

The musical score is written for piano and consists of seven systems of staves. The first system begins with a common time signature (C) and a piano (*p*) dynamic. The second system includes a *cresc.* marking. The third system starts with a forte (*f*) dynamic. The fourth system features a *sempre f* marking. The fifth system begins with a forte (*f*) dynamic. The sixth system contains two *cresc.* markings and a piano (*p*) dynamic. The seventh system concludes with a sforzando (*sf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score is written for piano and consists of seven systems of staves. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major, indicated by two flats. The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics used are *sf* (sforzando), *p* (piano), *f* (forte), and *pp* (pianissimo). The articulation *marcato* is used in the fourth system. The piece concludes with a final cadence in the seventh system.

pp cres - - - cen - - -

This system features a piano introduction in a minor key. The right hand plays a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment of chords and moving lines. The dynamic marking *pp* is present at the beginning, and *cres* indicates a crescendo.

do. *gva* **E** *f*

The second system continues the piano introduction. It includes a fermata over a note marked *do.*, followed by a *gva* (ritardando) and a key signature change to E major, indicated by a large **E**. The dynamic marking *f* (forte) is introduced.

This system shows the continuation of the piano introduction with intricate melodic and harmonic textures in the right hand and a steady accompaniment in the left hand.

ff

The fourth system features a more intense piano texture. The right hand has a complex, rapid melodic line, and the left hand has a dense accompaniment. The dynamic marking *ff* (fortissimo) is used.

sempre f.

The fifth system continues the fortissimo texture. The right hand has a rapid, descending melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking *sempre f.* (sempre forte) is present.

This system concludes the piano introduction with a final, dense texture in both hands, featuring complex chordal structures and rapid melodic movement.

F
f

ff
PED.

sempre ff
PED.

ff

SCENE V.
In the Dungeon— A thunderstorm.

Nº 12 bis. RECIT: CONRAD. "FLASH SWORDS OF HEAVEN."

AIR. GULNARE. "FLY HENCE AND LOATHE AND LEAVE ME"

CONRAD. *f* RECIT:

Flash! swords of Heav'n— Flash fierce and fast.....

a tempo. REC: Wild falchions welcome

all! *a tempo.* REC: Be

thine dread demon of the blast— The blade that bids me

a tempo. *mf*

fall. Come glo-rious foe

mf *a tempo* *sf*

Whom hand to hand

sf

..... I've dared upon the sea — Come

sf *cres:* *f*

now and bless me with thy brand — And take my soul to

f

G

thee.

f

cres

ff

f

p

diminuendo.

pp

CONRAD. REC:

p

Faint grows the peal, and faint - er in the sky it dies

Molto piu lento.

doloroso. *rit.*

E'en Death.... in scorn hath pass'd me by

pp *sf 1^o tempo.*

dim.

p

pp *rall:*

Vivace. *accel e*

(♩ = 84) *p*

cres (Enter Gulnare)

p

'Tis done, he nearly waked, but it is done. Corsair, he

REC: *All^o* *f*

H

perished, thou art dear - - ly won!

CONRAD: *f*

And I am free!....

All^{to} (♩ = 132.) *espress.*

CON: *mf*

Allegretto. And thou for me hast gi - - ven Thy

p

Cello. marcato.

all on earth Thy more than

GULNARE. *accel.*

But for that deed of
all in Heaven!

p *accel.*

GULN:

cres.

dark- - ness where wert thou? Reproach me! but not

tremolo.
cres.

rit?

yet Oh! spare me now, oh! spare me now.

f *ff*

Andante con moto (♩ = 54.)

Fly hence and loathe and leave me, Speed to thy is-land

p
Cello.
3

shore Live thou for her and give me

... My barren dream no more. For Her, for Her I

tens:

Viol:

lose thee Who knows but how to sigh

I love thee, and re-fuse thee, I sin for thee, for thee and

espress.

cres:

colla voce.

die To her I yield Love's glo - - - ry

Flute

To her, thy fair haired slave Be mine the prouder sto - ry

rit^o Of her who died to save *poco piu mosso.*

mf poco piu mosso.

mf cres: Of her who died to save.

cres:

Of her who died to save, ... of her who died to save.

I *tempo. 1^o* Far as the winds a...

bove thee My soul at last may

soar I die for all who

love thee Be - cause I love thee

ten:

more Far as the winds a - bove thee

p

p Viol:

My soul at last may soar. I die for all,...

agitato. *e*

agitato. *e*

..... I die for all,..... for all, for all who love thee, I die for

cres

cres

f *agitato.*

all for all who love thee, Because I love thee

f Horn. *p* *agitato.*

K *a tempo.*

p

more. Because I love thee

p *a tempo.*

dim:

more. *dim:* because I love thee

accel: *cres:*

more. *p* *accel:* I die be -

cause I love

cres: *sempre ac*

This system contains the first two staves of music. The vocal line (top staff) has lyrics "cause I love". The piano accompaniment (bottom two staves) features a melodic line with a *cres:* (crescendo) marking and a *sempre ac* (sempre accelerando) marking.

... ..
gva

ce - - - le - - - ran - - - do

This system contains the third and fourth staves. The vocal line has a *gva* (ritardando) marking. The piano accompaniment continues with the lyrics "ce - - - le - - - ran - - - do".

p rall:

gva Be_cause I love thee

p *rit:*

This system contains the fifth and sixth staves. The vocal line has a *p rall:* (piano rallentando) marking and the lyrics "Be_cause I love thee". The piano accompaniment has a *p* (piano) marking and a *rit:* (ritardando) marking.

more. *marcato.*

gva

f *a-tempo.* *p* *p*

This system contains the seventh and eighth staves. The piano accompaniment has a *f* (forte) marking, an *a-tempo.* (allegro tempo) marking, and a *marcato.* (marcato) marking. The system concludes with a double bar line and a *p* (piano) marking.

Nº 13. SCENA. MEDORA & CHORUS. "COME ERE ITS DYING THROES?"
DUO. CONRAD & MEDORA. "AT LAST I CLASP THEE!"
FINAL CHORUS OF PIRATES. "LET SLAVES OBEY"

(♩ = 44.)

Molto moderato.

pp Cellos & Basses

Drums.

dim:

Drums.

RECIT: MEDORA.

p

He comes not, Like a dirge the black waves flow,

a tempo.

Oboe.

p

Guitar.

He comes not yet the beacon

lamp burns low.

Flute.

pp

Clar.

A

MEDORA.

p

Come, ere its dy - ing throes Bid me de - part

Poco più vivo. ♩ = 66.

Guitar.

Oboi.

Guitar.

SOP:

p ALTI. Send heav'n thy breath to stir hope in her heart,

p Send heav'n thy breath to stir hope in her heart,

Horns.

MED: *cres.*

Come while the watch fire glows Yet in my heart

Keep Death thy wing from her near though thou art
 Keep Death thy wing from her near though thou art

p *pp* *pp*

p MEDORA.

Come, ere I pass a-way *pp*
 Let her not pass a-way.
 Let her not pass a-way

Guitar.

pp

Come while I yet can pray: *pp*
 Hear thou her tears that pray
 Hear thou her tears that pray

pp

mf *dim:*

Come while my lips can say How dear thou art

pp *pp* *pp*

Lest Love and Life to day Pe - rish and part

Lest Love and Life to day Pe - rish and part

Allegretto. (♩. = 60.)

Allegretto.

pp

TENORI. *pp*

More free than air Are hearts that dare..

..... To trust the winds for all. trust the winds for

BASSI. *pp*

To trust the winds for

Presto. $\text{♩} = 116.$

all.....

all..... *Presto.*

pp *sfp*

The first system of music features a piano accompaniment. The right hand plays a series of chords and intervals, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

sempre cres - - - cen - - - do.

The second system of music continues the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues with a steady rhythmic pattern. The lyrics "sempre cres - - - cen - - - do." are written above the right-hand staff.

MEDORA. accel:

f *Conrad! 'tis he!*

This system marks the entrance of Medora. The vocal line begins with a forte (*f*) dynamic and an acceleration (*accel:*) marking. The piano accompaniment also starts with a forte (*f*) dynamic and includes an acceleration (*accel:*) and a crescendo (*cres:*) marking. The lyrics "Conrad! 'tis he!" are written above the vocal staff.

CONRAD. *fb* *bs*

Me - do - - ra

This system marks the entrance of Conrad. The vocal line begins with a fortissimo (*fb*) dynamic and a breath mark (*bs*). The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The lyrics "Me - do - - ra" are written above the vocal staff.

B

Musical score for the first system. The top staff (treble clef) contains a whole rest. The bottom two staves (grand staff) contain a piano accompaniment. The piano part begins with a dynamic marking of *ff* and includes a key signature change to two flats (B-flat and E-flat).

Musical score for the second system, continuing the piano accompaniment from the first system.

Andante. ♩ = 96.
CONRAD. *con passione.*

Musical score for the third system, including vocal melody and piano accompaniment. The piano part features a tremolo effect and dynamic markings of *ff* and *sf*.

At last, at last I clasp thee, All, all but love is

Musical score for the fourth system, including vocal melody and piano accompaniment. The piano part features dynamic markings of *sf*.

o'er, Twas worth the pain, that made us twain To meet in joy once

MEDORA.

con passione.

Ah! at last, at last I clasp thee,

CON. more At last, at last I

sf *sempre ff* *sf*

My tears, my pray'rs are o'er. 'Twas worth the pain

clasp thee, All, all but love is o'er, 'Twas worth the

ten. *ten.* *sf* *colla voce.* *sf* *sf*

that made us twain To meet in joy once more.

pain, To meet in joy, in joy once more.

sf *sf*

C MEDORA. *p* RECIT. *quasi a tempo.*

What won - - drous sight is

sf *sf p*

gi - ven, What mu - sic thrills my heart?

Molto moderato. (♩ = 44.)

pp *Flute* *marcata la melodia.*

MEDORA.

p I am too near to Heav'n no more

cres:

p
No more we part I

lose thee not... a bove thee... I bless thee... from the

p

Guitar.

sky I die not for I love thee....

p *sempre rall:*

p *sempre rall:*

p **REC:** *pp* (dies.)
And in thine arms I die.

rall: *sf*

D *Adagio.*

CHORUS OF WOMEN.

SOPRANI.

ppp

Allegretto. ♩ = 60.

She sleeps she breathes no

more.....

ALTI.

ppp

She sleeps she breathes no

more.....

TENORI.

BASSI.

Adagio.

Viol.

TENORI.

CHORUS OF PIRATES. (WITHOUT.)

BASSI.

mf

Let slaves o - bey A

Sul-tan's sway Our king is he a - -

The first system of the musical score consists of five staves. The top three staves are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). The fourth staff is the vocal line in bass clef with lyrics: "Sul-tan's sway Our king is he a - -". The fifth staff is the piano accompaniment, split into two staves (treble and bass clef), featuring a complex texture with many sixteenth notes.

TENORI. *mf*
Our king is he a - lone
- lone Our king is he a - lone

The second system of the musical score consists of five staves. The top three staves are vocal staves in treble clef with a key signature of two flats. The fourth staff is the vocal line in bass clef with lyrics: "Our king is he a - lone". Above this staff is the instruction "TENORI. *mf*". The fifth staff is the piano accompaniment, split into two staves (treble and bass clef), featuring a complex texture with many sixteenth notes.

L'istesso tempo.

SOP:

pp

No more her heart may stir Love

ALTI.

pp

No more her heart may stir Love.

with thy breath, Joy thou hast co-ver'd her e - ven with

with thy breath, Joy thou hast co-ver'd her e - ven with

death

death

p

Let slaves o - bey a Sultan's sway, Our

p

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of two flats and a common time signature. The first staff has a long note for the word 'death' with a dotted line. The second staff also has a long note for 'death'. The third staff is the vocal line for the lyrics 'Let slaves o - bey a Sultan's sway, Our', starting with a piano (*p*) dynamic. The fourth staff is the piano accompaniment in bass clef, starting with a piano (*p*) dynamic. The piano part features a melodic line in the right hand with slanted beams and a bass line in the left hand.

king is he a - lone, Our king is he a - lone Our

Detailed description: This system contains four staves. The top two staves are vocal lines. The third staff is the vocal line for the lyrics 'king is he a - lone, Our king is he a - lone Our', with a long note for 'lone' and a dotted line. The fourth staff is the piano accompaniment in bass clef, continuing the melodic and bass lines from the first system.

dim: a - - lone our
 king a - - lone, our king is he a -
 Our king is he a - lone, Our king is he a -

dim: *p*

E *pp*

Joy thou hast co - ver'd her E - - ven with
 Joy thou hast co - ver'd her E - - ven with
 - - lone.
 - - lone.

Organ.

death *pp* Joy, thou hast

death *pp* Joy, thou hast
(dying away in the distance)

pp Whose smile and frown are all his crown.

pp Whose smile and frown are all his crown

rall: *pp*

co-ver'd her Joy, thou hast

rall: *pp*

co-ver'd her Joy, thou hast

rall: *dim:*

Whose smile and frown are all his crown.

dim:

..... Whose smile and frown are all his crown

rall - - - *dim:*

ppp *a tempo.*

cover'd her E'en with death
 cover'd her E'en with death
 Whose deck is all his throne
 Whose deck is all his throne
ppp *rall.*
pp *a tempo.*

cres *cen* *do.*

ff *ff*