

HOFER,

THE TELL OF THE TYROL.

A GRAND HISTORICAL OPERA

ADAPTED FROM THE  
GRAND OPERA OF

GUILLAUME TELL,

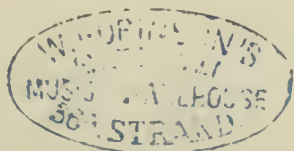
By  
ROSSINI.

Ent. Sta. Hall.

Price 2.2.0.

LONDON.

D'ALMAINE & Co. 20, SOHO SQUARE.



+ m. 264, 20

accm a. Brown

aug 14, 1894

OVERTURE.

Metronome  $\text{♩} = 54.$

*Andante*

*p* *cres:* *Ped:* \*

*pp* *cres:*

*cres:* *pp* *con espres:*

*Ped:* *pp*

*pp* *con esp:*

*rf*

*cres:*

*Both Ped:* *sempre dim:* \*

*Ped:*

*p*

*pp* *Sotto voce.* *Ped:* *pp*

*Ped:*

*tra* *Sotto voce. P. d:* \*

*Ped:* *cres:* *p*

*pp* *Ped:* \*

*Ped:* *Ped:* *Ped:* *cres:*

sempre cres: - - - - -

The musical score consists of seven systems of grand staff notation. The first system shows a treble clef with a melodic line and a bass clef with a supporting line. Dynamic markings include *cres:* and *rf*. The second system features a *ff* dynamic and a *Ped:* marking. The third system includes multiple *\* Ped:* markings. The fourth system has a *gva* marking. The fifth system continues with *\* Ped:* markings. The sixth system includes *f* dynamics. The seventh system concludes with *rf* dynamics and a final *Ped:* marking.

*p* *Ped:*  
*\* Smorz:* *f*

*\* p* *cres:* *f Ped:*

*\* p Smorz:* *Ped: cres:* *\**

*rf* *Ped: cres:* *p*

*p* *Ped:* *\**

*sempre dim:* *p* *pp* *pp*

*pp* *Ped:* *\* pp Fl:*

Andante  $\text{♩} = 76$ .

Corno Inglese.

*p* *dol: semplice.*

*mf*

*cres:*

*p*

*p*

*rf*

*pp*

*Ped:*

*dim: ritard:*

$\text{♩} = 2$   
4

$\text{♩} = 7$   
4

6)

All? Vivace. ♩ = 152.  
Ped:

*p* Trombe. *f* *oves*

*oves* *Ped:* \* *pp*

*ff* *p*

*pra* *Ped:* *f* *ff*

*Ped:* \* *Ped:*

*Ped:* \* *p*

*p* *pp*



First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *ff* and *p*.

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *gva*, *f*, and *ff*.

Third system of musical notation, featuring a treble and bass clef. The music includes the dynamic marking *sempre ff*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *f* and *sf*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes the dynamic marking *p*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes the dynamic marking *pp*.

Seventh system of musical notation, featuring a treble and bass clef. The music includes the dynamic marking *f*.

*cres:*

*ff*

*ff cres:*

*p Ped:*

*pp*

*cres:* *p*

*ff*

ff Ped: p

\* Ped: \* Ped: \* f Ped:

\* Ped: \*

f f rf rf Ped: \*

ff Ped: \* ff Ped: \* ff Ped: \*

ff Ped: \* Ped: \*

rf

*rf* *rf* *ff* *Ped:* \* *ff* *Ped:*

\* *ff* *Ped:* \* *ff* *Ped:* \* *ff* *Ped:*

\* *ff* *piu mosso.*

*p* *ff* *1* *Ped:* \* *ff*

*ff* *Ped:* *ff*

*Ped:* \*

*Ped:* \* *Ped:* \*

**FAIR AS A BRIDE,**  
*Opening Chorus of Tyrolese Peasants.*  
*Sung in the*  
**Historical Opera**

**GUILLAUME TELL,**  
*Theatre Royal, (at the) Drury Lane.*

The Poetry by I. R. PLANCHÉ,

Composed by

**ROSSINI.**

*Arranged & Adapted for the English Stage.*

BY

**HENRY R. BISHOP.**

*Ent. Sta. Hall.*

*Pr. 2/-*

D'ALMAINE & CO SOHO SQUARE, LONDON.

$\text{♩} = 104.$

ANDANTE

GRAZIOSO.

*pp*

CURTAIN RISES.

*gru.*

*loco*

*ff*

The musical score is written for piano and consists of four systems of staves. The first system is marked 'ANDANTE' and 'GRAZIOSO.' with a tempo of 104. It begins with a piano (*pp*) dynamic. The second system includes the instruction 'CURTAIN RISES.' The third system features a *gru.* (grace notes) marking. The fourth system ends with a *loco* marking and a fortissimo (*ff*) dynamic. The score is in 3/8 time and G major.

First system of piano accompaniment. The right hand features a complex texture with many sixteenth and thirty-second notes, while the left hand has a more rhythmic accompaniment. Dynamics include *sf*, *p*, *pp*, *ff*, and *sf*.

Second system of piano accompaniment. The right hand continues with intricate patterns, and the left hand provides harmonic support. Dynamics include *p*, *pp*, *ff*, and *pp*.

Third system of piano accompaniment. The right hand has a melodic line with some dotted rhythms, and the left hand has a steady accompaniment. Dynamics include *dot.*

Fourth system of piano accompaniment. The right hand has a melodic line with some dotted rhythms, and the left hand has a steady accompaniment. Dynamics include *Violone:*

SOPRANO 1.

Vocal line for Soprano 1. The melody is in a high register with a mix of eighth and sixteenth notes. Dynamics include *p*.

Fair as a bride the morn is wa -- king Sheeted with gold..... the

SOPRANO 2.

Vocal line for Soprano 2. The melody is in a high register with a mix of eighth and sixteenth notes. Dynamics include *p*.

Fair as a bride the morn is wa -- king Sheeted with gold the

TENORI.

Vocal line for Tenors. The melody is in a high register with a mix of eighth and sixteenth notes. Dynamics include *p*.

Fair as a bride the morn is wa -- king Sheeted with gold the

BASSO.

Vocal line for Bass. The melody is in a lower register with a mix of eighth and sixteenth notes. Dynamics include *p*.

Fair as a bride the morn is wa -- king Sheeted with gold the

Fifth system of piano accompaniment. The right hand has a melodic line with some dotted rhythms, and the left hand has a steady accompaniment. Dynamics include *p* and *grva*.

Gla - - cier glows Deep in the vale sweet music making, Re -

Gla - - cier glows Deep in the vale sweet mu\_sic making, Re -

Gla - - cier glows Deep in the vale sweet mu\_sic making, Re -

Gla - - cier glows Re -

joy\_ing the bright ri\_ver flows. Deep in the vale sweet mu\_sic making, Re\_joying the

\_joy\_ing the bright ri\_ver flows. Deep in the vale sweet mu\_sic making, Re\_joying the

\_joy\_ing the bright ri\_ver flows. Deep in the vale sweet mu\_sic making, Re\_joying the

joy\_ing the bright ri\_ver flows Deep in the vale sweet mu\_sic making, Re\_joying the

bright ri\_ver flows. Sor\_row for\_get\_ting,

bright ri\_ver flows. Sor\_row for\_get\_ting,

bright ri\_ver flows. Sor\_row for\_get\_ting,

bright ri\_ver flows. Sor\_row for\_get\_ting.

La\_bor for - sa - - - - king Snatch we to day

La\_bor for - sa - - - - king Snatch we to day

La\_bor for - sa - - - - king Snatch we to day

La\_bor for - sa - - - - king

Joy and re - pose ..... Fair as a

Joy and re - pose Fair as a

Joy and re - pose Fair as a

Snatch we to day ..... Joy and re - pose Fair as a

bride the morn is wa - - king, Sheeted with gold the gla - - cier

bride the morn is wa - - king, Sheeted with gold the gla - - cier

bride the morn is wa - - king, Sheeted with gold the gla - - cier

bride the morn is wa - - king, Sheeted with gold the gla - - cier

*gva* *loci*



glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

day ..... Joy and re- pose Sor-row for-get-ting, La-bor for-

day ..... Joy and re- pose Sor-row for-get-ting, La-bor for-

day ..... Joy and re- pose Sor-row for-get-ting, La-bor for-

day ..... Joy and re- pose Sor-row for-get-ting, La-bor for-

- sa- king, Snatch we to day Joy and re- pose Snatch we to

- sa- king, Snatch we to day Joy and re- pose Snatch we to

- sa- king, Snatch we to day Joy and re- pose Snatch we to

- sa- king, Snatch we to day Joy and re- pose Snatch we to

day ..... Joy re - pose Snatch we to day .....

day ..... Joy and re - pose Snatch we to day .....

day ..... Joy and re - pose Snatch we to day .....

day ..... Joy and re - pose Snatch we to day .....

*pva*

Joy and re - pose .....

Joy and re - pose .....

Joy and re - pose .....

Joy and re - pose .....

*loco* *pva* *rall?* *pp*

(17)  
THE STREAM IS SOFTLY FLOWING  
Quartetto,

Sung by

MISS BETTS, MISS POOLE,

MR ALLEN & MR BRAHAM,

in the Grand Opera of

Guillaume Tell,

at the  
Theatre Royal, Drury Lane.

Composed by

ROSSINI, Arranged & Adapted for the English Stage, by H. R. BISHOP.

Ent. Sta. Hall.

D'ALMAINE & CO SOHO SQUARE, LONDON.

Pr. 2/-

WALTER.

*Andantino.* ♩ = 112.

Harp: *f f f f p*

The stream is soft - ly  
flow - ing, The breeze is gent - ly blow - - - ing; In my bark lightly  
la - - den, There is room... sweet for thee. There is room sweet for thee.

6008

There is room sweet for thee. E'en now the shore 'tis leav - - - ing The

Sil - - ver wa - - ters cleav - - ing; Then haste, a - board, gentle Maid - en, haste a -

board, ..... haste a - board, Love, to me. Haste a - board, Love, to

Flauto

me. Haste a - board, .... Love, to me! They cast ..... aside their

sad - - - - ness They can sing ..... strains of glad - - - - ness! When their wrongs ..... should to

mad - - ness Goad each pa - - - - - triot soul! Thus their chains tame - ly

8 8

*p* *cre* *ff*

wear - ing! Their yoke shameful - ly bear - ing! While Li - - - - - berty des -

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

- pair - - ing: Weep - eth, weepeth her lost ..... Ty - rol! Come, fair - er than the

*rallendo* *a tempo* *colla voce* *a tempo*

WALTER.

BERTHA. Ah! Maid - en too be - lieving, Trust not the wave de -

JOSEPHINE. Ah! Maid - en too be - lieving, Trust not the wave de -

WALTER. morning, My lone - ly deek a - - - - - dorn -

HOFER. Thus their chains tame - ly wear - - - - -

*f* *p*

- ceiv - - ing! Though gently now ..... 'tis heaving, A storm may brooding

- ceiv - - ing! Though gently now ..... 'tis heaving, A storm may brooding

- ing, If the world ..... Love thou fear - - est Where so safe ..... can't thou

- ing, their yoke shamefully bear - - - -

*pp*

be! A storm may brooding be! A storm may brooding

be! A storm may brooding be! A storm may brooding

be? Where so safe can't thou be? Where so safe can't thou

- ing While Li - - ber - ty despair - - - - ing Weep - - eth her lost Ty -

*p*

be! And of Love ..... fair\_er seem - - - ing,

be! And of Love fair\_er seem - - - ing,

be? No eye ..... can there ..... sur - - - vey ..... us, No

- rol! While Li - - ber\_ty

*f* *p*

But with more ..... perils teem - - - ing,

But with more perils teem - - - ing, *animato.*

bab - - - bling tongue..... be - - tray..... us, Then haste aboard my

des - - - pair - - - ing, While Li - - ber\_ty des -

*f*

Be\_ware, or from thy dream -- ing A\_wake, too late to  
 Be\_ware, or from thy dream -- ing A\_wake, too late to  
 dear \_ \_ \_ \_ \_ est haste a \_ \_ board ..... haste aboard, Love, to

pair \_ \_ \_ \_ \_ ing Weep \_ \_ \_ \_ \_ eth her lost Ty \_ \_

*p* *ff* *p*

flee! A \_ \_ wake, too late to flee! A \_ \_  
 flee! A \_ \_ wake, too late to flee! A \_ \_  
 me. Haste a\_board, Love, to me!

rol! While Li \_ \_ \_ ber \_ ty des \_ pair \_ \_ \_ \_ \_ ing ..... Weep \_ \_ \_

*dol.* *pp*



*f*  
 -wake too late to flee! A\_wake ..... too late to  
 -wake too late to flee! A\_wake ..... too late to  
 Haste a\_board Love to me! Haste a\_board, I,ove, to  
 -eth her lost Ty\_ \_ rol! her lost Ty\_

*ff*

*a tempo*  
 flee! A\_wake, too late to flee!  
 flee! A\_wake, too late to flee!  
 me! Haste a\_board, Love, to me!

*pp* *ff* *ff* *ff* *Fine*  
 - rol! her Ty\_ rol!  
*a tempo*



FROM THE HILLS TO THE VALLEY,  
 Quintetto & Chorus,  
 in the Grand Historical Opera of  
 HOFER, THE TELL OF THE TYROL,  
 Composed by  
 ROSSINI, adapted for the English Stage by HENRY R. BISHOP.

Pr. 5/-

*Andantino.* (3<sup>d</sup> Horn.) (4<sup>th</sup> Horn.) (3<sup>d</sup> Horn.) (4<sup>th</sup> Horn.)  
 mf *Corni (at distance behind the Scenes.)* pp f pp

(1<sup>st</sup> Horn.) (2<sup>d</sup> Horn.) (3<sup>d</sup> Horn.)  
 mf *Allegretto.* pp mf

(4<sup>th</sup> Horn.) (1<sup>st</sup> & 2<sup>d</sup>)  
 pp f

All? Vivace. ♩ = 152.  
 (3<sup>d</sup> & 4<sup>th</sup>) *Orchestra.* f p

p

f p

*Verese & Maria col Soprani.*

*Alto e Tenore.*

*Basso.*

*PIANO-*

*FORTE.*

From the hills - - - - to the val - - - -

From the hills - - - - to the val - - - -

From the hills - - - - to the val - - - -

ley Come the herds at the call, A - round us soon will

ley Come the herds at the call, A - round us soon will

ley Come the herds at the call, A - round us soon will

ral - ly Our mountain brothers all. Our mountain brothers all. Our

ral - ly Our mountain brothers all. Our mountain brothers all. Our

ral - ly Our mountain brothers all. Our

mountain brothers all. To the Bri - - - dal re -

mountain brothers all. To the Bri - - - dal re -

mountain brothers all. To the Bri - - - dal re -

pair - - - ing - - Their fes - - - tal ha - - - bits wearing Our

pair - - - ing - - Their fes - - - tal ha - - - bits wearing Our

pair - - - ing - - Their fes - - - tal ha - - - bits wearing Our

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

From the hills (Hofer)

*Therese*  
She comes! the bride of Wal - - - ter The Rose of the

*Maria*  
She comes! the bride of Wal - - - ter The Rose of the

*Walter  
Hottlieb &  
Werner.*  
She comes! She comes she comes - - - The Rose of the

*Hofer &  
Albert.*  
She comes! the bride of Wal - - - ter The Rose of the

*Soprani*  
She comes! the bride of Wal - - - ter The Rose of the

*Alti.*  
She comes! the bride of Wal - - - ter The Rose of the

*Tenori.*  
She comes! the bride of Wal - - - ter The Rose of the

*Bassi.*  
She comes! the bride of Wal - - - ter The Rose of the

*PIANO-FORTE.*  
Cres: *ff*

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Pas - seyn - thal! She comes she comes she comes - - - The

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

*Hofer.*

*MAESTOSO.* Shout on! the wreck . . . . . of Freedom

*Piano* *ff* *pp*

*Forte*

hail - ing! Go down . . . . . in loud re-vels her

*ff* *pp*

wailing. And dance like wil- - ling slaves the

*pp*

while, To the clank of your fet - - - ters

*ff* *ff*

Bertha. *Dolce.*  
A Sisters joy their hearts par -

Josephine. *Dolce.*  
A Sisters joy their hearts par -

Hofner.  
vile!

PIANO - *dolce*  
FORTE.

ta - - - king, Their nup - tial song the e - - - choes

ta - - - king, Their nup - tial song the e - - - choes

wa - - - king kind - ly they the rap - - - ture

wa - - - king let us pay the tri - - - bute

view Of the young the fond and the

due To the young the fond and the



Bertha true.

Josephine true:

Walter & Gottlieb. *f* let us pay the tri - - - bute

Hofer & Albert. *f* O hear them pay the tri - - - bute

Therese & Maria col Soprani. *f* O let us pay the tri - - - bute

Alto. *f* O let us pay the tri - - - bute

Werner col Tenore. *f* O let us pay the tri - - - bute

Basso. *f* O let us pay the tri - - - bute

PIANO FORTE. *ff* O let us pay the tri - - - bute *8va* *loco*

due To the young the fair, and the

due To the young the fair, and the

due To the young the fair, and the

due To the young the fair, and the

due To the young the fair, and the

due To the young the fair, and the

due To the young the fair, and the

due To the young the fair, and the

*Sotto voce*

How kind - ly they the rap - - - - - ture  
*Sotto voce*  
 O let us pay the tri - - - - - bute  
*Solo Walter*  
 true - - - - - O hear them pay the tri - - - - - bute  
 true - - - - - O hear them pay the tri - - - - - bute  
 true - - - - -  
 true - - - - -  
 true - - - - -  
 true - - - - -  
 true - - - - -

view To the young the fond and the  
 due To the young the fair and the  
 due To the young the fair and the  
 due To the young the fair and the

true                      How kind - ly they the rap - - ture  
 true                      O let us pay the tri - - bute  
 true                      O let us pay the tri - - bute  
 true                      O hear them pay the tri - - bute

*Dolce.*  
 view                      Of the young, the fond and the  
 due                      *Dolce.* To the young, the fair and the  
 due                      *Walter & Gottlieb.* To the young, the fair and the  
 due                      To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      To the young, the fair and the

true  
 true  
 true  
 true to the young  
 true  
 true  
 true  
 true  
 Of the fond of the  
 fair, to the fair and the true  
 fair, to the fair and the true  
 To the young and the  
 To the young and the  
 To the young and the  
 To the young and the  
 To the young and the

*Solo Walter.*  
*Cres*  
*Walter & Gottlieb.*  
*f*  
*ff*  
*p*  
*sfz*

*Dolce.*

fond and the true

fair and the true *Solo. Walter.*

fair and the true To the

fair and the true To the young

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

*pp*

of the fond - *Cres*

To the young and the fair, To the fair and the

fair and the *Cres*

To the fair, To the fair and the

*f*

*Dolce.*  
of the fond and the  
true to the fair and the  
true to the fair and the  
true to the fair and the  
To the young and the fair to the fair and the  
To the young and the fair to the fair and the  
To the young and the fair to the fair and the  
To the young and the fair to the fair and the

true  
true  
true  
true  
true  
true  
true  
true  
true

*Allegro*  $\text{♩} = 88$   
**ff** (Corni.)

*Bertha & Therese.* **ff**

Though in our land the stran - - ger e - - ven

*Josephine & Maria.* **ff**

Though in our land the stran - - ger e - - ven

*Walter, Gottlieb & Werner.* **ff**

Though in our land the stran - - ger e - - ven

*Hofer & Albert.* **ff**

Though in our land the stran - - ger e - - ven

*Soprani.* **ff**

Though in our land the stran - - ger e - - ven

*Alto* **ff**

Though in our land the stran - - ger e - - ven

*Tenore* **ff**

Though in our land the stran - - ger e - - ven

*Basso.* **ff**

Though in our land the stran - - ger e - - ven

*PIANO-FORTE.*

mirth deems a crime - - - In de-spite of the danger to day well be

mirth deems a crime - - - In de-spite of the danger to day well be

mirth deems a crime - - - In de-spite of the danger to day well be

mirth deems a crime - - - In de-spite of the danger to day well be

mirth deems a crime - - - In de-spite of the danger to day well be

mirth deems a crime - - - In de-spite of the danger to day well be

mirth deems a crime - - - In de-spite of the danger to day well be

mirth deems a crime - - - In de-spite of the danger to day well be

gay And with shout and with song thro' the vallies well stray As in hap-pi-er

gay And with shout and with song thro' the vallies well stray As in hap-pi-er

gay And with shout and with song thro' the vallies well stray As in hap-pi-er

gay And with shout and with song thro' the vallies well stray As in hap-pi-er

gay And with shout and with song thro' the vallies well stray As in hap-pi-er

gay And with shout and with song thro' the vallies well stray As in hap-pi-er

gay And with shout and with song thro' the vallies well stray As in hap-pi-er

gay And with shout and with song thro' the vallies well stray As in hap-pi-er



time when our coun-try was free, As a - gain she may be and ère long aye, ère

time when our coun-try was free, As a - gain she may be and ère long aye, ère

time when our coun-try was free, As a - gain she may be and ère long aye, ère.

time when our coun-try was free, As a - gain she may be and ère long aye, ère

time when our coun-try was free, As a - gain she may be and ère long aye, ère

time when our coun-try was free, As a - gain she may be and ère long aye, ère

time when our coun-try was free, As a - gain she may be and ère long aye, ère

time when our coun-try was free, As a - gain she may be and ère long aye, ère

time when our coun-try was free, As a - gain she may be and ère long aye, ère

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long!

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long.

long ère long aye, ère long! ère long aye ère long.

and with shout and with  
 and with shout and with  
 and with shout and with song thro' the val-lies well  
 and with shout and with song thro' the val-lies well stray, and with shout and with  
 and with shout and with  
 and with shout and with song thro' the val-lies well  
 and with shout and with song thro' the val-lies well  
 and with shout and with song thro' the val-lies well stray, and with shout and with  
*f* *f* *Cres.*  
 song thro' the val-lies well stray yes well stray and with shout -  
 song thro' the val-lies well stray yes well stray and with shout -  
 stray thro' the val-lies well stray yes well stray and with shout - and with  
 song thro' the val-lies well stray yes well stray as in hap-pi-er time when our  
 song thro' the val-lies well stray yes well stray as in hap-pi-er time when our  
 stray thro' the val-lies well stray yes well stray and with shout -  
 stray thro' the val-lies well stray yes well stray and with shout -  
 song thro' the val-lies well stray yes well stray as in hap-pi-er time when our  
 cen- do' *f*

and with song - - - and with shout - - - and with song as in  
 and with song - - - and with shout - - - and with song as in  
 song - - - yes with shout - - - and with song - - - as in  
 coun-try was free as in hap - pi - er time when our coun-try was free as in  
 coun-try was free as in hap - pi - er time when our coun-try was free - as in  
 and with shout - - - and with shout - - - and with song as in  
 and with shout - - - and with shout - - - and with song as in  
 coun-try was free as in hap - pi - er time when our coun-try was free as in

hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 hap - pi - er time when our country was free! *ff* Though in our land the  
 Cres *ff*

stran - - ger e - ven mirth e - ven mirth deems a crime

stran - - ger e - ven mirth e - ven mirth deems a crime

stran - - ger e - ven mirth e - ven mirth deems a crime

stran - - ger e - ven mirth e - ven mirth deems a crime

stran - - ger e - ven mirth e - ven mirth deems a crime

stran - - ger e - ven mirth e - ven mirth deems a crime

stran - - ger e - ven mirth e - ven mirth deems a crime

stran - - ger e - ven mirth e - ven mirth deems a crime

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

long, aye ere long!

long, aye ere long!

long, aye ere long! and with

long, aye ere long! And with shout and with song thro' the

long, aye ere long! and with

long, aye ere long! and with

long, aye ere long! And with shout and with song thro' the

and with shout and with song thro' the val-lies well  
 and with shout and with song thro' the val-lies well  
 shout and with song thro' the val-lies well stray thro' the val-lies well  
 val-lies well stray, and with shout and with song and with shout and with  
 and with shout and with song and with shout and with  
 shout and with song thro' the val-lies well stray thro' the val-lies well  
 shout and with song thro' the val-lies well stray thro' the val-lies well  
 val-lies well stray, and with shout and with song and with shout and with  
 Cres - cen - do  
 stray yes well stray and with shout - - - and with  
 stray yes well stray and with shout - - - and with  
 stray yes well stray and with shout - - - and with shout - - -  
 song yes well stray as in hap - pi - er time when our coun - try was  
 song yes well stray as in hap - pi - er time when our coun - try was  
 stray yes well stray and with shout - - - and with  
 stray yes well stray and with shout - - - and with  
 song yes well stray as in hap - pi - er time when our coun - try was

song - - - and with shout - - - and with song as in hap-pi-er

yes with shout - - - and with shout - - - as in hap-pi-er

free as in hap-pi-er time when our coun-try was free as in hap-pi-er

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

Cres ff

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

ger e - ven mirth deems a crime - - - Still with shout and with

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well

song thro' the val-lies well stray thro' the val - - - lies well



*Piu moto*

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

stray thro' the vallies well stray as in hap-pi-er time when our country was

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

free, as a-gain she may be thro' the vallies well stray as in hap-pi-er

*Piu moto*

The musical score is arranged in two systems. Each system contains a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "time, when our coun-try was free as a-gain she may be - - - when our coun - - - try was free as - - a - gain she may". The piano accompaniment features a steady bass line and chords in the right hand. The key signature has one sharp (F#) and the time signature is 4/4.

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

be and ere long ere long ere long aye ere long! - - -

BEAUTIFUL WAR.

SUNG BY

ADAPTED and ARRANGED

MISS STEPHENS.

BY HENRY R. BISHOP.

*Allegretto Spiritoso.*

*mf* *f* *rf*

*f* *ff*

BERTHA

To her mo = ther's heart she hath press'd him, Her brave, her on = ly boy! She hath

*p*

smil'd, and kiss'd, and bless'd him With a mo=ther's pride and joy! Li ra la

la, Li ra la la, Hark! the live=ly Bu=gle rings! Li ra la

la, Li ra la la, To the ranks the Sol=dier springs Li ra la

la, Li ra la la, Gaze on the line glit=tering far! Li ra la

*Piu lento*

*Colla voce*

*Rall.<sup>o</sup>* *ff a tempo 1<sup>mo</sup>*

la! Li ra la la! Beautiful war! — Beautiful war!

*un poco*

A = gain they flock to greet them, With shout and lau=rel bough! But

*p*

*piu lento*

where is she should meet them With ten=fold transport now!

*piu lento* *mf* *f* *p* Corni

While o = thers clasp a lover A

*Rall<sup>o</sup>* *Piu lento* *Rall<sup>o</sup>* *And the*

Fa = ther - Hus = band, - view - Her hands her pale face co = = ver, And the

*Colla voce*

*bit = ter*

*ff* *Tempo 1<sup>mo</sup>*

bit = ter drops start through! Li ra la la! Li ra la la! Go, and

*Tempo 1<sup>mo</sup>*

*Piu lento* *Rall<sup>o</sup>*

boast of bat = tles won! Li ra la la! Li ra la la! Ye, who

*mf* *Piu lento* *Colla voce*

*M. Allegro: Tempo 1<sup>mo</sup>*

ne-ver lost a son! Wildly her cry e=choes a= far, Terrible

*pp* *p* Corni

war! Terrible war! Wildly her cry e=choes a= far! Terrible

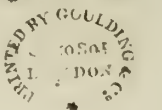
*pp*

war! Terrible war! Ter= = = rible war! . . . Ter= = = rible

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

war!

*ff*





RECITATIVO <sup>(35)</sup> and DUETTO.

sung by

M<sup>r</sup> SINCLAIR and M<sup>r</sup> H. PHILLIPS.

Rossini

RECIT:

WALTER.

Call her my bride!

and leave her at the

MODERATO.

*ff*

*f*

Altar!

But call her mine and part

per-chance to meet no

more! Hath fate a torture keener yet in store?

Allegro

*pp*

DUETTO.

HOFER.

$\text{♩} = 126.$

Is it so?

ALL<sup>o</sup> MOD<sup>to</sup>

*ff*

*p*

*sf*

Dream'st thou of de-ni-al? A

*p*

*sf*

*p*

Ty - ro - le - an thou; And shrink'st thou from the tri - - - al?

WALTER. HOFER. WALTER.

No! no! no! Then why dost thou pause? To

leave her in her bri-dal bow'r ..... My hearts a-dor'd ..... at such an

hour! Let thine own Let thine own de-clare thee the

HOFER.

cause! Sharp is the pang - but yet, be-think thee,

Wal \_ \_ \_ \_ ter, Ty\_rol hath her suf\_fer\_ings too! Ty\_rol hath her suf\_fer\_ings

*pp*

WALTER. HOFER.

too! That..... but adds to my woe! To thy woe!

*ff p ff p*

wherefore then dost thou fal\_ \_ \_ \_ ter? De\_ cide and

*ff p ff p*

WALTER. HOFER.

end it! What should I do? What should I do? Tri\_ \_ \_ umph at :

*p cres cen*

once Tri\_ \_ \_ umph at once O'er thy\_ self and o'er the

*do ff sf sf sf sf*

Call her my Bride. (HOFER)

focs! my Friend! ..... Ah! for e - - ver my

*p* sotto voce.  
stringendo un poco.

OR

love . . . . . perchance we se ..... ver!

love ..... perchance we se - - - ver! Yet my shame would but a -

- base ..... thee! Land ..... of my

sotto voce  
How the strug- gle rends his soul!

Fa - - - ther's! Thy Son ..... shall ne'er dis - grace thee!

-But the field is thine, Ty - rol! From the night of Bondage

End life and . . . . . love so . . . . .

End life and . . . . . love so . . . . . thou art

waking, Soon shall glo-ry o'er thee breaking, Her bright march again be making, From the Dan-ube to the

free! Land . . . . . of my Fa- - - thers! Thy

sea! How the struggle rends his soul! . . . . . But the field is thine. Ty-

Son . . . . . shall ne'er dis - - grace . . . . . thee!

rol! . . . . . From the night of Bon - dage

OR

End life and . . . . . love so . . . . .

End life and . . . . . love so . . . . .

waking, Soon shall glo-ry o'er thee breaking, Her bright march a-gain be

..... thou art free! ..... so ..... thou ..... art .....

making, From the Danube to the sea! From the night of Bondage waking, Soon shall glo. ry o'er thee

cres ..... cen ..... do

free! ..... so ..... thou ..... art ..... free! End life and

breaking, Soon shall glory o'er thee breaking, Her bright march again be making, From the Danube to the

love so thou art free! (to WALTER.)

making, From the Danube to the sea! Our

*pp* *cres* *mf*

WALTER.

foes can be crush'd at a blow! Be re - solv'd and we are free! Of their

*ff*

pow'r the strength dost thou know? Naught so weak as lawless do-

*ff* *p* *p*

WALTER.

- min - - ion! What 'gainst' the legions band-ed there Have

HOFER.

we to op- pose? Our des- pair! The jus- - - - tice of our

*f*

cause, And Eu - - - rope's proud o- pin - ion!

*pp* *cres* *mf*

WALTER. *espress:*

HOFER.

Thou hast al- - - so a wife I

*ff* *p* *p*

WALTER.

cherish!

A Son, who thy ru -- in must share!

Musical score for Walter's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff. Dynamics include *ff*, *sf*, and *p*.

HOFER.

I ..... can not pause to ask -- shall we pe -- -- rish! I on ly

Musical score for Hofer's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff. Dynamics include *ff*, *sf*, and *p*.

feel the chains we wear! ..... I on ly feel the chains we wear!

Musical score for Hofer's second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff. Dynamics include *sotto voce*, *f*, and *p*.

Where are our cas \_ tles?

yon -- der they tow'r .....

Musical score for Hofer's third vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff. Dynamics include *f* and *p*.



To strike for Freedom

The Gi \_ ant hills in their gran \_ deur sub \_ lime! 'Tis the

The word for part-ing \_ De \_ feat \_ ed, what re \_ fuge is left us?

hour! "It is time?" The

And where our a \_ ven \_ ger! where our a \_ ven \_ ger?

Grave! (pointing to Heaven) There! .....

*ff sf sf sf sf p Largo.*

WALTER. *dol. ed espress.*

love ..... perchance we

Ah! for e \_ \_ ver my love ..... perchance we se \_ \_ ver!

*pp Tempo 1.*

Yet my shame.....would but a base ..... thee!

(aside) sotto voce

How the struggle rends his

Land ..... of my Fa - - - thers Thy Son ..... shall ne'er dis

soul!..... But the field is thine Ty - rol!.....

OR

End life and ..... love So .....

- grace thee! End life and ..... love So .....

From the night of bondage wa-king, Soon shall glory o'er thee breaking Her bright march a-gain be

..... then art free! Land ..... of my

ma-king, From the Danube to the sea! How the strug-gle rends his soul!

Fa - - - thers! Thy Son - - - shall ne'er dis - grace ..... thee!

But the field is thine Ty - rol!..... From the night of bon - dage

End life and love So ..... thou art

waking, Soon shall glory o'er thee breaking Her bright march again be making From the Dan - ube to the

free!..... So ..... thou ..... art ..... free!..... So .....

sea! From the night of bon - dage waking, Soon shall glory o'er thee breaking, Soon shall glory o'er thee

thou ..... art ..... free! End life and love So thou art

breaking, Her bright march again be making, Her bright march again be making From the Danube to the

free! Be it so! The sig - nal  
 sea!

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

RECIT:

gi - ven, To hear ..... is to o - bey - Thou hast my word a -

Remember!

ALL<sup>o</sup> MOD<sup>to</sup>

way!

Farewell! fare ..... well! .....

ALL<sup>o</sup> MOD<sup>to</sup> 4 Corni p

HOFER.

Aye! lis - ten mighty Heav'n! Hear their bu - gles, in - sul - ting -

O'er a land of bonds men ex - ul - - ting - The death note of our

*ALLO* WALTER.  
rights of our laws shall they blow? No! thine Ar - dour par -

- ta - king - From vain..... re - grets a - wa - - - king! The bonds ..... of Slav'ry

scorn - - ing, I burn for re - venge on the Foe! (going) (retaining him)

Let .....  
*cres* *poco*

..... no im - pru - dence give them warn - ing; Our Ty - rants sleep an A - va - lanche be -

*cres*  
 low — — Its thunder on — — ly Its thunder on — — ly Should he — — rald the

*gva* *loco* *gva* *loco* *gva*

blow! Should he — — rald the blow! Should he — — rald the

My Bertha! Must I go?

blow! Does he pause? Does he

*con tutta forza* *loco* *pp*

Yet when Freedom Commands me

shrink From the task? Does he pause?

*ff*

Un poco piu lento.  
WALTER.

(69)

15

O love! thou know'st how my bo - - - som is

*pp* Un poco piu lento.

bleed - - ing O love!..... thou know'st how my bo - som is. bleed - -

- ing But ho - - nor reigns su - preme in my soul ho - nor reigns su -

preme in my soul! Free - dom! or death! ..... or death! ..... Ty - rol! Ty -

*sf* *sf*

PIU MOTO e Vivace.

HOFER.

- rol! A - way! a - - - way!

*pp* Piu moto e Vivace.

a vain de\_\_lay Sus\_pi\_\_eions may be breeding\_\_ Let pru\_dence

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a 'gva' (grace) note. The lyrics are: "a vain de\_\_lay Sus\_pi\_\_eions may be breeding\_\_ Let pru\_dence".

guide Our woes shall end this day! Our woes shall end this

The second system continues the vocal line and piano accompaniment. The lyrics are: "guide Our woes shall end this day! Our woes shall end this". The piano part includes a 'cres' (crescendo) marking.

shall end this day!

day! A\_\_way! A\_\_way! Our woes shall end this day! A\_\_way! Our

The third system shows the vocal line and piano accompaniment. The lyrics are: "shall end this day! day! A\_\_way! A\_\_way! Our woes shall end this day! A\_\_way! Our". The piano part includes 'loco' and 'ff' markings.

shall end this day! Let prudence guide

woes shall end this day! A\_\_way! A\_\_way! Let prudence guide Let prudence

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "shall end this day! Let prudence guide woes shall end this day! A\_\_way! A\_\_way! Let prudence guide Let prudence". The piano part includes 'rallendo' and 'smorzando' markings.



*p* Let pru\_dence guide! O Love! thou know'st how my

guide! Let pru\_dence guide! *sotto voce*

bo\_som is bleed\_ing! O Love! thou know'st how my

*Più animato un poco*  
bo\_som is bleed\_ing! But Ho\_nor reigns su\_preme in my soul!

*Più animato un poco*  
Ho\_nor reigns su\_preme in his soul! Ho\_nor reigns su\_preme

Ho\_nor reigns su\_preme in my soul! Free\_dom or death! or

preme in his soul! in his soul! Free\_dom or death!

PIU MOTO (72)

death! ..... Tyrol! Ty-rol! Yes Ho\_nor reigns in my soul! Yes ho\_nor  
 or death Tyrol! Ty-rol! Yes Ho\_nor reigns in his soul! Yes ho\_nor

*ff* PIU MOTO

reigns in my soul! Free ..... dom! or death! ..... Ty-  
 reigns in his soul! Free ..... dom! or death! ..... Ty-

*sf sf sf sf sf sf sf sf*

rol! ..... Ty-rol! Yes ho\_nor reigns in my soul! Yes ho\_nor  
 rol! ..... Ty-rol! Yes ho\_nor reigns in his soul! Yes ho\_nor

*ff*

reigns in my soul! Free - - - - dom! or death! ..... Ty-  
 reigns in his soul! Free - - - - dom! or death! ..... Ty-

*sf sf sf sf sf sf sf sf*

Con tutta la forza.

rol! Ty..rol! Free dom or death! Free

rol! Ty..rol! Free dom or death! Free

*ff* Con tutta la forza.

dom or death! Free dom or death!

dom or death! Free dom or death!

*hr*

WHERE DOETH BEAUTY SHINE THE FAIREST.

*Andantino*  
quasi  
*Allegretto.*

Where doth beauty shine the fairest? Where's the brightest

Where doth beauty shine the fairest?  
brightest man = hood's soul?

Where's the brightest brightest man = = = hood's soul?

Where doth

Where's the brightest

beauty shine the fairest!

man = hood's soul!

Where where where where - - -

Where where where where - - -

*f* *pp*

*pp dol*  
 Where are na = = ture's charms the ra = rest! *p dol:*  
 In Ty = = rol!

On her moun = = tains Free = = dom  
 dear Ty = rol! On her moun = tains Free = = dom flow = = ers.  
*dol*

flow'rs By her foun = tains Peace is found ;  
 By her foun = tains Peace is found ; On her moun = tains

By her foun = tains peace is found,  
 free = dom flow = ers,

Ev' ry spot with = in her bow = = ers To her  
 Ev' ry spot with = in her bow = = ers To her

*eres:*

*f* sons is ho = = ly ground! - - - To her sons is ho = = ly ground!  
*f* sons is ho = = ly ground! - - - To her sons is ho = = ly ground!

*p dol:* *espres:* *p dol:* *espres:*

*mf* *p* *dim:* *pp* *pp*

*dol: e sosten:*

Ev = ry bles = sing be up = on thee, Thou be = lo = ved

Ev = ry bles = sing be up = on thee, Thou be = lo = ved

*dol:*

fa = ther - land; Death to him who would be

fa = ther - land; Death to him who would be = tray thee

*cres: rf*

= tray thee To a fo = reign yoke and band - - -

To a fo = reign yoke and band - - -

*mf* *clar:* *dim:*



*pp*

Ev = ry bles = sing be up = on thee, Thou be = lo = ved

*pp*

Ev = ry bles = sing be up = on thee, Thou be = lo = ved

*pp*

*Piu moto*

fa = ther - land; shine the fairest!

fa = ther - land; Where doth beauty shine the fairest!

*pp piu moto un poco* *cres:*

Where's the brightest man = hood's soul? Where are na = ture's

man = hood's soul? Where are na = ture's

charms the ra = = rest In Ty = rol! In dear Ty = rol!

charms the ra = = rest In Ty = rol! In dear Ty = rol! In Ty =

*smorz:*

In Ty = rol! dear Ty = rol! dear Ty = rol! In Ty = rol dear Ty = rol! dear Ty =

rol! In Ty = rol! dear Ty = rol! In Ty = rol dear Ty = rol! dear Ty =

*cres* *mf*

*Largo*

= rol dear --- dear --- Ty = rol!

= rol dear --- dear --- Ty = rol!

*ff* 3



# GLORY TO OUR FATHER LAND, Chorus of the Tyrolese

WITH SOLOS,

*Sung in the Historical Opera*

HOFER,

THE POETRY BY

A. R. PLANCKE.

**The Tell of the Tyrol,**

*Theatre Royal, Drury Lane.*

Composed by

ROSSINI. *Arranged & Adapted for the English Stage by* H. R. BISHOP.

Pi.

London, Published by Goulding & Dalmaine, 20, Scho Square.

♩ = 120  
Allegro

The musical score consists of six systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a forte (ff) dynamic. The second system continues with a forte (f) dynamic. The third system features a forte (f) dynamic. The fourth system includes a fortissimo (ff) dynamic. The fifth system features a fortissimo (ff) dynamic. The sixth system includes a fortissimo (ff) dynamic and a fortissimo piano (f<sup>p</sup>) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Soprani

Glo=ry to our Fa=ther land — and a curse be = =

Alto

Glo=ry to our Fa=ther land — and a curse be = =

Tenore

Glo=ry to our Fa=ther land — and a curse be = =

Basso

Glo=ry to our Fa=ther land — and a curse be = =

Piano Forte

= tide its op = pres = = sors! Glo = = ry to our Fa = ther land —

= tide its op = pres = = sors! Glo = = ry to our Fa = ther land —

= tide its op = pres = = sors! Glo = = ry to our Fa = ther land —

= tide its op = pres = = sors! Glo = = ry to our Fa = ther land —

BERTHA

and a curse be = = tide its op = pres = = sors! Ah my Fa = = =

and a curse be = = tide its op = pres = = sors!

and a curse be = = tide its op = pres = = sors!

and a curse be = = tide its op = pres = = sors!

JOSEPHINE

= ther I trem = = = ble Fear be with the ag = gres = = sors.

CORO *f*

Yes, our wrongs may yet find re = = dres = = sors, chains become

Yes, our wrongs may yet find re = = dres = = sors, chains become

Yes, our wrongs may yet find re = = dres = = sors, chains become

Yes, our wrongs may yet find re = = dres = = sors, chains become

weap = = ons in each hand! Glo = = = ry

weap = = ons in each hand! Glo = = = ry

weap = = ons in each hand! Glo = = = ry

weap = = ons in each hand! Glo = = = ry

Glo = = ry

Glo = = ry

Glo = = ry

Glo = = ry

*ff*

*f* Though simple mountain ran gers, why fear the heartless

*sf* Though simple mountain ran gers, why fear the heartless

*f* Though simple mountain ran gers, why fear the heartless

*f* Though simple mountain ran gers, why fear the heartless

strangers? Ty-ran-ny now en-dan-gers Each sa-cred right and

strangers? Ty-ran-ny now en-dan-gers Each sa-cred right and

strangers? Ty-ran-ny now en-dan-gers Each sa-cred right and

strangers? Ty-ran-ny now en-dan-gers Each sa-cred right and

tie Ye who with hunters tri-fle Be-ware the hunters ri-fle!

tie Ye who with hunters tri-fle Be-ware the hunters ri-fle!

tie Ye who with hunters tri-fle Be-ware the hunters ri-fle!

tie Ye who with hunters tri-fle Be-ware the hunters ri-fle!

vain-ly ye hope to sti-fle our tram-pled na-tions cry! Though

vain-ly ye hope to sti-fle our tram-pled na-tions cry! Though

vain-ly ye hope to sti-fle our tram-pled na-tions cry! Though

vain-ly ye hope to sti-fle our tram-pled na-tions cry! Though

sim = ple moun = tain ran = gers, Why fear the heart = less stran = gers? now

sim = ple moun = tain ran = gers, Why fear the heart = less stran = gers? now

sim = ple moun = tain ran = gers, Why fear the heart = less stran = gers? now

sim = ple moun = tain ran = gers, Why fear the heart = less stran = gers? now

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

*sf* tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our *sf*

*sf* tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our *sf*

*sf* tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our *sf*

*sf* tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our *sf*



tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

stran = gers! now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

stran = gers! now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

stran = gers! now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

stran = gers! now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ter ri = = fle! Vainly ye hope to sti = = fle Our

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

cry! Our na-tion's cry - Our na = = = tion's cry! Ye, who with hunters  
 cry! Our na-tion's cry - Our na = = tion's cry! Ye, who with hunters  
 cry! Our na-tion's cry - Our na = = tion's cry! Ye, who with hunters  
 cry! Our na = tion's cry - Our na = = tion's cry! Ye, who with hunters

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our  
 tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our  
 tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our  
 tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's  
 trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's  
 trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's  
 trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a right-hand and left-hand part. The lyrics are printed below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with arpeggiated chords. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f'.

**System 1:**  
 cry Our na = tions cry — Our na = = = tion's cry! Our tram = pled  
 cry Our na = tions cry Our na = = tions' cry! Our tram = pled  
 cry Our na = tions cry Our na = = tions' cry! Our tram = pled  
 cry Our na = tions cry Our na = = tions' cry! Our tram = pled

**System 2:**  
 tram = = = pled na = = = tion's cry! Our tram = pled tram = = = pled  
 tram = = = pled na = = = tion's cry! Our tram = pled tram = = = pled  
 tram = = = pled na = = = tion's cry! Our tram = pled tram = = = pled  
 tram = = = pled na = = = tion's cry! Our tram = pled tram = = = pled

**System 3:**  
 na = = = tion's cry! Be = ware Be = ware Be = ware Be =  
 na = = = tion's cry! Be = ware Be = ware Be = ware Be =  
 na = = = tion's cry! Be = ware Be = ware Be = ware Be =  
 na = = = tion's cry! Be = ware Be = ware Be = ware Beware Be =

= ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled  
 = ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled  
 = ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled  
 = ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled

na = = tion's cry - Our na = = tion's cry!  
 na = = tion's cry - Our na = = tion's cry!  
 na = = tion's cry - Our na = = tion's cry!  
 na = = tion's cry - Our na = = tion's cry!

# SOULS OF THE BRAVE!

FINALE TO THE FIRST ACT,

Sung in the Historical Opera of

THE POETRY BY

HOFER,

L.R. PLANQUE.

## THE TELL OF THE TYROL,

at the Theatre Royal, Drury Lane,

COMPOSED BY

ROSSINI, Arranged & Adapted for the English Stage by H.R. BISHOP.

in two parts.

No. 144.

London, Published by Goulding & Dalmaine, 20, Scho Square.

Allegro  
con  
Spirito

*p* Sotto Voce

Cres.

### CHORUS OF TYROLESE

THÉRESE  
MARIA  
et  
COPRANI

ALTO

WERNER  
and  
GOTTIEB  
et  
TENORE

BASSO

PIANO  
FORTE

*f* Souls of the brave! shades of the just -

*f* Souls of the brave! shades of the just -

*f* Souls of the brave! shades of the just -

*f* Souls of the brave! shades of the just -

*ff*

Guide their frail bark! — from foes de = = = fend them!

Guide their frail bark! — from foes de = = = fend them!

Guide their frail bark! — from foes de = = = fend them!

Guide their frail bark! — from foes de = = = fend them!

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

call; In you we trust! Heav'n and you a = = lone can be =

call; In you we trust! Heav'n and you a = = lone can be =

call; In you we trust! Heav'n and you a = = lone can be =

call; In you we trust! Heav'n and you a = = lone can be =

friend them! On you we call; In you we

friend them! On you we call; In you we

friend them! On you we call; In you we

friend them! On you we call; In you we

*rf* *ff*

Re-enter DONNER and STETTEN with Soldier)

(DONNER)

trust. Arrest the slave!

trust.

trust.

trust.

*pp*

peace = meal hew him!

Arrest the slave! peace = meal

Arrest the slave! peace = meal

Arrest the slave! peace = meal

>



He plies he plies the oar! Pur =

hew him He plies he plies the oar!

hew him He plies he plies the oar!

hew him He plies he plies the oar!

= sue him! pur = sue him!

pur = sue him! pur = sue him!

pur = sue him! pur = sue him!

pur = sue him! pur = sue him!

*ff* Souls of the brave! shades of the just - Guide their frail

*ff* Souls of the brave! shades of the just - Guide their frail

*ff* Souls of the brave! shades of the just - Guide their frail

*ff* Souls of the brave! shades of the just - Guide their frail

bark! from foes de = = = fend them! Heav'n and you a = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = lone you a =

*p* *ff*

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

*ff* *h* *h* *h*

trust Heav'n and you a = lone can be = friend them!

trust Heav'n and you a = lone can be = friend them!

trust Heav'n and you a = lone can be = friend them!

trust Heav'n and you a = lone can be = friend them!

*h* *p* *f* *ff*

on you we call; in you we trust.

on you we call; in you we trust.

on you we call; in you we trust.

on you we call; in you we trust.

*sfz*

*sfz*

*sfz*

BERTHA

The dan = ger's past!

JOSEPHINE

The dan = ger's past!

DONNER

By friends be = fiend = ed

GOTTLIEB

The dan = ger's past!

HASPINGER

The dan = ger's past!

*Soprani*

*Tenori*

*Bassi*

*CORO*

The foaming

The foaming

The foaming

PIANO

FORTE

*ff*

(BERTHA)

(JOSEPHINE) The hand of

The hand of

(GOTTLIEB)

(HASPINGER) The hand of

The hand of

falls he has safe-ly des-cen = = ded!

falls he has safe-ly des-cen = = ded!

falls he has safe-ly des-cen = = ded!

Heav'n their bark di = = rec = = ted The hand of Heav'n their bark di =

Heav'n their bark di = = rec = = ted The hand of Heav'n their bark di =

Heav'n their bark di = = rec = = ted

Heav'n their bark di = = rec = = ted The hand of Heav'n their bark di =

rected!

rected! (DONNER)

The wretch his escape has ef=fec=ted! But tremble! Revenge shall be

rected!

*ff*

A land in=sul=ted Ruth=less stran=ger may wa=ken the vengeance di=

= mine (HASPINGER)

A land in=sul=ted Ruth=less stran=ger may wa=ken the vengeance di=

*sf*

*sf*

vine

*pp* vine  
 Dar = ker round us gathers the dan = ger dar = = ker round us gathers the  
 Dar = ker round us gathers the dan = ger dar = = ker round us gathers the  
 Dar = ker round us gathers the dan = ger dar = = ker round us gathers the  
 Dar = ker round us gathers the dan = ger dar = = ker round us gathers the

Stay them!

dan - ger A = = void the storm! a = = way a = = way  
 dan - ger A = = void the storm! a = = way a = = way  
 dan - ger A = = void the storm! a = = way a = = way  
 dan - ger A = = void the storm! a = = way a = = way

This is rank insurrec-tion! To yonder dog! who hath dar'd yield pro-  
 = = t = c = = tion Name th:of-fen-der ere to morrow he

*ff* *Piu lento*

BERTHA *Sotto voce*  
 Betray him not or be branded fore-  
 JOSEPHINE  
 Betray him not or be branded forever!

GOTTLIER

DONNER *f*  
 dies Reveal his

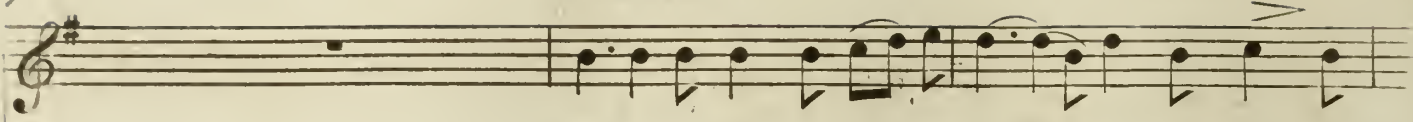
HASPINGER

CORO of SOLDIERS

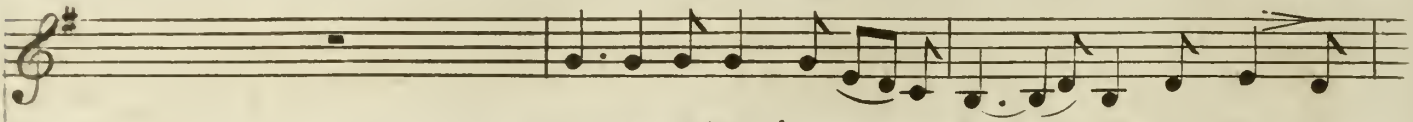
CORO of TYROLESE

*Andantino*  $\text{♩} = 56$

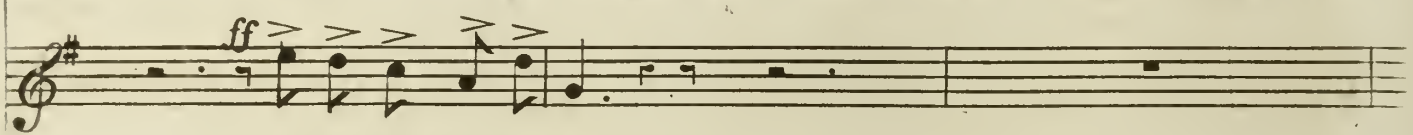
*Sotto voce*



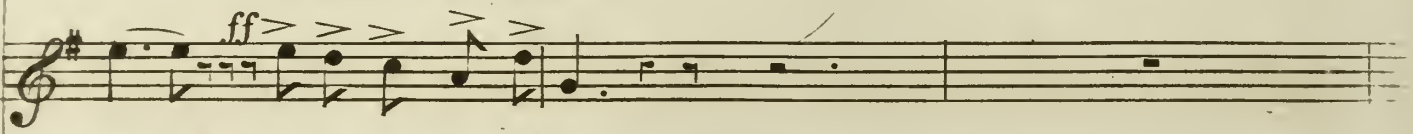
Spirits of light! to you ap=peal = = ing a = = gain we



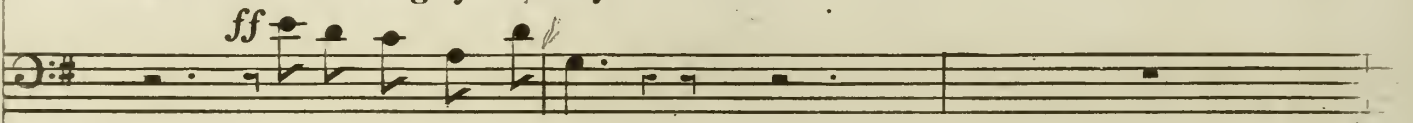
Spirits of light! to you ap=peal = = ing a = = gain we



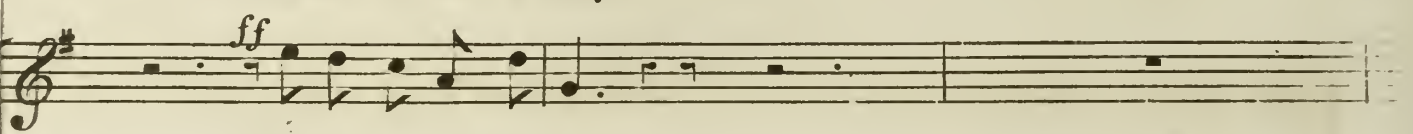
We will die ere be=tray!



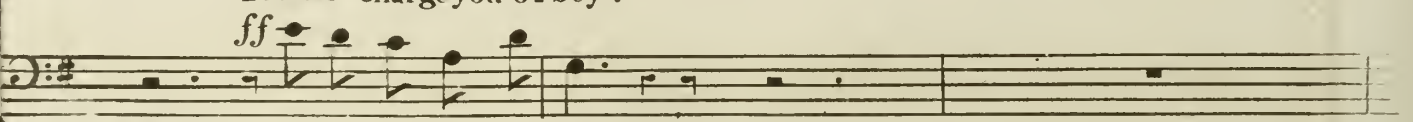
name! Yes I charge you o=bey!



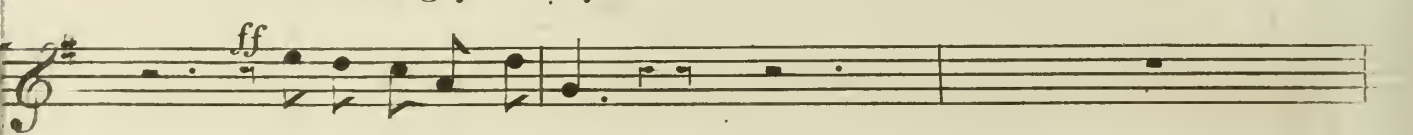
We will die ere be=tray!



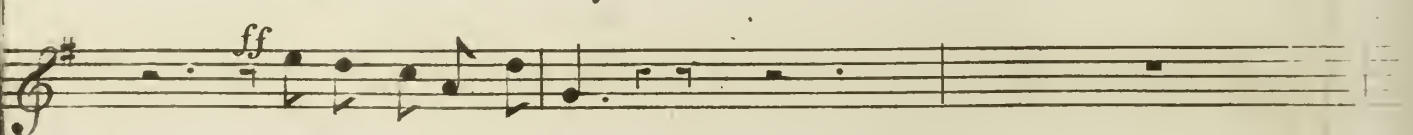
Yes we charge you o=bey!



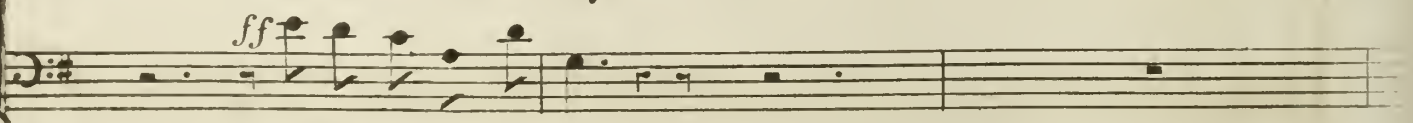
Yes we charge you o=bey!



We will die ere be=tray!



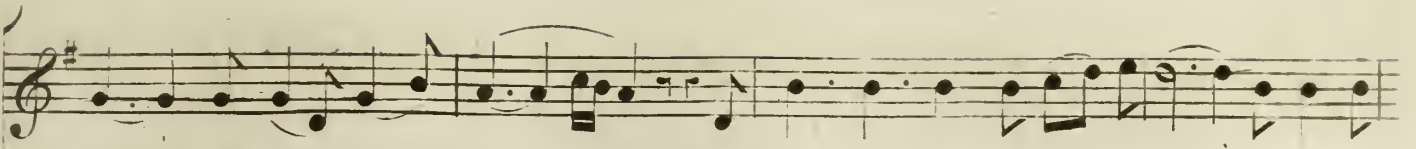
We will die ere be=tray!



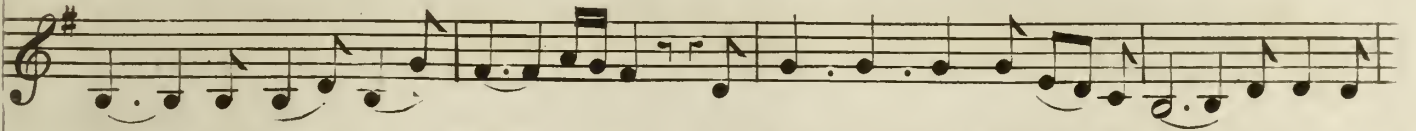
We will die ere be=tray!



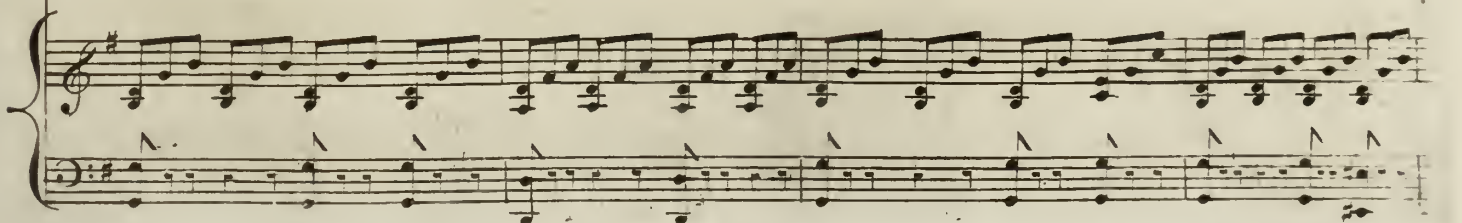
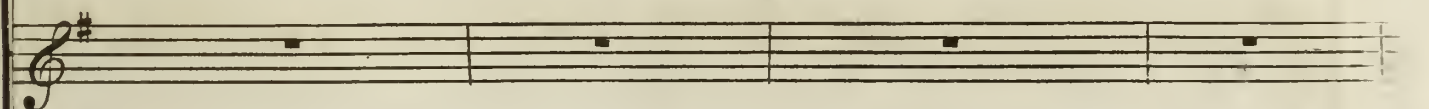
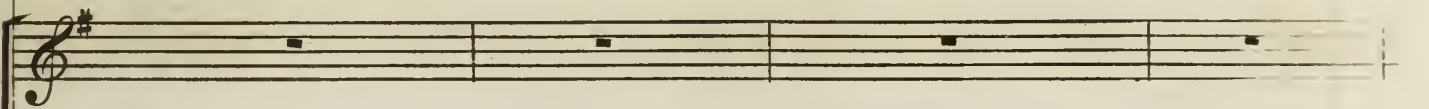
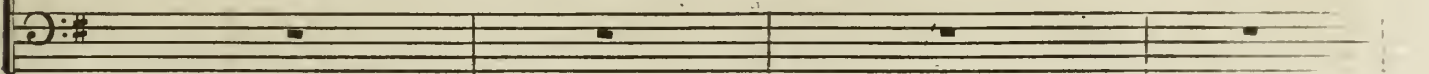
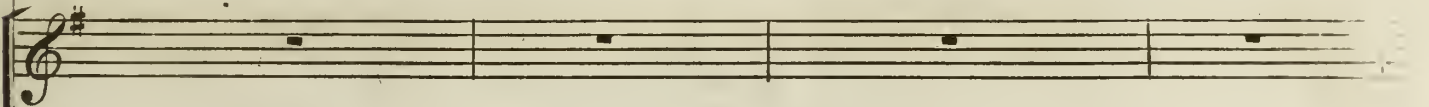
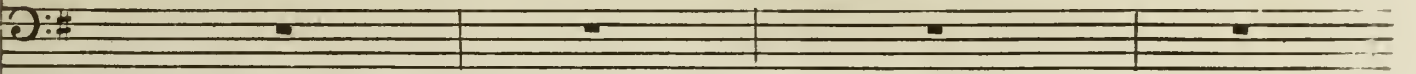
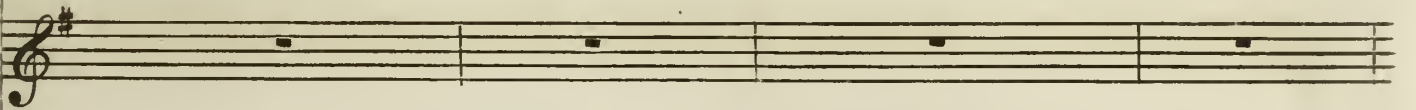
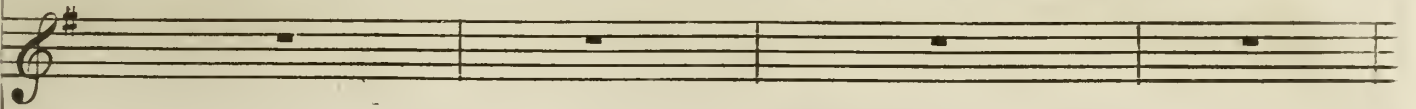




turn from foes un = = feel = = ing Oh! spread your guardian wings a=hove the brave we



turn from foes un = = feel = = ing Oh! spread your guardian wings a=hove the brave we,



BERTHA

(JOSEPHINE)

GOTTLIEB

prize the friends we love!

Spi = = rits of light to you ap =

prize the friends we love!

we will die ere be =

reveal his name!

we will die ere be = tray! we will die ere be =

They will die ere betray

They will die ere betray

Soprani<sup>1</sup><sub>2</sub>

Soprani<sup>3</sup><sub>4</sub> Spi = = rits of light to you ap =

Spi = = rits of light to you ap

we will die ere betray!

= peal = = = = ing! a = = gain we turn from foes un =

= tray! DONNER we will die ere be =

HASPINGER Reveal his name!

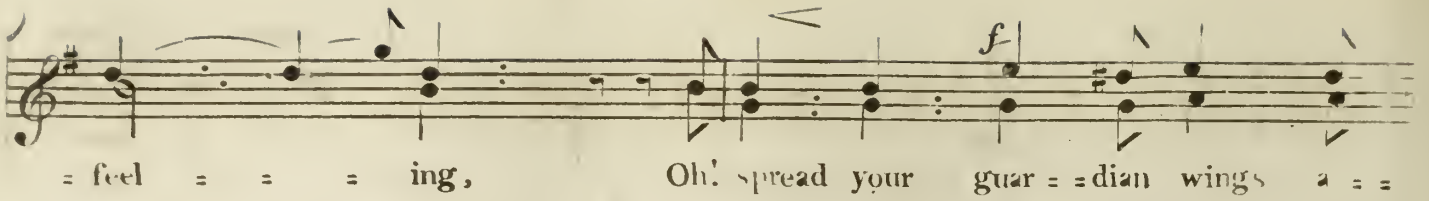
= tray! we will die ere be = = tray we will die ere be =

*Soprani*<sup>1/2</sup>  
= peal = = = = ing a = = gain we turn from foes un =

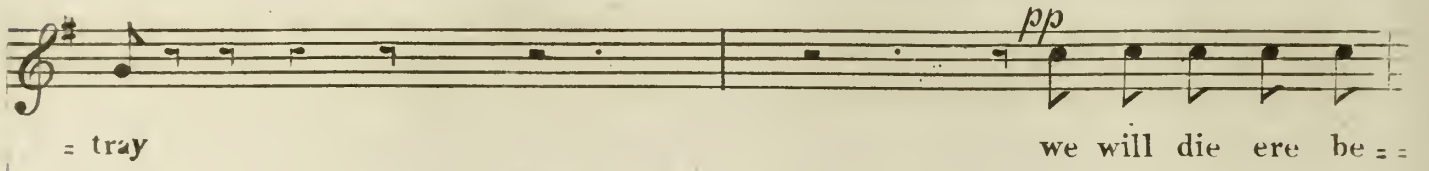
*Soprani*<sup>3/4</sup>  
= peal = = = = ing a = = gain we turn from foes un =

*Tenori*  
we will die ere betray

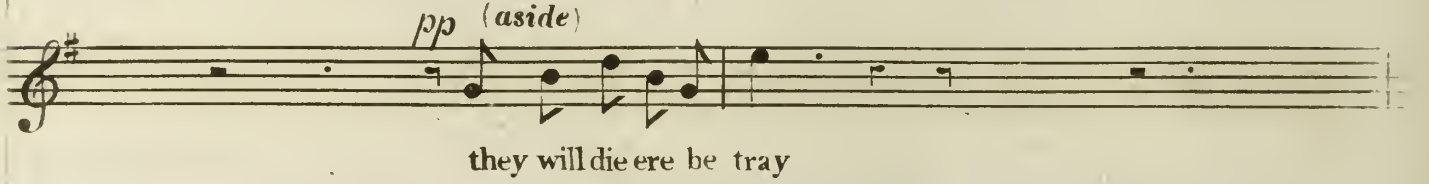
*Bussi*  
we will die ere betray



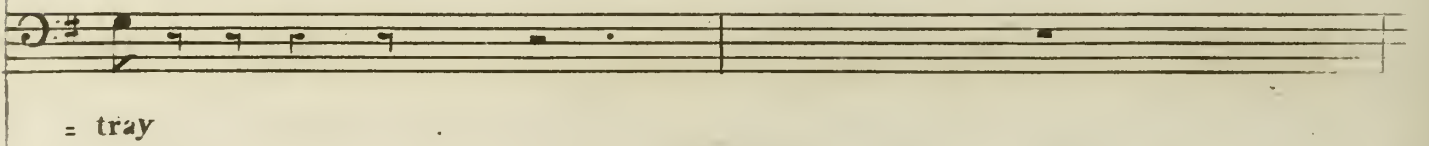
= feel = = = ing, Oh! spread your guar = = dian wings a = =



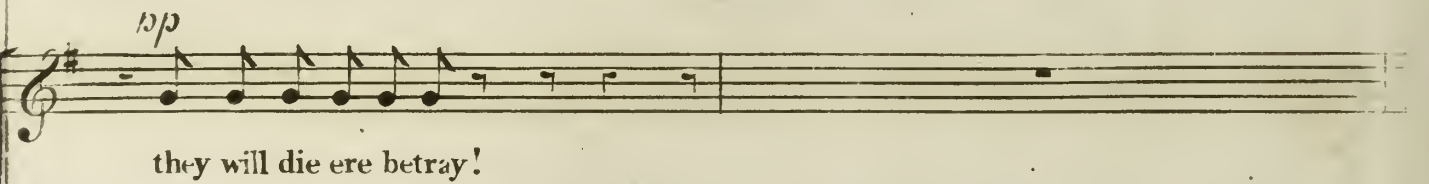
= tray we will die ere be = =



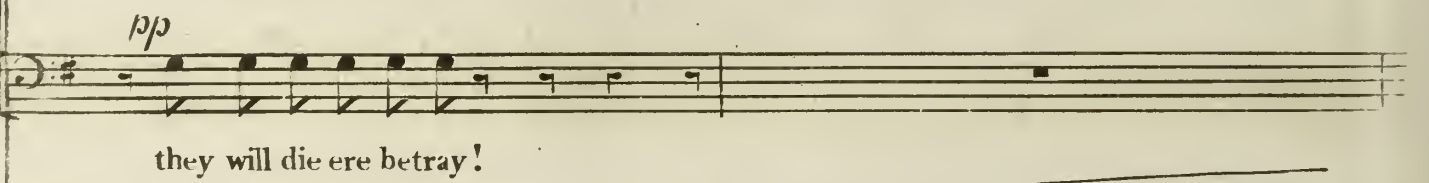
*pp (aside)*  
they will die ere be tray



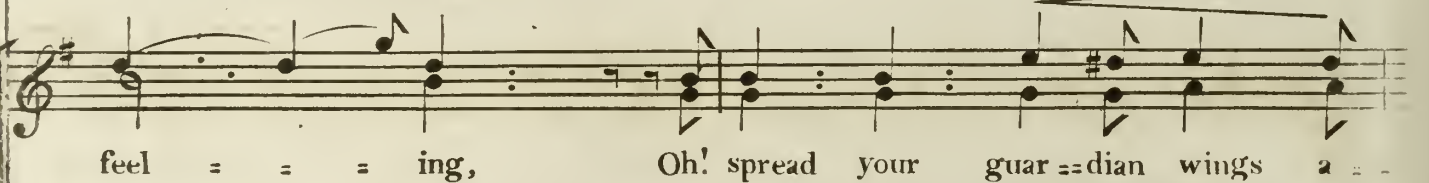
= tray



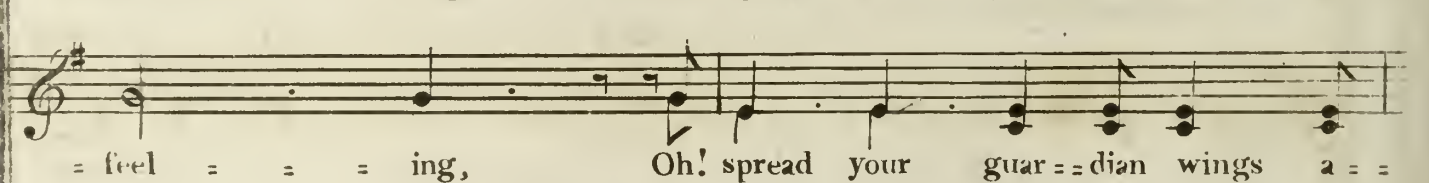
*pp*  
they will die ere betray!



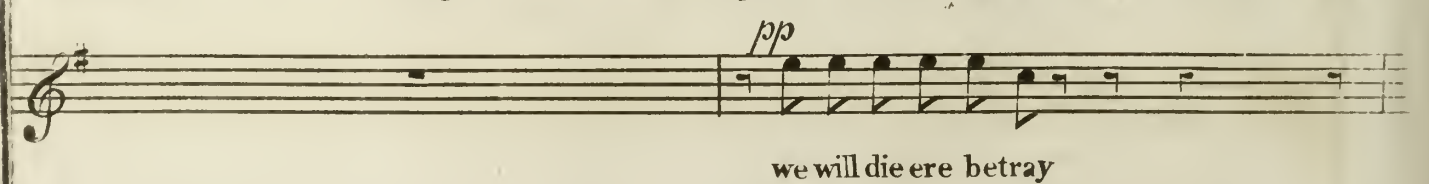
*pp*  
they will die ere betray!



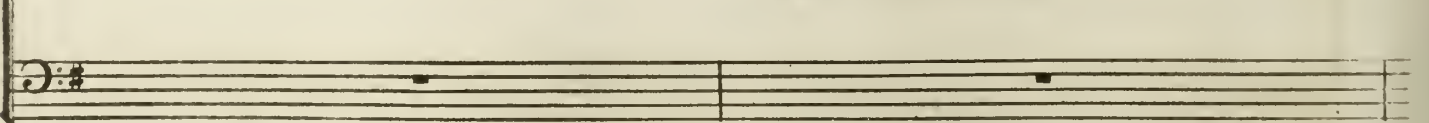
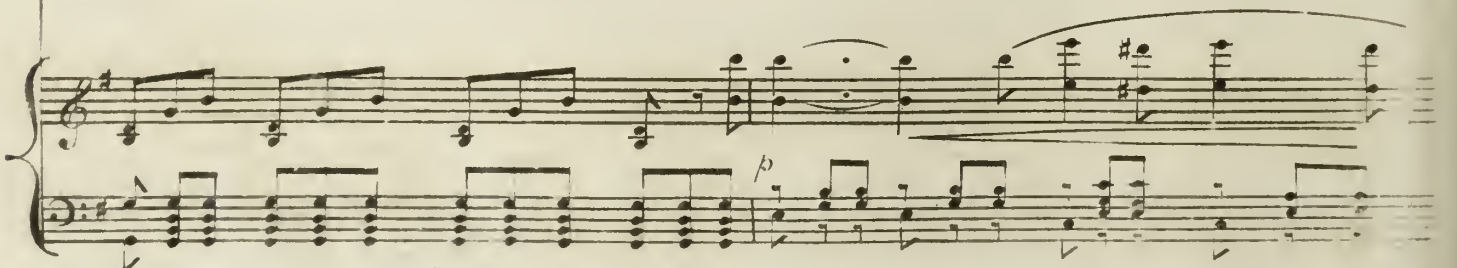
feel = = = ing, Oh! spread your guar = = dian wings a = =



= feel = = = ing, Oh! spread your guar = = dian wings a = =



*pp*  
we will die ere betray

-bove the brave we prize the friends we love! Guard the brave we

-tray we will die ere betray

they will die ere be=tray they will die ere be

we will die ere be=tray we will die ere be=

They will die ere betray

They will die ere betray

=bove the brave we prize the friends we love! Guard the brave we

=bove the brave we prize the friends we love! Guard the brave we

we will die ere betray

prize ----- the friends we love! the brave we

we will die ere betray we will die ere betray --- will

= tray they will die ere be tray they will die ere be =

= tray we will die ere be tray we will die ere be =

prize ----- the friends we love! the brave we

prize ----- the friends we love! the brave we

we will die ere betray

we will die ere betray

*ff*

prize the friends we love! the brave we

die ere betray we will die ere betray will

tray ere betray! they will die ere be-

tray ere betray! we will die ere be-

they will die ere betray

they will die ere betray

prize the friends we love! the brave we

prize the friends we love! the brave we

we will die ere betray.

prize the friends we love!

die ere be= tray!

= tray ere be = = tray!

= tray ere be=tray! Love&

They will die ere betray!

They will die ere betray!

prize the friends we love!

prize the friends we love!

*ppp*  
we will die ere be= tray.

*ppp*  
we will die ere betray we will die ere be= tray.

*p* *pp* *Dim:* *ppp*  
we will die ere be= tray.



*Allegro*  $\text{♩} = 144.$  (Aside to Tyrolese)

hon - our ev'ry lip are seal = = ing my sons, be prudent but be firm! upon the

*Allegro*  $\text{♩} = 144.$  *f*

**DONNER**  
His

hills - - your friends ex-pect you

*Soprani*  
upon the hills our friends ex-pect us

*Alto*  
upon the hills our friends ex-pect us

*Tenore*  
upon the hills our friends ex-pect us

*Basso*  
upon the hills our friends ex-pect us

upon the hills our friends ex-pect us

*ff*

**HASPINGER**

name! His name! his name! or yield as trai = tors No! you shall

*p* *f* *fz*

learn that in these val = lies there is not one de =

**DONNER**  
= serves that term! Holy Re = = bel your garb pro = tects you! Ho = ly

**(Seizing BERTHA)** *Veloce = 9 = 92.*  
Re = bel your garb pro = tects you But Fate a fair hostage sup = = plies!

If till the morn = ing, slight = ing my warn = ing, Clemency

scorning ye jus = tice de = = fy; vengeance tho' la = = ter, shall be the

grea = = ter, and of a trai = = = tor the death she shall die!

JOSEPHINE

Dare till the morn = = ing slight = ing our warn = = ing All jus = tice

scorning Her free = dom de = = ny; vengeance tho' la = = ter

shall be the great = er, cow = ard and trai = = tor the death ye shall

trai = = = tor the death ye shall

BERTHA

Dare . . . . . till the morn = = =

JOSEPHINE

die.

GOTTIEB

Dare . . . . . till the morn = = =

DONNER

HASPINGER

*Sotto voce*

Dare till the morn = = ing slight = = ing our warn = = = ing

*pp*

If, till the morn = = ing slight = = ing our warn = = = ing

*pp*

If, till the morn = = ing slight = = ing our warn = = = ing

*pp*

Dare till the morning slighting our warn = ing

*pp*

Dare till the morning slighting our warn = ing All Jus = = tice

*pp*

Dare till the morn = = ing slight = = ing our warn = = = ing

= ing

Dare . . . . . till the morn = = = =

= ing

If . . . . . till the morn = = = =

slight = = ing our warn = = ing Her free = = dom de = = ny;

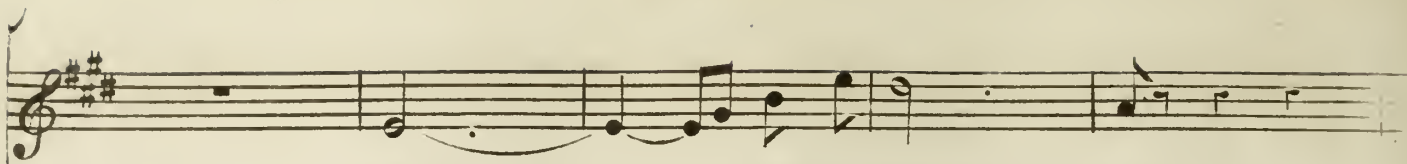
Cle = = = men = cy scorn = = ing Ye jus = = tice de = = fy;

Cle = = = men = cy scorn = = ing Ye jus = = tice de = = fy;

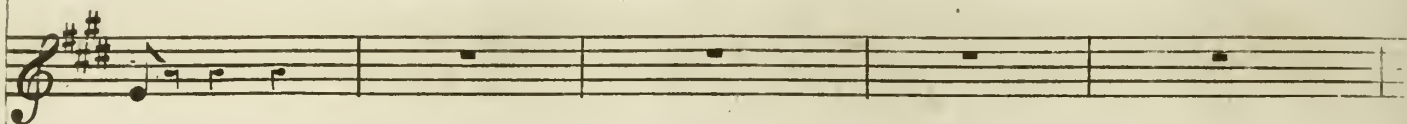
all jus = tice scorning free = dom de = = = ny;

scorning free = dom de = = = ny; Ven = geance, tho'

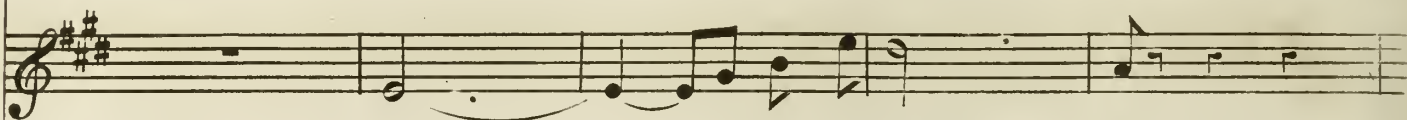
slight = = ing our warn = = ing free = = = dom de = ny;



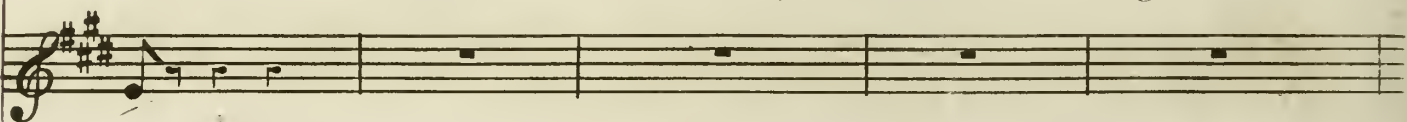
slight = = = ing their warn = = = ing



= ing



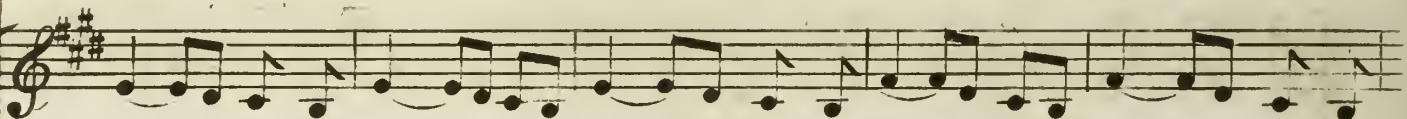
slight = = = = ing our warn = = = ing



= ing



ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and



ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and



ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and



vengeance tho' la - ter shall be the greater Cow = ard and



la = ter shall be the greater Cow = ard and trai = tor the



ven = = geance tho' la = = ter shall be the great = = er, Cow = = ard and



all

slight = = = = ing our warn = = = ing

all

slight = = = = ing our warn = = = ing

trai = = tor the death ye shall die, ven = = geance tho' la = = ter

trai = = tor the death ye shall die, ven = = geance tho' la = = ter

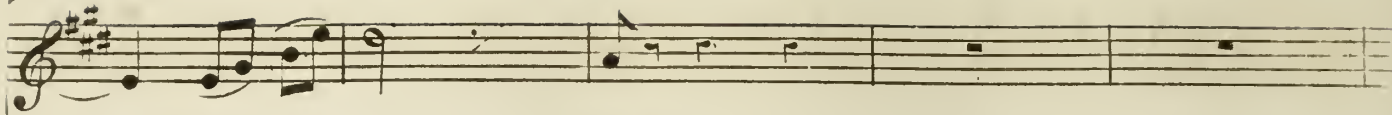
trai = = tor the death ye shall die, ven = = geance tho' la = = ter

trai = tor the death ye shall die, vengeance tho' la = ter

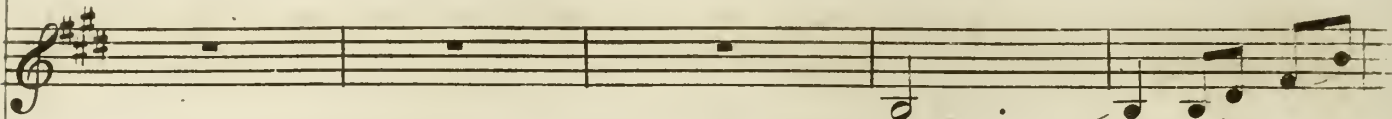
death ye shall die, vengeance tho' la = ter shall be the

trai = = tor the death ye shall die, ven = = geance tho' la = = ter

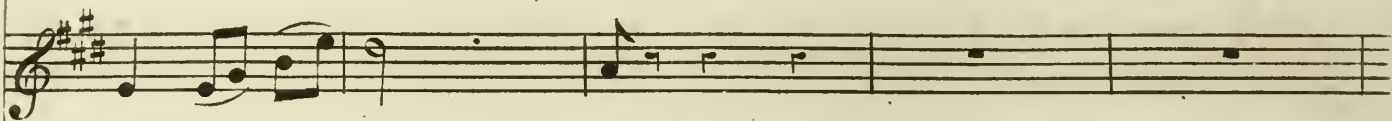
Cres:



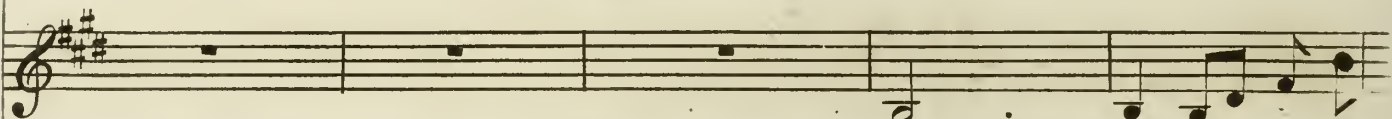
Jus = tice scorn = = = ing,



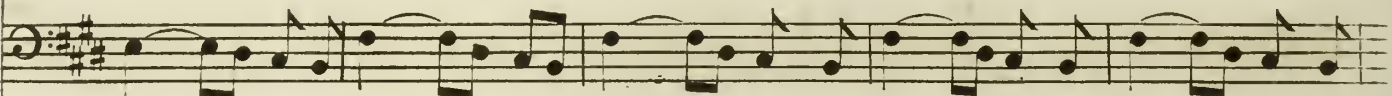
all ----- Jus = tice



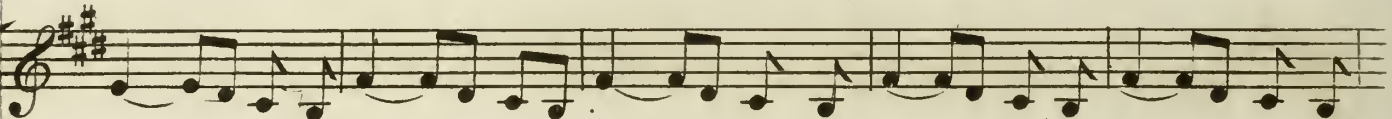
Jus = tice scorn = = = ing,



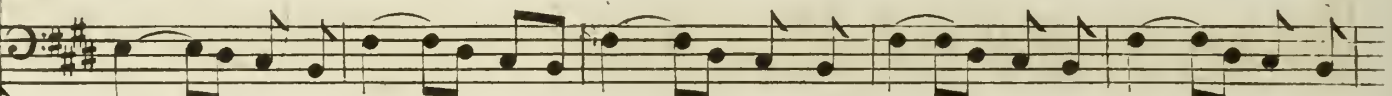
cle = = = = men = cy



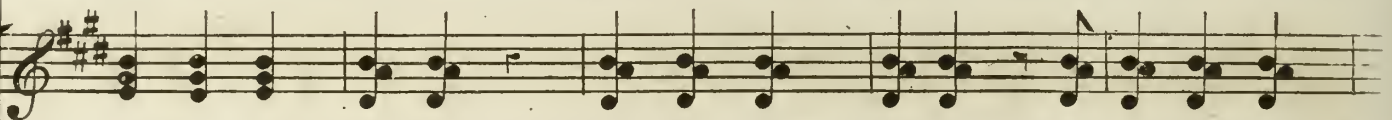
shall be the great = = er Cow = = ard and trai = tor the death ye shall



shall be the great = = er and of a trai = tor the death ye shall



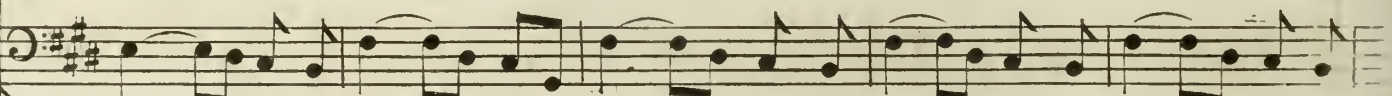
shall be the great = = er and of a trai = tor the death ye shall



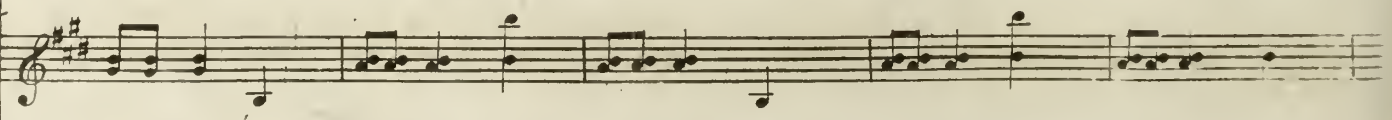
shall be the greater Cow = ard and trai = tor the death ye shall



greater Cow = ard trai = tor the death ye shall die.



shall be the great = = er Cow = = ard and trai = tor the death ye shall





ven=geance tho' la = = ter ven=geance tho' la = = ter shall be the

scorn = ing ven=geance tho' la = = ter ven=geance tho' la = = ter

ven=geance tho' la = = ter ven=geance tho' la = = ter shall be the

scorn = ing ven=geance tho' la = = ter ven=geance tho' la = = ter

die. ven=geance tho' la = = ter ven=geance tho' la = = ter

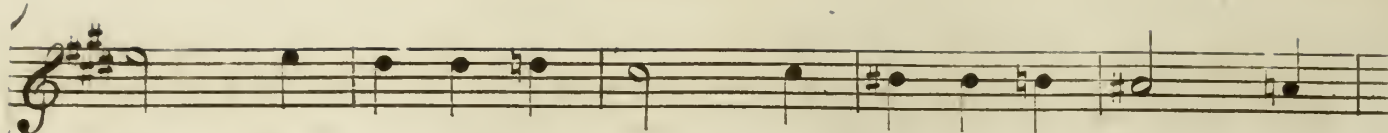
die. ven=geance tho' la = = ter ven=geance tho' la = = ter

die. ven=geance tho' la = = ter ven=geance tho' la = = ter

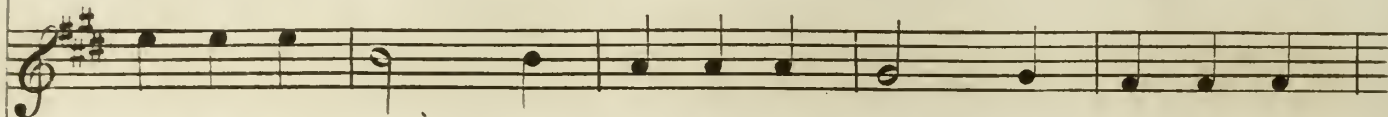
die. ven=geance tho' la = = ter ven=geance tho' la = = ter

ven=geance tho' la = = ter ven=geance tho' la = = ter shall be the

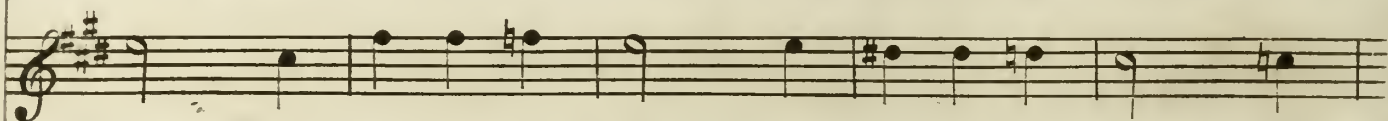
die. ven=geance tho' la = = ter ven=geance tho' la = = ter



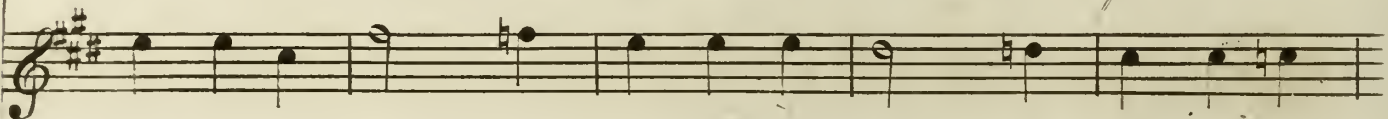
grea = = ter shall be the grea = = ter cow=ard and trai = = tor



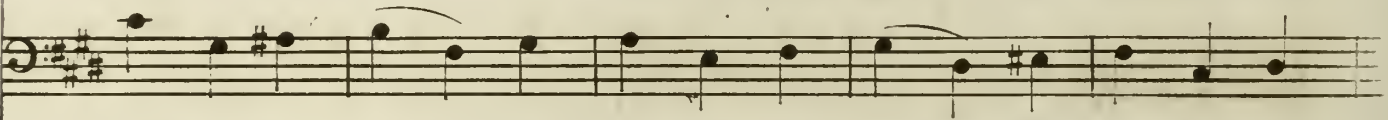
shall be the grea = = ter shall be the grea = = ter cow=ard and



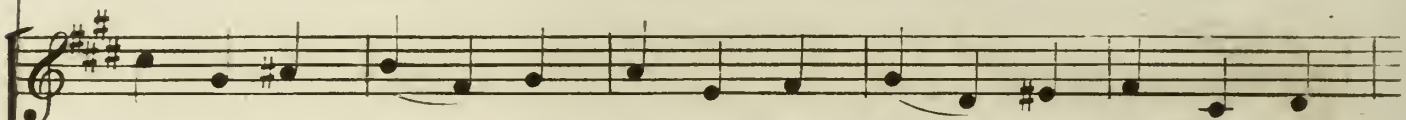
grea = = ter shall be the grea = = ter cow=ard and trai = = tor



shall be the grea = = ter shall be the grea = = ter and of a



shall be the grea = = ter cow=ard and trai = = tor cow=ard and



shall be the grea = = ter shall be the grea = = ter and of a



shall be the grea = = ter shall be the grea = = ter and of a



shall be the grea = = ter shall be the grea = = ter cow=ard and



grea = = ter shall be the grea = = tere cow=ard and trai = = tor



shall be the grea = = ter cow=ard and trai = = tor cow=ard and



Cow=ard and trai = = tor ven = = geance tho' la = = = ter shall be the

trai=tor the death ye shall die. the death

Cow=ard and trai = = tor ven = = geance tho' la = = = ter shall be the

trai=tor the death she shall die. the death

trai=tor the death ye shall die. Cow = = = ard and . . . .

trai=tor the death she shall die. and . . . . of a . . . .

trai=tor the death she shall die. and . . . . of a . . . .

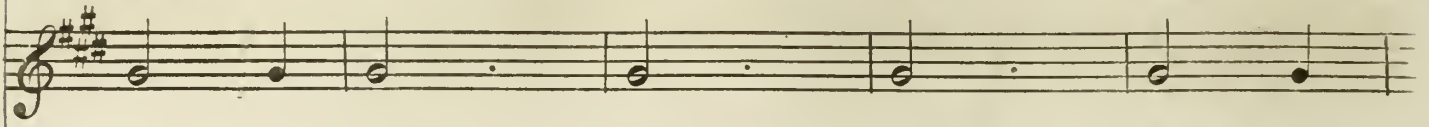
trai=tor the death ye shall die. Cow = = = ard and . . . .

trai=tor the death ye shall die. Cow = = = ard and

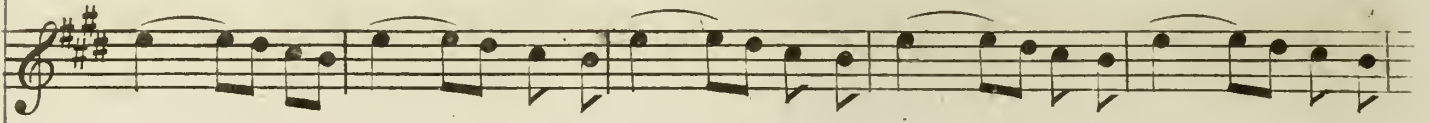
trai=tor the death ye shall die. Cow = = = ard and . . . .



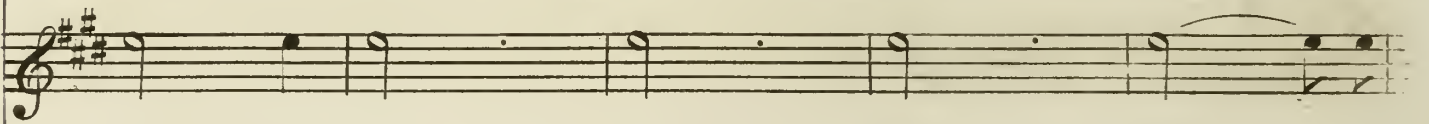
grea = = ter cow = = ard and trai = = tor the death ye shall die. ye shall



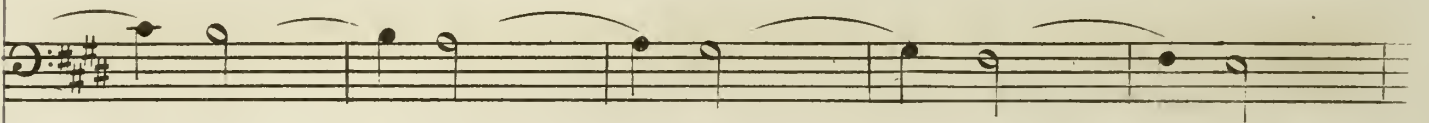
ye shall die. the death ye shall



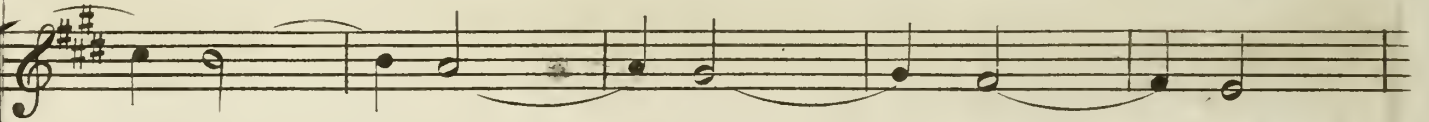
grea = = ter cow = = ard and trai = = tor the death ye shall die. ye shall



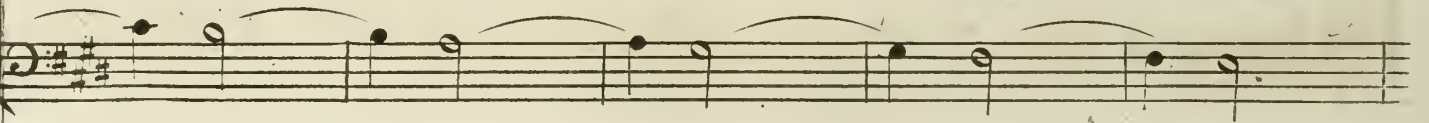
she shall die. the death she shall



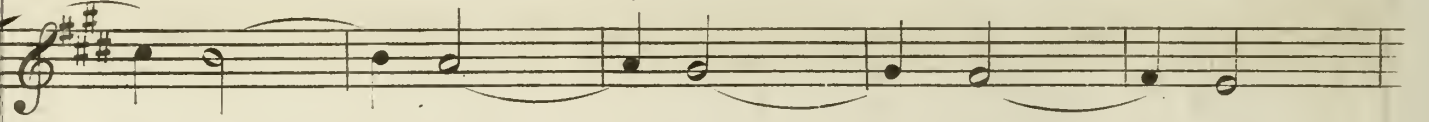
--- trai = = = tor the death shall



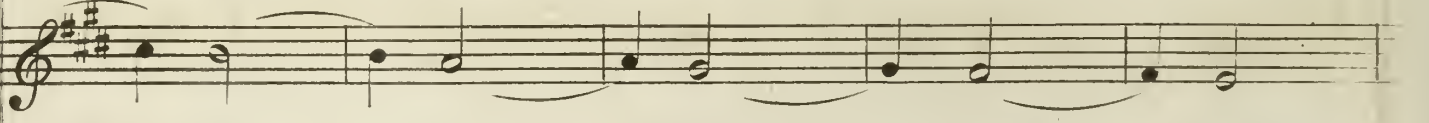
--- trai = = tor = = the death shall



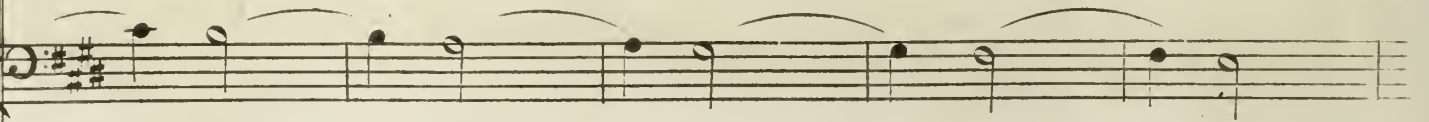
--- trai = = tor = = the death shall



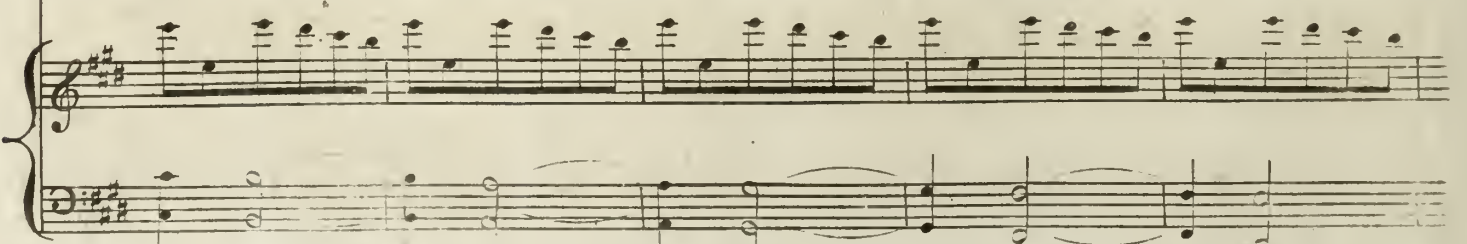
--- trai = = tor the death shall

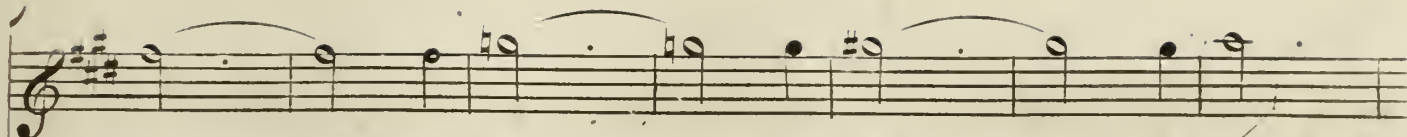


--- trai = = tor the death shall

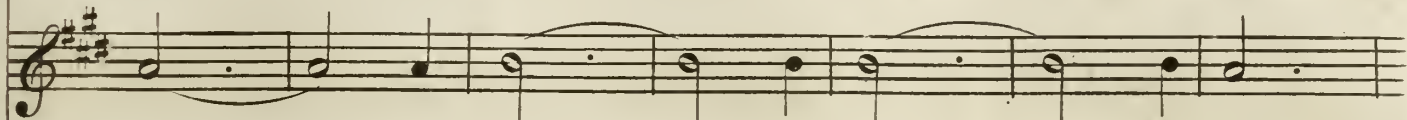


--- trai = = tor the death shall

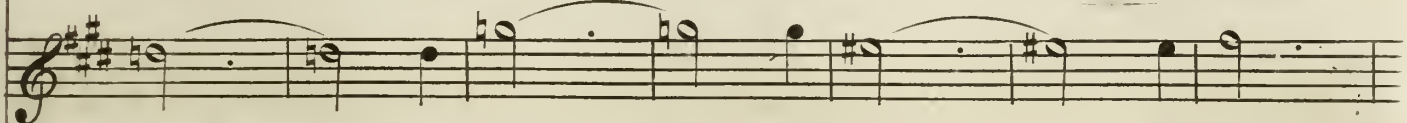




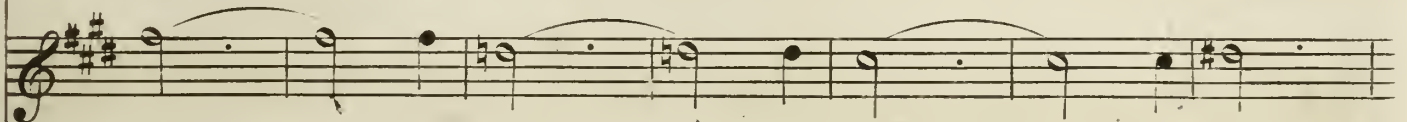
die . . . . . the death . . . . . the death . . . . . the death . . . . .



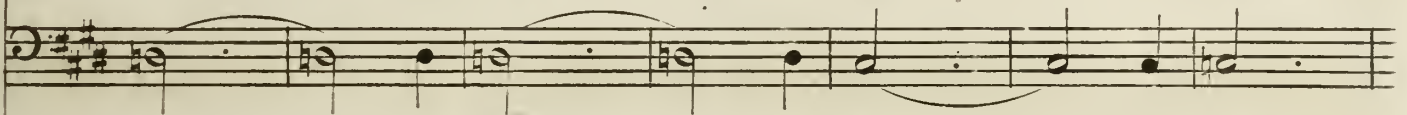
die . . . . . the death . . . . . the death . . . . . the death



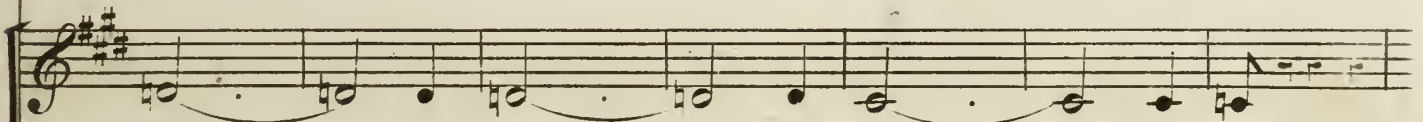
die . . . . . the death . . . . . the death . . . . . the death



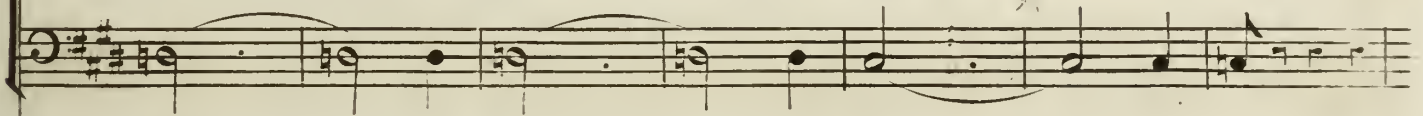
die . . . . . the death . . . . . the death . . . . . the death



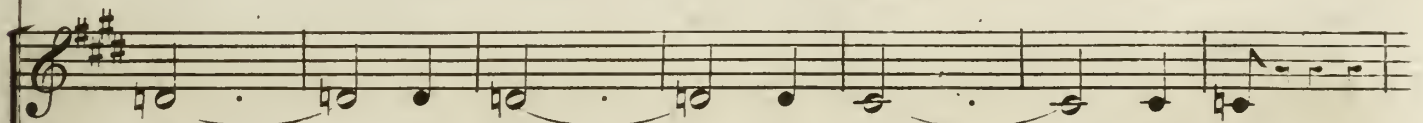
die . . . . . the death . . . . . the death . . . . . the death



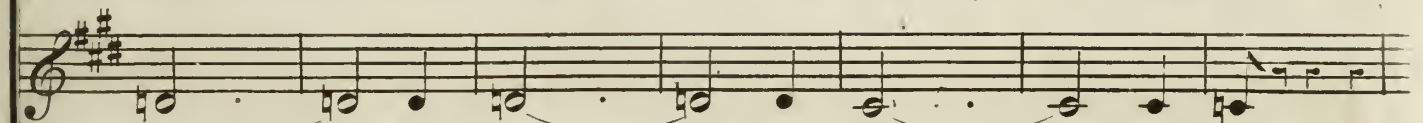
die . . . . . the death . . . . . the death . . . . . the death



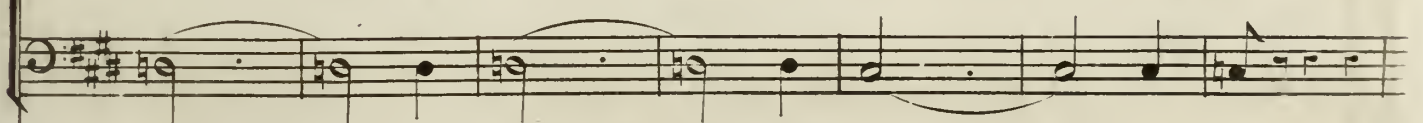
die . . . . . the death . . . . . the death . . . . . shall die



die . . . . . the death . . . . . the death . . . . . shall die



die . . . . . the death . . . . . the death . . . . . shall die



die . . . . . the death . . . . . the death . . . . . shall die



*Piu moto*

the death shall die! yes the

ye shall die the death shall die! yes the

ye shall die the death shall die! yes the

she shall die she shall die!

shall die the death shall die! yes the

and of a trai = = = tor death she shall die!

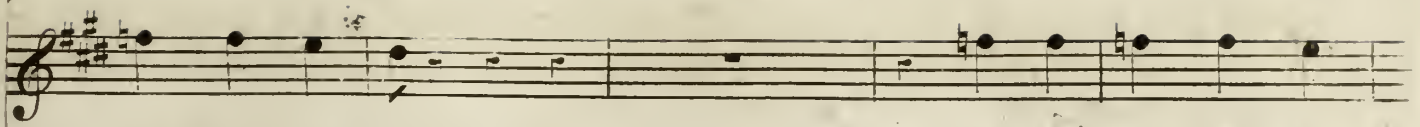
and of a trai = = = tor death she die!

cow ard and trai = = = tor death shall die! yes the

cow ard and trai = = = tor death shall die! yes the

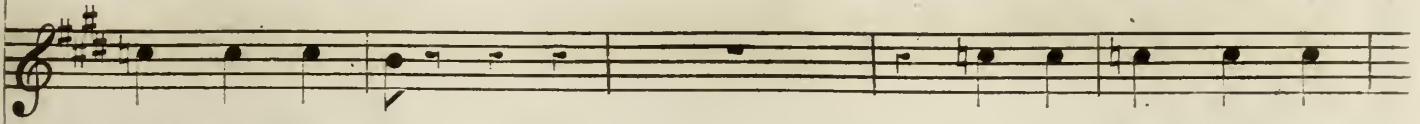
cow ard = and trai = = = tor death shall die! yes the

*Piu moto*



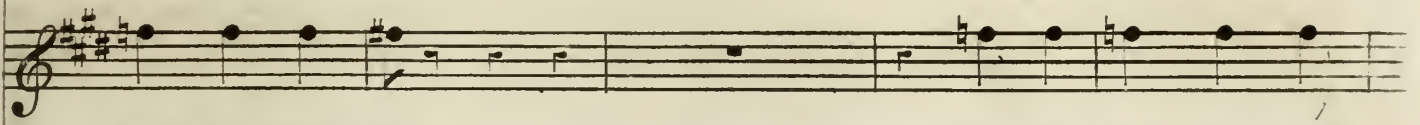
death ye shall die.

yes the death ye shall



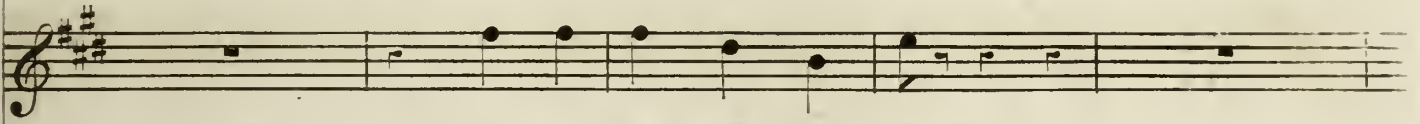
death ye shall die.

yes the death ye shall

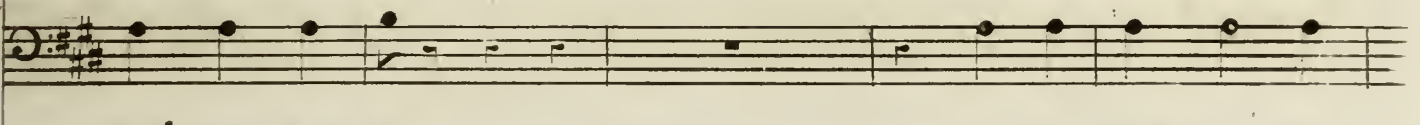


death ye shall die.

yes the death ye shall

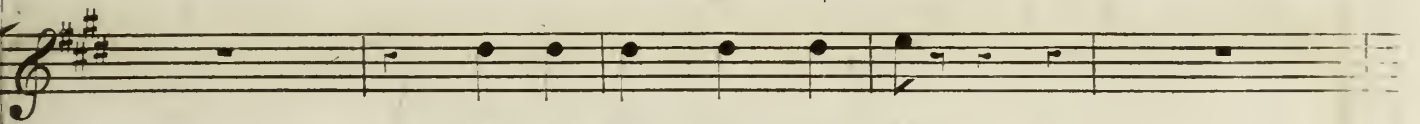


yes the death she shall die

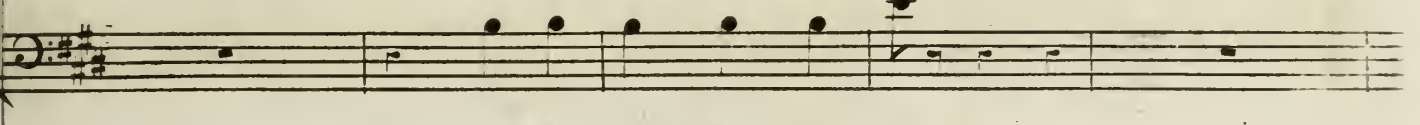


death ye shall die.

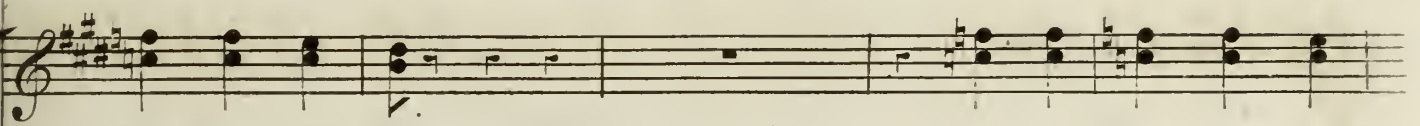
yes the death ye shall



yes the death she shall die

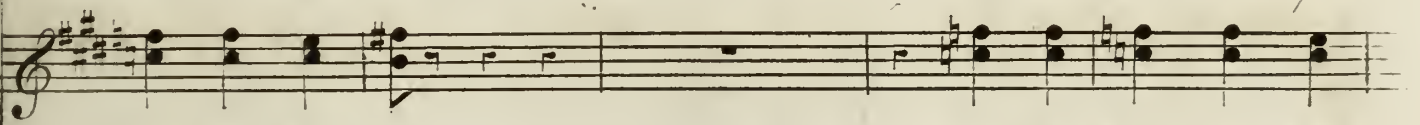


yes the death she shall die



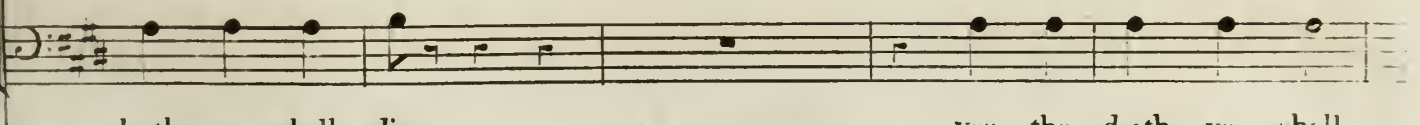
death ye shall die.

yes the death ye shall



death ye shall die.

yes the death ye shall



death ye shall die.

yes the death ye shall



die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

yes the death she shall die yes the

die. yes the death ye shall die. yes the

yes the death she shall die yes the

yes the death ye shall die

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

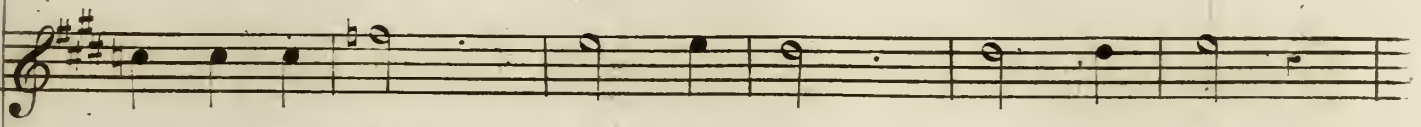
die. yes the death ye shall die. yes the

*sva*

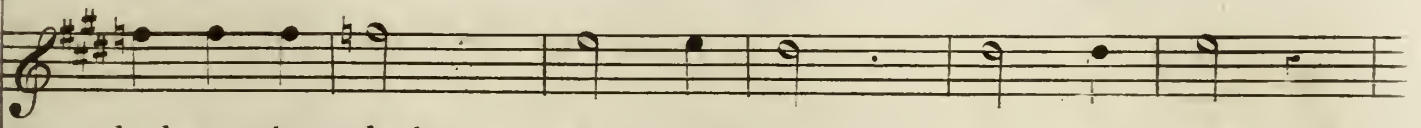




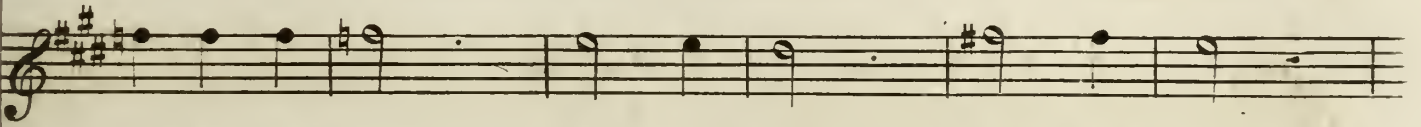
death yes the death . . . . . die ye shall die.



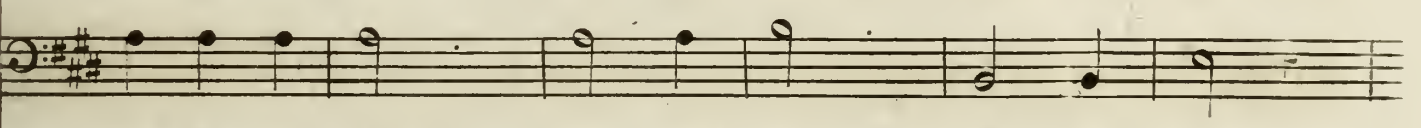
death yes the death ye shall die ye shall die.



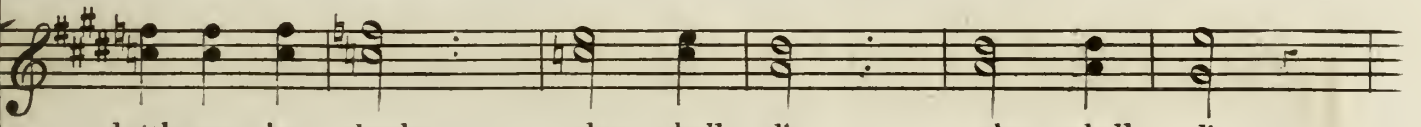
death yes the death ye shall die ye shall die.



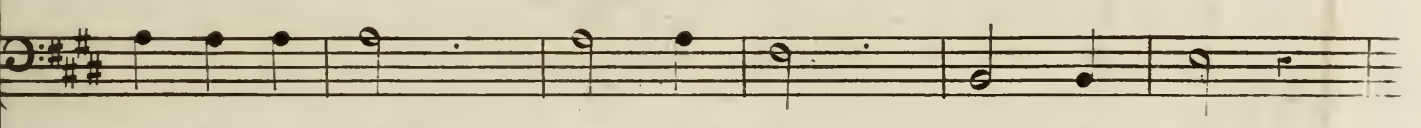
death yes the death she shall die she shall die.



death yes the death ye shall die ye shall die.



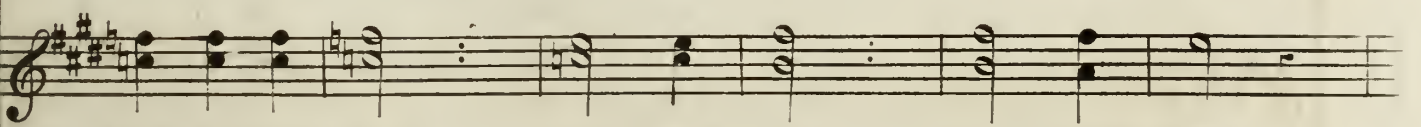
death yes the death she shall die she shall die.



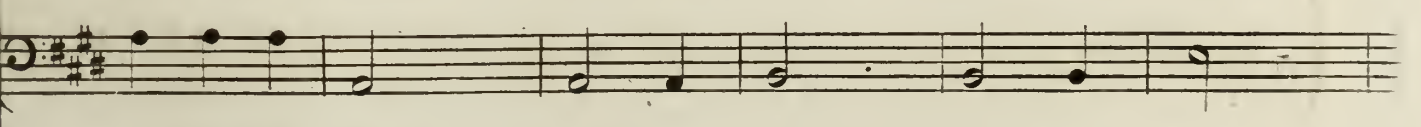
death yes the death she shall die she shall die.



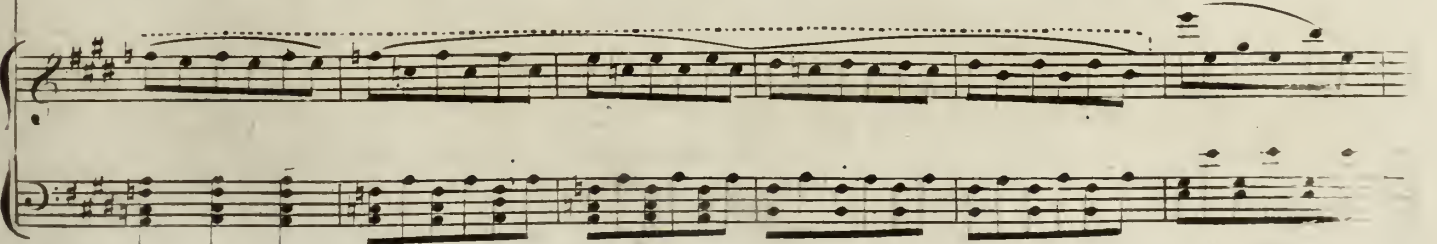
death yes the death ye shall die ye shall die.



death yes the death ye shall die ye shall die.



death yes the death ye shall die ye shall die.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with intricate melodic and harmonic patterns.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a prominent melodic line in the upper staff and a supporting bass line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The word "loco" is written above the upper staff. The music includes a section with a dotted line above the staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a melodic line with many slurs and a complex bass line.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with intricate melodic and harmonic patterns.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music concludes with a final cadence in both staves.

# SWEETLY ON THE WINGS OF MORNING.

*Andantino.*

Flauto

Corno Inglese

*rf*

*pp*

*f*

Sweet-ly on the wings of morning, Float-ing down the val- = = = ley!

*pp*

A = = i a = = i a = = i a = = i a = = i a = = i a = = i

Flauto

*hr*

3 3 3 3 3 3 *hr*

Comes the king's me=lo=dious warning, On the hills to ral- - - ly!

*pp*

3 3 3 3 3 3 *hr*

A - - i a = i a = - - i a = i a - - - i!

*Flauto*

3 3 3 6 3 3 3 3 3 3

Peace in ev'ry note is breath = = ing On them echo, echo loves to dwell, echo,

*p pp*

*rall?* 3 3 3 *dol:* *rall?* *a tempo* 3 3

echo, echo, echo loves to dwell - - - - - Silv = = ry mists the

*rall?* *p*

*Piu moto un poco*

lake... enwreathing, Rise like spi=rits at... the spell! a = i a = i a = i

a = i a = i a = i a = i a = i a = i a = i a = i Rise like spirits at the

spell!

**RECIT:**

But ere long the Peasant's song To sterner music changing, Banner'd

ranks the vale shall throng Re=venge the rocks be ranging!

*All? Vivace.*  
Squad=rons galloping! flames en=ve-losing Crag's with carnage reeking!

Trum=pets sounding! shots rebounding! Death for vic=tims shrieking!

*Tromba*

'Till the shout of vic=to=ry clear= = = ing Bat=tles' crimson clouds a= way;

*pp Tromba*

*rall?*

Peace with Freedom re-ap=pear= = ing Here resume their ancient sway; - - - -

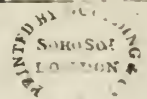
*Tempo 1<sup>mo</sup>*

Then a-gain the breeze of mor=ning Float = ing down the val = = ley

*All<sup>to</sup> Vivace.*

Shall bear the kin's melo=dious war = = ning On the hills to ral-ly a-i a-i a-i!

On the hills to ral-ly!



T R I O

Sung by Mr. SINCLAIR, Mr. BEDFORD, and Mr. H. PHILLIPS.

ALLEGRO MODERATO.

*ff* *ff* *sf*

Rossini

HOFER.

When our Tyrol on her children is calling, Is there a

*f* *sf*

das-tard who would pause. Her Ty-rants

*sf* *sf* *sf* *sf* *sf* *p*

soon shall hear the shout appalling, To arms, To arms in Freedom's cause. To

*f*



arms..... To arms..... in Freedom's cause, in Free...dom's

cause, in Freedom's cause, in Freedom's cause shall hear the

shout ap... pall... ing, To arms, To..... arms in Free...dom's

*Rallent<sup>o</sup>*

*Colla voce.*

WALTER.

cause. My heart.... to meet the foe is

*ppp* *hr*

*a tempo.*

burning. My sword.... thirst....ing for the

fight: If from the field you see me basely turn.....ing. Cleave thou to

earth the Traitor in his flight, If from . . . . . the field . . . . .

*ff*

..... you see me basely turn.....ing, Cleave thou to earth the

*p*

Trai...tor in his flight, Cleave thou to earth. Cleave thou to

*sf sf sf sf sf sf sf*

or  
Trai...tor in his flight.

earth..... the.... Trai...tor in his flight. 'Tis well; but

HASPIER.

*ff ff ff ff f*

Ah! on this flame to heap fuel.... There's a tale that must yet be

*sf sf sf sf sf*

told. O nerve thy heart to bear the tidings

*sf p sf*

cru... el. Reluc... tant lips... must now... un... fold, Nerve...

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'cru...' followed by eighth notes 'el. Reluc... tant lips... must now... un... fold, Nerve...'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *ff* is present in the piano part.

... thy heart... to bear the tidings these lips must now un...

The second system continues the vocal line with '... thy heart... to bear the tidings these lips must now un...'. The piano accompaniment maintains its rhythmic accompaniment, with some chords in the right hand. The dynamic *ff* is still indicated.

... fold, to bear the tidings these lips must now un... fold, Nerve thy heart to

The third system shows the vocal line with '... fold, to bear the tidings these lips must now un... fold, Nerve thy heart to'. The piano accompaniment features a more complex texture with triplets in the right hand. Dynamic markings include *8va*, *sf*, and *sf*.

8 bear the cru... el ti... dings these lips must now un...

The fourth system begins with the vocal line: '8 bear the cru... el ti... dings these lips must now un...'. The piano accompaniment includes triplets and a dynamic marking of *ff*. The system concludes with a fermata over the final notes.

WALTER.

-----fold. Cease with my fears to dal...ly, Of my

HASP:

WALTER.

bride would'st thou tell. Aye, the Rose of her val...ley. She

HASP:

HOFER.

WALTER.

lives? Your spirits ral...ly, She lives but in a dungeon cell My

HASP:

Ber...tha? Yes, thy Bertha. Thy

Bride. . . . . Her val...ley's flow'r and pride, Thy Bride was borne a...

*pp*

...way, By the ruf...fians this day. What sayst thou?

WALTER.

*ff Vivace.* *Colla voce.*

O torture! my heart

*ff* *Dim:*

my heart 'tis breaking

*Espress:*

*p* *pp*

*Espress: molto.*

ANDANTINO  $\text{♩} = 50.$

*Sotto voce.*

She call'd..... upon her love des...

...pair...ing, Where was he to shield.... and to save? She

call'd..... up on her love des... pair...ing, Where was he to shield.... and to

save? O Coward why her peril sha...ring' Staid I not, their en...mity

or  
soul... shall I ne'er see... thee

da...ring, My life..... my soul! shall I ne'er see..... thee

WALTER.  
more? (To Haspinger.)

HOFER.  
Anguish rends him, Be...hold how it

HASPINGER.  
Strength forsakes him, Be...hold how it

PIANO-FORTE.

My Ber...tha

shakes him Soon.... his grief will to fu...ry be

shakes him Soon.... his grief will to fu...ry be



My Ber...tha!

changing, His des...pair will give edge to his sword.

changing, His des...pair will give edge to his sword.

For..... each pang through his bo...som now rang...ing, One.... shall

For..... each pang through his bo...som now rang...ing, One.... shall

Oh! cow...ard why her peril

fall of our Tyrants ab...hord. Soon his grief will to fu...

fall of our Tyrants ab...hord. One shall fall one shall

*f*

sha...ring, Staid I not their en. mity da...ring My  
 ...ry, will to fu...ry be chang...ring,  
 fall Of our Tyrants ab...hor'd, Soon his grief will to

or  
 love! I shall ne'er see thee  
 life..... my love! I shall ne'er see thee  
 will to fu...ry be chang...ring, His des...pair, his des  
 fu...ry, will to fu...ry be chang...ring, Des...

*Smorz: e con molto espress:*

more I shall ne'er see thee more, no, no, no, I shall ne'er see thee  
 ...pair will give edge to his  
 ...pair will give edge to his

more, I shall ne'er see thee more no  
 sword, For each pang through his bo...som rang...ing,  
 sword, For each pang through his bo...som rang...ing,

No! I ne'er shall see thee more,  
 One shall fall... one shall fall of our Ty...rants ab...  
*Dolce.* One shall fall, one shall fall of our Ty...rants ab...  
 Corni.<sup>1</sup>

I shall ne'er see thee more no No I ne'er shall see thee  
 ...hord, our Ty...rants, Of our Ty...rants ab...  
 ...hord, our Ty...rants, Of our Ty...rants ab...

more . . . . . I shall ne'er see thee more . . . . .

hor'd, one shall fall, one shall fall, Of our Ty\_rants ab...

hor'd, one shall fall, one shall fall, Of our Ty\_rants ab...

Smorz: Dim:

I shall ne'er see thee more . . . . . I shall ne'er see thee

hor'd! Of our Ty\_rants ab... hor'd . . . . .

hor'd! Of our Ty\_rants ab... hor'd . . . . .

sotto voce.

more . . . . . Art sure 'twas she?

ALLEGRO VIVACE. ♩ = 84

Dim. p sf

Saw!

I saw with sorrow, And heard her con..demn'd to death! if to-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word "Saw!" followed by the lyrics "I saw with sorrow, And heard her con..demn'd to death! if to-". The piano accompaniment starts with a *sf* (sforzando) dynamic marking and includes a *#0* (natural) symbol in the bass clef.

To Death un..hand me For me she

Madman stay

-mor..row\_

The second system continues the musical score. The vocal line includes the lyrics "To Death un..hand me For me she" and "Madman stay". The piano accompaniment features a *f* (forte) dynamic marking and a *-mor..row\_* marking.

dies! Their direst pang's my tor..tur'd soul de...

Stay and save her

The third system of the musical score includes the lyrics "dies! Their direst pang's my tor..tur'd soul de..." and "Stay and save her". The piano accompaniment features a *ff* (fortissimo) dynamic marking.

fies In their hold Vengeance will seem bra-ver

Our hatred is as

deep 'gainst our Coun...try's en...sla...ver, Stay, and with the same good

Accursd de...lay.

brand... Save thy love and thy native land

*sf sf sf*

RECIT:

HOFER.

The night will soon be round us closing; Her shades on the

lake already are reposing. When her veil shall be thrown over

mountain and wave, we will hasten on the hills, To meet our brothers

brave; Their hearts for Freedom yearning, The ploughshare to the

glaive In holy transport turning, And blend in one heroic cry Our vows to

*cres.* *cres.* *f sempre.*

Our vows to con...quer or to die...

con...quer or to die Our vows to con...quer or to die...

Our vows to con...quer or to die...

ALLEGRO.  $\text{♩} = 112.$

*ff* *sempre.* *f* *f* *p*

Embrace... we

Embrace we here embrace we here Brave Tyrol

Embrace we here embrace we here Brave Tyrol

*f* *f* *p*



here Brave Tyrol e... ans. By fo... reign

e... ans. By foreign foes, By fo. reign foes our rights in...

e... ans. By foreign foes, By fo. reign foes our rights in... *cres.*

foes... our rights in va... ded. Our

va... ded Our hearths and al... tars thus de...

va... ded Our hearths and al... tars thus de...

hearths and al... tars thus de gra... ded.

gra... ded Can the grave dar... ker make our doom the grave

gra... ded Can the grave dar... ker make our doom the grave

Ah! Can the grave darker make our doom Can the grave  
 dark...er make our doom Death has for him  
 dark...er make our doom Death has for him

darker make our doom Death has for him no pang ap...pal...ling Who  
 no pang ap...pall...ing Who  
 Death has for him no pang ap...pal...ling Who

for his Fa...ther land is fall...  
 for his Fa...ther land is fall...  
 for his Fa...ther land is fall...

ing... His name shall live in grateful Poets The martyrs

ing... His name shall live in grateful Poets The martyrs

ing... His name shall live in grateful Poets The martyrs

*dol.*

6.

wreath hal... low his Tomb. His name shall

wreath hal... low his Tomb. His name shall

wreath hal... low his Tomb. His name shall

3

3

3

live in grate... ful Poets The mar... tyrs wreath

live in grate... ful Poets The mar... tyrs wreath

live in grate... ful Poets The mar... tyrs

3

3

3

3

3

hal... low his tomb Our hearths and Al tars thus de... gra... ded.

hal... low his tomb Our

wreath hal... low his tomb Our hearths and Al tars thus de... gra... ded

*ff*

By fo... reign foes our rights in...

hearths and Al... tars thus de... graded.

By fo... reign foes our rights in... va... ded Our hearths and Al tars thus de...

va... ded. Can the grave.....

By fo... reign foes our rights in... va... ded

graded. By fo... reign foes our rights in... va... ded Can the

When our Tyrol. (Hofer.) *sf sf sf*

..... darker make our doom

Can the grave..... darker make our

grave darker make our doom Ah! can the grave darker make our

*sf sf sf sf*

Can the grave..... darker make our doom can the grave.....

doom Can the grave dark...er make our doom can the grave.....

doom Can the grave dark...er make our doom can the grave.....

..... darker make our doom.....

..... darker make our doom..... Embrace we

..... darker make our doom..... Embrace we

*f > f > f > p*

Embrace . . . we here . . . Brave Tyrol . . .

here embrace we here Brave Tyrol e ans.

here embrace we here Brave Tyrol e ans.

e ans. By fo reign

By fo reign foes, By fo reign foes our rights in

By fo reign foes, By fo reign foes our rights in

foes our rights in va ded Ah! can the

va ded Ah! can the grave, the grave . . . dark er make our

va ded Ah! can the grave, the grave . . . dark er make our

*res.*

grave dark...er make our doom Can the grave dark...er make our  
 doom Death has for him  
 doom Death has for him Death

doom Death has for him no pang ap...pall...ing Who  
 no pang ap...pall...ing Who  
 has for him no pang ap...pall...ing Who

for his Fa...thers land is fall...  
 for his Fa...thers land is fall...  
 for his Fa...thers land is fall...

*sf sf dim. p pp*

ing: His name shall live in grateful Poets and The martyrs

ing: His name shall live in grateful Poets and The martyrs

ing: His name shall live in grateful Poets and The martyrs

*dol.*

wreath hal...low his tomb. His name... shall

wreath hal...low his tomb. His name... shall

wreath hal...low his tomb. His name... shall

live in grate...ful Poets and, The mar...tyrs wreath

live in grate...ful Poets and, The mar...tyrs wreath

live in grate...ful Poets and, The mar...tyrs



hal... low his tomb! His name shall live in grate... ful

hal... low his tomb! The mar... tyrs wreath

wreath hal... low his tomb! His name shall live in grate... ful

*ff*

Poëans The mar... tyrs wreath hal... low his tomb. His name shall

... hal... low ... his tomb. His name shall

Poëans The mar... tyrs wreath hal... low his tomb. His name shall

8

live in grateful Poëans The martyr's wreath The martyr's wreath hal....

live in grateful Poëans The martyr's wreath The martyr's wreath hal....

live in grateful Poëans The martyr's wreath The martyr's wreath the martyr's

low his tomb, His name shall live in grate-ful

low his tomb. The mar-tyr's wreath...

wreath hal-low his tomb, His name shall live in grate-ful

Pœans, The Mar-tyr's wreath hal-low his tomb, His name shall

hal-low his tomb His name shall

Pœans, The Mar-tyr's wreath hal-low his tomb, His name shall

live in grate-ful Pœans, The Martyr's wreath, The Martyr's wreath, hal-

live in grate-ful Pœans, The Martyr's wreath, The Martyr's wreath, hal-

live in grate-ful Pœans, The Martyr's wreath, The Martyr's wreath, the martyr's

low his tomb; His name shall live in grate-ful Poems, The Martyr's

low his tomb; His name shall live in grate-ful Poems, The Martyr's

wreath hallow his tomb; His name shall live in grate-ful Poems, The Martyr's

wreath hallow his tomb.....

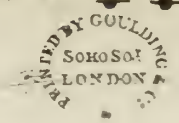
wreath hallow his tomb.....

wreath hallow his tomb.....

*loco.*

*sf*

*sf*



**O'ER CRAG & STREAM,**  
*Chorus of Bavarian Soldiers*  
 and  
 Quintett of Tyrolese Peasants,  
*Sung in the Historical Opera*  
 OF  
**HOFER,**  
 The Tell of the Tyrol,  
*at the*  
*Theatre Royal, Drury Lane.*  
 The Poetry by L.R. PLANCHÉ,  
 Composed by  
**ROSSINI,**  
*Arranged & Adapted for the English Stage.*  
 BY  
**HENRY R. BISHOP.**

Ent. Sta. Hall.

London, Published by Goulding & D'Almaine, 20, Scho Square.

Pr. 3/-

4 Corni

**ALLEGRO VIVACE**

*ff*

ff sf ff

Piano introduction for 'Over the Crags' in B-flat major, 2/4 time. The score consists of three systems of grand staff notation. The first system includes dynamic markings *ff*, *sf*, and *ff*. The music features a rhythmic accompaniment of chords and a melodic line with slurs and accents.

CORO: Bavarian Soldiers.

ALTO

TENORE

BASSI

PIANO FORTE

ff

O'er crag and stream light-ly bound...ing, Thy

O'er crag and stream light-ly bound...ing, Thy

O'er crag and stream light-ly bound...ing, Thy

Piano accompaniment for the chorus, marked *PIANO FORTE* and *ff*. The vocal parts are for Alto, Tenor, and Basses, all marked *ff*. The lyrics are: "O'er crag and stream light-ly bound...ing, Thy".

mel... low horn gai-ly sound...ing;

mel... low horn gai-ly sound...ing;

mel... low horn gai-ly sound...ing;

Clar:

sf

Clarinet part with lyrics: "mel... low horn gai-ly sound...ing;". The part is marked *sf* and includes a *Clar:* marking.

Go Hunter and rend the skies\_ With

Go Hunter and rend the skies\_ With

Go Hunter and rend the skies\_ With

*Clar:*  
*sf*

shouts when a chamois dies. The chace hath its pleasures in spi-

shouts when a chamois dies. The chace hath its pleasures in spi-

shouts when a chamois dies. The chace hath its pleasures in spi-

*sf* *ff*

ring; But war bra-ver sport, bra-ver sport still supplies!

ring; But war bra-ver sport, bra-ver sport still supplies!

ring; But war bra-ver sport, bra-ver sport still supplies!

O give us the roar of battle-

O give us the roar of battle-

O give us the roar of battle-

And the chace of hu-man prey,

And the

And the chace of hu-man prey,

And the

And the chace of hu-man prey. When the fa-tal vol-lies rat-tle, And the

stirring trumpets bray.

And the stirring trumpets

stirring trumpets bray.

And the stirring trumpets

stirring trumpets bray. When the fa-tal vol-lies rat-tle, And the stirring trumpets

bray. O give us the roar of bat\_tle, And the chace of hu-man prey, When the  
 bray. O give us the roar of bat\_tle, And the chace of hu-man prey, When the  
 bray. O give us the roar of bat\_tle, And the chace of hu-man prey,

fa-tal vol-lies rat\_tle, And the stirring trumpets bray. When the fa-tal vol-lies  
 fa-tal vol-lies rat\_tle, And the stirring trumpets bray. When the fa-tal vol-lies

And the stirring trumpets bray.

rat\_tle, And the stirring trumpets bray. the trum -- pets bray. When the  
 rat\_tle, And the stirring trumpets bray. the trum -- pets bray. When the

And the stirring trumpets bray. the trum -- pets bray. When the



trum... pets bray...  
 trum... pets bray...  
 trum... pets bray...  
 Bell at a distance

*First Soldier.*

What sounds are those?

**MODERATO**

*dim*  
 Harp (behind Scenes)  
*p*

**QUINTETTO.**

(Sung behind the Scenes.)

*Mezzo Voce.*  
 2. Soprani.  
 Tenore 1<sup>no</sup>  
 Tenore 2<sup>do</sup>  
 Basso.  
*f* *p*



(169) *smorz: e pp'*

mists are creep... ing The mists creep...  
 mists are creep... ing The mists creep...  
 mists are creep... ing The mists creep...  
*pp*

mists are creep... ing The mists creep...  
*f* *smorz: p*

ing, The Day soon will close! The Day  
 ing, The Day soon will close! The Day  
 ing, The Day soon will close! The Day  
*ppp* *sotto voce e dim:*

ing, The Day soon will close! The Day  
*pp*

soon close...  
 soon close...  
 soon close...  
 soon close...  
 soon close...

soon close...  
*ppp* *dim*

1<sup>st</sup> Soldier:

The Pea... sants from la... bour re-

Tempo 1.<sup>mo</sup>

*p*

ti... ring,

They sing as home... ward they stray!

4 Corni (behind Sc<sup>s</sup>)

And hark! to horse!

our Bugles

*sf*

*sf*

1<sup>st</sup> Soldier:

calling!

Re... mind us that night

CORO  
of  
Soldiers.

Re... mind us that night

Re... mind us that night

Re... mind us that night

Piano  
te

*sotto voce*

is now fall-----ing- 'Tis night! 'Tis night!

is now fall-----ing-

*pp*

'Tis

*pp*

'Tis

*pp*

is now fall-----ing-

'Tis

*cres*

*pp*

'Tis night! 'Tis night!

*pp*

night! 'Tis night!

'Tis night! 'Tis night!

*pp*

night! 'Tis night!

'Tis night! 'Tis night!

*pp*

night! 'Tis night!

'Tis night! 'Tis night!

*pp*

*pp*  
To horse, our Bu-gles sounding-

*pp*  
To horse, our Bu-gles sounding-

*pp*  
To horse, our Bu-gles sounding-

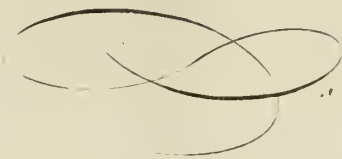
*pp*  
To horse, our Bu-gles sounding-

our Bugles sounding- 'Tis night! 'Tis night! a-----way a-----  
 our Bugles sounding- a-----way a-----  
 our Bugles sounding- a-----way a-----  
 our Bugles sounding- a-----way a-----

way. a-----way. a-----way. a-----way. a-----way.  
 way. a-----way. a-----way.  
 way. a-----way. a-----way.  
 way. a-----way. a-----way.

*f* *ppp*

# FAST FROM THE LAKE.



*Andante e Semplice.*

HARP.

Fast from the lake, — the grove, the foun=tain,

Day wings her flight, Day wings her flight; Still on the

snow that crests the moun=tain Lin=gers her light.

lin = = gers her light. Thus from my heart's sad world re = =

= ti = = ring, As hope fades a = way, As hope fades a =

*rall?*

= way; One cold and dis = = = tant chance as = =

*p*

= pi = = ring, — Catch = = es her ray, Catch = = es her

*ad lib:*



2<sup>nd</sup> Verse.

ray. Time's Iron tongue the

*f* (Bell) *p*

knell is ring = ing, Bids it de = = part, Bids it de =

= part; Sul = = len = ly o'er the dark wave swing = = ing, It

strikes on my heart, It strikès on my heart!

Day from her last poor re = fuge, dri = ven, Va = nishes

quite, Va = nishes quite! . . . . . Hope seeks, with

*rall.* *p*

her, a home in Heav'n; — All on Earth is night!

*ad lib:*

All on Earth is night!

*ff*

PRINTED BY D'ALMAINE & CO.  
50, SOHO SQ.,  
LONDON

ETERNAL ALPS.

SUNG BY  
MR H. PHILLIPS.

ADAPTED and ARRANGED FROM ROSSINI,  
BY HENRY R. BISHOP

RECIT:

HOFER.

Eternal Alps! thou band of giant bro - thers

Moderato.

The first system of music features a vocal line for HOFER in a bass clef with a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature. The tempo is marked 'Moderato.' The piano part includes dynamic markings 'p' and 'sfz'.

Helmed with Ice, and plumed with sable Pines; Ye

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings 'sfz' and 'f'.

seem in cold disdain on willing slaves to smile!

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings 'f' and triplet markings '3'.

Soon shall our beacons, fiercely blazing, Bid ye crimson with shame,

The fourth system continues the vocal line and piano accompaniment. The piano part includes dynamic markings 'Allegro ff' and triplet markings '3'.

For having so mista'en your sons!

*f*

*Espress: e*

"Aus =

*mf*

*Lento*

= = tria's heart and shield" — hast thou been e = ver call'd, My country! —

*pp*

and do they deem thee broken, degraded! No! they shall

*ff*

find thy scutcheon stainless still, Thy pulse as true, as bravely

*sfz Moderato*

beating, As rooted as thy hills, — thy loyalty and love!

*Corni*

A=gain that sound!

It mads mine

ear! —

but tremble!

The hour will come!

march on in fancied triumph!

Ba=va= = ria!

thy reign is well nigh

All.<sup>o</sup> Agitato.

o'er! *Sotto Voce* Thine armed

*ff* *All.<sup>o</sup> Agitato.* *ff*

heel a nation crush = ing, With her blood the val = leys are

blush = ing! Thine armed heel a nation crush = ing With her

blood the val = leys are blushing! With her tears -

*ff*

With her tears the ri = = = = vers o'er = flow! But the

*p* *ff* *pp*

*sfz* *sfz* *sfz* *sfz*

scent — the scent of that slaughter All thy fierce = = = = ness hath

taught... her And the rush — the rush of that wa=ter Shall o'er-

*ff* *sfz* *sfz*

=whelm thee with woe! Ty=rol thus

*sfz* *p dol!* *f*

rends in des=pe=ra=tion, The chain of

foreign u=sur==pation. And forms of its

*p*

frag = = = = ments a scourge for the foe! forms of its

frag = = = = ments a scourge for the foe! And forms..... of its

fragments a scourge..... for the foe! A=

= gain... her an = = = = cient glory Shall gild... her

hal = = = low'd name; dol:



The deeds of ol=den story

lon=ger be her shame! A = gain..... her ancient glo = = = ry Shall

gild..... her hallow'd name; The deeds of old=en sto = = = ry No

lon = ger be her shame! No lon = = = = = = = = = ger, no

lon = = = ger be her shame ..... No lon = = = = =

==== ger be her shame! ..... no lon = = = =

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of notes, followed by a rest and then the lyrics 'ger be her shame!'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *p*.

==== ger be her shame! her shame! ..... *rall?*

The second system continues the vocal line with the lyrics 'ger be her shame! her shame!'. The piano accompaniment features a dense texture of chords. Dynamics include *ff* and *f*. The tempo marking *rall?* is present at the end of the system.

... her ..... shame!

The third system shows the vocal line with the lyrics 'her' and 'shame!'. The piano accompaniment includes a triplet of notes in the vocal line. Dynamics include *ff*. The system concludes with a 3/4 time signature.

*Espress:* (Bishop)  
*Larghetto Sosten:* Thou who art mer = = = cy! Thou... who art

The fourth system is marked *Espress:* and *(Bishop)*. The tempo is *Larghetto Sosten*. The vocal line begins with 'Thou who art mer = = = cy! Thou... who art'. The piano accompaniment features a steady rhythmic pattern. Dynamics include *f* and *ff*. The system concludes with a 3/4 time signature.

might!..... Be Thou her buck = = = ler and sword..... in the

The fifth system continues the vocal line with the lyrics 'might!..... Be Thou her buck = = = ler and sword..... in the'. The piano accompaniment features a steady rhythmic pattern. Dynamics include *f* and *ff*. The system concludes with a 3/4 time signature.

fight! Thou who art mer= = cy! Thou... who art might!....

Flauto

Be Thou her buck= ler - her buck= ler and sword..... in the

*ad lib:*

*pp*

fight! Tyrol shall rend, in despe= ra= tion, The

*Tempo 1<sup>mo</sup>*

*pp* *dim:* *Tempo 1<sup>mo</sup> pp*

chain of foreign u=sur= pa= = tion, And form..... of its

*f*

fragments a scourge..... for the foe!

*rf* *rf* *rf*

*espres:*

*Andantino con moto* Yes, a = gain..... her ancient glo = = ry, Shall gild her hal = = = low'd

name;... Shall gild her hal = = = low'd name! The deeds of ol = = = den

*Piu moto un poco*

sto = ry no lon = ger be... her shame! A = = gain her an = = = cient

*Piu moto un poco*

glo = = = = ry Shall gild her hallow'd name, A = = gain her an = = = cient

glo = = = = = ry shall gild her hal = = low'd name! A =

*Tempo 1<sup>mo</sup>*

*f* *Tempo 1<sup>mo</sup>*

= gain her an= = cient glo = ry      Shall gild her hal= = low'd

name!      A = gain her an= = cient glo= = ry..... Shall

*rf*      *rf*

*rf* gild her hal= = low'd name.... Shall gild..... shall gild her

*rf*      *rf*

hal= = = = low'd name!      A = gain her an = cient glo = ry      Shall

*p*

gild her hal = low'd name!      A = gain her an = cient glo = ry..... Shall

*rf*

gild her hal=low'd name - - - shall gild . . . . shall gild her

*cres:*

*ff*

hal = = = = low'd name shall gild her

hal = = = = low'd name!

name! her hal = = = = low'd name!

*fff*

5

5

THE TRAMP OF MANY FEET ADVANCING,  
Finale of the Second Act

in the Grand Opera of

GUILLAUME TELL,

Performed at the

Theatre Royal, Drury Lane,

Composed by

ROSSINI.

Ent. Sta. Hall.

Pr. 8/-

D'ALMAINE & C<sup>o</sup> SOHO SQUARE, LONDON.

$\text{♩} = 108.$

LARGHETTO.

*p* Corno  
*pp* Timpano.

HOFER.

The tramp of many feet advancing —

*pp* Timpano.

WALTER.

Through yonder forest now I hear!

'Twas the breeze rushing past —

Corno  
*p*  
*pp*

HOFER.

Be si — — — lent!

HASPINGER.

The sound is near - ing fast, From the woods they ap - pear!

WALTER.

Their arms are glan - - ing

HOFER.

Who goes there?  
MODERATO.

Tenore 1º

(Chorus without)

Ty - - rol!..... Ty\_rol and Freedom! Ty -

Tenore 2º

Ty -

Bassi.

Ty -

CHORUS of VALES MEN & HERUSMEN.



WALTER.

It is time!

HOFER.

It is time!

Ad\_vance The brave are ev\_er

\_rol! Tyrol and Freedom!

\_rol! Tyrol and Freedom! (They Enter.)

\_rol! Tyrol and Freedom!

WALTER.

*ff*

HOFER.

The brave are ev\_er welcome! The brave are ev\_er wel\_come!

welcome. The brave are ev\_er welcome! The brave are ev\_er wel\_come!

HASPINGER.

The brave are ev\_er welcome! The brave are ev\_er wel\_come!

The brave are ev\_er welcome! The brave are ev\_er wel\_come!

*f* *ff*

The brave The brave are ev\_er wel\_come!

*f* *ff*

The brave The brave are ev\_er wel\_come!

*ff*

The brave are ev\_er wel\_come!

Allegro vivace.

*pp stacc:*

2<sup>d</sup> Chorus Tenori  
Valesmen.  
Bassi

*pp stacc:*

Be\_hold from Berg and Thal From river and from lake - At Freedoms holy call, The

Be\_hold from Berg and Thal From river and from lake - At Freedoms holy call, The

WALTER & GOTLIEB.

HOFER & HASPINGER.

1<sup>st</sup> Cho: Herdsmen.  
Tenori.  
Bassi.

*pp*

Be\_hold from Berg and Thal From river and from

Be\_hold from Berg and Thal From river and from

Be\_hold from Berg and Thal The Sons of Freedom wake!

Be\_hold from Berg and Thal The Sons of Freedom wake!

2<sup>d</sup> Cho: Valesmen.  
Tenori.  
Bassi.

*pp*

Sons of Free dom wake! Ho\_fer Hofer

Sons of Free dom wake! Ho\_fer Hofer

lake At Freedom's ho\_ly call The Sons of Freedom wake The

lake At Freedom's ho\_ly call The Sons of Freedom wake The

Ho\_fer speak and we will do! And

Ho\_fer speak and we will do! And

speak and we will do! Thy lips the deed de\_claring Well pe\_rish in the da\_ring Like

speak and we will do! Thy lips the deed de\_claring Well pe\_rish in the da\_ring Like

Sons of Freedom wake, see \_ Be\_hold the Sons of Freedom

Sons of Freedom wake, see \_ Be\_hold the Sons of Freedom

we will do we'll do, speak speak Ho\_fer speak and we will

we will do we'll do, speak speak Ho\_fer speak and we will

Ty\_ro\_le\_ ans true! speak and we will do! and we will do! and we will

Ty\_ro\_le\_ ans true! speak and we will do! and we will do! and we will

Ty\_ro\_le\_ ans true! speak and we will do! and we will do! and we will

wake at Freedom's call Be\_ hold from ri\_ ver and from lake

wake at Freedom's call Be\_ hold from ri\_ ver and from lake

do! and we will do! and we will we will do! and

do! and we will do! and we will we will do! and

do! Ho\_ fer! speak we'll pe\_ rish in the

do! Ho\_ fer! speak we'll pe\_ rish in the

The Sons of Freedom wake, see\_ Be\_ hold the

The Sons of Freedom wake, see\_ Be\_ hold the

we will do! and we will do well do! speak speak Ho\_ fer speak and

we will do! and we will do well do! speak speak Ho\_ fer speak and

da\_ ring like Ty\_ ro\_ le\_ ans true! speak and we will do! and we will

da\_ ring like Ty\_ ro\_ le\_ ans true! speak and we will do! and we will do! and

Sons of Freedom wake Be \_ hold Be \_ hold

Sons of Freedom wake Be \_ hold Be \_ hold

we will do! speak.Ho\_fer speak and we will do! Like

we will do! speak.Ho\_fer speak and we will do! Like

do!and we will do! we'll perish in the da\_ring Like Ty \_ ro \_ le \_ ans true Like

we will do! speak.Hofer speak and we will do Speak Ho\_fer speak and we will do! Like

*ff*

from ri\_ver and from lake At Freedom's call, the Sons of Free \_ dom

from ri\_ver and from lake At Freedom's call, the Sons of Free \_ dom

Ty \_ ro \_ le \_ ans true! Like Ty \_ ro \_ le \_ ans trueLikeTy \_ ro \_ le \_ ans

Ty \_ ro \_ le \_ ans true! and we will do!Like Ty \_ ro \_ le \_ \_ ans

Ty \_ ro \_ le \_ ans true! speak Hofer speak and we will do!Like Ty \_ ro \_ le \_ \_ ans

Ty \_ ro \_ le \_ ans true! and we will do!Like Ty \_ ro \_ le \_ \_ ans

*pp*

wake Be\_hold Be\_hold From

wake Be\_hold Be\_hold From

true speak Ho\_fer speak and we will do Like Ty\_ro\_le\_ans

true speak Ho\_fer speak and we will do Like Ty\_ro\_le\_ans

true we'll perish in the daring Like Ty\_ro\_le\_ans true Like Ty\_ro\_le\_ans

true speak Ho\_fer speak and we will do speak Ho\_fer Ty\_ro\_le\_ans true Like Ty\_ro\_le\_ans

*ff*

ri\_ver and from lake At Freedom's call the Sons of Free\_dom wake

ri\_ver and from lake At Freedom's call the Sons of Free\_dom wake

true Like Ty\_ro\_le\_ans true! Like Ty\_ro\_le\_ans true!

true and we will do! Like Ty\_ro\_le\_ans true!

true speak Ho\_fer speak and we will do! Like Ty\_ro\_le\_ans true!

true and we will do! Like Ty\_ro\_le\_ans true!

*pp*

see! see!

see! see!

Ho-fer! speak!

Ho-fer! speak!

Ho-fer! speak!

Ho-fer! speak!

*pp*

*RECIT<sup>e</sup>* *All<sup>o</sup> Mod<sup>to</sup>*

HOFER. Shall the love of our elime Be counted as a crime? Shall chains like heir\_looms

*ALL<sup>o</sup> MOD<sup>to</sup>*

*ff* *fp*  
*a Tempo*

run From the Fa\_\_ther to the Son ..... When Free\_dom may be

won?

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Our Land hath borne too long The vile yoke of a Stranger To end her woes ye

won?

won?

won?

won?

won?

won?

*ff* *p*



RECIT.

throng Ready to fall? or to be free? Then by this

with heart and sword! yes, all! yes, all! yes, all!

with heart and sword! yes, all! yes, all! yes, all!

with heart and sword! yes, all! yes, all! yes, all!

with heart and sword! yes, all! yes, all! yes, all!

with heart and sword! yes, all! yes, all! yes, all!

with heart and sword! yes, all! yes, all! yes, all!

*colla voce f*

ho - ly sign, my bro - - - - thers, swear!

THE OATH.

$\text{♩} = 60.$   
HOFER.

We swear! ..... we swear! by our des -

Andan to  
Maestoso.

Walter. *ff*

We swear! we swear, by our des\_ pair!

Gotlieb. *ff*

We swear! we swear, by our des\_ pair!

Hofer. *ff*

- pair!

By all we fear! By all we

Huspingen. *ff*

We swear! we swear, by our des\_ pair!

Tenori. *ff*

We swear! we swear, by our des\_ pair!

1st CHORUS.

Bassi. *ff*

We swear! we swear, by our des\_ pair!

Tenori. *ff*

We swear! we swear, by our des\_ pair!

2d CHORUS.

Bassi. *ff*

We swear! we swear, by our des\_ pair!

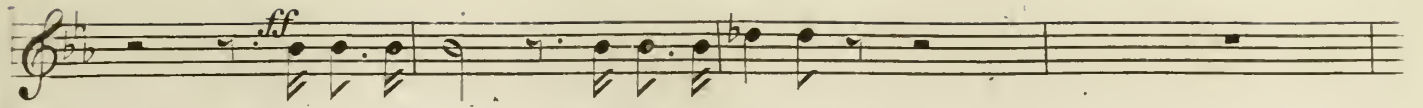
Tenori. *ff*

We swear! we swear, by our des\_ pair!

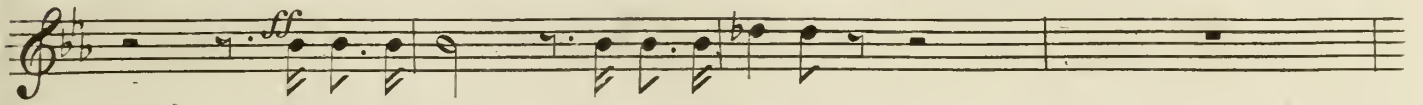
3d CHORUS.

Bassi. *ff*

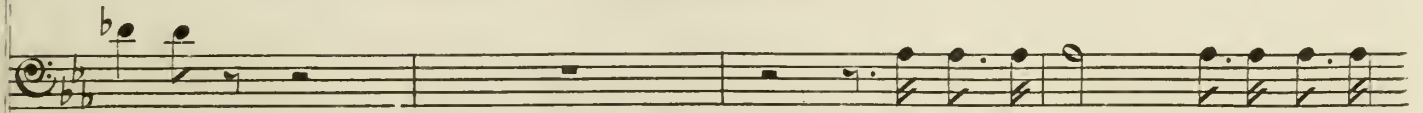
We swear we swear by our des\_ pair



By all we fear! By all we cherish!

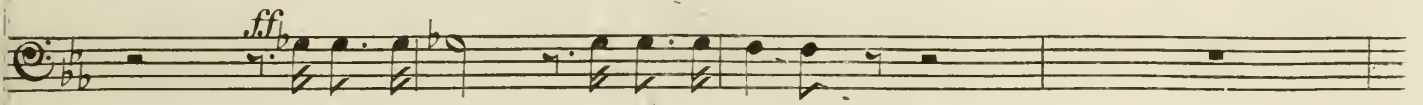


By all we fear! By all we cherish!



cherish!

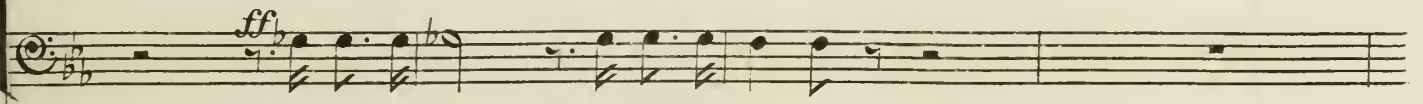
By that vile chain ..... we blush to



By all we fear! By all we cherish!



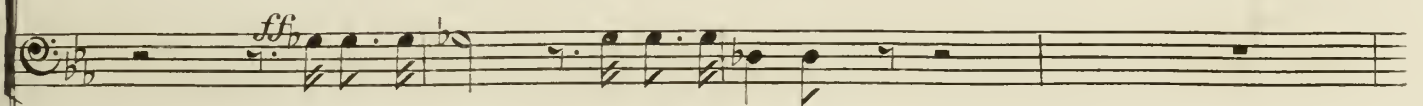
By all we fear! By all we cherish!



By all we fear! By all we cherish!



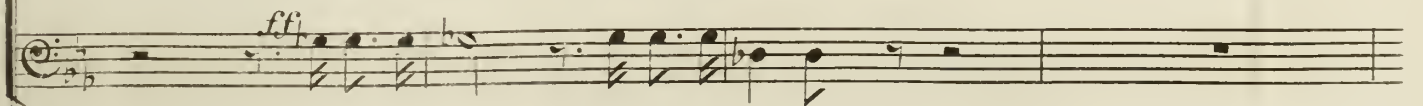
By all we fear! By all we cherish!



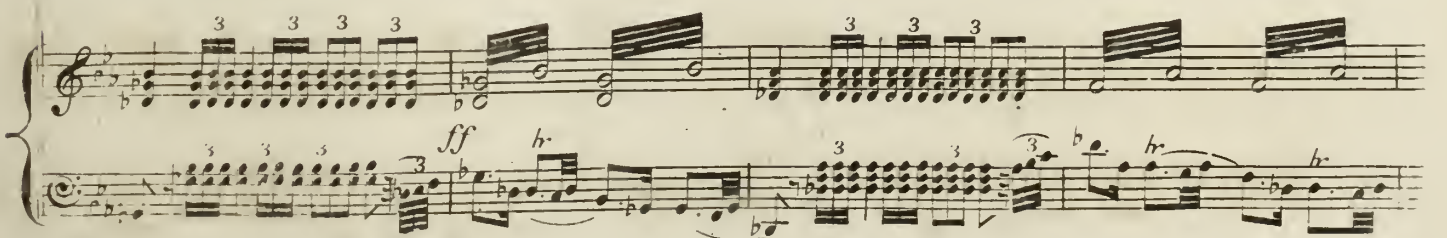
By all we fear! By all we cherish!

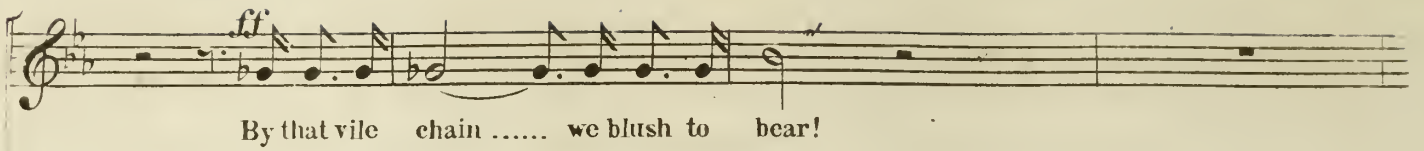


By all we fear! By all we cherish!

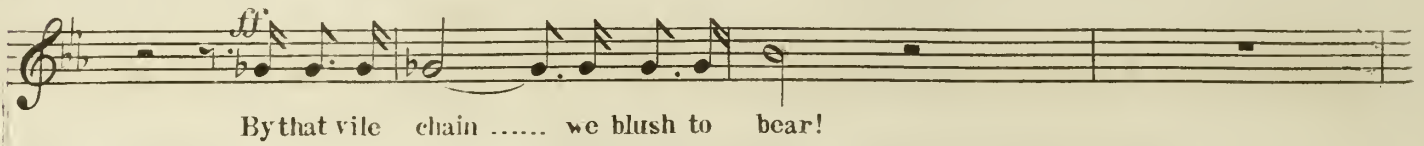


By all we fear! By all we cherish!

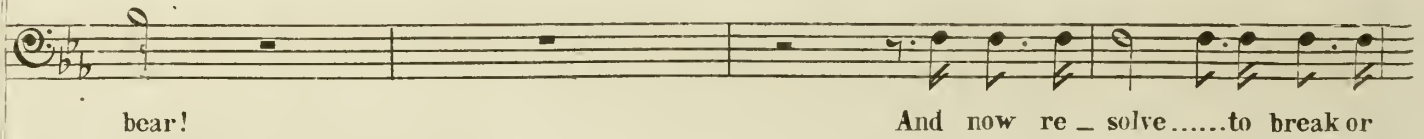




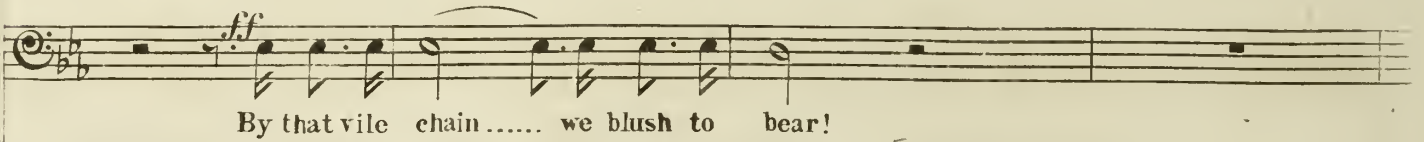
*ff*  
By that vile chain ..... we blush to bear!



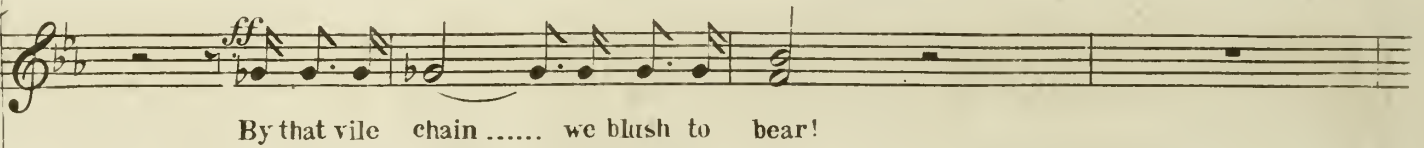
*ff*  
By that vile chain ..... we blush to bear!



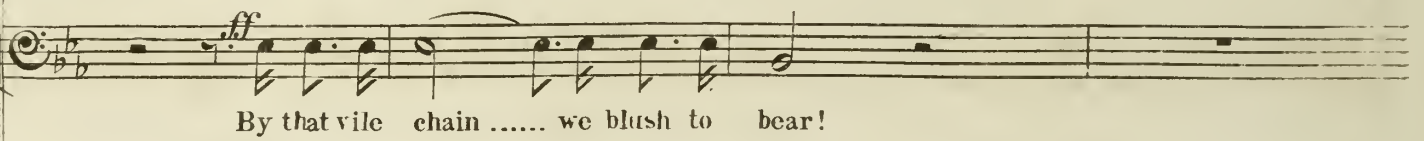
bear! And now re - solve ..... to break or



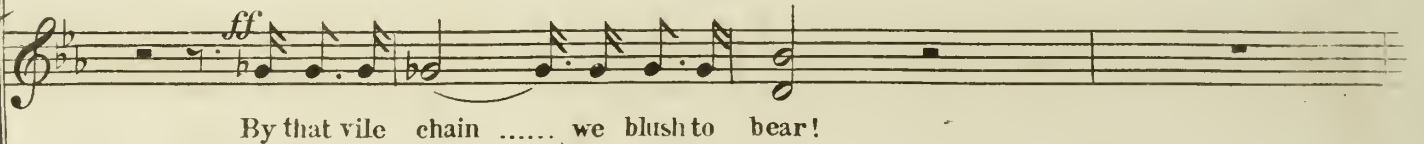
*ff*  
By that vile chain ..... we blush to bear!



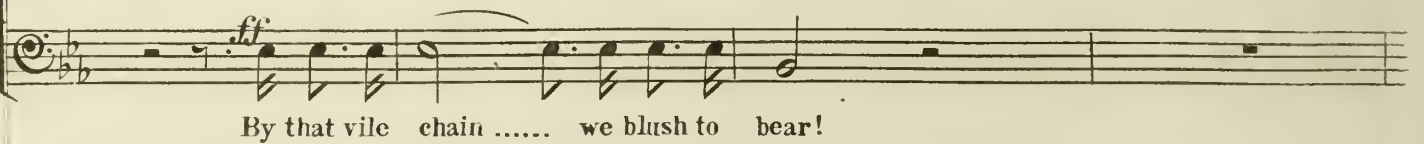
*ff*  
By that vile chain ..... we blush to bear!



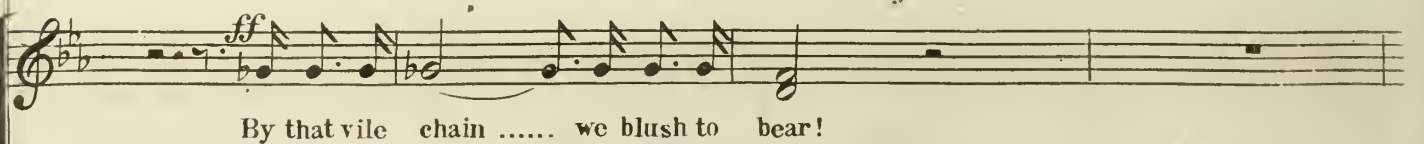
*ff*  
By that vile chain ..... we blush to bear!



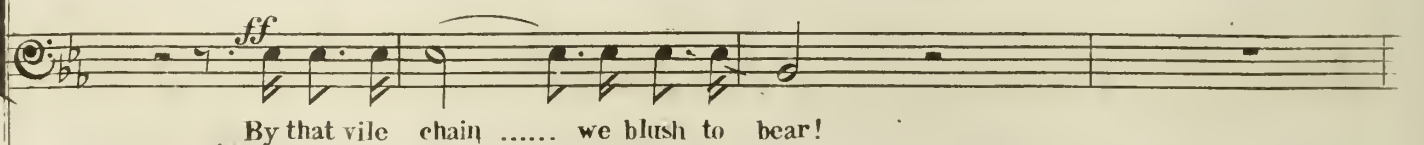
*ff*  
By that vile chain ..... we blush to bear!



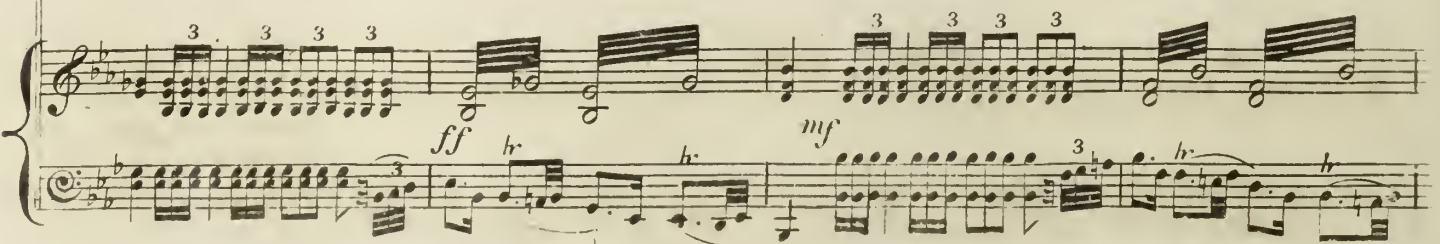
*ff*  
By that vile chain ..... we blush to bear!



*ff*  
By that vile chain ..... we blush to bear!



*ff*  
By that vile chain ..... we blush to bear!



*ff* *h* *mf* *h*

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve..... to break or pe\_rish! If in our ranks there lurks a

trai -- tor If in our ranks there lurks a trai -- tor A las\_ting brand be on the

trai -- tor If in our ranks there lurks a trai -- tor A las\_ting brand be on the

trai -- tor If in our ranks there lurks a trai -- tor A las\_ting brand be on the

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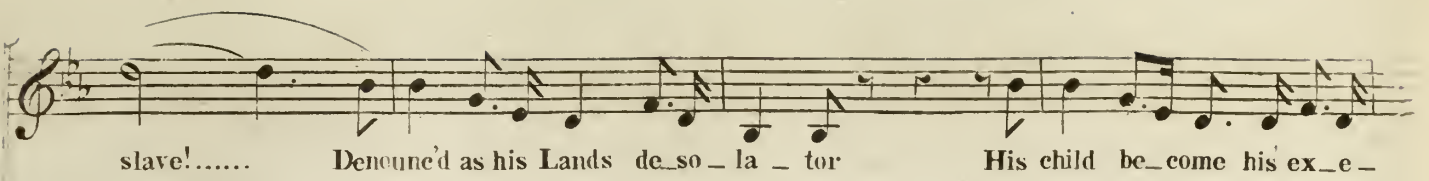
trai -- tor If in our ranks there lurks a trai -- tor A last\_ing brand be on the

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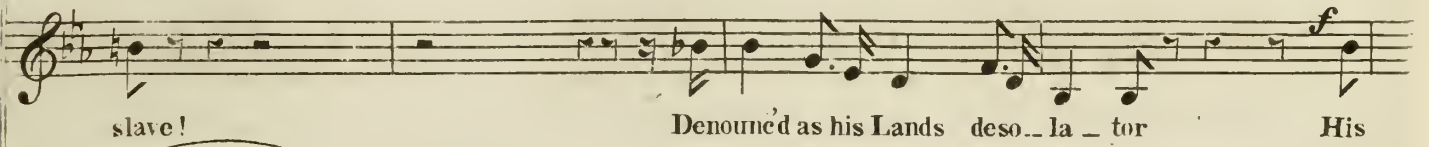
trai -- tor If in our ranks there lurks a trai -- tor A last\_ing brand be on the

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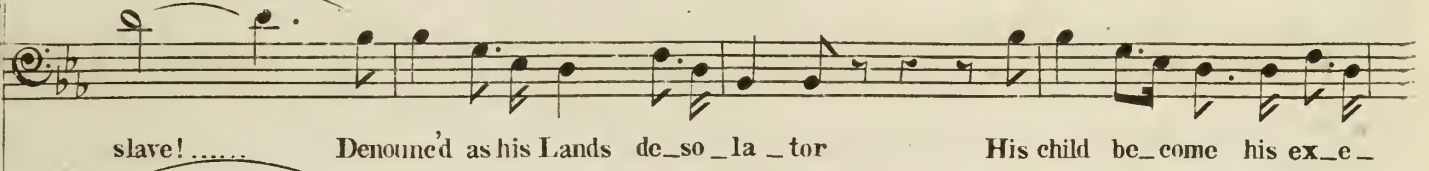
trai -- tor If in our ranks there lurks a trai -- tor A last\_ing brand be on the



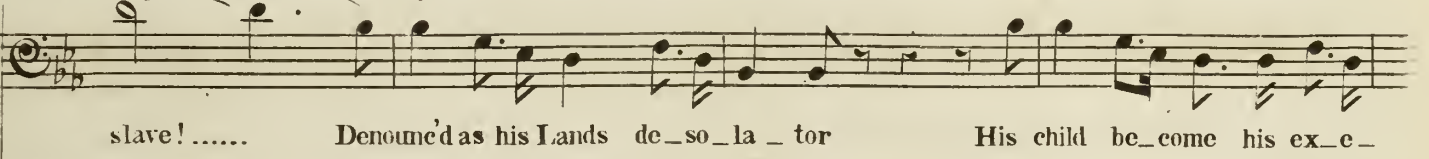
slave!..... Denouned as his Lands de\_so\_la\_tor His child be\_come his ex\_e\_



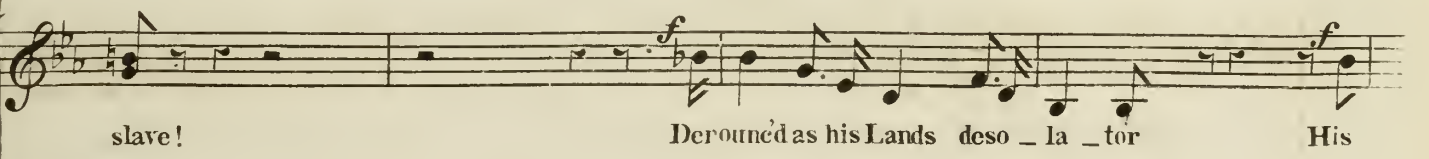
slave! Denouned as his Lands deso\_la\_tor His



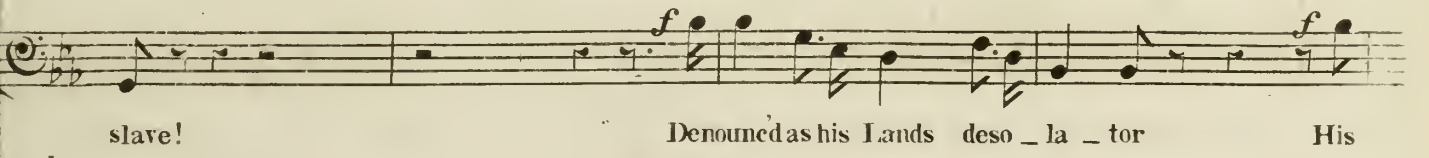
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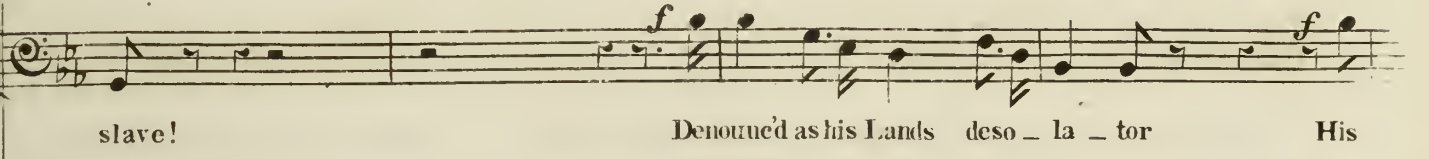
slave! Denouned as his Lands deso\_la\_tor His



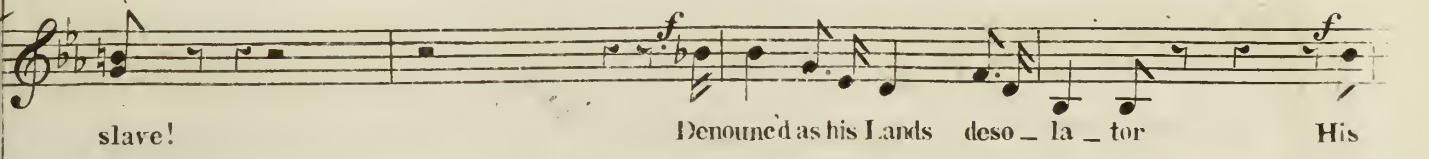
slave! Denouned as his Lands deso\_la\_tor His



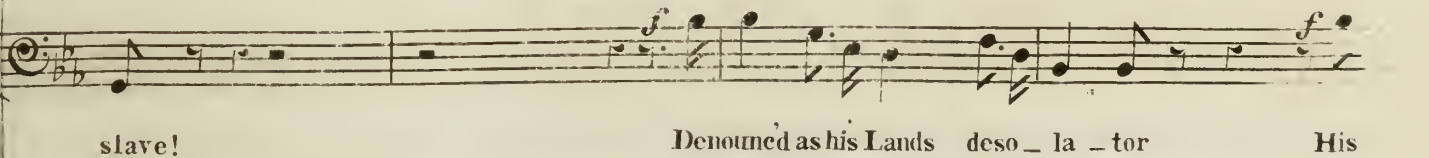
slave! Denouned as his Lands deso\_la\_tor His



slave! Denouned as his Lands deso\_la\_tor His



slave! Denouned as his Lands deso\_la\_tor His



slave! Denouned as his Lands deso\_la\_tor His



*ppp*  
 -era - tor                      And his Corse                      find                      no grave!

*ppp*  
 child become his ex\_e - era - tor!                      And his Corse                      find                      no grave!

*ppp*  
 -era - tor                      And his Corse                      find                      no grave!

*ppp*  
 -era - tor                      And his Corse                      find                      no grave! And his

*ppp*  
 child be\_come his ex\_e - era - tor!                      And his Corse                      find                      no grave!

*ppp*  
 child be\_come his ex\_e - era - tor!                      And his Corse                      find                      no grave! And his

*ppp*  
 child be\_come his ex\_e - era - tor!                      And his Corse                      find                      no grave!

*ppp*  
 child be\_come his ex\_e - era - tor!                      And his Corse                      find                      no grave! And his

*ppp*  
 child be\_come his ex\_e - era - tor!                      And his Corse                      find                      no grave!

*ppp*  
 child be\_come his ex\_e - era - tor!                      And his Corse                      find                      no grave! And his

*f* *p* *pp*



*rallent<sup>o</sup>*

WILLER  
RÉCIT

*p* *pp* *ppp* *f*

And his Corse find no grave! By all now we swear! By all now we swear! Light we the

*p* *pp* *ppp*

And his Corse find no grave! By all now we swear! By all now we swear!

*p* *pp* *ppp*

And his Corse find no grave! By all now we swear! By all now we swear!

*pp* *ppp*

Corse find no grave! By all now we swear! By all now we swear!

*p* *pp* *ppp*

And his Corse find no grave! By all now we swear! By all now we swear!

*pp* *ppp*

Corse find no grave! By all now we swear! By all now we swear!

*p* *pp* *ppp*

And his Corse find no grave! By all now we swear! By all now we swear!

*pp* *ppp*

Corse find no grave! By all now we swear! By all now we swear!

*p* *pp* *ppp*

And his Corse find no grave! By all now we swear! By all now we swear!

*pp* *ppp*

Corse find no grave! By all now we swear! By all now we swear!

*pp* *ppp*  
*rallen - tan - - do*

WALTER

pile!

HOFER. *f*

To

HASPINGER. Type of glory!

The Sky with crimson lus \_ tre dy\_ing! To arms for Freedom fly\_ing!

*f*

Allegro.

arms! To arms! To arms

GOTTLIEB.

HOFER. *f* *ff*

To arms

HASPINGER. *f* *ff*

To arms! To arms

To arms! To arms

To arms

To arms

To arms

To arms

To arms

*Allegro ff*

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

HOFER.

What Stranger band... is the hill now as

ANDANTE.

\_cending?

It is the foe!

dim.

HOFER

Who goes there?

JOSEPHINE.

Ty - rol! Tyrol! and Free - dom Ty - - rol! ..... Ty - rol and

THERESE.

Ty - - rol! ..... Ty - rol and

MARIA.

Ty - - rol! ..... Ty - rol and

CHORUS  
OF TYROLESE  
WOMEN.

Ty - - rol! ..... Ty - rol and

Ty - - rol! ..... Ty - rol and

ANDANTE.

Free - dom!

Free - dom!

Free - dom!

Free - dom!

Free - dom!

ANDANTE.

*pp*

*pp*

WALTER

HOFER.

The voice of Wo\_men!

The voice of Women

The voice of Wo\_men!

HASPINGER.

The voice of Wo\_men!

Tenori.

The voice of Wo\_men!

CORO.

Bassi.

The voice of Wo\_men!

The tramp of many feet. (HOFER.)

Walter. *f* (to Josephine &c:) How now what come ye to do? Con-quer, or die with

Hofer. *f* How now! How now what come ye to do?

Haspinger. *f* How now what come ye to do?

Tenori. *f* How now what come ye to do?

1st 2d & 3d Chorus. *f* How now what come ye to do?

Bassi. *f* How now what come ye to do?

ALLEGRO.

you!  
*Allegro deciso.* (♩ = 152.)

*p*

THERÈSE.

HASPIINGER. *pp* In ..... your Joys in your Joys ev-er

To the field thus re--pairing In our dan--ger thus

Tenori. *pp*

To the field thus re--pairing In our dan--ger thus

Bassi. *pp*

To the field thus re--pairing In our dan--ger thus

Gottlieb col Tenore di Coro  
Miria col Soprano di Coro.

shar - - ing In your Joys in your Joys ever shar - - ing

Josephine.

In your Joys your Joys ever shar - - ing In your

Walter.

To the field thus re - pair - ing In our

Hofer.

To the field thus re - pair - ing In our

Haspinger.

sharing In our dan - - ger thus sharing Will they fight by our side? Will they

Tenori.

sharing In our dan - - ger thus sharing Will they fight by our side? Will they

Bassi.

sharing In our dan - - ger thus sharing Will they fight by our side? Will they

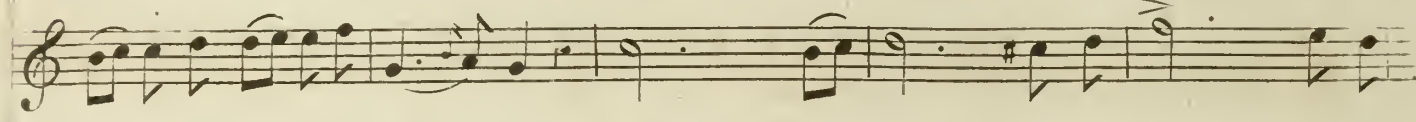
1 In your Joy

2 In your Joy

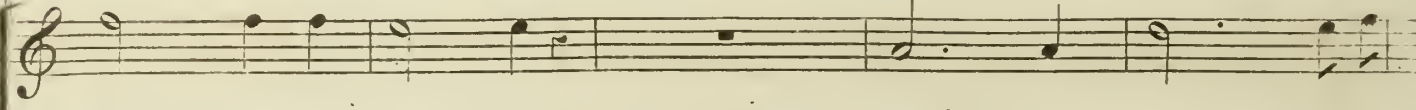
3 In your Joy



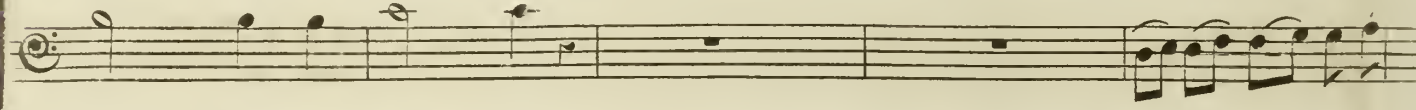
When your hearts When your hearts are des -



Joy's in your Joy's ever sha - - ring When your hearts When your hearts are des -



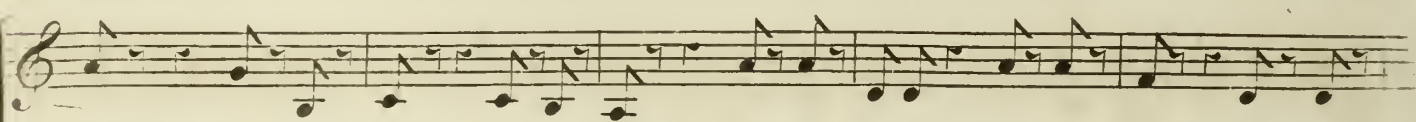
dan - - gers thus sha - - ring Will they fight by our



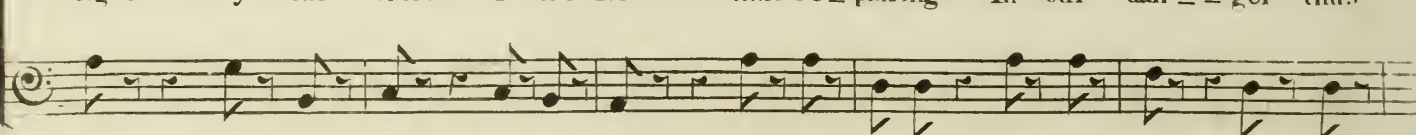
dan - - gers thus sha - - ring Will they fight by our



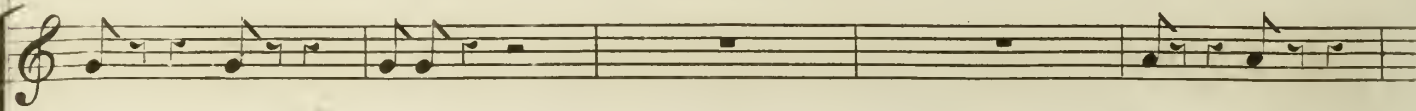
fight by our side? To the field thus re - pairing In our dan - - ger thus



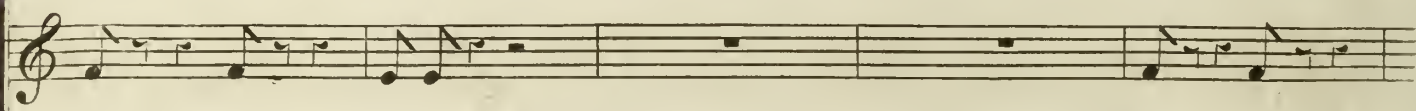
fight by our side? To the field thus re - pairing In our dan - - ger thus



fight by our side? To the field thus re - pairing In our dan - - ger thus



e - - - ver sharing When your



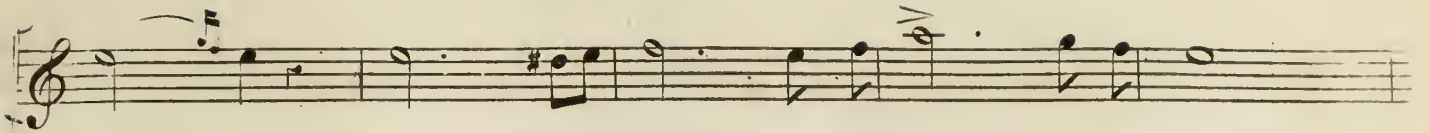
e - - - ver sharing When your



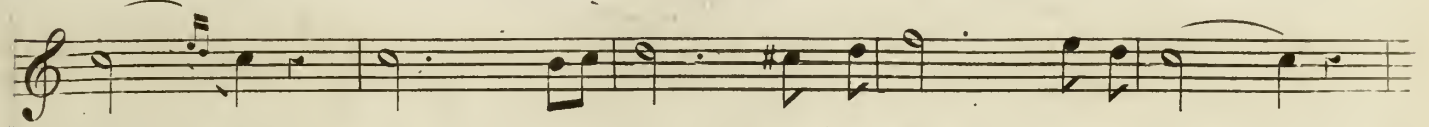
e - - - ver sharing When your



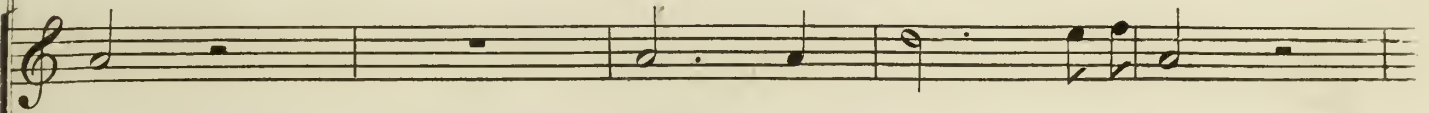




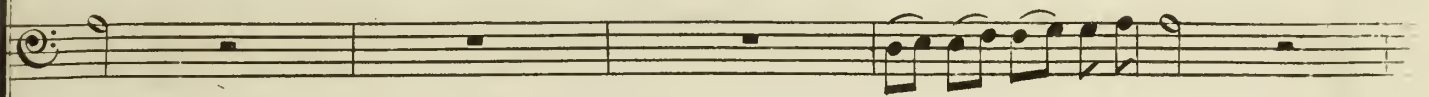
-pair -- ing Should we shrink should we shrink from your side?



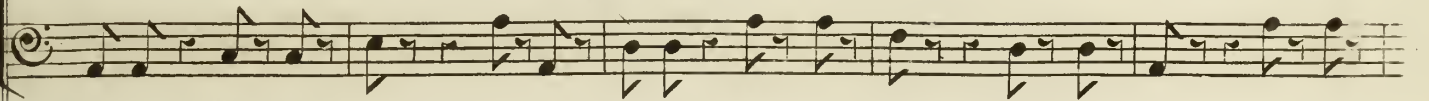
-pair -- ing Should we shrink should we shrink from your side?



side Will they fight by our side?



side Will they fight by our side?



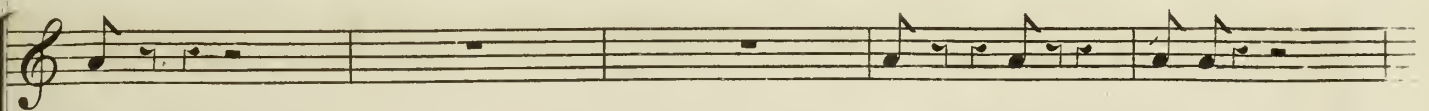
sharing In our dan -- ger thus sharing Will they fight by our side? To the



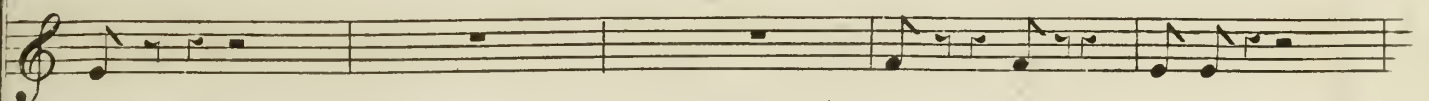
sharing In our dan -- ger thus sharing Will they fight by our side? To the



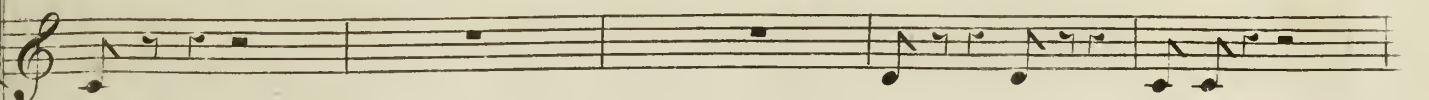
sharing In our dan -- ger thus sharing Will they fight by our side? To the



hearts are des -- pairing

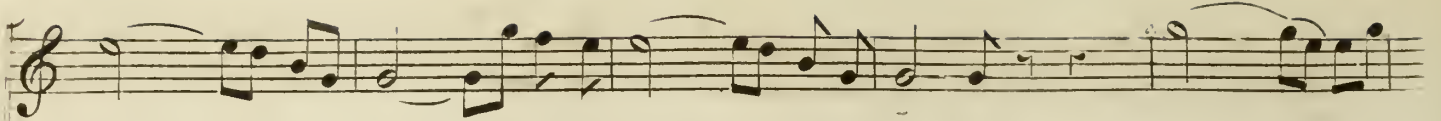


hearts are des -- pairing

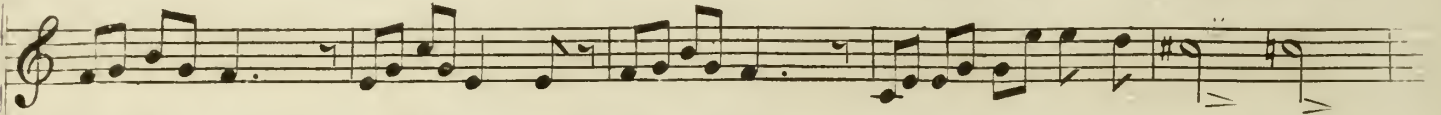


hearts are des -- pairing

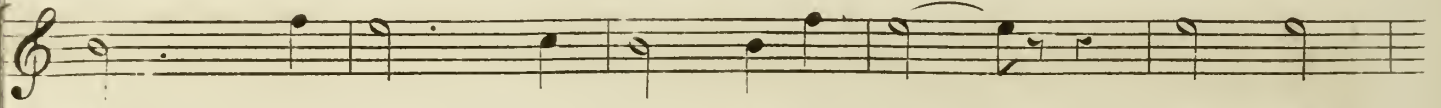




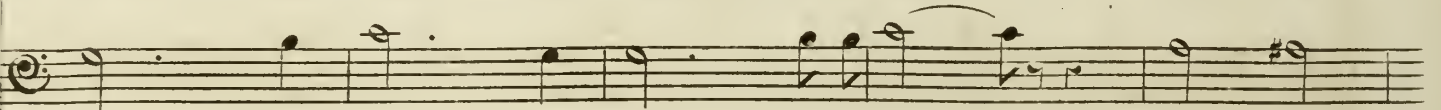
Let ..... the foe ..... let the foe ..... rather slaughter By ..... the



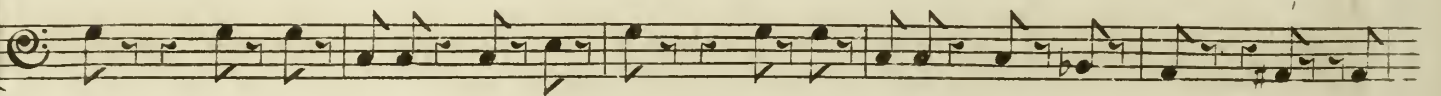
In your Joys e - ver sharing When your hearts are des - pair - ing Should we shrink



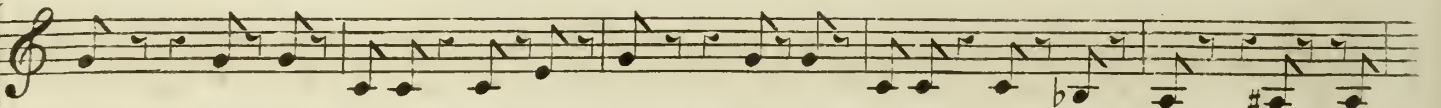
Will they will they fight by our side? To the



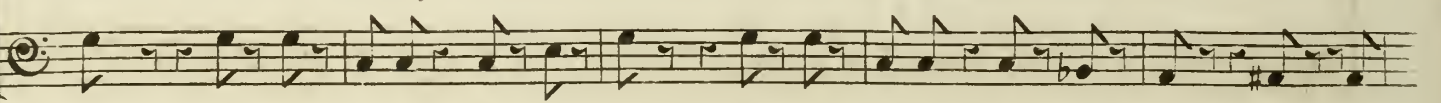
Will they will they fight by our side? To the



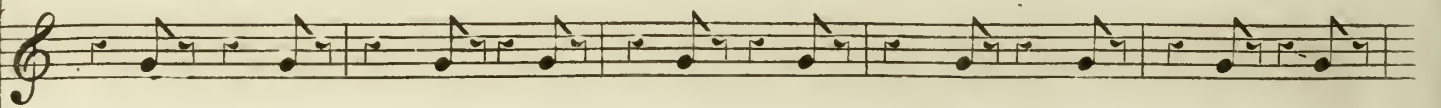
field thus re - pairing In our dan - - ger thus sharing Will they fight by our



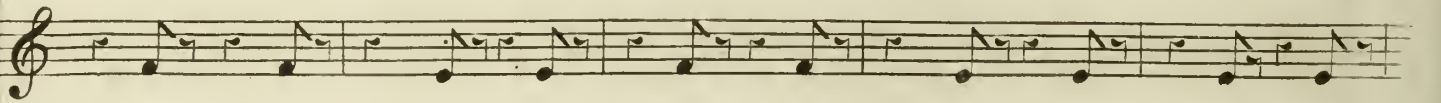
field thus re - pairing In our dan - - ger thus sharing Will they fight by our



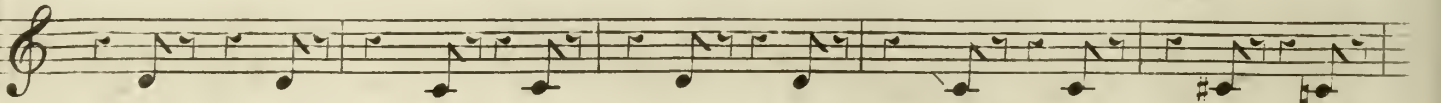
field thus re - pairing In our dan - - ger thus sharing Will they fight by our



Ah! In your Joy e - - ver sha - - ring Ah! when



Ah! In your Joy e - - ver sha - - ring Ah! when



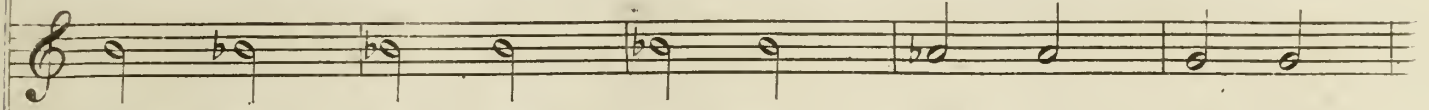
Ah! In your Joy e - - ver sha - - ring Ah! when

*gva*

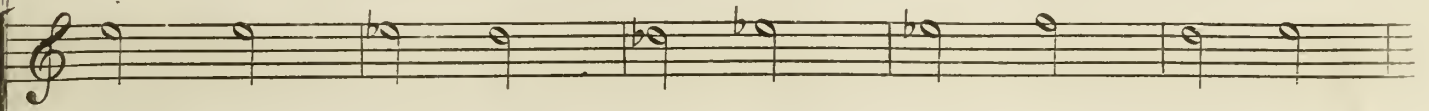




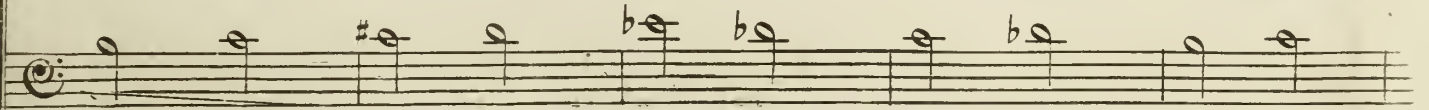
Fa ..... ther the Daugh ..... ter : By ..... the Bride ..... groom By ..... the



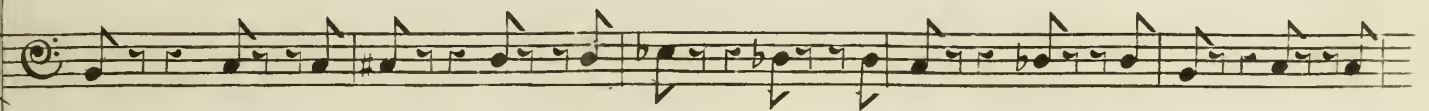
from your side? should we shrink from your side? Should



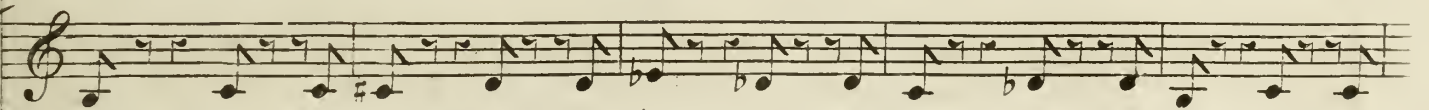
field re ..... pair ..... ing In our dan - - ger sha - ring



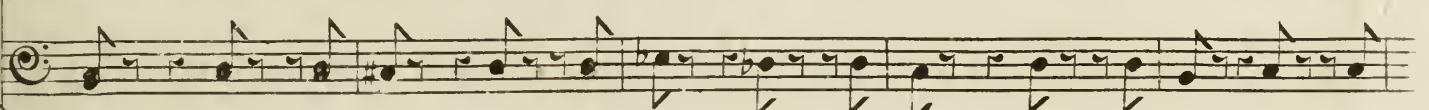
field re - - pair - - ing In our dan - - ger sha - ring



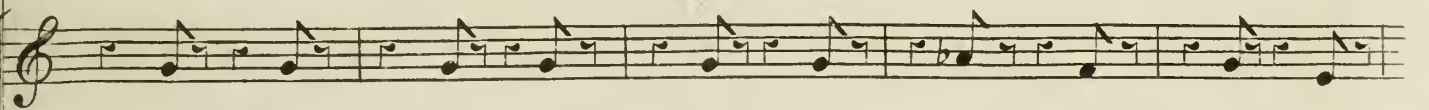
side? Will they fight by our side? Will they fight by our side? Will they



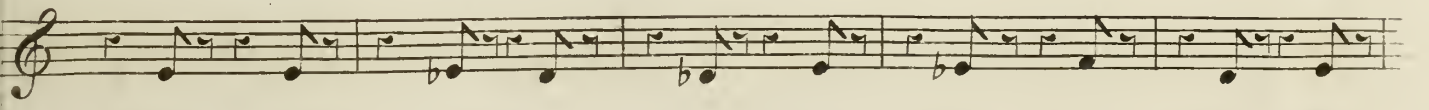
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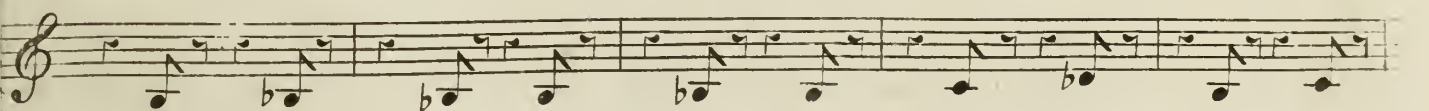
side? Will they fight by our side? Will they fight by our side? Will they



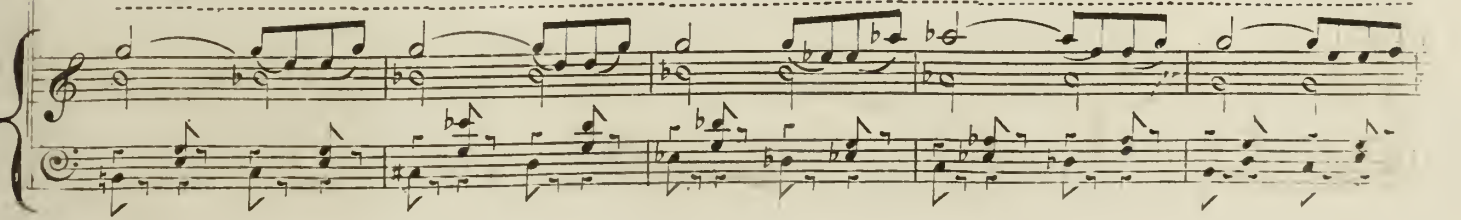
your hearts are des - - pair - - ing should we should we



your hearts are des - - pair - - ing should we should we



your hearts are des - - pair - - ing should we should we



Bride-groom the Bride, By the Bridegroom the Bride! By the  
 we should we shrink from your side? Should we  
 Will they Will they fight by our side? Will they  
 Will they Will they fight by our side? Will they  
 Will they Will they fight by our side? fight by our side? Will they  
 Will they Will they fight by our side fight by our side.....  
 Will they Will they fight by our side fight by our side.....  
 should we then shrink from your side? Should we  
 Bride-groom the Bride! By..... the..... Bride.....  
 shrink from your side? should..... we shrink.....  
 fight by our side? Will..... they fight.....  
 fight by our side? Will..... they fight.....  
 fight by our side? fight by our side? will they fight.....  
 fight by our side? fight by our side? fight fight.....  
 fight by our side? fight by our side? fight fight.....  
 shrink from your side Should we shrink

groom the Bride.  
 ..... from your side.  
 ..... by our side.  
 ..... by our side.  
 ..... by our side.  
 ..... by our side.  
 ..... from your side.

JOSEPHINE.  
 Now Ty...ran  
 WALTER.  
 In the name of our land The flame of Freedom light ing Round the  
 HOFER.  
 HASPINGER.  
 Now

ALLEG<sup>o</sup>  
 MOLTO.

Ah! strike ..... for Ty - rol.

-ny is gazing on its fu - ne - ral pyre.

land soon shall roll! Round the..... land soon shall roll! The

In the name of our Land!

sword is drawn for smiting \*Thy Tyrants fair Ty - rol!

In the name of our Land!

Strike for Ty - rol!

Strike for Ty - rol!

CORO.

Ah! strike..... for Ty - rol!

On ev - ry hill is blazing An..... answer to our fire!

flame..of freedomlighting Round the land soon shall roll Round the..... land soon shall roll! Round the

The sword is drawn for smiting Thy Tyrants fair Ty - rol! Thy

Strike for Ty - rol! strike

Strike for Ty - rol! strike

On ev' - ry hill is  
 On ev' - ry hill is  
 land, Round the land Round the land soon shall roll!  
 On ev' - ry hill is  
 Ty - rants Thy Ty - rants Thy Ty\_rants fair Ty - rol!  
 On ev' - ry hill is  
 strike! strike! strike for Ty - rol! On ev' - ry hill is  
 strike! strike! strike for Ty - rol! On ev' - ry hill is

blazing For Re - venge and Ty - rol!  
 blazing For Re - venge and Ty - rol!  
 An an - swer to our fire For Re -  
 blazing For Re - venge and Ty - rol!  
 An an - swer to our fire For Re -  
 blazing An an - swer to our fire For Re - venge and Ty - rol! For Re -  
 blazing An an - swer to our fire For Re - venge and Ty - rol! For Re -  
 blazing An an - swer to our fire For Re - venge and Ty - rol! For Re -

For Re - venge and Ty - rol!

For Re - venge and Ty - rol! and Ty -

- venge and Ty - rol! For Re - venge and Ty -

For Re - venge and Ty -

- venge and Ty - rol!

- venge and Ty - rol! For Re - venge and Ty - rol! For Re - venge and Ty -

- venge and Ty - rol! For Re - venge and Ty - rol! For Re - venge and Ty -

- venge and Ty - rol! For Re - venge and Ty -

Re - venge and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! For Re -

- rol! For Re - venge and Ty - rol! For Re -

strike for Re - venge and Ty - rol!

- rol! For Re - venge and Ty - rol! and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! For Re -

*loco* *gva*



For Re-venge and Ty-rol! strike for ..... Ty-rol!

and Ty-rol! For Re-venge and Ty-rol! strike for ..... Ty-rol!

-venge and Ty-rol! For Re-venge and Ty-rol! strike for ..... Ty-rol!

-venge and Ty-rol! For Re-venge and Ty-rol! strike for Re-venge and Ty-

strike for Re-venge and Ty-rol! strike for Re-venge and Ty-

-venge and Ty-rol! For Re-venge and Ty-rol! strike for ..... Ty-rol!

-venge and Ty-rol! For Re-venge and Ty-rol! strike for ..... Ty-rol!

-venge and Ty-rol! For Re-venge and Ty-rol! for ..... Re-venge and Ty-

for Ty-rol! Re-venge

for Ty-rol! Re-venge

strike for Ty-rol! Ty-rol! Re-venge Ty-rol! Re-

-rol! for Ty-rol! Re-venge and for Ty-rol! Re-

-rol! for Ty-rol! Re-venge and Ty-rol! Re-

for Ty-rol! Re-venge and for Ty-rol! Re-

for Ty-rol! Re-venge and for Ty-rol! Re-

-rol! for Ty-rol! Re-venge and for Ty-rol! Re-

-rol! for Ty-rol! Re-venge and for Ty-rol! Re-

and for Ty .....

and Ty .....

-venge and Ty -- rol for Ty .....

-venge strike for Re-venge and for Ty -- rol! Ty .....

-venge strike strike for Re-venge and for Ty -- rol! Ty .....

-venge and Ty -- rol for Ty .....

-venge and Ty -- rol for Ty .....

-venge strike for Re-venge and for Ty -- rol! Ty .....

...rol! strike for ..... Ty -- rol! ..... for Ty -- rol! Re -- venge .....

...rol! strike for ..... Ty -- rol! ..... for Ty -- rol! Re -- venge .....

...rol! strike for ..... Ty -- rol! ..... strike for Re -- venge Ty -- rol! .....

...rol! strike for Re -- venge and Ty -- rol! for Ty -- rol! Re -- venge and

...rol! strike for Re -- venge ..... Ty -- rol! for Ty -- rol! Re -- venge .....

...rol! strike for ..... Ty -- rol! ..... for Ty -- rol! Re -- venge and

...rol! strike for ..... Ty -- rol! ..... for Ty -- rol! Re -- venge and

...rol! strike for Re -- venge and Ty -- rol! for Ty -- rol! Re -- venge and

for Re ..... venge .....  
 venge Ty - - - rol! Re - - - venge and Ty - - - rol!  
 for Ty - - - rol! Re - - - venge strike for Re venge and for Ty - -  
 Ty - - - rol! Re - - - venge strike strike for Re venge and for Ty - -  
 for Ty - - - rol! Re - - - venge and Ty - - - rol!  
 for Ty - - - rol! Re - - - venge and Ty - - - rol!  
 for Ty - - - rol! Re - - - venge strike for Re venge and for Ty - -  
 for Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -  
 and Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -  
 for Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -  
 - - - rol! Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -  
 - - - rol! Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -  
 for Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -  
 for Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -  
 - - - rol! Ty - - - rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty -

- rol! for Re - venge ..... and Ty - rol! .....

- rol! for Re - venge ..... and Ty - rol! .....

- rol! for Re - venge ..... and Ty - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - rol! .....

*loco*

*8va*

*loco*

END OF ACT 2<sup>d</sup>

ACT 3<sup>rd</sup>

MELO-DRAMATIC MUSIC.

(♩ = 84.)

MAESTOSO.

*Sotto voce.*

*p*

(♩ = 160.)

ALLEGRO VIVACE.

Curtain Rises.

*p*

*f*

*p*

The musical score consists of eight systems of grand staff notation. The key signature is three flats (B-flat, E-flat, A-flat). The dynamics and articulations are as follows:

- System 1: *f* (forte)
- System 2: *b* (breve) markings above notes
- System 3: *ff* (fortissimo) in the bass line
- System 4: *pp* (pianissimo) in the bass line
- System 5: *ff* (fortissimo) in the bass line, *p* (piano) in the treble line
- System 6: *ff* (fortissimo) in the bass line, *1* and *2* (first and second endings) in the treble line, *dim.* (diminuendo) and *pp* (pianissimo) in the bass line

BATTLE PIECE.

ALLEGRO  
CON FORZA.

ff

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords.

Second system of musical notation, continuing the piece. The right hand features a melodic line with various rhythmic values, and the left hand continues with chordal accompaniment.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand plays a steady accompaniment of chords.

Fourth system of musical notation. The right hand has a melodic line starting with a forte (*f*) dynamic marking. The left hand continues with chordal accompaniment.

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand continues with chordal accompaniment.

Sixth system of musical notation. The right hand has a melodic line starting with a piano (*p*) dynamic marking. The left hand continues with chordal accompaniment.

Seventh system of musical notation, concluding the piece. The right hand has a melodic line with some rests, and the left hand continues with chordal accompaniment.



First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand features a prominent chordal accompaniment. The instruction *cres:* is written above the left hand.

Third system of piano accompaniment. The right hand has a more active melodic line. The left hand continues with a rhythmic accompaniment. The instruction *f* is written above the right hand.

Fourth system of piano accompaniment. The right hand features a melodic line with some chromaticism. The left hand provides a steady accompaniment.

Fifth system of piano accompaniment. The right hand has a melodic line. The left hand continues with a rhythmic accompaniment. The instruction *dim:* is written above the right hand.

Sixth system of piano accompaniment. The right hand features a melodic line with triplets. The left hand provides a rhythmic accompaniment. The instruction *Trombe.* is written above the right hand. The instruction *dim.* is written above the right hand.

Seventh system of piano accompaniment. The right hand features a melodic line. The left hand provides a rhythmic accompaniment. The instruction *Corni.* is written above the right hand. The instruction *pp* is written above the left hand.

HUSH THY VAIN COMPLAINING,

Quartetto

in the Grand Opera of

GUILLAUME TELL

Performed at the  
Theatre Royal, Drury Lane,

COMPOSED BY

ROSSINI.

Ent. Sta Hall.

Pr. 5/-

D'ALMAINE & CO. SOHO SQUARE, LONDON.

ANDANTE  
MODERATO.

First system of piano introduction. Treble and bass staves in 2/4 time, key of D major. Dynamics include *ff*, *rf*, and *p*.

Second system of piano introduction. Treble and bass staves. Dynamics include *rf*, *p*, and *pp*.

HASPINGER.

Hush thy vain complain'ing, A Pow'r is o'er us reigning, In

First system of vocal and piano accompaniment. Treble and bass staves. The vocal line is on the treble staff.

wis-dom or dain'ing, And chast'ning in Love!

Second system of vocal and piano accompaniment. Treble and bass staves. The vocal line is on the treble staff. Dynamics include *ff*.

WALTER.

Fiends are here con...ten...ding, My heart between them, ren...ding. All

HASP:

On that Pow'r de...pend...ing, To his pleasure bend...ing.

*p*

hope now is ending. They have mur...der'd my love!

Son: Fear of...fen...ding, The Ru...ler a...bove!

*ff*

*ff*

*ff*

*p*

Corni.

HOFER.

Our tri...umph sus...pend...ing, Our

tears..... we are blen...ding, With those.....

..... fast de... seen..... ding, Of the friend, of the friend we

love! Our tears we are blen...ding; With those fast de...scen...ding;

Of the friend, of the friend we love!  
HASP:

On that Pow'r de...

**JOSEPHINE.**

'Gainst despair con...ten...ding, Vain regrets sus...pending,  
pen...ding, To his plea...sure ben...ding, Son

Hope is still as-cen-ding, The dark clouds a-bove!  
WALTER.

All

Fear..... of fen-ding, the Ru-ler a-bove!

*res:* *f*

Ah! Hope..... is still as-cen-ding, As-  
hope now is en-ding, They've mur-der'd my  
HOFER.

The friend whom we love!

*dim.* *p*

---cen-ding the dark clouds a-bove! 'Gainst despair con-tending,  
love! All

The friend whom we love! We

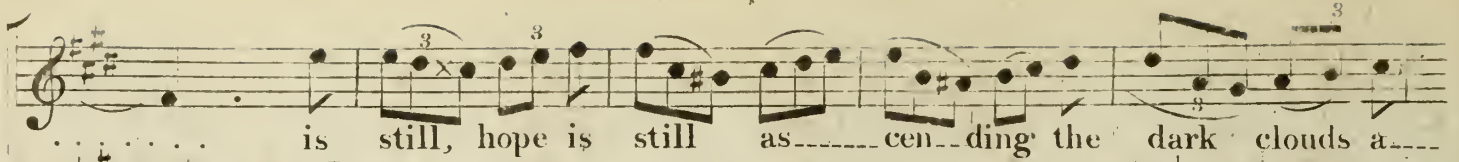
Vain regrets sus-pending, Hope is still as-cen-ding, The dark clouds a-  
 hope-  
 love-

Josephine.  
 ...bove! 'Gainst des-pair, 'Gainst des-  
 Wulter.  
 Fiends are here con-ten-ding, My  
 Hofer.  
 Our tri-  
 Haspinger.  
 Hush thy vain com-plain-ing, A Pow'r is o'er us

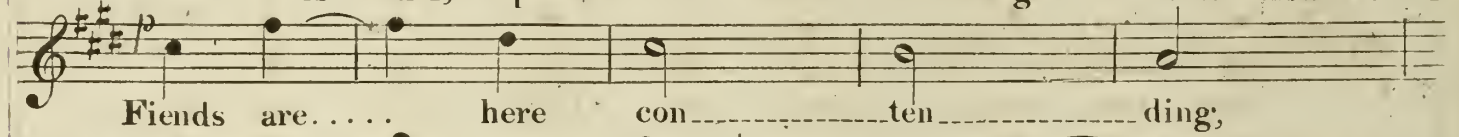
**CHORUS.**  
 Tenori.  
 Basso.

**PIANO**  
**FORTE.**

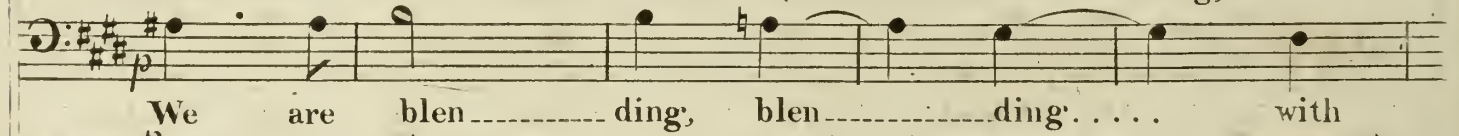
pair con...tending, Vain re-grets, vain re-  
heart 'tween them rending, All hope end...ing,  
unph sus...pen...ding, Tears we are  
reign...ing, In wis...dom or dain...ing, And chast'ning in  
Tears we now are blending,  
Tears we now are blending,  
Tears we now are blending,  
grets sus...pending, Hope...  
They have mur-der'd my love! they've mur-der'd my love!  
blen...ding,  
love! . . . . and chast'ning, and chast'ning in love!  
For the friend we love, we love, for the friend we love!  
For the friend we love, we love, for the friend we love!  
For the friend we love, we love, for the friend we love!



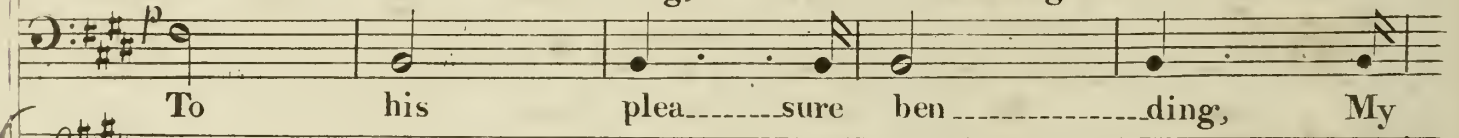
is still, hope is still as... cending the dark clouds a...



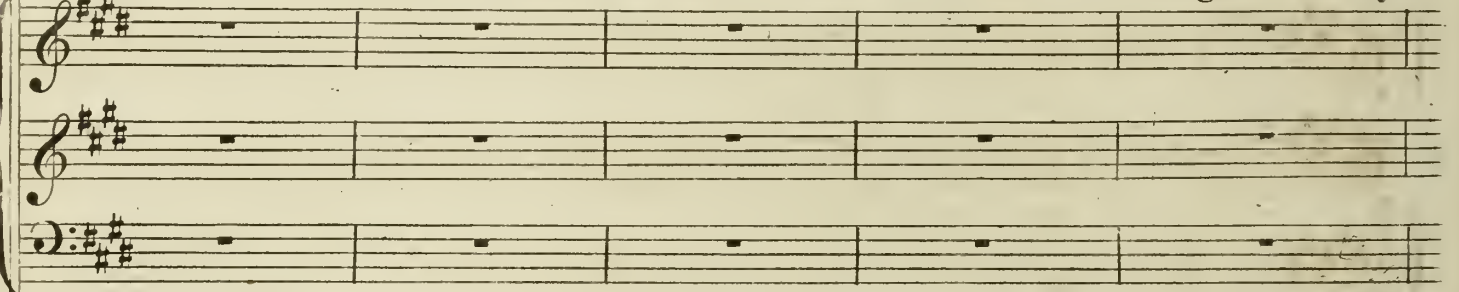
Fiends are... here con... ten... ding;

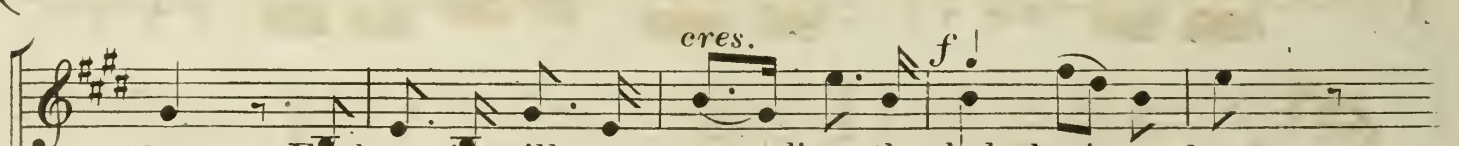


We are blen... ding, blen... ding... with

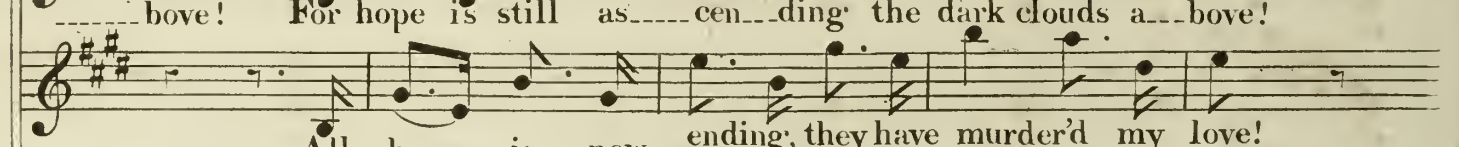


To his plea... sure ben... ding, My

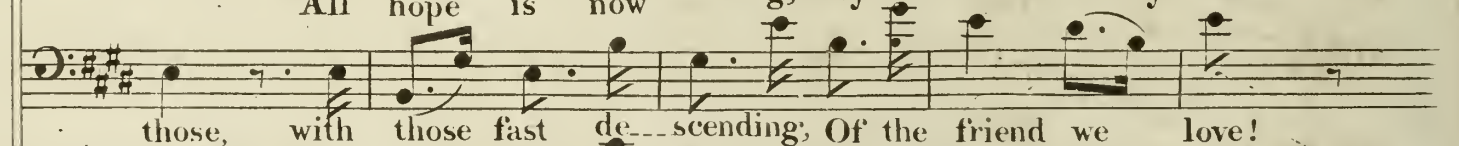




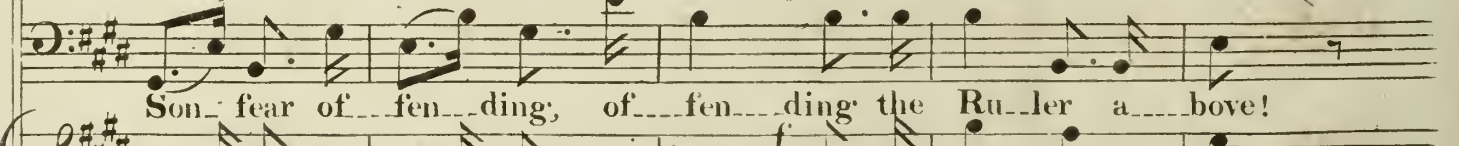
bove! For hope is still as... cending the dark clouds a... bove!



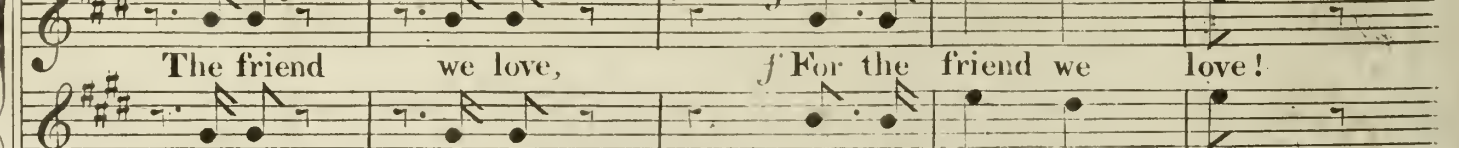
All hope is now ending; they have murder'd my love!



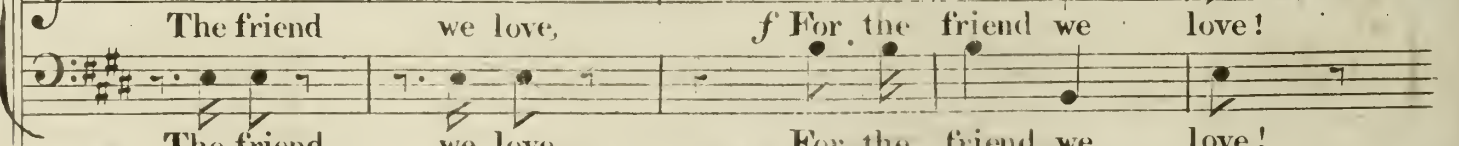
those, with those fast de... scending, Of the friend we love!




Son fear of fen... ding; of fen... ding the Ru... ler a... bove!



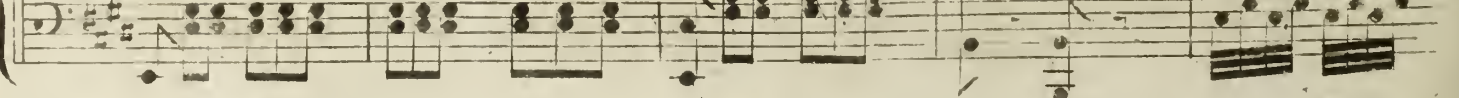
The friend we love, For the friend we love!



The friend we love, For the friend we love!



The friend we love, For the friend we love!





the dark clouds a...bove! the dark  
 they have mur...der'd my love! they have mur...  
 of the friend we love! of the friend.....  
 the Ru...ler a...bove! the Ru...

clouds a...bove!.....  
 der'd my love!.....  
 we love!.....  
 ler a...bove!.....

*ff* *cres.* *p* *f* Tromba

ALLEGRO MODERATO.



free! Follow me! Follow me! To ven...grance and

glo...ry! The path, Ty...rolese, is be...fore ye! The

path, Ty...rolese, is be...fore ye! Show the Austrian Ea...gle the

way! ..... Show the Aus...trian Ea...gle the way!

*f* *f* *ff* Trombe &c.

WALTER

A...way! a...way! while our

woes..... we are weep---ing, New crimes are born... of each de\_lay, But the

har\_vest is ripe for the reap-----ing; To In\_spruck the passes are

Walter.

free! To In\_spruck the pass\_es are free! Fol\_low

Hofer.

To In\_spruck the pass\_es are free!

Hasp:

To In\_spruck the pass\_es are free!

CORO.

To In\_spruck the pass\_es are free!

To In\_spruck the pass\_es are free!

PIANO

PIANO

*sotto voce.*

me! Follow me! To ven...geance and

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

glo...ry, The path, Ty...ro...lese, is be...fore ye! The

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

now be...fore ye, Ty...ro...lese, the path is now be...

path, Ty-ro-lese, is be-fore ye! Show the Aus-trian Ea-gle the

fore ye, Show the Aus-trian Ea-gle, show the Aus-trian

fore ye, Show the Aus-trian Ea-gle, show the Aus-trian

fore ye, Show the Aus-trian Ea-gle, show the Aus-trian

fore ye, Show the Aus-trian Ea-gle, show the Aus-trian

fore ye, Show the Aus-trian Ea-gle, show the Aus-trian

*Piu moto un poco.*

way! . . . . . Show the Austrian Ea-gle the way!

Ea-gle the way! The path, Ty-ro-

Ea-gle the way! The path, Ty-ro-

Ea-gle the way! The path, Ty-ro-

Ea-gle the way! The path, Ty-ro-

Ea-gle the way! The path, Ty-ro-

Ea-gle the way! The path, Ty-ro-

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

JOSEPHINE.

The path... Ty... ro... lese is be...

...lese be... fore ye, Show the Aus... trian Ea... gle the way...

...lese be... fore ye, Show the Aus... trian Ea... gle the way...

...lese be... fore ye, Show the Aus... trian Ea... gle the way...

...lese be... fore ye, Show the Aus... trian Ea... gle the way...

...fore ye! Show the... Aus... trian... Ea... gle the

...fore ye! Show the... Aus... trian... Ea... gle the

The path Ty... ro... lese be... fore ye, Show the Austrian Ea... gle the way!

The path Ty... ro... lese be... fore ye, Show the Austrian Ea... gle the way!

The path Ty... ro... lese be... fore ye, Show the Austrian Ea... gle the way!

The path Ty... ro... lese be... fore ye, Show the Austrian Ea... gle the way!

The path Ty... ro... lese be... fore ye, Show the Austrian Ea... gle the way!

way! Follow me! To revenge!

way! To revenge! To revenge!

To revenge! To revenge! To revenge! To revenge!

To re...venge! To re...venge! To re...venge! To re...

To re...venge! To re...venge! To re...venge! To re...

To re...venge! To re...venge! To re...venge! To re...

The path is now be...fore ye! Ven...geance! ven...geance and

The path is now be...fore ye, the path. . . . .

the path now lies be...

venge!

venge!

venge!

venge!



glo...ry! Follow

Show the Aus...trian Ea...gle the

fore ye! Show the Aus...trian Ea...gle the

Revenge! Re...venge! Show the Aus...trian Ea...gle the

Revenge! Re...venge! Show the Aus...trian Ea...gle the

Revenge! Re...venge! Show the Aus...trian Ea...gle the

Revenge! Re...venge! Show the Aus...trian Ea...gle the

*Piu moto.*

me! The path... Ty...ro...

way! The path... Ty...ro...

way! the path Ty...ro...lese be...fore ye, show the Aus...trian

way! the path Ty...ro...lese be...fore ye, show the Aus...trian

way! the path Ty...ro...lese be...fore ye, show the Aus...trian

way! the path Ty...ro...lese be...fore ye, show the Aus...trian

lese is be...fore ye! Show the...

lese is be...fore ye! Show the....

Ea...gle the way! the path Ty...ro...lese be...fore ye!

Ea...gle the way! the path Ty...ro...lese be...fore ye!

Ea...gle the way! the path Ty...ro...lese be...fore ye!

Ea...gle the way! the path Ty...ro...lese be...fore ye!

Ea...gle the way! the path Ty...ro...lese be...fore ye!

Aus...trian.... Ea...gle the way! Follow me!

Aus...trian... Ea...gle the way!

Show the Aus...trian Ea...gle the way! To revenge!

Show the Aus...trian Ea...gle the way! To re...

Show the Aus...trian Ea...gle the way! To re...

Show the Aus...trian Ea...gle the way! To re...

Show the Aus...trian Ea...gle the way! To re... loco, #

To revenge! The path is

Follow me! To revenge! The path is.

To revenge! To revenge! To revenge!

venge! To re\_venge! To re\_venge! To re\_venge!

venge! To re\_venge! To re\_venge! To re\_venge!

venge! To re\_venge! To re\_venge! To re\_venge!

venge! To re\_venge! To re\_venge! To re\_venge!

now be fore ye, Ven geance, ven geance and glo

now be fore ye, the path . . . . .

the path now lies be fore

Revenge! Re

Revenge! Re

Revenge! Re

Revenge! Re

ry! Follow me! To re...

..... show the Aus... trian Ea... gle the way! To re...

ye! show the Aus... trian Ea... gle the way! To re...

venge! show the Aus... trian Ea... gle the way, the path Ty... ro...

venge! show the Aus... trian Ea... gle the way, the path Ty... ro...

venge! show the Aus... trian Ea... gle the way, the path Ty... ro...

venge! show the Aus... trian Ea... gle the way, the path Ty... ro...

venge. . . . . and glo...

venge. . . . . and glo...

venge! to re... venge! To re... venge! and

lese is now be... fore ye, show the Aus... trian Ea... gle the

lese is now be... fore ye, show the Aus... trian Ea... gle the

lese is now be... fore ye, show the Aus... trian Ea... gle the

lese is now be... fore ye, show the Aus... trian Ea... gle the

ry! A way! . . . . a way!

ry! A way! . . . . a way!

glo-ry! A way! a way!

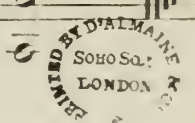
way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

*Accell<sup>o</sup>*



# AT CLOSE OF DAY.

*Allegretto Moderato*

At close of day, When evening's

*f* *p*

star - - - Its gentle ray Shall shine a =

= far - - - Be = =neath the sun-set tree, Bold

*pp*

hun-ter come dance with me, 'Till high in Heav'n shall be, The

*dol:*

*dim:*

At close of day.

*sotto voce*

moon's pearly car - - - - -

*rall?*

*a Tempo*

At close of day, When evening's star - - - - -

*rallen - - - - - tando a tempo*

Its gentle ray Shall shine a = far Its

gen=tle ray a = far.

*.ff .ff .ff rf rf rf .ff .ff*

When all is still, No sound of war - - - - -

On plain or hill Our mirth to mar - - - - - Then

'neath the sun-set tree, Sweet mai-den, I'll dance with thee, Tho' fair the

star may be Thou, art fair-er far!

*dol:* *sotto voce*

*dim* *pp*

At close of day



rall?

a tempo

When all is still No sound of

rall?

a tempo

war

On plain or hill, Our mirth to mar - - On

a tempo

ad lib:

When evening's star

plain or hill Our mirth to mar

When evening's

colla voce mf

p a tempo

or

= far

Shall shine a = far

or = far

star

Shall shine a = far

pp

pp

*rf*

Be = neath the sun - set tree, Bold hun = ter come

Then 'neath the sun - set tree, Sweet mai = den I'll

*f/p*

or

high - - - in

fair - - - the

*a tem*

dance with me 'Till high - - - in Heav'n shall be The moon's pearl-y

dance with thee Tho' fair - - - the star may be Thou, thou art fair = er

*f/p*

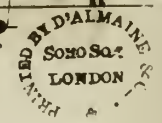
*f*

car.

far.

*f* *rf* *rf* *rf* *ff* *ff*

At close of day



BALLET.

PAS DE TROIS

and

TYROLIEN CHORUS.

$\text{♩} = 92.$   
*ALLEGRE<sup>to</sup>*

*ff* *pp*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#). The upper staff contains a melodic line with slurs and accents, marked *gva*. The lower staff contains a bass line with chords and some melodic fragments.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents, marked *loco*. The lower staff features a dense texture of chords, marked *ff*. There are also *tr* markings above the upper staff.

Third system of musical notation. The upper staff continues the melodic line with slurs and accents, marked *tr*. The lower staff continues the chordal texture. The system concludes with a *p* marking.

Fourth system of musical notation, showing a continuation of the melodic and chordal lines between the two staves.

Fifth system of musical notation. The upper staff continues the melodic line, marked *gva*. The lower staff continues the chordal texture, marked *ff*.

Sixth system of musical notation. The upper staff continues the melodic line, marked *loco*. The lower staff continues the chordal texture, marked *ff*.

Seventh system of musical notation, concluding the piece with a final cadence in both staves.

Segue Subito

BERTHA.  
THERESE.  
JOSEPHINE.  
MARIA.  
1 TENORI.  
1 BASSI.

At close of day When Evenings star .....  
At close of day When Evenings star .....  
*sotto voce.* Hush'd a while be sounds of war Here, Here the cup of pleasure drain- ing  
Hush'd a while be sounds of war Here, Here the cup of pleasure drain- ing

Its gentle ray Shall shed a far .....  
Its gentle ray Shall shed a far .....  
Here the sway of Love maintain - ing Time with flow' - ry wreaths enchain - ing  
Here the sway of Love maintain - ing Time with flow' - ry wreaths enchain - ing

**CORO. tutti**  
*ff* Be - neath the sun - set Tree, *pp* Bold  
*ff* Be - neath the sun - set Tree, *pp* Bold  
Like a Cap - tive to his ear. *ff* Be - neath the sun - set Tree, *pp* How  
Like a Cap - tive to his ear. *ff* Be - neath the Tree ..... *pp* How

*ff* Hun - ter come dance with me, *pp* Till high in heav'n shall be The  
*ff* Hun - ter come dance with me, *pp* Till high in heav'n shall be The  
*ff* plea - sant re - clin'd to be, *pp* And hear that me - lo - dy Sa -  
*ff* plea - sant re - clin'd to be, *pp* And hear that me - lo - dy Sa -

*Soli*  
 moons pear - ly ear.  
 moons pear - ly ear.  
 - lute Eve - ning's star. *Soli* A while be hush'd the sound of war, A - while be  
 - lute Eve - ning's star. *Soli* A while be hush'd the sound of war, A - while be

At close of  
 At close of  
 hush'd the sound of war. Hush'd a - while be  
 hush'd the sound of war. Hush'd a - while be

day When Evening's star ..... Its gentle  
 day When Evening's star ..... Its gentle  
 sounds of war Here, Here the cup of pleasure drain\_ing Here the sway of  
 sounds of war Here, Here the cup of pleasure drain\_ing Here the sway of

ray Shall shed a - far ..... When Evening's  
 ray Shall shed a - far ..... When Evening's  
 Love maintain - - ing Time with flow'ry wreaths enchain\_ing to his ear.  
 Love maintain - - ing Time with flow'ry wreaths enchain\_ing to his ear.

star ..... shall shine a \_ far ..... No sound of  
 star ..... shall shine a \_ far ..... No sound of  
 Like a Cap\_tive to his ear. Like a Cap\_tive to his ear.  
 Like a Cap\_tive to his ear. Like a Cap\_tive to his ear.

war. .... Our mirth to mar. .... Be  
 war. .... Our mirth to mar. .... Be  
 Hush'd awhile be sounds of war. Hush'd awhile be sounds of war. Be  
 Hush'd awhile be sounds of war. Hush'd awhile be sounds of war. Be

**CORO.**  
*ff*

\_neath the sun\_set Tree Bold Hun\_ter come dance with me Till  
 \_neath the sun\_set Tree Bold Hun\_ter come dance with me Till  
 \_neath the sun\_set Tree How' plea\_sant re\_elind to be And  
 \_neath the Tree ..... How plea\_sant re\_elind to be And

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

high in heav'n shall be The Moon's pear\_\_ly ear.  
 high in heav'n shall be The Moon's pear\_\_ly ear.  
 hear that me\_\_lo\_dy Sa\_lute Eve\_\_nings star.  
 hear that me\_\_lo\_dy Sa\_lute Eve\_\_nings star.

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

$\text{♩} = 112.$   
*ALLEG T<sup>TO</sup>*  
*p stacc.*

*rf p sf*

1<sup>st</sup> time only

*pva*.....



VOICES AS FIFTEEN.

At close of day, When Evenings star  
 At close of day, When Evenings star  
 Hush'd a while be sounds of war, Here, Here the cup of pleasure drain-ing  
 Hush'd a while be sounds of war, Here, Here the cup of pleasure drain-ing  
 Orchestra *p*

Its gentle ray shall shed a far  
 Its gentle ray shall shed a far  
 Here the sway of Love maintain - - ing Time with flow' - ry wreaths enchaining  
 Here the sway of Love maintain - - ing Time with flow' - ry wreaths enchaining

When Evenings star. shall shine a  
 When Evenings star. shall shine a  
 Like a Cap\_tive to his ear. Like a Cap\_tive to his ear.  
 Like a Cap\_tive to his ear. Like a Cap\_tive to his ear.

far ..... No sound of war ..... Our mirth to

far ..... No sound of war ..... Our mirth to

Like a Captive to his ear, Hush'd awhile be sounds of war,

Like a Captive to his ear, Hush'd awhile be sounds of war,

CORO.

mar ..... Be - neath the sun - set Tree Bold Hun - ter come

mar ..... Be - neath the sun - set Tree Bold Hun - ter come

Hush'd awhile be sounds of war. Be - neath the sun - set Tree How plea - sant re -

Hush'd awhile be sounds of war. Be - neath the Tree How plea - sant re -

dance with me Till high in heav'n shall be The Moon's pear - ly ear.

dance with me Till high in heav'n shall be The Moon's pear - ly ear.

blind to be And hear that me - lo - dy Sa - lute Eve - ning's star.

blind to be And hear that me - lo - dy Sa - lute Eve - ning's star.

SEGUE

*PIU  
LENTO.*

First system of musical notation, featuring a treble and bass clef with a brace. The treble staff contains a complex melodic line with triplets and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, including the dynamic marking *pp* (pianissimo) in the bass staff.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, maintaining the intricate texture of the score.

Sixth system of musical notation, with the melodic line becoming more active.

Seventh system of musical notation, concluding the page with a dynamic marking of *f* (forte) in the bass staff.

The first system of musical notation consists of two staves. The upper staff features a complex, rapid melodic line with many slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar complexity in both the upper and lower staves.

The third system shows further development of the melodic and harmonic themes.

The fourth system continues the intricate musical texture.

The fifth system includes a *rit.* (ritardando) marking above the upper staff, indicating a slight slowing down of the tempo.

The sixth system features a *loco* marking above the upper staff, suggesting a change in articulation or a more rhythmic feel.

The seventh system concludes the piece with a *ff* (fortissimo) dynamic marking in the lower staff, leading to a final cadence.

SEGUE V.S.

ALLEGRO  
BRILLIANTE.

This musical score consists of eight systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single treble clef staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score features a variety of musical notations, including slurs, triplets, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The piece concludes with a *V.S.* (Vincenzo) marking at the bottom right of the page.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamic markings: *f* (first measure), *p* (third measure).

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamic marking: *f* (sixth measure).

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamic marking: *p* (ninth measure).

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamic marking: *p* (fourteenth measure). Ends with a double bar line and the word "SEGUE."

♩ = 92.

ALL?

VIVACE.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamic marking: *ff* (seventeenth measure).

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamic markings: *p* (twenty-first measure), *ff* (twenty-third measure), *f* (twenty-fourth measure), *p* (twenty-fifth measure).

Seventh system of musical notation, measures 25-28. Treble and bass staves. Dynamic marking: *ff* (twenty-sixth measure). Includes a *rit.* marking above the treble staff.



Musical notation for the first system, measures 271-275. The right hand has a melodic line with slurs and accents, while the left hand plays a steady accompaniment of chords. Dynamics include *sfz* and *p*.

Musical notation for the second system, measures 276-280. The right hand continues the melodic line with slurs, and the left hand maintains the chordal accompaniment.

Musical notation for the third system, measures 281-285. The right hand features a more active melodic line with slurs, and the left hand continues with chords. A dynamic of *ff* is present.

Musical notation for the fourth system, measures 286-290. The right hand has a melodic line with slurs, and the left hand plays chords. A dynamic of *p* is indicated.

Musical notation for the fifth system, measures 291-295. The right hand has a melodic line with slurs and accents, and the left hand plays chords. Dynamics include *ff*, *sf*, and *p*.

Musical notation for the sixth system, measures 296-300. The right hand has a melodic line with slurs and accents, and the left hand plays chords. Dynamics include *ff*, *sfz*, *p*, and *pp*.

Musical notation for the seventh system, measures 301-305. The right hand has a melodic line with slurs and accents, and the left hand plays chords. A dynamic of *cres* is indicated.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many accidentals and a steady accompaniment in the bass clef. A dynamic marking of *p* is visible at the end of the system.

Second system of musical notation. The treble clef part has a dynamic marking of *ff* followed by *p*, and this pattern repeats. The bass clef part provides a consistent accompaniment. A *gva* marking is present at the end of the system.

Third system of musical notation. Similar to the second system, it features alternating *ff* and *p* dynamics in the treble clef. A *loco* marking is present at the end of the system.

Fourth system of musical notation. The treble clef part includes a *gva* marking and ends with a *loco* marking. The bass clef part has a *cres* marking at the end.

Fifth system of musical notation. The treble clef part features a *f* dynamic marking at the end. The bass clef part continues the accompaniment.

Sixth system of musical notation. The treble clef part has a melodic line with some accidentals. The bass clef part has a steady accompaniment.

Seventh system of musical notation. The treble clef part begins with a *b* (flat) marking. The bass clef part has a steady accompaniment.

op. 1273

loco

1.

*sva*

*loco*

PRESTO (♩ = 152)

1 2

*ff*

First system of musical notation, consisting of a grand staff with two staves. The music features a complex rhythmic pattern with many sixteenth notes and beams.

Second system of musical notation, continuing the piece. It includes a treble clef staff with a key signature change to one sharp (F#) and a bass clef staff.

Third system of musical notation, showing further development of the melodic and harmonic lines.

Fourth system of musical notation, featuring a dense texture of sixteenth-note passages.

Fifth system of musical notation, with a dynamic marking of *gmi* (mezzo-forte) appearing below the staff.

Sixth system of musical notation, continuing the intricate rhythmic patterns.

Seventh system of musical notation, ending with a double bar line. A dynamic marking of *lmo* (piano) is visible above the staff.

# STRIKE FOR TYROL & LIBERTY.



*Allegro  
Marziale.*

*f* Trombe

*ff*

8

*V. S.*

*rf*  
 Cast we our weaker hearts a-way Grasp we the swords of Men to day

*p*  
 Join in the shout with shriller cry Strike for Ty=rol and Li=berty!

Why should we shrink from thus assailing Foes who spar'd neither sex nor age

They have been deaf to Woman's wailing Let them beware of Woman's rage.

Cast we our weaker hearts a-way Grasp we the swords of men to day

*pp*

or  
for Ty=rol, and Li=berly!

Join in the shout with shriller cry Strike for Tyrol, and Liberty!

*rf*  
*f* *f* *f* *ff*

*rf*

2<sup>nd</sup> Verse.

Show to the world the flame has caught      Fight as your Spa=nish

Sis= ters fought      *rall?* "War to the Knife" has been their Cry

*rf*      *ad lib:*      *a tempo*  
 "War to the Knife" let us re= ply!      Ven= geance may speak in

*colla voce*      *a tempo*

Childhood's treble      Freedom may wield the ur= chin's sling      Guided by Heav'n a



striplings' pebble Smote to the earth a Gi=ant King! Cast we our weaker

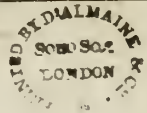
hearts a = way Grasp we the swords of men to day

Join in the shout with shril=ler cry Strike for Ty=rol, and

for Ty=rol, ... and

Li = ber = ty!

Li = ber = ty!



Before the Finale to 3<sup>rd</sup> Act.

ALLEGRO  
VIVACE.

Musical notation for the first system, featuring a treble and bass staff with a 2/4 time signature and a key signature of three sharps (F#, C#, G#). The bass staff begins with a forte (f) dynamic marking.

Musical notation for the second system, continuing the piece with a forte (ff) dynamic marking in the bass staff.

Musical notation for the third system, showing the continuation of the melodic and harmonic lines.

Musical notation for the fourth system, featuring a forte (ff) dynamic marking in the bass staff.

Musical notation for the fifth system, continuing the rhythmic and melodic patterns.

Musical notation for the sixth system, showing the progression of the music.

Musical notation for the seventh system, concluding the piece with a final cadence.

# HAIL TO THE HOUSE OF HAPSBURGH!

## FINALE

to the Third Act  
in the Historical Opera

## HOFER,

THE TELL OF THE TYROL,

at the Theatre Royal, Drury Lane.

The Poetry by L.R. PLANCHÉ,

Composed by

ROSSINI, Arranged & Adapted for the English Stage, by H.R. BISHOP,

1st St. Hall,

Pr.

London. Published by Goulding & Dalmaine, 20, Scho Square.

**ALLEGRO BRILLANTE**

The musical score consists of several systems. The first system is the piano introduction, marked **ALLEGRO BRILLANTE** and **ff**. It features a treble and bass clef with a 2/4 time signature. The second system continues the piano accompaniment, with dynamics **pp** and **ff**. The third system shows a more complex piano part with **pp** dynamics. The fourth system is the vocal entry, with **ff** dynamics. It includes parts for TENORE 1<sup>o</sup>, TENORE 2<sup>o</sup>, CORO, BASSO 1<sup>o</sup>, and BASSO 2<sup>o</sup>. The lyrics are: "Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!". The fifth system continues the vocal parts with the same lyrics. The final system is the piano accompaniment for the vocal parts, marked **ff**.

Proud-ly un-fold The sa

Proud-ly un-fold The sa

Glo-ry Proud-ly un-fold The sa

Glo-ry Proud-ly un-fold The sa

*pp*

*ff*

3

ble and gold!

See! See!

ble and gold!

See! See!

ble and gold!

Proud-ly! See! See!

ble and gold!

Proud-ly! See! See!

*pp*

*f* Corni &c.

'Tis our Emp'ror's ban-ner, May Conquest e-ver fan-her, And Justice

'Tis our Emp'ror's ban-ner, May Conquest e-ver fan-her, And Justice

'Tis our Emp'ror's ban-ner, May Conquest e-ver fan-her, And Justice

'Tis our Emp'ror's ban-ner, May Conquest e-ver fan-her, And Justice

still up- hold! See! See! 'Tis our Empror's

still up- hold! See! See! 'Tis our Empror's

still up- hold! See! See! 'Tis our Empror's

still up- hold! See! See! 'Tis our Empror's

ban- ner, May Conquest e- ver fan her, And Justice still up- hold!

ban- ner, May Conquest e- ver fan her, And Justice still up- hold!

ban- ner, May Conquest e- ver fan her, And Justice still up- hold!

ban- ner, May Conquest e- ver fan her, And Justice still up- hold!

May Justice still up- hold! May Justice still up- hold!

May Justice still up- hold! May Justice still up- hold!

May Justice still up- hold! May Justice still up- hold!

May Justice still up- hold! May Justice still up- hold!

Glory                      Glory                      and Jus\_tice still up...

Glory                      Glory                      and Jus\_tice still up...

Glory                      Glory                      and Jus\_tice still up...

Glory                      Glory                      and Jus\_tice still up...

hold!                      Jus\_tice still                      up... hold!

hold!                      Jus\_tice still                      up... hold!

hold!                      Jus\_tice still                      up... hold!

hold!                      Jus\_tice still                      up... hold!

**CORO**

Soprano 1<sup>o</sup>

Soprano 2<sup>o</sup> Joy to the House of Hapsburgh! Ty-

Soprano 3<sup>o</sup> Joy to the House of Hapsburgh! Ty-

Soprano 4<sup>o</sup> Joy to the House of Hapsburgh! Ty-

Joy to the House of Hapsburgh! Ty-

*p*

rol to its Crown is re\_stor'd! the storm is o'er, the storm is

rol to its Crown is re\_stor'd! the storm is o'er, the storm is

rol to its Crown is re\_stor'd! the storm is o'er, the storm is

rol to its Crown is re\_stor'd! the storm is o'er, the storm is

o'er, the Sun is shi---- ning, And

o'er, the Sun is shi---- ning, And

o'er, the Sun is shi---- ning, And

o'er, the Sun is shi---- ning, And

*ff* *dim* *p* 3

Peace her fairest wreath is twining Round Free\_dom's sa\_\_ cred sword!

Peace her fairest wreath is twining Round Free\_dom's sa\_\_ cred sword!

Peace her fairest wreath is twining Round Free\_dom's sa\_\_ cred sword!

Peace her fairest wreath is twining Round Free\_dom's sa\_\_ cred sword!

*f* 3

Sop:

Round Freedom's sa - cred sword!

Round Freedom's sa - cred

Sop:

Tenori.

Round Freedom's sa - cred sword!

Round Freedom's sa - cred

Bassi.

Round Freedom's sa - cred sword!

Round Freedom's sa - cred

sword!

And Peace her fair - - est wreath is twi - - ning

sword!

And Peace her fair - - est wreath is twi - - ning

sword!

sword!

Round Freedom's sa - - cred sword!

Round Freedom's sa - - cred sword!

Now Peace her fair - - est

Now Peace her fair - - est



Round Free-dom's  
 Round Free-dom's  
 wreath is twi---ning Round Freedom's sa--cred sword! Round Free-dom's  
 wreath is twi---ning Round Freedom's sa--cred sword! Round Free-dom's

sa-----cred sword! Round Free-dom's sa-----cred sword! Round  
 sa-----cred sword! Round Free-dom's sa-----cred sword! Round  
 sa-----cred sword! Round Free-dom's sa-----cred sword! Round  
 sa-----cred sword! Round Free-dom's sa-----cred sword! Round

Free-dom's Free-dom's sa--cred sword!  
 Free-dom's Free-dom's sa--cred sword!  
 Free-dom's Free-dom's sa--cred sword!  
 Free-dom's Free-dom's sa--cred sword!

*loco.*

Keyed Trumpet

HOFER

From the soil their ty-ranny was ..... ted Like Fiends the morning's light hath

blast ..... ed, The foes of fair Li-ber-ty flee ..... The foes of fair Li-ber-ty

flee ..... Of the Prince be-lov'd from whom they tore us Lies the Banner a-

gain blazing o'er us, Land of my Fa-thers! thou art free! Land of my Fathers!

thou art free! See the Banner a-gain waving o'er us, See the Banner a-

*p*

gain waving o'er us, Land of my Fa-thers! thou art free! Land of my

*f* *p* *f*

**CORO**  
Tenori

Hail to the House of Haps-

Bassi

Fa-thers! thou art free! Hail to the House of Haps-

*ff* *f* *ff*

burgh! Hail to the House of Haps-burgh!

burgh! Hail to the House of Haps-burgh! Glo-ry!

*pp*

Proud-ly un-fold The sa-ble and gold!

Proud-ly un-fold The sa-ble and gold!

*ff* *pp*

*CORO* Soprani  
Joy to the House of Hapsburgh! Ty-rol to its

Proud-ly! Joy to the House of Hapsburgh! Ty-rol to its

*p*

Crown is re stord! the storm is o'er, the storm is o'er, the Sun is

Crown is re stord! the storm is o'er, the storm is o'er, the Sun is

*ff*

shi-ning, And Peace her fairest wreath is twining.

shi-ning, And Peace her fairest wreath is twining.

*p*

SOPRANO 1.

Round Free-dom's sa-cred sword!

SOPRANO 2.

Round Free-dom's sa-cred sword!

SOPRANO 3.

Round Free-dom's sa-cred sword!

SOPRANO 4.

Round Free-dom's sa-cred sword!

TENORI.

BASSI.

PIANO FORTE.

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

Round Freedom's sa-cred sword! Round Freedom's sa-cred sword!

*Piu moto un poco*

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

*Piu moto un poco*

sa cred sword! her fair...est wreath is twi...ning *sotto voce*

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning *sotto voce*

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

*Più moto*

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff*

*ff Più moto*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

*p*

*p*

*p*

*p*

*p*

*p*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

*sotto voce*

twi...ning Round Freedom's sa...cred sword! Round Freedom's sa...

twi...ning Round Freedom's sa...cred sword! Round Freedom's sa...

twi...ning Round Freedom's sa...cred sword! Round Freedom's sa...

*sotto voce* twi...ning Round Freedom's sa...cred sword! Round Freedom's sa...

twi...ning Round Freedom's sa...cred sword! Round Freedom's sa...

twi...ning Round Freedom's sa...cred sword! Round Freedom's sa...

twi...ning Round Freedom's sa...cred sword! Round Freedom's sa...

...cred sword! Round Free-dom's sa...cred sword! Round Free-dom's

...cred sword! Round Free-dom's sa...cred sword! Round Free-dom's

...cred sword! Round Free-dom's sa...cred sword! Round Free-dom's

...cred sword! Round Free-dom's sa...cred sword! Round Free-dom's

...cred sword! Round Free-dom's sa...cred sword! Round Free-dom's

...cred sword! Round Free-dom's sa...cred sword! Round Free-dom's

...cred sword! Round Free-dom's sa...cred sword! Round Free-dom's

*ova*

*ff*



Free-dom's sa-cred sword! ---

Free-dom's sa-cred sword! ---

Free-dom's sa-cred sword! ---

Free-dom's sa-cred sword! ---

Free-dom's sa-cred sword! ---

Free-dom's sa-cred sword! ---

Free-dom's sa-cred *loco* sword! ---

*End of the OPERA.*

after Quintetto in 1<sup>st</sup> Act.

4 Corni.

ALLEGRO.

First system of musical notation for 4 Corni. It consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *b* (flat).

ALLEGRO.

Second system of musical notation for 4 Corni, continuing from the first system. It maintains the same 6/8 time signature and key signature. Dynamics include *ppp* (pianississimo) and *b* (flat).

Opening of 3<sup>rd</sup> Scene, 1<sup>st</sup> Act.

128.

ALLEGRO.

First system of musical notation for piano, marking the opening of the 3rd scene. It features a 2/4 time signature. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamics include *p* (piano) and *sf* (sforzando).

Second system of musical notation for piano, continuing the opening of the 3rd scene. It maintains the 2/4 time signature and features similar rhythmic patterns and dynamics.

Third system of musical notation for piano, continuing the opening of the 3rd scene. Dynamics include *sf* (sforzando).

Fourth system of musical notation for piano, concluding the opening of the 3rd scene. Dynamics include *sf* (sforzando).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamic markings include *sf* (sforzando) in both staves.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with various musical notations such as slurs and dynamic markings like *sf*.

Third system of musical notation, featuring a treble and bass staff. The bass staff begins with a key signature change to one flat (B-flat). Dynamic markings include *sf*.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs. The music continues with complex rhythmic patterns and melodic lines.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The treble staff has a melodic line with slurs, while the bass staff provides a steady accompaniment.

Sixth system of musical notation, the final system on the page. It includes a grand staff with treble and bass clefs. The piece concludes with a *ff* (fortissimo) dynamic marking in the bass staff.

ALLEGRETTO.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and the same time signature. The music is marked *pp* (pianissimo) at the beginning and *ff* (fortissimo) later in the system.

The second system continues the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef. Dynamic markings include *s* (sforzando), *ff* (fortissimo), and *h* (hairpins). There are also triplet markings in the bass staff.

The third system continues the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef. A dynamic marking of *h* (hairpins) is present in the treble staff.

The fourth system continues the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef. A dynamic marking of *c/p* (crescendo/pedaling) is present in the bass staff.

The fifth system continues the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef. A dynamic marking of *ff* (fortissimo) is present in the treble staff.

The sixth system continues the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef. Dynamic markings of *s* (sforzando) are present in both staves.

