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AZARA

A New Opera in Three Acts

BY

JOHN K. PAINE



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NEW YORK

LEIPZIG



BRUSSELS

LONDON

AZARA

BY

John Knowles Paine

OPERA IN THREE ACTS

Libretto by the Composer

German translation by Carl Pflueger

VOCAL SCORE

SCENE OF ACTION: PROVENCE, ABOUT THE TIME OF THE EARLY
CRUSADES.

CHARACTERS

RAINULF, KING OF PROVENCE	BASS
GONTRAN, HIS SON	TENOR
AZARA, WARD OF AYMAR	SOPRANO
AYMAR, COUNT AND VASSAL OF RAINULF	BARITONE
ODO, COUNT AND ROYAL PAGE	MEZZO SOPRANO
MALEK, A SARACEN CHIEF	BARITONE
GARSIE, A SHEPHERDESS	MEZZO-SOPRANO
COLAS, A SHEPHERD	CONTRALTO
A HUNTSMAN	TENOR

Knights, Men-at-Arms, Lords, Ladies, Pages, Guards, Burghers, Maidens, Moorish
Minstrels and Dancing Girls, Saracens, Attendants, Trumpeters, etc.

JOHN KNOWLES PAINE

AZARA

OPERA IN THREE ACTS

Vocal Score with English and German words. (374 pages)

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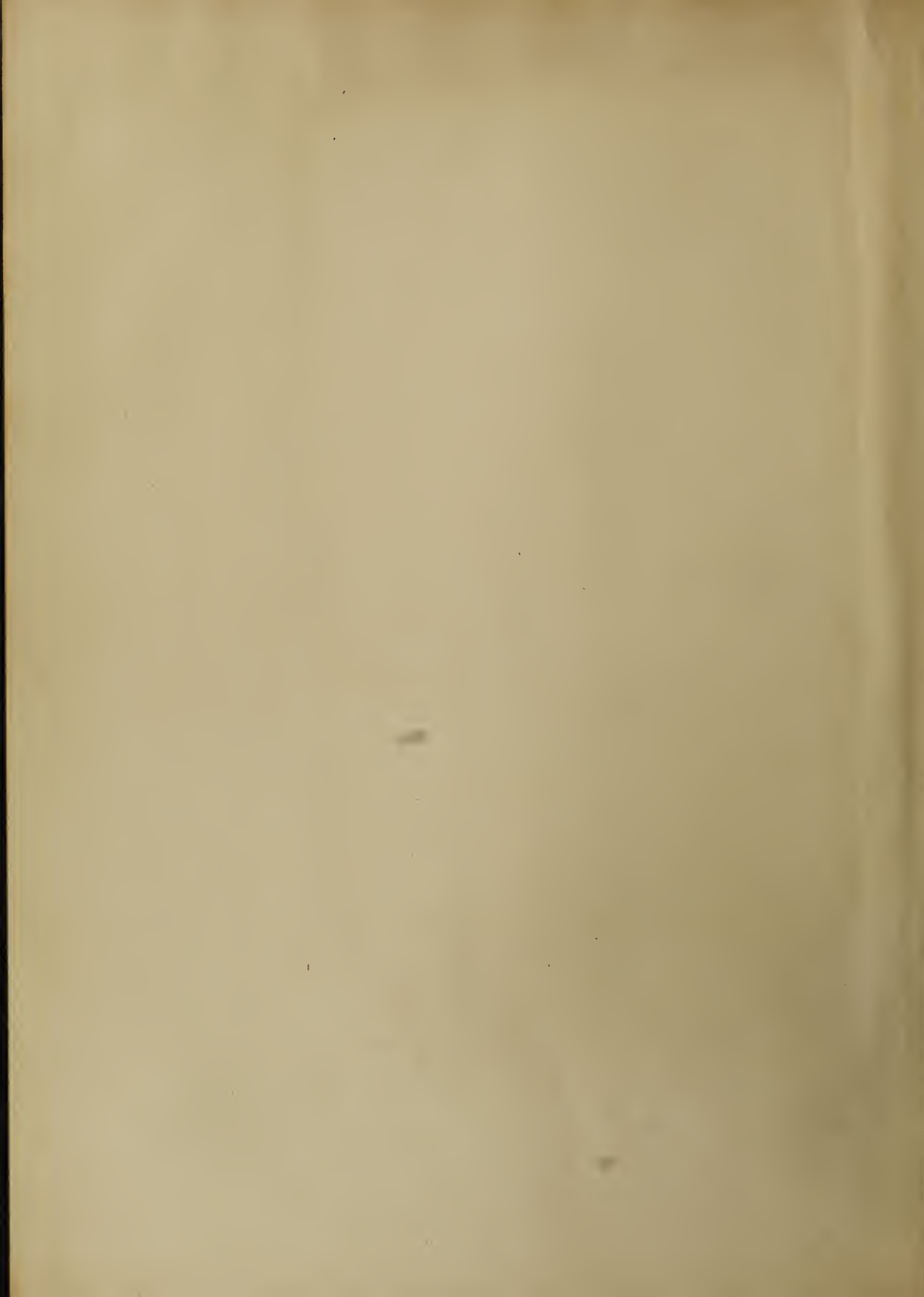
PLOT OF AZARA

ACT I. *Rainulf's Castle—Interior Court near the Donjon.* King Rainulf, with his attendants, awaits tidings from the battle, which is raging near the castle under the leadership of his son Gontran, against the Saracens, commanded by Malek. The fierce Saracen war-cry is heard beyond the walls. Odo, the royal page, now enters, and brings word of Gontran's victory. Among those assembled to welcome the return of the victors is Azara, a Moorish girl, the ward of Aymar, vassal of Rainulf. While the king is musing over his son's prowess, he suddenly beholds Azara, and is enchanted with her grace and beauty. He is overwhelmed with a passionate desire to possess her love, and plans to withdraw her from the protection of Aymar. Gontran and his victorious knights now enter and salute the king. Rainulf extends his arms to Gontran, in gratitude for his noble deeds. As his promised guerdon, Gontran claims the hand of Azara (to whom he is secretly betrothed) and leads her before the king. Rainulf, surprised and irritated, tries to dissuade him; telling of a marriage compact with Spain to unite the two thrones. The knights declare it unworthy of a prince to marry an infidel. Aymar explains that Azara, though a Moslem princess by birth, has been baptised and brought up as a Christian, having fallen into his hands, on the battlefield, in her childhood. Rainulf feigns to disbelieve this, and orders Gontran to depart instantly for Spain, and Aymar to take his ward to another part of the castle, and await his pleasure. Hereupon Gontran, maddened by the death-blow to his love orders the prisoner Malek, the Saracen chief, to be lead in, and gives him back his sword and sets him free. Rainulf's rage now bursts all bounds, and he tells the guards to seize Malek and hurl him over the cliff. Gontran intercepts them with his drawn sword.

Amid the fierce altercation of the courtiers, who are divided in opinion, Malek disappears. Meanwhile Rainulf turn aside with sudden irresolution, and Gontran accuses him of falseness and hypocrisy, with dark hints of past misdeeds. The courtiers now plead for Gontran, but Rainulf, with rekindled wrath, curses his son and disowns him.

ACT II. *An open forest glade by the seashore. Night.* Azara and Aymar have escaped from Rainulf's castle, and are resting until the dawn shall bring them succor to escape beyond the sea. Orchestral scene : Soft lapping of the waves on the shore ; mysterious forest sounds ; wood-nymphs appear and flit about in the moonbeams, and hover around the sleeping Azara ; dawn and daybreak ; far-off echo of hunting-horns. The shepherds, Garsie and Colas, and a huntsman, enter and surprise Azara. They tell her the glad tidings that Gontran was not slain, as she feared, in the fray caused by her flight from the castle, but merely stunned by the blow he received. He was seen by them at dawn in the forest. Aymar immediately sets out with them to find Gontran and bring him to Azara. In their absence Malek appears before her, on his way to his neighboring galley. He is struck by her beauty and likeness to the Caliph's Queen. The truth now flashes on his mind ; Azara is the very Moslem princess, lost years before amid the confusion of battle, and in quest of whom he had been sent to Provence. He shows Azara the portrait of her mother, and urges her to return to her aged father, the Caliph, who stills mourns her loss. While she is gazing with emotion on her mother's portrait, Malek is suddenly seized with an ardent passion for her. He declares himself as her devoted lover, and begs her to fly with him. Azara spurns him and taunts him with ingratitude to Gontran, who had spared his life and set him free. For a moment he is torn with conflicting emotions, but, though honor calls, he runs and falls at her feet in a fever of passion. Azara bids him begone, but he seizes her. After a struggle she breaks away from him and runs back, and stands at bay, drawing a dagger and aiming it at her breast, and threatening to kill herself if he advances. Malek hesitates, then turns around with a startled look ; he hears approaching footsteps and prudently withdraws. Gontran enters from the forest alone. Azara totters forward to meet him and falls at his feet in a swoon. He lifts her up ; she revives. They give expression to their overwhelming joy and love. Soon they are surprised by Rainulf and his attendants, on their way to the neighboring shrine. Rainulf declares that his hasty words shall be recalled and be forgiven, if Gontran will resign Azara to his care. Gontran scorns his offer and draws his sword. Rainulf tells the guards to seize them both ; but while they hesitate, Gontran, with anguish of mind, accuses his father of hidden crimes, — the murder of his queen, and his despoilment of the Holy Sepulchre, when once he went to the Orient. Gontran hereupon draws a parchment, given to him by a priest from Rome, whom Gontran met at dawn in the forest, on the priest's way to Rainulf's castle. He hands the parchment to Rainulf, who reads it and drops it, overcome with horror ; for the Papal edict cuts him off from church, and liege, and land. While he bemoans his doom, the Saracens, set on by Malek, appear on all sides. In the sudden attack Rainulf is wounded, and Azara is seized and carried off by the enemy. During the mêlée Gontran hears her cry in the distance, but is unable to rescue her ; meanwhile the Saracens disappear. Rainulf asks forgiveness of his son and dies. Knights, ladies, etc., enter from the forest, and stand silent for a moment before the dead king. They cry, "The Moor ! vengeance," but it is too late. The Moorish galley is seen to clear the shore. As it slowly passes by, Malek, holding the unconscious Azara, and his men sing their war-song, while Gontran and his vassals call for vengeance.

ACT III. *By the moat of Gontran's castle.* Gontran is now king. After a year's fruitless search for his lost bride he bewails his sad lot. His trusty friend and vassal, Aymar, comforts him with the assurance that Azara is the Caliph's daughter, and therefore would be safe from any evil designs of Malek. Gontran's hopes rise, and he declares he will now share the joys of the festal May-day. He bids the warders give the signal from the walls ; the courtiers assemble from the castle and salute the king with loyal acclamations. Burglers, maidens, and Moorish dancing-girls enter from the neighboring burg. They dance before the court. Meanwhile Malek appears, disguised as a minstrel, and when the crowd recedes he gives expression, aside, to his despair in having lost Azara, who has escaped from the harem walls in Spain to win her way back to Gontran. Suddenly he notices the appearance of a young Spanish troubadour, and peers at him with a furtive, inquiring look. He discovers with amazement and joy that this is Azara in disguise. Azara notices his strange glances and shrinks from him. She expresses, aside, the mingled feelings of joy and fear, as she appears before the king to play her part, and wonders with increasing alarm who the minstrel is, glaring on the king with wild looks. Presently Malek disappears in the throng. Azara turns towards Gontran, and the courtiers about him. They notice her, and Gontran tells Aymar to bid the troubadour to sing. Azara approaches nearer with a deep obeisance, and preludes on her lute. In her song she tells the story of her love, captivity, and escape ; how the desperate Moor had dogged her flying footsteps, while nadying hope sustained her soul that she would rest in loving arms at last. Hereupon she throws off her mantle, and discloses herself to Gontran ; at which Malek, who has been watching her with increasing agitation and desperation, darts forward and tries to stab her, but Gontran seizes him by the arm and wrests the dagger from him. The guards advance to seize Malek. Gontran orders them to leave him unbound. Malek staggers forward with gestures of despair, and falls at the feet of Azara, in sudden remorse and sorrow. He rises to his feet and draws a concealed dagger and stabs himself, then falls heavily and dies. Guards bear his body from sight. Gontran draws Azara to his arms, amid acclamations of joy and loyalty.



Azara

OPERA BY

JOHN KNOWLES PAINE

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WITH PIANOFORTE ACCOMPANIMENT

AT

Chickering Hall

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Thursday Evening, May 7th, at Eight P. M.

1903

UNDER THE DIRECTION OF

E. CUTTER, Jr.

SOLO SINGERS

MISS GRACE LOWELL BRADBURY, Soprano

MISS REBECCA W. CUTTER, Soprano

MRS. VINCENT A. LYMAN, Mezzo Soprano

MRS. ALBERT THORNDIKE, Contralto

MR. ERNEST R. LEEMAN, Tenor

MR. DAVID A. TOBEY, Baritone

MR. RALPH E. BROWN, Bass

MR. GEO. A. TYLER, Bass

AND A CHORUS OF 30 VOICES



AZARA

OPERA IN THREE ACTS.

LIBRETTO AND MUSIC

BY

JOHN KNOWLES PAINE

CHARACTERS

RAINULF, <i>King of Provence</i>	Bass
GONTRAN, <i>his son</i>	Tenor
AZÁRA, <i>ward of Aymar</i>	Soprano
AYMAR, <i>Count, and vassal of Rainulf</i>	Baritone
ODO, <i>Count, and royal page</i>	Mezzo-soprano
MÁLEK, <i>a Saracen chief</i>	Baritone
GARSIE, <i>a shepherdess</i>	Mezzo-soprano
COLAS, <i>a shepherd</i>	Contralto
A HUNTSMAN	Tenor

Knights, Men at Arms, Lords, Ladies, Pages, Guards, Burghers, Maidens, Moorish Minstrels and Dancing Girls, Saracens, Attendants, Trumpeters, etc.

SCENE OF ACTION — *Provence*

- ACT I. Rainulf's Castle — Interior court near the Donjon
ACT II. An open woodland glade by the seaside
ACT III. By the moat of Gontran's Castle

ACT I

SCENE I

RAINULF	MR. BROWN
AZARA	MISS CUTTER
ODO	MRS. LYMAN

SCENE II

The same. Knights, Men at Arms, Ladies, Trumpeters, etc.
 CHORUS. Then, GONTRAN MR. LEEMAN
 AYMAR MR. TOBEY

ACT II

ORCHESTRAL SCENE

SCENE II

AZARA	MISS BRADBURY
GARSIE	MISS CUTTER
COLAS	MRS. THORNDIKE
HUNTSMAN	MR. LEEMAN
AYMAR	MR. TOBEY

SCENE IV

AZARA	MISS CUTTER
MALEK	MR. TOBEY

SCENE V

AZARA	MISS BRADBURY
GONTRAN	MR. LEEMAN

ACT III

SCENE I

GONTRAN	MR. LEEMAN
AYMAR.	MR. TYLER

SCENE II

ODO MRS. LYMAN

CHORUS

* * * * *

SCENE IV

AZARA MISS BRADBURY

MALEK MR. TOBEY

GONTRAN MR. LEEMAN

ODO MRS. THORNDIKE

AYMAR MR. TYLER

ACT I

SCENE I

RAINULF'S CASTLE. INTERIOR COURT NEAR THE
DONJON

On one side a massive castle building, terminating at the back with a partial view of the Donjon tower. Arched entrance at back of stage. On the other side, lower rampart walls, pierced with loopholes, with a glimpse of the sky above. In the foreground, on one side, RAINULF is seated on a dais. Pages, guards, and attendants are grouped about the court, while some are watching on the ramparts.

SARACENS (*behind the curtain*).

Allah — illa — Allah! Death! death!

(*Enter ODO quickly from the postern.*)

RAINULF.

Ho, page! Why comest thou with joyous mien
And radiant face? What marvel hast thou seen
To bid me hope our arms have conquered fate?

ODO (*with deep obeisance*).

O sire! glad tidings from the postern gate!
Near by the barbican the heralds call,
The day is won by our brave sons of Gaul!

RAINULF.

How knowest thou this?

ODO.

I heard our clarions blow
And cries of victory ring out below
Upon the plain.

RAINULF.

Methought no mortal power
 Could stem the tide that rose against this tower,
 And save the honor of your wounded king.
 What promise bright your glorious tidings bring!
 Our cause triumphant over Moslem hate!
 O blesséd day for Gaul! O happy fate!

ODO.

'T is said wild terror seized the flying horde
 When Gontran charged with fury on their lord,
 And struck him down and made the fallen chief
 His prisoner.

RAINULF.

This is beyond belief!

ODO.

His prowess all the world shall know,
 Whose arm hath wrought the Paynim woe.
(Enter AZARA with attendants; she stands apart.)

RAINULF (*musings*).

My wayward son a hero, do I rave?
 Have I misprized this heart of all so brave?
 A prince in battle, though in peace a hind;
 But not alone for war is he designed.
 Ambition rules the mighty of the earth;
 With Spain a marriage-bond shall prove his worth.

RAINULF (*he gazes on AZARA with admiration*).

To know thee, maiden, is my heart's desire.

AZARA (*bowing before the king*).

I am Azara, Aymar's ward, O sire!
 On yester-even, when his castle fell,
 He brought me safe to yonder keep.

RAINULF.

'T is well.

My lovely child, draw near! (*Aside.*) Her face divine
 Will haunt me evermore. Let him resign
 His charge to me. O prize beyond compare!

(*He draws her to him and kisses her on the forehead; she turns
 away dismayed.*)

AZARA (*aside*).

I fear him! Save me, Gontran, from despair!

RAINULF (*aside*).

A new-born passion sways my longing heart;
 Her charms enthrall me with a wondrous spell;
 For my delight the maid shall dwell apart.
 Against my darling wish who dares rebel?
 My vassal from his cherished ward must part.
 Though grace and beauty now adorn my throne,
 This sweeter rose of love I prize alone.

SCENE II

(*Trumpets in the distance. Enter Ladies with attendants.*)

LADIES, GUARDS, ETC.

Behold, they come! they come!

KNIGHTS, MEN-AT-ARMS (*behind the scenes*).

Triumph! All hail!

(*Trumpeters advance. Enter Knights, etc., marching forward.*)

ALL.

Sing, joyous hearts, with loud acclaim,
 And celebrate our well-earned battle-fame!
 Let our wondering vassals know
 O'erthrown and vanquished lies the foe.
 These hoary donjon walls shall ring
 With songs of triumph for our king.

RAINULF (*rising*).

Brave knights, defenders of my throne !
 The glories of this day are known ;
 Your swords have conquered peace for all
 Throughout our realm in burg and hall.
 Your valiant deeds for aye shall stand,
 No more shall Malek scourge the land.
 God's curse on Islam's race will fall.

(*Knights, Men-at-arms, etc., salute the King. They strike their shields and wave their banners.*)

ALL.

Hail, sovran lord ! our arms declare
 True freedom reigns in Provence fair.
 Sing, joyous hearts, our monarch's fame,
 With beacon-fires the heights enflame.
 Flash o'er the land from Alp to sea
 The splendor of our victory !

(*Enter GONTRAN, AYMAR, and attendant Knights.*)

Hail ! hail ! Our champion comes ! Hail !

(*GONTRAN comes forward and salutes the King. The Knights and Men-at-arms strike their shields and wave their banners.*)

ALL.

Long live great Gontran, hero-knight !
 God's day-star o'er the path of right,
 Whose splendor makes us strong.
 With glory crowned, our arms declare
 True freedom reigns in Provence fair,
 Blest land of love and song.
 Long live king Rainulf's son ! Gontran, hail !

(*The crowd recedes. RAINULF extends his arms to GONTRAN, who kneels before him.*)

My son, bend not the knee as one who pleads ;
 Let my embrace reward thy glorious deeds.
 Arise ! my marvel and my pride art thou.

GONTRAN (*rising*).

Nay, father, first fulfill thy solemn vow.

RAINULF.

What vow?

GONTRAN.

Didst thou not swear with upraised hand,
When I against the Moor went out to stand,
If victor I should prove by grace of Heaven,
The guerdon that I prize would then be given?

RAINULF.

Ay! reason guide thy choice with princely pride.

GONTRAN.

The one I fondly love shall be my bride.

(*He goes aside to AZARA and leads her before RAINULF*).

Behold my choice! to her I plight my troth.

RAINULF (*surprised and irritated*).

What madness! Dare not hold me to mine oath.
May God forsake thy fond and faithful sire!
Shall I against thy welfare now conspire?

(*In a calmer mood.*)

With honor crowned, O serve the ends of state;
Let high ambition choose thy royal mate.
Our glorious throne with Aragon unite;
The solemn pact is signed.

GONTRAN (*indignantly*).

God save the right!

(GONTRAN *turns aside to AZARA*. RAINULF *gazes at them with a questioning air.*)

RAINULF (*to AZARA*).

Thou lovest him?

AZARA.

O sire, with all my heart!
Give thy consent; O doom us not to part!

RAINULF (*aside with jealous feeling*).

My son a rival! Do I hear aright?

(To AZARA *passionately*).

Nay, err not. Live to serve my loving will.

AZARA (*aside, anxiously*).

O God! his words of passion threaten ill.
Love's sun hath set; now falls the gloom of night.

GONTRAN (*to RAINULF*).

Canst thou deny thy word in Heaven's sight?
O father, is all kingly honor dead?

RAINULF.

Blind passion sways thine erring heart and head.
Forget thy childish folly.

GONTRAN.

Love will prove
More faithful than thy word.

RAINULF.

Prate not of love.

GONTRAN (*deeply moved*).

My love is ardent as the day
Whose sunshine warms the heart of spring.
My love is pure as breath of May,
As songs divine the poets sing.
My love stands firmer than the rock
Whose base upholds yon hoary tower;
Unmoved it bears the battle-shock,
The arrow-shafts of ruthless power.

Forswear thine oath? My fondest hopes destroy?
 Nay, father, grant my heart's desire!
 May wise consent thy words inspire,
 And strike a deeper chord of joy
 Than ever rang from seraph's lyre.
 O hearken, King! Let not false pride
 And craft of state thy hand misguide,
 Our plighted vows are heard in heaven;
 Shall not thy benison be given?
 O father, heed the voice divine!
 O grant the precious boon be mine!
 Thou knowest well the holy heart,
 That glows with love's undying flame,
 Exalts true pride and kingly fame.

(*Turning toward AZARA.*)

Azara shall be my bride!

AZARA (*turning towards Gontran.*)

'Fore heaven thy promised bride!

KNIGHTS (*coming forward.*)

Let him who loves an infidel beware!
 Is she a worthy consort for our prince, the heir
 Of this fair realm and Rainulf's crown and sword?

AYMAR (*advancing.*)

Azara is no infidel, my lord!
 This homeless princess of the Moslem race
 Was bred a Christian by God's grace;
 In childhood was baptized and blessed,
 When at the altar she confessed.
 Long years ago in sunny Spain
 We fought against the Moslem's reign.
 Amid the storm of carnage wild
 There sleeping lay a tender child.

A wounded chieftain held her fast;
 He gazed in anguish as I passed.
 I bent beside him in the dust;
 He dying said: "The princess be thy trust."
 My days the gentle maid e'er blest
 With innocence so sweet
 That every golden year possessed
 A gladness more complete.
 O sunbeam of the battle morn!
 God sent thy radiant light
 To bless my home with joy new-born,
 And beauty ever bright!

(Turning to the knights.)

Shall cruel scorn assail mine ears? forsooth!
 Of royal blood is she! God knows the truth!

KNIGHTS, LADIES, ETC.

His ward of royal birth, how wondrous strange!

RAINULF (*to* AYMAR).

An idle tale; let not thy fancy range
 Beyond thy bounden place. As vassal, dare
 Not set thy mark so near our throne. Beware!

(To GONTRAN).

Go, prince, and cast her image from thy heart;
 This day for Aragon thou must depart.

GONTRAN.

No! never to injustice will I bow.
 Let regal pride be broken ere my vow.

AZARA (*kneeling before Rainulf*).

Have mercy, sire! Here at thy feet I fall,
 O rob me not of love, of life, of all!

RAINULF (*raising her tenderly*).

Nay, foolish child, be calm, I pray!
 My fondest hopes wilt thou betray?
 Whate'er thy sovran craves, deny him not.
 All shall be thine; a happier lot
 Than e'er befell a queen. O turn to me!
 My joys shall be thy destiny.
 It is ordained thou must forget my son.

AZARA.

My heart is torn! Forget my love! The one
 More precious far than life and all
 The world? Thy cruel words recall!
 I pray thee, my sovran! by thy royal name,
 O do not turn my heart to shame!
 True love dreams not of worldly fame;
 'Tis nobler far than pride of birth
 That rules the kingdoms of the earth.
 Fain would I shun the dazzling throne,
 To live for Gontran's love alone.

(*Turning to GONTRAN*).

Beloved! though Fate's iron hand
 Divides our lives, our love shall stand
 Unchanged beyond the bourne of time.
 Above the storm-clouds are the heights sublime
 Where love immortal dwells in paradise.
 To part, — to die, no more with mortal eyes
 Behold the sunshine of my lover's face, —
 O gloomy day! the darkness falls apace.
 Farewell, farewell! Though we must part,
 Undying, faithful thoughts of thee,
 Dear love! a heavenly balm shall be,
 To soothe the anguish of my broken heart.

GONTRAN* (*to AZARA, aside, seeking to calm her*).

Darling! O rise above the dark despair
That clouds the morning of a life so fair.
Far from the storm, to love's fair haven fly
With me. On my strong arm rely,
The dangers of our flight to shun.
Thou shalt be mine, our lives are one.

AZARA (*to GONTRAN*).*

I will be calm; no more shall dark despair
O'ercloud the morning of a day so fair.
Whate'er betide, my hero, thou art nigh;
My hopes on thy strong arm rely.
The warp and woof of fate is spun,
For I am thine, our lives are one.

ODO (*aside*).*

God's benison shall ever rest
On lovers tried by sorrow's test.
O precious boon without alloy,
Filling the soul with holy joy!

RAINULF (*aside*).*

My heart's desire to him shall ne'er be known;
Azara shall be mine, and mine alone.
When they are parted, time will prove
The potency of my fond love.
This burning passion sways my soul
Beyond all reason, all control.

GONTRAN, AZARA.*

What bliss to call thee mine
For evermore!

* The lines on the pages marked with a * are concerted.

What joy to hear thy words
 Of heavenly lore,
 Pure as the source divine
 All hearts adore !

GONTRAN, AZARA, ODO.*

O'er field and forest far,
 When dies the night,
 The glowing morning star
 Shall speed our flight ;
 God's harbinger of days
 Of pure delight.

RAINULF (*aside*).*

Rest in my loving arms,
 O houri bright !
 Thy wondrous charms
 Shall be my long delight.

GONTRAN, AZARA, ODO.*

Blest spirit, Love divine !
 Forever may
 Our hearts avow thy wise
 And holy sway !
 Thy beauty gilds the skies
 Before our way,
 Revealed to wistful eyes
 With promise bright ;
 God's harbinger of days
 Of pure delight.

* Concerted.

RAINULF.*

Blest Eros, Love divine!
 To thee I pray,
 Whose beauty gilds the skies
 Of roseate day,
 Rule o'er her heart with wise
 And potent sway.
 Lead captive to mine arms
 This houri bright,
 Whose wondrous charms
 Shall be my long delight.

* * * * *

ACT II

An open woodland glade by the seaside. Cloudy moonlight. At the back of the stage the border of the sea (made practicable for passing galleys). On one side the edge of the forest, with a winding path, leading to a distant shrine, partly visible. On the other side a cliff, partly hidden in the foreground by wild vines, forming a natural arbor over a mossy bank, on which AZARA lies asleep. AYMAR is watching over her at a short distance.

ORCHESTRAL SCENE

(Played by the Composer.)

Clouds roll away; clear moonlight. Soft lapping of the waves on the shore; mysterious forest sounds; wood-nymphs appear and flit about in the moonbeams, and hover around the sleeping AZARA; they vanish. Clouds; darkness before dawn. A faint glimmer of morning light; it grows lighter; glowing light over sea and sky. Sunrise. Full daylight. Far-off echo of horns.

* Concerted.

GARSIE, COLAS AND HUNTSMAN (*behind the scenes answering each other*).

Hola! hola! hey, hey! hola, hola!

(*They enter gaily, GARSIE discovers AZARA asleep, and points her out to his companions.*)

SCENE II

GARSIE (*pointing to AZARA*).

Look there! behold yon sleeping damosel!

COLAS.

Who may this be?

GARSIE.

Ah! who can tell!

HUNTSMAN.

Perchance a wood-nymph or a sprite,
Who haunts this sylvan glade by night.

GARSIE.

Whoe'er the stranger be, her face
Is like an angel's, full of grace
Divine.

(*AZARA starts in her sleep.*)

COLAS.

But soft! she moves apace.

AZARA (*starting up, troubled and bewildered*).

Ah me! O world of misery and grief!
Where shall the homeless wanderer find relief?
Alas! on earth there is no rest, no peace;
Through heaven's shining gate I seek release.
O death! beyond thy gloomy vale of night

My soul shall rise to see God's glorious light,
That turns to gold the clouds of black despair.
Where am I? Who are ye who watch me there?

(She draws back on seeing the shepherds. They remove their hats; GARSIE approaches her.)

GARSIE.

We follow flocks o'er field and fell;
Let honest shepherds wish thee well.
My gentle lady, may the morrow
Bring light to banish all thy sorrow!

HUNTSMAN *(coming forward)*.

A gallant huntsman's prayer shall be,
God's blessing ever rest on thee.

SHEPHERDS AND HUNTSMAN.

My gentle lady, may the morrow
Bring light to banish all thy sorrow!

AZARA *(reassured)*.

Your looks so honest, words so kind,
Can leave no lurking doubts behind.
My secret guard, nor give it breath,—
I am Azara, doomed to death;
The victim of our cruel lord.
O know ye not his name abhorred?
Who dares befriend the fugitive?

SHEPHERDS AND HUNTSMAN.

I swear my lips shall ne'er betray thee,
E'en though the tyrant's hand should slay me.

AZARA.

Vain are all words. Why should I live
With Gontran dead? O fearful thought!
All hope has vanished, all is naught.

Lost! Lost! by ruthless power slain,
 Ne'er shall I see his face again.
 O holy Virgin, hearken to my cry,
 And let me broken-hearted die!

(She sinks down on the bank. AYMAR rises and comes forward.)

SHEPHERDS AND HUNTSMAN.

Fair lady! Gontran is not dead;
 Now, by my faith, it cannot be!
 This very hour he spake to me.

(AZARA rises.)

AYMAR.

What do ye mean? The dead speak not.
 Whence come these men? Is this a plot?
 Weigh well your words, I'll prove them false or fair.

SHEPHERDS AND HUNTSMAN.

My lord, we saw the prince this morn I swear!

AYMAR.

Some woodland sprite misled your eyes 't is plain.
 Our prince by Rainulf's men was slain
 Near by the castle yesternight;
 Struck down before my very sight,
 When he came forth with flashing sword
 To save the honor of my ward.

GARSIE.

O noble sir! be not misled
 By grief. 'T is true what we have said,
 That Gontran lives;

SHEPHERDS AND HUNTSMAN.

He was but stunned, I trow.

HUNTSMAN.

If on one's pate each curséd blow
 Were mortal, surely I had died
 A hundred deaths ere now. If I have lied
 To you, such be my fate.

GARSIE AND COLAS.

And this be mine !

AYMAR AND AZARA.

He lives ! He lives ! O word divine !
 You saw him ? Swear 't is true !

SHEPHERDS AND HUNTSMAN.

By yonder shrine !

AZARA.

What rapturous joy your blest assurance gives !
 How leaps my throbbing heart to know he lives !
 On Hope's undaunted wings upborne
 O fly to my true knight forlorn,
 Who wanders blindly in the forest dim,
 And mourns the loved one torn from him.
 Yet thro' the clouds Love's flaming star
 Shall light the darkling way afar.

AYMAR, SHEPHERDS, AND HUNTSMAN.

What rapturous joy this blest assurance gives !
 Take heart, my lady ! Gontran surely lives.
 On Hope's undaunted wings upborne,
 O fly to her true knight forlorn,
 Who wanders blindly in the forest dim,
 And mourns the loved one torn from him.
 Yet thro' the clouds Love's flaming star
 Shall light the darkling wood afar.

SHEPHERDS AND HUNTSMAN.

Lead on, brave lord!

AYMAR.

My lady, here abide!

Ere long I'll bring thy lover to thy side.

AZARA, AYMAR, SHEPHERDS, AND HUNTSMAN.

Grant us, O heavenly power,
 Thy help this fateful hour,
 To serve love's holy cause whate'er betide!

AZARA.

Away, and search the dark wood far and wide!

(Concert ending.)

(Exeunt quickly AYMAR, shepherds and huntsman. AZARA stands and listens. Horns in the distance. AYMAR, shepherds and huntsman behind the scenes. Hola! hola! hola!)

SCENE III

(AZARA seats herself on the bank and listens to the murmur of the forest and sea.)

* * * * *

(AZARA goes slowly and pensively into the forest. Before she disappears MALECK enters. He stands and gazes at her. Exit AZARA.)

SCENE IV

MALEK.

O vision wondrous fair!
 Why art thou dreaming there,
 Embowered like a hidden rose
 Amid the waving green?

Who art thou, lovely queen?
 This mystery I would fain disclose.
 Where have I seen thy face,
 Born of the Moslem race?
 The truth now flashes on my mind!

*(He takes a portrait from his breast, and gazes at it and then at
 AZARA beyond the scenes.)*

A marvel I behold!
 Within this shrine of gold
 Her very counterpart I find.
 The mother's beauteous face and hair
 Are mirrored in her daughter there.
 Long have I sought her child,
 Lost mid the storm of battle wild.
 Behold! she is yon wondrous maid.
 O princess, loveliness divine!
 To rule thy fate be my design,
 With this true portrait's potent aid.

*(MALEK retires as AZARA enters, lost in pensive thought. As she
 advances he suddenly appears before her.)*

AZARA *(starting back.)*

O heaven save me, I am lost!

(She turns away; MALEK seeks to reassure her.)

MALEK.

Fear not
 Thy friend who comes to share thy lot.

AZARA.

Unknown, unsought?

MALEK.

Thee well I know.

(She turns away.)

Azara, hear me! do not go,

For I bring comfort and relief.
Behold the Caliph's trusty chief!
For I am Malek.

AZARA (*shrinking from him*).

Malek?

MALEK.

Aye, 't is he

From Murcia sent in search of thee,
To guide thee homeward ere thy father dies.

AZARA.

What proof he lives? thy tale my heart denies

MALEK.

He lives with bitter trials crossed;
His consort dead, his daughter lost.

(*with sudden decision*.)

Thou art the Caliph's child I swear!
Behold this face, the proof is there!

(*He hands AZARA the portrait; she gazes at it with emotion.*)

AZARA.

My mother's soul dwells in these eyes, that beam
With tender love. As in a dream
I see my childhood's home again:
The harem walls — the snowy peaks of Spain —
The fountain's flash — the flowers wild —
A mother's arms around her happy child.
Alas! she died?

MALEK.

Of grief, when from her side

She lost thee in the bloody tide
That swept with fury thro' the hall,
When our Alcazar yielded to the Gaul.

(AZARA bends over the portrait pensively.)

MALEK (*passionately*).

O dearest princess, come with me!
 To find thy home beyond the sea.
 Here all thy tender ties are broken;
 Thou art an outcast, all forsaken;
 Thy choice must now be taken;
 Rainulf's stern voice has spoken;
 To linger here is death.
 O leave this hateful land!
 O dearest princess, come with me,
 Where all thy kindred yearn for thee!
 To Murcia's throne bring joy again,
 Proud heiress of our land!
 My bark is near at hand,
 Come back with me to happy Spain;
 O dearest princess, come!
 To linger here is death.

AZARA.

Go, leave me to my fate!
 With calmness I will wait
 For him, whose saving hand shall prove
 My prayer is heard in heaven.
 All ties of blood are riven,
 My only home is Gontran's love.

MALEK.

Thy lovelorn Nazarene
 Shall nevermore be seen.
 He cometh not; wait not for him.
 If Gontran thou wouldst wed,
 And share his nuptial bed,
 Go, join him in his dungeon grim!

AZARA.

O heartless Moor! By yonder path
He soon will come. Beware his wrath!

MALEK.

Ere now the guards have found the clue
And seized him.

AZARA (*anxiously*).

O Christ, should this be true!

MALEK (*passionately*).

Hear me! forget the past, and come with me!
Thine ardent lover I will be.
To call thee mine my heart is yearning;
With passion's fever I am burning.
Thy foolish vows forswear,
This Christian's love will bring despair.

AZARA.

Caitiff! Is this thy heart's reward?
Who gave thee back thy sword
And set thee free? Thy friend betray?
Ungrateful and unkind,
Dire madness clouds thy mind.
Traitor, begone! away!

(MALEK goes aside, lost in thought. AZARA looks around for help.)

MALEK.

I am torn with doubt and rue;
He spared my life, 't is true.
Shall love or honor rule the day?

(*With sudden resolution.*)

Though honor calls, love I obey!

(*He gazes fondly at AZARA, and then runs and falls at her feet.*)

Mine idol, at thy feet I fall!
 Thou art my joy, my life, my all!
 Destruction I will brave
 To be thy fond, adoring slave.

(He rises).

I will abjure my king,
 My faith; all, everything,
 For burning love of thee.
 Azara, fly with me
 To some far distant shore,
 And dwell in bliss forevermore!

AZARA.

I spurn thy passion, infamous and base!
 Begone, betrayer of thy hapless race!

(MALEK seizes her by the arm, and drags her along, struggling desperately. She breaks away from him and runs quickly to the back of the stage. She draws a dagger from her dress and aims it at her breast.)

Madman, stand back! one step and I
 Will end my misery, and die!

(MALEK, 'hesitates, then turns around with a startled look towards the forest.)

MALEK.

Hark! some one comes, I must away!
 O spite! My love brooks not delay.

(Exit MALEK, quickly. Enter GONTRAN from the forest.)

SCENE V.

GONTRAN *(standing with outstretched arms)*.

Azara, I come!

AZARA *(turning with astonishment and dropping her dagger)*.

Beloved!

GONTRAN.

Found at last !

(AZARA, with a bewildered air, goes forward to meet him ; she totters and falls at his feet in a swoon. He lifts her up ; she revives.)

O joy, she breathes again ! the danger's past !

AZARA (*agitated*).

O Gontran, help ! The Moor, the Moor ! beware !

GONTRAN.

No one is here.

(*He draws his sword and goes quickly and peers around.*)

AZARA.

'T was Malek !

GONTRAN (*peering around again*).

Malek ! where ?

AZARA (*relieved*).

Thank God ! the monster's fled.

GONTRAN.

Traitor ! beware !

(*Drawing her to him.*)

O darling ! forget the bitter past,
 For heavenly peace is thine at last,
 As thro' the wild I strayed,
 An angel came to guide
 My steps, and shield my exiled maid
 From harm, whate'er betide.

AZARA.

With ecstasy my heart will break ;
 Now let me happy die.

GONTRAN.

Nay, live for thine adorer's sake ;
 My darling hopes wilt thou deny ?

AZARA (*musings, as in a dream*).

Here in the golden gleam,
 By the waters' flashing stream,
 I gaze on thee with ravished sight.
 Am I deceived? am I awake?
 O do not vanish like a dream
 Of heaven, lest erring eyes mistake
 Love's shadow for the living light.

GONTRAN.

Dream evermore, 't is not in vain;
 I hold thee in my arms again,
 Behold thy face, divinely fair,
 No longer clouded o'er with care.
 Beyond these fringed lids I gaze
 Into thy soul, whose glowing rays
 Are beaming from thy tender eyes
 A look of love that never dies.

BOTH.

Blest spirit, Love divine!
 To thee we pray,
 Whose beauty gilds the skies
 Of roseate day.
 Rule o'er our lives with wise
 And gentle sway.
 O holy flame! be thou
 Our steadfast light,
 Lest happiness so rare
 Should take its flight,
 And doom us to despair
 In darkest night.

(AZARA shows agitation; he seeks to calm her.)

AZARA

GONTRAN.

Fear naught, while heaven guards,
 With watchful eye,
 O'er glade and hallowed bower
 Where dreamers lie.

AZARA.

Black clouds of hate may lower,
 O let us fly!

GONTRAN.

The tyrant's angry frown
 Shall harm thee not.

AZARA.

I tremble for thy life,
 Beware his plot!

GONTRAN.

Beyond the deadly strife
 A happier lot
 Be ours far o'er the sea.

BOTH.

The murmuring deep
 Shall lull thy soul to rest.
 Sad memories sleep
 On Ocean's breathing breast.
 My heart shall leap
 To leave this friendless land,
 Where naught but wrong
 And hate abide.

GONTRAN (*looking towards the sea, and pointing
 excitedly*).

Lo! See yon distant sail!
 O'er pathway wide,

Borne on the gentle gale
 And favoring tide
 It comes within our call. O joy !
 (*A sail appears in the distance and passes by.*)

BOTH.

Blow, kindly blow, thou soft, fair wind,
 And waft yon white wings here to find
 True lovers waiting, sad and lorn.
 Brave bark ! she nears the bay !
 O bear our hopeful hearts to-day
 Far o'er the ocean's trackless way,
 To joy and life new born !

* * * * *

ACT III.

(*A Year Later.*)

By the moat of GONTRAN's castle. One side of the stage, the castle-walls. Part of the back of the stage, arched tower-entrance and drawbridge, (practicable) with the banks of the moat; beyond, the country and distant line of the sea, as viewed from a height, with a glimpse of the distant walls and towers of the burg. On the other side of the stage a knoll with trees. GONTRAN is seated; AYMAR is standing by his side.

* * * * *

GONTRAN.

O Hope divine !
 Shine on my path, thou rising star !
 Swift be my flight to him afar,
 Whose harem walls my love enshrine !

AYMAR.

Shine on his path, thou rising star !
 Guide him to find love's holy shrine !

BOTH.

No longer shall my heart repine,
 Nor doubt the blessings time may bring;
 For I will share this day all.
 Let joyance reign in burg and hall!
 Blow, trumpets, blow!

SCENE II

Trumpeters appear on the ramparts and blow a signal. Enter Odo, lords, ladies, pages, etc., from the castle, by the draw-bridge. They salute GONTRAN, who seats himself while they group themselves around him.

ALL.

Long live the king! Hail, sovran lord!
 Pride of our land, by all adored!
 Thy glory crowns the joys of May.
 God grant our hopes this festal day
 Forerun the blessings time shall bring.
 Hail, sovran lord! Long live the king!

Enter burghers in holiday dress, and maidens adorned with flowers; then Moorish dancing-girls.

(Ballet—Three Moorish Dances.)

The Moorish dancing-girls with the burghers and maidens exeunt, while the lords and ladies retire and converse in groups among themselves.

SCENE IV

(Enter MALEK disguised as a minstrel.)

MALEK *(aside)*.

Alas! my quest is all in vain.
 When shall I find again
 The loved one I have lost?
 The ever rising tide

Of passion long denied
 Is surging in my breast.
 My soul is tempest tost.
 O God! there is no peace, no rest.

(Enter AZARA, disguised as a Spanish troubadour, and carrying a lute. MALEK observes her with a furtive, inquiring look. He starts back with surprise.)

A troubadour! that face I know.
 O joy! Azara! It is thou!

(He gazes at her with glowing looks.)

O wondrous bard! thy presence bright
 Enthralls my soul with rapt delight.
 E'en as a miser, my fond eyes
 Gloat o'er thy charms, Love's golden prize,—
 Charms so precious in my ravished sight!
 O priceless jewel of my heart!
 What happy stroke of art
 That in dark magic lies,
 Can subtle craft devise
 To snatch thee from my rival's hand
 And fly to Moorish land?
 May Allah turn Azara's face
 To her adorer and her race.
 My burning heart canst thou withstand?
 Darling! O yield to love's control!
 Azara, come! my longing arms shall be thy goal.

(MALEK goes aside meditatively.)

AZARA *(aside.)*

With mingled joy and fear,
 How shall I dare appear
 Before the king, and play my part,—
 Now face to face and heart to heart?
 I thrill with wild emotion!

O fateful trial of devotion !
 God strengthen me to prove
 The faithfulness of love.

(She turns and observes MALEK looking at her ; she shrinks from him.)

Who is yon strange trouvère
 Who eyes me with a restless air ?
 Dark treachery I trace
 Upon his cruel face.
 Why does he turn aside
 And clutch the dagger at his side ?
 Why does he glare upon the king
 With tigerish eyes as if to spring ?
 I tremble with alarm,
 The Moor will do him harm.
 To save him I will die !
 O heaven, hear my cry !

MALEK (*aside, glancing at GONTRAN*).

My blade is sharp with hate
 For him who rules my fate.
 'T were better she should die
 Than in his arms to lie.
 Detested king ! beware !
 For by my faith, I swear
 Revenge ! Allah — illa — Allah !
 O Allah, hear my cry !

(AZARA turns towards the throng of knights and ladies, while MALEK disappears in the crowd.)

KNIGHTS, LADIES, ETC. (*noticing AZARA*).

Behold yon troubadour ! Who is this Don ?
 His garb is Spanish ; aye, of Aragon.

GONTRAN (*to AYMAR*).

How comely is this bard. Bid him to sing.

AYMAR (*approaches AZARA*).

Be welcome to our court this festal day,
 Thy homage be the poet's ardent lay.
 O noble master of the *gai saber*!
 With melody enchant the listening air,
 And win the laurel from these ladies fair!

(AZARA *approaches GONTRAN with obeisance. The courtiers group themselves around her at a distance. She preludes on the lute.*

AZARA.

Exalted by thy presence, Sire,
 And charmed by beauty's magic spell,
 What soulful bard would not aspire
 His true romance of love to tell?
 There lived in Gaul a mighty lord
 Who false and recreant proved; for toward
 His son's betrothed his burning heart
 Was drawn by passion's wily art.
 To shun the jealous father's hand
 The lovers sought to flee the land.
 At morn beside the sea they met,
 But by the Paynim were beset,
 And while her lover stood at bay,
 They stole the fainting girl away.
 Quickly the bark was rowed from shore;
 Alas, she saw his face no more!

MALEK (*with agitation*).

The fatal truth my rival soon will know!
 Ill-starred one! trembling on the brink of woe!

AZARA.

As on to Spain the galley sped,
 The amorous chief his captive sought.
 "I am thy loving slave," he said.
 "To spurn thy love, false hearted Moor,
 E'en bitter death will I endure!"
 Then he dissembled till he brought
 Her to the king, her sire, and thought
 To gain her hand as his reward,
 Who served the Caliph with his sword.
 "Betrayed! dare not violate
 My plighted troth," she cried, "lest hate
 And loathing curse thy nuptial day."

(She pauses, overcome with emotion).

MALEK (*aside*).

False bard, beware! these words shall be thy last!
 Despair has steeled my heart; the die is cast!

AZARA.

God's light upon her pathway shone,
 When she escaped to Aragon.
 Disguised in garb of troubadour,
 The outcast shunned the desperate Moor.
 Yet though he dogged her footsteps still,
 Thro' every danger, every ill,
 Undying hope sustained her soul,
 That she would reach her sacred goal
 And rest in loving arms at last,
 No more to weep in bitter dole.
 O Gontran! the agony is past!

(She throws off her mantle und disguise.)

MALEK.

Betrayed by thee, then die!

(He darts forward and tries to stab AZARA, but GONTRAN seizes him by the arm; they struggle desperately.)

GONTRAN.

Hold, wretch! hell-hound!

GONTRAN *wrenches his arm so that the dagger falls to the ground, and hurls him backwards.*)

AZARA.

Merciful God, the Moor!

(Guards advance to seize MALEK.)

GONTRAN.

Leave him unbound!

(MALEK, with gestures of despair and agony, staggers forward.)

MALEK.

Death! I am lost! O cruel destiny!

What have I done? How could I strike at thee,

Mine idol?

(He turns with deep sorrow towards AZARA and falls at her feet.)

Though abhorred, accurst am I,
Thy slave — the love-crazed Moor — knows how to die!

(He rises and draws a concealed dagger and stabs himself. He falls heavily to the ground and dies. Guards bear the body out of sight.)

GONTRAN *(drawing AZARA to his arms.)*

Azara! forever mine!

AZARA.

O Gontran! forever thine!

BOTH.

O joy ineffable, divine!

My life, my destiny thou art;

O holy union — heart to heart!

AZARA

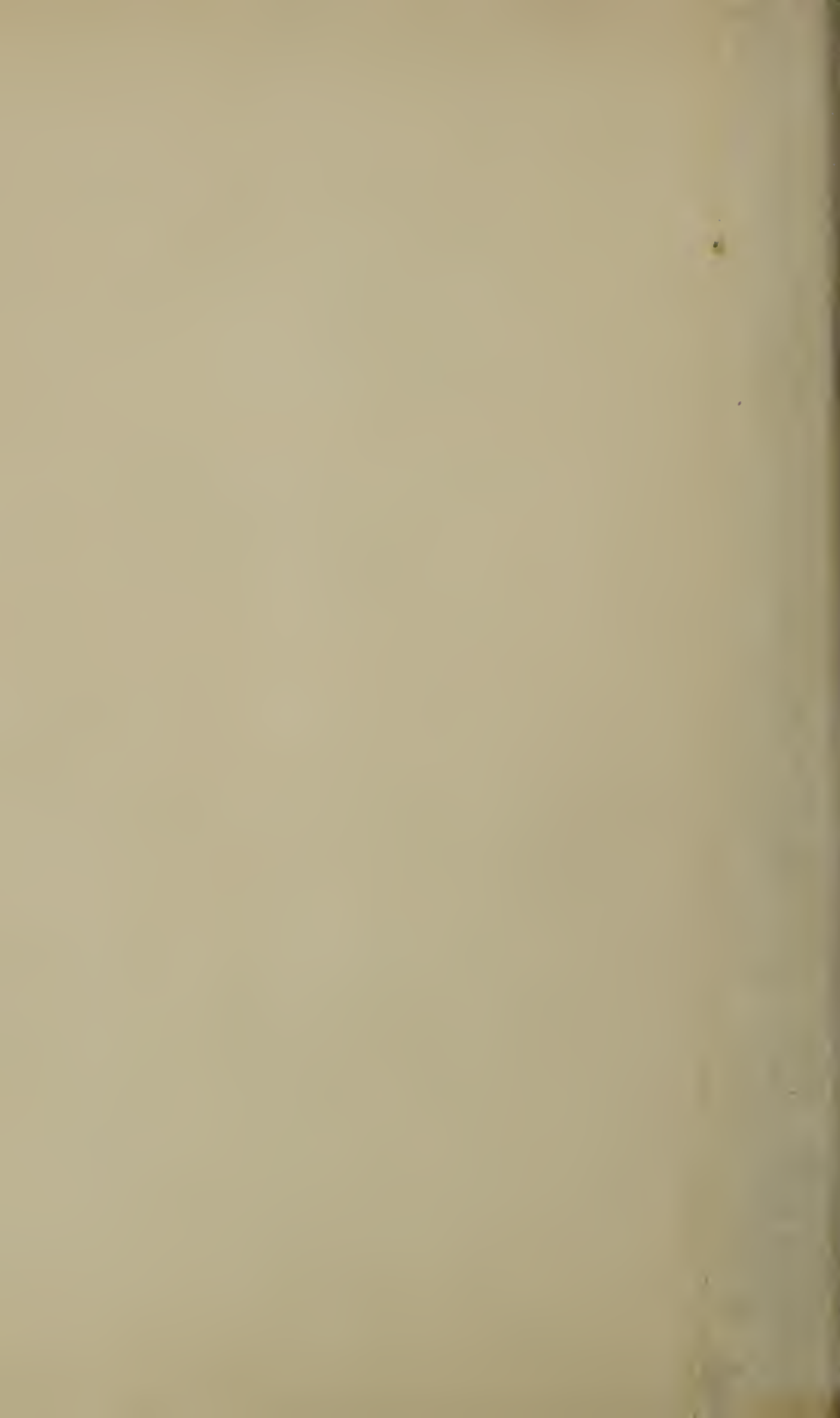
AYMAR, ODO.

O joy divine !
All hail, O love-crowned king !
Loud praises sing !
Forever thine !
Heart to heart — O joy divine !

ALL.

All hail ! rejoice ! O love-crowned king !
O radiant bride ! Loud praises sing !
God save our royal pair !
Long may ye reign o'er Provence fair,
Blest land of love and song !

(Curtain.)



Azara

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Azara

by e

John Knowles Payne

Act First

Allegro con fuoco

ano.

The musical score is written in G major and 2/2 time, marked *Allegro con fuoco*. It begins with a piano introduction. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment with chords and triplets. Dynamics range from *f* to *pp*, with a *cresc.* marking. Performance instructions include *Ped.* and *sempre*. The score concludes with a final chord in the piano.

Saracens (behind the curtain.)
Sarazenen (hinter dem Vorhang.)

Tenors. *f* Al-lah-il-la Al-lah! Death!
 Basses. *f* Al-lah-il-la Al-lah! Tod!

Scene 1 König Rainulf's Burg.

Auf der einen Seite der Bühne ein starkes Burggebäude, im Hintergrunde in das Burgverließ
 neben Thurm auslaufend, gewölbtes Einlassthor im Hintergrunde. Auf der anderen Seite Wallmanern mit
 hohen Scharten - niedrig - so dass noch ein Stück Himmel darüber sichtbar ist. Rainulf, mit
 hies verbundenem rechten Arm, sitzt auf einer Erhöhung. Tegen, Wachen und Gefolge
 sind im Hofe gruppiert. Einzelne Wächter patrouillieren auf
 den Wällen.

ppp (Curtain rises.)

Scene 1

Rainulf's Castle. Interior Court near the Dungeon.

On one side a massive castle-building, terminating at the back with a partial
 view of the donjon tower. Arched entrances at the back of the stage. On the
 other side, lower rampart walls, pierced with loopholes, with a glimpse of the
 sky above. In the foreground, on one side, Rainulf (~~with a sword~~)
 is seated on a dais. Pages, guards, and attendants are grouped about the court,
 while some are watching on the ramparts.)

Allegro vivace.

ppp

(Odo kommt mit raschen Schritten durch die Hofe fort)

creoc.

gaa-7
(Enter Odo quickly from the postern)
Ped.

Rainulf.

*Ho, page!
 Wo ist her*

Creoc

why comest thou with joy-ous mien And ra-diant
 komst du ge-eilt mit fro-her mien Und hel-lem

*face ?
 Blick ?*

*What
 Welch ?*

p cresc.

mar-
Wun -

rel hast thou seen To bid me hope our arms
der war's das dir er-schien? Bringst Kunde du

have con-quer'd fate?
von Waf-fen-gluck?

O do (with deep obeisance.)
(mit tiefer Verbeugung.)

Sire!
Herr!

glad ti-
gar frohe

Bot shaft tief vom Kampf nich her!
dungs from the postern gate! Near by the barbi-
Vom unserm Söller

can the heralds call, The day is won
braufte' der Her-old aus, Der Tag ist un-
ser by our brave sons
sieg-reich gal-lens

3. Obo.

Gaul Wehr! *Rainulf.* *I heard our*
Ich hörte

How knowest thou this?
Oh sprichst du Wahr?

clarions blow *And cries of*
Hör-ner-ton *Und fro-hes*

vic-tory *ring*
Siegs-ge-schrei *Vorst*

And

out be-low Up-on the plain.
na-hen Fel-de Klang's her-bei.

Rainulf. mf *Me-Fast*

thought *no mor-tal power* *could stem the tide that rose* *g-gainot this*
schien's *mir die-ser Wäl-le Schutz zwalt und Schwach* *schon je-dem*

cresc. *mf*

tower, And save the hon- or of your woun- ded king. What
 trüb, You ret-ten-en res Ho- nigs Teil und Gut! Doch

prom- ise bright your glorious ti- dings bring! Our cause tri-umphant over
 neu- e Hoff-nung wird mir nun zu theilt, Zer stört, ver- nichtet sei der

Jos- lem hate, Mos- lem Wuth. *Meno mosso.* O blessed day for Gaul! O
 Oh Gal- heins schönster Tag! Oh

hab sieg reich, tapfres fate! *Tempo 1mo*
espress. *pp* *f*

tis said, wild ter-ror seized the fly- ing horde When Goutran
 man sagt, Ver- zweiflung griff die fliehende Schaar, Als Goutran

Odo. mf *agitato.* *crese.* *crese.*

p.

charged with fury on their lord And struck him down,

This system contains the first two measures of the piece. 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 bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat major).

And made the fallen chief His pris - on - er. *espressivo.*

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a more active texture with sixteenth-note runs in the right hand. The key signature remains B-flat major.

This is beyond be-lief!

The third system features a piano solo section. The vocal line has a whole note G4. The piano part includes a 'Rainet.' marking and a 'cresc.' instruction. The key signature changes to B major (two sharps).

The fourth system is primarily piano accompaniment. It features a complex texture with sixteenth-note patterns in both hands. The key signature is B major.

Obo. *cresc.* His pow - er all the world shall know whose arm

The fifth system includes an oboe part and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano part includes a 'cresc.' instruction and a 'Ped.' marking. The key signature is B major.

Andante sostenuto.

con. rit.

hath wrought the Dayrim woe

p

(Enter Azara with attendants; she stands apart.)

espresso.

dim

p dolce

pp

Rainulf (musing.)

Poco rit. My

atempo cantando.

way-ward son a he-ro, do I rave? Have I mis-prized this heart of

R.H.

all so brave? A prince in bat-tle, though in peace a hind; But

p espresso.

f p

not a-lone for war is he de-signed. Am-

mf

Piu mosso.

f p

pp

ofc.

p cresc.

Cresc.

f

bi-tion rules the might-ty of the earth;

with Spain a marriage bond shall prove his worth.

Andante sostenuto.

espressivo.

(He gazes on Azara with admiration.)

To know thee, maiden, is my heart's desire.

Azara (bowing before the King.)

I am A-za-ra, Ay-mar's ward, O sire!

Poco animato.

On yes-ter-even, when his cas-tle fell He brought me

safe to you - der keep.
 faintly
 'Tis well.

my love-ly child, draw near!
 (aside) Tranquillo e cantabile.
 Her face di-

pp *rall. poco.* *ppp*

vine Will haunt me ever- more. bet him re- sign his

p. *Ped.*

charge to me. O prize be- yond com- pare!

pp *Ped.*

Ped.

He draws her to him and kisses her on the forehead

Musical score for the first system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three flats. The middle and bottom staves are piano accompaniment with a bass clef and the same key signature. The music includes various notes, rests, and dynamic markings such as *dim.* and *fz*. There are also some handwritten annotations and a large scribble on the right side of the system.

Ped.
Vivace agitato. Azara (aside.) *f*
(she turns away, dismayed.) I fear him!
cresc. *fz* *f*

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "(she turns away, dismayed.)" and "I fear him!". The piano accompaniment has dynamic markings like *cresc.*, *fz*, and *f*. There are also some handwritten notes and a large scribble on the right side.

Save me, you - tran, from des - pair!
cresc. *f* ritard.

Musical score for the third system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "Save me, you - tran, from des - pair!". The piano accompaniment has dynamic markings like *cresc.* and *f*. There are also some handwritten notes and a large scribble on the right side.

Andante sostenuto mos. Rainulf (aside.) *p*
espressivo. *dim.* *poco rit.* *dim.*

Musical score for the fourth system. It features piano accompaniment and a vocal line. The piano accompaniment has dynamic markings like *espressivo.*, *dim.*, *poco rit.*, and *dim.*. The vocal line includes the lyrics "Rainulf (aside.)". There are also some handwritten notes and a large scribble on the right side.

new-born pas-sion soays my long-ing heart; Her charms en-thrall me with a

won-drous spell. For my de-light the maid shall dwell a-part. A-

gainst my dar-ling wish who dares re-bel?

My vas-sal from his cherished ward must part. Though grace and beau-ty

now a-dorn my throne, This sweet-er rose of

love, prize a - love, prize a -

love.
Allegro.

mp
cred.

Scene 2.

Moderato (Trumpets behind the scenes; in the distance.)

f R.H. L.H.

(Trumpets nearer.)

fz

(Enter Ladies, &c. with attendants.)

Ladies, Pages, &c. Be-hold, they come! they come! they

Lords, Guards, &c. Be-hold, they come! they come! be-hold, they come, they

be-hold, they

be-hold, they

Allegro moderato con brio.

pp cresc.

f cresc.

ff

ped.

Come!

Come!

(Knights, men-at-arms, &c. behind the scenes.)

Tri-umph! All hail! all

f cresc.

ped.

x ped.

x

hail!

Enter Knights, &c. Trumpeters advance

This system contains the first three measures of the score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines begin with a whole note 'hail!' in the first measure. The piano accompaniment consists of dense sixteenth-note chords in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 4/4. The second measure includes the instruction 'Enter Knights, &c.' and 'Trumpeters advance' written above the staves.

(All.) Hail! Tri-umph!

(All.) Hail! Tri-umph!

Ped. * Ped. *

This system contains the next three measures of the score. The key signature changes to two sharps. The vocal lines continue with 'Hail!' in the second measure and 'Tri-umph!' in the third measure. The piano accompaniment features a more active melody in the right hand, including a triplet in the second measure. The left hand provides harmonic support with chords and a bass line. Pedal markings 'Ped.' and '* Ped. *' are present at the bottom of the piano part.

Four empty musical staves are located at the bottom of the page, below the main score.

hail! hail! all hail!

hail! hail! all hail!

ff

Ped.

10.

(Knights, etc. marching forward.) Sing joy-ous hearts, with

sosten.

cresc.

Ped.

loud ac-claim And cel-e-brate our well-earned bat-tle.

The first system of a handwritten musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "loud ac-claim And cel-e-brate our well-earned bat-tle." The piano part includes chords and melodic lines with some triplets and slurs.

same! Let all our won-dering vas-sals

The second system of the handwritten musical score. It continues the vocal line and piano accompaniment. The lyrics are: "same! Let all our won-dering vas-sals". The piano part continues with similar accompaniment, including some complex chordal textures.

The third system of the handwritten musical score, primarily consisting of piano accompaniment. It shows the continuation of the piano part from the previous systems, with various chordal and melodic figures.

Handwritten musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "know, O'er-thrown and van- quished lies the". The piano part includes chords and some melodic lines.

Handwritten musical score for the second system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "Ladies, &c. sing joy- ous hearts, with loud ac-". The piano part includes chords and some melodic lines. There are some markings like "ped." and "x" in the piano part.

claim, And cel- e - brate our bat - the -

claim, And cel- e - brate our bat - the -

And cel- e - brate our

This system contains the first four measures of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'claim, And cel- e - brate our bat - the -'. The piano part includes a wavy line under the word 'e-brate' and some crossed-out notes in the lower register.

fame! These hour-y don - jon walls shall

fame! These hour-y walls shall

marcato.

This system contains the next four measures of the musical score. The lyrics are 'fame! These hour-y don - jon walls shall' and 'fame! These hour-y walls shall'. The piano accompaniment includes a section marked 'marcato.' with some crossed-out notes.

Ped.

This system shows the piano accompaniment for the final measures of the page, including a 'Ped.' (pedal) marking.

ring With songs of tri - umph for our

ring With songs of tri - umph for our

ring With songs of tri - umph for our

The first system of the handwritten musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics 'ring With songs of tri - umph for our' are written below the notes. The bottom two staves are piano accompaniment in bass clef, with the lyrics 'tri' and 'umph' written below the notes. The piano part features a rhythmic accompaniment with chords and moving lines.

king, songs of tri - umph, tri - umph

with loud songs of tri - umph for

king, with loud songs of tri - umph for

for our king, songs of tri - umph

The second system of the handwritten musical score continues the composition with four staves. The top two staves are vocal lines with lyrics 'king, songs of tri - umph, tri - umph' and 'with loud songs of tri - umph for'. The bottom two staves are piano accompaniment with lyrics 'king, with loud songs of tri - umph for' and 'for our king, songs of tri - umph'. The piano part includes some crossed-out or scribbled-out sections at the end of the system, suggesting revisions or deletions.

our king! our king! our king! our king!

ritard.

Rainull rising. *ped.*

Moderato. Brave knights; de-fenders of my throne! The glo-ries of this day are

12.

known; your swords have con- quered

Allegro moderato.

poco rit.

peace for all Through- out this realm in bur- g and hall.

p espressivo.

Your val-iant deeds for aye shall stand, No more shall Ma-lek

scourge the land. God's curse on Is-lam's race will fall.

Knights and Men-at-arms, &c. salute the king.

(They strike their shields and wave their banners.)

Hail!

Hail!

Hail, sov-eran lord! Our arms de-

Hail, sov-eran lord! Our arms de-

Ped. * Ped. Ped. Ped. *

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "clare, True free - dom reigns in Pro - vence fair". The piano part includes a section marked "Solo" and "Ped." (pedal).

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "Sing, joy - ous hearts, our mon - arch's fame, With". The piano part includes a section marked "Ped." (pedal).

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: "fame, With bea - con - fires the heights en -". The piano part includes a section marked "Ped." (pedal) and a triplet of eighth notes.

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flame! Flash over the land from Alp to sea!

flame! Flash over the land!

land from

Ped. *

Over land from Alp to sea The splen- dor,

Alp to sea, The splen- dor,

The splen- dor,

Ped.

the splen- dor of our vic- to- ry!

splen- dor of our vic- to- ry!

splen- dor of our vic- to- ry!

Ped. Ped. Ped. Ped.

Enter Gonttran, Aymar and attendant knights.)

Hail! hail! our

Hail! hail! our

15

champion comes!

champion comes!

Gonttran comes forward and salutes the king.

The knights and men-at-arms strike their shields and wave their banners.)

crescendo *poco stringendo*

Hail!

Hail!

Andante

Maestoso con moto

Long live great God - tran,

Long live

Maestoso con moto

he - ro - knight! God's day - star o'er the path of

he - ro - knight! God's day - star o'er the path of

Maestoso con moto

he - ro - knight! God's day - star o'er the path of

he - ro - knight! God's day - star o'er the path of

Maestoso con moto

right, whose splen - dor makes us strong. With glo - ry

Handwritten musical score for the first system. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "right, whose splen - dor makes us strong. With glo - ry". The music is in a key with two sharps (F# and C#) and a common time signature. The piano part includes complex chordal textures and some triplet markings.

crowned our arms de - clare, True free - dom reigns in

Handwritten musical score for the second system. It features two vocal staves and two piano accompaniment staves. The lyrics are: "crowned our arms de - clare, True free - dom reigns in". The music continues in the same key and time signature. The piano accompaniment features dense chordal patterns and some triplet markings.

Pro - vence fair, Blest land of love, land of love,

Handwritten musical score for the third system. It features two vocal staves and two piano accompaniment staves. The lyrics are: "Pro - vence fair, Blest land of love, land of love,". A blue number "17" is written in the center of the system. The piano part includes complex chordal textures and some triplet markings.

Blest land of love, Blest land of love and
 love and song, Blest land of
 love, love and song, Blest land of
 love and song, Blest land of

The first system of the handwritten musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Blest land of love, Blest land of love and love and song, Blest land of love, love and song, Blest land of love and song, Blest land of". The bottom three staves are for piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The piano part includes various chords, triplets, and melodic lines.

song! Long live King Rai - nulf's
 love and song! Long live King Rai - nulf's
 love and song! Long live King Rai - nulf's
 love! Long live King Rai - nulf's

The second system of the handwritten musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "song! Long live King Rai - nulf's love and song! Long live King Rai - nulf's love and song! Long live King Rai - nulf's love! Long live King Rai - nulf's". The bottom three staves are for piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The piano part includes various chords and melodic lines.

~~song, love and song,
 love, love and song,
 song, love and song,
 love, love and song,~~

The third system of the handwritten musical score consists of five staves. The entire system is heavily crossed out with diagonal lines from the top-left to the bottom-right. The lyrics, which are also crossed out, are: "song, love and song, love, love and song, song, love and song, love, love and song". The piano accompaniment staves below also contain some musical notation, but it is mostly obscured by the crossing-out lines.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "Gloria - tran, Hail!". The piano part includes a melodic line with a fermata and a section marked "Piu animato".

Vocal line 1: *Gloria - tran, Hail!*

Vocal line 2: *Gloria - tran, Hail!*

Piano part: *Piu animato*

Handwritten musical score for the second system, primarily consisting of piano accompaniment. It features a prominent triplet pattern in the right hand and a steady bass line in the left hand.

Handwritten musical score for the third system, consisting of piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Handwritten musical score for the fourth system, including piano accompaniment and a section marked "Andante". The tempo change is indicated by a large blue "18" and the word "Andante". The section concludes with a "p dim." marking.

Section: *Andante*

Tempo change: **18**

Markings: *attacca*, *p dim.*

(The crowd recedes. Rainulf extends his arms to Gontran, who kneels before him.)

oppressiva.

Rainulf. *p a tempo*

My son, bend not the knee as one who bleeds. Let

dim. e rall. poco

my em-brace re-ward thy glo-ri-ous deeds.

Vivace. f

A- rise! my mar-vel and my pride art thou.

Gontran (sings): *at lib.*

Nay, fa-ther, first re-deem thy sol-emn vow.

Rainulf.

What vow?

Gontran

Moderato.

Didst thou not swear with up-raised hand when

I against the world went out to stand, *f* vic-tor I should prove by

grace of heav'n, *Meno mosso, espressivo* don that I

prize would them be giv'n? *rall.*

Rainulf. Moderato. Eye! reason guide thy choice with princely pride.

Goutran. Tranquillo. appassionato. The one I fond-ly love shall

be my bride. *dim. pp* *Adagio.* (He goes aside to Azara, and bids her

before Rainulf.)

Gontran.

Andante *piu mosso.*
animato.

Be-hold my choice!

Musical notation for the first system, including piano and bass staves with complex chordal textures and a vocal line.

To her flight my both.

Musical notation for the second system, including piano and bass staves with complex chordal textures and a vocal line.

Rainulf (surprised and irritated.)

What madness! Dare not hold me to mine

Allegro con fuoco

Musical notation for the third system, including piano and bass staves with complex chordal textures and a vocal line.

oath.

May God for-sake thy fond and faithful sire;

Musical notation for the fourth system, including piano and bass staves with complex chordal textures and a vocal line.

shall I against thy welfare now con-

Musical notation for the fifth system, including piano and bass staves with complex chordal textures and a vocal line.

(In a calmer mood.)

spire?

dim.

Deco rit.

With

Musical notation for the sixth system, including piano and bass staves with complex chordal textures and a vocal line.

mf hon- or crowned, O serve the ends of state! Let high am- bi- tion

choose thy royal mate. Our glo- rious throne with Ar- a- gon u- nite;

The so- lem pact

by Gontran (indignantly) God save the right!

is signed.

Andante sostenuto (Gontran turns aside to Azara. Rainulf gazes at them with a questioning air.)
 espressivo.

Azara. animato. f
 Rainulf (to Azara.)
 Thou lov- est him?
 O sire, with all my heart!

Animato, con moto, vivace.

Rainulf. (aside with jealous feelings.)

Give thy con-sent; O doom us not to part!

Tempo *mo.* *ff*

My son a ri-val! Do I hear a-right?

Andante *p* *espressivo*

May, or not. Live to serve my lov-ing

p *espressivo*

Azara (aside, anxiously.)

24 O God!

Vivace

Allegro con fuoco assai.

His words of passion threaten ill, Love's sun hath set, now falls the

F *creo.*

gloom of night.

Meno mosso.

ped.

Gontran (to Rainulf.)

a tempo $\frac{no}{2}$.

bairst thou deny thy word in heav-en's sight?

Poco meno mosso.

25 O father, is all

king-ly hon-our dead?

a tempo $\frac{no}{2}$.

Dim.

Rainulf.

Blind pas-sion sways thine err-ing heart and head.

all.

For-get thy childish

Gontran.

Love will prove more faithful than thy word.

fol-ly.

Prate not of

Andante maestoso.

love.

cresc.

poco stringendo

Handwritten musical score for the first system, featuring piano accompaniment and vocal lines. The key signature is three flats (B-flat major or D-flat minor). The score includes dynamic markings such as *pp*, *dim.*, and *rall.*. A section is marked *Gontran (deeply moved.)* and *Andante con moto.* with a blue number '26' written above it. The piano part includes a triplet of eighth notes and a *ped.* (pedal) marking.

Handwritten musical score for the second system, primarily consisting of the vocal line. The lyrics are: "My love is ar-dent as the day, Whose sun-shine warms the heart of". The tempo is marked *appassionata.* and includes dynamic markings like *pp* and *dim.*. There are asterisks (*) and a blue number '27' written above the staff.

Handwritten musical score for the third system, primarily consisting of the vocal line. The lyrics are: "spring. My love is pure as breath of May As". The tempo is marked *appassionata.* and includes dynamic markings like *pp*. There are asterisks (*) and a blue number '28' written above the staff.

Handwritten musical score for the fourth system, primarily consisting of the vocal line. The lyrics are: "songs di-vine, As songs di-". The tempo is marked *appassionata.* and includes dynamic markings like *pp*. There are asterisks (*) and a blue number '29' written above the staff.

Handwritten musical score for the fifth system, primarily consisting of the vocal line. The lyrics are: "vine the po-ets sing." The tempo is marked *Andante animato.* and includes dynamic markings like *pp* and *mf*. There are asterisks (*) and a blue number '30' written above the staff.

f

My love stands firmer than the

rock whose base up-holds you hear - y tower.

Un-moved it bears the heaviest shock. The

arrow shafts of ruth-less power.

for-swears thine oath? My fond - est hopes des-

meno mosso.

troy? Nay, fa-ther, grant my heart's de-sire! bet

Andante tranquillo.

wise con-sent thy words in-spire, And strike a deep-er

chord of joy, Than ev-er rang from

ser-aph's lyre, than ev-er

rang from ser-aph's

lyre. poco rit. *pppp*

Piu mosso, animato. *29* *13* *Posturato* heart-ken, king: bet

no false pride
And craft of state thy hard mis-guide.

contando.

Let not false pride

L.H. cresc. f

thy hand mis-guide.

dim. rall. e morendo

a tempo fmo

Love's pligh - ted vows are heard in hea - ven; shall not thy ben - i - son be

30

giv - en? Thou knowest well the ho - ly heart that glows with

3/4

Love's un - dy - ing flame,

4/4

Ped.

alt true pride, ex- alt true pride and
 cresc. king - by fame, *fa-* *espressivo* then grant my
 cresc. *in the grant my hearts desire!*

heart's de-sire *espressivo e cantabile*
 ritard *pp*

dim. e rall. *Tempo 1/2.* **31** Thou know-est well the ho-ly
pp *ped.* *

heart, That glows with love's un- dy-ing flame, the

heart that glows with love's un- dy-ing flame,
pp *p*

Piu animato a most.

cresc.

Ly - alts true pride and king - ly

Piu animato flame.

(turning towards Agave.)

ra shall be my bride!

rall. e movendo.

a tempo.

Vivace.

32

Piano introduction in 2/4 time, key signature of three flats. The music consists of a rhythmic accompaniment in the left hand and a melodic line in the right hand. The tempo is marked 'Vivace'.

Tenors
Basses.

Knights (coming forward) Let him who weds an in-fi-del be-ware!

Vocal staves for Tenors and Basses. The lyrics are: "Knights (coming forward) Let him who weds an in-fi-del be-ware!"

Piano accompaniment for the first vocal line, showing chords and rhythmic patterns in both hands.

she a worthy con-sort for our prince,

Vocal staves for Tenors and Basses. The lyrics are: "she a worthy con-sort for our prince,"

Piano accompaniment for the second vocal line, showing chords and rhythmic patterns in both hands.

Empty musical staves at the bottom of the page.

the heir of this fair realm and Raimulf's crown and

This system contains the first two staves of music. The vocal line (treble clef) has lyrics: "the heir of this fair realm and Raimulf's crown and". The piano accompaniment (bass clef) features chords and melodic lines. A dynamic marking of *ff* is present at the end of the system.

sword?
Aymar (advancing)

This system contains the third and fourth staves. The vocal line (treble clef) has the lyrics "sword?" and "Aymar (advancing)". The piano accompaniment (bass clef) includes a section marked "Ped." (pedal). A dynamic marking of *p* is visible.

za-ra is no in-fi-del, my lord! This

33

This system contains the fifth and sixth staves. The vocal line (treble clef) has lyrics: "za-ra is no in-fi-del, my lord! This". A blue number "33" is written in the left margin. The piano accompaniment (bass clef) continues with chords and melodic lines.

home-less princelys of the Mos-lem race

This system contains the seventh and eighth staves. The vocal line (treble clef) has lyrics: "home-less princelys of the Mos-lem race". The piano accompaniment (bass clef) includes a section marked "Ped." and a dynamic marking of *mf*.

molto meno mosso.

a tempo.

Was bred a Christian by God's grace.

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The vocal line begins with a treble clef and a common time signature. The piano accompaniment is in bass clef. Dynamics include *p* and *pp*. There are various ornaments and slurs throughout the system.

In childhood was baptized and blessed,

Musical notation for the second system. The key signature changes to A-flat major (three flats). The time signature remains 3/4. The vocal line continues with a treble clef. The piano accompaniment is in bass clef. Dynamics include *pp* and *mp*. There are various ornaments and slurs throughout the system.

When at the altar she confessed.

Musical notation for the third system. The key signature changes to G-flat major (four flats). The time signature remains 3/4. The vocal line continues with a treble clef. The piano accompaniment is in bass clef. Dynamics include *pp* and *mp*. There are various ornaments and slurs throughout the system.

34

Long years a-

Musical notation for the fourth system. The key signature changes to F major (one flat). The time signature remains 3/4. The vocal line continues with a treble clef. The piano accompaniment is in bass clef. Dynamics include *pp*. There are various ornaments and slurs throughout the system.

go in sunny Spain We fought against the Moslem's

Musical notation for the fifth system. The key signature changes to E-flat major (three flats). The time signature remains 3/4. The vocal line continues with a treble clef. The piano accompaniment is in bass clef. Dynamics include *p*. There are various ornaments and slurs throughout the system.

Cresc.
 reign. Amid the storm of ear-nage wild There sleeping
cresc.
mf
dim

lay a ten-der child. *cantando*
pp
pp
pp
pp

A wounded chief-tain held her fast, He gazed in an-guish as I
dim.
p
p
p
p

passed. I bent be-side him in the dust;
pp
pp
pp
pp

ritard.
 He dying said: "The prin-cess-be thy trust."
pp
pp
pp
pp

Tempo.

cantabile

My days the gentle

Ped. pp *

mai-den blest With in-no-cence so sweet, That ev-ery gol-den

year pos-sessed A glad-ness more com-plete.

sun-beam of the bat-tle-norn! God sent thy ra-diant

light To bless my home with joy new-born,

crec.

And beau-ty ev-er bright! To bless my home with

Joy, bless my home with joy

and beau-ty ev-er bright! Animato.

Wace.

36

Knights, &c. f

his

Knights, &c. f his

Wace.

Ladies, &c.

his

ward of royal

ward of royal birth, how wondrous strange!

how won-

of royal

birth, how wondrous strange!

drous strange!

birth, how wondrous

Rainulf (to Aymer)

An i - dle

cresc- en- do

ped.

Handwritten musical notes and markings at the bottom of the page, including a treble clef and various notes.

Allegro

Tempo mf

37

take! Let not thy fan- cy

range Be - yond thy bound - an place. As vas - sal dare not set thy mark so

near our throne, Be - ware!

Go, prince! and cast her im - age from thy

heart; This day for Ar - a - gon thou must de -

part.

Gontren indignantly.)

no, no!

38

nev - er to in - jus - tice

will I bow!

Let re - gal pride be bro -

(Azara kneels before Rainulf.) Ritenu - to.

ken ere my

molto animato.

Creosc.

Dim.

Azara. *Andante con moto.*

Have mer - cy, sire!

Here at thy feet I fall. *agitato.*

L.H.

Ped.

rob me not of love, of love, of life, of all!

accel.

f

Ped.

Andante sostenuto.

Rainulf (raising her tenderly.)

espressivo e cantabile.

mf espressivo.

del.

3

39 *p* *alleg*

May, foolish child, be calm I pray! My fondest hopes will thou be-

tray? What-er thy

Tranquilla cantabile

pp. tremol. L.H. cantabile

soo. ran craves de-my him All shall be thine, a

soo. sra

ped.

hap - pier lot than ere be-hel a queen. turn to

ped.

cantabile

espresso

me! My joys shall be thy des-ti-ny.

dim.

poco accel.

It is ordained thou must forget my son.

Allegro appassionata.

Azara.

40

Handwritten musical score for the first system, featuring piano accompaniment in the left hand and vocal melody in the right hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of dense chordal textures. The vocal line begins with a rest, followed by the lyrics "my heart".

Handwritten musical score for the second system. The piano accompaniment continues with similar chordal patterns. The vocal line includes the lyrics: "tom! For-get my love? the one more precious far than".

Handwritten musical score for the third system. The piano accompaniment features a more active bass line. The vocal line includes the lyrics: "life and all the world? Thy cru-el words re-".

Handwritten musical score for the fourth system. The piano accompaniment has a steady rhythmic accompaniment. The vocal line includes the lyrics: "call! thy cru-el words re-call! I pray thee, my sovran!".

Handwritten musical score for the fifth system. The piano accompaniment includes a section marked "cresc." (crescendo). The vocal line includes the lyrics: "by thy roy-al name, O do not turn my heart to shame!".

Handwritten musical score for the sixth system. The piano accompaniment features a section marked "P" (piano). The vocal line includes the lyrics: "O do not turn my heart turn my heart to".

41.

dolce

shame! True love dreams not of world-ly fame, nor is no-ble

far than pride of birth that rules the king - doms of the

earth. Fain would I shun the dazzling throne To live for Gon-tian's

love a-lone. Be lov-ed! Be-

42 *cresc. accel.*

lov-ed! though fate's i-ron hand di-vides our lives, our

love shall stand un-changed be-yond the bourne of

mf *dim*

time. Be-loo-ed! though fate di-vides our

Handwritten musical score for the first system. It includes a vocal line and piano accompaniment. The key signature has two flats (G major). The lyrics are "time. Be-loo-ed! though fate di-vides our".

lives sur-love shall stand Be-

meno mosso.
a tempo.
ritard.
espressivo.
mf
p.

Handwritten musical score for the second system. It includes a vocal line and piano accompaniment. The lyrics are "lives sur-love shall stand Be-". Performance markings include *meno mosso.*, *a tempo.*, *ritard.*, *espressivo.*, *mf*, and *p.*

yond the bourne of time. A-bove the storm-clouds

cresc. e stringendo
cresc. accel.

Handwritten musical score for the third system. It includes a vocal line and piano accompaniment. The lyrics are "yond the bourne of time. A-bove the storm-clouds". Performance markings include *cresc. e stringendo* and *cresc. accel.*

are the heights sub-lime where love im-mor-tal

clm.

Handwritten musical score for the fourth system. It includes a vocal line and piano accompaniment. The lyrics are "are the heights sub-lime where love im-mor-tal". A marking *clm.* is present.

dwells in par-a-

p
dim.
ritard.
pp
pp
pp
pp
dissemp.
Jembo
48 cantabile.

Handwritten musical score for the fifth system. It includes a vocal line and piano accompaniment. The lyrics are "dwells in par-a-". Performance markings include *p*, *dim.*, *ritard.*, *pp*, *pp*, *pp*, *pp*, *dissemp.*, *Jembo*, and *48 cantabile.*

Allegro approssimata

accel. e cresc.
ped.
48

Handwritten musical score for the sixth system. It features piano accompaniment. Performance markings include *Allegro approssimata*, *accel. e cresc.*, *ped.*, and *48*.

f
part, to die, no more with mor- tal

eyes be-hold the sun- shine of my lov-er's face.

pp
gloom day! The darkness falls a- pace! Fare -

well! fare well! Though we must part, un-dying, faithful thought of thee, dear love!

a heavenly balm shall be, To soothe the

an- quish of my heart! un-dying

thoughts of thee, dear love! A heavenly balm shall

Handwritten musical score for the first system. The vocal line begins with the lyrics "thoughts of thee, dear love! A heavenly balm shall". The piano accompaniment consists of chords and moving lines in the left and right hands.

be, a heavenly balm to soothe the anguish of my

cresc.

Handwritten musical score for the second system. The vocal line continues with "be, a heavenly balm to soothe the anguish of my". The piano accompaniment features a *cresc.* marking and includes some triplets.

bro- ken heart, my bro- ken heart!

a tempo.

pp *espressivo.*

Handwritten musical score for the third system. The vocal line has the lyrics "bro- ken heart, my bro- ken heart!". The piano accompaniment includes dynamic markings *pp* and *espressivo.*, and a *a tempo.* instruction.

cantando.

Ped.

Handwritten musical score for the fourth system, primarily piano accompaniment. It features a *cantando.* marking and a *Ped.* (pedal) instruction.

a tempo. *svu.*

poco ritard. *Ped.* *vin.* *pp*

Handwritten musical score for the fifth system. It includes tempo changes to *a tempo.* and *poco ritard.*, and dynamic markings *pp* and *vin.* (vibrato).

Ped. *cresc.*

Handwritten musical score for the sixth system. It includes a *cresc.* marking and concludes with a wavy line on the right side of the page.

Azara to Gontran.)

Gontran (aside to Azara.)

Dar-ling! O rise a-bove the dark des-pair

pp

3/4

3

I will be

calm; no more shall dark des-pair O'er- cloud the

the dark des-pair That clouds the mor-ning, the

Azara (to Gontran.)

I will be calm; no more shall

pair; the dark des-pair

pp

3

dark des-pair O'er- cloud the

That clouds the mor-ning, the

not-ning of a day so fair. What-er be-tide, my

not-ning of a day so fair. Far from the storm, to

dim. *pp*

pp

Andante con moto.

The image shows a handwritten musical score for guitar, consisting of five staves. The notation is dense and includes various musical symbols and guitar-specific markings. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It contains several measures of music, including a double bar line and a measure with a circled '8' and a sharp sign. The second staff is a bass clef with a key signature of one sharp and a time signature of 6/8. It features a circled '8' and a sharp sign, followed by several measures of music. The third staff is a treble clef with a key signature of one sharp and a time signature of 6/8. It contains several measures of music, including a circled '8' and a sharp sign. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 6/8. It contains several measures of music, including a circled '8' and a sharp sign. The fifth staff is a treble clef with a key signature of one sharp and a time signature of 6/8. It contains several measures of music, including a circled '8' and a sharp sign. The score is written in black ink on aged paper and includes various musical notations such as notes, rests, bar lines, and guitar-specific markings like '8' and sharp signs.

A handwritten musical score consisting of six staves. The notation is dense and includes various symbols such as notes, rests, and clefs. There are several vertical bar lines and some circled or bracketed sections. The handwriting is somewhat messy and appears to be a working draft or a composer's sketch. The paper is aged and yellowed.

Act III
Introduction.

3

he - ro, thou art nigh; My hopes on thy strong arm re -
 love's fair ha - ven fly With me. On my strong arm re - ly,

ly. The warp and woof of fate is spun, For I am
 The dan - gers of our flight to shun. Thou shalt be

ritard. poco.

three, three, our lives are one.
 mine, mine, *a tempo.* *ritard.*

Ped. *Ped.*

46 a tempo. 1^{mo} Andante
Rainy (aside.)
 my heart's de - sire to him shall ne'er be known, A -

cantabile

Azara. mf

what bliss to call thee
 God's ben-i-son shall ev-er rest on
 Azara shall be mine, and mine a-lone, when they are

mine for ev-er-more, what joy to hear thy words of heav'n - ly love,
 lov - ers trad by sor - row's, sor - row's test.
 to call thee mine, to hear thy words of heav'n - ly love,
 par - ted time will prove the po-ten-cy of my fond love.

Pure as the source di-vine,
 O pre-cious boon with-out al-loy,
 Pure as the source di-vine,
 A-za-ra shall be mine,
 Pure as the source di-vine,
 Fill-ing the soul with
 Pure as the source di-vine,
 when they are par - ted

cresc. e sosten.

vine All hearts a- dore, all hearts a- dore.

ho-ly joy, the soul with ho-ly joy.

vine All hearts a- dore, all hearts a- dore.

cresc.

time will prove The po-ten-cy, of my fond love.

cresc. e sosten

Ped.

dimpp

ppp

Ped.

** Ped.*

This burning passion

Our field and for-est far, field and for-est

sways my soul Be-yond all rea-sons all con-trol.

Ped.

** Ped.*

** Ped.*

** Ped.*

Star, When dies the night, Rest in my loving

Star, When dies the night, Rest in my loving

dim. *pp* *pp cantabile*

The glowing morning star, shall speed our happy

The glowing morning star shall speed our happy

Animato. cresc. *cresc.* *arms, cresc.*

flight; God's har-binger of days of pure delight.

flight; God's har-binger of days of pure de-light.

bright! Thy wondrous charms shall be my long de-light.

ritard. *ritard.* *cresc.* *ritard.*

Blest Spirit, Love di- vine! For-ev-er may Our hearts a-
 crest. Our
 crest.
 crest.

vow thy wise And ho- ly sway, Our hearts a-
 hearts a- vow thy sway,
 a-vow thy ho- ly sway, Our hearts a-
 ty. gilds the skies, The skies of

vow thy wise And ho- ly sway. Thy beauty gilds the
 thy wise And ho- ly sway. 41 Thy beauty gilds
 vow thy wise And ho- ly sway. Thy beauty gilds
 no- se- ate day, Rule o'er her heart

dim. *pp* *cresc.*

skies Be-fore our way, Revealed to
 the skies Be-fore our way, Revealed to
 with wise And potent sway. Dead cap-

mf *mf* *mf*

wist ful
 wist ful
 tive *Piu mosso animato* mine

cresc. *f* *pp.*

eyes with promise bright, Gods har-

cresc. *f* *pp.*

eyes with promise bright, God's har

arms This hour bright, whose won-

cresc. *overc.*

f *pp.*

God's har

God's har

whose won-

Turn

pp

bin-ger

bin-ger of

bin-ger

draws charms

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is dominated by a large, dark diagonal 'X' that crosses out the entire score. The notation is organized into systems, with each system consisting of a pair of staves (treble and bass clefs) joined by a brace on the left. The notation includes various musical symbols such as clefs, key signatures (sharps and naturals), and rhythmic markings. At the top left, there are some additional markings, including a plus sign and a comma. The paper shows signs of age, with some staining and discoloration.

tr. har - bin - ger of days,
obo. har - bin - ger, har - bin - ger of
cornet har bin - ger, har - bin - ger
trumpet won - drous, won - drous charms

Ladies, etc. God's har - bin - ger
 bin - ger

Trumpet, Knights etc. God's har bin - ger
 God's har bin - ger

Ped. har bin - ger *poco a poco*

stringando. of days *dim.* pure *dim.* pure de - light.
 days, days pure de - light.

of days *dim.* pure *dim.* de - light.
 whose charms shall be my long de - light.

of days of pure de - light.

stringando of days of pure de - light.

stringando *dim.* *a tempo*

Handwritten musical score for the first system, featuring treble and bass staves with complex notation and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various notes, rests, and dynamic markings such as *pp dim.*, *dim. e ritard.*, and *ppp morendo.*

Rainulf (to Aymar.)

Allegro

f marcato

Go, vassal, take thy ward to yonder

ad lib.

Handwritten musical score for the second system, including vocal lines and piano accompaniment. The key signature is three sharps and the time signature is 4/4. The tempo is marked *Allegro*. The piano part is marked *f marcato*. The vocal line includes the lyrics "Go, vassal, take thy ward to yonder" and is marked *ad lib.*

vivac.

And there await the pleasure of the king.

dim.

pp

Handwritten musical score for the third system, featuring piano accompaniment and vocal lines. The key signature is three sharps and the time signature is 4/4. The tempo is marked *vivac.*. The piano part includes dynamic markings *dim.* and *pp*. The vocal line includes the lyrics "And there await the pleasure of the king."

Aymar (kneeling.)

My liege, O let me bear her home I pray!

Handwritten musical score for the fourth system, including a vocal line and piano accompaniment. The key signature is three sharps and the time signature is 4/4. The vocal line is marked *Aymar (kneeling.)* and includes the lyrics "My liege, O let me bear her home I pray!".

Fin.

Handwritten musical score for the fifth system, concluding the piece with piano accompaniment. The key signature is three sharps and the time signature is 4/4. The system ends with a *Fin.* marking and a double bar line.

Rainulf.

~~Memo music~~

This cannot be, my word is

law; O-bey!

51 Allegro con fuoco

marcato

Exeunt Aymar, Azara and attendants.

dim. e poco rit.

Goutran: Be-tray-er! Ho! the Daynim is more dear than thou. Ho,

Moderato

guards! the pri-son-er here!

Ped. *

out

Scene 3.

(guards go out and lead Malek into the court.)

Allegro moderato con fuoco.

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The key signature is two sharps (D major) and the time signature is 4/4. The music consists of rhythmic patterns with various note values and rests.

Gontran.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line is in the treble clef and contains the lyrics: "My knights, who took him cap-tive on the". The piano accompaniment is in the bass clef. There are some markings like "mf" and "p" in the piano part.

(X)
See below

field?

52

Musical score for the third system, including vocal lines and piano accompaniment. The vocal line is in the treble clef and contains the lyrics: "Knights, serafims, &c. O prince! thy val-or". The piano accompaniment is in the bass clef. There are markings like "f" and "p" in the piano part.

Basses.

Musical score for the fourth system, featuring piano accompaniment with treble and bass staves. The music continues with rhythmic patterns and some melodic lines.

Serabore.

(X)

Musical score for the fifth system, featuring piano accompaniment with treble and bass staves. The music continues with rhythmic patterns and some melodic lines.

Gontran.

By

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The lyrics are "forard the Moor to yield." The music is in G major and 4/4 time.

Handwritten musical notation for the second system, including vocal line and piano accompaniment. The lyrics are "right of war he's mine. I set him free!" The music continues in G major and 4/4 time.

Handwritten musical notation for the third system, including vocal line and piano accompaniment. The lyrics are "right of war he's mine. I set him free!" The music continues in G major and 4/4 time.

Handwritten musical notation for the fourth system, including vocal line and piano accompaniment. The lyrics are "right of war he's mine. I set him free!" The music continues in G major and 4/4 time.

Handwritten musical notation for the fifth system, including vocal line and piano accompaniment. The lyrics are "Rainulf foul fiends of hell!" The music continues in G major and 4/4 time.

Handwritten musical notation for the sixth system, including vocal line and piano accompaniment. The lyrics are "Rainulf foul fiends of hell!" The music continues in G major and 4/4 time.

Handwritten musical notation for the seventh system, including vocal line and piano accompaniment. The lyrics are "Rainulf foul fiends of hell!" The music continues in G major and 4/4 time.

Bring not disgrace and ru-in on my roy-al race!

Andante

f Ped. *

53

Supr. Ladies, Pages, &c. *And* ~~Lord~~ My lord! What does this mean? a

Contr. *And*

Ten. Knights, &c. *And* Lord! What does this mean? a

Bass. *And*

f *And* *pp* Ped. *

strange de-cree!

Gontran.

strange de-cree!

f *pp* Ped. *

Allegro animato.

55

R. H.

L. H.

dim.

Malek.

no-ble chief of Gaul!

rit.

pp

atemp.

bow to thy de-cree, And leave this cas-tle-hall

bles - ed man, a bles - sed

rall

a tempo

mf

man

and

free.

Be

thine ~~my~~ grate-ful

praise

Who

grants me liber-ty.

Kind

for-tune crown thy

days with bays of vic-

tor-

ry

In

o-ther lands, with fire and sword, thy

ar-

med

host shall spread The

Ho-

ly

Pro-phet's

migh-ty

Poco a poco cresc.

56

word, And fill the world with dread

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (bass clef). The lyrics are "word, And fill the world with dread". The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment.

Fierce - by the fire - flame glows Within my breast.

Handwritten musical score for the second system. The lyrics are "Fierce - by the fire - flame glows Within my breast.". The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

long to wield Up-on the bloo - dy field

Handwritten musical score for the third system. The lyrics are "long to wield Up-on the bloo - dy field". The music continues with a similar rhythmic and harmonic structure, featuring a vocal line and piano accompaniment.

my flashing scim-i-tar! my flashing scim-i-tar!

Crede.

Handwritten musical score for the fourth system. The lyrics are "my flashing scim-i-tar! my flashing scim-i-tar!". The piano part includes a triplet of eighth notes. The system concludes with the instruction "*Crede.*" and a fermata over the final chord.

Loath to A-l-lah's foes!

Handwritten musical score for the fifth system. The lyrics are "Loath to A-l-lah's foes!". The system ends with a final cadence in the piano part, marked with a fermata.

f $\frac{4}{4}$

Death! death to Al-lah's foes!

ped. *Cresc.*

ritard. poco. *mf* *dim.* *p* *A tempo*

57 But Mahli's heel shall

rit *on* Fran - kish land no more. Swift be my flight a -

far ³ tur cia's wel come

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains the lyrics "far tur cia's wel come". The second staff is the piano accompaniment in treble clef, and the third staff is in bass clef. The music includes a triplet of eighth notes in the vocal line and various chordal textures in the piano parts.

shore, Where I may gaze in rap-ture

The second system continues the musical score with the lyrics "shore, Where I may gaze in rap-ture". It maintains the same three-staff structure. The vocal line features a melodic line with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

blest. On my be-lov-ed, the ca

The third system contains the lyrics "blest. On my be-lov-ed, the ca". The vocal line has a melodic phrase followed by a rest. The piano accompaniment continues with chords and rhythmic patterns. There are some dynamic markings like *f* and *mf* visible.

zar's tow-er - crest.

The fourth system has the lyrics "zar's tow-er - crest.". The vocal line includes a melodic line with a trill-like figure. The piano accompaniment features chords and some arpeggiated figures. There are dynamic markings such as *mf* and *f*.

And seek my

The fifth system contains the lyrics "And seek my". The vocal line has a melodic phrase. The piano accompaniment includes chords and some arpeggiated figures. Dynamic markings like *pp* and *dim.* are present.

ha-remis rest.

rit.

p. adloc.

pp dim.

Rainulf *f. allit.*

Allegro.

quick, seize the traitiff!

Hurl him o'er the cliff!

(Guards go forward to take him, but Gontran intercepts them, raising his sword.)

Vivace.

cresc.

Gontran.

pp *at lib.*

Hold! by the living God, stand back!

(Several knights advance to support Gontran.)

die!

a tempo.

cresc.

Allegro.

Yontran

Ma k. Hold! f

Rainulf. Ha, he! my brave al-

Guards, seize him!

Knights Hold! Hold!

hold!

Ped. *rit.*

(decided in opinion)

Knights, re. 1 (First half.)

O prince! thy headlong rash-ness we de-lore!

O prince! thy headlong

f
 Oboe, Ladies, Pages &c. sire!
 sire, I im-
 Knights (poco half.) sire, drive him not to mad-ness I im-
 60

more!
 more!
 Gontran.
 His con-quer-or am I;
Andante
dim.

rall.
 I claim him mine.
 Go forth, O Pagan chief!
a tempo. freedom is

Allegro maestoso

trine poco rit. atempo. **61**

Raimulf (sings) *ff* Thou reckless knave; be-ware thy fa-ther's curse!

ff trem. *meato*

Gon.

Rai.

En Gontran's side) *f* *p.*

Knights, (on Raimulf's side) Stand back! *f*

Be-ware!

Portman.

Violin I

Violin II

Viola

Cello

Double Bass

Conductor

Chorus

Be-ware my curse!

Stand back, knights!

be-ware!

Obd.

back!

False knights! Dare ye as-sail Our war-crowned

proco stringendo.

62

chief?

our war-crowned chief!

Who dares re-bel a-against the state?

The bloo-dy

Ped

O do,

Let right

Goutran.

pre.

Rainulf.

Peace, was-

oals,

Ladies, Pages, &c.

Let right

pre -

Let right

pre -

our war-crowned chief!

Let right

pre -

ave
gloa

shall be his fate Let right

Let right

pre -

Ped.

* *

1. *vail!*
 2. *vail!*
 3. *Hold!*
 4. *vail!*
 5. *vail!*
 6. *vail!*
 7. *vail!*

(Riney turns aside with sudden hesitation.)

hold!

(The Knights fall back.)

rall. *Andante moderato.*
dim.

(aside)
ad lib. p
 He turns my bliss to bale.

gontrey.

espressivo

pp

Allegro maestoso
wily hyp-ocrite!

x

Gontran.

espresso.

Ped. * *Ped.* * *Ped.* *

Allegro maestoso. O wi - cy hyp - o - crite! Be-kind thy

p

mask I read thy darling thought. No longer canst thou

f. Più mosso. plead am-bi-tion as thine aim.

fz

64 *g tempo.* At war-ton beck of base de-sire, Who scrup-les not to wreck my

cresc.

cresc.

Finis

ho-ly-hearted love is false as hell!

atempo.

Ped.

Be-tray-er! Be-tray-er of my

65

knight-ly hon-or! Well may the plot-ter

~~wince and bow his guilt-y head. wince and bow his guilt-y head.~~

(Raimulf shrinks.)

the past misdeeds for-got? is con-science dead?

Raimulf shrinks.

Piu mosso. *atempo.*

cresc. *fz* *3 of of* *Pe*

pent, O fa-ther! ere it be too late. Turn not my heart,

Piu mosso, animato f

my by-al heart to fil - ial hate!

cresc. *cresc.* *Ped.* *x*

66

dim.

Cresc.

Ladies, &c. He hints of mys-tery dark. What means our

cresc.

knights, &c. He hints of mys-tery dark. What means our

Cresc.

prince?

prince?

Re-deem thy

8va lower

p cresc.

Re-deem thy word, and thus con- vince All
 word, O sire! con- vince All

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part includes handwritten annotations: '3', '13', '1,4', and '1,2' above the first few measures, and 'Red' and an asterisk '*' in the final measure.

by - al men that jus-tice rules thy
 by - al men that jus-tice rules thy

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part includes handwritten annotations: 'Red' and an asterisk '*' in the final measure, and several 'X' marks over the piano part in the second and third measures.

Four empty musical staves are located at the bottom of the page, below the second system of music.

hand. spare thy son!

hand. spare thy son! thy son!

Ped. *

His prowess saved the

thy lord! His prowess saved the

spare thy son. * Ped. *

land.

land.

Ped. *

X
X
X

(C)

Rainulf, angrily)

Hark ye, shall loyal
 Allegro moderato.

vas-sals dare to brave their lord? Why do ye

plead for such a knave?

Ladies, &c. O hear us, lord, and grant
 cresc.

Knights, &c. O hear us, lord, and grant
 cresc.

cresc. e stringendo.

us grace!

us grace!

Lento.

Molto meno mosso.

4/4

mp

Allegro energico.
Rainulf

68

wants his love-bond with the

hate-ful race, And frees this car-tiff Moor be-

fore my face. Al- las! this wrong can nev-er

be un-done. I spurn thee from my heart,

spurn thee from my heart, dis-loy- al

X

son! Who seems to wed with Ar-a-gon's proud

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics: "son! Who seems to wed with Ar-a-gon's proud". The lower staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic fragments that support the vocal line.

throno Is no true prince of Gaul, him I dis-own!

The second system continues the musical piece. The vocal line has the lyrics: "throno Is no true prince of Gaul, him I dis-own!". The piano accompaniment continues with similar harmonic structures, including some triplet markings in the bass line.

In sight of all this traitor I de-
vor al ler Welt tim' ich mein Wort

The third system features German lyrics: "In sight of all this traitor I de-
vor al ler Welt tim' ich mein Wort". The vocal line is written in a more rhythmic style, and the piano accompaniment provides a steady harmonic background.

nounce! No heir of mine is
Kund ge- ähr - et was er-

The fourth system contains the German lyrics: "nounce! No heir of mine is
Kund ge- ähr - et was er-". The musical notation includes various dynamics and articulation marks, such as accents and slurs.

he, No heir of mine is he him I re-

The fifth and final system on the page has the lyrics: "he, No heir of mine is he him I re-". The musical notation concludes with a final cadence in the piano part.

f $\frac{9}{8}$ $\frac{10}{8}$

nounce!
stind.

marcato.

espe.

Bel. *f* *no.*

Ladies, &c. *f* *no.* *spare* *thy son,* *we* *pray!*

Knights, &c. *f* *no.* *spare* *thy son,* *we* *pray!*

dim.

no.

71

A - za - ra thou hast lost for - ev - er - more. Go,

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "A - za - ra thou hast lost for - ev - er - more. Go,". The piano accompaniment is in bass clef, starting with a piano (*pp*) dynamic. The system concludes with a double bar line.

go! thou art ban-ished to an a-lien shore.

Handwritten musical score for the second system. The vocal line continues with the lyrics "go! thou art ban-ished to an a-lien shore." The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a double bar line.

Thy fa-ther's curse shall

Handwritten musical score for the third system. The vocal line begins with the lyrics "Thy fa-ther's curse shall". The piano accompaniment includes a *p* dynamic marking. The system concludes with a double bar line.

haunt thy days. False knight, Be-gone!

Handwritten musical score for the fourth system. The vocal line contains the lyrics "haunt thy days. False knight, Be-gone!". The piano accompaniment includes a *crec.* (crescendo) marking. The system ends with a double bar line.

Away from my path! a-way from my sight!

Handwritten musical score for the fifth system. The vocal line has the lyrics "Away from my path! a-way from my sight!". The piano accompaniment features a triplet of eighth notes in the right hand and a *p* dynamic marking. The system concludes with a double bar line.

Goutran, side.)

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The lyrics include "be-gone!" and "His words are". The piano part includes a "Ped." (pedal) marking.

Handwritten musical score for the second system, featuring a vocal line and piano accompaniment. The lyrics include "death!" and "God save her from his".

Handwritten musical score for the third system, featuring a vocal line and piano accompaniment. The lyrics include "God's hand!", "go you to", "res-cue her", and "and flee the". The piano part includes a "cresc." (crescendo) marking.

Handwritten musical score for the fourth system, featuring a vocal line and piano accompaniment. The lyrics include "land". The piano part includes a "3" (triple) marking.

Empty musical staves at the bottom of the page.

73

Thrights, &c. A-las! ill-fa-ted

odo.

Gontran. His
Rainulf. His

Ladies, &c. our hearts be-wail thy doom, O cru-el blow!

son! ah, bit-ter wee! O cru-el blow!

Ped. *

Cresc.
 words are death,
 words are death.
 No lon-ger
 will I call thee heir
 of mine.
 Ah, bit-ter
 woe!

Alas, ill-fa-ted
 son!
 go to res-
 cue her.
 her.
 of mine.
 woe!

ff
 woe!

Cresc.
 Gontran.
 As vic-tor I have proved by help di-vine,
 cantabile.

The prize of love shall yet be
 As vic-tor thou hast proved by
 the

And.
 Gontran.
 No lon-ger will I call thee
 heir of mine.

And.
 No lon-ger will I call thee
 heir of mine.

help di-vine The prize of love, love
 prize of love, love
 son of mine, The prize of love

shall yet be giv-en,
 shall never be giv-en,
 Brave prince, who saved the land from
 Brave prince, who saved the land from

Cres.
 Rec.
 Rec.

With faith and courage she shall
 by king-ron's crown and sword shall
 Day-nim thrall, whose val-iant arm has con-quer'd

Day - nim thrall, whose val-iant arm has con-quer'd

Day - nim thrall, whose val-iant arm has con-quer'd

yet be thine, As vic-tor though hast proved by
 yet be mine,) have
 vic-tor be thine, The bond twist son and sire is
 peace for Gaul, Though vic-tor thou hast proved by
 peace for Gaul,)
 peace for Gaul, Though vic-tor thou hast proved by

help di-vine, The prize of love shall yet be giv'n,
 no - en, The prize of love shall ne'er be giv'n,
 help di-vine, The prize of love shall ne'er be giv'n, A -
 help di-vine, The prize of love shall ne'er be giv'n

76
 lab! the bond 'tween son and sire, thro' fa-tal strife is
 The bond 'tween son and sire, thro' fa-tal strife is
 The bond 'tween son and sire, thro' fa-tal strife is

Handwritten musical score for the first system. It features six vocal staves and a piano accompaniment. The lyrics are: "ri - en, By faith and ri - en, Our coun - try's my king - dom's ri - en, Our crown Our crown Our crown". The piano part includes a section labeled "8va lower" with a star symbol.

Handwritten musical score for the second system. It features six vocal staves and a piano accompaniment. The lyrics are: "cour - age she shall yet be thine, cour - age she shall yet be mine, crown and sword shall ne'er be thine, and sword shall ne'er be thine. Ill - fa - ted crown and sword shall ne'er be thine. Ill - fa - ted". The piano part includes a section labeled "8va lower" with a star symbol.

Handwritten musical score for the first system. It consists of seven staves. The top six staves are vocal parts with lyrics: "she shall be", "she shall be", "A. way! be-", "fa- ted son! ah; bit - ter", "son! ah, bit - ter", and "son! ah, bit - ter". The seventh staff is a piano accompaniment with "Ped." markings and asterisks. The music is in a key with one sharp (F#) and a 2/4 time signature.

Handwritten musical score for the second system. It consists of seven staves. The top six staves are vocal parts with lyrics: "thine!", "mine!", "gone!", "wee!", "wee! our hearts be, wail thy down, O cru- el", and "wee! our hearts be, wail thy down, O cru- el". The seventh staff is a piano accompaniment with "Ped." markings and asterisks. The music continues in the same key and time signature as the first system.

thine!

nine!

gone!

blow!

blow!

Ped.

(Curtain falls quickly.)

Ped.

Ped.

Ped.

This image shows a page of musical manuscript paper, numbered 175 in the top left corner. The page contains 20 horizontal staves, each consisting of five lines. The paper is aged and yellowed. There are some faint, illegible markings on the staves, particularly on the 10th and 15th staves from the top. A small dark mark is visible on the left margin near the 10th staff, and another near the 15th staff.

Introduction.

Act Second.

(185) 104

Andante con moto.

This page contains a handwritten musical score for piano and violin. The score is written in G major and 3/4 time. It consists of several systems of staves. The piano part is written in the left hand on the lower staves, and the violin part is written in the right hand on the upper staves. The score includes various dynamics such as *pp*, *mf*, *ppp*, *cresc.*, and *dim.*. Performance markings include *ritard.*, *cresc. ed accel.*, *ritard e dim.*, *atempo.*, and *rall. dim.*. There are also several instances of *Ped.* (pedal) and *gliss.* (glissando). The score is marked with *Andante con moto.* at the beginning. The page number (185) and the act number (Act Second) are written at the top. The page number 104 is written in the top right corner.

Adagio tranquillo.

Handwritten musical notation for the first system, including treble and bass staves with notes and rests. Dynamics include *ppp* and *mf*.

Handwritten musical notation for the second system, including treble and bass staves. Dynamics include *ppp*, *cresc.*, and *mf*. A tempo marking *Poco più mosso.* is present.

Handwritten musical notation for the third system, including treble and bass staves. Dynamics include *p cresc.*

Handwritten musical notation for the fourth system, including treble and bass staves. Dynamics include *ritard. dim.*

Meno mosso e cantabile

Handwritten musical notation for the fifth system, including treble and bass staves. Includes a *Ped.* marking.

Handwritten musical notation for the sixth system, including treble and bass staves. Includes *Ped. gra.* and *Ped.* markings.

Handwritten musical notation for the seventh system, including treble and bass staves. Includes *Ped.* markings.

Handwritten musical notation for the eighth system, including treble and bass staves. Includes *Ped.* markings and a circled section.

Poco più mosso.

Handwritten musical score for piano, consisting of 12 systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

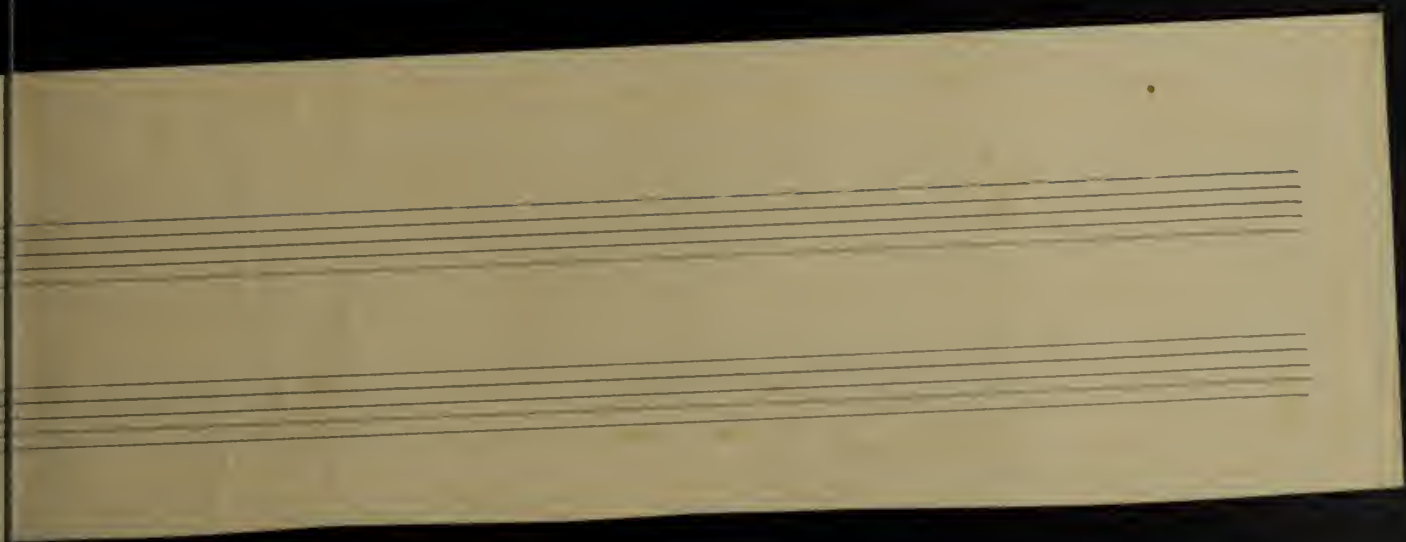
- pp* (pianissimo) and *trm.* (trill) in the first system.
- ped.* (pedal) markings throughout the score.
- accel.* (accelerando) in the fourth system.
- Allegro con fuoco.* (Allegro with fire) in the fifth system.
- più f.* (pianissimo forte) in the sixth system.
- Più allegro* in the seventh system.
- ped. marcato.* (pedal marked) in the eighth system.
- pp* and *trm.* in the ninth system.
- ped.* markings in the tenth and eleventh systems.

The score is heavily annotated with blue ink, including large numbers like '79' and '8', and various scribbles and corrections. A blue signature or stamp is visible on the right side of the page.

(Curtain rises.)

Scene 1.

An open woodland glade by the seaside. Cloudy moonlight. At the back of the stage the border of the sea (made practicable for passing galleys). On one side the edge of the forest, (with a winding path, leading to a distant shrine, partly visible). On the other side a cliff, partly hidden in the foreground by wild vines, forming a natural arbor over a mossy bank, on which Azara lies asleep. Aymar is watching over her at a distance.



(Wald am Bergfischsee)

offene Waldlichtung am Meeresstrande. Bewölkte Mondnacht. Im Hintergrunde die See, so hergestellt dass vorbeifahrende Galdeeren auf Schienen sich natürlich bewegen können. Auf der einen Seite der Bühne der Waldesrand mit einem aufsteigenden Pfad, welcher zu einem fernen Heiligenbild (nichtbar) führt. Auf der anderen Seite ein Felsen etwas versenkt unter wilden Weinranken eine natürliche Laube bildend unter welcher Azara auf einem Mooshügel schläft. Tymar wacht über sie in der Nähe.

ad lib.

She lies in peace at last,
 in Frieden ~~schlief sie~~ schlummert
 poor hunted ~~and~~ ~~in~~ ~~the~~ ~~night~~ ~~and~~ ~~near~~ ~~the~~ ~~3~~

maid!
 Pein
 God guard her
 Gott schenke ihr
 slumbers till the
 süs-sen Schlaf bis

wa-king morn
 neu-er Tag
 brings Hope to
 bringt neu-e
 guide us to the
 Hoff-mung, die uns
 dis-tant bourne
 führen mag...

Be-yond the sea;
 weit über's Meer. *Allegro.*
 far from the ty-rant's
 tus des Tyrannen

hand.
 Nacht.
 Tempo 1^{mo} (He looks around anxiously.)
 or nicht bewegt umher)

(He grows calmer, and turns
(Er scheint beruhigt und

to watch over Azara
wacht nieder über Azara.)

pp ritard. e dim. ppp
ritard. e dim. p dim.

pp ppp

~~On guard with love and duty~~

~~though I stand, Ah me!~~

Tempo

pp p

On guard with love and duty
Soch für - ten werd ich sie in

dunkler Nacht! Merke auf! *Bass-dich Er-*

though I stand, the me! how shall

crede. poco a poco

- müdig nicht *be-zwingt,* *Dass dir dein Wächteramt* *nicht*

keep mine eyes a-wake and watch the wea-ry hours for

pp

gar *misslingt* *Ped.* ** Ped.* ** Ped.*

for dear sake? with von

Ped. *Ped.*

(He grows drowsy.)
(Er wird schläfrig.)

heavy care oppressed -
span-ger Sor - - - gen Last - -

pp trem.

** Ped. Bedrückt*

worn out -

Ped.

(He lies down.) p
(Er setzt sich nieder.)

I faint *nicht mehr* would *noch* rest - *Rast* - me! *ich* a mo - ment's *ganz wenig*

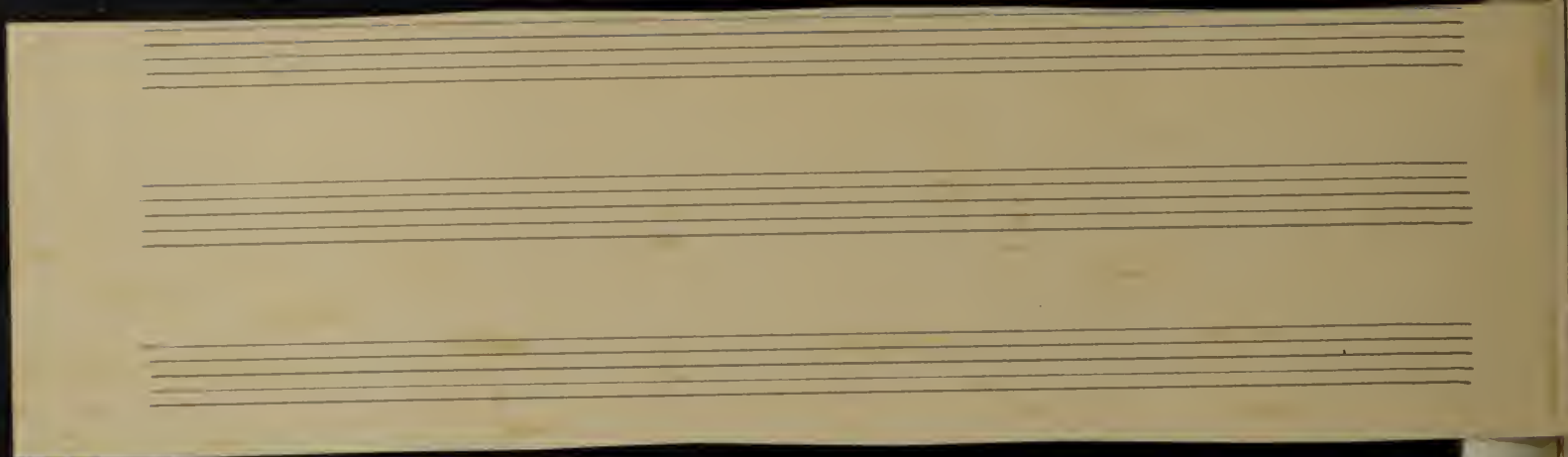
sleep - *ruhn* - With *Samm* heart re - newed - *neugestärkt* - My rig - il *die Pflicht zu thun!* keep!

(He falls asleep.) *(Er schläft ein.)* *ritard.* *morendo.* *pppp* *attaca*

Orchestral scene

ad. sosten.

Die Wolken zerstreuen sich. Klare Mondnacht. Sanftes Plätschern der
Wellen am Ufer. geheimnisvolle Waldeslante. * Waldnymphen erscheinen;
bewegen sich tanzend im Mondschein und um die schlafende Azara -
dann verschwinden sie. Die Wolken werden wieder dichter - es wird
wieder dunkel - dann Morgengranen - ein schwacher Schimmer über
dem Horizont - es wird heller - erglühendes Licht über Meer und
Himmel. Volles Tageslicht Entfettete Hornrinne mit Echo.



Orchestral Scene.

clouds roll away; clear moonlight. Soft lapping of the waves on the shore; mysterious forest sounds; wood-nymphs appear and flit about in the moonbeams, and hover around the sleeping Azara; they vanish. Clouds; darkness before dawn. A faint glimmer of morning light; it grows lighter; glowing light over sea and sky. Full daylight. Far-off echo of horns.

82

Allegretto con moto.

The musical score consists of ten systems of staves. The first system shows the beginning of measure 82 with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The tempo is marked *Allegretto con moto.* The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *mp cantabile e dolce*. Pedal markings (*Ped.*) are present throughout. The score concludes with a double bar line and repeat dots. Two large 'X' marks are drawn on the right side of the page, one near the top and one near the bottom.

This page of handwritten musical notation contains approximately 14 staves of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include 'Ped.' (pedal) appearing multiple times, 'pp' (pianissimo) in the lower staves, and 'lento' (slowly) in the middle section. There are also several instances of 'mf' (mezzo-forte) and 'f' (forte). The score shows signs of being a working draft, with some areas of heavy scribbling and crossed-out notes, particularly in the middle-right section. The key signature is mostly flat, and the time signature is not clearly defined but appears to be common time or a similar simple meter. The handwriting is fluid and characteristic of a composer's sketch.

Molto più mosso.

83

This is a handwritten musical score for piano, consisting of approximately 12 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various dynamic markings such as *pp*, *ppp*, *f*, *mf*, *pp*, and *sf*. Performance instructions include *cresc.*, *decresc.*, *ped.*, *rall. poco.*, and *a tempo.*. The notation features complex textures with many beamed notes, some with accents, and several instances of pedaling. The piece concludes with a *dim.* marking. The page number '117' is written in the top right corner, and the number '83' is written in blue ink at the top left of the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The lower staff is in bass clef with the same key signature. The music features a complex texture with many beamed notes and rests. Performance markings include *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also some scribbles and a wavy line above the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef and the lower in bass clef, both in two flats. The music continues with similar complex textures. Performance markings include *ppp* (pianissimo) and *p dolce* (piano dolce). There are some scribbles and a wavy line above the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef and the lower in bass clef, both in two flats. The music continues with similar complex textures. Performance markings include *ppp* and *Molto più mosso. acciorto.* (Molto più mosso, acciorto). There are some scribbles and a wavy line above the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef and the lower in bass clef, both in two flats. The music continues with similar complex textures. Performance markings include *ppp* and *Cresc.* (Crescendo). There are some scribbles and a wavy line above the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef and the lower in bass clef, both in two flats. The music continues with similar complex textures. Performance markings include *poco a poco* (poco a poco), *f* (forte), and *accol. e cresc.* (accol. e cresc.). There are some scribbles and a wavy line above the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef and the lower in bass clef, both in two flats. The music continues with similar complex textures. Performance markings include *pp* (pianissimo), *rall. poco* (rall. poco), and *a tempo. Mos.* (a tempo. Mos.). There are some scribbles and a wavy line above the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef and the lower in bass clef, both in two flats. The music continues with similar complex textures. Performance markings include *pp* and *n.H.* (n.H.). There are some scribbles and a wavy line above the first staff.

Handwritten musical notation on two staves. The upper staff is in treble clef and the lower in bass clef, both in two flats. The music continues with similar complex textures. Performance markings include *pp* and *ppp*. There are some scribbles and a wavy line above the first staff.

84

Handwritten musical score for piano, consisting of multiple systems of staves. The notation includes treble and bass clefs, various time signatures, and complex rhythmic patterns. Key features include:

- Dynamic markings:** *dim.* (diminuendo) and *pp* (pianissimo) are used throughout the score.
- Performance instructions:** *Ped.* (pedal) is written above several staves. *ppitard. molto* (pianissimo, ritardando molto) is written in the lower systems.
- Handwritten notes:** *dim. e poco a poco slargando pp* is written across a system in the lower half of the page.
- Notation details:** The score features numerous slurs, ties, and complex chordal textures. Some staves have asterisks (*) and 'X' marks, possibly indicating specific performance techniques or corrections.

85 Adagio tranquillo.

Handwritten musical score for the first section, measures 85-95. The score is written on ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of textures, including dense chordal passages and melodic lines. Performance markings include *ppp*, *trm.*, *Ped. sempre*, *Ped.*, *pp*, *cresc. poco a poco*, *copr. suavo*, *poco vocal.*, *dim.*, and *rall.*. There are several instances of crossed-out notes and staves, indicating revisions or deletions.

Moderato.

86 *p cantabile.*

Handwritten musical score for the second section, measures 86-95. The score is written on ten staves. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by a more lyrical and flowing style. Performance markings include *Ped.*, *p*, *cantabile.*, *dim.*, *rall.*, and *pp dem.*. Similar to the first section, there are several instances of crossed-out notes and staves, suggesting a process of revision.

Handwritten musical score for piano, consisting of multiple systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- mp* (mezzo-piano)
- no maestoso* (no majestic)
- Allegro* (fast)
- a tempo* (at the original tempo)
- Allegro assai* (very fast)
- one vent.* (one twentieth)
- Ped.* (pedal) markings with asterisks and lines.

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features complex rhythmic patterns and dense chordal textures, particularly in the right hand. The left hand provides harmonic support with chords and occasional melodic lines.

Handwritten musical score on ten staves. The notation includes notes, rests, and various performance markings such as *Ped.*, *rit.*, *tr.*, and *acc.*. The score is written in a cursive, handwritten style. The first staff contains the word "piano" written vertically. The second staff has "piano" written vertically. The third staff has "piano" written vertically. The fourth staff has "piano" written vertically. The fifth staff has "piano" written vertically. The sixth staff has "piano" written vertically. The seventh staff has "piano" written vertically. The eighth staff has "piano" written vertically. The ninth staff has "piano" written vertically. The tenth staff has "piano" written vertically. The score is written in a cursive, handwritten style. The first staff contains the word "piano" written vertically. The second staff has "piano" written vertically. The third staff has "piano" written vertically. The fourth staff has "piano" written vertically. The fifth staff has "piano" written vertically. The sixth staff has "piano" written vertically. The seventh staff has "piano" written vertically. The eighth staff has "piano" written vertically. The ninth staff has "piano" written vertically. The tenth staff has "piano" written vertically.

88

91

This image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various symbols such as dots, lines, and brackets. There are several annotations in different colors: blue ink with the word "Tutti" written vertically, red ink with the word "Tutti" written horizontally, and black ink with the word "Tutti" written vertically. There are also several "x" marks scattered throughout the score. The page is numbered "123" in the top right corner. The handwriting is somewhat messy, suggesting a working draft or a composer's sketch.

Serie and toas.

Behind the scenes)
(Hinter der Scene)

Huntsman. Ho - la!
Jäger Ho - la.

Ho - la!
Ho - la.

90

poco a poco cresc.

Pol. *

Pol. *

Ped.

*

la!

hey!
He!

ho - la!
Ho - la.

hey!
He!

ho - la!
Ho - la.

cresc.

Ped.

Ped.

ho - la!

ho - la!

100

Garsie & Golas

90

Ho - la!
Ho - la! *Stuntman*
Jäger

Ho -
Ho -

dim.

Ped. sempre.

91

la!
la!

allegro.

rall. pp

poco a poco cresce.

92

Stringendo.

mf. cresc.

92

dim.

poco rall.

mf.

mf. cresc.

Horns behind the scenes.
Hörner hinter der Scene.

Meno mosso.

Meno mosso

Ped. sempre.

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures of two sharps (F# and C#), and various rhythmic values. The score is heavily annotated with performance instructions and dynamic markings:

- Staff 1:** *dim.*, *pp*, *mf*, *pp*, *Ped.*
- Staff 2:** *dim.*, *pp*, *Ped.*
- Staff 3:** *dim.*, *ppp*, *3*, *Ped.*, *Piu animato*, *Cre.*
- Staff 4:** *dim.*, *ppp*, *Ped.*, *Allegro moder.*, *f (one bar)*, *dim.*
- Staff 5:** *pp*, *ppp*
- Staff 6:** *ppp*, *ppp*, *Tempo mod.*, *Horns behind the scenes; farther away*, *(Hörner hinter der Scene, entfernt)*
- Staff 7:** *ppp*, *rit.*, *93*
- Staff 8:** *Ped.*, *Ped.*

The score concludes with several empty staves at the bottom of the page.

mp *dim.* *e ritard.*

pp *a tempi.* *cresc.*

pp *cresc.*

sembra espressivo.

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

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

pp *ped.* *sembra.*

pp *ped.* *sembra.* *dim.*

ped. - tamburo *pp* *dim.*

pp *dim.* *ped.*

Enter Shepherds and Huntsman only.
 Garsie, Co-las und Jäger treten auf. (tänzelnd.)

ritendo

Scene 2. Garsie (pointing to Azra.)
 (auf Azra deutend.)

Allegro moderato

Look there! behold you sleeping da-mo+
 Seht doch! Die schöne Jungfrau schlafend

94

hier! Co-las.

Ah, who can tell?
 Was glaubet ihr?

Who may this be?
 Wer mag sie sein?

cantabile

Huntsman.
 Jäger.

Per-hence a wood-nymph or a sprite
 Vielleicht ein Waldgeist, oder Elf.

Allegretto con moto.

Who haunts this vale so glad by night.
 Es heisst sie hauben hier, Gott helf!

Garsic.

Ped.

Who-e'er the stran-ger be, her face do like an
 Wer auch die Fremde sei, mich dünkt ihr Engels-

Andante tranquillo.

angel's, full of grace Di-vine.
 -angericht, so lieb und treu!

ppp sempre.

(Azara starts in her sleep.)

colas. p

Allegro
 95 R.H.
 Azara bewegt sich im Schlaf.)
 But god!
 Seid still!

f meno mosso.

Azara, (starting up troubled and bewildered)
 (Azara ängstlich aufschreckend.)

she moves a-pace.
 Seht, sie erwacht.

Ped.

Ah, me! O world of mis-e-ry and grief,
 Oh Gott! Des Daseins kummervolles *grau!*
 Where shall the *Wann wird mein*

weary wanderer find re- *die Welt*
 mündes ting' die Heimath *schaur!* *ist*
 earth there is no rest, no *öde, freudenlos und*

peace; Through heav-en's shi-ning gate I seek re-lease
leer! *tr* *hei-ne ird-liche Hoffnungslosh-mehr!* *Oh*

Death: O Death! be-yond thy gloom-y vale
 Tod! Durch dunk-les Schattenreich führst du *die*

night my soul shall rise to see God's glo-ri-ous light
see-le frei *dem ew'gen Licht-te zu,* *That turns to*
vor Gottes
 Crede.

gold
Thron

The clouds of black des- pair
in Se-lig-keit ver-einigt!

Where
Wo

(She draws back on seeing the shepherds.)
(Sie weicht zurück vor den Hir-ten.)

am I? where am I?
bin ich? Wer seid ihr?

Who are ye who watch me there?
En-er Blick zu drohen scheint!

(They remove their hats. Garsie approaches her.)
(Die Hirten nehmen ihre Hüte ab) (Garsie tritt vor.)

96 Andantino

p dolce ed espressivo.

Garsie

bolds we fol-low
nur unsre Heer-den wei-den

hells der field and
hier; hier;

fast
ge-

dolce

hon-est shep-herds wish thee
 # - henes Hir-ten-volk sind wir: My gentle la-dy, may the mor-row Bring

light to banish all thy
 # mach euch frei von ~~allen~~ ^{(Angst und} Sor-
 gen

mor-row.

L. H.

Huntsman (coming forward)
 # Jäger (vortretend)

97

A gal-lant hunt's-man's prayer shall be, God's
 von ein-^{em} bra-ven jä-gers-mann Ach-^{heit}

dim.

bles-sing ev-er rest on thee
 # got-lēs Segen grund-lich an!

My gen-tle la-dy, may the mor-row Bring light
 Nehmt unsern Wunsch zum frohen Morgen Gott mach ...

My gen-tle la-dy, may the mor-row Bring light
 Nehmt unsern Wunsch zum frohen Mor-gen, Gott mach ...

to ban-ish all thy sor-row, God's ble-s-sing ever rest on
 euch frei von angst und Sorgen. Der Se - - - gen Gottes sei mit

to ban-ish all thy sor-row, God's ble-s-sing ever rest on
 .. euch frei von angst und Sorgen. Der Se - - - gen Gottes sei mit

Dim. p.

thee. euch!

thee. euch!

crec. mf. cantabile.

Azara (rassured)
(low high)

98 Your looks so hon-est, words so kind, can leave no lurking doubts be-
 wie seid so brä-der, rein und wahr, euch leg ich mein Geheimnis

hind. *by Op.* de-cret guard not give it breath,
 bar. *bar.* steht mir bei in mei-ner Noth,

Piu mosso. agitato.
 I am A-za-ra, doomed to death; The vic-tim of our
 Ich bin Az-a-ra, ge-weiht dem Tod! Entflohn aus Prainulfs

en- el lord. know ye not his name ab-
 bö-ser Macht, Ver-barg ich hiir mich in der

horred? *Nacht!* Who dares be-friend the fu-gi-tive?
Nacht! Habt Mit-leid, Freunde, helfet mir!

Baroc

Sopran

Mein Eid!

my lips shall never be - tray thee,
Kein Wort soll dich ver - rathen

Mein Eid!

my lips shall never be - tray thee,
Kein Wort soll dich ver - rathen

Hand. fächer.

Ein though the tyrant's hand should slay me.!

Vor des Tyrannen schwarzen Thaten!

vor des Tyrannen schwarzen Thaten!

Azarr.

Vain are all words.
Und doch umsonst!

Why should I live with you - than
Kann ohne you than leben

99

ped.

1st? *in.* fearful thought! he looks he vanished, all is
Mein süßem Traum, er wandert all mein Hoffen mir da-

revert! *in.* Lost! *in.* ~~stare~~ by ruth-less power slain.
durch Mordens Feig Ge-~~bot~~ -

Heir shall I see his face a-gain!
Mein Trau soll nie mehr se-~~hen~~ ihm!

ho-ly Vir-gin hear-ken,
rei - - ei - ge dungfran.

cresc. - en - do

hear - hör - ken to my cry, or
mein Fiehn Du Dir,

atempo.

(She sinks down on the bank.
Sie fällt hinunter ins Wasser)

and it is broken - heart - ed die!
Und seine wild er - lö - sung mit

Agma rises and comes forward.) Garia ad lib.
(wird mit mir zusammen)

Fair lady!
Sie ist schön!

Gon-tran is not dead. Poco Bando.
Gon-tran ist nicht todt

Andantino con moto.

Yes - true it is.
Ja - tran ist nicht

dead. No by my faith, it can not be.
todt, Ja mit gewiss es kann nicht sein

This way how he
So eben sah ich

(Azara rises.)

mf

This ve-ry hour.
Es kann nicht sein!

This ve-ry hour he spake to me.
Wass ihr mit es kann nicht sein!

spake to me.
im allein.

mf

Fair la-dy, Gon-tran is not dead.
Noch eben sahn wir ihn allein.

Fair lady! Gon-tran is not dead.
Noch eben sahn wir ihn allein.

p cres - ec - do

mf

Aymar

101 What do ye mean?
Was redet ihr?

The dead obse nit.
Prinz Gontran lebt.

f bp

Whenever come these men? is this a
~~He - was - das~~ ~~was - das~~ ^s ~~is - this - a~~ ^s ~~is - this - a~~
~~no - thing - like~~ ~~is - this - a~~ ^s ~~is - this - a~~ ^s ~~is - this - a~~

plot? ^s ~~train~~ ^s ~~train~~ ^s ~~train~~
 Poco meno mosso. ^s ~~Bericht~~ ^s ~~Bericht~~ ^s ~~Bericht~~
 Weigh with your words, I'll prove
 dim.

words, I'll prove them false or fair.
^s ~~wahr~~ ^s ~~wahr~~ ^s ~~wahr~~ ^s ~~wahr~~
^s ~~soll ich euch recht durch-~~ ^s ~~soll ich euch recht durch-~~ ^s ~~soll ich euch recht durch-~~

fair. ^s ~~Schaun!~~ ^s ~~Schaun!~~ ^s ~~Schaun!~~
 Some wood-land ^s ~~Ein~~ ^s ~~Ein~~ ^s ~~Ein~~
 we saw the prince this morn I swear!
^s ~~wir sahen den Prinzen ist nicht tot!~~ ^s ~~wir sahen den Prinzen ist nicht tot!~~ ^s ~~wir sahen den Prinzen ist nicht tot!~~
 we saw the prince this morn I swear!
^s ~~wir sahen den Prinzen ist nicht tot!~~ ^s ~~wir sahen den Prinzen ist nicht tot!~~ ^s ~~wir sahen den Prinzen ist nicht tot!~~

102 Andante sostenuto. accel.

sprite
Wald-geist trieb wohl mit euch
Plain.
Spott!
Our
Von
prince by Rainulf's men was
Rainulf's knecht's field de

slain
Held
a tempo.
Hear by my
Nicht weit vom Schloss auf freiem Feld
Cas-tle yes-ter- night
marcato.

Vor mei-nem Blick man ihm erschlug,
Struck down be- fore my ver-ry sight

als er die Brand von Scham und Trug mit blanken Schwer-ten retten
When he came forth with flash-ing sword To save the hon- or of my

dim. sempre.
ritarde dim.

ward.
wollt!
Andantino con moto.
Garsie.
O no-ble
Oh ed-ler

103

Sir! be not misled by grief: 'Tis true what I have said That
 Herr! ~~Empf hat der gram getänckel!~~ Be - schwö - reise ~~Kamriers class Prin~~

Allegretto con moto.

yon - tran lives i!
 gon - tran ~~lebt!~~

He was but stuned,
 Er war wohl nur be -

Hirten und Jäger.
 Shepherds & Huntsman.

trou,
 tändt!

He was but stuned
 wohl ~~stehen~~ nur

be - tändt!

Huntsman.

If en one's late each cur-sed blow were mor-tal,
 Hätt' je - der Schlag auf meinen Kopf mich schier ver - dor - ben!

sure-ly I had died
 War ich ar - mer Trost.

A hund-red deaths ere
 Schon hundert male ge -

Allegro con brio

104

now
vor - ben!

And I have
Und hab' ge-

lied to you, such be my
logen ich - so to - det

Garsie.

Colas. f

And this be mine!
Nun mich, auch mich!

And this be mine!
Nun mich, auch mich!

Aymar.

fate!
mich!

He
Er

cresc.
Ped.

Azara. f

He lives!
er lebt!

Oh

Him
word

melswort!
di-vine!

Oh

Him

melswort!

lives!
lebt!

Ped.

Ped.

mp.
 You saw him? swear 'tis true! swear!
 Ihr sahst ihn? Bei eurem Eid?

*Stapler + Huntsman.
 Hirten u. Jäger*

*By
 Beit* you
je -

(auf das Heiligenbild zeigend)
 - der shine! - - - niss!
 - nem Bild

Doc mens messo ma animato. Wie mich die freud'-ge Botschaft
 Azara. What rap tu vous joy, ur blest is -

dem.
 sur une gives! How leaps my throbb big heart to
 neu erhebt; Oh mon-nevoll Bet-wusst sein,

Dem Vo - - gel gleich

*know he lives! In Hope's un-dun- ted
 gon - tram lebt! Leim wie ein Vo-gel mocht ich*

*wings up-born fly Lie - - to my true
 er - lend fliehn, Der be Schmeucht*

dim. e rall.

knight for some who was - der blind - ly in the for - est dim, find
Cooper *sucht* *hin* *zu* *meinem* *Brü - der*, *der im* *Wald* *verirrt*, *Ver -*

mourns the loved one torn from
- ge - *-* *Ge -* *suchst*, *die* *ihm* *ent -*

him - *führt*, a last the mourns the loved
Sie *trö -* *ste*, *von* *der* *ihm*

Gransamkeit *me* *torn* *ge -* *hen*

him *trennt!*
 What rap - tu - rous joy this blest as - sur - ance gives! Take
Wie *sie* *die* *fre - he* *Botschaft* *neu* *erhebt*,
 What rap - tu - rous joy this blest as - sur - ance gives!
Wie *sie* *die* *fre - he* *Botschaft* *neu* *erhebt*,

106

heart, my la-dy! Take heart, my la-dy! Gon-tran sur-ly lives! On
 gn-ten Muth, habb gnten Muth fort-an denn Gontran lebt! On

Take heart, my
 Take heart, my la-dy! Gon-tran sur-ly lives. On

Habb gn-ten Muth fort-an denn Gontran lebt! Leicht

Poco meno mosso.
 Ba: - gel gleich

Hope's un-dawn- ted wings up-borne fly to my true
 wie ein Vogel möcht ich ei- lend fliehn, Der lie- be Seh- sucht

Hope's un-dawn- ted wings up-borne, O fly to our true

wie ein Vogel ei- let hin. Die lie- be länd such

Hope's un-dawn- ted wings up-borne, O fly to our true

Hope's un-dawn- ted wings, O fly to

Dim.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines with lyrics in English and German. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *Dim.* (diminuendo). The lyrics are: "knight for-lost, Who mourns the loved one torn from him." and "führ' euch hin, Die Lie-be lässt euch fin-den ihn!".

a tempo.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines with lyrics in English and German. The bottom two staves are piano accompaniment. The key signature has two flats. The tempo is marked *a tempo.* The dynamics include *f* (forte) and *ff* (fortissimo). The lyrics are: "yet thro' the clouds Love's fla-ming star" and "Durch dunkel droh'n-de Wolken fern".

strahlen hell
 Soll leuchten ihm der
 strahlen hell
 Soll leuchten ihm

shall light the dark-ling way,
 shall light the way,
 shall light the way,
 shall light the way,

Love's star shall light
 Love's star shall light

ritard. a tempo.
 the dark-ling way a- far.
 Der treuen Liebe Stern!
 Der reinen Lie-be Stern!

the dark-ling way a- far.
 the way a- far.
 the way a- far.

Lead on, brave lord!
 Auf, auf! Oh Herr!
 Lead on, brave lord!
 Auf! tapferer Herr!

Admar.
 My la-dy, here a-bide,
 Azara, rastē hier!
 ere-long I'll bring thy love
 Recht bald bring ich den Theu - - ren her-zu

trane, Haric, Boas, Jäger, System 10.

Schick' Himmel deines Se - gen

side! dir.

Grant us, O heavenly pow - er,

Thy help this fate - ful hour

To serve Love's ho - ly

Sei mit uns aller - we - gen, Zu schrit - zen frei - e

cause

what'er be - tide!

Sei - be al - le

108

stuf, auf! Durchstreich die Wä - der weit und

tide! Away, and search the dark wood for an

Zeit! Lead on, brave lord! My la - dy, here a -

tide! stuf, auf! Oh Herr! Wir su - chen weit und

Zeit! Lead on, brave lord! My la - dy, here a -

Zeit! come on, brave men! Durchstreich... die Wä - der

rall. molto. (Azara stands and listens.)

Handwritten musical score for multiple staves. Includes performance directions such as *dim.*, *pp*, *ppp*, *rit.*, *all.*, *espressivo*, and *Allegretto con moto*. The score features complex rhythmic patterns and dynamic markings.

109 *dim.*
 (Horns in the distance)
 (Horn in the distance)
 (Azara in horchender Stellung)

Handwritten musical score for multiple staves. Includes performance directions such as *rall. e dim.*, *pp*, *ppp*, *dim.*, *scappato*, and *Allegretto con moto*. The score includes vocal lines with lyrics.

gargle and blows in the distance, behind the scenes.
 (entfernt, hinter der Scene)

Ho-la!
 (Holla!) Azmar + Hantman.

(far away)
 ho-la!

ho-la!
 Holla!

senza ritard.

Handwritten musical score for the first system. It includes piano and bass staves. Dynamics include *pp*, *ppp*, and *pppp*. Performance instructions include *dim.*, *ritard.*, *morendo.*, and *attacca.* There are some scribbles and corrections in the upper right portion of the score.

Scene III

(Azara seats herself on the bank, and listens to the murmur of the forest and sea.)
 (Azara lässt sich auf dem Ufer nieder und lauscht dem Gemurmel des Waldes und der Wellen.)
 Andante con moto.

Handwritten musical score for the second system. It includes piano and bass staves. Dynamics include *pp*. Performance instructions include *ped.* and *ped.* There are some scribbles and corrections in the upper right portion of the score.

Handwritten musical score for the third system. It includes piano and bass staves. Dynamics include *pp*. Performance instructions include *ped.* and *ped.* There are some scribbles and corrections in the upper right portion of the score.

Handwritten musical score for the fourth system. It includes piano and bass staves. Dynamics include *pp*. Performance instructions include *ped.* and *ped.* There are some scribbles and corrections in the upper right portion of the score.

Handwritten musical score for the fifth system. It includes piano and bass staves. Dynamics include *pp*. Performance instructions include *ped.* and *ped.* There are some scribbles and corrections in the upper right portion of the score.

Handwritten musical score for the sixth system. It includes piano and bass staves. Dynamics include *pp*. Performance instructions include *ped.* and *ped.* There are some scribbles and corrections in the upper right portion of the score.

Handwritten musical score for the seventh system. It includes piano and bass staves. Dynamics include *pp*. Performance instructions include *ped.* and *ped.* There are some scribbles and corrections in the upper right portion of the score.

ped. *

p dolce
 faint with fond
~~zärtlich~~ - ~~lich~~ sie - bes - grü - sen .
pp
 Friend - lich die
 er the

pp
 Wip - - - - - fel nie - - - - - der -
 nur nur swell and

pp
 seh'n in *cresc.* ~~duft~~ - ger
 dies sooth - ing the ~~troubled~~

pp
 Blüthenpracht, Der Seele Schmerz hinweg zu *cresc.* ~~Tris~~ - sen
 trou - bled soul that grieves the van - ished hap - pi - ness,

espressivo
 the soul that grieves
 Der Seele Schmerz, *pp* ~~er~~ van - ished hap - pi - ness.
 hinweg zu ~~Tris~~ - sen.

pp
 Freundlich die Wip - fel
 er the nur
 nur

pp
 Ped. Ped. Ped.

nie - - - der - - - seh'n an - - - *Luft*

swells and *Die* *Foot* thing the

Blüthenpracht

trou-bled soul, *Der* that grieves o'er van-ished hap - *See*

- pi - ness that grieves o'er van - *Den Schmerz hin weg* - ished *Zu*

hap - *nis* - pi - ness - *sen*

Wie Träumend zeigt das Auge

The eyes of Faith a-lone can

Mir *Im* Wal - *de*, weit von hier

look Be - yond the leafy veil

That hides the wild-wood path and brook, The dis-tant fell and
 Den Pfad, ~~der~~ führt an Bachesrand Hinab zum Thal. ~~des~~
 der

dale. ~~wand.~~ Far see-ing vi-sion, das meinem Blicke
 Oh holdes Trambild! for see-ing vis-ion

sich erschließt, Gefunden hast du würd'gen Ort, Sein Liebessehnen sucht mich
 the mind! Love's ho-ly place thou heart-de-vined. With faith-ful-mixed eyes

dort. Ja! Gott - tran ist's der
 see Where now my true-heart

in mich Begrüsst! Der mich be-grüsst!
 waits for me, my true-heart 3/4 waits.

Andante con moto *espressivo* animato
 What mu-sic haunts you soul-ear-bower!
 Was Klingt und tönt so süss im Ha-

Piano introduction with complex chords and arpeggios. The music is in a key with three flats (E-flat major/C minor) and a 3/4 time signature. The right hand features intricate chordal textures, while the left hand provides a steady accompaniment.

ped

Some night - tin - gale! Off mute by day,
on Nacht - ti - gall! dein zartes Pieder

dim

Vocal line with lyrics and piano accompaniment. The melody is in a key with three flats. The piano accompaniment consists of simple chords and a bass line.

Thine ar - dent lay of love
Von heissem Fieber ganz ... *durch glüh*

hear

Vocal line with lyrics and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand.

Proc accel.

Thine ar - dent lay
Sein ar - dent ... *lent*

ritard

Piano section with 'Proc accel.' and 'ritard' markings. The music is in a key with three flats and a 3/4 time signature. The right hand has a melodic line with a triplet, and the left hand has a bass line.

ritard.

lay!
Pied!

Tempo 1mo.

114

Piano section with 'Tempo 1mo.' and '114' markings. The music is in a key with three flats and a 3/4 time signature. The right hand has a melodic line, and the left hand has a bass line.

p Willst du mein Lie - bes
 wing - ed nos

Piano section with lyrics 'Willst du mein Lie - bes'. The music is in a key with three flats and a 3/4 time signature. The right hand has a melodic line, and the left hand has a bass line.

pp

ped.

Piano section with 'pp' and 'ped.' markings. The music is in a key with three flats and a 3/4 time signature. The right hand has a melodic line, and the left hand has a bass line.

ma - ge sein? mit Ei - le auf leichten
 bear my mes - sage

Schwingen, far a way
 Die him - de ihm zu brin - gen!
 er dear!

115 Sag' ihm dass rein, wie ed - les
 say how my true love like

gold, In my wahrer Lieb' und
 gold shall be more pure and

Treu - e mein Herz er enig finden
 pre - cious found The more by fire tis

dem Gott den fro - hen
 My glow - ing heart shall

triedet, Ped. x

Die Waise con fuoco.

Muth *ver-lei-he* *agitato* *cresc. mod.*

near grow cold *Though* *dan-gers* *larke* *our* *lives* *not* *prun-ful*

Wem *anch* *ge-fahren* *ims* *mo-dern* *wie*

cresc. *trm.* *(indrohn)*

ho-ceans *sur-ging* *tide!* *Lento*

he *See* *ver-fluhen* *rall. molto e dim.*

cresc. *marcato*

Tempo 1mo Andante con moto.

espressivo *ad lib.*

Dear *nigh-ten*

Oh *fach-ti-*

dim.

gale! *cantabile*

117

Sag's *him* *my*

tell *him* *my*

dim. *ppd*

schmel - - zend süs - - sem

talent in soul

ped. Ton. Dann bring als Ant - - - wort

then home - ward fly On

ped. mir zurück, dann bring als Antwort mir zurück, ein

ea - ger wing, and quickly bring One word of love lest

*ein - - - - - should die, One word of
- zig Wort, ein einzig*

*love Wort... lest mein gan - - - - - should
Yes*

*die glück! One word of
einzig*

lost I should die,
 love - word
 dem.

one word of love.
 im Lie - bes - wort
 ppf atempo. dim.

Azara goes slowly and pensively into the forest.
 (Azara geht langsam u. gedankenvoll dem Walde zu.)
 Poco lento.
 ppf rall. dim. 118 p espressivo L.H.

Before she disappears
 Before she disappears Malek enters.
 dim.

Before she disappears Malek enters.
 he sie verschwindet tritt Malek auf.
 ritard. Moderato con moto (Er steht still und sieht über sie er -
 stammt an.)
 pp trem. p dim.

Scene II

Malek. *atempo.* *mf*

poco rit. 119

O, vision won-drous fair!
Welch' zaub'risch An-ge-sicht!

a tempo. *p* *dim*

Why art thou dream-ing there?
Seh' ich hier träumernd gelin,

Em-bow-cred like a hid-den rose it
Versteckt im Waldesgrün so d'icht, Wie

mid the wa-ving green?
ei-ne Ro-se schön!

Who art thou love-ly queen?
Wer bist du, edle Frau!

This mys-tery I would fain dis-close.
Dass dein Geheimniss ich er-schau?

cresc. e poco accel.

Where have I seen thy face,
Das Antlitz fein und zart

Verkündet Moslem's Art -
Born of the Mos-lem race?

Vivace.

cresc. L.H. *cresc.* *allegro*

Red. *No.*

non ritard.

f 10

The truth now flashes on my mind
Wärs möglich. Hätt ich dich er-kannt

Musical score for the first system, including vocal line and piano accompaniment.

He takes a portrait from his breast, and gazes at it and then at Azara beyond
(er nimmt ein Medaillon aus seinem Brustlatz und betrachtet es - dann) (he sees.)
vergleicht er es mit Azara.

Andante moderato
espressivo e dolce.

dim. e rit.

Musical score for the second system, including vocal line and piano accompaniment.

A marvel I behold! Within this
Ein Wunder sich entfüllt! In diesem

Musical score for the third system, including vocal line and piano accompaniment.

shine of gold Her ve-ry coun-ter-part I find.
Fräulein - en - bild die Züge die mir wohlbe-kannt!

Musical score for the fourth system, including vocal line and piano accompaniment.

Her mo-ther's beau-teous face and hair Are mir-rored in her daugh-ter
Der Mut-ter - ter Schönheit nun - der-bar strahlt neu in ihrem Kind für-

Musical score for the fifth system, including vocal line and piano accompaniment.

X

98

there wahr!

p *mf* *pp*

Long have I Long have I
So long schon

p *dim.*

sought her child, Lost mid the storm of bat - tle
todt ge-glanzt, die auf dem Schlachtfeld ward ge-

mf *mf* *mf*

wild. Be-hold! she is you bloom - ing maid.
ranzt, als blühnde Jungfrau kehrt zu-rück.

p *mf* *mf* *mf*

prin-cess! Prin-zessin! love-li-ness di-vine!
ed-le Prinzessin! Liebreiz niege-abint! To rule thy
Durch diese

mf *mf* *mf* *mf*

fate be my de-sign, thy fate,
 Bild liegt dein Geschick in mei- - - - - With this true
 ner Macht al-

portant's potent aid, in mosso.
 lein, in meiner Hand.

(Malek retires as Azara
 (Malek zieht sich zurück.)
 (Azara tritt auf))

enters, lost in pensive thought. As she advances he suddenly appears
 in Gedanken verloren - als sie näher kommt tritt Malek ihr plötzlich
 entgegen before her.

Andante tranquillo. Vivace, agitato

Azara (starting back) (zürück schreckend)

(She turns away; Malek seeks
 (Sie wendet sich ab; Malek will sie
 beruhigen))

o hea-ven save me, I am lost!
 Allmächtiger Vater! Steh mir bei!

Andante moderato

to reassure her.) Malek. Andante moderato

Fear not thy friend who comes to share thy
 Fürchte dich nicht, der dich schützt

Un-known, un-sought?
 Dich kenn ich nicht?

rit. soll.
 dim. dim.

How well I know.
 Doch ich dich wohl.

(She turns away.)
 (Sie weicht zurück.)

123

espressivo.
 Moderato.
 rit. e dim. pp

za-ra hear me! do not go
 -za -ra, bleib und hör mich an!

For I bring comfort and relief.
 Verbannt des Misstrau's bösen Wahn! Be-
 Ses

Azara (shrinking from him.) f
anher vor ihm zürnte
erschreckt

Ma-lek?
Ma-lek?

hold the Caliph's trusty chief; For I am Ma-lek.
mäch-tigen Calif ein Gmst *gehört mir Ma-lek.*

Bin! ... a tempo. *ich!* 'tis he from whom I art in search
Oh fol-ge mir, der ich dich hier er-

thou, To guide thee home-wards ere thy father die.
sah, Dein Va-ter ruft, er ist dem To-de nah.

What proof he lives?
Gieb mir Beweis,

Thy tale my heart de-
class deinem Wort ich

124

Tempo $1 \frac{m}{2}$

mit Tran! *ritard. edim.* *Her Er*

lives with bitter trials crossed; His consort dead, his daughter
siecht, seitdem die edle Frau ihm starb dahin, die Tochter,

Allegro moderato. *senza ritard.* *fis*

lost. sch. *von von*

*Thou art the Caliph's child, I swear!
 Du bist des Fürsten Kind, sieh her!..*

*Behold this face, the
 Verlangst du noch Be-*

*He hands Azara the portrait;
 (er reicht ihr das Bild)*

*is there!
 wei — se mehr?*

Per.

she gazes at it with emotion.
(Sie betrachtet es voller Beifassung)

125

dim-e ritard.

dim.

espresivo

by mother's soul dwells in these
der Mutter seelenvoller

ppp sempre

Red.

eyes that beam with ten - der love.
Sie - bes - blick schaut hold mich an,

As in a dream see my child-hood's home
Erinnerung trägt zurück in meiner ju - - - gend Heimath mich

Red.

125

seh Spaniens Ber - ge

Der Harem's Charm
Dom Harem's Thurm

The hazy peaks
The hazy peaks

Red.

Rosen

ich

Der Springbrunn rauscht - die Blumen

Spain

The fountain's dash - the flowers

blühen -

wird -

Ped.

dim

pp

Ped.

dim. rit.

pp a tempo

At mother's arms a-round her
In Mutter's Brust des Kindes

Wang - - - en

glühn.
glühn.

127 A-las! she died?
Doch Ach. Sie starb.?

dim.

Allegro maestoso e con fuoco

Allegro animato

Of grief, when from her side she lost thee in the blood - y tide That swept with
Aus Gram und Leid, als du verschunden warst von ihrer Seit' Bei jenem

crece.

blent' - - - ry thro' the hall, When over Al-cazar
gen Heber-saal der fei-gen Gael - - - zar

rit. Andante maestoso. (Azara bends over the portrait Angrily.)
(Azara betrachtet das Bild mit Zornigkeit.)

bel-ded to the Gaal. in Alcazar's Saal.

rall. sempre. morendo

129 Vivace. cresc.

Malek (passionately) Oh dearest princess, come with me! To find thy
Oh theu're

prin - cess, come with me! Do find thy home
Fürs - tin komm mit mir, Dass ich dich nach der Heimath

Here, all thy thn - der ties are
führ! Lass uns ... der Fran - ken Land ver -

bro - ken; Thou art an out - cast, all - for -
- lassen, Die nur ... ver - ach - ten dich und

sa - ken; Thy choice must now be ta - ken; is
lassen, Willst du in Schmach er - be - - - - - ben is

Rai - nulf's stern voice has spo - ken; is Do hin - ger here is
*Als Raimulfs Selavin le - - - - - ben is Verweilen hier bringt
 Or hör mein Warnungs*

pp

f *death!*
Tod! *Wort!*

Do lin-ger

crosc.

Verlasse die-zen Ort
Do lin-ger here is death,
Verweilen hier bringt Tod.

ped.

Do lin-ger here is
Verweilen hier bringt

pp

death!
Tod!

130

3/4

pp

Oh dearest prin-cess, come with
Oh theure Firs-tin-jolge

ped.

me mis Where all thy kin - dred yearn for thee Do Mer-cia's
 Da-lin wa Eren - de wintet dir? Auf Murcia's

Throne bring joy a - gain, Proud heir - ess of our
 Thron blüht Glück und Ehr. Kimm Her - rin mein Ge -

land! My bark is near at hand, Come
 leid, Die Bar - ke liegt be - seit, Nach

back with me to hap - py Spain, come back with me to hap - py
 Spaniens Flu - ren heimwärts Fahr! Nach Spa - -- nien heim - warts

Heir! Spain; Do lin - ger here is -
 Oh thesre Fürstin

f

death,
hör!

To lon-ger
Nach Spanien

crec.

ped.

here
heim-wärts *kehr!*

is death,
kehr!

ped.

to lon-ger here
Verweilen hier *is*
bringt

f

pp

Azara. *f*

Go, leave me to my fate!
geh! lasse mich allein! *with*
ge-

pp.

181

death.
Tod!

crec.

ped.

*** *ped.* *** *ped.* ***

calm - ness I will wait for him, whose sa-ving hand shall prove my
 trost - will ich er - war - ten ihn, Des - ses Star - ken - ten mit Gott ver -

ritard. poco. a tempo.
 prayer is heard in hea - ven. All ties of blood are
 Lieb'n, Mich zu be - frei'n. Fortan soll Gontran's

rit - on, My on - ly home is Gon - tran's love!
 Lie - be tief ewig meine Heimath sein!

crec. *f* *crec.* *f* *crec.*

f *mf*

dim. e ritard. 132 *mf*
 This love - born Naz - a - Dein schwacher Christen -

rene shall nev-er-more be seen.
 -held, den du hast anserwählt, a tempo *p* He com-eth not; wait
 Er ~~kommt nicht mehr,~~ er-

not for him.
 # wart ihm nicht *Willst* Gon-tran thou wouldst wed And share his nup-tial bed, Go
 können deine Wahl; Such dir den Eh'gemahl, wo

er *im dunklen Ker* him in his den- geon ker grim.
 er *liegt.*

Azara.

O heartless Moor! By yonder path He soon will come; *Schwer*
 Or falscher Moor! Gont'ran schon nahet zu strafen *Schmer*

Be-ware his wrath!
 Deinen Ver-rath!

Malak.

Ere now the guards have found the clue And seized him.
 Schon längst ward er von Raimulfs Schaar ge-fang-en.

Azara (anxiously)
 Oh Christ! should this be true!
 Oh Him-mel! Sprichst du wahr!

Poco meno mosso.
 rall. e dim.

Tempo $\frac{1}{2}$ mo.
 cresc.

Malak (passionately.)
 (leidenschaftlich) Hör' me!
 Hear me! Forget the
 Verbannt' sein
 dim.

Ped.

past, and come with me! Thine ardent lover I will
 Leid und folge mir! Sieh deinen Schla- - ven betteln

Ped. * *appassionato.*

be. *hier.* To *Dich* call thee mine my heart is
 Dich mein zu nennen - - - *Non, welche*

Ped. * *f* *ped.* *

yearning with pas- sion's fe- ver I am
 Wonne Du mei- nes he- bens schönste

ped. cresc.

but Son- ning Thy foo- lish vows for-
 Son- ne; *Wurf* ab - - - was dich hier

swear, thy foo- lish vows for- swear, Thy
 hält, *Wurf* ab - - - was dich hier hält, *Dem*

p cresc.

Chris - tian's love will bring de - pair
 Chris - ten wirst du nie - vermählt
 auf diese -

des - pair!
 nie - mals!
 Ped. f p.

Pai - tiff!
 Feig - ling!
 is this thy heart's re - ward?
 Nennst du das Dankbarkeit?
 Who
 dass

133
 This Chris - tian's
 des - tristen!

gave thee back thy sword And set thee free?
 er vom sicheren To - de dich be - freit!
 Thy friend be -
 Be - vanben

love will bring de - pair
 sie - be bringt dir Leid!
 des - Hab!

f *tray?*
den *stah!*
par.
 Un-gra-tu-ful
 der Wohl-tha-t

dim. *pp*

Ped. *and un-kind s* *Dir* *ma-dress* *cloud-they* *mind.* *Trai-tor* *be-*
dir *erwie-s.*
 Ver-^{ra}crede-ther, stra-ßen wird er dich ge-
cresc.

wiss! *gone!* *Hin* *way!* *weg!*
con fuoco.

Ped. *Malek goes aside, lost in thought. Azara looks around for help.*
(Malek wendet sich überlegend ab. Azara blickt Hilfe suchend umher.)
dim.

Malek. p

136

I am torn with doubt and
Zwei - fel stür - men auf mich

Musical notation for the first system, including vocal line and piano accompaniment.

crece

True;
ein -

He spared my life, 'tis true
ger - et - tet hat er mich

poco a poco cresc. en - do

Musical notation for the second system, including vocal line and piano accompaniment.

fbo

Shall love or hon - or rule the day?
Und soll - te ehr - las han - deln ich?

mf cresc. Trem. en - do

Musical notation for the third system, including vocal line and piano accompaniment.

(With sudden resolution.)
(plötzlich - entschlossen)

Though hon - or
Der Liebe

Musical notation for the fourth system, including vocal line and piano accompaniment.

calls,
Lohn

love
lockt

Musical notation for the fifth system, including vocal line and piano accompaniment.

Ped.

*

mich all-cing! bey!

*(He gazes fondly at Azara,
Er be-trachtet Azara mit Entzücken)*
Lento moderato.
p espressivo ed appassionata. ritard pp

*and then runs and falls at her feet
und wirft sich ihr zu Füßen.)*
Tempo mo.
pp cresc- en- do
Mein Stern, here oh

*at thy feet I fall. Thou art my joy, my life my
lass mich vor dir knien! Mein Leben, Al-les geb' ich*

*all! De- struc- tion I will brave
hin, kömmt ich oh holde Maid. Dir*

be thy fond, a - dor - ing slave. I will ab - jure my
dienen in Er - ge - benheit! *Ab - schwören* *wird'* *ich*

cresc *en - do*

king, my faith, all, ben
gend *glan* *ben* *und*

cresc *ff* *f* *f*

all, Herrin. ev - ry - thing for bur - ning love of
für ... einen *ein - z - ge - bes -*

ff *p* *poco meno mosso*

thee. - blick! *poco ritard.* *Tempo mo.* A - za - ra,
cantabile, espressivo *138* *A - za - ra*

p *f* *f* *f*

mf *f* *f*

bur - ning love of
 ein - z - ge - lie - bes -

I wait for Gon-tran's love; his sa-ving hand shall
Getrost will ich er-war-ten ihm, des starken

Lass uns fliehn
 fly with me, 3 3 To some far dis-tant
Nach fernem Lan-den

prive my prayer strong is heard in heav-
trm Dess star-ken trm mir Gott ver-zehn.

shore *And dwell in bliss for-ev-er-more!*
Ziehn In meine Hand leg dein Ge-schick

dis *cresc- en- do*

en.

And dwell in bliss for-ev-er-more!
stach uns-er Hei-math Lass uns

mpato.

*ped. ** *ped. ** *ped. **

f
 I open thy pas- sion in-fer-nous and
 Ver-ach-tung Stra-fe dich, elender Knecht

more! mehr!
 A-za-ra, fly with us
 A-za-ra, Lass uns

me
 Diehm

be-
 Hin-

ok

Ped.

gone!
 Weg!

come!
 Komme!

senza ritard.*

Be-tray-er of thy Kap
 eh'dein Verbrechen Schwer

And dwell in bliss for- ev-
 Nach unsrer Heimath lass

Ped.

Malkin's
(Malkin ergreift)

los
+ sich rächt!
er
uns
ziehn

139

for by the arm, and drags her along, struggling, desistingly.
ihren Arm und versucht sie mit sich fort zu ziehen, (Azara wieder steht ihm.)

(She breaks away from him.
(Sie reißt sich von ihm los und

and runs quickly to the back of the stage. She draws a dagger from her
entflieht nach dem Hintergrund. Sie nimmt einen Dolch aus ihrem Kleid

tr. ma.

dross and aims it at her
und zielt ihm - gegen ihre
breast.
Brust.

Mad-man, stand back! one
Wahnsinniger, die - ser

dim.

Stab and I will end my mis - e -
Stahl in meiner Hand soll enden

mei - rall. - sempr. and die!
ne Qual!

(Malek hesitates, then turns around with a startled look toward the forest.)
(Malek, zögernd, dann erschreckt nach dem Walde sehend.)
al tempo.

dim.

pp

cresc.

ein - de

Malek. p

Harle!
Horch!

fz

pp

mf

In one corner, I must a - way!
Schritte nahin! Schnell von hier fort!

In spite! My love
Wer stört mich hier.

(Exit Male quickly.)
(Maleti hastig ab!)

brooks not de-lay
an stillem Ort

Poco meno allegro

Andante sostenuto

no espresivo

Scene
(Enter Goutran from the forest.)
(Goutran tritt aus dem Walde.)

Goutran standing with
(Er bleibt mit ausgebreiteten

Allegro

dim.

Azara (turning with astonishment and clasping her hands)
(Azara wendet sich überrascht nach ihm um. Sie läßt den Händen fallen)

mit stäubelndem arros.
Armen stehn.

Be-lo-ved!
Ge-lieb-ter!

A-za-ra, I come!
A-za-ra, du hier!

Meno mosso

and snipping her dagger.)

Goutran.

R. H.
L. H.
4 acc.

Found at
Wee - ches

Allegro assai, a tempo

Geht!

(Azara, with a bewildered air,
Azara, überwältigt, will

entgegen eilen - sie wankt und fällt ihm ohnmächtig
goes forward to meet him; she totters and falls at his

zu Füßen.)
feet in a swoon.)

trem.
dim. e ritard. sempre.

rall. molto

(He lifts her up; she revives.)
(Goutran richtet sie auf - sie kommt zu sich.)

Goutran.

Moderato.
Heil' the brother's gain; the dan-ger's.
Des Lebens sanfter Hauch kehrt warm zu -

(transposed) *(geingstigt)* *Allegro moderato.*
crisc.
 You-tran, help! the Moor! the Moor! be-
 Gontran, hilf! Der Moor! Der Moor! Hab'

just
-rück!
crisc.

He draws his sword, and
(Er zieht sein Schwert und

war!
stont
agitato
 142

goes quickly and peers ~~around~~
späht suchend umher.
 Gontran.

No one is here.
Beruhige dich!

stacc.
 Two da-lek!
 Siwar Malek!

Malek where
 Malek's Wo?
crisc.

Azene (reassured.)

Think God! the non-stoic
 Danke dir, dass er ent-

Meno mosso: moderato.

flesh!
 Mai - tor! be - ware!
 Ihm... sei's gedacht!

Gontran (drawing her to him.)

(Sie an sich ziehend)
 p espressivo. rall. pp

Gontran) Andante cantabile e sostenuto.

143
 Ge - lieb - te!
 Ver - giss - the

bit-ter pain, bit-ter pain. *For Bass*

peace — only peace is there at last, As thro' the
fried — *Eich* *ich* *dein* *Lai* — — *cheln* *seh*. — — *Als* *ich* *vom*

wild I strayed, An an- g'el came to guide my steps, and
Wal- — — *de* *ham* — — *erschien* — — *ein* *guer* *Eng-* — — *el* *mir*, — — *der*

shield my ex-iled maid from harm what-er be-tide
für — — *tes* *mun-* — — *der* *sam* *den* *Weg* — — *mich* *her* — — *zu* *dir*.

Adzara
poco rit. *Piu mosso animato.* *With*
lin e dolce. *pp*

Das vom Meeres-spie-gel strahlt,
 By the wa-ters' flash-ing stream
 gaze on the with rav-ish'd

Gaze on thee with rav-ish'd sight
 ich dein liches Ange-sicht
 Trügt mich der

ritard. *Adagio.*

do not van-ish
 Oh bleib bei mir, denn

rit. e pian.

like a dream of heaven, lest erring
 ich gefun - den Raum, dass mich dein
 mis-take I rob them

sha-dow weht...
 Love's sha-dow for the
 dass mich der Traum in
 dein Bild

lu- ing light
~~Dunk~~ ver- geht!

Contra.
 I dream er-er-more, 'tis not in vain; I hold thee in mine
~~kein leerer Traum kann täuschen mich.~~ In meinem Ar-men

pp Dein hold's Traum er-zah-let.

arms a-gain, Be-hold thy face di-vinely fair, No lon-ger
~~halt' ich dich, In meinem Herzen lie-blich lehnst das theure~~

loud-ed o'er with care, Be-yond these fring-ed
~~mit - litz langer doehnt.~~

In deisner Aug-en
 lid of gaze in to thy Be-yond these fring-ed

Tie - ge ruht Der schönen See - - le warme

3
 Thy eyes I gaze in - to thy soul, whose glow - ing

gluth! mit süßem Bangen nie ge - ahnt, Hat mich dein

4 rays are beam - ing from thy ten - der eyes, A look of

love that never dies
 Lie - bes - blick ge - bann't - Hat mich dein Lie - bes -

nev - er dies.
 blickt - - - gebann't.

b
 b
 9

146 Blest over-it, Love di - vine To the we
 Hei - lige Lie - be soll auf im - mer

The first system of the handwritten musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'p' (piano). The lyrics are written in red ink above the vocal line. The piano part includes several chords marked with 'x' and 'ped.' (pedal). There are some handwritten annotations like '3' and '3/4' above the vocal line.

rau, dar whose beau-ty gilds the skin of ro - se - ate
 Er - füllen ganz die Seele mir, Lanter und

The second system of the handwritten musical score. It continues the vocal line and piano accompaniment. The lyrics are written in red ink. The piano part includes chords marked with 'x' and 'ped.'. There are handwritten annotations like '3' and '3/4' above the vocal line.

day, tres, ... of ro - se - ate day
 mir Er - füllen ganz die Seele mir, Lanter und

The third system of the handwritten musical score. It continues the vocal line and piano accompaniment. The lyrics are written in red ink. The piano part includes chords marked with 'x' and 'ped.'. There are handwritten annotations like '3' and '3/4' above the vocal line.

Four empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clefs) and two single treble clef staves.

Pule der our lives with wise and gen - the
 - ~~Oh~~ ~~und~~ ~~flam~~ ~~wahr~~ ~~rei~~ ~~ner~~ ~~er~~ ~~glie~~ ~~be~~ ~~gib~~ ~~uns~~
 Oh Flamme rei - ner Liebe gib uns

~~Sway.~~ ~~Stim.~~ ~~Kraft~~
 Kraft
 O ho - ly flame! be thou our
 Oh Flamme rei - ner Lie - be,
 dein p

Più mosso.
 O ho - ly flame! be thou Our steadfast
 Dein strahlend Licht soll uns - ge -
 stead - fast light
 gib uns Kraft 149
 Ped. X

light *Lei-ten* best *h*ab- *bi-*ness so rare *Should*
Lass nicht *der Fein-de* *ist und*

Lass nicht der Fein-de ist und

take its flight, *Lei-denschafft* And doom *us* to des- *und*
Leidenschaft *Vernich - - tung* *uns und*

Leidenschaft Vernich - - tung uns und

dim.

pair *Tod* *In* *dark* *est* *night.!*
be - sei - - ten!

Tod be - sei - - ten!

rit.

rit.

rit.

ped. *zara show; agitation; - he seeks to calm her.*
(Azara scheint geängstigt; Gontreau will sie beruhigen)

ritard. e dim.

a tempo.

ritard.

a tempo.

dim. *ppp*

Tempo 1^{mo}

3/4

148

ppp

Gontran. Des.

kein Leid uns hier bedroht, Nichts fürcht - te

fear naught, while heaven guards, With watch - ful

mehr, *Dich schützt vor aller Noth, mein*

eye, *Der glück und halloved bow - er,*

dim. *pp*

Wohin die mei - ne Wehr!

where dream - ers lie.

ritard.

dim. *pp* *ppp*

Agitato (agitato) (erregt)

f 60

Allegro agitato.

Black clouds of hate may lower, let us fly!
Hass und Eifersucht folgt unsrer Spur!

149

tremble for thy life, Beware his
Dem Tod bist du geweiht, in seiner

The ty-rant's an-gry frown shall harm thee not.
Tyrannen wuth und List sind eitel nur!

trem.

plot!
Hand!

poco rit.

a tempo.

ritard.

Be-yond the dead-ly strife
Von seiner Macht befreit

A hap-pi-er lot Be
Winkt uns ein schön

a tempo.

ad lib.

Molto meno mosso.

ours
Land -

far
Dort

über the sea.
überm Meere weit!

Adagio.

4/4 150

Handwritten musical score for the first system, including treble and bass staves with notes, rests, and dynamic markings like ppp and mf.

Handwritten musical score for the second system, including treble and bass staves with notes, rests, and dynamic markings like dim. and pppp.

Handwritten musical score for the third system, including treble and bass staves with notes, rests, and dynamic markings like p.

Handwritten musical score for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like a tempo.

Handwritten musical score for the fifth system, including treble and bass staves with notes, rests, and dynamic markings like p.

Handwritten musical score for the sixth system, including treble and bass staves with notes, rests, and dynamic markings like p.

Handwritten musical score for the seventh system, including treble and bass staves with notes, rests, and dynamic markings like p.

The mur- muring deep shall
 der Wel - le murrend
 der Wel - le murrend

hull
 Spiel soll tra - gen leicht
 The soul to rest
 soll tra - gen leicht
 Hand

no - ries sleep On - ear's bre - thing
no - send uns ans Ziel ... Das bald er -

breast - reicht. My heart shall
reicht. mit fro - hem

leap Mu - To leave this land, this land where
die lass uns ziehen ... Nach friedli -

wrong And hate
 -chen *Gesta*. — den hin, *die flass* — — shall leap.
ms ziehn!

-chen *Gesta* — den hin *Komm, Lass* — — *ms ziehn!*

f

espressivo

(Goutran looks toward the sea.)
 (Goutran nach dem Meere deutend.)

dim. *espresso.* *dim.*

Allegro con brio. (He starts forward and points excitedly) *Goutran.*

151

cresc. — en — do

Ps. *sicut* *8 ped.*

Se - gel *kommt dort in* *Sicht!*

der path-way *schlank* *ist*

Schnellem

On gen-tle gale, *Zu fliegen scheint's!* 3 *Es*

wide, Bourne on the gen-tle gale *Siehat du es nicht?* And favor-ing tide, *Uns zuge-wandt!* *Es*

crec-en-do

comes nah't *mit* *Es* *comes nah't* *Gott!* *with-in our* *von Gott ge-*

nah't *von* *Es* *nah't,* *von Gott ge-*

call sandt! *Hab' joy Dank!* *Hab' Dank!* *3. Hab' Dank!*

crec-en-do

ritard. e dem.

dim.

Ped. ** Ped.* ***

Blow, kind-ly blow, thou
Oh lei-te, frischer

Tempo Mod. **152**

pp

ped.

soft *fair wind!* *And waft you white wings here*
Sind - - wind her Die weissen Se-geel dort vom

kind-ly blow, thou soft fair wind! *And waft you white wings here to*
lei-te, frischer Sind wind her die weissen Se-geel dort vom

ped. *x ped.* *x ped.* *x*

Meer to find True lov-ers
Meer... mit dein - er

kind Meer... mit dein - er

eroc.

dim. *waft you*

wai - ting, sad and lone, *and true*
Kraft sie näh - er führe! *in Lieb' und*

Kraft sie näh - er führe! *you*
ge -

dim.

white wings, lead to and lead
Treu - - - e harren wir! *true lov - ers*
In - Lieb' und

white wings, here to find
Treu - lich harren wir! *In - Lieb' und*

dim. *dim.* *pp*

Allegro con brio.

wai - ting sad *proced.* and lone!
Treu - - - e har - - - ren wir!

Treu - - - e har - - - ren wir!

dim. *pp* *proced. rit.* *proced.*

Ped. *x* *Trem.*

Die wagt
Bar

Die Bar

von white
ke führ' wings here
uns zu!

ke führ' uns zu!

beat our hope - ful hearts to - day Far o'er the
Mit Hoffnungsschwingen träge fort auf blauer

Mit Hoffnungsschwingen träge fort auf blauer

cresc. en - do

can't track - less
 Fleuth den schwanken Bord, Nach joy - and
 je - ner

life Welt so neu - born! schön,
 schön,

Wo Frei - - - - - and lifeheit
 mach!

Wo Frei - - - - - heit
 und

dim. e ritard. a tempo.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The vocal parts include the lyrics "Freu - - - - -" and "joy". The piano part includes dynamic markings such as "pp" and "cresc.". The tempo instruction "dim. e ritard. a tempo." is written above the first staff.

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The vocal parts include the lyrics "le - - - - -", "New - born!", and "steh'n!". The piano part includes dynamic markings such as "mf", "cresc.", and "f". The tempo instruction "dim. e ritard. a tempo." is written above the first staff.

Handwritten musical score for the third system, featuring piano accompaniment. The piano part includes dynamic markings such as "mf", "cresc.", and "f". The tempo instruction "dim. e ritard. a tempo." is written above the first staff.

Handwritten musical score system 1. It consists of two vocal staves and a piano accompaniment staff. The key signature has two sharps (F# and C#). The vocal parts have lyrics: "Nach" (written in black), "to" (written in red above "Nach"), "joy" (written in red), "je - - ner" (written in red), and "and" (written in black above "je"). The piano accompaniment features a triplet of eighth notes and a "dim." marking. Pedal markings are present at the beginning and end of the system.

Handwritten musical score system 2. It consists of two vocal staves and a piano accompaniment staff. The key signature has two sharps. The vocal parts have lyrics: "life" (written in black above "Welt"), "Welt" (written in red), "dim." (written in black), and "new - so" (written in red). The piano accompaniment includes dynamic markings "pp" and "mf", a triplet of eighth notes, and a "dim." marking. Pedal markings are present.

Handwritten musical score system 3. It consists of two vocal staves and a piano accompaniment staff. The key signature has two sharps. The vocal parts have lyrics: "Gott!" (written in black above "Schön"), "Schön" (written in red), and "dim." (written in black). The piano accompaniment includes dynamic markings "pp" and "p", and a "ritard." marking. Pedal markings are present.

Handwritten musical score system 4. It consists of two vocal staves and a piano accompaniment staff. The key signature has two sharps. The piano accompaniment features a triplet of eighth notes and a "dim." marking. Pedal markings are present.

Scene VI

vivo.

Allegro con fuoco (Gontren (starting forward and seizing his sword.))

Gontren. (hastig sein Schwert ergreifend.)

Still! who comes
Wer kommt?

Musical notation for the first system, including vocal line and piano accompaniment. Includes markings like 'cresc.' and 'ped.'.

Musical notation for the second system. Includes markings like 'zara.', 'poco rit.', and 'a tempo'. Includes the text 'The king! Der König! O Gontren fly! Oh Gontren fly!'.

Enter Rainulf, attended by Odo and several knights and guards, (Mannhaft, von Odo und mehreren Edlen und Knappen gefolgt,)

Musical notation for the third system. Includes markings like 'cresc.', 'Eolo.', and 'marcato'. Includes the text 'on his way to the neighboring shrine.)'.

auf dem Wege nach dem Heiligenbild, treten auf.)

Musical notation for the fourth system. Includes markings like 'decrease' and 'cresc.'.

Rainulf. f b b.

fa-tal trust! Andante moderato.
Wed. lib. Wen seh-ih hier!

Musical notation for the fifth system. Includes markings like 'p' and 'mf espressivo'. Includes the number '155' in blue ink.

Rainulf.

My son, wilt thou de-
 mein Sohn, willst du noch

dim. pp

thy father still, and turn his heart to gall?
 trof - zen meiner Macht? das Herz vergällen mir?
 Ver-

mf

sign, 4 - ze - ra to my care
 zichte auf die niedre Nagel
 and all shall be for - giv -
 und al - les sei ver - ziehen

dim. L.H.

re - called
 dir: Den Fluch... nehme ich von dei - nem Haupt.
 my hon - ty word.
 Temp. $\text{♩} = 120$

mf cresc.

Gontran.

Do - swear my truth? My honor?
 Ver - rathen sie? Die Treue? Sie

156

ped.

Rainulf (angry) (Zornig)

may, my lord! First take my life!
 gest, mir glaukt. Erst tödet mich!

Enough, in-sen-sate
 genug, besess-ner

fool!
 Narr!

Guards, seize them both!
 He, greift das Paar!

Gonttran stands before Azara to defend her. The guards advance a few steps, hesitatingly.
 (Gonttran stellt sich vor Azara auf um sie zu verteidigen. Die Knappen drängen zögernd einige Schritte vor.)

dim. pp

Allegro molto

Gonttran: Woe to thy wanton rule!
 Weh! deinem frechen Wahn!

God
 Gott

arms my right-true sword,
 steht bei meinem Schwert!

and in the
 Und soll ich

for a deadly *zur Stell*, *the truth* *Die Wahr* - - - *heit* *more* *hö - re*

soul! *an!* *Dir*

qu'il *Schne -* *ty* *sire!* *the son* *knows all* *at last*
Widigen! *ver - bind* *ich lass* *und* *trem.*

Dass *dein* *ver -* *real* *thy* *dark* *and* *bloody* *past?*
re - *bre* *chem* *wahr* *ich* *jetz* *er -* *zähl!* *cresc.*

Poco meno mosso.

158

Mid *hide* *the blood - stained* *hand* *that*
ger *Mordlust* *behm* *-* *test*

cresc. e poco accel *f* *Tempo*

took the life *Stahl* *Oh, thy true* *queen and broken* *heart*
du den *Ins Herz der* *Königin, deinem* *Es*

cresc. e poco accel.

Rainy (drinking) (sammingsless)

ed wife
 ge-moral
 My God! Weh mir!

Gontran
 Des-poil

Den ~~des-poil~~ ^{des-poil} ~~meno~~ ^{meno} ~~allegro~~ ^{allegro} - - - er of the Church,
 the Schänder du!

157 when once thou went to pil-grim
 Der Gott be-log, als Pil-ger

to the dis-tant O-ri-ent.
 nach dem heil-gen Lande zog;
 Thou false ene-my of
 Des Krenzzugs fal-scher!

and a-bun-dant knight!
 Gott ab-trün-nen - - gen knecht!
 Wiltst du mich

my **leug** - - - - - **nen** **das** **die** **heav-** **en's** **right** **3** **haet**

the gift in heav-en's right
 (nen dass die hea-ge recht 3)

ein! **ein!**

Gontran (taking a parchment from his breast)
 (eine Pergamentrolle aus seinem Kleide nehmend)

his **Nach**

neil! - gem **Spruch** **von** **Rome** **brought** **this** **to** **hand** **;**
 a priest from Rome brought this to hand;
 (ein Spruch von Rom her gesandt)

a tem

thou **art** **cut** **off** **;** **from**
Bist **du** **ver** **flucht** **;** **ge-**

thou art cut off, from
 (Bist du verflucht, ge-)

ach - - - - - **feh** **und** **and** **ver-**

and and ver-

(He hands the parchment to Rainulf
 (er übergibt Rainulf das Schreiben))
 who reads it hastily and drops it,
 overcome with horror.
 (der es hastig liest und fallen lässt)
 vom Schreibt überhannet.)

mit **bannt!** **Der** **Pa-pal** **Der** **Kir-che**

die **die!** **am**
Bann **brief!** **Welche**

Gontran

Piu allegro

Rainoff.

lest! Schmach!

Knights, etc.

160

Der Pa-ter - pal - che - fuchs!

bet Ver - heim - be - wam! - gel - tung - wam!

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation features various notes, rests, and dynamic markings such as *pp* and *ppp*. There are also some scribbled-out or crossed-out notes.

Handwritten musical notation for the second system, continuing the piece. It includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The notation is dense with notes and rests, with some dynamic markings like *pp* and *ppp*. There are also some scribbled-out or crossed-out notes.

Handwritten musical notation for the third system, continuing the piece. It includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The notation is dense with notes and rests, with some dynamic markings like *pp* and *ppp*. There are also some scribbled-out or crossed-out notes.

Arran. *ff* *barred* *gran* *on sinkt* *his sein* *path. Stern* *From me by* *San* *cru - el* *uns - er*
 Oboe *on sinkt* *his sein* *path. Stern* *In Schmach* *und*
 Contr. *stand Stern* *Das mit* *fällt* *to* *crup* *my*
 Rai. *Stern* *my* *Verfal* *Con* *Fluch* *of* *und*
ff *Grim.* *pha - dros* *fall* *up -* *on* *his*
Es sinkt sein Stern *in Schmach* *und*
 Ped. *

forte! *Rad!* *Oh world, ill - starred!* *Oh fienh dies Land!*
Gaul! *Noth!* *Die hap - loss Gaul!* *Die Hand des Herrin*
path! *Noth!* *Gods arms my hand!* *Die Hand des Herrin*
Gaul! *Noth!* *Doomed king of Gaul!* *Trieff galliens Herrin*
path! *Noth.* *hap - loss Gaul!* *Die Hand des Herrin*
 Ped. *

Handwritten musical score for the first system. It features a vocal line with lyrics in German and English, and a piano accompaniment. The lyrics include: "God smites thee in his wrath! God der Prach - e dich - ren Tod! God der". There are handwritten corrections in red ink, such as "O lives wark" and "Es d'neet". A blue number "161" is written in the middle of the system. The piano part includes pedal markings and various chordal textures.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics include: "day of shame", "hand! Be-ware my rough- teous", "Herrn! Straft ihn mit Schmach", "smites Prach - e dich - ren", "dread-ful day of", "Straft ihn mit dich - ren". There are more handwritten corrections in red ink, such as "day of shame" and "God of". The piano part continues with similar textures and includes a large bracketed section at the bottom.

lat. -rath! -rath! -rath!

wrath! Tod!

wrath! Tod!

wrath! Tod!

wrath! Tod!

O dread-ful day of wrath!
Es dro-het dir Der-rath!

Straft ihn mit sic-herm Tod!

Be-ware my righ-teous wrath!
Straft ihn mit Schmach und Tod!

God smites me in his wrath!
Der Macht sicherer Tod!

O dread-ful day of wrath!
Straft ihn mit sic-herm Tod!

istesso Tempo $d = d$

cantabile e molto espres.

dim. *larga*

rall. e dim. sempre.

molto
Allegro furioso.

Scene VII

162

Handwritten musical score for the first system. It features a vocal line with lyrics "credo en do" and a piano accompaniment. The piano part includes a "Ped." (pedal) marking and various rhythmic patterns.

Handwritten musical score for the second system. The vocal line includes the lyrics "Knights. (Edle und Knapen) of the Moor! Saracens appear suddenly (Sarazener erscheinen)". The piano accompaniment continues with complex rhythmic figures.

Handwritten musical score for the third system. The vocal line includes the lyrics "p[ro]p[ri]ety of all sides.) from all sides.) Saracens. Death! Tod! Death! Tod! Death! Tod! Saracens". The piano accompaniment features a "Ped." marking and continues with rhythmic patterns.

Handwritten musical score for the fourth system. The vocal line includes the lyrics "strike! Hand". The piano accompaniment continues with rhythmic patterns.

Handwritten musical score for the fifth system. The vocal line includes the lyrics "Al-lah! foes! Chris-tian - front! On, slay them all! Tod, Allah's Fein". The piano accompaniment includes a "Ped." marking and continues with rhythmic patterns.

rights
Barons

They struggle desperately
(Ein heisser Kampf.)

163

Musical notation for the first system, including treble and bass clefs, notes, and rests.

Musical notation for the second system, including notes and rests.

Musical notation for the third system, including notes and rests.

Musical notation for the fourth system, including notes and rests.

Musical notation for the fifth system, including notes and rests.

Musical notation for the sixth system, including notes and rests.

strike!
Kämpfe!

strike for
Gallien

marcato.

Heil!

Death!
Tod!

Rainulf is struck down:
(Rainulf fällt.)

meanwhile Azara, who has run to the side
of the stage is suddenly surrounded
(Azara die nach
der dem Hintergrunde geflohen ist
wird plötzlich von Sora umringelt)

by a crowd of Saracens and carried off.
muringt und fortgeschleppt.)

Azara (in the distance.)
(entfernt) (hinter der Scene)

Hilf, Gontran, hilf!
Hilf, Gontran! Komme!

Gontran.

(Gontran turns and to the side of the stage, then throws up his hands arms in despair. Saracens point
Gontran wendet sich um und eilt nach der Seite der Bühne, dann hebt er in Verzweiflung die Arme.)

(Die Sarazenen entfliehen hastig.)

(He stands bewildered.)
(Er steht in Verwirrung da.)

ac-cus-se-d plot!
Schändlich geranbt!

ritard.

al tempo.

molto ritardando.

Lento.

dim.

dim.

pp

(von Rittern gestützt)
Rainulf (supported by knights)

Andante
my son, my son!
mein Sohn, mein Sohn!

here at thy feet I
zu Füßen lieg' ich

165

(Gontran goes to his side.)
(Gontran tritt ihm näher.)

lie. dir.

Das En-ter end!
Das Ende!

gve-ness ere die
wahr Verzeihung mir!

mf 4/4

Mich traf der

3

a tempo.

hope! To - des hope! Oh God!

no hope! des stoss!

acc. cresc. en

a tempo.

3

am un - glucke.
Sch at lone schwer!

mf

Pray for thy fal-len sire,
Be-te für mein Heil!

Whose
Be-te für meine Ruh!

pp

race
Hof - fen mehr!

is run.
The world grows dim -
mein Blick wird trüb -

pp

(He starts up)
(Er rafft sich empor.)

cresc.

O heed death's war-ning knell!
Hör noch mein letztes Wort!

peco stringendo.

cresc.

mf

mf

mf

rit.

In wear thy crown, un-
 ch-renn'rag die stained
 crown

(He sinks to the ground.)
 Er fällt zurück.)

pp

by son -
 Lebt wohl -
 fare - well!
 mein Sohn!

(feebly)

(He dies.)
 (Er stirbt.)

ppp

ppp

He dies :)

rall.

ppp

pppp

Scene VIII

(Enter hastily Aymar, with knights, ladies, pages, &c.)
 (Aymar tritt eilend auf; gefolgt von Edlen, Knäppen
 & Pagen und Damen)

166

Aymar & Knights.
 Aymar u. Edle.)

Allegro assai con fuoco.

pp

cresc.

en - do

What means this?
 Welch Lärm?

Liedli, Jungs, 41 wet means this?
 Dem Feinde nach!
 Die King is
 Der König

Welche Lärmen 5
 Where's the foe?
 On to the fray!
 Dem Feinde nach!
 Die King is

Kampfgeschrei
 cresc.

stain!
 tot!
 stain!
 O dark and
 Oh granen-
 O dark and

piano
 p
 p

blood-day!
 - vol - ler Tag!
 blood-day!
 ritard.
 p

2 1 2 2 1 2 2 1 2 2 1 2 2 1 2 2 1 2

Allegro ma non troppo

Baritone, behind the scenes.
Sarazenen (am Ende Scene)

167

He ha ha, he! Allah!

Ferocem

il-la - Allah!

... illa Allah...

Sarazenen (narr.) Allah ... illa Allah!

Sarazenen (narr.) Allah ... illa Allah!

And. mos. a rit.

Old Ladies, &c.

Damen Pagen

Young Knights, &c.

Edle Knapen u. d. m.

And. mos. a rit.

Obo.

Gontran.
 to arms!
 Kampf!

Ammer.
 to arms!
 Kampf!

be-ware!
 to arms!

Halt Acht!
 zum Kampf!

on! the door!
 auf! Zum Kampf!

to arms!
 Kampf!

Moderato.

Obo.
 Gontran
 Sie he-leh!

Ammer (pointing to the sea.)
 Sieh! Malek!

Ammer (Nachdem heere zeigend.)
 Hold! we are duped! their galley clears the shore.
 Ha! Zu spät! Das Schiffraucht den Strand!

Ladies
 Harpato
 Saracens.
 Ha, ha, ha, ha!

Ha, ha, ha, ha!

allegro.

f

f Look there!

f Seht, seht!

They come!
Er ist!

(The galley crowded with men, and Malek standing in their midst, with Azara in his arms, their prisoner, comes in sight and passes slowly by.)
(Die Galeere mit Sarazenen angefüllt kommt in Sicht. Malek steht in der Mitte - die gefangene Azara am Arm haltend.)

Saracens.
Sarazenen

Ha, ha, ha, ha!
Ha ha ha ha!

Musical notation for Saracens with lyrics: Ha ha ha ha! Ha ha ha ha!

See below!

Musical notation for Saracens with *crec.* marking and various notes.

Malek.

Leb' wohl,
Leb' wohl

lover dear!
er liebte dich!

How
zu

Musical notation for Malek with lyrics: Leb' wohl, lover dear! How

best -
best

len is thy
hast du verstant

side. The
Der vielgerasste Moor

Shall be thine
Stiehlt dir die

Musical notation for Malek with lyrics: best - len is thy side. The Shall be thine

See above!

Musical notation for Malek with *See above!* and *ped.* marking.

Oboe. *f*

Gontran. *Howard!*
Hab Acht!

Wymar. *Weh mir!*

Foul trai-tor!
Verräther!

Ladies Be-ware!
Weh dir!

Knights *Howard!*

Foul trai-tor!
Verräther!

Willest du *A-zar-ra* foem, *So*

bride. *Brant!* *A-zar-ra* will thou save? *bone,*

sturz take the hor-ors leap. she calls thee to thy grave Be-neath the rolling deep, the

dich in die Fentre Will kommen wirst du *sein* Dort unten, wo schon man

cruc.

Tenors

Basses

Saracens.

Yes Our glo- rious tri-umph sing! There

erschalle! *Triumpfgesang!*

roll- ing deep. *frei-* est *ruht*

cruc.

Dies the fal- len king! The Mos-lem's fa- tal shaft has struck the de- pot
 kö- nig traf des Tod! Der Moslems Volk bedrang, Und Muhameds Je-

Ven-geance! ven-geance! On!
 Ven-geance! ven-geance! Auf!
 Rache! Rache! On!
 Ven-geance! ven-geance! On!
 Rache! Rache! Auf!
 Ven-geance! ven-geance! On!
 Rache! Rache!

down. Grim Death thro' Na-leh's craft, Now wears the monarch's crown, Grim Death now
 bed! Verlassen steht sein Thron, Und seine Königs kron! thro' Na-leh's craft Die Königs-

Sopr.
Conto.

Handwritten musical score for Soprano and Continuo. The score is written in G major (one sharp) and 4/4 time. It features multiple systems of staves with vocal lines and piano accompaniment. The lyrics are in English and German, with some parts crossed out and replaced by handwritten corrections in red ink.

System 1:
 Lead on, O sov-ran lord!
 An Bord, eh' sie ent-fliehn!
 to sea this ve-ry hour!

System 2:
 Lead on, O sov-ran lord!
 An Bord, eh' sie ent-fliehn!

System 3:
 wears! the monarch's crown!
 ver-las-sen, steht sein Thron!
 Death wears the mon-arch's crown.

System 4:
 Smit the craven foe!
 Tod, eh' sie ent-fliehn!
 On Death!

System 5:
 Smit the craven foe!
 Smit the craven foe!
 Smit the craven foe!
 Smit the craven foe!
 Smit the craven foe!
 Smit the craven foe!
 Smit the craven foe!
 Smit the craven foe!

System 6:
 quench-less fires of hell!
 Höl - len

The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents), and performance instructions like *ped.* (pedal) and *mf* (mezzo-forte). There are also handwritten annotations in blue ink, including the numbers 170 and 171.

The image shows a handwritten musical score on aged paper, numbered 234 in the top left corner. The score is written in ink and consists of multiple staves. The top section features vocal lines with lyrics in German and Latin. The lyrics include "Eilt, eilt!", "Ven-geance! Rache!", "lead on! auf!", "tri-umph sing!", "Schlachtge-schrei!", "Allah", "illa Allah!", and "Al-lah!". The bottom section features piano accompaniment with dynamic markings like "f" (forte) and "p" (piano). The score is written in a style characteristic of 19th-century musical manuscripts, with clear notation for notes, rests, and clefs. The paper shows signs of age, including some staining and discoloration.

This image shows a page of 20 blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page, with a small gap between each one. The paper is aged and yellowed, with some minor smudges and a faint vertical crease on the right side. There is no musical notation or other markings on the page.

Trumpets appear on the ramparts and blow a signal.
(Trumpeters erscheinen auf der Wallmauer und blasen Farnaren)

4

Blast!

Scene II

Odo, lords, ladies and pages draw from the castle through the drawbridge up. All bow -
reign sich vor Goutran, der sich auf einer Erhöhung niedersitzt. Alle gruppieren sich
um ihn.

Enter Odo, Lords, Ladies, Pages, etc. from the castle by the drawbridge.
They salute Goutran, who seats himself while they group themselves around him.

3

Odo

mf

Long live the king!

Heil, Kö-nig dir!

Ladies, etc

Bride of our

Heil dem

Lords, etc.

Long live the king!

Heil, König dir!

orex-

eu do

Odo.

Heil dein Reich!

Heil dein Reich!

Odo. f

Aymar. f

Heil!

Ladies, &c. f 181

Heil!

Lords, &c. f

Heil!

Handwritten musical score for the first system, featuring four vocal parts and piano accompaniment. The lyrics are in German and English. The German lyrics are: "Heil, König gon-tran, Heil seinem Reich!" and "Heil, sov-ran lord! Pride of our land! Dem kein". The English lyrics are: "Hail, sov-ran lord! Pride of our land! Dem kein". The piano part includes a circled section with the instruction "go a lower".

Handwritten musical score for the second system, continuing the vocal and piano parts. The German lyrics are: "Land, by all a-dored! Thy glo-ry crowns the" and "Furst an Tu - gend gleich! Sein Ruhm er-füllt uns". The English lyrics are: "Land, by all a-dored! Thy glo-ry crowns the" and "Furst an Tu - gend gleich! Sein Ruhm er-füllt uns". The piano part continues with complex chordal textures.



Handwritten musical score for a choir or vocal ensemble. The lyrics are written in red ink. The text includes: "Stolz das Land, May, thy glo-ry crowns the joys of", "gott segne dei-ne mil-de", and "gott segne dei-ne". The score consists of five vocal staves and a piano accompaniment at the bottom.

Handwritten musical score for a vocal soloist and piano accompaniment. The lyrics are written in red ink. The text includes: "Gontran. God grant our hopes this fes-tal", "Sies soll ein Tag der fes-tal", "Sein Anhem er-füllt mit Stolz das", and "God grant our hopes this fes-tal mit Stolz das". The score includes a piano part at the bottom and a section marked "182" in blue ink.

Handwritten musical score on a single page. It features five staves. The top two staves are vocal lines with lyrics in German and English. The bottom three staves are instrumental accompaniment. The lyrics include "day.", "Sein", "Land", "God grant our hopes this fes-tal day.", "Sein Ruhm er-füllt mit Stolz das Land.", "hopes, grant our hopes this fes-tal day.", "grant our hopes this fes-tal day.", and "Land, hopes". The music is written in a key with two flats and a common time signature.

Handwritten musical score on a second page, continuing from the first. It features five staves. The top two staves are vocal lines with lyrics in German and English. The bottom three staves are instrumental accompaniment. The lyrics include "Fore-run the blessings Time shall bring, Fore-run the blessings", "Dies soll ein Tag der Freu-de sein!", "Gott segne seine mil-de Hand!", "Fore-run the blessings Time shall bring, Fore-run the blessings", "Gott segne seine mil-de Hand!", "God grant our hopes this day, Fore-run the blessings", "Gott segne seine Hand", "God grant our hopes this day, Fore-run the blessings", and "them. erece. en-de". The music is written in a key with two flats and a common time signature.

and maidens adorned with flowers; Them Moors (Dancing girls) Heil, sov-ran
 in festlichen Schmuck, Mädchen mit Blumen u. s. w. Heil, gont-ron
 (dann Moorsche Tänzerinnen)

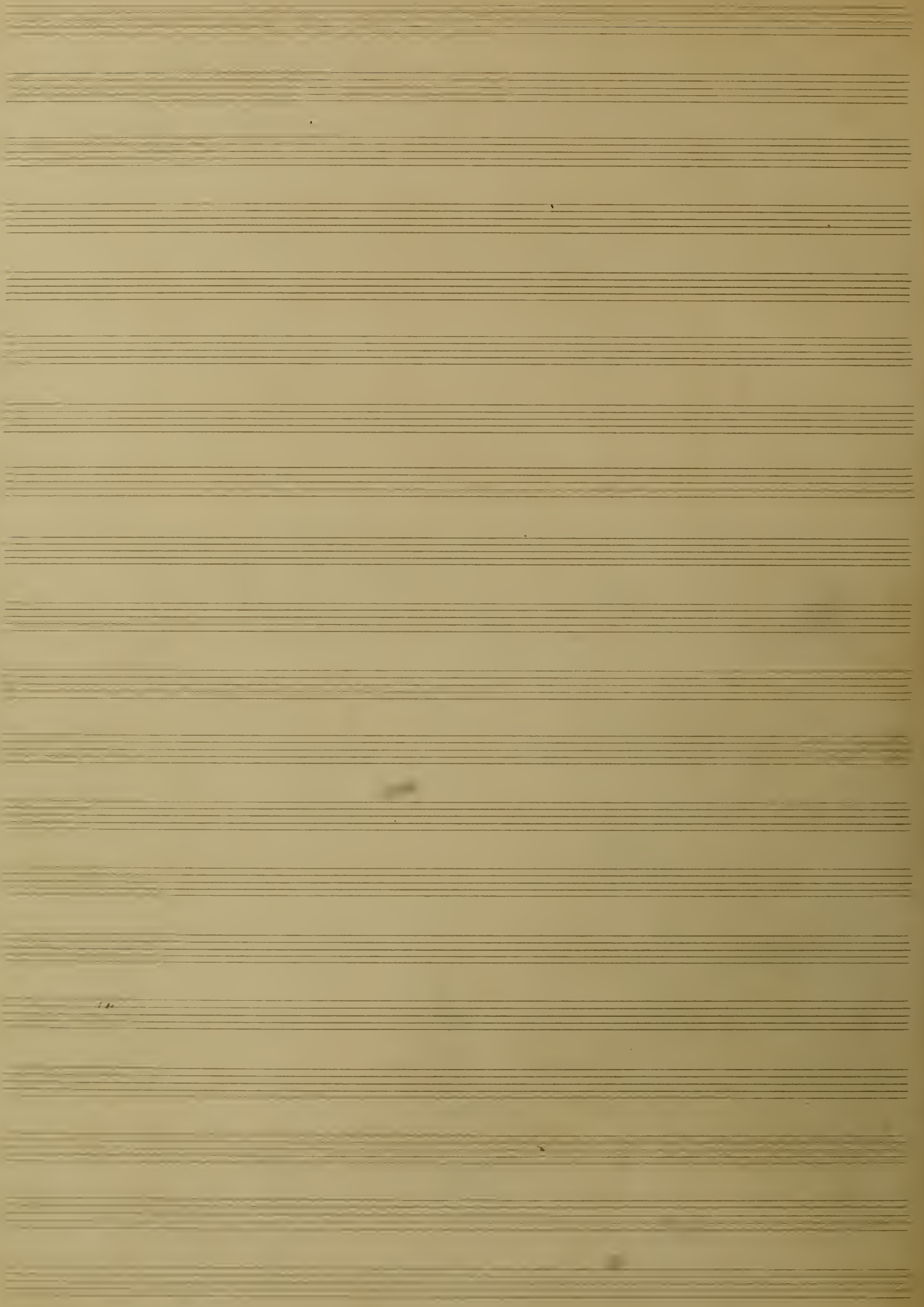
Odo ff
 Gont-ron f
 Aymar. f

lord!
 Heil!
 reign!
 Heil!

lord!
 Heil, sov-ran lord!
 Heil, gont-ron Heil!
 Heil, sov-ran lord!

Ladies
 He.
 Lords,
 He.

Ped. *



Scene 3.

Ballet, Three Moorish Dances.

(Enter ~~Two~~ Moorish Dancing Girls.)

cap. var.

Allegretto animato.

I

The musical score is written for piano and consists of several systems of staves. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include *f*, *pp*, *mf*, and *ppp*. Performance instructions include *ped.*, *crec.*, *dim.*, *rit.*, *tr.*, and *acc.*. There are also handwritten annotations like "p R. H." and "183". The score concludes with a double bar line and a fermata.

Vol. *

Handwritten musical score for guitar, consisting of approximately 12 staves. The notation includes treble and bass clefs, complex chord structures, and melodic lines. Key annotations include:

- Staff 1:** Treble clef, complex chords, and melodic fragments.
- Staff 2:** Treble clef, similar to Staff 1.
- Staff 3:** Treble clef, includes the instruction *pp i. cresc.* and *pp*.
- Staff 4:** Treble clef, includes the instruction *mp esb. arco.* and *Ped.* markings.
- Staff 5:** Treble clef, includes the instruction *mp*.
- Staff 6:** Treble clef, includes the instruction *mf*.
- Staff 7:** Treble clef, includes the instruction *pp*.
- Staff 8:** Treble clef, includes the instruction *cantando* and *cresc.*.
- Staff 9:** Treble clef, includes the instruction *mf*.
- Staff 10:** Treble clef, includes the instruction *mf*.
- Staff 11:** Bass clef, includes the instruction *184 mi cantando* and *pp*.
- Staff 12:** Bass clef, includes the instruction *pp*.

The score is densely written with many accidentals and dynamic markings, indicating a complex and expressive piece.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The music consists of chords and melodic lines with various articulations. A dynamic marking *p* is present in the first measure of the bass staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. A dynamic marking *mf* is present in the first measure of the bass staff. A *Ped.* marking is present in the second measure of the bass staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. A *Ped.* marking is present in the first measure of the bass staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. A *Ped.* marking is present in the first measure of the bass staff. A *mf* marking is present in the second measure of the bass staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. A *Ped.* marking is present in the first measure of the bass staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. A dynamic marking *pp* is present in the first measure of the bass staff. The instruction *poco a poco cresc.* is written above the bass staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. Multiple *Ped.* markings are present throughout the system. A *marcato* marking is present in the bass staff.

Ped. x Ped. x Ped. sempre.

Handwritten musical score for piano, consisting of approximately 12 staves. The notation includes complex rhythmic patterns, chords, and melodic lines. Performance markings such as *Ped.* (pedal), *pp* (pianissimo), and *cresc.* (crescendo) are present. The score is densely written with many notes and rests, and includes various dynamic and articulation symbols.

II

Poco meno mosso.

p dolce.

Handwritten musical score for piano, consisting of 12 systems of staves. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 2/4. The music features complex textures with many chords and melodic lines. Annotations include:

- 146 pp**: Handwritten in blue ink at the beginning of the first system.
- city out**: A handwritten note above the first system.
- ped.**: Pedal markings are scattered throughout the score, often accompanied by an asterisk (*).
- tr**: Trills are indicated in several places.
- 181**: A handwritten number in blue ink above the sixth system.
- Creosc.**: A handwritten note above the sixth system.
- mf**: A dynamic marking above the sixth system.
- 5**: A fingering number (5) is written above a note in the sixth system.
- 5**: A fingering number (5) is written above a note in the seventh system.
- 5**: A fingering number (5) is written above a note in the eighth system.
- 5**: A fingering number (5) is written above a note in the ninth system.

This page contains a handwritten musical score for piano, consisting of 12 systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as chords, arpeggios, and melodic lines. Performance markings are written in ink throughout the score, including:

- Dynamic markings:** *Cresce* (Crescendo), *dim. e b. ritard.* (diminuendo e ritardando), *a tempo dolce* (return to tempo, soft).
- Pedal markings:** *Ped.* (pedal) with asterisks and slurs.
- Tempo and articulation:** *ritard.* (ritardando), *tr.* (trill).
- Handwritten annotations:** Numbers such as 14, 12, 3, 4, 3, 36, and 180 are written in various places, possibly indicating fingerings or measure counts. There are also some scribbles and corrections.

The score concludes with a final cadence on the bottom-most system.

Handwritten musical score for piano, consisting of approximately 12 staves. The notation includes complex chords, arpeggios, and melodic lines. The score is annotated with several dynamic markings and performance instructions:

- 149**: A blue handwritten number at the top of the second staff.
- f**: Fortissimo dynamic marking on the second staff.
- Ped.**: Pedal marking on the second staff.
- pp cresc.**: Pianissimo crescendo marking on the third staff.
- mp sostenuto**: Mezzo-piano sostenuto marking on the fourth staff.
- pp**: Pianissimo dynamic marking on the seventh staff.
- mf**: Mezzo-forte dynamic marking on the eighth staff.
- cantabile**: A handwritten instruction on the tenth staff.
- Ped.**: Pedal markings on the tenth and eleventh staves.

The score shows a progression of dynamics from *pp* to *f* and back to *pp*, with various textures and articulations throughout.

Handwritten musical score for piano, consisting of eight systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various dynamic markings such as *mf*, *p*, *pp*, *cresc.*, *rit.*, *cantabile*, and *ped.*. The score features complex chordal textures and melodic lines with slurs and ties. There are several asterisks (*) and a circled 'X' marking specific measures. A blue '190' is written in the left margin of the seventh system. The page number '266' is written in the top left corner.

Handwritten musical score for piano, consisting of 12 systems of staves. The notation includes complex chords, melodic lines, and dynamic markings.

Key markings and annotations include:

- ce poco crece* (top left)
- sempre* (middle left)
- ppp crescendo* (middle right)
- Multiple *Ped.* (pedal) markings throughout the score.
- Handwritten numbers *191* and *192* in blue ink.
- Various musical symbols such as *tr* (trills), *acc* (accents), and *rit* (ritardando).

Handwritten musical score for piano, consisting of several staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. The score features complex chordal textures and melodic lines. Annotations include 'Ped.' (pedal) and asterisks (*) indicating specific performance instructions. The notation is dense, with many notes and accidentals. The bottom of the page shows several empty staves.

Introduction. III

Allegretto quasi andante. ritard. a tempo

Handwritten musical score for Introduction, III. The score is written on ten systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece begins with a tempo marking of "Allegretto quasi andante. ritard." and a blue number "192" in the first measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "p", "pp", "dim.", "f", and "cresc.". Performance instructions include "ritard.", "a tempo", "Ped.", "veloce", and "Allegretto con moto." (marked with a blue "193"). The piece concludes with a "poco rall." marking and a final "Ped." instruction. There are several asterisks (*) and wavy lines throughout the score, possibly indicating specific performance techniques or editing points.

rall. ed em. *pp*

a tempo. *pp* *R. H.* *L. H.*

Ped. *ce tacea.*

Allegretto con moto e grazioso.

194 *p* *espressivo*

Ped. *rit.* *lento e cantabile.*

195

Handwritten musical score for piano, consisting of 12 systems of staves. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The music features complex textures with many chords, triplets, and arpeggiated figures. Pedal markings are frequent, often accompanied by an asterisk (*). Performance instructions include *atempo.*, *cantabile.*, *poco rit.*, and *a tempo.* The score concludes with a final cadence and a double bar line.

This page contains a handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- pp**: piano piano, located on the second staff.
- f**: forte, appearing on the second and fourth staves.
- il canto ben marcato**: a handwritten instruction on the fourth staff.
- ped.**: pedal markings, scattered across the lower staves.
- x**: asterisks used as markers or corrections, appearing frequently on the lower staves.

The score is written in a cursive, handwritten style on aged paper.

197
cristallino

Handwritten musical score for piano, consisting of 12 systems of staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes complex chords, arpeggios, and melodic lines. Pedal markings ('Ped.') are used throughout. Performance instructions include 'pp dolce', 'cresc.', 'dim.', 'poco ritard.', and 'a tempo'. There are several asterisks (*) and handwritten numbers (3, 4, 5) indicating specific measures or techniques. The score concludes with a double bar line and a final chord.

198

This page contains a handwritten musical score for piano, consisting of 12 staves. The notation is dense, featuring many chords and complex rhythmic patterns. Key performance markings include:

- pp** (pianissimo) at the beginning of the first staff.
- Ped.** (pedal) markings throughout the score, often accompanied by asterisks.
- cresc. e stringendo** (crescendo and stringendo) in the middle section.
- dim.** (diminuendo) in the lower section.

The score is written in a key with one sharp (F#) and a 3/4 time signature. The handwriting is fluid and characteristic of a composer's draft.

This is a handwritten musical score for piano, consisting of 12 staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The score is heavily annotated with performance instructions and technical markings.

Key annotations and markings include:

- Dynamic markings:** *p* (piano) at the beginning, *f* (forte) near the end, and *marcato* at the very end.
- Tempo and Performance Instructions:** *es regis.*, *rit.* (ritardando), *a tempo*, *cresc.* (crescendo), and *poco rit.* (poco ritardando).
- Technical Markings:** *Ped.* (pedal) with asterisks, *3* (triplets), and *3.* (triplets).
- Other Symbols:** *tr.* (trills), *acc.* (accents), and various slurs and phrasing marks.

The score shows a complex harmonic and rhythmic structure, with many chords and melodic lines. There are several instances of triplets and rapid passages. The handwriting is fluid and characteristic of a composer or arranger's draft.

200

Handwritten musical score for measures 200-201. The score is written on ten staves, with the right-hand part on the upper staves and the left-hand part on the lower staves. It features complex chordal textures, including many triplets and sixteenth-note patterns. Pedal points are indicated with "Ped." and asterisks. Dynamic markings include "dim." and "espressivo".

201

Handwritten musical score for measures 201-202. The score continues on two staves. It includes dynamic markings such as "cresc." and "stringendo". The notation shows a continuation of the complex textures from the previous page.

stringendo

Handwritten musical score for piano, consisting of multiple staves. The score includes various musical notations such as notes, rests, and chords. Performance instructions and dynamics are written throughout, including:

- tr* (trills) at the top of the first staff.
- Ped.* (pedal) markings with asterisks (*) on several staves.
- poco a poco dim.* (poco a poco decrescendo) in the middle section.
- poco rall. e dim.* (poco rallentando e decrescendo) in the lower middle section.
- a tempo.* (return to tempo) in the lower section.
- delice* (delicate) and *mp* (mezzo-piano) markings.
- crec.* (crescendo) and *len* (ritardando) markings.

The score is densely written with many notes and chords, and includes several asterisks (*) likely marking specific points of interest or performance techniques.

Handwritten musical score on ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, and slurs. There are several instances of the word "Ped." (pedal) written above or below notes. The notation is somewhat messy, with some overlapping notes and lines. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth and tenth staves are empty.

Five empty musical staves at the bottom of the page, arranged vertically. They are completely blank, with no notation or markings.

Scene II

(Nach dem Ballet, die Bürger, Frauen und Tänzerinnen ab. Die Edlen Damen u. Pagen ziehen sich zurück, in Gruppen)
 (Exit Jewish Dancing girls, burghers and maidens, while the lords and ladies retire and converse in groups among themselves.)
 Malek (aside) f

Enter Malek, disguised as a minstrel.
 Malek tritt auf, als fahrender Sänger verkleidet.
 Allegro agitato

A-las! my quest is all in vain;
 Verge-bens ist all mein Wandern,

pp 203

my quest is all in vain;
 Mein stetes Suchen hier!

mf

pp cresc.

When shall I find a gain The loved one I have lost?
 Wann soll ich wiederseh'n die lang ver-lo-r'ne Lier?

sf

mf

The ev-er ri-sing tide Of pas-sion long denied Is sur-ging in my breast. My
 Oh Sturm der Leidenschaft, der mir im Herzen wüthet, Nur wagen Hoffnungskraft noch

cresc.

pp cresc. en-do poco a poco.

Malek.

a tempo.

Piu mosso, animato.

trou-ba-dour!
Ein Tronba-dour!

that face I know,
etel und fein.
Jas jung

f *fz* *mf* *pp* *Cresc.*

O joy!
Welch' glück!

A-za-ra, it is
A-za-ra! Kann es

f *pp*

thou!
Sein!
Vivace.

He gazes at her
er betrachtet sie mit

205 *meno mosso*
din.
espressivo.

p *cresc.* *pp*

with glowing looks.
glühenden tingen.

a tempo.
(für sich)

dim-e rall.

O won-drous bard!
Was führt dich her,

thy
oh

mf *p*

pre- sence bright En- thralls my soul with rapt de- light.
 Bar- de so schön, Dein An- blick bringt Bal- sam mei- nen Weh'n.

En as a mi- ser, my fond eyes float o'er thy charms,
 So wie am Golde des Gei- zes gier, Soll sich mein Aug' /4

Cresc.

float o'er thy charms, Love's An- ... dein- nem Lieb- - -
 wei- den an dir, An ... deinem Lieb- - -

f *meno mosso.* *mf*

- den prize, Love's gol- den prize.
 - - seig, so warm und hold!

ritto, dim. *a tempo.* *pp* *mf*

mf

price - less je - wel of my
 rei - - - nes fran - - - heim - des ja -

pp

heart
nee! What hap-py stroke of art
 Nur mir gehörst du an;
 Can sub-tle craft de-vice?
 Der Liebe Macht befehl,

can sub-tle craft de-vice
 soll schmieden meinen Plan!
 To snatch thee from my ri - val's hand
 Bewahrt vor des Ri - va - len Hand,
And Sei

cresc.

fly
mein ...
 to Moor-ish land?
 im Vaterland!

And lib. dim.

p *Meno mosso.*

mf *pp*

207

mp
 May Al-lah turn A-za-ra's face To her a-dor-er,
 Al-lah, erhör' mein brünstig ge-bet, Oh Centhe Az-a-sas

and her race. O dar-ling! yield to love's con-trol,
 Lie-be mir zu. Dass sie mein heis-ses Wör-ter versteht

Cresc.
 dar-ling, O yield! Wandle ihr Herz!
 dar-ling, O yield Wandle ihr Herz!
 to, love's con-trol! hör mein gebet !

p *espressivo*
 my long-ing Arms,
 Dass end-lich sie
 Poco meno mosso

rit. a tempo.

my longing arms shall be thy goal.
in meinem Heu - en ... Armen ruh!

Molek goes aside meditatively.)
Er zieht sich zögernd zurück

cresc. f dim. pp

Azara (aside.)
(für sich)

Moderato. With mingled joy and fear, How shall I dare ap-
Welch süßes Bang - - en macht in der Nähe

208 pp

Andante.

pear Be-fore the king, and play my part, -
des Geliebten mich be - zungen.

~~sustentato con precisione~~
 Now face to face
In seinem Blick

Allegro agitato

and heart to heart?
Liegt mein Geschick!

I thrill with wild e-motion!
Darf ich den Schritt wohl wagen?

pp

Copy out

crde.

f

I fate-ful trial of de-vo-tion!
Es beb't mein Herz in Froh und Za-gen!

f

Ped. + Moderato * Ped. Ritard

God strength-en me, to prove the faith-ful-ness of
Wa-ler, oh steh' mir bei, Der Lie-be Schutz ver-

mp ritard

Ped. a temp. *

love. leih! espressivo.

She turns and observes Malek looking at her, she shrinks
Sie wendet sich und bemerkt dass Malek sie beobachtet. Frau klein.
Sie schreckt zurück

209

Allegro con fuoco.

Who is your strange trou-vero?
Wer ist der Fremde dort?

Who eyes me with a rest-less air?
der mich mit Trugwohn stannet an?

Dark treach-ery, trace up-on his cruel face.
Ein falsch Gesicht, das lauert hier an diesem Ort!
(sich verbirgt)

Mielek (glancing at Goutran)
(Goutran belaudend)

210

My Des-

blade is sharp with hate For him who rules my
schar -- sen klinge Stahl, Er -- war -- tet den Pi-

fate. 'Twere bet-ter she should die Than in his arms to
val! Als Brank wirst halten sie in deinen Ar -- -- men

Why does he turn a-side And clutch the dagger at his side?
Was hält er so versteckt? Die Mörderhand den Dolch bedeckt!

lie. nie! Be-ware!

211

My blade is sharp with
Der schar - fen Klinge

Ped.

Ped.

Ped.

cresc.

Why does he
auf Gott trau

hate my blade is sharp with hate For him who
Stahl soll tief - - fen den Rival Ha! meine

write out.

Ped.

f₆₀

glare up on the king
glanz sein Auge, richt,

with tigerish eyes as if to spring
Dem König gilt des Hasses Wuth!

rules my fate. De-tes-ted king, be-ware!
Prache droht Dem König sich - - em Tod!

otto

Ped.

f

Oh... *hear-en, hear*
Himmel *steh* my *cry!*
bei!

venge!
-frei!

I *was*
Ihn nichts *re-* *venge!* *Al-lah-*
be-frei! *Al-lah*

To save him I will die!
Dass ich ihm Rettung sei!

Oh *hear-en, hear my*
Himmel *hör' und*

il-la-Al-
illa Al- - - - - lah!
Al-lah, hear my
Al-lah, hör' und

cry!
steh

O *hear!*
mir *bei!*

cry!
steh

O *hear!*
mir *bei!*

ped. *ped.*

Azara turns towards the throng of Lords and ladies, while Malek disappears
(Azara sieht auf die Gruppe der Edlen, Damen u. s. w. zu.) in the crowd
(Malek verschwindet im Gedränge!)

Handwritten musical score for the first system, including piano and violin parts. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *pp* and *ppp*. The tempo is marked *Allegretto animato*. The key signature is D major (two sharps).

Handwritten musical score for the second system, including piano and violin parts. The score is in 2/4 time. The piano part includes the tempo marking *Allegretto animato*. The violin part includes the tempo marking *And. Cr.*. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *pp*, *mf*, and *Sehr*. The key signature is D major (two sharps). The number 214 is written in blue ink on the left side of the system.

mf

Be-hold you trou-ba-dour!
Seh! doch den Trouba-dour!

Who is this
So jung und

hold you trou-ba-dour!
doch den Trouba-dour!

Who is this Don?
So jung und schön?

R.H.

p

cresc.

Don?
Schön?

Aye, aye of Ar-a-gon
Von A-ra-go-nien's Höhn!

His garb is Spanish
Er kömmt von Spanien;

Aye, aye of Ar-a-gon.
Er kömmt von Spaniens Höhn!

mf cresc.

5 3 4 5
1 2 3

Gontran (to Aymar.) Moderato.

gontran (zu Aymar)

How come by is this
Recht artig scheint der
dein.
pp

Andante

(Aymar approaches Azara.)
(Aymar tritt Azara näher.)

bard. Bid him to sing.
Knaab, Bitt ihm zu singen!

Aymar. espressivo

Be wel - come to our court this fes - tal
Ge - grüsst sei uns an diesem fro - hen

p dolce. pp p dolce

day Thy hom - age be the po - et's ar - dent
Tag, Dass dein Gesang die Lust er - hö - hen

P.H.

lay. mag. O noble master of the gai sa - ber!
 Bist du ein Meis - - ter in der heitern Kunst. ⁵ Ein

mas - ter!
 Meis - ter!
 With melo - dy en - chant the air
 so ernte dir mit deinem Lied

Ped!

With melo - dy en - chant the lis - tening air.
 des volkes Bes - fall, und des Koenigs gunst!

p dolce
 216 *Vivace.*
p cresc.
 Ped.

charmed by beauty's magic spell, What soulful bard would not as
 Frau - en - schö - ne an - ma - gic - voll, Don einer ~~ein~~ Lie - bes -
 wahren

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are written in German and English. The piano part includes several chords and a 'Ped.' (pedal) marking with an asterisk.

pure His true romance of love to tell?
 mähr' der Sängers such er - zäh - - - len soll!

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are written in German and English. The piano part includes several chords and a 'Ped.' (pedal) marking with an asterisk.

Handwritten musical score for the third system. It consists of two piano accompaniment staves in bass clef. The music features complex chords and a 3/4 time signature. There are some markings like 'dim.' and 'pp'.

There lived in Gaul a mighty lord, Who false and re - creant
 Einst lebt ein Fürst im gal - lier - land als falsch u. grausam be -

Handwritten musical score for the fourth system. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are written in German and English. The piano part includes several chords and 'Ped.' (pedal) markings with asterisks.

proved; for toward His son's be-trothed, his bur-ning heart Was drawn by
-kannst mit allen Tränken bös-er Lust ver-trankt, begehrt

pas-sion's vi-ly art
er des Sohnes Braut!

Piu mosso.

218 To shun the jea - lous fa - ther's
Vor seiner ei - fer - süchtigen

hand The lov-ers sought to flee the land. At morn beside the
Macht das Liebes - paar floh in der Nacht, doch als am Meeres -

sea they met, But by the Day-nim were be - set; And while her lov - er stood at
strand sie ruht, bedroht die Maid der Moslem Wuth, Vor des ge - lieb - ten Blicke ent

agitato.

Woe!
- fahr!

mf

dim. rall. molto.

sf

Tempo mo.

Atzara.

on to Spain the gal-ley sped, The
nun das Schiff nach Spanien flieht, er -

219 pp

meno mosso

am-o-rous chief his cap-tive sought.
scheint der Moor vor ihr und spricht

„Mein Herz ... in Lieb' zu

„Pity missus confuses.
slave," he said
dir erglueht!

To spurn thy love, false-heart-ed Moor! Ein
„E-lender Scha-ve, wag' es nicht! Wei

off off off off off off off

bit - ter death will I en - dure! Then he dis -
e - ker sei das Meer . . . mein Grab!|| *Da lässt der*

sem - bled till he brought Her to the king, her sire and
Henchler von ihr ab, bis er sie vor den Kö - nig,

thought To gain her hand as his re - ward, Who served the ba - liph with his sword. "Be -
ihren Vater bringt, und ihre Hand als Lohn für seine That bedingt. || Ver -

tray - er! dare not vi - o - late my pligh - ted truth," she cried,
- rä - ther! der der Liebe Schwur verhöhnen mag || *rief sie,*

cresc. *ff*

"lest hate and loath-ing curse thy nup-tial
 auf e-wig sei-ner fluch-t dein Hochzeits-

cresc. *ff*

8 ped.

290 *day!* *She pauses, overcome with emotion.*
 tag! *Csie hält ein von Erregung*

Malek (aside) *f* False bard, be-ware!
 fal-scher Bar - - - de! These words shall be thy
 Noch bist du nicht am

p cresc. *f*

pp. *pp.* *pp.*

lost Ziel! Des-pair has steel-ed my heart;
 Ver-zweif-lung treibt mich an. The Ser

Vivace.

die Wür- - - fel *cast. fiel!*

f *espressivo* *ritard.* *p*

Ped.

Azara.

sosten.

Tempo (mo.)

God's light up-on her path - way shore, When
Gott gab ihr Muth und Kraft ... auf ihrer

mp

Ped.

Ped.

she es-caped to A-ra-gon, Dis-guised in garb of trou-ba-
Flucht ... nach A-ra-go-niens Höhn. Des Moo-ren böser Fei-den-

Ped.

*

f 221.

door, The out-cast shunned the des-per-ate Moor. yet through he
-schaft Im Kleid des Sängers woll - - - te sie entgeh'n. Zwar folgte er

Ped.

*

Poco Più mosso agitato.

dogged her foot-steps still, Tho' ev-ery dan-ger, ev-ery
lau- - end ihrer Spur Durch Berg und Thal, dem Wolfe

mf

-locom

Ped.

*

Ped. *

Ped.

*

Tempo $\text{And.} \frac{2}{2}$

ill gleich! *Un- Sie* *dy - ei -* *ing hope sus-tained her soul, That*
-ne Hoffnung blieb ihr nur, Dass

espressivo.

30

ped.

she would reach the sa- cred goal, And rest in lov- ing,
sie das lang er- sehn- te Ziel er- reich' Und Ruh- he fand' in

lov- ing arms, *in lov- ing arms at*
sel - - li- gen Lust, ... an des ge- liebten tren- er

lost, Brust! *Oh Gon- tran!* *the ag-o-ny is die*
Oh Gon- tran! Vergess-en ist die

cresc.

cresc.

conquiescente

Piu mosso.

(She throws off her mantle, disclosing her woman's dress.)
(Sie wirft Mantel und Verkleidung ab und offenbart ihre weibliche Kleidung.)

Part! Pein!

Allegro con fuoco.

222

Malek. f

(He darts forward, and tries to stab her.
Er springt vor und will Azera erstechen.)

Betrayed by thee,
Verräth-e-rin!

then So die! stirb!

frem. cresc.

(but Gontran seizes him by the arm; they struggle desperately.)
(Gontran fängt seinen Feind auf. Sie ringen verzweifelt.)

Gontran ff

Hold, wretch!
Weh' dir!

hell-hound!
Mörder!

(Gontran catches his arm so that the dagger falls to the ground, and hurls him backward.)
(Gontran verdreht ihm den Arm so, dass der Dolch seiner Hand entfällt. Er wirft Maleki zurück.)

Ped. x Ped. x Ped. x

Azara.

(Guards advance to seize Malek.)

(Wachen eilen vor um Malek zu ergreifen.)

Merciful God, the Moor!
Barmherziger Gott! Der Moor!

mf *3* cresc.

Gontran.

(Malek, with gestures of despair and agony, staggers forward.)
(Malek wankt mit verzweifelnden Gebärden vorwärts.)

Leave him unbound!
Lasst ihn noch frei!

Ped. *

Ped. *

Malek

Andante maestoso

Death!

Fluch

I am
denk ge-

223.

espressivo.

Ped. *

lost! - schick!

mf

O cru-el des-ti-nen
Un-sel-ger tu-gen

my! blick!

What have I done?
Was focht mich an?

mf

agitato, accel.

(He turns with
(Er wendet sich

How could I strike at thee mine
Sie zu bedroh'n in wil-dem Wahn!

i-dol?

f

deep sorrow towards Azara and falls at her feet.
betruibt und bereuend zu Azara und fällt ihr zu Füßen.)

molto espressivo.

dim.

dim. e rit.

pp

224.

Though ab-

horred, ac-curst am I

Ver- ab-schent und gehässigt

trau

dim.

p dim.

Thy slave - the

love - crazed

Moor -

the

the

Ein lie - bes - Kran -

ker

Thor!

Zu

Zu

pp

fz

love - ster

crazed Moor - ben weiss

knows how to Ma - lek, der

pp

(He rises and draws a concealed dagger

(Er springt auf, nimmt einen verborgenen Dolch aus

die... Moor!

pp

accel. e cresc.

and stabs himself.

He falls heavily to the ground
(Er fällt schwer zur Erde)

(Kleid und stößt ihn sich ins Herz.)

Musical score for the first system. The piano part features a large melodic line with a fermata, marked *ff*. The bass part consists of chords, with a *ped.* marking and an asterisk.

and dies.

Guards bear the body from sight.

(und stirbt.)

(Wachen tragen den Körper fort.)

Musical score for the second system. The piano part has sustained notes with a *dim.* marking. The bass part has chords with a *pp* marking and a *dim.* marking.

Azara.

225.

Gontran (drawing Azara to his arms.)

Oh Gon-

(Azara in die Arme schliessend.)

Allegro gioioso.

Musical score for the third system. The piano part has a rhythmic pattern with a *pp cresc.* marking. The bass part has chords with a *ped.* marking and an asterisk.

ped. * *volo*

-ran!
 -ran!
 for-
 tuf
 ev- er thine!
 e - wig dein!
 for-
 tuf
 ev- er mine!
 e - wig mein!
 Ped. * Ped. *

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics in black and red ink. The middle staff is another vocal line with lyrics in black and red ink. The bottom staff is a piano accompaniment with chords and some melodic lines. There are two 'Ped.' markings with asterisks in the piano part.

ev- er thine!
 e - wig dein!
 for-
 tuf
 ev- er mine!
 e - wig mein!
 Welch!
 Welch!
 cresc.

Detailed description: This system continues the musical score with three staves. The top staff has lyrics in black and red ink. The middle staff has lyrics in black and red ink. The bottom staff is the piano accompaniment, which includes a 'cresc.' marking. The word 'Welch!' appears in red ink at the end of the system.

Andra.

joy
glück!.....

in - ef - fa - ble, di -
so un - - aussprechlich

All hail,
Heil euch!..... *re -*
Welch!

joy
glück!.....

in - ef - fa - ble, di -
so un - - aussprechlich

All hail,
Heil euch! *re -*
Welch

All hail!
Heil euch!

All hail!
Heil euch!

Ped. *

Eine! So joy in - ef - fa -
 rein! So um - - - - - ans - sprech - lich
 jöice! So um - - - - - ans - sprech - lich
 glück!
 Eine! So joy in - ef - fa -
 rein! So um - - - - - ans - sprech - lich
 jöice! So um - - - - - ans - sprech - lich
 glück!
 re - jöice!
 Welch' glück!
 re - jöice!
 Welch' glück!
 Ped. *

ble, di-vine!
göttlich rein!

for-ever thine! My life, my
Auf ewig dein! Dem Himmel

göttlich rein! ...

O joy di-vine!
Frohlocket Land!

All hail!
Heil euch!

ble, di-vine!
göttlich rein!

for-ever mine! My life, my
Auf ewig mein! Du bist vom

göttlich rein! ...

O joy di-vine!
Frohlocket Land!

All hail!
Heil euch

All hail!
Heil, heil!

re-joice!
Heil euch!

All hail!
Heil euch!

All hail!
Heil Heil!

re-joice!
Heil euch!

All hail!
Heil euch!

u - nion - heart to heart
liegt in dei - - - ner Hand!

prai - tes sing!
dei - - ner Brand!

u - nion - heart to heart!
e - - wig Herz und Hand!!

prai - tes sing!
dei - - ner Brand!

prai - tes sing!
- lockt - et land!

prai - tes sing!
- lockt - et land!

Ped. *

Ped. *

Handwritten musical score for the hymn "God save our royal". The score is written on ten staves. The first two staves are vocal lines with lyrics in English and German. The next four staves are piano accompaniment. The final two staves show the continuation of the piano accompaniment.

Vocal Lines (Staff 1 & 2):

English lyrics: O joy di-vine! Oh... joy
 German lyrics: Oh Freu... de! Freu... joy

Piano Accompaniment (Staff 3-6):

English lyrics: God save our royal
 German lyrics: Gott schütz' euch, mein

Continuation (Staff 7-10):

English lyrics: God save our royal
 German lyrics: Gott schütz' euch, mein

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings like *f* and *ff*. There are also some handwritten annotations and corrections in red ink.

di - vine, for - ev - er thine! heart to
 de, niege - ahntes süßes Glück! Herz ... an

de, niege ahntes, hohes Glück! Herz ... an

di - vine, for - ev - er mine! heart to
 de, niege - ahntes, süßes Glück! Herz ... an

de, nie ge - ahntes er thine! hohes Glück! Herz ... an

pair! Long may ye reign o'er Pro-vence fair, Best land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

pair, In land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

pair! Long may ye reign o'er Pro-vence fair, Best land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

pair! Long may ye reign o'er Pro-vence fair, Best land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

pair! Long may ye reign o'er Pro-vence fair, Best land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

pair! Long may ye reign o'er Pro-vence fair, Best land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

pair! Long may ye reign o'er Pro-vence fair, Best land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

pair! Long may ye reign o'er Pro-vence fair, Best land of love and
 eint! Lang herrsche König Gontran's hand, In Galliens schön - nem

heart!
Herz!

Herz!

heart!
Herz!

Herz!

song!
Land!

song!
Land!

1 3 2 1 3 2

5#

ped.

* ped.

* ped.

* ped.

Loud praises sing!
 Frohlocket Camp!

Loud prai-yes sing!
 Frohlocket Camp!

p *puer a puer* *gore*

Poco stargando

Handwritten musical score with lyrics in German. The lyrics are written in red ink. The score consists of ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are:

for - ev - er thine! O
stuf e - wig dein! ... *stuf*
 E - wig ver - ein! Heil
 for - ev - er mine! O
stuf e - wig dein! ... *stuf*
 for - ev - er thine! Heil
 E - wig ver - ein! Poco stargando
 All hail!
 Heil euch!
 Heil hail!
 Heil euch!

Handwritten musical score for piano accompaniment. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The tempo marking "Poco stargando" is written above the top staff. The music features complex chordal textures and melodic lines.

Empty musical staves at the bottom of the page, consisting of five blank staves.

a tempo.

joy di - vine!
e - - - wig dein!

Kö - - - mig dir!

e joy di - vine!
p. - - - wig dein!

Kö - - - mig dir!

a tempo.

(Curtain falls)

O love - crowned King!
Heil Kö - mig dir!

(Der Vorhang fällt)

O love - crowned King!

Heil Kö - mig Dir.

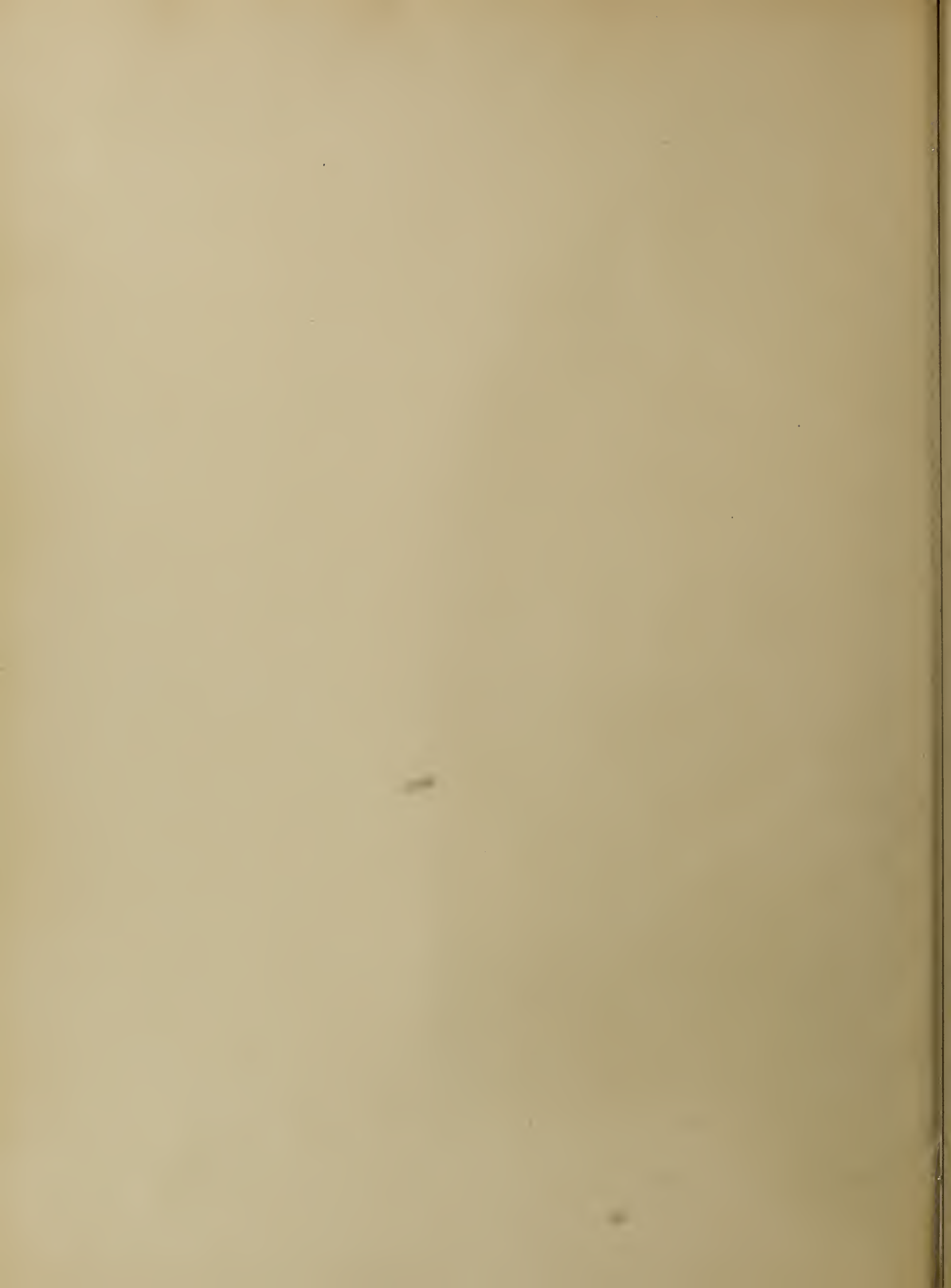
a tempo.

Handwritten musical score for the first system, consisting of eight staves. The top four staves are treble clefs and the bottom four are bass clefs. All staves have a key signature of two sharps (F# and C#). The notation is sparse, with mostly whole notes and rests.

Handwritten musical score for the second system, consisting of two staves. The top staff is a treble clef and the bottom is a bass clef. The key signature is two sharps. The notation includes chords, slurs, and various performance markings.

Ped. * *Ped.* *trem.* * *ff* *ff* *

Empty musical staves at the bottom of the page.







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