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THE

VEILED PROPHET

C. VILLIERS STANFORD.

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The
VEILED PROPHET
(IL PROFETA VELATO)

Romantic Opera
in three Acts.

WRITTEN BY **W. BARCLAY SQUIRE**

and translated into Italian by

G. MAZZUCATO

The Music by

C. VILLIERS STANFORD.

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THE VEILED PROPHET.

(IL PROFETA VELATO.)

DRAMATIS PERSONÆ.

THE CALIPH MAHADI	<i>Bass.</i>
MOKANNA, The veiled Prophet	<i>Baritone.</i>
ZELIKA, Priestess	<i>Soprano.</i>
FATIMA, Chief Slave in the Harem	<i>Soprano.</i>
AZIM, A young warrior	<i>Tenor.</i>
ABDULLAH, Mokanna's Slave	<i>Bass.</i>
A YOUNG WATCHMAN	<i>Tenor.</i>

Chorus of Followers of the Prophet. Slaves and Soldiers.

The action takes place in Merou in Persia, at and in the vicinity of the Prophet's Palace.

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VII
1573
S180v

The Veiled Prophet. Il Profeta Velato.

740347
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Prelude.

C. Villiers Stanford.

Adagio.

PIANO.

The musical score is written for piano and consists of five systems. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio'. The first system includes a 'mf' dynamic marking and a triplet of chords. The second system features a 'p' dynamic marking and a triplet of chords. The third system starts with a 'mf' dynamic marking. The fourth and fifth systems continue the melodic and harmonic development. The score concludes with a 'p' dynamic marking and a fermata over the final chord.

First system of a piano score. The right hand features a continuous eighth-note pattern, while the left hand plays a steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

Second system of the piano score. The right hand continues with eighth-note patterns, and the left hand provides harmonic support. A *cresc.* (crescendo) marking is present in the left hand. A fermata is placed over the final measure of the right hand.

Third system of the piano score. The right hand features chords and triplets, with a *tr.* (trill) marking. The left hand has a more active eighth-note accompaniment. A *f* (forte) dynamic marking is present.

Fourth system of the piano score. The right hand has chords and triplets, with a *tr.* marking. The left hand has a more active eighth-note accompaniment. A *fp* (fortissimo piano) dynamic marking is present. The system concludes with a change in time signature to 3/4.

Fifth system of the piano score. The right hand features chords and triplets, with a *tr.* marking. The left hand has a more active eighth-note accompaniment. A tempo marking $(♩ = ♩)$ is present. The system concludes with a change in time signature to 3/4.

Sixth system of the piano score. The right hand features chords and triplets, with a *tr.* marking. The left hand has a more active eighth-note accompaniment. The system concludes with a change in time signature to 3/4.

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *mp* and a triplet of eighth notes in the right hand.

Second system of musical notation, continuing the piece with a triplet of eighth notes in the right hand.

Third system of musical notation, including a *cresc.* marking and a triplet of eighth notes in the right hand.

Fourth system of musical notation, featuring a triplet of eighth notes in the right hand.

Fifth system of musical notation, including a *cresc.* marking and a triplet of eighth notes in the right hand.

Sixth system of musical notation, concluding the page with a dynamic marking of *f*.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes in both hands, with some chords and rests.

Second system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has chords and some moving lines. A dynamic marking *sf* (sforzando) is present at the end of the system.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. A dynamic marking *p* (piano) is present at the beginning of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. The system ends with a double bar line.

Poco più mosso e poco a poco accelerando.

Fifth system of musical notation, starting with a dynamic marking *p*. The right hand has a melodic line with slurs. The left hand has chords and some moving lines.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords and some moving lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. It includes dynamic markings *f* and *p*, and various articulations such as slurs and accents.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.

Third system of musical notation, marked with *f sempre accel.* (forte, always accelerating). It features a prominent triplet in the right hand.

Fourth system of musical notation, marked with *cresc.* (crescendo). The music shows a steady increase in volume and intensity.

Fifth system of musical notation, marked with *f* (forte). It includes the instruction *colle 8* (with 8), indicating a connection to the eighth system of the score.

Sixth system of musical notation, marked with *ff* (fortissimo). The music reaches a powerful and intense conclusion.

Allegro moderato ma sempre con maestà.

First system of musical notation. The upper staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff (bass clef) begins with a whole note G3. Dynamics include *pp* and *mp*. A first ending bracket labeled "12" spans the final two measures of the system.

Second system of musical notation. The upper staff features a complex chordal texture with many accidentals. The lower staff has a melodic line with a few accidentals. The dynamic *poco cresc.* is indicated at the end of the system.

Third system of musical notation. The upper staff has a dense chordal texture. The lower staff has a melodic line. A first ending bracket labeled "5" is present in the final measure of the system.

Fourth system of musical notation. The upper staff has a melodic line with many accidentals. The lower staff has a melodic line with many accidentals. The dynamic *mf* is indicated at the beginning of the system.

Fifth system of musical notation. The upper staff has a melodic line with many accidentals. The lower staff has a melodic line with many accidentals.

cresc. poco a poco

Act I.

Atto I.

Moderato assai.

(The Curtain rises. A Hall in the palace of Merou. Entrances L. & R. In the centre a dais and throne. Soldiers and followers of the Prophet discovered.)
(Salza la tela. Una sala nel palazzo di Merou. Porte a destra e sinistra. Nel centro, su di una piattaforma il trono. Soldati e seguaci del Profeta.)

Tenor I. *mf*

Tenor II. *mf* Knows no

Bass I. *mf* Tut-to ar-

Bass II. *mf* From the land whose burning heat — Knows no

Dai de-ser-ti do-re il sol — *mf* *Tut-to ar-*

From the land whose burning heat *mf* *Tut-to ar-*

Dai de-ser-ti do-re il sol

shade of rock or tree, where the waste and bar-ren shore Stretches

ram-pa co' suoi rai Do-re ig-no-te l'om-bre son, Do-re

shade of rock or tree, where the waste and bar-ren shore Stretches

ram-pa co' suoi rai Do-re ig-no-te l'om-bre son, Do-re

V. I. S.

by a mol-ten sea; From the peace-ful dis-tant vales —
E dai bos-chi fol-ti e ner, — *p*

fior non cresce mai: where the Cicchi al

by a mol-ten sea; *fior non cresce mai:*

pp Echoes thro' the shad - y woods, echoes from the
Do-re il fio-re sullo stal

sound of thousand rills — *Giace in lan-gui-*
rag-gio, sor-di al suon, — pp

pp Echoes thro' the shad - y woods, echoes from the
Do-re il fio-re sullo stal *Giace in lan-gui-*
tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

cresc. *mf* we, the toi - lers, the op - pressed, *mf*
O pro-fe - ta, noi re - niam *mf*

cresc. do ab-ban - don. — heard tho'
So-t-to-

cresc. we, the toi - lers, the op - pressed, *mf*
O pro-fe - ta, noi re - niam *mf*

cresc. do ab-ban - don. — heard tho'
So-t-to- *tr*

mf We have an - swered thy be - hest
 call and we o - beyed — *mf* Al tuo ren - - no d'ob - - be - dir
 mes - sial tuo ro - ler, — *mf*

We have an - swered thy be - hest
 call and we o - beyed — *mf* Al tuo ren - - no d'ob - - be - dir
 mes - sial tuo ro - ler, — *mf*

fp *cresc.* *pp* *cresc.*

Nought our com - ing has de - layed
 Nim ci puo - te trat - ta - ner.

Nought our com - ing has de - layed
 Nim ci puo - te trat - ta - ner.

tr *tr* *tr* *pp* *3* *3* *3* *3* *3* *3*

f Great Pro-phet, hear, Thy suppliant see
 Som - mo Si - gnor! Noi tim - plo - riam!

f Great Pro-phet, hear, Thy suppliant see
 Som - mo Si - gnor! Noi tim - plo - riam!

f *tr* *tr* *tr*

Poco più mosso.

more than di - vine thy slaves are we, our lives are thine, our
 Pronti a mo - rir per te noi siam e per la fè:

more than di - vine thy slaves are we, our lives are thine, our
 Pronti a mo - rir per te noi siam e per la fè:

Poco più mosso.

lives are thine! Mo-kan - - na,
 per la fè: Mo-kan - - na,
 lives are thine! Mo-kan - - na,
 per la fè, Mo-kan - - na,

Mo-kan - - na, Thy slaves are we, our lives are
 Mo-kan - - na, Pron - ti a mo - rir per te noi
 Mo-kan - - na, Thy slaves are we, our lives are
 Mo-kan - - na, Pron - ti a mo - rir per te noi

thine!
siam!
thine!
siam!

Tempo di marcia.

Hark
ah!
Hark
ah!

The Priest is ap - pear - ing,
Sà - ran - zai! Pro - fe - ta!

The Pro-phet ap - proa-ches,
Il pren-ce sà - ran - za,

The Priest is ap - pear - ing!
Fra suon d'è - sul - tan - za!

The Prince all re - splen - dent ——— to - wards us is
Ei giun - ge alla me - ta, ——— ei giun - ge alla

poco accel.

Pre-pare we to
 s'a-ran - - za il Pro-

Pre-pare we to greet him
 com-ing, me-ta. Il pren - - ce s'a - ran - - za

poco accel.

esce.

greet him Mo-kan - na the Mas - ter, Mo-kan - na the migh - - - -
 fe - ta! Mo-kan - na Ma-e - stro: Mo-kan - na pro-fe - - - -

Mo-kan - na the Mas - ter, Mo-kan - na the migh - - - -
 Mo-kan - na Ma-e - stro: Mo-kan - na pro-fe - - - -

poco rall.

ty. - - - -
 ta. - - - -

ty. - - - -
 ta. - - - -

poco rall.

ff

(A procession begins to enter R. It is preceded by women strewing flowers.)
 (Entra il corteccio preceduto da fanciulle che gettano fiori.)

mf a tempo

Hail light of men let all thy prai-ses sing — all Hail to thee our
 Lu - ce del mon - do e - ter - na glo - ria a tel — O - nor a te Pro -

mf a tempo

Hail light of men let all thy prai-ses sing — all Hail to thee our
 Lu - ce del mon - do e - ter - na glo - ria a tel — O - nor a te — Pro -

mp

il basso staccato

Pro-phet and our king, From Al - lah sent with free-dom from on high, Glo - Gran -
 fe - ta e no - stro Re! O mes - sag - ger di - vin del som - mo Al - lah!

Pro-phet and our king, From Al - lah sent with free-dom from on high,
 fe - ta e no - stro Re! From Al - lah sent di - vin del som - mo Al - lah!
 O mes - sag - ger

- rious Mo - kanna Glo - rious Mo - kanna Thy name, thy name be still our cry!
 - de Mo - kanna, Gran - de Mo - kanna,
 Gran - de Mo - kan - na, Gran - de Mo - kanna, che dai e ri - ta e li - ber - tà.

Glo - rious Mo - kanna Glo - rious Mo - kanna Thy name, thy name be still our cry!
 Gran - de Mo - kan - na, Gran - de Mo - kanna, che dai e ri - ta e li - ber - tà.

Sop. I. *mf*
 Sop. II. Bend ye the knee be - fore his hid - den gaze dare not on him un -
 Alt. I. *Sin - chi - nin tut - ti al Mes - so del Si - guor, mf sul suo cam - min spar -*
 Alt. II. Dare not on him un -
sul suo cam - min spar -
 Dare not
spar - ge -

hallowed looks to raise, Low on the ground let all
ge - te fre - - - schi fior. Guar - dar lo in ri - so non
 hallowed looks to raise,
ge - te fre - - - schi fior.
 your looks to raise,
- - te fre - - - schi fior.

Sop. I. II.
 their ho - mage bring,
 Alt. I. *sat - ten - ti al - eun.*
 Low on the ground let all their ho - mage bring,
 Tenor I. II. *Guar - dar lo in ri - so non sat - ten - ti al - eun.*
 Bass I. II.

Low on the ground ———— Let all their ho - mage

mf *mf*

mf *mf*

Glo - rious Mo - kan - na,
Si pro - stri o-gnun. ————

mf

Glo - rious Mo - kan - na,
Si pro - stri o-gnun. ————

bring ———— Let all their ho - mage

mf *mf*

mf *mf*

Glo - rious Mo - kan - na
Si pro - stri o-gnun ————

Glo - rious Mo - kan - na
Si pro - stri o-gnun ————

bring.

gnun. cresc.

Let all thy prai-ses sing, Let all thy praises sing their prai - ses sing.
in - nan-zi a lui u - mil, u - mil si prostri o-gnun si pro - stri o-gnun.

cresc.

Let all thy praises sing, Let all thy prai - ses sing.
in - nan-zi a lui u - mil u - mil si pro - stri o-gnun.

cresc. sempre *cresc.*

(During the above Mokanna has entered preceded by slaves burning incense. He is dressed entirely in white; the upper part of his face is hidden by a silver veil or mask, the fringes of which mingles with his beard. During the latter part of the chorus he seats himself on the throne, his followers grouped around him.)

(Durante il precedente movimento, Mokanna preceduto da schiavi che ardono incensa, è entrato in scena. Egli è vestito di bianco, e la parte superiore del viso è coperta da una maschera con frangia d'argento che si confonde colla sua barba. Egli s'assiede sul trono, circondato da suoi fedeli.)

(All kneel.)

Du - - teous we fall be - fore thy aw - - ful

p Ab - - biet - ti trop - - - po - - - siam per te mi - -

Du - - teous we fall be - fore thy aw - - ful

p Ab - - biet - ti trop - - - po - - - siam per te mi - -

sight, _____ None dare be - hold thy

f rar, _____ *p* Ma il no - stro o - mag - - - gio

sight, _____ None dare be - hold thy

f rar, _____ *p* Ma il no - stro o - mag - - - gio

(The Chorus rise.)

face for all are frail. _____

de - - - gna dac - - - cet - - - tar. _____

face for all are frail. _____ *f* Pro - -

de - - - gna dac - - - cet - - - tar. _____ *f* Sal - -

3 3 3 3 *crese.*

Pro - - - phet we greet thee, we
 Sal - - - re, pro - fe - ta! O

- phet we greet thee, we greet
 - - re, pro - fe - - - ta! o Sal - -

greet thee, we greet thee, we greet thee, Hail — Mo -
 Sal - - re, o Sal - - re pro - fe - ta. *Glo - - ria,*

thee, we greet thee, we greet — thee, Hail — Mo -
 re, o Sal - - re, pro - fe - - - ta. *Glo - - ria,*

kan - na hail! Hail — Mo - kan - - na, Mo -
Glo - ria a te! *Glo - - ria, Glo - - ria Mo -*

kan - na hail! Hail — Mo - kan - - na, Mo -
Glo - ria a te! *Glo - - ria, Glo - - ria Mo -*

kan - - - - - na Hail!

kan - - - - - na! Sal - ve!

kan - - - - - na Hail!

kan - - - - - na! Sal - ve!

3 *3* *3* *3*

Moderato maestoso.

Hail! Hail!

Sal - ve! Sal - - - ve!

Hail! Hail!

Sal - ve! Sal - - - ve!

Moderato maestoso. (Mokanna from his throne.) (Mokanna dal trono.)

f *molto pesante*

3 *3* *3* *3*

Mokanna. *f*

'Tis
Stu

well, o chil-dren, that ye thus bow down be-fore the king
ben, fe - de - li, che lo sguar-do al suol a me di-nan - zi

who a-mong you stands; Oh let your ar-dour nev-er
voi pie-gha - te u - mil: O mai non sce-mi in voi il

quenched be nor less your faith be-fore the foe - - man's
san - to ar-dor, ne in ten - ta - zion vin - du - ca l'in - - - fe -

rall.

a tempo

sword!
del.

ff Mo - kan - na hail!
ff O - nor a te!

ff Mo - kan - na hail!
ff O - nor - - a te!

Pro - phet we greet thee, Mo - kan - na hail!

ff Sal - re, profe - ta! O - nor a te!

a tempo

f *cresc.* *ff* *dim.*

Adagio.

Would ye gain the glorious guerdon? would ye gaze up-on my glo-ry,
Se impazien-ti di ve - der - vi sen - za vel vi fa il de - si - o,

far beyond the seer's vi - sion sung in fa - ble or in sto - ry?
Din-con-tran nel-la sua glo - ria il ful-gor del guardo ni - o.

Più mosso.

Ye must bide — ye must bide and do my bidding,
Fa me - stier, fu me - stier, che in pria sommessi

bring the world — be - neath — my banner, Ye the earth must
al mio som - - mo sol — vo - le - re, I ti - ran - ni

rid of ty - rants, All — man-kind —
ster - mi - nia - te, Sog - - gio - ghia -

Più Adagio.

rull. *mf marcato*

All mankind must bow be-fore me!
te il mondo in-te-ro! Then the veil shall be up-
Solo al-tor il veldur

colla parte *sf* *p* *p* *f* *pp* *p*

lif- - - ted! Then up-on my features gaz-ing ye shall
gen - - - to, *Dal mi-o ri - so sa-ra tol-to:* *e mi -*

fa *3* *p*

view my hid-den glo - ry, Gol-den vi - - - sion all a -
rar vi fia con - ces - so *to splen-do - - - re del - mio*

pp molto cresc. *3* *ff*

mazing!
vol-to.

Sop. *pp*
 None dare be-holdthy face for all are frail!

Alt. *pp*
Ma il nostro omaggiode-gna daccet - tar.

Ten. *pp*
 None dare be-holdthy face for all are frail!

Bass. *pp*
Ma il nostro omaggiode-gna daccet - tar.

cresc. *sfpp* *3*

II. Scene.
Scena II^a (Abdullah rushes in I.)
Allegro. (Abdullah precipitandosi in scena.)

Piano introduction for the scene, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes triplets and a 'cresc.' marking.

Abdullah. *f*

Sop. Ill news I bring!
Per - du - ti siam.

Alt. Ill news!
Per-du - ti?

Ten. Ill news!
Per - du - ti?

Bass. Ab-dul - lah here! ill
Ab-dul - lah qui! Per -

Vocal staves for Soprano, Alto, Tenor, and Bass, with piano accompaniment. The piano part includes a 'p' marking.

f Mokanna.

Ill news! What means this brawling? speak! Thy
Per - - - si! Che vuol dir que-sto? di! Che

news he said!

du - - ti che!

Vocal staves for Mokanna and piano accompaniment. The piano part includes a 'p' marking.

(Mokanna comes down.)

news! Di-sas - - - ter and de - feat!
fu? Di-sa - - - stro, distru - zion!

Disas - - - ter and de -
 Disa - - - stro di - stru -
 Disas - - - ter and de -
 Dis - as - ter and de -
 Dis - a - stro di - stru -

Mokanna (to Abdullah.)

Abdullah. *mf*

Fool! art thou mad? speak soft - ly! Nay,
Fol - - - le sei tu? Rac - con - tu! *Fol -*

feat! Dis-as-ter and de - feat!
 zion! *Dis-a - stro, di - stru - zion!* *p*

feat! Di-sas - - - ter and de - feat!
 zion! *Di - sa - - stro di - stru - zion!*

— no fool am I, nor used to veil the truth 'neath emp - ty
 - - le no. non son, ne il ve - ro so ce - lar con mol - ti

words. While thou dost linger here in pleasant ease the Caliph comes a -
 van. *Nell' o - zio pas-si lo - re, nei piu - cer. E' Cu - lif - fo vie - ne*

pace. *quì.* Be-fore his high-ty hosts thy troops dis - persed
Da lui dis-per-si son, i tuoi guer rie - ri

and scat - - ter'd like the wind-strown desert sand e'en now are seeking re-fuge in Me-
Si - co - - me pol-re in-nanzi al u - ragan, ed un ri-fu-gio cercan in Me-

colla parte p

rou. Hot in pur-suit the Ca-liph Ma-ha-di threatens dis-
rou. Es-si in fu - ror, in-segue il Mu-ha-di E la sua

a tempo Mokanna.
as - - ter at the ci-ty's gates. Peace ill - omened
fu - - ria non co-no-see tren. Tu - - - ci! tel com-

a tempo

slave! Thus Al-lah sends a tri-al of your love Let
mundo. La vo-stra fe a pro-va met-te Al-lah. l'in-

bat-tle for the faith your ar - dour prove, — your ar - dour
 ce - te, E-gli in ciel v'ac - co - glie - rà, — v'ac - co glie -

cresc. *sf c. p.* *sf*

Allegro con fuoco.

provel
 ra.

Sop.
 Alt.
 Ten.
 Bass.

ff *cresc.* *ff*

To arms! to arms! to arms. to arms. — sor - giam
 Sor-giam. Sor-giam al - l'ar - mi su —

To arms!

Allegro con fuoco.

mf *cresc.*

— to arms! — Mo - kan-na, we o - bey. Mo - kan - na, we o -
 — sor-giam — Mo - kan - na pron-ti siam, Mo - kan - na pron-ti

ff

bey, lead us. we will fol - low. we will fol - low, we will fol - low, to the
 siam, ten va! ti se - guia - mo, ti se - guia - mo. ti se - guia - mo, su par -

bat - - - tle a - - way! a - way! Death
 tiam par - - tiam. par - tiam. Dai

to the un - be - liev - er, Death, Death, Death be his
 - morte all' in fe - de - le Dai, dai, Mor - te, dan - na -
 to the un - be - liev - er, Death, Death, Death be his
 - morte all' in fe - de - le Dai. dai. Mor - te, dan - na -

doom, Death to the un - be - liev - er, Fire, Fire,
 zion! Dai morte all' in fe - de - le Dai, dai.

doom, Death to the un - be - liev - er, Fire, Fire,
 zion! Dai morte all' in fe - de - le Dai, dai.

ff
f

Fire be his tomb Tri - umph!
 Sen - za pie - tà Mor - te!

Fire be his tomb Tri - umph!
 Sen - za pie - tà Mor - te!

Tri - umph! we will smite, we will slay, we will smite, we will slay, we will
 Mor - te! uc - ci - diam, tru - ci - diam, uc - ci - diam. tru - ci - diam, uc - ci -

Tri - umph! we will smite, we will slay, we will smite, we will slay, we will
 Mor - te! uc - ci - diam, tru - ci - diam, uc - ci - diam, tru - ci - diam, uc - ci -

sf

Mokanna.

slay, smite and slay, smite and slay.

diam, si tru - ci - diam, si tru - ci - diam.

slay smite and slay, smite and slay.

diam, si tru - ci - diam, si tru - ci - diam.

f

lea - der I will give you, on whose steps vic - try has
 voi da - rò tal du - ce, che se - guir Glo - ria e Tri -

ev - er fol - lowed like a slave, He shall be - fore you
 on - fo og - nor sul suo cam - min, E - gli vi gui - de -

p

go and lead the foe who ne - ver
 rà e sper - de - rà al par di

yet has known de feat! Ab - dullah, go and tell the
neb-biu le le - gion! *Ab - dub-la va! al - lo stra -*

stran-ger who a - waits without my bid-ding to ap - pear,
nier che an-sio - so un cen- no mi-o at - ten-de *per ve - nir,*

that now is come the time of which I spake. But
an - nun-cia che ar-ri - *-vò il tem - po al-fin. Mu-*

I must here re - main, wrest-ling'gainst foes un - seen who hate our
qui deg - gio re - star, *Co' mis - te - rio - si de - - mon a lot -*

cause, De-mons of dark - ness, but are doomed to fall! _____
tur. Fie-ra bat - ta - glial *ma tri - on - fe - rò!* _____

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III. Scene. Scena III^a

Allegretto maestoso. (Enter Abdullah r. leading Azim who kneels before Mokanna.)

(Abdullah entra accompagnando Azim, che s'inginocchia davanti a Mokanna.)

Azim.

a tempo

Hail to thee, pro-phet, how at length mine eyes are bless-ed by the
Glo-ria a te Ma-stro! e sia lo-de al ciel che di ve-nir a

(He kneels)

vis-ion of thy form. Hail, all Hail to thee! thus—do I
te deg-no mi fal! Glo-ria a te! a te! Qui mi

kneel be-fore thy feet, oh cham-pion great
pro-stro a pie-di tuoi, No-bil cam-pion

(Mokanna beckons Azim to rise.)

(Mokanna fa cenno ad Azim d'alzarsi)

Mokanna. *Cantabile ma marcato*

of li-ber-ty and truth!
di vi-ta e li-ber-tà.

Rise; war-rior
Sor-gi guer-

Azim.

Hail, Hail to thee how at
Oh glo - - ria a te Qui mi

Mokanna.

rise, a glorious lot is thine to lead the
rier! Chia - ma - to thu il des - tin, le - ser - - ci -

Abdullah.

Who can he be, who thus with ho - - nours heaped, is led un - to the
Chi su - rà mai cos - tui chi mai sa - rà, a cui Mo - kan - na

length my eyes are bless - - - ed with the vi - sion of thy form, all Hail to
prostro a pie - di tuo - - - i, o campion di li - ber - tù! Si glo - ria a

faith - - - ful on a - gainst the foe!
to a gui - don de miei fe - - del!

pro - - - phet's, the pro - phet's ve - - - ry throne!
ren - - - de co - tan - to tan - to o - nor!

thee. See thus I kneel be - fore thy feet
te. Co - sì co - sì ti ca - do al piè

Mo - kan - na knows the va - liant how to greet
Tal gui - der - don Mo - kan - na da al va - lor!

what migh - ty
no - vel se -

V. 1 S.

thus I kneel, I kneel be-fore thy feet,
ah ti ca-do al piè at piè co - sì.

Mo-kan - na knows the va - - - liant how to greet,
Tal gui- - der-don Mo - kan - - nu da al va - lor.

con-vert to our standard come? what migh - - - ty con-
gua- ce del-la nostra f? no - vel - - - se - gua - -

oh cham-pion great of li-ber-ty and truth oh
No - - bil cam - pion di vi - ta e li - ber - ta. O

come, sent by Al-lah, to my side
mi vien al fianco qui ti man - -

vert? Grant Al - - lah that vic-to-rious he may
ce? O Som - - mo Allah deh fal - to vin - ci -

cham - - pion great of li - ber - ty and
tu cam - - - pion di vi - ta e li - ber -

come, sent by Al - lah to my
- da, qui a me ti man - da il

prove vic - to - - - rious he may
to - - re! Fal - - - to vin - ci -

cresc. f

life!
tà!

All hail _____ to
O glo - - - rious a

side!
ciel!

O war - rior, brave _____ a glo - rious
O pro' guer - rier _____ chia - ma - to

prove!
tor!

Sop.

Alt.

Ten.

Bass.

Who can he be who thus with ho - nours heaped, is led un -
Chi sa - rà mai co - stui chi mai sa - rà a cui Mo -

thee oh cham - - pion great!
te a te _____ cam - pion.

lot, a glo - rious lot is thine, O
l'ha chia - ma - to l'ha il de - stin O

What migh - ty con - - vert
Nuo - vo se - gua - - ce

to the Pro - phet's ve - ry throne? What migh - ty con - - vert
kan - - na ren - de tan - to o - nor? Nuo - vo se - gua - - ce

Oh champion, cham - pion great
Glo - ria cam - pion a te

war-rior brave!
próguer-rier come sent by Al-lah to my
vien què man - da - to sei dul

to our stan-dard come? What migh - ty con - - vert to our stan-dard
è di no - stra fè? Nuo - vo se - gua - - ce è di no - stra

to our stan-dard come? what migh - ty con - - vert to our stan-dard
è di no - stra fè? nuo - ro se - gua - - ce è di no - stra

Oh champion great of li - ber - ty and
Glo - ria cam - pion cam - pion di li - ber -

side!
ciel. Oh war-rior
Oh próguer -

come? Grant Al-lah, grant that vic - to - - rious he may
fè? O sommo Allah! Ah deh fal - - lo vin - ci -

Grant Al-lah, grant that vic - to - - rious he may
O sommo Al - lah Ah deh fal - - lo vin - ci -

come? Grant Al-lah, grant that vic - to - rious he may prove,
fè? O sommo Allah! Ah deh fal - lo vin - ci - tor.

cresc.
cresc.
cresc.

mf
mp
mp

p
cresc.

3 3 6
 3 3 6

truth! oh cham-pion great
 ta O tu cam - pion

brave! O war-rior brave
 rier! O pro'guer - rier!

prove! Grant, Al - lah grant
 tor. O som-mo Al - lah!

Grant, Al-lah, grant that vic - to - rious he may prove

prove sommo Al-lah tu fal - lo vin - ci - tor

Grant, Al-lah, grant that vic - to - rious he may prove

O sommo Al-lah tu fal - lo vin - ci - tor

pp cresc. molto

sempre string.

Grant Al - lah, grant grant that vic -
 Al - lah - lah - lah Al - lah, tu

Grant Al - lah, grant Al - lah! that vic -
 Deh tu

Grant Al - lah, grant that vic - to - rious, vic -
 som - mo Al - lah! Deh tu

Grant Al - lah, grant that vic - to - rious, vic -
 O som - mo Al - lah Al - lah - lah Deh tu

sempre string.

ff

to - rious he may prove *ff* that vic - to - rious, vic -
 fal - lo rin - ci - tor *ff* fal - lo Som - mo tu
 to - rious he may prove *ff* that vic - to - rious, vic -
 fal - lo rin - ci - tor *ff* fal - lo Som - mo tu

Azim. *f* *ff*
 Hail, Hail, Hail, all Hail!
 Glo - - - ria, glo - - - riana te!

Mokanna. *f* *ff*
 Hail, Hail, war - - rior Hail!
 Glo - - - ria, glo - - - ria a te!

Abdullah. *f* *ff*
 Hail, Hail, war - - rior Hail!
 Glo - - - ria, glo - - - ria a te!

to - rious he may prove! *colla voce* *ff* Hail!

fal - lo rin - ci - tor! *ff* Ah!

to - rious he may prove! *ff* Hail!

fal - lo rin - ci - tor! *ff* Ah!

colla voce *ff*

L'istesso tempo.

Mokanna.

mf

This day a con-vert to our cause has come whose fame has spread thro'
Co - stui quest' oggi ha vi - si - ta - to Al - lah! *Co - stui chei pro - di*

many a distant land; 'tis he shall lead you in the ho-ly war,
no-man con-terror! *Al - lu vit - to - ria vi saprà con - dur.*

Allegro molto.

behold your chief! 'tis Azim leads the way!
Om i e fe - del E Azim con - dot - tier!

Sop. *f* 'tis
E

Alt. *f* 'tis A - zim,
E A - zim,

Ten. *f* 'tis Azim,
E Azim,

Bass. *f* 'tis Azim, 'tis Azim, 'tis
E Azim, E Azim, E

Allegro molto.

sf *p cresc.* *f*

A-zim, tis A-zim, tis A-zim, tis A-zim!
 A-zim, è A-zim, è A-zim, è A-zim!

'tis A-zim, 'tis A-zim, 'tis A-zim!
 è A-zim, è A-zim, è A-zim!

'tis A-zim, 'tis A-zim, 'tis A-zim!
 è A-zim, è A-zim, è A-zim!

A-zim, tis A-zim, tis A-zim, tis A-zim!
 A-zim, è A-zim, è A-zim, è A-zim!

cresc.

(Mokanna unfurls a banner and gives it to Azim.)
 (Mokanna dispiega un vessillo e lo dà ad Azim.)
Allegretto maestoso.

Azim.
mf
 On, on, on, on the banner high up -
 Su, su, su, La ban-diera è aperta al

mf *cresc.*

rais - ing!
 ven - to. Free-dom ev-er be our
 E'l ves - sil di li-ber -

f
 On, on.
 Su, su!
 On, on.
 Su, su!

f

Azim.

cry. —
lù! —
Mokanna.

f Freedom's glo - ries
f La le - gio - ne

Abdullah.

f Freedom's glo - ries
f La le - gio - ne

f Freedom's glo - ries
f La le - gio - ne

Free - dom, Free - - - - - dom
Li - ber - ta - - - - - de!

Free - dom, Free - - - - - dom
Li - ber - ta - - - - - de!

ff

e - ver prais - ing! Foes be - fore us all shall fly.
del - la fe - de I ne - mi - ci sper - de - rà.

e - ver prais - ing! Foes be - fore us all shall fly.
del - la fe - de I ne - mi - ci sper - de - rà.

Free - dom.
Fe - de!

f All shall
f Sper - de -

Free - dom.
Fe - de!

f Foes be - fore
f Sper - de - rà,

sf

p

Foes be - fore
Sper - de - rà

all shall fly,
sper-de-rà,

all shall fly,
sper-de-rà,

all shall fly,
sper-de-rà,

all shall fly,
sper-de-rà.

all shall fly.
sper-de-rà.

fly, all shall fly.
rà sper-de-rà.

us all shall fly.
sper-de-rà.

us all shall fly.
sper-de-rà.

all shall fly,
sper-de-rà,

all shall fly,
sper-de-rà,

Foes be-fore us

I ne-mi-ci

Foes be-fore us

I ne-mi-ci

ff

(All leave the stage.)
(*Tutti escono*)

all shall fly,
sper-de-rà.

all shall fly,
sper-de-rà.

all shall fly,
sper-de-rà.

on

on.

dim.

su,

su

on on to vic-'try on.

dim.

on to glo-ry

dim.

su, a rit-to-ria *su,* a rit-to-ria

dim. poco a poco

(The curtain falls.)
(Cala la tela.)

p
on, on, on!

p
su, su, su!

p
on, on, on!

p
su, su, su!

Adagio.

col Ped.

(The curtain rises. Room in the Harem. At a latticed window Zolica discovered watching the troops leave the palace.)

(S'alza la tela. Una camera nel l' Harem. Da una finestra Zolica vede le truppe che sfilano uscendo dal palazzo.)

L'istesso tempo.

Zelica.

On, on to combat! on, ye gallant band, ye chosen warriors of the
Al - la bat - taglia Su, o pro' guerrier! campo - ne - let - ti del - la

faith! But who is this! Array'd in shin-ing mail
fè! Chi e co - lui che cin - to di splendor

God - like he steps among the arm-ed throng? Ha! Do I dream? or can the
Si - mi - laun Dio è gui - da alla le - gion? Ah! Sogno fu? o pon - no

Chor. Hail Azim!
 Salve Azim!

dead return Mo - kan - na's troops to lead — a gainst the foe? Ah no!
ri - tor - nar I mor - ti le le - gio - ni per gui - dar? Ah no!

he lives! he lives! — 'tis A - - - zim, 'tis A - zim, 'tis A - zim!
Ah no! E lui e A - - - zim, e A - zim, e A - zim.

Più lento.

più f. *cresc.*

A - zim! he is not dead, but I, a - las! But Ze - li - ca,
 A - zim! *Ei non mo - rì, ma io ahi - mè!* *Ma Ze - li - ca,*

f *Adagio espressivo.* *p*

would God she were no more! A - zim!
per - chè mor - ta non è! *A - zim!*

pp

Zelika.

p

By the cry - stal mountain lake, where the water-li-lies grow,
Presso il la - go nel - la val, Dov' il bianco giglio in fior.

and the trees their branches bend to kiss the flow'rs be - low,
Pa - re can - ti all' ar - bo - scel so - a - vi in - ni d'a - mor.

There we dwelt in perfect peace, knowing neither pain nor care,
Là se-re-ni vi-ve-vam sen-za cu-re, sen-za duol,

p.
 Love new pleasures dai-ly brought End-less
tut tu-mor e-ra per noi, a-mo-re

love was e-very-where!
v'e ra in ciel, sul suol.

Più mosso.
(agitato)

accel.
 But the wild breath of war blew its blast thro' the land,
Pur un dì nel-la val un gri-do s'al-zò

and the val-ley was thronged with a warrior band They
che tut-ti i fe-del all' ar-mi chiamò. Ac-

called to the com - bat, and hur-ried a-way e'en the shep - herds and
cor - ron dal mon - te, ac - cor - ron dal pian, Di greg - gei pa-

huntsmen to join in the fray, my A - zim went with them.
sto - ri de - ser - tan e van. Con es - si an - dò A - zim.

ad lib.

p *colla voce*

a tempo

Ah, ne-ver a - gain — did the val-ley be-hold him,
Ma il pa - trio val - lon — più mai di suo - ve

a tempo

cresc. *sfp* *p*

but wai-ted and wai - - ted in vain. In an - - guish and
u - di il dol - ce suon — ah mai più. An - sio - sa, an - go-

cantabile.

f *pp*

sempre più agitato e cresc.

sor - row I watched — and I prayed, — and o - thers re -
- scio - sa, Ve - - gliai — e pre - gai — Ma A - zim in -

turned, yet A - zim de - layed, till at last came the
van *ah las - sa, aspet - tai.* *Al - fin la no -*

ti-dings of ter-ror and dread, And they told me la - ment - ing that A - zim was
vel - la ter - ri - bil s'u - di „*Ei pu - gna - ron da for - ti,* *ma A - zim mo -*

rall.

Tempo I.

dead, O the hour of bit - ter
ri! *Il mio stra - zio chi può*

grief, joy was turned to black despair, Life for me — had lost all
dir? *Chi può dir il mio do - lor?* *La mia vi - ta fu mar -*

charm, and I sought death ev - rywhere.
tir, *e in - vo - cai la mor - te o - gnor!*

But my woe no so-lace found, nought could ease my
Al con-for-ta sor-do il cor Po-sa, ah-mè, non

wea-ry pain Though I prayed, I prayed for death to
eb-be più! al pie-to so, mi-o chia-

pp

come, I prayed, I prayed for death to come, yet my prayers,
mar, ah-i-mè al mi-o chia-mar ah-i-mè

cresc. ed accel.

— my prayers were all in vain, were all in vain,
— ah-i-mè la mor-te sor-da, sor-da fu.

ff *rall.*

were all in vain. (Mokanna appare nel fondo della scena.) (Zelica rivolgendosi si accorge di lui.)

poco marc. *rall.* *lunga*

V. Scene.
Scena V.
Allegro molto.

(passionately)
(con passione)

'Twas thou, 'twas thou
Sei tu, sei tu

— that found-est me in pain, 'twas thou that ga-vest life a-
— che me strappò al do-lor, sei tu che vi-ta a me ri-

gain, thou taught'st the way to heav'n a-bove, oh
die! che ri-ac-ce-se in me la fede, Pro-

Prophet, Master, give me back my love!
fe-ta, Mastro, mi ri-dà lù-mor!

Mokanna.

Why is thy mien so changed, my priestess fair?
Si pal-li-da perchè, fanciul-la mia?

Gone is the fire which lit thy glowing eyes; art thou the
Dal - l'oc-chio tuo la fiamma di - spa-ri. Dell' i - ni -

first to flee before the foe? Speak! speak Ze-li-ca!
mi - co pa - vi - da sei tu? Di! Di! Ze - li - ca,

cresc. sf accel. sf sf

p accel. e cresc.

what mean these bitter cries? I know not memories crowd my troubled
per-chè si mesta? Di! Lig-no-ro, for-se il triste sov-ve-

rall. poco piu lento. Zelika. (troubled) (agitato)

f rall. sf pp

brain. Par-don, great Pro-phet, strengthen this poor
nir! Per-don, Pro - fe - ta. For - za dam-mi

pad lib. rall. colla voce

Tempo I. heart! Yes! Yes!
tu. Si! Si!

Mok. sf

Mine be all thy faith! Thou far the loveli-est of lovely
Si ——— *fi-da in me.* *O tu bel-lis-si-ma infra le*

maidens!doubtshallde-sert thee, faithshallpossess thee, thoushall be ev - - er
bel-le: in te la fe - de, di già ri - e - de: per sempre miù — sa - rai

f₂ ——— ff₂.
mine, yes, ev - - erand ev - er for ev - - er
tu, per sem - - pre sa-ra - i, sa - rai ——— quag-

Zelika.
f
Yes, yes, yes, I on - ly am his!
Si, si, si Su - a son
mine! Ev - er be
giù. Mi - a sei

He, ho - ly, wond - er - ful, came to my
 Ei san - to, Prin - ci - pe. Ei m'hu sul -

mine!
 tu.

Zel.
 res - cue, cured all my cru - el grief, cured all my
 va - ta, M'ha tol - tu ai tri - bo - li. Pro - fe - ta e -

cru - el grief, Pro - phet I wor - ship thee, bend - ing o -
 sta - ti - ca, a te mi pro - stro al - la fe -

Mok. *f*

Ev - er and ev - - er,
 Sem - pre, per sem - - pre

be - dient, oh guide to heav'n a - bove, oh guide to
 de - - le Mo - stra'eam - min del ciel, Mi mo - stra

ev - er be mine, ev - er be mine,
 mi - a sei tu, mi - a sei tu,

heav'n a - bove, to heav'n thy hand-maid
tu il cam-min del ciel A me tu

ev - er be mine!
mi - a sei tu.

f

here on earth!
tu - a fe - del.

To heav'n, is hea-ven not be-low? Do love and pow'r not heav'n
Del ciel!... ah! Non e que-sto il ciel? Po - ter, a - mor, il ciel -

f *pp* *f* *pp*

— be - stow? Thou, thou art my heav'n.
 — non son? Tu, tu se'il mio ciel.

poco rall.

tr

Zel. *p* Ah A - zim! A - zim! (aside) When shall we in
 Mok. Oh A - zim, A - zim! (*fra sé*) *pp* Quan - do, quando in

A - zim, that name!
 A - zim, che u - di?

heav'n meet a - gain!
ciel ci ri - ve - drem?! *f*

I dreamt my
Cre - dei ve -

A - zim? that name? what dost thou mean?
A - zim?.. Eb - ben? Che vuol dir ciò?

p

lost love I had seen!
der - lo... So-gno *ful...*

Tempo I. ma un poco più maestoso.

A - way with dreams! the sil-ly
Di so - - gni no, non mi par-

f

crowd, dreams and be - lieves and cries a - loud up - on its
lar. La fol - ta im - bel - lus - cit so - gnar, ed a - do -

Priest.
rar. but such as we can all the empty mock'ry
Ma noi, af - fe, bef - fiam la ciurmae la lor

colla parte

see. *fe.* They talk of free - dom, i - dle
La li - ber - tu - de? *Il - lu -*

f *u tempo*

Allegro molto maestoso.

dream, as emp - ty as the sun - light's beam!
sion! *Fug - ge vel co - me vi - si - on!*

f *tr*

Pow'r can a - lone a heav'n be - stow, from
Sol la po - ten - za è il ve - ro ben, Ch'o -

ff

pow'r a - lone all plea - - sures flow. Thou say'st
gni al - tra gio - ja chiu - - de in sen. Quest - è

tr. *Più mosso. Zel.*

f *mf* *f*

this, that free - dom hast pro - claimed?
dun - que, la li - ber - tu che dai?

f

Mok.

When I have hurled each tyrant from his lofty seat,
Al-lor ch'io-rà tut-ti ti-ran Mo-kan - na al piè.

f pesante *tr* *p* *f*

when I have brought each earthly monarch to my feet, sub-
Al-lor che tut - ti i re, pro-strat-ta ne sa - ran, ed

tr *p* *f*

Zel.

Hear I a-right?
Che di-ci tu?

Mok.
 dued the hat - ed hu-man race, till all shall
o - gni uom sog-get-to a me, Ed io del

f *tr* *tr*

bow be-fore my face Then shall they
mon - do sa-rò re. Sa - pran al -

cresc. molto *cresc.* *p* *ff*

know Mo - kan - na's night, then shall they
lor che è Po - ter, Sa - pran che

tr *ff*

know Mo - kan-na's might
 è lu li - ber - tù.

poco accelerando

Allegro molto.

then, my fair queen, shall you and I laugh
 Al - lor mia bel - lu ri - de - rem del -

sfp

at their free - dom's mo-cke-ry, Then love and might a
 la ciur-ma - glia stu-pi-da; A - mor, po - ter, noi

lone shall reign and Al - lah's pow'r be - fore us
 so - li go - drem E in ciel sa - rà ge - lo - so Al -

ff

cresc.

Zel. *f*

wane! Monster! Monster!
 lah! Mo - stro! Mo - stro!

sfp

a - way from me!
lon-tan da me.

Man-ha-ter,
Or-ri-do,

mer-ci-less,
de-mo-ne

de-ceiv-er of mor-tals,
i-ni-quo in-po-sto-re,

deep in de-cep-tion!
in-gan-na-to-re!

art thou the pro-phet?
Sei tu il pro-fe-ta?

pro-mis-ing li-ber-ty?
Que-st'è lu-me-tà?

cur-ses up-on thy head!
Te ma-tè-di-ca Allah,

ad lib.

cur-ses up-on thy head! may cur-ses on thee
Oh fon-tè d'em-pie-tà! Dan-na-to

più f *ff*

ad lib.

Lento moderato.

Mok. *p*

fall. *se!* *legato*

Peace, peace, fool-ish mai-den,
Taci! *Taci!* in-sen - su - ta,

(with increasing ferocity)
(*con ferocia crescente*)

spare thy childish curse,
Van - vil ma - le - dir.

'Twas time thou knew Mo - kan - na's ve - ry self, re -
Al - fin chi sia Mo - kan - na dei sa - per. *Ram -*

Zel. *f* *stringendo*

Nay, I will fly far from thee, mon - ster! I will pro -
No, vo fug - gir du te lon - ta - no, pro - clu - me -

mem - ber thou art mine, thou art mine,
men - ta, mia tu se! *mia tu se,*

stringendo
marc.

claim Mokanna as a de - vil sent to blast mankind by Eb - lis.
ro Mokanna al mondo in - te - ro Che un de - mo - ne tu se - i.

ad lib. Oh Oh

thou art mine
mia tu se!

Thy oath!
Il giu - ro!

cresc.

God! *ciel!* *pp* the oath! *Il giuro!*

Grave. *ff* Thy oath! is it so soon for-got? *Il giu-ro lo scordas-ti già?*

Adagio. *p*

Mok. *mf*

Hast thou forgot the gha - st - ly vault where in grim rows the dead be -
Scordas-ti già il bie - co a - sil Laddove i mor - ti in mu - - - to

held? *stual* They heard thy oath when we were
U - - dir il di che mia ti

wed, *fe* and hol - - low sounds in
E te - - sti - - mon mon ei

Zel. (with suffocated voice.)
(con voce soffocata.)

Oh master spare! spare!
Pietà di me! ah! poco a poco

cho - - - - rus swelled!
fu - - - - ro a te? and wouldst thou
Ed or vuoi

accel.

now thy mas - - ter fly? Wouldst thou this
tu sot - trar - - ti a me? Rom - - per la

rall.

oath so soon for - get? where'er thou art thou still art mine,
fe - de da - ta a me? Dovun - que vai mia so - la sei

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

Molto moto.

A - las no hope is left, no hope is left for
Ahi - mè! piè - tà di me! più scampono non

mine in all e - ter - ni - ty! still mine own art thou in all e -
per l'è - ter - ni - ta - - de! mi - - a per l'è - ter - ni - tà ah

Molto moto.

p

v. 1 S.

me, ah woe is me, no hope is left, ah woe is me no hope is
v'è, ah no non v'è, non v'è per me. Al suo po - ter sottrarmi è

ter - - ni-ty. Hope not to flee Mo-kan - na's
si tu se. Sot - trar ti è van al mio po -

left ah me, no ray of light.
van, a lui sot - - rar - - mi è van. Quasi Recit.

might, Mo - - kan - - na's might. O - bedient
ter sot - - trar - - ti è van. Al mio cam -

listen then to my com-mands, this day a convert to my cause has come who must be
mando obbediente at - tendi: Un nuo-vo addetto oggi ebbe lu mia fè.

bound for ev - er to my side, To - morrow goes he forth to meet the
Me - co sempre dee res - tar, do - ma - ni per lu guerra par - ti -

foe, to - night in pleasure let his soul be steep-ed,
ra. Sta not - - - te chei sin - nebrii nei pia - ce - ri,

in feasts vol-up - - tuous all shall play their part,
in vo - lut - tuo - - se dan - ze, can - ti, suon.

But Ze - li - ca, 'tis thou
Ma Ze - li - ca, sei tu

pp
col Ped.

- must make the spell more sure, use ev - ry wile,
- tu ch'am - ma - liar - lo de' U - sar tu de

and with thy witch - - e - ry win A - zim to me
la se - du - zion d'amor Tu A - zim dei se -

poco cresc.
f

Zel.
 Oh
 Ah

appass. ad lib.

mi - se-ry! must A-zim too be lost? Nay! — Nay, nay, nay,
Al - lah! *Ahi per-derlo vuoi tu?* *No! — no, no, no,*

in e - ter - ni-ty, win A - zim, A - zim.
dur le-gar - to, *a me - per sem - pre.*

p
 I loved him once,
un di-lu-mai!

molto rall.
 The sweeter then to rest in pleasure wrapt up - on thy lov-er's
Ti sa-rà grato al - lor l'a - ma - to ben di stringer al tuo

colla parte *pp*

Allegro molto come al primo.

Oh spare me! Pro - phet! oh spare me!
Pie - ta - del! Ma - stro! Pie - ta - del!

breast. Thy oath! thy oath!
cor. *Il giu - ro! il giu - ro!*

Allegro molto come al primo.

Zel.

To thee I cry, great Al-lah help, to thee I cry, great Al-lah
Di me pie - tà, o sommo Al-lah! di me pie - tà, o sommo Al-

p *sf*

con Ped. *v. 1's.*

help! *Mok.* *lah!* great Al - - - lah help! oh Al - - - lah help!
O som - - mo Allah! Al - lah pie - tà

Know that Mo - kan-na's bride has but the fiends of Eb - lis on her
Rammentu il mio po - ter l'in - fer - no trac - - cia e guarda il mio sen -

Oh woe su - preme, oh woe su - preme.
Dispe - ra - zion, Dispe - ra - zion.

side, has but the fiends of Eb - lis up - on her side.
tier. l'in - ferno traccia e guarda a me il sentier.

Adagio. (♩ = ♩)

p quasi trem.

Mok.

But now the guerdon take the veil shall rais - ed be for thy fair
Ri - ce - - vil gui - der - don - - che il vi - so mio mostrar - ti pronto

sake ——— up-on my features fair in rapture gaze, whosesplendour
 son. ——— *Lo sguardo sazia nel - la sua bel - tà,* *che il mon-do*

soon shall all the world a - maze. Here judge if Hell, with all its pow'r to
tut-to un dì stu - pir fu - rà. Dì se l'in - fer - no hu tan-ta possa in

(Mokanna with his back turned to the audience raises his veil. Zelica looks up slowly, and seeing his face with a shriek falls backward.)

(*Mokanna col dorso rotto al publico alza il velo. Zelica lo guarda e gettando un grido cade tramortita.*)

damn, can add one curse to the foul thing I am! Great Allah help! ———
se, da su - pe - rar gli orror che son in me. O sommo Allah. ———

Zel. *sf*

(At the entry of the *Più lento* Mokanna leaves the stage, having again covered his face with the veil. Zelica raises herself as if to follow, but again falls senseless.)

Più mosso.

End of Act I.

pp *sfz*

Fine dell'atto I.

Act II.

Atto II.

Allegretto moderato.

PIANO.

The first system of the piano score consists of two staves. The treble staff begins with a melodic line in C major, marked *p*. The bass staff provides a harmonic accompaniment. The system concludes with a *pp* marking.

The second system continues the piano accompaniment with various chordal textures and melodic fragments in both staves.

The third system features more complex harmonic structures, with dynamic markings *p* and *pp* indicating changes in volume.

The fourth system continues the development of the piano accompaniment with intricate chordal patterns.

The fifth system shows further harmonic and melodic development in the piano accompaniment.

The sixth system continues the piano accompaniment with various rhythmic and harmonic elements.

The seventh system concludes the piano accompaniment on this page, featuring a *staccato* marking and dynamic markings *sf* and *p*.

(The scene represents the interior of the Harem. At the back gardens, fantastically lighted. Night. Fatima and women discovered.)

(La scena rappresenta l'interno dell' Harem. All fondo, un giardino fantasticamente illuminato. È notte. All'alzarsi della tela si vede Fatima con fanciulle.)

Sopr. I.

Sopr. II. & Alt. I. (The Curtain rises)

Alt. II. (s'alza la tela)

p
Come with wreath and
In - trec - cia - te i

p
Come with wreath and
In - trec - cia - te i

pp

come with flow'r,
ra - ghi fior,

comewith ev' ry art di - vine,
i più bel-li del giar-din.

come with flow'r,
ra - ghi fior,

comewith ev' ry art di - vine,
i più bel-li del giar-din.

Day has fled; 'tis now the hour when the fire - flies soft-ly
Del - le luc - cio - le il bag-lior, Sia la fa - ce del fe -

Day has fled; 'tis now the hour when the fire -
Del - le luc - cio - le il bag-lior, Sia la fa -

Day has fled; 'tis now the hour when the fire - - - flies
Del - le luc - cio - le il bag-lior, Sia la fa - - - ce

shine,
stin! when the fire - flies soft-ly
Sia la fa - - - ce del fe -

- - - flies, when the fire - - - flies soft-ly
- - - ce, sia la fa - - - ce del fe -

soft - ly shine, the fire - - - flies soft-ly
del fe - stin, la fa - - - ce del fe -

shine.
stin!

shine.
stin!

shine.
stin!

shine.
stin!

p *pp*

Now the night - - - wind, per-fume - la - - - den
Già la brez - - - za res - per - ti - - - na

Now the night - - - wind, per-fume - la - - - den
Già la brez - - - za res - per - ti - - - na

woos the bran - - - ches of the grove, woos the
I not - tur - - - ni fior a - pri *i not -*

woos the bran - - - ches of the grove, woos the
I not - tur - - - ni fior a - pri *i not -*

woos the bran - - - ches of the grove, woos the bran - - -
I not - tur - - - ni fior a - pri *i not - tur - - -*

bran - - - ches of the grove, up we then! let
tur - - - ni fior a - pri. Le - ste su: che

bran - - - ches of the grove, up we then! let
tur - - - ni fior a - pri. Le - ste su: che

- - - ches of the grove, up we then! let
- - - ni fior a - pri. Le - ste su: che

p

ev' - ry mai - den greet the guest greet the
 sar - vi - ci - na, Qui chù - mor Mau - da

crese.

crese.

crese.

p

guest Sent here by love.
 quì che mau - da quì.

guest Sent here by love.
 quì che mau - da quì.

p

Some a - way their foot - steps wen - ding, Hid - den
 Ar - mo - nio - sii bos - chi fa - te Con so -

p

Some a - way their foot - steps wen - ding, Hid - den from the warrior's
 Ar - mo - nio - sii bos - chi fa - te Con so - a - ri e - chi di -

p

Some a - way their foot - steps wen - ding, Hid - den from the warrior's
 Ar - mo - nio - sii bos - chi fa - te Con so - a - ri e - chi di -

pp il basso sempre staccato

from the warrior's sight, Then in strains har - monious blen - ding
 a - ri e - chi di - vin. E il gia - ci - glio gli a - dor - na - te

sight, Then in strains har - monious blen - ding
 rin. E il gia - ci - glio gli a - dor - na - te

sight, Then in strains har - monious blen - ding
 rin. E il gia - ci - glio gli a - dor - na - te

Break the si - lence of the night, the si - lence
 Col - le ro - se e i gel - so - min con gel -

Break the si - lence of the night, of
 Col - le ro - se col - le ro - see i gel -

Break the si - lence of the night, Break the si - lence
 Col - le ro - see i gel - so - min. Col - le ro - see i

- lence of the night.
- so - min.

the night.
- so - min.

of the night.
gel - so - min.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature lyrics such as "lence of the night" and "so - min.". The piano accompaniment includes a right-hand part with triplets and a left-hand part with a steady bass line. Dynamics include *pp* and *3*.

Ev' - ry sound and ev' - ry plea - -
Ca - ra - men - - - te, blan - de - men - -

Ev' - ry sound and ev' - ry plea - -
Ca - ra - men - - - te, blan - de - men - -

The second system continues the vocal and piano parts. The vocal lines repeat the lyrics "Ev' - ry sound and ev' - ry plea - -" and "Ca - ra - men - - - te, blan - de - men - -". The piano accompaniment features a right-hand part with sixteenth-note runs and a left-hand part with triplets. Dynamics include *p* and *6*.

sure lull his soul to sweet re - -
te As - so - pi - - - te il pro' guer - -

sure lull his soul to sweet re - -
te As - so - pi - - - te il pro' guer - -

The third system concludes the page with vocal and piano parts. The vocal lines repeat the lyrics "sure lull his soul to sweet re - -" and "te As - so - pi - - - te il pro' guer - -". The piano accompaniment continues with sixteenth-note runs and triplets. Dynamics include *pp*.

pose, lull his soul to sweet re - pose,
 rier. as - so - pi - - te il pro? guer - rier.

pose, lull his soul to sweet re - pose,
 rier. as - so - pi - - te il pro? guer - rier.

pose, lull his soul to sweet re - pose,
 rier, as - so - pi - - - - - te il pro? guer - rier.

pp

— to sweet re - pose, re - pose.
 — il pro'guer - rier. guer - rier.

— to sweet re - pose, while we glide in
 — il pro'guer - rier. e gui - da - tel

— to sweet re - pose, while we glide in
 — il pro'guer - rier. e gui - da - tel

— round his steps, round his
 — del giar - din del giar -

ma - zy mea - sure round his steps, round his
 dol - ce - men - te del giar - din del giar -

ma - zy mea - sure round his steps, round his
 dol - ce - men - te del giar - din del giar -

cresc.

steps wher - e'er he
din in - fra i sen - -

steps wher - e'er he
din in - fra i sen - -

steps wher - e'er he
din in - fra i sen - -

f

goes wher-e'er he goes.
tier in-fra i sen - tier.

goes wher-e'er he goes.
tier in-fra i sen - tier.

goes wher-e'er he goes.
tier in-fra i sen - tier.

pp

Fatima.

Yours the task by ev' - ry art — closeto bind — the
Pre - so ai luc - ci del pia - cer, — E-gli qui — dee

con - vert's heart, Tho' in war a vic - tor he
 ri - mu - ner E - gli in guer - ra è vin - ci - tor

Grea - ter con - querors are yet
 Foi lo sie - te nel - lu - mor.

Would you gain the Prophet's grace Seethe glo - ry of his face,
 Se Mo-kanna voi è car Senza ve - lo di mi - rar,

cresc.

see the glo - ry of his face. As ye then Mo-kanna fear,
 sen-za ve - lo di mi - rar. Se ti - mor in cor vi stu

mf

By whose will comes A-zim here, Draw him by your
 d'un che inter - ra è pa-ri Al-lah, Fa - te che quel

mf *sf* *p*

Ze - li - ca the crown shall place!
Ze - li - ca or dee ve - nir.

Comewith ev' ry out di - vin,
i più bel - li del giar - din,

Day has fled - 'tis
Del - le luc - cio -

Comewith ev' ry out di - vin,
i più bel - li del giar - din,

Day has fled - 'tis
Del - le luc - cio -

now the hour when the fire - flies soft - ly shine, where the
leil ba - glior sia la fa - ce del fe - stin sia la

now the hour when the fire - - - flies soft - ly shine,
leil ba - glior sia la fa - - - ce del fe - stin

now the hour when the fire - flies soft - ly shine, where the
leil ba - glior sia la fa - ce del fe - stin sia la

fire - flies soft - ly shine, where the fire - - -
fa - ce del fe - stin sia la fa - - -

where the fire - flies soft - ly shine, where the fire - - -
sia la fa - ce del fe - stin sia la fa - - -

3

Hence away, the youth draws nigh
E - gli vien, or sù, an-diam

- flies soft-ly shine.
- ce del fe - stin.

Up we then!
Les-te su

- flies soft-ly shine.
- ce del fe - stin.

Up we then!
Les-te su

p

to the task let each ap-ply,
Il suo pas - so giù sù-di.

let ev'-ry mai - den
che sàv-vi - ci - na

let ev'-ry mai - den
che sàv-vi - ci - na

3

Greet the guest sent here by
Quei ch'a - mo - re man - da

Greet the guest sent here by
Quei ch'a - mo - re man - da

Greet the guest sent here by
Quei ch'a - mo - re man - da

V. I S.

Ev-ry mai-den greet the guest, greet the guest sent here by
Le-ste su in-ne-bri-am *Qui chu-mo-re man-da*

love. (The chorus gradually *qui.* leave the stage.) let us greet him, let us
sar-vi-ci-na *sar-vi-*

love. (*Il coro s'allontana* *qui.* a poco a poco.) let us greet him, let us
sar-vi-ci-na *sar-vi-*

love. hence a-way, hence a-way.
qui. *Le-ste su.* *Le-ste su.*

greet him! *ci-na!*

greet him! *ci-na!*

(Exit.) (*via*) (Enter Abdullah, leading Azim blindfold.)

mp Hence a-way!
le-ste su. (Exeunt.) (*via*)

mp Hence a-way!
le-ste su.

molto rall. -

II. Scene.
Scena II^a
Allegro.

Abdullah.

(Abdullah takes the bandage from Azim's eyes.)
(Abdullah toglie la benda ad Azim.)

Recit.

Andante.

This is the place of which the Prophet spake!
Qui-rùl Pro - fe - tu, te condot-to vuol.

Allegro.

Azim. Recit.

rall.

And must I here the ordeal un-der-go?
E quì allapro-va mi sommet-te-rò?

Abdullah.

Nay, ask me not. The ordeal for me when mid the first I joined the Prophet's
non chie - der ciò. La pro-va per me non fu co - sì. Le pro-ve si fa -

cause was fire and slaugh - ter, and a sto-ny bed with cold and hunger ev-er at my
cean con fer-ro e fo - co. E-ra let-toil suol e per compa-gni, fame, se-te

(with irony.)
(con ironia)

side. *gel.* But now all's changed, and such a spot as
Cum-bia - to s'è. *Quest'è l'u - me - na -*

Azim.

this is where Mo - kan - na's warriors learn to fight. What dost thou mean?
-sil On'og - gi - di' sim - pa - ra a guer - reggiar, *Che dir vuoi tu?*

Andante. Abdullah. (exit.)
(esce.)

That you shall learn full soon.
Ben pre - sto lo sa - prai.

Azim.

His word sound strangely,
Stra - no lin - guag - gio.

and e - cho vague fore - bo - dings in my
Pre - sen - ti - men - to ar - can m'in - va - de il

III. Scene.

Scena III^a

(Azim again wanders round the stage as if in search.)

Azim.

(Azim guarda attorno come cercando.)

heart.
cor.

Azim.

In vain, in vain, no sign, no trace!
In-van In-van cer-can-do vo'

In vain — I seek the well-lov'd face, Hope fades a -
Tro-var - - lu ahime non la po-trò. Spe - ran - za,

way, for death I sigh: O Ze - - li -
se o - mai sva - ni. O Ze - - li -

cal Ze - - li - ca! Oh mi - se - ry!
cal Ze - - li - ca! con te pe - ri.

They told me that thou here hadst fled, when ti-dings came that I was dead,
Mi dis-ser che ve - ni - sti qui al - lor ch'u - di - sti che A - zimmorì.

where art thou, where art thou? Oh my life, my light,
ris - pon - di, ris - pon - di, O mio sol a - mor,

my life, my light, my all, ah where, where art thou?
mio sol a - mor Oh do - ve sei? Oh do - ve?

is this the end? is all in vain?
Chiamar - la è van! Oh fier do - lor!

Tell me ye flow' - rets have you
Di - teo leg - gia - dri fio - rel -

seen pass in your midst the peer-less maid, my soul's delight, my beauteous queen, has Ze-
 lin, sù-ve-te vis-toil dol-ce ben, mi di-te se a voi vi-cin, l'a-mor

- li-ça a-mong you strayed? Swal-low on flee-ting pi-nions
 mio bel ta-lor sen vien? O ron-di-nel-la presta al

cresc.

f *L.H.*

borne that com-est with the wint' ry wind, tell me, tell me,
 vol, leg-ge-ra al par del ven-ti-cel, Dim - mi dim - mi

p *cresc.*

if I here at length my long lost love shall find.
 do-veil Sol nus-con-de i raggi al suo fe-del.

poco rall.

p *colla voce*

Oh night-ingale, from yonder
 Dol-ce u-signuol, il tuo gar-

pp

spray thy notes fall sad - - ly on mine ear, thy dull la -
 - rit, *Dun* *sen - so me - - sto il cor mem - pi: e col can-*

ment still seems to say: she is not here,
tu - re sem - bri dir *no, non è qui*

mf agitato cresc.

agitato cresc.

she is not here
no, non è qui

f

cresc.

dim.

p tranquillo

The flows at night-time close their eyes, the swallows sleep within its
Suddor-mea se - rail fio - rel - lin, la rondin - el - la ces-sail

p

nest, The nightin-gale has bushed her cries, but
vol, Si ta-ce il dol-ceu-si gnuolin, Io

pp sleep to me can bring no rest, no rest. Oh
 so - - - - lo veglio e plo-roin duol, in duol. O

mf agitato

agitato drea-ry life! Oh hat-ed breath!
 stra-zio duol martir cru-del!

without my love my life is vain!
 Sen-za lù-mor vi-ve-ru che?

f *accel.* *ff*

accel. e cresc. *fff*

Oh longed for hour when welcome death shall
 O mor-te vie-ni, vien dal ciel sol

f *rall. e marcato*

dim.

still, shall still, still, still, this never-
 tu, sol tu, tu, tu, puoi pa-ce

rall. *pp* *rall.*

(Azim throws himself on a couch, burying his face in his hands.)
 (Azim si lascia cadere su un sedile e nasconde la faccia fra le mani.)

end - - ing pain!
 dar a me.

cresc. *pp*

IV. Scene.
 Scena IV^a
 Adagio.

pp

con Ped.

cresc.

V. 1 s.

(4 solo voices behind the scenes.)

(4 voci soltanto dietro le scene.)

Sopr. I. *pp*

Sopr. II. *pp* Spi - - - rit of love! All-healing

Alto I. *pp* Spir - - - to da - mor, che tut-to

Alto II. *pp* Spi - - - rit of love! All-healing

pp Spir - - - to da - mor, che tut-to

decresc.

power! Oh

puoi O

power! Oh

puoi O

cresc. *decresc.*

come a - - mong us, come with

vien di - scen di *vien* dal

come a - - mong us, come with

vien di - scen di *vien* dal

SOLI.

Sopr. I.
might!

Sopr. II.
viel.

Alto I.
might!

Alto II.
ciel.

CORO.

p Sopr. I.
Spi - - - rit of

p Sopr. II.
Spir - - - to d'a - -

p Alto I.
Spi - - - rit of

p Alto II.
Spir - - - to d'a - -

love!

mor.

love!

mor.

Come at this ho - ly si - - lent hour,
 Su noi pro - fon - di i do - - ni tuoi

Come at this ho - ly si - - lent hour,
 Su noi pro - fon - di i do - - ni tuoi

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Come at this holy silent hour, Su noi profondi doni tuoi'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

come at this ho - ly si - - lent hour!
 Or che la not - te ha ste - so il vel.

come at this ho - ly si - - lent hour!
 Or che la not - te ha ste - so il vel.

Spi - - - -
 Spir - - - -
 Spi - - - -
 Spir - - - -

The second system continues the vocal and piano parts. The vocal parts repeat the phrase 'come at this holy silent hour! Or che la notte ha ste-so il vel.' followed by the word 'Spi' on a long note. The piano accompaniment continues with its melodic and harmonic support.

f Thou
f Or
f Thou
f Or

rit of love!
 to da - - mor.
 rit of love!
 to da - - mor.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "Thou", "Or", "Thou", "Or". The second pair has lyrics: "rit of love!", "to da - - mor.", "rit of love!", "to da - - mor.". The piano accompaniment features a melodic line with a large slur over the first two measures and a more rhythmic accompaniment in the lower register.

dim.
 art the mo - narch of the night.
dim.
 che la not - te ha ste so il vel.
dim.
 art the mo - narch of the night.
dim.
 che la not - te ha ste - so il vel.

p
 Spi -
p
 Spir -
p
 Spi -
p
 Spir -

The second system of the musical score continues with five vocal staves and a piano accompaniment. The vocal staves have lyrics: "art the mo - narch of the night.", "che la not - te ha ste so il vel.", "art the mo - narch of the night.", "che la not - te ha ste - so il vel.". The piano accompaniment includes a section with a large slur and a section with a double bar line and a repeat sign.

rit of love!
to da - mor.
rit of love!
to da - mor.

Azim.

What words are these?
Ac - cen - ti ar - can

that soft - ly
pien di mi -

mf All
mf 0
mf All
mf 0

mf A spi - rit there is
mf So spi - ri - to sei

V.I.S.

sigh, what strains are these the
-ster. So - - - a - vi suon the

heal - - ing pow'r
vien dal ciel

heal - - ing pow'r
vien dal ciel

pp
Spi - - - rit of

pp
Spir - - - to d'a - -

f
Whose fra - grant sigh is burn - ing now thro'

f
il cui so - spir in ter - ra e ciel er -

night - - - winds bear, the breath of
lu - - - ria van, spi - ro d'u -

spi - - rit of love,

spir - - to d'a - mor,

spi - - rit of love,

spir - - to d'a - mor,

love _____ where cheeks are

mor _____ Su guan - - - cie ar -

earth and air; where cheeks are blush - - ing, the

ran - - - do va. Su guan - cie ar - - den - ti

cresc.

love comes float - ing by, the breath of
 -mor mol - ce i pen - sier, So - spir d'a -

All heal - ing pow'r
che tut - to puoi

All heal - ing pow'r
che tut - to puoi

blush - ing, the spi - rit is nigh, the
 -den - ti vè il tuo spir vi

spi - rit is nigh, Where cheeks are blush - ing the
 vè il — tuo spir su guan - ci e arden - - ti

love comes float - ing by,
mor mol - cei pen - sier;

p
 spi - rit of

p
Spir - to d'a -

p
 spi - rit of

p
Spir - to d'a -

pp
 spi - rit is nigh, where lips are meet - ing, the

pp
è il tuo spir e nei fer - ven - ti

pp
 spi - rit is nigh, where lips are meet - ing, the

pp
vè il tuo spir e nei fer - ven - ti

pp

the voice of
Vo - - ci - - d'a -

love! where lips are meet - ing

-mor. E nei fer - ven - - ti

love! where lips are meet - ing

-mor. E nei fer - ven - - ti

spi - rit is there, spi - - rit of

ba - - ci è là. Spir - - to dà -

spi - rit is there, spi - - rit of

ba - - ci è là. Spir - - to dà -

love is in
-mor, ri stor-

thou art there spi-

ba - ci è là. nei

thou art there spi-

ba - ci è là. nei

love, Where lips are

-mor! E nei fer -

love, Where lips are

-mor! E nei fer -

the air,
- ro ri - sto - - - -

- rit thou

ba - - - - -

- rit thou

ba - - - - -

meet- - - - ing thou

- ven - - - - ti ba - - - - -

meet- - - - ing thou

- ven - - - - ti ba - - - - -

Piano accompaniment with chords and melodic lines.

the air!
- ro dan!

art there!

- ci è là!

art there!

- ci è là!

art there!

- ci è là!

art there!

- ci è là!

pp

(Enter Ballet)
(Entrano le danzatrici.)

p

pp

rall.

perdendosi

Danze N° 1.

Larghetto con moto.

The musical score is written for piano and left hand in 3/2 time, with a key signature of one flat (B-flat). It consists of seven systems of music.

- System 1:** Piano part starts with a *p* dynamic. The left hand has a simple bass line. Both parts feature triplet markings.
- System 2:** The piano part continues with triplet markings and a *ten.* (tenuto) marking. The left hand has a more active bass line with triplet markings.
- System 3:** The piano part begins with a *mf* dynamic and a *poco accel.* instruction. The left hand has a steady bass line with triplet markings. A *cresc.* (crescendo) marking is present.
- System 4:** The piano part starts with a *f* dynamic and a *vall.* (rallentando) marking. The left hand has a bass line with a *pp* (pianissimo) dynamic. A *a tempo* marking is present. The system ends with *ten.* markings.
- System 5:** The piano part continues with a *f* dynamic. The left hand has a bass line with a *p* dynamic. Both parts feature triplet markings.
- System 6:** The piano part continues with a *f* dynamic. The left hand has a bass line with a *p* dynamic. Both parts feature triplet markings.
- System 7:** The piano part continues with a *f* dynamic. The left hand has a bass line with a *p* dynamic. Both parts feature triplet markings. The system ends with an *accel. un poco* (accelerando un poco) instruction.

First system of musical notation. It features a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic, followed by a crescendo (*cresc.*), then fortissimo (*ff*) and a ritardando (*rall.*). A triplets of eighth notes are marked with a '3' above them. The system concludes with a mezzo-forte (*mf*) dynamic and the tempo marking *a tempo*. The word *Ad.* is written below the bass staff.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Third system of musical notation, featuring more complex melodic lines and harmonic support.

Fourth system of musical notation, including a piano (*p*) dynamic marking and a repeat sign.

Fifth system of musical notation, showing a piano (*p*) dynamic and a triplet of eighth notes.

Sixth system of musical notation, featuring piano (*pp*), piano (*p*), crescendo (*cresc.*), and forte (*f*) dynamics.

Seventh system of musical notation, concluding with mezzo-forte (*mf*) and crescendo (*cresc.*) markings.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including dynamic markings like *f* and *sf*.

Third system of musical notation, including dynamic markings like *sf*, *dim.*, and *p*.

Fourth system of musical notation, including dynamic markings like *dim.* and *rall.*

Fifth system of musical notation, including dynamic markings like *a tempo*, *p*, and *pp*.

Sixth system of musical notation, including dynamic markings like *mf* and *cresc.*

Seventh system of musical notation, including dynamic markings like *cresc.* and *sf*.

con fuoco

f *ff* *mf* *p* *tr*

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked *con fuoco*. The dynamics range from *f* (forte) to *tr* (trillo). The notation includes many chords, slurs, accents, and a triplet in the second system. The piece concludes with a trillo in the final measure of the seventh system.

First system of musical notation, featuring piano and bass staves. The piano part includes dynamic markings *sfp* and *tr* (trills). The bass part includes dynamic markings *sf* and *ff*. The system concludes with a fermata over the final notes.

Second system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking *sf*. The system concludes with a fermata over the final notes.

Third system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking *sf*. The system concludes with a fermata over the final notes.

Fourth system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking *sf*. The system concludes with a fermata over the final notes.

Fifth system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking *sf*. The system concludes with a fermata over the final notes.

Sixth system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking *dim.* (diminuendo). The system concludes with a fermata over the final notes.

Seventh system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking *p* (piano) and a tempo marking *rall.* (rallentando). The system concludes with a fermata over the final notes.

Tempo I.

The first system of the musical score consists of two staves. The upper staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The lower staff features a mezzo-piano (*pp*) dynamic. The music is in a minor key and includes various rhythmic patterns and articulations.

The second system continues the musical piece. It features a mezzo-forte (*mf*) dynamic and includes two *cresc.* (crescendo) markings. The notation includes slurs and dynamic hairpins.

The third system features a forte (*f*) dynamic. It includes a piano (*p*) marking and a *rit.* (ritardando) marking. The music shows a transition in dynamics and tempo.

The fourth system features a piano (*pp*) dynamic and includes a *morendo* marking. The notation includes slurs and dynamic hairpins.

The dancers bring in Fatima, a lute in her hand, Then retire, standing in groups at the back of the stage.
Le danzatrici accompagnane in scena Fatima, che ha un liuto fra le mani, indi si ritirano e formano un gruppo nel fondo.

The fifth system features a piano (*p*) dynamic and includes a *rit.* marking. The music is characterized by a lute accompaniment in the right hand.

The sixth system features a piano (*p*) dynamic and includes a *rit.* marking. The music concludes with a lute accompaniment. The system ends with a double bar line and a 3/4 time signature.

Andante tranquillo.

Fatima.
con molto espressione

There's a bo-wer of ro - ses by
 V'è un bo-schet - to di ro - se, sul

sempre arpeggiando e stacc.

Ben - de - meer's stream, and the nightin-gale sings round it all the day —
 bel Ben - de - mir E co - lù fu - ce - van ni - do i gar - ru - li can -

long, — in the time of my child-hood, 'twas like a sweet —
 - tor. — Ne bei gior - ni pas - sa - ti e - ra un so - gno u -

dream to sit in the ro - ses and hear — the bird's
 dir, fru l'om-bre e le ro - se, l'au - gel - - - - lo gar -

song. That bow'r and its
- rir. Le ro-se e il bo -

ro - ses I ne - - ver for - get, but oft when a -
schet - to non pos - - so scor - dar, ma spes - - so so -

lone in the bloom of the year I think is the
- let - to del di al fug - gir mi chie - - do l'au -

nightin - gale sing - - ing there yet, are the ro - ses still
- gel suol sem - - pre can - tar, e la ro - sa fio - -

bright on the calm Ben - - de - meer?
- rir so - vra il bel Ben - - de - mir.

Agitato.

mf

No the ro - ses soon
No. I fio - ri so - - -

wi - thered that hung o'er the wave, but some
spe - si sul lon - de vir - rit Pu - re al -

cresc.
blos - soms were ga - thered while bright - ly they
cu - ni fui col - ti an - cor in ful -

cresc.
shone, and a dew was dis - -
gor. E du es - si stil - -

tilled from their flow'rs that
lar un va - - - go e - li - -

gave all the fra - - grance of
 sir, Che il Mag - - gio su - - -

sum - mer when sum - - - - mer has
 ni - - to rav - - vi - - - - va nel

Più lento.

gone. Thus me - mo - ry
 cor. Tal può la me -

draws from de - light ere it dies, an es - sence that
 mo - ria del tem - po che fu e - strar - re un so -

breathes of it ma - ny a year, And
 a - - ve e dol - ce e - li - sir. E

cresc.

bright to my soul as 'twas then to my
vi - - - - - vè nel cor seb - - - - - ben non sia

cresc.

colla voce

eyes is that bo - - - wer on the banks of the
più, Il bo - schet - - to sul mar - - go del mio

p

calm Ben - - - de - meer!
bel Ben - - - de - mir.

f rall.

colla voce

a tempo dim.

mf

Exit Fatima. The dancers come forward.
Fatima s'allontana. Le danzatrici si avanzano.

rall.

Danze N° 2.

Allegretto.

The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth-note triplets, followed by a section marked *rall.* (rallentando) with a 2/4 time signature. The bass clef part provides a steady accompaniment with eighth notes and rests.

Allegretto.

The second system continues the piece. The treble clef part includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). The bass clef part continues with a consistent eighth-note accompaniment.

The third system shows further development of the melody in the treble clef, with a *mf* dynamic marking. The bass clef accompaniment remains consistent.

The fourth system includes the instruction *con 8va ad lib.* (with 8th octave ad libitum), indicating that the right hand should play an octave higher than written.

The fifth system features the instruction *senza 8va* (without 8th octave), indicating that the right hand should play at the written pitch.

The sixth system continues the musical progression with various chordal textures in both hands.

The seventh system concludes the piece with a final cadence, featuring a *f* (forte) dynamic marking in the treble clef.

First system of musical notation. The right hand features a melodic line with triplets and chords, while the left hand provides a steady accompaniment. Dynamics include *f p* and *mf*.

Second system of musical notation. The right hand continues with melodic patterns and triplets. Dynamics include *f p* and *f*.

Third system of musical notation. The right hand has melodic lines with tenuto and staccato markings. Dynamics include *f mf* and *ten. stacc.*

Fourth system of musical notation. The right hand features melodic lines with tenuto and crescendo markings. Dynamics include *ten.*, *cresc.*, *sf*, and *f ten. p*.

Fifth system of musical notation. The right hand has melodic lines with staccato and crescendo markings. Dynamics include *cresc.*, *mf*, and *ff*.

Sixth system of musical notation. The right hand features melodic lines with wavy lines and triplets. The left hand has a steady accompaniment.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note patterns and some trills. The lower staff provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present in the lower staff towards the end of the system.

The second system continues the musical piece. It features similar melodic and harmonic textures. A piano (*p*) dynamic marking is placed at the beginning of the system in the upper staff.

The third system shows a change in dynamics to mezzo-forte (*mf*). The melodic line in the upper staff becomes more active with sixteenth-note patterns, while the lower staff continues with a steady accompaniment.

The fourth system includes a mezzo-forte (*mf*) dynamic marking. A performance instruction *8va ad lib.* is written below the lower staff, indicating an optional octave transposition. A *dim.* (diminuendo) marking is placed in the lower staff towards the end of the system.

The fifth system features a pianissimo (*pp*) dynamic marking. A performance instruction *senza 8va* is written below the lower staff, indicating that the octave transposition is not to be used. The music concludes with a final chord in the upper staff.

The sixth system begins with a mezzo-forte (*mf*) dynamic marking. A *cresc.* (crescendo) instruction is written in the lower staff, leading to a final section of music that ends with a double bar line and repeat signs.

Animato.

p *tr* *tr* *tr* *tr* *mf* *cresc.*

f *cresc.*

f *cresc.*

ff *dim.* *mf* *dim.*

p

At the end of the Ballet, Zelica enters, veiled. As the dancers gradually leave the stage, she is left
Alla fine delle danze Zelica, velata, entra in scena. Quando le danzatrici hanno a poco a

standing in the middle of the stage.
*poco abbandonata la scena, essa rimane immobile
 innanzi ad Azim.*

pp *pp*

V. Scene.
Scena Va

Allegro moderato.

(Zelica drops her veil slowly but does not move; Azim starts up.)
(Zelica lascia cadere lentamente il velo ma rimane immobile.)

Azim.

sf *ad lib.*

Ha! who art thou? what vi - sion meets my
 Ah! chi sei tu? o ma - gi - ca vi -

ff *ad lib.* *p* *ff*

alio *alio*

eyes? is this some wile the Prophet has pre-pared? or is it
 sion! un ar - ti - fi - cio del Pro - fe - ta è ciò? o sei tu

p *pp*

Ze - li - ca? or is it Ze - li - ca?
 Ze - li - ca? o sei tu Ze - li - ca?

cresc. *poco, cresc.* *p accel. ed agitato*

'tis she, 'tis she, 'tis
 E lei! è lei, è

f e cresc. *cresc. -*

she! Oh break not heart!
 lei! O cor, mio cor!

ff

rall. ad lib.

Allegro appassionato.

Break not — with too much joy!
Nonspezzar - - ti in tal de - lir.

colla voce *p* *cresc.*

f con passione

My love, my
Tu vi - - viè

fp

queen,
ver,

she lives,
mio ben,

oh bles - sed
oh lie - to

hour,
di,

all praise to thee!
cle - men - - te Al-lah

I praise great Al - - - lahs pow'r
a me non ti ra - pi.

who thus has
Al - - le mie

p

brought her to my side a - gain, oh joy!
brae - cia li ri - do - - - - na an - cor De - lir!

oh bliss! fare - well to grief and
Gio - ir! Pas - so o - gni do - -

pain; come, oh my love for -
lor. Ze - li - ca vien. Oh

get in one embrace all pangs, all
vie - ni sul mio sen! spa - - ri, spa -

mf

pangs since last I gazed up - on thy
ri lu nu - be al - fin tor - no il se - -

face, joy! Life once more its plea - sures to us
ren. Ah *vi - ta a noi i suoi pia - - cer ri -*

poco marc.

gives oh Ze - - - li - ca!
diè o Ze - - - li - cal

ff

my love, my love
mio ben, mio ben

f

thy A - - - zim lives.
son pres - - so a te.

ff

Moderato. (Recit.) *p*

She moves not,
Im - mo - bil

dim. p pp

wrapt in gloo-my thought she stands, like one but half a - roused
 pen - sie - ro - sa a che li stai? Qua - si non de - stu an - cor

pp

Tempo I.

— from some dark dream. — Speak
 — da orren - do so - gno? Lu -

p

— oh my love — oh let me hear thy
 — - - sei mio ben — tu dol - ce vo - - ce u -

p

voice,
dir. art thou not Ze - li - ca?
 Non sei — tu Ze - li - ca?

p

Adagio.

Zelica. *p* *ma molto marc.*

Ze - li - ca once I was, and thou wert A - zim, that I know right
 Ze - li - ca fai un di: tu fo - sti A - zim, Cio' io ben lo

p

well. *so.* Mo-kan - na's dupe art thou, and I his slave.
Tu del pro-fe - - tu se' gio-co io schia-va.

più mosso. Azim.
 What words are these? They strike in-to my heart,
Che dir vuoi tu? Nel sen mi ghiucci il cor.

Tempo I.
 what unknown ter - ror keeps thee from my side? Oh come
Qual mai po - ter ti tien da me lon - tan? Oh vien

to me and say that thou art mine.
a me e di che mia tu se!

cresc.

Red. con sicc.

(Mokanna, l. at back, crosses the stage, unseen by Zelica and Azim, gazes at them for a moment and exit right.)
 (Mokanna non visto da Zelica e Azim appare nel fondo: egli s'arresta un istante ad osservarli, indi s'allontana.)

(Azim advances to Zelica as if to embrace her; she starts back and breaks away from him.)
 (Azim si slancia per abbracciare Zelica, ma essa si ritrae.)

Come to me!
 Vien a me!

Zelica.

The oath!
Il giu - ro!

The oath!
Il giu - ro!

molto cresc. ff sf

it binds — my soul for aye!
per sem - - pre su - a son!

sf sfp

hear the hi-deous curse,
-scol - to, lo scon - giur

I see the ranks of dead
i mor - ti ve - do an - cor le

accel. raising their bo - ny arms,
scarne lor braccia al - zar

accel. molto Threatning with hol - low eyes,
Bie - chi me mi - nac - ciar

accel. *accel. molto*

a tempo e sost.

spare me gra - zia! spare Gra - zia! me, mer - cy, Gra - zia!

sfp

accel. molto cresc.

mer-cy, o spare me, Mo - kan - na! spare me, spare me,
Ab - bi pie - ta - de Mo - kan - na! Gra - zia. Gra - zia.

p *accel. molto cresc.*

rall. Tempo I. (She falls half fainting in Azim's arms)

spare me, spare me, spare Ab - bi oh spare me, spare. (Siene fra le brucce d'Azim)
Gra - zia, Gra-zia! pie - tà di me!

f *f* *f* *p rall.*

Azim.

Ze - li-ca! Ze - li-ca!
Ze - li-ca! Ze - li-ca!

p

Adagio.

Ze - li - ca! Ze - li - ca. Fear not! Pa - ce!

p espress.

Thy love is near, He watch - es
Vi - cin ti son, e su te

o'er thee, see, on - ly I am here! Lay down thy wea - ry
re - gliò, rien. Qui non v'ha che me! Po - sa il ca - po

morendo

pp

head, here on thy A - zim's breast, There
stanco, Po - sa - lo sul mio sen, sul

all thy grief shall end, Come in my arms
cor del tuo fe - del, Che bot - te sol

find rest!
per te!

Allegro moderato quasi Recit.

Zelica. Azim. *espress.*

Fly! Fly! and save thee 'ere it be too late! Why should I
Và! Và! Ti salva, in tempo an - cor tu se! Ma per-chè

Zelica.

fly? is this the time for flight? Oh fly! Oh save—
mai? fug - gir di què per - chè? Ah rà, deh sal -

— thy-self, and leave me to my fate, thou know'st not, a - las, Mo-kan-na's
- va - ti, mi lascia al mio de - stin. Mo - kan - na, a - himè è i - gno - to a

Azim.

might. Is he not ho - ly? Sent to set men free, A champion
te. E non è un sau - to, sce - so què dal ciel, per ri - scat -

Zelica.

of the wronged on earth to be? Nay, nay — an im-postor, Stained
- tar dal mal — i suoi fe - del? No, no — Im-po-stu-ra! Ab

Azim.

with ev'-ry sin, He seeks for Eb-lis souls of men to win. The
 -bo-mi-na-zion, Ei ven-ne per con-dur-ci a per-di-zion! Co-

truth an e-cho finds with-in my breast, Ab-dul-lah's vei-led
 tal par-lar un dub-bio de-sta in cor. Ab-dul-lah dum-que il

Agitato.

words were not in jest, come fly with me and leave this loathed
 ver par-la-va al-lor, Vien, ah fuggiam dal ma-le-det-to a-

place, come let us fly, far dai from Mo-kan-na's face, come,
 sil: Vien ah fuggiam lac-ci di quel vil! vien,

Zelica.

come we will fly, come, come! Go thou!
 vien, ah fuggiam. Vien! Vien! Ten va!

Zelica.

But I, Oh! mi - se-ry am tied by dreadful oaths to the de - cei - ver's
 Ma io oh mi - se-ra! Songià le - ga-ta a lui, e per l'e - ter - ni -

Azim.

come!
 vien!

ff *pp*

side!
 tà!

Nay from thy side, nay from thy side no pow'r shall me
 No! no dà te. nul - la mi stacche - rà L'a-mo-re

mf *acceler.*

cresc.

Azim. poco a poco sempre

part, nay, from thy side nay from thy side no pow'r shall me
 so - lo ri - tà da. nul - la mi stacche - rà mai più dà

p *cresc.*

Zelica.

Fly, A - zim, fly, fly, A - zim fly!
 Ti sal - va, va! Ti sal - va, va!

Azim.

part on - ly thy love, on - ly thy love can bring peace to my
 te. L'a-mo - re sol, L'a-mo - re sol a me - la vi - ta

p accel. sempre *cresc. molto*

Allegro molto

Azim.

heart! come, we will leave the world be -
da. *Vien* *Ed il mon-do ob-bli - e -*

p

hind, come, we will seek some qui - et vale,
-rem, *La* *no - stra val - le ri - ve - drem,*

p *p*

There love un - dream'd of by man - kind shall
La vi - ta un so - gno ci par - rà *Che*

cresc.

Zelica.

Azim.

come, come,
Vien! *Vie -*

make e'en Heaven's joys grows pale come,
Dio nel ciel in - vi - die - rà *Vie -*

f *f*

love, no more de - lay, come let us fly a - way,
 - ni non in - du - giar Vie - - ni mio ben, fuggiam

love, no more de - lay, come let us fly a - way,
 - ni non in - du - giar Vie - - ni mio ben, fuggiam

p

Far from this world of care Fly to some
 Là nel pla - ci - do ab - ban - don del no - stro

Far from this world of care Fly to some
 Là nel pla - ci - do ab - ban - don del no - stro

val - ley fair,
 bel val - lon,

val - ley fair, Leav - ing the world be - hind,
 bel val - lon, Il mondo ob - bli - e - rem

p

Rest there at length to find gone all our
 In e - sta - si vi - vrem Scor - dan - do o -

Rest at length to find, gone our
 Lie - ti là vi - vrem scor - dan - do o -

woe and pain ne- - - ver to
 -gni do - - lor Nel - - - l'in-fi -

cresc. - *f*

part a-gain! Oh
 -ni - to a-mor! De -

part a-gain!
 -ni - to a-mor!

f *pp*

bliss! with-out al-loy! Oh ne-ver
 -lir che non ha fin! Per sempre a

Oh bliss! without al-loy! Oh ne-ver
 De - lir che non ha fin! Per sempre a

end - ing joy! Thro' life a - lone with
 te vi - ciu Non se - pa - rar - ci

end - ing joy! Thro' life a - lone with
 te vi - ciu Non se - pa - rar - ci

pp

thee thine on - ly still to
 più non ti las - ciar mai

thee thine on - ly still to
 più non ti las - ciar mai

be. Ah love, with thee to
 più. As - siem a te mo-

be. Ah love, with thee to die, with thee to
 più. As - siem a te mo-rir, a te mo-

poco cresc.

die, ah love, with thee to die, with thee to
 rir, in - siem a te mo-rir, a te mo-

die, ah love, with thee, with thee to
 rir, in - siem a te, a te mo-

cresc. sempre

die, min - gling each par - ting sigh, - min -
 rir in - siem a te fi - nir, - in *cresc.*

die, min - gling each par - ting sigh, - min - gling each par - ting
 rir in - siem a te fi - nir, - in - siem a te fi -

cresc. *f*

gling each parting sigh, Till e-ver-las-ting-ly Till
 siem a te fi-nir u - - ni-ti o-gnor quaggiù u -

sigh, Till e-ver-las-ting-ly Till e-ver-
 nir, u - - ni-ti o-gnor quaggiù u - - ni-ti o-

accel. e cresc.

e-ver-las-ting-ly Heav'n dawns on thee and
 - - ni-ti o-gnor quag-giù u - ni-ti, o - gnora, u -

las-ting-ly Heav'n dawns, Heav'n dawns on thee and
 gnor quaggiù, quag - giù u - ni-ti, o - gnora, u

accel. e cresc. *sf* *sf*

poco rit. *ff*

me on thee Ah love! Heav'n
 niti, o - gnor u - ni - ti o - gnor

me on thee Ah love! Heav'n
 niti, o - gnor u - ni - ti o - gnor

poco rit. *ff*

col Ped.

dawns on thee and me.
 Si o - gnor las-sù.

dawns on thee and me.
 Si o - gnor las-sù.

sf

Heav'n dawns on thee and me,
Ah *si o - gnor las-sù,*

Heav'n dawns on thee and me,
Ah *si o - gnor las-sù,*

f

Heav'n dawns on thee, *dim.*
Sem - pre as - siem dim.

Heav'n dawns on thee, dawns on
Sem - pre as - siem sempre as -

p/col Ped.

dawns on thee and me, dawns on thee
non las - ciar ci più no mai più.

thee on thee and me dawns on
sem per sem - - pre assiem sem - - pre as -

cresc.

and me!
ah! sempre assiem!

(As they stand embracing, Mokanna
(Mentre essi sono abbracciati Mo-

thee and me!
sem ah! sempre assiem!

rall. *a tempo*

enters from the right and stands in the entrance in the moonlight.)
kanna entra della destra, e rimane illuminato della luna.)

VI. Scene.

Scena VI^a

Allegro con fuoco.

Zelika.

Azim. Fly, we are lost,
Va! Per-du-ti siam.

Mokanna. Fear not, the
No, non te -

Thy Oath!
Il giuro!

Allegro con fuoco.

fly we are lost!
va Per-du-ti siam! (he draws his sword)
(Snuda la spada)

mon-ster no more shall daunt me, come—we will
mer, più non ha po - te - re, Non - pa - ven -

Cur - ses up - on thee!
Ma - le - di - zi - one!

Fly A-zim fly! fly-A-zim
ah fug-gi va! Ah-fug-gi

brave him, bro-ken all bonds be! Fear not come
ta-re, li-be-ri sia-mo! Vie-ni vien

slave, wouldst thou fly — w'dst thou fly me, cur-ses up-on thee!
sfug-gir-mi vuoi, — vuoi fug-gi-re ma-le-di-zi-one!

f

fly! oh mas-ter, mer-cy!
va! Oh ma-stro, gra-zia!

ne'er — will I leave thee, ne'er — will I
Re-staal mio fian-co ah — ti di-

Dar-est thou to daunt me?
Pro-vo-car-mi ar-di-sci?

mp f mf

oh spare me, spare me!
o gra-zia, gra-zia!

leave thee, fiend, fiend, I de-fy —
-sprez-zo Vil Vil non ti te-

Dar-est thou to daunt me?
Pro-vo-car-mi ar-di-sci?

f f ff

Azim. (He runs to stab Mokanna, but his sword breaks against him. Mokanna gives a fiendish laugh.)

thee. (Si precipita su Mokanna, ma la sua spada si spezza contro l'armatura del profeta. Mokanna prorompe in un riso diabolico.)

Mokanna. mo più.

ad lib.

(Mokanna ride) (Mokanna laughs)

Though charms protect thee, Nem - men la - ver - no

Azim. Presto. (He runs off) (The curtain falls.) (Fugge) (Cala la tela)

my power shall smite thee yet. li sal - ve - rà da me.

Act III. Atto III.

(An open place in Merou. Right a flight of steps leading into the Prophet's Palace. Left the wall of the city in which is a large gateway. At the back a pool bounded left by the wall and right by the Palace gardens. Steps lead down from the wall to the edge of the pool. Beyond the pool a grove of palm trees surround a large well. The stage is dark. Lights seen in the Palace. A Watchman carrying a beacon paces up and down the wall. The Caliph's trumpets are heard at intervals outside the wall.)

(Una piazza pubblica in Merou. A destra una gradinata conduce al palazzo del Profeta. A sinistra le mura della città, con una gran porta. Nel fondo fra le mura e il palazzo, uno stagno. Dei gradini qui danodalle mura allo stagno. Altre lo stagno una fonte fra le palme. La scena buia, il palazzo è illuminato. Una guardia notturna con un fanale, cammina sulle mura. Le trombe del Califfo si odono ad intervallo, al di là delle mura.)

Allegretto.

The first system of music consists of four staves of piano accompaniment. The first staff begins with a treble clef, a common time signature, and a piano (*pp*) dynamic. The music is marked *staccato*. The second staff features a mezzo-forte (*mf*) dynamic. The third staff is marked *espr.* (espressivo). The fourth staff includes the instruction *dim. & tr.* (diminuendo and trills) and ends with a 3/4 time signature.

(Curtain rises.)
(S'alza la tela.)

(Trumpets without. The watchman pauses in his walk and listens in the direction of the sounds.)
(Trombe in distanza. La guardia si ferma ed ascolta.)

The second system of music consists of two staves of piano accompaniment. The first staff begins with a treble clef, a 3/4 time signature, and a piano (*pp*) dynamic. The second staff continues the accompaniment with a piano (*pp*) dynamic. The music concludes with a 3/4 time signature.

Watchman.
La guardia.

When I left thee Gio-ha-ra my mis-tress, the
Al - lor - quan - do, mia bel-la Gio - ha - ra, Ti la -

ro - ses be-side thee were blooming, but their fragrance to me was as
sciai ri-fio-ri-va-*n* le ro - se: Pur me n'e - ra la vi - sta di -

cresc.

poi - son, as the poi - son-ous blast of the de - sert. We
sca - ra, le fra - gran - ze me n'e - ran o - diò - se. Si

stood by the rose - tree in si - lence, by the tree in the gar - den of
len - ti ci - ciu al ro - se - to, noi sta - van nel giar - di - no de'

flowers, and I fell at thy feet full of an - guish, oh Gio-
fior, Al tuo piè mi get - tai pien d'an - go - scia, O Gio -

(He goes along the wall.)

ha - ra my love, my love when we par - - ted. (Si rimette a
 ha - ra gen - til gen - til a - mor mi - - o. camminare.)

(Trumpets again heard without. The watchman pauses again in his walk.)
 (Nuovi squilli di trombe. La guardia s'arresta ancora.)

mf *p* *mf* *pp*

sempre stacc.

Watchman.
 La guardia.

The sun shone with splendour a - bove us, but its
 Il sol e - ra ful - gi - do e bel - lo, Pur ahi -

(The followers of the Prophet enter silently and slowly from behind the palace, one by one and gather in groups at the back of the stage.)
 (I seguaci del Profeta, cauti e silenziosi entrano in scena, passando dietro al palazzo alla spicciolata, e formano dei crocchi nel fondo.)

rays brought us dark - ness and sorrow, the ca - mels stood still by the stream - let to
 mè, — la par - ten - za fu a - ma - ra, E pian si mon - tando il cam - mel - lo, Che a

legato sempre

bear me from thee o Gio - ha - ra! Since that day all the ro - ses are
 te - mi to - glie - va, Gio - ha - ra; Da quel dì la fragranza ha per -

pois - oned and the sun - shine is vei - led in dark - ness, since the
 du - to. Il ro - se - to ed il sol il ful - go - - re, Da quel

day when we stood by the rose - tree, o Gio - ha - ra my love,
 dì che sta - vam nel giar - di - no O Gio - ha - ra gen - til,

my love when we par - - - ted! (He goes along the wall.)
 gen - til a - mor mi - - - o. (Si rincammina.)

144 II. Scene.
Scena II^a

Allegro moderato ma agitato.

Ten. I. *pp* Hi - ther
 Ten. II. *pp* Vie - ni Through the
 Bass I. *pp* nel - si -
 Bass II. This way
 Vie - ni

Allegro moderato ma agitato.

pp
staccato

dark-ness steal - we soft - ly
 - len - zio E nel - l'om - bra
pp Through the dark - ness steal - we soft - ly
 nel - si - len - zio E nel - l'om - bra

through the si - lence, none can see us,
 c'in - - nol - tria - mo! niun ci ce - de
 through the si - lence, night now fall - eth
 c'in - - nol - tria - mo! Tut - t'è bu - jo

Abdullah (enters from the Palace.)
(*esce del Palazzo*)

mf *P*

Who goes there? (the *E*)
Chi va là?

This the hour, This the goal.
Que - ste il loco, giun - ti siam.

This the hour, This the goal.
Que - ste il loco, giun - ti siam.

f

hour — ap - proacheth) speak the pass - word, are — ye
que - - sta lò - ra: La pa - ro - la: Chi va

(Some of the chorus suddenly surround Abdullah and bring him to the front.)
(*Alcuni uomini circondano Abdullah, e lo spingono innanzi.*)

friends?
là!

mp Death we bring him,
mp *Mor - te, mor - te,*

mp ma marcato Death, death, death — we bring him, bring the
mp *Chi? Chi? Mor - - te, mor - te, pel pro-*

bring the Pro-phet, who de-ceived us, let him die,
al pro-fe-ta, mor-te, mor-te! *im-po-stor*

Pro-phet who de-ceived us, let him die, let him
-fe-ta mor-te al vi-le im-po-stor, im-po-

cresc.

'Tis true, he does de-
E ver: ei ci ha ingan-

let him die!
mor-te al vil.

die, let him die!
stor mor-te al vil.

sf

ceive us, his pro - - - mi-ses are vain, —
 - na - to Bu - giar - - - do fu il suo dir! —

'tis true, 'tis
 E ver, e
 'tis true, 'tis
 E ver, e

f

sf

a - gain — our arms are vanquished a -
 Tri - on - - fa li - ni - mi - co, I

true! a - gain — our arms are vanquished
 tri - on - - fa li - ni - mi - co,

ver! a - gain — our arms are vanquished a - gain —
 tri - on - - fa li - ni - mi - co, I pro -

true! a - gain — our arms are vanquished a - gain —
 tri - on - - fa li - ni - mi - co, I pro -

ver! a - gain — our arms are vanquished, a - gain — our comrades
 Tri - on - - fa li - ni - mi - co, I pro - d'in-van pe-

mf

sf

cresc. poco a poco

gain ——— our comrades slain, *f.* he
pro - - - d'in-van pe - rir a

a - gain ——— our comrades slain, let him
i pro - - - d'in-van pe - rir *im - po -*

our comrades slain, let him die, let him
- d'in-van pe - rir *im - po - stor,* *im - po -*

our comrades slain, let him die,
- - d'in-van pe - rir *im - po - stor*

slain, let him die, let him die,
- rir *im - po - stor,* *im - po - stor*

cresc.

does de - - ceive us! *mf* Mo -
mor - te a mor - - - te! *Mo -*

die, he does de - - ceive us! *mf* Mo -

stor a mor - te a mor - - - te! (They come forward left.) *Mo -*
(Si avanzano.)

he does de - - ceive us! *mf* Mo -

a mor - te a mor - - - te! *mf* Mo -

f

kan - na, base de - ceiv - er _____ re - venge
 - kan - na tra - di - to - re _____ ven - det -

kan - na, base de - ceiv - er _____ re - venge we on thy head re - venge

kan - na tra - di - to - re _____ ven - det - - ta fa - rem qui, ven - det - -

kan - na, base de - ceiv - er _____ re - venge

kan - na tra - di - to - re _____ ven - det - -

Piano accompaniment with chords and melodic lines in the right and left hands.

— we — on thy head — the woes that we have suf - fered
 - - ta — fa - rem qui — di chi per te sof - fer - se, —

— we — on thy head — the woes that we have suf - fered

- - ta — fa - rem qui — di chi per te sof - fer - se, —

— we — on thy head — the woes that we have suf - fered

- - ta — fa - rem qui — di chi per te sof - fer - se, —

Piano accompaniment with chords and melodic lines in the right and left hands, including a *ff* dynamic marking.

the wounds — that for thee bled. —
Di chi — per te mo - - ri —

the wounds that for thee bled, the wounds — that for thee bled. —
Di chi — per te mo - ri, Di chi — per te mo - ri —

the wounds — that for thee bled. —
Di chi — per te mo - ri —

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Yes bet - - ter far to leave him, the Ca - liph is at hand,
Al fa - - to lo lascia - mo, or il Calif - fo è qua.

The Ca -
Or il

Yes bet - ter far.
si, lo lasciam.

The second system continues with four vocal staves and piano accompaniment. The vocal parts have a more active melody. The piano accompaniment includes a section with a tremolo effect in the right hand, marked *fp* (fortissimo piano).

Al Ma - ha - di — will —
 Se - - guiamo chi tri -

— liph is at hand —
 — Ca - lif - fo è qua —

f The Ca - - liph is at hand,
f Or il — Ca - lif - fo è qua.

The Ca - - liph is at hand,
f Or il — Ca - lif - fo è qua.

sf

par - don, re - ceive us in his band. Mo -
 - ou - fa, e ci perdo - ne - rà. Mo -

re - ceive us in his band.

E ci perdo - ne - rà.

Al Ma - ha - di will par - don, re - ceive us in his band.

Se - guiamo chi tri - - on - fa. *E* ci perdo - ne - rà.

sf

kan-na, wrapt in pleasure no more to vic - - t'ry rides His
kan-na nei pia - cer noi tutti tra - - scu - rò. *Fal -*

Let him *f*

Ei mor -

Let him die *f*

Ei mor - rà.

pro-mi-ses for-got-ten, the veil his face still hides.
- lir le sue pro-me-sse, Il ve - lo non al - zò.

die! Death we bring him,
Mor - te, mor - te,

- rà. Death we bring
Mor - te, mor -

Death we
Mor - te

Death we bring him,
Mor - te, mor - te

mp cresc. sempre

death we bring him, bring the Pro - phet who de -
mor - te mor - te al pro - fe - ta, im - po -

him, death we bring him, bring the Pro - phet who de -
- te, mor - te, mor - - te al pro - fe - ta, im - po -

bring him, death we bring him, bring the Pro -
mor - te, mor - te, mor - te al pro - fe -

death we bring him, bring the Pro - - phet who de -
mor - te, mor - - te al pro - fe - - ta, im - po -

ceived us, let him die, let him, let him
- sto - re ei mor - rà si si ei mor -

phet, who de-ceived us, let him, let him
- ta, im - po - sto - re ei mor - rà si si ei mor -

ceived us, let him die, let him, let him
- sto - re ei mor - rà si si ei mor -

die, let him die, let him
- rà. ei mor - rà, ei mor -

die, let him die, let him
- rà. ei mor - rà, ei mor -

Abd.

die! *ff* Mo-
 Mo-
 -rù. *ff* Mo-
 Mo-
 die! *ff* Mo-
 Mo-
 -rù. *ff* Mo-

kan - na, base de - ceiv - er *f* re - venge we on thy head, re - venge
 - kan - na tra - di - to - re, *f* ven - det - - ta fa - rem qui, ven - det -
 kan - na, base de - ceiv - er *f* re - venge
 - kan - na tra - di - to - re, *f* ven - det -
 kan - na, base de - ceiv - er *f* re - venge we on thy head, re - venge
 - kan - na tra - di - to - re, *f* ven - det - - ta fa - rem qui, ven - det -

we on thy head, the woes that we have
 - - - ta fa - rem qui - di chi per te sof -

we on thy head the woes that we have

- - - ta fa - rem qui - di chi per te sof -

we on thy head the woes that we have

- - - ta fa - rem qui - di chi per te sof -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. Each vocal staff has a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written for the right and left hands, with a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

suf - fered the wounds that for thee bled, the wounds, the wounds
 - fer - se, di chi per te mo - ri, di chi, di chi

suf - fered the wounds that for thee bled, the wounds, the wounds

- fer - se, di chi per te mo - ri, di chi, di chi

suf - fered the wounds that for thee bled, the wounds, the wounds

- fer - se, di chi per te mo - ri, di chi, di chi

The second system of the musical score continues with five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. Each vocal staff has a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written for the right and left hands, with a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

III. Scene.
Scena III.

(The chorus fall back from Mokanna.)
(Il coro si allontana de lui.)

Maestoso. (♩ slower than ♩.)

Mokanna.

ff

Ye bring me death? Behold me here! I
La morte a me? Ebben, son quà! Fe-

wait the fa - tal blow, strike! Strike your swords in - to my
- ri - te pron - to son! Sì! O guer - rie - ri del - la

breast, and slay me here, your prophet and your king!
fe. Pe-ra il pro - fe - ta, pe-ra il vo - stro re!

What? Not a blow? No hand is raised to kill? Methinks your
Che? Ed è ver? Nessun fe-rir mi vuol? Coraggio al-

cou - rage wanes: See I am here Moka - na, who deceived you, quite a -
- cun non ha? Che? E - gli è quà, Moka - na, il tra - di - to - re: e - gli è

lone I stand before your swords,
sol, in-nanzi a tut-ti voi; up then and strike!
fe - - ri - te or - sù.

Will no one risk the blow? What, Ab-
Nes - sun s'a - van - za an-cor? Che? Ab-

(with irony.)
(con ironia)

dul-lah, thy courage is renown'd, dost thou not dare to plunge thy sword into thy
dullah! Famo-so in guerra sei, e ar-dir non hai dimmer - germi nel cor il

mas - - ter's breast? co - - ward
tu - - pu - gnal? () raz - - za

feroce ff

race! ye dare to plot and plan, but none among you all can do the
vil! Possente al con-giù-rar Ma il cui co-raggio fat-la nel-lo-

(Mokanna walks through the crowd who make way for him, and ascends the steps of the palace.)
(Mokanna attraversa la folla che fa ala sul suo passaggio e monta i gradini del Palazzo.)

Poco più mosso.

deed!
prar.

r.H.

Because our arms have failed, ye doubt my
Per-chè per-dei me di-te tra-di-

word; because we are besieged, ye doubt my pow'r, shall one, whom sun and moon o-
-tor: perchè asse-dia-ti siam, me di-te vil! Ed un cui ob-be-di-scon

beys, bow down be-fore a mor-tal ca-liph's yoke? Look then!
Lu-na e Sol, ad un Ca-lif-fo ce-de-rà? Eb-be-ne!

if from beyond yon fountain's depths, there rise at my command the
Sà un cen-no mio so-rru quel fon - te, ad un mio cen - no sol, la

sil-ver shin-ing moon, then shall ye know, that
lu-na sor-ge - rà, Pro - va su - rà, che

what I say is true, if not, then fall up-on me now, and slay me
cio che dis-siè ver. Se no, per vo-stra ma-no mo-ra il men-ti-

Allegro.

here!
 -lor.
 Ten. I. *mf*
 Ten. II. *mf*
 Bass I. *mf*
 Bass II. *mf*

The test is good The test is hard, and shouldst thou it ful - fil and at thy
Sta ben, sta ben sia pur co - sì E sul tuo cenno in ciel, Bril - lar la

The test is hard, and shouldst thou it ful - fil and at thy
 The test is hard and at thy
sia pur co - sì Bril - lar la

Allegro.

il basso marcato

word the moon a - rise we will o - bey thee still, but dread the
lu-na noi ve-drem, fe-del a te su - rem. Mu bada a
 word the moon a - rise we will o - bey thee still, but dread the
lu-na noi ve-drem, fe-del a te su - rem. Mu bada a

cresc. *f*

(The women and followers of the prophet have come out of the palace.)
 (Le donne ed i seguaci del Profeta sono usciti del Palazzo.)

doom that waits for thee if this last
te! Che se il tuo dir Il fut - - to
 doom that waits for thee if this last test shall fail, if this last
te! Che se il tuo dir Il fut - to non fu ver, Il fut - - to

test shall fail, no more shalt thou our
non fu ver. Mai più in - - ganna - - re
 test shall fail, no more - - shalt thou our
non fu ver. Mai più in - - ganna - - re

ff

swords es-cape, — No wiles — shall thee — a - vail no more,
ci po-trai — nessun — ti sal - - ve - rà. Mai più!

swords es-cape, — No wiles — shall thee — a - vail no more,
ci po-trai — nessun — ti sal - - ve - rà. Mai più!

no more,
Mai più.

no more,
Mai più.

Sopr. I. *mf*

Sopr. II. Peace, peace.

Alt. I. *mf* Zit - ti zit - ti.

Alt. II. *mf* Peace, peace.
 Zit - ti, zit - ti.

dim.

The pro - phet speaks!
Ei par - la u - diam.
 The pro - phet speaks!
Ei par - la u - diam.

Largo maestoso.

Mokanna. mf cresc.

Deep in thy i - - cy ca - - verns
Da - gli antri fo - schi or - ren - di

hid, low where thou ling' - rest gray — and cold shrouded in
bui, Do - ve rav - vol - ta an - co - ra stai. Fra va - por

sempre legato

mists — and clouds a - mid, where vapours dark — thy rays en-
 gri - gi, fred - di, fui, Che ve-lo fun — a tuo bei

fold, Rise from thy couch and earth's em-
 rui Sor - gi ti lo-gli all' a - tre

poco cresc. *sempre legato*

brace — Rise, pal - lid empress of the Night — Draw back the
 brue - cia, Sor - gi e lu nol-te piu bella far. — To - gli - ti il

poco cresc. *poco cresc.*

veil from off thy face — Oh moon — a-rise, — a - rise, send
 ve - lo dal-la fac - cia, O Lu - na vien, — Oh sor - gi

f *dim.*

forth — thy light!
 sor - gio - mai.

dim. *r.H.*

pp

Sopr. *pp*
 Alt. Darkness un-pier- cea-ble spreads o'er the wa- ter
 Ten. *pp* *Fit-la* la te- nebra. Tut - to rav - vol - ge:
 Bass. Darkness un-pier- cea-ble spreads o'er the wa- ter
Fit-la lu te- nebra. Tut - to rav - vol - ge:

No light is borne to us death-like the gloom!
Non v'ha crepu-scolo Nel ne-gro ciel. (The men turn to Mokanna.) (Gli uomini a Mokanna.)
 No light is borne to us death-like the gloom!
Non v'ha crepu-scolo Nel ne-gro ciel. Dread in the L'o-ra fu-

Ten. *poco a poco piu mosso* surely the doom a - waits surely the doom a -
Per lui s'appres - - su già. Per lui s'ap-pres - - su
 Bass. darkness surely the doom a - waits Dread in the darkness surely the doom a -
ta - le Per lui s'appres - - sa già. Per lui s'ap-pres-sa, Per lui s'ap-pres - - su

poco a poco piu mosso *cresc.*

waits on the de - cei - - - ver's head
giu. Per no - stru man mor - rà.

waits on the de - cei - - ver's head swift shall it
giu. Per no - stru man mor - - rà. O tra - di -

cresc.
 swift shall it fall on the de - cei - - ver!
O tra - di - tor. O tra - di - to - - re!

fall on the de - cei - - ver!
tor. O tra - di - to - - re!

Tempo I.
 Mokanna.

By Him who bade the De - mons hang thee in thy night - ly
Di lui nel no - me, il cui vo - ler, A te nel ciel trac -

vault of blue, whose name the A - freets trem - bling sang, by
ciò il cam - min, E che del mon - do ha sol l'im - per: Per

cresc.

So - li - man! a - rise to view! a - mid the
 So - li - man, O sorgi al - fin! Du die - tro il

The first system of the musical score features a vocal line in a soprano register and a piano accompaniment. The piano part begins with a *sfz* (sforzando) dynamic and includes a triplet of eighth notes. The vocal line starts with a half note followed by a quarter note, then a half note with a fermata.

wa - ters pale and cool a - rise oh moon
 fon - te ti de - vial - zar, O sor - gi vien,

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The vocal line has a half note followed by a quarter note, then a half note with a fermata.

or dread my wrath send out thy rays as - cant the pool
 tre - ma se no, Il pu - ro fon - tea illu - mi - nar,

The third system shows the vocal line with a half note and a quarter note, followed by a half note with a fermata. The piano accompaniment continues with its rhythmic pattern, including a triplet of eighth notes.

oh moon a - rise, oh moon a -
 O lu - na vien, o lu - na

The fourth system features a vocal line with a half note and a quarter note, followed by a half note with a fermata. The piano accompaniment includes a *cresc.* (crescendo) marking and a triplet of eighth notes.

rise, oh moon shine forth
 vien, Io son che'l vo'

The fifth system concludes the page with a vocal line that includes a half note and a quarter note, followed by a half note with a fermata. The piano accompaniment features a *ff* (fortissimo) dynamic and ends with a *sf* (sforzando) marking. The system concludes with a 3/4 time signature.

(A faint glimmer is perceived, The moon begins to rise from behind the well. It shines at first with a reddish, afterwards with a bright light. The Watchman comes forward on the wall and stands watching the moon rise.

(Un bagliore nel cielo. La luna comincia ad alzarsi dietro il fonte: dapprima pro con un riverbero rosso, poi bianchissimo. La guardia notturna surresta sulle mura a veder il sorgere della luna.)

Allegro molto.

The Watchman. La guardia.

Mok. *f*

Abdul. —

Sopran.

Alt.

Tenor. Chor. *sempre pp*

Bass. *sempre pp*

Look! Là!

Allegro molto.

Look! Là!

sempre pp

Empty vocal staves for Soprano, Alto, and Tenor.

sempre pp

a light, a light!
Ve' quel ba-

a light, a light!
Ve' quel ba-glior

by the pool, Guarda là!
by the pool Guarda là! look! là!

Look, look!
Là! là!

Piano accompaniment for the second system.

light, by the pool! By the
glor! guarda là! *Guarda*

by the pool! a light,
guarda là! *ba - glor*

a light, a light,
ve' quel ba - glor

Oh mar - - - vel-lous! Oh mar - -
Lu lu - - - na vien, La lu - - -

well *lu!* a light, a light!
già vien, già vien!

a light! oh mar - - - vel-lous! oh
già vien! La lu - - - nu vien! La

look, look! Yon sil - -
là! là! Lu lu - -

- vel-lous! by the pool a light
- na vien! guarda là già vien

O - bey - - - - - my
 Tu de' - - - - - ob - be -
 Oh pas - sing strange,
 Co - min - ciu giù
 The moon
 Già vien
 mar - - - - - vel - lous, Yon sil - - - - - ver rays
 lu - - - - - na vien. Lu lu - - - - - na vien.
 - - - - - ver rays. The moon
 - - - - - na vien! Già vien
 a light, oh mar - vel - lous, The
 giù vien! Lu lu - - - - - na vien. Già

mf
pp sempre
pp sempre

voice, send forth thy light, The dark -
 dir E dis - - - - - si - par Que - st'a -
 I see the light the moon send
 Il suo rag - giar e sper - - - - - de
 The moon she ri - ses bright
 giù vien in pien ful - gor!
 The moon she ri - ses bright. The
 Già vien in pien ful - gor! Già
 she ri - ses bright. The moon the
 in pien ful - gor! Già vien, già
 moon she ri - ses bright. The moon, she ri - ses
 vien in pien ful - gor! Già vien in pien ful -

pp sempre

ness chase with sil - - - ver rays, see
 - - - - - tra or - ren - du o - scu - - - ri - là. *Vè!*

forth her sil - ver rays, Mo -
 già lò - scu - ri - là. Co -

moon, the moon, see, see,
 vien, giù vien, là, là,

moon, she ri - - - - ses bright, see
 vien, in pien - - - - ful - gor là

bright, she ri - ses bright, Oh
 gor, in pien ful - gor La

thou art ris - - - - ing in the
 Giù co - min - - - - cia il suo rag - - -

kan - na wins, she ri - ses bright,
 min - cia giù il suo ful - gor

see, how the moon, her lord o - beys, see,
 là, al vo - ler som - mes - sa e giù, là,

see, see, how the moon her lord o -
 là, là, al vo - ler som - mes - sa è

The moon! You sil - ver rays!
 Giù vien! in pien ful - gor.

mar - - - - vel - lous, see,
 lu - - - - nu vien. là,

night, *già,* The trem - - - bling moon her lord
al mio vo - ler, som - mes -

The trem - bling moon her lord o - beys, see,
al suo vo - ler som - mes - sa e giù, là,

see, see, how the moon her lord
là, là, al vo - ler som - mes -

beys, see, see, how the moon
giù, là, là, si som - mes -

Oh mar - - - vel - lous, see, see,
La lu - - - na rien là, là,

see, the moon, she ri - ses bright, see,
là, giù vien in pien ful - gor. là,

f
 Gio - ha - - - - ra thou art like the
Gio - ha - - - - ra tu lu lu - na

o - - beys, send forth thy light,
sa è giù, in pien ful - gor,

I see the light,
La lu - - - na vien,

o - - beys! she
sa è giù. in

o - - beys!
sa è giù.

the moon, she ri - ses bright,
giù vien, in pien ful - gor,

see, the moon, she ri - ses bright,
là, giù vien, in pien ful - gor,

V.I.S.

light, *se!* The moon sends
Tu n'hai il pal -

send forth thy light,
lu lu - - - - na vien.

I see the light, the moon
lu lu - - - - na vien, lu lu - - - -

ri - ses bright
pien ful - gor

see, see, she ri - ses bright,
lu, lu, in pien ful - gor,

she ri - ses bright,
in pien ful - gor,

she ri - ses bright,
in pien ful - gor,

forth in sil - ver rays, My love —
lor ed il can - dor! E Lu -

The dark - - - ness chase —
In pien ful - - - gor.

sends forth her sil - - ver rays,
na vien in pien ful - - - gor.

see, see she ri -
lu, lu in pien vie - - -

see, see she ri -
lu, lu in pien ful - - -

see, see she ri -
lu, lu in pien ful - - -

see, see she ri -
lu, lu in pien ful - - -

thine eyes shine ev - er bright, their beams my
 - - nae Sol tu se' per me. Gio - ha - - - ra

with sil - ver rays see, thou art ris -
 lu pien - ful - - gor lu lu - na vien,

Mo - kan - na wins, see, it is ris -
 al suo vo - - ler, som - mes - sae giù

ses, she ri - ses bright see
 ne, cresc.

ses, in pien ful - gor là
 gor, cresc.

ses, she ri - ses bright see
 ne, cresc.

ses, in pien ful - gor là
 gor, cresc.

soul with love a - maze, their beams my
 dol - ce a - mor a - mor, O dol - - - ce a -

ing in the night The trem - - - bling
 lu lu - na vien, al mio vo -

ing in the night The trem - - - bling
 som - - mer - - sae giù al suo vo -

she ri - - - ses bright see
 in pien ful - gor là

she ri - - - ses bright see
 in pien ful - gor là

soul with love a-maze!
- mor, o dol - - - - ce a-mor!

moon her lord o-beys!
ler, som-mes - - - - sa e già.

moon her lord o-beys!
ler, som-mes - - - - sa e già.

see!
là. (The chorus comes forward.)
(Il coro s'avvanza.)

see!
là.

Più lento e maestoso.

Oh mar - - - -

Mi - ra - - - -

Oh mar - - - -

Mi - ra - - - -

Più lento e maestoso.

vel-lous, oh won -
 -co-lo! mi - ra -
 vel-lous, oh won -
 -co-lo! mi - ra -

-der-ful, mar-vellous! won-der-ful!
 -co-lo! Splen-di-do! ma-gi-co!
 -der-ful, mar-vellous! won-der-ful!
 -co-lo! Splen-di-do! ma-gi-co!

mar - - vel - lous! Ne'er saw we such a sight,
 so - - vru - man! Vi - - sto giam-mai non fu.
 mar - - vel - lous! Ne'er saw we such a sight,
 so - - vru - man! Vi - - sto giam-mai non fu.

staccato

Ne'er saw we such a sight *p* *f* *f* *f*
 Vi - - - sto giam - mai non fu! *p* *f* *f* *f*
 Ne'er saw we such a sight *p* *f* *f* *f* The moon o - beys at
 Gli a - strial *f* *f* *f* *f* Gli a - strial su - o co -
 Vi - - - sto giam - mai non fu! *f* *f* *f* *f* The moon o - beys at his com -
 Gli a - strial *f* *f* *f* *f* Gli a - strial su - o co - man - do

beys at his com - mand, at his com - mand. *f*
 a - strial su - o co - man - do se ne stan. *f*
 beys at his com - mand, at his com - mand. *f*
 su - o co - man - do stan, gli a - stri stan. *f*
 his com - mand, at his com - mand. *f*
 man - do stan, gli a - stri stan. *f*
 mand, o - beys at his com - mand. *f*
 stan ah si gli a - stri stan. *f*

accel. *Presto.*
 No mor - tal wields such might! Mo -
 On - ni - pos - sen - - - te e - - gli è. Mo -
 No mor - tal wields such might! Mo -
 On - ni - pos - sen - - - te e - - gli è. Mo -

accel. *Presto.*

kan-na, Mo - kan-na, thou our king

kan-na, Mo - kan-na, no-stro Re

kan-na, Mo - kan-na, thou our king

kan-na, Mo - kan-na, no-stro Re

shalt be! Mo - kan - na, Mas - ter, Hail!

sei tu. Mo - kan - na, no - stro Re.

shalt be! Mo - kan - na, Mo - kan - na, Hail!

sei tu. Mo - kan - na, Mo - kan - na, Re.

dim.

(Mokanna has descended from the Palace to the front.)
 (Mokanna è disceso dal palazzo ed è venuto in fronte.)

f

Thus — have I done the task!
 Nul - - - lu pro - mi - si in - van!

but since some doubt perchance remains, I bid you all — in-to the pa - lace
 Per sug - gel - lu - re l'a - mi - stù, or ven - gao - gnun — nel re - gal o -

go, where pleasures wait — to drown your pains,
 stel. La fra la gio - ja del fe - stin

pp

rall.

and there this night my vi - - sage you shall know!
 Sta not - te il vel dal vol - - to mi tor - rò.

rall.

Tempo I.

Sopr. *f*
 Oh Pro - - phet great we bow to thee, our hearts with-in us
 Alt. Oh Pro - - phet great we bow to thee, our hearts with-in us
 Ten. *f* Pro - fe - - ta, Re, in te cre - diam: Te so - - - lo ve-ne -
 Bass. *f* Oh Pro - - phet great we bow to thee, our hearts with-in us
 Pro - fe - - ta, Re, in te cre - diam: Te so - - - lo ve-ne -

fail Mo - kan - na, Mas - ter,
 riam Mo - kan - na, Mu - stro
 fail Mo - kan - na, Mas - ter,
 riam Mo - kan - na, Mu - stro

(Abdullah and the Chorus leave the stage and enter the Palace. Mokanna is left alone the orb of the moon continues to rise.)
 (Abdullah ed il Coro entrano nel palazzo. Mokanna rimane solo. La luna continua ad alzarsi.)

Mas - - - ter, Hail
 Glo - - - ria a te.
 Mas - - - ter, Hail
 Glo - - - ria a te.

V. 1. S.

IV. Scene.
Scena IV^a

Moderato. (♩ = ♩)
Mokanna. > > >

Go to your doom!
A per-di - zion,
Be-lie - ving band of fools,
o gregge im - bel - le va!

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Go to your doom! A per-di - zion, Be-lie - ving band of fools, o gregge im - bel - le va!". The piano accompaniment is in bass clef with the same key signature and time signature. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *f* and *p*.

Bound'neath my sway by Na - tu - ra stes - sa
Na - tu - ra stes - sa Na - ture 's ve - ry self!
schia - vo a me li fa!
Re - vel with death, and
In - fra i pia - cer la

The second system of the musical score. The vocal line continues with lyrics: "Bound'neath my sway by Na - tu - ra stes - sa Na - ture 's ve - ry self! schia - vo a me li fa! Re - vel with death, and In - fra i pia - cer la". The piano accompaniment continues with dynamics *p* and *pp*.

greet the dread - ful guest in draughts with - in those depths swift
mor - te a te sen vien, e nel - le cop - pe a - scon - - de -

The third system of the musical score. The vocal line continues with lyrics: "greet the dread - ful guest in draughts with - in those depths swift mor - te a te sen vien, e nel - le cop - pe a - scon - - de -". The piano accompaniment continues with dynamics *sp* and *p*.

poi - - son lurks, Then while ye
si il ve - len. Là fi - nal -

The fourth system of the musical score. The vocal line continues with lyrics: "poi - - son lurks, Then while ye si il ve - len. Là fi - nal -". The piano accompaniment continues with dynamics *f* and *p*.

writhe the veil up - lif - ted see, and dy - ing,
men - - teil ve - - lo mi tor - rò, Mo - ren - ti, an -

The fifth system of the musical score. The vocal line continues with lyrics: "writhe the veil up - lif - ted see, and dy - ing, men - - teil ve - - lo mi tor - rò, Mo - ren - ti, an -". The piano accompaniment continues with dynamics *f* and *sf*.

learn Mokanna's last re-venge!
co - ra vi - tor - men - te - rò.

V. Scene.

Scena V^a

Allegro vivace.

(Enter Zelica and Fatima R.U.E.)

(Entrano Zelica e Fatima dalla destra.)

Zelica.
pp

This night will A - zim come to set us free,
A li - be - rar - ci A - zim or ver - rà.

go thou and hi-ther
Ten va, ed i suoi

guide his wand - ring steps, and if with - in the pa - lace still there
 pas - - si gui - da qui, Se nel - la reg - gia al - cu - no res - taan -

be some faithful souls, who strive like us to flee from the de - cei - ver's
 - cor. Di fer - mo cor, che vuol al par di noi dal tra - di - tor fug -

bonds, go bid them all be rea - dy to de - part at A - zim's
 - gir, Va e glie - sor - tu, ad es - ser pron - ti, poi che A - zim

Allegretto con moto.

call! All
 vien. Lu

Fatima. mf

All
 La

Allegretto con moto.

hail! joy-ous night! oh haste! hour of flight! oh haste, oh
not - - te vien giù, che sal - - ve ci fà, Oh vien e

haste, hour of flight! All hail! joy-ous night! oh haste! oh
sal - ve ci fà. La not - - te vien giù, che sal - - ve

haste, hour of flight! All hail! joy-ous night! oh haste! oh
sal - ve ci fà. La not - - te vien giù, che sal - - ve

haste! hour of flight! from the
sal - ve ci fà. Ver-soil

cresc.
 haste! hour of flight! The bonds we shall break, from the tomb we shall
sal - ve ci fà. Pri - gio - - ne non più, non più schia - vi -

dark - ness of death to the life - giv - ing breath, Where free - - dom is
li - - be - ro ciel dal lu - ri - doa - vel, mon - tia - - mo da

wake,
tù, Where free - - dom is
mon - tia - - mo da

borne on the wings of the morn, *cresc.*
 quì So-vra lu - - - li del dì, *cresc.*

on the wings of the morn.
 so - vra lu - - li del dì.

on the wings of the morn.
 so - vra lu - - li del dì.

Zelica.

Oh haste! joy-ful hour,
 Mo-men - to di - vin

When love's might-y power shall burst thro' the chain which binds us in
 che li - be - roal - fin, la - mor sor - ge - rà. Ei luc - ci scior-

vain.
rà.

Oh haste,
Oh vien

O haste joy-ful hour
Mo-men - to di - vin

Detailed description: This system contains the first vocal entry. The vocal line starts with a rest, then enters with the lyrics 'Oh haste, Oh vien' in a mezzo-forte (mf) dynamic. The piano accompaniment begins with a forte (f) dynamic, featuring a complex texture of chords and moving lines. A triplet of eighth notes is marked with a '3' and an accent (>). The piano part concludes with a piano-piano (pp) dynamic.

Fatima.

when love's might-y power shall burst thro' the chain that binds us in
che li - be-roat - fin, lu - mor sor - ge - rà Ei lac - ci scior-

Detailed description: This system features the vocal entry for Fatima. The vocal line begins with the lyrics 'when love's might-y power shall burst thro' the chain that binds us in che li - be-roat - fin, lu - mor sor - ge - rà Ei lac - ci scior-'. The piano accompaniment continues with a piano (p) dynamic, providing harmonic support for the vocal line.

Then life shall be fair for-got-ten all
Fe - - li - - - ci vi - vrem il duol scor-de-

vain! Then life shall be fair for-got-ten all
rà. Fe - - li - - - ci vi - vrem il duol scor-de-

Detailed description: This system contains two vocal lines. The upper line has the lyrics 'Then life shall be fair for-got-ten all Fe - - li - - - ci vi - vrem il duol scor-de-'. The lower line has the lyrics 'vain! Then life shall be fair for-got-ten all rà. Fe - - li - - - ci vi - vrem il duol scor-de-'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line.

care, then life shall be
rem, Fe - - li - - - ci vi -

care, then life shall be fair
rem, Fe - - li - - - ci vi - vrem

Detailed description: This system contains two vocal lines. The upper line has the lyrics 'care, then life shall be rem, Fe - - li - - - ci vi -'. The lower line has the lyrics 'care, then life shall be fair rem, Fe - - li - - - ci vi - vrem'. The piano accompaniment continues with its eighth-note accompaniment.

fair, for - got - ten all care, —
vrem il duol scor - de - rem, — *cresc.*

for - got - ten all care, — When A - - - - - zim draws
il duol scor - de - rem, — Quan - d'A - - - - - zim ver -

cresc.

When A - - - - - zim draws nigh, when
Quan - d'A - - - - - zim ver - rà, Quan -

nigh, when
rà, Quan -

A - - - - - zim draws nigh! Oh
d'A - - - - - zim ver - rà. Trif -

A - - - - - zim draws nigh! I'll
d'A - - - - - zim ver - rà. Maf -

p

haste — thee, oh haste thee, oh fly, oh
fret - - - - - tu, l'af - fret - tu ten va, l'af -

haste — me, I'll haste me and fly, I'll haste — me and fly, I'll
fret - - - - - to, m'af - fret - to, men vo, m'af - fret - - - - - to, men vo, m'af -

haste thee, oh fly, oh haste thee, oh haste, oh
fret - - ta, ten va, t'af - fret - - ta, ten va, t'af-

haste me and fly, I'll haste me, I'll haste, I'll
fret - - to, men vo, m'af - fret - - to, men vo, m'af-

ff haste thee oh fly. oh haste.
fret - - ta ten va. ten va.

(Fatima runs off.)
 (Fatima esce rapidamente.)

ff haste me and fly.
fret - - to men vo.

f *dim.*

(outside)
 (dall'interno)

I'll haste!
 men vo!

p

rall.

VI. Scene.

Scena VI^a

Andante tranquillo.

Zelica.

p

The night is si - lent still as death.
 La not - te tu - ce suon non v'ha.

pp

No sound is waft - ed to mine ear;
 Non por - ta l'a - ria un e - coa me.

pp

col Ped.

Yet in my heart a
 Pur u - na vo - ce in

voice I hear
 co - re v'è

pp

and soft comes Hope's re - vi - ving
 che spe - me in - fon - de, e pa - ce

pp

f
breath!
da.

Con moto.
pp

Comel bles-sed Hope! con - so - ler, pour oh pour thy
Spe - ran - za vien! Vien a ver - sar, a ver - sar il

balms in - to my wound - ed heart. Oh, come sweet
tu con - for - to nel mio cor. O spe - me

Hope! heal ev - 'ry smart, and bring me
vien! O - gni do - lor, o Deu gen -

f
mf *p*

joy til, and tu peace once more.
cal - mar.

Comel bles - sed Hope!
 Vien, spe - me vien!

bles - - - sed Hope!
 spe - - - me vien! Oh
 Deh

Day! dawn fast and with thee bring
 sor - gi, o Di, e por - tu a vol

new life, new life, new love, new
 a - mor, gio - ir, a - mor gio -

love, and bring new love up - on thy
 ir, gio - ir, a - mor col nuo - vo

ad lib.

pp

wing.
sol.

Ten. I.
Fill high the cup, sing loud his praise, Mo-kan-na to

Ten. II.
(within the Palace.)
(dietro le scene
nel Palazzo.)
Qui frai bic-chier di te can - tiam, Mo-kan-na u

Bass I.
Fill high the cup, sing loud his praise, Mo-kan-na to

Bass II.
Qui frai bic-chier di te can - tiam, Mo-kan-na u

The first system of the musical score features a vocal ensemble of four parts: Tenor I, Tenor II, Bass I, and Bass II. The music is in 3/4 time with a key signature of two flats. The vocal parts enter with the lyrics 'Fill high the cup, sing loud his praise, Mo-kan-na to' and 'Qui frai bic-chier di te can - tiam, Mo-kan-na u'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. Dynamics include *f* and *sf*.

What hideous re-vel-ry is this?
Son le can - zo - ni del fe-stin!

thee the gob-let we raise! Thy

te qui tut-ti brin - diam. Te

thee the gob-let we raise! Thy

te qui tut-ti brin - diam. Te

The second system continues the vocal ensemble with the lyrics 'What hideous re-vel-ry is this? Son le can - zo - ni del fe-stin!' and 'thee the gob-let we raise! Thy' and 'te qui tut-ti brin - diam. Te'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *sf*.

name we sing, thee we a - dore! Mo - kan - na, our God Bow we be -
sol lo - diam, te nume e re! Noi ci - pro - striam In - nan - zia

name we sing, thee we a - dore! Mo - kan - na, our God Bow we be -
sol lo - diam, te nume e re! Noi ci - pro - striam In - nan - zia

Allegro. ff (a groan is heard from within.)

fore. Ah!
te. Ah!

fore. Ah!
te. Ah!

Allegro.

Zelica.

Oh horror!
Or - ro - re!

Woe, woe, oh help! oh
Ahi! ahi! vil - tà! ahi -

Woe, woe, woe, woe, we die, we die!
Ahi! ahi! ahi! ahi! vil - tà! vil - tà!

ff cresc. pp

What dread sounds are these?
Qual lu - gu - bre suon?

mi - se-ry!

mè! *Moriam!*

sf

horror! what dread sounds are these?
cie-lo! Qual lu - gu - bre suon!

Woe, oh trea - chery! Oh help, help, we die!

Ahi! o tru - - di - tor, *Ah!* *ahi-mè mo-riam!*

Woe, woe, oh trea - chery! Oh help, help, we die! we

Ahi! *ahi!* o tru - - di - tor, *Ah!* *ahi-mè mo-riam mo-*

sf *pp*

(Mokanna's voice is heard within.)
(Si ode dietro le scene la voce di Mokanna.)

Mokanna.

ff

Be-hold me now!
Ed or guar-da - te!

oh help! trea -

ahi - mè! Or -

die, oh help! trea -

- rium! ahi - mè! Or -

fpp *ff*

Zelica.

Hor - - - rible! where shall I fly?
Or - - - ri-do Do-ve fug - gir?

- chery, trea - chery!

- ri-do lu - ri-do

- chery, trea - chery!

- ri-do lu - ri-do

7 8 7

Oh A-zim come to me!
O A-zim vien a me

Help! help! help! help!

Ahi! ahi! cie - - - lo cie - -

Help! help! help! help!

Ahi! ahi! cie - - - lo cie - -

hear my cry!
mò - di al - fin.

we die.

mo - rium.

we die.

mo - rium.

pp

rall.

VII. Scene. (Mokanna, Zelica.)

Scena VII^a (Mokanna, Zelica.)

(Mokanna descends from the Palace, in his hand is a cup. He comes forward slowly without seeing Zelica.)

(Mokanna scende dal palazzo con una coppa fra le mani. Egli s'avvanza lentamente senza vedere Zelica.)

Largo maestoso.

Mokanna. *f*

Oh swee - ter
O dol - ce

far than all my days of pow'r is this the time in which I
più che glo-ri-ated am - bi - zion, E la ven - det - ta che mi

wreak my hate, Swee - ter than
diè il de - stin. Dol - ce più an-

nights of bliss is this the hour in which at length I go to
cor che vo - lut - tuo - si suon E il gri - do ch'è mo - rir mi

meet my fate. Oh
chiu - maal - fin. O

V. I S.

pv
 ha - - - - - ted race, to whom I owe my
raz - - - - - zu vil! che vi - tu de - stia

birth, tho' thou de-niest me 'mong man -
me, Tu m'hai ne - ga - to un po - sto

kind a place,
fra gli u - man,

ff
 while kind - ly Na - ture in her wan - ton mirth -
Per - chè il de - mon - i - stes - soor - ren - do fè

with fou - lest fea - tures decked - my loa - thied
Il vol - to mi - o, col - la su - a

face. *man.* Oh race of man; my ven - geance
I - ni - qui u - man, ven - det - ta

have — I wrought, my
ful - - tu or ho! O -

life has been a scheme of deadly hate. Your souls have I to deep de -
diar, fu di mia vi - - tu il so - lo fin. A di - stru - zio - ne v'ho dan -

struction brought, oh hour of bliss with joy — for death
na - tial - fin. E lie - to in cor, a mor - - le, me

(He turns round and raises the cup as if to drink, when he perceives Zelica.)
(Si volze e porta la coppa alle labbra, al momento di bere s'accerze di Zelica.)

— I wait.
 — ne vo!

Allegro.
Zelica.
 Oh mi - se-ry! Mo-kan-na!
 Me mi - se-ra! Mo-kan-na!

Mokanna. *f*
 Ha! Ha! ha, is it
 ah! ah! ah, se - i

sfp sf sf sf

Mokanna.
 thou? my life, my light, my love! my
 tu, A - mor, mia vi - tu, mio ben! a -

sfp

life, my light, my love, al - most wert thou for-gotten in this hour, all
 mor, mia vi - tu, mio ben! Qua-si o-bli - a - va te, o dol-ce ben. Sia

praise to Eb - lis, all praise to Eb - lis who hath sent me
 lo - - de ad Eb - lis, sia lo - - de ad Eb - lis, che mi man - du

Largo maestoso.

here!
qui.

mf Mai - den, rise, the hour draws nigh,
Ver - gin vien, è giun-tu al - fin

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a rest, followed by the lyrics 'here!' and 'qui.' in the first measure, and 'Mai - den, rise, the hour draws nigh, Ver - gin vien, è giun-tu al - fin' in the second measure. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex texture with many chords and moving lines. Dynamics include *p* (piano) and *ten.* (tension).

soon our souls shall no more part, now my tri - umph has be-gun, sweet revengenow fillsmyheart
L'o-ruin cui — io tuo su - rò, Il tri-on - fo è omai vi-cin La vendet-ta in-co-min-ciò.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It begins with the lyrics 'soon our souls shall no more part, now my tri - umph has be-gun, sweet revengenow fillsmyheart' and 'L'o-ruin cui — io tuo su - rò, Il tri-on - fo è omai vi-cin La vendet-ta in-co-min-ciò.' in the first measure. The piano accompaniment is in a grand staff with a key signature of one flat. Dynamics include *f* (forte) and *ten.* (tension).

See this cup — of sparkling wine still re-mains for you and me,
Que-sto nap - po pien di vin, Li - be-rem, o ca-ra ussiam,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It begins with the lyrics 'See this cup — of sparkling wine still re-mains for you and me,' and 'Que-sto nap - po pien di vin, Li - be-rem, o ca-ra ussiam,' in the first measure. The piano accompaniment is in a grand staff with a key signature of one flat. Dynamics include *f* (forte) and *ten.* (tension).

share with me the drink di-vine, drink!
Pren-di il nèt - tu - re di - vin, Tien!

thy oath — accomplished
Il giu - - ro ser - be -

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It begins with the lyrics 'share with me the drink di-vine, drink!' and 'Pren-di il nèt - tu - re di - vin, Tien!' in the first measure, and 'thy oath — accomplished' and 'Il giu - - ro ser - be -' in the second measure. The piano accompaniment is in a grand staff with a key signature of one flat. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system ends with a double bar line and a 3/4 time signature.

Zelica. *f*

Thinkst thou that thy treach'rous art o'er me holds its former
Cre - - di, vi - le im - po - stor, Che - - pa - ven - ti il tuo fu -

Mokanna.

see.
 - rem.

L.H.

sf

sway? thinkst thou that my tremb-ling heart will thy impious words o -
ror? Cre - - di tu che que - sto cor, Pos - sa il tuo fu - ror te -

L.H.

sf

bey, nay, nay, nay, I cast the bonds a -
mer? no! no! no! no! le - ga - ta più non

f *p*

col 8^{va} sempre

side,
son

Al - lah hears my suppliant
Al - lah o - - de il mio pre -

Strive in vain with emp - ty art _____ with emp - ty
con as - tu - zia non ten - tar _____ no, non ten -

cries _____ I thy threats with scorn de - ride, _____ all thy
- gar _____ E spa - ri - ta vil - lu - sion. _____ E spa -

art from my pow'r to break a - way, well thou know - est
tar, di sfuggir al mio po - ter Don - na tu non

agitato

threats _____ with scorn de - ride _____ all thy emp - - ty
ri - - - ta vil - - lu - sion _____ Per te va - no è il

in thy heart thou the oath must still o - bey,
puoi scor - dur. Che il tuo giu - ro dei te - ner.

f

words des - pise. o'er me thy words no more have
mi - - nac - ciar. Di te ti - mor il cor non

o'er thee the oath holds endless sway,
tu m'ap-par-tie-ni lo ne-ghi in - van,

sway, no more will I thy threats o -
ha, Di te ti - mor il cor non

thy bo - dy, soul are mine for aye
in vi - ta e mor - te mi - a se!

bey, no more, I
ha, non ha, Di

my pow'r a - lone shall rule thy will,
Ra - pir - - ti a me, nes - sun po - tra.

dare thy pow'r to rule my will,
te ti - mor il cor non ha,

my pow'r a - lone shall rule thy will,
ra - pir - ti a me nes - sun po - tra.

ff Al - lah will aid his ser - vant still, Al - lah will
Il som - mo Al - lah mi sul - ve - rà. Il som - mo Al -

ff Mo - kan - na's oath shall bind thee still, Mo - kan - na's
Il giu - ro o - gnor ti le - ghe - rà. Il giu - ro o -

aid his ser - vant still, he aids his ser - vant
lah mi sul - ve - rà! Al - lah mi sul - ve -

oath shall bind thee still, his oath shall bind thee
gnor, ti le - ghe - rà, o - gnor ti le - ghe -

Allegro agitato ma non troppo mosso.

(Trumpets are heard without the gates left. Day begins to dawn.)

(Squilli di trombe al di fuori delle mura a sinistra. Albeggia.)

still!
rà.

still!
rà.

Allegro agitato ma non troppo mosso.

ff *ff* *R.H.*

But hark! how the
An-cor! Del Ca-

Mokanna.

Caliph's summons grows more bold,
lif-fo a-van-za lu le-gion.

I must a-way.
io deggio andar.

L.H.

Zelica.

(She snatches the cup and throws it away.)

(Strappa la coppa dalle mani di Mokanna e la getta a terra.)

Give me the cup!
La cop-pa a me!

Thus broken are the ties—
Tut-to fra noi co-si—

ff

—which bound us once! Oh A - - zim, A - - - zim, — aid me
— è fran-to o-mni! O A - - zim, A - - - zim — sal-va -

f *p* *cresc.*

VIII. Scene. Zelica, Azim, Mokanna, Fatima and Chorus.

Scena VIII^a Zelica, Azim, Mokanna, Fatima e Coro.

(Azim and Fatima enter as Mokanna is seizing Zelica. Azim flings himself between them.)

(Azim e Fatima entrano al momento che Mokanna sta per lanciarsi su Zelica. Azim si getta fra i due.)

Allegro molto.

Zelica.

now! Oh A - zim!
mi! O A - zim!

Azim.

My queen! my life! Behold me at thy side!
Mio ben! Mia vi - ta! Al fian-co tuo qui sto!

Mokanna.

Allegro molto.

Dog! dost thou
Vil! E che

Azim.

Tempo I.

Mokanna.

bauk me here! dost thou seek thy death? then draw and fight!
vuoi tu qui? Mor - te cer - chi tu? Man allie - ciar.

Fatima.

Tempo I.

Fatima.

The Ca - - - liph's trum - petst - twice have sounded,
Del sal - - - va - tor le trom - be squil - lan.

Azim.

Mokanna.

gates! And shall sound a - gain to
por - te! La fan - fu - ru el - le. Che

Mokanna.

(As Mokanna is drawing his sword Azim springs
Al momento che Mokanna sguaina la spada, A-

find your carrion corpse — beneath my feet.
mor-to ti pro-clu - - - ma in-nan-zi-a me.

Ten I. *Al - lah! Al - lah!*

Ten II. *Al - lah! Al - lah!*

Bass I. *Al - lah! Al - lah!*

Bass II. *Al - lah! Al - lah!*

upon him and they wrestle together. Azim throws Mokanna upon the ground and places his foot on him. The gates have been
zim si getta su lui: dopo una breve lotta Azim getta Mokanna a terra e lo calpesta. Le porte si spalancano, ed il Calif-

we will slay the de cei - ver, slay and con -
Tru - ci-diam, l'im - po - sto - re, Si, tru - ci -

we will slay the de cei - ver, slay and con -
Tru - ci-diam, l'im - po - sto - re, Si, tru - ci -

thrown open and the Caliph and his army enter. Afterwards women from behind the palace. Azim and Mokanna are at the back.)
fo entra co'suoi guerrieri. Le donne escono dal palazzo. Azim e Mokanna rimangono nel fondo.)

sume him with fierce flam - ing fire!
diam, tru - ci - diam l'im - po - stor!

sume him with fierce flam - ing fire!
diam, tru - ci - diam l'im - po - stor!

IX. Scene. Zelica, Fatima, Azim, Mokanna, Caliph and Chorus.

Scena IX:^a Zelica, Fatima, Azim, Mokanna, Califfo e Coro.

Allegro molto e feroce.

Al - lah! Al - lah! we come bring-ing slaugh - ter, our swords shall be

Al - lah! Al - lah! Ven - det - ta su lui qui fac - ciam, — tru - ci -

Al - lah! Al - lah! we come bring-ing slaugh - ter, our swords shall be

Al - lah! Al - lah! Ven - det - ta su lui qui fac - ciam, — tru - ci -

Allegro molto e feroce.

ff

sheathed in the heart of the foe.

dia - - mo quel vil tra - di - tor.

sheathed in the heart of the foe.

dia - - mo quel vil tra - di - tor.

(♩ più lento al ♩.)

Azim. quasi ad lib.

(Azim leaves Mokanna and comes forward.)

(Azim lascia Mokanna e si avvanza.)

Now thou false Prophet, here thou liest low! Guards! bind and keep him

Or ve - di, nel-la pol - ve giaci tu! Guardie! Qui prigion, la

Tempo I.

The guards advance to seize Mokanna but he breaks away from them and stands on the top of the bank.

Le guardie si avanzano, ma egli le respinge e si mette ritto sul punto più elevato della retroscena.

for his meet re - ward!
morte at - ten - der de!

Maestoso.
Mokanna.

Back from me dogs, your vengeance I de - fy... tho'
Lun - gi da me, o razza im - belle e vil. Il

now I perish yet the blighting curse which severed
gior - no mio fi - ni! E poi che il fu - to al - la ven -

me from all the hu - man race shall be my le - ga - cy un - to man - kind
det - te tempo non las - ciò. Te ma - le - dico o raz - za u - mana qui!

Be - hold! Shall such as I am fear to
La mor - te, per Mo - kan - na è gio - co

(He stabs himself and falls into the pool.)
(*Si ferisce e cade nello stagno.*)

Caliph.

die!
mer. sf

With empty threats of last despair he
Col-la be - stemmia sul-le lab - bra ei

Molto sostenuto.

falls,
muor.

his cur - ses fall up - on the breath of dawn. See
ma il ven-to sperde il fol-le mi - nac - ciar. La

in the east the sun's first rays ap -
nel - lò-rien - te il ciel im - bian - ca

proach,
già,

these deeds of
Il sol o - -

dark - - - ness va - nish with the
bli - - - o, e giò - ja ap - por - te -

night!
ra.

Azim.
Caliph.

The dawn draw - eth nigh, the
La not - te dal ciel. Or

The dawn draw - eth nigh, the
La not - te dal ciel. Or

night fli - eth fast, new bliss - now ap - proach - eth, all
to - glie il suo vel, La gio - ja col sol se ne

night fli - eth fast, the Day - - light ap - proach - eth, the
to - glie il suo vel, La gio - ja col sol se ne

sor - row is past, to Al - lah be praise, to
vien, spar - ve il duol. O - nor ad Al-lah, che

dark - ness is past, to Al - lah be praise, to
vien, spar - ve il duol. O - nor ad Al-lah, che

Al - lah who saved his ser - vants at
 li - be - ri fu I ser - vi fe -

Al - lah who saved his ser - vants at
 li - be - ri fu I ser - vi fe -

Zelica. *mf*

Fatima. *mf*

The day draw - eth nigh, the
 La not - te dal ciel. Or

The day draw - eth nigh, the
 La not - te dal ciel. Or

last. *del.* The day draw - eth nigh, the
 La not - te dal ciel. Or

last. *del.* The day draw - eth nigh, the
 La not - te dal ciel. Or

night fli - eth fast, new bliss now ap - proach - eth, all
 to - glie il suo vel, La gio - ja col sol, se ne

night fli - eth fast, the day - light ap - proach - eth, the
 to - glie il suo vel, La gio - ja col sol, se ne

night fli - eth fast, new bliss now ap - proach - eth, all
 to - glie il suo vel, La gio - ja col sol, se ne

night fli - eth fast, the day - light ap - proach - eth, the
 to - glie il suo vel, La gio - ja col sol, se ne

sor - row is past, to Al - lah be praise, to
vien, spar - ve il duol. O - nor ad Al - lah, che

dark - ness is past, to Al - lah be praise, to
vien, spar - ve il duol. O - nor ad Al - lah, che

sor - row is past, to Al - lah be praise, to
vien, spar - ve il duol. O - nor ad Al - lah, che

dark - ness is past, to Al - lah be praise, to
vien, spar - ve il duol. O - nor ad Al - lah, che

Al - lah who saved his ser - - - vants his
li - be - ri fa, i ser - - - vi fe -

Al - lah who saved his ser - - - vants his
li - be - ri fa, i ser - - - vi fe -

Al - lah who saved his ser - - - vants his
li - be - ri fa, i ser - - - vi fe -

Al - lah who saved his ser - - - vants his
li - be - ri fa, i ser - - - vi fe -

Zelica.

ser - - - vants at last! The
de - - - li fe - del. Lu

Fatima.

ser - - - vants at last! The
de - - - li fe-del. La

Azim.

ser - - - vants at last! The
de - - - li fe - del. La

Caliph.

- - - vants at last! The
- - - vi fe - del. La

Soprano.

mf
The dawn draweth nigh, the night fli - eth fast, the

Alto.

mf
La not - te dal ciel. Or to - glie il suo vel, La

Chorus.
Coro.

mf
The dawn draweth nigh, the night fli - eth fast, the

Basse.

mf
La not - te dal ciel. Or to - glie il suo vel, La

mf

day - light ap - proach - - - eth, To Al - lah be
not - te sen va! O - nor ad Al-

day - light ap - proach - - - eth, To Al - lah be
not - te sen va! O - nor ad Al-

day - light ap - proach - - - eth, To Al - lah be
not - te sen va! O - nor ad Al-

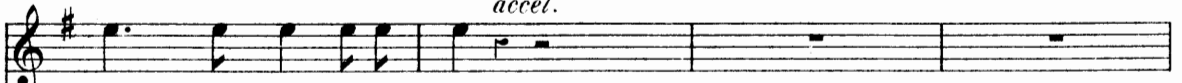
day - light ap - proach - - - eth, To Al - lah be
not - te sen va! O - nor ad Al-

day - light ap - proacheth, the darkness is past, To Al - lah bepraise, to
gio - ja col sol se ne vien, sparve il duol, O - nor ad Al-lah, che

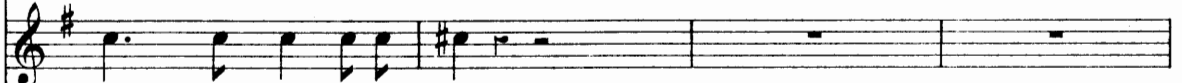
day - light ap - proacheth, the darkness is past, To Al - lah bepraise, to
gio - ja col sol se ne vien, sparve il duol, O - nor ad Al-lah, che

cresc. sempre

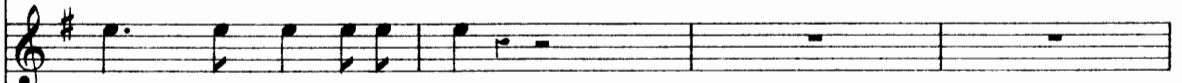
accel.



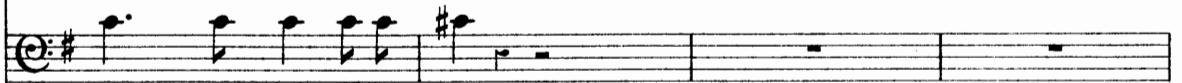
praise to Al - lah be praise!
lah! O - nor ad Al - lah!



praise to Al - lah be praise!
lah! O - nor ad Al - lah!

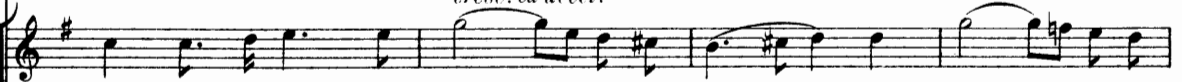


praise to Al - lah be praise!
lah! O - nor ad Al - lah!



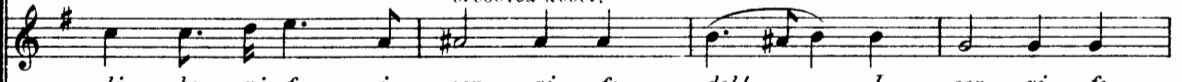
praise to Al - lah be praise!
lah! O - nor ad Al - lah!

cresc. ed accel.



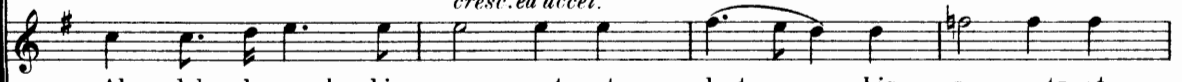
Al - lah who saved his ser - vants at last, — his ser - vants at

cresc. ed accel.



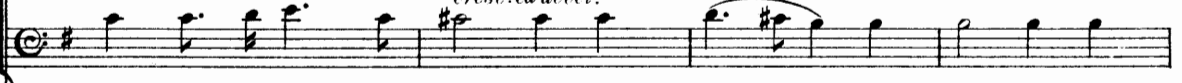
li - be - ri fa i ser - vi fe - del! — I ser - vi fe -

cresc. ed accel.



Al - lah who saved his ser - vants at last, — his ser - vants at

cresc. ed accel.



li - be - ri fa i ser - vi fe - del! — I ser - vi fe -

cresc. ed accel.



All praise, all praise to Al - - -
Al - lah! Al - lah! O - no - - -

All praise, all praise to Al - - -
Al - lah! Al - lah! O - no - - -

All praise, all praise to Al - - -
Al - lah! Al - lah! O - no - - -

All praise, all praise all praise to Al - - -
Al - lah! Al - lah! O - nor, o - no - - -

last his ser - vants, his ser - vants, his ser - vants at
del I ser - vi fe - del i ser - vi fe -

last his ser - vants, his ser - vants, his ser - vants at
del I ser - vi fe - del i ser - vi fe -

V. 1 S.

Maestoso.

The Curtain falls very slowly.
La tela cade lentamente.

lah!
re!

lah!
re!

lah!
re!

lah!
re!

(Azim lays his sword at the feet of the Caliph.)
(*Azim depone la spada ai piedi del Califfo.*)

last! Praise, all praise to Al - lah! ____

del! Glo - ria o - nor o sommo Allah! ____

last! Praise, all praise to Al - - lah! ____

del! Glo - ria o - nor o Al - - lah! ____

Maestoso.

ff

Fine dell' Opera.