

16449

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

HENRY HADLEY

Op. 45



VOCAL SCORE NET 75 CENTS

(In U. S. A.)



G. SCHIRMER, INC., NEW YORK

NOTICE

The copying either of the separate parts or of the whole of this composition by any process whatever is forbidden and subject to the penalties provided under Section 28 of the Copyright Law.

Rights of performance can be secured only by the purchase of a copy of this score by or for each and every singer taking part.

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,

Orchestral Parts can be had of the Publishers.

Copyright, 1904, by G. Schirmer, Inc.
Printed in the U. S. A.

Schirmer, Inc. 17612

mf Down to old Gra-na - da, By Jo - se's bright *cresc.* *f* po - sa - da;

mf Down to old Gra-na - da, By Jo - se's bright *cresc.* *f* po - sa - da;

Down to old Gra-na-da, By José's *cresc.* *f* po - sa - da;

Down to old Gra-na-da, By José's *cresc.* *f* 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.

cresc.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

mf 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

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

p

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 -

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*

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

and song! —

and song! —

and song! —

and song! —

and song! —

marc. *mf*

dim. *p*

Meno mosso.

f

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*

lé, O doff thy cloak, Her - nan - - dez, And drink our

lé, O doff thy cloak, Her - nan - - dez, And drink,

lé, O doff thy cloak, Her - nan - - dez, And drink,

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 - no - 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

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

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

pp

3

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

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

calls to thee with bit - ter cry, _____ and _____

calls to thee with bit - ter cry, _____ and _____

calls to thee with bit - ter cry, _____ and _____

espress.

_____ go not nigh! Oh cross thy-self, _____ go not nigh! _____

go not nigh! _____ and go not nigh! _____

go not nigh, not nigh! _____ and go not nigh, not nigh! _____

go not nigh, not nigh! _____ and go not nigh, not nigh! _____

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, Dy - ing to a

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

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, moan;

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

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

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

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 Ris - es

ri - a Ris - es

ri - a Ris - es

ri - a Ris - es

f (unaccomp.)

to his lips.

to his lips.

to his lips.

to his lips.

cresc.

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

Then a flash *cresc.* of light,

Then a flash *cresc.* of light,

Then a flash of light,

cresc.

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

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

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

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in a common time signature with a key signature of two flats (B-flat and E-flat). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The system concludes with a fermata over the final notes of the vocal parts.

Voice.

ff *pp*.

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

The second system of the musical score includes the vocal line from the previous system and the piano accompaniment. The vocal line continues with the lyrics "Help me, in Al-lah's name!". The piano accompaniment features a prominent triplet of eighth notes in the right hand, which is marked with a '3' and a slur. The system ends with a *Furioso* marking and a *ff* dynamic.

Furioso

ff

The third system of the musical score is primarily piano accompaniment. It features several triplet markings (marked with '3') over eighth notes in both the right and left hands. The system concludes with a fermata over the final notes.

espress.

dim.

ritard.

Andante maestoso.

p

There stands in ru - ined grand -

p

There stands in ru - ined grand -

p

There stands in ru - ined grand -

p

There stands in ru - ined grand -

Andante maestoso.

p

cresc.

ff

p

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

cresc.

ff

p

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

cresc.

ff

p

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

cresc.

ff

p

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

cresc. *ff* *mf*

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

cresc. *p*

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

p

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

cresc.

cresc.

cresc.

cresc.

col - ors fair,

col - ors fair,

col - ors fair,

col - ors fair,

8

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.*

meno mosso
p *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 consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand has a complex, flowing melodic line with many slurs and ornaments. The left hand provides a steady harmonic accompaniment. A dynamic marking of *p* (piano) is placed above the piano part. A first ending bracket labeled "8" spans the final two measures of the piano part.

8

pp
accel.

Detailed description: This system features four vocal staves that are mostly empty, with only a few notes at the beginning. The piano accompaniment continues in the same style as the first system. The right-hand treble clef staff has a complex melodic line with many slurs and ornaments. The left-hand bass clef staff provides a steady harmonic accompaniment. A dynamic marking of *pp* (pianissimo) is placed above the piano part, followed by the instruction *accel.* (accelerando). A first ending bracket labeled "8" spans the final two measures of the piano part.

poco a poco rit.

dimin.

Detailed description: This system concludes the piece. It features four vocal staves and a piano accompaniment. The vocal parts have long, sustained notes. The piano accompaniment has a right-hand treble clef staff and a left-hand bass clef staff. The right hand has a complex, flowing melodic line with many slurs and ornaments. The left hand provides a steady harmonic accompaniment. A dynamic marking of *poco a poco rit.* (poco a poco ritardando) is placed above the piano part, followed by the instruction *dimin.* (diminuendo). The piece ends with a final chord in the piano part.

End of Part I.

Part II.

Allegretto grazioso.

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of two flats. Dynamics: *p*. The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

Second system of piano introduction. Dynamics: *mf*. The melody continues with grace notes and slurs, maintaining the graceful character.

Third system of piano introduction. Dynamics: *p*. The music concludes with sustained chords in both hands.

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

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

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

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

Piano accompaniment for the vocal parts. It features a steady bass line and chords in the right hand, providing harmonic support for the vocalists.

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

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

f *mf*

old.
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, Born of the storm and night. of spa - cious halls and

cresc. *f* *ff*

great, of pave - ments tes - se - late!

dim. *dim.* *p* *dim.*

What mu - sic greets mine

poco meno *p*

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

bout my drows - y soul? My Lord shall

Fatima. *pp* *misterioso*

pp *misterioso*

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

The first system consists of a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with a whole note 'wake.' followed by a series of eighth notes for 'With sweet - est mu - sic rouse him. —'. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Più mosso. *mp*

SOPRANO I. *mp* Let call the dancing girls,

SOPRANO II. *mp* Let call the dancing girls,

ALTO I. *mp* Let call the dancing girls,

ALTO II. *mp* Let call the dancing

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 accompaniment is marked 'Più mosso' and 'p' (piano). The texture is similar to the first system but with a slower tempo.

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 vocal lines are staggered, with some parts overlapping. The lyrics are 'And bind their flowing curls. Their eyes are black and girls, And bind their flowing curls.' The piano accompaniment continues with a similar rhythmic pattern.

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;

mf fume Let sil-ver lamps be bright, For

mf Burn in each carv-en room; Let lamps be bright, For

mf Burn in each carv-en room; Let lamps be bright, For

mf Burn in each carv-en room; Let lamps be bright, For

cresc.
 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. *f*

night!
 night!
 night!
 night!

p *ritard.*

Allegro brioso.

Fatima.

Lord of my heart, Love comes as wild winds

f

blow - ing, We know not whence nor why,

cresc.

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

cresc.

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.

cresc.

cresc.

cresc.

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

pp

pp

pp

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: _____

Solo.
f p qz ff ba

Praise Al-lah for its
Semi-Chorus. ff
cresc.

burns: _____

Praise Al - lah
cresc. *ff*

burns, and burns: _____

Praise Al - lah
cresc. *ff*

burns, and burns:

Praise Al - lah
f ff

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. *p*

Hernandez. *p*

Moderato. *mf* *p* *simile*

A - bout my -

A - bout my - soul Rose -

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 -

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

mf animato

animato

oth - - er life - - than this!
 life than this! - My soul is - thine, Bride of

cresc.

f cresc.

cresc.

f

There - is no oth - er life than this!
 Dreams! There - is no life - - than

p cresc.

cresc.

cresc.

f

Ah!
 this!

f

ff

Hernandez.

My soul is thine, Oh

pp

dim. *pp*

Bride of Dreams, Fa - ti - ma!

rit.

Andante espressivo.

O Sun, withhold thy splen-dor, Thy gold - en, ro-seate

O Sun, withhold thy splen-dor, Thy gold - en, ro-seate

O Sun, withhold thy splen-dor, Thy gold - en, ro-seate

O Sun, withhold thy splen-dor, Thy gold - en, ro-seate

pp *pp* *pp* *pp*

(unaccomp.) *pp*

Andante espressivo.

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, ——— *rit.* O wise and mys-tic stars! ———

stars, ——— *rit.* O wise and mys-tic stars! ———

stars, ——— *rit.* O wise and mys-tic stars! ———

stars, ——— *rit.* O wise and mys-tic stars! ———

p ——— *mf*

dim. e rit.

p ——— *pp*

End of Part II.

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 cries, "I am Her - nan - dez, —

f animato

face. He cries, "I am Her - nan - dez, —

animato

face. "I am Her - nan - dez, —

animato

face. "I am Her - nan - dez, —

Più mosso.

f animato

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! —

twen - 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

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

rit.

Molto lento ed elevato.

more!"

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.

San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
 San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
 San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
 San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!

p *cresc.* *cresc.* *cresc.* *cresc.*
P(unaccomp.) *cresc.*

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

f *p* *f* *p* *f* *p* *f* *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.

Hernandez.

mf con passione

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

mf

dim.

p 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.

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

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

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!

mf *p* *pp*
perdendosi