

'tis Fate's de - cree . . .

'tis Fate's de - cree . . . That Nan - cy Ro - bert's bride shall

tis Fate's de - cree . . .

'tis Fate's de - cree . . . That Nan - cy Ro - bert's bride shall

That Nan - cy Ro - bert's bride shall be !

be !

That Nan - cy Ro - bert's bride shall be !

be !

cres.

G *NANCY. f sempre a tempo.*

Then Fate's de -

ff *f*

Ped. *

- cree I here de - fy, A maid - - - en I will

f *poco rit.*

live . . and die.

ROBERT. *mf*

For - bear! . . . the Ro - se's

a tempo.

p

po - tent spell To wed with me will thee . . com -

cres.

cres.

- pel. For - bear, . . for - bear; . .

CHORUS.

Ah, true! Saint John's Rose can-not fail,

Ah, true! Saint John's Rose can-not fail, Re - sis - tance

Ah, true! Saint John's Rose can-not fail,

Ah, true! Saint John's Rose can-not fail, Re - sis - tance

f

Re - sis - tance is of no a - vail.
is of no a - vail.
Re - sis - tance is of no a - vail.
is of no a - vail.

H ROBERT. *f*
For - bear, for - bear!

NANCY. *f*
In vain you seek to ter - ri - fy; A

poco rit. *a tempo.* *p*
maid - - en I will live . . . and die, And
poco rit. *p* *a tempo.*

cres.

pray all gen - - - tle powers that be To

f aid . . me, to aid . . me in ex - tre - - mi -

poco rall. e dim.

f *mf* *poco rall. e dim.* *p*

Pochissimo meno.

- ty.

THE YOUNG SQUIRE (singing as he enters).

mf

From her pure shrine I'll

Pochissimo meno. ♩ = 100.

p

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

(sotto voce.)

p

The voice! . . a - las, un -

ne'er de - - part, But, kneel - ing, cease - less

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

I *sempre p*

hap - py maid ! 'Twas not for me its
 wor - - ship there, From her pure . . shrine I'll

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

ser - en - ade ; And Love has passed me
 ne'er . . de - part, But, kneel - ing, . . cease - less

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

id - ly by. I dare not raise my thoughts so high.
 wor - ship there, . . Till deep de - vo - tion melts the fair, And love, . .

p *cres.* *f*

cres. *f*

and love . . wins all.

mf *poco rit.* *a tempo.*

mf *poco rit.* *f*

a tempo.

Piu Lento. RECIT. mf Why stand ye here in such a - maze? *Vivace. Come 1ma. p* Is't thus ye

Piu Lento. *Vivace. Come 1ma. d = 112.*

keep the best . . . of days?

ROBERT. *p* Fair Sir, a

p tranquillo.

Rose of good Saint John This maid-en's bo - som gleamed up-on; I took it;

cres. she 'gainst Fate's de - cree Now bears her - self *f* de - fi - ant -

ly.
THE VILLAGERS.

What then? Saint John's Rose can - not fail,
 What then? Saint John's Rose can - not fail, Re - sis - tance
 What then? Saint John's Rose can - not fail,
 What then? Saint John's Rose can - not fail, Re - sis - tance

The first system of music features four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are repeated across the vocal staves.

Re - sis - tance is of no a - vail.
 is of no a - vail.
 Re - sis - tance is of no a - vail.
 is of no a - vail.

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics. The piano accompaniment includes triplets in the right hand and a bass line in the left hand. A 'cres.' (crescendo) marking is present above the piano part.

Sva.....
ff

The third system is primarily piano accompaniment. It features a right-hand part with triplets and a left-hand part with chords. A 'Sva' (Sustained) marking is above the right hand, and a 'ff' (fortissimo) marking is above the left hand. An asterisk is placed at the end of the system.

THE YOUNG SQUIRE.

p

Good

Musical score for the first system. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piano part features a prominent bass line with chords and moving lines. Dynamics include *sf*, *dim.*, and *p rall.*

Allegretto cantabile.

fel-low, rest thee well con-tent; Th'un-fad-ed rose by me was

Allegretto cantabile. ♩ = 152.

Musical score for the second system. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the bass. Dynamics include *p*.

sent, And se-cret-ly re-placed the flower, Her fair hands plucked at mid-night

Musical score for the third system. The vocal line continues with the lyrics. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *p*.

mf espress.

hour. 'Twas thus I gave the gen-tle dove,

Musical score for the fourth system. The vocal line continues with the lyrics. The piano accompaniment features a more active accompaniment with chords and moving lines. Dynamics include *p*.

mf

slentando.

'twas thus I gave, 'twas thus I gave the gen-

Musical score for the fifth system. The vocal line continues with the lyrics. The piano accompaniment features a more active accompaniment with chords and moving lines. Dynamics include *colla voce.*, *dim.*, and *p*.

mf *espressivo.* *dim.* *K a tempo.*

tle dove Sweet vi - sions of a hap - - - py love.

p a tempo.

THE VILLAGERS.

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p What all this means is hard to tell, But Ro - bert's foiled, . .

p we see right well.

p we see right well.

p we see right well.

p we see right well.

p we see right well.

cres - *cen* - *do.*

THE GIRLS. SOPRANO.

Thy woo - ing's vain, She doth dis -
 Thy woo ing's vain, She doth dis -

mf

mf

fp

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

- dain Such mas - ter-y. Ha, ha! my bold
 - dain Such mas - ter-y. Ha, ha! ha, ha!

L *mf*

mf

p

Ped. * *Ped.* *

lov - er, Thou now must dis - cov - er She is not for
 my bold lov - er, Thou now must dis - cov - er She is not for

cres. *mf* *cres. a poco accel.*

mf

thee, she is not for thee.

mf

thee, she is not for thee.

f *p*

p

Ha, ha! Ha, ha!

p

Ha, ha! Ha, ha!

Ped. * *Ped.* *

f (*Robert rushes from the hall, pursued by the girls.*)

Ha, ha, ha, ha, ha, ha, ha!

f

Ha, ha, ha, ha, ha, ha, ha!

f *Ped.* * *Attacca.*

No. 10.

DUEL. — FAIREST OF ROSES.

Andantino. ♩ = 66.

The piano introduction is in 2/4 time, marked *Andantino* with a tempo of ♩ = 66. It features a melody in the right hand and a supporting accompaniment in the left hand, both in a minor key.

THE YOUNG SQUIRE.

p

Fair - est of ro - ses, where ro - ses bloom sweet - est, Tint - ed.. by sun-beams, and

The first line of the vocal melody is in 2/4 time, marked *p*. The piano accompaniment is also in 2/4 time, marked *p*. The lyrics are: "Fair - est of ro - ses, where ro - ses bloom sweet - est, Tint - ed.. by sun-beams, and".

gemmed by the dew, *cres.* Seek I throughall Na - ture's gar - den the meet - est For *mf*

The second line of the vocal melody is in 2/4 time, marked *cres.* and *mf*. The piano accompaniment is also in 2/4 time, marked *cres.* and *mf*. The lyrics are: "gemmed by the dew, Seek I throughall Na - ture's gar - den the meet - est For".

poco rit. *a tempo.* *M*
love and for wor - ship? my dear one, 'tis you. Long I have watched thee with

colla voce. *a tempo. p*

The third line of the vocal melody is in 2/4 time, marked *poco rit.*, *a tempo.*, and *M*. The piano accompaniment is also in 2/4 time, marked *colla voce.* and *a tempo. p*. The lyrics are: "love and for wor - ship? my dear one, 'tis you. Long I have watched thee with".

cres.
ten - der de - vo - tion, Wait - ing, and hop - ing, to claim thee as mine;

cres.

The fourth line of the vocal melody is in 2/4 time, marked *cres.*. The piano accompaniment is also in 2/4 time, marked *cres.*. The lyrics are: "ten - der de - vo - tion, Wait - ing, and hop - ing, to claim thee as mine;".

mf

Urg - ing in song full of love's sweet e - mo - tion, Thou hast my heart, dear, O

mf

cres. *f*

bless me with thine, . Thou hast my heart, dear, O bless me with

cres. *f*

thine.

f *dim.* *p*

Molto Andante quasi Lento. NANCY. p

Molto Andante quasi Lento. ♩ = 52.

Up - on my ear what mus - ic fall - eth?

pp

Ped. * *Ped.*

What vis - ion sweet my heart ap - pall - eth With a joy that's

* *Ped.*

pain, with a - joy . . . that's pain?

Ped. * *Ped.* *

N poco cres.
Not for maid - en poor and low - ly, Bliss so per - fect, bliss so

poco cres.

ho - ly, Not for maid - en poor, not for maid - en poor,

dim. *pp*

cres. Bliss so per - fect, bliss so ho - - ly; Yet I'd dream a - gain, yet I'd

dim.

cres. *dim.*

p dream a - gain, yet I'd dream . . . a - - gain.

Andantino come lma.

THE YOUNG SQUIRE.

mf No vi - sion thou

Andantino come lma.

pp *p*

seest ; in love's gar - den my flower Shall firm - ly be root - ed, and bloom ev - er

there ; Beau - ty and frag - rance and sweet - ness her dower, De - vo - tion her

cres. *cres.* *mf*

dim. *pp* *pp*

O NANCY.
Up - on my ear what mu - sic

guard - ian ; her so - lace my care.

fall - eth? . . . What vi - sion sweet my heart ap - pall - eth . . .

Fair - est of ros - es,

p *p* *3*

Ped. *

cres.
 With a joy . . . that's pain,
 Fair - est of ro - ses, where ro - ses bloom sweet - - - est,
mf ³ *p* *poco cres.*

with a joy . . . that's pain?
 Wait - ing, and hop - ing, to claim thee as
mf *mf*

mine, . . . Thou hast my heart, dear, O bless me with thine, . . . thou hast my
cres. *cres.*

Not for maid-en poor, . . . not for maid-en poor, . . .
 heart, dear, O bless me with thine. . . . No
P *mf* *agitato.* *cres.* *f* *fp* *agitato.* *cres.*

f *sempre agitato.*

not for maiden poor . . . and low - ly, Bliss so per - fect, so per - fect, so

f *sempre agitato.*

vi - sion thou see'st, I have watched . . . thee with ten - der de - vo - tion, I have

f *dim. e rall.*

ho - ly, so per - fect, so ho - ly, so ho - ly, Yet I'd dream a -

f *dim. e rall.*

watched thee, Wait - ing and hop - ing to claim, . . . to claim thee as

sf *dim. e rall.* *pp*

tempo agitato. *mf*

- gain, Bliss so per - fect, so ho - ly,

mf

mine, . . . Long I have watched thee,

tempo agitato. *p* *cres.*

cres. *f*

so per - fect, so ho - ly. . . .

cres. *f*

Wait - ing, wait - ing and hop - ing. . . .

f *accel.* *cres.* *rit.*

Molto Lento. espress.

f Love, . . . that heart to heart now bring - eth, *f* Love, . . . whose praise the

f Love, . . . that heart to heart now bring - eth, *f* Love, . . . whose praise the

Molto Lento. ♩ = 46.

V Ped. * *Ped.* * *Ped.* *

whole world sing - eth, *pp* Take us, we are thine,

whole world sing - eth, *pp* Take us, we are thine,

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

take us, we are thine. *molto espress.* Love, . . . that heart to

take us, we are thine. *molto espress.* Love, . . . that heart to

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

heart now bring - eth, *f* Love, . . . whose praise the whole world sing - eth,

heart now bring - eth, *f* Love, . . . whose praise the whole world sing - eth,

p *ff* *dim.* *p*

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

Poco più vivo.
mf To thy migh - - ty power we yield us, By thy po - - tent
mf To thy migh - ty power, to thy

p *cres.*

mf *più agitato.*
 charm, O shield us, by thy po-tent charm, by thy potent charm, . . .
mf *più agitato.*
 power we yield us, By thy po-tent charm, by thy po-tent charm, . . . shield us,

mf *più agitato.*

dim. *mf* *sempre . . . più . . .*
 . . . O shield us, Till we life re - sign, . . . By thy po-tent charm,
dim. *mf*
 shield us, Till we life re - sign, . . . By thy

dim. *mf* *sempre . . . più . . .*

f *più . . . agitato . . . ed accel.*
 by thy po-tent charm, by thy charm O Love, . . . shield us, Till we life re - sign,
 charm, . . . O Love, . . . shield us,
 po-tent charm, by thy charm, . . . O shield . . . us, Till life we re -

f *più . . . agitato . . . ed accel.*
cres.

Andantino come lma.

shield us, Love, till we life . . . re - sign,

- sign, O shield us, Love, till life . . . we re - sign,

f *rall.* *dim.* *Andantino come lma.*

sf *dim. rall. p* *Ped.* *Lento.*

Shield us by thy

By . . .

p *Lento.*

p *pp poco rall.* *p*

po - tent charm, O Love, Till we life . . . re - -

thy charm, O Love, Till we life . . . re - -

rall. p *rall. p*

mf *p* *pp*

sign.

sign.

Come lma.

a tempo. espress. *dim.* *pp* *rall.* *Ped.* *Segue**

No. 11. FINAL CHORUS.—“NOW JOY SHALL BE IN COTTAGE POOR.”

Allegretto vivace. ♩ = 112. Δ

First system of piano introduction. Treble and bass staves. Dynamics: *f*, *sf*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*

Second system of piano introduction. Treble and bass staves. Dynamics: *dim.*, *p*. Pedal marking: *Ped.*

Vocal staves for Soprano, Alto, Tenor, and Bass. Lyrics: "Now joy shall be in cot-tage". Dynamics: *mf*. Pedal marking: *Ped.*

Third system of piano accompaniment. Treble and bass staves. Pedal marking: ** Ped.*

Second system of vocal staves. Lyrics: "poor, . . . And joy, and joy shall be in hall, . . . For". Dynamics: *mf*. Pedal marking: ** Ped.*

Fourth system of piano accompaniment. Treble and bass staves. Pedal markings: *Ped.*, ** Ped.*

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

that, when Love the Might - y reigns, Such won - drous

sempre p

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

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

things be - fall. Be - fore his power the

p *R*

p *R*

p *R*

p *R*

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

bar - ri - ers That se - - ver man from maid . . .

bar - ri - ers That se - - ver man from maid . . .

bar - ri - ers That se - - ver man from maid . . .

bar - ri - ers That se - - ver man from maid . . .

cres. *

cres. *

cres. *

cres. *

Ped. * *Ped.*

8060.

A - sun - der break ; in ru - in crash ; a -

A - sun - der break ; in ru - in crash ; a -

A - sun - der break ; in ru - in crash ; a -

A - sun - der break ; in ru - in crash ; a -

* V V

- sun - der break ; in ru - in crash ; And none, and none may

- sun - der break ; in ru - in crash ; And none, and none may

- sun - der break ; in ru - in crash ; And none, and none may

- sun - der break ; in ru - in crash ; And none may

dim. dim. dim. dim.

f dim.

give . . . them aid.

give . . . them aid.

give . . . them aid. Now joy shall

give . . . them aid.

p S

Ped. *

Now joy shall be in cot-tage poor, And
 Now joy shall be.
 be in cot-tage poor, . . . And joy, and joy shall be in
 Now joy shall be, . . . in cot-tage

Ped. joy, and joy shall be in hall, For that, when Love . . . the
 in cot-tage poor, For that, when Love . . . the
 hall, . . . For that, when Love, when Love the
 poor, . . . For that, when Love, when Love the

** simile* *cres.*

Might - - y reigns, . . . Such won - drous things, such
 Might - - y reigns, . . . Such won - - drous
 Might - - y reigns, . . . Such won - drous things, such
 Might - - y reigns, . . . Such won - drous things, such

mf

won - drous things . . . be - fall, . . .

won - drous things be - - - fall, such won - drous

won - drous things be - - - fall. . .

won - drous things . . . be - fall, such won - drous

mf

dim. *f*

mf

such things be - fall.

things, such things be - fall.

things, such things be - fall.

f

rall.

Lento con moto e religioso.

legato.

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

O sa - cred Yule, . . . when heav'nly

Lento con moto e religioso. ♩ = 60.

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

love Was born to all be - low, . . . When, from the fount of God's own

Ped. *

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

grace, Did plen - teous bless - ing flow ; Thy be - ni - son on two fond

Ped. *

8060. *Ped.* *

cres. U *mf*

hearts, Thy be - ni - son on two fond hearts We

hearts, Thy be - ni - son on two fond hearts We

hearts, Thy be - ni - son . . . on two . . . fond hearts We

hearts, on two, on two fond hearts We

cres. U

cres. *f* *rit.* ^

hum - bly now im - plore, we hum - bly now im - plore; . . . O

hum - bly now im - plore, we hum - bly now im - plore; . . . O

hum - bly now im - plore, we hum - bly im - plore; . . . O

hum - bly im - plore, we hum - bly now im - plore; . . . O

mf *cres.* *f* *rit.* ^

a tempo. Grandioso. Ped. * *Sva*

sa - cred Yule, . . . when heavenly love Was born to all be -

sa - cred Yule, . . . when heavenly love Was born to all be -

sa - cred Yule, . . . when heavenly love Was born to all be -

sa - cred Yule, . . . when heavenly love Was born to all be -

ff a tempo. *Sva* *Sva*

low, . . . When, from the fount of God's own grace, Did plen - teous bless - ing

low, . . . When, from the fount of God's own grace, Did plen - teous bless - ing

low, . . . When, from the fount of God's own grace, Did plen - teous bless - ing

low, . . . When, from the fount of God's own grace, . . . Did bless - ing

sempre ff

Ped. V * Ped. * Ped. * Ped. * Ped. *

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

flow, Thy be - ni - son on two fond hearts We hum - bly now im -

mf *f*

Ped. V *

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

plore, . . . So Christ's sweet day and good Saint John . . . Be prais - ed for

ff *ben marcato.*

ff *ben marcato.*

ff *ben marcato.*

ff *ben marcato.*

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

sempre ff

ev - er - more, So Christ's sweet day, so Christ's sweet day and good Saint John Be

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.*

prais - ed for ev - er - more.

fff *rall.* *a tempo.* *sempre ff*

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

ff