

Joan of Arc

The Maid of Orleans

An Historical Cantata

Verse by Frederick Enoch

Music

by

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Vocal Score

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ARGUMENT.

JOAN OF ARC—"the Maid of Orleans"—was born at Domremy on the 6th of January, 1412. Domremy is a village on the banks of the Meuse, in the department of Vosges, France, in a vale prolific in flowers ; hence the name of its chief town : Vaucouleurs (*Vallis colorum*).

Youths and Maidens are holding May festival. One youth, Philip, in love with Joan, laments her absence. Joan comes ; but, brooding over the woes of France, ravaged by invading and civil warfare, shuns their festivities, which she leaves as summoned by *voices*—"The Voices" that become incentives, dear and familiar, to her career. Joan quits the village ; the Youths and Maidens lament her departure. Urged by the dictates of her "Voices," Joan seeks aid of Robert de Baudricourt, Governor or Provost of Vaucouleurs, who receives her at first slightly, but, moved by her revelations, yields aid (May, 1428). Joan, assuming man's garb (a necessary protection at this period), is clad in armor ; a sword, banner, and steed are provided her. Accompanied by Jean de Novelonpont, "a brave gentleman of Metz," with another, and "four armed men," Joan journeys to besieged Orleans. Philip is one of those following her career. Their way is full of peril ; the rivers are unfordable, swollen by winter rains ; they sleep in woods and unfrequented spots. Gien is passed. They reach and enter Orleans ; the enemy's watch at the outposts, through fear, not preventing. The siege is raised ; the English and Burgundian forces retreat. Joan goes to the Cathedral to give thanks (May, 1429). Other victories follow ; the hour of reversal arrives. At Compiègne, driven back from a sortie, the French fight, retreating to the drawbridge of the town, which, by treachery or cowardice, is closed on Joan, who is captured by the enemy (May, 1430). Taken to Rouen, she is tried, condemned, and led to the stake for execution (May, 1431). The Youths and Maidens of Domremy, echoing the song of May, are rebuked by the Villagers, who approach with Philip and Jean de Novelonpont, who tell the sad sequel of a history that has passed into fame.

The characters are historical, excepting Philip, the peasant vainly in love with Joan. The introduction of such a character, and such a situation, is suggested and supported by historical mention of a rejected suitor.

The scenes of the four historical Mays have been retained :—Vaucouleurs, 1428, with the May of Inspiration ; Orleans, 1429, with the May of Victory ; Compiègne, 1430, with the May of Fall ; Rouen, 1431, with the May of Sacrifice.

NOTES TO THE VERSE.

No. 1.—At the back of the cottage (Joan's birthplace) a steep path ran up a hill, through a thickly-grown vineyard. Towards the summit stood an old and magnificent beech tree, beneath whose shade welled a limpid fountain.¹ In old times the fairies had danced round it . . . festival days the young villagers hung it with garlands . . . danced round it. There was a prophecy current during that unhappy time—an old prophecy of Merlin—which the suffering people had taken and applied to their own day and their own need.² Prophecy founded on a fantastic interpretation of Merlin that a virgin should save France.¹

No. 2.—“There was no one like her in the village,” said her priest.³ Tradition averred the birds came down from the boughs to feed out of her hands. . . . She possessed a tenderness for infancy and old age. . . . She delighted in the sweet knell of the church bells.¹ Listening to the church bell with a dreamy passion of delight.³

No. 3.—On a summer's day, at noon, she was in her father's garden, when there appeared a great light, and out of the light a *voice* spoke to her. . . . Joan's *voices* grew more frequent and more urgent.³

No. 5.—“I must go to the king, even if I wear my limbs to the very knees. . . . I had far rather rest and spin by my mother's side.”³ “The kingdom belongs not to the Dauphin, but to my Lord.” . . . “And who is your lord?” demanded Baudricourt. She answered, “The King of Heaven.” The governor, a rough and practical soldier, laughed at the young peasant in her coarse red dress. . . . At last he yielded to her urgency, and let her prepare to depart. Jean de Novelonpont and four armed men of lesser rank were to accompany her . . . they set out, Baudricourt bidding her “Go, come of it what may.”³

No. 7.—From Gien the news went to Orleans that a shepherd-maid had passed, whose mission it was to deliver the city.³ A suit of beautiful armour was made for her. . . . She was provided with a banner after her own device. The king would have given her a sword, but her voices, she said, had told her of the only one she might use—an ancient weapon which was lying buried behind the altar in the church of St.-Catherine de Fierbois. A messenger was sent, and in the place she had told of was found an old rusty sword such as she had described. After being polished it was brought to her.³ In a secret place there among old iron, appointed she her sword to be sought out and brought her that with *five floure de luces was graven on both sides*.⁴

No. 9.—During the examination in the prison she was asked why, when going to war, she had looked at her ring. . . . It had been given to her by her parents. “For pleasure,” she said, “and for honour of my father and mother.”³

No. 10.—The brave yeomen of Henry the Fifth were learning to fear, not any visible foe, but the unseen Enemy who had sent Joan the Witch for their destruction.³

No. 12A.—They saw the Witch of France riding down upon them . . . and they turned and fled before her into their bastiles. . . . The bastile was taken.³

No. 13.—Joan re-entered Orleans, where she and her men were received with great joy, all the bells of the city ringing out the news of the victory. . . . They thronged after her into the Cathedral.³

No. 16.—Joan tried to rally her men . . . in vain. . . . All she could do was to cover the retreat. . . . Guillaume de Flavy ordered the drawbridge to be raised and the portcullis lowered. Compiègne saw her lost at its very gates. Five or six men rushed on her at once, each crying, “Yield to me!” . . . an archer dragged her from her horse.³

No. 17.—She saw beyond the soldiers a dense throng of people, most of them grieving for her, many of them lamenting that this thing should be done in their city. “Oh, Rouen, Rouen!” she cried, “is it here that I must die?” . . . At her trial she had said:—“What my voices tell me oftenest is that I shall be delivered with a great victory; and then they say—‘Fret not thyself because of thy martyrdom. Thou shalt come at last to the Kingdom of Paradise.’”³

¹ A. E. Bray's *Joan of Arc, and the Times of Charles the Seventh, King of France.*

² Janet Tuckey's *Joan of Arc: "The Maid"*

³ J. R. Green's *A Short History of the English People.*

⁴ Holinshed's *Chronicles.*

JOAN OF ARC.

CHARACTERS.

JOAN OF ARC	SOPRANO.
PHILIP, <i>a Youth of Domremy</i>	TENOR.
*ROBERT DE BAUDRICOURT, <i>Provost of Vaucouleurs</i>	BARITONE.
†JEAN DE NOVELONPONT, <i>a Gentleman of Metz</i>	BARITONE.

CHORUS.

THE VOICES.
YOUTHS AND MAIDENS OF DOMREMY.
PEASANTS OF GIEN—MEN AND WOMEN.
POPULACE—MEN AND WOMEN—OF ORLEANS AND COMPIÈGNE.
FRENCH—ENGLISH AND BURGUNDIAN—MEN-AT-ARMS.
THE CHOIR: ORLEANS CATHEDRAL.
VILLAGERS OF DOMREMY—MEN AND WOMEN.

Domremy.

No. 1.—INTRODUCTION (INSTRUMENTAL).

The Voices.

List! we call thee, we call thee to come!
Come to thy mission, Oh! come!

CHORUS.

Youths and Maidens.

Hail to the beautiful morning of
May!—
Come, let us welcome the bright,
sunny hours!
Hail to the sunbeams that come with
to-day
To waken in glory the valley of
flowers!
With song and the dance, and the
garland to-day,
Come, let us welcome the beautiful
May!

Come, hang the garlands along the
beech boughs,
Over the fountain beside the vine
hill,
Though never more will the fairies
carouse,
And Merlin, the wizard, is silent and
still!
With song and the dance, and the
garland to-day,
Come, let us welcome the beautiful
May!
Though the magician may come not
again,
Though all the fairies have long
pass'd away,
Why should we sigh for enchantment
in vain,
The while in our hearts we are happy
to-day!
With song and the dance, and the
garland to-day,
Come, let us welcome the beautiful
May!

* Does not appear after No. 6.

† Does not appear till No. 8; consequently, one singer will be sufficient for the two characters.

No. 2.—RECITATIVE.

Philip.

But where—Oh! where—is Joan?—
She comes not now—she loves to be
alone!
Oh! above all she is to me most
dear,—
For there is no one—no one—like her
here!
Yet in my heart all vain the hope still
dwells—
She seems to love alone the chiming
village bells!

SONG.

Philip.

There is no one like her
In the village here;
No one who can ever
Be to me so dear!
Age, with word of welcome,
Stays the maid to greet,
While the happy children
Nestle round her feet!
How her bright smile glistens
With the joy it tells,
While she stays and listens
To the chiming bells!

There is no one like her
That devotion brings,
When the matin's calling,
When the vesper rings;
While the birds that love her
Round her pathway throng,
With their song of morning,
With their evening song!
How her bright smile glistens
With the joy it tells,
While she stays and listens
To the chiming bells!

No. 3.—DUET AND CHORUS.

Joan, Philip, The Voices, and Youths and Maidens.

Youths and Maidens.

Oh! here comes the maid we all
love,—
She comes to make happy our day!—
Place the garland her tresses above,
While we sing to the beautiful May!

Philip.

Oh! welcome the maid we all love,
Who comes to our greeting at last,—
Place the garland her tresses above,
For our cloud to her sunshine has
pass'd!

Joan.

I come—but the song and the dance
I shun—for my heart is away;
I weep for the fair realm of France—
Oh! I would I could aid her to-day!

Philip.

How can a poor shepherd-maid,
Whose lot they all lowly will deem,
A land that is war stricken aid?—
Such hope were the light of a dream!

Joan.

'Tis will'd—and the help is at hand,
I may not remain in my home,—
There is freedom I know for the land!
For my voices have call'd me to
come!

The Voices.

Yes! we call thee, we call thee to come!
Come to thy mission, Oh! come!

Youths and Maidens.

She seems some voices to hear,
Oh! Heaven and the saints, be ye
near!

Philip.

Voices! earth or heaven be your
breath,
No matter!—I seek not to know;—
I would follow—ah! even to death!
Wherever her footsteps may go!

Joan.

My voices! I come to your call!
I come—for your bidding I know—
A beam on my spirit doth fall,
Where'er that light leads, I will go!

The Voices.

The beam on thy spirit doth fall,
Forth on thy mission then go!

Philip.

A light ever shines on her brow,
While seeming those voices to hear!

Joan.

Angel voices! I list to your call,—
I come—the glad moment is near!

The Voices.

Come, then! Oh! list to our call,—
Come, for the moment is near!

Joan and Philip.

Come is the hour, with the day,—
Farewell to the valley of home!

My } voices, { my } voices!
Thy } voices, { thy } voices!
Angel voices! they call
{ me }
{ thee } to come!

The Voices.

We call thee—we call thee!
Thy voices, we call thee to come!

No. 4.—CHORUS.

Youths and Maidens.

Our time of sorrow has begun;
To leave us was her choice;
Her wheel will hold the flax unspun,
The flocks await her voice!

All silent seems the maiden's home,
We miss her day by day,
We wait in vain to see her come,
Now she has gone away.

Vaucouleurs.

No. 5.—TRIO AND CHORUS.

*Joan, Philip, Robert de Baudricourt,
and the Voices.*

Robert de Baudricourt.

What, is this the peasant maid,
Who seeks from her home to go,
Who besieged Orleans would aid,
And would drive from France the
foe!

Philip.

This is Joan—this is the maid,
From Domremy has she come;
She our stricken land would aid,
For this she has left her home.

Joan.

I would seek this cause to win,
By my mandate I abide,—
Though I'd rather rest and spin
At home by my mother's side!

Robert de Baudricourt.

Maiden, now tell me wherefore
Thou would'st seek the battle fray?

Joan.

'Tis my Lord wills it,—therefore
I must needs that will obey!

Robert de Baudricourt.

Who is he to whom is given
The power to speak this word?

Joan.

He is the King of Heaven,
And He alone my Lord!

Robert de Baudricourt.

Then will I help thee in all;—
Go!—come of it what may!

Joan.

While my spirit voices call
I must away! away!

The Voices.

Thy spirit voices, hark! they call,
Haste thee away! away!

Joan, Philip, and Robert de Baudricourt.

While { my } spirit voices call
 { thy }
I
Thou } must away! away!

No. 6.—RECITATIVE.

Robert de Baudricourt.

May the chosen band to-day—
Guarding the maid on her way—
The leaguered city gain,
With the valiant fight amain
And drive the foe away!

PATRIOTIC SONG.

Robert de Baudricourt.

Who would not fight for freedom!—
Who would not fight for the land!
That one spot of earth that gave us
our birth
We will guard with our heart and
our hand!
The corn on the hill may be golden,
The grape ripe in vineyard may be,
But what were the wealth all un-
folden
If the land of our home be not free!
Who would not fight for free-
dom!—
Who would not fight for the
land!
That one spot of earth that gave
us our birth
We will guard with our heart
and our hand!

Who would not fight for freedom,
Should foeman dare to invade,
With courage that gave the palm to
the brave,
And the fame to the warrior's blade!
Let each voice be ever repeating
This prayer,—which a freeman's
should be:—
May hearts that for freedom are beat-
ing
Keep the land of our home for the
free!

Who would not fight for freedom!—

Who would not fight for the land!

That one spot of earth that gave us our birth

We will guard with our heart and our hand!

Oten.

No. 7.—CHORUS.

Peasants: Men and Women.

A shepherd-maid has pass'd,
In armor now she's clad,—

That help has come at last
Will make the nation glad.

They've given the maid a steed,
A banner with a crest,—

And for the hour of need
A sword a saint has blest!

No. 8.—DUET.

Philip and Jean de Novelonpont.

Philip.

Full flows the river!—swollen by the rains,

The winds wail sadly, with a moaning sigh,—

Ling'ring awhile the sunset light remains

Where one lone star is shining in the sky!

Jean de Novelonpont.

Then let our rest through coming night be here,

Beneath the shelter of these solemn woods;

There is no sound—no human voice is near—

There comes alone the wind and swollen floods!

Ensemble.

Then let our rest be here, through coming night be here,

Full flows the river swollen by the rains.

Philip.

Full flows the river!—drift the clouds along

That hold the red fire of the sunset sky,

While murmurs low, their dark'ning forms among,

Seem to forebode the angry storm is nigh!

Jean de Novelonpont.

Here let us then for rest awhile remain,

The last light fades, the hour is growing late,—

Then on to-morrow, ere the night, we'll gain

And enter in the 'leaguered city's gate.

Ensemble.

Here let us then remain, for rest awhile remain,

Full flows the river swollen by the rains.

(SLEEP—*Instrumental.*)

No. 9.—RECITATIVE.

Joan.

They sleep;—my thoughts are of home!—

I hear the flock—I hear the lowing kine;—

I hear a voice!—it hails my step to come!—

Mother! that voice is thine!

I touch this hand! I touch this simple ring!

To my yearning heart what joy doth it bring!

For with it comes the bright unsullied beam

That shines from childhood's life,

And stills awhile the feverish battle dream,—

The hurricane of strife!

SONG.

Joan.

A ring—a simple, simple ring,

A gift of early years,

To gaze upon it seems to bring

A smile akin to tears!

Many a joy returns once more—

Call'd by this gift they come—

From wealth the heart will keep in store,

The memories of home!

A ring—a simple, simple ring,

A gift of early years,

To gaze upon it seems to bring

A smile akin to tears!

In days now past, glad, happy days,
 This ring could joys awake,
 'Twas lighted by the purest rays,
 Lov'd for the lov'd one's sake!
 But though a gift when given seems
 Bright in love's light to come,
 That light is dim to that which beams
 With memories of home!
 A ring—a simple, simple ring,
 A gift of early years,
 To gaze upon it seems to bring
 A smile akin to tears!

(SLEEP WITH DREAMS OF STRIFE—*Instrumental.*)

Orleans.

No. 10.—CHORUS.

Populace: Men and Women.

The Maid—she is come at last!—
 The enemy's watch did not dare
 To hinder,—while last night she
 pass'd,—
 For they cried:—"Lo! the fiend is
 there!"

Our army gathers in might,
 On this shining morning of May!
 Onward, see, they march to the fight,
 And Orleans shall be freed to-day!

No. 11.—CHORUS.

*French Men-at-Arms; Populace: Men
 and Women.*

On!—to the battle on!—
 We'll meet the foeman's ire,—
 While a soldier's glory's won
 Under the cannon fire!
 From the culverin no shot,
 From the arbalist no dart,
 No arrow bow has got
 Can daunt a soldier's heart!
 So a soldier's glory's won!—
 On!—to the battle on!

A soldier's glory's won
 Where'er the sacred right
 Leads the gleaming falchions on,
 To meet, to brave the fight!
 While the best ye ever knew
 On the battlefield will be:
 The heart that will be true,
 The hand that will be free!
 So a soldier's glory's won!—
 On!—to the battle on!

No. 12.—TRIO.

Joan, Philip, Jean de Novelonpont.

Joan.

Lead ye on the men-at-arms,
 With freedom's battle-cry!
 Yea! the thrilling cry that charms
 Each heart to do or die!
 Lead the men-at-arms—away!
 Under my banner—on!—
 There to meet the battle fray,—
 To fight till victory's won!

Philip.

Valor, let thy voice be heard,
 While there's a foe at hand,
 While we draw the freeman's sword
 To drive him from the land!
 Lead the men-at-arms—away!
 Under thy banner—on!—
 There to meet the battle fray,—
 To fight till victory's won!

Jean de Novelonpont.

Heed ye not the arrow's flight,—
 To the conflict onward go,—
 Climb ye up the bastion's height
 And downward hurl the foe!
 Lead the men-at-arms—away!
 Under thy banner—on!—
 There to meet the battle fray,—
 To fight till victory's won!

Ensemble.

Lead { ye } on the men-at-arms,
 { we }
 With freedom's battle-cry!
 Yea! the thrilling cry that charms
 Each heart to do or die!
 Lead the men-at-arms—away!
 Under { my } banner—on!—
 { thy }
 There to meet the battle fray,—
 To fight till victory's won!

No. 12A.—CHORUS.

*English and Burgundian Men-at-Arms
 and French Men-at-Arms.*

English and Burgundian Men-at-Arms.

'Tis the witch! the fiend! again!—
 The powers of hell are nigh!—
 While we fight, we fight in vain;—
 Fly!—from the ramparts, fly!

French Men-at-Arms.

Charge on!—with our battle-cries!—
 They yield—our work is done!
 See, the cruel foeman flies!—
 Our victory now is won!

In the Cathedral.

No. 13.—CHORUS.

The Choir.

Ave Maria!—Glad our thanks arise.—
While on our hearts a beam through
cloud is breaking;—

Oh! for the seraph wings of yonder
skies

To upward bear our song in joy
awaking!

Ave Maria!

Oh! bliss to know how blessings wait
us near,—

How balm for woe kind Mercy's
still bestowing;—

The heart that knows how Goodness
guides us here

Will ever be with joy and praise
o'erflowing!

Ave Maria!

No. 14.—CHORUS.

Populace: Men and Women.

She comes! Then raise each voice!

She comes! Hark! the chaunting
swells!—

Rejoice! Oh! let us rejoice!—

Clangs the crash of the bells!

On will her mission be,—

May Heaven the power bestow!—

Besieged Compiègne to free,

And drive from France the foe!

No. 15.—INTERMEZZO (*Instrumental*).—(*Lapsing from Joy to Sorrow.*)

Compiègne.

No. 16.—CHORUS.

Populace: Men and Women.

She is lost! They have taken the Maid!

She who came to bring succor and aid.

Shame on the caitiffs who fled through
the gate,

While they left her, alone, to her fate!

She is gone! And oh! woe is the day,

For the enemy's borne her away;

Shouting aloud,—while reviling her
name,—

That her fate was the pile and the
flame!

Rouen.

No. 17.—SOLO AND CHORUS.

Joan and The Voices.

Joan.

Is it here that I must die?—

Oh! France! beloved France! fare-
well!— My voices!—

The Voices.

Fret not thyself to-day!—

Joan.

My heart, my thoughts, will fly

To home, where the dear ones dwell!—

Oh! farewell!—the moment's nigh!—

My voices!—I hear ye—

The Voices.

Fret not thyself to-day!—

Joan.

Lo! those angel forms I see,—

To yonder sky, they'll bear me to
yonder sky,

With victory to be free!

Oh! farewell, farewell!

The Voices.

Fret not thyself to-day,

Of thy martyrdom—thy sacrifice!—

For thou shalt come at last,

Even unto the Kingdom of Paradise!

Yea! thou shalt come at last,—

When all thy woe is past,—

Thou shalt come unto Paradise!—

This is thy way,

Unto Paradise!—

Fret not—fret not thyself to-day!

Domremy.

No. 18.—FINALE.—CHORUS.

*Philip, Jean de Novelonpont, Youths and
Maidens, and Villagers: Men
and Women.*

Youths and Maidens.

Hail to the beautiful morning of
May!—

Come, let us welcome the bright,
sunny hours!—

Hail to the sunbeams that come with
to-day

To waken in glory the valley of
flowers!

*Philip, Jean de Novelonpont, and
Villagers: Men and Women.*

Hush'd, oh! hush'd be the song! Oh!
hush'd, all hush'd be the song!

There's a woe—there's a wail—all the
valleys along!

Gone is the Maid, whom we lov'd in
our home,—

Oh! nevermore! nevermore will she
come!

We weep! though to weep is in vain
Now the grief, now the anguish is

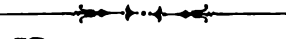
o'er,—

But her deeds they will live and remain,
They will live in the land evermore!

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Joan of Arc.



Domremy.

No 1. "Hail to the beautiful morning of May?" Chorus.

Allegretto pastorale. (♩ = 96.)

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The tempo is marked 'Allegretto pastorale' with a quarter note equal to 96 beats per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *f* (forte), *mf*, *rit.* (ritardando), and *mf a tempo*. There are also performance instructions such as 'A' (Allegretto) and 'Hn.' (Horn). The score features a variety of musical notations including eighth and sixteenth notes, rests, and slurs. A 'Coda' symbol is present at the end of the piece.

The Voices. **ALTO.** **B** *Slowly.* (♩ = 54.) *ppp* *rit.*

List! we call thee, we call thee to come!

dim. rall. *pp* Tremolo on Strings

Come! to thy mission, oh, come!

L.H. *rit.* *Harp*

Increase to (♩ = 104.) *mf* *cresc*

Youth and Maidens.
C SOPRANO.
 Hail to the beau - ti - ful morning of May! Come, let us wel - come the

ALTO.
 Hail! all hail to the May, the

TENOR.
 Hail! all hail to the May, the

BASS.
 Hail! all hail to the May, the

*) A few Contraltos to sing the passage marked * very softly, and sitting. The "Voices" should always be represented by female choristers.

bright sunny hours, Hail, hail to the sun - beams that come with to-day To
 May, Hail to the sun - beams that to-day Wake,
 May, Hail to the sun - beams that to-day Wake,
 May, Hail to the sun - beams that to-day Wake,

rull. waken in glory the valley of flow'rs, *a tempo* *mf* With song and the dance, and the garland, to-
rull. wak - en the valley of flow'rs. *a tempo* *mf* Come, come,
rull. wak - en the valley of flow'rs. *a tempo* *mf* With song and the dance, and the garland, to-
rull. wak - en the valley of flow'rs.

rull. *a tempo* *mf*

day, *f* *mf*
 Come, let us wel - come the beau - ti - ful May, - With song and the
 day, *f* *mf*
 Come, let us wel - come the beau - ti - ful May, - With song and the

f *mf*

f
Come, let us wel - come the beau-ti-ful May!
dance and the garland, to - day, —

f
Come, let us wel - come the beau-ti-ful May!
dance and the garland, to - day, —

SOPRANO I.

D

Come, hang the gar - lands a - long the beech - bough,

SOPRANO II.

Come, hang the gar - lands a - long the beech - bough,

ALTO.

Come, hang the gar - lands a - long the beech - bough,

D

pp meno mosso
O - ver the foun - tain be - side the vine - hill, Tho' nev - er -
pp meno mosso
O - ver the foun - tain be - side the vine - hill, Tho' nev - er -
pp meno mosso
O - ver the foun - tain be - side the vine - hill, Tho' nev - er -

pp meno mosso

rall.
 more will the fair-ies ca - rouse, And Mer-lin, the wiz-ard, is si - lent and
 more will the fair-ies ca - rouse, And Mer-lin, the wiz-ard, is si - lent and
 more will the fair-ies ca - rouse, And Mer-lin, the wiz-ard, is si - lent and
rall.

E *mf a tempo*
 still! With song and the dance, and the gar-land, to - day, Come, let us
 still! With song and the gar-land, to - day, Come, let us
 still! With song Come,
TENOR. and the gar-land, to - day, Come,
BASS.

E *a tempo (♩. 104.)*
 Come, let us
mf

wel - come the beau-ti-ful May, With song and the dance, and the garland, to -
 wel - come the May, With song
 wel - come the May, With song and the dance, and the garland, to -
 wel - come the May, With song and with
mf

day, — Come, let us wel-come the beau-ti-ful May! Though the magi-cian may
 — let us wel-come the May! Though the ma-
 day, let us wel-come the May! Though the ma-
 dance, let us wel-come the May! Though the ma-

comenot again, Though all the fairies have long passd away. Why, why should we sigh_ for en-
 gi- -cian may come not a- gain, Why sigh for en -
 gi- -cian may come not a- gain, Why sigh for en -
 gi- -cian may come not a- gain, Why sigh for en -

rull. *Fu tempo*
 chantment in vain, The while in our hearts we are hap-py to - day!
 chant - ment while we are hap-py to - day!
 chantment in vain, while we are hap-py to - day! With song and
 chant - ment while we are hap-py to - day! With song and

With song and dance, come, let — us wel-come the May,
 With song and dance, come, let — us wel-come the May,
 dance. With song and dance, come, let — us wel-come the May, with song and
 dance, With song and dance, come, let — us wel-come the May, with song and

mf *f* *mf* *f* *mf* *mf*

Rit. *

With song and dance, come, let — us welcome the May!
 With song and dance, come, let — us welcome the May!
 dance, With song and dance, come, let — us welcome the May!
 dance, With song and dance, come, let — us welcome the May!

mf *ff* *rall.* *a tempo* *mf* *ff* *rall.* *a tempo* *mf* *ff* *rall.* *a tempo*

Rit. * Rit.

Rit. * Rit. * Rit. * Rit. *

No 2. "But where, oh! where is Joan?"

Recit.

"There is no one like her."

Song.

Tempo ad lib.
Philip. Andantino. (♩ = 96.)

Voice. But where, oh, where is Joan? She comes not now, she loves to be a -

Piano.

lone. Oh! a - bove all she is to me most dear, For there is -

pizz.

no one, no one like her here! Yet in my heart all - vain the hope still

tempo ad lib.

dwells, She seems to love a - lone the chim - ing vil - lage bells, the vil - lage bells!

colla voce

Andante amoroso. (♩=63.)

There is no one like her In the vil-lage here;

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Andante amoroso' with a metronome marking of ♩=63. The key signature has one flat (B-flat). The lyrics are 'There is no one like her In the vil-lage here;'. The piano accompaniment includes markings for 'L' and '*'.

No one who can ev - er Be to me so dear!

rull.

The second system continues the vocal line and piano accompaniment. The lyrics are 'No one who can ev - er Be to me so dear!'. A 'rull.' (rallentando) marking is placed above the vocal line. The piano accompaniment includes markings for 'L' and '*'.

a tempo

Age, with word of wel - come, Stays the maid to greet,

a tempo

The third system continues the vocal line and piano accompaniment. The lyrics are 'Age, with word of wel - come, Stays the maid to greet,'. A 'a tempo' marking is placed above the vocal line. The piano accompaniment includes markings for 'L' and '*'.

rit. *A a tempo*

While the hap-py chil - dren Nes-tle round her feet! How her

rit. *a tempo*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'While the hap-py chil - dren Nes-tle round her feet! How her'. 'rit.' (ritardando) markings are placed above the vocal line and below the piano accompaniment. A 'A a tempo' marking is placed above the vocal line. The piano accompaniment includes markings for 'L' and '*'.

smile, her bright smile glis - tens With the joy it tells,

rit. *rit.* *rit.* *rit.* *rit.*

While she stays and lis - tens To the chim - ing bells, the chiming

rull. *B slentando* *rull.* *slentando*

bells, the chim - ing bells! There is no one like her

p *rull.* *a tempo*

In the vil - lage here; No one who can ev - er Be to

rit. *rit.* *rit.* *rit.* *rit.*

me so dear!

rull. *a tempo* *rull.*

There is no one like her That de - vo - tion

u tempo

brings, When the ma - tin's call - ing, When the ves - per

rall.

rings; While the birds that love her Round her path - way

u tempo

throng, With their song of morn - ing, With their eve - ning

rit.

C *u tempo*

song! How her smile, her bright smile glis - tens With the joy it

u tempo

tells, While she stays and lis - tens To the chim - ing

rall.

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 the lyrics 'tells, While she stays and lis - tens To the chim - ing'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The tempo marking 'rall.' is placed at the end of the system.

D *slentando* bells, the chim-ing bells, *p* the chim-ing bells! *rall. u tempo* There is no one

slentando *p* *rall. u tempo*

The second system continues the musical score. The vocal line starts with 'bells, the chim-ing bells, the chim-ing bells!' followed by 'There is no one'. The piano accompaniment features a 'slentando' (rhythmically slowing down) section followed by a 'p' (piano) section and then a 'rall. u tempo' section. The tempo markings are clearly visible above the piano staff.

like her In the vil-lage here; No one who can

The third system of the score shows the vocal line with the lyrics 'like her In the vil-lage here; No one who can'. The piano accompaniment continues with its characteristic rhythmic patterns. The system concludes with a fermata over the final note of the vocal line.

rall. ev - er Be to me so dear!

rall. u tempo rall.

The fourth and final system of the score features the vocal line with the lyrics 'ev - er Be to me so dear!'. The piano accompaniment includes tempo markings 'rall.', 'u tempo', and 'rall.' throughout the system. The piece ends with a final chord in the piano and a fermata over the final note of the vocal line.

No 3. "Oh! here comes the maid!"

Duet and Chorus.

Allegretto pastorale. (♩ = 88.) (*)

Piano.

The piano introduction is in 3/8 time, marked *mf*. It features a delicate melody in the right hand with grace notes and a simple accompaniment in the left hand. The piece concludes with a *rit.* marking and a fermata over the final chord.

Chorus of Youth and Maidens.

SOPRANO *mf*

ALTO. *mf*

TENOR. *mf*

BASS. *mf*

Oh! here comes the maid we all love, She comes to make happy our day, Place the
 Oh! here comes the maid, the maid we love, the
 Oh! here comes the maid, the maid we love, the
 Oh! here comes the maid, the maid we love, the

The piano accompaniment for the first vocal entry continues the melody from the introduction, with a *rit.* marking and a fermata at the end of the first system.

The second vocal entry begins with the lyrics: "garland her tresses a-bove, While we sing to the May, while we sing to the while we sing, we sing to the May, to the while we sing, we sing to the beau-ti-ful May, to the while we sing, we sing to the May, to the". The piano accompaniment continues with a *rit.* marking and a fermata at the end of the system.

*) It must be observed that this recurrence of the first subject is in a somewhat slower tempo.

May, while we sing to the May, while we sing, we sing to the
 May, to the May, while we sing, we sing to the
 May, to the May, while we sing, we sing to the
 May, to the May, while we sing, we sing, we sing to the

May, while we sing to the May, while we sing to the May, while we sing, we
 May, to the May, while we sing to the May, we
 May, to the May, while we sing to the May, we
 May, to the May, while we sing to the May, we sing, we

A. Philip.
 Oh! wel - come the maid we all love, Who comes to our greet-ing at
 sing to the May!
 sing to the May!
 sing to the May!
 sing to the May!

last; Place the gar - land her tress-es a - bove, — For our

Joan.
I come, — but the song and the
cloud — to her sun - shine has pass'd!

dance I shun, I shun, — for my

heart is a - - way, — my heart is a -

way; — I weep, — I weep — for the fair realm of

France; Oh! I would— I could aid her, could aid her to -

B
day!
Philip. *stentando*
How— can a poor shepherd-maid,— Whose lot— they all low-ly will

B
stentando

a tempo *cresc.* *f*
deem,— A land, a land that is war- -stricken

a tempo *cresc.* *f*

Joan. *a tempo*
'Tis

mf *rull.*
aid? Such hope, such hope were— the light of a

mf *rull.*

a tempo

will'd, — 'tis will'd, and the help, — the help is at hand, — I may not re-
 dream.

a tempo

main, — I may not re-main, re - main in — my home; There is

free - dom for the land, — there is free - dom, — I know, For my

f *dim.*

C *rall.*

voic - es — have call'd me, — have call'd me — to come!

rull. *Hn. >*

18 The Voices. SOPRANO I.

Slowly.
ppp

Ah! _____
SOPRANO II.
ppp
Ah! _____

ALTO.
p
Yes! we call thee, we call thee to come! Come to thy mis - sion, oh!

Slowly. (♩ = 54.)
pp Org.

8

come!

Youths and Maidens. SOPRANO. *pp*
ALTO. *pp*
TENOR. *pp* She
She seems some voices to hear, BASS. *pp*
She

Harp. *pp*

♩. * ♩. *

* Take breath at the asterisk.

seems some voic-es to hear; Oh Heav'n and the saints, be ye
 seems some voic-es to hear; Oh Heav'n, be
 seems some voic-es to hear; Oh Heav'n, be
 seems some voic-es to hear; Oh Heav'n, be thou

♩.w. * *♩.w.** *♩.w.**

near, — Oh! be ye near! *rall.*
 near, Oh! Heav'n, be near! *rall.*
 near, Oh! Heav'n, be near! *rall.*
 near, Oh! Heav'n, be near! *rall.*

D *rall. 6*

* *♩.w.* * *♩.w.* *

Philip. *Allegro agitato.* (♩ = 168.)
 Voic - es! earth or heav'n be your breath, No mat - ter! I

* *♩.w.* * *♩.w.* * *♩.w.*

seek not to know; I would fol-low, ah! e - ven to

* *Ad.* *

death! Wher - ev - er her foot-steps may go!

Joan. *f*

My

Ad. * *Ad.* *

voic - es! I come to your call! I come, for your bid - ding, your

Voic - es! earth or heav'n be your

Ad. * *Ad.* * *Ad.*

bid - ding I know, A beam on my

breath, No mat - ter! I would follow, ah! ev - en to

* *Ad.* * *Ad.* *

rall. **E** *allegro*

spirit doth fall! Wher-e'er that light leads, I will go!

death! Wher-ev - er her foot - steps may go!

The Voices. *p*

The Org. *pp*

rall. **E** *allegro dim.*

♩. ♩. * ♩. * ♩. * ♩. * ♩.

Meno mosso.

Philip. *p*

The Voices. *ppp* A light ev-er shines on her brow, *ppp*

Ah, *ppp* ah, *ppp*

Ah, ah,

beam on thy spir-it doth fall, Forth on thy

Meno mosso. (♩ = 96.)

Org. Harp.

♩. ♩. * ♩. * ♩.

While seem - ing those voic - es to hear, those voic - es to

Ah! *ppp*

Ah! *ppp*

p

mission then go, The beam on thy spir - it doth fall,

* *ℓ* * *ℓ* * *ℓ*

Joan. *mf*

An - gel

hear, those voic - es to hear. *ppp* *rall.* *a tempo*

Ah! *ppp* *rall.* *a tempo*

Ah! *p* *rall.* *a tempo*

Forth on thy mission then go.

rall. *a tempo*

* *ℓ* * *ℓ* * *ℓ*

voice - es! I list to your call! I come, the glad

F The Voices. *pp* >

Come then! come then!

pp >

Come then! come then!

pp >

Come then! come then!

F Allegro agitato. (♩ = 168.)

mf

mo - ment is near!

pp

Come! come then! list, oh! list to our

pp

Come! come then! list, oh! list to our

p >

Come then! come then! oh! list! oh! list to our

p *cresc.* *rall.*
 call, Come, come, for the mo-ment is near! _____
p *cresc.* *rall.*
 call, Come, come, for the mo-ment is near! _____
p *cresc.* *rall.*
 call, Come, come, for the mo-ment is near! _____

cresc. *rall.*

♩ *♩* *♩* *♩* *♩*

G *Meno mosso.*

G *f* Joan. Come is the hour, with the day _____ Fare -
f Philip. Come is the hour, with the day _____ Fare -
G

f *Meno mosso.* (♩ = 116.)

♩ *♩* *♩* *♩* *♩*

*With pathos.
rit.*

well to the val - ley of home, _____ fare - well,

well to the val - ley of home, _____ fare -

♩. * ♩. * *rit.*

a tempo

rit.

fare - well _____ to the val - ley of home, fare -

well _____ to the val - ley, the val - ley of home,

a tempo *rit.*

♩. * ♩. * *rit.*

a tempo

rall.

H *a tempo*

well _____ to the val - ley of home!

fare - well to the val - ley, the val - ley of home!

rit. *a tempo* *rall.* *a tempo*

a tempo *rall.* *a tempo*

♩. * ♩. * **H**

Tempo ad lib.

My voic - es, my voic - es! I come!

Thy voic - es, thy voic - es! Thy voic - es they

The Voices.

Tempo ad lib

We call thee, we call thee! Thy voic - es, we
 We call thee, we call thee! Thy voic - es, we
 We call thee, we call thee! Thy voic - es, we

Tempo ad lib. (♩ = 76.)

rall. (Unaccompanied.)

rall. *dim.* *allegro*

rall. *allegro* *dim.*

call thee to come!

rall. *allegro* *dim.*

call thee to come!

rall.

call thee to come!

rall. *allegro* (♩ = 76.)

call thee to come!

(♩ = 118.)

rall. *dim.* *pp con sordini*

pp *con sordini*

Nº 4. "Our time of sorrow has begun."

Chorus.

Andante doloroso. (♩ = 80.)

Piano.

Youths and Maidens.

BASS.

Our time of sor - row has be -

gun;

cresc.

To leave us was her

choice;

Her wheel will hold the flax un -

spun;

dim.

The flocks a - wait her

A

TENOR.

p

Our time of sor - row has be -
 voice! Our sor - row has be -

p

gun; *cresc.* To leave us was her
 gun; *cresc.* To leave us was her

cresc.

choice; *mf* Her wheel will hold the flax un -
 choice; *mf* Her wheel will hold the flax un -

mf

spun; *dim.* The flocks a - wait her
 spun; *dim.* The flocks a - wait her

dim.

B ALTO. *p*

cresc.

p Our time of sor - row has be - gun; *cresc.* To
 voice! Our sor - - row, our *cresc.*

voice! Our — sor - - row, our

B

p *cresc.*

mf leave us was her choice; *mf* Her wheel will hold the flax un -
 sor - row has be - gun, To leave us was her

sor - row has be - gun, To leave us was her

mf

C SOPRANO. *p*

dim. *p* Our time of
 spun; *dim.* The flocks a-wait her voice, *p* a - -
 choice, Her wheel will hold the *p*
 choice, Her wheel will hold the

C *p*

cresc.
 sor - row has be - gun; *cresc.* To leave us was her
 wait her voice, the *cresc.* flocks a - wait her
 flax un - spun, the *cresc.* flocks a - wait her
 flax un - spun, the flocks a - wait her

mf choice; *mf* Her wheel will hold the flax un - spun; *dim.* The
 voice, *mf* a - wait her voice, the *dim.*
 voice, *mf* a - wait her voice, the *dim.*
 voice, a - wait her voice, the

p
 flocks a - wait her voice, *p* a - wait her
 flocks a - wait her voice, *p* a - wait her
 flocks a - wait her voice, *p* a - wait her
 flocks a - wait her voice, a - wait her

D *pp* *mf*

voice! All si lent seems the

voice! All si lent seems the

voice! All si - lent

voice! All si - lent

D *pp* *mf*

pp *mf*

maid - en's home, si - lent,

maid - en's home, si - lent,

all si - lent, all

all si - lent, all

pp *pp*

mf *mf*

si - lent, We

si - lent, We

si - lent, We miss her day by day,

si - lent, We miss her day by day,

mf

E

wait in vain to see her come,

wait in vain to see her come, *mf*

We wait in vain to see her

We wait in vain to see her

E

And. * *And.* * *And.* *

Now she has gone a -

Now she has gone a -

come,

come,

And. *

way, now she has *rall.*

way, now she has *rall.*

Now she has gone a - way, now she has *rall.*

Now she has gone a - way, now she has

rall.

dim. gone, has gone a - way. *mf* Our time of sor - row, our time of

dim. gone, has gone a - way. *mf* Our time of sor - row, our time of

dim. gone, has gone a - way. *mf* Our time of sor - row, our time of

gone, has gone a - way. *mf* Our time of sor - row, our time of

dim. *mf* *meno mosso*

dim. sor - row, our sor-row has be - gun, *dim.* our sor - row,

dim. sor - row, our sor-row has be - gun, *dim.* our sor - row,

dim. sor - row, our sor-row has be - gun, *dim.* our sor - row,

sor - row, our sor-row has be - gun, our sor-row has be -

dim. *(Unaccompanied)*

p our sor - row has be - gun.

p our sor - row has be - gun.

p our sor - row has be - gun.

gun, has be - gun.

p *rall.*

Vaucouleurs.

Nº 5. "What! is this the Peasant-maid?"

Dialogue Trio.

"Thy spirit voices! hark! they call."

Chorus.

*) Pomposo. (♩ = 60.)

Voice. 

Piano. 

f *f* *f*

La. * La. *

Robert de Baudricourt.



What! is this the pea-sant

f *dim.*



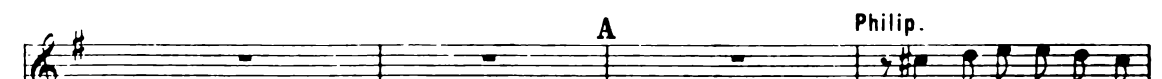
La. *



maid, Who seeks from her home to go? Who be-siegd Orleans would


f





Philip. This is Joan, this is the

f *p*



A A A

La. * La. * La. * La. *

*) This movement being in Dialogue, the time must be somewhat *ad libitum*.

maid, From Dom - re - my has she come; She our stricken land would

cresc.

rit. * *rit.* * *rit.* * *rit.* * *rit.* *

aid, For this, — for this she has

p

p

rit. *

Joan. B *mf u tempo*

rit. I would seek this cause to win, By my man - date I a -

left her home.

rit. **B** *mf u tempo*

rit. * *rit.* * *rit.* * *rit.* *

bide, Though I'd rather rest and spin By my moth - ers side, stay at home by my

cresc.

cresc.

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

moth - ers side!

rit.

Robert de Baudricourt.

Maid - en, now tell me where - fore Thou wouldst

u tempo

rit. *fz*

rit. * *rit.* *

Joan.

'Tis my Lord _____ wills it,
 seek the bat - tle fray?

Harp. *p*

there - fore I must o - bey, must needs that

rit.
 will o - bey! Robert de Baudricourt.
 Who is he to whom is giv'n The

rit. *fz a tempo*

Joan.
 He is the King of Heav'n, And He alone my Lord!
 pow'r to speak this word?

Harp. *fz*

C

Then will I help thee in all; Go! come of it what may!

SOPRANO I.

ppp

SOPRANO II.

ppp

ALTO.

p

Thy spi- rit voice-es! hark! they

Joan.

While my spi- rit voice-es call, I must a - way!

Philip.

While thy spi- rit voice-es

ppp

Ah!

ppp

Ah!

p

p

call.

Haste thee a-way, a - way!

Thy

♩. * ♩.

* ♩. * ♩.

* ♩. * ♩.

*

call, thou must a - way, Robert de Baudricourt.

While thy spi - rit voice - es

Ah!

Ah!

spi - rit voice - es! hark! they call!

Yea, I must a - way, a - way!

thou must a - way!

call, thou must a - way!

haste a - way, a - way!

haste a - way, a - way!

haste a - way, a - way!

5485

No 6. "May the chosen band to-day."

Recit.

"Who would not fight for freedom!"

Patriotic Song.

Tempo di marcia. (♩ = 144.)

Voice.

Piano.

Drums

This system shows the beginning of the piece. The Voice part is a single line with a whole rest. The Piano part consists of two staves: the right hand has chords with triplets and a *mf* dynamic marking, while the left hand has a simple rhythmic accompaniment. The Drums part is a single line with a *p* dynamic marking and a *♩* = 144 tempo marking.

This system continues the piano accompaniment. The right hand features a triplet of eighth notes and a *rall.* marking. The left hand continues with its rhythmic accompaniment.

Robert de Baudricourt.

May the chos-en band to-day, Guarding the maid on her way, The 'leaguer'd cit - y

Quasi Recit.

This system contains the first line of lyrics. The Voice part has a melody with eighth notes. The Piano part has a simple accompaniment with a *Quasi Recit.* marking.

gain, With the va-liant fight a - main, And drive the foe a - way!

rall.

rall.

rall.

This system contains the second line of lyrics. The Voice part continues with a melody. The Piano part has a simple accompaniment with *rall.* markings.

Tempo di Bolero. (♩ = 76.)

f
Who would not fight for free - dom!

Who would not fight for the land! That one spot of earth that

f
gave us our birth We will guard with our heart and our hand, we will

rall. guard with our heart and our hand! *a tempo* *mf* The corn on the hill may be gold - en, The

f
grape ripe in vineyard may be, But what were the wealth all un - fold - en If the

rall. *a tempo* *rall.*

land of our home be not free!

mf *mf* *mf*

rall. *a tempo* *rall.*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

A *f* *a tempo*

Who would not fight for free - dom! Who would not fight for the

fa tempo

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

land! That one spot of earth that gave us our birth We will

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

rall. *a tempo*

guard with our heart and our hand!

rall. *pizz.* *a tempo* *f*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

La. *La. * La. *La. * La. * La. *

Tpts

Who would not fight for free - dom, Should foe - - man dare to in -

vade, With cour-age that gave the palm to the brave, And the

fame to the war-rior's blade, and the fame to the war-rior's blade! Let

rall. *a tempo* *pizz*

each voice be ev - er re - peat - ing This pray'r, which a free-man's should

be: May hearts that for free-dom are beat - ing Keep the

land of our home for the free!

rall. *a tempo* *rall.* *cresc.*

B *a tempo*
f.

Who would not fight for free - dom! Who would not fight for the

fu tempo

land! That one spot of earth that gave us our birth We will

rall. *a tempo*

guard with our heart and our hand!

rall. *pizz.* *a tempo*

Gien.

No 7. "A Shepherd-maid has passed."

Chorus of Peasants.

Tempo di marcia. (♩ = 144.)

Piano.

pp as at a distance

First system of piano introduction. Treble and bass staves with chords and triplets. A fermata is placed over the final triplet in the treble staff.

Second system of piano introduction. Treble and bass staves. A *cresc.* marking is present. The system ends with a fermata and a repeat sign.

Third system of piano introduction. Treble and bass staves. The system ends with a fermata and a repeat sign.

A SOPRANO. *mf*

ALTO. *mf*

A shep - herd-maid has pass'd, In

A shep - herd-maid has pass'd, In

First system of vocal and piano accompaniment. Soprano and Alto parts with lyrics. Piano accompaniment features triplets and a *sempre legato* marking.

ar - mor now she's clad, — That help has come at

ar - mor now she's clad, — That help has come at

Second system of vocal and piano accompaniment. Continuation of the vocal parts and piano accompaniment.

Will make **B** TENOR. *p*
 last Will make the na - tion glad. **BASS.** *p* They've
 last Will make the na - tion glad. They've

giv'n the maid a steed, A ban - ner with a
 giv'n the maid a steed, A ban - ner with a

cresc. crest, And for the hour of need A *f*
cresc. crest, And for the hour of need A *f*

C SOPRANO. *pp u tempo*
 ALT. *pp* A sword a saint has

rall. sword a saint has blest, *pp u tempo* A sword a saint has
rall. sword a saint has blest, *pp* A sword a saint has

ff *rall.* *pp u tempo* (unaccompanied)

meno mosso *a tempo* *meno mosso*

blest! A sword a saint has blest!

blest! A sword a saint has blest!

blest! A sword a saint has blest!

blest! A sword a saint has blest!

meno mosso *a tempo* *meno mosso*

rall. *f* *a tempo*

A shep - herd - maid has pass'd, In

rall. *f* *a tempo*

A shep - herd - maid has pass'd, In

rall. e cresc. *f* *a tempo*

A shep - herd - maid has pass'd, In

ar - mor now she's clad, That help has come at

ar - mor now she's clad, That help has come at

ar - mor now she's clad, That help has come at

ar - mor now she's clad, That help has come at

last Will make the na - tion glad. They've

last Will make the na - tion glad. They've

last Will make the na - tion glad. They've

last Will make the na - tion glad. They've

♩. * ♩. * ♩. *

giv'n the maid a steed, A ban - ner with a

giv'n the maid a steed, A ban - ner with a

giv'n the maid a steed, A ban - ner with a

giv'n the maid a steed, A ban - ner with a

♩. * ♩. * ♩. *

crest, And for the hour of need A

crest, And for the hour of need A

crest, And for the hour of need A

crest, And for the hour of need A

♩. * ♩. * ♩. *

rall. sword a saint hast blest! *f* *a tempo* A shep - herd - maid has

rall. sword a saint hast blest! *f* *a tempo* A shep - herd - maid has

rall. sword a saint hast blest! *f* *a tempo* A shep - herd - maid has

rall. sword a saint hast blest! *f* *a tempo* A shep - herd - maid has

f *rall.* *cresc.* *f* *a tempo*

ℳ. * *ℳ.* * *ℳ.* * *ℳ.* *

pass'd, In ar - mor now she's clad, That

pass'd, In ar - mor now she's clad, That

pass'd, In ar - mor now she's clad, That

pass'd, In ar - mor now she's clad, That

ℳ. * *ℳ.* * *ℳ.* * *ℳ.* *

help has come at last Will make the na - - - tion

help has come at last Will make the na - tion

help has come at last Will make the na - tion

help has come at last Will make the na - tion

ℳ. * *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.* *

E *mf*
 glad, the na - - - tion glad, the
 glad, the na - - - tion glad, the
 glad, the na - - - tion glad, the
 glad, the na - - - tion glad, the

E *mf*
 * * * * *

cresc.
 na - - - tion glad, will *cresc.* make, will
 na - - - tion glad, will *cresc.* make, will
 na - - - tion glad, will *cresc.* make, will
 na - - - tion glad, will make, will

cresc.
 * * * * *

mf
 make the na - - - tion glad, the *mf*
 make the na - - - tion glad, the *mf*
 make the na - - - tion glad, the *mf*
 make the na - - - tion glad, the

mf
 * * * * *

na - - - tion glad, the na - - - tion
 na - - - tion glad, the na - - - tion
 na - - - tion glad, the na - - - tion
 na - - - tion glad, the na - - - tion

♩₃ ♩₃ ♩₃ ♩₃

glad, will make, will make the
 glad, will make, will make the
 glad, will make, will make the
 glad, will make, will make the

cresc. *cresc.* *cresc.* *cresc.*

♩₃ ♩₃ ♩₃ ♩₃

na - - - tion glad!
 na - - - tion glad!
 na - - - tion glad!
 na - - - tion glad!

f *rall.* *a tempo* *f* *rall.* *a tempo* *f* *rall.* *a tempo*

♩₃ ♩₃ ♩₃ ♩₃

No 8. "Full flows the river."

Duet.

Tempo di Barcarola. (♩ = 60)

Piano.

A Philip.

Full flows the riv - er,

rit. a tempo

swol-len by the rains, - The winds, the winds wail sad - ly, with a moan-ing

sigh, - Ling - 'ring a - while the sun - set light re - mains, -

Where one lone star is shin - ing in — the sky! —
 Jean de Novelonpont.

Then let our rest thro'

night, — thro' com - ing night be here, — Be - neath the shel - ter

of these so - lemn woods; — There is no sound, — no hu - man voice is

near, — There comes a — lone the wind and swol - len floods! — Then

rall. *a tempo* Then

rall. *a tempo* *l.h.*

let our rest be here, — then let our rest be here, — Through com - ing
 let our rest be here, — then let our rest be here, — Through com - ing

And. * *And.* * *And.* * *And.* * *And.* *

night be here; Full flows the riv - er,
 night be here; Full flows the riv - er,

rall. *a tempo*

full flows the riv - er, full flows the riv - er, swol - len by the
 full flows the riv - er, full flows the riv - er, swol - len by the

rall. *r.h.* *r.h.*

rains. —
 rains. —

a tempo

r.h. *r.h.* *rall.*

And. * *And.* *

Philip.

Full flows the

rit. a tempo

riv - er! drift the clouds a - long — That hold the red — fire —

of the sun - set sky, — While murmurs low, their dark'ning forms a -

mong, — Seem to fore-bode the an - gry storm — is night!

D

Jean.

Here

D

let us then re - main, — for rest a - while re - main, — The

last light fades, the hour is growing late, — Then on to -

mor - row, ere the night, we'll gain — And en - ter in the 'leaguer'd

rall.

Here let us then re - main, — here let us then re -

a tempo

cit - - y's gate. — Here let us then re - main, — here let us then re -

a tempo

E

rall.

main, — for rest — a - while re - main.

rall.

main, — for rest — a - while re - main.

♭ ♯ ♭ ♯ ♭ ♯

a tempo

Full flows the riv - er, full flows the riv - er, full flows the

Full flows the riv - er, full flows the riv - er, full flows the

a tempo

r.h.

rall.

riv - er, swol - len by the rains.

rall.

riv - er, swol - len by the rains.

rall.

p

♭ ♯ ♭ ♯ ♭ ♯

Recit.

"The memories of home."

Song.

Larghetto. (♩ = 44.)

Piano.

(Sleep.)

mp

pp

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Larghetto' with a quarter note equal to 44 beats. The music begins with a 'Sleep.' marking and dynamic markings of *mp* and *pp*. The melody is characterized by flowing eighth and sixteenth notes, with some rests. There are some markings like 'ω' and '*' below the bass staff.

A Joan. *p* Tempo ad lib.

cresc.

They sleep; my thoughts are of home,

I hear the

The second system shows the vocal entry for Joan. The vocal line is on a single staff with lyrics: "They sleep; my thoughts are of home, I hear the". The piano accompaniment continues below. The tempo is marked 'Tempo ad lib.'. There are dynamic markings of *p* and *cresc.*. A triplet of eighth notes is marked with a '3' above it. There are also markings like 'ω' and '*' below the bass staff.

Tempo ad lib.

p

rall.

cresc.

The third system continues the vocal line with lyrics: "flock - I hear the lowing kine; - I hear a voice! it hails my step to come! -". The piano accompaniment continues below. The tempo is marked 'Tempo ad lib.'. There are dynamic markings of *dim.*, *p*, and *mf*. A triplet of eighth notes is marked with a '3' above it. There are also markings like 'ω' and '*' below the bass staff.

dim.

p

mf

flock - I hear the lowing kine; -

I hear a voice! it hails my step to come! -

dim.

p

mf

cresc.

The fourth system continues the vocal line with lyrics: "Mother! that voice is thine! I touch this hand! I touch this simple ring! To my yearning heart what". The piano accompaniment continues below. The tempo is marked 'Tempo ad lib.'. There are dynamic markings of *accel. e cresc.*, *f*, and *cresc.*. A triplet of eighth notes is marked with a '3' above it. There are also markings like 'ω' and '*' below the bass staff.

accel. e cresc.

Tempo ad lib.

cresc.

Mother! that voice is thine! I touch this hand! I touch this simple ring! To my yearning heart what

accel. e cresc.

f Tempo ad lib.

p

cresc.

f *p* *cresc.*

joy doth it bring! For with it comes the bright unsullied beam, there comes the beam, That

f *p* *cresc.*

p *cresc.* *f* *rall.*

shines from childhood's life, And stills awhile the feverish battle dream, The hurricane of strife.

p *cresc.* *f* *rall.*

Andante. (♩ = 60.)

A ring, - a simple, simple ring, A gift of ear - ly

And. * *And.* * *And.* * *And.* *

years, To gaze upon it seems to bring A smile, a smile a-kin to

And. * *And.* * *And.* * *And.* * *And.* *

tears! Ma - ny a joy returns once more, - Call'd by this gift they

And. * *And.* * *And.* * *And.* *

rall.

come, - From wealth the heart will keep in store, The mem-ories, the mem - ories of

♩. #

B

rall. a tempo

home! the mem-ories, the mem-ories of home! A ring, - a simple, simple

♩. # ♩. # ♩. #

ring, A gift of ear - ly years, To gaze up-on it seems to

♩. # ♩. # ♩. # ♩. #

rall.

C

Tempo ad lib.

bring A smile, a smile a - kin to tears, a-kin to tears! a smile, a

♩. # ♩. # ♩. # ♩. #

smile ^{so like} a - kin to tears!

a tempo

♩. #

In days now past, glad, happy days, This

rall. *a tempo*

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

ring could joys a - wake, 'Twas light - ed by the purest rays, Lov'd for the

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

lov'd, the lov'd one's sake! But though a gift when given seems

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

Bright in love's light to come, That light is dim to that which beams With

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

rall. **D**

mem - ories, with mem - ories of home, with mem - ories, with mem - ories of

rall.

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

rall. a tempo

home! A ring, - a simple, simple ring, A gift of ear - ly

rall. a tempo

This system contains the first two lines of the score. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The tempo markings are *rall.* and *a tempo*. There are several fermatas and asterisks in the piano part.

years, To gaze upon it seems to bring A smile, a smile a - kin to

rall.

This system contains the next two lines of the score. The vocal line continues with lyrics. The piano accompaniment features a *rall.* marking. There are fermatas and asterisks in the piano part.

E *Tempo ad lib.*

tears! a - kin to tears! a smile, a smile ^{so like} a - kin to tears!

This system contains the final line of the vocal part and the piano accompaniment. It is marked **E** and *Tempo ad lib.*. The piano part includes fermatas and asterisks.

(Sleep with dreams of strife) (♩ = 44.)

Tempo I.

pp

This system is a piano introduction. It starts with a *pp* dynamic. The tempo is marked **Tempo I.**. The music is in a 4/4 time signature.

F *Allegro con brio.* (♩ = 128.)

cresc. ff

This system is a piano introduction. It is marked **F** and *Allegro con brio.* with a tempo of 128. It features a *cresc.* and *ff* dynamic. The music is in a 4/4 time signature.

This system continues the piano introduction with complex rhythmic patterns and chords. It includes fermatas and asterisks.

Tpts. G Tempo I. (♩ = 44.)

rall. *dim.* *pp*

(Break of day.) *cresc.* *f* Increase tempo by

degrees to (♩ = 72.) *ff pomposo*

Atacca No. 10.

Orleans.

Nº 10. "The Maid—she is come at last."

Chorus (Populace: Men and Women).

Double the tempo.

Soprano. The Maid! she is come at last!— The en-emy's watch did not

Alto. The Maid! she is come at last!— The en-emy's watch did not

Tenor. The Maid! she is come at last!— The en-emy's watch did not

Bass. The Maid! she is come at last!— The en-emy's watch did not

Piano. Double the tempo, i. e. ($\text{♩} = 144$.)

dare To hinder, while last night she pass'd, For they cried: "Lo! the fiend is

dare To hinder, while last night she pass'd, For they cried: "Lo! the fiend is

dare To hinder, while last night she pass'd, For they cried: "Lo! the fiend is

dare To hinder, while last night she pass'd, For they cried: "Lo! the fiend is

there, the fiend, the fiend! Lo! the fiend is there! the fiend is

there, the fiend, the fiend! Lo! the fiend is there! Lo! the fiend is there, the fiend is

there, the fiend, the fiend! Lo! the fiend is there! Lo! the fiend is there, the fiend is

there, the fiend, the fiend! Lo! the, the fiend is there! Lo! the fiend is there, the fiend is

there! the fiend is there!" Our army gathers in might, On this
 there! Lo! the fiend is there, the fiend is there!" Our army gathers in might, On this
 there! Lo! the fiend is there, the fiend is there!" Our army gathers in might, On this
 there! Lo! the fiend is there, the fiend is there!" Our army gath - ers in might, On this

Ad. *

shin-ing morning of May!- Onward, see, they march to the fight, And Or -
 shin-ing morning of May!- Onward, see, they march to the fight, And Or -
 shin-ing morning of May!- Onward, see, they march to the fight, And Or -
 shin-ing morning of May!- Onward, see, they march to the fight, And Or -

leans shall be freed to - day! Or - leans, Or - leans shall be freed to - day! Or - **B** *f*
 leans shall be freed to - day! Or - leans, Or - leans shall be freed to - day! Or - *f*
 leans shall be freed to - day! Or - leans, Or - leans shall be freed to - day! Or - *f*
 leans shall be freed to - day! Or - leans, Or - leans shall be freed to - day! Or - *f*

leans shall be freed, be freed to - day! Or - leans shall be freed, be freed to -

leans shall be freed, be freed to - day! Or - leans shall be freed, be freed to -

leans shall be freed, be freed to - day! Or - leans shall be freed, be freed to -

leans shall be freed, be freed to - day! Or - leans shall be freed, be freed to -

ff day! Or - leans shall be freed, be freed to - day! Or -

ff day! Or - leans shall be freed, be freed to - day! Or -

ff day! Or - leans shall be freed, be freed to - day! Or -

ff day! Or - leans shall be freed, be freed to - day! Or -

leans shall be freed, be freed to - day!

leans shall be freed, be freed to - day!

leans shall be freed, be freed to - day!

leans shall be freed, be freed to - day!

Trombe

Attaca N° 11.

Nº 11. "On to the battle, on!"

Chorus (French Men-at-arms; Populace: Men and Women).

No change in tempo.

BASS. *pp*

Voice.

On, on, on! on to the bat-tle, on! - We'll

TENOR. *p*

On, on,
meet the foeman's ire, we'll meet the foeman's ire, - On, on,

mf

on! on, on, on! we'll meet his ire, the foeman's ire, - We'll

SOPRANO.

mf

ALTO.

On, on, on! we'll meet the foeman's
On, on, on! we'll meet the foeman's
On, on, on! we'll meet the foeman's
meet his ire, the foeman's ire, - On, on, on! we'll meet the foeman's

ire, - While a sol-dier's glory's won, Won under the can - non - fire!

ire, - While a sol-dier's glory's won, Won under the can - non - fire! From the

ire, - While a sol-dier's glory's won, Won under the can - non - fire! From the

ire, - While a sol-dier's glory's won, Won under the can - non - fire! From the

A

From the

cul - ver - in no shot, From the ar - balist no dart,

From the

cul - ver - in no shot, From the ar - balist no dart,

cul - ver - in no shot, From the ar - balist no dart, No ar - row bow has

From the ar - balist no dart, No ar - row bow has

cul - ver - in no shot, From the ar - balist no dart, No ar - row bow has

From the ar - balist no dart, No ar - row bow has

cresc.

cresc.

cresc.

cresc.

cresc.

got Can daunt a soldier's heart! - So a sol-dier's glo-ry's won! On

got Can daunt a soldier's heart! - So a sol-dier's glo-ry's won! On

got Can daunt a soldier's heart! - So a sol-dier's glo-ry's won! On

got Can daunt a soldier's heart! - So a sol-dier's glo-ry's won! On

ff

— to the bat-tle, on!

— to the bat-tle, on!

— to the bat-tle, on! On, on, on, on to the bat-tle,

— to the bat-tle, on! On, on, on, on to the bat-tle,

ff

on! So a sol-dier's glo-ry's won! On to the bat-tle, on!

on! So a sol-dier's glo-ry's won! On to the bat-tle, on!

Hn.

B
mf
 A sol - dier's glory's won — Wher - eer the sa - cred right Leads the
 We march, we march at du - ty's call, Naught
 We march, we march at du - ty's call, Naught
 We march, we march at du - ty's call, Naught

B
mf

gleam - ing falchions on, To meet, to brave the fight! While the
 shall our ea - ger steps de - lay, We
 shall our ea - ger steps de - lay, We
 shall our ea - ger steps de - lay, We

mf

best ye ev - er knew On the bat - tle - field will be: The
 march, we — march to win or fall, This
 march, we march to win or fall, This
 march, we — march to win or — fall, This

mf

heart that will be true, The hand that will be free! So a
 bright and shin - ing morn of May, this
 bright and shin - ing morn of May, this
 bright and shin - ing morn of May, this

sol - dier's glo - ry's won! On, on to the bat - tle, on! So a
 bright and shin - ing morn of May, this
 bright and shin - ing morn of May, this
 bright and shin - ing morn of May, this

♩. * ♩. * ♩. *

sol - dier's glo - ry's won, to the bat - tle on! A
 bright and shin - ing morn of May, We
 bright and shin - ing morn of May, We
 bright and shin - ing morn of May, We

♩. * ♩. * ♩. *

sol - dier's glory's won — wher - e'er the sa - cred right His
 march, we march at du - ty's call, We
 march, we march at du - ty's call, We
 march, we march at du - ty's call, We

fal - chion leads to brave the fight!
 march, we march to win or fall!
 march, we march to win or fall!
 march, we march to win or fall!

*Ad. **

C
 On, on, on! on to the bat - tle, on! We'll
 On, on, on! on to the bat - tle, on! We'll

C
p *3*

From the
 meet the foeman's ire, we'll meet the foe - mans ire!
 meet the foeman's ire, we'll meet the foe - mans ire! From the

From the
 cul - verin no shot, From the ar - balist no dart,
 From the
 cul - verin no shot, From the ar - balist no dart,

cul - verin no shot, From the ar - balist no dart, *cresc.* No
cresc.
 No
 cul - verin no shot; From the ar - balist no dart, *cresc.* No
cresc.
 No
cresc.

ar - row bow has got Can daunt a sol - dier's heart! So a

ar - row bow has got Can daunt a sol - dier's heart! So a

ar - row bow has got Can daunt a sol - dier's heart! So a

ar - row bow has got Can daunt a sol - dier's heart! So a

The first system consists of four vocal staves and a piano accompaniment. The lyrics are: "ar - row bow has got Can daunt a sol - dier's heart! So a". The piano accompaniment features a steady bass line and chords in the right hand.

sol - dier's glo - ry's won! On — to the bat - tle, on! On, on,

sol - dier's glo - ry's won! On — to the bat - tle, on! On, on,

sol - dier's glo - ry's won! On — to the bat - tle, on! On, on,

sol - dier's glo - ry's won! On — to the bat - tle, on! On, on,

The second system continues the vocal and piano parts. The lyrics are: "sol - dier's glo - ry's won! On — to the bat - tle, on! On, on,". The piano accompaniment includes dynamic markings such as *ff* and *f*.

on! on to the bat - tle, on! So a soldier's glory's won! On

on! on to the bat - tle, on! So a soldier's glory's won! On

on! on to the bat - tle, on! So a soldier's glory's won! On

on! on to the bat - tle, on! So a soldier's glory's won! On

The third system concludes the vocal and piano parts. The lyrics are: "on! on to the bat - tle, on! So a soldier's glory's won! On". The piano accompaniment features a triplet of eighth notes in the right hand.

D

to the bat - tle, on! *cresc.*

to the bat - tle, on! *cresc.* to the bat - tle,

to the bat - tle, on! *cresc.* to the bat - tle, on! to the bat - tle,

to the bat - tle, on to the bat - tle, on! to the bat - tle, on! to the bat - tle,

cresc. to the bat - tle, on! *ff* to the bat - tle, on, *rall.*

on! to the bat - tle, on! *ff* to the bat - tle, on, *rall.* on,

on! to the bat - tle, on! *ff* to the bat - tle, on, on, *rall.*

on! to the bat - tle, on! *ff* to the bat - tle, to the bat - tle,

ff *rall.*

a tempo

on!

on!

on!

on!

a tempo

Nº 12. "Lead ye on the men-at-arms."

Trio.

Allegro con anima. (♩ = 120.)

Joan.

Voice. Lead ye on the men-at-arms, With freedom's battle - cry! Yeal the

Piano. Trombe

thrill - ing cry that charms Each heart to do or die! With the

thrill - ing cry that charms Each heart to do or die! Lead the

men - at-arms - a way! Un - der my ban - ner - on! There to

meet the bat - tle fray, - To fight till vic - tory's won! Lead the

men - at-arms, a - way, lead the men - at-arms, a - way! To

fight, to fight till vic - to-ry's won, to fight till vic - tory's won!

rit. **A a tempo**

Trombe

rit. **a tempo**

Philip.

Val-or, let thy voice be heard, While there's a foe at hand, While we

draw the free - man's sword To drive, to drive him from the land! While we

draw the free - man's sword To drive him from the land! Lead the

men - at - arms - a - way! Un - der thy ban - ner,

Lento * *Lento* *

on! There to meet the bat - tle fray, To

Lento * *Lento* *

fight till vic - tory's won! Lead the men - at-arms, a -

Lento * *Lento* * *Lento* * *Lento* *

way! lead the men - at-arms, a - way! To

Lento * *Lento* * *Lento* * *Lento* *

fight, to fight till vic - tory's won, to fight till vic - tory's won!

rall.

rall. Trombe

Lento *

B *a tempo*

Head ye not the arrow's flight, - To the conflict onward go, - Climb ye

up the bas-tion's height And down-ward hurl the foe! Climb ye

up the bas-tion's height And down-ward hurl the foe! Lead the

men-at-arms-a way! Un-der thy ban-ner-on! There to

meet the bat-tle fray, - To fight till vic-tory's won! Lead the

men - at-arms, a - way, lead the men - at-arms, a - way To fight, to fight till

vic-tory's won, to fight till vic - tory's won!

rit. *a tempo*

C Joan. Lead ye on the men - at - arms, With

Philip. Lead ye on the men - at - arms, With freedom's

Jean. Lead ye on the men - at - arms, With freedom's

freedom's battle - cry! the thrill - ing cry that charms Each

freedom's battle - cry! the cry, The thrilling cry that charms, that charms Each

freedom's battle - cry! the cry, The thrilling cry that charms, that charms Each

heart to do or die! With the thrill-ing cry that charms Each
 heart to do or die, or die! The cry that charms Each
 heart to do or die, or die! The thrilling cry that charms, that charms Each

*♩. * ♩. * ♩. **

heart to do or die! Lead the men at-arms, a - way!
 heart to do or die! Lead the men at-arms, a - way! Un -
 heart to do or die, or die! Lead the men at-arms, a - way! Un -

Un-der my ban - ner - on! There to meet the bat - tle fray, - To
 der thy banner - on! There to meet the bat - tle fray, - To
 der thy banner - on! To meet, to meet the bat - tle fray, - To

fight till vic-tory's won! Lead the men - at-arms, a - way! lead the
 fight till vic-tory's won! Lead the men - at-arms, a - way! lead the
 fight till vic-tory's won! Lead the men - at-arms, a - way! lead the

men - at-arms, a - way! To fight, to fight till vic-tory's won! to
 men - at-arms, a - way! a-way! To fight, to fight till vic-tory's won! to
 men - at-arms, a - way! To fight, to fight till vic-tory's won! to

rit. * *tempo ad lib.*

fight till vic-tory's won! till vic-tory's won! till vic-tory's won!
 fight till vic-tory's won! till vic-tory's won! till vic-tory's won!
 fight till vic-tory's won! till vic-tory's won! till vic-tory's won!

rit. * *tempo ad lib.* *f* Tromb. *Attacca.*

Nº 12. "Tis the witch?"

Chorus.

Allegro con fuoco. English and Burgundian Men-at-arms.

Tenor I.

Tenor II.

Piano.

'Tis the witch! the fiend! a -

Allegro con fuoco. (♩=132) 'Tis the witch! the fiend! a -

gain! The pow'rs of hell are

gain! The pow'rs of hell are

nigh! While we fight, we fight in

nigh! While we fight, we fight in

vain; From the ram - parts, fly, from the ram - parts,

vain; From the ram - parts, fly, from the ram - parts,

BASS I. French Men-at-arms.

BASS II. Charge

Charge

fly!
fly!

on! Charge on! with our bat-tle - cries! They
on! Charge on! with our bat-tle - cries! They

B

'Tis the witch! the fiend! a - gain! The
'Tis the witch! the fiend! a - gain! The

yield! our work is done! See, the cru - el foe - man
yield! our work is done! See, the cru el foe - man

B

pow'rs of hell are nigh! While we
pow'rs of hell are nigh! While we

flies! Our vic - t'ry now is
flies! Our vic - t'ry now is

fight, we fight in vain, From the ram - parts,
 fight, we fight in vain, From the ram - parts,
 won! Charge on! charge on! they fly, they
 won! Charge on! charge on! they fly, they

fly! From the ram - parts, fly! from the
 fly! From the ram - parts, fly! from the
 fly! From the ram - parts, fly! Charge
 fly! From the ram - parts, fly! Charge

ram - - parts, fly! from the ramparts, fly!
 ram - - parts, fly! from the ramparts, fly!
 on! charge on! they fly, they fly!
 on! charge on! they fly, they fly!

In the Cathedral.

Nº 13. "Ave Maria!"

Chorus (The Choir.)

Full Choir accompanied by Organ only.

Alla cappella. ($\text{♩} = 54.$)

Piano.

mf *r.h.*

TENOR I. *p*

TENOR II. *p*

BASS I. *p*

BASS II. *p*

A - ve Ma - ri - a! -

A - ve Ma - ri - a! -

A - ve Ma - ri - a! -

A - ve Ma - ri - a! -

mf

Glad our thanks a - rise! - While on our hearts a beam thro' cloud is break-ing; -

mf

Glad our thanks a - rise! - While on our hearts a beam thro' cloud is break-ing; -

mf

Glad our thanks a - rise! - While on our hearts a beam is break-ing; -

mf

Glad our thanks a - rise! - While on our hearts a beam thro' cloud is break-ing; -

Oh! for the wings, the se-raph wings of yon-der skies To up-ward bear our

Oh! for the wings, the se-raph wings of yon-der skies To up-ward bear our

Oh! for the wings, the se-raph wings of yon-der skies To up-ward bear our

Oh! for the wings, the se-raph wings of yon-der skies To up-ward bear our

song in joy a-wak-ing! A-ve Ma-ri-a! A-ve Ma-ri-a!

song in joy a-wak-ing! A-ve Ma-ri-a! A-ve Ma-ri-a!

song in joy a-wak-ing! A-ve Ma-ri-a! A-ve Ma-ri-a!

song in joy a-wak-ing! A-ve Ma-ri-a! A-ve Ma-ri-a!

Tempo I.

SOPRANO. *mf* A-ve Ma-ri-a! Oh! bliss to

ALTO. *mf* A-ve Ma-ri-a! Oh! bliss to

TENOR. *mf* A-ve Ma-ri-a! Oh! — bliss to

BASS. *mf* Oh! bliss to know * how bless-ings wait us near, —

Tempo I.

mf (Unaccompanied.)

cresc. know How balm for woe kind Mer-cy's still be - stow - ing; - *f* *dim.*

cresc. know How balm for woe, for woe kind Mer-cy's still be - stow - ing; - *f* *dim.*

cresc. How — balm for woe, for woe kind Mer-cy's still be - stow - ing; - *f* *dim.* The

cresc. How balm for woe, for woe kind Mer-cy's still be - stow - ing; - *f* *dim.* The

p The heart, the heart that knows how Good-ness guides us here, - *cresc.* Will *cresc.*

p heart that knows how Good-ness guides us here, Will *cresc.*

p heart that knows how Good-ness guides us here, - Will *cresc.*

p heart that knows how Good-ness guides us here, Will *cresc.*

ad. * *ad.* * *f* ev - er, be ev - er with joy and praise o'er - flow - ing! *f*

ev - er, be ev - er with joy and praise o'er - flow - ing! The *f*

ev - er, be ev - er with joy and praise o'er - flow - ing! The *f*

ev - er, be ev - er with joy and praise o'er - flow - ing! The *f*

ad. * *ad.* * *f*

f
 The heart, the heart that knows how Good-ness guides us— here,— Will
 heart that knows how Good-ness guides us here, Will
 The heart, the heart that knows how Good-ness guides us— here, Will
 heart that knows how Good-ness guides us here,— Will
 heart that knows how Good-ness guides us here, Will

ad. * *f* *ad.* *
 ev-er, be ev-er, ev - er with joy,— with joy and praise o'er-
 ev-er, be ev-er, ev - er with joy, with joy and praise
 ev-er, be ev-er, ev - er with joy, with joy and praise
 ev-er, be ev-er, ev - er with joy, with joy and praise

dim. *rall.* *p* *pp*
 flow - ing! A-ve Ma - ri - a! A-ve Ma - ri - a!
dim. *rall.* *p* *pp*
 o'er - flow - ing! A-ve Ma - ri - a! A-ve Ma - ri - a!
dim. *rall.* *p* *pp*
 o'er - flow - ing! A - ve Ma - ri - a! Ma - ri - a!
dim. *rall.* *p* *pp*
 o'er - flow - ing! A - ve Ma - ri - a! Ma - ri - a!

No 14. "She comes!"

Chorus (Populace: Men and Women.)

Allegretto. (♩ = 96.)

Piano.

Chorus.

The Populace.

She
She
She
She

Maestoso.

comes! she comes! Then raise each voice! She comes! she comes! Hark! the
comes! she comes! Then raise each voice! She comes! she comes! Hark! the
comes! she comes! Then raise each voice! She comes! she comes! Hark! the
comes! she comes! Then raise each voice! She comes! she comes! Hark! the

Maestoso.

chant-ing swells!_ Re-joyce! re-joyce! Oh! let us re-joyce!_ Clangs the

chant-ing swells!_ Re-joyce! re-joyce! Oh! let us re-joyce!_ Clangs the

chant-ing swells!_ Re-joyce! re-joyce! Oh! let us re-joyce!_ Clangs the

chant-ing swells!_ Re-joyce! re-joyce! Oh! let us re-joyce!_ Clangs the

crash of the bells! re-joyce! re-joyce! On will her mis-sion

crash of the bells! re-joyce! re-joyce! On will her mis-sion

crash of the bells! re-joyce! re-joyce! On will her mis-sion

crash of the bells! re-joyce! re-joyce!

be, - May Heav'n the pow'r be - stow!_ Re-

be, - May Heav'n the pow'r be - stow!_ Re-

May Heav'n the pow'r be - stow!_

sieg'd Compiègne to free,
And drive from France the

sieg'd Compiègne to free,
And drive from France the

♩. 7 * ♩. * ♩. * ♩. *

foe! Hark!— the chaunt - ing swells!
List -- to the clang - of the

foe! Hark!— the chaunt - ing swells!
List -- to the clang - of the

♩. 7 * ♩. * ♩. * ♩. *

Hark!— the chaunt - ing swells! hark! hark!
bells! List -- to the clang - of the bells! hark! hark!

Hark!— the chaunt - ing swells! hark! hark!
bells! List -- to the clang - of the bells! hark! hark!

♩. 7 * ♩. * ♩. * ♩. *

the chaunt - ing swells! — Hark! hark!
 the chaunt - ing swells! — Hark! hark! hark!
 the chaunt - ing swells! — Hark! hark!
 the chaunt - ing, swells! — Hark!

hark! — the chaunt - ing swells, hark! — the chaunt - ing
 hark! List — to the clang — of the bells, hark! — the chaunt - ing
 hark! — the chaunt - ing swells, hark! — the chaunt - ing
 hark! List — to the clang — of the bells,

swells! Hark! hark! the chaunt - ing
 List — to the clang — of the bells! Hark! hark! the chaunt - ing
 swells! Hark! hark! the chaunt - ing
 List — to the clang — of the bells! Hark! hark! the chaunt - ing

B
p swells! She comes! she comes! Then
p swells! She comes! she comes! Then
p swells! She comes! she comes! Then
p swells! She comes! she comes! Then

B
p
rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

raise each voice! She comes! she comes! Hark the chaunt-ing swells! She
 raise each voice! She comes! she comes! Hark the chaunt-ing swells! She
 raise each voice! She comes! she comes! Hark the chaunt-ing swells! She
 raise each voice! She comes! she comes! Hark the chaunt-ing swells! She

comes! she comes! Then raise each voice! She
 comes! she comes! Then raise each voice! She
 comes! she comes! Then raise each voice! She
 comes! she comes! Then raise each voice! She

C

rall.
comes! she comes! re - joice, re-joyce!

rall.
comes! she comes! re - joice, re - joice!

rall.
comes! she comes! re - joice, re - joice!

rall.
comes! she comes! re - joice, re - joice!

C

rall. *a tempo*

And. *

And. *

And. *

And. *

And. *

rit. e dim. *Cor. a tempo p*

And.

cresc. *rall.*

And. *

Attaca No 15.

№ 15. Intermezzo.

Lapsing from Joy to Sorrow.

Allegro vivace. (♩ = 144.)

Piano.

The musical score is written for piano and consists of 16 measures. It begins with a piano introduction marked 'p'. The tempo is 'Allegro vivace' with a quarter note equal to 144 beats per minute. The key signature has two flats (B-flat major). The time signature is 3/4. The score is divided into systems of two staves (treble and bass clef). The first system includes a piano introduction with a dynamic marking of 'p' and an accent mark. The second system continues the melodic line with a slur and an accent mark. The third system features a melodic line with a slur and an accent mark. The fourth system includes a dynamic marking of 'cresc.' and a slur. The fifth system continues the melodic line with a slur and an accent mark. The sixth system features a melodic line with a slur and an accent mark. The seventh system includes a dynamic marking of 'dim.' and a slur. The eighth system concludes with a section marked 'A' and a final cadence.

This page of musical notation consists of seven systems of staves. The first system includes a *cresc.* marking. The second system features a *f* dynamic. The third system has a *ff* dynamic. The fourth system includes a *B* chord marking and an *Hn* marking. The fifth system has a *p* dynamic. The sixth system has a *mf* dynamic. The seventh system includes *p dim.* and *p a tempo* markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a supporting line with a fermata over the first measure and an asterisk (*) under the second measure.

Second system of musical notation. The treble staff begins with a *cresc.* marking and a section marked 'C' starting in the second measure. The bass staff has a *mf* marking in the second measure and a *2^a* marking below the first measure.

Third system of musical notation. The treble staff has an 8-measure rest indicated by a dashed line and the number '8'. The bass staff has an asterisk (*) under the second measure.

Fourth system of musical notation. The treble staff has an 8-measure rest indicated by a dashed line and the number '8'. The bass staff has an asterisk (*) under the second measure.

Fifth system of musical notation. The treble staff has an 8-measure rest indicated by a dashed line and the number '8'. The bass staff has an asterisk (*) under the second measure.

Sixth system of musical notation. The bass staff begins with a *p* (piano) dynamic marking.

Seventh system of musical notation. The bass staff begins with a *dim.* (diminuendo) marking, followed by a *p* (piano) marking.

D
Plaintivo (♩ = 72)

Solo.

meno mosso

Compiègne.

No 16. "She is lost?"

Chorus (Populace: Men and Women.)

Soprano. *Largo.* (♩ = 50) *Increase to* (♩ = 63)

Alto. *p* She is lost! She is lost!

Tenor.

Bass. *p* She is lost! She is lost!

Piano. *Largo.* (♩ = 50) *Increase to* (♩ = 63)

Gong *♩* *♩* *

p She is lost! She is lost!

They have tak-en, have taken the Maid!

p She is lost! She is lost!

They have tak-en, have taken the Maid!

p

♩ *

They have tak - en, have tak - en the Maid! She who came to bring succor and aid,
 She who came to bring succor and aid,
 They have tak - en, have tak - en the Maid! She who came to bring succor and aid,
 She who came to bring succor and aid,

*And. ** **A** *faster* Increase tempo to (♩ = 88)

she who came to bring suc - cor and aid. Shame on the cai - tiffs who
 she who came to bring suc - cor and aid. Shame on the cai - tiffs who
 she who came to bring suc - cor and aid. Shame on the cai - tiffs who
 she who came to bring suc - cor and aid. Shame on the cai - tiffs who

faster

A Increase tempo to (♩ = 88)

dim. *And.* Reduce tempo to (♩ = 63)
slower

fled thro' the gate, While they left her a - lone to her fate! She is
 fled thro' the gate, While they left her a - lone to her fate! She is
dim. fled thro' the gate, While they left her a - lone to her fate! She is
 fled thro' the gate, While they left her a - lone to her fate! She is

dim. *slower* *p*

Reduce tempo to (♩ = 63)

gone! And oh! woe is the day, For the en - e-my's borne her a -
 gone! And oh! woe is the day, For the en - e-my's borne her a -
 gone! And oh! woe is the day, For the en - e-my's borne her a -
 gone! And oh! woe is the day, For the en - e-my's borne her a -

cresc.
cresc.
cresc.
cresc.

way; Shout - ing a - loud, while re - vil - ing her name, That her
 way; Shout - ing a - loud, while re - vil - ing her name, That her
 way; Shout - ing a - loud, while re - vil - ing her name, That her
 way; Shout - ing a - loud, while re - vil - ing her name, That her

accl. *run*

fate was the pile, her fate the pile and flame! her fate the
 fate was the pile, her fate the pile and flame! her fate the
 fate was the pile, her fate the pile and flame! her fate the
 fate was the pile, her fate the pile and flame! her fate the

ff *B* *ff* *do* *B*⁸

pile and the flame! her fate the
 pile and the flame! her fate the
 pile and the flame! her fate the
 pile and the flame! her fate the

* *rit.* **C** *più mosso* (♩ = 112)

pile and the flame! Shame on the
 pile and the flame! Shame on the
 pile and the flame! Shame on the
 pile and the flame! Shame on the

* *rit.* * *rit.* *

cai-tiffs, the cai-tiffs who fled through the gate, shame,
 cai-tiffs, the cai-tiffs who fled through the gate, shame,
 cai-tiffs, the cai-tiffs who fled through the gate, shame,
 cai-tiffs, the cai-tiffs who fled through the gate, shame,

Shame on the cai-tiffs who fled thro' the gate, While they left her a-lone,

And. * *And.* * *And.* * *And.* * *And.* *

a-lone! Shame on the cai-tiffs, shame,
Shame on the cai-tiffs who fled thro' the gate, While they

And. * *And.* * *And.* * *And.* * *And.* *

shame, shame, shame! ah!
left her alone, they left her alone, a-lone, a-lone,
Shame on the cai-tiffs who

And. * *And.* * *And.* * *And.* * *And.* *

While they left, they left her a-lone, a - lone!

lone, While they left, they left her a-lone, a - lone!

fled through the gate, While they left her a-lone, a - lone!

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

Shame, shame, shame! they left her a-lone, they

Shame, shame, shame! they left her a-lone, they

Shame, shame, shame! they left her a-lone, they

Shame on the cai-tiffs who fled through the gate, While they left her a-lone, they

fz *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

left her a-lone, a - lone, a - lone, Shame!

left her a-lone, a - lone, a - lone, Shame!

left her a-lone, a - lone, a - lone, Shame!

left her a-lone, a - lone, a - lone, Shame!

And. * *And.* * *And.* * *And.* * *And.* *

shame, shame, shame, shame,
 shame, shame, shame, shame,
 shame, shame, shame, shame,
 shame, shame,

Ped. * *Ped.* * *Ped.* * *Ped.* *

shame, shame on the cai-tiffs who fled thro' the gate,
 shame, shame on the cai-tiffs who fled thro' the gate,
 shame, shame on the cai-tiffs who fled thro' the gate,
 shame, shame on the cai-tiffs who fled thro' the gate,

trem.
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

shame! shame!
 shame! shame!
 shame! shame!
 shame! shame!

trem.
Ped. * *Ped.* * *Ped.* *

Rouen.

No 17. "Is it here that I must die?"

Solo.

"Fret not thyself to-day."

Chorus.

Largo. (♩ = 50)

Voice.

Piano.

The first system of the score features a voice line and a piano accompaniment. The piano part includes a gong (Gong.) and pizzicato (pizz.) markings. The tempo is marked as Largo with a quarter note equal to 50 beats per minute.

Tempo ad lib.
Joan.

Is it here that I must die?

The second system continues the musical score. The piano part includes a 'rall.' (rallentando) marking. The tempo is marked as 'Tempo ad lib.' (ad libitum).

Tempo ad lib.
appassionato

dim. rit.

Oh! France! beloved France! farewell, be-lov-ed France! fare-

The third system concludes the musical score. The piano part includes markings for 'a tempo', 'rall.', and 'Tempo ad lib.'. The tempo is marked as 'Tempo ad lib.' with 'dim.' (diminuendo) and 'rit.' (ritardando) markings.

A a tempo

Faster

well! My voic-es! My

The Voices.
SOPRANO I.

rall.

pp Fret not thy-self to - day, fret not thy-self to - day!

SOPRANO II.

rall.

pp Fret not thy-self to - day, fret not thy-self to - day!

ALTO

rall.

pp Fret not thy-self to - day, fret not thy-self to - day!

A a tempo (♩ = 56)

pp *rall.* *Increase to* (♩ = 96)

♩. * ♩. * ♩. * ♩. *

Tempo ad lib.

heart, my thoughts will fly To home, where the dear ones dwell! Oh! fare-

Tempo ad lib.

♩. * ♩. *

well! The mo-ments' nigh! oh! fare-well! the mo-ments' nigh! fare-

p. *p.* *p.* *p.*

rit. **B** (♩ = 56)

well, — the mo - ments' night! My voic - es!

pp

Fret not thy-self to - day,

pp

Fret not thy-self to - day,

pp

Fret not thy-self to - day,

B (♩ = 56)

rit.

rit.

rit.

Faster.

I hear ye! Lo! those

rall.

fret not thyself to - day, fret not thyself to - day!

rall.

fret not thyself to - day, fret not thyself to - day!

rall.

fret not thyself to - day, fret not thyself to - day!

rall. *Increase to* (♩ = 96)

rit.

an - gel forms I see, those an - gel forms I see, To

r.h.

yon - der sky they'll bear me, to yon - der sky they'll bear me, With

vic - - - to-ry, with vic-try to be free! with

vic - - - to-ry, with vic-try to be free! Oh, fare-well! fare-

rall. *tempo ad lib.*

well, fare - well.

rit. **C**

pp *Slowly.*

Fret not thy-self to -

Fret not thy-self to -

Fret not thy-self to -

Slowly. (♩ = 54)

rit. **C**

Harp.

cresc.

day, Of thy mar-tyr-dom, thy mar-tyr-dom, thy sac-ri-fice!— For thou shalt

day, Of thy mar-tyr-dom, thy mar-tyr-dom, thy sac-ri-fice!— For thou shalt

day, Of thy mar-tyr-dom, thy mar-tyr-dom, thy sac-ri-fice!— For thou shalt

cresc.

* *Ad.* *

come at last E - ven un - to the king - dom of

come at last E - ven un - to the king - dom of

come at last E - ven un - to the king - dom of

La. * *La.* * *La.* * *La.* * *La.* *

dim. *p*

Pa - ra-dise! Fret not thy-self to - day Of thy

Pa - ra-dise! Fret not thy-self to - day Of thy

Pa - ra-dise! Fret not thy-self to - day Of thy

dim. *p*

La. * *La.* * *La.*

cresc.

mar-tyr-dom, thy mar-tyr-dom, thy sac-ri-fice!— For thou shalt come at

mar-tyr-dom, thy mar-tyr-dom, thy sac-ri-fice!— For thou shalt come at

mar-tyr-dom, thy mar-tyr-dom, thy sac-ri-fice!— For thou shalt come at

cresc.

* *ℓ*o. * *ℓ*o. *

cresc. *dim.*

last E - ven un - to the king - dom of Pa - ra - dise!

last E - ven un - to the king - dom of Pa - ra - dise!

last E - ven un - to the king - dom of Pa - ra - dise!

dim.

* *ℓ*o. * *ℓ*o. * *ℓ*o. * *ℓ*o. * *ℓ*o. * *ℓ*o. *

D *mf* *p*

Yea, thou shalt come at last, — When all thy woe is

Yea, thou shalt come at last, — When all thy woe is

Yea, thou shalt come at last, — shalt come When all thy woe is

D *mf*

* *ℓ*o. * *ℓ*o. * *ℓ*o. * *ℓ*o.

past, when all thy woe is past, when all thy woe is past,—thou shalt
 past, when all thy woe is past, when all thy woe is past,—thou shalt
 past, when all thy woe is past, when all thy woe is past,—thou shalt

cresc.
cresc.
cresc.

♬. * ♬. * ♬. * ♬. * ♬. *

come un-to Pa - ra - dise! Fret not thy-self to -
 come un-to Pa - ra - dise! Fret not thy-self to -
 come un-to Pa - ra - dise! Fret not thy-self to -

rall. e dim. *a tempo* *rall.* *p a tempo*
rall. e dim. *a tempo* *p*
rall. e dim. *a tempo* *p*

♬. * ♬. * ♬. * ♬. * ♬.

day, Of thy martyrdom, thy martyrdom, thy sac-ri-vice! For thou shalt
 day, Of thy martyrdom, thy martyrdom, thy sac-ri-vice! For thou shalt
 day, Of thy martyrdom, thy martyrdom, thy sac-ri-vice! For thou shalt

mf
mf
mf

* ♬. *

p *mf* *rall.*
 come at last, When all thy woe is past, This is thy way un- to Pa - ra -
p *mf* *rall.*
 come at last, When all thy woe is past, This is thy way un- to Pa - ra -
p *mf* *rall.*
 come at last, When all thy woe is past, This is thy way un- to Pa - ra -

p *mf* *rall.*
♬ **♬* **♬* **♬* **♬* **♬* *

a tempo *pp*
 disel Fret not, fret not thy - self to - day,
a tempo *pp*
 disel Fret not, fret not, fret not thy - self to - day,
a tempo *pp*
 dise! Fret not, fret not, fret not thy - self to - day,

a tempo *pp*
♬ **♬* **♬* **♬* **♬* **♬* *

dim. e rall. *rit.*
 fret not, fret not thy - self to - day!
dim. e rall. *rit.*
 fret not, fret not thy - self to - day!
dim. e rall. *rit.*
 fret not, fret not thy - self to - day!

dim. e rall. *rit.*
♬ **♬* **♬* **♬* *

Domremy.

Nº 18. "Hail to the beautiful morning of May."

Finale. Chorus.

Allegretto pastorale. (♩ = 96)

Piano. *mf*

rit. *

rit. * *rit.* *

cresc. *f*

A *Increase to (♩ = 104)*

p *mf* *mf*

Hns.

rit.

B Youths and Maidens.
SOPRANO.

f a tempo

Hail to the beau - ti - ful morning of May! — Come, let us wel - come the

ALTO.

f a tempo

Hail! — all hail! — to the May, — the

TENOR.

f a tempo

Hail! — all hail! — to the May, — the

BASS.

f a tempo

Hail! — all hail! — to the May, — the

B ($\text{♩} = 104$)

f a tempo

bright, sun - ny hours! Hail, hail to the sun - beams, that come with to - day To

May, — Hail to the sun - beams, that to - day Wake,

May, — Hail to the sun - beams, that — to - day Wake,

May, — Hail to the sun - beams, that to - day Wake,

✦ Only half the Chorus to sing the portion marked "Youths and Maidens!"

Slowly.

dim. e rall. C flowers! *pp* Hush'd, oh! hush'd be the song! Oh!

dim. e rall. flowers! *pp* Hush'd, oh! hush'd be the song! Oh!

dim. e rall. flowers! *pp* Hush'd, oh! hush'd be the song!

dim. e rall. flowers! *pp* Hush'd, oh! hush'd be the song! Oh!

dim. e rall. C Slowly. (♩ = 50) *pp*

hush'd, all hush'd be the song! There's a woe, there's a wail, all the val-leys a-long, all the

hush'd, all hush'd be the song! There's a woe, there's a wail, all the val-leys a-long, all the

all hush'd be the song! there's a wail, all the val-leys a-long, all the

hush'd, all hush'd be the song! There's a woe, there's a wail, all the val-leys a-long, all the

)Those of the Chorus who rested during the first seven bars are to come in at the word "Hush 'd," and the first Choir will rest till the passage marked "Full Choir."

val - leys a - long! Gone is the maid, whom we lov'd in our home, Oh!

val - leys a - long! Gone is the maid, whom we lov'd in our home, Oh!

val - leys a - long! Gone is the maid, whom we lov'd in our home, Oh!

val - leys a - long! Gone is the maid, whom we lov'd in our home, Oh!

D *p* *mf*

l.h. *p* *mf*

nev - er - more! oh! nev - er - more! nev - er - more will she come!

nev - er - more! oh! nev - er - more! nev - er - more will she come!

nev - er - more! oh! nev - er - more! nev - er - more will she come!

nev - er - more! oh! nev - er - more! nev - er - more will she come!

mf *mf* *mf* *mf*

nev - er - more! We weep! though to weep is in vain, Now the

nev - er - more! We weep! though to weep is in vain, Now the

nev - er - more! We weep! though to weep is in vain, Now the

nev - er - more! We weep! though to weep is in vain, Now the

dim. *p* *mf* *mf*

dim. *p* *mf* *mf*

dim. *p* *mf* *mf*

dim. *p* *mf* *mf*

dim. *Hns* *p* *mf*

E

grief, now the an - guish is o'er,

grief, now the an - guish is o'er,

grief, now the an - guish is o'er,

grief, now the an - guish is o'er,

E

p

rit. **ff** Full Choir. A little slower.

But her deeds will live and re -

rit. **ff**

But her deeds will live and re -

rit. **ff**

But her deeds will live and re -

rit. **ff**

But her deeds will live and re -

cresc. *rit.* **ff pomposo**

main, re - main for ev - er -

main, re - main for ev - er -

main, re - main for ev - er -

main, re - main for ev - er -

The first system of music 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 lyrics are "main, re - main for ev - er -". The piano accompaniment features a steady bass line with chords in the right hand. There are markings like "Rw." and "*" below the piano staves.

more! _____ Her deeds they will live in the

more! _____ Her deeds they will live in the

more! _____ Her deeds they will live in the

more! _____ Her deeds they will live in the

The second system of music 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 lyrics are "more! _____ Her deeds they will live in the". The piano accompaniment continues with a similar texture to the first system. There are markings like "Rw." and "*" below the piano staves.

land, will live for ev - er -
land, will live for ev - er -
land, will live for ev - er -
land, will live for ev - er -

rall.
rall.
rall.
rall.

8

And. * *And.* * *And.* * *And.* *

more! for ev - er - more! for ev - er - more!
more! for ev - er - more! for ev - er - more!
more! for ev - er - more! for ev - er - more!
more! for ev - er - more! for ev - er - more!

a tempo *rall.*
a tempo *rall.*
a tempo *rall.*
a tempo *rall.*

a tempo *rall.*

8

And. * *And.*