

The Chorists Quinells

AND MARCHES

as Performed at the

THEATRE ROYAL COVENT GARDEN

in the

Grand Melo Dramatic Opera.

Called

THE VIRGIN OF THE SUN!

Composed & Compressed for the

Grand Sorte.

BY

HENRY R. BISHOP

Composer & Director of the Music of the

Theatre Royal Covent Garden.

Ent. at Sta. Hall.

London

Pr. 7/6

Publish'd by Goulding D'Almaine Potter & Co 20, Scho. Square
and 7, Westmorland Str! Dublin.

The
STORM SCENE,

Preceding the Earthquake,

Sung by

Miss Fern, Miss Bolton,
M^r Broadhurst, M^r Montague,

& CHORUS OF PRIESTS & PRIESTESSES,

In the Grand Melo Dramatic Opera of the

Clara OF THE Sun,

Composed & Arranged for the Piano Forte,

Henry R. Bishop.

London, Price

By Mess^{rs} Gledhill, D'Almeida, Potter & Co. 20, Soho St. & 7, Westmoreland St. Dublin.

ALLEGRO
MODERATO

AMAZILI.

Is it the Tempest that we hear? Is it the Tempest? Is it the Tempest that we hear?

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line. Dynamics include *f* and *pp*.

Is it the Tempest? Or is it bold In-vaders? Or is it bold In-

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment continues with similar dynamics and patterns.

= vaders? Or is it bold In = va-ders near? Say, Sister. Say! Say Sister

The third system includes the vocal line and piano accompaniment. The piano part features a *Largo* section with sustained chords. Dynamics include *rf* and *Largo*.

Say! 'Tis not the Tempest that you hear! 'Tis not the Tempest!

The fourth system continues the vocal and piano parts. The piano accompaniment has a *Tempo 1mo* marking. Dynamics include *pp*, *f*, and *p*.

'Tis not the Tempest that you hear! 'Tis not the Tempest! It is the bold In =

The fifth system concludes the vocal and piano parts. The piano accompaniment continues with dynamic markings of *p*, *f*, and *p*.

Virginia of the Sun.

71

Largo

-vaders! It is the bold In-vaders! It is the bold In-vaders near. Hush, hush I

ANDANTE

pray! Hush! hush I pray!

f Harp(behind) 3 3 3 3 3 3

Sung by M^r. Broadhurst (supposed to be Don Velasquez)

Oh! Vestals hear my fer-vent pray'r From

all sur-rounding danger, From Storm, from dark-ness and des-

2^d Spaniard

=pair! Oh save a way worn Stranger! a way worn Stran-ger!

Segue Subito

AMAZILI and IDALI.

AMAZ:

Sure 'tis some way worn Stranger, some

VELASQUEZ and SPANIARD.

ALLEGRO

Orchestra *p*

IDA:

way worn Stranger! No! no! no! no! Some dread-ful danger!

VELAS:

Oh! save a way worn

mf

Harp

Stranger a way worn Stranger, From all from all surround-ing danger!

Orches: *f*

Virgin of the Sun.

Lightning flashing! Thunder crashing!

Lightning flashing! Thunder crashing!

Dolce

AMAZ: IDALI

VELAS: Oh befriend us! SPANIARD Death must end us! IDALI Sister for-

AMAZ: - bear! Ah! if we dare Ah! if we dare Ah! - - if we dare -

IDALI Sis-ter forbear Sis-ter forbear forbear - -

8ve Loco

CHORUS of PRIESTS and PRIESTESSES (without)

Soprani
Alto
Tenore
Bassi

For aid for aid we pray
For aid for aid we pray

ORGANO *ff* SEGUE

AMAZ: and IDALI:

We dare not stay we dare not we dare not stay! we

ALLEGRO
CON
MOTO.

Orches: *pp*

dare not stay we dare not, we dare not stay

VELAS: and SPANIARD

In pi-ty stay, in pi ty in

We

mf

f

AMAZ:
 dare not stay! We dare not stay, we dare not
 IDALI
 pi = ty stay! in pi = ty stay in pi = ty, in dare not stay
 VELAS: and SPAN:
 pi = ty stay!

stay. - - - we dare not stay.
 we dare not stay! we dare not stay! we dare not stay!
 in pi = ty stay! in pi = ty stay! in pi = ty stay!

AMAZ: and IDALI
 we dare - - - not stay! we dare -
 VELAS: and SPAN:
 we dare not stay! we in pi = = = ty stay! in pi = = =
 in pi = ty stay!

not stay! A-way away away a-way away a-way we
 = = ty stay! in pi = = = ty stay! in pi = = = ty stay! in

8

dare not stay.
 gve pi = = = = = ty stay. *Loco*

8

CORO
pp

8

Cres in poco *Cres* *ff*

8

p

8

Trombe

AMAZILI

Soprani

ALTO & PRIESTES: Save us Save us

Alto and Tenore

PRIESTES: Save us Save us

Basso

Save us gve Save us

Save - - - - - us

Save - - - - - us

Save - - - - - us

Save - - - - - us

gve Save - - - - - Save us Loco

of

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several slurs. Below it are three more vocal staves, each with a treble clef and the same lyrics: "Proclaiming awfully Proclaiming awfully Our God's a = ven = ging". The bottom two staves of this system are piano accompaniment, with a grand staff (treble and bass clefs) showing a rhythmic accompaniment of eighth and sixteenth notes.

fire! this an = gry glare of fire! this an = gry glare of fire!

ire! our Gods a = venging ire! our Gods avenging ire!

ire! our Gods a = venging ire! our Gods avenging ire!

ire! our Gods a = venging ire! our Gods avenging ire!

The second system of the musical score also consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several slurs. Below it are three more vocal staves, each with a treble clef and the same lyrics: "fire! this an = gry glare of fire! this an = gry glare of fire!", "ire! our Gods a = venging ire! our Gods avenging ire!", "ire! our Gods a = venging ire! our Gods avenging ire!", and "ire! our Gods a = venging ire! our Gods avenging ire!". The bottom two staves of this system are piano accompaniment, with a grand staff (treble and bass clefs) showing a rhythmic accompaniment of eighth and sixteenth notes.

Oh give us hope Oh give us hope

Oh give us hope Oh give us hope

Oh give us hope thoult mi = tigate thy rage Oh give us hope thoult

Oh give us hope thoult mi = tigate thy rage Oh give us hope thoult

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with dynamic markings like *ff* and *p*. The bottom two staves are the grand staff (treble and bass clefs) for the piano accompaniment, featuring a rhythmic pattern of eighth notes.

This

This wild this wild and Elemental war, this wild and

mi = tigate thy rage This wild and Elemental war, this wild - - & Elemental war, ^s

mi = tigate thy rage This wild and Elemental war, this wild - - & Elemental war, ^s

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with a dynamic marking of *f*. The bottom two staves are the grand staff for the piano accompaniment, continuing the rhythmic pattern from the first system.

E = = = = le = men = tal war Assuage this E = le = men = tal war ... as

E = = = = = le = men = tal war Assuage this E = le = men = tal war as =

E = = = = = le = men = tal war Assuage this E = le = men = tal war as =

E = = = = = le = men = tal war Assuage this E = le = men = tal war as =

mf

= = suage .

= = suage .

= = suage . He hears He hears and bids it cease,

= = suage . He hears He hears and bids it cease,

pp

(AMAZING PRIESTESSES TACET)

EDALL Solo

He hears He

CORO. The Storm - is gent == ly lull'd to peace He hears - He hears

The Storm is gent == ly lull'd to peace He hears - He hears

hears The Storm - - - is gently lull'd - - - to - -

and bids - it cease - - The Storm is gent == ly lull'd - - to - -

and bids it cease The Storm - - is - - lull'd - - to - -

Dol:

peace - - -

peace - - -

peace - - -

Cres

8 - - -

Virgin of the Sun.

AMAZ:
&
IDALI

CORO

ALLEGRO
MOLTO

Hark! Hark! Hark! again it lou = = der

Hark! Hark! Hark! again it lou = = der

AMAZ:and IDALI.

roars - - -

PRIESTESSES

And dread Vol=ca=noes

roars and raves! it louder roars and raves And dread Vol=ca=noes

roars and raves! it louder roars and raves And dread Vol=ca=noes

and raves!

And dread Vol = ca = noes and dread Vol = = ca = = noes pour

And dread Vol = ca = noes and dread Vol = = ca = = noes pour forth

And dread Vol = ca = noes and dread Vol = = ca = = noes pour forth

8^{ve} - - - - -

f roars roars and

forth burn - - - - - ing

burning waves, pour forth burning waves burn - - - - - ing

burning waves, pour forth burning waves burn - - - - - ing

8^{ve} - - - - -

Virgin of the Sun.

waves! dread - - Vol = ca = noes pour - -
 waves! dread - - Vol = ca = noes pour - -
 waves! dread - - Vol = ca = noes pour - -
 waves! dread - - Vol = ca = noes pour - -

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The music is marked with a forte dynamic (ff) and includes triplet figures in the piano accompaniment.

- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -
 - - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -
 - - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -
 - - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -

The second system continues the vocal and piano parts from the first system. It features the same four vocal staves and two piano staves, with the lyrics repeated. The piano accompaniment continues with triplet figures.

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

dread - - - - Vol ca = noes IDALI Col Soprani

dread - - - - Vol ca=noes pour forth bur = ning

dread - - - - Vol ca=noes pour forth bur = ning

dread - - - - Vol = = = = ca = noes pour forth bur = ning

pour forth burn

pour - - - - - forth burn - - - - - ing

waves pour forth bur=ning waves pour forth burning

waves pour forth bur=ning waves pour forth burning

waves 8^{ve} pour forth bur=ning waves pour forth burning

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

8^{ve}



pour forth burn = = = = = ing waves - - - -

pour forth burn = = = = = ing waves - - - -

pour forth burn = = = = = ing - - - waves - - - -

pour forth burn = = = = = ing - - - waves - - - -

8ve

8

8ve Loco

8

8

The Earthquake Scene

ALLEGRO
CON
FUOCO

First system of musical notation, featuring a treble and bass clef with a forte (*f*) dynamic marking and an 8-measure rest.

Second system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking and an 8-measure rest.

Third system of musical notation, featuring a treble and bass clef with a crescendo (*Cres*) marking and an 8-measure rest.

Fourth system of musical notation, featuring a treble and bass clef with an 8-measure rest.

Fifth system of musical notation, featuring a treble and bass clef with a fortissimo (*rf*) dynamic marking and an 8-measure rest.

Sixth system of musical notation, featuring a treble and bass clef with a fortissimo (*f*) dynamic marking and a *V.S.* marking.

NB: Should the original Key of this Piece be objectionable, as a difficulty, It may easily be transposed into the Key of D \sharp
 Vision of the Sun

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and a fermata. The bass staff has a rhythmic accompaniment. A fermata is placed over the final note of the treble staff. A dynamic marking of *p* is present at the beginning of the system.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and a fermata. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* is present at the beginning of the system, and a *cres* marking is present towards the end.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and a fermata. The bass staff has a rhythmic accompaniment. A dynamic marking of *ff* is present at the beginning of the system, and *rf* markings are present towards the end.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and a fermata. The bass staff has a rhythmic accompaniment. A dynamic marking of *ff* is present at the beginning of the system.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and a fermata. The bass staff has a rhythmic accompaniment. A dynamic marking of *ff* is present at the beginning of the system.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and a fermata. The bass staff has a rhythmic accompaniment. A dynamic marking of *ff* is present at the beginning of the system.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various note values and rests. The bass clef contains a rhythmic accompaniment with eighth notes. A dynamic marking of *rf* is present in the treble staff. A fermata is placed over the first measure of the bass staff.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with eighth notes. A fermata is placed over the first measure of the bass staff.

Third system of musical notation. The treble clef features a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with eighth notes. A dynamic marking of *p* is present in the bass staff. A fermata is placed over the first measure of the bass staff. The word "Loco" is written above the treble staff.

Fourth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with eighth notes. A dynamic marking of *p* is present in the bass staff. A fermata is placed over the first measure of the bass staff.

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with eighth notes. A dynamic marking of *f* is present in the treble staff, and a dynamic marking of *p* is present in the bass staff. A fermata is placed over the first measure of the bass staff.

Sixth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with eighth notes. A dynamic marking of *pp* is present in the bass staff. A dynamic marking of *Dim* is present in the treble staff. A fermata is placed over the first measure of the bass staff.

FINALE,

To the

First Act,

Sung by

M^{rs} Childs, Miss Bolton, M^{rs} Sinclair.

AND
Chorus of Priests & Priestesses.

**** RECITATIVE.**

ADAGIO

Oboe.

ZILIA

Soul of the Universe! Oh! hear - - our

Clar:

espres:

pp

pray'r! Drive not thy suppliant vot'ries to - - - - - despair!

p

Segue

**** This Recitative is omitted in the Representation.**

C O R O :

PRIESTESSES.

SOPRANO

Musical staff for Soprano voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Dynamics include *ff* and *h*.

Bright Orb! send forth thy

ALTO, AND
TENORE

Musical staff for Alto and Tenor voices, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Dynamics include *ff*.

PRIESTS } Bright Orb! send forth thy

BASSO

Musical staff for Bass voice, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Dynamics include *ff*.

Bright Orb! send forth thy

ANDANTE

Musical staff for Trombones and Trumpets, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a complex melodic line with many sixteenth notes. Dynamics include *ff* and *Tutti*.

MAESTOSO

Musical staff for Trombones and Trumpets, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a complex melodic line with many sixteenth notes. Dynamics include *ff*.

Musical staff for Soprano voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with lyrics. Dynamics include *p*.

rays! In floods of splendour God a = = = rise - - Dis =

Musical staff for Alto and Tenor voices, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with lyrics. Dynamics include *p*.

rays! In floods of splendour God a = = = rise - - Dis =

Musical staff for Bass voice, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with lyrics. Dynamics include *p*.

rays! In floods of splendour God a = = = rise - - Dis =

8ve Loco

Musical staff for Trombones and Trumpets, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a complex melodic line with many sixteenth notes. Dynamics include *p*.

Musical staff for Trombones and Trumpets, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a complex melodic line with many sixteenth notes. Dynamics include *p*.

= = pel the Storms as = = cend thy Skies, In one ef =
 = = pel the Storms as = = cend thy Skies, In one ef =
 = = pel the Storms as = = cend thy Skies, In one ef =

f

= = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -
 = = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -
 = = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -

8 - - -
Segue

BEHOLD! BEHOLD THE DEITY,

Crio,

Sung by

Mr. Childs, Miss Bolton & Mr. Sinclair.

In the Grand, Melo Dramatic Opera

of the

VIRGIN OF THE SUN,

Composed by

Henry R. Bishop.

Entab. St. Hall

LONDON,

Price

Printed by Messrs. Goulding, D'Almaine, Pelter & Co. No. 20, Scho Square & 7 West Waterloo St. Dublin.

ZILIA

Musical staff for Zilia with lyrics: Be=hold the Deity, Our

IDALI

Musical staff for Idali with lyrics: Be=hold the Deity, Our

ZAMOR

Musical staff for Zamor with lyrics: Be=hold the Deity, Our

ANDANTINO

Musical staff for Andantino with lyrics: Dolce

LARGHETTO

Musical staff for Larghetto

In = = vo = cation our Invo = ca = tion hears Be =

In = = vo = cation our Invo = ca = tion hears Behold!

In = = vo = cation our Invo = ca = tion hears Behold

rf *rf*

= hold the Dei = ty, Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

the Dei = ty, Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

the Dei = ty Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

rf *rf* *hr* *Condivozio.^{ne}*

flageolet

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

Flag.

Violone
Virgin of the Sun

glo=rious God the God - - ap = pears! Be=

glo - = = rious God - - ap = pears! Behold!

glo = rious glo = rious God ap = pears! Behold!

CORO

Alto
Tenore
Basso

Behold! Behold!

= hold! the De-i=ty, our In = = vo = ca = tion our In=vo = ca = tion hears!

the De i=ty, our In = = vo = ca = = tion our In=vo=ca = = tion hears!

the De-i=ty, our In = = vo = ca = = tion our In=vo=ca = = tion hears!

Behold! the De-i=ty, our In gve = vo = = ca = = tion our In=vo = ca = = tion hears!

Segue Subito Coro

PRIESTESSES C O R O . .

SOPRANI

ALTO .

TENORE .

BASSO .

The Sun whose boun - ties ne - ver fail - - The Sun whose
 PRIESTS. The Sun whose boun - ties ne - ver fail - - The Sun whose
 The Sun whose boun - ties ne - ver fail - - The Sun whose

ALLEGRO
 CON
 BRIO .

f

boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose
 boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose
 boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose

ff *ff* *ff*

boun - ties ne - ver fail - Hail! fa - vor'd hap - py People hail!
 boun - ties ne - ver fail - Hail! fa - vor'd hap - py People hail!
 boun ties ne - ver fail - Hail! fa - vor'd hap - py People hail!

ff *f* *f*

Hail! - Hail! - Hail! - We
 Hail! - Hail! - Hail! - We
 Hail! - Hail! - Hail! - We

praise we bless Thy wondrous worth! we praise we bless thy
 praise - - - Thy wondrous worth! we praise we bless thy
 praise - - - Thy wondrous worth! we praise we bless thy

wond'rous worth we praise we bless we bless thy wondrous worth! The
 wond'rous worth we praise we bless we bless thy wondrous worth! The
 wond'rous worth we praise we bless we bless thy wondrous worth! The

pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of
 pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of
 pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of

Earth, The joy - - - of Earth - - we praise we bless thy wond'rous
 Earth, The joy of Earth - - we praise we bless thy wond'rous
 Earth, The joy of Earth - - we praise we bless thy wond'rous

8ve Loco

worth - - The pride of Heav'n! the joy of Earth! The Sun whose
 worth - - The pride of Heav'n! the joy of Earth! The Sun whose
 worth - - The pride of Heav'n! the joy of Earth! The Sun whose

boun- ties ne- ver fail - The Sun whose boun- ties ne- ver
 boun- ties ne- ver fail - The Sun whose boun- ties ne- ver
 boun- ties ne- ver fail - The Sun whose boun- ties ne- ver

fail - Hail! fa- vord happy People hail! The pride of Heavn! The
 fail - Hail! fa- vord happy People hail! The pride of Heavn! The
 fail - Hail! fa- vord happy People hail! The pride of Heavn! The

joy of Earth The joy of Earth The joy of Earth The joy of
 joy of Earth The joy of Earth The joy of Earth The joy of
 joy of Earth The joy of Earth The joy of Earth The joy of

Earth The joy of
Earth The joy of
Earth The joy of

8 - - - - -

8 - - - - -

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "Earth The joy of". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. A fermata is placed over the final notes of the piano accompaniment.

Earth - - - - -
Earth - - - - -
Earth - - - - -

8 - - - - -

8 - - - - -

Detailed description: This system continues the vocal and piano parts. The vocal lines are mostly rests, indicated by dashed lines. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the final notes of the piano accompaniment.

8 - - - - - Loco

8 - - - - -

Detailed description: This system shows the piano accompaniment continuing. The right-hand part features a "Loco" marking, indicating a section where the left hand is to be played independently. The system concludes with a double bar line.

THE GRAND MARCH,

for the Festival,

In the Grand Dramatic Opera of
THE VIRGIN OF THE SUN,

Composed by

Henry R. Bishop.

Ent at Stat Hall

Price

London Printed by Goulding D. Almaine Walker & Co. No 20 Soho Square, & 7 Westbourne Street Dublin.

Priests enter

ALLEGRO

MODERATO

The first system of music consists of two staves. The treble staff begins with a piano (pp) dynamic marking and contains several triplet figures. The bass staff provides a rhythmic accompaniment with chords and single notes.

The second system includes a clarinet part (Clar: 3) with first and second endings. The piano accompaniment continues with rhythmic patterns and triplet markings.

The third system continues the piano accompaniment with various rhythmic patterns and triplet markings throughout both staves.

The fourth system concludes the piece with multiple triplet markings in both the treble and bass staves.

** The Original Key of this March is E^{##}

Virgin of the Sun.

3 3 3 3 3 3 3 3 3 3 3 3

Cres: un poco

This system consists of two staves. The upper staff contains a melodic line with numerous triplet markings. The lower staff provides a harmonic accompaniment with chords and moving lines.

Warriors Enter

Cres ff

This system features two staves. The upper staff has a melodic line with triplet markings and a repeat sign. The lower staff has a harmonic accompaniment. The dynamic marking *ff* is present.

1st time 2d time

rf rf

This system consists of two staves. The upper staff has a melodic line with triplet markings and repeat signs for the first and second times. The lower staff has a harmonic accompaniment. The dynamic marking *rf* is present.

rf rf p

This system consists of two staves. The upper staff has a melodic line with triplet markings. The lower staff has a harmonic accompaniment. The dynamic markings *rf* and *p* are present.

Cres al forte

This system consists of two staves. The upper staff has a melodic line with triplet markings. The lower staff has a harmonic accompaniment. The dynamic marking *Cres al forte* is present.

Cres ff

This system consists of two staves. The upper staff has a melodic line with triplet markings. The lower staff has a harmonic accompaniment. The dynamic marking *ff* is present.

Virgin of the Sun

Ataliba and Train Enter.

The musical score is arranged in seven systems, each with a grand staff (piano) and a single staff (violin). The piano part features a complex, rhythmic accompaniment with frequent triplets and sixteenth-note patterns. The violin part provides a melodic line with various articulations and dynamics. The score includes dynamic markings such as *ff*, *mf*, *pp*, *f*, and *rf*. The tempo instruction *un poco Piu Presto* is placed above the piano staff in the third system. The piece concludes with a double bar line and repeat signs in both staves of the final system.

2ND MARCH,

In the Festival Scene,

In the Grand Melo Dramatic Opera of the

Virgin of the Sun,

Composed by Henry R. Bishop

Printed at No. 11, Holborn

LONDON,

Printed

Printed by Goulding, D'Almaine, Potter, & Co. 20 Soho Square & 7, Westmoreland Street Dublin.

CON
SPIRITO

Chord: in the same Scene.

"Where! where is the Inca" ?

When the Priestesses enter: in mourning.

"Woe! woe unto them!"

VENGEANCE WE SWEAR,

Finale to the 2^d Act.

In the Grand & Heroic Dramatic Opera of

THE VIRGIN OF THE SUN.

Sung by

M^{rs} Childs, Miss Teron, Miss Bolton, Miss F. Bolton,

(Chorus of Warriors & Priestesses.)

Composed & Arranged by

HENRY R. BISHOP.

Edinburgh Hall

Price

London Printed by Girdling D. Mearns, Potter & Co. No 20, Soho Square & 7 Westmoreland Street Dublin.

ALLEGRO
MODERATO

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of sixteenth-note chords. A piano (*p*) dynamic marking is placed at the beginning of the lower staff.

The second system continues the musical notation from the first system. The upper staff continues the melodic line, and the lower staff continues the rhythmic accompaniment. The notation includes various note values and rests, maintaining the established tempo and key signature.

PRIESTESSES.

The musical notation for the Priestesses vocal part shows a single staff in treble clef with a key signature of two sharps. The staff contains a whole rest, indicating that the Priestesses are silent during this section.

WARRIORS.

The musical notation for the Warriors vocal parts includes three staves: Alto, Tenore, and Basso. Each staff begins with a piano (*pp*) dynamic marking. The lyrics "Ven = = = geance" are written below the Tenore and Basso staves. The notation includes various note values and rests, with some notes marked with accents.

The piano accompaniment at the bottom of the page consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two sharps. The notation includes a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, with some notes marked with accents.

Ven = = = geance we swear! Ven = = =

Ven = = = geance we swear! Ven = = =

= = = geance Ven = = = geance Vengeance Ven = = geance we

= = = geance Ven = = = geance Vengeance Ven = = geance we

IDA LI & RUNA: Col Soprani. (To the Priests)

Spare oh War=rriors spare! Oh join our prayr, Oh spare! an

swear! And thus we bear And thus we bear, we bear each

swear! And thus we bear And thus we bear, we bear each

= = = ged Fa = = ther save Oh warriors spare! Oh warriors
 Trai = = tor to his Grave - - And thus we bear - - -
 Trai = = tor to his Grave - - And thus we bear - - -

spare Oh warriors spare an a = = ged Fa = = ther
 and thus we bear - - - we bear each Trai = = tor to his
 and thus we bear - - - we bear each Trai = = tor to his

save - - -
 Grave - - -
 Grave - - - con espres:

Z I L I A. (Solo)

Musical score for ZILIA (Solo). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Spare - - - - - Vengeance Vengeance". Dynamics include *p* and *f*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

AMAZILI

Musical score for AMAZILI. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "War=riors Oh Warriors Spare - - - - - Vengeance Vengeance we swear!". Dynamics include *f*, *pp*, and *Stac:*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

PRIESTESSES &c.

Musical score for PRIESTESSES &c. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "War = = = riors spare ! Oh War = riors spare an a = ged Father Ven = geance Ven = geance we swear And thus we bear each Trai = tor to his". Dynamics include *f* and *pp*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

ANDANTE ESPRESSIVO.

AMAZILI

Oh! join ch join our Prayr An a=ged Father save Oh! join our

ZILIA

Oh! join our Prayr An a=ged Father save join our

RUNA

Oh! join our Prayr An a=ged Father save Oh! join our

IDALI

Oh! join our Prayr An a=ged Father save Oh! join our

PREISTESSES

Save!

WARRIORS

Grave!

ACCOMP.

Grave!

Wind Instruments only

ANDANTE ESPRESSIVO

Prayr An a=ged Father save - - An a = = ged Fa = ther a Fa = ther

Prayr An a=ged Father save - - An a = = ged Fa = = = ther a Fa = = ther

Prayr Au a=ged Father save - - An a = = ged Fa = = = ther a Fa = ther

Prayr An a=ged Father save - - An a = = ged Fa = ther a Fa = ther

TEMPO PRIMO

AMAZ:(Solo)

Save

Spare

Zilia
Idali
Runa
Soprani

CORO:

Spare oh

Ven = = geance we swear and thus we bear each Trai = tor to his grave we bear each

Ven = = geance we swear and thus we bear each Trai = tor to his grave we bear each

TEMPO PRIMO

Cres

Spare

Warriors

Warriors

spare an aged

Trai = = = tor to his grave Vengeance Vengeance Vengeance Venganc

Trai = = = er to his grave Vengeance Vengeance Vengeance Venganc

f Trombe

Virgin of the Sun

ZILIA

Spare - - - War - - - riors

Fa-ther!

Vengeance! Ven = = = geance we - - -

Vengeance! Ven = = = geance we - - -

pp

Amaz:
Idali
Ruma

spare! Oh spare! an a-ged Father save

spare! Oh Warriors spare! an a-ged Father save Heav'n's Laws de =

swear And thus we bear Each Traitor to his grave

swear And thus we bear Each Traitor to his grave

p

Zilia
Amaz:
Idali
Ruma

Heavn's Laws declare

That he must

clare - - - That he must share - - The

Heavn's Laws declare

That he must share!

Heavn's Laws declare

That he must share!

share The fate of yon of yon false slave of yon

fate of yon false slavé - - of yon

The fate The fate of yon false slave - - of yon

The fate The fate of yon false slave - - of yon

false Slave - - Spare oh spare War = riors spare -
 Con Coro
 false Slave - -
 false Slave - - of yon false Slave of yon false Slave -
 false Slave - - of yon false Slave of yon false Slave -
 8^{va}

Spare oh
 PRIESTESSES
 Spare oh
 Uniss:
 Ven - - - - - geance we swear And
 Ven - - - - - geance we swear And
 8^{va} loco
 Cres ff
 8^{va}

War=riors spare, An a=ged Father save -- Oh Spare --

War=riors spare, An a=ged Father save -- Spare oh spare, Oh Warriors

thus we bear Each Trai=tor to his grave -- Vengeance Vengeance Vengeance

thus we bear Each Trai=tor to his grave -- Vengeance Vengeance Vengeance

8

Oh spare

Oh War -- riors Spare --

spare oh Warriors spare oh War -- riors Spare --

Vengeance Vengeance Vengeance Ven = geance we swear -- The

Vengeance Vengeance Vengeance Ven = geance we swear -- The

8

Oh! spare - - Oh!

Oh! spare - - Oh!

Death Song raise - - - - - The Pyre shall blaze

Death Song raise - - - - - The Pyre shall blaze *8va*

f f f

Gong Gong

PIU PRESTO

spare - - No

spare - - *pp* No

Pe - ruvians hear Their course is run And Heavn's high will we thus fulfil

Pe - ruvians hear Their course is run And Heavn's high will we thus fulfil

8va *pp* *ff*

PIU PRESTO

Uniss:

more their foe But mer-cy shew But mer = = cy shew - - As Chil=dren of the

more their foe But mer-cy shew But mer = = cy shew - - As Chil=dren of the

As Chil=dren of the

As Chil=dren of the

Sun As Chil=dren of the Sun As Children As Children of the

Sun As Chil=dren of the Sun As Children As Children of the

Sun As Chil=dren of the Sun As Children As Children of the

Sun As Chil=dren of the Sun As Children As Children of the

Virgin of the Sun

ZILIA (Solo)

Musical score for ZILIA (Solo). The score consists of five staves. The top four staves are vocal lines for a soloist, with lyrics: "Sun - - - - - Chil = dren". The first vocal line includes four triplets. The piano accompaniment is on the bottom staff, marked *pp* (pianissimo). It includes parts for Clarinet (Clar:) and Bassoon (Fag:), with dynamics *f* (forte) indicated. The piano part features arpeggiated chords and melodic lines.

AMAZ: (Solo)

Musical score for AMAZ: (Solo). The score consists of five staves. The top four staves are vocal lines for a soloist, with lyrics: "of the Sun - - - - -". The piano accompaniment is on the bottom staff, marked *pp* (pianissimo). It includes parts for Clarinet (Clar:) and Bassoon (Fag:), with dynamics *f* (forte) indicated. The piano part features arpeggiated chords and melodic lines.

Virgin of the Sun

Children of the Sun

Children of the Sun

Children of the Sun Chil = = dren of

Children of the Sun Chil = = dren of

f *p*

Amaz: 1^{ma}
Zilia 2^{da}

Idali & Runa
Col Soprani

Chil = dren of the

the Sun Chil = dren of the

the Sun Chil = dren of the

pp

Virgin of the Sun

Chil = = = dren of the

As Chil = dren of the Sun - - As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

ff

8va - - -

Chil = = = dren of the Sun - - -

Chil = = dren of the Sun - - -

Chil = = dren of the Sun - - -

Chil = = dren of the Sun - - - loco -

8va

rf

8 - - -

rf

8 - - -

End of Act 2!

97
Hearing on our nightly round,

QUINTETTO,

Act III

LARGHETTO

Clar: &c

p

Cres

f

vs

Detailed description: This is a musical score for a quintet, specifically Act III. The tempo is marked 'LARGHETTO'. The score is written for piano and clarinet. The piano part is in the lower register, while the clarinet part is in the upper register. The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The score consists of three systems of music. The first system shows the piano playing a melody with a dynamic marking of *p* (piano) and the clarinet playing a melody with a dynamic marking of *mf* (mezzo-forte). The second system shows the piano playing a melody with a dynamic marking of *f* (forte) and the clarinet playing a melody with a dynamic marking of *f* (forte). The third system shows the piano playing a melody with a dynamic marking of *f* (forte) and the clarinet playing a melody with a dynamic marking of *f* (forte). The score ends with a double bar line and the letters 'vs'.

OZMAR

(Pointing to the Ladder)

Having on our nightly round - - this dark proof of

Corni

Fag:

treach = = = 'ry found - - We come we come to know If

f *p* *f* 8

a = ny da = ring foe has profand has pro = fand - - this hal = = low'd

f *p* *f* *p*

ground - - - - - this hallow'd ground , -

f *p* *f*

ALLEGRO

MODERATO

Flauto 8va 3 3 3 Loco 3 8va 3 3 3 Loco 3

Amas & Idali

Zamor 3

Vestals declare

Ozmar

Vestals declare

Vestals declare

Diego

Vestals declare

8va 3

Beware beware

Loco

beware beware

f

p

f

p

Vestals declare - - - declare de=clare Ves=tals de = clare declare declare

Vestals declare - - - declare de=clare Ves=tals de = clare declare declare

beware beware beware - beware beware beware

If they wou'd A = lon = zo save -- They shall share his des = tined grave So
 If they wou'd A = lon = zo save -- They shall share his des = tined grave So

This system contains two vocal staves and a piano accompaniment. The vocal staves feature lyrics and musical notation with dynamics *p* and *f*. The piano accompaniment includes triplets and accents.

(Making signs)
 swiftly let us know that we may seek the foe And strike like warriors brave
 swiftly let us know that we may seek the foe And strike like warriors brave

This system contains two vocal staves and a piano accompaniment. The vocal staves feature lyrics and musical notation. The piano accompaniment includes a Clarinet part with triplets and a *Dol* (dolce) marking.

lot So swift = ly let us know that we that

lot So swift = ly let us know that we may

Flauto 3 mum mum

Vio:

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts enter with the lyrics 'lot So swift = ly let us know that we that' and 'lot So swift = ly let us know that we may'. The piano accompaniment features a Flauto 3 part with triplets and a Violin (Vio:) part with a melodic line.

we may seek the foe, If still you pause be shame your lot , be shame your

seek the foe, If still you pause be shame your lot , be shame your

mum mum

mf *f*

Detailed description: This system continues the vocal and piano parts. The vocal lines conclude with the lyrics 'we may seek the foe, If still you pause be shame your lot , be shame your' and 'seek the foe, If still you pause be shame your lot , be shame your'. The piano accompaniment includes dynamic markings of *mf* and *f*, and features triplet patterns in both the right and left hands.

lot, be shame your lot - - - - -

lot, be shame your lot - - - - - I - - - - - guess the cause, they're

mum mum mum mum - - - - -

3 3

This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplet figures in both hands.

I guess the cause, they're in the plot

in the plot I guess the cause, they're in the plot

Colla Voce

This system contains the second two systems of music. The vocal line continues with lyrics and includes a triplet figure. The piano accompaniment continues with a steady accompaniment pattern.

ZAMOR *fx*
 Oh! well may ter-ror strike ye mute With vile Invaders join-ing Oh!

OZMAR
 Oh! well may ter-ror strike ye mute With vile Invaders join-ing Oh!

ALLEGRO
 AGITATO *sp* *f*

fx
 well may ter-ror strike ye mute With vile In-va-ders joining But we'll A-lonzo's

well may ter-ror strike ye mute With vile In-va-ders joining But we'll A-lonzo's

sp *f* *fp* *fp*

hopes confute In ho-nor's cause com-bin-ing In hon - -

hopes confute In ho-nor's cause com-bin-ing But we'll A - -

sp *sp* *sp* *sp* *sp* *sp* *pp*

ors hon = ors cause com =
 = lon = = zo's hopes con = fute In honor's cause com = =

(Drawing Swords)

bin - - - ing Rush Comrades rush their arts - to
 bin - - - ing Rush Comrades rush their arts - to
 8^{va}
 f

crush their arts to crush.
 crush their arts to crush.
 ff

ALLEGRETTO
V I V A C E

p Scherzando

AMAZ: *f*

IDALI See the traitors

See the traitors

f *p*

DIEGO See the traitors

IDALI See the traitors

DIEGO See the traitors

Cru = = el creatures See the traitors Cru = = el creatures

f *p*

That way fly And ev=ry doubt dis=miss that way that way

IDALI That way fly And ev=ry doubt dis=miss that way fly and

Stac:

that way fly - - - that - - - way' that way that way

ev='ry doubt dismiss - - - that way fly and ev='ry doubt dis=

This system contains the first two systems of a musical score. The top system has two vocal staves with lyrics. The bottom system has a grand staff with piano accompaniment.

fly - - - and ev==='ry doubt - - and ev==='ry doubt - - and ev'== ry

= miss and ev'==='ry doubt - - and ev==='ry doubt - - and ev'== ry

Cres

This system contains the second and third systems of the musical score. The top system has two vocal staves with lyrics. The bottom system has a grand staff with piano accompaniment, including a 'Cres' (crescendo) marking.

doubt dis== miss.

doubt dis== miss.

Flauto

Oboe

f

p

Fag:

This system contains the third and fourth systems of the musical score. The top system has two vocal staves with lyrics. The bottom system has a grand staff with piano accompaniment, including dynamic markings (f, p) and instrument labels (Flauto, Oboe, Fag:).

ZAMOR

We know

Violin

AMAZ:

but lo!

IDALI

That way fly

and ev'ry doubt dis =

AMAZ

miss that way fly and ev'ry doubt dis = miss

IDALI

miss that way fly and ev'ry doubt dis = miss

ZAMOR

We know

but lo!

When

OZMAR

We know

but lo!

foes point that way when foes point that way When foes point that way friendsmarch

When foes point that way friendsmarch

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

ad lib: *tr*

Exit this.

DIEGO Exit this. When foes march that way friends march this. Exit

p

Segue

AMAZ

Well now they're gone and we're alone, Well now they're gone and we're alone For=

I DALI

Well now they're gone and we're alone, Well now they're gone and we're alone For=

ALLEGRO

MOLTO

= get forgive forget forgive each past rebuff To talk and sing to talk and sing to

= get forgive forget forgive each past rebuff To talk and sing to talk and sing to

talk and sing to talk and sing to talk and sing is Bliss enough Well

talk and sing to talk and sing to talk and sing to talk and sing is Bliss enough Well

now they're gone and were a-lone, For-get for-give each past re=buff To
 now they're gone and were alone, For-get for-give each past re=buff To

pp

talk - - - - - and sing is
 talk to talk to talk and sing to talk to talk to talk and sing to talk to talk to talk & sing is

Cres

Bliss e=nough to talk and sing is Bliss e = nough to talk and
 Bliss e=nough to talk . and sing is Bliss e = nough to talk to talk

f *ff* *hr*

sing is bliss enough to talk and sing is bliss e = nough is
 and sing is bliss enough to talk to talk and sing is bliss e = nough is

f

bliss e=nough is bliss e=nough is bliss e=nough - -
 bliss e=nough is bliss e=nough is bliss e=nough - -

ff *8va*

8va *Loco*

8

FINALE,

SOPRANI

ALTO E
TENORE

BASSO

ALLEGRO

VIVACE

Banish now gloomy days age re=joice as well as

Banish now gloomy days age re=joice as well as

Banish now gloomy days age re=joice as well as

8

youth Coras love, let us praise Rol=la's and A=lon=zo's truth

youth Co=ras love, let us praise Rol=la's and A=lon=zo's truth

youth Co=ras love, let us praise Rol=la's and A=lon=zo's truth

Our hap = py Land our happy Land and King Our hap = py

Our hap = py Land our happy Land and King Our hap = py

Our hap = py Land our happy Land and King Our hap = py

8

Land our hap = py Land and King may no dis = sen = sion

Lan our hap = py Land and King may no dis = sen = sion

Land our hap = py Land and King may no dis = sen = sion

8

f

rf *rf*

sever Let each Pe = ru = vian sing - - -

sever Let each Pe = ru = vian sing - - -

sever Let each Pe = ru = vian sing - - -

8 8

Loco

f *f* *f* *f*

8 8

Let each Pe = ru = vian sing - - - great In = ca

Let each Pe = ru = vian sing - - - great In = ca

Let each Pe = ru = vian sing - - - great In = ca

mf

great In = ca great

great In = ca great

great In = ca great

great In = ca great

In = ca live for e = = = ver for e = = = ver for

In = ca live for e = = = ver for e = = = ver for

In = ca live for e = = = ver for e = = = ver for

First system of musical notation. It consists of three vocal staves (Soprano, Alto, and Tenor) and a grand staff for piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "e = = = ver live - - - - for - - - -". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal lines and piano accompaniment follow the same structure and key signature. The lyrics are: "e = = ver - - - -".

Third system of musical notation, concluding the piece. It features a grand staff for piano accompaniment. The right hand plays chords and the left hand plays a melodic line. The text "End of the Opera" is written on the right side of the staff. At the bottom left, the text "Virgin of the Sun" is written.

