

# JOHANNA D'ARC

⟨JOAN OF ARC⟩

---

A MYSTERY

IN ONE PROLOGUE AND THREE PARTS ⟨12 SCENES⟩

BY

LUIGI ORSINI

⟨ENGLISH WORDS BY JOHN BERNHOFF⟩

FOR

SOLI/MIXED CHORUS/MALE CHORUS

CHILDREN'S CHORUS ⟨Boys and Girls⟩

FULL ORCHESTRA AND ORGAN ~

COMPOSED BY

*M. ENRICO BOSSI*

OP. 135

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F. E. C. LEUCKART / LEIPZIG

## SOLO PARTS

JOHANNAH ... ..	}	<i>Soprano</i>
ARCHANGEL ST MICHAEL	}	
DUKE OF ALENÇON ... ..		
DAUPHIN ... ..	}	<i>Tenor</i>
ARCHBISHOP OF RHEIMS ... ..		
PIERRE CAUCHON, chief magistrate	}	<i>Bass</i>
MAYOR OF ROUEN		
VOICE OF ST CATHARINE ... ..		<i>Soprano</i>
		<i>(or a few soprani of the chorus)</i>
VOICE OF ST MARGARET ... ..		<i>Contralto</i>
		<i>(or a few contralti of the chorus)</i>
AN ANGEL ... ..		<i>Contralto</i> (boy's voice)

## CHORUS

*Soprani, Contralti, Tenori, Bassi.* Boys' and girls' voices.

## PROLOGUE

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# Joan of Arc.

## Prologue.

### 1. Pastorale (Domrémy).

Versi di Luigi Orsini.

English Translation by John Bernhoff.

M. E. Bossi, Op. 135.

Tranquillo. (M.M. ♩ = 40)  
(away from the orchestra)  
Oboe (*interno, o almeno alquanto lontano dall'orchestra*)

*a tempo*

*dolce*  
*(un po' liberamente) affrett. un poco*

*a tempo*  
*un poco affrett.*  
*cresc.*  
*un poco affrett.*

*a tempo*  
*calmandosi*  
*f*  
*poco rall.*

**1** *a tempo, ma elasticamente*  
*p*  
*pp*  
*dim. rall.*  
Corno  
Oboe  
*pp*  
*un po' affrett.*

*a tempo*

*un poco affrett.*

*cresc.*

*poco affrett.*

*con anima*

*rimettendosi* 2

*a tempo*

*p dolce (un po' veloci)*

*a tempo*

*un po' velocemente*

*pp sin.*

*a tempo*

*cresc.*

*mf*

*dim.*

*un po' affrett.*

*a tempo*

*a tempo, con anima*

*un poco affrett.*

3

*rallentando*

*rimett'si*

*dim.*

4 **Johannah** Un po' meno mosso.

Joh.  
Gio.

Lo stesso movimento. *Giovanna dolce, con mestizia* *mp*

O nightingale, come, for'tis May, sing us love's sweetest

**Small Chor.**  
Piccolo Coro.  
Soprani e Contralti

Wear - y shep - herd, plod - ding his

Tenori I. II.

Wear - y shep - herd, plod - ding his

Bassi I. II.

Wear - y shep - herd, plod - ding his

**Full Chor.**  
Gran Coro.  
Soprani e Contralti

Wear-y shepherd plods his lone way,

Ten. I

Wear-y shepherd plods his lone way,

Ten. II

Wear-y shepherd plods his lone way,

Bassi I

Wear-y shepherd plods his lone way,

Bassi II

Wear-y shepherd plods his lone way,

4 **Lo stesso movimento.** Un po' meno mosso.

Joh.  
Gio.

lay! May thysweet steven\* soar - ing to Heaven, calm my heart with its

way, wear - y shep - herd plods on his

way, wear - y shep - herd plods on his

way, wear - y shep - herd plods on his

*pp* pipes his sad, sweet lay.

*pp* pipes his sad, sweet lay.

*pp* pipes his sad, sweet lay.

*pp* pipes his sad, sweet lay.

*pp* pipes his sad, sweet lay.

\* voice, here, carol.

Joh.  
Gio.

5

*dim.*

lay, — calm my heart with its lay! O nightin-gale, come, for 'tis May!

lone way, heart ag - grieved, he pipes his sad sweet lay.

ag - grieved, he pipes his lay

lone way, heart ag - grieved, he pipes his lay.

ag - grieved, he pipes his sad sweet lay!

lone way, heart ag - grieved, he pipes his sad sweet lay.

*p dolce*

Where are thy

*p*

Where's thy flock

*pp*

Where

5

*p dolce*

*p*

Joh.  
Gio.

The first system consists of four staves. The top three are vocal staves (Soprano, Alto, and Tenor) and the bottom one is a piano accompaniment staff. All staves are currently empty, showing only the treble and bass clefs and the key signature of two flats.

sheep that dai-ly fol-lowed thy call, when to the pasture didst lead? They, a-las!

Where stray - - - eth thy flock? Thy

*p* *mp* *mp*

Thy

*mp*

- that dai-ly fol - - - lowed thy call? All thy

*mf dolce*

- are thy sheep, that dai-ly fol - lowed thy call? They, a -

*mf*

The seventh system shows the piano accompaniment for the final part of the page. It features a complex texture with many chords and moving lines in both the treble and bass staves.



Joh.  
Gio.

*mf* **6**

Fresh budding spring, lark

*p*

Wear - y

*p*

Wear - y

*p*

Wear - y

— have for - sak - - - en thee, all!

sheep have, a - las, for - sak - en thee, all!

sheep have, a - las, for - sak - en thee, all!

sheep? They now have, a - las, for - sak - en thee!

las! have for - sak-en, a-las, have for - sak - en thee all!

**6**

*dim.*

*dolce*

*oppure:* *Sostenuto.*

Joh.  
Gio.

— on the wing bid — us joy in sweet May! — O'er — hill and lea, shout-

shep - herd plods on his way.

shep - herd plods on his way.

shep - herd plods on his way.

with the soloist  
*sost. col Solista*

*p* — *sf* —  
Wear - y shep - herd

*p* — *sf* —  
Wear - y shep - herd

*p* — *sf* —  
Wear - y shep - herd

*p* — *sf* —  
Wear - y, the shep - herd

*p* — *sf* —  
Wear - y, the shep - herd

*Sostenuto. col canto*

*mf* — *sf* —  
Wear - y, the shep - herd

Joh.  
Gto.

- ing with glee, lads and maids haste a - way, o'er hill and lea, full of

homeward wand'ring.

homeward wand'ring.

homeward wand'ring.

plods his way, home - ward wand'r - ing, hark, he

plods his way, home - ward wand'r - ing, hark, he

plods his way, home - ward wand'r - ing, hark, he

plods his way, home - ward wand'r - ing, hark, he

plods his way, home - ward wand'r - ing, hark, he

*col canto* *con anima*

Joh. Gio. 7

*dim.*  
 glee, lassies and lads hasten a - way!

*mf*  
 Where is the flock that dai-ly

*mf*  
 Where is the flock now?

*mf*  
 Where's the flock that — dai-ly followed thy

*dim. assai* *mp cresc*  
 soft - ly pipes his sad sweet lay! Where, oh

*p*  
 soft - ly pipes his lay! Where's the

soft - ly pipes his sad sweet lay!

*pp* *cresc.*  
 soft - ly pipes his sad sweet lay! Oh, where are the

*pp*  
 soft - ly pipes his lay! Where's the flock that

7  
*mf*  
*dolce*

Joh.  
Gio.

fol-lowed thy call? They no

They no

call?

where are the sheep that dai-ly fol-lowed thy call? They, a-las!

flock that dai-ly fol-lowed thy call? They

Where are the sheep? They

sheep that dai-ly fol-lowed thy call? They, a-

dai-ly fol-lowed thy call? They, a-

*cresc.*

*cresc.*

*mf*

*cresc.*

Alquanto sostenuto

*pp* (112 = ♩)Joh.  
Gio.

O — nightingale, come,  
more heed thy call! Wear — y, the  
more heed thy call! Wear y, the  
— have for - sak — en thee all!  
now, have, a - las! for - sak - en thee all!  
now, have, a - las! for - sak - en thee all!  
las! a - las! They have all for - sak - en thee!  
las! They, a - las! have for-sak-en, for - sak - en thee all!

Alquanto sostenuto  
8 (112 = ♩)  
*p*

Joh.  
Gio.

- for 'tis May, sing us love's sweetest lay! May thy sweet steven, soar - ing to Heaven, calm

shep - herd plods on his way; home - ward wand'r - ing, *pp*

shep - herd plods on his way; ah! ah! *pp*

Home - ward wand'r - ing, *pp*

Wear - y, ... *pp*

Wear - y, ... *pp*

Wear - y, ... *pp*

Wear-y, ... *pp*

Wear-y, ... *pp*

*pp*

Joh.  
Gio.

*cresc.* *dim.*

—my heart with its lay, — calm my heart with its lay! O nightin-gale, come, for'tis

home - ward wand'r-ing, now he, soft - ly, pipes his sad sweet

home - ward wand'r-ing, now he, soft - ly, pipes his sad sweet

home - ward wand'r-ing, now he, soft - ly, pipes his sad sweet

home - ward wand'r-ing, now he, soft - ly, pipes his

F E C L. 7291



Joh.  
Gio.

9

*dolce*

May! \_\_\_\_\_ Ah! \_\_\_\_\_

lay! \_\_\_\_\_

lay! \_\_\_\_\_

lay! \_\_\_\_\_

*pp dolciss.*

Ah! \_\_\_\_\_ ah! \_\_\_\_\_

*pp*

Ah! \_\_\_\_\_ ah! \_\_\_\_\_

*pp*

Ah! \_\_\_\_\_ ah! \_\_\_\_\_

*pp*

Wear-y shepherd plods on his way, \_\_\_\_\_ wear-y shepherd plods on his way, \_\_\_\_\_

Ah! \_\_\_\_\_ ah! \_\_\_\_\_

9

*dolcissimo*

*pp*

Joh.  
Gio.

*cresc.* *dim.* 10 (44 = ♩.)

ah! ah!

(with closed lips)  
(a bocca chiusa)

*pp*  
Hm!

*pp*  
Hm!

*pp*  
Hm!

ah!

*pp*  
ah!

*p* *pp*  
ah! ah!

*p* *pp*  
ah! ah!

*p*

home-ward wand'ring, pipes his sad sweet lay.

ah! ah!

10 (44 = ♩.)  
Ob.  
*dolce*  
*pp*

Hm! Hm! Hm!

*un poco affrett.*

*dim*  
*rimettendosi*

*p*

*dim. rall.*

*pp*

## 2. Celestial Voices

as from a distance and from above

11 **Misticamente** (58 = ♩)

**St. Catherine. — S. Caterina.** Solo Sopr. od. alcuni Soprani *mf*

Hark, Jo -

**St. Margaret. — S. Margherita.** Solo Contr. od. alcuni Contralti

11 **Misticamente** (58 = ♩)

*pp* *cresc.* *sf* *tr*

Cath.  
Cat.     han - nah!

(still further off, to imitate the echo!)

Marg.  
Marg.     At - tend now!

*pp*

*p*

*tr*

Cath.  
Cat.     At - tend now!

Marg.  
Marg.     At - tend now! \_\_\_\_\_

*mf*

*p*

*mf*

*p*

*tr*

*tr*

12     Johannäh.  
          Giovanna.

*dolcemente*

Who is't calls me?     O an - swer!

*pp*

*un po' affrett.*

13 *mp*

Cath. *Cat.*  
Thou ten - der hu - man blos-som, o - pen thy fragrant soft

Marg. *Marg.*

Johannah.  
Giovanna.

*f*  
Pro-

Cath. *Cat.*  
petals, and drink in the Ho - ly Mes-sage from Heaven!

Marg. *Marg.*

*con espansività*  
*poco f* *poco f* *mf* *cresc.*

14

Joh. *Gio.*  
tect ————— me, O, my Sa - viour!

*a tempo*  
*dim.* *poco rall.* *dolce*

Cath. *Cat.*

Marg. *Marg.*

*(più vicino)*

No woodland murmuring brook - let, no zephyr's soft - ly sigh-ing! Thou hear-est

*più sentito*

Cath. *Cat.*

Marg. *Marg.*

An - gels' ste - ven of that my - stic love tell - ing, born — but of Heav - en!

*più dolce*

Cath. *Cat.*

Marg. *Marg.*

**15** *mf* *cresc.*  
From the realms of the sunlight, from those re - gions su - per - nal, — shalt thou now

**15** *cresc.*

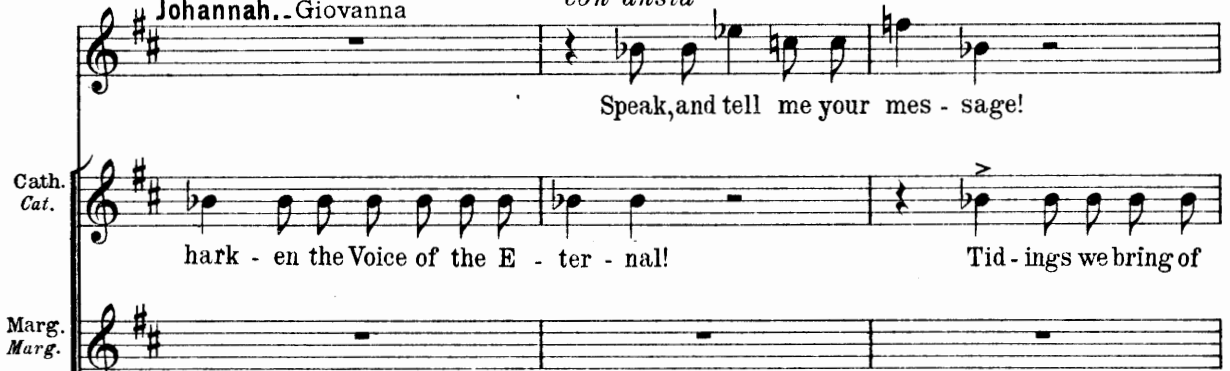
Movendo un poco.  
Johannah.. Giovanna

*con ansia*

Speak, and tell me your mes - sage!

Cath. hark - en the Voice of the E - ter - nal! Tid - ings we bring of

Marg. Marg.



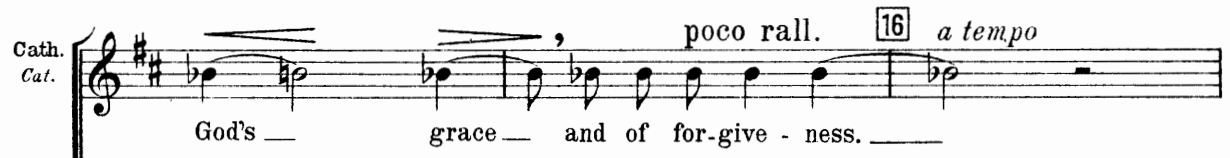
Movendo un poco.

*p* *sf*



Cath. God's — grace — and of for-give - ness. —

*poco rall.* **16** *a tempo*



Marg. Marg.

*dim. e poco rall.* *mp dolce* **16** *a tempo*



Cath. Hark - en, Jo - han - nah! Tho', by the Will of Heav - en,

Marg. Marg.



Cath.  
Cat.

Marg.  
Marg.

thou must for - sake thy nat - ive vil - lage, — ne - ver

*cresc.*

17

Cath.  
Cat.

Marg.  
Marg.

Con vita.

grieve o'er — the loss of the flock thou lov'st so dear - - ly!

Con vita.

mf Ob.

*cresc.*

18

Cath.  
Cat.

Marg.  
Marg.

*mp*

Im-plore thy

*rimettendosi*

nor that thou must leave thy cot - tage! —

*f*

*rimettendosi*

*pp*

18 *a tempo*



Cath.  
Cat.

Saviour! His precious Blood, his suff'ring on the Cross be thy comfort! Smiles

Marg.  
Marg.

*con espansività*

*sf* *cresc.*

Cath.  
Cat.

— shall conceal sor - row, ease all mort - al anguish Roses — shall

Marg.  
Marg.

*senza diminuire*

*f* *ma dolce*

19

Cath.  
Cat.

blossom from each wound earth in - flict - ed! Roses shall blos - som

Marg.  
Marg.

Roses shall blos - som

*mf*

19

Johannah.  
Giovanna (*sospirando*)

*mp* *dim.*

Ah! \_\_\_\_\_

Cath. *perdendosi*  
Cat. from e-very wound earth in - flict - ed! \_\_\_\_\_

Marg. *perdendosi*  
Marg. from e-very wound earth in - flict - ed! \_\_\_\_\_

*mp* *ppp* *dim.* *p dim e rall.*

3. By the Enchanted Tree.

20

*Con vivacità.*

(104 = ♩) *p* *sf* *sf* *p*

1<sup>st</sup> group - I<sup>o</sup> Gruppo *mf*

Boys. Now haste to the meadows, to mu-sic entrancing

Bimbi

2<sup>nd</sup> group - II<sup>o</sup> Gruppo

Now

Boys. *mf*

Bim. Now haste to the meadows, to mu-sic en-trancing:

haste to — the mead-ows! Now

*mf* *p*

Boys.  
Bim.

where, light as their shadows, gay couples are dancing,  
haste to — the mead-ows! Now

Boys.  
Bim.

where, light as their shadows, gay couples are dancing.  
haste to — the mead-ows! — Now

Boys.  
Bim.

to mu-sic en-tranc-ing, — where,  
haste to — the mead-ows, — to mu-sic en-tranc-ing, —

Boys.  
Bim.

light as their shad-ows, \_\_\_\_\_ gay couples, \_\_\_\_\_ gay

\_\_\_\_\_ where, light as their shad - ows, \_\_\_\_\_ gay

*cresc.*

Boys.  
Bim.

couples \_\_\_\_\_ are danc - - - ing. \_\_\_\_\_

couples \_\_\_\_\_ are danc - - - ing. \_\_\_\_\_

*cresc.* **f** **f** **sf**

22

22

Sopr. I.

*mf cantando dolcemente*

Girls.  
Fanciulle

O'er snow - - -

Sopr. II.

Boys.  
Bim.

(*uniti*) **p**

Now haste to the

**f** **sf** **f** **sf** **f** **sf** **p**

Sopr. I.

Girls. *Fan.*

- - clad mount - - ain heights, from

Boys. *Bim.*

mead-ows! — To mu-sic en-tranc-ing, —

*p*

*sf* *cresc.* *sf* *mf* *sf*

Sopr. I.

Girls. *Fan.*

ver - nal bow - ers, — soft

Boys. *Bim.*

as light as their shadows, gay coup-les are danc-ing, —

*p*

*mf* *sf* *mf* *sf*

Sopr. I.

Girls. *Fan.*

breezes, — born — of Spring,

Boys. *Bim.*

Now haste to the mead-ows! To mu-sic en -

*mp*

*mf* *sf* *sf* *cresc.*

Girls. *Fan.* Sopr. I.  
waft the breath of flow - ers.

Boys. *Bim.*  
trancing, as light as their shadows, gay coup - les are dancing.

Girls. *Fan.* Sopr. I. 23

Boys. *Bim.* *mf* *cresc*  
To mu - sic en - trancing, we're dancing.

23 *cresc. molto f* *sf* *sf* *p*

Girls. *Fan.* Sopr. I. *mf* *p*  
Around us, ver - nal meads — with blossoms teem - ing,

Sopr. II. *mf* *p*  
Around us, ver - nal meads — with blossoms teem - ing,

*p* *sf poco*

Girls.  
Fan.

*cresc. molto* **24** *f*

a - bove, in heav-en the sun ——— bright - ly is beam - -

*cresc. molto* *f*

a - bove, in heav-en the sun ——— bright - ly is beam - -

Youths. Garzoni (Tenori)

*f*

bright - - -

*p* *sf poco* *cresc. molto* *f* **24**

Girls.  
Fan.

ing!

ing!

Youths.  
Gar.

*f*

- - ly is beam - - ing, bright - - ly is

*f*

Youths.  
Gar.

**25** *p*

beam - - - ing ——— Las-sies with their au-burn,

*più dolce* *dim.* *p*

Youths.  
Gar.

with their flax-en tress - - - es, look so

Youths.  
Gar.

shy with down-cast eyes and smiles that pro - mise sweet car -

Youths.  
Gar.

ess - es, smiles that promise sweet car - ess -

Youths.  
Gar.

- es!



Girls.  
Fanciulle.

26 Un poco meno vivo.

Sopr. I. *mp*

Fair spring - time, —

*p* *poco sf* *cresc.*

Girls.  
Fan.

Sopr. I. *cresc.*

27 1<sup>o</sup> Tempo. *dolce*

re - turn now, — re - turn and bring back the days —

1<sup>st</sup> group 1<sup>o</sup> Gruppo

Boys.  
Bimbi.

Come, hast-en a - way to the meadows en- char- ted!

2<sup>nd</sup> group 2<sup>o</sup> Gruppo

*p* *p*

The

27 1<sup>o</sup> Tempo. *sf poco*

*poco sf* *p* *sf poco* *p*

Girls.  
Fan.

Sopr. I.

*cresc.*

— of the roses, — when heart to

Boys.  
Bim.

*mp*

Each whis - per - ing leaf - let sweet

tree on the lea there by fai - ries is haunted.

*sf poco*

*sf poco*

*sf poco*

*cresc.* *mp*

Girls. *Fan.*  
heart its fond love dis - closes!

Boys. *Bim.*  
secrets discloses...

*mf*  
the breeze thro' the trees wafts the perfume of roses.

*sf poco* *sf poco* *cresc.* *sf*

28

Girls. *Fan.*  
Sopr. I. II. *f*  
The lark, — sweet songstrees, her ca-rol out-

Boys. *Bim.*  
*mp*  
A - way let us hast - en —

Youths.  
Garzoni.  
(Tenori.) *f*  
Nat - ure a-wakes to joy and glad - ness;

28 *cresc.*

Girls. *Fan.*  
 pour - ing, on wings of joy — to heaven is up -

Boys. *Bim.*  
 to meadows en - chant - ed, the tree on the lea there by fai-ries is

Youths. *Gar.*  
 sun - - light greets the ver - nal morn - ing,

*f* *cresc.*

Girls. *Fan.* 29  
 soar - ing.

Boys. *Bim.*  
 haunt - ed!

Youths. *Gar.*  
 Thy sweet smile dispels all sad - ness, all the earth with flowers a - dorn - -

*f* *mp* *f* *mp* *cresc.*

30

Sopr. I.  
Girls.  
Fan.

We're danc - ing, \_\_\_\_\_ o'er mead - ows, \_\_\_\_\_

Sopr. II.

We're danc - ing, \_\_\_\_\_ o'er mead - ows, \_\_\_\_\_

Boys.  
Bim.

*mf* to mu-sic en-trancing, *mf* as

Youths.  
Gar.

\_\_\_\_\_ - ing

30

Girls.  
Fan.

\_\_\_\_\_ all

*mf* all mer - ri - ly sing - ing to mer - ry bells' ring - ing.

Boys.  
Bim.

light as our shad - ows.

*mp*

Girls.  
*Fan.*

mer - ri - ly sing - ing to mer - ry bells' ring - ing; *f* to

all shout - ing and sing - ing to *f*

Boys.  
*Bim.*

*cresc.*

Girls.  
*Fan.*

merry bells ringing \_\_\_\_\_

merry bells ringing \_\_\_\_\_

Boys.  
*Bim.*

*mp*

A - way to the meadows! To

*cresc. con insistenza*

*ff* *p*

Sopr. I.II. *f*  
 all gai-ly — are danc-ing.—

Girls. *Fan.*  
 all gai-ly — are danc-ing.—

Contr. *f*  
 all gai-ly — are danc-ing.—

Boys. *Bim.* *mp*  
 mu-sic entrancing, A - way to the meadows! To

Youths. *Gar.* *f*  
 all gai - ly are danc - ing,

Girls. *Fan.* *f*  
 A - way to — the mead-ows!

Girls. *Fan.* *f*  
 A - way to — the mead-ows!

Boys. *Bim.* *mf*  
 mu-sic entrancing; where, light as their shadows, gay

Youths. *Gar.* *f*  
 A - way to the mead - ows,

Girls. *Fan.* *mf* where, light as their shad-ows, gay coup-les are danc-ing.

A - way to \_\_\_\_\_ the mead - ows! \_\_\_\_\_

Boys. *Bim.* coup-les are danc-ing. *mf* All

Youths. *Gar.* *f* To mu - sic \_\_\_\_\_ en - tranc-ing, \_\_\_\_\_

Girls. *Fan.* *mf* All mer - ri - ly sing - ing to

To mu - sic \_\_\_\_\_ en -

Boys. *Bim.* mer - ri - ly sing - ing to mer - ry bells ring-ing!

Youths. *Gar.* *f* To mu - sic \_\_\_\_\_ en -

32

Girls *Fan.* mer - ry bells ring - ing, *f* To mu - sic en - tranc - ing,

tranc - ing, \_\_\_\_\_ To mu - sic en - tranc - ing,

Boys *Bim.* *f* all gai - ly are danc - ing \_\_\_\_\_ o'er

Youths *Gar.* tranc - ing, \_\_\_\_\_

32

*crese.*

Girls *Fan.* as light as our shadows, *ff* en -

as light as our shadows, *f* to mu - sic en -

Boys *Bim.* verdure-clad meadows \_\_\_\_\_ all danc - ing to mu - sic en -

Youths *Gar.*

*più forte*



**Girls.**  
*Fan.* tranc - - - ing! Presto. (108:  $\text{♩}$ ) *f*  
G.P. G.P.  
(Vuota) (Vuota) We

tranc - - - ing! G.P. G.P.

**Boys.**  
*Bim.* tranc - - - ing! G.P. G.P.  
(Vuota) (Vuota)

tranc - - - ing! G.P. G.P.

**Youths.**  
*Gar.* all danc - ing!

**Piano**  
*ff* Presto. (108:  $\text{♩}$ ) *f*  
(Vuota) (Vuota)  
G.P. G.P.

**Sopr. I.**  
dance a - way, we dance a - way, a - way we dance. *f*

**Girls.**  
*Fan.* **Sopr. II.**  
dance a - way, we dance a - way, a - way we dance. *f*

**Contr.**  
We dance a - way, we dance

**Boys.**  
*Bim.* we dance

**Youths.**  
*Gar.* we dance

**Piano**  
*sf* *cresc.* *f* *p*

Girls. *Fan.* Sopr. I. *f*  
 the mer - ry couples are danc -

Youths. *Gar.* Ten. *f*  
 A - way! To mu-sic en-tranc - ing,

Sopr. I. 34 *mp*  
 ing, are danc - ing are

Girls. *Fan.* Sopr. II. *mp* *cresc.*  
 are — danc - - - - ing!

Contr. *mp*  
 are

Youths. *Gar.* Ten. *mp* *cresc.*  
 are — danc - - - - ing!

Girls.  
Fan.

*cresc.*  
danc - - - - ing!

*cresc.*  
danc - - - - ing!

*cresc.* *marcato*

Girls.  
Fan.

Sopr. I. 35 *f*  
A -

Sopr. I.  
way to the dance!

Girls.  
Fan.

Sopr. II. *f*  
A - way to the dance!

Contr. *f*  
A - way to the dance!

*mf*

36

All

Girls.  
*Fan.*

Boys.  
*Bim.*

Youths.  
*Gar.*

A - way \_\_\_\_\_ then!

36

*cresc.*

*mp*

*cresc. molto*

danc - ing to mu - sic en - tranc - ing! \_\_\_\_\_

Girls.  
*Fan.*

Where mu - sic's

*ff*

A - way \_\_\_\_\_ then!

Boys.  
*Bim.*

Where mu - sic's

Youths.  
*Gar.*

Girls.  
*Fan.*

sweet - est strains en - trance,

Boys.  
*Bin.*

sweet - est strains en - trance,

Youths.  
*Gar.*

a - way, ye las - sies, to the dance!

*f*

*mf*

*p*

Detailed description: This block contains the vocal and piano parts for the first system. It features four vocal staves (Girls, Boys, and Youths) and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts enter with the lyrics 'sweet - est strains en - trance,'. The piano accompaniment begins with a series of chords and moving lines in both hands, marked with dynamics *f*, *mf*, and *p*.

Poco trattenuto.  
*con grazia*

37

*deciso*

*ff*

Detailed description: This block shows the piano accompaniment for the second system, starting at measure 37. The tempo is marked 'Poco trattenuto' and the performance style is 'con grazia'. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The dynamics range from *mf* to *ff*, and the section concludes with a 'deciso' (decisive) ending.

*grazioso*

*mp*

Detailed description: This block shows the piano accompaniment for the third system, continuing from the previous system. It is marked 'grazioso' and 'mp'. The right hand continues with a melodic line of eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines.

Girls. *f* La la, la la, la la,

Fan. *f* La la, la la, la la,

*ff* *f* *ff* *f* *ff* *f*

Girls. 38 la la! *mp* *cresc.* Sweet strains en -

Fan. la la!

la la!

Youths. *mp* *cresc* *molto* A - way, ye las - sies, to the dance!

Gar. *ff* *mp* *cresc* *molto* *f* *mp* *cresc.*

38

Girls. *molto* *f* *ff* *>*  
 trance, a - way then, lad - dies, to the dance! a - way!

Fan. *f* *ff* *>*  
 A - way ye lad - dies, to the dance! a -

*ff* *>*  
 A - way! a -

Youths. *ff* *>*  
 Gar. Sweet strains en - trance. A - way,

*molto* *f* *ff* *f* *ff* *f*  
 Piano accompaniment with dynamic markings and articulation.

Girls. *>* 39  
 a - way, a - way then to the dance!

Fan. *>* *ff* *>*  
 way, a - way, a - way!

*>*  
 way, a - way! La

Boys *>*  
 Bim. La

Youths. *>*  
 Gar. a - way! Come, las - sies, to the dance!

*ff* *f* *cresc.* *ff* 39  
 Piano accompaniment with dynamic markings and articulation.

Girls. *ff* A - way!

Fan. *ff* A - way!

la la la la la! La la la la la

Boys. *Bim.* la la la la la! La la la la la

Youths. *Gar.* *ff* A - way!

*ff*

Girls. *ff* A - way! A - way!

Fan. *ff* A - way! A - way!

la! La la la la la la! La

Boys. *Bim.* la! La la la la la la! La

Youths. *Gar.* *ff* A - way! A - way!

*ff*



Girls. *a - way! a - way!*

Fan. *a - way! a - way!*

la, la la, la,

Boys. *la, la la!*

Youths. *a - way! a - way!*

*Gar.*

Girls. *a - way! a - way!*

Fan. *a - way! a - way!*

la, la!

Youths. *La. la!*

*Gar.*

40

41

*f*

Girls.

A - way! To strains en - tranc - ing, — come,

Fan.

Come,

Youths.  
Gar.

41

*cresc.*

*stringendo cresc.*

Girls.

lads, let us be danc - ing! — Come, lads, a - way, a - way we'll dance; to

Fan.

Come, lads, a - way, a - way we'll dance; to

lads, let us be danc - ing! — Come, lads, a - way, a - way we'll dance; to

*molto*

*stringendo cresc.*

Girls. *ff*  
 sweet - est strains en - tranc - ing, a - way we'll

Fan. *ff*  
 sweet - est strains en - tranc - ing, a - way we'll

Youths. *f* *ff*  
 Gar. A - way we'll dance a - way we'll

*stretto* *più stretto*

Girls. *ff*  
 dance, a - way we'll dance!

Fan. *ff*  
 dance, a - way we'll dance!

Boys. *ff*  
 Bin. a - way we'll dance!

Youths. *ff*  
 Gar. dance, a - way we'll dance!

*strettissimo* *ff* *fff*

### 4. The Vision of St Michael.

42

Allegro agitato. (108 = ♩)

Johannah. Giovanna.

*f con angustia*

O heart, why dost thou trem-ble?

Joh.  
Gio.

mine eyes, why shed ye tears, why weep now? —

mine eyes, why shed ye tears, why weep now? —

43

Joh.  
Gio.

Whence this rad - - iance, whence this light su - per-nal, these strains cel - e-stial, all my senses en-

Whence this rad - - iance, whence this light su - per-nal, these strains cel - e-stial, all my senses en-

*a poco*

44 Tranquillo. (96 = ♩)

Joh.  
Gio.

tranc-ing?

St Michael.

S. Michele.

*mp dolce*

tranc-ing?

What cause hast thou to fear thee?

45

Mich.  
Mich.

Chor: of Angels.  
Corod'Angeli.

a cappella, as from a distance  
Voci sole (come da lontano)  
Soprani I. II.

*ppp*  
At - tend now! At - tend

Alt.  
Contralti.

*ppp*  
At - tend now! At - tend

Tenori. *ppp*

At - tend now! At - tend

Bassi. *ppp*

At - tend now! At - tend

45

(Voci Sole)

*dim. a ppp*  
(Guida)

*perdendosi*

now! Hence-forth, my - stic love per - vade thy heart and spir - it! —

now! Hence-forth, my - stic love per - vade thy heart and spir - it! —

now! Hence-forth, my - stic love per - vade thy heart and spir - it! —

now! Hence-forth, my - stic love per - vade thy heart and spir - it! —

*pp*

46

Deeds of glo-ry shalt

*un poco affrettando*

*mf dolce*

*fa tempo*

Mich.  
Mich.

thou for France ac - complish: Res-cue thy count - try in its hour of need! \_\_\_\_\_

*mf dolce*

*dolce mp*

*dim.*

## Chor: of Angels.

Coro d'Angeli.

Voci sole  
a cappella

47

Calmo.

Sop. I.II. *pp*

Res - cue thy coun - try in its hour of need! \_\_\_\_\_

Contralto *pp*

Res - cue thy coun - try in its hour of need! \_\_\_\_\_

Tenor I.II. *pp*

Res - cue thy coun - try in its hour of need! \_\_\_\_\_

Bassi. *pp*

Res - cue thy coun - try in its hour of need! \_\_\_\_\_

47

Calmo. (Voci Sole)

*Ruhig.**poco rall.**pp* (Guida)

Arpa.

*mp*

Più mosso assai. (96 = ♩)

## 48 St Michael. S. Michele.

By ad-ver-si - ty fa-voured, the foes, ad vanc-ing, threaten France's fair

Mich.  
Mich.

Li - lies, which in their hands must per-ish! Thou a - lone canst

Mich.  
Mich.

save them. Haste! Haste!\_\_\_\_\_

49 (100 = ♩)  
energico

Mich.  
Mich.

Clothe thee in ar - mour! Lead on to

Mich.  
Mich.

bat - tle! — Mount - ing thy war - steed, dart the dead - ly

*ff*  
*fruidamente*

Mich.  
Mich.

ar - row in - to the heart of our ene - my! God

*ff*

Mich.  
Mich.

— him - self com - mands thee, — thou

*f*  
*mf*  
*dim.*

Mich.  
Mich.

pur - - est of all maid - ens! —

*rallentando*  
*mf*  
*dim. e rallentando*  
*dim. assai*



Chor.: of Angels.

50 Coro d'angeli Calmissimo. (69 = ♩)

Sopr. I. II. *pp*  
then praise thy Mak - er, who ap - pointeth thee His hand - maid! \_\_\_\_\_

Contr. *pp*  
then praise thy Mak - er, who ap - pointeth thee His hand - maid! \_\_\_\_\_

Tenori. *pp*  
then praise thy Mak - er, who ap - pointeth thee His hand - maid! \_\_\_\_\_

Bassi. *pp*  
then praise thy Mak - er, who ap - pointeth thee His hand - maid! \_\_\_\_\_

50 Calmissimo. (69 = ♩)

(Corni) *dolcissimo*

(Voci Sole)

*poco rall.*

51 Più mosso ed agitato. (90 = ♩)

Johannah. Giovanna. *con ansia*

*poco rall.*

*f*

*dim.*

I am a simple

Joh. Gir.

*rall. a poco*

*rall.*

maid - en, knowing no - thing of arms or warfare, who a steed ne'er mounted!

*mf*

*dim.*

*mp*

*rall. a poco*

*rall.*

52 Assai Calmo. (56 = ♩) St Michael. s. Michele *ravvivando* (76 = ♩)

Chor. of Angels.

Coro d'angeli  
Sopr. e Contr.

When thou hast donned thy bright glit - ter - ing

Fear thee not! Fear thee not! \_\_\_\_\_

Ten.

Fear thee not! Fear thee not! \_\_\_\_\_

Bass

Fear thee not! \_\_\_\_\_

52 Assai Calmo. (56 = ♩) *ravvivando* (76 = ♩)

*p* (Voci Sole)

(Orch) *f*

Johannah.

Giovanna. (*ingenuamente*)

53 (46 = ♩.)

All I

Mich.  
Mich.

ar-mour, shall a new power come o'er thee! Pastorale.

53 (46 = ♩.) Oboe

*dim.*  
*sostenuto*  
*p*

*rall.*

*p dolce*

Joh.  
Gir.

e - ver yet heard, were songs of child - hood, simple

Joh. Gir.

dit - ties and tunes sung by mer - ry vil - lage children.

*dim.*

54

Calmo. (46 = ♩)

St Michael. el. *ravvivando* (80 = ♩)  
s. Michele

In us con - fid - ing,

**Chor.: of Angels.**  
Coro d'angeli  
Sopr. e Contr. *pp*

Fear thee not! Fear thee not! \_\_\_\_\_

Ten. *pp*

Fear thee not! \_\_\_\_\_

Bass *pp*

Fear thee not! \_\_\_\_\_

54

Calmo. (46 = ♩)

*ravvivando* (80 = ♩)

*pp*

Mich.  
Mich.

thou soon shalt hear the shout ring - ing of Vic - tory!

Chor: of Angels.

Coro d'angeli.

Eroico. (96 = ♩)

Sopr. I. e II.

Jo - han - nah!

Contr.

Jo - han - nah!

Ten. I. e II.

Jo - han - nah!

Bass.

Jo - han - nah!

55 Eroico. (96 = ♩)

Daugh - ter of France! the day of glo - ry ap-

Daugh - ter of France! the day of glo - ry ap-

Daugh - ter of France! the day of glo - ry ap-

Daugh - ter of France! the day of glo - ry ap-

proacheth! Go forth then and conquer! —

proacheth! Go forth then and conquer! —

proacheth! Go forth then and conquer! —

Bass I. II.  
proacheth! Go forth then and conquer! —

*cresc.* *ff con vita*

**Johannah.**

Giovanna.

Calmandosi. *con sottomissione*

Con moto. (72 = ♩)

Be fulfilled then, the Will of the Lord!

Calmandosi.

Con moto.

*f* *dim.* *mf* *f armonioso*

**56 St Michael.**

s. Michele.

Marziale. *f*

Arch - an-gels all, — ye mes-sen-gers of the Al - migh-t-y,

Marziale.

Mich.  
Mich.

ap-point-ed to es - cort me, by Heav-en above e - lect-ed,

Mich.  
Mich.

on An - gels' white pin - ions un - seen of all' mort-tals,

57 *dolce* *cresc.* *cresc.*

Mich.  
Mich.

to star-ry heights up - soar - ing, our flight let us wend now to

Mich.  
Mich.

Heav - en! \_\_\_\_\_

Chor. of Angels.  
Coro d'angeli  
Tenori I!

The clouds o'er us cleaving,

The clouds o'er us cleaving,

58 *piu f*

Mich.  
Mich.

on fast beating pin-ions we soar to the re-gions of daylight e-

Ten.

on fast beating pin-ions we soar to the re-gions of daylight e-

Mich.  
Mich.

*poco allargando* 59 *a tempo* *poco allarg.*

ter - nal. \_\_\_\_\_

Sopr.

And glad hymns of praise, loud a - bove us re - sound-ing, re-

Contr.

And glad hymns of praise, loud a - bove us re - sound-ing, re-

Ten.

ter - nal. And glad hymns of praise, loud a - bove us re - sound-ing, re-

Bass.

And glad hymns of praise, loud a - bove us re - sound-ing, re-

*poco allargando* 59 *a tempo* *poco allarg.*

*f cantando* *cresc.* *ff*

*a tempo* 60 *p* *dim. poco*

dound to the glo - ry of Heav - en's great King! Our mis - sion

dound to the glo - ry of Heav - en's great King! Our mis - sion

dound to the glo - ry of Heav - en's great King! Our mis - sion

dound to the glo - ry of Heav - en's great King! Our mis - sion

*a tempo* 60 *piano subito* *p* *dolce* *dim. poco*

*a poco* *p* *più p*

is end - ed, \_\_\_\_\_ ful - fil - led, \_\_\_\_\_ our mes - sage,

is end - ed, \_\_\_\_\_ ful - fil - led, \_\_\_\_\_ our mes - sage,

is end - ed, \_\_\_\_\_ ful - fil - led, \_\_\_\_\_ our mes - sage,

is end - ed, \_\_\_\_\_ ful - fil - led, \_\_\_\_\_ our mes - sage,

*a poco* *più p*



61 *sempre dim.* *pp.* *ppp*

we van - ish, — to Heav-en re - turning, on

we van - ish, — to Heav-en re - turning, on

we van - ish, — to Heav-en re - turning, on

we van - ish, — to Heav-en re - turning, on

61 *pp*

*dim. ancora* (with closed lips) *(appena un soffio)* *(a bocca chiusa)* *lunghiss.*

fast beat - - ing pin - ions — up soar-ing! —

fast beat - - ing pin - ions — up soar-ing! —

fast beat - - ing pin - ions — up soar-ing! —

fast beat - - ing pin - ions — up soar-ing! —

End of Prologue.  
Fine del Prologo.

*ppp* *pp* *ppp* *ppp* *ppp*

*appena sensibile* *lunghiss.*

# Part I.

## 5. Taking the Oath of Allegiance at Blois.

Allegro marziale (72 =  $\text{♩}$ )

Tamb. *f*

The piano introduction is in 2/2 time, marked 'Allegro marziale' with a tempo of 72 quarter notes per minute. It features a tambourine (Tamb.) and starts with a forte (*f*) dynamic. The music consists of rhythmic patterns in both hands, with the right hand playing eighth-note chords and the left hand playing a steady eighth-note accompaniment.

Johannah (to the leaders of the army)  
Giovanna (ai Capi dell'armata)

Pre - pare, ye val - iant com - pan -

The vocal line for Johannah and Giovanna begins with a rest, followed by the lyrics 'Pre - pare, ye val - iant com - pan -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Joh.  
Gio.

ions, to swear the oath of al - leg - - iance! \_\_\_\_\_

The vocal line continues with the lyrics 'ions, to swear the oath of al - leg - - iance!'. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

Joh.  
Gio.

62 *ff*

Lo - ré, \_\_\_\_\_ Bous - sac, \_\_\_\_\_

The vocal line continues with the lyrics 'Lo - ré, Bous - sac,'. The piano accompaniment is marked with a fortissimo (*ff*) dynamic and features a complex, rhythmic accompaniment.

Joh.  
Gio.

de Rais, ye our armies' great lead-ers, knights of

Joh.  
Gio.

hon - our; ye lan-cers, and fam-ous arch - ers

*raddolcendo*

**63**

*raddolcendo, ma sempre f*

Joh.  
Gio.

On our sac - red ban-ner lay your right hand and

Joh.  
Gio.

swear the oath:

Bassi I  
*(del coro)* *f*

We swear al - leg - iance, al - legiance un - to death!

I Capi Heerf.

Bassi II  
*(del coro)* *f*

We swear al - leg - iance, al - legiance un - to death!

(to the pilgrims)

64

Joh. Gio. *f*

And you, — my brothers in Christ, —

Joh. Gio. *più dol.*

— poor, wretch-ed, though ye beg your way thro' life, here be -

Joh. Gio. *cresc.*

neath this ban - ner shall ye find pro - tec - tion! All ye that flee the

Joh. Gio. *mf*

world, and vile tempt - a - tions, lead us to bat - tle,

*p* *dolcissimo*

Joh.  
Gio.

your sac-red mel - o - dies chant - ing!

I Frati (all the tenors)

*mf dolce* *un poco tratt<sup>o</sup>*

May Heav-en bless thee for the

*un poco tratt<sup>o</sup>*  
*dolce*

Joh.  
Gio.

66 (to the others)

Fol-low, ye bow-men,

Bru.  
Fra.

help thou be - stow'st!

*a tempo* 66

*f* *deciso*

Joh.  
Gio.

whom our great Arch-an - gel him self e - lect - ed, fol-low ye the

*f* *marcato*

Joh.  
Gio.

bear-er of Fran-ces' ban - ner! — Fol - low me, my faith-ful

*mf*

Joh.  
Gio.

body-guard, Au - lon! —

*ff* *sin.* *sin.* *sin.* *sin.*

**67**

Ten<sup>1</sup> I *ff*

Be thou our champion! God hath sent thee to save us, sent thee to save us!

Ten<sup>1</sup> II *ff*

Be thou our champion! God hath sent thee, to save us

Tutti  
(crowding around Johannah)

Bassi I *ff*

Be thou our champion! God hath sent thee, to save us

Bassi II *ff*

Be thou our champion! God hath sent thee to save us, sent thee to save us!

**67**

*ff* *marcato*

Save us! Res-cue France!

Save us! Res-cue France!

Save us! Res-cue France!

Save us! Res-cue France!

*ff* *sin.* *sin.* *sin.*

*mp.* *mp* *dim.* **68** (54 = ♩) *pdol.*

**Johannah** (with an expression of gentle sorrow. Johannah turns towards the village, her homestead which she is about to leave).

*mp* Ye pastures of Blois — fair as the smile of spring, adorned with its

*p dolce*

Joh. Gio.

flow-ers; I now must leave you! Fare well! A -

Joh. Gio.

las! I may see you ne - ver more! *pochissimo rall.*

[69] Deciso (72 =  $\text{♩}$ ) (recovering herself)

Joh. Gio.

A - way then! God Him-self 'tis, com-

Deciso.

Joh. Gio.

mand - - - eth

Tenori *ff*

A - way then! God Him - self 'tis, com-

Tutti

Bassi *ff*

A - way then! God Him - self 'tis, com-



*stentando* 70 Più vivo (80 = d)

mand - - - - - etn!

mand - - - - - etn!

*stentando* 70 Più vivo (80 = d)

*ff* *fff* *sf*

*sf* *mf*

*cresc.* *molto* *ff* *sf*

*attacca subito l'Entrata di Giovanna in Orléans*

### 6. Johannah enters Orleans in Triumph.

Alla marcia (108 = ♩)

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/8. The music begins with a piano (*ppp*) dynamic. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and rests. A fermata is placed over the first measure of the right hand.

The second system continues the piece. The right hand has a melodic line with eighth notes and rests, and the left hand has a rhythmic accompaniment. A *poco sf* (poco sforzando) dynamic marking is placed at the end of the system.

The third system continues the piece. The right hand has a melodic line with eighth notes and rests, and the left hand has a rhythmic accompaniment. A *poco sf* (poco sforzando) dynamic marking is placed at the beginning of the system.

The fourth system continues the piece. The right hand has a melodic line with eighth notes and rests, and the left hand has a rhythmic accompaniment.

The fifth system continues the piece. The right hand has a melodic line with eighth notes and rests, and the left hand has a rhythmic accompaniment. A box containing the number 71 is placed above the first measure of the right hand. A *sempre pp* (sempre pianissimo) dynamic marking is placed at the end of the system.

2<sup>nd</sup> Watch.

II<sup>3</sup> Scolta 1 Basso (del coro)

*mp*

What noise in the di - stance?

1<sup>st</sup> Watch.

I<sup>2</sup> Scolta 1 Barit. (del coro)

*mp* [72]

Who comes — there? —

II<sup>3</sup>

The night seems a - light as with bright torches flaming!

I<sup>2</sup>

O Heav - ens! — They're com - ing!

II<sup>3</sup>

The foe 'tis —

73

II<sup>a</sup> *cresc.*  
Like Hell's burning maws fier-y tor-

(112 = )  
*pochissimo cresc.*

II<sup>a</sup> *cresc.*  
like ser-pents — on-creep-ing! —

II<sup>b</sup> *cresc.*  
— rents forth belch-ing, like ser-pents — on-creep-ing!

74

*pochiss. cresc.*

Friars able (Fra.)

Fрати mendicanti

Tenori (tutti)

75

Ve - - ni cre - - a - tor

II<sup>a</sup> *pp*  
The foe now as - saults us!

75

*p*

*Fra.* spi - ri - tus, men -

*ra* Our forces are rout - ed!

*Fra.* - tes tu - o - rum vi -

*ra* wild shouts of de -

*Fra.* - si - ta,

*ra* spair down the tramp of the ar - my

76 (116. ) *cresc.*

*Fra.* im - ple - su -

*Barit.* O hark - en!

*Basso.* An ocean of voices!

76 (116. ) *poco cresc.* *sf* *sf* *sf*



*Fra.* per - na gra - ti - a,

*Barit.* *quasi f* O - ris - - ons! De -

*Basso.* *f* Is't cun - ing

*cresc.*



77 *cresc.*  
Fra. quæ tu cre - a - sti  
Ia Barit. cep - tion?  
IIa Basso. Who *f*

The first system of the musical score features three vocal parts and piano accompaniment. The Soprano (Fra.) part begins with a box containing the number 77 and a *cresc.* marking. The lyrics are "quæ tu cre - a - sti". The Baritone (Ia) part has the lyrics "cep - tion?". The Bass (IIa) part has the lyrics "Who" and a dynamic marking of *f*. The piano accompaniment starts with a dynamic marking of *mf* and consists of two staves.

77 *cresc.*  
Fra. cre - a - sti pe  
Ia Barit. Who comes — there?  
IIa Basso. comes there?

The second system of the musical score continues the vocal parts and piano accompaniment. The Soprano (Fra.) part has the lyrics "cre - a - sti pe" and a *cresc.* marking. The Baritone (Ia) part has the lyrics "Who comes — there?". The Bass (IIa) part has the lyrics "comes there?". The piano accompaniment continues with two staves.

Un po' animando. (120 = ♩)

*Fra.* - cto - ra!

*Ia* Our watch - - word be: "Vic - tory or Death! \_\_\_\_\_

*IIa* Our watch - - word be: "Vic - tory or Death! \_\_\_\_\_

Un po' animando. (120 = ♩)

*Fra.* 78 *f* Ve - - ni cre - a - tor *V*

*Ia*

*IIa*

78



Tenori.  
Fra. spi - ri - tus,

Barit.  
Ia. *f* The sing - ing grows loud and loud - er!

Basso.  
IIa. *f* The sing - ing grows loud and loud - er!

Sopr. e Contr. (Popolo)  
0 *f*

79

Tenori.  
Fra. *più f* men -

Barit. e Basso.  
Watch. *f* Joy - ous

Sopr. e Contr.  
Pop. *v* wel - come sweet sounds peace and free - dom pro -

Bassi.  
*f* and glo - ry,

*più f*

Tenori.

*Fra.* tes tu - o - - rum vi - si -

Barit. e Basso.

chant - - ing, - - - - - mid shouts

*Watch.*

Sopr. Contr.

claim - ing, - - - - - Our ar - my - - - - - re - tur - neth - - - - -

*Pop.*

Bassi.

pro - claim - ing! - - - - - Our ar - my - - - - - re -

Tenori.

*Fra.* ta, *ancora più f* im - - - - - ple

Barit. e Basso.

of Ho - san - - - - - na, of Ho - san - - - - -

Sopr. Contr.

in tri - umph, - - - - - vic - tor - ious! - - - - -

*Pop.*

Bassi.

turn - eth, in tri - - - - - umph, vic -

Con vigore.

*Fra.* Tenori. 80 su - per - na gra - ti -

Bar. e Basso. na!

*Pop.* Sop. Cont. tor - ious! *f* Come,

Bassi.

Con vigore.

80

*Fra.* Tenori. a,

Bar. e Basso. *ff* Who comes there?

*Pop.* Sop. e Cont. hast - en to meet them! \_\_\_\_\_

Bassi.

81

*Teneri.*

*ff*

V

*Sopre Cont.* quæ tu cre - a - sti

*Pop.* Jo - han - nah! Our coun-try's de-

*Bassi.* *ff*

Jo - han - nah!

(126 = ♩) (Campanelle.)

81

*ff* *festivo*

*Fra.* pe - cto - ral

*Pop.* livr - er!

82 *Con vita.* (132 = ♩)

*Sopre Cont.* *ff*

*Pop.* Ope the gates of the ci - ty! Cease now all weep-ing and mourning!

*Bassi.*

*Con vita.* (132 = ♩)

82

*sempref*

*con 8va*

*Pop.*

*ff*

Wel - come the Daughter of France, her brow the lau - rel a - dorn - ing!

mourning! Wel - come the Daughter of France, her brow the lau - rel a -

*con Sva*

*Pop.*

**Children.**  
**Fanciulli.**

83 *ff*

An An - gel ap - pear - est, from Heav - en de -

dorn - ing! An An - gel ap - pear -

*Bassi.*

83 *sempre ff*

*con Sva*

*Child.*  
*Fan.*

scend - ed; In dreams have we seen thee; we prayed for thy

*Tenor.*

from Heav - en de - scend - ed \_\_\_\_\_

*Pop.*

*Bassi.*

- - - est, \_\_\_\_\_ In dreams have we seen thee, and

*con Sva*

Child.  
Fan.

com-ing, thro' woodlands when roaming, yet vain-ly we sought thee!

Sopr.  
LeII.

With heart - - plead-ing

Cont.

With heart - - plead-ing

Pop.

Tenori.

we saw in our dreamsthy fair im-age: The peace-bringing

Bassi.

prayed for thy com - - - ing!

84

*più fancora*

*con 8va*

Sopr.

stev - en, our sor - rows out - pour - ing, our prayers all up -

Cont.

stev - en, our sor - rows out - pour - ing, our prayers all up -

Pop.

An - gel on wings wide ex - tend - ed, from Heav - en de -

From Heav - en de -

*più fancora*

*con 8va*

Children.  
Fanciulli.

Pop.

Be - -

soar - ing, were an - swered in Heav - en. Be - -

soar - ing, were an - swered in Heav - en. Be - -

scend - ed with tid - ings of glad - ness! Be - -

scend - ed with tid - ings of glad - ness! Be - -

*con 8va*

Un po'sost.

Child.  
Fan.

Pop.

hold ye Jo - han - - - - nah! \_\_\_\_\_

hold ye Jo - han - - - - nah! \_\_\_\_\_

hold ye Jo - han - - - - nah! \_\_\_\_\_

hold ye Jo - han - - - - nah! \_\_\_\_\_

hold ye Jo - han - - - - nah! \_\_\_\_\_

hold ye Jo - han - - - - nah! \_\_\_\_\_

*a tempo*

*con 8va*

Child  
*Fan.*

Pop.

This section contains two systems of music. The first system has two staves: the top staff is for the vocal line labeled 'Child Fan.' and the bottom staff is for the piano accompaniment labeled 'Pop.'. Both staves show a melodic line with a slur over the first three measures. The second system continues the same melodic lines for both parts.

con 8va.....

This system shows the piano accompaniment for the first system. It features a complex texture with many beamed sixteenth notes in both the treble and bass clefs. The bass line has a steady rhythmic pattern. The treble line has several accents (>) and slurs.

dim. dim. e

con 8va.....

This system shows the piano accompaniment for the second system. It continues the complex texture. The treble clef has a *dim.* marking under the first measure and another *dim. e* marking under the fifth measure. The bass line continues with its rhythmic pattern.


rall. molto

con 8va.....

This system shows the piano accompaniment for the third system. The treble clef has a *rall.* marking under the first measure and a *molto* marking under the fifth measure. The bass line continues with its rhythmic pattern. The system ends with a double bar line and a repeat sign.



86

Calmo (108 = )

Johannah (high above the crowd)



Thank the Lord! Un - to

Joh.  
Gio.



Him be hon-our and glo - - - ry!

Tempo della  
Marcia.

the great crowd continues on its way...

87

Joh.  
Gio.



*con 8va*



*con 8va*

stops at the foot of a large

Animando.



*cresc.*  
*con 8va*

Crucifix and surrounds it.

Johannah ascends the steps of the Crucifix, from where

*cresc. con anima*  
*con 8va*

she overlooks the crowd; she raises her eyes to heaven!

*più f*  
*con 8va*

Calmo con solennità (66 = ♩)  
(*feierlich*)

Johannah. *mf con devozione*  
Giovanna.

88  
(66 = ♩)  
*f*  
*dim.*

Thou, whose Throne is in

Joh.  
Gio.

*cresc.*  
*f*

Heav - en, whose power is end - less, O Lord! — who art the

*p*

Joh.  
Gio.

*poco affrett.* *rimettendosi*

Rul - er of all the un - i-verse, whose Word is e - ter - nal, —

*p*  
*dim.*

89

Joh. Gio. *p*  
 hear us in mer - cy! Hear thy grate - ful pe - ople that did

*dolce*  
*pp*

Joh. Gio. *cresc.*  
 suf - fer and lan - guish: be - hold, they kneel at the

*poco cresc.*

Joh. Gio. *poco affrett.* *rimett.*  
 foot of Thy Cross of An - - - - - guish!

*cresc.* *quasi f poco affrett.* *rimett.*

Joh. Gio. *mp* *a poco* *rall.*  
 They now would thank Thee, and would sing to Thy

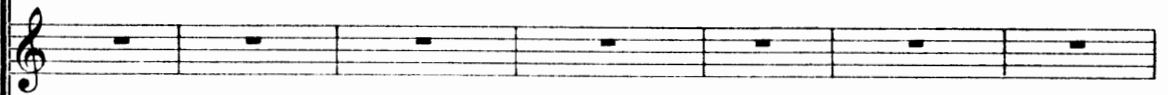
*dim.* *a poco* *rall.* *col canto* *dim.*

90 *a tempo*

Joh. Gio.  *praise!* \_\_\_\_\_

*pp.*  Thou our faith didst a - wak - en, — in

*pp.*  Thou our faith didst a - wa - ken, our hope in sore af - flic -

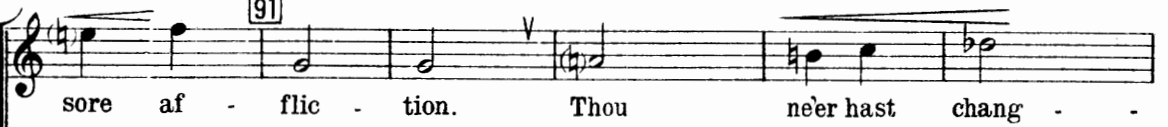


*pp.*  Thou our fait didst a - wak - - - - en, \_\_\_\_\_

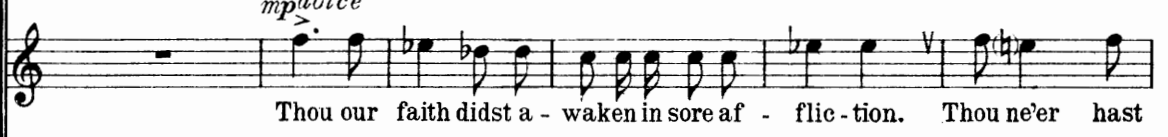
90 *a tempo*

 *pp.* *p* *poco*

91

 sore af - flic - tion. Thou ne'er hast chang - -

*mp*  - - tion. Thou ne'er hast chang - èd

*mp dolce*  Thou our faith didst a - waken in sore af - flic - tion. Thou ne'er hast

 - in sore af - flic - tion. Thou ne'er hast

91

 *cresc.* *mp*

*Pop.*

*cresc.* 92 *f*

èd nor Thine own for - sak - en, be - hold us now kneel -

*cresc.* *f*

nor Thine own for - sak - en, be - hold us now kneel -

*cresc.* *f*

chang-èd nor Thine own ne'er for - sak - en, be - hold us now kneel -

*cresc.* *f*

chang - èd nor Thine own for - sak - en, be - hold us now kneel -

*cresc.* *f*

*Pop.*

**Johannah. Giovanna.** 93 *mf ma dolce*

Thou who thron-est in

ing un-to Thee in a - dor - a - - - tion: Thou —

ing un-to Thee in a - dor - a - - - tion: Thou —

ing un-to Thee in a - dor - a - - - tion: Thou —

ing, ——— kneel - ing in a - dor - a - tion: Thou —

*dolce* 93

Joh. Gio.

re-gions su - per - nal, who cre - a - tedst man-kind and realms e - ter - nal —

Pop.

sent - est from Heav - en light — and con - sol - a - -

sent - est from Heav - en light — and con - sol - a - -

sent - est from Heav - en light — and con - sol - a - -

sent - est from Heav - en light — and con - sol - a - -

*scritto*

*cresc. molto*

Joh. Gio.

— thou all mer - - - ci - ful God! hear us im-plore

Pop.

tion! O send now from Heaven a he-rald with Thy bless - - ing,

tion! O send now from Heaven a he-rald with Thy bless - - ing,

tion! O send now from Heaven a he-rald with Thy bless - - ing,

tion! O send now from Heaven a he-rald with Thy bless - - ing,

*f*

*mp*

94

Joh. Gio.

Thee we, who a - dore Thee, — save

while we, re - joic - ing, — loud our voices raise,

Pop.

while we, re - joic - - - ing, loud our voices raise,

while we, re - joic - - - ing, loud our voices raise,

while we, re - joic - - - ing, loud our voices raise,

while we, re - joic - - - ing, loud our voices raise,

Joh. Gio.

— Thine own! Save — thine own! Fa - - ther of mer - -

bowed in hum-ble prayer, our hearts to Thee con - fess - - ing, grateful in

Pop.

bowed in hum-ble prayer, our hearts to Thee con - fess - - ing, grateful in

bowed in hum-ble prayer, our hearts to Thee con - fess - - ing, grateful in

bowed in hum-ble prayer, our hearts to Thee con - fess - - ing, grateful in

bowed in hum-ble prayer, our hearts to Thee con - fess - - ing, grateful in

*Joh. Gio.*

cy, — save thy suff<sup>r</sup>-ring pe-ople!

*dim.* *p* *mp*

spir - it, hymn our Mak - er's praise, — grate - ful in

*Pop.*

spir - it, hymn our Mak - er's praise, — grate - ful in

spir - it, hymn our Mak - er's praise, — grate - ful in

spir - it, hymn our Mak - er's praise, — grate - ful in

*cresc.* *p*

spir - - it, hymn our Mak - er's praise, we

*Pop.*

spir - - it, hymn our Mak - er's praise, we

spir - - it, hymn our Mak - er's praise, we

spir - - it, hymn our Mak - er's praise, we

*dolce* *cresc.* *dim.*



96 (76 = ♩)

Pop.

hymn Thy praise, \_\_\_\_\_ we hymn Thy

hymn Thy praise, \_\_\_\_\_ we hymn Thy

hymn Thy praise, \_\_\_\_\_ we hymn Thy

hymn Thy praise, \_\_\_\_\_ we hymn Thy

*dim.* *più p*

96 *riprendendo la marcia*

(76 = ♩)

*p* *p* *tutto p.*

Pop.

praise! \_\_\_\_\_

praise! \_\_\_\_\_

praise! \_\_\_\_\_

praise! \_\_\_\_\_

\_\_\_\_\_

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. A dynamic marking of *sf* (sforzando) is present at the end of the system.

Second system of musical notation, starting with a boxed measure number **97**. It includes a piano (*p*) dynamic marking in the bass clef.

Third system of musical notation, continuing the piece with similar melodic and harmonic textures.

Fourth system of musical notation, featuring a *dim.* (diminuendo) marking in the bass clef and a *p* (piano) marking at the end of the system.

Fifth system of musical notation, including *dim.* and *pp* (pianissimo) dynamic markings.

Sixth system of musical notation, concluding with a *più p* (pianissimo) dynamic marking.

End of Part I.  
Continue without  
interruption Part II.

# Part II.

## 7. The Ride to Rheims.

Ungestüm  
Allegro Selvaggio (168 = ♩.)

The first system of music is in 9/8 time with a key signature of one flat (B-flat). The right hand features a continuous eighth-note melody with a dynamic marking of *f*. Above the staff, the fingering sequence "2 1 3 2 1 3 2 u.s.w." is indicated. The left hand provides a simple accompaniment. The system concludes with dynamic markings of *mf*, *mp*, and *p*.

The second system continues the piece. The right hand maintains the eighth-note melody, with a dynamic marking of *pp*. The left hand accompaniment includes some chords and rests. The system ends with a *pp* dynamic marking.

The third system continues the piece. The right hand maintains the eighth-note melody. The left hand accompaniment includes some chords and rests. The system ends with a *pp* dynamic marking.

The fourth system continues the piece. The right hand maintains the eighth-note melody. The left hand accompaniment includes some chords and rests. The system ends with a *pp* dynamic marking.

The fifth system continues the piece. The right hand maintains the eighth-note melody. The left hand accompaniment includes some chords and rests. The system ends with a *cresc.* dynamic marking.

The sixth system continues the piece. The right hand maintains the eighth-note melody. The left hand accompaniment includes some chords and rests. The system ends with a *cresc.* dynamic marking.

First system of musical notation. The right hand plays a continuous eighth-note melody. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p*, *f*, *p*, and *mp*.

Second system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment features chords and single notes. Dynamics include *dim.*, *a*, and *poco*.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment features chords and single notes. Dynamics include *dim.* and *più p*.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment features chords and single notes. Dynamics include *(b)* and *pp*.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment features chords and single notes.

Sixth system of musical notation, starting with measure 99. The right hand continues the eighth-note melody. The left hand accompaniment features chords and single notes. Dynamics include *pp.*

Seventh system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment features chords and single notes.

Warriors.

Armigeri.

Tenori

*p.*  
Hiphah-loh!

Bassi

Johannah. Giovanna.

*mp.*  
Hip hal-loh!

100

Piano accompaniment for the first system, featuring a complex rhythmic pattern in both hands with accents and sf markings.

101

Warriors.

Tenori

*mp.*

Hip hal - loh!

Bassi

101

Piano accompaniment for the second system, featuring a complex rhythmic pattern in both hands with accents and sf markings.

Johannah. Giovanna.

*mp.*

Hip hal - loh!

*mp.*

Hip hal - loh!

*cresc.*

*sf*

*sf*

*sf*

*sf*

Piano introduction for 'Warriors'. The score consists of two staves. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic.

[102]

**Warriors.**

Tenori

Tenor vocal line starting at measure 102. The melody is simple and rhythmic, consisting of quarter and eighth notes. The dynamic is mezzo-forte (*mf*). The lyrics are "Hip hal - loh!".

Bassi

Bass vocal line starting at measure 102. The melody is simple and rhythmic, consisting of quarter and eighth notes. The dynamic is mezzo-forte (*mf*). The lyrics are "Hip hal - loh!".

[102]

Piano accompaniment for the first vocal entry. The right hand has a melodic line with eighth notes and slurs, while the left hand has a rhythmic accompaniment with chords and eighth notes. Dynamics include *sf* and *mf*.

Tenor vocal line starting at measure 102. The melody is simple and rhythmic, consisting of quarter and eighth notes. The dynamic is *cresc.* (crescendo). The lyrics are "Hip hal - loh!".

Bass vocal line starting at measure 102. The melody is simple and rhythmic, consisting of quarter and eighth notes. The dynamic is *cresc.* (crescendo). The lyrics are "Hip hal - loh!".

Piano accompaniment for the second vocal entry. The right hand has a melodic line with eighth notes and slurs, while the left hand has a rhythmic accompaniment with chords and eighth notes. Dynamics include *cresc.* and *sf*.

Piano accompaniment for the final section. The right hand has a melodic line with eighth notes and slurs, while the left hand has a rhythmic accompaniment with chords and eighth notes. The dynamic is *f* (forte).

103

Warriors.  
Ten.

Hip hal - loh!

Bassi

103

Piano accompaniment for the first system, measures 103-104. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Johannah. Giovanna.

Hip hal - loh!

Hip hal - loh!

*sf*

*sf*

*sf*

104

T.

Gee

go!

Gee

B.

Hip hal - loh,

hip hal - loh,

104

*marcatissimo*

Piano accompaniment for the second system, measures 104-105. The right hand has a melodic line with accents, and the left hand has a bass line with a five-fingered chord in the final measure.



Johannah. Giovanna

*ff*

Hal - loh, hal - loh, hal -

go! Gee go! gee!

hip hal - loh, hip hal - loh,

Joh. Gio.

loh, ho, ho, ho, ho, ho, ho!

go!

hiphal - loh!

*ruvido*

Hip hal - loh, hip hal - loh,

Hip hal - loh, hip hal - loh,

## Johannah. Giovanna.

106

*ff* Hip hal-loh! \_\_\_\_\_

*ff* hip hal-loh! \_\_\_\_\_

*ff* hip hal-loh! \_\_\_\_\_

106

*f*

*sf*

*ff*

Hip hal-loh! \_\_\_\_\_

*sf*

*sf*

*sf*

*ff* Gee go! \_\_\_\_\_

*sf*

*sempre f*

*ff*

*sf*

107

gee! go! —

107

*sf* *sf*

108

Johannah.  
Giovanna.

*ff*

Hip hal-loh; — hip hal-loh!

Warriors.  
Armigeri.  
Tenori

*ff*

Hail, hail to France, be - lov-èd, nat-ive land! —

Bassi

*ff*

Hail, hail to France, be - lov-èd, nat-ive land! —

108

*drängend*  
*chiassoso*

*ff*



Joh.  
Gio.

*ff* >

Hip hal-loh, — hip hal-loh!

France! — Hail to our King! — Hail to France! Hail to our

land! for our King we'll fight with heart and hand! — Hail to France! Hail to our

land! for our King we'll fight with heart and hand! — Hail to France! Hail to our

110

Joh.  
Gio.

*ff* >

Hip hal -  
Hip ah!

King! — Hail — to thee! Lead on! our banners wave on high! —

King! — Hail — to thee! Lead on! our banners wave on high! —

King! — Hail — to thee! Lead on! our banners wave on high! —

Joh.  
Gio.

loh, — hip hal - loh!

France fights to conquer or to die! — Lead on, ye heroes brave, save the country's

France fights to conquer or to die! — Lead on, ye heroes brave, save the country's

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) begins with a melodic phrase: 'loh, — hip hal - loh!'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes, with many notes marked with accents and slurs. The lyrics 'France fights to conquer or to die! — Lead on, ye heroes brave, save the country's' are written below both the vocal and piano staves.

Joh.  
Gio.

hon - our! Hail to thee! Hail to thee! Hail — to Fran - ce's

hon - our! Hail to thee! Hail to thee! Hail — to Fran - ce's

*con gajezza*

Detailed description: This system contains the second vocal entry. The vocal line (treble clef) begins with a melodic phrase: 'hon - our! Hail to thee! Hail to thee! Hail — to Fran - ce's'. The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth and sixteenth notes, with many notes marked with accents and slurs. The lyrics 'hon - our! Hail to thee! Hail to thee! Hail — to Fran - ce's' are written below both the vocal and piano staves. The instruction '*con gajezza*' is written above the piano staff. The system concludes with a key signature change to one sharp (F#).

111

Joh.  
Gio.

King! \_\_\_\_\_ Hip hal - loh, \_\_\_\_\_ hip hal-

King! \_\_\_\_\_ Hip hal - loh, \_\_\_\_\_ hip hal-

*ff*

*ff*

111

*ff*

*ff*

Joh.  
Gio.

Hip hal - loh, —

loh!

loh!

*ff*

Joh. Gio. *hip hal-loh, hip hal-loh, hip hal-loh,*

*ff* *Hip hal-loh!*

The first system of the score includes a vocal line for 'Joh. Gio.' with lyrics 'hip hal-loh, hip hal-loh, hip hal-loh,' and a piano accompaniment. A second vocal line enters with 'Hip hal-loh!' marked *ff*. The piano part features a rhythmic accompaniment with eighth notes and chords.

Joh. Gio. *hip hal-loh, hip hal-loh!*

Soprani I! II! *ff* *Hail! Hail!*

Popolo. *ff* *Hail! Hail!*

Contralti *ff* *Hail! Hail!*

*ff* *Hip hal-loh, hip hal-loh! Now let our banners*

*ff* *Now let our banners*

The second system continues the vocal and piano parts. It includes parts for 'Soprani I! II!', 'Popolo.', and 'Contralti', all singing 'Hail! Hail!' marked *ff*. A vocal line also sings 'Hail! Hail!' followed by 'Now let our banners'. The piano accompaniment continues with a similar rhythmic pattern.

*ff* *Now let our banners*

*ff* *Now let our banners*

*8 sotto...:*

The third system shows the piano accompaniment continuing with a complex rhythmic pattern. The lyrics 'Now let our banners' are repeated. The piano part includes a section marked *8 sotto...:* with a '2' over the notes, indicating a second ending or a specific performance instruction.



Joh.  
Gio.

The musical score is set in the key of D major (two sharps) and 4/4 time. It features four vocal parts and a piano accompaniment. The lyrics are: "France! All hail to our King!— Hail! Hail!— France! All hail to our King!— Lead on, ye heroes wave on high!— France fights to conquer or to die!— Lead on, ye heroes".

**Vocal Parts:**

- Sopr. I:** France! All hail to our King!— Hail! Hail!—
- Sopr. II:** France! All hail to our King!— Lead on, ye heroes
- Contr.:** France! All hail to our King!— Lead on, ye heroes

**Piano Accompaniment:**

The piano part consists of two staves (treble and bass clef). It features a rhythmic accompaniment with frequent use of slurs and accents. The right hand often plays chords with slurs, while the left hand provides a steady bass line with some melodic movement. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

Joh.  
Gio.

Hail — to thee! —

brave! Save our country's hon - our! Hail — ye! Hail — ye! Hail —

brave! Save our country's hon - our! Hail — ye! Hail — ye! Hail —

brave! Save our country's hon - our! Hail — ye! Hail — ye! Hail —

brave! Save our country's hon - our! Hail — ye! Hail — ye! Hail —

Joh.  
Gio.

*ff*

Hail to France! \_\_\_\_\_

\_\_\_\_\_ Hail! Hail! \_\_\_\_\_ Hail to France! \_\_\_\_\_

\_\_\_\_\_ ye to the King! \_\_\_\_\_ Hail to France! \_\_\_\_\_

\_\_\_\_\_ ye to the King! \_\_\_\_\_ Hail to France! \_\_\_\_\_

\_\_\_\_\_ ye to the King! \_\_\_\_\_ Hail to France! \_\_\_\_\_

\_\_\_\_\_ ye to the king! \_\_\_\_\_ Hail to France! \_\_\_\_\_

113

Joh. Gio.

Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_

113

F. E. C. L. 7291

Joh.  
Gio.

*ff*  
Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

*ff*  
Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

*ff*  
Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

*ff*  
Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

*ff*  
Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

*ff*  
Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

8

114

Joh. Gio.

*ff*

Gee! Go! \_\_\_\_\_ Gee! Go! \_\_\_\_\_

*ff*

Hail! Hail! \_\_\_\_\_ Hail! Hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

Hail, all hail! \_\_\_\_\_ Hail, all hail! \_\_\_\_\_

Detailed description: This block contains the vocal score for the first system. It consists of six staves. The first two staves are for the vocal line, with lyrics 'Gee! Go!' and 'Hail! Hail!'. The next four staves are for the piano accompaniment, with lyrics 'Hail, all hail!'. The music is in G major and 2/4 time. The vocal line features a melody with accents and slurs. The piano accompaniment consists of chords and moving lines in both hands.

114

8

*fff*

Detailed description: This block contains the piano accompaniment for the second system. It consists of two staves, treble and bass clef. The music is in G major and 2/4 time. The tempo and dynamics are marked '8' and 'fff'. The piano part features a complex texture with many notes, including triplets and slurs. The bass line is particularly active with many notes and slurs.

Joh.  
Gio.

Hail, all hail! \_\_\_\_\_



Hail, all hail! — Hail, all hail! \_\_\_\_\_



Hail, all hail! — Hail, all hail! — Hail, all hail! \_\_\_\_\_



Hail, all hail! — Hail, all hail! — Hail, all hail! \_\_\_\_\_



Hail, all hail! — Hail, all hail! — Hail, all hail! \_\_\_\_\_



Hail, all hail! — Hail, all hail! — Hail, all hail! \_\_\_\_\_

8 *so*lto.....*Short rest—  
then continue!*

# 8. The Coronation of King Charles in the Cathedral of Rheims.

Cantabile alquanto sostenuto (63 = ♩)

*mp legato*

The first system of the piano introduction features a treble and bass staff. The treble staff contains a melodic line with a slur over the first six measures, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction. A measure number box containing '115' is positioned above the treble staff. The musical notation includes various chordal textures and melodic fragments.

The third system of the piano introduction shows further development of the musical themes. The treble staff has a slur over the first six measures, and the bass staff continues with its accompaniment.

116

Soprani *poco allarg.* *f* a tempo

Tri - umphant voices, a-scending the sky, vie with

Popolo.

Contralti *f* Tri - umphant voices, a-scending the sky, vie with

*poco allarg.* a 116 tempo *mp*

The bottom system shows the piano accompaniment for the vocal entries. It includes a measure number box with '116' and the dynamic marking 'mp'. The piano part features a complex harmonic structure with many accidentals.



Sopr.

Victory's banners wav-ing on high. \_\_\_\_\_ Tri-

Contr.

Victory's banners wav-ing on high. \_\_\_\_\_ Tri-umphant voices

Ten.

Tri-umphant voices \_\_\_\_\_ a-scend the sky Tri-

Bassi

*cresc.*

117

umphant voices \_\_\_\_\_ a-scend the sky.

\_\_\_\_\_ ascend the sky.

umphant voices \_\_\_\_\_ a-scend the sky.

117

*cresc.* (Trombe)

Their plumed crests flout the  
 See, they are com - ing! —  
 Our army's lea - ders!  
 in pomp ap - pa - relled!

*allargando* 118 Sostenuto (58 = ♩)  
 breezes! — and their clang - ing armour rings! —  
 and their clang arm - our rings! —  
*ff* <sup>3</sup>

*allargando* 118 Sostenuto (58 = ♩)  
 There is the

*ff*  
How handsome! A youthful Go - li - - ath!

*ff*  
How handsome! A youthful Go - li - - ath!

*ff*  $\overset{3}{\text{trill}}$   
There is the Dau - phin! \_\_\_\_\_

Dau - - - phin! \_\_\_\_\_ *ff* Thousands of

*pesante*

*ff* Ripren-  
silver gleaming corse - - lets! \_\_\_\_\_

*ff*  
silver gleaming corse - - lets! \_\_\_\_\_

*ff*  $\overset{3}{\text{trill}}$   
fal-chions clash - ing, \_\_\_\_\_ in the sunlight flashing!

sold - iers! \_\_\_\_\_ fal - chi - ons clash - ing, \_\_\_\_\_ in the sunlight flashing!

Ripren-  
*p dolce*

119 -dendo il I<sup>o</sup> Movimento (63 = ♩)

Bassi *mp* *con devozione*

The sacred am - pulla! A ho - ly mi - nister

*molto rall.*

120

Quasi sostenuto

beareth the mystic Sym - bols with the a - nointing oil! — (58 = ♩)

*molto rall.* *cantando con tenerezza*

Celli *quasi f ma dolce*

Sop. I!

There comes Johan - nah!

0

Sop. III

Johannah!

O thou wonder wrought of Heaven!

Cont.

Johannah!

An - - - gel!

Ten. I!

Johannah!

O thou wonder wrought of Heav - - - en!

Sop. I! rap - - - ture! Bliss - - - ful sight!  
 Glo - - - rious

Sop. II!

Cont. Othou wonder wrought of Heav - en! Othou wonder wrought of Heav - en!

Ten. II! O rap - - - ture! O rap - - - ture!

*cresc.*

Sop. I! rianimandosi 121 (63 = ♩) *f* An - - - gel!

Sop. II! *f* Othou wonder wrought of Heav - en! *f* Vi - sion of rap - ture!

Cont. *f* Othou wonder wrought of Heav - en! *f* Thou

Ten. I! Bliss - - - ful sight! Rap - - - ture!

Bassi II! *Tutti f* Hail to the brav - est her - oïne in

rianimandosi 121 (63 = ♩) *cresc.*

Sop. I! *ma dolce*  
 Rap - ture! Her

Sop. II!  
 Vi - sion of rapture!

Cont.  
 Saint, Ma - don - - na!

Ten. I! *più f*  
 An - - - gel Ma - don - - na!

Ten. II!  
 Jo - han - nah! O thou wonder wrought of

Bassi I!  
 arm - - our! Features lit up by smiles, sweet as an

Bassi II!  
 Lo! she ap - -

*animando*

fea-tures lit up by smiles sweet as an An-gel's! —

*mf dolce*

O Jo-han-nah! Bow down be-fore —

*mf dolce*

O Jo-han-nah! Bow down be-

*mf dolce*

Heav-en!

*mf dolce*

An-gel's! Bow down be-

*mf dolce*

proach-es! Bow down be-

*animando*

*mf dolce*

*mf marcate*

*armonioso*

122

Bow down be-fore her! ——— Bow down before her!

——— her! Bow down be-fore ——— her!

fore her! All, a-dore her! Bow down be-fore her, all, a- *ff*

Bow down be-fore her! ——— All, a- *ff*

All, a-dore her! Bow down be- *mp* *f*

fore ——— her! Bow down be-fore ——— her! *dolce*

fore ——— her! Bow down be-fore ——— her! *dolce*

122

*mf*



All, a - dore her! Be - hold her,  
 All, a - dore her! All, a - dore her! Be -  
 dore her! All, a - dore her! Be -  
 dore her! All, a - dore her! Be -  
 fore her! All, a - dore her! Be -  
 All, a - dore her! All, a - dor her!  
 All, a - dore her! All, a - dore her!

123

*dim.*  
 be - hold her whom Heaven hath sent to save us!

*dim.*  
 hold her whom the Lord hath sent to save us!

*dim.*  
 hold her whom the Lord hath sent to save us!

*dim.*  
 hold her whom the Lord hath sent to save us!

*dim.*  
 hold her whom the Lord hath sent to save us!

*mf* All, a - dore her! *dim.* Be - hold her *mp* whom the Lord hath sent, to

*dim.* All, a-dore her! *mp* Be - hold her whom the Lord hath sent, to

123

*dim.*

*con venerazione* *poco rall.* **a**  
**tem-**

*mp* *p*

All, a-dore her! Bow down before her!

*mp* *p*

All, a-dore her! Bow down before her!

*mp* *p*

All, a-dore her! Bow down before her!

*mp* *p*

All, a-dore her! Bow down before her!

*mp* *p*

All, a-dore her! Bow down before her!

*p* *f*

save us! Bow down before her! Tri-

*p* *f*

save us! Bow down before her! Tri-

*con venerazione* *poco rall.* **a**  
**tem-**

*mp* *p* *p* *mp*

(Voci sole) Orch.

po come al principio della Marcia

Bassi I! umph - ant voices, - a - scend - ing the sky, all re - joice, our ban - ners -

Bassi II! umph - ant voices, - a - scend - ing the sky, all re - joice, our ban - ners -

po come al principio della Marcia

Sop. I! Tri - umph - ant voices re - joice, where Vic - - tory's

Sop. II! Tri - umph - ant voices re - joice, where Vic - - tory's

Cont. Tri - umph - ant voices re - joice, — where Victory's

Ten. I! Tri - umph - ant voices re - joice, where Vic - - tory's

Ten. II! Tri - umph - ant voices re - joice, where Vic - - tory's

Bassi I! wav - ing on high, all re - joice, where Vic - - tory's

Bassi II! wav - ing on high, all — re - joice, where Vic - - tory's

*cresc.*

125

banners are waving!

banners are waving!

banners are waving!

banners are waving!

banners are waving!

banners are waving!

banners are waving!

Solennemente (72 = ♩)

*cresc.*

**Children.**  
Bimbi *dall' alto dell'organo* Salvum fac re-gem, salvum fac re-gem, hal-le-

125

Solennemente (72 = ♩)

*f* (Organo)

126

Lo stesso movimento.

Ten. I!

Joy, this day, and fes - tive

lu - ja, hal - le - lu - ja!

*mf*

*ff*

126

Lo stesso movimento.

*mp*

Sop. I!

Joy and festive splendour shall re -

Sop. II!

Joy, this day, and fest-ive splend - - - our shall re-gale our loy-al

Ten. I!

splend - - - - our shall re - gale our loy-al

Ten. III!

shall re - gale our loy-al

Bassi I!

Joy, this day and fest-ive splend - our shall re -

*f*

*mf*

*mf*

Son. I!  
 gale our na - - tion, when their homage all shall

Sop. II!  
 na - - tion, at king

Cont.  
 when their homage all shall ten - - der at king

Ten. I!  
 na - - - - - tion, when their homage all shall ten - - - - der

Ten. II!  
 na - - - - - tion, homage tendr - - - - ing

Bassi I!  
 gale our loy-al na - tion, at king

Bassi II!  
 when their hom - - - - age all shall ten - - der at king

*cresc.*  
*mf*

Cadenzando. rit.

127

ten-der at king Charles' cor-on - a - - tion!

Charles' great cor-on - a - - - - - tion!

Charles' great cor-on - a - - - - - tion!

at king Char - les' cor - on - a - - - - - tion!

at the cor - - on - a - - - - - tion!

Charles' great cor - on - a - - - - - tion!

Charles' great cor - on - a - - - - - tion!

Cadenzando. rit.

127

Continuando lo stesso movimento

*f* (Orch.) *p*



*cresc. molto*

*con vita*

*con 8 sotto.....*

**Archbishop of Reims.**  
Bassi. L'arcivescovo di Reims. 128 *con solennità*

*f* Hear me, all ye as-sembled: Here in the Name of

*con solennità*  
*(sostenendo)*

Tromboni *ff* *mp*

Archb. *L'arc.*

God, as ye now wit - ness, do I place on the Dauphin's head the

*cresc.*

Archb. *L'arc.* 129 *(Volgendosi al Delfino)* *f*

Crown of France! — Swear'st thou

*f* *p.* *p.*

Archb. *Larc.*

— here on the High-Al-tar, to guard the Christian Faith as up-held by our

Archb. *Larc.*

fore - bears?

(Trombe)

*f* *più f* *sin.* *sin.*

Gr. Cassa. *pp*

Dauphin  
Il Delfino.

130

I swear to!

Archb. *Larc.*

*più f*

Swearst thou on thine and on thy forebears'

(Tamburo)

*ff* *f*

130

Archb. *Larc.*

hon-our, henceforth to shield this land from all dis - hon-our? — (88 =  $\text{♩}$ )

*mf* *cresc.* *f* *sin.* *sin.* *sin.*

*con vivacità*

Dauphin.  
Il Delfino.

*ff*

I swear to!

*veloci, con irruenza*

*f* *cresc. molto*

*sin. sin. sin. sin.*  
*L.H. L.H.*

131 (80 = ♩)

Archbishop.  
L'arcivescovo.

*ff*

Swearst thou to guard, an't be with thy last breath, this our coun - try's

Dauphin.  
Il Delfino.

*Allegro con vita.*

*Solenne come prima.*

*ff*

I swear \_\_\_\_\_ to!

Archb.  
L'arc.

*(h)* *f* *(al popolo)*

welfare e'en un - to death? \_\_\_\_\_ Hear me, all ye as -

*Allegro con vita.*

*Solenne come prima.*

*ff*

*Più mosso* (96 = ♩)

Archb.  
L'arc.

sembled! Here be - hold the right - ful heir to France's Throne, all hail your

132

Allegro con gioia (104 = ♩)

Archib.  
Làrc.

Sov'- reign!

Salvum fac

Boys.

Salvum fac

Sopr. I. II.

Glo - ria!

Glo - ria!

Glo - -

Cont.

Glo - ria!

Glo - ria!

Glo - -

Popolo.

Tenori.

Glo - ria!

Glo - ria!

Glo - -

Bassi.

Glo - ria!

Glo - ria!

Glo - -

132

Allegro con gioia (104 = ♩)

The piano accompaniment for the second system is written in a grand staff (treble and bass clefs). It features a complex rhythmic texture with many sixteenth and thirty-second notes. The music is marked with a forte (*ff*) dynamic and includes several accents (>) and slurs. The tempo is indicated as 'Allegro con gioia' with a tempo marking of 104 = ♩. The key signature is two flats (B-flat and E-flat).

re - gem, hal-le - lu - ja, hal-le - lu - ja! \_\_\_\_\_

re - gem, hal-le - lu - ja, hal-le - lu - ja! \_\_\_\_\_

ria!

ria!

ria!

ria!

*più Calmo*  
*p* *rall.*  
 (Organo) (Orch.)

133

Moderato (69 = ♩)

Johannah. (to the Dauphin) *ispirata, con candore*  
 Giovanna. (al Delfino) *dolce*

August, Sovereign and

Arpa

Joh.  
Gio.

Ru - ler! now is fulfilled the mighty Will \_\_\_\_\_ of Heav - en,

*dim.*

134

Joh.  
Gio.

the Will of Him that sent me to de - liv - er Or - leans, — and to lead thee to this

*p* *p*

*cresc.* 135

Joh.  
Gio.

ci - ty — here to be crownèd King of France! Thou of Heaven art e -

*cresc.* *dim.* *cresc.* *cresc.* *p*

Joh.  
Gio.

lected \_\_\_\_\_ to rule this coun - try, by Heav - en protect - ed! \_\_\_\_\_

*p* *cresc.* *cresc.*

*poco rall.* **136** *misticamente estatica* *rall. viv.*

Joh. Gio. *f poco rall.* *dim. ppp* *rall.*

*Calmo, religioso*

I from the Lord demand naught else as my re -

Adagio (58 = ♩)

Joh. Gio. ward!

Violino Solo *f con sostenutezza*

*ppp dolce mf* *pp*

**137** Moderato come prima (72 = ♩)

Tenori. shall regale our loy-al

Popolo.

Bassi. Joy, this day, and festive splend - our shall re -

Boys. Bene - di - ctus! Be-ne-

Bimbi. Be ne - di - ctus! Be - ne - di - ctus!

Moderato come prima (72 = ♩)

**137** *p* (Organo)

un po' animando

Sopr. I.

*f*  
All re - joice now! Charles is crowned our King and

Sopr. II.

*f*  
All re - joice - now! Charles is crowned our King and

Alt.

*mf*  
Praise the Lord, and all re - joice now! Charles is crowned our King and

Ten.

na - - tion! Charles is crowned our King and sov' - - reign!

Baß.

gale our loy - - al na - - tion; Charles is crowned our King and

di - - ctus!

*f* Hal - le - lu - ja!

*f* Hal - le - lu - ja!

Boys.  
Bim.

*f*  
Hal - le - lu - ja!

un po' animando

*cresc.*



138

(80 = ♩)

Sopr. I.

Sov' - - - - - reign!

Sopr. II.

Sov' - - - - - reign!

Alt.

Sov' - - - - - reign!

Ten.

Charles is crowned our King and

Baß.

Sov' - - - - - reign, Charles is crowned our King and

Boys.  
Bim.

Hal - le - lu - - ja!

Hal - le - lu - - ja!

(80 = ♩)

138

(Orch.)

Hal - - - le - - - lu - - - ja!

Hal - - - le - - - lu - - - ja!

Hal - - - le - - - lu - - - ja!

Sov' - - - reign, Charles is

Sov' - - - reign, Charles is

*ff*  
Hal - le - lu - - ja!

*ff*  
Hal - le - lu - - ja!

*cresc.*

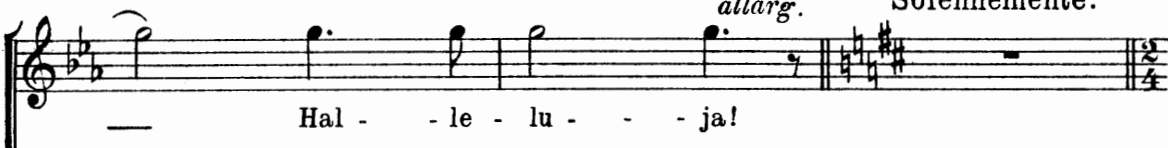
The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Hallelujah, Charles is Sovereign'. The piano part includes a 'cresc.' marking and a 'ff' (fortissimo) dynamic. The score concludes with a final chord in the piano part.

Boys.  
Bim.

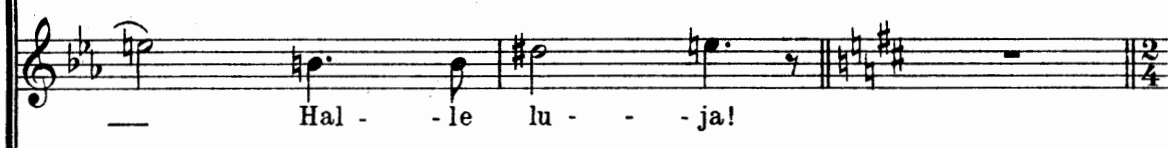
139

*allarg.*

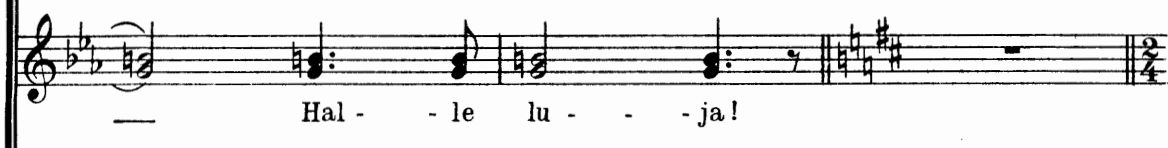
Solennemente.



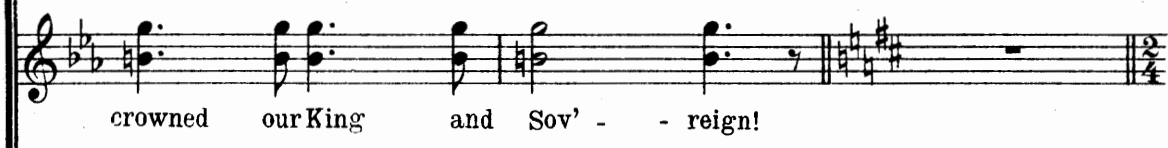
Hal - - le - lu - - - ja!



Hal - - le lu - - - ja!



Hal - - le lu - - - ja!

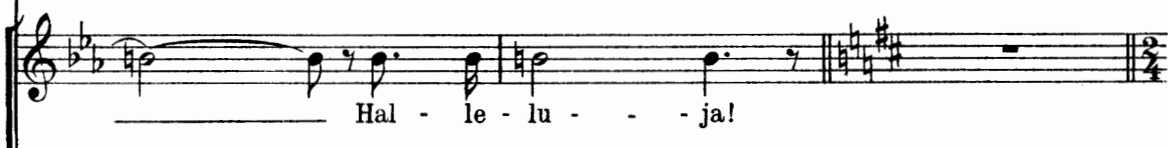


crowned our King and Sov' - - reign!

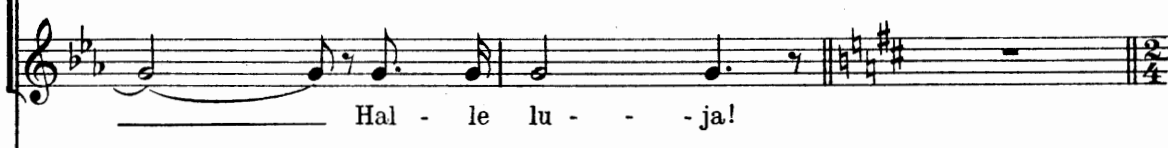


crowned our King and Sov' - - reign!

Boys.  
*Bim.*



Hal - le lu - - - ja!



Hal - le lu - - - ja!

Solennemente.

*allarg.*

139

*sostenendo*



*più f*  
Bl.  
(Otoni) *ff*

Sal - vum fac re - - - - gem!

Sal - vum fac re - - - - gem!

Sal - vum fac re - - - - gem!

Sal - vum fac re - - - - gem!

Sal - vum fac re - - - - gem!

Sal - vum fac re - - - - gem!

*ff*

Sal - vum fac re - gem!

Sal - vum fac re - gem!

Sal - vum fac re - gem!

Sal - vum fac re - gem!

Sal - vum fac re - gem!

Sal - vum fac re - gem!

Sal - vum fac re - gem!

*ff*

140

*ff*

Hal-le-lu - ja! — Hal-le-lu - ja! —

*ff*

Hal-le-lu - ja! — Hal-le-lu - ja! —

*ff*

Hal-le-lu - ja! — Hal-le-lu - ja! —

*ff*

Hal-le-lu - ja! Hal-le-lu - ja!

*ff*

Hal-le-lu - ja! Hal-le-lu - ja!

*ff*

Boys Hal-le - lu - ja! — Hal-le - lu - ja! —

*ff*

Hal-le - lu - ja! — Hal-le - lu - ja! —

140

*ff*

*ff pesanti*

*animando* *ff* *rimettendosi* *slentando*

Sal - vum fac re - gem! Hal-le-lu - ja! Hal - le -

Sal - vum fac re - gem! Hal-le-lu - ja! Hal - le -

Sal - vum fac re - gem! Hal-le-lu - ja! Hal - le -

Hal-le-lu - ja! Hal-le-lu - ja! Sal - vum fac re - gem! Hal-le-

Hal-le-lu - ja! Hal-le-lu - ja! Sal - vum fac re - gem! Hal-le-

*ff* Hal-le - lu - -ja! Hal-le - lu - -ja! \_\_\_\_\_

*ff* Hal-le - lu - -ja! Hal-le - lu - -ja! \_\_\_\_\_

*animando* *rimettendosi* *stentando*

The piano accompaniment consists of a right-hand part and a left-hand part. The right-hand part features a melodic line with various ornaments and dynamics, including accents and slurs. The left-hand part provides a harmonic accompaniment with chords and moving lines. The tempo markings *animando*, *rimettendosi*, and *stentando* are placed above the right-hand part. The dynamics *ff* are also indicated.

Boys.  
Bim.

*a tempo* *allargando molto*

lu- - - ja! \_\_\_\_\_

lu- - - ja! \_\_\_\_\_

lu- - - ja! \_\_\_\_\_

lu- - - ja! \_\_\_\_\_

lu- - - ja! \_\_\_\_\_

Boys.  
Bim.

Hal-le - lu - ja! \_\_\_\_\_

Hal-le - lu - ja! \_\_\_\_\_

*a tempo* *allargando molto*

*fff* (Trombe)

Hal-le - lu - ja! \_\_\_\_\_

End of Part II.  
*Fine della 2da parte*

# Part III.

## 9. Johannah's Dream. (Intermezzo)

Moderatamente Allegro

(112 = ♩)

The first system of music features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderatamente Allegro'. The piece begins with a piano (*pp*) dynamic. The right hand plays a continuous eighth-note pattern, while the left hand is mostly silent.

The second system continues the eighth-note pattern in the right hand. The left hand begins to play with a piano (*p*) dynamic, featuring a few notes and rests.

The third system shows the right hand's eighth-note pattern and the left hand's accompaniment. The left hand has a piano (*p*) dynamic.

The fourth system continues the musical development with the right hand's eighth-note pattern and the left hand's accompaniment.

The fifth system shows the right hand's eighth-note pattern and the left hand's accompaniment. The left hand has a piano (*p*) dynamic.

The sixth system concludes the piece with the right hand's eighth-note pattern and the left hand's accompaniment. The left hand has a *poco cresc.* dynamic.



First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) plays a slower, arched line. A *cresc.* marking is present in the right hand.

Second system of musical notation, continuing the patterns from the first system.

Third system of musical notation. A *cresc. ancora* marking is present in the right hand.

A

Fourth system of musical notation. It features dynamic markings: *pp* in the right hand and *f* in the left hand. There are also some chordal symbols in the left hand.

Fifth system of musical notation, showing the continuation of the eighth-note pattern in the right hand and the arched line in the left hand.

Sixth system of musical notation, continuing the piece.

Seventh system of musical notation. A *poco cresc.* marking is present in the right hand.

First system of musical notation. The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with some rests. A *cresc.* marking is present above the right hand.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes. A *cresc. ancora* marking is above the right hand, and an *sf* marking is above the left hand.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes. A *dim.* marking is above the right hand, and an *assai* marking is above the left hand.

Fourth system of musical notation, starting with a section marker **B**. The right hand has a few notes, then resumes the eighth-note pattern. The left hand has a wavy line, then a few notes. A *mp* marking is above the right hand, and a *p* marking is below the left hand.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a wavy line, then a few notes. A *mp* marking is above the right hand, and a *p* marking is below the left hand.

Sixth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes. A *poco cresc.* marking is above the right hand, and a *ch* marking is below the left hand.

Seventh system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes. A *mp* marking is above the right hand.

First system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a bass line with a few notes. A dynamic marking *mp* is present in the right hand. A box containing the letter 'C' is located below the first measure of the left hand.

Second system of musical notation. The right hand continues with eighth notes. The left hand has a few notes. A dynamic marking *poco cresc.* is written above the left hand.

Third system of musical notation. The right hand continues with eighth notes. The left hand has a few notes. A dynamic marking *cresc.* is written above the left hand.

Fourth system of musical notation. The right hand continues with eighth notes. The left hand has a few notes. Dynamic markings *cresc.* are written above the left hand in two places.

Fifth system of musical notation. The right hand continues with eighth notes. The left hand has a few notes. A dynamic marking *cresc.* is written above the left hand.

Sixth system of musical notation. The right hand continues with eighth notes. The left hand has a few notes. A dynamic marking *cresc.* is written above the left hand.

Seventh system of musical notation. The right hand continues with eighth notes. The left hand has a few notes. A dynamic marking *cresc. molto* is written above the left hand.

**D** *pp* *r. H. destra*

2 5 1 4 5 2 5 4 1 2

*p* *sinistra l. H.*

2 5 1 4 5 2 5 4 1 2

2 5 1 4 5 2 5 4 1 2

*mp* *destra r. H.* *p sinistra*

2 5 1 4 5 2 5 4 1 2

*mp*

2 5 1 4 5 2 5 4 1 2

*mp*

2 5 1 4 5 2 5 4 1 2

**E** *poco cresc.*

2 5 1 4 5 2 5 4 1 2

First system of a piano score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The music features a complex, flowing melody in the treble staff and a more rhythmic accompaniment in the grand staff. The word "cresc." is written below the grand staff in two places.

Second system of the piano score. It continues the melody and accompaniment from the first system. The word "cresc. molto" is written below the grand staff.

Third system of the piano score. It features a dynamic marking of "ff" (fortissimo) in the grand staff. A box containing the letter "F" is placed above the treble staff. The music continues with intricate patterns in both hands.

Fourth system of the piano score. The musical notation continues, showing the development of the piece's texture and dynamics.

Fifth system of the piano score. The piece continues with similar melodic and harmonic elements.

Sixth system of the piano score. The final system on this page, ending with a key signature change to two flats (Bb, Eb). The instruction "un poco stent." is written above the grand staff.

**G** Con vivacità (152 = ♩)

*mf*

*p dolce*

**H** *cresc.*

*cresc.* *rianimandosi* *cresc.*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures and melodic lines. Performance markings include *cresc.* (crescendo) and *f* (forte).

Second system of musical notation. It continues the grand staff from the first system. Performance markings include *cresc.*, *piu f* (pizzicato forte), and *ancora cresc.* (still crescendo).

Third system of musical notation. It continues the grand staff. Performance markings include *sostenendo* (sustained), *a tempo*, and *ff* (fortissimo).

Fourth system of musical notation. It continues the grand staff. Performance markings include *sostenendo* and *a tempo*.

Fifth system of musical notation. It continues the grand staff. Performance markings include *Piu sostenuto* (more sustained), *stent.* (staccato), and *a tempo*.

Sixth system of musical notation. It continues the grand staff. Performance markings include *dim.* (diminuendo) and *mf* (mezzo-forte).

Seventh system of musical notation. It continues the grand staff. Performance markings include *dim.*, *poco a poco calmandosi* (gradually becoming calmer), and *mp* (mezzo-piano).

*e rall.* *a poco rall.*

*dim.*

*dim. e rall. molto*

*p* *pp* *mp*

*Calmo, affettuoso.* *dolce con tenerezza*

*p* *pp* *f*

(68 = d)

*p* *pp*

*p cantando*

*cresc. molto* *dim.* *molto* *dolce*



L

mp  
cresc. molto mp mfespr.

f cresc.

calmandosi  
con anima f dim.

M

a poco mp sf sf p mp espr.

p dolce p

p poco rall.

Un po' più calmo.

*p*

*dim. e rall.*

*p*

*a poco rall.*

*dim. e rall.*

**N** Allegro.

(126 = ♩) *p dolce*

*p*

*pp*

*mp*

*mp*

Musical score for piano, consisting of seven systems of grand staff notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes treble and bass staves with various musical symbols such as notes, rests, slurs, and dynamic markings.

Dynamics and performance instructions include:

- p* (piano)
- mf* (mezzo-forte)
- p* (piano)
- cresc.* (crescendo)
- molto* (molto)
- e con vita* (e con vita)
- mp rimettendosi* (mezzo-piano, rimettendosi)

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). The right hand plays a continuous eighth-note pattern. The left hand plays a simple bass line. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. Similar to the first system, but with a *dim.* (diminuendo) marking in the right hand towards the end of the system.

Third system of musical notation. It begins with a boxed letter **P**. The right hand has a *cresc.* (crescendo) marking, followed by *poco sf* (poco sforzando) and then *p*. The left hand has a *p* marking. The system concludes with a 4/4 time signature change.

Fourth system of musical notation. Continues the eighth-note pattern in the right hand and the bass line in the left hand. A *p* marking is visible in the right hand.

Fifth system of musical notation. Features a *cresc. poco sf* marking in the right hand, followed by a *p* marking. The system ends with a 4/4 time signature change.

Sixth system of musical notation. The right hand continues with eighth notes, and the left hand with a bass line. A *poco sf* marking is present in the right hand.

Seventh system of musical notation. The right hand has a *cresc.* marking. The system concludes with a 4/4 time signature change.

*poco sf* *cresc.* *f*

*dim.*

*a* *poco* *dim.*

*Calmo.* *dim. e poco rall.* - *p*

*p* *p*

*dim. e sempre*

*piu calmo* *pp* *pp* *ppp* *rall. ppp* *pp* *lunga*

### 10. News of Johannah's being taken Prisoner.

Dramatico. (96 = ♩)

Il Duca d'Alençon.

Hark, all ye of Beau - mont, — I have sad news to tell you.

Alc.  
D'Al.

The chastest li - ly of our fair France —

Alc.  
D'Al.

141 Con vita. *cresc.* *cresc.* *piu f*  
our vic - tor - ious war - rior-maid is im - pris - oned: a

Con vita. *cresc.*

Alc.  
D'Al. *ff* 142

cap - - tive! \_\_\_\_\_

Popolo.

Sopr. I e II

Alt. Contr.

(Chor.)  
(Coro.)

Jo - han - nah? Jo - han - nah? \_\_\_\_\_

*ff* *dramaticamente* *f* *f*

Alc.  
D'Al. *f*

Hear, all ye of Beau - mont! \_\_\_\_\_

Since the last

*mf* *f*

143

Alc.  
D'Al. *mf*

bat - tle, when for - tune turned a - gainst her, \_\_\_\_\_ she has

*sf cresc.* *f* *raddolcendo*

Alc.  
D'Al. *sf*

ne - ver spoke' a word, \_\_\_\_\_ a - sleep or wak - ing,

*sf*

Alc.  
D'Al.

in dreams she wan - - - - - dered

*dim.*

Alc.  
D'Al.

144 Moderatamente agitato. (108 = ♩)

When in

Moderatamente agitato. (108 = ♩)

*mp secche*

Alc.  
D'Al.

Bourges, last au - tumn, our troops she as - sem - - bled, it seemed or -

Alc.  
D'Al.

dained then by Heav - en that twice more she should

*cresc.* *più f*



Alc.  
D'Al.

prove vic - tor - - - ious.

*stringendo*  
*cresc.*

Alc.  
D'Al.

[145] *a tempo*

*a tempo* But heavenly vi - sions gave her warn - ing

*f*  
*con dolore ed angoscia angstvoll* *f*

Alc.  
D'Al.

*Con angoscia*

— that she soon — would be a cap - tive, — ere yet spring had end - ed.

*dim.* [146] *cal-*

*mandosi*  
Sopr. e Contr. *p con dolore*

O Heav - ens, what ter - ri - ble tid - ings!

Tenori e Bassi *p*

O Heav - ens, what ter - ri - ble tid - ings!

*mandosi*

*p* *sf*

Più vivo. (126 = ♩)

## 147 Duke of Alençon.

*mf*

And yet, inspired once more by youthful ar - dour, —

Più vivo. (126 = ♩)

*mp*

Alc. *DAI.* one fair morning in May, she en-tered Com - piègne; —

*cresc.*

Alc. *DAI.* that same even - ing in bat-tle, she was sur-round - ed,

*cresc.*

The musical score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a more active right hand with triplets and sixteenth-note patterns. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp), with crescendos in the piano accompaniment. The tempo is marked 'Più vivo' with a metronome marking of 126 = ♩.

148

Alc. *DAI.* by the ant - a - gon-

*f*

*ff*

*f*

This section continues the piano accompaniment for the vocal line. It features a dynamic shift to forte (f) and fortissimo (ff). The piano part includes a prominent sixteenth-note triplet in the right hand and a bass line with chords and eighth notes. The tempo remains 'Più vivo'.

Alc.  
D'Al.

ist! All her fel - - low -

*ff* *ff con fuoco*

(laut)  
[149] (*gridato*)

Alc.  
D'Al.

war - riors, — frighted, ex-haust-ed, fled in haste!

*dim.* *mf*

Alc.  
D'Al.

The en - em - y, en - raged, pur sued them...

*sf*

Alc.  
D'Al.

Once more, in wild de-spair, she turned on the foe - men, —

*cresc.* *sf*

Alc.  
d'Al.

fought — like a lion - - ness,

Alc.  
d'Al.

*incalzando*

till, bleeding, from her steed they tore her,

*incalzando* *piu f* *sf* *ed*

Alc.  
d'Al.

*gridato*

and in the mire they dragged her, thus they

Alc.  
d'Al.

made — her a cap - - - tive.

*ff* *ff* *cresc.*

151

Assai largamente (66 = ♩)

Alc.  
d'Al.

Then loud — a cry of battle and victory

Popolo.

I.e. II. Sopr.

Contr.

O hor - - - - rors! —

I.e. II. Ten.

Bassi.

O hor - - - - rors! —

Assai largamente (66 = ♩)

151

152

Alc.  
d'Al.

rent the vault of Heaven!

Alc.  
d'Al.

In her dis grace, the her-oïne held out her hands there to be bound and fet-tered

*rall.* *mp a tempo* 153 Più sostenuto (40=♩)

Alc. *d'Al.*

then swooned a - way!

Soprani e Contr. *a capella pp* *pp*

Popolo. What anguish, what

Ten. *pp* *pp*

What anguish, what

Bassi. *pp* *pp*

What anguish, what

*rall.* *a tempo* 153 Più sostenuto (40=♩)

(Guida)

*dim.* *pp* *a capella (Voci sole) pp* *pp*

*cresc.* *p* *morendo*

grief must thou suf-fer that strov-est to res-cue fair France! \_\_\_\_\_

*cresc.* *p* *morendo*

grief must thou suf-fer that strov-est to res-cue fair France! \_\_\_\_\_

*cresc.* *p* *morendo*

grief must thou suf-fer that strov-est to res-cue fair France! \_\_\_\_\_

*cresc.* *pp* *pp*

### 11. In Prison.

Quasi lento (96=♩)

Violini. *ppp* *cresc.*

154

Un po' meno lento (138=♩)

Oboi

*p* *espr. (dolorosamente)*

Johannah.  
Giovanna.

155

*con dolore*  
*mp*

*mp* *espr.*

I'th

Joh.  
Gio.

*cresc. con anima*

*rimettendosi*

Gar - den of Geth - se - ma - ne, e'en Je - sus wept in sor - row,

*cresc. con anima* *dim.* *mp* *can.*

Viol.

*rimettendosi*

156

*a tempo*

*cresc.*

Joh.  
Gio.

He drank the bit - ter cup, and there tast - ed of death's an - guish.

*a tempo* *tando dolcemente* *mf* *cresc.*

Celli

Joh. Gio. *while his hot tears, in silence shed, moistened the flowers a -*

Joh. Gio. *round Him; \_\_\_\_\_ the stars, gazing*

*rall.* **157** *a tempo, calmo dolce*

Joh. Gio. *down on earth, told of pi-ty in Heav - -*

*cresc.*

Joh. Gio. *en. \_\_\_\_\_ But I, who e - ver*

*poco rall.* **158** *a tempo mp*



Joh.  
Gio.

watched and prayed, lived by the Lord's commandments, like a strayed

*p* *mp* *mp*

Joh.  
Gio.

dove, on wings outspread, hov - ered where per - ils threatened, my tears no

159 *mf*

*cresc.* *mp*

Joh.  
Gio.

o-pling flowers im-bibe, nor weep, e'en in my death hour; — in heav'n no

*cresc.*

*mf* *cresc.* *cresc.* *f*

Joh.  
Gio.

stars to pi - ty me. I must en-dure mine an-guish!

*rall.*

*mf* *pp* *dim. assai*

# Chorus of Warriors (Drinking-Song).

160 Allegro (126 = ♩)

Tenori  
 Armigeri. Warriors.  
 Bassi

160 Allegro (126 = ♩)

*f* (trivialmente) (roh)

(derb!)  
*sguajatamente*  
*f sf*

jol - ly com-rades raise your glass-es!

*f sf*

Drain the cup with wine o'er-flow-ing...

*sf*

cheers the hearts of lads and lass-ies!

Wine 'tis set the cheek a - glow-ing,

*ff* >

drain the cup with wine o'er-flow-ing!

*sf* >

Jol - ly com-rades, raise your glasses!

*cresc.* *sf* >

*f* >

*ff* >

Ha, ha, ha, ha!

*sf* >

Wine 'tis sets the cheeks a - glow - ing, wine 'tis cheers all, —

*sf* >

*ff* >

[161]

Ha, ha, ha, ha, ha!

*sf* >

lad dies and lassies! Ha!

[161]

*sf* >

*piu f* >

*più f sf>*  
 drain the cup with wine o'er-flow-ing.

*più f sf>*  
 Come then, com-rades, fill your glass-es,...

*sf>*  
 Wine 'tis sets the heart a-glow-ing.

*sf>*  
 Here's a health, ye lads and lass-ies...

**162**  
 Ha, ha, ha, ha, ha, ha!

*ff sf>*  
 Fill the gob - let, drain the bar - rel...

**162**

*ff sempre ff sf*

*ff sf>*

Wine dis-pels all care and sor-row. Drink, and sing a mer-ry car-ol...

*sf>*

drink, and sing a mer-ry car-ol

*derb*  
*sguaiatamente*  
*ff*

ha, ha, ha, ha! — Ha. ha. ha. ha!

we'll le sob-er — by to-mor-row! —

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

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

Drink up! drink up! clink the cup and drink up!

drink up! drink up! drink up, drink up!

163 Assai largamente (84 = ♩)  
 Johannah. Giovanna.

Writhing and racked with an - - guish sore, mine ach-ing heart is

burn - ing! Shall my sad spir - it hope no more,

in vain for com - fort yearn - ing?

164

Allegro (126 = ♩)

Joh.  
Gio.

The hor - ror of those

Armed soldiers.

Armigera.

Tenori

Fill the cup, and drain the bar-rel! wine will banish

Chor. Coro.

Bassi

Fill the cup, and drain the bar-rel! wine will banish

164

Allegro (126 = ♩)

*f* *cresc.* *sf*

Joh.  
Gio.

drinkingsongs torments and haunts my senses, —

care and sorrow Ha, ha, ha, ha! Drink, and sing a mer-ry ca-rol!

care and sorrow Ha, ha, ha, ha! Drink, and sing a mer-ry ca-rol!

*sf* *cresc.* *f*

165 *f*  
 Joh. Gio. *f*  
 My writhing hands with bleed-ing, smart racked all and torn by

we'll be so-ber we'll be so-ber by to morrow!

we'll be so-ber we'll be so-ber by to morrow!

165

Joh. Gio.  
 fet - ters!

*sf*  
 Ha, ha, ha, ha!

*sf*  
 Ha, ha, ha, ha!

*f* *piu f*

166

Nev er drink a droptoo lit - tle.

166



Wine 'tis drives a - way all sor - row!

Hail, Bur - gun - dy, hail, old Eng - land!

*f* *sf* *sf*

167

We'll be so - ber by to mor - row!

Drain the cup with wine o'er flow - ing...

*ff* *sf* *sf*

Jol - ly dogs, re - fill your glass - es!

Wine 'tis sets the heart a - glow - ing,

*f* *sf* *sf* *piu f* *sf*

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

Here's a health to all, lads and las - sies! —

*ff* *3 sf* *sf*

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

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

*ff*

*sf* *f* *cresc.* *sf* *f* *cresc.*

Clink the cup, and drink up, drink up! Clink the cup, and drink up, drink up!

Clink the cup, and drink up, drink up! Clink the cup, and drink up, drink up!

*ff* *ff*

Pi - ti - less voices! that mock me; — howling they pass my

The first system features a vocal line in G major with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Sostenuto' with a metronome marking of 76 = ♩. The piano accompaniment is in the same key and time, starting with a fortissimo (ff) dynamic. The lyrics are 'Pi - ti - less voices! that mock me; — howling they pass my'.

Allegro come prima (126 = ♩)

Joh.  
Gio. pris - on by day and night, tor -

The second system continues the vocal line with the lyrics 'pris - on by day and night, tor -'. The tempo changes to 'Allegro come prima' with a metronome marking of 126 = ♩. The piano accompaniment features a more active rhythmic pattern with a fortissimo (f) dynamic.

Joh.  
Gio. ment - ing me, ban - ished, of all for - sa - ken!

The third system continues the vocal line with the lyrics 'ment - ing me, ban - ished, of all for - sa - ken!'. The piano accompaniment includes a 'cresc.' (crescendo) marking and features a complex harmonic structure with chromaticism.

169

Joh.  
Gio. no one to stay my flow - ing tears, or bring one word of sol - ace.

The fourth system features the vocal line with the lyrics 'no one to stay my flow - ing tears, or bring one word of sol - ace.'. The piano accompaniment is characterized by a steady, rhythmic accompaniment in the right hand and a more active bass line.

*a poco rall.* — *mf* Oboe *espr.*

*mf* *dim.*

The fifth system shows the piano accompaniment and an oboe part. The piano part includes dynamics like *sf* (sforzando) and *mf* (mezzo-forte), and a *dim.* (diminuendo) marking. The oboe part is marked *mf* and *espr.* (espressivo). The tempo is marked *a poco rall.* (a little slower).

170

Johannah. Giovanna.

Meno mosso (84 = ♩)

*mf*

I'th gard-en of Geth-se-ma-ne —

*mf espr.* *mf* *mf*

Joh. Gio.

171 Allegro come prima (126 = ♩)

*poco rall.*

Je-sus once wept in an-guish!

*poco rall. e dim.* *mp*

Warriors. Armigeri.

Tenori

*cresc. molto*

*f* Ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

Chor. Coro.

Bassi

*f* Ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

*cresc.* *cresc.* *assai*

Johannah. Giovanna.

*con disperazione*  
verzweifelt

Ye An-gels! — 0

*ff*

Joh.  
Gio.

172 *f*

hark - - - en! Be-hold my de-

*ff* *forte* *sf*

Joh.  
Gio.

*cresc.*

spair! — My soul is writh - ing in an - guish.

*cresc.* *sf*

Joh.  
Gio.

173 Più calmo (84 = ♩) *f* (weeping)

O why must I, who ne'er a sin com-

*f con dolore* *mf*

Joh.  
Gio.

*dim. e poco*

mit - ted, here now suf - fer and languish? O why am I for-

*dim. a poco*

Joh.  
Gio.

sak - en? Shall I ne'er more hear those heaven - ly voices?\_

174 La voce di Sta Caterina. *pdolcissimo*

rall. Più calmo (66 = ♩) Do not fear thee, Jo -

*dim.* *ppdolcissimo*

S.C.

han - nah!

La voce di Sta Margherita.

Do not fear thee! —

175 Sempre più calmo (58 = ♩) *mp*

S.M. We will ne'er for-sake thee! — Soon shall

*sempre dolcissimo*

S.M. *Con vita* *cresc.* *poco allargando*

cease all thy suff'ring, thine eyes beholding vi - sions — of realms a'-bove,

*poco cresc.* *cresc. con vita* *cresc.* *poco allargando* *quasi f ma dolce*

176 *a tempo* *St<sup>a</sup> Caterina.* *quasi f*

S.C. and thy soul — shall soon im-bibe heavenly

*a tempo* *con espansivita* *cresc.*

S.C. sol - ace, that con-sol - a - tion born of our Sav - iour's

*dim.* *con calore* *dim.*

S.C. love! —

*p* *dim.*

177 Lo stesso movimento  
Johannah. Giovanna. *f*

(con mistica commozione) Ah now do I be - hold you, whose voices\_ once I

*p dolce*

Joh. Gio. *cresc.* Con espansività mit erhabenem Ausdruck  
heard, that, in accents so sweet, — told me my mis - sion, bore me

*cresc.* *quasi f* *poco sf*

Joh. Gio. *f* 178  
heaven - ly tid - - - ing. —

*f espansivo* *dim.*

Meno mosso (52 = ♩)

*p* *cresc.* *dim.* *p*



An Angel. Boy's voice (Alt)

Un Angelo. Bambino (Contr.)

179

Continua lo stesso movimento (52 =  $\frac{1}{2}$ ) *dolce* con tenera pietà

O weep no more! O weep no more!

Low kneeling at thy bed - side, — see — me here! Then

weep no more! Then weep no more! Behold me! Low kneeling at thy

bed - side — here — be - hold — me!

Un A. *(56 = ♩)* *delicatissimo, infantilmente* *cresc.*

Thy guardian An-gel sent by Heaven, and to my heart I

*ingenuamente*  
*delicato*

Un A. 182

press thy wear-y feet, so dear, — that long have wandered o'er this earth's rough

*dim.*  
*poco sf* *p*

Un A. *cresc.* *con anima*

path - ways. I kiss thy hands, e'en chast - er than li - lies, to bleed and

*poco sf* *con anima*  
*poco sf* *cresc.*

Un A. *sf* *assai rall.*

suf - fer for the love of our Sav - iour!

*sensibile* *assai rall.* *dim.*  
*pp*

183

Stesso movimento

Johannah. Giovanna.

*dolce, con commozione*

*a tempo - Stesso movimento*

Al - so thee I now be-hold

*dolcissimo* *cresc.* *p*

Joh. Gio.

*cresc.* *poco rall.*

near me kneeling heaven-ward gazing, my guardian An - gel, pray-ing at my bedside!

*cresc.* *poco sf* *p*

184

Movendo

*cresc.*

Joh. Gio.

I know thee now by the beau-ty of thy pin - ions, by thy sweet

*Movendo*

*mf* *espr.* *teneramente* *poco sf*

Joh. Gio.

*rimettendosi al - - 1<sup>o</sup> Tempo*

stev - en, thy mel - li - fluous ac - - cents!

*p* *rimettendosi al - - 1<sup>o</sup> Tempo*

185 *con candore*  
*mp*

Joh. Gio. *Patiently will I bear my sor-row, and I will cease from*

*dolce*

Joh. Gio. *weep-ing and complaining, lest mort-al tears stain thy heav - en - ly rai-ment!*

*a poco rall.* - - - *Più mosso* (69 = ♩)

*tutto p armonioso* *dolcissimo*

Harfe. Arpa.

La voce di S. Caterina 186 *a tempo* (58 = ♩)  
*dolce*

La voce di S. Margherita

*Implore thy*

*dim. e rall.* *pp*

S.C. Sav - iour, by His Anguish sore, ——— bid Him set a

S.M. *dolce* Implore thy Sav - - iour, by His Anguish sore, —

S.C. rosebud in e-very wound thou bear - - - est \_\_\_\_\_ *un poco rall.*

S.M. Bid Him set a rose-bud in every woundthoubear - est:

[187] *a tempo, tranquillo*  
*mp*

S.C. that in beau-ty and sweetness forth thoublos - som, —

S.M. *mp* that in beau-ty and sweet-ness forth thou blos-som, till

[187] *a tempo, tranquillo*  
*mp armonioso* *p dolce* *mp* *p dolce*

S.C. *cresc.* *v* *f* *con*  
 Heaven shall bid us bear thy soul on High, shall

S.M. *cresc.*  
 the Lord of Heaven shall bid us bear thy soul on high.

*p* *cresc. molto* *dim.*  
 188

S.C. *portamento* *p* *mf* *p*  
 bid us bear thy soul on High, bear thy soul on

S.M. *p con portamento* *f con portamento* *p con*  
 in glo - - ry, in glo - ry, in

*poco sf* *p* *mp* *poco sf* *p*

S.C. High, in glo - ry bear thy soul on

S.M. *portamento* *p*  
 glo - ry, in glo - ry, in glo - ry bear thee on

*pp* *mp* *p* *pp*

S.C. *più p* *perdendosi* (72 = ♩) **189**  
 High, — thy soul — on High! \_\_\_\_\_

S.M. *più p*  
 High, — thy soul — on High! \_\_\_\_\_

(72 = ♩) **189**  
*più p* *pp* *pp*

*pp*

*cresc.* *f*

*dim. a poco* *p rall.*

# 12. Death and Apotheosis.

Johannah is led to the Stake

**190** *Sostenuto* (48 =  $\text{♩}$ )

Bell Campana. Bell Camp. Bell Camp.

**191** Duke of Alençon. (Tenor) *f con dolore*

France, now prepare to shed thy tears!

Alc. d'Al.

Be-hold, all, un-to death now do they lead her!



192 (54 = d)

Alc. d'Al.

Soprani *mf*  
Contralti

Popolo.  
Tenori *mf* *cresc.* (b)  
Bassi *p*

Chained and bleed - ing are her hands and feet, in fet - ters!

See her hands and feet in fet - ters!

None to

192 *movendo a poco* (54 = d)

*cresc.* *p dolce* *p*

193

Eyes sore with weep - ing! \_\_\_\_\_ She now must

Eyes sore with weep - ing! \_\_\_\_\_ She now must

save her! \_\_\_\_\_ She must die, \_\_\_\_\_

*mf*

193 *cresc.* *f* *mf cresc.* *mf cresc.*

*cresc.*  
 per - ish, like the sun at eve - tide -  
 per - ish, like the sun at eve - tide  
 — she now must per - ish, — like the sun at eve-tide

*cresc.*  
*f*

*cresc.* *più f*

Herzog von Alençon. Il Duca d'Alençon. *ff* (b)  $\hat{c}$   
 Death ——— now  
 set - ting, pass from our sight!  
 set - - - - - ting!  
 set - ting, pass from our sight!

*animando*  
*f*  
*animando*  
*f* *pesante*

Alc.  
d'Al.

*animando*

reap - eth \_\_\_\_\_ the sweet-est flow - er, our fair - est

*più f animando*

194

Agitato assai (152 = ♩)

Alc.  
d'Al.

li - ly! She must die! \_\_\_\_\_

*ff*

Heaven, a - venge her!

*ff*

Heaven, a - venge her!

*ff*

Heaven, a - venge her!

194

Agitato assai (152 = ♩)

*cresc.*

*ff*

Heaven, a - venge her! \_\_\_\_\_

Heaven, a - venge her! \_\_\_\_\_

Heaven, a - venge her! \_\_\_\_\_

*ff*

Be - hold thy heaven-for - sa - ken na - tion, — and France dis -

Be - hold thy heaven-for - sa - ken na - tion, — and France dis -

Be - hold thy heaven-for - sa - ken na - tion, — and France dis -

*ff*

Sopr. I  
Sopr. II  
Contr.

hon - - - - -

hon - - - - -

hon - - - - -

*ff* *chiassoso*

195

oured! \_\_\_\_\_

oured! \_\_\_\_\_

oured! \_\_\_\_\_

195

Tamburo

*fff*

*ff* *gliss.*

*ff* *archi*

spoken, with a firm voice and dry tone

*(leggendo con voce ferma e secca)*

Cauchon.

Joan of Arc, al - so called the Pu-celle, the her - e - tic, the

in - fid - el, the a - po - state, blas - phem - er - ess,

mag - ic - ian, the vile se - duc - tress of young and old, the li -

Tromboni

ar, hea - then sor - cress, who, in boast - ing, de - clared that Heaven had

*cresc.*

Cau.

sent her! Of all these crimes proved guilt-y, and her-self now hav - ing con -

*cresc. molto*

*allargando marcato* **Allegro violento.** (160 = ♩)

196 (*gridato*)

Cau.

fessed them, she is condemned to Death by fire!

Soprani I e II

O hor - ror!

Contralti

People  
Popolo.

O hor - ror!

Tenori

O hor - ror!

Bassi

O hor - ror!

*allargando* **Allegro violento.** (160 = ♩)

196

*più f* *cresc.* *ff*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are "You li - ar!" and "Im - pos - - -". The piano accompaniment features a complex, rhythmic pattern with many sixteenth notes and slurs, and includes the number "5" above several notes, likely indicating a fingering. The first measure of the piano part has a sharp sign above it. The second measure has a dynamic marking of *ff* and a sharp sign above it.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are "- - - tor!". The piano accompaniment continues with the same complex, rhythmic pattern as the first system, with slurs and the number "5" above notes. The first measure of the piano part has a sharp sign above it. The second measure has a dynamic marking of *p* and a sharp sign above it.



May the curse of Heaven, for

May the curse of Heaven, for

May the curse of Heaven, for

May the curse of Heaven, for

*marcato*

*sempre ff*

e - ver more rest, O France, on thee, un - grate

e - ver more rest, O France, on thee, un - grate

e - ver more rest, O France, on thee, un - grate

e - ver more rest, O France, on thee, un - grate

197

e - ver more rest, O France, on thee, un - grate

197

ful!

ful!

ful!

*p*

ful!

*calmandosi e diminuendo*

*rallentando*

198 *Meno allegro.* (144 = ♩) **Johannah.**  
*Giovanna. (plorante)*

*f*

0 Fa - ther! 0

*Meno allegro.* (144 = ♩)

*p*

*mf*

Joh. Gio. Sav - iour, O Ho - ly Ghost, O sweet Ma - ry,

*cresc.*  
*f*

Joh. Gio. Vir - gin chaste! O Sainted Cath' - rine and Sainted Margaret, Ye

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

Joh. Gio. An - - gels! In the

mit tiefstem Schmerz  
con profondo dolore

*p* *rall.* *mp*

*p dolce* *dim.* *rall.* *un* *dim. ancora*

[199] Più Calmo. (112 = ♩)

Joh. Gio. pre - sence of death, be - hold, I im - plore ye: watch ye o'er me, and

*tristamente* *Timp.*

Joh. Gio. *cresc.*  
 com-fort my sad spir - it! To those be gracious who to death con -

Joh. Gio. 200 *rall.*  
 demn me; ——— my sins for - give me, as I

Gio. *(con grande commozione)*  
 for give my judges. ———

*rall. molto*  
*col canto p* *affrettando*

**Magistrate of Rouen. (shouts)**

Il Podestà di Rouen. 201 (120 = ♩)  
 (Basso) *(gridando)* *f*

To the stake! !

*e cresc. assai*  
*sf mf dim. p*  
*mp*

sf sf cresc.

sf sf cresc.

*stringendo a poco*

*piu f*

cresc. piu f

202

*allargando* *stentando > potente*

*fff* Tromboni

Più Sostenuto. (104 = d)

*fff*

First system of musical notation, measures 197-202. It features 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 plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, measures 203-208. Measure 203 is marked with a box containing the number '203'. The music continues with similar melodic and harmonic patterns. A dynamic marking of *fff* (fortississimo) appears in measure 208.

Third system of musical notation, measures 209-214. The melodic line in the right hand continues with slurs and accents. The left hand accompaniment remains consistent with the previous systems.

Fourth system of musical notation, measures 215-220. The musical texture continues with the same melodic and harmonic elements.

Fifth system of musical notation, measures 221-226. Measure 224 is marked with a box containing the number '204'. This system introduces triplet figures in both hands, marked with *mf* and *dolce*. The right hand triplets are marked with *mf* and *dolce*, while the left hand triplets are marked with *dolce*.

Sixth system of musical notation, measures 227-232. The right hand continues with triplet figures, marked with *cresc.* (crescendo). The left hand accompaniment continues with chords and single notes.

*cresc.*

**205** *Soavemente*  
Sopr. I. *dolce*

Blessed virgins. Her  
Vergini beate.

Sopr. II. *dolce*  
Her

**205** *Soavemente*

*cresc.* *dolce* *p*

soul \_\_\_\_\_ that hath suf-fered all tor-tures ter - res - trial \_\_\_\_\_

soul \_\_\_\_\_ that hath suf-fered all tor-tures ter - res - trial \_\_\_\_\_

*dolce* *poco marcato*  
*ma dolce*

--- shall mount - - up on pin - ions to re-gions cel-

--- shall mount - - up on pin - ions to re-gions cel-

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music is in a 4/4 time signature.

est - ial. \_\_\_\_\_ What Heaven's ho - ly

est - ial. \_\_\_\_\_ What Heaven's ho - ly

206

206

The second system contains two vocal staves and a piano accompaniment. The first two staves have a measure rest marked '206'. The piano accompaniment continues with the same key signature and time signature.

Will is, \_\_\_\_\_ thine An - - gel dis - clos - es:

Will is, \_\_\_\_\_ thine An - - gel dis - clos - es:

*cresc.*

*cresc.*

*cresc.*

The third system features two vocal staves and a piano accompaniment. The piano part includes a crescendo marking (*cresc.*) over the final measures. The key signature and time signature remain consistent.



207 *f* to crown thee with roses and snow white bud - ding *p*

to crown thee with roses and snow white bud - ding

207

208 *mf dolce* li - lies; to crown thee with roses and snow -

li - lies; to crown thee with roses and snow -

208 *dolce*

*cresc.* y white li - lies. 209

*cresc.* y white li - lies.

Tenori *mf* *cresc.* *f* Martys. On pin - ions ex - tend - ed her Sav - iour a -  
Martiri.

Bassi *f* her Sav - iour a -

209 *cresc.* *cresc.*

Angels (Boys)  
Angeli. (Bambini)

Boys *mf* Each star that now burneth an-noun-ces in Heav - en, *f* with Angels' sweet

T. dor - - - ing, ——— to Heav - en, up - soar - -

B. dor - - - ing, ——— to Heav - en, up - soar - -

The first system of the musical score features three vocal parts (Boys, Tenor, Bass) and a piano accompaniment. The Boys' part is in 6/4 time, starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The piano accompaniment includes a right-hand melody with a *mp* dynamic and a left-hand accompaniment with a *cresc.* (crescendo) marking and a *f* dynamic. The piano part includes a *tr* (trill) marking and a *2.* (second ending) marking.

Boys 210 stev - en: \*Our sis - ter re - turn - - - eth! ——— And Angels from

T. ing, her flight ——— she hath wend - - -

B. ing, her flight ——— she hath wend - - -

210

The second system of the musical score continues the vocal parts and piano accompaniment. It begins with a measure number 210. The Boys' part continues with the lyrics "stev - en: \*Our sis - ter re - turn - - - eth! ——— And Angels from". The piano accompaniment continues with the right-hand melody and left-hand accompaniment, including a *tr* (trill) marking and a *2.* (second ending) marking.

\*) voice

Boys  
Heav-en, with glad tears be - dew - - ing the ro-ses be - strew - -

T.  
ed, up - soar - - ing, on An -

B.  
ed, up - soar - - ing, on An -

Boys  
ing thy path un - to Heav - - en!

T.  
- gels' wings, to Heav - - en her flight she hath wend - ed

B.  
- gels' wings, to Heav - - en her flight she hath wend - ed

*un poco allargando la frase*

*ff* *dim.*

*sf* *ff* *dim.*

*un poco allargando la frase*

*sf* *f* *dim.*

211 *a tempo*

Tenor *mf*

With sor - row - ful stev - -

211 *a tempo*

*dolce armonioso* *tutto p* *mp*

en and weep - ing, we mourn her! \_\_\_\_\_

*p* *tutto p* *mp*

With li - lies a - dorn her, whose soul is in Heav - en! \_\_\_\_\_

*mf* *cresc.* *f* *cresc.* *cresc.*

*a cappella*  
Sopr. I e II *f*

Contiuna. (104 = *d*)  
*Deciso*

By the host of bright An - gels God a - dor - ing,

Contr. *f*

Popolo. By the host of bright An - gels God a - dor - ing,

Ten. *f*

By the host of bright An - gels God a - dor - ing,

Bassi *f*

By the host of bright An - gels God a - dor - ing,

Contiuna. (104 = *d*)  
*Deciso*

(Guida) orchestra

(Voci Sole) *a cappella* *p*

by the wings that up - bore thee heav'n-ward soar - ing, by the

by the wings that up - bore thee heav'n-ward soar - ing, by the

by the wings that up - bore thee heav'n-ward soar - ing, by the

by the wings that up - bore thee heav'n-ward soar - ing, by the

*a.c.* (Voci Sole) *p* orchestra (Voci Sole) *a.c.*

Powers su - per - nal, un - to God E - ter - nal, —

Powers su - per - nal, un - to God E - ter - nal, —

Powers su - per - nal, un - to God E - ter - nal, —

Powers su - per - nal, un - to God E - ter - nal, —

orchestra

214 *Meno mosso.* (92 = *d*)  
*con raccoglimento ruhig*

Saint - ed Daugh - ter of Heav - en, — pray for our

Saint - ed Daugh - ter of Heav - en, — pray for our

Saint - ed Daugh - ter of Heav - en, — pray for our

Saint - ed Daugh - ter of Heav - en, — pray for our

214 *a. c.*  
*Meno mosso.* (92 = *d*)

*p* (Voci Sole) *rall.*

215

Più Calmo. (112 = ♩)

Apotheosis

dim.  
souls!  
souls!  
souls!  
souls!

This section contains four vocal staves in 4/4 time. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of long, sustained notes, likely representing the vocal line for the word 'souls!'. The first staff is marked with a *dim.* (diminuendo) dynamic. The notes are held across the measures, with some slurs indicating phrasing.

215

Più Calmo. (112 = ♩)

Arpa  
*pdolcemente*

This section shows the arpa (harp) accompaniment for the 'Apotheosis' section. It is written in 4/4 time with a key signature of one flat. The music is marked *pdolcemente* (piano dolce). The accompaniment features flowing, arched patterns in both the right and left hands, with many notes beamed together. The right hand often plays chords or dyads, while the left hand provides a more melodic line.

This section contains four vocal staves, continuing the vocal line from the first section. The notation is similar, with long, sustained notes and slurs. The key signature remains one flat. The staves are mostly empty, suggesting that the vocalists are holding their notes or that the vocal line is very sparse in this section.

*dolce*

This section shows the arpa accompaniment for the second part of the 'Apotheosis' section. It continues the flowing, arched patterns seen in the first section. The music is marked *dolce* (dolce). The accompaniment is intricate, with many notes beamed together and slurs indicating phrasing.

This section shows the final part of the arpa accompaniment. It features the same flowing, arched patterns, leading to a concluding cadence. The music is marked *dolce*.

Sop II *mf*  
Praise her, whom Heaven

Sop III *mf*  
Praise her, whom Heaven

Conti II *sf*  
Praise her, whom Heaven

Conti III  
Praise her, whom Heaven

**216**  
*mp*

*cresc.*  
hath e - lect - - ed! ex -

*cresc.*  
hath e - lect - - ed! ex -

*cresc.*  
hath e - lect - - ed! ex -

*cresc.*  
hath e - lect - - ed! ex -

*cresc.*



Sop. I & II

tol her! \_\_\_\_\_ 217 *mf*

Jo - han - nah!

Conti. I & II

tol her! \_\_\_\_\_ *mf*

Jo - han - nah!

Tenori.

*f* Daugh - ter of Heav - en, \_\_\_\_\_ *dim.*

Bassi.

*f* Daugh - ter of Heav - en, \_\_\_\_\_ *dim.*

*f* *ff* Oboi *dim.* 217 *mf*

hear us! Hark the An - - - *cresc.*

hear us! Hark the An - - - *cresc.*

*cresc.*

gels, re - joic - ing, shout: Ho - .

gels, re - joic - ing, shout: Ho - .

The first system consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

san - - na!

san - - na!

*dim.*  
Thy soul, - Heaven hath pro - tect - ed!

Thy soul, - Heaven hath pro - tect - ed!

The second system consists of five staves. The top two are vocal staves with lyrics. The bottom three are piano accompaniment staves. The piano part features a complex accompaniment with many chords and melodic lines. The lyrics are: "san - - na!", "san - - na!", "Thy soul, - Heaven hath pro - tect - ed!", and "Thy soul, - Heaven hath pro - tect - ed!".

218

Shouts of Ho - san - - na!\_\_\_\_\_

Shouts of Ho - san - - na!\_\_\_\_\_

0 hark!\_\_\_\_\_ 0

0 hark!\_\_\_\_\_ 0

Detailed description: This block contains the first system of music, measures 218-221. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Measure 218 starts with a rest for the vocalists. Measure 219 contains the lyrics 'Shouts of Ho - san - - na!'. Measure 220 has piano accompaniment with a forte (*sf*) dynamic and the word 'hark!'. Measure 221 continues the piano accompaniment with another 'hark!'.

218

0 hark!

0 hark!

hark! Shouts of Ho - san - - na! Shouts of Ho -

hark! Shouts of Ho - san - - na! Shouts of Ho -

Detailed description: This block contains the second system of music, measures 218-221. It features four staves. The top two staves are piano accompaniment with 'cresc.' markings. The bottom two staves are vocal parts with lyrics. Measure 218 has piano accompaniment with 'cresc.' and the word 'hark!'. Measure 219 has piano accompaniment with 'cresc.' and the lyrics 'Shouts of Ho - san - - na!'. Measure 220 has piano accompaniment with 'cresc.' and the lyrics 'hark! Shouts of Ho - san - - na! Shouts of Ho -'. Measure 221 has piano accompaniment with 'cresc.' and the lyrics 'hark! Shouts of Ho - san - - na! Shouts of Ho -'. There are also some musical notations like '2 3 1' above the piano part in measures 219 and 221.

*cresc. ' con calore*  
 a - scend to Heav - - en. Mort - als shout re -  
*cresc. ' con calore*  
 a - scend to Heav - - en. Mort - als shout re -  
 san - - na a - scend to Heav - en.  
 san - - na a - scend to Heav - en.

*cresc. con calore*  
*cresc.*

joic - - ing: Ho - san - - na! Ho - san - -  
 joic - - ing: Ho - san - - na! Ho - san - -  
 Thou art crowned a Mar - - tyr! Ho - san - -  
 Thou art crowned a Mar - - tyr! Ho - san - -

*ff* *ff*

219 Con anima. *f*

na! In Heav - en all ye Angels, re -

na! In Heav - en all ye Angels, re -

na! In Heav - en all ye Angels, re -

na! In Heav - en all ye Angels, re -

219 Con anima:

*mf* *cresc.*

joyce, shout ye Ho - san - - na! - To thee,

joyce, shout ye Ho - san - - na! - Whom God e - lect - ed,

joyce, shout ye Ho - san - - na! - Whom God e - lect - ed, thou

joyce, shout ye Ho - san - - na! - Whom God e - lect - ed, we

*con s*

*piu. f* to thee be praise, — *stent.* glo - - - ry be

to thee be praise, — glo - - - ry be

dwellst among the Saints, art crowned a mar - - - tyr — div -

praise thee! Glo - ry, praise and glo - - - ry be -

220 Maestoso. (69 = ♩) Boys

Bambini. *ff* dall'alto dell'organo

*ff* Glo - ry! — *ff* To thee! —

thine! — Un-to thee be glo - - - ry, —

thine! — Un-to thee be glo - - - ry, —

ine! — Un-to thee be glo - - - ry, —

thine! — Un-to thee be glo - - - ry, —

220 Maestoso. (69 = ♩)

*ff* *pesanti*

Boys

be hon - our and glo - ry, hon -  
 — praise and glo - ry — be thine, — be  
 — praise and glo - ry — be thine, — be  
 — praise and glo - ry — be thine, — be  
 — praise and glo - ry — be thine, — be

*fff* *Con vita.*

Boys

our and glo - ry! All glo -  
 thine! Whom God e - lect - ed,  
 thine! Whom God e - lect - ed,  
 thine! Whom God e - lect - ed,  
 thine! Whom God e - lect - ed,

*animando* *rimettendosi* *a tempo* *ff*

Boys  
Bam.

Con fuoco.

ry be thine! Glo - ry,  
 Glo - ry! Glo - ry! Glo - ry,  
 Glo - ry! Glo - ry! Glo - ry,  
 Glo - ry! Glo - ry! Glo - ry,  
 Glo - ry! Glo - ry! Glo - ry,

Con fuoco.

Boys  
Bam.

Glo - ry! Glo - ry!  
 praise and glo - ry  
 praise and glo - ry  
 praise and glo - ry  
 praise and glo - ry



ry be thine! Glo  
be thine! Glo  
be thine! Glo  
be thine! Glo  
be thine! Glo

*stent.* **223** *a tempo* *ritenendo*  
*fff pesante*

Boys *allargando e cresc. assai*  
Bam.

ry be thine!  
ry be thine!  
ry be thine!  
ry be thine!  
ry be thine!  
ry be thine!

*allargando e cresc. assai*

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