

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 piano accompaniment, featuring a treble and bass clef with complex rhythmic patterns and chordal textures.

Second system of piano accompaniment, continuing the complex rhythmic and harmonic material.

Third system of piano accompaniment, showing further development of the musical texture.

Fourth system of piano accompaniment, maintaining the intricate rhythmic and harmonic structure.

Fifth system of piano accompaniment, including the instruction *stringendo.* and *Violi e Celli.* in the upper staff, and *p ma marcato.* in the lower staff.

Sixth system of piano accompaniment, including the instruction *Viols.* and *mf marcato.* in the upper staff.

Tutti.
(♩ = 160.)
ff

ff *f*
3 3
8ves

Tromboni e Tuba.

ff
8ves

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

8ves

Trumpet
Tromboni.

ff

marcatiss.

Trumpet -
Fl. Ob. Clar. &c.
ff
Corni. *ff*

Tutti.
ff
L. H.

Wind.
Viols.
String. *p*

crescendo sempre.
Fl. Oboi e Fag.

meno mosso. (♩ = 132.) Cello e

Clar. Fl. Ob.

Bassi.

f *ff*

(♩ = 160.) *stringendo.* *ff*

First system of musical notation, piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand contains a complex accompaniment with numerous triplets. Dynamic markings include *ff* and *f*.

Second system of musical notation. The top staff is labeled "Tromboni e Tuba." and contains a melodic line with slurs. The bottom staff is piano accompaniment with triplets and dynamic markings *ff* and *f*.

Third system of musical notation. The top staff is labeled "Viols." and contains a melodic line with slurs. The bottom staff is piano accompaniment with slurs and dynamic markings.

Fourth system of musical notation. The top staff is piano accompaniment with slurs. The bottom staff includes a section labeled "Ped:" with a pedal symbol.

Fifth system of musical notation. The top staff is labeled "Trumpet." and contains a melodic line with slurs. The bottom staff is piano accompaniment with slurs. Dynamic markings include *poco più lento.* and *pp*.

Sixth system of musical notation. The top staff is piano accompaniment with slurs. The bottom staff is piano accompaniment with slurs and dynamic markings *pp*, *ppp*, and *ff*. The section is labeled "Bassi."

poco rall.

dim. p pp

CHORALE.

(♩ = 132.) Wind Instruments.

Adagio ma non troppo.

Ped: *

Ped: *

Ped: *

Trumpet. (Behind the Scenes.)

p dim. pp

Ped: *

Nº 1. SCENE 1ST 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

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

Fl. Clar.

pp

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

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.

p

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.

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.

p

Viols.

Viola.

Some cha-ri-ty!

Some cha-ri-ty!

poco rall.^o 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 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.

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? 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. It includes dynamic markings *f*, *l*argamente, and *p*. There are also performance instructions for '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 *Com.* *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-tur-n 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 and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "My mind is fix'd, and can not change!". The piano accompaniment is written in a grand staff (treble and bass clefs) and 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 musical score. It features a vocal line with the lyrics "come no more....." and a piano accompaniment. A new vocal line, labeled "ELSIE.", begins with the lyrics "Be not too sure!". The piano accompaniment includes markings for "Fl." (Flute) and "Fag." (Fagott) and dynamic markings "pp" (pianissimo).

ELSIE.

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

dolce.

Corni.

Viol.

p

Corni.

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

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

The fourth system features a vocal line with the lyrics "to a 'yes' by spring, The stubborn-est are first to go, Look," and a piano accompaniment. The piano accompaniment includes dynamic markings "p" (piano).

(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. 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. 8a
Viols.

know Who pays the treat, and whence the show,

Contralti.

El-sie, come, share with

8^a 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. 3 3 ere

sure! Much good may all your dainties do To you_ and you_ and you_ and

- scen - - - do sempre. 3 3

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.

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 voices (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 right hand with a flowing sixteenth-note pattern and a left hand with a steady bass line.

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 melodic and harmonic patterns as in the first system.

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. do. Clar. *pp rall.*

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^o un poco.

All^o 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^o 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.

p

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

fair! Kind Pro-...vi-dence hath

Fl. Clar.

Viols.

Fag.

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

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 notes and rests.

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

The second system continues the vocal line with the lyrics "(curtseying.) where met you my Fa.....ther, gen.....tle". The piano accompaniment continues with similar complex textures. The vocal line has a long note on "Fa" and "gen" with a dotted line.

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 tempo marking "*marcato.*". The lyrics are "Where the bent grass dry as the dust doth". The piano accompaniment includes parts for "Flutes. Clar. e Fag." and "Viols.". The vocal line is in treble clef.

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 with the lyrics "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.". The vocal line is in treble clef.

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. *f* Viols.

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. The piano accompaniment continues. Below the piano staves, there are parts for Fl. Clar. (marked *pp*), Viols., Viola e Cello., and Fag. The woodwind parts have a more melodic and sustained character compared to the piano accompaniment.

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 texture, featuring flowing eighth and sixteenth notes.

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

The fourth system concludes the vocal line with the lyrics "bliss to show, how much we owe, To such a no...ble". The piano accompaniment continues, ending with a final cadence. The overall mood is one of dramatic pleading and hope.

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

f No

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

8a

Tutti ff

friend, such a friend.....

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

friend, such a friend.....

ff

RECIT^o

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!

(Re-Enter Mary, who arranges the Table)

RUDIGER. (Aside)

be! Her step is

Clar. *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.

teneramente.

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^o 3. BALLAD.

(♩ = 84.)

ALLEGRETTO
CON GRAZIA.

Fl. Clar e Fag.

The first system of the musical score is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo and mood are marked 'ALLEGRETTO CON GRAZIA'. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system continues the piano accompaniment. It features a treble and bass clef staff. The music continues with a piano (*p*) dynamic, showing some phrasing slurs and a crescendo leading to a sforzando (*sf*) dynamic. The right hand has a more active melodic line with grace notes, and the left hand continues with a steady accompaniment.

MARY.

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

The third system introduces the vocal line for 'MARY.' It consists of a single treble clef staff with lyrics underneath. The piano accompaniment continues in the bass clef staff. The lyrics are: "O never laugh, Sir Knight, to hear What harm the wizard race can do,". The piano part starts with a piano (*p*) dynamic.

For some perchance, are listning near To punish un-be-lief in you.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "For some perchance, are listning near To punish un-be-lief in you." The piano part starts with a pianissimo (*pp*) dynamic. The vocal line continues with a steady rhythm.

And dark re-venge-ful spirits dwell In

Clar. Flauti e Clar.

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "And dark re-venge-ful spirits dwell In". The piano part features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The dynamic is piano (*p*). The system ends with a crescendo and a fermata over the final notes.

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.
 A merry tale for winter eve, When snow is white up- on the trees
 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 eyes like these,.....

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

Viols e Viola. p

Corni. pp

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

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

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

Second Verse.
MARY.

parlante.

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

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^o 4. TRIO & CHORUS.

Soprani
e
Contralti.

Tenori.

Bassi.

CHORUS.

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

(♩ = 92.) Bells.

Corni.

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.

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.

..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.
f 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!.....
Good Night! Good Night!.....
Good Night! Good Night!.....
Good Night! Good Night!.....
Flauti.
Bells.
Timp. *pp*
pp *deces.*
Viol. *p* Viola. *mf* Cello.
pp *pp* *pp*

Detailed description: This is a page of a musical score for the piece 'Good Night!'. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features several vocal parts and instrumental accompaniment. The vocal parts include a soprano line starting with 'well!', a mezzo-soprano line starting with 'Night!', and a tenor line starting with 'Night!'. Below these are three vocal lines for the chorus, each with the lyrics 'Good Night! Good Night!'. The instrumental parts include Flutes (Flauti), Bells, Timpani (Timp.), Violins (Viol.), Viola, and Cello. The score includes various musical notations such as slurs, dynamics (p, pp, mf), and performance instructions like 'deces.' (decrescendo). The page number '65' is located in the top right corner.

Nº 5. POSTMAN'S SONG.

(♩ = 132.)

ALLEGRO
MA NON
TROPPO.

p staccatiss.
Cello.

The first system of the score shows the Cello part. It begins with a treble clef and a common time signature. The music is marked *p staccatiss.* and consists of a series of eighth and sixteenth notes, some beamed together, creating a rhythmic pattern.

Viols.

The second system shows the Violins part. It starts with a treble clef and a common time signature. The melody is similar to the Cello part, marked *p staccatiss.* and features a mix of eighth and sixteenth notes.

f

The third system shows the piano accompaniment. It features a treble clef and a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays chords and single notes. The dynamic marking *f* is present.

Post Horn.

The fourth system shows the Post Horn part. It begins with a treble clef and a key signature of one sharp (F#). The music is marked *f* and includes triplet markings (3) over groups of notes.

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

What ho! What ho! What ho! What

The fifth system shows the vocal part and piano accompaniment. The vocal line is marked *f* and *Recit. a piacere.* and contains the lyrics "What ho! What ho! What ho! What". The piano accompaniment continues with a treble and bass clef, featuring chords and rhythmic patterns.

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 using triplets (indicated by a '3' in a circle) to create a syncopated effect.

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!". The tempo is marked as *meno mosso*. The piano accompaniment features a change in the right hand's rhythmic pattern, moving to a more active eighth-note accompaniment. The left hand continues with a steady bass line.

The fourth system shows the piano accompaniment continuing with a consistent eighth-note pattern in both hands, providing a rhythmic foundation for the vocal line.

The fifth system continues the piano accompaniment, maintaining the eighth-note rhythmic texture throughout the system.

(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

Recit.
COMMANDANT.

What madman brawls so late? half witted

CLAUS.

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

hair, Letters of state, Fresh from the

Kings' own hand, Letters from Jews,

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 is in a grand staff (treble and bass clefs) with a key signature of two sharps. It 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.* followed by *p* and *a tempo.* The musical notation includes various rhythmic patterns and dynamic markings.

This system shows the piano accompaniment for the third system of the score, continuing the musical texture established in the previous systems.

(Claus sounds the post horn.)

The fourth system features piano accompaniment with the instruction "(Claus sounds the post horn.)" above the staff. The music includes a dynamic marking of *f* and various rhythmic figures.

For I am the man who

The fifth system contains the vocal line with the lyrics "For I am the man who". The piano accompaniment includes a dynamic marking of *p* and features a crescendo leading to a final note.

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.

Musical staff for the Commandant's vocal line, starting with a treble clef and common time signature.

There, there,

Corni e Tromboni.

CON MOTO.

Orchestral accompaniment for the first system, including parts for Viols e Bassi, Corni e Tromboni, and Cello.

(Exit Claus.)

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

Orchestral accompaniment for the second system, including parts for Tromboni, Viola, and Cello.

(reads letters again.)

con forza.

Orchestral accompaniment for the third system, including parts for 2nd Viol., 1st Viol., and Cello.

So,

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

Orchestral accompaniment for the fourth system, including parts for Cello and Bass.

(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^a

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

8^a

marziale con forza.

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

p

Detailed description: This musical score is for a scene titled 'SCENA. COMMANDANT.' It begins with a piano introduction in 3/4 time, marked 'mine.' with a tempo of 108. The piano part features a driving bass line with triplets and a melody in the right hand. The introduction is marked 'ff Bassi.' and 'ff Tutti.' The score then transitions to a vocal line with lyrics: 'A soldier must for e...ver war be wa...ging,'. The piano accompaniment continues with a rhythmic pattern, marked 'p' (piano). The score includes various musical notations such as triplets, dynamics, and performance instructions for the orchestra.

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 bass clef and a key signature of one flat. 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 has a bass clef and a key signature of one flat. A piano dynamic marking (*p*) is present.

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 has a bass clef and a key signature of one flat. 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 has a bass clef and a key signature of one flat. A forte dynamic marking (*f*) is placed above the piano part.

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

The first system of the musical score 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 lyrics are "move him, He heeds no noi...sy threat, or hate un-". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>).

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

ga

Pic. Fl. Ob. Clar. &c.

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and lyrics "-seen, Care...less a....like if captives fear, or". A vocal line labeled "ga" is indicated by a dashed line above the main line. The piano accompaniment includes triplets in both hands, with a dynamic marking of *ff* (fortissimo) and a section labeled "Pic. Fl. Ob. Clar. &c.".

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

8a.

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and lyrics "love him, Con...tent and proud if on...ly he can". A vocal line labeled "8a." is indicated by a dashed line above the main line. The piano accompaniment features a steady rhythmic pattern in both hands.

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

nobilmente.

Tutti.

ff *p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and lyrics "win, if he can win..... A". A vocal line labeled "nobilmente." is indicated by a dashed line above the main line. The piano accompaniment features a section labeled "Tutti." with a dynamic marking of *ff* (fortissimo) and a section marked *p* (piano).

soldier must for e...ver war be wa...ging On

p

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! *p* Now valour stern, now beau...ty soft en...

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

rall?

f *colla voce.*

way, He heeds no threat, nor hate un. seen, Content and

tutta forza.

proud if only he can win, Content and proud if only he can

a piacere.

mf *ff*

win!

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.
 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 includes a dynamic marking of *p* (piano).

ELSIE. (malignantly)

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

poco più lento.

Viola.
Celli.

The second system continues the vocal line and piano accompaniment. It includes a dynamic marking of *p* and a tempo instruction of *poco più lento.* Below the piano part, there are staves for Viola and Cello, with a dynamic marking of *f* (forte).

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

The third system shows the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef.

COMM:

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

mf
a tempo.
Cello.

The fourth system continues the vocal line and piano accompaniment. It includes a dynamic marking of *mf* (mezzo-forte) and a tempo instruction of *a tempo.* Below the piano part, there is a staff for Cello.

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.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The middle staff is for the Oboe (Ob.), playing a melodic line with slurs. The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand.

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

Viol. e Cello.

The second system continues the musical score with three staves. The vocal line continues the previous phrase. The Oboe part is no longer present. The piano accompaniment continues with similar harmonic support.

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

The third system features three staves. The vocal line includes the lyrics "warn...ing Of thy co...ming bliss or dan-ger, Love..... hath". The piano accompaniment includes a dynamic marking of *fz* (forzando) with a wedge-shaped crescendo leading to a fortissimo chord.

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

The fourth system consists of three staves. The vocal line continues with the lyrics "grown, love hath grownal.ly to an...ger, Round his prey..... the". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte) with accents.

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

The first system of the musical score features a vocal line in a treble 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". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes a dynamic marking of *p* (piano) and a fermata over a chord in the right hand.

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

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

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

The third system features the lyrics "fly me! These fond arms shall hold thee fast! Haugh". Above the vocal line, there is a triplet of notes marked "3 poco rall." and a dynamic marking of *f* (forte). The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a *p* (piano) marking. The word "Viols." is written above the piano part, indicating a violin solo.

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

The fourth system contains the lyrics ".....ty maid Vainly dost thou hope to fly me These arms shall hold thee". The vocal line includes a triplet of notes marked "3". The piano accompaniment continues with the same musical style.

fast! ga Haugh ty

Flutes *mf* Fag.

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

Viol. e Fag.

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

f *ff*

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

p *f*

rall.

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

Viol.

The first system of the musical score features a vocal line at the top with a *rall.* marking. The lyrics are "arms shall hold thee fast! Vain...ly dost thou hope to". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). A violin part, labeled "Viol.", is written above the piano's treble staff, featuring a melodic line with slurs and accents.

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

The second system continues the vocal line with the lyrics "fly me, These fond arms shall hold thee fast! shall hold thee". The piano accompaniment continues with a *f* dynamic marking. The violin part continues with its melodic line.

fast!

ff

The third system shows the vocal line ending with the word "fast!". The piano accompaniment begins with a *ff* dynamic marking and features a more active, rhythmic pattern. The violin part is not present in this system.

The fourth system continues the piano accompaniment with a complex, rhythmic texture. The violin part is not present in this system.

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, ³ 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
 The The

Trumpet. *f*

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

f

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.

f

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 right hand and a bass line in the left 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 includes a dynamic marking of *p* and a *f* marking in the bass line.

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

The third system features a vocal line and cello accompaniment. The vocal line has a dynamic marking of *f*. The cello part is marked *Celli.* and *f*.

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

The fourth system continues the vocal line with a *poco rall.* marking. The cello part includes dynamic markings of *pp* and *mf*, and is marked *animato. Cello.*

The fifth system shows the piano accompaniment for the final part of the page, featuring a *rall. tr* marking and a dynamic marking of *f*.

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.*

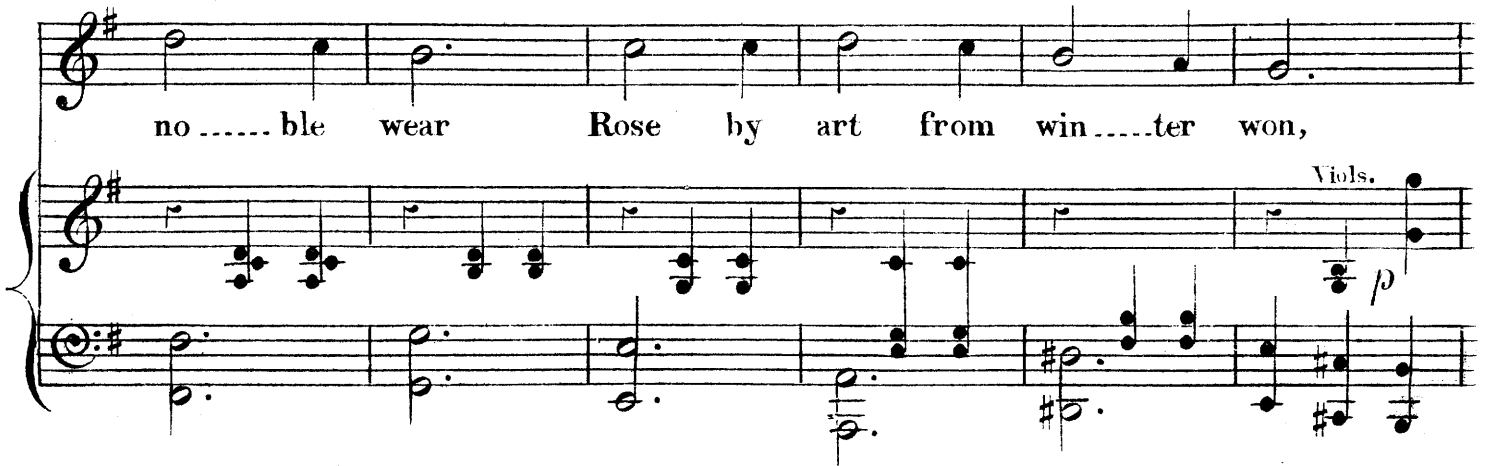
Where love may hide Let the courtly

Corno Inglese.



no ble wear Rose by art from winter 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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'Love!' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* is present in the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'now,.....' followed by a melodic phrase. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present in the piano part.

poco più mosso.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a long note for 'glo..... ry' followed by a melodic phrase. The piano accompaniment continues with chords and moving lines. Dynamic markings of *mf* and *pp* are present in the piano part. The instruction 'Flutes &c.' is written in the piano part.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note for 'dawn com...bine' followed by a melodic phrase. The piano accompaniment continues with chords and moving lines.

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 right-hand piano part, and the bottom staff is the left-hand piano part. Dynamics include a piano (*p*) marking.

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

Cello.

The second system continues the musical score. The vocal line has the lyrics "light!..... Eve..... and". A new staff is introduced for the Cello, with a *p* dynamic. The piano accompaniment continues with a *fz* dynamic.

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

Viols.

The third system features the vocal line with lyrics "dream and dawn com...bine, Thee..... to make for". A new staff is introduced for the Violins, with a *pp* dynamic. The piano accompaniment continues.

Tempo primo.

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

Fl.

The fourth system begins with the tempo marking *Tempo primo.* The vocal line has the lyrics "e.....ver mine for e.....ver mine.....". A new staff is introduced for the Flute, with a *p* dynamic. The piano accompaniment continues.

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.

Celli. *p*

dim. pp

CLAUS.

(♩ = 136.)

ALLEGRO
MA NON
TROPPO.

'Tis a fa-mous

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

CLAUS. lead the song? Tenori. CLAUS. 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 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 and Basses sing "Bra-vo, Bra-vo, young man." The piano accompaniment continues with the same rhythmic pattern, including dynamic markings like *ff* and *ff*.

vo, young man. Bra-vo, young

vo, young man. Bra-vo, young

The third system continues the vocal and piano parts. The vocal lines are split between Tenors and Basses. The piano accompaniment features a more complex texture with some sustained chords and dynamic markings like *ff*.

man.

man.

rall.

The fourth system concludes the piece. The vocal parts end with "man." The piano accompaniment features a *rall.* (rallentando) marking and ends with a final chord. The page number 7544 is visible at the bottom.

Nº 8. SOLDIERS' SONG & CHORUS.

RUDIGER.

(♩ = 100.)

ALLEGRETTO
MA NON
TROPPO.

marcato.

Go! sing how our troop was the

f Trumpets.

p

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"?

f trumpets.

rall.

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

Tymp:

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

IN TEMPO
CON MOTO.

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

(♩ = 144.)

RUDIGER.

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

song.

(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.

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#) and the time signature is 4/4. The music features a melody in the upper staff and accompaniment in the lower staff. Dynamics include *p* and *f*.

MARY.

con grazia.

My

Tutti.

f

p

Musical score for vocal and piano accompaniment. The top staff is for the voice (Mary) and the bottom two staves are for the piano. The key signature has two sharps and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* and *p*.

long hair..... is braided

With mountain daisies gay, My

Ob.

Viol.

pp

Musical score for vocal and piano accompaniment with lyrics. The top staff is for the voice and the bottom two staves are for the piano. The key signature has two sharps and the time signature is 4/4. The piano accompaniment continues with the rhythmic pattern. Dynamics include *pp*.

green bow'r..... is shaded

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

Viol.

Musical score for vocal and piano accompaniment with lyrics. The top staff is for the voice and the bottom two staves are for the piano. The key signature has two sharps and the time signature is 4/4. The piano accompaniment continues with the rhythmic pattern.

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

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

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

largamente. sha.....ded From ev'ry ray! *a piacere.* Fl.

Ah! the distant village hum Comes merry

Cello.

mf *p*

on the ear!

Why waitest

ossia.

con grazia. *p* Viola e Cello.

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

Viol.

Comes merry on the ear.

f

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.....

long hair..... is braid.... ed Fl. e Ob. With mountain

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

rall un poco.
ev'-----ry noon... tide ray! Why waitest

Viol e Cello.

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? Ah!.....'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. A dynamic marking of *pp* is placed above the piano part.

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

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

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line starts with a melodic phrase on a dotted line, followed by the lyrics 'Ah! come, the bri-dal hour is near!'. The piano accompaniment continues with the same rhythmic pattern. The lyrics '..... Ah! come, the bridal hour is near!' are written below the vocal line.

The hour is

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

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line begins with a melodic phrase on a dotted line, followed by the lyrics 'The hour is'. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'The hour..... is near.....' are written below the vocal line.

near.
near. Ah! the hour is

hour.....

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

..... is near!

..... is near!

f

f

N^o 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? 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.
 Basses. (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
 1st Tenor.
 My child is sick,
 1st Bass.
 My cow is dead,
 Soldiers, Tenors & Basses.
p Save you, fair mai...den when so...er you pray For

MARY *agitato un poco.*

Have I done this?

ELSIE

Yes! thou hast!

Villagers.

dead! Thou hast! Thou hast!

Tutti.

Thou hast! Thou hast!

Tutti.

Soldiers.

thoughtless sin...ners re...col...lect us all!

MARY.

Soldiers.

Pray you!

Cease envious 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.

COMMANDANT. (To Soldiers)

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

(to Pastor.)

What! old Friend, on such a day, —

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

There's room in yon der bal-co ny

(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)

ff The King! The

The King! The

ff 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 vocal entries. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "King!". The piano part includes a trumpet line marked *ff* (fortissimo) with a rhythmic pattern of eighth and sixteenth notes.

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 first vocal entries for the chorus. It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Cham... pion of li...ber...ty! Hail to thy vic...to...ry!". The piano part includes a trumpet line marked *ff* (fortissimo) with a rhythmic pattern of eighth and sixteenth notes.

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 second vocal entries for the chorus. It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Hail to thy glo...ry, De...fen...der and King!". The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

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 Scarce drew a sword, and his Scarce drew a sword, and his

Scarce drew a sword, and his boast-ing is low! Scarce drew a sword, and his

Scarce drew a sword, and his boast-ing is low! Scarce drew a sword, and his

boast ing is low

boast ing is low

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 flowrs 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^o QUASI RECIT^o

Thanks maiden, Thanks, fair maiden!

MOD^o QUASI RECIT^o

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.

Basses.

Count Ru...di-ger! Count

Count Ru...di-ger! Count

Tromboni.

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^o 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.*

Ah!

_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

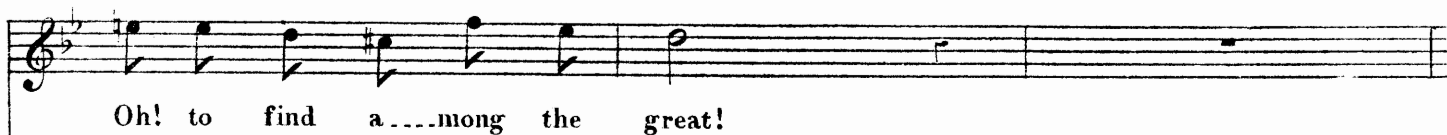
heart is past re....call!
 worst that can be....fall!
 heart..... is worth it all!
 And the worst that may be.... fall!
 gen.....tle with the small!

CHORUS.

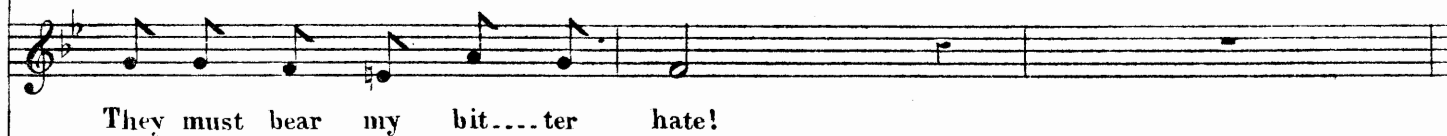
Soprani.
Tenori.
Bassi.
Soldiers.

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

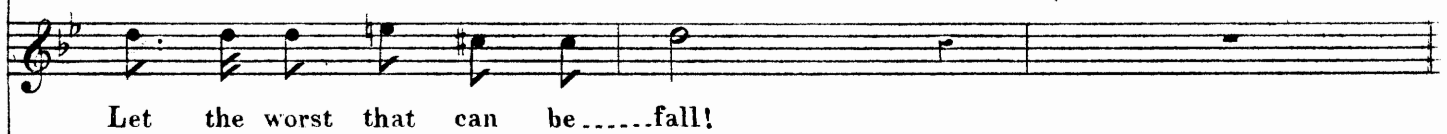
Tromb.
Trump.



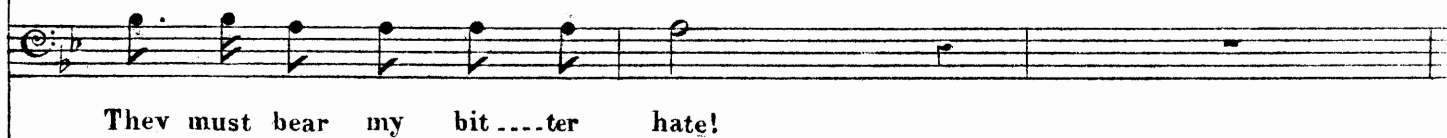
Oh! to find a...mong the great!



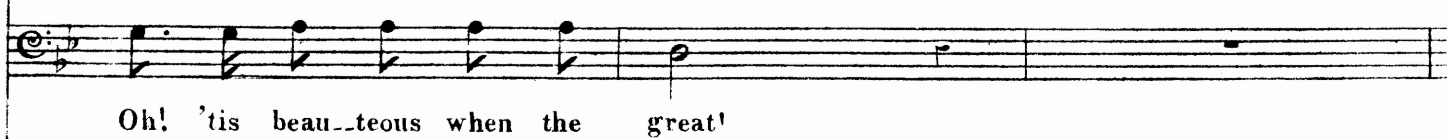
They must bear my bit....ter hate!



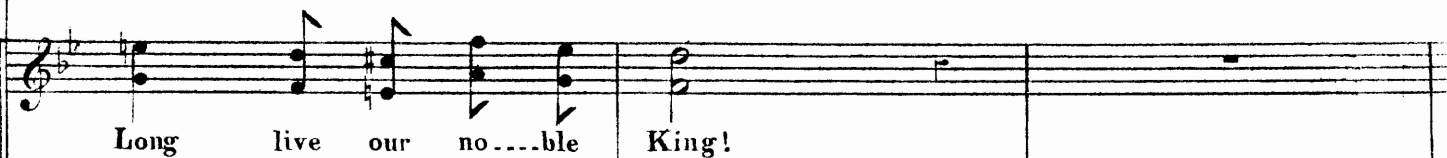
Let the worst that can be.....fall!



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

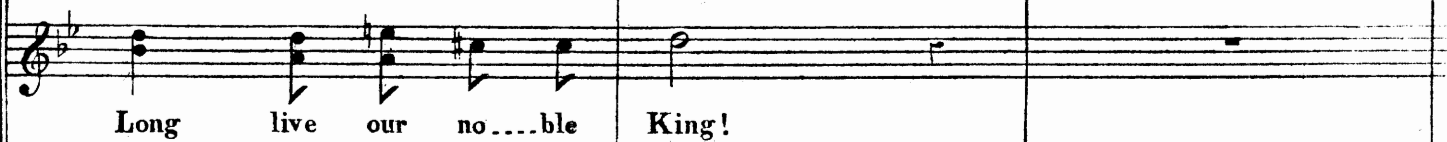


Oh! 'tis beau...teous when the great!

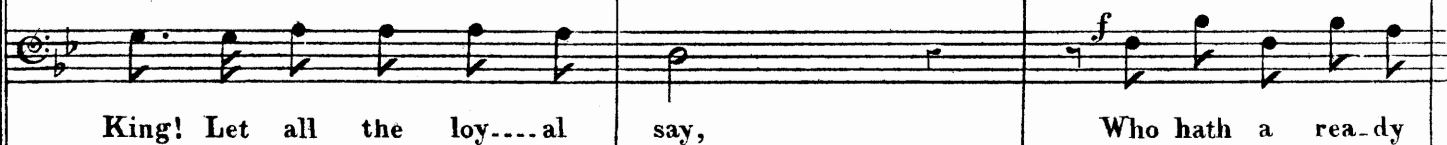


Long live our no....ble King!

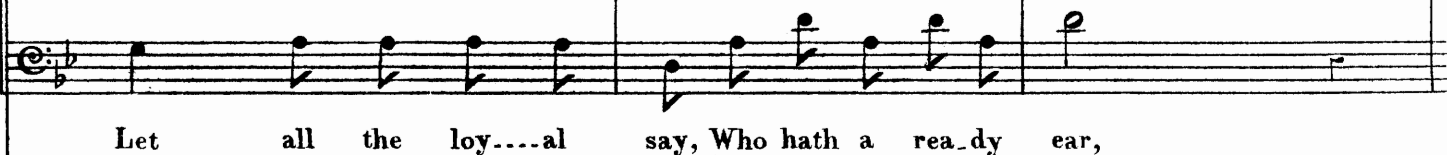
CHORUS.



Long live our no....ble King!



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

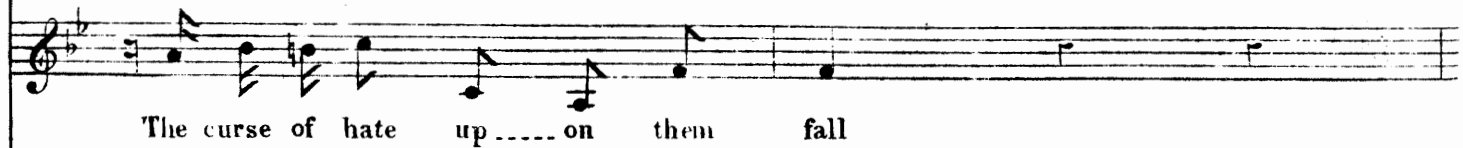
sing be... fore the King! Be... cause we sing be... fore the King Because we

f

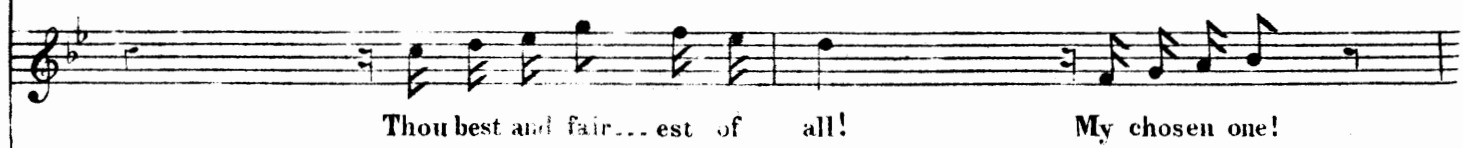
bring it back a gain. The deed is
 dy..... ing hour re..... frain.
 once, nor e..... ver tried a gain! My chosen one!
 eas.... tle vault and chain Thou hast not won!
 mai.... den bold and vain.
 King, And get a gol..... den chain!
 sing be-fore the King, And get a gol-den chain!
 sing be-fore the King,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



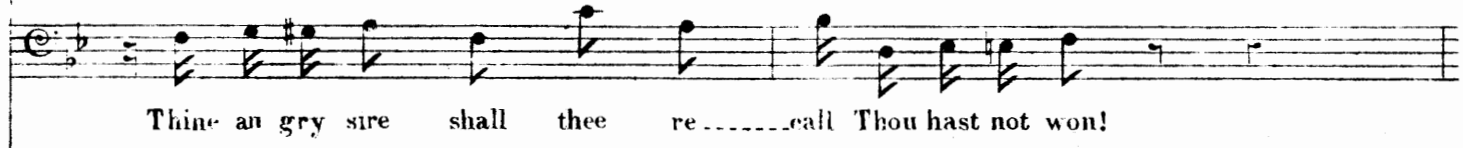
done that nothing can re...call The deed is



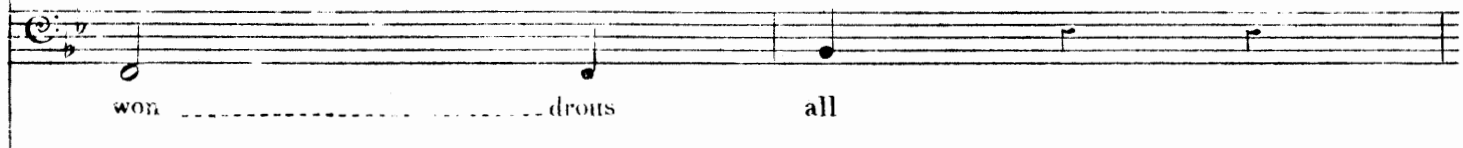
The curse of hate up... on them fall



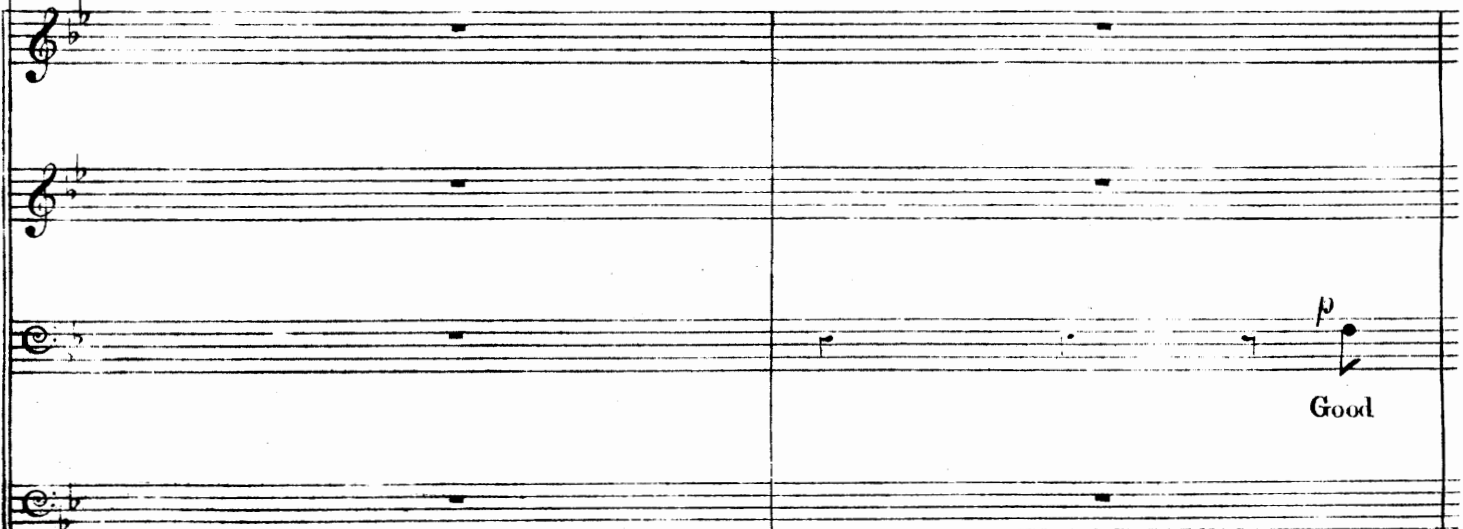
Thou best and fair... est of all! My chosen one!



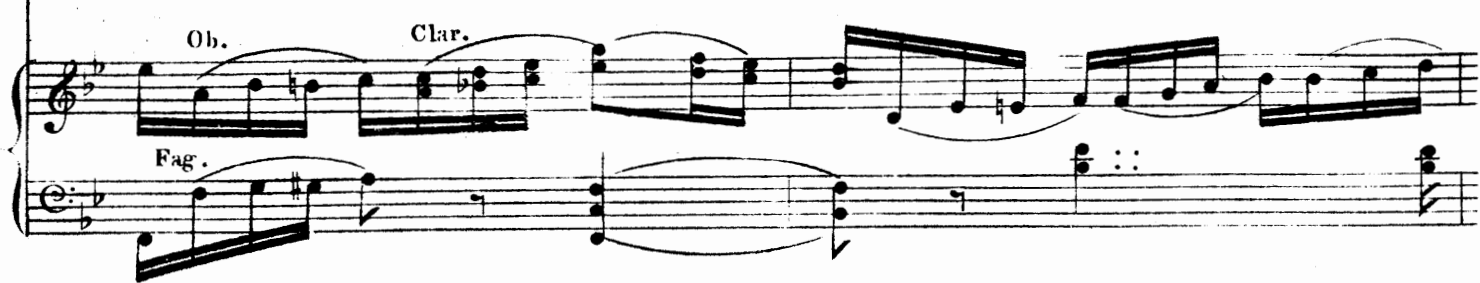
Thine an gry sire shall thee re...call Thou hast not won!



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.

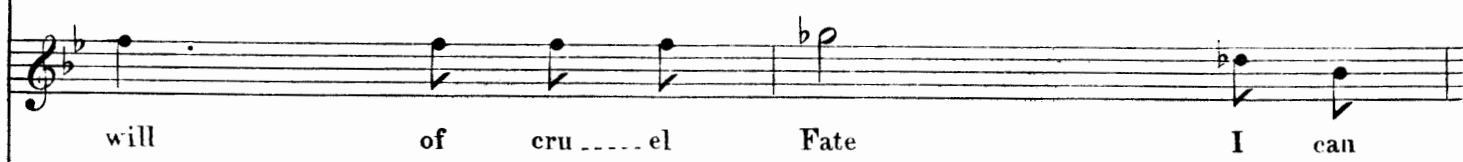
Detailed description: This is a page of a musical score, page 146. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "done The deed that no-thing can re-... call Ah! 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", "No wonder we are", and "mor-row, pride. you go be-fore a fall!". The piano accompaniment consists of two staves, a right-hand treble clef staff and a left-hand bass clef staff, both in the same key signature. The piano part includes various musical notations such as chords, arpeggios, and dynamics. A dynamic marking of *pp* (pianissimo) is present above the vocal line. At the bottom of the page, there is a section for "Fl. Viol & Clar." (Flute, Violin, and Clarinet) with a treble clef staff.



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



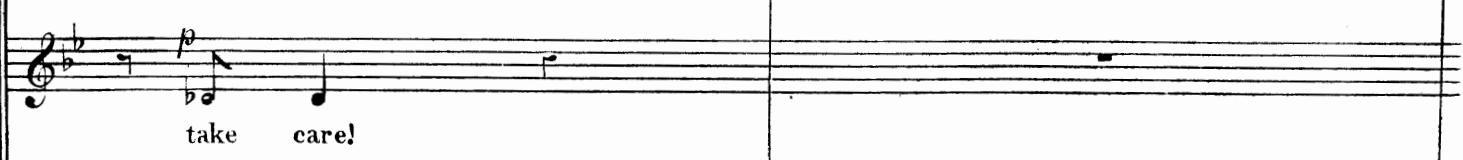
vault and hea...vy chain Ere long my



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 one flat (B-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 a soldier's duty. 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.....

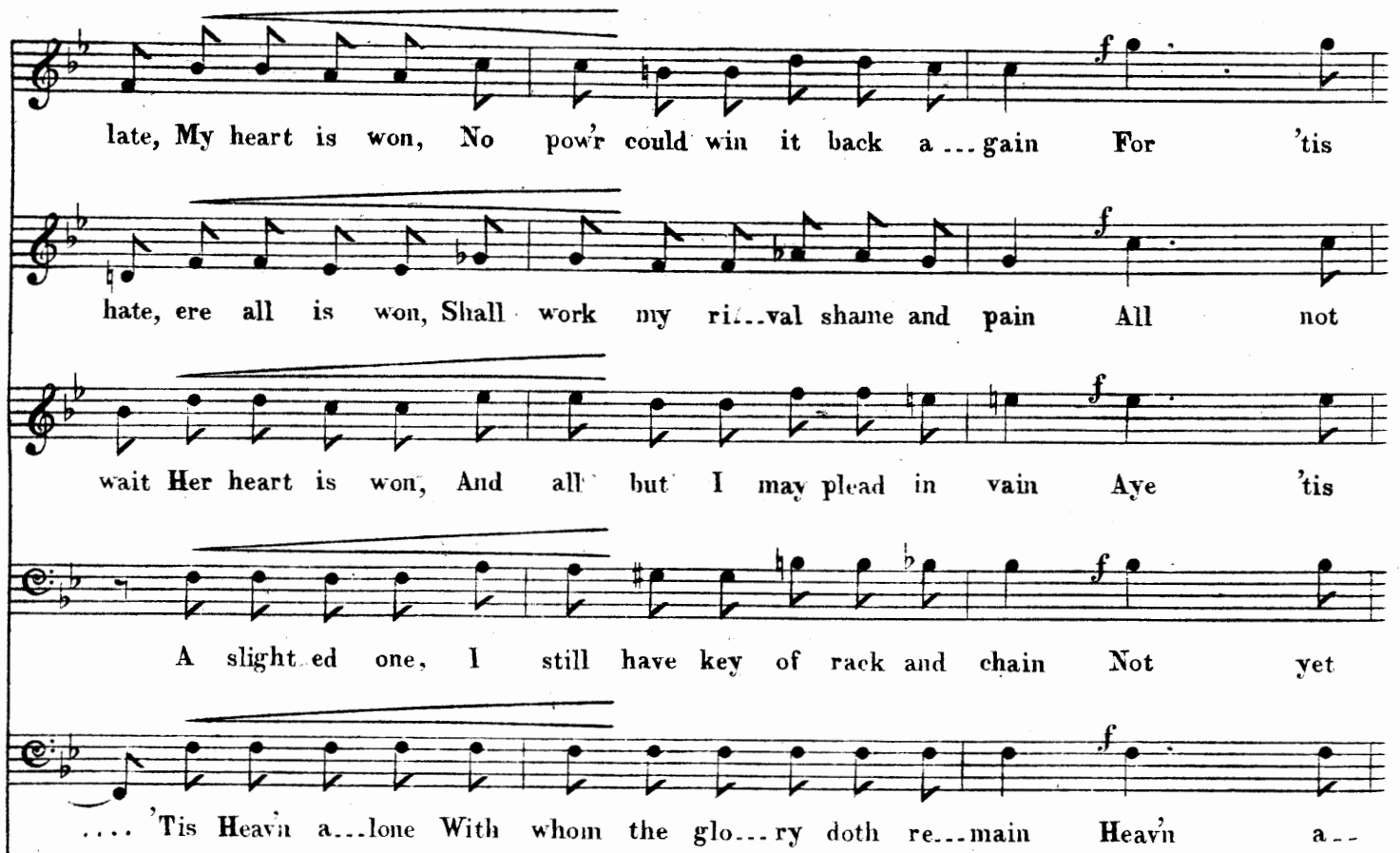
go be....fore a fall!

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 mor row, pride, you go be....fore..... a

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

ga loco

Corni. Trump. & Tromb.

Ped:

*

call!.....

call!.....

call!.....

call!.....

all!.....

King! Long live the King!

King! Long live the King!

fall. Good morrow, pride, you go before a fall!

King. Long live our noble King. Long live our noble King!

RUDIGER.

$\text{♩} = 112.$)

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.
Nearer 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

light Oh do I hear and do I

quite Ah! let them smile! full soon to

right Thy heart it beats for on ly

quite Ah! let them smile! full soon to

joy to blight. Neer since this

ff Cham... pion of li ber...

ff Cham... pion of li ber...

ff Let e... choes

ff

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, Re-venge has giv-en pow'r to
 heart it beats for me for on ly
 King, my King has giv-en pow'r to
 bright! May those who hate all harm-less
 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^a

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^a

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^a

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 of '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. The system concludes with a 'Ped.' (pedal) marking and a triplet of chords in the left hand.

.....

.....

.....

Ped.

Detailed description: This system continues the vocal and piano parts. The vocal staves show rests and ellipses, indicating they are silent during this section. The piano accompaniment continues with its rhythmic pattern, featuring a triplet of chords in the left hand. A 'Ped.' (pedal) marking is present below the piano part.

*

Detailed description: This system shows the final part of the piano accompaniment. It consists of two staves with a complex rhythmic pattern of eighth notes and chords. The system ends with a double bar line and an asterisk (*) below the right-hand staff.

Nº 12. INTRODUCTION.

ANDANTE
MA NON
TROPPO.

(♩ = 120.)

gva

Fl: Ob: Clar: Fag: &c.

First system of the musical score. It features a piano accompaniment with a treble and bass clef. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) are indicated by a dashed line above the piano staff. The piano part includes dynamic markings *p* and *pp*, and a pedal instruction *Ped.* with an asterisk. The tempo is marked *gva* and the time signature is common time.

gva

Second system of the musical score, continuing the piano accompaniment. It includes dynamic markings *p* and *pp*, and two *Ped.* instructions with asterisks. The tempo remains *gva*. The instruction *Decres:* is written at the end of the system.

gva

Cello Trom: Clar: e Fag:

Third system of the musical score. It features a piano accompaniment and a string part (Cello and Trombone). The piano part includes dynamic markings *pp* and *p*, and the instruction *Religioso.* The tempo is marked *gva* and the time signature is common time.

Fourth system of the musical score, continuing the piano accompaniment. It includes dynamic markings *f* and *pp*, and the instruction *Sempre cres:* (Sempre crescendo).

Fifth system of the musical score, continuing the piano accompaniment. It includes dynamic markings *f* and *pp*.

Rall: e Dim:

Sixth system of the musical score, concluding the piano accompaniment. It includes dynamic markings *p* and *pp*, and the instruction *Rall: e Dim:* (Ritardando e Diminuendo).

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*

hold! in yon... der crim. son star..... Be... hold!..... Be...

ff

gva.

gva.

ff

ff

ff

hold! Moon, do not look on us! Moun... tain mist,

ff

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

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.

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

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.

Lunga Pausa.

Lunga Pausa.

Lunga Pausa.

gva

Meno Mosso.

Lunga Pausa. ff

Ped.

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 courage 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. A new part for Clarinet (Clar:) is introduced on a treble clef staff, marked with a piano (*p*) dynamic. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its eighth-note bass line.

Too prone, a...las! to its fond spells to yield.....

The third system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment maintains its eighth-note bass line.

Teneramente.

Guard my young heart from pas-sion's fe...ver dream...ing,

The fourth system continues the vocal line and piano accompaniment. The tempo/mood is marked *Teneramente.* The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment maintains its eighth-note bass line.

Too prone a...las! to its fond spells to

p *pp* *Dim.*

pp *Dim.*

The fifth system concludes the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment features a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and a *Dim.* (diminuendo) marking. The system ends with a double bar line and a common time signature (C).

ELSIE.

yield! 'Tis she!

'Tis she!

'Tis she!

(♩ = 112)

Corni.

ALL^o 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

Lento.
guide! Oh La... dy moon, in placid beau... ty shin... ing,

Dolciss:
Guard my young heart..... too prone a... las to yield!

Tempo 1mo RUDIGER. *Con amore.*
Oh maid... en fair!..... my life hath been so drea.... ry,

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!

Cello. Viola.

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

Poco piu Moto. L.H.
The Heir of Ra-ven-stein our o...ther

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... gel and... my Queen....

Rall: *p* *a Tempo.*

MARY: Do you hate me? RUD: For thy an-gelic

MARY: sake, All toil I would en-dure all dan-ger 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.

learn'd in simple love..... that you great ones deem as fol.ly: When my

p

pp

gol...den dream is o'er..... with a ten...der me...lan. cho.ly,

I will count these precious hours and the blessings that have been,

I will count these precious hours and the blessings that have

p

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^o

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:

sun will shine, Come what may thou shalt be mine

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

This system contains the first vocal line and piano accompaniment. The vocal line begins with the word "thee!". The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

This system continues the vocal line and piano accompaniment from the first system. The piano accompaniment maintains its rhythmic pattern.

MARY.

No! nought shall part us!

This system features the vocal line for the character MARY. The lyrics are "No! nought shall part us!". The piano accompaniment includes a change in key signature to B-flat major.

I am thine and thou art mine

pp

This system contains the final vocal line and piano accompaniment. The lyrics are "I am thine and thou art mine". The piano accompaniment concludes with a piano-piano (*pp*) dynamic.

ALLEGRO MODERATO.

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^{mo}

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^{ra}*

g^{ra}

p

6/8

ALLEGRO TEMPO 19

ELSIE.

CHORUS.

SOPRANI.

TENORI.

BASSI.

To

Ha! Ha! 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,

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,

gva

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

gva

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

ff

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...

gva

...mand! Em...pire and re...venge Em...pire and re...venge

...mand! Em...pire and re...venge Em...pire and re...venge

...mand! Em...pire and re...venge Em...pire and re...venge

...mand! Em...pire and re...venge Em...pire and re...venge

Ped. *gva*

gva

Ped.