

THE

# AMBER WITCH,

*Romantic Opera,*

IN FOUR ACTS.

Written by

HENRY F. CHORLEY,

Composed by

# W. VINCENT WALLACE.

ARRANGED FROM THE SCORE BY

EDWARD F. RIMBAULT.

ENT. STA. HALL.

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## PRINCIPAL CHARACTERS.

MARY, Daughter of the Pastor - - - - - SOPRANO. ELSIE, Servant to the Commandant - - - - - CONTRALTO. RUDIGER, the young Lord of Ravenstein - - - - - TENOR. CLAUS, a half-witted Postman - - - - - SECOND TENOR.	THE COMMANDANT - - - - - BARITONE. THE PASTOR OF COSEBOW - - - - - BASS. THE KING - - - - - SECOND BASS.
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*Transposed Editions of all the principal Pieces are published separately.*



# THE AMBER WITCH.

## ACT I.

W. V. WALLACE.

### INTRODUCTION.

(♩ = 132)

ALLEGRO MOLTO.

Trumpets.

*f con forza e marcatiss.*

*ff Tutti.*

Trump. Corni. Fag. &c.

Viol e Bassi.

*ff Tutti.*

First system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic complexity.

Third system of musical notation, featuring various note values and rests.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, including the instruction *stringendo.* above the staff and *p ma marcato.* below the staff. It features triplet markings (3) in both staves.

Sixth system of musical notation, including the instruction *Viols.* above the staff and *mf marcato.* below the staff. It features a crescendo hairpin.

*Tutti.*  
(♩ = 160.)  
*ff*

*ff* *f*  
3 3  
8ves

*Tromboni e Tuba.*

*ff*  
8ves

*Viols.* *Tromboni e Tuba.* *Viols.*

8ves

*Trumpet*  
*Tromboni.*

*ff*

8a

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and a dynamic marking of *ff*.

8a

*marcatiss.*

Second system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and a dynamic marking of *marcatiss.*

Trumpet -

Fl. Ob. Clar. &c.

*ff*

Corni.

*ff*

Third system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings of *ff* for Trumpet, Fl. Ob. Clar. &c., and Corni.

Tutti.

*ff*

L. H.

*ff*

Fourth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings of *ff* for Tutti and L. H.

Wind.

Viols.

String.

*p*

Fifth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and a dynamic marking of *p* for String.

*crescendo sempre.*

Fl. Oboi e Fag.

Sixth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and a dynamic marking of *crescendo sempre.*



*meno mosso.* (♩ = 132.) Cello e

Clar. Fl. Ob.

Bassi.

*f* *ff*

(♩ = 160.) *stringendo.* *ff*

Musical score for the first system, featuring piano accompaniment with triplets and a 'V' marking.

Musical score for the second system, including parts for Trombones and Tuba. Dynamic markings include *ff* and *f*.

Musical score for the third system, including the Violins part.

Musical score for the fourth system, including a Pedal part.

Musical score for the fifth system, including the Trumpet part and a *poco più lento* instruction.

Musical score for the sixth system, including the Basses part with dynamic markings *pp*, *ppp*, and *ff*.

*poco rall.*

*dim. p pp*

**CHORALE.**

(♩ = 132.) Wind Instruments.

*Adagio ma non troppo.*

Ped: \*

*p*

Ped: \*

Ped: \*

**Trumpet. (Behind the Scenes.)**

*p dim. pp*

Ped: \*

Nº 1. SCENE 1<sup>ST</sup> THE PARSONAGE.

(♩ = 112.)

ALLEGRO.

2nd Viol.

Viola.

Cello.

Fl. e Clar.

Corni

Fag.

*f*

Bassi.

Viols.

Soprani  
e Contralti.

*sf*

Viols.

*f a staccatiss.*

Clar.

find, But we are sad-ly dy-ing For want he leaves be--

The con-querd foe is fly-ing A new defeat to

CHORUS.

-hind. Ah! some cha-ri-ty! Ah! some cha-ri-ty!

Tenori.

Bassi.

The conquer'd foe is flying A new defeat to find, But

The conquer'd foe is flying A new defeat to find, But

f Bassi.

But we are dy.....ing, For want is left be....hind.

we are sad...ly dy.....ing, For want is left be....hind. Our

we are sad...ly dy.....ing, For want is left be....hind. Our

Clar.

Corno.

Our fair homes are de...so-late.

Nor food nor fire have we. The

fair homes are de...so-late. The

fair homes are de...so-late. The

Oboi.

Fag.

Viols...

Cello.

rain sweeps o'er the bleak hill side, The wind blows from the sea. We

rain sweeps o'er the bleak hill side, The wind blows from the sea. We

Fl. Clar.  
Fag.

can...not give our children bread Nor cherish more the old.... Some

can...not give our children bread Nor cherish more the old.... Some

Viols.  
Bassi.

cha...ri...ty, some cha...ri...ty, Be...fore we die of cold.

cha...ri...ty, some cha...ri...ty, Be...fore we die of cold.

Fl. e Clar.  
Viols.  
Viola.

Some cha-ri-ty!

Some cha-ri-ty!

*poco rall.<sup>o</sup> e dim. pp*

MARY. *Recit.*

Who calls? who calls me? help is here Your bitter misery to cheer!

cha-ri-ty!

cha-ri-ty!

cha-ri-ty!

*mf* *f*

(moving round) *a tempo.*

Lo! here are bread and meat and wine, And garments warm for thine and thine.

*p* *pp* *a tempo.*

CHORUS.

O rare re... lief! O miracle!

*stacc.*

whence comes this aid? whence comes this aid?

MARY. (aside.) *sotto voce.*

I must obey my father's will Nor boast our  
O rare re... lief! O mi...ra...cle!



*f* (to chorus.)

treasure on the hill! Ask not the secret of my  
 -lief                      Whence comes this aid,  
 mi--ra--cle!                      Whence comes, whence comes this  
 aid, kind mai--den, tell?                      Whence comes this aid, kind

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a dynamic marking of *f* and a tempo instruction '(to chorus.)'. The lyrics are 'treasure on the hill! Ask not the secret of my'. The second staff is another vocal line in treble clef, with lyrics '-lief' and 'Whence comes this aid,'. The third staff is a vocal line in treble clef with lyrics 'mi--ra--cle!' and 'Whence comes, whence comes this'. The fourth staff is a vocal line in bass clef with lyrics 'aid, kind mai--den, tell?' and 'Whence comes this aid, kind'. The fifth staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

spell — E.... nough that Heav'n hath heard your pray'r..... And

*mf*  
 Whence comes, whence comes this aid, kind mai--den tell?                      Whence comes this  
*mf*  
 aid,                      Whence comes this aid, kind mai--den tell?  
*mf*  
 mai--den, tell. Whence comes this aid, kind mai--den tell?

*f* *l*argamente.                      *p* Oboi.  
*mf*                      *f*                      Fag.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It begins with the lyrics 'spell — E.... nough that Heav'n hath heard your pray'r..... And'. The second staff is a vocal line in treble clef with lyrics 'Whence comes, whence comes this aid, kind mai--den tell?' and 'Whence comes this'. The third staff is a vocal line in treble clef with lyrics 'aid, Whence comes this aid, kind mai--den tell?'. The fourth staff is a vocal line in bass clef with lyrics 'mai--den, tell. Whence comes this aid, kind mai--den tell?'. The fifth staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. It includes dynamic markings *f*, *l*argamente, and *p*, and instrument indications 'Oboi.' and 'Fag.'.

mi-ni-sters ..... to your des-pair. Enough that Heav'n hath

aid kind mai-ri-den tell. Tell!

kind maiden tell.

Oboi. Viols.

Fag. *pp*

Bassi.

*In tempo.*

heard your pray'r. After night shineth morning, After drought falleth

*con giaja.*

Tell!

Tell!

Viol. Viol.

*p* Cello. Cello.

rain, Af-ter war...time shall plen-ty With peace come a-

*rall?*

*fp colla voce.*

*f*

-gain.

**CHORUS.**

Af...ter night shineth morning Af...ter drought falleth

Af...ter night shineth morning Af...ter drought falleth

Af...ter night shineth morning Af...ter drought falleth

*Tutti.*

rain, Af...ter war....time shall plen-ty With peace come a--

rain, Af...ter war....time shall plen-ty With peace come a--

rain, Af...ter war....time shall plen-ty With peace come a--

**MARY.**

-gain! O rare re...lief!

-gain! O mi-ra-cle!

-gain!

*Viols.*

*mf* *Comp.* *p* *pp*

7544

wel... come all! Nay ne-ver spare, Let ev'ry one our plenty share.

*Tenori.*

*Bassi.*

O miracle! O rare re... lief!

*p* Clar.

Viola. R.H.

MARY.

*meno mosso. (To Elsie)*

(Enter Elsie) Do you seek

*p*

Whence comes this aid. Dear Maiden tell.

*pp*

Viola.

alms, who us'd to dwell With our rich Comman-dant?

ELSIE.

Nay, ra... ther I

Clar.

bring them, pretty one! canst spell Good luck? his

Fl. Ob.  
Clar.

MARY. (shrinking away) *dolciss.*  
My

(coming close) *rall?*  
lordship greets thee well, With du-ty to thy reverend fa-ther!

*rall?*

fa.... ther will re- turn to night, And while I'm here a... lone—

What need To

Ob., Clar.  
Fag.

*a piacere.*  
shrink a- way in mortal fright As though I brought the plague, indeed!— See

here! See here! A letter from my Lord! *con grazia* A sprightly

*a tempo.*

*f* *pp* *a tempo.* *Viol.*

maid he bade me hire, For in our house is work un...told, And none to

*Fl.*

en...vy you or scold, Like a ny Prince my mas...ter is And

*Fl.*

keeps whateer he pro...mi-ses: Will give without a single word Whate-ver

*f* *pp*

wa-ges you de...sire, And gown of green or bonny ring By way of

*f* *pp*

earnest - name the thing! See here! 'tis

*Clar.*

*poco rall.* *pp* *p*

MARY. *p*

I do not need To wait, to think or e'en to read; Have I not  
(offering a letter)

writ!

*agitato un poco.*

told your Lord be...fore I cannot, will not?

*f*

Come no more, Prithee, on such an errand strange. -

*Viol.*

My mind is fix'd, and can not change!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "My mind is fix'd, and can not change!". The piano accompaniment features a complex, flowing melody with many sixteenth and thirty-second notes.

come no more.....

ELSIE.

Be not too sure!

Fl. Fag. *pp*

The second system continues the vocal line with the lyrics "come no more.....". A new vocal line, labeled "ELSIE.", begins with the lyrics "Be not too sure!". The piano accompaniment includes markings for Flute (Fl.), Bassoon (Fag.), and piano (*pp*).

ELSIE. *dolce.*

Be not too sure! a wintry "No," May thaw in-

Corni. Viol. *p*

*p* Corni.

The third system features the vocal line with the lyrics "Be not too sure! a wintry 'No,' May thaw in-". The piano accompaniment includes markings for Horns (Corni.), Violin (Viol.), and piano (*p*).

-to a "yes" by spring, The stubborn-est are first to go, Look,

The fourth system continues the vocal line with the lyrics "-to a 'yes' by spring, The stubborn-est are first to go, Look,". The piano accompaniment features a steady, rhythmic accompaniment with some dynamic markings like *p*.



(shews Mary a ring.)

darling, here! this ru...by ring. Come! come try it, come,

MARY.

try it. Pray be...gone. My father will be here a non, And thou dost fear to

meet his eye!

ELSIE.

Ey! Ey! so haughty! by and bye, Thou shalt repent each an gry

word, And seek us, and seek us of thine own ac...cord.

Come, El-sie,

CHORUS.

Viola.

ELSIE.

What's here? what's here? at

share, come share with us,

Come share with

Come, Elsie, share, come, Elsie, share with us,

Fl. Viola. Fag.

least A wedding or a burial feast! not till I

Come share with us.

us. O rare relief! O miracle!

O rare relief! O miracle!

Fl. Viols.

know Who pays the treat, and whence the show,

*Contralti.*

El-- sie, come, share with

8<sup>a</sup>

Ob.

Fag.

Who calls our parson lean and poor? meat! bread!

us.

Fl.

Viols.

meat, bread, and wine! Here's witchcraft sure! Here's witchcraft

*mf marcato.*

Clar.

ere

sure! Much good may all your dainties do To you\_ and you\_ and you\_ and

- scen - - - do sempre.

you! Good e-ven, neighbours, Good e-ven,

**CHORUS.**  
*f* How she rails! how she rails! how she  
*f* How she rails! how she rails! how she

*f* How she rails!

*mf con grazia.*  
 Viols.

(Exit spitefully.)

neighbours.

rails! But prithee tell, But prithee  
 rails! But prithee tell, But prithee  
 (Frightend) (Stopping suddenly)

No won-der that they mut-ter tales which no one dare -

*p*  
 Fl.

tell, Dear mai-den tell, whence this re--

tell, Dear mai-den tell, whence this re--

Dear mai-den, whence this mi...ra....cle of rare re...lief? Prithee

Ob.

MARY.

*meno mosso.*

Come never heed Her bitter words, un-kindly meant. They cannot change to

-lief.

-lief.

tell.

Fl. e Clar.

*pp*

Bassi.

Bass. Clar.

*rall un poco.*

stone the bread Nor blight the bless-ing Heav'n hath sent; For--

*rall.*

*pp*

- get such luckless ones as she, And in your glad-ness sing ah! sing, with

*colla voce.*

me. ah!..... sing with me..... After

*tr* *a piacere*

Cello. *f* *f*

night shineth morning, After drought falleth rain, After war-time shall

Viol. Cello. *p*

plen-ty With peace come a--gain.

**CHORUS.**

*f* Af-ter night shineth  
*f* Af-ter night shineth  
*f* Af-ter night shineth

*Tutti.*  
*f/p colla voce.* *f*

morning Af - ter drought fall - eth rain Af - ter war - - time shall

morning Af - ter drought fall - eth rain Af - ter war - - time shall

morning Af - ter drought fall - eth rain Af - ter war - - time shall

*poco più mosso.*

All boun - teous Heav'n hath

plen - ty With peace come a - - gain. Heav'n hath had pi - - ty

plen - ty With peace come a - - gain. Heav'n hath had pi - - ty

plen - ty With peace come a - - gain. Heav'n hath had pi - - ty

*Viols.*

*poco più mosso.*

*Corni.*

seen our pain, and joy-ous peace and plen...ty are  
 Heav'n hath had pi...ty Peace and plen...ty are come  
 Heav'n hath had pi...ty Peace and plen.....ty  
 Heav'n hath had pi...ty Peace and plen.....ty

come back a....gain. Boun.....teous Heav'n hath  
 back a.....gain Heav'n hath had pi...ty  
 back a.....gain Heav'n hath had pi...ty  
 back a.....gain Heav'n hath had pi...ty



seen our pain, And joy-ous peace and plen...ty are

Heav'n hath had pi...ty Peace and plen...ty are come

Heav'n hath had pi...ty Peace and plen...ty

Heav'n hath had pi...ty Peace and plen...ty

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass). The lyrics are: "seen our pain, And joy-ous peace and plen...ty are" on the first line; "Heav'n hath had pi...ty Peace and plen...ty are come" on the second line; "Heav'n hath had pi...ty Peace and plen...ty" on the third line; and "Heav'n hath had pi...ty Peace and plen...ty" on the fourth line. The piano accompaniment features a treble and bass clef with a key signature of two flats and a common time signature. The piano part includes a complex chordal texture in the right hand and a more rhythmic bass line in the left hand.

come back a.....gain.

back a ..... gain come back a .....

back a ..... gain come back a .....

back a ..... gain come back a .....

The second system of the musical score continues with four vocal staves and two piano accompaniment staves. The lyrics are: "come back a.....gain." on the first line; "back a ..... gain come back a ....." on the second line; "back a ..... gain come back a ....." on the third line; and "back a ..... gain come back a ....." on the fourth line. The piano accompaniment continues with the same instrumental texture as the first system, providing harmonic support for the vocal lines.

*stringendo.*

-gain All boun-teous Heav'n hath heard our pray'r .....

-gain All boun-teous Heav'n hath heard our pray'r .....

-gain All boun-teous Heav'n hath heard our pray'r .....

*stringendo.* **ff**

Clar. *p*

*diminuen* Fl. *pp* *rall.*

do. Clar.

RECIT:

MARY.

My Father's right\_ it were not wise to tell Such cre.du.lous folks the

MODERATO A PIACERE.

secret of the hill, \_ Where I have found the amber, \_ golden source Of wealth and

Corno.

Clar. *p*  
e Fag. *pp*

(♩ = 126.)

plenty\_

Viols

FL. Ob. Clar.

Bass. Clar.

*pp*

And I must keep a.nother secret too, For sake of peace, nor tell my fa.ther

Violas.

how, That bold, bad man, pursues me with his love, \_

animato.

Corni.

Cello.

*lento e dolciss.*

The night shuts in, -

Corni.

My father should be home, - It is not safe at such a

*p*

*rall<sup>o</sup> un poco.*

*All<sup>o</sup> ma non troppo.*

time as this To ride so late -

Cello.

*animato. p* Viola.

*a piacere.*

*lento.*

(Enter Pastor, followed by Count Rudiger.)

Ah! he is here at last!

*colla voce.*

*p*

N<sup>o</sup> 2. TRIO.

(♩ = 88.)

*con grazia.*

MARY.

Good eve; my gentle Fa-ther, what bring you from the

ANDANTINO  
CON MOTO.*p**dolce.*

Fair! And have you bought my gown of blue, and silk net for my

hair? How went it with our am-ber? How much of it is

sold? And shall I sing be-fore the King, With pockets full of

gold?

PASTOR.

Good eve, my merry daughter, Of giddy words be-ware

Viols.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the word "gold?" and is followed by the pastor's entrance with the lyrics "Good eve, my merry daughter, Of giddy words be-ware". The piano accompaniment includes a dynamic marking of *p* and a section for Violins.

Some stranger near may chance to hear What took me to the

The second system continues the vocal line with the lyrics "Some stranger near may chance to hear What took me to the". The piano accompaniment continues with a similar texture.

fair! Kind Pro...vi-dence hath

Fl. Clar.

Viols.

Fag.

The third system features the vocal line with the lyrics "fair! Kind Pro...vi-dence hath". The piano accompaniment includes parts for Flute and Clarinet, Violins, and Bassoon.

bles-sed us With store of precious gold, Though lit-tle had I

The fourth system concludes the vocal line with the lyrics "bles-sed us With store of precious gold, Though lit-tle had I". The piano accompaniment continues with a similar texture.

brought thee home, Save for this champion bold! This

MARY.  
O Fa... ther! Fa..... ther! can it  
youth hath sav'd thy fa-ther's life!

be That a... ny hand, In all the land Was

*dolente* *rall?* - - - *con anima.*  
rais'd to in-jure thee! O wel.come! wel..come!

RUDIGER.  
PASTOR.  
What

Clar.  
Fag.  
e Corni.

*p*

wel... come here ten — thou — sand times, To love that ne'er can  
 an... gel to en... chant my eyes Do kind... ly fai — ries

wel... come here ten — thou — sand times, Our love can ne... ver

end; 'Tis bliss to show How much we owe To  
 send! No po... et's lay Of a... ny day To

end 'Tis bliss to show How much we owe To

*Viola.*

(anxiously.)

such a no... ble Friend. What was the  
 paint her could pre... tend.

such a no... ble Friend.

*p* *con espres.*

*Cello.*



peril? Pray you, where? Pray,

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "peril? Pray you, where? Pray,". The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

(curtseying.)  
where met you my Fa.....ther, gen.....tle

The second system continues the vocal line and piano accompaniment. The vocal line includes the instruction "(curtseying.)" above the notes. The lyrics are "where met you my Fa.....ther, gen.....tle". The piano accompaniment continues with similar rhythmic patterns.

Sir?  
RUDIGER. *marcato.*  
Where the bent grass dry as the dust doth

Flutes. Clar.  
e Fag. Viols.

The third system introduces a new character, Rudiger, with the instruction "marcato." above the vocal line. The lyrics are "Where the bent grass dry as the dust doth". The piano accompaniment includes parts for "Flutes. Clar. e Fag." and "Viols.".

feel 'Neath the mur. derer's corse on the gib. bet wheel As I rode

Flutes. Clar.  
e Fag. Viols.

The fourth system continues the vocal line and piano accompaniment. The lyrics are "feel 'Neath the mur. derer's corse on the gib. bet wheel As I rode". The piano accompaniment includes parts for "Flutes. Clar. e Fag." and "Viols.".

down the moor by the sunken cross A cry for "help" rung o'er the

Fl. Clar.

*ff* *ff* 3

moss And I found your father, his hands tied fast On the

*colla voce.* Cello.

*p*

*ad lib.* *con maestà.*

ground, by three ruffian outlaws cast. But the blade of my sword look'd sharp and

*colla voce.*

*pp* *ff* *f* Corni.

Ped:

bright, As I flash'd it forth in the dim twi...light; And the

Tutti. Viols.

*f* Fag. Cello.

*p*

miscreants fled with a coward wail - My pretty maiden, why turn

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics "miscreants fled with a coward wail -" followed by a short rest and then "My pretty maiden, why turn". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

*a piacere.* pale, When we are safe to tell the tale? O

MARY.

Fl. Clar. *pp* Viols. Viola e Cello. Fag.

The second system continues the vocal line with the lyrics "pale, When we are safe to tell the tale? O". Above the vocal line, the name "MARY." is written. Below the piano accompaniment, several orchestral parts are indicated: Fl. Clar. (Flute and Clarinet) with a *pp* (pianissimo) dynamic marking, Viols. (Violins), Viola e Cello. (Viola and Cello), and Fag. (Bassoon). The piano accompaniment continues with similar rhythmic patterns.

wel...come here ten - thousand times To love that ne'er can end, - 'Tis

The third system shows the vocal line with the lyrics "wel...come here ten - thousand times To love that ne'er can end, - 'Tis". The piano accompaniment continues with a similar rhythmic pattern, featuring a mix of eighth and sixteenth notes.

bliss to show, how much we owe, To such a no...ble

The fourth system shows the vocal line with the lyrics "bliss to show, how much we owe, To such a no...ble". The piano accompaniment continues with a similar rhythmic pattern, featuring a mix of eighth and sixteenth notes.

Friend O wel... come here ten - thou - sand times, Our  
 RUDIGER.

PASTOR. What an... gel to en... chant my eyes Do

O wel... come here ten - thou - sand times, Our

*Tutti. f*

love can ne... ver end, 'Tis bliss to show, How  
 kind... ly fai - ries send? No Po... et's lay Of

love can ne... ver end, 'Tis bliss to show, How

much we owe To such a no... ble friend... Our  
 a... ny day To paint her could pre... tend.

much we owe To such a no... ble friend.

*p* *pp* *p* Viol.

love can ne...ver end

To such a no-ble

*pp*

Ah! how much we owe To such a no-ble friend, such a

po...ets lay Of a...ny day To paint her could pre--

friend How much we owe To such a friend, such a

*8<sup>a</sup>*

*Tutti ff*

friend, such a friend.....

-tend, could pre...tend.....

friend, such a friend.....

*ff*

RECIT<sup>o</sup>

PASTOR: (To Mary)

MARY.

Shall we not eat? our guest hath ridden far. I fly! a-

-las! our fare is ve...ry poor for hearts o'er-

*In tempo.* (Exit Mary.)  
-flowing with their gra-ti-tude!

Clar. Viols.  
*con grazia.*

RUDIGER.

How comes it that your

Commandant lets go Such folk as yon-der herd who stopp'd you?

Viola.  
Cello.

PASTOR.

Folk! Sir! Those were no mortal folk I trow But witches, Heav'n pro-

RUDIGER.

Ha! Ha! Ha! Ha! Heav'n improve your wisdom, Sir, to think such creatures

-tect us, Heav'n pro- tect us!

*f* *>* Viol.

(Re-Enter Mary, who arranges the Table)

RUDIGER. (Aside)

be! Her step is

Clar. *(d = 88.) con grazia.* *pp* *dim.*

grace, her ve-ry breath is love!

Flute. *pp* *dim.*

Viola. *p*

PASTOR.

*meno mosso.*

Think, witches be; a-lack, I know, they swarm, A-round our

Viola. *pp*

Cello & Bassi.

MARY.

(coming forward)

Good ap-pe-tite to all, - the ta-ble's

town, for ever plotting harm, -

Flauti e Clar. *f*

spread, -  
RUDICER.

My place is

On-ly for two? your place I do not see

Fl. *p*

here, ..... be .... side my fa...ther's knee

Nay, that's too



PASTOR.

*teneremente.*

low. Sing to thy fa...ther, dar...ling, Sing to thy fa...ther

Celli.

Bassi.

*pp*

(to Count Rudiger.)

while we eat, — Un-less an un-be-lying youth like

Viols.

RUDIGER.

*animato.*

Not I, — not

*rall?*

you, Who mocks at witches, mocks at mu-sic too. —

*rall?*

*f*

*a piacere.*

*dolcissimo.*

\*

I, — the wine is good, — her voice more sweet.

*p* Corni.

\* In performance this note is sung in the first bar of the following piece.

N<sup>o</sup> 3. BALLAD.

(♩ = 84.)

ALLEGRETTO  
CON GRAZIA.

Fl. Clar e Fag.

The first system of the musical score consists of two staves. The upper staff is for the Flute, Clarinet, and Bassoon, and the lower staff is for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'ALLEGRETTO CON GRAZIA' with a quarter note equal to 84 beats per minute. The piano part begins with a piano (*p*) dynamic. The flute part has a melodic line with some grace notes.

The second system continues the instrumental introduction. It features two staves: the upper staff for the flute/clarinet/bassoon and the lower staff for the piano. The piano part has a steady accompaniment. Dynamics include piano (*p*) and sforzando (*sf*).

MARY.

O never laugh, Sir Knight, to hear What harm the wizard race can do,

The first system of the vocal part features a single staff for the voice and a piano accompaniment. The lyrics are: "O never laugh, Sir Knight, to hear What harm the wizard race can do,". The piano part is marked with a piano (*p*) dynamic.

For some perchance, are list'ning near To punish un-belief in you.

The second system of the vocal part continues the lyrics: "For some perchance, are list'ning near To punish un-belief in you." The piano accompaniment is marked with piano-piano (*pp*) dynamics.

And dark re-venge-ful spirits dwell In

Clar. Flauti e Clar.

The third system of the vocal part concludes the lyrics: "And dark re-venge-ful spirits dwell In". The piano accompaniment continues. The system also includes a staff for the Clarinet and Flutes/Clarinets, with the instruction 'Clar. Flauti e Clar.'.

ca\_ vens deep, the earth be- low, Who fur- nish ma- ny a wicked spell To

*rall.* work the hu- man crea- ture woe; *In tempo.* Be- ware! Be- ware! Be-  
*rall.* *Viols.* *p/p con grazia.*

- ware, Sir Knight! be- ware Nor mock the pow'rs of earth and air, the pow'rs of earth and

*animato.* air. Be- ware! Be- ware! be- ware, Sir Knight, be- ware Nor  
 RUDIGER.  
 PASTOR.  
 Beware! Beware Sir Knight be- ware... Nor

*p*

mock..... the pow.....ers of earth and air, Nor

But do not grieve, do not grieve, If I be....lieve There

mock..... the pow.....ers of earth and air, Nor

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "mock..... the pow.....ers of earth and air, Nor But do not grieve, do not grieve, If I be....lieve There mock..... the pow.....ers of earth and air, Nor".

mock..... the pow.....ers of earth and air..... Sir

is no magic, save in eyes like these,.....

mock..... the pow.....ers of earth and air, Sir Knight...

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "mock..... the pow.....ers of earth and air..... Sir is no magic, save in eyes like these,..... mock..... the pow.....ers of earth and air, Sir Knight...". The piano accompaniment includes markings for "Viols e Viola." and "Corni." with dynamic markings like *p* and *pp*.

Knight,..... be....ware,..... Sir Knight..... be....ware!

save in eyes like thine..... save in eyes like thine.

..... be.....ware, Sir Knight..... be.....ware!

The third system concludes the musical score with three vocal staves and piano accompaniment. The lyrics are: "Knight,..... be....ware,..... Sir Knight..... be....ware! save in eyes like thine..... save in eyes like thine. .... be.....ware, Sir Knight..... be.....ware!". The piano accompaniment features sustained chords and melodic lines.

Second Verse.  
MARY.

*parlante.*

'Tis they command the mildew show'r, To

blight the corn in ear-ly spring; When they float o'er the ab-bey tow'r, The

ho.....ly bells for...get to ring. While

Clar. Flautie Clar.

Bass Clar.

on they go in shade and shine, O'er moor and mount, through bolt and bar; To

*rall?*

re-vel o'er the ab-bot's wine, And va-nish with the morn-ing

*In tempo.*

star..... Be-ware,.... Be-ware..... Be-ware Sir Knight! be-

Viols.

*pp con grazia.*

-ware, Nor mock the powers of earth and air, the powrs of earth and

air..... Be-ware! Be-ware! Be-ware Sir Knight, be-ware Nor

RUDIGER.

A merry tale in vintage time For peasant treading out the wine

PASTOR.

Beware! Beware Sir Knight, be-ware Nor

*p*

mock..... the pow.....ers of earth and air..... Nor

But do not grieve, do not grieve If I be.....lieve There

mock..... the pow.....ers of earth and air..... Nor

mock..... the pow.....ers of earth and air..... Sir

is no magic, save in lips..... like thine.....

mock..... the pow.....ers of earth and air, Sir Knight....

Viols e Viola. *p*

Corn. *pp*

Knight ..... be...ware..... Sir Knight be...ware!.....

save in lips like thine..... save in lips like thine!.....

..... be.....ware, Sir Knight ..... be...ware!.....

## RECIT:

RUDIGER. MODERATO.

PASTOR. Is not a mountain nigh, Which bears a haunted fame?  
Most true, it is hard

ANDANTE.

MARY.  
by, The Streckelberg by name. Yet I at night have on its summit

Oboi.  
Fag.

RUDIGER.  
been, And nought of e\_vil e.....ver heard or seen. What did you

Viols.

PASTOR. (warns Mary)  
there, at hour so lone and late? Dar...ling, be...ware!

MARY. (to Count Rudiger)  
Dar...ling, be...ware! Nor of our treasure #prate! What do you



RUDIGER.

here! 'Tis my turn now to ask, What I, do here? I come like

Oboi.

Fag.

MARY.  
*con grazia.*

o-ther folks to see the King come in! Come with us then, we have

Viols.

Celli.

foremost place, For I shall sing the Monarch an ad-

Fl. e Fag.

f

RUDIGER.  
*dolce.*

-dress In my new robe! Thanks.... for your kind-ness,...

Viola.

Celli e Bassi.

.... One day, please Heav'n, I may per... chance re-quite-

Viols.

Celli.

PASTOR.

Will you do more, And shelter me to night? With all our

ALLO MA NON TROPPO.

hearts ..... with all ..... our hearts!

ga

Bells.

And hark 'tis

*Soprani.* (Behind the Scenes.)

*Tenori.* Friends, good night!

*Bassi.* Friends, good night!

Friends, good night!

ga

rall?

\*

now the time, The neighbours wending homeward join the chime.

Viols. *p*

Celli.

*colla voce.*

\* In performance this note is sung in the first bar of the following piece.

N<sup>o</sup> 4. TRIO & CHORUS.

Soprani  
e  
Contralti.

Tenori.

Bassi.

CHORUS.

Hark! how the chimes are the hour of slum-ber tell...ing!

(♩ = 92.) Bells.

Corni. *p*

ALLEGRO  
MA NON  
TROPPO.

An.... gels pro.... tect you all! sleep well..... sleep well!

Hark! Hark! Hark! the chimes

Hark! Hark! Hark! the chimes

Bassi.

Hark! how the chimes are the hour of slum-ber tell.....ing!

Oboi. *p*

Viols.

An ..... gels pro ..... tect you all, sleep well ..... sleep well!

*Fl.*

Hark! how the chimes are, the hour of slum - ber tell,

Hark! how the chimes are the hour of slum - ber tell .... ing!

Hark! how the chimes the hour of slum - ber tell,

*Tutti.*

An ..... gels pro ..... tect you all ..... sleep well!

An ..... gels pro ..... tect you all, sleep well ..... sleep well!

An ..... gels pro ..... tect you all, sleep well!

MARY.

So now good night - may no ma-lig-nant spell..... Dis-

RUDIGER.

So now good night - what bliss it were to dwell..... In

PASTOR.

So now good night - may no ma-lig-nant spell..... Dis-

Viols.

*p*

..turb your golden dreams! sleep well..... sleep well!

such a home as this!..... sleep well..... sleep well I

..turb your golden dreams sleep well sleep well!

Ah!

must begone be... fore the sun shall rise, Wilt thou for... get me soon?

L.H.

R.H.

L.H.

Ped:

ne'er will cease my gra... ti... tude my gra ..... ti.....

This way your chamber

L.H. R.H. L.H. R.H. L.H.

- tude!

O gra... ti... tude is on... ly for the wise And I am

lies

**CHORUS.**

Hark! now the chimes the hour of slum-ber tell.

Hark! now the chimes the hour of slum-ber tell.

Hark! now the chimes the hour of slum-ber tell, Hark! now the

foolish, as your Sire knows well Struck to the

the hour of slum-ber of slum-ber tell,  
 the hour of slum-ber of slum-ber tell,

chimes the hour of slum-ber tell, the hour of slum-ber

*cre* *scen* *do* *f*

heart, by a de.li.cious spell!

This way your cham-ber

Good night sleep well sleep well! so now good  
 Good night sleep well sleep well!  
 tell, Good night sleep well sleep well!

Fl. Clar. Fl. Clar.  
 Cello.

O peace! good night!

May I not ask a lit-tle love? good

lies! good

night! good night

So now good night! good

So now good night! good

good night..... Hark! how the chimes are the

night! Hark!

night! Hark!

night! Hark! Hark!

night! Hark! Hark!

Bell.

Viol.

ppp

Corni. e Bassi.



hour of slum.ber tell...ing An...gels pro...tect ye all, sleep

Hark! Hark!

Hark! Hark!

Hark! Hark!

well..... sleep well!

Hark! the chimes Good Night! An...gels pro...tect ye all, sleep

Hark! the chimes Good Night! Good Night! sleep

Hark! the chimes Good Night! Good Night! Good Night! sleep

Good night! An-gels pro-... tect ye all, sleep

Good night! good night..... sleep

Good night! so now good night! sleep

well sleep well!

well sleep well!

well sleep well!

well! sleep well! *p* So

well! sleep well! *p* So

well! sleep well! *p* So

*f* So now Good Night!

*f* So now Good Night!

*f* So now Good Night!

*f* So now Good Night! *pp*

now Good Night!

now Good Night!

now Good Night!

So now good night sleep

So now good night sleep

So now good night sleep

*pp* Timpani.

*f* Good Night, Good Night!

*f* Good Night, Good Night!

*f* Good Night, Good Night!

well! sleep well! Good

well! sleep well! Good

well! sleep well! Good

*f*

*pp*

May no ma... lig... nant

What bliss it were to dwell....

So now good night.....

Night! Good Night!

Night! Good Night!

Night! Good Night!

*pp* Timpani. *pp*

spell Dis... turb your gol... den dreams, sleep well, sleep

.... in such a home..... like this Good Night.... Good

.... so, now good night, sleep well! so, now good night..... Good

7544

well!.....

Night!.....

Night!.....

*p* Good Night! Good Night!.....

*p* Good Night! Good Night!.....

*p* Good Night! Good Night!.....

*Flauti.*

Bells.

*Timp. pp*

*pp* *deces.*

*Viol. p* *Viola.* *Cello. mf*

*pp* *pp* *pp*

Nº 5. POSTMAN'S SONG.

(♩ = 132.)

ALLEGRO  
MA NON  
TROPPO.

*p staccatiss.*  
Cello.

The first system of music features a Cello part. The notation is in a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *p staccatiss.* and consists of a series of eighth and sixteenth notes, some with slurs and accents, creating a rhythmic pattern.

Viols.

The second system of music features a Violins part. The notation is in a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *p staccatiss.* and consists of a series of eighth and sixteenth notes, some with slurs and accents, creating a rhythmic pattern.

*f*

The third system of music features a piano accompaniment. The notation is in a grand staff with treble and bass clefs and a common time signature. It begins with a dynamic marking of *f* and consists of chords and arpeggiated figures.

Post Horn.

The fourth system of music features a Post Horn part. The notation is in a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *f* and consists of eighth and sixteenth notes, some with slurs and accents, creating a rhythmic pattern.

CLAUS. *f* *Recit. a piacere.*

What ho! What ho! What ho! What

The fifth system of music features a vocal part and piano accompaniment. The vocal part is in a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *f* and a tempo marking of *Recit. a piacere.* The lyrics are "What ho! What ho! What ho! What". The piano accompaniment is in a grand staff with treble and bass clefs and a common time signature. It begins with a dynamic marking of *f* and consists of chords and arpeggiated figures.

*meno mosso.*

ho! I bring expresses! Are all dead In the house here? And

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 "ho! I bring expresses! Are all dead In the house here? And". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Both hands play a rhythmic pattern of eighth notes, with the left hand often playing triplets of eighth notes, indicated by a '3' in a circle.

such a table spread! Elsie! Elsie! What

The second system continues the vocal line with the lyrics "such a table spread! Elsie! Elsie! What". The piano accompaniment continues with similar rhythmic patterns, including some sustained chords in the bass line.

(♩ = 116.)

ho! Elsie What ho!

The third system begins with the lyrics "ho! Elsie What ho!". Above the first staff, the tempo is marked as "(♩ = 116.)". The piano accompaniment features a change in dynamics, marked with a 'p' (piano) in the bass line. The right hand continues with eighth-note patterns, while the left hand has more sustained chords.

The fourth system shows the piano accompaniment continuing with eighth-note patterns in both hands, maintaining the rhythmic drive of the piece.

The fifth system continues the piano accompaniment with similar rhythmic patterns, leading towards the end of the page.

(Claus sounds the post horn.)

Do you

want a letter for old or for young? For a heavy heart or a

light? And shall it be short, or shall it be long? As

dull as a dirge, as gay as a song, All written in black and

white? All written in black and white. For I am the

*p con grazia.*



man you must all speak fair As my horn, my

horn through the street goes by.

But however they rave, how...ever they rave who have bought my

ware, Tho' my La...dy may weep, And my Lord may swear I

*mf*

*a piacere.*

care not a doit, not I, I care not a doit, not I.

*f*

Piano introduction for the first system, featuring a treble and bass clef with various musical notations including slurs and dynamics.

*Recit.*  
COMMANDANT.

What madman brawls so late? half witted

Piano accompaniment for the first system, including treble and bass clefs with musical notation and dynamics like 'f' and 'p'.

CLAUS.

Claus? News, Sir, I bring you news, Letters with locks of

Piano accompaniment for the second system, including treble and bass clefs with musical notation and dynamics like 'mf' and 'p'.

hair, Letters of state, Fresh from the

Piano accompaniment for the third system, including treble and bass clefs with musical notation and dynamics like 'mf' and 'p'.

Kings' own hand, Letters from Jews,

Piano accompaniment for the fourth system, including treble and bass clefs with musical notation and dynamics like 'mf' and 'p'.

Craving I know not what, Choose, Captain, choose,

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Craving I know not what, Choose, Captain, choose,". 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 *f* and *mf*, and articulation marks like accents and slurs.

choose Captain choose!

*poco rall.* *p* *a tempo.*

The second system continues the vocal line with the lyrics "choose Captain choose!". The piano accompaniment includes the instruction *poco rall.* (poco rallentando) and *p* (piano), followed by *a tempo.* (al tempo). The piano part features a complex texture with many sixteenth notes and slurs.

This system shows the piano accompaniment for the third system, continuing the intricate texture of sixteenth notes and slurs in both hands.

(Claus sounds the post horn.)

The fourth system of music includes the instruction "(Claus sounds the post horn.)" above the piano part. The piano accompaniment features a *f* (forte) dynamic marking and continues with complex rhythmic patterns.

For I am the man who

The fifth system features the vocal line with the lyrics "For I am the man who". The piano accompaniment includes a *p* (piano) dynamic marking and continues with complex rhythmic patterns.

some do please, And some I may bring to shame, The

Beauty falls down on her trembling knees, And the debt...or runs when my

face he ' sees, And will not confess his name, will not con..

-fess his name! Is it news from the Court or the

*p con grazia.*

Church you lack, You never can choose but buy, You

ne- ver can choose but buy, But I never will

take, I never will take my worst wares back, Tho' the maiden looks

red, And the par... son black, As my horn in the street goes

*mf*

*a piacere.*

by, My horn in the street goes by.

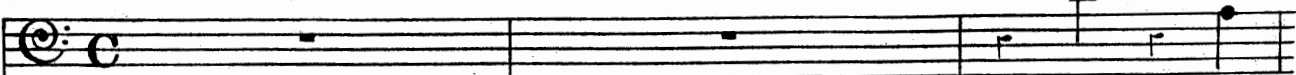
*f*

Post Horn.

*f* *ff*

# Nº 6. RECIT: THE COMMANDANT.


(giving Claus money.)

COMMANDANT. 

There, there,

Cornie Tromboni.

Viols e Bassi.

CON MOTO. 

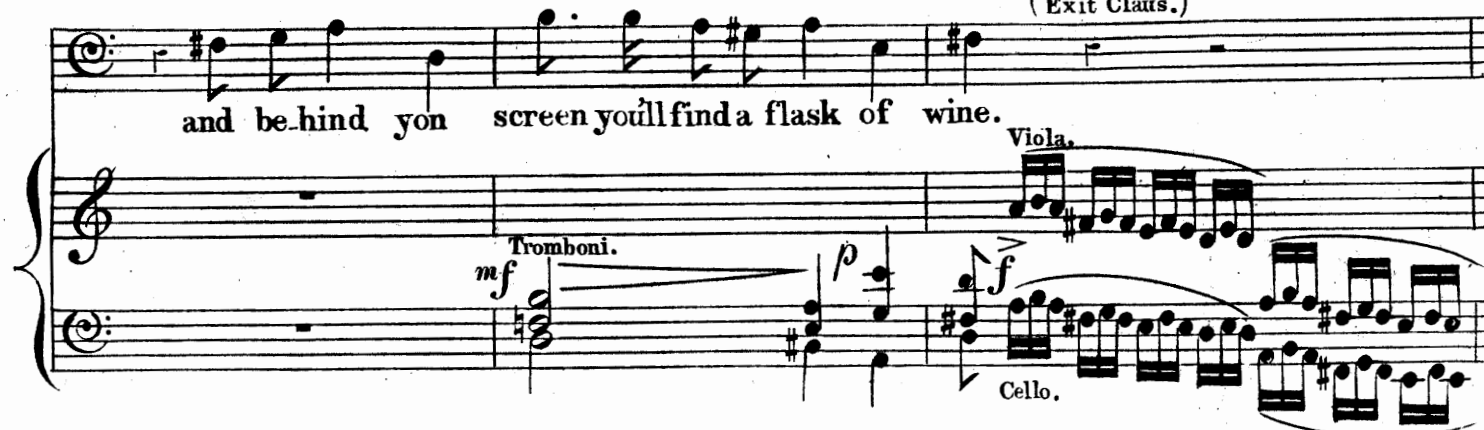
(Exit Claus.)

and behind yon screen you'll find a flask of wine.

Viola.

Tromboni.

Cello.



(reads letters again.)

con forza.

So,

2nd Viol. 3

1st Viol. 3



here a nother chiding from my King! Let him be ware! a few more haughty



(Folding up the letter)

words May make his fol..low..er foe!

Celli.

*p* Viola.

Corni.

And now, O Love! O Love.... For thy en-

-counter sweet, thy trembling fears, Thy hopes! - the

pas.....tor's daughter shall be mine - the pastor's daughter shall be

*molto rall?*

*f*

SCENA. COMMANDANT.

mine.  
(♩ = 108.)

*ff* Bassi. *ff* Tutti.

8<sup>a</sup>

Pic. Fl. Ob. Clar. Trump. &c

8<sup>a</sup>

*marziale con forza.*

A soldier must for e...ver war be wa...ging,

*p*



On Rampart, proud, in pleasure chamber, gay;      Now valour stern, now Beauty

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs). A piano dynamic marking 'p' is placed above the piano part.

soft en\_ga\_ging      But, rough or smooth, he needs must have his way.

The second system continues the musical piece. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on a grand staff. A piano dynamic marking 'p' is present. The lyrics are split across the vocal line.

But, rough or smooth, he needs must have his way!

The third system shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on a grand staff. A mezzo-forte dynamic marking 'mf' is placed above the piano part.

No frowns dismay,      No frowns dis may.... no tears to pi.... ty

The fourth system concludes the page. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on a grand staff. A forte dynamic marking 'f' is placed above the piano part.

move him, He heeds no noi...sy threat, or hate un-



-seen, Care...less a....like if captives fear, or

3 3 3 3

Pic. Fl. Ob. Clar. &c.



love him, Con...tent and proud if on...ly he can

8a.

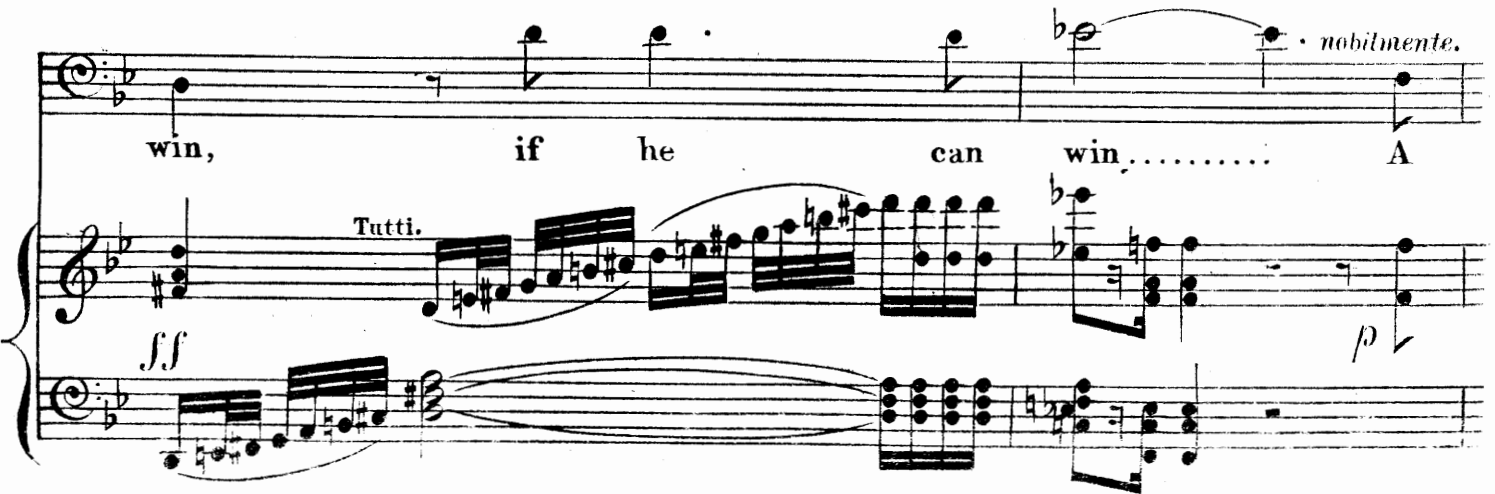


win, if he can win..... A

nobilmente.

Tutti.

ff p



soldier must for e...ver war be wa...ging On  
 rampart, proud, in pleasure cham...ber, gay; Now va...lour  
 stern, now beauty soft en...ga...ging, But, rough or smooth, he needs must have his  
 way! Now valour stern, now beau...ty soft en-

-ga...ging, *rall?* But, rough or smooth, he needs must have his

*f* *colla voce.*

Detailed description: This system contains the first two lines of music. The vocal line is in a soprano or alto clef with a treble clef, featuring a melodic line with a 'rall?' marking. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a strong 'f' dynamic and 'colla voce' instruction.

way, *tutta forza.* He heeds no threat, nor hate un- seen, Content and

*f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a 'tutta forza.' marking. The piano accompaniment features a 'f' dynamic and includes a fermata over a chord in the right hand.

*a piacere.* proud if only he can win, Content and proud if only he can

*mf* *ff*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has an 'a piacere.' marking. The piano accompaniment features a 'mf' dynamic in the left hand and a 'ff' dynamic in the right hand.

win!

Detailed description: This system contains the seventh and eighth lines of music. The vocal line ends with a fermata. The piano accompaniment features a 'win!' marking and includes triplets in the right hand.

ELSIE. COMM:  
 You boast too loud, in face of a de...feat. At last! a lone! what answer from the  
 Viols, Cello e Bassi.

*più mosso.* ELSIE.  
 maiden? She sends the bas-ket to your worship's feet With cold con-

(Gives him the ring) COMM:  
 -tempt by scornful virtue la-den, How! didst thou dare by word, or look, or

ELSIE.  
 jest To wake sus-picion, - Sir, perchance she guess'd - So great was her dis-

Fl. Clar.  
 L.H.

COMM:

dain "Tell him," she said, "I loathe his proffers." And they have no

Corni. Fag. *deces.* Viols. *p*

*un poco piu lento, e ben marcato.*

ELSIE.

bread, no clothes, no fire! Nay, There's plenty in the pastor's house to-

Viols. *p*

-day! Whence no one knows, but treasure they have found, To feed and

clothe and warm the village round, And while the coward folk their

Clar. Bass Clar.

bounty eat, They say "'tis witchcraft," up and down the street, They  
 CLAUS. (peeping.) *mf* Ah! Old

Viols.

say 'tis witchcraft up and down the street,  
 poi... son-tongue "they say" indeed "they say" 'Twas you who spread the tale your.

L.H.

I know she is, my Lord!

-self!  
 COMM: *con passione.*

Aye! well I know she is a sorceress!

Viols.

Clar. *ppp*  
 Fag. *ppp*  
 Bassi.

COMM:

Thy knowledge prove, And she shall choose be-twixt my hate and

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of two flats. The lyrics are: "Thy knowledge prove, And she shall choose be-twixt my hate and".

ELSIE. (malignantly)

love- Dost un-der... stand? Is it your

*poco più lento.*

Viola.  
Celli.

The second system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment is on a grand staff. The lyrics are: "love- Dost un-der... stand? Is it your". The tempo marking *poco più lento.* is placed below the piano part. The instruments Viola and Celli are indicated.

will, by me Ac-cusd of witch-craft that the maid shall

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment is on a grand staff. The lyrics are: "will, by me Ac-cusd of witch-craft that the maid shall".

COMM:

he? Name the re-ward! What.e-ver gold thou wilt, So I but

*mf*  
*a tempo.*  
Cello.

The fourth system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment is on a grand staff. The lyrics are: "he? Name the re-ward! What.e-ver gold thou wilt, So I but". The dynamic marking *mf* and tempo marking *a tempo.* are present. The instrument Cello is indicated.



ELSIE. (aside) (To Commandant)

tri-umph! Guilt, and nought but guilt The ru-by

Viols. Bassi. *rall.*

COMM: ELSIE. *rall un poco.*

ring! 'Tis thine 'tis thine, And house and table free, Un-til I

*pp*

*Allegro, COMM: (♩=92.)* CLAUS. (peeping out)

die-not here! So let it be! Don't be too

*pppp f mf* Clar. Viols. Cello e Viola.

COMM:

sure-un-til the house be built! Go! Go! and

*poco più lento.*

ELSIE.

*a piacere.*

see the thing be done! I fly, for ru...by rings Do give to

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*rall.*

ven..... geance! as to witchcraft, wings.

*Allegro.*

The second system continues the vocal line and piano accompaniment. The vocal line has a long dotted note for 'ven.....' followed by quarter notes for 'geance! as to witchcraft, wings.' The piano accompaniment includes a section marked 'rall.' with a dynamic of 'f' (forte) and a section marked 'Allegro.' with a dynamic of 'p' (piano). The piano part features a prominent melodic line in the right hand.

COMM: *con tutta forza.*

Now then fair foe!

The third system shows the vocal line and piano accompaniment. The vocal line has a long note for 'Now then fair foe!' The piano accompaniment is marked with a dynamic of 'ff' (fortissimo) and features a complex, rhythmic accompaniment with many chords and moving lines in both hands.

for life, for death, Du-el'twixt thee..... and

The fourth system shows the vocal line and piano accompaniment. The vocal line has a long note for 'for life, for death, Du-el'twixt thee..... and'. The piano accompaniment includes a section for 'Tromboni.' (Trombones) with dynamics of 'f' and 'p'. The piano part features a melodic line in the right hand and a bass line in the left hand.

CABALETTA.

COMMANDANT.

(♩ = 108.)

ALLEGRO.

me!

ga

ga

Haughty

maid, my pas-sion scorning! Is thy coldness worn to try me? Vain-ly

dost thou hope to fly me! These fond arms shall hold thee fast! Fl. e Clar.

Vainly dost thou try to fly me! Fl. e Clar.

Ob.

This system contains the first line of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a woodwind line for Oboe (Ob.) and a string line. The key signature has one flat, and the time signature is common time.

These fond arms shall hold thee fast, Look no more for gentle

Viol. e Cello.

This system contains the second line of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a woodwind line for Violin and Cello (Viol. e Cello.) and a string line. The key signature has one flat, and the time signature is common time.

warn...ing Of thy co...ming bliss or dan-ger, Love..... hath

*fz*

This system contains the third line of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a woodwind line and a string line. The key signature has one flat, and the time signature is common time. A dynamic marking of *fz* (forzando) is present.

grown, love hath grownal.ly to an...ger, Round his prey..... the

*p* *f*

This system contains the fourth line of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a woodwind line and a string line. The key signature has one flat, and the time signature is common time. Dynamic markings of *p* (piano) and *f* (forte) are present.

net to cast! The net to cast Haughty maid, my pas-sion

The first system of the musical score. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are "net to cast! The net to cast Haughty maid, my pas-sion". The piano accompaniment consists of a grand staff with treble and bass clefs. A dynamic marking of *p* is present in the piano part.

scorning, Is thy coldness worn to try me? Vainly dost thou hope to

The second system of the musical score. The vocal line continues with the lyrics "scorning, Is thy coldness worn to try me? Vainly dost thou hope to". The piano accompaniment continues with similar rhythmic patterns.

fly me! These fond arms shall hold thee fast! Haugh

*3 poco rall.* *mf* *p* Viols.

The third system of the musical score. The vocal line has the lyrics "fly me! These fond arms shall hold thee fast! Haugh". There is a triplet of notes in the vocal line with the instruction *3 poco rall.* above it. The piano accompaniment features a dynamic marking of *mf* and a *p* marking. A violin part is indicated by "Viols." with a melodic line.

.....ty maid Vain.ly dost thou hope to fly me These arms shall hold thee

The fourth system of the musical score. The vocal line continues with the lyrics ".....ty maid Vain.ly dost thou hope to fly me These arms shall hold thee". The piano accompaniment continues with the same accompaniment style.

fast! ga Haugh... ty

Flutes *mf* Fag.

The first system of the score shows a vocal line with the lyrics "ga Haugh... ty". Below it, the piano accompaniment is written for Flutes and Fagotto. The flute part is marked *mf* and features a melodic line with a slur over the first two measures. The fagotto part has a similar melodic line. The piano accompaniment consists of chords and moving lines in both hands.

maid Vain...ly dost thou hope to fly me!

Viol. e Fag.

The second system continues the vocal line with the lyrics "maid Vain...ly dost thou hope to fly me!". The piano accompaniment includes parts for Violin and Fagotto. The violin part is marked *Viol. e Fag.* and has a melodic line with a slur. The piano accompaniment features chords and moving lines in both hands.

Vain...ly dost thou hope to fly me! Too haugh... ty

*f* *ff*

The third system continues the vocal line with the lyrics "Vain...ly dost thou hope to fly me! Too haugh... ty". The piano accompaniment features dynamic markings *f* and *ff*. The piano part has a melodic line with a slur and a crescendo leading to the *ff* marking. The piano accompaniment consists of chords and moving lines in both hands.

maid! my passion scorning, Vainly dost thou hope to fly me! These.... fond

*p* *f*

The fourth system continues the vocal line with the lyrics "maid! my passion scorning, Vainly dost thou hope to fly me! These.... fond". The piano accompaniment features dynamic markings *p* and *f*. The piano part has a melodic line with a slur and a crescendo leading to the *f* marking. The piano accompaniment consists of chords and moving lines in both hands.

*rall.*

arms shall hold thee fast! Vain...ly dost thou hope to

Viol.

This system contains the first line of music. It features a vocal line at the top with lyrics "arms shall hold thee fast! Vain...ly dost thou hope to". Below it is a piano accompaniment with a violin part labeled "Viol." and a dynamic marking of *p*. The tempo is marked *rall.*

fly me, These fond arms shall hold thee fast! shall hold thee

This system contains the second line of music. The vocal line continues with lyrics "fly me, These fond arms shall hold thee fast! shall hold thee". The piano accompaniment includes a dynamic marking of *f*.

fast!

*ff*

This system contains the third line of music. It features a piano accompaniment with a dynamic marking of *ff*. The vocal line is mostly silent, with the word "fast!" appearing below the first few notes.

This system contains the fourth line of music, which is a piano accompaniment. It features a complex, rhythmic texture with many notes and rests, ending with a double bar line.

### Nº 7. RECIT: & ROMANCE.

(♩ = 132.)

ALLEGRO  
MODERATO.

Corni.

Corni.

agitato un poco.

Cello.

Viol.

p

f

p

#### RECIT. RUDIGER.

Had ever son inhuman sire like mine? One hour he drives me forth with bitter



words, <sup>3</sup> Bidding me sell my sword and get my bread Like yonder folk with.

*Allegretto. Tempo di Marcia.* Tenori. *f*

- in! Soldiers. Behind the Scenes. *f*

Bassi. *f*

The

Trumpet. The

King on his ancient throne sits fast By the aid of our bright broad swords! The

King on his ancient throne sits fast By the aid of our bright broad swords! The

King on his ancient throne sits fast By the aid of our bright broad swords.

King on his ancient throne sits fast By the aid of our bright broad swords.

RECIT.  
RUDIGER.

Then calls me back, to wait up-on my King, Lest

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand.

men should guess he treats his on-ly child As mas-ter treats a

The second system continues the vocal line with quarter notes E5, F5, G5, and A5. The piano accompaniment features a prominent melodic line in the right hand starting with a forte (f) dynamic.

slave! Why should I bear this chain? Were I not

The third system shows the vocal line with quarter notes B4, A4, G4, and F4. The piano accompaniment is specifically for the cello, marked 'Celli.', and features a melodic line with a forte (f) dynamic.

no-ble I might live, - wed, - with...al be free!

The fourth system continues the vocal line with quarter notes E4, D4, C4, and B3. The piano accompaniment is for the cello, marked 'Cello.', and includes dynamics such as ppp and mf. The tempo marking 'poco rall.' is present above the vocal line.

The fifth system is primarily piano accompaniment, featuring a complex melodic line in the right hand and a supporting bass line in the left hand. It concludes with a forte (f) dynamic and a 'rall. tr' marking.

ROMANCE.

(No. 144.)

ANDANTINO  
CON MOTO.

Clar. *p* *Flutes.*

*p* *Cornic.*

RUDIGER.

*semplice.*

*p* *Corno Inglese.* *p*

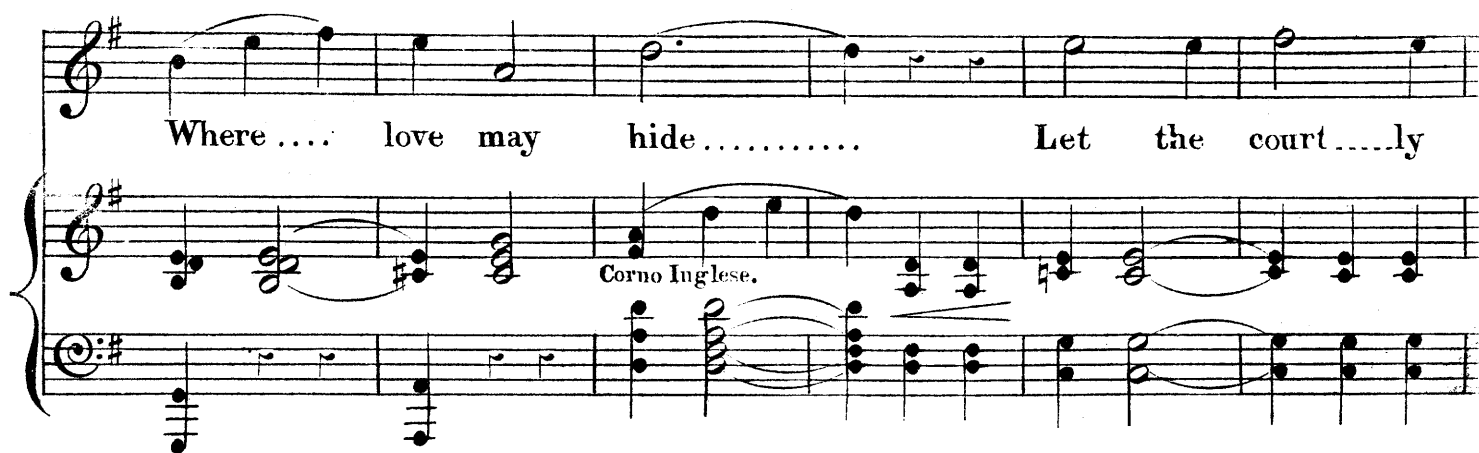
bright is the palace dome That... hangs o'er

pride But dear... er the low...ly home,

*p* *Corno Inglese.*

Where .... love may hide ..... Let the court ....ly

Corno Inglese.



no ..... ble wear Rose by art from win .....ter won,

Viols. *p*



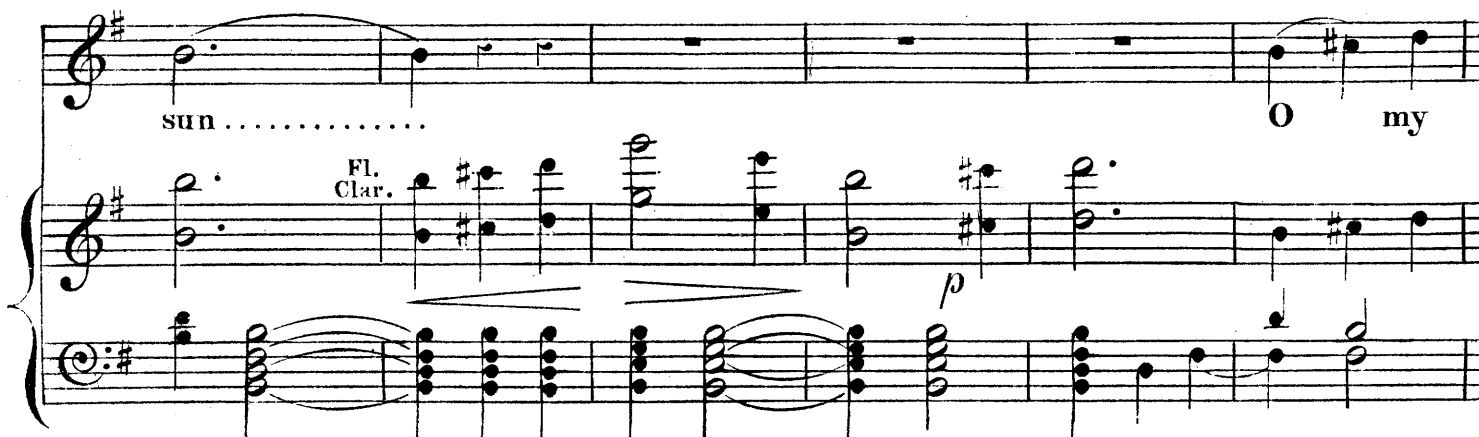
Mine the prim ...rose, flow'r more fair, On...ly o...pend by the

*pp*



sun ..... O my

Fl. Clar. *p*



*stringendo.*

Love! my heart's de...light!..... I am ser...vant, e.....ven

now,..... To thy beau...ty pure and bright..... To the Cello.

*poco più mosso.*

glo..... ry of thy brow..... Eve and dream and

dawn com...bine Thee to make for e.....ver mine -

Thou, my on.....ly love! Thou,..... my heart's de-

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Thou, my on.....ly love! Thou,..... my heart's de-". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a melodic line with a long note value and a dynamic marking of *p*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp, featuring a rhythmic accompaniment of chords.

light!..... Eve..... and

Cello.

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "light!..... Eve..... and". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a melodic line with a long note value and a dynamic marking of *p*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp, featuring a rhythmic accompaniment of chords. A dynamic marking of *fz* is present in the middle staff.

dream and dawn com...bine, Thee..... to make for

Viols.

The third system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "dream and dawn com...bine, Thee..... to make for". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a melodic line with a long note value and a dynamic marking of *pp*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp, featuring a rhythmic accompaniment of chords. A dynamic marking of *pp* is present in the middle staff.

*Tempo primo.*

e.....ver mine for e.....ver mine.....

Fl.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "e.....ver mine for e.....ver mine.....". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a melodic line with a long note value and a dynamic marking of *p*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp, featuring a rhythmic accompaniment of chords. A dynamic marking of *pp* is present in the middle staff.

*dolciss. con espress.*

Gloom, or storm, or shine,..... Thou art

*pp* *p* Celli.

*stringendo un poco.*

e...ver mine, Thou, my heart's..... de...light,.....

*f*

*rall.*

.... art e..... ver mine.....

Flutes. *p*

Celli.

*dim. pp*

CLAUS.

(♩ = 136.)

ALLEGRO  
MA NON  
TROPPO.

*pp* *p*

'Tis a fa-mous

cho-rus, But wholl lead the song? Aye! Wholl

CLAUS. Tenori. CLAUS.

lead the song? Not I! Not I!

Bassi.

Not I! Not I!

*mf*

RUDICER.

Good morrow! Com-rades, May a



stran-ger try? I know your dit...ty well.

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains the lyrics "stran-ger try? I know your dit...ty well." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

*Tenori.*  
Bra-vo, Bra-vo, young man.

*Bassi.*  
Bra-vo, Bra-vo, young man.

The second system includes vocal parts for Tenors and Basses, and piano accompaniment. The Tenors' part is in treble clef with the lyrics "Bra-vo, Bra-vo, young man." The Basses' part is in bass clef with the lyrics "Bra-vo, Bra-vo, young man." The piano accompaniment continues with a similar rhythmic pattern, featuring a *ff* (fortissimo) dynamic marking. A first ending bracket labeled "8a" is present in the piano part.

vo, young man. Bra-vo, young

vo, young man. Bra-vo, young

The third system continues the vocal and piano parts. The vocal lines for Tenors and Basses are shown. The piano accompaniment features a *ff* dynamic marking and a first ending bracket labeled "8a".

man.

man.

*rall.*

The fourth system concludes the piece. It features a piano accompaniment with a *rall.* (rallentando) marking. The piano part includes a first ending bracket labeled "8a" and ends with a final chord. The number "7544" is printed at the bottom center of the page.

# Nº 8. SOLDIERS' SONG & CHORUS.

RUDIGER.

(♩ = 100.)

ALLEGRETTO  
MA NON  
TROPPO.

*marcato.*

Go! sing how our troop was the

first in war, On some la-zzy noon of May, How of peace no cow...ard dared

prate a...far When our trumpet loud said "Nay"?

*rall.*  
For come we the first, or come we the last, To his knights, or his hundred

lords, The King on his father's throne sits fast By the aid of our bright broad

*a piacere.*

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

*f* *colla voce.*

*Tenori.*

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

*Bassi.*

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

*ff*

RUDICER.

King on his father's throne sits fast By the aid of our bright broad swords. There shall

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

never fail a cask of wine, In the Cellar's jolly stores Nor a

*p*

Girl with lily fingers fine To hand us the draught she pours, Nor a

*con grazia.*

piece of gold for a man to cast, To his grey beard father's hoards, While the

King on his an...cient throne sits fast By the aid of our true broad

*rall.*

*Tenori.*  
swords. While the King on his ancient throne sits fast By the aid of our true broad

*Bassi.*

While the King on his ancient throne sits fast By the aid of our true broad

*RUDIGER.*  
swords! The tyrant shall quake, if he dreams we come, Tho' his moat be a fur long

swords?

deep, The babe at the sound of our evening drum Shall sink on the breast and

sleep. No force shall op-press though with

*f* Trumpets. *Tymp:* *p*

ar-my vast, No fraud with its sil-ken words, While our King on his fa-ther's

throne sits fast By the aid of our broad bright swords. The King on his father's

**CHORUS.** The King on his father's

The King on his father's

*f*

*rall.*

throne sits fast, By the aid of our bright broad swords.

throne sits fast By the aid of our bright broad swords.

throne sits fast By the aid of our bright broad swords.

*colla voce.* *ff* *ff*

RECIT. *con moto.*

CLAUS.

Bravo! Bravo! Bravo young man You sing a jolly

CHORUS  
of  
Soldiers.

Bravo! Bravo! Bravo young man You sing a jolly

Bravo! Bravo! Bravo young man You sing a jolly song.

IN TEMPO  
CON MOTO.

(♩ = 144.) *p*

RUDIGER.

song. When I have help like yours, have help like yours.

song.

*p* *mf*

(looking out)

CHORUS. Ah! the Pastor's daughter, Come, come drink her health, drink her health, a girl of gold is

Ah! the Pastor's daughter, Come, come drink her health, drink her health, a girl of gold is

RUDIGER.

*rall.*

*à piacere.*

I'll stand a side, perchance un - seen, to see If she can smile on others as on me!

she.

she.

*rall.*

*p*

Nº 9. RONDO.

(♩ = 132.)

ALLEGRETTO  
CON GRAZIA.

Fl. Clar. e Fag.

Musical score for Flute, Clarinet, and Bassoon. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. There are various musical notations including slurs, accents, and dynamic markings.

MARY.

con grazia.

My

Tutti.

*f*

*p*

Musical score for Mary's vocal line and piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in bass clef. The key signature has two sharps. The time signature is 4/4. The music starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. There are various musical notations including slurs, accents, and dynamic markings.

long hair..... is braided

With mountain daisies gay, My

Ob.

Viol.

*pp*

Musical score for vocal line and piano accompaniment with lyrics. The vocal line is in treble clef and the piano accompaniment is in bass clef. The key signature has two sharps. The time signature is 4/4. The music starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. There are various musical notations including slurs, accents, and dynamic markings.

green bow'r..... is shaded

From ev'.....ry noon..... tide

Viol.

Musical score for vocal line and piano accompaniment with lyrics. The vocal line is in treble clef and the piano accompaniment is in bass clef. The key signature has two sharps. The time signature is 4/4. The music starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. There are various musical notations including slurs, accents, and dynamic markings.

ray, From ev'ry ray. Ah!.....

.... My..... long hair..... is braided Fl. e Clar.

With moun.tain daisies gay, My green bow'r..... is

sha.....ded From ev'ry ray!

*largamente.* *a piacere.*

*pp* *p* Fl.



Ah! the distant village hum Comes merry

Cello.

*mf* *p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves: the right hand has a flowing sixteenth-note pattern, and the left hand has a steady eighth-note accompaniment. Dynamics include *mf* and *p*. The word "Cello." is written above the piano part.

on the ear!

Why waitest

ossia.

*con grazia.* *p* Viola e Cello.

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "on the ear!" and "Why waitest". An "ossia." (alternative) line is shown above the vocal staff. The piano accompaniment features a section marked "con grazia." with a *p* dynamic. The words "Viola e Cello." are written above the piano part.

thou to come? The bridal hour is near. The distant village hum, -

Viol.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "thou to come? The bridal hour is near. The distant village hum, -". The piano accompaniment includes a section for the Violin, marked "Viol.". The music continues with a steady accompaniment.

Comes merry on the ear.

*f*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "Comes merry on the ear.". The piano accompaniment ends with a section marked *f* (forte). The music concludes with a final chord.

*teneramente.*

Why wait...est thou to come, Why wait...est thou to come?

Viol. *pp*

The bri--dal hour is near. Why wait...est thou to

Fl.

come? The distant village hum Comes merry on the ear! Ah! come! The

*p*

*ossia.*  
near, the hour is

bridal hour is near; Why waitest thou, the bridal hour is near, the hour is

*colla voce.*

*In tempo.*

near. Fl. Ah!..... Ah!.....

*p* Ob. e Fag. *f*

..... My hair is braided

*pp* *pp*

With mountain daisies gay, My green bow'r..... is

shaded From ev'..... ry noon..... tide ray, From

Viol.

ev'.....ry ray Ah!..... My.....

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand.

long hair..... is braid..... ed With mountain

Fl. e Ob.

This system contains the second line of the musical score. The piano accompaniment continues with the arpeggiated figure. A woodwind part for Flute and Oboe is introduced in the second staff of this system.

daisies gay, My green bow'r..... is sha..... ded From

*pp*

This system contains the third line of the musical score. The piano accompaniment features a *pp* dynamic marking. The woodwind part continues with the melody.

ev'.....ry noon... tide ray! Why waitest

*rall un poco.*

*pp* *f*

Viol e Cello.

This system contains the fourth and final line of the musical score. It includes the instruction *rall un poco.* and dynamic markings *pp* and *f*. A string part for Violin and Cello is introduced in the second staff of this system.

Ah! .....

thou..... why waitest thou? Ah!.....

*pp*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a melodic phrase on a dotted line, followed by the lyrics 'thou..... why waitest thou?' and another melodic phrase on a dotted line with the lyric 'Ah!.....'. The piano accompaniment consists of two staves with chords and moving lines. A dynamic marking of *pp* is placed above the right-hand piano staff.

..... Ah! come, the bri-dal hour is near!

..... Ah! come, the bridal hour is near!

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase on a dotted line with the lyric '..... Ah! come, the bri-dal hour is near!' followed by another melodic phrase on a dotted line with the lyric '..... Ah! come, the bridal hour is near!'. The piano accompaniment continues with chords and moving lines.

The hour..... is

The hour..... is near.....

Detailed description: This system contains the final vocal line and piano accompaniment on the page. The vocal line has a melodic phrase on a dotted line with the lyric 'The hour..... is' followed by another melodic phrase on a dotted line with the lyric 'The hour..... is near.....'. The piano accompaniment continues with chords and moving lines.

near.  
Ah! ..... the hour is  
near Ah! come The bridal hour .....  
..... is near!  
..... is near!

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment includes dynamic markings such as *f* (forte) and *rit.* (ritardando). The lyrics are: "near. Ah! the hour is near. Ah! come The bridal hour is near! is near! is near!".

N<sup>o</sup> 10. FINALE. ACT. I.

RECIT.

PASTOR.

See that you sing your best in welcoming Of our great So-vereign!

MARY.

*à piacere.*

Not I, dear Fa-ther, see the wreath I made upon the  
And be not a-fraid!

MARY.

(♩ = 152.)

ALLEGRETTO  
CON GRAZIA

hill.

Viol e Cello.

Corni e Tymp.

Fl. Ob. Clar. e Fag. &c.

CHORUS of Soldiers.

Tenori.

Save you, fair maiden, when-so-er you pray For thought....less

Bassi.

Save you, fair maiden, when-so-er you pray For thought....less

Villagers.

sin...ners re-col...lect us all. Ey, Ey, Ey,

sin...ners re-col...lect us all.

Viols.

MARY.

Thank ye, Thank ye, brave Sirs.

RUDICER.

Ah!

PASTOR.

Thank ye, Thank ye, bold youths.

Soprani.

How

Tenori.

Ey, Ey, Ey,

Ey, Ey, Ey,

Bassi.

Ey, Ey, Ey,

Ey, Ey, Ey,

Ey, Ey, Ey,

CHORUS of Witches.

RUDICER.

See, how she turns a... way.

proud, How proud we are to day.

In our gay gown and

Ey, Ey, Ey, How proud we are to day.

Ey, Ey, Ey, How proud we are to day.



CHORUS

gar..... land,                      What a beau-ti-ful dis.... play!

In bon...ny gown and gar..... land,                      What a beau-ti-ful dis-

In bon...ny gown and gar..... land,                      What a beau-ti-ful dis-

I won-der who the lo...ver was                      whose mo...ney paid for

- play!                      I won-der who the lo...ver was, whose mo...ney

- play!                      I won-der who the lo...ver was, whose mo...ney

all!                      Good mor-row, Pride,                      Good morrow, Pride!                      you

paid for all, I                      wonder who the lo...ver                      was, whose mo-ney paid for

paid for all, I                      won-der who the lo...ver was, whose

*stringendo.*

MARY

Good mor-row, neighbours, what can mean this  
 go be-fore a fall!  
 all, whose mo-ney paid for all!  
 mo-ney paid for all!

Viols.  
 Cello.

wrath in ev'ry eye? CLAUS. (Points to one)

Her

one voice. Good morrow, Pride, Good morrow, Pride,  
 My child is sick, one voice.  
 My cow is dead,

husband will not die! No! No! Her

Some wicked spell has caus'd, We know full well, Some wicked spell hath

Tutti. Her child is dead! We know full well, Some wicked spell hath

Tutti. His cow is dead! We know full well, we

*cres.* *f*

husband will not die!

caus'd this mis-chieff all, Good mor...row, Pride! you

caus'd this mis-chieff all, Good mor...row, Pride! you

know full well Good mor...row, Pride! you

ELSIE.

We know full well, some wicked spell hath

go be..fore a fall,

go be..fore a fall

go be..fore a fall,

caus'd this mis-chieff all! Good mor..... row,

Good mor..... row, Pride,

We know some wicked spell hath

We know some wicked

Pride, you go be fore a fall,..... We know some spell, some  
 you go be fore a fall Good mor... row,  
 caus'd this mischief all, Good mor... row,  
 spell..... hath caus'd this mischief all, We

wick...ed spell, hath caus'd this mis... chief all.  
 Pride, you go be fore a fall,  
 Pride, you go be fore a fall,  
 know some wick...ed spell hath caus'd this mis... chief all.

*p* Cello.

MARY.  
 ELSIE. Ah! some spell hath caus'd this mis... chief all.  
 We know some wicked spell hath caus'd this mischief all.  
 Bases. (coming towards Mary)  
 Good mor...row Pride! you go be fore a fall.

Viol.  
*p* Cello.

CHORUS of Villagers.

*pp*  
 Ey, Ey, Ey, Ey, Ey, Ey, Her child is sick, His cow is  
 1<sup>st</sup> Tenor.  
 My child is sick,  
 1<sup>st</sup> Bass.  
 My cow is dead,  
 Soldiers, Tenors & Basses.  
*p* Save you, fair mai...den when so...e'er you pray For

MARY *agitato un poco.*

Have I done this?

ELSIE

Yes! thou hast!

Villagers.

dead! Thou hast! Thou hast!

Soldiers.

thought .....less sin...ners re...col...lect us all!

MARY.

*Soldiers.*

Pray you!

Cease en .....vious folk! keep from her, keep from her!

let there be no brawl For my poor sake, my neighbours do but

joke; They lov'd me bet....ter on-ly yes ..... ter....

- day.

RUDIGER.

One more rude word and by this blade I say

(Enter Commandant)

That he who speaks it, he who speaks it shall repent the fray.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "That he who speaks it, he who speaks it shall repent the fray." The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

COMMANDANT. (To Soldiers)

Range your... selves, Range your... selves!

The second system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "Range your... selves, Range your... selves!" The piano accompaniment continues with a similar complex rhythmic pattern.

(to Pastor.)

What! old Friend, on such a day, —

The third system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "What! old Friend, on such a day, —" The piano accompaniment continues with a similar complex rhythmic pattern.

The pub...lic street is not your place, or hers, —

The fourth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "The pub...lic street is not your place, or hers, —" The piano accompaniment continues with a similar complex rhythmic pattern.

There's room in yon ..... der bal-co .... ny

The fifth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "There's room in yon ..... der bal-co .... ny" The piano accompaniment continues with a similar complex rhythmic pattern.

(To Soldiers)

MARY.

yes! there's room make way! make way! I

thank you! Sir, I thank you, but 'mid the

(Timidly)

vil-lagers my fa-ther and my-self would ra-ther

PASTOR.

stay. — This kind young man for both of us will

RUDIGER.

care. Your sim-ple trust I ne-ver will be...



CLAU.S. (aside.) (to Commandant.)

tray. He's a good soul like me, So! your first

CHORUS of Villagers.

We know some wick-ed spell hath caus'd this mischief all, some wick-ed

We know some wick-ed

We know some wick-ed spell hath caus'd this mischief all, We know some wick-ed

snare wont e...ven catch a midge!

spell hath caus'd this mischief all.

spell hath caus'd this mischief all.

spell hath caus'd this mischief all. 8a

CLAU.S. (coi Tenori)

The King! The

The King! The

Soldiers. The King! The

The King! The

ff ff

## CHORUS.

ALL. MA NON TROPPO.

King!

King!

King!

*Soldiers coi Tenori e Bassi.*

King!

Trumpets.

*ff*

Detailed description: This system contains the first four staves of the chorus. The top three staves are vocal parts, each starting with the word 'King!'. The fourth staff is for 'Soldiers coi Tenori e Bassi' and also starts with 'King!'. The bottom two staves are for 'Trumpets', marked with a forte (*ff*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Cham... pion of li...ber...ty! Hail to thy vic...to...ry!

Cham... pion of li...ber...ty! Hail to thy vic...to...ry!

Cham... pion of li...ber...ty! Hail to thy vic...to...ry!

*ff*

Detailed description: This system contains the next four staves. The top three staves are vocal parts with the lyrics 'Cham... pion of li...ber...ty! Hail to thy vic...to...ry!'. The bottom two staves are the piano accompaniment, marked with a forte (*ff*) dynamic. The key signature and time signature remain the same as in the first system.

Hail to thy glo...ry, De...fen...der and King!

Hail to thy glo...ry, De...fen...der and King!

Hail to thy glo...ry, De...fen...der and King!

Detailed description: This system contains the final four staves of the chorus. The top three staves are vocal parts with the lyrics 'Hail to thy glo...ry, De...fen...der and King!'. The bottom two staves are the piano accompaniment. The key signature and time signature remain the same as in the previous systems.

Hark! mu... sic joy...ous...ly Wa.....kens to wel...come thee

Hark! mu... sic joy...ous...ly Wa.....kens to wel...come thee

Hark! mu... sic joy...ous...ly Wa.....kens to wel...come thee

While loud...est e....choes with thy prai.....ses ring!

While loud...est e....choes with thy prai.....ses ring!

While loud...est e....choes with thy prai.....ses ring!

Vain..ly the en..e..my Swore in his tyr..an..ny Hopes of our free-dom to

Vain..ly the en..e..my Swore in his tyr..an..ny Hopes of our free-dom to

mock and o'er-throw, Thou and thy chi-val-ry Came, in your bra-ve-ry,

mock and o'er-throw, Thou and thy chi-val-ry Came, in your bra-ve-ry,

*ff*

Scarce drew a sword, and his boasting is low! Scarce drew a sword, and his

Scarce drew a sword, and his boasting is low! Scarce drew a sword, and his

*ff* boast ..... ing ..... is low.....

*ff* boast ..... ing ..... is low.....

*ff* boast ..... ing ..... is low.....

*ff* *f*

Hark! mu...sic joy...ous...ly, Wa.....kens to wel...come thee,

Hark! mu...sic joy...ous...ly, Wa.....kens to wel...come thee,

Hark! mu...sic joy...ous...ly, Wa.....kens to wel...come thee,

*ff*

While loud...est e...choes with thy prai...ses ring!

While loud...est e...choes with thy prai...ses ring!

While loud...est e...choes with thy prai...ses ring!

MARY. (advancing towards the King)

*nobilmente con forza.*

Wel..... come! wel..... come!

Trump. Corni e Tromb.

Trump.

*ff* *pp*

*Passi.*

King..... vic...to..... rious! Safe..... from war..... at

home..... a..... gain!..... Taught by va...lour con....quest

Viols.

glo....rious, Taught by mer....cy how to reign! Lo! the

Heavn a...bove re...joi.....ces Lo! the earth her flow'rs doth

F.le Clar.

bring..... While to-day all hearts and voi....ces..... Joy..ful

sing "All hail our King!" Lo! the Heav'n a...bove re-

Trump.

-joi.....ces Lo! the earth her flow'rs doth bring.....

.... While to-day all hearts and voi.....ces, Joy...ful

Viol.

sing..... All hail..... our

King,.... all hail..... our King!..... all hearts and voi...ces hail our.

King! Hail the King! Hail the King!

Hail the King! Hail the King!

*ff*

Hail the King!

Hail the King!

Long live the King! Long live the King! Hur

*ff* Long live the King! Long live the

*ff* Long live the King!.....

ra! Hur...ra! Hur...ra!

King! Hur...ra! Hur...ra!

8a 3 8a 3



KING. (giving Mary a chain.)

MOD<sup>o</sup> QUASI RECIT<sup>o</sup>

Thanks maiden, Thanks, fair maiden!

MOD<sup>o</sup> QUASI RECIT<sup>o</sup>Corni. *marcatiss.*

(♩ = 120.)

*f*

wear this bauble In me-mo-ry, in mem'ry of thy song to-

(To the People)

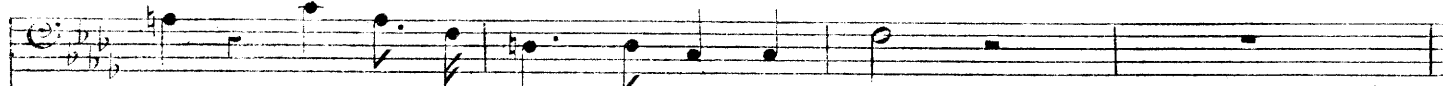
day! Now draw near! And let me all your wishes

(To the Count)

hear! Count Ru-diger! well met! well

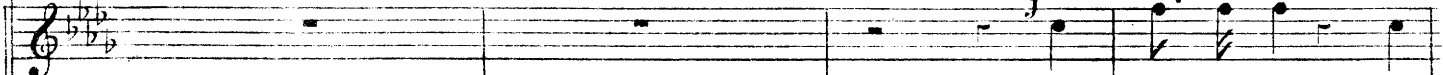
met! we lit-tle thought that you were near, But you are wel-come, e-ven

(giving Count Rudiger the address.)



thus, Take you this scroll, and ride with us.

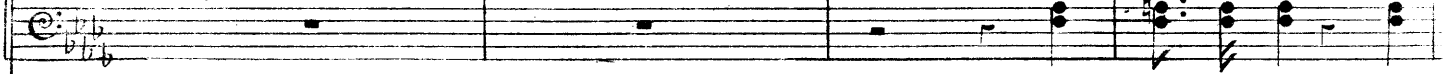
Tenors.



CHORUS of Soldiers.

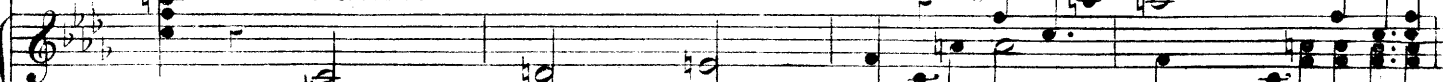
Count Ru-di-ger! Count

Basses.



Count Ru-di-ger! Count

Tromboni.



*mf*

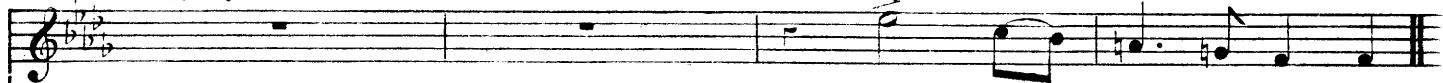
L.H.



MARY.

*dolente*

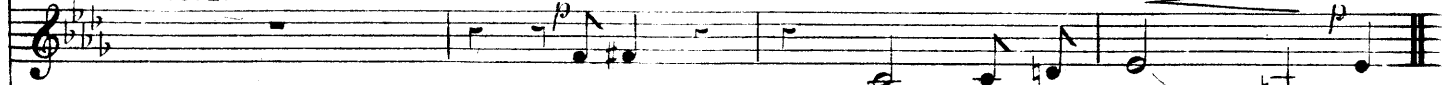
*rall? un poco.*



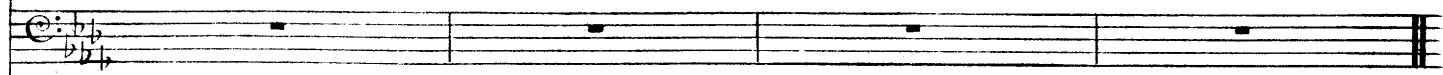
Ah! my dream, my dream is

ELSIE.

(To Commandant)



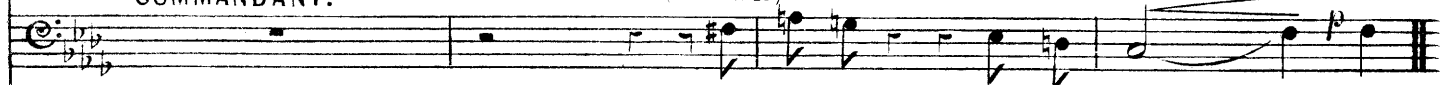
He smiles yes! They were friends of



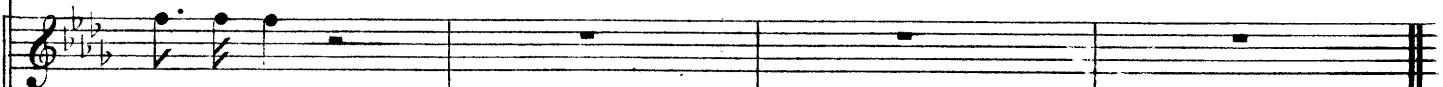
COMMANDANT.

(To Elsie)

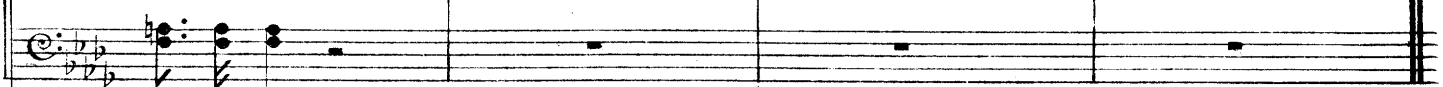
*rall? un poco.*



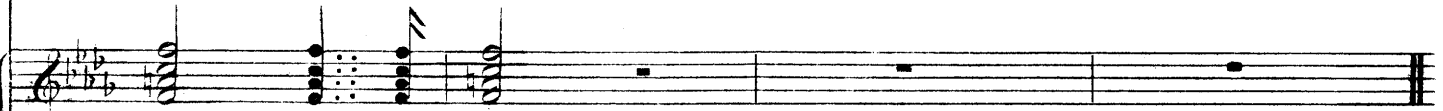
She blushes They were friends of



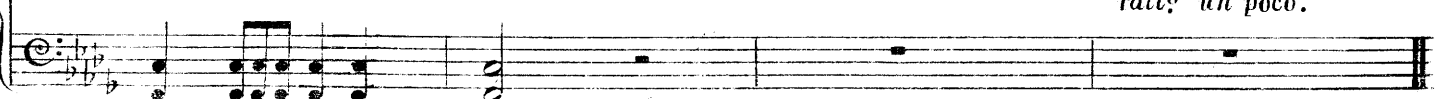
Ru-di-ger!



Ru-di-ger!



*rall? un poco.*



N<sup>o</sup> II. QUINTET & CHORUS.

MARY. *oer!* Did I hear him call'd to

ELSIE. *yore!* Ah! that troubled glance a...

COMMANDANT. *yore!* Ah! that troubled glance a...

PASTOR. Did I hear him call'd to

(♩ 80.)  
 ANDANTE  
 CON MOTO.

Fl. Ob. Clar.

ride At the King's right hand a...way? There was ne...ver trace of

side Would a wi...ser maid be...tray! 'Tis in vain that she would

side Would a wi...ser maid be...tray! 'Tis in vain that she would

ride At the King's right hand a...way? There was ne...ver trace of

pride In his bear-ing, in his bearing, yes-ter...day!

hide, Where her heart, where her heart is gone a...stray!

hide, Where her heart, where her heart is gone a...stray!

pride In his bear-ing, in his bearing, yes-ter...day!

Oh! to find a...mid the great He is great...est of them all Is a

If the boy to wealth and state should my ha....ted ri...val call They must

If the boy to wealth and state should my cho....sen mistress call They must

What a change to cot...tage gate, From his fa....thers' banquet hall Oh 'tis

Clar.

Corni.

knowledge come too late..... For my heart, for my heart is past re..

bear my bit...ter hate, And the worst, and the worst that may be..

bear my bit...ter hate,.... And the worst, and the worst that may be..

beau teous when the great, when the great, Are so gen...tle with the

Viols. b.

*rall. un poco.*

*In tempo.*

-call!

RUDICER. *con grazia.*

-fall! That blush she seeks to hide I can guess what it would say.

-fall!

small!

*In tempo.*

Clar.

Not a word that means to chide ..... Or to tri.....fle or be...

MARY. *dolciss.* Oh! to find a...

ELSIE. That troubled glance would a wi-ser maid be...tray.

RUDICER. tray.

COMMANDANT. Let me toil and

PASTOR. That troubled glance would a wi-ser maid be...tray.

What a change to

Violas Viols. *p*

mid the great..... He is greatest of them all.....

If the boy to wealth and state, Should my ha-ted ri...val

let me wait..... Let the worst that can be.....fall.....

If the boy to wealth and state, Should my chosen mistress

cot...tage gate, From his father's banquet hall.

Is a know-ledge, come too late For my  
 call, They must bear my bit...ter hate And the  
 .... From my fa...thers' bit...ter hate Such a  
 call, They must bear my bit...ter hate  
 Oh! 'tis beau...teous when the great Are so

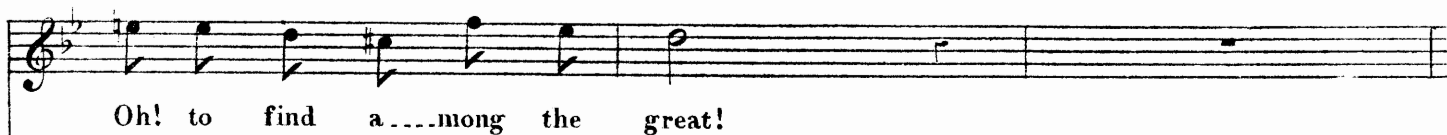
heart is past re.... call!  
 worst that can be.... fall!  
 heart..... is worth it all!  
 And the worst that may be.... fall!  
 gen.....tle with the small!

**CHORUS.**

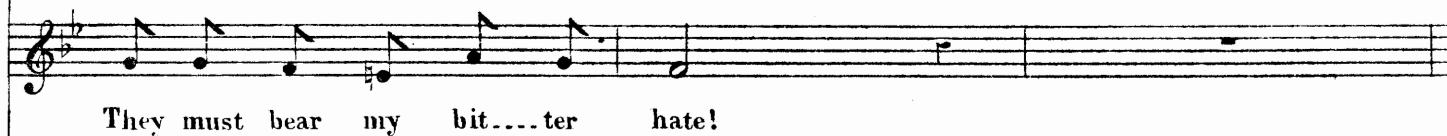
*Soprani.*  
*Tenori.*  
*Bassi.*  
*Soldiers.*

Long live our no...ble King!  
 Long live our no...ble King!

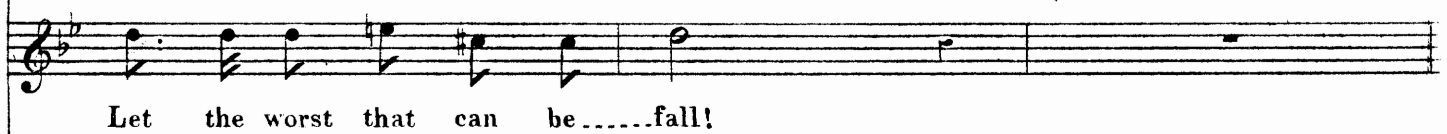
*Tromb.* *Trump.*  
 Long live our no...ble King!



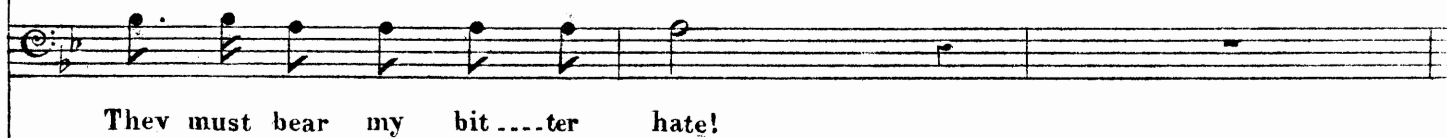
Oh! to find a...mong the great!



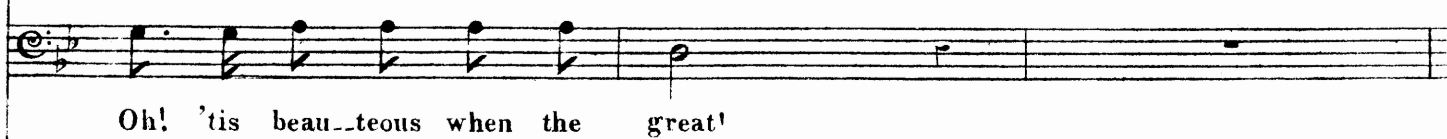
They must bear my bit....ter hate!



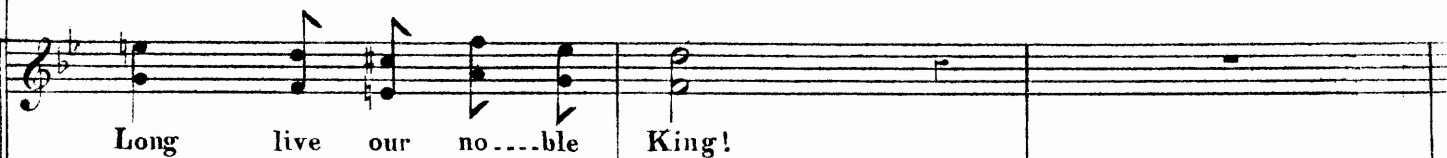
Let the worst that can be.....fall!



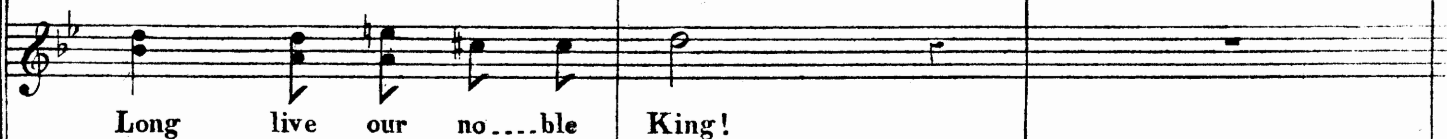
They must bear my bit....ter hate!



Oh! 'tis beau...teous when the great!

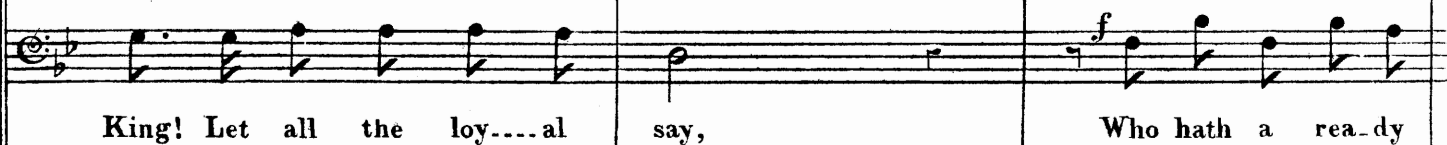


Long live our no....ble King!

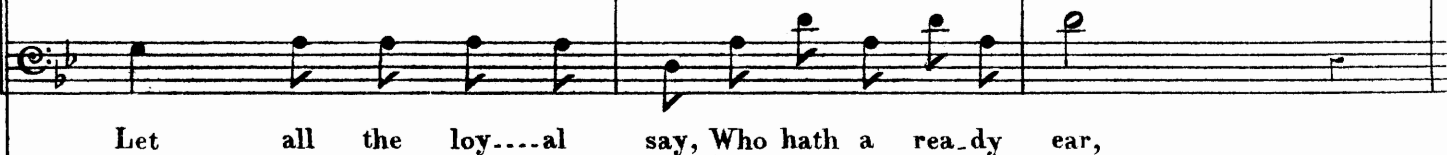


Long live our no....ble King!

CHORUS.



King! Let all the loy....al say, Who hath a rea\_dy



Let all the loy....al say, Who hath a rea\_dy ear,



*f* Tutti.

He is great...est of them all!

And the worst that can be.....fall!

Such a heart is worth it all! Such a heart is worth them

*con amore.*

And the worst that can be.....fall!

Are so gen...tle with the small!

Long live our no...ble King!

Long live our no...ble King!

ear, And o....pen hand to all!

And o....pen hand to all!

CHORUS.



Ah! the know...ledge comes too late now that my  
 Ah! my curse of bit.....ter hate shall work my  
 all!

Ah! my ven...geance with its weight shall, tho' his  
 'Twill be won...drous to re.....late First and

No wonder we are vain!  
 Ey, Ey, Ey,  
 Ey, Ey, Ey, No wonder we are

Fl. Clar.  
*p*

heart is past re ..... call He hath  
 ri ..... val shame and pain I will  
 Ah! how I  
 sire, up ..... on him fall! I'll re-  
 last, the sto ..... ry all Heav'n hath

Because we sing be .. fore the King,  
 Ey, Ey, Ey, No wonder we are vain! Be .. cause we  
 vain, No wonder we are vain! Be .. cause we

*p*

won it Nor can ma... gic ev... er

spite her, or from ma... gic To my

won it was by ma... gic tried but

quite him with the ma... gic of the

done it And no ma... gic of a

And get a golden chain! Because we sing be... fore the

sing be... fore the King! Be... cause we sing be... fore the King Because we

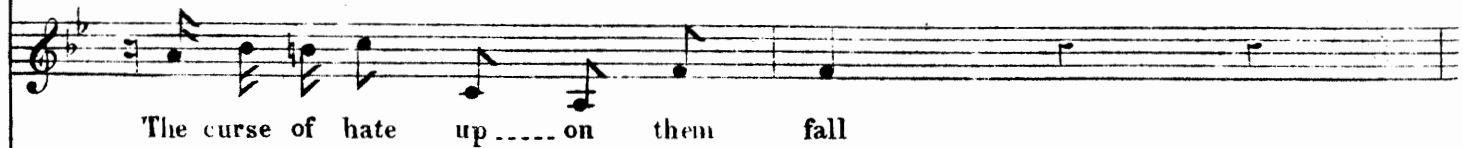
sing be... fore the King! Be... cause we sing be... fore the King Because we

*f*

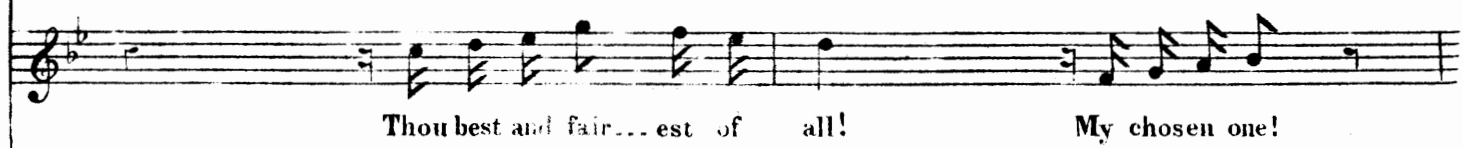
bring it back a ..... gain. The deed is  
 dy..... ing hour re..... frain.  
 once, nor e..... ver tried a ..... gain! My chosen one!  
 eas.... tle vault and chain Thou hast not won!  
 mai.... den bold and vain.  
 King, And get a gol..... den chain!  
 sing be-fore the King, And get a gol-den chain!  
 sing be-fore the King, And get a gol-den chain!  
 Viola. Viol.



done that nothing can re...call The deed is



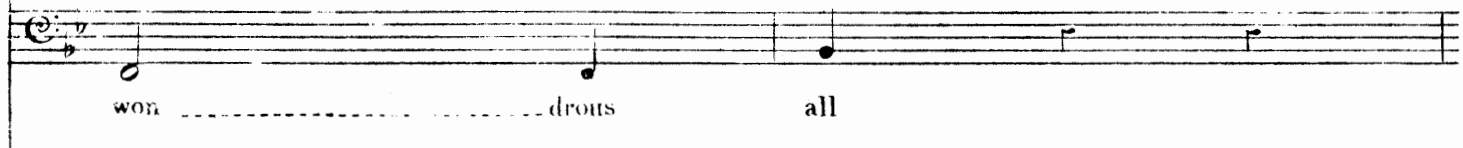
The curse of hate up... on them fall



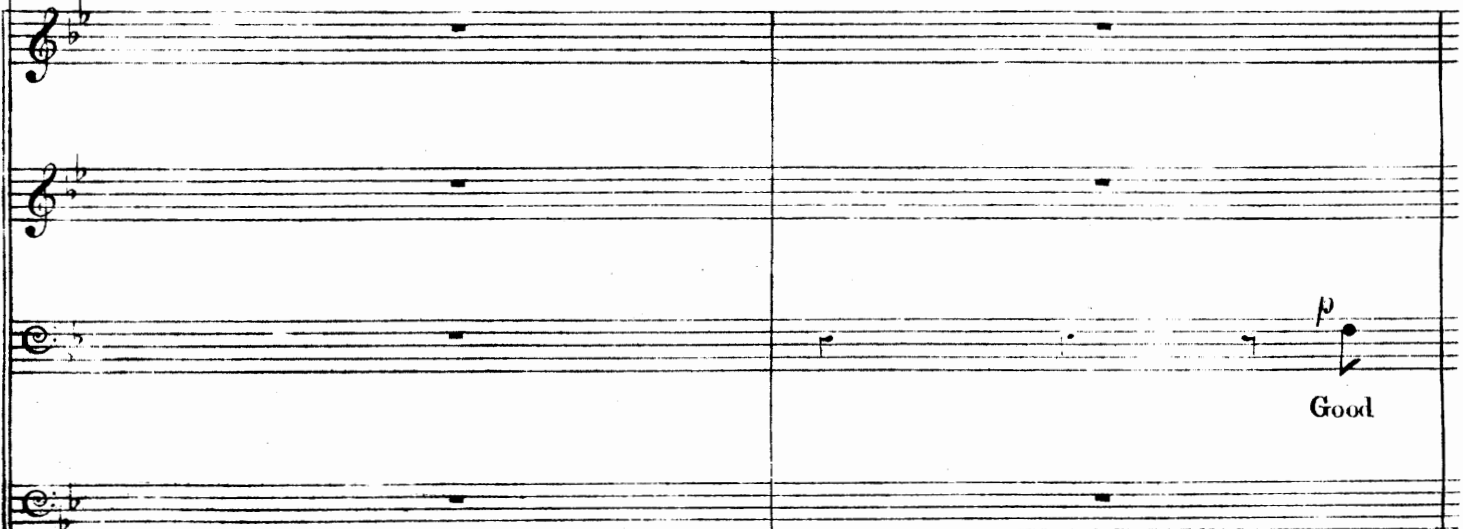
Thou best and fair... est of all! My chosen one!



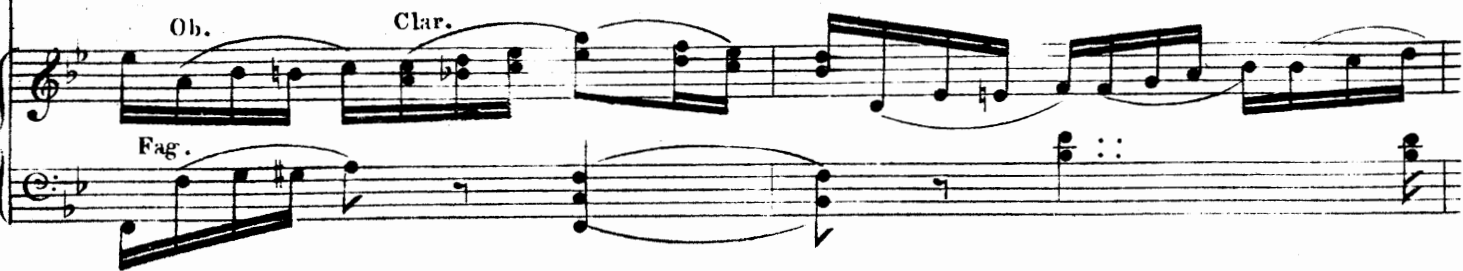
Thine an gry sire shall thee re...call Thou hast not won!



won... drous all



*p*  
Good



Ob. Clar. Fag.



done The deed that no-thing can re-call Ah! the

The curse of hate up-on them fall May my curse be on them all!

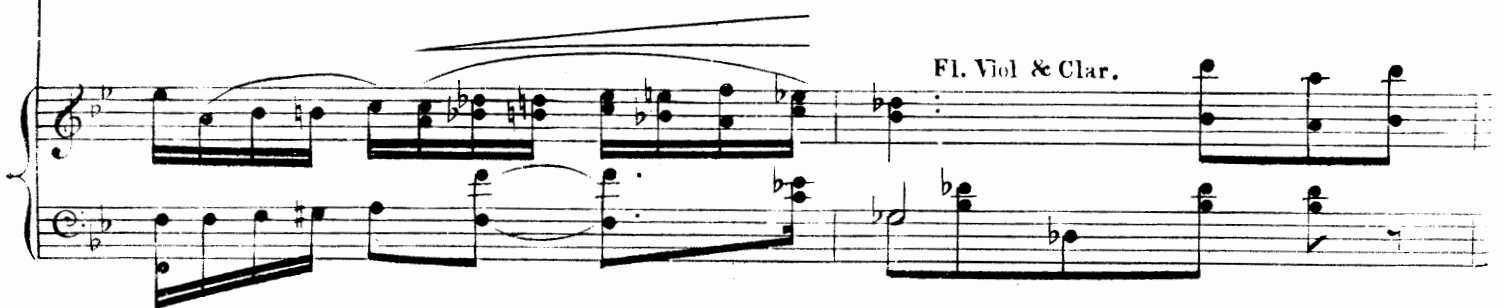
The on-ly one of all Come what

Thine an-gry sire shall thee re-call To cas-tle

won-drous all

*pp* No wonder we are

mor-row, pride. you go be-fore a fall!



Fl. Viol & Clar.

know...ledge comes too late... For my

Like a mil-dew on them all May my curse be on them all

will of cru...el Fate I can

vault and hea...vy chain Ere long my

won...drous all

vain! Be-cause we sing, be-fore the

take care!

Take care!

heart is past re ..... call .....

Like a mil-dew on them fall, on them all.....

brave and bear it all, bear and brave it

lo...ver brave Thine an-gry sire shall thee re.....

won.....drous all!.....

King! and get a golden chain. Take care it do not strangle

Take care! Take care it do not strangle

Take care it do not strangle

*Soldiers.*

Long live our

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line with lyrics and a piano accompaniment. The lyrics describe a king's fate and the soldiers' response. The score includes various musical notations such as notes, rests, and dynamic markings.



..... The deed is done that no-thing can re...

..... Fire and mil-dew on them

all, brave it all Can bear and brave it

- call, thee re... call, To the vault and chain shall thee re-

.... A wondrous sto-ry all From first to last won...drous

you, Around your neck so small, Good morrow, pride, you go be... fore a

you, Around your neck so small,

you, Around your neck so small, Good mor...row

King, with rea-dy ear and o...pen hand, And o...pen hand for

Clar.

Fag.

Corni.

- call                      The knowledge comes too late                      And no-- thing

fall                      My curse of bit...ter Hate                      In fire or

all                      If e...ven Hope must wait                      A heart like

- call                      Aye! the vault and

all, The sto...ry wondrous all                      'Twill be wondrous to re--

fall!

Good mor-row, pride, you

Good mor-row, pride, you

pride you go be...fore a fall..... Good mor-row, pride, you

Tenori. f

all!

Long live our no--ble

Ob. Clar. &c.

Bassi.

can my heart re.....call. *p* The knowledge comes to

mil..dew on them fall *p* My curse of bit..ter

her's is worth them all! *p* If e...ven Hope must

chain shall thee re.....call

late the sto.....ry all, The sto...ry wond'rous all.....

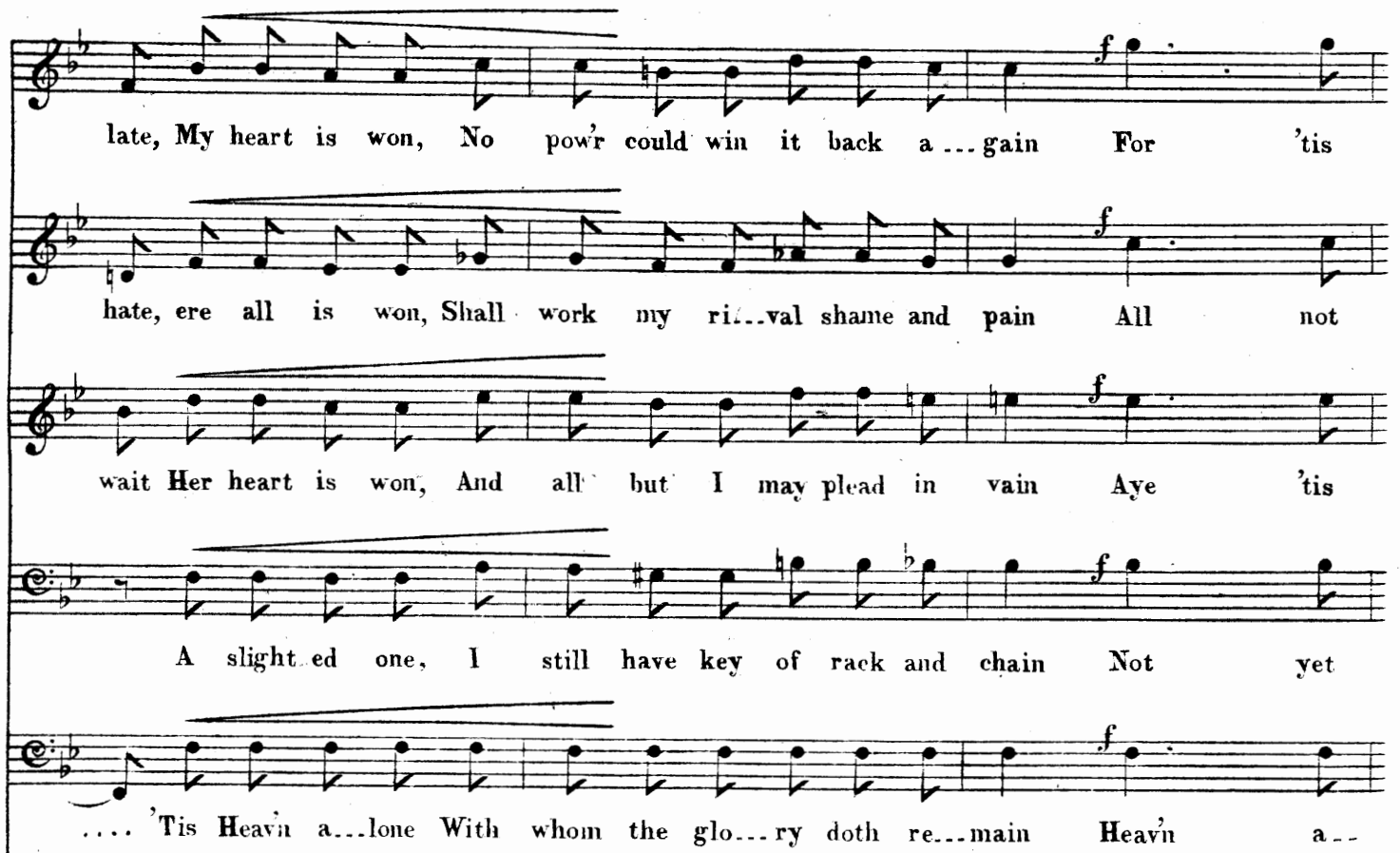
go be....fore a fall!

go be....fore a fall!

go be....fore a fall. *p* You go be...fore a fall.....

King, long live the King!

*p*



late, My heart is won, No pow'r could win it back a... gain For 'tis  
 hate, ere all is won, Shall work my rival shame and pain All not  
 wait Her heart is won, And all but I may plead in vain Aye 'tis  
 A slight ed one, I still have key of rack and chain Not yet  
 .... 'Tis Heavn a... lone With whom the glo... ry doth re... main Heavn a...



Long live the  
 Long live the  
 .... No wonder we are vain, Be-cause we sing be--fore the



Long live the  
*stringendo un poco.*  
 8a.  
 ff

gone 'Tis won ..... Past re .....

won not won ..... past re .....

won 'Tis won ..... Past re .....

won not won ..... past re .....

lone is Lord ..... o ..... ver

King, Long live the King, Long live the

King, Long live the King, Long live the

King, And get a golden chain, Good morrow, pride, you go be...fore... a

King, Long live the King, Long live our no...ble King! Long live our no...ble

Ped: \*

Corni. Trump. & Tromb. loco

call!.....

call!.....

call!.....

call!.....

all!.....

King! Long live the King!

King! Long live the King!

fall. Good mor....row, pride, you go be....fore..... a fall!

King. Long live our no....ble King. Long live our no....ble King!

The musical score consists of six systems. The first four systems are vocal parts, each with a treble clef and a key signature of one flat. Each system begins with a fermata over a whole note, followed by a dotted line indicating a long hold. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs). The sixth system contains the lyrics and is divided into three measures. The lyrics are: 'King! Long live the King!', 'King! Long live the King!', 'fall. Good mor....row, pride, you go be....fore..... a fall!', and 'King. Long live our no....ble King. Long live our no....ble King!'.

RUDIGER.

(♩ = 112.)

ALLEGRO MODERATO.

Cello.

Viola.

*mf*

*p*

(To Mary.)

Oh wonder not! I pray thee keep A while thy finger on thy lip Con-

-cerning yes-ter-night, For yon-der is my father stern, Who on-ly loves a son to

spurn, In his most dear de... light, But meet me, Ah! meet me

*animandosi.*

*pp*

at mine ear... nest pray... er, On yon... der mountain, half in air, When

MARY.

For-give, my lord, I could not dare! Un-

next the moon is bright!

Viols.

*pp*

RUDICER.

-less my fa...ther might be there! A...dieu! I will not live and bear De-

MARY.

-ni...al. Re...turn to us... and soon! Re...turn! that

Cello. *dolce.*

MARY.

look of woe! I I will be there!

KING.

(Coming forward)

To horse! my lords, to

CHORUS of Soldiers.

To horse! to

To horse! to



KING. (Exit)

horse!.....

horse!.....

horse!.....

Trumps.

f

L.H.

**CHORUS of Villagers.** (Claus, with the Tenors)

**Soldiers with Tenor & Bassi.**

*ff* Cham-pion of li-ber-ty, Hail to thy

*ff* Cham-pion of li-ber-ty, Hail to thy

Cham-pion of li-ber-ty, Hail to thy

*ff*

vic-to-ry, Hail to thy glo-ry, De-fen-der and King!

vic-to-ry, Hail to thy glo-ry, De-fen-der and King!

vic-to-ry, Hail to thy glo-ry, De-fen-der and King!

Hark! mu...sic joy-ous-ly! wa...kens to wel-come thee, While loud-est

Hark! mu...sic joy-ous-ly! wa...kens to wel-come thee, While loud-est

Hark! mu...sic joy-ous-ly! wa...kens to wel-come thee, While loud-est

e-choes With thy prai-ses ring. Vainly the e--ne-my, Swore in his ty-ran-ny.

e-choes With thy prai-ses ring. Vainly the e--ne-my, Swore in his ty-ran-ny.

e-choes With thy prai-ses ring. Vainly the e--ne-my, Swore in his ty-ran-ny.

Hopes of all free-dom to mock and oer--throw, Thou and thy chi-val-ry

Hopes of all free-dom to mock and oer--throw, Thou and thy chi-val-ry

Hopes of all free-dom to mock and oer--throw, Thou and thy chi-val-ry

Came, in your bra-ve...ry, Scarce drew a sword and his boast-ing is low,

Came, in your bra-ve...ry, Scarce drew a sword and his boast-ing is low,

Came, in your bra-ve...ry, Scarce drew a sword and his boast-ing is low,

Scarce drew a sword and his boast ..... ing ..... is low .....

Scarce drew a sword and his boast ..... ing ..... is low .....

Scarce drew a sword and his boast ..... ing ..... is low .....

Ped: \* Ped: \*

.... Champion of li-ber-ty! Hail to thy vic-to-ry, Hail to thy

.... Champion of li-ber-ty! Hail to thy vic-to-ry, Hail to thy

.... Champion of li-ber-ty! Hail to thy vic-to-ry, Hail to thy

glo...ry, thy glo...ry, De...fen...der and King! Long live the King!

glo...ry, thy glo...ry, De...fen...der and King! Long live the King!

glo...ry, thy glo...ry, De...fen...der and King! Long live the King!

MARY. *con passione.*  
Oh do I hear..... and do I see

ELSIE.  
Ah let them smile..... full soon to

RUDICER. *con passione.*  
O trust thy heart to me

COMMANDANT.  
Ah let them smile let them

PASTOR.  
Neer since this place..... was known to

Long live the King!

Long live the King!

Long live the King!

Long live the King!

Viols e Cello.

And ..... read.... his smile a .... right? My heart doth  
 see Their grief shall I de .... light! Re-  
 With nought of dark af .... fright, My heart it  
 smile! full soon.... to see Their grief shall I de .... light,  
 me Hath shone a day so bright! May those who

beat, so joy ..... ous ..... ly With wonder and de .....  
 \_venge! Re .... venge, has giv-en pow'r to me..... Her in-sults to re..  
 beats for on ..... ly thee, And therefore beats a .....  
 My King with giv-en pow'r to me, hath giv-en pow'r His in-sults to re..  
 hate all harm ..... less glee, Re .... frain our joy our

The musical score consists of several systems. The first system features a vocal line with lyrics: "-light ..... Oh do I hear..... and do I". The second system continues with: "-quite ..... Ah! let them smile! full soon to". The third system has: "-right ..... Thy heart it beats for on .....ly". The fourth system repeats: "-quite ..... Ah! let them smile! full soon to". The fifth system includes: "joy ..... to blight. Neer since this". The sixth system is the start of the chorus, with lyrics: "Cham... pion of li .....ber..". The seventh system continues the chorus: "Cham... pion of li .....ber..". The eighth system concludes the chorus with: "Let e...choes". The piano accompaniment is shown in the bottom system, starting with a *ff* dynamic.

see And.... read.... his smile a....right, My

see Yes! their grief.... shall I de....light, Re--

me And.... there....fore beats a....right, Thy

see! Yes! their grief.... shall I de....light, My

place was known to me Hath shone a day so

-ty! Hail, all Hail to thy vic.....to....ry! All

-ty! Hail, all Hail to thy vic.....to....ry! All

to thy prai\_ses ring! Let e...choes to thy prai\_ses

7544

heart, doth beat so joyous ly with

venge, Revenge has given power to

heart it beats for me for on ly

King, my King has given power to

bright! May those who hate all harmless

hail, all hail, all hail to thy

hail, all hail, all hail to thy

ring! all hail! all hail to thy

*f*

Ped: \*



*poco rall.*

won ..... der and de ..... light!

me Her in ..... sults to re ..... quite!

me and beats a ..... right!

me His in ..... sults to re ..... quite!

glee Re ..... frain our joy to blight!

glo ..... ry, De ..... fen ..... der and King!

glo ..... ry, De ..... fen ..... der and King!

glo ..... ry, De ..... fen ..... der and King!

*poco rall.* *Poco più mosso.* Trumpets. 3 3

Long live our no ..... ble King! Happy and free our

Long live our no ..... ble King! Happy and free our

Long live our no ..... ble King! Happy and free our

mo-narch be His reign for e...ver bright, His reign for e...ver bright, for

mo\_narch be His reign for e...ver bright, His reign for e.....

mo\_narch be His reign for e...ver bright, His reign for e.. ver bright, for

e....ver bright! Hap...py and free our monarch be, Hap...py and free our

.....ver bright..... His reign for

e....ver bright! Hap...py and free our monarch be, Hap...py and free our

8<sup>a</sup>

mo...narch be, Hap...py and free, His reign for e....ver

mo.....narch be, His reign for e....ver

mo.....narch be, His reign for e....ver

8<sup>a</sup>

bright, Hap...py and free, His reign for e...ver bright!

bright, Hap...py and free, His reign for e...ver bright!

bright, Hap...py and free, His reign for e...ver bright!

8<sup>a</sup>

3

3

Long live the King! Long live the King!

Hur-rah! Hur-rah! Long live the King!

Hur-rah! Hur-rah! Long live the King!

Long live the King! Long live the King! Long live the

Hur-rah! Hur-rah! Long live the King! Long live the

Hur-rah! Hur-rah! Long live the King! Long live the

King! Long live the King! Long live the King!.....

King! Long live the King! Long live the King!.....

King! Long live the King! Long live the King!.....

Ped.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting, each with the lyrics "King! Long live the King! Long live the King!.....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, including a triplet of eighth notes. A "Ped." (pedal) marking is present below the piano part.

.....

.....

.....

.....

Detailed description: This system shows four empty musical staves, likely for vocal parts, with ellipses indicating that the lyrics continue from the previous system.

Ped.

Detailed description: This system shows the piano accompaniment for the second system. It continues the rhythmic pattern from the first system, including a triplet of eighth notes. A "Ped." (pedal) marking is present below the piano part.

\*

Detailed description: This system shows the piano accompaniment for the third system. It concludes with a final chord marked with an asterisk (\*).

Nº 12. INTRODUCTION.

ANDANTE  
MA NON  
TROPPO.

(♩ = 120.)

*gva*

Fl: Ob: Clar: Fag: &c.

First system of the musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ANDANTE MA NON TROPPO' and the metronome marking is '(♩ = 120.)'. The woodwind part is marked 'Fl: Ob: Clar: Fag: &c.' and the piano part is marked 'p'. There are dynamic markings 'p' and 'Ped.' with an asterisk. A dashed line above the staff indicates a 'gva' (ritardando) section.

Second system of the musical score, continuing the piano part. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ANDANTE MA NON TROPPO'. The piano part is marked 'p'. There are dynamic markings 'p' and 'Decres:'. There are also 'Ped.' markings with asterisks. A dashed line above the staff indicates a 'gva' (ritardando) section.

Third system of the musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ANDANTE MA NON TROPPO'. The string part is marked 'Cello Trom: Clar: e Fag:'. The piano part is marked 'p Religioso.' and 'pp'. There are dynamic markings 'p' and 'pp'. A dashed line above the staff indicates a 'gva' (ritardando) section.

Fourth system of the musical score, continuing the piano part. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ANDANTE MA NON TROPPO'. The piano part is marked 'p'. There is a dynamic marking 'Sempre cres:'. A dashed line above the staff indicates a 'gva' (ritardando) section.

Fifth system of the musical score, continuing the piano part. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ANDANTE MA NON TROPPO'. The piano part is marked 'p' and 'f'. There are dynamic markings 'p' and 'f'. A dashed line above the staff indicates a 'gva' (ritardando) section.

Sixth system of the musical score, continuing the piano part. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ANDANTE MA NON TROPPO'. The piano part is marked 'p' and 'pp'. There are dynamic markings 'p' and 'pp'. A dashed line above the staff indicates a 'gva' (ritardando) section. The system ends with the instruction 'Rall: e Dim:'.

Fl: Ob: Clar: &c.

ALLEGRO  
MA NON  
TROPPO.

*gva*

*p*

Viola.

*p*

*gva*

*Marcato.*

*p*

*pp*

*gva*

*ff*

*f*

*gva*

*gva*

*f*

*p*

*mf*

*p*

*mf*

*p*

*a Tempo.*

*Rall. poco a poco.*

CHORUS.

SOPRANI.

TENORI.

BASSI.

*p*

Up the hill,

*p*

Up the hill,

Up the hill up the hill, up the hill, where me...tors

up the hill      Si.lent.ly,      stealthi..ly,      creep      the rocks

up the hill      Si.lent.ly,      stealthi..ly,      creep      the rocks

guide us,      Si.lent.ly,      stealthi..ly,      creep the rocks, creep the rocks

through:      Moon, do not look on us,      Moun...tain mist

through:      Moon, do not look on us,      Moun...tain mist

through:

up the hill

hide us, While to our mas...ter dark ho...mage we

hide us, While to our mas...ter dark ho...mage we

up the hill si.lent.ly creep si.lent.ly creep stealthi..ly creep the rocks

*gva*

*Accell:*

ELSIE.

Are ye all here? .....

do. We are! we

do. we

through. (*♩* = 126)

*gva*

*mf* *p* *p*

We are! we

Is not far! Be..

are!

are!

are! And he,..... our mas...ter?

*gva*

*p* *p*



*ff*

hold! ..... in yon... der crim. son star..... Be... hold!..... Be..

*ff*

Be..

*ff*

Be..

*gva.*

*gva.*

*f*

*ff*

hold! ..... Moon, do not look on us! Moun... tain mist,

Moon, do not look on us! Moun... tain mist, hide us!

hold! ..... Moon, do not look on us! Moun... tain mist,

hold! ..... Moon, do not look on us! Moun... tain mist,

hide us! While to our master dark homage we do, yes!

While to our mas... ter dark ho... mage we do, yes!

hide us! While to our master dark homage we do, yes!

hide us! While to our master dark homage we do, yes!

*fz*

dark homage we do, yes! dark homage we do!.....

dark homage we do, yes! dark homage we do!.....

dark homage we do, yes! dark homage we do!.....

dark homage we do, yes! dark homage we do!.....

*gva* *fz* *ff* Ped.

ALL? L'ISTESSO TEMPO. *Con fuoco.*

By the *Con fuoco.*

By the *Con fuoco.*

ALL? L'ISTESSO TEMPO. *gva. (♩ = 112)*

*ff e Marcattiss.*

By the Trumpets

Tromboni. *f*

wild fire flash.ing glad.ly, Like a

wild fire flash.ing glad.ly, Like a

By the wild fire flash.ing glad.ly, Like a

wild fire flash.ing glad.ly, Like a

torch that reel. eth mad..ly In hands made drunk with joy, We are  
 torch that reel. eth mad..ly In hands made drunk with joy, We are  
 torch that reel. eth mad..ly In hands made drunk with joy, We are  
 torch that reel. eth mad..ly In hands made drunk with joy, We are

met to hold a re. vel In the praise of pow'rs of e...vil, In the  
 met to hold a re. vel In the praise of pow'rs of e...vil, In the  
 met to hold a re. vel In the praise of pow'rs of e...vil, In the

met to hold a re. vel In the praise of pow'rs of e...vil, In the

praise of pow'rs of e...vil, Who tri..umph to de...stroy, Who  
 praise of pow'rs of e...vil, Who tri..umph to de...stroy, Who  
 praise of pow'rs of e...vil, Who tri..umph to de...stroy, Who

praise of pow'rs of e...vil, Who tri..umph to de...stroy, Who

tri-umph to de-stroy, Who tri-umph to de-destroy, Who tri-umph to de-  
 tri-umph to de-destroy, Who tri-umph to de-destroy, Who  
 tri-umph to de-destroy, Who tri-umph to de-destroy, Who  
 tri-umph to de-destroy, Who tri-umph to de-destroy, Who tri-umph to de-

*Rall: un poco.* *in Tempo.* *ff*  
 stroy.... Who tri-umph to de-destroy. By the wild fire flashing  
 tri-umph to de-destroy. By the wild fire flashing  
 tri-umph to de-destroy. By the wild fire flashing

stroy.... Who tri-umph to de-destroy. By the wild fire flashing  
*Rall: un poco.* *in Tempo.* *f*

gladly, Like a torch that reel.eth mad.ly In  
 gladly, Like a torch that reel.eth mad.ly In  
 By the wild fire flashing gladly, Like a torch that reel.eth mad.ly In

gladly, Like a torch that reel.eth mad.ly In

hands made drunk with joy, We are met to re..vel In the

hands made drunk with joy, We are met to re..vel In the

hands made drunk with joy, We are met to re..vel In the

hands made drunk with joy, We are met to re..vel In the

praise of pow'rs of e..vil, In the praise of pow'rs of e..vil Who triumph to de.

praise of pow'rs of e..vil, In the praise of pow'rs of e..vil Who triumph to de.

praise of pow'rs of e..vil, In the praise of pow'rs of e..vil Who triumph to de.

praise of pow'rs of e..vil, In the praise of pow'rs of e..vil Who triumph to de.

stroy, Who triumph to de... stroy .....

stroy, Who triumph to de... stroy .....

stroy, Who triumph to de... stroy .....

stroy, Who triumph to de... stroy .....

By the pledge-cup we have tast-ed, By the heart-blood we have  
 By the pledge-cup we have tast-ed, By the heart-blood we have  
 By the pledge-cup we have tast-ed, By the heart-blood we have  
 By the pledge-cup we have tast-ed, By the heart-blood we have

Clar: *p*  
 Fag: *p*  
 Bassi: *p*

wast-ed, By the heart-blood we have wast-ed When the night was  
 wast-ed, By the heart-blood we have wast-ed When the night was  
 wast-ed, By the heart-blood we have wast-ed When the night was  
 wast-ed, By the heart-blood we have wast-ed When the night was

*pp* *pp*

blind and dumb..... By..... the vows..... we  
 blind and dumb..... By..... the vows..... we  
 blind and dumb..... By the vows, By the vows  
 blind and dumb..... By the vows, By the vows

*pp*

sign'd ..... and swore thee To o... bey thee and a... dore thee,

sign'd ..... and swore thee To o... bey thee and a... dore thee,

we .... sign'd and swore thee To o... bey thee and a... dore thee,

we .... sign'd and swore thee To o... bey thee and a... dore thee,

To thy tem...ple we are come, To o.... bey thee

To thy tem...ple we are come, To o.... bey thee

To thy tem...ple we are come, To o.... bey thee

To thy tem...ple we are come, To o.... bey thee

To thy tem...ple we are come, To o.... bey thee

To thy tem...ple we are come, To o.... bey thee

and a... dore thee, To thy tem...ple we are come.

and a... dore thee, To thy tem...ple we are come.

and a... dore thee, To thy tem...ple we are come.

and a... dore thee, To thy tem...ple we are come.

and a... dore thee, To thy tem...ple we are come.

*p*  
De...vise a charm  
What shall we do?

Celli.  
*pp*

The parson's white fac'd girl to shame. We'll work on man and  
Clar.

beast some harm! But she forsooth shall bear the  
blame!

Thus shall we save our selves, and  
Thus shall we save our selves, and feast Our ha...tred on the black robed  
Thus shall we save our selves, and feast Our ha...tred on the black robed  
Thus shall we save our selves, and feast Our ha...tred on the black robed

*ff*



feast Our ha... tred, our ha... tred, yes, on the black robed

priest Our ha... tred on the

priest *Pesante.* Our ha... tred on the

priest... Our ha... tred, our ha... tred, yes, on the black robed

*Rall: un poco.*

*Pesante.*

priest! O'er the wine that foams the whitest,

priest! O'er the wine that foams the whitest,

priest! O'er the

priest! O'er the wine that foams the whitest,

*in Tempo. f*

wine that foams the whitest, O'er the gold that gleams the brightest, On the

O'er the gold that gleams the brightest, On the

wine that foams the whitest, O'er the gold that gleams the brightest, On the

O'er the gold that gleams the brightest, On the

sea and on the land, On the lip of maiden cold-est, O'er the

sea and on the land, On the lip of maiden cold-est, O'er the

sea and on the land, On the lip of maiden cold-est, O'er the

sea and on the land, On the lip of maiden cold-est, O'er the

*Piu.Moto.*

heart of champion bold-est, Give us ri...ot and com..

heart of cham-pion bold-est, Give us ri...ot and com..

heart of cham-pion bold-est, Give us ri...ot and com..

heart of cham-pion bold-est, Give us ri...ot and com..

*gva*

-mand. O'er the black robed priest who preaches With his ho..ly droning speeches,

-mand. O'er the black robed priest who preaches With his ho..ly droning speeches,

-mand. O'er the black robed priest who preaches With his ho..ly droning speeches.

-mand. O'er the black robed priest who preaches With his ho..ly droning speeches,

Give us em...pire and re...venge, em...pire and re...

Give us em...pire and re...venge, em...pire and re...

Give us em...pire and re...venge, em...pire and re...

Give us em...pire and re...venge, em...pire and re...

*gva*

*Ped.*

venge! em...pire and re...venge! .....

venge! em...pire and re...venge! .....

venge! em...pire and re...venge! .....

venge! em...pire and re...venge! .....

*Meno Mosso.*

*Lunga Pausa.*

*gva*

*Meno Mosso.*

*Lunga Pausa. ff*

*Ped.*

What is this? — he will not hear! Some-thing ho...ly

*Corni.*

*p*

*pp*

must be near! *pp* Lis-ten!

Lis-ten!

*p* Some-thing ho...ly must be near!

*pp* hark! a foot a...fraid Soundeth on the rock-y way! .....

*pp* hark! a foot a...fraid Soundeth on the rock-y way! .....

*pp* Soundeth on the rock-y way! .....

Soundeth on the rock...y way! .....

*p* Part we! lurk in yon...der shade! What is this? a...

*p* Part we! lurk in yon...der shade! What is this? a...

*p* Part we! What is this? a...way!

Part we! lurk in yon...der shade! What is

LENTO MA NON TROPPO.

way! a... way! ...

way! a... way!

this? a... way! a... way! ... (♩=100)

LENTO MA NON TROPPO.

ppp

3 Flauti.

Clar:

MARY. *Dolciss:*

The

pp

cloud hath pass'd, and lo! The moon more bright than e'er be-fore! Why have I

Viola.

p

pp

ventur'd forth, when all are sleeping, Save the few who watch beside the

Cello.

pp

dead — to seek for treasure? *Marcato un poco.*

Cello e Basso.

*Piu Moto.*  
'Tis all, all gone! The de..vas..ta..ting winds And

*f* *fz* Cello.

rains, o...bey..ing some un..kind be..hest, Have wrapt a

*p*

shroud around our am ber vein, — This weak arm can no more pierce, — I must go

*Poco più Lento.* ( $\text{♩} = 104$ ) *Tenermente.*  
home Poor as I is..sued forth! Oh wherefore

*pp* Clar: *Con Grazia.*

feign Oh wherefore feign my heart's true errand? Not to

Corno. Oboe.

find, but hide a treasure Have I sto.....len thus far! O

a Piacere. Oboi. Fag:

Love..... and is it e...ver thus with thee? Must they be

Con Forza. f mf

always false and weak as I ..... on whom thou breathest? Is there ne-ver

Rall. ad lib. p

joy nor cou-rage in thy pre..sence?

Dim. Fag: pp

## ANDANTINO CON MOTO.

MARY.

(♩. = 92) Oh, La...dy moon! on sil...ver clouds re...clin...ing!

While at thy feet o...be...dient night - winds rove!

How can I gaze..... up...on thy beau...ty shin...ing,

And not be...lieve..... thou must be blest in love?.....

If, as thou ri.....dest in thy cha...riot beam...ing, Thou



look'st ... on earth..... from heav'n's e...the..real field .....

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Guard my young heart ..... from pas-sion's fe...ver dream...ing,

Clar:

*p*

The second system continues the vocal line and piano accompaniment. It introduces a clarinet part, indicated by the label "Clar:" above the treble clef staff. The piano part includes a dynamic marking of *p* (piano) at the beginning. The vocal line has a similar rhythmic pattern to the first system.

Too prone, a...las! to its fond spells .... to yield.....

The third system continues the vocal line and piano accompaniment. The vocal line features a dotted quarter note followed by eighth notes. The piano accompaniment maintains the eighth-note bass line and melodic treble line.

*Teneramente.*

Guard my young heart from pas-sion's fe...ver dream...ing,

The fourth system is marked *Teneramente.* (Tenderly). It continues the vocal line and piano accompaniment. The vocal line has a more legato feel. The piano accompaniment is also more tender in character.

Too prone a...las! to its fond spells ..... to

*p* *pp* *Dim.*

The fifth system concludes the piece. It features a double bar line at the end of the vocal line. The piano accompaniment includes dynamic markings of *p* (piano), *pp* (pianissimo), and *Dim.* (diminuendo). The key signature changes to two flats (B-flat, E-flat) and the time signature changes to common time (C).

yield! 'Tis she!

'Tis she!

'Tis she!

'Tis she!

(♩ = 112)

Corni.

ALL<sup>o</sup> MA NON TROPPO QUASI L'ISTESSO TEMPO.

*pp*

To death our foe de... li... ver!

To death our foe de... li... ver!

To death our foe de... li... ver!

To death our foe de... li... ver!

MARY.

What was that sound — The night - bird in the

*pp*

*mf*

*p*

( ENTER RUDIGER. )

*Molto Rall.*

ruin? No! 'twas his step, Good angels be my

*pp*

guide! Oh La... dy moon, in placid beau... ty shin... ing,

*Lento.*  
*p*

Guard my young heart..... too prone a... las to yield!

*Dolciss.*  
*p colla voce.* *pp*

*Tempo 1mo* RUDIGER. *Con amore.*  
Oh maid... en fair!..... my life hath been so drea.... ry,

*p*

Since last I gaz'd in... to those gen..... tle eyes..... Wilt thou not

now ..... re..ward the pil...grim wea.....ry, With one bright

smile..... a day - dream from the skies, .....

Trem.....ble not thus, ..... I on...ly come to cheer thee,

Hid.....ing no thought.... to tri...fle or be..tray,

MARY.  
Ah! 'twere in vain ..... to say I will not hear thee,

RUDIGER.  
Do not dis...dain ..... a heart that must re..vere thee,

*Sotto Voce.*

Go, i...dle pride, ..... my heart is riven a...way!

Do not, in pride, ..... my hom...age cast a...way! .....

Ah! 'twere in vain ..... to say I will not hear thee,

Do not dis...dain ..... a heart that must re...vere thee,

*Cello. Viola.*

Go, i...dle pride, ..... my heart is riven a...way, .....

Do not, in pride, ..... my hom...age cast a...way, .....

Night... with its gloom so long as thou ..... art near me

Night with its gloom so long as thou ..... art near me

Ful... ler of glo..... ry is far, is far..... than day.....

Ful... ler of glo..... ry is far, is far..... than day.....

*pp* *pp*

Clar:

Viola.

MARY.

Why still this mean dis-guise? Why must we meet in

RUD:

se-cret thus, As if in shame and dan-ger? Be-cause.... my

sire..... for-bids my heart to beat,..... And has the

pow..... er to crush thee in his an-ger, Even now he seeks with

pal-sied wealth to chain me, His last child; .... the Heir of Ra-ven-

stein! ..... MARY. Heard you, my Lord.....

Ha! ha! The Heir of Ra-ven-  
 Ha! ha! Ha! ha! our o-ther  
 The Heir of Ra-ven-stein our o-ther

*Poco piu Moto. L.H.*

Heard you.... my Lord, those dismal wailings?

stein, Who mocks our pow-er, 'Tis well, Ha! ha! 'tis well,  
 foe, Who mocks our pow-er, 'Tis well, Ha! ha! 'tis well,  
 foe, Who mocks our pow-er, 'Tis well, Ha! ha! ha! ha! 'tis well, *Tempo Imo*

RUD:

'Twas .... but e..cho, but

e.cho, Stirr'd by my rude voice .... *gva* If she af.

fright..... thee so, *gva* let us not tar.ry, let us not tar.ry

here! but hence, but hence and end ter.....ror and

*gva*, *p* *Cres*

doubt..... *Con Amore.* MARY.  
Ah! .... dost hate me? Hate? no!

*mf* *pp*



*Rud:*

no! .... Then since, by cru-el wile, would a Tyrant's wrath di-vide us, Why

vain-ly wait the smile, of a foe who would but chide us? To some dim wood or

*Con Amore.*

lone-ly isle lets steal a way and hide us, And I'll serve thee

like... a slave .... My heart's an-gel and ..... my

Queen ..... And I'll serve thee like a slave .....

my heart's an angel and my Queen....

*Rall:* *p* *a Tempo.*

MARY: Do you hate me? RUD: For thy angelic

MARY: sake, All toil I would endure all danger dare... And

RUD: think'st I could my white hair'd sire... for sake? He will for.

MARY: give us, Tempt me not! for bear!..... Leave

*Con Tristezza.*

Clar: *mf* *p*

Bass. Clar: *mf*

me! and think no more of a maid so poor and low...ly, But

Viol.

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

learn'd in simple love..... that you great ones deem as fol.ly: When my

*p*

*pp*

The second system continues the musical score. The vocal line has a melodic line with some slurs. The piano accompaniment includes dynamic markings: a piano (*p*) marking in the right hand and a pianissimo (*pp*) marking in the left hand. The accompaniment maintains its rhythmic texture while providing harmonic support.

gol...den dream is o'er..... with a ten...der me...lan. cho.ly,

The third system shows the vocal line with a long note on 'o'er' and a melodic phrase. The piano accompaniment continues with its characteristic eighth-note accompaniment, providing a consistent harmonic background.

I will count these precious hours and the blessings that have been,

The fourth system features the vocal line with a steady melodic line. The piano accompaniment continues with its rhythmic accompaniment, supporting the vocal melody.

I will count these precious hours..... and the blessings that.... have

*p*

The fifth system concludes the page with the vocal line and piano accompaniment. A piano (*p*) dynamic marking is present in the right hand of the piano part. The score ends with a final note in the vocal line and a sustained chord in the piano accompaniment.

*Dolente.*

RUD:

been.....

Leave me! fare..well!.....

Wilt break thy plight.ed

MARY. *Con Forza.*

word? .....

No!

nor a daugh..ter's

*Con passione.* RUD:

faith!

Oh heart

of gold!

come

weal,.....

come woe!.....

Ere you..der moon

come old,.....

the

King shall do us right!

ALL<sup>o</sup>

ANDANTE MA NON TROPPO. *Con molto espress:*

Love me!.... and fear ..... not I fail thee

Through summer heat, thro' winter weather cold!.... Love me! what.e.....

*Appassionato.*

.....ver as sail thee! Let it be hate, or be it gold!

Let it be hate or be it gold! Af...ter the storm the

*Dolciss:*

*p*

sun will shine, Come what may thou shalt be mine

*p*

*Animandosi.*

Love me!.... and fear ..... not I fail thee, Thro' summer heat, through

*Con passione.*

winter weather cold! Sworn thy knight to ho ..... nour on..ly thee....

*Agitandosi*

.... to wed and honour on ..... ly thee. While I

*Stringendo.*

live, while I die, I will ho..nour on.....ly thee! While I

*Rall:*

live, while I die, I will ho..nour, on..ly thee, and on....ly

PRESTO.

thee!

*f*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'PRESTO.' The vocal line begins with the word 'thee!' and is followed by a melodic phrase. The piano accompaniment starts with a forte (*f*) dynamic and consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment maintains the rhythmic pattern from the first system.

MARY.

No! ..... nought shall part us!

The third system is marked 'MARY.' The vocal line contains the lyrics 'No! ..... nought shall part us!' with a long horizontal line indicating a sustained note. The piano accompaniment features a melodic line in the right hand and chords in the left hand, with a key signature change to one flat.

I am thine and thou art mine .....

*pp*

The fourth system continues the vocal line with the lyrics 'I am thine and thou art mine .....'. The piano accompaniment features a melodic line in the right hand and chords in the left hand, with a dynamic marking of *pp* (pianissimo).

RUD:

Till life at last be o.....ver, Till stars for.. get to

(♩ = 88) *p*

shine, Be.....lieve thy plight..ed lov....er to be

thine, on.....ly thine. **MARY.** Till life at last be

o.....ver I take thee for my lov.....er! **RUD:** Be.....

.lieve thy lov....er to be thine, on.....ly



MARY. *Animandosi.*

MARY: O rich a...bound.ing trea...sure! bes...

RUD: thine. O rich a...bound.ing trea...sure! bes...

tow'd by hand di...vine, 'Tis rap...ture with...out

tow'd by hand di...vine, 'Tis rap...ture with...out

mea...sure to be thine, on...ly thine, 'Tis

mea...sure to be thine, on...ly thine, 'Tis

*Con forza.*

*Con forza.*

rap...ture with...out mea...sure to be thine, on...ly

rap...ture with...out mea...sure to be thine, on...ly

*p*

ALLEGRO.

thine. Hark! there some demon voices spoke! Once

thine. **ELSIE.**

Ha, ha, ha, ha, Ha, ha, Ha, ha, ha, ha,

*SOPRANI.* Ha ha ha ha Ha ha

*TENORI.* Ha ha ha ha Ha ha Ha ha ha ha

*BASSI.* Ha ha ha ha Ha ha

(♩ = 120) **ALLO**

more, Fare...well my Lord! I dare not stay!

*RUD:* Then let me

*f* *p*

guide thee on thy home...ward way,

*f*

*à Piacere.*

*Rall:* 207

But to the foot of yon.....der wither'd

*fx* *p*

*Tempo. 1<sup>mo</sup>*

Till life at last be o...ver, Till stars for..get to shine, I  
oak!

*p*

take thee for my lo..ver, to be thine, on...ly thine.

Till

Be  
life at last be o.....ver, Till stars for..get to shine,

lieve that e...ver I am thine on.....ly thine! Till

Till

life at last be o.....ver, Till stars for..get to shine, I

life at las be o.....ver, Till stars for..get to shine, Be...

take thee for my lo...ver, to be thine, e...ver thine! I

lieve thy plighted lo...ver, to be thine, e...ver thine! Be...

take thee for my lo...ver, to be thine, e...ver thine! Be...

lieve thy plighted lo...ver, to be thine, e...ver thine! Be...

*p* *Piu Moto.*

lieve, be... lieve me on..... ly thine!

lieve, be... lieve me on..... ly thine!

*f*

Be... lieve me on..... ly thine!

Be... lieve me on..... ly thine!

*sf* *ff* *ff* *g<sup>ra</sup>*

*g<sup>ra</sup>*

*p*

ALLEGRO TEMPO 19

ELSIE.

CHORUS.

SOPRANI.

TENORI.

BASSI.

To

Ha! Ha! Ha! Ha!

Ha! Ha!

Ha! Ha!

ALLEGRO TEMPO 19

*p*

*gva*

*p*

yon-der wither'd oak!.....

Ha! Ha! To yon der wither'd

To yon-der wither'd oak!

To yon-der wither'd oak!

To yon-der wither'd ..... oak!

*p*

oak ..... To yon-der wither'd oak! .....

Ha! Ha! To yon-der wither'd oak!

Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha!

*gva*

*f*

*Rall: un poco*

Down the hill,  
Down the hill,  
Down the hill,

*a Tempo.* (♩ = 104)

Down the hill, Down the hill, Down the

Down the hill, si-lent-ly, stealthi-ly,  
Down the hill, si-lent-ly, stealthi-ly,

hill, dark-ly, be-hind them, si-lent-ly, stealthi-ly, creep the

creep the mist through: Fol- low them close, 'till we  
creep the mist through: Fol- low them close, 'till we

mist, creep the mist through: Down the hill,

se-ver ..... and bind them, Under the oak, un-der the oak where he  
 se-ver ..... and bind them, Under the oak, un-der the oak where he

Down the hill, si-lent-ly creep, si-lent-ly creep,

*gva*

ELSIE.

Go! ..... my cold lo-.....vers,

bids her a... dieu.  
 bids her a... dieu.

stealthi-ly, creep the mist through.

*gva* (♩ = 126) *gva*

and merri-ly fare ye!

Talk by the way ..... of each ten-der de-

*gva* *gva*

Con Forza.

sire! Ha-tred and des-ti-ny track and en-snare

ye!

*gva* *gva* *f*



*ff*  
 Ha..... tred and des..ti.. ny track and en.. snare ye, One to the  
 Ha..... tred and des..ti.. ny track and en.. snare ye, One to the  
 Go! Ha..... tred and des..ti.. ny track and en.. snare ye,  
 Go!

Go! Ha..... tred and des..ti.. ny track and en.. snare ye,

dun.... geon, and one to the fire! one to the dungeon and one to the  
 dun.... geon, and one to the fire! one to the dungeon and one to the  
 One to the dungeon, and one to the fire! one to the dungeon and one to the

One to the dungeon, and one to the fire! one to the dungeon and one to the

fire! one to the dungeon and one to the fire!.....  
 fire! one to the dungeon and one to the fire!.....  
 fire! one to the dungeon and one to the fire!.....  
 fire! one to the dungeon and one to the fire!.....

*gva*  
*ff*  
 Ped.

SOPRANI.  
TENORI.  
BASSI.

*gva.* ALL° L'ISTESSO TEMPO.  
*ff* \* *Marcatiss:*

wild fire flashing glad.ly, Like a  
wild fire flashing glad.ly, Like a  
By the wild fire flash.ing glad.ly, Like a  
wild fire flashing glad.ly, Like a

torch that reel.eth mad.ly In hands made drunk with joy! We are  
torch that reel.eth mad.ly In hands made drunk with joy! We are  
torch that reel.eth mad.ly In hands made drunk with joy! We are  
torch that reel.eth mad.ly In hands made drunk with joy! We are

met to hold a re-vel In the praise of pow'rs of e...vil, In the  
 met to hold a re-vel In the praise of pow'rs of e...vil, In the  
 met to hold a re-vel In the praise of pow'rs of e...vil, In the

met to hold a re-vel In the praise of pow'rs of e...vil, In the

praise of pow'rs of e...vil who tri-umph to de...stroy, who  
 praise of pow'rs of e...vil who tri-umph to de...stroy, who  
 praise of pow'rs of e...vil who tri-umph to de...stroy, who

praise of pow'rs of e...vil who tri-umph to de...stroy, who

tri-umph to de...stroy, who tri-umph to de...stroy, who  
 tri-umph to de...stroy, who tri-umph to de...stroy,  
 tri-umph to de...stroy, who tri-umph to de...stroy,

tri-umph to de...stroy, who tri-umph to de...stroy,..... who

*Pesante.**rall: un poco**in Tempo.**ff*

triumph to de...stroy, who triumph to de...stroy!

O'er the

who tri.....umph to de...stroy!

O'er the

*Pesante.* who tri.....umph to de...stroy!

triumph to de...stroy, who triumph to de...stroy!

O'er the

*Pesante.**rall: un poco**a Tempo.*

wine that foams the whitest,

O'er the

wine that foams the whitest,

O'er the

O'er the wine that foams the whitest, O'er the

wine that foams the whitest,

O'er the

gold that gleams the brightest, On the sea and on the land, O'er the

gold that gleams the brightest, On the sea and on the land, O'er the

gold that gleams the brightest, On the sea and on the land, O'er the

gold that gleams the brightest, On the sea and on the land, O'er the

lip of maiden coldest, O'er the heart of champion boldest, Give us  
 lip of maiden coldest, O'er the heart of champion boldest, Give us  
 lip of maiden coldest, O'er the heart of champion boldest, Give us  
 lip of maiden coldest, O'er the heart of champion boldest, Give us

The first system of music features four vocal staves and a piano accompaniment. The lyrics are: "lip of maiden coldest, O'er the heart of champion boldest, Give us". The piano part includes triplets and a *gua* (grace note) in the final measure.

ri...ot and re...venge! O'er the black robed priest who preaches, With his  
 ri...ot and re...venge! O'er the black robed priest who preaches, With his  
 ri...ot and re...venge! O'er the black robed priest who preaches, With his  
 ri...ot and re...venge! O'er the black robed priest who preaches, With his

The second system of music features four vocal staves and a piano accompaniment. The lyrics are: "ri...ot and re...venge! O'er the black robed priest who preaches, With his". The piano part includes triplets and a *ff* (fortissimo) dynamic marking.

ho...ly droning speeches Give us Em...pire and com...  
 ho...ly droning speeches Give us Em...pire and com...  
 ho...ly droning speeches Give us Em...pire and com...  
 ho...ly droning speeches Give us Em...pire and com...

The third system of music features four vocal staves and a piano accompaniment. The lyrics are: "ho...ly droning speeches Give us Em...pire and com...". The piano part includes triplets and a *gua* (grace note) in the final measure.

