



A LEGEND OF GRANADA

Cantata

FOR FOUR-PART CHORUS OF WOMEN'S VOICES
WITH BARITONE AND SOPRANO SOLI AND
ORCHESTRAL ACCOMPANIMENT

Words by

ETHEL WATTS MUMFORD

Music by

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Op. 45



VOCAL SCORE 60 CENTS NET



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A Legend of Granada.

(Women's Voices with Baritone and Soprano Soli.)

Ethel Watts Mumford.

Henry Hadley. Op. 45.

Allegro con fuoco.

Piano.



SOPRANO I.
Down the lone-ly passes Come the black bulls stamping,

SOPRANO II.
Down the lone-ly passes Come the black bulls stamping,

ALTO I.
Down the lone-ly passes Come the black bulls stamping,

ALTO II.
Down the lone-ly passes Come the black bulls stamping,

p



Orchestral Parts can be had of the Publishers.

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mf Down to old Gra-na - da, By Jo - se's bright po - sa - da;
mf Down to old Gra - na - da, By Jo - se's bright po - sa - da;
 Down to old Gra-na-da, By Jose's po - sa - da;
 Down to old Gra-na-da, By Jose's po - sa - da;

mf *cresc.* *f*

Hear their hurried tramp - ing, hear their hurried tramp - ing.
 Hear their hurried tramp - ing, hear their hurried tramp - ing.
 Hear their hurried tramp - ing, hear their hurried tramp - ing.
 Hear their hurried tramp - ing, hear their hurried tramp - ing.

With them the vac-que-ros, Full of chaff and laughter, Songs and sto-ries
 With them the vac-que-ros, Full of chaff and laughter, Songs and sto-ries
 With them the vac-que-ros, Full of chaff and laughter, Songs and sto-ries
 With them the vac-que-ros, Full of chaff and laughter, Songs and sto-ries

cresc.

gay, *ff.* Bright - 'ning all the road - way, Echoes laugh - ing

gay, *ff.* Bright - 'ning all the road - way, Echoes laughing

gay, *ff.* Bright - 'ning all the road - way, Echoes laughing

gay, *ff.* Bright - 'ning all the road - way, Echoes laughing

af - ter.

af - ter.

af - ter.

af - ter.

p There rides great Her - nan - dez, Hand - some, brave and

p There rides great Her - nan - dez, Hand - some, brave and

p There rides great Her - nan - dez, Hand - some, brave and

p There rides great Her - nan - dez, Hand - some, brave and

p There rides great Her - nan - dez, Hand - some, brave and

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

cresc. Rides the hills a - long. Be - hind them storm-winds

cresc. Rides the hills a - long. Be - hind them storm-winds

cresc. Rides the hills a - long. Be - hind them storm-winds

cresc. Rides the hills a - long. Be - hind them storm-winds

Rides the hills a - long. Be - hind them storm-winds

ga - ther, All the moon-light cloud - ing; But lo! a light shines

ga - ther, All the moon-light cloud - ing; But lo! a light shines

ga - ther, All the moon-light cloud - ing; But lo! a light shines

ga - ther, All the moon-light cloud - ing; But lo! a light shines

animato

bright A - cross the threat'ning night, A - cross the low clouds

bright A - cross the threat'ning night, A - cross the low clouds

bright A - cross the threat'ning night, A - cross the low clouds

bright A - cross the threat'ning night, A - cross the low clouds

shrouding. It is the house of Jo - sé, It is the fes - tive Inn. —

shrouding. It is the house of Jo - sé, It is the fes - tive Inn. —

shrouding. It is the house of Jo - sé, It is the fes - tive Inn. —

shrouding. It is the house of Jo - sé, It is the fes - tive Inn. —

Voic - es sweet and light, That drift a - cross the night, Tell of the dance

Voic - es sweet and light, That drift a - cross the night, Tell of the dance

Voic - es sweet and light, That drift a - cross the night, Tell of the dance

Voic - es sweet and light, That drift a - cross the night, Tell of the dance

with - in.

with - in.

with - in.

with - in.

ff

Allegretto grazioso.

Allegretto grazioso.

mf

p

p

p O - hé, o - hé, vac-que - - ros! Come tar - ry

O - hé, o - hé, vac-que - - ros! Come tar - ry

p O - hé, o - hé, vac-que - - ros! Come tar - ry

O - hé, o - hé, vac-que - - ros! Come tar - ry

here a - while, In old Jo - sé's po - sa - - - da Is
 here a - while, In old Jo - sé's po - sa - - - da Is
 here a - while, In old Jo - sé's po - sa - - - da Is
 here a - while, In old Jo - sé's po - sa - - - da Is

laughter with - out guile. O - hé, o -
 laughter with - out guile. O - hé, o -
 laughter with - out guile.
 laughter with - out guile.

hé, vac - que - - ros! Take shel - ter from the storm, In
 hé, vac - que - - ros! Take shel - ter from the storm, In
 O - hé, o - hé, Take shel - - ter from the storm.
 O - hé, o - hé, Take shel - - ter from the storm.

old Jo - sé's po - sa - - da Is wine and wel - come
 old Jo - sé's po - sa - - da Is wine and wel - come
 Now here is wine and wel - - come
 Now here is wine and wel - - come

warm. *rit.* *f* *a tempo* O - hé! the bulls fear thun -
 warm. *rit.* *f* *a tempo* O - hé! the bulls fear thun -
 warm. *rit.* *f* *a tempo* O - hé! the bulls fear thun -
 warm. *rit.* *f* *a tempo* O - hé! the bulls fear thun -
 warm. *rit.* *f* *a tempo* O - hé! the bulls fear thun -

der, Jo - sé's cor - rals are strong; Come join us,
 der, Jo - sé's cor - rals are strong; Come join us,
 der, Jo - sé's cor - rals are strong; Come join us,
 der, Jo - sé's cor - rals are strong; Come join us,

brave vac - que - - - ros, In wine and dance *ff*

brave vac - que - - - ros, In wine and dance *ff*

brave vac - que - - - ros, In wine and dance *ff*

brave vac - que - - - ros, In wine and dance *ff*

and song! —

and song! —

and song! —

and song! —

marc. *mf*

dim. *p*

Meno mosso.

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Meno mosso.
(unaccomp.) *P*

mf *cresc.*
lé, O doff thy cloak, Her - nan - - dez, And drink our

mf *cresc.*
lé, O doff thy cloak, Her - nan - - dez, And drink,

mf *cresc.*
lé, O doff thy cloak, Her - nan - - dez, And drink,

mf *cresc.*
lé, O doff thy cloak, Her - nan - - dez, And drink,

mf *cresc.*

wine and stay, and drink our wine,

and drink our wine and stay,

and drink our wine and stay,

and drink our wine and stay,

p drink _____ and stay. _____ *rit.* *a tempo*

p and drink our wine _____ and stay. _____ *rit.* *a tempo*

p and drink our wine and stay. _____ *rit.* *a tempo*

p and drink our wine and stay. _____ *rit.* *a tempo*

p *rit.* (orch.) *mf* *a tempo*

Hernandez. *mf*

Oh

p *rit.*

Tempo di Bolero.

fair - est Se - ño - ri - tas, I may not rest or stay, A -

mf

far in old Gra - na - da One will not brook de - lay.

P She waits for me, Con - chi - ta, She waits, my promised bride, With

sighs and tears of lone - li - ness, Till I am by her side. Then

cresc. fare you well, don - zel - las, The night may have a - larms, But

I must forth up - on the way That leads — to my love's —

rall. *f*

a tempo

arms.

a tempo *ff*

8. *marcato* *ritard.*

Meno mosso SOPRANO I. *pp*

A - las, a - las! Yet heed, we pray;

Meno mosso SOPRANO II. *pp*

A - las, a - las! Yet heed, we pray;

Meno mosso ALTO I. *pp*

A - las, a - las! Yet heed, we pray;

Meno mosso ALTO II. *pp*

A - las, a - las! Yet heed, we pray;

Meno mosso *pp*

If from the Moor-ish tow'r on high One

If from the Moor-ish tow'r on high One

If from the Moor-ish tow'r on high One

If from the Moor-ish tow'r on high One

pp

calls to thee with bit - ter cry, Oh cross thyself, *p*

calls to thee with bit - ter cry, and *p*

calls to thee with bit - ter cry, and *p*

calls to thee with bit - ter cry, and *p*

espress.

go not nigh! Oh cross thy-self, go not nigh! *pp*

go not nigh! and go not nigh! *pp*

go not nigh, not nigh! and go not nigh, not nigh! *pp*

go not nigh, not nigh! and go not nigh, not nigh! *pp*

pp

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

unaccomp.

Allegro con moto.

lier! Forth in-to the night he

lier! Forth in-to the night he

lier! Forth in-to the night he

lier! Forth in-to the night he

Allegro con moto.

fares, — Dark and wild and lone,

fares, — Dark and wild and lone,

fares, — Dark and wild and lone,

fares, — Dark and wild and lone,

Sud-den winds call in the pass - es,
 Sud-den winds call in the pass - es,
 Sud-den winds call in the pass - es, Dy - ing to a
 Sud-den winds call in the pass - es, Dy - ing to a

Shapes of shad-ow, ghosts of sounds,
 Shapes of shad-ow, ghosts of sounds,
 moan;
 moan;
 Shapes of shad-ow, ghosts of sounds,
 Shapes of shad-ow, ghosts of sounds,

El-fin fin-ger-tips: Still the A-ve Ma-
 El-fin fin-ger-tips: Still the A-ve Ma-
 El-fin fin-ger-tips: Still the A-ve Ma-
 El-fin fin-ger-tips: Still the A-ve Ma-
 (unaccomp.)

ri - a *f* Ris - es
 ri - a Ris - es
 ri - a Ris - es
 ri - a Ris - es

The piano accompaniment features a rhythmic pattern of eighth notes with triplet markings. The vocal parts enter with a long note on 'a' followed by 'Ris - es'.

(unaccomp.)

to his lips.
 to his lips.
 to his lips.
 to his lips.

The piano accompaniment continues with the same rhythmic pattern. The vocal parts sing 'to his lips.' with a long note.

Then a flash *cresc.* of light, Where
 Then a flash *cresc.* of light,
 Then a flash *cresc.* of light,
 Then a flash of light,

The piano accompaniment features a more complex rhythmic pattern with triplet markings and a *cresc.* marking. The vocal parts enter with 'Then a flash of light, Where'.

the black clouds low'r, Loud *cresc.* and
 Where the black clouds low'r, Loud *cresc.* and
 Where the black clouds low'r, Loud *cresc.* and
 Where the black clouds low'r, Loud and

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "the black clouds low'r, Loud *cresc.* and" on the first line, "Where the black clouds low'r, Loud *cresc.* and" on the second line, "Where the black clouds low'r, Loud *cresc.* and" on the third line, and "Where the black clouds low'r, Loud and" on the fourth line. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady bass line. The key signature has two flats, and the time signature is 4/4. The system concludes with a *cresc.* marking.

clear and high Comes a
 clear and high Comes a
 clear and high Comes a
 clear and high Comes a

The second system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: "clear and high Comes a" on the first line, "clear and high Comes a" on the second line, "clear and high Comes a" on the third line, and "clear and high Comes a" on the fourth line. The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand. The system concludes with a *f* marking.

cry, a fright - - - ened cry:
 cry, a fright - - - ened cry:
 cry, a fright - - - ened cry:
 cry, a fright - - - ened cry:

The third system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: "cry, a fright - - - ened cry:" on the first line, "cry, a fright - - - ened cry:" on the second line, "cry, a fright - - - ened cry:" on the third line, and "cry, a fright - - - ened cry:" on the fourth line. The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand. The system concludes with a *ff* marking.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts feature long, sustained notes, likely representing a choir or soloist. The piano accompaniment consists of rhythmic patterns in the right hand and a more active bass line.

Voice.

ff *pp*.

"Help me, in Al-lah's name!"

Vocal line with lyrics: "Help me, in Al-lah's name!". The piano accompaniment includes a triplet figure and a section marked *Furioso* with a dynamic marking of *ff*. The piano part features complex rhythmic patterns and a change in mood.

Piano accompaniment featuring several triplet figures in the right hand and a steady bass line. The music continues with complex rhythmic patterns.

dim. *ritard.* *espress.*

Andante maestoso.

There stands in ru - ined grand -
 There stands in ru - ined grand -
 There stands in ru - ined grand -
 There stands in ru - ined grand -

Andante maestoso.

p

eur A riv en Moor-ish tow'r. Swift to help and
 eur A riv en Moor-ish tow'r. Swift to help and
 eur A riv - en Moor-ish tow'r. Swift to help and
 eur A riv - en Moor-ish tow'r. Swift to help and

cresc. *ff.* *p*

strong to save, Her - nan - dez breasts the steep, But

strong to save, Her - nan - dez breasts the steep, But

strong to save, Her - nan - dez breasts the steep, But

strong to save, Her - nan - dez breasts the steep, But

ere the rock-y height is won, There falls a

ere the rock-y height is won, There falls a

ere the rock-y height is won, There falls a

ere the rock-y height is won, There falls a

numb - ing sleep; Horse and rid - er stark and

numb - ing sleep; Horse and rid - er stark and

numb - ing sleep;

numb - ing sleep;

still, still,

Where shad - ows ga - ther

Where shad - ows ga - ther

pp

deep. deep.

All things change to

All things change to

All things change to

All things change to

All things change to

p

gla - - - - - mour, Glow to

gla - - - - - mour, Glow to

gla - - - - - mour, Glow to

gla - - - - - mour, Glow to

gla - - - - - mour, Glow to

cresc.

col - ors fair,
col - ors fair,
col - ors fair,
col - ors fair,
rit.

meno mosso
p Sound of lute and cit - - -tern Charm - ing all *cresc.*
meno mosso
p Sound of lute and cit - - -tern Charm - ing all *cresc.*
meno mosso
p Sound of lute and cit - - -tern Charm - ing all *cresc.*
meno mosso
p Sound of lute and cit - - -tern Charm - ing all *cresc.*

the air.
the air.
the air.
the air.

p

8

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key with two flats. They sing the words "the air." with long, sustained notes. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is present. An 8-measure rest is indicated above the piano part.

8

pp
accel.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment continues with a complex, flowing melody in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *pp* (pianissimo) and the instruction *accel.* (accelerando) are present. An 8-measure rest is indicated above the piano part.

poco a poco rit.

dimin.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are mostly silent. The piano accompaniment features a complex, flowing melody in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *poco a poco rit.* (poco a poco ritardando) and the instruction *dimin.* (diminuendo) are present.

Part II.

Allegretto grazioso.

First system of piano introduction. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. Dynamics: *p*. The music features a flowing melody in the right hand and a supporting bass line in the left hand, with some chords circled.

Second system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *mf*. The melody continues with more complex rhythmic patterns and chordal accompaniment.

Third system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *p*. The music concludes with sustained chords in both hands.

SOPRANO I.
p Gen- -tly come, Soft - ly, soft - ly sing - ing, Muf- -fled drum,

SOPRANO II.
p Gen- -tly come, Soft - ly, soft - ly sing - ing, Muf- -fled drum,

ALTO I.
p Gen- -tly come, Soft - ly, soft - ly sing - ing, Muf- -fled drum,

ALTO II.
p Gen- -tly come, Soft - ly, soft - ly sing - ing, Muf- -fled drum,

Piano accompaniment for the vocal parts. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *p*. The piano provides harmonic support for the vocalists with chords and a steady bass line.

mf
 Ank - let gen - tly ring - ing, Bring - ing frost - y sher - - - - - bets,
 Ank - let gen - tly ring - ing, Bring - ing frost - y sher - - - - - bets,
 Ank - let gen - tly ring - ing,
 Ank - let gen - tly ring - ing,

mf
 Royal silken car - pets Loomed in days of
 Royal silken car - pets Loomed in days of
 Hoo - kahs wrought of gold, Royal silken car - pets Loomed in days of
 Hoo - kahs wrought of gold, Royal silken car - pets Loomed in days of

old.
 old.
 old.
 old.

dim.

p Soft-ly call Fa-ti-ma from her tow'r, *pp* Bright-ly comes

p Soft-ly call Fa-ti-ma from her tow'r, *pp* Bright-ly comes

p *pp*

The rare and ma-gic hour, Swift-ly comes The rare

The rare and ma-gic hour, Swift-ly comes The rare

Swift-ly comes the

Swift-ly comes the

p

Hernandez. *mf con entusiasmo*

rit. Lo, 'tis a dream, — A

rit. — and ma - gic hour.

rit. — and ma - gic hour.

rit. ma - -gic hour.

rit. ma - -gic hour.

rit. *mf*

vi - sion of de - light, *f* Born of the storm and night. oh spa - cious halls and

great, *dim.* oh, pave - ments tes - se - late!

p What mu - sic greets mine

ears, Of oth - er lands and years? What waves of joy - ance roll A -

Fatima. *pp* *misterioso* My Lord shall

wake. With sweet - est mu - sic rouse him.

The first system shows a vocal line in treble clef with lyrics "wake. With sweet - est mu - sic rouse him." and a piano accompaniment in grand staff. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Più mosso.
mp

SOPRANO I. Let call the dancing girls,
SOPRANO II. Let call the dancing girls,
ALTO I. Let call the dancing girls,
ALTO II. Let call the dancing

mp *mp* *mp*

Più mosso.
p Let call the dancing

The second system contains four vocal staves (Soprano I, Soprano II, Alto I, Alto II) and a piano accompaniment. The vocal parts enter with the lyrics "Let call the dancing girls,". The piano part is marked *p* and includes the instruction *Più mosso.*

And bind their flowing curls. Their eyes are black and
And bind their flowing curls. Their eyes are black and
girls, And bind their flowing curls.
girls, And bind their flowing curls.

The third system continues the vocal parts and piano accompaniment. The lyrics are "And bind their flowing curls. Their eyes are black and girls, And bind their flowing curls." The piano part continues with chords and a melodic line.

bold, Their tinkling bells are gold.
 bold, Their tinkling bells are gold.
 Their eyes are black and bold, Their tinkling bells are
 Their eyes are black and bold, Their tinkling bells are

Now let them weave their wiles Bid in-cense and per -
 To lure the Sol-dan's smiles;
 gold. To lure the Sol-dan's smiles;
 gold. To lure the Sol-dan's smiles;

fume Let sil-ver lamps be bright, — For
 Burn in each carv-en room; Let lamps be bright, For
 Burn in each carv-en room; Let lamps be bright, For
 Burn in each carv-en room; Let lamps be bright, For

cresc.
f
 joy shall reign to - night, for joy shall reign,
cresc.
 joy shall reign to - night, for joy shall reign,
cresc.
 joy shall reign to - night, for joy shall reign to - night,
cresc.
 joy shall reign to - night, for joy shall reign to - night,
cresc.
f

cresc.
mf *cresc.* *f*
 for joy shall reign to -
cresc. for joy shall reign to -
cresc. for joy shall reign, shall reign to -
 for joy shall reign to -
 (unaccomp.) *cresc.*

night!
 night!
 night!
 night!
p
ritard.

Allegro brioso.
Fatima.

Lord of my heart, Love comes as wild winds

blow - ing, We know not whence nor why,

cresc.
But hear its stir - ring cry, And mar - vel at its

go - - - ing Lord of my heart!

SOPRANO I.

Love comes as breath of maid - en O'er al - mond - blos - soms white,

SOPR. II.

Love comes as breath of maid - en O'er al - mond - blos - soms white,

ALTO I.

Love comes as breath of maid - en O'er al - mond - blos - soms white,

ALTO II.

Love comes as breath of maid - en O'er al - mond - blos - soms white,

p

Sweet with the dawn - ing light, With heav - en's per - fume lad - en.

Sweet with the dawn - ing light, With heav - en's per - fume lad - en.

Sweet with the dawn - ing light, With heav - en's per - fume lad - en.

Sweet with the dawn - ing light, With heav - en's per - fume lad - en.

cresc.

Lord of my heart. Love comes as sim - oon blow - ing, and

Lord of my heart. Love comes as sim - oon blow - ing, and

Lord of my heart. Love comes as sim - oon blow - ing, and

Lord of my heart. Love comes as sim - oon blow - ing, and

pp

from it no man learns, Save that it blinds and

from it no man learns, Save that it blinds and

from it no man learns, Save that it blinds and

from it no man learns, Save that it blinds and

burns: _____

burns: _____

burns, and burns: _____

burns, and burns: _____

Solo. f a q a ff b e

cresc. ff Praise Al-lah for its

cresc. ff Praise Al - lah

cresc. ff Praise Al - lah

cresc. ff Praise Al - lah

go - - - ing, Lord of my heart!

for - its go - - - ing, Lord of my heart!

for - its go - - - ing, Lord of my heart!

for - its go - - - ing, Lord of my heart!

Moderato.

Fatima.

Hernandez.

Moderato.

A - bout my soul Rose

mf *p* *simile*

soul Rose va - pors roll, My heart is

va - pors roll, My heart is bound In

bound In cords of sound, In bands of

cords of sound, In bands of gold My

gold. Oh dream of bliss! Oh

will they hold. Oh dream of

mf animato

breath - less_ kiss!_ There is no

mf animato

bliss! Oh breath - less kiss! There is no oth - er

animato

cresc.

oth - - er life — than this!

cresc. *f* *cresc.*

life than this!_ My soul is — thine, Bride of

cresc.

p *cresc.* *cresc.*

There_ is no oth - er life than this!

cresc.

Dreams! There_ is no life — than

cresc. *f*

f *a.* *a.* *a.*

Ah! _____

f

this! _____

ff

Hernandez.

My soul is thine, Oh

pp

dim.

pp

Bride of Dreams, Fa - ti - ma!

rit.

Andante espressivo.

O Sun, withhold thy splendor, Thy golden, ro-seate

O Sun, withhold thy splendor, Thy golden, ro-seate

O Sun, withhold thy splendor, Thy golden, ro-seate

O Sun, withhold thy splendor, Thy golden, ro-seate

pp

Andante espressivo.

(unaccomp.)

pp

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

stars, O wise and mys-tic stars!

stars, O wise and mys-tic stars!

stars, O wise and mys-tic stars!

stars, O wise and mys-tic stars!

dim. e rit.

Largamente e pesante.

Largamente e pesante. (♩ = ♪; beat six ♩)

From the magic sleep Her-nan-dez slow-ly

From the magic sleep Her-nan-dez slow-ly

From the magic sleep Her-nan-dez slow-ly

From the magic sleep Her-nan-dez slow-ly

pp (unaccomp.)

wak - ens; 'Mid the cries of vendors, Laughing sab-bath spenders,

wak - ens; 'Mid the cries of vendors, Laughing sab-bath spenders,

wak - ens; 'Mid the cries of vendors, Laughing sab-bath spenders,

wak - ens; 'Mid the cries of vendors, Laughing sab-bath spenders,

wak - ens; 'Mid the cries of vendors, Laughing sab-bath spenders,

p
Slow his eyes un-close, That now must see and weep.

p
Slow his eyes un-close, That now must see and weep.

p
Slow his eyes un-close, That now must see and weep.

p
Slow his eyes un-close, That now must see and weep.

p (unaccomp.) *ritard.*

Allegretto. *p*
The cit - y's mar - ket - place, - The feast - day of Ma -

p
The cit - y's mar - ket - place, - The feast - day of Ma -

p
The cit - y's mar - ket - place, - The feast - day of Ma -

Allegretto. *p*
The cit - y's mar - ket - place, - The feast - day of Ma -

do - na, Yet all the folk is strange, And all has suf - fer'd change...

do - na, Yet all the folk is strange, And all has suf - fer'd change...

do - na, Yet all the folk is strange, And all has suf - fer'd change...

do - na, Yet all the folk is strange, And all has suf - fer'd change...

Sor-row and age have pass'd _____ O'er each fa - mil - iar

Sor-row and age have pass'd, have pass'd O'er each fa - mil - iar

Sor-row and age have pass'd, have pass'd O'er each fa - mil - iar

Sor-row and age have pass'd, have pass'd O'er each fa - mil - iar

Più mosso.

face. He *f animato* cries, _____ "I am Her - nan - dez, _____

face. *animato* cries, _____ "I am Her - nan - dez, _____

face. *animato* "I am Her - nan - dez, _____

face. *animato* "I am Her - nan - dez, _____

Più mosso.

f animato

p più mosso

Him that ye loved of yore!" — They laugh, "He died, Her - nan-dez, These *p più mosso*

Him that ye loved of yore!" — They laugh, "He died, Her - nan-dez, These *p più mosso*

Him that ye loved of yore!" — They laugh, "He died, Her - nan-dez, These *p più mosso*

Him that ye loved of yore!" — They laugh, "He died, Her - nan-dez, These *p più mosso*

Solo.

twen - ty years or more! — Dead is the brave Her - nan - dez, —

twen - ty years or more! —

twen - ty years or more! —

two - ty years or more! —

Solo.

Gra-

na - da's ma - ta - dor,

Chorus.

Allegretto. *p*

And his fair bride, Con-

And his fair bride, Con-

And his fair bride, Con-

And his fair bride, Con-

Allegretto. *p*

ritard.

chi - ta, Hath pass'd the con - vent - door, — And his fair bride, Con - chi - ta,
 chi - ta, Hath pass'd the con - vent - door, — And his fair bride, Con - chi - ta,
 chi - ta, Hath pass'd the con - vent - door, — And his fair bride, Con - chi - ta,
 chi - ta, Hath pass'd the con - vent - door, — And his fair bride, Con - chi - ta,

Know-eth the world no more, — knoweth the world — no
 Know-eth the world no more, no more, — knoweth the world — no
 Know-eth the world no more, no more, — knoweth the world — no
 Know-eth the world no more, no more, — knoweth the world — no

rit.

Molto lento ed elevato.

more!"
 more!"
 more!"
 more!"

Molto lento ed elevato.

Bells.

Wide swing the great church por - tals,

Wide swing the great church por - tals,

Wide swing the great church por - tals,

Wide swing the great church por - tals,

Forth come the gray-clad nuns:

Forth come the gray-clad nuns:

Forth come the gray-clad nuns:

Forth come the gray-clad nuns:

Soft chant-ing comes Con-chi - ta Among the ho - ly ones.

Soft chant-ing comes Con-chi - ta Among the ho - ly ones.

Soft comes Con - chi - ta.

Soft comes Con - chi - ta.

Chorus of Nuns.

p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.
p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.
p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.
p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.
P(unaccomp.)

f O - ra pro no - bis, no - bis pec - ca - to - ri - bus
p
f O - ra pro no - bis, no - bis pec - ca - to - ri - bus
p
f O - ra pro no - bis, no - bis pec - ca - to - ri - bus
p
f O - ra pro no - bis, no - bis pec - ca - to - ri - bus
p

nunc et in ho - ra mor - tis.
nunc et in ho - ra mor - tis.
nunc et in ho - ra mor - tis.
nunc et in ho - ra mor - tis.

mf con passione

For - give, for - give, my love! A sin - ner calls to thee!

mf *dim.*

That we may hope to meet in -

ALTO I. *pp*
In ho - ra mor - tis, o - ra pro no - bis.

ALTO II. *pp*
In ho - ra mor - tis, o - ra pro no - bis.

p *pp* *p*

heav'n!

Chorus of Nuns.

Sancta Ma - ri -

Sancta Ma - ri -

Sancta Ma - ri -

Sancta Ma - ri -

f (*unaccomp.*)

mf
a! In ho - ra mor - tis nos - træ, a - ve!
a! In ho - ra mor - tis nos - træ, a - ve!
a! In ho - ra mor - tis nos - træ, a - ve!
a! In ho - ra mor - tis nos - træ, a - ve!

mf

Hernandez.
pp
Con-chi - ta! pray for me! —

ff

p ALTO I. *pp*
O - ra pro no - bis, o - ra pro no - bis!
p ALTO II. *pp*
O - ra pro no - bis, o - ra pro no - bis!

p *pp*

perdendosi