

mf

free! My soul is free Tho'

f *dim:* *mf*



naught can save me From love's despair, With life it moves



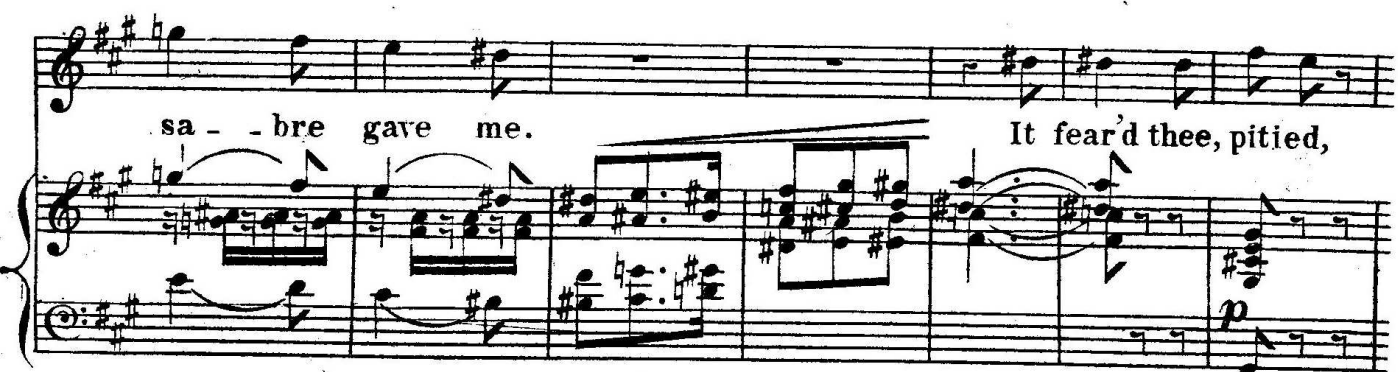
cres: - e - agitato.

Ah! scorn the soul thy sa - - bre gave me, Ah! scorn the soul thy



sa - - bre gave me. It fear'd thee, pitied,

p



mf

madden'd loves— Nay, speak not for thou

mf



canst not love me, Naught of her wealth of bliss I crave,

cres Ah tho' in all she's blest a - - bove me, She can but
cen *do.* *f*

weep thee I can save Chieftain be free, Thy
C *sempre f*
sempre f.

warriors need thee, Conrad be free, her heart will break.

Conrad be free, Conrad be free, Conrad, Conrad, Conrad her heart will
rit: *a tempo* *f*

break. Take thou this poi - nard

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is D major (two sharps). The vocal line begins with the word "break." followed by "Take thou this poi - nard". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

I will lead thee -

The second system continues the vocal line with "I will lead thee -". The piano accompaniment maintains the same rhythmic pattern as the first system.

To where he sleeps who must not

The third system continues the vocal line with "To where he sleeps who must not". The piano accompaniment continues with the same rhythmic pattern.

CONRAD.
wake. Gul - nare! As dir - est foe I

f tremolo.
sf Horn.

The fourth system introduces a new character, Conrad, with the lyrics "wake. Gul - nare! As dir - est foe I". The piano accompaniment features a tremolo effect in the right hand and a horn part in the left hand, marked *sf*. The tempo is marked *marcato*.

greet him And o'er the sea - in

marcato.

The fifth system continues the vocal line with "greet him And o'er the sea - in". The piano accompaniment continues with the tremolo effect and horn part.

o - - pen war I sailed 'Mid all his guards to meet

him. And smite him with the Scimeter! I

GULNARE.

p
I can save thee - I can save
stab not sleep - I stab not sleep -

thee. Ah!
I stab not sleep - I stab not sleep

GUL. *f*

Chieftain be free thy war-riors need thee, Conrad be free, Her

heart will break— Conrad be free, Conrad be free, Conrad,

rit.

tempo. **E**

Con-rad, Con-rad her heart will break.

tempo. *ff*

CONRAD. *Recit: piu lento.*

p Fare-well 'tis o-ver with hate and

Rec: piu lento. *p*

love. *cres - cen do.*

mf

GULNARE. *f accel:*

No! by this sign of Death I

f accel:

Recit:

swear that morn shall hover above thy

f trem: ff

a tempo.

grave or else o'er mine

a tempo. f ff

SCENE IV. On the Island — Sunset.

Nº 10. CHORAL INTRODUCTION. "SLOW SINKS, MORE LOVELY ERE HIS RACE BE RUN"

(M.M. $\text{♩} = 44$.)

*Adagio
con moto.*

Oboe. Clar:

p *pp* *p* *pp*

cres: *p* *pp*

BASSI. *pp*

Slow sinks, more lovely ere his

dim: *pp*

8 Bass Clar:

ALTI. *pp*

A - long Mo - rea's hills the set - ting sun

race be run

8

SOPRANI.

ALTI.

TENORI.

Not as in northern climes

BASSI.

Not as in northern climes... obscurely bright....

pp

A.

..... obscurely bright.....

Slow sinks, more lovely ere his race be run,

- long Morea's hills, the set-ting sun,

cres:
Not as in Northern climes

cres:

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in G major (one flat) with lyrics: "- long Morea's hills, the set-ting sun,". The second staff is empty. The third staff is a vocal line with lyrics: "Not as in Northern climes" and a *cres:* marking. The fourth and fifth staves are piano accompaniment, with the *cres:* marking appearing in the fifth staff.

cres:
Not as in Northern climes obscurely bright

..... ob-scurely bright..... But one un-

cres:

Detailed description: This system contains the next two systems of the musical score. The top staff is a vocal line with lyrics: "Not as in Northern climes obscurely bright" and a *cres:* marking. The second staff is empty. The third staff is a vocal line with lyrics: "..... ob-scurely bright..... But one un-" and a *f* dynamic marking. The fourth and fifth staves are piano accompaniment, with the *cres:* marking appearing in the fifth staff.

But one unclouded blaze of living light.... one blaze of living

But one uncloud - ed blaze of living light..... one blaze of living

- - cloud - - - ed blaze... of living light..... one blaze of living

But one un cloud - - ed blaze..... one blaze of living

A

light

light

light

light

pp
O'er the hush'd deep the yel-low beam he throws

The first system of the musical score consists of five staves. The top three staves are vocal lines, each containing a whole rest. The fourth staff is the vocal line with lyrics, starting with a piano (*pp*) dynamic. The bottom two staves are the piano accompaniment, featuring a dense texture of chords and sixteenth notes.

pp
O'er the hush'd deep the yel-low beam he throws

The second system of the musical score continues the composition. It features five staves. The top three staves are vocal lines, with the second staff containing the lyrics and a piano (*pp*) dynamic. The bottom two staves are the piano accompaniment, continuing the dense chordal texture from the first system.

.....

pp

Gilds the green wave that trembles as it glows

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by a dotted line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

B *pp*

Gilds the green wave that trembles as it glows, that trembles as . it

..... that trembles as it glows

That trembles

This system continues the musical score with a section marked 'B'. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Gilds the green wave that trembles as it glows, that trembles as . it" and "..... that trembles as it glows" and "That trembles". The piano accompaniment continues with similar rhythmic patterns.

cres: *mf*
glows..... Till sha - ded from the land and
p *cres:*
That trembles as it glows ...
mf
Till dark - - ly shaded from the deep
mf
trem - - - bles as it glows... Till shaded from the land and

deep

p *dim:* Be -
shaded from the land and deep

deep ... Be - hind his Delphian cliff he

rall:

rall:

rall:

dim: e rall:

... hind his cliff he sinks to sleep

Behind his cliff he sinks to sleep

sinks

Behind his Del-phian cliff he sinks to

pp

C *tempo.*

pp

he sinks to sleep

pp

pp

he sinks to sleep

he sinks to

pp

he sinks to sleep

sleep

to sleep

tempo.

pp

pp
he
sleep
pp
he
pp
he sinks to sleep
pp
he
pp
Ped

sinks to sleep
sinks to sleep
sinks to sleep
rall: pp

*

Nº II. RECIT: & PRAYER. MEDORA & CHORUS. "HEAR ME HEAVEN."

Molto moderato. (M.M. $\text{♩} = 44$.)

(Enter Medora with attendants.)

VOLIN

RECIT: Lento.
MEDORA. *p*

An - o - - ther day, the sun has set,

RECIT:

tempo.

RECIT: Lento.
p

An - o - - ther night, He comes not yet,

RECIT:

tempo. *accel^o*

But see! a sail! it nears, it

p *molto accel: e cresc:*

f *RECIT: Lento.* *rit^o*

nears,.... Or are mine eyes.... but dazed with tears.

f *RECIT: p rit^o* *OBOE.*

Allegretto. *SOPRANI. p*

CHORUS OF WOMEN. It nears,

Allegretto. *HORN.* *It* *ALTI. p*

pp

They touch,

nears, They land,

sempre p.

Si - - - lent and slow, they cross the

sempre p.

Si - - - lent and slow, they cross the

RECIT:
MEDORA.

And he!

sand.

RECIT:

sand.

PED.

*

SOP.

p

In si - - - - lence

ALT

p

In si - - - - lence

Nº II.

PED.

SOP
move they still.

ALT
move they still.

sempre p.

p
They reach the rock,

p
They climb the hill,

MEDORA. RECIT:

mf **A**

And he not with them. *Piu mosso.*

mf

RECIT:

molto accel. e rando

e cres:

M.M. ♩ = 54.

Maestoso quasi Andante.

TENORI.

f Scarce... with life we fly, But hope.....

CHORUS OF PIRATES.

BASSI.

M.M. ♩ = 54.

Maestoso quasi Andante.

f Scarce... with life we fly,

.....

dim:

We know not, none hath seen him

dim:

p

MEDORA. *p*

Hear me Heav'n, Oh! hear me now!

BASSI *p*

die.....

ORGAN. *p*

dim.

CELLO FLUTE & CLAR:

Lost is hope, but great art Thou, If my pray'rs have e'er a_vailed,

When the tempest round him wailed, When Thy thunder shook the

sea,..... When Thy thun_der shook the sea.....

poco rit.

Save and send him back to me, Oh! save and send him back to

ORGAN alone

MED: B

me.

SOPRANI *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re Do - mi -

ALTI. *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

TENORI *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

BASSI *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

f

Nº II.

MED: *p*
 Hear me Heav'n, my life I give, Let me die that

SOP. *pp*
 - ne..... Hear her Heaven hear her now Lost is

ALTI. *pp*
 - ne..... Hear her Heaven hear her now Lost is

TEN. *pp*
 - ne..... Hear her Heaven hear her now Lost is

BASSL. *pp*
 - ne..... Hear her Heaven hear her now Lost is

cres:

he may live, Let thy sun that now hath set, *dim:*

hope, but great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, but great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, great art Thou, Hear her Hea - - - ven, hear her *dim:*

ORGAN.

MED: *mf*

SOP. Rise up on his coming yet; Lift the shadow from the

ALTI. now, Lost is hope, but great art thou.

TEN. hear her now.

BASSI. now, Lost is hope, but great art thou.

hear her now.

p sky, Lift the shadow from the sky,

p Let her see him ere she

p Let her

mf *dim.* Lift the shadow from the sky, *p* Let her see him ere she

mf *dim.* Lift the shadow from the sky, *p* Let her

MED:

poco rit:

p

Let me see him ere I die, Oh! let me see him ere.... I

SOP.

poco rit:

p

die. Let her let her see him ere.... she

ALTI.

poco rit:

p

see him, Let her let her see him ere.... she

TEN.

poco rit:

p

die. Let her see him ere.... she

BASSI.

poco rit:

p

see him, Let her see him ere.... she

C

die. Hear me Heav'n, Oh!

die.

die.

die.

die.

p

Mi - se - re - re Do - mi - ne.

ORCHESTRA.

MED:

cres.

hear me Heav'n hear me now, hear me now,

SOP:

mf

Hear her now,

ALTI.

mf

cres.

Hear her now,

TEN:

BASSI.

cres - - - - *cen* - - - - *do.*

ff

dim:

..... Oh! Hea - - - - ven, save and send him

Hear her Hea - ven hear her now.

f

ff

dim:

Hear her now.

Oh! let her see him ere she die

ff

dim:

Hear her now. *dim:*

MED:

back to me.

SOP.

Hear her now.

ALTI.

Hear her now.

TEN.

Hear her Hea - - - ven, now.

BASSI.

Hear her now.

Mi - - - se - re - re Do - mi -

Hear me Heav'n, Oh! hear me Heav'n, Hear me now,

Hear her now,

Hear her now,

Hear her now,

Hear her now,

Hear her now,

- ne.

MED: hear me now, Oh! Hea - - - ven

SOP: *f* Hear her, Heaven, Hear her

ALT: *cres: mf* Hear her now *ff* Hear her now

TEN: *ff* Oh! let her see him ere she

BASSI: *ff* Hear her now.....

cen - - - *do.*

dim: *p* save and send him back to me....

dim: *p* now..... Hear her now....

p Hear her now....

dim: *p* die..... Hear her Hea - - - ven, now....

p Hear her now....

dim: ORCAN.

MED: D

dim. e sempre rall. al fine.

p Hea - - - - - ven save, oh! save and send him back

SOP:

ALT:

TEN:

BASSI.

pp

to me.

pp rall.

Hear her now.

pp rall.

Hear her now.

pp rall.

Hear her now.

pp rall.

Hear her now.

rall.

pp

f

pp

Nº 12. - * ENTR' ACTE.

129

M. M. $\text{♩} = 108.$
Molto Allegro.

f *p*

This system shows the beginning of the piece. The piano part starts with a forte (*f*) dynamic, while the violin part begins with a piano (*p*) dynamic. The tempo is marked 'Molto Allegro' with a metronome marking of 108 quarter notes per minute.

p

The piano part continues with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment. The violin part continues with a melodic line.

cres - - - cen - - - do.

The piano part features a crescendo, indicated by the text 'cres - - - cen - - - do.' below the staff. The violin part continues with a melodic line.

f

The piano part continues with a forte (*f*) dynamic, featuring a steady eighth-note accompaniment. The violin part continues with a melodic line.

sempre f.

The piano part continues with a forte (*f*) dynamic, indicated by the text 'sempre f.' below the staff. The violin part continues with a melodic line.

This system shows the final part of the Entr'acte, with the piano part continuing its eighth-note accompaniment and the violin part concluding its melodic line.

Nº 12. * When the Cantata is performed with only Pianoforte Accompaniment this Entr' Acte may be omitted, or the last page only, played.

fp *cres. - - cen - do.* *p* *cres. - - cen -*

do. *f* *sf* *sf*

sf *p* *b2.* *b2.* *b2.* *b2.* *sf* *p* *b2.* *b2.*

sf *p* *b2.* *b2.* *b2.* *b2.*

sf *b2.* *b2.* *b2.* *b2.*

p

The image displays a page of musical notation for piano, consisting of seven systems of staves. The notation includes various dynamics such as *f*, *pp*, and *ff*, and performance markings like *cres* and *do.*. The music is written in a key with two flats and a common time signature. The first system features a dynamic of *f* and *pp*. The second system features a dynamic of *f* and *pp*. The third system features a dynamic of *f* and *pp*, with the marking *cres* and *do.*. The fourth system features a dynamic of *f*. The fifth system features a dynamic of *f*. The sixth system features a dynamic of *ff*. The seventh system features a dynamic of *ff*.

The image displays a musical score for piano, organized into six systems. Each system consists of a grand staff with a treble and bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with the instruction *sempre f*. The second system starts with *f*. The third system features a series of slanted eighth-note patterns. The fourth system includes dynamic markings *ff*, *sf*, and *f*. The fifth system contains *dim.* and *p* markings. The sixth system starts with *pp* and includes a *dim.* marking. The score concludes with a final cadence in the sixth system.