

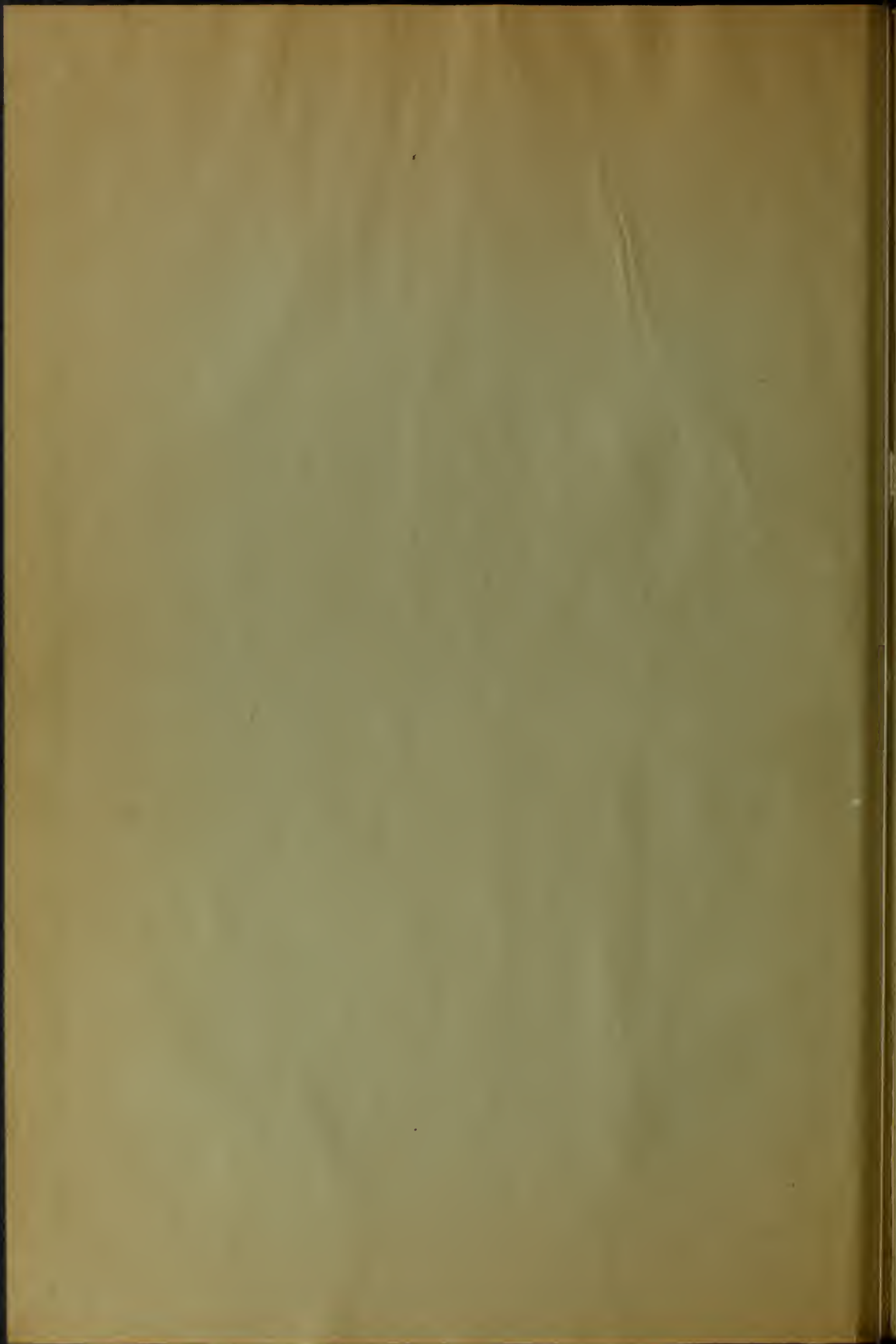


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Given by
Mrs. C. H. Smith





The Music in

C O R T E Z .

OR

The Conquest of Mexico,

Historical Drama,

The Poetry by

L.R. Planché Esq^r.

In Three Acts, Performed at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

(OPERAS)
+ 8040 a 74

Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Price 18/-

LONDON

Printed by Goulding D'Almaine & Co 20, Soho Square, & to be had at, 7, Westmorland St. Dublin.

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OVERTURE.

Composed by H. R. BISHOP. 1

LENTO

The musical score is written for piano and orchestra. It begins with a piano introduction marked 'LENTO'. The piano part features a series of chords and melodic lines, with dynamic markings such as *ff*, *f*, *ten*, *p*, and *pp*. The orchestra part includes woodwinds (flutes, oboes, bassoons, and clarinets), strings, and a horn section (labeled 'Cor.'). The score is divided into several systems, each with a piano part and an orchestral part. The piano part often plays a harmonic accompaniment, while the orchestra provides the main melodic and rhythmic content. The score concludes with a final cadence in the piano part.

Ov: Cortez

ALLEGRO
MOLTO.

Clar:

Flauto

Ov: Cortez

Musical system 1, first system. Treble clef staff contains a melodic line with a slur and a fermata. Bass clef staff contains a rhythmic accompaniment with chords. Dynamics include *ten* and *f*.

Musical system 2, second system. Treble clef staff continues the melodic line. Bass clef staff features a bass line with a *b* flat and a *ff* dynamic marking.

Musical system 3, third system. Treble clef staff has a melodic line with a slur. Bass clef staff has a rhythmic accompaniment with *ff* dynamics.

Musical system 4, fourth system. Treble clef staff has a melodic line with a slur. Bass clef staff has a rhythmic accompaniment with *ff* dynamics.

Musical system 5, fifth system. Treble clef staff has a melodic line with a slur. Bass clef staff has a rhythmic accompaniment with a *p* dynamic marking.

Musical system 6, sixth system. Treble clef staff has a melodic line with a slur. Bass clef staff has a rhythmic accompaniment.

4

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including dynamic markings such as *p*, *f*, and *pp*.

Third system of musical notation, including dynamic markings such as *cres*, *f*, and *ten*.

Fourth system of musical notation, including dynamic markings such as *ff*, *f*, and *ten*.

Fifth system of musical notation, including dynamic markings such as *p* and *cres*.

Sixth system of musical notation, including dynamic markings such as *f* and *rf*.

Ov: Cortez

ten: *ff* *ff*

This system features a treble clef with a key signature of one flat and a bass clef. The treble staff contains a complex, fast-moving melodic line with many beamed notes. The bass staff provides a steady accompaniment with chords and single notes. Dynamic markings include *ten:* (tension) and *ff* (fortissimo).

p

This system continues the musical piece. The treble staff has a more active melodic line, while the bass staff has a more rhythmic accompaniment. A dynamic marking of *p* (piano) is present.

This system shows a change in the melodic texture. The treble staff has a more melodic, less dense line, while the bass staff continues with a rhythmic accompaniment.

mf *cres* *f* *ten* *rf*

This system features a treble staff with a melodic line and a bass staff with a dense accompaniment. Dynamic markings include *mf* (mezzo-forte), *cres* (crescendo), *f* (forte), *ten* (tension), and *rf* (ritardando).

This system shows a treble staff with a fast, rhythmic melodic line and a bass staff with a steady accompaniment.

ten *ten* *ten* *f* *p*

This system features a treble staff with a melodic line and a bass staff with a dense accompaniment. Dynamic markings include *ten* (tension), *f* (forte), and *p* (piano).

Clar:

Flauto

cres *f*

ff *ff*

ff *ff* *ff*

8^{va}
ff

8

loco

Flauto

7

Clar:

Ov: Cortez.

First system of musical notation. The upper staff contains a melodic line with dynamic markings *f*, *pp*, *cres*, *mf*, and *f*. The lower staff contains a bass line with dynamic markings *f* and *f*.

Second system of musical notation. The upper staff contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic marking *f*.

Third system of musical notation. The upper staff contains a melodic line with dynamic markings *p*, *cres*, *mf*, and *f*. The lower staff contains a bass line with dynamic marking *f* and the instruction *ten*.

Fourth system of musical notation. The upper staff contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic marking *ff* and the instruction *cres*.

Fifth system of musical notation. The upper staff is marked *8^{Viol.}* and contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic marking *ff*.

Sixth system of musical notation. The upper staff contains a melodic line with dynamic marking *ff*. The lower staff contains a bass line with dynamic marking *ff*.

8

8

8

loco

ff *ff* *ff* *ff* *ff*

Haste! let us leave this fatal Shore!

CHORUS with SOLOS,

*Sung by Mrs. Anne C. Taylor &c.
 In the Historical Drama of*

CORTEZ, OR THE CONQUEST OF MEXICO,

Composed by

Henry R. Bishop,

Est. St. Hall.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Price

London, Printed by Goulding, D'Almeida & Co. 20, Soho Square, & to be had at 7, Westmorland Street Dublin.

Moderato

Alto Tenore 1^{mo} ALVARADO

Tenore 2nd Basso

Haste, let us

Haste, let us

PIANO FORTE

leave let us leave this fa - tal shore! let us leave let us leave this

leave let us leave this fa - tal shore! let us leave let us leave this

f Risoluto

fa - - tal shore On board, on board, while yet we may! while yet we may! while we

fa - - tal shore On board, on board, while yet we may! while yet we may! while we

alto tacet
pp

may! on board, on board, while yet we may! while yet we may while we may!

may! on board, on board, while yet we may! while yet we may while we may!

(FRANCISCO Enters)

dol *cres*

FRANCISCO

1^{mo} Tenore

2nd Tenore

Bass.

p *alto* *tacet*

Welcome the O - cean's

Welcome the O - cean's

The first system of the musical score features three staves. The top staff is for the 1^{mo} Tenore, the middle for the 2nd Tenore, and the bottom for the Bass. The piano accompaniment is on the left. Dynamics include *mf*, *cres*, and *p*. The key signature has one sharp (F#).

wild - est roar, So that we bound its bil - lows

wild - est roar, So that we bound its bil - lows

The second system continues the vocal and piano parts. Dynamics include *p*, *alto*, *f*, *f*, *pp*, and *cres*. The piano accompaniment shows a crescendo leading to a forte section.

oer up - on our homeward way! up - on our

oer up - on our homeward way! up - on our

The third system features the vocal lines and piano accompaniment. Dynamics include *pp*, *pp*, *soave*, *mf*, and *pp*. The piano accompaniment has a *soave* (soft) section.

homeward way.

homeward way.

The fourth system shows the vocal lines and piano accompaniment. Dynamics include *ff*, *risoluto*, and *ten*. The piano accompaniment is marked *ff* and *risoluto*.

Clouds of foes around us press Foes, to des - peration

FRANCISCO

driv'n! Like their lo - - custs, numberless, their lo - - custs,

numberless, And dark'ning Earth as they do Heavn!* & dark'ning

Earth as they do Heavn! On board, on board, while yet we may on board, on

On board, on board, while yet we may on board, on

board on board on board while yet we may! while yet we may!

board on board on board while yet we may! while yet we may! while we

"The locusts sometimes darkening the air like thick clouds, fall upon the sea coasts and lay waste all the vegetation of the country." - Clavigro's History of Mexico.

ff Welcome O - - - cean's wild - - - est roar,

 may! Welcome O - - - cean's wild - - - est roar,

loco

ff

pp Up - - on our home - ward way! Welcome O - - - cean's

pp Up - - on our home - ward way! Welcome O - - - cean's

p soave

ff

wild - - - est roar Up - - on our homeward

 wild - - - est roar Up - - on our homeward

pp

f *p* *pp*

Alvarado *Francisco*

 way our homeward way! our homeward way!

 way

pp

Up - - on our home - ward

Up - - on our home - ward

f

way Up - - on our home - ward way our homeward

way Up - - on our home - ward way our homeward,

mf *pp*

way! our homeward way Up - - on our home - - - ward way!

way! our homeward way Up - - on our home - - - ward way!

pp

Cortez

O there's a Mountain-palm!

Sung by

MISS LOVE,

In the Historical Drama

OF

The Berry by

C O R T E Z,

J.R. Planché Esq.

OR

The Conquest of Mexico.

AT THE

Theatre Royal, Covent Garden.

Composed by

HRB

HENRY R. BISHOP,

Price 1/6.

Ent. Sta. Hall

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Printed by Goulding D'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Andante
Affettuoso

MARINA

nigh my child-hood's haunt doth grow, Whose boughs and leaves to the

pass - - ing eye As fans as fans and lan - ces show!*

Whose boughs and leaves to the passing eye as fans as fans and

lan - ces show! And like that

Second Verse

Cortez * "The lezotl is a species of mountain palm pretty lofty & generally with a double trunk. Its branches form the figure of a fan & its leaves a spear" - Clavigero's History of Mexico.

well re-mem-ber'd tree wou'd I be still to bear a shade for

thee! a shade a shel-ter love! for thee! and for thy

con anima

foes for thy foes a spear still, still to bear, love a shelter for

tr *dol*

thee! And for thy foes for thy foes a spear!

ad lib *ff*

Cortez

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LONDON

YES 'TIS THE INDIAN DRUM.

H. R. BISHOP.

Andantino
con moto

p

8va

8

loco

Detailed description: This block contains the piano introduction for the piece. It consists of two systems of grand staff notation. The first system features a treble clef with a melodic line starting on a dotted quarter note, followed by eighth notes, and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the accompaniment with a 'loco' marking and a '8' indicating an octave shift. Dynamics include piano (*p*) and piano fortissimo (*pp*).

MARINA (Miss Love)

Yes 'tis the Indian

p

pp

Detailed description: This block shows the vocal line and piano accompaniment for the first part of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The piano part features a steady eighth-note accompaniment. Dynamics include piano (*p*) and piano fortissimo (*pp*).

drum, The woods and rocks a round Echo the warlike sound

Detailed description: This block shows the vocal line and piano accompaniment for the second part of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The piano part continues with a steady eighth-note accompaniment.

Cortez

espress

Echo the warlike sound, They come, they come they come they come they come

FRANCISCO
(Mr Pyne) Yes 'tis the Indian drum The woods & rocks a - round
Hark 'tis the Indian drum The woods & rocks a - round Echo the warlike

Echo the warlike sound Echo the warlike sound They
sound Echo the warlike sound They come, they come, they

come they come they come Hark! Hark
come they come they come *ALVARADO (Mr Taylor)* Hark 'tis the Indian
Hark 'tis the Indian drum The

Hark 'tis the Indian drum The woods & rocks a - round a - - -

drum The woods & rocks a - - round Echo the warlike

woods & rocks a - round Echo the warlike sound

round Echo the war - - - like sound they come they come they

sound Echo the warlike sound they come they come they

Echo the warlike sound they come, they come they come they come they

come Hark! Hark! 'tis the

come Hark! Hark! Hark 'tis the Indian

come SANDOVAL (Mr Isaacs) Hark 'tis the Indian drum The

Hark 'tis the Indian drum The woods and rocks a -

drum The woods & rocks a round The woods & rocks a -
 drum The woods & rocks a - - round a - - - - round Echo the
 woods & rocks a - - round Echo the warlike sound
 round E - - - cho the warlike sound E - - cho the warlike

round Echo the sound They come they
 war - - - like sound They come They come they
 Echo the warlike sound They come they come they
 sound They come they come they come they come they

come Yes 'tis the Indian drum, The woods & rocks a - -
 come Hark! Hark! 'tis the
 come Hark! Hark! Hark'tis the Indian
 come Hark'tis the Indian drum The

tromba pp

- round E - - cho the warlike sound E - - cho the warlike
 drum The woods & rocks a - - round The wood & rocks a - -
 drum The woods & rocks a - - round a - - - round Echo the
 woods & rocks a - - round Echo the warlike sound

sound They come they come they come they come they come .

round Echo the sound They come they come .

war like sound they come they come they come .

Echo the warlike sound they come they come they come .

cres *mf*

p Yes 'tis the Indian drum the drum yes 'tis the Indian

p Yes 'tis the Indian drum tis the drum yes 'tis the Indian

p Yes 'tis the Indian drum tis the drum yes 'tis the Indian

p Yes 'tis the Indian drum the In _ dian drum 'tis the Indian drum

pp *mf* *pp*

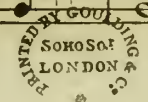
drum the drum, Hark! hark! they come hark! hark! they
 drum 'tis the In- _ - dian drum, Hark! hark! they come hark! hark! they
 drum 'tis the In- _ - - dian drum, Hark! hark! they come hark! hark! they
 . . . 'tis the In- _ - dian drum, Hark! hark! they come hark! hark! they

pp *pp* *pp* *pp*

mf *pp*

come hark hark they come they come they come.
 come hark hark they come they come they come.
 come hark hark they come they come they come.
 come hark hark they come they come they come.

tr *pp* *dim* *pp* *dim* *pp* *dim* *pp* *dim* *ppp* *dim*



(O! Sight of Wonder!)
Chorus,
in the Historical Drama of
C O R T E Z,
OR
The Conquest of Mexico,
 Composed by

Ent. Sta. Hall.

HENRY R. BISHOP.

Price

London Printed by Goulding, Dalmaine & Co. 20, Soho Square & to be had at Westmorland St. Dublin.

Presto assai

The musical score is written for piano and includes the following markings and features:

- Tempo:** Presto assai
- Dynamic markings:** *mf*, *p*, *cres*, *f*, *ff*, *f*
- Performance instructions:** *loco*
- Figured bass:** Numbers 3, 6, and 2 are placed above notes in the bass staff.

Soprano
Alto

Tenore
Basso

O sight of wonder! sight of fear! What

monsters to our eyes appear? to our eyes ap-pear? What monsters to our

eyes appear? O sight of fear! What monsters to our eyes ap-pear
What mon-ster's to our

to our eyes ap-pear. Half
eyes ap-pear. Half
tremolo pp

men, half beasts.*

Half men half

cresc *mf*
beasts. The earth with dread the

cresc *ff*
earth with dread ... booo

* "The Horses were objects of the greatest astonishment to all the people of new Spain, at first they imagined the horse and his rider, like the Centaurs of the Ancients to be some monstrous animal of a terrible form. Even after they discovered their mistake they belied the horses devoured men in battle and when they neighed, they thought that they were demanding their prey." - Herrera.

Soprano

ff Trembles beneath their thundring tread!

Trembles beneath their thund'ring Trembles beneath their thund'ring

ff Trembles beneath their thundring tread be neath their thundring tread

tread! Trembles beneath their thund'ring tread O sight of

ff O sight of fear O sight of fear.

O fear sight of fear O sight of fear.

pp Half men,

Half men,

fp tremolo *pp*

Cortez

neath their tread

neath their tread

O sight of wonder! sight of fear! What monsters to our

O sight of wonder! sight of fear! What monsters to our

eyes appear? what monsters to our eyes appear? O sight of fear O

eyes appear? what monsters to our eyes appear? O sight of fear O

sight of fear! O sight of fear

sight of fear! O sight of fear

The musical score is arranged in systems. The first system shows the vocal line with the lyrics "O sight of fear" and a piano accompaniment. The second system continues the vocal line with "sight of fear!" and "O sight of fear!" and includes a piano part with a "loco" marking. The third system features a vocal line with "sight of fear" and a piano part labeled "trombe". The fourth system shows a vocal line with "sight of fear" and a piano part with "unis" marking. The fifth system continues the piano accompaniment with various markings like "6" and "ff". The sixth system shows the piano accompaniment with a "3" marking. The seventh system continues the piano accompaniment. The eighth system shows the piano accompaniment with a "3" marking. The ninth system continues the piano accompaniment.

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 SOHO SQUARE
 LONDON

Stay! Amaretti Stay!

O U E R,

Sung by

Miss Paton & Mr. Duruset,

The Poetry by

in the Historical Drama of
Cortez, or the Conquest of Mexico,

J.R. Planché Esq.

at the
Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.



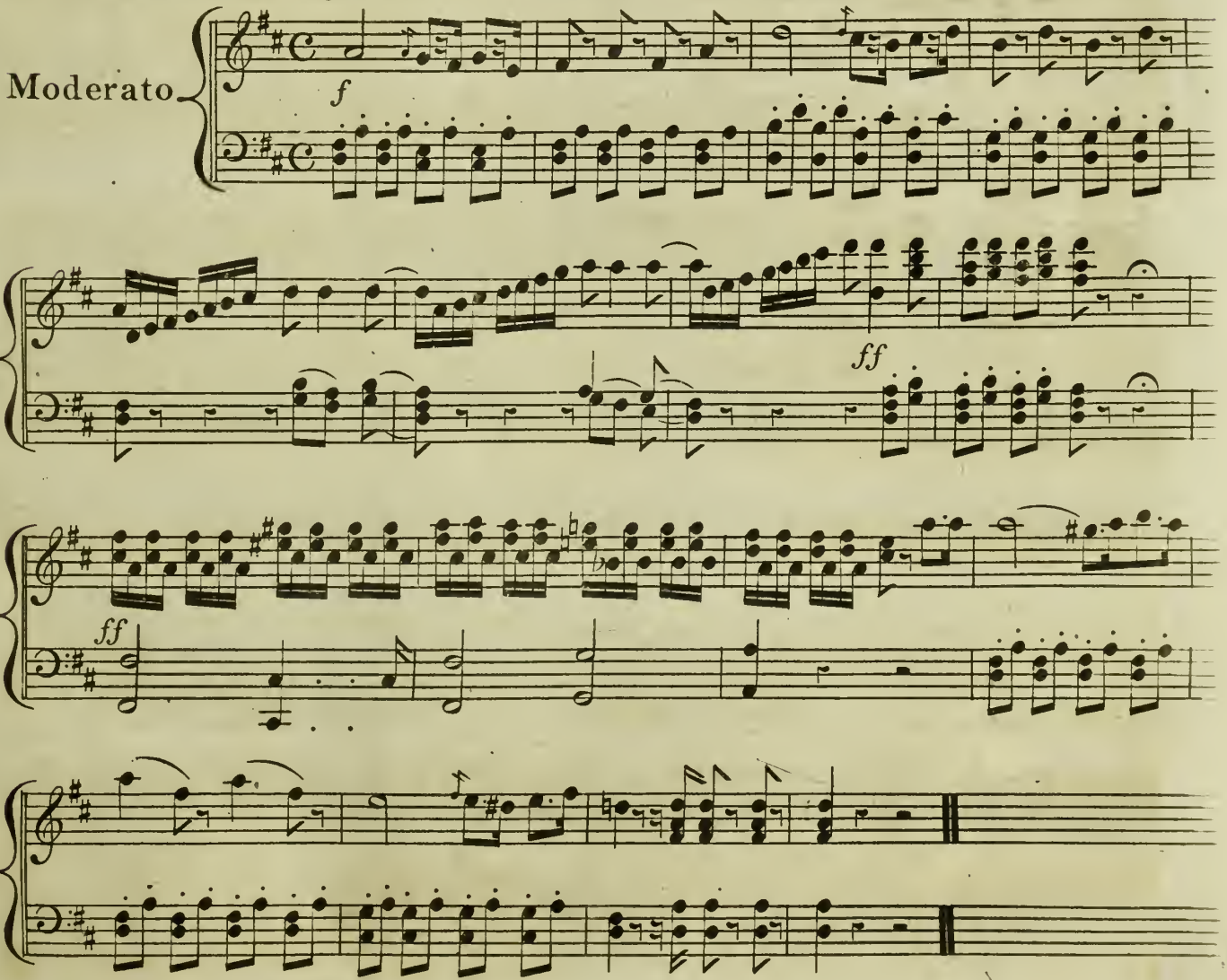
Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Price 2/-

London, Printed by Goulding, W'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Moderato



The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The first system begins with a dynamic marking of *f* (forte). The second system includes a dynamic marking of *ff* (fortissimo). The third system also begins with *ff*. The fourth system concludes with a double bar line. The tempo is marked 'Moderato'.

ACACIX

Stay, Amazitli, stay! for thee I've scald the cliff, that

p stacc:

o'er the sea Hangs beetling, like a warrior's crest, And robb'd the fierce ring-

eagle's nest,* and robb'd the fierce ring ea - - - gles

sp

nest. Be - hold, her polish'd eggs I bear her polish'd eggs I

f f p stacc: mf

* The Ring-Eagle is a carrion Bird of Mexico, — Vide Clavigero.

bear And many a bird of plumage rare, Which my good shafts have

f *p* *cres*

pierc'd to day, At A - - - mázitli's feet to lay! At

mf *f* *pp* *p*

Largo *Tempo 1^{mo}*

A - - - mazitli's feet to lay! At A - - - mazitli's feet At A - ma - zitli's feet to

mf *pp* *p*

Largo ed espres *Tempo 1^{mo}* *slentando* *Piu Lento* *tr*

lay!

ff a Tempo

A.M.AZITLI

Oh, not for me oh! not for me, Bring thou the spoils of rock and tree, Bear

pp stacc:

them to one who can return, The love which in thy breast may burn, The

love which in thy breast... may burn, Sooner the beetling

sp *f f* *p stacc:*

cliff shall bow the beetling cliff shall bow To the dark waves that round it flow, And its

mf *f* *p*

Largo *Tempo 1^{mo}*

fierce tenant with the dove Re - - - - - pose than Ama-

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

Largo ed espres *slentando*

zit_li love! than A - - - ma - zit_li love! than A - - mazitli love! than A - ma -

mf *pp*

Piu lento *fr* *A.M.AZITLI*

zitli than Amazitli love! Go hunter, go through the

ACACIX

Go hunter, go through the

p *ff* *f* *p*

wood by the fountain, Watch for the wild bird and fol - low the hare But

wood by the fountain, Watch for the wild bird and fol - low the hare But

fp *fp* *fp*

free as the white stag that ranges the mountain* Still shall my heart be from

free as the white stag that ranges the mountain* Still shall her heart be from

p

Largo *Tempo 1^{mo}*

wound or from snare! still free shall my heart be from

wound or from snare! still free will her heart be from

mf *colla voce* *pp a Tempo*

* "In the mountains of new Spain the white stag is found" - Clavigero's History of Mexico, Cortez.

Largo espres: Tempo 1^{mo}

wound or from snare still still shall my heart be free still

wound or from snare still still will her heart be free still

f colla voce a Tempo pp

slentando decres pp

still shall my heart be free from wound or snare! from wound or snare! from

still will her heart be free from wound or snare! from wound or snare! from

decres pp

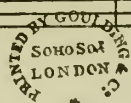
morendo

wound from wound or snare!

wound from wound or snare!

slentando

morendo



pp

Sweet as the breath of burning Pine!

Sung by

MR. DURUSETT,


In the Historical Drama of

The Poets by **C O R T E Z** *J. R. Planche Esq.*

OR

The Conquest of Mexico,

at the Theatre Royal, Covent Garden.

Composed by 

HENRY R. BISHOP,

Ent. Sta. Hall.

Price 7/6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London. Printed by Goulding, D'Almaine & Co. 20, Soho Squ. & to be had at 7, Westmorland St Dublin.

Larghetto
Espressivo

The musical score consists of two systems of grand staff notation. The first system features a treble clef with a key signature of one flat and a time signature of 6/8. The melody is marked with a forte dynamic (*ff*). The bass line consists of chords and single notes. The second system continues the piece, marked with a piano dynamic (*p*), and concludes with a double bar line.

ACACIX

dol
Sweet as the breath of burning pine, Or co - pal gum on ho - ly shrine, And

h
graceful as the flow'r that sheds From out her cup her bal - my

threads ** And on the gale of evening streams In crimson

dol
pride like sun - set gleams .

* The Ancient Mexians used gum copal chiefly in burnt offerings which they made for the worship of their Idol, as also the Ocote, a species of pine which is very aromatic. — Vide Clavigero's Hist. of Mexico.

** The Tiata is entirely composed of thin equal and straight threads but pliant and about six inches long, springing from a round cup something resembling an acorn, but different in size colour and substance. Some of these beautiful flowers are entirely red." Ibid.

Second Verse

But ah! 'tis hopeless ah! 'tis weak! With in this burning
 zone to seek, Aught that I might an emblem hold, Of maid so lovely
 and so cold Unless the flinty sword be
 one Which waketh fire but feel eth none.

pp *ff* *pp* *f* *p* *ff* *ff*

h *h*

* "The Mexican sword was made of wood and edged with sharp flints." - Vide Antonio de Solis, Clavigero's &c.

Tascalans! your standard is raised for the fight. 43
Solo & Chorus,

Sung by
MISS PATON &c.

in the Historical Drama of

Cortez, or the Conquest of Mexico.

at the
Theatre Royal, Covent Garden.
Composed by

Ent. Sta. Hall.

HENRY R. BISHOP,

Price

Composer & Director of Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7 Westmoreland St. Dublin.

Allegro

Moderato

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and begins with a piano (p) dynamic marking. The tempo is marked as 'Allegro' for the upper staff and 'Moderato' for the lower staff.

The second system continues the instrumental accompaniment from the first system, maintaining the same two-staff structure and tempo markings.

A. MAZILLI

Tas - calans! Tas - calans! your standard is raised for the

The third system features a vocal line on a single treble clef staff and piano accompaniment on two staves (treble and bass clef). The vocal line begins with the lyrics 'Tas - calans! Tas - calans! your standard is raised for the'. The piano accompaniment includes a piano (pp) dynamic marking.

fight, Tas - calans! Tas - calans! your eagle is spreading his pi - - nions so

The fourth system concludes the vocal and piano parts. It features a vocal line on a single treble clef staff and piano accompaniment on two staves (treble and bass clef). The vocal line continues with the lyrics 'fight, Tas - calans! Tas - calans! your eagle is spreading his pi - - nions so'.

AMAZING

Alto
Tenore.

Bass

bright his pi - nions so bright *8va* remem - - -

Beneath their broad shadow remember how

Beneath their broad shadow remember how

ten ten

ber how well your fore - - fa - - thers fought & how brave - ly they fell *h*

well our fore - - father's fought & how bravely they fell how bravely how brave - -

well our fore - - father's fought & how bravely they fell how bravely how brave - -

ten ten ten ten

& how brave - ly they fell;

- - ly they fell; *ff unis:* Then sing we the war song, & dance the war dance, And

- - ly they fell; *ff*

Cortez "The Standard of the Tlascalans was a golden Eagle with expanded wings?" - Clavigero's Hist.

f Tlas - - ca - - - - -

point the true arrow and poise the long lance. Then sing we the war song & dance the war

ff Then sing we the war song & dance the war

ff lans! Tlas - ca - - - lans! Tlas - ca - - - lans! re - mem - - - - -

dance, Our al - - tars with blood of the stran - - ger shall reek, And our

dance, Our al - - tars with blood of the stran - - ger shall reek, And our

ten *ten*

- - - - - ber how bravely bravely they fell

ban - - quet be borne from the Zopi lots beak! from the Zo - pilots beak! Our

ban - - quet be borne from the Zopi lots beak! from the Zo - pilots beak! Our

loco

The Zopilot is a carrion bird of Mexico.—Vide Clavigero. All the nation of New Spain devour the flesh of their captives after having sacrificed them to the Gods.—Vide Herrera, Robertson &c:

Cortez

... brave - - ly they fell

Al - tars with blood of the stranger shall reek our ban - quet be

Al - tars with blood of the stranger shall reek our ban - quet be

espres:

... bravely fell; Tlas - ca - - lans! re - mem - ber re -

borne from the Zo - pilot's beak!

borne from the Zo - pilot's beak!

member how well your fore - fathers fought, & how brave - ly they fell how

brave - ly how brave - ly how brave - ly

they fell they fell re -

they fell they fell re -

ff *ff* *ff*

f *pp* *f* *pp*

how brave - ly they fell how bravely they fell - - - - re -

mem - ber brave - - - - ly they

mem - ber brave - - - - ly they

f *pp* *cres* *ff*

mem - ber how well your fore - fathers fought & how brave - ly they fell

fell they fought and bravely fell they bravely fell

fell they fought and bravely fell they bravely fell

p

Tras-calans! Tras-calans! your standard is rais'd for the
 pp
 Trascalans! Trascalans! your standard
 pp
 Trascalans! Trascalans! your standard

decres *pp*

fight Tras-calans! Tras-calans! Your eagle is spreading his pi-nions so
 is for the fight Trascalans! Trascalans! Your ea-gle is spread - - -
 is for the fight Trascalans! Trascalans! Your ea-gle is spread - - -

bright his pi-nions so bright! re -

ing his his pi-nions so bright! Beneath their broad shadows re -
 ing his pi-nions so bright! Beneath their broad shadows re -
 ff
 ff

Cortez

ten ten

mem - - - ber how well your fore fa - - thers fought & how
 member how well our fore fathers fought & how bravely they fell; they
 member how well our fore fathers fought & how bravely they fell; they

Piu presto
 brave - - - ly how brave ly they fell how well they fought how well they
 fought how well they fought how bravely fell
 fought how well they fought how bravely fell

Piu Presto p

fought how well they fought how bravely fell

cres f cres f

Cortez

brave - - - ly fell how well they fought how well they

brave - - - ly fell brave - ly they fell how well they fought how well they

brave - - - ly fell brave - ly they fell how well they fought how well they

pp *ff* *pp* *pp* *ff* *pp*

fought how well they fought how bravely fell

fought how well they fought how bravely fell brave - - - ly fell

fought how well they fought how bravely fell brave - - - ly fell

ff *ff* *ff* *cres* *f* *cres* *f*

brave - ly they fell how brave - - - - - ly they

brave - - - ly fell brave - ly they fell how well they

brave - - - ly fell brave - ly they fell how well they

ff

fell how brave - - - - ly they fell - - - - they fell

fought how well they fought how brave - ly fell how

fought how well they fought how brave - ly fell how

. they fell brave - - - - ly they fell

brave ly fell how brave - ly they fell

brave ly fell how brave - ly they fell

8^{va} - - - -

Lead on! Lead on!

FINALE

to the first Act of

CORTEZ, or the Conquest of MEXICO,

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

Ent. Sta Hall.

Price

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7 Westmorland Street Dublin

FRANCISCO

ALVARADO

SANDOVAL

Allegro Spiritoso

Lead on, lead on, we

Lead on, lead on, we

ff *pp*

follow thee, To glorious death or vic - tory! Lead on, lead on to death or

follow thee, To glorious death or vic - tory! Lead on, lead on to death or

Coro Soprano *p*

vic - tory! . . . Their vessels burn! they cannot flee! they cannot

Tenore

vic - tory! . . . Their vessels burn! they cannot flee! they cannot

cres. ff ff ten p

ff *rf* *p* *mf*

flee! Their cry is death Their cry is death their cry is death Their

flee! Their cry is death Their cry is death their cry is death Their

cres ff *p*

ff

Lead on, lead on we follow thee to glorious death or

cres *ff* *cres* *ff*

Lead on, lead on we follow thee to glorious death or

cry is death or vic - to - ry! Their cry is death or vic - to - ry! Their

cry is death or vic - to - ry! Their cry is death or vic - to - ry! Their

cres *ff* *ten*

vic - tory! Lead on, lead on, to death Lead on, lead on to

vic - tory! Lead on, lead on, to death Lead on, lead on to

cry is death or vic - to - ry! Their cry is death Their cry is

cry is death or vic - to - ry! Their cry is death Their cry is

Act II.

Away! our foes advance!

CHORUS WITH SOLO,

Sung by Miss Eaton, in the
Historical Drama of

CORTEZ, OR THE CONQUEST OF MEXICO,

at the
Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

Ent. Sta. Holl.

P.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, Dalmaire & Co. 20, Soho Square, & to be had at 1, Westmorland St. Dublin.

Allegro non Troppo

Alto

Tenore

Basso

sva

ff

A - way! a - way! our foes ad - vance.

A - way! a - way! our foes ad - vance.

ff

Vain the hatchet! Vain the lance. At their will the lightning flies

Vain the hatchet! Vain the lance. At their will the lightning flies

ff

flies & the thun - der shakes the skies & the thunder shakes shakes the
 flies & the thun - der shakes the skies & the thunder shakes . shakes the

A.M.AZIZLI Entering ad lib
 Whither! Ah! whither wou'd you fly
 skies & the thunder shakes the skies
 skies & the thunder shakes the skies

colla voce f

a Tempo
 whither ah! whither wou'd you fly? Un - co - - ver'd on their blood - y
 bed

f f a Tempo pp

The cor - ses of your bro - thers lie Hark, their an - - - gry

ad lib

spirits cry Rally & a - venge a - venge the dead! & a - venge the

cres

fp

fp

fp

fp

f

dead Rally

A - way! a - way! our foes ad - vance Vain the

A - way! a - way! our foes ad - vance Vain the

f

f

ff

and a - - venge the dead and a - - venge a - - venge the dead

Hatchet vain the lance at their will the lightning flies

Hatchet vain the lance at their will the lightning flies

f

a - - - - - venge the dead a - - venge a - -
 flies and the thun - der shakes the skies and the thunder shakes
 flies and the thun - der shakes the skies and the thunder shakes
 venge the dead and a - - venge a - - venge the
 shakes the skies and the thunder shakes the
 shakes the skies and the thunder shakes the
 dead
 skies
 skies

f *f* *fp*
fp *f* *cres*
ff

Alas! for Mascala!
Ballad

Sung by

M I S S P A T O N,

In the Historical Drama of

The Poetry by **C O R T E Z,**

OR

J. R. Planché Esq.

The Conquest of Mexico,

at the

Theatre Royal, Covent Garden,

Composed by

HB

HENRY R. BISHOP,

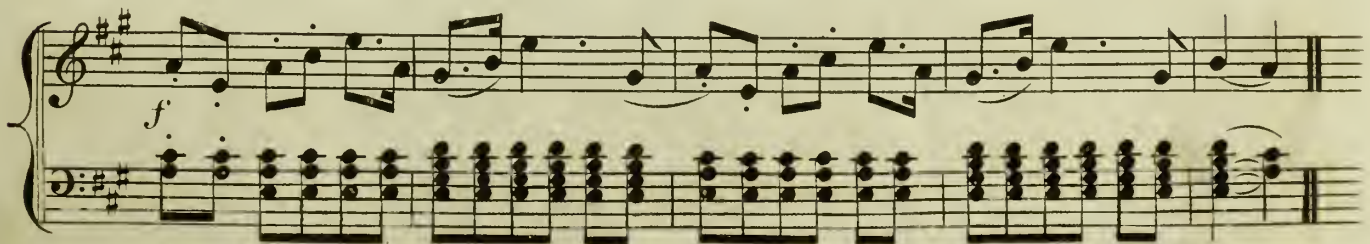
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Ent. Sta. Hall.

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London, Printed by Goulding, Dalmaine & Co. 20, Soho Squ. & to be had at 7, Westmorland St Dublin. hr

ANDANTE
ESPRESSIVO.



Cortez.

AMAZITLI.

h.
A = las! for Tlas = ca = la! the bravest and best Of her Warriors have

pp

sunk in their life blood to rest Their bones lie un = buried to

bleach in the blast *dol:* O mourn for Tlas = ca = la! O mourn for Tlas =

dol:

ad lib: *h.*
= ca = la! her glo = ry is past!

colla voce *ff*

2^d VERSE.

A = = las! for Tlas = ca = la fair Vic = tory's light Shall no more gild her

pp

Eagle's ma = = jes = ti = cal flight This swoop was the Battle - bird's

ad lib:
f

bol = = dest and last! O mourn for Tlas = ca = la! O mourn for Tlas =

dol:
dol:

= ca = = la her Glo = ry is past .

ad lib:
colla voce
ff

Cortez.

PRINTED BY GOULDING & CO.
SOHO Sq.
LONDON

There Blooms a Sweet Flower,
Mr Durusett,

In the Historical Drama of

The Poetry by

C O R T E Z,

J. R. Planché Esq.

OR
The Conquest of Mexico.

AT THE
Theatre Royal Covent Garden.

Composed by

HENRY R. BISHOP,

Ent Sta Hall

Composer & Director of the Music to the Theatre Royal Covent Garden.

Price 1/6.

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Andante

Espressivo

ACACIX

fold - ed when folded by night, Like a heart, it hangs drooping till day.* hangs

droop - ing till day. That flow'r when you see, My love think O think on

me, my love, My truth my truth let its day star pour - tray And its

esp: *tr* *cres* *f* *p*

night form im - part, my love The des - pair of my heart When the light of thy smile is a -

tr

* "The Flower of the Heart, not less estimable for its beauty than its odour, which is so powerful, that a single flower is sufficient to fill a whole House with the most pleasing fragrance. When the flower is open and its petals expanded it has the appearance of a star, but when shut it resembles in some measure a heart from whence its name arises?" — Clavigero's Hist.

way the light of thy smile is a way when the light of thy smile is a way

way is a way when thy smile is a way when the light of thy smile is a way is a way when thy smile is a way when the light of thy smile is a way

smile is a way is a way when thy smile is a way when the light of thy smile is a way

smile is a way.

God of Air!

FINALE.

to the Second Act of

CORTEZ,

or the Conquest of Mexico.

Composed by

HENRY R. BISHOP,

Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Pric

London, Printed by Goulding, Dalmaine & Co. 20, Soho Square, & to be had at 7, Westmorland Str. Dublin.

Larghetto
Maestoso

Musical notation for the piano introduction, consisting of two staves. The first staff is in treble clef and the second in bass clef. The tempo markings 'Larghetto' and 'Maestoso' are on the left. The music begins with a forte 'f' dynamic.

Musical notation for the piano accompaniment, consisting of two staves. It includes dynamic markings such as 'f ten', 'p', 'f ten', 'f', and 'ff'. There are also 'hr' markings above the staff.

Soprano
Alto
Tenore
Basso

God of air! We call on thee! To our prayr Pro - - -

God of air! We call on thee! To our prayr

God of air! We call on thee! To our prayr Pro - - -

God of air! We call on thee! To our prayr Propitious

Vocal and piano musical notation for the vocal parts. It includes staves for Soprano, Alto, Tenore, and Basso, with lyrics. Below the vocal staves is the piano accompaniment. Dynamics include 'ff'.

- pi - - tious be Round thy shrine for aid we throng!
 Propitious be Round thy shrine for aid we throng!
 - pi - - tious be Round thy shrine for aid we throng!
 be propitious be Round thy shrine for aid we throng!

f^{ten} f^h mf f^{ten} f^h fmf p

Warm blood we'll pour o'er it, Burn copal be-fore it, And praise thee with dance & with
 Warm blood we'll pour o'er it, Burn copal be-fore it, And praise thee
 Warm blood we'll pour o'er it, Burn copal be-fore it, And praise thee praise thee
 Warm blood we'll pour o'er it, Burn copal be-fore it, And praise

pp pp pp f

song praise thee with dance & with song praise...
 praise thee with dance & with song with dance with song
 praise thee with dance & with song and praise thee with dance & with song
 thee with dance & with song loco with song

3 3

thee with dance & with song, & praise thee with dance & with song & with song praise thee with
 & with song, & praise thee with dance & with song & with song praise thee with
 praise thee praise. . . . & praise thee with dance & with song & with song praise thee with
 & praise thee with dance & with song & with song praise thee with

dance and with song God of air! God of
 dance and with song God of air! God of
 dance and with song God of air! God of
 dance and with song God of air! God of

pp dol *ff Trombe* *ff*

air! O God of air We call on thee we call on thee O God of air!
 air O God of air We call on thee we call on thee O God of air!
 air! O God of air We call on thee we call on thee O God of air!
 air! O God of air We call on thee we call on thee O God of air!

Largo
Espressivo

M.A.R.I.N.A

Migh - - ty spi - - rit whose pure eyes

Violoncelli

Turn, O turn from human sa - crifice Turn, O turn from human sa - crifice

Turn, Turn O turn from hu - - - man sacrifice And to

Coro

no more delay the victim seize,

whose eter - nal throne, Pray's the sweetest incense known Pray's the sweetest

no more delay

no more delay

in-- cense known the sweetest known God of
pp the victim seize *f unis* Let her blood the gods appease! let her blood the gods ap--
pp the victim seize *f* Let her blood the gods appease! let her blood the gods ap--

mer - - - cy God of mer - cy! God of peace! - - - -
ff pease
ff pease

Let thy servants sorrows cease thy servants sor - rows cease! let thy servants sorrows
pp no more de - -
pp no more de - -

cease! let thy servants sorrows cease

lay no de - - - lay no de - - - lay

lay no de - - - lay no de - - - lay

dim *ppp*

Allegro

pp Tromba (Behind Scenes)

Solo Priest

Hark! what

p *ppp*

means that war - like sound? what means that war - like sound? that war - like sound?

MARINA

Doth not fan - cy mock mine ear? doth fan - cy mock mine ear? doth fan - cy

or

mock mine ear doth not fan - - - cy mock mine ear

Dis - - tant

Dis - - tant

pp

No! tis

shouts are ri - sing round dis - tant shouts are ri - - sing round Hark what

shouts are ri - sing round dis - tant shouts are ri - - sing round Hark what

true and friends are near friends are near friends are near

means that war-like sound hark what means that war-like sound No

means that war-like sound hark what means that war-like sound No

cres

f

more de - lay no more de - lay! the vic - tim seize the vic - tim seize . . .

more de - lay no more de - lay! the vic - tim seize the vic - tim seize . . .

cres *ff* *cres* *ff*

Ah

Let her blood the gods ap - - pease Let her

Let her blood the gods ap - - pease Let her

f *f* *ff*

doth not fan - - - cy mock my ear

blood the gods ap - pease No more de - lay no more de - lay

blood the gods ap - pease No more de - lay no more de - lay

Tromba (Behind Scenes) *cres* *p*

Priest
Hark what means that war - like

Marina
sound what means that warlike sound that warlike sound Doth not fan - - cy

or

mock mine ear doth fancy mock mine ear doth fancy mock mine ear

doth not fan - - - cy mock mine ear

pp
Coro: dis - tant shouts are ri - sing

pp
dis - tant shouts are ri - sing

No 'tis true and
 round dis - tant shouts are ri - sing round Hark what means that
 round dis - tant shouts are ri - sing round Hark what means that

friends are near friends are near friends are near
 war - like sound? Hark! what means that war - like sound? Hark! what
 war - like sound? Hark! what means that war - like sound? Hark! what

Spaniards *ff* *Marina* *ff* *Spaniards*
 Ven - - geance! Ah! . . . Ven - -
 means that war - like sound? Fly . . .
 means that war - like sound? Fly . . .

Marina *Spaniards*

geance Ah! Ven geance Ven

Fly Fly

ff *ff*

Marina

geance victory! victory! victory! . . Friends are

Fly! Fly

ff *ff* *unis* *ff*

Fly! Fly

Spaniards *Marina*

near victory! victory! victory! . . friends are

Fly

8va Fly

near

Fly!

Fly!

Marina

Ah!

Fly!

loco

Fly!

Trombe

Piu Presto

Spaniards

victory! victory! victory!

Fly! Fly! Fly! Fly! Fly!

Fly Fly Fly Fly Fly!

Piu Presto

.. victory! victory! victory!... victory!..

Fly!..

Fly!..

End of the Second Act

The musical score consists of seven systems. The first system features a vocal line with the lyrics 'victory! victory! victory!... victory!..'. The second and third systems feature vocal lines with the lyrics 'Fly!..' and 'Fly!..' respectively. The remaining four systems (fourth through seventh) are piano accompaniment, showing the right and left hand parts. The score concludes with a double bar line and the text 'End of the Second Act'.

Act III
Shame to Manhood!
SCENA.

Sung by **MISS PATON.**

Accompanied on the *FLUTE*, by **MR BIRCH,**

The Poetry by

in the Historical Drama, of
Cortez, or the Conquest of Mexico.

J.R. Planché Esq.

at the
Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

Composer & Director of the Music at the Theatre Royal Covent Garden.

HB

Ent. Sta. Hall.

Price 2/-

London. Printed by Goulding, D'Almaine & Co. 20, Noho Square & to be had 7 Westmorland Street, Dublin.

ALLEGRO
BRILLANTE

Cortez

* The Flute part is written for an F. Flute.

AMAZITLI.

Shame to Manhood fear'st thou not the ven = geance

pp *Stacc.*

Detailed description: This system contains the first line of music. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "Shame to Manhood fear'st thou not the ven = geance". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic marking is *pp* and the style is *Stacc.*

of the Gods to dare Though unmov'd by my sad lot In

ten. *pp*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "of the Gods to dare Though unmov'd by my sad lot In". The piano accompaniment continues with the same eighth-note accompaniment. The dynamic marking is *pp* and the style is *ten.*

pi = ty to thy = self for = bear - - - - - for = = bear In

f *f* *f* *f*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "pi = ty to thy = self for = bear - - - - - for = = bear In". The piano accompaniment continues with the eighth-note accompaniment. The dynamic marking is *f* and there are four *f* markings in the piano part.

pi = = ty pi = ty to thy = self for = = = bear In

pp *ff*

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "pi = = ty pi = ty to thy = self for = = = bear In". The piano accompaniment continues with the eighth-note accompaniment. The dynamic marking is *pp* and *ff*.

pi- = = = ty to thyself for = bear for = bear

f *pp* *ff*

Hark hark their high dis = pleasure telling, The

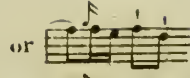
pp *Stacc.*

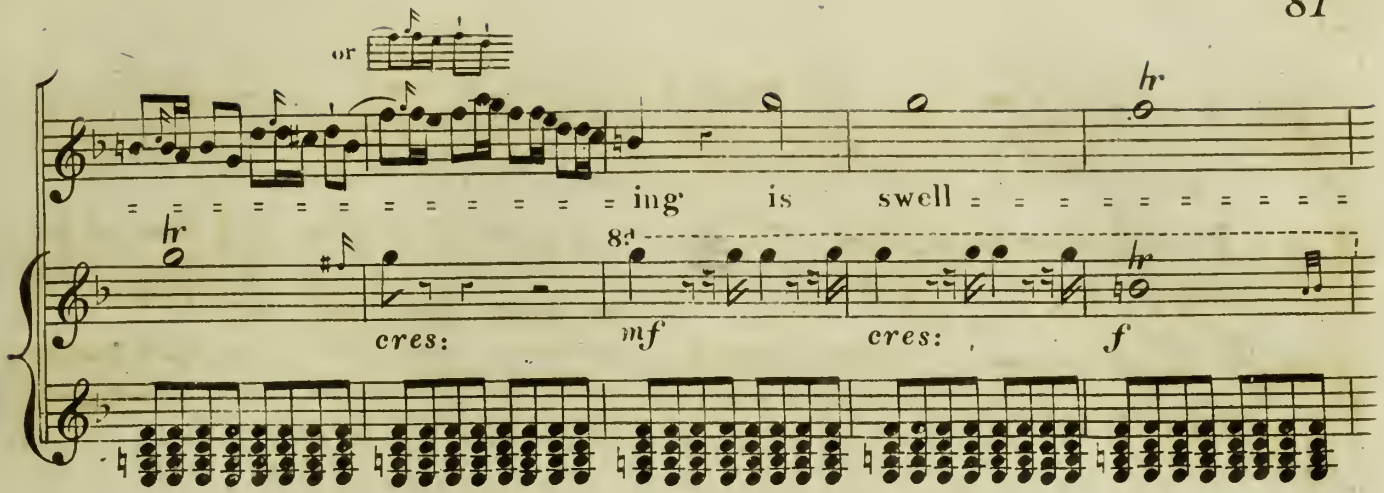
thun = ders aw = = ful voice is swelling is swell = = =

f *ten.* *p Flauto.*

or

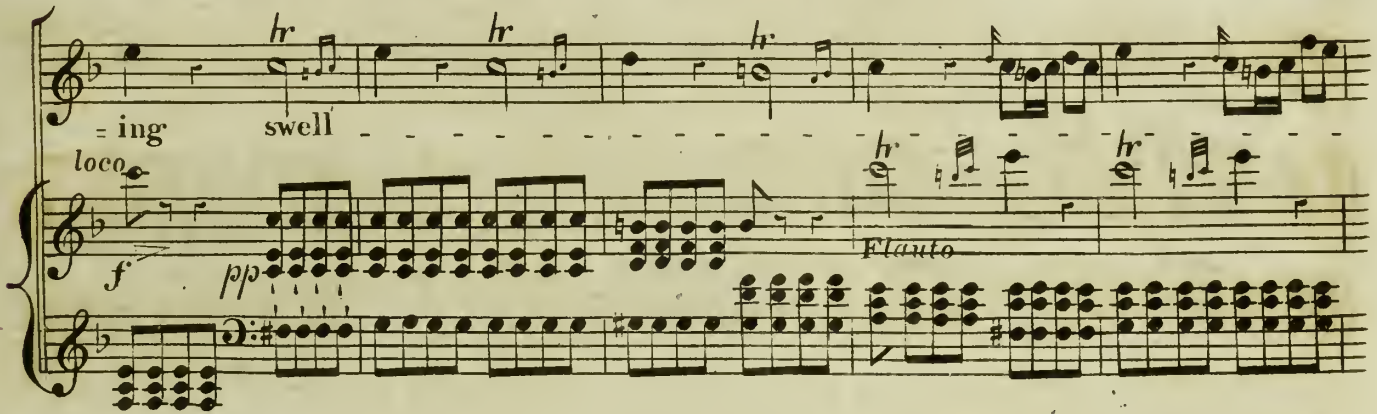
Cres. *tr*

or 



ing is swell

cres: *mf* *cres:* *f*



ing swell

f *ppp* Flauto



ad lib: *Lento ed espress:*



ing Oh! Spirit Oh! Spirit hear my pray'r let your

mf *f* *f ten:* *f* Corni *mf* colla voce. *ppp*

Tempo 1^o

mercy beaming now shield me from dishonours stain! Or your wrath direct the

blow or your wrath direct the blow which at once - - - may

end my pain may end - - -

Flauto.

or *hr*

my pain end

mf *cres:* *f* *pp*

or *hr*

hr *hr* *hr* *hr*

Flauto

or *p* *f* *cadenza*

cres: *f* *ff*

Flauto

or

Flauto.

dol: legati e piu lento

ad lib:

dol: legati e piu lento

or

Tempo 1^{mo}

espres:

espres:

cal^o

my pain.

cal^o

f ff

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The Widow of Estromadura,
Sung by
Mr. Hawcett.

In the Historical Drama of

C O R T E Z,
The Words by *J. F. Planché Esq.*

OR
The Conquest of Mexico.

at the
Theatre Royal, Covent Garden.

COMPOSED BY

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.



Ent. St. Hall.

Price 1/6.

London Printed by Goulding, D'Almaine & Co. 20, Soho Squ. & to be had at 7, Westmorland St. Dublin.

Moderato

Recit:
SANCHO

There was an old widow liv'd some time a - go in Estrama - dura! She

fell very ill at the death of her first husband and thought nothing but a second could cure her!

But her phiz was so funny, that though she'd plenty of money she frighten'd all who came

risoluta
and^{te} *ff* *f* *p*

to her, 'Till a young cavalier who at elbows was queer, made up his mind to woo her.

A I R .
So he ogled and sigh'd, Till he made her his bride Though the neighbours de-

pp Allegretto Mod^{to}

clard he must hate her, For she squinted and limp'd, And her face brown &

Curtiz

crimp'd Look'd much like an old nutmeg-grater. But though the wise enough in in

want of the stuff And a beggar must not be a chuser 'Tis true that a

glutton might prefer lamb to mutton, But there's too much mint sauce to re-

fuse her. There's too much mint sauce to re-fuse her? . . .

cres *mf* *f* *ff*

f *f* *f* *f* *f*

Recit:

But to silence the jokes and the jeers of the folks, he at full length her picture had

Painted! Though at the first sight of so horrid a fright the poor artist had nearly

fainted. Then sparing no cash, to the gilders slap-dash it was sent & a fine frame put

risoluto

to it. And the next time 'twas said, "what the deuce made you wed?" he took them up stairs to

view it. The neighbours agree 'Tis as like as can be, As old and as ugly as

AIR

pp Moderato

sin, sir" But they quickly ex - claim "What a beautiful frame! It a - tones for the

picture with - in sir!" "Good friends you are right, Said the cunning young

wight,"It was thus that I judg'd by the dame, sirs, Though ugly and

old she was rol - ling in gold, So I married my wife for the frame,

sirs! I married my wife for the frame sirs!"

cres *mf* *ff*

Cortez

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Must there for ever in Life's Chalice be

D U E T.

sung by
Miss Paton and Miss Love.

The Poetry by

In the Historical Drama of

J.R. Planché Esq.

CORTEZ, or the Conquest of MEXICO,

at the Theatre Royal, Covent Garden,

Composed by



HENRY R. BISHOP,

Ent. Ser. Ball

Price 2s/

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AMAZITHI

MARINA

**Andantino
con moto**

brings, Must it be with our blisses with our blisses as the tree, Which

brings, Must it be with our blisses with our blisses as the tree, Which

lo _ _ ses one branch as a_nother springs.* Must there for

lo _ _ ses one branch as a_nother springs.* Must there for

e _ _ ver in life's chalice be Some drop to dash the draught which pleasure

e _ _ ver in life's chalice be Some drop to dash the draught which pleasure

Cortez

* "The Ixuatl has not more than 6 or 7 branches for as soon as a new one buds one of the old ones withers." — Clavigero's Hist.

brings, Must it be with our blisses with our blisses as the tree, Which

brings, Must it be with our blisses with our blisses as the tree, Which

lo - ses one branch as a nother springs

lo - ses one branch as a nother springs Then let us hold the dearer let us

MARINA

hold the dear - er the flow'rs we find so few we find so few

mf p cres mf pp

A.MAZITLI

Then let us hold the dear - er let us hold the dear - - er the flowrs we find so

MARINA

few we find so few, And think our sun - shine

clear - - - er For the cloud it struggles through

A.MAZITLI

And think our sun shine clear - - - er For the cloud it

struggles through! it struggles through! Then let us
 it strug - gles through!

colla voce mf p stacc: pp

hold . . . hold . . . the dearer flow'rs we find so

cres mf pp stacc:

MARINA
 few so few Then let us hold hold the

cres mf stacc: pp cres

dearer flow - 'rs we find so few so few

stacc: pp cres mf

and think our sun - - - - shine

think our sun - - - - shine

pp.

clear - - - - er For the cloud it struggles through

clear - - er For the cloud it struggles through

cres ff a Tempo

Then let us hold flow - _rs so

hold the dear - _er

pp stacc: cres mf pp

few so few
so few so

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'few so few'. The second system also has two vocal staves and a piano accompaniment. The lyrics are 'so few so'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

flow - - - - 'rs flow - 'rs we find . . . so
few flow - - - - 'rs we find . . . so

f *f*
sp *sp* *sp* *sp*

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The lyrics are 'flow - - - - 'rs flow - 'rs we find . . . so'. The fourth system also has two vocal staves and a piano accompaniment. The lyrics are 'few flow - - - - 'rs we find . . . so'. The piano accompaniment includes dynamic markings *f* and *sp*.

few we find we find so few .
few we find we find so few .

sp *sp* *f* *f* *f* *ff*

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The lyrics are 'few we find we find so few .'. The sixth system also has two vocal staves and a piano accompaniment. The lyrics are 'few we find we find so few .'. The piano accompaniment includes dynamic markings *sp*, *f*, and *ff*.

From where the Sun rises.

FINALE

In the Historical Drama of

C O R T E Z,

OR

The Conquest of Mexico.

Composed by

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal, Covent Garden.

London, Printed by Goulding D'Almaine & Co. 20, Soho Square & to be had at 7, Westmorland St. Dublin.

Allegro *ff*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Allegro' and the dynamic is 'ff'.

The second system of the piano introduction continues the musical theme. The right hand features more complex rhythmic patterns, and the left hand provides harmonic support. Dynamics include 'fp'.

The third system of the piano introduction concludes the instrumental part. It features a mix of chords and melodic lines in both hands, with a dynamic of 'fp'.

Soprano *ff*

The vocal line for the Soprano part begins with the lyrics 'From where the sun rises across the wide main...'. The melody is simple and grand, with a dynamic of 'ff'.

Alto *ff*

The vocal line for the Alto part begins with the lyrics 'From where the sun rises across the wide main...'. The melody is similar to the Soprano part, with a dynamic of 'ff'.

Tenore *ff*

The vocal line for the Tenore part begins with the lyrics 'From where the sun rises across the wide main...'. The melody is similar to the other vocal parts, with a dynamic of 'ff'.

Basso *ff*

The vocal line for the Basso part begins with the lyrics 'From where the sun rises across the wide main...'. The melody is similar to the other vocal parts, with a dynamic of 'ff'.

PIANO *ff*
FORTE

The piano accompaniment for the vocal part consists of two staves. The right hand plays chords and eighth notes, while the left hand plays a bass line. The dynamic is marked 'ff'.

Fate sends us a he - ro of matchless re - nown of matchless re -

Fate sends us a he - ro of matchless re - nown of matchless re -

Fate sends us a he - ro of matchless re - nown of matchless re -

Fate sends us a he - ro of matchless re - nown of matchless re -

ff ff ff ff

noun sends us a he - - - ro of match - - less re - noun

noun sends us a he - - - ro of match - - less re - noun

noun sends us a he - - - ro of match - - less re - noun The

noun sends us a he - - - ro of match - - less re - noun

ff

The track of whose

track of whose glo - ry will brilliant re - main will brilliant re - main

The track of whose glo - - - ry will bril - - -

glo - ry will brilliant re - main will brill -

The track of whose glo - ry will

will brill - - - iant re - main will brilliant re - - main

iant re - main The track of whose

iant re - main re - main will brill

brilliant re - main brilliant re - main

brill - - - iant re - main brill - - -

glo - ry will brilliant re - main brilliant re - main will brill

brilliant re - main brill - - - iant re - - main

brilliant re - main brill - - - iant re - - main

brilliant re - main brill - - - iant brill - - - iant re - - main

cres ff

h h

ff Till the orb he has follow'd for e - - - ver for

ff Till the orb he has

ff Till the orb he has follow'd for e - - - ver for

ff Till the orb he has follow'd for e - - - ver for

e - - ver goes down for ever for ever

follow'd goes down for ever for ever

e - - ver goes down for ever for

e - - ver goes down for ever for ever

for ever for ever for e - ver e - ver

for ever for ever for e - ver e - ver

ever for ever for ever for e - ver e - ver

for ever for ever for e - ver e - ver

p *ff* *ff*

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down

e - ver for ever goes down for ever for

e - ver for ever goes down for ever for

e - ver for e - ver goes down goes down for ever

. goes down for ever for

ever for ever for ever for e - ver e - ver

ever for ever for ever for e - ver e - ver

for ever for ever for ever for e - ver e - ver

ever for ever for ever for e - ver e - ver

ff ff

The musical score is arranged in systems. The first system consists of four staves: two vocal staves (treble clef) and two piano staves (grand staff). The lyrics for the first system are: "ever goes down ever ever ever ever ever ever". The second system also has four staves, with lyrics: "ever goes down ever ever ever ever ever ever". The third system has four staves, with lyrics: "ever ever ever ever ever". The fourth system has four staves, with lyrics: "ever ever ever ever ever". The fifth system has four staves, with lyrics: "ever ever ever ever ever". The sixth system has four staves, with lyrics: "ever ever ever ever ever". The seventh system has four staves, with lyrics: "ever ever ever ever ever". The eighth system has four staves, with lyrics: "ever ever ever ever ever". The ninth system has four staves, with lyrics: "ever ever ever ever ever". The tenth system has four staves, with lyrics: "ever ever ever ever ever". The eleventh system has four staves, with lyrics: "ever ever ever ever ever". The twelfth system has four staves, with lyrics: "ever ever ever ever ever". The thirteenth system has four staves, with lyrics: "ever ever ever ever ever". The fourteenth system has four staves, with lyrics: "ever ever ever ever ever". The fifteenth system has four staves, with lyrics: "ever ever ever ever ever". The sixteenth system has four staves, with lyrics: "ever ever ever ever ever". The seventeenth system has four staves, with lyrics: "ever ever ever ever ever". The eighteenth system has four staves, with lyrics: "ever ever ever ever ever". The nineteenth system has four staves, with lyrics: "ever ever ever ever ever". The twentieth system has four staves, with lyrics: "ever ever ever ever ever".

GRAND MEXICAN MARCH.

of

The Embassy from

MONTEZUMA to CORTÉZ.

Composed by H. R. Bishop.

Allegro
Moderato

p *pp*

ff *ff* *p*

ff *p* *ff* *p*

ff

mf *ff* *mf* *ff* *p* *cres*

Cortez

ff mf *cres* f ff ff p

ff p stacc

ff p stacc ff

ff p ff p

ff ff

The first five systems of music are arranged in pairs of a treble and bass staff. The first system includes dynamic markings *ff* and *ff*. The second system includes *ff* and *f*. The third system includes *ff*, *f*, *ff*, and *ff*. The fourth system includes *ff*, *ff*, and *f*. The fifth system concludes with a double bar line and repeat dots.

SPANISH MARCH

Composed in imitation of the Spanish Style,

by H. R. Bishop.

Allegro
Brillante

The musical notation for 'Cortez' is written in treble and bass staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff starts with a bass clef, the same key signature, and a common time signature. Dynamic markings include *ff* and *p*. A triplet of eighth notes is indicated in the bass staff.

Cortez

MARCH

of the Spanish Cavalry &c:

(at the end of First Scene.)

Composed by H. R. Bishop.

Spiritoso
alla
Marcia

Cortez

First system of piano music, consisting of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff provides harmonic accompaniment. Dynamic markings include *p* and *pp*.

M A R C H

of Spaniards and Tlascalans.

Composed by H. R. Bishop.

alla Marcia

Second system of piano music, starting with the tempo marking *alla Marcia* and dynamic marking *pp*. The time signature is 2/4 and the key signature has one sharp (F#).

Third system of piano music, continuing the march with various rhythmic patterns and slurs.

Fourth system of piano music, ending with a *Da Capo* instruction.

Cortez

