

No 13. INTRODUCTION AND CHORUS.

(♩ = 108.)  
*ALLEGRETTO  
CON GRAZIA.*

Fl.: *p*

Tymp: *p*    Corni. *p*

Ob: *p*    Celli. *p*

*Cres.*

Viol: *mf*

*gva* *f* *f*

*loco*

Trump: Corni, Fag: &c.

*gva* *gva*

*ff*

Viols.  
*gva*

*f*

*gva*

*p* *deces:* *f*

(♩ = 100.)

SOPRANI.

MEZZI SOPRANI.

CONTRALTI.

Ma - ry! Ma - ry! Ma - ry! up, a ---

Ma - ry! Ma - ry! Ma - ry! up, a ---

Ma - ry! Ma - ry! Ma - ry! up, a ---

*gva* Viol: *p*

wake! For the morn, for the morn is clear and warm,  
 wake! For the morn, for the morn is clear and warm,  
 wake! For the morn, for the morn is clear and warm,

Ah! Ma-ry up, up, a---wake, ah! Ma-ry.  
 Ah! Ma-ry, up, a---wake, ah!  
 Ma-ry, Fl: Clar: &c. Ma-ry, Ma-ry,

up, up a---wake, For the morn, for the morn is clear and  
 Ma-ry, up a---wake, For the morn, for the morn is clear and  
 up a---wake, For the morn, for the morn is clear and  
 Viol:

warm, Ma---ry, up, a-----wake! Hours a---go the

warm, Hours a---go the did break

warm, Hours a--go, the day did break,

Fl:

Viol:

day did break, Fresh-er for the moun-tain storm, Ma---ry, up, a-----

break, Ah! Ma---ry, up a-----wake, ah! Ma---ry, up, a-----

Fresh-er for the mountain storm Ma---ry up a-----wake up, a-----

wake! Not a word! Si-lent e'en thy sing--ing

wake! Si-lent e'en thy sing--ing

wake! Not a word! Si-lent e'en thy sing--ing

Viol:

bird! Si--lent e'en thy  
 bird! Not a word! Si--lent e'en thy  
 bird! Not a word! Si--lent e'en thy

Viola. *p*  
 Cello. *p*

*p dolciss:*  
 sing--ing bird! Why so deep, Is thy sleep?  
 sing--ing bird! Ma---ry, Ma---ry,  
 sing--ing bird! Ma---ry, Ma---ry,

(♩ = 92.) Fl: Clar: *p*

Of thy love the dream must be; But how'er fair be he,  
 Of thy love the dream must be; Ma---ry, Ma---ry,  
 Of thy love the dream must be; Ma---ry, Ma---ry,

Up, thou must, thou must a---wake, Why so deep, is thy sleep?

Up, thou must, thou must a---wake, Why so deep, is thy sleep?

Up, thou must, thou must a---wake, Why so deep, is thy sleep?

Viol:

Of thy love the dream must be! But, how-e--ver fair be he,

Of thy love the dream must be! But, how-e---ver fair be he.

Of thy love the dream must be! But, how-e---ver fair be he.

Up, thou must a---- wake! thou must a--- wake! Ma---- ry,

Up, thou must a---- wake! thou must a--- wake!

Up, thou must a---- wake! thou must a--- wake!

Fl:

Ma-ry, up, a --- wake! Ma--- ry, Ma-ry, up, a --- wake, thou must a ---

Ma-ry, up, a --- wake! Ma-ry, up, a --- wake, thou must a ---

up, a --- wake! Fl: up, a --- wake, thou must a ---

Viol: *gva*

Viol:

wake, thou must a --- wake

wake, thou must a --- wake

wake, thou must a --- wake

*gva*

*tr*

*f*

Trump:

*f* *mf*

Violas e Celli.

(to CHO S)

CLAUS.

Aye! there they come! aye! there they come! What do ye

here?

*p*

CHORUS. *p*

To make our Ma---ry come with us, And in the greenwood

To make our Ma---ry come, our Ma---ry come with

To make our Ma---ry come, our Ma---ry come with

Viols.

spend the day! But what can make her si--lent thus? E'er the first one

us But what can make her si--lent thus? E'er the first one

us But what can make her si--lent thus? E'er the first one

*p*

*Fl:*

dress'd for play. What can make her si---lent thus? E'er the first one.

dress'd for play. What can make her si---lent thus? E'er the first one

dress'd for play What can make her si---lent thus? E'er the first one

*rall.º un poco.*

Violas.

Celli.



*dolciss:*

dress'd for play. If so deep be thy sleep

dress'd for play. Ma--ry Ma--ry

dress'd for play. Ma--ry Ma--ry

*pp* *p* *p* *F1: Clar:*

Of thy love the dream must be, But how--e'er fair be he

Of thy love the dream must be, Ma--ry, Ma--ry,

Of thy love the dream must be, Ma--ry, Ma--ry.

Up, thou must, thou must a--wake, When so deep, Is thy sleep, Of thy love the

Up, thou must, thou must a--wake, When so deep, Is thy sleep, Of thy love the

Up, thou must, thou must a--wake, When so deep, Is thy sleep, Of thy love the

*Viol:* 6 6

dream must be But how-e-ver fair he be, Up, thou must a- wake!

dream must be But how-e-ver fair he be, Up, thou must a- wake!

dream must be But how-e-ver fair he be, Up, thou must a- wake!

thou must a- wake! Ma-ry, Ma-ry, up, a- wake! Ma-ry, Ma-ry, up, a-

thou must a- wake! Ma-ry, up, a- wake! Ma-ry, up, a-

thou must a- wake! up, a- wake! Fl: up, a-

*Fl:* *6* *Viol:* *gva*

*p* *p* *Viol:*

wake! thou must a- wake! thou must a- wake! .....

wake! thou must a- wake! thou must a- wake! .....

wake! thou must a- wake! thou must a- wake! .....

*gva* *tr* *f*

CLAUS.

Hush! respect the house of grief, Wot ye not at

L.H.

R.H.

ear-ly morn Ma-ry, like a common thief, Hence to prison forth was borne?

CHORUS.

Ma-ry borne to pri-son!

Ma-ry borne to pri-son!

Ma-ry borne to pri-son!

Ma-ry borne to pri-son!

Ma-ry borne to pri-son!

Ma-ry borne to pri-son!

Cello.

CLAUS.

Aye! there for witchcraft doom'd to die!

L.H.

Yon--der, hark the Judges come, To con-demn, be-fore they try.

R. H.

To con---demn, be--fore they try.

CHORUS.

Witchcraft! witchcraft!

Witchcraft! witchcraft!

Witchcraft! witchcraft!

L. H.

Yes! I know they lie, But their sin shall

Witchcraft! witchcraft!

Witchcraft! witchcraft!

Witchcraft! witchcraft!

be in vain: To our monarch I will fly, To the youth of Raven -

CLAUS.  
stein. Letters,  
COMMANDANT.  
Is the old man with - in?

Viol: Clar:

CLAUS. (handing two letters.)  
letters, my Lord.

Viols: Fl: &c. Viols.

*f* *f* *p* *p*

COMM: (reading the first.)  
Pshaw! new re - proof. He writes, I

Fl: *f* *p*

harbour witches here!

Ob: *p*

Viols. *gva*

Fl: *ff*

Clar: *ff*

Fag: *(opens the second letter)*

Clar:

That serves me

Viols.

And this serves me too.

*f*

This serves me from my ally of Ravenstein, Who has the

*p*

Ob: *p*

3

stripling tight in chain, Methinks he will not soon undo, all's

Ob: *f*

Viol: *f*

Viol: *f*

safe.

*p*

*(Claus creeps near to him)*

*p*

CLAUS.

In sooth I have too much to -

Out half-wit spy! out half-wit spy!

Viol: *p*

Fl: *b*

CL:

(to CHOS)

day to do, To spy, my Lord on you. Come with me, come

Viol: *p*

Cello.

*a piacere.*

with me girls and never fear! The wicked witch shall punish'd be, The

Ob: Clar: *p*

Fag: *p*

wicked witch shall punish'd be, We all rejoice the show to see, rejoice the show to

CL:

CHORUS.

see. The wick-ed witch shall

The wicked witch shall pu--nish'd be, The wick-ed witch shall

The wicked witch shall pu--nish'd be, The wick-ed witch shall

The wicked witch shall pu--nish'd be, The wick-ed witch shall

Viols.

pu-nish'd be, We all re-joice the show to see, re---joice the show to

pu-nish'd be, We all re--joice the show to see, re---joice the show to

pu-nish'd be, We all re--joice the show to see, re---joice the show to

pu-nish'd be, We all re--joice the show to see, re---joice the show to

see, We all re-joice the show to see, re--joice the show to

see, We all re--joice the show to see, re---joice the show to

see, We all re--joice the show to see, re---joice the show to

see, We all re--joice the show to see, re---joice the show to

Clar: p Ob:



see, all re--joice the show to see, all re--joice the show to

see, all re--joice the show to see, all re--joice the show to

see, all re--joice to see, all re--joice to

see, *Fl:* all re-----joice, all re-----joice, *gva*

*Viol:*

see, The wick-ed witch shall pu-nish'd be.....

see The wick-ed witch shall pu--nish'd be.....

see, The wick-ed witch shall pu--nish'd be.....

joice, The wick-ed witch shall pu--nish'd be.....

*gva*

*f* *p*

*gva* *Clar:* *Viol.*

*fp* *p* *pp* *rall: un poco.*

*Cello.*

Nº 14.

RECITATIVE AND DUET.

RECIT:

COMMANDANT.

Was that a gibe? or earnest? matters not! I clench my

PIANO.

prey too firmly in my hand To lose her — she shall choose herself her lot, A — base her

pride and yield to my com — mand! And now to this re —

*f* (with irony)

pen — tant house of grief A be — ne — fac — tor bringeth a relief:

(Aside.)

The Judges full of zeal, the witch - craft

clear, Her knight in pri - - son, nought of suc - cour

*con passione.*

(Aloud - to the house)

near, Yes! she is mine — she is mine — What ho! with-in there!

*a piacere.*

*f* Wake!..... I come of mer - - cy and of hope to

DUET.

(♩ = 84)

PASTOR.

COMMANDANT.

Speak.

The pain of earth's most cru--el wrong A -

3 Flutes.

ANDANTE:

Viols.

Bassi.

Cello.

bi--deth not al---way;

The glo---ry of the ty---rant strong Like

smoke shall melt a---way.

Al-- though my hope be bow'd to dust By

storms that wild-ly roar.....

To heav'n I look with

hum-ble trust Both now and e--ver more, To heav'n I look with

*p*

hum-ble trust Both now and e--ver-- more, Both now and e--ver--

*pp*

*Recit. COMM:*

more. What, old com-rade! turn'd to

*Più vivo.*

stone By a sudden terror qualm? Think you nought is to be done

Save to drone a god---ly psalm!

*p rall:*

7544

*ALLEGRETTO.* (♩ = 104.)  
Cello.

Hope with life a-lone can

die! Cou- rage wrestles, cou- rage

wrestles with des- pair! Faith may gra- vest

Viol.

odds de- fy! Vir- tue sharp- est pe- rils dare!

Know you not by deed or word How to save your guilty child?

Clar:

PASTOR.

Guil-ty! never! Oh my Lord, This dis-tress has

Cello.

Viol.

made me wild Guil-ty! ne-ver! O my

Lord, This dis-tress hath made me wild, hath made me

wild! I am

old, I can not free her-Ob: Be it ear-ly, be it

late, Cru - el men keep fast the gate, Viol.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a common time signature. The lyrics are "late, Cru - el men keep fast the gate,". The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. A violin part is indicated by the word "Viol." at the end of the system.

And they will not let me see her: My poor rea - - - son will de - - -

The second system continues the vocal line and piano accompaniment. The lyrics are "And they will not let me see her: My poor rea - - - son will de - - -". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

cay, I can nei - ther weep nor pray;

The third system shows the vocal line and piano accompaniment. The lyrics are "cay, I can nei - ther weep nor pray;". The piano accompaniment includes a dynamic marking of *gva* (ritardando) in the right hand.

I can neither weep nor pray!

The fourth system continues the vocal line and piano accompaniment. The lyrics are "I can neither weep nor pray!". The piano accompaniment features a dynamic marking of *rall:* (rallentando) in the right hand.

Cure my old dis - - tract - ed brain, Give me Ma - - - ry back a - - -

The fifth system shows the vocal line and piano accompaniment. The lyrics are "Cure my old dis - - tract - ed brain, Give me Ma - - - ry back a - - -". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.



ALL.<sup>o</sup> MA NON TROPPO.

COMM:

Let stubborn manhood rail, Let ti-mid woman

PAST:

- gain O..... might a gift un---told Of

ALL.<sup>o</sup> MA NON TROPPO: *p*

wail, What mat--ters frown or sigh, What mat--ters frown or

sil--ver or of gold..... My child's..... my child's de--liv'rance

sigh? The wheel will soon go round, the

buy, I would all night and day,

wheel will soon go round, When once the bribe.....

I would all night and day, Thro' cold earth.....

..... is found, The stern-est must com-ply. The wheel will soon go  
 beg my way, And then too thank-ful die. I would all night.....

*rall:*

Viol.

round, When once the bribe is found, When  
 ..... and day Thro' cold ..... earth

once the bribe is found..... The stern-est must com-  
 beg my way..... And then too thank-ful

ply. The wheel will soon go round, When  
 die. I would all night..... and day, Thro'

Viol.

Fl: e. Clar:

once the bribe is found, When once the bribe is  
 cold..... earth beg my way.....

found, The stern-----est must com--ply, The stern-est must com-  
 ..... And then too thank----ful die..... too thank----ful

ply, The stern-est must com--ply.  
 die, And then too thank-ful die.

COMM: RECIT:

It may not be — for hark! this hour, Those for whom thy fol—ly

Bell.

pray'd, Judges arm'd with cruel pow'r, Come to try and doom the maid, Heav'n so

accell:

PAST:

soon? No time to stay! Act, re-solve, the

COMM: ALL<sup>o</sup> MOD<sup>o</sup>

rack, the rack is near! Ne-ver will they lose their

f

prey: Ne-ver will they lose their prey.

rall<sup>o</sup> Più lento.

pp (♩ = 112.)

Cello.

PASTOR:

COMM:

But my child is in-no-cent! They will make her witch - - - - craft

Viola.

clear! Sighs and tears are i---dly spent! Will the maid thy will o---

PAST:

bey? Oh! most duteous, as most dear, is my daughter, is my

Clar. e Corni.

COMM:

daughter! So re--lent, so re--lent When needs must the most se-----

TEMPO 1º

(aside.)

vere!

She hath told him all I

Corno.

Fl:

meant Long a---go! take courage!

Ob: e Fag:

hear! If, for her es---cape, a way I can find, with sub---tle

wit. Wilt thou swear, wilt thou

Cello. Fl:

swear she shall o---bey, wilt thou swear she shall o---

Cello.

(shewing a letter)

bey What is in this let-ter writ?

Viol.

PASTOR

An escape! O blessed skill! Let me

swear, let me swear be-fore thy feet, Oath or

*gva*

*p*

gift whate'er thy will So she lives, so she

COMM:

lives! O Vir-tue sweet! What art

thou except a cheat? How the child will blush, and say "I my

*à piacere.*

fa--ther must o--bey," Time is precious, come a--way! Let

COMM:

stubborn manhood rail! Let ti-mid woman wail! What

PAST:

O might a gift un--told Of sil--ver or of

*Tempo primo.*

*p*

mat--ters frown or sigh, What mat--ters frown or sigh? The

gold..... My child's..... my child's de--liv'rance buy,

*p*

wheel will soon go round, The wheel will

I would all night and day, I would all



soon go round, When once the bribe..... is found, The stern - est must com-  
 night and day Thro' cold earth beg my way, And then too thankful

*rall?*

ply The wheel will soon go round, When once the bribe is  
 die. I would all night..... and day Thro' cold.....

Viol.

found, When once the bribe is found,.... The sternest must com-  
 ..... earth beg my way..... And then too thank-ful

ply, The wheel will soon go round, When once the bribe is  
 die, I would all night..... and day, Thro' cold.....

Fl: e Clar: Viol.

found, When once the bribe is found, The stern-----est must com-  
 earth beg my way..... And then too thank---ful

ply, The stern-est must com--ply, The stern-est must com-  
 die,..... too thank---ful die, And then too thankful

*rall?*

*gva*

ply.

die.

*gva*

*Dim.*

Nº 15.

*ANDANTE.* (♩ = 96.)

Violas. *pp*

Tymp: *pp*

Cello.

Corno Inglese.

Piano accompaniment for the first system of music, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various chords and melodic lines.

Piano accompaniment for the second system of music, continuing the grand staff notation with complex harmonic structures.

Piano accompaniment for the third system of music, including a *Dim.* (diminuendo) marking in the bass line.

COMMANDANT.

RECIT: *con moto.*

There will the

Musical score for the Commandant's recitative. It includes a vocal line and piano accompaniment. The piano part features *pp* (pianissimo) dynamics, *ppp* (pianississimo) dynamics, and *Dim:* markings. A *Tymp:* (Tympani) part is indicated with a *pp* dynamic. There are also triplet markings (*3*) in the piano accompaniment.

Judges be, and wit-nesses, yonder the pri--soner!

Violas, Celli e Bassi.

Musical score for the vocal line and string accompaniment. The vocal line is in a recitative style. The string accompaniment (Violas, Celli e Bassi) includes *p* (piano) and *mf* (mezzo-forte) dynamics.

*Animato.*

And close be - hind, Hidden, the

*Animato.*

*agitato.*

rack, and red-hot fire. Consult her while I stand in the

Viols. *agitato.* *f* *p*

(to attendant.)

dark. *marcato.* Un - loose her

bonds! set her hands free! and then be - gone. Ob: e Clar:

*p* *p* Fag:

MARY.

Ah! ..... why

Viols.

pp

Corni.

Bassi.

waitest thou to come? the bridal hour is near!

*molto rall:*

MARY.

Why waitest thou to come? why waitest thou? the bri- dal hour is

PASTOR.

Ah! she

near!

breathes and as in happier days Wakens her-self to some old country tune.

Dim.

Fl: Clar: e Fag:

*ANDANTE*  
*CON ESPRESSO:*

MARY.

When the elves at dawn do

*Viol:*  
*Corno.*

pass, Leaving pearls a - long the grass, And a drow - sy light is

creep - ing o'er the sea, When the blush - es of the

East Tell that wea - ry night hath ceas'd, And the cheering day come

back for you and me. When the stars are growng

dim, And the birds be--gin their hymn, And the

new - born flow'rs are drink - ing from the air..... I



can - not choose but sing "How de - - - light - - - ful is the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "can - not choose but sing" followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

spring And the ear - - ly morning hour how ve - - ry fair!" I

The second system continues the musical piece. The vocal line carries the lyrics "spring And the ear - - ly morning hour how ve - - ry fair!" followed by the letter "I". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and features a variety of chordal textures and melodic patterns.

can - - not choose but sing "How de - - - light - - ful is the

The third system repeats the beginning of the first system, with the vocal line starting with "can - - not choose but sing" and the piano accompaniment providing the same harmonic foundation.

spring And the ear - - ly morning hour how fair..... how ve - - ry

The fourth system continues the second system's lyrics, with the vocal line singing "spring And the ear - - ly morning hour how fair..... how ve - - ry". The piano accompaniment concludes the phrase with sustained chords and a final melodic flourish.

fair..... And the ear-ly morning hour how ve--ry

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a long note on 'fair' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

fair." I can---not choose but sing, How de---

The second system continues the vocal line and piano accompaniment. The vocal line has a *p* dynamic marking. The piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand.

light-ful is the spring, and the ear-ly morn-ing

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a *pp* dynamic marking and features long, sustained chords in both hands.

ossia. hour..... how ve--ry fair.

hour how ve-ry fair.

Fl: Clar:

Ped. \*

The fourth system includes an *ossia.* (alternative) vocal line. The piano accompaniment has a *pp* dynamic marking. Woodwind parts for Flute (Fl:) and Clarinet (Clar:) are introduced. A Pedal point (Ped.) is indicated at the bottom, and a star symbol (\*) is at the end of the system.

ALL? MOD? QUASI RECIT:

Dear Fa - - ther! art thou  
 Ma - - - ry, my child!

come at last to take me from this hideous place? It

is so drear at night.  
 A - las! a - - las! art thou not here for

trial?

MARY.

Tri - al! dis - grace! trial for

Cello.

*agitandosi.*

me! Me in the culprit's place?

PASTOR.

The Judges who come here for witch-craft, wait There-

Fl: *pp*

MARY.

on To deal with thee! For witch-craft? me? who dares ac-cuse me?

Who could have the heart?

They mock thee

Clar: *mf* Viola. *mf* Fl: L.H. Celli. 7544.

ALLEGRO. (♩ = 104.)

MARY.

SOP:

father.

CHORUS.

Bring forth the sor-ceress! bring forth the sor - ceress!

TEN: Bring forth the sor-ceress! bring forth the sor - ceress!

BASS: Bring forth the sor-ceress! bring forth the sor - ceress!

Bring forth the sor-ceress! bring forth the sor - ceress!

R. H.

PASTOR

Listen! 'tis no cheat!

SOP:

bring forth the sor---ceress!

Bring forth the

TEN:

bring forth the sor---ceress!

Bring forth the

BASS:

bring forth the sor---ceress!

Bring forth the

Listen! 'tis no cheat

sor --- ceress! Bring forth the sor -- ceress!

sor --- ceress! Bring forth the sor -- ceress!

sor --- ceress! Bring forth the sor -- ceress!

MARY. *agitandosi.* 3 PASTOR.

The folk I cloth'd and fed! can I not fly? Thou

can'st if so thou wilt, A dear, dear friend of ours will bear thee

MARY. (*aside.*)  
 Mine own! mine own! I knew thou would'st re - turn!

PASTOR.  
 hence Fl: I have

Viol: Clar: e Fag:

The first system of the musical score includes three vocal parts and piano accompaniment. Mary's part is an *aside* with the lyrics "Mine own! mine own! I knew thou would'st re - turn!". The Pastor's part begins with the word "hence". The piano accompaniment features a Flute part with triplets and a *pp* dynamic, a Violin part with triplets and a *pp* dynamic, and Clarinet/E Bassoon parts. The piano accompaniment is in a key with one sharp (F#) and a 3/4 time signature.

MARY.  
 I will

COMMANDANT.  
 I knew no less!

PASTOR.  
 sworn thou wilt a - bide his kind be - hest. Read

Viol:

The second system continues the musical score with three vocal parts and piano accompaniment. Mary sings "I will". The Commandant sings "I knew no less!". The Pastor sings "sworn thou wilt a - bide his kind be - hest. Read". The piano accompaniment includes a Violin part and a Clarinet part. The piano accompaniment continues with a *p* dynamic.

PASTOR.  
 for mine eyes are dim, and mo - - - ments press!

The third system features the Pastor's vocal line and piano accompaniment. The Pastor sings "for mine eyes are dim, and mo - - - ments press!". The piano accompaniment continues with a *p* dynamic.

Nº 16.

TRIO.

*ANDANTE*  
*CON MOTO.*

(♩ = 88.)

Viol.

*p* Cello.

COMMANDANT.

*(Aside.)*

Melted is the frost that bound her! Prison gloom that hangs a-

*p*

round her Hides the blushes on her face.....Hides the blushes on her

MARY.

*con forza.*

*(gazing on the letter.)*

COMM:

Fa - - - - - ther! Fa - - - - - ther!

face.  
PASTOR.

What can move thee to such

*p*



Do you know what you have brought me?

hor--ror? Dost thou know me?

You, who in my childhood taught me Tales of Heav'n, that blessed

place,..... Was your vir---tue on--ly seem--ing? To o-bey a tyrant

(she's him the letter.)

scheming, Could you plan a child's dis--grace? Could you plan a child's dis-

grace?

COMM:

Mel\_ted is the-frost that bound her!

PASTOR.

Am I ra\_ving, am I dreaming?

Ob: e Fag: Fl: e Clar:

Was your virtue on-ly seeming? To o\_bey a ty-rant scheming Could you

Pri-son gloom that hangs around her Hides the blushes on her

Victim to a ty-rant scheming, How a-gain be-hold her

plan a child's... dis-grace To o\_bey a ty-rant

face Mel\_ted is the frost that

face! Am I raving, am I dreaming?

Cello.

scheming Could you plan a  
 bound her! Pri-son gloom that hangs a-round  
 Vic-tim to a ty-rant scheming How a--

*Viol.*

*dolente.*  
 child's dis-grace, a child's dis-grace? Could you  
 ..... that hangs a-round her, Hides ..... the  
 gain, How a--gain .....

*Viola.*

plan ..... a child's dis-grace  
 plan ..... a child's dis-grace? No! tho' day to torture  
 blushes on.... her face!  
 .... be--hold her face? Am I raving, am I dream-ing?

*Cello.*

*Fag.*

*Viol.*

MARY.

wake me, Though your guiding truth for - sake me,

PAST:

Am I raving, am I dream - - - - ing? Vic - tim to a tyrant

Ob:

Hear your daughter's one re - - - - ply! Hear your daugh - - - - ter's one re - -  
 schem - - - - ing, How a - - - - gain be - hold her face? a - gain be - hold her

ply! Say to my remorseless wrong - er,

face .

Celli.

Viols.

MARY.

That the feebler is the stronger, I despise him, and can die! I des -

-pise him! and can die!

PAST:

Who could have the heart to

*p* *colla voce.*

COMM: (coming down)

PAST:

wrong her? Demon! were I on-ly stronger This right arm..... should make re-

Still that haugh-ty mien thou wear-est! Still to brave my wrath thou

ply.

MARY.

COMM:

da-rest! On thy head thy blood shall be!..... on thy head thy blood shall

MARY.

my re--morse--less wrong-er, say to my re--morse--less

COMM:

PAST: lie, Still that haugh-----ty mien thou

Who could have the heart to

wrong-er That the fee-----bler is the stron-----ger,

wear-----est! Still to brave my wrath..... to

wrong her? De-----mon! were I

That the fee-----bler is the stron-ger..... I.....

brave my wrath thou da-----rest! On thy head thy

on-----ly stron-----ger, This right

..... despise him, and can die! Say..... to my re-

blood... thy blood shall lie! Ah! still..... that haugh-ty mien thou

arm should make re---ply! Who could have the heart to

*p*

morse-----less wrong-----er That the fee-----bler is the

wearest, Still..... to brave my wrath thou da-----rest, Still to

wrong her? Demon! were..... I on-ly stron--ger, This right

stron-----ger

brave my wrath, still to brave my wrath, to brave..... my

arm should make re-----ply, De-mon! were..... I

I ..... des-pise ..... him I ..... des-

wrath thou da---rest, On..... thy head, on..... thy head

on-----ly stron-ger, This right arm should

*p*

Corni.

pise..... him and can die. I des-pise him

thy blood shall lie! on thy head

make re---ply! This right arm

*p*

Fag: *colla voce.*

Viol.

Viola.

Celli.

and can die.....

thy blood shall lie.....

should make re---ply.....

*ppp*

Viol.



RECIT:  
CON MOTO.  
Agitato.

Piano introduction for the recitative section. The music is in C major, 4/4 time, and marked *Agitato*. It features a driving eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics range from *f* to *ff*. The piece concludes with a fermata over a whole note chord.

COMMANDANT

Ho! there!

En--joy thy mad de--

Musical accompaniment for the first line of the Commandant's recitative. The piano part consists of a series of chords in the left hand, with a single note in the right hand. A *Viola.* part is indicated with a long note. Dynamics include *f* and *ff*.

sire!

Look to thy-self, and to thy sire!

A-nother word I

Musical accompaniment for the second line of the Commandant's recitative. The piano part continues with chords in the left hand and notes in the right hand. Dynamics include *pp*.

speak, and both of you shall die!

*marcatiss:*

Musical accompaniment for the third line of the Commandant's recitative. The piano part features a more active accompaniment with a *marcatiss:* marking. Dynamics include *f*.

*pesante.*

Musical accompaniment for the fourth line of the Commandant's recitative. The piano part is marked *pesante.* and features a slower, more weighty accompaniment. Dynamics include *p*.

*molto rall:*

Musical accompaniment for the fifth line of the Commandant's recitative. The piano part is marked *molto rall:* and features a very slow, decelerating accompaniment. Dynamics include *p* and *f*. The piece ends with a fermata.

(9 = 104.)

ALLEGRO MA NON TROPPO.

CHORUS OF VILLAGERS.

SOPRANI

TENORI

BASSI

There!

there!

There!

there!

There!

there!

Trumpets.

ALLEGRO  
MA NON  
TROPPO.

*p*

*mf*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

there she is,

there she is,

the sor-cess!

There she is, there she

Aye, there she is,

No arts can now her guilt dis-

there she is,

there she is, the sor-cess!

Viols.

is,

Aye there she is, the sor-cess!

guise

Aye there she is, the sor-cess!

No arts can now her guilt dis-...guise.

Trumpets.

Tromboni.

There! there! There she is! Aye  
 There! there! There she is Aye, there, aye

There! there! There she is

COMMANDANT.

Keep order there! Let no one press upon the culprit!

CHORUS.

there she is, the sor-cer-ess!  
 there she is, the sor-cer-ess!

there she is, the sor-cer-ess!

Clar:  
 Fag:  
 Trumpets  
 Tromboni.

*ff*

JUDGES.  
(4 Bass Voices.)

RECIT: *Lento.*

O thou! whose eyes un-erring righteous labours bless, direct our

COMMANDANT.

(to the officer's.)

Make them stand a

PASTOR.

Wilt thou break my heart?

My daughter!

JUDGES.

counsels,

Stand forth accusers, speak!

COMM:

part! and since the maid is ob-du-rate, Let yonder ma-tron search her

well, Lest she should wear some e-vil spell, That binds her to her

ELSIE. (taking the Commandant's letter from Mary, reads.)

COMM:

Be-hold! "Yield thyself to me, As thy father hath sworn for thee, I have long

fate.

MARY.

Musical staff for MARY with lyrics "I dare not tell."

ELSIE.

Musical staff for ELSIE with lyrics "sought, and I will de-- li-ver thee!"

JUDGES.

Musical staff for JUDGES with lyrics "Whence is this scroll?"

(reads)

COMM:

Yes, here the

Piano accompaniment for the first system, including dynamics *p* and *mf*.

COMM:

Musical staff for COMM with lyrics "fiend..... hath shewn his art, taking a lover's

fiend..... hath shewn his art,

taking a lover's

Piano accompaniment for the second system, including dynamics *f* and *ff*.

Musical staff for COMM with lyrics "form! Destroy the noisome charm! Ye who accuse her, speak!"

form! Destroy the noisome charm!

Ye who accuse her,

speak!

Piano accompaniment for the third system, including dynamics *ff* and *tr*.

ALLEGRO.

ELSIE.

Musical staff for ELSIE with lyrics "Our chil-dren, our children of some strangedis-- ease Do"

Our chil-dren, our children of some strangedis-- ease Do

SOPRANI

Musical staff for SOPRANI with lyrics "Our chil-- dren, our children of some strange dis-- ease Do"

(9 = 104.)

Our chil-- dren, our children of some strange dis-- ease Do

Cho. of Villagers.

Piano accompaniment for the fourth system, including dynamics *mf* and *p*.

SOP: fear-fully de-- cay, ... Do fear-ful-ly de-- cay

TEN: fear-ful-ly de-- cay, ... Do fear-ful-ly de-- cay

BAS: She hath her

Our child--ren, our

Chos of Villagers.

vic--tims Her vic--tims she hath her guiltless vic-tims sold, And

vic--tims she hath her vic--tims she hath her guiltless vic-tims sold, And

Chos of Soldiers.

children of some strange dis--ease Do fear-ful-ly de--cay, Do

Our Captain our Cap--tain by her witcheries Is

all this e--vil done For gau-dy clothes, and stores of gold Which help and pros-----per

all this e--vil done For gau-dy clothes, and stores of gold Which help and pros-----per

fear-ful-ly de--cay, Our chil--dren of some strange disease do fear-ful-ly de--

spi--rit-ed a--way, Our Cap--tain by her witch--e-ries Is spi--ri-ted a--

gva-----

*sempre cres.*

MARY.

Claus, too, a- gainst me!

CLAUS. (*ironically*)

Yes, she fed the poor and cloth'd the oid, Yet help'd to

COMM:

Cho: of Villrs

none Which help and prosper none. And curelesse - vil

Cho: of Solds

cay Do fear-ful-ly de-- cay. She hath her guiltless victims sold

way Is spi-ri-ted a---way.

Viol.  
Cello.

Ah! like all the rest.

pros---per none!

Hence, fool! or straight to

And cureless e-vil done, And no one knows whence came the gold

done. Save from the evil one,

And no one knows whence came the gold

*Meno Mosso.*

CL: *Meno Mosso.*

COM: No, no, not so, I have the King's permission, Where-

prison thou shalt go!

Save from the e--vil one!

Save from the e--vil one!

Save from the e--vil one!

*Meno Mosso.*

Ob:

*mf*

Fag:

CL:

e'er I please to come and go. Like you I take great pleasure in a show, And

of all shows a tri--al is the best, And of all shows a

Bassi.

tri-al is the best When jus--tice is on e--vil do--ers



JUDGES.

done, on e---vil do---ers done. Si---lence!

The first system of music includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent bass line with chords and some melodic movement.

brawl---er, or be---gone! Si-lence! brawl-er, or be

The second system continues the vocal line and piano accompaniment. The piano part has a more active texture with some sixteenth-note patterns.

gone! Listen to us, guil-ty one!

*ff* *stringendo.*

Clar:

The third system introduces a clarinet part. The piano accompaniment is marked *ff* and *stringendo*. The vocal line has a triplet of notes.

*p*

Thou dost stand in pe-ril dire, Of the rack and of the

Violi. *3*

The fourth system features a violin part with triplet markings. The piano accompaniment is marked *p*. The vocal line continues with the lyrics.

PASTOR.

fire, Think be-fore thou dost re-ply. She will speak the truth or die!

The fifth system features a vocal line and piano accompaniment. The piano part has a more dramatic texture with some sustained chords. The vocal line is marked *f*.

JUDGES.

*mf*  
Thou art charg'd with hoarding wealth, Got from e---vil ones by

Corni.

*f*

*pp*

*p*

*rall: un poco.*

stealth. Is this true? is this true?

*rall: un poco.*

*f*

MARY. RECIT: *Lento. (a piacere.)*

Heaven, that beheld how mi-se-ry Did our old and help--less

kill,

To our pleadings

Viol.

made re--

Corno.

ply, Showing me on yon-der hill,

An am-ber

MARY.

*Più mosso.*

vein— 'tis tru-ly so, an am-ber vein.

PASTOR.

'Tis tru-ly so, 'tis tru-ly so, 'tis so.

Chorus of Villagers.

*f* So thou said'st, but we have

*Più mosso.*

Tromboni:

*f* So you said, but we have sought,

*f* So you said, but we have sought,

*f* Would'st thou more thy guilt to

sought.

And the search has yielded nought!

Would'st thou

Viols.

*ff* ELSIE & Sop!

Would'st thou more thy guilt to show? Would'st thou more thy guilt to show?

Would'st thou more thy guilt to show? Would'st thou more thy guilt to show?

show Would'st thou more thy guilt to show? Would'st thou more thy guilt to show?

more.... thy guilt to show? Would'st thou more thy guilt to show?

*stringendo.*

MARY.

Who be-- lieves what I might say? All to

Ob: e Fag:

*p* *deces.*

JUDGES.

ru-- in me com- bine. Can'st thou prove that none have pin'd, By thy magic arts a-

Violi e Celli.

MARY.

way? Pause be- fore thou dost re-- ply. Nay, the dead ones cannot hear me, Nor come

Viols.

JUD:

back to earth to clear me. Did'st thou ne'er when night was still, Meet the Demon on the

PAS: *f*

hill? Pause be- fore thou dost re-- ply. Speak the truth tho' thou should'st die!

*mf*

MARY. (♩ = 100.)

By my dear fa-ther thus ad--jur'd, Hence to the winds con-

Viols *p*

ceal-ment vain. He, whom I met on yon-----der

hill, Was my true love, my plighted lord, Count

JUDGES.

Ru--di-ger of Ra--ven--stein! So they said, and message

Clar.

Fag.

(to Commandant.)

went, Tell the answer hither sent.

*Animato.*

COMM: *Allegro.*

On his bed the young lord ly-ing, Of a sud-den fe-ver dy-ing, Told his

(to Mary)

fa-ther to thy shame, That he knew the scarce by name, Nor to yon-der hill did

go, By the night or by the day. And can Ru-di-ger be--

MARY. *dolente.*

FL.

pp

tray. A fond heart that loves him so? That, ere morn-ing, will I

CLAUS.

Viol.

pp Cello.

JUDGES.

know. Needs not more thy guilt to show. Art thou dumb, and harden'd

JUDGES. *f*

Confess, and lie?

Cowards can in falsehood

yet? Best con-fess!

*smorz:*

JUDGES. *p*

die!

Ne-ver!

ne-ver!

We will try!

PASTOR.

My child,.... O, my

JUD:

child! First by the test of tar-dy fire, Let her be tried,

PAS:

Forbear!

for-bear!

Heav'n!....

shall this

*In tempo.*

COMM: *mf*

PAS: He grows too wild, Re-move him to the out-er

*In tempo.*

be?

MARY: *con forza.*

Fa-ther! fa-ther! I can en-dure the fire But not the

air. Fl. Ob.

*f* Ped: Fag. &c. \*

MARY.

voice of thy des-pair, I will, I do con-

Violi. Celli.

JUDGES. (to the attendants)

fess. Re-tire.....

Viola. Cello.

Then thou hast known the

Clar.



(♩ = 112.)

MARY *p* I have! *p* Dis - dai - mo -

JUDGES *mf* fiend? His name?

Mary's vocal line starts with a piano (*p*) dynamic. The Judges' vocal line is marked *mf*. The piano accompaniment features a complex texture with many accidentals and slurs.

MARY ni - a!

ELSIE. *p* Dis - dai - mo - ni - a!

COMM: *p* Dis - dai - mo - ni - a!

JUDGES. *p* Dis - dai - mo - ni - a!

This section includes vocal parts for Mary, Elsie, the Commune, and the Judges, all marked *p*. The piano accompaniment continues with a *f* dynamic and includes a triplet of eighth notes.

EL: *f* Dis-dai-mo-ni-a Disdaimo-ni-a

CL: *f* Dis-dai-mo-ni-a Disdaimo-ni-a

COM: *f* Dis-dai-mo-ni-a Disdaimo-ni-a

SOP: *f* Dis-dai-mo-ni-a *ff* Disdaimo-ni-a

TEN: *f* Dis-dai-mo-ni-a *ff* Disdai-mo-ni-a

BAS: *f* Dis-dai-mo-ni-a *ff* Disdai-mo-ni-a

Soldiers col Bassi. *ff* Disdai-mo-ni-a

JUDGES. *ff* Disdaimo-ni-a

This section features a choir of villagers with parts for Soprano, Tenor, Bass, and Soldiers (col Bassi). The Judges also have a part. Dynamics range from *f* to *ff*. The piano accompaniment includes triplets and a *ff* dynamic.

JUDGES. *ff* Disdaimo-ni-a

The piano accompaniment for the final section features a complex texture with many accidentals and slurs, including triplets.

JUDGES.

When didst thou see him

The first system of the score shows a vocal line with the lyrics "When didst thou see him" and a piano accompaniment. The piano part consists of a left hand with chords and a right hand with a melodic line. The key signature has two flats (B-flat and E-flat).

last? I see the Dark One now, a-- round, a--

MARY *f*

Ob. *mf*

The second system continues the vocal line with the lyrics "last? I see the Dark One now, a-- round, a--". It includes a piano part with triplets and a woodwind part for Oboe (Ob.) marked *mf*. The piano part has a dynamic marking of *ff*.

bove! Cir- cled by En- vy,

Fl. *p*

Clar.

The third system continues the vocal line with the lyrics "bove! Cir- cled by En- vy,". It features a piano part with triplets and a woodwind part for Flute (Fl.) marked *p* and Clarinet (Clar.). The piano part has a dynamic marking of *f*.

Hate, and Love!

The fourth system is primarily piano accompaniment, featuring a complex texture with many triplets. The dynamic markings range from *mf* to *ff*.

Wait- ing to snatch his

Clar.

The fifth system continues the piano accompaniment and includes a woodwind part for Clarinet (Clar.). The piano part has a dynamic marking of *ff*. The system concludes with a double bar line.

MARY.

ELS: *mf*

prey.

The roof will fall on us,

The floor is scorching us,

SOP: *mf*

CLAUS coi Tenori.

TEN: *mf*

The roof will fall on us,

The floor is scorching us,

Soldiers coi Bassi.

BAS: *mf*

The roof will fall on us,

The floor is scorching us,

The roof will fall on us,

The floor is scorching us,

ALL? MA NON TROPPO.

Chorus of Villagers

Foul fiend, a---way!

Foul fiend, a---way!

Foul fiend, a---way!

Foul fiend, a---way!

Foul fiend, a---way!

a---way!

a---way!

Foul fiend, a-----way!

a---way!

Foul fiend, a-----

ELS:

COMM:

a-way!

a-way!

a-way!

a-way!

way!

The roof will fall on us,

The floor is scorching us,

way!

The roof will fall on us,

The floor is scorching us,

way!

The roof will fall on us,

The floor is scorching us,

*Più mosso.*

*ff*

Foul fiend, a -- way! a -- way!

Foul

Foul fiend, a -- way! a -- way!

Foul

Foul fiend, a -- way! a -- way! Foul fiend, a -- way!.....

Foul fiend, a -- way! a -- way!

Foul

Foul fiend, a -- way! a -- way!

Foul

*Più mosso.*

*ff*

*ff*

fiend, a -- way!

Foul fiend, a --

fiend, a -- way!

Foul fiend, a --

..... a -- way! Foul fiend, a -- way!.....

fiend, a -- way!

Foul fiend, a --

fiend, a -- way!

Foul fiend, a --



CHORALE. LENTO.

Ye An-gels, who de-fend . . . . .

Ye An-gels, who de-fend . . . . .

Ye An-gels, who de-fend . . . . .

(♩ = 69.)

*ff*

*Ped:*

From ev-ry e-vil charm . . . . .

From ev-ry e-vil charm . . . . .

From ev-ry e-vil charm . . . . .

From ev-ry e-vil charm . . . . .

*Ped:*

A-round your wings ex-tend . . . . . To

A-round your wings ex-tend . . . . . To

A-round your wings ex-tend . . . . . To

*Ped:*

shield us from all harm.....

shield us from all harm.....

shield us from all harm.....

*Ped.* \*

MARY. (to Elsie.)

Art thou a---fraid? and dar---est not pray?

*Viols.*

Heav'n par--don thee thy sin this day!

ELSIE. ALLEGRO AGITATO.

Ch's Villrs & Sol's

(♩ = 152.)

ALLEGRO AGITATO.

*p* *Cres.* *f*

na --- the-ma! A --- na --- the-ma! A --- na-thema! Anathema! A --- na --- the-ma! No  
na --- the-ma! A --- na --- the-ma! A --- na-thema! A-na-thema! A --- na --- the-ma! No  
na --- the-ma! A --- na --- the-ma! A --- na-thema! A-na-thema! A --- na --- the-ma! No  
na --- the-ma! A --- na --- the-ma! A --- na-thema! A-na-thema! A --- na --- the-ma! No

spell to save thee can a --- vail From mortal shame, from  
spell to save thee can a --- vail... From mortal shame, ... from  
spell to save thee can a --- vail... From mortal shame, ... from  
spell to save thee can a --- vail... From mortal shame, ... from

shame and sor-row! Thy judges are a-greed, Thy punishment decreed,  
shame... and sor-row! Thy jud-ges are a--greed, Thy punishment decreed,  
shame... and sor-row! Thy jud-ges are a--greed, Thy punishment decreed,  
shame... and sor-row! Thy jud-ges are a--greed, Thy punishment decreed,

7544



Death at the stake, Death at the stake to-mor-row, Thy judges are agreed Thy  
 Death at the stake, Death at the stake to-mor-row, Thy judges are agreed Thy  
 Death at the stake, Death at the stake to-mor-row, Thy judges are agreed Thy

Death at the stake, Death at the stake to-mor-row, Thy judges are agreed Thy

punishment de-creed, Death at the stake, Death at the stake tomorrow!  
 pu-nishment de-creed, Death at the stake, Death at the stake to-mor-row! *ff*  
 pu-nishment de-creed, Death at the stake, Death at the stake to-mor-row! *A*

pu-nishment de-creed, Death at the stake, Death at the stake to-mor-row!

*ff* A--na-thema! A--na-thema! No spell to  
*ff* A--na-the-ma! A--na-the-ma! No spell to  
 na-----the-ma! A--na-----the-ma! No spell to

Foul fiend... way! foul fiend a way! No spell to

save thee can a ---vail! Thy judges are a ---greed, Thy punishment de-

save thee can a ---vail! Thy jud-ges are a ---greed, Thy punishment de-

save thee can a ---vail! Thy jud-ges are a ---greed, Thy punishment de-

save thee can a ---vail! Thy jud-ges are a ---greed, Thy punishment de-

*ff Piu mosso.*

creed, away! a ---way! a-way! foul fiend, away! a ---way! a-way! foul

creed, a-way! a ---way! a-way! foul fiend, a-way! a ---way! a-way! foul

creed, a-way! a ---way! a-way! foul fiend, a-way! a ---way! a-way! foul

creed, a-way! a ---way! a-way! foul fiend, a-way! a ---way! a-way! foul

fiend, foul fiend, a-way! a-way! foul fiend, a-way! a-

fiend, foul fiend, a-way! a-way! foul fiend, a-way! a-

fiend, foul fiend, a-way! a-way! foul fiend, a-way! a-

fiend, foul fiend, a-way! a-way! foul fiend, a-way! a-

way! Thy judges are a---greed, Thy pu-nish-ment de--

way! Thy jud-ges are a-----greed, Thy pu--nish-ment de---

way! Thy jud-ges are a-----greed, Thy pu--nish-ment de---

way! Thy jud-ges are a-----greed, Thy pu--nish-ment de---

*Tromboni.*

3 3

creed, Death! death! death! death at the stake to - morrow!

creed, Death! death! death! death at the stake to --- morrow!

creed, Death! death! death! death at the stake to --- morrow!

creed, Death! death! death! death at the stake to --- morrow!

*ff*

*MARY. appassionato.*

Ah! be com-pas-sion-ate, Ye who have seal'd my fate,

(♩ = 132.)

*p*

ossai

seal'd.... my fate.... By su-per-sti-tious murder, Will not my life a-tone. For

ossai

all..... the e-vil done, Oh! torture me no fur-ther! Hate hath o'ertaken me, The

love for-saken me, I did so fond-ly cherish, Make haste, make haste your

work..... complete.... I fear not death to meet.....

.... I fear not death to meet The soul, the soul..... will never

*rall:*

*p*

*rall:*

MARY.

perish!

CHORUS.

A-way!

foul fiend, a-way!

foul fiend,

a-

A-way!

foul fiend, a-way!

foul fiend,

a-

(♩ = 104.) A-way!

foul fiend, a-way!

foul fiend,

a-

ALLEGRO MOLTO.

CHORUS.

way!

foul fiend, a-way!

foul fiend,

a-

way!

foul fiend, a-way!

foul fiend,

a-

way!

foul fiend, a-way!

foul fiend,

a-

MARY. (to her father)

ELSIE.

O my fa-ther! who shall tend thee when I am

Craft hath o'er-ta-ken her, Her love for-sa-ken

CHORUS.

way!

a-way!

way!

a-way!

way!

a-way!

gone?

her. And left her here..... to pe--rish, Here to

Yes! there is one Yes! there is

Force them a-

Will none be---friend thee? Hath Heav'n no

Hate hath o'er---ta---ken me!

pe - rish, Craft hath o'er---ta---ken her, Her

one! Craft hath o'er---ta---ken her, I

sun-der! A---way

thunder? Hath Heav'n

Doom hath o'er---ta---ken her, The fiend for---

Doom hath o'er---ta---ken her, The

Foul fiend, a-----way!

The love for-sa-ken me I did so fond-ly cherish, I did so fondly  
love for-sa-ken her, And left her here to perish, and left her here, and  
ne'er for-sa-king her, Will not be hold..... her perish, will not be hold, will  
Doom hath o'er-ta-ken her, The fiend..... the fiend for-sa-ken her, who  
Hath Heav'n for-sa-ken her..... And craft o'er-taken her, and  
sa-ken her, Who leaves his own..... to perish, who leaves his own, who  
fiend for-sa-ken her, Who leaves his own..... to perish, who leaves his own, who  
Foul fiend, a way! Who leaves his own..... to perish, who leaves his own, who

cherish, fondly cherish. *f* O fa -----

left her here to perish! Craft hath o'er-ta-ken her: A-way! foul

not be-hold her perish! Doom hath o'er-ta-ken her, I, ne'er for-

leaves his own to perish! Doom hath o'er-ta-ken her, The fiend for-

must I see her perish? Hath Heav'n for-sa-ken her, And craft o'er-

leaves his own to pe-rish! A-----na-----the-----ma! A-----na-----the-----ma! Foul

leaves his own to pe-rish! A-----na-----the-----ma! A-----na-----the-----ma! Foul

leaves his own to pe-rish! A-----na-----the-----ma! A-----na-----the-----ma! Foul



-----ther! Dear

fiend, a - way, foul fiend, a - way, a - way, a - way, foul fiend away, a - way, away, a -

sa - king her Will not behold her pe - rish, will not be -- hold her

sa - ken her, Who leaves his own to pe - rish, who leaves his own to

ta - ken her, And must I see her pe - rish, and must I see her

fiend a -- way foul fiend a - way a -- way a -- way foul fiend away a - way away a --

fiend a --- way foul fiend a - way a --- way a -- way foul fiend away a - way away a --

fiend a --- way foul fiend a - way a --- way a -- way foul fiend away a -- way away a --

*stringendo. ff*

father I fear not' death to meet The soul, the  
 way, foul fiend, a-- way, foul fiend, a--- way, foul  
 perish, will not be-hold her perish, will not be-hold her perish, will  
 perish, who leaves his own to perish, who leaves his own to perish, who  
 perish? and must I see her perish? and must I see her perish? and  
 way! foul fiend, a----- way! foul fiend, a----- way! foul  
 way! foul fiend, a----- way! foul fiend, a----- way! foul  
 way! foul fiend, a----- way! foul fiend, a----- way! foul

*gva*

soul will ne-ver, will never pe--rish. The soul will

fiend, a---way! foul fiend, a---way..... foul fiend.....

not, will not be - hold her pe--rish, will not be -

leaves, who leaves his own to pe--rish, who leaves his

must, and must I see her pe--rish? and must I

fiend a---way.... foul fiend a---way..... foul fiend.....

fiend a---way.... foul fiend a---way..... foul fiend.....

fiend a---way.... foul fiend a---way..... foul fiend.....

ne--ver perish.

..... a---way! Foul fiend, a---way! foul fiend, a---

hold her perish.

own to perish. Force them a--sunder! Force them a--

see her perish?

..... a---way foul fiend a---way foul fiend a---

..... a---way foul fiend a---way foul fiend a---

..... a---way foul fiend a---way foul fiend a---

\*

I fear not death to meet, The soul,.... the soul.....

way! A -- na -- the -- ma! A -- na -- the -- ma!...

I ne'er for -- sa -- king her, I ne'er for -- sa -- king her, Will not be --

sunder! a -- way! a -- way! a -- way! a -- way!

Hath Heav'n for -- sa -- ken her? Hath Heav'n for -- sa -- ken her? And must I

way! A -- na -- the -- ma! A -- na -- the -- ma!...

way! A -- na -- the -- ma! A -- na -- the -- ma!...

way! A -- na -- the -- ma! A -- na -- the -- ma!...

will never perish!

..... Foul fiend, a way! a way! a way!.....

hold her perish!

Foul fiend a way! a way! a way!.....

see her perish!

Foul fiend, a way! a way, a way.....

Foul fiend, a way! a way, a way.....

Foul fiend, a way! a way, a way.....

*Ped.*

\*

\*

ACT IV.

Nº 18. GRAND SCENA.

♩ = 84.)  
ANDANTE.  
*ff*  
Corno. Corno.

This system shows the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major and common time. The tempo is marked 'ANDANTE' and the time signature is 84. The dynamic is 'ff'. The instrument is labeled 'Corno.' on both staves.

8<sup>a</sup>  
Flutes. Clar.  
Celli e Violi.

This system shows the next two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The tempo is 'ANDANTE'. The dynamic is 'p'. The instruments are labeled 'Flutes.', 'Clar.', and 'Celli e Violi.'.

*pp* rall. cantando.  
*p* Cello. Violi.

This system shows the next two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The tempo is 'ANDANTE'. The dynamic is 'pp' with a 'rall.' marking. The instrument is labeled 'Cello.' and 'Violi.'.

Viols.

This system shows the next two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The tempo is 'ANDANTE'. The instrument is labeled 'Viols.'.

*f*

This system shows the next two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The tempo is 'ANDANTE'. The dynamic is 'f'.

*f*  
8<sup>ves</sup>  
Corni.

This system shows the next two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The tempo is 'ANDANTE'. The dynamic is 'f'. The instrument is labeled 'Corni.'.

*p* Clar. *Fag.* *dolciss.*

This system shows the beginning of a musical passage for the Clarinet and Bassoon. The Clarinet part starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The Bassoon part (*Fag.*) provides harmonic support with chords and moving lines. The tempo is marked *dolciss.* (dolcissimo).

*Allegro.* *p*

This system is for the Piano accompaniment. It begins with the tempo marking *Allegro.* and a piano (*p*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays chords and a bass line.

RUDIGER. *f* *ff* *8a*

Stay, cru-el

This system contains the vocal line for Rudiger. The vocal line starts with a rest and then enters with the lyrics "Stay, cru-el". The piano accompaniment is marked with *f* and *ff* dynamics. A first ending bracket (*8a*) is shown above the piano part.

*rall.* *p* *Fag.* *Flute.*

dream, Stay cru-el dream! Me... thought that I was

This system continues the vocal line for Rudiger. The tempo is marked *rall.* (rallentando). The piano accompaniment includes parts for Bassoon (*Fag.*) and Flute (*Flute.*). The vocal line continues with the lyrics "dream, Stay cru-el dream! Me... thought that I was".

free, Wandring at eve be-side the a-zure sea!

*Ob.* *Viols.* *pp* *p* *tranquillo*

This system continues the vocal line for Rudiger. The piano accompaniment includes parts for Oboe (*Ob.*) and Violins (*Viols.*). The vocal line concludes with the lyrics "free, Wandring at eve be-side the a-zure sea!". The tempo is marked *tranquillo* (tranquillo).



O calmly lay the glory of the west, In golden beauty

on the Ocean's breast: Her white hand was in mine, gentle and

Corni. Ob. e Clar. Viols.

rall.

low Her sweet voice mingled with the water's flow. Too lovely dream re-

accelerando.

Cello.

-turn! Why did I ever wake to know The real weight of

Allegro.

Violi. Bassi.

this degrading woe? Victim to wicked pride's most base desire,

mf

Fag.

Like one disgrac'd, im mur'd in dungeon chill, Because I loathe the

*meno mosso.*  
counsels of my Sire, And dis...o...bey his mer.cen.a.ry will.

*Andantino.* *Agitato con moto.*  
Thinks he to make me

Celli.

*più lento.*  
yield? Ah no! A charm Betwixt me stands and such a hideous

*Tempo I!*  
fate! So long as in my Ma.ry's ho.som warm, Her fond

*tranquillo.*

heart beats for me, no threats a...larm, No pow'r is left to mean ty.

*accel.*

ran, nic hate.

*AIR.*  
*Andante con tristezza.*  
Violi e Celli unis.

*p* ( $\text{♩} = 80.$ )

Lone, op...ressd, in prison ly-ing, Where the day and night are

*f* *p*

one, Mourn-ful.ly the night winds dy-ing Pierce my dungeon's heart of

stone. Yet their'plaining does not wound me, Yet their'plaining does not

*Cello.* *p*

wound me, Chang'd by some be-nignant spell, Airs of Heav'n are

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "wound me, Chang'd by some be-nignant spell, Airs of Heav'n are". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes dynamic markings such as *pp* and *ppp*.

breath....ing round me, Hope's glad e....choes round me swell.....

Flute.

The second system continues the vocal line with the lyrics "breath....ing round me, Hope's glad e....choes round me swell.....". A flute part is introduced in the upper right, marked "Flute." with a dynamic of *pp*. The piano accompaniment continues with various chords and melodic lines.

Mourn-ful....ly the night winds dy-ing, Pierce my

Ob.  
Clar.

The third system features the lyrics "Mourn-ful....ly the night winds dy-ing, Pierce my". It includes parts for oboe ("Ob.") and clarinet ("Clar.") in the lower left, both marked with a dynamic of *p*. The piano accompaniment continues to support the vocal melody.

dungeon's heart of stone, Yet their'plaining does not wound me, Yet their

The fourth system contains the lyrics "dungeon's heart of stone, Yet their'plaining does not wound me, Yet their". The vocal line and piano accompaniment continue, with the piano part featuring more complex chordal textures.

'plain-ing does not wound me, Airs of Heav'n are breathing round me.....

The fifth system concludes the phrase with the lyrics "'plain-ing does not wound me, Airs of Heav'n are breathing round me.....". The vocal line and piano accompaniment finish the system.

*rall.*  
 .... Hop's glad e-choes round me swell.      *Airs of*

Fl. Ob. *colla voce.*

Heavn are breathing round me,      Hop's glad

Celli. *mf*

*Allegretto.*  
 e-choes round me swell Hop's glad echoes round me swell.

Viols. *p*  
 Clar. e Fag. *p*

Hop's glad echoes round me swell,      Hop's glad e....choes

round me swell!

*ff*

All<sup>o</sup> ma non troppo. (♩ = 88.)

Thus thy magic, Love! can waken Music in the storm-wind

Flutes.

*pp*

Celli.

drear! No\_ I am not all for\_saken, While my lov'd one's voice I

hear. Thus thy magic, Love! can waken Music in the storm-wind

*pp*

drear, No\_ I am not all for\_saken, While my lov'd one's voice I

hear, I am not, all for... sa... ken, I am not for... sa... ken,

*poco rall.*

While my lov'd one's voice, my lov'd one's voice I hear.

*f* *Celli.* *p* *f*

Airs of Heav'n are breath-ing round me Hop's glad

*pp*

e-choes round me swell,      Airs of Heav'n are breath-ing

*rall. un poco.*

*a piacere.*

round me, Hop's glad      echoes round me swell,      Hop's glad

*f*

*tutta forza.* *Tempo I?*

echoes, Hopes glad echoes round me swell. Thus thy magic, Love, can

Flutes. Viols. *pp*

*ff* Celli.

waken Music in the storm wind drear, No, I am not all for-

-sa-ken, While my lov'd one's voice I hear Thus thy magic Love! can

waken, Music in the storm winds drear, No! I am not all for-



-sa...ken, While my lov'd one's voice I hear! I, I am not for-

Tymp.

-sa.....ken, I am not for....sa.....ken, While my

f

lov'd one's voice..... my lov'd one's voice.....

ff

.... I hear!

8a

RECIT.

RUDICER. (listens)

(a Bell Tolls)

What is the hour? That is no chime Of midnight with its lengthend

Violas.

toll; Marking the flight of tardy time - It tells of some de-parted

ALLEGRO.

soul. And

(♩ = 132.)

*pp*

hark! the tread of hurrying feet, And eager voi... ces, drawing

*cres.*

near - Is it for me? My com ..... rades

Trumpets.

*f*

here! my com ..... rades here! I am en...

*f*

thrall'd! A... gain - a.... gain - This way! they

*piu moto.*

*f*

(♩ = 100.)

come!  
CLAUS.

Let the old cas-tle ring again! For ended is the tyrant's reign - All

*ff*

Soldiers.

Let the old cas-tle ring a-gain! For ended is the tyrant's reign - All

*ff*

Let the old cas-tle ring a-gain! For ended is the tyrant's reign - All

Trumpets, Tromboni, &c.

*f*

hail! my Lord of Ra...venstein, my Lord of Ra...ven...stein!

hail! my Lord of Ra...venstein, my Lord of Ra...ven...stein!

hail! my Lord of Ra...venstein, my Lord of Ra...ven...stein!

Viols.

*f*

RUDICER.

What joy is this? my comrades

hold! You would not leave me to my fate! How did you enter

here? with gold, or force of arms?

CLAUS.

'Tis briefly told! There are no

men to keep the gate - Death opens wide your pri...son

door, Your ty.....rant fa-ther is no more!

RUDIGER. CLAUS.  
He is no more? Heavns! By his steed flung

on the court-yard stones - No word he spoke - and

RUDIGER.  
died. Thus am I freed! A-vengeing Fate! this is thy

deed!  
 CLAUS with Tenors.

Soldiers.  
 Hail! come thou forth! our gallant Lord! For life and freedom are re-stord!

Hail! come thou forth! our gallant Lord! For life and freedom are re-stord!

Tromboni &c.

Let the old cas-tle ring a--gain, For ended is the ty--rants' reign And

Let the old cas-tle ring a--gain, For ended is the ty--rants' reign And

*animato.*

bright days come for Ra...venstein! Bright days for Ra...ven...stein!

bright days come for Ra...venstein! Bright days for Ra...ven...stein!

RUDIGER.  
*a piacere.*

Respect the dead! forgotten be each cruel deed his hate is cold! Now, for

Celli. Viols.

*a tempo.*

warm living love!  
CLAUS.

My Lord! Trouble and joy are neighbours old! Your love a...

RUDIGER. CLAUS.

live you scarce will see - What sayst thou, Arm! a...way! the tale is

RUDIGER.

Doom'd? my Ma-ry? dard -

long, her doom draws nigh! The Comman.

-dant! a foe, Made furious by the maidens "No" In answer to his hate-ful will,

Charg'd her with meeting on the hill, A demon, sir, whose name you know, For

witchcraft she is doom'd to die, By stake and fire, ere

day is high! My Sword! my steed! let us de-part! My Sword! my steed! let us de-

RUDIGER. *con forza.*

Trump.

-part! I will re-quitte thee zea-lous friend! With half my

Trump. Tromboni &c.

land, and grateful heart - O Ma-ry! those that dar'd af-fright thee! Shall

Viols.



know, in torments without end, How dear, how dear, how

*dolce. rallen.*  
 pas-sing dear, thou art! (♩. = 72.)  
 QUASI ALLEGRETTO.

RUDIGER. *nobilmente.*  
 Come a...way, come a-way, come a-

-way, ... Thro' the dark, dark night ride we, ... Ere the dawn looks chill O'er the

*colla voce.* (to his Attendants)  
 eas...tern hill, Shall my own true love be free!..... Let the

bier be spread, For the new...ly dead, And the priests their mass sing

low,..... 'Twill be time to pray on some calm...er day, I must

rall.

care for the living now! Love give me

CLAUS.

Your char-ger waits, to horse, to horse! Your

Soldiers.

Your char-ger waits, to horse, to horse!

Your char-ger waits, to horse, to horse!

Tromboni &c. Viols.

f ff

speed, and vengeance force! Come a...way.....

char. ger waits\_ to horse! A...way! come away! come a-

A...way! A... way! come away! come a-

A...way! A... way! come away! come a-

*f*

..... Thro' the dark, dark night ride we..... Ere the

\_way!..... Thro' the dark, dark night ride we..... Ere the

\_way!..... Thro' the dark, dark night ride we..... Ere the

\_way!..... Thro' the dark, dark night ride we, Ere the

dawn looks chill O'er the eastern hill..... Shall my love be

dawn looks chill O'er the eastern hill..... Shall my love be

dawn looks chill O'er the eastern hill..... Shall my love be

dawn looks chill O'er the eastern hill..... Shall my love be

*colla voce.*

free!..... Come a...way! a...way! Thro' the dark, dark night ride

free!.....

free!.....

free!.....

*p*

we, a...way, a...way,.... a...way,.... Thro' the night a...

\_way!..... Come a...way!.....

CLAUS.  
Yes! his own true love, shall be free!.....

Soldiers.  
Yes! his own true love, shall be free!.....

Yes! his own true love, shall be free!.....

*f* *ff*

Ped: \*

## RECIT:

(♩ = 108.)  
CON MOTO. *p*

## COMMANDANT.

Elsie a gain! How dar'st thou follow me? What brought thee

## ELSIE.

The show to see, And like the rest a little sport to take, The men are

forth so far?

*p*

coming up to plant the stake!

Is all pre...pard? The

O ne...ver fear! Your

Sol-diers? who will bear the mai-den far a...way?

*f*

ELSIE. (aside)

aw...ful will they dare not dis...o....bey! I aid his

schemes? I take the girl's de...fence? No! our bold

(aloud)

Troop is miles and miles from hence! But now, my

wages, Sir, now my wages, I brought your prey, I brought your

COMMANDANT. (aside)

prey safely in...to your net Be not a.....fraid! Ere the

night comes thou shalt be rich...ly paid!



### Nº 19. DUO.

(♩ = 136.)

ALLEGRO  
MODERATO.

Celli.

*mf e marcatiss.*

*tr*

ELSIE.

Paid! Paid! too long delay'd Are the wages

Viols.

*p con grazia.*

I have earn'd! Paid! Paid! too long delay'd Are the wages I have

*tr*

earn'd! Even thou shalt grow a-fraid

Fl. 8<sup>a</sup>

*p*

Detailed description: This system contains the first two lines of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "earn'd! Even thou shalt grow a-fraid". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand piano part includes dynamic markings *p* and *8<sup>a</sup>*. A Flute (Fl.) part is indicated above the vocal line.

Of the slave whom thou hast spur'd! Not too long

8<sup>a</sup> Fl. Viol. Fl.

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics "Of the slave whom thou hast spur'd! Not too long". The piano accompaniment continues on two staves. The right-hand piano part includes dynamic markings *8<sup>a</sup>*, *Fl.*, *Viol.*, and *Fl.*. The left-hand piano part continues with a bass clef.

will I up-braid - Life or death - I will be

Viol. mf

Detailed description: This system contains the third line of the musical score. The vocal line has the lyrics "will I up-braid - Life or death - I will be". The piano accompaniment continues on two staves. The right-hand piano part includes dynamic markings *Viol.* and *mf*. The left-hand piano part continues with a bass clef.

paid! "Paid! paid! I will be paid"

COMMANDANT.  
(Sarcastically)

*p*

Detailed description: This system contains the final line of the musical score. The vocal line has the lyrics "paid! 'Paid! paid! I will be paid'". Above the vocal line, the character is identified as "COMMANDANT. (Sarcastically)". The piano accompaniment continues on two staves. The right-hand piano part includes dynamic markings *p* and *>*. The left-hand piano part continues with a bass clef.

Hear thy cry with... out an end - "paid! paid!

paid!" Hear thy cry without an end. Cunning

mi-ser, sil-ly maid, newest stranger, old-est friend, Ever

ELSIE.

Not too long will I up.....braid Life or  
talk of trust be..... tray'd, Whining loud "I will be

death I will be paid, I will be paid! I will be  
paid..... I will..... be paid..... be

paid!..... Not too long will I up..... braid..... Life or  
paid..... Yes e...ver talk of trust be..... tray'd..... Whining

death I will..... be paid! Once! and  
loud "I will be paid!"

Viol.  
pp L.H.  
Ped:

(faltering)

twice! I say, be.....ware! The

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "twice! I say, be.....ware! The". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

words die up...on my tongue -  
Dost thou threat of witchcraft

The second system of the musical score. The vocal line continues with the lyrics "words die up...on my tongue -" and "Dost thou threat of witchcraft". The piano accompaniment continues with its characteristic sixteenth-note texture. The vocal line has a slight faltering quality as indicated by the initial instruction.

Hark they come! the merry throng! Ere my threat can thrice be  
dare?

The third system of the musical score. The vocal line concludes with the lyrics "Hark they come! the merry throng! Ere my threat can thrice be" and "dare?". The piano accompaniment continues with its sixteenth-note pattern. A dynamic marking of *p* is visible in the piano part. A "Ped:" (pedal) instruction is located at the bottom left of the system.

said Speak in time! I will be paid, I will be paid! I will be paid!

"I will be paid" "I will be

Celli.

Paid! paid! Too long de-lay'd are the wa...ges

paid" "I will be paid" "I will be

I have earnd! Paid! too long delay'd Are the

paid" Hear the cry without an end! Hear the cry! Hear the cry without an

*tr*

wa...ges I... have earnd.  
end! with out... an end. Cunning mi...ser sil-ly

too long delay'd Are the wa...ges I have earnd Even thou, e-ven  
maid, newest stranger, oldest friend, Ever talk, e-ver

thou, even thou shalt grow afraid, Of the slave whom thou hast spurnd Not too long will I up-  
talk, ever talk of trust be trayd Whining loud "I will be paid"

-braid Life or death - I will be paid. E.ven  
 Whining loud "I will, I will be paid."

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "-braid Life or death - I will be paid. E.ven". The middle staff is a piano accompaniment in bass clef. The bottom staff is a grand staff (treble and bass clefs) with a forte dynamic marking 'f'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

thou shalt grow a...fraid Of the slave whom thou hast  
 Cunning miser, sil.ly maid, Cunning mi\_ser, old-est

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "thou shalt grow a...fraid Of the slave whom thou hast". The middle staff is a piano accompaniment in bass clef. The bottom staff is a grand staff (treble and bass clefs). The piano accompaniment continues with a similar rhythmic pattern to the first system.

spurn'd Not too long will I up....braid, not too long will I up-  
 friend E.....ver talk of trust be.....trayd, Ever talk of trust be-

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "spurn'd Not too long will I up....braid, not too long will I up-". The middle staff is a piano accompaniment in bass clef. The bottom staff is a grand staff (treble and bass clefs). The piano accompaniment continues with a similar rhythmic pattern to the previous systems.



-braid! Life or death, life or death, life or  
 -tray'd, Whi.....ning loud, whi.....ning loud, whining

*p*

death I will be paid! I will be paid! I will be paid!  
 loud "I will be paid!" I will be paid! I will be

*f*

I will be paid! I will be paid!  
 paid! I will be paid! You shall be paid!

Nº 20.  
CHORUS.

The first system of music consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as  $(\text{♩} = 138.)$ . The first part of the system is marked with a dynamic of *p*. The text "End of Duet." is written below the left staff.

The second system of music consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The dynamic is marked as *p*. The system features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

The third system of music consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The dynamic is marked as *mf*. The system continues with chords in the right hand and eighth-note accompaniment in the left hand.

The fourth system of music consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The dynamic is marked as *f*. The system continues with chords in the right hand and eighth-note accompaniment in the left hand.

The fifth system of music consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The system continues with chords in the right hand and eighth-note accompaniment in the left hand.

## CHORUS.

Ring the Bells mer-ri-ly, Fill the cup chee-ri-ly,  
 Ring the Bells mer-ri-ly, Fill the cup chee-ri-ly,  
 Ring the Bells mer-ri-ly, Fill the cup chee-ri-ly,

*ff*

pile the wood higher, higher and higher, Pipe up a Roundelay,  
 pile the wood higher, higher and higher, Pipe up a Roundelay,  
 pile the wood higher, higher and higher, Pipe up a Roundelay,

fit for a ho-li-day, While we are ma-king, ma-king the fire.  
 fit for a ho-li-day, While we are ma-king, ma-king the fire.  
 fit for a ho-li-day, While we are ma-king, ma-king the fire.

ELSIE.

Re-beck and dul-ci-mer, Loud-ly to welcome her, Blithe-ly your

*pp*

me lody your me-lo-dy make: Pipe up a rounde-lay, fit for a

CHORUS.

mer-ri-ly

mer-ri-ly

Pipe up a rounde-lay, pipe up a

*f* *ff*

ho-li-day, While we are plant-ing, are plant-ing the stake.

mer-ri-ly, While we are plant-ing, are plant-ing the stake. while we are

mer-ri-ly, While we are plant-ing, are plant-ing the stake.

rounde-lay, While we are plant-ing, are plant-ing the stake.

planting the stake, while we are planting the stake. Ring mer-ri-ly,  
 Ring the Bells mer-ri-ly,  
 Ring the Bells mer-ri-ly,

Fill the cup cheer-i-ly, Pile the wood higher, high-er and  
 Fill the cup cheer-i-ly, Pile the wood higher, high-er and  
 Fill the cup cheer-i-ly, Pile the wood higher, high-er and

higher.  
 higher. Pipe up a roun-de-ly,  
 higher. A roun-de-lay, a roun-de-lay,

while we are ma...king, are ma...king the fire.

while we are ma...king, are ma...king the fire.

while we are ma...king, are ma...king the fire. A roun - de - lay, a

fit for a ho...li...day,

roun - de - lay,

While

While

While we are

we are ma...king the fire, ma...king the fire,

we are ma...king the fire, Pile the wood,

ma...king, are ma...king the fire, Pile the wood,

ma...king the fire, While we are ma....king the fire, we are  
 pile the wood, While we are ma....king the fire, we are  
 pile the wood, While we are ma....king the fire, we are

ma...king the fire .....  
 ma...king the fire .....  
 ma...king the fire .....

ELSIE.

Fl. Ob. e Clar. Here's a rare  
 8a

\* *f* *p*

bridal for a maiden shy! And look she comes in all her vain dis...play!  
 8a Ob. Clar e Fag.

Just as she met the King

Clar e Fag.      Violi.      Celli.

that mor-ning gay.

*p*      *rall.*

RECIT. MODERATO. (kissing her hand impudently.)

Good morrow, parson, is it you or I who wins, who wins at

last? Now help me, girls, this way, close to the stake, where

I can see her die. I tot-ter strangely on my feet to



(♩ = 116.)

CHORUS.

- day.

Look at the dainty one! look at the goddess!

Look at the dainty one! look at the goddess!

Look at the dainty one! look at the goddess!

Clar &c.

*p* Violi.

look at the Bride in her rai-ment so rare! Look

look at the Bride in her rai-ment so rare! Look

look at the Bride in her rai-ment so rare! Look

at the dain... ty one! I'll have her golden chain!

at the dain... ty one! I'll have her golden chain!

at the dain... ty one! I'll have her golden chain!

I'll have her bod-dice! I'll have a lock of her  
 I'll have her bod-dice! I'll have a lock of her  
 I'll have her bod-dice! I'll have a lock of her

long gol... den hair! Tear her! tor... ment her!  
 long gol... den hair! Tear her! tor... ment her!  
 long gol... den hair! Tear her! tor... ment her!

*ff*

MARY. *Più Lento.*

Cease.... ah

tear her! tor-ment her! tear her! tor... ment her.  
 tear her! tor-ment her! tear her! tor... ment her.  
 tear her! tor-ment her! tear her! tor... ment her.

ALLEGRO.

cease..... you will not let me die..... in peace!

Viols.

ALLEGRO.

*p* *pp* *f*

(♩ = 116.)

CHORUS.

Fie on thee, fie on thee, shame.... less, that wear..... est

Fie on thee, fie on thee, shame.... less, that wear..... est

Fie on thee, fie on thee, shame.... less, that wear..... est

*ff*

Flow'rs of the love... li..... est, Gold of the ra..... rest,

Flow'rs of the love... li..... est, Gold of the ra..... rest,

Flow'rs of the love... li..... est, Gold of the ra..... rest,

MARY. *Poco piu lento molto espress.*

You chide me for my chain and ring; I am but

Flutes.

pp Clar.

deck'd to meet my King! You chide my

Viols.

flowers, I but go home..... Where

pp

*rall un poco.*

far, far love-lier gar.....lands bloom.

Flute.

pp

Nº 21. LATIN HYMN AND CHOS

LENTO MA NON TROPPO.

MARY.

(♩ = 66)

Cello. *pp* Clar:

Tymp:

- sa - rum Ver a - - git per - pe - tu - um, Can - dent li - lia, ru - be - scit

Bassi. *pp* Corno. Tymp: 3

Oboi. *pp*

Bassi. Tymp:

*Rall: un poco.*

cursus si - de - rum, Agnus est fœ - li - cis ur - bis Lumen in oc - ci - du -

ALLEGRO.

CHORUS.

um.

SOPRANI. Mock not, nor brave her! Dark... is her

TENORI. Keep from her! mock not, nor brave her!

ALL<sup>o</sup> BASSI. Keep from her! Keep from her! mock not, nor brave her!

Keep from her! Keep from her! mock not, nor brave her!

Viola. *gva*...

*f* Fl: Clar: Oboi Fag: &c.

wrath, her re-venge may be dire.

Dark... is her wrath, her re-venge may be

*gva*...

Dark... is her wrath, her re-venge may be

Mock not, nor brave her! her re-venge may be dire.

dire. her re-venge may be dire.

Ob: Clar: *f* *p* decres

Corno.

TEMPO 1<sup>mo</sup>

MARY.

Flos per...pe...tu...us ro...

PASTOR.

O my own

CHORUS.

Keep from her!

Ah! keep from her!

Ah! keep from her! keep

TEMPO 1<sup>mo</sup>

*p* Fl:

sa...rum Ver a...git...per...pe...

child!... is this thy bri...dal

mock not, nor brave her! keep from her! keep from her!

mock not, nor brave her! Dark is her wrath!

from her! mock not, nor brave her! Ah! keep from her! keep

Viola.

Viola.  
Tymp:

ta ..... um, Can ..... dent li ..... lia, ru ..... be scit  
 sto ..... ry? why have I liv'd ..... this hi ..... deous  
 mock not, nor brave her! Dark is her wrath, her revenge may be  
 mock not, nor brave her! Dark is her wrath, her re .. venge  
 from her! mock not, nor brave her! Dark is her wrath, her re .  
 cro ..... cus, Su ..... dat bal ..... sa .....  
 day, this day to  
 dire! dark is her wrath! her re - venge may be  
 her re - venge may be dire! her revenge may be  
 -venge, her re - venge, yes, her revenge may be  
 Viola. *pp*

Fl:  
 Tymp:  
 Viola. *pp*



mum. *f* Non al... ter... nat lu... na...  
 see? An... gels go  
 dire! Hark! she is  
 dire! Hark!  
 dire! her re-venge, her re-venge may be dire! Hark! she is  
 Celli e Fag: *mf*  
 Bassi.  
 vi... ces, Sol vel cur... sus si... de...  
 with... thee on thy path to  
 call...ing her de...mon to save her, is call...ing her de...mon to  
 Hark! she is call...ing, she is call...ing her de...mon to  
 call...ing she is call...ing her de...mon to

rum, Agnus est foe licis  
glo ry! yes, Life is more  
save her! Cast ing a spell which shall mas ter the  
save her! Cast ing a spell which shall mas ter, which shall  
save her! she is call ing her de mon!

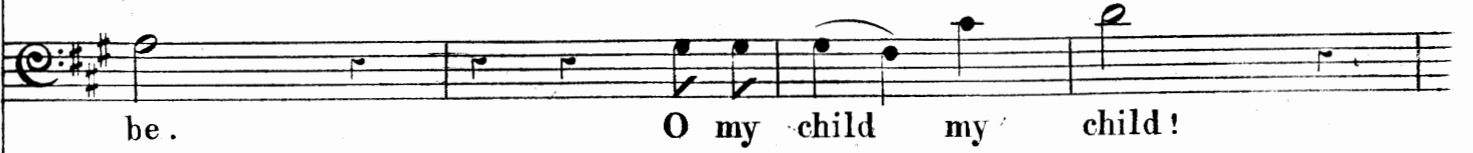
ur bis Lu men in oc ei du  
dark than sharp est death could  
fire! Cast ing a spell, a spell which shall mas ter the  
mas ter the fire! Cast ing a spell shall mas ter the  
Cast ing a spell which shall mas ter, shall mas ter the

*pp*

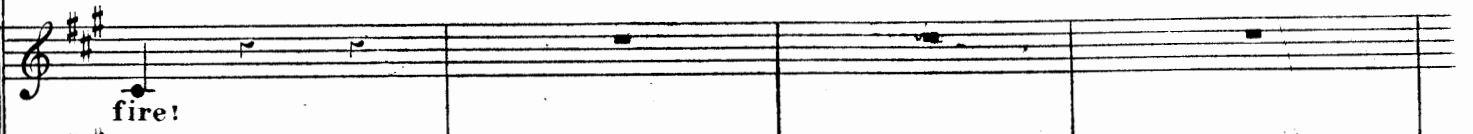
(♩ = 84)



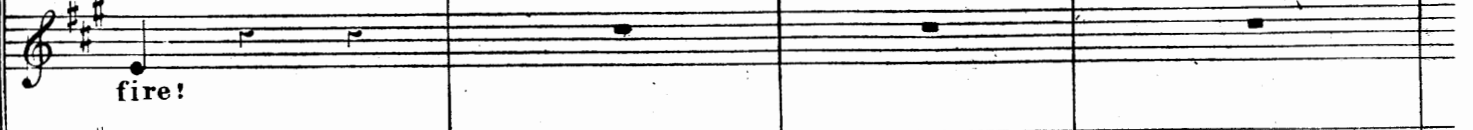
um. Fa...ther! fare.....well!




be. O my child my child!




fire!



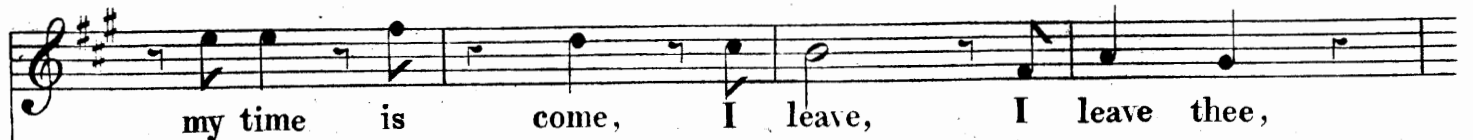
fire!



fire!



*pp*  
Viola.  
Fag:



my time is come, I leave, I leave thee,



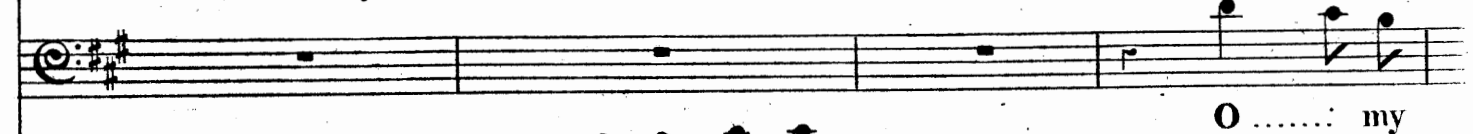
An.....gels go with thee! my own child!



*gva*



Do not my strange and mournful fate de.....plore



O.....: my



*gva*

Prithee de..part! the sight will on.....ly grieve thee,  
 child! my child! Angels go with thee on thy

*gva*  
*p*

To bet..ter lands I do but go be ..... fore  
 path to glo..ry! O my child! fare..

*gva*

fare..well!..... fare..well!..... fare..well!.....  
 ..well!..... fare... well!..... my child, life

*gva*  
*f*

to bet-ter lands I do ..... but go be..

is more dark than sharpest death ..... could

*gva* ..... *pp*

ALLEGRO.

fore .

be . my child fare . well !

Fl: *gva* ..... Fl: ..... *ppp* (♩ = 112)

Fa....ther, fare ....well! .....

*gva* ..... *pp* ..... *f* ..... *p* ..... *Dim.* ..... *pp*

Tymp:

JUDGES.

COMM<sup>DT</sup>

*gva.* Now bring the fire. now bring the fire, A moment first,

*Recit:*

The musical score for the first system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Now bring the fire. now bring the fire, A moment first,". The piano accompaniment starts with a bass clef and includes a recitative section marked "Recit:".

MARY. *Lento.*

a moment first. Now Heav'n be with me for the worst is come! Thou

*f* *pp*

The musical score for the second system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "a moment first. Now Heav'n be with me for the worst is come! Thou". The piano accompaniment includes dynamic markings *f* and *pp*.

fear.. ful shape, a... way! When thou art near me,

The musical score for the third system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "fear.. ful shape, a... way! When thou art near me,".

I can.. not pray!

*Colla Voce.* *p* (♩ = 112)

AGITATO.

The musical score for the fourth system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "I can.. not pray!". The piano accompaniment includes dynamic markings *Colla Voce.* and *p*, and a tempo marking "(♩ = 112)". The system concludes with the instruction "AGITATO.".

COMM DT

Listen, rash girl, com.

*p* *pp* Viola.  
Cello.

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Listen, rash girl, com.' The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with dynamics *p* and *pp*. The instruments are labeled 'Viola.' and 'Cello.'

mand thyself, and hear me! Spurn me a... way,..... and

Detailed description: This system continues the vocal line with the lyrics 'mand thyself, and hear me! Spurn me a... way,..... and'. The piano accompaniment continues with similar rhythmic complexity.

life's last hope is o'er! Now, is no time to

Detailed description: This system continues the vocal line with the lyrics 'life's last hope is o'er! Now, is no time to'. The piano accompaniment continues with similar rhythmic complexity.

show disdain, or fear me, When life and light and joy I

Detailed description: This system concludes the vocal line with the lyrics 'show disdain, or fear me, When life and light and joy I'. The piano accompaniment continues with similar rhythmic complexity.

can re... store. Say but one word, and

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The lyrics are "can re... store. Say but one word, and". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

hence my troop shall bear thee, Make but one sign, my

The second system continues the vocal line and piano accompaniment. The lyrics are "hence my troop shall bear thee, Make but one sign, my". The piano accompaniment continues with similar rhythmic patterns, including eighth and sixteenth notes.

slaves shall set thee free! Come, thou hast frownd' enough,

The third system continues the vocal line and piano accompaniment. The lyrics are "slaves shall set thee free! Come, thou hast frownd' enough,". The piano accompaniment includes a prominent bass line with eighth notes and some chordal textures.

Earth can..not spare thee, Tor....ture and death 'are here,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Earth can..not spare thee, Tor....ture and death 'are here,". The piano accompaniment features a steady bass line and some harmonic support for the vocal line.



*Rall.*

but bliss with me, Tor-ture and death are there, but bliss with

*f* *ff* *p*

A TEMPO CON MAESTOSO.

MARY.

I stand be...side my grave, and do not  
me, bliss... with me.

*pp* Harp.  
Ped. Ped. \* Ped. \*

hear thee! E.....ven thine in\_sult moves my wrath. no

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

more! Now is no time to speak thee fair, nor

Ped. \* Ped. \* Ped. \* Ped. \*

fear thee, When in an hour the anguish will be

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

o'er. No lon.....ger things of earth can fret or

Ped. \* Ped. \* Ped. \* Ped. \*

charm me, O'er its dis..tress my soul a..ri...ses

Ped. \* Ped. \* Ped. \* Ped. \*

free, Go! Go! thy bad work is

*mf*

Ped. \* Ped. \* Ped. \* Ped. \*

done!..... Thou shalt not harm me! no! Thou shalt not

Ped. \* Ped. \* Ped. \* Ped. \*

harm me! Thy tri..umph is not won, Thy triumph

Ped. \* Ped. \* Ped. \* Ped. \* Cres

is not won, Heav'n is with me!

Ped. \* f f

*a Piacere.*  
No! thy triumph is not won!.....

ff ff *gva*

LENTO.

Heav'n is with

LENTO.  
pp *una Corda.*

Ped. \* Ped. \* Ped. \*

me !.....

ALLEGRO.

pp p

Ped. \*

COMMDT f

Heav'n! in these arms, I will not see thee

perish, Thou shalt be sav'd by force, What ho! what

Rall: ff

NO 22. SOLDIERS CHORUS

**CHORUS.**

**COMMDT**

**TENORI.** The Ty-rant shall wake when a...

**BASSI.** The Ty-rant shall wake when a...

**ALLEGRETTO**  
**MA NON**  
**TROPPO.**

**f**

**Trum:**

**Celli e Violi.**

**Tymp:**

..far we come, Tho' his moat be a fur..long deep, The babe at the sound of our

..far we come, Tho' his moat be a fur..long deep, The babe at the sound of our

**Tymp:**

evening drum, Shall sink on the breast and sleep. For

evening drum, Shall sink on the breast and sleep. For

**Trum:**

**p**

*Animato  
a Tempo.*

Force shall not rule tho' with ar - my vast, Nor Fraud with its silk..en words, While the

Force shall not rule tho' with ar - my vast, Nor Fraud with its silk..en words, While the

Trump:

*Rall: un poco.*

*f*

King on his fa - ther's throne sits fast, By the aid of our bright broad swords, The

King on his fa - ther's throne sits fast, By the aid of our bright broad swords, The

Tutti.

*ff*

King on his fa...ther's throne sits fast, By the aid of our bright broad swords.

King on his fa...ther's throne sits fast, By the aid of our bright broad swords.

Trump:

*Rall: un poco.*

*ff*

3

3

MODERATO AGITATO.  
RECIT. RUDIGER.

(To Commandant.)

What demon work is this? Stand from my sight!

*Tutti f*  
era ven! Un-wor-thy with a man to fight.

(To Mary.) **MARY.** *Dolciss:*  
My life! my Love! O Ru-di-ger, my Lord! I am  
Viola.

in-no-cent in-deed.  
**CLAUS.** (Pushing forward close to the King.)  
And Ma-ry's word as good as gold.

My Lord will swear he met her on the mountain.

Fl: *f*

Clar: *f*

Fag: *f*

MENO MOSSO.

Trump: *ff*

KING. Set the maid free!

PASTOR. (Looking up to Heaven.) The wicked

Tromb: *f* *p* *p*

KING. shall not reign, The wicked shall not reign for ever, Strike off his



spurs! his shield dis...grace! Hence from our lands thou dark de...

...cei...ver! Let the ac...cu...ser take the vic...tim's place

**CHORUS.**  
**SOPRANI.** Here she is! Here she is! Lo!  
**TENORI.** Here she is! Here she is! Lo!  
**BASSI.** Here she is! Here she is! Lo!  
**MARY. (To the King.)** O..... Sire, for.

give her, her death hath sav'd her from dis. grace,

RUDIGER. (To Mary.)

O pi-ty for the dead un-blest! And for the living.

Ob: Clar: Viola &c. Ob: Clar: Cello.

Fag: Fag:

AND<sup>no</sup> MARY. *dolciss: con espress.*

What thou wilt, no wrong no peril more can be.....

Dolce.

pp

..... Betwixt my Sire..... my King!..... and thee!.....

ALLEG<sup>to</sup>

Trum: ff

pp

.....

Ped. \* Ped. \* p

## FINAL RONDO.

ALLEGRETTO.

MARY.

*Largamente.*

O... am I dreaming still,..... Or do I

wak...en No more op...press'd by ill..... No more for... sak....en?

Am I dreaming still..... No more

*Dolciss.*

..... op... press'd No more for... sak... en, Yes! yes! my joy I know!

Heav'n smiles a..bove me! Care has no place be. low ..... For you two

*Rall: un poco.*

love me! you love me! you love me ..... O let our

hope and joy..... Gladden and cheer us, Heav'n, though so far a.bove,

*Rall: un poco.*

Is e...ver near us, Heav'n though so far a...bove ..... is e...ver

*Animato.*

near. Ah! yes! ..... my joy I know.

*p* *p* *p* *Con Grazia.*

Hea ..... ven smiles a...bove me Care..... has no

*Con Espress:*

place be..low, For you two love me, you love ..... me.

*pp* *Animato.* *mf*

Ah! .....

*p* *Grazioso.*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by a melodic phrase starting on a dotted line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

*Brillante.*

Ah! .....

This system continues the vocal and piano parts. The tempo marking *Brillante.* is placed above the vocal line. The piano accompaniment maintains its rhythmic accompaniment.

This system shows the continuation of the piano accompaniment, consisting of three systems of staves. The piano part features a consistent rhythmic accompaniment of eighth and sixteenth notes.

*f*

O let our

*f*

This system concludes the page with the vocal line starting on a dotted line with the lyrics "O let our". The piano accompaniment continues with a dynamic marking of *f*.

hope and love Gladden and cheer us ..... Ah! .....

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "hope and love Gladden and cheer us ..... Ah! .....". The piano accompaniment is in a grand staff (treble and bass clefs) and begins with a piano (*p*) dynamic marking.

The second system continues the vocal line and piano accompaniment. The vocal line features a dynamic marking of *f* (forte). The piano accompaniment also features a dynamic marking of *f*.

*Tutta forza.*  
Heav'n, though so far a..bove, Is e.....ver...

The third system begins with the instruction *Tutta forza.* (with all force). The vocal line has a dynamic marking of *f*. The piano accompaniment features dynamic markings of *f* and *p* (piano).

..... near us.

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features dynamic markings of *f* and *ff* (fortissimo).