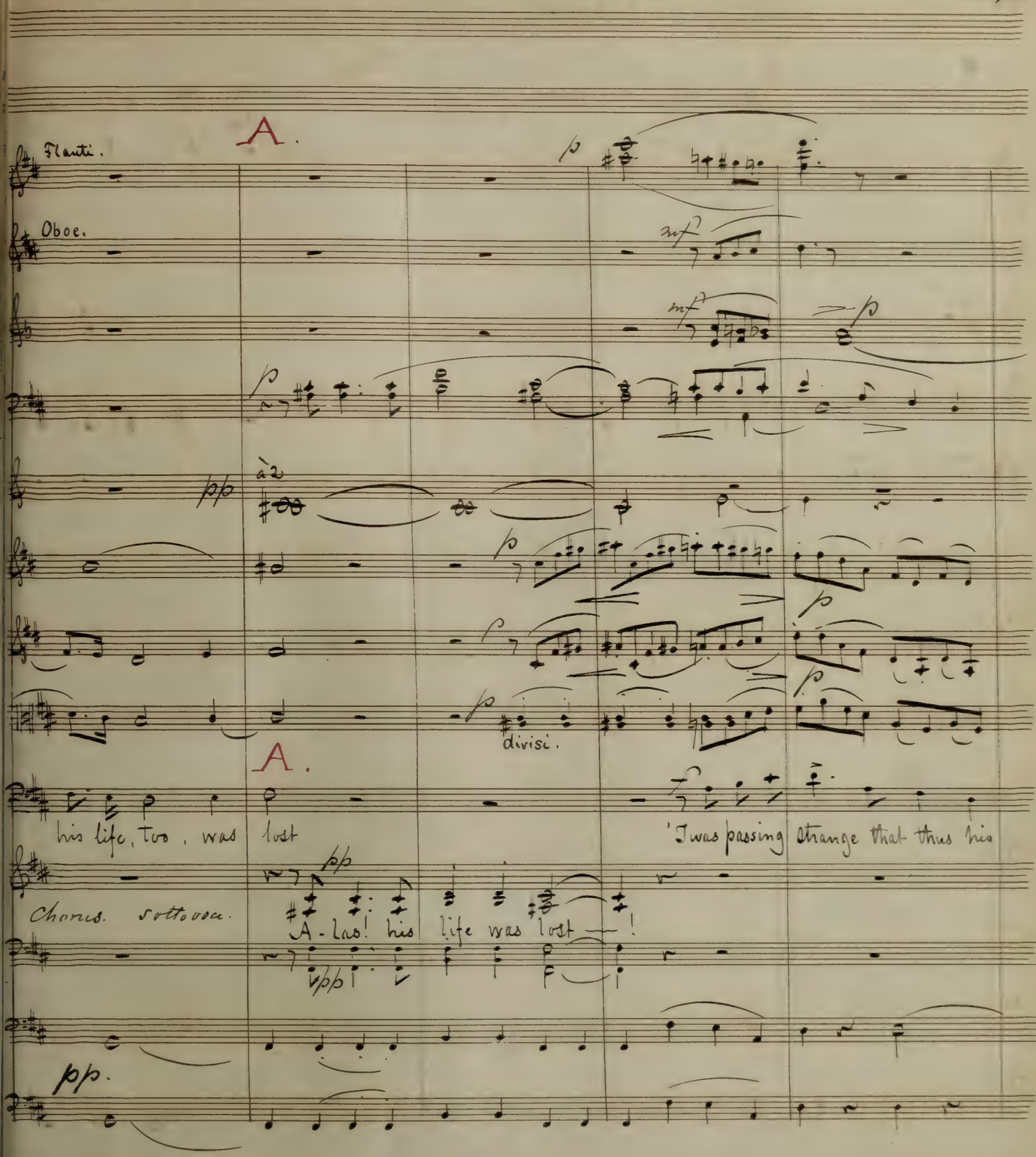
host! Ye know the tale so full of woe, How many a noble head lay low, And

declamando.

vello

cb.

cb.


A.
Flauti.
Oboe.
à 2
divisi.
A.
his life, too, was lost
'I was passing strange that thus his
Chorus. sottovoce.
A-las! his life was lost —!
pp.

Oboe

Flutes count.

2do

(Oboe counts.)

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

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

B.

Flauti.

1mo

p

Oboe.

p

Clar.

cres.

dim.

pp

1mo

p

B.

Don Mu-ni-o was dead.

dead.

Fruitless the grief of noble foe

Vc.

CB.

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

(Oboe counts)

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

C.

C.

voice.

Now while we thus assembled are, a messenger hath

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

à 2

Tempo.

f rall.

(Oboe.)

rall.

Tempo.

p cres. f rall.

2do 1mo f

Tempo.

1mo mf

mf

poco cres. f rall.

Tempo. mf

poco cres. f rall.

mf

Tempo.

f

rall.

What!

Senza rit.

breath, Give heed and learn how e'en in death, a Knightly pledge, a knightly pledge ful —

poco cres. rall. colla voce. f

mf

Tempo

D.

mf dim. p

mf dim.

mo à2 dim.

mf mf à2 dim. p

mf dim p

a2

dim. p

D. dim. p

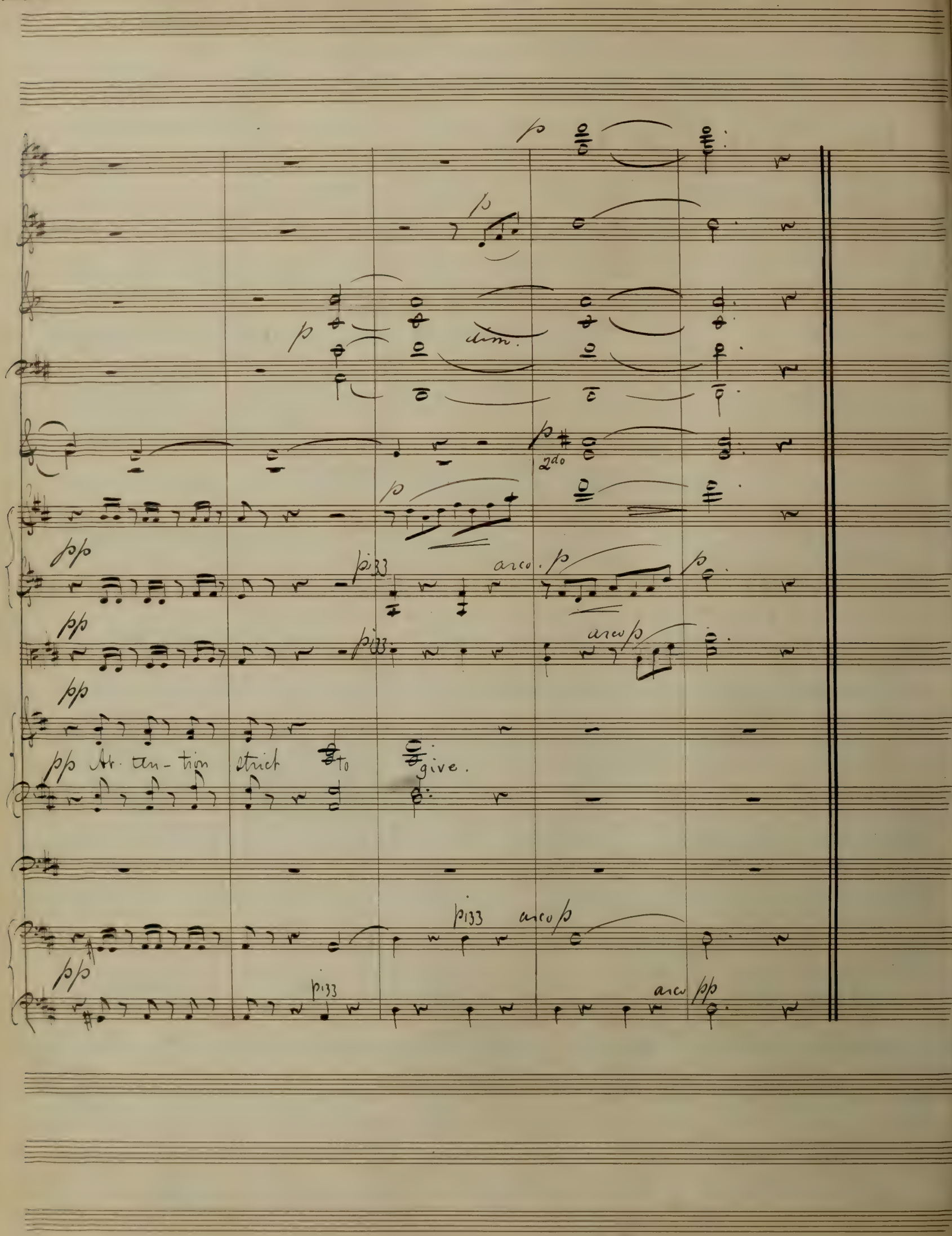
mf dim. p

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-ten-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

Recit.

Recit.

Recit.

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

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

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

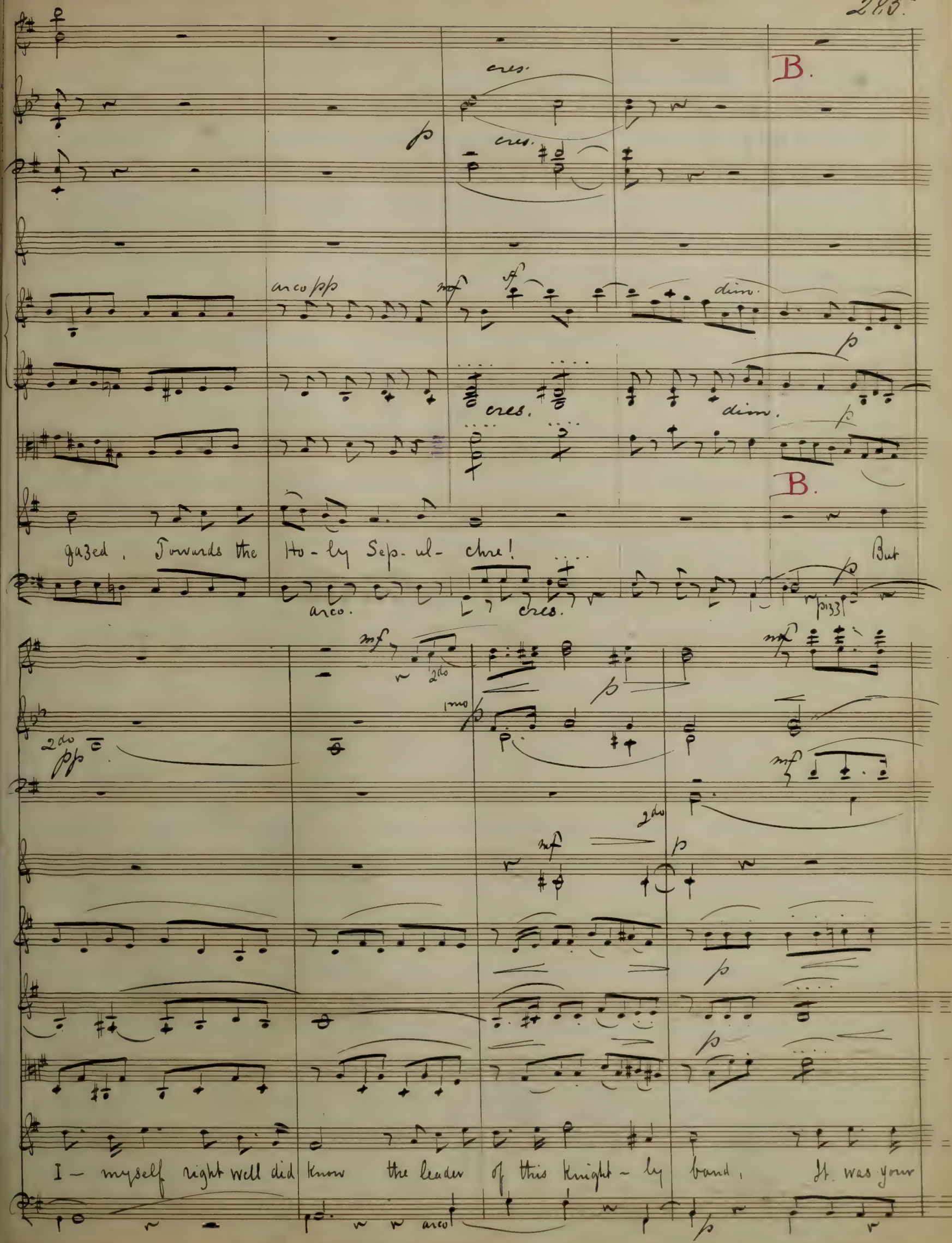
Sempre piano

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?

p

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

pp

p

pp

pp

cres.

pp

cres.

f

After the sacred gates were passed, Then fa-ded in-to empty air. With- in the Holy Sep-ul-

rall.

cb. pizz

cb. arco

8vi

mf

cres.

p

pp

mf

dim.

mf

dim.

-chre! Re- joice — that thus their vow fulfilled. E- ven in death Their

vc

mp

1mo

pp 1mo

2do

pp

pp

2do pp

hon- or proved. Thus it took place, as God had willed —, Before the Ho - ly

Col Basso

rall. Tempo

rall. p

rall.

Tempo.

rall. pp mf dim.

rall. pp mf dim. pp

Sep- ul- chre! dim. pp

Violo pizz. arco p cb. Tempo cb.

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

Flauti

Allegro Moderato e Maestoso.

Oboe

Clarinetti in C

Fagotti

Corni in F

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

Tenore

In thank-ful hymns as-

Basso

Vcello e C. Basso

col Organo.

Allegro Moderato e Maestoso.

cres. f dim.

cres. f dim.

cres. f dim.

trumm

mf

cres. f dim.

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

col Basso

cres. f dim.

à 2

mf

mf

mf

mf

p

tr

tr

mf

tr

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. d= 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.

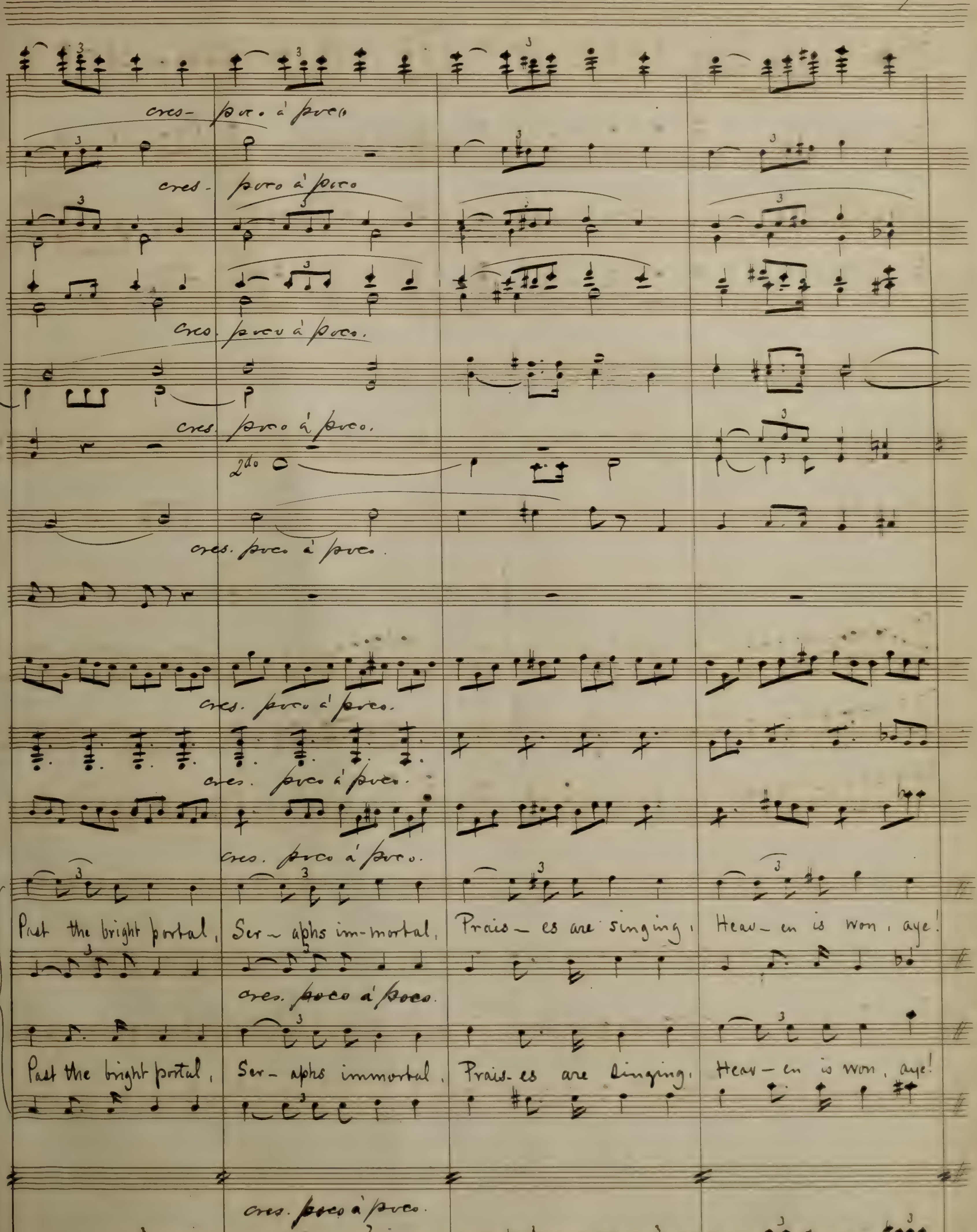
Allegro Assai.

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.

mf cres.

mf cres.

mf cres

mf dim. 1mo 2do

cres

p

p

mf cres.

mf cres.

Rap-ture su-pernal, Bliss never ending, Now hath be-gun; Past the bright portal, Ser-aphs immortal,

mf cres

Rap-ture supernal. Bliss-never ending, Now hath begun; Past the bright portal, Ser aphs immortal.

mf cres.

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

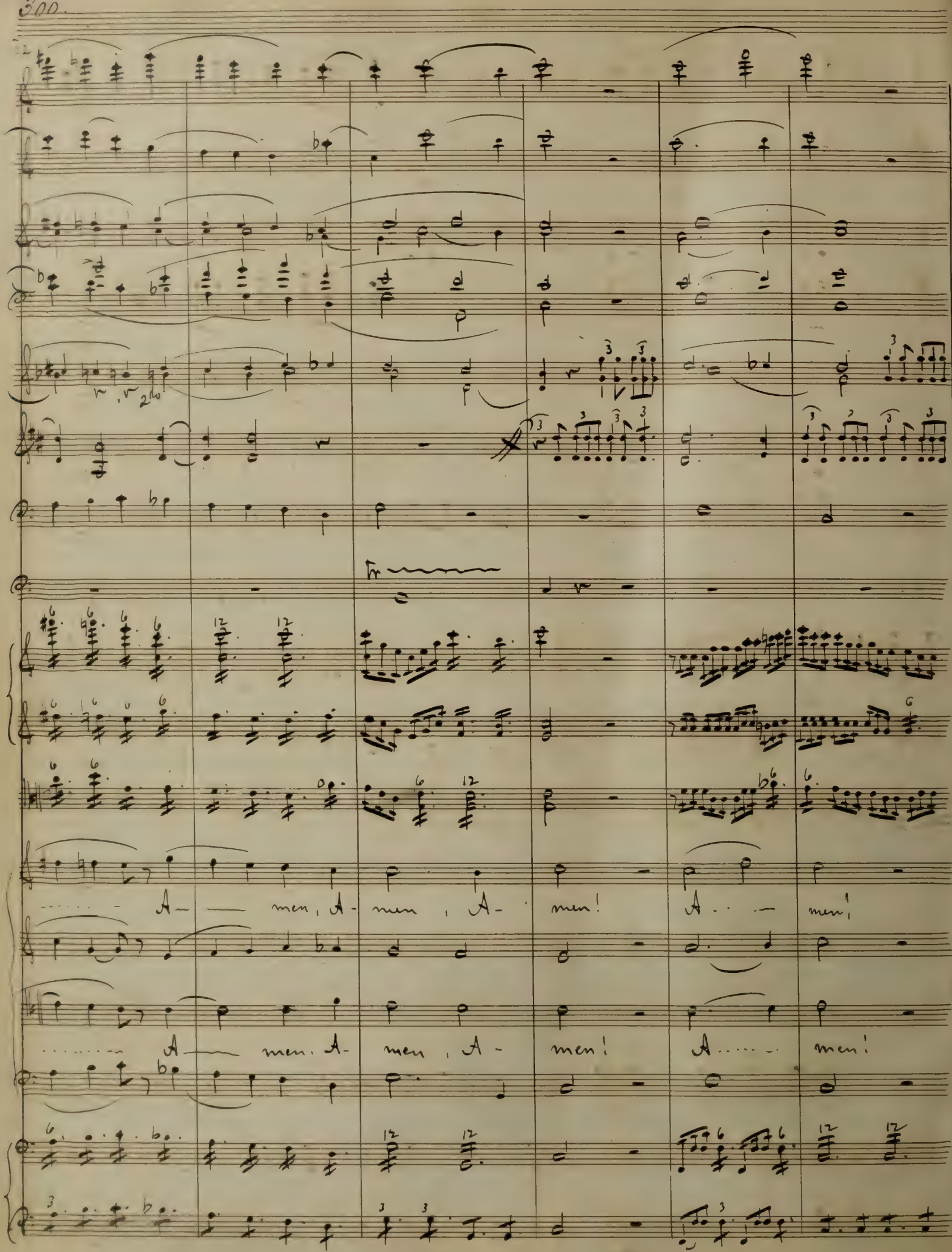
aye! Heav'n is won ---, aye! Heav'n is

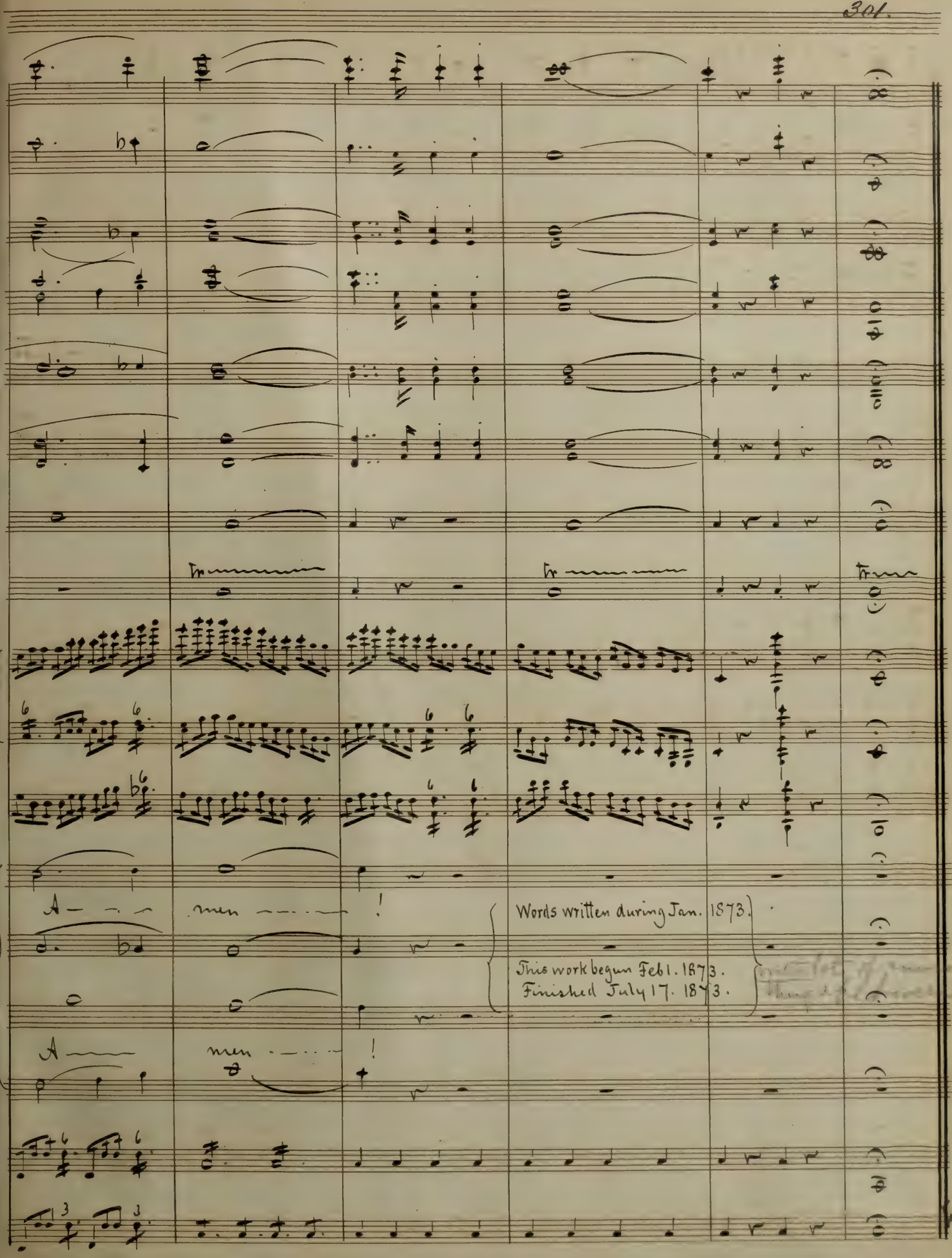
A.

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 — !
Words written during Jan. 1873.
This work begun Feb 1. 1873.
Finished July 17. 1873.
A — men — !

BOSTON PUBLIC LIBRARY
3 9999 06389 327 3