

## 3. Act.

Larghetto.

Pianoforte.

The curtain rises slowly. A dungeon. Savonarola is discovered, facing the window through which the sun's rays pour, illumining his white-robed figure.

*Der Vorhang geht langsam auf. Ein Kerker. Savonarola steht dem Fenster zugewendet, durch welches das Sonnenlicht hereinfluthet, die weissgekleidete Gestalt beleuchtend.*

1. Scene.

Savonarola. *mf*

At length the end! Thou sun rise glorious,  
 Ich bin am Ziel! Em-por stieg die Son-ne,

*pp* *p*

*col Ped.*

that with thy wel - come greets my wa - - - ning life!  
 die mei - nes Le - bens En - de schau - - - en soll!

*p*

Speak to my soul, thou he - rald sent of God from the e - ter - nal  
 O sprich zu mir, du Bo - tin meines Herrn, du kündest mir ein

*mf*

light before whose blaze The glitt'ring sheen of all this jewelled  
 e - wi - gli - ches Licht, vor des - sen Glanz das Leuch - ten die - ser

*sf* *dim.*

*f* *p*

*col Ped.*

(He moves out of the light.)  
 (Er tritt aus dem Licht.)

world is but a black - ened shadow! Yea, 'tis well.  
 Welt ver - blasst, wie fah - ler Schatten. Nun ist's gut!

*dim.*

1

Yet once a vi-sion splen - did up - rose be-  
*Der Traum ist hold ge - we - sen, den ich ge-*

*pp* 3 3 3 3

*col Ped.*

- fore me; thereign of lust was en - ded and  
 se - hen, zu End' das Reich des Bö - sen und

o'er the heads of kings a strength of  
 ü - ber Land und Meer trug mich der

*cresc.*  
 an - gels' wings in spirit bore me: for I be-  
 En - gel Heer mit sanftem We - hen. Florenz dich

- held thee Flo - rence ri - - sen, thy sin de -  
 sah ich auf - er - stan - den, mit Gott ver -

*cresc.* *f*

- part - - - ed, saw thee quit thy char - nel  
 säh - net, sah dich frei von Er - den -

pri - son, fair - - faced, pure - hear - ted, and there rose on thee my  
 händ - den, neu - dich ver - schö - net, und dein gro - sser Früh - lings -

ci - ty that gol - den mor - - row, and from thee took thy  
 morgen, er war ge - kom - - men, und es war al - les

*cresc.* God in pi - - ty thy sin and sor - - row,  
 Leid und Sor - - gen von dir ge - - nom - - men,

*string.*

*string. e cresc.*

and thou wert free!  
 und du warst frei!

*mf* *cresc.* *f*

Yet do I see thee grow faint and si-cken, and I, who from thy plague would  
 Doch jetzt seh' ich in Ketten der Sünd' dich ver-der-ben, und ich, der ich dich woll - te

free thee, lie pal - - - sy stri - cken!  
 ret ten, ich muss nun ster - hen.

*Tempo I.*

So falls the veil! So comesthe  
 Ich bin am Ziel, der Schlei - er

*Allegretto moderato.* *cresc.*  
 end! is this the end? my soul's desire! Ah no! it is not  
 füllt! War das das Ziel, das ich er-kor? Ach nein, das wares

this! (appealing to heaven.) Thou canst the mighty break and bend, and point the way through  
 nicht! (zum Himmel aufblickend.) Du beugst die Starcken die - ser Welt, und führst empor durch

mar - tyr's fire to heav'n - - ly bliss.  
*Flam - mengluth zum Him - mels - licht!*

*sf* *rall.*

(he kneels.)  
*(er kniet nieder.)*

*p* *rall.*

Lento e religioso.

Oh, by thy pro - - - mise to the meek and low - - ly;  
*O bei dem Wort, das einst du gabst den Schwa - chen,*

*mp* *p*

They who are thine,  
*„Kommt all' zu mir!“*

Oh by all song of praise, by penance  
*bei je - dem Dankge - het und Buss' und*

ho - - ly, by faith di - vine,  
*Wa - - chen, das drang zu dir,*

By the fair flower of all their prayer and  
*bei je - der Reu - e - thrün' zer - knirsch - ter*

*3*

fast - ing that thine has been, By thy great love and mercy ev - er -  
 Sün - der, dir dar - ge - bracht, bei dei - ner ew' - gen Lieb' für dei - ne

*Più mosso.* *mf*  
 - last - ing on which they lean, Let not thine  
 Kin - der, die im - mer wacht, o ü - her -

e - ne - mies with hate in - fer - nal scat - ter thy  
 lass nicht die, die zu dir hal - ten dem Feind zum

*cresc.*  
 sheep, but rise in all thy  
 Spiel, o las - se dei - ne

*f*  
 ma - je - sty e - ter - nal and on them  
 All - macht stra - fend wal - ten, setz' du das

sweep. *Ziel.* To dust the towers of their strength shall  
*Vor dei - nem Zorn muss ih - re Macht ver -*

crum - ble where thou hast trod, put  
*sie - gen, die Trotz dir bot, lass*

*pp*

down their might their pride and glo - ry  
*ih - re Kraft und ih - ren Stolz er -*

*cresc.*

hum - - - ble, A - rise, o God!  
*lie - - - gen, er - hör' mich Gott!*

*f*

A - rise, o God! A - rise, o  
*er - hör' mich Gott! er - hör' mich*



God! (He rises to his feet.) My prayer is heard, his holy word man shall not set at  
 Gott! (Er steht auf.) Er hört mein Flehn. Sein heilig Wort bricht siegend sich die

*mf*

*ff* *p*

naught. I see the light, it breaks! The fight in  
 Bahn. Ich seh das Licht wohl 8. min. die Pflicht hab'

*cresc.*

vain hath not been fought! Rise, wake the  
 ich im Kampf ge-than. Ju, be-kämpfe

(He again faces the sunrise.)  
 (Er betrachtet wieder die aufgehende Sonne.)

*f* *dim.* *p*

world, thou sun I toil no  
 du die Nacht, Ich kämpf' nicht

*f* *p*

**Allegro moderato.**

**2. Scene.**

more! (The bolts of the door are drawn back.) They come. my  
 mehr! (Die Riegel der Kerkerthür werden aufgeschossen.) Man kommt. Mein

*f*

Francesca.

*mf*

(Francesca appears on the threshold.) Not yet. one task yet one more  
 (Francesca erscheint auf der Schwelle.) Noch nicht. Eins noch noch bleibt dir,  
 earth-ly task is done. Fran-cesca!  
 Werk, es ist voll-bracht; Fran-cesca!

*p* *pp* 6 6

task is thine (She enters; the door closes behind her. She then advances hurriedly towards him.) Dost  
 Eins zu thun. (Sie tritt ein. Die Thür wird hinter ihr geschlossen, sie tritt rasch auf ihn zu.) Du

*mf*

Fran-ces-ca, child, what seekest thou?  
 Fran-ces-ca, Kind, was suchst du hier?

*fp*

Andante agitato.

ask? (with bitter self-reproach) Be-hold this form that cowers in shame be-  
 frägst. (mit dem Ausdruck bitterer Reue.) O sieh mich an, die sich in Scham ver-

*p*

fore thee! look in these eyes to gaze in thine that dare! see that the  
 zehrt, blick in das Aug? das bit-tend auf dir ruht, der wil-de

3

god-less hate this heart once bore thee in bit-ter tears is spent,  
 Huss, den ich so lang ge-nährt er hat sich auf-ge-löst

*cresc.* *dim.*

is no more there. And yet this hand, it laboured  
 in Thrü-nen-fluth. Ach die-se Hand, sie wirk-te

*mf*

to be-tray thee, wrought out thy death and I am free and  
 dein Ver-der-ben und deinen Tod, und ich, ich le-be und bin

*cresc.*

live, oh curse me not, 'tis I, yes I who  
 frei, (She kneels) o fluch' mir nicht, durch mich musst du nun  
 (kniend)

*f* *ff* *dim.*

*cresc.*

slay thee, yet be thou merci-ful to me, be merci-ful,  
 ster-ben, o neig'er-barmend dich zu mir, er-bar-medich,

*p*

Franc.

*tranquillo*

to me!

Sav. ver - zeih!

(He raises her.)  
(Er hebt sie auf.)

Rise  
Auf

gent-le child,  
ed - les Kind!

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'Franc.' and 'tranquillo'. The vocal line begins with the lyrics 'to me!' and 'Sav. ver - zeih!'. The piano accompaniment starts with a piano (*p*) dynamic and includes a right-hand (*R.H.*) and left-hand (*L.H.*) designation. The system concludes with the lyrics '(He raises her.) (Er hebt sie auf.)', 'Rise Auf', and 'gent-le child, ed - les Kind!'.

rise, end thy wee - ping,  
En - de dein Wei - nen,

God knowsthy heart,  
Gott kennt dein Herz

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line lyrics are 'rise, end thy wee - ping, En - de dein Wei - nen,' and 'God knowsthy heart, Gott kennt dein Herz'. The piano accompaniment continues with a right-hand (*R.H.*) and left-hand (*L.H.*) designation.

he hears thy prayer.  
und hört dein Flehn,

The storm once wild is lulled and in his  
der Sturm ward lind, die Sonn' wird wie - der

The third system of the musical score. The vocal line lyrics are 'he hears thy prayer. und hört dein Flehn,' and 'The storm once wild is lulled and in his der Sturm ward lind, die Sonn' wird wie - der'. The piano accompaniment is marked *pp* and includes a right-hand (*R.H.*) and left-hand (*L.H.*) designation.

kee - ping  
schei - nen,

thy soul is spot - less,  
dei - ne Seel' ist schuld - los,

pure and  
rein und

The fourth system of the musical score. The vocal line lyrics are 'kee - ping schei - nen,' and 'thy soul is spot - less, dei - ne Seel' ist schuld - los,' and 'pure and rein und'. The piano accompaniment continues with a right-hand (*R.H.*) and left-hand (*L.H.*) designation.

fair.  
schön.

(He blesses her.)  
(Er segnet sie.)

For e - - - verthou art  
Auf e - - - wie sei des

The fifth system of the musical score. The vocal line lyrics are 'fair. schön.' and '(He blesses her.) (Er segnet sie.) For e - - - verthou art Auf e - - - wie sei des'. The piano accompaniment continues with a right-hand (*R.H.*) and left-hand (*L.H.*) designation.

Allegro con spirito.

Heaven bless thy word  
*O für dies Wort*

His! *Herrn!*

*mf* *cresc.*

Hea - ven bless thee! for oh, like a vi - sion that has  
*sei - ge - seg - - - net! Durch gött - li - che Macht ward mir das*

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

burst in blaze of glo - ry on my wea - ry eyes that had  
*Au - - ge auf - ge - schlos - sen, und ich war er - wacht und mein*

*sf* *mf* *f*

too long mourned, I saw thee rise ho - ly and pure be -  
*Aug'ward hell, des Him - mels Glanz sah ich um dich ge -*

*cresc.*

-fore me; thee whom I scorned, ay,  
*gos - sen, um dich, dem ich ge - flucht, den*

*f* *sf*

leathed in my vile de - rision;  
 ich, ach so lang ver - achtet.

and a won-drous  
 Und ein Wun - der

*dim.*

*p* *cresc.* *sf* *ff*

Adagio. (♩ = ♩)

change stole o'er  
 sah ich sich he - rei - me,

*pp*

6 6 6

mezza voce

and I heard, and it seemed like a dream -  
 und es däm - mert her - auf, wie ein Traum -

*con Ped.*

8 2

- that I had dreamed, an e - cho of some sad  
 - bild steigt es auf, ein E - cho aus ver - gang' - nen

8

sto - ry, from the years that are long a - go  
 Zei - ten. Längst ent - schwund' - nes ward da mir Kund,

6

that are dead and past, and my heart beat fast  
*ah gar trau - ri - ge Mähr, und mein Herz ward schwer,*

and my voice sank low and low. (he gazes at her.)  
*es ver - stumm - te da mein Mund. (er betrachtet sie.)*

**Savonarola.**

Oh child! fair flower, — as I up - on thee  
*Ich schau' dich an, — vor mir stehst du so*

gaze, — some mystic power of long — for - got - ten days from out the  
*mild, — da tritt her - an ein längst be - grabnes Bild, taucht auf aus*

bound - less space brings back — an an - gel  
*fer - nem Licht ein En - gels - an - gel*

*legutiss. pp*

face, in light di - vine;  
sicht, im Him - mels - glanz.

*il canto marcato*

a face like thine - in vain a - down the  
dir gleicht es ganz, ob auch in bit - term

years the stream of hu - man tears hath flowed in peace.  
Schmerz sich jahr - lang quält das Herz, und weint und hebt,

for tears cannot ef - face, nor  
nicht löscht der Thrü - nen - fluth, was

*f* *mf* *p*

strength nor time nor will.  
tief im Her - zen ruht,

*mf* *p*

1



one me - - - - mo - ry that lasts till  
 Er - - - - - rung lebt! Sie bleibt der

life shall cease for as I gaze on thee  
 See - - le - - treu, jetzt, da ich dich er - schau?

for as I gaze on thee it haunts me  
 jetzt, da ich dich er - schau?, lebt auf sie

*Francesca. mp*  
 still. Yet I - have woun - ded thee!  
 neu! Und ich ver - - folg - - te dich!

Oh leave me not, let ex - pi - a - ting years with  
 O le - be noch! Ver - - söh - nung bringt und Frie - - den

gen - tie calm heal thy brui - sed spi - rit. Dar - ken not my lot!  
 wohl die Zeit dei - ner mü - den See - le. Hüf - nicht mei - ne Schuld!

Stay! black low - ers the storm!  
 Lehl! Weh! schon - nakt der Sturm!

**Savonarola.**  
 To break in calm the calm of heavn - a - bove!  
 Erweht her - ab aus sel - - gem Frie - dens - port!

Where en - ded is the strife, where stirs no earth - ly breath, where  
 Dort en - det al - ler Kumpf, du stört kein Er - den - hauch, nur

**Francesca.**  
 all is lost in love! Yet I would give thee life!  
 Lie - be wul - tet dort! O kömmt' ich Ret - tung bringen!  
 (a bell tolls.)  
 (eine Glocke ertönt.)

Ah woe — is me! my gift is death.  
*Weh mir — zu spät — ich bring dir Tod!*  
 (The gaoler and guards enter. Savonarola takes his place amongst them.)  
 (Der Kerkermeister tritt mit Wachen ein, Savonarola tritt unter sie.)

Savon.  
 Fare - well — my child,  
*Leb' wohl — mein Kind.*

the way — will not be long!  
*Nicht weit — hab' ich zu gehn!*

*dim.* *p*

Francesca.  
*ad lib.* *rall.*  
 Oh Heav'n in thy great strength let me be  
*O Gott, gieb Kraft, das Arg- - ste zu he -*

*pp* *molto cresc.*

## Grave in tempo di Marcia, e Maestoso.

strong!  
stehn!

(As the cortège is about to depart, a curtain closes in the scene.)  
(In dem Augenblick, da der Zug sich in Bewegung setzt, verhüllt ein Vorhang die Bühne.)

*sf*

*mf*

*mp*

*cresc.*

*f*

*dim.* *mp* *dim.*

1. 2.

*cantabile*

First system of musical notation. The right hand features a melodic line with a *mp* dynamic marking and a triplet of eighth notes. The left hand provides a bass line with a 6th fingering. The system concludes with a triplet of eighth notes in the right hand.

Second system of musical notation. The right hand continues the melodic line with a *f* dynamic marking. The left hand features a 7th fingering. The system ends with a triplet of eighth notes in the right hand.

Third system of musical notation. The right hand begins with a *p* dynamic marking and includes a triplet of eighth notes. The left hand has a 6th fingering. The system concludes with a triplet of eighth notes in the right hand.

Fourth system of musical notation. The right hand continues with a *f* dynamic marking. The left hand features a 7th fingering. The system ends with a triplet of eighth notes in the right hand.

Fifth system of musical notation. The right hand starts with a *p* dynamic marking and includes a triplet of eighth notes. The left hand has a 6th fingering. The system concludes with a triplet of eighth notes in the right hand.

Sixth system of musical notation. The right hand continues with a *f* dynamic marking. The left hand features a 7th fingering. The system ends with a triplet of eighth notes in the right hand.

First system of musical notation, featuring a treble and bass clef. The music includes triplets and sixteenth notes. A dynamic marking of *mp* is present in the bass staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation, showing a shift in the bass line with prominent sixteenth-note patterns and some fingerings indicated (7, 6).

Fourth system of musical notation, featuring a dynamic marking of *f* in the bass staff and *p* in the treble staff. The system concludes with a measure marked with an 8.

Fifth system of musical notation, starting with a measure marked with an 8. It includes triplets and a dynamic marking of *f*. The bass staff shows a complex sixteenth-note pattern.

Sixth system of musical notation, continuing the intricate sixteenth-note patterns in the bass staff and melodic lines in the treble staff.

First system of musical notation. It consists of two staves, treble and bass. The music is in a minor key with a 3/4 time signature. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with triplets and slurs. A dynamic marking of *mp* is present in the lower staff.

Second system of musical notation, continuing the piece. It features similar melodic and rhythmic patterns as the first system, with slurs and accents throughout.

Third system of musical notation. The upper staff has a more active melodic line with many slurs. The lower staff continues with a steady rhythmic accompaniment.

Fourth system of musical notation. This system includes dynamic markings of *mf* and *sf*. The lower staff has a triplet of eighth notes. The upper staff has a melodic line with slurs.

Fifth system of musical notation. It features dynamic markings of *sf* and *f*. The upper staff has a melodic line with a slur and an accent. The lower staff has a rhythmic accompaniment with slurs.

Sixth system of musical notation. It includes dynamic markings of *p*, *dim.*, and *mp*. The system is divided into two measures by a double bar line. The first measure has a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The second measure has a chordal accompaniment in the upper staff and a rhythmic accompaniment in the lower staff. A first ending bracket labeled '1' is at the bottom.