

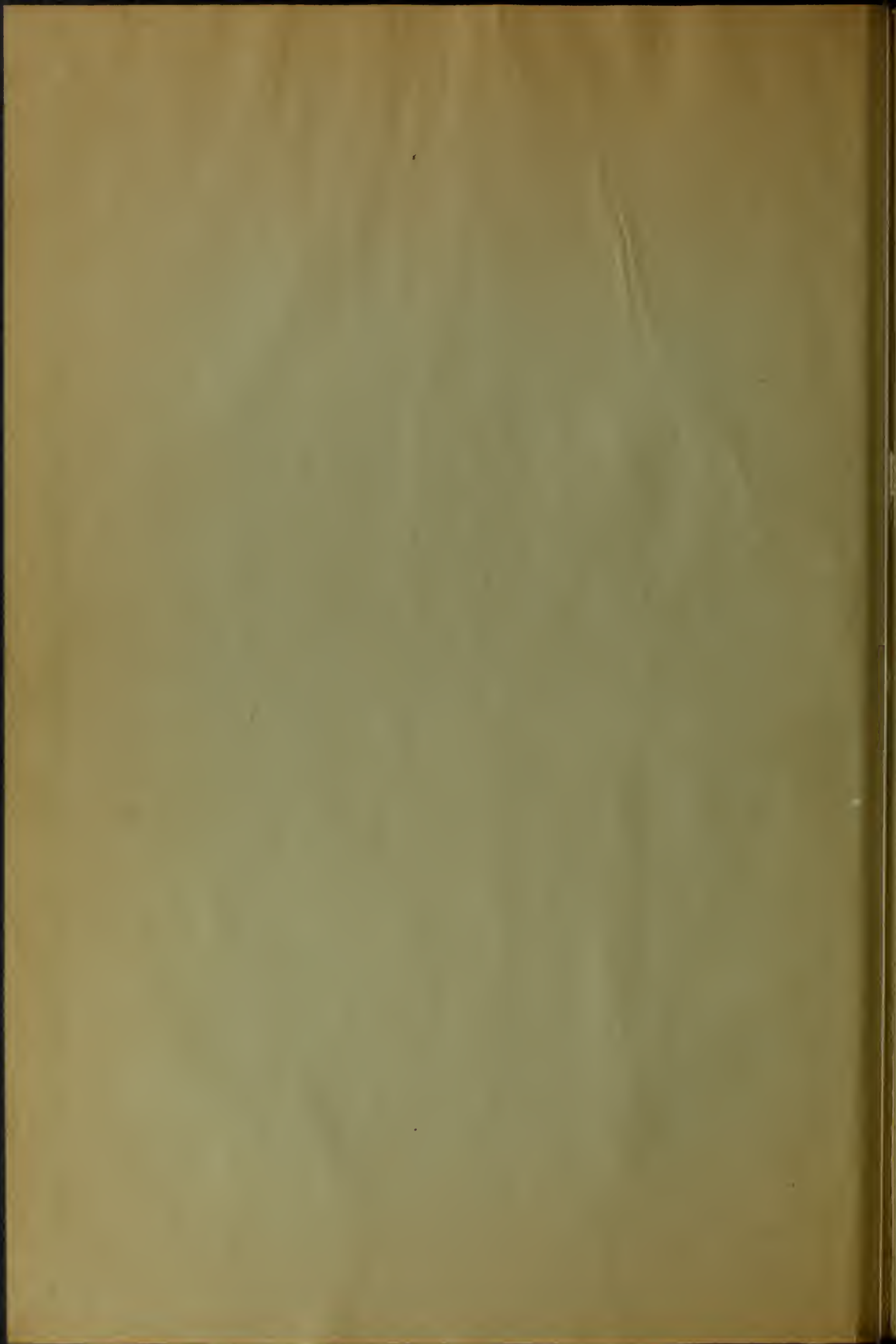


10. 80x10 1/4



Given by  
Mrs. C. H. Smith





The Music in

C O R T E Z .

OR

The Conquest of Mexico.

Historical Drama.

The Poetry by

L.R. Planché Esq<sup>r</sup>.

In Three Acts, Performed at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

(OPERAS)  
+ 8040 a 74

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

Ent. Sta. Hall.

Price 18/-

LONDON

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

PUBLIC LIBRARY  
OF THE  
CITY OF BOSTON

27-7

Vol 3 in 70.291.17

*[Faint, illegible handwriting]*

Wm. L. Smith  
June 23, 1896

*[Faint, illegible handwriting]*

*[Faint, illegible handwriting]*

PROPERTY OF THE  
BOSTON PUBLIC LIBRARY

OVERTURE.

Composed by H. R. BISHOP. 1

LENTO

The musical score is written for piano and orchestra. It begins with a piano introduction marked *LENTO*. The piano part features a series of chords and arpeggios, with dynamic markings of *ff* and *f*. The orchestra enters with a horn part marked *Cor.* and a woodwind part marked *tr*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp*, *f*, and *ff*. The piece concludes with a final chord marked *tr*.

Ov: Cortez

ALLEGRO  
MOLTO.

Clar:

Flauto

*ff* *ff*

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

*ff* *rf* *rf*

*f* *f* *f* *f* *mf* *rf* *p*

Ov: Cortez



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

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

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

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

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

Musical system 6, sixth system. Treble clef staff contains chords and a melodic line. Bass clef staff contains chords.

This page of musical notation is for an organ piece. It consists of seven systems, each with a treble and bass staff. The notation includes various musical notes, rests, and dynamic markings. The piece is marked with a tempo of "Ov: Cortez".

The first system begins with a treble staff containing a whole note chord and a bass staff with a series of chords. The second system continues with similar chordal textures. The third system features a treble staff with a melodic line and a bass staff with chords, marked with "cres" and "f". The fourth system has a treble staff with a melodic line and a bass staff with chords, marked with "ff" and "f". The fifth system features a treble staff with a melodic line and a bass staff with chords, marked with "p" and "cres". The sixth system has a treble staff with a melodic line and a bass staff with chords, marked with "f" and "f". The seventh system concludes with a treble staff with a melodic line and a bass staff with chords, marked with "f" and "rf".

Ov: Cortez

ten: *ff* *ff*

This system features a treble clef with a key signature of one flat and a bass clef. The treble staff contains a complex melodic line with many beamed notes. The bass staff has a steady accompaniment of eighth notes. Dynamics include *ten:* (tension) and *ff* (fortissimo).

*p*

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

This system shows a melodic line in the treble staff and a more active bass line with many beamed notes.

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

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

This system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

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

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

Clar:

The first system of music features a Clarinet part. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with repeated eighth-note patterns.

Flauto

The second system of music features a Flute part. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with repeated eighth-note patterns.

cres *f*

The third system of music features a Piano part. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with repeated eighth-note patterns. The dynamic marking *f* is present.

*ff*

The fourth system of music features a Piano part. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with repeated eighth-note patterns. The dynamic marking *ff* is present.

*ff*

The fifth system of music features a Piano part. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with repeated eighth-note patterns. The dynamic marking *ff* is present.

8<sup>va</sup>

*ff*

The sixth system of music features a Piano part. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with repeated eighth-note patterns. The dynamic marking *ff* is present. An 8<sup>va</sup> marking is present above the staff.

8

loco

Flauto

*p*

7

Clar:

Ov: Cortez.

First system of musical notation. The upper staff contains a melodic line with dynamic markings *f*, *pp*, *cres*, *mf*, and *f*. The lower staff contains a bass line with dynamic markings *f* and *f*.

Second system of musical notation. The upper staff contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic markings *f* and *f*.

Third system of musical notation. The upper staff contains a melodic line with dynamic markings *p*, *cres*, *mf*, and *f*. The lower staff contains a bass line with dynamic markings *f* and *ten*.

Fourth system of musical notation. The upper staff contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic markings *ff* and *cres*.

Fifth system of musical notation. The upper staff is marked *8<sup>va</sup>* and contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic marking *ff*.

Sixth system of musical notation. The upper staff contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic marking *ff*.

8

Musical system 1: Treble and bass staves. A dashed line above the treble staff starts at measure 8. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with half notes and some chords.

8

Musical system 2: Treble and bass staves. A dashed line above the treble staff starts at measure 8. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line with half notes.

8

loco

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

Musical system 3: Treble and bass staves. A dashed line above the treble staff starts at measure 8. The word 'loco' is written above the treble staff. The word 'ff' (fortissimo) is written below the treble staff in five places. The treble staff contains chords and some melodic fragments. The bass staff contains a bass line with half notes and some chords.

Musical system 4: Treble and bass staves. The treble staff contains a complex texture of chords and some melodic lines. The bass staff contains a bass line with eighth notes.

Musical system 5: Treble and bass staves. The treble staff contains a complex texture of chords and some melodic lines. The bass staff contains a bass line with eighth notes.

Musical system 6: Treble and bass staves. The treble staff contains a complex texture of chords and some melodic lines. The bass staff contains a bass line with eighth notes. The system ends with a double bar line and repeat signs.

*Haste! let us leave this fatal Shore!*

CHORUS with SOLOS,

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

**CORTEZ, OR THE CONQUEST OF MEXICO,**

*Composed by*

**Henry R. Bishop,**

*Est. St. Hall.*

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

*Price*

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

Moderato

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

Alto Tenore 1<sup>mo</sup> ALVARADO

Tenore 2<sup>nd</sup>  
Basso

PIANO  
FORTE

The final system includes vocal lines for Alto Tenore 1<sup>mo</sup>, Tenore 2<sup>nd</sup>, and Basso, and a piano accompaniment. The vocal parts begin with a *pp* dynamic and the instruction *alto tacet*. The lyrics "Haste, let us" are written below the vocal lines. The piano accompaniment continues with *p* and *pp* dynamics.



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

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

*f Risoluto*

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

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

*alto tacet*  
*pp*

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

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

(FRANCISCO Enters)

*dol* *cres*

FRANCISCO

1<sup>mo</sup> Tenore

2<sup>nd</sup> Tenore

Bass.

*p* *alto* *tacet*

Welcome the O - cean's

Welcome the O - cean's

Musical notation for the first system, including vocal staves and piano accompaniment. The piano part features dynamic markings *mf*, *cres*, and *p*.

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

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

Musical notation for the second system, including vocal staves and piano accompaniment. The piano part features dynamic markings *f*, *pp*, *cres*, and *f*.

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

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

Musical notation for the third system, including vocal staves and piano accompaniment. The piano part features dynamic markings *pp*, *soave*, *mf*, and *pp*.

homeward way.

homeward way.

Musical notation for the fourth system, including vocal staves and piano accompaniment. The piano part features dynamic markings *ff*, *risoluto*, and *ten*.

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

FRANCISCO

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

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

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

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

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

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

Cortez

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

*ff* Welcome O - - - cean's wild - - - est roar, . . . . .
   
 may! Welcome O - - - cean's wild - - - est roar, . . . . .
   
*loco*
  
*ff*

*pp* Up - - on our home - ward way! Welcome O - - - cean's
   
*pp*
  
*ff*
  
*p soave*
  
*ff*

wild - - - est roar . . . . . Up - - on our homeward
   
*pp*
  
 wild - - - est roar . . . . . Up - - on our homeward
   
*pp*
  
*f* *p* *pp*

*Alvarado* *Francisco*
  
 way our homeward way! our homeward way!
   
 way
   
*pp*

Up - - on our home - ward

Up - - on our home - ward

*f*

This system contains the first two systems of music. The top system is a vocal line with lyrics "Up - - on our home - ward". The second system is a piano accompaniment with a dynamic marking of *f*.

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

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

*pp* *mf* *pp*

This system contains the third and fourth systems of music. The vocal line has lyrics "way Up - - on our home - ward way our homeward". The piano accompaniment includes dynamic markings of *pp* and *mf*.

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

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

*pp*

This system contains the fifth and sixth systems of music. The vocal line has lyrics "way! our homeward way Up - - on our home - - - ward way! . . . .". The piano accompaniment includes a dynamic marking of *pp*.

This system contains the seventh and eighth systems of music, which are instrumental passages for the piano.

*O there's a Mountain-palm!*

Sung by

MISS LOVE,

*In the Historical Drama*

OF

*The Berry by*

C O R T E Z,

*J.R. Planché Esq.*

OR

*The Conquest of Mexico.*

AT THE

Theatre Royal, Covent Garden.

*Composed by*

*HB*

HENRY R. BISHOP,

Price 1/6.

*Ent. Sta Hall*

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

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

Andante  
Affettuoso

MARINA

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

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

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

lan - ces show! And like that

*Second Verse*

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

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

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

*con anima*

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

*tr* *dol*

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

*ad lib*

Cortez

PRINTED BY GOULDING & CO.  
 SOHO SQUARE  
 LONDON



YES 'TIS THE INDIAN DRUM.

H. R. BISHOP.

Andantino  
con moto

*p*

8va

8

loco

Detailed description: This block contains the piano introduction for the piece. It consists of two systems of grand staff notation. The first system features a treble clef with a melodic line starting on a dotted quarter note, followed by eighth notes, and a bass clef with a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is present. The second system continues the accompaniment, with a melodic line starting on a dotted quarter note and a bass clef with a rhythmic accompaniment. A dynamic marking of *loco* is present. A bracket on the left side of the first system is labeled 'Andantino con moto'. The number '8' is written above the first measure of the second system, and '8va' is written above the first measure of the first system.

MARINA (Miss Love)

Yes 'tis the Indian

*p*

*pp*

Detailed description: This block contains the vocal and piano accompaniment for the first line of the song. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and rhythmic patterns. Dynamic markings of *p* and *pp* are present.

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

Detailed description: This block contains the vocal and piano accompaniment for the second line of the song. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line continues with the lyrics 'drum, The woods and rocks a round Echo the warlike sound'. The piano accompaniment provides a rhythmic and harmonic support.

Cortez

*espress*

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

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

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

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

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

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

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

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

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

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

come Hark! Hark! 'tis the

come Hark! Hark! Hark'tis the Indian

come Hark'tis the Indian drum The

*tromba pp*

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

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

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

woods & rocks a - - round Echo the warlike sound

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

round Echo the sound They come they come .

war . . . . like sound they come they come they come .

Echo the warlike sound they come they come they come .

*cres* *mf*

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

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

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

*p* Yes 'tis the Indian drum the In \_ dian drum 'tis the Indian drum . . . . .

*pp* *mf* *pp*

drum . . . . . the drum, Hark! hark! they come hark! hark! they

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

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

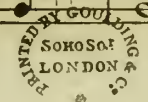
. . . 'tis the In - - dian drum, Hark! hark! they come hark! hark! they

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

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

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

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



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

Ent. Sta. Hall.

**HENRY R. BISHOP.**

Price

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

**Presto assai**

The musical score is written for piano and bass. It begins with a treble clef and a common time signature (C). The tempo is marked 'Presto assai' and the initial dynamic is 'mf'. The score features several systems of music, each with a treble and bass staff. Dynamics include 'mf', 'p', 'cres', 'f', and 'ff'. There are also markings for 'loco' and numerical indicators like '3' and '6' above the notes. The piece concludes with a final chord in the bass staff.



Soprano  
Alto

Tenore  
Basso

O sight of wonder! sight of fear! What

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

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

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

men, half beasts.\*

Half men half

beasts. The earth with dread the

earth with dread . . . . . boo . . . . . boo

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

Soprano

*ff* Trembles beneath their thundring tread!

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

*ff* Trembles beneath their thundring tread be neath their thundring tread

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

*ff* O sight of fear O sight of fear.

O fear sight of fear O sight of fear.

*pp* Half men,

*pp* Half men,

*fp tremolo* *pp*

Cortez

half      beast      Half

men      half      beasts      The

men      half      beasts      The

earth      with dread      the earth      with

earth      with dread      the earth      with

dread      Trem - - bles      be -

dread      Trem - - bles      be -

*mf* *cres* *cres* *cres* *cres* *cres* *cres* *cres* *cres*

neath their tread . . . . .

neath their tread

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

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

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

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

sight of fear! O sight of fear . . . . .

sight of fear! O sight of fear . . . . .

Cortez

*ff* sight of fear. *ff*

O sight of fear. O

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

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

sight of fear *trombe*

sight of fear *unis*

sight of fear *ff*

PRINTED BY COLLETT & CO.  
 SOHO SQUARE  
 LONDON

# Stay! Amaretti Stay!

**O U E R,**

Sung by

Miss Paton & Mr. Duruset,

The Poetry by

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

J.R. Planché Esq.

at the  
Theatre Royal Covent Garden,

Composed by

**HENRY R. BISHOP.**

RB

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

Ent. Sta. Hall.

Price 2/-

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

Moderato

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

ACACIX

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

*p stacc:*

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

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

*sp*

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

*f f p stacc: mf*

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



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

*f* *p* *cres*

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

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

*Largo* *Tempo 1<sup>mo</sup>*

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

*mf* *pp* *p*

*Largo ed espres* *Tempo 1<sup>mo</sup>* *slentando* *Piu Lento* *tr*

lay!

*ff a Tempo*

## A.M.AZITLI

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

*pp stacc:*

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

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

*sp* *f f* *p stacc:*

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

*mf* *f* *p*

*Largo* *Tempo 1<sup>mo</sup>*

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

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

*Largo ed espres* *slentando*

zit\_li love! than A - - - ma - zit\_li love! than A - - mazitli love! than A - ma -

*mf* *pp*

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

zitli than Amazitli love! Go hunter, go through the

*ACACIX*

Go hunter, go through the

*p* *ff* *f* *p*

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

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

*fp* *fp* *fp*

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

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

*p*

*Largo* *Tempo 1<sup>mo</sup>*

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

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

*mf* *colla voce* *pp a Tempo*

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

*Largo espres: Tempo 1<sup>mo</sup>*

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

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

*f colla voce a Tempo pp*

*slentando decres pp*

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

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

*decres pp*

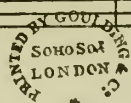
*morendo*

wound from wound or snare! . . . . .

wound from wound or snare! . . . . .

*slentando*

*morendo*



*pp*

*Sweet as the breath of burning Pine!*

Sung by

MR. DURUSETT,

*In the Historical Drama of*

The Poets by **C O R T E Z**, J. R. Planche Esq.<sup>r</sup>

OR

The Conquest of Mexico,

*at the Theatre Royal, Covent Garden.*

Composed by

HRB

**HENRY R. BISHOP,**

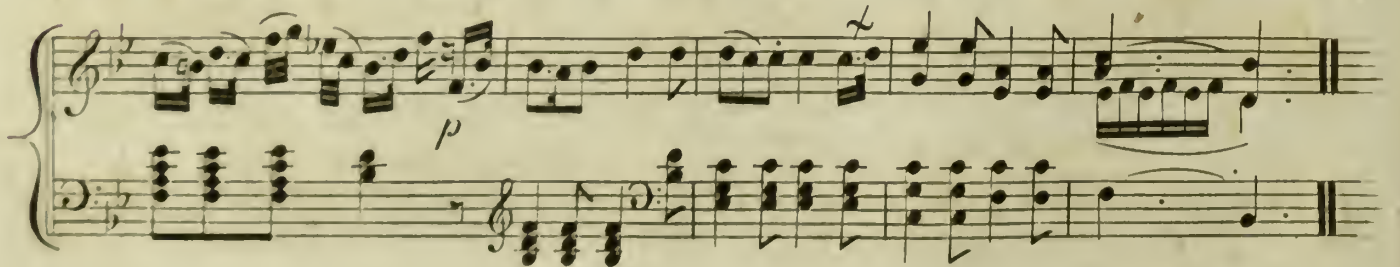
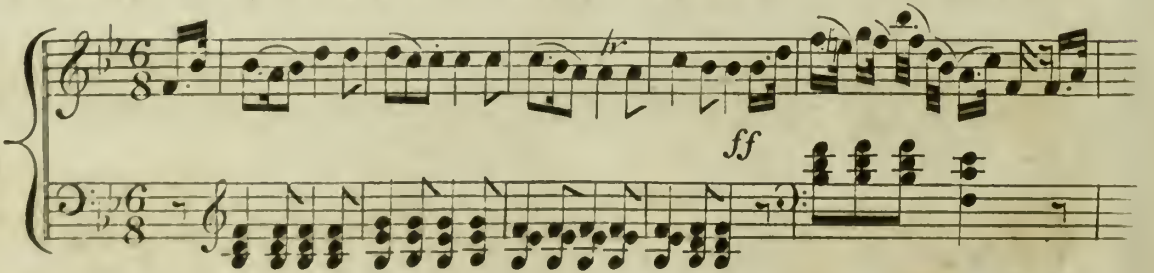
Ent. Sta. Hall.

Price 7/6.

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

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

Larghetto  
Espressivo



## ACACIX

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

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

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

*dol* pride like sun - - set gleams .

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

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

## Second Verse

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

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

and so cold Unless the flinty sword be

one Which waketh fire but feel... eth none.

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



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

*Sung by*  
**MISS PATON &c.**

*in the Historical Drama of*

**Cortez, or the Conquest of Mexico.**

*at the*  
**Theatre Royal, Covent Garden.**  
*Composed by*

*Ent. Sta. Hall.*

**HENRY R. BISHOP,**

*Price*

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

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

Allegro

Moderato

The first system of music is a piano introduction. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in a common time signature (C) and a key signature of one flat (B-flat). The tempo markings 'Allegro' and 'Moderato' are placed to the left of the staves.

*A.MAZITLI*

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

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

*AMAZING!*

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

*Alto*  
*Tenore.* Beneath their broad shadow remember how

*Bass* Beneath their broad shadow remember how

*ff*

*ten ten*

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

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

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

*ten ten* *ten ten*

& how brave - ly they fell;

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

- - ly they fell; . . . . . *ff*

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

*f*  
Tlas - - ca - - - - -

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

*ff*  
Then sing we the war song & dance the war

*ff*  
lans! Tlas - ca - - - lans! Tlas - ca - - - lans! re - mem - - - - -

dance, Our al - - tars with blood of the stran - - ger shall reek, And our

dance, Our al - - tars with blood of the stran - - ger shall reek, And our

*ten* *ten*

ber how bravely bravely they fell . . . . .

ban - - quet be borne from the Zopi lots beak! from the Zo - pilots beak! Our

ban - - quet be borne from the Zopilot's beak! from the Zopilot's beak! Our

*ppp* *ppp* *loco*

*ff* *ff* *ff* *pp*

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

Cortez

brave - - ly they fell . . . . .

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

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

*espres:*

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

borne from the Zo - pilot's beak!

borne from the Zo - pilot's beak!

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

brave - ly                      how brave - ly                      how brave - ly

they fell                      they fell                      re -

they fell                      they fell                      re -

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

mem - ber                      brave - - - - ly they

mem - ber                      brave - - - - ly they

mem - ber                      brave - - - - ly they

*f*                      *pp*                      *cres*                      *ff*

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

fell they fought and bravely fell they bravely fell

fell they fought and bravely fell they bravely fell

*p*

Cortez

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

*decres*  
 pp

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

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

Cortez ten ten

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

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

*Piu Presto p*

fought how well they fought how bravely fell . . . . .

*cres f cres f*

Cortez

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

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

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

*pp* *ff* *pp* *pp* *pp*

fought how well they fought how bravely fell . . . . .

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

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

*ff* *ff* *ff* *cres* *f* *cres* *f*

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

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

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

*ff*



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

fought how well they fought how brave - ly fell how

fought how well they fought how brave - ly fell how

. . . . . they fell brave - - - - ly they fell . . . . .

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

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

8<sup>va</sup> - - - - -

Lead on! Lead on!

FINALE

to the first Act of

CORTEZ, or the Conquest of MEXICO,

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

Ent. Sta Hall.

Price

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

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

FRANCISCO

ALVARADO

SANDOVAL

Allegro Spiritoso

Lead on, lead on, we

Lead on, lead on, we

*ff* *pp*

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

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

Coro Soprano *p*

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

Tenore

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

*cres. ff ff ten p*

*ff* *rf* *p* *mf*

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

*cres ff* *p*

*ff*

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

*cres* *ff*

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

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

*cres* *ff*

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

*cres* *ff* *ten*

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

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

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

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

death to vic\_tory or death vic\_tory or death vic\_tory or  
death to vic\_tory or death vic\_tory or death vic\_tory or  
death vic\_tory or death their cry is death their cry is  
death vic\_tory or death their cry is death their cry is  
death lead on lead on lead on lead on . . . . .  
death lead on lead on lead on lead on . . . . .  
death their cry is death their cry is death . . . . .  
death their cry is death their cry is death . . . . .

8<sup>va</sup>  
8<sup>va</sup>  
3  
3

And.  
d

Act II.

Away! our foes advance!

CHORUS WITH SOLO,

Sung by Miss Eaton, in the  
Historical Drama of

CORTEZ, OR THE CONQUEST OF MEXICO,

at the  
Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

Ent. Sta. Holl.

P.

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

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

Allegro non Troppo

Alto

Tenore

Basso

sva-  
ff

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

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

ff

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

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

ff

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

*A.M.AZITLI Entering ad lib*  
 Whither! Ah! whither would you fly  
 skies & the thunder shakes the skies  
 skies & the thunder shakes the skies

*colla voce f*

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

*f f a Tempo pp*

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

*ad lib*

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

*cres*

*fp*

*fp*

*fp*

*fp*

*f*

dead . . . . . Rally

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

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

*f*

*f*

*ff*

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

Hatchet vain the lance at their will the lightning flies

Hatchet vain the lance at their will the lightning flies

*f*

a - - - - - venge . . . . . the dead a - - venge a - -  
 flies and the thun - der shakes the skies and the thunder shakes  
 flies and the thun - der shakes the skies and the thunder shakes  
 venge the dead and a - venge a - venge . . . . . the . . . . .  
 shakes the skies and the thunder shakes . . . . . the . . . . .  
 shakes the skies and the thunder shakes . . . . . the . . . . .  
 dead . . . . .  
 skies . . . . .  
 skies . . . . .

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



*Alas! for Mascala!*  
*Ballad*

Sung by

M I S S P A T O N,

*In the Historical Drama of*

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

OR

*J. R. Planché Esq.*

The Conquest of Mexico,

at the

*Theatre Royal, Covent Garden,*

Composed by

*HB*

**HENRY R. BISHOP,**

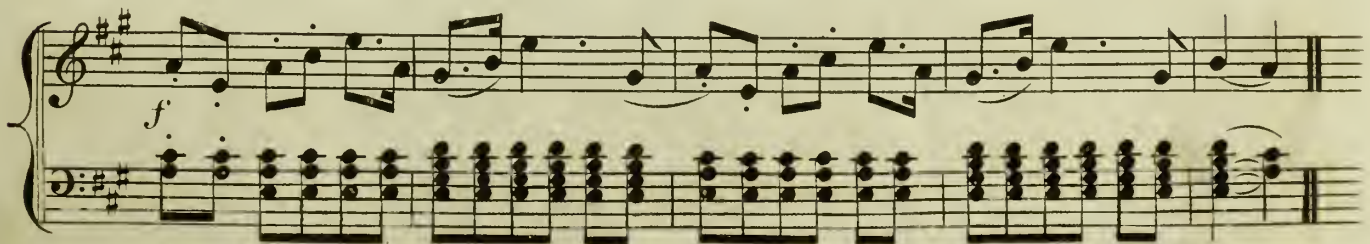
*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Ent. Sta. Hall.*

*Price 1/6.*

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

ANDANTE  
ESPRESSIVO.



Cortez.

## AMAZITLI.

*h.*

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

*pp*

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

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

*dol:*

*dol:*

*ad lib:* *h.*

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

*colla voce* *ff*

2<sup>d</sup> VERSE.

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

*pp*

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

*ad lib:*  
*f*

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

*dol:*  
*dol:*

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

*ad lib:*  
*colla voce*  
*ff*

Cortez.

PRINTED BY GOULDING & CO.  
SOHO SQUARE  
LONDON

There Blooms a Sweet Flower,  
Mr Durusett,

In the Historical Drama of

The Poetry by

C O R T E Z,

J. R. Planché Esq.

OR  
The Conquest of Mexico.

AT THE  
Theatre Royal Covent Garden.

Composed by

HENRY R. BISHOP,

Ent Sta Hall

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

Price 1/6.

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

Andante

Espressivo

ACACIX

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

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

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

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

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

*tr*

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

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

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

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

smile is a way.

# God of Air!

## FINALE.

to the Second Act of

### CORTEZ,

or the Conquest of Mexico.

Composed by

### HENRY R. BISHOP,

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

Ent. Sta. Hall.

Pric

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

Larghetto  
Maestoso

Soprano  
Alto  
Tenore  
Basso

God of air! We call on thee! To our prayr Pro - - -

God of air! We call on thee! To our prayr

God of air! We call on thee! To our prayr Propitious

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

*f<sup>ten</sup> f<sup>h</sup> mf f<sup>ten</sup> f<sup>h</sup> fmf p*

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

*pp pp pp f*

song praise thee with dance & with song praise...  
 praise thee with dance & with song with dance with song  
 praise thee with dance & with song and praise thee with dance & with song  
 thee with dance & with song loco with song



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

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

*pp dol* *ff Trombe* *ff*

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

Largo  
Espressivo

M.A.R.I.A

Migh - - ty spi - - rit whose pure eyes

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

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

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

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

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

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

cease! let thy servants sorrows cease . . . . .

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

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

*dim* *ppp*

**Allegro**

*pp* Tromba (Behind Scenes)

*Solo Priest*

Hark! what

*p* *ppp*

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

*MARINA*

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

or

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

Dis - - tant

Dis - - tant

*pp*

No! tis

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

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

true and friends are near friends are near friends are near

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

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

*cres*

*f*

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

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

*cres* *ff* *cres* *ff*

Ah . . . . .

Let her blood the gods ap - - pease Let her

Let her blood the gods ap - - pease Let her

*f* *f* *ff*

doth not fan - - - cy mock . . . my ear

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

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

*Tromba (Behind Scenes)* *cres* *p*

*Priest*  
Hark what means that war - like

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

or

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

doth not fan - - - cy mock mine ear

*pp*

*Coro:* *pp*  
dis - tant shouts are ri - sing  
dis - tant shouts are ri - sing

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

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

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



*Marina* *Spaniards*

geance Ah! . . . . Ven . . . . geance Ven . . . .

Fly . . . . Fly . . . .

*ff* *ff*

*Marina*

geance victory! victory! victory! . . Friends are

Fly! . . . . Fly . . . . .

*ff* *ff* *unis* *ff*

Fly! Fly

*Spaniards* *Marina*

near . . . . victory! victory! victory! . . friends are

Fly . . . . .

*8va* Fly . . . . .

near . . . .

Fly! . . . .

Fly! . . . .

*Marina*

Ah! . . . .

Fly! . . . .

*loco*

Fly! . . . .

*Trombe*

*Piu Presto*

*Spaniards*

victory! victory! victory!

Fly! Fly! Fly! Fly! Fly! . . . .

Fly Fly Fly Fly Fly! . . . .

*Piu Presto*

victory! victory! victory!... victory! . . . . .

Fly! . . . . .

Fly! . . . . .

End of the Second Act

Detailed description: This page of a musical score, numbered 77, contains several systems of music. The top system features a vocal line with the lyrics "victory! victory! victory!... victory! . . . . ." and a piano accompaniment. The second system has a vocal line with the lyrics "Fly! . . . . ." and a piano accompaniment. The third system has a vocal line with the lyrics "Fly! . . . . ." and a piano accompaniment. The fourth, fifth, sixth, and seventh systems consist of piano accompaniment. The eighth system concludes with the text "End of the Second Act". The score is written in a standard musical notation with treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings.

Act III  
Shame to Manhood!

SCENA.

Sung by MISS PATON.

Accompanied on the FLUTE, by MR BIRCH,

The Poetry by

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

J.R. Planché Esq.

at the  
Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

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

HB

Ent. Sta. Hall.

Price 2/-

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

ALLEGRO  
BRILLANTE

Cortez

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

AMAZITLI.

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

*pp* *Stacc.*

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

*ten.* *pp*

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

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

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

*pp* *ff*

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

*f pp ff*

Hark hark their high dis = pleasure telling, The

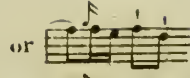
*pp Stacc.*

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

*f ten. p Flauto.*

or

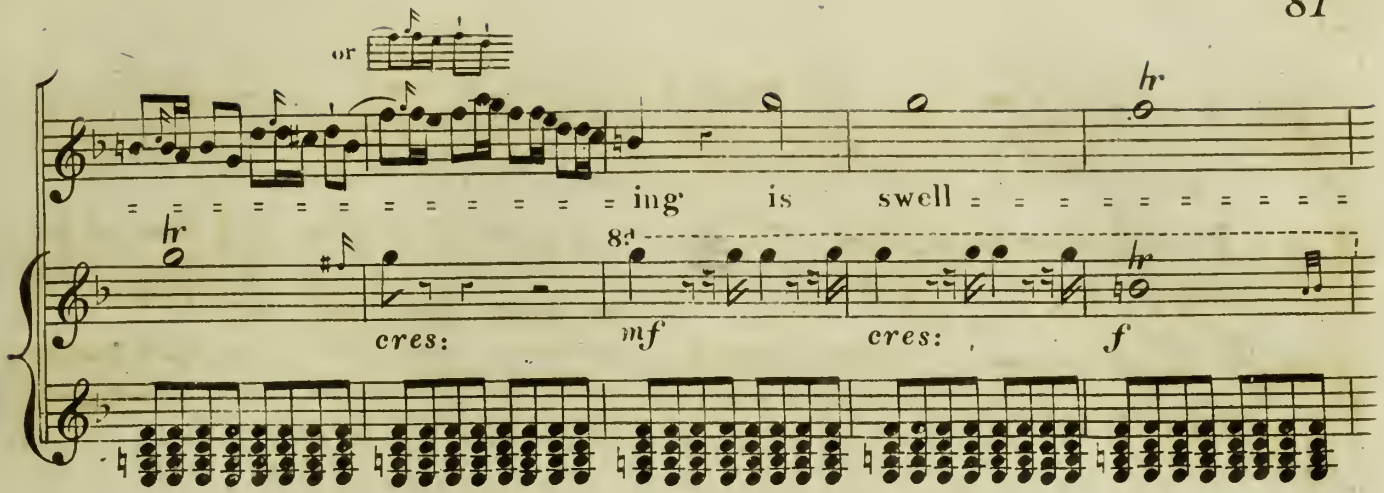
*h Cres. hr*

or 

ing is swell

*hr* *8va* *hr*

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



ing swell

*hr* *hr* *hr* *hr* *hr* *hr*

*loco* *f* *pp* Flauto




*ad lib:* *Lento ed espress:*

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

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



Cortez.

*Tempo 1<sup>o</sup>*

mercy beaming now shield me from dishonours stain! Or your wrath direct the

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

end my pain may end - - -

*Flauto.*



or *hr*

my pain end

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

*hr* *hr* *hr*

or *hr*

*hr* *hr* *hr* *hr* *hr*

*Flauto*

or *p* *f* *cadenza*

*p* *f* *cadenza*

*cres:* *f* *ff*

*Flauto*

or

Flauto.

dol: legati e piu lento

ad lib:

dol: legati e piu lento

or

Tempo 1<sup>mo</sup>

espres:

espres:

cal<sup>o</sup>

my pain.

cal<sup>o</sup>

f ff

Cortez.

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

*The Widow of Estromadura,*  
*Sung by*  
**Mr. Hawcett.**

*In the Historical Drama of*

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

*OR*  
**The Conquest of Mexico.**

*at the*  
**Theatre Royal, Covent Garden.**

COMPOSED BY

**HENRY R. BISHOP,**

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



*Ent. St. Hall.*

*Price 1/6.*

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

Moderato

Recit:  
**SANCHO**

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

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

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

*risoluto*  
*and<sup>te</sup> ff f*

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

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

*pp Allegretto Mod<sup>to</sup>*

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

*Curtiz*

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

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

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

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

*cres* *mf* *f* *ff*

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

Recit:

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

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

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

*risoluto*

*And to ff*

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

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

*AIR*

*pp Moderato*

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

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

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

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

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

*cres* *mf* *ff*

Cortez

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

*Must there for ever in Life's Chalice be*

**D U E T.**

*sung by*  
*Miss Paton and Miss Love.*

The Poetry by

In the Historical Drama of

J.R. Planché Esq.

**CORTEZ, or the Conquest of MEXICO,**

at the  
*Theatre Royal, Covent Garden,*

Composed by



**HENRY R. BISHOP,**

*Ent. Ser. Ball*

Price 2s/

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

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

*AMAZITHI*

*MARINA*

Andantino  
con moto



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

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

lo \_ \_ ses one branch as a\_nother springs.\* Must there for

lo \_ \_ ses one branch as a\_nother springs.\* Must there for

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

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

Cortez

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

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

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

lo...ses one branch as a nother springs

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

MARINA

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

*mf p cres mf pp*

*A.MAZITLI*

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

*p* *mf p*

*MARINA*

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

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

*hr* *hr*

clear - - - er For the cloud it struggles through

*p* *p*

*A.MAZITLI*

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

*p* *p*

54

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

*colla voce mf p stacc: pp*

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamic markings include *colla voce*, *mf*, *p*, and *stacc: pp*.

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

*cres mf pp stacc:*

Detailed description: This system contains the second two vocal staves and the second two staves of the piano accompaniment. The piano accompaniment continues with a dense texture of eighth notes. Dynamic markings include *cres*, *mf*, and *pp stacc:*.

MARINA

few so few Then let us hold hold the

*cres mf pp stacc: pp cres*

Detailed description: This system contains the third two vocal staves and the third two staves of the piano accompaniment. The piano accompaniment features a prominent eighth-note accompaniment. Dynamic markings include *cres*, *mf*, *pp stacc:*, and *pp cres*.

dearer flow - 'rs we find so few so few

*stacc: pp cres mf*

Detailed description: This system contains the fourth two vocal staves and the fourth two staves of the piano accompaniment. The piano accompaniment continues with a consistent eighth-note accompaniment. Dynamic markings include *stacc:*, *pp cres*, and *mf*.

and think our sun - - - - shine

think our sun - - - - shine

*pp.*

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

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

*cres ff*

*a Tempo*

*f*

Then let us hold flow - 'rs so

hold the dear - er

*pp stacc: cres mf pp*

few so . . . . . few

so . . . . . few so . . . . .

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

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

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

few we find we find so few .

few we find we find so few .

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

*From where the Sun rises.*

**FINALE**

*In the Historical Drama of*

**C O R T E Z,**

*OR*

*The Conquest of Mexico.*

**Composed by**

**HENRY R. BISHOP,**

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

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

Allegro *ff*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords and a melodic line. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a bass line.

The second system of the piano introduction continues the musical theme from the first system. It features similar chordal textures and melodic motifs in both the treble and bass staves.

The third system of the piano introduction concludes the instrumental introduction. It maintains the energetic and rhythmic character established in the previous systems.

Soprano *ff*

The vocal line for the Soprano part begins with the lyrics "From where the sun ri - ses a - - cross the wide main . . . .". The melody is written in treble clef with a key signature of one sharp.

Alto *ff*

The vocal line for the Alto part begins with the lyrics "From where the sun ri - ses a - - cross the wide main . . . .". The melody is written in treble clef with a key signature of one sharp.

Tenore *ff*

The vocal line for the Tenor part begins with the lyrics "From where the sun ri - ses a - - cross the wide main . . . .". The melody is written in bass clef with a key signature of one sharp.

Basso *ff*

The vocal line for the Bass part begins with the lyrics "From where the sun ri - ses a - - cross the wide main . . . .". The melody is written in bass clef with a key signature of one sharp.

PIANO *ff*  
FORTE

The piano accompaniment for the vocal section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It provides a rhythmic and harmonic support for the vocal lines, marked with a forte dynamic.

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

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

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

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

*ff ff ff ff*

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

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

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

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

*ff*

The track of whose

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

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

*f*



glo - ry will brilliant re - main will brill -

The track of whose glo - ry will

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

- - - iant re - main . . . . . The track of whose

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

brilliant re - main brilliant re - main . . . . .

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

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

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

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

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

*cres ff*

*h h*

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

*ff* Till the orb he has

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

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

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

follow'd goes down . . . . . for ever for ever

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

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

for ever for ever for e - ver e - ver

for ever for ever for e - ver e - ver

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

for ever for ever for e - ver e - ver

*p* *ff* *ff*

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

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

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

e - - - - ver goes down . . . . .

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

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

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

. . . . . goes down . . . . for ever for

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

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

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

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

*ff ff*

The musical score is arranged in systems. The first system consists of four staves: two vocal staves (treble clef) and two piano staves (grand staff). The lyrics are: "ever goes down ever ever ever ever ever ever". The second system also has four staves, with the lyrics: "ever goes down ever ever ever ever ever ever". The third system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The fourth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The fifth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The sixth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The seventh system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The eighth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The ninth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The tenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The eleventh system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twelfth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The thirteenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The fourteenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The fifteenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The sixteenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The seventeenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The eighteenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The nineteenth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twentieth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-first system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-second system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-third system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-fourth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-fifth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-sixth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-seventh system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-eighth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The twenty-ninth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .". The thirtieth system has four staves, with the lyrics: "ever ever ever ever ever . . . . .".

GRAND MEXICAN MARCH.

of

The Embassy from

MONTEZUMA to CORTÉZ.

Composed by H. R. Bishop.

Allegro  
Moderato

*p* *pp*

*ff* *ff* *p*

*ff* *p* *ff* *p*

*ff*

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

Cortez

ff mf *cres* f ff ff p

ff p stacc

ff p stacc ff

ff p ff p

ff ff

SPANISH MARCH

Composed in imitation of the Spanish Style,

by H. R. Bishop.

Allegro  
Brillante

Cortez

MARCH

of the Spanish Cavalry &c:

(at the end of First Scene.)

Composed by H. R. Bishop.

Spiritoso  
alla  
Marcia

Cortez



M A R C H

of Spaniards and Tlascalans.

Composed by H. R. Bishop.

alla  
Marcia

Cortez

