

1492



1892

A Columbian Festival Allegory

The

# Triumph of Columbus

AS PRODUCED AT THE

Metropolitan Opera House

OCT. 10<sup>TH</sup> 1892.

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Under the auspices of the committee of one hundred in the official celebration, by the MUNICIPALITY OF NEW-YORK, of the Quadro-Centennial discovery of the western continent.

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WRITTEN AND COMPOSED BY

## S. G. PRATT.

*Author of "ZENOBIA", "LUCILLE", "ALLEGORY OF THE WAR" ETC. ETC.*

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# THE TRIUMPH OF COLUMBUS.

A MUSICAL ALLEGORY IN SIX PARTS,

BY

S. G. PRATT.

WRITTEN AND COMPOSED EXPRESSLY FOR THE CELEBRATION OF THE QUADRO-CENTENNIAL DISCOVERY  
OF THE WESTERN WORLD BY CHRISTOPHER COLUMBUS, AND PRODUCED FOR THE FIRST  
TIME AT THE CARNEGIE MUSIC HALL, NEW YORK, OCTOBER 10, 1892, UNDER  
THE AUSPICES OF THE COMMITTEE OF ONE HUNDRED.

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- PART I. COLUMBUS' DREAM! Spirits of evil threaten. Sirens taunt. Spirit of Light disperses them and encourages Columbus to renew his faith.
- PART II. THE COUNCIL AT SALAMANCA! The argument. The attack! The Defence.
- PART III. COLUMBUS AND HIS BOY DIEGO IN WANT AT LA RABIDA! The prayer! Succor by Father Juan Perez.
- PART IV. ISABELLA AND HER COURT! The dance. The song. The appeal of Father Perez. Favorable decision. Talavera's opposition. The plan spurned. Luis St. Angel's final appeal. The grand and final conception of the Queen. Prayer for Columbus' success.
- PART V. THE VOYAGE! Flight of birds. Sailor's song. Sirens' despair. Columbus' song of triumph. The mutiny! Sunset vespers. The signal gun. Land ho! Sailors jubilant. Prayer of thanksgiving. "*Gloria in Excelsis Deo*," and Tableau of the landing.
- PART VI. THE TRIUMPHAL ENTRY INTO BARCELONA! Reception by Ferdinand and Isabella!



## PREFACE.

At the close of an article covering twelve pages in a recent magazine, under the caption "The Mystery of Columbus," the writer, after enlarging upon all the human frailties of the man, calling his name in question, and endeavoring to create the most unfavorable opinion possible concerning his character, says :

"It is this power of endurance, this heroic energy, this herculean strength devoted to the welfare of posterity, *that places him above Cæsar or an Alexander.*"

If his detractors are thus compelled to pay him such lofty tribute, may not those who seek for the more noble qualities of his character assert an equal admiration without being exposed to the charge of being too zealous ?

That we may place ourselves in a measure *en rapport* with the discovery of the New World by Columbus, it may be well to recall,

*First.* The universal belief, not by the ignorant masses alone but by men of letters as well, that the world was flat.

*Second.* The superstitions which lent a reality to fables of the most absurd nature, and inspired sailors with awe and fear : The "Devouring Hand," "Behemoth," a gigantic monster of the deep, "The Mystic Isle of St. Brandon," etc., were to the people of the time dread realities. The popular belief in Sirens was shared by Columbus himself, who in one of his letters relates having seen some of these near one of the islands he discovered.

*Third.* Over and above all we should not forget the *religious zeal* which, especially at that time, prevailed at the Spanish Court ; largely augmented no doubt by the successful wars for the extermination of the Moors. Indeed, with Columbus, the main thought always inspiring his effort was to make conquests for the "holy cause," to "spread the Gospel," uplift the Cross and bring redemption to heathen nations. This lofty purpose lent to Columbus' great undertaking a halo of sublimity which cannot surround similar enterprises, entered upon merely for personal aggrandizement.

We can catch but a faint glimpse of the universal joy and feeling of exultation which the discovery of the New World occasioned at the time among all classes of people. At the Court of Henry the Seventh in London, it was pronounced "a thing more divine than human." Peter Martyr writing to his learned friend Pomponius Laetus, says : "You tell me that you leaped for joy and that your delight was mingled with tears when you read my epistle certifying to you the hitherto hidden world of the antipodes." Says Irving :

"His discovery burst with such sudden splendor upon the world as to dazzle envy itself, and call forth the general acclamations of mankind."

In connection with the composition of the music, it is perhaps proper to say that, while every resource of the art within my power has been made use of—such

as the Fugue, Thematic imitation, expansion, abbreviation, strict canon form, inversion (double counter-point), etc.—the main object continually in view has been to give such melodic treatment to the subject (where the situation permitted) as would convey to the listeners an idealization consistent and sincere, yet understandable and enjoyable to the great mass of the people, to whom a festival work of this kind must necessarily appeal.

To give what seemed appropriate “local coloring” some fragments of mediæval music, in vogue during the fifteenth century, have been used: Thus the chant opening the second part is developed from two themes by Josquin de Pres (or Prato), the celebrated Belgian master. The “Spanish Cachouca” (an old national dance of Spain) is introduced, opening part four, and the melody of an old “folk song” of the fourteenth-fifteenth century is used as the first part of the “Ultima Thule”: This same theme is continued in various forms accompanying Isabella’s recitations.

It is hoped that the work may achieve such recognition by the press and public as will stimulate other native talent to serious efforts, and thus contribute something towards establishing a school of national music commensurate with the dignity and grandeur of our beloved country.

NEW YORK, Oct. 1, 1892.

S. G. PRATT.

## ARGUMENT.

PART I.—Is in the nature of a Prologue representing a dream of Columbus as, exhausted in passing from Portugal into Spain, he falls by the roadway. Evil spirits conjure up the “Devouring Hand,” “Behemoth,” “St. Brandon’s Seven Cities,” and other superstitions of the time, laughing his hopes to scorn. Sirens then appear and mockingly call upon him to follow them: The threatening and taunting voices are presently interrupted by the entrance of the Spirit of Light and Progress, who bids the sleeping mariner take courage and renew his zeal in the great undertaking. The Evil Spirits then shrink back and vanish muttering, while a chorus of Angels support the Spirit of Light in her song of “Hope and Faith.”

PART II.—Is devoted to the historical Council at Salamanca: Dominican Monks support Columbus while Cardinal Talavera and other learned priests ridicule him. Columbus finally, with great vehemence, after enduring their taunts of “heresy,” etc., turns upon them, quoting sentence after sentence of the Bible in defence and support of his theory.

PART III.—Represents Columbus and his boy Diego in poverty and want before the Convent “La Rabida”; their prayer for aid and timely succor by Father Juan Perez and his Monks.

PART IV.—Isabella and her Court. After a Spanish dance, the Queen dismissing her Court, confides to the Countess Moya her admiration for Columbus in a quaint song, “*Ultima Thule*”; Father Juan Perez soon appears and pleads eloquently for Columbus and his cause: Isabella decides to espouse the plan and summons Talavera to carry out the negotiations with the mariner. Being opposed to Columbus the Prior of Prado and Confessor to the Queen is greatly displeased, and informs the latter that he has anticipated her pleasure already and secured the terms of Columbus, which he proceeds at once to lay before her. The conditions appear too exacting, especially as Talavera loses no opportunity to emphasize the



objectionable features in the most unfavorable manner ; Isabella's indignation is thus aroused and the conditions spurned. The sudden appearance of Luis St. Angel and Alonzo di Quintilla, who come to announce the departure of Columbus for France and urge his cause upon the Court, interrupts the joy of his enemies. Against the passionate personal appeal of Luis St. Angel, supported by the Countess Moya, Alonzo di Quintilla and many of the courtiers about, Talavera's warnings are unable to prevail, and finally the vista of magnificent opportunities for spreading the Gospel and glorifying her kingdom possess the Queen completely. Inspired by religious fervor she makes the declaration that for her own Crown she will undertake the enterprise. Isabella then leads in prayer for the success of the voyage and safety of the mariner.

PART V.—Is devoted to the voyage : A short symphony indicates the peaceful progress upon the waters, the jubilant feeling of Columbus and a "flight of birds." A sailor recites the "Legend of St. Brandon's Isle," Sirens punctuating the sentences with fragments of alluring strains ; then bewailing their impotent endeavors, owing to the great faith of Columbus and the presence of the Cross, they disappear. Columbus then gives voice to his tranquil certainty of triumph. Mutterings of discontent among the sailors then begin and increase in fury, Columbus attempting in vain to quell the "mutiny." In his great agony of despair he at last calls for aid upon Christ and the "Holy Cross," when the miraculous appearance takes place, and the sailors are awed into submission. The Spirit of Light and Progress, supported by Angels, announces the triumph of hope and faith, and promises the sight of land that very night. Evening vespers then are chanted alternately from one boat to another, and the voyage continues until the signal gun is fired announcing the Discovery of Land. All then join in expressions of great joy and Columbus leads in the *gloria in excelsis*. During the singing of the *gloria*, in which angel voices participate, a tableau representing the "Landing" may be shown.

PART VI.—Is devoted to the grand pagentry of Columbus' Reception at Barcelona : A triumphal march by chorus, band and orchestra forming an accompaniment to the procession and final reception.

## CHARACTERS OF THE CANTATA

CHRISTOPHER COLUMBUS,		Baritone
DIEGO COLUMBUS, his boy,		Soprano
FATHER JUAN PEREZ,	} Friends of Columbus,	Bass
LUIS ST. ANGEL,		Tenor
ALONZO DE QUINTILLA,		"
FERNANDO DE TALAVERO,		Bass
(Prior of Prado, Confessor to the Queen and enemy of Columbus.)		
ISABELLA, QUEEN OF CASTILE,		Soprano
MARCHIONESS MOYA, her companion,		Alto
SPIRIT OF LIGHT AND PROGRESS,		Soprano

### AUXILIARIES.

Chorus of Evil Spirits, Sirens and Angels. Professors and wise men of Salamanca. Dominican Monks. Ladies and Lords of the Court of Isabella. Spanish Dancers. And for the Procession, Soldiers, Knights, Captives, Populace and Musicians.

Period of the Action, 1485-1492.

# The Triumph of Columbus.

## INTRODUCTION.

S. G. PRATT.

8

*ff* Tutti *ff* *p* *ff* *p* *pp*

Religioso. Muted *ad lib.*  
Violins.

Trombones *p*

Celli & Bass

*p*

*p*

*p un poco più moto.*

*cresc.*

*rall.* **Maestoso.**

*f* *ff* **Tutti.**

*rall.* *p* *p*

*pp* (Str. muted) (Harp) *rall. poco* *rall.* *ppp* *mp* *mf* **Adagio.**

*pp* **Tutti** *ff* *ff*

Ped.

# The Triumph of Columbus.

## PART I.

### PROLOGUE (COLUMBUS' DREAM.)

SCENE: A mountain pass in Spain near Portugal. Moorish castle in the distance on the summit of a precipitous hill, a mountain torrent flowing at its base with an arched roadway leading across it. Columbus and his boy weary with the days walking and disheartened by the ingratitude and perfidy of Don Juan of Portugal, have stopped by the roadside and fallen asleep. Opposite to them, the ground rises gradually in small hills barren and rocky, over which the roadway to Portugal may be seen.

### No. 1. Chorus of Evil Spirits.

Gloom and Fear.

S. G. PRATT.

Adagio. M.M. ♩ = 52.

Evil Spirits, at first invisible, gradually appear upon the hill opposite Columbus and his boy. They finally threaten him angrily.

BASS.

TENOR.

SOPRANO.

(Humming.)

ALTO.

(Humming.)

Hum

Hum

fear . shroud the sea. None shall de - clare its mys - ter - y.

Gloom and fear shroud the sea. None shall de - clare its mys - ter -

Gloom and fear shroud the sea. None shall de - clare its mys - ter -

*p* Hum Hum Hum Gloom and fear  
*all voices Humming.*  
 - y. Hum Hum Hum  
 - y. Hum Hum Gloom and fear  
 - y. Hum Hum Gloom and fear

Muted Strings.  
*pp*

*cresc.*  
 shroud the sea None shall de - clare its mys - ter - y  
*cresc.*  
 shroud the sea None, None shall de - clare its myster-y  
 shroud the sea None shall de - clare its mys - ter - y

*ff* *f*

I. Gloom and fear, II. Gloom and fear

shroud the sea.

Gloom and fear Gloom and fear shroud th sea.

Gloom and fear, Gloom and fear — shroud the sea —

Violins.

Moderato (*marcato*) M. M. ♩ = 100.

We laugh to scorn thy dreams Ha

We laugh to scorn thy

fear shroud the sea. We

Gloom now shrouds the sea.

ha ha ha ha ha! We laugh — thy dreams to  
 dreams Ha ha ha ha ha ha! We  
 laugh — to scorn thy dreams Ha ha ha ha ha ha! We  
 We laugh — to scorn thy dreams Ha

We laugh  
 scorn — Ha ha! We laugh — Ha ha ha ha!  
 laugh — Ha ha!  
 laugh — Ha ha! Ha ha ha ha! Ha ha ha ha! We  
 ha ha ha ha ha! Ha ha ha ha! Ha ha ha ha! We



*p*  
Ha ha ha ha! Ah! Ha ha ha ha!

*p* Ha ha ha ha! Ah! Ha ha ha

laugh Ha ha ha ha! We laugh

The first system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line starts with a piano (*p*) dynamic and contains the lyrics "Ha ha ha ha!" followed by a rest and then "Ah!" followed by another rest and "Ha ha ha ha!". The second vocal line starts with a piano (*p*) dynamic and contains the lyrics "Ha ha ha ha!" followed by a rest and then "Ah!" followed by another rest and "Ha ha ha". The third staff is a vocal line with lyrics "laugh", "Ha ha ha ha!", and "We laugh". The fourth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

Ha ha ha ha! We laugh Ha ha ha

ha! Ha ha ha ha!

Ha ha ha ha! Ha ha ha ha! We laugh

*dim.*  
Ha ha! We laugh,

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line contains the lyrics "Ha ha ha ha! We laugh" followed by a rest and then "Ha ha ha". The second vocal line contains the lyrics "ha!" followed by a rest and then "Ha ha ha ha!". The third staff is a vocal line with lyrics "Ha ha ha ha!", "Ha ha ha ha!", and "We laugh". The fourth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. A *dim.* (diminuendo) marking is present above the piano accompaniment in the third measure of the fourth staff.

ha! We laugh — to scorn thy dreams Ha

Ha ha ha ha! We laugh — to scorn — thy

Ha ha ha ha! We

*p* laugh

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'ha! We laugh — to scorn thy dreams Ha'. The second staff is another vocal line with lyrics 'Ha ha ha ha! We laugh — to scorn — thy'. The third staff is a vocal line with lyrics 'Ha ha ha ha! We'. The fourth staff is a piano accompaniment line starting with a piano (*p*) dynamic and the word 'laugh' written below it. The piano part features a rhythmic pattern of eighth and sixteenth notes.

ha ha ha ha ha! We laugh — to scorn, we

dreams Ha ha ha ha ha ha! We laugh, — we

laugh — to scorn thy dreams Ha ha ha ha ha ha! we

We laugh — to scorn thy dreams Ha

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'ha ha ha ha ha! We laugh — to scorn, we'. The second staff is a vocal line with lyrics 'dreams Ha ha ha ha ha ha! We laugh, — we'. The third staff is a vocal line with lyrics 'laugh — to scorn thy dreams Ha ha ha ha ha ha! we'. The fourth staff is a vocal line with lyrics 'We laugh — to scorn thy dreams Ha'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

Andante. M. M. ♩ = 50.

*ff* laugh \_\_\_\_\_ Ha ha! *\*\**) Be-ware! \_\_\_\_\_  
 laugh \_\_\_\_\_ Ha ha! *mf* > Be-ware the de-vour-ing hand! It shall  
 laugh \_\_\_\_\_ Ha ha! Be-ware! \_\_\_\_\_  
 ha ha ha! Ha ha! *mp* > Be-ware the de-vour-ing hand! It shall

*ff* *p*

Be-ware! Be-ware the de-vour-ing hand! It shall  
 crush the ships in twain Be-ware!  
 Be-ware! Be-ware the de-vour-ing hand! It shall  
 crush the ships in twain Be-ware!

\*) A sudden darkness comes over the scene.

\*\* Here should be seen from the dark recess of the ravine in the distant centre of the scene a magical illusion representing the "DEVOURING HAND." (See Irving.)

*cresc.*

crush the ships in twain It shall crush his ships, It shall  
It shall crush the ships, It shall  
crush the ships in twain It shall crush the ships, It shall  
It shall crush the ships, It shall

*ff* *ff* *mf*

crush his ships Be-ware! Beware! Be-ware!  
crush his ships Be-ware! Beware! Be-ware! Be-ware!  
crush his ships Be-ware! Beware! Be-ware!  
crush his ships Be-ware! Beware!

*ff* *p*

Be-ware! Be - ware! Be -  
 ware the mon-ster Be - he-moth! On the rim of the sun-set main.  
 Be-ware! Be-ware! Be -

*mf*

ware the mon-ster Be - - he-moth! On the rim of the sun-set  
 Be - ware! \_\_\_\_\_ On the  
 ware the mon-ster Be - - he-moth! On' the rim of the sun-set  
 Be - ware! \_\_\_\_\_

*mf* *ff*

\*) Here should be shown the Monster Behemoth.

main! Be - he-moth! Be - he-moth! Be -  
 rim of the sun-set main! Be-he-moth! Be he moth! Be -  
 main! Be - he-moth! Be - he-moth! Be -  
 On the rim of the sun-set main! — Be-he-moth!

*ff*

Chorus of Sirens suddenly appear floating on the waters of the mountain torrent in the R. Center of Scene.

ware! Beware! Be - ware! —  
 ware! Beware! Be - ware! —  
 ware! Beware! Be - ware! —  
 Gloom and fear! —

(Brass.)  
*ppp*

# No 2. "Song of the Sirens." FOR FEMALE VOICES.

SOPRANO.

SIRENS. ALTO.

EVIL SPIRITS. TENOR *ad lib.*

BASS *ad lib.*

PIANO.

ORCHESTRA. *ad lib.* (Cello.)

Ah! With phan-toms we al-

lure! The sail - or to his doom! Saint Bran-dons sev - en

Ha ha ha ha!

Violins. Ha ha ha ha!

5 4 3 2 1 3 2 1 2 3 4 5 4 3 2 1 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3

II. SOP. Saint

cit - - ies Swim o'er the mist and the gloom!

Ha ha ha ha!

Ha ha ha

*sfz*

*sfz*

5

5

Bran dons sev en cit - ies Swim o'er the mist!

Saint

ha!



Il-li-ho! Il-li-

Bran - dons sev - en cit - - ies Swim o'er the mist and

Ha ha ha ha!

Ha ha ha ha!

1 3 2 1 3 1 2 3

5 1 3 4

2 1 2 1 2 4

ho! \_\_\_\_\_ Come sail - or bold \_\_\_\_\_ and

gloom! \_\_\_\_\_ Il-li-ho! Il-li-

Ha ha ha ha!

Ha ha ha ha!

5 4 3 2 1 5 3 2 1

pp

vis - ions — fair, — — — — — Of gold - en Isles we

ho! — — — — — Il - li -

ha ha! ha ha!

ha ha! ha ha!

Cello. 1 4 3 1 2 3 4 5 1 3 4 2 3 1 2 3 4

bring — — — — — The throne of the mys - tic king! — — — — —

ho! — — — — — Oh!

ha ha! ha ha!

ha ha! ha

5 5 5 1 2 4 5 1 2 1 4

Li - ho!  
 come sail-or bold, To the throne of the mys - tic  
 ha To the

come sail - or bold!  
 king! come sailor  
 ha ha! ha ha!  
 throne of the mys - tic king ha ha! ha ha!

bold and vis - ions fair of  
 ha ha! ha ha!  
 ha ha! ha ha!

ho! Il-li-ho! Il-li - ho! \_\_\_\_\_ come sail - or bold \_\_\_\_\_ Il-li -  
 gold - en Isles we bring! Il-li - ho! Il-li-ho! come sailor  
 ha ha! ha ha!  
*cresc. mp*  
 ha ha! ha ha!  
*cresc.*

ho! Il-li - ho! come \_\_\_\_\_ sail - or  
 bold \_\_\_\_\_ come sail - or  
 Il-li-ho! Il-li - ho!  
 ha ha! ha ha!  
*p*  
 ha ha! ha ha!  
*ff*  
*pp*

bold vis - ions fair Il - li -

bold vis - ions fair Saint

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The lyrics are "bold vis - ions fair Il - li -" on the first line and "bold vis - ions fair Saint" on the second line. The bottom two staves are piano accompaniment in bass clef, featuring a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some fingerings are indicated (e.g., 1, 2, 4, 1, 5, 4, 2).

ho! Il - li - ho! Il - li - ho!

Brandons sev-en cit - ies Swim o'er the mist and

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The lyrics are "ho! Il - li - ho! Il - li - ho!" on the first line and "Brandons sev-en cit - ies Swim o'er the mist and" on the second line. The bottom two staves are piano accompaniment in bass clef, continuing the complex rhythmic pattern from the first system.

Il - li - ho!

come sail - or bold Il - li - ho! Il - li -

gloom Oh come! Il - li - ho! Il - li -

ha ha! ha ha!

*stacc.*

Swim o'er the mist and gloom ha ha! ha ha!

*cresc.*

ho! Oh come sail - or

ho! Oh come sail - or Il - li -

*mf*

ha ha! ha ha! ha ha! ha ha!

ha ha! ha ha! ha ha! ha

*pp*

ho! *f* Il-li - ho! *ff* Il-li - ho! *p* Come sailo bold —

ho Il-li - ho! *ff* Il-li - ho! Come sailor bold —

ha ha! ha ha! *ff* ha ha! ha ha! Come sailor

ha! ha ha! ha ha! ha ha!ha ha!

vis - ions fair — *cresc.* Il - li - ho! *ff* Il - li - ho! — Il - li -

vis - ions fair Of gold-en isles we bring — To the

bold — Come sailor bold — ha ha! ha ha!

ho! Il-li - ho! *mp* Il-li - ho! Il-li -

Il-li - ho!

throne of the mys-tic king with phan - toms we al -

ha ha! ha ha!

ha ha! ha ha! ha ha! ha ha!

*cresc.* *f*

ho! Il-li - ho! Il-li - ho! Il-li -

lure The sail - or to his doom Saint

Come sail - or

Come sail - or bold



ho! Il-li-ho! Il-li-ho! Il-li-ho! Il-li-ho!

Bran - don sev - en cit - ies Swim o'er the mist and  
come.

*p*

*espress.*

ho! with phantoms we al-lure The sail-or to his  
gloom.

Ha ha! ha ha!

Come sail - or bold

*p*

doom Saint Bransons sev-en cit-ies Swim o'er the mist and

*pp*

gloom *ff* Oh *ff* come sail - or bold And

Il - li - ho! Il - li - ho! Il - li -

Ha ha! ha ha! Come sail - or

Ha ha! ha ha!

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'gloom' and 'Oh come sail - or bold And'. The piano accompaniment includes dynamic markings like *ff* and *ff*. The lyrics 'Il - li - ho! Il - li - ho! Il - li -' are written below the vocal line. The piano accompaniment includes the lyrics 'Ha ha! ha ha!' and 'Come sail - or'.

vis - ions fair Of gold - en isles we

ho! Il - li - ho! Il - li - ho! Il - li -

bold And vis - ions fair

ha ha! ha ha!

The second system of the musical score continues the vocal line with lyrics 'vis - ions fair Of gold - en isles we'. The piano accompaniment includes the lyrics 'ho! Il - li - ho! Il - li - ho! Il - li -'. The vocal line continues with 'bold And vis - ions fair'. The piano accompaniment includes the lyrics 'ha ha! ha ha!'.

bring \_\_\_\_\_ The throne of the mys - tic king \_\_\_\_\_

ho! \_\_\_\_\_ Il - li - ho! \_\_\_\_\_ Il - li - ho! Il - li - ho!

ha ha ha ha Come sail - or

ha ha ha ha

*p* *dim.* Come sail or bold \_\_\_\_\_ Il - li - ho!

Come sail - or bold \_\_\_\_\_ Come \_\_\_\_\_ sail - or bold \_\_\_\_\_

*p* come \_\_\_\_\_ Come sail - or bold \_\_\_\_\_ ha ha ha

Come sail - or bold \_\_\_\_\_ *II. pp* Come \_\_\_\_\_ sail - or

*pp*

*pp*  
Come sail-or bold —

*pp*  
Come sail-or bold — Come — sail - or bold —

ha! Come sail-or Come sail - or bold ha ha ha  
bold

Come — sail - or

The first system of music features four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first vocal line starts with a piano (*pp*) dynamic and contains the lyrics 'Come sail-or bold'. The second vocal line continues with 'Come sail-or bold' and then 'Come — sail - or bold'. The third staff is a vocal line with lyrics 'ha!', 'Come sail-or', 'Come sail - or bold', and 'ha ha ha'. The fourth staff is a bass line with lyrics 'bold' and 'Come — sail - or'. Below these are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature.

Come sail-or bold. — Il-li - ho! Il-li - ho!

Come sail-or — Come — sail or come — Il - li -

ha Come sail - or come — oh come! —

bold ha ha ha ha Come — sail - or

The second system of music continues with four staves. The top two staves are vocal lines in treble clef. The first vocal line has lyrics 'Come sail-or bold.' followed by a long rest, then 'Il-li - ho! Il-li - ho!'. The second vocal line has lyrics 'Come sail-or —', a long rest, 'Come — sail or come —', and 'Il - li -'. The third staff is a vocal line with lyrics 'ha', 'Come sail - or', 'come —', 'oh come!', and a long rest. The fourth staff is a bass line with lyrics 'bold', 'ha ha ha ha', and 'Come — sail - or'. Below these are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature.

Sirenes gradually disapper.

Echo

*pp*

Come sail - or come Il - li - ho! Il - li - ho! Il - li -

ho Il - li - ho! Il - li - ho! Il - li - ho! Il - li -

bold \_\_\_\_\_ Come sail - or bold Hum

*pp*

ho! Il - li - ho! \_\_\_\_\_

ho! Il - li - ho! \_\_\_\_\_

m m

1 2 3 4 5 4 7 1 2 3 4 5 6 7

5 4 3 2 1 2

*mf*

Be-ware! —

Be-ware the monster Be - he moth! on the rim of the sun-set

Be-ware! —

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a rest, followed by a melodic phrase starting on G4, moving to F#4, E4, and D4. The lyrics "Be-ware!" are written below this staff. The second staff is another vocal line, also in treble clef, with lyrics "Be-ware the monster Be - he moth! on the rim of the sun-set". It features a melodic line with various dynamics including *p* and *f*. The third staff is a vocal line in treble clef with the lyrics "Be-ware! —". The fourth staff is a bass line in bass clef, mostly containing rests.

The piano accompaniment for the first system is shown in two staves (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a simple bass line with some chords. There are some blacked-out areas in the bass line, possibly indicating corrections or specific performance instructions.

*mp*

Be-ware! Be-ware the monster Be-he-moth, on the rim of the sun-set

main. on the

Be-ware! Be-ware the monster Be-he-moth, on the rim of the sun-set

The second system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a melodic phrase starting on G4, moving to F#4, E4, and D4. The lyrics "Be-ware! Be-ware the monster Be-he-moth, on the rim of the sun-set" are written below this staff. The second staff is another vocal line, also in treble clef, with lyrics "main. on the". It features a melodic line with various dynamics including *mp*. The third staff is a vocal line in treble clef with the lyrics "Be-ware! Be-ware the monster Be-he-moth, on the rim of the sun-set". The fourth staff is a bass line in bass clef, mostly containing rests.

The piano accompaniment for the second system is shown in two staves (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a simple bass line with some chords. There are some blacked-out areas in the bass line, possibly indicating corrections or specific performance instructions.

A brilliant light from heaven suddenly  
 shines upon the evil spirits. They shrink  
 back blinded murmuring their threats.  
 (*suppressed tone of voice*)

*dim.*

main Be - he - moth

rim of the sun-set main Be - he - moth *Sotto voce.*

main

On the rim of the sun-set main Be - he - moth *pp*

*ff* *f* *pp*

*pp* *pp*

Be - ware! Beware!

Be-hemoth Beware Be - ware!

Beware!

Be-hemoth! Beware Be - ware Be - *pp*

Be-hemoth! Beware! Beware! Beware!

ware!

*sotto voce.*  
*pp*  
Be-

*ff*  
*pp*

4 2 1 4 1 2 3 5 3 2 1  
1 4 1 4 1

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The piano part features a melodic line with a slur and dynamic markings of *ff* and *pp*. Fingering numbers are provided for the piano part.

*pp* Be - ware *mp dim.* Gloom and fear.

ware Gloom and fear.

*dim.*  
Beware Gloom and fear.

Beware Gloom and fear.

2 3 4 1 4

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines in treble clef with a key signature of two sharps (F#, C#). The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The piano part features a melodic line with a slur and dynamic markings of *pp*, *mp dim.*, and *dim.*. Fingering numbers are provided for the piano part.



# No 3 Recitation Air and Chorus.

"And God Said."

Spirit of Light appears upon the ledge of rocks near Columbus immediately upon her entrance the evil spirits hide their faces and turn away as though blinded. During the following they attempt to oppose and overcome her.

*Recitativo.* Spirit of light. *Impressively.*

And God said

*Chorus muttering.* (some rush forward and at mention of Christs' name again

gloom and fear

let there be light! — Christ is the light the way and the

shrink back.)

truth. Fear and his minions

*f* (Evil spirits again rush forward) *ppp*

Crouch at his name Le - gends dark form trembles with shame vannah the darkness

Spirit of light waving her wand summons her Companions who suddenly appear in white robes and, each with a star upon her brow blind their opponents with their dazzling brilliancy. Evil Spirits then depart.

ter-rors a-way! Spir-its of e-vil shrink from the

Angels now occupy the scene supporting the Spirit of light in her encouragement of Columbus.

day.

*Spirit of Light Solo. (to Columbus.)* **Maestoso. Con spirito.**

Brave knight of the ho-ly cross of

*marcato.*

Christ a-wake! Gird on thy ar-mor thy faith to de-fend Forth to the battle for

*rall.* *ten.*

His gracious sake Truth and fair Lib-er-ty on thy fate de-pend.—

*rall.* *sfz*

**Chorus.**  
*a tempo. Più moto.*

Oh fair Lib-er-ty! Oh fair Lib-er-ty!  
Fair Lib-er-ty!

*mf* *mf* *sfz*

SOP. SOLO.

Ah! \_\_\_\_\_

**Chorus.**

Truth and fair Lib-er-ty! On thy fate de-pend.

*sfz*

*ff* SOLO.

Hope — thy cloud by day Faith — thy star by night

Hov'ring o'er thy path - less way Strengthening e'er thy heart a-right.

*Quasi Recit.*

Like a sword it shall cleave the dark Bringing a new world in - to life —

*Chorus.*

Hope thy cloud by day, Faith thy star by night,

Like a gi - ant of old it shall slay, The Monsters of nescience and strife —

Chorus.  
SOPRANO.

ALTO.

Like a sword it shall cleave the dark —

TENOR.

Like a sword it shall

BASS.

Like a sword it shall cleave the dark

Like a sword it shall

Like a sword it shall cleave the dark

cleave the dark Like a sword it shall cleave the dark

Like a sword it shall cleave the dark

SOLO.

*f* knight of the ho - ly cross of Christ a - wake! Gird on thy ar - mor the  
 cleave the dark.

The solo section consists of a vocal line and piano accompaniment. The vocal line begins with a forte dynamic and features a melodic line with a fermata on the first measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The piano accompaniment for the solo section features a complex harmonic structure with frequent chord changes and moving lines in both the treble and bass staves.

faith to de - fend —

The solo section concludes with a melodic phrase in the vocal line that ends with a fermata, followed by a double bar line.

*Chorus.*  
*f marc. marziale.*

*f* Knight of the ho - ly cross of Christ a - wake

The chorus section begins with a forte dynamic and a marcato tempo. The vocal line starts with a strong melodic entry, and the piano accompaniment provides a rhythmic and harmonic foundation.

The piano accompaniment for the chorus section features a rhythmic pattern with frequent chord changes, supporting the vocal line with a strong harmonic presence.

gird on thy ar - mor the faith to de - fend — Forth to the battle for

*Largamente.*

His glo - rious sake Truth and fair li - ber - ty — on thee de - pend. —

*Largamente.*

SOLO.

*mp* Oh fair — li - ber - ty!

Fair — li - ber - ty! Fair — li - ber - ty!

*p* *sf*

*cresc.*

On thy fate de - pends—

On thy fate de-pends      On thy fate de-pends

This system contains the first vocal line and piano accompaniment. The vocal line begins with a *cresc.* marking. The piano accompaniment features a *f* dynamic. The lyrics are: "On thy fate de - pends—" followed by "On thy fate de-pends      On thy fate de-pends".

This system shows the piano accompaniment for the second system, with dynamics *f* and *ff*.

Hope — thy cloud by day Faith — thy star by night

Like a sword it shall cleave the dark Bringing a new world in - to life—

This system contains the second vocal line and piano accompaniment. The vocal line starts with a *ff* dynamic. The lyrics are: "Hope — thy cloud by day Faith — thy star by night" followed by "Like a sword it shall cleave the dark Bringing a new world in - to life—".

This system shows the piano accompaniment for the third system, with dynamics *ff* and *sfz*.



SOLO.

*p*

Hov - 'ring o'er thy path - less way

SOP. *p*

ALTO. Hov'ring o'er thy path - less way strength'ning e'er thy heart a - right

TENOR.

BASS. *pp* *pp*

Hov'ring o'er thy path-less way strength'ning e'er thy

*mp*

Like a sword it shall

Like a sword it shall cleave the dark

Hope — thy cloud by day Faith — thy

hearts de-light. Like a sword it shall cleave the dark

*ff*

cleave the dark Hope thy cloud by day

Like a sword it shall cleave the dark —

star by night Like a sword it shall

Like a sword it shall cleave the dark

*sf*

S. cleave the dark *dim.* *p* *sf*

A. cleave the dark — Like a sword it shall cleave the dark

T. Like a sword it shall cleave the dark

B.

*f* *dim.* *sf*

*f cresc.*

Like a sword it shall cleave the dark

Like a sword it shall cleave the dark —

*p dim.* *sf* *f* *f*

SOLO.

Like a sword it shall cleave the dark Oh  
*Chorus of Angels. Boys voices in the Heavens visible.*

S. *broadly.* Knight of the ho - ly cross of  
 Like a sword it shall cleave the dark — Hope — thy

A. Like a sword it shall cleave the dark — Hope — thy

T. Like a sword it shall cleave the dark — Hope — thy

B. Like a sword it shall cleave the dark — Hope — thy

Add the  
 Org. full.

SOLO.

ANGELS. Hope! —

Christ a - wake! Gird on the ar - mor, thy faith de - fend! —

cloud by day! Faith — thy — star by night!

cloud by day! Faith — thy — star by night!

SOLO.

Hope \_\_\_\_\_ and Faith. \_\_\_\_\_  
*(Angels and All with the Soprano.)*  
 Like a sword — it shall cleave the  
 Like a sword it shall cleave the  
 Hope \_\_\_\_\_ and Faith \_\_\_\_\_  
 Like a sword — it shall cleave the

(TABLEAU:) Columbus arises, and seeing the vision,  
 draws his sword, and, kneeling pledges  
 anew his vow of faith and hope.

dark. \_\_\_\_\_  
 dark. \_\_\_\_\_

*Fine.*

# The Triumph of Columbus.

## PART II.

### THE COUNCIL OF SALAMANCA.

SCENE in the Convent of St Stephen. Priests and Choristers enter chanting.

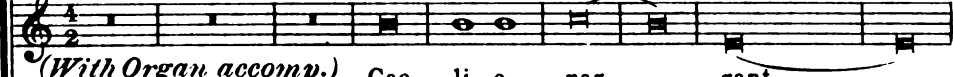
#### Nº 4. Chorus.

Chorus of Priests and Choristers, (*against Columbus*) later also Monks (*Dominicans friendly to Columbus.*)

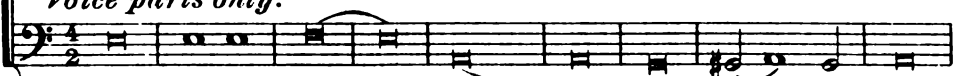
S. G. PRATT.

SOPRANO.  Cae - li e - nar -

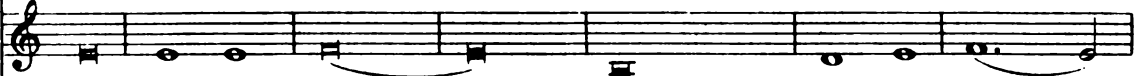
ALTO. 

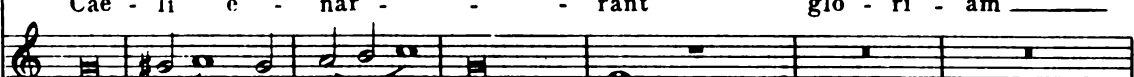
TENOR.  Cae - li e - nar - rant

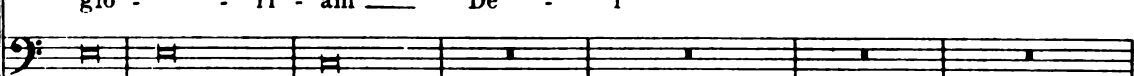
(*With Organ accomp.*)  
Voice parts only.

BASS.  Cae - li e - nar - rant - - - glo - ri - am


 - rant glo - ri - am - - - De - i et o -

 Cae - li e - nar - - - rant glo - ri - am - - -

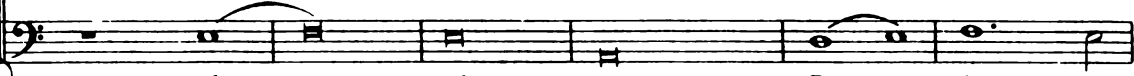
 glo - - ri - am - - - De - i

 glo - ri - am

 - - pe - ra -

 glo - ri - am Cae - li e - nar - rant

 glo - ri - am. - - - De - i et o -

 glo - - - ri - - am De - i et

De - i et o - pe - ra

De - i et o - pe - ra et

- pe - ra De - i et

o - pe - ra De - i et o -

Curtain rises disclosing Choristers, Priests and monks seated and standing about on the left and centre of the Council Chamber.

*dim.* et o - pe - ra

o - pe - ra Man - u - mum ei - us *pp*

o - pe - ra

*dim.* pe - ra

pe - ra

**DOMINICANS.**

*friends of Columbus.*

Choristers and Dominicans entering.

SOP. Et ex-ul-tat ut gi - gas

ALTO. Et ex-ul-tat ut gi - gas

TENOR. Et ex-ul-tat ut gi - gas

BASS. Et ex-ul-tat ut gi - gas

SOP.

ALTO.

FRIARS. An - nun - ti - at fir - mi - men -

TENOR.

BASS.

DOM.

Ad ad cur - ren - dam — A sum - no cae - lo

Ad - cur - ren - dam A sum - no cae - lo

Et ex - ul - tat ut gi - gas

Et ex - - ul - tat ut gi - gas Ad curren - dam

tum.

An - nun - ti - at fir -

e - gref - fio — ei - us Et

e - gref - fio ei - us ei - us — Et

A sum - no cae - lo e - gref - fio

A sum - no cae - lo e - gref - fio ei - -

- mi-men - tum.

Cae - li E -

Ex-ul-tat ut gi - gas Ex - ul - tat.

Ex-ul-tat ut gi - gas Ex - ul Ex - ul -

Ex - ul - tat Ex - ul

us

The Choristers retire leaving only the Men.

Ca - e - li E - nar - rant.

nar - - rant

Ex - - ul - tat Ex - ul - tat.

tat Ex - - ul - - tat.

Ex - ul - tat Ex - ul - tat.

Ex - ul Ex - ul - tat Ex - ul - tat.



## No 5. Recitation. (*impressively.*)

*Recitation.*

**FERNANDO di TALAVERA.**

**Andante.**

Brothers of the ho-ly cross Her maj-es-ty's command

Is - a - bel - la of Castile hath here our - selves con - ven - ed In

so - lemn council on this plan of Christopher Co - lum - bus.

Mark him well and lis - ten; But let naught pass with - out re - buke

That touches the foun-da-tion of our faith  
 Chorus of Friars whispering to each other. **Allegro.**

TENOR. *ppp* An ad-ven-tur-er  
 An ad-

**FRI.**  
 A vi-sion-a-ry  
 ven-tur-er vi-sion-a-ry Who thinks the world is round e'en

Who thinks the world is round e'en like a globe How ab-  
 like a globe How ab - surd

*sfz* surd *sfz* How ab surd **Andante.**  
 How ab - surd Tru-ly how absurd Doth not the Psalmist

say The heavens like a hide is drawn a-bove the earth There - fore  
The heavens like a hide is

it must be flat It must be flat  
drawn a-bove the earth There-fore it must be flat It must be

**FRI.**  
flat

**DOM. -**  
**Andante.**  
Come let us lister. Come let us listen to this wise man of the  
Come let us listen

**COLUMBUS.**

Largo. *Maestoso religioso.*

*p* Invocation.

"Je - su cum Ma - ri - a sit no - bis in vi - a." In heaven

DOM. sea.

Horns & Tromb. Tromb. & Horns

*p*

*Allegretto quasi Andante. Recitation.*

I rest my cause! The track - less sea my home has been since

mem'ry held the li - quor of my deeds Have passed the ul - ti - ma Thu - le far

be - yond With an - cient Ptol - my for my guide

*p*

The tale of Mar - cus Po - lo thou dost know, of wealth un - told in

*p*

In - di - a The realms of Ca - thay and the Is-land beau - ti - ful Ci - pan -

*DOM. aprovingly.*

Yes we have heard

*FRIARS. derisively* yes we have heard

Yes we have heard yes we have heard

*Solo.*

go.

vast and heathen kingdom would I reach To con - quer for our ho - ly Church and faith, And

(with zealous fire.)  
*cresc.*

spread the gos-pel of the liv-ing Christ And bring Re-demp-tion

As the pro-phet saith

*DOM. - Enthusiastically.*

TENOR. *mf*

BASS.

This is a no-ble aim, A lof - ty pur - pose

*DOM.*

And a lof - ty mind

*FRIARS. suspiciously.*

*mf*

He is pre-ten-tious Beneath a mask he

He is pre-sum - tious

*DOM.*

yes list - en!

*FRI.*

hides in - tent a - gainst the true faith But list - en!

*f* *pp*

*pp*

*COL.*

This purpose I be - live And have confirmed By years of stu - dy and dis - cov - ry

Can best be done by fol - low - ing the sun, And sail - ing to the

*(Consternation and Excitement.)*

west. For what my - self have seen

What the wise an-cients say And what Paul Tos-ca-nel-ly has set down

*with great dignity. marcato.*

*ff* e'en like a globe

I am con-vinced the Earth is round e'en like a globe

*a tempo marcato.*

*sfz*

Dominicans astonished but friendly.  
Priests all amazed and indignant some rush forward to strike Col. others restrain them.

**No 7 Chorus and Recitation by Talavera.**

**"Blasphemy."**

**FRIARS.**

Blas-phe-my Blas-phe-my

Blas-phe-my He dares our fa-thers words de -

He dares our fa - thers words de - fy!

He dares de - fy!

He dares de - fy!

*sfz*



*DOM.* Let us not judge rashly

*Blasphemy*  
*p* *FRI.* Blasphemy Blasphemy *p dim.* Blas - phe - my! *pp*

*f TAL.* Blas-phe-my  
Si - lence and list - en! Si - - - lence!

*f* Si-lence!

*dim.*  
Si - lence

*with great Austerity.*  
Know-est thou Signor that

*pp*

*PRI.* That is  
That is true  
this thy thought our an - cient faith at-tacks, The

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "That is" and "That is true". The piano accompaniment consists of a series of chords and moving lines in both hands. The tempo is marked *pp* (pianissimo).

true  
doc-trine of our wis - est Saints we must not

The second system continues the vocal line with the lyrics "true", "doc-trine of our wis - est Saints", and "we must not". The piano accompaniment continues with similar harmonic patterns. The tempo remains *pp*.

must not re-lax  
The Earth is flat  
The Earth is flat  
now re-lax The Earth is flat This has been taught

The third system contains the lyrics "must not re-lax", "The Earth is flat", "The Earth is flat", "now re-lax", "The Earth is flat", and "This has been taught". The piano accompaniment features a prominent triplet of eighth notes in the right hand. The tempo is marked *pp*.

**FRIARS.** His words are fraught with  
His words are fraught with death

Thy words with death are fraught

*f* death!

say there are an-ti-po-des whose feet point to our

*ff* *pp*

point to our own

own Where trees root upward towards us with branches growing

*p*  
 with branch - es grow - ing down *(with increasing indignation)*  
 down Is not a lone ab - surd but 'gainst the

ho - ly writ For A - dams Children could not pass the "Zone of Fire" to

reach it *(sarcastically)* But — should the ships sail

*FRIARS. in whispers.*  
 But should the ships sail down the hill  
 down the hill They could not climb it up a - gain

*FRI. (mockingly)* They

But \_\_\_\_\_ if the ships sail down \_\_\_\_\_ the main

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'But' and a long horizontal line indicating a breath or a long note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

could \_\_\_\_\_ not sail it up a - gain *f* → *p*

Death!

The second system continues the vocal line with the lyrics 'could' and another long horizontal line, followed by 'not sail it up a - gain'. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *f* (forte) is present, which then transitions to *p* (piano). The system concludes with the word 'Death!' and a sharp sign (#) on the vocal line.

Death is the her-e-tics fate \_\_\_\_\_ *cresc.*

death is the her-e-tics' fate \_\_\_\_\_ Death is the her-e-tics

Fl. & Picc.

The third system features a vocal line with the lyrics 'Death is the her-e-tics fate' and a long horizontal line. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a crescendo hairpin. The system concludes with the lyrics 'death is the her-e-tics' fate' and 'Death is the her-e-tics', with 'Fl. & Picc.' (Flute and Piccolo) written below. The piano accompaniment ends with a flourish in the right hand.

*DOM.* De-sist! De-sist! He is no

*ff*

*FRI.* Death! Death! Death!

This system contains the first two systems of music. The top system features a vocal line with lyrics 'De-sist! De-sist! He is no' and a piano accompaniment. The second system features a vocal line with lyrics 'Death! Death! Death!' and a piano accompaniment. The piano part includes a triplet of eighth notes.

her-e-tic! We know his faith is true He

Her-e-tic! Her-e-tic!

Her-e-tic! Her-e-tic!

*Fag.*

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'her-e-tic! We know his faith is true He'. The second system features a vocal line with lyrics 'Her-e-tic! Her-e-tic!'. The third system features a vocal line with lyrics 'Her-e-tic! Her-e-tic!'. The piano part includes a fermata and a 'Fag.' (Fagotto) marking.

fought the In-fi-dels! a Chris-tian true is he

*ff*

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'fought the In-fi-dels! a Chris-tian true is he'. The piano part includes a piano dynamic marking of *ff*.

# No 8 Columbus' Defense.

Solo and Ensemble.

*COL. Solo. in great distress of Spirit.*

*Invocation.*

*mp*  
"Je - su cum Ma - ri - a sit no - bis in vi -

*p*  
Tromb.

*Adagio maestoso. (with inspiration.)*  
a:<sup>2</sup> The Channels of the waters were

*pp*

seen The foun - da - tion of the world dis - cov - er - ed! His

*fz*

go - ing forth is from the end of heav'n, His cir - cuit is un - to the

*DOM.* *p* The Channels of the wa-ters were seen

*FRI.* *p* What blas - phe - my he speaks

*COL.* end of it. The

*Chorus of Boys or Ladies. (Angels invisible.)*

*DOM.* The Lord is up - *p* on the

*COL.* The voice of the Lord is up - on the wa - - ters

*Adagio maestoso.*

*ANG.* wa - - ters He

*DOM.* Lord is up - on the wa - ters

*FRI.* He ig - nors the

*COL.* The Lord sit - teth up - on the



**BOYS.**

sit - teth up - on the flood the flood

**DOM.**

He sit - teth up - on the flood

**FRI.**

saints He ig -

**COL.**

flood He gather - ed the

*cresc.*

*cresc.*

He gather - ed the wa - ters of the sea to -

He gathered wa - ters of the

nors the saints

wa - ters of the sea to - geth - er

*(Full Chorus.)*

geth - er There-fore will we not fear.  
 sea to - geth - er There-fore will we not  
*unison*  
 Tho' the  
 There - fore will we not fear. Tho' the

Tho' the waters may roar, the wa - ters may roar, the  
 fear. Tho' the waters may roar, the wa - ters may roar, the  
 wa - ters may roar, may roar, may roar, may  
 wa - ters may roar, the wa - ters may roar, Tho' the

ANG.



wa - ters may roar and be troub - led.

DOM.



wa ters may roar and be troub - led.

*unison*

He hath

FRIARS.

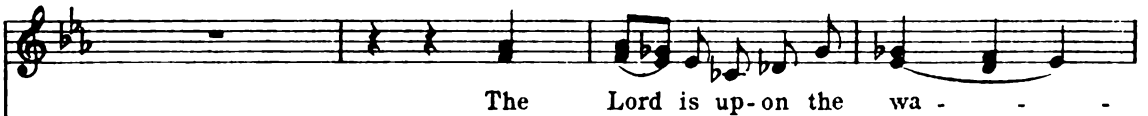


roar, may roar and be troub- led, will roar and be

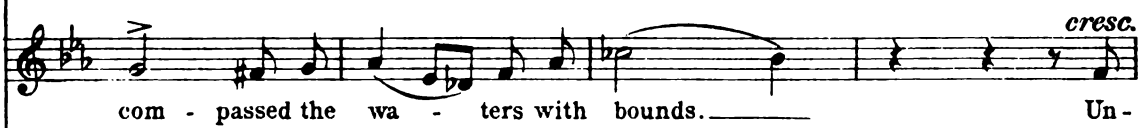
COL.



wa - ters may roar and be troub- led.

The Lord is up - on the wa -



com - passed the wa - ters with bounds.

*cresc.*

Un-

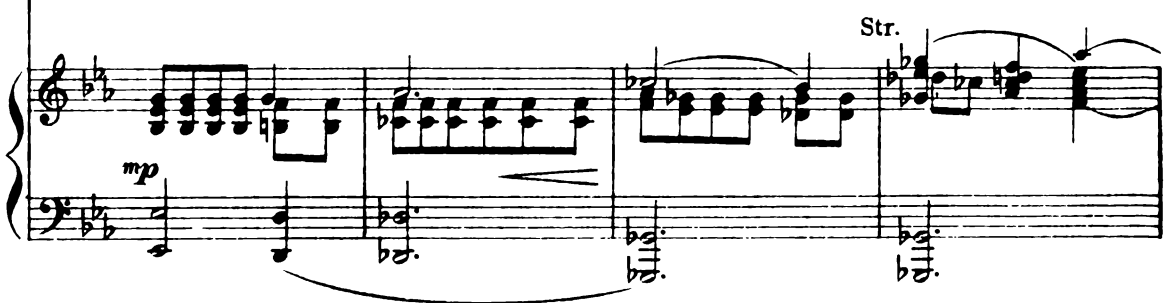


troubled.



The Lord is up - on the

Str.



ters. He sit - teth up - on the flood, — the  
 til the day and night come to an end — He  
 He ig - nores the faith  
 wa - ters He sit - teth up - on the

He gath - ered the wa - ters  
 flood. The  
 to - geth - - - er  
 gath - ered the wa - ters of the sea to - geth - er  
 He ig - nores the Saints.  
 flood.

ANGELS. of the sea to - geth - er

wa - ters of the sea to - geth - er

There - fore

DOM.

Yes, there - fore will we not

FRIARS.

COL.

There - fore will we not

(Full Chorus.)

*ff*

will we not fear. Tho' the wa - ters may roar, may

fear. Tho' the wa - ters may roar, may

*ff*

Yes, the wa - ters shall roar, shall

fear. Tho' the wa - ters may roar, the

roar, — may roar, — may roar, — may roar and be —

roar, — shall roar, — shall roar, — may roar and be —

wa - ters may roar, — the wa - ters may roar and be —

*ff*

troub - led. —

(Talavera and his supporters triumphantly menace Col. while the Dom. protect him from their fury.)

troub-led, troub - - led.  
troub - led. —

troubled, troub - - led.  
troub - led. —

troub-led, troub - - led.  
troub - led. —

troub - led. —

8.

# The Triumph of Columbus.

## PART III.

### COLUMBUS DESERTED AND IN WANT.

SCENE. At the Convent of "La Rabida" in Spain. (*Before the Entrance*) Columbus and his boy in want. Juan Perez, prior of the Convent, extends relief and aid.

#### No 9. Recitation.

Diego Columbus, and his father.

"Oh give me Bread."

*Adagio.* *con supplicato*

DIEGO. (*Soprano.*)  Oh give me bread!—

COLUMBUS. 

PIANO. *Tutti.* *espressivo* 

Give me bread! Must I starve?

No No! Thou shalt not starve.

*Allegro.*

A-las! And must I beg!— And must I

*Allegro.* 

Oh give me bread!

beg. For eighteen long and weary

*p*

*pp*

years— Where faith has led I've sung her song.— By

Oboi.

big - ot - ry driv - en, an out - cast I roam;— In vain thro' the

*f appassionato*

world I search for a home. Spir-its of e - vil sur-  
Allegro.

*pp* *Allegro. Più Agitato.*

*pp*



## DIEGO.

*(In a Whisper.)*

Spir-its of e-vil sur-round him! Le-gends of ter-ror as-

COL.  
round me! Legends of ter-ror as-sail!

*f* *p* *f* *p*

sail! Doubts and des-pair now con-

*cresc.* *ff*

Doubts and des-pair now con-found me! Oh

(Monks within the  
Convent. Chanting.)

found him! Oh Christ may thy light still pre-vail.

Christ! Oh Christ may thy light still pre-vail.

*ff* *ff*

# Nº 10. Prayer of Columbus and his boy.

"Reproach and Disdain."

(accompanied by Monks voices ad libitum, and Diego.)

(Still in the distance and gradually coming nearer.)

**MONKS.**

Sanc - - - tus! Sanc - - - tus! Sanc -

**DIEGO.**

Save us oh Fa - ther. In Je - sus' name we pray.

**COL.**

Re - proach and dis -

*Adagio.*  
*pp* *ff*

**MONKS.**

- - - tus Do - - - mi -

**COL.**

dain from men have I borne. The chil - drens' laugh, The

nus De - - -

sag - es scorn; Sus - tain me oh God! di - rect me a -

(The Monks enter with father Juan Perez.)

us Sa - - - - - ba - oth.

**DIEGO.** The clouds of des - pair now blinds his sight.

right; The clouds of des - pair now blinds my sight.

**DIEGO.** *p*

**COL.** *Più moto.* For - sak - en by all bowed down — with

For - sak - en by all bowed down — with griéf. Oh

**PRIOR JUAN PEREZ.**

*Più moto.* For - sak - en by all bowed down with

*cresc.*

*cresc. - - molto* *a tempo.*

griéf. Our Lord — send down — re - lief. —

Christ — our Lord send down — re - lief. —

griéf. Our Lord send down re - lief. —

*cresc. - - molto* *a tempo.*

**MONKS in unison with Col.**

*a tempo*

Thy glo - ry to spread, thy truth to un -

**DIEGO.**

Hear, oh hear us oh—

**COL. (with great fervor.)**

Thy glo - ry to spread, thy truth to un -

**JUAN PEREZ.**

Such no - ble mien and such pov - er - ty!

fold; Thy love to pro - claim more pre - cious than

God! For the love of—

fold: Thy love to pro - claim more pre - cious than

This is strange in - deed! His needs shall be sup - plied—

gold. Be - yond the seas the cross to up -

God. Hear oh hear us oh

gold. Be - yond the seas the cross to up

His eyes burn with a ho - ly fire! We will know

**MONKS.**

raise. That all may kneel thy name to

**DIEGO.**

God! Oh fa - - ther hear our

**COL.**

raise. That all may kneel thy name to

**PRIOR.**

more of him. His Christian zeal in - spire to

*rall.*

praise!—

prayer.—

praise!—

praise!— (to Col.)

Come with us and be our guest.

*p*

Detailed description: This system contains the first five staves of music. The top two staves are vocal parts with lyrics 'praise!—'. The third staff is another vocal part with lyrics 'prayer.—'. The fourth staff is a vocal part with lyrics 'praise!—'. The fifth staff is a vocal part with lyrics 'praise!— (to Col.)' and 'Come with us and be our guest.'. The piano accompaniment begins on the sixth staff with a piano (*p*) dynamic.

May heav-en grant thy just re -

Detailed description: This system contains the sixth and seventh staves of music. The sixth staff is a vocal part with lyrics 'May heav-en grant thy just re -'. The piano accompaniment continues on the seventh staff.

(All enter the Convent.)

quest.

*pp*  
8

Detailed description: This system contains the eighth and ninth staves of music. The eighth staff is a vocal part with lyrics 'quest.'. The piano accompaniment continues on the ninth staff with a pianissimo (*pp*) dynamic and an 8-measure rest.

# The Triumph of Columbus.

## PART IV.

### QUEEN ISABELLA AND HER COURT.

SCENE at the Spanish Court in the Alhambra after the Conquest of Granada.

#### N<sup>o</sup> 11. Spanish Cachucha.

Queen Isabella seated on her throne. Marchioness Moya and Ladies in attendance.

Andante quasi Allegro.

S. G. PRATT.

Tambourins<sup>6</sup> I.Viol

*ff* (Dancers enter with Castanets & Tambourines. Ladies form a circle (*semi*) about them.)

(Guitarists seated play.)

I. Viol. *ad lib.*

*pizz.*

1. 2.

1. 2.

LADIES 2<sup>nd</sup> time only.

Dan - cing light-ly, gently sway-ing glan - cing brightly hearts be-tray-ing.

I. Viol. *ad lib.*

Violin and Piano score, first system. The key signature is two sharps (F# and C#). The violin part begins with a melodic line. The piano accompaniment starts with a *pizz.* (pizzicato) marking and features a rhythmic pattern of chords.

Violin and Piano score, second system. It contains two first endings (marked '1.') and two second endings (marked '2.'). The piano accompaniment continues with its rhythmic accompaniment.

Violin and Piano score, third system. The vocal line enters with the word "LADIES." and a *p* (piano) dynamic. The piano accompaniment features a *ff* (fortissimo) dynamic and includes triplet markings.

Violin and Piano score, fourth system. The vocal line includes the lyrics "see the dance!". The piano accompaniment continues with triplet markings and a *ff* dynamic.

Violin and Piano score, fifth system. The piano accompaniment continues with triplet markings and concludes the system.



*I.A.D. 2nd time only.*

*p*  
Dan - cing light-ly, gently sway-ing glan - cing bright-ly hearts be-tray-ing.

This system contains the first vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. The key signature has two sharps (F# and C#).

*p*  
Ah!

*ff*

This system features piano accompaniment and a vocal line. The piano part includes a right-hand section with triplets and a left-hand section with chords. The vocal line has a piano (*p*) dynamic and includes the exclamation "Ah!". The key signature remains two sharps.

*f*  
see the dance!

*ff*

This system contains piano accompaniment and a vocal line. The piano part has a right-hand section with triplets and a left-hand section with chords. The vocal line has a forte (*f*) dynamic and includes the phrase "see the dance!". The key signature is two sharps.

This system contains piano accompaniment. The right-hand part features a melodic line with triplets and eighth notes, while the left-hand part provides harmonic support with chords and eighth notes. The key signature is two sharps.

First system of musical notation for piano, featuring treble and bass staves with various notes and rests.

Second system of musical notation for piano, including a *ff* dynamic marking and triplet markings (3).

Third system of musical notation for piano, featuring a *ff* dynamic marking, triplet markings (3), and a section for Tamborine and Horn. Below the staff, the instruction *(The dancers retire.)* is written.

Fourth system of musical notation for piano, including a *dim.* dynamic marking and a section for Fag. & Picc.

Fifth system of musical notation for piano, including sections for String., Ob., Viol., and Viola & Cl. A *Fag.* marking is also present.

Sixth system of musical notation for piano, continuing the piano accompaniment.

# No 12 Song of "Ultima Thule."

*With Mandolin accompaniment.*

The ladies of the Court disperse: Marchioness Moya remains with the queen and taking a guitar seats herself before the queen and sings.

*Andante.*

ISABELLA.

Clar.

*rall.*

*mp*

1. There sailed a - way to the north, A Ma ri ner bold and  
2. As he sailed the nymphs of the waves! A - rose to al - lure with

*p*

true. He dreamed great dreams of a far fair land, Way  
song. But he raised the cross, \_\_\_\_\_ they sank in the sea No

*(Dreamily.)*  
*rall.*

out on the o - cean blue As the wind his ship bore a -  
more to do ma - ri - ners wrong. So the gal - lant bark sailed a -

long of Christs great love he sung The waves were stilled by his  
way Pro - tect - ed by faith and love The winds blew fair for the

*rall.*

wice so thrilled And his head the storm king hung.  
An - gels cave Guid - ed all from heav'n a - bove.

*Dreamily.*

Ul - ti - ma Thu - le where art thou? On the

oth - er side of the sea? \_\_\_\_\_ Where the Rainbows rise from the

Horn.

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "oth - er side of the sea?" followed by a long horizontal line, and "Where the Rainbows rise from the". The middle staff is a piano accompaniment in G major, featuring a horn part labeled "Horn." with a melodic line. The bottom staff is the bass line of the piano accompaniment.

mists of the skies \_\_\_\_\_ Or the north-ern lights may be? \_\_\_\_\_

Horn.

The second system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "mists of the skies" followed by a long horizontal line, and "Or the north-ern lights may be?" followed by another long horizontal line. The middle staff is a piano accompaniment in G major, featuring a horn part labeled "Horn." with a melodic line. The bottom staff is the bass line of the piano accompaniment.

Or the north-ern lights may be \_\_\_\_\_

The third system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "Or the north-ern lights may be" followed by a long horizontal line. The middle staff is a piano accompaniment in G major. The bottom staff is the bass line of the piano accompaniment.

Ul - ti - ma Thule where art thou? \_\_\_\_\_

The fourth system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "Ul - ti - ma Thule where art thou?" followed by a long horizontal line. The middle staff is a piano accompaniment in G major. The bottom staff is the bass line of the piano accompaniment.

# No 13 Recitation Isabella and March - Moya.

89

*Accompanied by Melody in Canon.*

Adagio.

Thy song sinks deep in my heart and there burns in re-

Ob.

*pp*

proach But Ta-la-ve-ra holds him but a dream-er And says his plan

runs counter to our faith.

*MO.*

Be lov-ed Queen! Be lieve me this is not

true. For none is more devout then he Dost know, the Car-di-nal Men-do-za

*pp*

favors his plan; *IS.*

Ah well! my zealous friend Thou must know we've summon'd hither

Viola.  
Cello.

fa - ther Ju - an Pe - rez, From Convent Ra - bi - da Where now thy he - ro

Waiting our command *MO.*

There speaks my noble Queen again! And sure the

ho - ly cause the ho - ly cause The ho - ly cause will

not long wait up - on thy gracious will.

*Enter father Juan Perez—*

## No 14 Recitation Father Juan Perez and Isabella.

*—Isabella and Marchioness kneel for his blessing.*

*Adagio.*

*Recitativo. 1S.*

Most ho-ly fa-ther we con-fess, In - justice to thy wor-thy friend Prudence be-

comes the rulers state. And so have we ad - vis - ed been, As to dis -

trust Where con-fi-dence was just - ly due. Speak thou we listen willing.



ly

*Recitativo. (broadly) JUAN PEREZ.*

Most Christian Princess thou hast spoken true, For nev-er

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of notes. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two sharps (F# and C#), and the time signature is 4/4.

man more wor - thy of thy trust Than Chri - sto - fer Co - lum - bus

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines. The key signature remains two sharps.

As tho' in-spired by heav-en He seems at times to glow with fire of

*pp*

The third system shows the vocal line and piano accompaniment. The vocal line has a long note followed by a series of notes. The piano accompaniment features a prominent melody in the right hand. The dynamic marking *pp* (pianissimo) is indicated. The key signature remains two sharps.

pro - phe - cy His watchless eyes burn like a flame

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note followed by a series of notes. The piano accompaniment features a prominent melody in the right hand. The key signature changes to one sharp (F#) in the final measure.

IS.

Thou art indeed his friend  
 As tho' it caught the spark from God him-self

MO. (aside.)

Oh ho - ly Vir - gin bless his words  
 He is a

JUAN PEREZ.

(Largamente.)

Moya to Elizabeth. sotto voce.

A ma - ri - ner of note.  
 ma - ri - ner of note His thoughts are lof - ty And his zeal

true to our ho - ly faith  
 true for our ho - ly faith Years hath he brood - ed

*M.* *p*

And searched an-cient  
*P.*  
 O'er his plan, And searched an - cient love

lore  
 E'en should he fail it hon - or - eth thee To show thy

zeal and pi - e - ty But if success the voyage brings unbounded

glo - ry thine For fair Ca - stile and ho - ly Church

Cornet.

*IS.*

Ah! ——— Can this be - true! ———

*MO.*

Thy name shall ev - er shine.

Thy name shall ev - er ev - er shine.

*Tutti.*

*sf* *sfz*

### Nº 15 Recitation Marchioness Moya.

“Truth sits upon thine aged lips.”

*Recitativo.*

*IS.*

*MO.*

Truth sits up on thine a - ged lips Thy in - spired thought I feel

*p*

*cresc.*

And for this cause sublime and grand unto my queen I kneel. ———

# No 16 Air and Recitation.

"A new and broad Domain"

*Isabella, Moya and Juan Perez.*

*IS. p*

A new and broad Do-main I see of wealth un -

*Fl. with Viol. Solo.*

*pp*

*pizz.*

told e - merge From out the sea mists dis-tant maze

*Fl.*

*Horn.*

*cresc. mf f*

"Ca - stile" "Ca - stile" "Ca - stile" the voic - es urge!

*Fl.*

*Horn.*

*MO.*

Ca - stile the voic - es urge

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. The first system features a vocal line starting with 'IS. p' and piano accompaniment for Flute with Violin Solo and Piano (pp, pizz.). The second system continues the vocal line with lyrics 'told e - merge From out the sea mists dis-tant maze' and includes parts for Flute and Horn. The third system shows a vocal line with lyrics '"Ca - stile" "Ca - stile" "Ca - stile" the voic - es urge!' and piano accompaniment for Flute and Horn, with dynamic markings 'cresc.', 'mf', and 'f'. The fourth system features a vocal line with lyrics 'Ca - stile the voic - es urge' and piano accompaniment, starting with 'MO.'.

Adagio.

New peo-ple's bow be - fore the cross: And Christ is glo - ri -

*IS.* *f con. feror.*  
 fied. *MO.* This is our cause our des - ti - ny God  
 Christ is glo - ri - fied. Her cause Her des - ti - ny God  
*PE.* Her des - ti - ny God

can not be de - nied Our wars are done, the in-fi-dels driven from our  
 can not be de - nied  
 can not be de - nied

*p* (Canon)

lands: On tem-ples of the hea - then moors the cross tri -

*cresc.*

*rit.*

umph - ant stands      Therefore proclaim our roy - al will      Culumbus to re -

The cross triumphant      stands

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines. A 'rit.' (ritardando) marking is placed above the first measure and below the final measure of the system. A fermata is placed over the final measure of the piano accompaniment.

ceive.

Je - sus our Lord be praised.      Je - sus our Lord be praised.

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure of the second phrase. The piano accompaniment features a dynamic marking of 'fp' (fortissimo piano) at the beginning of the second phrase. The system concludes with a 'rit.' marking and a fermata over the final measure of the piano accompaniment.

*(to page in waiting.)*

Sum - mon fa - ther Ta - le - va - ra      He shall arrange the terms

*Moya disturbed to father Perez.*

A -

The third system of the musical score. It begins with the instruction '(to page in waiting.)'. The vocal line continues with the lyrics. The piano accompaniment features a dynamic marking of 'pp' (pianissimo) and includes a long, sweeping melodic line in the right hand. The system ends with a fermata over the final measure of the piano accompaniment.

gainst Co - lum - bus doth he stand,      I fear his in - flu - ence

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure of the second phrase. The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a fermata over the final measure of the piano accompaniment.

# Nº 17 Recitation Talavera and Isabella.

“Most Christian Princess.”

*Adagio.*

Musical score for the first system, marked *Adagio*. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music is in a recitative style with a slow, measured pace.

*Enter Bishop TALAVERA.*

*Piu moto.*

Musical score for the second system, marked *Piu moto*. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is faster than the previous system. The key signature remains one sharp (F#) and the time signature is common time (C). The music is more rhythmic and active.

*fz Allegro moderato.*

*Isabella receives his blessing knelling.*

*Recitativo. TALAVERA.*

Musical score for the third system, marked *Recitativo. TALAVERA.*. It features a vocal line in bass clef and a piano accompaniment in bass clef. The tempo is recitative. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Most Christian princess we await thy roy-al wish".

Most Christian princess we await thy roy-al wish

*IS.*

Musical score for the fourth system, marked *IS.*. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is recitative. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Know then we have our favor given to Columbus and his famous".

Know then we have our favor given to Columbus and his famous

*plan.*

Musical score for the fifth system, marked *plan.*. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is recitative. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Thoushalt with him the terms arrange, For Castile and our".

Thoushalt with him the terms arrange, For Castile and our



Poco Adagio.

crown.

Your majes-ty's most royal

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Your majes-ty's most royal'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. Dynamic markings include *sfz* and *p*. A fingering of 5 is indicated for the piano part.

wish I have an tic-i - pa-ted long: And from Columbus I have

The second system of the musical score. The vocal line continues with the lyrics 'wish I have an tic-i - pa-ted long: And from Columbus I have'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamic markings include *sfz* and *fp*. A fingering of 5 is indicated for the piano part.

learnd his terms which seem too strong. Thus he de - mands!

The third system of the musical score. The vocal line continues with the lyrics 'learnd his terms which seem too strong. Thus he de - mands!'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamic markings include *f*.

*is.* *Astonished.* *sotto voce.*

An Ad-miral-ty

An Ad-mir-al-ty on sea and land! The

The fourth system of the musical score. The vocal line begins with a rest, followed by the lyrics 'An Ad-miral-ty' and 'An Ad-mir-al-ty on sea and land! The'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamic markings include *mp* and *sfz*. A fingering of 5 is indicated for the piano part.

*mp*

The govern-or!

vice-roy and govern-or! One tenth of gold and precious

The first system of the musical score. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked *mp*. The lyrics are: "The govern-or!" on the first vocal line, "vice-roy and govern-or!" on the second, and "One tenth of gold and precious" on the second line. The piano accompaniment features chords and moving lines in both hands.

*mp*

One tenth!

stones All these and more con-di-tions grand for him-self and

The second system of the musical score. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment in grand staff. The tempo is marked *mp*. The lyrics are: "One tenth!" on the first vocal line, "stones All these and more con-di-tions grand for him-self and" on the second. The piano accompaniment continues with chords and moving lines.

This is im-port-u-nate.

heirs does he de-mands! Im-

The third system of the musical score. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment in grand staff. The lyrics are: "This is im-port-u-nate." on the first vocal line, "heirs does he de-mands! Im-" on the second. The piano accompaniment features a more active bass line with eighth notes.

**TAL.** *with great vehemence*

pos-si-ble are they to thy state He would stand equal with thy-self

The fourth system of the musical score. It consists of three staves: a vocal line in bass clef, a vocal line in treble clef, and a piano accompaniment in grand staff. The tempo is marked **TAL.** and the instruction is *with great vehemence*. The lyrics are: "pos-si-ble are they to thy state He would stand equal with thy-self". The piano accompaniment features a very active bass line with triplets and a 7-measure rest.

*IS.*

It may indeed be true that he de -

*TAL.*

make laws decrees and judge.

mands too much, More moderate offers make if this our honor touch.

*TAL.*

This have I done and strange to say Not one jot would

*(scornfully)*

he give way.

As though he felt himself a king He  
*Adagio. (Maestoso.)*

stands with royal mien! This man who at thy court for years a mend - icant has

*IS.* *(With spirit.)*  
*MO.* Then let him go and dream elsewhere. Our  
*TAL.* Alas! his constan-  
 been!

*IS.*  
 hon - or we main - tain. He ru - ins all who  
*MO.* - cy Is misjudged by all. It is the grandeur  
 (Small notes ad lib.)

all would have. Him - self his plan has slain.  
 of his theme that blinds him to his fall.

TAL. (triumphantly)

His plan is slain!

*ff* *3* *3* *3* *Full Chorus.*

(Chorus Ha ha ha! ha ha ha! ha ha ha! *pp* His plan is slain!

(Invisible.) *p* *3* *3* *3*

Ha ha ha! ha ha ha! ha ha ha!

*MO. to Isabella.*

Is there no hope?

*pp* *3* *3* *3*

Ha ha ha! ha ha ha! ha ha ha!

*pp*

*f*

Isabella signifies to Moya her disfavor and after kneeling again to Talavera is about to depart. (When Luis St. Angel enters hastily: Talavera disconcerted.)

(Talavera exhibits pleasure and satisfaction at his success.)

Ha ha ha! ha ha ha! ha ha ha!

*3* *3* *3*

Tromb. & Fag.

add Horns Cellos

# Nº 18. Declamation and Ensemble.

*Luis St. Angel, Alonzo di Quintilla and all.*

Enter hastily *LUIS St. ANGEL* and *ALONZO di QUINTILLA*.

*Allegro moderato.*

*ff*

*ALONZO di QUINTILLA.*

*Recitativo.*

Your maj-es-ty we crave thine ear on urgent

*MOYA to L. St. Angel (aside)*

*mezza voce*

Se - cure her majestys' fa-vor for this cause. My

matters of the state.

Strings & wood wind

*dolce*

*un poco più moto*

*MOYA.*

daughters hand is thine.

*LUIS St. A.*

*con fuoco*

*mp*

Now hast thou shaped my

*mf*  
add Brass

Cello

*ff*

*LUIS.* (advancing to Isabella and bowing low.)

speech, In heavens' ho - liest de - sign. (Talavera restrains himself with difficulty)

add Harp.

**Andante Recit.**

*from interfering.)* Most gracious majesty your leave Remember what great

Cl. *mp*  
Cello  
Horns  
Fag.  
Tromb.  
Violas  
*p espress.*

fame is won By Princ - es who new worlds make known.

Violin \*)  
add Horns

Thus are their names thro' out all time Borne in a ha - lo of re -

Fl.  
II. Violin.

\*) This figure in small notes is to be played or omitted at pleasure.

noun. How oft-en hast thou haz-ard-ed up-on un-wor- thy plans

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the word 'noun.' followed by the lyrics 'How oft-en hast thou haz-ard-ed up-on un-wor- thy plans'. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes in the right hand and a more steady bass line in the left hand.

more wealth than this de-mands But here \_\_\_ be-fore thy

Cl. I.Viol.

The second system continues the vocal line with the lyrics 'more wealth than this de-mands But here \_\_\_ be-fore thy'. The piano accompaniment continues with similar rhythmic complexity. A new part for Clarinet (Cl.) and Violin I (I.Viol.) is introduced, with a dynamic marking of *ff* (fortissimo).

sight a world swings with - in thy grasp To glo-ri-fy the ho - ly

Horns

The third system continues the vocal line with the lyrics 'sight a world swings with - in thy grasp To glo-ri-fy the ho - ly'. The piano accompaniment continues. A new part for Horns is introduced, with a dynamic marking of *ff*.

MOYA to Is.

Broadly. Un - clasp great mys-teries of

Church. Ex-alt His name Un-clasp great mys-teries of light sub -

The fourth system begins with the instruction 'MOYA to Is.' and the tempo marking 'Broadly.'. The vocal line continues with the lyrics 'Un - clasp great mys-teries of Church. Ex-alt His name Un-clasp great mys-teries of light sub -'. The piano accompaniment features a more spacious and sustained texture. A new part for Clarinet (Cl.) and Violin I (I.Viol.) is introduced, with dynamic markings of *ff* and *p* (piano).



LADIES.

*pp*

ISAB. (to herself)

*mezza voce*

To spread throughout the

MO.

To spread throughout the world.

light sublime.

LU.

lime To spread throughout the world, through - out the world.

world.

PEREZ and GENTS. To spread through - out the world.

TAL.

Thou must stand up - on thy

MO.

LUIS.

How proud thy consort

TAL.

How would thy friends rejoice, How proud thy consort be.

dig - ni - ty!

Horns

Cl.

*MO.*

be. *LUIS.*

*TAL.* When wealth and blessing to thy crown, Come  
Do not for-get thy dig - - ni - ty! (Wood wind & Horns)

Strings & wood

Come back across the sea!  
back across the sea! But all this treasure and re-  
Do not for-get thy dig-nity!

Strings. Violin  
Horns Cello

*Chorus together. LADIES.* *p*

*MO.* *p* Our en - nemies may  
*LUIS.* Thine en - nemies may gain!  
nown thine en - nemies may gain!

Wood.  
Fag.

*ff*  
 gain!  
**PEREZ and male Chorus.** For genoa!

E'en now Columbus speeds for France, his project to main - tain!

*IS.*

No

*MO.*

For genoa!

*LUIS. f*

E'en now Columbus speeds for France, his project to main - tain!\_\_\_\_\_

Violin

*cresc. poco*

*ff*

*pp*

For genoa! Columbus speeds for ge - noa!

The

*TAL. (Solo with Scorn)*

*IS.*

no!

The light now shines un - seal my lips!\_\_\_\_\_

*MO. pp*

For genoa!

*LUIS.*

Pray let not genoa win the

*pp*

Cello

*cresc. poco*

(All become more and more enthusiastic.)

*mp* Je - su! Chris - te!  
 dreamer dreams elsewhere.

(Chorus.) *p*  
 And point with scorn and say,

Je - - - su! Chris - - - te!

*mp* Je - su! Chris - te!

prize ———— And point with scorn and say, And point with

II. Viol.  
 Cello & II. V.  
*f cresc. stringendo*

Je - - - su!

*mp* And point with scorn and say — Je - - su!

Je - su! Chris te! Je - - su!

*mf* Je - - - su!

scorn and say, with scorn and say. Three thousand crowns and two small

*ff*

*Con fervor. appassionato  
a tempo*

*L.A.D.*

Je - - - su! Cum sanc-to spir - i - tu!

*PEREZ and Chorus.*

Three thousand crowns and two ships! Cum sanc-to spir - i - tu!

*I.S.*

Chris - - te! Je - - su! Chris - te!

*MO.*

Je - - - su! Cum sanc-to spir - i - tu!

*LUIS.*

ships stood in Cas - tiles way.

*Con fervor.*

*fff a tempo*

*p* Cum sancto spir - i - tu!

*pp*

*(a kapella)*

*pp* Cum sancto spir - i - tu!

*mp* Cum sancto spir - i - tu!

*p*

*pp* *sotto voce*

Cum sancto spir - i - tu! Cum sancto spir - i - tu!

Strings *ad lib.*

Wood & Brass.

*p dim.* *pp* *pp*

# Nº 19. Recitation.

## THE DECISION!

“Alas! The moorish wars” etc.

(Isabella and all.)

*ISAB.* *p*

A - las! ——— The moorish wars have taken all our gold!

Oboi *p* Violin *sfz* Cl.

*ISAB. (with a lofty inspiration)*

*MO.*

There are thy jewels those might be sold?

*Più moto.*  
*Tutti.* Wood... Violin

*with great Exaltation.*

This enterprise I undertake! For my own crown cas-

Thanks be to God! ———

*mf* Wood Cello

LADIES Chorus.

*pp* Her own crown cas - tile! *pp* Jewels will she pledge

*pp* *PEREZ & male Chorus.*

*IS.* - tile. My jewels will I pledge for funds: — God's

*MO.* Her own crown cas - tile! Jewels will she pledge

*LUIS.* Her own crown castile! Her jewels will she pledge

*f* *Str.* *f* *Tutti*

*f* Gods hand in this, *pp* Gods hand in this she sees!

*f* *dim.* *pp*

— hand in this I see! —

*f* Gods hand in this, *pp* Gods hand in this she sees!

*f* Gods hand in this she sees! —

*p* *pp*

# No 20. Isabellas' Prayer!

## FINALE. — AIR AND ENSEMBLE.

LADIES. *pp* Je - su Chris - te! *pp* *dim.* Cum sancto spir - i -

CHORUS. *pp* Je - su Chris - te! Cum sancto spir - i -

PÉREZ and MEN. *pp* Je - su Chris - te! Cum sancto spir - i -

ISABELLA. *pp* Isabella & all kneel in Prayer. *Con fervor.* SOLO. *p* May

MOYA. *p* Je - su Chris - te! Cum sancto spir - i -

LUIS. *pp* Je - su Chris - te! Cum sancto spir - i -

PIANO. *pp* Harp. *ff* Horns! *pp* Strings *dim.* *pp*

*sotto voce* *ppp* tu Cum sanc - to, Cum sanc - to,

Cum sanc - - to, —

tu. —

wis - dom guide, may God pro - tect, The sail - or

tu. —

Strings (Oboi & Horn Solo)



Cum sanc - - - to

spir-

spir-i - tu,

Cum sanc - - to

on the track - less sea.

The love of Christ in -

- i - tu.

His ho - ly cause to vic - to - ry.

spire di - rect, His ho - ly cause to vic - to - ry.

His ho - ly cause to vic - to - ry.

His ho - ly cause to vic - to - ry.

The musical score is written for voice and piano. The key signature has two flats (B-flat major), and the time signature is 4/4. The vocal line is in the upper register, and the piano accompaniment is in the lower register. The lyrics are: "spir-i - tu, Cum sanc - - to on the track - less sea. The love of Christ in - i - tu. His ho - ly cause to vic - to - ry. spire di - rect, His ho - ly cause to vic - to - ry. His ho - ly cause to vic - to - ry. His ho - ly cause to vic - to - ry." The piano part includes dynamic markings such as *mf*, *p*, and *pp*.

Un poco piu moto.

ALTO.

May faith sus -  
Thro' tri - al and storms  
Thro' tri - al and storms may faith sus - tain, In  
Thro' tri - al and storms may faith sus -  
May faith sus - tain, I

Un poco piu moto.

*p cresc.*

*mp cresc. piu*

All arise here and advancing continue with fervor.

tain. In ev - 'ry heart may hope re - main.

*a tempo.*

*cresc. poco a poco.*

ev - 'ry heart may hope re - main.  
tain In ev - 'ry heart may hope re - main.  
ev - 'ry heart may hope re - main.

*f a tempo.*

*ff*  
 May wis - dom guide, May God — pro - tect, The

*IS. and LUIS.*  
 God — pro - tect!

*MOYA.*  
 May wis - dom guide, May God — pro - tect, The

*TAL.*  
 Co - lumbus triumphs now But we shall find a

*ff*

sail - or on the track - less sea. The love — of

May God pro - tect!

sail - or on the track - less sea. The love — of

way To bend his proud neck in shame: My

Christ in - spire di - rect, His ho - ly cause to

The love of Christ His ho - ly cause to

Christ in - spire di - rect, His ho - ly cause to

spies shall be sent with him To darken o'er his good name To

*ff*

*rall.* vic - to - ry! *p* A - men! *ff* A - men.

vic - to - ry! A - men.

vic - to - ry! A - men! A - men.

darken his good name.

*rall.*

# The Triumph of Columbus.

## PART V.

### № 21 Prelude.

(The Voyage.)

S. G. PRATT.

Adagio. *mf* *p* *Largo.*

Strings.

Horn. *mf* String. *sfz* Horn.

Fl. *sfz*

*pp* Adagio. *pp* Cello *sfz* Horn Fag.

*pp* *sfz* *sfz*

Str. & Harp

*sfz*

This system shows the beginning of a musical piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by wide intervals and a sense of grandeur. A dynamic marking of *sfz* (sforzando) is present in the first measure. The text "Str. & Harp" is written below the staff.

This system continues the musical piece with similar wide intervals and a sense of grandeur. The notation includes various note values and rests, maintaining the dramatic feel of the first system.

*p* *tr* *sfz*

This system introduces a change in dynamics and texture. The first measure is marked *p* (piano) and features a trill (*tr*) in the upper staff. The second measure is marked *sfz* (sforzando). The notation includes a variety of note values and rests.

*tr*

This system continues the musical piece with similar wide intervals and a sense of grandeur. A trill (*tr*) is present in the upper staff of the final measure.

This system continues the musical piece with similar wide intervals and a sense of grandeur. The notation includes various note values and rests, maintaining the dramatic feel of the first system.

*sfz* *sfz* *sfz*

This system concludes the musical piece with a series of *sfz* (sforzando) markings in the upper staff, indicating a final, powerful statement. The notation includes various note values and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *sfz* (sforzando) above the staff in the second and third measures.

Second system of musical notation, continuing the grand staff. It features a *>* (accent) marking above the first measure.

Third system of musical notation, continuing the grand staff.

Fourth system of musical notation, continuing the grand staff.

Fifth system of musical notation, continuing the grand staff. It includes dynamic markings *mf* (mezzo-forte), *sfz*, *pp* (pianissimo), and *sfz* above the staff.

Sixth system of musical notation, continuing the grand staff. It includes dynamic markings *p* (piano), *mf*, *mp* (mezzo-piano), and *sfz* above the staff. The word "Horns." is written above the staff in the second measure, and "Cello." is written above the staff in the fifth measure.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *p* and *f*.

Second system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *f*, *ff*, and *p*.

Third system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *sfz*.

Fourth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *f*. Includes fingerings like 1, 2, 1, 4, 3.

Fifth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

Sixth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *ten.*



First system of musical notation, featuring piano (p) dynamics in both staves.

Second system of musical notation, continuing the piano (p) dynamics.

Third system of musical notation, continuing the piano (p) dynamics.

Fourth system of musical notation, featuring dynamic markings *ff*, *mf*, and *p*.

Fifth system of musical notation, including performance instructions: *Corn. Str. Solo.*, *Fl.*, *Harp.*, *Fl.*, and *Fg. Cello, Bass.*

Sixth system of musical notation, concluding the page.

First system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked with a forte *f* dynamic. The second measure is marked with a piano *p* dynamic. The system concludes with the instruction *Tutti*.

Second system of musical notation. The first measure is marked with a sforzando *sfz* dynamic. The second measure is marked with a piano *p* dynamic. The system concludes with the instruction *F1*.

Third system of musical notation. The first measure is marked with a mezzo-forte *mf* dynamic. The system concludes with the instruction *sfz*.

Fourth system of musical notation. The system concludes with the instruction *Add Wood Wind.*

Fifth system of musical notation. The first measure is marked with *Tutti*. The first measure is marked with a crescendo *cresc.* dynamic. The second measure is marked with a fortissimo *ff* dynamic. The system concludes with the instruction *ten.*

Sixth system of musical notation. The first measure is marked with a piano *p* dynamic. The second measure is marked with a piano *p* dynamic. The system concludes with the instruction *rit.* and the instruction *Harp.*

First system of musical notation, piano (p).

Second system of musical notation, featuring forte (f) and piano (p) dynamics.

Third system of musical notation, including performance directions: *rit.*, *Horn.*, *p*, *a tempo.*, and instrument markings: Fl. (Flute), Cl. (Clarinet).

Fourth system of musical notation, including performance directions: *Viol.*, *pp*, *Str.*, and trills (tr).

Fifth system of musical notation, including performance directions: *f*, *pp*, and *(Delicately)*.

Sixth system of musical notation, featuring eighth-note patterns and dynamic markings.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a harmonic accompaniment with chords and single notes. A first ending bracket is present above the right hand.

Second system of musical notation. The right hand continues with eighth-note patterns and trills. The left hand accompaniment includes chords and moving lines. A first ending bracket is present above the right hand.

Third system of musical notation. The right hand features a melodic line with eighth-note patterns and trills. The left hand accompaniment includes chords and moving lines. A first ending bracket is present above the right hand. The dynamic marking *p* is visible.

Fourth system of musical notation. The right hand features a melodic line with eighth-note patterns and trills. The left hand accompaniment includes chords and moving lines. Dynamic markings *pp* and *p* are present.

Fifth system of musical notation. The right hand features a melodic line with eighth-note patterns and trills. The left hand accompaniment includes chords and moving lines. Dynamic markings *rit.* and *gloss.* are present. A second ending bracket is present above the right hand.

Sixth system of musical notation. The right hand features a melodic line with eighth-note patterns and trills. The left hand accompaniment includes chords and moving lines. A first ending bracket is present above the right hand.

First system of musical notation. The right hand features a complex melodic line with slurs and fingerings (7, 8, 7, 7). The left hand provides a steady accompaniment. Dynamics include *dim.* and *gliss.* with a *tr* (trill) marking.

Second system of musical notation. The right hand has a melodic line with a *sfz* dynamic and a sixteenth-note run. The left hand features a sixteenth-note accompaniment with a *6* (sixth) fingering.

Third system of musical notation. The right hand includes a *gliss.* and a *rit.* (ritardando) section. The left hand has a *dim.* dynamic and a *mf* (mezzo-forte) section. The tempo marking **Tempo I.** is present.

Fourth system of musical notation. The right hand features a *sfz* dynamic and a melodic line. The left hand has a *dim.* dynamic and a melodic line.

Fifth system of musical notation. The right hand has a melodic line with a *sfz* dynamic. The left hand has a melodic line with a *sfz* dynamic.

Sixth system of musical notation. The right hand features a melodic line with a *sfz* dynamic. The left hand has a melodic line with a *sfz* dynamic. The text **Str. & Harp.** is written at the bottom right.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with various accidentals and slurs.

Second system of musical notation, continuing the sixteenth-note texture. It includes a section with a '7' above the staff, indicating a seventh fret or similar technique, and features complex chordal structures.

Third system of musical notation, marked with a piano (*p*) dynamic. It features a trill (*tr*) in the upper voice and a fortissimo (*sfz*) dynamic marking in the lower voice.

Fourth system of musical notation, featuring a trill (*tr*) in the upper voice and complex rhythmic patterns in both hands.

Fifth system of musical notation, featuring a trill (*tr*) in the upper voice and a section for Horns marked with a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation, concluding the page with a section marked with a '7' above the staff and complex chordal textures.


First system of musical notation, piano and bass staves. Dynamics include *f*, *p*, and *ff*. The system contains four measures of music.

Second system of musical notation, piano and bass staves. Dynamics include *p*. The system contains four measures of music.

Third system of musical notation, piano and bass staves. Dynamics include *pp* and *p*. The system contains four measures of music.

Fourth system of musical notation, piano and bass staves. The system contains four measures of music.

Fifth system of musical notation, piano and bass staves. Dynamics include *mf* and *ten.*. The system contains four measures of music.

Skip to the  except when playing as a separate piece.

Sixth system of musical notation, piano and bass staves. Dynamics include *ff*. The system contains four measures of music.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the right hand.

Third system of musical notation, featuring a dynamic marking of *ff* in the right hand.

Fourth system of musical notation, featuring dynamic markings of *ff* and *Tutti.* in the left hand.

Fifth system of musical notation, ending with a circled double bar line and the word *Fine.* in the right hand.

Sixth system of musical notation, continuing the piece with various rhythmic and melodic lines.



# No 22 Sailors Song.

## Heave ho!

*In distance on the "Pinta."  
Sailors hoisting sails.*

*Sailors on the "Maria!"*

Heave — ho! — Ha - eave — ho! — Ha - eave — ho! —

Heave ho! — Ha - eave — ho! — Ha - eave — ho! —

*Sailor Solo.*

Long

*mp*

*Invisible Nymphs.  
Only for the 2d and 3d verses.*

*pp*

Oh come — sail - or bold

*(Brightly and with credulous naivete.)*

a - ges gone there lived a monk \_\_\_\_\_ Saint  
day he sailed a - way to find \_\_\_\_\_ The

*Chorus of Sailors.*

*pp*

*(Oboi plays Melody as a Solo once through.)* There lived a monk

*pp*  
Come sail - or bold! \_\_\_\_\_  
Bran - don was his name. \_\_\_\_\_ He had three thousand  
land of Par - a - dise. \_\_\_\_\_ St. Ma - lo his com -  
Saint Brandon was his name.

Come \_\_ sail - or, come! \_\_\_\_\_  
fri - ars grey \_\_\_\_\_ To tell of his great fame. \_\_\_\_\_  
pan - ion was \_\_\_\_\_ So pi - ous and so wise. \_\_\_\_\_  
*pp* Three thousand fri - ars grey \_\_\_\_\_ To tell of

Come \_\_ sail - or, come! \_\_\_\_\_  
Oh come \_\_ sail - or, come! \_\_\_\_\_  
\_\_\_\_\_ To tell of his great fame. \_\_\_\_\_ One  
\_\_\_\_\_ So pi - ous and so wise. \_\_\_\_\_  
his great fame. \_\_\_\_\_ To tell of his great fame.

*SOLO. Special voice.* *f* *dim.* - - -

*Chorus. (SAILORS.)* Ha - eave \_\_\_ Ho! \_\_\_ Ha - eave \_\_\_ Ho! \_\_\_ *D.C.*

*after the repeat of each verse.* *f* *dim.* - - -

Heave \_\_\_ Ho! \_\_\_ Heave \_\_\_ Ho! \_\_\_ Heave \_\_\_ Ho! \_\_\_

*D.C.*

(At close of the song Sailors go to quarters, sitting and lying down etc.)

## 2.

On Easter Morning they did pray  
 That land might soon appear.  
 The isle of "Ima" rose right up:  
 "They landed without fear."  
 A giant here asleep they found  
 And quick converted him;  
 He told them of a golden isle  
 To which he tried to swim.

## 3.

But storms arose and drove him back;  
 The giant then did die:  
 And so his soul to heaven went  
 "And the blessed trinity."  
 They gave him Christian burial  
 And then took to their boat;  
 When suddenly the isle did sink  
 "As they away did float."

# No 23. Sirens Song of Despair.

(Sirens despairingly hovering about.)

**CHORUS OF SIRENS.**

**SOPR. I.**  
In vain, in vain!—

**SOPR. II.**  
In vain we at - tack

**ALTO.**  
We can-not pre -

**PIANO.**  
Wood wind & Horns  
Str. united.  
Cello.

The up - - lift-ed cross our pow'rs as -

We cannot pre - vail The up-lift-ed cross our pow'rs as -

vail The up - - lift-ed cross our pow'rs as -

sail. Clouds and storms His faith so sub - lime.

sail.

sail.

Re - pels and de - stroys in ev - 'ry clime

Re - pels and de - stroys in ev - 'ry clime

Re - pels and de - stroys in ev - 'ry clime

*rall.* Vain our at - tack! Oh! *pp* (Sirens disappear.)

Vain our at - tack! Oh! *pp*

Vain our at - tack! Oh! *pp*

*rall.* *pp*

COLUMBUS enters on the raised deck at rear of ship and calmly views the scene.

# № 24. Columbus' Song of Triumph.

"Where far in the west."

Tranquillo.

Oboi.

COLUMBUS.

Where far in the west— Meets the morning and night— Where

PIANO.

dreams become real— And All— is de-light— Where the isle of Ci— pan— go—

— Her perfumes con—vey— On breezes so soft— To the land— of Ca—thay.

There swift—ly the winds— bear our ves—sels a— long— While the

sail-ors be-guile—the hours with song.

*With great exultation.*

Cornet Solo.

*f* *ten.* Sail! Sail—on my

*p* *f* *ten.*

bark, sail on O - ver the un - known sea,

O - ver the un - known sea Gloom and ter - ror

sink — and die, As — ad - vanc - ing — mer - ri - ly

*Enthusiastically.*

Now we cap-ture league — on league, To ran-som worlds for

li - - ber - ty. Oh sail

on!



Le - gends per - ish fear in - spir - ing: Dark - ness

now gives way to light,

gives way to light. Mon - sters van - ish

ev - er van-ish soul of man no more to

fright. No more to

fright.

*Adagio. Tranquillo.*

(*Recitativo.*) Scoffing and scorn no more I fear:

*pp dim. rall. p*

*cresc.* *Più moto.*

Envy's sharp tongue hath lost her sting. Truth now triumphant, truth now triumphant

*Più moto.*

*f a tempo* *p*

faith in-spired, My saviors cause hum-bly I bring.

*a tempo*

*p*

*Tempo Primo.*

Ah! swift ly float - ing

*pp* *pp*

*Tempo Primo.*

on - - - ward.

on - - - ward.

*ff*

New worlds to ran - som for li - ber - ty.

*Mysterioso.*  
*un poco più lento.*

The hid - den mys - try now I grasp

*dim.* - - - *pp un poco più lento.*

*a tempo* *rit.*

Like a pearl within my hand. Dripping from the

*a tempo* *rit.*

*a tempo*

might - y deep Hoar - y Nep - tuns mag - ic

*a tempo* *p*

*pp* wand. *p* The hid-den mys - ter - y

*pp* *rall.* - - - *a tempo*

*a tempo* now I grasp.

*pp*

*(Exultantly.)* *mf* *ten.* Sail! Sail on my bark, sail on O - ver the

*mf*

un - known sea, o - ver the un - known sea!

*ff*

Leap, leap on my soul, — leap on Ex - - ult - ant

*ten.* *ff*

shout — and sing, — shout — and sing. —

*f* *ff*

Ex - - ult - ant shout — and sing — my soul! —

Shout — and sing — for vic - to - ry! —

*p*

SIRENS.

(Solo Voice.)

SOPR.

*p*

*p*

Come, come!

Oh

ALTO. Come, come!

Come, come!

*p*

*pp*

Come sail - or bold!

COLUMBUS.

Oh sail on!

*rit.*

*pp*

*pp*

*pp*

Oh come!

Chorus.

*pp*

*rall.*

Oh come!

*Largamente*

*dim.*

*dim.*

# No 25. Recitation.

"The turbulent spirit."

COLUMBUS.

*(sotto voce)*

The tur-bu-lent spir - it of \_\_\_ my men \_\_\_

PIANO.

*pp* Strings

I've quelled with de - vic - - es new Ma-ny to join me

were \_\_\_ com-pelled \_\_\_ And dis - con - tent \_\_\_ they brew:

*pp*  
How far we've sailed they must \_\_\_ not know, Lest cow - ards they be-



come. \_\_\_\_\_ And ru - in all my years of toil, By

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by a quarter rest, then a series of eighth and sixteenth notes. The piano accompaniment features a complex texture with many beamed notes and rests.

sail - ing back for home. \_\_\_\_\_ But

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter rest, then a quarter note. The piano accompaniment continues with similar complex textures.

treach - er - y is in the air; With vig - i - lance I

The third system shows the vocal line with a dotted quarter note, a quarter rest, and then a series of eighth notes. The piano accompaniment continues with complex textures.

(In a Whisper.)  
wait. \_\_\_\_\_ With vig - i - lance I wait. \_\_\_\_\_  
(Horns)

The fourth system begins with the instruction "(In a Whisper.)" and a piano dynamic marking "pp". The vocal line has a dotted quarter note, a quarter rest, and then a series of eighth notes. The piano accompaniment includes a section for "(Horns)" with a piano dynamic marking "pp".

# No 26 The Mutiny.

Chorus of Sailors with Sirens accompanying.

"Let us turn back!"

Andante.

TENOR I.

TENOR II.

BASS I. *pp*

BASS II. *pp*

Let us turn back! let us turn back! He leads us on to

Let us turn back! let us turn back!

Andante. *pizz.* Ob. *pp*

Detailed description: This system contains the first vocal and piano parts. The vocal parts (Tenors and Basses) are in common time with a tempo marking of 'Andante'. The piano accompaniment includes a piano part with 'pizz.' (pizzicato) and an Oboe part. The lyrics are 'Let us turn back! let us turn back! He leads us on to'.

*pp*

Let us turn back! let us turn back! He leads us on to

Let us turn back! let us turn back!

doom on to doom he

He leads us on to doom he

Fag. *pp*

Detailed description: This system continues the vocal and piano parts. The vocal parts continue with the lyrics 'doom on to doom he' and 'He leads us on to doom he'. The piano accompaniment includes a Fagotto part. The tempo remains 'Andante'.

doom on to doom Hush

He leads us on to doom Hush

leads us on to doom Hush hush

leads us on to doom Hush

Fl. 3  
Ob. 3  
pp

add Brass.

*pp* (Sirens appear about the boat urging the Sailors to mutiny.)

hush

Four weeks and more from land have we sailed

hush hush Four weeks and more from land have we

SOPRANO. *pp* Turn back! turn back!

ALTO. *pp* Turn back! turn back!

Let us turn back! let us turn back!

Let us turn back! let us turn back!

*cresc.* Out in the o - cean gloom

sailed Out in the o - cean gloom

Ob. Fl. *8va*

Cl.

*p cresc.*

Four weeks and more from land have we sailed

Four weeks and more from land have we

Let us turn back!

Let us turn back!

*cresc.*

Turn back! turn back! turn back! turn back!

out in the o - cean gloom

sailed out in the o - cean gloom

Let us turn back! Le us turn back! let us turn back!

Let us turn back! Let us turn back!

The sky becomes darkened with rapidly approaching clouds (Sailors exhibit fear)

*A Kapelle*

Mys-te-rious lands twice have we seen Like phan-toms dis ap -

*sotto voce.*

Mys-te-rious lands twice have we seen Like phan-toms dis ap -

*sfz pp*

SIR.  
SOP.

*pp*

Turn back!

Turn back!

ALTO.

Turn back!

pear —

So far no mor-tal sailed be - fore —

*pp*

Like phan-toms dis - ap - pear So far no mor-tal sailed be - fore

So far no mor-tal sailed be - fore —

Turn back!

turn back!

Turn back!

Oh turn back! turn

Our hearts are filled with fear.

Our hearts are filled with fear —

Our hearts are filled with fear.

Our hearts are filled with fear —

back!

*p*

Let us turn back!

*p*

Let us turn let us turn back!

*p* 3 3 3 3 3 3 3 3 3 3 3 3

Let us turn back! let us turn back! let us turn let us turn let us turn back!

*p* 3 3 3 3 3 3 3 3 3 3 3 3

Wood Wind & String. *pizz.*

*f*

(Columbus advances towards the men first repeating his invocation to himself.)

*f* 3

Let us turn back!

*dim. mf* 3

Let us turn back!

*p* 3

Let us turn back!

*pp* 3

Let us turn back!

*f* 3 3 3 3 3 3 3 3 3 3 3 3

# No 27 Columbus' Declamation.

"Be calm my men"

(Ensemble)

Andante religioso.

TENOR I.

TENOR II. *pp* *3*  
Let us turn back!

BASS I. *pp* *3*  
Let us turn back!

BASS II.

COLUMBUS. *mf*  
"Je - su cum Ma - ri - a sit no - bis in

Andante religioso.

*mp* Tromb. Tuba.

Tranquillo.

Let us turn back!

Let us turn back!

vi - a" Be calm my men soon shall ye see the land of

F1. St. Tranquillo.



(BOYS) Chorus of Angels in the sky (Invisible)

Soon shall ye see the land.

*SIR. mf* Gloom and fear.

*SAIL.* Let us turn back.

Let us turn back.

*COL.* wealth and fame

*Fl. <sup>aria</sup>* Now to re-turn so

*f*

*ANG.* *p* So near the goal

*SIRENS.* gloom and fear.

(The Sailors assume a threatening aspect towards Columbus.)

*f* Let us turn back!

Let us turn

near the goal would bring us all to shame.

*f*

**SIRENS.**

They will turn back ha ha ha!

*Threatingly.* **ff** Let us turn let us turn back *They advance.* Let us turn back Let us turn back

**ff**

**Tranquillo.** **ANG.**

Al - le - giance he de -

**SIR.** **mp** They must turn back

*They shrink back and hesitate.* back *They advance again.* Let us turn

**f** *with great dignity* Let us turn back

Thy Sovereign I do represent Al - le - giance I com -

**Tranquillo.**

ANG. mands *SPIRIT of LIGHT. Solo.* For Christ and the ho - ly

SIR. *f* They must turn back *mp* We can - not pre - vail *Evil Spirits vanish.*

SAIL. back Let us turn back *ff* *Sailors confused.*

COL. *ff* *Broadly.* *ff* What secret mand Vil. Then in the name of Christ and the ho - ly cross

ANG. *ff* cross o - bey! o - bey o - bey o -

*A sudden flash of lightning lights up the sky and illuminats the cross which Columbus holds, Sail. awe struck kneel. pp*

SAIS. won - der - ful What se - cret pow'r *Spirit of Light suddenly ap -*  
pow'r pow'r *pears*

COL. O - be - diance! o - be - diance I com -

bey his com - mand  
*SPIRIT of LIGHT.*  
 Ah Thy faith su - blime from the cradle of  
*The clouds swiftly disperse.*  
 we must o - bey!  
 we must o-bey!  
 mand

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with lyrics 'bey his com - mand' and a piano line in bass clef. The second system continues the vocal line with lyrics 'Ah Thy faith su - blime from the cradle of' and includes a piano line with a triplet of eighth notes and the instruction 'The clouds swiftly disperse.' The third system shows the vocal line with lyrics 'we must o - bey!' and a piano line with a triplet of eighth notes and lyrics 'we must o-bey!'. The fourth system shows the vocal line with lyrics 'mand' and a piano line with a triplet of eighth notes.

*ANG.*  
*SP. of L.* God gave in his in - fi - nite love Faith triumphs  
 time  
*SAIL.* *pp*  
 What wondrous pow'r

Detailed description: This system contains the third and fourth systems of a musical score. The top system features a vocal line in treble clef with lyrics 'God gave in his in - fi - nite love Faith triumphs' and a piano line in bass clef. The second system continues the vocal line with lyrics 'time' and a piano line with a triplet of eighth notes. The third system shows the vocal line with lyrics 'What wondrous pow'r' and a piano line with a triplet of eighth notes and the instruction 'pp'. The fourth system shows the vocal line with lyrics 'What wondrous pow'r' and a piano line with a triplet of eighth notes.

now at last:

we must o - bey      What won-drous pow'r

we must o -

This system contains the first two systems of music. The first system has two vocal staves with lyrics 'now at last:'. The second system has a vocal staff with lyrics 'we must o - bey' and 'What won-drous pow'r', and a piano accompaniment staff with a forte (*sfz*) dynamic marking.

bey.

This system contains the third system of music. It features a vocal staff with the lyric 'bey.' and a piano accompaniment staff with a forte (*sfz*) dynamic marking.

SAIL.

All knell.      The ves - per bell.

The ves - per bell.

(Sunset on the ocean.)  
(Vesper bell on the "Pinta" in the distance.)

This system contains the fourth system of music. It features a vocal staff with the lyrics 'SAIL.', 'All knell.', and 'The ves - per bell.', and a piano accompaniment staff with a forte (*sfz*) dynamic marking. The system concludes with a *mf* dynamic marking and descriptive text: '(Sunset on the ocean.)' and '(Vesper bell on the "Pinta" in the distance.)'

# No 28 Columbus' Address.

"Now Comrades"

*COLUMBUS. Solo.*

*Tranquillo.*

Now Comrades as we near the goal. Our thoughts to God should

*pp*  
Tromb  
(Muted St. ad lib.)

The first system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "Now Comrades as we near the goal. Our thoughts to God should". The piano accompaniment features a prominent trombone part marked "Tromb" and "pp" (pianissimo), and a muted string part marked "(Muted St. ad lib.)".

rise: His goodness gave us fav'ring winds His

The second system of the musical score. The vocal line continues with the lyrics "rise: His goodness gave us fav'ring winds His". The piano accompaniment continues with the same instrumental parts as the first system.

mer - cy cloud - less skies. While of - ten thou thy

The third system of the musical score. The vocal line continues with the lyrics "mer - cy cloud - less skies. While of - ten thou thy". The piano accompaniment continues with the same instrumental parts as the first system.

faith hath lost, Gods mercy con - stant true.

The fourth system of the musical score. The vocal line concludes with the lyrics "faith hath lost, Gods mercy con - stant true." The piano accompaniment continues with the same instrumental parts as the first system.

Thy doubts and fears with signs — dispelled In - creasing strange and

new. ————— Thus as the

*Tranquillo.*

*ANG.* *pp* Thus as — the — promised land — we —

*SAIL.* *pp* *Hopefully.* The pro mised land we

promised land we near

near

Re - call each heart its

near

Re -

Re - call — each heart its vow

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with the word 'near'. The second staff is another vocal line with the lyrics 'Re - call each heart its'. The third staff is a vocal line with the lyrics 'near' and 'Re -'. The fourth staff is a vocal line with the lyrics 'Re - call — each heart its vow'. The bottom two staves are piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

Let ev-'ry man in grat-i -

vow

call each heart its vow —

Let ev-'ry man in grat-i - tude —

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with the lyrics 'Let ev-'ry man in grat-i -'. The second staff is a vocal line with the lyrics 'vow'. The third staff is a vocal line with the lyrics 'call each heart its vow —'. The fourth staff is a vocal line with the lyrics 'Let ev-'ry man in grat-i - tude —'. The bottom two staves are piano accompaniment, continuing the musical accompaniment from the first system.



tude *p* Be -

ev-'ry man in grat-i - tude

Be-fore his mak - er

8

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by a quarter note G4, and ends with a quarter note B4 marked with a piano (*p*) dynamic. The second staff is another vocal line in treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and ending with a quarter note G4. The third staff is a piano accompaniment in bass clef, consisting of a whole note chord G2-B2-D3. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a melodic line in the right hand with eighth notes and a bass line in the left hand with chords. An 8-measure rest is indicated above the piano part.

*dim.* *pp*

-fore his maker bow — his mak-er bow

*pp*

Yes Be-fore his mak-er bow

bow

*pp*

8

Detailed description: This system contains the second two systems of the musical score. The top staff is a vocal line in treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and ending with a quarter note G4. It is marked with a *dim.* (diminuendo) hairpin and a *pp* (pianissimo) dynamic. The second staff is another vocal line in treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and ending with a quarter note G4. It is marked with a *pp* dynamic. The third staff is a piano accompaniment in bass clef, consisting of a whole note chord G2-B2-D3. The fourth and fifth staves are a grand staff for piano accompaniment. The piano part features a melodic line in the right hand with eighth notes and a bass line in the left hand with chords. An 8-measure rest is indicated above the piano part.

N<sup>o</sup> 29. Vesper Hymn.

(Sailors.)

Gregorian Chant (2<sup>nd</sup> tone.)

Chant. (Some one voice leading.)

On the "PINTA:" *mp* (In distance.)

CHORUS. Salve Re - gi - na Mater mi - se - ri - cordiae.

On the "MARIA:" *mf*

(On Stage.) Vita dul - ce - do

Vita dul - ce - do Et spes nostra Salve. Ad te cla - mamus

Et spes nostra Salve.

Exules Fil - ii E - vae. *pp*

Ad te suspiramus ge - men - tes et flentes in hac la - cry -

Eia ergo advocata nostra illos tuos misericordes oculos ad

ma - rum val - le:

nos con - verte. *pp* *Slowly.* Et Jesum bene - dic - tum.

*p* (Crossing themselves.)

Et Jesum bene - dic - tum.

Fructum ventris tu - i nobis post hoc exilium os - - tende.

*f* *p* *pp*

O Clemens, o Pi - a, O dulcis vir - go Ma - ri - a. O dulcis vir - go Ma - ri - - a.

## Nº 30. The Voyage Resumed! The Discovery.

Sailors arise and disperse, some climbing the rigging to watch for land, others mounting the rear deck. whither Columbus now betakes himself.

*(Night comes on. Stars glimmer in the sky.)*

*pp* *p* *sfz*

*sfz* *sfz* *sfz*

*sfz* *Tutti.*

*COL. alone. Peering into the dark anxiously. (sotto voce)*

Ha!—

*Str.* *pp*

*Timpani.*

*in suppressed Whisper.*

A light! A light! It dis-ap-pears! Again it

*Str.* *pp*

*tr* *tr* *tr* *tr* *tr*

*COL.* *f* *p* (*Pedro quickly comes*)  
 moves! Now there! Pe - dro come here!

Cornet.  
 Horns. *p*  
*tr tr*

*to Col. and follows his directions.)*  
 Look where I point! Seest thou!

*SAILOR.* *mp* *f* *f*  
 A light! A light! It vanish-es!

*COL.*  
 Hush not loud. The reward I would not claim.

*Tutti.*

*8-*

# Nº 31. Chorus.

"The Land! The Land!"

Allegro.

ANGELS.

SAILORS  
on the  
"PINTA."

SAILORS  
on the  
"MARIA."

The land! the land! the land!

The

Allegro.

PIANO.

*A Signal Canon  
is fired from the "PINTA."*

*Another Canon.*

*fff*  
Drum.

SOPR. *ff*

ALTO. Glo - ria in ex - cel - sis

Thank God! Thank God!

land, ho land, ho land ho! — Thank God! Thank God!

## Allegro.

De - o.

Vi - vo, vi-vo Co-lum - bus!

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) begins with a long note on 'De' followed by a rest. The piano accompaniment (bass clef) provides a rhythmic foundation with chords and moving lines. The tempo is marked 'Allegro'.

## Allegro.

Vi - vo, vi-vo Co-lum - bus!

Detailed description: This system continues the vocal line from the first system. The vocal line (treble clef) has a melodic line with lyrics. The piano accompaniment (bass clef) continues with rhythmic accompaniment.

Fl. & Cl.  
Str.

Horns.  
*pizz.*

Tromb.

Detailed description: This system is for the instrumental ensemble. The Flute and Clarinet parts (treble clef) play a rapid, ascending scale-like figure. The Horns (bass clef) play a rhythmic pattern marked 'pizz.' (pizzicato). The Trombone part (bass clef) provides a harmonic accompaniment.

Vi - vo, vi - vo,

Detailed description: This system features a vocal line (treble clef) with the lyrics 'Vi - vo, vi - vo,'. The piano accompaniment (bass clef) continues with rhythmic accompaniment.

Vi - vo, vi-vo Co-lum - bus!

Detailed description: This system continues the vocal line from the fourth system. The vocal line (treble clef) has a melodic line with lyrics. The piano accompaniment (bass clef) continues with rhythmic accompaniment.

Detailed description: This system is for the instrumental ensemble, continuing the rapid, ascending scale-like figure from the third system. The Flute and Clarinet parts (treble clef) play a rapid, ascending scale-like figure. The Horns (bass clef) play a rhythmic pattern. The Trombone part (bass clef) provides a harmonic accompaniment.

vi - - - vo! Vic - tor of the might - y deep.

Vi - vo, vi - vo, vi - vo! Vic - tor of the might - y deep.

*ff*

## Nº 32. Prayer of Thanksgiving.

"Our Father in Heaven!"

**Maestoso.**

ANGELS. (*Boys voices.*)

(*Men in unison.*) Oh give praise!

Our Fa - ther in heav'n. To Thee we give praise, In

Viola Bass  
Cello & Fag.

*ad lib.* 8-----

Voic - es we raise.

joy and thanks-giv - ing our voic - es we raise. Thy

Guid - ed o'er. —  
 love, un-known seas hath guid - ed us o'er. To

*ff*  
 To Thee be glo - ry ev - er - more.  
*ff*  
 Thee be the glo - - ry ev - - er - more.  
*cresc.*

**Nº 33. Gloria in Excelsis!**  
**FINALE.**

Glo - - - ria!  
 Glo - - - ria!  
 Trumpets.



*ff* Glo - - - ria!

*ff* Glo - - - ria!

*ff* Trumpets.

## ANGEL VOICES.

*Spirit of Light. (Boys and all Ladies.)**with great fervor.*

*ff* Glo - ri - a in — Ex - cel - cis De - o. Et in ter - ra

*ff* Glo - ri - a in — Ex - cel - cis De - o. Et in ter - ra

*COL. and all in unison.*

*During the singing of this, a view of the Landing of Columbus should be shown above.*

Pax, — Et in ter - ra Pax Ho - mi - ni - bus bo - nae vo - lun -

Pax, — Et in ter - ra Pax Ho - mi - ni - bus bo - nae vo - lun -

*Largamente.*

ta - tis Lau - da - mus te. Be - ne - di - ci - mus te.

ta - tis Lau - da - mus te. Be - ne - di - ci - mus te.

*Largamente.*

*p* A - do - ra - mus te. *pp* Glo -

*p* Wood wind

Celli Viola

*pp* Harp

Str. muted

ri - a fi - ca - mus te. *pp* *Alto* *f* A - men.

*mf* *p* A - men.

*rall.* *pp* *sfz* *f* *p* *f*

# The Triumph of Columbus.

## PART VI.

### Grand Triumphal March and Entry into Barcelona.

SCENE I. Square in Barcelona. Houses gaily decorated with flags and banners a canopied throne at one side.

(*Fanfare.*)

PIANO.

Trumpets

French Horns

Cornets

(A troop of young Courtiers and Hidalgoes advance and pass over to meet Columbus.)

MARCH. M M  $\text{♩} = 72$ .

*Maestoso. fz*

(The populace assemble. Boys crowd the house tops and steps.)

**BOYS.** *f* Oh hail, heroes, hail! Oh hail, heroes, hail!

**LADIES.** *f* Oh hail! Oh hail! Hail, Co - lum - bus, hail!

**Chorus.**  
*ad lib.*

**GENTLEMEN.**

*8* *rit.* *Grandioso.* *ff*

**LADIES and BOYS.**

Hail! Co - lum - bus, all hail! Shout for joy and peace! —

All hail, Co - lum - bus, hail! Yes, shout for joy!

*8* *ff*

*ff*

Shout for joy and peace! Hail, Co - lum - bus, all hail!

Shout for joy! Hail, Co - lum - - bus!

Hail! Hail! Hail, all hail! Co-lumbus, all hail!

Hail! Hail! Hail, yes, hail, all hail! Co-lumbus, all hail!

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "Hail! Hail! Hail, all hail! Co-lumbus, all hail!". The middle staff is a second vocal line with lyrics: "Hail! Hail! Hail, yes, hail, all hail! Co-lumbus, all hail!". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

A Street Band enters followed by Pages. Isabella, King Ferdinand and Prince Juan.

Imitation of Street Band. (mostly Reeds.)

*mp*

Detailed description: This system consists of two staves, treble and bass clef. It features a melodic line in the treble clef with triplets and a rhythmic accompaniment in the bass clef. The dynamic marking is *mp*.

CHORUS.

Queen I - sa - bel - la of Cas - tile! Thy

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics: "Queen I - sa - bel - la of Cas - tile! Thy". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

name all hail, all hail!

*Gnizoso.*  
Oboi & 2 Cornets

*p*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "name all hail, all hail!". The middle staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. The bottom staff is a woodwind part for Oboes and 2 Cornets, with fingerings indicated: 3 4 5, 3, 4, 2, 3 5, 2 3. The dynamic marking is *p*.

First system of piano introduction. Treble clef contains a melodic line with fingerings 1, 2, 3, 4, 5 and 3, 4, 5. Bass clef contains a rhythmic accompaniment.

Second system of piano introduction. Treble clef continues the melodic line with a triplet of eighth notes. Bass clef continues the accompaniment. Dynamics include *f* and *p*.

Third system of piano introduction. Treble clef continues the melodic line. Bass clef continues the accompaniment.

Fourth system of piano introduction. Treble clef contains woodwind parts for Flute (Fl.) and Horns. Dynamics include *p* and *pp*. Bass clef continues the piano accompaniment.

Vocal introduction for BOYS, LAD., and GENTS. The lyrics are: "Oh hail, heroes hail!" and "Hail! Hail! Co-lum-bus, hail! Hail! Co-".

Piano accompaniment for the vocal introduction. Treble clef contains a melodic line with a fermata and a dynamic marking of *ff*. Bass clef contains a rhythmic accompaniment.

## BOYS and LAD.

lumbus, all hail! Shout for joy and peace! Shout for joy and peace!

lum-bus, hail! Yes, shout for joy! Shout for joy!

*ff*  
Hail! Co - lum - bus, all hail! Hail!  
Hail! Co - lum - - bus! Hail!

Hail! Hail! All hail! Co - lum - bus, all hail!  
Hail! Hail! Yes, hail, All hail! Co - lum - bus, all hail!

*ten.*

**LADIES.**

*ff* Hail! Co-lum-bus, hail!

Oh hail! Co-lum-bus!

*ff* *dim.*

**BOYS (in distance)**

*p* All hail!

**Chorus.** All hail! — All hail! —

1.



2.

BOYS (in distance.)

Hail! Co-lum-bus, hail! (Chorus.) All hail! —

This block contains the vocal line for the boys. It features a treble clef and a key signature of one sharp (F#). The melody begins with a dotted quarter note on 'Hail!', followed by eighth notes for 'Co-lum-bus, hail!'. There is a measure of rest, then a quarter rest, followed by a half note on 'All hail!' which is held over the next measure.

2.

This block shows the piano accompaniment for the first BOYS section. It consists of two staves, treble and bass clef, with a key signature of one sharp. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth and quarter notes.

BOYS (in distance.)

Hail! Co-lum-bus, hail!

This block contains the vocal line for the second BOYS section. It features a treble clef and a key signature of one sharp. The melody is similar to the first section, starting with 'Hail!' and 'Co-lum-bus, hail!'.

This block shows the piano accompaniment for the second BOYS section. It consists of two staves, treble and bass clef, with a key signature of one sharp. The accompaniment continues with similar rhythmic and harmonic patterns to the first section.

SOPR.

ALTO.

TENOR.

BASS.

rall.

rall.

rall.

All hail! — Co - - lum - bus, —

This block contains the vocal lines for the soloists: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have lyrics 'All hail! — Co - - lum - bus, —'. The Tenor and Bass parts provide harmonic support. The music includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and concludes with a *rall.* (rallentando) instruction.

Hail! hail!

*p*

*p* *pp*

Chorus WOMEN.

Indians march past with Parrots and other birds. Pages carry many golden Coro - nets:

Look look! the captive!

Indians gorgeously painted and with gold Bracelets etc.

*pp stacc.* *fp*

SOP.

ALTO.

Oh see the birds! What beautiful plumage.

*fz* Horn.

*stacc.* *f* *p*

Ah see their gold! **WOMEN.**

The golden crownst

**MEN.**

*mf* Gold! their gold! Gold!

The first system of the musical score consists of two staves. The upper staff is a vocal line for men, starting with a 7-measure rest followed by the lyrics "Gold! their gold! Gold!". The lower staff is a piano accompaniment with treble and bass clefs, featuring various dynamics such as *f*, *p*, *fz*, and *sfz*.

**MEN.**

Coronets and bracelets

See how

*sempre stacc*

The second system of the musical score consists of two staves. The upper staff is a vocal line for men with the lyrics "Coronets and bracelets" and "See how". The lower staff is a piano accompaniment with treble and bass clefs, featuring dynamics such as *f*, *p*, *f*, and *p*. The instruction *sempre stacc* is written above the piano part.

**WOMEN.**

painted strangely paint-ed!

What beautiful plants!

Rare and

*sempre stacc. f*

The third system of the musical score consists of two staves. The upper staff is a vocal line for women with the lyrics "painted strangely paint-ed!", "What beautiful plants!", and "Rare and". The lower staff is a piano accompaniment with treble and bass clefs, featuring dynamics such as *p* and *f*. The instruction *sempre stacc. f* is written above the piano part.

strange.

The fourth system of the musical score consists of two staves. The upper staff is a vocal line with the lyric "strange.". The lower staff is a piano accompaniment with treble and bass clefs, featuring dynamics such as *p*.

WOMEN. *pp* MEN. *pp*

This is wonderful!

wonderful

8

staccato.

Wood Wind. *sfz* *sfz* *p* string.

MEN.

Mortals from an-oth-er world!

*sfz*

*sfz*

WOMEN.

Mortals from an-oth-er world!

*sfz*

*p*

ALTO. *p* SOP. *pp*

How sad they look! How sad they

*din.*

*pp*

12/8

12/8

12/8

look! All hail all hail!

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 12/8. The vocal line begins with the lyrics "look! All hail all hail!". The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

The second system continues the piano accompaniment from the first system, showing the right and left hand parts in grand staff notation.

all hail! all hail! *mf*

all hail! all hail!

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics "all hail! all hail!" and "all hail! all hail!". The piano accompaniment continues. A dynamic marking of *mf* (mezzo-forte) is present.

*ff* *ten.*

The fourth system continues the piano accompaniment. It features a dynamic marking of *ff* (fortissimo) and a *ten.* (tension) marking.

hail! all hail! all hail! all hail! all hail! *ff*

The fifth system includes a vocal line and piano accompaniment. The vocal line has the lyrics "hail! all hail! all hail! all hail! all hail!". The piano accompaniment continues. A dynamic marking of *ff* (fortissimo) is present.

The sixth system continues the piano accompaniment from the fifth system, showing the right and left hand parts in grand staff notation.

Boys and men in unison.

Te

*mp*

Te Deum chanted in the neighboring Chapel (to be omitted at pleasure.)

De - um Lau - da - mus - te Do - mi - num con - fi - te - mur

Full Organ.

*ff*

IS.

Gods love

**BOYS.**

Gods love his hope by day Christs faith his star by night

**Chorus.**

Gods love his hope by day Christs faith his star by night

Gods love was e'er his

*sfz*

*sfz*

*sfz*

## Un poco meno mosso.

His heart was fired with light su - blime, An - gels guid - ed his

track - less way: In glo - ry his name through-out all time

*IS.*  
Like truth!  
Like truth tri - umph - ant man-kind shall sway.  
yes man-kind shall

*IS.*  
Oh love! Oh faith

*SOP.*  
*ALTO.*  
*TEN.*  
The love of God! The faith of Christ!

The love of God! The faith of Christ!

sway

Detailed description: This system contains the first four staves of the musical score. The top staff is for the soprano (SOP.) with the lyrics 'Oh love! Oh faith'. The second staff is for the alto (ALTO.) with the lyrics 'The love of God! The faith of Christ!'. The third staff is for the tenor (TEN.) with the lyrics 'The love of God! The faith of Christ!'. The bottom staff is the piano accompaniment, starting with the word 'sway'. The music is in a key with one sharp (F#) and a common time signature.

*(BOYS.)*  
And truth su-blime Gods love his

And truth su-blime Gods love his

And truth su-blime Gods love his

His heart was firm with

8

Detailed description: This system contains the next four staves of the musical score. The top staff is for boys' voices with the lyrics 'And truth su-blime Gods love his'. The second and third staves are for other vocal parts, also with the lyrics 'And truth su-blime Gods love his'. The bottom staff is the piano accompaniment, featuring a section marked with a first ending bracket and the number '8'. The music continues with a key signature change to two sharps (F# and C#) and a common time signature.



*IS.*

Hope!  
BOYS:  
hope by day Christ! — faith his star by night  
hope by day Christ! faith his star by night  
*sf.* love su - blime Christ! faith his star by night

Is now re - ward  
Truth shall tri - umph through - out all  
*1st T.* Truth shall tri - umph through - out all  
*2d. T.* Is now re - ward  
Truth shall tri - umph through - out all

This musical score is arranged in three systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano staff. The vocal staves are marked with 'ed.' and 'time.' and contain long, sustained notes. The piano staff features a complex accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand. The second system continues the piano accompaniment with similar rhythmic patterns. The third system concludes the piece with a final cadence in the piano part. The key signature is one sharp (F#), and the time signature is 4/4. The word 'loco.' is written in the piano staff of the second system, indicating a change in articulation or performance style.