

2. Act.

Adagio molto tranquillo.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked with a piano (*p*) dynamic. The melody in the treble clef is characterized by long, sweeping lines and a series of chords, while the bass clef provides a steady accompaniment.

Second system of musical notation, continuing the piece. It includes the instruction *il canto un poco marc.* above the treble staff. The piano (*p*) dynamic is maintained. The texture remains consistent with the first system, showing a delicate interplay between the two staves.

Third system of musical notation, showing further development of the musical themes. The piano (*p*) dynamic is still present. The melodic lines continue to be fluid and expressive, with the bass line providing harmonic support.

Fourth system of musical notation, marked with a *cresc.* (crescendo) instruction above the treble staff. The piano (*p*) dynamic is noted. The music begins to build in intensity, with more complex chordal structures and active bass lines.

Fifth system of musical notation, featuring dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte). The piano (*p*) dynamic is also indicated. The music shows a range of dynamics, with the piano part becoming more prominent.

Sixth system of musical notation, the final system on the page. It includes dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo). The piece concludes with a final chord in the piano part and a melodic flourish in the treble staff.

Più mosso.

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and features a melodic line in the treble and a bass line with chords. The second system continues with piano (*p*) dynamics and includes some sixteenth-note patterns. The third system introduces a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system starts with mezzo-forte (*mf*) and includes another crescendo (*cresc.*) marking. The fifth system begins with forte (*f*) and includes a decrescendo (*dim.*) marking. The sixth system concludes with pianissimo (*pp*) and a rallentando (*rall.*) marking. The notation includes various rhythmic values and articulation marks throughout.

The scene represents the interior of the Monastery of San Marco. An angle of the cloisters. To the left approached by a few steps is the chapel. To the right a large iron-bound double door (practicable), leading to another part of the building and communicating with the outer world, stands open. Fra Filippo and his brother monks are discovered in groups, looking towards this further court, and listening to the sounds of distant commotion without.

Das Innere des Klosters San Marco. Die Scene stellt die Ecke eines Kreuzganges dar. Zur Linken über einige Stufen hinauf der Eingang zur Kapelle der Brüderschaft. Zur Rechten eine of-fenstehende eisenbeschlagene Doppelthüre (practicabel) die in einen andern Theil des Gebäudes führt, und die Verbindung mit der Aussenwelt herstellt. Fra Filippo und andere Mönche stehen in Gruppen nach dem äussern Hof sehend und auf das von aussen hereindringende Ge-räusch horchend.

1. Scene.

Curtain rises slowly.

Der Vorhang geht langsam auf.

Tempo I. (Adagio.)

Piu mosso. Fra Filippo.

Hear ye! a - gain! the note of
Hört ihrs? Schon wieder! die Zei-chen

coming storm grows full and loud;
mehren sich, es nuht der Sturm.

'tis well these ho-ly walls are stout and strong!
Gott-lob, die Mauern hal - ten noch was aus!

mp *p* *cresc.* *f*

(He looks towards the chapel.)
(Nach der Kapelle blickend.)

(He listens)
(Er lauscht.)

That he is safe.
Er ist be-schützt!

a-gain!
Hört nur!

cresc. *f*

There's trea-son loose and the poor shif-ting mob
Es siegt der Ver-rath, denn das leicht-be-thör-te Volk,

that shouts to day "Ho-san-nah," and the next cries "Death to him"
das ei-nen Tag: Ho-san-nah ruft, und den an-dern: Stei-nigt ihn,

mf *f*

hath to the Me-di-ci lent too wil-ling ear. My bro-thers,
hat nun den Me-di-ci ganz sich zu-ge-wandt. Ihr Brü-der,

f

ask your sain-ted foun-der's aid. His name in - voked
 bit - ten wir un-sern Schutz-pa - tron, dass sei-ner Söh -

p *sf* *f* *p*

— shall keep his sons in peace, turn ye to
 ne Schaar er treu be - wahr' flehn wir zu

dim. *pp* *rall.*

him.
 ihm!

rall.

Chorus.

mf Ten I. II.
 Thou, who stand - est near the throne, stretch thine arm to
mf Bass I. II.
 Schau her - ab aus Him - mels - höhn, lass in dei - nem

p

shield thine own Guard the seed which thou hast sown Ho-ly
 Schutz uns stehn, lass dein Werk nicht un-ter-gehn, heil-ger

The first system of the musical score features a vocal line with lyrics in English and German. The piano accompaniment is marked with a piano (*pp*) dynamic. The key signature has one sharp (F#) and the time signature is 3/8. The music is in a major mode and features a mix of eighth and quarter notes.

fa-ther Do-mi-nic, Ho-ly fa-ther Do-mi-nic.
 Va-ter Do-mi-nic, heil-ger Va-ter Do-mi-nic.

Poco più mosso.

The second system continues the vocal line with the lyrics 'fa-ther Do-mi-nic, Ho-ly fa-ther Do-mi-nic.' and its German equivalent. The tempo is marked 'Poco più mosso'. The piano accompaniment includes a *pp* dynamic marking. The musical notation shows a continuation of the melodic and harmonic themes from the first system.

Save thy sons — who love thee well
 Hö-re dei-ner Söh- - ne Flehn,

The third system features the lyrics 'Save thy sons — who love thee well' and 'Hö-re dei-ner Söh- - ne Flehn,'. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The musical notation includes a variety of rhythmic patterns and chordal textures.

Let thy pray-er the tem-pest quell,
 steh uns bei in Stur-mes- weh'n;

The fourth system contains the lyrics 'Let thy pray-er the tem-pest quell,' and 'steh uns bei in Stur-mes- weh'n;'. The piano accompaniment is marked with a forte (*f*) dynamic and includes a *cresc.* (crescendo) marking. The music concludes with a *dim.* (diminuendo) marking.

mf Tri - umph o'er the powers of Hell, *f*
mf lass der Höll' uns wie - der - - - stehn,

cresc. *f* *dim.*

f Ho - ly fath - er Do - mi - nic.
f Heil - ger Va - ter Do - - - mi - nic,

(As they finish their prayer, Savonarola enters from the
 (Gegen das Ende des Gebets tritt Savonarola aus der

sf *p* *pp*

Adagio. (♩ quasi = ♩)

p Ho - ly fath - er Do - mi - nic.
p Heil - ger Va - - - ter Do - - - mi - nic.

chapel.)
 Kapelle.)

p

Savonarola.

p 'tis well ye pray! at length the hour has come, the fa - tal
 Ja, fleht zu ihm! denn da ist nun die Zeit. Die Stun - de

pp

hour predesti - ned of all time when re - bel to her God, — this im - pious
 schlägt, die längst vor-her be - stimmt, da auf - steht ge - gen Gott — die sünd - ge

ed acceler.
 ci - ty, sin - - steeped, throws off her mask of prayer, and
 Menschheit, ja — sie wirft die fromme Mas - ke ab, und

acceler.

cresc. *f più mosso*
 dares the migh - ty hand that o'er her wan - ton head holds
 tro - tzet kühn der Macht, — die aus Er - bar - men noch des

f *p*

back in love — the gath'ring thun - ders.
 Her - ren Straf - ge - richt bis - her be - schwor!

mf *cresc.*

Ay, though the e - leventh hour be gone!
 Ob auch ih-rer Sünden Maass längst voll!

sf colla voce *sf* *sf* *pp*

p Too late! she hears me not. *rall.* She heeds my voice no
Zu spät! Mein Wort ver-hallt! Flo-renz hört mich nicht

pp *colla voce*

Allegro. 2. Scene.

more. *(Enter Sebastiano followed by the chiefs of the Piagnoni. They have their swords drawn, and*
mehr. (Sebastiano tritt ein, gefolgt von den Häuptern der Piagnoni, die blossen Schwer-

f *cresc.*

as they enter, Fra Filippo closes the outer gate behind them.)
ter in der Hand. Fra Filippo schliesst das Thor hinter ihnen.)

dim.

Sebastiano. *mf*

We come, o ho-ly father, to thy
Zu dei - nem Schutz, mein Vä-ter, kommen

p

fold to stem her wrath. *cresc.* E'en now as one possessed, she
al - le wir hie - - her In die-sem Au-gen-blick durch -

f raves a-down her thou-sand streets and cries for blood. *cresc.* ay cries for
 ra - set tol - le Wuth die Stadt, man schreit nach Blut, nach dei - nem

thine! and thou for her hast spent thy life, hast loved her
 Blut! Dein Le - ben weih-test ih - nen Du, aus Lie - be

mf wondrous well. Yea! *cresc.* yea!
 und Er - bar - men! Ja; ja,

Savonarola.

f yea, I loved her well! *appassionato* Oh Flo - rence, oh
 ja, wohl liebt' ich sie! O Flo - renz, mein

mine, thy name was a spell with a sound di - vine,
 Hort, dein Na - me er - klang mir als Zau - ber - wort,

and I turned to hea-ven hum- bled and low-ly, for thee my
 nur für dich hab'ich zum Him - mel in In-brunst Ge - be - te ge -

dim.
p

prayer, For thee for - gi - ven, chastened and
 sandt, Um Gna - de bat ich, dass kei - ne

cresc.

ho - ly, with strength to endure, un - spot - ted and
 Sün - de be - fle - cken je sollt' dein hei li - ges Ge -

cresc.

pure in thy robe
 wand! Dein wei - sses Kleid

p
cresc.

of white - ness As of
 der Un - schuld, fle - cken -

p

snow new dri - ven, the beau - ty and bright -
 los und rein, wie neu - ge - fall - ner Schnee soll es pran -

ness, The splen -
 gen, des Him -

p *cresc.*

mels dour of Heav'n a - round and a - bout
 Glanz, er soll - te hell dich um - strah -

mf

thee! Oh Flo - rence! False - heart-ed!
 len! O Flo - renz! Wan - kelmützig!

sf *sf*

that thy pledge should be bro - ken, that I
 Wa - rum brachst du dei - ne Ei - de? Soll an dir

p *cresc.* *sf*

dim.

I should doubt thee! that with head bowed in
 mein Glau - be wan - ken? Soll vor Scham ich er -

shame rö - then, I should hear thy sweet name
 wenn ich dei - nen Na - men hö - re

dim.

by the vile the vile, vile - ly spo - ken! Yet
 aus dem Mun - de, aus dem Mun - de der Gott - lo - sen! Doch dein

cresc.

p *sf* *pp*

thus ends thy sto - ry, it is o -
 Tag ist ver - gan - gen, und vor - bei

sf *col. Red.* *dim.*

ver thy glo - ry, like a vi - sion
 ist dein Pran - gen, gleich dem Ne - bel

p

de - part - ed!
 rer - we - het!

Nay, Auf, Nay auf, wake, er - wach, nay er -

cre scen do

wake, end thy sleep - ing. The gloom -
 wach aus dem Schlum - mer! In Nacht wirst

grows and dar - kens, and the world halts and
 du ver - schwin - den, nim - mer wird die Welt dich

hear - kens, she will cry thy fair name on the
 fin - den, und sie ruft seh - nend dei - nes Na - mens

cresc. cresc.

night
Klang.

wake!
Auf,

wake — let her not pass
auf, — lass sie nicht trauern.

f *cresc.* *sf* *mf* *p* *dim.*

— from sight
um dich,

on her wea-ry way,
wenn sie dich vermisst,

wee - ping,
wei - nen

p *pp*

for e - - ver and e - - ver with - out
um dei - - nen Fall, dei - nen Un - ter -

thee.
gang Sebastiano.

O ho - ly fa - ther she shall hear thy cry, a - round
Ja hö - ren soll Florenz, was dein Mund spricht, wir al -

mf

— thee see thy sons who know not dread,
- le fol - gen dei-nem Auf - ge - bot,

who ask for thy great cause, for
für dich zu ster-ben - ist uns

thee to die, sü - sse Pflicht, for für Flo - rence thy be - loved their blood to Flo - renz gehn wir freu - dig in den

p *cresc.*

shed! Tod. Ten. Chor. Bass. To fol - low thee our hearts' de - sire; thy Wir fol - gen dir von Muth ent - flammt, aus

f *mf*

soul our souls shall feed and fire, thy voice our cla - dei - - ner Kraft die uns - re stammt, es leit uns dei -

f *tr*

- - rion trum - pet call, with thee we stand, with thee we - - ner Stim - me Klang zum Sie - ge o - der Un - ter -

f *tr*

Più Allegro ma tranquillo in tempo quasi alla breve.

Savonarola.
 More strong more true than war - rior's steel should
 Zer - brech - lich ist des Krie - gers Schwert, nun
 fall.

gang!
p

prove God's weapon wrought of zeal. Yet am I
 Gott ul - tein sich stark be - wührt! Doch mei - ne
p

spent, and stri - cken, reel, no vic - to - ry is
 Kraft sie ist ver - zehrt, ich sie - ge nim - mer -

Savonarola.
 mine.
 mehr! **Sebastiano.** *f*

Vic - - tor thou art! when lag - gards we saw Flo - rence
 Dein ist der Sieg! Du hast ge - wacht, als auf Flo -

cresc. poco a poco

art! when mid wild din, she drained the cup with Sa - tan's
Sieg; wann wil - der Sang in fren - ler Sün - den - lust er -
lose her li - - ber - ty,
renz sank Sün - den - nucht.

kin, *klung,* 'Twas prayer that saved her
Dein Be - ten ret - tend
a voice from heav'n cried "set her free" That cla-ri-
Da rief's vom Him - mel: auf, er - wacht, aus dir sprach Gott
p f p

rall. - - - al - - - Tempo.
in her sin, that saving prayer was thine,
auf - wärts drang, dich hör - te Gott der Herr!
was thine *rall.* To follow thee our hearts
der Herr! Wir fol - gen dir von Muth
f pp rall. e cresc. 3

— was thine!
der Herr!

de-sire, thy soul our souls shall feed and fire, thy voice our cla-
es leit' uns dei-

ent - flammt, aus dei - ner Kraft die un - sre stammt, thy voice our
es leit' uns

crusc.

ff

With thee we stand with
es sei zum Sieg, zum

- rion, Trum - pet call with thee we stand, with
ner

cla- rion, Stim - me Klang, es sei zum Sieg, zum
dei - ner

(Some of the monks enter the chapel.)
(Einige Mönche treten in die Kapelle.)

Sav.

A - - - - men, A - -
A - - - - men, A - -

thee we fall!
Un - ter - gang!

thee we fall! with thee we fall!
Un - ter - gang! zum Un - - ter - gang!

f (Organ) *ff* (Orch.) *f* (Org.)

men! men! With me ye swear. ye swear
men! Ver-eint mit mir werd' Euch

p(Orch.) *f*

(Savonarola seems fired with sudden energy)
(Savonarola ist plötzlich von Energie ergriffen)

to fall or stand! Ay stand,
Tod o der Sieg! Ja Sieg,

Lento. (♩ quasi = ♩) *f*
mf (Org.)
col Ped.

(He approaches the chapel.)
(Er nähert sich der Kapelle.)

— for like the Sy-rian host, let trai-tors surge a-round you, There is
— mö-gen die Fein-de auch, wie Sand am Meer er-ste-hen, Ei-ner

3 *Ped.*

one can smite and scat-ter them like chaff. To Him turn ye in
leht, der wird sie, wie Spreu im Wind ver-wehn, hin-auf stei-ge zu

this su-pre-mest hour, come all and kneel be-fore the
ihm nun un-ser Flehn, sein Wil-le ten-ket uns al-

(tenderly)
(weich)(with energy)
(energisch)

Throne, be-tide what will, my chil-dren, my chil-dren,
lein, mag, was da will ge-sche-hen, ihr Kin-der, der

we shall cry A - men!
Herr soll ge - prie - sen sein!

(Chorus in the chapel.)
(Chor in der Kapelle.)

Pax ae-ter-na, re-qui-em tu pro-mittens de - fes - sis,

(All exeunt into the chapel, save Sebastiano. He remains standing with drawn sword as sentinel before the
(Alle ausser Sebastiano in die Kapelle ab. Er bleibt als Wache mit gezogenem Schwert vor dem

Je-su, servu - lis o - pem o fer tu - is de coe - lis, Ma - ne no - bis - cum Do - mi - ne, et

porch and as the hymn grows fainter, he bows his head in prayer.)
(Eingang der Kapelle stehen und beugt beim Verklingen der Hymne betend sein Haupt.)

nos il - lustra lu - mi - ne, No - bis Je - su da ro - bur, da nunc au - xi - li -

um, Vic-to-ri-ae co-ro-nam in om-ne sae-cu-lum.

Cor.

pp (Orch.)

L.H.

morendo

(A knock is heard at the gates.)

(Es wird an das Thor gepocht.)

Allegro ma non troppo.

3. Scene.

(without) (ausserhalb)

Francesca.

Seb. (Sebastiano startled, goes rapidly towards them) Quick, quick'tis I! Fran-
(Sebastiano fährt auf und geht rasch an das Thor) Schnell, schnell, ich bin's, Fran-

(short pause) (kurze Pause)

Allegro ma non troppo.

Who waits without?
Wer will her-ein?

mf

(short pause)

p

staccato

ces-ca! ces-ca!

(he halts) (erhält an) *mezza voce*

She! Sie! What she, and here! At this last hour to play the
Was führt sie her? Naht sie sich als Spi-o-nin

mf

p

sf

(He hastily draws back the bolt and opens
(*Er schiebt hastig den Riegel zurück*

spy?
miss?

No!
Nein

she is true!
nim-mer-mehr!

the gates. Francesca enters quickly.)
und öffnet das Gitter.

Franc. *Francesca tritt schnell ein.*

What!
Miss

dost thou fear
traust du mir?

that I bring trea-
Sorgst, dass Ver-rath-

(she points to
sie zeigt auf

- son with me? Nay nay!
ich sin-ne? Nein, nein,

I come to warn,
ich komm', zu war-nen,

to save. The
zu ret-ten. Das

the open doors)
das offene Thor)

(Sebastiano closes them and draws the bolt.)

(Sebastiano schliesst das Thor und schiebt den Riegel vor.)

gates! quick! close! Ru-cel lo set me free. Een now 'tis on its
Thor! schnell zu! Ru-cel-lo hat mich be-freit. Das Volk ist un-ter-

way! The mob! The frenzied mob in flood pours on, 'twill soon run
wegs, sieh'n! wie Wöl-len stür-men sie hie-her, gar bald ein

red with blood! *blu-tig Meer!* one fa-tal sign, *nur ein Sig-nal!* *cresc.* one word it *ein Wort noch*

waits, *braucht's,* and then, *und dann,* then, *dann,* 'tis neath Ru-cello's sway, *es ist Ru-cel-lo jetzt,* he now rules *der Florenz ge-*

Andante tranquillo.

Florence! *bietet!* List to me, *Hö-re mich!* list, while the streets with triumph *Hör! In Flo-renz tönt Siegsge-*

ring, *sang.* While he I loathed once, your king, from sha-kent throne a *Und der, den ich gehasst so lang, in Staub ist er da-*

ru-in falls, *hin ge-streckt,* his me-mo-ry a ve-ry shame, 'tis *sein Na-me ist mit Fluch be-deckt, und*